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SIGNED

THE MAGAZINE OF THE HONG KONG DESIGN INSTITUTE

2020
ISSUE 23

DESIGNING WELLNESS—



HEALTHY

COMMUNITIES

ARE PEOPLE

POWERED

EDITORIAL

THE SIMPLICITY OF WELLNESS DESIGN

Text by Steve Jarvis

Design as a discipline, as a practice, and as an objective can be defined by its forward-looking approach to the world. No matter the form, if the focus is purely on aesthetics, or motivated solely by profit, a design will ring hollow for lack of a deeper purpose. This issue of Signed is the second in a series of three that shines a spotlight on the positive role design can play in making a better society for all its inhabitants. It is an approach to design that echoes the Hong Kong Design Institute's vision for a future based upon a Design for Well-Being philosophy.

Building on the previous issue, which explored approaches to Social Design, in the stories that follow we introduce practical examples of activities that increase the wellbeing of individuals and communities. Whether it is interacting with the elderly, the environment, or a distant other, none of the social design projects introduced here are overly complex. In fact, their effectiveness and their beauty is to be found precisely in their simplicity.

The stories in this issue demonstrate that Wellness Design doesn't have to be complex or esoteric, but rather, it has to be inclusive and motivating. Identifying needs and optimising operation, design manifests its power by stimulating people to action; encouraging them to break through the entropy that keeps so many of us resigned to the status quo. Wellness Design helps people to identify and get in touch with something that is innately human in its attraction, and wide-ranging in its positive contribution to society at large.



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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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INTERVIEW

DESIGN FOR WELL-BEING

Text by Peter Wong Translation by Sunni Zhang

“Design for Well-Being” is HKDI’s major education and collaboration direction in the coming few years. In this issue, we speak with Michael Chan, Deputy Academic Director (Design) of HKDI, to find out how the institute conceptualises and practises design thinking, educates and cultivates new generations of designers, and continues to design for human beings’ welfare.

The concept of designing for wellbeing, admittedly, has been around for quite a while, but few gave much thought to it until recent years when the focus on sustainability heightened on a global scale. This universal obsession with sustainability brought designing for wellbeing to everybody’s attention, and eventually became an indispensable design direction. In regard to this, Michael shares his insight: “In the past, some students chose to study design because they found it fashionable. They thought being a designer meant having a cool career, and many designs were often created on the basis of aesthetics. However, we see significant changes in recent years. Last October, we hosted our annual HKDI inspire* conference, inviting many experts from fields such as international healthcare and social design to come and offer their input, and received positive feedback from our students. This is a sign of our transforming social context, where there has been increased awareness and recognition of society as a whole and of the importance of culture. It is also a global design trend, where design starts with being ‘human-centred’, to look out for the wellbeing of people.”

So how exactly does HKDI respond to this global trend? “Actually, designing for wellbeing has always been a critical direction of our institute. In recent years, we have been promoting ‘design



thinking’ as a problem-solving method. We started with encouraging students to address problems from a human-centred approach, starting from being empathetic. Then, we tried expanding outward through various projects and collaborations with social welfare organisations. Through ‘design thinking’, we invite both teachers and students to participate, to solve problems relating to society, healthcare and service improvement. All of these fall within the category of designing for wellbeing. Seeing how well-received these projects have been, the institute decided to focus on ‘Design for Well-Being’ as our future direction.”

The combination of academic knowledge and real-life projects, fusing together textbook theories and hands-on practice, is often considered an ideal

teaching method. Michael shares some of the institute’s ongoing projects: “We are collaborating with the Society for the Aid and Rehabilitation of Drug Abusers (SARDA) in Hong Kong, to improve the overall experience within their rehabilitation centre for young females. SARDA is one of the oldest rehabilitation centres in Hong Kong, so inevitably encounters some issues that come with age, which led to the decline in the number of people using the centre’s services. This was where we came in, to revamp SARDA’s brand image. We then positioned them positively as a rehabilitation centre, redesigned their visual identity system, and utilised games as a means to improve relationships among patients, eventually elevating the overall user experience at the centre.

Another project is a collaboration with St. James' Settlement. We work to improve how students with autism communicate with others. Our teachers and students began by listening to them to understand their needs, and realised that many autistic students' language impairment is one of the issues to be tackled. We then used visual elements as a means of communication, by designing different pieces of cloth to help autistic students express themselves and tell their stories. Now, we have collected quite a lot of these cloths containing students' heartfelt messages, which may culminate in the publishing of a book that records these stories."

Both of these projects are in progress, while more are under research and discussion. For example, the awareness about osteoporosis among local people

is still relatively low now, and there are limited organisations available for the actual check-up procedures. Therefore, HKDI joins forces with social welfare organisations and healthcare groups to design a holistic experience for diagnosing osteoporosis. The project adds the role of design into the conventional method consisting only of medical professionals and organisations. The project stakeholders were thrilled to find out that design could help perfect the entire experience. At the moment, the plan is to create a mobile station in a vehicle, sending doctors and nurses to different communities to offer check-ups for citizens.

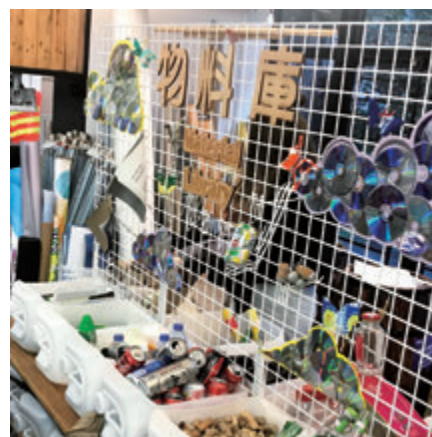
"The future direction of design must return to human being's basic needs, instead of looking at aesthetics and profit-making only. It will focus more



on the sustainability of living and life in general. Some Nordic cities promote thirty-minute bike ride living circles, which effectively bring nature back into urban living.

If I were to define 'Design for Well-Being', happiness would be its ultimate goal. For instance, can we use 'Happy City' as a city development goal instead of the often talked-about 'Smart City'? Cities are always built by people, but other than the economy and technology, should there exist an indicator such as a happiness index to measure human development? I strongly believe that a city's development can only be truly balanced and holistic when we can honestly take happiness as an indicator. Designing for wellbeing, after all, is aiming towards an ideal balance." Michael remarks firmly, with genuine empathy.

To promote the new "Design for Well-Being" scheme, HKDI produced short films to tell stories of how design brings about happiness and wellbeing. The institute will also present relevant exhibitions to introduce the concept and its benefit to the public, including Design Does – for Better and for Worse from Spain, an interactive exhibition featuring designer proposals addressing a list of social issues. In a way, the method of collecting big data is also a crucial element of "Design for Well-Being." Michael acknowledges that the key to success for all of these projects lies within the possibilities enabled by big data and the internet.



SPECIAL

FASHION ENDEAVOURS

2020 DFA Hong Kong Young Design Talent Awards



As cities continue to recognise the integrated role design plays in social developments, local design institutions bear both honour and responsibility in educating and exporting talents that can contribute to a functional-meets-beautiful future. Hong Kong Design Centre offers a variety of award mechanisms for local aspiring designers. Here, we take a look at its three recent design awards, and their respective winners from Hong Kong Design Institute (HKDI).

Joseph SO Chun-kit winner of the Hong Kong Design Institute Youth Design Talent Award



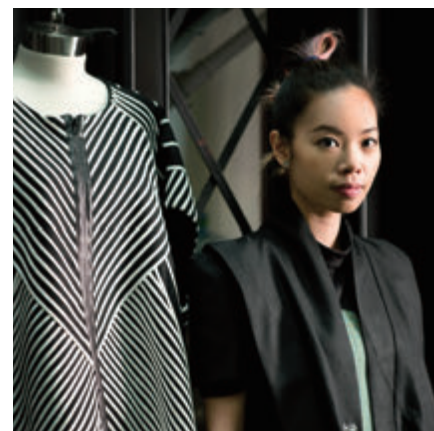
Joseph's experience working at a bespoke tailor shop ignited his passion for craftsmanship and menswear design, and gave rise to his further studies in fashion design. At HKDI, Joseph received professional training and inspiring guidance to turn his passion into reality. The "Awakening" series, a champion collection at the HKDI Graduation Works Exhibition 2019 and now winner of the Hong Kong Design Institute Youth Design Talent Award, is a work driven by his love of fashion design.

Joseph describes that fashion has fundamentally enlightened and changed his life. Based on his own story of pursuing dreams, "Awakening" consists of a series of contemporary wear with the application of traditional craftsmanship, an element close to his heart. One will find Joseph's signature pleated patterns, fine embroidery techniques and asymmetrical tailoring in the well-received collection.

With the help of the DFA scholarship, Joseph plans on learning from master tailors in the United Kingdom and gaining more professional experience, in order to lay a solid foundation for his future career in fashion design.

Aries SIN Mei-yuk

winner of the DFA CreateSmart Young Design Talent Award under Design Practitioner category



Think contemporary fashion industry, and keywords such as sustainability, manufacture innovation, gender fluidity and pop-up retail come up. Combining all these elements and you get Aries. An HKDI graduate and founder of fashion brand MODEMENT, Aries debuted at Hong Kong Fashion Week in 2013, followed by her acclaimed appearances at both Milan and Paris Fashion Week. Her creations fuse gender-neutral design philosophy with natural and sustainable materials, securing her pioneering position in the local fashion design scene. Aries' award-winning collection SS 2.0 is a series of creations accurately representing her design styles. The unique three-dimensional effect in the collection was achieved by laser-cutting technology, one of the innovative manufacturing methods explored by Aries.

Aries also embraces fashion innovation beyond the manufacturing and design level. As a business owner, she is keen on experimenting with the latest business models. Aries promotes her "Made in Hong Kong" brands at a global scale through a hybrid model that combines pop-up shops and off-season shows with online strategies.

Aries wishes to use the scholarship to undertake industrial placements abroad. Understanding the importance of education, she hopes to train and offer guidance to young designers and students in Hong Kong with the experience gained from this placement opportunity.

Shahrukh KHAN

winner of the DFA CreateSmart Young Design Talent Special Award



After more than 40 trials of bleaching, transfer printing and fabric patchworks, Shahrukh's buds of ideas finally bloomed the most vivid colours. "Blossom" is a collection of female wear highlighting feminine beauty and celebrating craftsmanship. During the process, Shahrukh insisted on developing materials on his own, as opposed to choosing from readily available pre-dyed fabrics, in order to achieve his desired colour. The use of lotus leaf trimmed ruffles and wool fabric contributed to the composition and shape. The result is a series of vibrant coloured fabric layers mimicking natural blooming flowers. With this delicate yet powerful design collection, Shahrukh earned the first runner up of the Best Women's Design Award in the HKDI Graduation Works Exhibition 2019.

Currently pursuing his bachelor's degree in design, Shahrukh wishes to use the scholarship to further his studies in Italy. His career goal is to establish his own fashion label in Hong Kong. In order to do so, Shahrukh plans to gain experience in all related aspects of fashion business, including advanced womenswear design, local tailoring, fashion and textile craftsmanship, upcycling, local sourcing and plant dye extraction, as well as business operations.



INTERVIEW

THE ROAD OF MY CYBER PHYSICAL HANDS



Dai Fujiwara

Renowned Japanese designer Dai Fujiwara presents his latest Hong Kong exhibition THE ROAD OF MY CYBER PHYSICAL HANDS. Expect to see some of his never-revealed early works and be inspired by his latest design ideas. We hear from Dai about the concept behind his exhibition and ask for his advice for future designers.

It's no easy task keeping up with Dai Fujiwara as the man tends to put his hand to many things in the field of design. The Tama Art graduate is known for his multidisciplinary works for cross-industry firms and breakthrough innovations in his own design company. The former vice president of the Miyake Design Studio now takes on multiple roles both in the industry and academia. Currently, he serves as director of the MUJI to GO project and Shiseido's open-innovation lab, as well as researcher at the Institute of Industrial Science of the University of Tokyo and professor at Tama Art University, just to name a few.

Fujiwara's upcoming exhibition in Hong Kong puts the designer's past and recent works side by side, and forms an inspiringly diverse collection. The exhibit invites visitors to see how the designer's younger self influenced and grew into the Dai Fujiwara we come to know today. The exhibition, titled THE ROAD OF MY CYBER PHYSICAL HANDS, is also a conversation between the present and the future. "This title envisions our future," says Fujiwara, "the fusion of cyber and physical. The two will intermingle in our daily lives and create a new lifestyle." Using the idea of "hands" as the navigating tool, the exhibition showcases Fujiwara's

long-time fascination of human hands as well as his continuous research and exploration in the "future hands": technology. Speaking of the curatorial direction, Fujiwara says: "I wanted to know what would exist and what wouldn't change over the next century or two."

In the exhibition, one will discover Fujiwara's renowned Issey Miyake project A-POC was actually rooted in the designer's early hand anatomy research as a university student. Visitors will also be astounded by his latest apparel creations made from drone-painted fabric. There have



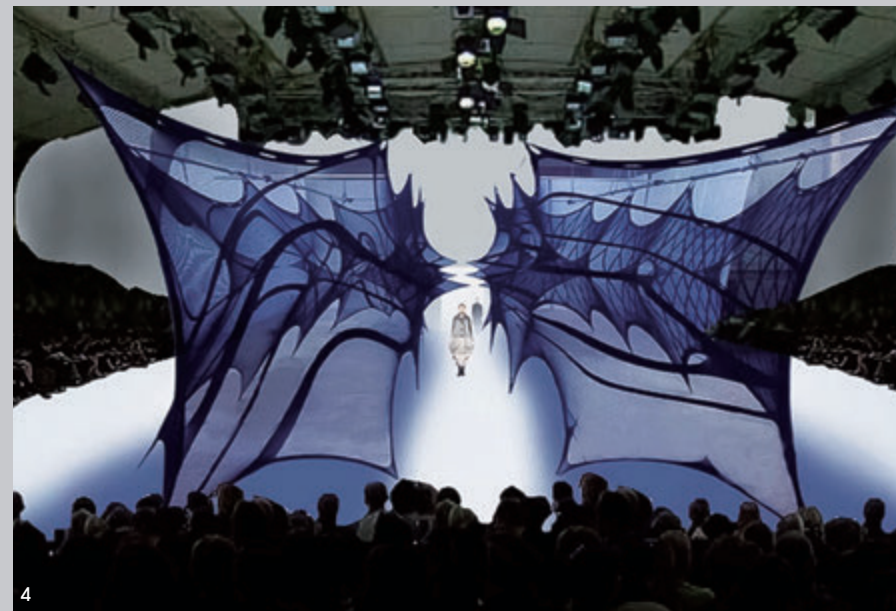
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been voices of concern over how technology might eventually replace labour in the design process. However, Fujiwara tends not to shy away from technology innovations in his work, and rather looks at it from a critical point of view. He says, "Technology creates a production environment exceeding human capabilities. Looking back in the past, it seems that the pattern has been repeating. This is human nature. People learn, and that experience creates a new world. Conversely, I think more individuals and groups will oppose the evolution of technology."

Fujiwara continues to involve himself in designing for a wide range of genres, but it is always the people that are at the core of his designs. "In a diverse society, we focus on people-centred work. I am still studying communication through this experience." Fujiwara admits, "Fortunately, my work is still growing." Over the course of his career,

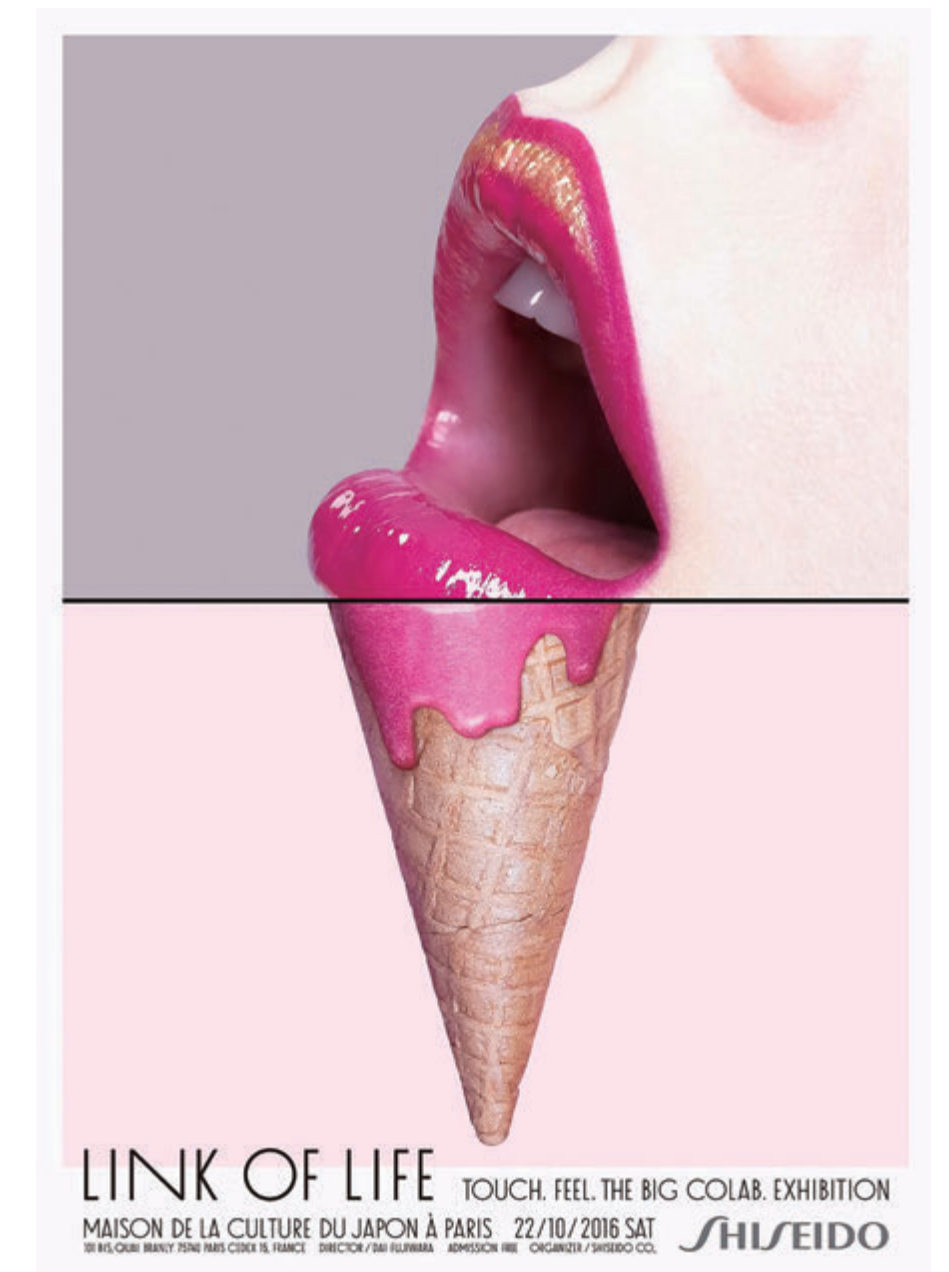
Fujiwara has produced sensational designs for fashion and lifestyle companies, but when asked about his favourite product genre to design for, Fujiwara firmly answers: "Public space art service for people with mental and physical impairments." In his namesake company, Dai, in addition to textile and product design, Fujiwara puts in ample effort to explore innovative design solutions for educational institutions and communities. As to what inspires him, Fujiwara says it always comes down to two sources, "Contact with beautiful things, and contact with problematic sites."

A former art school student, an industry leader, and a professor, Fujiwara's career achievements remain an aspiration for many young adults at the beginning of a similar path. As an expert who has seen so much and done so much, Fujiwara's advice for design students of today remains

genuine and simple: "People who want to be in art are usually weird. When weirdos come together, most of them eventually become ordinary people. Don't be afraid to be an 'unusual person'. There is no value in doing the same thing as others. Thinking and acting differently creates value, but it is very lonely and painful. Your own experience allows you to build yourself."

The exhibition will be a powerful example of what accumulated individual experiences can turn out to be. Packed with thought-provoking works and ideas conceived in Fujiwara's creative mind over the years, the exhibition brings visitors on a journey to experience, study, communicate and be inspired.

THE ROAD OF MY CYBER PHYSICAL HANDS
Coming soon



7

1. Current / Previous Work
MUJI to GO
2. Design Hunting ENODEN
3. Color Hunting - Hong Kong
4. Paris Collection / A-POC
5. CAMPER
- 6-7. Shiseido - LINK OF LIFE
Exhibition

THEME

WELLNESS BY DESIGN

Text by Steve Jarvis



This issue of Signed is the second in a series of three exploring the potential for Social Design to build better communities and, by extension, better societies. The first issue concentrated on the principles, processes and strategies used by Social Design organisations to stimulate social change. In this issue we focus on the topic of designing “Wellness” in society. The opposite of crisis management, wellness is a concept that makes sense when understood as a healthy state of being, the actions necessary to maintain this condition, the preventing of destabilising crises, and reducing their impact when they do occur. Just as the degree of an individual’s wellness can be assessed by accounting for their points of weaknesses, with societies, we can gauge a general level of social wellness by considering the circumstances of those most vulnerable within our ranks.

The following stories highlight the work being done within the civil society sector to build better societies by helping those most in need. In their own way each story highlights the power of a simple idea to tackle some of the most serious challenges to be found in modern life. These ideas include: overcoming social isolation with GoodGym; protecting nature with GreenKayak; giving homeless people hope and dignity with Street Debater; creating a basis for communication beyond social divides with Bakery Simplicity; and, overcoming ignorance of the world beyond your experience with Shared Spaces. Although diverse in substance, each of these stories highlights the importance of actually “being social” when designing for wellness in society. Moreover, each story points toward peoples’ capacity and desire to do good if given the opportunity.

Wellness is more than being free from illness, it is a dynamic process of change and growth, encompassing self-awareness and making choices toward a healthy and fulfilling life—as much for societies as for individuals. In their own ways, each of these stories appeals to people’s basic instincts to want to do good, to feel their time and activities have meaning, and to break down barriers, whether perceived or real. At its core, the message of this issue is that design has the ability to create meaningful experiences and connections and increases our capacity to care. This is the essence of the “Social” part of Social Design and is a fundamental element of designing wellness. We are social animals and fulfilling our innate desire to connect with other humans and our environment is the most effective way for people to achieve balance in their lives and to make a better world.

THEME

GoodGym —

Fit Bodies Make Healthy Communities

For most people getting fit, or sustaining a reasonable level of activity, is a chore. Forget high-tech solutions to this very modern problem, the key to staying fit, motivated and happy may be as close as your pair of jogging shoes.

Text by Steve Jarvis Photographs by GoodGym

Gym memberships are as notorious for being sold beyond a facility's capacity, as New Year resolutions are for being sidelined. While the human psychology behind resistance to exercise is complex, one organisation in the United Kingdom has come up with a simple approach that seems to increase the desire to commit to regular exercise. To make things even better, it is an idea based on helping people in need and building community. The core concept behind GoodGym is connecting people that want to get fit, with things that need to be done in the local area—and there is no shortage of good things that can be done.

Big city life, while convenient and rich in possibilities, can also be very isolating. The elderly and immobile are often the most severely affected, and not only do they feel ostracised from community, and even basic human interaction, frequently they struggle just to do simple tasks. Starting in 2009, in East London, GoodGym seeks to break down these walls of isolation by connecting aspiring runners with

those in need of an energetic and able-bodied person. What started as a small group of runners helping out local elderly with chores, has grown to a UK-wide social movement with more than 50 groups and over 1000 people a week actively involved in making their communities better.

The programme of GoodGym could not be simpler, a volunteer runner is assigned a mission to do something positive, they run to the location, do the task, and then run back. There are three basic patterns to GoodGym activities. A "Mission Run," where a runner is assigned a specific one-off practical task, such as changing a light bulb for an elderly person. A "Coach Run," where a runner has an ongoing relationship with an elderly or immobile person, they run to see them regularly and spend time talking or doing simple tasks. Knowing this person, and the importance of the visit, serves as motivation to run and simulates the role of "coach" for the runner. Finally, there are "Group Runs," where a group of runners converge on a larger project to



contribute muscle to do things such as maintain parks, help at food banks, or any other community-focused activity that can benefit from having a lot of hands at work.

Accumulating good deeds for those in need is not the final tally of worth for GoodGym, as the runners get as much out of the experience as any of the direct beneficiaries. Whether it is an elderly person, or school function, or any other of the array of possible missions, knowing that somebody is relying on you to carry through on your exercise regime becomes a strong motivation to run. This level of personal investment builds a form of commitment to improving yourself and your community, creating a positive feedback loop that standard gyms will never be able to replicate. It is a different type of runner's high, one so addictive many of the runners go on to seek other ways to be involved in their communities.

GoodGym doesn't just point to a better way to exercise, it also highlights that we are missing something fundamental in our lives and in our communities. A simple act such as volunteering has the ability to generate a sense of belonging and a sense of purpose, within both runners and those residing on the

margins of society. It is a powerful lesson, indicating the drive to do good is a strong human trait; one that, potentially, can be used as a positive force to change society. At the very least, it goes to show that the simple act of helping someone is far more motivating to would-be couch potatoes than any personal aesthetic goal could ever be.



Name: GoodGym
 Location: United Kingdom
 Contact: www.goodgym.org

THEME

GreenKayak — Paddling to a Better Environment

For many people, tackling the serious and complex environmental problems we face can all be a bit overwhelming. GreenKayak, a Danish NGO, wants to put a positive spin on environmental action as a way to inspire more individuals to change their habits and outlook. Their plan— use the lure of a free kayak trip to help people appreciate the beauty and benefits of nature.

Text by Steve Jarvis
Photographs by GreenKayak





The oceans are in trouble and the world's coastal waterways, which act as immense drains pushing rubbish out to sea, are at the core of this problem. While energised by the yearly harbour clean up event held by the kayak tour company he worked at, Tobias Weber-Anderson always felt a little let down when the very next day he would see just as much plastic making its way towards the sea. He knew something more substantial was needed. His response was to create GreenKayak, a system that allowed people to use a kayak for free if they made a commitment to collecting as much rubbish as they could while they were on the water.

Established in 2017, the NGO has undergone rapid expansion. Starting with one kayak in Copenhagen in its first year, by the end of 2019 they were overseeing 48 kayaks in 10 cities spanning five European countries, and they have pulled out more than 25 tons of rubbish from the water. "My dream is to make it a world-wide movement", says Weber-Anderson. With more than 13000 people so far having volunteered to be water rubbish pickers, and plans for expansion to other continents in place, there seems to be no shortage of people that think he is on to a good idea.

Although GreenKayak is free to use, it does come with some obligations. Prospective kayakers must sign a contract to acknowledge they understand the objectives, they must show consideration for any water traffic, and they must agree to collect and return with as much rubbish as possible. Lastly, participants should post the photos or movies of their experience on social media with the hashtag #greenkayak. For those thinking it is a system potentially open to abuse, Weber-Anderson responds, "the activity relies on trust, but people take the opportunity seriously, and people always come back with rubbish. Of course there is no shortage of rubbish, but everyone wants to help."

Key to GreenKayak's rapid growth has been support from the City of Copenhagen and the national tourist promotion organisation. However, GreenKayak really took off after Weber-Anderson posted a picture on social media pointing out he was constantly finding plastic beer packaging from the nation's largest brewer Carlsberg. His criticism resonated within this increasingly eco-conscious company, and not only have Carlsberg ceased plastic beer packaging, they also became GreenKayak's main sponsor, allowing the

purchase of more kayaks and expansion of the project.

GreenKayak has developed an effective model for expansion. Sponsor logos feature on the kayaks, and suitable hosts are identified and then offered a package of kayaks and inclusion in the booking system, all for no cost to the host. GreenKayak hosts, currently which include riverside cafes and a

museum, not only get to demonstrate their environmental credentials, they also benefit from attracting new visitors to their businesses and having the experience promoted via social media. Essentially, it is a free form of advertising for the hosts, and both their bottom line and the environment benefit. There are also a number of free green kayaks located at kayak tour companies. Weber-Anderson contends that allowing some free-use kayaks is a positive thing. "GreenKayak is complementary to the kayak businesses, and rather than negatively affecting business, it is instead attracting new people to the activity."

Generating new kayakers is exactly what GreenKayak wants, and their goal is to sensitise as many people as possible to the beauty and importance of the environment, and the lure of free kayaking is an ideal way to do this. For this reason, GreenKayak is also working in schools. Giving students the opportunity to try kayaking for free provides a chance to experience something fun, while directly educating them about the environment. Weber-Anderson emphasises that their activity is inherently positive, and this is important because the environment story is normally very negative. "Instead of people feeling negatively about the future because they can do nothing, when they join our activity they get a good feeling, and the feeling is contagious."

The team at GreenKayak know that volunteer kayakers alone won't save the ocean from plastic pollution, but Weber-Anderson has cause for optimism. "GreenKayak directly affects people, they can see how much rubbish is there and this brings so much awareness and

knowledge, and serves as a springboard to doing something positive." It is a strong motivation to know their work is magnified in worth because they are part of an important education process, and no doubt there will be many budding paddlers around the world only too happy to get their message.



Name: GreenKayak
Location: Denmark
Contact: www.greenkayak.org



Street Debater —
**Conversations
for a Better
Society**

Something as simple as a set of scales and a provocative question is helping recast the dynamic between homeless people begging, and the multitude of people trying hard not to meet eyes as they pass by on the street. More than this, Street Debater points to the power of conversation as a way to help people in need that goes far beyond a few coins.

Text by Steve Jarvis Photographs by Street Debater



Increasing numbers of beggars on the street is a side effect of the ever-growing problem of homelessness in the world's major cities. Raised in Japan, Tomo Kihara knew little of begging, but what preconceptions he held were challenged when he befriended a homeless street seller in Amsterdam. While his friend made little money, he said he preferred it to begging because at least it gave him a shred of dignity. This piqued the interest of budding social designer Kihara, and raised the question — is it possible to design ways for homeless people to earn money on the street, that also allows them to maintain their dignity?

To better understand homelessness as a problem, he decided to try begging for himself. "Sitting in the middle of Amsterdam was definitely one of the worst experiences of my life. I felt stripped of dignity and self-worth." This experience kicked off a year-long journey spending time with dozens of street beggars in four European capitals, and observing their interaction with passersby. He came to understand that the interaction was uncomfortable for all parties, with passersby often conflicted by suspicion and guilt at ignoring a fellow human in need.

Kihara set himself the design challenge of creating a new type of job, one that can be done without special skills, did not denigrate a person's self-image, and spurred positive interaction between strangers on the street. He tried numerous options, various combinations of selling things, and games, but they all proved flawed. Finally, he struck on the idea of putting two plastic cups above photos of the candidates for the 2016 U.S. presidential election and asking people to choose. People started to stop and talk about the election, and even put money in the cups above the faces of their favoured candidate. It was successful enough to try different variations, and from this the street debater model emerged.

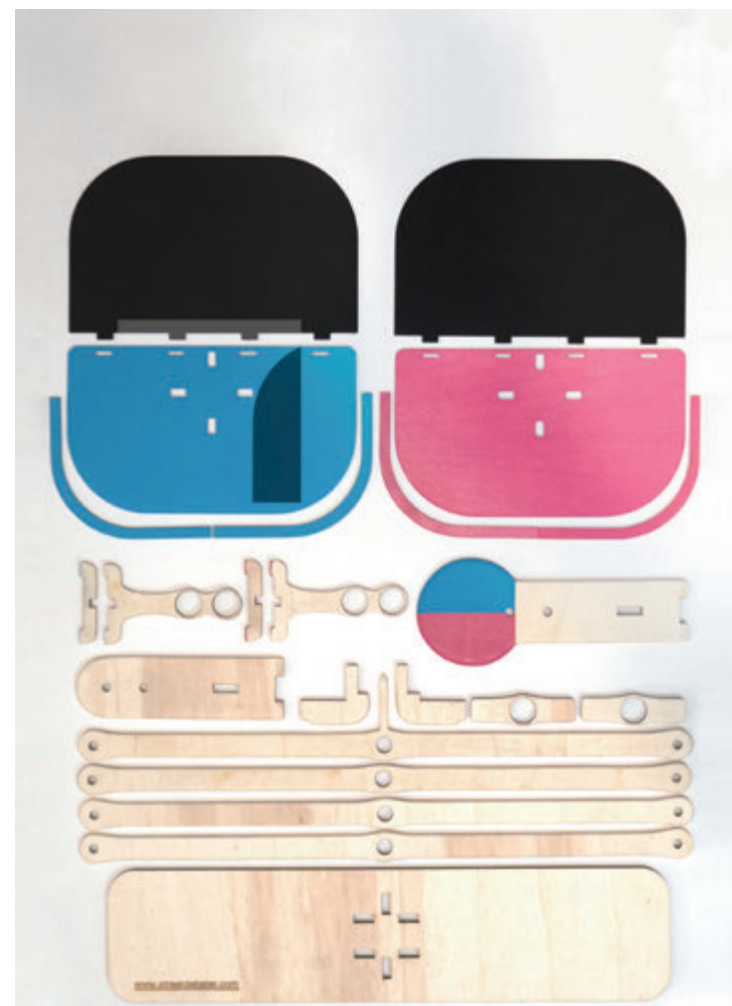
It doesn't take much to set oneself up as a street debater. A topical question to instigate a debate, a signboard to write the question on, and a set of scales where people can vote for their preference with coins. Kihara maintains that the scales are important. "After experimenting with several forms, I found that a physical scale made interaction intuitive. Moreover, the placing of coins to tip the scale makes the winning side visible and explicit,



which fosters a sense of competition and motivates participation."

On average, during its proof of concept period in London, in just one hour a street debater can earn approximately 13.5 pounds by engaging about 12 people for a friendly conversation. Not only proving more dignified, but also more profitable than simply begging. He has since created a street debater kit, which can be purchased for a nominal amount from his website, or you can get a computer fabrication version online for free. The kit has been introduced in Europe, Africa and Asia, and with recent EU Commission Horizon 2020 funding to bring it to scale the future looks bright for Street Debating.

For Kihara, this is more than just an improved version of begging. "The people are no longer invisible, they have a job, which is called street debating, which is not begging, and they have a reason to be there now." Taking the focus of interaction away from an emotionally-charged financial exchange, and substituting a secondary topic closes the gap between the homeless



person and passerby, giving the homeless person a sense of worth and dignity that could never be achieved by begging.

The street debater approach can instigate conversations on the street from a position of equality, not charity. Although, Kihara suggests it has an even deeper impact, "Street debating is not just solving the problem of begging, but helping to alleviate social segregation by bringing people with different ideas together in a friendly environment, helping to build understanding of others' situations and perspectives." This potential to spark public discussion between people from different backgrounds and social situations, may yet prove to be the most profound result to come from this experiment in empathy building.



Name: Street Debater
Location: Global
Contact: www.streetdebater.com

Bakery Simplicity — A Recipe for Building Better Communities

Baking and eating bread in a small group seems to have some sort of mystical power to break down barriers, not only between strangers, but between different races, ages, genders and worldviews. Now, every week in Amsterdam and surrounding areas, people are discovering this “power of bread” as it creates dialogue between neighbours, within communities, and between locals and the outside world.

Text by Steve Jarvis Photographs by Bakery Simplicity

Community doesn't just emerge from proximity; in fact, proximity between different groups of people can easily foment distrust and social alienation. Having a hook to bring disparate people together, to share experiences and find common ground is fundamental to generating a sense of community and wellbeing. In Amsterdam, one organisation, Bakery Simplicity (Bakkerij de Eenvoud) is now bringing communities together by combining people's passion for bread with their desire for a more understanding society. As the name suggests, Bakery Simplicity's approach is simple, bringing people together to bake, and then eat piping hot bread over a cup of something hot. Their discovery, however, that without prompting participants will readily tune into each other to listen, to share, and to learn, is profound.

This form of 'baking communication' is the idea of Dutch social designer Peik Suyling, who thinks such an honest and simple activity brings quiet and focus to people, allowing reflection and providing a foundation for changing perspectives. He has a theory, "Baking bread is possibly one of the first food systems that was built on peace, meaning you need safety and stability in order to get the necessary components to create bread. Consuming the bread is the end result of having these conditions, and it naturally creates a peaceful environment." Suyling suspects this emotional response is hardwired in the human brain. "It is not fast food; you need time, patience and acceptance of process to get the end result."

Peik dubbed the project Bakery Simplicity, and while descriptive of how the bakery operates, it has a much more personal dimension. Primarily, because in 2011 Peik was craving to make his life simpler away from the demands and complications of busy projects. It was a message he wanted to spread to the wider community where so many people live demanding and complicated lives. For Peik, "The bakery stimulates people to think about what it would be like if things got back to basics, and it helps to simplify bigger questions. It is a way to break through our very complex society by bringing people back to the fundamental act of baking bread."


The project first took root in New West, a depressed area on the

outskirts of Amsterdam's Old City. Originally designed in the 1950s as a family housing development, in recent decades an aging population, dated housing, and successive waves of immigrants took the shine off New West's image and replaced it with wide-ranging and seemingly intractable social problems. The origins of Bakery Simplicity lie in a neighbourhood workshop established by Suyling and some collaborators in New West, in a space donated by the local government that housed a range of tools and equipment for people to build, repair and design products as they pleased. Suyling, a passionate baker, took advantage of the workshop to experiment with building a mobile bakery inside a disused caravan.

The first step was to create an oven, so he started to build a basic brick and clay oven in the van, and it caught the attention of the many people using the neighbourhood workshop. Suddenly he had lots of people helping him make the oven, and before long they had created a space for people to gather for the workshop's weekly meetings, and discuss matters over freshly baked bread and coffee. It was at this point Suyling's social designer antenna started to twitch when he saw people getting ideas and becoming enthusiastic about projects as they were baking. He realised that he had stumbled upon a simple way to get people communicating at a deeper level.

With the support of local councils and a philanthropic donor, Bakery Simplicity has been able to grow to eight bakeries spread over four cities in the Netherlands. Four of the bakeries are mobile caravans, which can be moved to areas in need of enhanced social communication, or used for events to share knowledge and brainstorm community building ideas. Suyling points to the fixed bakeries, such as a bakery in New West's Community Centre, to highlight the potential for bread-based community building. The idea for a communal oven in Schakel was proposed by Moroccan and Turkish immigrants, who came from cultures where community ovens are widespread.

The Moroccan and Turk communities often live segregated lives in the Netherlands, and they have difficulty in mixing with the wider community, and especially with older Dutch that have less experience and exposure to people from different cultures. Schakel's ageing and isolated population was reflected in the slow decline of its community centre. Whereas now, having a weekly baking day that attracts people from the area, the centre is generating a sense of inclusion and contribution between groups that do not feel a sense of common ground. Baking together is a chance to build bridges and connections in a friendly and sharing environment. So every Tuesday for 4 hours the Schakel Community Centre becomes a little cultural plaza bringing locals together, and offering a glimmer of hope for other struggling communities.

Name: Bakery Simplicity
 Location: The Netherlands
 Contact: www.facebook.com/bakkerij.deenvoud

THEME

Shared Studios —

Portals to Better Understanding

Digital devices are a cornucopia of information, but they are also attention vortexes and a suit of armour protecting us from having to engage with nearby strangers. While often decried for its negative effects, one organisation is actively using the power of the internet to create global public spaces. People actively seek out strangers in these spaces, to learn about others, and better understand themselves.

Text by Steve Jarvis
Photographs by Shared Studios

Shared Studios



PORTALS
SHARED STUDIOS

At a tech-hub in Rwanda, an art space in Mexico City, a refugee camp in Iraq, and in New York's Times Square—gold-coloured shipping containers are popping up in seemingly random places around the globe. While it may sound like science fiction, these containers are actually “Portals” connected via the internet: shared spaces defined by matching interiors, camera positioning and lighting to provide a uniform and immersive audio-visual experience for all who enter. While the people visiting each Portal most likely have never physically met, they are seemingly sharing a common space, as if transported into the same room seeing a full-body sized person before their eyes.

These Portals are operated by Shared Studios, a design and art collective

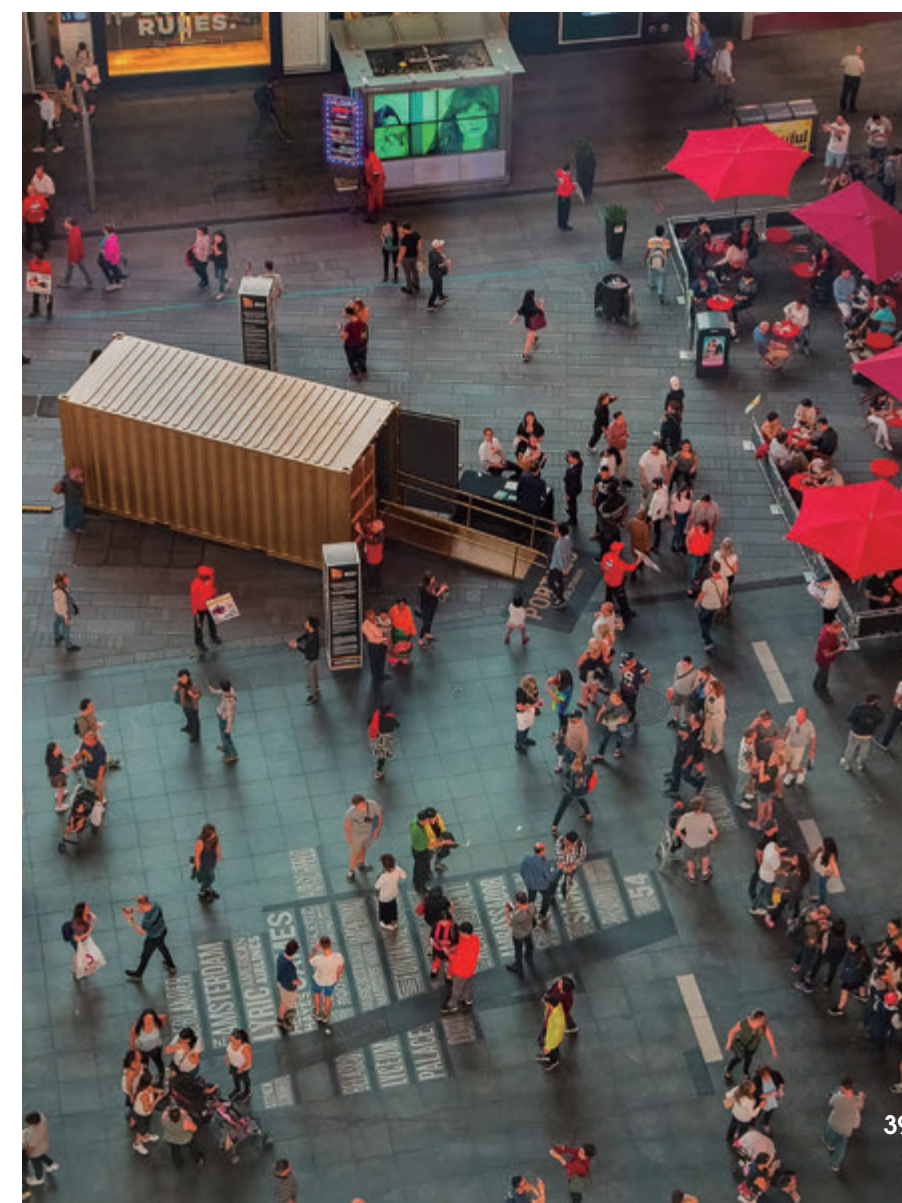
orchestrating chance encounters between strangers in “global public spaces.” The brainchild of Amar Bakshi, a journalist turned artist, the goal of Shared Studios is to bring people together in a somewhat random but meaningful way. He elaborates, “We have incredible technology at our fingertips, but we tend to use it to talk to people we already know or to get ever-more grounded in the groups we are already part of. The goal of Portals is to encourage people to embrace the value of diversity, to engage people unlike themselves, both around the world and even at home in their city.”

It is this chance for people to go beyond their immediate bubbles of human interaction and electronically-mediated world experience, that elicits an emotional connection and reaction

from Portal visitors. The first Portals, an art experiment connecting New York and Tehran, made it clear that this type of direct connection has the power to remove barriers of preconception, even within countries as seemingly politically and culturally estranged as the United States of America and Iran. With time, the project has taken on a life of its own, and in addition to meeting complete strangers on an individual basis, the Portals are becoming shared spaces for artistic collaboration, on-going personalised teaching, family reunions and events such as sitting down to a meal with strangers. Moreover, every new Portal added enriches the network and magnifies possibilities.

Starting in December 2014, the Portals have now expanded to 42 locations in some 21 countries around the world.

Part of the secret to their success is the simplicity. Bakshi deliberately chose shipping containers for their ubiquity, ruggedness and ability to easily be refitted for conformity. Each Portal is connected via the internet, and is managed by a local concierge; somebody with connections to the surrounding community to generate local visitors and an ability to curate matchings with visitors in other Portals and interpret if necessary. Bakshi contends that “Grounding digital technology in physical shared space, and having community curators makes the meetings meaningful and builds a sense of trust that would be otherwise hard to get over the internet.”



Shared Studios

Not only are Portals being put to use overcoming international divides, they are playing a role in bridging social and geographical divides on a smaller scale in the United States, where the distance between neighbouring cities, and even different sides of the same town, can hold deep divides that rarely have opportunity for dialogue. Pointing to possibilities for dialogue on subjects such as the justice system, Bakshi elaborates, "Portals is not about great geographies. Rather, it is about creating a space, context, and moment for a certain kind of dialogue. Our hope is that Portals not only connects public spaces around the world, but revitalises public spaces at home."

thousands of Portal visitors will attest, discovering someone's truth helps better understand your truth in their reflected light. It is a powerful force for change. Far from dressed up shipping containers, what Shared Studios has created are Portals for generating compassion, understanding and empathy.

In a world where social divides and polarised politics can shake communities and feed animosity between countries, it is more important than ever for people to understand the experience of others. Having the opportunity to go beyond stereotypical images portrayed in the media, and to directly experience a world beyond your horizon, challenges visitors' preconceived notions. As tens of



Name: Shared Studios
Location: Global
Contact: www.sharedstudios.com

Shared Studios



PRINTED PASSION

THE 31st HONG KONG PRINT AWARDS 2020

Hong Kong Print Awards returns as the city's only professional print contest, proving the stronger-than-ever creative energy within local print-related design communities.

Washable Book - Aquarium

HKDI students once again let their talents sparkle at the Hong Kong Print Awards. Students from the Higher Diploma Programmes of Visual Communication and Publishing Design and Print Media have garnered four champions and four merits in total. HKDI has always maintained a close working relationship with the print industry. Three of the six winning projects were incubated within the IA China 2019 scheme (「印出個未來」廣東省實習交流計劃 2019). Through the six outstanding design projects bursting with passion, designers expressed immense creativity backed by their solid academic knowledge and smart applications of print technology.

Perpetual Calendar, Champion of Stationery Printing (Calendar), by Joie LEE

Joie Lee's calendar design adopts the appearance and mechanisms of a timepiece. Lee was inspired by the immutable nature of the unit of time, and what could best physicalise time than a clock? Not just any conventional clocks, Lee's design is deeply rooted in the retro-futuristic British Steampunk style, with elaborate turning wheel details on the dial. On top of being decorative, every single wheel and hand present on the calendar can circle around functionally. This reusable perpetual calendar is also a brilliant work of sustainability.

WaySide Stationery Set, Champion of Stationery Printing & Merit in Creative Printing Award, by Hei Man LEE, Pui Kwan LIN and Tsz Ho TSANG

Recipient of the Creative Printing Award, WaySide takes its inspiration from the common hope of preserving travel memories. The diary-style notebook inside the stationery set allows users to not only record their journey and thoughts, but also to keep bits and pieces from their encounters— tickets, receipts and other small documents can all be securely stored. The overall design resembles a suitcase, while the inner structure follows the design of a ring box. WaySide's designer group wishes to showcase the Venetian cityscape inside the product, and therefore utilised holographic film to mimic water to achieve their desired effect. WaySide is a product of the IA China 2019 scheme.

「年華」 Stationery Set, Merit in Stationery Printing, by Lok Yiu LAM, Ka Fu LEUNG and Wing Hung SO

Another creation for IA China 2019, 年華 is a stationery set combining the ideology of "planting" and "time." The exterior of the box comprises the four seasons, while the interior divides into "day" and "night." At the centre of the set is the "planting" core. As soon as users open up the box with a "z" motion, the set will spiral open to reveal itself, leading users to find out the relationship between "planting" and "time."

「年華」 Stationery Set





Perpetual Calendar

Buddies in Blue, Champion of School Publication, by Tsz Ting LEUNG, Wing Si YU and Hing Hung YUE

Buddies in Blue is a graduation design project from HKDI. It is a set of two educational 3D books, which differentiates itself from other ocean-based storybooks in the market by the intentional imperfect protagonists and insightful theme of discrimination. The story of friendship and courage inspires readers to reflect on biases and learn to cherish relationships. The product also intends to offer children an interesting and innovative way of reading, as the packaging idea of simultaneously showing the covers of both books comes from file holders we use daily. The wavy border design adds aesthetic layers and connects with the theme. On the inside, the 3D books are packed

with pop-up surprises, including an interesting illustration of a tornado.

Music in Motion 2019, Merit in School Publication, by Kwun Yin HO, Lai Wa SO, Hoi Kiu WAI and Wing Laam WONG

Music in Motion 2019 introduces the namesake original concert at HKDI and promotes the institute's Higher Diploma in Digital Music and Media programme. The product's navy-blue base represents students' passion and perseverance for original music production, and the vibrant patterns stand for each of their unique music styles. Each colour constitutes a different emotion in music. The project also demonstrates different printing techniques, such as hot stamping and laser cutting. It also

creates light and sound effects upon opening and closing, to simulate the experience of concerts. Produced in IA China 2019.

Washable Book – Aquarium, Champion of Special Development and Application of Printing & Merit in School Publication, by Tsz Ching CHAN, Tsz Ling CHEUNG, Hau Yee CHU, Man Wah HO, Tsz Ting LEUNG, Jiaqi OUYANG, Wing Si YU and Hing Hung YUE

The designer group behind Washable Book believes that innovation is the breakthrough point of technology and business developments. No wonder the Washable Book itself came as a cutting-edge offering for the print industry. The product is a book consisting of various

artworks by HKDI graduates. These works were produced via digital printing technology on special paper and then bound into a book. Being waterproof is an understatement for this creation. Soak it in water, boil it on the stove, or store it in your freezer, and it will come out perfectly undamaged. Now imagine its potential applications, from children's books, swimming and diving accessories, to frozen food packaging. Washable Book is built to solve problems and meet a wide variety of needs.



WaySide Stationery Set



Washable Book – Aquarium



Buddies in Blue

JEWELLERY

JADEITE CONNECTIONS

We sit down with three HKDI student awardees of the latest Hong Kong Fei Cui Design Biennial Contest, as they share stories and thoughts behind their fascinating jadeite creations.



HUANG Dan Dan, 2nd Runner-up, "Sea Ties"

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My biggest achievement at the contest was seeing the works of different designers and gaining a lot of knowledge that I could not have learned at school.

Tsang Yuen Ting

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TSANG Yuen Ting, Champion, "Silk Road "

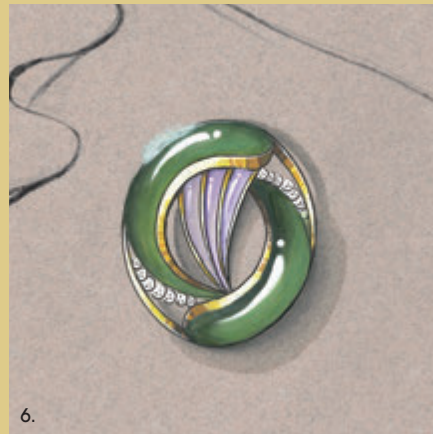
Jadeite, or *Fei Cui*, has long been recognised as a symbol and a medium of traditional oriental culture. Transcending time and borders, it remains a prominent material in various fields of design. Hong Kong Fei Cui Design Biennial Contest aims to enhance and facilitate the creative exchange on jadeite design among designers and enthusiasts worldwide. Organised by Hong Kong Jewellery & Jade Manufacturers Association, the contest emphasises innovative design, distinguished drawing techniques and craftsmanship. The event continues to pave the way for the future identity of jadeite as a contemporary, relevant and versatile design element.

The theme of the latest design contest was “Connections”. The contest offered six categories in total, attracting a diverse group of individuals to participate. Students from HKDI presented their exceptional works and garnered multiple awards. Here, three awardees from the “Students Group of post-secondary institutes or design institutes (drawings)” category talk about their ideation processes, views on balancing design and manufacture, as well as hopes for the future society.

TSANG Yuen Ting, Champion, Silk Road

A vivid symbol of the time we live in, Silk Road smartly captures the One Belt One Road Initiative. A TV programme ignited Tsang’s curiosity about the silk road, and prompted her decision to adopt it as her design theme. The silk road thus becomes her medium expressing the power and importance of establishing mutual understanding and empathy through communication. Tsang thinks that no matter if it is between people or nations, communication and self-expression are the keys to getting to know one another. She wishes to illustrate the economic and cultural exchanges between countries through her work. The result of this timely idea is an intricate representation of the silk road roadmap.

The respect Tsang has for individuals and cultures is also shown in how she treats her design materials. Tsang advocates for retaining the original size of the jadeite while only implementing simple designs to bring out its natural beauty. In particular, Tsang likes to set jade and gold together to highlight the allure of the gem.



Hong Kong Design Institute (Hong Kong) Merit awardees
 1. CHAN Cheuk Yiu, "Circulate" 2. NG Tsoi Yan, 「共聯」 3. QIN Ying, 「相連」 4. LEUNG Wai Yan, "The Connection"
 5. CHAN Yu Lam, "The Ancient Time and Now" 6. LI Tsz Yau, 「零·距離」 7. LI Ying Yu, "Source"

The student group champion thinks her biggest achievement at the contest was seeing the works of different designers and gaining knowledge that she could not have learned at school.

CHAN Sin Man, 1st Runner-up, Secret of the Ocean

Chan hoped to use her design to raise awareness of environmental issues and marine protection. During her research, Chan was fascinated by the unique tightly-knitted social relationships existing within dolphin communities, and subsequently decided to take it as the theme of her creation. Chan respects how dolphins interact with one another, and believes human beings can learn a thing or two from them when aiming to build a better society.

Chan's brooch design consists of two dolphins interacting with each other. Jadeite dolphins stand out as the major component of the design, complemented by platinum and diamond "water splashes". Chan also makes her brooch accessible by simplifying the overall design while retaining sufficient creativity and fun.

Chan sees every contest as a challenge and a way to seek improvements. By participating in this competition, she gained invaluable experience through building her own design and reviewing other contestants' works.

HUANG Dan Dan, 2nd Runner-up, Sea Ties

Huang believes that connections exist everywhere. "Human beings are social animals." She says, "Through collaboration and communication, we achieve our desired outcome." However, instead of a personified theme, Huang's work consists of seahorses. Their unique way of breeding reminded Huang of the tight connections between families. Therefore, in Huang's work, we see two jadeite seahorses breeding an egg illustrated by a pearl.

Huang captures the sophisticated lustre present in jadeite, as this unique characteristic makes it an ideal material to elevate the tenderness and graciousness in the design. An open-minded designer, Huang bravely used her newly-mastered drawing technique

in the contest. She also always aims to strike a balance between the most aesthetically-pleasing design and the reality present in every step that follows. As jadeite cannot be easily cut into smaller pieces, she swiftly decided to change her design from a ring to a brooch. Huang appreciates and is highly motivated by the recognition and support she received during the contest.



CHAN Sin Man, 1st Runner-up, "Secret of the Ocean"

ONES TO WATCH

DRESS-UP SAI KUNG



Dress-Up Sai Kung is a public space art project aiming to beautify local communities with context-specific murals and drawings. Led by HKDI students from Higher Diploma in Visual Communication (Illustration), and in collaboration with Sai Kung District Office, the creative works were carried out by primary and secondary school students. At Sai Kung Man Yee Playground, one can find Vitality-Sai Kung, an eight-piece mural creation highlighting community spirit and vitality, while a 120-metre long painting brings a rainbow-like vibrancy to the bridge outside of Velodrome Park.



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