

EDITED BY
JOHN HESKETT

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FOREWORD

Victor Lo

Chairman of Board of Directors
Hong Kong Design Centre

Very Hong Kong is a successor to *Designed in Hong Kong*, a book published in 2003. Reactions from around the world to that earlier volume frequently expressed surprise at the quality of the work depicted. Clearly, old stereotypes of what was typical Hong Kong design were being challenged. This new volume aims to consolidate that impression. Like its predecessor, it sets out to demonstrate the creativity and diversity of Hong Kong in the international design scene – a celebration of the eclectic and boundless nature of Hong Kong design covering graphics, environment design, products, fashion and jewellery under five broad sections: In-House Designers, Design Consultants, Design Entrepreneurs, Brands and Systems, and Overseas Designers.

As implied by its subtitle: *Design 1997 – 2007*, a retrospective, wide-ranging look is taken of the period beginning with the historical handover of sovereignty, which has been a turbulent time, with the Asian financial crisis, the SARS pandemic, and increasing competitive pressures. Hong Kong people have much to be proud of, however, showing themselves to be steadfast in the face of crisis and quick to respond to new opportunities. Designers have both drawn on and contributed to the cultural evolution of Hong Kong in this period.

The return to the 'motherland,' after 156 years of British rule, has been the basis for a significant, further evolution of Hong Kong's identity. Long lauded for aptitude in blending eastern and western sensibilities to produce new, inventive visual vocabularies, in the last ten years our premier designers have navigated through a creative journey of exploring identity, the challenges of new socio-economic realities, and the competitiveness of a truly global market, to offer fresh interpretations of that often peculiar and intangible concept known as Hong Kong design.

Featuring 87 diverse and outstanding case-studies, the works collected here have received awards, gained considerable commercial success, or achieved breakthroughs from convention, and above all, represent the richness and diversity of Hong Kong's design talent. In addition, experts from the local business and design scene offer intriguing personal insights and thoughts about the past decade, and leading overseas design luminaries provide brief comments on their impressions of Hong Kong.

What is clear is that there has been substantial achievement and progress in all aspects of Hong Kong design in the last decade. The talent of Hong Kong designers is widely appreciated, not just on a regional basis, but around the world. The support by the Special Administrative Region Government for the Hong Kong Design Centre has ushered in a new phase of support for designers and projecting the value of design to all sectors of the population. Government initiatives have also been reflected in improvements in design education at all levels. The Business of Design Week has emerged as a major forum of design ideas and discussion in the world. Plans are being discussed to develop many of these initiatives further.

The energy and range of this work demonstrates that design is not just beneficial to services and manufacturing industries, but is also crucial in steering Hong Kong towards a knowledge-based economy, helping it to better define its sense of cultural identity, and positioning it at the forefront of global economic development driven by innovation and creativity. Much has been achieved, but much also remains to be done. Our ultimate aim is not just to emphasise the quality of design in narrow terms, but design as a vital factor in improving prosperity and quality of life for all the people of Hong Kong.

PREFACE

Fred Lam

Executive Director
Hong Kong Trade Development Council

Hong Kong has often been described as a place in which east meets west. You can see this cross-cultural flow reflected in our institutions, in our industry and trade, our art and fashion and, increasingly, in our design.

This book, the second edition of *Designed in Hong Kong*, celebrates Hong Kong's considerable achievements in design. Like the first edition, published three years ago, it reveals Hong Kong as a cosmopolitan city confidently pursuing an approach to design and innovation as global as it is local.

Over the years, Hong Kong has earned a reputation in world design circles as a city that proudly melds the creative and the commercial. *Designed in Hong Kong* widely illustrates this ability to straddle art and commerce, spotlighting 87 multi-disciplinary design cases grouped into five broad areas. Each design example included in the book was either initiated or completed over the past 10 years. This gives readers a unique perspective on Hong Kong design and its evolution in the decade since the handover.

Design is central to a company's ability to strengthen its brand, to help it stand out in the global arena and to generate a premium on the products and services it offers.

Hong Kong designers know this well. They have the rare ability to conceive and implement ideas that attract an extraordinary range of markets and customers. International companies look to Hong Kong designers to adapt their products to Chinese and Asian markets, while mainland enterprises turn to Hong Kong designers to take their ideas to the global marketplace.

Hong Kong's success in adapting design to satisfy a demanding, fast-changing world is particularly visible in its growing impact on original design manufacturing. Our exports of jewellery, toys, garments and electronics products dominate global markets. No less important, they are respected for their quality, their price and, yes, their design.

Turn the pages of this book, and I have no doubt that you will be as impressed and inspired as I am by the design, and the designers, of Hong Kong.

for private parties

INTRODUCTION

Professor John Heskett
Chief Editor

On the stroke of midnight on 30th June, 1997, after a rain-soaked handover ceremony, Hong Kong was officially returned to Chinese sovereignty after 156 years of British rule.

For each participant group the event had varying significance. For the British, Hong Kong was the last substantial colonial territory of a once mighty empire – a few tiny islands being left as remnants. The exodus of colonial administrators, military forces and other residents left British expatriate numbers at about 10% of the pre-handover period. From a perspective ten years later, British influence seems little missed, the colonial administration being typically imposed on Hong Kong without ever really being a part of it.

Yet in many other ways, its influence endures. The government structure has essentially altered little; English remains an official language; the legal system is based on that of Britain; traffic drives on the left and road signs are clearly British in origin (although bilingual); the uniforms of the police force and of immigration and customs officers are still basically British, as are those of firemen who fall in for parade at 9.00 a.m. each morning with precision drill worthy of the Brigade of Guards at Buckingham Palace; an extraordinary number of Hong Kong's children still learn to play Scottish bagpipes. In innumerable ways, major systems and their constituent visual imagery and values constitute a British legacy that has been appropriated by the people of Hong Kong and made their own. British investment in Hong Kong also remains substantial but also tends to merge into the local commercial landscape.

For the government of the People's Republic of China, the resumption of rule over Hong Kong was an important step in eradicating the shameful legacy of the nineteenth and early twentieth century, when Western technological advantage enabled the dictation of humiliating terms, as exemplified by the Treaty of Nanking of 1842, by which China was forced to cede Hong Kong to Britain. Since reunification in 1997 Hong Kong has been a Special Administrative Region (SAR) of China with a degree of autonomy in internal affairs. The flag of China is widely evident, but in other aspects the fact of Chinese rule has not been widely asserted. Chinese troops are based in the SAR but their presence is very low key. In visual terms, very little Chinese imagery has appeared to change the visual landscape.

For the population of Hong Kong, the handover brought an end to over a decade of uncertainty that saw a drain of talent overseas in apprehension of what would happen after 1997. Most of the population, however, welcomed the return to the Motherland, even though not all comprehended the magnitude of the event. The internal government and administration remained essentially unchanged, the one great difference being that the glass ceiling reserving certain top posts for British appointees was removed, with Chinese people taking over most major positions. Before long, many who went overseas began to return.

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What is sometimes overlooked, moreover, is that although the attention in 1997 was on China's takeover of Hong Kong, in a real sense some parts of southern China had already been taken over by Hong Kong enterprises. Investment in the Pearl River Delta led to a major shift of manufacturing from Hong Kong, to a point where by 2003, it was estimated that 70% of capital in the Delta region was Hong Kong-owned. By the time of the handover, therefore, a new economic relationship had already been forged between Hong Kong and the Mainland. It is hardly surprising that after the ceremonies were over, it was business as usual.

The immediate indicators of change were limited. By the morning of the 1st July, 1997, in a well-planned programme, the visual symbols of British rule largely disappeared. The new red flag of Hong Kong, featuring the symbol of the Bauhinia blossom, flew alongside the flag of China. Coats-of-arms or crowns that surmounted crests used on badges decorating uniforms of public servants and public service buildings were similarly exchanged. The red letter boxes of Hong Kong post were either painted over in green or replaced by new standard green forms. Such overnight changes in imagery were limited in effect, in a situation in which essentially everything had altered but little had changed.

As the euphoria of the handover passed into memory, life for most people in Hong Kong continued much as before. It took time to absorb the full consequences and although change has occurred, it has generally not been dramatic, more a slow pragmatic adaptation to, and exploration of, new opportunities that over time have become evident.

For designers too, their work did not immediately change to a large extent, but new impulses have emerged over the last decade. Perhaps the most significant question that many felt impelled to pursue was: what did it really mean to once again be linked to the Motherland, to be Chinese?

For some designers this meant an exploration of the Chinese past in search of an understanding of the long heritage in material forms that provides such a rich but also complex tapestry of tradition and expression. The assault of the value of history and the sense of the past that resulted in the widespread destruction of the historical heritage during the Cultural Revolution of the 1960s and '70s left a vacuum in the minds of the generations who experienced these events. Rediscovering and reasserting the value of the past was seen by some to be a major necessity.

Before the handover, there were early forerunners in this, such as Kai Yin Lo, a Cambridge-educated historian whose deep studies of Chinese vernacular forms led her to create jewellery of great sophistication imbued with the spirit of the past, without being overt copies. The graphic works of Kan Tai Keung, now the elder statesman of Hong Kong design, is similarly infused with sensitivity for classical calligraphy that is seamlessly transformed into striking contemporary images.

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More recently, Dennis Chan has also followed the path of exploring the past for inspiration in creating a range of luxury jewellery. Vivienne Tam, now based in New York, has adapted folk patterns from the many ethnic groups of Yunnan for a stunning fashion collection. Barrie Ho has taken as a starting point the example of Ming furniture, with its remarkable instinctive ergonomic qualities, ages before the term “ergonomic” was even dreamt of.

While the Chinese past offers a huge potential resource, many designers are drawn by the new realities provided by the astonishing expansion of China since it began to open up in the early 1980s. The burgeoning growth of major cities, most prominently Beijing, Shanghai and Guangzhou, has already created a substantial and cosmopolitan middle-class market avid for leading global brands. Other cities have been targeted by Chinese companies eager to develop their own brands. The sheer size of population and its growing wealth means that huge opportunities exist, but only if designers can adapt to very different managerial attitudes and practises. Support services provided by the government’s Hong Kong Trade Development Council, in terms of exhibitions, fairs, seminars and information, have been a major factor in encouraging many Hong Kong-based designers to explore the potential of new Chinese markets.

Another initiative funded by the SAR government was the establishment of the Hong Kong Design Centre (HKDC) in 2001, which in 2006 moved to new premises at Kowloon Tong, enabling it to broaden its mission and activities. These included encouraging business owners and managers to invest in design as a tool of innovation and competitiveness, equipping designers with new skills and the capacity to understand the business context in which they work, providing a networking centre and encouraging design entrepreneurs, and enabling the Hong Kong community to comprehend the impact of design on their lives.

A series of design awards and events have been established that have become key functions in promoting design in Hong Kong and its region:

The Design for Asia Award is presented annually to brands or companies around the world that have created business success from good design that has proven uniquely influential in Asia.

The Design Leadership Award is an occasional award, celebrating strong corporate leaders around the world who have applied design to achieve exceptional business success.

The World’s Outstanding Chinese Designer Award recognises annually the achievement of Chinese designers from across the globe.

ITC – Young Design Talent Award, sponsored by the Hong Kong Government’s Innovation and Technology Commission (ITC) is also an annual award, recognising the potential of young design talent.

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Perhaps the most dramatic change in providing a showcase for Hong Kong design has been the Business of Design Week (BODW), organised by HKDC and funded by the ITC. The first BODW took place in 2002 on a small scale and has mushroomed to encompass a series of conferences, seminars and exhibitions that has established a high reputation for quality, attracting speakers and audiences from around the world.

While the return of Hong Kong to China and the extraordinary scale of growth in Mainland industries and markets have tended to dominate attention, opportunities are still substantial for designers in South-East Asia, which is often closer geographically than some areas of China. In addition, Hong Kong has traded around the world for generations and is open to opportunity wherever it may occur. While in the past, design in Hong Kong has been mainly limited to being a service-provider for small-scale consumer good manufacturers, most of this production has migrated to the Pearl River Delta, making it necessary to focus on wider opportunities and in categories providing new challenges.

The effect of this change of focus has also been apparent in Hong Kong's design education system. In 2007, the government's Education and Manpower Commission introduced a new Visual Arts curriculum in secondary schools that included a design component, intended to provide a general awareness of the effect of design on the lives of all students, indeed, all the population of Hong Kong. In the same year, the Vocational Training Council established the Hong Kong Design Institute (HKDI), bringing together five campuses to strengthen education in vocational design skills. Hong Kong Polytechnic University remains the major provider of degree-level design courses, but has in recent years also developed a range of post-graduate courses in advanced practise and higher level design management, as well as a thriving Ph.D. programme in design. Both HKDI and the PolyU are looking beyond provision for Hong Kong alone to creating courses that exploit the SAR's position as an interface between East and West, capable of attracting international students. Recognition of these efforts was evident in the American journal *BusinessWeek* in early 2007, when the PolyU School of Design was included in its ranking of top 25 design schools in Europe and Asia.

The current spectrum of design organisations in Hong Kong is broad and this book includes cases illustrating a variety of forms: there is work by in-house designers working for specific companies; design consultants working on contract for a range of clients; and in order to show that the influence of Hong Kong design is not limited to home ground, leading Hong Kong-born designers working overseas are included. Other categories are Hong Kong design entrepreneurs, who have established their own businesses; major Hong Kong brands and systems; and the design groups of overseas companies working in or from HK

To acknowledge the spectrum of ideas, not just Hong Kong designers, but owners and managers of companies, heads of educational institutions, representatives of the media and cultural institutions have been asked to comment with their views of what is significant in Hong Kong.

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Prominent figures in the world of design are frequent visitors and they too have been solicited to sum up their impression of Hong Kong. Short “sound bites” were requested, but the enthusiastic responses in most cases turned out to be at least one page of typescript and in one case extended to six pages!

Finally, for users both in Hong Kong and overseas, a reference section of Hong Kong government and design organisations will, we hope, enable the book to be of constant value for anyone requiring information or needing to contact an organisation.

Hong Kong faces many challenges and there is no shortage of prophets of doom predicting its demise. The resurgence of Shanghai as a major competitor; huge investment in infrastructure in the Pearl River Delta; and the rapid expansion of Chinese design education and practise are some of the threats looming on the horizon. On the level of visualisation skills, the sheer weight of numbers in the Mainland and the low cost of services mean Hong Kong will have difficulty competing on that level. Where more complex skills of problem analysis and solution are required, however, a willingness to challenge existing wisdom is required that is not easily engendered in a hierarchical structure. It is through a capacity to think in terms of large-scale systems, rather than of small self-contained projects; to think out of the box, rather than being told what to do; and to understand the needs of users, rather than attempting to tell them what they should have, that the future of design lies. It is in capabilities such as these that Hong Kong designers have a potential advantage. There is a society in which such abilities are encouraged. Not everywhere, not by everyone, but in sufficient degree to enable them to function with a degree of freedom that is implicit in any design activity requiring a creative approach. There is still much to be done, but if government, business managers, designers and educators can work together to harness such abilities in ways that positively engage the full potential of design, it could be a decisive factor in shaping Hong Kong's future.

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OBSERVATIONS

C R A I G A U Y E U N G

Hong Kong is by no means a triad society, but is definitely a “Jianghu” (a strictly Chinese term referring to the social cosmos, bearing connotations of shady connections).

The story of this dangerous but eventful “Jianghu” all began in 1840.

While the Opium War was undoubtedly a political incident, it also represented a business dispute. Since then, Hong Kong people’s blood have been infiltrated by business ideas. The people of Hong Kong are born to be businessmen.

“Design is Problem Solving,” my British professor made clear from the very beginning of my first lecture during my study in the School of Design of Hong Kong Polytechnic. The problems thereby referred to were indeed regarding business, but this overlooked the fact that the major target market of Hong Kongers are always foreigners.

When I take a look at the photos that portray Hong Kong Island and Kowloon Peninsula during the 1920s and 1930s, signboards and promotion posters with bilingual displays were found throughout every corner of every street and alley thereat. There was only one purpose for that: communication.

Due to such plain communication and 3-dimensional interaction, eastern and western culture merged long before a post-colonial hybrid theory came of age – without actually entering into any formal agreement, a crossbreed was then born. Anything that never existed before now exists, examples being local inventions: coffee mixed with milk and tea, milk tea, egg-tarts and barbecued pork buns.

Neither do the people of Hong Kong possess a concept of time or space for imagination. Being practical and profit-oriented, the nonchalant Hong Konger certainly won’t care about “borrowed time and borrowed space,” which is a cunning definition that attempts to stereotype Hong Kong. To explain it in a more direct way, Hong Kongers accept anything that is useful, irrespective of quantity. When the wind blows in your direction, just make the most of it to your advantage, and get ready for instant flight.

Hong Kong may not be blessed with harmony, but timing and geographical advantages should not be ignored. The business of “brand Hong Kong” is expanding in terms of export sales, processing and export turned internal sale. Everybody had taken full advantage of the robust economy during the 1970s and 1980s. After studying abroad, the local born cosmopolitan has brought a free and easy attitude back. To them, the unprecedented 1997 handover gradually turned out to be an opportunity to explore the northern territory.

Those guest scholars and visiting professors who believe Hong Kong people are lacking a sense of history just prove that in no way do they understand the case of Hong Kong. Being a rootless city, Hong Kong by nature possesses an orphan’s history, which is loveable but not pathetic. To say the least, the people living here never unduly humble themselves. Clients, ego, Hong Kong SAR government and central government exert little influence on a rootless people, that’s what makes the rootless particularly flexible. If this occasional irresponsible behaviour is an art of living, then that is the art of Hong Kong design as well.

My mates who engage in graphic design are of varied ages. Rather than being ordinary, they are versatile and diverse in nature. No matter the age group, people can work either collectively or individually, during which they understand perfectly the definitions of design and art. Mixing the two is of no use but only cause for disturbance to the audience. Irrespective of novice or veteran, three to five years can prove enough to develop a mature designer. Any bilingual materials that they pick up can be transformed into a personalised local style. Originality is a meaningless crown in the design world. I can see part of your piece inside me, and vice versa. That’s the real face of Hong Kong.

Recently, there have been worries that Hong Kong will be marginalised. But the fact is Hong Kong has always been on the geographical, psychological and biological edge, where the following characteristics are found: alienation, sensitivity, flexibility and energy, together with open mindedness and a sense of difference. The people of Hong Kong are born and bred on the edge. Let’s hope the visible hand of influence will stay away, realising the saying “mind your own business, leave me alone.”

Craig Au Yeung holds a B.A. and M.A. in design from The Hong Kong Polytechnic University. With boundless creativity, AuYeung has worked as a television programme director, a graphic designer, art director, interior designer, a critic of trends, and a travel and food columnist. A deep understanding of interior and architectural development has spurred the publication of nearly twenty books. Through numerous workshops and seminars held in Taiwan and Hong Kong, AuYeung is active in promoting design.



DOUGLAS YOUNG

The end of Hong Kong’s colonial rule has brought about a newfound interest in the search for our elusive cultural identity. This phenomenon has often been attributed to the transfer of sovereignty, which has necessitated a revision of our colonial mentality. However, as the style of government under the new administration has hardly changed, and consequently the lifestyle of Hong Kong people has not been affected, the real reason behind this interest may be a more practical one.

With the opening up of China and our nearest neighbours, a new form of competition has appeared and this has necessitated a re-evaluation of our relevance in the global supply chain.

Traditionally, Hong Kong has played the role of the middleman between factories in our hinterland and overseas customers. This position has been rapidly eroded as customers are finding it just as easy to go directly to the source – the factories conveniently situated across the border in Shenzhen. With Hong Kong’s high overheads and scarcity of land, manufacturing locally will never be a viable alternative. Merchants are left with the need for a role reversal: from being servants to overseas brand masters, we have to be brand owners ourselves.

Hong Kong businesses have for some time recognised the need to be the owner of a brand, as this is where the bulk of the profits are. However, the profusion of brands in every market segment means that there is little space for any new upstart. This is especially true for the premium segment. Besides offering technical advantages, the emotional appeal of products is often a deciding factor with potential customers. Other than high technology products, most retail fall into the emotional category. Brand appeal is about the subliminal associations that a product conveys, and this is beyond design competence and adherence to transient fashion trends. The most successful brands in the world are able to leverage the appeal of their national culture and apply its positive emotional associations onto their wares. Witness the success of French fashion brands flaunting French-ness, which is a by-word for style, German car brands flaunting German-ness, a by-word for quality, the macho appeal of American jeans, the heritage of British goods and so on. If HK is to succeed in building a local brand, cultural authenticity can elevate it to premium status.

For the past 10 years, there has been a shift in HK's design towards products with a unashamedly local style. Commercially, the results have been mixed. It is all too easy to apply clichéd images of HK culture superficially, which would have little appeal beyond local tourists. To seriously penetrate world markets with HK branded goods, our products must be perceived to be authentic, culturally unique and offer advantages that nobody else offers.

As there is little readily available material on Hong Kong culture, books and other records on the subject are relatively scarce compared with western countries. Cultural historians, marketers and designers will have to conduct original field work in order to establish a coherent series of reference points, which will require diligent research. For us collectively, this will be a long and arduous journey and results may continue to be sporadic. Not only is there much work to do, but establishing positive market perception always takes a long time. But in the long term it's the only way to go, and it will be worth it for us.

Douglas Young was trained as an architect in Sheffield University and the Architectural Association in the United Kingdom. Since 1991, Young has worked in Hong Kong on projects ranging from residential to retail interiors. In 1996, Young co-founded G.O.D. with Benjamin Lau. The shop retails contemporary furniture, homeware and lifestyle accessories with a contemporary Chinese twist. Most of the merchandise is designed in-house by a multi-disciplinary design team led by Young.

EVE TAM

Traditionally, design is defined under the discourse of art and is always subordinated to an art master-narrative. Design, as an aspect of Hong Kong art, has long been under-rated by Hong Kong art institutions. Since 1997, there started a change. As a museum curator, I am aware of a new impact of design in the realm of art and museum practises in the last decade.

In 1997, the Regional Council published its Regional Council Arts Development Plan in which it outlined the scope of its newly conceived Regional Council Heritage Museum (now Hong Kong Heritage Museum, HKHM) and officially articulated design as part of the Museum's core collection. At the same time, it set up the Collection and Research Archives on Hong Kong design. In that year, the Museums Section under the Regional Council launched the "Hong Kong Design Donation Campaign" to form the basis of the Museum collection. All these endeavours were unprecedented in public museums in Hong Kong. Since then, the HKHM has been devoting tremendous efforts and resources in researching, collecting and promoting design. In 2004-05, the HKHM celebrated the achievements of design with its "Year of Design" under the theme of "Design Infinity." One of the major highlights in the Year's programmes was the "Hong Kong Design Series" that consisted of five exhibitions on various design disciplines including visual/graphic design; interior and exterior design; home products design; product design development; and fashions design. Apart from these museum efforts, the Hong Kong government also incorporated a Museum of Design in its initial conception of the major cultural project, the West Kowloon Cultural District. It seems that the promotion of design has precipitated into a new historical climax.

The appearance of design in museum premises created a precarious condition of art in Hong Kong's cultural map. Apart from its physical share of museum spaces and resources, design exhibitions like the "Hong Kong Design Series" also reveal a tendency of a gradual paradigm shift of the traditional discourse of "design as art" to a narrative of "art as visual design." Such development certainly marks a moment of reconfiguration in the cultural superstructure that should be noted in Hong Kong design and art history.

Eve Tam holds a B.A. and a M.A. degree from the University of Hong Kong in fine arts and cultural studies respectively. In 1994, she received the "Art in Belgium Scholarship" of the Belgian Consulate, Hong Kong and interned with Jan Hoet, curator at the Museum of Contemporary Art, Ghent, Belgium. Tam has worked at various museums including the Hong Kong Heritage Museum. She is currently the modern art curator at the Hong Kong Museum of Art.





F R E E M A N L A U

“Designer’s chair” is a unique term for every designer. Whenever a designer creates a piece of art with chairs, they definitely want their piece to be the symbol of an era. This may be seen as a challenge to traditional modeling, materials or techniques, but nevertheless, being a designer through and through myself, that is not my motive to create pieces with chairs.

In retrospect, I started making pieces with chairs around 1997. I have been pondering over the thought of “Recognition of Identity,” a phrase still frequently used by the press now that generally leads us to view the issue from the “Home and Country” perspective, which I believe is a macroscopic political issue as well that will never have a satisfactory answer. My concern is that after 1997, the Legislative Council is more open for public participation, which makes the community realise for the first time the dispute and status alignment resulting from the possibility of pursuing the “Authority to Voice Opinion.” The common saying of “Scrambling for Chairs” speaks perfectly for this phenomenon. Meanwhile, I used chairs produced during the colonial rule to create the piece of “Search for Position II,” with the aim to demonstrate the chaos and instability of 1997. Insofar as the chairs being the symbol of “power” and “status,” I did not really concern myself with the style and materials thereon. By presenting merely the basic structure of chairs, I believe my messages can be conveyed in a concise and clear way.

As time goes by, my imagination over chairs widened gradually, under which chairs eventually became a metaphor for “human.” The joints, transformation, extension and back-to-back facing formation of chairs symbolise different communication gesture among people, whereby my observation over the community is also illustrated. Simultaneously, I realise different values of the society through my pieces. Taking “Yin Yang” as an example, a pair of chairs facing each other with their tenon joining and mortised symbolises the sexual pleasure between a man and a woman. Some women found the piece offensive when it was exhibited in various Asian shows, irrespective on either sides of “Yin Yang.” Since the audience, or users, may choose whether to have a go on the “functionally available chairs,” or which one they would like to try, their choices can concretely reflect their respective beliefs or social ethical values. The status of my creative piece thus formally transforms from an “object” to an “art,” which provides us with room for thinking and discussion.

“Yin Yang” reflects the interaction between human and chairs, and that is what I expect of the Chairplay. In 2005, I chose Chairplay as the theme of my show for the first time, to which my creative pieces of chairs from years past were exhibited in four places: Japan, Beijing, Hong Kong and Taiwan. Four places represent four sets of playing rules. While I let people play with the chairs, it often ended up that the people are the ones being fooled. I can’t help but sigh for the reality of modern society: people design the power game like councils, but we are often unable to clearly define our roles, whether active or passive, when participating therein.

Coming back to our chair subject, it’s a product by its nature. Fitting into the functional art of design is the basic criteria for quality products. By saying this, the chairs are basically not capable of comparison with the “get something out of nothing” theory of art. That’s the reason why my works cannot be categorised easily. It’s difficult to perceive my chairs as a design, as they are not readily comfortable enough for users, whereas perceiving them as pure art, they are “functionally available chairs” apparently. Given such a dilemma, I never intend to convince any party to accept my pieces as I’m happy to work on the undefined areas of design and art, where I can freely explore every possibility of artistic creation.

Nowadays, it’s increasingly difficult to distinguish the difference between design and art, any attempt to do so may end in vain. Though I still use chair as the metaphor of “human” and making all sorts of out of the box imaginations, I have devoted more effort on studying how chair as a kind of furniture may affect our overall visual culture. To conclude, I’m back to my position as designer, whereby I perform a macro-study on the cause for the stagnation of Chinese furniture development for several hundred years from the creative perspective, and to seek solutions to accelerate their modernisation.

A partner of influential Kan & Lau Design Consultants, Freeman Lau has won over 300 awards from overseas and local art and design competitions. In 2006, he was awarded the Bronze Bauhinia Star by the government of HKSAR in recognition of his relentless contributions in enhancing the identity of Hong Kong design and in promoting design education. Lau serves as a board member of numerous design-relation organisations. He is also the Vice Chairman of the Hong Kong Design Centre.

G A B R I E L T O N G

There is no denying that Hong Kong has been undergoing an irreversible path of de-industrialisation since the 1997 handover of sovereignty. In coping with this challenging scenario, the SAR government plans to initiate the development of, and incubate, ‘cultural and creative industries’ in replacement of manufacturing industries. Such a manoeuvre is in line with a city economy as a locomotive to propel the regional economy of the Pearl River Delta, and Hong Kong needs to be re-positioned in this direction.

In other words, industries in Hong Kong have never disappeared: it accommodates changes in the regional economy and keeps constant economic growth in export markets. Such changes are based upon diversification amongst economic sectors in services and in products. There is an undeniable tendency: the more diversifications of services and products; the shorter the product/service life cycle. However, the growth of production and marketing of a particular item in products/services is insignificant.

In such a scenario of sector, product, and services diversification, design, production, and marketing are faced with diminishing value-added levels in production with increasing value-enhancements in product services. Design is a kind of value-added product service with its fully-fledged and diversified developments in different economic sectors. Design is to a larger extent involved in ‘creative and cultural industries,’ and ‘product innovation,’ but it is not mutually exclusive to other disciplines, such as marketing, business strategies, and engineering. Design is found everywhere and thus not an exclusive privilege of the designers themselves.

In the understanding of design by the general public, design includes styles, problem solving and innovation. Design cannot stand as a professional discipline itself, because other professions also get involved in design as well. Consider many engineering designs, marketing and advertisement, traveling, catering and hairstyling, for instance. Design is qualified as a discipline by situating design as a set of well-defined and practical thinking techniques and conceptual mapping. Design is in nature purposive in thinking and practical in doing, a common denominator of any design-related disciplines. To reflect my experience, I started my career in design and have since developed my career in innovation. With my three decades of entrepreneurship, I propose my unique set of “inter-disciplinary design-thinking,” which crystallises my veteran experiences in design and innovation being suitable for and catering for any variegated demands from small enterprise to large corporations.



Gabriel Tong is an industrial design expert, inventor and innovator. He is also an entrepreneur in manufacturing, and a lecturer and expert in the field of jewelry and design. Transcending from “Industrial Design” to “Designing Industries,” Tong has designed numerous strategic products, with which he has founded his manufacturing enterprise known as Totex in Hong Kong, Singapore, Los Angeles and mainland China. Tong is also the Vice President of IDSHK (Industrial Designers Society of Hong Kong).

Ten years ago Hong Kong was doomed according to most of the international media. We would lose out to Singapore or Shanghai where several design offices transferred their operations. I stayed on and have no regrets; in my forty-some years of working here I learned it's risky to bet against Hong Kong.

Then, for seven years we were pounded by plagues of epic dimensions: the Asian financial crisis, the dot-bomb, 9/11, SARS. Despite design projects virtually disappearing there were benefits: staff downsizing compensated by more capable computers and the emergence of skilled, reliable freelancers led to several lean and efficient studios, like ours today.

There have also been disappointments: the vapid "Asia's World City" slogan with its bedraggled logo; the imported banality of Disneyland; residential projects sold with bombastic names and misleading images; slogans paying lip service to innovation and creativity, replacing action; a pervasive infantilization exemplified by Hong Kong's – perhaps the world's – first Hello Kitty funeral.

We have survived and grown but there are still obstacles. Hong Kong has embraced the trendy, superficial Cyber Deco style, the ideal ornamentation to cover plain surfaces like the glass walls of Norman Foster's airport and to conceal an absence of ideas in advertisements or graphic designs. (Unadorned materials seem to make our decision makers nervous.) Most Hong Kong clients have more pressing concerns and are indifferent to originality and quality in design, content with whatever looks in vogue at a bargain price.

What now? Hong Kong remains a reliable base from which to service regional clients, especially those in China who realise that rather than continue cheap imitation, they must begin to generate their own brands and products to expand globally. They are comfortable working with Hong Kong. Now we will help them live up to the standards of inventiveness and initiative set by China in the past.

Henry Steiner has been a resident of Hong Kong since 1961. He is an internationally acclaimed graphic designer and head of Steiner & Co., a leading brand identity design consultancies. He has served as President of Alliance Graphique Internationale and is also a member of the American Institute of Graphic Arts and the New York Art Directors Club. Steiner, who holds a Master's degree from the Yale School of Art, is co-author of *Cross-Cultural Design: Communicating in the Global Marketplace*.



**H E N R Y
S T E I N E R**

**M U R R A Y
C A M E N S**

There has always been something both intriguing and compelling about being based in Hong Kong as a foreigner. The history and the traditions of a Chinese culture have always held a special allure as a visitor. However, if you also have the opportunity to work and live in Hong Kong as one of the BIG cities of the world, you get to appreciate that Hong Kong really offers the best of both worlds. The traditions of a past period provide the character and cultural flavour that give Hong Kong its oriental glamour. Whilst the fast pace, state-of-the-art high rise phenomena of today's Hong Kong provide a vibrant setting to match any western mega-city.

I have witnessed Hong Kong evolving at an ever quickening pace over the last 10 years to continually improve its latest achievements, be it a new skyscraper, a new restaurant, a brand launch, a newspaper face-lift. At the same time Hong Kong has challenged anyone else to match its resilience during economic crisis, health scares and the ever-volatile business ups-and-downs. During all of this, the design profession has been shaking off its OEM shackles with the help of the growing presence of the Hong Kong Design Centre, the Hong Kong Trade Development Council and the Innovation and Technology Commission along with the more visible and globally recognised School of Design at the Hong Kong PolyU. And most importantly, a public that is no longer accepting the status quo but wants to be stimulated, excited and inspired...every day.

It has been amazing to not only witness but to actually be part of such a dramatic transition in the way Hong Kong has developed from a modern Eastern city to a power house of East meets West qualities. Perhaps most surprising is that design has become central to many of these changes. The magazine culture has always been strong, but the quality of the imagery and the copy over the past few years has become world class – just take the award winning South China Morning Post as an example. The level of interior design is outstanding; this is especially visible within the continually changing restaurant scene. Or the shopping experience with each new shopping centre or mall, surpassing the previous when it comes to applying design through branding, lighting, finishing and every aspect of the consumer touch points.

For a designer this is exciting, both personally and professionally. It has rawness and traditions of a China from the past mixed with state-of-the-art technologies and a business environment capable of matching any world city. All this, combined with the key ingredient of a highly energised business community is the perfect recipe for any designer wanting to make a success of his profession. The creative juices of a designer always need to be stimulated and Hong Kong provides just the right balance from a city that never sleeps and a people who are always demanding more.

Murray Camens is Vice President and a member of the Executive Management Team of Philips Design. He is responsible for the Global Operations Management of Philips Design and the Regional Management of Philips Design in Asia. In 1977 he started his professional career with the London design consultant, Conran Associates, until 1980. Since 1980, Camens has worked for Philips design in Holland, Singapore and for the last ten years, in Hong Kong. Murray's designs have won numerous awards in competitions conducted across the globe.





RAYMOND FUNG

Looking back over the last 24 years, I found my role in my career has basically not changed much. We are mainly to assist the Hong Kong manufacturing sector (or trading) to transform it from OEM to ODM. While people nowadays talk about branding, the manufacturing sector is rarely willing to invest in building brands on its own products (e.g. Li Fung bought the merchandising sector of a giant German retailer). They prefer to buy a global brand with a well-established distribution network and to line up the whole business with their own supply chain. Concepts and innovations (e.g. iPod, the platform that became a worldwide platform for AV development) therefore are still coming from the west; HK designers act as a supporting service provider to implement the concepts into production. The room for design growth in HK is minimal.

Nevertheless, our motherland China has evolved a lot within these two decades. Corporations inside China are not just world factories; they are also brand builders and becoming globally recognised, (e.g. Haier, Tsingtao, Lenovo). The export sector helps them to enhance quality requirements, while local sales provide them with big profits and opportunities to establish a sales network. I would say, design industries in China have tremendous room to grow compared with HK in the long run. Therefore, we have not much choice, but to rapidly expand our business into China.

Chinese designers are mature now. Some of their product design consultancies are also reaching medium-sized operations (over 50 employees). Are we facing huge competition? Yes... but HK designers still have a chance to win business by moving aggressively into China NOW! Design business is unique; it is not mainly to depend on the value of money. It is a service-oriented business and quite often depends on personal touch and reputation. As local designers, we are lucky that we have much experience in dealing with foreign customers on both commercial and cultural levels. This is our major selling tool as compared with mainland designers. But this will not be an edge for long as mainland designers are also amassing experience with foreign enterprises.

The other approach will require a reform of business models. Beyond being a service provider just to deliver design concepts, we can also act as an entrepreneur to invest in the product concept and to deliver the final products into markets (not only from the west, but also within mainland China). By joint venturing with mainland manufacturers, we can make use of the low cost production and combine our international networks to market our products. It certainly means more risk for designers, but the return will be better and prolonged if we can handle that. Besides, we can use our unique cultural background to develop products that combine both eastern and western elements to fit in a modernised China market. We, as Hong Kong designers, should plan better to adapt to this ever changing business condition, especially by repositioning our role in China.

The cityscape of Hong Kong since reunification with China ten years ago has evidenced apparent changes – super-skyscrapers now overwhelm the skyline of the Victoria Harbour, and at the same time, our older districts are disappearing at rapid speed, hence becoming another Hong Kong stereotype. This is conceivably a combination of development policies with market forces that have attributed to Hong Kong’s “New Horizon.”

As architects are one of the key figures to help such transformation processes, the inevitable questions are: what role we should play, in the context of political change, as well as in the positioning of oneself in the middle of this cross road?

Architecture is by no means a form of art, with great significance in delineating a city’s built form, as well as manifesting a design style. Ironically, architecture in Hong Kong is generally perceived as a commodity, of which the design is based upon quantitative needs of the development, apart from complying with building codes and regulations. In essence, to “maximise development” is equivalent to an intelligent approach to “increase in wealth,” hence would be highly appraised by all walks of life.

Soon after the handover of sovereignty, land use policy underwent radical changes. The relaxation of the flight path height restrictions, following the closure of Kai Tak Airport, in conjunction with the government’s mission to increase flat numbers, has provided great opportunities for higher development potential. This is further intensified by more relaxed government measures, such as the offering of plot ratio incentives for the so-called environmentally designed buildings, exclusion for large site plot ratio reduction, exemption of 3% GFA (Gross Floor Area) for residential club house facilities, plus the lenient policy rendered by the building authority to allow bonuses for site dedication. These are the factors constituting the emergence of super-skyscrapers, mega-structures and walled-buildings in recent years.

In layman’s point of view, practising architecture is seen to be the most fascinating career amongst the nine professions, and also with a false impression that architects can pursue one’s own “dream toy” at the owners’ expense. This is therefore a desirable career of many youngsters, not to mention those brilliant students who with passion have enrolled in architecture as their life-long mission. In reality, our graduates, once stepping into society, would immediately realise the hectic life and the immense pressure arising from true architectural practise.

P A T R I C K H U I

Patrick Hui has designed over 1,500 products in the past 22 years, ranging from consumer electronics, home appliances, computers, medical equipment to toys and premiums; sold globally under famous brands the likes of General Electric, Avon, Radioshack, Alcatel, Siemens, Philips, Thomson, Clipsal and others. In 2006, Hui established PATDesign, which aims to provide product design services to local, foreign and Mainland Chinese enterprises.

These facts of life, especially after the change of sovereignty, have predominantly affected our younger generation. It is evident that our young architects, although with much talent, would find themselves deprived of design opportunities, or else they would have to yield to pure commercial constraints. This is due to Hong Kong developers, who after long time success have already lessened initiatives for change, which then renders Hong Kong architectural design unprogressive.

Moreover, with the economic down turn since the handover, architects are always at the frontier to face adversity, hence have trained to become sensitive to economic crisis and alert to new threats, which include globalisation of counterparts, new competition from mainland architects, and politicisation in society. To handle these challenges, architects would need to equip oneself with new knowledge and technologies, to broaden perspectives beyond the border and above all, one must have a visionary mindset to face ever growing competition.

Whilst the majority of young architects choose to follow the footsteps of their predecessors, as to lay their foundations in commercial architectural practise, a new trend in recent years has revealed that some young designers have sought for greater satisfaction in the field of interior design. As more evident in recent years, there are an increasing number of architects who venture to explore new horizons in mainland China; and in addition, there is always a number of young people willing to join the Hong Kong government, searching for free design opportunities in public projects.

Despite intervention from private clients, improvements in architectural design in public buildings as well as in mainland China projects are prominent, as reflected in the respective years of the Hong Kong Institute of Architects annual awards competitions.

In parallel, with the pursuance of higher living standards by Hong Kong people and the increasing demand from the business sector, architectural practise, for the past decade, has gradually migrated towards diversified profiles, as into project management, interior design, urban planning, urban design, architectural design specialisation and finally outreaching to deliver services beyond the Hong Kong boundary.

As a veteran artist, architect and designer, **Raymond Fung** has received numerous awards. His architectural design, the Hong Kong Wetland Park has also won the Building of the Year Award 2006, British CIAT Award 2006, ULI Asia Pacific Award 2007 and the Arcasia Award 2007. Fung is a Fellow HKIA Member and adjunct Assistant Professor of Chinese University of Hong Kong and Vice-chairman of Hong Kong Designers Association. He is also a co-writer of "The Story of Space" and "A Century of HK Architecture."



YANTA LAM

Industrial (Product) design in Hong Kong was originally introduced to support the development of local industries, and industrial designers have therefore been nurtured to practise in a supporting role since the 1960s. With the economic changes of the late 70s and 80s, coupled with the industrial designers' dedication and hard work, industrial design has become a prestigious profession, playing an important role in the successful economic development of Hong Kong.

The Open Policy of China since the 1980s has changed the features of Hong Kong industries, and product design has become more diversified: from simple consumer products in the past to the present situation of encouraging innovation and the development of advanced equipment systems that would satisfy different levels of needs.

In recent years, some overseas design firms have set up their business in Hong Kong's and are working their way into Mainland China. Local manufacturers, with the assistance of their strong in-house design teams, are successfully developing more new products. Some of these companies expanded and became international.

Hong Kong product design profession in the '90s faced challenges as well as opportunities from the Mainland and overseas. The local design education and practise thus implemented various policies to cope with the challenges and changes. Among the many measures, the method of reinforcing understanding of users had been taken as an important tool in the design process. It investigated users' relevant cultures, living habits and behaviours and suggested how such information could relate to design. To ensure success of the method, local product designers have to possess knowledge and talents in a myriad of disciplines. A good Hong Kong product designer explores design problems from different perspectives.

Outstanding designs draw from not only the designer's life experience, personal feeling, understanding, appreciation and care of end users, but also from objective/scientific study and analysis as a methodological approach to start and implement a design. This is not only a concern of ideology but also a reflection of design logic in our part of the world. Hong Kong designers therefore explore to devise unique methodologies in significant topics in design. As such, for instance, we have designers working on more eco-sustainable products. Among them, some adopted the approach of allowing end-users to perform consumer choices at the stages of product development, manufacturing and delivery. User input and consumer selection are therefore not merely at the moment of the purchase and use. The key objective here is to encourage minimising wastage at all levels of the product life-cycle, thereby contributing to a more eco-friendly living environment.

As our society moves forward, the domain of design has become more diversified and comprehensive. To solve many of today's design dilemmas, cross-cultural experts of design and non-design disciplines work together to bridge the gaps of knowledge.

Our design professionals are constantly and intelligently exercising the procedure of balancing, harmonising and integrating the various up-dated elements of product design and development. In more sizable organisations, teams of cross-disciplinary talents (talents from disciplines as diverse as possible) have now taken the place of traditional individual designers. Team effort in design is being emphasised today.

Professor Yanta Lam teaches design at The Hong Kong Polytechnic University. He is a Fellow of the UK Chartered Society of Designers, a Fellow of Hong Kong Designers Association, and a member of the Bureau of European Designers Associations. Lam is active in promoting design in Hong Kong and China and holds various positions such as: Honorary Advisor for the Museums of Hong Kong, Senior Advisor of Guangdong Provincial Industrial Design Association and Advisor of Beijing Institute of Art and Design.

香港設計。十年前以前。

歐美引入非常工業。
本地拜學非常熱切。

非常上進幾個年代。
非常表現由零到一百。

非常獨當一面。
非常耍家。

非常探索。
非常創新路向。

非常「外銷」，非常名聲。
非常流派，石，靳，陳

專業非常，
市場非常重而用之，
百花非常齊放，
人才非常輩出。

香港設計。過去十年。

非常持續。
非常因循。

新意非常短缺。
韌力非常緊繃。

創意或許非常香港，非常潮。
野心非常不夠國際。

非常回歸。
非常局面。

面向中國非常創意市場。
面對中國非常創意新力軍之動力。

非常競爭。
非常挑戰。

香港設計。下一個十年

非常目標：創意之都。
非常時期：知己知彼。

非常優秀？非常新秀？
非常決心？非常信心？

非常路上
非常上路



A former regional creative director at advertising firm Bartle Bogle Hegarty, chief executive officer at TBWA Advertising, Stanley Wong successfully became a film director in 2000. Apart from his commitment to advertising, Wong has a passion for fine arts and photography, often focusing his subjects on social issues. In recent years, his works on redwhiteblue have won critical acclaim both locally and internationally.

黃炳培(又一山人)

STANLEY WONG
anothermountainman

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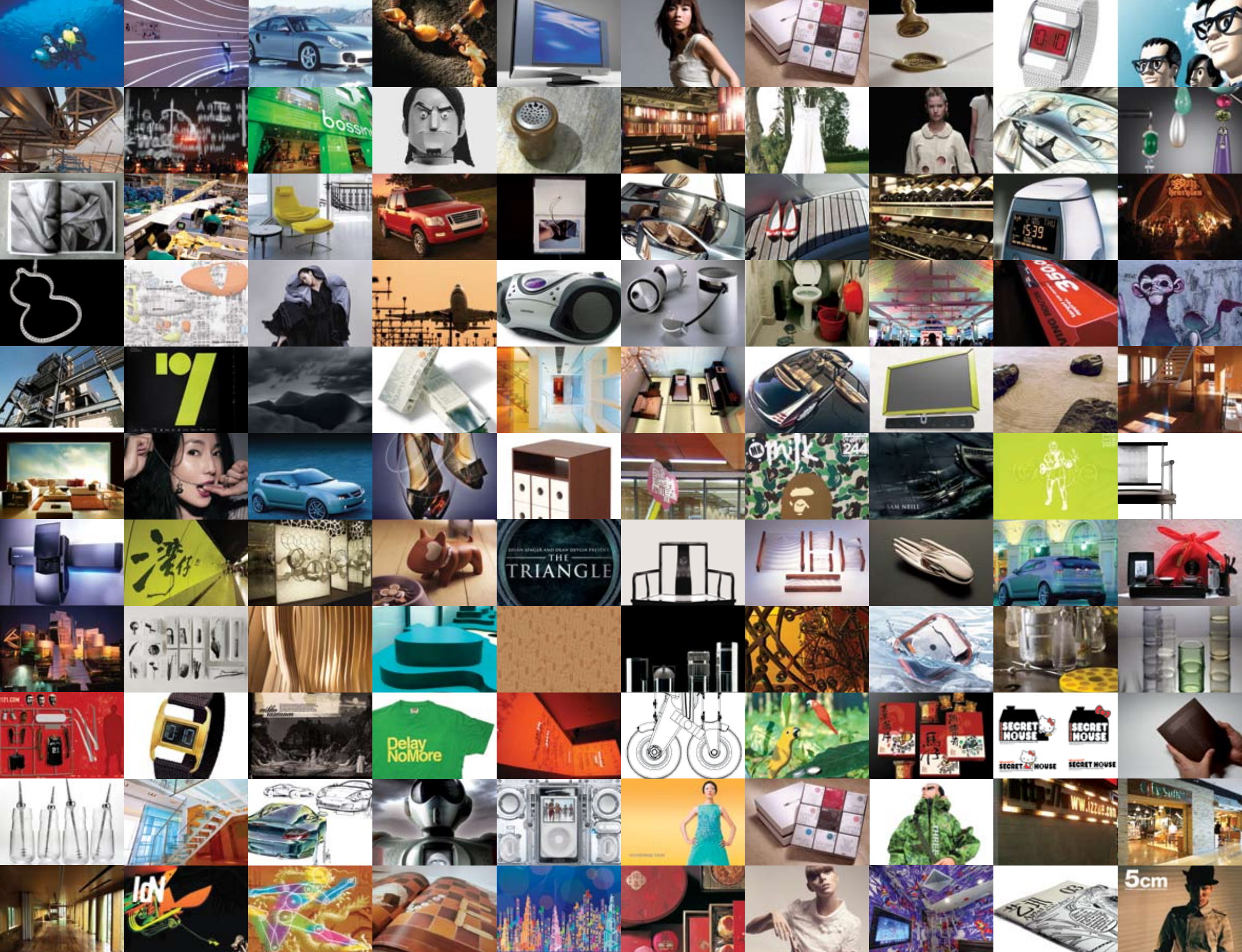
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KAN TAI KEUNG

HAND IN HAND

Circa 1997, the atmosphere surrounding the buildup en route to Hong Kong's handover could appropriately be summed up as riddled by confusion. At one end of the spectrum, some looked upon the looming historical event with suspicion and uncertainty. Occupants at the other regarded Hong Kong's reunion to its motherland with enthusiasm and a genuine sense of hope. Veteran designer Kan Tai Keung and Christofle were amongst those who perceived the event in a favourable light.

Partnerships are nothing new to silver and flatware maker Christofle. The French maison has turned the idea of working with architects, craftsmen and designers into something of a habit. Past collaborations with notables Gio Ponti, Lino Sabatini, Christian Fjerdingstad, Adam D. Tihany and André Putman, have greatly bolstered Christofle's faith in such endeavours.

In 1997, Christofle again trod this familiar path by inviting Kan to work on a special project commemorating the Handover of Hong Kong. Kan, revered and respected for his pursuit and perfection of eastern sensibilities (particularly those from China), has long been regarded as Hong Kong's elder statesmen of design. For decades, Kan has been at the forefront, epitomising the best of Hong Kong design, and in effect, defining characteristics and maintaining its growth.

From the outset, formal restrictions were not defined. Matters such as scope or use of materials were open to interpretation. Ever the consummate designer, Kan knew very well the importance of understanding the client, as was manifestly demonstrated through a strenuous effort to study the background, traditions and philosophies of Christofle.

The 'exercise' afforded Kan an empathy with the processes and restrictions that accompany silver, as well as insights in characterising the aesthetic spirit of the piece. With clarity of mind, Kan began exploring the concept of maternal bond. The idea was to be an expression of hope and joy, not only of the return to the embrace of a mother, but also, the prospects of facing a future in joint harmony. Eventually the piece, dubbed 'Hand in Hand,' evolved into two dazzling different-sized silver hands held one over the other. Metaphorically, Hand in Hand was closely aligned to Kan's views and sentiments regarding Hong Kong's reunification with China.



Kate Ancketill

Managing Director, GDR Creative Intelligence Ltd

Hong Kong is a fantastic hub for advanced design in the East. It has naturally been so for a while, but it seems the creativity coming out of the city is booming more than ever. The design style coming out of Hong Kong has traditionally been Western-influenced, but it is really stimulating to see that Chinese cultural influences are also being authentically reflected in the creative offerings. This is resulting in a wonderfully textured and stimulating design language.



Julia Chiu

Director of Global Communications,
International Design Centre Nagoya



I am constantly amazed by the dynamics of the 'CAN DO' confidence exemplified by the creative spirit that we have come to witness in Hong Kong.

The depth and potentials of its creative community will leave a permanent imprint on the world map and, I think, turn a new page in the history of Asian Design.



A new focus of design leadership is evolving in the East, with Hong Kong emerging as one of the primary hubs of this activity. Cultural convergence is providing the fuel for this new energy level as new domains are compressed into the cityscape and allow a new sensitivity to surface. The cooperation of government, business and education focused on design will allow the city to become an international design hub.

Bruce Claxton

Senior Director of Design Integration, Motorola





IN-HOUSE DESIGNERS

REMI LECLERC

ABLA-HOO GHOST SOUNDSITIVE ROBOT

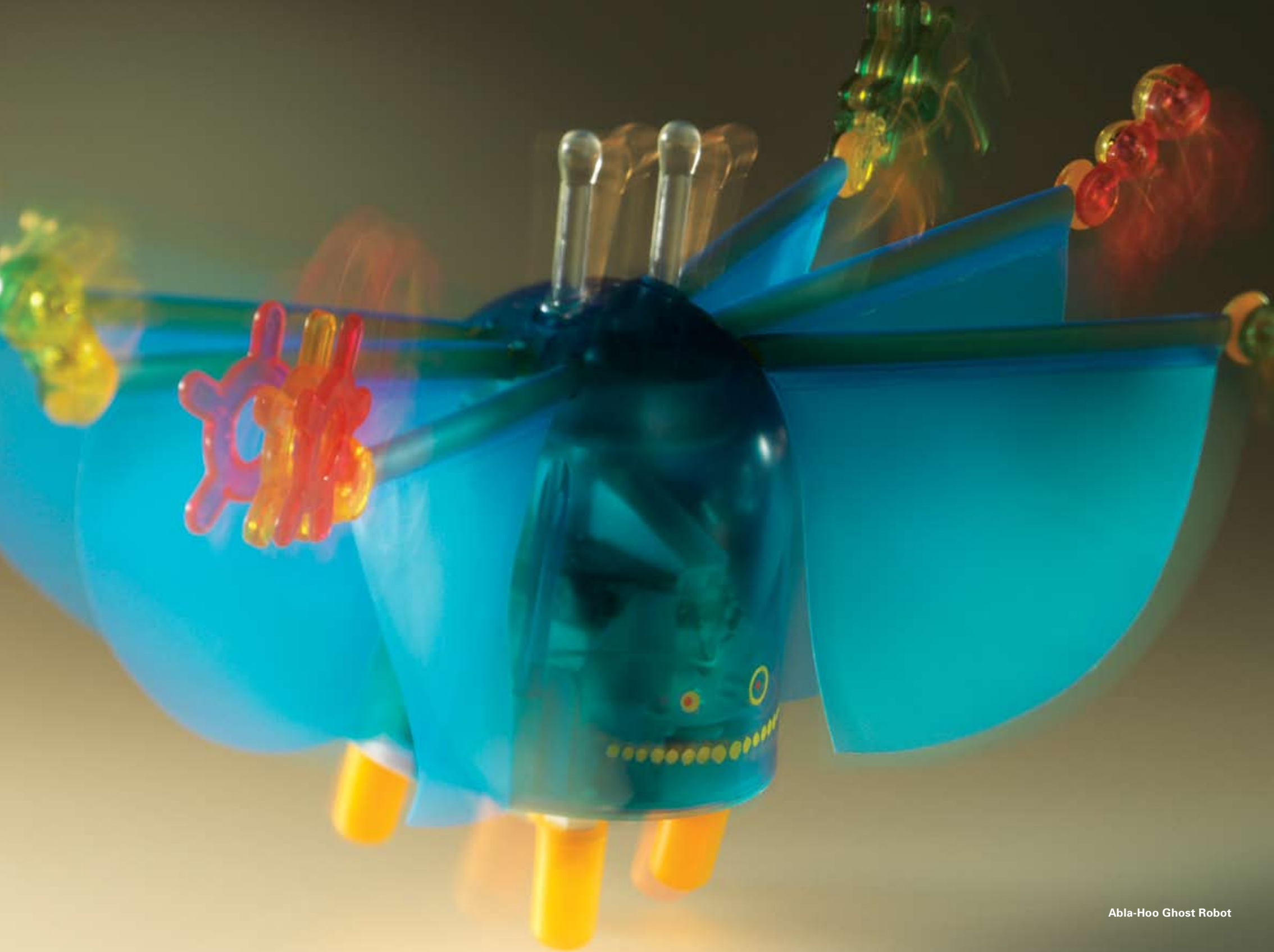
The technology that breathes life into the **Abla-Hoo Ghost Soundsitive** toy is admittedly simple, comprising of a few simple computer-programmed instructions, an unpretentious chipset, a crude microphone input system and a run-of-the-mill infra-red (IR) remote control that doubles as a musical toot. The toy's complexity lies not in its entrails, but rather is found in its ideas, the true elements that give Abla-Hoo its formidable charm.

The ideas for Abla-Hoo materialised when Remi Leclerc, a lecturer at the PolyU School of Design, was invited by Crea International to head its latest robotic toy project. The simple enough instruction stipulated a robot would emerge to distinguish the company's name in the market. Beyond that, Leclerc was granted absolute freedom to do whatever he desired, for which he saw this as an opportunity to create his vision of that ever-elusive 'well-designed' toy.

His first order of business was to define the appearance of the robot. Creatively resourceful, the designer decided a robot ghost would suffice as an intriguing concept. The idea of melding an artificially intelligent android with a ghost is an altogether refreshing and perplexing choice. With its stubby torso, wacky 'flappers,' tip-tap feet and strange 'eartennae,' Abla-Hoo would probably live comfortably in a bizarre cartoonesque parallel universe, a characteristic possessed by Leclerc's many designs. In an effort to create a compelling toy that stimulates the cognitive abilities, he gave Abla-Hoo the gifts of song and dance. Abla-Hoo plays a range of musical instruments (affixed and removed by the user) and ingeniously 'dances' and responds to commands via a remote control toot that is blown (or spoken or whistled) into when used.

From the sound samples recorded by the computer, to the design of the well thought out packaging (collaboratively done with designer Benny Lau), there was little Leclerc did not have a hand in defining. In 2003, The Hong Kong Toy Manufacturers Association honoured Leclerc's vision with its Gold Award. Abla-Hoo is also a part of the permanent collection at the Louvre Museum in France.





Abla-Hoo Ghost Robot

DAKA DEVELOPMENT

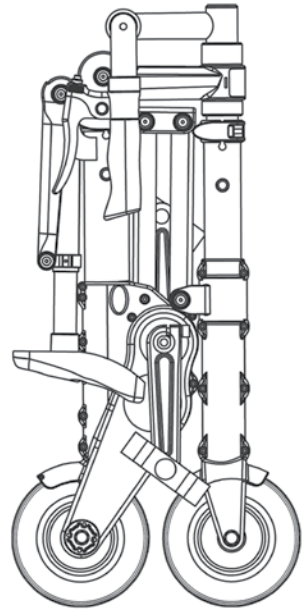
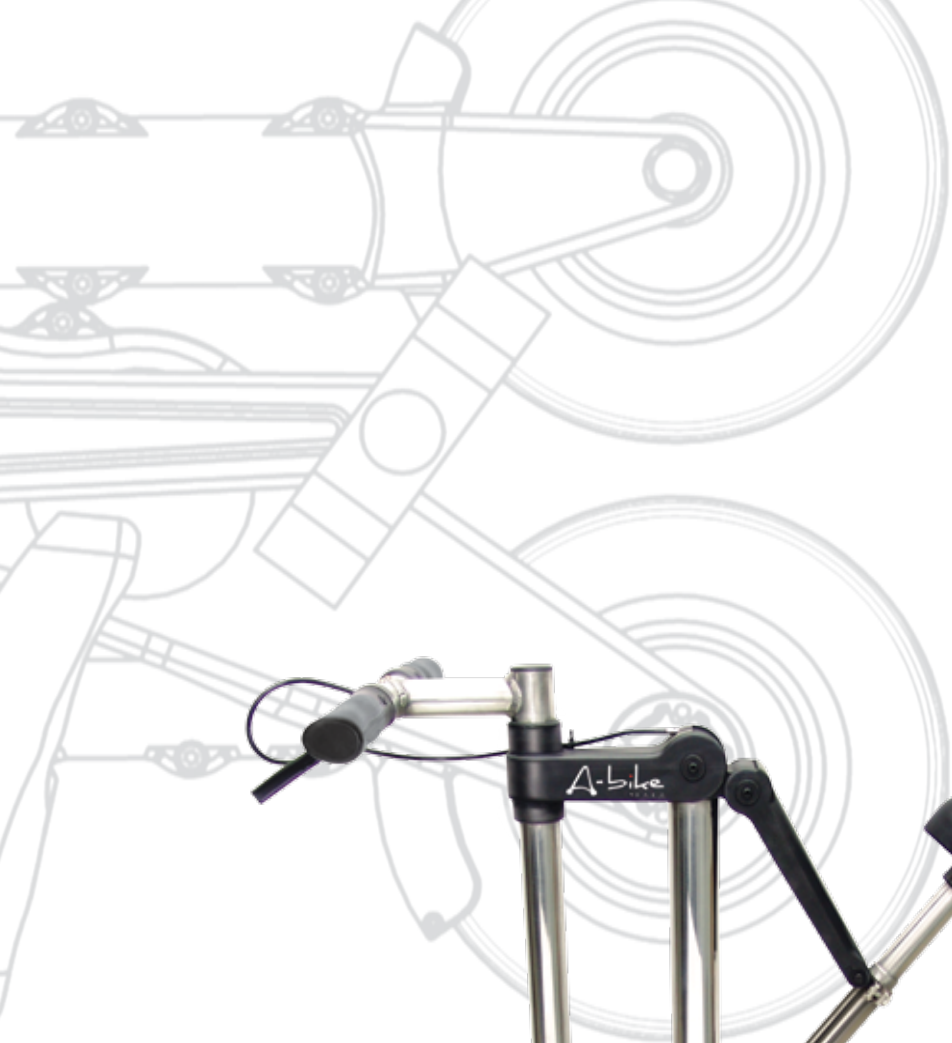
A-BIKE

Apple Computer prominently use images of Albert Einstein and Pablo Picasso to exemplify the ideal (and company motto) of 'think different.' If a need for more examples arises, Sir Clive Sinclair could be a fitting choice. For well over a quarter century, he has been an iconic figure of British industry, lauded for his unremitting innovative drive. Merging the roles of entrepreneur, designer and inventor, Sinclair has been credited with creating the world's first pocket calculator; the first pocket television; and the best-selling British computer of all time, the ZX series.

Looking back at Sinclair's history reveals a continuing truth: he has long been fascinated with the miniaturisation of products. Shrinking down the bicycle to its smallest possible form was the vision and impetus behind **A-bike**, a project done with industrial designer Alex Kalogroulis. The A-bike is the world's lightest and smallest foldable bicycle. With a weight of only 5.5 kilograms, and when folded, a volume of approximately 0.03 cubic metres, the A-bike is extremely portable. Its compact nature (possible via A-bike's patented telescopic braking system) allows for seamless urban transport, making it perfect on taxis, buses and even the overhead compartments of commercial airplanes.

Through Daka Development in Hong Kong (Sinclair serves as a non-executive director to the company) many of the A-bike's principal concepts were able to take form. Exploiting the company's manufacturing expertise, the diminutive bicycle was able to function on incredible six-inch pneumatic tires, which offer extremely comfortable and super smooth rides. Likewise, the A-bike utilises high specification, automotive grade, engineering polymers in the structural components, saddle and handlebars. The material affords a high level of stiffness, fatigue and impact resistance. Using an innovative two-stage chain system, the tiny-wheeled A-bike can reach normal speeds without the need to pedal faster. Possibly most astonishing of all, is the A-bike's achievement in bringing together world-class engineering and technology at a comparatively low price.





MAY WONG

BAMBOO GLASS

Bamboo, “the poor man’s wood,” has been an integral part of everyday life throughout Asian history helping to make tools, furniture, shelter and transport, and equally valuable for food, medicine, paper and fabric. In China, bamboo has become a metaphor for the ideal gentleman of modest, sterling character. Acrylic, on the other hand, is strongly associated with modernity. Both materials have great tensile strength in common and are universally useful.

Bamboo “Glass” was designed by May Wong for her Living Gear line of products. The concept of using acrylic to make drinking vessels in the form of bamboo results in a “glass” of great functionality yet timeless Oriental elegance. “Crystal was another possibility,” says the designer. “But the beauty of the product in acrylic is that it can be stacked safely. We sell it in pairs so that the bamboo motif is even more pronounced. There’s also the symbolic meaning of the ‘sky’s the limit’.”

Particular care was taken over the choice of colours offered, including bright green and natural hues of brown and grey-blue, to simulate actual bamboo species. The product is mass-produced for Southeast Asian, European and American markets.

A graduate of the Hong Kong Polytechnic University, May Wong established her own consulting firm in 1989 and her product design company in 1995. She has designed more than 100 gifts and household products within her two brand lines, Living Gear and Tapas that are sold in over 50 countries, including a number of prestigious museum stores worldwide. She is one of the featured designers at the new Design Galleries at the Hong Kong Convention & Exhibition Centre and Hong Kong International Airport. Her company, Gear Atelier Ltd., is one of the five founding members of the Hong Kong Design Maker Association whose objective is to promote original designs.





Gulu Brush



Doggy Bank





Special Effects

ALL RIGHTS RESERVED BOOK DESIGNS

Concealed between each carefully constructed page of an **All Rights Reserved** published book are reverberations of S. K. Lam's personal insights. In light of the Internet's popularity and its inherent repercussions for the traditional book medium, Lam espouses the need to elevate printed matter into something akin to artistic endeavour. "Each page takes up a reader's time and energy. Page numbers represent the passage of time," comments Lam. By his conclusions, in order to remain relevant as valued commodities, books must exert a pronounced sense of quality. "Otherwise we should just stick the material on the Internet," says Lam.

Every book published by All Rights Reserved (tallying about ten thus far) ranks paramount the need for quality: in make, content and visual appearance. By stipulating that these factors remain as preconditions, Lam justifies production of each published work by taking a thoroughly hands-on approach (he not only designs the titles but is also heavily involved with defining written content). Exploiting fully his training in visual communications and past experiences, which include teaching an editorial and design course at the Chinese University of Hong Kong and working for the internationally renowned design publication *IdN*, Lam has been able to produce highly stimulating works that share unique perspectives about distinct subjects. With regard to their outwardly appearances, the body of work invites a reevaluation of the phrase "never judge a book by its cover." Using boundless imagination, the variations in materials and construction achieve an arousal of the senses. Past efforts include a collection of sticker graphics books, *Special Effects* and *The Age of Feminine Drawing*, an illustrated book about the portrayal of female subjects in the modern commercial realm.

Age of Feminine Drawing







Through interest garnered from the company's self-published works a significant number of commercially-driven projects have been commissioned. *Details* is a seasonal publication which promotes retailer LOG ON's staggering array of stationary and novel lifestyle products. Its conception sheds light to Lam's keen sense of branding. He was responsible for the total brand identity of *Details*, which cleverly positions the brand as a supplier of quality-driven novel goods. Other similar projects of this nature include: *ArtsLink*, a local art periodical financed by the Hong Kong Arts Centre; *Gardener Meets Nike at Hong Kong Flagship*, a special promotional book about Michael Lau's crossover work with the sports apparel brand; and countless others.

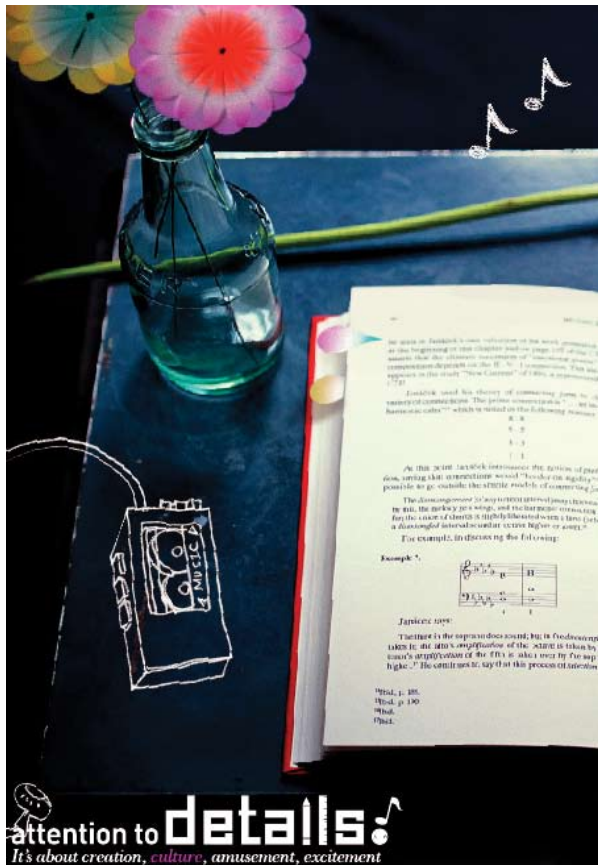
Sticker Graphics Books



Gardener and Nike promotional book



Details LOG-ON



ALAN YIP

CERAMIC FM RADIO

Although known as a Hong Kong designer, Alan Yip points out that his work is actually not typical of Hong Kong, which, he says, “is a very traditional place... and as a product designer I have to market to the whole world.” To achieve this he has adopted a two-pronged approach.

Yip Design Ltd., his “bread and butter” consulting business of 17 years has brought him a steady flow of local and international clients. He built a strong reputation in domestic appliances, audio, and consumer electronic brands, then moved into bigger products and heavier industries. More importantly, he now works on a retainer basis with several clients – a dream realised – and a rarity in Hong Kong’s industrial design community,

The second prong came through developing his own products, originally on an ODM basis and later registered under the ALANYIP logotype. Having a personal brand is another designer’s dream. But, in reality, it’s not easy, and can indeed be a nightmare, with each product like a separate corporation requiring time, attention to detail, and lots of cash. Alan views his own brand as an investment; a foundation for promoting his name worldwide and increasing the chances that an international manufacturer for whom he is designing may put his name on a product. “Investing in my own products isn’t about the return on money, but the building of the name.”

The ceramic radio is a case in point. Introduced in 2000, it was a response to the state of ceramics in his homeland and plays off the double meaning of the word “China.” Saddened by the decline of China’s ceramic output, from the rarest and best to the cheapest in the world, he set out to create a completely new electronic product

combining ceramic and other materials all found in China that would provide a quality product at affordable price.

Using ceramics for an acoustic housing was a complicated business. Moulded and oven-baked, each piece is different; it’s difficult to control the thickness of the pieces that crack easily. Finding a manufacturer was also problematic as china was perceived as a commodity and no one wanted to try anything new. Eventually a small, village factory was selected to produce not only the housing but to plug in the radio module and assemble the finished product. People are attracted to the tactility of the ceramic finishes, the timelessness of the forms, and the simplicity of the functions. The radio has three knobs: on/off/volume, scan or select, and reset.

Ordinary people the world over have discovered a magic in the oddity of the ceramic radio and, what started as a social comment, has become a big statement in the design community. The radio was selected for inclusion in the first Korean Design Biennale in Guangzhou where it was featured between the Apple iMac and the Sony AIBO.

A graduate of the Hong Kong Polytechnic University School of Design, Alan Yip did an internship with frog design in the US and spent two years at Philips Design Centre in the Netherlands. His relationship with Philips continued for many years after his return to Hong Kong, helping to establish a solid foundation for his company. Alan’s work has won many awards and been widely featured in museums, books and other media.





Simpa Built-in Hob

Gas range made for Hong Kong and China Gas Company Ltd. as part of a series of products aimed at the Hong Kong and China market.



Skincal

A flexible hand-held calculator designed in stark contrast to boxy conventional ones using new materials and techniques.



Life Power Massage Chair

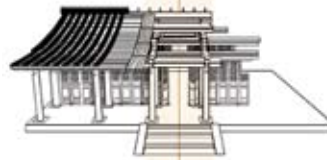
Consisting of over 1000 moving parts, this range of chairs was designed for Hong Kong-owned Chinese OBM Life Power.

筆紙
中國畫

筆記
清明上河圖

大紫禁城

不只
中國木
建築



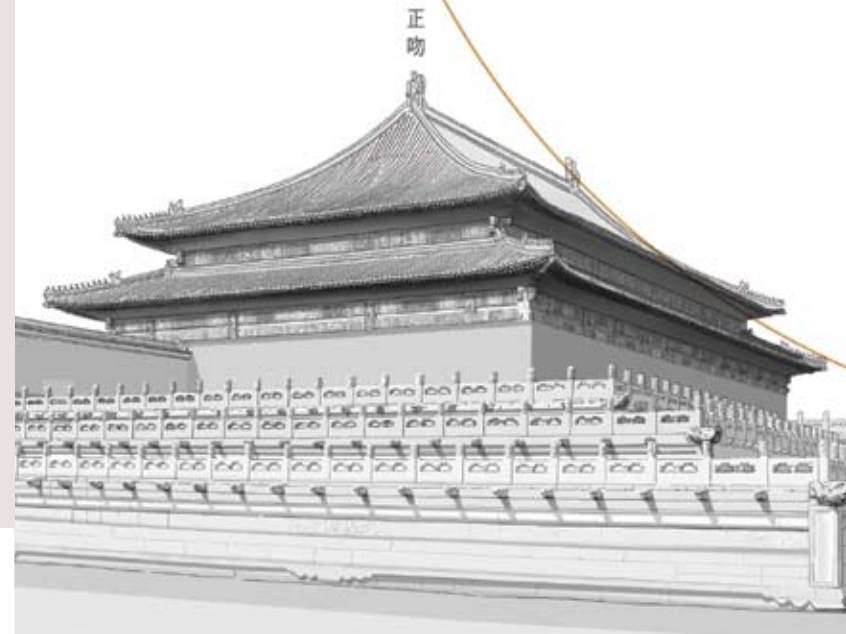
CHIU KWONG CHIU CHINESE CULTURAL PUBLICATIONS

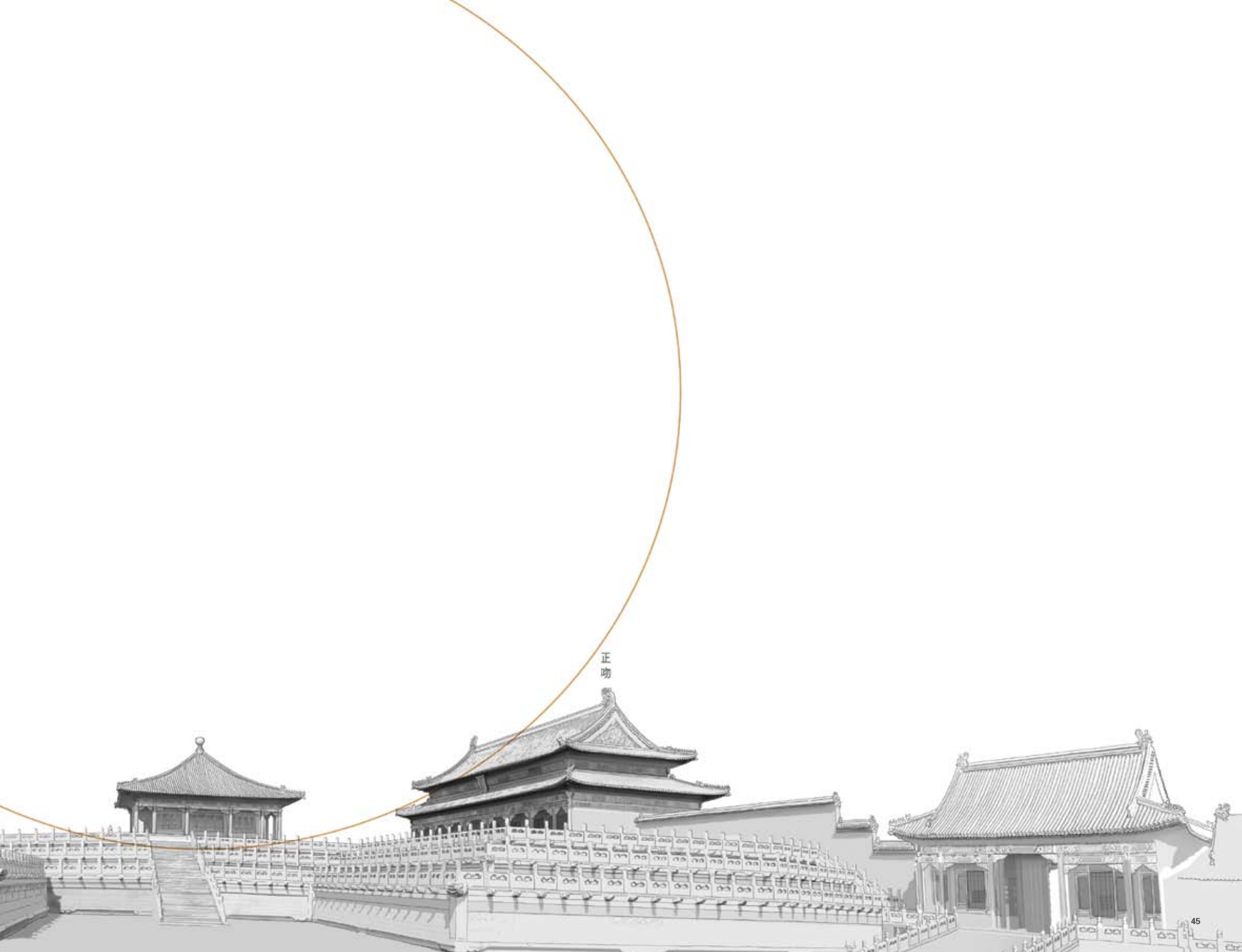
Since publishing his inaugural *Chinese Wooden Architecture*, **Chiu Kwong Chiu** has relentlessly pursued attempts to adopt groundbreaking approaches to interpret and publicise Chinese art and culture. Steered by comprehensions of design criticism (gained from studies in France), Chiu incorporates western sensibilities as means for mass appeal. A key aspect of Chiu's work lies in reciprocity, rather than mere coexistence. Thorough explorations upon the interaction between text and illustrations have successfully developed a form of visual reading. Using a minimalist slant, the aesthetic style puts contrast between lights and darks to expert use. Perspective lines from modern western diagrams are superimposed onto images to act as guidelines. The consistent deployment of repeated form and shape adds a graphical touch to depictions, whilst providing a device to deliver emphasis. Overall, the intricately detailed drawings capture the essence of Chiu's near limitless subject matter, working in concert with his personal expertise and knowledge of Chinese history and culture.

To date, Chiu has penned and directed five classically-inspired titles: *Chinese Wooden Architecture*; *Brush and Paper Chinese Painting*; *Notes on the 'Along the Qing Ming River,'* a celebrated Sung Dynasty painting; *The Forbidden City – The Emperor's Axis*; and *A Wooden Chair*. Following through the trajectory of approach (as set forth by his first book), Chiu has continued to refine and adjust his style to match each specific theme. In *The Forbidden City – the Emperor's Axis*, a book about the alluring royal estate, a profound air of authenticity is relayed. Drawings detailing all aspects of life in the palace grounds complete with exceptionally insightful information, offer rare glimpses into the enigmatic conditions of Ching Emperors. Much of the book's achievement in accuracy is credited to Chiu's close relationship with Forbidden City officials, whose experts provided unique perspectives during its formulation. Counterpoint to this, *A Wooden Chair* espouses a relatively simplified approach using basic illustrations akin to cartoons. The slightly whimsical style shifts appeal to younger audiences, enlarging exposure to a wider spectrum.

Admired by scholars and laymen alike, the popular books have opened up a conduit for readers to enter fascinating realms of traditional art and culture. Despite this, Chiu, as scholar and founder of The Design and Cultural Studies Workshop, humbly reveals, "My background in western art and design is limited. Should there be other methods that expound the subject of Chinese history and culture in a superior manner, I would not hesitate to adopt such approaches."

「天」的意義在這個庭院裡表露無遺，非常非常的偉大。





正吻



大量通商設置

木器店兼發弓弩
同樣的桶見王員外家
幾條大漢在店裡演練
身手，一個拉弓，一
個正脫衣來在褲間準
備拉弓，而腳下的那
一個則口吹絃帶作轉
圈狀，十分有趣

權宜應症

位置吃虧，管竹細工

羅錦正南鎮

關外來的駝駝

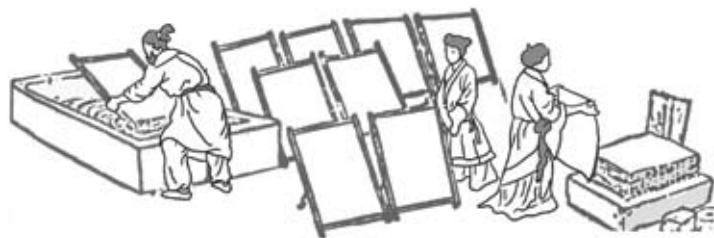
買多驢馬，在排汗

曹慶



五代詞話中所繪《韓熙載夜宴圖》中仕女的裙上紋飾與繡繡上的裝飾一致

繡繡



◎ 富貴

蘇軾《東坡志林》：「竹之貴也，莫如竹葉。」



《禮記》：竹葉，謂之竹葉。



「竹葉」在《禮記》中，是作為一種祭品出現的。《禮記·禮運》：「孔子曰：我欲富，貴於天下，不可得也。我欲貴，富於天下，不可得也。我欲富，貴於天下，不可得也。我欲貴，富於天下，不可得也。」

上述和內容大有關係，也不屬於一種關係，但也是竹的竹，也有心滿意足之行。可以是高潔清遠，也可以是富貴足行。這年，就看看它如何止於富貴。



《禮記》：竹葉，謂之竹葉。

竹葉，謂之竹葉。竹葉，謂之竹葉。竹葉，謂之竹葉。竹葉，謂之竹葉。



本文參考：
《管子·地員篇》、《周禮·天官·大司馬》、《禮記·禮運》
《詩經·鄘風》、《詩經·秦風》、《詩經·魏風》、《詩經·豳風》
《禮記·禮運》、《禮記·禮運》、《禮記·禮運》、《禮記·禮運》
《禮記·禮運》、《禮記·禮運》、《禮記·禮運》、《禮記·禮運》



DAKA DEVELOPMENT

DUAL POWER SHAKE LIGHT

A flashlight that never needs batteries or lightbulbs, that is safe and highly efficient – that was the Faraday Star, first launched in 2001 and named for Michael Faraday, British physicist and chemist, who established the principle of electromagnetism on which the light is based. That original version of the flashlight sold more than 300,000 units in its first three years on the market.

The Faraday Star was developed by **Pat Mah**, founder and currently executive chairman of Daka and its subsidiaries. A native of Hong Kong, Mah graduated from the University of Alberta, Canada, with a major in computer science. After 10 years experience in the IT industry, he returned to Hong Kong and established his first company marketing mail order products. Today Daka Development Ltd. offers a comprehensive range of products and services from industrial design and product engineering to full-scale turnkey product development and manufacturing.

According to Mah, “We like to innovate and to use existing technology to improve our products. It’s the newest, not the cheapest that our clients are after.” The Dual Power Shake Light is a new, improved version of the Faraday Star containing two LED tubes and lens/reflector design. It provides an absolutely fail safe 100% guaranteed source of light. The dual functions – shake to charge and back-up battery power – enhance brightness and lengthen power storage while requiring fewer shakes to activate the light.

The Dual Power Shake Light was developed particularly for use in emergency situations. The unit can be used at home in case of a power loss or environmental problem. For car owners, the unit is a useful accessory in the glove compartment for emergencies. And it is a trustworthy and indispensable accessory for boat owners. Its design is waterproof, shock-proof, handy and light-weight (261mm x 45mm x 45mm) with an over-molded rubber grip. It can be used for any number of outdoor activities.

This improved version of the flashlight helped Daka achieve commercial success. Through its added functionality, the company was able to extend its market distribution channel from gadget to mass retail such as home improvement / DIY chains.





Shake Light

To operate the flashlight, users need only shake the light for seconds and the magnet inside moves back and forth within a wire loop to induce electricity. The electricity is stored in a capacitor and used to light up the powerful LED tubes inside that provide up to five minutes of illumination. The LEDs have a lifetime of 100,000 hours and the flashlight can be charged up to a million times.



Electric Pest Controller



Sea-Doo Seascooter Explorer



One Touch Can Opener



LU LU CHEUNG FLY

Lu Lu Cheung recalls a youth occupied by dreams of dancing on the stage. Her aspirations were of being a professional ballerina. As an adult Cheung channeled her energies to pursue a life in fashion. Largely self-taught and drawing on sensibilities inherited from the ballet, Cheung's clothes evoke a quintessence of unwavering femininity and beauty that is at once contemporary and classical.

Now a veteran of Hong Kong's fashion industry Cheung has remained an important personality for the better part of two decades, an uplifting inspiration to many of Hong Kong's younger designers, demonstrating the importance of perseverance and dedication. Cheung's designs have made headway into a number of countries, including China, Japan, Taiwan, Singapore and Australia.

Featuring a wide variety of styles and accessories, ranging from the simple and casual, to the sophisticated and elegant, Cheung's fashions are unified by a signature reliance on the natural world. Warm subdued hues, along with materials rich in texture, interpret natural forms such as sand, stones, clouds, water and flowers.

Touted by the designer as an important and self-preferred collection, 'Fly' greatly pontificates on Cheung's many obsessions. Developed for the runway of Japan Fashion Week 2006, Fly is a carefree collection of 40 dazzling sets of clothing. Fashioned from a copious variety of delicate and flowing fabrics, Fly carries with it connotations of freedom, of boundless birds, the open sky and the lightness of clouds. Out of Cheung's own mastery of material (the designer enjoys travelling the world to visit tradeshows and exhibitions on the latest fabrics), Fly faithfully melds, like water adapting to its host, with the body. The outcome is a stunning collection that perfectly expresses the beauty of the female form.







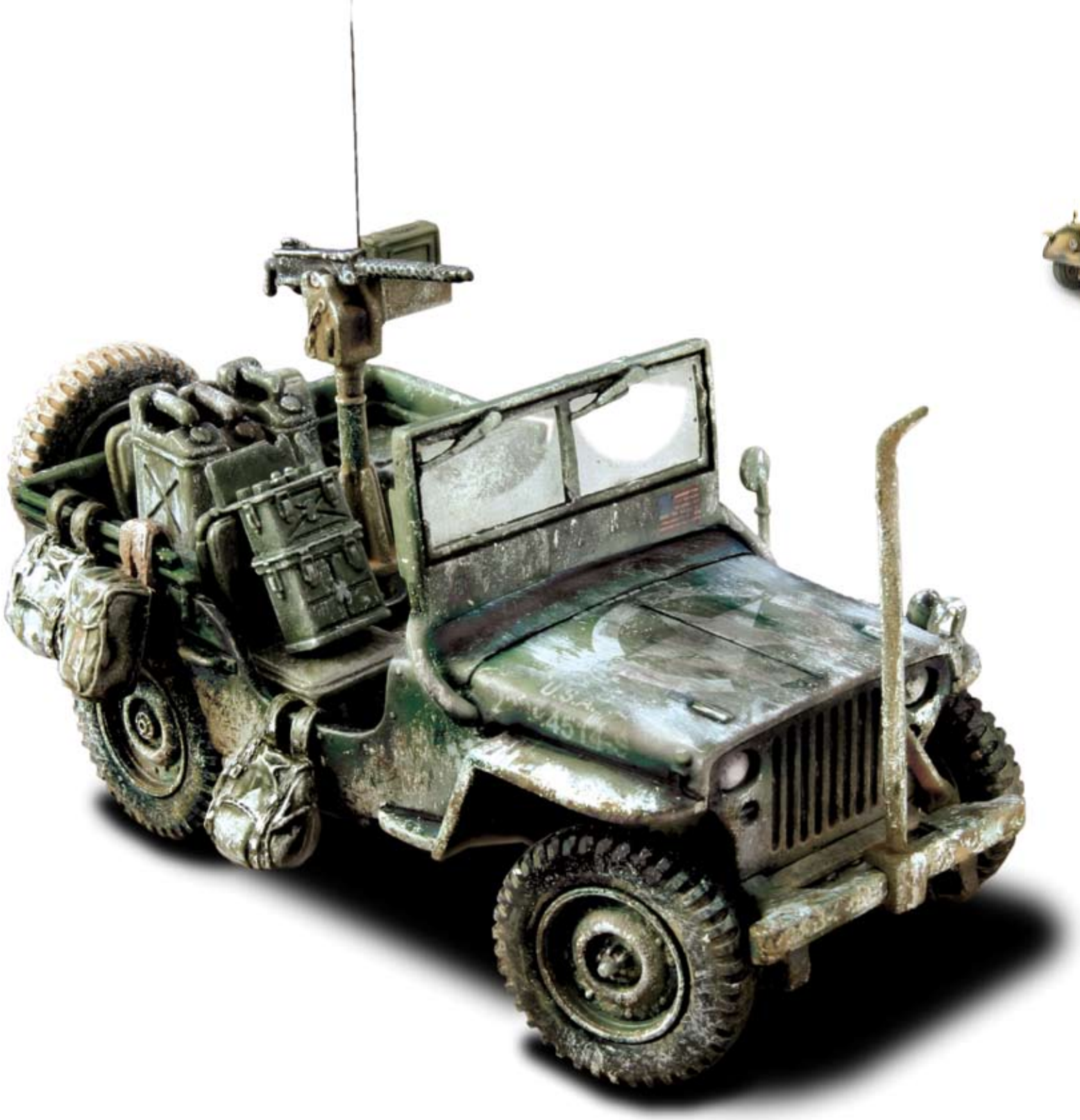
UNIMAX FORCES OF VALOR

Replica models are by definition realistic versions of actual objects. The common practise of the replica maker is to create wares with a 'fresh from the factory' look. Understandably, few would fathom the idea of purchasing a model car marred by nicks and scratches. In 2003 toy maker **Unimax**, intent on distinguishing its own replica products, tinkered with the formula. Forces of Valor deviates by offering realistic military models and figurines that suggest an appearance of history and time. Bearing all the imaginable scars of battle, Forces of Valor's appeal comes from its faithful adherence to historical reality, as it genuinely would have been some decades ago (the range encompasses the Second World War to recent campaigns in the Middle East).

From the mud-encrusted tyres of an army jeep to soldiers relaxing during their time of rest, the motive behind each design is to imbue life (as realistically as possible). In shaping the gestures and poses, the designers have gone to great pains to deliver a unique sense of personality and expression. This characteristic gives the models their intriguing quality of narration, stimulating each hobbyist to imagine the before and after of each chronicled moment of time. Within the Forces of Valor universe, creations are expressed in scales of 1:72, 1:48, 1:32, and 1:16 respectively. Spending countless hours reading military-related books, historical documents, enthusiast magazines, as well as corresponding with official military departments, the designers pursue every possible avenue to secure authenticity, despite the inherent challenges of manufacturing an 'old look.' Apart from a bewildering range of planes, tanks, jeeps, motorcycles and military personnel, Unimax offers hobbyists the option of numerous 'décor' items to truly recreate the atmosphere of war. These detailed items include munitions crates, fuel barrels, sandbags, foliage and others.

With its clear devotion to quality and respect for realism, Forces of Valour has been well received in over 40 different countries. Its popularity has driven Unimax to produce over a million Forces of Valor related items annually. The company is today recognised as the world's largest producer of replica military models.



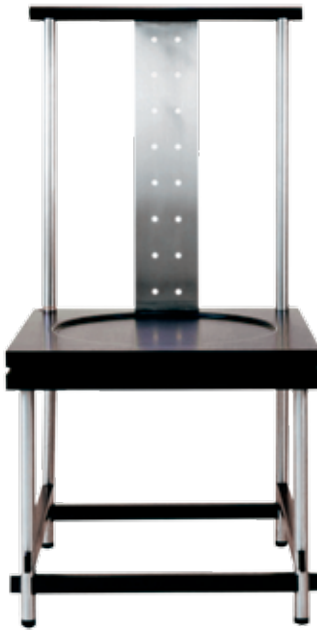


BARRIE HO MING 2002

It may have taken years, but celebrated architect **Barrie Ho** was able to provide a solution to his baffling formula, extracted from the following query: what would be the outcome of combining the study of Chinese architecture and culture (Ho's Masters degree was focused on the subject) with the principles of modern architecture? The answer, for Ho, would be **Ming 2002**, an elegantly modern take on the perpetually popular Ming dynasty furnishings.

Generally considered the golden age of traditional Chinese furniture-making, Ming dynasty pieces are characterised by simple, graceful lines and solid forms. Its structure emphasised the interplay between angles and curves, balance, variations in size and thickness, and sophisticated application of ancient methods, such as mortise and tenon joints.

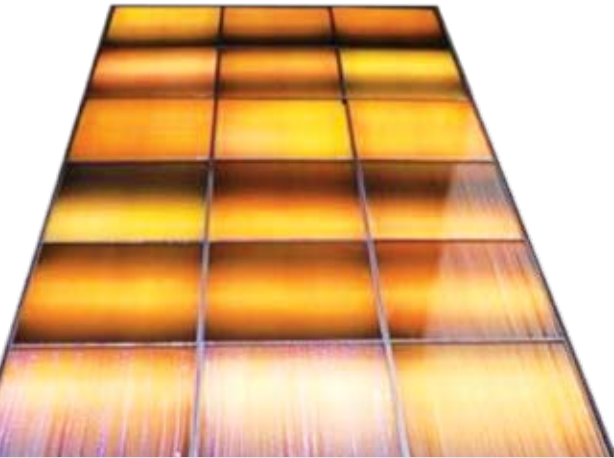
Ming 2002 is a 23-piece collection of modern furniture that reinstates the reign of Ming's legacy. Ho's Ming is made of cherry wood and stainless steel to articulate the infinite possibilities of traditional Chinese furniture when given a modern interpretation. Equally fascinating is the introduction of modern technology, a factor that has enabled Ming 2002 to enjoy geometrically perfect squares and circles as part of its constitution. In pursuit



of perfection, Ho spent countless hours in Chinese factories to supervise the difficult but crucial manufacturing of Ming's stainless steel components. The designer recalls spending an inordinate number of nights in hotels so as to ensure greater quality control. The act of uniting wood and steel has imbued the classical Ming forms with a sense of modernity, bringing a refreshing Eastern tang to the overwhelmingly European dominated furniture market. Ming 2002 can be found in countries all across the world, but has proved particularly popular in Japan and Egypt.







TRAXON TECH MIRROR 64PXL WASH

Traxon Technologies is proof that an innovative approach can go a long way. Since its inception in 1997 the company has been building a repertoire of unique products for both interior and exterior environments. Core to the Traxon portfolio is the coupling of LED (Light Emitting Diode) technology with smooth surfaces, usually mirrors, to deliver a novel play of light and colour.

Like Traxon's many products the Mirror 64PXL Wash is an innovative lighting solution that provides users with three different functions: an LED light, an LED screen and a mirror. When switched off, it is a regular mirror, and when illuminated, it offers a lively display of programmable colourful light. The Mirror 64 consists of 64 individually controlled pixels. Like any display, it can be used to display an array of colours, shapes, images, moving letters or even simple movies and animations. Making use of a fascinating fusion effect, which blends the image for seamless transitions between the pixels, it creates unique washing effects, displaying a stunning merger of millions of vivid colours.

Measuring 50cm x 50cm x 6.8cm each panel can be easily mounted on a variety of surfaces and methods. Particularly appealing is Mirror 64's lego-like characteristic. The panels can be combined for special arrangements and sizes. This flexibility has proven especially popular with designers around the world, who have used Mirror 64 to achieve stunning and imaginative results. Further enforcing its attractiveness is the product's exceptional ease of maintenance and low power consumption. Compared to regular light sources, Mirror 64 consumes between 10 – 20 percent of the power required. As a result, Mirror 64 has seen exposure all over the world, in countless forms of applications, by retailers, global corporations, shopping complexes, and many others.

Recent moves by Traxon towards interactivity illuminates the company's devotion to innovation. By way of infrared cameras Traxon's products are sanctioned to refrain from operating, rendering it an ordinary mirror to unsuspecting passers-by. As individuals approach, the system kicks in to replace reflections with coloured silhouettes. This dazzling play on expectations garners much amusement and wonder, encapsulating the true purpose of Traxon's products: to produce excitement to environments.







SUNHING MILLENNIUM **MUSIC SHOWCASE**

As head of **Sunhing Millennium**, Chow Tat-Chi fully supports the need to not only embrace design as a key asset, but to permanently use and treat it properly and with due respect. His holistic approach requires each designer's understanding and full responsibility during all stages of design and production. For Chow, design is more than just an act of sketching concepts; it is about the understanding of materials, the production process and taking a hands-on approach to product creation. Noteworthy is the vision to create fully sustainable products, both from a business and environmental perspective. By this, products are made with the least amount of loose parts and constructed of high quality. "We don't want people to throw away our products after a year or so of use," says Chow. "There is no point in creating products that sell well but are simultaneously enlarging our landfills."

Historically, Sunhing's business has been grounded in plastics and wood production. The bread and butter of the enterprise came out of videotape production. Forging a new path, Chow elected to focus efforts on mediaware, storage and lifestyle products for media paraphernalia. Like many of Sunhing's products, Music Showcase fully embodies the core values held dear by the company. Utilising its prowess in plastic production, Music Showcase is a stylish iPod carrier resistant to the elements. Fully waterproof, Music Showcase's achievements are best exemplified by the quality of its speaker system. In order to perform optimally, speakers require a fair amount of airflow. This poses a problem in tightly enclosed systems. As a solution, the designers incorporated rubber membranes and a clever ventilation scheme that would allow air to flow while keeping water out. In creating Music Showcase, Sunhing has transformed a highly personalised device into one that offers a fully communal experience.



Rock 'n Roll CD Storage





Lagoon Stationary

Lume CD rack

Majong Audio-visual stand

Tu Box Portable CD carrier



SILVERLIT

PICOOZ HELICOPTER

With a near thirty-year history, **Silverlit** is well experienced in the business of designing and selling toys. From the company's outset, the vision has always been steered towards original design manufacturing (ODM). Striving for a competitive edge, the toy maker asserts the importance of innovation and individuality. In creating its products, Silverlit maintains strict adherence to the idea that each toy needs to be characterised by specific attributes.



After launching a series of remote controlled airplanes in 2004, Silverlit garnered enough experience and wisdom to try its hand at producing helicopters. Following its focus on distinctiveness, the company sought to create a toy that could be flown indoors. With this decision, a series of critical design attributes for Picooz could be specified. To accommodate indoor use, safety, durability, size and weight all became a special concern. Making use of a special grade styrofoam for its body, as well as highly durable plastic components, Picooz ably survives the severest of bumps and collisions. Weighing in at less than 10 grams, Picooz measures 17.5 by 7.0 cm in length and height respectively, and is recognised by Guinness Records as the world's smallest flying helicopter. Addressing flight problems encountered due to minuscule size and weight, Picooz uses two rotor blades that swivel in like-directions. Conventionally, helicopters take flight via rotors that swing in opposite directions. Another consequence of the micro-design has been the product's aerodynamic characteristics. Scrapping the use of the traditional helicopter body-type (whose adoption severely limited mobility), Silverlit's designers championed a bloated adaptation. This choice of a 'fish-like' architecture endows Picooz with great manoeuvrability.

Regarded in many ways as a triumph of design, Picooz is small, durable, safe, extremely user-friendly, convenient and versatile (used indoors and out). Since launching in June 2006, Picooz has enjoyed phenomenal success. Sales in Japan have eclipsed one million units, with Europe recording similar results. Most impressive has been the US market, where Picooz has sold to several million customers.





STANLEY WONG REDWHITEBLUE

Peering through a shop window in London's Soho district, designer **Stanley Wong** stumbled onto something that changed his life forever. On display was a conspicuous red, white, and blue nylon bag, made of the very material that has for decades faithfully served the masses of Hong Kong in every manner conceivable. To his shock this all-too-familiar and oft-neglected 'cheap' item was not only being displayed, it was accompanied by a hefty price tag. The idea that something so quotidian was evidently being sought after was bewildering, leading Wong to re-evaluate the aesthetic relevance of "redwhiteblue" (the material's colloquial appellation, also dubbed Hong Kong's answer to Burberry), and more importantly, its cultural significance to Hong Kong society.

Since 2000, Wong has been obsessively incorporating this ubiquitous motif into much of his photography, poster designs and installation art, in an effort to epitomise and affirm the Hong Kong spirit so well encapsulated by it (the material is championed as a cheap and sturdy solution for travel baggage, awnings, and even curtains). In his work, Wong retains the original material, but has come up with numerous variations on the tricolour stripes. Through deconstructing, reassembling and recombining the conventional pattern, he has reinvigorated it with a completely novel feeling, breathing ample new life into this mundane 'found object.' Released in 2005, *red/white/blue: here/there/everywhere* is a visual-plus-written summation (up to that point) of Wong's protracted journey with the subject, covering all past exploits with much personalised detail.

For Wong, or more appropriately, another mountainman, his substitute persona responsible for projects deemed cultural, artistic or social, *redwhiteblue* echoes the industriousness and struggle of the Hong Kong people in the 1960's: starting out with nothing, they succeeded in constructing the metropolis that is present-day Hong Kong through fortitude, optimism and adaptability. The emergence of *redwhiteblue* is very much a response and social critique of current attitudes towards life and its many complexities, reminding all to think positively and to never overlook those qualities responsible for securing Hong Kong's success.





向左180° 向右180°
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 香港建築 03



Exception
Fashion catalogue and branding

People
Poster League Exhibition 2000

合





NOWHERE NOWHERE

Nowhere, Now Here
Greek Graphics Designers Association Poster Show

ten images for ithaca 2006
the present poster show
greek graphic designers' association

Man
Poster League Exhibition 2000





Robosapien V2

WOWWEE ROBOSAPIEN ROBOT

WowWee Ltd. is a privately-owned, Hong Kong-based company with offices in North America and a worldwide sales and distribution network. Founded in 1988 as a research, development and manufacturing business, WowWee focused on incorporating affordable, cutting-edge technologies into toys and leisure items. In the late 1990s, the company started to produce toys under its own label. With the introduction in 2004 of its humanoid robot, the company's focus shifted. WowWee became a recognised leader in the creation of breakthrough consumer robotics and electronic leisure products.

The idea of toy robots had been around for many years. Until WowWee, however, no innovator had been successful in combining high technology and design with the durability and low price required for the mass market. Mark W. Tilden, a former NASA robotics expert and now responsible for product physics development at WowWee, helped make this a reality. He and his team designed, built and marketed the award-winning Robosapien which sold (and continues to sell) millions of units worldwide.

“Our team mantra,” says Tilden, “is ‘knowledge.’ We encourage our highly qualified high bandwidth people to have a broad spectrum understanding of consumer trends, technology, science, and style – all are vital to the success of WowWee designs.” In addition to individual breadth and knowledge, Tilden believes that the success of the innovation and design process depends on a wide range of professional sectors, from physics, mechanics, sculptors, electronics, software design, animators, production engineering, promotion, marketing to quality manufacturing. A WowWee robot may start with a single inventor but by production may have had 1600 people involved. They rely on skilled experts in Hong Kong for robotic development and the proximity of Mainland China for good manufacturing relationships.

Customer feedback is crucial to user satisfaction and product development and WowWee looks for a variety of ways to maintain contact with users throughout the world. There are dozens of unofficial websites, books, videos, movies and press devoted to their products, and company personnel give talks and seminars at schools, museums and other venues.

Another key role for design, according to Tilden, is in protection of the company's intellectual property. “Often the best way to beat piracy is keeping ahead of the game. So we build on our prior successes to introduce completely new items every year.” Since the introduction of Robosapien in 2004, WowWee's range of award-winning products has grown to include Roboraptor, Robopet, and Robosapien V2, with more to come. Today WowWee is the number one-rated consumer entertainment robotics company.



Robosapien



RS Media



Roboraptor

Robopet





JASON SIU SPEAK YOUR MIND

Not unlike most artists and designers, **Jason Siu** grew up with a talent for illustrations. Using pen and paper, Siu possesses a special ability for producing unique worlds of vivid imagery. Drawing inspiration from a modest upbringing in an 'old-style' housing community, Siu's work bears witness to a subculture that, up until relatively recently, has been overlooked as an important and serious subject of creative endeavour. Boom boxes, deviant gangland and street culture imagery, and products of 1970s and 80s pop-culture, are all a regular facet of Siu's expressive work.

With tendencies naturally suited to comic book articulation, Siu's move into the medium came with little surprise. Up until 1997, Siu's comics were regular fixtures in a number of local magazines. Inspiring the work are the designer's longtime preoccupations (carried over from his youth), as well as personal reactions to contemporary life in the city. In 1997, Siu broadened his perspectives by setting up his own company, Jason Siu & Co. to concentrate on toy figures. Using plastics, Siu's troupe of inimitable figures (some borrowed from his comics) popularly captures the affections of toy aficionados the world over. The designer is particularly cherished in America and Europe, where his figures enjoy considerable success. Decked in the latest street fashions (with liberal uses of camouflaged attire) with expressive dispositions, the creations divulge an attitude that epitomises the boldness and rebelliousness held sacred to 'street' and Hip Hop culture. Considered one of Siu's more popular creations, *speakyourmind* is a line of minimalist figures that curiously breathes life to subwoofer speakers. Ingeniously swapping facial features with that of functional loudspeakers, *speakyourmind* ranges in sizes measuring several inches tall to heights of over a foot. For Siu, *speakyourmind* is an attempt to encourage Hong Kong's people to express themselves through volume and fidelity.





HENRY LAU **SPY**

Spy is a fashion label whose fantastic collections have won a huge audience. Clothes bearing the name combine the best in theatrical and street style, appealing to individuals with a predilection for trends and the eccentric. Inspired by a passion for film and theatre, designer and founder Henry Lau equates his role to that of a film director. In creating his collections, the fashion graduate of Hong Kong Polytechnic University approaches design by first thinking up themes. From this, materials, colours and textures are developed to convey a consistent narrative. A penchant for silver screen musicals, where imaginative motifs, patterns and colours are often heavily used, encourages Lau to explore with a creative force that is both dramatic and daring.

Setting Spy apart is a noticeable focus on details. Heavy uses of embroidery, beads, graphics and contrasts are common, utilised to reveal a costume-inspired motivation. Cautious not to go over-the-top, Lau enhances his clothes by adding casual style, specifically that relating to street wear, as an integral part of the brand's design. The label's balance between casual and the theatrical is a by-product of experience, struck from years of refinement. The clothes are simultaneously extravagant and wearable. This equilibrium effectively gives Spy a unique and peculiar style all its own. Spy is currently available in Hong Kong, Shanghai, Beijing, Taiwan and Dubai.

Apart from working on Spy, Lau actively partakes in costume designs for theatre and concerts. In 2004, impressed by Lau's creative vigour, established blue-collar garment brand Chicks invited the designer to help re-brand the company. The colossal task saw Lau introduce a new logo, refreshing new interiors, and, of course, new translations for Chicks' staple offering, its garments.







CrestBay Luminaire

PHILIPS DESIGN

STREAMIUM MUSIC SYSTEM

A key characteristic of the digital revolution is the alluring promise of convenient living. This is routinely achieved by providing state-of-the-art solutions to already existing devices. Electronic products equipped with hard drives, DVD recorders or Internet functionality have become the norm. From a consumer's perspective, however, the digitisation of the market has left much to desire in respect of usability; to operate these devices, users are often expected to possess a fair amount of technical know-how.

Sensing a decline in the traditional audio sector, **Philips Design Hong Kong** stepped forward to reinvigorate its business by creating Philips Streamium WACS700. The Streamium is a stylish 40 GB hard disk music system. Sold as a package consisting of a base and sub-station, the Streamium allows users to access and stream music via wifi to separate locations of the household, thus changing the way people listen and enjoy music. Available is the option of additional sub-stations, which effectively boosts musical enjoyment in more rooms.

Dictated by the corporate motto "Sense and Simplicity," the team of Hong Kong designers led by Abhimanyu Kulkarni began focusing efforts on the user interface. Central to this is the relatively large (by industry standards) LED screen, used to present the intuitive and simple-to-use interface. Playlists are automatically created through the simple act of CD insertion, exemplifying a desire to bridge the divide between people and technology. Using consistency for simplicity's sake, the designers created a remote control that sports an LED screen, similar to that found on the Streamium stations. By borrowing the exact interface, users can use the remote without ever glancing at the stations themselves. In keeping with Philip's heritage of 'high design,' the Streamium uses unique acrylic speakers to generate sound. Its handling affords the system a forward-looking form and aesthetic (the system has been a popular living room status piece), while retaining Philip's repute as a leader in sound performance and technology.

Since being established over 30 years ago, Philips Design Hong Kong has grown considerably in size and reputation as one of the region's most well-respected multi-disciplinary design studios. With more than 80 design professionals representing 17 different nationalities, the studio appropriately echoes the city's own use of internationalism as leverage for success – in Philip's case, to create its range of outstandingly diverse products.





GoGear Shoqbox PSS110



In-ear gaming headphones



Portable Speaker SBA1500



GoGear Jukebox HDD6320

MILK DESIGN ZEN SPA



For years Milk Design's core business had its roots firmly planted in the ground of others, working as consultants to deliver products for clients. As far as the firm was concerned, there had never been much to complain about, as business was brisk and the rewards sufficient. However, an urge to exert greater control steered Director and chief designer Lee Chi Wing to embark on a trial to observe just how far the company could go by developing its own. The result: Zen Spa, an aesthetically distinctive series of products for the bathroom.

Lee recognised the global phenomenon that positioned the bathroom as the therapeutic centre, where individuals habitually seek solace. Thinking further, the deductions made it clear that a market for quality bath products existed, and through proper design was open for exploration. To create products that were unique, Lee adopted what he knew best: Asian style. As an Asian, the designer fully understood the approach of employing simple, clean lines, natural materials and stark shapes, which were to form the basis of Zen Spa. Soap dishes, soap dispensers, towel holders and racks all share the same canon of elegant simplicity, owing much to the unique material used. In developing the product, Lee's industrial design background proved handy when a mixture of polyresin and natural stones were selected to fashion the primary production material. The use of the material, as Lee admits, is what sets Zen Spa apart from its competitors, creating a luxurious sensation of costly rocks such as lime or sandstone.

Owing to Zen Spa's success, Milk Design expanded its foray into product development with other collections for the bath, as well as stationery and lifestyle-specific items. All of these products were created under an umbrella brand christened 'Feel Good.'



HooKoo Docking



Feel Good Tree ringholder





**If I were a young designer,
this [Hong Kong] is where I'd be
setting up my pitch.**

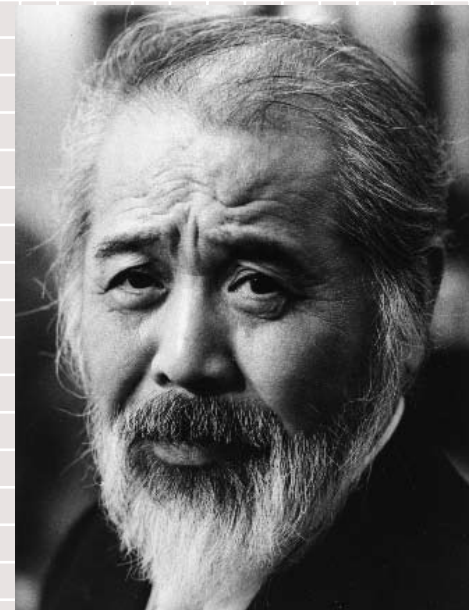
Sir Terence Conran

Chairman, Conran Holdings

Hong Kong is a treasure box of parts, holding the countless skills and techniques to achieve the purposes of human life. The definition of richness has changed and I believe that the time has come when the meaning of life and richness should be reviewed. Hong Kong should become an authority in researching pleasure, the most important aspect in people's lives, and utilising it in designs that please people and have a beauty derived from Hong Kong as an essence of its environment.

Kenji Ekuan

Chairman, GK Design Group



History will remember Hong Kong as an Asian pioneer in using design as a successful business partner in creating long term wealth.



Chuck Pelly

Co-founder, The Design Academy Inc.

Sir Christopher Frayling

Rector and Professor, Royal College of Art



When I contributed to the big Design Seminar in Hong Kong in December 2006, I saw firsthand the astonishing developments which have taken place in Hong Kong where design is concerned: I saw the flair, the confidence, the talent, the entrepreneurship, the sense of possibility, and above all, the maturing of a strong design culture. It was a real eye-opener – to see a major city remake itself as an international centre and shop window of design in this way. Even the phrase ‘made in Hong Kong’ has been completely redefined, on the world stage.

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DESIGN CONSULTANTS

ROCCO YIM

BAMBOO PAVILION

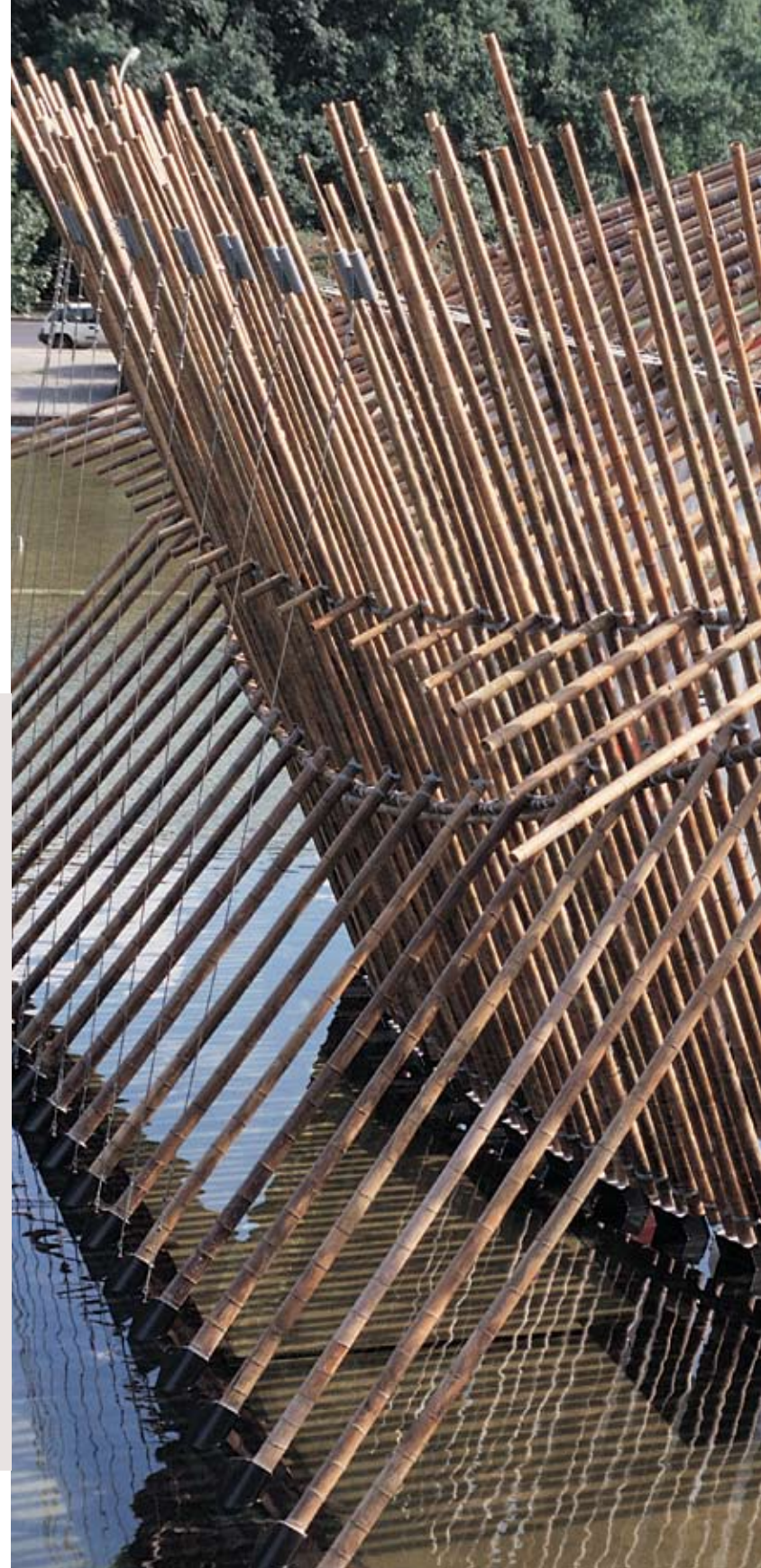
When the Hong Kong Institute of Contemporary Culture commissioned a venue for the Berlin/Hong Kong Festival 2000, what could be more potentially controversial than a “Bamboo Pavilion”? After all, the line between superficial stereotype and relevant cultural icon is delicate at best. But Rocco Yim’s brilliant solution presented the finest of Chinese design in its materiality and modernity combining lightness and transparency and amazing tenacity. The result was a pavilion Hong Kong was proud of and the rest of the world wanted to see.

The open-air, temporary performance space was designed for and first erected in Berlin’s Haus der Kulturen der Welt. The original plan called for the pavilion to be disassembled at the end of the Festival and travel back to Hong Kong where it would be re-assembled at an undetermined site. The choice of bamboo as building material was a logical solution as it was light in weight to transport, fast to erect and disassemble, and economical to replace and re-finish; in addition to the cultural significance of bamboo as an integral part of life in China.

So acclaimed was the pavilion in Berlin that it was kept for an additional nine months after the Festival program ended. The Hong Kong edition was the same design over a pebble pool instead of the reflective water surface.

Looking more closely at the choice of bamboo: a material traditionally associated with noble qualities – resilience, honesty, humility – and featured in Chinese poetry, calligraphy and visual art. In Southern China it is commonly used as a building material – as construction scaffolding and for temporary structures, particularly Chinese opera. And in Hong Kong, bamboo scaffolding is adapted to extremely difficult site conditions. The Bamboo Pavilion, however, pushes the experiment of scaffolding techniques still further by its triangulation of form, the curvilinear set-out, and Yim’s ingenious structure-integrated tensile cabling.

Rocco Yim is the director of Rocco Design. His landmark buildings include the City Bank Plaza, One Peking Road, International Finance Centre and various others. A winner of numerous accolades and awards, his competition design for the Guangdong Museum is currently in construction.





From left to right:

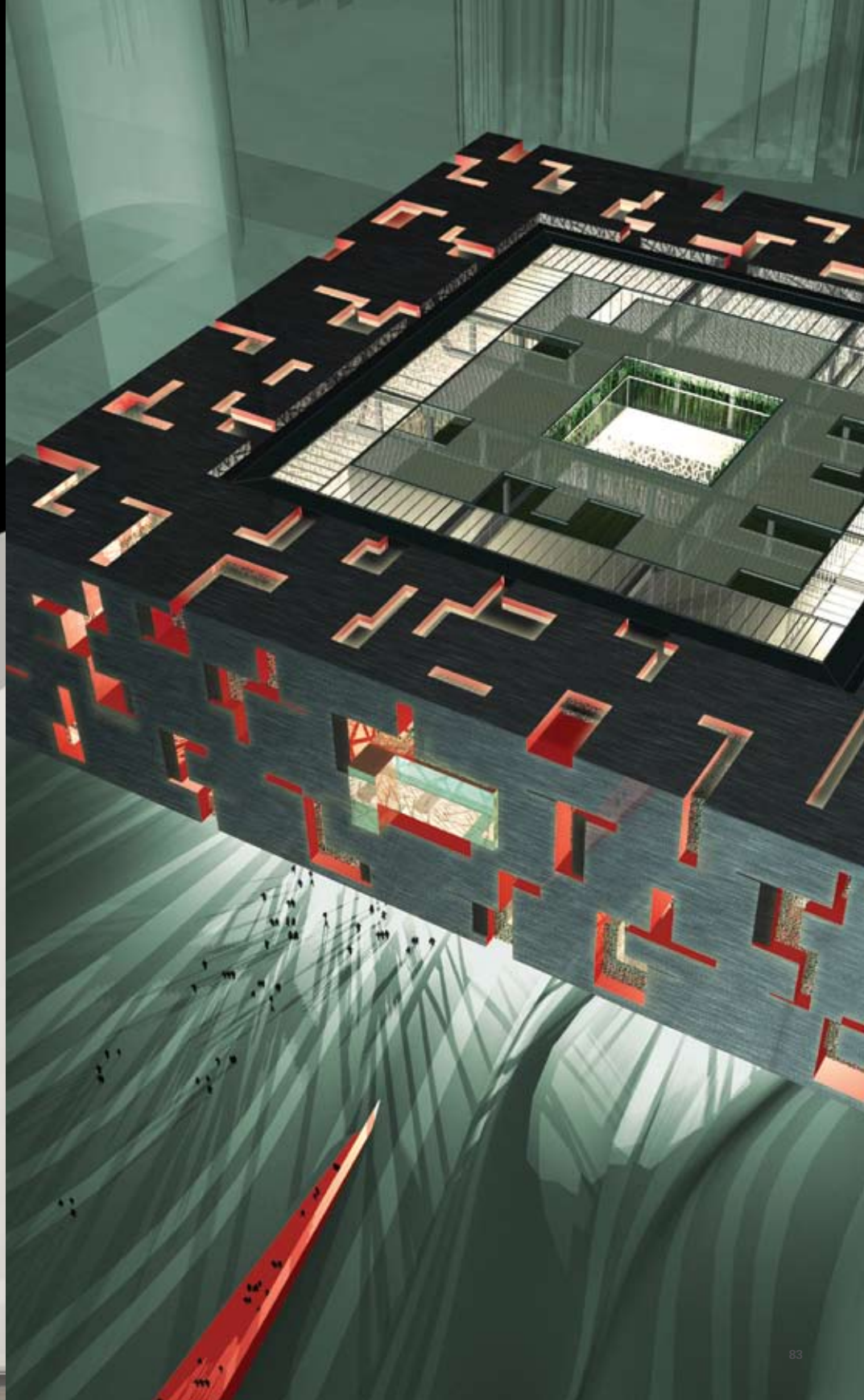
Library for Guangzhou

Hainan Boao Canal Village

School of Hotel and Tourism Management
Hong Kong Polytechnic University

Museum of Guangdong





ALAN CHAN
**BOSSINI
BRANDING**



Before starting his design career, Alan Chan spent ten years in the advertising industry. In the field, Chan learned valuable lessons tailoring messages for commercial success. He gained formidable insight into market needs and people psychology. Aesthetically, techniques in melding eastern and western sensibilities were mastered. The worthwhile experience has been pivotal in shaping Chan's trajectory of design.

Relying on market analysis, Chan's design work is wholly determined by a simple plea to achieve commercial success. Fueling his drive is the much preferred motto "Listen, but don't follow." Overriding concerns are to study the market and anticipate desires. Ideas and thoughts of self-indulgence are never a priority. Named by Graphis magazine as one of the world's Top Ten design firms, Alan Chan Design holds an uncanny ability to deliver results that set trends and garner sizeable commercial returns. Over the span of thirty years, Chan has defined directions for some of the biggest names in industry. A list of past and present successes include: City'Super, Fairwood, Maxim's, Four Seasons Hotel, Mandarin Hotel, Hong Kong International Airport, Lee Kum Kee, Coca-Cola's Chinese logotype and literally countless others. In using his name and personal image as marketable entities, the designer articulates his branding proficiency. Chan's own mug graces Japan's Kirin as part of its Mr. Chan line of teas beverages and cafes. Another of Chan's self-affirming efforts is Alan Chan Creations, a line of personally designed t-shirts, stationery, teas and novelties founded on the basis of his own east-meets-west style.

In 2007 Bossini introduced a new revamped look. Dictated by desires to rejuvenate the brand with refreshing guise, a bold use of green completely envelopes the retailer's identity, manifested through its shop interiors and façade, logo, point of sales articles and Bossini's fashions. In giving the logo its facelift, a lamp is as inspiration. The rationale relates the idea that lamps are crucial in every household. By focusing on the lamp, Chan believes he has strengthened Bossini's family-oriented appeal. The 'B' shaped lamp-slash-logo finds plenty use as a fashionable monogram.

In defining Shanghai's Three on the Bund, a lifestyle complex of contemporary art, food, fashion and music, designs for Evian Spa and Whampoa Club restaurant were undertaken. To inaugurate the world's first Evian-branded spa, he designed twelve individually themed rooms. Whampoa Club is a traditional Shanghainese restaurant with a pronounced air of opulence. Consistent for both projects is the transferal of graphic design knowledge to furnish 'interior graphics' for decorative results.





From left to right:

Whampoa Club Restaurant
Three on the Bund

Evian Spa
Three on the Bund

Lee Kum Kee
Packaging and identity

Coca-Cola
Chinese logotype

Kirin Mr Chan





AEDAS CENTRAL CITYSCAPE

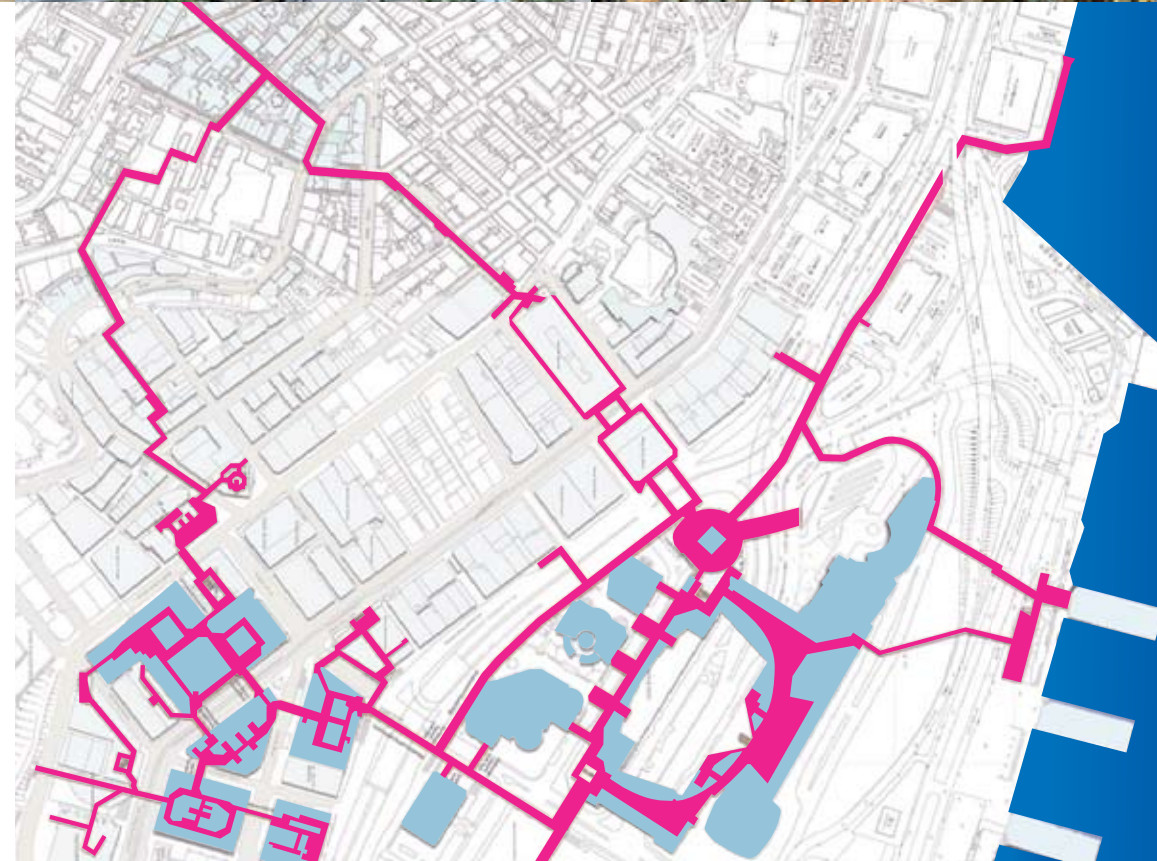
Property developer Hong Kong Land's vision of the **Central Cityscape** is a network of barrier-free passageways that connects pedestrians to numerous points in the city's financial core. Comprising an array of unimpeded interconnections to buildings and elevated footbridges, architectural firm Aedas has created a model demonstrative of good urban design, as characterised by the meticulously planned footbridge network, universal accessibility, the smart integration of unified lighting and signage, and the proper separation of motor and pedestrian traffic. Proposed as a holistic scheme nicknamed the 'golden bracelet,' the barrier-free network encompasses the waterfront: the ferry piers, Exchange Square, and the International Finance Centre; the core financial and shopping area: Landmark, Chater House, Alexandria House, and Prince's Building; and the district's more remote areas: the Central Police Station, tourist hotspot SoHo, and the mid-level escalators (which carry pedestrians farther up to the city's residential quarters).





Representing a paradigm shift in approach, the key concern of Aedas was not just to demolish and rebuild, but to develop an elaborate network that would integrate the new with existing elements. Known for expertise in delivering cutting edge results to large scale projects, Aedas is Hong Kong's largest architectural firm. In developing its design decisions Aedas focused heavily on user patterns. Preferences for walk patterns and access points between each building were studied and analysed. Through this, strategic changes were implemented to expand connectivity and accessibility. Proving a major challenge, works were adjusted to confront challenges posed by existing façade, structure, service and escape systems, and most difficult of all, the need to maintain retail and office operations throughout the decade-long renovation period. The Landmark component alone comprised over 100 construction phases, mostly short and location-specific.

Now regarded by many as a critical part of life, Central Cityscape has proven instrumental in integrating barrier-free circulation within the busy and often congested district. A work of circumstance and constraint, Central Cityscape triumphantly merges previously independent buildings and walkways to create a complex system that is unified and communal in function. The results have redefined Central into a district where activities of business, retail and the simple enjoyment of walking are vastly more convenient and pleasurable.



Golden Bracelet
a vision of full
pedestrian network
in Central

KAN TAI KEUNG CHONGQING CITY BRANDING

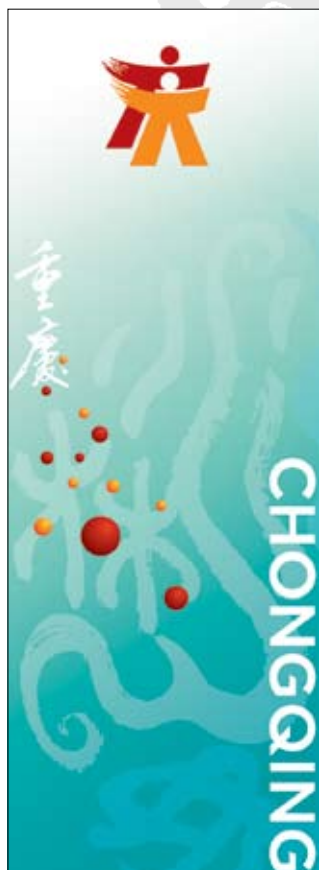
In the bewildering debate between art and design, Kan Tai Keung has been a subject of numerous discussions. Convinced by his exceptional works of Chinese ink and brush, some argue that his distinction as artist is undeniable. Others maintain that he is both artist and designer. The remainder acknowledges Kan strictly as a designer. To help end the dispute, Kan offers the following assertion: "My primary concern to my clients is to appease desires, objectives and commercial needs." Central to this is the practise of analysis, made to properly steer directions.

A poignant example of Kan's ability to function as designer finds revelation in the Chongqing city branding. A former provincial city of Sichuan, China, Chongqing was elevated to the status of municipality in 1997. This distinction gives Chongqing autonomy from all provincial influences; its control now under the jurisdiction of Beijing's central government. To enable greater awareness of its newfound stature, the city's officials invited numerous experts from China and other nations to participate in a symposium on city branding. Weeks after the exercise reached its conclusion, Kan was asked to return to Chongqing. This second visit was made as precursor to a lengthy process of research and analysis: Kan had been chosen to work on the branding of Chongqing. Exemplifying the importance and scope of the project, a vast array of exercises spanning two years in length was undertaken. Views were gathered from all segments of society. Kan and his team visited local universities to engage the student population. Government officials and Chinese experts in market analysis were additionally consulted. Resulting from these arduous attempts to grasp the city's spiritual essence, a link was made to the two Chinese characters that form 'Chongqing.' Meaning

'double' and 'celebration,' Kan paired the ideas with what was perceived to be the city's biggest asset, its people. Accordingly, logos themed around two dynamic people, plus numerous others were developed. In what would be one final request for judgment, a citywide vote was conducted through the Internet. The highly democratic outcome gave preference to Kan's abstract logo of two people moving in tandem. Its mingling of brushstroke and defined edges is suggestive of Chinese heritage and modern thinking.

Notable works completed by Kan within the past ten years include: Communication Arts' cover design; Lhasa Beer's redesigned identity, a project which transformed a restricted Mongolian brand into an internationally relevant product; and the Flora Banquet, a vast collection of stunning Royal Copenhagen chinaware.







Lhasa Beer
Identity

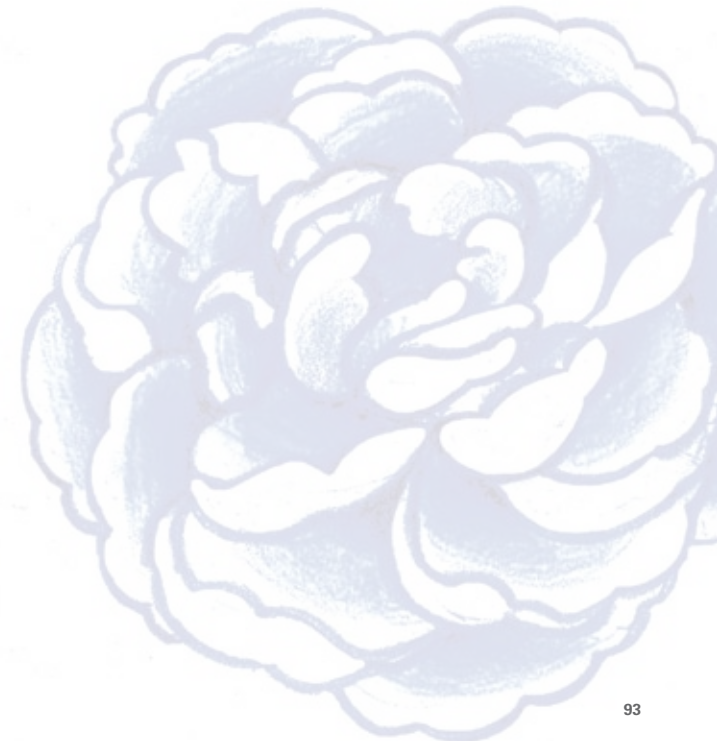
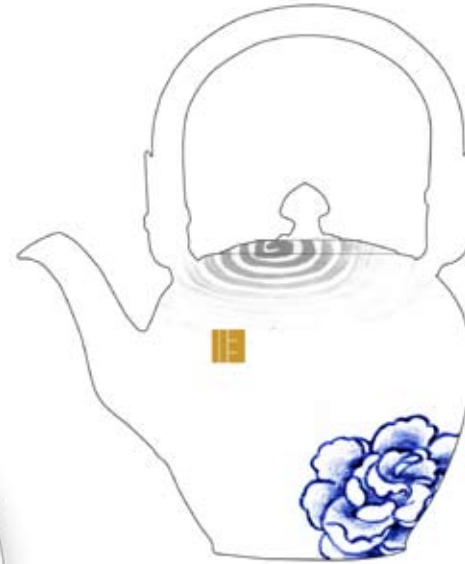


Beijing 2008 Olympics
Poster



Communication Arts
Cover design

Flora Banquet
Royal Copenhagen
– a Creation 9707 product





It has been said *ad infinitum*: it is all in the details. When world-renowned designer **Michael Young** was approached by Giant to come up with a bicycle for the lifestyle-conscious crowd, few would have envisaged the outcome that was CITYstorm. Known for his bold and daring statements, Young surprisingly did not leap into the project with a mindset to reinvent the wheel. He explains there was no need to create an outrageous product. The goal, instead, was to achieve with the design something functional that not only looked wonderful, but would also gain the respect of traditional bicycle designers.

MICHAEL YOUNG
**CITYSTORM
BICYCLE**





Schweppes Barware



Interiors for Dr. James Clinic in Taipei



Michael Young PXR-5 watch

The design process began with Young studying the classic bicycle, carefully scrutinising every aspect and detail. The designer made a note of certain areas that were, to his surprise, long neglected. Consequently, a digital clock was installed where the handlebar and frame meet, a detail much appreciated by the time-conscious urbanite cyclist. Likewise, a halogen-enabled head and tail light comes equipped as standard, as is an attentively embedded security lock. Both clock and lamps are powered by a gyroscopic apparatus housed in the wheels, relieving users from the irritation of replacing batteries.

Veering near a scientific zeal, the frame's geometry was conscientiously shaped to ensure a smooth ride. Equally worth citing are the quality of make and materials used, including the saddle, the handle grips (made of dual-density rubber), and the thicker tires, all designed to deliver comfort.

Aware of the importance in being near the manufacturing base of Asia, where much of the world's production capacity is now located, moving his business from London to Hong Kong in 2006 was a suitably logical and astute decision. "Being close to the manufacturers is very important. Hong Kong is also a very convenient place. Most of my clients come from all over the world, and Hong Kong is usually a destination point during their travels. This allows me to meet my clients easily," claims Young. "Hong Kong is a design heaven. There are very few places in the world where a robust pool of craftsman, printers, suppliers and machinists are so readily available. Having them around helps us to create prototypes very quickly. Something that normally takes up to a week to produce in London can appear in just a day or two."



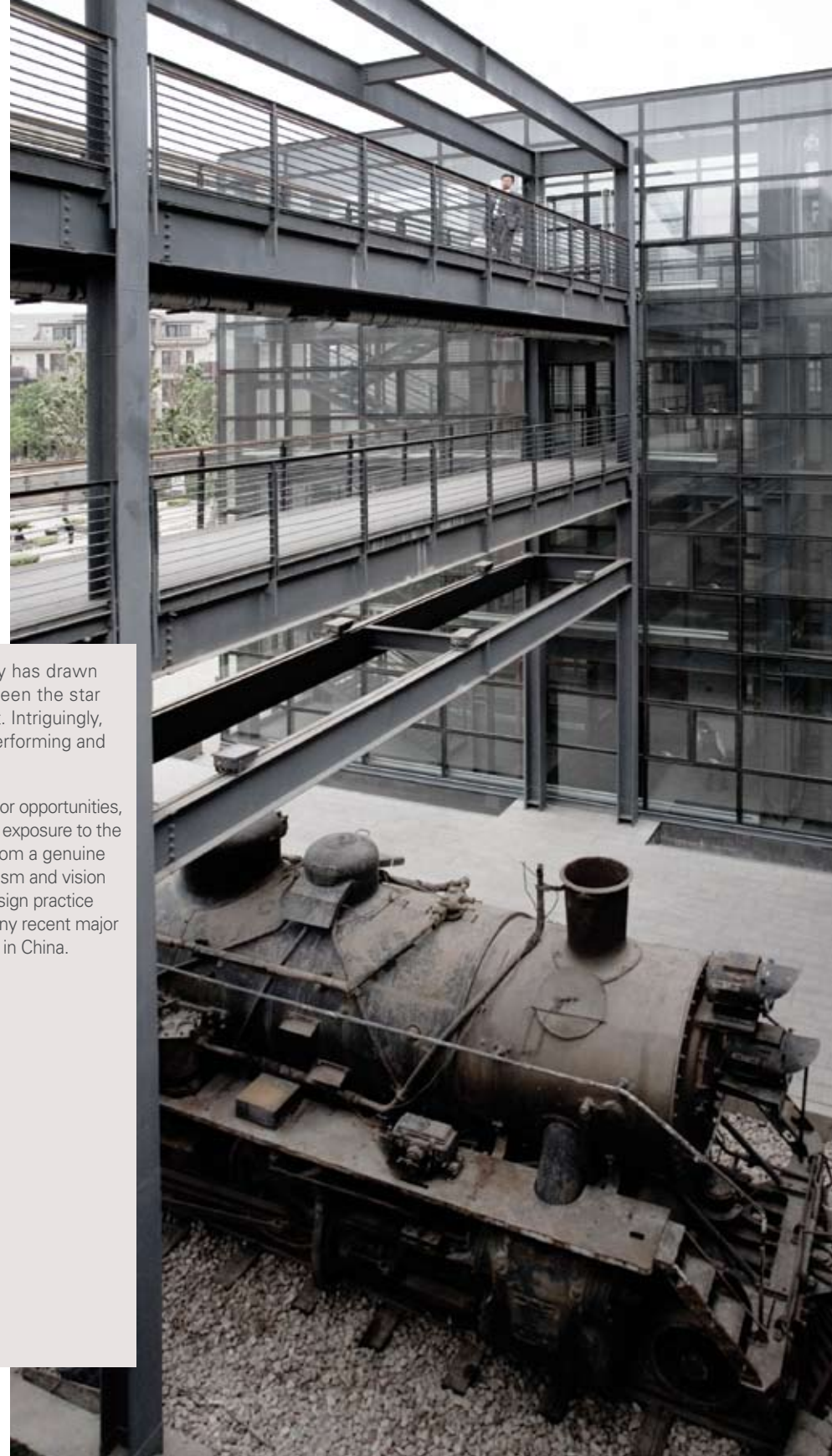
GRAVITY PARTNERSHIP

CRYSTAL CITY RECREATION CENTRE

One of Gravity's very first assignments was a 2003 commission by Shenzhen-listed Vanke Real Estate Co. The project, part of a large-scale residential development, sought Gravity's assistance to transform a former glass factory into a modern sports and recreation facility. Located in the northern Chinese city of Tianjin, the factory was once an important part of life for many families in the 1950s and 60s. Appreciative of this, the developer hoped to preserve what it could, desiring only for a simple refurbishment of the old building. However, a visit to the site convinced Gravity's founder Frank Yu to think otherwise: it was best to keep as little of what remained as possible. His proposal eliminated the ceiling and the walls, retained is the concrete frame, used both as a visually distinctive device and a symbolic metaphor to the building's original industrial heritage. Also kept are the rails and locomotive formerly used to transport materials throughout the old grounds. Gravity's design, though complex and considerably more expensive than intended by Vanke, was adopted for its daring and impressive use of old and new elements. Enthralled by the clash of the heavy concrete frame with the lightness of glass and water, the developers recognised the communal appeal of the design. Using the bare concrete frame as border, the facility is comprised of several thoroughly modern interconnected buildings, swimming pools and tennis courts.

Named Crystal City Recreation Centre, the facility has drawn praise and interest from all over China, and has been the star attraction of Vanke's larger residential development. Intriguingly, the space has seen regular usage as a venue for performing and visual art exhibitions.

A longtime advocate of China as an immense source for opportunities, Yu has seen his career and company grow from active exposure to the booming Mainland. The attraction to China comes from a genuine promise of large projects, and the enthusiasm, optimism and vision of Chinese clients. Gravity is a medium-sized local design practice that currently employs a team of 40 staff. The company recent major projects include an opera house and a super high-rise in China.





Tianjin
Holiday Town



Chongqing
Jade Lake residence



Tianjin
Crystal City Apartment



NELSON CHEN

C.Y.TUNG MARITIME MUSEUM

According to **Nelson Chen's** personal tenet, not all buildings are meant to be architectural landmarks, of importance is the need for buildings to be 'good neighbours.' One of his first projects was a residential community in Suzhou, a historic city famously known for its canals and gardens. The design concept derived profoundly from the city's contextual motif of geometrical openings and materials of white walls and grey-tiled roofs. Not intent on just replicating elements or details from millennium prior, Chen's approach integrated contemporary flavourings to invent the new out of the old, and reinforced its sense of place.





In 2003, Chen revisited the region and received a commission by Shanghai Jiaotong University and the Tung Foundation to conserve and transform an old campus building into a Maritime Museum. Built in 1909, the original structure was once a dormitory characterised by distinctive grey brick walls with orange brick stripes and traditional clay roof tiles. Situated next to the building is the similarly styled Zhong Yuan, the University's oldest building. Faced with the challenge of conservation, a subtle integration of modern design concepts took hold, due largely to Chen's neighbourly concerns. Towards the building's transformation, a new glass skylight was introduced to enclose the outdoor light-well. This newly fitted space became a central atrium where frequent social gatherings of the university is now held. Lacking preinstalled ducts and wiring, methodical planning to postfix present-day luxuries such as air-conditioning and electricity at the Maritime Museum was vital to avoid mutilation of its historical appearance. A crucial element to have defined the atrium space, the restored central columns is another case in point, where the heritage spirit is energised with fresh new colours.

In the conversion from dormitory to Museum, Chen has again reinvented the old with his modernist hand. Crucially for the architect, Chen sees this and other similar projects as examples of how China can develop its own contemporary design language: by looking back at its rich cultural history as material inspiration for invention.

Chen is a principal of Nelson Chen Architects, a local award winning architectural firm. Chen has been involved in the conservation of St. Andrew's Church and the Tao Fong Shan religious building in Kowloon and Shatin.



From top to bottom:
St. Andrew's Church
Tao Fong Shan Monastery





STEVE LEUNG DONG LAI SHUN

Dong Lai Shun is a traditional hotpot restaurant originating in Beijing over a century ago and now located throughout China. In 2004, veteran interior designer Steve Leung was commissioned to design a new identity and ambience for Hong Kong's first Dong Lai Shun experience to be situated in the Royal Garden Hotel – a challenging assignment given the restaurant's long heritage but rather undistinguished image.

Tackling Dong Lai Shun differed in another way compared with Leung's previous experience with restaurant chains such as Fairwood and Maxim. At the Hong Kong Dong Lai Shun, the design and identity is site specific. For inspiration, Leung travelled to one of Beijing's traditional art districts, Poon Ka Yuan flea market, where he was attracted to the art of Chinese paper-cutting. The tailor made, paper-cut inspired "silhouette" suspended over each table simultaneously serves three functions: to illuminate the dining table; to ventilate the smoke from each table; and to create a visual icon for the brand.

The spatial plan of Dong Lai Shun resembles the Beijing quadrangle with open rooms around a central court space. Dining areas are divided by partitions fitted alternately with translucent glass, sewing canvas, or carved wooden panels based on the paper-cut theme thus reflects the "silhouette" icon. Such self-exploration of a visual language is never straightforward. For instance, the two patterns of silhouette partitions were selected from over 50 drafts by the designers. Leung acknowledges it was a long process of investigation and refinement with the intention of integrating art, design and technology. Each wall is actually an art installation suited only for that specific site. The long wall of acrylic boxes indirectly back-lit by colour deflection, as well as a wall of cut aluminum are the other examples.

The Hong Kong Dong Lai Shun has given new possibilities for the brand's identity. Now the question becomes whether this new persuasive "silhouette" will work its way back into the Mainland and renew its one hundred stores countrywide?





Fairwood chain restaurants



Maxim's chain restaurants



Qeelin
Hong Kong





JOSEPH SY EU YAN SANG

A three-pronged strategy to revamp its corporate identity, product packaging and interior design has made the 120 year old herbal shop **Eu Yan Sang** much more visible in the crowded market selling Chinese medicines.

In traditional Chinese medicine, the key underlying principle is the balance between yin and yang, as this is the basis to preserving good health. Eu Yan Sang's revamped gold and burgundy logo conveys this concept with a positive/negative image of a tree and its roots, suggestive of growth and longevity. It represents the all-important tenets of harmony and equilibrium while simultaneously reflecting the company's proud heritage.





Interiors for Fisherman Wharf Restaurant
Dailian, China



Interiors of Wei Fung Da Shi Restaurant
Guangzhou, China

In an effort to overhaul its interior spaces, Eu Yan Sang commissioned Joseph Sy and Associates. At the heart of the project was a desire for public education, as reflected in the museum-like atmosphere of the 121 square-metre Telford Plaza shop. The atmosphere, moulded by interior designer Joseph Sy, makes exceptional use of lighting for mood and focus. Cabinets and information panels constitute the eye-catching gallery, created to stimulate curiosity about Chinese medicines. These elements afford the shop a style and universal appeal that is lacking in conventional herbal shops. The burgundy colour scheme of the shop's interior mirrors that of the logo, ensuring a consistency in identity. From Sy's perspective, the purpose and approach was to create something in the vein of a fashion boutique. As a result of Sy's successful completion, the flagship shop became a design template for the chain's dozens of shops (with Sy working on another 12). As revelation to the exercise's success, a majority of Eu Yan Sang's competitors followed suit with similar re-branding initiatives of their own.



MILKXHAKE FAB MAGAZINE

A voracious appetite for persistent self-evolvement describes Javin Mo's relatively young career in design. Upon graduating from the Hong Kong Baptist University, Mo pursued an unavailable – at the time – position with Tommy Li Design Workshop. As a staunch admirer of Tommy Li's VQ magazine, whose distinctive pages feature the visual works of designers from across the globe, Mo was keen to become disciple to the master designer. Armed with a portfolio of student works and an infectious enthusiasm, Mo convinced Li to hire, even though his company was already fully staffed. During this tenure at the demanding firm, Mo was crucially exposed to a variety of projects for both commercial clients and Li's own conceptual endeavours. The tutelage by Li imparted a grasp of design as means to lead campaigns. In delegating operational responsibilities of VQ, Li permitted the young designer to savour in the satisfaction of managing a design magazine.

Trading one Hong Kong magazine for another in Italy, Mo successfully used VQ to gain entry to Fabrika, Benetton's centre for fashion research. Spurred by positive reactions to VQ, the young designer was invited to work as art director on the centre's new publication, FAB magazine. Between studies at Fabrika, Mo was responsible for building and defining from scratch the explorative quarterly. As a magazine, FAB is solely devoted to Fabrika events. Stimulating photographs – usually portraits – and the play of typography allow pages to run rampant with a clear linkage to Benetton's famed provocative style. The thoroughly hands-on approach to FAB's creation greatly developed in Mo a worldly perspective in design and reverence for (editorial) content.



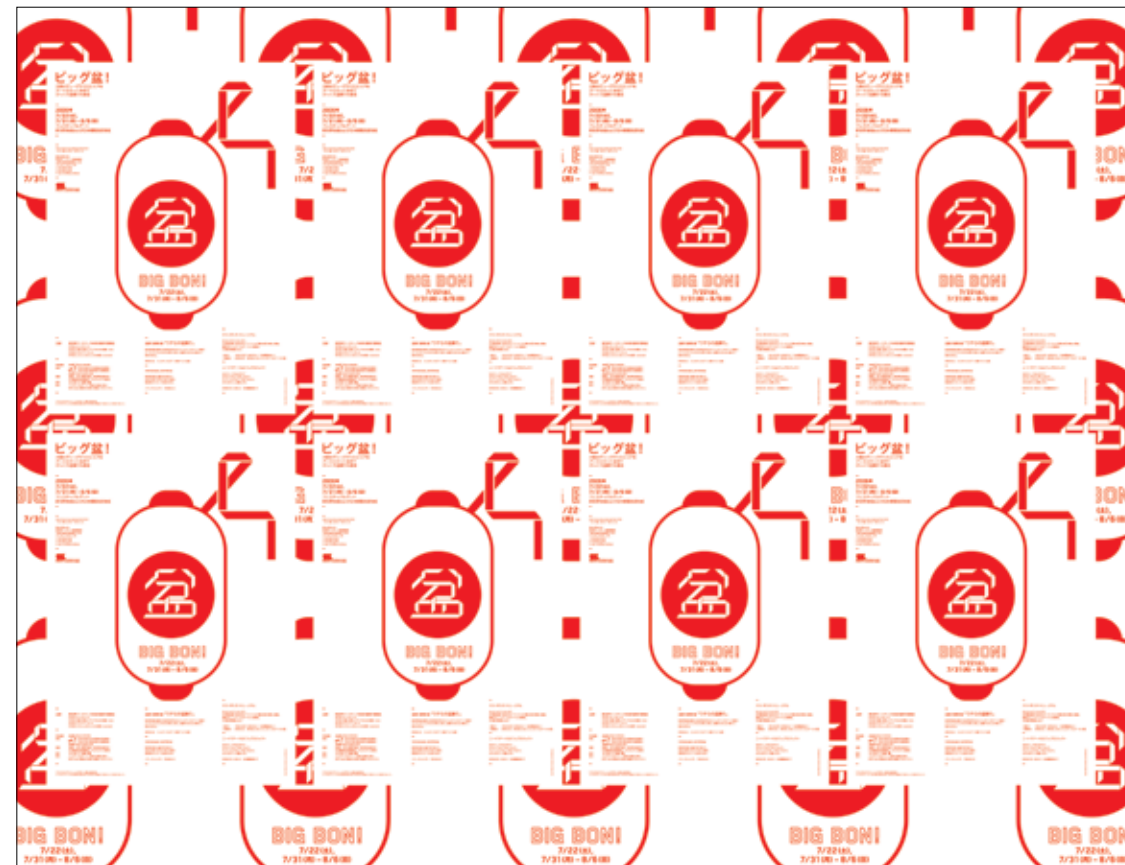


Microwave Identity



J.M.W. School of Ballet
Event identity

After spending a year at Fabrica, Mo marked his return to Hong Kong by establishing Milkxhake. Owing to the relatively small nature of his design firm, Milkxhake was made a platform to explore personal growth in design and branding. Clients are carefully chosen on the basis of perceived opportunities for reciprocal evolution. In transforming the identity of avant-garde new media research organisation, Microwave was given a pertinent facelift; the new-zigzagged logo provokes ideas of perpetual motion and complements its progressive preoccupations well. The identity work for Jean M. Wong School of Ballet's summer program of art and dance has given Mo deep satisfactions – resulting from actions to redefine the normally dull visuals of school-related communications. A charming use of colourful and cute characters infuses a proper sense of joy and wonder for the event. Other notable projects include: RBA's corporate identity; The Very First Magazine, a twelve volume calendar commissioned by paper supplier Antalix; cosmetic brand Prosays' website; and posters for the Osaka City of Contemporary Arts.



Osaka City of Contemporary Arts
Poster

MICHAEL SIU FLEXI-STREET FURNITURE



While most designers are thinking up the latest and greatest, **Michael Siu** is busy planning the changes that will affect us all. Siu's area of concern is lodged in the public sphere, where he and a team of dedicated researchers from The Hong Kong Polytechnic University have been commissioned by the Hong Kong Government to supply 'Flexi-Street Furniture.' Developed from years of studies, Flexi-Street Furniture has been created to accommodate the needs of an increasingly dynamic metropolis.

Hong Kong, a relatively small city with a population of about 7 million, has in the past ten years witnessed a steady rise to the number of special events. Along with Chinese New Year and Christmas celebrations, political and social demonstrations have become a regular part of life in the city. The stress posed by these events, where tens of thousands of people may gather in a concentrated area, has compelled the need for open, modular systems that permit quick and easy crowd control.

Conventional bollard and rail systems are considered inflexible due to complications of mounting, removal and storage. Each individual bollard stipulates the need for a whole set of tools and special items. The approach taken by Siu considers the restraints of public works, that is those associated with road safety and ease of maintenance, and overcomes the issues and problems involved. Flexi-Street Furniture's breakthrough owes much to the many variable solutions enabled by its design. As an example, one bollard system uses an L-shaped connector that easily locks onto guardrails or chain-rails. When not in use the connector is inverted and set back into the bollard. Equally impressive, the bollard can be removed with great ease. The resultant cavity (the hole from which the bollard stood) is safely covered by two metal plates, which are normally housed within the hole. To facilitate the need for frequent removal and erection, Siu developed a sliding bollard system. Using an ingenious sliding mechanism, the system allows bollards to conceal themselves underground quickly and efficiently. In recognition of the project's innovative approach, a number of patents from the U.S., Hong Kong and China have been granted.

Apart from bollard systems, the project includes a stimulating array of public leaning and lighting solutions.





ANTONY CHAN HOTEL LKF

Situated in Central, the relatively small area known as Lan Kwai Fong is Hong Kong's premier hotspot for dining and entertainment. Lined with over 100 sophisticated bars and restaurants, the area frequently plays host to the city's biggest celebrations. It's not uncommon to witness thousands of people cheering and shouting during a New Year's Eve bash or for football supporters to flaunt national allegiances during the World Cup.

In 2006, Rhombus Hotels Group commissioned **Antony Chan** to convert a vacated office building into a chic, modern hotel that appropriately relates to its surrounding context, hence the name Hotel LKF. Disappointed by the prolonged depression stemming from the Asian financial crisis, the 9/11 attacks and the SARS pandemic, Chan took an opportunistic tactic to invoke emotions associated with celebration and good times. Charged with defining all but the hotel's food and beverage components, Chan's proposals were ostentatious, seeking to achieve a revival of ornamentation. Extending the Lan Kwai Fong experience, the lobby is designed as a sequence of spaces, reacting to both the internal requirements and external energy. Using semi-transparent, highly crafted spatial dividers, the lobby is both sheltered and open. This duality allows the various interior elements to be perceived as layers of space and material. Through the marble inlay-patterned floor (and others as well), the spatial experience is made to convey the contemporary and urban qualities of Hotel LKF. These decisions, deliberately chosen to avoid the convenient idea of escapism, further elaborate on Chan's previous project, Yoga Plus, where the extension of daily urban experience was also paramount.

In designing the hotel's 95 rooms, Chan opted to do away with room types. Importantly, each room represents a unique experience. Slight modifications to size, layout and furnishings are highlighted by distinctive photographs that hang prominently. By inviting six different local photographers to contribute works, Chan has used imagery as decorative elements to alter the perception and enjoyment of each room. Given the context, Chan's use of photography makes perfect sense, as it is both 'contemporary and now.'

Architecturally trained in the UK, Chan furthered his studies in France, working under designer extraordinaire André Putman. In 1997, Chan established Cream in Hong Kong to design and create on his own terms.





From top to bottom:

South Bay House

Peak House

Yoga Plus

Les Fleurs



WINSTON SHU

HYDERABAD INTERNATIONAL AIRPORT

A perpetually changing design brief has posed the biggest challenge in shaping the creation of India's **Hyderabad International Airport**. Commissioned by India-based developer GMR and the Airports Authority of India, its chief architect Winston Shu was originally briefed to build an airport that would accommodate five million passengers annually. This number was subsequently escalated to 12 million, a leap induced by a redefined role as hub for international travels – necessitating further accommodation for much larger aircraft. The move, likely a response to the growing needs of an increasingly affluent Indian society, reflects the importance of building with future expansion in mind.

Having been involved with designing the Hong Kong International Airport, London's Stansted Airport and Jinan Airport in China, the former director at Fosters and Partners is an expert in airport design. Rationalised by the ever-evolving climate, Shu's overriding concern was to forecast possible changes and to 'future proof' the present-day concept. To this end, space planning was a vital element of the design. Priority was given to a modular approach that catered to long-term developments. For example, in devising the Airport's retail and catering components, Shu custom-designed the area to accompany stipulated tenancy periods that were dependant on spatial hierarchy. This provision ensures long-term management over zoning of tenancy occupancy and uninterrupted airport operation even during expansion. Shu's careful calculation was precursor to the adopted modular design, which requires expert knowledge and leadership over a large group of traffic engineers and facility managers.

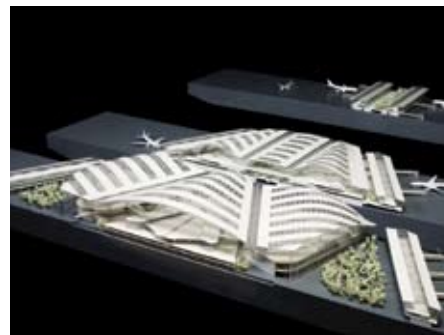
A defining characteristic of the Hyderabad design is its re-layering. In his departure from convention, Shu opted to completely remove a normally obligatory basement section. The functions of the space remained intact through an ingenious effort of rearrangement. Via a proposed decentralisation of service distribution systems and plant rooms, much duct and pipe space, which typically snake all throughout a given structure, was eliminated. This radical design not only saved materials and construction time, but substantial cost as well – a combination much sought but not so frequently achieved.

Shu is the principal at Integrated Design Associates, a Hong Kong design and planning consultancy with leanings toward innovative architecture and infrastructure projects.





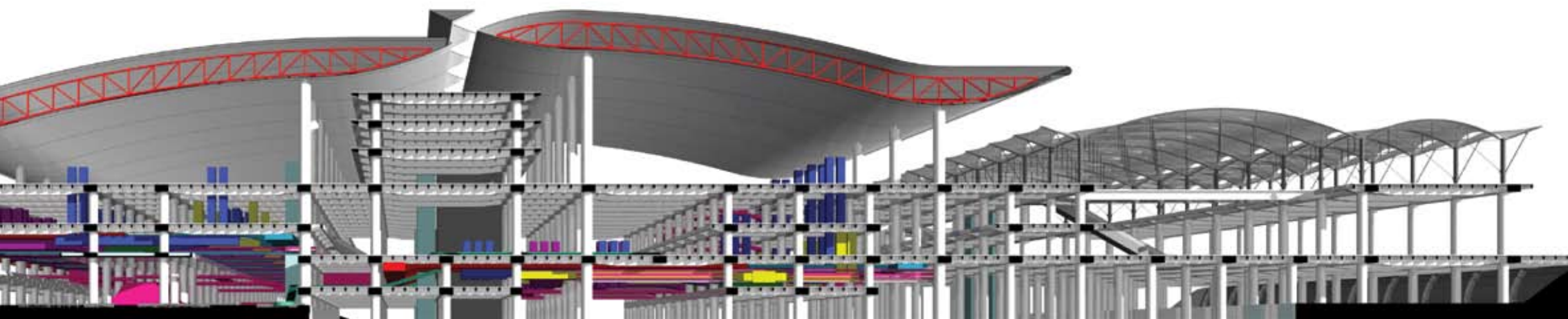
Shenzhen Bao An Airport



Beijing Airport design competition



Jinan Airport





LANDOR ASSOCIATES
IDENTITY BRANDING

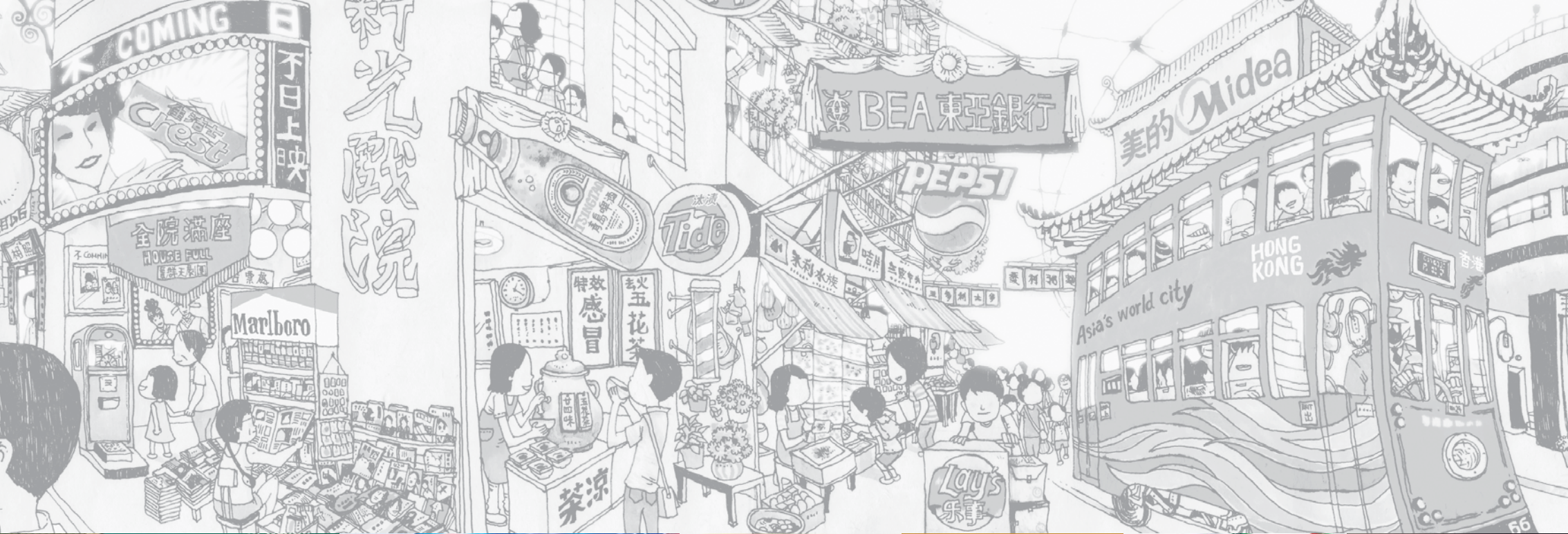
Proudly hanging in the interior of Landor's Hong Kong office is a curious depiction of an unmistakably Hong Kong scene. The commissioned piece, hand drawn by local illustrator Stella So, captures the spirit and quality of the local streetscape in a panoramic and idyllic scene flowing with pedestrians, children, workers, trams and even a Cathay Pacific jumbo jet. Prominently speckled throughout, as is typical for Hong Kong, are numerous signs and boards featuring logos and product facsimiles. Made to celebrate twenty years of business in the city, the illustration is proudly symbolic of Landor's prolific brand building legacy. All of the companies and products represented have benefited from collaborations with the firm. Crucially, the inclusion of Crest, BEA (Bank of East Asia), Tsingtao Beer, Tide, Caltex, FedEx, Danone, Lipton, Pepsi and the slew of others relates Landor's vital role in shaping and transforming those products and services regarded as integral to the daily interactions of Hong Kong's citizens.

For the past 20 years, Landor has employed its knowledge and strict philosophies in strategy to build its reputation as Hong Kong's premier source for brand creation. Their team makeup of local designers and researchers enables a tailored approach that caters to local tastes in Hong Kong and regional Asia. Much of the work involves taking international brands and applying Landor's methodology of brand analysis and insight to interpret core needs of local markets. In assisting Crest develop strategies for the China market, Landor offered a new brand identity as well as product offering – aimed specifically at the Chinese consumer. Using traditional Chinese herbs for flavouring and as active ingredients, the mid-tier products provide comfort to Chinese consumers who may not feel accustomed to using alien chemicals such as sodium fluoride. Landor's work has helped propel Crest into the top spot as China's first choice in oral care.

One of the most recognisable and high profile projects completed by Landor in recent years has been Brand Hong Kong. Initiated in response to the city's desire for greater international prominence, the visualisation has produced a contemporary rendering of a dragon. Powerful and energetic, the mark is composed of four distinct elements, simultaneously depicting the Chinese characters for Hong Kong and the letters 'HK.' The dual expression symbolically encapsulates the blend of east and west in a style suggestive of Chinese calligraphy. Complementing the visual identity is the tagline, 'Asia's world city.' The completed identity has subsequently seen widespread use throughout the globe, and has proven effective in conveying Hong Kong as a progressive city with unique postures.



Brand Hong Kong



Cathay Pacific identity



Crest product and identity



BEA identity



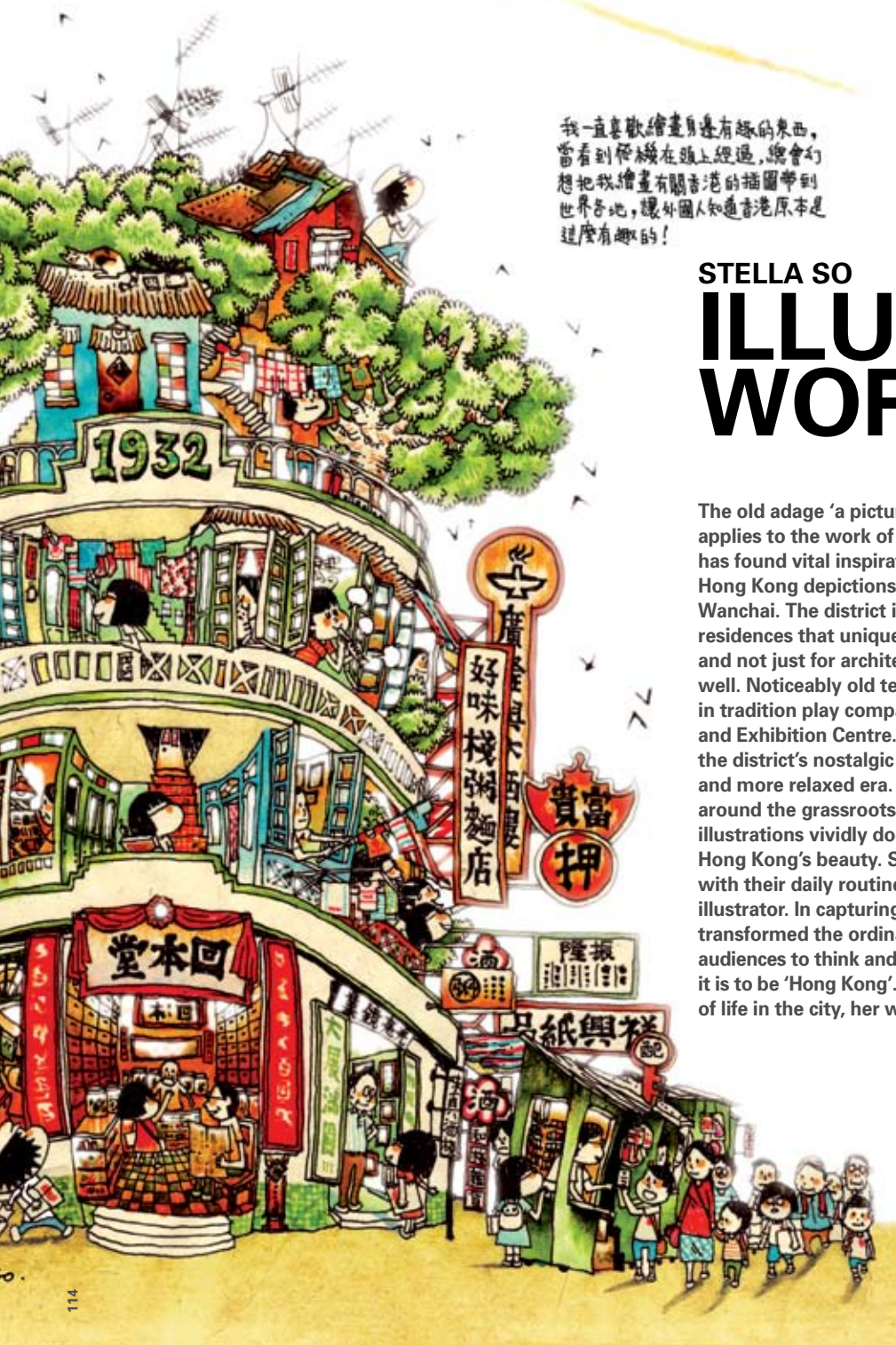
HSBC credit card



Wrigley's Gum



Caltex identity



我一直喜歡繪畫身邊有趣的東西，當看到飛機在頭上經過，總會幻想把我繪畫有關香港的插圖帶到世界各地，讓外國人知道香港原本是這麼有趣的！

STELLA SO

ILLUSTRATION WORKS

The old adage 'a picture speaks a thousand words' very much applies to the work of **Stella So**. In looking back at her past So has found vital inspiration to her wonderful and thoroughly Hong Kong depictions. Much of this past was spent living in Wanchai. The district is a compact cluster of business and residences that uniquely blends qualities of old and new, and not just for architecture, but in culture and living as well. Noticeably old tenements and street markets steeped in tradition play companion to the ultra modern Convention and Exhibition Centre. But what So is most appreciative of is the district's nostalgic qualities, which hark back to a simpler and more relaxed era. With subjects based almost exclusively around the grassroots, the imaginative and whimsical illustrations vividly document and reveal the raw candor to Hong Kong's beauty. Scenes of people busily scurrying about with their daily routines hold a special appeal to the young illustrator. In capturing all of this with ink and paper, So has transformed the ordinary into something iconic – encouraging audiences to think and explore about the quintessence of what it is to be 'Hong Kong'. And perhaps due to the transient nature of life in the city, her work has enjoyed near universal appeal.



Tee-shirt
Greenpeace

So's illustrations first appeared in the pages of Milk magazine, where they were wisely exploited to give features a heightened sense of the indigenous. Countless drawings of trams and famed landmarks were introduced to the public, enhancing So's repute as a local illustrator. In being regarded as a purveyor of local imagery, So has garnered much interest from those eager to use her talents to connect with the local masses. Her work has appeared in numerous media outlets. Amongst them are: Ming Pao newspaper, Hong Kong Economic Times, South China Morning Post, Apple Daily and East Touch magazine. A regular patron to So's work is the Hong Kong Trade Development Council. The Council has in the past invited So to create such works as the distinctive *It's Wanchai*, a hand drawn map guiding audiences to a plethora of important local landmarks in the famed district. By penning the map, So took opportunities to include caricatures of famed designers Kan Tai Keung, Douglas Young and design critic Craig Au Yeung. Other works by So include numerous cover designs for ArtsLink, an animation for Coca-Cola and t-shirts for Greenpeace.



It's Wanchai
Hong Kong Trade Development Council



Cover illustration
ArtsLink



設計師新棟強
Kan Tai Keung, BBS, Designer

設計新棟強，建築大師，「大馬路」的建築師，「大馬路」的建築師，「大馬路」的建築師...

He works across the world, including Hong Kong, where he has spent most of his career. He has designed many of the most iconic buildings in Hong Kong, including the Bank of China Tower, the HSBC Building, and the Bank of Communications Tower. He is also a member of the Hong Kong Institute of Architects and the Hong Kong Planning Council.

概念家居店「住好的」
創辦人楊志超
Douglas Young, Founder and CEO, G.O.D. Limited

住好的，概念家居店，由楊志超先生創辦，提供一站式的家居服務...



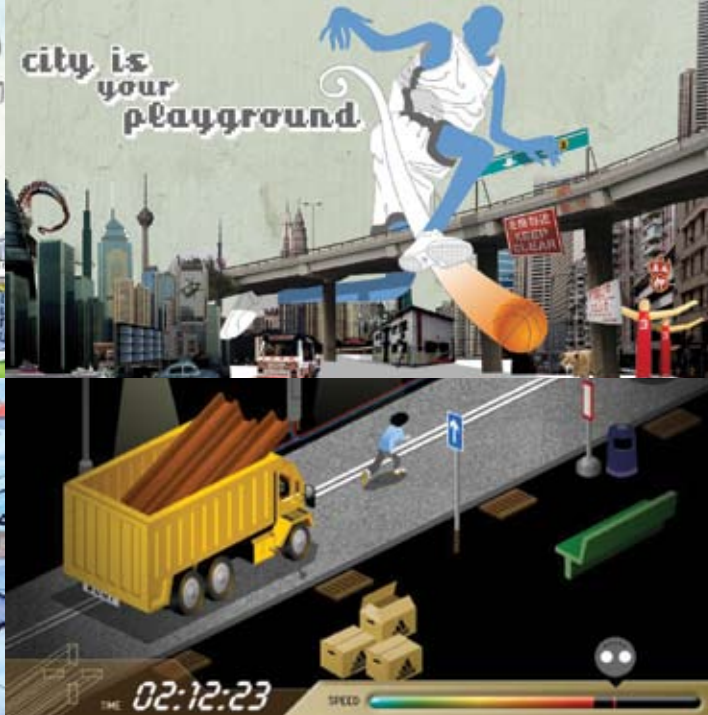
RICE 5 INTERACTIVE WEB DESIGNS



The first thing that comes to mind when discussing **Rice 5** is its name. The peculiar name is a roughly translated Chinese metaphor based on ancient measurements of rice. The term refers to 'a meager amount, enough only for survival'. For the founders of Rice 5, who established the company during the tragedy of SARS, the name reflects the working struggles of the average person. This thinking finds creative extension in Rice 5's own corporate website. By logging on to www.rice5.com visitors are treated to a strange vision of a man in his tiny one-room apartment. The grotesquely stubby man sits at his dining table enjoying morsels from a bowl of rice. The art and style used relies on distinctly Hong Kong aesthetics: the apartment is small and furnished meagerly only with quotidian items unique to the city. This fully interactive flash-enabled setting is used as a tool to navigate the site. By directing the character through the apartment's entrance, a new scene envelops. Greeted by an unmistakably Hong Kong outdoor environment, users are given free reign to virtually control the Rice5 character as desired. Through this, visitors can 'pilot' the man throughout to learn about the web consultant's past works, list of clients, and Rice5, the company. More than anything the website, in design and implementation, fittingly divulges Rice5's focus on designs that are fun and witty, and technology that champions interactivity.

In building the Rice 5 website, the founders reveal their dislike for the bland inactivity of traditional web design. New and novel approaches that carry full interaction and the likelihood of discovery are advocated. In relaying the sense of discovery, elements of surprise play prominent, explaining fully the unusual tendency to omit buttons – users are expected to navigate and explore at their own will. As co-founder Kevin Tsang reveals, "Our web designs are inherently difficult to use. But we believe that web surfers are accustomed to learning things quickly." This fundamental lack of concern for user alienation gives Rice 5 a special mandate to push envelopes, adding new forms of interactivity with each new commissioned project.



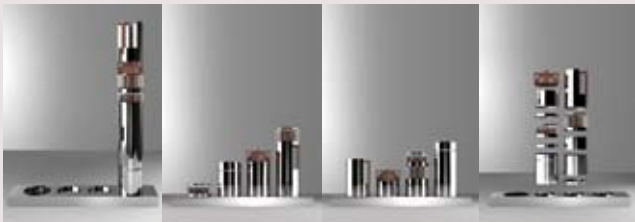


Most prolific of all Rice 5 work falls to its projects involving sports apparel maker Adidas. Running in tandem to Adidas' diverse range of campaigns – from football and basketball product launches to special events – the numerous websites created by Rice 5 offer refreshingly fun approaches as means for promotion. Flash-based games, which in one instance allow users to construct famed basketball players out of 'plastic' Tamiya-like parts, are often employed. For its service to local artist Big Soil, a complete omission of buttons was made. Saturating the site is the artist's charmingly child-like drawings which move and transform when beseeched by the cursor. The surprising effect works perfectly to complement the wondrous world of Big Soil. Other notable web designs include: local caterer Lunch Republic's corporate site, whose pixelated art assets hint at video game aesthetics; karaoke chain Newway's site, which allows visitors to control a remote that plays the latest hit karaoke songs; and numerous others.



GARY CHANG KUNG FU TEA SET

In the global arena there are few Hong Kong architects as well received as **Gary Chang**. His fame and prominence stems primarily from efforts to share his work openly and freely, as demonstrated through the acclaimed two-time (2000 and 2002 respectively) showing at the International Biennial Exhibition of Architecture in Venice, as well as Chang's Suitcase House in Beijing. Underlining the work is Chang's deep desire to reveal the dynamism that exists through intertwining peculiarities of Hong Kong culture with that of his own work, for which his well documented personal habitat (a tribute to the Hong Kong phenomenon of cramped, cluttered space) is a wonderful example.



In 2000, renowned Italian homeware brand Alessi invited 22 professional architects to participate in an experimental project that brought together the disciplines of product design and architecture. Amongst these distinguished architects was Chang, one of three Asians to have received the summons. Made primarily from sterling silver and red Yixing clay (whose production was made through Chang's many trips to China), Kung Fu Tea Set noticeably resembles cylindrical skyscrapers, adhering to Alessi's theme of 'coffee and tea towers.'

The elaborately decked Kung Fu Tea Set includes utensils such as a red teapot, three small tubular teacups to sample the concoction, three sets of cups and saucers, a hot water thermos, a tea caddy, napkins and a tray. The designer has combined the age-old tea-drinking tradition of Chiu Chow with the 'vertical development' strategy of the stackable bamboo steamers used in dim sum restaurants. The concept is a further testament of Chang's customary habit to use space as efficiently as possible. The twelve pieces that comprise this complicated tea set can be neatly packed and stacked as a singularly tall tower. This provides the design a fun, entertaining appeal when taking apart, reassembling and combining the components as befits one's mood.





Suitcase House

China's Great Wall



Strangled Vision
Venice Biennale 2000



Chang's starkly designed apartment



WILLIAM LIM

THE LADDERS

The Ladders was one of eight exhibits representing Hong Kong at the prestigious Venice Biennale in 2006. Commissioned by the Hong Kong Arts Development Council and the Hong Kong Institute of Architects, William Lim chose to design with a common Asian object, bamboo ladder, one imbued with a history of function and cultural symbolism. By appropriation and mutation of its form, he has given new dressing to the material and new thinking on the concept of fragility in architecture.

The temporary structure consisted of some 500 bamboo ladders each polished and coated in black paint. The ladders were joined three high vertically to form six-meter-high ladders and placed carefully one against another in two groups – held upright by their sheer, natural weight. In the void space between two walls of free-standing black ladders, fluorescent red lights inside plastic tubes were suspended horizontally. The brightness was reminiscent of the bustle of commercial Hong Kong.

Renowned educator and critic, Mohsen Mostafavi remarked at the Biennale that the Ladders “is like formwork that resembles the bridge,” and have posted questions regarding its temporality and fragility. It has triggered discussion on the cultural inspiration of Hong Kong design, as the pavilion curator, Alvin Yip, answered from a historic perspective – such concept of fragility has long been embedded in Chinese and Japanese building culture as seen in bamboo scaffolding, screen walls and paper windows.

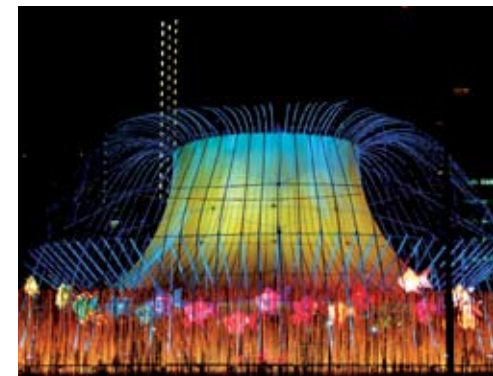




In describing the difference between Chinese and Western architecture, Lim instead uses the metaphor of the fork and the chopsticks. In the fork, form was made to follow function. While the other is a case of appropriation and animation of nature's parts – Oriental design thinking indeed. In the Ladder project, the many "legs" adjust. It is not merely a structure of repeated joints as made by the scaffolding master adjusting and appraising *in-situ*. Lim considers such craftsmanship the essence of the project and what we should develop and treasure. He looks forward to the next chance to scaffold space—"maybe a disposable building," he teases.

William Lim is the managing director and chief designer of local firm CL3 Architects. His architecture, interior design and exhibition projects include the award winning Vanke Chengdu Commercial Complex, Bright Chang An Building, Pacific Century Place, Adrenaline Bar and the Lantern Wonderland.

Lantern Wonderland
Mid-Autumn's Festival installation



ESSY BANIASSAD

LINEAR CITY

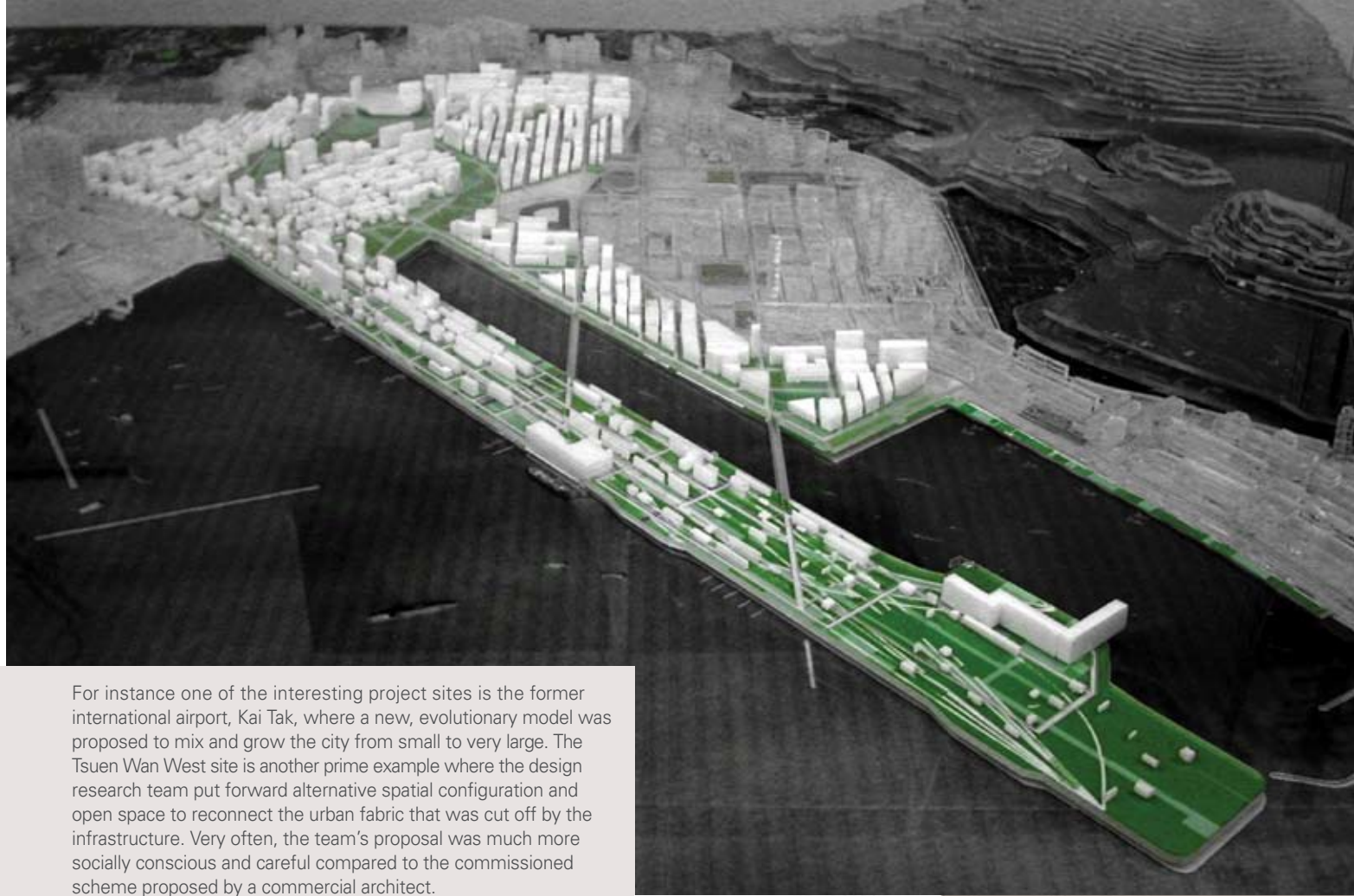
With nearly half the world's population currently living in cities and the number expected to grow exponentially, the **Linear City** project represents a new frontier of design that addresses this urban age. It is "city design" that reaches a new dimension – through strategic planning and a whole range of design methodologies that fall outside the usual bricks and mortar of the built environment. Commissioned by Kowloon Canton-Railway Corporation (KCRC), the core project team is based at the Department of Architecture, the Chinese University of Hong Kong, where it is chaired by Professor Essy Baniassad.

For many years, Hong Kong as an urban model has aroused interest because of its intense and linear formation. Traditionally, the infrastructure served as a spine for urban development providing ample investment opportunities for property developers, but the design of new housing and shopping centres contributed little back to the local communities, in fact, they often served as deterrents. The expiring typology of compacting residential towers over a retail podium, driven by the design intent of maximising real estate profit, has caused serious long term social segregation and disintegration.

The Linear City project does not presume a *tabula rasa*, but chooses to research the existing situations, particularly the correlations between rail transport system and urban development. The scope embraces a range of scales from macro to micro – from the regional planning of Pearl River Delta to building renovation. The project aims to give a strategic direction so that every small move contributes towards an integrated, positive whole. In many occasions, the Linear City team acts as a fifth party – an angel more than an agent – between the government, the passengers, developer and local community in confrontation.

For instance one of the interesting project sites is the former international airport, Kai Tak, where a new, evolutionary model was proposed to mix and grow the city from small to very large. The Tsuen Wan West site is another prime example where the design research team put forward alternative spatial configuration and open space to reconnect the urban fabric that was cut off by the infrastructure. Very often, the team's proposal was much more socially conscious and careful compared to the commissioned scheme proposed by a commercial architect.

Yet the Linear City team may not need to build physically every time, the project is research-based and the team has a more important position – to inform and reason a debate of urban qualities that is missing. To achieve so, the Linear City team not only delivers written and statistical reports but deploys advanced skills of visual representation. They have been using different mapping, charting, diagramming and modeling techniques to build up a new toolbox for 'city design.' With the Hong Kong railway system working rapidly to integrate networks in Mainland China, Professor Baniassad and his expert team are now influencing the eclectic minds of designers, architects and engineers to think beyond the borders of Hong Kong.



DIURNAL ACTIVITIES B-1.5

GUANGZHOU

AVERAGE MONTHLY SALARY

PERCENTAGE OF PRIVATELY OWNED HOUSING

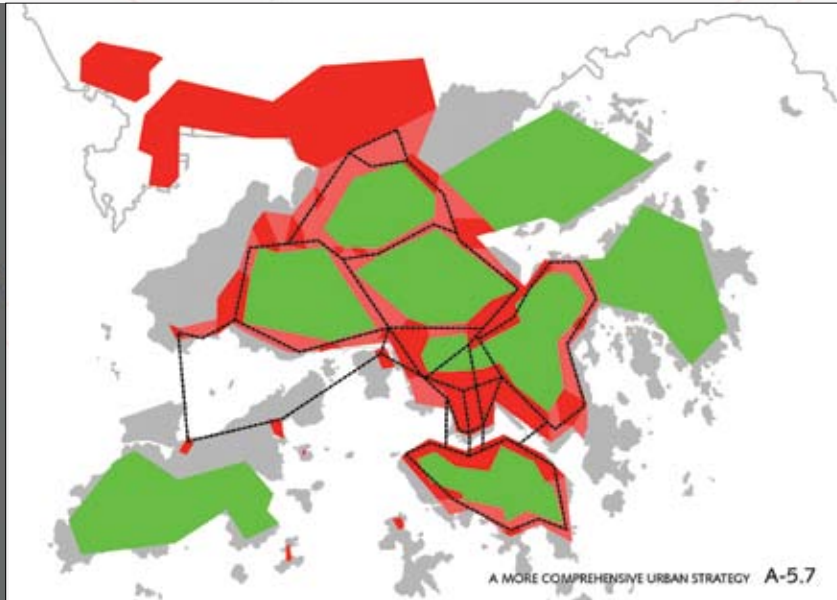
PERCENTAGE OF PEOPLE WORKING AND LIVING IN THE SAME DISTRICT

ABOVE 25,000 RMB/MONTH

91-100 PERCENT

50-59 PERCENT

ECONOMIC CENTERS: SALARY + PRIVATELY OWNED HOUSING A-4.3

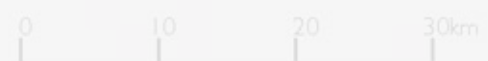


SHENZHEN

HONG KONG

27 KM

--- RAIL LINE
— MAJOR ROADS





ADO MA ON SHAN LIBRARY

ADO is a young firm with bold ideas that has been making quite a name for itself on the Hong Kong design and public art scene by working across media and disciplines and challenging existing relationships. Partners and managing directors Siu-ka Yip and Lik-hoi Sit have assembled a team of creative professionals from different fields – graphic and interior design, branding, architecture, building services, engineering, and fine arts. They nurture the interplay of ideas and marshal this energy into what they call “place-branding,” using art and design to explore cultural identity issues and human individuality in creating innovative spaces.

Ma On Shan Children’s Library in Ma On Shan is a good example of ADO’s thinking outside the box. Because most libraries in Hong Kong are mundanely alike and most school children live in monotonous, high-rise apartments devoid of character or cultural insight, project leader Yip decided the library needed a unique identity rooted in its distinct location. A library is a place for learning and growth; why not, he thought, start with the local district culture. Give the children a holistic picture with a sense of their surrounding environment and some history and culture of the area to instill a greater sense of belonging.





The transformation of the interior space into a Ma On Shan countryside scene is the backbone of the design concept. The virtual experience is achieved by mapping the local topography onto the library floor plan. Contour lines include mountain ranges that become reading and multi-media areas and bookshelves that recreate the illusion of walking among hills and valleys, woods and streams, while rivers and roads are painted onto the carpet. The result is an environment that accommodates various functions, that cultivates children's reading habits and is enjoyable. The setting redefines how people perceive and use a library; for ADO it is an on-going communication as they observe all the unpredictable ways the children experience the space.

The success is obvious. Since it opened in 2005, more and more children frequent the library, many bringing their entire families so that users "cover the mountains." It has also become a popular spot for school visits and is now the reference model for other public libraries in Hong Kong. The rate of book borrowing has also greatly increased; in fact, the books in Ma On Shan are out most of the time. "Perhaps," says Yip, "libraries with empty bookshelves will be a new trend in future library design."

This project and its earlier, ground-breaking sister project, Rainbow at Fanling Children's Library, share ADO's view that art should be a functional part of the public space providing value-added messages from the designed environment. Both projects won public art competitions held by the Hong Kong Government's Art Promotion Office.

Siu-ka Yip received a BSc and an M-Architecture from the Chinese University of Hong Kong. Lik-hoi Sit has a BA and an MFA from the Chinese University of Hong Kong and Chelsea College of Art and Design. They see their company's philosophy embodied in its title: "ADO – A means Art, which generates thinking methodologies, means of evaluation, and our dream; D means design, which is an inevitable process of professional development and production skills; O means Office, which symbolises the actual practice – a sharp paint brush that makes the dream come true."

Microwave Internatioal Media Art Festival

From top to bottom:

Hong Kong/China Pavilion
ITU Telecom World

Chongqing Mobile Showroom

Yo Park@California Red



TOMMY LI MEGARTSTORE



Regardless of cultural or geographical origins, the best examples of art, design and literature all have one thing in common: they boast strong emotional connections with audiences. Heralded as a brand and image consultant, Tommy Li has helped define directions for countless organisations, including the city emblem of Kaido, Japan. According to Li, the primary objective of his firm Tommy Li Design Workshop is to generate feelings of affirmation, from consumers and clients alike. Through inexhaustible research and analysis – the anthropologically inclined designer goes to great lengths to study behaviour and social trends – Li’s work directly correlates to the desires and beliefs of respective audiences. Not one to allow his trademark wit and humour go unnoticed, Li customarily intermingles quirky and playful attributes with imagery and graphics, giving each carefully constructed project an unparalleled sense of charm.

In 2006, Li was invited to brand an art-centric exhibition at the Hong Kong Heritage Museum. Borrowing on passions for consumerism, a themed ‘shopping’ identity was adopted. Selected not just for visual stimulation, the distinctively packaged identity transforms a normally passive and perhaps pretentious activity into an experience that is lively and, importantly, one that visitors can identify with. Dubbed *Megartstore*, the intricate identity categorises the numerous art pieces into departments that any fun-loving consumer can appreciate. Food & Beverage, Health & Beauty, Home & Garden, Leisure & Entertainment and Rest Area, each complete with section specific signage and paraphernalia, adeptly conveys and encourages artistic consumption. Reflecting *Megartstore*’s success the number of visitors to the Museum was greatly increased, as was the length of their stay.







Bla Bla Bra and Japanese cosmetic producer Prosays' closely adhere to Li's branding philosophies. Lacking brand insignias, both examples reflect upon the designer's self-professed cynicism of logos. In a market where the competition is devoutly focused towards mature tastes Bla Bla Bra, through name and design is aimed at a youth audience. Christened and fully designed by Li, the bras boldly feature quirky cartoon depictions. Black and white photographs feature prominently in the branding of Prosays'. Through ingenious images of sponges, padlocks and vitamin pills, the minimalist packaging expounds characteristics pertaining to each unique product.

Li's desire for creative freedom and experimentation is also evident in VQ, a quarterly poster-sized publication that celebrates the inventive spirit of designers of all cultures.



Bla bla bra
Identity and packaging





VQ magazine



Prosays' Identity and packaging

ALEXIS PEPALL **NOCTUS**

Alexis Pepall and his client Grundig, the German consumer electronics manufacturer, have a relationship stretching back 15 years and distinguished by many award-winning products. Grundig, with its reputation for high quality technology, found, however, that reputation meant little under the pressure of globalised competition and was increasingly forced into niche markets to survive. As part of their repositioning effort, the company seized the opportunity to give their audio products to younger designers, which led to Pepall, with previous audio experience at Philips, receiving his first commission. Together the brand identity developed from his own individual style and Grundig's insistence on "one hand" design. From a few singular products, the audio division grew from strength to strength across a whole range of items.

Noctus was one of many in a line of clock radios done for Grundig that have continuity and brand image. The project's original brief was very open-ended, leaving much strategic decision-making to the designer. Grundig wanted a clock radio that would become a flagship model for the sector. The result embodies fundamental innovation amongst products characterised by visual clichés.



Pepall looked at the functionality of the components, at emerging technologies, and at new configurations to house the product. A digital format was decided on – novel at the time; and Radio Data System (RDS) was included – not common in a compact, clock radio. The addition of a digital voice-recording function led to the flower pot styling with a flap on top that acts like a mobile phone. When open, it can provide microphone recording, when closed it hides all excess functions, and acts as a snooze flap for the alarm function. The unique shape also houses the speaker – facing backwards – freeing up the front for a larger display. Typically clocks have a speaker facing forward being the easiest and cheapest way to produce the component and guarantee clarity of sound.

Grundig understands how individuality in design has value. The company's flagship models represent a certain ideal of the company; they establish an image and presence at the high-end of the market that carries over to more mass-oriented products.

A unique aspect of Pepall Design is that the consultancy reserves 10% of each budget for experimental work, believing this generates ideas for mass-manufacturing. By presenting a far-future scenario of what a product could be, it generates discussion and stimulation of ideas that eventually trickle down into production. By pushing the limits through such prototypes, Alex finds that his clients are more accepting of more innovative ideas. "It's a win-win ultimately," he says.

Alex Pepall was born in the UK but raised in Germany, Holland, Italy, and Hong Kong. Before graduating from the Hong Kong Polytechnic University, he did an internship at Philips Design Centre and spent four months working in Japan in the automotive industry. He opened his own design consultancy in 1994, where his European influences and Asian sensitivity serve him uniquely. His role has been to function as a critical bridge between external clients overseas and the manufacturing base in China. It's important he says that clients "trust a designer who understands their markets, has a style that is complimentary to their markets, works within their markets, and then who can equally implement the work here in Hong Kong. My attitude is, you've got to be here and really push things to the limit."



From top to bottom:

Conceptual LCD TV

Grundig Fly III
portable stereo system

Digital kitchen
audio system

Flow prototype mp3 player



Paper Sample
Spicers Paper

BENNY AU PAPER WORKS

After completing his studies in 1989, designer **Benny Au** started his professional career under the tutelage of Kan Tai Keung. The timing of this inception crucially exposed Au to the manual side of design. Before the usefulness of computers had proven universal, most design work was a labour-intensive affair requiring great patience and practise. This instilled in Au a great reverence and degree of fascination with printing processes, something that many of today's designers lack. He admits to having spent an inordinate amount of time at printing facilities, done to discover the latest techniques in the complex art of applying and mixing ink.

Au's biggest fixation, however, is with the paper medium. His drive is to learn and master everything there is to know about paper. This explains perfectly his fascination with printing. The wide varieties of paper allow for near infinite variations in texture, thickness and aesthetic property. Each variation brings with it unique reactions to inks and the pressure to which they are applied. A full grasp of these complex variables, according to Au, allows designers to control the outcome of each printed matter in the most ideal manner; specific techniques and effects can be fully commanded, while color fidelity can be maintained in the best possible manner. Au's expertise and mastery of paper has attracted numerous paper suppliers to partner with him. Asked to create countless design works to demonstrate the inherent qualities of each newly introduced variety of fancy paper, this mutually fruitful relationship has given Au ample opportunity for expansion and experimentation. Over the years, Au's paper samples have seen staggering array of presentation and orientation, sharing numerous methods of production and printing techniques.

In 2005 Au organised a special exhibition titled Seven. The exhibition and related seminars brought together seven renowned Japanese art directors to share a dialogue of creative exchange. Deeply captivated by the Japanese approach to print and paper, Au, being the fanatic, exploited the event as opportunity to disclose what he describes as "real printed matter." Featuring the works of celebrated designers Katsunori Aoki, Katsumi Asaba, Kazunari Hattori, Kaoru Kasai, Hideki Nakajima, Kashiwa Sato and Yasuhiro Sawada, the event echoed convictions that satisfying and respectable work is possible in the commercial realm. In developing all design work relating to the event – including an exhibition-specific book titled Seven – Au delivered a convergence of creative integrity and virtuosity of design. Lovingly designed, the book captures the individual traits of each designer and shares the correlation between personality and creation. Several years later, Au returned to his mastermind role by organising a special exhibition for the Tokyo Type Directors Club (TDC). In developing the two miniature-sized books specific to the event, experimentations with techniques of reverse printing were employed on a newly introduced paper.



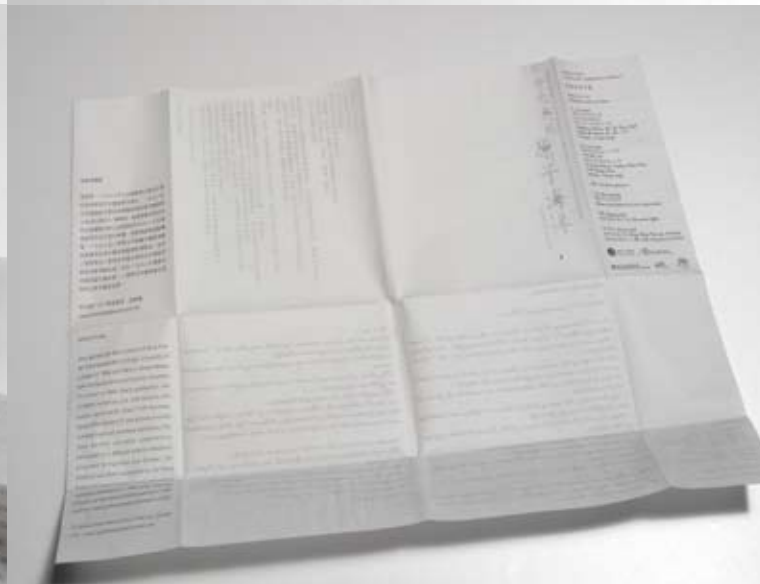
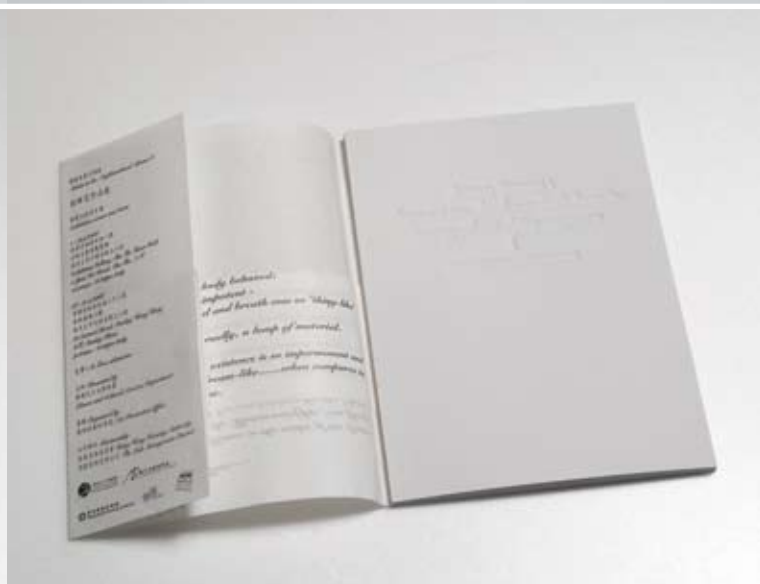


Paper Sample
Acumen Paper



TDC Exhibition and Book



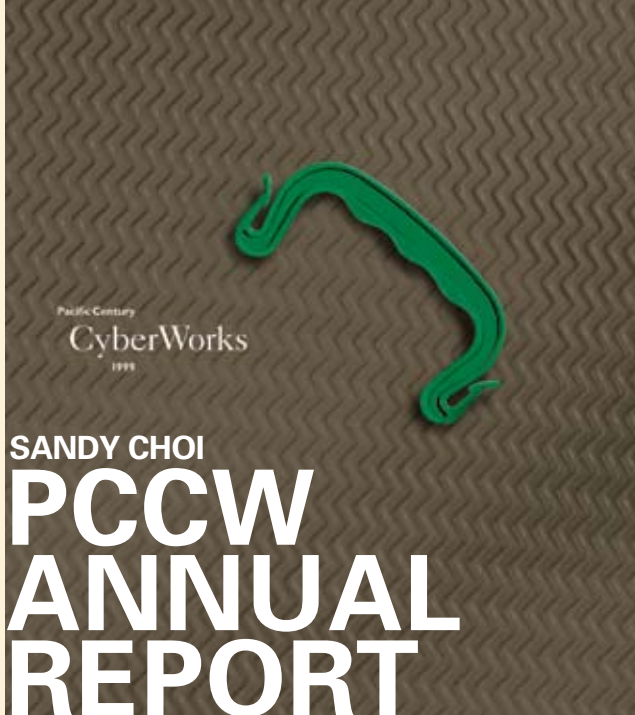


Urban Trilogy



Seven Exhibition book





To our Shareowners

Solid Foundations in Internet Time
 Our first annual report for Pacific Century CyberWorks is an early contribution to the economic and technological evolution of the Asia Pacific region, and the region's place in a globalized world, as it is a review of our company's activities. Moreover, while this is our first reportable financial year as Pacific Century CyberWorks, our management team has been cultivating this business, and refuting the claims – of a truly connected regional community – on which it's founded, for a decade.

In the last half of the decade, economic growth around the world has been robust – more noticeably in the West than in the East – by the convergence of computing and communications and the inevitable digitalization of all things making.

Andy Grove would see the Internet revolutionary time scale "The years is not the year" but "a substantial period of time" A decade is one ten years.

In just the last few years of the old century, Asia has also been reconquering itself, following the regional financial crisis, providing even more fertile ground for a New Frontier to take root and flourish in the East.

Indeed, Asia's most developed economies – with their students, household-friendly wireless networks, their willing consumers of mobile applications and their sophisticated payments and fulfillment systems, have already reshaped themselves along digital lines.

Take China and India – two of Asia's fastest-developing economies, the world's two most populous nations and arguably the world's two deepest pools of computer engineering talent: the new-wave prospects are making and the long-term picture is dazzling, with burgeoning telecommunications infrastructures, massive consumer demand, fast expanding local content offerings, ample IT literacy, workforces and enthusiastic official support for the development of the Internet.

Asia's Very-Slow Economy has been playing catch-up with the rest of Europe – one nation that is now, the Asia Pacific region, including Japan, will surpass North America and Western Europe in total number of Internet users. You don't need to be a rocket scientist to figure out that the high-growth game has been moving onto a new playing field. The boundaries of this new playing field might be defined by the Internet under Asia's communications satellites.

Here, in an area stretching from Japan to Russia to the Middle East to Australia, representing some of the world's populations, you have a relatively young and mostly ungratefully cable and telecom infrastructure... and 100 million plus connected cable TV homes (among some 500 million TV viewing households) who have, for the most part, yet to experience mass forms of interactivity.

Their first interactive experience – which our company intends to provide in the coming year via Satellite TV – will be a high-speed broadband one. We will offer that experience over the world's first true converged digital media network.



Sandy Choi is a designer who finds comfort evading attempts to pigeonhole him under a particular style. To conclude that the work lacks consistency, however, would be a flawed assessment. Choi's preferences are rooted not so much in what gets designed, but how end results are achieved. As a thinking man's designer, Choi consistently relies on deep introspection to gather engaging directions and concepts for communication, which are usually graphic in nature. In his perpetual search for that elusive idealistic form, an absorbing interest for typographic play and spacing is taken.

In assisting PCCW (now the city's biggest provider of telecommunications services) publish its first annual report, Choi and collaborator Henry Steiner chose a different approach. Breaking away from conventional wisdom, which at the time persuaded tech-based companies to use heavy references to technology, the idea upheld a return to fundamentals. By espousing the use of so-called 'everyday' objects – a coat button, the rich texture of upholstery – paired with a smart, clean approach to typography and layout, the report holds a distinctive charm and integrity, reinforcing the company's corporate image as a stable and reliable enterprise.

In 2002, Choi was approached by the Hong Kong 4As (Association of Accredited Advertising Agencies of Hong Kong) to create its annual awards book. Spurred by the advertising industry's legacy for provocative work, Choi proposed a design beyond most expectations. Taking advantage of communism's perceived vogue, the designer opted to create a little red book of his own. Adopting clear references to the communist aesthetic, as well as the iconic 'People's Chairman,' the design significantly reduced the annual report to pocket-sized dimensions. The daring design, which includes many of Mao's valuable quotes, garnered significant attention at bookstores where they were sold.

The idea behind the Nyber Project is simple, yet intriguing for its illuminating qualities. The logo reflects the Nyber's co-founders. Both natives of New York and Berkeley, California, the logo adopts icons from both towns – the iconic 'big apple' and UC Berkeley's football team, the Golden Bears – and combines them to produce Nyber's corporate insignia.



Hong Kong 4As
Annual Awards book



Review of Operations continued

Start with People

One of the greatest challenges faced by our company – indeed, the greatest obstacle to the sustainable growth of IT and the Internet worldwide – is a scarcity of professional “techie” talent. Our new recruitment requirements in every part of our business are substantial, and our worldwide search approach is just as of that scope including prior efforts in Hong Kong and Japan, startups under the China Area umbrella, the growing new production operation in London and various efforts opening in India, Singapore and the US, this is projected to increase to approximately 4,000 by the end of the year.

Recruiting, training and retaining skilled professionals and offering the best and highest salaries, remains one single highest priority.

In addressing this challenge, we have at the same time identified a substantial business opportunity. In March 2000, we started up People.com, a Match.com style firm in which we build a proprietary site and which will serve the continuous needs of our own operations, our subsidiaries and our strategic partners, as well as the IT industry at large. We have People.com, headquartered in Hong Kong, and its people as our main focus, growing to become one of the largest technology recruitment groups. Then call for People.com can refer to be established in markets where we do not, and our joint resources are able to have a significant presence, such as the US, UK, China, India and Singapore.

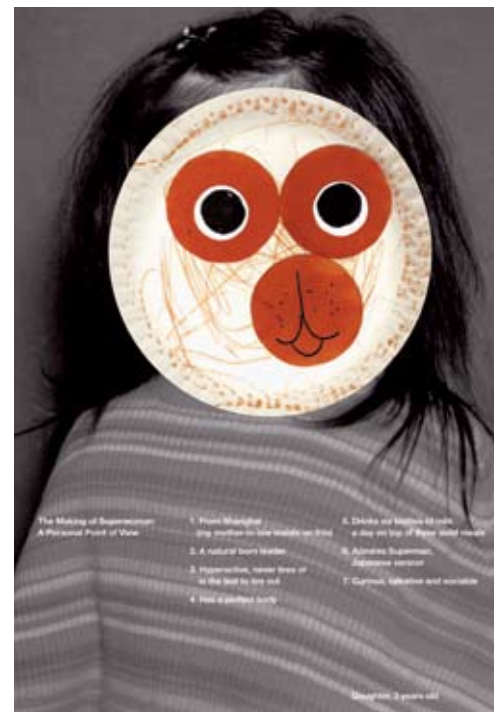
6,2000
Public Century CyberWorks becomes a constituent of the 100 Hong Kong Index.



Nyber logo



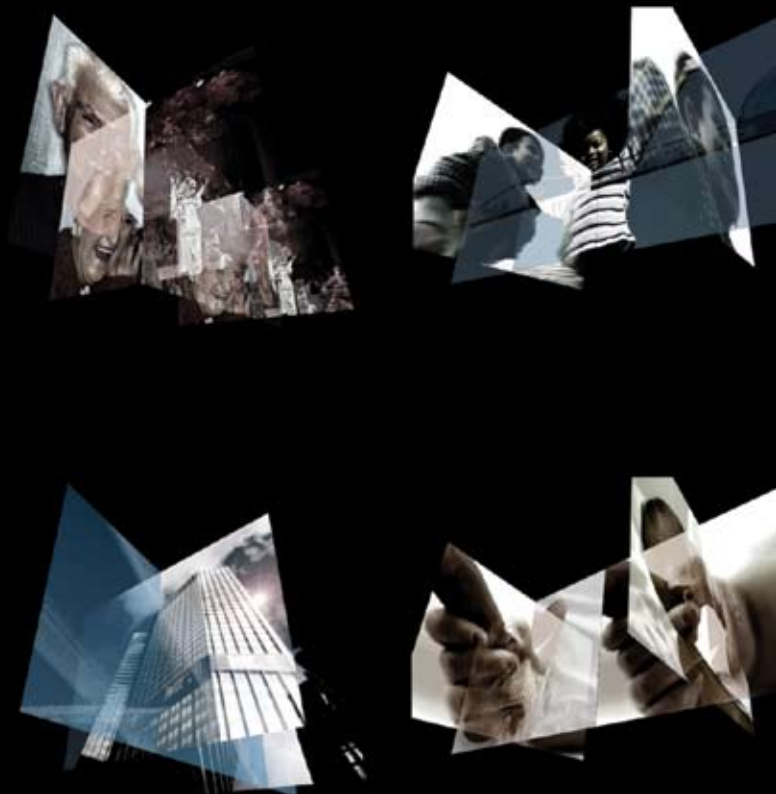
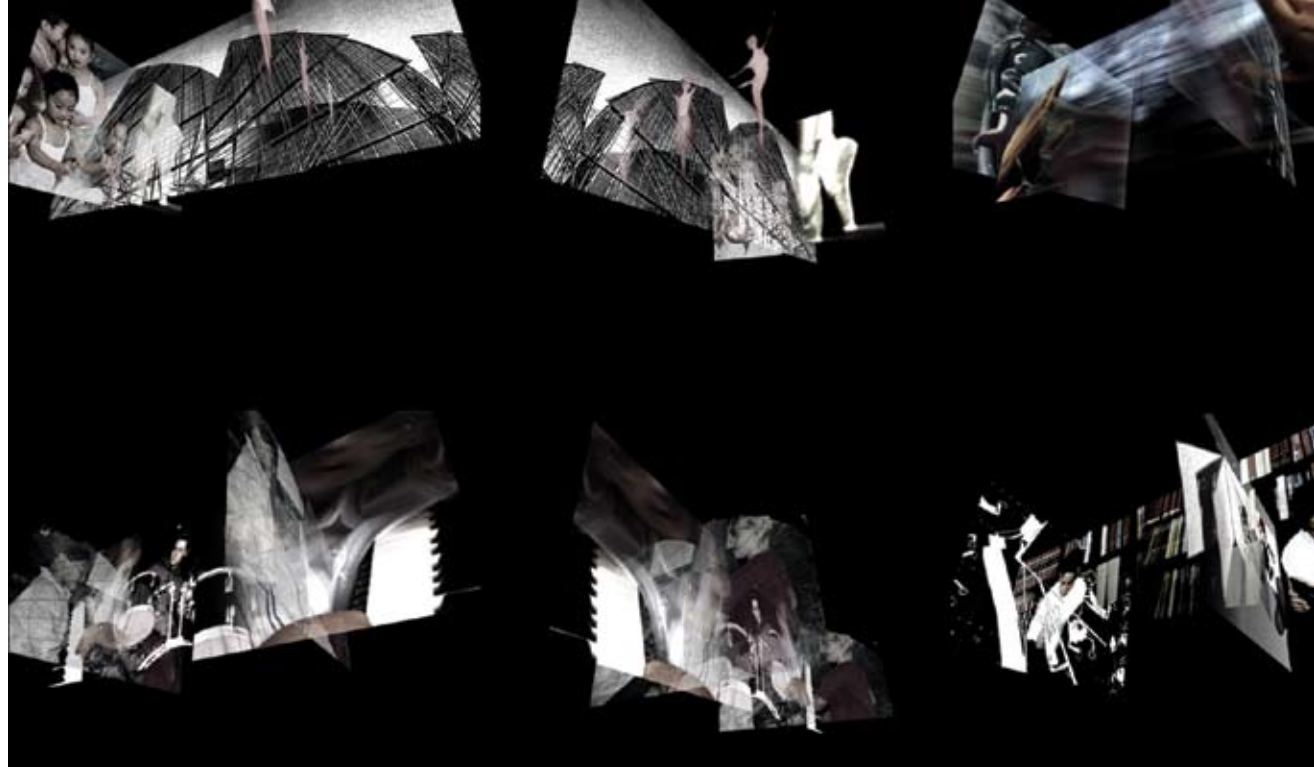
Superwoman Posters
Hong Kong Heritage Museum



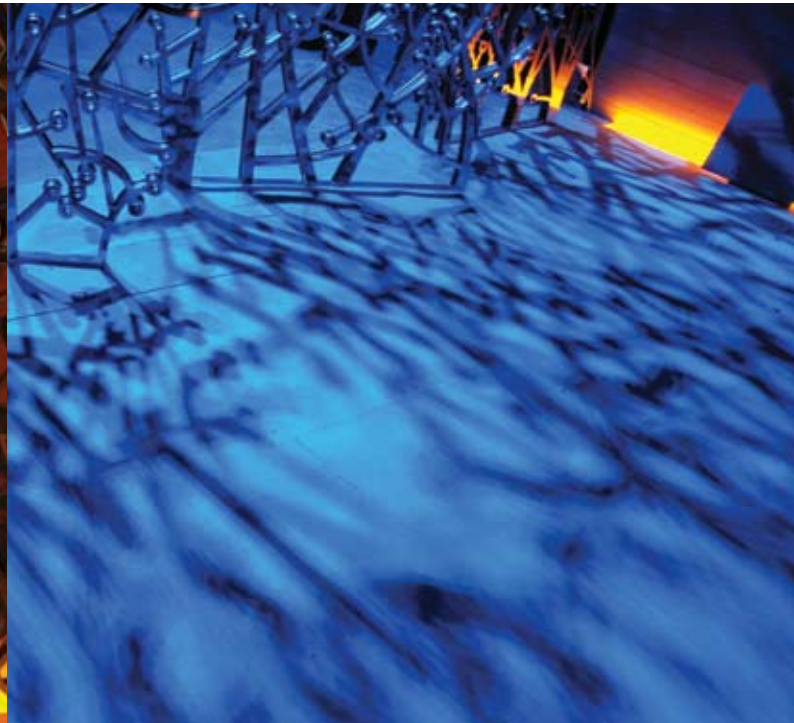
Draughtzman SHOW SUITE DESIGNS

A successful performance can sometimes fuel expectations for more of the same. In the world of film and television, actors occasionally fall victim to this – being confined for life to a memorable role. And in the case of **Draughtzman**, a successful handling of the prestigious International Finance Centre II (IFC II) has encouraged the design firm to continue further with similar work. However, the connotations here are positive. In 2001, the design firm was commissioned by developer Sung Hung Kai Properties to create a show suite that would convince potential tenants on the merits of IFC II. Doing away with the usual but dull combination of model-plus-brochure, Draughtzman's founders Alliot Cheng and Ziggy Koo focused efforts to create a stimulating virtual journey by means of slick audiovisual wizardry. Comprising the narrative journey is a multifaceted approach built around an inventive deployment of atmospheric lighting, multimedia projection and a dynamic use of space. In experiencing the 'show' visitors are seated on cubic light boxes while a video is played. Constrictive walls surround, rendering the room remarkably tiny. As the narrative pushes on various walls swish open one after the other to sequentially reveal glimpses of differing models and other aspects of IFC II. By alternately dissecting, recombining and concealing the area, the design firm has turned the modest 186 square metres of space into a highly malleable substance, inventively devised to help redefine the way show suites are presented.

Through the success of IFC II, the name Draughtzman became a sought after commodity by clients looking for better ways to sell their mega developments. Pigeonholed as space makers of captivating show suites, Draughtzman saw little harm in the classification. As trailblazers focused on what are essentially underdeveloped modes of communication, the distinction enabled the design firm to continually expand through experimentation. Now regarded as specialists for show suites, projects by the design firm include: the Tao Heung Museum, a highly informative space noted for smartly integrating projected images with physical objects; apm mall's show suite; the MegaBox mall show suite; the West Kowloon Cultural District Exhibition, whose use of transparent 'holographic' screens for projections produced impressive reactions; and Citywalk, a project which eventually transferred the firm's knowledge in branding to dictate the shopping complex's complete identity.



West Kowloon Cultural District Exhibition

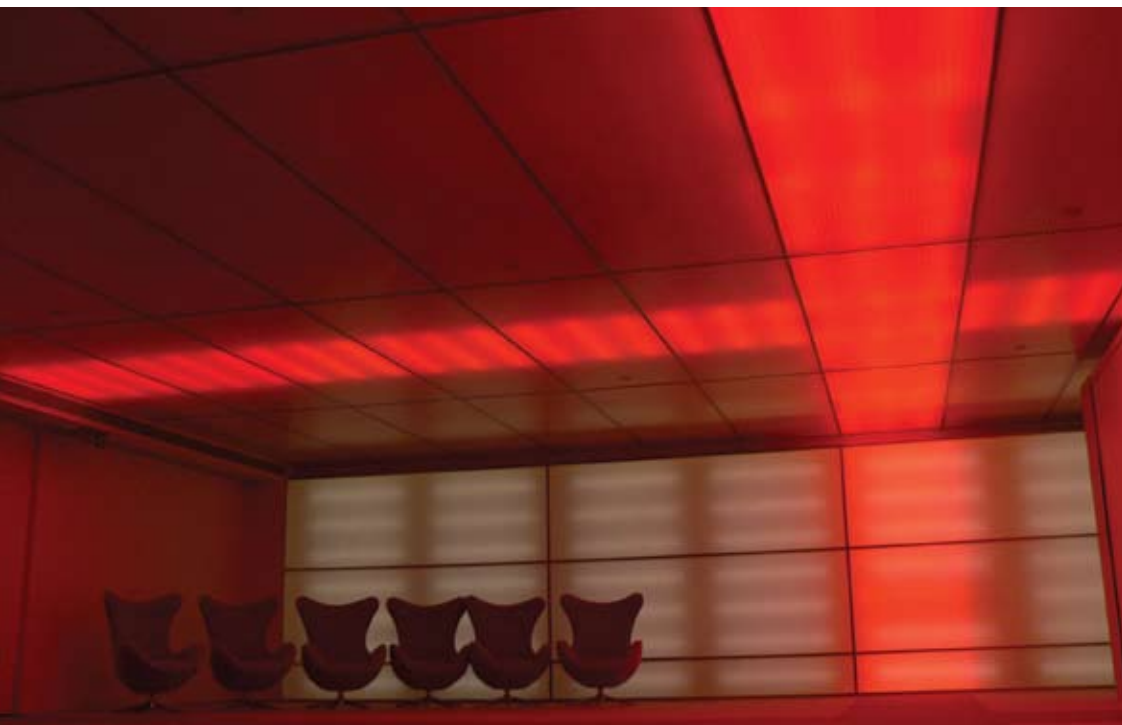


Citywalk
Show suite



IFC II

Show suite



MegaBox

Show suite



BENNY LAU

STAMP DESIGNS



Within the general scheme of things, organic gardening and design hold little apparent relation. However, for designer **Benny Lau** the correlations are real and rather pronounced. It is true that his work lacks ostensible references to soil care or compost management – though a poster for the Organic Festival Hong Kong cropped up in 2005. For Lau organic gardening is merely an extension of a favoured lifestyle based around simplicity and respect for nature. Profoundly influenced by this, Lau's work and personal life has over the years seen a gradual shift, as manifested in his self-induced decline of 'commercial' jobs and eventual relocation to Peng Chau (an isolated island far off from the city's epicentre).

In his design works, concerns remain focused on emotional expression. Holding a dislike to the impassive precision of contemporary design, Lau prefers the natural and expressive nature of hand illustrations. In 2005, the Hong Kong Post released a special series of stamps designed by Lau. Comprising 26 stamps, the alphabet-inspired set blends certain objects, some of western origin and some vernacular in nature, to adequately express the uniquely Hong Kong dynamic of east meets west. Representing one of three stamp collections by the designer, the work, deemed social in nature, holds significant relevance to Lau. Interestingly the chosen objects represented illustrate the city's vibrant marriage of old and new. Bamboo ladders and flashlights serve to reflect this with equal vigour.

Socks Heaven is a children's book fully illustrated by Lau. Making use of simplistic use of brush and paint, the colourful depictions tell the tale of a boy's fantastical journey into a world of socks.

The handcrafted Artex lamp and vase, and the so-called 'Wood Bookend' (which carries semblances of a dissected tree stump), divulge a creative inclination much rooted in the natural world; all natural materials were used — waxed cotton and ceramic for the Artex products and wood and iron for the bookend.





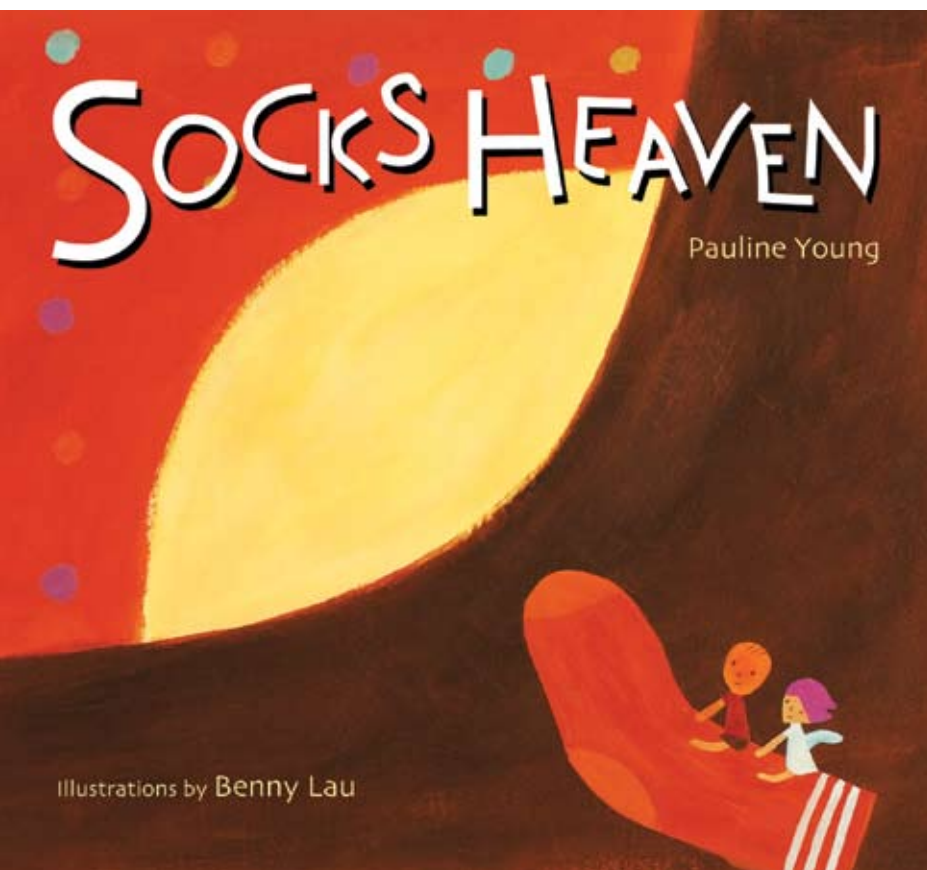
From left to right:

Artex Lamp

Socks Heaven

Organic Festival poster

Wood Bookend

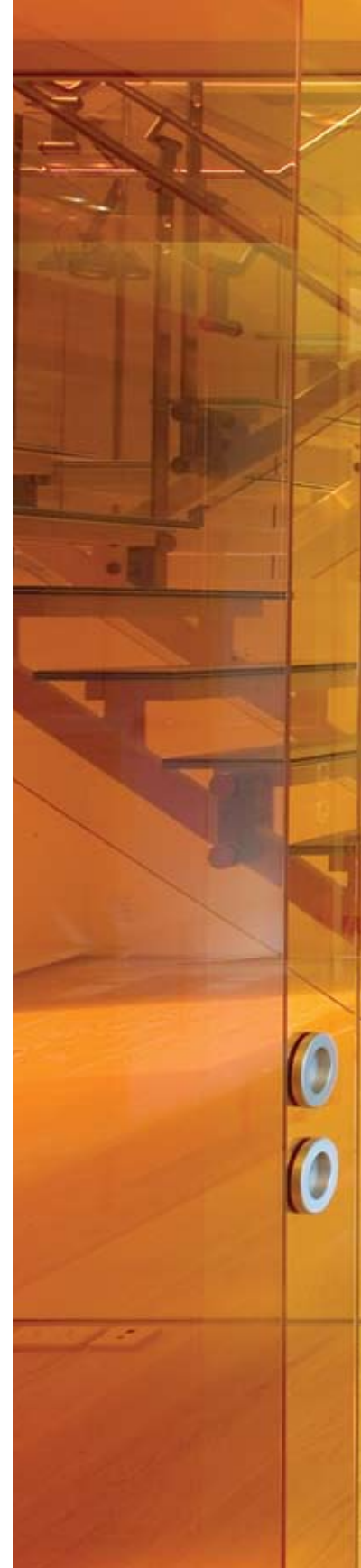


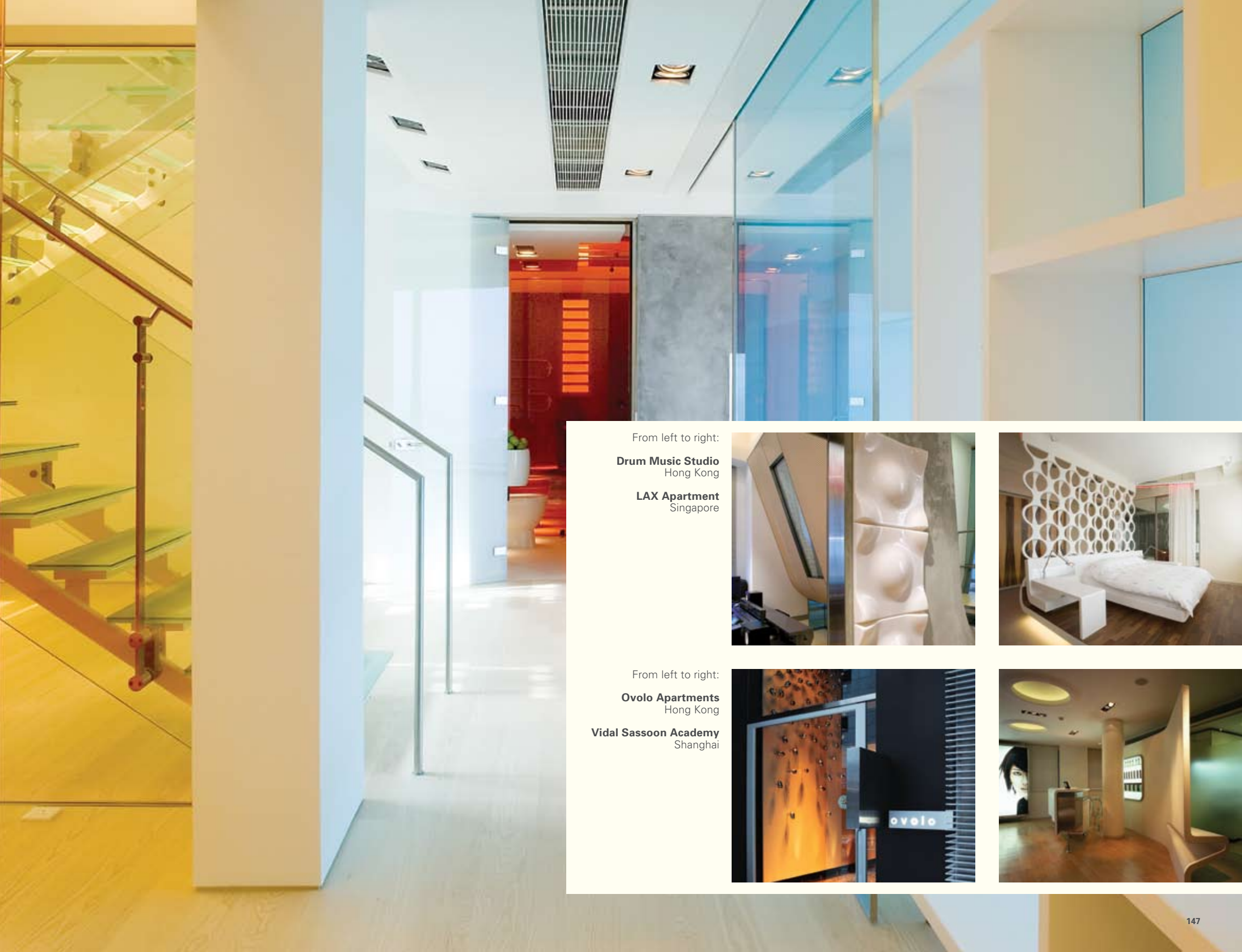
KPLUSK SUBLIMINAL APARTMENT

High above Hong Kong Island's Mount Kellet sits an apartment enwrapped in a dialogue between presence and space – of viewing one's self alone. This aerie, designed by KplusK associates, is not about style – there is no excess, no decoration. It is a project of playful tectonics, and a celebration of spatial variations. Rooms are not imposed with designated uses and are redefined by personal possessions. The inhabitants create new relationships as needed.

On top of an eight-story tower, this duplex apartment possesses expansive views over the exterior landscape. The joyful visual experience continues with the interior, where KplusK has put up a complex interplay of tinted glass partitions – walls here are no longer barriers nor separators. Seven or eight types of glass were used including different interlayers, translucencies, and colors to create extraordinary spatial depth and composite light quality. Each room is defined in glass combining a palette of materials from around the world; for example, eco veneers from Australia, black heart sassafras from Tasmania, slates and granites from China, limestone from Indonesia, and so on. The staircase, which is also glass, becomes a hanging sculpture – seemingly floating and liftable. The spatial extension is both vertical and horizontal, blurring the physical boundaries in multiple dimensions.

According to Johnny Kember, one of the two KplusK partners, "people become more vivid and subliminally engaged within the environment, essentially connected to it, as in a Dan Graham installation." Reading KplusK's rich portfolio, the Subliminal Apartment is not the only kind of experiment on their drawing board. In numerous other commercial and residential projects, the practise is now actively engaged in prototyping inconvenient forms and finishes – they have fully exploited their proximity to the low-cost material R & D afforded by China factories.





From left to right:

Drum Music Studio
Hong Kong

LAX Apartment
Singapore

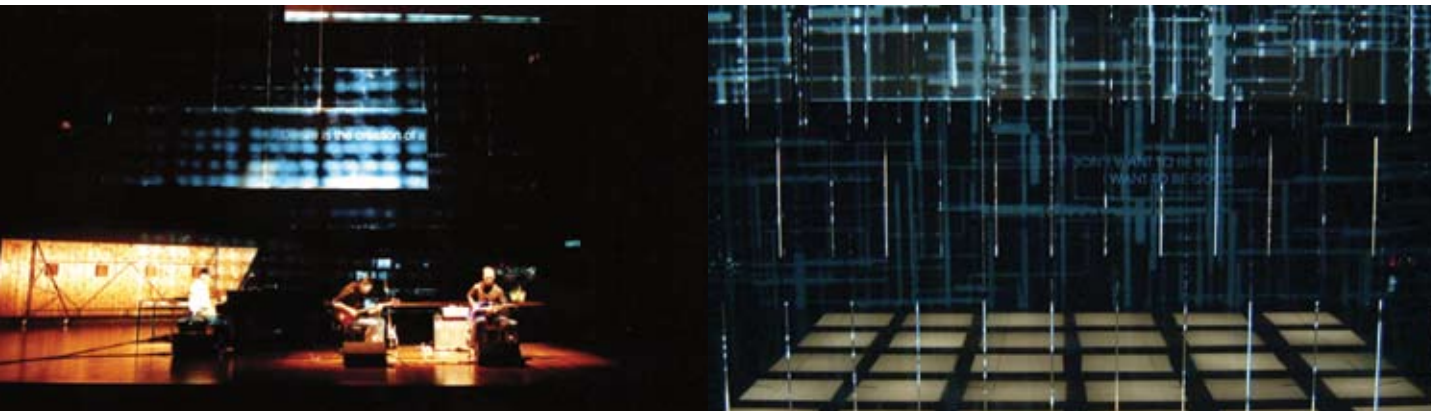


From left to right:

Ovolo Apartments
Hong Kong

Vidal Sassoon Academy
Shanghai





MATHIAS WOO

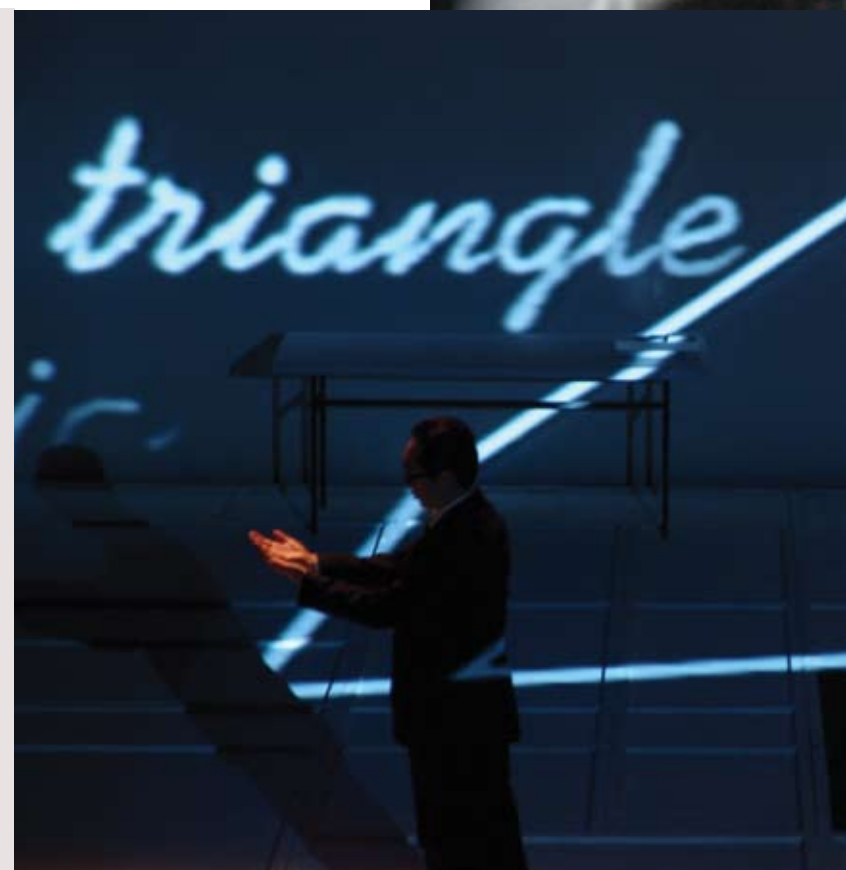
THEATRES OF MIES, CORBU AND KAHN

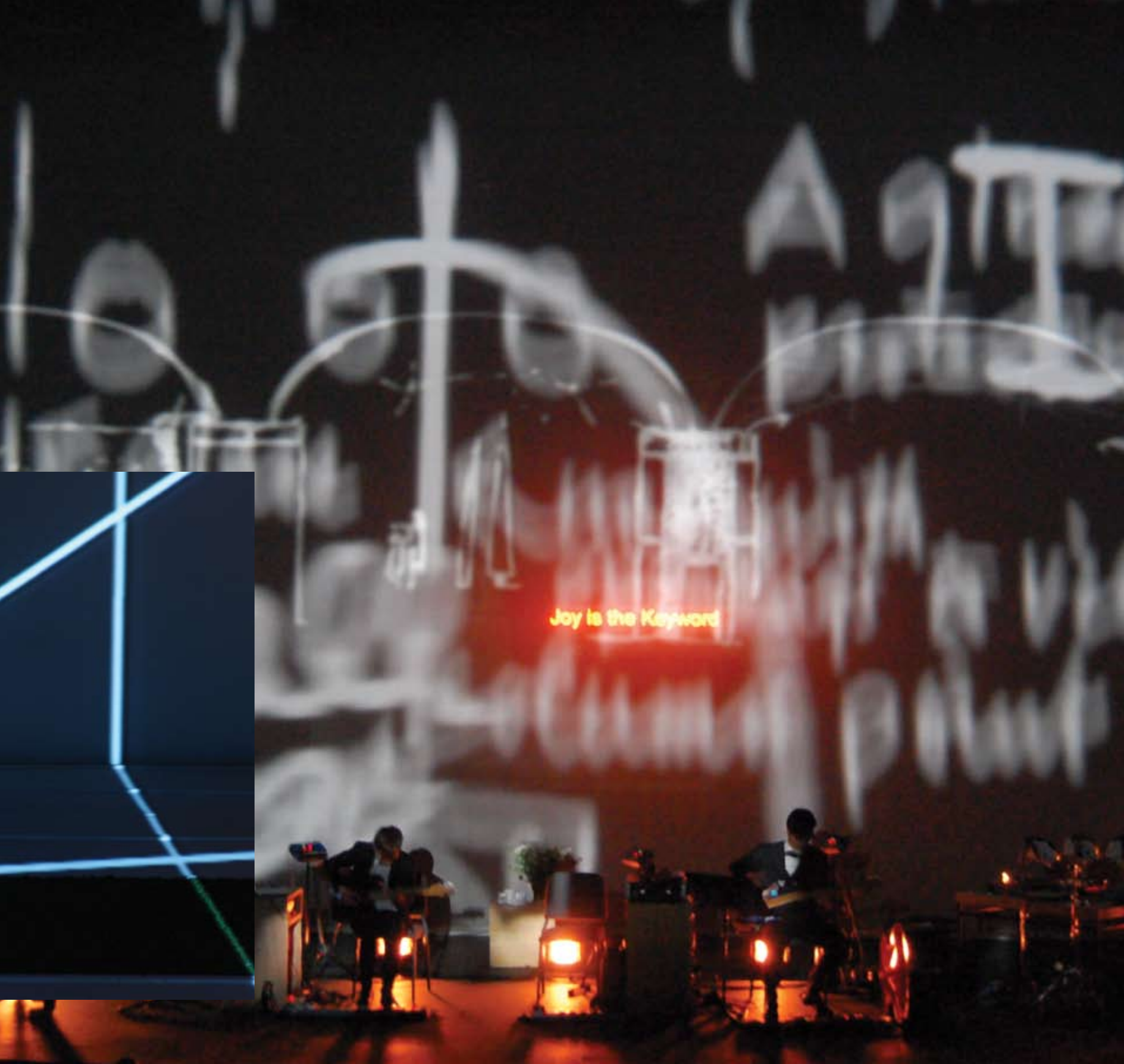
To **Mathias Woo**, multi-media stage design is essentially an experiment of media and materiality. Focusing on the emergence and development of image projection as a new material for space-making, his theatre projects strive to discover the nature, order, and limits of projection art. Compared to sunlight and artificial lighting, for instance, Mathias feels projection is evolutionary in embodying messages and is possibly interactive in content and composition.

Although trained as an architect at both the Architectural Association in London and the University of Hong Kong, Mathias developed a concern for the city and urban culture early on. He ran for the office of Urban Councillor in 1995 and, while losing by only 600 votes, he established himself as an individual of influence and inspiration – one who stands out from his peers in the routine functioning of design practises. He writes for newspapers and magazines on the arts, architecture, media and politics; and serves on civic committees advising on arts policies. He has chosen the field of performing arts as his personal contribution and intervention to the local culture. Currently the Creative Director of Zuni Icosahedron, a group he joined in 1989, Mathias is the first and one of the few from Hong Kong at the forefront of multi-media stage design.

Through his association with Zuni Icosahedron, Mathias has produced, directed and designed a prolific number of works. The Architectural Music Theatre Series, created after the modernist masters Louis I. Kahn, Le Corbusier, and Mies van de Rohe, were each inspired and developed differently. Each uses theatre space to explore different theories and concepts of architecture and can be read not only as truly multi-media but also as a kind of ambient or atmospheric design. “The Life and Times of Louis I. Kahn” started with a musical structure including the work of Mozart and jazz that allowed Mathias to explore the spirit of lightness and freedom in Kahn’s work. “Corbu” also began with music, specifically early modern experiments from the 20th C., and Mathias’ stage design was a response to Le Corbusier’s manifesto of harmonic proportion and modulation. “Looking for Mies” plays with techno music building in units, while Mathias’ concept of set construction portrays a parallel visual journey.

When asked if he would eventually return to the design of building or interior, and what would be his dream commission, Mathias replied – perhaps, building the grand theatre.







FREEMAN LAU

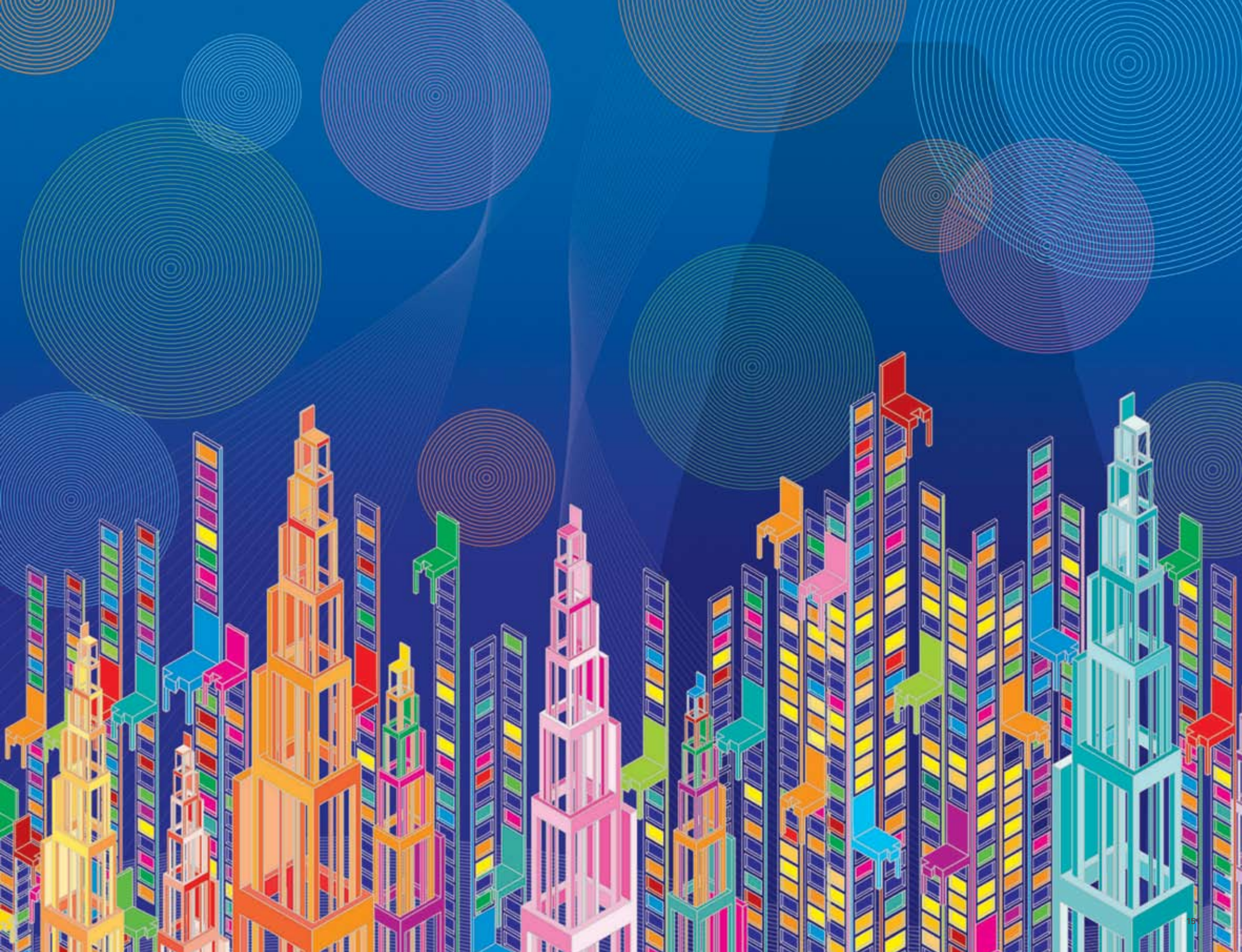
WATSON'S WATER BOTTLE

In giving the century-old brand of Watson's Distilled Water a facelift, which had been extensively overdue, **Freeman Lau's** primary concern was to shed the overly industrial image of the old bottle and turn it into something more fashionable, more current. Life, after all, is not only about satisfying basic needs but the eternal quest for that which is beautiful. Thus, Lau gives the bottle sensuous new curves that narrow at the 'waist' to afford a better grip, its indented grooves resulting in a dazzling play of refracted light. But the cleverest part of the bottle is its cap. The unusually large cap conforms to the contours of the bottle and functions as a handy cup, reminiscent of the trusty old thermos flask. To create a cool, icy feeling, the surface of the bottle is frosted imitating the effect of condensation. Top it all off with a vivid grass green and you have a cheerful, easy-going bottle which attracts both the young and young at heart.

Evidence of the bottle's triumph became apparent when, almost immediately upon release, numerous accolades and awards were bestowed, including Bottlewater Design Award in Paris. Likewise, in commercial terms, the design enabled Watson's Distilled Water to impressively register over 50 percent market share.

Freeman Lau, winner of over 300 design awards in overseas and local competitions, is a partner of influential Kan & Lau Design Consultants. Apart from a distinguished focus on furniture, notably chair designs, Lau is a celebrated poster, communications and visual identity designer for a diverse range of clients. Through his work, Lau has played a pivotal role in shaping the cultural identity of Hong Kong.







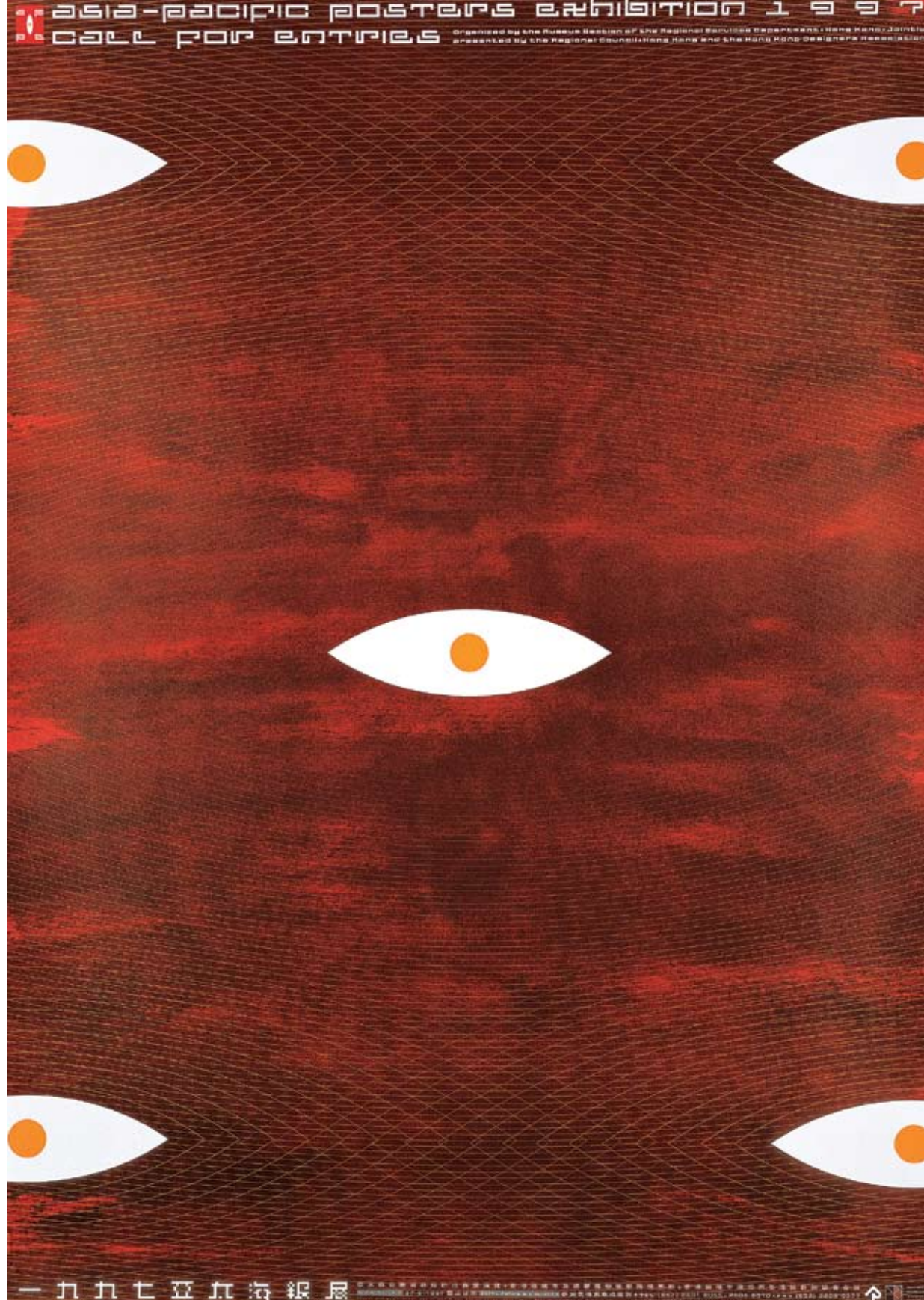
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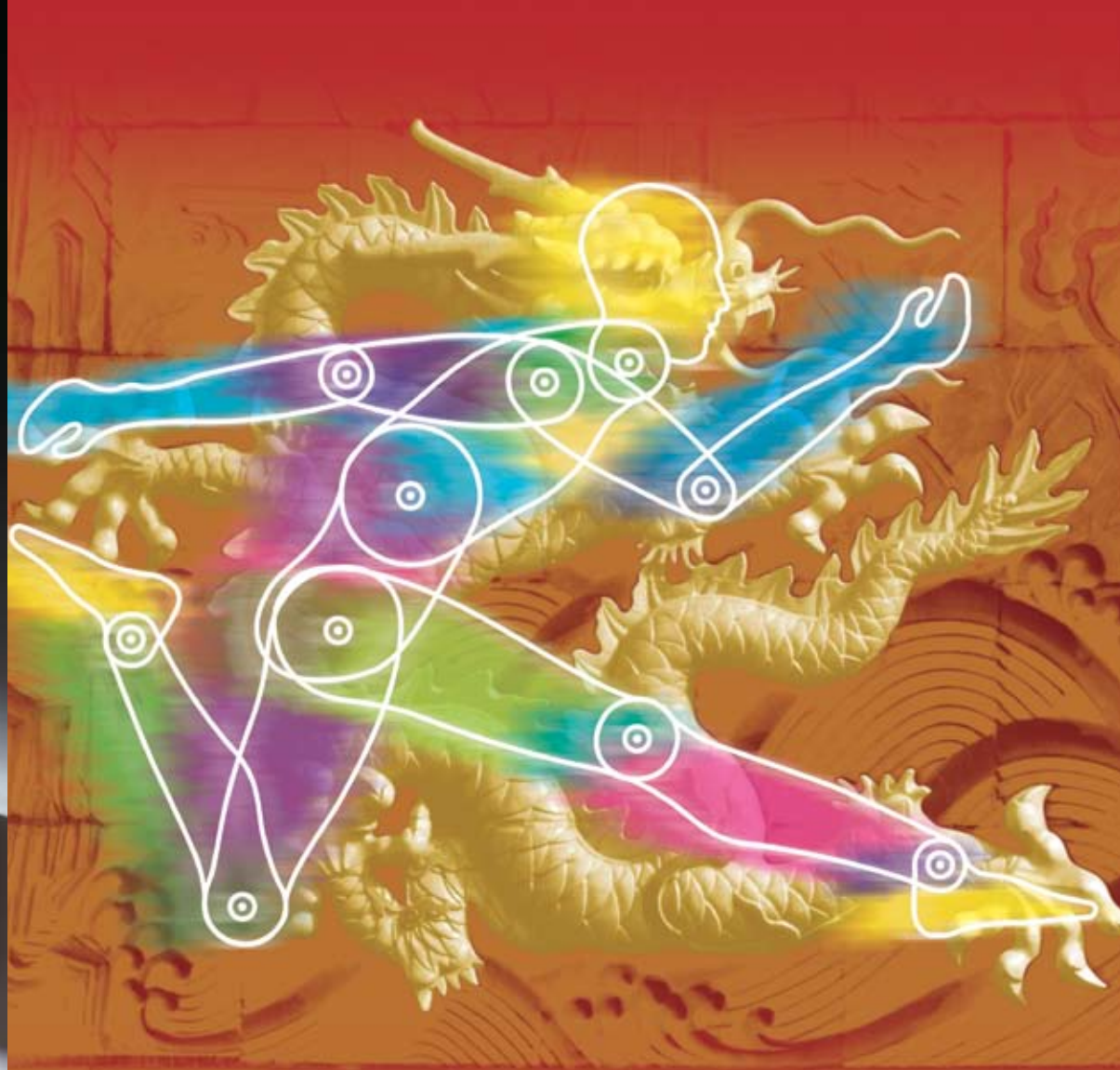
Chairplay ring
Life of Circle
– a Creation 9707 product

Poster for Asia-Pacific Posters

Dik-Dak

Poster for 2008 Beijing Olympics





新北京 新奥运
NEW BEIJING GREAT OLYMPICS



北京2008年奥运会申办委员会
BEIJING 2008 OLYMPIC GAMES BID COMMITTEE

WWW.BEIJING-OLYMPIC.ORG

EDWARD NG WU ZHI QIAO

Almost a month after the building of **Wu Zhi Qiao Bridge** it was submerged by a devastating flood. This happened according to plan. Two days later a phone call was made to Professor Edward Ng and his team from the Architecture Department of the Chinese University of Hong Kong. "The bridge is intact," announced a voice on the other end.

In 2005, during travels to study vernacular architecture in China's Gansu province, Ng encountered the tiny village of Maosi. Bisecting the village is the Tai Po River, a tributary of the Yangtze River. The only link for Maosi's village folk was a wickedly crude single-logged bridge, which stood above some 10 mud piers made of straw, rocks and earth. Depended upon by all, including over 300 children who use it to travel to school, the bridge severely hindered abilities to function, particularly during torrential rainy seasons.



In returning to Hong Kong, Ng amassed funds and volunteers to help design a new connection. They wanted the design to address restraints of construction in a remote and resource-scarce locale. The plan: build a bridge that can withstand floods of up to five metres, be easily constructed, repaired and maintained. Instead of resisting or overcoming nature's tribulations, the design accommodates it by being fully submersible. A study of the water revealed that a bridge 1.5 metre above the river bed would be useable 95 percent of the year. Importantly, the design required minimal external intervention. Mainly constructed of local village materials comprising rubble, galvanised gabions, steel decking, bamboo split and planking, and necessary bolts and nuts, the bridge affords easy construction.

A deliberate omission of structural foundation gives the bridge an innovative versatility. Gabions cages filled with rubble are employed as piers to support the bridge. During flooding, the planks simply dislodge and sink when pushed. Handles built onto the piers allow villagers to easily collect them for quick reconstruction of the 80 metre-long bridge.

Not far beyond the intrinsic joy of knowing that the village's children are finally attending studies with normality, the Wu Zhi Qiao Bridge is a poignant example of good design, where human ingenuity has been used for the betterment of life. Subsequently, a charity foundation was established by Professor Ng to administer and design similar bridges. Twenty more are currently in planning throughout deprived areas in China.







Frank O. Gehry

Founder, Gehry Partners

When I visited HK a couple years ago, I was blown away by the incredible energy of the city. The natural setting of the harbor and the concentration of all the skyscrapers on the hill have made HK one of the most spectacular cities in the world. But when I look around, I do not see any significant work of architecture that compliments HK's unique assets. All the buildings seem to have come out of the box of developer logic with little artistic or design aspiration. I hope that the people in HK would have the courage and vision to support it's own artistic talents to create a design culture that would bring justice to its natural beauty and to reinforce its status as a dynamic world city for the future generations.

Josephine Green

Senior Designer of Trends and Strategy, Philips



The business of design, to create value through aesthetics and experience and to transform through creativity and innovation, has become increasingly important to the market in recent years. This has resulted in a vibrancy and energy around the whole discipline of design and nowhere is this more evident than in Hong Kong. Each time I have visited the Hong Kong Design Week I have been struck by the growing strength and creativity of its design profession and how Hong Kong is nurturing and advancing a sophisticated culture of design.



Jan Stael von Holstein

Co-founder, The Network with a Silver Lining

The influence and example set by Hong Kong is inspirational. It is the place for the future of design in Asia. If Hong Kong can channel all the resources available and create solutions for the challenges ahead, and I believe they can, then dreams and visions are sure to become a reality. What an exciting place to be!



Larry Keeley

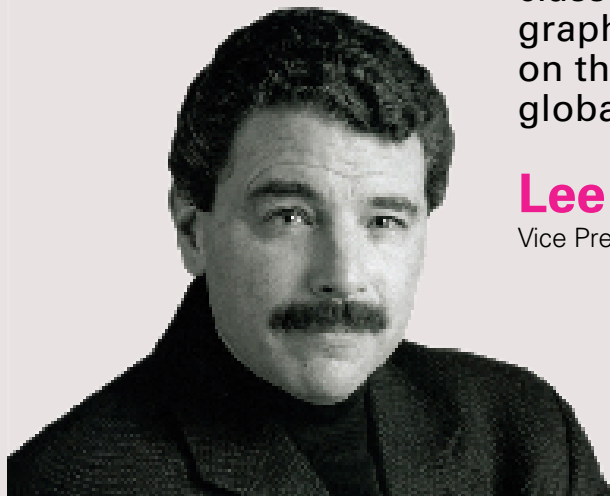
President, Doblin Inc.

Why are cities so important? Because they amplify opportunity for people to find the future first, to build a better life.

If my kids were still young, I'd move them to Hong Kong. They would have a ringside seat to see the future of the world being built, steadily, day after day.

Hong Kong has demonstrated a significant appreciation for the value design and innovation can provide to business.

They have invested heavily in design education and we see many excellent examples of Hong Kong's world-class design in architecture, exhibits, graphics and products, they are well on their way to being recognised as a global design leader.



Lee Green

Vice President of IBM Brand and Values Experience, IBM

杯安士新廣記果汁 巨即榨

甘菊苦瓜	蘋果汁	青瓜汁	玫瑰梨汁	富有椰汁	芥瓜汁	波羅芥瓜	奇果芒果	蜜瓜奇果	玫瑰梨木瓜	香蕉芒果	芥瓜芒果	波羅香蕉
6	6	5	6	5	8	6	6	6	6	6	6	6
鮮木瓜汁	蜜瓜汁	哈密瓜汁	西瓜汁	雪梨汁	奇果汁 <small>巨型16安士</small>	火龍果汁	番茄汁	香蕉汁	布麻汁 <small>巨型16安士</small>	波羅汁	水蜜柚汁 <small>巨型16安士</small>	桃
4	4	4	5	5	5	4	3	2	4	4	5	杯杯即榨

檸檬木瓜	檸檬提子	玫瑰梨檸檬	洋桃雪梨	甘菊西瓜	芒果橙汁	洋桃汁	西柚汁	石榴汁	西芹汁
養顏 巨型16安士	清甜	解渴 巨型16安士	洋潤 喉痛	明目		10	8	8	8
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清內飲 好介紹 巨型16安士 汁

DESIGN ENTREPRENEURS



MICHAEL LAU
**CRAZYSMILES
CO.**

A graduate of the Design First Institute, **Michael Lau** has worked as a painter, window display designer, advertising designer, album cover artist and comic strip creator. Consolidating his creative energies, Lau became a toy figure designer with the introduction of Gardener in 1999. Although the toy markets of Japan and the United States are both diverse and mature, Lau's distinctive collection of 99 12-inch figures were able to capture the hearts of even the most jaded of toy lovers. Multinationals the likes of Sony and Nike were intrigued (demonstrated through a number of product crossovers). The series makes up a microcosm of contemporary street culture.

Since childhood, Lau has been a fan of rubber action figure G.I. Joe (an American classic), with its changeable costumes and poses. It became a creative departure-point when he started making figures himself. The figures sport the oversized garb that commonly adorns icons such as skateboarders, snowboarders and graffiti artists. With skateboard in hand, the figures' tattoos, chains and defiant expressions speak loudly of the rebelliousness of youth. Instantly recognisable, the clothing and accessories worn reflect real-world brands. DC, Alphanumeric, Burton snowboards, Bathing Ape, Saru and a whole list of others, further endears the creations with fans. With the keen eye of an observer, the **Crazysmiles** founder has portrayed the lifestyle and attitudes with a slightly exaggerated style. The figures are at once fashion toys and interpreters of the global phenomenon known as 'Hip Hop street culture.'

Following the success of Gardener, Lau established CrazySmiles Co. in 2000 to concentrate on business opportunities. Apart from Gardener, CrazySmiles is renowned for producing an array of figures, distinctive T-shirts and a number of eye-catching crossover products. The company and its creations have been recognised as instrumental in encouraging Hong Kong's toy industry to make the switch from OEM (Original Equipment Manufacturing) to ODM (Original Design Manufacturing). Although he has a considerable fan base, Lau's products are limited by nature. Most of the items, from the initial sketching to the finished article, are personally attended to by Lau (bar the stitching and manufacturing).







DOUGLAS YOUNG
G.O.D.

G.O.D. (Goods of Desire) captures everyone's desire to improve their life. With three sizeable outlets catering to the style-conscious denizens of Hong Kong, the stores sell a plethora of furniture and lifestyle items. Most of the items are created in-house by a team of designers led by co-founder Douglas Young, who happens to be the public face of G.O.D.



The G.O.D. enterprise began when Young returned to Hong Kong after a prolonged absence due to studies in England. With memories of Hong Kong diminished by time, Young's homecoming became a form of discovery akin to that of a tourist. The facades of tightly packed Yaumatei apartment buildings, the visual distinctiveness of Hong Kong classified ads, or the iron mailboxes from old tenements, impressed Young not just of their local worth, but also for their potential as business opportunities. Young and co-founder Benjamin Lau recognised the viability of exploiting the Hong Kong identity and its commercialisation for the world at large.

The success behind G.O.D. is very much a by-product of the founders' desire to create functionally smart and aesthetically pleasing lifestyle items that incorporate a touch of Hong Kong – simultaneously focusing on the city's contemporary reality in order to move beyond the stereotypical clichés of Suzie Wong and Charlie Chan. The act of planting the motifs of Hong Kong onto furnishings, T-shirts and tote bags creates discordant but novel creations. The resultant intrigue borne out of unfamiliarity also comes to symbolise the particular Hong Kong characteristic of harmony-in-conflict. Such displacement of traditions constitutes modern design with an Asian character. It is what places G.O.D. in a class of its own, making it highly popular not just in Hong Kong and Asia but among Westerners with a penchant for the Oriental modern style. Today, G.O.D. is feverishly expanding its business and influence outside of its home territory. G.O.D.'s products can be purchased at department stores throughout Europe, with selection ever-increasing.







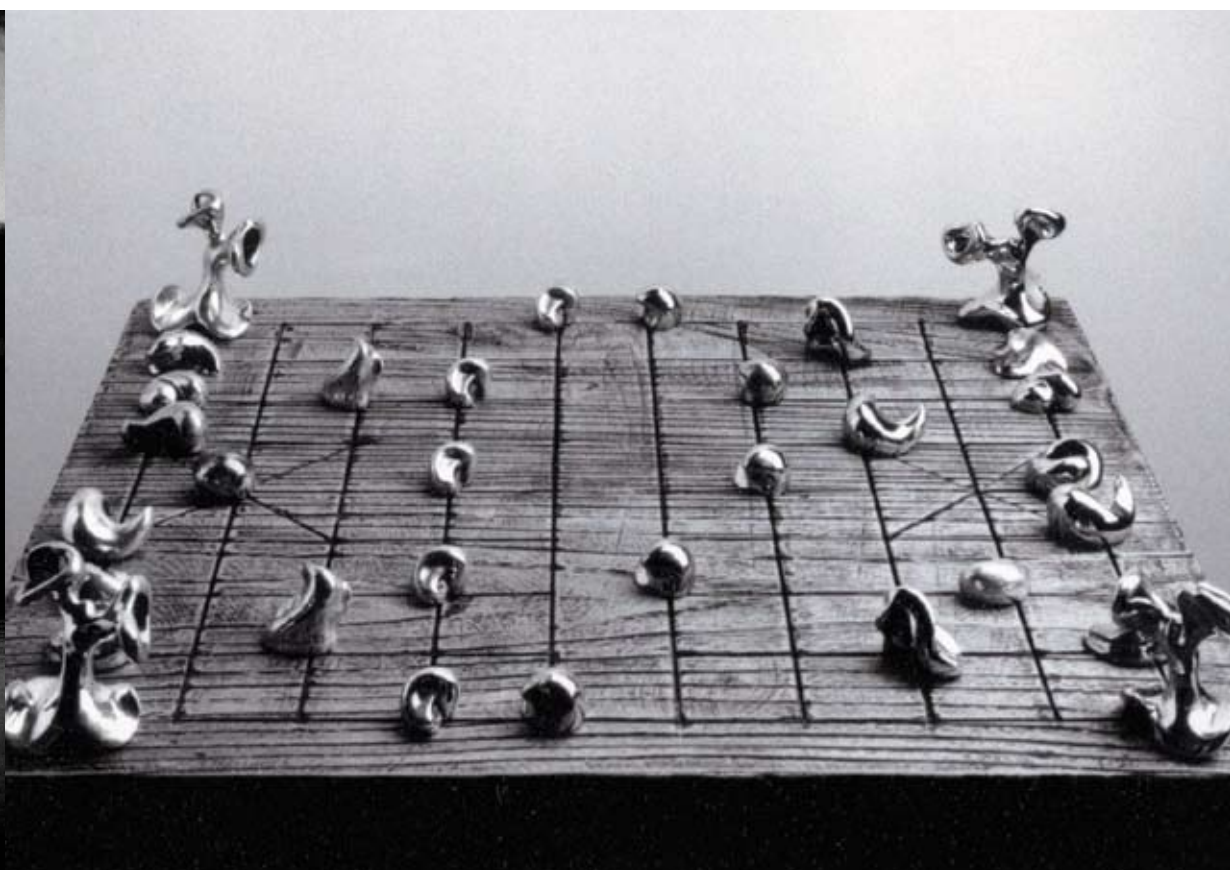
DICKSON YEWN **LIFE OF CIRCLE**

When **Dickson Yewn** departed to study overseas in his teens, he was effectively embarking on a journey to discover all things to do with the arts. This so-called voyage saw Yewn travel from Vancouver and Ottawa in Canada, to Paris, New York and many other points in between where he honed his talents in photography, moviemaking and jewellery design. During those formative years, Yewn tasted success relatively early. Prior to his Hong Kong return, Yewn already had his photographic works published as a book. Not bad for someone yet to begin a professional career.

After dabbling in Hong Kong's movie industry, Yewn returned to a lesson learned from a highly successful jewellery exhibition: women enjoy spending money on his creations. From this, Yewn established **Life of Circle** in 2000, a jewellery brand focused (through its designs) with the evocation of all things and non-things as expressed through yin and yang and the five elements (earth, metal, fire, water and wood) – the basis of Chinese natural philosophy. *Life of Circle* is noted for its bold combinations of Chinese motifs in silver. Double happiness (the Chinese character symbolic of matrimonial union) silver pieces have been a longstanding bestseller. Beyond the domain of silver, Yewn emerged (the brand existed informally since 1995 when Yewn started custom creating jewelry) as a compliment to *Life of Circle*. Yewn the brand, retains the motivation of *Life of Circle*, however its fundamental difference being a solid concentration on fine jewellery. Chinese motifs are given opulent expression in gold and bountiful precious gems. Yewn employs a special method of gem setting in which diamonds are set meticulously by hand to form a fine mesh like chain-mail, resulting in a pliable and changeable structure.

Perhaps telling of Yewn's own integrity and devotion to the creative process, every piece sold has been personally designed by the business owner/designer. Equally, most of the decorative elements, from the distinctive furnishings and interiors to the display cabinets, have Yewn's creative imprint all over. A seal of approval was given in 2005, when Forbes magazine declared the business amongst the top 25 shops in the world.







ED NG / THOMAS MA
OVO

OVO brand launched when its first shop emerged in 2000 to evangelise its preferred virtues of simplicity, Eastern wisdom and sleek original designs. However, over 15 years ago, the foundations of OVO were already being set, when founders **Ed Ng** and **Thomas Ma** established AB Concept, an interior design firm. The firm quickly gained recognition for an aptitude in imprinting deeply original personalities on interiors, particularly high-end residences. Through each completed project, the firm's reputation grew exponentially stronger, with numerous people inquiring about various original furnishings which had been intended as solutions to specific needs. As more and more people offered words of entrepreneurial encouragement, Ng and Ma finally gathered courage to start their own furniture business.



Today, OVO sells all of its diverse creations in a 10,000 square-foot showroom. The OVO team (headed by Ed Ng), who proudly works to create unique narratives for each and every piece, designs most of the lifestyle-conscious items. Fully sympathetic to the complexities and variables of living in Hong Kong, whilst bearing witness to the brand's heritage, OVO offers every product with a plethora of options and customisation. Sofas can be tailor-sized along with just the right shade of grey to meet most needs. Similarly, OVO invests great effort to sustain quality in its services. Each element, from layout and placement of items to staff training is deliberately planned to ensure the best possible experience. The enthusiastic staff is knowledgeable, capable of understanding the needs of different clients and giving advice on a whole range of issues, from style and aesthetics to practical matters such as taking care of the pieces.

Returning to OVO's roots, the idea of customer interaction remains a critical part of the business and its growth. Frequent positive reaction to OVO's in-store floral arrangements, convinced the owners to expand the brand further, manifested in OVO Garden. As implied, Garden is a floristry that blends OVO's unique lifestyle characteristics with ever-popular and ever-essential greenery.







DENNIS CHAN QEELIN

After a successful 25-year career as consultant and product developer, why has this talented design entrepreneur turned his attention from colourful, self-branded kitchen products to limited edition, diamond-encrusted jewellery coveted by the rich and famous? Dennis Chan explains it as a natural development of interests reflecting his age and maturity. Reaching a plateau with lifestyle products and needing new stimulation, he nurtured the idea of creating branded watches and jewellery for many years, but nothing happened until 1997 – when he began to feel Chinese.

“Before 1997, I had been to the North Pole, but I’d never been to Beijing,” Chan said. Exploring his roots tracing China’s famous Silk Road, he encountered the incredible murals and sculptures of the Dunhuang Caves. The experience, like stumbling upon “a huge treasure in our backyard,” became the inspirational force behind **Qeelin** – a project that took almost ten years to realise.

Chan also travelled frequently to Europe; he loved Paris’ Place Vendome with its elegant boutiques and famous brands – but none from China. This fueled his desire to create a Chinese luxury brand capable of competing with the best in the world using the country’s heritage and cultural influence but presented in a contemporary way.

To build this luxury brand required controlling every aspect from concept to packaging to retail experience and customer satisfaction. He had to create not only product, but a history and a presence – building the brand through an image of excellence.

The name “Qeelin” combines “Qi” and “lin” the Chinese characters for male and female, and “qilin” is a mythical creature symbolising balance and harmony. Chan’s first collection, Wulu, was inspired by a Chinese gourd used in ancient times to ward off evil spirits and bring good luck. It became an overnight success when actress Maggie Cheung wore one to the 2004 Cannes Film Festival and won the Palme d’Or award.

Since then the brand has expanded to include three more collections: Tien Di – symbolising everlasting love; Bo Bo the panda – the incarnation of peace; and most recently, Coeur de Lotus – celebrating new beginnings. The latest collection was launched at the opening of Qeelin’s new Palais Royale boutique in Paris where Chan’s Chinese luxury brand is surrounded by classic neighbours such as Tiffany, Lalique, Bulgari, Versace, and Chopard among others. “Understand the industry and know your market,” Chan stresses. “Location, position, presentation, benchmarking – these are all important to the design.”



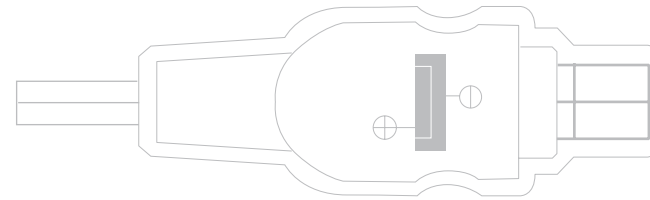




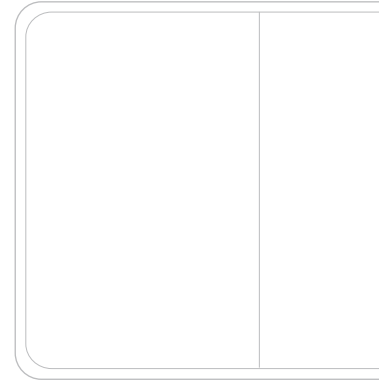
GABRIEL TONG
TOTEX

Gabriel Tong is an industrial designer turned manufacturer who has pioneered the after-sales market for re-chargeable batteries. His current company, founded in 1985, is based in Hong Kong, the Pearl River Delta, and Los Angeles, USA. His vision is to be the worldwide leader in the re-chargeable battery field providing one-stop power solutions to OEM/ODM and private label customers in the after-market sector.

What sets **TOTEX** apart is product quality and innovation. The company employs a small number of young designers in Hong Kong and relies on Gabriel himself and a small team of engineers who wear many hats for development capability. The emphasis is on flexibility and adaptability. Another differentiation from Hong Kong companies is scale – they are quite small with 150 people in Hong Kong, several hundred in China, and 250 in LA. The typical production model is completely inverted in that all design takes place in Hong Kong with R&D and manufacturing occurring in the US.

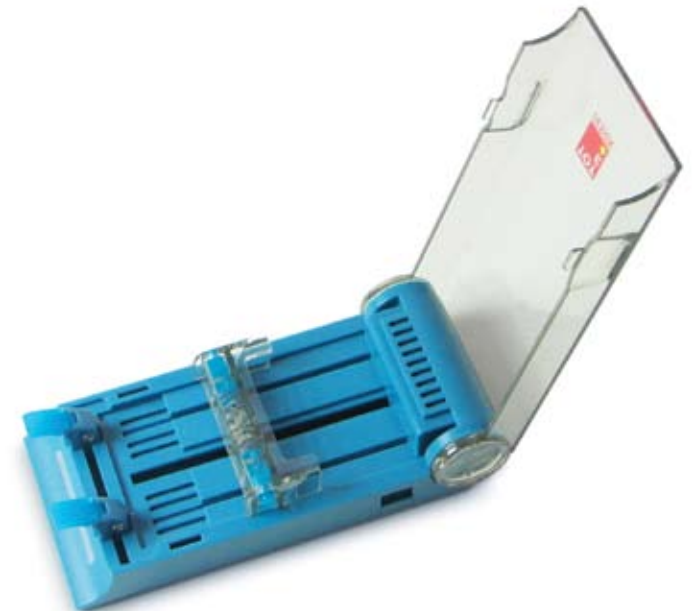


Terminals (AC/DC Adaptor jack)



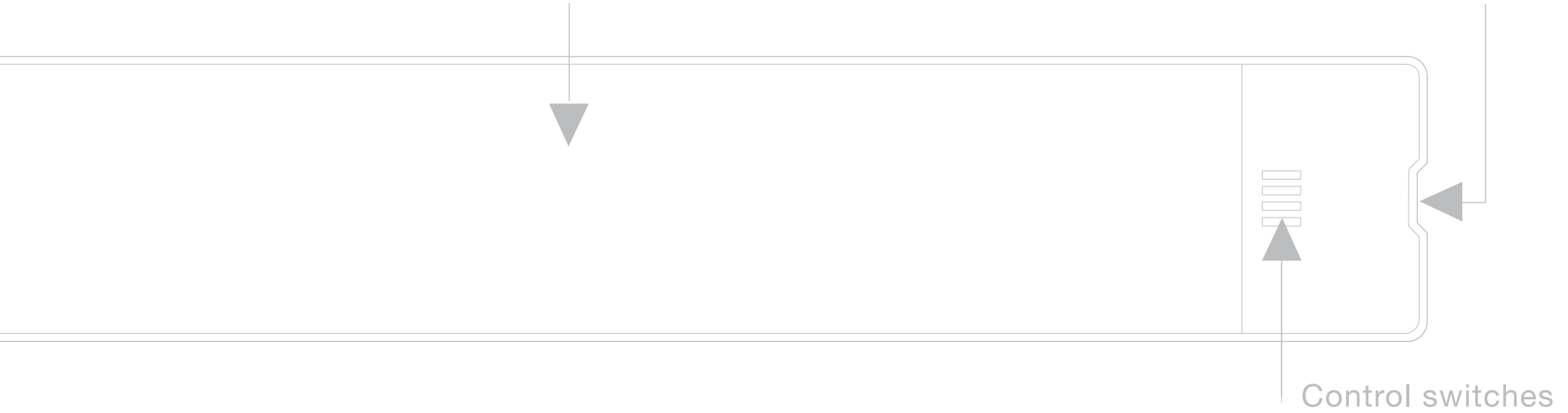
TOTEX also targets a higher niche market. “OEM is hard if you do a ‘me, too’ product,” according to Tong. “But if the product is innovative, it’s a different story. You have a choice, you can sell to everybody or sell a smaller quantity at a high margin. “Their distribution is both B2B and B2C, but brand is not as important as product qualities; substance is greater than form. As described by industry publications, TOTEX has proven expertise in high-performance design, cost-effective manufacturing and quick turn-round delivery that is unsurpassed.

Despite the success of his “Designed in Hong Kong, Made in the USA” approach, Tong is concerned about the future: “Regarding innovation, the difficulty is people. In Hong Kong,” Tong says, “I find young people are getting less and less capable, both in educational and practical terms. Even in language. That reflects the thinking capability. Life’s been too easy in Hong Kong.”



Display area

Memory Card slot





KAI-YIN LO

YIN EXPRESSIONS

Kai-Yin Lo's dynamic career began with pioneering jewellery and accessory design and, over almost 30 years, expanded into a broader passion of cultural exploration. In describing her as designer, author, collector, cultural consultant, promoter, and visiting professor, *The Wall Street Journal* commented, "In recent years, Ms. Lo has been something of a renaissance woman..." She has no formal design training, instead is a historian by way of Cambridge and London Universities, owing everything, she says, to a profound awareness of her heritage, which enabled her to re-interpret her cultural background. Regarded as an expert in several fields of Chinese art and culture, Kai-Yin stubbornly refers to herself as a "lay" scholar, preferring the academic freedom of cross-thinking and looking for unlikely connections: she believes "it opens one's expansiveness in projection and vision."

In the competitive world of fashion, Kai-Yin Lo is recognised for creating a new direction in jewellery design, bridging precious and fashion or costume jewellery through the use of antique and modern semi-precious stones. But it was more than this. Using her history skills to identify a social niche, she reshaped the role of jewellery, making it an integral part of the busy, professional woman's everyday life. Inspired by ancient Chinese artefacts and details, she created a bold, contemporary look that suited western lifestyle. She also applied the Taoist principle of "unequal equilibrium," achieving balance not by symmetry but by volume and colour accent. Her first collection of 32 pieces was bought in its entirety in 1979 by Cartier in New York, becoming her trademark design. In the early 1980s, a new line set in 18-karat vermeil made her a leader in this field and opened new markets.

By the 1990s, Kai-Yin Lo was providing collections for a worldwide market of premiere retailers including Bergdorf Goodman, Neiman Marcus and Sak's Fifth Avenue in the US, Wako and Mitsokoshi in Japan, Harrods in the UK, and other leading stores. But in her words, "an entrepreneur designer can only do two things – design or concept forming; and go out and smile and promote." The pressures of the latter meant that eventually she needed to scale back. In 2000, she decided to allow more time for things she enjoyed that enhanced her own persona. By this time she had written two books, started collecting Chinese furniture and Song Dynasty white porcelain, and become involved with promoting modern Chinese painting.



Kai-Yin now exhibits her designs in very limited outlets such as once a year at the Asia Society in New York and select museum shops. New York's Asia Society has named an annual lecture series after her, a venue that she uses not merely to discuss art history but to introduce varied Asian talents to US audiences. Kai-Yin is also Visiting Professor at the Academy of Arts and Design, Tsinghua University, Beijing, and an advocate and consultant on the interaction between design, culture, heritage and business. She is a frequent speaker at international forums.

In 2005, Kai-Yin was honored by the Kennedy Centre in Washington, DC as one of three jewellers for their "influence, style and excellence" in the ground-breaking exhibition "The New China Chic" that showed the best of Chinese Fashion. In July 2007, BBC World Television featured a 30-minute profile of her as designer and cultural ambassador.





Bo Linnemann

Director, Kontrapunkt

Looking at Hong Kong from a designer's perspective, I can't help but think about the enormous potential this unique place has got: small geographical area, limited population, long history, East meets West, skilled people, unique mixed culture, international scope and substantial economic power. If the world has got a place that can stand out for creating big thoughts and ideas – and make them real – this is the place.

Jeanna Kimbré

Senior Industrial Designer, Sony Ericsson

Hong Kong is exciting, alive and full of creative force.

As a designer it "Demands you to create!"





Hong Kong is now a great window to the world of the trends and styles of Asia, making it one of the best cities to promote a creative, dynamic and worldwide recognised design community. If “ugliness doesn’t sell well,” Hong Kong has become one of the few place, in the world, where the issue can be solved.

Stéphane Martin

President, Musée du Quai Branly



Hong Kong is the bridge between East and West, the most important cog. Here is a totally international spirit. As a designer this is a vibrant happening centre not to be missed. Only Hong Kong could create at this level – a truly uplifting experience to mix with the best of the East in all design fields and education.

Zandra Rhodes

Managing Director, Zandra Rhodes Enterprises



天津 2.6

天津 2.6

天津 2.6



BRANDS AND SYSTEMS

apm

Millenium City is the largest shopping and commercial complex in Hong Kong located in Kwun Tong, an industrial area of East Kowloon. The developer, Sun Hung Kai Properties, had a vision to incorporate a special shopping mall in this landmark structure but critics said the area was too far removed from the city centre and would never sustain it. However, Kwun Tong has a million residents and hosts 300,000 daily workers, and research identified a strong youth market with a desire and need for a new and exciting place to shop, eat and interact.

The research targeted a 19-39 year-old audience looking for an “omni-lifestyle magazine” concept. With this in mind, the developer assembled a marketing team of young professionals to work on every aspect of the project. Their brief was to design a stage for both retailers and customers that would offer a high level of energy and creativity. Everything about the project was designed to appeal to youth, or the young at heart. Even the lower case name “apm” was created to resonate with the SMS generation.

Customer research showed that people wanted to play more and sleep less. Natural light is factored in during the day helped by the overhead glass ceiling and artificial lighting late into the night. The name itself, **apm**, is a combination of am and pm, or day and night, reflecting the innovative late night shopping and “omni-lifestyle magazine” concept of the mall’s target audience. Retailers stay open until midnight, restaurants to 2 am, and entertainment spots till dawn.

The mall is in a perfect location anchored by a main road, a major commercial building, the MTR and other public transport. Contrary to the usual practice of trying to retain visitors once they enter a retail area, access and egress to apm is simple and easy, encouraging people to drop in frequently.

Building on the “omni-lifestyle magazine” theme, apm boasts massive open spaces that host a wide range of arts, fashion, sports and other lifestyle events. The management keep a calendar of events and promotions and invite individuals and organisations who have creative ideas or suggestions to share them with the mall’s customer base. As a result, apm has become a popular location for design exhibitions, celebrity sightings and youth-focused promotions.

Since its opening in March 2005, apm has had more than 80 million people pass through its doors. It has 170 shops and restaurants occupying 630,000 square feet.





CITY'SUPER

A self-proclaimed “Mega Lifestyle Speciality Store” offering one-stop shopping to busy urban professionals, City'Super aims to fulfill its customers daily needs while enhancing their quality of life. From its founding in 1996, its clear business strategy and unwavering standards of excellence have allowed it to evolve gradually with a loyal customer base. Three core components – food market, cooked deli food court, and lifestyle products division – are sustained by quality products, friendly customer service and great shopping environments. They do not compete on price.

The culture of the company is crucial to the brand. The originators, two dozen “breakaways” from a management take-over at Hong Kong-based Seibu, set out to create a new concept store. Recognising the growing interest in speciality food items and with wide experience in international food sourcing, they turned their dream into reality and a first in Hong Kong. Eleven years later, this founding “family” is still in place, providing vision to more than 1,000 employees.

Service is another vital brand component. Orientation programs for new employees are followed by regular training sessions from languages to safety; cross-over activities are encouraged, and testing and trying products is seen as a way of learning; buying and marketing teams interact with store personnel; and management, from the managing director down, listens to staff. They believe a happy environment builds repeat customers.

As a young company they wanted a friendly, warm environment for the customer. They sought help from Alan Chan to create a corporate identity and guidelines that drove the implementation. The visual elements – the logo, signage, store design, uniforms, even the lighting and music in the locations – are an expression of the underlying values.

City'Super's marketing dollars are focused on promotional programmes – usually two a month – highlighting countries or food specialities epitomised by the best and most unique items. With an average 40,000 SKUs, the stores see about 10% monthly adjustment – or almost 1,000 new products on the shelves weekly. Sophisticated store card technology enables them to know, target and support customers better. In 2004, they opened the Culture Club, a kitchen studio featuring cooking classes, demonstrations and tastings as a way of educating customers to use their products. The marketing, however, never stands still, but follows lifestyle trends to continuously strengthen the brand and the culture.

City



'super



FAIRWOOD

The Fairwood story is an example of design used strategically to turn a company around and breathe new life into it. It uses research to understand the audience and frame the design process as a business discipline. The company leadership understood the importance of communication for both customers and staff. And they were prepared to invest time and money to ensure appropriate results.

In Chinese, “Fairwood” means Big Happiness. But in the early 2000s, this brand’s name was fast becoming a misnomer. Hit by the sluggish economy, high unemployment rate and the outbreak of SARS, the food and beverage business in Hong Kong was very depressed. Fairwood’s sales and market share declined and staff morale was low.

The company, under the watchful eye of its Chairman, Dennis Lo, seized the opportunity to conduct 12 months of research to evaluate customers’ perceptions of its brand. The research found many inconsistencies in the quality of food, restaurants and staff services and the equity of the original logo, “the happy-face clown,” had declined. Dennis Lo knew change had to start from within the company and worked to build consensus among the staff in order to sell the corporate-wide rebranding campaign. The goal was to target not only the visual image of logo and store concept, but the high quality of food and service as well as the cleanliness and comfort of the restaurant outlets.

Major strategies rolled out over an 18 month period including closing selected restaurants and opening new ones in locations more popular with young professionals. As part of the rebranding, Fairwood introduced a store-wide non-smoking policy, the first Chinese fast-food operator to do so, and they were also the first chain in Hong Kong to introduce fresh brewed coffee in all stores. From the in-store music to the style and quality of the items on the menu – everything was redesigned. Fairwood also adopted QSCI (Quality Services Cleanliness Index) to standardise the services provided by its staff.

The impact of the rebranding campaign was immediate. Staff morale improved, new customers flooded in, market share more than doubled in three years, and the company’s share price rose from \$1.77 in 2004 to \$8.30 in 2006 (Nov). The program rejuvenated Fairwood, rebuilt public awareness and today Fairwood is a dynamic brand, bringing patrons better food in an improved environment.

Fairwood Holdings Limited is a household name in Hong Kong established in 1972. The fast-food chain offers a range of good-quality Chinese and western dishes in a modern, comfortable environment. Dennis Lo, the Chairman, is a graduate of the New York Parsons School of Design.





GIORDANO LADIES

Employing over 11,000 staff with about 1,700 shops operating in 30 territories worldwide, Giordano is one of Asia's biggest retailers selling affordable apparel. Since 1981, the focus has been to provide casual ready-to-wear items for customers of all ages and genders.

In 1998, cautiously moving against market tendencies (most firms were still reeling from the effects of 1997's Asian financial crisis), Chairman Peter Lau looked to diversify the company portfolio by introducing **Giordano Ladies**. Dictated by a brand philosophy best expressed through 'value for money, with taste,' a dedicated design team was formed. Drawing on previous experiences with creating women's wear, the design team gives Giordano Ladies a substantial grasp of dressing women with style and grace. Accompanying the transition, new manufacturing partners were recruited, selected to ensure high standards of workmanship. With the groundwork in place, clothes defined by the terms, simple, modern, classic and comfortable, were created. Motivated by a desire to accentuate, and not to overwhelm, the brand borrows heavily on blacks, whites and neutrals, as well as clean shapes, giving Giordano Ladies a uniquely consistent style that popularly appeals to modern women. Unlike most fashion labels, where logos and insignias are boldly used, Giordano Ladies finds relevance and meaning in complimenting and enhancing the inner beauty of its wearer.

Representing the company's foray into the woman's wear market, Giordano Ladies stood out by way of its flair for femininity, unpretentious style and value. Adding to the brand's appeal and success is Giordano Ladies' thoughtfully devised customer service program. With over 100,000 VIPs in Hong Kong alone, the Customer Intimate Service devotes one-to-one interactions to customers, who are known on a first name basis, to personally service needs and monitor desires. This program has been a key strategic asset, allowing its collections to be continually relevant. For about ten years straight the productive retailer has kept to its unique promise of delivering one new item every week, a move made to attract and instil loyalty from customers. With shops all across the Asia-Pacific region, including China, Singapore, Taiwan, Malaysia, Thailand and Indonesia, Giordano Ladies has proven a massive success, particularly with its targeted 'Office Lady' market segment.

giordano/ladies





1999



2000



2001



2002



2004



2005



2006



2007



HONEYMOON DESSERT

A young girl smiles as she thinks of her boyfriend. A boy dressed as an astronaut. A chubby baby happily waving his arm in the air... These are just some of the appealingly quaint and 'sweet' images to have adorned the tableware, menus and takeaway items of Honeymoon Dessert, a leading specialty chain of Chinese desserts.

The aforementioned characters are loosely based on the personalities of the six owner-shareholders of the company. The fun figures, a collage of illustrations adapted from old magazines and posters, possess a touch of sly humour. Their light-hearted nostalgia suggests a modern look, yet behind the cute and witty façade lurks a hint of mischief and guile. With these elements, designer Tommy Li has created a visual language steeped in modern Orientalism and these unusual cartoon-like characters have proved a hit with local consumers.





Though Chinese dessert shops abound in Hong Kong, Handmade Dessert (the new name) was the first to implement a revolutionary re-branding campaign. Offering a wide variety of updated Chinese desserts, Handmade Dessert's popularity, particularly among the younger generation has brought about the successful transformation from family business to corporate enterprise. Today, the company has shops all over Hong Kong, as well as concessions in shopping centres.

In 2007, Handmade Dessert shifted attention towards Mainland China. Accompanying this move was a branding exercise aimed at the Chinese market. Likewise, to consolidate the overall brand, the company's name reverted back to Honeymoon Dessert, the original designation.



HONG KONG INTERNATIONAL AIRPORT

In preparation for the 1997 opening of **Hong Kong International Airport (HKIA)**, nine other substantial infrastructure projects were developed. Amongst these were the Mass Transit Railway's (MTR) Airport Express Line, the Tsing Ma Bridge (the world's longest span suspension bridge) and an extensive network of roadways. Initiated with a common objective, these projects provide vital access, ensuring a seamless flow of traffic to and from the isolated island of Lantau (where the airport is located).

This idea of flow reverberates through Lord Norman Foster's architectural design. Starting from the airport's high ceiling, where 'barrels' the length of the structure run, movements are encouraged forward. This intuitive design guides patrons towards their intended destinations, the airline check-in and customs processing zones. In a similar fashion, narrow ramps (starting from the main entrance) open onto the concourse to steer patrons in the appropriate direction. The bilingual signage utilised throughout is portrayed through blue and white for clarity. To ensure universal comprehension international symbols are adopted as elements of the signage. Further to this, each sign is precisely positioned so that a high visibility and proper utility is achieved.

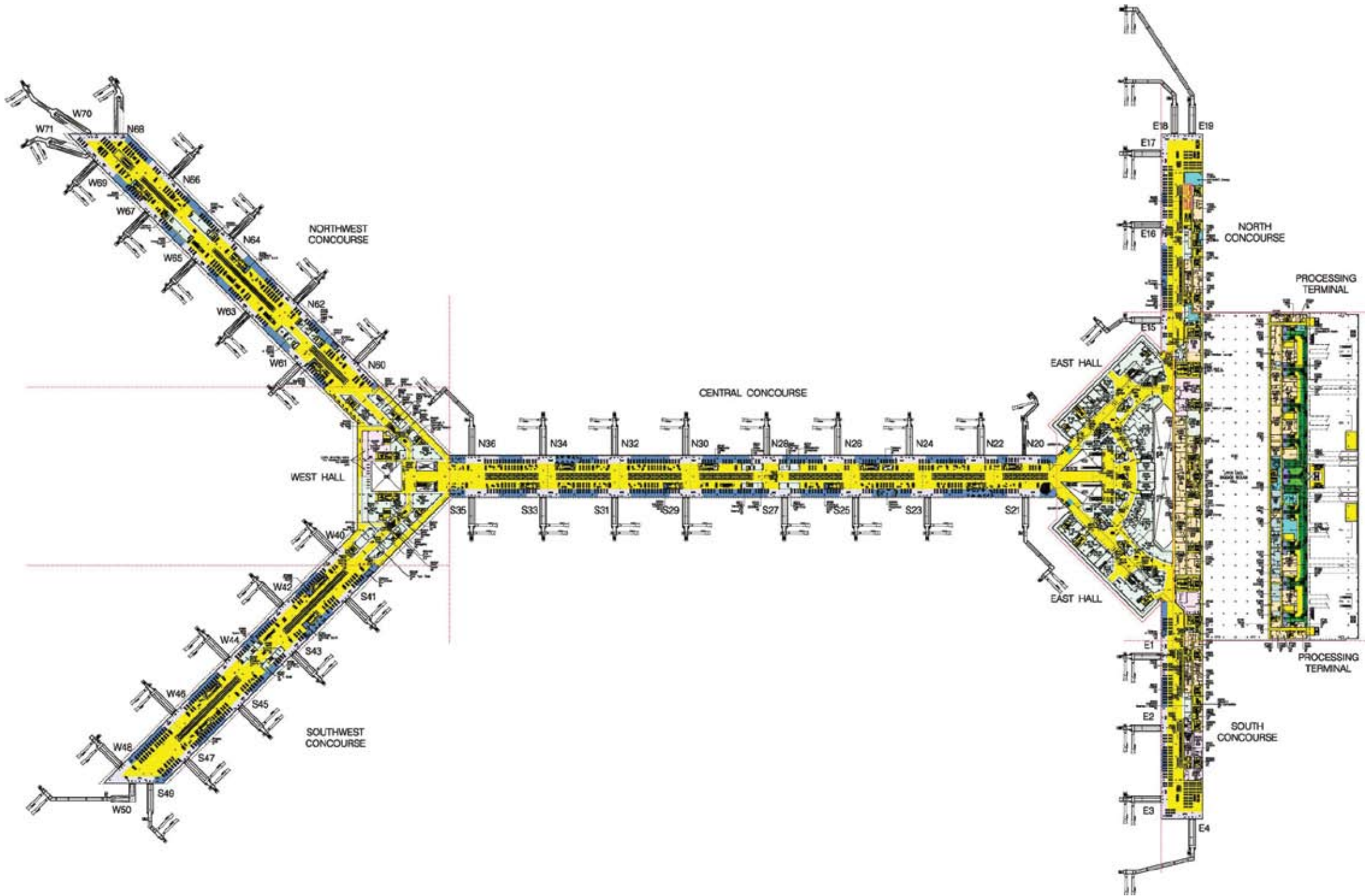
Likened as a window to the city, the airport plays an important role in defining impressions. Charged with its management, Airport Authority Hong Kong reveals a desire to produce an experience reflective of life in Hong Kong. For many, Hong Kong is a city best encapsulated by its ability to provide efficient and attentive

service. Out of constant cooperation with airlines, retailers and the government, the 'experience' maintains strong alignment to the city's commitment to service. Common amongst reactions is amazement at the experience of baggage retrieval and customs processing, where wait-time is kept to a minimal, with passengers regularly disembarking from aircraft to emerge into the concourse, with all procedures complete, within 25 - 30 minutes. With its aim to provide ever-improving service, the Airport Authority constantly measures the needs of travellers. SkyPier was established to connect passengers via ferry to a number of harbour cities in China's Pearl River Delta region. Likewise, a coach station provides speedy and seamless connections to over 70 Mainland Chinese cities. In 2007, a second terminal was opened to alleviate the intense demands from increasing passenger traffic. At full capacity, Terminal 2 is expected to handle about 10 - 15 percent of all airport departures.

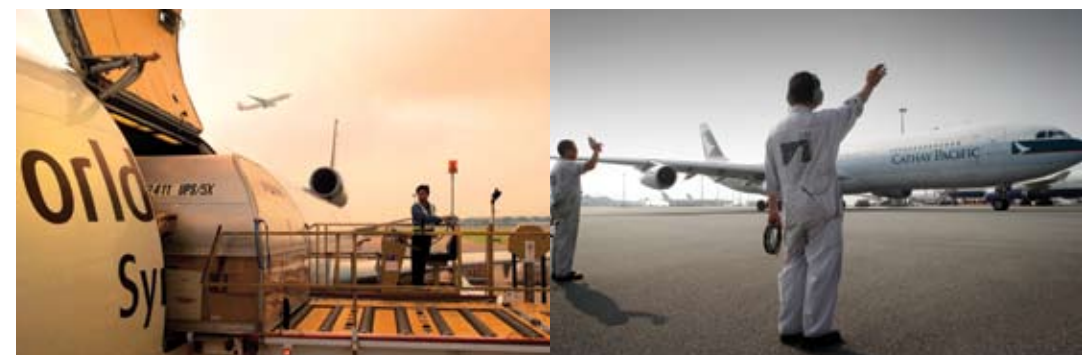
In 2006, *Travel Trade Gazette* named HKIA the Best Airport for the fourth successive time. The year prior, the airport was voted the world's best for the fifth consecutive year by *Skytrax*.







	Terminal 1 (T1)	Terminal 2 (T2)
Floor area	570,000 m ² (including SkyMart)	140,000 m ² (including SkyPlaza)
Passenger check-in counters	288	56 (can be expanded to 112)
Internet access	Free Wi-Fi throughout T1 and T2	
Multi-media information booths	7 units	5 units
AA customer service counter	Located on 7/F	Located on 5/F
Trolleys	Landside: 7,000 Airside: 3,500	Landside: 460
Public seats	Public area: 14,000 Food court: 1,000	Public area: 900 Food court: 400
Public lifts	98	35
Public toilets	108 toilet blocks	10 toilet blocks
Nursery rooms	20	7
Shops	<ul style="list-style-type: none"> Over 160 retail shops (mostly in restricted area) 40 catering outlets 	<ul style="list-style-type: none"> Over 110 retail shops (mostly in non-restricted area) Over 20 catering outlets Entertainment: <ul style="list-style-type: none"> - Aviation Discovery Centre - 4D Extreme Screen (360 seats) - i-Sports - Asia Hollywood
Parking spaces	<ul style="list-style-type: none"> Car parks 1, 2 and 4 provide about 2,500 spaces (car park 3 temporarily closed for construction) Coach station at T2 provides 36 pick-up bays for coaches 	
Multi-modal transportation from T1 or T2	<p>Connection with local destinations:</p> <ul style="list-style-type: none"> Airport Express Line arrives in Central downtown in 24 minutes, AsiaWorld-Expo in 1 minute. Franchised bus companies operate 40 routes. Local tour coaches make 400 trips a day from HKIA to downtown. <p>Connection with the Pearl River Delta:</p> <ul style="list-style-type: none"> Mainland Coaches make 240 round trips between HKIA and 70 cities and towns everyday. Ferries at SkyPier arrive at ports in the PRD in 30-60 minutes. Mainland Limousines (SkyLimo) make 280 round trips between 	
Connectivity	<p>HKIA and mainland everyday.</p> <p>Over 85 airlines operate flights to over 150 destinations worldwide, including about 40 Mainland Chinese cities.</p>	
Total airport site area	1,255 hectares	
Passenger throughput in 2006	44.4 million	
Air cargo throughput in 2006	3.6 million tonnes	
Flight handling capacity	54 flights per hour at peak hours	
Terminals	Two (Terminal 1 and Terminal 2)	
Runways	Two (South and North Runways)	
Runway length	3,800 metres	
Aircraft Parking Bays	Passenger apron: 49 frontal stands, 33 remote stands Cargo apron: 24 stands	
Airport workforce	About 60,000	
Operation	24 hours, all year	





HONG KONG POST

As a consequence of Hong Kong's reversion of sovereignty, a great number of local institutions underwent changes to sever associations with the British Monarchy. The Royal Hong Kong Police, for instance, was renamed the Hong Kong Police. With analogous aims, the Hong Kong Post, whose corporate insignia featured Her Majesty's crown and cypher, introduced a new version of its logo. Boldly presented in green and blue (the colonial version was exclusively red), Hong Kong Post's logo features an abstract depiction of a hummingbird. Portrayed in many a Native American folklore as couriers of good fortune, hummingbirds are symbolic of dedication and industriousness.

The choice of hummingbird perfectly captures the thinking that defines the 'postal service.' For over 150 years, the Hong Kong Post has been an important pillar for the city and its development, providing reliable service and efficiency. This admirable legacy has been the defining element to all components of its operations. Essentially, all aspects of the system's design (from logo and interiors to customer service and staff training) revolve around emphasising the Post's commitment to service and efficiency.

Each year, Hong Kong Post handles billions of mail-related items. Due to the bilingual nature of Hong Kong, mail sorting poses a problem, even for the most state-of-the-art mechanised systems. To tackle this, numerous workers diligently scan addresses written in English and Chinese. In a city where the only constant is a changing topography (buildings are frequently razed and erected), the Post maintains regular contact with the local population, as well as

property developers to ensure that addresses are up-to-date. To this effect, the Post manages the city's largest database of building and street related information.

According to Postmaster General Tam Wing-pong, each piece of mail represents a contract with the customer, where a sacred promise for prompt and exact delivery is made. In 2006, an impressive 99.9 percent of all locally posted letters was delivered the following day. Illustrating the Post's commitment to service is the manner undelivered mail gets handled, particularly in cases destined overseas. All mail delivered beyond Hong Kong falls under the control of external postal service providers, but never ready to relinquish responsibilities, Hong Kong Post responds proactively by spending vast resources annually to track and investigate lost parcels.

At a time when postal systems in major countries have lost cohesion and the trust of their populations, Hong Kong Post is an example of how commitment to quality in all aspects of its operations can have the opposite effect. It has no grand overarching design policy, but instead focuses on each detail, making it work effectively and, above all, infusing operations in their entirety with a strong sense of service and responsibility. The effect is accumulative rather than prescriptive, but is powerfully indicative of what makes Hong Kong work so effectively.





Service Pledges	Targets in 2006/07	Performance in 2006/07
LOCAL AND INTERNATIONAL MAIL		
Deliver locally posted letters to addressees by the following working day.	98.0%	99.9% **
Deliver Bulk Economy letters to addressees within working days.	99.0%	100% **
Deliver Hong Kong Post Circular Service items within 4 working days.	99.0%	100% **
Deliver outward airmail items, posted before the advertised latest time for posting, to the first available air carrier within the same day or the following working day.	99.0%	99.5% **
Deliver inward airmail items within 2 working days after arrival in Hong Kong.	99.0%	100% **
Deliver local and inward parcels within 2 working days after day of posting or arrival to Hong Kong, Kowloon and major commercial and industrial areas in the New Territories, and within 3 working days to other areas.	99.0%	100% **
Deliver outward air parcels, posted before the advertised latest time for posting, to the first available air carrier, either within the same day or the following working day.	99.0%	100% **
SPEEDPOST AND LOCAL COURIERPOST		
Provide pick-up service for Speedpost items within the period as specified in the Service Information Sheet.	99.5%	100% **
Deliver outward Speedpost items accepted before the specified latest times for posting to air carriers on the same day, subject to availability of outgoing flights.	99.5%	99.8% **
Deliver inward Speedpost items on the same day for items arriving before noon, or the next working day for those arriving later. Subject to special arrangements, deliver before 9:00am inward Speedpost items that arrive before 6:00am.	99.5%	99.7% **
Deliver Local Courierpost items according to the standards specified in the Service Leaflet.	99.5%	99.8% **
RETAIL BUSINESS		
Serve customers within 10 minutes during non-peak hours.	98.0%	99.8% **
Serve customers within 25 minutes during peak hours or periods. (Please see Notes)	98.0%	100% **
Reset private franking machines at counters within 15 minutes.	98.0%	100% **
Deliver products under the Local Standing Order Service at counters within 15 minutes.	98.0%	100% **

** = Exceeded Target

* = Achieved Target



IdN MAGAZINE

Regarded as one of the world's foremost periodicals on design, **IdN (International Designers Network)** magazine is read by design professionals around the globe. Inaugurated during the infancy of desktop publishing, the magazine's early form was that of an instructional publication, helping readers to master the techniques of Adobe's Photoshop. Short-lived, the instructional form was given a 180-degree revamp to better address needs of an ever-evolving readership. The metamorphosed IdN became a bi-monthly publication focused on the latest happenings and movements of international design. The direction is steered by professional inclinations: IdN is a magazine by professionals for professionals.

Ensuring relevance is IdN's worldwide network of correspondents, most of whom have personal or professional interests in design. This broad network, in which its correspondents attend all major conferences, tradeshow and exhibitions, has given readers in-depth coverage to significant trends, works and personalities. Designer profiles feature prominently within its pages. Free of preconceptions about what design should and could be, IdN has helped familiarise its readers with novel forms of design: past coverage have brought new perspectives on music, vinyl toys and video games as design-relevant subject matter.

A keen eye on happenings gives IdN an uncanny ability to forecast trends before they happen. In 2001, IdN organised one of the first conferences dedicated to Macromedia's Flash. Named *Fresh*, the conference brought together relative unknowns to discuss and explore the possibilities of Flash-related works. The explosive popularity of the software (and its animations) has turned the medium into a web-ubiquitous phenomenon, as well as some of *Fresh's* speakers into world-renowned luminaries. Other conferences initiated by IdN include 2002's *My Favourite Conference* in Hong Kong and 2005's *DesignEDGE Conference* held in Singapore. Ever evolving, IdN currently packages a DVD with each issue. Featuring in-depth video interviews and other footage, DVDs also allow IdN to focus on the increasingly popular discipline of motion graphics.



Matthew

Matthew Curry is design...
ton DC and is the princip...
been featured in numero...
in galleries. His recent co...
album cover – including...
tion's *Version*, was nomi...
'Best Recording Package'



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why for could be a little story

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but I ago.

IdN: What is your view of 'one-type' design studios?
 ER: It doesn't bother me as long as they are doing great work with it.

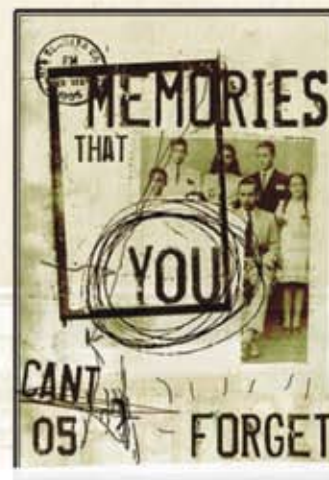
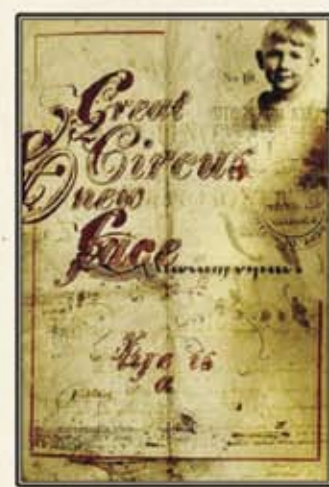
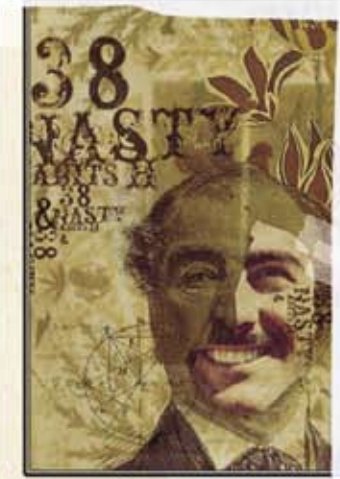
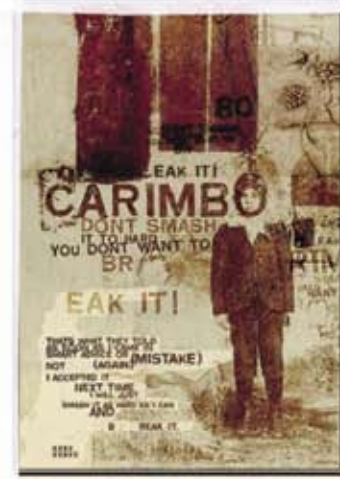
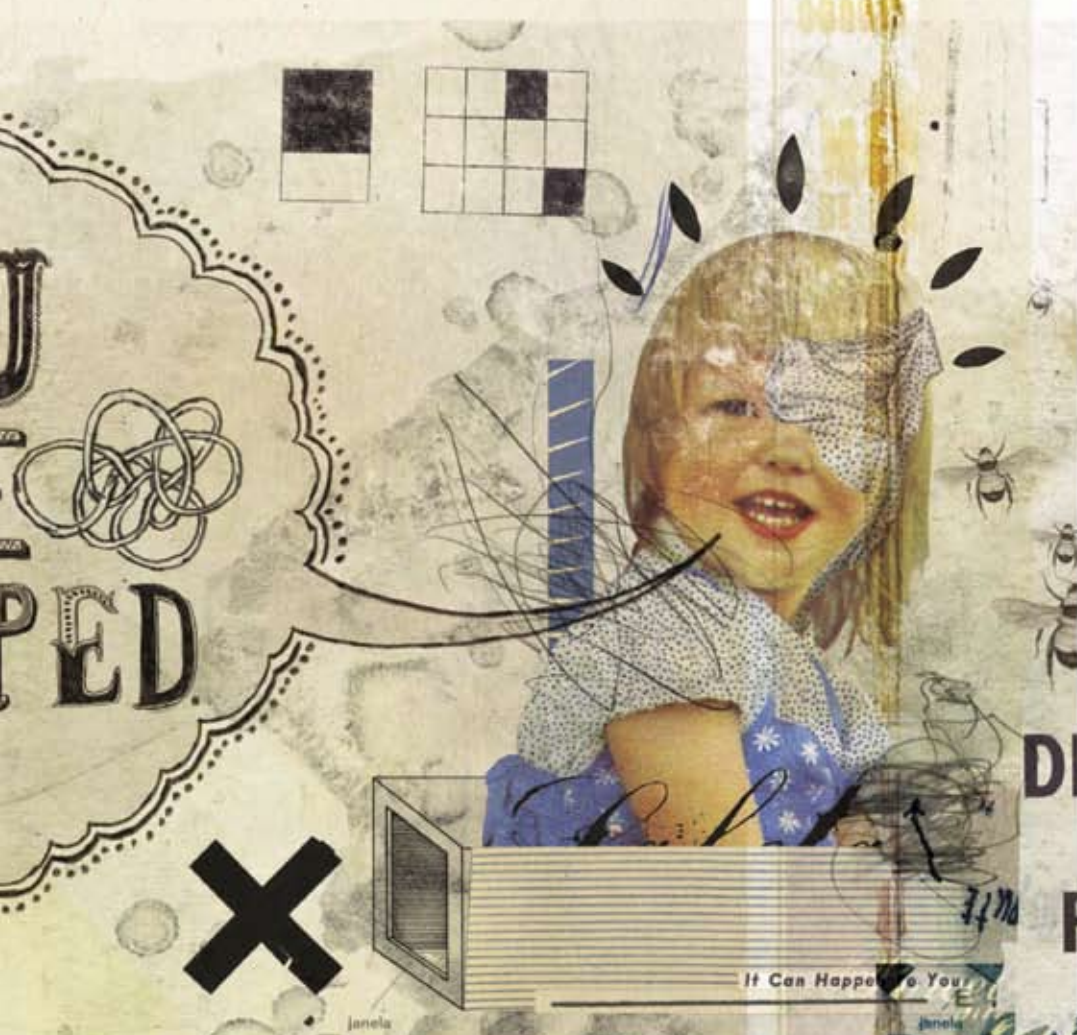
IdN: What would be your most challenging project?
 ER: Working on a book. I've been planning to work on a book for the past two years, and until today I haven't had the guts to start. Nothing satisfies me sometimes ... I truly believe that we are our own worst clients.

IdN: What do you wish to design? Is there any work (either yours or other artists') that you would like to re-do the fonts for?
 ER: I think I'll stick with the book idea. It's definitely something I would like to do.

IdN: What are your future plans? Are you working on any particular projects right now?
 ER: I don't usually plan too much for the future. I just hope that I'm healthy and inspired enough to keep working and having fun! At the moment I'm working on some Panic! at the Disco's merchandise; a new line of T-shirts for Burton and four new typefaces!

The Page Present work "happy"

Corporate page: Original typefaces and poster design by Misprinted Type (Top left to right, top to bottom): Carimbo | Nasty | Ready Memory Lapses | Great Circus | Horse Fuke | Precision | Misprinted | Diesel



CARIMBO NASTY

MEMORY LAPSES HORSE FUKU

I.T

I.T enjoys the enviable status of being one of Hong Kong's most admired brands. Best known as a retailer of mid-end fashions, the company obtained its start in 1988 selling Dr. Martens shoes out of a 200 square-foot shop. As business ballooned, shops were added to sell a wider range of imported apparel. Fashions by Jean Paul Gautier and Romeo Gigli helped drive the business forward, and more importantly, cement I.T's reputation as the premier place to go for a young and fashionably conscious crowd.

Out of a desire to bolster its business, I.T began developing its own (self designed and marketed) brand in 1994. To begin, the brand-building push was characterised by a hushed and cautious introduction of b + ab. Following a successful reception to the womenswear brand, the company presented its sophomore effort 5cm, a casual wear label catering to both genders. It was not until 1999 that I.T would truly up-the-ante to its ventures in brand making. During that year, www.izzue.com was established alongside a highly visible marketing drive. The label's design style can be described as an amalgamation of I.T's familiarity with European and Japanese fashions. Augmenting this is the company's grasp of the youth fashion market, which plays a major role in shaping the brand's approach. Targeted towards a young and hip crowd, www.izzue.com offers unique male and female fashions that are continually aligned to the latest trends and tastes. Success for the brand came almost immediately, which led to the opening of many more shops. Today, the www.izzue.com chain consists of over 85 shops spread across Hong Kong, China, Taiwan, Malaysia, Thailand and the Middle East.

In 2007, I.T further expanded with the introduction of Chocolate, followed closely by Venilla Suite. Chocolate excels by offering everyday essential wear that are stylish, casual and unpretentious. Venilla Suite is the company's foray into ladies footwear, characterised by quality heels that cater to all occasions.



Venilla Suite

5cm

SPRING & SUMMER COLLECTION 2007



Chocoolate



<http://www.izzue.com>

KEE WAH BAKERY

Giving out wedding pastries is an established Chinese custom not to be taken lightly. The groom-to-be signals his ability to support a family and to fulfil his cultural obligations by endowing his bride-to-be with bridal cakes, a gift of money, and sundry delicacies. Traditionally, Chinese bridal cakes were not packaged, but transported 'as they were' in wooden crates.

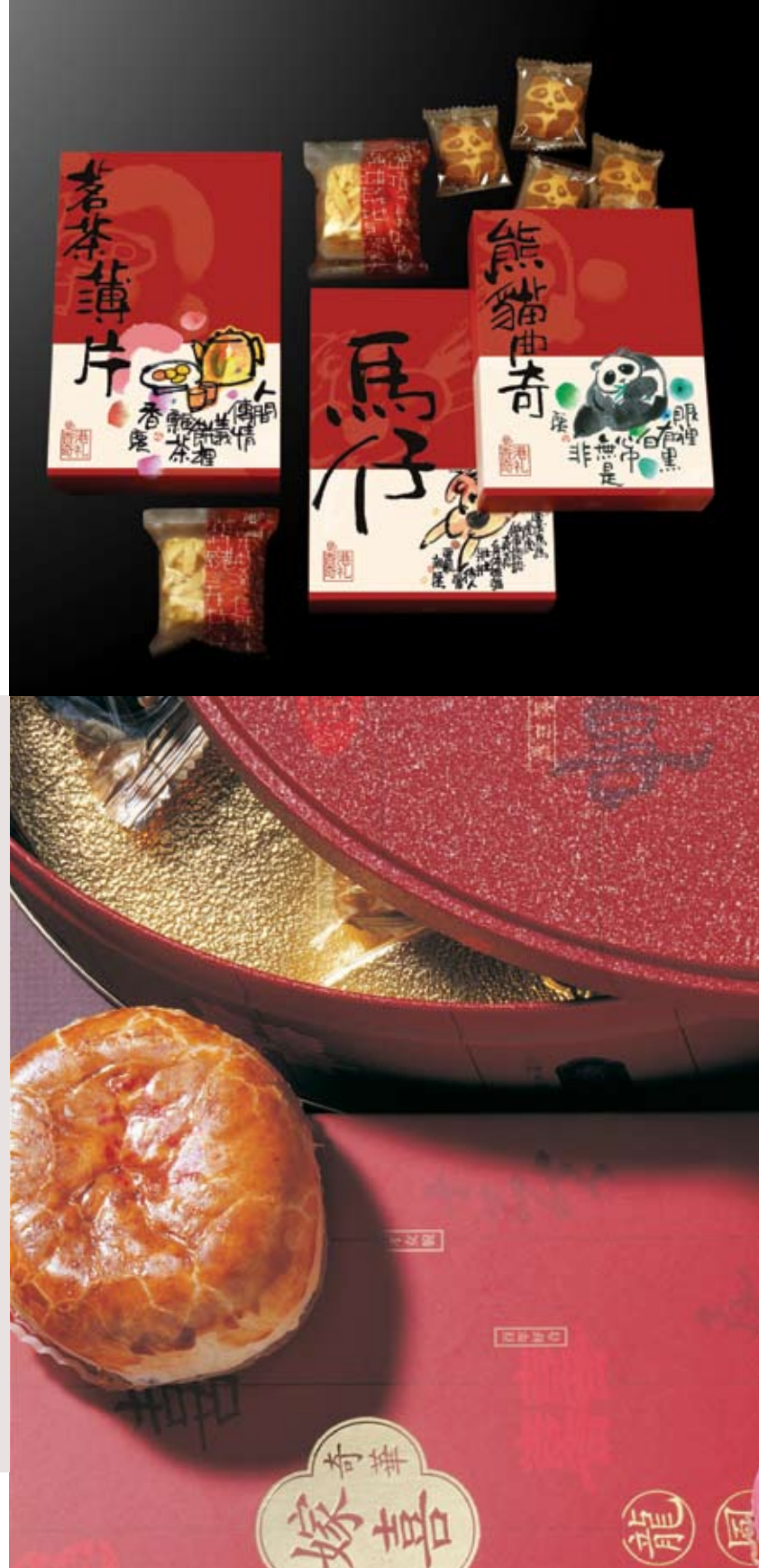
Wary of the common notion that Chinese pastries are old-fashioned, **Kee Wah Bakery** engaged designer Suen Siu-wah to turn things around. Through efforts from both designer and client, a whole new approach to packaging was conceived, allowing a thoroughly Chinese tradition to continue in an innovative manner.

Available in different styles, each with its own coordinated carrier bag, the new cake packaging makes a grand statement and is a convenient medium for a gift. The red, festive-looking boxes are decorated with the Chinese character xi (happiness) written in different calligraphic styles.

Apart from bridal cakes, other Kee Wah products have undergone comparable transformations. Amongst these are Kee Wah's moon-cakes. The Mid-Autumn Festival, a serious event of the Chinese calendar, involves the tradition of giving out round moon-cakes as a blissful symbol of family union. A gift set of three boxes, reminiscent of traditional Chinese book packaging, echoes the bridal cake gift set design. Through creating unique styles for these two traditional Chinese customs, Suen has set forth a template for the Kee Wah brand, giving an overall unity to its range of products.

Encased in their smart containers, Kee Wah's traditional pastries are better suited to contemporary tastes and made more palatable to younger consumers. Hailed as a 'Modern Classic,' Kee Wah's packaging has greatly contributed to the continuing popularity of age-old customs and the ongoing successes of Kee Wah itself.

In 2007, Kee Wah followed up its former efforts with the introduction of Kee Gift, a line of gift packed products. Housing ever-popular delicacies such as 'panda cookies,' winter melon pastries and butter egg rolls, the themed packaging owes much of its distinctive appearance to local artist Ah Chung. By utilising the famed artist's playful usage of Chinese calligraphy, Kee Wah's designers have supplemented the gift-giving tradition a new dimension, as a light hearted affair.





LANE CRAWFORD

In 1850, two enterprising Scots, Thomas Ash Lane and Ninian Crawford, opened a shop in a makeshift structure on the waterfront of Hong Kong's Central district. Their intention was to provide goods to ship's crewmen and colonial staff of the British military and their families. Due to tremendous demand, Lane Crawford quickly expanded into larger premises and within a year had established itself as Hong Kong's first-ever department store.

Throughout Lane Crawford's history the business has sold and provided services for virtually everything imaginable. It has been a tailor, an outfitter, a draper, a provisions dealer, a wine and spirits merchant, an auctioneer of antiques, a baker, a restaurateur and a bar owner. Though its current focus has shifted from department store to specialty store, Lane Crawford's core function remains fixed in the business of anticipating customer needs and providing quality, innovation and integrity.

In 2004, Lane Crawford opened its flagship shop at the prestigious International Finance Centre Mall. Designed by world-renowned consultancy Yabu Pushelberg the 82,000 square foot store, which houses Asia's largest assortment of designer and contemporary fashions, further affirms Lane Crawford's commitment to providing a refined and unique shopping experience. With elements highlighted by the noticeable fusion of fashion, art and architecture, the sophisticated interiors make wonderful use of beautiful materials and a plethora of 'installation-like' original art pieces, complementing Lane Crawford's positioning as a brand of

international stature. Featured among the various 'departments' devoted to menswear, lingerie, and cosmetics, is the trend-setting circular Martini Bar and the store's thoroughly modern CD music bar, both incorporated to emphasise a multi-faceted shopping experience.

Following the successful reception of Lane Crawford's strategic revamp, the company's presence and repute as a leading retailer of fine goods and services was further solidified. Subsequent refurbishments to its three other stores have closely pursued the flagship's interior model, unifying the Lane Crawford experience. In a period of competitive struggle for many department stores, enhanced sales and profitability have amply demonstrated the value of Lane Crawford's commitment to design and customer need as the driving forces of its strategy.











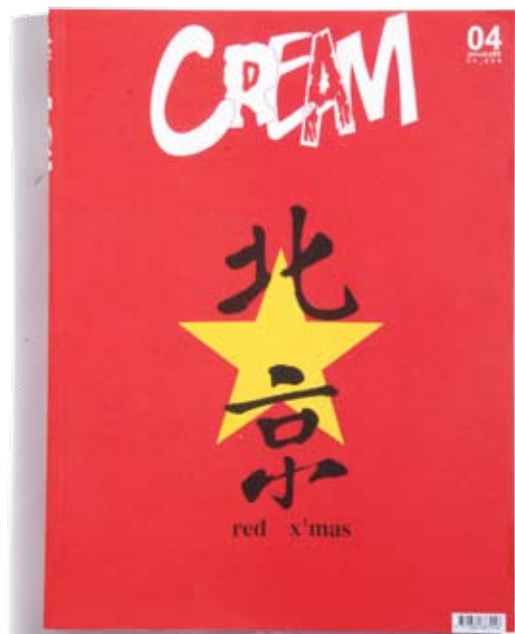
MILK MAGAZINE

When **Milk** magazine was first published in 2001, its introduction was underscored by an exercise that saw its staff take to the streets. In the busiest and hippest of areas, the magazine was handed out freely to give pedestrians a taste of Milk. By design, the campaign suitably encapsulated Milk's core concepts and directions. Catering to a youth subculture, the weekly magazine's aim has been to provide a publishing alternative for which contemporary movements in design, art, street and pop-culture could be shared and celebrated.

As a graduate of Hong Kong Polytechnic University's School of Design, the magazine's publisher Chu Tat Wai understood the appeal of offering coverage of the latest trends, abroad and locally. With a strong admiration for the Japanese approach to magazine creation, as well as the example of urban 'street' publications from New York, Los Angeles, Paris and London, Milk's pages, in both content and layout, feature distinctive designs and editorial angles. The content is dictated by attempts to creatively provoke the mind and broaden perspectives. Giving the magazine its high level of professionalism and commitment is the editorial staff team. Mostly design graduates of the Polytechnic University, Milk's editors possess a distinct understanding and passion for the subjects and topics they write about. The approach, simultaneously lighthearted and obsessive in nature, gives readers a unique perspective on the world in terms of design, art and culture. Crucially, Milk finds comfort in juxtaposing features about Gehry's sublime Guggenheim Museum in Bilbao next to pages concentrating on the history of Nike's Air Force I. Through this intriguing balance Milk has been able to engage the mass-market, affording it significant popularity and influence.

Subsequent to Milk's success, a number of publications were developed. Acknowledged as the company's flagship product, Cream is a thematically focused and design-oriented quarterly intended to push boundaries. Purposely created to constantly evolve (each issue covers a different subject and features an entirely new appearance), the exceptionally packaged magazine is treasured by people across the globe. Other publications include: Milk X, Tea and Milk China, the Chinese counterpart for Milk. Expanding on the Milk enterprise promise to develop Hong Kong's art and design culture, numerous activities and initiatives have been organised over the years. Amongst these are Farm, a youth-oriented flea market; countless art and design exhibitions; and plenty of product crossovers with manufacturers and designers.







MINGCHA

The birth of **Mingcha** denotes a significant turning point to Vivian Mak's design career. Fully experienced in design and brand consultancy, she decided in 2000 to focus exclusively on work for Mingcha. This 'end' as design consultant marked the beginning of Mak's role as brand architect. Developed with international ambitions, Mingcha's principal drive is to expound the splendours of quality Chinese teas. Through Mak's influence and obsessions, Mingcha follows a multidimensional strategy, where all elements form parts of a complex whole. From this perspective, Mingcha is a splendid example of how design is more than just logos and slogans.

Prior to establishing Mingcha, Mak's fondness and knowledge of Chinese teas was indifferent and elementary, a situation that changed with a client's request for a newly designed teapot. Compelled to learn and absorb (it is customary for Mak to pursue all that surrounds the subject of her work), she became fascinated and disappointed.



Closed and exclusive, the experience of Chinese teas has long been regarded as intimidating and the domain of a privileged few. Shifting away from convention, Mingcha repositions tea as a quality commodity for mass consumption. Towards this goal, a strategic emphasis to engender understanding and appreciation is taken. In terms of its distinctive packaging (which comes in an array of shapes and materials to accommodate each variety of tea), vital information about tea types and origins are boldly offered in an effort to educate. A further and perhaps more effective attempt has been the publication *A Mingcha Guide to Premium Chinese Tea*. Smartly designed, the tiny handbook offers practical information about tea varieties, origins, properties and preparation. Deciphered from the museum-like interior of its flagship shop is a message fabricated to evangelise tea. Most outstanding of all is the profound sense of quality, to which, beginning with the tea, permeates throughout to encompass all that is Mingcha. Each Mingcha tea is carefully selected and hand-processed in small batches from locales with a long and reputable history of tea-production.

Through its qualities of mass-appeal, Mingcha has made inroads into the overseas market. Its teas are treasured and sold at numerous fine foods shops in Europe and America, including U.K. retailer Selfridges.



MOISELLE

In America, the promise of the American Dream endures, where anyone, regardless of his or her place in society, has the opportunity to pursue and achieve financial and material success. In Hong Kong, there is no exact equivalent. However, many from the city look to the term 'Hong Kong Spirit' as an important concept through which success has been and can be achieved. This Hong Kong Spirit symbolises fortitude, adaptability, shrewdness and industriousness.

A typical example is **Moiselle**, founded in 1978, when founder and chairman Boby Chan modestly started the business with just a handful of sewing machines. Through hard work and perseverance, the business evolved to encompass factory-scale operations, with Moiselle meeting orders from customers the world over. Even at this stage of the business, however, designs were created in-house. Wary of being at the mercy of capricious mercantile clients, who were themselves susceptible to numerous variables relating to the economy, such as shifts in tastes, competition and even trade quotas, Chan realised the only viable way out would be to create a brand of his own.

In 1997, Moiselle inaugurated the brand with the opening of several shops. At the time, the philosophy behind the clothes, as it remains today, was a focus on quality; the clothes are exclusively fashioned from European fabrics whose designs are always current to trends and seasoned to tastes. The brand quickly became a hit with the so-called 'office lady' segment of white-collar females. Typical of the brand's adaptive spirit, in recent years Moiselle has gone up-market and now caters primarily to executive-class professionals. Similarly, its entry into the China market has proved wildly successful, as consumers there become increasingly affluent. Moiselle currently has over 90 shops operating in China, with more expected. Another highlight of Moiselle's rags-to-riches story is that the group garnered a successful listing on the Hang Seng Stock Exchange in 2002.





MTR

With 7 million people occupying 1,104 square kilometres of territory, of which only 25 percent is developed, Hong Kong is one of the world's most densely populated cities. Limited by space, travel around the city is widely acknowledged as tough. For its passengers, the **MTR** represents a critical part of life, taking them around the city in an extremely reliable and efficient manner, encompassing an exceedingly complex and sophisticated spectrum of products, communications, spaces and services.

MTR Corporation operates a railway network of 53 stations spanning 91.0 kilometres. Each day, over 2.5 million passengers ride the MTR, rendering it one of the world's most intensely utilised systems. Part of what makes it successful is the appreciation for a systematic approach towards management and design. Teams and committees of experts are specifically assigned to consider the design of various individual elements. Issues relating to graphics, branding, and architecture, for instance, are all systematically scrutinised to ensure coherency, standardisation, ease of use and relevance to its totality.



MTR's service timetable is based on passenger demand, taking into account morning and evening peaks on normal working days. During morning peak hours, 8-car trains with a capacity for 2,500 passengers will run at 2.1 minute intervals, carrying 70,000 passengers per hour per direction on the Tsuen Wan Line. Each Urban Line is capable of running 34 trains per hour in each direction. This gives a full capacity of 85,000 passengers per Urban Line in each direction.

MTR operates 1,074 cars (as of 2006), 88.6% of which are in service during morning peak to meet the passenger demand.

35 out of the 53 stations are underground stations with depths varying from 12 to 37 metres below street level. The design of these underground stations ranges from simple box structures with concourse and platforms on 2 to 3 levels, to complex layouts with platforms in bored tunnels and off-street concourse structures housing basements up to 7 floors below the street level for station concourse ticketing facilities, control rooms and plant rooms, and providing the foundation for its buildings above.

So defined is the corporation's methodology that all practical work (done by contractors) gets realised without need for interpretation. Underlining its design approach is the requirement to be all-accommodating, as necessitated by a broad audience of customers. The signage system, bilingual and clear in nature, incorporates a range of recognisable symbols to provide practical guidance to foreign visitors. In terms of each station's architecture, guidelines stipulate the need for unity and commonality. Individual elements such as banisters, benches, platform screen doors, fluorescent lights and construction materials all follow strict standards of formation and placement. A degree of individuality is provided, however, by each station being characterised by minor modifications to elements such as colour schemes and decorative forms. This gives them a special flavour whilst maintaining a consistency that protects the integrity of the design. Regarding the MTR's seven different transport lines, minor variations in identity are upheld to echo specific passenger needs. The Disneyland Resort line, for example, has trademark Mickey Mouse shaped portholes to achieve a complimentary experience within a framework of unity. Recent moves to enhance the soul of MTR have seen the introduction of numerous art pieces in stations. Fully commissioned, the art has instilled an added sense of curiosity and delight to MTR's environments.



OCTOPUS CARD

The things you can do with an **Octopus Card** have changed dramatically since they were first launched in 1997, but the one thing that's barely changed is the card and the way it is used. The Octopus is the world's leading and most pervasive contact-less smartcard payment system. "Our number one priority with all aspects of our business is that the customer experience be as consistent, easy and convenient as possible," says Cindy Cheng, the company's sales and marketing director. Regardless of travel on Hong Kong's public transport system, buying groceries at a local convenience store, parking your car or accessing your building, the card and the mode of use remains the same. Over 440 different service providers currently accept the Octopus card. This level of convenience has given the card an unrivalled level of appeal. More than 15.1 million cards have been circulated since 1997 – a staggering number considering the Hong Kong population is about 7 million. The average transaction volume totals over 10 million on a daily basis.

For a system of its magnitude, security plays an extremely vital role. "We say it's like watching a duck swimming. It's smooth and graceful above the water, but the legs are kicking away furiously below the surface! We have the most talented technical designers who are committed to adapting the Octopus technology to suit each company," reveals Sammy Kam, Octopus' technical director. Kam cites the minibus operators as an example. "The design in this case wasn't about finding the most sophisticated technology; it was about finding the most workable solution for the minibus operators. So we developed a simple and cost-effective PDA solution which allowed the drivers to retrieve transaction records out of the bus and send them back to us using normal telephone lines."

"Despite success, we are always looking for more ways to enhance our customer experience so our loyalty programme, 'Octopus Rewards,' was a natural progression," says Cheng. The programme was designed with the same core beliefs in mind: simplicity, convenience and ease for the customer. As such the rewards are easy to collect and equally easy to redeem. Keen to continually innovate, Octopus' management team is constantly looking at new ideas. In 2005, Octopus was successfully implemented into the Dutch transport system. Currently in use by Rotterdam and Amsterdam as an automatic fare collection system, the cards will see nationwide usage by 2009.



Year

1994

1997

Milestones

Octopus Cards Limited formed by the major transport operators in Hong Kong.

Octopus launched across six public transport systems.
3,000,000 Octopus issued in the first three months.





Non-transport businesses start to accept Octopus – convenience stores, fast food shops, cake shops, vending machines, schools and car parks.

First residential estate adopts Octopus for access control.

Octopus extended to cross-border buses, supermarkets, personal care stores, cinema ticketing and ESD kiosks.

Octopus accepted in a Chinese wet market.

AAVS now provided by 19 major financial institutions.

Octopus parking meters extended to the whole of Hong Kong.

Octopus accepted in Shenzhen and Macau.



1999
Octopus Reloading Service extended to retail shops.

2000
Automatic Add Value Service (AAVS) through banks launched.

2001
Launch of the Octopus Millennium Watch, demonstrating that Octopus no longer needed to be in the form of a card.

2002
Octopus extended to trams, Peak tram, photocopying centres, public swimming pools, sporting venues and racecourse admission fees.

2003
Education services extended to attendance taking, library cards, access control and school payments.

2004
Octopus extended to exhibition and convention registration, household outlets, congee shops, digital music kiosks, insurance machines and Government parking meters.

2005
First successful Octopus overseas business expansion – The Netherlands. Delivered in 2005, to be rolled out throughout the country by 2009.

2006
Octopus launch a loyalty programme – Octopus Rewards

2007
Portable Octopus Processor is launched which enables small retail merchants to join Octopus.





DD101

o.d.m.

Out of the many Hong Kong brands to emerge in the past ten years, watchmaker o.d.m. can arguably be considered most successful of all, both in commercial and critical terms. For o.d.m., going from zero to hero was by no means a process that transpired overnight. The work involved in creating the brand from scratch required much dedication, vision and patience.

Acknowledged as the product that placed o.d.m. on the map, the Mysterious V-DD99 has intrigued consumers through its playful and refreshing styling, colourful guise and the promise of numerous surprising kinks. Developed from a brand vision that blends groovy design with technological innovation, DD99 allows its wearer to tell the time, date and various meaningful messages such as "World Peace, No War," through a simple shake, flick and twist of the wrist. In 2004, following five years of hard work, o.d.m.'s efforts were formally recognised when DD99 was honoured with iF design award China, reddot design award, GOOD DESIGN U.S.A. and Good Design Japan.

The conviction behind the o.d.m. vision was borne out of parent company Sweda's wisdom. With decades of experience manufacturing watches, Sweda understood well the perils of relying on a transnational customer base. Conscious of the decline in watch buying, a trend attributed to the rise of the mobile phone, o.d.m. was established in 1999 to offer watches that are functionally beyond time keeping. Blending style and technology, o.d.m.'s products find relevance as fashion statements. In terms of innovation, Sweda's Research and Development department works closely to share its expertise. This fruitful relationship has led to the creation of Filmatic, the world's first watch to employ e-Paper technology. The curvy exterior and incredible paper-like readability gives the Filmatic watch an edge to stand out.

In 2007, o.d.m. returned to critical acclaim when its bangle-like watch DD101 was awarded reddot, iF China, GOOD DESIGN and Good Design Japan awards.





e-Paper Filmatic



VTech

With an average annual turnover of over one billion US dollars, **VTech** has been a major protagonist of Hong Kong's 1970s industrial boom. Its products, primarily cordless telephones and children's electronic learning devices are used by people in all major countries and cultures. VTech's history is a story of innovation. From its very beginning, the company focused on adapting well-established technologies to develop affordable products. Through a belief in 'Innovation Beyond Technology' existing technologies are systematically studied and transformed to achieve breakthroughs. Results of this have given VTech an ability to consistently deliver groundbreaking products, including the world's first 900MHz and 5.8GHz cordless telephones.

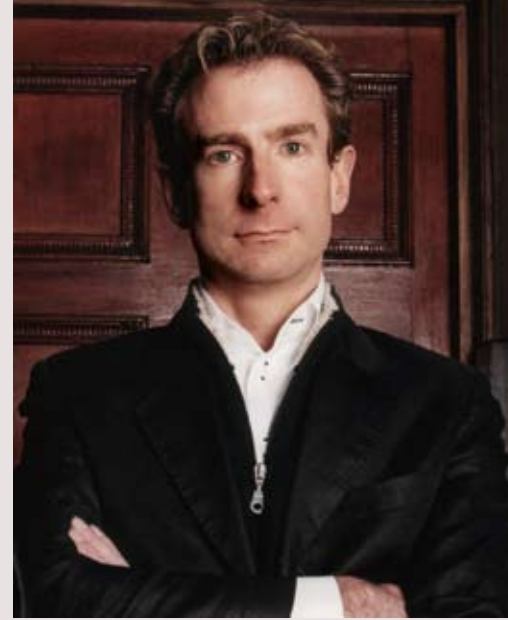
For a technology-driven company, research and development (R&D) plays an essential role. VTech devotes over US \$40 million annually to studies and experimentation for new products. R&D centres in China, HK, and Canada help VTech remain at the forefront of technology, while monitoring market trends across the globe. This custody of market insight allows VTech's designers to blend technology with form and function in the most optimal manner. Telephones bearing the VTech name are fully equipped with state-of-the-art functions and designs that universally cater to a broad spectrum of users. In a counterpoint to its telephone products the styling of VTech's e-learning products are characterised by boldly colourful designs. Chunky and composed of large buttons, the products assure easy usage for young children. VTech's instantly recognisable e-learning products demonstrate the potential of technology and innovation as tools for market distinction. The wide range of products combines entertaining electronic formats and age-appropriate content to help children learn while having fun.

In 2007, VTech made BusinessWeek's Top 100 list of Information Technology Companies for the second consecutive year, alongside other notables such as Apple Computer and Nokia.





The truly remarkable thing about Hong Kong over the last ten years is that, despite the dizzying pace of change in the region and especially on the Mainland, it has held its own as a luxury & fashion shopping destination. This, and its entrepreneurial spirit, is the beating heart that informs the more visible signs; the impressive architecture, the superb infrastructure, the world-class design.



Guy Salter

Deputy Chairman, Walpole



The originality of Hong Kong design has made a quantum leap over the last couple of decades. I can now trace numerous design developments in New York, Paris and London that had their origins clearly in Hong Kong.

Stefan Sagmeister

Founder, Sagmeister Inc.

I love Hong Kong! For me, it has everything; a safe cosmopolitan city with great people, food, culture, tradition and fashion combined with the natural environment of unspoilt beaches, countryside and the sea.

In the last ten years, I'm happy that Hong Kong has become recognised for its design achievements and to see many designers of Hong Kong origin, from many different fields, become renowned in design globally.

William Yau

Design Manager, Nokia China



The design scene in Hong Kong buzzes with energy and vitality, reflecting the dynamism of this great city.



John Sorrell

Chairman, Commission for Architecture and the Built Environment



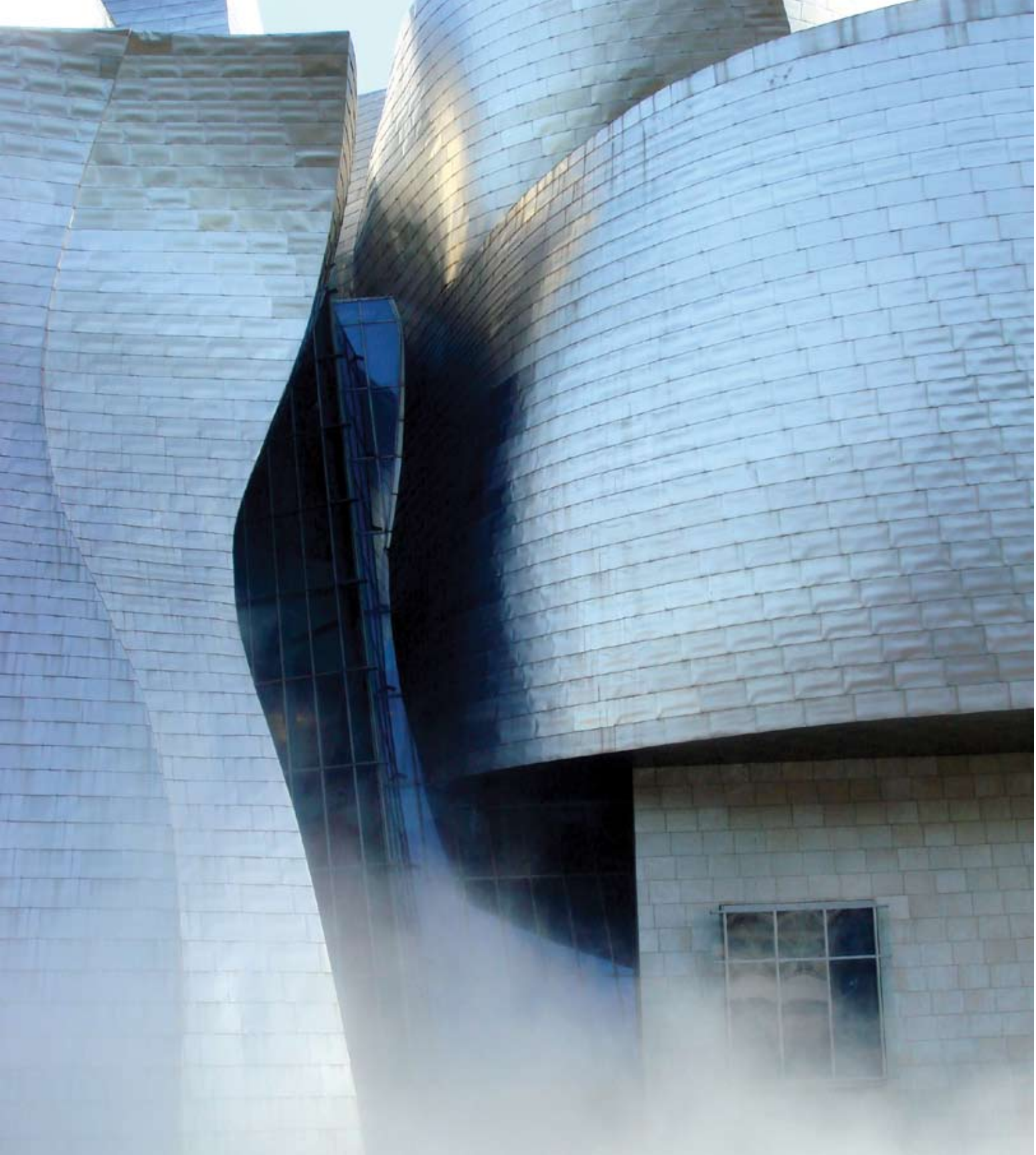
OVERSEAS DESIGNERS



EDWIN CHAN

The architectural works by firm Gehry Partners has long been the subject of worldwide discussion. Constructed in unconventional form and shape, the visionary structures twist and turn in unimaginable ways, testing the limits of what most have been accustomed to expect. For anyone coming into sensory contact with the curvilinear creations, one thing is certain: the provocative works have brought with them a reassessment of modern architecture as cultural icons.





Guggenheim Museum Bilbao

Upon graduating from Harvard, **Edwin Chan** faced the common dilemma of where to work. In deciding between a former professor in New York, a respected architect in Rotterdam, or with Frank Gehry in the City of Angels, Chan chose the latter. The decision was made for two reasons: LA, for its unfamiliar setting; and also Gehry's reputation as an 'artist-architect.' During that period (circa 1985) Gehry's firm had yet to be internationally recognised. Back then it was mostly concentrated on small projects such as the distinctive houses on Venice Beach.

Having joined Gehry's offices early, Chan was able to develop in tandem with the firm. With each new project, Chan gained valuable experience and more importantly, found comfort with his own artistic traits. Projects with Chan's creative involvement include: Paris' American Centre, Frederick R. Weisman Art Museum in Michigan, Germany's M-Art-a Museum and others. Sharing similar sensibilities with Gehry has given Chan a uniquely close relationship formed out of mutual respect. "Frank and I very much share the same appreciation for the arts. If we went to a museum, we would each go our own way, but would likely end up choosing the same favourite painting," says Chan.

Praised as one of the most important architectural creations of recent memory, the twisty titanium-plated structure of the Guggenheim Museum in Bilbao is a monumental merging of art and engineering. Completed in 1997, Chan's involvement as the firm's partner of design pivotally shaped the \$100,000,000 project from beginning to end. Working closely with Gehry, the duo visited the site in Spain together and developed a concept (from a rewarding process of inspirational exchange) that positively responds to the surroundings. In shape, material, construction and visual orientation, the building pays homage to the bordering Nervión River, the city's industrial heritage and the artworks housed within. Most importantly, the Guggenheim Bilbao has transformed perceptions of the city and established itself as a key icon of modern architecture.

M-Art-a Museum
Herford, Germany

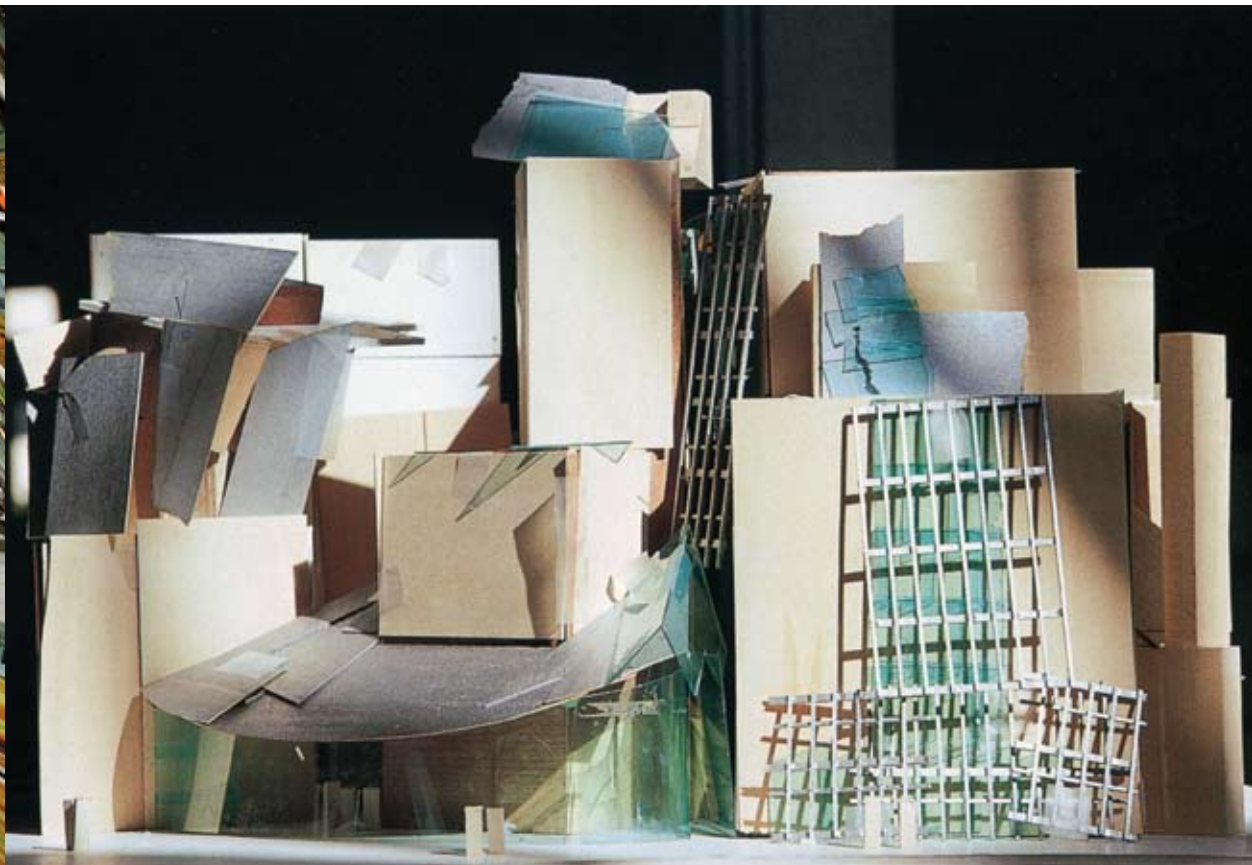


Edwin Chan with Frank Gehry

Guggenheim Museum Las Vegas
Art of the Motorcycle III



American Centre in Paris
Conceptual model





ERIC CHAN

Named by ID Magazine as one of the 40 most influential designers in the US, **Eric Chan** is the founder and president of New York-based ECCO Design. ECCO specialises in providing comprehensive consultancy services for product identity and development. At the heart of the company is a modestly sized team of designers, researchers, engineers and strategists. Their relatively small number (deliberately kept so by Chan) gives ECCO a unique mix of backgrounds and perspectives that are intimate and versatile, a trait typically absent in big corporations. The company follows a holistic approach comprising research, analysis and development to deliver tangible market solutions. The aim is to find solutions that are financially and socially rewarding, culturally sensitive and ecologically friendly. ECCO's list of clients represents a who's who of global corporations. Amongst them are Toyota, LG, Virgin, Herman Miller and Panasonic. The diverse range of products developed includes Virgin's Pulse, a series of electronic devices; PDA phone for HTC; the Herman Miller and Geiger Foray Chair; Personal Pond for Lexus, an in-car interactive command device; and the Boston Standup Stapler.

After graduating from the Hong Kong Polytechnic University, Chan went to the US to study at Cranbrook Academy of Art, a school at the forefront of American design. Through the scholastic experience Chan was able to learn from and work with pioneers in the fields of product and ergonomic design, which has significantly influenced his professional practise. Chan seeks to use his expertise in design and invention to enrich lives with better products and experiences. A practising inventor, he holds numerous patents to his name. One of ECCO's most recent projects at the leading edge of technology involves utilising e-ink technology to design a new form for newspapers.



Foray Chair Geiger and Herman Miller



Pulse CD player Virgin



PDA Phone HTC



Tromm Washing Machine LG



Stand UP Stapler Boston



RICHARD CHOI



A graduate of Hong Kong Institute of Vocational Education's (IVE) design school, Richard Choi extracts satisfaction from the study of familiar products. Contrary to speculations, this industrial designer's devotion has little to do with admiration of orthodox form and function. The true motive behind Choi's exploits boils down to the identification of design ills and how they can be cured. Underlining his design tenet is a conviction that simplicity (in form and function) must always be present. This ideal has proved lucrative, as manifested through numerous reddot and iF design awards.

In 2003, Choi was invited by Taiwan based Lite-On to apply his expertise to its various technology-related products. One such was Snug, a groundbreaking projector for the home. Initiated as an experimental project, Snug was created to explore just why projectors are not popular in the home. Observations revealed the reason for the conundrum was largely due to complexity of use. Conventional projectors use robust light sources to cast images, a drawback to this being substantial dissipation of heat, as well as the aggravation of whirling fans. Equally unsettling, is the vast array of wires, not to mention the effort necessitated in maintaining lenses for proper focus and clarity.

Systematically, Choi introduced various ideas to resolve the issues. Using lasers for projection, Snug eliminates the need for lenses, energy-intensive light sources and fans. As a consequence, a reduction in size was permitted. The dilemma with wiring becomes simplified through the option of dvi and hdmi video input. Add to that the additional choice of wifi, and wires are made altogether obsolete. This allows Snug to be conveniently placed anywhere. In terms of its form, the principles for simplicity were also not ignored. By deliberately choosing a simple shape, coupled with a lack of buttons or sockets (these are cleverly hidden), the product boldly epitomises ease of use. In 2007, Snug was honoured with iF China design award for the concept.

Choi is currently based in booming Dubai, where he is working on brand development for upstart Tathmeer Tech's consumer electronic products.





Orb WiFi router Lite-On





CARMENHO

Like many from Hong Kong, Carmen Ho grew up practising the custom of pen-pal correspondence. Ho differs by having expanded such letter writing affairs into true-to-life friendships. Of particular note is her amity with an Italian pen-pal, whose bond has developed in Ho a fascination with the land of Italy.

A drive to appease a fascination with structure and form led Ho to the US, where she studied architecture and business administration at MIT in Boston. Beyond the educational environment, Ho avidly delved into various arts, including ceramics, glass blowing, furniture design and eventually, her true calling, shoe creation.

Long considered the footwear capital, Italy has produced many of the craft's greatest designers and artisans. The country's customary treatment of architects as designers for all things under the sun plays a perfect complement to Ho's educational training. Tipping the scales is Ho's longtime Italian friendship, which provided her the encouragement to settle in Milan for a career in shoemaking.

Ho's professional pursuit commenced when she enrolled at the prestigious Ars Sutoria footwear school. Not easily satisfied, she then went on to work in a leading Italian shoe factory, where shoes for Christian Dior, Prada, Andrea Pfister, Rudolph Menudier, among others were produced, to gain hands-on experience in design and production.

In 2004, Ho established her own company to produce shoes bearing the Carmen Ho label. Fixated with old world craftsmanship, Ho's shoes pit modern sensitivity with timeless beauty. Detailed elements, incorporated liberally, divulge a passion for laborious workmanship; decorative ingredients are exclusively used to enhance the quality of each creation. Material usage of stingray, iguana and snakeskin illustrates a dedicated focus to quality. Each Carmen Ho shoe begins life with Ho as the model client; looking inwards in search of desires and inspiration. Best described as a union of thoughtful details, discreet sophistication, comfortable fit and stunning form, the shoes reveal Ho's propensity for design and unyielding obsession with structure and shape.







KATHERINE KWEI

Having been a resident in nine different cities, **Katherine Kwei** gives proper meaning to the term 'cosmopolitan living.' Perhaps surprisingly, this has done little to diminish Kwei's deep reverence, instilled during her youth, for heritage and her cultural roots. As a child, Kwei has fond memories of spending afternoons with her grandmother folding wonton dumplings, knotting cords for necklaces, and looking over the intricate embroidery patterns of old quilts and robes. Kwei's grandmother was a sought-after clothier for screen legends Katherine Hepburn and Anthony Quinn, as well as a master at Chinese knotting.

After working for Louis Vuitton in Hong Kong, where respect and appreciation for exceptional quality and design was rekindled, Kwei left to pursue studies in accessories design from the prestigious London College of Fashion. The result of her schooling opened up numerous avenues of opportunity. In London, Kwei worked for floral appliqué handbag designer Susannah Hunter, as well as the stylish Billy Bag Company.

Drawing much inspiration from grandmother and her own worldly life, Kwei's handbags reveal a bold new context for the 'joining of the two chords,' a venerated art form whose history is aligned to the royal courts of the Tang and Song Dynasties. Using Italy's finest calf and lambskin or exotic snakeskin, as well as a healthy splattering of Swarovski crystals, Kwei's collection is about maintaining a perfect mix of sophistication and edge. The results blend seamlessly well to compliment wardrobes of even the most fashionably discerning of consumers. Kwei is currently based in the fashion mecca, New York City.







PINKY LAI

Prior to leaving Hong Kong, **Pinky Lai** trained as an interior designer. A participant in the exodus to Italy, Lai's mind was set on becoming an architect, but eclipsing his love for structures is a lifelong infatuation with automobiles. Given Lai's fervour for cars, his failure to ponder prospects as a car designer is perhaps surprising. A probable justification for this is Hong Kong's lack of an auto industry. In Europe, the thriving continental industry compelled Lai to re-evaluate his ambitions, leading him to enroll at the Royal College of Art in London to study automotive design.

In becoming a car designer, Lai considers himself living a dream. As a car enthusiast and car designer, he is awestruck by the fact that not only is he involved with designing the car he drives, but also by his relationship with legendary carmaker Porsche. A designer at Porsche for nearly two decades, Lai has displayed an uncanny ability to blend a language of dynamic sculptures built around speed, movement, elegance and simple proportions with the carmaker's contextual lexicon of history, styling, engineering and performance. The designer and his team have played a role in defining the look of the Boxster, the 911 and the 996 turbo. Importantly for the company, the 996 Turbo brought with it a revolution of design processes, which kick-started a trend to employ digital sketch modelling in support of 2-D sketches. The process has helped reduce inefficiencies and misinterpretation during all phases of production, and remains an industry benchmark to this day.

A recent creation by the chief designer and his team is the Porsche Cayman, a quicker, sleeker and more agile counterpart of the Boxster (also designed by Lai). Its design incorporates styling cues from the 904 Coupe and the 550 Coupe, both Porsche classics. Abandoning the Boxster's convertible soft-top, the Cayman sports a fixed roof. Before joining the legendary Stuttgart automaker, Lai was a senior designer at Munich-based BMW. He was responsible for the exterior designs of the 3, 7 and 8-series vehicles, as well as concept development for the Z2.







CHELSIALAU

In an automotive world fixated upon iron brawn and metallic beauty, **Chelsia Lau** has been responsible for some of the most distinctive vehicles of our era. Named by *Autoweek* magazine as “one of the top ten secret people who will change your world,” Lau has been a chief designer at Ford Motor Company since 1992. Charged with shaping the design direction of Ford’s Sport Utility Vehicles (SUVs), Lau’s fleet of creations include the Ford Ecosport, Explorer, Explorer Sport Trac, Expedition, Mercury Mountaineer, and the Lincoln Navigator. Other notable vehicles are: The Mercury MC4 concept car, the Ford FC5 fuel-cell concept car, and the Explorer Sport Trac concept SUV. In 2006, she was awarded “The World’s Outstanding Chinese Designer” accolade by the Hong Kong Design Centre.

A keen affinity for portrait and landscape painting helped Lau develop her artistic sense at an early age. Building on her fine arts foundation, she studied Product Design locally at the Lee Wai Lee Technical Institute. Upon graduation, Lau enrolled at the Art Centre College of Design in Pasadena, California to further studies in transportation design. The experience in America enabled Lau to forge her classical arts background into a uniquely creative design approach.

Lau’s philosophy is one that imbues each design with a soul and personality that fuels the imagination, dreams and emotions. Drawing inspiration from her surroundings (she is fascinated by the structural beauty of suspension bridges, river rocks and clam shells), Lau translates the world into a form of expression all her own. Underlining her concerns is the need to reflect on the customer, the driver. Through a breathtaking blend of speed, timelessness and sophistication, Lau’s ‘moving sculptures’ reveal and convey the values, status and personalities of the driver.



Mercury MC4





ANTHONY LO

Living amongst fast and beautiful cars adequately describes **Anthony Lo's** upbringing. His late grandfather, father, uncle and family friends were all enthusiasts of fine cars. Lo fondly recalls running atop his grandfather's cherished Volvo Amazon (though it greatly infuriated him), from hood all the way to the trunk lid. At the age of ten, Lo was sitting in the territory's first Lotus Esprit sports car. By 13 he was riding in the back of a Lamborghini Espada 2+2. Limited by age, Lo channelled part of his attention to Radio-Controlled (RC) cars. To improve performance of his cars Lo would spend countless hours taking them apart to tune individual components. The pastime gave Lo a profound level of understanding and respect, for cars and the engineering behind them.

During an overseas London trip organised by The Hong Kong Polytechnic University (lacking formal car design courses, Lo majored in industrial design), he attended a seminar by legendary car designer Giorgetto Giugiaro, an experience that fuelled his passion for car design. He then enrolled in the Master's programme in automotive design at the Royal College of Art.

A prolific and vibrant career has been the prize of Lo's unrelenting devotion. In his pursuits, Lo has designed cars for Lotus, Mercedes-Benz, Audi, Saab and Opel. Professional roles include chief designer, head of advanced design and director of advanced design for General Motors Europe (his current position). Professionally, Lo has lived in Japan, England, Germany and Sweden.

First revealed in March 2006, the Saab Aero X is the culmination of a series of Saab concept designs. Designed by Lo and his team of designers as tribute to the automaker's rich heritage in the aviation industry, the Aero X combines the past and future and has been enthusiastically received. A slick, minimalist styling gives the design an unmistakably Scandinavian lineage. Most extraordinary is the dramatic canopy which slides completely open, leaving bare the vehicle's top. A crowd favourite, the Aero X has won countless awards including Best of Show at the Geneva Auto Show 2006, Concept Car of the Year 2006 from *Autocar* and Car Design of the Year 2006 from *Car Design News*.



Saab Aero X





LOCHI WING

Lo Chi Wing's design thinking advocates the idea of restraint: a designer must be comfortable with working towards the slow evolution of, say a chair (which usually consists of four legs), as room for variation is relatively limited. Lo sees every design challenge as an attempt to achieve optimum synthesis between past and present, familiar and enigmatic, real and imaginary. Lo's approach derives much from the belief that design is more about improving the past than pure invention. 'It [design] is a field about researchers who re-propose the same idea,' states Lo.

After a stint in Hong Kong as architect and interior designer, Lo left for America to undergo a long but rewarding process of learning by unlearning what he found familiar. With newfound theoretical foundation, Lo reinvented himself as a thinker and designer.

Propensity for architecture urged Lo to Italy, where practitioners fundamentally engage in all design disciplines. In Italy, Lo found work as an architect, furniture and product designer. Well known for his fruitful relationship with Italian furniture maker Giorgetti, Lo has served as the company's art director and image consultant. The company, where contemporary machinery is adapted to century-old traditions of craftsmanship in woodworking, has provided Lo an atmosphere for intense growth. Relying on profound understandings of shape, form, material, technique, culture and history, Lo has helped feed Giorgetti's incessant appetite for modern and sophisticated furniture products.

As a city steeped in historical and cultural significance, Athens provides the perfect setting to Lo's personal perspectives (Lo likens himself an archaeologist, restlessly digging out objects and spaces for his imaginary desires) on design. Together with his wife, Panagiota Davladi, Lo settled in the Greek capital after winning an architectural competition for the New Acropolis Museum. They currently head the project as lead architects.







VIVIENNETAM

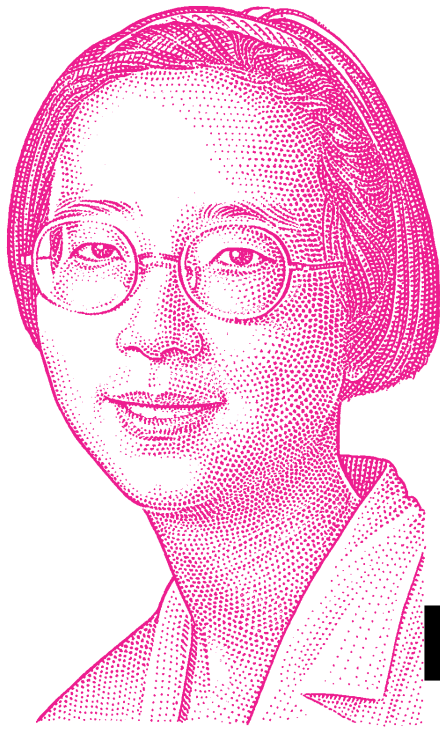
An early fashion graduate of The Hong Kong Polytechnic University, Vivienne Tam was exposed to the explosion of ideas and style that was 1970's Hong Kong. Upon making her first trip to China, to explore her native history and culture, Tam became obsessed with the idea of making China fashionable and chic. A job with the Hong Kong Trade Development Council gave Tam the chance to see New York, a city she admired for its acceptance of new designers and ideas. In an audacious decision, Tam decided to make the big move and left Hong Kong with little money, heaps of talent, and a Beijing vinyl bag containing twenty pieces of her Red China-inspired designs.

This double journey between East and West has been the wellspring of the designer's lasting success. A successful meeting with the influential buying team of Henri Bendel, resulted in them being so impressed by her Chinese proletarian workwear collection that they showcased it as part of the store's prestigious window display. This marked the take-off point of Tam's famed career in fashion.

Now internationally recognised, Tam is the CEO and chief designer for East Wind Code Ltd. Her thoroughly innovative collections have graced runways of some of the most important fashion events ever. Designs from Tam's collections are part of the permanent archives of the Museum of the Fashion Institute of Technology and the Metropolitan Museum of Modern Art in New York, the Andy Warhol Museum in Pittsburgh, and the Victoria and Albert Museum in London. Lauded for explorations of Asian motifs, Tam's works have almost single-handedly given rise to the fashion phenomenon that is 'China Chic.' East Wind Code operates numerous signature boutiques in major cities across the globe. Vivienne Tam shops exclusively sell the designer's diverse range of clothing.







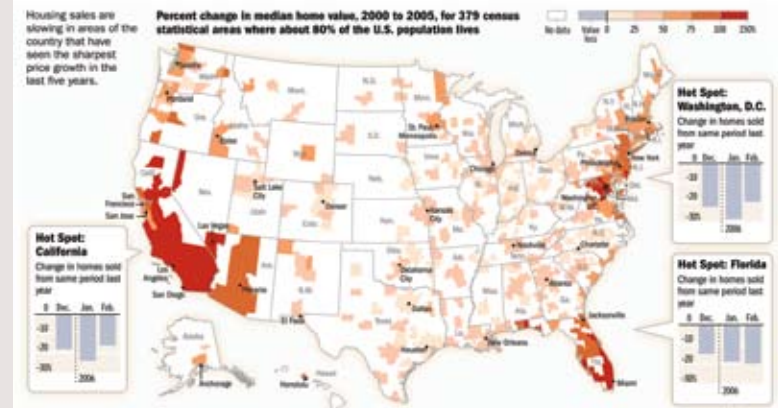
DONAWONG

Everyday, we are bombarded by a staggering abundance of information from an equally mind-boggling number of sources. Without proper mediation and organisation, information can appear as a chaotic mess, causing more problems than it solves. Information design is a discipline that sorts and streamlines information to turn chaos into order. The task of the information designer is to simplify, organise and present complex information in a clear and comprehensible manner for specified audiences. The best practitioners often share a deep reverence for content, as well as a passion for bringing it to light. Required is an exceptional command of aesthetics and typography, together with the intellectual capacity to fully grasp complex subject matter.

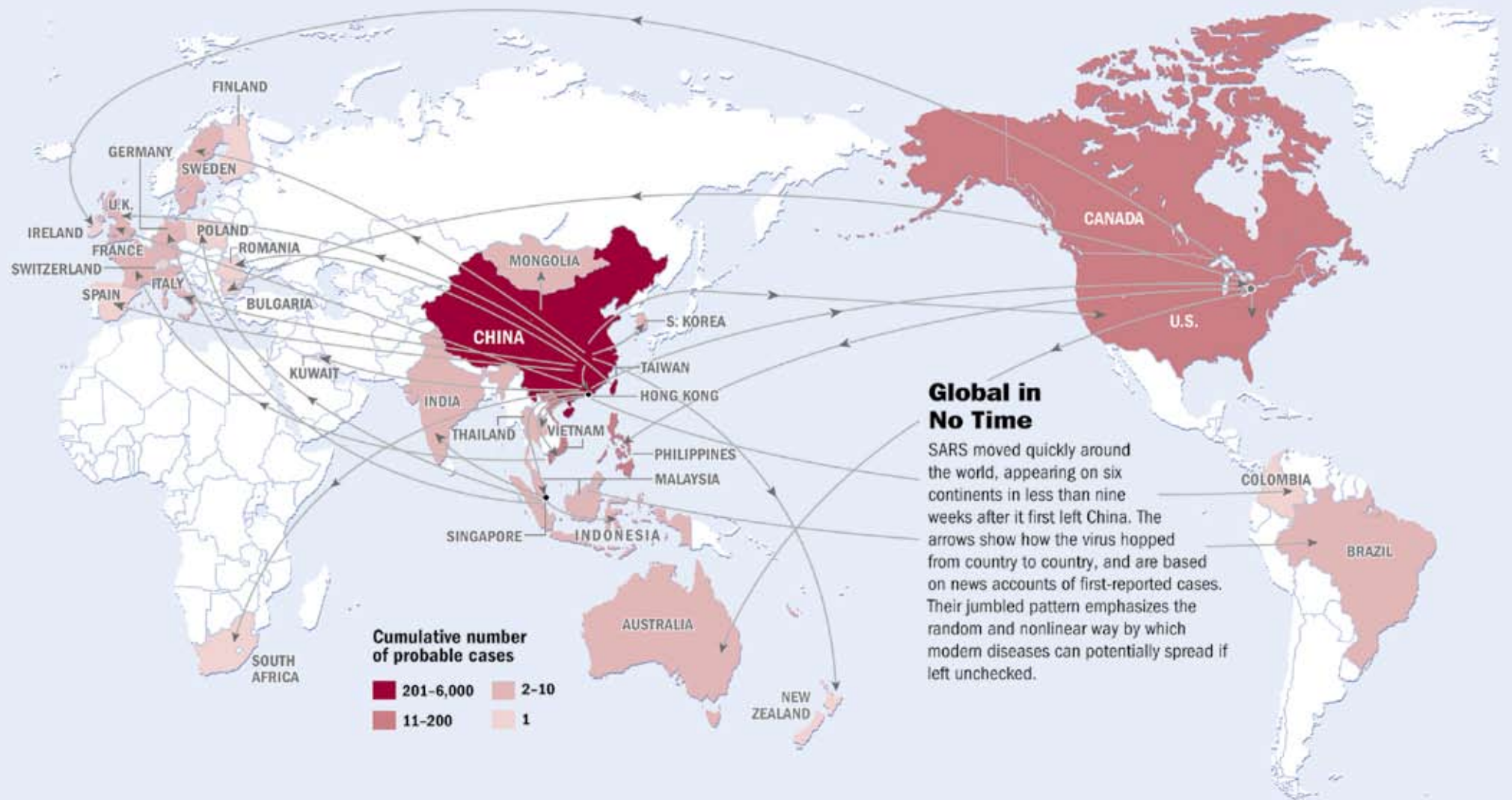
With nearly two decades of experience in information design, **Dona Wong** is an outstanding proponent of the discipline. A Masters degree holder from Yale University, she studied information design under the tutelage of Edward Tufte, an exceptional authority in the field. Wong is currently the news graphics director at The Wall Street Journal, where she works to develop and produce breaking-news and feature graphics for the paper's daily publication. As the major business publication in the United States, the Journal and its parent Dow Jones & Company have enormous influence. Importantly, Wong serves as guardian to the group's worldwide visual output, ensuring consistency and uniformity for The Wall Street Journal Asia and The Wall Street Journal Europe.

Persistent disciplinary experimentation by Wong has led to the development of numerous statistical packages, including those appearing in The Journal's Money & Investing section, and its first weather package, a weather-related graphic unique to the paper. Before joining The Wall Street Journal, Wong was a business graphics editor at The New York Times. Prior to this, Wong was a designer of annual reports and corporate publications for Fortune 500 companies.

Hot Homes Get Cold



A Virus Takes to the Air in the Jet Age





GARSON YU

The rapid growth of technology and computers has brought significant change to the way design has manifested itself over the past several decades. As a result, a number of new disciplines, including those borne from computer animation and 3-D imagery, have emerged to gain serious practise and following.

Trained in Hong Kong as a graphic designer, **Garson Yu** was introduced to the world of motion graphics by a long-time acquaintance. He became fascinated by the profound freedom and storytelling qualities inherent in animated graphics. In contrast to the static art of traditional graphic design, motion graphic compositions are made of a sequence of many 'pages.' The defining characteristic is the implementation of movement as a conduit for expression. According to Yu, the ultimate goal has been to transform the inherent digital look of CG (Computer Graphics) design into one that is more organic, cinematic and filmic, to achieve the conveyance of human emotion.

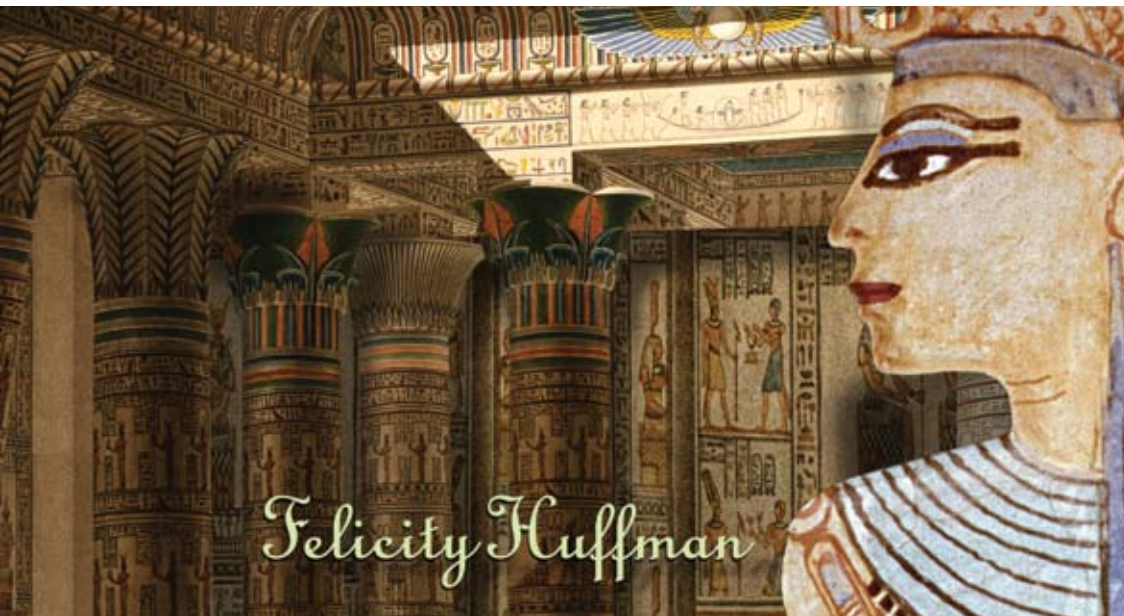
After gaining valuable experience from production house Imaginary Forces as co-creative director, Yu started his own digital motion graphics studio. Established in 1998, Hollywood-based yU+co has actively contributed to arguably America's most important cultural export: its film and television products. Committed to exceptional storytelling, Yu's motion graphics works have found plenty use as film titles, theatrical trailers, logos, television promos and openings, commercials and network branding. Indicative of yU+co's diverse and resourceful nature, the studio's output has catered to a broad spectrum of film genres, corporate clients and television networks. In 2005, Yu opened his studio in Hong Kong to service and develop talents of the local environment.

Each project brings unique challenges of imagination, design and implementation, with yU+co creating commercial spots for high-profile clients including Nokia, AOL, Moviefone, Verizon and Toyota. TV networks that have commissioned Yu's work include Discovery, National Geographic, CNN, PBS and others. Motion picture contributions include such films as Matchstick Men, The Hulk, 300, The Italian Job, Mission Impossible 2, and countless others. Close collaborations with Hollywood's A-list of film luminaries have given Yu immense insight into the art of storytelling. Notable collaborators include Ang Lee, Stephen Spielberg, John Woo, Ridley Scott and Sydney Pollack.









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A-Bike and Dual Power Shake Light by Daka Development

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Bamboo Glass by May Wong

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Book Designs by All Rights Reserved

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Ceramic Radio by Alan Yip

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Chinese Cultural Publications by Chiu Kwong Chiu

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Forces of Valor by Unimax

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Tel: +852 2735 8889 Fax: +852 2735 6281
Email: sales@unimax.com.hk Website: www.unimax.com.hk

Ming 2002 by Barrie Ho

Barrie Ho Architecture Interiors Limited
19/F, 44 Wyndham Street, Central, Hong Kong
Tel: +852 2117 7662 Fax: +852 2117 7661
Email: barrieho@barrieho.com Website: www.barrieho.com

Mirror 64PXL Wash by Traxon Tech

Traxon Technologies Limited
208 Wireless Centre, 3 Science Park East Avenue, Hong Kong Science Park
Shatin, N.T., Hong Kong
Tel: +852 2943 3488 Fax: +852 2480 4460
Email: info@traxontechnologies.com Website: www.traxontechnologies.com

Music Showcase by Sunhing Millennium

Sunhing Millennium Ltd
9/F Kowloon Plaza, 485 Castle Peak Road
Kowloon, Hong Kong
Tel: +852 23750263 Fax: +852 2375 1265
Email: miu@sunhing.com Website: www.sunhing.com

Picooz Helicopter by Silverlit

Silverlit Toys Manufacturing Ltd.
1701-03 World Trade Centre, 280 Gloucester Road,
Causeway Bay, Hong Kong
Tel: +852 2834 4168 Fax: +852 2834 8797
Email: sltoys@silverlit.com Website: www.silverlit.com

Redwhiteblue by Stanley Wong

Three Two One Film Production Limited
701 Park Commercial Centre, 180 Tung Lo Wan Road,
Causeway Bay, Hong Kong
Tel: +852 2887 1321 Fax: +852 2503 1321
Email: Stanley@threetwoone.com.hk

Robosapien Robot by WowWee

WowWee Limited
Suite 301A, Energy Plaza, 92 Granville Rd, Tsim Sha Tsui East, Hong Kong
Tel: +852 2739 5288 Fax: +852 2724 6931
Email: website@wowwee.com Website: www.wowwee.com

Speak Your Mind by Jason Siu

Janson Siu & Co
Flat 10, 2/F, Wah Lai Industrial Center, 10-14 Kwei Tei Street
Fo Tan, N.T., Hong Kong
Tel: +852 9520 7391
Email: speakyourmind@jasonsiu.com Website: www.jasonsiu.com

Spy by Henry Lau

SPY Limited
Basement, 31 Fort Street
North Point, Hong Kong
Tel: +852 2317 6928 Fax: +852 2375 8508
Email: 1020@spyhenrylau.com Website: www.spyhenrylau.com

Streamium Music System by Philips Design

Philips Design
3/F, 5 Science Part East Avenue, Science Park
Shatin, N.T., Hong Kong
Tel: +852 2489 4466
Website: www.philips.com.hk

Zen Spa by Milk Design

Milk Design
14C, Sunrise Industrial Building
Chai Wan, Hong Kong
Tel: +852 2797 8500 Fax: +852 2797 3335
Email: wing@milkdesign.com.hk Website: www.milkdesign.com.hk

Design Consultants

Bamboo Pavilion by Rocco Yim

Rocco Design
38/F, AIA Tower, 183 Electric Road
North Point, Hong Kong
Tel: +852 2528 0128 Fax: +852 2529 2315
Email: rdl@roccodesign.com.hk Website: www.roccodesign.com.hk

Bossini Branding by Alan Chan

Alan Chan Design Company
1901 Harcourt House, 39 Gloucester Road
Wanchai, Hong Kong
Tel: +852 2527 8228 Fax: +852 2865 6170
Email: acdesign@alanchandesign.com Website: www.alanchandesign.com

Central Cityscape by Aedas

Aedas Limited
18-19/F, 1063 King's Road
North Point, Hong Kong
Tel: +852 2861 1728 Fax: +852 2529 6419
Email: hongkong@aedas.com Website: www.aedas.com

Citystorm Bicycle by Michael Young

Michael Young Ltd.
Ground Floor, No.1 New Street
Sheung Wan, Hong Kong
Tel: +852 2803 0344 Fax: +852 2803 2444
Email: info@michael-young.com Website: www.michael-young.com

Crystal City Recreation Centre by Gravity Partnership

Gravity Partnership
39/F 148 Electric Road
Causeway Bay, Hong Kong
Tel: +852 3106 8711 Fax: +852 3106 8754
Email: studio@gravitypartnership.com Website: www.gravitypartnership.com

C.Y. Tung Maritime Museum by Nelson Chen

Nelson Chen Architects Ltd.
23/F Lippo Leighton Tower, 103 Leighton Road
Causeway Bay, Hong Kong
Tel: +852 2882 8086 Fax: +852 2882 8038
Email: architects@nca.com.hk Website: www.nca.com.hk

Dong Lai Shun by Steve Leung

Steve Leung Designers Ltd.
9/F Block C, Seaview Estate, 8 Watson Road
North Point, Hong Kong
Tel: +852 2527 1600 Fax: +852 2527 2071
Email: sla@steveleung.com.hk Website: www.steveleung.com

Eu Yan Sang by Joseph Sy

Joseph Sy and Associates
Email: design@jsahk.com Website: www.jsahk.com

FAB Magazine by Milkxhake

Milkxhake
Email: javin@milkxhake.org Website: www.milkxhake.org

Flexi-Street Furniture by Michael Siu

The Hong Kong Polytechnic University, School of Design
Hung Hom, Hong Kong
Tel: +852 2766 5455 Fax: +852 2774 5067
Email: m.siu@polyu.edu.hk Website: www.sd.ployu.edu.hk

Hotel LKF by Antony Chan

Cream Design Company
2203 Lyndhurst Tower, 1 Lyndhurst Terrace
Central, Hong Kong
Tel: +852 2147 1297 Fax: +852 2147 0118
Email: info@cream.com.hk Website: www.cream.com.hk

Hyderabad International Airport by Winston Shu

Integrated Design Associates
3001 Southmark Tower A, 11 Yip Hing Street
Wong Chuk Hang, Hong Kong
Tel: +852 2528 1186 Fax: +852 2528 2226
Email: info@ida-hk.com Website: www.ida-hk.com

Identity Branding by Landor Associates

Landor Associates
17/F Kinwick Centre, 32 Hollywood Road
Central, Hong Kong
Tel: +852 2851 8173 Fax: +852 2544 9199
Website: www.landor.com

Illustration Works by Stella So

Stella So
Email: smstella@netvigator.com Website: www.smstella.com

Interactive Web Designs by Rice5

Rice5
Unit 906 Eastern Harbour Centre, 28 Hoi Chak Street
Quarry Bay, Hong Kong
Tel: +852 3580 0205 Fax: +852 2808 0845
Email: kevintsang@rice5.com Website: www.rice5.com

Kung Fu Tea Set by Gary Chang

Edge Design Institute Ltd.
Suite 1604 Eastern Harbour Centre, 28 Hoi Chak Street
Quarry Bay, Hong Kong
Tel: +852 2802 6212 Fax: +852 2802 6213
Email: edgeld@netvigator.com Website: www.edgedesign.com.hk

The Ladders by William Lim

CL3 Architects Ltd.
7/F Hong Kong Arts Centre, Wanchai, Hong Kong
Tel: +852 2527 1931 Fax: +852 2529 8392
Email: cl3@cl3.com Website: www.cl3.com

Linear City by Essy Baniassad

The Chinese University of Hong Kong, Department of Architecture
Room 514, Wong Foo Yuan Building
Shatin, N.T., Hong Kong
Tel: +852 2609 6517 Fax: +852 2603 5267
E-mail: architecture@cuhk.edu.hk Website: www.arch.cuhk.edu.hk

Ma On Shan Library by ADO

1101 Methodist House, 36 Hennessy Road
Wanchai, Hong Kong
Tel: +852 2646 6381 Fax: +852 2634 6648
Email: ado@ado-hk.com Website: www.ado-hk.com

Megartstore by Tommy Li

Tommy Li Design Workshop
Room 1 24/F Honour Centre, Sun Yip Street
Chaiwan, Hong Kong
Tel: +852 2834 6312 Fax: +852 2834 7032
Email: info@tommylidesign.com Website: www.tommylidesign.com

Noctus by Alexis Pepall

Pepall Design Associates Ltd.
19/F Weswick Commercial Building, 147-149 Queen's Road East
Wanchai, Hong Kong
Tel: +852 2425 6820
Email: maisie@pepall.com.hk Website: www.pepall.com.hk

Paper Works by Benny Au

Amazing Angle Design Consultants Ltd.
3/F 510 Lockhart Road, Causeway Bay, Hong Kong
Tel: +852 2267 7213 Fax: +852 2267 6482
Email: info@amazingangle.com Website: www.amazingangle.com

PCCW Annual Report by Sandy Choi

Sandy Choi Associates Ltd.
2002 Honest Motors Building, 9 Leighton Road
Causeway Bay, Hong Kong
Tel: +852 2525 9577 Fax: +852 2525 9655
Email: sc@sandychoi.com Website: www.sandychoi.com

Show Suite Designs by Draughtzman

G 39, North York, Siu Lek Yuen
Shatin, N.T., Hong Kong
Tel: +852 2866 2112 Fax: +852 2861 2831
Email: allyoop@netvigator.com

Stamp Designs by Benny Lau

Creative Cafe
21 Shan Teng Tsuen, Nam Wan
Peng Chau, Hong Kong
Tel: +852 2865 4240
Email: benny@creativecafe.hk Website: www.creativecafe.hk

Subliminal Apartment by KplusK

KplusK Associates
7/F Hiltop Plaza, 49 Hollywood Road
Central, Hong Kong
Tel: +852 2541 6828 Fax: +852 2541 7885
Email: info@kplusk.net Website: www.kplusk.net

Theatres of Mies, Corbu and Kahn by Mathias Woo

Zuni Icosahedron
Rear Part, 15 Hawthorn Road
Happy Valley, Hong Kong
Tel: +852 2893 8704
Email: info@zuni.org.hk Website: www.zuni.org.hk

Watson's Water Bottle by Freeman Lau

Kan & Lau Design Consultants
416 Innocentre, 72 Tat Chee Ave
Kowloon Tong, Hong Kong
Tel: +852 2574 8399 Fax: +852 2572 0199
Email: katherine@kanandlau.com Website: www.kanandlau.com

Wu Zhi Qiao by Edward Ng

The Chinese University of Hong Kong, Department of Architecture
Room 514, Wong Foo Yuan Building
Shatin, N.T., Hong Kong
Tel: +852 2609 6517 Fax: +852 2603 5267
E-mail: architecture@cuhk.edu.hk Website: www.arch.cuhk.edu.hk

Design Entrepreneurs**Crazysmiles Co. by Michael Lau**

Crazysmiles Co. Ltd.
11/F Lok's Industrial Building, 204 Tsat Tsz Mui Rd,
Quarry Bay, Hong Kong
Tel: +852 2811 3111
Email: crazysmilesmail@yahoo.com

G.O.D. by Douglas Young

G.O.D. Ltd
Suite 602 One Hysan Avenue, Causeway Bay, Hong Kong
Tel: +852 2544 5615 Fax: +852 2543 9337
Email: info@god.com.hk Website: www.god.com.hk

Life of Circle by Dickson Yewn

Life-of-Circle
15A Wyndham Place, 40 Wyndham Street, Central, Hong Kong
Tel: +852 3173 8339
Email: info@life-of-circle.com Website: life-of-circle.com

OVO by Ed Ng and Thomas Ma

OVO Limited
1/F 22 Queen's Road East, Wanchai, Hong Kong
Tel: +852 2529 7828 Fax: +852 2526 7220
Email: info@ovo.com.hk Website: www.ovo.com.hk

TOTEX by Gabriel Tong

TOTEX DESIGN LIMITED
5/F 32A Hyde Court, Tat Chee Avenue
Kowloon Tong, Hong Kong
Tel: +852 2309 2880 Fax: +852 2309 2680
Email: gabriel@totexdesign.com Website: www.totexdesign.com

Yin Expressions by Kai-yin Lo

Yin Expressions
Tel: +852 2773 6009 Fax: +852 2773 6211
Email: kyi@yin-expressions.com Website: www.kaiyinlo-design.com

Qeelin by Dennis Chan

Qeelin Holdings Ltd.
Suite 1401 Harcourt House, 39 Gloucester Road
Wanchai, Hong Kong
Tel: +852 2865 0707
Website: www.qeelin.com

DESIGN-RELATED REFERENCES

Government

Innovation and Technology Commission, Government of HKSAR
20/F Wu Chung House, 213 Queen's Road East, Wanchai, Hong Kong

Tel: +852 2737 2208 **Fax:** +852 2730 4633
E-mail: enquiry@itc.gov.hk **Website:** www.itc.gov.hk

The Innovation and Technology Commission (ITC) works closely with other government departments, the industrial and business sectors, tertiary institutions and industry support organisations, with an aim to build a solid foundation for innovation and technology development and facilitate international trade, through supporting applied research and development, facilitating technology ventures, providing technological infrastructure, developing human capital and promoting internationally accepted standards and conformity assessment services. The mission of ITC is to spearhead Hong Kong's drive to become a world-class, knowledge-based economy.

Invest Hong Kong, HKSAR
15/F, One Pacific Place, Queensway, Hong Kong

Tel: +852 3107 1000 **Fax:** +852 3107 9007
E-mail: enq@InvestHK.gov.hk **Website:** www.investhk.gov.hk

InvestHK promotes the many advantages of Hong Kong as a base to locate a business; and assists overseas enterprises establish and develop their presence in the city. InvestHK offers free investment promotion, facilitation and aftercare services to ensure that companies have all the support required to establish or expand operations in the dynamic Hong Kong economy. InvestHK provides an efficient and effective means of completing then implementing business plans.

Government Sub-Vented Bodies

Hong Kong Productivity Council
HKPC Building, 78 Tat Chee Avenue, Kowloon, Hong Kong

Tel: +852 2788 5678 **Fax:** +852 2788 5900
E-mail: hkpcenq@hkpc.org **Website:** www.hkpc.org

The Hong Kong Productivity Council (HKPC) is a multi-disciplinary organisation with aims to promote increased productivity and the use of more efficient methods throughout Hong Kong's business sectors. With 28 Centres of Excellence, 10 testing laboratories, as well as exhibition and training facilities at its headquarters at the HKPC Building in Kowloon Tong, HKPC provides a diverse range of services in manufacturing technology, information technology, environmental technology and management systems to clients from different industrial and commercial sectors.

Hong Kong Science and Technology Parks Corporation
8/F Bio-Informatics Centre, No. 2 Science Park West Avenue,
Hong Kong Science Park, Shatin, N.T. Hong Kong

Tel: +852 2629 1818 **Fax:** +852 2629 1833
E-mail: enquiry@hkstp.org **Website:** www.hkstp.org

HKSTP offers a comprehensive range of services to cater for the needs of industry at various stages, ranging from offering a series of management and technical support programmes through industry and university collaboration; nurturing technology start-ups through the Incu-Tech programme support at a Tech Centre; providing advanced facilities and support services in the 22-hectare state-of-the-art Hong Kong Science Park for applied R&D activities; providing land and premises in the three Industrial Estates totaling 239 hectares for hi-tech manufacturing.

Hong Kong Tourism Board
9-11/F Citicorp Centre, 18 Whitfield Road, North Point, Hong Kong

Tel: +852 2807 6543 **Fax:** +852 2806 0303
E-mail: info@hktb.com **Website:** www.discoverhongkong.com

The primary responsibilities of the Hong Kong Tourism Board are to market and promote Hong Kong as a destination worldwide, as well as to take initiatives to enhance the experiences of its visitors once they have arrived. This includes making recommendations to the Hong Kong Special Administrative Region (SAR) Government and other relevant bodies on the range and quality of visitor facilities.

Hong Kong Trade Development Council
38/F Office Tower, Convention Plaza, 1 Harbour Road, Wanchai, Hong Kong

Tel: +852 1830 668 **Fax:** +852 2824 0249
E-mail: hktcdc@tdc.org.hk **Website:** www.tdctrade.com

Hong Kong Trade Development Council (TDC) is the global marketing arm and public service hub for Hong Kong-based manufacturers, traders and service exporters. Its wide and varied activities are especially geared to small and medium-sized enterprises (SMEs), the chief drivers of Hong Kong's trade. The TDC is governed by a 19-member Council of Hong Kong business leaders and senior Government officials. It plans and supervises TDC's global operations, services and promotional activities.

Education

Caritas Bianchi College of Careers
4 Cliff Road, Yaumatei, Kowloon, Hong Kong /
270-274 Chatham Road North, Kowloon, Hong Kong

Tel: +852 2710 2628 / 3427 9797 **Fax:** +852 2780 7636 / 3427 9696
E-mail: info@cbcc.edu.hk **Website:** www.cbcc.edu.hk

Caritas Bianchi College of Careers is a privately managed institution whose aim is to provide exceptional design education with emphasis on Catholic beliefs. Through innovative curricular programmes, the school fosters new approaches to concept and thinking, encouraging students to develop potentials as creative individuals. The school offers a wide range of design-related courses, including: graphics, fashion and textile, interior, multimedia, audio-production and environment design, for students to obtain Associate and Bachelor's Degrees respectively.

The Chinese University of Hong Kong, Department of Architecture
Room 514, Wong Foo Yuan Building, Shatin, N.T.

Tel: +852 2609 6517 **Fax:** +852 2603 5267
E-mail: architecture@cuhk.edu.hk **Website:** www.arch.cuhk.edu.hk

The Department of Architecture offers a wide variety of intensive programmes for undergraduate and postgraduate studies in architecture. A broad spectrum of specialised faculty staff helps to create and transmit knowledge about all aspects pertaining to the built environment. Emphasis is placed on the methodical and disciplined search for knowledge, which plays an integral component of studies, ensuring connections with other fields, their contents and their methods.

Chingying Institute of Visual Arts
1-2/F, Success Commercial Building, 245 Hennessy Road, Wanchai, Hong Kong

Fax: + 852 2591 9062
E-mail: info@chingying.edu.hk **Website:** www.chingying.edu.hk

Chingying Institute of Visual Arts is a private institution which offers various full-time, part-time and evening courses in Industrial Design, Interior Design, Computer Design, Fashion Design, Graphics Design and Illustration Design. Its aims are to provide valuable learning opportunities for those interested in art and design.

City University of Hong Kong, School of Creative Media

Y2650, Academic Building, City University of Hong Kong,
Tat Chee Avenue, Kowloon, Hong Kong

Tel: +852 2788 8049 **Fax:** +852 2788 7165

E-mail: smgo@cityu.edu.hk

Website: www.cityu.edu.hk/cityu/dpt-acad/scm.htm

The School of Creative Media provides crucial training to a new generation of specialists in a multiplicity of media forms. The programme is steered to verse students in the art of story-telling, with inclinations based on innovation, creativity, critical thinking, and adaptability. Students are also given foundations to understand the business and legal environments in which media industries operate.

CO1 Design School

1/F, Centre Point, 181-185 Gloucester Road, Wanchai, Hong Kong

Tel: +852 2892 0123 **Fax:** +852 3526 0657

E-mail: info@co1.edu.hk **Website:** www.co1.edu.hk

CO1 Design is a private educational institution established to enhance local design potential. With aims to educate and promote design, CO1 provides a creative platform for design students to improve themselves in the creative fields of multimedia, graphics, interior, industrial and product design. CO1 paves the way for high school graduates to further their studies with a heavy emphasis on design-centric courses.

Hong Kong Baptist University, School of Communication

224, Waterloo Road, Kowloon Tong, Hong Kong

Tel: +852 3411 7224 **Fax:** +852 3411 7890

E-mail: coms@hkbu.edu.hk **Website:** www.coms.hkbu.edu.hk

The Department of Communication Studies offers a pioneering programme through its three options: Digital Graphic Communication, Organisational Communication, and Public Relations and Advertising. It is the first programme to provide a broad and well-rounded view of the human communication process. It cultivates competence in speech, written and visual communication, develops critical thinking and creative expression. Setting eyes on Greater China, the programme centres the role of communication in the international setting and provides theoretical knowledge and skills to equip its students for the many challenges awaiting them upon graduation.

Hong Kong Design Institute (HKDI)

7/F VTC Tower, 27 Wood Road, Wanchai, Hong Kong

Tel: +852 2836 1782 **Fax:** +852 3520 4185

E-mail: hkdi@vtc.edu.hk **Website:** www.hkdi.edu.hk

With a rich heritage in design education through the Hong Kong Institute of Vocational Education (IVE), Hong Kong Design Institution brings together the strengths of five departments to offer disciplinary studies in product design, interior design, visual communications, fashion and textile design, printing and digital media, filming, computer games, toy design, jewellery design, watch design, optical accessories, and multimedia.

HKDI offers comprehensive and contemporary design curricula, from entry level at foundation, to Higher Diploma, and onto the Degree level in collaboration with overseas university partners. Currently, programmes are delivered at related IVE campuses, with a new purpose-built single campus being planned to start operation in 2009/10.

The First Institute of Art and Design

No.1-9, Lin Fa Kung St. East, Causeway Bay, Hong Kong

Tel: +852 2806 0228 **Fax:** +852 2806 1221

E-mail: dsign1st@netvigator.com

Website: www.designfirst.edu.hk

The First Institute of Art and Design is a private institution with over 30 years of educational experience. The First Institute of Art and Design focuses on nurturing and inspiring design students, through its varied diploma courses in Industrial Design, Interior and Environmental Design, Illustrations Design, Professional Photography, Fashion Design, Fine Art and Jewellery Design. With a mission to provide both commercial and design insights, The Institute is equipped with experienced professional teachers, who apply flexible teaching methods to ensure both business and design values are delivered to its 3000 students.

The Hong Kong Polytechnic University, School of Design

Core A, 1/F, The Polytechnic University, Hung Hom, Hong Kong

Tel: +852 2766 5454 **Fax:** +852 2774 5067

E-mail: sdweb@polyu.edu.hk **Website:** www.sd.polyu.edu.hk

The School of Design of the Hong Kong Polytechnic University has a long history in providing design education in Hong Kong. Since 1967, the School has taken the global lead in establishing a new, integrated and multidisciplinary design curriculum, encompassing disciplines such as industrial design, environmental design, visual communication design, interactive system design and fashion design, as well as investigating the relationship of various design disciplines to culture and theory. Encouraging and nurturing creativity and innovation remains the School's central task. The School is also actively engaged in applied research and consultancy support to industries and the professions, together with a full range of academic programmes.

The University of Hong Kong, Department of Architecture

3/F Knowles Building, University of Hong Kong, Pokfulam Road, Hong Kong

Tel: +852 2859 2133 **Fax:** +852 2559 6484

E-mail: dept@arch.hku.hk **Website:** www.arch.hku.hk

Established in 1950, the Department of Architecture at The University of Hong Kong aims to offer students unique perspectives through a mix of pragmatism and theory. With a proud heritage of balancing between the richness and variety of local Chinese subcultures and the cosmopolitanism of the West, the Department of Architecture offers a wide variety of highly specialised architectural degree and diploma programmes. Many of Hong Kong's top practitioners are graduates of the school.

DESIGN-RELATED REFERENCES

Museums

Hong Kong Heritage Museum

1 Man Lam Road, Shatin, N.T. Hong Kong

Tel: +852 2180 8188 **Fax:** +852 2180 8111

E-mail: hkhm@lcsd.gov.hk

Website: www.heritagemuseum.gov.hk

Under the management of the Leisure and Cultural Services Department, the Hong Kong Heritage Museum has been designed to provide comprehensive exhibitions on history, art and culture. A highly visitor-oriented entity, the Hong Kong Heritage Museum offers a diverse range of dynamic and interactive exhibitions and programmes to engage visitors in enjoyable and educational experiences as they appreciate the valuable artefacts on display. The Museum's aims are to preserve, study, present and interpret the material culture of the peoples of Hong Kong for the education, inspiration and enjoyment of locals and tourists alike.

Hong Kong Museum of Art

10 Salisbury Road, Tsim Sha Tsui, Kowloon, Hong Kong

Tel: +852 2721 0116 **Fax:** +852 2723 7666

E-mail: enquiries@lcsd.gov.hk

Website: www.lcsd.gov.hk/CE/Museum/Arts/index.htm

The Hong Kong Museum of Art is one of the museums managed by the Leisure & Cultural Services Department. Established in 1962, it was first housed in the City Hall, moving to its present purpose-built premises by the Hong Kong Cultural Centre in 1991. The museum also has a branch, the Flagstaff House Museum of Tea Ware, located in Hong Kong Park.

The Museum's mission is to preserve the cultural heritage of China and promote art with a local focus. Its collections now number in excess of 14,000 art objects, including Chinese paintings and calligraphy works, antique Chinese treasures, paintings of historical significance as well as creations by local artists. The highlights of the collections are on display in the exhibition galleries. To maintain an essential international character, the museum also presents a great variety of thematic exhibitions drawn from local and overseas sources.

Hong Kong Museum of History

100 Chatham Road South, Tsim Sha Tsui, Kowloon, Hong Kong

Tel: +852 2724 9042 **Fax:** +852 2724 9090

E-mail: hkmh@lcsd.gov.hk **Website:** hk.history.museum

Since its establishment in 1975, the Hong Kong Museum of History has made strenuous effort in collecting and preserving cultural objects which are closely related to the history of Hong Kong and the South China area. Through active fieldwork, purchases and donations, the Museum has built up a significant collection of historical objects and materials amounting over 90,000 items.

Historical objects collected range from invaluable philatelic items and coins to old account books and commercial letters rescued from dustbins, from an arrowhead to a peak tram. In general, the Museum's collections are divided into four major areas of interest: natural history, archaeology, ethnography and local history.

Associations and Independent Institutions

Chartered Society of Designers, Hong Kong

Room 216A, 2/F InnoCentre, 72 Tat Chee Avenue, Kowloon Tong, Hong Kong

Tel: +852 2811 9718 **Fax:** +852 2811 8072

E-Mail: info@csd.org.uk **Website:** www.csd.org.uk

The Chartered Society of Designers (CSD) is a professional body for designers. With over 3000 members in 34 countries, it is the world's largest chartered body of professional designers and is unique in representing designers in all disciplines. The Society exists to promote concerns for the sound principles of design to further its practise and encourage the study of design techniques for the benefit of the community. In so doing, it seeks to secure and promote a professional body of designers and regulate and control their practice for the benefit of industry and the public.

Federation of Hong Kong Industries

4/F, Hankow Centre, 5-15 Hankow Road, Tsimshatsui, Hong Kong

Tel: +852 2732 3188 **Fax:** +852 2721 3494

E-mail: fhki@fhki.org.hk **Website:** www.industryhk.org

The Federation of Hong Kong Industries was established in 1960. The objectives of the Federation are to: promote and foster the interests of Hong Kong's industrial and business communities; promote trade, investment, technological advancement, manpower development, and business opportunities; and represent business's views and advise the government on policies and legislation which affect the business community.

Hong Kong Architecture Centre

19/F One Hysan Avenue, Causeway Bay, Hong Kong

Tel: +852 6222 0229 / 2805 7146 **Fax:** +852 2519 6011

E-mail: info@archicentre.hk **Website:** www.archicentre.hk

Hong Kong Architecture Centre is a charity institution that aims to create new forms of interaction between the general public and local architecture. An enhanced appreciation of the buildings around us from various aspects is upheld to cultivate a deeper understanding of the art of architecture, the relevant cultural background, and also, the environment in which Hong Kong's buildings are found.

Hong Kong Arts Centre

2 Harbour Road, Wanchai, Hong Kong

Tel: +852 2582 0200 **Website:** www.hkac.org.hk

The mission of the Hong Kong Arts Centre is to nurture creativity, arts and cultural engagement through its approach in promoting contemporary performing arts, visual arts as well as film and video arts. Home to artists' bold and creative explorations, the Arts Centre has helped organise numerous presentations in various art forms, including film and Video programmes, visual arts programmes and performing arts programmes. The Arts Centre also presents conference, art festivals and public art projects.

Hong Kong Brand Development Council

3/F, CMA Building, 64 Connaught Road, Central, Hong Kong

Tel: +852 2542 8634 **Fax:** +852 3421 1092/2815 4836

E-mail: bdc@cma.org.hk **Website:** www.hkbrand.org

Hong Kong Brand Development Council is a non-profit-making institution aimed at promoting the development of Hong Kong brands by pooling together the efforts of experts from all walks of life. Through its array of efforts, the Hong Kong Brand Development Council works to foster environments that steer local industries towards brand-building, and in effect develop Hong Kong into a brands hub.

Hong Kong Design Centre

1/F InnoCentre, 72 Tat Chee Avenue, Kowloon Tong, Hong Kong

Tel: +852 2522 8688 **Fax:** +852 2892 2621

E-mail: info@hkdesigncentre.org **Website:** www.hkdesigncentre.org

The Hong Kong Design Centre (HKDC) is dedicated to helping local designers and businesses to realise their full potential. Through the use of design and innovation as primary drivers of value creation and social improvement, the HKDC's vision is to establish Hong Kong as a centre of design excellence in Asia. Established in 2001, HKDC was founded by the Hong Kong Federation of Design Associations. As a non-profit organisation, the HKDC is supported by the Hong Kong Special Administrative Region (HKSAR) Government.

Hong Kong Designers Association

Room 216A, 2/F InnoCentre, 72 Tat Chee Avenue, Kowloon Tong, Hong Kong

Tel: +852 2527 3968 **Fax:** +852 2527 5468

E-mail: info@hongkongda.com **Website:** www.hongkongda.com

The Hong Kong Designers Association is a design body whose functions are to advocate public interest in design and to engender a higher professional status for practising designers in government, cultural, entertainment, commercial and industrial sectors. Its objectives are: to promote the status of design as a profession; encourage the improvement of design standards; develop and promote a Code of Professional Conduct among designers; encourage designers and design students to participate in academic activities; provide relevant information on design for the service of business and industry; and to promote its members' welfare.

Hong Kong Fashion Designers Association

Room 216A, 2/F InnoCentre, 72 Tat Chee Avenue, Kowloon Tong, Hong Kong

Tel: +852 2330 1738 **Fax:** +852 2330 5015

E-mail: mail@hkfda.org **Website:** www.hkfda.org

The Hong Kong Fashion Designers Association (HKFDA) is one of the leading fashion institutions in Hong Kong and is recognised as such throughout the community. The aim of the HKFDA is to promote Hong Kong designed fashion both locally and internationally; to unite local fashion designers, speaking and acting as one official body on related matters concerning the Hong Kong fashion industry; to serve as a channel for exchange of updated and industry-related information among local fashion designers; to assist designers in their local and overseas business ventures and to support, advise and encourage newcomers to the profession.

The Hong Kong Institute of Architects

19/F, One Hysan Avenue, Causeway Bay, Hong Kong

Tel: +852 2511 6323 **Fax:** +852 2519 6011/2519 3364

E-mail: info@hkia.net **Website:** www.hkia.net

The Hong Kong Institute of Architects has around 150 Fellows, more than 2200 full members and over 500 associate members and graduate members. The Institute's aims are to usher the advancement of architecture, and to promote and facilitate the acquirement of knowledge of the various arts and sciences connected therewith. The Institute is committed to raising the standard of architecture in Hong Kong and the standard of professional service offered by its members.

Hong Kong Visual Arts Centre

7A Kennedy Road, Central, Hong Kong

Tel: +852 2521 3008 **Fax:** +852 2501 4703

Website: www.lcsd.gov.hk/CE/Museum/Apo/en/aboutvac.html

The Hong Kong Visual Arts Centre (VAC) is a branch of the Art Promotion Office (APO). It provides well-equipped studios for trained artists practising in the fields of sculpture, printmaking and ceramics, facilitating them in their artistic creation through holding different kinds of visual arts activities. Currently, VAC runs nine studios, a lecture theatre, an exhibition gallery and a multi-purpose room, open for hire to artists and art groups. Moreover, VAC organises various art activities, including workshops, exhibitions, demonstrations, lectures and artist-in-residence programmes.

Hong Kong Young Industrialists Council

Unit 5, 22/F, CRE Centre, 889 Cheung Sha Wan Road, Kowloon, Hong Kong

Tel: +852 2424 1511 **Fax:** +852 2425 1357

E-mail: info@hkyic.org **Website:** www.hkyic.org

Since its foundation, Young Industrialists Council (YIC) has worked to contribute to the economic growth and prosperity of Hong Kong and mainland China. YIC actively promotes economic co-operation and business opportunities between mainland China and foreign countries. The YIC also initiates idea exchange between Hong Kong industrialists and government officials, as well as leaders of social organisations through various seminars and conferences. All YIC members are strongly invested in China, namely in electronics, electrical appliances, machinery, plastics, metal, textiles, clothing, jewelry, watches, glasses, toys, food, information technologies, etc. YIC members' companies currently employ a workforce of over 600,000 in Hong Kong and China.

Industrial Designers Society of Hong Kong

Flat L, 14th Floor, Universal Industrial Centre,
19-21, Shan Mei Street, Fotan, N.T., Hong Kong

Tel: + 852 8100 8990 **Fax:** +852 2695 3668

Email: info@idshk.org **Website:** www.idshk.org

Industrial Designers Society of Hong Kong (IDSHK) was founded in 2002. Its aims are to promote higher levels of professionalism and status for Hong Kong's industrial designers. The Society has published the Professional Practice & Contract Template for Hong Kong Industrial Designers. IDSHK has worked to foster public interests to the intrinsic value of industrial design. The IDSHK regularly organises seminars, knowledge-sharing forums, mentor workshops and trips to international industrial design expos & forums in China. IDSHK has actively established collaborations and strategic alliances with international industrial bodies and educational institutions.

Interior Design Association (HK) Ltd

Room 216A, 2/F InnoCentre, 72 Tat Chee Avenue, Kowloon Tong, Hong Kong

Tel: +852 2866 2039 **Fax:** +852 2866 3261

E-mail: admin@hkida.com **Website:** www.hkida.com

The Interior Design Association (HKIDA) is a non-governmental, non profit-making association made up of professional designers, contractors, suppliers and other related bodies in the interior/architecture industry. The HKIDA's objective is to develop and improve professional and creative standards of designers, contractors and suppliers; and to unite and advance the professionalism of commercial interior design through advocacy, education, networking and public relations.

John Heskett



John Heskett is Chair Professor at the School of Design, Hong Kong Polytechnic University. Previously, he was Professor of Design at the Institute of Design, Illinois Institute of Technology in Chicago, an all-graduate school, where he taught design theory and history.

He is the author of *Industrial Design* (1980), widely used as a basic textbook on design courses in many countries and subsequently translated into several languages; *German Design 1870-1918* (1987); and *Philips: A Study in Corporate Design* (1989). His most recent book is *Toothpicks and Logos: Design in Everyday Life*, published by Oxford University Press in 2002.



Hong Kong Design Centre is a not for profit organisation established in 2001 by the Hong Kong Federation of Design Association. With full support from the HKSAR Government and a renovation fund from The Hong Kong Jockey Club Charities Trust, Hong Kong Design Centre is the first organisation in Hong Kong dedicated to promoting the economic and social value of design across different industry sectors and community disciplines.

The Design Centre takes the leadership role in building Hong Kong as the design hub in Asia by marketing the use of design as a strategic and value-enhancing constituent for business excellence. Through active coordination of year-round exhibitions, conferences, seminars, lectures, research and education programmes, the Hong Kong Design Centre also creates an innovative platform where design talents, businesses and government can exchange and integrate ideas for streams of possibilities in Hong Kong and beyond. Internationally recognised programmes organised by the Design Centre include the annual Business of Design Week, Design for Asia (DFA) Awards, and Reinventing with Design (ReD).

Very Hong Kong is published as part of *Project 9707*, a special undertaking by Hong Kong Design Centre that commemorates ten years of reunification. *Project 9707* is comprised of three major components: *Creation 9707*, *Image 9707* and *Design 9707* (this book). *Creation 9707* pits, for the very first time, ten internationally renowned brands with ten accomplished local designers to produce thoroughly unique products for real world consumption. *Image 9707* creatively captures the impressions of Hong Kong through T-shirts made by ten of the world's top design celebrities.



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