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SIGNED

SIGNED

2018 HOW
ISSUE DESIGN THINKING
20 MADE TIM
A CHAMPION

THE MAGAZINE OF THE HONG KONG DESIGN INSTITUTE

ISSUE TWENTY 2018



HDI
HONG KONG
DESIGN
INSTITUTE
香港知專
設計學院

Member of VTC Group
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Ever since the sword was invented in Ancient Egypt some 3,600 years ago, it has been used to wage war and settle scores. For several hundred years in Europe, duels to the death were fought — first with swords, then with pistols — to avenge a gentleman's impugned “honour”: the term to “throw down the gauntlet” (a metal glove worn by armoured knights) is still employed to mean issuing a challenge.

Yet fencing as a pure sport did not fully emerge until its inclusion in the first Olympic Games in 1896. It had, however, long been part of an aristocratic education, with young men being sent to learn the finer points (literally!) of what was regarded as a “noble art”. The give-and-take of fencing was said to inculcate moral values, swordplay being “like conversation — you have to learn to listen to your opponent”.

Hence the dichotomy: on the one hand fencing is a contest, with a winner and a loser, but on the other it is a collaboration, with both sides seeking a kind of truth. Or as Nelson Mandela put it: “Strong people are formed by opposition, like kites that rise against the wind.”

French is the lingua franca of fencing, with most of us being familiar with the injunction “En garde!” (“Get ready!”) and the word “touché” to acknowledge a hit, as heard in the dozens of famous films featuring

“swashbuckling” actors from Errol Flynn to Johnny Depp.

In this second of our series on Design Thinking, in which we compare three kinds of creative set-up — the solo operator, the two-person bureau and the large studio — with sports with which they have a certain affinity, we are examining the similarities between a design duo and fencing. It is our contention that for all the obvious differences, the two have a lot in common.

And perhaps the unifying factor is Design Thinking. As Olympic fencer Tim Morehouse sums it up in an adjoining article: “The only way to determine if something meets the bar you’ve set is by testing it in the real world... sometimes you will look silly when you are testing out a new move... but don’t let that deter you. The moves that I ultimately developed to succeed at the Olympics came through years of work and years of ‘looking silly’.”

In other words, he developed his winning moves through trial-and-error. And for that, you need a partner. Your relationship with that partner can be convivial or competitive, but you need someone to bounce ideas off — to “look silly” with if necessary. And don’t forget that the words “duo” and “duel” both simply derive from the Latin word for two. It takes two to tango, two to fence... and two to form the most basic creative alliance.

AT THE CUTTING EDGE OF DESIGN.

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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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Design: Article

HKDI HAPPENINGS

01



01. HKDI Centre of Innovative Material and Technology wins Red Dot Awards

HKDI Centre of Innovative Material and Technology (CIMT) was recently given two Red Dot Design Awards over two categories — one for fashion and the other for mobile-life. The Red Dot Award for Design Concept originates from Singapore and is a leading international design award for concepts, prototypes and new products.

The award-winning project “3D Heat Conductive Knee Sleeves” aims to develop a smart knitted knee sleeve using conductive yarn to achieve a heat-therapy function with a fashionable appearance. The design is also extended to 3D product-ergonomics design, compression knitting structures for muscle support, power supply interlace and temperature control. The project was undertaken in collaboration with Fung Fat Knitting Manufacturing Limited.

Through CIMT’s projects, HKDI students can gain experience in interdisciplinary design and product development. With more understanding about the integration of ergonomics and product design, they can support the development of fashion design towards a more advanced technology in the future.

03. Retail Ephemera: Graphic Design in Hong Kong 1960-80s

“Retail Ephemera” by HKDI Centre of Innovative Material and Technology is now displaying a selection of artefacts from the Hong Kong Graphic Archive, a dedicated department at HKDI that studies and preserves Hong Kong’s rich visual culture and heritage. The exhibition maps the development retail ephemera — printed artefacts that are only meant to have fleeting promotional value — through three decades, focusing on department store wrapping paper in particular. Entry is free of charge and is on display until 8 February.



02. HKDI students show off creativity in eye-wear and timepieces

Three HKDI students from Higher Diploma in Jewellery and Image Product Design swept the top three prizes of the Student Group at the 20th Hong Kong Eyewear Design Competition. The Champion award went to Wong Ka Yan, who is now working at Emperor Watch and Jewellery. Her winning piece “Vary” is constructed with a frame in different textures; arms in traditional Chinese style; and with interchangeable lens colour for a “contemporary and refreshing” look.

Chan Hiu Yee and Ho Mei Yan took the 1st Runner-up and 2nd Runner-up spots respectively. Wong Hoi Shan, who graduated from Higher Diploma in Timepiece and Lifestyle Product Design and is now the designer at Arts Optical, was the 1st Runner-up as well as receiving the Creativity Award at the Open Group.

Earlier in the 35th Hong Kong Watch & Clock Design Competition, HKDI students also achieved outstanding results. The champion Lam Yuet Wan, who graduated in HD in Jewellery & Lifestyle Product Design last year, has recently completed the one-year top-up degree programme in collaboration with SHAPE. Her work “Aurora” is featured on this issue’s back-cover. In addition, Szeto Ling Fung and Cheung Yee Lam from HD in Jewellery & Lifestyle Product Design picked up Merit Awards in the same competition.



02

02



04



04

04. “Design Solution for Fashion Future 2018” exhibition at PopCorn Mall

“Design Solutions for Fashion Future 2018” was a pop-up exhibition at PopCorn Mall, Tseung Kwan O between 4-10 October this year, showcasing graduate works from the Higher Diploma in Fashion Branding and Buying of HKDI, and BA (Hons) in Fashion Design and International Fashion Business top-up degree of Nottingham Trent University, UK, together with a collection of Teddy Bear designed by the VTC Design Alumni Association (VTCDA). The exhibition aims to provide young fashion talents a platform to demonstrate their design thinking skills. Industrialists, academics, students and the public were given the chance to exchange and deliver the latest trends in the design-business community as well.



01

RADICAL NEW SLANT ON CITYSCAPES FROM FRENCH DESIGN DUO BOUROULLEC BROTHERS — URBAN DAYDREAMING

27 OCT 2018 - 17 FEB 2019
d-mart

HKDI is proudly showcasing a collection of urban development scenarios in the Asian debut of *Urban Daydreaming* — conceived by the world-renowned French design duo Ronan and Erwan Bouroullec — the exhibition is a wide-ranging study of possible urban development solutions for cities that may be imagined in very different urban settings.

A significant number of ideas were produced over the course of a year. From this intense research, 14 proposals were selected and turned into detailed study models. These spontaneously developed projects highlight the need to bring natural forms back into the city: plants, animals, water and fire. The concept behind the majority of these ideas is rooted in the way that Nature interacts with the city.

The scenarios take into consideration urban functions and suggest a new direction in the relationship between buildings, the quality of a pavement, the positioning of a fountain, the planting of a jungle: all human considerations that would make the city a place of enchantment.

Urban Daydreaming is an exhibition of the Vitra Design Museum in Weil am Rhein, Germany in cooperation with Les Champs Libres in Rennes, France, and runs from 27 October till 17 February, 2019 at the Hong Kong Design Institute.



02

01.

Clouds

© Studio Bouroullec

Half pergola, half vegetal, the structure of *Clouds* formalises an intriguing link between the geometric and the organic, between constructed and natural forms. A unit in the shape of a cloud, a signature motif in the work of Ronan and Erwan Bouroullec, creates a roof. The openings are filled in with soil and plants, creating a floating garden. The vegetation brings all of this together, defining an urban promenade.

02.

Platforms

© Studio Bouroullec

The *Platforms* have many different uses. They act as pedestals or large collective benches. The first platform takes the form of a large, concave disc suitable for sitting, reclining or skating. The second platform, a succession of slightly sloped surfaces in different colours, provides a place for meeting or relaxing in the middle of the city. The third type of platform consists of large concrete circles that appear to float above the ground, surrounding trees or other specific objects. People can sit, balance or slide on the rings.

03.

Hanging Forest

© Studio Bouroullec

This proposal embodies a meeting of opposites. The *Hanging Forest* is characterised by the unique relationship between the static and artificial nature of the masts and platforms in contrast with the movement and vivacity of the plants and trees. Like a pergola, it depicts both a path and a protected, well-ventilated space. The plants recreate the pleasant, fresh shade of forests. Analogous to the storeys of a building, Nature rises upwards. The discs form a second level where the plants work together and intertwine, like a metaphor for contemporary networks.

04.

Pergola

© Studio Bouroullec

The *Pergola* forms a shaded pathway. Step by step, the organic nature of the very long, high roof is confirmed by the vegetation. The surface is like architectural chain-mail made up of one single, repeating unit. Once assembled, the numerous forged components resemble an oversized piece of fabric. Some links are sub-divided to form openings for the plants on the ground, allowing them to over-run the Pergola and create a magical entwinement of metal and vegetation.

05.

Urban Daydreaming

Exhibition by Ronan & Erwan Bouroullec hosted at HKDI from 27 October to 17 February, 2019.

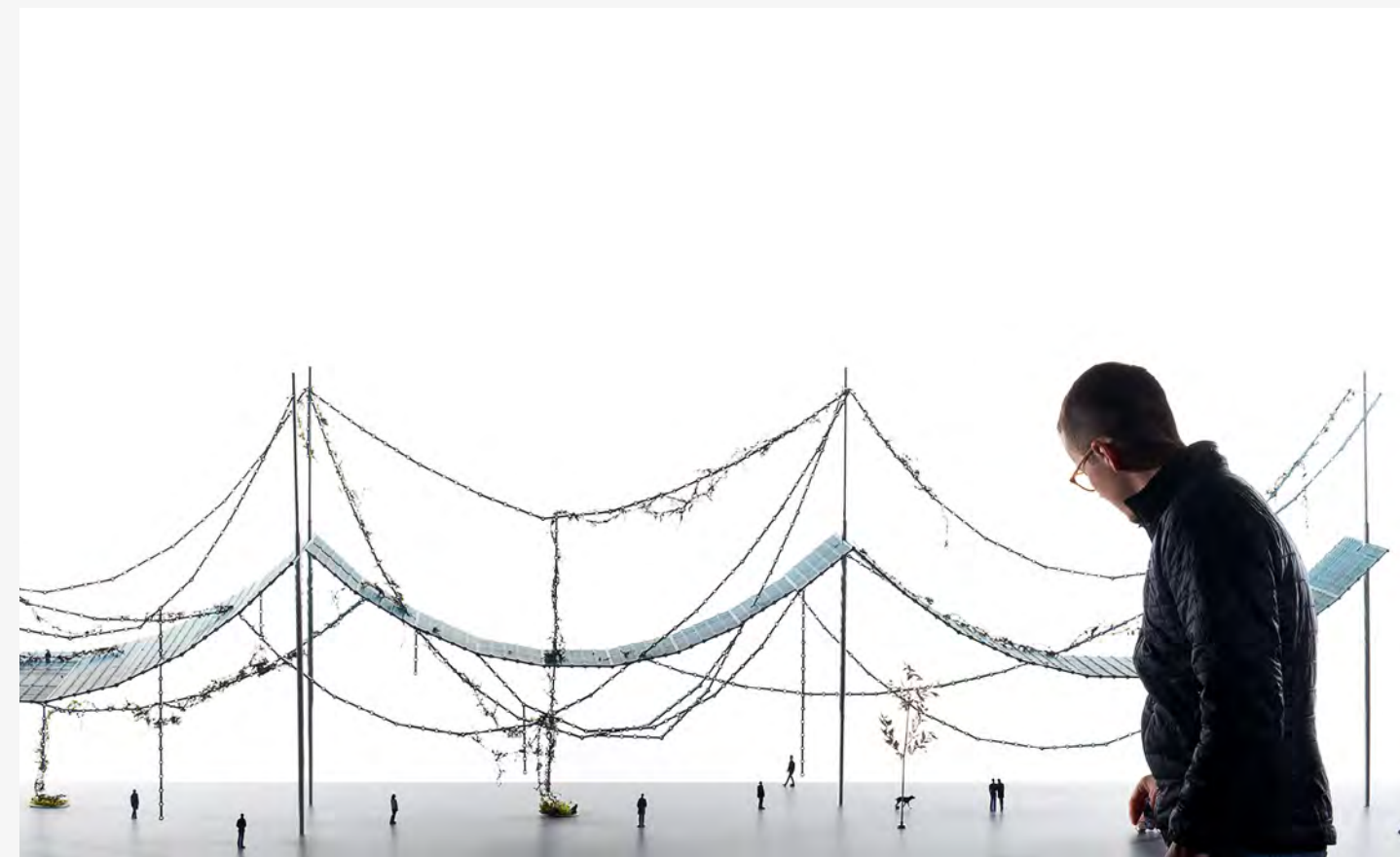
08

<https://repository.vtc.edu.hk/live-de-signed/vol20/iss20/16>

03



04



05



09

6

CROUCHING DESIGNER, HIDDEN CULTURAL IDENTITY

TIM YIP: BLUE — ART, COSTUMES AND MEMORY

17 NOV 2018 - 31 MAR 2019
HKDI Gallery

The multimedia exhibition *Blue* at HKDI Gallery (17 November till 31 March, 2019) features costume designs, sculptures, installations, photography and videos by world-renowned visual artist, art director for stage and film, and costume designer, Tim Yip — the first Chinese to be awarded an Oscar (“Best Art Direction” for the film *Crouching Tiger, Hidden Dragon*).

In collaboration with HKDI Gallery, Tim Yip’s *Blue* reflects the world we live in: increasingly noisy and fragmented, and progressively virtual — showcased by a humanoid sculpture of a Chinese woman, *Lili*, a long-standing muse and creative theme in the art of Tim Yip. As we face the prospect of losing our sense of cultural identity, *Lili* connects the spectator with a boundless area of shared memory.

Blue is the starting point for this exhibition, one of a series of such projects that have been developed by Yip and his studio in Beijing over the last decade.

Blue is the colour of the ocean.

As the imagination is limitless, it can be described as being as vast as an ocean. The subconscious mind, soon after it was defined at the start of the 20th century, was described as being as deep as an ocean.

Blue is the colour of the planet.

When astronauts stepped off our planet and looked back at their point of departure, they saw a sphere enclosed in vast expanses of water. Whereas the Moon is a ball of silver-grey ash and Mars a parched zone of sand and dust, the Earth is a blue planet luxuriating in its waters.

Blue is the colour of memory.

Blue defines our place, and with it, our collective history, measured not in centuries but in the millennia of our evolutionary past.

01. *Crouching Tiger, Hidden Dragon*, 1999 movie

Set in the Qing Dynasty during the 43rd year of the Qianlong Emperor, *Crouching Tiger, Hidden Dragon* is based on the fourth novel in the *Crane Iron Pentalogy*, by Wuxia novelist Wang Dulu. Tim Yip won the Academy Award for it for Best Art Direction and the British Academy of Film and Television Award for Best Costume Design.

02 *Robot Lili*, 2018

Unveiled at HKDI, *Robot Lili* is the next frontier in *Lili*'s evolution. In the realm of Yip's imagination, Artificial Intelligence may create new bodies for our “spiritual DNA” or the collective memory that allows us to shuttle between different layers of time and space.





03



04



05



06

03.
Lili, 2010

Lili began as naked bronze statue labelled *Desire*, evolved to be more human-like and resembling a stereotypical 16-year-old with a variety of wigs and costumes. She is faithfully present throughout Yip's working excursions. In physical reality she is a manikin, yet she occupies a psychological space into which one can project from the deeper recesses of one's own memory.

04.
Blue, 2018

For a decade Lili has played the lead role in Yip's video works such as: *Amiens Lili*, a film that commemorated the centenary of the Battle of the Somme; *Shanghai Lili*, as part of his exhibition "Tim Yip: Reformation" at the Power Station of Art in Shanghai; and *Seville Lili*, among others. In *Blue*, Yip's most personal film to-date, he visits his home through *Lili*.

05.
Collapsed Lili, 2010

Collapsed Lili is a giant form, separated into her composite parts, and it reinforces the obvious: that she is not real. But, besides its beauty, the connotation reminds us that the human body has clearly defined boundaries — which prevent us from sensing our limitlessness. When pondering the space between the parts of *Collapsed Lili*, we might find ourselves reminded of what we are.

06.
Shaping - Swarovski On Stage & Screen, 2016

A gothic corseted dress embellished with more than 100,000 crystals in black and grey hues, which glint with a dark beauty. Working hand-in-hand with the stars as well as the costume and set designers who bring screen dramas to life, Swarovski has provided generations of moviemakers with precision-cut crystals that can bring a magical quality to any scene.

All images © Tim Yip Studio

HOW DESIGN THINKING MADE TIM A CHAMPION.

There are few greater advocates of Design Thinking than Tim Morehouse, a New Yorker who went from being an average fencer with little focus or ambition to winning a silver medal at the 2008 Beijing Olympics. He puts his unexpected success down to “developing unconventional moves”, which he later realised is exactly how Design Thinking works.

He says: “The cornerstone of Design Thinking is Human-Centred Design, which involves getting feedback and making revisions from real-world situations. Part of discovering my unconventional moves involved me giving up on trying to design moves that I thought should work, or what other people told me should work, and focusing instead on designing moves that the system was actually telling me were working.”

His goal as a fencer was to qualify for the Olympics and then to win a medal. “Because I had a clear goal, it gave me a clear understanding of the results my moves had to achieve. In order to make the Olympics, I had to design moves that could defeat Olympians. If a move I was using didn’t work consistently on Olympians, then it wasn’t a move that would help me achieve my goal and it had to go. Whether designing your business or your game as an athlete, you won’t succeed unless you have a clear goal.”

He continues: “Prototyping is the time to be creative and try new ideas and solutions. Throughout all the years I’ve taken lessons with my coach Yury Gelman, we have tried thousands of different moves and combinations of moves that have ranged from the standard to the incredibly wonky... It takes time to discover what works best for you. You can’t be afraid to experiment, even if some of your ideas seem far-fetched, and you can’t be afraid to try things that might ‘fail’. The nature of designing a breakthrough product or move is that you will have many ‘failures’ until you find the thing that works.”

“Having prototyped a new move, I would then go and practise the move with my teammates to see how well it worked. Often it didn’t! Sometimes only a piece of a move worked and I would carry the successful bits forward to competition while discarding the ‘products’ that the ‘market’ was telling me wouldn’t work.”

He refers to the moves that were only “minimally viable” as a “quick and dirty” test-able version of what the final move might look like. “It won’t have all the smoothed-out edges, but it will be strong enough from testing in lessons and practice that you can take it into the ‘market’ for a test-run.” He goes on: “As an athlete, my ‘market’ is competition. Once I found a promising move, I’d first try it at local competition and see how it would fare against a variety of opponents. If the move still showed promise, I’d take the next step of bringing it to a national competition, and if the move still showed promise, I’d bring it to a world competition. Some 99 percent of my experiments never made it past a local competition.”

“Each time I brought out a new move I would pay attention to how it was working and against whom. This is where the human-centred design approach matters. Ultimately, it doesn’t matter if something works in practice. If it doesn’t work in the ‘real world’ then it isn’t a final solution or product, and back to the drawing board it goes for further tweaking and testing.”

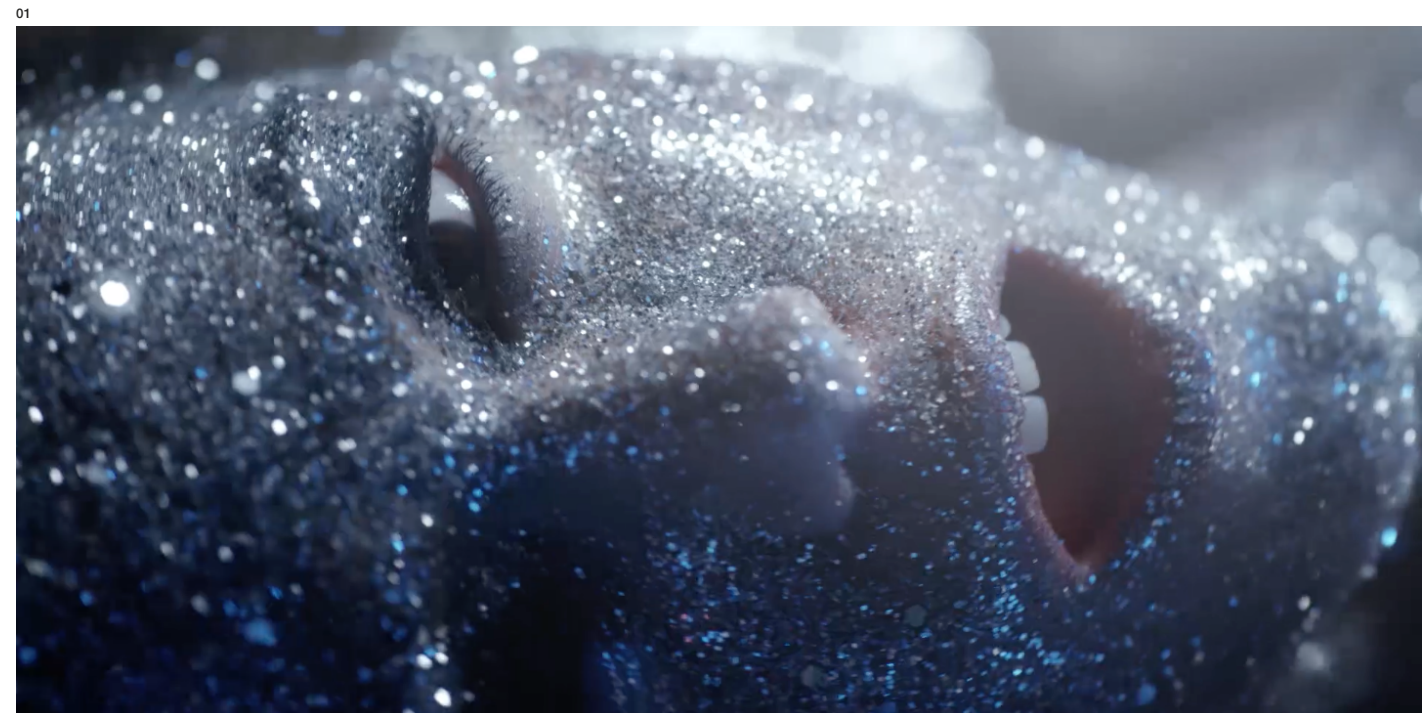
Morehouse concludes: “The only way to determine if something meets the bar you’ve set is by testing it in the real world. Yes, sometimes you will look silly when you are testing out a new move in your market, but don’t let that deter you. The moves that I ultimately developed to succeed at the Olympics came through years of work and years of ‘looking silly’. If you have a clear goal and a healthy dose of Design Thinking, eventually you will hit on your winning moves.”

CHIC & ARTISTIC

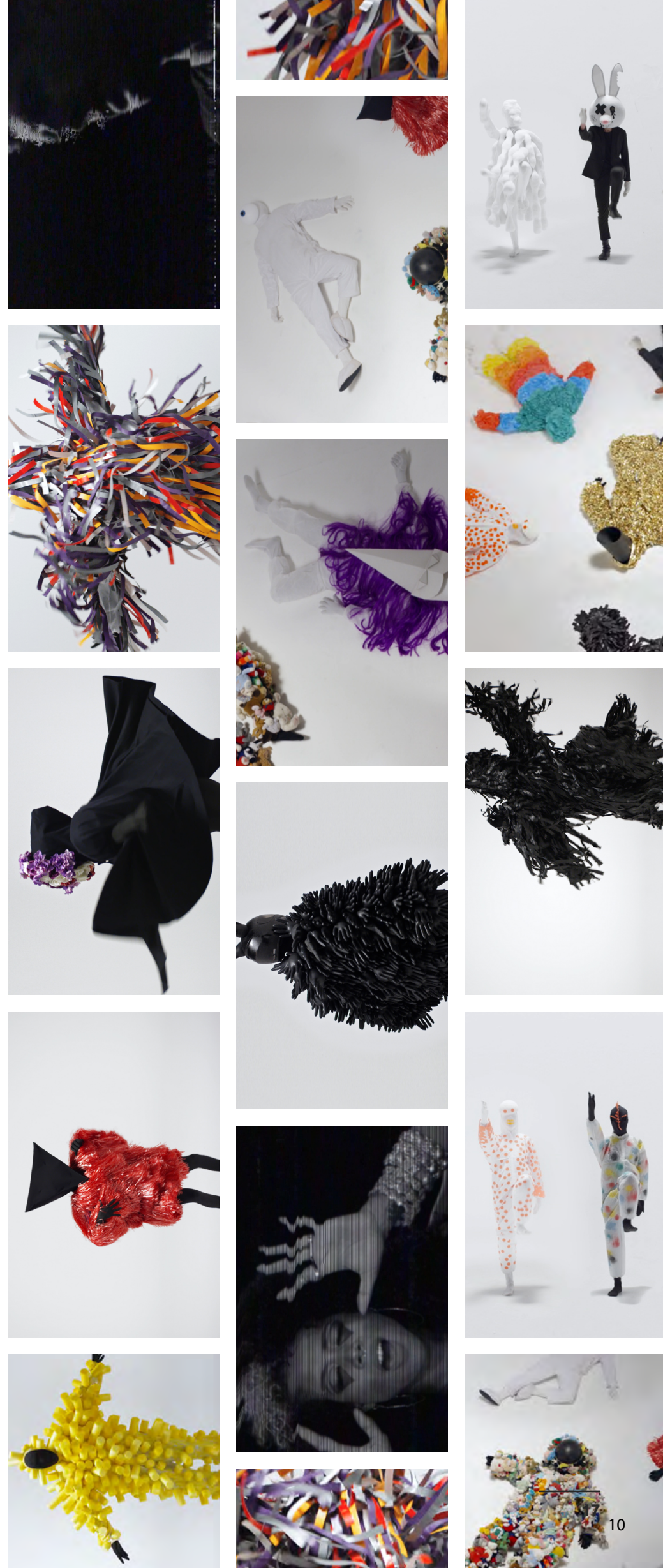
Paris, France
www.chic-artistic.com

Corinne Black and Axel d'Harcourt call themselves Chic & Artistic, Paris-based creatives and directors, who conceive, direct and produce ideas for brands and artists.

They say that they “love to express our creativity across a large range of media, including commercials, digital content, music videos, motion graphics, opening credits, graphic design, visual identity and juggling. We are able to take on the whole creative process, from concept to direction, design, production and finishing, with our own creative production studio.”



02



01.
BO, Excerpt
Directed by Chic & Artistic

02.
Farewell, Music video
Dan Black featuring Kelis
Directed and produced by Chic & Artistic



03

03.
WOW
Palindrome short film about
desire.
Written, directed and produced
by Chic & Artistic

Do you regard your partner as a reliable sounding-board for your ideas or does he/she know you too well to be objective?

We know each other very well but we remain objective towards each other. There is a great deal of criticism in our exchanges that does not weaken over the years.

What are the advantages and disadvantages of working alongside a partner?

The great advantage we see is the sharing aspect: having the possibility to piggy-back on each other's ideas. Rather than being alone with our certainties, working together multiplies the scope of possibilities. This is perhaps one of the secrets of the creation of two people, pushing artistic limits through the development of distinct and visionary work.

In terms of disadvantages, being associated is having to listen to each other, and appreciating the ideas of the other. Partnership is about making the decisions together, good or bad, which may deprive us of certain freedoms. But we often have a common vision.

Do you agree that "two heads are better than one"? Would even more heads be even better?

We believe very much in teamwork, the synergy of two, three, four or ten minds — the input that everyone can bring to the benefit of a creation. But we think that when it comes to making decisions, it could become more difficult when there are more than two of you.

How important is a good personal relationship with a partner? Could you work just as well with someone you do not particularly like but for whom you have great professional respect?

Neither of us could work with someone whom we do not respect for all of their values, beyond just their talents. We share so many things on a daily basis; a relationship without affection is difficult in the long run. Especially in our kind of job where we often work long hours and travel a lot, it seems very important to know each other well.

03



03



LOCHNER|CARMICHAEL

London, United Kingdom
www.lochnercarmichael.com

Lochner|Carmichael are Jillian Lochner, who has worked as a commercial photographer for many years in fashion and on brand campaigns, and Andrew Carmichael, who arrived in commercial photography via a fine-art route. Lochner's past clients include the likes of Absolut vodka, American Express, Levi's and the *New York Times Magazine*; Carmichael has shown art at the ICA in London and in Vienna and Madrid. They started to work together creating still-life photography in 2014 and their collaborations have been featured in *Italian Vogue*, *Sunday Telegraph Luxury*, *Amica* and *Creative Review*.

Their work together is a genuine collaboration: each has their strengths and areas of expertise, but their joint creative output is very much the result of two minds; you could not say that

one was the author and the other the support. Lochner brings great sensibility, a restrained palette and love of the flat image. Carmichael brings his making and sculptural background and a love of depth and perspective.

Prior to shooting, ideas are finessed, tested and critiqued. During the image-making process they are tested and critiqued further and then re-touched — all as a collaborative endeavour. Each has trust in the other, and as long as one is emotionally committed to an idea, they will work with each other until a successful outcome is achieved or will mutually agree to abandon it to mine another seam. They are a husband-and-wife team who know each other very well; they see their mutual support as a great strength.

01.
Noon at Midnight, featuring Hermes
H Deco rouge plates

02.
No water, featuring glassware by
Ichendorf, designed by Alba Gallizia

03.
Wood curves, weapons of personal
destruction



02



03

Does working with a partner inspire a spirit of rivalry, cooperation — or both?

We would say that cooperation is our key strength. We both have very different skill-sets and are both confident in them, so rivalry does not really play a part in our working together. Andrew likes the making of things and the physical work of photography, whereas Jillian is more of a natural director.

Helmut Newton once said: "Photography is 10% inspiration and 90% moving furniture." Andrew does more of the moving of big heavy things, whereas Jillian brings the Rottweiler ethic to the work: once she has the scent of a good image she will not let go or let anyone rest until it is realised.

What are the advantages and disadvantages of working alongside a partner?

We often talk about how difficult it is to be a lone photographer working today. To produce great images one person needs to cover such a range of knowledge, skill and sensibility. Technically there is a lot to know and do to just achieve flawless digital capture and then practically working in still-life there is rigging, styling, lighting and set design — and then there is post-production. All images these days are composites of several plates taken for different focus planes, highlights, hard and soft light exposures, etc.

When we work together on a new image, usually Andrew starts making the set, places the subjects, places the lights, finds the angle and shoots the first test. Jillian then starts to composite plates together. They then critique the results, then they re-build, re-light, re-shoot. This cycle can go on for hours

— re-framing, re-lighting, re-composing... Personal work and commissions are very different, but both are demanding. Two heads and two sets of eyes are an advantage. It's hard to imagine doing all that without a partner.

How important is a good personal relationship with a partner? Could you work just as well with someone you do not particularly like but for whom you have great professional respect?

For us the personal relationship is key. We have been married for 10 years, and in the beginning, we spent a long time in couple therapy [both laugh]. We know everything about each other, our strengths, weaknesses and foibles. We have been there for each other through very dark times.

When working on personal projects, the best work happens just before exhaustion kicks in. Ansel Adams said: "You don't take a photograph, you make it." Remote Live View (nowadays) means you can carry what the camera "sees" round the set (on an iPad). You can move things and see the result in real time — literally get into the set and "make the picture". This is a great process, but it is arduous, as is working on post-production. We often work late into the night and the images often only start to really shine when we are both tired and must resort to "unreasonable optimism in the face of adversity".

We do of course also work with other people — most of whom we have professional respect for! Especially with the personal work, we find that to wring that last little bit of poetry out of an image it works best when just the two of us work together and we can push the boundaries. So, to answer the question, a good personal relationship with one's creative partner is crucial for us.

01



SANDRINE DULERMO & MICHAEL LABICA

London, United Kingdom
www.sandrineandmichael.com

Sandrine Dulermo and Michael Labica sparked off their creative collaboration at a photo lab in 2001 – and they haven't looked back since. Dulermo, aged only 13 and with photography “running through her veins”, used to skip school to shoot her little brothers with her Zenit camera. At 18, her first perfume campaign was followed by her first solo exhibition. Labica, a former student at Louis-Lumière in Paris, was first enticed by cinema, later becoming entrenched as a creative in numerous advertising agencies.

The duo favours the “phantasm”, which a camera can summon under full light or shadows. For more than 10 years they have been experimenting to reach a certain perspective, to be able to show a deep appreciation and concern for what is or could be beautiful. They strive to make each feeling palpable, playing pranks on each other by sabotaging props to avoid “mundane positions”. They practise photography as craftsmen, but within a research laboratory, challenging the usual perspectives, continually experimenting and finding new techniques and skills.

02



01.
Petrol Blue
Futuristic Melting plastic world editorial
published in Collectible Dry

02.
Enigma Schon
Enigmatic dark beauty story published
in Schon

03



04

05



Does working with a partner inspire a spirit of rivalry, cooperation — or both?

Working together has always been an association of an identical spiritual direction as far as our aspirations and inspirations go. Sometimes we do not share the same ideas on the way of producing an image; but we have never been in outright opposition to each other. However, that does not mean that the atmosphere between us or in the studio is always tranquil!

What are the advantages and disadvantages of working alongside a partner?

The most important advantage of working with a partner who has the same way of thinking is the possibility of developing an idea more deeply. The right partnership lowers stress levels and gives the needed confidence to launch a creative project, which can involve anything from sketching, finding references, building story-boards, booking stylists, make-up, lighting, design... and the list goes on.

How closely do you work with your partner? Do you bounce every idea off him/her or wait for them to give you a verdict on a "finished" product?

Sometimes one of us comes up with an entire project and together we make it happen. We usually make independent suggestions and work together on the strongest one.

Do you have frequent disagreements and if so how are they resolved? Do you just press on regardless of criticism or do you normally end up with a compromise?

Sharing feelings or ideas on things like lighting or sets can sometimes result in fights — but for good reasons: for they usually showcase our passion for photography. We do of course often end up with compromises due to mutual respect.

03.
Harper's Flower
Floral beauty story for Harpers Bazaar

04.
Pre Raphaelites
Pre raphaelites inspired story published in Amica

05.
Red Story
Inspired by Police song, Red Light
published in Collectible Dry

STUDIO HARM RENSINK

Amsterdam, Netherlands
www.harmrensink.nl

Harm Rensink is a Dutch designer who believes in making more human design by the use of empathy, context and aesthetics. After graduating in 2008 from the Design Academy Eindhoven, he founded Studio Harm Rensink, working on different projects for The Stedelijk Museum in Amsterdam, The Dutch Council for Culture, Messe Frankfurt, Philips Design and the Swedish National Museum among others.

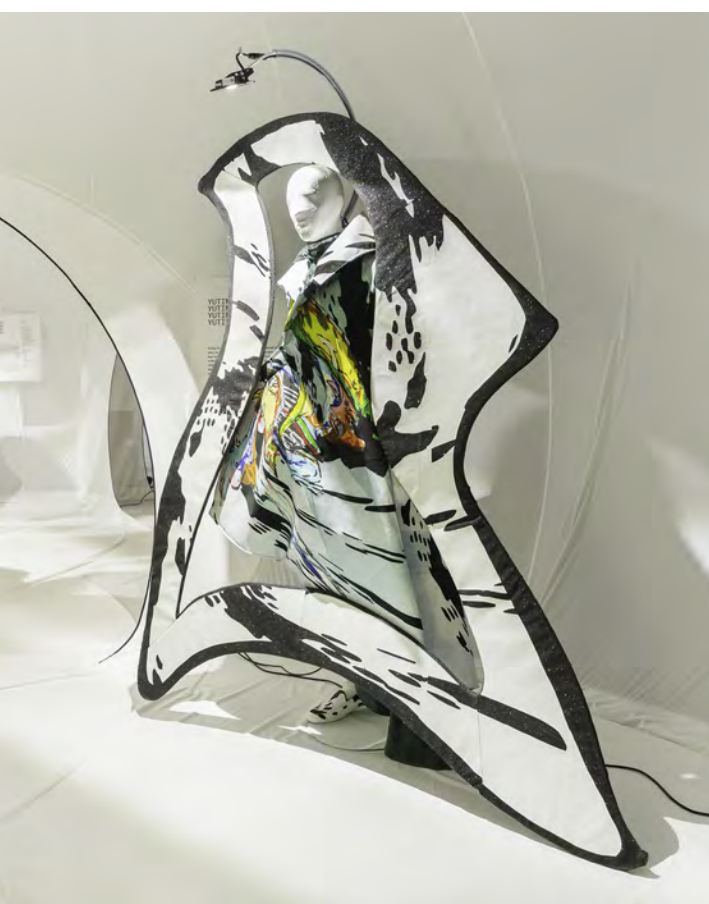
With his studio, Rensink designs spatial experiences: rooms and installations for exhibitions and interiors, and projects around relaxation and wellness. Core elements the studio focuses on are to create tactile surroundings and to awaken all the senses: sight, touch, smell, sound and taste.



01



02



03

Does working with a partner inspire a spirit of rivalry, cooperation — or both?

I believe that working on a project with another creative is a big inspiration and a great source of energy. The surprising element of new outcomes by matching two souls can give new insights.

Have you heard of Design Thinking and if so do you regard it as a technique worth adopting by enterprises that have nothing to do with the world of design?

I think Design Thinking is a great tool for people who are not designers to get an understanding of how to handle issues in their companies. The danger, though, is that they might start to think and believe they are designers themselves in providing an answer for the issues. Design is a very elaborate profession and we should not mistake it for styling or quick-patch-up problem-solving.

Do you agree that “two heads are better than one”? Would even more heads be even better?

Many people together cannot have an overview of the whole. In design, you need one person to be the controller, the one that is in charge when you work with more than two people. It takes patience and mutual understanding to operate effectively as a duo.

01.
Hair! Hair in Fashion and Art

02.
Vlisco: 1:1

03.
Modelofte / New Order of Fashion
2018: Shape Shifters



02

TSARUK & AHMADOVA

Brest, Belarus

www.tsarukahmadova.com

Belarusian designers Igor Tsaruk and Marina Ahmadova are not married, not a couple in love, not relatives, but they have been working together for more than five years. They have similar views on beauty and design in the broad sense and complement each other as professionals, which they think gives them an advantage over other designers.

They commented: “We are both architects and we were classmates at university. During the last year of our study we created our own project, ‘Fajno Design’, which specialised in industrial and interior-design work. In the summer of 2017, ‘Fajno’ started producing items we had created.” This decided them on a future as collaborative creators. They are both members of the Belarusian Union of Designers.



01

01. Marina's birds

Collection of ceiling and tabletop lamps in the form of birds from fajnodesign. Presented in the interior of a guest room in Provence Style. Playful, yet laconic design does not create an age or gender gradient. Such a lamp can decorate a cozy suburban home as well as a modern apartment, can become an accent in a children's room and a special touch to a formal office, can bring the life of nature into any interior with its smart design in the form of a bird.

02. Fern Interior

Fern Interior deals with the love to colour and life. Many objects were custom-made to create a unique space — complexity in good sense. None of the objects, details and colours are accidental. Fern is the workplace for a design studio, where you enjoy spending your working hours, invite clients proudly, where you want to give lectures and organise shootings.



02

02



Do you regard your partner as a reliable sounding-board for your ideas or does he/she know you too well to be objective?

We have been working together for about six years and different things have happened to us. Now we totally trust each other and have great respect for each other's opinions. We are aware that any correction in a project is for the better; it is only the desire to make the project better, not the wish to offend anybody or display your selfish interest. We believe in each other's objectivity and know that it makes us keep our eye on the ball, be in tune with the trends and move on.

Have you heard of Design Thinking and if so do you regard it as a technique worth adopting by enterprises that have nothing to do with the world of design?

Sure, we have heard of Design Thinking and think that it is quite applicable to any sphere of life. As for us, we don't follow any specific methods deliberately and consciously. We have worked out our own schemes of creation. We believe that any method is good if it is applicable and works in a particular situation. When we were deeply interested in various methods of work organisation, we came to the conclusion that any team has to work out their own thing and that this can lead to incredible results at that moment.

Do you agree that “two heads are better than one”? Would even more heads be even better?

We totally agree and believe that it is our tremendous power. Of course, we always cooperate with our colleagues, customers, manufacturers and designers. It could happen that we will realise that we need a third or a fourth partner, and hopefully this will be a harmonious continuation. We exclude nothing, but right now we feel comfortable with each other.

Do you have frequent disagreements and if so how are they resolved? Do you just press on regardless of criticism or do you normally end up with a compromise?

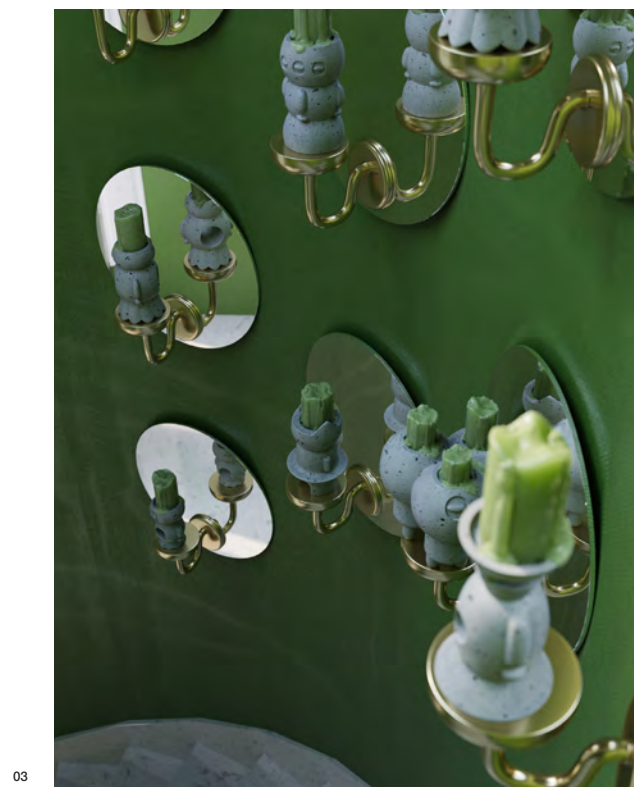
When we started working together, we were young and hot-headed. We tended to place personal selfish aims above the actual result; what is more, we were short-tempered. Now it is great to understand that we have grown out of such infantilism and we only focus on our jointly achieved result. We are deeply interested in each other's thoughts and our attitudes to things are quite similar. We enjoy implementing each other's ideas. We adore accepting challenges from the outside world. If misunderstandings arise, we talk them out. Criticism is never an end in itself.



03

03.
Arrival

Dedicated to researchers and dreamers, those people who are passionate about the past, history and mythology, who are not afraid of unexplored things, believe in incredible future and love all the living — Arrival is an expression of love to the unknown, the future and the boundless. Neil Armstrong: "That's one small step for man, one giant leap for mankind".



03



04

04.
Wilds Chair

For a dining room or living room done in the minimalist style, you always want to add an interesting accent. This desire can be accomplished by properly choosing a breathtaking or unusual chair. Not devoid of irony, the Wilds chairs were conceived as a universal piece of furniture. These chairs can be closed or open back, which allows you to fit them into any interior.



04

Practitioners of Enterprise Architecture (EA) are tasked with undertaking the analysis of a business's structure and processes to address the goals of effectiveness, efficiency, agility and durability. They use capability modelling, a technique for creating a business anchor model that represents an organisation's distinct and differentiated business capabilities, independent of its existing systems, people or domains.

Creating this capability model is one of the most interesting and difficult challenges EA can offer, but for an enterprise that doesn't already have such a model in place, developing the first one can be a tough assignment. In theory, EA incorporates Design Thinking principles and is an extremely valuable piece of business intelligence for enterprises pursuing transformation. In practice, however, EA positions are often associated with IT infrastructure specific to a software programme or a particular project rather than the enterprise itself.

Enterprises are no longer content with academic EA initiatives that are long on documentation and short on business value and results. They are disappointed if they cannot see a tangible impact on innovation outcome after investing heavily in training/workshop programmes. Enterprise Architecture programmes must be more closely aligned with the realities and social dynamics of established businesses for them to be fruitful.

There are many ways to frame the capabilities of an organisation in a capability taxonomy — and framing is

important. The most effective capability models reflect the needs, ownership, and strategy of the organisation in subtle ways. The techniques of Design Thinking are well suited for the task of generating a capability model. Enterprise Design is a term that has come to be used by Enterprise Architects to describe the merging of the disciplines of Service Design, Information Management and Enterprise Architecture.

Design and information systems guru Richard Buchanan first coined the term “wicked problems” to describe situations where neither the problem nor the solution are entirely clear or well-defined. Such cases require effort be applied to defining and scoping the problem. Applying the adage that “in every problem lies an opportunity”, Enterprise Design represents a “wicked” opportunity and an approach for solving “wicked” architectural design issues.

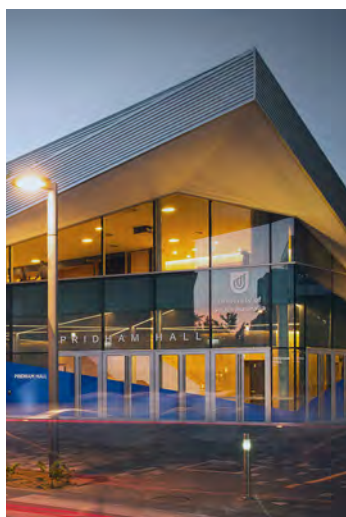
Design Thinking in business has a heritage based in consumer-product design, traditional architecture and urban planning. This has proven to be particularly useful when solving intractable business and customer-service problems.

Enterprise Design is an approach that is increasingly shaping the way we define and deliver our services. Leveraging an iterative Design Thinking methodology, together with engineering and design-principle precision, it places the consumer and the services they receive right at the centre of every EA initiative.

WHY ENTERPRISE ARCHITECTURE NEEDS DESIGN THINKING.

HEALTH X DESIGN PROFESSOR IAN GWILT

Research Professor, School of Art,
Architecture and Design University
of South Australia
Master Lecturer at HKDI inspire*



01

***“DESIGN AND HEALTH ARE
FUNDAMENTALLY INTER-
DISCIPLINARY AND HUMAN-
CENTRIC — TWO IMPORTANT
ASPECTS IN DESIGN
THINKING.”***

suffering with chronic pain, to help communicate their pain profiles to professional and close-support networks, design thinking workshops for spinal-injury survivors to help with their rehabilitation processes and the development of a toolkit to help ward staff understand and respond to patient feedback data in more effective ways.

His current work includes research into the impact of working with robots in the healthcare workplace, the co-design of age-friendly precincts, and re-thinking the dining experience in aged care. This includes thinking about how we incorporate visual-communication design practices into interdisciplinary research teams and in better defining design research practices. He also supervises PhD students in the area of design for health and wellbeing.

Ian Gwilt is Professor of Design at the University of South Australia and leads the Design Research in Health and Wellbeing initiative at the School of Art, Architecture and Design. He is interested in design for communication and knowledge mobilisation, as well as being an advocate of user-centred, participatory co-design methodologies.

For seven years, Prof. Gwilt was a key member of the Lab4Living Design Research in Healthcare Group at Sheffield Hallam University, and a founding member of the Design4Health international conference stream. He has worked on a number of research projects with healthcare providers both in the UK and Australia.

This includes the development of novel data-visualisation strategies for young adults who are

Do your experiences with iterative and digital design incline you towards the tenets of Design Thinking, with its “practice makes perfect” approach and emphasis on testing ideas in the real world?

My experiences and background have certainly led me to appreciate the values of the iterative design approach in collaboration with people. Human beings are complex. We all behave differently and have varying expectations of how we want things to work, what we need and how we get to that point. Design Thinking allows everyone the opportunity to have a seat at the table; to clarify misunderstandings between parties, understanding differing terminology between fields, and unpack the process to arrive at a desired outcome. Combined with co-design practices, Design Thinking can really help to reveal the needs and drivers of all the different stakeholders in a product-service system-value chain. This approach is fundamentally inclusive, collaborative and often highly effective.

My work with design and healthcare really epitomises the value of Design Thinking. In the Lab4Living at Sheffield Hallam University, we developed a number of different ways of designing with healthcare professionals and care-seeker communities. At the University of South Australia, we intend to continue this approach, with the development of the Design Research for Health and Wellbeing community, which is in the process of being established. We are also developing a new initiative called the Design Clinic, which will facilitate a conversation between healthcare professionals, care-seekers and the support network, design and health-science students and academic researchers at the university. The idea of the Design Clinic is that it will “pop up” in various healthcare environments from hospitals to community clinics and aged-care villages as a place where people can share their care-related issues and ideas. These will form the basis of a number of co-design activities that will feedback into the care community.

Healthcare services and products seem remote from the practice of design, so how do you convince healthcare professionals to apply Design Thinking, and how do you modify or design a systematic approach that can fit the needs of an industry that demands a very high level of precision and consent from the mass public?

Design and healthcare are natural partners. I believe this nexus provides a really great testing ground for how designers can interact with other disciplines and provide meaningful contributions through the application of Design Thinking, co-design and inclusive design approaches. Design and health are fundamentally inter-disciplinary and human-centric —

two important aspects in Design Thinking. I’ve found that most healthcare professionals are quite open to the design process. It’s just that they haven’t really thought that this is a viable way to approach healthcare issues. Or that there is unfamiliarity in the language, terminology and ways of working that are utilised by each discipline. It is important to start the conversation between people to help understand those differences. This is an area that Design Thinking and co-design activities are good at addressing. The idea of ensuring that people are at the core of the issue is so simple it can often be overlooked by decision-makers.

That being said, I don’t think that we need to radically modify Design Thinking for the healthcare sector. The basic principles can be adapted to any context. However, it’s important that healthcare people who do get involved with this way of thinking appreciate that applying a Design Thinking approach takes time. It takes time to build networks and user trust. It takes time to see tangible outcome. Equally, designers must be sensitive to the real-world pressures and needs of healthcare systems that can really have an impact on people’s lives and experiences.

However, when we do involve Design Thinking and co-design processes in a project, the outcomes are often more appropriate, effective and engaging and useful for everyone involved, because they have had the opportunity to play a meaningful part at a number of levels in the development of a product or service.

Do you position yourself as a partner with the healthcare professionals and community and how would you deal with any disagreements with counterparts that are bound to occur?

Being in partnership with both professionals and the community is vital for the success of a Design Thinking approach. There will most likely be disagreements between stakeholders. However, it is important to recognise and respect each other’s knowledge and opinions if a collaboration is to be successful. This is a normal part of the process, and these disagreements are often highly conducive to creating a better result. All the partners in a collaborative process should feel that that they are able to voice their opinion and that it has equal respect.

Service users and the community should have the opportunity to question established top-down approaches to healthcare provision while at the same time a Design Thinking, co-design approach enables healthcare professionals to communicate the reasons behind how healthcare services are organised and delivered while taking advantage of the first-hand feedback and insight generated by those experiencing a healthcare journey — which is all of us, by the way.

ENTERPRISE X DESIGN ELAINE ANN

Founder & Director of
Kaizor Innovation
Master Lecturer at
HKDI inspire*

Elaine Ann is the Founder and Director of Kaizor Innovation, a strategic innovation consultancy that helps companies strategise, research and define innovative products and services for the China market. Born and raised in Hong Kong and having lived in the US for 12 years, her bilingual, bi-cultural and international background helps companies understand and strategise initiatives for the China market.

She is a veteran of the early dot-com era in the mid '90s, having worked for companies including Razorfish, Philips Design and Henry Dreyfuss. Ms. Ann also trains executives and students alike, being the UX Instructor at Google's Empowering Young Entrepreneurs Programme of the Chinese University in Hong Kong. In 2014 alone, she trained some 400 entrepreneurs in user experience and design innovation.

Ann is currently the Honorary Project Director for the Centre of Entrepreneurship of the Chinese University and belongs to the Cyberport Expert Network mentoring tech start-ups in user/customer-centric innovation and user experience.



01

01.
Upcoming Publication by Elaine Ann:
Xperience Innovation: Designing and
Strategising for the Next Trillion Dollar Market
in China

You have a great deal of experience as a strategic innovator and are doubtless familiar in a very practical sense with the theories behind Design Thinking. Do you agree with the principles of this way of organising enterprises that on the face of it have nothing to do with design per se?

Design is understood differently as both a noun and a verb. In Hong Kong, most people understand "Design" as a noun, as in Fashion Design, Eyewear Design, Watch Design, Graphic Design, Web Design, etc. Design refers to the object that is being designed.

Design Thinking uses "Design" as a verb, the action and process of a way of working that is user/human-centred and includes empathising with users, working inter-disciplinarily and collaboratively, and a way of working that involves experimentation and rapidly testing ideas.

Some designers are designated "Star Designers", which is what most people in Hong Kong think of when they refer to designers, and their main interest is in their style or their signature way of designing. There is nothing wrong with this type of design, however it has nothing to do with Design Thinking. In fact, I personally think that the phrase "Design Thinking" in Asia creates a lot of problems as we're using the same word "Design" to refer to very different things.

Rather than calling what we do Design Thinking, we should call it what it really is and the outcome or benefits that accrue. To avoid confusion, we should refer to what we do as User/Customer-Centric Innovation or Xperience Innovation. What we do is innovation and is not design as in styling. Aesthetics is probably only the last 10% of what we're concerned about. We're mostly preoccupied with whether the design solution is soothing the right pain points: are we asking the right strategic questions and directing the enterprise in the right direction? Is the client's corporate culture becoming more innovative as a result? This has nothing to do with a designer's personal style.

"DESIGN THINKING IS REALLY CHANGE MANAGEMENT TO ENABLE INNOVATIVE ORGANISATIONAL CULTURES AND NOT JUST "DESIGN" AS IN AESTHETICS."

Is the generation of design ideas essentially a matter of collaboration or one of confrontation? Can mutually beneficial concepts flow from amicable conflict?

Design Thinking — or let me call it Xperience Innovation or User/Customer-Centric Innovation — is a work process that involves multiple parties in an organisation, e.g. marketing/business, engineers/programmers, designers, etc. It is an inter-disciplinary activity much more than one that simply involves two people. A good user experience is the end result and the collaborative effort of negotiation between all these different departments creating useful, usable, desirable products/services. Hence Design Thinking is really Change Management to enable innovative organisational cultures and not just "design" as in aesthetics.

In Asia, my personal experience is that Design Thinking does not work if it only involves middle management or the lower levels of the organisation since Asia's culture is hierarchical. Design Thinking came from a very flat organisational culture in the US, where you could sit next to Steve Jobs even as a junior staffer and put out challenging ideas and be respected for your contribution based on meritocracy.

In Asia, the challenges of becoming an innovative culture are: 1) cultural hierarchy, and 2) departmental silos. Asian CEOs or decision-makers need to understand that Design Thinking can only work when they allow for failure and have incentive systems in place to encourage collaboration between departments and allow for bottom-up ideas. Then Design Thinking can work well, with support from the top — whether financial or operational.

FOOD X DESIGN PROFESSOR MICHAEL KROHN

Head of Master of Arts in Design
Zurich University of Arts and Design
Owner of FORMPOL
Swiss-based design & innovation agency
Master Lecturer at HKDI inspire*

Professor Michael Krohn has a background in mechanical engineering and industrial design. As well as his positions at the Zurich University of the Arts, he runs his own design agency. In the early '90s he established the use of computer and media for the design education at Zurich, followed by several cross-disciplinary research projects with the food industry. After that, he led the industrial design programme for 12 years. He then developed the interdisciplinary Master of Arts in Design programme. He is also responsible for internationalising the Design Department. He was a member of the Cumulus executive board from 2004-2010. And he still regularly researches and publishes articles on design.

01.
Visual experiment using the
universities staircase



01

“DESIGN IS ALSO A CULTURE, A HERITAGE AND, THEREFORE, A CRITICAL, BUT NEVERTHELESS CONSTRUCTIVE PEER DISCUSSION IS NECESSARY.”

Have your cross-disciplinary research projects with the digital world, and your background in industrial design, led you to believe that there is such a thing as “Design Thinking” that can be applied widely outside the sphere of pure design?

“Design Thinking” was always part of the culture of design, long before the term became popularly known. Conducting and applying Design Thinking is a vital part of each design process: questioning the reality, solving “wicked” problems in a creative way and developing new ideas with uncommon approaches, beyond how a result should look. The “Human Centred Approach” is now common in all design disciplines. Designers learned and used these methods for decades before they became widely popular. Today, Design Thinking is to a certain extent a buzz-phrase as well as a promise for a simple way to be creative. The term and the methods are today used by business, engineering and other disciplines. But to be honest, the real Design Thinking skills are deeply rooted in the design disciplines and I suppose that Design Thinking will be further developed by designers.

To what extent are you inspired by competitiveness, or do you prefer a collegial environment in which you can seek encouragement or constructive criticism from your peers?

There are basically two types of designers: the “Author Designer”, similar to an artist, and the “Service Designer” as a service provider. While the Author Designer by definition tries to promote his or her name in close relation to the design work, the Service Designer as a person is often anonymous and works for enterprises largely in the background. In my work, design is always a team achievement, where competitiveness is part of

the creative process — but always focused on the content rather than on the person.

If you work as a design agency, it is necessary that your company gets some attention, as it is for an author-designer. As a whole, yes I think that design discipline must constantly debate its approaches and benefits for the world in a holistic and cultural sense. What are we doing? For whom and in what quality? And it is not always the market that decides what is good or bad design. Design is also a culture, a heritage and, therefore, a critical, but nevertheless constructive peer discussion is necessary.

How do you apply Design Thinking to a remotely related industry such as the food sector? And how does that industry absorb and execute your ideas?

I think this is very useful, since the food sector also urgently needs innovation in several aspects. Design Thinking always starts with an analysis of the status quo, the context, the purpose and the constraints. Depending on this analysis, the designer starts to question the existing situation by creating, exploring and building scenarios. This sounds very academic, but in fact it is a very creative and hands-on process. The next step is evaluating and prototyping the outcome, to test the scenarios. This also includes participative processes with clients and enterprises. Design Thinking in the food sector means overcoming traditional boundaries and questioning the reality for future solutions with a more holistic approach. For this, we designers have methods, mindsets and tools that are highly welcome in the food industry.

DESIGN THINKING IS ABOUT FINDING OUT WHAT WORKS IN THE REAL WORLD.

Design Thinking is a way of optimising human interaction with an enterprise, enabling intuitiveness and faster access — all leading to greater customer satisfaction and increased profit. Innovation is about convincing people to do something in a new way; by contrast, most companies' successes are built on delivering predictable products by repeatable means. This implies that organisations almost instinctively resist bringing abstract vision into the equation. To be successful, a Design Thinking programme must be closely linked with the organisation's social dynamics.

Being able to put yourself in the shoes of the customer always has been, and still is, vital for businesses to succeed. Even when you are designing products or services, Design Thinking needs to be about people — as it was for Tesla, for instance. Although it didn't invent the electric car, its electric vehicle line is one of the most in-demand on the market. Tesla re-engineered the battery to have an average range of more than double that of its competitors. This change alone helped create substantial value and makes the product much more compelling.

The application of Design Thinking goes beyond corporations developing products — in fact, Elon Musk, co-founder at Tesla, has ventured out to create The Boring Company with a mission to alleviate urban congestion by combining affordable tunnelling technology with all-electric public transportation — coinciding with forward-thinking cities including Helsinki, Madrid and Oslo that have announced ambitious plans to eliminate the need for cars. Stay tuned to the upcoming issue of *SIGNED*, which will cover the integration of Design Thinking with Service Design in Government with the aim to revolutionise inappropriate protocols that dictate socially-unsustainable urban planning.

Over the last decade, Design Thinking has been transformed from a trendy

buzzphrase into a business concept with real relevance. At its heart is the absolute necessity of empathising with the people you are designing for. Netflix was founded in 1997 as a DVD-by-mail service, evolving to offer on-demand streaming subscriptions, and is now available in 190 countries. However, its success didn't happen overnight. First, it distinguished itself from the competition by investing in original content such as *Orange Is The New Black* and *House Of Cards*. Then, rather than targeting the masses, it re-designed its platform to cater to different niches. Netflix took the empathy stage of the Design Thinking process very seriously by constantly anticipating what its subscribers will want next.

Design Thinking is both a skill and a mindset. It requires a complete re-orientation of attitudes towards risk-taking. Under the direction of CEO Indra Nooyi, PepsiCo famously recruited Mauro Porcini as its first-ever chief design officer in 2012. Instead of simply changing the design of products, the company focused on the user experience. In a world where relevance changes almost day by day, PepsiCo no longer just competes with other food and beverage brands. "We compete for mindshare and relevance in the life of people," Porcini explains. "People buy experiences that are meaningful to them, they buy solutions that are realistic, and mostly they buy stories that are authentic." Figures speak louder than words — with Pepsi's stock price rising again after several flat years, Nooyi confirms that "design" now has a voice in nearly every important decision that it makes.

Change is inevitable and so is innovation. As demonstrated by companies such as Tesla, Netflix and PepsiCo, Design Thinking as a strategy to innovate is a way of evolving with the trends. Corporations with the mindset of clinging onto previous success are at serious risk of failure.

HKDI ALUMNI: THE SPIRIT OF ESPRIT

Hong Kong- and Germany-based fashion brand Esprit was actually founded in 1968 in San Francisco with the aim of bringing a “sunny Californian attitude” to its wares, now sold in 40 countries via 761 directly managed retail stores and some 6,332 wholesale points of sale.

Its Esprit Cares Trust, set up in 1993, provides financial support and charitable donations to various communities and includes an annual exchange scholarship for HKDI design students to participate in full-semester or short study trips to renowned design schools in Europe.

Three such award-winners were sent to Germany recently and here we report on how they earned that trip and what the future holds for them.

LAM KIN YAN INSPIRED BY MOTHS ATTRACTED TO FLAMES

BA(Hons) Final Year Project:
Autumn/Winter 2018 Collection

Lam Kin Yan's outstandingly creative work “Into The Flame” earned him the prestigious HKDI Young Design Talent Award. Inspired by the phenomenon of a moth attracted to light, Lam has employed natural-dye methods, learned during overseas exchanges, and relied on natural materials to create his winning collection of pastel-coloured designs.

“I look for ideas when I go hiking,” said Lam. “That’s why I use natural dye; it relates to Nature, and colours are an important element in the design.” Remarkably fluid and unstructured, the shape of Lam’s designs and his choice of materials came from moths. “I use materials that are fuzzy to imitate the texture of a moth, mostly wool,” he explained. “For patterns, I took inspiration from the moth’s wings. I hand-pick all the wool I use.”



Tell us about your internship in Germany. What was the most challenging project that you were involved in and how did you learn from that experience?

During the internship at Esprit, I was part of the APAC team. We came up with designs for new seasons for the Asia-Pacific region. Apart from working with my teammates, I also got to work with members from the other teams and to see the whole picture. While coming up with a design, there was so much that we had to consider, such as the current trends, the result of our last collection, the market’s response, etc. Striking a balance between all these elements was not easy and that was one of the key takeaways for me. With the guidance of my mentor and other senior members of the various teams, I was able to fully contribute to the whole design process. Loads of effort was put into work, and we were able to come up with different designs and meet tight deadlines in the end. The sense of accomplishment I got was incredibly rewarding.

Did you enjoy the experience? What do you think you gained from it?

The experience was absolutely enjoyable. I have gained so much, personally and professionally. Having to take care of myself in the short absence from my family was not as easy as I imagined it would be. Although I felt homesick from time to time, I managed to live in the moments and truly experience every step I took in Germany. Looking back, I can see that I have grown to become a more independent and responsible person. In terms of work, the experience taught me how to collaborate with my team members, to liaise with different parties, as well as present my ideas and designs. All of which were important lessons for me to become a better designer.

What are your plans for the future — both in the short term and further into the future?

My short-term goal is to successfully complete my MA in menswear technology at the London College of Fashion. It has only been a month, but there is no time for me to take it easy. I have to catch up with the schedule and execute what I have in mind for my MA collection, one that will fully represent me.

In the long term, I plan to work as a fashion designer and bring to the table designs that are innovative and original. Being aware of this goal, I am now learning the necessary techniques and trying to gain inspiration from my MA studies and personal life. It is a long journey and I hope that the steps I take will lead me in the right direction.

WILSON CHOI

MAKING AN IMPACT ON
FASHION AND SOCIETY

REDEMPTIVE
Spring/Summer 2019 Collection

Wilson Choi graduated from Hong Kong Design Institute in 2016 and Nottingham Trent University in 2017. He is part of a rebellious young generation, inspired by social issues and contemporary events. He loves challenges and getting his hands dirty. Choi received the DFA Hong Kong Young Design Talent Award from Hong Kong Design Centre in 2016. He was also the second runner-up in the Hong Kong Young Fashion Designers' Contest in 2017.

After graduation, he launched a menswear fashion brand called REDEMPTIVE — providing high-end fashion in “street” style and to emphasise the practicality and quality of its garments. The brand's distinctive aesthetic is achieved by paying great attention to small details in all of the designs and creating a twist in an unexpected and modern way. Each collection has its own story to tell. Choi believes that the young generation has a rebellious personality propelled by a heart that pays attention to the world.

Did you enjoy the experience? What do you think you gained from it?

Having the opportunity to gain work experience at a corporation level is extremely valuable. Not only did it give me unparalleled insights as to how the fashion industry operates — from design to manufacturing to retail; interning at Esprit has also taught me valuable skills including communications and professional ethics, not to mention the life-experience of living abroad.

What are your plans for the future – both in the short term and further into the future?

After graduation and upon returning from Germany, I have started a fashion brand called REDEMPTIVE and launched its first season in Hong Kong. My focus is to build this label gradually: season-by-season, city-by-city. I am hopeful of launching next season in Shanghai, then Tokyo and perhaps European cities in future.



“// THE PPT SHOW - AN EXPERIMENT ON DESIGN //”

“

■

GIM WONG

VERSATILE BACKPACK COMBINES
STYLE WITH COMFORT

The
Backpacker

Gim Wong was awarded the Create Smart Young Design Talent Special Award for her ingenious creation, the Backpacker. Her design caught the attention of the judges thanks to its ability to transform from a jacket into a backpack.

Wong, who was also named HKDI outstanding student of 2016, says she was inspired by the philosophy and concept of a world traveller. She created her piece using only a single piece of fabric joined by zippers. Made of waterproof nylon and cold-resistant wool, the Backpacker looks like a map when unfolded.

“The map is a reflection of a world traveller,” Wong explained. “When you fold it, you can never predict what shape it will form. It's very much like a backpacker: when you're lost you never panic, your journey is filled with surprises and you never know what will happen.”

Backpacker is a collection designed by Wong Lai Y Gim.

Each item is cut from a single piece of fabric, resulting in the absence of side seams and optimising the zero-waste principle. Ingeniously designed zips, straps and drawstrings act as functional embellishments that spice up the structure of the pieces. Designed for outdoor excursions, the collection uses wool and nylon which will keep you warm and dry.

Tell us about your internship in Germany. What was the most challenging project that you were involved in and how did you learn from that experience?

Sketch drawing. It was full of challenges, as I needed to translate our designer's ideas into drawings and reality. It was also one of my favourite parts about interning in Esprit.

How has the experience of working at Esprit inspired you in fashion design?

To design a collection and be able to recognise fabrics is no longer enough to succeed in fashion. A fashion designer needs to go deeper, to research, identify styles, create and, at the same time, foresee the most intriguing trends and lifestyles of the present and the future. Esprit is an international fashion brand and global company, with in-house design teams for retail chains, and for clothing manufacturers that produce large quantities for the mass market. During my time there, I gained a deep understanding of the ins and outs of clothing lines, explore various methods to build products that are useful and meet customers' needs.



INSPIRING PORTRAITS OF HUMAN RESILIENCE AND INGENUITY

MARGARET MORTON — FRAGILE DWELLING: HOMELESS COMMUNITIES OF NEW YORK CITY

HKDI had recently invited Margaret Morton to give a guest lecture on *Fragile Dwelling* — a 45-minute walkthrough of her documentation about the inventive ways in which homeless people in New York City have created not only places to live but also communities that offer a sense of pride, place and individuality.

Since 1989, Morton has photographed the dwellings that homeless people in New York City have created for themselves. Her project has taken her many unfavoured places yet clustered with homeless people with different cultural backgrounds. Photographs and oral histories from her ongoing project have been published in three books: *Fragile Dwelling: Homeless Communities of New York City*; *The Tunnel: The Underground Homeless of New York City*; and *Transitory Gardens, Uprooted Lives*.

Morton's photographs document the transitory homes and gardens people build out of tin,

cardboard and scraps of wood in vacant lots, public parks, along rivers, under bridges and highway exit ramps, and underground in the abandoned train tunnels of New York's Upper West Side. These settlements have ranged from more than 100 dwellings in Tompkins Square Park to a few decorated crates hidden inside the entrance of an abandoned tunnel.

Morton's camera reveals the ingenuity of builders who have constructed homes out of discarded materials such as warehouse pallets, junked auto parts, and demolition scrap. Her luminous photographs bring to light the determination and aesthetic sensibilities of these all-but-forgotten people whose temporary encampments became permanent homes until they were demolished by the city. Seen together with compelling oral histories by the builders, *Fragile Dwelling* tells the universal story of a need for personal space and the resilience of the human spirit.



01.
BK's Place, East River

02.
Mr. Lee's house, The Hill

03.
James's tent and garden, East 9th Street

04.
Margaret Morton

Photographs by Margaret Morton
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WORLDWIDE HAPPENINGS



OFFF SEVILLA

6-9 DEC 2018,
Lope de Vega Theatre, Sevilla

Over a decade ago, OFFF Barcelona was born as an event. Today, OFFF is a way of life. OFFF Festival hosts innovative and international talents to share their insightful experiences. It's the key meeting point for artists and creative minds from all around the world to unite, collaborate and share their passion. OFFF is a community inviting all those whom are eager to learn to participate and get inspired in a journey of conferences, workshops, activities and performances. It is a platform in which artists reveal their work process and demonstrate the importance of the creative industry. OFFF takes place in the heart of Barcelona annually, while it tours the world as OFFF on Tour.

DESIGN SHANGHAI

6-9 MAR 2019
SEC, Shanghai

Showcasing the best design brands and galleries from across the globe, Design Shanghai provides a unique and exciting platform to network, exchange and establish long-term business relations with Asia's top architects, interior designers, property developers, retailers, collectors and private buyers. The event aims to explore how eastern and western design philosophies can work together synergistically across the six halls: Contemporary Design, Classic & Luxury Design, Collectible Design, Kitchen & Bathroom Design, Workplace Design and New Materials and Applications. Design Shanghai has fast earned its position alongside the most established design events in the world.



PAUSE FEST

6-8 FEB 2019
Fed Square, Melbourne

Pause Fest is one of the world's leading creativity infused business event. It is a catalyst for change, a uniter of all industries, and a platform for the future. Often referred to as "Australasia's SXSW", over the course of nine exceptional years, the humble event has grown to welcome some 15,000 movers, shakers and creative change-makers. Pause is home to an audience of early adopters — which has been instrumental in giving some of Australia's most successful start-ups the launchpad they needed to thrive.