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7 Steps to Build Your Business

A Certificate Programme on Design and Creative Entrepreneurship

3rd Intake

Supporting Organisations



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2009 Entrepreneurship For Design & Creative Business 志在創業 - 設計與創意工業



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Introduction 簡介

The "Entrepreneurship for Design and Creative Business" Workshop is jointly organised by the 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.

In the workshop, we try to address the fundamental issues related to managing a creative design business. As such, our workshop has distilled the core design management practices into 7 modules through which important business insights can be conveyed. On top of that, we have added a site visit component into our programme through which our participants will get to see how an acclaimed creative business works in real life.

In March this year, we launched our first full-day hands-on workshop on Accounting for Design and Creative Professionals, which is an extended programme based on one of the modules in the entrepreneurship programme. We hope that similar one-day workshops derived from the current programme can be organised in the future to deepen your knowledge on the subject.

As there is no "one-size fits all" approach to help creative and design professionals construct a roadmap for career development and business growth, we believe that only by inviting guest speakers from diverse backgrounds can we find the approach most inspiring for you.

In the upcoming intake, we'll also move our site visit to the Pearl River Delta region. This is a new initiative which has been well received by the local design community. Through the visit, we hope to engage more of you to join us in exploring the new business opportunities from the gradual integration of Hong Kong and the PRD.

Like the previous intake, this book represents the collective contribution from our guest speakers and attendees. The speakers featured in this book have demonstrated in their own ways how they approach entrepreneurship with focus, passion, interdisciplinary teamwork, and willingness to learn and adapt in the face of change. As for the programme attendees, they have frequently given us constructive suggestions for improvement. I want to thank them all for what they have done.

Bernard Suen
Project Director, CUHK Center for Entrepreneurship

由香港設計中心及中文大學創業研究中心合辦的「志在創業—設計與創意工業」工作坊，旨在於香港開拓更廣闊的創意及設計教育領域，以期適應正在急速轉變的商業環境。

在這個工作坊裏，我們嘗試解決一些與管理創意及設計業務有關的根本問題。工作坊將核心的設計管理方法分為七個單元，藉此傳達重要的商業洞見。在這個基礎上，我們又加入了實地考察的部份，讓參加者了解一間備受讚譽的創作公司是如何運作的。

今年三月，我們推出首個讓設計及創意專才實踐會計應用的全日工作坊，這是七個單元以外的一個延伸課程。我們期望由現行課程衍生出來的這類全日工作坊，可以深化閣下在特定課題上的知識。

由於協助創意及設計專才發展事業和業務增長方面，並沒有一種通用的做法。我們相信只有透過邀請來自不同設計範疇和背景的嘉賓講者分享經驗及見解，才能找到最能啟發你的方法。

在即將舉辦的新一屆課程中，我們將會轉而到珠三角作實地考察。這是一個廣受本地設計界人士歡迎的新建議。透過這次考察，我們希望可與你們一起，共同開拓因香港與珠三角逐漸融合所帶來的新商機。

一如往屆課程，此書包含了我們的嘉賓講者以及出席人士所作出的集體貢獻。書中所提及的講者，充分展現了他們如何透過專注、熱情、與不同領域的團隊合作，以及在面對轉變時願意學習和適應的態度，來處理與業務相關的問題。而參加者方面，他們透過不斷給予的建設性建議，讓我們的課程更見完整。我謹在此向他們道謝，感激他們所作的貢獻。

孫耀先
香港中文大學創業研究中心項目總監

SEVEN MODULES + ONE COMPANY VISIT

●●●●●●●● 27 JUN-26 SEP 2009

The Essentials of Design Business in China

進軍國內設計市場的守則



In recent years, Hong Kong designers have been heading north to expand their businesses. Yet Chen Hou Fu, an international hotel design award winner from the Mainland, did just the opposite. Despite increasing costs, he set up a branch office in Hong Kong, recruiting local talents for their creativity and professionalism.

Compared to Hong Kong and elsewhere, interior design in the Mainland had a late start. Designers in the Mainland were not considered as original and creative as their Hong Kong counterparts. In May 2009, Chen was granted resident status through the Quality Migrant Admission Scheme. To enhance the strength of his company, he has decided to hire local design talents for his Hong Kong branch, from which he intends to build the "Creative and Design Centre" of his company. "Unlike many of their Mainland counterparts who are green and inexperienced, Hong Kong designers are usually professional and highly dependable in serving their clients. I am confident that they will give their best in handling projects," said Chen.

However, for those Hong Kong designers who want to enter the PRC market, there is still plenty of room for improvement. Chen has worked with Hong Kong designers on PRC projects. He found that they lacked a good understanding of the local culture and were far behind the Taiwanese designers in that respect. "Taiwanese designers are very active in the PRC market. Their approaches to the projects and their works have shown an in-depth understanding of the Mainland culture," Chen said. In spite of this, Chen contends that Hong Kong designers are particularly strong and have much more potential with commercial projects. Still, they should make a greater effort to understand the Mainland culture,

environment, and changes that are currently taking place by talking to more Mainlanders and understanding their lifestyles.

"Learn the bright side of the culture, not the dark side," said Chen. Many Hong Kong designers have mistaken that they have to abide by the "hidden rules" while working in Mainland. Chen disagrees. "Hong Kong designers need to be more selective with their clients. They should learn to take on less projects and refuse to pay kickbacks to the clients. Don't fall into the filthy trap. This will only corrupt their soul as a designer," he said.

Chen Hou Fu resists conforming to the "hidden rules." His sales department will first screen the clients to understand their needs and ensure that they will abide by the laws before taking on the job. "Over time, Mainland clients will become more disciplined and will not initiate hidden deals. After all, it is ability that they value," he said. Hong Kong designers should build up credibility in the PRC market by flexing their abilities, not by blindly following the backdoor practices, which will only hurt their professional image.

"Hong Kong designers have an edge over Mainland designers. They are professional, thoughtful, and creative."

「慎防潛規則，辦事要專業」

Chen Hou Fu, Founder of Holf Design & Consultant Co
厚夫設計顧問公司創辦人—陳厚夫



Chen suggested that when expanding into the PRC market, Hong Kong designers should begin by collaborating with Mainland designers. The former have strong design ability while the latter know the market and customers well. They can complement each other. "Hong Kong designers can make use of this entry point to gradually penetrate the PRC market. This is a more reliable approach. Initially, Hong Kong designers may not be able to fully understand the mainland customers. But they should be able to learn from collaboration over time and adapt to the ways of doing business in Mainland," Chen said.

香港設計師近年紛紛北上發展之際，曾奪國際性酒店設計大獎的內地室內設計師陳厚夫卻毅然南下香港開設分公司，不惜增加成本，招攬本地設計人才，為的就是他們的創意及專業態度。

相較香港及外國，內地的室內設計業起步稍遲，以致當地設計師的原創性及創意不及香港設計師，陳厚夫今年5月透過「優秀人才入境計劃」來港後，希望聘用香港人才負責設計環節，銳意將香港的分公司發展為「創意及設計總部」，增加公司的實力。「香港設計師處事專業及盡責，能把項目做好，國內一些設計師經驗尚淺，難與他們相比。」

不過，香港設計師若要進入內地市場，尚有仍待改善的空間。陳厚夫曾與香港設計師合作內地項目，

發現他們對內地文化缺乏認識，不及來自台灣的设计師。「台灣也有很多設計師活躍於內地市場，他們的設計手法和作品，顯示他們對中國的文化有較深的理解。」陳厚夫認為，香港設計師的強項在於商業項目，可在這方面盡量發揮，但即使如此，他們也要認識內地文化、環境及變遷，多接觸內地人，了解他們的生活情況。

「好的文化要學習，壞的潛規則可免。」不少香港設計師誤以為要打入內地市場，就要適應「潛規則」，但陳厚夫並不認同。「香港設計師要懂得挑選客戶，寧願少做一些生意，也不可接受客戶索取回佣等的要求，千萬不要陷入『爛泥坑』，這樣做只會令設計師的乾淨頭腦受到污染。」

陳厚夫本人一直抗拒「潛規則」，但客戶仍主動找他幫忙。他的銷售部門會先與客戶洽談，了解他們的需要及背景，確保合作的都是奉公守法的客戶。陳厚夫說：「不過漸漸地，內地客戶也算規矩，不會提出潛規則，而是重視你有沒有能力勝任一個項目。」因此，香港設計師要以實力立足內地市場，利用不正當的手段，只會影響自己的專業性。

陳厚夫建議，香港設計師開拓內地市場時，不妨先與內地設計師合作，前者設計能力強，而後者熟悉內地市場和客戶等，可互補不足。「香港設計師可通過這個切入點，慢慢滲入內地市場，這是一個相對可靠的做法。他們初時未必了解內地客戶，但透過合作項目，可以適應內地客戶的處事和合作方式。」

Book Recommended by Chen Hou Fu 陳厚夫推介的書
蔣勳《美的覺醒》台灣遠流出版事業股份有限公司



Discussions (Excerpt)

It is easy to produce outstanding interior design renderings. What is the key to sustaining business development?

In a successful design firm, creativity only accounts for 30%, with the remaining 70% being good service and other forms of support. Design management comprises many aspects including post-production follow-up, material selection, implementation, and quality control. Design drawings have to be specified in great detail, supplemented with sufficient documentation to clearly communicate design intent. Other areas include follow-up services to assist the property owners in on-site monitoring and inspection.

Are there communication obstacles between Hong Kong designers and their mainland customers?

Hong Kong people have difficulty in communication with Putonghua. Although Hong Kong designers shine in their creativity, they find it difficult to explain their design concepts to customers in Putonghua. Interpreters end up being called in to translate for them. Knowing English is not enough. That might have worked in the past when clients still had blind faith in Hong Kong designers. Nowadays, clients ask for more details. It would be an inconvenience if the designers could not respond in Putonghua.

How to set the fee for Mainland projects?

Hong Kong designers should adjust their fee accordingly to match market rate when engaged in Mainland projects. This will help expand the enormous market in the Mainland.

討論環節 (節錄部份內容)

室內設計師要畫出好的效果圖十分容易，但怎樣保持後續發展？

成功的設計公司，好的創意佔30%，其他的服務和環節佔70%。設計管理包含大量工作，例如後期的跟進，物料的選擇，施工質量等。其中施工圖要交待得很細緻，另外我會用大量附有標注的表格，交待我對每一個細節的要求，還有後期跟進服務，替業主到現場監督或檢查等。

香港設計師與內地客戶溝通的時候有沒有障礙？

香港人說起普通話的時候有困難，很多香港設計師的創意不錯，但無法以普通話向內地客戶解釋設計意念，最後要請人代為翻譯。香港設計師需要學好普通話，不要擺架子，想着自己來自香港，會說英文就可以了。內地客戶以前盲目崇拜香港設計師，不會向他們提問題或質疑，但現在的客戶一定會問清楚，如果不會說普通話就麻煩了。

香港設計師承接內地項目時，應如何收費？

香港設計師應根據市場適當地調整設計收費，這將有助開拓內地的龐大市場。



It Takes Two to Win 雙劍合璧，其力無窮



"When Sonny and I work together, we need powerful concentration to design the most innovative product. Anything else takes second priority."

「我和Sonny合作時，其他人和事都要讓路，這樣才會有很強的集中力，設計出創新的產品。」

Alan Yip, Founder and Director of Yip Design Ltd.
葉智榮設計公司創辦人兼董事—葉智榮

"It is destiny that has brought us together. Sonny is very passionate about product design and I have his total trust. The chemistry has fostered strong partnership," said Alan Yip, renowned Hong Kong product designer and chief design consultant of Life Power (HK) Health Limited, Sonny Lee's Dongguan-based company which specialises in the manufacturing of electric massagers.

Five years ago, the company faced intense competition from Japanese and mainland manufacturers. Sonny, the CEO of Life Power, sought a breakthrough. Alan undertook this challenge to transform the company production culture, ultimately fostering a new mindset in making innovative products. Consequently, the company has restored business growth and Alan has enjoyed a boost to his reputation in the mainland.

A massage chair usually takes six months to develop before product launch. The marketing department first studies the market and competition to outline the product requirements for Alan. He then concentrates on the design concept and draws the design sketches, which are then used by technical and engineering teams to build a life-sized prototype based on ergonomic data gathered from chair and seat-cover measurements.

In order to monitor the progress, Alan pays monthly visits to Life Power's factory in Dongguan. He personally tests things out and gives recommendations to the engineers, ensuring conformity to the original design. "There will always be opposition between the designers and engineers, something from which the best and most original product can be created," he said. In the past two years, Life Power has restructured the engineering team, replacing the staff with younger members in their

twenties, eager to innovate. Only with such drastic change in staffing does Alan have the necessary human resources to realize his design.

As "Empower those people one entrusts" is the motto Sonny has insisted to follow, he has shown complete faith in Alan and confidence with his design. He demands the engineering team to give its full support to Alan. Sonny said, "I rely on Alan to look after our design while the engineers and I would take care of the rest. He is the gate keeper of the product design style. If we can keep the style consistent going forward, we'll win."

Alan has helped Life Power add innovative elements into its massage product line, such as launching the first massager in the market with heating and knee massaging functions, equipping massage chairs with adjustable arm to suit different body sizes, and adding color light effect into the side panel of the massage chair to create a comfortable ambience.

"Because of Alan's involvement, our entire team has developed a creative mindset," said Sonny. All these products have won numerous awards, which has led to a boost in reputation for the company.

Alan is also good at cutting costs through design. For instance, he uses the same components across different models to reduce extra mold making expenditure. Alan has turned from the person who shapes the brand image to the one who stands for it – the spokesperson. Alan and Sonny have joined hands to promote each other at mainland design exhibitions.

Emerging from the dark and staying robust amid the financial tsunami, Life Power relies heavily on a successful partnership with Alan Yip, who is assisting the company to enact a product development plan and to chart its growth in the future. At the same time, Alan benefits from this reciprocal relationship to expand his own business development in China.

「我們的合作是一種緣份，Sonny（生命動力公司總裁利雅達）本身對產品設計抱有很大熱誠，對我也充滿信心，我們的合作才能產生這麼強的火花。」產品設計師葉智榮5年前成為按摩器材生產商「生命動力」的首席設計顧問，當時該公司正面對日本和內地同業的激烈競爭，總裁利雅達正尋求產品開發上的突破。葉智榮其後改造了該公司的文化，並研發出創新產品，令該公司業務增長之餘，也提升自己在內地的知名度。

一款按摩椅從成功研發及至推出市場，一般需時六個月。市場銷售部門首先會按照市場和競爭對手情況，向葉智榮說出對產品的要求。他構思新產品及繪畫設計草圖後，相關技術及工程人員會利用人體工學數據，如座椅、坐墊的尺寸等，製作出1:1比例的產品模型。

為了視察進度，葉智榮每月都會到生命動力位於東莞的廠房，親自測試模型，並提供意見，確保它不會偏離設計概念。葉智榮說：「設計師和工程師須永遠處於爭辯狀態，在爭辯中產生出最新、最好的產品。」過去兩年生命動力更改革了工程師團隊。這次重大轉變，讓葉智榮找到一個了解其設計意念的團隊，目前成員都是20多歲、勇於創新的年輕人。

利雅達堅持「疑人不用，用人不疑」的原則，他信任並肯定葉智榮的設計概念，要求工程師團隊全力配合。利雅達說：「我是買他的設計，其他工序則由我和工程師等人完成。我想Alan替我們保持產品風格統一，如果這種風格一直維持下去，我相信我們一定會贏。」

在葉智榮的協助下，生命動力在按摩產品上注入創新元素，例如推出市場上首部可以發熱及按摩膝後肌肉的按摩器；在按摩椅上裝設可電動調校寬度的扶手，以配合不同體型的用家；在按摩椅旁邊加設顏色投射燈，為用家營造更舒適的按摩環境。利雅達說：「因為Alan的參與，我們整個團隊都有Creative mindset（創意思維）。」而這些產品也贏得多項大獎，令生命動力的知名度大增。

葉智榮又利用設計為生命動力節省成本，例如在不同型號的產品套用同一款配件，減少製造模具的成本。葉智榮還成為生命動力的代言人，他與利雅達一同參加內地的設計展覽，互相協助宣傳。

生命動力的能走出困局，並在同行之中突圍而出，皆因它與葉智榮之間成功的合作關係。目前，葉智榮正協助生命動力制訂產品的開發計劃，進一步推動其發展。而葉智榮與該公司伙伴的經驗，也有助他以個人設計品牌，開拓內地市場。

Books recommended by Alan Yip 葉智榮推介的書
《三字經》蔡志忠著《莊子說》明日工作室出版



Discussions (Excerpt)

Do you have to gain an in-depth understanding of a product's characteristics before engaging in designing a new one?

The designer needs only a basic understanding. Getting oneself too caught up in the details suffocates innovation. Keeping a distance from the design object is needed to make room for changes.

Which is more difficult—designing product for the client or designing for your own company?

I think designing for my own company is 10 times more difficult than designing for the client. The success rate is very slim. As it is not easy to constantly come up with good product concepts, apart from receiving enough revenue through client projects to finance my own product development, I have not engaged extensively in designing my own products for the last twenty years. However, for those products designed on my own, I can get really wild with the design concept. The return may be very high too. Besides the money, this can also raise my reputation internationally.



討論環節（節錄部份內容）

你設計不同類型的產品前，是否每一次都需要很了解它們的特性？

設計師只需對產品有簡單的認識，若太熟悉有關產品，就會難以創新。設計時，需要抽離，看產品實際上可有甚麼改變。

對你而言，替客戶設計產品和自主設計產品，哪一種較難？

我認為做自己的設計比協助客戶設計產品艱難10倍，成功率也低很多。由於不是經常構思到好的產品，加上我主要透過承接客戶的項目賺錢，再投資到自己的產品設計上，所以20多年來，我自己設計的產品不多。不過，由於產品是自主設計，所以設計概念可以很瘋狂，回報也可能很高。除了金錢外，也可提升自己的國際知名度。

A Not-So-Typical Toy Designer 非一般的玩具設計師



"I have a dream which is to bring happiness to every designer who designs with my toy figures. The finished design will help boost my brand. So this is an investment."

「我有一個夢想，就是把快樂帶給每一位用我的公仔做設計的設計師，而他們的設計又可令我們的品牌壯大，這也是一種投資。」

Raymond Choy, Founder and President of Toy2R (Holdings) Co Ltd
玩具易(控股)有限公司創辦人及總裁—蔡漢成

"The first toy figure I designed was called Toyer, a skull-headed character dressed in a worker uniform holding a spanner, which was my self-portrait at that time as I had to take on everything personally and wear many hats in the office," said Raymond Choy, founder of Toy2R. As a toy collector, retailer and toy designer, Raymond has embarked on an entrepreneurial path very different from other designers. Although he has not completed any certified design programme, he is still considered a pioneer in toy design for his innovative ideas. He was named one of Hong Kong's Ten Outstanding Designers by the Hong Kong Communication Art Centre in 2009.

Since childhood, Raymond assisted his father selling noodles, flowers and cloth, from which he accumulated much business experience. After graduation from high school, he worked for a trading company and shoes factory, all the while attending adult school. He also took design, business, and language classes, which has paved the way for his later career in the toy business.

Due to his hobby in toy collection, Raymond discovered the American toy had great price appreciation potential. In 1995, he opened a toy shop in Mongkok, selling imported toys from USA and Japan. After two years and increased rent, he moved to Tsimshatsui. The relocation opened up opportunities for him to establish contacts with foreign toy makers to whom he became an agent. As Raymond sold exotic toys that featured themes of homosexuality, horror and violence, the media became attracted to his shop and consequently, its fame grew.

"Luck would not always be on my side. I have to do something unique," Raymond said. He was compelled to create his own toy as the toys he had imported lacked creativity and business was sluggish. In 2000, he launched Toyer, the skull-headed figure, which was the first locally made toy with individual serial number. The Toyer icon has also become the trademark of Toy2R.

His creativity never stopped. In 2002, he launched another groundbreaking 3.5 inch figure-QEE. This block style toy figure was harnessed with a key chain that did not break its form, a design which was subsequently patented. This innovative design also led to increase in sales orders from overseas

customers. "Registered design and patent can build up the company's core and add value to what it does, making future development more sustainable," Raymond said.

Other designers would place more emphasis on variation in form, but Raymond would minimize such costly variation by focusing only on changes to size, color and accessory. The popular QEE series is a successful example of a collection based only on different color figures. Raymond said, "I have never completed any design programme, and rarely claim myself as a designer. As long as the products I design and sell, that is good enough."

In late 2002, Raymond was invited to attend an electronic product fair in France. That event later became a major milestone for the Toy2R brand. In order to attend the event, he had to close his shop for a week. He took with him on the trip a dozen eight-inch plain QEE figures for designers there to draw on. Among the group was the famous Spanish designer, Jaime Hayon. Raymond brought the finished toy figures back to Hong Kong and displayed them at the ToyCon exhibition.

"I have a dream which is to bring happiness to every designer who designs with my toy figures. The finished design will help boost my brand. So this is an investment," said Raymond. The French experience inspired Raymond to devote his creations to the Art Toy and DIY Toy concepts. He continued to provide his DIY toy figures for designers, illustrators, and artists to create their own designs. Through agents and retailers' networks, exhibitions were held in countries like England, USA, France, Japan and Spain, culminating in the World Wide Tour, which has successfully promoted the Toy2R and QEE brands to overseas markets. The famous auction power-house, Sotheby's, even auctioned QEE figures as modern art items. Toy2R has also collaborated with international brands on the QEE figures to further strengthen its reputation.

Throughout the development of Toy2R, Raymond has made every decision with

caution. Results have shown that the decision he made in 2003 by closing down the toy shop to concentrate on toy design was a wise one. "I saw the market shrinking and I had to innovate. As long as you can deliver unique value, business will be lucrative", he said. Raymond has set up his office at an industrial building with ten employees, five of them are designers. His next move is to expand the Mainland market by setting up an office in Guangzhou.

「我設計的第一隻公仔叫Toyer，這個骷髏頭公仔身穿工人服，手持士巴拿，正好比照我當時很多事都要親力親為，在公司一腳踢……」從收藏、零售到設計玩具，創立品牌Toy2R，蔡漢成的創業路，與許多設計師截然不同。他雖未完成設計課程，但憑着創新意念，被喻為本地玩具設計先驅，2009年更獲得香港傳藝中心的「十大傑出設計師大獎」。

蔡漢成自小已協助父售賣車仔麵、鮮花、布匹等，累積不少營商經驗。中學畢業後，他在貿易公司及鞋廠工作時，仍不斷進修，曾修讀過短期設計課程，為日後的玩具事業奠定基礎。

由於愛好收藏玩具，蔡漢成發現美國玩具有升值潛力，並於1995年在旺角開設玩具店，售賣美國、日本等地進口的玩具。兩年後，他因租金上升等問題轉到尖沙咀開店，卻讓他有更多機會接觸外國玩具商，他也趁機轉營玩具代理。該店因售賣同性戀及恐怖血腥等題材的另類玩具，吸引傳媒報道，知名度也隨之增加。

「幸運不會永遠在你身上，我要做一些與別不同的東西。」礙於代理的進口玩具缺乏創意，蔡漢成的生意曾停滯不前，激發他自創玩具。他2000年首次設計出限量版骷髏頭玩具Toyer，是首款印有編碼的玩具，後來還成為Toy2R的商標。

創意不斷，蔡漢成2002年又推出代表作2.5吋QEE公仔，這款積木型玩具可加上鎖匙圈而不損外觀，並且已取得外觀設計及專利設計註冊。這個創新設計也為他們帶來很多外國客戶的訂單。「外觀設計註冊、專利註冊能夠為公司打好根基和增值，有助公司持續發展。」

設計師設計玩具會重視不同外觀的變化，但蔡漢成為了控制成本，多只會玩玩具的大小、顏色和配件上作改動。QEE公仔系列就是成功的例子，曾推出多

款不同顏色，深受買家歡迎。「我本身未完成設計課程，也很少標榜自己為設計師，總之我設計的東西賺錢就可以了。」

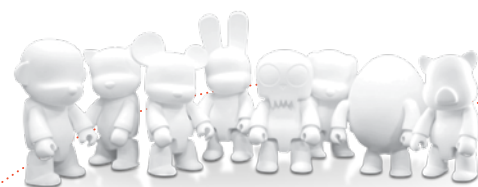
2002年底，蔡漢成應邀在法國電子產品展覽參展，成為Toy2R品牌發展的里程碑。他特別關閉店舖一星期，帶著8吋QEE白色素體到法國，讓在當地認識的10多名設計師繪畫圖案，當中包括西班牙著名設計師Jaime Hayon。他並把這些公仔帶回香港，在往後的ToyCon展覽上展示。

「我有一個夢想，就是把快樂帶給每一位用我的公仔設計的設計師，而他們的設計又可令我們的品牌壯大，這也是一種投資。」蔡漢成將法國的經驗轉化為藝術玩具（Art toy）及自創玩具（DIY toy）的創作概念。他繼續把公仔交給其他設計師、畫家及藝術家等繪畫，然後透過代理商、零售網絡，在英國、美國、法國、日本、西班牙等地舉辦展覽，形成World Wide Tour，成功把Toy2R及QEE推廣至海外。拍賣行蘇富比甚至把QEE公仔當作現代藝術品拍賣。而Toy2R也藉着QEE與國際商業品牌合作，聲名大噪。

Toy2R的發展過程中，蔡漢成對每個決定都相當審慎，事實證明他選擇在2003年沙士前結束玩具店，專注設計，利用設計打響品牌的決定十分正確。「我看見市場正在萎縮，所以我就要創新，只要能展現獨一無二的價值，便會賺錢。」他現時在工業大廈設置辦公室，10名員工中有5人負責設計，而下一步則透過在廣州開設的公司，把業務擴展至內地市場。

Book Recommended by Raymond Choy 蔡漢成推介的書

Game-changing Strategies: How to Create New Market Space in Established Industries by Breaking the Rules. New York: John Willy and Sons Constantinou C. Markides 2008.



Discussions (Excerpt)

What kind of impact did your upbringing have on you in running a business?

I had a pretty dramatic upbringing that was beyond my control. When my father was a noodle hawker, I helped him sell noodles. When he became a construction foreman, I worked at construction sites. Having seen how some people cheated him, I felt I have to be smarter. So, I never stop learning. Anyhow, I admire his principle: Always do your best to do good instead of harm to yourself and others as time lost will never return.

What's your insight on brand building?

I have kept a record of all original copies and hand sketches of products, as well as press coverage of the company and myself. I would also request that my overseas customers to send me reports and stories they occasionally discover in their local magazines. This database of archives is very useful for exhibitions and brand promotion in the future. I have also planned to publish a book about Toy2R on our 15th anniversary which is coming up next year. We have also participated in many competitions to build a positive image for our brand.

What do you think about the trend in animation? Have you considered promoting your toys and brand with animation?

I think there will be enormous opportunities in animation. If I can produce animated works out of my toys, I can further promote the company's brand. There will be more development. I once collaborated with a magazine publisher to create comics out of my first generation toys. This may be the forerunner to animation. At present, I'm working with a French company to collaborate on a comic sequel project. So I would first work on the comics, then the animation.



討論環節（節錄部份內容）

你的成長歷程，對你今日營商有何影響？
我的歷程很峰迴路轉，這是我無法選擇的。爸爸開設車仔麵檔時，我幫他賣麵；他做地盤判頭時，我也在地盤工作。看到一些人欺騙我爸爸，我便覺得自己要精明一些，所以不斷充實自己。我很推崇爸爸的原則：「時間過了就不能回頭，所以做人處事要全力以赴，要利己利人，不要害己害人。」

你對推廣品牌有何心得？

我一直保留所有產品的原稿和手稿，以及報紙、雜誌有關我和Toy2R的報道。有時外國雜誌報道我們的消息，我也請求外國的客戶把有關報道寄給我。做好一個資料庫，對將來舉辦個人展覽，推廣品牌十分重要。我還打算在明年Toy2R 15周年時出版一本介紹我們公司的書。另外，我們亦參加很多比賽，為品牌建立良好形象。

你對製作動畫的趨勢有何看法？會否利用動畫推廣你的玩具和品牌？

我覺得製作動畫是一個商機，如果我把玩具轉為動畫，將可提升品牌知名度，公司的發展也會更大。我曾經與雜誌合作，以我的第一代玩具推出四格漫畫等，這些漫畫就是動畫的前身。現時，我們正與法國公司洽談一個連載漫畫項目。我會先做好漫畫製作，再發展動畫製作。

The Road to Become an International Brand 走國際品牌之路



"Branding starts with a clear direction. Without that, your loss can be miserable."

「做品牌首先要定好方向。方向不清晰，隨時令你損失慘重。」

Koyo William, Creative Director of Koyo Jeans
Koyo Jeans 創作總監—張國威

Fashion designer Koyo William knows very well that it takes focus and clarity in positioning to build an international brand. To make himself stand out in the fashion business, he has to devote all his resources into making the best jeans.

Ten years ago, when Koyo William was still a fashion design student, he had already opened his store at Union Square on Prince Edward Road, selling man's fashion. Initially, he did not care much about profit, being more interested in showcasing his works. Gradually, his business started to grow. In 1999, he partnered with a Korean designer to found the M&G brand. Also, he received an invitation from the Korean government to attend the "Who's Next" exhibition held during the Paris Fashion Week.

With his design well received in China and his consulting services highly regarded by his mainland clients, he was full of confidence when attending the event, taking with him and his partner two big cabinets of jeans and clothing for the show. However, the experience was devastating. Brand name exhibitors occupied glamorous, multi-story booths featuring musical entertainment and world-class design, fabrics and cuttings that made him feel totally out of place.

He was so discouraged that he almost decided to give up the European market to retreat to the PRC market because of that. But Koyo William ultimately rebounded from his grief, spending the next two years in research to find out how to produce the best jeans. He would take apart a few thousand dollar pair of D&G jeans to study and search for any factory that would do a sample for him. "I was like being possessed during that period. I didn't care about the business operation. The only thing that occupied my mind at that time was how to find the right fabric and method to produce a pair of jeans that would match the quality of an international brand," said Koyo William.

Before the debut of Koyo Jeans in 2003, Koyo William was very clear that he had to position the company as an international brand with exceptional originality and quality. He frankly admitted: "I did all my best with every collection. I would do extensive research to enrich the product, giving people a sense of power. This is the only way to make a brand last!" When Galeries Lafayette in Paris invited Koyo Jeans to open shop there among other international brands, Koyo William was thrilled. Harbour City, which declined his tenancy application many times in the past, has finally extended a welcome to him as well.

Koyo Jeans has more than eighty specialty stores in Europe and fifty franchised outlets in Mainland China. For business development in China, Koyo William has a clear strategy. His early career as a fashion consultant gave him the knowledge about the PRC market. When he started to develop his own brand, he further built his manufacturing capabilities in handling complex production requirement of high-end jeans.

Since the outbreak of the financial tsunami, SMEs around the globe have experienced a very tough time. Some even went bankrupt. But Koyo William has taken this opportunity to expand instead, leasing retail spaces at Harbour

City, Time Square and New Town Plaza, a move which has surprised everyone. He frankly admitted that the three shops would be his "showcase" to let visitors from the mainland and overseas to form a deep impression of his brand. After traveling through many provinces and cities in China, he is confident that his business development strategy for growing the PRC market is in place. As his business sets off on its path, he is also building a business management system for his staff to follow. His next step is to expand the business online. Regardless of what he does, he always keeps in mind the conviction: "Success only comes when there is unique value being delivered".

建立品牌必須定位清晰，時裝設計師張國威深明此道。為了在時裝設計界突圍而出，他專心一意設計牛仔褲，將自創品牌Koyo Jeans打造成國際品牌。

10多年前，張國威仍在修讀設計課程時，已在太子聯合廣場開店，售賣自己設計的服裝。他最初不太關心利潤，只是希望展示自己的設計，但後來業務不斷增長。1999年，他與韓國設計師創立M&G品牌，並獲韓國政府邀請去做時裝展覽，參加巴黎時裝周的「Who's next」展覽。

當年張國威的設計在內地相當受歡迎，還向內地公司提供顧問服務，他於是滿懷信心，與韓國的合作夥伴帶着兩大箱牛仔褲和服飾參展，不料換來慘痛的教訓。相比自己簡陋的攤位，一些外國品牌的攤位以多層式設計，佈置得美侖美奐，還展示世界級水準的牛仔褲設計和剪裁，令他自愧不如。

這次展覽一度令張國威十分氣餒，他甚至打算放棄歐洲市場，主攻內地市場。不過，他

最終還是化悲憤為力量，花了兩年時間苦心鑽研製造優質牛仔褲的方法，他曾用數千元購買一條D&G牛仔褲來研究布料，又尋遍紡織廠，為他試做樣版。「我當時好像着了迷一樣，只想着找尋合適的布料及方法，生產一條符合國際品牌質素的牛仔褲。」

2003年Koyo Jeans面世之初，張國威已將它定位為國際品牌，同時希望產品保持水準及原創性。他坦言：「我一直堅持自己的風格，每一個系列都會先做很多研究，我想產品有內涵，令人有一種充滿力量感覺，這樣品牌才能夠持久。」令他高興的是，Koyo Jeans去年獲巴黎老佛爺百貨欽點進駐，擠身國際名牌之列，甚至多年來一直拒絕他入駐的海港城也向他招手。

Koyo Jeans目前在歐洲及內地分別有80個銷售點和50間特許經營店。對於在內地發展，張國威早有策略，他透過為內地公司做設計顧問，了解內地市場，繼而發展自己的品牌，其後還自設廠房生產款式較複雜的牛仔褲。

去年金融海嘯爆發後，海內外成千上萬中小企艱苦經營，甚或倒閉破產，但張國威卻逆市擴張，在香港海港城、時代廣場和新城市廣場等一線商場開設三間分店，成為一時佳話。他坦言這三間分店只是「陳列室」，目的是向內地自由行旅客和外國遊客展示Koyo Jeans品牌。他近年走遍中國多個省市，已制訂在內地發展的策略，增加內地分店，還打算開拓網上業務。他也正在為公司建立一套管理制度，讓公司的員工有規可隨。無論做甚麼，張國威始終相信，「做別人不做的事，才有市場價值。」

Book Recommended by Koyo William 張國威推介的書

Powerlines: Words That Sell Brands, Grip Fans, and Sometimes Change History. Cone, Steve 2008



Discussions (Excerpt)

Can you talk about your experience in factory production?

The jeans I designed were quite complex, and no factory was willing to produce for me. I ended up buying a 200 people factory in Dongguan to do my own production. Due to the cultural differences between Hong Kong and Mainland, there were many problems to be resolved. I had to handle many things on my own which took up plenty of my time and energies. At last, I hired someone to take my place. Now, I only look at the result to ensure the cost is under control and the factory delivers what I have expected.

Is it difficult to manage the growing number of shops?

Although I own a 200 people factory, 100 shops and franchised outlets and a company with more than 100 staff members, I still feel that opening my first shop was the most difficult. By establishing the standard through designing the first shop, I could make my staff follow my footsteps, using what I did as a model for cloning the others. Going forward, it has become a smoother ride after the initial hump was over.



討論環節（節錄部份內容）

請談談你自設廠房生產的經驗？

因為我設計的牛仔褲款式太複雜，所以沒有工廠願意替我生產，我就買下東莞一間有200名工人的工廠自行生產。香港和內地存在文化差異，廠內有很多問題需要由我解決，包括安裝冷氣、風扇、購置辦公室桌椅等，令我花掉很多時間和金錢。最後，我請人替我管理工廠，我只留意他能否按照我的要求控制成本和交貨。

開設這麼多分店，會否難於管理？

我擁有200人的工廠，100多個銷售點和店舖，100多人的公司，但我覺得還是當初自己一個人，開設首間店舖時最困難。現在我已建立一套制度，要求所有內地的店舖都有類似的裝飾櫃，我親自設計第一間店舖後，其他同事便會像「倒模」一樣，模仿我的方法去做。經過開首的困難時期，隨後的過程會變得順暢。

Brand Building with Design Management 設計管理，品牌至上



"To protect the 'Steve Leung' brand, I need to establish a management system to maintain consistent quality in our works."

「要保護Steve Leung的設計品牌，必須建立管理系統，維持一貫的工作質量。」

Steve Leung, Director of Steve Leung Designers Ltd
梁志天設計師有限公司董事—梁志天

"A good restaurant excels in serving delicious food and the master chef is usually the brain behind the achievement," said Steve Leung, architect and interior designer. "He stays in the kitchen overseeing the cooking procedures and building a system, which enables the restaurant to prosper. In my business, I'm like the master chef." Steve likes to use the master chef analogy to describe his career. He has continued to manage his highly professional staff scattered across four offices throughout Hong Kong, Guangzhou, Shanghai, and Beijing using this "master chef" approach.

Since secondary school, Steve had decided on becoming an architect. During the time in which he was as an architecture student, he planned to build his own architecture firm. As for his knowledge in interior design, it came from learning on his own. In 1987, after a few years working as an architect and a surveyor, he opened his first firm. With equal interests in architecture and interior design, he established his own architecture and interior design firms in 1997, with the former occupying 90% and the latter 10% of his businesses. The ratio has gradually changed over time.

After setting up his two firms, Steve concentrated his efforts on show suite design to build his reputation. "Show suite project has short duration, which can usually be completed within two to three months when things go smoothly. If the results are good, one can receive immediate recognition," he said. In 1997, he was the first one who applied contemporary and minimalist design to deluxe show suites, breaking the lock on the market by the classical and elegant style previously preferred by developers. Such an approach left a lasting resonance.

The success of the show suites increased Steve's confidence and at the same time led to many new businesses. Riding on the wave of Hong Kong's handover and China's rapid economic expansion, he started to take on Mainland projects. Since 2000, he has opened

offices in Shanghai, Guangzhou, and Beijing. Currently, Mainland projects have occupied 70% of his business. Among his projects, interior design works have grown to 90% of the total, far beyond the initial show suites, including hotels, restaurants, retail shops, salons, etc. These projects are diversely located in 20 Mainland cities and overseas destinations such as Singapore and Dubai. Steve has also collaborated with other companies to design furniture and products. "I hope the name 'Steve Leung' will one day stand for a product or a brand. Whenever people see the name, they know it is designed by me," said Steve.

Steve enjoys design as well as management. Since he started the company, he has built a management system. As the company grows, the number of employees has grown from forty to more than two hundred and eighty. His management system has also grown. Now his staff have to complete project assignment forms and progress reports, as well as comply with work schedules and control measures used to monitor the operations. To cope with the growth, he has added different departments such as research, design control and business development. The design control department is the cream of the crop, which directly reports to Steve. This department helps the other teams improve their design and gives further advices.

"My biggest pressure comes from keeping the brand at a high standard. Thus, the majority of my time has to be spent on quality control," Steve said. All Steve's projects are required to pass four reviews: brief confirmation, design concept, detailed design and implementation. Steve acts as the final gate keeper

who guards the design quality. This has occupied 70% of his time. In recent years, Steve has spent more time working behind the scene. Having successfully built the brand, he thinks he has to follow through with effective management. Steve said: "The company has grown to the extent that I could no longer lay my hands on everything. As long as I can keep an eye on the process and the quality, it should be ok."

「一間餐廳最重要的是出品，而出品由總廚控制，他在廚房指揮所有工序，建立有效的系統，令餐廳得以發展。在生意上，我就像那名『總廚』。」建築及室內設計師梁志天愛把自己比喻為廚師，他一直以這套「總廚理論」管理分佈香港、廣州、上海及北京公司的員工。

早在中學時代，梁志天已立志成為建築師，他在大學修讀建築系時，便為成立建築公司而鋪路，至於室內設計技巧則是無師自通。得到建築師及測量師工作經驗後，他於1987年首次開設建築師樓。由於對建築及室內設計同樣有興趣，他1997年自行成立建築公司及室內設計公司，前者佔整體生意的九成，後者僅佔一成，但這個比例其後逐漸改變。

成立兩間公司後，梁志天銳意以設計示範單位來打響個人品牌。「設計示範單位的時間會很短，最快可於兩三個月完成，做得好的話，能力很快會被認同。」1997年，他率先將現代和簡約的風格引入豪宅示範單位，打破地產商及大眾心目中豪宅必須古典優雅的觀念，在市場上引起很大迴響。

設計示範單位的成功，為梁志天注入強心針，同時為他帶來不少生意。他趁着香港回歸祖國及

內地經濟高速增長的時機，開始承接內地項目，2000年起更陸續在上海、廣州及北京設立辦公室，現時內地的項目已佔整體生意約七成。而室內設計項目比例也大幅增至九成，由最初的示範單位，擴展至酒店、餐廳、商店、髮廊等，遍及內地20多個城市、還有新加坡和杜拜等地。梁志天還與其他公司合作，設計傢俬及產品。「我希望『梁志天』這個名字將來可以變成產品，代表一個品牌。每當別人看見我的名字，就知道這是我做的設計。」

梁志天既愛設計又愛管理，他在成立公司之初已開始建立管理系統。隨着公司規模變大，員工由最初的40人遞增至280多人，他也不斷完善這套系統。他要求員工填寫清單、表格和報告，例如項目分配表、進度報告、員工工作安排表等，方便他了解項目運作。為了配合公司發展，他增設研究組、設計控制組，業務發展部等。其中設計控制組是公司最精銳的部隊，專門為設計團隊改善設計或提供意見，由梁志天直接指揮。

「我最大壓力是如何保持品牌高水準，所以我大部分時間都做設計品質控制。」梁志天規定公司承接的所有設計項目，都必須經過四次審定，包括確定設計方向，檢討設計概念、詳細設計及執行情況，他會擔任最後把關人，檢定設計質量，這部分佔他整體工作七成時間。梁志天近年逐漸退居幕後，他認為，成功建立品牌後，有效管理十分重要，「公司的規模大，我不可能親自去做所有項目，但只要控制項目的過程和設計品質就可以了。」



Discussions (Excerpt)

How to build a brand?

The designer is a brand and the company's reputation rests on him. That is why I have used my own name to stand for the company. Apart from the name and trademark, the design of the office is also very important. As an interior design firm, it would look bad on us if our own office has poor design. My old office in North Point was set up with various design elements, showing the clients that I am versatile and my works can be very edgy, comfortable, classical, or minimalist.

What is your company's culture?

Enjoy Life Enjoy Design is the company's motto. I keep reminding my colleagues: Don't just work. Make your work fun. My company is equipped with television, sofa, and massage chairs, set aside for the staff to enjoy. The pantry and kitchen will always be stocked with snacks and occasionally served with Chinese soups and desserts. We like to share our success with the staff. Besides giving staff raises and bonuses, the company will also give them extra vacation time. When the company receives awards, the members of the responsible team will also be credited.

討論環節 (節錄部份內容)

談談你建立品牌的心得

設計師是一個品牌，公司的商譽維繫於設計師，所以我要把自己的名字用作公司名稱。除了公司名稱和商標外，辦公室的設計也十分重要。我們是室內設計公司，如果我們辦公室的設計不好，會十分丟架。我以前在北角的辦公室，就融入了不同設計元素，因為我想向客戶展示我多才多藝，讓他們知道我的設計可以很前衛，也可以很舒適、古典或簡約。

你的公司文化是怎樣的？

Enjoy Life Enjoy Design 是我公司的格言，我會提醒同事，不要只顧工作，要寓工作於娛樂。我的公司設有電視、梳化、按摩椅，讓員工不時輕鬆一下。公司茶水間及廚房則供應零食、湯和糖水。工作成果會與員工分享，除了加薪和花紅外，還會提供額外的假期。如果公司的設計獲獎，我也會加入負責團隊的名字。



Book Recommended by Steve Leung 梁志天推介的書

Steve Leung 50, 20, 10 / [editor, James Saywell].
Hong Kong : Hinge Marketing Ltd., c2007.

The Beauty in the Books 一盤靚數



"Many design startups rely on feelings in conducting business, but as the business grows and becomes more complex, they need analytical tools to put the company's financials in order."

「原來會計是可以先用『感覺』來領悟，繼而用『分析』來充實，而且『一盤數』是可以『靚』的！」

Tsang Kwong Yip, Director of Douglas Education Consultants Ltd
名仕會計師事務所董事一曾廣業

To many SME designers, accounting is a subject that is very trivial and troublesome. They would rather create ten design sketches than read the few pages of financial report. In their view, accounting is for the left brain, something right-brainers such as themselves will never understand. Tsang Kwong Yip, an experienced CPA and consultant, deeply empathises with their confusion. Deep down, it is a mindset problem. Actually, getting a good sense of accounting can start with the feelings and subsequently be enhanced by analysis. After all, the "books" can look "pretty" too!

To get rid of the nightmare, it is a must to look at the figures and the business as a story, seeing the big picture and relationships, but not as isolated pockets of numbers. In his one hour lecture, Tsang was more of a storyteller than an accountant. He started by talking about the simple book-keeping needs of a freelancer, then gradually moved on to talk about the more complex accounting problems faced by SMEs.

Actually a freelancer is not really free at all. He or she has to handle all matters, from taking an order to meeting customers, idealization to illustration, production to collection, in person. The only advantage one enjoys is perhaps the cost saving indirectly subsidised through mom's household budget. Subsequently, the business grows beyond what one can take and part-time help is needed. Gradually, the projects get bigger and bigger with increasing complexity and difficulty. One thing follows another—registering a company, hiring full time employees, leasing an office and buying furniture, computers, a fax machine and other miscellaneous items. The administrative expenses and bank deposits gradually increase.

At this time, the company has entered the stage of a small and medium enterprise with increased receivables and payables. Although customer fees have grown, the bank account is constantly under stress. How much of

that is deposit for the works to be done and how much is received revenue for completed projects? Are there dead stocks in the inventory and bad debts in the receivables? Many design company owners can no longer tell the meaning behind the numbers from the bank statements and accounting records. The company appears to be stuck and business is stagnant. For the poor souls, liquidity becomes a problem in which the cash receipts from customer receivables can never keep pace with payments and payables from suppliers.

Why is the company entrapped? For the sake of maintaining the payroll and keeping the company going, sometimes even difficult projects have to be taken on. Things appear to run in a full circle, back to where they once began. Tsang said, "The problem facing SME designers arises from the use of cash basis instead of accrual basis accounting. When the business gets complicated, they cannot sense the signals behind the numbers."

Changing from cash basis to accrual basis is an important mental shift. Simply keeping the books in Excel is insufficient. Instead, the books should be managed with professional systems. Time and billing and accounting systems are indispensable tools used by many companies to keep the numbers in order. Furthermore, Tsang suggested everyone attending the workshop become proficient

with the basic tools in accounting—financial statements, ratio analysis, and budget planning.

All statements, analysis and budgets serve a common purpose: develop a systemic view of the business, linking the numbers to the creative and administrative activities of the firm to tell what works and what doesn't. This is exactly where the beauty lies—the books paint a picture of a well managed creative business.

許多做中小企的設計師在面對會計帳目時，都會覺得十分繁瑣。他寧可畫十幅設計圖，也不想對着那幾頁會計報表。總覺得那是左腦的東西，而善用右腦的他們，不易明白。在會計顧問界執業多年的曾廣業先生對他們的困惑深表同情，歸根究底，是心態出錯。原來會計是可以先用「感覺」來領悟，繼而用「分析」來充實，而且「一盤數」是可以「靚」的。

要擺脫這個惡夢，得要把帳目和業務當做一個故事來看，看整體格局、關係，而不是一堆孤立的數字。所以曾廣業在一小時的講座中，大部份時間像說書人多過像會計師。他由「自由身」所面對的簡單帳目說起，然後再把中小企所要面對較為複雜的會計問題娓娓道來。

做「自由身」其實一點也不自由，所有事務由接單到見客、構思到繪圖、製作到收錢都不假手於人。不過可取之處就是許多支出可以省掉，都可算在母親的家用內而不用自掏腰包。至後生意多起來，再也應接不暇，不得不請兼職幫忙。慢慢項目越做越大，越做越複雜，難度也越高，需要註冊公司，聘請全職人員、租地方、添置辦公室傢俬、買電腦傳真機及其它雜項，一樣接著一樣。行政費用與銀行存款數目同時水漲船高。

這時公司已經進入中小企的階段，應收賬款和應付賬款也越來越多。雖然客人所付的費用越來越高，可是銀行存款卻長期緊張。究竟當中的錢有多少是尚未動工項目的保證金，有多少是從收入得來的現金？庫存中的存貨有多少滯銷？應收賬款中有多少是壞賬？到這個時候，有不少設計公司老闆，已不能從銀行存款和賬目記錄中，感受到數字背後的意義。公司好像長時間處於一種膠著狀態，業務停滯不前。更甚者入不敷出，顧客清付欠款的數目總是跟不上供應商催逼還款的數目。

為甚麼公司竟然會陷入這樣的景況，為了供養著一班員工，使公司能夠營運下去，便不得不把難攬的項目也得接下的境況？事情好像轉了一個圈，回到了原點。曾廣業說：「問題出在一般中小企設計公司老闆依然用現金帳方式而不是應計帳方式來處理會計帳目，當業務變得複雜起來時，他們便不可以從帳目中感受到數字所發出的警號。」

由使用現金帳方式轉為使用應計帳方式來處理會計帳目，是很重要的思想轉化。要執行得好，單單用Excel報表來控制帳目確實不足，非得利用專業系統來管理不可，而記時計費系統和會計系統都是許多公司推行數字管理不可或缺的工具。曾廣業建議參加工作坊的每位朋友，好好熟習財務報表、比率分析、和預算計劃這些會計工具。

所有報表、分析、預算都有一個共同目標，就是要看整體格局、理順出數字與創意及行政活動的關係，看看甚麼做對、甚麼做錯。「一盤靚數」便能繪畫出有效管理創意的圖畫。

Book Recommended by Tsang Kwong Yip 曾廣業推介的書
《會計學原理》中文大學出版社



Discussions (Excerpt)

Who would use financial statements and what for?

The users of financial statements include the owner, potential buyers, bankers, tax auditor, potential partners and investors. Financial statements can clearly tell the users the financial conditions, performances and cash flow of a company.

How can ratio analysis be best utilised?

Ratio analysis utilises simple math to present problems quickly. To make it effective within the company, it is necessary to link the analysis to the company's policies. For instance, when the quick ratio is low (e.g. less than one), warning letters and tough credit terms should be issued against those customers with outstanding payments.

討論環節 (節錄部份內容)

誰會採用財務報表？作何用途？

財務報表的用家包括老闆、未來買家、銀行家、稅務調查員、未來合伙人和投資者。財務報表可以清楚告訴用家有關公司的財務狀況、財務表現和現金流。

比率分析有何作用？

比率分析的優點是可以利用一些很簡單的數學，在很短時間內把問題表達出來。要發揮這些比率的價值，公司就一定要有相關政策掛勾。譬如說當速動比率偏低時(如低於一)，便需要對欠數的顧客採取相應行動，如發信追數或定立更苛刻的數期等。

Choosing Customer Strategically 挑選客戶有策略



"Running a company requires you to take full responsibility in charting the courses and picking the right clients without leaving decisions to fate and heaven's will."

「你要令公司運作，便有責任去計劃所有的路，選擇合適的客戶，而不是聽天由命，望天打卦。」

Tommy Li, Creative Director of Tommy Li Design Workshop Ltd
李永銓設計有限公司創作總監—李永銓

The design industry depends on a star system in which people struggle to make any headway. Tommy Li, a renowned brand designer, understands this very well. Since he started his business over twenty years ago, he has always picked his clients strategically, ensuring his stardom. Recognising PRC market as the future, he has spent the past eight years reading hundreds of books on China, simply to equip himself with the necessary knowledge to win over reputable clients.

"Your choice of client will determine your design style. I am very clear about what kind of clients to take on and through whom my name can be promoted," said Tommy, who has always looked for clients that can help develop his business. He will do two-year projection on trends, staying on the cutting edge so as to be the one who can always reap the first benefits.

Anticipating a boom in the Hong Kong telecom industry many years ago, Tommy prepared well in advance and succeeded in engaging projects with One-2-Free and 1010. Seeing the rapid rise in IT worldwide, he also sought collaboration with tom.com and i-cable. From 2000 to 2003 when Hong Kong underwent an economic downturn, Tommy took on infrastructure accounts such as the MTR and West Railway, knowing that was where the government would place its priority in job creation. He understands after the financial tsunami, the retail industry will first rebound. His company should be prepared for such market turnaround. "You are not only doing design. You run a company. As the company commander, you are responsible for charting all its courses. Don't leave the decision up to fate or heaven's will. You cannot count on luck to get your clients," said Tommy.

Tommy Li chooses his clients using "portfolio diversification" and "quality over quantity" strategies. Currently, his clients are scattered throughout

Hong Kong, Mainland, Italy and Japan. Every client has been carefully selected. For instance, he is now the Asia Pacific region consultant for three top Italian fashion brands.

Although Tommy is a renowned designer, he is still very cautious in pursuing the PRC market. "The more I know about the PRC market, the more frightened I am. Because the history and culture of each province is so different. Beijing and Shanghai are like two different worlds. I have spent eight years in renewing my understanding of China. I have read about 500 books on China, all sharing one single purpose, to learn her history," he said.

Why so serious about it? Because to get the best mainland clients, you first have to know how to "chat". Tommy commented that dining out with mainland clients can last for a few hours due to the chat. Beijing's clients mostly talk about history, Shanghai clients enjoy political gossips and clients from Hunan love to talk about Mao. If you cannot join in the conversation, you will become "Sanpei" (three types of companionship—eat, drink and listen), which is hopeless in pursuing business. To develop common topics with mainland clients, Tommy has to keep up with his readings and build up his knowledge.

"Knowledge and information rule. Don't assume every Mainlander loves cigarettes, alcohol, and karaoke. The new generation of Chinese CEOs has received advanced education and has plenty of insights to offer. I once had a dinner with clients from Beijing, among them were three CEOs who during three hours of conversation had their topics centered only on readings and reviews. It's amazing. We better equip ourselves before entering the PRC market," said Tommy.

Tommy Li frankly admitted that many designers do not have a broad base of knowledge. "Our design industry has a problem: we put too much emphasis on design knowledge, but too little on knowledge related to the local, China, and international scenes. If our designers continue to act this way, we can never be well rounded. We'll only be fighting an uphill battle."

設計行業重視明星制，未能躋身其中就難以受惠。品牌設計師李永銓深明此理，並於20多年前創業時，已開始策略性地選擇客戶，為成為明星設計師而鋪路。目前發展內地市場乃大勢所趨，他為爭取高質素內地客戶，曾用八年時間，閱讀數以百計書籍去認識中國。

「你選擇甚麼客戶，會決定你之後的設計風格。我很清楚知道應該找甚麼客戶，靠甚麼客戶為我宣傳。」李永銓一直積極尋找有助他發展業務的客戶，並會預計兩年後的潮流趨勢，希望「在潮流興起時喝頭啖湯」。

當年，李永銓預期香港電訊業將會蓬勃，就預先作準備，其後成功承接one 2 free及1010的項目。再後，他預計到全球IT熱潮，便尋求與tom.com和i-cable合作。2000年至2003年香港經濟低迷時，他估計政府會推動基建，創造就業，便承接地鐵、西鐵等項目。金融海嘯後，他了解零售業會最先復甦，所以很早已做足功夫，待市道好轉，便可以立即接生意。「你是開設公司，而非單純做設計。你是一個舵手，有責任去計劃所有的路，而不是聽天由命，望天打卦，找客戶不能只靠幸運。」

李永銓選擇客戶時還會套用「分散投資」和「貴精不貴多」策略。現時他的客戶分佈於香港、內地、意大利和日本，每個客戶都經過精挑細選，他正為意大利三個頂尖時裝品牌擔任亞太區顧問，便是最佳說明。

雖然早已成為知名設計師，但李永銓發展內地市場時，也不敢掉以輕心。「進入中國市場使我發現自己更多不足。每一個省份歷史文化都不同，北京和上海便完全是兩個不同世界。我用了八年時間重新認識中國，看了五百本書去了解中國，只看同一個主題，就是中國歷史。」

為何要這麼認真？因為要爭取優質的內地客戶，第一關便是跟他們「聊天」。李永銓表示，有時與內地客戶吃飯，一聊就是數個小時，北京客戶多只講政治及歷史；上海客戶最愛談論官場的人和事；湖南客戶則愛說毛澤東，答不上嘴的話，就只能做「三陪」（即陪吃、陪喝、陪聽），難以接成生意。為了與內地客戶有共同話題，他不斷看書，累積知識。

「知識、資訊重要性高於一切，不要以為內地每個人都愛煙、酒和卡拉OK。內地新一代CEO都受過高等教育，很有智慧。我曾經在北京與客戶吃飯，其中三名CEO，在三小時內，話題都不離開看書，評書，實在匪夷所思。我們要走入中國市場，就要先充實自己。」

李永銓坦言不少設計師的知識不夠廣泛，「我們設計界有一個問題，就是對設計上的知識十分著重，但對於本港、中國、國際市場發生的事則不多理會。如果設計師一直是這樣，就不能八面威風，只能一直捱下去。」

Books Recommended by Tommy Li 李永銓推介的書

章詒和著《最後的貴族》牛津大學出版社出版
吉田茂著，陳鵬仁譯《決定日本的一百年》台北：致良出版社

Who Financed Hitler: The Secret Funding of Hitler's Rise to Power, 1919-1933, James Pool, Simon & Schuster Adult Publishing Group

PIE Books 編輯部著，蔡青雯譯《美學企業力》商周出版社

芥川龍之介著，黃恆正譯《羅生門》台北，遠景《土方歲三》



Discussions (Excerpt)

What does it take to deliver an outstanding design project?

First, as a designer, you have to find a client who can appreciate you. You have to share the same idea. Second, your company has to respect creativity and be passionate about it, looking only for the best quality in your creatives. Third, your designers should have strong design capabilities.

Let's talk about your role in the company.

In the last four to five years, I have taken on a leadership role, setting the design direction and strategies for the company. The implementation works are left to the staff with minimal intervention coming from me. In the past, I would establish the design direction and demand the staff to implement the works according to my sketches without any changes. This made them feel unhappy and would suffocate better design coming from them.



討論環節（節錄部份內容）

做一個好的設計項目，需要具備甚麼條件？

第一，作為設計師，你要找到懂得欣賞你的客戶，這個客戶意念要和你配合。第二，你公司需要尊重創作，熱衷創作，講求創作質素。第三，設計師要有很強設計能力。

談談你在公司的角色

近四、五年，我開始擔任領導角色，訂下設計方向和策略，其後工作則由同事執行，我盡量不加意見，不插手。以前我確定設計方向，並且要求同事按照我繪畫的草圖去做，不准他們修改，但後來發現這樣做會令同事不開心，更抹殺了更好的設計。



OVO's Wanchai Story OVO的灣仔情緣



"To operate a business in a historical building (Wo Cheung Pawn Shop) rarely found in the city districts of Hong Kong – you couldn't ask for more."

「在香港市區很難找到歷史建築物，能夠在那裡（和昌大押）開店，實在可遇不可求。」

Thomas Ma, Co-founder and Chief Designer of the OVO Group
OVO創辦人及首席設計師—馬文龍

From its humble beginning as a small furniture store, OVO has in ten years grown into a diverse business group with its own furniture, florist, and restaurant businesses. Its success can be traced to its ties with Wanchai's culture and history. The founders themselves have developed deep affection for the neighborhood.

There are many furniture stores located in Wanchai, a district where middle class residents from Hong Kong Island and foreign visitors shop for home or office furnishings. Thomas Ma, one of the founders of OVO, began operating a 400 sq. ft. furniture store, OVO Home, on Sau Wa Fong with his three founder partners. Although space was tight, they were able to squeeze in a storefront with a small patio and a back-office for their design studio. Initially, OVO Home was positioned as a furniture consultancy, selling custom-designed furniture and services. As the business grew, OVO moved to a 600 sq. ft. location on Star Street and finally, to its current 10,000 sq.ft location on Queen's Road East.

In most Hong Kong homes, space is a scarcity. Nonetheless, Thomas and his partners still strive to design furniture that is aesthetically pleasing and practical, adding to everyone's joy of living. By fusing Chinese and western elements in their design, they have created furniture with a Hong Kong character. "We hope to bring out a local flavor, which helps to leave people, particularly those foreign residents living on the island side, a deep impression about Hong Kong's lifestyle," said Thomas. To promote environmental sustainability, they have designed lasting furniture collections with after sales support, in the hope that customers can pass on the furniture to future generations.

To further enhance his works, Thomas applies his life and travel experiences to furniture design. "I have spent most of my time out of the office during the day, sometimes out of town," he said. "When I return to the office at night, others have already left and that is the time that I would start working. While located at the 600 sq. ft store on Star Street, I would sometimes work on my sketches till 3 o' clock in

the morning. There was one occasion in which a passerby knocked on my door to ask me why I was still working." Simple greetings such as this have allowed Thomas feel the warmth.

In 2005, after OVO Home had firmly established itself in the market, Thomas and his partners started to branch out into other business areas in the Wanchai district, beginning first by opening a florist shop. In 2008, OVO Studio, a furniture store that promotes vitality and leisure lifestyle, and OVO Logue, a restaurant mixed with arts and culture, were opened. All four shops are related to promoting a quality lifestyle—the central mission of OVO—in which customers can experience life through all the senses. Currently, 70% of OVO's customers are foreigners and the remaining 30% local Chinese.

Finding a good location for the stores is one of the critical factors that has contributed to OVO's success as a diverse business group. Every OVO's shop has high ceiling, which suits the housed furniture and home accessories and helps to deliver an enjoyable shopping experience to customers.

Incredibly, the building where OVO Logue is now located has also been rated as Grade 2 historical building by the Antiquities and Monuments Office. Wo Cheung Pawn Shop, built in 1888, occupied the building where OVO Logue is located. "Urban Renewal Authority liked the concept of OVO Home and invited us to submit a proposal to revitalize the pawn shop building with a solution that could truly represent the culture of Hong Kong," said Thomas. The OVO partners were granted the project, and allowed to incorporate the building's wooden staircases, the pawn shop's old safe, remaining signs and window frames with the restaurant they now operate. The renovations and repairs sought to reproduce the characteristics of old Hong Kong buildings, complete with nostalgic music

and slideshows of old Wanchai. When diners enjoy their meals, they also revisit Wanchai's past, traveling back in time to see sailors mingle by the Wanchai waterfront with Susie Wong and other bar girls in the background.

It appears that there is a long future ahead for OVO and its Wanchai story.

OVO在短短十年之內，由一間僅400呎小型傢俬店，發展成擁有傢俬店、花店和餐廳的多元化集團。它的成功和落戶灣仔，與其注重文化歷史不無關係。其創辦人亦與灣仔結下深厚情緣。

灣仔一帶傢俬店林立，是不少居住香港島的中產及外籍人士添置傢具的地方。OVO創辦人馬文龍 2000年與三名朋友由灣仔秀華坊一間僅400呎傢俬店OVO Home做起，當時地方雖小，但前有店面和花園，後有他們的設計小天地。開業之初，OVO Home已將自己定位為「傢俬顧問」，推出原創傢俬，提供傢俬訂造服務。隨着業務發展，OVO先後遷往星街的600呎店舖和現時位於皇后大道東的10,000呎店舖。

香港家庭地方狹小，但馬文龍與他的朋友希望大家仍能享受生活，因此致力設計美觀而實用的傢俬。他們又透過中西合璧設計，帶出香港特色。「我們營造本地特色，希望大眾，尤其是居住香港區的外國人，對香港生活品味有美好印象。」他們又特別設計一些長青款式傢俬，並提供售後服務，希望顧客將傢俬留給下一代，鼓勵環保。

為了設計優質傢俬，馬文龍會將生活感受、外遊所見所聞，融入設計中，「日間我可能經常在外，或

者出差，晚上才回公司工作，別人放工，我才開工。我還記得在星街600呎店舖的日子，有些時候凌晨兩三點仍然埋頭苦幹，繪畫草圖，曾有途人敲門問我為何仍未下班。」這些簡單問候，令馬文龍很感溫暖。

2005年，當OVO Home在市場站穩陣腳，馬文龍和伙伴便以OVO品牌在灣仔跨界別發展，先是開設花店，2008年又增設標榜活力和寫意休閒的傢俬店OVO Studio，以及集藝術、文化於一身的餐廳OVO Logue（「祇月」）。這四間店舖均與生活品味相關，讓客人透過視、聽、觸、嗅、味等不同感官，享受生活，保持OVO一貫方針。OVO現時七成客戶是外籍人士，其餘為香港人。

OVO能夠成為一個多元化集團，找到合適店舖是關鍵之一。OVO每間店舖都擁有高樓底，份外適宜擺放傢俬和裝飾品，使客人逛得舒適。其中OVO Logue座落的地方，更獲香港古物古蹟辦事處建議評為「二級歷史建築」，可遇不可求。

OVO Logue前身，是建於1888年的和昌大押建築。馬文龍說：「市建局喜歡OVO Home的概念，邀請我們提交（活化歷史建築）建議書，希望我們設計出能代表香港文化的方案。」最後OVO成功取得上址經營權。馬文龍特意保留了以前的木樓梯、夾萬、部份招牌和窗框，餐廳根據舊有建築特點作出相應修整和裝飾，配襯不同音樂和播放舊灣仔照片，令顧客在品嚐佳餚的同時，回憶灣仔歷史，儼然回到當年水兵、碼頭、蘇絲黃年代。而OVO也將繼續和灣仔一起成長。

Book Recommended by Thomas Ma 馬文龍推介的書
釋聖嚴著《是非要溫柔》天下雜誌出版



Discussions (Excerpt)

How do you divide the works among the four partners?

Two of the partners focus on design, the other two on production and marketing. I studied Hotel Management and now am responsible for production and material sourcing. Dan, who majored in interior design at the Hong Kong Polytechnic University, is doing most of the design work. OVO has a comprehensive organisation structure, which includes departments in administration, human resources, accounting, design, purchasing, marketing, operation and sales. Our design stresses originality. Besides designing products with our own brand, we also purchase furniture, artworks and accessories created by internationally acclaimed designers.

Can you talk about your furniture design process?

It takes one year to complete the design of a furniture collection, during which there are many steps involved. We'll start with a concept, then follow with sketches. Out of the 30 or more sketches, we'll choose the ones that can meet material and manufacturability requirements for further computer modeling and prototype making. The finished prototype will be tested for sitting comfort to determine corrections and adjustments. After completion of the final products, the collection will be named and pictures will be taken to produce product specifications and catalogues for further promotion. The marketing department will write up press releases for the media and organise product announcement events to highlight the design concepts and materials used in the collection.

討論環節（節錄部份內容）

你們四名合夥人如何分工？

當中兩人主力做設計，兩人負責生產及市場推廣。我修讀酒店管理，現在負責生產傢俬及挑選用料，Dan在香港理工大學室內設計系畢業，他比較多負責設計工作。OVO擁有完整架構，包括行政、人事、會計、設計、採購、市場、物流及營業部門。我們設計著意原創，設計部門設計自家品牌，而採購部門則搜羅國際品牌或外國設計師傢俬、藝術品和擺設等。

可否談談你們設計傢俬的過程？

設計一個傢俬系列連生產需要一年時間，過程涉及多重功夫。我們首先想好一個概念，然後畫草圖，可能會畫30多張，再慢慢篩選，期間會考慮所需用料，能否生產等問題。篩選過後，我們會做電腦設計圖和首辦，然後試用...再作出修改或調整。製作成品後，我們會為產品命名和拍照、做產品規格表、產品目錄，以及宣傳推廣等。市場部會撰寫新聞稿，發送給傳媒，舉行產品發佈會，介紹產品設計概念，用料等資料。







..... ALUMNI
PORTFOLIOS

Penny Chan 陳子程

Associate / Interior Designer 室內設計師
DROPS Design Limited
Email: penny.chan@drops.com.hk



Business:

Interior Design

Education:

High Diploma in Interior Design

Portfolio:

Residential

- JC Castle, Hong Kong (2008)
- Deer Hill Bay, Hong Kong (2007)

Restaurant

- Queen's Palace, QRE Plaza, Hong Kong (2008)

Office

- Appleby (2007)

Salon

- Headquarter (2007)

Beauty

- About Beauty, Yue Man Square, Hong Kong (2008)

我的設計範疇:

室內設計

我的學歷:

室內設計高級文憑

我的檔案:

住宅項目

- 龍城堡 (2008)
- 鹿茵山莊 (2007)

餐廳項目

- 帝后殿 (2008)

辦公室項目

- Appleby (2007)

理髮店項目

- Headquarter (2007)

美容項目

- 悅容莊 (2008)

Fung Chi Ming, Andy 馮志明

Design Director 設計總監
Axis Design Consultants Limited
天一設計顧問有限公司
Email: andy@axis-design.net



Business:

Interior Design

Education:

Diploma in Interior Design, The Hong Kong Polytechnic University

Portfolio:

- Modern design of a service apartment for a Chinese client's staff.
- The Philips Innovation Centre was designed with new multi-colored, soft wall panels and an open office layout.
- Li-Ning is a famous sport brand name in China. Drawing on their logo as inspiration, we integrated an arc element into our design. 1990 signifies the year of Li-Ning's establishment.

Aspiration:

- To provide excellent interior design for each of our clients' projects, not only for our profit but also for our client's best result.
- Find opportunities for collaboration and partnership with an architecture firm to extend business into mainland China.

我的設計範疇:

室內設計

我的學歷:

室內設計文憑, 香港理工大學

我的檔案:

- 為一個國內客戶設計及營造一個富現代感的服務式住宅, 作為工幹之用。
- 利用多色彩的pin board為飛利浦設計中心的设计主要元素; 開放式工作間營造氣氛。
- 李寧為中國有名的運動品牌, 初在香港設立辦事處。我們以李寧弧形標誌為靈感, 營造弧線效果。1990為李寧品牌的成立年份。

我的抱負:

- 希望每一個室內設計項目都以客戶理想的要求為目的, 公司的利潤為次要。
- 與其他設計工作者及有著同一理念之建築師合作做一些大型項目及進軍內地市場。

Ho Chi Hung, Philip 何智鴻

Designer 設計師
Thing Design
Email: thing.design@gmail.com



Business:

Product Design

Portfolio:

- "Eu" - Clock
When working with ceramics, all you need is concentration, tenderness and gentleness, much in the way you treat someone/something you love and treasure the most. Here comes the "Eu" Clock, hand-made by Phillip Ho from ceramic and copper, 190 mm X 190 mm.
- "Beau" - Mealpad
Fine dining brings to mind images of the finest food, service and atmosphere. Tableware also plays a crucial role in fine dining. Well-made china, silver forks and knives, placemats, etc. Often, a placemat only provides for easy cleaning and protection of the tablecloth, though it could in fact be a main decorative element, helping to evoke a pleasant atmosphere. Thus, Thing Design brings you "Beau", a series of glass etched placemats. "Beau" is simple, green, and elegant; using the glass from disposed windows, it is then cropped to size and etched with patterns. "Beau", available in 250mm x 350mm, is 100% environmental friendly and hand-made by Phillip Ho.

Aspiration:

I am the designer and owner of Thing Design. One of my design approaches is to resurrect wasted materials such as wine bottles and glass from the dead and make them into objects both hauntingly beautiful and elegantly simple. This is a place for me to share inspirations, ideas, my works and products.

我的設計範疇:

產品設計

我的檔案:

- "Eu" - 時鐘
- "Beau" - 餐墊

我的抱負:

我是Thing Design的設計師及老闆。我其中一個設計途徑是將廢棄的物質, 紅酒樽, 玻璃等起死回生, 變得美侖美奐及簡潔優雅。Thing Design是一個讓我分享靈感、概念、我的作品和產品的地方。

Ho Kai Lun, Alan 何啟倫

Interior Design Assistant 室內設計師助理
3 Dogs Studio Limited
Email: HKL729@yahoo.com.hk



Business:

Assist project designers in handling daily design services, production plans, current projects, and training of new staff on computer software technology. Participate in residential interior design, project management, furniture design and public graphic design competition.

Education:

- Total design diploma, Mode of Design Alliance
- Higher Diploma in Applied Physics, The Hong Kong Polytechnic University

Portfolio:

- Graphic Design-2007 Open Star Design Competition organised by the Hong Kong Archery Association. My work was awarded second place.
- Interior Design-Since 2006, I have been assisting the Crocs store in Hong Kong and worldwide in shop design development.

Aspiration:

Because design is a style of performance, I very much hope that with my accumulated experience and expertise, I can establish a design company with willing partners. I hope we then would have the opportunity to truly exhibit our personal design capabilities, by taking part in competitions or developing good working relationships with clients, allowing us to be genuinely considered as our own brand.

我的設計範疇:

現時主要的職務是協助項目設計師處理日常的设计事務、生產設計圖則、工程項目跟進, 以及補助培訓剛入職員工的電腦軟件應用技術等。工餘時亦會承接住宅的室內設計、項目管理、傢俱設計, 與及參與公開的平面设计比賽等範疇。

我的學歷:

- 全方位設計文憑, 香港設計文化協會
- 應用物理高級文憑, 香港理工大學

我的檔案:

- 平面设计項目-2007年參加由香港射箭總會舉辦的公開星章設計比賽, 而我的作品在該比賽之中榮獲亞軍。
- 室內設計項目-由2006年至今, 一直協助Crocs在香港、以至全世界的店舖設計發展。

我的抱負:

因為設計是風格的表現, 我十分希望憑自己過往累積的工作經驗及專業知識, 配合共同志願的合作伙伴, 能夠成立一間设计公司, 有機會真正發揮我們的個人设计能力, 透過参加设计比赛, 或同客户良好的合作關係, 建立真正屬於自己的品牌。

Ho Kan Hung, Marco 何庚鴻

Lecturer 講師

Hong Kong Institute of Vocational Education
香港專業教育學院

Email: scanjet600c@gmail.com



Business:

Graphic Design, Interactive Design, Design Education

Education:

- Master of Design (Design Strategy), The Hong Kong Polytechnic University
- Visual Communication, Ontario College of Art and Design

Aspiration:

With years of formal design studies and practices, I truly believe that design is a powerful tool that infuses value into all sorts of business activities. Without the business objectives behind each design project, design may become merely an act of decoration. There is no doubt that all designers or business owners should understand the integration between their disciplines in order to strengthen their competitive advantages. I will continue to communicate and diffuse this message to people within the related fields who care about design.

我的設計範疇:

平面設計, 互動媒體設計, 設計教學

我的學歷:

- 設計碩士(設計策略), 香港理工大學
- Visual Communication, Ontario College of Art and Design

我的抱負:

經過多年正規的設計學習和訓練, 我非常相信設計是能夠為各種商業活動注入價值的強大工具。如果每個設計項目背後沒有商業目標, 設計純粹是一種裝飾行為。設計與商業的結合無可否認是所有設計師和商業家需要理解的概念, 從而加強他們的競爭優勢。我會在我工作的範疇繼續傳播信息, 並將這概念增強及伸延到關注設計的人。

Kristie Ip 葉素文

Teaching Associate 教學助理

Hong Kong Institute of Vocational Education
香港專業教育學院

Email: kristie@vtc.edu.hk



Business:

Advertising, Graphic Design, Design Education

Education:

BA(Hons) in Design (Visual Communication)

Portfolio:

I am a teaching associate teaching advertising, branding, visual communication and some marketing related modules. I was an art director of an advertising agency before I joined the IVE.

Aspiration:

Hong Kong requires designers with business sense. Similarly, marketing practitioners also require design sense. Designers with a business mind shed more light in comprehending the knowledge economy of today. I hope to contribute to the training of next-generation designers with such dual talents.

我的設計範疇:

廣告, 平面設計, 設計教育

我的學歷:

設計文學士

我的檔案:

我是教廣告、品牌、視覺傳播和一些有關市場單元的教學助理。我入職香港專業教育學院之前曾經在一家廣告公司當美術總監。

我的抱負:

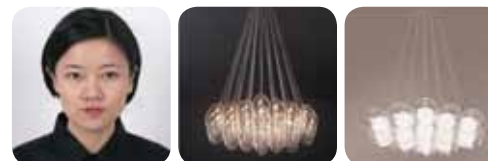
香港需要一些有商業觸角的設計師。市場從業者同樣地需要設計觸角。設計師如果擁有商業頭腦便能理解現今經濟結構的學問。我希望致力於訓練下一代設計師擁有以上雙重的才能。

Samantha May 梅琮

Product Manager 產品經理

Orizontte Illuminacion Company Limited
麗頌照明有限公司

Email: samantha.m@horizonlighting.com /
info@horizonlighting.com



Business:

Lighting fixtures and home accessories design

Education:

Master of Contemporary English Literature

Portfolio:

I am a lighting product designer, with several successful designs, though I found product management more enjoyable. Some of my designs are pictured above.

Aspiration:

I want to establish an office in Hong Kong to oversee marketing, procurement, and new product development.

我的設計範疇:

燈具和家居飾品設計

我的學歷:

近現代英語文學碩士

我的檔案:

本人也是產品設計師, 設計過一些相當成功的作品, 但是我更擅長做產品經理。以上是我的一些作品。

我的抱負:

我希望將我公司的行銷, 採購, 新產品開發轉移到香港。

Gigi Ng 伍海薇

Marketing Manager 市場部經理

Senses Group International Limited
Email: gigi.ng@senses-group.com

Website: www.senses-group.com



Business:

Branding

Education:

BA(Hons) in Design

我的設計範疇:

品牌

我的學歷:

設計文學士

Jeanne Ng 吳霽君

Regional Manager of Sales and Marketing 營業部及市場部總監
Yuen Shing Textile Group 潤成紡織集團
Email: jeanne.ng@yuenshinghk.com



Business:

Quality Control, Manufacturing, Customer Relationship Management

Education:

- BA in Economics
- MBA in Professional Accounting

Portfolio:

Yuen Shing Textile Group specialises in providing knit fabrics to both domestic and international brands and designers. Our aim is to not only to provide customers with clothes that are safe, comfortable, and eco-friendly, but to aid designers by providing innovative fabrics that can inspire new lifestyles and experiences.

Aspiration:

The management of Yuen Shing Textile Group has been in the industry for half a century, and has seen it transform Hong Kong from a small fishing village to a large metropolis. Fashion trends that we have taken part in have come and gone, however we continue to hold to our aspirations of providing top quality products and services to our clients, while adapting to the ever changing demands of the manufacturing industry.

我的設計範疇:

質量管理, 成品生產, 顧客關係管理

我的學歷:

- 經濟文學士
- 工商管理專業會計碩士

我的檔案:

潤成紡織集團專門為本地與國際的品牌和設計師提供針織布料。我們的目的不但要為顧客提供安全、舒適和環保的衣物, 並且協助設計師, 為他們提供一些能啟發新的生活方式及經驗的創新物料。

我的抱負:

潤成紡織集團已經在行內經營超過半世紀, 並目睹香港由細小的漁村轉變成大都會。時裝潮流雖然不斷變遷, 但我們仍然堅持為客戶提供優質的產品及服務, 同時適應需求持續變化的生產市場。

Ralph Poon 潘俊豪

Director 總監
XD Communications Limited
Email: info@xd-hk.com
Website: www.xd-hk.com



Business:

Animation Design and Direction

Education:

BSc in Communication (Digital Graphic Communication), Hong Kong Baptist University

Portfolio:

Graduating in Digital Graphic Communication from Hong Kong Baptist University, I have pursued my career in the animation industry since 2003. Worked in Centro Digital Pictures provided opportunities for me to co-operate with world class directors such as Stephen Chow, Kaige Chan and Yimou Zhang.

In 2007, I founded XD Communications and started directing and producing animations for various projects. I was then invited to lecture on 3D animation at Hong Kong Baptist University's School of Communication.

Blending technical mastery and artistic vision, I keep creating works that are original, creative and diverse.

Aspiration:

Telling impressive stories using design, animation, live-action & visual effects.

我的設計範疇:

動畫設計和指導

我的學歷:

傳理學社會科學學士(數碼圖像傳播), 香港浸會大學

我的檔案:

自從2003於香港浸會大學數碼圖像傳播系畢業後, 我便決定向動畫行業發展我的事業。我在Centro Digital Pictures 在職的時候讓我有機會與周星馳、陳凱歌和張藝謀等世界級的導演合作。

在2007年, 我成立了 XD Communications 並開始執導及製作多個動畫項目。其後我更被香港浸會大學邀請, 在傳理系教授立體動畫。

揉合技術的優勢及藝術的洞察力, 我會繼續創造一些原創性、創造性和多樣化的作品。

我的抱負:

透過設計、動畫、動作和視覺效果去講述令人留下深刻印象的故事。

Wong Ka Fai, Fletch 黃嘉輝

Creative Director 創意總監
Copper Communications Limited
Email: fletch.wong@copper.com.hk
Website: www.copper.com.hk



Business:

Website Design

Portfolio:

I am a senior creative personnel with a strong focus in direct marketing and promotion campaigns. With over 16 years of experience in print and digital media, I have worked in senior creative posts at 4A's advertising agencies like Ogilvy Interactive, Tribal DDB, and XM-Asia. I developed successful creative campaigns for blue chip clients such as HSBC, San Miguel and Nokia etc.

I founded Copper alongside my partners, also from strong 4As advertising backgrounds. Hence, we have a deep understanding of branding and traditional advertising, yet we believe there are more creative avenues to be explored in the digital field. We have the courage to take the lead and make it happen.

我的設計範疇:

網頁設計

我的檔案:

我是一個專注在直銷和宣傳活動上擁有超過16年數碼印刷媒體經驗的高級設計人員。我曾經在4A廣告公司好像Ogilvy Interactive, Tribal DDB 和 XM-Asia從事高級創意職位。我曾為香港上海滙豐銀行有限公司, 香港生力啤酒和諾基亞等藍籌客戶開發了成功的創意活動。

Coppers 是我和一個有一個很強 4As 廣告背景的拍檔設立。所以我們對於品牌和傳統廣告有很深入的認識。但是我們認為在數碼的空間仍可以發掘更多創意, 我們亦勇於引導數碼媒體的成功。

Fiona Wong 黃銘恩

Founder 創辦人
Rainbow Mosaic Handmade Glass
Email: fiona@rainbowmosaic.com.hk
Website: www.rainbowmosaic.com.hk



Business:

Glass Craft Design and Branding Development

Education:

Graduate

Portfolio:

• XiDish is a customised gift and souvenir service. A delicate craftsmanship that integrates colorful art glass with gift giving, sharing in the delightful charm of everyday living.

• Decorative glassware allows for hassle-free sensation and reflects the different colors of life.

Aspiration:

Uniquely handcrafted glassware decor and accessories, allowing people to share joy and colorful happiness in life. Create to express and engage in inter-personal appreciation.

我的設計範疇:

玻璃手工藝品設計及品牌發展

我的學歷:

大學畢業

我的檔案:

- 創作「碟碟」系列及度身訂造禮物服務, 讓多變的玻璃藝術, 融合生活家品, 傳遞及分享生活喜悅。
- 彩色玻璃化成家品陳設, 為家點綴出一份愉悅、無憂的閒情。

我的抱負:

喜歡彩虹的色彩, 是喜悅的, 是愉快的, 希望透過玻璃創作分享生活的色彩, 讓悅目的玻璃色彩融入生活, 感染快樂。

Yim Chi Hang, Joseph 嚴志恒

Director of Visual Communication & Fashion Graphic
視覺傳訊及印花圖案設計總監

Giordano Limited
佐丹奴

Email: y1171968@yahoo.com.hk



Business:

Marketing Strategy, Brand Image, Window Display, Point of Purchase, Fashion Graphic Development.

Education:

Bachelor of Graphic Design, Monash University, Australia

Portfolio:

- Giordano "What's T Today?" Project 2009
- Giordano World Without Strangers [T] Project 2008
- Giordano X 詹瑞文 Cheer U Up Tee Project

Aspiration:

Create an unique T-shirt brand in China.

我的設計範疇:

市場策略, 公司形象, 櫥窗設計, 產品推介設計, 印花圖案設計開發

我的學歷:

Bachelor of Graphic Design, Monash University, Australia

我的檔案:

- 佐丹奴 "What's T Today?" T-SHIRT企劃 2009
- 佐丹奴沒有陌生人的世界T-SHIRT企劃 2008
- 佐丹奴 X 詹瑞文 Cheer U Up T-SHIRT企劃

我的抱負:

創立屬於中國的T-SHIRT品牌

Alfreda Yu 余慧豐

User Experience Consultant 用戶為本設計顧問

Mes Interactions

Email: alfreda@minteractions.com

Website: www.minteractions.com



Business:

Interaction Design, Usability Services, User Research

Education:

Master of Science (Computer Science – Specialisation in Human Computer Interaction), Stanford University, CA, US

Portfolio:

- Developing personas of targeted users allows us to visualise users better in different dimensions. This was done for a startup targeting designers.
- Sitemaps are usually done as the first step in structuring an online presence. This is a sample sitemap from a financial services site.
- Based on site features and site maps, page layouts are drafted prior to adding colors and graphics, as multiple revisions can be quickly made before a confirmed version proceeds with visual design. This is a wireframe for a page on a collector's website.

Aspiration:

To see the gradual, healthy and successful growth of the interaction design and usability industry in Hong Kong.

我的設計範疇:

互相設計, 可用性服務, 用戶研究

我的檔案:

- 為目標用戶群建立一些人物角色能夠讓我們對用戶群有更好和多方面的設想。這是為一個設計師對象進行初步角色建立。
- 建立網頁指南通常是第一個步驟去構成網頁。這是某一個金融服務網站內簡單的網頁指南。
- 在加上顏色及圖畫之前憑著網頁的特色及網頁指南繪畫出網頁的設計。這樣不但可以多次修改, 亦可在確定版面成為視覺設計前快速更改。

我的抱負:

能夠目睹互動和可用性設計在香港逐漸地、健康地和成功地增長。

Yuen Pui Chun 袁佩珍

Fashion Designer 時裝設計師

MANIQUE

Email: manique@netvigator.com

Website: www.manique.com.hk



Business:

Fashion Design

Education:

- Diploma in Fine Arts(Sculpture), Hong Kong Art School
- Diploma in Clothing, Kwun Tong Technical Institute

我的設計範疇:

時裝設計

我的學歷:

- 藝術文憑(雕塑), 香港藝術學院
- 製衣文憑, 香港專業教育學院(觀塘)

Jennifer Hui

Sales Manager 營業部經理

Fair Label Limited

Email: jennifer@fairlabel.com



Aspiration:

"Our visions and dreams are worth fighting for." After taking the class, I am one step closer and hopefully, not too far away from my own.

Kit Lee 李雅青

Jewelry Designer and Director
珠寶設計師及總監

Sparknique

Email: kit_leeyajing@hotmail.com

Business:

Jewelry Design, Fashion Accessories

Education:

- Degree in Jewelry Design, Central St Martins, UK
- Diploma in Apparel Design & Merchandising

Portfolio:

I am the Singapore-born founder and designer of Sparknique Jewelry. In the United Kingdom, I was awarded the top prize in the Business Design Centre with the Best Young Designer's Award.

I have designed and developed many jewelry pieces, from fine jewelry at Brian Chalfen Ltd to men's cufflinks and accessories at Tateossian London. Additionally, I have designed fashion accessories / catwalk pieces for well-known international brands such as Giorgio Armani, Emporio Armani, DKNY and Diesel.

I am currently designing and producing jewelry pieces for fashion boutiques in the UK and Europe. Furthermore, I consult for a few garment retail brands in developing their accessories business and participate in many projects that seek to incorporate design into the wider culture and society. I am currently based in Hong Kong.

我的設計範疇:

珠寶設計, 飾物設計

我的學歷:

- Degree in Jewelry Design, Central St Martins, UK
- Diploma in Apparel Design & Merchandising

我的檔案:

我是一個新加坡籍的珠寶設計師和 Sparknique 的創辦人。我於英國獲得Business Design Centre的最佳青年設計師獎。

我曾經設計很多珠寶, 由 Brian Chalfen Ltd 高級珠寶至 Tateossian London 男士袖口扣和配件, 以及國際品牌如 Giorgio Armani, Emporio Armani, DKNY 和 Diesel 的飾物或貓步配件。

我現時替英國及歐洲時裝店舖設計和製作珠寶。我亦是多間服裝連鎖店珠寶品牌建立的顧問。我現居於香港, 也參與很多同設計有聯繫的社會文化活動。

Chau Shuk Ching, Kandy 周淑貞

Director 總監

Krispace Design Consultancy Company Limited

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Katherine Cheung 張家蓮

Graphic Design Lecturer 平面設計講師

The Hong Kong Polytechnic University,

School of Design

香港理工大學設計學院

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Comma Limited

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Senior Interior Designer 高級室內設計師

One Millimeter Design Consultancy Company

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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.

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.

www.cuhk.edu.hk/centre/entrepreneurship

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Alumni portfolios provided by participants.

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香港設計中心

香港設計中心乃非牟利機構，致力協助本地設計師和企業充份發揮潛能。我們積極與政府、業界、商業夥伴、教育及私營機構等保持連繫，令他們理解設計是產業不斷增值的策略性要素。我們也努力不懈地提升廣大市民對設計的鑒賞能力，以期公眾明白設計如何為他們優化生活。

香港設計總會於2001年成立香港設計中心。香港設計總會的創會會員，包括香港設計師協會、香港室內設計協會、香港時裝設計師協會及香港特許設計師協會，成立香港設計中心的目的，是希望能更好地整合和鞏固香港設計界努力的成果。香港設計中心是香港至今唯一機構，致力推動設計來促進香港的持續競爭力、經濟繁榮和社會安康。

www.hkdesigncentre.org

關於香港中文大學創業研究中心

香港中文大學創業研究中心的宗旨是啟發香港中文大學師生及社會人士對創業的熱誠，加深他們對創業的認識。中心的服務範疇廣泛，致力透過以下活動推動創業：

研究 本中心致力透過學術及應用研究，深入了解創業力量。我們自2002年起成為「全球創業觀察研究」(Global Entrepreneurship Monitor-GEM)的成員。本中心與香港及大中華地區的商業和研究機構合作，辨識及探討對創業有影響力的因素。

教育 本中心的教育項目強化及拓展大學現有的創業課程，形式包括講座、工作坊、企業探訪等。

實踐 本中心會協助學生制訂成立新公司的計劃，讓其新業務能滿足市場需要，創造價值。我們又鼓勵學生、教職員、校友及各界成員組成多元化的創業小組。

www.cuhk.edu.hk/centre/entrepreneurship

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