

Communication: Professional Identity



CONTENT

01

Practice visits
Design practice

02

Letter of appointment
Brief & scope of service
Service and fee deegreement

03

Cv and application letter
Reflection from interview
Cv and appilcatton letter

04

Overview of regulations
Application of building
Reulations,equality and diversity

01

Practice visits

01 Practice visits



Company background

AS design was founded in 2009. With vast imagination, great market sense and determination to work together and achieve results with clients, AS design has grown into a thriving design firms in Hong Kong. The strength of the design agency lies in images renovation for business and corporate, with an aim to assisting brands to stand out and become globally renowned, the international brands mainly in Hong Kong & Mainland China as well as South Pacific region, as well as interior design of retail, hospitality, commercial and residential spaces.

AS Design

As interior design consultant shall assign a competent team senior designer/ coordinator with over 10 years post qualification experience to oversee the project. They are committed to providing high quality of services according to client expectations in terms of quality and reliability. They assist clients to achieve successful outcomes through effective and efficient design management. To achieve the goals they use a number of simple principles.

Understanding

They consult, observe, analyze development opportunities and create the best design solutions that achieves the client desired project objectives.

Planning

They balance risks and opportunities and its ability to meet project milestones. They ensure that all our staff are clear on their responsibilities and these responsibilities should be achieved throughout the project timeframes. At each stage of the project sign off only be confirmed if all quality objectives have been achieved by our internal design team.



Commitment

They are committed to continual improvement. In turn, they also communicate efficiently the importance of quality and reliability and the subsequent impact on both client satisfaction and services that they deliver.

Internal Review

By ongoing internal quality reviews of each stage to ensure we meets our own high standards. They also make stare that their professional team are constantly learning so that they can provide the best design service.

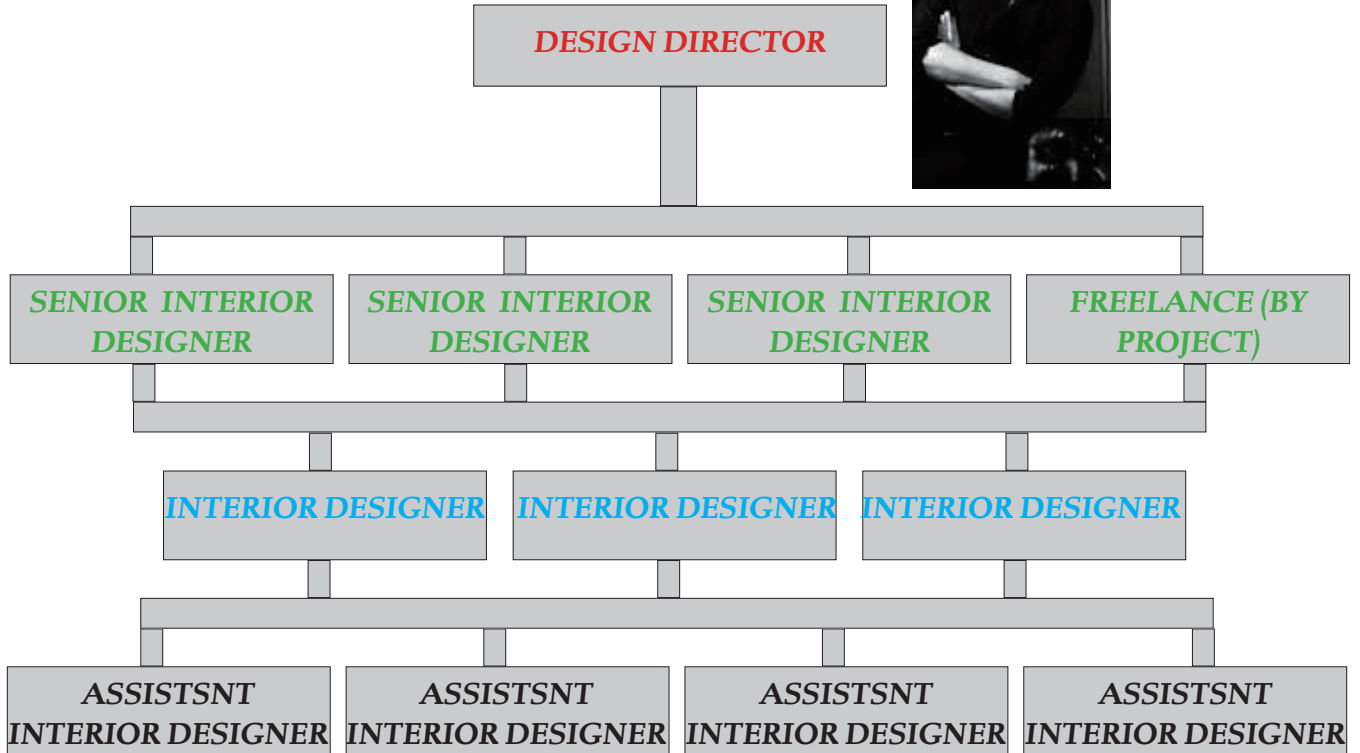
Documents Records

They maintain the formal document control and make information available to relevant parties, as appropriate and that does not breach any commercial in confidence agreements.

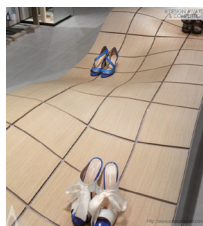


01 Practice visits

Company structure



Company development process

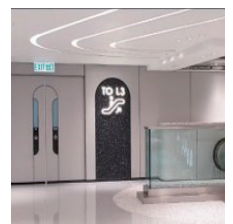


Retail

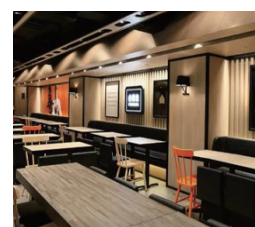
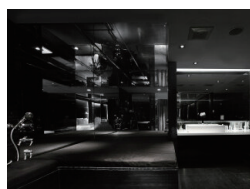
Restaurant



Shopping mall



Residential



01 Practice visits

Client



Award



01 Practice visits

Q&A

Q01:What are the roles or works of different teammates in a smaller scale company?

A01:There are different works and steps for different colleagues. The colleagues who are excellent in drawing cad or 3D will focus on their own part.All the colleagues will participate in the huge scale project and there will be only one colleagues to work on a small scale work like the chain store design project.A good communication. When they need more time or support. They will not be hesitate to share. Observation. They will point out the issues of the project and explain at first so they don't need to waste extra time to correct it.

Q02:How to create good concept or a new breakthrough?

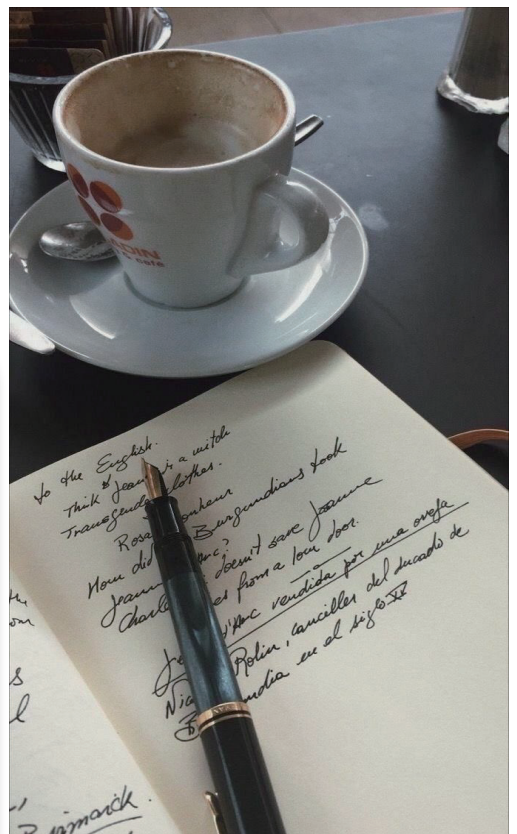
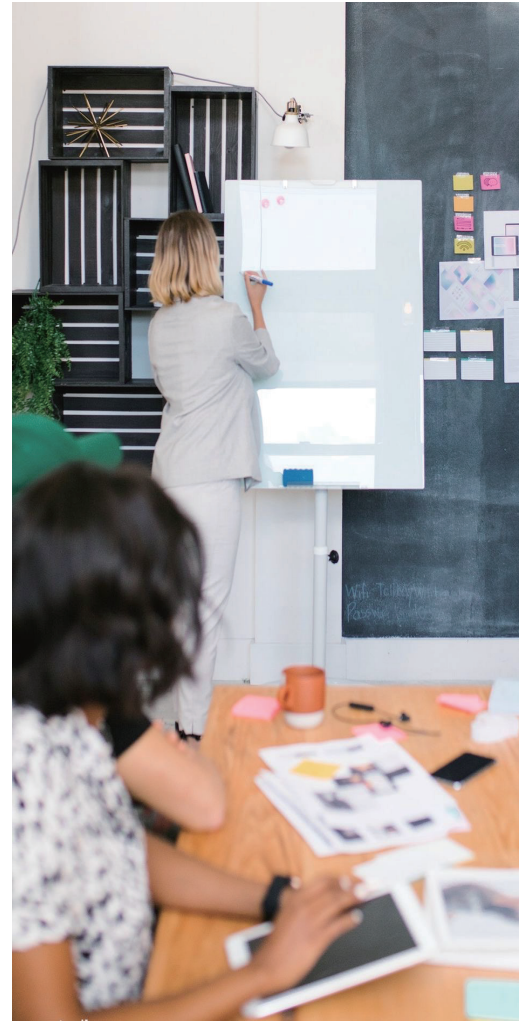
A02:Cultivate good sensitivity.To notice what's the trend nowadays. Using interesting material or techniques like projection mapping.To conduct with clear research

Q03:Which design website or magazine do you read for inspiration?

A03:I mainly read Mainland's websites and magazines now. Mainland's design is very innovative.Most of our projects are about F&B, so we refer to magazines like Weekend Weekly such that we can know the latest restaurants.We recommend students to learn more about new materials,to go to exhibitions to learn more about new furniture products,and to learn more about future trends.

Q04:Is there any difference between the requirements of clients in Hong Kong and Mainland China?

A04:Nowadays clients demand uniqueness and topicality, so designers need to be aware of current trends. Mainland customers believe in celebrity effects and themes that are highly topical. Mainland customers have high acceptability and many requirements. They are willing to try different new materials.



01 Practice visits

Q&A

Q05:What type of jobs would you like to challenge?

A05:If I want to challenge a lot of things, the one I want to challenge the most is m+, those types of art. Hope is those small projects and unlimited creative freedom. And it is a division of labor and cooperation to make a word "you guess I can't" that mystery Faster. More special. Near Alternative Cooperate with the brand.

Q06:What do you think interviewer should Prepare?

A06:One main project works, 3D rendering, Nice clear floor plan can be a strength, model is also important, One or two graphic works to show the basic skills.

Q07:What should graduates do to gain experience if they want to tackle large design projects in the future?

A07:If you want to deal with large design scenarios such as shopping malls. It is best to work in restaurant and retail store companies. Because the design plan of the shopping mall needs to be very clear about the rules of fire prevention, safety, accessibility, etc., if you have enough knowledge, you can go to the site to check the design. Save a lot of unnecessary time.



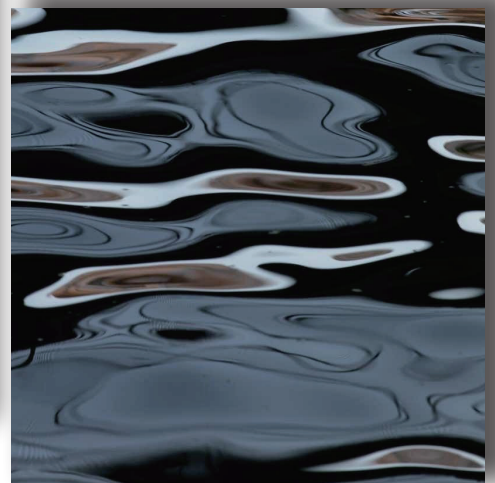
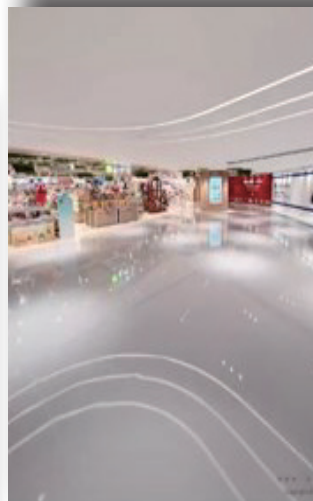
01 Practice visits

Group statement

After the practice visit, we found out that the organization and the works of a small scale company. Although there are not too many designers in a company, with detail planning and strategies, they can also handle it well. Also, Mr Sum shares how professional should a designer be. For an example, they need to do well evaluation and observation so they can point out the issues of the site immediately in order to get rid of a risk. Last but not least, the practice let us know about how a company will employ a designer. They will focus on the graphics of the CV or the application letter. Furthermore, they will expect you are unfamiliar with many steps of progressing a project if you are a fresh graduate students. Therefore, they will observe how is your attitude or the potential from your works while the interview.

Self-reflective statement

I'm glad to hear that I had the opportunity to visit AD Design service company as the company is one of the top interior design companies in the HK. During my visit, I learned that they have come a long way to be one of the top of industry. Also, it was inspiring to hear the company's story. AS design focuses on market and details in design. They proved to us how important pre-design research is, and as an interior design company, they have a lot of collaborations in different categories projects, such as hotels, retail, F&B, and shopping malls. After visiting, I realized that we shouldn't stay in our comfort zone, we should start exploring multiple possibilities. At the same time, it is recognized that from the perspective of corporate recruiters, cover letters and resumes can represent a person's character and attitude. How to improve letters to stand out from the crowd. Before the visit, I could not learn much AS design's projects, but I found interesting and impressive designs in daily life can that turned into the works of the company. The job allocation well define and innovative. As a fresh graduate, it may take a long time to have practical experience. As design an ideal company for me if I just out of school, because working at prestigious company like this made me feel underpowered and easy to give up. Enthusiasm is the key to make a person progress, but when the job responsibilities are repetitive and not significant, it is easy change job even though the workplace is full of promise. After the visit, I think it is possible to find a retail store or hotel design after graduation. Design-related work, as such design projects vary in style and can learn to practice various type of design to understand their rules and statutory regulations.

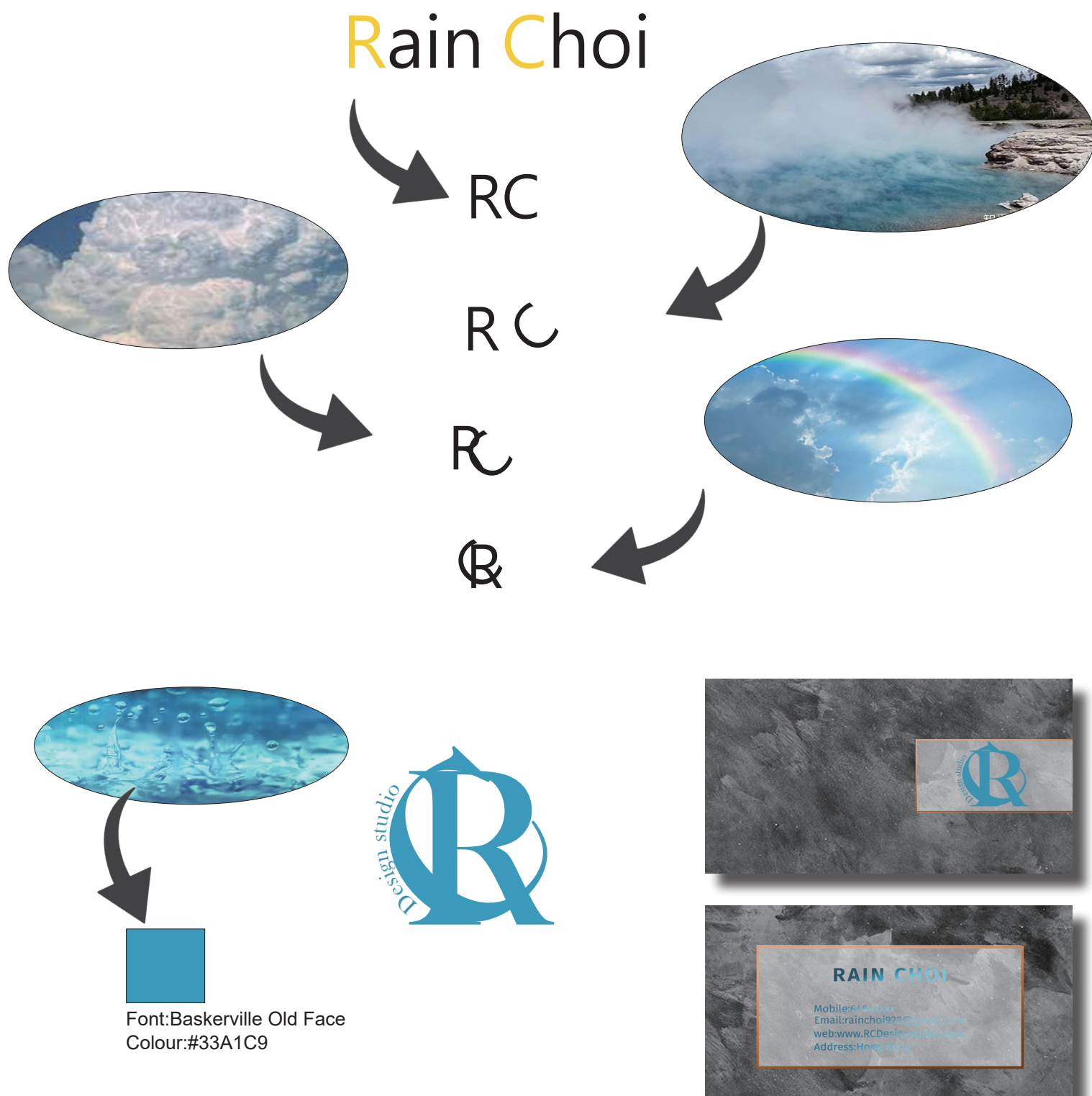


01 Design practice

Company logo

Imagine your design practice and define your sales goals? Where do you want to develop?

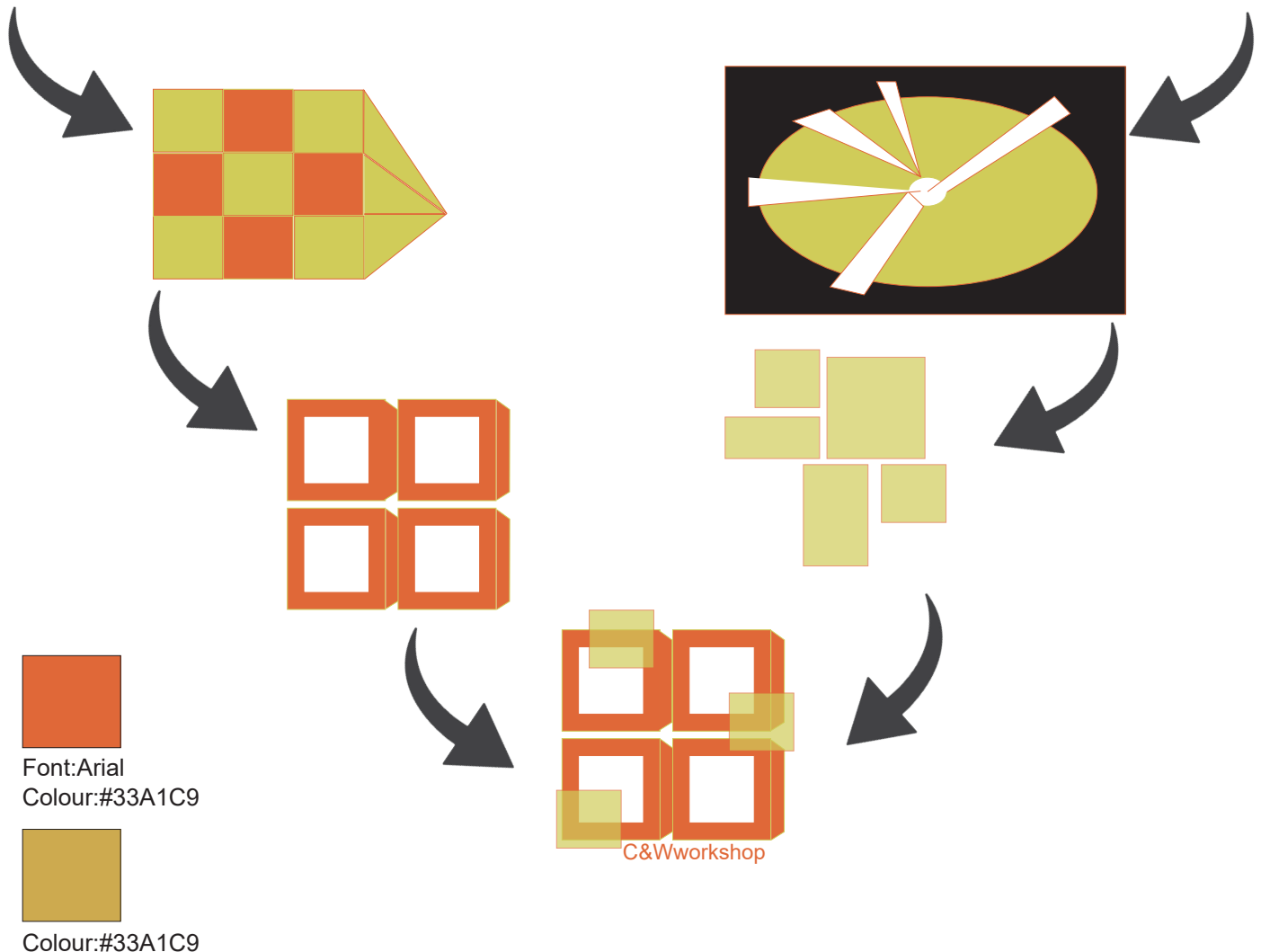
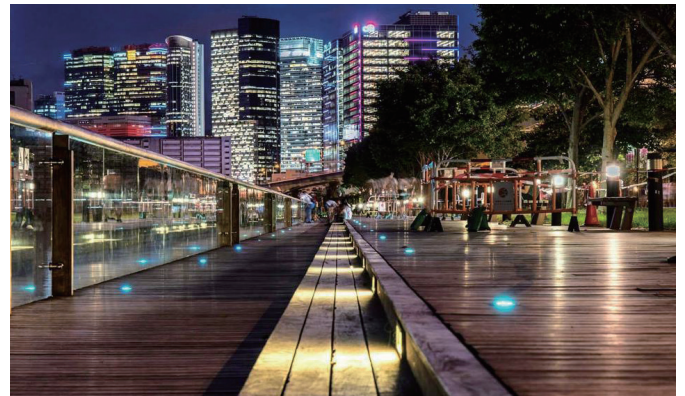
Extending from my name to the production process of rainwater. From the rise of water vapor to the cloud to the rainbow after the rain. The water vapor symbolizes that everyone in the society is destined to get together to work together and move forward together. The company has improved under the cooperation of everyone, so On the font, "R" is the cornerstone, and "C" is the twist and rise. The clouds symbolize the company's relationship, and I hope the team can cooperate smoothly. Therefore, the fonts on the LOGO are close to each other. The rainbow symbolizes the company's spirit, and efforts will be rewarded. So the word "C" surrounds the "R".



01 Design practice

IMP logo design

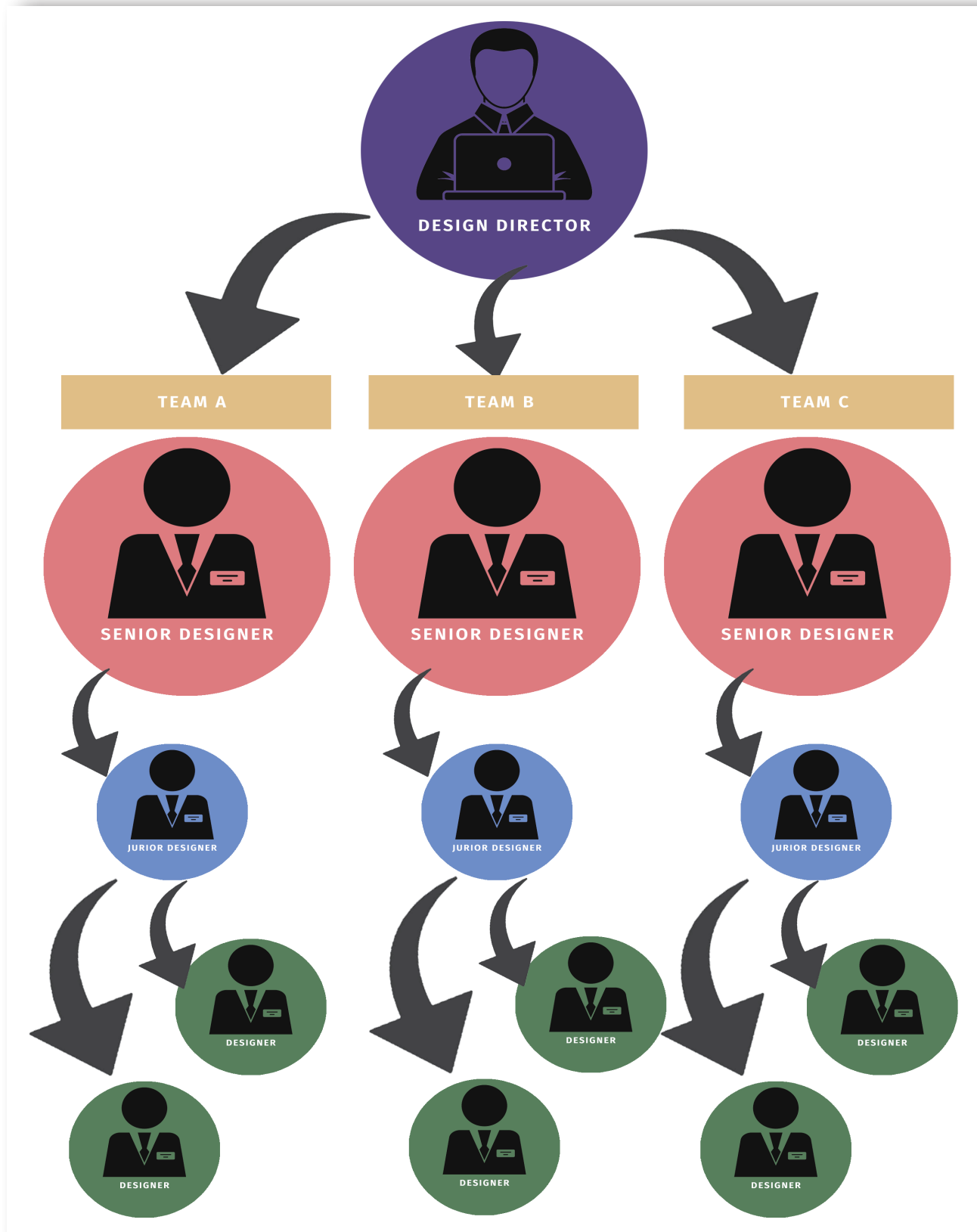
My IMP plan is a combination of cafe and workshop in Kwun Tong. Kwun Tong also has a lot of lights on the waterfront or shopping malls at night, with many colors that attract the eye and are soft diffused lights. So I choose soft colors and The scattering method is part of the LOGO. The workshop can learn wood crafts, color crafts, and stone crafts, so there will be materials placed in it. Taking wood as an example, stacking a piece of wood is one of the deepest impressions of the public on the workshop. So I took its lines and superposition are one of the LOGO designs. The color part uses a combination of orange and yellow. Orange and yellow have the same properties of high brightness, and there is a harmonious transition when they are matched with each other. Because orange and yellow are very bright and vivid, it is easy to create a happy, lively and dynamic atmosphere



01 Design practice

Organization Chart

RCdesign studio



01 Design practice

Values & professional identity

Autonomy/independence: the chance to work on projects alone and with my own discretion	Intellectual Status recognition as an authority on something	Diversity of tasks: to be involved in a variety of different projects and task types
Challenge: work that is not routine and keeps me challenged and learning	Flexibility: ability to shape my own schedule, no regular hours	Fringe benefits: provides excellent health, holidays, perks, etc.
Creativity: work that allows the freedom to conceive and implement new ideas	Geographic location: easy commute and enjoyable city/area	Interdisciplinary: to work with people from different professional fields
Defined responsibilities: expectations are clearly articulated and understood by me and my supervisor	Good supervision: a supervisor who is accessible, clear, supportive, etc.	Decision-making authority: the ability to make decisions for my work and that of others
Advancement: ability to take on increasing responsibilities	Intellectual stimulation: work that challenges my intelligence	Contribution to society: feeling like you're making a larger difference
Group work: team-oriented and collaborative tasks and work environment	Moral fulfilment: work that aligns with my sense of purpose	Income: high earnings, beyond basic needs
Job security: not having to worry about the stability of my industry	Structure and predictability: regular hours and familiar tasks	Equality: to work in an environment that has equal opportunities and does not discriminate
Knowledgeable co-workers: work with intelligent individuals who have relevant knowledge	Diversity of community: working with people from different backgrounds	Working under pressure: working to tight deadlines; working at a fast pace
Tranquillity: a relaxed, quiet atmosphere with limited pressure	Adventure: unpredictable, perhaps involves risk	Physical Challenge: using physical dexterity, strength, agility.
Aesthetics: to study / work with issues of beauty	Personal Safety: to be safe and secure	Recognition: to be recognised and respected by peers / community
Tangible outcomes: results that you can see on a regular basis	Fun and Humour: prevails and is appropriate	Excitement: a high degree of novelty and drama
Profit / Gain: possibility of very big financial awards from investments, funds etc.	Honesty and integrity: morally correct	Influence: to be in a position to influence the life of others
Knowledge frontiers: to work in research at the frontiers of knowledge	Artistic: work that involves art practice and endeavour	Developing expertise: the ability to become an authority on a topic area within my work



Usually Values



Always Values

01 Design practice

Ethics & professional practice



Describe the values you held before attending university and the influences that shaped these values and formed your identity.

Before entering university, I was repeating the relevant knowledge every day, which improved my experience and my qualifications and expertise. At this moment, I just want to experience different experiences and realize more possibilities. Then the growth from work becomes the

Describe how university has altered your values (personal and professional). Who or what has caused these changes? How does this experience compare with that of your peers? Has your sense of identity altered?

To balance study and work, good time management becomes very important. Work-life balance becomes even more important once you start planning. In the process of learning, many details are forgotten in the implementation, and the new information channels brought by daily communication and learning make it feel like a new qualified team.



Identify those values that you hope will be 'always valued' and those that will be 'usually valued' - try to list them in order of priority. Are there any significant differences you have identified between you and your peers?

Always values: Challenge, Job security, Working under pressure, Fun and Humour
Usually values: Interdisciplinary, Defined responsibilities, Good supervision, Group work, Income, Tranquillity, Knowledge frontiers
Basically, my choice direction is similar to the choice direction of people in the industry.

After the session, you should reflect upon the discussions and take time to reassess and define your own values and how they will inform your future choices (primarily professional choices but personal choices are always linked). Write a paragraph that describes your values and your anticipated professional identity – this could be a helpful touchstone.

Life is a process. Entering society is a challenge in life after college. I believe that before I can get this challenge, I need more time to train myself in the design industry. I hope I can keep the people-oriented concept and pursue innovative equal and rational design. Looking for meaningful and challenging design work in the community can gain valuable experience in solving social problems through communication in different industries. Create a higher quality of life for customers and find their own social status. In addition, design clients that are tailored to each individual from which to gain a sense of success and a fulfilling life. Go for it and believe that you have the opportunity to become a meaningful and professional interior architect. material production.

First of all, I think material production is very important. I think a lot of times you need to choose specific materials to create the atmosphere of that space, and you have to choose limited materials for your budget. For example, Kwun Tong Pier Plaza itself is already rich and luxurious, and high-priced stone is used as the main interior material. And there will be many aristocratic designs inside, and maybe some small retail. Therefore, the structure and materials of the craft workshop itself will be used to create the feeling of an aristocratic backyard. For example, the roof structure of the craft workshop is mainly made of wood, and the texture difference is used to create an atmosphere to provide an easily expandable roof to enlarge the space. Supported by metal posts, sometimes held in place only by ropes. Clearly, these eras required the use of basic materials and new materials to achieve the feel of that era while being popular with the citizens.

01 Design practice

Lens1: Purpose and Social Benefit

I think the purpose and social benefits are very important. For example, I IMP will do a traditional craft workshop. In addition to collecting, the exchange, preservation and display of the craft workshop can also play an important role in stimulating the development of local culture and uniting local culture. Acknowledging and promoting social concerns. Making progress through various activities, thereby revitalizing and preserving traditions. It can be seen that the significance of projects with social benefits has a profound impact on the local area.

Lens2: material production

First of all, I think material production is very important. I think a lot of times you need to choose specific materials to create the atmosphere of that space, and you have to choose limited materials for your budget. For example, Kwun Tong Pier Plaza itself is already rich and luxurious, and high-priced stone is used as the main interior material. And there will be many aristocratic designs inside, and maybe some small retail. Therefore, the structure and materials of the craft workshop itself will be used to create the feeling of an aristocratic backyard. For example, the roof structure of the craft workshop is mainly made of wood, and the texture difference is used to create an atmosphere to provide an easily expandable roof to enlarge the space. Supported by metal posts, sometimes held in place only by ropes. Clearly, these eras required the use of basic materials and new materials to achieve the feel of that era while being popular with the citizens.

Lens3: Aesthetics

I think aesthetics are important, although many people sometimes find it impractical. But in fact, the space where people are impressed and comfortable is usually full of aesthetic design. So the purpose of interior design is not only for the functionality of space elements but also for aesthetic performance. If you do this like an interior that doesn't look like an interior at first glance, it doesn't make sense other than being practical, and you're not a qualified interior designer. It has to be a spiritually relaxing and comfortable feeling. For interior design, aesthetics can be said to be one of the indistinguishable elements.

Lens4: Rhetoric and ideology

I think the interesting thing about rhetoric and ideology should be thinking about the idea of the work and the meaning of communication, but I don't think it's important at the moment, because this field is too far-reaching for me and before the expression is mature, this field Can't move forward much. Of course, I hope to have the opportunity to learn more about this field in five

Lens5: Praxis

I think this is my most inexperienced, because I found it very undirected when advancing the imp, there are many regulations such as fire codes, site safety issues and barrier-free facilities etc. that I do not have a good grasp of, even if the design is functional, aesthetic, conceptual No matter how attractive and practical it is, it is impossible to deviate from the very practical practice, and it is just chatting if it cannot be implemented. In the future, I will focus on learning in this area and make greater progress.

01 Design practice

Manifesto

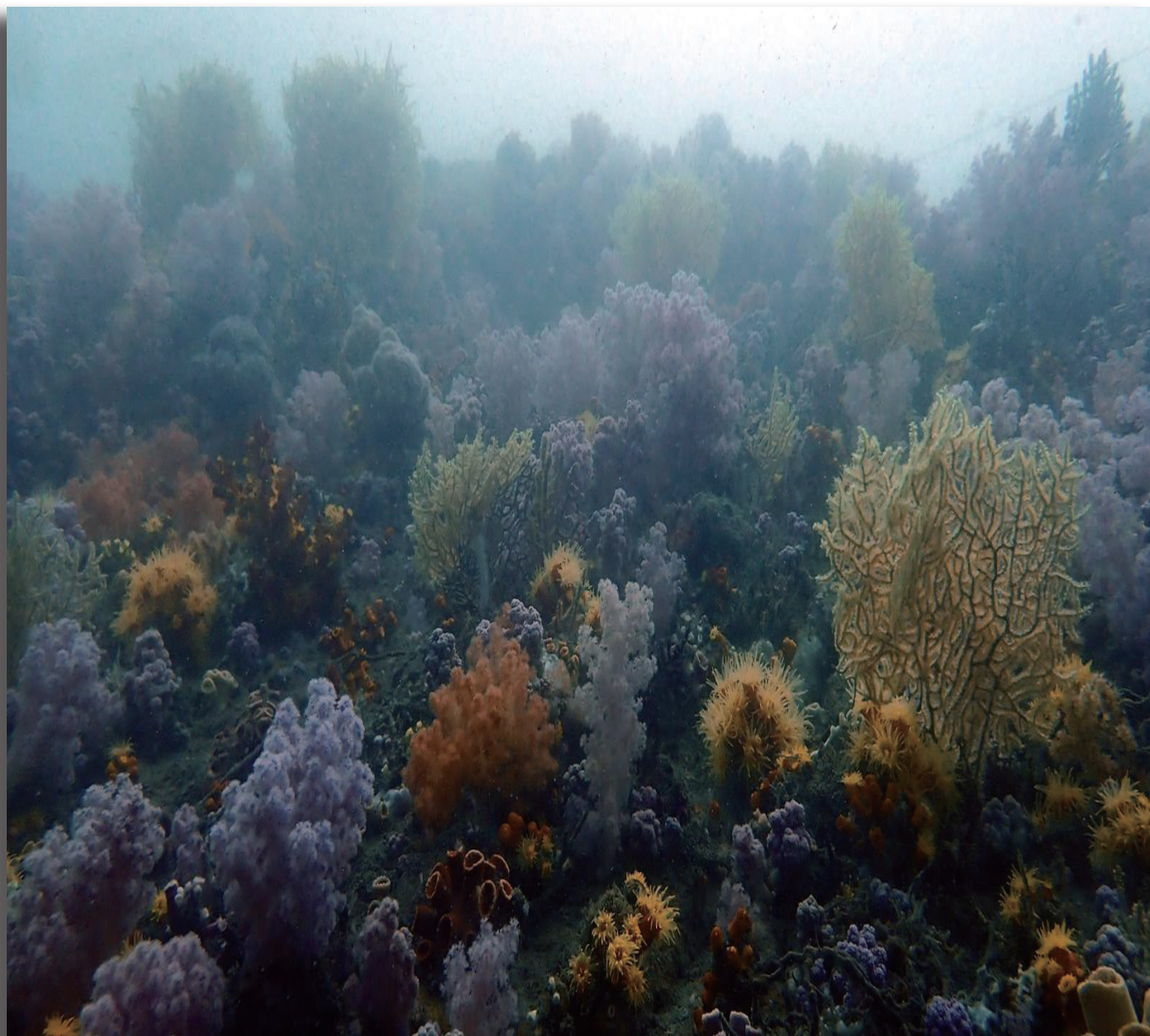
Always believe that lighting is an essential design in every interior architectural design project. As a recent graduate designer, I pride myself on thinking outside the square, working closely with architects and clients to maximize my involvement. The value of each project is about more than just achieving what it should be, design that can express emotion, enhance form and evoke beauty through dynamics and function... "Knowledge is like a deep sea, you can't finish it, only keep learning"

Studying a degree in interior architectural design, it brought me an opportunity to go back and practice interior architecture since I graduated with an associate degree. An interior architecture degree understands the nature of the project and goes deep within a certain idea to develop design concepts and space planning in order to satisfy The client's needs, I began to approach this space in an analytical way and in an innovative way I realized that interior architecture is not only for people, it can be said to be a space with self-expression. More like a bottomless sea, waiting for new exploration to give it unexpected meaning again and again

IMP is an opportunity to implement what I discovered about Hong Kong Since the development of Hong Kong, it has developed from a small village to a financial center. In this case, the demand for new buildings has contributed to the frequent demolition of old buildings to make room for modern high-rise buildings, and the revitalization of heritage buildings is becoming one of the most important issues .How do we balance development and heritage preservation is a perpetual topic under the constant flow of demand. A building that used to be a market is now abandoned due to the development of the building on my chosen site and the changes in its surroundings It is full of local cultural spirit to preserve this building to achieve its sustainability, we should investigate how this building contributes to its value from the past and how it comes through revitalization, the best heritage preservation is to give it new value in response to the market .

Now due to the lack of physical communication in development, one of the most essential values of the market is that it brings people together to communicate. So I wanted to take this opportunity to revitalize this old market into a community space for people by using a different approach similar to ours. Design methods to collect market exchanges, inject new elements into heritage, and inspire a society that cares about building conservation in Hong Kong

In the future I hope that I can remain enthusiastic about every job I am involved in to. Do my best to contribute from my design skills or my interior design Building skills while having a positive impact on society.



The background image shows a dense collection of Chinese ceramic items, including vases, bowls, and teapots, arranged on metal shelving units. The items feature various designs, such as blue and white patterns, red glazes, and colorful floral motifs. The scene is brightly lit, highlighting the glossy surfaces of the ceramics.

02

Letter of appointment



02 Letter of appointment



LETTER OF APPOINTMENT

18 April 2022

Sino Land Limited
11-12/F, Tsim Sha Tsui Centre,

REF: CONFIRMATION OF APPOINTMENT FOR CONTRACT

Dear Sir/Madam,

Thank you for inviting us to be the interior design service for A major component of the urban workshop. We understand you would like us to design a multi-purpose workshop aimed at promoting cultural preservation and promotion, and these communities are able to respond to the challenges of craft change by focusing on the local spirit of craft culture. This project experience is designed to help participants become part of a traditional craft industry.

Please find attached the following enclosures;

Enclosure A: Programming of Work
Enclosure B: Schedule of Interior Design Services
Enclosure C: Schedule of Designer's Fees (including costs)
Enclosure D: Estimated Construction Costs

As the CDM regulations will apply to this project you have agreed to appoint us as CDM coordinator or please advise us of the name of the CDM coordinator.

We do not believe it will be necessary to seek advice from other consultants or specialists for this project or we confirm you have agreed to appoint the following specialist consultants. If it should be necessary to seek advice from any other specialists or consultants, we will advise you.

We confirm that we will maintain professional indemnity insurance of HKD3500 per month and as the standard Construction Design and Management Regulations will apply to the refurbishment of Traditional craft workshop. If you are in agreement with our proposals, we would be grateful if you could sign the bottom of this letter and return it to me at your earliest convenience.

Please feel free to contact me if you have any questions.

Agreement Content

The client The Hong Kong Jockey Club Charities Trust is desirous of engaging RC design as design team to act as the interior designer for Traditional Craft Experience Center at 1/F shop(F5-F6, F9-F19, F21-F31, F50-F57) - Kwun Tong Harbour Plaza. has agreed to accept the appointment and to perform the services. Both the client and designer have agreed all the terms set out in this agreement, which includes:

Services

Enclosure A: Programme of Work
Enclosure B: Schedule of Interior Design Services
Enclosure C: Schedule of Designer's Fees (including costs)
Enclosure D: Estimated Construction Costs

Terms

The client hereby appoints the designer for the project, and the designer hereby accepts the appointment. RC Design Studio will provide the services in accordance with the contract's terms and conditions, as set forth in the general conditions hereto. The client shall pay the designer the sum of Hong Kong Dollars 2,198,300 (HKD\$ 2,198,300) or such other sum as may be specified in the contract's terms and conditions at the times and in the way specified

Yours Faithfully,

Signature: Rain Choi
Rain Choi Tsz San
RC Design Studio
Date: 18 April 2022

Signature: _____
Client
Sino Land Limited
Date: 18 April 2022

02 Letter of appointment



AGREEMENT

Terms of Agreement for Consulting Services

1. Lights In Design Studio (" the Consultant ") shall provide to the Client the professional services (" the Services ") for the Project being undertaken by the Client (" the Project ") described in the accompanying fee proposal and as prescribed by these.
2. The Client acknowledges that , unless agreed otherwise , the Services by the Consultant for the Project are not provided on an exclusive basis ,
- 3 . Nothing in this Agreement confers or purports to confer on any third party any benefit or any right a term of this Agreement . Provision of Services In providing the Services , the Consultant shall exercise the reasonable degree of skill , care and diligence

Provision of Services

- 4 . normally exercised by professionals in similar circumstances .
- 5 . The Client shall , as soon as is reasonably practicable , provide to the Consultant a Client Brief and all information , documents and other particulars as the Consultant may reasonably require to implement the Project accordance with the Client's specifications . The Client shall also make available to the Consultant , all equipment facilities and site access as the Consultant may reasonably request to implement the Project in accordance with the Client's specifications .
6. The Client shall co - operate with the Consultant and shall not interfere with or obstruct the proper performance of the Services .
7. If the Consultant considers it appropriate to do so , it may with the Client's prior unreasonably withheld , engage a third party to assist the Consultant in providing the Services .
8. The Client agrees that the Services do not include any services which are properly carried out by other professionals , such as legal or accounting , and if other such professional services are required the Client shall obtain these services at the Client's own cost .
- 9 . Except with the prior written consent of the other party , the parties shall not assign the whole or any part of their obligations under this Agreement and shall not assign or contract the whole or any part of the works and tasks associated with the provision of the Services .

Fees & Payment

10. The Client shall pay to the Consultant the Fee and the Reimbursable Expenses as set out in the accompanying fee proposal . Unless noted otherwise in the fee proposal , progress payments will be made monthly up to 90 % of the fee for each task or phase , with the remainder to be paid on completion of each task or phase .
11. The Fee and Reimbursable Expenses , as set out in the fee proposal , payable by the Client in relation to the provision of the Services are exclusive of taxes . Where the provision of the Services are taxable by any governmental authority whether in the jurisdiction where the

02 Letter of appointment



Project is located , the Services are rendered , or otherwise , and the Fees and Reimbursable Expenses are increased by an amount equal to the taxes payable by the Consultant on the provision of the Services , the Client will be responsible for the payment of that takes amount to the Consultant ..

12. All monies payable by the Client to the Consultant must be paid within 20 working days of the rendering of a fax invoice . Any monies not paid within that period will attract interest from the date of the rendering of the invoice until payment in full at the rate being the HSBC prime rate (as published from time to time) plus 2 % , calculated on daily overdue balances ,

13. If there is any material change in the Project , the Client Brief or the programme for the Project of the Services or the scope of the Services , or if the Consultant is required to modify any completed work or if there is any delay or disruption to the Services , the Consultant shall be entitled to a fair and reasonable additional fee for the additional work carried out or the disruption suffered unless and to the extent that the same has been occasioned by the Consultant's failure to exercise reasonable skill and care . Unless otherwise agreed , the additional fee will be calculated in accordance with the schedule of rates set out in the fee proposal to cover the additional resources employed by the Consultant in respect of the additional work carried out and / or the disruption suffered .

Insurance & Liability

14. Unless agreed otherwise in the accompanying letter the Consultant will carry Professional Indemnity Insurance to a value of HKD \$ 1,000,000 save that such insurance is in the aggregate for claims arising from pollution , contamination and / or asbestos , and in respect of claims arising from fire safety , and / or the combustibility and / or fire protection performance of façades and / or cladding (including equivalent external wall systems) : [a] an aggregate limit of indemnity covering direct losses only applies ; and [b] indirect and consequential losses are excluded .

15. It is and will remain the Consultant's policy to maintain at least this level of cover provided it is available at commercially economic rates and on practicable terms .

16. Notwithstanding anything to the contrary contained or implied in this Agreement , the Consultant's liability to the Client arising from the Consultant's acts or omissions in , or in connection with , the performance of the Services : under or arising from the Agreement : [0] in tort (including negligence) or under any statute : or [b] [C] under any other cause of action , shall not exceed the sum of HKD \$ 1,000,000 (unless agreed otherwise in the accompanying letter) or the cost of re performing the Services the subject of this Agreement , whichever is the lesser save that : (d) in respect of any claim or claims arising from matters for which the Consultant has professional indemnity insurance in the aggregate the liability of the Consultant shall not exceed the amount , if any , recoverable by the Consultant by way of an indemnity against such types of claim under its professional indemnity insurance in force at the time that

02 Letter of appointment



the claim or (if earlier) circumstances that may give rise to the claim is reported to its insurers ; and the Liability of the Consultant in respect of any claim for losses which fall outside of the forms of its professional (0) Indemnity insurance is fully excluded . Without prejudice to any other exclusion or limitation of liability , damages , loss expense or costs the liability of

17. the Consultant for any claim or claims under this Agreement shall be further limited to such sum as it would be just and equitable for the Consultant to pay having regard to the extent of his responsibility for the loss or damage giving rise to such claim or claims (" the loss and damage ") and on the assumptions that : (a) all other consultants , contractors , sub - contractors , project managers or advisers engaged in connection with [the Project] have provided contractual undertakings on terms no less onerous than those set out in Clause 4 to the Client in respect of the carrying out of their obligations ; and (b) there are no exclusions of or limitations of liability under insurance Client and any other party referred to in this clause and any such other party who is responsible to any extent for the loss and damage is contractually liable to the Client for the loss and damage ; and (c) of such other consultants , contractors , sub - contractors , project managers or advisers have paid to the Client such sum as it would be just and equitable for them to pay having regard to the extent of their responsibility for the loss and damage .

18. The Consultant's Liability to the Client for any loss or damage , including a claim for damages for a breach of the Agreement by the Consultant shall be reduced to the extent that an act or omission of any third party including the Client or its employees , servants , agents or consultants contributed to the loss or damage .

19. The Consultant shall not be liable for any use by the Client or its employees servants , agents or consultants of any of the Material referred to in clause 23 for any purpose other than that for which the same were prepared by or on behalf of the Consultant .

20. The Consultant shall not be liable to the client or any other party for or in connection with any Indirect economic , special or consequential damage including without limitation , loss of actual or anticipated profit or revenue , business shutdown or interruption , loss of production , delay costs , loss of opportunity , income or rent . financing and holding costs in connection with the Services .

21. In respect of any delays or defaults in the performance of the Services under this Agreement the Consultant shall not be liable to the Client if the delays or defaults are due to circumstances beyond the Consultant's control including , but not limited to , asbestos , toxic mould and terrorism .

22. After the expiration of two [2] years from the date of invoice in respect of the final amount claimed by the Consultant pursuant to clause 10 , the Consultant shall be discharged from all liability in respect of the Services whether under the law of contract , tort or otherwise .

23. The Consultant shall have no liability under or in connection with this Agreement whether in contract , tort (including negligence) , for breach of statutory duty or otherwise for any claim

02 Letter of appointment



which may arise out of or in connection with any advice in any way relating to the prevention or mitigation of any acts of terrorism or any other terrorism matters .

Intellectual Property & Copyright

24. The Client acknowledges the Consultant's title to and interest in the Intellectual Property Rights in the material provided to the Client as a result of providing the Services (" Material . For the purpose of this Agreement " Intellectual Property Rights " means all present and future Intellectual and industrial property rights conferred by statute , at common law or in equity and wherever existing , including patents , designs . copyright , trade marks , know how , brand names , domain names , inventions , product names , trade socrats and any other rights subsisting in the results of intellectual effort in any field , whether or not registered or capable of registration .

25. Subject to clause 23. the Client shall have a non - exclusive , non - transferable licence to use the Material only for the purpose of completing the Project . Subject to any rights not excludable by law , the Client shall not make copies of the Material nor use if other th an in connection with the Project .

26. Subject to clauses 14 to 19 , the Consultant will only be liable for an infringement of a third party's intellectual property rights if the Material is used i accordance with this Agreement , the Client gives the Consultant al rights to conduct the defence of any such claim and the Cient agrees to assist the Consultant in conducting any defence at the Consultant's cost .

27. If the Client is in breach of any obligations to make a payment to the Consultant pursuant to clauses 10 , 11 , and 13 , the Consultant may immediately revoke the licence to use the Material , and the Client shall then cause to be returned to the Consultant all the Material and all copios (if any) thereof . Recognition

28. The Client shall ensure , to the extent reasonably possible , that the Consultant's input into the Project is duly recognised in any publicity material generated by the Client in respect of the Project . Termination of Contract

29. Tho Cliont may terminato this Agreement : (a) in the event of a substantial breach by the Consultant of its obligations under this Agreement , which breach has not been remedied within 30 days of written notice from the Clent to the Consultant requiring the breach to be remedied , or (b) upon giving the Consultant 60 cays written notice of its intention to do so ..

30. The Consultant may suspend or terminate this Agreement (a) in the event of : (0) monies payable to the Consultant hereunder being out - standing for more than 7 days : (5) any other substantial breach by the Client of its obligations under this Agreement , which breach has not been remedied within 30 days of written notice from the Consultant to the Client requiring the breach to be remedied , or upon giving the Client 60 days written notice of its intention to do so . (b) with immediate effect if the Consultant is or becomes aware of any activity by the Client , its affiliates or (C) representatives that involves or relates to fraud , the proceeds of

02 Letter of appointment



crime , bribery , corruption or any other similar matter or circumstance (including any investigation in relation to the same) or (i) it it becomes aware of any relevant sanction , prohibition or restriction under United Nations resolutions or the trade or economic sanctions , laws or regulations of the European Union , Australia , United Kingdom or United States of America which makes provision of the Consultant's services unlawful .

31. Termination shall be without prejudice to any claim which either party may have against the other in respect of any breach of the terms of the Agreement which occurred prior to the date of termination . Immediately following the termination of this Agreement pursuant to clause 28 , 29 or otherwise , and in any event no later than 30 days thereof , the Client shall return to the Consultant al documents , drawings , information , details , computations . reports including but not limited to the Materials . The Consultant's rights stated in the preceding sentence shall be subject to the Client's Intellectual Property Rights stipulated in clause 24 but shall be in addition to the Consultant's rights in clause 26 .

General

32. If any provision or any part of any provision of this Agreement is for any reason held to be legal, invalid. ineffective , inoperable or otherwise unenforceable , it shall be severed and deemed to be deleted from this Agreement and the validity and enforceability of the remainder of this Agreement shall not be affected or impaired .

33. Any dispute between the Client and the Consultant shall be the subject of mediation provided that this provision shall not prevent the Consultant from instituting legal action at any time to recover moneys owing by the Client to the Consultant . Subject to the aforesaid , the Client and the Consultant submit to the exclusive Jurisdiction of the courts of the Hong Kong SAR in connection with any disputes , difference or disagreements between them arising out of or in relation to this Agreement , the Services and the Project .

34. This Agreement shall be governed and construed in accordance with the laws of the Hong Kong SAR . The Designer shall carry out the Services upon and subject to the terms and conditions of the Contract (as defined in the General Conditions hereto .

Signature: _____

Rain Choi Tsang *Rain Choi*

RC Design Studio

Date: 18 April 2022

Signature: _____

Client

Sino Land Limited

Date: 18 April 2022

02 Brief and Scope of project

Brief

The Traditional Crafts Centre is a space designed to look to the future by connecting current artisans with market demand solutions, preparing for indigenous craftsmanship retention by providing current youth and builders with meaningful and casual learning opportunities.

Goals

Use the right tools and guide the curiosity of young people to give them the opportunity to learn more about it

- Increase the contact opportunities between artisans and citizens in daily life and help artisans provide venues to introduce their works

Craft workshops through mentoring and skill development

- Help these artisans integrate into modern society and

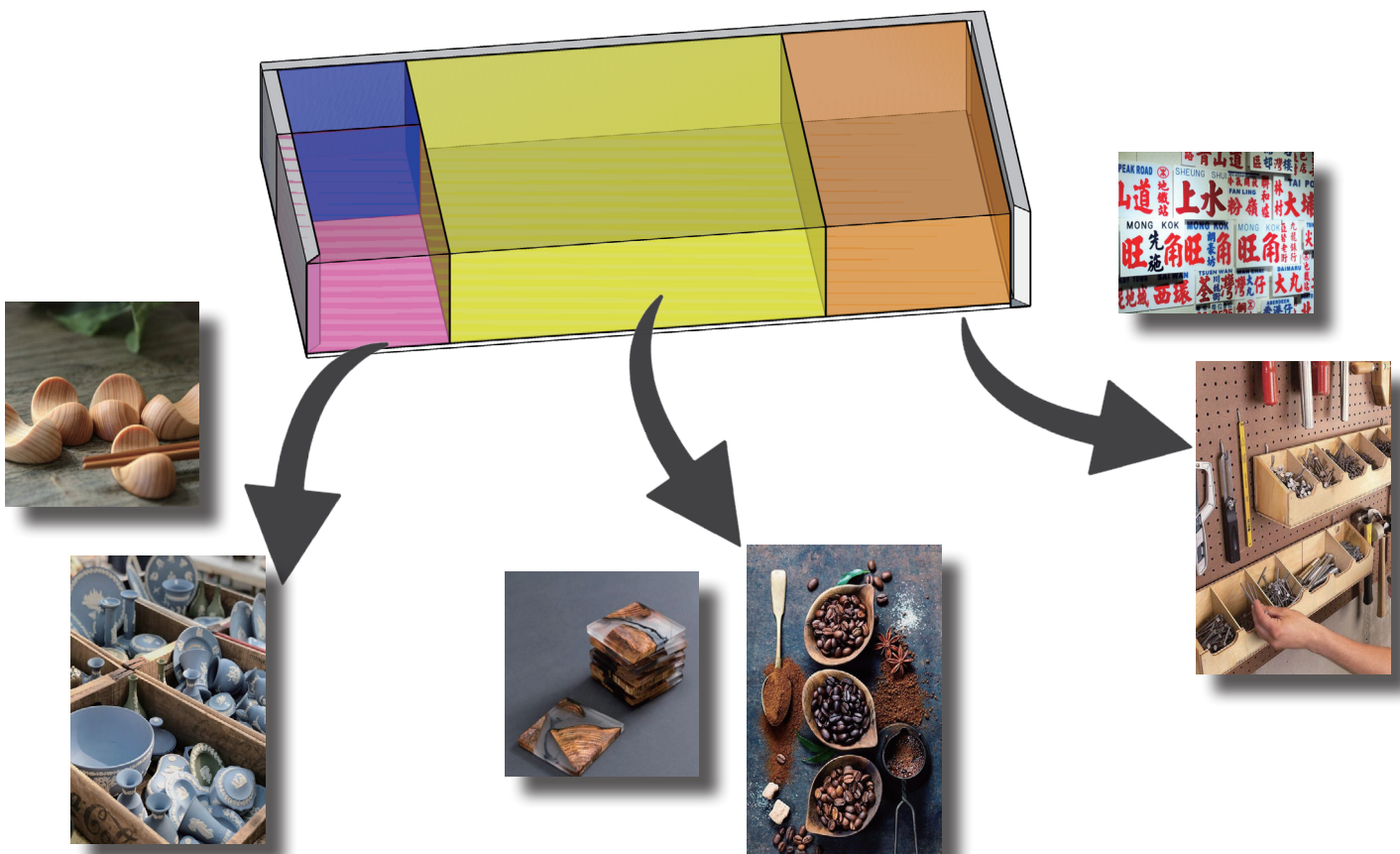


There will be regular academic sessions for those interested in studying basic subjects such as wood crafting, colour crafting and cloth crafting. The center offers creative and positive workshops. Let the masses develop their own interests or get involved in new things. From these workshops, the skills and physical pieces made by young people will be displayed or sold in the centre's retail space, offering them a taste of the life of a craftsman.



02 Brief and Scope of project

Schedule of accommodation



02 Service & Fee Agreement

[illegible]

02 Service & Fee Agreement

[illegible]

02 Service & Fee Agreement



Enclosures B Schedule of Interior Design Services

Please keep in mind that the project design must complete the services listed in the Schedule of Interior Design, which specifies the agreed-upon conclusion of the designer's agreement with the customer and in accordance with the professional plan of work.

Phases I – Programming

- A. Examine the project site's preliminary programs, site information, architectural designs, and other documentation.
- B. Examine all relevant planning, building department, multiple dwelling law, landmark, and other agency requirements that affect the project.
- C. Examine proposed and possible building sizes, unit effractions, and related zoning and planning department concerns to assist the owner in determining and confirming the project's maximum and suitable development restrictions.
- D. Conduct a field survey of the existing structure and create a measured sketch of the current state of affairs.

Phases II - Conceptual Design

- A. Produce diagrammatic/schematic design and documentation for the proposed project, conforming to the guidelines established in Phases I.
- B. Establishing design direction with consultants (expeditor, structural engineer, mechanical, electrical, plumbing engineer, and others as needed).
- C. Based on the owner's instructions, complete the preliminary/schematic design.
- D. Detailed design proposals should be submitted.
- E. Submit a request for detailed planning permission.

Phases III - Design Development

- A. For your inspection and approval, submit drawings and other paperwork as needed to establish a detailed description of the architectural structure, mechanical and electrical system, materials, and other relevant features of the proposed project.
- B. All elements should be designed in accordance with the latest building regulations; the plan must comply with building regulations in order for you to assess and approve the proposed projects.

02 Service & Fee Agreement



Phases IV - Final Design Presentation

- A. Create technical drawings that include the plane, reactions, and elevations listed below. Ensure that all designs are annotated with particular details such as measurements and material selection.
- B. Create a variety of presentation images of the detailed junction to aid the client's and contractor's understanding

Phases V - Construction Documentation

- A. In relation to the planned building, coordinate and direct the activities of the project consultant, including but not limited to the expeditor, surveyor, devil, structural, mechanical, electrical, and geotechnical engineers.
- B. Create construction drawings, such as site plans, reflected ceiling plans, exterior elevations, building sections, interior elevations, and details, as needed to offer a comprehensive description of the work to be done.
- C. For the proposed project, create timetables and specifications.
- D. Work with the client's cost consultants, if any, to determine the planned work's cost.

Signature: _____
Rain Choi Tsz San
RC Design Studio
Date: 18 April 2022

Signature: _____
Client
Sino Land Limited
Date: 18 April 2022

02 Service & Fee Agreement



Enclosures C Schedule of Designer Fee

Project: Traditional craft experience center

At 1/F shop(F5-F6, F9-F19, F21-F31, F50-F57) - Kwun Tong Harbour Plaza 182 Wai Yip Street, Kwun Tong, Kowloon, Hong Kong

01 The following design services fee is education subject to withholding income tax if any. As part of the preparation of the drawing, the design, at your request, shall prepare one revision. Additional revisions requested by the client will be incurred as additional services at the hourly rate as shown in item 4.

02 Please find below the cost of fee and express for the work undertaken by the designer, as outlined in enclosure 01 (Plan of work) and enclosure 02 (Schedule of interior design services)

03 The services listed below will be charged at the following hourly rates:

- Design Director
- Senior Interior Designer
- Interior Designer
- Assistant Interior Designer

04 The following calculations are broken down, with the hourly rate being multiplied by the A number of hours spent on the project. Note: A 30% of coordination and management fee to be added to the overall cost of the fees.

Note: A 30% of coordination and management fee to be added to the overall cost of the fees

Position	Hourly	Hours	Total
Design Director	HKD\$2,100	218 Hr	HKD\$457,800
Senior Interior Designer	HKD\$1,500	308 Hr	HKD\$462,000
Interior Designer	HKD\$1,000	410 Hr	HKD\$410,000
Assistant Interior Designer	HKD\$700	516 Hr	HKD\$361,200
Sub-total			HKD\$1,691,000
30% of coordination and management fee			HKD\$507,300
Total Fee			HKD\$2,198,300

02 Service & Fee Agreement



05 Exclusions: The following expenses are not included in the above fee cost and will be charged in addition to the cost specified. The specified expenses are: Material samples and prototyping

Printing	Cast/Sheet	Cast/Sheet	Cast/Sheet	Cast/Sheet	Cast/Sheet
	A4 size	A3 size	A2 size	A1 size	A0 size
B & W	3	3	20	60	120
Colour	8	20	40	120	240

Fee/cost may be adjusted depending on the hours to be spent, cost of printing and travelling. Additional fees shall be added for extension of time. The designer will inform the client of these updated additional hours for client's approval, then the fee will be updated towards the end.

Payment Terms:

At the time of signing this agreement, a 20% down payment will be required. The final payment of 80% will be made roughly 60 days after the signing of this agreement, when the schematics and presentation are delivered. Checks or credit cards are accepted as forms of payment.

Purchasing:

RC Design will acquire finish materials, fixtures, and furnishings at the customer's desire, and the client will be supplied with a separate purchasing agreement for approval, signature, and payment. Purchase orders will not be issued until the client has accepted, signed, and returned a copy of the written purchase agreement, as well as the appropriate deposit or payment, to the designer.

Cancellation:

If any side violates the conditions of the agreement, it might be dissolved. To explain the reasoning, a phone call or in-person meeting, as well as a written notification, is required. RC Design will be paid at the designer's hourly rate for all design work accomplished prior to notice of termination. RC Design will also be reimbursed for any unpaid balances on purchases made on the client's behalf.

Signature: _____
Rain Choi Tsz San
RC Design Studio
Date: 18 April 2022

Signature: _____
Client
Sino Land Limited
Date: 18 April 2022

02 Service & Fee Agreement



Enclosures D Estimated Construction Cost

Project: Traditional craft experience center Exhibition

Location: 1/F shop(F5-F6, F9-F19, F21-F31, F50-F57) - Kwun Tong Harbour Plaza

Client: The Hong Kong Jockey Club Charities Trust

Design: Consultant: RC Design LTD

Project size: 510 sq.m

Cost per sq.m: HK\$7,000,000

Estimated construction cost: HK\$20,000

Budget Type (Middle)

With reference to the exhibition project in Hong Kong listed as follows, this project will be considered a middle budget type project.

Reference:

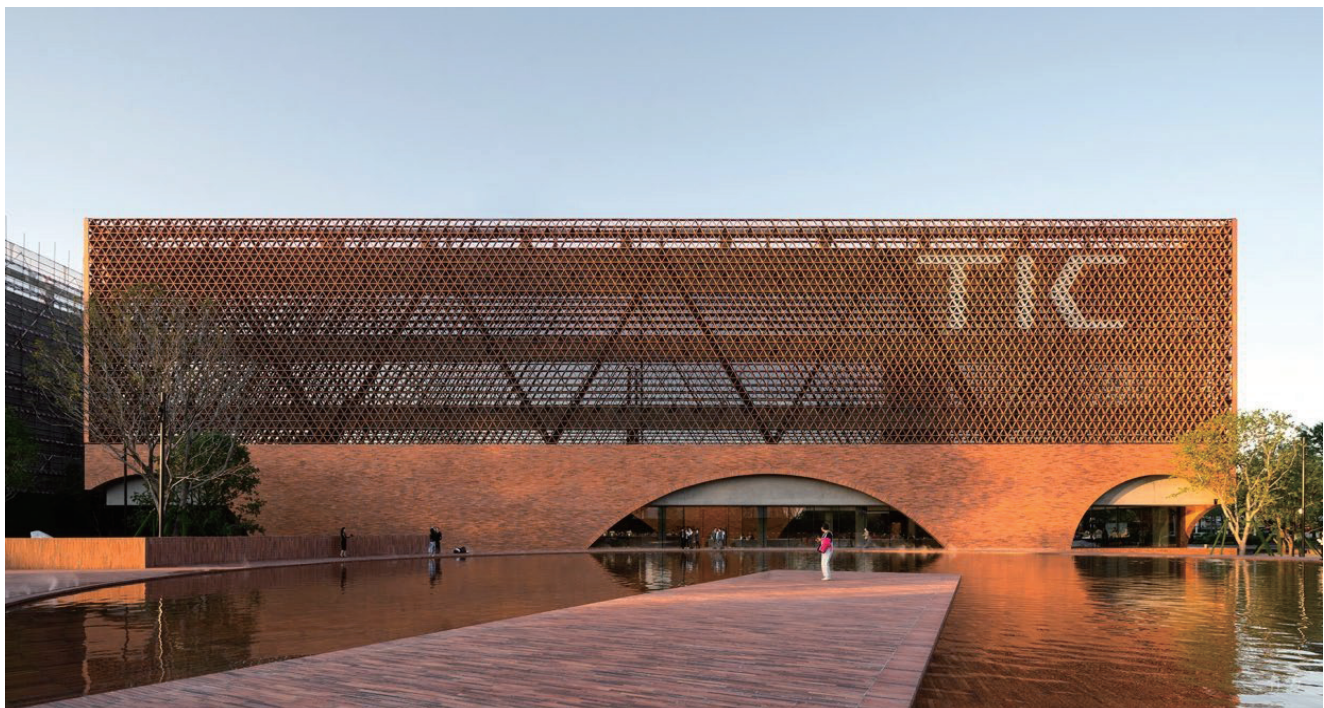
TIC Arts Center in Foshan

Project Year: 2021

Size: 18000 sq m

Total Construction Cost: RMB¥180,000,000 / HKD\$20,8121,018

Construction Cost: (per sq.m) RMB¥10,000 / HKD\$11,562



02 Service & Fee Agreement



An art gallery on the market in Jiashan, Zhejiang

Project Year: 2021

Size: 2500 sq m

Total Construction Cost: RMB¥23,500,000 / HKD\$27,171,355

Construction Cost: (per sq.m) RMB¥9,400 / HKD\$10,868



Signature: _____
Rain Choi Tsz San
RC Design Studio
Date: 18 April 2022

Signature: _____
Client
Sino Land Limited
Date: 18 April 2022



03

Cv and application letter

03 Cv and application letter



Rain Choi

Interior Designer

I've worked in hardware stores for a long time, so I'm constantly exposed to all kinds of home designs, some good and some weird. I gradually developed curiosity and interest in design, and driven by my interest, I decided to join the industry.



rainchoi922@gmail.com



64643691



Rm3516, OI TAI HSE, FU TAI
EST, TUEN MUN NT

SKILLS

AutoCAD



Sketchup



Photoshop



Office



LANGUAGES

English



Cantonese



Mandarin



EDUCATION

BA (Hons) Interior Architecture and Design (Full-time)

The University of Portsmouth with CIHE & CBCC

2021 - 2022

Courses

- Material Expression
- History and Theory

Higher Diploma in Interior Design

LIPACE, The Open University of Hong Kong

2018 - 2021

Courses

- Design concept, process, implementation
- plan details

Yi Jin Diploma

LIPACE, The Open University of Hong Kong

2017 - 2018

Courses

- Design distinction and awareness
- Use of graphics software

WORK EXPERIENCE

Internships

ONE PLUS

2019

Achievements/Tasks

- change some details
- collect materials
- Contact the supplier
- design small items

Sales

GOLDSTAR

2017 - Present

Achievements/Tasks

- retail hardware
- contact customers
- repair lock, bathroom, ceiling & platform

Project sheet



HigherDiploma
Home Office



HigherDiploma
SOBAK Office



BA(HONS)
PlaySpace

03 Cv and application letter

Choi Tsz San
Rm3516, OI TAI HSE
FU TAI EST,TUEN MUN NT

8 March 2022

Manager
Human Resources Department
Aedas
31/F, One Island East,
18 Westlands Road, Quarry Bay

Dear Sir/Madam

RE: Application for Assistant Interior Designer (ref:001)

I have: Bachelor of Interior Architecture and Design, University of Portsmouth (full-time), Higher Diploma in Interior Design from Li Ka Shing School of Professional and Continuing Education, City University of Hong Kong. During my studies, I was exposed to various design projects such as residential, retail, F&B, office design projects. During the creative process, I learned basic drawing software and design thinking and rules. I believe I am competent enough for this position

I have worked in a hardware retail store, and I am often involved in home repair work, so I am familiar with the design details and can help your company to complete the work more smoothly in the details. At the same time, I am also responsible for communicating with customers in hardware retail stores, I can clearly understand their requirements, and I can also exert good communication skills in your company.

To facilitate your consideration of my suitability for this position, I am attaching my resume, which describes my background and creative projects, for your reference. I'm ready for an interview at your earliest convenience. My contact method is rainchoi922@gmail.com and phone number 646436391.

Yours faithfully

RainChoi

Choi Tsz San, Rain

Encl. 1) cv

2) Sample of Artworks

03 Mockup interview

University of Portsmouth BA (Hon) in Interior Architecture & Design

M31708 Communication: Professional Identity Mock Interview Assessment and Feedback

Name of the Student	Rain CHOI Tsz San		Study Mode	<div><input checked="" type="checkbox"/> Full</div> <div><input type="checkbox"/> Part</div>	Grade	58
Marking Criteria	70%+ Distinction (Indicate if 80+)	60-69% High Pass	50-59% Pass	40-49% Low Pass	0-39% Fail	
Was the portfolio well presented and the content appropriate?	The portfolio was very well designed and edited. The content communicated a broad range of knowledge and skills and also included examples of work or engagement beyond the core curriculum. A clear design identity was evident	The portfolio was well designed and edited. The content communicated a broad range of knowledge and skills. An emerging design identity was evident	The portfolio was generally well designed and edited, although some inconsistencies were evident. The content communicated a range of knowledge and skills	The portfolio required improved design and editing to enhance the clarity of communication. The content communicated a basic range of knowledge and skills	The portfolio was not sufficiently designed and edited and the content was disorganised and confused. The content communicated a limited range of knowledge and skills.	
Mark Indicator			✓			
Was the student able to discuss and explain projects and converse generally?	The student was able to converse with great confidence and clarity and their conversation was engaging. The student was able to listen and had a positive response to feedback	The student was able to converse with confidence and clarity and their conversation was engaging. The student listened well and responded to feedback	The student was able to converse with some confidence and their meaning was generally clear and interesting. The student listened to feedback	The student was a little hesitant in conversation and their meaning was not always clear. More rehearsal is recommended. The student had a limited response to feedback	The student was very hesitant and struggled to engage in conversation. Preparation and rehearsal is recommended	
Mark Indicator			✓			
Did the student present herself/himself in a professional manner, ie. eye contact, dress, non-verbal communication?	The student presented herself/himself in a very professional manner; she/he was able to make eye contact, and was friendly and open in conversation. The student dressed appropriately	The student presented herself/himself in a professional manner; she/he was able to make eye contact, and was positive in conversation. The student dressed appropriately	The student presented herself/himself well; she/he was able to make eye contact, and engaged in conversation. The student's dress was acceptable	The student presented herself/himself in an acceptable manner; she/he was a little reserved. The student should aim to improve dress	The student did not present herself/himself in an appropriate manner and dress was not appropriate for an interview	
Mark Indicator			✓			

Page 1 of 2

University of Portsmouth BA (Hon) in Interior Architecture & Design

Unit 340 Communication: Professional Identity Mock Interview Assessment and Feedback

Marking Criteria	70%+ Distinction (Indicate if 80+)	60-69% High Pass	50-59% Pass	40-49% Low Pass	0-39% Fail
Was the letter and the CV well designed and the content appropriate?	The CV and the letter were both very well designed and the content was clear, informative and accurate. The CV communicated the student's design identity, knowledge and skills. Professionals are very likely to short-list this candidate for an interview	The CV and the letter were both well designed and the content was clear, informative and accurate. The CV communicated the student's design identity, knowledge and skills. Professionals are likely to short-list this candidate for an interview.	The CV and the letter were reasonably well designed and the content was clear and informative; there may have been some inaccuracies. The CV communicated the student's knowledge and skills. Professionals would consider short-listing this candidate for an interview. But improvements are recommended	The CV and the letter may have lacked a well-resolved graphic design strategy and content may have been a little confused and inaccurate. The CV made reference to the student's knowledge and skills. Professionals are unlikely to short-list this candidate for interview and significant improvements are recommended	The CV and the letter may have lacked a graphic design strategy and content may have been inappropriate. There may have been significant inaccuracies. Professionals would not consider short-listing this candidate for an interview and an alternative design is recommended
Mark Indicator		✓			

In conversation:

If needed, please indicate how the student might improve their CV and letter when applying for a job and also indication how they might improve when attending an interview

Please also add your brief written comments:

Should be improve graphic and 3d rendering presentation skills.

Page 2 of 2

Name of the Interviewer:	Signed by :	Date :	Endorse d by :	Signed by:	Date:
Mr. Clive Sit		29 March 2022	Ms. Louisa Young		29 March 2022

03 Mockup interview

University of Portsmouth BA (Hon) in Interior Architecture & Design

M31708 Communication: Professional Identity Mock Interview Assessment and Feedback

Name of the Student	Ran Choi Tsz Sam				
Study Mode	<input checked="" type="checkbox"/> Full Part				
Grade	62				
Marking Criteria	70%+ Distinction (Indicate if 80+)	60-69% High Pass	50-59% Pass	40-49% Low Pass	0-39% Fail
Was the portfolio well presented and the content appropriate?	The portfolio was very well designed and edited. The content communicated a broad range of knowledge and skills and also included examples of work or engagement beyond the core curriculum. A clear design identity was evident	The portfolio was well designed and edited. The content communicated a broad range of knowledge and skills. An emerging design identity was evident	The portfolio was generally well designed and edited, although some inconsistencies were evident. The content communicated a range of knowledge and skills	The portfolio required improved design and editing to enhance the clarity of communication. The content communicated a basic range of knowledge and skills	The portfolio was not sufficiently designed and edited and the content was disorganised and confused. The content communicated a limited range of knowledge and skills.
Mark Indicator		✓			
Was the student able to discuss and explain projects and converse generally?	The student was able to converse with great confidence and clarity and their conversation was engaging. The student was able to listen and had a positive response to feedback	The student was able to converse with confidence and clarity and their conversation was engaging. The student listened well and responded to feedback	The student was able to converse with some confidence and their meaning was generally clear and interesting. The student listened to feedback	The student was a little hesitant in conversation and their meaning was not always clear. More rehearsal is recommended. The student had a limited response to feedback	The student was very hesitant and struggled to engage in conversation. Preparation and rehearsal is recommended
Mark Indicator		✓			
Did the student present herself/himself in a professional manner, ie. eye contact, dress, non-verbal communication?	The student presented herself/himself in a very professional manner; she/he was able to make eye contact, and was friendly and open in conversation. The student dressed appropriately	The student presented herself/himself in a professional manner; she/he was able to make eye contact, and was positive in conversation. The student dressed appropriately	The student presented herself/himself well; she/he was able to make eye contact, and engaged in conversation. The student's dress was acceptable	The student presented herself/himself in an acceptable manner; she/he was a little reserved. The student should aim to improve dress	The student did not present herself/himself in an appropriate manner and dress was not appropriate for an interview
Mark Indicator			✓		

Page 1 of 2

University of Portsmouth BA (Hon) in Interior Architecture & Design

Unit 340 Communication: Professional Identity Mock Interview Assessment and Feedback

Marking Criteria	70%+ Distinction (Indicate if 80+)	60-69% High Pass	50-59% Pass	40-49% Low Pass	0-39% Fail
Was the letter and the CV well designed and the content appropriate?	The CV and the letter were both very well designed and the content was clear, informative and accurate. The CV communicated the student's design identity, knowledge and skills. Professionals are very likely to short-list this candidate for an interview	The CV and the letter were both well designed and the content was clear, informative and accurate. The CV communicated the student's design identity, knowledge and skills. Professionals are likely to short-list this candidate for an interview.	The CV and the letter were reasonably well designed and the content was clear and informative; there may have been some inaccuracies. The CV communicated the student's knowledge and skills. Professionals would consider short-listing this candidate for an interview. But improvements are recommended	The CV and the letter may have lacked a well-resolved graphic design strategy and content may have been a little confused and inaccurate. The CV made reference to the student's knowledge and skills. Professionals are unlikely to short-list this candidate for interview and significant improvements are recommended	The CV and the letter may have lacked a graphic design strategy and content may have been inappropriate. There may have been significant inaccuracies. Professionals would not consider short-listing this candidate for an interview and an alternative design is recommended
Mark Indicator		✓			

In conversation:

If needed, please indicate how the student might improve their CV and letter when applying for a job and also indication how they might improve when attending an interview

- Aware the choice of word in CV. "some small" "change some" language: Putonghua
- Clean format! Must update the CV, cover letter OK.
- Project sheet, pick better visual images!
- Please also add your brief written comments:
- Need to aware your background sound & interference. Very distracting.
- Verbal interview not bad!
- Q & A session not bad! - able to have quick response to the interviewer
- Portfolio need more visual images to highlight -> Not "words"

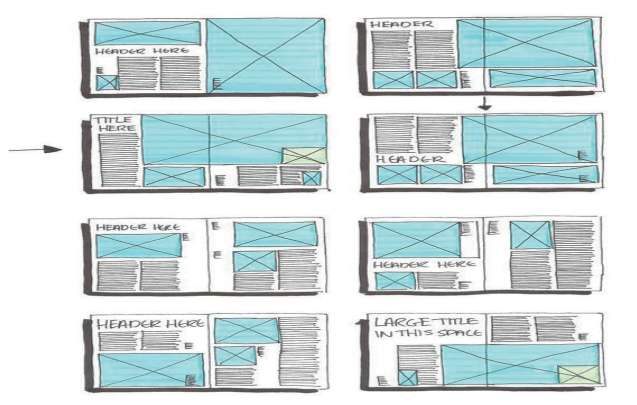
Name of the Interviewer:	Signed by:	Date:	Endorsed by:	Signed by:	Date:
Ms. Louisa Young	<i>[Signature]</i>	29 March 2022	Ms. Louisa Young	<i>[Signature]</i>	29 March 2022

Page 2 of 2

03 Mockup interview

Reflection

I attended an interview with Mr.Clive Sit. Due to the current social situation, this interview was conducted via Zoom. My initial thought on this was that it might be harder to fully present my own abilities to the interviewer. I'm also nervous about having technicians. I'm having trouble presenting my digital portfolio or connecting issues because of sudden issues with my electronics, making me anxious during interviews. However, I believe the benefit of an online interview is actually having a digital portfolio, as it is more convenient than having to carry a physical portfolio with you for the interview. Although, I do see the benefits of having a physical portfolio. Still, I do feel like I have quite a bit of interview experience as I did a lot when I applied for my internship year, one of which was actually an online interview. One thing I've learned from these interviews is that each interviewer is different, so in a sense, I'm prepared for whatever is coming through this interview. This interview was unlike any of my previous interviews. It's not too formal, and there are more light-hearted ways to feel more comfortable and confident, more like a chat with friends than an interview. I've been nervous when things come and the interview question is "Tell me about yourself?", because I don't know where to start or what exactly they want to know. When asked for the first time, I was in a daze, not knowing how to start. I started by explaining my current status as a student and briefly touched on my previous homework projects. Then I was asked about one of the work experiences I had written on my resume, which was a hardware store, and we briefly talked about that because my dad came from a repair work background. I found this interesting because it made me realize that when interviewers want to know what job-related skills you have, they mainly want to know you as a person. Give me the opportunity to present my portfolio. I don't have much time to prepare my portfolio, so I'm not entirely happy with the layout. I believe I have confidence and clarity when presenting my work. I've had some projects in my portfolio from the first year that I'm not necessarily happy with, but still present clearly. The advice given to me is to only work on passion and aesthetics, because that will show when I talk about my projects. At the end of the interview, I was given advice on applying for jobs. He talks about always having confidence in what you do and being interviewed that you are what the company is missing. Focused on recommending a project in the aesthetic typography category because that's my weakness. It's very insightful because it further Emphasizes how to be competitive in this field of work.



03 Cv & letter improvement



Rain Choi

Interior Designer

I've worked in hardware stores for a long time, so I'm constantly exposed to all kinds of home designs, some good and some weird. I gradually developed curiosity and interest in design, and driven by my interest, I decided to join the industry.



rainchoi922@gmail.com



64643691



Rm3516,OI TAI HSE,FU TAI
EST,TUEN MUN NT

SKILLS

AutoCAD



Sketchup



Photoshop



Office



LANGUAGES

English



Cantonese



Mandarin



EDUCATION

BA (Hons) Interior Architecture and Design (Full-time)

The University of Portsmouth with CIHE & CBCC

2021 - 2022

Courses

- Material Expression
- Interior: Major Project

Higher Diploma in Interior Design

LIPACE, The Open University of Hong Kong

2018 - 2021

Courses

- Design Interior Design
- Form, Space and Order
- Interior Design Drawing

Yi Jin Diploma

LIPACE, The Open University of Hong Kong

2017 - 2018

Courses

- Design Distinction and awareness
- Rending for the Interior
- The Evolution of Interior Design

WORK EXPERIENCE

Internships

ONE PLUS

2019

- Details design
- Collect materials
- Contact
- Design accessories

Sales

GOLDSTAR

2017 - Present

- Retail hardware
- Contact customers
- Maintenance service

03 Cv & letter improvement

Project sheet

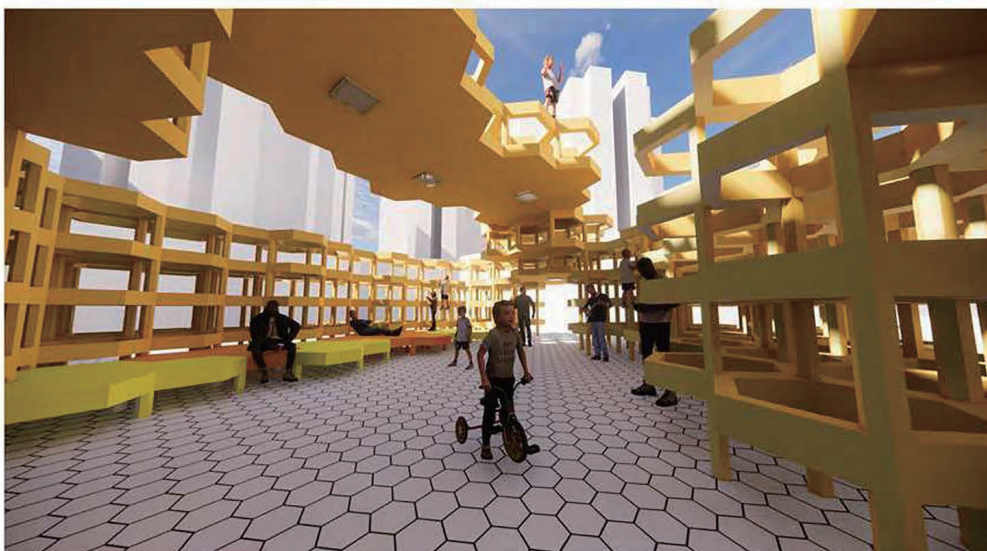
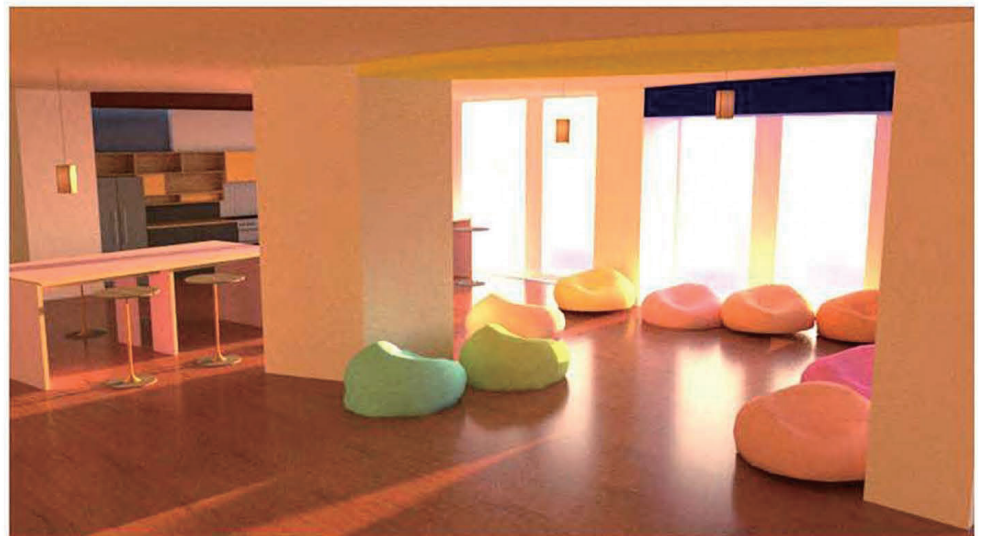


This design project is to provide a living space that combines work and life for a Chinese family of three people. It is necessary to provide a flexible and comfortable space for psychological counseling work

HigherDiploma
Home Office

This design project is to provide a public space where work and retail are combined for a large technology company. It is necessary to design a retail area and rest space for public working purposes, while providing a comfortable and private work space for various departments

HigherDiploma
SOBAK Office



According to Cognitive-developmental theory: Infant and Child Psychology, children rely on the body to perceive the world. It is common to learn words, hysical behavior and organizational behavior through play. This space is designed to provide a space where the elderly and children can play together, and children can play in Growing up under the eyes of the elders. Young people can also challenge the difficulty and rest on their own.

BA(HONS)
PlaySpace



04

Overview of regulations



04 Overview of regulations

Building Regulations

Clause A3.1

Diagram A1 show the framework for fire safety in buildings.

Subsection A4 - Parts in this Code Clause A4.1

This Code consists of the following parts:

- Part A Introduction
- Part B Means of Escape
- Part C Fire Resisting Construction
- Part D Means of Access
- Part E Fire Properties of Building Elements and Components
- Part F Fire Safety Management

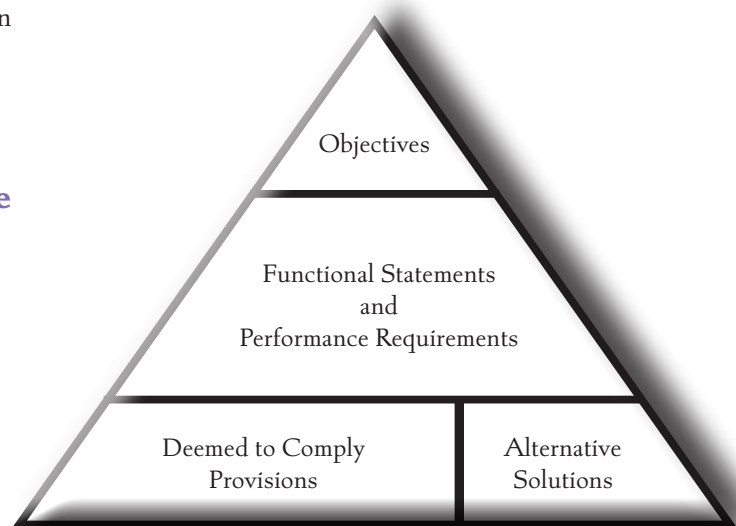


Diagram A1 – Framework for Fire Safety in Buildings

Section 3 – Definitions

“Exit route” means the continuous path of travel from any part of a building to the ultimate place of safety, not including a revolving door, lift or escalator (see Diagram A2).

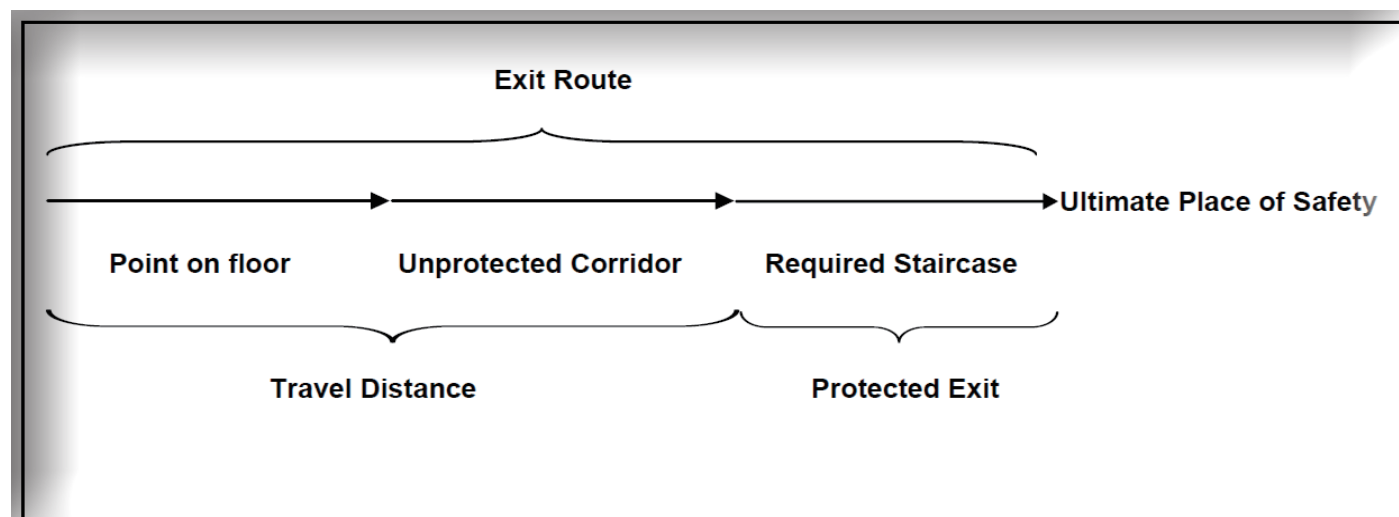


Diagram A2 – illustration of Exit Route

04 Overview of regulations

Subsection B4 – Assessment of Occupant Capacity

Clause B4.1

As a guide to assessing the requirements on means of escape, the following Table B1 should be used as the basis for calculating the occupant capacity of a building or part of a building.

Use Classification	Type of Accommodation	Occupancy Factor (usable floor area in m ² per person) or otherwise as specified
4b	Retail shops / Department Stores (including arcade and common areas) Basement, G/F, 1/F & 2/F	3v

Subsection B8 – Exits from Storeys

Table B2: Minimum number and width of exit doors and exit routes from a room, fire compartment or storey

Occupant Capacity of room, fire compartment or storey (No. of persons)	Minimum No. of exit doors or exit routes	Minimum total width (in mm)		Minimum Width (in mm) of each	
		Exit doors	Exit routes	Exit door	Exit route
4-30	2			750	1050
31-200	2	1750	2100	850	1050

Subsection B11 – Travel Distance

Travel distance is defined and explained in Part A.

Clause B11.2

The deadend travel distance is limited to:

(a) for Use Classifications 1 and 2:

- (i) 24m from any point within a flat/hotel guestroom to the exit door of that flat/guestroom;
- (ii) 15m from the flat/hotel guestroom exit door to the required staircase or to a point, from which travel in different directions to 2 or more exits is available;

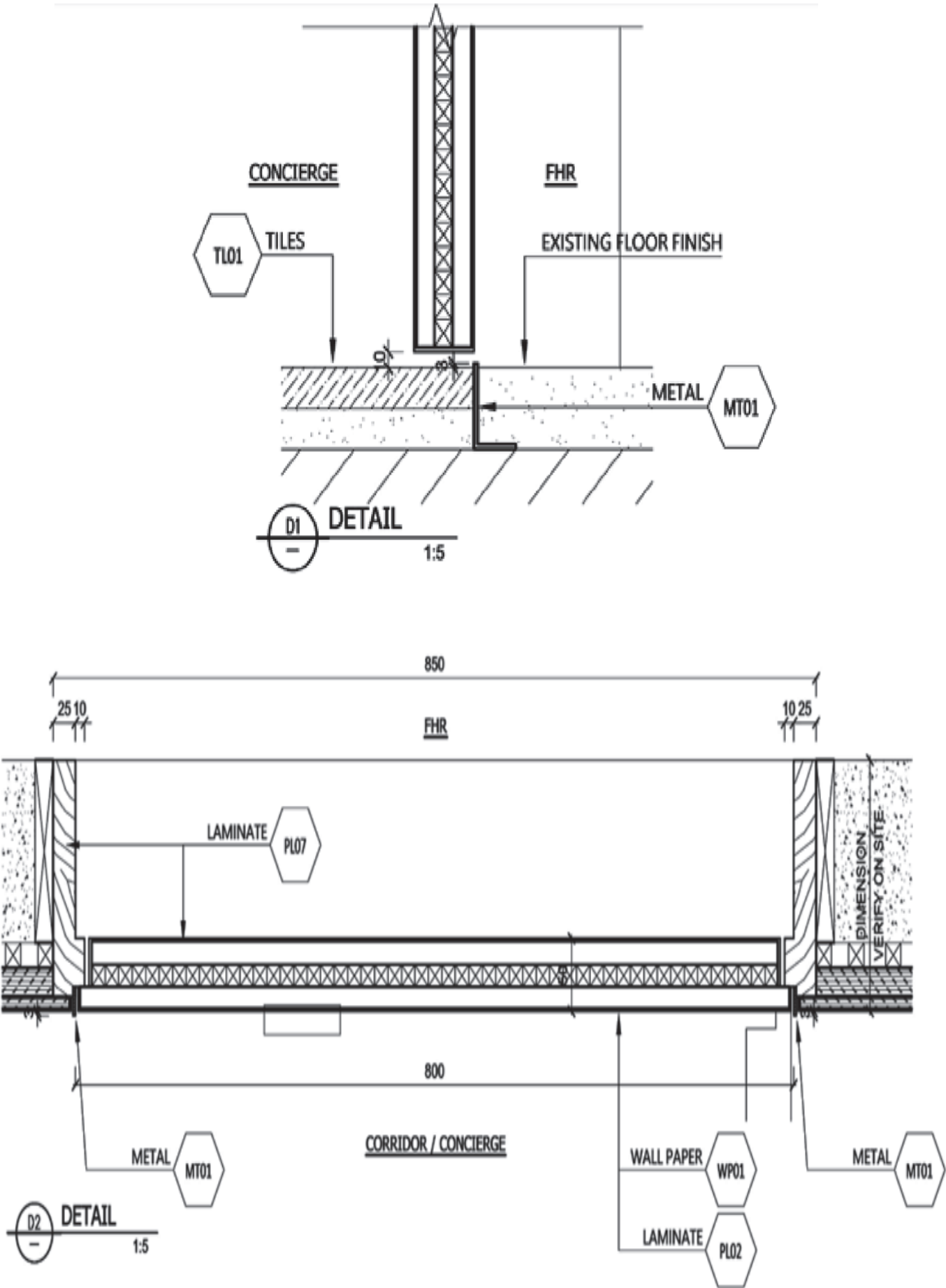
(b) for Use Classification 3:

- (i) 12m to the protected exit or to a point, from which travel in different directions to 2 or more protected exits is available;
- (ii) Where balcony approach is provided to the storeys complying with Clause B10.6, 24m to the protected exit or to a point of choice, from which travel in different directions to 2 or more protected exits is available;

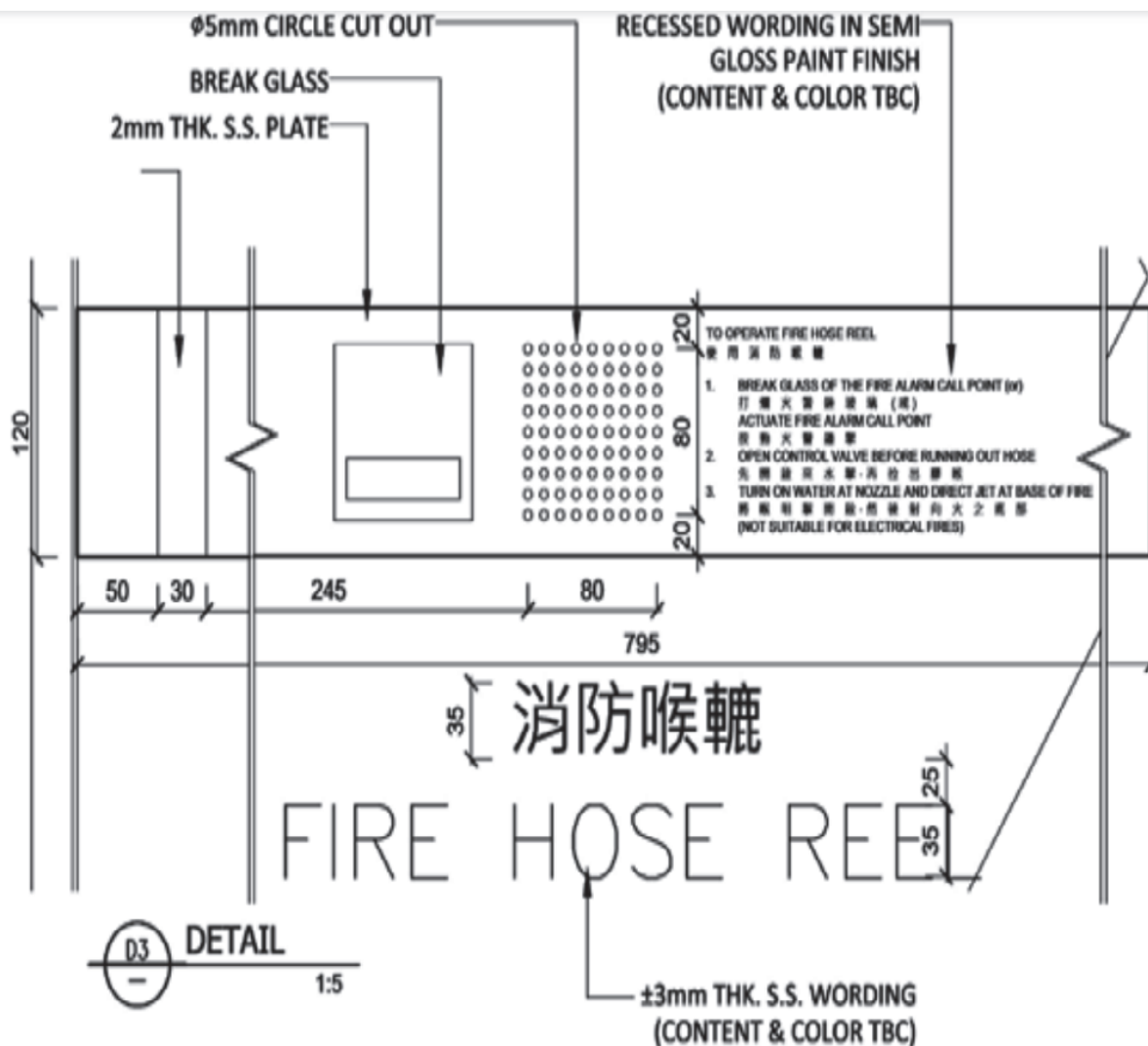
(c) for all other Use Classifications:

- (i) 18m to the protected exit or to a point, from which travel in different directions to 2 or more exits is available;
- (ii) Where balcony approach is provided to the storeys complying with Clause B10.6, 24m to the protected exit or to a point of choice, from which travel in different directions to 2 or more protected exits is available.

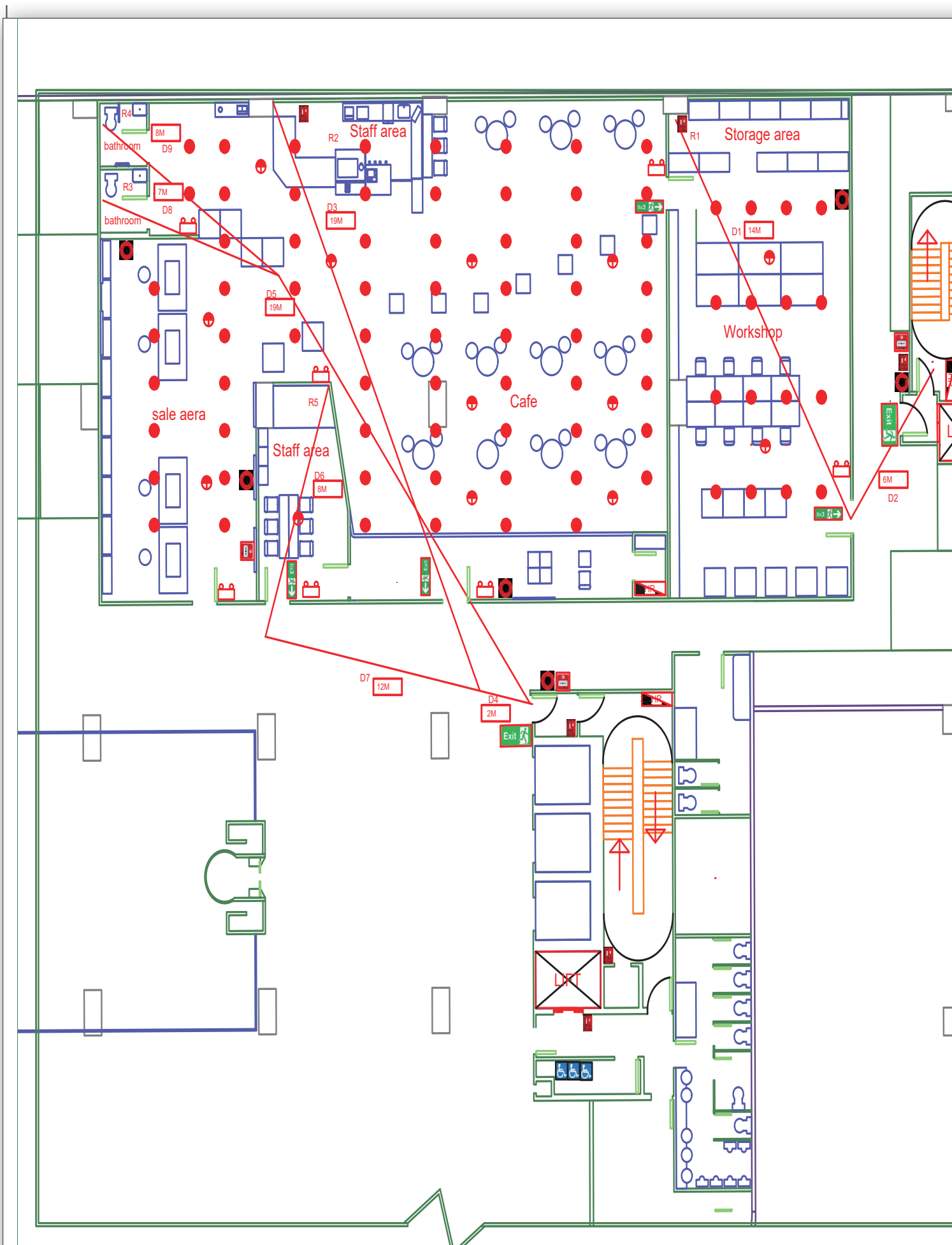
04Overview of regulations



04



04 Overview of regulations



04 Overview of regulations



	Directional Sign		Smoke detector
	Exit Sign		Sprinkler head
	Hose reel		Emergency light
	Directional Sign		Mean of Escape
	Fire alarm		Distance to EXIT
	Fire extinguisher		Disabled fire escape
$R1=D1+D2=20m$ $R2=D3+D4=21m$ $R3=D8+D5=23m$ $R4=D9+D5=24m$ $R5=D6+D7+D4=22m$			

 1/F Floor plan

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04 Overview of regulations

Division 13-Toilets and W.C. Cubicles

This Division explains the requirements to enable persons with a disability, including wheelchair users to use the facilities provided in a toilet independently as far as possible.

Design of Accessible W.C. Cubicle

The accessible W.C. cubicle shall not be less than 1500 mm x 1750 mm in area and the clear manoeuvring space within the cubicle shall not be less than 1500 mm x 1500 mm measured at 350 mm above finished floor level and the cubicle shall have in it a watercloset at a height not less than 380 mm and not more than 450 mm, measured to the top of the toilet seat. Waterclosets shall be equipped with a back support such as a seat lid and seats shall not be spring-actuated.

Wash Basins

The toilet shall be provided with a wash basin mounted with the rim not higher than 750 mm above the finished floor level. A clearance of 550 mm shall be maintained from the finished floor level to the bottom of the apron.

Tap for wash basin shall be automatic or of lever control type without spring loading, subject to the approval of the Water Supplies Department. Tap shall not require tight grasping, pinching or twisting of the wrist. The operating force required shall not be greater than 22 N.

Toilet / Cubicle Doors

Door shall be installed with push-type or lever-type handles and capable of being easily opened/closed by one hand. Any door fastening shall be capable of being released from the outside in the event of an emergency. No coin box shall be affixed to the door of the cubicle.



04 Overview of regulations

Division 8 - Handrails

Handrails provide support for everyone and are especially helpful for persons with a disability and the elderly to use staircases, to pull themselves up inclines, check themselves on declines and to assist them in moving within the building.

Handrails shall be of the correct sizes, strengths and shapes and be conveniently located to provide secure hand-grips, and be capable of taking the entire weight of the persons using them.

Dimension and Shape of Handrail

- Handrail to ramp and step shall be fixed not less than 30 mm and not more than 50 mm clear of wall and with a clear height of 70 mm from the top of the bracket to the top of the handrail.
- The top of handrail shall be at a height of not less than 850 mm and not more than 950 mm above any nosing, floor or landing.
- Handrail shall be:
 1. tubular, not less than 32 mm and not greater than 50 mm in external diameter; or
 2. in other shapes that can provide the user a grip similar to that specified in the case of tubular handrails.
- Handrail shall extend horizontally not less than 300 mm beyond the first and last nosing of every flight of steps or beyond the ends of a ramp and terminate into a closed end which shall turn down or return fully to end post or wall face and which shall not project into a route of travel. Where a door opening is in place, a shortened extension of not less than 100 mm shall be permitted.

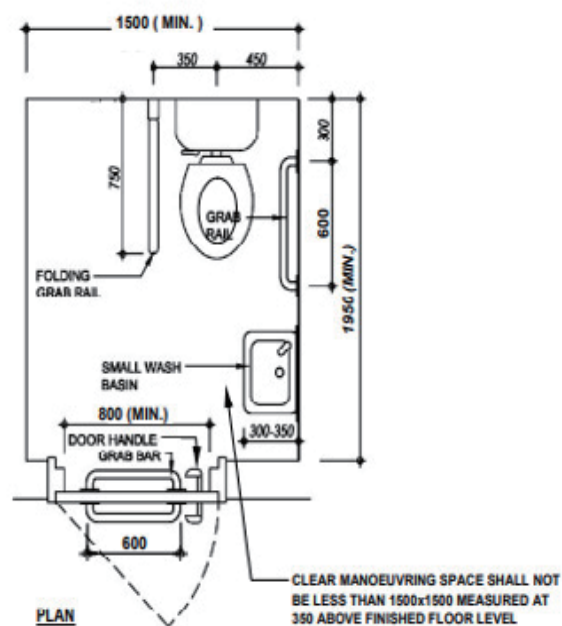
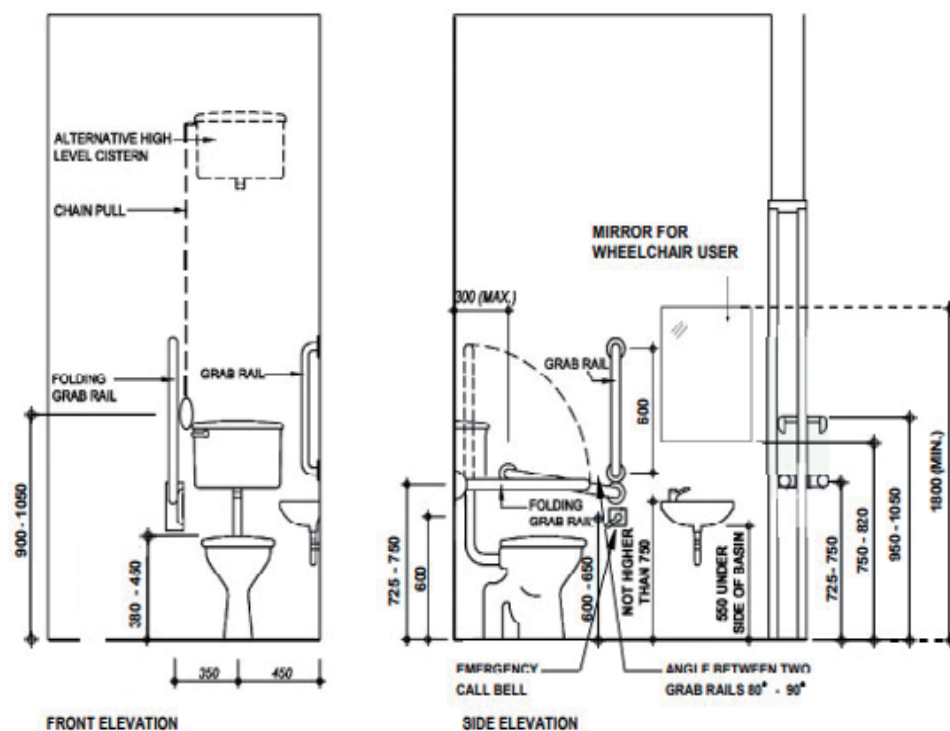
Typical handrail sections are shown in Figure 15.

Loading

Handrail shall be installed to resist a load of not less than 1.3 kN applied vertically or horizontally.



04 Overview of regulations



*ALL DIMENSIONS ARE IN mm
 DIMENSIONS PRINTED IN **BOLD** FORM DENOTE OBLIGATORY DESIGN REQUIREMENTS
 DIMENSIONS PRINTED IN *ITALIC* FORM DENOTE RECOMMENDED DESIGN REQUIREMENTS

04Overview of regulations

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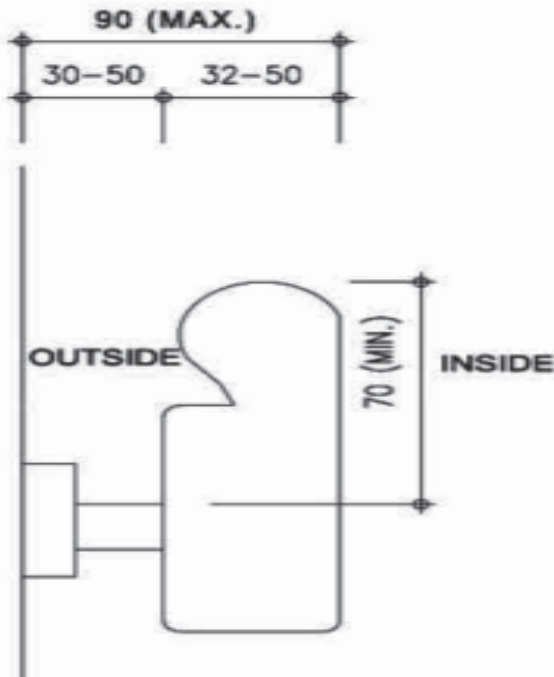
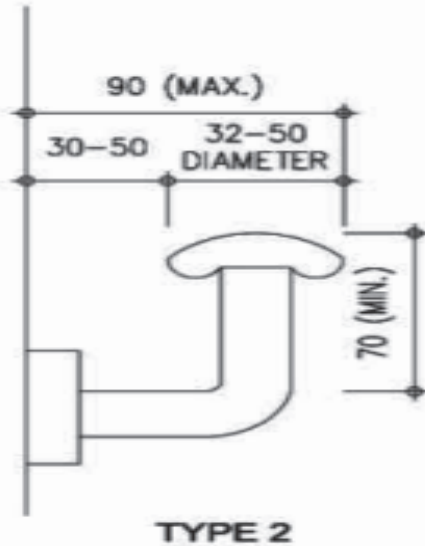
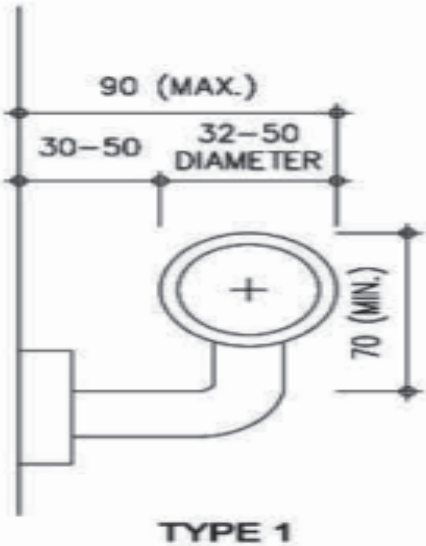
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04Barrier free access

Division 4 - ACCESS ROUTE

The Disability Discrimination Ordinance was enacted in August 1995. It prohibits, among other things, discrimination against persons with a disability by failing to provide means of access to any premises that the public or a section of the public is entitled to or allowed to enter or use, or by refusing to provide appropriate facilities.

However, there is no discrimination about the provision of access to premises if the premises are so designed or constructed as to be inaccessible to persons with a disability and any alteration to the premises to provide such access would impose unjustifiable hardship on the persons who would have to provide it.

A person who believes he or she has been discriminated against about access to premises or the provision of facilities may complain to the Equal Opportunities Commission or may institute legal proceedings in the court. Reference may be made to this Manual as one sees fit in considering

MANDATORY SECTION

Performance Objectives

An easily identifiable continuous and relatively level path free from obstruction or any kind of hazards shall be provided for persons with a disability to enter, move within and leave a building to reach the accessible facilities.

11. Provision of Access Route

Access shall be provided from a prominent point or points on the lot boundary, which is accessible to a public street or pedestrian way, directly to at least one entrance which is commonly used by the public or to a point directly adjacent to one entrance which is commonly commonly used by the public and to an accessible lift, unless it is impractical to do so because of difficult terrain or unusual characteristics of the site.

12. Requirements for Access Route

Width

(1) The clear width of an access route shall be not less than 1050 mm. Free from Barriers

(2) Such access shall be free from protrusion hazards, steps, kerbs other than dropped kerbs, steep ramps, doors or doorways which will impede the passage of a wheelchair, wheelchair, or other form of barrier which will prevent access by persons with a disability.

Surface

(3) The surface of an access route shall be firm

13. Tactile Guide Path

For categories of buildings as required in Table 2, such access shall be provided with a tactile guide path as illustrated in Figures 6A and 6B. Examples of specification of tactile tile/block are shown in Figure 6C.

04 Barrier free access

Figure 6A – Tactile Guide Paths at Building Entrances Linking up with Initial Access on the Lot Boundary and Interior Facilities.

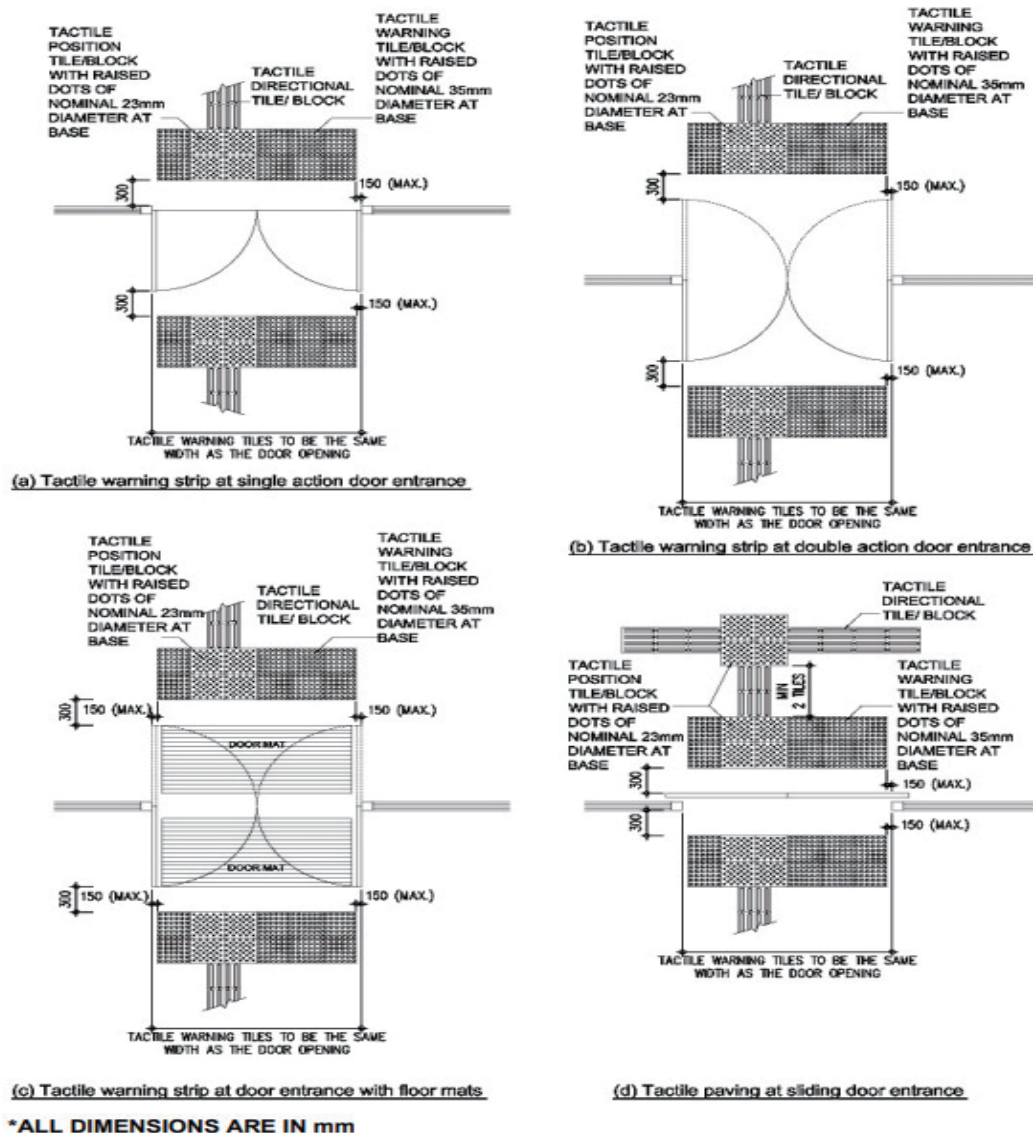
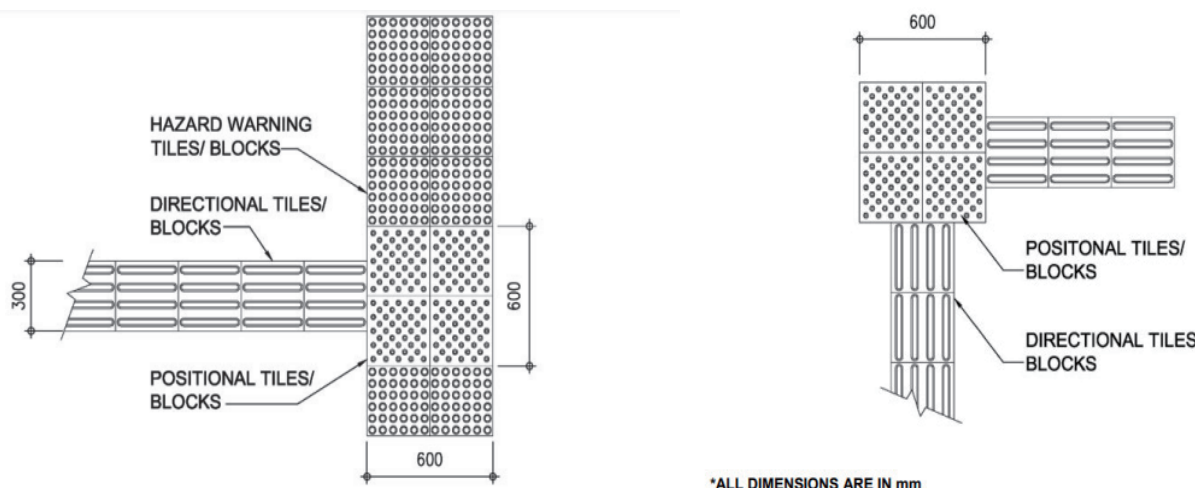
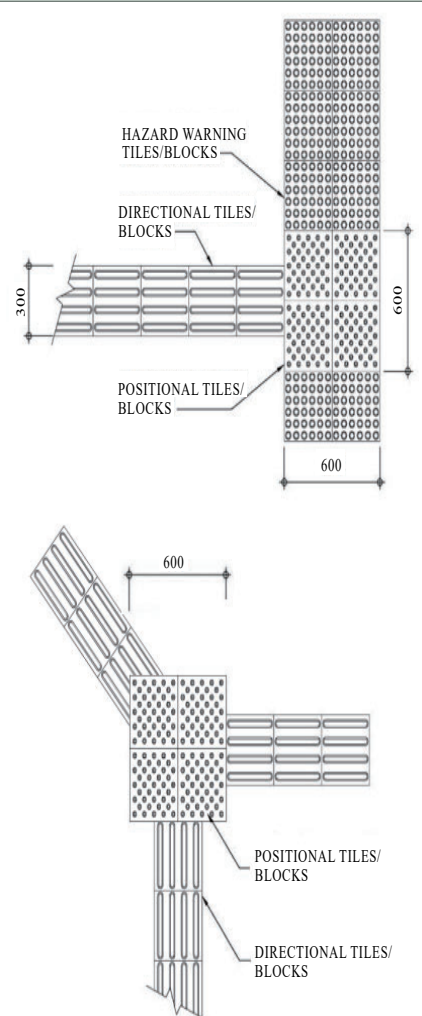


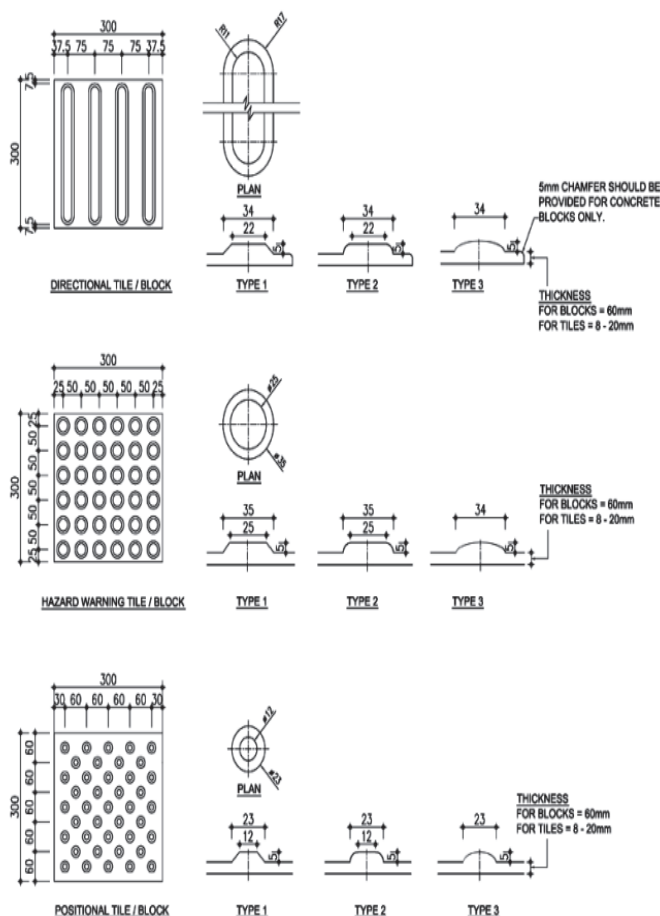
Figure 6B – Typical Tactile Guide Path Junction



04 Barrier free access



*ALL DIMENSIONS ARE IN mm



*ALL DIMENSIONS ARE IN mm

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Figure 6C – Examples of Details of Tactile Warning Tiles / Blocks

Three kinds of tactile tiles/blocks as shown in Figure 6C are commonly used in constructing a tactile guide path:

i) Directional Tile/Block

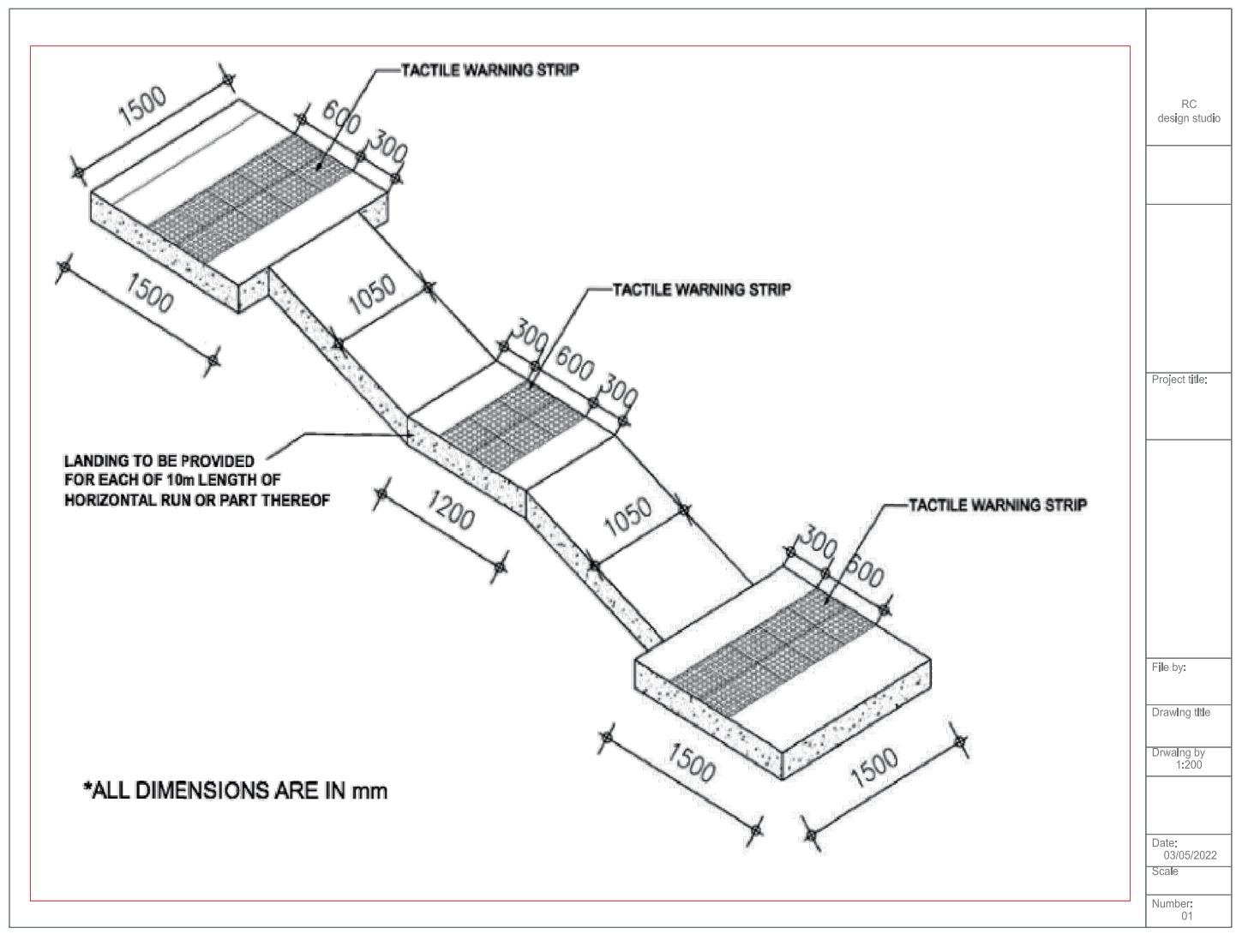
This has parallel raised bars for guiding the users along an intended safe path.

ii) Hazard Warning Tile/Block This has raised big dots (35mm in diameter) arranged in square grid parallel to the sides of the slab for indication of potential hazards ahead. This type of tile/block could be used alone to form tactile warning strips at the top and bottom ends of staircase or ramps, and at dropped kerb.

iii) Positional Tile/Block

This has raised small dots (23mm in diameter) placed in staggered positions for indication of possible change in walking directions.

04 Barrier free access



Design Manual - Barrier Free Access 2008 - Division 5 --- RAMPS Performance Objectives

Ramps of an appropriate design shall be provided at all changes in level other than those served by an accessible lift or accessible lifting mechanism accommodating the specific requirements of persons with a disability. Obligatory Design requirements

- Width - A ramp shall not be less than 1050 mm in width.
- Landing - A clear space of not less than 1500 mm x 1500 mm shall be provided at the head and foot of every ramp, i.e. door swing and alike shall not be allowed to swing onto the landing.
- Running Slope and Length - No ramp shall be steeper than 1 in 12 gradient.
- Protection and Surface - Any ramp with a rise greater than 200 mm, leading down towards an area where there may be vehicular traffic, shall have a railing or barrier across the full width of its lower end, and be not less than 1500 mm from the foot of the ramp.

04 Barrier free access

BEST PRACTICE SECTION

A. Design Considerations

(a) Where there is a change in level, the provision of a ramp is an effective method to ensure largely independent accessibility for persons with a disability and the elderly. Interior ramp is preferred as a means of egress to stair as it accommodates a wider range of building user, including wheelchair user.

(b) The more gradual the slope of the ramp (i.e. the less steep it is) the more easily persons can use it without assistance. Therefore, slope with the ratio of 1:20 (5%) to 1:15 (6.7%) is preferred. It can take much energy to get up ramp with steep gradient, which also makes speed control difficult when going down. Steep inclines can put a wheelchair in danger of tipping backwards or forwards as many users cannot lean or adjust their balance to accommodate gradient (see Figure 8).

(c) A level resting space outside the swing of any door at the top of a ramp should be provided to avoid the possibility of 'roll-back' for wheelchair user when trying to open the door.

(d) A ramp should have handrails on both sides so that it can be used in both directions by people with a mobility problem on one side such as may be the case for stroke sufferers.

(e) A ramp that surmounts a major change in level has to be very long, and requires multiple ramp and landing combinations. In such circumstances, other design solutions should be considered.

(f) A curved ramp is not a preferred design solution. Similarly a cross fall can put a wheelchair user at risk and may adversely affect steering, particularly on manually propelled chair.

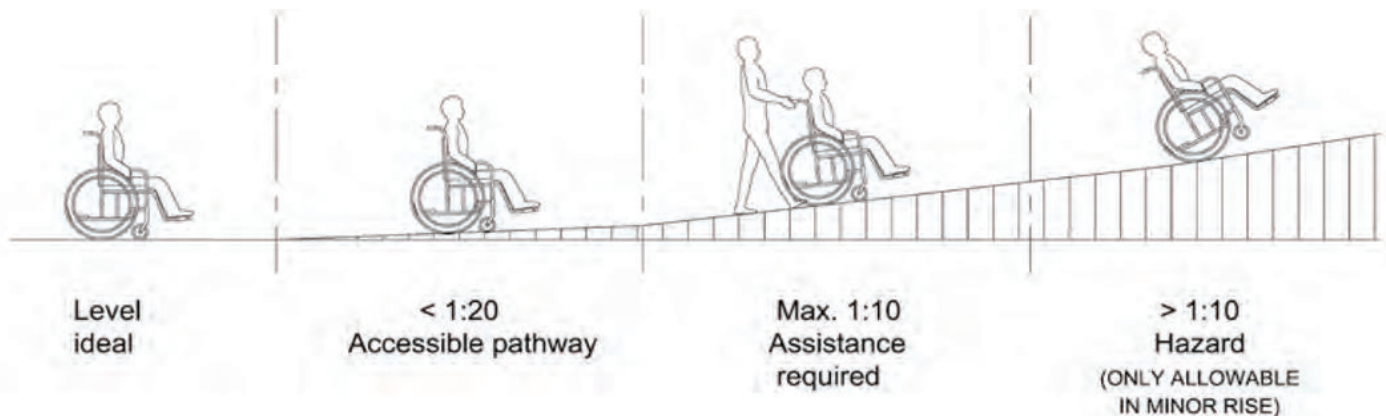


Figure 8 - Running Slope and Length

B. Recommended Design Requirements

(a) A ramp should have a running slope 1:12 (8.33%) to 1:20 (5%).

(b) Width should be at least 1200 mm to enable a wheelchair to turn or preferably at least 1500 mm to allow 2 wheelchairs to pass.

(c) A ramp should have slip-resistant surface with a minimum "static coefficient of friction" of "Very Good" grading (see Appendix C).

(d) Tactile warning strips at the head, foot and landing should have a minimum luminous contrast of 70% with the adjoining surfaces.

(e) The floor and wall along a ramp should have a minimum luminous contrast of 30%.

04CDM risk assessment

A risk management plan is an essential component of any construction project. Risk management is critical in our industry, not only for commercial and financial reasons, but also for health and safety reasons.

The CDM Regulations require you to critically evaluate your design concepts at the start and throughout the design process as a designer. The risk assessment of a professional designer should identify the dangers and analyze the risks that may develop as a result of the design. Depending on the hazard and amount of risk, designers are advised to try to remove risk by designing it out first, and if that isn't possible, to develop control techniques to reduce risk.

This includes the following:

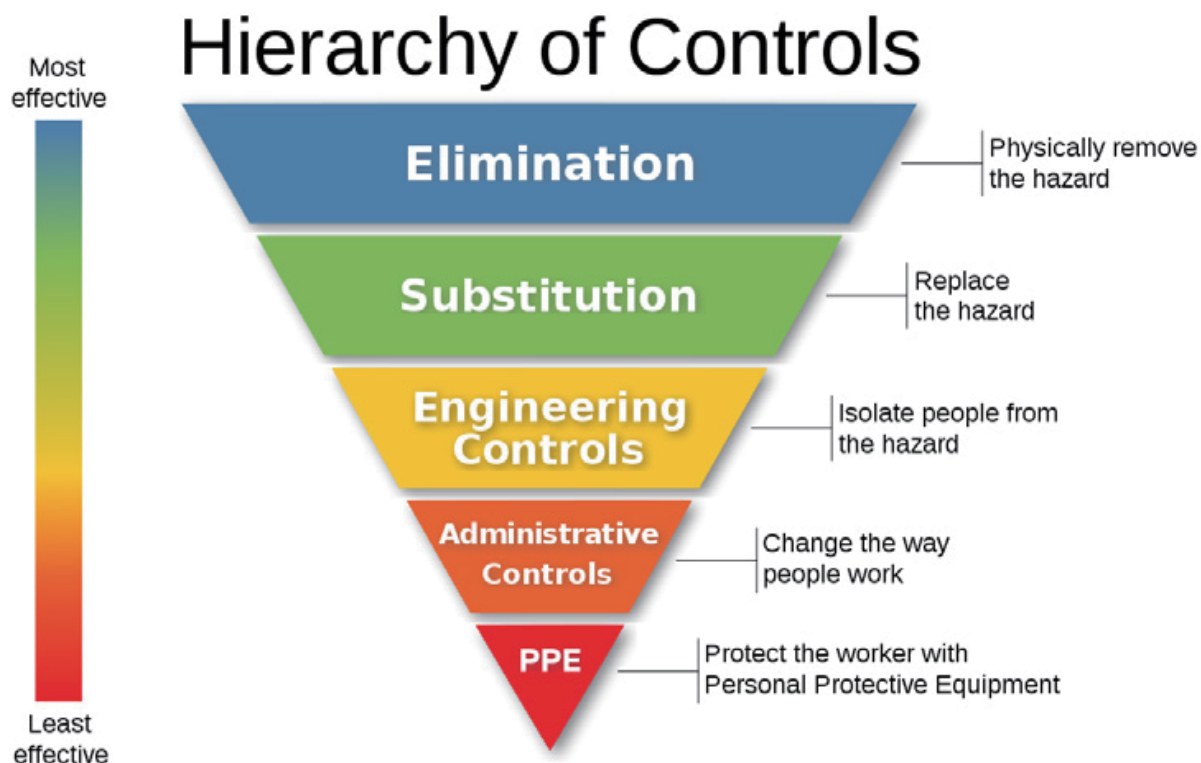
- Defining the project's scope and key performance indicators
- Analyzing investment choices
- Stakeholder expectations versus current plans
- Taking into account operational risks, implementation obstacles, and -
- integration/interoperability issues
- Recognizing and addressing supply chain flaws
- Identifying which dependencies are internal and which are external
- Taking steps to ensure worker safety and workplace security

Hierarchy of Risk Management

In a few sectors, it's a system that aims to eliminate or reduce risk exposure. This is a widely used approach that is supported by safety groups all over the world and is used in a variety of sectors. The risk management hierarchy is divided into five stages, which we will discuss in this article in order of diminishing efficacy.

0 – 5 = Low Risk		Severity of the potential injury/damage				
6 – 10 = Moderate Risk		Insignificant damage to Property, Equipment or Minor Injury	Non-Reportable Injury, minor loss of Process or slight damage to Property	Reportable Injury moderate loss of Process or limited damage to Property	Major Injury, Single Fatality critical loss of Process/damage to Property	Multiple Fatalities Catastrophic Loss of Business
11 – 15 = High Risk						
16 – 25 = extremely high unacceptable risk						
		1	2	3	4	5
Likelihood of the hazard happening	Almost Certain 5	5	10	15	20	25
	Will probably occur 4	4	8	12	16	20
	Possible occur 3	3	6	9	12	15
	Remote possibility 2	2	4	6	8	10
	Extremely Unlikely 1	1	2	3	4	5

04 CDM risk assessment



Elimination

Physical removal of the hazard is the most effective hazard control. For example, if employees must work high above the ground, the hazard can be eliminated by moving the piece they are working on to ground level to eliminate the need to work at heights.

Substitution

Substitution, the second most effective hazard control, involves replacing something that produces a hazard with something that does not produce a hazard or produces a lesser hazard—for example, replacing lead-based paint with titanium white. To be an effective control, the new product must not produce unintended consequences. Because airborne dust can be hazardous, if a product can be purchased with larger particle size, the smaller product may effectively be substituted with the larger product.

Engineering controls

The third most effective means of controlling hazards is engineered controls. These do not eliminate hazards, but rather isolate people from hazards. Capital costs of engineered controls tend to be higher than less effective controls in the hierarchy, however they may reduce future costs. For example, a crew might build a work platform rather than purchase, replace, and maintain fall arrest equipment. “Enclosure and isolation” creates a physical barrier between personnel and hazards, such as using remotely controlled equipment. Fume hoods can remove airborne contaminants as a means of engineered control.

Administrative controls

Administrative controls are changes to the way people work. Examples of administrative controls include procedure changes, employee training, and installation of signs and warning labels (such as those in the Workplace Hazardous Materials Information System).

Personal protective equipment








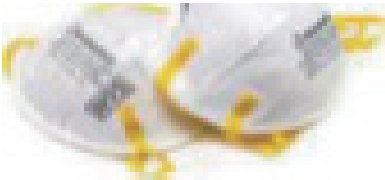

Administrative controls do not remove hazards, but limit or prevent people’s exposure to the hazards, such as completing road construction at night when fewer people are driving. Personal protective equipment (PPE) includes gloves, Nomex clothing, overalls,



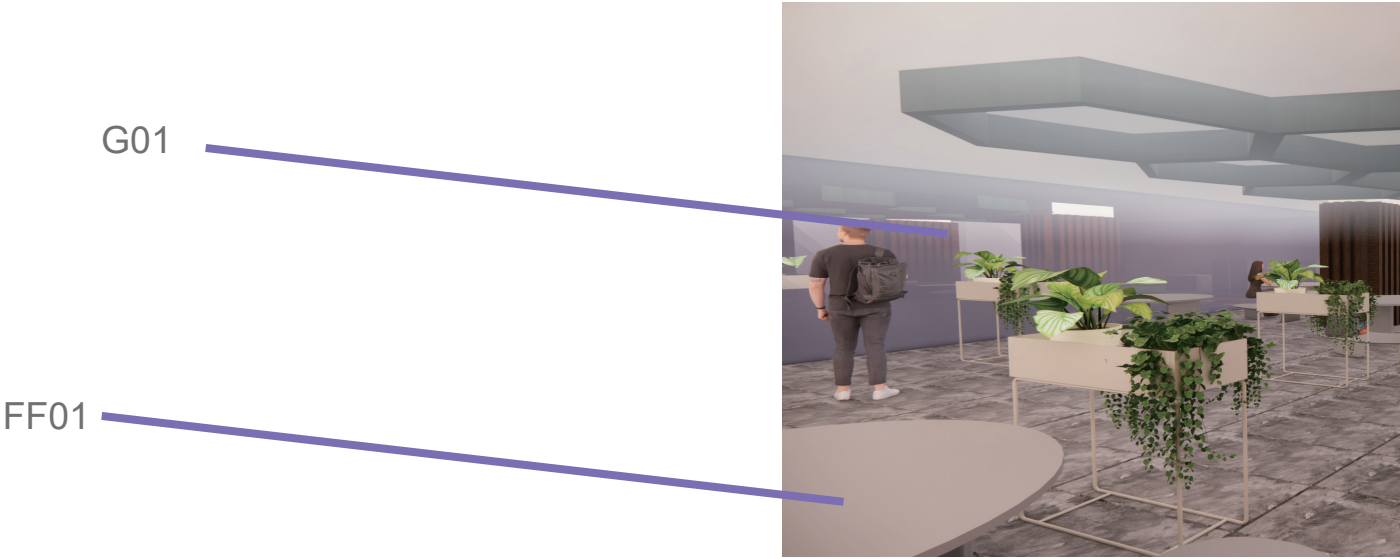
04CDM risk assessment

Risk Code	Hazard	Type	Severity
Rs01	working at height	construction or Demolition	3
Rs02	Gloves	construction or Demolition	2
Rs03	Fire Extinguisher	construction or Demolition	4
Rs04	Transportation or lifting heavy object	construction or Demolition	5
Rs05	Heavy dust pollution	construction or Demolition	2
Rs06	Collapse of structure	construction or Demolition	3

04CDM risk assessment

Issue	Controls	Reference
Working for the ceiling	Height working at scaffolding/ working platform Provide qualification safety harness	 
Workers are affected by the structure of the work	Workers must be equipped with safety cards and all workers must attend approved training	
During work, some flammable substances (wood chips/thinners) and mechanical	Equipped with a fire extinguisher when the machine is in operation Pre-work warning notices, PPE and clean work area	 
Provide suitable personal protective equipment such as safety shoes	Provide suitable personal protective equipment such as safety shoes All workers shall be fully trained and request assisted machinery if necessary	 
Provide qualified safety equipment to contractor such as safety mask	Provide qualified safety equipment to contractor such as safety mask Put up notice in works area for reminder	
Provide warning colour / notice Be sure to wear a helmet	Provide warning colour / notice Be sure to wear a helmet	

04Room data sheet



Code	Location	Item	Description
C01	cafe ceilling	cement	Color: gray
L01	cacfe-light	wood veneer	Moodle: 51-105 Color: Green Size: 91.44cm x 10m
W01	column	wood veneer	Moodle: 7010 0389 Color: Black Size: 91.44cm x 10m
F01	cacfe-floor	marble	Moodle: 7010 0389 Color: Black Size: 91.44cm x 10m
FF01	cacfe-furniture	marble	Moodle: 51-105 Color: Green Size: 91.44cm x 10m
G01	cafe-wall	glass	Moodle: 7010 0389 Color: Black Size: 91.44cm x 10m

04Room data sheet



C01

L01







W01

F01

Image	Supplier	Unit Cost(HKD)
	enquiry@concrete.hk (852) 2180 7368	400/sqm
	Formica@gmail.com (852) 2598-1000	600/sqm
	Formica@gamil.com (852) 2598-1000	480/sqm
	maito:your@email.com (852) 27772996	1200/sqm
	maito:your@email.com (852) 27772996	800/sqm
	contactmk@saintglas.com (852) 3412 5125	1200/sqm

04ROOM DATA SHEET

Code	Location	Item	Description
FT-01	Cafe area (Furniture)	Tables	Materials: marble Color: silk white Size: 75cm x 160cm x 160cm
FT-02	staff area (Furniture)	Sofa	Materials: polyester Color: dark grey Size: 121cm x 78cm x 57cm
FT-03	sale area (Furniture)	Table	Materials: solid wood Color: Dark Wood Finish Size: 130cm x 50cm x 40cm
FT-04	sale area (Furniture)	Chair	Materials: solid wood Color: Dark Wood Finish Size: 42cm x 42cm x 42cm
FT-05	workshop (Furniture)	Workbench	Materials: solid wood Color: Dark Wood Finish Size: 180cm x 65cm x 65cm
FT-06	Cafe area (Furniture)	Bench Drills	Materials: Stainless steel Color:red

	Image	Supplier	Unit Cost(HKD)
0cm		Calligaris Contract Division contract@calligaris-group.com	HKD\$ 4,116
7cm		IKEA enquiry@IKEA.com.hk	HKD\$ 4,116
ish cm		DECOR8 info@decor8.com.hk	HKD\$ 4,580
ish cm		DECOR8 info@decor8.com.hk	HKD\$ 2,250
ish cm		RS Components Ltd onlinehelp.hk@rs-components.com	HKD\$ 8,700
el		RS Components Ltd onlinehelp.hk@rs-components.com	HKD\$ 20,770

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Support

Purpose

Women

Progressive

Intersectionality

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Voice

Ambitious

Supportive

Justice

Visibility

Inclusivity

Supporting

Impartiality

Equity

Inclusiveness

dignity

Creativity

Development

Reference

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https://www.google.com/url?sa=i&url=https%3A%2F%2Fxsofps.pixnet.net%2Fblog%2Fpost%2F346952950-%25E7%2582%25BA%25E4%25BB%2580%25E9%25BA%25BC%25E9%259B%25A8%25E5%25BE%258C%25E7%259A%2584%25E5%25A4%25A9%25E7%25A9%25BA%25E6%259C%2583%25E5%2587%25BA%25E7%258F%25BE%25E5%25BD%25A9%25E8%2599%25B9%25EF%25BC%259F&psig=AOvVaw2Kom_sZlSxkpv47wlCuHD&ust=1654155711338000&source=images&cd=vfe&ved=0CAwQjRxqFwoTCKCjI9GEjPgCFQAAAAAdAAAAABAD

<https://www.google.com/url?sa=i&url=https%3A%2F%2Fkknews.cc%2Fzh-hk%2Fnews%2F9n6qbgj.html&psig=AOvVaw0xeMF16rCu1F0ecK-93GBN&ust=1654155655205000&source=images&cd=vfe&ved=0CAwQjRxqFwoTCLim2teEjPgCFQAAAAAdAAAAABAD>

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