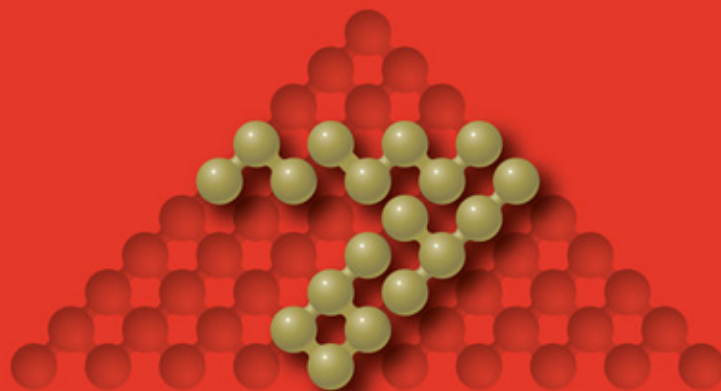


Entrepreneurship for **Design & Creative** Business
志在创业 — **设计与创意工业**



7 steps to Build your Business
A Certificate Programme on Design & Creative Entrepreneurship

co-organised by



The Chinese University of Hong Kong



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Introduction 简介

The “Entrepreneurship for Creative and Design Business” workshop is jointly organised by Hong Kong Design Centre and CUHK Center for Entrepreneurship to stretch the boundary of creative and design education in Hong Kong to respond to the rapidly changing business landscape.

Since our first intake, there have been three major changes to our programme. First we have expanded on our China coverage, second we have used Cantonese as the language of instruction and become bilingual in our treatment of this publication and third we have involved the workshop alumni in the production of this book. These changes are in line with the spirit of this workshop – responsive and interactive.

We are responsive in the sense that we put the needs of designers and creative professionals and addressing changing market conditions as our top priority. The expanded coverage on China and the use of Cantonese as the language of instruction are signs of such attempt. We are also in the process of preparing two short courses – Accounting Principles and Procedures for Designers and Accounting System for Designers. These two courses are generated by popular request and will come to you this autumn. We also put heavy emphasis on interactions with our participants throughout the workshop and in the preparation of this publication. There were numerous opened dialogues between us and what you see in this publication is the result of that.

Like the previous intake, the entrepreneurs featured in this book have demonstrated in their own ways in which they approach entrepreneurship and design with focus, passion, interdisciplinary teamwork, and a willingness to learn and adapt in the face of ever changing environment. I am sure each one of us can learn something useful from them.

Lastly, we hope the workshop has helped the participants broaden their business, financial, marketing, and information technology knowledge but at the same time stay focused in their core competence. By promoting such interdisciplinary approach in the context of entrepreneurship education, the organisers believe that Hong Kong designers and creative professionals would face a better chance to compete and develop a promising career in the future.

Bernard Suen
Project Director, CUHK Center for Entrepreneurship

由香港设计中心及中文大学创业研究中心所合办的「志在设计」工作坊，目标是在这个瞬息万变的商业环境中，扩展香港创意及设计教育的界限。

自从开办以来，本工作坊经历了三个主要的改变。第一是我们扩大了有关中国部份的内容，第二是我们采用广东话作为教学语言，并以中英双语出版此书，第三是我们邀请了出席这次工作坊的学员一起参与本书的制作。这些改变都和本工作坊的精神——敏锐互动兼备同出一辙。

说我们敏锐就是指我们会把设计师和创意专业人士的需要、响应市场的变化，放在第一位。扩大有关中国部份的内容，改用广东话作为教学语言，都可以印证这方面的努力。我们正在策划两个短期课程：「设计师常用的会计原理和程序」和「设计师会计系统入门」。这两科都是询众要求而诞生，预计将会在今年秋季面世。在整个工作坊及制作本书期间，我们也很强调跟参与者的互动，大家在课堂中多次公开交流。你们眼前所见便是互动的成果。

跟上一届一样，本书所记录的每一位创业者都能以身作则，把他们面对创业和设计时所展示的专注、热情、跨科际的团队精神、好学不倦、因地制宜的态度在变动不居的环境中表现出来。我相信我们每一个人都可以从他们的经历得益。

最后，我们希望本工作坊为出席者扩阔商业、财务、营销及信息科技的知识，同时也提醒大家不忘专注于培养自己的核心能力。作为主办单位，我们深信在创业教育中推广跨科际的取向，可以提升设计及创意产业专才的竞争能力，为他们开拓光明的事业前途。

孙耀先
中文大学创业研究中心项目总监



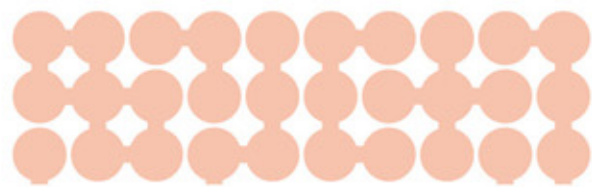
From Made in China to Created in China 从中国制造到中国创造

“China is bound to move up the industrial value chain in the future. It is a matter of time ‘Made in China’ will be replaced by ‘Created in China’.”

产业升级是中国未来必走之路。「中国制造」假以时日必被「中国创造」所替代。

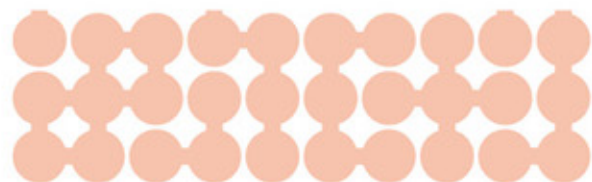
Lee Tak Chi 李德志

Associate Director, School of Design,
The Hong Kong Polytechnic University
香港理工大学设计学院副院长



“China is bound to move up the industrial value chain in the future,” said Professor Lee Tak Chi of the Hong Kong Polytechnic University School of Design. It is a matter of time “Made in China” will be replaced by “Created in China”. Thus, all design activities should aim at creating values for the high end of the value chain, moving away from the majority OEM works toward ODM, OBM and OSM. During each step of the way, designers can play different roles.

香港理工大学设计学院的李德志教授指出产业升级是中国未来必走之路。「中国制造」假以时日必被「中国创造」所替代。国内的设计活动必须向价值链的高增值端发展，由目前占大多数的「原来设备制造商」，转向「原始设计制造商」、「原创品牌制造商」及「原创策略制造商」方面迈进。设计师在每个阶段中都可以发挥不同的角色。



As an OEM designer, the most important job is to be an “interpreter”, who delivers the product according to an accurate interpretation of the client’s specification, done in a faithful and consistent manner. For ODM designer, design is used to differentiate, making one stand out from the competitors. Working for OBM, the designer must design in consistent with the brand system and corporate identity. Thus, the designer has to become a “system builder” to deliver. Finally, designer should have the vision of a “strategic planner”, taking on a holistic view of the situation, to chart the course of the entire business to become OSM.

After thirty years of reform and liberation, China has learned many valuable lessons from home and afar, fully leveraging the industrial clusters formed in coastal regions (i.e. Beijing-Tinjian, Yangzi River Delta and Pearl River Delta) to radiate their influences to other regions. The construction of numerous science and industrial parks has created many astounding economic landscapes. Similarly, the 798 Art District in Beijing, Bridge 8 in Shanghai, and Futian District in Shenzhen are clusters devoted to the incubation of cultural and creative industries. They focus on gathering talents, technology, knowledge, and capital to spearhead development in research, innovation, and market promotion.

If Hong Kong designers can take advantage of their intermediary roles and the assets such as free flow of information, rule of law, financial capital, and infrastructure that Hong Kong has accumulated in the past, they can bridge the gaps between China and the outside world. The “MyCar” project is an excellent example of how Chinese, Hong Kong and Italian talents work together in design, research, manufacturing, and marketing to create remarkable results. The business opportunities created by this joint effort can further help the development of the Hong Kong Auto Parts industry.

Lastly, Professor Lee proposed the concept of an “Integrated Creative Platform”, which enables activities related to incubation, product development, business partner matching, business model validation, and market promotion to take place within these mainland creative clusters. Hong Kong designers should connect up, down and across the value chain in these creative parks, taking on the roles described above to foster strategic complementary development and integration of the relative advantages of the two places.





作为「原始设备制造商」的设计师，最重要的工作就是做一个诠释者，根据客户的指引，把产品忠实一致地制造出来。对「原始设计制造商」的设计师来说，设计的价值就在创造区分，从竞争对手中突出自己。至于身为「原始品牌制造商」的设计师，为要确保设计跟品牌系统、企业识别统一，必需同时成为系统建筑师才能胜任。最终设计师应以战略家的眼光，鸟瞰全局，为企业制定迈向「原始策略制造商」的路线。

经过三十年改革开放，中国已经从国内外汲取了许多宝贵经验，充分利用沿海区域(京津、长三角、珠三角等地)发展出的产业群逐渐扩展至其它地区，建立起不少科学和工业园，造就出许多经济景观。现在位于北京的798、上海的8号桥、深圳的福田等文化创意园区，便是新形成的丛集，以孕育文化创意产业为目标，在这方面汇集人才、技术、知识、资金，加紧研发创新和市场推广。

如果香港的设计师能尽量发挥持之有效的中介角色，利用香港过去在资讯开放，法治、融资、基建等领域累积的资产，他们将可在上述的大环境中成为中国与国际交接的桥梁。理大所参与的“MyCar”项目，便是一个集中、港、意各方专才，结合设计、科研、制造、营销的力量而取得的杰出成果。其中所创造的商机，更有助香港发展汽车零部件工业。

最后，李教授更提出一个「综合创意平台」的概念，在国内所成立的文化创意产业园区内孕育新企业、开发产品、配对资源、测试商业模式、拓展市场等。香港设计师可以通过园区内的价值链替上下纵横

相关的公司串连，并扮演以上提及过的角色。利用中港两地的相对优势，作策略性的互补和整合。

Book recommended by Lee Tak Chi 李德志推介的书

Cagan, J. & Vogel, C. M. (2002). *Creating breakthrough products: Innovation from product planning to program approval*, USA: Prentice Hall.

Discussions 讨论环节 (Partial Remarks 节录部份内容)

Andrew Au-Yeung
欧阳永权

Would Hong Kong design companies that establish a base inside the creative parks in China follow the footsteps of Hong Kong manufacturers that have moved north, giving PRC talents ample opportunities to learn and practise, who later catch up with and consequently overtake us in capabilities?

香港的设计公司在中国的文化创意产业园区内建立基地，会否步制造业北移的后尘，给国内人材制造大量学习、实践的机会，假以时日，本港设计公司被国内设计公司迎头赶上，结果能力被他们超越？

Professor Lee Tak Chi
李德志

To lower the labour cost in design, PRC is a very attractive option. Hong Kong's advantage lies in its international outlook and protection of intellectual property rights. The key is whether Hong Kong designers can move into branding and strategic planning at the high ends of the value chain, instead of staying at the low ends competing with their PRC counterparts.

为了减低成本，国内低廉的设计劳动力是非常吸引的。香港的优势在于其国际视野及对知识产权的保障。问题是香港的设计师可否向品牌形象和策略计画价值链的高端发展，而不停留在低端与国内同侪竞争。

The Five Elements of Design Business 设计业务的五件事情

"To run a successful design business, none of these five things can be omitted."

「要办一家成功的设计公司，有五件事情，缺一不可。」

Tommy Li
李永铨

Creative Director,
Tommy Li Design Workshop Ltd.
李永铨设计事务所有限公司创意总监



If you ask Tommy Li what makes a design business successful, he will tell you there are five things that neither one can be omitted.

如果你问李永铨，一间成功的设计公司要具备甚么条件，他会告诉你有五件事情缺一不可。

First, design ability. This is the core capability of each designer. However design trends keep changing, often influenced by the external environment. Designers who want to battle out in the market should not remain uninformed about other things, knowing only design but nothing else. Designers need to have a sense of international affairs that impact public lives such as the fall of Lehman Brothers and the meeting between Ma Ying-jeou and Chen Yun-Lin across the Taiwan Strait, so that the things one designs will not be superficial, in lack of substances.

Second, salesmanship. Why can company A charge five times or ten times more than company B, given that both offer the same design services? Frankly speaking, it is all about trust. To be able to build such trust, however, in a few short minutes of conversation or ten minutes or more of PowerPoint presentation, relies heavily on a miraculous ready tongue. In a flash moment, it can put together the words and pictures most appropriate for the occasion to win people over. Thus, all the account executives recruited by Tommy have to be outstanding in communication. During their job interview with Tommy, they have to impress him by telling a joke in English, Mandarin, and Cantonese. The hiring decision rests on a split moment of whether the joke can make Tommy burst into laughter. Tommy recommends everyone to read more. Otherwise, one will become dull and inarticulate with one's speech. This is the only way to keep one's reputation enduring through time amidst the competitive design industry.

Third, business development. Many design companies would exhaust all ideas to help clients expand their businesses. But when it comes to their own business, they have hardly made it known to others but relying solely on referrals by close contacts for building connections. Among those who are more proactive, they would only count on awards received from design tournaments but not other methods to boost their reputation. After more than twenty years in the business with numerous trophies under his belt, Tommy Li has learned an important lesson: currently with so many design competitions around, most companies with a little bit of history would have won some kind of award. It is no longer the award but the names of reputable clients in one's portfolio that counts. As a result, Tommy has set his business development goal on reaching out to CEOs who appreciate and value design. Only these visionary leaders would provide the opportunities to design companies to unleash their talent and to make a profit. The more appropriate way to contact this powerful group of clients with enormous purchasing power is to organise events such as special topic forum, panel discussion, and public speech.

Fourth, team building. Have you ever seen a design company with considerable fame suddenly vanishes from the scene? The trouble is

due to unstable supply of talents. When Tommy Li first started his company, he also had unfounded confidence in recruiting design staff from brand names such as Hong Kong Polytechnic University and Central Saint Martin College of Art and Design in U.K. He thought that was the formula for success. After a few years, he still found it difficult to retain his staff. He later discovered in order to solve the turnover problem, he had to begin with the corporate culture he built. To make a new staff into a member of the organisation, it would take at least two years for the person to be assimilated into the culture and to understand clearly the workflow of the company. In the next two years, the staff would reach a stage in which one's talents could be exercised. Overall it would take one person four years in total to find one's position within the company. Those who stay beyond eight years would become core members of the team. A successful design company does not require everyone to be designers. Instead, each person should do one's best — may it be in account servicing, business development, or accounting and finance.

Fifth, financial control. Why does a company with revenue and profit go bankrupt? Nine out of ten companies end up in such a situation due to liquidity problem. This does not happen only to numerous design companies but small-and-medium enterprises at large. All these companies lack a thorough understanding of working capital, profit, and assets. Since he has seen this so many times, Tommy places special emphasis on financial control and make it an annual exercise to do sales projection from which budgets for working capital, operating cost, and other expenses can be prepared. There will be a review every six months to ensure revenue comes in as expected and sales volume reaches the target. Any shortfall will trigger immediate action to make up for the differences. When everything goes smoothly, the company will try to go after those hard-to-get customers.

None of the five things can be omitted. For instance, if only the first four items except the last one, financial control, are to be observed, then the misfortune of a business running at a loss is almost unavoidable. But if the first one, design ability, is to be disregarded, considering exclusively the last four items, then the company will cut itself off from excellence, taking on only whatever that comes along. To win in the design industries, design ability is crucial but is not everything. As a business, it takes more to succeed.



第一，设计能力。这是每一位设计师最基本的能力，可是设计潮流常常受外在环境影响。设计师若要在市场中打拼，不能只懂设计而对市场动态不闻不问。尤其是冲击著我们生活的国际大事，由雷曼垮台到牵动两岸的马陈会，设计师都需要对这些事有一定的触觉。这样他们所创作出来的设计就不会流于表面，没有内涵。

第二，销售技巧。同样是提供设计服务，为甚么甲公司可以收取比乙公司多五倍、十倍的价钱？这完全关于一份信任。不过，能够在那短短数分钟的对话，十数分钟的简报中，建立信任，却全靠那张能够化腐为神奇的嘴巴，在瞬间因应特定处境，把最恰当的文字，跟眼前的图像结合，表达出打动人心的讯息。所以李永铨聘请每一位的客户主任都是沟通高手。他们在面试时，都要以两文三语说出一个笑话，受聘与否，全凭那一刻，这位未来老板有没有爆出声而笑。李永铨劝喻各位要多阅读，不然说起话来，会变得索然无味，词不达意。这是在竞争激烈的设计界中，保持名气历久不衰的不二法门。

第三，业务拓展。许多设计公司会为客户出尽心思向外拓展业务，但自己公司的业务却鲜为人知，而单靠熟人介绍。较为主动的一批公司，就只晓得倚靠设计比赛中赢取奖项，来壮大自己的名气，对其它方法却一窍不通。李永铨在二十多年的设计生涯中获奖无数，更从中领略出一个道理：在设计赛事泛滥的今天，稍微有点资历的公司均曾夺取过奖项。奖项不再是拓展业务的灵丹妙药，最重要的是公司的客户名单是否包括有名气的公司。因此李永铨现时拓展业务的目标，是致力发掘懂得欣赏和重视设计的行政高层。只有这群眼光远大的领导人，才会给予设计公司尽展所长和有利可图的机会。要接触这群购买力强大的客户，较为可取的途径是开办为他们而设的专题论坛、座谈会和公开演讲等。

第四，建立团队。你是否见过曾经名噪一时的设计公司，突然销声匿迹？问题在于人才不继上。李永铨起初建立公司，也曾迷信名牌，从香港理工大学，英国中央圣马田艺术及设计学院等名校招聘设计人员。他满以为那便是成功的法则。若干年后，他仍然发觉很难留住员工。后来发觉要解决人才流失的问题，一定要从自己所建立的企业文化入手。员工要成为公司的一份子，起码要用两年时间和身处的企业文化融合，并须清楚明白公司的工作流程，接下来的两年才是发挥自己的阶段。意即一个人要花四年时间在李永铨的公司内找到自己的位置，留任超过八年的同事更成为公司的核心成员。成功的设计公司不需要每一个人都是设计师，而是各司其职的人才，有客户服务、业务发展、会计财务等人员。

第五，财务控制。为甚么有收入和利润的公司还是会倒闭？十属其九因为周转不灵。这现象不单发生在众多设计公司身上，而且更是许多中小企所遭遇的命运。这些公司都是因为对流动资金、利润、资产等概念没有深入认识而遭殃。有见及此，李永铨特别重视财务控制，每年都会做销售预测，从中得出流动资金、营运成本和其它支出的预算。更每半年

检讨一次，确保收入的进度符合预期及销售额达标。未能达标的话，便要尽快行动把差额追回来。如果进展顺利，公司会尝试招揽一些更难获取的客户。

以上五件事情，缺一不可。举一个例子：若只具备首四项条件而缺少最后财务控制一项，则难逃赔本收场的命运。如果忽略了首要要点（设计能力），只著重其馀四方面，就只会与卓越绝缘，最后变成饥不择食。所以要在设计行业中致胜，设计能力虽然重要，但不是一切。一盘生意的成败，还看其它。

Book recommended by Tommy Li

李永铨推介的书

芥川龙之介，《罗生门》，台湾译本

Discussions 讨论环节 (Partial Remarks节录部份内容)

Bernard Suen 孙耀先 Do you have any insights into reading that you can share with us?
有甚么读书心得可以跟大家分享？

Tommy Li 李永铨 I read less design books in recent years, but more on other types of books. Perhaps due to the influence of Socrates, I enjoy conversation a lot, talking to people with different backgrounds. Regardless of whether they are talented or ordinary, I can always learn something about becoming a better person through conversations with them. It is the same for reading, which teaches me to tell the difference between right and wrong and to look at a problem from multiple perspectives. The book "Rashomon" that I recommend contains similar message.

我近年已经较少看设计书，反而多看了其它类型的书。可能受了苏格拉底的影响，我也很喜欢交谈，跟不同背景的人沟通。无论是有才干或普通的人，我总可以从交谈中在他们身上学到做人的道理。看书也是一样，是为了明白是非，能从多个角度去看问题。我向大家推荐《罗生门》，也传递类似的讯息。

Choose Your Customer with Focus

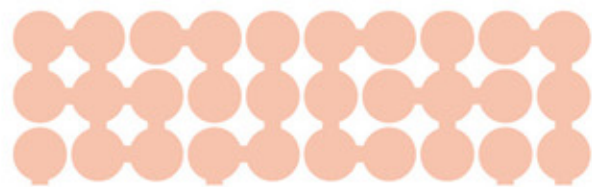
选择客户要专注

“Know when to say no on the journey to grow your business!”

「在业务发展的路途上要知道何时说不！」

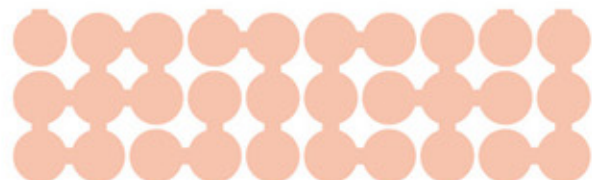
Venus Lee 李兰娇

Co-Managing Director,
Razorfish, Greater China Region
Razorfish 大中华区执行总监



In the first eight years of her career, Venus worked for Nestle, marketing ice cream and milk related products to the China market. The experience had equipped her to catch the last wave of the Internet bubble. In 1999, Venus and her partner who was also from Nestle, decided to take their first step as entrepreneurs by starting a business in digital marketing, as the climate at that time was giving tremendous hope to these cash-strapped startups. Enormous amount of capital from foreign and local sources would be offered to let them pursue their IPO dream in the shortest time possible.

李兰娇开展事业的最初八年，是在雀巢公司负责向中国市场推广雪糕和奶类产品。当中所汲取的经验为她捕捉最后一浪的科网潮做好充足的准备。在1999年，她跟另外一位前雀巢员工一起决定跨出创业的第一步。他们成立了隽域，以数码营销来开展公司的业务。因为当时的气氛给资金不多的网路先锋无限憧憬。数目不菲的境外及境内资金，随时会注入这群想在最短时间内上市的追梦者身上。



Nevertheless, soon after the arrival of year 2000, the Dot-com bubble burst. The bankruptcy news of web portals and companies followed one after another. Inside the 4As agencies, the digital interactive departments had to be closed down. Suddenly, all sources of funding stopped. During this moment when every industry insider felt insecure, an opportunity came to E-Crusade. The marketing department of Nike China wanted someone to do an assessment for its mini-site on women.

Initially, the two partners knew they could not combat their enemies head-on. The 4As agencies had enormous resources and strong brands, in addition to very tight relationships with customers at global and regional levels and the full ability to take on very large-scale projects. The other competitors were the local design companies. They were skillful in web design and Flash animation. Although they were small, their owners were often very hands-on, able to take on projects at low costs. To win the customers over from these two contestants, E-Crusade had to differentiate with other offerings. Fortunately, a web technologist returning from U.S. joined them at this timely moment, filling their inadequacy in web technology and design and carving out a roadmap to offer database-driven marketing services to Nike and other customers.

Started out only as a web assessment service for Nike, E-Crusade ended up revamping the whole web site and taking on the web maintenance contract for the client. With the database installed, E-Crusade could effectively analyse the online behaviour of Nike's customers and use the results as references for subsequent campaigns. The positive interaction with Nike had deepened mutual relationship. Consequently, it was used as a model for other projects. E-Crusade used the same method to acquire M&M and Coca Cola as its customers later on. In the next two years, E-Crusade secured its foothold in the consumer market and made a steady income.

E-Crusade is one of the rare exceptions that have survived through the aftermath of the Dot-com bubble burst. From that the company has realised an important truth. Because all brands need to leave deep impressions upon the public, therefore they have to reinforce their brand images through repetitive advertising campaigns. With this realisation, Venus knew the next market E-Crusade had to target was Telecom, an industry that is extremely competitive and versatile. She knew that Telecom companies have many services that need to be continuously promoted and renewed on a periodic basis. Thus, digital marketing would fit very well. With valuable online marketing experience gained from serving the consumer goods sector, E-Crusade ultimately acquired SmartTone and PCCW as its clients. The very demanding nature of these customers taught



E-Crusade how to build up even stronger skill sets later on, which laid a solid foundation for the company to enter the banking industry and successfully take on HSBC as customer.

From consumer goods to telecom services and then to banking services, E-Crusade has adhered to one principle. While the customer is making up one's mind whether to engage you, you should do the same to the customer too. The selection process is mutual. What is critical is the rationale behind the choice. Whether it is striving for reputation, money, or growth, the key is the same: "focus". The focus will become the criterion for selecting what to take on and what to give up. Many companies after years of struggling still find themselves stagnant at where they were before is because they don't know how to say "no" to things that distract them from their focus.

In 2006, E-Crusade opened an office in Shanghai. The decision was a strategic move to legitimise the company as a major player in digital marketing in the Greater China region. Like the awards received in digital marketing and design competitions, the customer profiles gradually established, and the portfolio of projects aggregated, the move was one of the scenes in a multiple acts play to make the company into a desirable acquisition target. As expected, E-Crusade was acquired by Avenue A | Razorfish, the largest interactive marketing services firm in U.S. and an operating unit of aQuantive, Inc., a U.S. listed company. At last, Venus and her partners could harvest their fruits of labour.

谁料到刚踏进2000年不久，科网潮爆破，入门网站和网路公司倒闭的消息，接连不断。连香港广告商会的广告公司内的数码媒体部也要结束，所有资金来源突然全部中断。正当业内人人自危的时候，机会来了。Nike在中国的市场部想为旗下的一个女性子网站做评估。就是这一次的评估给隽域带来了契机。

刚开始的时候，两位生意伙伴都知道不能跟对手硬拼。香港广告商会的广告公司这群对手财雄势大，不但拥有品牌、跟客户在全球及区域层面关系密切，并且有十足能力处理规模庞大的项目。本地的设计公司是另外一群对手。它们拥有网站设计及制作Flash动画的能力。这些公司虽然规模小，但公司东主往往亲力亲为，可以凭较低的定价致胜。隽域要从这两种对手手上抢夺客人，就非要另辟蹊径，突围而出不可。这时，刚好有一位由美返港的网站能手加盟，弥补了隽域在网站科技和设计方面的不足，更及时替公司勾划出一幅以数据库主导营销服务的发展蓝图，为Nike及其它客户提供服务方案。

本来隽域只需要给Nike提供网站评估服务，后来却演变成替该公司重新设计整个网站，并取得维修管理网站的合约。设置了数据库，隽域可以有效分析Nike顾客的网上行为，结果数据可供往后的推广活动参考。这个与Nike建立的正面互动不但加深了双方的关系，更成为其它项目的模范。隽域就是以这样的方法，往后拿下M&M和可口可乐两大客户，于接下来的两年中，在消费产品的数码营销市场中站稳脚跟，并录得稳定的收入。

隽域不但成为极少数在科网泡沫爆破后存活下来的公司，更从中领悟出一个很宝贵的道理。所有品牌为了在公众面前维持深刻的印象，必定在重复的广告活动中，强化它们的品牌。有了这个体会，李兰娇意识到隽域下一个业务发展的目标便是竞争剧烈、服务多元化的电讯业。电讯公司业务繁多，需要定期不断推广、更新。所以数码营销最适合不过。隽域累积了替消费产品在网上推广的宝贵经验，终于取得数码通跟电讯盈科两家客户。隽域从服务这些要求极高的客户身上习得一身好本领，打下牢固的基础，藉此进军银行业，成功争取到汇丰成为客户。

从消费产品到电讯服务，再从电讯服务到银行服务的参与过程中，隽域一直遵守著一个原则。当客人在选择你的时候，你也在选择客人。选择过程是双方面的。最重要的还是选择背后的理据。不论是为了名誉、金钱利益、抑或是增长，重点都是一样：「专注」。专注可以成为取舍的标准。许多公司经过多年的奋斗还是原地踏步，皆因不懂得向令它们偏离目标的事物说「不」！

在2006年，隽域在上海登陆，开办了事务所。这策略性的一步使隽域名正言顺成为大中华区内，举足轻重的数码推广机构。就好像在数码推广及设计比赛中赢取的大奖、不断建立起来的客户名单、不断累积

回来的项目清单，都是一出多幕剧中的重要分场，它们的存在都会引领隽域迈向成为炙手可热的收购对象。一如所料，隽域结果被全美最大的互动营销服务公司Avenue A|Razorfish所收购。而Avenue A|Razorfish则是美国上市公司aQuantive, Inc. 的附属公司。李兰娇跟她的生意伙伴的一番心血，终于开花结果。

Book recommended by Venus Lee 李兰娇推介的书

James C. Collins & Jerry I. Porras,
《Built to last: successful habits of visionary companies.》

Discussions 讨论环节 (Partial Remarks 节录部份内容)

Kevin Au
区玉辉

How do you promote your web services to the marketing directors of big companies when you first launched your business?

当你的公司开初成立时，你是怎样向一些大公司的市场总监推销你们的网站服务？

Venus Lee
李兰娇

In the beginning, we did not even have our own designer. The web design companies would bring their prepared layouts to the client meetings, using the opportunities to impress the customers. We could only approach the situation from our strength, using the marketing perspective to come up with a digital media solution for them. The concept was very new at that time. It hit hard on the customer's mind.

最初，我们连一个设计师都没有。别的网页设计公司一定会在与客户会面时，带同事先准备的草图，以取悦客人。而我们只可以从我们的强项出发，以营销的角度替客人构想一个数码媒体的解决方案。以当时来说这是很新鲜的概念，并且一击即中客人的想法。

Know Thyself 贵乎自知

"Whether it is Hong Kong or a person who wants to find a place in this world, the most precious thing is - know thyself."

「不论香港或者个人要立足于世界，都贵乎要有自知之明。」

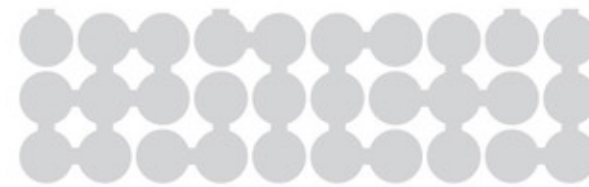
Dickson Yewn 翁狄森

Creative Director, life of circle
life of circle 创作总监



Dickson has always been independent since he was young. His parents would always let him have his way. They sent him to art classes once they found out that he liked it and never bothered about his education. During his college years, he travelled back and forth between Ottawa and Paris, alternating his learning between commerce and fine arts. Returning to Hong Kong later on, he worked in film, design, and advertising before going to New York to study jewellery and photography, a decision which has made jewellery design into his career.

翁狄森从小已很独立，父母总让他选择自己的路，当知道他喜欢艺术，就让他上课学习，也从不为他的学业费心。在海外升读大学的几年中，他游走于渥太华和巴黎两地，轮流学习商科和艺术文化。后来他回到香港工作，做过电影、设计和广告的工作。最后去了纽约修读珠宝设计和摄影，珠宝设计就这样成为他事业上的选择。



After he entered the profession, Dickson went through the Asian financial crisis, the Internet bubble burst, and the SARS. However, years of study in Chinese astrology since the age of 25 has taught him that there is a cosmic scheme behind all this, including the current global financial tsunami which he has anticipated. When asked where he would find his strength in adversity, his reply was “passion in Chinese culture”. His ideal is to be like the ancient craftsmen, getting to serve the kings, generals, and ministers, so that his works can be preserved for future generations. It sounds feudalistic at first thought, but think about it, since ancient time in both Eastern and Western worlds, the people who could preserve the cultural artifacts and works of arts have always included those with the most social resources. Who dares to say culture and economics are unrelated?

Since he began his career in jewellery, he has tried different approaches to bring his design vision, an aesthetic form deeply influenced by Chinese philosophy and culture, into his jewellery collections. Competing against the international brand names, he knows he has to strike a fine balance between what he personally likes and what the market wants. In the early days of his jewellery career, he would test out the market by mixing more fashionable items that appeal to the west with those he loved — jewellery pieces with a Chinese favour. When things went well, he would add a few more personal favourites to the collection. When the opposite happened, he would replace them with the more popular ones.

As the rise of China becomes a reality on the world’s stage, Dickson anticipates a growing demand for artists and designers who can deliver the Sino aesthetic. Dickson, much like his predecessors Vivienne Tam and Dennis Chan, has been revisiting his cultural heritage in search of the Chinese elements that the world now craves.

“A foreign customer once told me that he felt so good when he came to my shop because he finally found a place that he felt was confident with its own culture and aesthetic. He said that he did not need to come all the way to Hong Kong to buy LV and other brand named goods. He could always buy them back home,” said Dickson. From his words, there is a lesson to learn. All artistic creations have to be enriched by culture. The Hong Kong brands with their product lines, whether it is the Sino-styled Shanghai Tang or G.O.D with the local Hong Kong touch, are selling the missing “oriental imagination”, the culture and aesthetics that the West does not really understand but is so willing to pay for.

The problem with Hong Kong is — it does not know what it has. Why does Hong Kong have to compare itself with New York? Just let Shanghai takes on New York and Beijing takes on Washington D.C. as their counterparts. Hong Kong just stays as Hong Kong. Acknowledging itself as one of the cities within the vast territory of China, Hong Kong should rather keep its feet on the ground, quietly gathering its strength and staying away from the “Big Hong Kong” mentality. The relocation of production capabilities to PRC is no longer limited to the manufacturing sector, the same is also happening to advertising, film, design and other creative industries.

To Dickson, know thyself is a statement equally applicable to Hong Kong and to a person.



入行以后，翁狄森经历过亚洲金融风暴、科网泡沫爆破、非典型肺炎疫潮。但自二十五岁学习命理开始，他已感觉到冥冥中自有安排。就算是这次全球金融海啸的来临，他也早已心中有数。有人问起他逆境自强的信念从何而来，他毫不犹豫地说：「对中国文化的热情。」他的理想

就是像古时的工艺师一样，为帝王将相服务，做出能够流传后世的作品。听起来好像有些封建，但想深一层，自古以来，无论是东方或西方，能够把文物和艺术品好好保存下来的社会阶层，总是少不了那些拥有最多社会资源的一群。谁敢说文化和经济没有关系？

执业至今，翁狄森作过多方面的尝试，把他那深受中国哲学和文化影响的设计理念 and 美学观，体现在他的珠宝设计工作上。要从国际上芸芸竞争对手中冒起，他知道要在自己所爱 and 市场需求之间取得微妙的平衡。经营的初期，他曾把较时尚、较西化的商品和他所喜爱而带有中国风格的商品混在一起来销售。如果销情顺利，他会再加一两件自己所喜爱的出售，反过来当销情不理想时，他又多拿一些流行款式来销售。

当中国冒起已成为世界舞台上的不争事实，翁狄森预见那些能够传递中国美学的艺术家和设计师将会越来越受欢迎。翁狄森就如他的前辈谭燕玉和陈瑞麟一样，正不断从本土文化遗产中发掘出世界所渴求的中国元素。

「有一个外国客人来到我的店铺时对我说，他很高兴终于找到一家对自己的文化和美学充满自信的商店。要买LV及其它国际名牌，老家也用，为何要千里迢迢来到香港买？」这番话讲出一个道理，所有艺术创作都要从文化中汲取养分。拥有自己产品的香港品牌，无论是走中国风格的上海滩或具有香港本土味道的“住好D”，所销售的文化和美学都是西方不大了解的，外国客人要买的就是这种他们所没有的「东方想像」。

香港面对的问题是：没有自知之明。为何总要拿自己跟纽约比？就让上海当它的中国纽约、北京当它的中国华盛顿好了。香港还是当回自己，认清自己只不过是这片广大土地上的一个城市罢了，不要跟风追捧。香港还是脚踏实地去默默耕耘比较好，不要给「大香港」意识作怪。工序北移已不局限于制造业，连广告、电影及设计等创意产业也面临同样的问题。

对翁狄森来说，香港也好、个人也好，贵乎自知。

Book recommended by Dickson Yewn

翁狄森推荐的书

Stephen Mitchell, 《Tao Te Ching》, Pocket Edition
保罗·科尔贺 / 著，周惠玲 / 译，《牧羊少年奇幻之旅》

Discussions 讨论环节 (Partial Remarks 节录部份内容)

Bernard Suen
孙耀先

We have decided to put more emphasis on PRC in this workshop including inviting Professor Lee from Hong Kong Polytechnic University to talk about the latest development in China and changing the language of instruction from English to Cantonese. What is your view?

我们决定在今次的工作坊把注意力多放一点在中国，当中包括邀请香港理工大学设计系的李教授来讲解中国最新的发展，并且把授课语言由英语改为广东话。你对这个改变有甚么看法？

Dickson Yewn
翁狄森

The obsession on being international should be behind us. It's not a bad thing at all to be part of China again. I remembered at a panel discussion in Creation 9707, we encountered an odd situation in which the majority of attendees, more than 500 of them, were Chinese while only a dozen were from other nationalities. They all had to pay from a few hundred to a thousand dollars to get in. Originally, the language being used was English but after seeing the situation below the stage, I tried to convince Alan Chan, Vivienne Tam and others to use Chinese instead. We ended up using a hybrid of English and Chinese throughout the event.

我们没必要再纠缠在面向国际的情意结上，面向祖国也不错。我记得在“Creation 9707”的座谈会中，给我们碰到一个奇怪的现象。台下有五百多个参与者，其中，中国人占大多数，只有少部份，大概有十多个是外国人。本来大会规定用英语，但看过台下的情形，我就劝喻陈幼坚、谭燕玉及其它嘉宾改用中文。结果我们在整个活动里中英并用。

Build Your Team with Vision 以愿景建立团队

"Making a fortune is not the top priority. In design, it is always the vision that drives the team but not the dollar sign."

财富不是一切。做设计这门工作，指导著团队前进的永远是愿景而不是金钱。

**Ed Ng
伍仲匡**

Ed Ng, Co-Founder & Director, OVO Ltd.
OVO Ltd. 创办人及董事



"Building a team is about sharing a vision," said Ed, one of the founders of the renowned Hong Kong interior design firm, AB Concept Limited and lifestyle brand, OVO. The reason why both companies can become rising stars in the local design circles is because of the shared design vision and strong commitment from the founders. Since 1999, the two companies have gradually risen up from small shops into two separate entities with growing reputation and enviable client profile. AB Concept now focuses on providing design solutions to hotels and resorts, whereas OVO continues to address the needs of the lifestyle products and services market through its family of companies, OVO Home, OVO Logue, OVO Garden, and OS (i.e. OVO Studio). The separation into two business tracks was out of a conscious choice from the get-go. "The partners knew that the decision would enable the team to build a solid foundation for a rewarding design career and opportunities for business growth," said Ed.

对伍仲匡来说，身为室内设计公司 AB Concept 和生活用品及服务集团 OVO 的四位创办人之一，「建立团队就是为了共拥一个愿景」。这两家机构能够在本地的设计圈中冒起，全赖创办人对设计的愿景和执著。自1999年起，由经营小店开始，两家公司渐露头角，声誉日隆，更获得有名的顾客垂青。今天的 AB Concept 专注为酒店和度假村提供设计服务，而 OVO 及旗下的 OVOHome、OVOLogue、OVOGarden、OS (OS studio) 等子公司则继续经营生活用品及服务业务。把两家公司分开经营是四位创办人由始至今的发展策略。伍仲匡说：「我们几位合伙人都认为这个决定能够为我们的设计事业打下牢固的基础，更为业务上的增长带来商机。」



In the beginning when the two companies were still small, they could share overhead resources such as copier and fax machine. This did not last very long because it soon became obvious that accounting for separate performance by each entity would be very difficult. The experiences from having worked for large international companies and having one of the partners come with a family business background helped them make up their mind very quickly. Separating the books and get back on the road.

Looking back, Ed thought that he had made the right decision in 1991 when he first started, after graduating from the Hong Kong Polytechnic University, by rejecting job offers that could pay up to 20% more. He ended up accepting a lower offer from an international firm, believing the difference in salary could be compensated by the exposures and discipline he would be getting from there. As he moved from one job to another, he became more sophisticated and acquired newer skills. Then in 1999, after working for a major local developer for five years he quitted, knowing the time was ripe for him to start his own company with other three partners. The four decided that two of them should spend the majority of their time on AB Concept while the other two on OVO. However, they would meet constantly to make joint decisions on major issues related to the two companies. They also agreed that initially they should start small by working on residential projects through AB Concept and finding a niche in selling affordable custom-designed furniture through OVO. The combined capabilities and cross-referral relationship of the two companies worked out very well.

High-end residential project is a good start for AB Concept. The scale was just right. No body with a sane mind would give a few hundred million dollars worth of project to a startup to work with, because the risk is too high. Ed and his partners knew about it and they were happy to live with that. However, it did not take very long that their good works led to favourable word of mouth and media attention. One day, they received a call from Keith Kerr, the managing director of Swire Properties. After reading a report on

the company from South China Morning Post, Mr Kerr decided to meet with them to see if they could handle a Pacific Place project for Swire. It turned out that they got the job and did very well. That became a major milestone for their business. Other clients started to pour in as their reputation began to take off. Throughout the years, they have served clients such as Hong Kong Marco Polo, Starwood Hotels and Resorts Worldwide, Inc (e.g. Sheraton, W Hotel, St. Regis), and Hyatt, all regional and international groups.

These regional and international hospitality projects have one thing in common. They are all very demanding and have stringent requirements to be met. "This is where the training and exposures received from my first job pay off," said Ed. The drawing system and numbering scheme that he learned from his first two jobs have paved the way for him to take on these hotel and resort projects. Without the prior experience in working for the big firm and handling large projects, Ed would be so overwhelmed by the scale of the floor plans, he said. In addition, AB Concept has also started to systematise the time and billing procedures within the company to improve its project management capabilities. New project managers have also been hired to keep a close-eye on the projects.

The demanding standards and expectations from the high caliber clients require AB Concept to hire more qualified candidates, such as project managers, architects, interior designers and draftsmen who know the discipline and understand the documentation requirement, to serve them. As a result, AB Concept does not mind paying more to hire local and foreign talents instead of outsource and to keep every thing in-house for confidentiality purpose in accordance with the expectations of the international clients. Of course, the fee will go up too.

No doubt the core team made up of the four partners is very united on the design vision. However, they still need to bring in the other professionals to complement their skill sets. The accounting manager who keeps all the figures of all the companies can give them advises on the current and future liquidity situations. Together with the information supplied to them by the project managers on individual projects, Ed and his partners can exercise the best judgement to decide whether they have the capacity or need to take on a new project, at what fee level and for how long. For OVO, as brand building is so crucial to the nature of the business, marketing professionals have been hired to complement the partners as well.

To Ed, making a fortune is not the top priority. In design, it is always the vision that drives the team, but not the dollar sign.

公司在刚开始的时候，规模尚小，复印机和传真机等资源两家公司皆可以共享。可是不消多久，这做法便暴露出弱点。怎样把两间公司的业绩分开？在跨国机构中工作的经验，再加上伙伴中有家人经商的关系，很快他们便决定下来。把帐目分开，继续上路。

回望在1991年刚从香港理工大学毕业后所做的一个决定，伍仲匡觉得自己做对了。拒绝高出百分之二十的待遇而最后接受一家跨国公司较低的薪酬，就是因为他坚信收入上的落差将会给他从工作中学习得来的视野和训练一一抵销。在接下来的每一份工作中，他变得更成熟，学习到更多的技巧。1999年来临，他觉得是时候离开他工作了五年的地产发展公司。通过集体决定，其中两位伙伴把大部份时间放在AB Concept上，而另外两位则把大部份时间放在OVO上。然而，大家依然会定期聚会，为两家公司的重大议题共谋对策。他们都同意在刚启动的时候，AB Concept 可从规模较小的私人住宅项目开始，而OVO则可以从为客人「度身订造」价钱负担得起的家俱入手。两间公司结集起来的能力，互相转介客户的关系，配合得天衣无缝。

高档的私人住宅项目对 AB Concept来说，无疑是好的开始，原因是规模适中。况且理性的人都不会把数亿港元的项目交给新公司承办，因为风险实在太高。伍仲匡跟他的伙伴亦深明此理，亦随遇而安。然而，没多久，他们出色的工作为他们带来很好的口碑和传媒报导。有一天，收到太古地产总裁 Keith Kerr 的来电。他看过南华早报对他们公司的报导，很想跟他们见面，看看他们能否接下太古在太古广场的项目。接下来的，他们不单取得该项目，而且很成功。整件事成为他们业务上重要的里程碑。随著声誉日隆，新客户也接踵而至。经过多年经营，客户包括香港马可李罗酒店、喜达屋酒店度假村集团和凯悦等区域和国际集团。

这些区域及国际酒店项目都有一个共通点，就是要求高、规格严谨。伍仲匡说：「第一份工作所给我的训练和视野，真是物有所值」。从首两份工作学回来的绘图系统和编码程式，成为他后来承接酒店度假村项目的装备。他说，若果没有大公司管理项目的经验，一定会给那些巨型图则吓得半死。不只这样，AB Concept 已把公司内的计时入帐及程式系统化，改善项目管理。更聘请项目管理人员，为项目把关。

高档次的客人标准严格、要求高，以至 AB Concept 所请回来的项目经理、建筑师、室内设计师、绘图师也需要很清楚业务和文件记录守则，才可以为他们服务。所以 AB Concept 不会介意多付一点，宁愿聘请本地及海外专才加盟而不外判，就是为了满足国际客户的保密要求，防止有任何资料外泄。当然，收费也会随之而上升。

虽然由四个拍档所组成的团队，拥有统一的设计愿景，不过也需要其它专业人士补其不足。会计经理手持所有公司帐目，可以时刻提点资金周转的状况。再加上来自项目经理有关个别项目的数据，就可以决定

有没有足够的能力或需要接下新工作，收多少费用和做多久。对OVO来说，建立品牌尤其重要，所以不得不聘请营销经理来辅助。

在伍仲匡的世界里，财富不是一切。做设计这门工作，指导著团队前进的永远是愿景而不是金钱。

Book recommended by Ed Ng 伍仲匡推荐的书

Sophie Tasma-Anargyros, 《Andree Putman》

Discussions 讨论环节 (Partial Remarks 节录部份内容)

Ziggy Koo
古文裕

Would you consider setting up a presence in China? If yes, how could you ensure consistency in design style and approach?

你会不会考虑在国内设立一个据点？如果会你又怎样确保设计风格、设计方法统一？

Ed Ng
伍仲匡

I have not considered that option. Right now, recruitment is for Hong Kong only. As I said, confidentiality is very important to me. By keeping all the works in Hong Kong, it is easier for me to manage and control. That's why we use pin up space extensively in our office to demonstrate work-in-progress, so nobody can hide the works from me. When I see anything that I'm not satisfied with, I would remove it.

我没有那个打算，目前只会香港招聘员工。正如我所说，我很重视数据保密，把全部工作留在香港，方便管理和控制，所以在办公室内设置宽阔的空间，让同事钉上工作进度中的图表，以致我可以一目了然。当看到不满意的地方，我一定会把它拿掉。

Looking Behind the Numbers 数字背后

"Many designers would use their feelings to handle their business, but their feelings have not caught up with their business growth, still lingering in the fuzzy state of a startup."

「许多设计师都会凭感觉去看待一盘生意，不过他们的感觉没有随著业务的成长而更趋成熟，反而仍然停留在草创阶段时那种模糊的状态。」

Tsang Kwong Yip 曾广业

Certified Public Accountant,
Douglas CPA & Co.
名仕会计师事务所执业会计师



Quite a few designers begin their business venture as a freelancer. They would work for someone during the day and work for themselves at night. Moonlighting after hours can undeniably help pay the bills. When the growth in moonlighting becomes impossible to keep the day's job, it is time to start up a business. In the beginning, all the matters, from taking an order to meeting a customer, from ideation to illustration, and from production to collection, would be handled in person. The bank account is certainly looking much better than before when working for someone.

不少设计师的创业之路源自当自由工作者开始。早上给人家打工，晚上为自己开源。在工馀时接下一些工作来帮补一下，实在无可厚非。不过晚上的副业越做越大，最后不得不把早上的那份正职放弃，自立门户起来。开始的时候，所有事务由接单到见客、构思到绘图、制作到收钱都不假手于人。银行存款也确实比从前给人家打工时进帐多了。





Subsequently the business grows beyond what one can take and part-time helper is needed. This is also the time to register the company for formally operating as a going concern. Nevertheless projects get bigger and bigger with increasing complexity and difficulty. Hiring full time employees is no longer a choice following with the lease, furniture, computers, fax and all other trivial matters. Amount in administrative expenses and bank deposits gradually increase.

What follows are more business partners and full time employees, receivables and payables. Deposit amounts from customers have also grown. In the next few years, the company has assumed the scale of a small and medium enterprise, but the money in the bank has become tighter. How much of the money in the bank is deposit for the works to be done and how much is received revenue for completed projects? Many bosses can no longer tell the meanings behind the numbers from the bank accounts and accounting records. The company appears to be stuck and business is stagnant. For the poor ones, liquidity becomes a problem in which the receipts from customer receivables can never kept pace with payables from suppliers.

Why does the company fall into such a state? In order to keep cutting the paychecks to employees and running the company, even troublesome projects have to be taken up. Things appear to run in a full circle back to where they started. Similar to a hired staff, the designer boss is not free to choose.

Mr Tsang said, "The problem facing the owners of SME design companies arises from the use of cash basis instead of accrual basis to handle the accounts. When the business affairs become increasingly complicated, the owners cannot sense the alerts communicated by the numbers."

Conversion from cash basis to accrual basis in keeping the accounts is an important shift in perspective. Simply keeping the books in Excel is not adequate to do it well. Instead the books have to be managed with professional systems. Time and billing and accounting systems are indispensable tools used by many companies to keep the numbers straight. To know what questions to ask, Tsang suggested that design firm owners familiarised themselves with the basic tools in accounting – financial statements, ratio analysis, and budget planning.

All statements, analysis and budgets serve a common purpose : to reduce risk. No business can be exempt from risk. Spending time to understand the aforementioned tools is the first step to unfold the misty mask of the financial figures.

后来生意多起来，再也应接不暇，不得不请兼职员工帮忙，并且在这个时候为公司注册，以公司的名义来接生意。渐渐地，项目越做越大，越做越复杂，难度也越高，以致非聘请全职人员不可。然后是租办公室、添置办公室家俱、买电脑传真机及其它琐碎物品。行政费用与银行存款的数目同时水涨船高。

往后加入了更多的业务伙伴和员工，应收帐款和应付帐款也越来越多，客人所付的保证金也越来越高。数年过去，公司已经进入中小企的规模。可是银行的存款却变得越来越紧张，究竟当中的钱有多少是项目尚未动工的保证金，有多少是从收入得来的现金？此时，不少老板已不能从银行存款和帐目记录中，感受到数字背后的意义。公司好像长时间处于一种胶著的状态，业务停滞不前。更甚者入不敷出，顾客清付欠款的数目总是跟不上供应商催逼还款的数目。



为甚么公司竟然会陷入这样的境况，为了供养著一班员工，使公司能够营运下去，便不得不接下棘手的项目。事情好像绕了一个圈，回到了起点，跟打工时一样，同样失去了许多选择的机会。

曾先生说：「问题出在一般中小企设计公司，老板依然用现金制而不是应计制来处理会计帐目，当业务变得复杂时，他们便不可从帐目中察觉到数字所发出的警号。」

由使用现金制转为使用应计制来处理会计帐目，是一项重要的转化。要执行得好，单单用Excel报表来控制帐目确实不足，非得把帐目以

专业系统的方式来管理不可，而记时计费系统和会计系统都是许多公司推行数字管理不可或缺的工具。曾先生建议大家要好好熟习财务报表、比率分析、和预算计划这些会计工具。

所有的报表、分析、预算都有一个共同的目标，就是要减低风险。没有生意是没有风险的。好好认识上述的工具，是拨开财务数字这块模糊面纱的第一步。

Book recommended by Tsang Kwong Yip 曾广业推介的书

《会计学原理》，中文大学出版社

Discussions 讨论环节 (Partial Remarks 节录部份内容)

Bernard Suen
孙耀先

Many SME design companies are used to using Excel for keeping their books. Rarely would they use professional accounting systems for the job.
许多从事设计的中小企较多使用Excel来记录会计帐目，而少用专业会计系统。

Max Lam
林子康

Professional accounting systems are complex and are difficult to use.
专业会计系统比较复杂，不是那么容易使用。

Tsang Kwong Yip
曾广业

Professional accounting system cannot be learned on your own but requires class training for mastery. Obviously Excel is easier to use, but the problem lies in the use of Excel will reinforce the status quo of using cash basis accounting instead of accrual basis to keep the books.

专业会计系统不是一些可以无师自通的东西，而是需要上课及培训才可以通晓。当然Excel会较容易使用。不过，问题就是在于Excel会纵容大家甘于现状，继续使用现金制，而不改用专业会计系统所倡导的应计制，来处理会计帐目。当业务越趋繁复时，大家便不能从帐目中接收到数字所发出的警号。

Combining Emotion and Reason to Create Value in the System

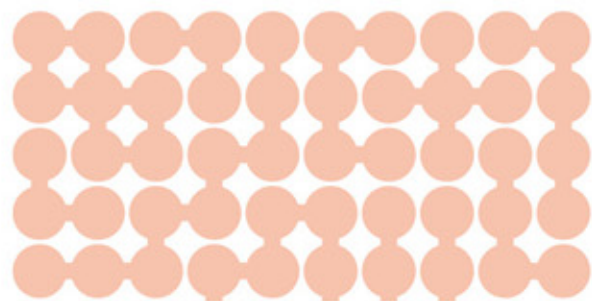
情理相容 系统有价

“Going with gut feeling or managing by the numbers should not be an either-or decision. Very often, we need both to succeed in business.”

「相信感觉或数字管理不应是非此即彼，做一盘成功的生意常常要两者兼备。」

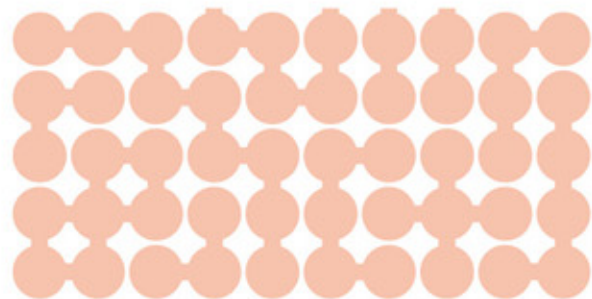
Bernard Suen 孙耀先

Project Director,
CUHK Center for Entrepreneurship
中文大学创业研究中心项目总监



Can a design company's productivity be improved with certainty by systems and information technology, the infrastructure of most modern business? This was the question raised by Mr Bernard Suen, the workshop instructor from CUHK Center for Entrepreneurship. In Bernard's view, infrastructure, when poorly managed, cannot improve productivity but can actually hurt it.

系统和资讯科技作为许多现代企业的基建，能否有十足把握去改善设计公司的生产力？来自中文大学创业研究中心的工作坊导师孙耀先，提出这个问题。他认为没有把基建好好管理，不但不能改善生产力，而且会造成损害。



The business infrastructure will only work if empowered from within by the boss with buy in from employees. The expression garbage-in / garbage-out depicts the adverse situation in which applications such as project management and time and billing systems are imposed from above by management without clear communication with staff about the meanings of information to be captured and produced. Employees who do not understand the purpose behind the initiative and are not encouraged to comply with proper incentives will only use the systems unwillingly and politically.

Proper guidelines in following the systems can only come about after all the knowledge experts within the company come together to codify the methodology and standards to be implemented (e.g. billing rates, structure of various project types and phases, chargeable and non-chargeable codes, and job numbers). By mapping project activities with the systems and setting up user friendly interfaces and codes that employees find instructive, management will ensure adoption. New employee who enters the company as a junior will see the compliance as a requirement to make career advancement by learning the project management standards and methodology.

The intranet and extranet, upon which the applications and systems are built, is combined to form the infrastructure for building these automated and computer-assisted processes across locations and organisation boundaries. The intranet serves management and employees and the extranet serves subcontractors and customers.

In a mixed environment with PCs and Macs scattered around to serve different users, hardware and software standards have to be established to ensure interoperability between machines that can keep up with customer requirements. These standards and network topology scheme have to be properly codified and documented to simplify trouble shooting and ensure compatibility. Furthermore, well-implemented system development and maintenance procedures can mitigate the problems associated with an overloaded (e.g. out of disk space) or intruded server.

Once the infrastructure is in place, there should be a priority list for application deployment. Every company is different in terms of which applications should be implemented and in what order. Some companies with relatively simple project structure and fewer projects may not need a full-blown project management system. Perhaps, manual time sheets and Excel reports on job status are quite sufficient for mapping the activities and managing the works. For new companies, the most important job is business development. A system that can produce proposal and quotation quickly will be very desirable for them.

Going with gut feeling or managing by the numbers should not be an either-or decision. Very often, we need both to succeed in running a business. In growing a design company, the short-term objective is always survival — using whatever means to stay in business — bootstrapping; quick-and-dirty tricks are necessary. However, over the long-haul, it has to be brand and system building. The two have to go hand-in-hand.



只有由公司老板从公司内部发动，并有各员工认可参与而成的业务基建，才可以成事。「胡乱输入、胡乱输出」这句话正好指出项目管理及记时计费系统等应用程式的困境。事情皆因老板一意孤行，对资讯出入的应用，缺乏和员工沟通所致。下属在不明所指又缺乏诱因的情况下，只会无心使用及作政治计算。

方法和标准经过公司内部专人集体制定后，就可成为正确的系统指引（收费率、项目类型和阶段、可收费和非收费编码、工程编码）。管理层要确保员工采纳指引，便须把项目活动和系统紧密对应起来，并设立容易明白、容易使用的介面和编码。新加入公司的初级员工，可把修习项目管理的标准及方法等规范，视作晋升的条件。

各种应用和系统在内联网及外联网结合而成的基建上，可建立起跨地区、跨组织的自动化和电脑辅助流程。当中内联网可用来支援管理层和员工，而外联网则可用来支援次承包商和顾客。

在一个微软和苹果电脑共存，并为不同用家服务的操作环境中，能够紧贴客户需要，使各类机械装置互通，硬件及软件的标准必须被确立。这些标准和网络图谱必须被正确编码和记录下来，才可以简化解决问题的程式，并促成系统相容。再者，开发一个执行妥善的系统和维护程式可以减少伺服器负荷过重（如硬盘贮存空间不足）及受到入侵的情况。

当基建就绪后，便需要制定采用应用程式的优先次序。不同公司采用应用程式的需要和次序各异。有些公司的项目结构和数量都比较简单，便不需要一个完整的项目管理系统，可能只需具备由人手来填写的计时表和由 Excel 所组成的项目进度报告，便足以规划各项活动和管理各项工作。对刚起步的公司来说，最重要的工作是业务拓展。一个能够快速制作建议书和报价单的系统更为可取。

相信感觉或数字管理不应是非此即彼，做一盘成功的生意常常要两者兼备。要建立一间设计公司，短期目标就是求存，以各种办法维持生计，必要时把裤头勒紧，为应急而不拘小节。不过要打一场长期的持久战，就一定要把品牌和系统建立起来。两者要并行不悖。

Book recommended by Bernard Suen

孙耀先推荐的书

施振荣，《领导者的眼界——宏碁的经验与孙子兵法的智慧（12册）》，台北：大块出版社

Discussions 讨论环节 (Partial Remarks 节录部份内容)

Thyne Kong
江玉霞

Ultimately, I feel that the message communicated and value created by time sheet can only be realised after a long period of time. That is to determine if the gross margin can cover the cost of sales in excess of an amount to be profitable to the boss. When the company expands, these data will be useful for bidding new projects and calculating charges for different project phases.

我觉得工时记录 (time sheet) 最后可以传达的讯息及所产生的价值，是需要长时间才可以见到结果的。那就是公司所赚取的毛利是否足以承担销售成本，以致有利可图。当公司要扩展时，这些数据对新项目的报价及按项目进度分段收费是很有用的。

Bernard Suen
孙耀先

When the number of employees has exceeded a level on which the boss can get by with rough estimates, it is the time for introducing time sheet and procedural system into the company.

当公司的员工数目增至老板不能再作粗略估算时，那就是要引入工时记录和工序系统的时候了。

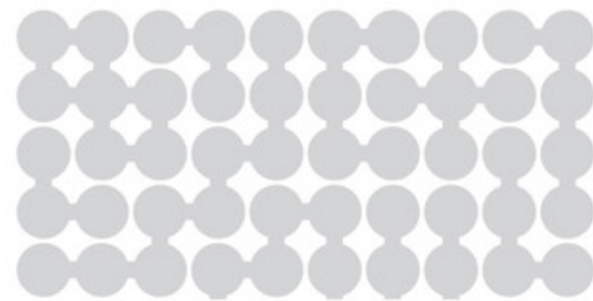
Cultural DNA that Stays Local 立足本土的文化基因

"Humorous, playful and grassroots — that is the DNA of G.O.D."

幽默抵死、好玩地道就是「住好D」的基因。

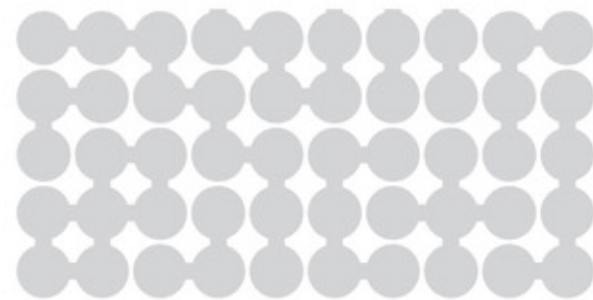
Douglas Young
杨志超

Founder & CEO, G.O.D
住好D创办人及行政总裁



Designers are cultural intermediaries who promote consumption through encoding products and services with symbolic significance with which people will identify, according to cultural theorist Pierre Bourdieu. This is no doubt the best description of Douglas Young, the co-founder of local design powerhouse G.O.D. (Goods of Desire).

据文化理论家布迪厄所说：设计师就是那些为产品和服务赋予意义，让大众可以认同，以至促成消费的文化中介者。这无疑是对本地设计界的巨擘「住好D」的创办人之一杨志超最贴切的描述。





Through his works involving the play with things, images and words that reshapes our city identity, Douglas has created a brand that is both local and international. By digging into the root underneath our local identity, the young designer-entrepreneur has revitalised artefacts from their remote past and created pun-like twists to colloquial expressions. Whether that is an old mailbox, Mao's icon from Cultural Revolution, or "Delay No More" T-shirt, the object can bring back nostalgia for some but playfulness and humour for others depending on one's time and place of origin. Almost everyone, local resident or foreign visitor, can find something personally appealing for whatever reason when visiting the G.O.D. stores.

Actually Douglas' design vision came in one summer when he returned from Britain on a school break. He went with his foreign friends to visit some small local stores and shops, which they found extremely enchanting. After being away from home for sometime, he began to see the once familiar items differently like an outsider. The psychological distance allowed him to look at these old childhood objects in front of him with fresh insight and appreciate the beauty that he had never imagined.

In 1996, Douglas and his business partner decided to open a lifestyle store that is truly local and Asian with plenty of selections, a niche between small specialty stores with strong style and brand but limited selections, and big department stores with lots of selections but no uniformity. Thus, G.O.D. was born.

Since Douglas opened his first store in Ap Lei Chau, G.O.D. has now expanded into three locations throughout Hong Kong in Causeway Bay, Central, and Tsimshatsui and overseas with distribution points in Singapore and Europe. Throughout the years, the struggle with high rent has been constantly going on. In addition, local copycats from



Mongkok street side market and internationally renowned competitors like Muji and Ikea have continuously challenged Douglas and his team to keep their creative juice running so that they can be ahead of the game. Despite these challenges, Douglas has always been very focused and hands-on with his creation. From making the model for the "Kee Wah" "butt-like" moon cake to picking the brain of the traditional paper lantern maker, he would spend his own time in great length to understand how the production process works.

His passion for cultural artifacts has led him to begin building his own personal collections since the mid-nineties, which culminated at the opening of the G.O.D. HK Street Cultural Gallery in Shek Kip Mei Jockey Club Creative Arts Centre in 2007. In the gallery, nostalgic items mostly from his own collections such as old calendars, out-of-print magazine and comic covers, colonial street signs and telephone booth, toys kids played in the fifties and sixties, and old tin mailboxes can be easily seen. Apparently, Douglas has been doing cultural preservation in his own way long before the topic is widely discoursed.

When asked what the design style of G.O.D. is if there is one, Douglas would always say, "humorous, playful and grassroots – that is the DNA of G.O.D.". To a certain extent, his statement has reflected the kind of person he is: open, young at heart, and nostalgic. These qualities enable him to blend cultural heritage with modern design into organic whole to produce what is truly Hong Kong, truly Asian.

杨志超通过玩味十足的对象、图像、文字等作品重塑城市的身份认同，并建立起立足本土和品牌的品牌。在为本土身份追本溯源的过程中，这位年轻的设计创业家活化了昔日的手制品，也创作出语带双关的地道口语。不论是旧邮箱、文革时期的毛泽东像或「Delay No More」的T恤，这些对象都可以为其中一些人抚今追昔，又为另一些人带来幽默好玩的欢乐，当事人怎样心领神会这些物品，就要视乎其出身地和时代。差不多任何本地市民或外地游客都可以从「住好D」的店中找到一些可以不问因而而惬意的物品。

其实杨志超的设计愿景由来有因，源于有一年的夏天他回港渡假，跟一班外籍朋友造访本地小商铺的遭遇，当中的经验令人着迷。因为离家已有一段日子，他变成一个外人一样，用新奇的眼光来观望这些似曾相识的事物。这种心理距离使他用新颖的目光看待眼前的童年旧物，也从中感受到一种不曾想像得到的美。



在1996年，杨志超跟他的业务伙伴决定开设一间真正属于本土、属于亚洲、讲求生活格调、并有多种货品选择的商店。这所新店的定位就是要在小型专门店和大型百货公司（前者风格及品牌突出，但货品选择不多，后者则毫无统一格调，但却选择众多）之间多出一个选择。于是「住好D」就诞生了。

自从在鸭脷洲设立第一间店铺开始，「住好D」发展到今天已经在铜锣湾、中环、及尖沙咀三个本港地点开设店铺，并且在新加坡和欧洲设有海外的分销点。多年来「住好D」一直不停地应付高昂的租金。除此以外，旺角街边市集的冒牌货和国际著名品牌如「无印良品」和「宜家家居」不断的挑战，都促使杨志超和他的团队为了在竞争中先拔头筹而创意不绝。杨志超一直都很专注于他的创作，也亲力亲为。从「奇华月饼」制「股」（屁股状月饼模型），到向做灯笼的老师傅求教这些事上，都可以看见他花上很长的时间，去了解工序的运作。

在二十世纪九十年代中，杨志超随著自己的热情，开始把文化制品变成私人收藏，这一直发展到2007年的新高点，当时「住好D」街头文化馆

终于在石硤尾赛马会创意艺术中心开幕。大家可以在馆内看见杨志超的许多私人珍藏，包括旧月历牌、绝版的杂志和漫画封面、殖民时代的路牌和电话亭、五六十年代在小朋友堆中流行的玩具、旧式锡铁皮邮箱等。杨志超显然早在大家还未广泛讨论保育这题目前，已先知先觉地以他自己的方式进行保育工作。

当被问及「住好D」有没有自己的风格时，杨志超都会回答：幽默抵死、好玩地道就是「住好D」的基因。这句话有部份反映出他是一个怎样的人—开放、富童心和爱怀旧。就是这些素质使他把文化传承和现代设计完整地结合起来，创作成属于香港、属于亚洲的作品。

Book recommended by Douglas Young

杨志超推荐的书

Douglas Young, 《My Hong Kong》, Hong Kong : G.O.D

Discussions 讨论环节 (Partial Remarks 节录部份内容)

Bernard Suen
孙耀先

It is really exceptional for him to have opened up his studio for our visit.
他把自己的工作室公开给大家参观实在很难得。

Andrew Au-Yeung
欧阳永权

I think Douglas has selflessly and clearly shared his war stories with us in how he designed and operated his business, including the use of a prototype, which is something most people will not do out of commercial consideration, to illustrate his design method.

我觉得今天杨志超很无私地把他的实战经验跟我们分享，例如他怎样做设计，怎样做生意都一清二楚地告诉大家，甚至一般人会因商业顾虑而不展示的产品原型，他也会拿给我们看，用来解释他设计的方法。

I'm now helping a German company to set up an office in Hong Kong to expand business here. This workshop has helped me develop better understanding of entrepreneurial and business issues.

我现在替一家德国公司在香港成立支部，拓展这地区的业务。这工作坊使我了解到有关创业和商业上的重大议题。

This workshop has given me a framework to organise my thoughts. To me the key to entrepreneurship includes building a value chain between customers and suppliers, identifying and nurturing responsible and capable employees, and solving the problems of financing.

这工作坊给了我一个框架去整理我的思絮。在我而言，怎样建立起客户和供应商之间的价值链，寻找和训练出尽责能干的员工，及解决融资问题，就代表着创业的关键。

I am very serious about applying what I've learned from class as first thing I do when I am back at work, hoping that can help improve our productivity.

我非常认真地把课堂听到的东西第一时间拿回公司实践，希望可用来改善生产力。

Since I started out in marketing, I fully shared the same feeling as Venus on customer relationship management. Similarly, I am now working in interior design, therefore I could also understand what Ed was referring to when he talked about team building.

因为我也市场管理学出身，所以对Venus讲的题目特别有共鸣。同样因为我也从事室内设计，所以对Ed讲的内容也很有同感。

I have been involved in different design disciplines. The ability to leverage these exposures is what I hope to enhance as my assets in design practice and design instruction. The workshop's coverage in business model, core value, strategy, positioning, and operation can help to a certain extent.

我曾涉足不同的设计范畴。这多面的接触怎样用于展览设计的实务及教学上是我希望继续深化的资产。工作坊在谈论商业模式、核心价值、策略、定位、营运方法等题目都会有一定帮助。

The lecture on right-sizing and right-structuring provides a concrete methodology for structuring a business. The guest speaker's presentation demonstrates the differences between a designer and business man in running and growing a business.

“适当规模及适当结构”的讲座提供具体的方法去建构一桩生意。嘉宾讲者更展示出设计师和商人在经营生意时的分别。

Attending the workshop is like going back to school to learn again — especially about those terms related to business and accounting.

参加工作坊就是有点回到学校的感觉，重新学习，尤其是那些跟商管会计有关的词汇。

What the Alumni Say

I have been thinking about two questions: First, how to use Hong Kong as a base to export my firm's design and other services; Second, how to explain my "design vision" to my co-workers. After the workshop, the first thing I do is to restructure the methodology of my design projects.

有两个问题我一直在想：第一就是以香港为基地，我公司的设计及服务出口到其它地区；第二是怎样向同事讲解我的「设计理念」。上完工作坊后，第一步我会重新整顿设计项目的方方法论。

The rising rent, loss of a major client due to his relocation to China, and the financial tsunami have added additional financial burden on my business. I come to this workshop looking for inspiration to improve and expand my client base.

不断上升的租金、客户北移，和金融海啸加重我的财务负担。我参加工作坊就是想从中得到改善和扩展客路的灵感。

参与者回应

Honest sharing of startup experiences from an experienced digital marketing entrepreneur demonstrated to me the key points of successful business development-positioning and how to lock-in the client in the long term.

由一个资深的数码营销创业家现身说法，给我在业务拓展上了一课，重点就在定位及如何长期把客户套牢。

People is the most expensive resource within a design company. One of my challenges is to ensure internal delivery of completed work to the next person can be done in an expedient way as our budget and client billing will be adversely affected if this is not done on time.

在一家设计公司，人力资源是最昂贵的。其中最大的挑战就是要确保内部工序交接的时间可以加快，过时就会波及预算和客户付款的情况。

Having travelled to places like Italy, France, India, and Japan, I have come to realise that Hong Kong design is as strong as the others. I want to learn from this workshop how I can promote these design capabilities as I am in the exhibition web design business.

自从去过意大利、法国、印度、日本等国家，我觉得香港的设计跟这等地区不遑多让。我由于任职展览网站业，很希望从工作坊学到怎样推广本港设计能力。

The module on customer relationship management was impressive. The guest speaker gave a well prepared presentation that ran well with the main theme. Also let me see a very interesting career path.

「客户关系管理」那个单元非常精采，嘉宾讲者的示范准备充足，与主题呼应，更给人看到讲者奇妙的事业轨迹。

As a design consultant, I raise design to a strategic dimension, fully integrated into the client's production process, and reflected in the KPI data set as my selling point. I can get inspiration on the subject from this workshop.

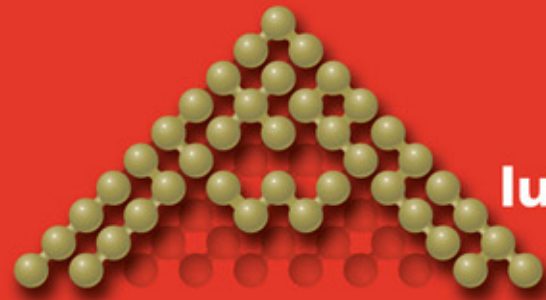
怎样把设计提升到策略的层面，完全地融入客户的生产流程，并且可以反映在一些KPI的数据中，是我作为一个设计顾问的卖点。我在本工作坊可以拿到这方面的灵感。

I am like a bridge between my company and the outside designers. I come here with a purpose to create a new race course experience for customers by working jointly with designers.

我就好比一道连接公司内部与外面设计师之间的桥梁。我来这工作坊的目的，就是为了要与一群设计师，共同为顾客创造新的马场体验。

I was able to learn many new things from the workshop. The instructor's lectures and the guest speakers' sharing are very inspiring. The first thing I did after the workshop was to kickstart a new business.

我从工作坊学到很多新的东西，导师的讲座和嘉宾的分享启发良多。上毕以后，我第一件做的事就是采用当中所讲的概念和方法来启动一个新的业务。



Iumni Portfolio

欧阳永权

Andrew Au-Yeung



Head of Marketing and Operation
营运及市场总监
AH-HA Company Limited
维信发展有限公司
Website: www.ahha.hk
Email: andrew.au-yeung@ahha.hk

Business: AH-HA Company is about expressing our enthusiasm and creativity for wooden home décor accessories design and product manufacturing. Our vision is to nurture and cherish bright ideas that accommodate people with a variety of unique and inventive approaches to home living.

Education:
Bachelor of Science

Portfolio:

1) Inspiring from our ancestors' valuable culture and heritage, we aim to give a new perspective of applying this unique art form, in different characters and different styles, to a great variety of designs of home décor accessories, by means of the modern computer laser engraving technology to wooden boards.

When it comes to decide the style we want to decorate for the walls of children's play room, it is necessary to choose ideal elements that allow us to find a good combination.

2) Icons+Colour: Thus, in decoration, as in experiments in cooking, a recipe with style can give us excellent results. Our latest collection of wall type frames is an array of ingenious photo frame ideas make up of bright color choices and die-cut icon patterns.

3) Frames-in-frame: A new twist to traditional concept of collage frames. This frame is designed to display a combination of consumers' selected photos as a whole, or can be separated into single wooden wall frame and multiple desktop frames. The inner frames can be a choice of fancy paper stocks or various fine woods.

Aspiration:

Our dream is to market a series of branded products of Hong Kong designs to the Greater China Region and rest of the world via online platform. We aim to develop products that are distinct with Hong Kong cultural and heritage, combined with ideas, thinking and proposals to enable people to live at a happier and innovative style.

我的设计范畴: 主要运用上木材的主要优点: 高可塑性、环保、雅致的木纹等, 去设计一系列富创意及趣味的家居生活提案。

我的学历: 理学士

我的档案:

1) 产品概念源自中国传统剪纸艺术: 我们尝试用电脑激光切割技术把中国传统剪纸图案应用在实木材料上, 设计了这个融合了传统和新技术的相框屏峯。

2) Icons + Colour: 以鲜明的标致/符号配以时尚的颜色创作一系列主题相框, 既实用又可点缀厅堂或睡房。

3) 框中框: 我们尝试以印刷效果配以鲜艳颜色和独特质感的纸张, 制造多款大小不同的新穎纸相框, 再配以传统木外框, 给家居拼贴相框设计了一个多用途的优雅主张。

我的抱负: 立志把香港设计变国际, 以电子商贸平台供应香港设计的全球时尚生活观点, 把富有香港风格、思考方式、文化艺街的原创生活提案品牌给大中华地区及世界其他地方。



Designer/ Illustrator
设计师/插图师

lingyixiaozu
零壹小组

Email: lyxz@live.hk

Business:

Graphic | Product | Illustration

Education:

Post-secondary (Commercial Design, Illustration, Accounting and Finance)

Portfolio:

1) Aidu (Brand Identity Design Project)

2) Yiyiyaya (Brand Identity Design Project)

3) Wu Yuan Tang (Brand Identity Design Project)

Aspiration:

Do have dreams! By the way, I would like to recommend some books for the new comers:

1) The Creative Business Guide to Running a Graphic Design Business by Cameron S. Foote

2) AIGA Professional Practices in Graphic Design: American Institute of Graphic Arts by Tad Crawford and AIGA

3) Professional Practice for Interior Designers by Christine M. Piotrowski, FASID, IIDA

我的设计范畴: 平面设计/ 产品设计/ 插图

我的学历: 专上 (商业设计、插图、商业会计及财务)

我的档案:

1) “爱都” 品牌标识设计创意图

2) “啱啱啱” 品牌标识设计创意图

3) “五元堂” 品牌标识设计创意图

我的抱负: 梦还是要有的! 谁会在做梦的时候记笔记呢?

借此机会向朋友们介绍几本书, 望后来者有更多的得着。

1) The Creative Business Guide to Running a Graphic Design Business by Cameron S. Foote

2) AIGA Professional Practices in Graphic Design: American Institute of Graphic Arts by Tad Crawford and AIGA

3) Professional Practice for Interior Designers by Christine M. Piotrowski, FASID, IIDA



陈鸿雁

Frank Chan



陈文俊

Paco Chun



Business:

Whatever I can try

Education:

Higher Diploma in Product Design

Portfolio:

- 1) BearZen - fashion accessories
- 2) MissLock - fashion accessories
- 3) Inflate folding chair - trendy toy

Aspiration:

I work very hard on my design works, of which I hope to bring out joy and happiness to people.

我的设计范畴: 不一定, 不局限; 无拘束, 无界限

我的学历: 产品设计高级文凭

我的档案:

- 1) 啤一声 - 潮流配饰
- 2) 乐思小姐 - 潮流配饰
- 3) 吹气摇凳 - 潮流玩物

我的抱负:

用心去做好每一个设计项目, 使自己和他人都能从中得到喜悦和满足。



1



2



3

Designer
设计师

CHANCHANTAP
陈陈透

Website: www.chanchantap.com
Email: paco@chanchantap.com

Jackson Chan

陈倍杰



Business: Graphics & 3D Designs

Education: Higher Certificate In Illustration

Aspiration:

Constantly strive for excellence in order to work up to international standards

我的设计范畴: 平面以及立体设计

我的学历: 插图系高级证书

我的抱负: 不断努力, 精益求精, 务求作品达到国际水平。



Creative Director
创作总监

Boomerang Graphics
中回图文

Website: www.boomerang-graphics.com
Email: contact@boomerang-graphics.com

陈杰生

Billy Chan

我的设计范畴: 广告, 平面设计, 品牌策略

我的学历: 设计

我的抱负:

希望凭著创意及设计开创自己的事业, 有效地营运及管理公司, 并在创意及设计上带出自己的想法, 再加上商业的配合, 做出有特色的设计及文化风格。

Director
总监

A work shop (Hong Kong) Ltd.
Website: www.aworkshop.net
Email: billychan@aworkshop.net

Business:

Advertising, graphic, branding

Education:

Design

Aspiration:

With my creativity and design, I hope to develop my own career by operating and managing the company effectively. I aim to produce a distinctive design with cultural style, creativity and commercial elements.

Business:

Art and Design research and development

Education:

Bachelor in Marketing

Portfolio:

We have invited a Hong Kong famous Artist, Mr. Frog King (Kowk Mang Ho) and a new character designers group, Blacksheep, to exhibit their artworks and design in a Valentine' Day event. Along the event, we have started a "Tail Tee image competition", and have the winner's artwork exhibit together with our guest Artist and Design.

Aspiration:

Vision

We believe Hong Kong's art and design are commendable, and should be celebrity worldwide.

Mission

- 1) To create and organise a dedicated website platform and exhibition coordination, and to make the art and design works visible and commercialised.
 - 2) To promote Hong Kong's art and design into worldwide.
- We find opportunities, platforms and direction for Hong Kong Artists and Designers, and to create art and design exhibit and event activities from around the world.

我的设计范畴: 艺术与设计开发研究

我的学历: 市场学学士

我的档案:

我们曾邀请本港著名艺术家蛙王先生(郭孟浩)及一个新的人物设计师团体「黑羊」在一个情人节活动中展出他们的作品。在这个活动期间, 我们举办了一个名为「搭上爱」的Tee Shirt创意比赛, 并把优胜作品与嘉宾设计一同展出。

我的抱负:

宗旨

我们相信香港的艺术与设计是值得赞扬的, 并且应该在世界上留名。

抱负

- 1) 建立及组织一个专门的网上平台及展览统筹点, 并令美术与设计作品为人可见及商业化。
- 2) 推广香港的艺术及设计至世界各地。我们为本港艺术家及设计师寻找机会, 平台及方向, 并为他们从世界各地建立展览及活动。



Creative Director
创意总监

Exo the Limited

Website: http://exo.com.hk

陈洁怡

Kitty Chan

张美花

Joanne Cheung

Business:

Blow Up Studios is a full service photographic production house, based in HK with a network of operatives throughout Asia.

Our director Gareth Brown - a member of HKIPP - is an experienced Corporate and Advertising photographer, specializing in Fine Art, Portrait, Lifestyle and Interior photography.

We offer a comprehensive range of pre-production and post-production services, including retouching. We can handle all aspects of production, so that you can be assured of a hassle-free, stress-free process!

Education:

Film and TV School

Aspiration:

As well as working for international advertising agencies, we also enjoy working on personal art projects and are especially interested in Dance.

我的设计范畴:

Blow up Studio是一个以香港为根据地, 运作网络遍布亚洲的全面性摄影制作工作室。

我们的总监Gareth Brown不但是香港专业摄影师协会的会员, 更是一位有经验的商业及广告摄影师, 擅于拍摄纯艺术、人像、生活品味及室内摄影作品。我们提供完善的前期及后期制作服务, 包括相片润饰。我们可以处理所有方面的制作, 确保顾客可享有有一个无争执无压力的过程

我的学历:

电影电视学院

我的抱负:

我不但为国际广告公司工作, 更享受个人艺术创作, 并对舞蹈有浓厚兴趣。



我的设计范畴:

平面设计: 卡通人物设计、刊物、包装、网页、商标

我的学历: 市场学第三级综合文凭

我的档案:

1) 卡通人物及故事设计

Lapwing创作了一系列卡通人物及故事; 并于2006年出版了以这些人物为主题的图书《O人O语》; 及后推出图画及贺卡; 未来打算进军电话网络及用作英语教学, 亦会授权制作其他产品。

2) 刊物设计

曾设计不同刊物, 当中内容千变万化, 有中、有英; 有商业的、有工业的; 有大众的、有小众的; 能达成客户在市场上的目标之余, 亦充满创意。

我的抱负:

设计并不是标奇立异或少数人的孤芳自赏, 而是应该配合实际用途及融入社会, 发挥正面的作用, 正如《O人O语》书中, 沉了的人乐观地再次升上水面, 并且有他的朋友O鱼及O鸟陪伴; 又如去年四川发生地震后, 自发画了一幅画上上义卖, 把设计的知识用于关心社会方面, 是我未来设计的大方向, 尤其在经济衰退、人心不安的时候, 更需要触动心灵的设计, 带动正面积极的思想。

至于经营设计公司, 使我认识了很多不同行业; 正因为每个客所属的行业也不同, 每项工作都带给我新鲜感, 令我学习到新知识, 也引发不同的创意。坦白说, 我的公司并未为我带来大量财富, 却给我很大的自由度进行创作, 而创作的过程是工作满足感的来源, 客户及读者的支持亦给我无限动力, 使我的设计继续健康成长。

黎景申

Diana Lai



Business:

Graphic design: character design, publications, packaging, web page, logo.

Education:

Third Level Group Diploma in Marketing

Portfolio:

1) Characters with creative stories

Lapwing has developed some characters and stories. A book featuring OyanO characters was published in 2006. Pictures and greeting cards were launched afterwards. We plan to extend its applications to mobile phone content, educational kits for teaching English and others through licensing.

2) Publications

We design various publications - for commercial sector as well as industrial sector, for general public and some selected groups, in Chinese, English and bilingual. It is a creative way to meet our clients' marketing goal.

Aspiration: Design should not be interpreted as mere oddity, luxury and for minority. It should be functional and in pace with the community. Its influence should be positive such as a short story in the OyanO book: a drowning man can float again and lives with his friends O fish and O bird happily. Besides, after the Sichuan earthquake last year, I had drawn a picture and donated the income from selling it online to help the victims. There are a lot of up and down in life but we can overcome and we can help others to overcome. Touching design with encouraging theme is needed especially during economic recession while people feel insecure. This forms my design direction.

Running a design company gives me a chance to meet different clients from various industries. I have learned a lot from them and these new knowledge always inspires me to have innovative ideas. Frankly speaking, my company has not made a great fortune but it provides an environment to flourish creativity and this process yields job satisfaction. Furthermore, the support of my clients and readers reinforces the growth of my design career.

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江玉霞

Thyne Kong

Associate

联营董事

EDGE Design Institute Ltd.

Website: www.edge.hk.com

Email: thyne@edge.hk.com

Business:

Interior Design

Education:

Master of Architecture

Portfolio:

1) Miele (Hong Kong) Show suite (2006)

2) No. 25 Cooper Road, Hong Kong (2006)

3) Times Square 10 Showflats, Hangzhou (2003 -2004)

4) Times Square Shopping Mall renovation, Hangzhou (2003-2004)

Business:

Product Design (Light Design), Interior Design

Education:

Bachelor of Business Administration

Portfolio:

We fuse Chinese culture and contemporary aesthetic, creates unique and special lighting fixture.

1) BAMBOO, PLUM BLOSSOM, MUMS & C.C.C. - Fusion of Chinese culture and contemporary aesthetic, We rebuilds a fresh presentation of "The Four Gentlemen of flower". We further used Chinese copper coins as the blueprint with round copper coins connecting tightly to form a large cube, which resembles the ancient Chinese idea of "Flat Earth round sky".

2) COIL - No matter long or short, life is full of excitement, boredom and worries. It is inspired by the Chinese saying "After rain comes sunshine". When you are in the darkest moment of your life, cheer up, a brighter future is right in front.

3) DIAMOND - With the perfect geometric shape, this diamond shines from and to all angles, from the simplest to the most sophisticated.

Aspiration:

I aspire to introduce my lighting design with Chinese culture to the world. My collections have been distributed to Europe, USA, South East Asia, and also showcased in some international exhibitions, e.g. International Contemporary Furniture Fair (ICFF), Light + Build Expo in Frankfurt, etc. We will keep designing creative products and bringing Hong Kong Design to every corner of the world.

For my expectation to Hong Kong design industry, I wish to eliminate a misleading concept which has been built these years. Because of low cost labour, many factories are set up in China and producing low cost goods with unsatisfactory quality. Foreigners may misunderstand that Hong Kong is also such a place. In future, I hope the public will be aware that Hong Kong is full of creativity. I believe numerous design talents here are able to make this place to be one of the leading design and art centres in the world.

我的设计范畴:

室内设计

我的学历:

建筑硕士

我的档案:

1) Miele (Hong Kong) 销售展示厅 (2006年)

2) 香港17号谷柏道内装 (2006年)

3) 杭州时代广场样板房 (2003 -2004年)

4) 杭州时代广场商场改造方案 (2003 -2004年)



我的档案:

MAX运用亦刚亦柔手法, 揉合中国文化及现代美感创作出多款灯饰设计。

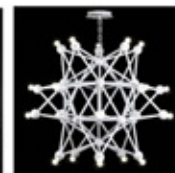
1) BAMBOO, PLUM BLOSSOM, MUMS & C.C.C. - Max 揉合中国文化及现代美感, 重新演绎中国花之四大君子 - 梅兰菊竹, 以中国古代铜钱作基本, 以圆形铜钱扣出正方本体, 体现天圆地方的概念。

2) COIL - Max以线圈状的灯表现「雨后阳光」寓意。COIL的外形就如一条隧道, 比喻人生际遇。阴暗位置比喻每个人难免遇上低潮, 但对不需要灰心, 光明就在不远处, 希望就在眼前。

3) DIAMOND - 以钻石精密切割的概念生出DIAMOND系列的设计意念, 看似简单的线条, 实在构造复杂。有人从DIAMOND联想到泥胶与火柴, 不同的角度带来的不同思潮, 这就是创意引发的无穷想像力。

我的抱负: 透过灯饰设计的事业, 我希望可以将现代化的灯饰与中国文化融合的设计, 推广到全世界。现时, 我的作品已推广到欧洲、美国及东南亚, 并曾在国际展览参展, 如于美国举行的国际现代家居展(ICFF), 以及于德国法兰克福举行的LIGHT + BUILD EXPO。我会继续开发更多商品设计, 藉此向世界不同角落宣扬香港设计及创意。

至于设计业在香港的前景, 我希望各界合作以改变公众的一些错误观念, 香港是通往中国的渠道, 而中国是一个生产成本低工厂集中地, 故此一般人均认为香港都如中国一样, 以生产廉价货为主, 与设计及艺术沾不上边。希望在不久的将来, 这个观念会被彻底的改变, 更希望香港在创意工业来个飞跃, 成为全球其中一个设计艺术之都。



1

2

3

Creative Director

创意总监

OWINDO Limited,

MODERNE DESIGN HOUSE Limited

攀凤设计有限公司

Website: www.owindo.com; www.moderne.hk

Email: max@owindo.com; max@moderne.hk

Max Lam

林子康



Producer

制作人

Blow Up Studios

Website: www.blowupstudios.com.hk

Email: joanne@blowupstudios.com.hk



1



2

Graphic Designer

平面设计师

Lapwing Design Limited

Website: www.lapwing-design.com

Email: diana@lapwing-design.com

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刘志乾

Eddie Lau

Business: Graphic Design, Advertising, New Media, illustration
Education: BA (Hons) in Graphic Design

Portfolio: In collaboration with Enrich Publishing, I published my first book "The 1 second missed in 2 spaces" in 2005. Associated with a branded character project, Chaos, the artistic work of this book was also featured in Milk Magazine and Metro News with its own column. In collaboration with MTRC, a set of memorial ticket was released in the following year.

Aspiration: I aspire to uphold and pass on the quality and progressive spirit of design education in Hong Kong as well as to encourage the young generation of designers to develop themselves with passion and responsibility. As well as achieve their own dream with strategic planning and organized implementation.

我的设计范畴: 平面设计·广告·新媒体·插画
我的学历: 平面设计荣誉文学士

我的档案: 2005年与天窗出版社合作推出《1秒失落2空间》及相关产品·于《Milk》杂志·《都市日报》等专栏发表·以及与港铁推出纪念车票。

我的抱负: 期望传承香港设计教育的质素和进步·鼓励新一代以热诚和责任有策略地实践自己的理想。



Teaching Associate
教学助理
Hong Kong Design Institute
香港知专设计学院
Website: www.eddielau.net
Email: eddie@eddielau.net

Business: Scope of Service: Branding Identity, Corporate Identity System, Visual Identity System, Logo & Stationary, Book Design, Promotional Design, Packaging Design, Print Advertising, Website Design, Booth & Exhibition Design or Built.

Education: Secondary School

Portfolio: Established in 1997, Zeroart Studio is a versatile communication design studio based in Hong Kong. Our professional and creative ability have enabled us to serve clients in full scale marketing collateral, corporate identity development, display advertising and multi-media materials production. Our clients fall into a very wide range of business type. Even though we are not a large company, our team has tons of talents. We believe that good communication can make things smooth. If we can be of service to you and your company, please let us know.

Aspiration: A new project called "Formless" to be launched in 2009. We have two mission statements in this project:

Mission 1: We provide interesting concept and good design through our products to deliver our message - "Better Design, Better Life".

Mission 2: We have decided to change traditional Christian images into something else. Stories and verses from the Bible will take on different graphical forms and the biblical messages will find new expressions through our products to arouse people's interests in the Christian faith.

我的设计范畴: 包括品牌形象·企业形象系统设计·视觉系统设计·商标及信函系统设计·书刊设计·推广宣传设计·包装设计·平面广告设计·网页设计·展览会或展销摊位设计及建造。

我的学历: 中学学位

我的档案: 自1997年成立设计公司·名为“艺创堂”·我们为不同客户提供全面的设计服务·由平面到立体及多媒体。我们拥有不同类别的客户·如饮食业·科技器材业·教育界·钟表及船务业等。宗旨:与客户多沟通和了解·互相学习·为设计提供不同的可能性·另令合作顺利·彼此获益。

我的抱负: 完成了这次课程·获益良多·从而引发我在2009年新的个人设计项目“Formless”。宗旨:将个人的设计意念放进产品·目的是用好的设计把生活变得更好·从而引发用不同的设计概念加入传统基督教产品中·把讯息带给已信或未信者·令事情变得有趣。得意的地方是本人是未信者·并与一个已信者合作此事·相信将会产生不同火花·结果有待分享。

Jo Lo

卢宇轩

Design Director
设计总监
Zeroart Studio
艺创堂
Website: www.zeroartstudio.com
Email: zeroart@zeroartstudio.com



Business: Graphic Design (Advertising, promotion leaflet, packaging, storefront and booth decoration), brand identity, event marketing and media relation, copywriting and translation, local and oversea shooting.

Education: Biochemistry, Bsc of Science

Portfolio: After graduated from CUHK, I started my first job as feature journalist, Oriental Daily News. I have been working in media industries for nearly ten years. Regardless of whether it is the daily news, or publication and advertising, I have been doing creative writing, graphic design and promotion campaigns all along and finding fulfillment from all of them. LEMON101 (HK) LTD (previously named as "LEMON101 Design and Marketing") was co-founded by my partner and me three years ago. We decided to start our own business, not only because we loved to produce attractive design, we also liked to learn more from the real market and injected innovative ideas into commercial promotion. In past years, we have focused more on FMCG, Food and Beverage and IT sectors, and launched many projects with local big names, such as Maxims Caterers Ltd., SHK, Acer, Adobe, Wacom, HP, Samsung, Maxims MX, JAL, HKPS and Royal Garden Hotel.

Aspiration: My aspiration is to change the norm of marketing from following the personal taste of the client to more versatile but feasible design alternatives. Apart from that, I would also like to be environmentally friendly when launching new promotions, encouraging the clients to explore the more ecological e-marketing campaign or other more focused promotional strategies. In the future, we aspire to build products with our own brand and explore the impossible.

Business: Design Specialism: Graphic Design, Exhibition Design, Visual Merchandising, Multimedia Design
Education: Master of Design (Design Strategies)

Portfolio: 1) This picture shows the fashion design and ad promotion work I took part in when I was a visual merchandiser.
2) This picture shows me with my students in an event organized by Metro Radio, Hong Kong Aviation Club and Sun Life Financial.
3) I am now a lecturer in design in Hong Kong Design Institute, Department of Multimedia and Internet Technology. Besides teaching design, I also design promotional materials for the department and institute.

Aspiration: In my opinion, design is not only a specialty but also a profession that can induce interpersonal interactions and thinking. As a designer/ design educator, I need to have aesthetic sense and design ability. On the other hand, I also need to inspire others to be creative and to let people realise that design is not just the visual appearance but the means to improve the living standard of people - it is a



Lecturer
讲师
Hong Kong Design Institute
香港知专设计学院
Email: nskty@vtc.edu.hk

Kenneth Mak

麦健民

我的设计范畴: 平面设计(广告·宣传单张·包装设计·店面及展摊布置)·品牌建立·筹办市场推广及公关活动·撰稿及翻译·本地及海外摄影。

我的学历: 生物化学系学士
我的档案: 从事报章及电脑杂志编辑近十年·早已与文字创作·美术设计及市场推广工作结缘·而文字及美术「创作」最吸引人的地方就是那种发表后的成就感。三年多前与朋友合组 LEMON101 (HK) LTD (前身为 LEMON101 Design & Marketing) 除了为开创个人事业外·还希望藉著加深对各行各业市场的认识·制作出不单设计上美轮美奂·同时亦注入创新意念·并兼顾实质市场的作品。近年·我们主力开拓 FMCG、Food and Beverage 及 IT 企业客户·当中鸿福堂「自家 Club」、美心集团中菜「美心得奖菜系列」、新鸿基集团「第二届年轻作家创作比赛」等都是市场反应不俗的大型推广·其他客户还包括 Acer、Adobe、Wacom、HP、Samsung、美心 MX、日本航空、香港置业·帝苑酒店等。

我的抱负: 尝试改变单以客户个人喜好为主导的市场惯性·尽力提供更多可行可行的设计方案。此外·推出宣传品的同时亦顾及环保·鼓励客户多尝试更环保的 e-marketing 或更针对性的推广策略。未来·我们相信会有自己品牌的产品·实现不可能的梦想。



knowledge that can add value to human life. I believe what I have learned from this programme could let me know more about the relationships between different design specialties and also the problems they are facing in relation to the economy, clients and outside impressions of Hong Kong design. At the same time, the programme has helped me think about the basic conditions of any business such as capital flow, promotion channels and market trends. I am looking forward to sharing what I have learned from this programme with

我的设计范畴: 平面设计·展览设计·商品展示设计·多媒体设计
我的学历: 设计策略
我的档案: 1) 本人任职 Visual Merchandiser 时参与设计的服饰及广告形象照
2) 本人带同学生参与永明金融·香港飞行总会及新城娱乐台合办的「唱好大童好世界」壁画设计活动
3) 本人现职期内设计的课程宣传物品样本

我的抱负: 对我而言·设计不仅是一个专业·而且是人与人互动及引发思维的工作。作为一个设计工作者·除了应具备必须的个人美学及设计认知能力外·我更需扮演引发创意的角色·使人明白到设计学并非只是表面的美学认知·设计是可以改善生活素质及产生新价值的学问。我认为这个课程能启发我思考对不同设计专业所面对的问题·当中包括经济·客户及香港设计给外界的印象·同时亦令我反思任何业务的基本条件·例如资金流·宣传渠道及市场取向等。我会与学生分享在这个课程中有趣而实用的东西。

伍世杰

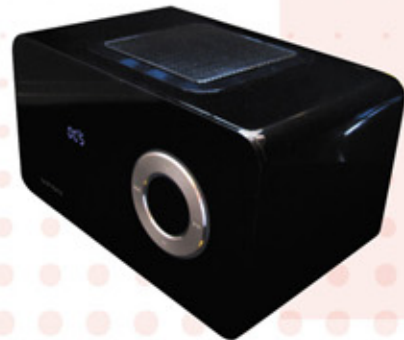
伍世杰

Creative Director
创意总监
Lemon 101 (HK) Limited
website: www.lemmon101.hk
Email: kennethm@lemmon101.hk



譚潔賢

Rossetta Tam



我的设计范畴:
产品设计

我的学历:
工业设计硕士

我的档案:
譚洁賢毕业于英国中英格兰大学工业设计硕士课程。她现于一间德国公司 "sonoro audio GmbH & Co. KG" 担任设计师, 为其电子上网收音机制作高质量的音响效果及设计。"Cubo-Elements" 收音机曾获2008年德国红点设计大奖。譚洁賢也擅长设计家用电子产品、家庭用品及音响产品。她曾在香港及英国工作。

Business:
Industrial Design

Education:
MA Industrial Design

Portfolio:
Graduated from University of Central England with Master of Art in Industrial Design. I am currently working for a German based company "sonoro audio GmbH & Co. KG" doing internet and digital radios with high quality acoustics and designs. The radio "Cubo-Elements" won the Red Dot Award 2008. Also specialised in consumer electronic products, home appliances, and audio products. Working experience in both Hong Kong and England.

Industrial Designer
产品设计师
Email: rossetta.tam@minxconcept.com

Business:
Interior design, space planning, and conceptual design

Education:
Diploma in Business Studies
Diploma in Interior Design and Multi Media

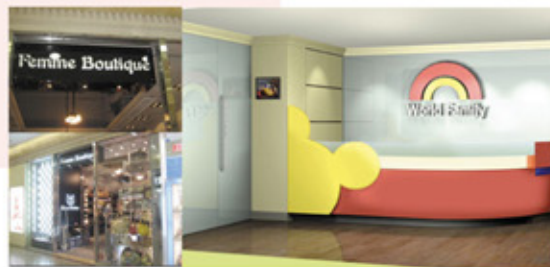
Portfolio:
I did not receive formal education in interior design. When I first started, I was only a customer service manager for an interior design company. After more than ten years of experiences in leading designers and engineers and managing projects of different scales, I was able to start my own interior design company in 2008.

Aspiration:
As an entrepreneur, the most important thing is to keep the business and internal systems stable. If the first step is not on track, how can you expect big success would follow?
The job of an interior designer is to give customers a unique sense of living and buying experience. Becoming an interior designer in Hong Kong can be considered to be happy, because information about other parts of the world can be accessed and companies and brands from other regions found here, making Hong Kong designers very global in their vision. On the other hand, there is an absence of local culture and the majority of the production has been moved to the north, so the new generation of designers can only stay at the conceptual level. A good design must take into account convenience, aesthetics and innovation. If Hong Kong can provide more coordination and information along this line, it is not difficult to make Hong Kong into a great design city.

Director
总监
Godone Space Co Ltd.
灏德设计
Email: william@godonespace.com

William Yeung

杨伟业



我的设计范畴:
室内设计, 商业家俱生产

我的学历:
商业文凭
室内设计及多媒体文凭

我的档案:
本身并非读室内设计出身的, 由开始时在一间室内设计公司做客户服务经理起, 到带领设计师及工程人员完成各大小项目止, 累积了十多年的经验, 并于2008年成立自己的室内设计公司。

我的抱负:
作为一个创业家, 最重要是如何稳固业务及内部系统, 如果第一步都发展不好, 如何能成就大业呢! 室内设计师的工作就是要带给顾客另一种生活感觉及消费体验在香港要成为一位室内设计师, 可以说是幸福的, 因为我们可以收到很多世界各地的资讯不同地区的公司及品牌都会在本地上店, 令香港设计师有国际视野, 不过另一方面, 自己的本土文化却没有了, 加上大部份的制作已经北移, 因此令新一代的设计师只停留在概念的地步。一个好的设计必须要兼顾方便, 美观及创新, 如果香港在这方面有更多协调及资讯, 加上本身的条件, 不难成为出色的设计城市。

陈翊铭

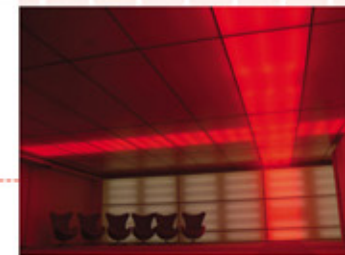
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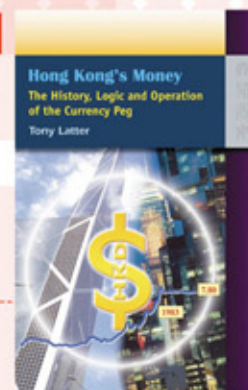
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About Hong Kong Design Centre

The Hong Kong Design Centre is a non-profit organisation dedicated to helping local designers and businesses realise their full potential. We take a leadership role engaging in a proactive dialogue that preaches to government, industry, business partners, educational institutions and private organisations about design as a strategic, value-enhancing constituent of business. Towards the wider public audience we tirelessly seek to inculcate a greater appreciation of the ways design contributes to a better quality of life.

The Hong Kong Federation of Design Associations established the Hong Kong Design Centre in 2001. The founding members of the Federation, including Hong Kong Designers Association, Interior Design Association Hong Kong, Hong Kong Fashion Designers Association, and the Chartered Society of Designer, founded the Hong Kong Design Centre to consolidate efforts for a better means of improving Hong Kong design. The Hong Kong Design Centre was and remains to be the only organisation in Hong Kong dedicated to encouraging, inspiring, supporting, and facilitating the best use of design as an instrument for the sustainable competitiveness, economic prosperity and overall well-being of society.

香港设计中心简介

香港设计中心乃非牟利机构，致力协助本地设计师和企业充份发挥潜能。我们积极与政府、业界、商业伙伴、教育及私营机构等保持连系，令他们理解设计是产业不断增值的策略性要素。我们也努力不懈地提升广大市民对设计的鉴赏能力，以期公众明白设计如何为他们优化生活。

香港设计总会于2001年成立香港设计中心。香港设计总会的创会会员，包括香港设计师协会、香港室内设计协会、香港时装设计师协会及香港特许设计师协会，成立香港设计中心的目的，是希望能更好地整合和巩固香港设计界努力的成果。香港设计中心是香港至今唯一机构，致力推动设计来促进香港的持续竞争力、经济繁荣和社会安康。

<http://www.hkdesigncentre.org>

About CUHK Center for Entrepreneurship

The Center for Entrepreneurship mission is to inspire a passion for, and an understanding of, entrepreneurship among the staff and students of The Chinese University of Hong Kong (CUHK) and the wider community. The Center is a multi-disciplinary organization dedicated to promoting entrepreneurship through :

Research — The Center seeks to understand this force through scholarly and applied research. Since 2002, we have been a member of the Global Entrepreneurship Monitor (GEM). We work with business and research organizations in Hong Kong and Greater China to identify and investigate the issues affecting entrepreneurship.

Education — The Center’s education program enhances and expands the university’s current offering of courses in entrepreneurship. Our activities include seminars, workshops, and visits to entrepreneurial ventures.

Practice — The Center helps students plan new companies that create value by satisfying market needs. We encourage students, faculty, alumni and members of the community to form multi-disciplinary teams.

香港中文大学创业研究中心简介

香港中文大学创业研究中心的宗旨是启发香港中文大学师生及社会人士对创业的热诚，加深他们对创业的认识。中心的服务范畴广泛，致力透过以下活动推动创业：

研 究 — 本中心致力透过学术及应用研究，深入了解创业力量。我们自2002年起成为「全球创业观察研究」(Global Entrepreneurship Monitor — GEM) 的成员。本中心与香港及大中华地区的商业和研究机构合作，辨识及探讨与对创业有影响力的因素。

教 育 — 本中心的教育项目强化及拓展大学现有的创业课程，形式包括讲座、工作坊、企业探访等。

实 践 — 本中心会协助学生制订成立新公司的计划，让其新业务能满足市场需要，创造价值。我们又鼓励学生、教职员、校友及各界成员组成多元化的创业小组。

<http://www.cuhk.edu.hk/centre/entrepreneurship>

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