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SIGNED

SIGNED

THE MAGAZINE OF THE HONG KONG DESIGN INSTITUTE · ISSUE THIRTEEN 2016

ISSUE THIRTEEN 2016



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One of the greatest presidents of the United States, Abraham Lincoln, said that, 'the great thing about the future is that it comes one day at a time'. How true this is. If the future was thrust upon us in a 'big bang', we would miss the sublime experience of evolution. Let's face it, who needs a big bang when we can move gradually ahead, savouring every moment of growth, improvement and the joy of change. Taking inspiration from the Belgian painter Rene Magritte, we see the future of design growth as "the sky" being the limit.

In this issue of SIGNED, we explore many of design's next big things. But before you think we have created a fantasy magazine of whimsical proportions, our look into the future also has its heels firmly in the past. For we believe that creation, especially in design, is a progress built in layers.

For example, we look at the extraordinary life of architect Zaha Hadid, and how she envisioned the future of Miami. We also find out the latest innovation of fabrics and design, to see how they are reshaping fashion. Eating out is not a new subject, but we are first in line to what we think will be the next big trend in Hong Kong – food trucks, and how others around the world have adopted this truly 'moveable feast'.

But let's not forget about our local heroes, because they are also braving a new path to inspire Hong Kong's future talents with their amazing work. We chat with extraordinary lighting designer Tino Kwan, interior superstar Steve Leung, the forward thinking Joey Ho, as well as animation whiz Raman Hui.

All in all, we can say we've peeped into the crystal ball of design and, well, we like what we see.

Desiree Au
Publisher

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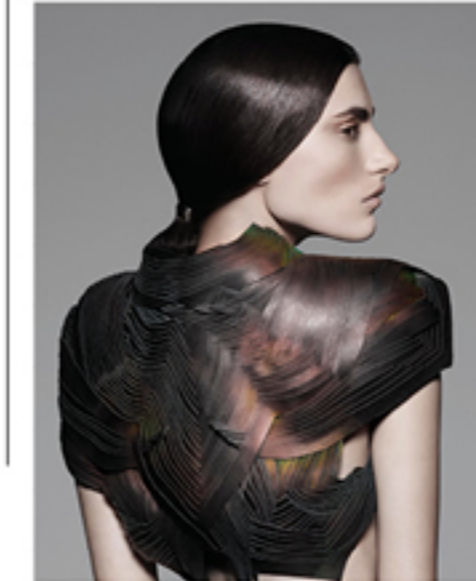
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London's Design Museum reopens in a brand new location this November. We preview this celebration of contemporary design and architecture

The Hong Kong Design Institute is a member institution of the Vocational Training Council. For more information about HKDI, please check our website on www.hkdi.edu.hk, or email us at hkdi@vtc.edu.hk

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BULLETIN

Bowls in Style

UNTIL SEP 26

Displaying the distinctive cultures of 18 districts in Hong Kong, Bowls in Style combined a ceramics design workshop with a look at local culture. Held from February to June, the event was a collaboration between the HKDI and the Visual Arts Centre, allowing 30 design foundation students to learn the local characteristics and ceramic skills from artist Jackie Leung. The individual pieces they created are now on display at the Visual Arts Centre until September 26.



Fashion styling and model show

MAY 13

In collaboration with Models International, this crossover show, held on May 13 in the HKDI auditorium, saw student models pair with Higher Diploma students in fashion, make-up and styling to create a highly professional catwalk show. The event was led by supermodels Eunis Chan and Rosa Tsang, and the judging panel featured supermodels Qiqi and Lisa S, along with fashion designer, William Tang, April Lau from Shiseido Professional, Christine Ho from ELLE & ELLE Men and image stylist Kevin Mayao.



Cumulus Hong Kong 2016

NOV 21-24

Organised by the International Cumulus association, the theme of this year's Hong Kong event is 'Open Design for E-very-thing'. Held from November 21 to 24, it will be hosted by the HKDI and focuses on the openness and wider-reaching aspects of design. There are six main tracks for the four-day event, namely open design for empathy, ethnography, experiment, environment, education and engagement. Expect a range of talks, seminars and papers covering each of the topic areas. Keynote speakers include top interior designer and IFI president-elect, Steve Leung, Hideshi Hamaguchi from Ziba design, a Red Dot design jury member who created Japan's first corporate internet and led the concept development for the world's first USB flash drive in 1999, and Timmy Yip, the academy award-winning costume designer. Also announced to talk are Clemens Thornquist, professor in Fashion Design at The Swedish School of Textiles, University of Borås, Sweden, Paricia Moore, an American industrial designer and gerontologist and Wang Min, dean of the School of Design, Central Academy of Fine Arts in China.

For more details, visit cumulus.hkdihongkong2016.org.

Open Design for E-very-thing



IBC, Holland

SEP 8-12

The International Broadcasting Convention is Europe's largest event for filmmakers, videographers, and broadcast and video professionals. Covering a broad range of topics, the event in Amsterdam features an extensive exhibition of all the latest gear, from cameras to monitors, alongside a full conference programme covering everything from virtual reality storytelling to localising content.

ibc.org



London Design Festival, UK

SEP 17-25

Made up of a week's worth of events, the London Design Festival is spread across eight districts of the capital city. It includes the London Design Biennale, held at Somerset House, and the London Design Fair at the Old Truman Brewery. Also enjoy a special event at the Victoria & Albert Museum.

londondesignfestival.com



Brand New Conference, USA

SEP 15-16

Coming this year from the home of country music – Nashville, Tennessee – Brand New Conference is a two-day event on corporate and brand identity. There are talks by designers from a range of companies including Google, Nike and Man Vs Machine, plus an after-party at a local honky tonk music bar.

underconsideration.com



Adobe MAX, USA

NOV 2-4

This is the essential event for Photoshop, InDesign and Illustrator users, or any professionals looking to get more out of Adobe's Creative Suite. There's hands-on technical training at the fest in California, as well as speakers covering everything from creative careers to web and app design. As a special treat, the community pavilion is a great place to explore and have fun with a range of products.

max.adobe.com



Ashes two ashes

Jonathan Wut and Pollie Tong make up Hong Kong's award-winning musical duo Lil' Ashes. The HKDI alumni tell us about their struggles and the changes in the modern music industry

Charming acoustic duos come by the dozens in Hong Kong. We're proud of our twee-pop or folksy guitar-based couplings when it comes to the music on offer in the city. However, few come quite as charming as Lil' Ashes. Born and raised in Hong Kong, Jonathan Wut and Pollie Tong met in 2011 while studying for a three-year diploma in digital music and media at the Hong Kong Design Institute. They clicked. They formed a duo.

The HKDI course provided Lil' Ashes with the technical knowledge they needed to compose, arrange and record their own songs. "We learned everything from performing and composing to sound engineering," says Tong. The diploma also required them to focus on drawing, to help keep the creativity flowing. "When I struggle to come up with a song," adds Tong, "I do turn back to drawing. It helps visualise what's in your head."

Wut and Tong honed their musical art as a duo while on the HKDI course. And it wasn't long before they were signed to the prestigious Sony Music record label in 2013, before they had even graduated. "It felt more like a summer project at first," says Tong. "It wasn't until a year later that we realised this was our real career. We were actually in the music business."

Citing influences from the likes of British indie-folk band Daughter and Spanish indie darling Russian Red, Lil' Ashes started by covering some of their favourite tracks in a raw acoustic style before creating their own compositions. "Compared to the music that came out three or four years ago, we sound very different to the norm," says Tong. "But if you listen to current local acts, there are more and more new styles emerging. Our songs are mainly acoustic but a lot goes into acoustic music, like vocal layers, drums and little things that enhance the music."

"There's been a huge change in Hong Kong's music scene," says Wut. "I think people's interests in music are changing and they're turning towards more indie acoustic flavours. People are basically more open to different genres now than simply Cantopop."

The internet and social media have played a large part in the success of acts like Lil' Ashes. These media are seen as the 'future' for many aspiring artists. "If you have something that's good, you will get the attention," says Tong. "Uploading to YouTube or social media is actually more straightforward than going to the record company and sending in a demo."

"There's been a huge change in Hong Kong's music scene"

Jonathan Wut



"Uploading to YouTube or social media is actually more straightforward than going to the record company and sending in a demo"

Pollie Tong



But fame has not always been a smooth ride for Lil' Ashes. The pair have faced criticisms about their image, their choice of song language and even their weight. "People have criticised us for not singing more Cantonese songs," says Tong. "And they've asked why our band name is so strange. Little things like that. We always try to take these points as constructive criticism."

Lil' Ashes' first album, *Be Little*, was released in 2014 and contains a mixture of Cantonese and English tracks. "When we first started out covering and writing music, it was always in English," says Tong. "At the time most Hong Kong songs weren't really our cup of tea. We barely sang and covered Chinese songs. But, over the past few years, we've been going back to older Chinese songs."

Since 2014, the pair have gone on to win multiple music awards including garnering prizes for both newcomers and groups. "It was after the release of our album that we really felt the pressure," says Tong. "After winning awards and getting good reviews, we felt a bit lost. We weren't sure where to go from there, musically. But that pressure inspired a lot of new songs."

With new songs and a new album due for release later this year, Tong explains that we can expect a more mature sound from Lil' Ashes. "The album is all about life," she says. "We have grown up a bit and gone through new experiences. When there's stress, you most likely want to avoid it and hide from your problems. The upcoming songs relate to that."

Despite their significant height differences – Wut is 182cm while Tong is a much shorter 150cm – Lil' Ashes really do fit together like a glove in a charming indie kind of way. They have appeared on a whole host of stages at gigs and festivals, and have earned a devoted following in Hong Kong and beyond. And, all this, after chancing upon each other at the HKDI.

In the frame

A sneak peak at what's to come at the HKDI this autumn



Konstantin Grcic

PICTURE CREDIT: MARIUS JANS

A FRONT ROW SEAT TO THE FUTURE

The chance to glimpse the future as seen through the eyes of an inspirational industrial designer such as Konstantin Grcic is not to be missed. Grcic is a German designer who trained as a cabinetmaker in England before studying at the Royal College of Art. He established his own studio in 1991 and now works with clients such as Muji, Nespresso and Vitra. His work has included internationally acclaimed pieces such as the Flos Mayday lamp in 1999, which won him the prestigious Compasso d'Oro industrial design award, and the Magis Chair_One in 2004. Today, his work features in the permanent collections of MoMA in New York and the Centre Georges Pompidou in Paris.

"Konstantin Grcic – Panorama" is a collection of three large-scale installations, each depicting a vision of the future. Life Space offers a home setting that includes some of Grcic's designs along with some everyday objects. Work Space mirrors his own studio, with products and prototypes shown on a work table, while the Public Space area looks at the outdoor environment, complete with a 30m panorama that shows the designer's view of future urban space.

A fourth area, Object Space, shows a multitude of Grcic's products, prototypes and drawings alongside inspirations in the form of other design pieces, everyday items and found objects. The items create a visual timeline, showing the development of some of his products and his design thought-processes.

The exhibition was developed over the space of three years in collaboration with the Vitra Design Museum and Z33 – House for Contemporary Art in Hasselt, Belgium. It was originally shown at the Vitra Design Museum in 2014 before moving to other European art and design institutions. Its Asian debut at the Hong Kong Design Institute later this year gives students and design enthusiasts a chance to share in Grcic's vision.

Konstantin Grcic – Panorama

An Exhibition of the Vitra Design Museum and Z33 Hasselt November 26, 2016 to April 2, 2017, HKDI Gallery, HKDI



Miura, bar stool, Plank, 2005, Vitra Design Museum Collection, © KGID

PICTURE CREDIT: FLORIAN BOHR



Parrish Side Chair, Emeco, 2013, Vitra Design Museum Collection, © KGID

PICTURE CREDIT: EMECO, ANTHONY OLIVER

A BUILDING IS WORTH A THOUSAND WORDS

The work of Pritzker Prize-winning architect Rafael Moneo has been described as both timeless and yet embodying both time and space. Considered one of the greatest Spanish contemporary architects, his modernist pieces retain a context to their past or surroundings that's often ignored by designers, making each piece unique and yet in his style. Some of his standout pieces include the Cathedral of Our Lady of the Angels in Los Angeles, USA, the National Museum of Roman Art in Mérida, Spain, and the Atocha railway station in Madrid, Spain.

Not just a respected architect, Moneo is also a writer, teacher and critic, sharing his theories and studies with students at colleges around the world including universities in Madrid and Barcelona, and the Harvard Graduate School of Design. As Robert Campbell, architecture critic of *The Boston Globe* explains in his essay, Moneo behaves as a novelist when describing his buildings. "He tends to establish a point of view from which the experience of the architecture is perceived," says Campbell. "The point of view is that of the visitor to the building, a fictional character imagined by Moneo. Seldom does he describe a building as an autonomous artifact. Instead, it is an event in the life of a witness or, more likely, a sequence of events."

This Hong Kong exhibition, which has been curated by Francisco González de Canales, professor of the Architectural Association in London, is the first major retrospective of the architect's work and includes



Kursaal Congress Centre and Auditorium

a series of models, photographs and drawings spanning his entire career. It documents Moneo's development and thinking through what have been some of the most turbulent cultural changes we have seen in architecture. The exhibition was first displayed at the Fundación Barrié headquarters in La Coruña, Spain, in 2013, before embarking on an international tour. It opens to the public in Hong Kong at d-mart on October 22.

Rafael Moneo: A Theoretical Reflection from the Professional Practice. Archive Materials (1961-2013)

An Exhibition by Fundación Barrié and Estudio Rafael Moneo October 22, 2016 – January 14, 2017 d-mart, HKDI



Rafael Moneo



Interior intelligence

In celebration of World Interiors Day, HKDI held a series of seminars with prominent interior designers and a workshop to promote this year's theme of intelligence

Held on the last Saturday of May each year, World Interiors Day is an event set up by the International Federation of Interior architects and designers (IFI). The aim is to promote the interior design profession across the world with events held by its members, who are design-based organisations, including educational establishments such as HKDI. The day not only serves to highlight the profession itself, but also reminds people how the built environment affects us, and how both interiors and their occupants are connected, through a series of events.

For the first time, this year HKDI held a series of master lectures by prominent local interior designers in the run up to the event, as well as a design workshop on interior design for both students and the public, held on Saturday May 28 itself.

"By organising these talks and workshops, we hope to engage our students and the public. To have them realise that interior design is more than just design, the way they move around and utilise their surroundings affects their daily lives, behaviours and thinking. The most direct way to do this is to let them listen to some of the best in the industry," says Daniel Chan, head of Product and Interior Design Department at HKDI.

With top Hong Kong interior designer, Steve Leung, due to become president of the IFI in 2017, HKDI invited him to be a keynote speaker for their event, along with other significant industry figures, including Joey Ho, James Law and lighting designer, Tino Kwan.

Leung believes this year's World Interiors Day theme of Interiors Intelligence is rather a fashionable one. "We are all in the internet world, and intelligence becomes part of our daily life. I think it's a topic for us to have a lot of debate and discussion over," he says. "We always encourage our members to promote this world interior day in their own

country. I think it's important for more and more people to be participating, no matter whether they are students, practitioners, professors, writers, editors, it doesn't matter. We also encourage our members to collect what they have discussed, with any conclusions or suggestions, then we can put it all together and share among the members."

HKDI alumni, Tenniel Tsang, now the director of interior design firm Novus Penetralis, was invited to organise the workshop to be held on World Interiors Day for students and general public. In the workshop, the participants were asked to build a sustainable interior to accommodate as many people as possible, with limited time and resources.

The task gave the participants the chance to build something from scratch and made them think about the important elements in good interior design. "It may be a workshop for design 101, but we were happy to see that some of the youngsters actually started to think about how they should feel, and what people are expected to be inside this little experimental design," adds Chan.

But the highlight of this year's events in Hong Kong was definitely the master lecture series. Both speaker sessions had a full house, with more than 300 in the audience at each, made up of both students and practitioners. "I think it is a good thing to select a day every year and name it World Interiors Day, to celebrate the interior professions and make people aware of the importance of interior design," says Leung. "Not only for making beautiful interiors like restaurants or shops, but also to tell people that interiors, like architecture, can influence the society and can be part of the society. It can be part of people's everyday life."

For more information on World Interiors Day, visit www.ifeworld.org

Left: Steve Leung's project, the Yuan at Atlantis, The Palm, Dubai

Inspiring young designers

This being the first year involved in the World Interiors Day, HKDI hoped to build momentum to promote interior design and each of the lectures went some way to inspire the designers of the future. "I shared my experiences with the students. I shared with them my career, starting from a very young primary student and then to university, and then to nowadays," says Leung. "I think Hong Kong, at the moment, is at a crossroads. There's a lot of complaints among different groups of people, especially young people. They feel frustrated, so I wanted to give them positive energy."

Lighting design is an area of interior design not many people are aware of, but it serves a hugely important role in the look of a building, both inside and out. With so much to consider on a large project it requires a lighting specialist and Tino Kwan is one of the best in the business. "It's not that interior designers can't do lighting design," says Kwan, "it's just that lighting has become a little bit more technical and not many interior designers have the time to keep up to date with them."

Tino Kwan also offered the audience an insight into his world. "I said a bit about myself," says Kwan. "That I was born here and I was educated here, and now I'm working here. And I tried to convey to my audience that Hong Kong may be very small but, in fact, designers like me or like Steve Leung are able to bring the design standard to a level that's internationally accepted."

He also talked a little more about lighting design as a profession. "Even now, if people ask me what I do and I say 'lighting design', they think I'm the one doing all

those Christmas lights on the buildings [laughs]. I also demonstrated what non-successful lighting design looks like. If you don't show people the not-so-good ones, they can't understand, so I did that in my talk," says Kwan.

The designers also had some advice for the students. Kwan believes that if Hong Kong designers really develop themselves, they can stand among international designers. "One of my staff reminded me that being a lighting designer is very lucky because we have the opportunity to work with many different designers around the world, to see or learn from what they do," says Kwan. "We work with interior designers, architects and landscape architects. It's one of the perks [laughs]."

Steve Leung reminded students that if you really want to do interior design, you've got to have a passion for it. "You have to ask yourself whether you really like interior design. Many young students think interior design is just putting beautiful things together – but it is much more than that. The profession is getting more and more complex, like architecture. As the profession is getting more mature, the more specialisations are being demanded. I think a lot of young people have a very narrow definition of interior design but actually it's quite broad," says Leung.

Joey Ho added that, too many students are in too much of a hurry to become a designer. "They need experience, they need to practise, to have stronger foundations. So I tell them, try to get more exposure, because that exposure will change not only their career, but will really change how they think, and how to move on," says Ho.



Tino Kwan's lighting project for the Peninsula Tokyo, Japan

PICTURE CREDIT: TINO KWAN LIGHTING CONSULTANTS

The masters of design



Mandarin Palace, Nanjing by Steve Leung

PICTURE CREDIT: STEVE LEUNG DESIGN

STEVE LEUNG

Chairman of Steve Leung Design and president-elect of the International Federation of Interior Designers/Architects

What makes interior design unique to architecture or product design?

I think, with interiors, we have more freedom to design. But interior design is not as permanent. In architecture, when you finish a building, the building is going to stand there for 50 years or more, but in interior design they sometimes do everything all over again in five years. The beauty of that is that you have a relatively short cycle.

What are your views on the current state of design education in Hong Kong?

I think it's getting better and better. I remember when I was a student in architecture back in the 70s, there was only one school of design that offered an interior design curriculum, and, at that time, the polytechnic was not a university. Now there's a lot of different institutions offering design education in interior design, and I think they are doing better and better every year. But I think there's still a long way to go.

What's the most important lesson you've learned in your time in the industry?

I think the most important thing for me is to be yourself. Architecture, interior design or any kind of business – at

the end of the day, it's about you. How you deal with people. Are you honest? Are you humble? Are you working nicely with people? I think, now, integrity is more important than your professional ability. The better integrity you have, the better your reputation and the more people actually come to you. They want to make friends with you. They trust you. That is the most important available asset. It's not because you're a great designer or because you're a great businessman. At the end of the day, it's the personality. The older I grow, the better I understand this.

How does it feel to be elected the first Chinese president of the International Federation of Interior Designers/Architects?

To become the first president of IFI from China, I think it will be good for China, good for Asia and good for IFI. This is a global organisation. It shouldn't belong to any one country. It shouldn't belong to any particular individual, so the best thing is to have the presidency rotate. Of course, I will not regard myself as representing China because I'm representing the whole world. I will make my decisions without prejudice. Currently as president-elect, I'm working very hard with my Italian president Sebastiano Raneri. We want to expand our membership. We want to make IFI more transparent. We want to make IFI more noticeable, not only to the interior design profession but to the general public. I will be proposing something next year when I become president that will become my goal.

JOEY HO

Design partner of PAL Design and vice-chairman of the Hong Kong Interior Design Association

How would you describe your design style?

Hopefully people will see a certain kind of style in me but I feel the success of each project is more on the space we create. When people really inhabit the space, they start to feel what our intent was – the meaning. The style, to me, is secondary. I would prefer that people treat me more like a movie director because I'm more interested in making meaning out of each challenge. It's like a movie – you start with a good storyline and the rest is about your techniques and how you put everything together. We're not just doing designs. We are co-ordinating with other professions and consultants, and together we start to influence our client. We give them some creative thoughts related to the programme, to improve the entire thing.

How has your joining with PAL design as a design partner affected how you work?

I see a practice not as a company or a setup. To me, it's a platform from which we do creative stuff. It's a new challenge for both of our teams, and for me and [PAL

founder] Patrick Leung. We have two different styles but we share the same goal and have the same mentality. We understand that we still have our own room to develop but at the same time we have another partner to challenge each other. I think we can also inspire more design firms that are reaching a time when they can incorporate with each other. We're like *The Avengers* – together we have a better ground to fight against our enemy [laughs]. It's been a year so far and we're pretty happy. I think we can really see the benefit.

What's the most important lesson you've learned in your time in the industry?

For the first part of my design career, I only focused on design itself. I was so into design that every project I did was focused on it. After about 12 years, I realised that I should make use of design to create my own life. And I think that is a very good lesson. I realised all the ideas and all the concepts are through my own ideas of life, my own understanding of life, my own exposure. And that started to shape my design again. I realised I should live properly, so I can do even better design. This doesn't mean I've changed my working pattern. It's the same. But it was the mentality that changed and, to me, that was a very important lesson.



From left: Four Seasons Hotel Seoul, Korea; Mango Tree restaurant, Hong Kong by Tino Kwan

TINO KWAN

Lighting designer and founder of TinoKwan Lighting Consultants

What drew you to lighting design?

It was kind of by accident because I was trained as an interior designer and a product designer. In fact, after I graduated from Hong Kong PolyU, I worked for a short time as an interior designer in Hong Kong, doing very small interiors, for maybe six months. Then I heard about an American lighting design company in Hong Kong who wanted to hire a designer. I thought I was going to do products, like light fittings, but at the interview they said 'actually, we do that but we do much more lighting planning design'. So that's how I got into lighting design – and I fell in love with it.

How would you describe your style of work?

I don't know if you would call it a style but when I started doing lighting design, I looked at other people's work and I realised that even professional lighting designers tend to put a lot of lights in their designs. I find this very excessive. I really dislike it because it destroys the interior, so that's why I came up with my philosophy of trying to use less light sources or fittings while still being able to give the desired effect. I realised why designers use so many lights – it's because they're not very sure of what they're doing. They do it to be safe. They put more rather than worry that it's not bright enough. So, when I design, I work closely with the interior designers on the materials because the reflections, together with the ambient light coming from the decorative lights, is what allows me to use a lot less to achieve the design intent.

Lighting has joined the ranks of the smart home technologies with Wi-Fi-controlled functionality. How does this affect your designs?

The latest lighting technology or developments are mainly concerned with the light source, which is primarily LED. A few years ago you couldn't really touch LED because, as a light source, it was very limited. The colour was too cold and too white, and the light output was too little. Nowadays you can really apply it to all

sorts of lamps, from candle lamps in a chandelier to a car lamp or to street lamps. We are able to use LEDs for all those functions. Also, with the technology of dimming and control, using Wi-Fi or whatever, it makes it easily accessible for people.

How important is sustainability and green design in your projects?

I always tell people that green lighting or energy saving lamps – they're not that green if you overuse them. People think that these lights are so energy efficient or energy saving and they end up using them in places where it's not necessary to use them, so you end up with lighting that's not saving energy and is not a green solution. My philosophy of using minimal lighting equipment to achieve maximum lighting effect is actually a very green solution. This concept started long before the energy crisis. So when I talk about green lighting or green solutions, we're not talking about purely using energy efficient lamps. It's really about starting from the design.

For more information on World Interiors Day, visit www.ifworld.org



PICTURE CREDIT: JOEY HO/PAL DESIGN

Joey Ho's projects. Clockwise from top left: Urban Cafe Commune, Hong Kong; Bracket House, Singapore; Hotel Constance, Pasadena, USA; Spring Learning Centre, Hong Kong



The Peninsula Tokyo, Japan by Tino Kwan

PICTURE CREDIT: TINO KWAN LIGHTING CONSULTANTS

In the living room

Salone del Mobile is the biggest event in Italy's furniture design calendar – and now the world. We explore the great innovations from this April's packed-out fair in Milan and look forward to its exciting Shanghai debut



Duresta by Matthew Williamson



Sofa in Sight display on the SCP stand

Milan is known for its sense of fashion and style – but this elegance is not limited to just sharp suits and figure-hugging dresses. Each year, the Salone del Mobile, which takes place in the Italian city, is the highlight of the furniture design calendar. Now in its 55th year, the show is where both new designers come to be discovered and established names showcase their latest achievements. This year's event in April was yet another whirlwind of launches, from the practical and sustainable to the outright flamboyant – and everything in between. The furniture fair demonstrates not only the best in design but the latest in technology and use of materials. Though there is certainly an element of 'wow factor', the event gives a view to the future of interior design and furnishings.

"The Salone del Mobile," says the president of the fair, Roberto Snaidero, "is a showcase that has always mixed business with culture, shaping the history of design and furnishing. Through the years it has become the must-see sectoral appointment with the very latest products and solutions, reaffirming Milan's role as the capital of design." Snaidero says the fair is a 'great business opportunity' that – last year alone – generated revenue worth 221 million Euros.

Snaidero has been involved with the Italian furniture industry for much of his career. From 2002 to 2008, he was president of the FederlegnoArredo, which is part of the Confindustria confederation, itself at the heart of the Italian wood and furniture sector. He then joined the board of directors of Cosmit Spa, the then-organisers of the Salone. In 2014, Cosmit Spa merged with FederlegnoArredo to form Federlegno Arredo Eventi Spa, which now runs the show.

A history of success

The Salone del Mobile was established in 1961 as a way to promote Italian furniture and furnishings for export

around the world. Now, the Milan show, held each April, acts as a mouthpiece for the majority of international furniture design, with additional events held in Moscow and Shanghai later this year. "In its 55-year history," says Snaidero, "the Salone has always had a particularity. It combines a showcase of innovative design and new materials with the ability to present unmissable events."

But, naturally, there have been changes in the show's content – and not just following the changing fashions of the eras. "I would say there is now more attention to sustainability, ergonomics and details," says Snaidero. "A lot of changes have occurred in the kitchens and living rooms. They have become more and more one room and, as a consequence, kitchen furniture is no longer the same functional furniture that it was some years ago – it now has an aesthetic value as it 'continues' from the living room."

This year, the show saw more than 370,000 visitors from across the world descend on the city to view the products of more than 2,400 exhibitors. Though primarily a trade show, the Salone is also open to the public over the Saturday and Sunday.

Top trends

Some of the standout exhibits this year included Nike's first appearance at the Salone with its journey into interiors. It was titled The Nature of Motion and saw 10 designers exploring the concepts of mobility, motion and movement. Tom Dixon partnered with the Israeli quartz surface manufacturer, Caesarstone, to display four kitchens serving themed cuisine, and Swarovski created a home collection under its Atelier Swarovski aegis brand, with a range of trays, vases and other homewares from top designers, including the late Zaha Hadid. British design firm SCP

PICTURE CREDIT: SCP



Caimi Brevetti's Snowsound

worked with six designers to reimagine the sofa for its Sofa in Sight series. "At a time when ideas about domestic and commercial spaces are quite blurred, we thought it would be interesting to see how six very different designers responded to the same brief: design a modern sofa," says SCP's Sheridan Coakley.

There were also some revolutionary designs on display, such as Kartell's organic chair. The injection-moulded seat by Italian designer Antonio Citterio is fully biodegradable. Caimi Brevetti presented its Snowsound, a sound-absorbing fabric that's available in a range of forms, from dresses to desks. In fact, a focus on innovation, sustainability and new materials transcended all parts of the show. At this year's SaloneSatellite, an area dedicated to young designers, the theme was 'New Materials, New Design' and it explored the latest that new materials science has to offer. The winner of this year's SaloneSatellite award was Studio Philipp Beisheim from Germany, with its inflatable side-table made of Hypalon, a highly durable silicon-based material.

"Apart from all the wonderful products and stands, one of my highlights this year was the Before Design: Classic event, which the Salone del Mobile organised with art direction by Ciarmoli Queda Studio in homage to classic furniture," says Snaidero. "It was a reflection on the classical essence of contemporary living, unfolding among spectacular displays and theatrical installations. The core of this scenographic exhibition was the short film by multi-award-winning filmmaker Matteo Garrone discussing classic 'Made in Italy' taste."

In the kitchen

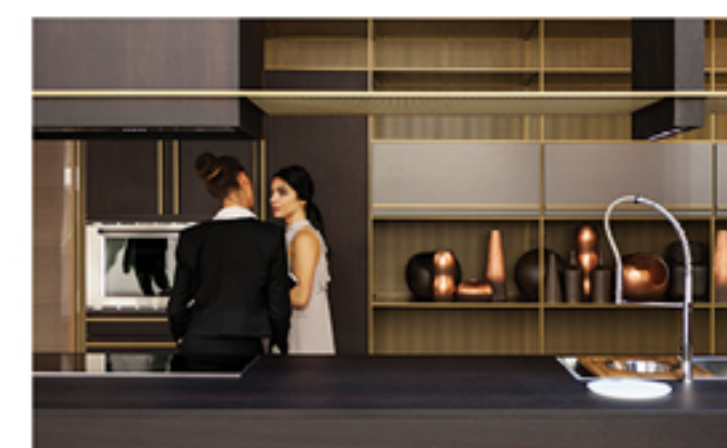
In addition to the main show, the EuroCucina and International Bathroom Exhibition, which run every two years, were both showcasing some impressive designs. At EuroCucina, the international kitchen furniture exhibition, the focus was largely on technology, even beyond the dedicated Technology for the Kitchen section. From touchpads to integrated oven cameras and smart induction systems that remove steam at the point that it's formed, the connected kitchen is well and truly here – one of the smartest being Grundig's Virtual User Experience that projects the control panel on to the worktop to control the induction hob, cooker and dishwasher. Meanwhile, in the Bathroom Exhibition, the trend appeared to be about wellness and making the room

PICTURE CREDIT: SVL_OIL_SCP

more luxurious than simply just functional. The interesting twist, though, was the outdoor bathroom facilities on show, including the shower pavilions.

Heading east

This November, for the first time, the Salone will be held in Shanghai, cementing China's relationship with the worldwide luxury furniture market. China has a history of importing furniture, especially from Italy, but its own designers are also seeking opportunities to sell more abroad. As with the Moscow Salone in Russia, which started in 2005 and is to be held this year between October 12 and 15 at the Crocus Expo, the Shanghai event, between November 19 and 21 at the Shanghai Exhibition Centre, will offer masterclasses in architecture and design-related issues, and will also include a large delegation from the Italian furniture market. The SaloneSatellite will also be a feature and will provide a spotlight for young designers.



Top: A modern kitchen unit in EuroCucina. Above: an in-cooker camera viewed remotely on an iPad

Miami a city reborn

From Art Deco to Deconstructionism, Miami has long been a centre for architectural design. We look at its history and the architects planning its future.



The Leslie Hotel



A render of Zaha Hadid's Miami Collins Park Place Garage

PICTURE CREDIT: ZAHA HADID ARCHITECTS



Herzog & de Meuron's 1111 Lincoln road car park

The city of Miami has a long association with design, from its playful art deco and Miami Modernist architecture (MiMo) to its recent deconstructionist creations. The Miami Beach Architectural Historic District, known as the Art Deco district, is home to classic buildings from the 20s and 30s and some from the 40s that have been a heritage site since 1979. The area has drawn attention from art-world celebrities such as Andy Warhol, and though some of the buildings were demolished in the early eighties, thanks to the work of Barbara Baer Capitman and the Miami Design Preservation League, over 800 are now protected and the buildings brought back to their former glory.

A land building boom in the 2000s led to a regeneration of the city, which saw a new skyline emerge and the Buena Vista area converting old warehouses into retail spaces and galleries.

Art Basel first exhibited in Miami Beach in 2002 and brought with it a new wave of art and design to

The 1939 Marlin Hotel
in the Art Deco district



PICTURE CREDIT: MAX GALLAGHER



National Young Arts Foundation Building, previously known as Bacardi tower, designed by Cuban architect Enrique Gutierrez



Zaha Hadid's Elastika

the area, which eventually spread into downtown Miami as the show grew and brought with it the Design Miami exhibition in 2005. The area known as the Design District is now home to over 130 art galleries, showrooms, stores and restaurants. The neighbouring Wynwood district, also revitalised, is home to contemporary art, with street murals, food trucks and over 70 galleries.

In today's Miami, even the parking is designer. Tony Goldman's Ballet Valet Parking Garage in 1997, raised the normally functional structures into a new light. In 2010 Herzog & de Meuron's 1111 Lincoln road car park raised the bar even higher and was joined in 2011 by Frank Gehry's Pennsylvania Avenue Garage, which features its own light show.

The late Dame Zaha Mohammad Hadid, one of the world's best-known architects of her time, felt such an affiliation with Miami that for the past decade she had made it her second home. Though she wasn't the biggest fan of its architecture, telling the *Wall Street Journal*, its 'a bit too commercial'. For the first Design Miami exhibition, she created Elastika, a

sculptural installation that appears to be growing inside the 1921 Moore Building in the Design District.

Unfortunately, her own plans for a Miami car park were finally scrapped earlier this year as city officials rejected the changes that were made to the project to bring it into budget. Hadid's concept for the parking garage and public plaza behind the Miami City Ballet building retained some Art Deco elements along with her own curvaceous touches. There is currently a campaign to resurrect the plans in her honour.

Hadid's 1000 Museum is still in construction, with completion expected later this year. The 61-floor residential building sits in front of Museum Park and includes an exclusive US\$49 million duplex penthouse, a private helipad, a bank-grade vault for individual safety deposit boxes and an indoor-outdoor wellness centre. The exterior features Hadid's signature organic shapes and will form an impressive addition to the city's skyline.

There were also preliminary designs for a university building in the North Beach area by Brazilian developer Mário Garnero, which according to Garnero, may still come to fruition.



The new Miami skyline

PICTURE CREDIT: ZAHA HADID ARCHITECTS



Zaha Hadid's London Aquatics Park

An architect's vision

Known as the 'queen of the curve', Zaha Hadid was responsible for some of the most iconic structures in recent memory, from the London Aquatics Centre, built for the 2012 Olympics, to the Guangzhou Opera House. Sadly, she left a plethora of ongoing projects when she suddenly died after a heart attack in Miami, USA, earlier this year, aged 65.

Born in Baghdad, Iraq, to an upper-middle class family, Hadid was schooled in the UK and Switzerland before studying maths at the American University in Beirut.

She went on to join the Architectural Association School of Architecture in London, where she was awarded the diploma prize in 1977. Hadid started her own architecture firm in 1979 and, by 1988, her drawings were featured in the Deconstructivist Architecture exhibition at the Museum of Modern Art in New York, alongside six other architects, including Frank Gehry and her former tutor, Rem Koolhaas. One of her earliest works was her winning design for a leisure club on The Peak in Hong Kong back in 1983. The 'man-made polished granite mountain' structure was, however, never built.



The Heydar Aliyev cultural centre in Baku, Azerbaijan by Zaha Hadid

Forming part of the London Olympic Games installations, Hadid's London Aquatics Park was completed in 2011 and is inspired by the fluid motion of a wave. Its undulating roof sweeps up from the ground and allows natural light to penetrate from the sides. The building, which houses two Olympic-sized swimming pools and a 25m diving pool, was designed with extra wings of seating to accommodate the large number of spectators for the Olympic events. These could then be removed when the complex transferred to public use.

Perhaps the most futuristic of all her works, the Galaxy SOHO building in Beijing looks like a landed craft from a *Star Trek* movie. Completed in 2012, the 330,000sq m complex is a mix of retail, office and entertainment space, flowing together and creating a mix of indoor and outdoor areas. Inspired by nature, the building looks impressive from almost any angle, though due to rising rents and falling property prices, the building has remained virtually empty, adding to its otherworldly atmosphere.

Described by the judges as 'the pinnacle moment' of her portfolio, Hadid's Heydar Aliyev cultural centre in Baku was given the Design of the Year award by London's Design Museum in 2014. The building is shell-like in its construction, with a large undulating roof that flows over the whole ensemble like folded fabric.

It's a design that was reportedly based on the contours of a mountain range. The curved structure extends into the interior, allowing giant column-free spaces and a mesmerising fluidity.

At the time of her death, Hadid had many projects either underway or still in the planning stages. Over in Macau, a fifth tower within the City of Dreams complex has been designed by Hadid and is due for completion next year. The 40-floor structure appears like a giant monolith with a large central feng shui dragon hole which is wrapped in webbing. Despite the Cotai Strip's already busy collection of dramatic structures, this is sure to make its presence known.

The legacy that Hadid leaves behind in the form of her work spans many countries. She has influenced and inspired a new generation of architects to push boundaries and create something unique for themselves. She's also encouraged women in other industries to keep battling on if they're in a male-led environment. For this year's Venice Biennale, Hadid had originally planned a project with Fondazione Berengo, illustrating the new technologies and computer design methods her studio uses. However, after her untimely death, it was decided that it would be a fitting tribute to turn this into a full retrospective of her work. It's being held in the 16th century Palazzo Franchetti in Venice, Italy, and will run until November 27.

PICTURE CREDIT: WAN BIAN AND HELENE BIRNET

Meals on wheels

All around the world, food trucks are revolutionising the dining industry as well as becoming design attractions in their own right. We explore the phenomenon, as well as the entrepreneurs and designers who are redefining the term 'moveable feast'



The gourmet food truck movement began, like so many dining trends have done, in the USA. Primarily it was formed in densely populated cities like Los Angeles and New York, where the idea of walking just across the street to a mobile unit that cooked up and sold grass-fed beef burgers and organic salted caramel ice cream was an alluring one. But it wasn't long before there were trucks knocking up hot dogs and burgers right across the States, with cities like Austin, Texas, and Portland, Oregon, also leading the way. However, over the past few years the food truck phenomenon has become a global one, highlighted by the fact that Hong Kong just enjoyed its first-ever food truck festival in May.

Still, operating a food truck has to essentially be thought of as driving a mobile kitchen, with all the safety and logistical issues that this enterprise entails. The interior design is an exercise in economies of scale: taking orders, prepping, cooking, serving and handling transactions. All of this has to happen in a space that is about 180 inches long (about the length of the windows through which customers are served), about 85 inches wide and rarely more than about 90 inches high. The interior formats are virtually unchanging, irrespective of the kind of food being served: there needs to be a powerful exhaust system,

adequate plumbing for the sinks, a water pump and water tank, sliding glass service windows with screens and slip-proof aluminium tread flooring. Those buying a truck from new can work with custom food truck outfitters to specify the amount of space given to prep areas, fridges and griddles, depending on the food type they plan to sell, or pick from a selection of previously used designs recommended to them.

The 'experience' of dining at a food truck is an all-encompassing one, so the design of the vehicle needs to be treated as a serious branding exercise. That includes making the truck as 'visible' as possible and making sure the design elements are consistent with the food packaging, the menus and any uniforms or sales motifs. To many designers, this proves to be an interesting exploration. "This is a lot of fun to work on from a design perspective," says Stanley Wong, a well-known creative director and artist who has worked in all disciplines, from art to advertising, "because there's a limitation on technical and visual space, but the finished product is highly visible. I would suggest that anyone who takes on such a project should take on a 'why not?' approach and not limit themselves."

Regarding the subject of fitting out a food truck, Scarlett Yen, owner and founder of Asian-Chinese fusion cuisine

specialists Phantom Food Truck in LA, says: "There can only be a few types of format and design." Yen, who is most likely the only food truck operator in the American city who's originally from Hong Kong, acquired her truck, like many operators do, already equipped and ready to go. "Most of the food trucks have standard equipment inside," she says. "Space is limited and all equipment has to be built according to rules."

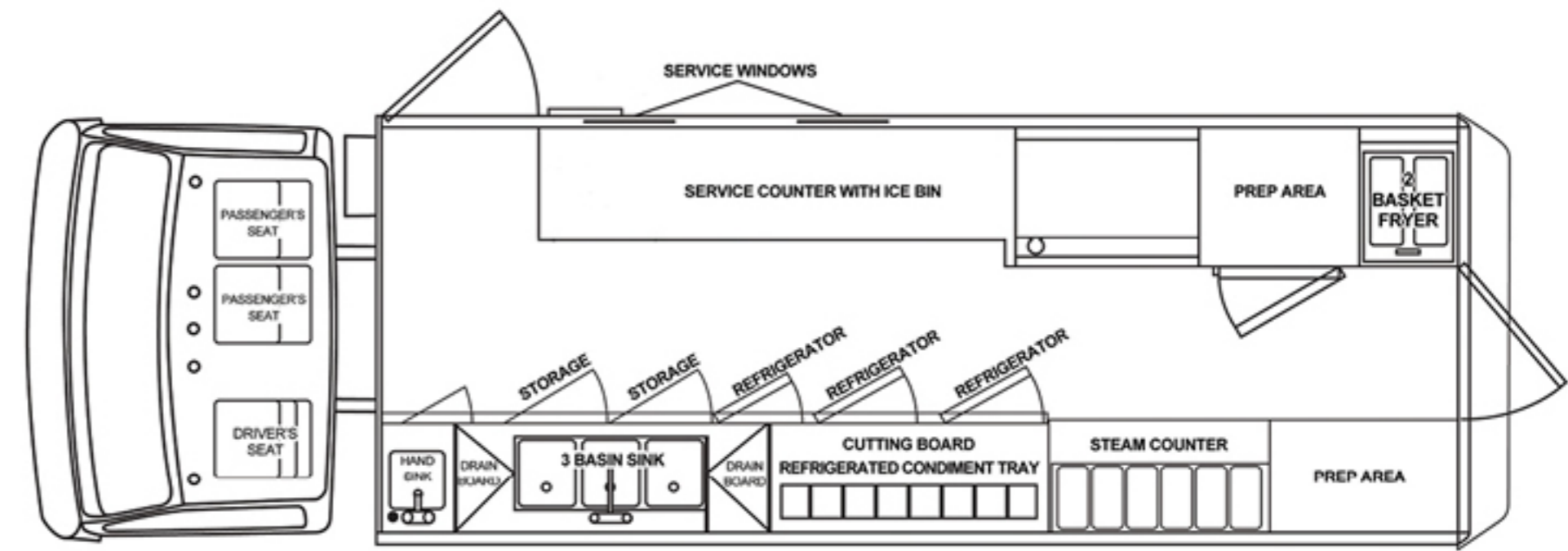
In terms of visual appeal, the exterior design of a food truck is where the fun comes from as there's far more flexibility on the outside. "A well-designed food truck is a total experience, although there is no inner space to physically involve customers," says Wong. The very nature of the culture, in fact, is inherently fun. Diners line up at the window to order from a menu that's invariably scrawled on the window itself or on a propped-up blackboard, or even written on the side of the vehicle. They eat on the street or in their car, or they find a nearby park. They've either followed the truck to its location (thanks to social media, the whereabouts of your favourite food truck is easy to track) or just happen to be passing. Given the nature of the business, there's typically a level of spontaneity involved.

"It's all about fun design and bright colours," says Yen. "It's about trying to make the food truck friendly and

fun and attractive." On her menu there's Peking duck tacos, French fries piled high with 'ju du' pork belly and a steaming plate of swirling linguine that's been doused in curry sauce. These dishes are written in classic script fonts. Yen named her business Phantom to indicate 'we are everywhere' and the overarching motif of her truck is a cartoonish ghostly figure (think of a rather comical bat). The lettering is bold and colourful, the sides of her truck are emblazoned with large photos of the food and their names are punctuated with an exclamation mark.

After all, the design and presentation of a food truck speaks volumes about the people who made it as much as the grub on the menu: nobody is going to line up outside an austere black vehicle with no defining point of view. The Lobos Truck in LA, which serves up barbecued staples, burgers and salads, is painted fire engine red with silhouettes of black flames licking up past the tyres. The Grilled Cheese Truck is, appropriately, a gooey yellow, with a painting on its side of a white truck encased between two huge slices of buttery, cheesy bread. Roy Choi, arguably

FOOD TRUCKS



An interior plan for a food truck



The design of food trucks has changed over the years but they have always had impact

Hong Kong's moveable feast



As much a part of Hong Kong culture as dim sum, hawker's stalls used to be found on many roadsides in our city from Causeway Bay to Mong Kok. Popular in the 1960's and 70's, the fashioned wooden carts on wheels selling savoury snacks such as egg waffles, curry fish balls and roasted chestnuts, made up Hong Kong's own street food culture. These food trucks of their day, were pushed around by their operators, usually in crowded pedestrian areas, and are now a dwindling sight as the government cracks down on them for environmental and hygiene reasons. Modern food trucks are a way for Hong Kong to bring back this love of mobile food stalls, while also bringing it into the 21st century.

Last year, the Hong Kong government gave the green light to the introduction of food trucks in our city. Following in the footsteps of established cities like Portland, Oregon, in the USA and London in the UK, the flexibility and relative affordability of a food truck is surely a good thing for our city's dining scene. We speak to Kim Yuen, the organiser of Hong Kong's first food truck festival, which was held earlier this year at PMQ, about what makes these meals on wheels so appealing...

Why do people like food trucks?

Food trucks are a new, fresh idea and they're fast! Hongkongers love their food and food trucks give them a chance to try a variety of different cuisines.

Are there different kinds of food truck?

There are lots of vehicles used as food trucks. Kia, Fiat and even Mercedes Benz vans have been converted for use. Design-wise, as we've seen overseas, trucks of different food types, like burger trucks, taco trucks and sausage trucks, each have their own style and owners can show their personality through the look of the truck.

Do they come pre-fitted from a manufacturer or are they custom-built?

Each truck has to be custom-built, based on the food they are planning to sell, but also to the owner's specifications. Trucks selling ice creams need more freezers, while burger trucks need grill pans. With such limited space, it's important to optimise but also to have a sense of individuality. I think we can expect some interesting designs in Hong Kong! Many owners will ask a design firm to come up with the design when they find the right truck.

What would be your perfect food truck?

Personally, I'd love to create a music bar truck. I'd have it custom-made with a wall of CDs as the backdrop. It would have a DJ booth and would sell cocktails or coffee.

If there was a permanent space for food trucks in Hong Kong, would you envisage the overall collective as a design statement?

The concept of food trucks is to create something special and unique, so I think the truck's design should express the individualism of the owner.

the 'godfather' of the LA food truck phenomenon with his Kogi BBQ trucks, has rendered them in an instantly identifiable burnished orange. Also, the simplicity of the menu at Son of a Bun, which offers either beef patties, grilled chicken or hot dogs with four possible toppings, a choice of two sides and one dessert, is reflected in its modernistic white vehicle, with silhouettes of a single pig, cow and chicken painted on. One of the most popular trucks roaming the LA streets, Coolhaus, which also sells its frozen treats in gourmet supermarkets, has the most

fitting design: a silvery truck accentuated with pops of hot pink. The menu is suitably eclectic, too. Where else would you find an ice cream named 'brown butter candied bacon' or 'foie gras peanut butter and jelly'?

Despite the teeming number of food trucks now cruising through big city streets (and, increasingly, smaller towns and suburbs) across the globe, the occupation continues to draw a growing number of entrepreneurs. All the food truck wannabe owners need is a good idea, a bit of social media savvy and a reliable, innovatively designed truck.



This dining car looks moveable but is actually a static restaurant

MATERIAL INNOVATION

Science and design have never been closer, with innovative textiles and other materials changing the way we think about garments and fashion



Flashback to the 1960s and you may just remember the futuristic American cartoon *The Jetsons*. It was fun, kitsch and gave a fantastical view on what life would be like in the space age. One of the most memorable characters was Jane Jetson, whose amazing wardrobe of the future looked fashionably stylish while exuding the technological advances of mankind.

Half a century later, in present day, we are still far from donning *The Jetsons'* looks. But the evolution of technology in textiles and materials have achieved amazing results that have made our lives better. From heat-conductive materials to mood-changing colours

and innovations that add comfort to how we wear our clothes, science and design have never been closer.

In London, the company lab THEUNSEEN has created a series of clothing lines and accessories that incorporate materials which change colours with shifts in seasons and temperatures. In her London headquarters, founder Lauren Bowker has developed a stylish collar accessory which resembles origami folds and is able to morph into different colours reflecting the wearer's emotions.

In California, the company Colorep invented Air dye, which is a process that allows fabric to be dyed through

The entrance of the Centre of Innovative Material and Technology

heat and air, saving gallons of water compared with the traditional way. It's printed on paper and transferred directly on to the fabric. Also, fashion designers have been adopting the process of laser printing on to garments. You can see this in creations from high street labels like Ted Baker and Alexander McQueen. Think recycling and the first things that come to mind are plastic bags and beer bottles, but did you know that recycled synthetics can be fashioned into denim? I Am Not A Virgin jeans contain 25 percent of recycled materials, which are melted and turned into fibres being mixed with cotton to create stretchy stylish jeans that also save, in some way, the environment.

At HKDI, Elita Lam, head of the HKDI Centre of Innovative Material and Technology, is immersed in her 'material world'. Having studied textile weaving at university and continuing her work in researching innovative materials, Lam says that designers have more access than ever before due to improved market information. "It used to be that scientists and engineers made discoveries and performed research, and the consumer world operated on its own," she says. "But not any more. Designers are now working closely with manufacturers to use innovative materials that can improve the functionality of a garment."

Merging the art of design and the science of innovation always requires a lot of effort but Lam maintains that fashion designers, especially those with athletic and outdoor clothing companies, are inclined to learn of new technologies because it improves the functionality of a garment. "It's the trend," says Lam. "If consumers are interested in high performance materials, then designers have to answer to our preference. Technology not only improves the appearance of a piece



The Gorget by Unseen



The Coin Purse by Unseen



Back pack by Unseen

PICTURE CREDIT: UNSEEN

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It used to be that scientists and engineers made discoveries and performed research, and the consumer world operated on its own. But not any more



PICTURE CREDIT: TOP RIGHT OPTOELECTRONICS LTD.

Alpha Lyrae by Vera Wang



of clothing but, in many cases, it adds a dimension of improvement."

Lam cites two simple examples, one of textile weaving and the other of electrical currents in fabrics. "Companies have developed fabrics with thin metal threads woven into the fibre, which give the garment better shape all over," she says. "Also, by adding thin conductors, which pass through electric currents, you create garments that can serve health purposes, such as relieving muscle aches." This process is called 'electroluminescent panelling' and the sample Lam provides is paper thin, enabling the height of comfortable wear. Other examples include the 'highly breathable three-dimensional polyester'. The sample Lam shows us looks like 'padding' and it's hard to see how it can apply to practical use when it comes to humans. She explains, though, that the material draws heat away from the body and it can be used for padding in sports mascot uniforms. "Usually heavy mascot uniforms are extremely hot for the wearer due to the lack of ventilation," she says. "But, with this used as lining, it lessens the heat effects on the wearer."

Another incentive for companies to invest in innovative research and development in materials is to invest in greener or sustainable efforts. In the long run, not only does an innovation provide new inspiration for design, it's better for a company's image or bottom line.

"Currently, many multinational companies don't invest in sustainable innovation because they do not manufacture the materials themselves," says Christina Lee, head of the Global Green Economic Consultancy based in Singapore, which advises corporates on environmental practices and business initiatives. "But that will change. Governments such as Singapore and Hong Kong are requiring listed companies to submit their ESG reports and without a good practice in sustainability their stock prices may dent. Clothing companies such as Waste2wear remains top in my mind when it comes to using innovations in materials to save the environment and also to be fashionable." Waste2wear recently partnered with designer Monique Collignon in her spring/summer 2016 collection. It was unveiled at Amsterdam Mercedes Benz Fashion Week, where a model wore a stylish crimson dress with a ruffled front which was made from yarn woven with recycled materials.

"Students these days have a lot of access to information and they often contact the manufacturers themselves to request samples," adds Lam. "We believe designers can and will create fashions that have multifunctional purposes. Look at the Apple Watch. It's a perfect combination of trendsetting design and innovation. There's sportswear that can also calculate your metabolism figures. It's just a matter of time before everyone embraces it."

Poetry in motion

The Emerging Design Talents 2016 programme has seen a truly spectacular selection of creativity from this year's graduates

This year's exhibition of work from students of HKDI and the Hong Kong Institute of Vocational Education is held across various locations around Hong Kong, both on and off the campus. Themed around poetry, technology and thought, its poster uses Morse code as a metaphor for the uncoding of creativity. The exhibition contains a range of shows presenting work from students of all design disciplines, from advertising design to fashion and landscape architecture to information technology.

New Fashion Force was held on June 16, straight after the opening ceremony. The fashion show showcased over 30 of the best fashion and accessory collections from over 200 design graduates.

Held at PopCorn in Tseung Kwan O, the **HKDI Fashion league 2016** featured five pop-up stores by the students of fashion branding and buying, while **The Revolutionary Image of The New Generation** featured

a range of wearable artwork from students of fashion, makeup, hairstyling and stage costume design.

Held at the Comix Home Base in Wan Chai, the **UOL x HKDI Architecture Design** exhibition displayed work from students of HKDI and Lincoln University. Titled **Form/Shift** it was themed around urban planning design for communities in Hong Kong, experimental projects in architecture design and other design projects with collaborative partners.

The **All-Blood Film Show** allowed Film and Television students the chance to demonstrate their skills by showcasing their work on a big screen. The graduates also shared their thoughts and experiences with the audience afterwards in the form of a live talk.

With its own theme of 'Fresh Start, Move On', **Music in Motion** formed a performance by students of Digital Music and Media, along with some alumni and the local indie band Phoon. The set included songs written by the graduating students.



The fashion show winner Nick Choy with his MICROORGANISM collection



The exhibition space at HKDI



Above: Into the Flame by first runner-up Lam Kin Yan. Right: Within & Without by second runner-up Tai Tung, Edwina



Designing a solution

These examples of work from this year's graduates show not only creativity but also problem solving. Here, the students themselves take us through their projects...



“FEATURE” — Distance

Ho Hiu Laam Hilary

Higher Diploma in Visual Arts and Culture, Department of Design Foundation Studies

“Normally, ‘distance’ means be apart from but, sometimes, creating distance makes things clear. The beauty of imperfection is to truly face one’s own defects. By setting up cameras to record my daily routine, I noticed my defects, which affect my life and emotions seriously but I chose to ignore. The word imperfect actually spells ‘I’M PERFECT’. I chose to show my defects in an artistic way. That’s what artists can do. What artists should do. Eczema affects patients’ lives and emotions, but they still live like normal people. It’s just a kind of natural beauty. Imperfect beauty.”



《2/3》

Choi Hung Shing, Wilson

Higher Diploma in Fashion Design, Department of Fashion and Image Design

“The design concept is inspired by military veterans. On the battlefield, they may have to face injury or even death. After the war, they are left with terrible scars and physical impairment. Some people may believe that wounds and scars are something that should be covered up, but I think they are the perfect imperfections. Elderly military veterans may suffer from types of illness due to ageing, such as muscle atrophy. They suffer from limitations in their daily life due to these physical defects. To counter this, I fused functional elements into my design. I sincerely hope that through my design, people may minimise their limitations.”



Into the Flame

Lam Kin Yan

Higher Diploma in Fashion Design (Knitwear Design), Department of Fashion and Image Design

“This series captures the short life story of a moth. Emerging from the cocoon, we see a new life and a new beginning. We then see the moth grow stronger as it explores the world. It reaches its peak and then gets burned when it flies into the fire. Natural forces draw moths to the flames, just like we are drawn to follow our dreams. “For this collection I primarily used a natural dye technique. I learnt to dye in an organic way to reduce the damage to the environment, and repeated the process to create beautiful colours. The result was soft and gentle, echoing my main theme.”



EMERGING DESIGN TALENT



辛辛學子睇驗館
(Cincinnati students experience the Air Museum)

Chong Yik
Higher Diploma in Visual Communication, Department of Communication Design and Digital Media

"This is an exhibition for the general public to experience the problems that dyslexics face in their daily life. The design includes the incorrect Chinese words for MTR directives and some confusing numbers. The theme for my exhibition is a maze, as different kinds of strokes of a Chinese character can represent a problem for dyslexics when they read different font types and affect their academic performance. This exhibition aims to inform the general public about the different experiences and aspects of dyslexia. Currently, information and books on dyslexia just focus on their ability to study, but as our daily life is packed with words, dyslexics encounter many other difficulties. I am a dyslexic. I have been experiencing difficulties in school since childhood. When I studied at secondary school, the teachers suggested I transfer to another school because of my poor academic results. Because of this, I want to help the public understand more about dyslexia."

3-Co

Chen Feifeng, Chung Wai Man, Chio Hau Yan, Fung Ching Yi

Higher Diploma in Creative Media, Department of Communication Design and Digital Media

"3-CO is an electric charging product combined with functionality and playability. Not only is charging your phone more convenient but it's also bringing games to people of all ages. We're constantly adding new features to provide a whole new experience to charging your smartphone and improving your life. We found that people can't live without a data connection. Everyone focuses on their smartphone, wherever they are. Therefore, we want to encourage people to have more connection with their family and friends to improve the way of living through our product, to keep a life balance and let the hands go free."



留荒 (Making space)

NGAI Chak Long Ian
Higher Diploma in Interior Design, Department of Product and Interior Design

"Seeing so many abandoned spaces in Hong Kong inspired me to create an installation to make use of these areas,

and provide passers-by a different perception. Lacking in maintenance and ventilation, these abandoned buildings are run-down and often spooky, so subsequently are ignored by the public. My installation is a plug-in unit, like foldable origami, and provides a relatively economic and flexible method to bringing people back into these areas. This installation brings tranquillity and functionality by segmenting the space."



Through the eyes of the animator

Few non-native animators have found international success in America quite like Raman Hui. We speak with the Hong Kong creative about his work in Hollywood and his new-found fame in China

Raman Hui's name occupies a unique space in the international filmmaking landscape. At a time when Asian-American representation in Hollywood is a hot-button topic, the native Hongkonger has made huge strides as both an animator and a filmmaker. He first made a name for himself as an animator, creating characters that we know and love in movies like *Shrek*, before finding his feet as a hugely popular fully fledged director. And he only made this transition from pure animator to feature film director in 2007 when he co-directed *Shrek The Third* but, since then, he's really made his name as a standalone director, with a portfolio that includes last year's monster hit in China, *Monster Hunt*. In short, Hui is a unique talent who was homegrown right here in Hong Kong.

Hui's work needs little introduction. He is the mastermind behind some of the most adored animated characters of our time, thanks to his creative work on the internationally acclaimed *Shrek* films. The appeal of his characters is, quite literally, global. He first cut his teeth at the Hong Kong Polytechnic University, where he was introduced to animation through a class and later he honed his skills at the famous DreamWorks studios in California. There, he started out as a celluloid animator for commercials and short films, but it wasn't long before he eventually worked on feature length movies. His career has been on the rise ever since, and, due to his contributions to the *Shrek* films, Forbes listed him in 2010 among 25 notable Chinese-Americans in the business field.

As Hui's currently in the early stages of working on a sequel to *Monster Hunt*, we sit down with someone we can only refer to as a 'massive international success' to talk about how he's navigated the different cultures that he's



Hui with his *Monster Hunt* character

worked in, as well as to discuss both the motivations and the inspirations behind the works he's created that have resonated with audiences around the world.

Let's start by talking about your roots. How does your education as a graphic designer translate into your work as an animator?

So I got into animation because one of our classes was on animation. It was more like a class for us to get to know the subject, rather than for us to actually become an animator, but once I got in touch with animation I fell in love with it. And all the fundamentals I learned when I studied graphic design, like design principles

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Well, the funny thing about me doodling as a kid was that I did it mostly because we didn't have toys.



Clockwise from top: *Antz* movie scene; A scene from *Shrek the Third*; *Monster Hunt* movie poster

A scene from the Chinese hit *Monster Hunt*

or how to draw perspectives and all that, really helped me to become an animator. When I was animating, I did hand-drawn animation at first and then, being able to draw and being able to get the structure right, really helped me to become an animator. Even today, I still remember some of the classes I had that I can apply to my work. I had this graphic design class where the lecturer asked us to come up with at least 10 ideas for a solution. And that's something I keep reminding myself of, to have enough alternatives when I'm trying to design something.

Your passion for drawing and animation started out as doodles when you were a child. What were your first subjects?

Well, the funny thing about me doodling as a kid was that I did it mostly because we didn't have toys. My mum didn't have money to buy us toys to play with. All she could do was give us paper and pencils, so with paper and pencils and no toys, the only thing I could do was to draw. I loved it. It eventually became a great way to express myself. Maybe not so much expression as a kid but, in a way, it was more like a video game to me. We didn't have video games either, so I would instead draw a lot of what I would see on TV like *Ultraman* and the monsters he fought. It was really fun.

Where does your inspiration come from?

I would say my mother is my inspiration because I saw how hard she worked and how, in tough situations, she kept a good mood and a positive attitude. Even though she's getting old, she's still taking classes and learning. She's pushing herself to do better and better. I keep in mind that whatever I'm doing, I'm learning all the time. When I was younger I tended to think I was good enough but the more you know, the less you're able to think that. You have to keep pushing yourself, advancing yourself and educating yourself. My mother is doing that all the time.

You have said previously that you love to paint. Who are your favourite painters?

I still hope to be a painter one day because I enjoy that process, where I'm focused on what's in front of me on the canvas. It's therapeutic and it takes me to places. The painters I like are Van Gogh, Picasso, Dali and Monet. Actually I like a lot of painters! Also Edgar Degas. I also like a lot of contemporary illustrators doing great work right now. David Soren, for example. Also illustrators that are doing cartoony stuff. All kinds of art...

When you go about designing and animating a film, what's your process?

The most important thing is the character. What kind of characters are we creating? I would like to get to know them and understand them more. For example, when I worked on *Antz* in 1998, I drew a lot of designs. Different designs, different types of ants in all kinds of styles. It was like auditioning. I would draw all these designs to audition for the part. The important thing is that they have to be appealing, to make them someone you would want to get to know. Someone you would want to spend more time with and someone you would befriend. It's the same approach I used in *Shrek* and in *Monster Hunt*.

What's the most important thing to remember about animation?

The most important thing is to tell a story that people can relate to. It doesn't matter as much if your technique isn't the best because you can still tell a charming and engaging story with a lower budget. The most important thing is that you have to have a solid story. I'm not saying that all the stories I've worked on are solid but I've definitely tried to come up with a good story and good characters for the audience to enjoy and connect to.

What difficulties did you encounter in learning skills while in a foreign environment?

The difficulty of learning skills in a totally different country mostly centres around communication. I grew up in Hong

Kong and we learned a lot of English, but we never used it on a daily basis. We were just mostly writing and reading. So, for me to be able to communicate by speaking English was very hard at the beginning. For example, it was really tough for me to understand the American jokes. When I had lunch with co-workers, when they were talking about jokes or anything, really, it was hard for me to understand and to get what they were talking about. But, after a few years, I started to understand and began to become a part of it. It's not something you can force. It happens naturally.

people that I worked with when I arrived were very helpful to me. They would have fun giving me driving lessons. They would have fun teaching me to eat different kinds of American food, like Mexican food, which was totally new to me when I got there. Just have a good time when you go to the US and try to represent Hong Kong in your own friendly way, so people can understand where you're from. Make friends and be open. America is really a very diverse country. You would be surprised how accepting they are to different cultures and different races, as well as people from different backgrounds. Be yourself and get to know the place.

You've done a variety of different big-name works, including franchised short films, mini TV series and big movies. Do you have a favourite format?

Personally I prefer working on movies because it's rewarding when you watch the movie with a big audience. You don't really get that with TV shows or with short films as much but I am actually fine with any format as long as it's fun and creative. Another big part is the team. I'm lucky that I've been able to work with a lot of great people and I've learned so much from all of them.

For *Monster Hunt*, you had to make the jump from pure animation to

blending animation with live action. What was that transition like?

I learned a lot from our cinematographer on *Monster Hunt*, Anthony Poon. He was so patient and he was kind of like a teacher to me. I also learned a lot from working with actors like Bai Baihe, Jing Boran, Eric Tsang, Sandra Ng, Tang Wei, Wallace Chung and the lovely Elaine Jin. They're all amazing. They taught me a lot about what they do. I didn't know how to direct actors before, so they showed me ways to do it with them that was fun and spontaneous. The big difference between live action and animation is that you'll be touched by the actors and how they act. How they become the characters and live in the movie. It's a very special feeling. It's nothing like animation, in a way, because animation takes a long time, but acting happens right in front of you. I'm lucky to have worked on *Monster Hunt*, which was a blend of animation and live action. It gave me the real performances of the actors but also allowed me to create a fantasy world of monsters in animation.

What's the biggest difference between working on a film in China and working on a film in California?

The big difference is the language because in China I get to use Mandarin and Cantonese, whereas in California I use English all the time. Other than that, the people are similar. They're creative. They might have different cultures but the way they act is very similar. I'm truly lucky that I've been able to work with creative talent from both worlds.

A scene from *Shrek The Third*

So the 'internationalising' process was difficult in the USA. Have you found the same to be true on entering the Chinese market, despite originally coming from Hong Kong?

Actually, at first, when I imagined coming back to China, I thought it would be a homecoming experience for me. But it wasn't what I expected. When I came back, I realised I had been in the USA for too long. I had become more of an American in the way that I think and react to things. It's a reverse cultural shock to me when I'm in China. I had to go through the same process of adapting to the culture here. I would be listening to conversations in Mandarin and I didn't understand why something was funny, if they were telling a joke. It also took me a long time to get to know the culture in China and, being with folks from Hong Kong, it became about me updating what the new slang was. It would be very easy for me to talk about stuff from the old days, 10 or 20 years ago, but I would be like an old guy. I had to get up to date and understand what was current.

There are many Asian, especially Chinese, professionals who are walking the same path. That is, they've grown up in Hong Kong and learned to culturally survive in America. What kind of advice would you give these people?

I think, for people who are going to the United States from Hong Kong and starting a career there, the most important thing is to not be shy. Don't look down on yourself. Just be brave and speak your mind. I was very lucky because the

Building a platform

Transmedia is a term used to describe the proliferation of a brand on to different platforms. We look at how it has changed modern marketing



If there's one thing that Hollywood blockbusters are good at, it's making the most of a brand. This year's summer cinema hits will probably swiftly have their own clothing lines, lunch boxes, action figures, computer games and even their own amusement rides. These franchises can become as big as the films themselves and together give the movie brands far more impact. Successfully expanding a product to other categories allows them to complement each other and create something that's much more than just a sum of the film's parts.

Today's transmedia is more than just franchising. It's the art of creating a single story that can be enjoyed across a range of platforms. The success allows the viewers, or users, to delve deeper into the worlds that have been created. To immerse themselves and learn more, increasing their brand loyalty in the process. "Transmedia is a strategy to spread your content across multiple platforms, with different contents on each platform, not just replicas," says Mr Lam Wai Keung,

senior lecturer in the department of communication design and digital media at HKDI. "It's all interconnected. You can create engagement and marketing strategies to build fan loyalty to your media content. That's why transmedia is a concept to fix the culture of social media."

The *Harry Potter* series makes a great example of this concept. Not only are there the books and films, but fans can also play various computer games, see the sequel in a West End show, visit the Harry Potter theme park at Universal Studios in the US or Japan, go behind the scenes on the studio tour in England, or even find the half-entered luggage trolley on platform 9¾ at London's Kings Cross station. Disney, however, is perhaps one of the biggest skilled at transmedia storytelling with *Star Wars* now joining the mix, but everyone from Marvel and DC Heroes to Dreamworks, with characters like Shrek, are turning films and comics into multi-platform experiences.

One unlikely success in this transmedia approach came from an Australian public service announcement campaign to promote rail safety. The *Dumb Ways to Die* video, with its catchy song, quickly went viral, which led to a series of apps and games, books and illustrations, as well as the characters appearing in a life assurance commercial. Basically, using immersive entertainment technology has revolutionised the advertising market. By using the basis of a popular film or brand as the basis, other brands are increasing their audience engagement online, an area that has proved tough to produce results.

Turkish Airlines worked with Warner Bros films and their latest movie, *Batman V Superman: Dawn of Justice*, for



its recent campaign. The airline produced a series of adverts offering its latest destinations as the fictional cities of Metropolis and Gotham (home to Superman and Batman respectively), including virtual tours available online of each city for people to explore, complete with nightlife, culture and sightseeing activities. In addition, a printed *Time Out* travel guide was created of the two cities and handed out to customers, while the planes featured themed amenity kits and menu items. "To build fan loyalty you have to immerse them in your storyline," says Lam. "They created a website for fans to book airline tickets to the cities in the fictional storyline. They employed a transmedia agency and worked with Turkish airlines. It's a kind of engagement marketing and what's different about this is that it extends the fictional story to reality. It's what we call alternate reality. It's a big concept in transmedia. Alternate reality is to realise some of the fictional components from the story into reality."

For *The Hunger Games* series of films, an online fashion magazine, *Capitol Couture*, was created to document the styles of the Capitol as her Katniss planned her revolution on screen. The magazine, which featured five editions in total, contained a mix of news, fashion and trends from the fictional world. It was compiled with the help of notable talent, including top model Hannah Davis, photographer Steven Klein and New York creative director Susanne

Harry Potter



PICTURE CREDIT: ©2006 WARNER BROS. STUDIO



Left to right, from top: Harry Potter movie poster; The Wizarding World Of Harry Potter at Universal Studios Orlando; interactive exhibitions at Harry Potter Studios in London; Harry Potter video game; The Wizarding World of Harry Potter in Universal Studios Japan

Bartsch, and allowed fans to experience life inside The Hunger Games world. Along with the website, the mock brand had its own Twitter, Instagram and YouTube pages.

Local publishers, too, are getting in on the act. *100Most* (100港币) is a print magazine that thinks like a website, producing short articles, satirical pieces and round-ups in each issue. It created a series of fictional characters which appear on its TV channel, in some of its music videos, on its website and in other outlets. "They can use these characters for different media content, in the way that Marvel does," says Lam. "They have the power to make a campaign go viral. They use the fictional characters they have created and create a story around these characters. *100Most* has built a localised concept of transmedia. In Hong Kong, the audience is quite passive. They just sit and read the content." HKDI has been collaborating with *100Most* on a four-day education training programme for students, which has resulted in a viral movie, posted on to the *100Most* Facebook page, produced by our students and the *100Most* creative team.

Last January 2016, HKDI transmedia students also created a campaign for a romance movie called *Anniversary* by local production house, Orange Sky Golden Harvest. "Our students had to apply the concept of transmedia or alternate reality to create 11 personal Facebook pages for

11 fictional characters," says Lam. "Fans could then add the characters to be their Facebook friends and interact with them." *Anniversary* is a follow up to the 2006 film *Marriage with a Fool*. There are 10 years between the times the films are set, so the Facebook profiles cover the decade-long histories of each character since the first film. "Our students had to imagine the main characters over these 10 years," says Lam. "The fans can follow what has happened since the last film, which is not mentioned in the new movie. It's an extension of the storyline."

Earlier this year, students at HKDI, from a range of specialisations, including advertising, film and transmedia, worked on an immersive solution for local Cantopop band, The Wynners. The result was a 360-degree music video, which allowed viewers to scroll around the scene while it played. The band were celebrating 40 years of making music and wanted to do something special. "The lead singer, Alan Tam, has earned the nickname Headmaster by encouraging a new generation of artists," says Leonard Wong, senior digital promotions manager for Universal Music in Hong Kong. "Headmaster suggested creating a special music video to celebrate the anniversary while giving the young generation a chance to explore their innovation."

"Our students focused on the marketing strategy," says Lam. "They created a media journey for the fans to follow.

Batman



PICTURE CREDIT: STUDIO CITY MACAU



Clockwise, from top left: Turkish Airlines campaign for Batman V Superman; Batman theatre at Studio City Macau; The Lego Batman game; Batman V Superman movie poster

Originally the 360-degree music video was segmented into five pieces and these five pieces were uploaded on to the band's Facebook page. At the start, the fans had no idea why there were five segments but after they had seen all of them they found that, if they used five mobile phones to play the five segments, they could see all of the music video. After we had shown the five segments, we published the full 360-degree video on to the internet. It formed a journey by spreading the media content, to engage the audience to follow it."

"360-degree videos and virtual reality provide a means of naturally and intelligently interacting with information, giving people a brand new experience," adds Wong. "Due to more people using mobile devices and promoting brands through social media, online music platforms and other websites are more interactive than traditional media."

The Higher diploma in Transmedia at HKDI is a two-year course designed to nurture creativity and transmedia storytelling techniques. The idea is to understand the trends of social media and to also analyse big data to gain business or marketing insights to create a media portal. "Traditionally, students would just train in film or storytelling," says Lam. "It's not very often they get to analyse big data, to do research and to estimate the effect of the content, as well as look at the marketing and promotion side. Transmedia students have to fit the media content and have to plan the marketing strategy to promote the media content. Many media companies have been in contact with us, looking for people to help them manage the social media marketing because traditionally creative students would not have the business sense. Our students are doing both the creative and the marketing side on this course."

Hunger Games



Hunger Games-inspired fashion from Capitol Couture

PICTURE CREDIT: GLOINGATE, COURTESY OF LARK FILMS

A new institution

London's Design Museum reopens in a brand new location this November. The HK\$900 million project provides three times the exhibition space in celebration of contemporary design and architecture



The Design Museum has an esteemed history. Celebrated British designer Sir Terence Conran and design critic Stephen Bayley previously established the Boilerhouse exhibition space in the basement of the Victoria and Albert. It was Britain's first permanent design exhibition and, due to its success and to outgrowing the space, the Design Museum was created. Over the past 27 years, the museum has attracted more than five million visitors and showcased everything from industrial designer Sir Jonathan Ive's creations (even before his Apple days) to the late British-Iraqi architect Dame Zaha Hadid's first solo show in the UK. It finally closed its doors on 30 June in preparation for the new space.

The project for the new museum started back in 2008 with a search for a new location. The architects for the job were announced in 2010 as John Pawson. The British firm, known for its minimalist designs, has been responsible for works such as the Cathay Pacific lounges at Hong Kong's airport, the Sackler Crossing in the Royal Botanical Gardens at Kew in London and the Calvin Klein Collection's flagship store in New York. The plans show an extremely open space with a large central opening that extends the height of the building while the concrete roof remains exposed. Designers at development company Willmott Dixon are fitting the interior, using Vitra furniture in all of the public spaces.

The Commonwealth Institute building that will house the new museum was built for purpose back in the 1960s. Once known as the Imperial Institute, it allowed visitors a taste of the countries of the Commonwealth and, according to the new head of collection and research at the Design Museum, Tom Wilson, it featured real sights and smells, from palm trees and bougainvillea flowers in its 'Caribbean court' and Douglas firs

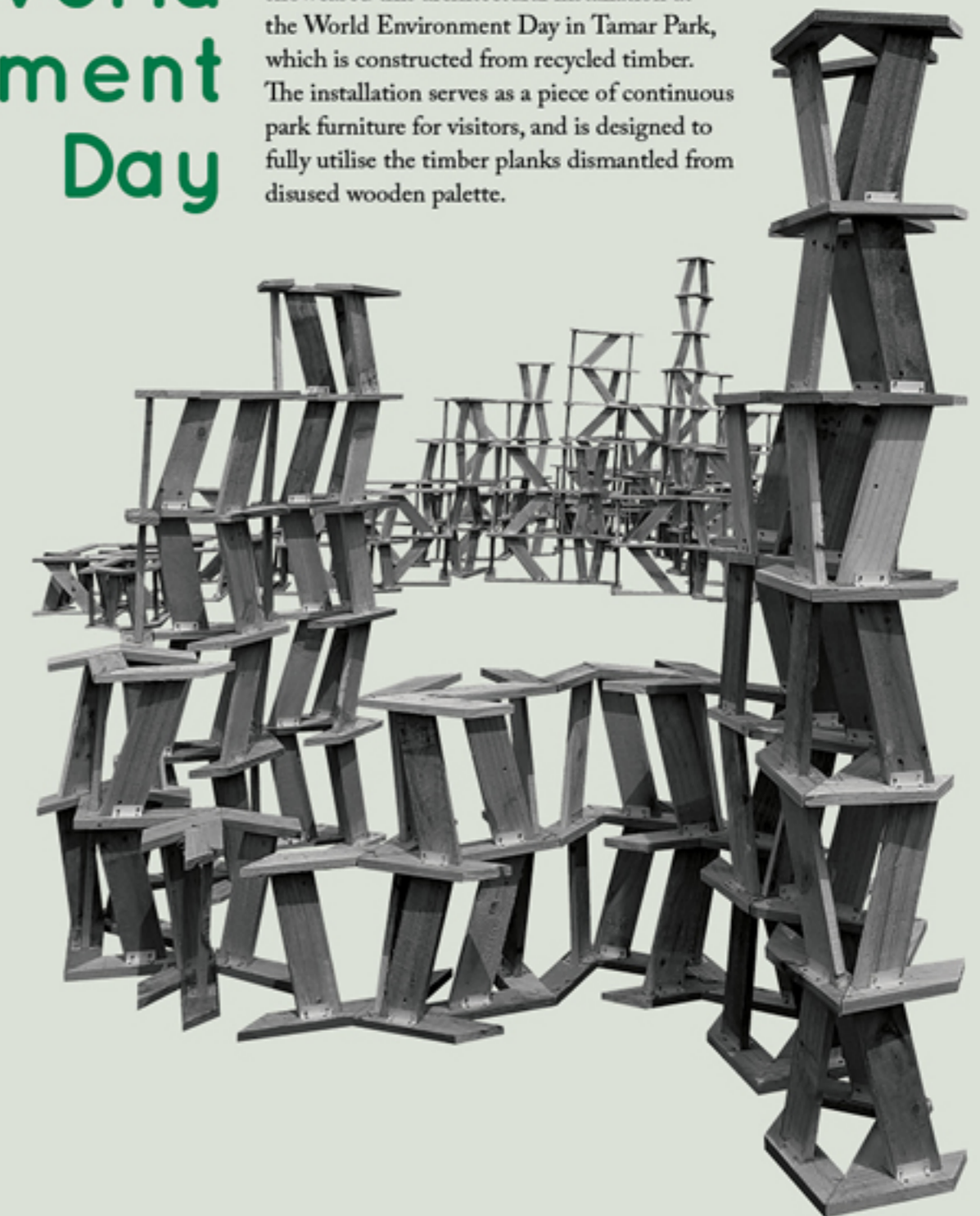
in its 'Canadian court' to the scent of cloves in its 'Zanzibar court'. The building itself has a tent-like design with a hyperbolic paraboloid roof that was created to reflect an 'optimistic future' for the Commonwealth.

The Design Museum has big plans for its new venue. The two temporary exhibition spaces and one permanent display hope to attract more than 500,000 visitors every year, which is double the footfall of the old museum. "Moving the Design Museum to Kensington," says founder and trustee Sir Terence Conran, "is the most important moment of my long career in design so far. It will allow all our dreams and ambitions for the museum to come true, to create a world class space with the size and scope for the serious promotion and celebration of design and architecture in this country."

For more information visit designmuseum.org.

World Environment Day

The Architectural Design programme showcased this architectural installation at the World Environment Day in Tamar Park, which is constructed from recycled timber. The installation serves as a piece of continuous park furniture for visitors, and is designed to fully utilise the timber planks dismantled from disused wooden palette.



Project Team

Project coordinators: Jason Tang, Eddie Chan; design tutors: Susanna Wong, Thomas Chan; HD AD students: Chu Chi Lap Nick, Leung Ka On Jacky, Li Chun Yin Tom, Man Chi Yung Nelson, Man Wing Hong Kelvin, Poon Wing Man Mani, Wong Hiu Ying Shadow, Wong Sze Wing Gladys, Wong Chun Wing Kelvin