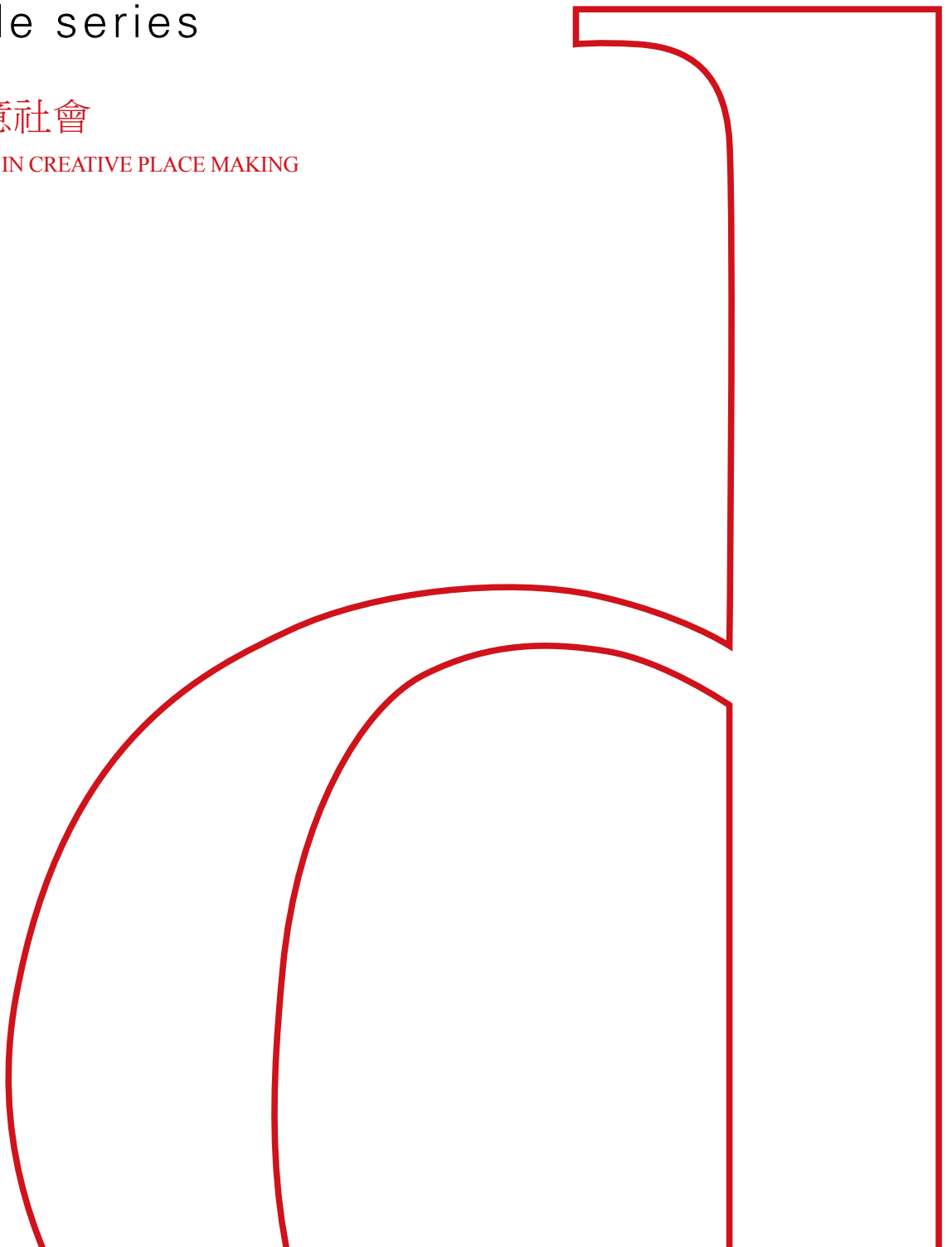


設計驅動改變
designing change

roundtable series

設計創建創意社會

THE ROLE OF DESIGN IN CREATIVE PLACE MAKING



關於香港設計中心 About Hong Kong Design Centre

www.hkdesigncentre.org

向社會推廣設計的精神是香港設計中心主要職責。香港設計中心乃於2002年由業界支持下成立的非牟利機構，擔當政府策略伙伴，以推動香港成為亞洲設計之都為目標。其公共使命為：

- (1) 提倡廣泛及策略地應用設計為企業和社會創造價值；
- (2) 推廣及表揚傑出的設計；以及
- (3) 教育各界專業人士和公眾，讓他們加強透過設計與創新的思維，促進社會各領域可持續發展。

Design for Society is the major undertaking of Hong Kong Design Centre (HKDC). HKDC is a non-profit organisation and a strategic partner of the HKSAR Government in developing Hong Kong as an international design hub in Asia. Since 2002, HKDC has been on a public mission to

- (1) champion strategic and wider use of design for creating business value and community benefits;
- (2) promote and celebrate design excellence; and
- (3) educate the professions and the community to be resourceful champions for sustained developments through design and innovation.

設計驅動改變圓桌論壇

designing change roundtable series

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此第四次圓桌論壇於2013年11月舉行

This 4th roundtable took place in November 2013

前言

設計是

...我們的思想、
...生活和文化；
...我們的經濟、
...城市和未來。

設計創建創意社會

時代精神是指某一時代的思潮和文化氛圍，包含那個時代的獨特世界觀體驗、品味觸覺、集體意識和無意識。它們可歸納為某社會某一個時代的獨有文化。

無可否認，社會上一切人類活動，不論是一國、一城、一地的教育、經濟、環境以至社會和經濟發展政策的制訂，都少不了文化的身影。

設計的價值，在於致力透過不同的設計範疇，來推動社會進步。它以滿足社會需要為經，以有效運用資源為緯。

在實踐之時，設計更是社會文化的一種重要宣示。設計帶來更美好的生活，是我們的基因、生活、經濟和未來的一部分。

今日各個國家和城市都在追求成為創意型經濟體，香港也以創新和進步的城市自居，當中設計的文化和視野舉足輕重。香港社會要求進、要生活豐盛、要維持競爭力，私營、公營和政府機構就必須多提倡並廣納設計的文化和視野，發揮創意，靈活應變，從而帶來更多正面的改變。

作為一個推動香港設計與創新思維的機構，香港設計中心啟動了「設計驅動改變圓桌論壇」系列，雲集一群與文化、經濟、決策、策略和政策相關的業界精英和領袖，就一系列精挑細選的設計相關課題，發表各自的意見和見解。

圓桌論壇中所累積的意見，將會記錄在案，並匯編成一份以設計為主題的意見書，發給商界、政府、專業界別和學界的主要持份者、決策者以及具影響力的人士，讓他們了解和認識設計在推動香港成為區內一個創意經濟體的過程中，所擔當的重要角色。

PREAMBLE

DESIGN is about

...Our Thinking,

...Our Living,

...Our Culture,

...Our Economy,

...Our City,

...Our Future.

THE ROLE OF DESIGN IN CREATIVE PLACE MAKING

The Spirit of the Times (Zeitgeist) denotes the intellectual and cultural climate of a particular era, which can be linked to an experience of a certain worldview, sense of taste, collective consciousness and unconsciousness. All this will form the culture of a society of an era when boiled down.

Culture touches all aspects of human activities in society, from education, economy, environment to the social and economic policy formulation of a country, a city or a place.

Through different aspects of DESIGN, DESIGN value is illustrated as a commitment to make a change for the betterment of a society, for it is believed that DESIGN is capable of meeting social needs and advocating effective use of resources.

In practice, DESIGN is an important cultural manifestation of a society. DESIGN leads to a better life and is part of our fabric, DNA, living, economy and future.

While countries and cities around the world try to foster their own creative-based economies, Hong Kong too claims itself to be a city of innovation and progression, of which DESIGN culture and vision are pivotal. Hong Kong needs to maintain its progression, wealth, and competitiveness. To achieve that, both public and private sectors must join hands to advocate and incorporate design culture and vision in their work, and remain resilient along the way.

In line with Hong Kong Design Centre's mission to promulgate DESIGN and innovation advocacy for Hong Kong, the Designing Change Roundtable Series aims to convene leaders whose work is dedicated to the development of culture, economy, strategies and policies, and provide a platform through which to share their views and insights on a series of carefully selected topics, driven by DESIGN.

The views gathered from the roundtable discussion will be documented and compiled into a DESIGN-focused opinion paper to be distributed to key stakeholders, decision-makers and influencers in the business, government, professional and academic communities for advancing their appreciation and understanding of the key role that DESIGN plays in the process of strategy and policy-making and in propelling Hong Kong to become a creative and progressive economy in the region.

與會者

discussants

(以英文姓氏排序 In alphabetical order of surname)

Antony CHAN

香港室內設計協會主席

Chairman,
Hong Kong Interior Design Association

CREAM設計事務所由陳志毅先生成立於1998年，陳先生為英國及法國註冊建築師，曾參與歐洲聯盟議會大樓的建築設計，並在德國議會大樓建築設計比賽中贏獲第五名。2003年英國Andrew Martin將陳志毅先生列為全球最頂尖的50位室內設計師之一。

CREAM以創新概念和創意思考為設計宗旨，強調時尚氣息、都市脈搏、藝術和生活元素融合的風格，並注重集合線條構圖美，為客戶建立鮮明的品牌形象。

CREAM的作品屢獲殊榮，其中部分主要作品有：蘭桂坊酒店，Hotel De Edge，Yoho Midtown銷售空間，大連時代廣場，Miele Lab，香港設計廊等。

Antony Chan, Founder of CREAM, is a registered architect in both UK & France. He has participated in the European Parliament building project and won the fifth prize in the International Competition for Urban Design Ideas for the German parliamentary quarters. In 2003, He was included in the list of the world's Top 50 designers by the prestigious Andrew Martin International Interior Design Awards. CREAM, established in 1998, with Innovative concepts and thinking, advocates combination of modern urban style, art and living elements, illustrating geometric beauty in design, resulting in impressive brand images for clients. CREAM's projects have achieved various awards, the accolade projects, to cite a few, are: LKF, Hotel De Edge, Yoho Midtown sales space, Dalian Times Square, Miele Lab, HK Design Gallery.



陳志毅

Mary CHAN

MCCM Creations 出版社創辦人

Publisher,
MCCM Creations Publishing

陳麗珊女士為MCCM Creations出版社創辦人，曾從事雜誌出版、文化藝術節目策劃統籌、市場調研、市場推廣及行政管理等工作。曾服務的機構，包括：出版社亞洲周刊 (Asiaweek) 英文版、非牟利藝術及文化組織藝穗會、跨國廣告公司盛世廣告 (Saatchi & Saatchi) 及中國智威湯遜廣告 (J. Walter Thompson China)，為後者統籌及管理其於北京辦事處的客戶服務團隊及為中國大陸的國際客戶建立品牌。其後，她接續受聘於美國製藥及健康護理公司強生製藥於上海新成立的製藥合資公司 (Shanghai Johnson & Johnson Pharmaceutical Ltd)，負責開拓非處方藥物業務及成立一支十五人的市場部團隊。

她於九零年代初已於北京及上海等地工作，對內地的機構及工作方式頗有認識，亦對傳統中國視覺文化印象尤深。她熱衷於把文字、視覺藝術、平面設計等元素融合於出版項目內，既尊重個別作者的獨特性及原創性，又冀望建立本地及海外優越的讀者群。

陳麗珊主修英國文學，曾於蘇格蘭 University of Strathclyde 修讀工商管理碩士學位。

Mary Chan Lai-shan founded MCCM Creations, an independent Hong Kong publishing house, in 2001. Chan has a combined background in magazine publishing, arts administration, marketing, branding, advertising and business management. She has worked in Hong Kong and Mainland China, with the English-language magazine Asiaweek, Hong Kong Festival Fringe, Saatchi & Saatchi Advertising, J Walter Thompson China and Shanghai Johnson & Johnson Pharmaceutical Ltd where she was a management board member and responsible for setting up a marketing team, and building brands for international clients in China. Having worked and lived in China for 6 years, she returned to Hong Kong in 1996 and decided to take a break from the stressful corporate work life by returning to campus in Glasgow, Scotland where she attained a Master's Degree in Business Administration.

An English literature major, Chan sees book publishing as an art form, a cultural living, and a way to integrate word, visual art and graphic design into a delightful, rich and tactile reading experience. It is not surprised that MCCM Creations, is devoted in visual and culture publishing that express the uniqueness and creativity of the individual creators.



陳麗珊

Ada FUNG

香港建築師學會主席(2013-2014年度)

President,
Hong Kong Institute of Architects (2013-2014)

馮宜萱馮女士是建築師學會2013-2014年度主席，香港亞太經合組織建築師監測委員會2012/13-2014/15年度主席，及香港建築師註冊管理局2010/11-2011/12年度主席，太平紳士的專業為建築師。

馮女士為香港特別行政區房屋署副署長，掌管房屋署的發展及建築處，負責督導各個層面的工作，包括香港公營房屋發展的採購、設計、建築、素質、安全和環境保護各方面，制定工作政策。

馮女士是專業建築師，活躍於香港建築師業界和建築界。

Ada Fung is the President of the Hong Kong Institute of Architects (2013 - 2014) and Chairperson of the APEC Architect Monitoring Committee of Hong Kong (2012/13 - 2014/15), past Chairperson of the Architects Registration Board (2010/11 - 2011/12).

In her career as Deputy Director of Housing, she supervises the Development & Construction Division of the Housing Department, overseeing all facets of public housing development work in Hong Kong from planning and design to construction.

She is a registered architect and an active member in the Architectural field as well as in the construction industry in Hong Kong.



馮
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David KESTER

英國設計委員會前行政總裁

Former Chief Executive,
UK Design Council

David Kester投身創意產業已二十五年，在英國設計委員會（UK Design Council）以及被譽為廣告設計業奧斯卡的D&AD均曾出任主席一職。

David擔任英國設計委員會主席時，致力促進行業、公共服務及政府對設計的認知和需求。相關項目包括協助逾三千家創業公司及高科技企業，將設計與領導結合，從而促進公司成功發展。David又帶動中央政府和地區政府的項目，將不同的社會挑戰轉化成創新的機會、商企的機遇。比如跟衛生部的合作，就讓小型企業得以向市場推出新產品和服務，在癡呆症、病人尊嚴以及傳染病控制等範疇都有所貢獻。

David亦為英國三屆政府擔任顧問，參與多項工作，包括協助財政部制定切實可行的政策，並支援有關政策的落實；與商業部、教育部、社區部、衛生部及文化部等也有不同的合作。2005年，David協助策劃《考克斯報告》（Cox Report），其後又編寫《設計創新》報告（Design for Innovation），後者更獲英國聯合政府納入其發展計劃中。

目前David為Thames & Hudson出版社總監，亦替世界各地的政府和機構擔當設計方針顧問，其中包括由新西蘭梅西大學統籌的一個當地節目。另外，David亦是華威商學院榮譽教授，以及皇家藝術學院榮譽院士。

David has worked in the creative industries for 25 years. He is a former Chief Executive of the UK Design Council and headed up the Oscars for advertising and design, D&AD.

His tenure at the Design Council focused on stimulating informed demand for design within industry, public services and government. This included helping over 3000 start-ups and high-tech ventures to succeed and grow through embedding design into leadership. He introduced regional and central government projects that helped turn social challenges into opportunities for innovation and enterprise. With the Department for Health, this included opportunities for small firms to bring new products and services to market in the fields of dementia, patient dignity and infection control.

David served as advisor and contributor to three UK governments, developing and supporting practical policy for the Treasury, and departments of Business, Education, Communities, Health and Culture. This included supporting the 2005 Cox Report and latterly writing the Design for Innovation report, which was incorporated into the Coalition Government's growth plans.

He is currently working as a Director of the publisher, Thames & Hudson and as an advisor to governments and institutions internationally on design policy. This includes a programme in New Zealand led by Massey University. David is also an Honorary Professor of Warwick Business School and an Honorary Fellow of the Royal College of Art.



James LAW

科建國際創辦人

Founder,
James Law Cybertecture

羅禮發先生成立了名為「科建國際」(James Law Cybertecture)的設計公司，獲世界經濟論壇選為其中一位「全球青年領袖」，又是該論壇的設計與創新全球議程理事會成員，同時亦擔任香港設計中心董事會成員，更兩度獲提名亞洲創新獎。

羅禮發畢業於倫敦大學學院巴特萊特建築學院，是一位合資格的建築師。早年他曾赴日本及英國工作，直至2001年才回到香港成立自己的公司，研發「Cybertecture」的設計概念，應用於未來的城市規劃、建築、室內設計及產品上，貫徹前瞻創新的精神。

羅禮發的Cybertecture建築設計深富特色，曾獲不少獎項，其中包括：位於杜拜的THE PAD，孟買的THE CYBERTECTURE EGG；阿布扎比的THE TECHNOSPHERE，佔地1000萬平方米的巨大球形建築採用了可持續設計架構，仿效地球的生態系統，這項設計更獲CNBC及HSBC頒發2009年世界建築獎。

另外，羅禮發亦有設計及生產旗下的產品線，例如THE CYBERTECTURE MIRROR。此設計除了獲得2012年Thomas Edison Award及2011年亞洲最具影響力設計獎，亦入圍2012年亞洲創新獎。

在打理公司業務之餘，羅禮發也是韓國科學技術院的客席兼任教授，偶爾亦會擔任TED的演講嘉賓。

Mr James Law is the Founder of design firm James Law Cybertecture. He is a Young Global Leader of the World Economic Forum; a Council Member of World Economic Forum Global Agenda Council on Design & Innovation; Board Member of the Hong Kong Design Centre and twice nominee for the Asian Innovation Award.

James is a qualified architect who graduated from the Bartlett School of Architecture, University College London. He practiced in Japan and the UK before founding his own company in 2001 in Hong Kong to develop designs of Cybertecture encompassing future city planning, architecture, interiors and products all focused with a spirit of forward looking innovation.

James has designed several award-winning iconic architectural projects including THE PAD building in Dubai; THE CYBERTECTURE EGG in Mumbai; THE TECHNOSPHERE building in Abu Dhabi - a 10 million square foot spherical building that mimic the ecology of the Planet Earth as a sustainable mega structure. This last project was recognized with the World Architecture Award 2009 by CNBC and HSBC.

James has also designs and manufactures his own product line including THE CYBERTECTURE MIRROR. This product won the Thomas Edison Award 2012 and a Design for Asia Award 2011 and is shortlisted for the Asian Innovation Award 2012.

Aside from running his company, James teaches as a visiting Adjunct Professor at KAIST, Korea; and is an occasional TED Talk speaker.



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Edmund LEE Tak-yue (論壇主持 moderator)

香港設計中心行政總裁

Executive Director,
Hong Kong Design Centre

利德裕博士現為香港設計中心行政總裁，獲授英國皇家藝文協會院士名銜，並擔任元創方董事會委員、香港工業總會轄下之香港設計委員會委員、香港品牌發展局派任理事、香港貿易發展局設計諮詢委員會委員，以及理大賽馬會社會創新設計院國際顧問委員會委員。利氏亦出任香港高等科技教育學院設計學院諮詢委員會主席。他身兼多項公職，包括多個專業管理組織及服務機構之主席及委員。

Dr Edmund Lee is a fellow of the Royal Society for the encouragement of arts, commerce and manufacturers. He currently serves as a Director of PMQ, a Member of the Design Council of the Federation of Hong Kong Industries, Hong Kong Brand Development Council, Advisory Committee on Design, Licensing and Marketing of Hong Kong Trade Development Council, and the International Advisory Committee of The Jockey Club Design Institute for Social Innovation. He also serves as the Chairman of the Design Faculty Advisory Committee of Technological and Higher Education Institute of Hong Kong. Other public duties include chairmanship or membership of a number of professional management bodies and service organisations.



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Kim SALKELD

香港特別行政區政府效率促進組專員

Head,
Efficiency Unit, HKSAR Government

蘇啟龍先生現任香港政府效率促進組專員。效率促進組致力以創意思維改善公共服務的質素和效率。過去一年，效率促進組負責支援扶貧委員會轄下的社會創新及創業發展基金專責小組，籌劃改善環境，便利社會創新者，以助應對社區上的貧窮成因和影響。蘇啟龍年幼時曾居於新加坡、英國和美國，後於一九八零年來港加入香港政府工作，長期定居香港。蘇啟龍曾效力多個部門，近年曾出任前規劃環境地政局副秘書長、土地註冊處處長。蘇啟龍為皇家亞洲學會會員，主持多個關於香港和中國的歷史講座，並著有專作。

Kim Salkeld is Head of the Hong Kong Government's Efficiency Unit, which is an advocate for the use of design thinking to help improve the quality and effectiveness of public services. Over the last year, with the Efficiency Unit he has been supporting the Task Force on Social Innovation and Entrepreneurship Development, one of the initiatives under the Commission on Poverty, designing measures to improve the environment for social innovators to help tackle causes and consequences of poverty in the community. After a childhood spent in Singapore, the UK and the USA, he came to Hong Kong in 1980 to work for the Government and has lived here ever since. Before joining the Efficiency Unit in 2009 he was Land Registrar, and prior to that Deputy Secretary for the Environment. He is a member of the Royal Asiatic Society and has lectured and written on aspects of Hong Kong and Chinese history.



蘇
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Douglas SO Cheung-tak

香港賽馬會慈善事務執行總監及
首席法律顧問

Executive Director, Charities;
General Counsel,
The Hong Kong Jockey Club

蘇彰德先生是香港事務律師。蘇先生於二〇〇〇年加入香港賽馬會，現為慈善事務執行總監 / 首席法律顧問，並兼任公司秘書長。

蘇先生現為聯合國兒童基金香港委員會秘書、香港數碼港管理有限公司董事、香港公益金董事、扶貧委員會社會參與專責小組委員、賽馬會耆智園管理委員會成員、中藥研究及發展委員會成員、創新科技獎學金計劃甄選委員會成員、香港大學「睿智計劃」諮詢委員會委員、香港中文大學賽馬會地球保源行動督導委員會成員以及香港理工大學賽馬會社會創新設計院管理委員會委員。

蘇先生亦為香港賽馬會音樂及舞蹈信託基金受託人、真鐸學校校董以及膳心連顧問。

Mr Douglas So is a solicitor of Hong Kong. He joined The Hong Kong Jockey Club in 2000 and currently serves as its Executive Director of Charities, General Counsel and Company Secretary.

Mr So is the Secretary of the Hong Kong Committee for UNICEF; a Director of Hong Kong Cyberport Management Company Limited; a director of the Community Chest of Hong Kong; a Member of: the Societal Engagement Task Force under the Commission on Poverty; the Board of Management of the Jockey Club Centre for Positive Ageing; the Committee on Research and Development of Chinese Medicines; the Selection Committee of Innovation and Technology Scholarship Award Scheme; the EXCEL3 Advisory Committee of the University of Hong Kong; the Steering Committee of CUHK Jockey Club Initiative Gaia and the Management Committee of the Jockey Club Design Institute for Social Innovation of the HK Polytechnic University.

Mr So is also a Trustee of the Hong Kong Jockey Club Music and Dance Fund; a Director of Chun Tok School and an advisor of Foodlink.



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與會者

discussants

Ada WONG

香港當代文化中心總監
創不同召集人
好單位召集人及董事
Hon Chief Executive,
Hong Kong Institute of Contemporary Culture;
Convenor, Make A Difference;
Convenor & Director, The Good Lab

黃英琦女士一直致力倡議和推動創意教育、文化發展和社會創新。

她在15年前創立香港當代文化中心，為非牟利文化藝術組織，其中一個文化教育項目為香港兆基創意書院（香港首所推動創意教育的高中），由黃英琦出任校監。

她在五年前創辦Make A Difference創不同(www.mad.asia)，MaD為一個推動創意和創新的平台，促進年青人帶動社會的正面改變。黃女士去年成立The Good Lab 好單位(www.goodlab.hk)，這是一個共享工作空間及推動創新的平台，讓不同行業交流、發揮創意及推動社會創業。

黃英琦為美國加州布蒙拿大學榮譽文學士、香港大學教育碩士、嶺南大學及香港教育學院榮譽院士。

Ada Wong is a staunch advocate of creative education, cultural development and social innovation.

Ada founded the Hong Kong Institute of Contemporary Culture (HKICC), a unique non-profit organization whose mission is creative education and a creative civil society 15 years ago. Among other projects, HKICC founded Hong Kong's only "art high school", the HKICC Lee Shau Kee School of Creativity and Ada is the School's supervisor.

She founded the Make A Difference (MaD) initiative (www.mad.asia), a continuing platform to groom the next generation of creative leaders and innovative changemakers in Asia. Ada's latest social venture is The Good Lab (www.goodlab.hk), an inspiring co-working space and a collaborative community for social innovation and entrepreneurship in Hong Kong.

Ada received her BA (Hons) from Pomona College, California, USA and M Ed from the University of Hong Kong. She is an Honorary Fellow of the Lingnan University and Hong Kong Institute of Education.



黃英琦

Eric YIM

香港工業總會副主席及
香港設計委員會主席
Deputy Chairman,
The Federation of Hong Kong Industries;
Chairman,
Design Council of Hong Kong

嚴志明先生為科譽(香港)有限公司的創辦人兼行政總裁。他以「優質設計、優化環境」的理念，專業設計、製造和營銷辦公家具，把「科譽」打造為「香港名牌」企業之一。嚴先生畢業於英國劍橋大學，並取得建築碩士學位。他是英國註冊建築師，曾獲選為「2005年度香港青年工業家」及「2006年度傑出領袖」。嚴先生對於推動設計、教育及工業發展不遺餘力，他是現任香港工業總會副主席，亦為香港設計委員會主席、香港傢俬裝飾廠商總會主席、香港設計中心董事、香港知專設計學院顧問、香港理工大學顧問委員會委員及香港職業訓練局理事。

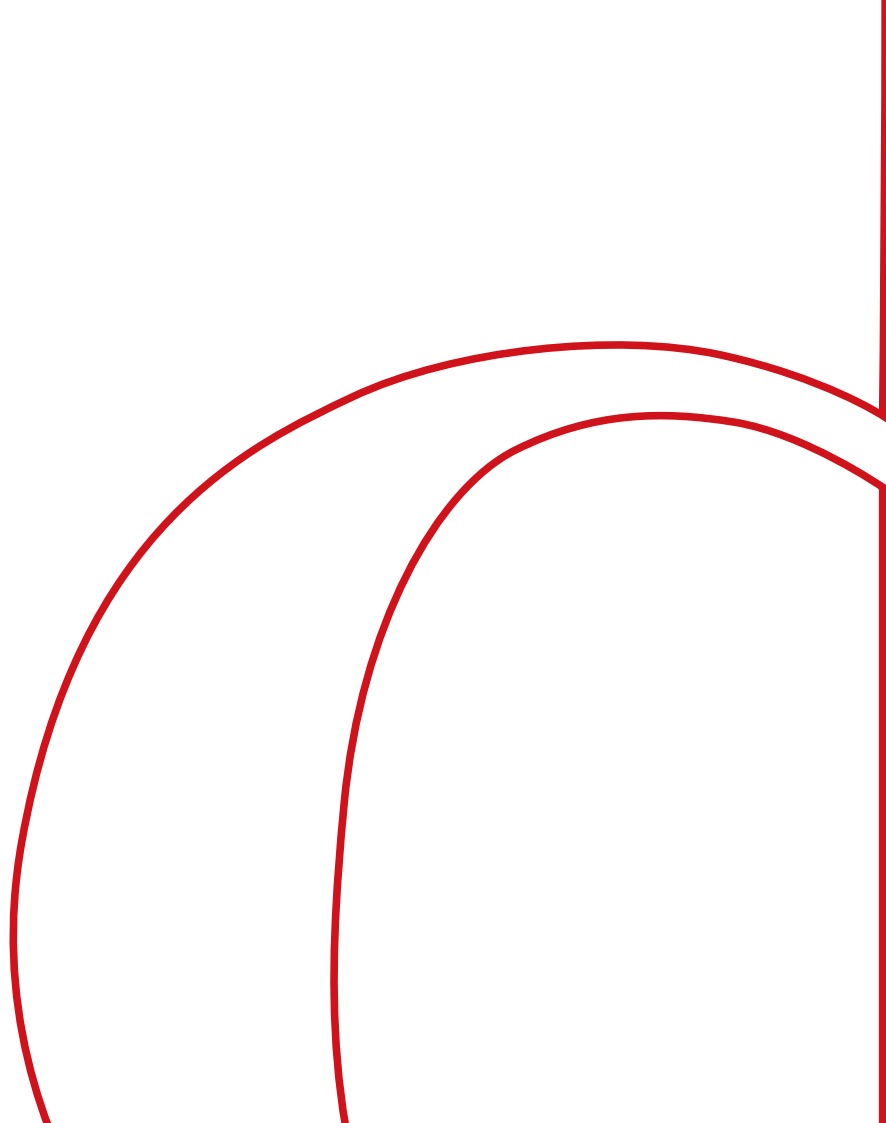
Eric Yim is the Founder and Chief Executive Officer of POSH Office Systems (HK) Ltd., a "Hong Kong Top Brand" company engaged in design, manufacture and marketing of office furniture with a strong belief in "Better Design, Better Environment". Mr Yim holds a Master's Degree in Architecture from the University of Cambridge. He is an UK-registered architect and was named "Young Industrialist of Hong Kong 2005" as well as "Leader of Excellence 2006". Mr Yim strives to promote the advancement of design, education, industrial and economic development in Hong Kong. He is the Deputy Chairman of the Federation of Hong Kong Industries, Chairman of Design Council of Hong Kong, Chairman of Hong Kong Furniture & Decoration Trade Association, Director of Hong Kong Design Centre, Adviser of Hong Kong Design Institute, Court Member of the Hong Kong Polytechnic University and Council Member of Hong Kong Vocational Training Council.



嚴志明

討論摘要

Discussion Summary



論壇主題：設計創建創意社會

(中文版為英文原稿翻譯本)

▶ **利德裕**：早安，感謝各位出席是次活動。自2012年香港設計年結束後，我們就籌辦了一系列的圓桌論壇，期望將設計年的「創意城市設計驅動」精神延續下去。

我們很榮幸邀請到海外嘉賓David Kester參與這次論壇。David曾任英國設計委員會主席，他在英國經濟體系及社會裡推動設計不遺餘力。英國在公共部門以及私營企業方面都有不少設計的經驗，我想David的個案研究對我們也會有很大啟發。

我亦希望在此歡迎香港特別行政區政府效率促進組專員蘇啟龍先生，以及身兼兩職的馮宜萱女士，她既是香港建築師學會現任會長，又是房屋署副署長。至於來自香港賽馬會慈善事務的蘇彰德則是首次參與我們的圓桌論壇。這次圓桌論壇會盡量圍繞政策方面，看看我們的討論結果能否演化成日後的行動。今時今日，擔任資助人很需要想辦法推動事情發展，以達到理想效果。

在座亦有好幾位創意十足的人物，比如是Cybertecture的羅發禮先生和香港室內設計協會的陳志毅先生。我們亦邀請到香港工業總會副主席暨香港設計委員會主席嚴志明先生。陳麗珊女士則是文化及出版界的代表。而黃英琦女士除了是香港文化界數一數二的人物，成功舉辦了「創不同」青年項目。

我看也無需在這裡宣揚設計的重要性吧，請大家各抒己見，談談設計在非牟利和公私營機構扮演著日益重要的角色。

設計能促使行為改變及影響政策

▶ **David Kester**：我想說說一個概念，我稱之為「強推」，算是對《Nudge》這本書的一個回應吧。書中提到設計既是制定政策的核心，又是經濟工具，也就是說，制定政策和營商都需要設計。

我敢說大家都曉得我們的腦袋有兩個很不同的系統吧，邊緣系統跟情感和直覺比較相關，至於認知系統則較重視推理。我們總以為自己在生命中所作的決定是依照大腦的認知系統，但任何在設計、廣告或是其他創意範疇工作的人，都知道人類的決定往往源自強烈的情感。

那正好說明設計為何如此重要。不少政策制定者抓緊了這個概念，深明大腦系統的運作方式，把它應用到政策制定上。在美國，《Nudge》大受政策制定者歡迎；而英國政府亦參考了這本書，還以此為據成立了行為分析組 (Behavioural Insights Team)。至於在英國設計委員會，我們也決定聯同政府推行類似工作，透過實驗，找出如何利用設計帶動政策改變，畢竟設計對於行為分析和行為改變都有很大影響。為什麼[以設計帶動政策改變]是這樣重要呢？它現在成為全球焦點，是因為世界各地都正面臨資源壓力。設計是關乎成本的問題，在癡肥、保健、環境等方面尤其嚴重；對政策制定者來說，要締造改變，最便宜的方法莫過於改變人們的行為。要是能夠讓人們的行为更有利社會，比如是大家吃得更健康，那就可以降低醫療體系的成本。相比支付醫療體系的龐大開支，這方法便宜得多了。

那怎樣改變行為呢？這就是設計師的工作了。蘋果電腦公司令大家瞬間從「大哥大」手提電話，轉投智能手機的懷抱，不就

是因為他們引發了大家對智能手機的渴求。設計具備一種獨特的能力，可以左右人們的願望和渴求。

我只簡略說說一兩個例子吧。我們從事過一個控制傳染病的項目，在2006-2007年剛展開這個項目的時候，很多病人在醫院感染了抗藥性金黃葡萄菌 (MRSA) 和難治梭狀芽孢桿菌 (C. difficile)，事情鬧得熱烘烘，為納稅人造成數十億英鎊的開支，也斷送了很多生命，真是一場悲劇。消費者、大眾市民和政策制定者都很關注這件事。政策制定者、科學家和研究人員都想改變現狀，但始終解決不了問題。於是我們就說，不如從設計方面著手吧。

那時我們的做法是成立一個設計創新平台，一開始就是要聚集世界各地最頂尖的專家，組成專家小組，整理現有的所有研究，因為我們不想重覆以前已經做過的事。我們也成立了一個顧問委員會，主要目的是招攬設計師、技術專家和小型企業，以善用他們的創新能力。這是政府以往難以辦到的，因為他們覺得跟大機構合作很容易，但跟規模小和更為創新的機構，就很難合作。

「.....設計是關乎成本的問題，在癡肥、保健、環境等方面尤其嚴重；對政策制定者來說，要締造改變，最便宜的方法莫過於改變人們的行為。.....」

-David Kester

我們的任務就是要確保我們齊集了一切專業知識。我們在所有設計研究之間作協調，又跟護士、病人、臨床醫生和負責推運病人的人員合作，嘗試了解這些醫院的基層是如何運作的。主要的發現就是原來醫院是很難清潔的，也很難保持乾淨。另外，大部分的感染個案都在病床附近發生。我們需要迅速解決這個問題，就開始想，如果把醫院設施和病人四周的環境重新設計，變成好像在說：「清潔我吧！」那個樣子，並且讓病人、家屬、護士和推運人員都能夠容易清潔環境，那就可以保持乾淨了。這就是我們的假設。然後我們分派任務，再動用小部分的科研撥款舉辦一項比賽，希望找到一個由設計師、製造商和技術專家組成的優勝團隊。評審看的是報名團隊的實力而不是他們的設計意念。我們也豁免了現行所有跟政府相關的知識產權安排，讓參賽團隊可以全權擁有其創作意念的知識產權，而不是歸於政府。如果我們代表政府採納了那些意念，原創者就可獲益，他將來還可以把有關設計應用在其他地方，獲取更大利益。

舉個例子，試想想大部分醫院病床旁邊都有個床頭櫃，由很多木板組成，也有很多暗角和縫隙，是病菌的溫床。為解決這個問題，我們讓頂尖的醫院設施製造商，跟英國一位傑出設計師合作，重新設計那些床頭櫃。新設計採用最新的抗菌塑膠，櫃門不用鑰匙，而是安裝了一個無線射頻識別 (RFID) 標籤，只消刷卡就能打開櫃門。這些床頭櫃售價不高，全英國的醫院都能負擔得起。

跟我們合作的護士當中，有不少都特別擔心C. difficile的傳播。他們說床褥如果破損，職員未必會留意到，一旦人的排泄物滲

入床褥，就可能引起病菌感染。護士發現好幾個C. difficile的感染個案都是緣由於此。我們就在床褥第一層下面放了液壓成形的溶液，要是床褥爛了，也很容易發現，那就可以立即替換，以免傳播病菌。這個方法很便宜，是皇家藝術學院跟倫敦帝國學院——後者是英國數一數二的工程學院——共同設計的。

另一個例子是那些簡陋的便桶。設計研究隊在醫院拍攝了一位護士清潔便桶的情況，那天她一直在洗擦那個便桶，足足花了五小時，有時她還要用上牙刷去清潔呢。大部分便桶都有過百件組件，我們就想改用更易於清潔的設計。我們找來為維珍航空製造睡眠座位的團隊，為我們設計出可堆疊式便桶，只有十二件組件，外型優雅，價錢亦划算。現時倫敦設計博物館也收納了這件作品作為館藏，這項設計更獲人體工學學會頒發獎項。

以上的設計實例由研究到製成樣板，只花了十二個月，其後推出市場同樣只花上十二個月，整個流程是非常的快，特別是針對這麼複雜的醫療體系而言。能夠這麼快完成任務，是因為我們齊集了所有的專家，又全權擁有產品的知識產權，才能加快將產品推出市場。短短兩年間，跟我們合作的公司總營業額達二千五百萬英鎊。這些製造商現時都推出了更多設計品，並出口到世界各地。

再簡單說說另一案例吧，就是我最近負責的項目，關於長者護理。研究模式跟之前一樣，我們也是匯聚了所有的專業知識。那時候政府想制定一項長遠的策略，對應英國癱瘓症病人及長者的護理需要。癱瘓症病人的護理成本佔全球國內生產總值的百分之一，有關數字預期更將於未來十年上升兩倍。這個項目的設計團隊留意到，病人通常是因為吃得太少而生病，才需要昂貴的護理系統，他們得了癱瘓症就忘了要吃東西，結果消瘦不少，需要全天候看護。

嗅覺是癱瘓症病人其中一個最遲喪失的身體功能。有見及此，設計小隊就聯同一位香味專家，研發出一項產品，能散發法式洋蔥湯以及新鮮出爐麪包的氣味，令人有餓感，從而進食。產品成本十分低廉，但設計極為創新，充分顯示外界不乏研發新產品和概念的創意。

五項原則發揮設計力量

我有五點想提出。首先，如果你真要創新的話，在項目的探索階段就要運用設計元素。其次，過程要開放創新，讓大量規模不大的團隊參與這個創新空間。第三，必須有一個安全的空間去容納創新設計。我們發現政府制定政策的人，相對消費者和市民大眾而言，通常都想得很仔細，但真實的居家經驗往往很不一樣。設計就是個一流的中立空間，聚集各方人士，把官方和居家意見結合起來。這種空間要靠一些像香港設計中心（下稱設計中心）那樣的中介角色去建構。

第四點我稱之為「擁抱從政者」。在商業環境裡，成功創新的例子都必定少不了那些相信設計力量的最高層人物，換言之，即使這些人不是設計師，也是設計思想家。這就說明從政者為什麼對這類服務如此重要。我們從事的所有項目，都有一位高級政務部長參與其中。

最後，不要妥協。Ben de Lisi是一位著名的時裝設計師，設計名人服飾可謂駕輕就熟，但對醫療體系就沒什麼經驗了，可是我們從事一項有關設計與尊嚴的大型項目時，也請他幫忙重新設計病人袍。我們發現，跟出色的設計師和建築師合作，他們總有一份不肯妥協的心態，永遠巨細無遺，永遠追求高品質。這對整個體系形成一種正面壓力，成效甚佳。每逢取得佳績，我們發現正正是因為有極好的設計師跟我們合作。

以上種種都是我們在公營部門的工作實例，現在我還想多說一個跟私營機構有關的例子。大概有六、七年的時間，我們跟英國逾千家商企合作，那是一項政府資助的計劃，名為「50/50」，因為企業和政府各自承擔百分之五十的經費。

「.....在商業環境裡，成功創新的例子都必定少不了那些相信設計力量的最高層人物，換言之，即使這些人不是設計師，也是設計思想家。這就說明從政者為什麼對這類服務如此重要。.....」

-David Kester

跟我們合作的，很多都是納米技術公司和新成立的公司，不過我想跟大家說說White Logistics and Storage的例子。那是一家比較普通的公司，沒什麼特別之處，但他們引入了設計元素，推動企業變革。舉凡參與這項計劃的公司，都必須顯示自己有雄心壯志，已為快速增長準備就緒。

Judith Stacey是這家公司的老闆。物流運輸是一個規模不大但充滿競爭的市場，在這裡，一般人不一定會把設計引入企業業務，並視為首要目標，但Judith就正看到公司需要更為與眾不同；她想擴展業務，想更創新。我們就跟她說，必須讓公司全體上下，知道怎樣才能令公司在芸芸競爭對手之間脫穎而出。

小型公司大都負擔不起昂貴的設計，於是我們就找來一個小規模的設計團隊，他們本來效力某家從事品牌推廣的大型機構，才離職不久。這算是他們的首個項目，所以投放了很多心機。物流公司每一個部門他們都接觸了，由接待員到財政團隊都牽涉在內，因為要活化品牌，公司每個人都要盡一分力。

最終，公司的品牌形象煥然一新，短短六個月，新訂單就達到六十萬英鎊。一年之間，取得新訂單的成功率由8%急升至43%，預計未來兩年營業額增長五成。最叫我自豪的，是這份努力贏得多個獎項，包括貨運業的、市場營銷的、設計效用的，更獲Design Week頒發設計大獎冠軍，人人讚不絕口。這家公司才創業不久，突然一躍而成為市場巨頭，轉變的契機就不過是管理層採納了設計方針。這說明了我們需要的不僅是出色的設計師，設計也得滲入管理層，無論是小公司還是公營機構都一樣。

►馮宜萱：那到底這家公司有什麼改變呢？

►David Kester：他們把公司所有表現自己的方式都改變過來，就是根據公司代表的企業核心價值而作出改變。他們說：「我

論壇主題：設計創建創意社會

們不只做運輸，而是要解決問題。」於是他們就將這個概念化為公司的核心本質。

▶ **馮宜萱**：但他們也要實際行動吧？不單是展現公司的方式，還有公司提供的服務也得改變。

▶ **David Kester**：沒錯，他們根據一套核心價值去作出改變。設計團隊想發掘公司的核心價值，以及這些價值如何代表公司；當大家對這兩點達成共識，就可以著手建立公司的視覺形象，再推出市場。

▶ **蘇彰德**：這公司顯然業務不俗，也逐漸建立品牌地位，既然營運已上軌道，那為什麼還要政府資助呢？

▶ **David Kester**：我們留意到市場出現一個問題——不只在英國，而是全世界都有這個問題——管理層往往不去學習如何善用設計。我有兩個孩子，一個在唸大學，主修經濟；一個剛畢業，讀商業研究。要是翻開他們的教科書，看看索引的「D」條目，你不會找到「Design」（設計）。商科學生不會學到設計，經濟學的學生也不會。現在是開始有轉變了，但始終設計尚未成為營商慣例。我自己開公司有二十年了，很清楚財政預算有多重要，也知道把公司的財務管理全盤交給會計師負責，是很不可取的。我自己要熟悉公司的財政數據，要了解財政預算，也想公司每個人都認識這些事情，還要認識人事管理和人力資源。至於設計也是一樣。設計是公司上下都要熟悉的事情，管理層需要注入設計元素。許多小公司——特別是那些由老闆直接打理的——都沒有將設計融入管理，這樣最終會成為整個公司體系的弱點。要加快公司發展步伐，設計是其中一項最聰明巧妙的辦法。我們已經見識過，那些業務快速增長的公司，都是利用設計去帶動公司發展的。

「……我們留意到市場出現一個問題——不只在英國，而是全世界都有這個問題——管理層往往不去學習如何善用設計。設計是公司上下都要熟悉的事情，管理層需要注入設計元素。……」

-David Kester

▶ **利德裕**：希望現在大家對我們希望引進社會的設計思維過程，有了初步認識。由David率先跟我們分享他的見解，實在太棒了，因為David以前在英國設計委員會工作，宗旨跟我們設計中心一樣，都是作為政府和商界之間的中介人。我們仍在嘗試努力增強這方面的成效。對於David從事過的一些項目，我們也非常欣賞，比如說那個幫助公司發展的計劃。另外，David跟英國皇家藝術學院等設計院校也有合作；現時在香港，我們跟設計院校的關係也越來越密切。我們亦正為企業行政總裁、修讀工商管理人士及創意行政人員提供「創新設計領袖」課程，最近更收到一些有趣的反饋，一家大型的獵頭公司想跟我們合作，舉辦課程，培訓海外行政人才。在我看來，那是對我們的一種肯定。

我自然要聽聽在座各位的意見了聽過David的案例，你覺得我們在香港又錯失了什麼機遇呢？我實在感到要是我們再不趕快行動，就會錯失很多機會了。我們要如何將創意過程轉化為行動呢？

▶ **羅發禮**：作為一家中小型企業的老闆，我絕對體會到在這個日新月異的經濟環境下，一位公司董事總經理所承受的壓力。香港看似繁榮，但對所有中小企而言，即使是屬於創意工業的我們，都面對着越來越大的壓力，迫使我們去改革，去提升我們邁向世界的的能力。我們的公司有套哲學，認為我們要從事的最大型項目就是公司本身；公司本身就是一個設計項目，而這項設計的綱要會一直轉變。為了在全球市場屹立不倒，為了繼續賺錢，為了繼續創新，我們必須視公司為一個項目。我想我們過去業績不錯是因為公司規模不算大，但談到帶領社區甚至整個國家，就需要極高的領導才能，透過多方組織通力合作，將這個信念傳達得夠廣，才足以滲透到中小企去。

這就是設計中心面對的一大挑戰。設計中心成立雖不算久，但投放了大量心機去讓社區認識設計的價值所在。然而，只有當我們的理念在社會上取得足夠認同，香港才能變成另一個英國，展開其他類似剛才David提到的計劃。我認為這股風氣快要形成了，部分原因是中小企認識到自己的設計需要，而我覺得政府也做了很有力的工作，支持設計中心以及其他組織。這股風氣不會停下來的，大家會明白到設計是重要的一環，跟金融、經濟不遑多讓。

公司不再單單着眼於收益和利潤，設計將會帶來許多機遇，員工的健康和福利、公司產品服務對社會的影響，以及各行各業對全球和平福祉及可持續發展的集體影響，都將因為設計而大為提升。

「……香港看似繁榮，但對所有中小企而言，即使是屬於創意工業的我們，都面對着越來越大的壓力，迫使我們去改革，去提升我們邁向世界的的能力。談到帶領社區甚至整個國家，就需要極高的領導才能，透過多方組織通力合作，將這個信念傳達得夠廣，才足以滲透到中小企去。……」

-羅發禮

透過溝通和教育改變持分者心態

▶ **利德裕**：陳志毅，從一位設計從業員的角度看來，你覺得現時有什麼不足呢？最理想的情況就是客戶會主動希望跟設計師合作吧，但你遇過這樣積極主動的客戶嗎？

▶ **陳志毅**：香港近年發展迅速，而內地也有相當進展。不過，心態是很重要的，我們亦期望客戶和團隊每一個人都有着同樣的目標和設計思維，這樣我們才能好好溝通。然而，當下社會的設計觀念仍然不足，我希望透過交流和教育，把這種觀念注入社會。

「……當下社會的設計觀念仍然不足，我希望透過交流和教育，把這種觀念注入社會。……」

-陳志毅

▶ **利德裕**：嚴志明，身為香港工業總會副主席，以及公司老闆兼行政總裁，你認為我們可以做些什麼來真正幫助中小企、工業家和舊產業去自我提升呢？

▶ **嚴志明**：我想，重要的是要改變他們的心態。如果公司老闆或行政總裁對設計毫無興趣，不明白設計可以為他們的產品服務增值，公司也就不會循設計的方向發展。作為老闆，可以從上級開始，在公司推動設計，建立設計文化，從而影響公司每一個人。要是從公司下級着手，就頗難見到成果了。

在香港，由六、七十年代起直至近期，許多公司和製造商都從事原廠零件代工生產，只需接歐美地方的訂單，根本沒有設計的餘地。既然無需投資在設計上，他們就乾脆不搞設計了。沒有廠商願意設計，設計學生畢業後就很難找工作，即使能夠在公司當個設計師，也往往很低薪。家長於是介入，說：「當初你怎麼要唸設計呢？去當醫生、當律師，就可以賺得多了。」

我認為我們要先從教育入手、從家長入手，改變香港人的心態，才能夠真正進步。政府現正研究人口政策，研究要如何才有足夠的人力；但問題是，即使我們有許多勞動人口，即使我們輸入外地勞工，也是不足夠的。我們需要教育香港人，才能應對香港各行各業的需求。讓更多人投身設計和科研，就能為我們的產品增值。

「……我想，重要的是要改變他們的心態。如果公司老闆或行政總裁對設計毫無興趣，不明白設計可以為他們的產品服務增值，公司也就不會循設計的方向發展。我認為我們要先從教育入手、從家長入手，改變香港人的心態，才能夠真正進步。……」

-嚴志明

▶ **利德裕**：稍後討論一下年青人的心態吧，現在我們再回想英國設計委員會的工作，不難發現當中涉及許多共同創作的例子。設計師固然無法拯救世界，但跟持分者合作的話，就能夠利用設計協助解決問題。馮宜萱是房屋署的代表。我留意到比如香港房屋協會曾經發針對人口老化的房屋項目。在我看來，這牽涉到設計的體制層面。站在政策角度而言，你對這類項目又有何意見？

▶ **馮宜萱**：房屋署並沒有特別為長者設計房屋，而是採用通用設計，所有房屋項目的所有空間，無論是公共地方或是住宅單位，都適合任何年齡層的人士。這就是我們的設計方式。不過，香港本身就是一個大型的老人中心，我們正面對人口老化的問題，任何地方都會見到長者的身影，見到他們主動使用所需服務，而不是留在老人院裡。這種心態轉變有助我們發揮創意思維，構思新設計。至於談到我們應該藉設計帶來什麼成果，正如David所言，每個項目都分為兩個階段。首先在探索階段，我們認清要解決的問題，問自己可以怎樣推動別人共同達成目標，又怎樣重新組織和思考我們應該做的事。之後，才展開設計的階段。換言之，既有分析部分，又有創作部分；一方面是聚合性思維（convergent thinking），另一方面則是擴散性思維（divergent thinking）。建築師就是這樣尋求最佳效果的，這方法也適用於家具設計和企業營運等。

▶ **利德裕**：之前你也為學生設計過一些有關建築的教育課程，可否跟我們詳細說明呢？

▶ **馮宜萱**：香港建築師學會早前為中學生設計了一套教材，我們認為要讓下一代了解藝術、建築以及創意思維，日後他們長大從政或是成為議員，就可以幫助改善這個城市。課程分為四個單元，分別是視覺藝術、科學、通識教育，以及設計與應用科技。每個單元有十課，我們會運用視覺輔助教材，亦會安排實地考察。推出這套教材時，我們首先要培訓老師，因為老師也需要終身學習，需要認識新事物，讓自己的技能與時並進。上海對這套教材也有興趣；而我們的教材都是關於香港建築的，於是就可順道替香港宣傳。這還是一項新計劃，才剛起步不久。創意就是有能力挑戰基本知識觀念，這是我們的進步之道，也是任何營商人士都用得上的一套批判思考方式。

「……我們認為要讓下一代了解藝術、建築以及創意思維，日後他們長大從政或是成為議員，就可以幫助改善這個城市。……」

-馮宜萱

▶ **利德裕**：終有一天，每個人都會帶着設計思維去呼吸生活，甚至不必談論什麼是設計。不過，剛才嚴志明也提到，孩子和家長的取態不一，很多家長並不明白何謂設計，故此不希望自己的子女唸設計。如是者，即使香港建築師學會設計了這個課程，你又是否真的相信自己正在灌輸創意思維呢？

▶ **馮宜萱**：我們還只是剛剛起步而已。首先，雖然並非所有學校都提供設計與應用科技課，但至少在老師當中，任教這科的老師對我們的課程最感興趣。香港始終需要時間去學習和實踐。要是我們現在就着手，二十年後就能取得成果。

▶ **嚴志明**：這是個開始。為了改變家長的心態，我們需要培訓和教育中學生，待他們長大成為家長以後，也許我們的機會就來了。教育從來就是長期的工作，我不認為教育小朋友，能夠即時見到成果。馮宜萱你也教過那些孩子吧，他們有沒有吸收你們所教的呢？

▶ **馮宜萱**：正如剛才提到，對我們的課程最感興趣的，是任教設計與應用科技課的老師，但全港只有約五十所學校開辦這一科。我想，透過更多開放的交流和推廣，總會吸引到更多人，不只是老師和學校，而是普羅大眾。我們需要更大的推動力。

▶ **利德裕**：其實，我們下一次圓桌論壇可以教育為論題，希望請到香港教育學院校長出席。黃英琦，你為年青人及創業者設立了「創不同」計劃，做了不少工作，你會如何形容時下年輕一輩的態度呢？

▶ **黃英琦**：香港兆基創意書院是其中一所教授設計與應用科技的學校，學生表現很出色，部分更升讀建築課程——但在本地大學，而是海外的院校。各位說要改變香港人的心態是最難的，這點我也很認同。之前我到香港大學，出席一個香港賽馬會有份支持的創業者會議，那次的活動為期三日，在大學裡舉辦了一連串節目和會議。我對未來是樂觀的，因為那次會議上，我碰到一些學生，雖然來自不同學科，但都是創業者。我

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認識了一位法律系學生，她對表演藝術充滿熱誠；也有一位醫學生，她說現時必須修讀醫學人文學科，自己非常喜歡。醫學院前任院長李心平博士實在功不可沒。

不過那次會議上，我亦聽到一件令人失望的事。原來醫學院開始為學生提供人文學科時，收到大量投訴。每天學院辦公室都會收到不少家長來電，說：「我把孩子送到醫學院來，不應該讀什麼莎翁作品。你們幹嗎強迫學生讀莎士比亞呢？他們不需要莎士比亞！他們是不會再上那課的了。」可見家長對於醫學院談莎士比亞，是十分反感的。

我認為，改變是從一小撮人開始的，大概就是整體人口一成吧。如果大家相信轉捩點理論（tipping point theory）的話，就明白所有事情都會改變過來的，只是我們現在還未走到那個轉捩點。我們可以教育大眾，讓他們認識設計的力量以及創意對城市的功用，這些是我們非常熱衷的議題。然而，要是跟一般家長解釋的話，他們根本不會認同。或者下次要成立一所家長學校，教育家長，那麼大家就都可以當老師，傳遞設計訊息了。這樣的話，這城市很快就可以轉變過來。

容我多補充一點，我覺得改變是由社會領導層開始的，而由不是中產或者基層市民帶動。我的意思是，現時在香港大學工商管理學士學位課程中有一個設計與創新副修課程。據教授所說，本地學生不會選讀那課程，而是唸經濟與金融，或是會計等。至於修讀IB課程或是來自國際學校的學生，則非常喜歡這個課程。如果這班學生就是創業者，那為什麼不鼓勵他們一下呢？兩星期前，我帶了一群香港大學學生到韓國，看看首爾的創意作品和社會創新事例。學生都深受感動，希望回港後可以展開一些小型的創意項目，藉以改善我們的城市。不要看輕這些小小的活動，也許有天就會成為大事。總括而言，我認為改變的種子確實存在的，但若要催化這種改變，我們得教育家長、教育傳媒、教育政府。

「……我認為，改變是從一小撮人開始的，大概就是整體人口一成吧。如果大家相信轉捩點理論的話，就明白所有事情都會改變過來的，我覺得改變是由社會領導層開始的，而由不是中產或者基層市民帶動。……」

-黃英琦

▶ 利德裕：蘇啟龍是政府效率促進組的代表，我知道在公共服務上，你做了不少推動設計的工作，例如是郵局和公園的項目。你會在公共服務領域方面再開創什麼機會，令其繼續進步呢？

▶ 蘇啟龍：日後的工作涉及多個層面。之前旺角郵局翻新項目確是辦得不錯，跟康樂及文化事務署合作重新設計歌和老街公園也有相當成果，還有重新設計的網頁亦很令人滿意；然而，這些並不足夠。剛才提到的項目都花了我和團隊大量時間，才取得成績。現時開始出現了漣漪效應，可是政府對於設計的價值，無論是在改善服務還是解決政策問題方面，仍然缺乏認識。如要繼續推行改善郵局等小項目並辦得有意義，我們就需要結合政府內部的教育活動。早前跟公務員培訓處合作，我十分滿意。不過，這些工作坊的通告發出時，部門主管需要對下

屬說：「你應該出席這個工作坊。」進一步擴展這類教育活動是很重要的。設計並非只跟實物表面有關，而是一個過程，可用來應對政策問題以及其他重大難題。這樣的觀念就能吸引在上位者，因為他們面對着人口老化、勞動人口下降的問題，如果讓他們明白設計思維可以解決這些問題，成果將非常重大。

「……設計並非只跟實物表面有關，而是一個過程，可用來應對政策問題以及其他重大難題。這樣的觀念就能吸引在上位者，如果讓他們明白設計思維可以解決這些問題，成果將非常重大。……」

-蘇啟龍

▶ David Kester：你剛才說設計是由領導層帶動，我深表認同，而我亦很贊同教育的重要性。教育無疑是十分重要的，從小學到大學都需要恰當的教育，這是個重要的長期計劃。不過我想，改變社會心態能夠帶來更大的好處。如何才能引起社會關注？一方面，要留意政策關心的是什麼，就是香港現時最大的政策議題是什麼；另一方面，也要了解公眾利益，留意香港居民最關心的是什麼。然後，就要找出哪裡有最好的設計機會。若是把這三點都考慮周到了，又有設計領導引領這三點，也就會受到傳媒關注。

我不是說我們要很功利，因為進行計劃的時候，我們真的是非常投入；不過例如在醫療方面，我們做有關傳染病控制的項目，是經過精挑細選。那時候首相說要解決這個問題，我們也曉得市民對此很關注——當時所有報章天天都在說有多少人死於超級病菌。在我們眼中，那就是一個設計良機。

領導才能是至關緊要的——營商如是，制定政策亦如是。政策制定者可以確立自己的立場。當然，風險總是少不了的，計劃可能會失敗。我在政府工作過，也跟許多公務員合作過，我明白計劃失敗意味什麼，所以這是信心的考驗。不過我們也發現，這樣憑信心行事一再為我們帶來收穫。我們接連進行了十至十二個這類項目，全部都成功了。當然並非項目的每一環節都成功，畢竟有些只屬實驗性質，但大體上都是成功的。領導其中一項重要職責，就是要現身說法。今天在座各位都是不同機構的領導，大家都明白要在機構帶動改變，身教是一種很重要的推動力，能推動其他範疇一同改變。如果有部門看到其他部門進行一些很聰明的項目，也就會想參與其中。

「……領導才能是至關緊要的——營商如是，制定政策亦如是。領導其中一項重要職責，就是要現身說法。身教是一種很重要的推動力，能推動其他範疇一同改變。……」

-David Kester

▶ 黃英琦：事實上，在香港要承擔風險（risk-taking）是很困難的，尤其是對政策制定者而言，因為他們總是迴避風險（risk-averse）。我同意你剛才的話，但起步點是要找一位不懼風險的領導，會說這樣的一番話：「好，我們首個項目是房

屋」——就是目前政府關注的議題——「我們要如何找設計師合作呢？」

設立風險安全空間鼓勵冒險創新

▶ David Kester：我們發現在商業世界，如果想創新，必須在鼓勵創新時設立安全空間，這樣才能保障推動創新的人。你不能讓公司面對太大風險。或許可以成立一個設計與創新中心，在那裡專搞創新，實踐新概念，同時又可避免由公司親身去冒險。我看現在的情況也一樣。我覺得，設計中心在這裡也是擔任中介的角色，因為你們需要安全空間，需要適合的環境，需要一些機構可以間中幫忙，不是幫忙建造硬件，而是讓創新得以進行的軟件，如此一來，政策制定者就會覺得可以參與其中，覺得可以安全地冒險。

▶ 羅發禮：現時香港正處身這麼一個難關，我們努力尋求方法去善用設計，期望透過設計的影響力，去解決問題；然而，由政府領導去展開設計工作，是十分艱巨的。政府固然不願冒險，但更大的問題是人們不明白在設計中，過程和結果同樣重要。David給我們展示了一些成功個案，但實際上，十次嘗試之中，可能有九次的效果都未如理想。要是社會認為那九次失敗也是有意義的話，政府就可以降低展開計劃的門檻。我認為，設計中心既然擔當中介角色，就應想一想怎樣說明設計並不只是個方案，而是一個值得追求的演化過程，這樣就有利於帶動社會改變。過程中會有起有跌，但都是非常寶貴的經驗。在香港，大家都怕承擔風險。上市公司不敢貿然站出來說要投資什麼什麼，不然股東都會發了瘋似了。政府亦一樣，你聽到街上有人說：「你們幹嗎花一千萬去發展這項新計劃呢？」如果大家明白設計是個過程，事情就易辦得多了。

「.....我認為，設計中心既然擔當中介角色，就應想一想怎樣說明設計並不只是個方案，而是一個值得追求的演化過程，這樣就有利於帶動社會改變。.....」

-羅發禮

▶ 利德裕：蘇彰德的工作跟資助有關，你能驅動改變，過去這段時間你看到自己的角色有什麼變化嗎？

▶ 蘇彰德：先這麼說吧，在香港賽馬會（下稱賽馬會），我們都很喜歡新意念，喜歡用新方法去解決問題。我深信設計確是關鍵所在。我們也算是蠻幸運的，因為傳統以來我們都參與了很多跟社區息息相關的工作。我們是教育、醫療保健、社會服務、藝術及文化、環境、體育等多個範疇的主要資助機構，只要你說得出來的，我們都有參與。最近我們很留意社會上的主要關注和訴求，看看賽馬會可以怎樣跟社區其他夥伴合作，帶動改變。我想說，在進行這些工作的時候，我們往往會碰到一些新的試驗計劃，叫我們大感興趣，希望予以支持。我們的理念是，倘若政府已經支持了某些活動，賽馬會很可能就不需參與其中，因為有政府資助的項目早已進行得如火如荼了。我們不如專注於新的辦事方法，或是看待問題的新角度，那就更能善用我們的資源。於是，我們一直跟不同範疇的不同團隊合作，嘗試迸發出不同的試驗計劃。許多時候我們都嘗試讓政府也參

與其中。那個流程是賽馬會先提供早期資助，展開一項看來有效的計劃，再交由獨立專家去評估計劃成效，理想的話，幾年後我們就可以製作一份報告，與政府及社區分享相關經驗。如此一來，有關的政策制定人士就能夠看到這項計劃的成果，希望政府就因此會說：「沒錯，這就是我們要做的。」然後政府就著手辦這項計劃，提供政策支援和財政資助。總的來說，賽馬會非常希望繼續擔當現有角色，能夠讓一些意念得以踏出第一步，我們覺得是很重要的。

之前大家提到教育的重要性，在此我也想表示贊同和支持。我也實在認同我們需要從老師、家長以及政策制定者三方面入手。他們並非反對改變，也並非反對設計，只是需要有足夠機會去讓他們見識設計的功用，體會到設計對他們自己、對孩子以至整個社區帶來的效果。比方說，今天我們提到的成功例子，都印證了設計可帶來怎樣的正面轉變。大部分家長仍然覺得設計雖然不錯，但最重要的，還是要先確保孩子能夠維生，然後才可奢談設計。不過我看這種心態一定要改。透過支持理工大學設計學院成立社會創新設計院，我們也是營造了一股社會勢力，去支持社會作出某些改變。

「.....我也認同我們需要從老師、家長以及政策制定者三方面入手。他們並非反對改變，也並非反對設計，只是需要有足夠機會去讓他們見識設計的功用，體會到設計對他們自己、對孩子以至整個社區帶來的效果。.....」

-蘇彰德

▶ 利德裕：陳麗珊，在出版及文化界，你又有否看到什麼轉變，顯示我們的社區開始認同設計呢？

▶ 陳麗珊：我們已經有接近十二年的出版經驗。記得十二年前，香港人的反應還真叫我們失望。很多設計師出書，不得不免費派發；那時候，沒有幾個人會買書，也沒有幾個人會提到「設計」二字。不過我覺得，最近五年的情況已經改變了，因為我見到十年前接觸過的那些設計講師，在大學正從事很多關於社會設計的工作，研究如何把設計融入社區。這就是他們對於社會設計的全套觀念。我們能夠與這些設計先知交往，實在榮幸。

此外，藝術文化在過去五年也經歷不少轉變。我們獲得政府不少資助，也有私營組織如香港國際藝術節的資助。我也不得不提，2008年中國舉辦奧運會，不僅刺激中國內地發展，也對香港發展有莫大裨益——內地對藝術和設計的開放態度，也影響到香港。另外，由於要替「亞洲最具影響力設計獎」籌備出書，我們也了解到亞洲設計經濟體的狀況，從中我感受到亞洲區的轉變。大家素來熟識日本設計，不過現時韓國、泰國，甚至是新加坡和台灣的设计也逐漸為人所認識。在香港，我們也算是頗幸運的，因為我們可以獲得許多資訊，而近年亦有不少設計師互相合作。這樣的融合正改變着各行各業。

我還想說說「同理心」這個概念，因為沒有同理心的話，你不可能把各個社區真正連繫起來。這種同理心是源於主動聆聽和研究。我認識不少年輕人，當中有剛畢業的大學生，或是只有二十歲出頭的小伙子，大部分都想從事研發，但沒有幾個真正

論壇主題：設計創建創意社會

明白什麼是研發。你不是一味在看資料，而是要走進社區，要確切地跟人們攀談，聆聽他們的說話，用心傾聽他們的需要。早前我跟Taiyo Hirano說起他的書店，原來他起初的意念是要建一家為長者而設的書店。為什麼呢？因為在日本，有不少老人家只住在一間細小的蝸居裡，環境悶熱，於是他們要開冷氣，萬一冷氣壞了，老人家又不懂修理，就只好繼續把自己關在屋子裡。

- ▶ **利德裕**：而現在他們就可以享用一個社區空間。
- ▶ **陳麗珊**：正是了，他們就是想要滿足這種需要，讓老人家可以打發白天的時間。這是非常重要的。這就是我對研究的看法了。
- ▶ **利德裕**：或許我們可以改而談談設計策略。我覺得在香港，自己好像身陷險境，因為香港不像鄰近國家如新加坡和英國，這裡沒有一套設計政策。David，不如先由你發表意見吧，沒有這種總體政策的推動，我們可如何啟動設計策略呢？

研究數據助有效推廣設計故事

- ▶ **David Kester**：根據我的經驗，設計政策不能由英國設計委員會或是設計中心之類的機構去制定，因為這些機構太投入、太關注設計了。政策必須從政府而來。當然，英國設計委員會和設計中心等機構也可以幫忙制定政策，他們可以統籌，提供大量支援，但就是不得切切實實地負責這件事。

我在2003年加入英國設計委員會，那時並不像我剛才所說的樣子，委員會很少主動積極跟個別公司合作，而英國當時也沒有一套設計方針。沒多久，我們開始進行了一些經濟研究，也做了幾項小型實驗，藉此獲得實際證據。我們還真算幸運，因為當時貝理雅政府的財政大臣也來過，他剛剛從中國內地訪問回來，非常關心英國如何在新世界保持競爭力。當時委員會主席叫George Cox，剛上任不久，之前也打理過委員會其中一個工業組織，「董事協會」(Institute of Directors)。每年做財政預算的時候，也會請他過來評一評預算案。我們兩人都被問及英國設計委員會的實驗，然後財政大臣就要我們提交一份報告，剖析設計和創意如何維持英國的競爭力。

「……設計政策不能由英國設計委員會或是設計中心之類的機構去制定，因為這些機構太投入、太關注設計了。政策必須從政府而來。英國設計委員會和設計中心等機構也可以幫忙制定政策，他們可以統籌，提供大量支援。……」

-David Kester

之後我們就再進行更多相關工作和研究，撰寫一份建議書，涉及內容包括教育尤其是大學教育，以及商企和設計學院之間、企業支援和採購項目之間的關係。總共有五大建議，例如免稅和表揚。那是我們首份主要報告，也確實改變了有關的討論。上一次我參與報告是2011年，當時的聯合政府希望看看有什麼辦法可以復甦經濟。英國政府想出版一份創新報告，講述如何有效地革新商企和公共服務。我獲邀參加由大臣率領的顧問小

組，當時我說：「請不要在報告中，把設計單獨成章。」因為這正是所有公司的通病：成立一個單獨的設計部門。反而，我們要在報告中恆常提到設計，不論討論題目是什麼，是納米技術也好，是公共服務創新也好，都要把設計融入其中。在主報告以外，再另外編一份設計報告，綜合主報告內的所有設計元素。我們真的實現了這個構思，也很成功。政府於2011年推出這份《考克斯報告》時，大臣更站起來，說：「這份是主報告，而那份則是設計建議書。David Kester將會為大家講解設計建議書。」這對推廣設計可是很有效呢。

最重要的是，除了要控制及維持相關的討論外，也要提供研究結果和實際經濟數據。每逢我們發掘了一些可作證明的經濟數據，往往都確保要由其他人士提出，而非我們自己。比方說，關於那些行為改變的項目，其時我們在華威商學院成立了一個單位，亦邀請學院一位學者到設計委員會來，確保評估模型獨立於委員會之外。有趣的是，我們發現研究模型不算昂貴，於是我們只需動用小量資金，就找來幾位合作夥伴了。

- ▶ **羅發禮**：David，說起研究，到底由誰人負責將研究成果化為政策呢？

- ▶ **David Kester**：在英國設計委員會，我們可以做的就只有提出建議。通常我們也構思出一些實際的政策建議，甚至逐字說明政策可以怎樣制定。這些要變成切實的政策，就要政府將它們納入財政預算案之中，或是把它們歸入創新策略或教育策略，由政府大臣或部門主動倡議。我們無法掌控政策的實際條款細則，也不曉得政策的落實時間表。不過，在英國設計委員會，我們設立了一個小型的研究與政策設計單位，負責留意政府內部的政策時間表。舉個例說，假如政府說要就商業競爭力方面，尋求一套新策略，他們就會為此訂下時間表。這個時間表由特別顧問和其他政策制定人士共同參與，然後我們就可以展開工作了。

- ▶ **黃英琦**：之前我跟蘇彰德提到一項策略，就是為家長和老師等額外建一所學校。我們並非說笑，我覺得這是可行的，因為我們要告訴家長，當下的熱門話題是什麼，他們才可以轉告子女。現今的年輕人比以往更具社會觸覺，更關注社會，也對香港有很好的歸屬感。我們要讓他們了解有關設計的討論，認識設計的力量，認識創新，也曉得如何建立一個更具創意的城市。David亦提到另一策略，就是建立一個安全空間，讓革新者、設計師、從政者以及其他的人可以共同合作。在我看來，效率促進組就是這麼一個空間。我建議舉辦一場協作工作坊，邀請政策制定者、企業主管、賽馬會代表、設計師以及建築師，大家坐在同一房間裡，之後不可再提起，看看可以討論出什麼創新意念來。要是經常舉辦這類研討會，或許就能夠帶來改變。對於改變，我一直充滿信心。

- ▶ **馮宜萱**：之前提到從小事做起，再讓研發滲入每家公司每個部門，我對這個意見非常喜歡。過去在房屋署，研發由中央的主管部門負責，再把項目分配給其他團隊，但團隊往往並不喜歡這些項目。倘若每個項目都遇上困難，就需要革新制度了。如果對每個團隊都放寬限制，許多研發和設計項目就可以蓬勃發展，猶如雨後春筍。因此，我們要讓研發成為日常業務的一部分，這樣就會帶來轉變。例如我們遇到噪音的問題，就設計出隔音的窗子。這正是我們遇上問題時迸發出來的創意。然而，我們要創新之際，卻遇上一個很大的障礙——那就是監管

者。每當創新項目涉及規章上的轉變，就會遇到這道難題。有時我們也的確要修訂規章，才得以創新。這些東西不會一夜之間改變過來，通常要花上好幾年時間。由研發到設計再到取得成果，一般也要花兩三年。

▶ **利德裕**：你的意思就是，不要出了問題才進行研發，而是要把它納為制度的一部分，自然而然就會做研發。

▶ **馮宜萱**：對，倘若每個程序都牽涉研發，就能夠提升產品服務的質素。要達成這點，需要很多方面配合，包括是我們的工作和思考方式。

▶ **陳志毅**：我們有什麼辦法可以更實事求是，先從一兩件事出發，再深化下去呢？

▶ **蘇彰德**：我覺得有時「設計」這個概念，太廣泛也太抽象，令人難以掌握。現時政府是否重視設計政策？對此我並非完全樂觀。相信大家也曉得香港政府最關心的是什麼：房屋、貧窮等等，這些都是值得解決的議題。不過若時機恰當，設計和設計政策還是應予重視。說起社會上一些重要議題，如房屋、貧窮以及長者問題，負責制定政策的所有人士以及其他相關的持分者，是否可以從不同方面審視長者等問題，看看能否讓設計師幫上一把？再舉個例說，賽馬會跟安老事務委員會緊密合作，極力宣揚全城關愛老人的理念。2013年7月，我們到紐約市看看當地如何關愛老人。回來後，我們去遊說政府，希望得到政府認同，比如行政長官可以在施政報告中提一句：「我謹希望香港這個城市能更加關愛長者。」這樣就已經舉足輕重了，因為目前人口老化並不屬於任何單一政策局的處理範疇，對長者的支援牽涉到多個政策局和部門。社會上，有很多人做了不少工作，但跟英國不同的是，我看不到當中有任何設計元素。英國有許多值得分享的成功案例，讓香港人參考學習。重要的是我們需要一個題目，從而讓設計師參與其中，為我們帶來嶄新意念和成功例子，以切實可行的方式引發轉變，並解決不同社區不同行業的各種問題。

「.....重要的是我們需要一個題目，從而讓設計師參與其中，為我們帶來嶄新意念和成功例子，以切實可行的方式引發轉變，並解決不同社區不同行業的各種問題。.....」

-蘇彰德

▶ **蘇啟龍**：剛才馮宜萱提到目前香港的社會狀況甚不樂觀。數月前，在一場精彩的社會創新會議之中，有位來自美國的嘉賓主持了多個講座，向會眾介紹社會創新。起初他說：「我們到這裡來，要教大家許多東西。」然而，當活動來到尾聲，他卻慨歎：「天哪，我都不曉得你們做了這許多工作。」我們不會自己的工作經驗，就好像在長者方面，其實屯門醫院把老人病房重新設計，效果非常好。如果在英國，一定會隆重其事、大事宣揚，但在香港這一切都被遺忘了。在推行社會創新時，我們嘗試把不同網絡串連成單一網絡，讓事情更易受到關注，也讓人更易交流資訊，可以更好地協調彼此的活動，我相信設計界也可以仿效。

▶ **利德裕**：說到策略方面，你認為中介機構的職責是什麼？就

是說設計中心，我們可以在哪方面做得更好來擴展公共使命？

▶ **蘇啟龍**：你們的工作取得極佳成果，效率促進組本就應該委派你們做更多思考工作，設計項目原型，並推廣各種意念。我們也一直商討有什麼可行的辦法，讓你們進行這些工作。過去二十年，最叫我震驚的，是香港因為1998至1999年爆發金融危機，許多原定撥作研究的資金就被取消了。九十年代，效率促進組還有自主權去調動為數不少的資金，但那已成過去。即使談到由哪個局負責的問題，直至2000年前後，也有好幾個跨局委員會處理這些事情，但如今都蕩然無存，我們亦沒有重新成立相關委員會。反觀英國、丹麥等地，他們非常成功地組合這種跨局、跨部門的團隊，共同處理各類議題。

傳揚工作成果及成功個案

▶ **馮宜萱**：香港對成功個案的宣傳不足，需要找一些中介角色，去推廣我們的工作成果。香港其實有很多小型的研發和創新項目——我們每個部門裡面，各個項目都有一小筆資金，但這些只佔整體的極小部分。不過，香港社會素以「批判」思考聞名，總喜歡批評這個、批評那個。我認為，我們要有策略和創意，去決定做哪些工作。為什麼不推廣一下我們在香港做的事情呢？讓那些出色的設計和研發工作可以為人所知。

「.....香港對成功個案的宣傳不足，需要找一些中介角色，去推廣我們的工作成果。.....」

-馮宜萱

▶ **David Kester**：我們成立了一個名為「時代設計」（Design of the Times）的組織，獨立於英國設計委員會。起初只是在英國北部發展，由於辦得很成功，最後在英國南部也設立了一家獨立的社會企業。其概念是邀請市民根據自己察覺到的問題和情況，參與各種服務的重新設計，並找來設計師跟社區合作，讓設計得以成真。他們按問題所屬範疇跟相關的政府官員合作，有些負責食物方面，有些負責交通問題，有些則要處理醫療議題。所有設計意念會集中在一場節慶活動裡互相交流，當地各個社群會聚在一起，細說自身故事。你去到活動地點，就會見到各個社群的代表，聽他們講述之前的工作、研究、項目原型和工作進展。除此以外，我們又邀請當地所有學校，針對地區特色和環境議題，舉辦相關的教育活動，可算是一場生態設計挑戰賽吧。另外，我們亦設立了一項獎勵計劃讓廣大社區參與，嘉許能透過設計來帶動改變的優秀作品。我們還舉辦了一場政策討論會，名為「交匯」（Intersections），檢視每個社區故事，再問自己：「這意味什麼呢？我們要如何處理這些事情？」

身兼管治委員會成員的本地政策制定者會負責找出問題的根源。在英國北部，最終落成了一幢新的大學教學樓，既是商學院，又是設計學院；而在英國南部，就成立了一所新學院，專門從事創新研究。以上所說或者是個有趣的參考模式吧，當然你們要為香港度身設計一個模型，但剛才提到的，或許有你們認為重要的元素。這個項目最精妙之處，在於它完全獨立。雖然委員會成員是來自不同機構的代表，但組織的運作是完全獨立的。我們指派了幾位行政人員去管理這個

論壇主題：設計創建創意社會

組織，合約期三年，定好目標，就讓他們自行發展，用自己的方式去達成目標。

▶ **嚴志明**：這項計劃很好，不過在香港，我們要是邀請本地社區參與設計，恐怕他們沒什麼可以說，因為都沒有什麼設計項目可以跟大家分享。也許就是文化和心態吧，很多華人都不喜歡分享什麼，所以這類計劃在香港未必切實可行。

▶ **蘇啟龍**：在我看來，香港和英國可謂截然不同，我們並沒有具自主權的地區政府。不過，現時區議會獲准動用一筆為數不少的資金〔一億港幣〕，可按自己意思用於地區項目上，這就讓區議會發揮創意，想想如何用新的方法來發展地區。倘若我們能在當中加上設計一環，就已經是踏出第一步了。美國許多城市都正正在進行這類工作，透過一個簡單的程序，讓公眾都可以分享他的創見。

▶ **David Kester**：要展開這些工作，並不需要太多條件。記得我們最初是從傳媒入手的，英國廣播公司是我們首個合作夥伴。我們去到社區，問當地居民：「有什麼是你關心的呢？只管告訴我們，你認為什麼是要緊的。」我們收集了所有意見，再製作一個圖表，列出所有問題。其後在工作坊等等的活動上，跟政府官員討論，發現很多問題其實跟政策議題和目標直接相關，那就帶來契機點。當社區非常主動，很希望能成事，那就能夠帶來轉變。我們找到一個叫米德爾斯堡（Middlesbrough）的小鎮，飲食被視為全英最不健康，排名敬陪末席。於是，飲食、癱肥等問題就成了設計主題。透過這項計劃，他們重新設計了一系列的事情，包括學校膳食以至各式各樣的問題。居民更舉辦了一場晚宴，邀請所有人預備食物，共同享用。晚宴在美術館外舉行，總共有五千人坐下來享用晚餐，實在美妙得很。

▶ **羅發禮**：恕我直言，我明白這些事情在英國的確實現了，但剛才嚴志明提出的，是你們的策略未必適用於香港。我們本身沒有這一種文化，去高調宣揚自己的工作成果；大事宣傳自己的成就，不符合我們的性格。也許這是香港人的心態，也許是所有華人的心態。反觀在英國或日本，要是你的工作做得不錯，就會登上報紙，各個組織和政府部門都把你捧上天，大讚：「你幹得真好！」

▶ **嚴志明**：香港也會啊，只不過你要是給人大事宣傳，一定是因為你犯了什麼錯。

▶ **羅發禮**：香港政府要維持一個絕對公正的形象，甚至不能推崇任何人、任何公司或組織，不然就可能招來社會其他群體話柄：「你幹嗎偏好他們？幹嗎支持他們？」剛才David提出的措施，其可行性基於兩點，一是每個人都會大力宣揚辦得成功的好事，二是每個人都樂於參與。可是，香港並不是這樣的。我並非要怪責政府，或者只是政府內部的氛圍令這些事無從發生。不過私營公司在這方面也沒有著力，學校方面亦未如理想。

▶ **蘇啟龍**：在此我只想說說之前提到的紐約例子。我在那邊待了四、五天，看看當地的所有工作，長者、房屋、交通、藝術文化、社會共融等等什麼都有。然後我就想，在護老方面，香港真的是落伍嗎？我不這麼認為。問題是，假如你在紐約想看看哪個範疇的工作，他們就拿出一整套方案給你看，讓你知道他們做了什麼。那是一個架構完善、極有系統的方案，顯示紐

約是個關愛老人的城市。他們又會到世界衛生組織申請認證，證明紐約市確實關愛老人。相反在香港，我們為長者做的工作可說是數之不盡，但我們不像紐約，從來沒有把自己的工作歸納在一起。我們為長者推出了好些計劃，比如\$2乘車優惠，我們花了整整兩個月去鑽研，獲得立法會通過，但成事以後就再沒人談論了。我們總是逐個問題去處理，但從來不會有系統地全面回顧工作成果。談論這些成就是重要的，因為可以為其他人帶來鼓舞，令人希望參與其中，做得更好。可現在我們只會逐個項目單獨來看，結果什麼都顯得零星和破碎了。

「……我們總是逐個問題去處理，但從來不會有系統地全面回顧工作成果。談論這些成就是重要的，因為可以為其他人帶來鼓舞，令人希望參與其中，做得更好。可現在我們只會逐個項目單獨來看，結果什麼都顯得零星和破碎了。……」

-蘇彰德

▶ **羅發禮**：之前有個印度政府代表團來港，我首先就帶他們參觀房屋署轄下的發展項目，因為在未來好幾個世紀，印度整個國家都需要低成本的房屋。無論在設計、建築或是出售/租方面，我們的住宅樓宇都叫代表團驚歎不已。我就想，香港的低成本房屋建築和政策在國際都真算是首屈一指，為什麼沒有人宣揚呢？反而新加坡建屋發展局就憑着低成本房屋，享譽全球。我們對自己太苛刻了，要是我們待自己公平一點，就可以自豪地推行David提到的計劃和措施。從一個英國殖民地，到現時的特別行政區，香港的成就其實不俗，既有完善的基建和通訊網絡、出色的教育和金融體系，又有一個不錯的政府——除非我們認定自己一無所成。

▶ **蘇彰德**：我想蘇啟龍的意思是，現時一個問題牽涉多個政府決策局，沒有人會統攬一切，站出來說：「所有事情都是我們協調磋商的，現在好好說一下我們的美好成果吧。」沒有人想負責，因為大家都不曉得將來會發生什麼事。我跟一些政府官員聊天的時候，可以察覺到他們的心態——人人都盡量低調，怕一旦提及自己的工作成果，大家就會着眼於尚未完成的工作，就好像為長者設立長遠的退休保障，「你會做什麼呢？」官員害怕自己要是挺身而出，談論這些事情，負面的傳媒就會說：「好，你在這方面是有點成績，但其他一二三四五項又怎麼樣呢？」於是每個人都寧願低調了。

▶ **嚴志明**：我認為，這是現時弱勢政府的問題。不過行政長官其實有帶起頭來處理幾個經濟議題，其中一個工作小組〔經濟發展委員會轄下製造、高科技及文化創意產業工作小組〕倒也跟設計有點相關，那是屬於創意工業的，我不敢說我們可否把這當作一個平台，做到像《考克斯報告》一樣。我不是說，做一份這樣的報告，就代表政府會制定設計政策，但至少政府會留意一下吧。

▶ **蘇彰德**：在我看來，設計應該滲入各項社會政策之中。譬如政府最近說，制定新政策會有多一項考慮因素，就是研究新政策對家庭是否有影響——是正面、反面，還是沒有影響呢？假如是建設工程，本來已經要遵循《環境影響評估條例》、考慮

交通影響，現在還多了家庭因素。事實上，很多社會議題都需要考慮設計的問題。

▶ **陳麗珊**：我想說說幾年前，我們書店進行了一個活動，為期十八個月，名為「Storytelling」（講故事）。起初，很多人都半信半疑，問：「誰會來說故事呢？」因為華人不喜歡開口分享他們的故事。我們就請來一位專業的說書人，真的非常出色，他一開始就嘗試設定場景，給在場人士熱身。日子一天一天過去，我們對於活動成果也驚訝不已——有次我們居然有六十位參加者，自願訴說自己的故事。當中許多都是四十到六十歲的人，不是什麼大人物，都是草根階層，有退休教師，也有建築師等等。還有幾位來自德國的朋友，用英語分享自己的故事，在場就有人幫忙翻譯，說得非常生動。有一晚掛了風球，竟也有五十至六十人出席，實在很震撼。我問他們為什麼會過來，他們說這就像一種治療，大家想分享自己的人生故事，分享自己的閱歷。我知道香港理工大學有個項目，是到醫院聽老人家說故事，再把這些故事寫下來。我們做的也是一樣。我覺得，這些故事全都可以透過其他方式再呈現，比如是影像或是音樂。設計是一種工具，你能夠把設計注入整個思考過程，最重要的是如何在一個非常靈活的制度下，促使政策順利推行。

「……我們不可以繼續漠視自己的故事。在香港，出色的個案並不少，但需要想辦法宣傳，提升意識。……」

-利德裕

▶ **利德裕**：我們不可以繼續漠視自己的故事。在香港，出色的個案並不少，但需要想辦法宣傳，鼓勵各界提升意識。剛才陳麗珊也提到，訊息傳達並非一項單獨的工作，而是要融入到我們的每項工作之中。

▶ **嚴志明**：我們也可以反思設計中心的角色。過去十年，即使資金有限，設計中心也做了很出色的工作。現在大家討論了這麼多，或許純粹從設計中心的角色來看，到底設計中心可以怎樣宣傳自己的工作成果呢？沒有一個政府部門會負責這類宣傳，因為大家都已經有自己的工作，即使我們對設計充滿熱誠，也不可能全天候專責做這些事情。

▶ **羅發禮**：我由衷認同你所說的。剛才聽David的分享，現時的设计中心跟英國設計委員會，無論就工作或是整體感覺而言，都有很大出入。我認為設計中心要打造自己的形象，並由此建立公信力和知名度。此外，我覺得設計中心現時也應匯聚各種知識，宣揚本土工作，從而鼓勵社會推行更多類似的項目。聽完David分享英國的成就，我想我們要從自己做起，再向草根階層入手，有了一定成果以後，就可以像英國一樣，推及其他範疇。

▶ **嚴志明**：我們需要推銷設計，正如早前把2012年定為香港設計年。

▶ **羅發禮**：但我們見到的就只是一個活動標誌吧，我看不到還幹了什麼。

▶ **蘇啟龍**：對外推廣前，要先展示設計怎樣對應香港的問題，就是那些真真正正讓香港與眾不同的事情，這樣我們才有可以談論的賣點。

▶ **David Kester**：我同意你們的話，也認同設計中心的工作很出色。每逢談及設計政策，往往都會提到供應和需求。所謂供應，就是設計業界的發展和設計師的技巧，而需求則指應用設計的人士，包括公私營機構和生產商等等。我覺得設計中心以前太着重供應方面，比方說你們想發展的，到頭來還是一個設計人才的基地。不過，藉着「設計營商周」以及現在談論的工作，我認為設計中心開始更關注需求方面，這很好，因為這樣你們的工作會更有進展。

我個人對木馬屠城的故事是十分着迷的。你要看看怎樣在社區引起對設計的討論，不管是關於人口老化、社會凝聚還是交通也好。你要清楚每個時刻，哪班火車從車站開出。對不起，我把比喻都說亂了。總之，建造一座木馬是很重要的。昨天我到了西九文化區，當然那是你們現屆政府的一項重點基建項目。我看到有些事情很值得期待，不過要到2017、2018年左右才能成事。這是一個文化項目，但我建議可以在兩方面都加入設計元素，在文化方面要有設計，因為那是一種創意，因它可以促進經濟增長，帶動社會改變。我會說，這個西九文化區項目大概需要更多力量去推動，以顯示這個項目的確為香港帶來重大貢獻。我也在想，這個空間環境可否作為一隻好的木馬，也許有辦法透過這個地方來成就什麼。西九文化區或者是個很好的平台，表揚香港的各種輝煌成就。

「……我覺得設計中心現時也應匯聚各種知識，宣揚本土工作，從而鼓勵社會推行更多類似的項目。……」

-羅發禮

▶ **蘇啟龍**：再談一下教育問題，我們要令家庭多認識到文化藝術是有事業出路的。三十年來，香港演藝學院培育了不少出眾的演員，可現在依然有家長因為子女升讀演藝學院，而嚷着要脫離關係。我見到這些學生衝出香港，在世界各地工作，全因演藝學院的教育一流。這絕對是香港的一大成就，卻沒幾個人會談論。文化機構增進了我城的質素，這點價值大家應該明白。

▶ **利德裕**：好了，各位先生女士，今天的討論或者就此作個總結，希望未來我們能夠再討論下去。剛才的討論裡面，我覺得有好些方面都會實現的。培養設計思維和具創意的思考模式是要在社會各層面推展，並要跨界專業團體和各範疇人士的參與。要維持競爭力，我們需要解構傳統思維的約束，推動創新和創造共創空間，並透過知識和網絡加強睿智。

► **Edmund Lee:** Good morning, ladies and gentlemen. Thank you so much for joining us. We launched this series of roundtables at the end of Hong Kong Design Year 2012 because we wanted to keep the spirit of “City Driven By Design” going.

We’re lucky to have a guest from overseas, David Kester, the former CEO of the UK Design Council, which has done a lot to promote design in the British economy and society. The UK has done a lot in terms of using design for the public sector and business, so I think we will benefit a lot from learning from David’s case sharing.

I would also like to welcome Kim Salkeld, from the government’s Efficiency Unit, and Ada Fung, who is wearing two hats today, as the current President of the Hong Kong Institute of Architects (HKIA) and the Deputy Secretary of the Housing Bureau. Douglas So is new to the roundtable – he’s from The Hong Kong Jockey Club Charities. In this case, we will try to pitch our ideas at the policy level, to see if anything that comes out from this roundtable can be distilled into some further action. Being in the role of a funder nowadays is very important in catalyzing as well as enabling results.

We also have some great creative minds here: James Law from Cybertecture, and also Antony Chan from the Hong Kong Interior Design Association. We have Eric Yim, Deputy Chairman of the Federation of Hong Kong Industries and Chairman of the Design Council of Hong Kong. We have Mary Chan from the cultural and publishing sector today. We also have Ada Wong, a leader in the cultural sector and a champion of the Make a Difference (MaD) youth programmes in Hong Kong.

I don’t think we need to advocate among this group the importance of design. We’ll start off with perspective on the role of design for the economy, for business, and how design plays a big role in the public, non-profit and private sectors.

Design Drives Behavioral Change and Influences Policy Making

► **David Kester:** What I thought I might talk about is a concept I call ‘shove,’ a sort of response to the idea in the book called *Nudge*, the idea that design is the heart of policy making, and an economic tool as well. So it’s both design as policy making and business.

I’m sure you also know that we have two very different brain systems, the limbic system, which is much more emotional and instinctive, and the cognitive system, which is much more deductive. We like to think that the

decisions we make in our life are based on the cognitive side of our brain, but anybody who works in design or in advertising or in the creative fields knows that human beings take decisions for very emotional reasons.

That’s why design is actually such an important field. A number of policy makers have latched onto this idea of understanding how the brain system works and using this within policy making. *Nudge* became very popular in the US among policymakers; the UK government picked up on it and set up the Behavioural Insights Team. At the UK Design Council we decided to do some similar work with the government, running experiments on how you can use design for policy change because of its power for behavioural insights and behavioural change. Why is this [using design for policy change] so important? I think the reason this has become so elevated internationally is because there’s such pressure for resources around the world. Design is about cost, particularly around issues like obesity, health care, environment; the cheapest way for policy makers to achieve change is by shifting behaviour. If you can move people towards pro-social behaviours, for instance by eating more healthily, it means you have less consequential costs within your health system. It’s much cheaper than actually paying for the acute costs within your hospital system.

So how can you shift behaviour? This is what designers do for a living. Apple moved people from brick phones to smartphones in almost a nanosecond just because they made people desire them. Design has a unique ability to tap into people’s wishes and desires.

I’m just going to give you one or two quick stories on this. One project we did was on infection control. At the time that we started this, in 2006-07, this was a very hot topic that has to do with catching hospital-acquired infection such as Methicillin-resistant *Staphylococcus aureus* (MRSA) or *Clostridium difficile* (*C. difficile*). It costs taxpayers billions of pounds. Lives are lost. It’s tragic. For consumers and citizens. This is an important issue, as much as it is for policymakers. And it’s a problem that policymakers, scientists, researchers have been trying to make a difference in. But it still doesn’t go away. So we said, let’s take a design look at this.

The approach that we took here was to form a design innovation platform. The starting point was to gather all of the best experts in the world to form an expert panel that compiled all of the existing research. We didn’t want to repeat anything that had been done. We also had an advisory board. The key concept here was to cast out to designers, technologists and small businesses, and to bring them in and utilise their capacity for innovation, something the government usually finds it difficult to do. It’s easier

to work with large organisations and much harder to work with smaller, more innovative organisations.

Our task was to make sure we had all the expertise around the table. We coordinated all of the design research, working with nurses, patients, clinicians, and porters, trying to understand what's going on at the grassroots in these hospitals. The key insight that came out was that hospitals are difficult to clean and difficult to keep clean. Also, most infection is passed on around the bedside area. We thought we needed a quick win here, so we thought, if you could redesign the furniture and the environment around the patient so that actually it says 'Clean me,' and it makes it easy for the patient, the family, the nurse or the porter to clean that environment, it will stay clean. That was the hypothesis. We then identified briefs and with small amounts of research and development funding, we opened up a competition that sought a consortium of designers, manufacturers and technologists. We judged the applicants on the strength of their consortium, not their ideas. We stripped out all the existing intellectual property arrangements that exist with government, so that all of the intellectual property would stay with the teams that create these ideas, not the crown, the idea being that if we take these ideas up as government, the creators benefit, and they can export their ideas to benefit even further.

To give you an example of what we did. Considering the bedside table you find in most hospitals, it has lots of chipboard, lots of nooks and crannies where bugs will linger. To solve this problem, we brought together a leading manufacturer of furniture for hospitals with a leading UK designer. Together, they redesigned the bedside table. It's made of the latest antiseptic plastics. Its cupboard locks but instead of with a key, it has a radio-frequency identification (RFID) tag; you just swipe a card and the cupboard unlocks. It is also low enough in price that it is affordable for all hospitals in the UK.

A number of the nurses we were working with were particularly exercised about *C. difficile*. They pointed out that if a mattress gets damaged, it isn't always noticed by the staff, and human waste goes into the tear, which then spreads infection. They traced this back to several cases of *C. difficile*. We realised it costs pennies to put hydroformic solution under the first layer of the mattress, so it becomes very obvious when there's a tear. The mattress can then be replaced before it has a chance to spread infection. This was a project by the Royal College of Art with the Imperial College, one of our leading engineering institutions.

Another example is the humble commode. When the design research team went in, they filmed a nurse cleaning

a commode. On and off during the day, she spent five hours cleaning that commode, and at times she was cleaning it with a toothbrush. Most commodes have over a hundred working parts. We thought we had to replace it with a product that's simple to clean. We assembled the same team who did the sleep seat for Virgin Atlantic airlines. The commode they devised for us is now stackable, made of just twelve working parts; it's elegant and very economic. It's now in the Design Museum London and it won an award from the Ergonomics Society.

For all of these examples, it took twelve months to get through research to prototypes and another twelve months to get to the market. That's very fast, particularly within a health system that is incredibly complex. We were able to do this because we put all the experts around the table and we owned all the intellectual property as well, so we were able to speed the product to the market. Within two years, there were twenty-five million pounds worth of sales for the companies that worked with us. The manufacturers have now expanded their range of design products and have exported them around the world.

“.....Design is about cost, particularly around issues like obesity, health care, environment; the cheapest way for policymakers to achieve change is by shifting behaviour.....”

-David Kester

Here's another quick story – this is the latest project I ran, which is about eldercare. It follows the same pattern of research and pulling expertise together, and we did this at the time that 10 Downing Street wanted to create a long-term strategy for dementia and eldercare in the UK. One percent of global GDP is the cost of care for dementia and that's going to triple over the next decade. In this project, the design team went in and noticed that one reason that people often enter the expensive care system is because they don't eat enough. That's because, if they have dementia, they actually forget to eat and they lose weight and they are then taken in for full-time care.

One of the last systems that get lost with dementia is smell, so a small design team developed a product with a fragrance specialist. It gives off smells of French onion soup and freshly-baked bread, which makes people hungry and encourages them to do it. It's a very low-cost product, very innovative; it shows the real creativity that's out there to develop new concepts and products.

Five Key Principles to Empower Design

There are five points I would like to make. The first is that, if you really want to be innovative, design needs to enter at the discovery phase of a project. The second is to have an open innovation process by enabling a lot of smaller players to enter the innovation space. Thirdly, there must be a safe space for innovation. What we found is that, in government, policymakers are usually way ahead of where consumers and citizens are, but the user experience is often very different. Design is a wonderfully neutral space for people to gather and join up the policy narrative and the user narrative. There's a role for intermediaries like the Hong Kong Design Centre (HKDC) to help create that kind of space.

Fourthly is what I call 'hug a politician.' Where we've had great success and innovation in business is when people at the very top have a belief in the power of design, so that even if they're not a designer, they're a design thinker. That's why politicians are so important to this kind of service. In all of our projects we always make sure there's a politician, a senior minister, who is engaged and involved.

Finally, make no compromises. Ben de Lisi is a famous fashion designer, more used to designing Kate Winslet's frocks than something in a health care system, but we brought him in to redesign the patient gown when we did a big project on design and dignity. The one thing we find working with great designers and architects is that they have a no-compromise mentality – they always go for the detail, they always go for quality. That pressure in the system works extremely well and we found we got better results because we had really good designers working with us.

All of these are examples of work we have done in the public sector. I have one other story that has to do with the private sector. Over a six or seven year period, we worked with more than a thousand businesses in the UK as part of a government-supported programme. It was called 50/50 because it was fifty percent supported by businesses involved and fifty percent supported by the government.

Many of the companies we worked with were nanotechnology companies, startup businesses, but I want to give you an example of White Logistics and Storage, a more mundane business where design came in and was the lever to transform the whole company. In order to be accepted into this programme, you had to demonstrate you were an ambitious company that was ready to grow fast.

Judith Stacey ran this company, which specialised in logistics and transport, a small, highly competitive market. You wouldn't necessarily see this as a prime target for design intervention but Judith saw that she needed to be more distinctive: she wanted to grow, she wanted to be more innovative. We told her that everybody needs to know the simple message about what makes her company distinct from all its competitors.

Most small companies can't afford expensive design. In this case we found a small design team that had recently spun out from one of the big branding agencies. This was one of their first projects, so they were keen to put in a lot of effort. They worked with every single part of this business, with the receptionists, with the finance team, because to get your brand to come alive, everybody in the company has to live it.

The end result is entirely new branding for the company. Within six months, it had six hundred thousand pounds of new business orders. New business wins went up by eight percent to forty-three percent within a year. Sales revenue forecasts are now up fifty percent over the next two years. What I was very proud about was that this effort won the haulage industry awards, the marketing industry awards, the design effectiveness awards, and was also the Grand Prix winner in the Design Week awards. It swept the board. A small company that was just getting by had suddenly been elevated to being a market leader, and the only thing that changed was that design entered the management's approach. The key here was not just great designers but understanding that design has to be part of management, whether it's small businesses or the public sector.

“.....Where we've had great success and innovation in business is when people at the very top have a belief in the power of design, so that even if they're not a designer, they're a design thinker. That's why the politicians are so important to this kind of service.....”

-David Kester

► **Ada Fung:** So what exactly changed, in this case?

► **David Kester:** They changed every way in which they communicated as a company - the essence of what they stand for their values. They said, 'We are about solving problems, not just transportation,' and they made that idea the heart of what they are.

► **Ada Fung:** But they need action, right? They need to change not only the communication but the service they provide.

▶ **David Kester:** Right, there were sets of values they worked right through. The team worked with values of the business and what they stood for as a company. Once they were agreed, they were able to work on a visual identity for the company which they then rolled out.

▶ **Douglas So:** The company is apparently doing very well and the brand is moving up. Why do they need government funding if they're really doing well?

▶ **David Kester:** What we found is that there's a market failure – and this is not just in the UK, it happens all the way around the world – which is that in management you tend not to learn how to utilise design. I've got two kids, one at university, the other who just left school. One's in economics, the other just finished business studies. If I look at their textbooks and I go to the index and look under 'D,' you won't find design there. If you study business, design doesn't come into it. If you study economics, design doesn't come into it. Now, that is changing, but it's still not part of the routine of business. I've run businesses for twenty years and I know how important budgeting is. I also know that the last thing I would do is leave the financial management of my business to an accountant. I have to know about numbers, I have to know about budgeting, and I want to make sure everybody else in my company does too, same with people management and HR. And it's the same with design. Design is something we have to understand within the business. It has to be infused within the management, and if it isn't there – and it isn't there often for small businesses, especially owner-managed businesses – it ends up as a weakness in the system. It's one of the smartest and cleverest ways to accelerate businesses, because as we've seen, the fast-growth businesses are the ones led by design.

◀.....What we found is that there's a market failure – and this is not just in the UK, it happens all the way around the world – which is that in management you tend not to learn how to utilise design. Design is something we have to understand within the business. It has to be infused within the management.....▶

-David Kester

▶ **Edmund Lee:** Hopefully this gives all of you a glimpse of the design thinking process that we are really trying to instil into our society. Also, deep down, having you making the introduction and presentation is great because the mission of UK Design Council is the same as ours, which is to be an intermediary between business and government. We are still trying to enhance the effectiveness of doing that. We are very fond of some of the cases David has worked on, like the business

enabling programme, and also he has done a lot of work with design schools like the Royal College of Art, and we are increasingly working with them in Hong Kong. We are also running the InnoDesign Leadership programme for CEOs, MBAs and creative executives – we got some interesting feedback lately when a big headhunting firm was exploring partnership with us to help train executive overseas. To me, this is a very interesting position for us.

From this I can naturally draw the conversation back to everyone: what opportunities have we missed, having seen some of what David showed us? I certainly feel that if we don't act fast enough we will be losing a lot of opportunities. How can we instil creativity for action?

◀.....Hong Kong seemingly is a prosperous place, nevertheless, all of us SMEs, even in the creative industry, are faced with increasing pressure to evolve, increasing pressure to be able to step out into the world. When it comes to leading a community or a country, it takes very high-level strong leadership through multifaceted organisations in order for that belief to reach a critical mass where we can really percolate down to the SMEs.....▶

- James Law

▶ **James Law:** As a small and medium-sized enterprise (SME) owner, I can certainly feel the stress and strain of being the managing director of a company in a changing economic situation. Hong Kong seemingly is a prosperous place, nevertheless, all of us SMEs, even in the creative industry, are faced with increasing pressure to evolve, increasing pressure to be able to step out into the world. We have a philosophy in our company that the single biggest project that we should be doing is ourselves. We ourselves are a design project. That design brief is constantly changing because in order to survive in this global marketplace, in order to continue to make profits, in order to continue to innovate, we must also be the project. I think we've managed to do it quite well because we are quite a small company. But when it comes to leading a community or a country, it takes very high-level strong leadership through multifaceted organisations in order for that belief to reach a critical mass where we can really percolate down to the SMEs.

This is one of the big challenges the HKDC is facing. In its relatively short history, it has had to put in a huge effort to educate the community about the value of design, and only when we reach a critical mass of understanding can we then become the UK and start different programmes like what David described. I think the tide is coming,

partly from SMEs recognising the need themselves, but I think the government is also taking some strong steps in supporting the HKDC and other organisations. It's a tide that won't be stopped, the realisation that design is one of the components that is going to reach equal importance to finance and economics.

A company is no longer just concerned about its revenues and profits. The health and the well-being of the people working in that company, the societal impact of its products and services, the fact that collectively all of these industries and companies will affect the world's sustainability, peace and well-being, all of this is going to be powered greatly through the opportunities given through design.

Changing Stakeholders' Mindset Through Communication and Education

▶ **Edmund Lee:** Antony, from the design practitioner's perspective, what seems to be lacking these days? Ideally, clients will want to get designers on board, but do you see that proactiveness coming to you?

▶ **Antony Chan:** Hong Kong has been enjoying tremendous growth and there's growth in China, but the mindset is very important. We also wish that the clients and everyone on the team will have the same kind of mission and design in mind, so that way we can communicate. But right now there's a lack of the notion of design. I wish there were ways, through communication and education, that we could inject that notion.

▶ **Edmund Lee:** Eric, as the Deputy Chairman of the Federation of Hong Kong Industries and the CEO of your own company, is there anything we can do in order to really help the SMEs, industrialists and our old industries to upgrade themselves?

“.....Right now there's a lack of the notion of design. I wish there were ways, through communication and education, that we could inject that notion.....”

- Antony Chan

▶ **Eric Yim:** I think the important thing is to change their mindset. If the owner or CEO of a company is not interested in design and they don't see that design can add value to their products or services, there's no way the company can move in that direction. As the owner of a company, you can drive design from the top through the

company and build a culture in the company, then you can move everybody. If you try to work from the bottom up, it's rather difficult.

In Hong Kong, since the 1960s or 70s until very recently, a lot of companies and manufacturers have been engaging themselves in original equipment manufacturing. They just take orders from companies from the United States or from Europe; there's no place for design. They don't need to invest in design, so they don't do it. And since they don't do it, design students find it difficult to find jobs after they graduate. Even if they are engaged as a designer in a company, the pay is always very low. And then their parents come in and say, 'Why did you want to be a designer? Go into medicine, go into law, where you can have better pay.'

I think we need to target education, target the parents, change the mindset of Hong Kong people before we can actually move forward. The government is talking about the population policy, how we can have enough manpower. The thing is, even if we have a lot of labourers, even if we import labourers, it's not enough. We need to educate the people in Hong Kong to meet the demand of Hong Kong industries. We can engage people in design and research and development, and this will increase the value of our products.

“.....I think the important thing is to change their mindset. If the owner or CEO of a company is not interested in design and they don't see that design can add value to their products or services, there's no way the company can move in that direction. I think we need to target education, target the parents, change the mindset of Hong Kong people before we can actually move forward.....”

- Eric Yim

▶ **Edmund Lee:** I'll get to the young people's mindset in a minute, but one thing to take note of in the work of the UK Design Council is that there are so many examples of co-creation. Designers won't save the world, but by working together with stakeholders, design helps solve problems. Now Ada, you're wearing the cap of the Housing Authority. I note that the Housing Society, for example, have done some projects for ageing people. That to me goes into the system level of design. How do you view from a policy angle for projects of that nature?

▶ **Ada Fung:** For the Housing Authority, we don't have any purpose-built elderly housing, but we adopt universal design for all housing projects, which means that all

spaces, from the public areas to the flats, will be user-friendly to people of all ages. That's how we design. The thing about Hong Kong is that it's one large elderly home. We're facing an ageing population, so everywhere there will be elderly people moving along, getting services they need, rather than being in an old age home. This kind of changing mindset can help us design and think creatively. As for what we should be providing when we design, as David noted, there are two phases – the discovery phase, when we set out the problems to be solved, and ask how we can engage people to get there, how do we reframe and rethink what we should be doing – and that's what we do before we start designing. So there's the analysis part and then there's the creative part. One is convergent thinking and the other is divergent thinking. That's how architects learn to get the best outcome, and it's the same for furniture design or running an enterprise.

▶ **Edmund Lee:** You've done some educational programmes for students with regards to architecture. Can you tell us more about that?

▶ **Ada Fung:** For the HKIA, we have developed a teaching kit for secondary school students. The way we think is that we need to let the next generation go about art, architecture and creative thinking, so that when they mature and become politicians and councillors in our city, that can help improve our city. There are four subjects: visual arts, science, liberal arts and also design and applied technologies. In each of these four modules we have ten lectures with some visual aids and field trips. The first thing we do in launching these kits is teach the teachers because teachers also need lifelong learning – they need to update their skills and get new information. This teaching kit is sought after by Shanghai as well, so it's not only local, but all the material we use are about local architecture. This is how we can promote Hong Kong. This is something new that we just started from scratch. Being creative means that one can challenge the basics. This is how we can improve. This is the kind of critical thinking that can be applied in all the ways you do business.

▶ **Edmund Lee:** The day will come when everyone breathes in and out with design thinking without having to say anything about it. But as Eric was saying, kids and their parents are out of sync – many parents don't understand design and therefore don't want their kids to study design. So even with that teaching framework from HKIA, do you really think you're really instilling that creative mindset?

▶ **Ada Fung:** We're just at the very beginning. First, not all schools offer the curriculum in design and technology, but among the teachers, that group is most enthusiastic.

Hong Kong still needs time to learn and time to practice. If we start it now, we'll get there in twenty years.

“.....We need to let the next generation go about art, architecture and creative thinking, so that when they mature and become politicians and councillors in our city, that can help improve our city.....”

- Ada Fung

▶ **Eric Yim:** That's the start, to change the mindset of parents, so that those who are now in secondary school, we need to train them and educate them, so that when they become parents, then we have a chance. Education is always a long-term thing. I don't think we can see immediate results from teaching kids. Ada, you have taught these kids – are they adopting the teachings?

▶ **Ada Fung:** As I've said, the teachers who are teaching the design and technology course are most enthusiastic about it, but there are only about fifty schools in Hong Kong teaching this curriculum. I think with more open exchange and promotion, it can cascade into a wide audience, not only teachers and schools, but also citizens. We need a bigger push.

▶ **Edmund Lee:** Our next roundtable could be education-oriented. We shall invite the President of the Hong Kong Institute of Education to join us as well. Ada Wong, you have been championing your MaD (Make a Difference) programme for young people and changemakers. How would you describe the attitudes of youth these days?

▶ **Ada Wong:** My school [HKICC Lee Shau Kee School of Creativity] is one of these schools that teach design and technology and the students are doing really well. A number of them have actually gone onto architecture school – not in Hong Kong but abroad. I agree with all the speakers that a mindset change is really most difficult in Hong Kong. I was at the University of Hong Kong attending a changemaker congress which was also partially supported by the Hong Kong Jockey Club. It was a three-day festival and conference at the university. I'm optimistic about the future because at that conference I met students who are changemakers. They come from all kinds of disciplines. I met a student who is now doing a degree in law but her passion is in performing arts. I met a student who is now doing medicine, and she really likes this medical humanities course that they are now required to take. This is really the good work of the previous Dean, Dr Lee Sum-ping.

I also heard at that conference a really bad story. After the medical school started to offer humanities courses for

medical students they received a lot of complaints – each day the office would get a number of phone calls from parents saying, ‘I am sending my kid to medical school and they should not be reading Shakespeare. Why do you have to force them to read Shakespeare? No Shakespeare for them! They are not going to attend that class.’ So the parents are very much against the idea of reading Shakespeare in medical school.

‘.....I think change starts from a small group of people, around ten percent of the population. If you believe in the tipping point theory, then everything will tip. Change will come from the top people rather than the middle or lower tiers.....’

- Ada Wong

I think change starts from a small group of people, around ten percent of the population. If you believe in the tipping point theory, then everything will tip. But we’re not there yet. We can teach people to understand the power of design and what can creativity do to the city. These are topics that we are very much passionate about. But if you talk to the regular parents they don’t buy that at all. Perhaps the next idea would be to have a school for parents so that we can all go and be teachers, so that change would come very quickly.

If I could add just one thing, I think change will come from the top people rather than the middle or lower tiers. What I mean is that at the University of Hong Kong, under the BBA business degree, they now have a design and innovation sub-degree. I heard from the professors that the local kids would not take the sub-degree, they would take economics and finance or accounting, but the kids taking IB or coming from international schools, are the ones who really love this programme. So if they are the changemakers, then why not encourage them? I took a group of University of Hong Kong students to Korea two weeks ago to see the creative things and social innovations Seoul is offering. They were very touched and wanted to come back and start small, creative projects to improve our city. Don’t underestimate these very small ventures. They might grow big one day. My conclusion is that the seeds are there, but if you want to fast-track this change, we need to educate the parents, we need to educate the media, we need to educate the government.

► **Edmund Lee:** Kim, from the Efficiency Unit or government perspective, I know you have been helping to drive forward the use of design for public services, for example the post office project, the public park project – what opportunities will you be creating for public services going forward?

► **Kim Salkeld:** There are several levels to be working at. Yes, the post office project has worked very well, a couple of projects with the Leisure and Cultural Services Department redesigning their parks have worked really well, redesigning websites has worked really well. But it hasn’t been enough. Each one of those projects has taken a huge amount of investment of my time and the time of my team to get there. You are getting a ripple effect starting, but the general level awareness of the value of design, both for improving services and addressing policy issues, isn’t yet there in the government. To make it worthwhile to continue with small projects like improving the post offices, we need to combine it with an education programme within the government. I’ve been pleased with the work done with the Civil Service Training and Development Institute, but when the circular comes around for these workshops, the heads of departments need to say, ‘You ought to be going to this.’ It’s important to extend those education programmes. The idea that design isn’t just something to deal with physical surfaces, it’s a process that you can apply to policy issues and big questions, that’s what going to attract people at the top. They’re facing the issues of ageing and declining workforce – getting across the idea that design thinking can address these issues, that could be really powerful.

‘.....The idea that design isn’t just something to deal with physical surfaces, it’s a process that you can apply to policy issues and big questions, that’s what going to attract people at the top. Getting across the idea that design thinking can address these issues, that could be really powerful.....’

- Kim Salkeld

► **David Kester:** I really agree with what you just said about design coming from leadership, and I couldn’t agree more about the importance of education. Of course education is really important and you need to get it right from school through to university. It’s a long-term game and very important. But I think there are bigger wins when one’s looking at changing mindsets. I would suggest there’s a sweet spot that you need to look for. On the one hand you need to look at where the policy interest is – what are the most significant policy issues today in Hong Kong. The second is you need to look at public interest – what are Hong Kong residents most interested in? And then thirdly, find where the best design opportunities are. If you actually look at those three together, and have design leadership that ticks all three boxes, then you will have media interest as well.

I don't want to say that we took a cynical perspective because we were very sincere in what we did when we ran our projects for instance in health, but we were very careful in choosing the right project we did in this area around infection control, because at the time the prime minister was saying this needs to be sorted. We also knew the citizens cared about it – it was in all our newspapers all the time that so and so number of people had died from catching superbugs. We could see there was a design opportunity there.

‘.....Leadership is key for businesses, but also key for policymakers. There's a major role for leadership by demonstration. We know that when we want to drive change in our organisation, demonstration is one area that is a very important motivator for change in other areas.....’

- David Kester

Leadership is key for businesses, but also key for policymakers. The policymakers can take a stand. Of course, there's always a risk involved. It may fail. And I know, having worked within the government and with so many civil servants, I know what that means. It's an act of faith. But what we found is that the act of faith pays off, time and again. We ran ten or twelve of these projects in a row and they all delivered. Not every element – some of them were experimental ideas – but by and large they worked. There's a major role for leadership by demonstration. Everyone here today are people who have led organisations, and we know that when we want to drive change in our organisation, demonstration is one area that is a very important motivator for change in other areas. If one department sees that another department is doing something very clever, they will want to have a part of the action too.

▶ **Ada Wong:** Risk-taking is actually very difficult in Hong Kong, especially for policymakers, because they are risk-averse. I agree with what you said, but the starting point is to find a leader who is not risk-averse, and who says, 'Alright, our first point of interest is in housing' — which is what our current administration is focusing on — 'so what can we do to get designers on board?'

Safe Space Essential to Encourage Innovation and Risk-taking

▶ **David Kester:** In business, we've always found that if you want to innovate, you have to create secure boundaries around the innovation space, so that you protect the innovators. You don't expose the company

to too much risk. You may have a design and innovation centre where you can house some of your innovation capability and some of your concept development, but which can also protect the body corporate around the risk-taking. I suggest it's exactly the same in this context. I would suggest that the HKDC has a role to play here as an intermediary, because you need the safe space, you need the environment and the organisations that can sometimes help to create the architecture, not the physical architecture but the software for innovation to take place, so the policymakers feel they can venture in and be protected from the risks they take.

▶ **James Law:** Hong Kong is at a very difficult moment where we're struggling to see how we can use design, and the influence of design, to solve our problems, but the uptake on design through our leadership in our government is a very difficult one. It's risk-averse but the problem is that it's actually much more about people not understanding that the journey is as important as the result. David, you showed us some success, but the full story is that out of ten there are probably nine that didn't work very well. But if society can see that those are worthwhile to do as well, it lowers the bar for the government to take these on board. I think the HKDC as the intermediary should think about how to say that design is not just a solution but an evolutionary process well worth pursuing, because it will contribute to social change. Within that there will be ups and downs but those are very valuable. In Hong Kong, we are very risk-averse – public companies are not able to come out and say they will suddenly invest in something because all the shareholders will go crazy – and it's the same thing with the government. You have people on the streets saying, 'Why are you spending ten million dollars on this new initiative?' So if people understand that design is a process, it will be easier.

‘.....I think the Hong Kong Design Centre as the intermediary should think about how to say that design is not just a solution but an evolutionary process well worth pursuing, because it will contribute to social change.....’

- James Law

▶ **Edmund Lee:** Douglas, from a funding perspective, do you see your role evolving over time, considering that you can catalyse change?

▶ **Douglas So:** Let me start by saying that at the Hong Kong Jockey Club (Jockey Club), we love new ideas. We love new solutions to problems. I believe design is really the key to the process. We are fortunate enough because traditionally we have been involved in a number of areas

which are very relevant to our community. We have been a major funder in areas like education, health care, social services, arts and culture, environment, sports – you name it, we are involved. Recently we have been very interested in looking at some of the key concerns and needs in society, how the Jockey Club can work with different partners in the community to drive change, and in doing so, I would say that very often we come across new pilot projects that we are keen to look at and support. Our philosophy is that if the government has been supporting certain programmes, we probably do not need to be involved, because government funding is there and they are doing it their way. Our resources would be better used if we are more focused on looking at new ways of doing things, or new perspectives of looking at problems. That's why we have been working with different groups in different areas to try to come up with different pilot programmes. A lot of times we will try to get the government involved as well, because if the Jockey Club can get a programme started, provide the initial funding and come up with a programme that is hopefully effective, with independent experts assessing the effectiveness of the programme, then hopefully in a few years' time we can produce a report that we can share with the government and the community so that the relevant policymakers can see the results of this initiative. Hopefully the government will then say, 'Yes, this is what we should be doing,' and then the government can take it up and provide policy support and funding. So we very much would like the Jockey Club to continue to take up this role because we think it's important that ideas get help to get started.

I want to echo and support some of the comments made here in relation to the importance of education. I really feel that we need to work on the teachers, the parents, the policymakers. They are not against change, not against design. It's just that there have to be sufficient opportunities for them to see what design can do, for them, their kids, the community. For example, what we have seen today are really fantastic, successful examples of what positive changes design can bring about. Most parents still think that design is something nice to have, but the most important thing is for the kids to make sure to make a living, then they can talk about design. But I think this mindset has to change. And by supporting the Polytechnic University School of Design's Institute of Social Innovation, we can actually have some forces in this society that can support some changes in society.

‘.....We need to work on the teachers, the parents, the policymakers. They are not against change, not against design. It's just that there have to be sufficient opportunities for them to see what design can do, for them, their kids, the community.....’

- Douglas So

► **Edmund Lee:** Mary, do you see any changes in the publishing and cultural sector that indicate the community is embracing design?

► **Mary Chan:** We've been publishing for almost twelve years. I recall twelve years ago, the response in Hong Kong was quite disappointing. I remember a lot of designers did books and gave them away for free. Not too many people bought books. Not too many people mentioned the word 'design.' But I think the picture has been changing over the past five years, because I can see design lecturers that we have been in touch with ten years ago have been doing a lot of work at the university level, a lot of work in terms of social design and how design can be incorporated in the social community. That's how they see the whole idea of social design. I'm very lucky that we've been in touch with some of the design visionaries.

In addition, the arts have been changing over the last five years. We've had a lot of investment from the government and also private parties like the Hong Kong Art Fair. And I have to say, the Olympics in China stimulated not only China mainland but Hong Kong as well – the openness to art and design in China has influenced Hong Kong as well. Because of the process of working on the book of *Design for Asia* we've been in touch with Asian design economies. I can feel the change across the region. Everyone knows about Japanese design, but Korea, Thailand, even Singapore and Taiwan more recently have been gaining exposure. Here in Hong Kong we're pretty lucky, because we've been getting so much information, and in recent years there's been lot of collaboration between designers. Integration is changing different disciplines and industries now.

Another thing is, I really want to say this word 'empathy' – because without empathy, you can't really thread communities together. This empathy really has to be based on active listening and research. I've been coming across a lot of youngsters, some new graduates, or in their twenties, and many of them like to engage in research and development, but not many people know what research and development really is. Instead of just reading documents, you have to go to the communities, you really have to talk to people, listen to what is said, listen

intensively to what the needs are. I was talking to Taiyo Hirano about his Taiyo bookstores. His first intention is to build a bookstore for the elderly. Why? Because there are cases in Japan, there are elderly who live in a very small cubicle. It's very hot, they need to turn on the air conditioning, but once the conditioner is out of order they don't know how to fix it. They just shut themselves in.

▶ **Edmund Lee:** So now there's a community space for them.

▶ **Mary Chan:** Yes, so the designer wanted to address that need with a space where the elderly can spend the daytime. This is very important. That's how I see research.

▶ **Edmund Lee:** Perhaps we could switch a bit more to design strategy, so to speak. I find myself in very difficult turf, because in Hong Kong we don't have a design policy like some of our neighbouring economies, for example like Singapore or the UK. David, let's start with you – how could we have a design strategy without this kind of overarching policy to drive it?

Research Evidence Helps Spread Design Stories Effectively

▶ **David Kester:** In my experience, design policy can't be done by organisations like the UK Design Council or the HKDC, because they're too involved, too interested; the policy has to come from the government. Of course, organisations like the UK Design Council and the HKDC can be very helpful in the process, they can organise and provide a lot of support, but they can't actually do it.

I arrived at the UK Design Council in 2003. At the time, there was very little of the active work with individual businesses I discussed earlier. And the UK didn't have a design policy. We started to engage very quickly in some economic research and we did some experiments, small scale, to get some evidence. We actually struck lucky and at the time, the chancellor of the exchequer under the Tony Blair government was brought around and he had just come back from mainland China on a visit; he was very concerned about how we were going to compete in the new world. We had just changed chairman and the new chairman brought in was a man named George Cox. He had run the Institute of Directors, one of our industrial organisations, and every year he was invited, at the time of the budget, to make a comment on the budget. We were both asked to talk about our Design Council experiments, which led to us being asked to provide a report on the role of design and creativity in competitiveness.

We were able to do further research and work on a report

with recommendations that covered education, university education and the relationship between business and design colleges, business support and procurement. There were five key recommendations, including tax exemptions and credits. That was our first major report and it certainly changed the dialogue. The last one I did was in 2011 with the current coalition government looking at how we can reboot the economy. The government wanted to publish an innovation report on how our businesses and public services can innovate more effectively. I was invited onto the minister's advisory group and the one thing I said at the time was, 'Please don't make design a chapter in your report.' Because this is what happens in our companies all the time – we make design a department. Put design all the way through the report. Whatever the topic is – nanotechnology, public service innovation – let's put the design bit into each element. And alongside the main report, publish a separate design report that will bring all of the elements together. We did that and it was very powerful; when the government launched their report in 2011, the minister actually stood up and said, 'Here's the report and here's the design recommendations. This chap David Kester is going to take you through the design report as well.' It helped spread the design story very effectively.

The most important things have been managing and maintaining an ongoing conversation, but also providing research and hard economic evidence. Where we produced economic evidence, we would usually make sure that was taken forward by third parties and not by us. For instance, on the projects we did on behaviour change, we set up a unit in Warwick Business School, and we had an academic from Warwick Business School at the Design Council so that the evaluation models had independence from us. Interestingly enough, we found that the research models themselves are not expensive. With minimal amount of investment, it only takes a few partners to come together.

▶ **James Law:** David, talking about research, who took the responsibility of making it into policy?

▶ **David Kester:** All that we could do at the UK Design Council was to advise. We could often come up with suggestions on what policy might look like, we'd even word it. When things went into actual policy is when they became part of the government budget, or they became part of an innovation strategy or an education strategy. That would have to be under the initiative of a government minister or department. We would not be able to dictate the terms or conditions or timing of that. One of the things that we did is we had a small research and policy design unit at the UK Design Council that looked at what the policy timetable was within government. So for instance, if the government says they want to look at

a new strategy for business competitiveness, they will set a timetable for all that. We'll have conversations with special advisors and other policymakers and begin our work.

“.....Design policy can't be done by organisations like the UK Design Council or the Hong Kong Design Centre, because they're too involved, too interested; the policy has to come from the government. Of course, organisations like the UK Design Council and the Hong Kong Design Centre can be very helpful in the process, they can organise and provide a lot of support.....”

- David Kester

▶ **Ada Wong:** One of the strategies Douglas and I discussed earlier was to make a different school for parents, teachers and the like. We weren't just joking – I think it's feasible because we need to tell parents what are the topical issues of the day and they can communicate that with their sons and daughters. Teenagers now are more socially aware, they have more social consciousness, they have a very good sense of belonging in Hong Kong. We need to tell them about the discourse of design, the power of design, and innovation and how to create a more creative city. Another strategy – David mentioned a safe space for innovators, designers, politicians and everybody to work together. I think the Efficiency Unit is such a space. I would suggest a trisector collaborative workshop where we identify real issues and we gather policymakers, business executives, Jockey Club representatives, designers and architects, everybody in the same room where nobody can speak afterwards, to see how they can come up with innovative ideas. Once we do enough of these sessions, perhaps we will have change. I'm always very positive about change.

▶ **Ada Fung:** I like these ideas about starting small and getting research and development involved in every department and every business. At the Housing Authority we used to have centrally-driven research and development and their projects were given to teams that didn't like them. When every project encounters problems, that's when it's time to innovate. Once this is liberalised with every team, there will be lots of research and development and design projects that will mushroom. So we need to make research and development part of everyday business. That will make a change. When we encounter problems like noise, we design noise-abatement windows. This is the kind of creativity that we can generate when we encounter problems. But when we innovate, there is one big hurdle – the regulator, when an innovation requires a change in regulation. Sometimes

we do need to change the regulations for an innovation to break through. These things won't change overnight – it takes years, generally. From research and development to design to fruition it usually takes two to three years.

▶ **Edmund Lee:** So what you're saying is don't just put research and development in front of a problem, but have that naturally built into the system.

▶ **Ada Fung:** Yes, so that every process involves research and development and can lead to an improvement in products or services. It touches a lot of things – the way we work, the way we think.

▶ **Antony Chan:** Are there any way we could actually be practical and nail down one or two things to start with and get going?

▶ **Douglas So:** I think the word 'design' itself can sometimes be too big and abstract as a concept for people to grasp. I'm not entirely positive about the government now putting a priority on a design policy. I think all of us know the priorities of this administration, like housing and poverty – all good issues to resolve, but I think the importance of design and design policy should exist in the right context. If we talk about some of the important issues to society – housing, poverty, especially the elderly issue – how can all of the policymakers and relevant stakeholders involved looking at the different aspects of the elderly issue engage designers in the process? For example, at the Jockey Club we are working very closely with the Elderly Commission pushing this age-friendly city concept. We were in New York in July looking at how New York is an age-friendly city, coming back and lobbying, hoping that the administration will endorse us – maybe the Chief Executive will include a sentence in his policy address saying, 'I hope Hong Kong can move towards an age-friendly city.' That is very, very important, because the issue of ageing does not sit with any of the bureaus. It cuts across a number of different bureaus and departments in terms of providing support for the elderly. In society there are a lot of people doing a lot of things but I cannot see the design element coming in as we have seen in the UK. There are so many successful examples that should be seen and shared and learned by people in Hong Kong. It's important that we have a topic and in doing this designers can engage and bring new ideas and provide successful examples to bring about change in a very practical way, solutions to different problems in different communities and sectors.

‘.....It’s important that we have a topic and in doing this designers can engage and bring new ideas and provide successful examples to bring about change in a very practical way, solutions to different problems in different communities and sectors.....’

- Douglas So

▶ **Kim Salkeld:** Ada was saying that Hong Kong is a very negative society at the moment. There was a fascinating moment at the Social Innovation conference a couple of months ago where we had someone from the US come to give a series of talks to tell people what social innovation was. He said, ‘We’re here to teach you lots of things.’ By the end of the programme he was saying, ‘Good heavens, I didn’t know there were all these things going on here.’ We don’t share what we do. Take the elderly – there are some super things being done at Tuen Mun Hospital in terms of redesigning a geriatric ward, things that in the UK would have been picked up and trumpeted. Here it just gets forgotten. What we’re trying to do with social innovation is to create a network of networks to make these things more visible, to share information so they can better coordinate their activities, and we can do the same thing around design.

▶ **Edmund Lee:** When we talk about strategy, how do you see the role of intermediaries, such as the Hong Kong Design Centre – What could we do better in terms of advancing our public mission?

Championing Good Cases and Telling Success Stories

▶ **Kim Salkeld:** You’ve got wonderful results and we should be in the position to commission you to do a lot more thinking and prototyping and getting ideas out there. We’ve been discussing possible ways of getting you to do that. What strikes me over the past two decades in Hong Kong is that the consequence of the financial crisis back in 1998-99 was that a lot of money that used to go to research got stripped out. The Efficiency Unit, back in the 1990s, had a lot of discretionary money to spend. All that went. Even getting to the question of which bureau is responsible, up until around 2000 there used to be a number of inter-bureau committees to deal with those sorts of things. All that went and we haven’t rebuilt it, whereas the UK, Denmark and others have been very successful at implementing these inter-departmental, inter-bureau teams that cut across issues.

▶ **Ada Fung:** Something that Hong Kong is lacking is

promotion for the good things that have been done. You need intermediaries, what they can do it promote the work that we have done. Hong Kong has a lot of these little research and development projects and innovations – in each of our departments, in a project, there is a little bit of money, but it’s a very small percentage. But Hong Kong is very famous for “critical” thinking – criticise this, criticise that – so I think we’ve got to be strategic and creative about what kind of work we can do. How about publicising the good work in terms of design and research and development that we’ve done in Hong Kong?

‘.....Something that Hong Kong is lacking is promotion for the good things that have been done. You need intermediaries, to promote the work that we have done.....’

- Ada Fung

▶ **David Kester:** We set up an initiative independently of the UK Design Council that was called Design of the Times. We set it up in the north of England and it was very successful and it ended up being set up as a separate social enterprise in the south of England as well. The concept was to engage citizens in the redesign of services based on what they perceived the issues and problems were, and bringing in designers to work with those communities as enablers. They all had to work with policymakers in different areas, and some of them were working on food, some on transport issues, health issues; all of the ideas were brought together in a festival where the local communities told the stories, so you went to the festival and the local community representatives were there. They told the stories about what they’d done, the research, the prototype and how that’s going forward. Alongside that we engaged all the schools in the region to run education projects based on their locality, on environmental issues – it was an eco-design challenge – and we held an award scheme for the communities as well to celebrate the best examples of how design is being used to make a change. And alongside it we held a policy conference called INTERSECTIONS that brought all of the stories and asked, ‘What does this mean? And what are we going to do with all of these things?’

The local policymakers who were part of the board of governance were charged for developing the legacy for the problem. In the north of England that ended up as a new university building that was a business school and design school together, and in the south of England it ended up as a new academy of innovation research. So it might be an interesting model – you’d naturally have to design it in a Hong Kong way, but there may be things about it you find important. The clever thing about it was that it was independent. We actually had representatives

from different organisations on the board but it was run completely independently. We appointed executives to run it and gave them three-year contracts, targets to meet and they had to go and make it happen.

▶ **Eric Yim:** I think this is very good but at the same time if we engage local communities in Hong Kong, they have nothing to share. There are no design projects that they can share. Maybe it's also the cultural mentality that a lot of Chinese don't like to share. It may not actually work in Hong Kong.

▶ **Kim Salkeld:** I think there are significant differences; we don't have a local government with its own authority, but there's now lots of money [HK\$100million] that district councils are being told they can now spend how they want in their district, which is creating a lot of thinking about how they can do things differently. If we can put that in with a design process, that's the first tranche. In a number of American cities there are exactly this sort of things happening, where you have a simple process that reaches out to people in the street to share what they have.

▶ **David Kester:** Starting these things, you don't need a lot. We started with the media, our first partner was the BBC, and we asked people in the local community, 'What are the things you care about? Just tell us the things that matter to you.' We got all of those things together and created a map of all the questions, the problems. We then overlaid that with policymakers in workshops, policy issues, and found many of these problems mapped directly onto policy issues and policy objectives. That's a sweet spot there. If there's one local community that's really active, that really wants something to happen, that's the key. We found one town, Middlesbrough, that had the worst reputation for diet in the whole of the UK. It was bottom of the league. So food and obesity and these issues became the design topic. And they not only redesigned the way that they were organising everything from food in schools to a whole range of different issues out of the project, but they also organised a dinner at which everybody made the food and ate together. They did it outside the art gallery and it worked beautifully – they had five thousand people sit down and eat together.

▶ **James Law:** With all due respect, I can see this happening in the UK, but what Eric brought up touches on what in your strategy may not work in Hong Kong. We don't have an underlying culture of championing the things that we do well. We don't have an underlying personality to champion our successes. Maybe it's a Hong Kong mentality, maybe it's a Chinese mentality, but in the UK or Japan, you do something well, it gets on the news, different associations and government departments put

you on a pedestal and say, 'You're doing a good thing.'

▶ **Eric Yim:** We do the same, it's just if you're put on the pedestal, it's for the wrong reason.

▶ **James Law:** The Hong Kong government plays an extremely impartial role. It cannot ever be seen to be championing any particular person, company or association. Because once it does, it puts itself in the position where perhaps another sector of society may say, 'Why do you prefer them? Why are you supporting them?' But the initiatives that David is talking about rely on the fact that everybody is championing something that is good, something that is successful, and that we will all participate. Hong Kong doesn't do that. I don't blame the government for it – they might have a kind of atmosphere where that doesn't happen, but private corporations don't do that either, and schools don't do that very well.

‘..... We work issue by issue, but never do we have a comprehensive, systematic way of looking at what we have done. It's important to talk about these achievements because you get people excited, you get people who want to be involved and do better. Now we look at it case by case and as a result everything is so fragmented.....’

- Douglas So

▶ **Douglas So:** I just want to refer back to what I said about New York – after spending four or five days there, looking at all the things they have done for the elderly, housing, transport, arts and culture, social inclusion, all of these areas, I thought, is Hong Kong really lagging behind in terms of elderly care? I don't think so. The problem is that in New York, if you go to look at a certain area, they will have a programme to show you exactly what's been done. It's a very structured, systematic programme that shows how they are an age-friendly city. And they will go to the WHO and apply and obtain accreditation that says it's an age-friendly city. In Hong Kong we have a long, long list of things we've done for the elderly but we never put anything together like what New York did. We have programmes like the two-dollar transport concession for the elderly, for two months we focused on that issue, we drilled down to that issue, tried to obtain legislators' approval, but once it was done nobody talked about it anymore. We work issue by issue, but never do we have a comprehensive, systematic way of looking at what we have done. It's important to talk about these achievements because you get people excited, you get people who want to be involved and do better. Now we look at it case by case and as a result everything is so fragmented.

▶ **James Law:** I had Indian government representatives who came to Hong Kong and visited us and the first thing I did was to take them to Housing Authority projects because their entire country needs low-cost housing for the next hundred years. They were marvelling at the way they were designed, built and procured. So I was thinking, why isn't Hong Kong championed as a great global centre of low-cost housing construction and policy? It really deserves that. Whereas Singapore's HDB is championed around the world as a great example of low-cost housing, we don't do ourselves justice. If we do ourselves justice, then we can implement those programmes and initiatives David is talking about with an underlying pride. What we have achieved from a British colony to now a Special Administrative Region is the fact that we have great infrastructure, great communication, great connectivity, great education, great finance, great government – unless we recognise that we cannot achieve anything.

▶ **Douglas So:** I think what Kim said, that issues are now spread across so many bureaus, nobody takes ownership and comes up to say, 'We coordinated everything and now we have a great story to tell.' Nobody wants to be seen to be responsible because they don't know what is going to come later. When I talk to some government officials I understand their mentality – everyone wants to be low-key, and then what happens is that they are afraid that if they talk about their achievements, people will then focus on the things that are not yet done. For example, long-term retirement care for the elderly – what are you going to do about that? They are afraid that if they come out and talk about these issues, the negative media will say, 'Yes, we give you a little bit of credit for that, but what about one, two, three, four, five.' So they'd rather lie low.

▶ **Eric Yim:** I think this is a problem of the weak government at the moment. But the Chief Executive actually introduced some economic issues and one of the working groups [working group on manufacturing, industries, innovative technology, and cultural and creative industries of The Economic Development Commission] is actually kind of about design, it's under the creative industries, so I'm not sure if we can take that as a platform to do an equivalent to the Cox Report. I'm not saying that by doing a report like this, the government will have a design policy, but it's at least something the government can look at.

▶ **Douglas So:** I think design should be in the context of different social policies. For example, now the government is saying that with new policies they have recently added a new aspect to the formulation of new policies, which is to study whether the policy will have an impact – positive, negative or neutral – on families. If you work on a capital works project you have to address

the Environmental Impact Assessment, traffic, and now they've added a family element to it. For a lot of social issues they need to address the design issue.

◀.....We cannot continue ignoring our own stories. We have a lot of good cases but we have to find ways to get them into the forefront, to help motivate across sectors.....▶

- Edmund Lee

▶ **Mary Chan:** I want to share a project that we did a couple years ago over eighteen months at our bookshop. It's called Storytelling. When we first did it, a lot of people were skeptical about it, because they said, 'Who's going to come to tell stories?' because Chinese people don't speak up to share their stories. So what we did was to invite a professional storyteller, a very good one, and in the beginning he actually tried to set the scene, to get people warmed up. Afterwards, day by day, we were so surprised at the result – at one time we had sixty people that came in and voluntarily shared their stories. Many were in their forties, fifties, sixties. They were not celebrities, just very grassroots people. There were retired teachers, architects; we had some German visitors who shared their stories in English and we had facilitators who translated them in a very lively way. Even on a typhoon night we had fifty, sixty people. It was a very surprising turnout. I asked these people why they came, and they said it's a kind of therapy. People want to share their life stories and their learnings. I know there are people at the Hong Kong Polytechnic University who go to hospitals and listen to the elderly's stories and transcribe them. That's what we did as well. I thought that all these stories can be translated into something else – into images, into music. Design is a tool and you can instill it into the whole process of thinking. The most important thing is how to facilitate policy with a system, a very flexible system.

▶ **Edmund Lee:** We cannot continue ignoring our own stories. We have a lot of good cases but we have to find ways to get them into the forefront, to help motivate progress across sectors. And what Mary just talked about – the progress communications part is not a separate initiative; it has to work through all our initiatives.

▶ **Eric Yim:** We can also look at the role of the Design Centre. For the past ten years the Design Centre has done amazing work with its budget, but maybe there's a time to just look at the role of the Design Centre, – after all these discussions – how it can champion and tell these stories. There's no single government department that does this sort of thing. We have our own businesses to run. Even

if we're very passionate about design we cannot do that full time.

► **James Law:** I would really support what you're saying, because what I've heard from David, the undertakings and general feel of the UK Design Council is very different from the HKDC as it is today. Having said that, I think the HKDC has had to build itself up the way that it has in order to build its credibility, its presence. But I also feel that it is now time for the HKDC to be an aggregator of knowledge and to champion what we do and build momentum through that. Listen to David and his great presentation on the achievements of the UK – we've got to do that to ourselves first, to our grassroots, and then once that's built up we can take it to places like the UK.

► **Eric Yim:** We need to market design. 2012 was Hong Kong Design Year and that's it.

► **James Law:** All we saw was the logo. I didn't see anything else.

.....I also feel that it is now time for the Hong Kong Design Centre to be an aggregator of knowledge and to champion what we do and build momentum through that.....?

- James Law

► **Kim Salkeld:** Before marketing abroad, we've got to show how design is addressing issues in Hong Kong, things that are really making Hong Kong – which is a unique city – different. Then we've got something to talk about.

► **David Kester:** I think you're right, and I think the HKDC is doing a fantastic job. When we talk about design policy, we tend to talk about supply and demand. Supply being the development of the design sector, the skills of designers, the development of the design profession, and the demand side is the users of design, the public sector, private sector, manufacturers and so forth. I would suggest that the HKDC is on a journey from having placed a lot of emphasis on the supply side, because if you look at your incubators it's all about developing the design talent base, but I suggest that both with the Business of Design Week and the work you're talking about here, it's shifting the agenda more towards the design side. That's really exciting because that's where you will get much greater traction.

I'm a great believer in Trojan horses. One has to look at how one inserts the design debate into the community, whether it's the ageing issue, social cohesion, transport

or whatever. You have to look at what is the train that is leaving the station at any given time. Sorry to mix my metaphors there. But the Trojan horse is important. I visited the West Kowloon Cultural District yesterday, and of course it's a priority for your current administration, alongside a whole range of major infrastructure developments. From what I've seen some exciting things are going to happen, but they're going to happen in 2017, 2018. It's a cultural project, but I would suggest design sits with a foot in both camps, a foot in the cultural camp, because it's a form of creativity, but it's also a muscular form of creativity, because it delivers economic growth, it delivers social change, which is something that I would suggest – this West Kowloon Cultural District project probably needs some help because it needs to demonstrate it's doing something for Hong Kong. I would wonder whether that space, that environment, could be considered a good Trojan horse. Maybe there's some way of hitching onto that wagon. Perhaps it's a good place as a platform to celebrate the good things that are happening in other parts of Hong Kong.

► **Kim Salkeld:** Coming back to the education thing – making families more aware that there is a career in arts and culture. We're still seeing at the Hong Kong Academy of Performing Arts, after thirty years of generating great actors, there are still students there are who virtually disowned by their parents for studying there. I see these kids go off and get jobs around the world because there's great education here. It's a great credit to Hong Kong yet nobody really talks about it. People need to be aware of the value that cultural institutions bring to the quality of the city.

► **Edmund Lee:** Well, ladies and gentlemen, perhaps we shall conclude today's discussion. I hope we will be able to continue the dialogue. I certainly feel that there are some aspects of what we are talking about will get realised. Cultivating design thinking and a creative mindset needs a community - wide movement with the society and across professions and sectors. To stay competitive, we need to de-institutionalise our thinking, foster open, innovation and collaborative space and be resourceful through knowledge and network.

創意城市計驅動 為香港成就設計願景 A City Driven by Design + A Community Embracing Design

全球追求創意經濟，我們生活在一個迅速擴展的創意和設計城市網絡。

設計不但為創意及創新提供策略性動力，同時與我們的城市、文化、生活和經濟環境相扣，並廣泛應用於社會各階層、文化背景及各行各業。

香港設計中心乃於2002年由業界支持下成立的非牟利機構，擔當政府策略伙伴，以推動香港成為亞洲設計之都為目標。其公共使命為：

- (一) 提倡廣泛及策略地應用設計為企業和社會創造價值；
- (二) 推廣及表揚傑出的設計；以及
- (三) 教育各界專業人士和公眾，讓他們加強透過設計與創新的思維，促進社會各領域可持續發展。

透過各個項目、參與和交流，我們專注於：

- (1) 促進設計知識分享，刺激思維，啟發創意
 - 設計智識周
 - 由設計知識學院主辦的設計及創新領袖課程
- (2) 孕育創意人才和設計企業家
 - 香港青年設計才俊大獎
 - 青年活動（例如設計體驗營、從「設計思維」出發、環球設計夏令營）
 - 於創新中心舉辦的設計創業培育計劃
 - 設計市集
 - 「志在創業 – 設計與創意工業」證書課程
- (3) 嘉許卓越設計成就和領導才能
 - 亞洲最具影響力設計獎
 - 設計領袖大獎
 - 世界傑出華人設計師
 - 亞洲設計終身成就大獎
 - 亞洲最具影響力學生設計獎
- (4) 推動公共設計和溝通
 - 用家為本設計的試點項目，例如設計及翻新旺角郵政局及重新設計歌和老街公園計劃
 - 展現設計領袖及才俊作品的展覽，例如9707（慶祝香港主權回歸中國）、創意生態(2010及2011)、創意生態+ (2012)
 - 公眾教育及倡議，例如刊物、圓桌會議、電視特輯
- (5) 國際設計推廣、交流、建立關係網絡和合作
 - 設計營商周——亞洲區內旗艦活動，以設計、創新和品牌開發為主題
- (6) 於荷李活道前已婚警察宿舍培育設計企業家及提供文化交流平台

In the global pursuit of a creative economy, we are living in a rapidly expanding network of creative and design cities.

Design provides strategic thrusts for creativity and innovation, and is part of the fabric of our city, culture, living and economy. Design finds wide applications in our society and across all professions, sectors, ages and cultural backgrounds.

Hong Kong Design Centre (HKDC) is a non-profit organisation and a strategic partner of the HKSAR Government in developing Hong Kong as an international design hub in Asia. Since 2002, HKDC has been on a public mission to

- (1) champion strategic and wider use of design for creating business value and community benefits;
- (2) promote and celebrate design excellence;
- (3) educate the professions and the community to be resourceful champions for sustained developments through design and innovation

Through programming, engagement and communications, we focus on:

- (i) **Enlightening thinking and inspiring creativity** through design knowledge sharing and exchange
 - Knowledge of Design Week
 - InnoDesign Leadership Programme by Institute of Design Knowledge
- (ii) **Nurturing creative talents and design-preneurs** through
 - Young Design Talent Awards
 - Youth programme (e.g. Discover Design, Design To Empower, World Design Summer Camp)
 - Design Incubation Programme @ InnoCentre
 - Design Mart
 - Entrepreneurship training for creative and design professionals
- (iii) **Celebrating design excellence and leadership** through
 - Design For Asia Award
 - Design Leadership Award
 - World's Outstanding Chinese Designer Award
 - DFA Lifetime Achievement Award
 - DFA Student Award
- (iv) **Championing public design and communications** through
 - Projects, e.g. Redesigning the Mongkok Post Office and the Cornwall Street Park via user-centric and experience-based design
 - Exhibitions, e.g. 9707 (celebrated the return of sovereignty of HK to China), Creative Ecologies (2010, 2011), Creative Ecologies+ (2012)... showcasing design leadership, design talents and works of influence and impact
 - Advocacy, e.g. publications, roundtables, TV programmes
- (v) **International design promotion, exchange, networking and cooperation**
 - Business of Design Week – a premier international flagship programme in Asia promoting design, brands and innovation
- (vi) **Advanced design business incubation and cultural exchange @ Police Married Quarters on Hollywood Road**

特別鳴謝 **Special thanks**

- 鳴謝都爹利會館為第四場「設計驅動改變圓桌論壇」系列提供場地贊助

Duddell's kindly sponsored the venue of the 4th session of the "Designing Change Roundtable Series."

Duddell's is a cultural and social destination created for people who have an active appreciation of the arts. Founded by three of Hong Kong's most influential young minds, Alan Lo, Yenn Wong, and Paulo Pong, Duddell's is neither museum nor gallery – it is an inspiring backdrop against which ideas are shared and developed, connecting art and people in a new way.

With interiors as noteworthy as the art on its walls, entering Duddell's feels like being welcomed into the home of a great art collector – one that also happens to have an in-house Michelin starred Cantonese chef, a lush 2,000 square foot outdoor terrace, and sophisticated salon with artisanal cocktails and vintage champagne (Perrier-Jouet is the official Arts Patron for Duddell's art programme).

- 鳴謝范誠忠先生為論壇名稱手書命題。范誠忠為退休校長。師從陳語山先生學習書法篆刻。作品曾入選1992年香港市政局當代藝術雙年展並獲香港藝術館購藏。出版有《范誠忠篆刻作品選 – 1986》。

Special thanks to Mr Fan Sing-chung for providing Chinese calligraphy script for the roundtable title. Mr Fan is a retired headmaster. He learnt Chinese calligraphy and seal engraving from master CHAN Yue Shan. His calligraphy work was selected for the Contemporary Hong Kong Art Biennial Exhibition in 1992 and also collected by Hong Kong Museum of Art. He published the "Selected Seals by FAN Sing Chung" in 1986.

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香港設計中心

香港九龍塘達之路七十二號創新中心一樓

HONG KONG DESIGN CENTRE

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

T:(852) 2522 8688 F:(852) 2892 2621

E:info@hkdesigncentre.org

www.hkdesigncentre.org

ISBN: 978-988977847-7