



Hong Kong Design Centre

香港設計中心



SPEAKER INSIGHTS

BODW 2018

BUSINESS OF DESIGN WEEK

Launched in 2002, Business of Design Week (BODW) is an annual international flagship event organised by Hong Kong Design Centre (HKDC) and co-organised by Hong Kong Trade Development Council. As a leading event on design, innovation and brands, it provides a valuable platform for participants to network, exchange ideas and explore business cooperation.

With Create Hong Kong as the major sponsor, BODW each year showcases the most influential design masters, brand leaders and business figures across a variety of fields, to inspire both international and Hong Kong audiences on the merits of good design.



PARTNER CITY



Think
Collaborate
Create

BODW 2018

The 2018 edition of BODW takes on the theme 'Think · Collaborate · Create'. Presented in collaboration with partner city Melbourne – the world's most liveable city for seven consecutive years, according to The Economist Intelligence Unit, this year's programme will focus on design and innovation in branding, space, communication, product, culture and the city. In addition, new sessions focusing on Digital & Design, Greater Bay Area & Design and more.



SPEAKER INSIGHTS

BODW 2018



© Photo by Thirza Schaap

LI EDELKOORT / Trend Forecaster · Trend Union · France

Trend forecaster Li Edelkoort shared some future design trends from her latest trend book. In her forecast, minimalism and the dark palette will be in vogue. We will increasingly see the layering of different shades of dark colours and the lustre in dark textures. The southern hemisphere will jump to the forefront, accompanied by the espousal of primitive forms and spiritual elements. As for food and beverage, tea will be the trend and induce a taste for dark colours.

Other than detailing specific trends, she also made bold forecast on the future of the design industry. "It's very probable that in 10 years, we will all lose our jobs to artificial intelligence. It is not long term from now. It is now." She noted that fast fashion is now the trend, and hoped other design professions could prevent similar situations. "Good design takes time. I spend a lot of time researching and tweaking the upcoming colour trends." Moreover, the boundaries between disciplines will vanish because such distinction is now completely old-fashioned.



MARTHA THORNE / Executive Director, Pritzker Architecture Prize · Dean, IE School of Architecture and Design · US/Spain

"What is the purpose of architecture awards?" Martha Thorne, Executive Director of the Pritzker Architecture Prize, explained that the goal was to recognise talented architects or designers. By looking at the judging criteria of the Pritzker Prize and works of laureates, she explained the significance and evolving role of awards in today's world. She put forward that design with a message will be the future trend. Architecture should respond to social challenges such as diversity and environmental issues.

Using late German architect Frei Otto's work as an example, she illustrated that collaboration is a new judging focus. In a world with unbounded global communications, recognition is no longer the only purpose of award competitions. What matters more is the collaboration opportunities provided by these competitions, for collaboration makes good design.



© PriestmanGoode

PAUL PRIESTMAN / Designer, Co-founder and Chairman · PriestmanGoode · UK

Paul Priestman gave us a sneak peek of the latest train he designed for Hong Kong MTR. The consistent interior and exterior design details give a sense of security and efficiency. He also created unique designs for London Tube and a railway system in Austria that can reflect the inherent characters of these two places while presenting a modern view. "Public transport gives a flavour to the city. It embodies their culture." Governments are beginning to understand how transport can be used to embed an identity in the city.

In addition to his past and current projects, he also revealed some futuristic ideas and prototypes he was developing. Through these unique mobility solutions, we could free up city space and make the city a better place. "Scooter for Life" is a new form of transport to keep the elderly active. Semi-seats in train cars can increase the capacity of railway systems. "Dragonfly" is a delivery drone system that can improve congestion in cities.



© Photo by Daniel Costa. Courtesy of Studio Edelkoort



© Centre for Environmental Planning and Technology (photo courtesy of V&T)



Dragonfly, Integrated Drone Delivery System PriestmanGoode



SPEAKER INSIGHTS

BODW 2018

PLENARY I, II



PROF. ROB ADAMS AM / Director City Design and Projects · City of Melbourne · Melbourne

Prof. Rob Adams AM expounded on the transformation of Melbourne. In the past, Melbourne did not have a density and population that allowed the city to use resources efficiently. With initiatives such as “Postcode 3000”, they encouraged people to move to the city centre. The number of people that owned cars has declined. “While some see that too many people and skyscrapers will be a problem, I see that as an opportunity. The main issue is how do we manage the conflict between the street and the sky. If you don’t take care of the space between buildings, your city will never be a vibrant city. The most important space in a city is the street. If we give them to cars that don’t allow us to interact with, the city will not be as good as it could be.”

In addition to the famous cafe culture, the city’s sustainable strategies are also a major factor behind Melbourne’s liveability. Extensive planting has turned grey roads into green, forming a water capturing system. As Melbourne rapidly urbanises and the city population surges, resources can be used more efficiently through well-designed infrastructure.



BEN VAN BERKEL / Founder / Principal Architect · UNStudio · The Netherlands

Ben van Berkel is the Founder and Principal Architect of UNStudio. Ben shared the concept behind the Lyric Theatre Complex he designed for West Kowloon Cultural District. The complex will comprise 3 theatres of different sizes to cater for various performance needs. There will also be a range of rehearsal facilities and a Resident Company Centre for local and international dance artists to practice and explore.

He was facing a number of challenges when he designed the Lyrics Complex. In order to work against the space constraints and address the client’s requests, he has made the theatre environment as compact as possible and created a dynamic and efficient interior. For example, the 8-shaped hallways create a seamless walking experience for visitors.

In terms of interior design, the complex is characterised by a movement of colours - from calm to vibrant. It serves as a wayfinding as well as emotion-building mechanism. Also, to offset the extremely intricate spatial design of theatres, he deliberately uses an extensive amount of glass walls to increase transparency.

© Els Zweerink



© Jin Xing



SPEAKER INSIGHTS

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PLENARY I, II



photo courtesy of ARM Architecture

IAN MCDUGALL / Founding Director · ARM Architecture · Melbourne

Ian McDougall breaks the conventions in the design of the brand new Arts building for University of Melbourne. The architecture is a collection of artefacts and a library of past visual cultures in itself. The facade is covered with imageries of historical icons, while the interior is also filled with eye-catching patterns referencing different visual cultures. The building reinterprets the classic by combining historical architectural features with edgy and groundbreaking elements.

He also introduced other projects such as Barak Building where he put the face of the Aboriginal hero on the facade. These projects have sparked heated discussions but also drawn attention to diversity. In the new Chancellery building of Monash University, metal sheets were folded to create dynamism on the facade, making it an exuberant architecture feasting the eyes.



© ARM Architecture



TOYO ITO / Architect · Toyo Ito & Associates, Architects · Japan

By walking us through the design details of his architectures, Japanese architect Toyo Ito elucidated his philosophy on the interdependence between humans, architecture and nature. He noted that many architectures today were designed as closed systems, where their relationships with the surroundings were not taken into consideration.

His concept of organic architecture is visible in his projects: CapitaGreen in Singapore is an office tower which references a burgeoning tree. The growing plants on the facade will eventually cover more than half of the building. In other public architectures in Japan, he designed temperature regulation mechanisms powered by natural air circulation and underground water. The National Taichung Theater in Taiwan is inspired by human morphology and organs. The building is like a living organism that can connect with the environment.



© Kei Nakamura



© Selina Ou

EWAN MCEOIN / Senior Curator, Department of Contemporary Design and Architecture · National Gallery of Victoria · Melbourne

“As a curator, designer or human, we need to learn from the past to create a better future.” Ewan McEoin, Senior Curator of the newly established Department of Contemporary Design and Architecture in NGV, believed that “the contemporary heritage of design is the combination of everything”. It encompasses all the different cultures, economies and industrial systems.

He introduced artworks by different artists that prompt people to reflect on the responsibilities behind the use and selection of materials. When they curate exhibitions, they consider the designers and artists as narrators presenting a view of our current world that can raise environmental awareness.



© National Gallery of Victoria



© Peter Casamento

JEFA GREENAWAY / Director · Greenaway Architects · Melbourne

“Architecture is about people. As a holistic practice, we break down the silos of design disciplines and invent a range of different practices in urban design, interior design, design strategy and the likes.” Jefa Greenaway shared with us the history, culture and architectural heritage of Aboriginal Australians. He proposed a methodology by which they could ensure that Indigenous ideas were woven throughout the process and the design itself.

The new Koorie Heritage Trust place in Melbourne is a celebration of Indigenous culture. A large number of paintings and artefacts such as hunting tools are displayed to highlight the continuity of culture. The interior is filled with Indigenous patterns and materials, as well as design details that can encourage interactivity and engagement. All these design features aptly capture the essence of the Indigenous culture.



© Peter Casamento



© Geordie Wood

CHARLES RENFRO / Partner · Diller Scofidio + Renfro · US

Charles Renfro gave us an overview of his studio and their intriguing public architecture projects. Located by the Boston Harbour, Institute of Contemporary Art is a special museum where visitors can see the water through the glass wall. The image of water acts as a backdrop for introspection. The Museum of Image and Sound in Rio de Janeiro is situated next to a famous beach. Its facade is a folded extension of the beach sidewalk. It guides people to walk up to the museum naturally and enjoy the rooftop public area.

He also illustrated the publicness of space using the High Line in New York City and the Zaryadye Park in Moscow as examples. “We’ve designed a huge frame on the High Line which basically lets you see nothing. It just provides a vantage point and a framing mechanism to look at the street view below while being watched.” Similarly, the Zaryadye Park has a V-shaped flyover bridge leading you to nowhere except closer to the river. “Everyone asked what it was for when they first saw the design. But today it has become the most popular spot in the park and the selfie centre of the whole city.”



© Iwan Baan



SPEAKER INSIGHTS

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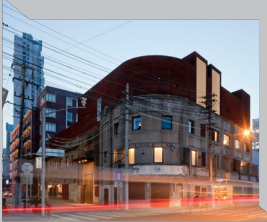
PLENARY III



LYNDON NERI / Founding Partner · Neri&Hu Design and Research Office · Mainland of China

Lyndon Neri walked us through his many architectural projects all across Asia. He first mentioned that the rapid urbanization of China has left over many abandoned buildings. His architecture studio is interested in the adaptive reuse of these buildings. He advised us to be constructively nostalgic rather than reductively nostalgic. His love for old buildings inspired him to design a rustic, ruinous and dilapidated lobby for a boutique hotel in Shanghai.

Lyndon Neri always breaks the conventions and creates something new. The semi-permeable entrance of the New Shanghai Theatre blurs the boundary of private and public space. He also designed the flagship store in Seoul for a Korean skincare brand using bamboo structure of traditional lanterns as a motif. With a spa down below and a cafe above, the multi-storey store goes beyond merely a retail destination. It impresses the customers with an all-rounded experience.



© Pedro Pegenaute



DUNCAN PESCOD GBS, JP / CEO · West Kowloon Cultural District Authority · HK

“Major international cities are not always remembered for their financial sector but their culture. When people go to New York, they will go to Times Square but not necessarily Wall Street.” Duncan Pescod gave us a sneak peek at the design of West Kowloon Cultural District (WKCD). All noisy facilities and traffic are hidden underground, so that the ground level is freed up for walking. Visitors can explore on foot, bump into street performers serendipitously or stroll to the waterfront.

Boasting some world-class and iconic cultural venues, WKCD upholds a vision of cultivating the local cultural scene by providing top-notch programmes. The recently opened Xiqu Centre is more than just a performance venue. It enriches the exposure of opera performers by organizing cross-regional exchange. Freespace is dedicated to pioneering programmes across all genres. It has a great lawn for outdoor events, the largest blackbox theatre in Hong Kong and a live house with jazz music. “We are creating an ecosystem. We hope someday when business people come to Hong Kong, they will stay an extra night for a show.”



© Courtesy of West Kowloon Cultural District Authority



SPEAKER INSIGHTS

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© M+, WKCDA

LARS NITTVÉ / CEO & Chairman · Nittve Information Limited · Sweden

Lars Nittve introduced the art he curated for New North Zealand Hospital. The architecture defies the common stereotype of hospitals by incorporating natural environment and putting patient experience first. The patients' kitchen is designed to be a decent dining hall that even outsiders would want to come. There is also an auditorium where patients, staff or others can attend concerts together.

Lars Nittve does not want to commission artists to create works that “look like art” or can “improve” and “accompany” the architecture. He says, “Art has a new status here – it should be functional like an x-ray machine. It breaks down the barrier between the hospital and the rest of the world.” They invite patients to bring their family photos to the image library and make it feel like home. Another piece is a magical blue dot which moves around the entire building very slowly. It makes people aware of the passage of time and intrigues the patients.



© Herzog & de Meuron



© MichaelCastellana

RON ARAD / Co-founder · Ron Arad Associates · UK

Design master Ron Arad revealed his unique design philosophy in the closing keynote. From very small to very big, he explained the concepts behind a selection of works one by one. He believed that “breaking the borders only makes the borders stronger”. That’s why he never confines himself. “My work satisfies my curiosity.” He enjoys seeing metal being crushed and the resulting distortions. This inspired him to experiment further and create sculptures and bottle coolers with this pattern. He also drains his fondness for crushing things into cars and turned them from 3D to 2D.

The interplay between 3D and 2D is visible in his other works. “3D printing has been abused. We should use it only when it makes sense. For example, 3D-printing glasses frames makes a good sense because you can get rid of the tooling.” He also designed a curved ping pong table which looks like a sculpture at first glance until you realise its actual function. “I am not good at what I am expected to do. But I am good at doing it in a different way.”



© JulianGhesbrie



SPEAKER INSIGHTS

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GREATER BAY AREA



© LKK洛可可創新設計集團

JIA WEI / Founder and Chairman · LKK Innovation Design Group · Mainland of China

Jia Wei gave us a glimpse into the future of design economy. “We always talk about ‘sharing economy’ these days. Materials like apartments or human resources such as drivers are shared. But in the future, we will share our creativity and skills.”



Jia Wei connects creative minds online and offline through a digital platform. Whether you are a designer or not, you can co-create new products together. “Design masters probably no longer exist in our times. With skill-sharing and artificial intelligence platforms, anyone with inspiration could become a super designer.” He believed that designers should not only attach to a single company or place. Sharing creativity will become a major trend in the Greater Bay Area and the world.



DENG YUMIAN / Founder (Former Design Lead of DJI Mavic Series) · LeapX · Mainland of China

Post-90s designer Deng Yumian shared the concept behind the DJI Mavic series camera drones. “The previous generation of DJI, the Phantom, is bulky. Only photography enthusiasts are willing to carry it around. But most people use camera drones when they travel, so ideally Mavic has to be small enough to fit in the bottle pocket of a backpack. That is why we invested quite some time to come up with the best folding solution.” They believe that good product design should put users first while also considering the functionality.



The Mavic series is a milestone for camera drones. It received unprecedented positive reviews by The Verge, TIME Magazine, etc. Deng Yumian believed that the key to success lies on putting consumers first and striking a balance between size and stability.



ELAINE YAN LING NG / Founder · THE FABRICK LAB · HK

Fabric designer Elaine Yan Ling Ng creates interactive installations from high-tech fabric. She reflected on her experience of innovating in the Greater Bay Area. When she was in the UK, it always took her weeks to create a prototype. But in the Greater Bay Area, the efficient manufacturing ecosystem speeds up the prototyping process and the design cycle significantly. With a love in material and biomimicry, she created many awe-inspiring art installations that respond to environmental factors such as sound and footfall.

In addition to innovating new textiles, Elaine Ng also visits age-old villages to search for vernacular textile techniques. “High-performance fabrics have existed in the mountains for centuries. It’s just that they were not known to us.” She has been bridging traditional weaving techniques and contemporary design through her work.

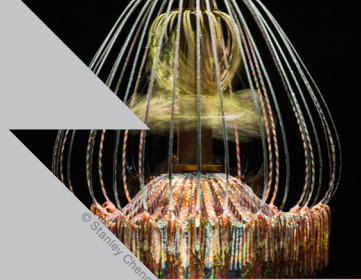


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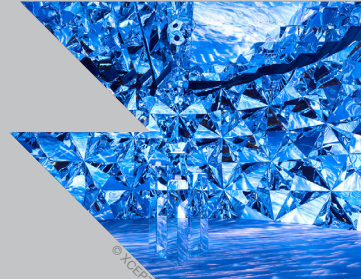
CHRIS CHEUNG / Founder & Creative Director · XCEPT · HK

With years of experience in interactive design, multimedia designer Chris Cheung has created many dynamic installations for international brands. He believed that a successful interactive experience can elevate the essence of a brand by appealing to the audience’s senses. In his installation work “Prismverse” commissioned by a diamond brand, he created a mesmerising space that felt like the inside of a diamond, by orchestrating the light reflections in a room covered with triangular mirrors.

Chris Cheung considered the Greater Bay Area a good platform for Hong Kong designers to meet new brands and explore possibilities. “The design industry in mainland China is advancing by leaps and bounds. Hong Kong designers can open up and learn about their latest development and technology.” Chris Cheung’s mind-blowing interactive installations are perfect demonstrations of Hong Kong designers’ world-class creativit



© Stanley Cheung



© XCEPT



© Chris Floyd

TONY CHAMBERS / Creative Consultant. Founder (Former Editor-in-Chief, Wallpaper*) · studio of TC & Friends · UK

Tony Chambers was at the helm of Wallpaper* for many years. He shared in BODW how he led the brand to evolve by taking risks. He asserted that “creativity thrives on discomfort” and “complacency is a great danger”. The 7 most expensive words in business are “we have always done it that way.” We must keep challenging ourselves and seek “positive discomfort.”

Before, people would say “that’s very Wallpaper*” as a compliment. But Tony Chambers realised that at some point, it became a synonym for being too predictable. He decided to get out of the comfort zone and handed full control over a section of the magazine to 3 star guest editors – Christian Marclay, Zaha Hadid, and Karl Lagerfeld. The results were 3 edgy but highly regarded issues - with a vividly coloured cover, a big hole carved in the magazine inside pages, and a peel-off cover to undress the model. The courage to take risks has earned the magazine favourable reviews and reputation.



© J. & L. Lobmeyr



© Pier Maulini

ANTONIO COLOMBO / President · Cinelli & Columbus (Gruppo Company) · Italy

“Bicycle is not retro. It is the future.” Antonio Colombo shed light on how biking embodies a youthful spirit. His bicycle brand collaborates with artists to produce stylish and functional bikes. Since early 2000s, his vision for bicycles became a global reality: Bicycles have transformed from a sports equipment into a travel and adventure companion. The revival of bicycle culture reflects a new aesthetics and utopian attitude.

“We design bicycles with a free spirit. We don’t ask ourselves why but why not.” He showed a small sculpture of a young man lifting a bike upside down. “It’s a symbol of freedom and the adventurous soul of youth. We catalyse the growth of youth culture by improving cycling safety and creating a sense of community.”



© Gruppo S.p.A.



DELPHINE YIP-HORSFIELD / Co-Chairman · naked Group · Mainland of China

During a mountain biking trip, Delphine Yip-Horsfield and her husband got lost and found a secluded village. They later turned the farmhouses there into B&Bs and were inspired to channel their love for nature into hospitality. “We had no idea how to run a hotel. All we wanted is to create a space that we enjoy and bring people back to nature.” The ethos of naked Group is to strip away the excess and live fresh and fun. They established resorts in remote scenic locales and added many communal spaces or outdoor facilities to encourage customers to spend time with their friends and family. They break all the typical rules for hotels and do not stress on the size of the rooms.

Delphine used to be a design consultant and she commented that the conventional design process was quite linear. Designers just follow the design brief. There is no feedback loop for them to know whether the end result is good. “Your product is your business. Don’t let others figure that out for you.” Her success lies on her tenacious pursuit for the best design.





SPEAKER INSIGHTS

BODW 2018

CREATIVE MINDSET



PATRICK LE QUÉMENT / Co-founder & President of the Advisory Board · The Sustainable Design School · France

For Patrick Le Quément, designers have to get accustomed to ambiguity. By referencing an example of turning plastic waste in ocean into energy, he asserted that innovations always come from connecting seemingly unrelated ideas, such as plastic waste and fuel.

Designers also need empathy to understand the actual needs of users. Some of his students conducted a project on homelessness. By living the homeless life, these students experienced their loneliness and learned that being treated as normal people was all they wanted. He quoted American anthropologist Margaret Mead — “Never doubt that a small group of thoughtful, committed citizens can change the world; indeed, it’s the only thing that ever has.” That is why he co-founded The Sustainable Design School to equip aspiring changemakers with the skills and knowledge they need.



© Nicolas Claris



LOU YONGQI / Dean · College of Design and Innovation, Tongji University · Mainland of China

Lou Yongqi believed that architecture is always at the forefront of progress, evolving with time and embodying the developments of the era. Architecture is not allowed to stay still or refuse to change. His design school Tongji University College of Design and Innovation upholds the same pioneering spirit. The school breaks away from traditional academic models and transforms in response to social change. The school’s motto is “to learn and create, for a meaningful life and a better world.” Students are trained not just to propose solutions but also implement them.

In a series of community engagement projects, they have moved their design labs to a neighbourhood and invited the public to take part in the design process. The attempt inspired teachers, students and even brands to rethink how to truly work with communities. The school has also set up the NEEDS Lab in Shenzhen which focuses on industry needs and pushes forth avant-garde design discussions and practices.



© Lou Yongqi



SPEAKER INSIGHTS

BODW 2018



DAVID FLACK & MARK ROBINSON / Principal / Founder & Practice & Strategy Manager · Flack Studio · Melbourne

David Flack and Mark Robinson gave an account of the ethos of their design studio. For them, a good spatial design comes in three layers: (1) the visceral effect — our gut reaction when we enter a space based on aesthetics and perception; (2) the behavioural effect — whether the spatial planning fits the function; (3) the reflective effect — its impact on our lives and the values we attach to it in retrospect.

They also elucidated the intriguing relationships between designers, clients and builders, and why designing a space is a process of creating emotions. Designers are emotionally engaged with and inherently protective of their work. When creating a space for a client, they are faced with one of the most emotional life periods of that client, whose financial and emotional situations may not be known. At the same time, clients have to relinquish complete control to designers who they may only have two meetings with. In addition to the designer and the client, the success of a project is also down to the emotional engagement of a good builder.



© Brooke Heim

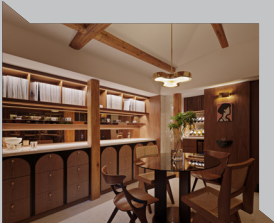
MASTERCLASS



TEO YANG / Creative Director · Teo Yang Studio · South Korea

“Design is a wonderful tool for sharing stories.” South Korean designer Teo Yang recalled how he learned to appreciate traditional culture and his Korean background when he was studying abroad. Now he draws upon historical heritage to create innovative spatial design. By blending the traditional with the modern, he has shown the world the best of Korean culture. One of his work is a Korean looking architecture with contemporary and sleek interiors. Tech devices are all well-concealed to preserve the traditional aesthetics.

Spatial design can connect people from diverse backgrounds. Teo Yang has created a Scandinavian interior for Cafe Aalto in Korea in remembrance of Finnish architect Alvar Aalto. The large lake-shaped mirror on the ceiling is a major attraction for all walks of life, as well as a hint of the Finn's love for lakes.



© Yoon Suk Sim (Studio Sim)



© Witten Sabbatini

CAROL ROSS BARNEY, FAIA / Design Principal · Ross Barney Architects · US

The Chicago Riverwalk renovation project also upheld sustainable development principles. Today, the water quality has been significantly improved, with inhabiting species increased from 7 to over 70. In the face of global warming, a stormwater collection mechanism is also incorporated. Carol also finds open discussions a useful way to reveal what really concerns the public. They might not always yield the exact solution, but they allow planners to understand what people want.



© Kate Joyce Studios



ANDREW DENT / Executive Vice-President, Research, Material ConneXion®; · Chief Material Scientist, SANDOW · US

Material and design always go hand in hand. Material scientist Andrew Dent suggests designers to consider the material first when creating a design. The choice of materials is not something that you would consider only at the production stage. Instead, it has a strong influence on every single part of the process, from conceptualisation to implementation. In addition to the product itself, packaging is another area to take care of. His company Material ConneXion's material library helps clients and designers to make informed material decisions and advises international brands across industries on innovative material solutions.

Andrew encouraged designers to touch and feel each material with their hands and learn about their applications and constraints. "Understand the limitations of the material you use. Find new ones that go beyond those limitations." When he innovates a new material, he will consider its ecological impact as well as recycling and disposal issues.

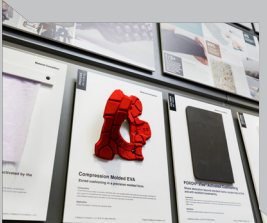


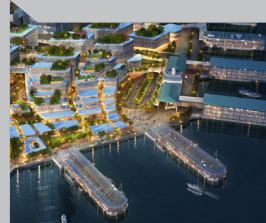
Photo courtesy of Material ConneXion



SIMON BEE / Managing Director – Global Design · Benoy · HK

Simon Bee from Benoy shared the design features of Changi Airport Terminal 4 in Singapore. They wanted to create a different kind of airport that overthrows our typical impression and puts users first. The airport terminal streamlines the passenger check-in process with the use of Fast and Seamless Travel (FAST) initiatives. The automated bag-drop machines will incorporate facial recognition technology, eliminating the need for manual identity checks by staff.

To create a pleasant and joyful experience for travellers, every single chair is different and handpicked by their team, while the large hanging ornaments are colourful enough to cheer you up. Transparency is a major feature in this airport terminal. The 23-metre-high central atrium, 300-metre-long Central Galleria and the extensive greenery together make a strong statement about Singapore's commitment to be a sustainable city.



© Benoy



SPEAKER INSIGHTS

BODW 2018

LIVEABILITY, SPORTS & DESIGN



JILL GARNER / Victorian Government Architect · Office of the Victorian Government Architect · Melbourne

Victorian Government Architect Jill Garner gave us a glimpse into Melbourne's urban planning vision and strategies. "Good design is not decoration. It is a three-dimensional response to problems." She listed out the city's DNA — the laneway network and culture, extensive green belt, and a river connecting to sports venues, etc. The sports arenas are located at a walkable distance from the city centre to encourage participation. To promote walking and cycling, they have built beautiful bridges to enhance the pedestrian network. Limited investment is put in car parking.

She believed that instead of money, the most valuable capital a city has is the people. Melburnians love food, culture and sports. The vibrant events and festivals throughout the year are the best indicators of liveability.



©JES LINDSAY

CLARE COUSINS / Director · Clare Cousins Architects · Melbourne

In Melbourne, most people live in houses rather than apartments. As the city's urban population grows rapidly, many relatively low-cost houses are developed outside the city centre. These houses in the middle suburb do not have sufficient green space and the living environment is far from ideal.

Clare Cousins and some architects launched the Nightingale Housing project. Affordable high-quality apartments are developed with sustainability and community building in mind. The apartment buildings are endowed with gardens and communal spaces that can bring the community together. As the building cost of apartments is lower than houses, greening has become affordable. All energy is from renewable sources and the housing is 100% fossil fuel free. What they have built is not just apartments, but a new community model.



ALASTAIR RICHARDSON / Director · Cox Architecture · Melbourne

Alastair Richardson presented Melbourne's experience in sports venue design. When they build a sports arenas, they always take into account its adaptability, inclement weather plan, as well as the shopping and dining experience. For example, Rod Laver Arena is a versatile arena that hosts world-class tennis tournaments, motorbike super-crosses and concerts. The whole sports precinct has been designed to accommodate hundreds of thousands of people, with the large transportation needs in mind.

"The social sense of engagement through sports makes Melbourne a liveable city." He held the view that in addition to the hardware, a successful venue should also care about the event experience. Sports is the capital to bring people together and sports venues are social places that can shape a collective identity. He trusted that if the Olympic Games were to open tomorrow, Melbourne would be the only place that could host the events without having to spend extra on the hardware.





DR. KEN CATO AO / Chairman & Global Creative Director · Cato Brand Partners · Melbourne

With more than 40 years of experience in branding design, Dr. Ken Cato AO shared his insight on crossing boundaries in branding and communications

Using his design company's projects in Dubai, Uruguay and mainland China as examples, he illustrated that communications are not hindered by language and cultural barriers. Effective communications always come from a solid understanding of the core brand value. He explained the concept behind the bee-themed visual identity they developed for a honey-derived health product brand in mainland China.

"We don't talk about design." Design is only a tool to tell brand stories. Only by capturing the brand essence with reference to the culture can we make an effective communication.



© Dennis Letbetter

ERIK SPIEKERMANN / Type and information designer; Letterpress printer · p98a.berlin · Germany

Information architect and type designer Erik Spiekermann vividly shared his recent passion in letterpress printing. He introduced related machines and tools of the trade, and showed the audience an actual newspaper printed with letterpress.

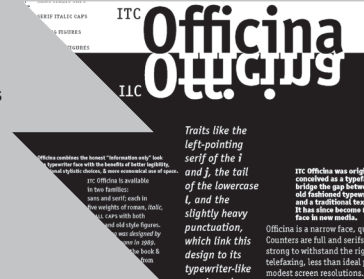
"We don't need more books. We need better books." He believed that to promote printing, we need high-calibre printed publications that can get people appreciate the art. He concluded by asserting that design comes from everyday life and we should look back to physical design in the digital age.



TIN NGUYEN & EDWARD CUTTING / Creative Directors · Tin&Ed · Melbourne/US

Australian design duo Tin Nguyen and Edward Cutting kicked off their talk with a playful animation. They shared how their recent works reflected their optimism and love for play. There is no boundary between work and play.

Curiosity is a distinctive element in their design. Using wormholes and aliens as motifs, they created an inflatable sculpture for kids to encourage them to explore the unknown. They designed a camera app filter with geometric shapes and lines which makes us question reality. They also elevated music performances with stunning visual design. These intriguing and visually striking works suggested that good design comes from curiosity.





© Sebastian Conran Associates

SEBASTIAN CONRAN / CEO · Sebastian Conran Associates; Consequential Robotics · UK

Sebastian Conran illustrated his product design philosophy with his baby and cookery items. He once designed some “good” baby products, but they didn’t sell well. “‘Good Design’ is not good enough. We need outstanding design.”

He pinpointed that product designers should focus on consumers’ emotional engagement and in-store shopping experience. He noticed how some customers were haptically attracted to a product and decided to buy it the moment they pick it up. Poorly designed products only consider the production constraints, without putting users first.

He wrapped up with a formula for product value, “Design is value creation. Value is brand times design times quality, divided by the cost.”



Photograph by Richard Foster

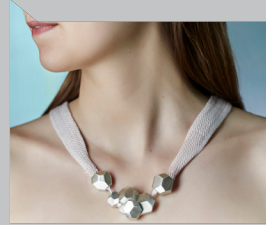


© Photographer Matt Harvey

LEAH HEISS / Designer & Researcher · RMIT University · Melbourne

“Hearing aids and healthcare devices are often stigmatised, which discourages the hearing-impaired from wearing them.” Australian designer and researcher Leah Heiss specialises in the design and adoption of healthcare devices. Today, wearables such as heart rate monitoring watches have become mainstream, but health tech devices are still regarded as a symbol of disability. She designed Facett, an award-winning modular hearing aid, to change the situation. Just like jewellery, it comes in different colours and styles to match the wearer’s outfit. Potential users feel comfortable asking about it and wearers no longer feel ashamed.

Leah Heiss also found that many health tech users are seniors or people with reduced eyesight. She has made the battery changing procedures as simple as possible for them.



© The Smart Heart Cardiac Monitor
Necklace. Leah Heiss with Keely
Macarow and Paul Beckett



SONNY TILDERS / Creative Director & CEO · Creature Technology Co. · Melbourne

Sonny Tilders's animatronics company creates lifelike mechanical creatures for a variety of theatre shows and performances. He attributed their success to his 85-strong team, which encompasses different expertises that can turn imaginary creation into real existence. He brought us behind the scene and introduced many of their productions, e.g. Walking with Dinosaurs — The Arena Spectacular. They mimic the body movements of living organisms with hydraulic and pneumatic mechanisms.

The company refused to stay in the comfort zone and took up a formidable challenge to create huge puppets for the Sochi Winter Olympics. In the process, they tackled numerous technical issues and was asked to make the puppets cry out a teardrop. They finally overcame all the hurdles in the design process as always.



© King Kong Live on Stage in the Regent Theatre Melbourne



AUREL AEBI / Co-founder · atelier oï · Switzerland

Aurel Aebi shared how his co-founded studio atelier oï pushes the boundaries of materials. They were inspired by the shape of farfalle or butterfly pasta, to create farfalle-shaped lampshades with glassmakers in Milan. They pushed the idea further and designed a hammock formed by a network of farfalle-like leather pieces.

They also turned leather into many other products. “We created a very soft chair made of leather. You don’t need a cushion to make it comfortable. And we made leather flowers which will never wither.” Sustainability is also a major concern for them. In the leather manufacturing process, 30% is discarded. They stitched these residual patches together into a cover.

Sensibility is also a feature of their work. In an interior design project, they make use of the shadows of the concrete structure under sunlight to mimic dazzling diamond facets. “In addition to light, we also consider the shadow.”



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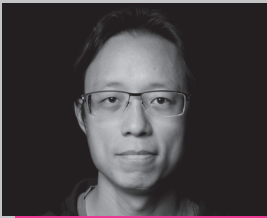
KEN WONG / Creative Director & Founder · Mountains · Melbourne

Ken Wong introduced the design concepts and inspirations behind his award-winning mobile games Monument Valley and Florence. He thought that mobile games these days are somewhat similar to junk food - they taste good but are unhealthy. Traditional games want players to get attached or even addicted to them. But Ken Wong hoped his games could give players new experience, inspiration, or even a space for reflection. He also mentioned that we may be too used to the idea that games are free, and reminded us of the value of games.

Game makers always recreate what they usually play with and follow existing genres or themes because they enjoy playing with them. To create new types of games, they need to look out to the world. Ken believed that innovative digital design usually comes from real life experience and hobbies.



© Mountains



© Kevin Abosch

YAT SIU / Founder & CEO · Outblaze Limited · HK

Yat Siu recounted the past evolution of the digital world and identified future trends. “Many designs are the unintended consequences of technology. New technology is going to turn some old designs irrelevant, e.g. autonomous cars may make car parks become underused. But it is also an opportunity.” He believed that content is important, but the distribution channels cannot be underestimated. He quoted Jonathan Perelman, “Content is king... but distribution is queen and she wears the pants.” The rising importance of distribution platforms has made content creators less valuable.

Yat Siu led us on a journey to the past and future of the digital world. “Many designs we have today were the by-products of the development of technology. As technology advances by leaps and bounds, some designs are becoming obsolete. For example, the birth of autonomous cars will likely obsolete car parks. But it will also bring new opportunities.” While he agreed the content of a product is the key, its distribution and publicity are equally important. He quoted Jonathan Perelman, “Content is king, distribution is queen and she wears the pants.” As the value of distribution channels rises, content creators become less valuable.

Yat Siu introduced CryptoKitties, one of the first blockchain games in the world developed by his company. Unlike other games where all the gadgets bought inside would vanish once the game company closes down, CryptoKitties turn these digital merchandises permanent through blockchain. They become valuable and can be brought into other games.





SPEAKER INSIGHTS

BODW 2018

DIGITAL & DESIGN



**ANTONY REED / Territory Manager,
Epic Games Australia New Zealand ·
Former CEO, Game Developers'
Association of Australia · Melbourne**

Antony Reed has been in the game industry for more than 20 years. In 2013, he founded The Arcade, a co-working space for game developers in Melbourne. The key to its success is the trust between the developers.

He put forward that trust is the foundation of any successful product. When you promote or sell a product to consumers, you are asking them to give you a little bit of their precious time. He introduced a framework for trust, ACTS: Advocacy — are you acting in my best interest? Consistency — have you proved credible before? Transparency — Do I understand what you are doing? Success — Are you helping me achieve my goals? This framework can help us assess how human-centric our design is.



Hong Kong Design Centre (HKDC) was founded in 2001 as a strategic partner of the HKSAR Government in establishing Hong Kong as centre of design excellence in Asia. HKDC continues its public mission to promote wider and strategic use of design and design thinking to create business value and improve societal well-being. Our initiatives are anchored by five major work directions: CONNECT, CELEBRATE, NURTURE, ADVANCE and ENGAGE.

HKDC's flagship programmes include Business of Design Week (since 2002) — Asia's leading annual conference and event on Design, Innovation and Brands; DFA Awards (since 2003) — a widely recognised design awards that celebrates outstanding designs with Asian perspectives; Design Incubation Programme (since 2012) and Fashion Incubation Programme (since 2016) — 2-year incubation programmes to nurture future design and fashion entrepreneurs; FASHION ASIA HONGKONG (since 2016) — a fashion initiative combining conversations, interactions and cultural exchanges to energise the city's image, and position it as an Asian hub for fashion trade and business development; Knowledge of Design Week (since 2006) — an annual thematic design knowledge sharing platform that explores how design can solve complex challenges of our society.