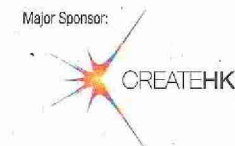
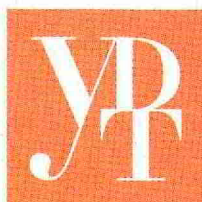


# Empowering Local Design Talents

Sponsored Feature



Locally nurtured designers ready to shine after completing internships at prestigious design companies abroad.



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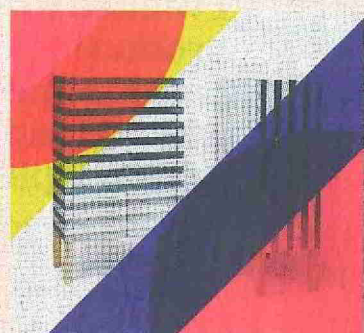
Creativity is a long term investment. To develop designers with genuine vision and the ability to follow through ideas from conception to execution, a lot is needed beyond the academic setting. The Hong Kong Young Design Talent Award (HKYDTA), organised by the Hong Kong Design Centre (HKDC) and sponsored by Create Hong Kong, aims to support and cultivate up-and-coming designers by granting sponsorships for overseas work attachment or study in renowned design companies.

This total immersion further develop their versatility, resourcefulness and professional knowledge, with the hope that they will be able to contribute to Hong Kong's design and creative industries when they return. Two awardees of HKYDTA 2013 have completed their work attachments and as ambassadors of HKYDTA, their insights will be invaluable to those who want to pursue similar paths.

## FROM DESIGNER TO CURATOR

Rony Chan graduated from the School of Design at the Hong Kong Polytechnic University in 2006, and received her master's degree from Design Academy Eindhoven in 2010. In the same year, she co-founded studio MIRO in the Netherlands but is now based in Hong Kong. Her works have been shown at the Milan and Dutch Design Weeks, DMY Berlin, Singapore Biennale and Vitra Design Museum.

Rony had been running her studio for



Stars and Stripes designed by MIRO for "The Bauhaus". (©MIRO)

has enhanced her future career not just as a designer, but also as a curator.

Work and play are equally important for getting inspirations, as Rony would testify. "The annual Vitra Campus Summer Event was held during the same period as Art Basel and Design Miami so many people who were going to these events were also invited to Vitra. At a petrol station designed by Jean Prouvé, the museum invited a DJ to play and the field then turned into an impromptu dance floor. The entire Vitra Campus just came alive."

"Then at a fire station designed by Zaha Hadid, the museum invited an artist to decorate the interior to welcome guests. In a dome designed by Richard Buckminster Fuller, there were chairs produced by Vitra hanging in the middle, just like a small exhibition. All in all, party at the museum is a very memorable and special experience."

Rony's career will now take a different turn. "With the whole experience of working overseas, as well as the success of curating the "Making Africa" exhibition, I've gained confidence in curating an exhibition about Hong Kong design in the future."

In addition to her work at MIRO, Rony is now working on several projects with Vitra, including a major exhibition "The Bauhaus#itsalldesign" to be held from now until February 2016. She will also conduct an interactive design workshop on October 24 at Asia Society Hong Kong, speaking to potential participants of an open design competition organised by Asia Society Hong Kong in partnership with the DFA Awards of the HKDC.

"Be open, and absorb as much as you can" is the advice Rony gives to anyone interested in pursuing an overseas internship.

four years when she decided to return to Hong Kong. She wanted to get into curating and exhibition design and set her eyes on Vitra Design Museum in Germany. Upon hearing about HKYDTA, she entered the award and won, enabling her to pursue her goal.

Her experience at Vitra opened her to the world of curating. She said, "It is the world's leading museum of design. They have a large collection of classic objects that are important in design history. All my colleagues are experts."

"From restoring a collection to curating an exhibition, from executing a concept to bringing exhibitions overseas, everything about the museum is very inspiring. I have so much respect for museum professionals. They respect design and this is why they can create good exhibitions."

During her time at Vitra, Rony worked with different teams but the opportunity to work with the curatorial team on the "Making Africa" exhibition was unique. This experience



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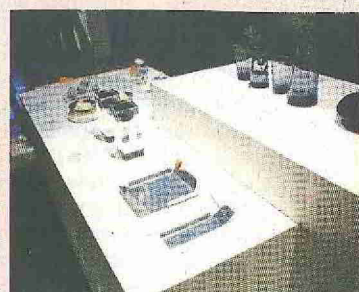
Rony Chan



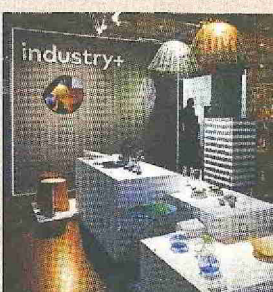
"Making Africa" exhibition (©Vitra Design Museum)



Rony with colleagues at Vitra Design Museum. (©MIRO)



Designs by MIRO for Industry+ at London Design Week. (©MIRO)



## DESIGN AS CARING

Simpson Tse is a design enthusiast who sees his practice as a way of caring. In 2009, he graduated from the University of Technology, Sydney, with a combined bachelor's degree in Visual Communication and International Studies (Japan Major). After living in Australia and Japan, he relocated to Hong Kong and joined CoDesign Ltd as a designer in 2010. He has recently completed a year of apprenticeship with the Amsterdam-based design studio thonik.

Simpson was lucky to work for CoDesign, a progressive studio that uses branding and graphic design in socially beneficial ways. "I was fascinated by their vision, and volunteered to take part in several social design projects. This was very inspiring and slowly I began to ponder the next big leap. I see the HKYDTA as a good opportunity to review and reorganise my work and my experience."

His experience in the Netherlands was nothing short of enlightening. "Both founders of thonik, Thomas Widdershoven and Nikki Gonnissen, have hybrid roles in design and



Poster reflecting urban development in the Pearl River Delta for the upcoming Shenzhen Bi-city Biennale of Urbanism/Architecture. (Work completed at thonik, ©SW KU)



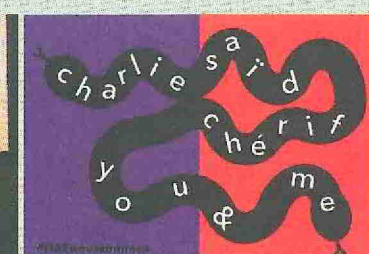
Workshops and discussions at the Design Academy Eindhoven on the Charlie Hebdo attack. (Photos by Simpson)

education. Thomas is the creative director of the Design Academy Eindhoven and Nikki is the newly nominated president of Alliance Graphique Internationale. It was interesting to see how they address their perspectives in design through their work at thonik, and the bigger picture of Dutch design through writing, speeches and exhibitions on other platforms.

"I was also offered opportunities to lead workshops in the Netherlands and in China, responding to social events such as the Charlie Hebdo attack in Paris last year."

Simpson took several trips to visit graduate exhibitions at Dutch design schools. He was impressed by their diversity of topics, choice of aesthetics and creative strategies. "With support from the government, a number of these students carried on similar conceptual and research-led practice after graduation. This explained the high standard of Dutch design."

His own design path has been changed for good as he now tries to find a way to juggle multiple creative roles. While design will still be his primary activity, he is keen to combine that with writing, research and eventually, teaching.



"Joining HKYDTA was a good opportunity to review and reorganise my work and my experience."

Simpson Tse

"I'm working on a book with 8 young Hong Kong writers. It is about the shifting definitions of Hong Kong people, from a very personal and bottom-up point of view and tone of voice. I am also designing a website about the creative industries in China for a group of academics in the Netherlands."

Simpson's advice to prospective HKYDTA designers is "to be humble, honest and open." He believes designers should question themselves constantly and HKYDTA is a good avenue for that, regardless of the final outcome.



Simpson participated in "City dressing" for Holland Festival (Work completed at thonik©Thijs de Lange)