

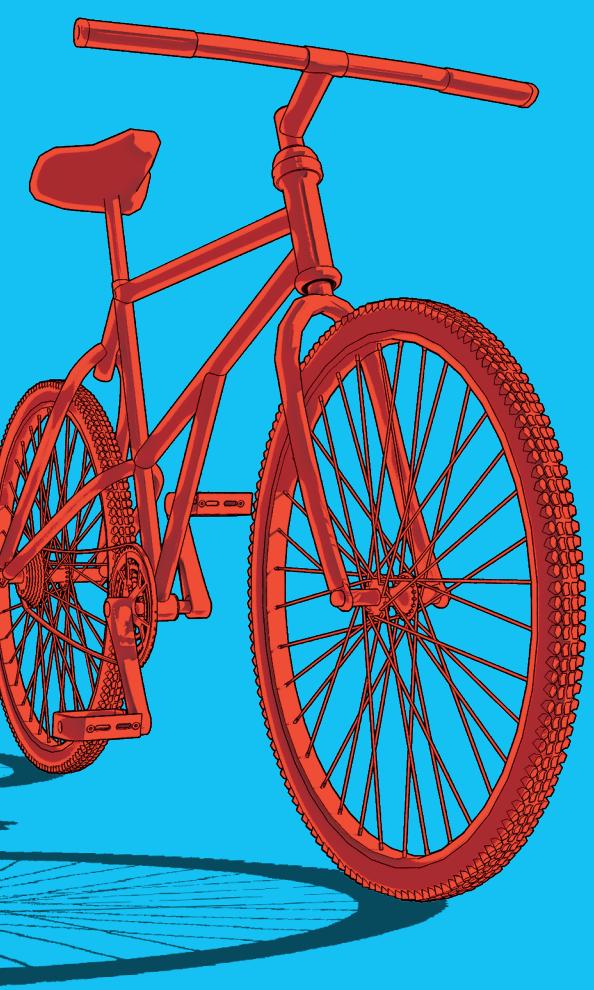
SIGNED

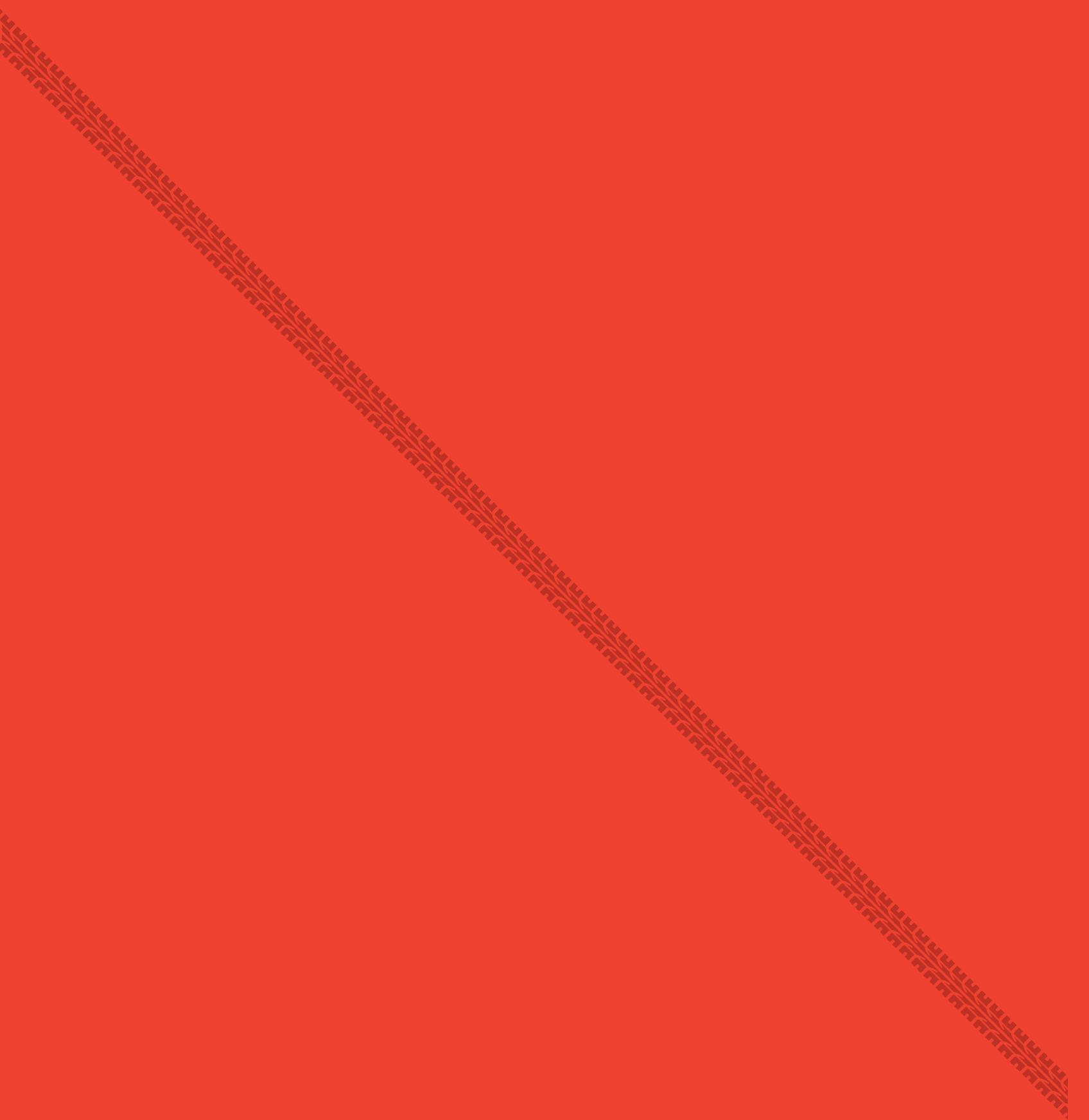
2018

ISSUE
19

LONELINESS
OF THE
LONG-DISTANCE
CYCLIST/SOLO
CREATOR

THE MAGAZINE OF THE HONG KONG DESIGN INSTITUTE





The recent World Cup football tournament held in Russia proved to many people what they may not have believed before — that this sport, dubbed “the beautiful game”, can reach artistic heights that from a viewer’s aesthetic perspective could be compared with any accessible through more commonly accepted means, such as music, drama or the so-called fine arts, for instance.

But there is one big difference between football and what is generally regarded as art: it does not have to be aesthetically pleasing to be successful. There is a phenomenon that is known in the game as “winning ugly”. To a diehard fan of a particular club or country, however much they’d love their team to be regarded as some of the great Brazilian teams of the past were, as purveyors almost of “magic” in terms of what highly skilled feet can do with a football, when it comes right down to it — with championship points at stake — they’ll settle for a functional win based on stopping the other side from playing, or even a drab draw.

When art has other priorities apart from pleasing the public’s sensibilities, as it does when employed by designers to sell a product or a service, then the similarities with sport become even more apparent. If it works

and the public “bites”, that’s what matters at the end of the day. Nice if it can do this by producing something beautiful — but not essential. Whatever works is valid. Over the next three issues of SIGNED, we intend to draw out some of these analogies. Size, for example, can be a determining factor. Cycling, except when staged as a team sport — and even then where the “time trial” is concerned — is fundamentally performed alone. And many of the challenges faced by a sole creator in the design world are comparable to those that have to be met by a bike-rider.

By the same token, collaborations between two creators can be equated to the to-ing and fro-ing of a pair of fencers; while the compartmentalisation of duties and sharing of a large pool of resources such as are available to a large design agency are analogous to the way in which responsibilities are spread in a 13- or 15-man rugby team.

The fairly recent phenomenon of Design Thinking, as well as considerations of scalability, become particularly relevant in joining up these theoretical dots and could cast a whole new light on what you do — or hope to do — for a living. Food for thought — and stimulation for the soul!

TO WIN “BEAUTIFUL” OR “UGLY”?

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The Hong Kong Design Institute is a member institute of the Vocational Training Council.

For more information about **HKDI**, please check our website on www.hkdi.edu.hk, or email us at hkdi@vtc.edu.hk

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HKDI HAPPENINGS

01. HKDI students earn World Green awards

HKDI architectural-design students recently picked up 1st and 3rd prizes and three Honorary Mentions in the "Co-Living & Co-Working Environment — Social Innovation Inventor Design Competition" organised by The World Green Organisation and dedicated to addressing problems engendered by poverty and ageing with smart-city solutions.

The 1st prize went to "Momentum", a new co-living-space concept that allows occupants who share the same motivation and living styles to get together and build a stronger community. The 3rd-prize-winning work aims to find a solution for Hong Kong's housing problems by using containers to maximise vacant land in urban districts.



01



02



02



03



04.

Memories of Happy Valley through a digital lens

"Pixels @ Memory" (一億+一憶跑馬地攝影展覽) is a photography project co-organised by HKDI and the Po Leung Kuk Community Youth Art Development Scheme. With participation from 41 students from the Higher Diploma course in film and television, the project combines community-guided tours, artists' sharing and high-resolution images captured by digital cameras.

"Pixels" advocates the use of the independent perspective of photographers to arouse the collective memory of Happy Valley. The opening ceremony was held on July 13 and the exhibition lasted until August 12 at V54, Happy Valley.

04. Series set to inspire Design Thinking

To advance the application of Design Thinking as a transferable skill for creative problem-solving and innovation, HKDI is launching "HKDI Inspire* Design Thinking 2018", which includes a series of activities to engage the general public.

The opening ceremony was held on August 26 from 3:50pm at the VTC Auditorium of HKDI, followed by a showcase and sharing event called "Smart City by Children", featuring creative kids.

HKDI will also be launching a series of master lectures and workshops throughout Sept and Oct to harness the power of Design Thinking in resolving "wicked problems" in different facets of our lives. Topics include Designing Health, Interdisciplinary Thinking for a Disrupted World, Food and Design: Innovation for Eyes and Stomach, Design-driven Entrepreneurship and Design Thinking for Smart City.



03. HKDI puts efforts to send students abroad from overseas experience.

To maximise students' exposure, HKDI encourages students to have first-hand experience in both Hong Kong and overseas to understand different cultures, and learn from some of the very best professionals and scholars around the world. Students returning from semester exchange had translated their experience into good designs: 2 awardees of Muses Foundation Scholarship in 2016/17, namely Jennifer Ng from Jewellery and Image Product Design programme won the Champion in the 19th Hong Kong Jewellery Design Competition, and Kinson Law from Architectural Design programme won the WGO – Co-Living & Co-Working Environment – Social Innovation Inventor – Design Competition.

In 2019, around 9 students will also undergo academic exchange at HKDI's partner universities around the world, with the support by Archipius International Ltd., Golden Bauhinia Women Entrepreneur Assoc., Muses Foundation for Culture & Education and SENCO-Masslink Technology Ltd.

LONELINESS OF THE LONG- DISTANCE CYCLIST/SOLO CREATOR.

Cycling can be employed as a means of getting from A to Z, as a form of exercise, as a way to relax, or as a competitive sport. Setting the relative demands of physical strength and creativity aside, it is often analogous to working as a self-employed designer. Self-discipline and self-motivation are key in both endeavours, even the highly organised business of race-riding.

This usually involves a time trial — all the major tours (of France, Spain, Italy, etc.) have one. During this stage, the riders have to complete the same course — but on their own, setting off at two- or three-minute intervals. So they can't rely on team-mates for drafting or tactics. In the Tour de France, they call it "Contre la Montre" or "Against the Clock" because it involves an individual rider racing against a stop-watch, using their judgement and experience to pace themselves to reach the finish line in the shortest possible time.

They have to reconnoitre the route, account for ascents, descents, different road surfaces, sharp corners and so on. The one thing that throws a spanner in the works is the weather. One rider may be blessed with a favourable tail-wind while another, starting maybe an hour later, rides into a thunderstorm. The intervention of fate in this way adds spice for race-followers. Would it be better to forego

sleep altogether and risk having to rely on a tired brain, or give yourself plenty of power-restoring rest in between bursts of creative energy? Should you attempt to maintain a steady pace or intersperse short sprints of activity at intervals? How much thinking time is enough before you "just get on with it" in the hope that inspiration will magically appear if the initial ideas are not flowing? These are questions that only you can answer.

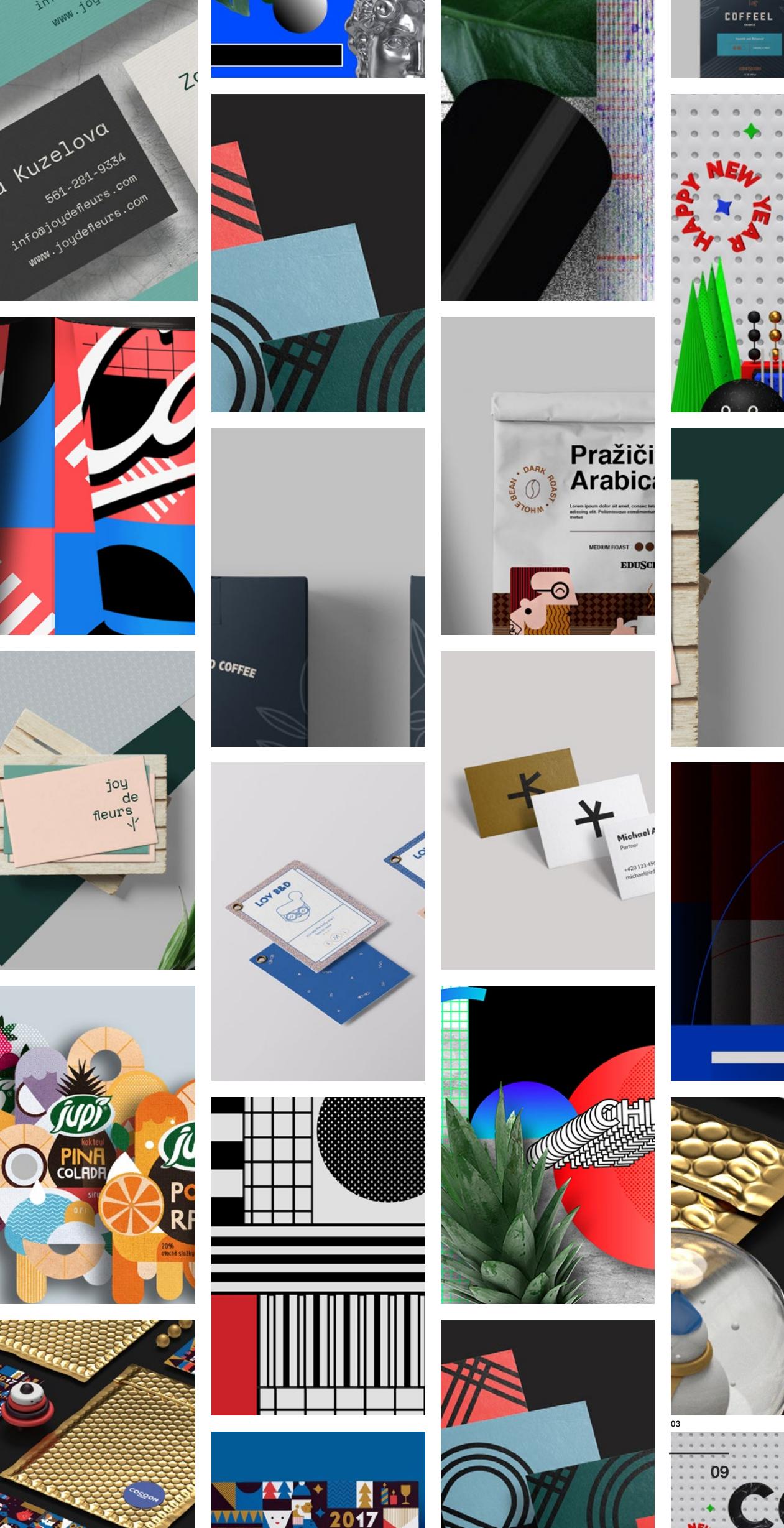
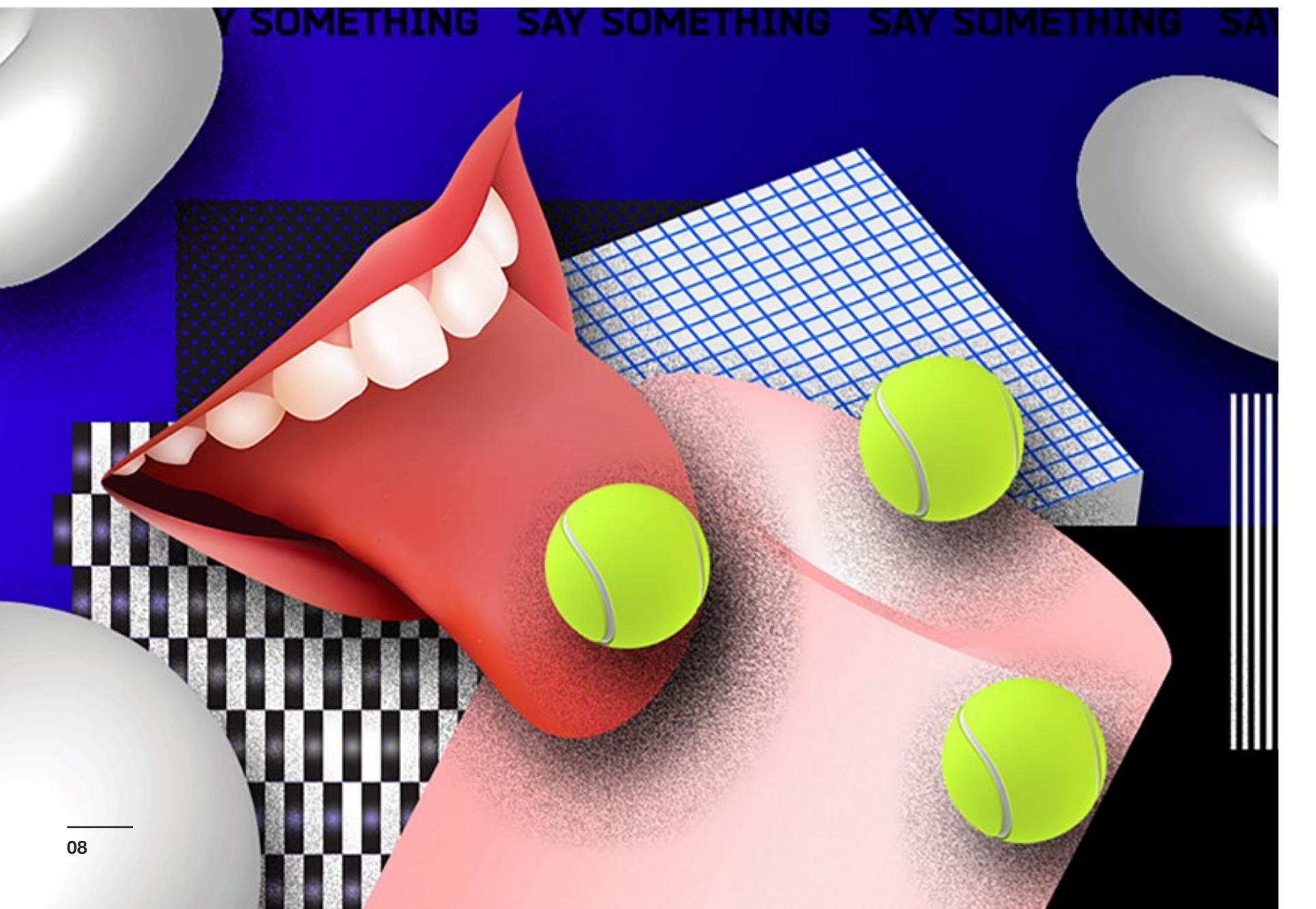
Then there is the sheer drudgery. Irish playwright George Bernard Shaw famously described genius as "one percent inspiration, ninety nine percent perspiration". Working out in a gym doing cardio exercises for a cyclist could be compared to the mundane process of practising photoshop filters for a designer. To say nothing of all the other routine tasks attendant on running a one-person enterprise — book-keeping, material-purchasing, office-tidying, all comparable with the cyclist's daily machine-maintenance.

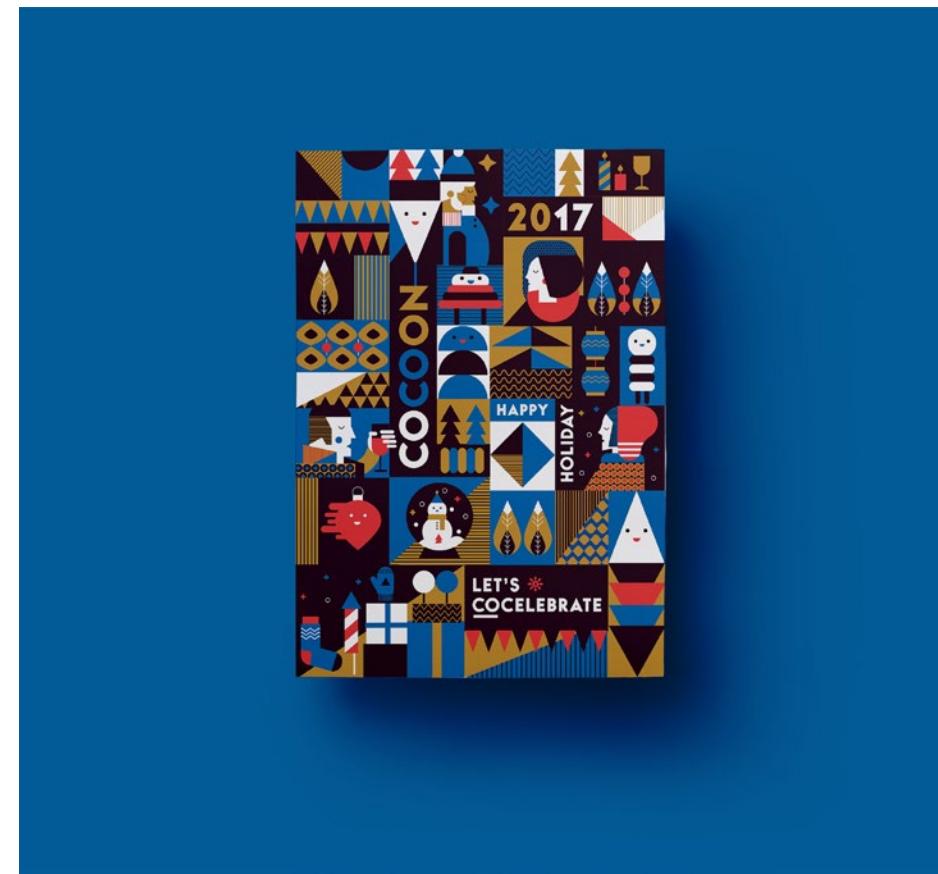
Returning full circle to the different types of cycling we listed at the start, these too have their counterparts in the design world. For some creatives it's a hobby, for others it's a life-or-death means of making a living, and yet others "just want to have fun" as the old song has it. Whatever, it's probably time to bring some design thinking to your design practice!

**BAL
ICME**

Prague, Czech Republic
www.balinku.com

Bal Icme (Balinku) is an independent art director, designer and illustrator based in Prague. She balances artistic vision with the graphic sensibility to create thoughtfully executed solutions tailored to each client. Her work ranges from identities, craft and digital design to photography and art direction. She loves bold colours, rough textures, patterns, and some elegant lines. Her style is bold and joyful with a hint of surrealism.





What information does a solo creator need about a project so that they can optimise their performance from start to finish?

Usually I am very solution-driven. I care a lot about the brief and refer to it over and over again. I always ask a million questions of my clients — about mood-boards, inspirations, competitors, deadline, budget and so on. After I have understood it clearly, I do a kind of management plan. I like to mentor my clients. I like being a 'what if' person and try never to fall in love with the project and thereby lose objectivity.

What skills should a solo creator apply to minimise any waste of time or energy?

I think that having the communication skills to talk with my clients is very important to understand every detail of the project and avoid wasting my time. It is pretty hard actually if you do not have an account project manager because you need to do all the work yourself — managing meetings, writing and replying to emails, etc. Good communication skills make projects go smoothly and stay on track.



DAMIEN GILLEY

Portland, United States
www.damniengrille.com

Damien Gilley is a multi-disciplinary artist from Portland, Oregon in the US. His work has been exhibited nationally and internationally at venues including Tatem Kunstruimte (Enschede, Netherlands), EastWestProject (Berlin, Germany), MARC (Kivik, Sweden), Las Vegas Art Museum (Las Vegas), The Belfry (New York), Wieden+Kennedy (Portland), and the Portland 2010 Biennial to name a few. His work has been reviewed by Artforum.com, The New York Times, designboom, The Oregonian, the Las Vegas Review Journal and the Austin Chronicle, among others.



What information does a solo creator need about a project so that they can optimise their performance from start to finish?

First you need to know when the design is starting, or if you are pitching ideas first, when you will paid for that process. I have a very identifiable style and the past work history should be enough to reach an agreement to be paid for any ideas or time spent. After that I use a very minimal revision process because my client will already have a strong idea of the visual look that will be arrived at. This saves me time and avoids miscommunication. The artist also needs to identify potential conditions that could slow down installation when the project goes to production, such as having an agreed-upon workspace. Then just knowing which tools you will use and being confident should optimize your performance!

A cyclist often faces poor conditions — the state of the road, bad weather, etc. How do you know what are the best conditions for you to work in and does client pressure sometimes force you to go ahead when conditions are not ideal?

In my practice I often have to respond to site conditions that are not always communicated well. Experience

and attention to detail early are critical to identify potential hazards, and I build those contingent scenarios into the contract as much as is reasonable. That way, if pressured to continue and deliver on time something that has been fundamentally derailed by unforeseen problems, you should be able to negotiate. But a more practical answer may be to build into projects a sense of improvisation and alteration when the artist needs licence. I use projection to start large visual works, but turn it off once a foundation is established on the wall, then adjust the work to fit the human-scale reality it is in. It's the only way to know what a work feels like in space when you have designed it on paper or on a computer.

A good example is when I am commissioned to make a mural or a large drawing in a commercial space. During a build-out or major construction project, the sites are hectic, dirty and loud, which really slows me down. So I arrange to be there during clean times, and I often go during odd hours such as afternoon into night, to avoid the crush of people. These arrangements can be added to an agreement, but it's difficult sometimes to manage, so remember to remind the client every time that because conditions are not as optimal as originally agreed upon you are doing extra work.

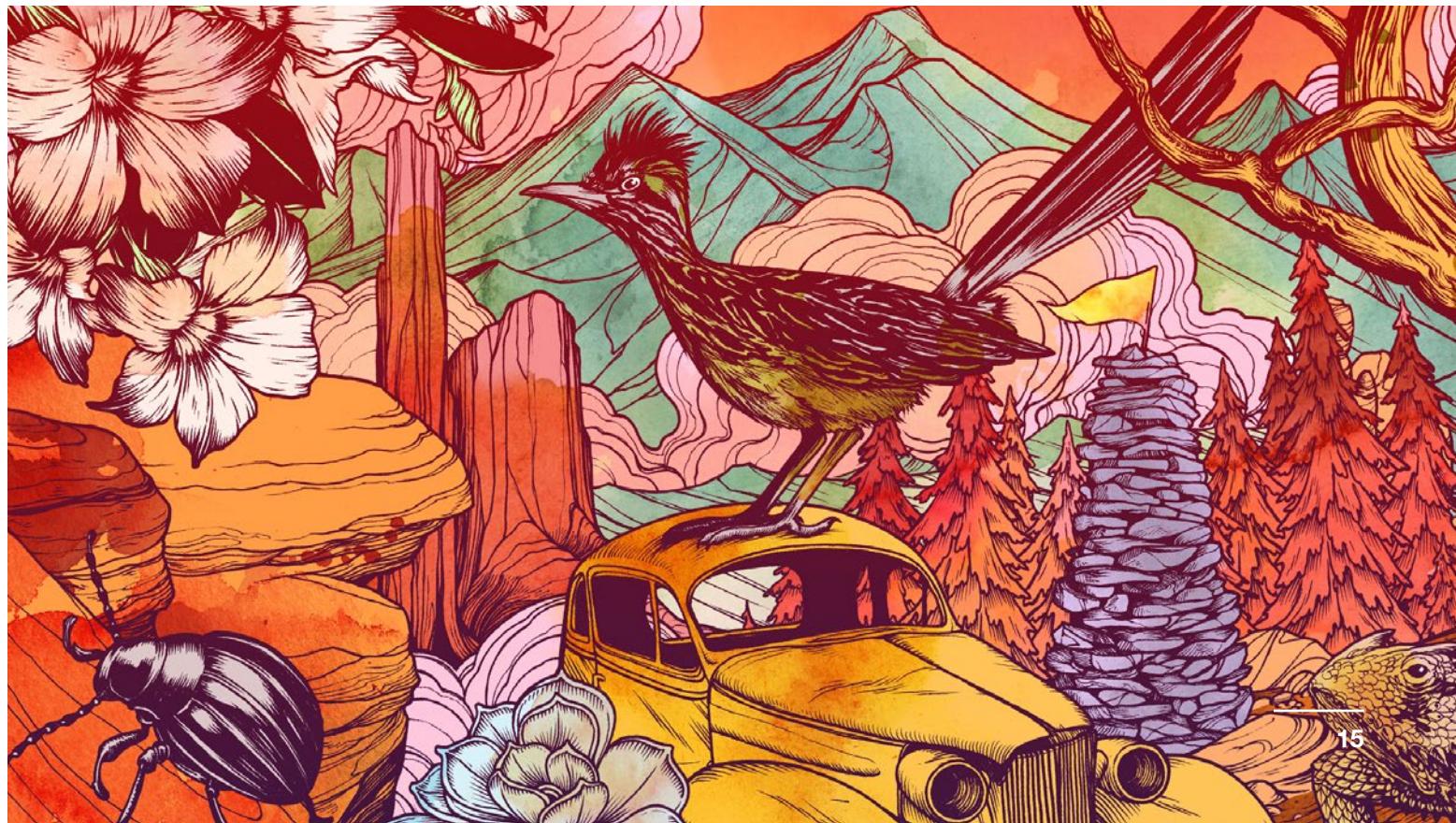


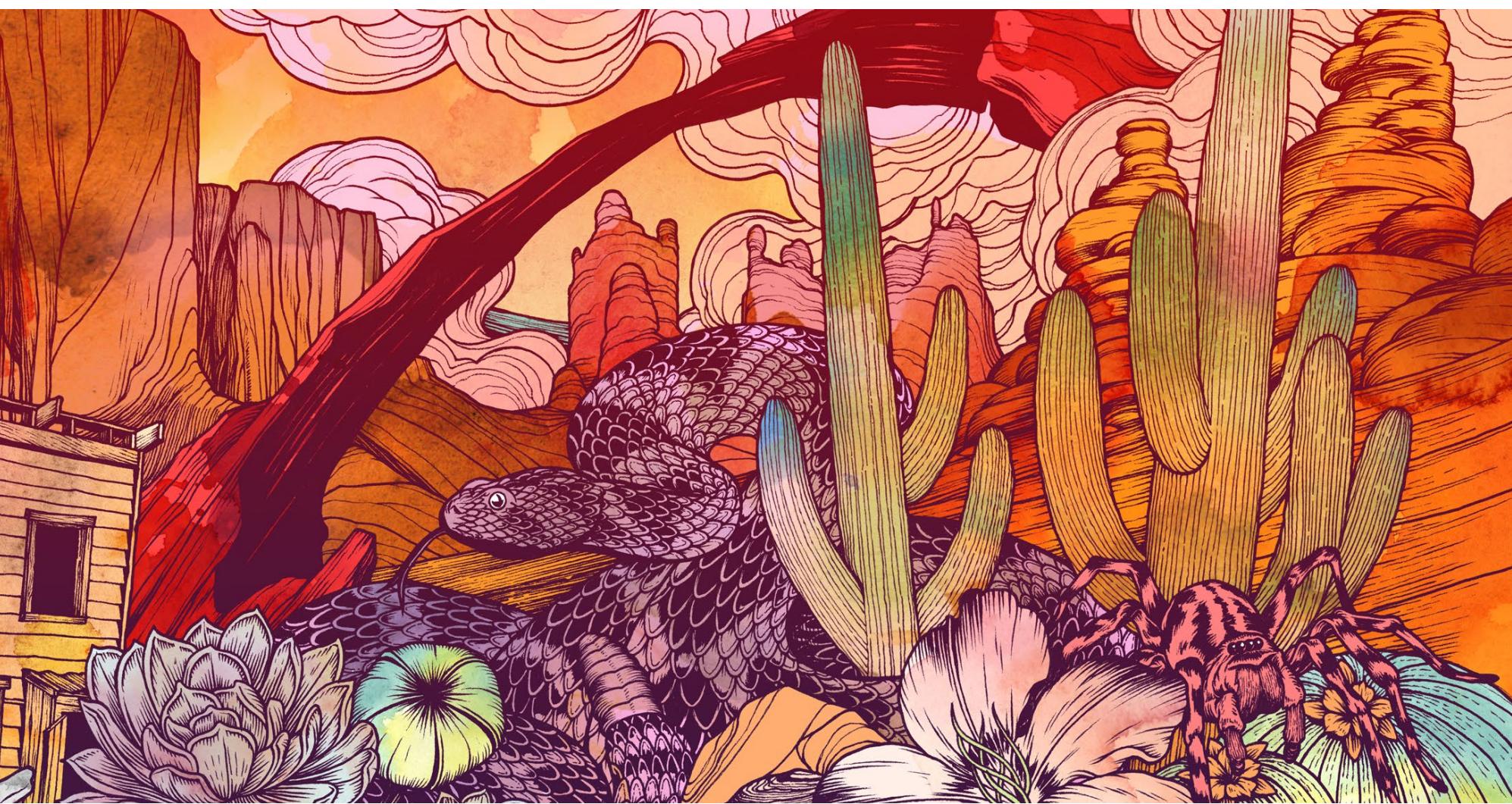
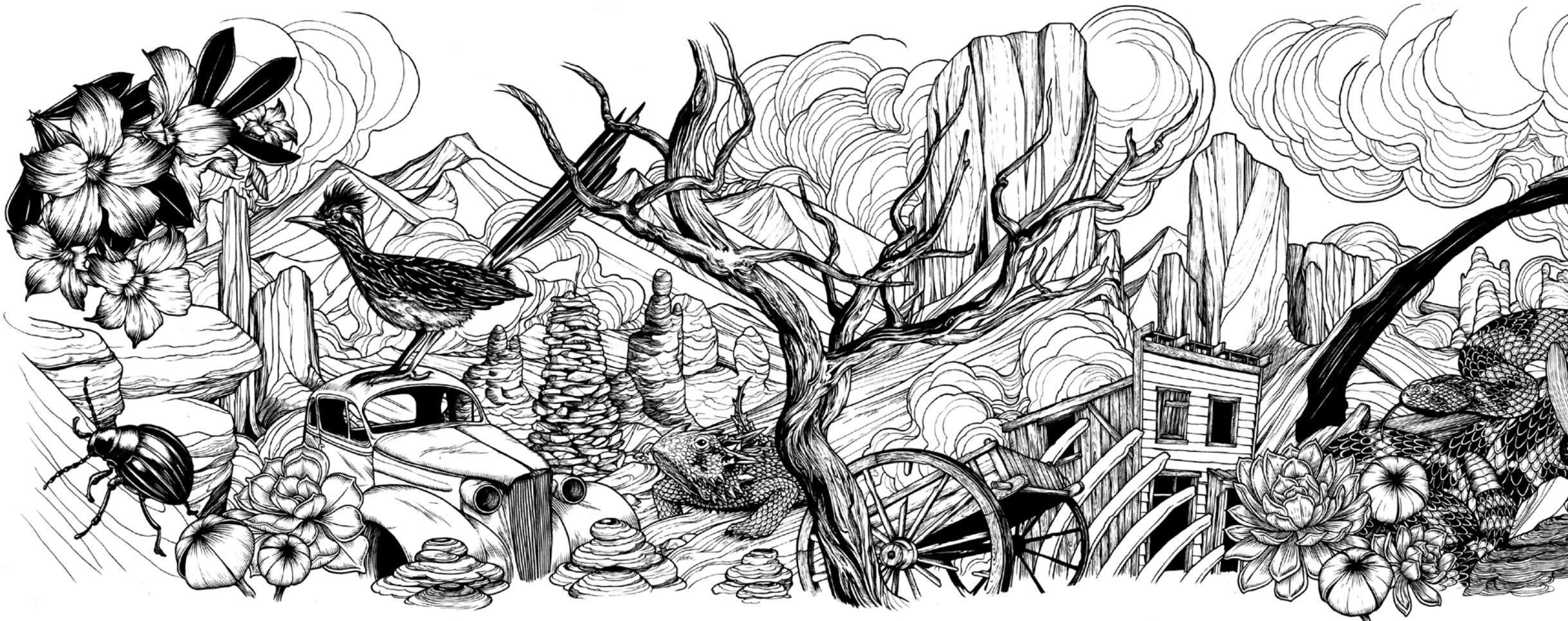


ZACH JOHNSON

Portland, United States
www.zenvironments.com

Zach Johnson is a multi-disciplinary artist and designer, working both in the commercial sphere and fine-art world. He uses graphite, watercolour, pen and ink and acrylic on mostly 2D surfaces and by far his most trusted medium is the Micron pen. He uses them exhaustively to describe an ever-expanding world of ghouls, monsters and misfits — the shady characters in everyday life and how they expose themselves in our world. His work is frenetic and chaotic, an explosion of lines and colour influenced by infomercials, cartoons, sweets and the over-consumption of popular culture. Johnson has lent his unique style of frenetic pen lines, jumbled character piles and explosive colour to a variety of applications. He has worked with Bulleit Bourbon, MTV, K2 Snowboards, ESPN, Nike, Gnu Snowboards, Icon Motosports, Slingshot Wakeboards and Sony/BMG. His fine-art work has been displayed across the US, in Australia, Denmark, Japan and the UK. He currently splits his time between northern New Hampshire and Portland, Oregon in the US.





What information does a solo creator need about a project so that they can optimise their performance from start to finish?

The more information the better! The most important is that needed to get started. In my case, this concerns the visual story that the client is looking to tell. I need visual clues, references (either of my own work or a visual style they are trying to achieve), colour guides and a mood that they are trying to evoke. The more concise the client can be in describing exactly what art they want me to make, the smoother the whole project will go.

What skills should a solo creator apply to minimise any waste of time or energy?

Communication and verbal skills are the most important at the beginning stages of a project. It is my job, as a hired illustrator/designer, to gather from the client all information necessary to get started on the job. I need to lead the client with questions and concerns that they may not have considered, offer alternatives and be up-front with any pitfalls I foresee. I also need to be very direct if I think the client is asking too much from me to accomplish in the time and/or budget allotted.

Otherwise, the main skill you need is obviously your training as an artist or designer. Do you have the ability to create the art the client is looking for? Can you draw jousting knights on horseback when horses in motion are very hard to draw? Know your limits as

an artist before you commit to something you may not be able to produce. But also be willing to push your limits because you will become a better artist as a result.

The last main skill I employ is with the computer. In my case, I normally create the art as line work on paper then scan it into the computer to colour. Or sometimes it's taking multiple scanned art on paper and combining it on the computer. Knowledge of and speed in Adobe Photoshop and Illustrator are essential in my work.

Does a solo creator have the same access to all the best resources as a large agency would? Could he/she "blame the tools" as a cyclist might if they could not afford a premium bike?

Being one man, I definitely do not have the same resources that a large staffed agency would have. I have an outdated computer, outdated software, and often (because I work and travel), a weak Internet connection for work upload and communication. I have to push myself harder as a result and make the work stronger than it otherwise might have to be. And I have my own personal art style, which can outweigh the benefits of an agency. Often, clients approach me for this unique style, which is hard to duplicate, so I work with what I have and create the strongest image/s I can. As a solo artist, I can't afford to make mistakes and re-do the art — I have to get it right the first time.

Design Thinking isn't exclusively for artists and designers in the creative fields; in fact it finds applications across sectors including government, education, sports, healthcare, non-profits and start-ups; and professions ranging from management, research, manufacturing, marketing, logistics, retail... and the list goes on. It is most often employed to formulate strategies.

Sometimes referred to as "human-centred", design thinking is in essence a creative and iterative approach to problem-solving that places humans at the centre of the process. It is the weapon of choice to tackle strategic issues for businesses, large or small, because it emphasises exploration of the problem space before thinking about a solution. This innovative methodology relies on an empathetic understanding of its stakeholders, coupled with the facilitation of cross-hierarchy discussions and collaborations. Instead of a top-down chain of commands, ideas are generated from all levels; instead of being bogged down in the challenges of today and issues of yesterday, focus is shifted to envisioning a future that is aspirational.

The flexible nature of design thinking is the reason why this methodology is so widely used across different industries and professions. In government across many countries

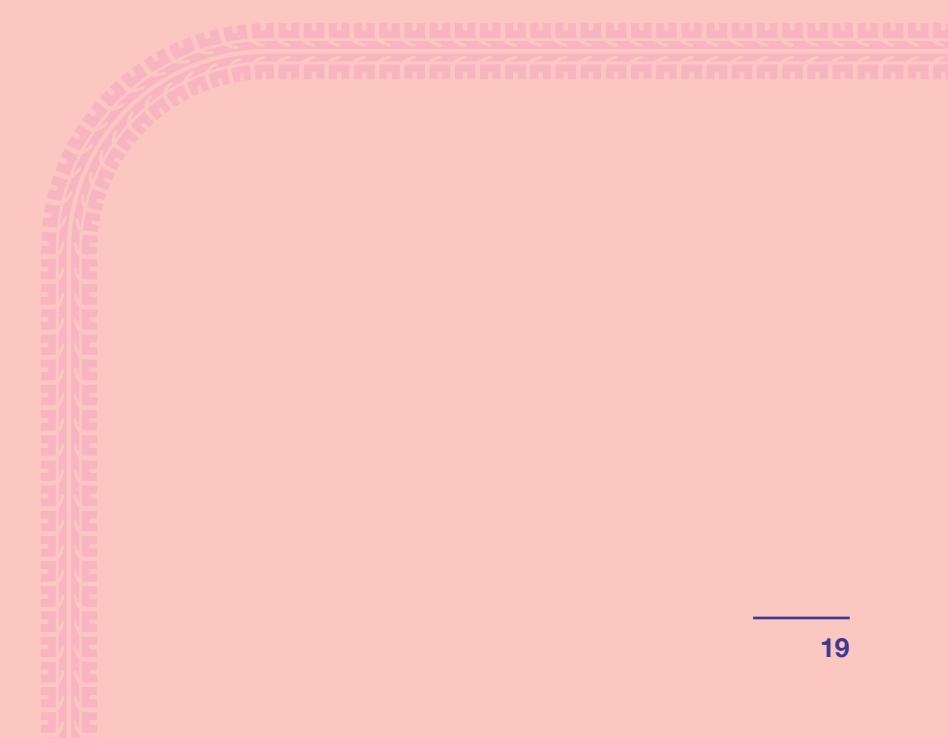
— as part of the empathy phase in design thinking — we see more facilitation of public enquiries before rolling out full-fledged policies.

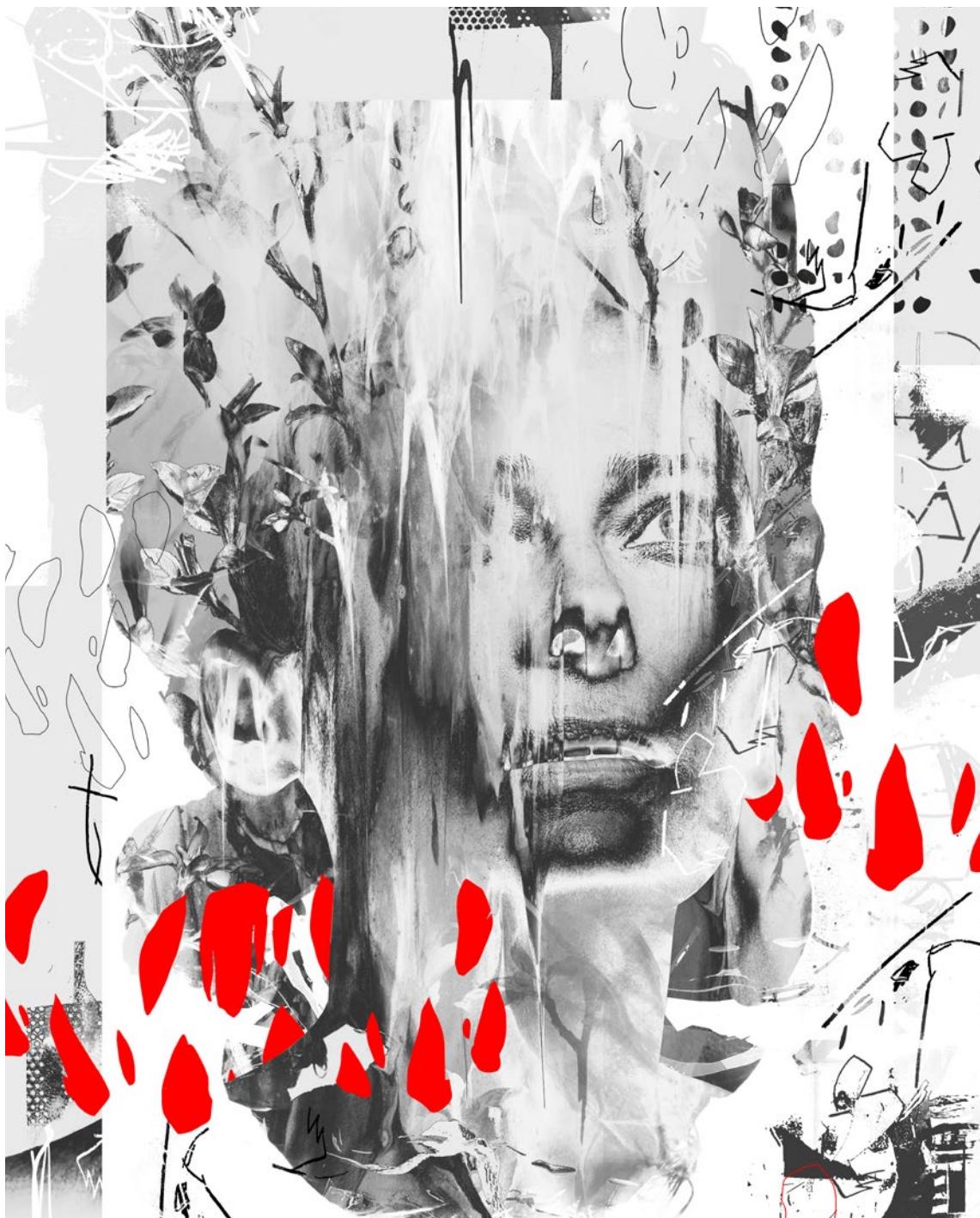
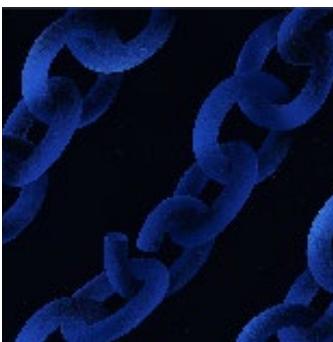
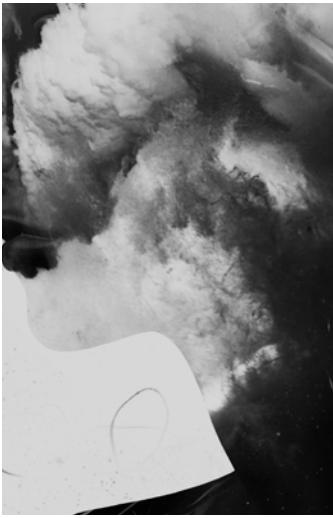
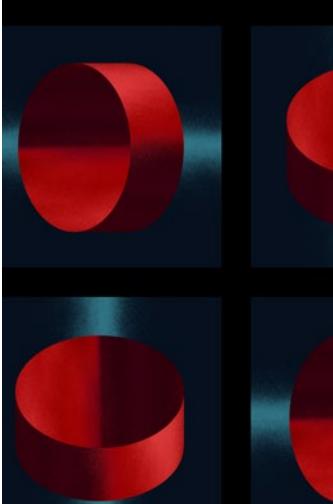
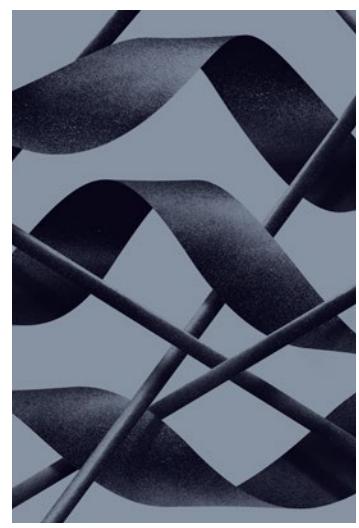
In the technology sector, the iterative process of trial and proof of concept with focus groups before deploying solutions are in essence quick prototyping of products and solutions. In business, the process of product creation, marketing and communications requires company-wide discussions to explore challenges — an ideation phase that often requires individuals to work independently then together so that ideas can be built upon one another.

Design Thinking is obviously useful in many ways as a strategy to innovate, but it should not be regarded as a one-stop-shop for all your problems. Equally applicable and mutually confusing methodologies include: Lean Startup, Agile, Pretotyping and Design Sprint — all of them attempts to codify a science from the art of problem-solving.

As Tim Brown, the CEO of product-design company IDEO, puts it: "Design Thinking can be described as a discipline that uses the designer's sensibility and methods to match people's needs with what is technologically feasible and what a viable business strategy can convert into customer value and market opportunity."

THE VERSATILITY OF AN APPLICATION THAT ISN'T AN APP!





GIGA KOBIDZE

New York, United States
www.gigakobidze.com

Giga Kobidze is a designer and illustrator who is “constantly exploring and visualising his subconscious utopia”. He says that he “indulges in the unknown, challenging every project to absorb experimental ideas, to develop conceptual and progressive visuals, while comprehending existing infinity and embracing the digital age”.



How does a solo creator identify potential hazards en route?

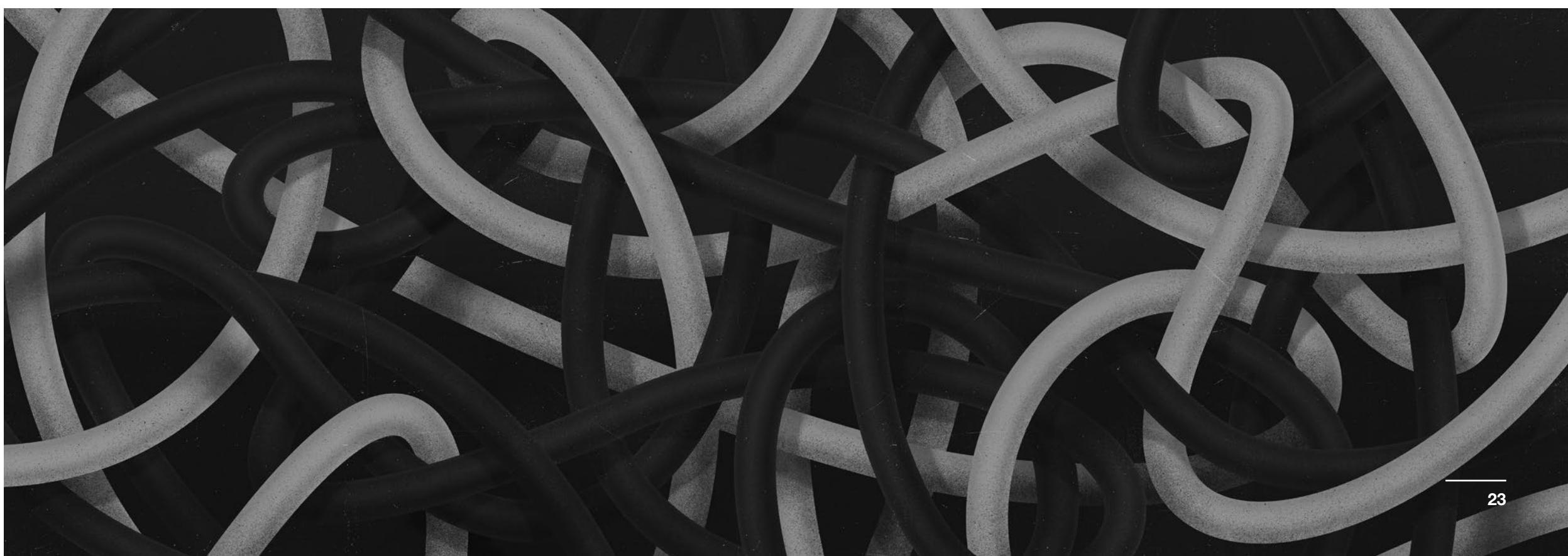
Creating by yourself is fascinating, as well as risky, and means living quite an independent life. This is a very significant part of the journey that at the end of the day gives you a big splash of different emotions that arise from the creative exploration process. When taking this route, I believe that over time every individual defines him/herself, in terms of identity, personal fears and developing numerous skills that help you to think deeply and find a route through those hazards. I've been observing myself concerning 'hazards en route' and many other aspects of creating as a solo artist for quite a long time now and I would say that it varies from person to person, but that the key is lateral thinking. It seems to be the same for my solo-creator friends as well. In the end, every artist has to dedicate themselves to their creation and this dedication will of itself bring the solution spontaneously.

How do you develop the mental toughness to pick yourself up and re-double your efforts if the project begins to falter, especially if it is self-initiated and has not been commissioned?

I forget about everything when I'm working and fall in love with whatever I create. This gives me the perseverance to remain in a confident state of mind. Confidence is a tool that should be pushed to the limit. With such an attitude, I make everything work out for me. I also think it is important to have a hobby, an activity that detaches you from your usual context and gives you freedom and pleasure. For me it is photography, with its concomitant long, explorative walks, that gives me the capacity to look at projects from a new perspective.

How does a solo creator maintain focus during the repetitive and dull parts of a project?

Being able to concentrate is generally a somatic, or physical, ability that is homogeneous to strength. I have personally patterned a couple of rudimentary activities such as exercising and meditation that help me to prolong my focus, sustainability and stability. From time to time, vigorous jogging is a great supporting activity that gives me cognitive clarity and returns me to my focal point. The meditation is also a very supportive tool that helps to clear up and calm the mind and enables me to pay attention to one particular point/sound while ignoring thousands of others in the background.



YANN SADI

Paris, France
www.blindsalida.fr

Yann Sadi, or BlindSalida, is a former art director who turned illustrator. He loves illustration so much that he decided to explore its many pathways, such as explosive illustrations, infographics, flat design, mathematical diagrams, line works or digital lettering. He has collaborated on international campaigns (for Google with Anomaly, Renault with Publicis Conseil), editorial works (Daily Telegraph, Adweek), national campaigns (Duracell with Publicis, Ryanair with Dare), motion design (Honda with Nexus and Wieden+Kennedy, Fiat with Saatchi&Saatchi) and packaging (Chipotle, Azzaro with BPCM).

**Change
your ideas.**



**Don't
look back.**



**Do
a spring cle**



How does a solo creator identify potential hazards en route?

Being a sole operator does not mean having to be alone. Often there are art directors, project managers, agents, etc., who can help. And of course, above all, experience is essential. After 10 years of illustrations, I am more than ever able to identify beforehand the elements that need to be clarified or modified before or during the project to produce the best visual."

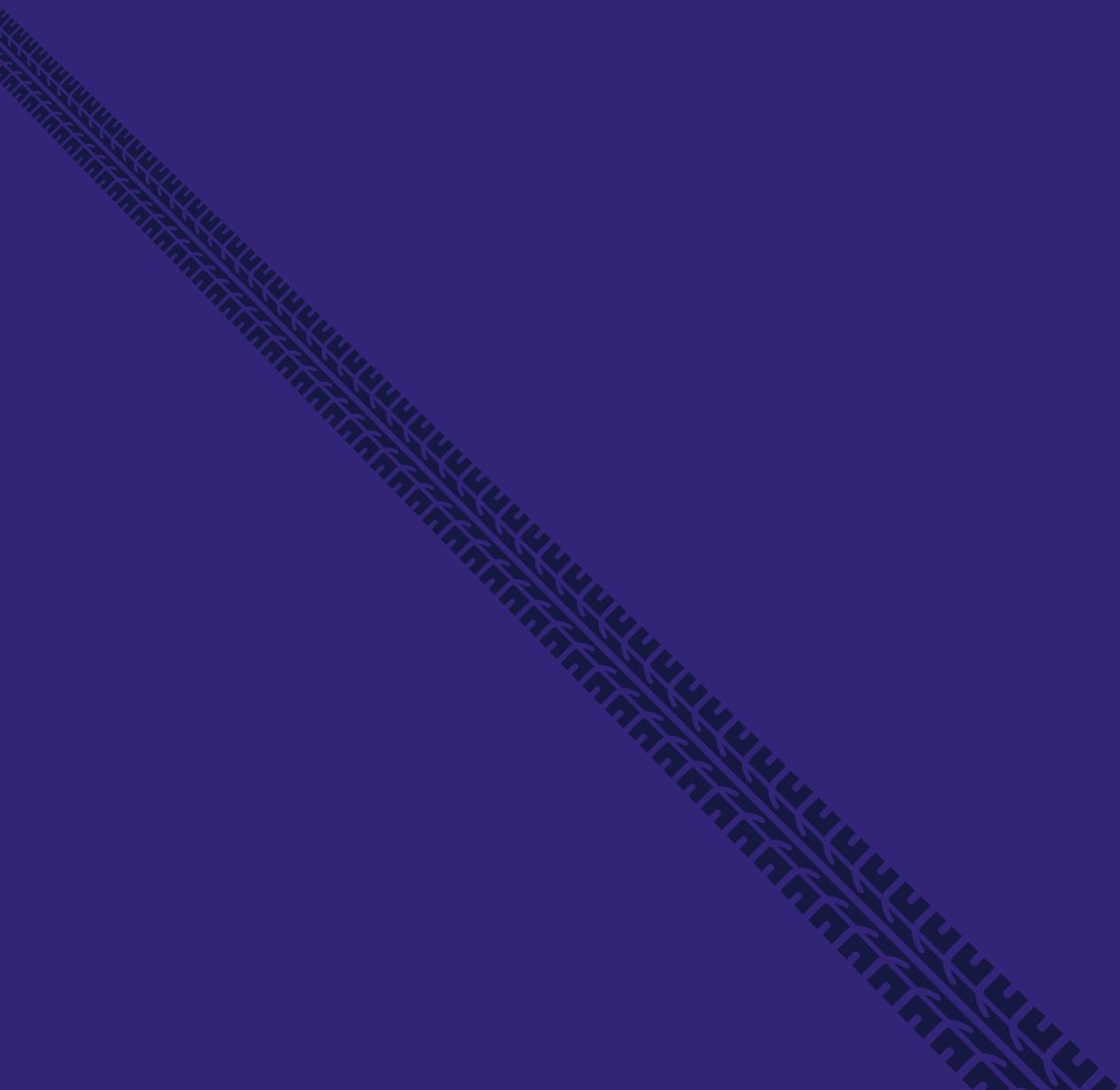
A cyclist often faces poor conditions — the state of the road, bad weather, etc. How do you know what are the best conditions for you to work in and does client pressure sometimes force you to go ahead when conditions are not ideal?

Like cyclists, we need trust from our team, our clients. Sometimes people don't trust our expertise because they have a very specific idea in mind. But with kindness and experience, we can explain alternative ways of doing things to our clients. Besides that, it is likely that not all illustrators are good on all surfaces. But I try to be as versatile as possible, with multiple kinds of projects and clients!

How do you develop the mental toughness to pick yourself up and re-double your efforts if the project begins to falter, especially if it is self-initiated and has not been commissioned?

I prepare my mind for the effort. Even when a project becomes difficult, the challenge can be even more interesting! Regarding personal creations, the method is different; the goal is not to release all these projects, only the most relevant. Sometimes it's difficult to stop a personal project that turns into a dead end, but it's something I've learned to do better from experience.

THINKING ON THE EDGE, THE CORNER AND THE FLAP OF THE BOX.



If you've ever sat staring at a computer screen, bereft of inspiration, thinking not only outside the box but on its edge, its corner and its flap, desperate for a solution that is as innovative as it is practical, then join the club. You are a Design Thinker. And as such, all the rage.

From being a trendy buzz-phrase half-a-century ago, Design Thinking has become an important building block in industries as apparently far removed from the world of design as health-care, education and finance. But trying to pin down exactly what the concept consists of is as elusive as the process itself.

At this point then, let's hand over to a couple of acknowledged experts in the field — Rikke Friis Dam of the Interaction Design Foundation and her collaborator, visual designer Teo Siang. Design Thinking, they say, is an "iterative process in which we seek to understand the user, challenge assumptions, and re-define problems in an attempt to identify alternative strategies and solutions that might not be instantly apparent with our initial level of understanding".

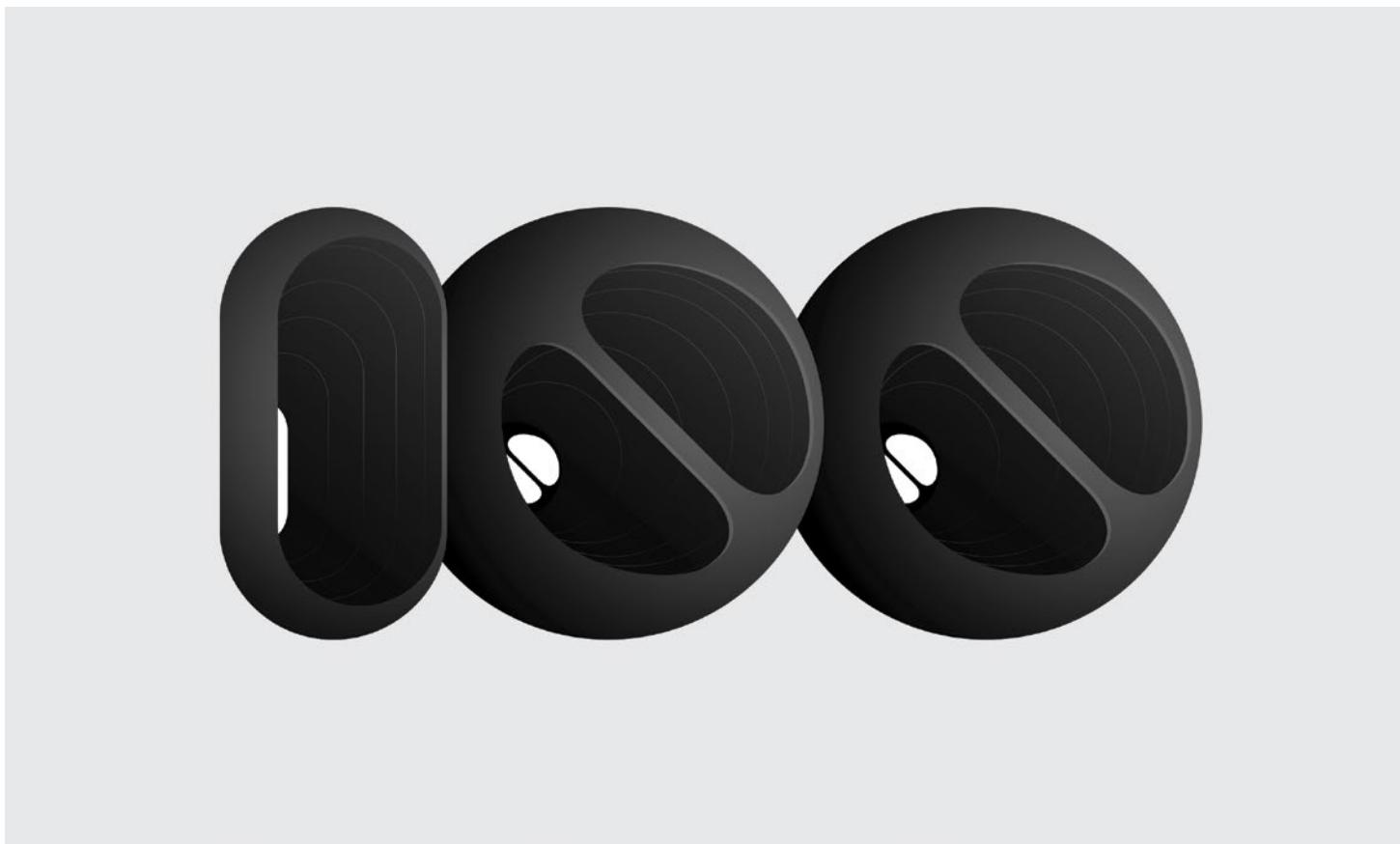
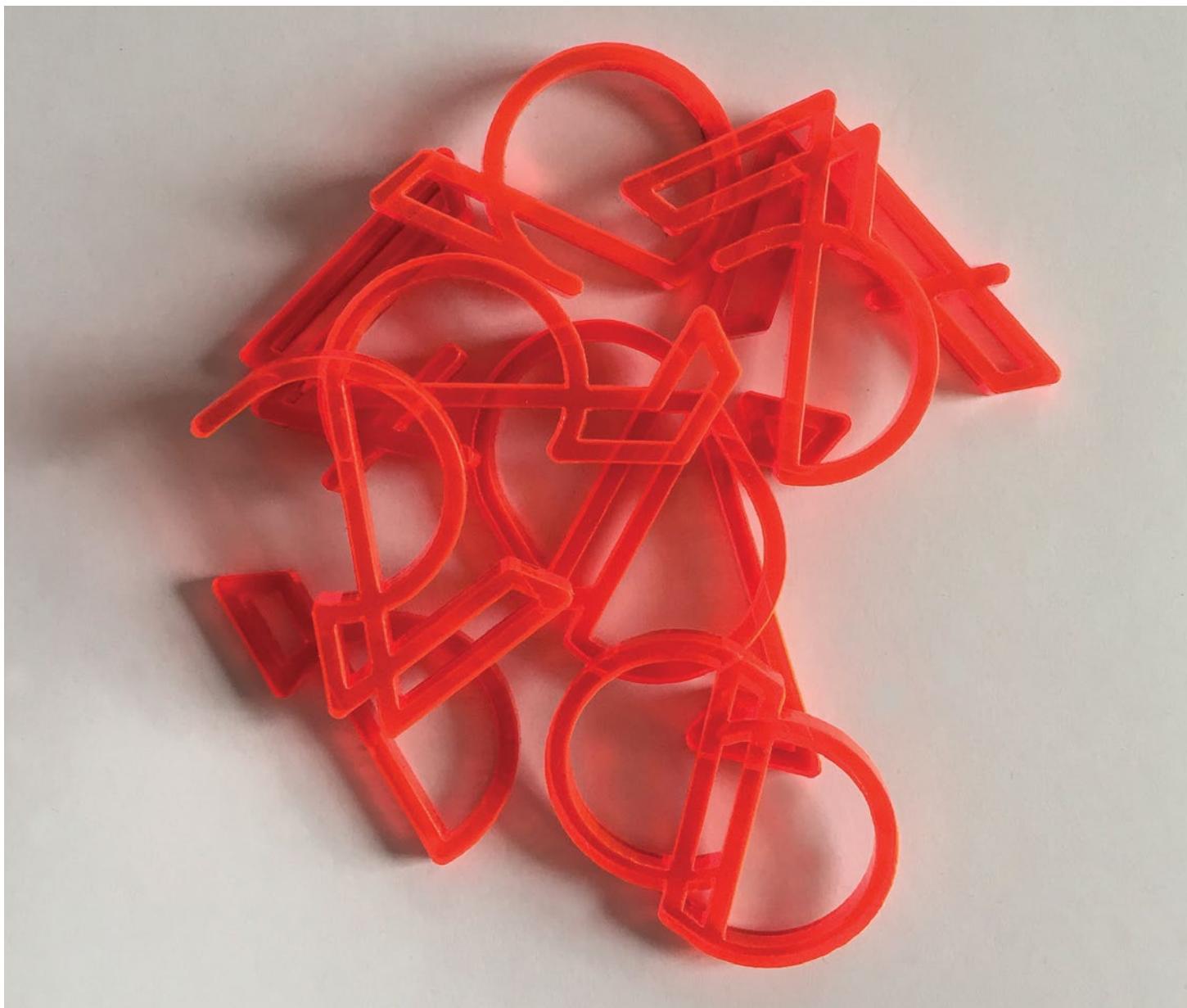
You need "a deep interest in developing an understanding of the people for whom you're designing the products or services", in other words, empathy with the target user. The problem must be questioned, along with the assumptions and implications that flow from doing that. They make the point that

problems are often ill-defined or unknown, but by re-framing them in "human-centric ways, creating many ideas in brainstorming sessions, and adopting a hands-on approach in prototyping and testing", they can be identified and successfully tackled.

All variants of Design Thinking, they claim, stem from principles first outlined by Nobel Prize laureate Herbert Simon in *The Sciences Of The Artificial* in 1969. The five-phase model proposed by the Hasso-Plattner Institute of Design at Stanford University that they advocate is as follows: Empathise, Define, Ideate, Prototype an Test.

It is important to note, stress Dam and Siang, that the five phases are not always sequential. "They do not have to follow any specific order and can often occur in parallel and repeat iteratively. Given that, you should not understand the phases as a hierachal or step-by-step process. Instead, you should look at it as an overview of the modes or phases that contribute to an innovative project, rather than sequential steps."

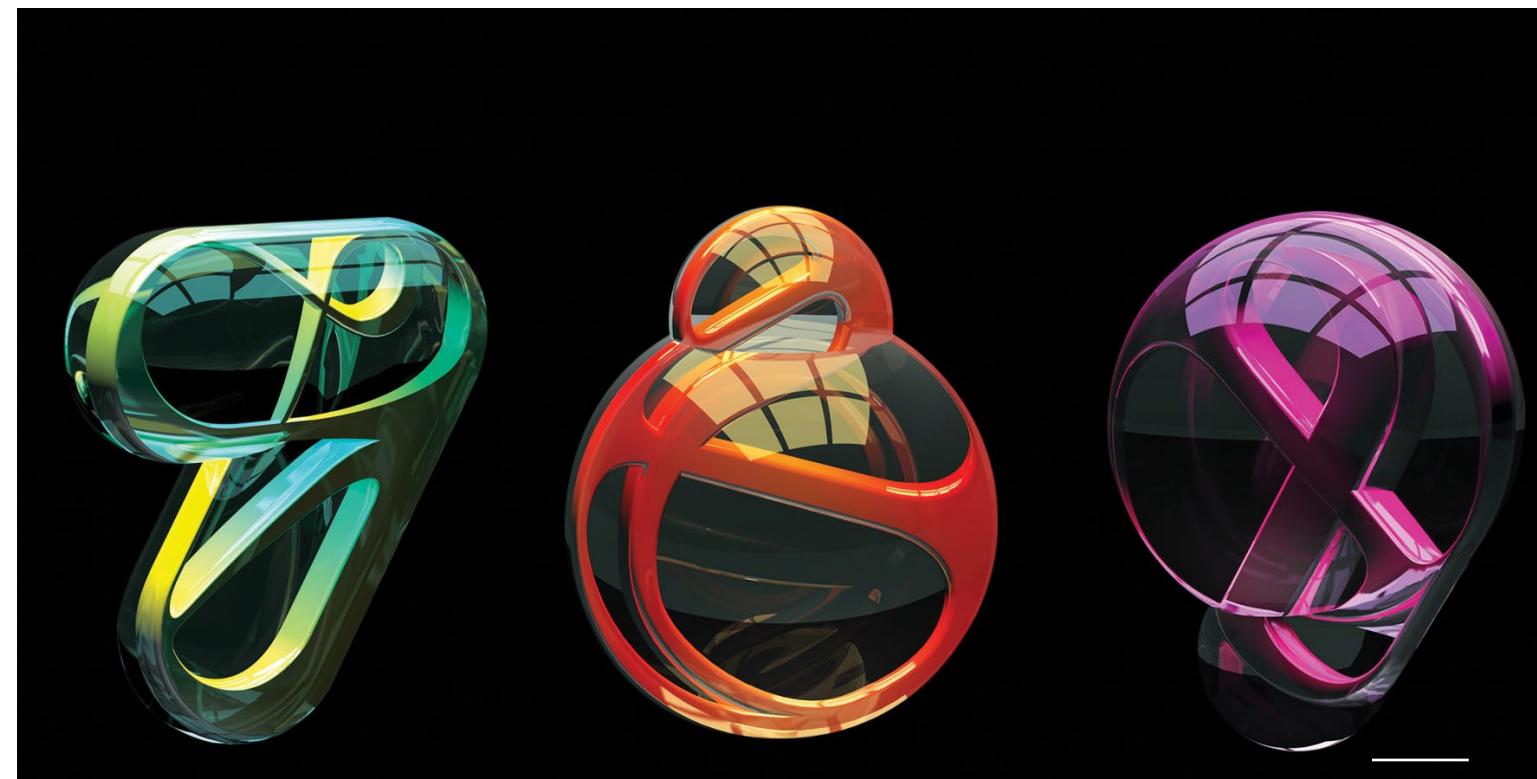
This issue of SIGNED draws parallels between the worlds of design and sport, referencing cycling as an essentially solo activity. Many if not most of our chosen designer interviewees will never have practised the sport, but by thinking outside the box as well as on its edge, its corners and its flaps, we think we may have created some very interesting synergy.

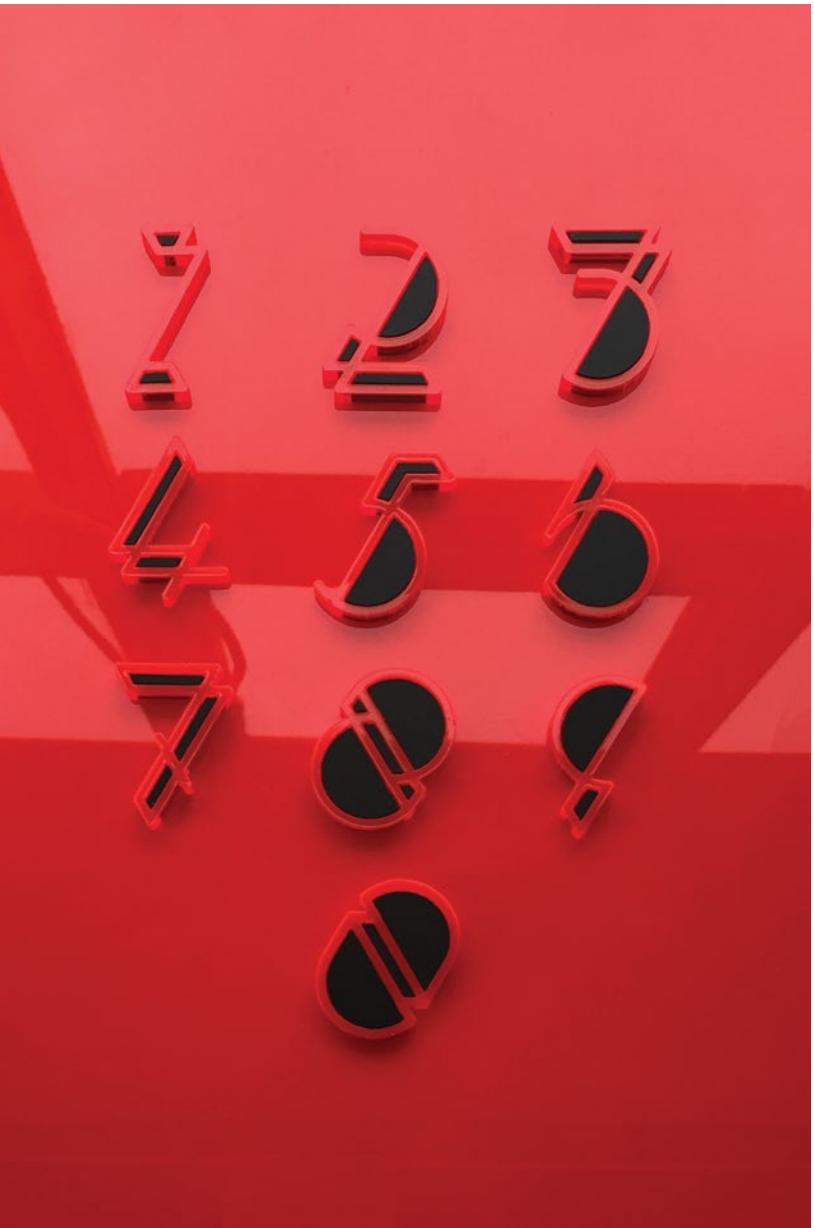


MARK RICHARDSON

Manchester, United Kingdom
www.superfried.com

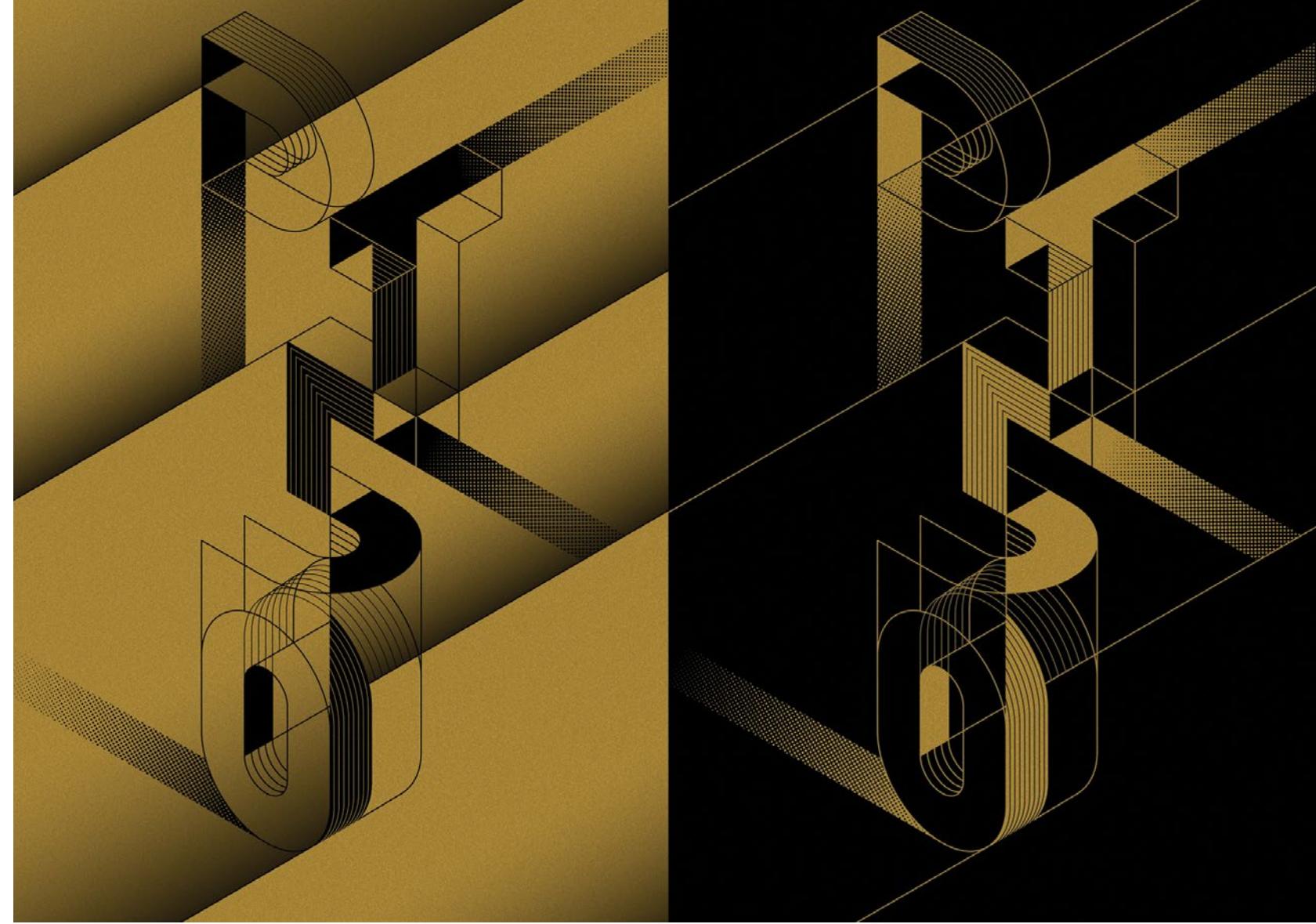
Superfried is the studio alias of self-taught British designer Mark Richardson. Originally founded in a London bedroom in 2007, Superfried is now based in the centre of Manchester. Specialising in brand identity and experimental typography, Richardson designs bespoke print and digital solutions across all sectors. His clients are equally varied in both scale and location, from start-ups in Russia to global brands in New York, LA, London and Cape Town. When required to do so, he collaborates with trusted specialists to ensure that client expectations, analogue or digital, are “met and surpassed”. This enables Superfried to deliver the kind of complex projects more often expected of much larger studios. Its award-winning work has been recognised globally both in print and online. Continual experimentation with letterforms has led to the commercial release of 15 display typefaces to date.



**How important is patience?**

I struggle with this as I am very impatient! I think it is really important as you cannot make people act when or as quickly as you wish, which can be frustrating. On many occasions there has been an opportunity to complete a piece of work before another project starts, but due to inevitable client delays, they end up running concurrently, which adds to the work-load and pressure to maintain standards and deliver on time.

"On numerous occasions clients have also been slow to get back with feedback on the initial visuals sent. Unless you have lots to be getting on with, the paranoia and insecurity can start to creep in and lead to fears that they hate the work. In most cases the reality is that they were just busy or wanted some time to think about it. In these situations a little more patience can really help, although I am not sure that the fear will ever go away.

**How can you as a solo creator maximise your performance on a project yet retain enough vigour to launch yourself into the next one immediately if necessary?**

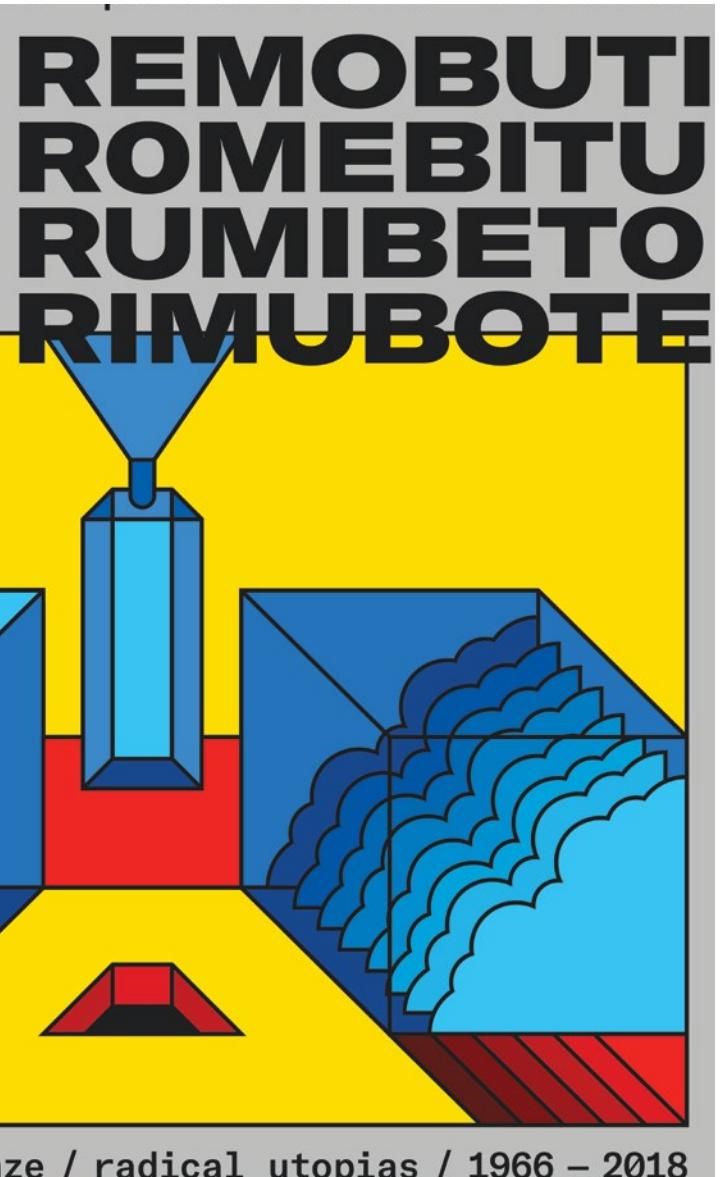
For me, this should be a given. As the saying goes, 'You are only as good as your last job', so ideally your latest project will feel like your best work to date. The biggest driving forces for me are necessity and fear. If I don't do it, there is no-one else to pick it up. If I screw it up, there is no-one else to blame. The potential regret and disappointment with myself if I feel I have not created my best work is one of my biggest fears and it keeps me focused.

Unfortunately, I have found that in order to make a living it has not been possible for me to simply work on one project until completion and then start the next. The reality is that I usually have several ongoing at any one time in addition to personal projects. This is mainly down to budget — if sufficient, you could maybe spend the time waiting for feedback etc. by working on personal projects/marketing/admin/accounts. However, when budgets are limited, when there are delays during the project, it is important to make sure that this time is still profitable if possible. On the flip side, I do find that having multiple projects running simultaneously can be beneficial. When I hit a sticking point, I can jump into another job as a break to free my mind, leading to a fresh perspective when I return to it.

Given that you do not have a boss or fellow-members of a team to criticise you, how do you know how well you can actually perform? Are you sometimes tempted to say "Oh, that will do"? Or do you always know when you have given it your best shot?

I think this is ultimately down to the standards you set yourself. You do not have to believe you can be the best, but you must believe that you can always improve. Never stop learning — if you do, it's game over and you will be left behind. There have been many times when a project has dragged and you just want it to be over so you are tempted to say 'that will do', but you know you will regret it and not be proud of the final work.

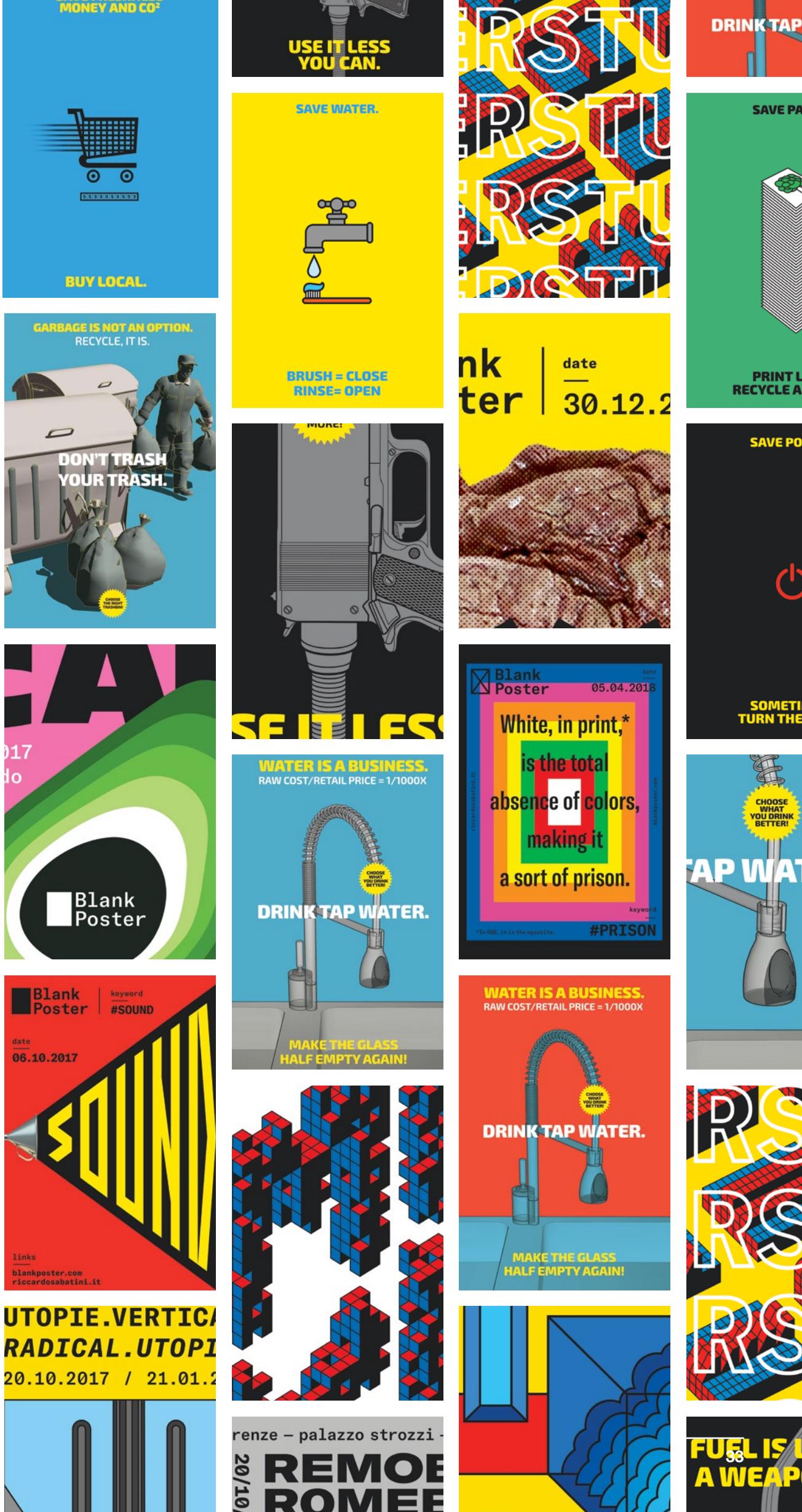
"To constantly push myself further, my aim is that the every project should be worthy of the portfolio. Recently, while working on the identity for the Shark Conservation Fund for the Leonardo DiCaprio Foundation, I felt I had found a strong potential solution, but it was then down to the execution. A great idea will be wasted if the execution is not correct. We went through so many tweaks and iterations and at various times I thought it was there, but then there would be another suggestion. Although sometimes difficult to persevere, looking back at earlier stages, it is clear that it was not ready and that the extra time/effort was essential.

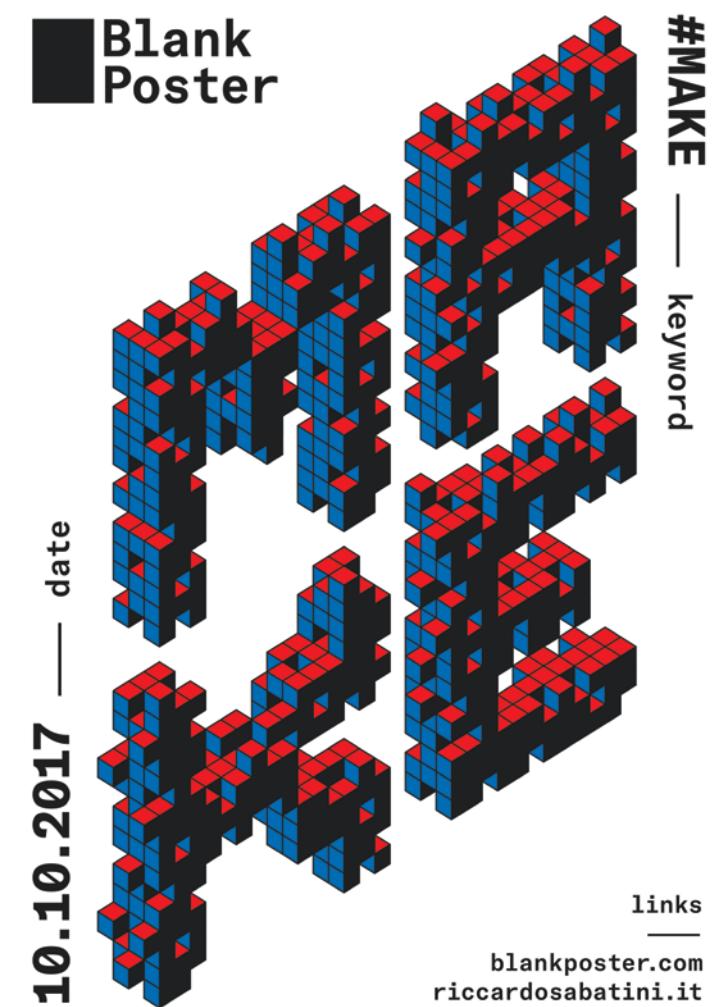
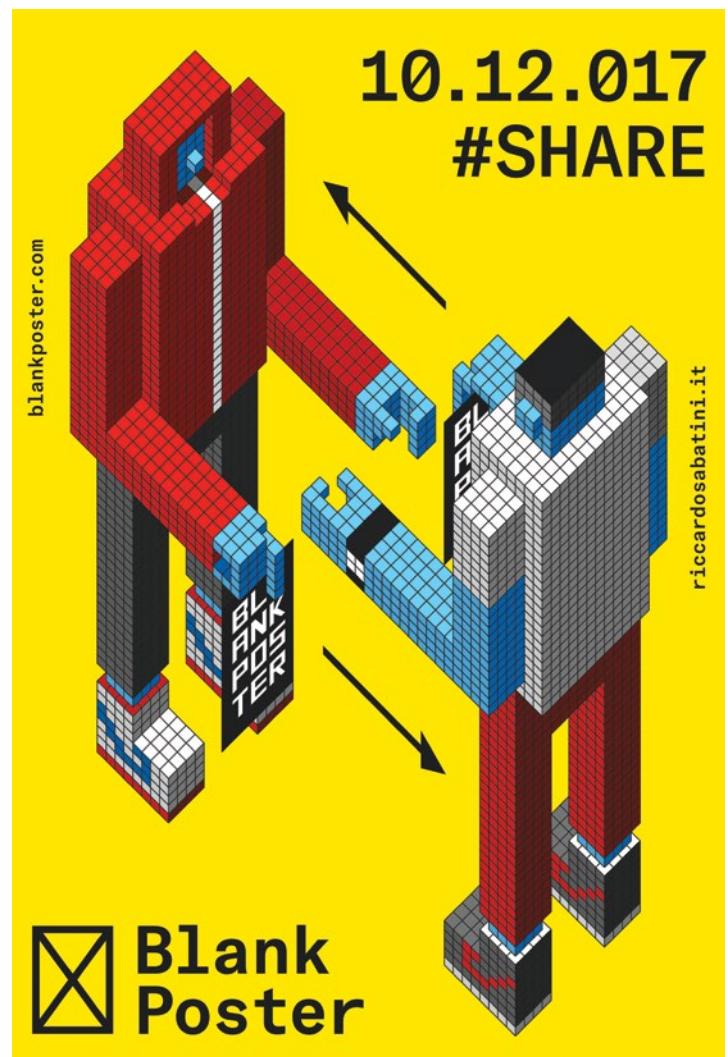


RICCARDO SABATINI

Florence, Italy
www.riccardosabatini.it

Riccardo Sabatini is a graphic designer and visual artist from Italy. His production ranges from graphics and typography to abstract visuals that he has recently started to put on walls. He has participated in international exhibitions including the likes of Playmobil Art and the Beijing Design Week in 2015, and the 36 Days Of Type showcase in Barcelona. His style features the use of acid colours and geometric forms, alongside bold typographic choices, and copy with a certain sense of humour. He has recently won two prizes at the 2018 edition of Communications Arts magazine in the typography category.





How can you as a solo creator maximise your performance on a project yet retain enough vigour to launch yourself into the next one immediately if necessary?

It's about properly planning your time; or liking your job a lot. Personally I love my job, but I'm terrible at planning my time. So it's a draw.

Given that you do not have a boss or fellow-members of a team to criticise you, how do you know how well you can actually perform? Are you sometimes tempted to say "Oh, that will do"? Or do you always know when you have given it your best shot?

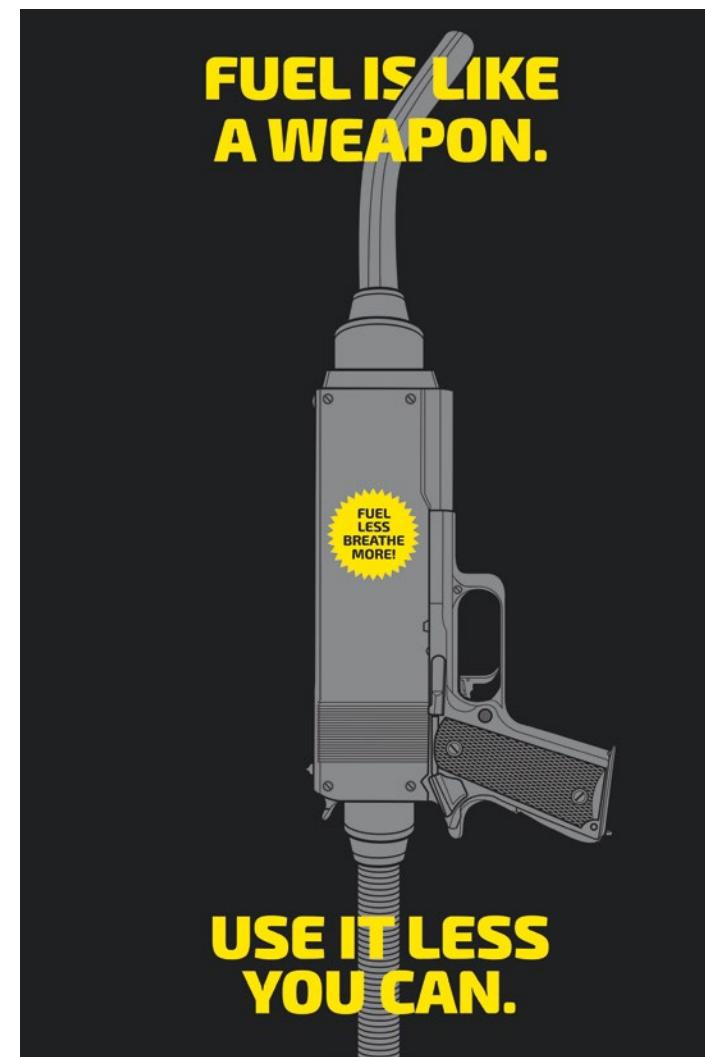
I don't believe great creators say "Oh, that will do" — quite the contrary. Self-criticism is essential; you'll always know when you've been lazy, bad or truly committed. Despite that, it's the customer who really decides the final value. You could have successful 'lazy' works and under-rated masterpieces; just deal with it.

How important is patience?

Patience is important but indulging too much in something can be toxic. In some everyday projects I've done, it was essential to carry on, but I've also done lots of revisions for the same reason. In the end it's more about perseverance. Talent is a gift for being stubborn in pursuing results.

How does a solo creator maintain focus during the repetitive and dull parts of a project?

Boring and repetitive are relative point of views. Details and refinements can often be that, but they can be also satisfactory. Having a bit of obsessive-compulsive disorder in this profession is not that bad.

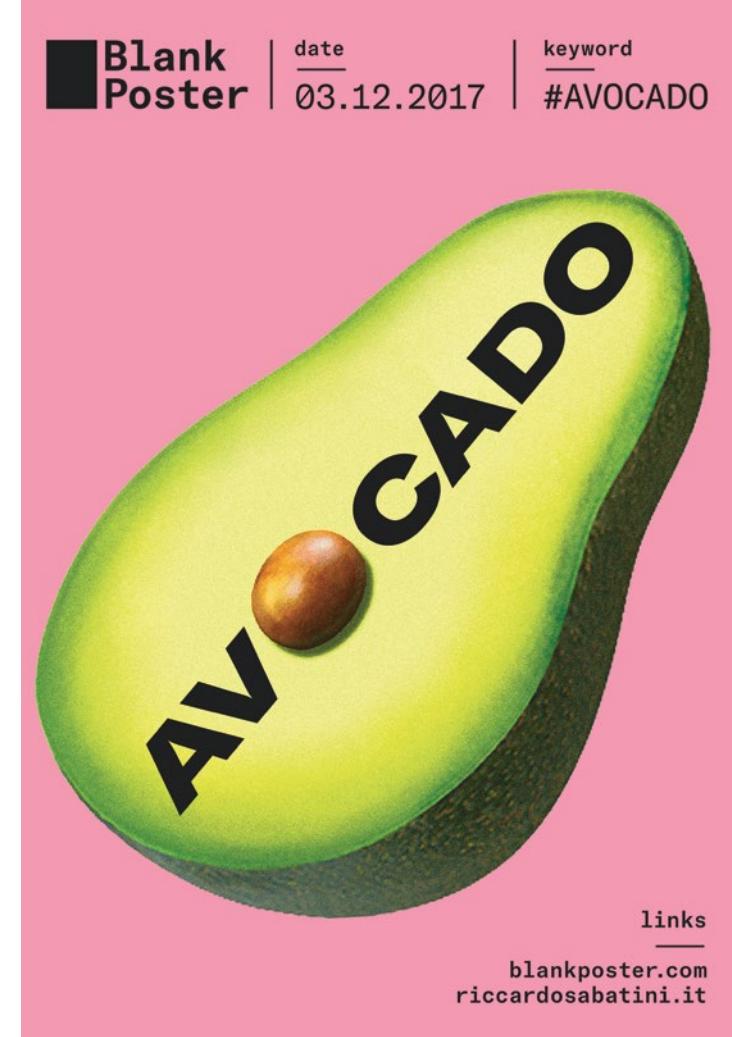


Does a solo creator have the same access to all the best resources as a large agency would? Could he/she "blame the tools" as a cyclist might if they could not afford a premium bike?

The main problem for a solo creator is resources. A large agency is made up of solo artists, and they can hire other solos if they miss that specific resource. The point is not to aspire to have many resources, but to be a great solo performer.

A cyclist often faces poor conditions — the state of the road, bad weather, etc. How do you know what are the best conditions for you to work in and does client pressure sometimes force you to go ahead when conditions are not ideal?

I'm kind of bipolar it when comes to this. I like when the brief is super clear and the client knows exactly what he wants. Although it leaves little room for experimentation, it's relaxing that you can work on the details to the fullest. The opposite is also true — getting lost under pressure can produce interesting results, sometimes even better than when everything is under control.

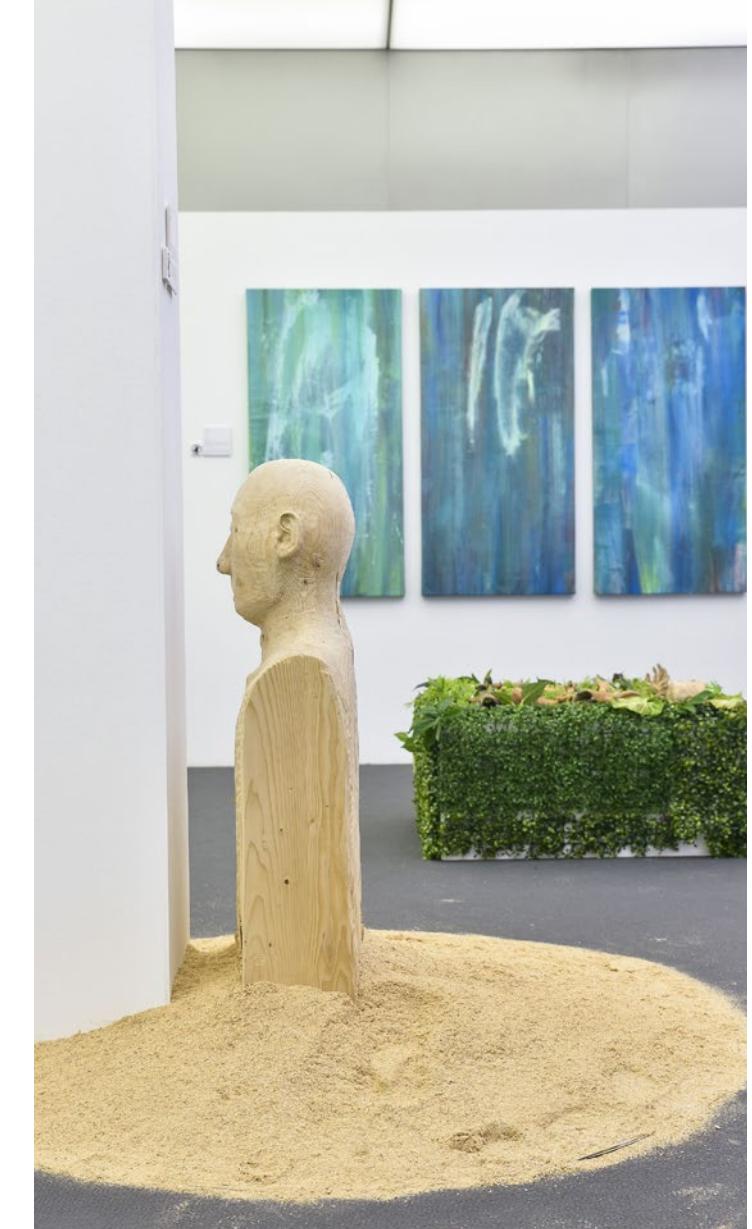




YOUNG DESIGNERS PUSH THE ENVELOPE IN EXCITING EXTRAVAGANZA

HKDI x IVE LWL: EMERGING DESIGN TALENTS 2018

This year's Emerging Design Talents, the annual graduation event organised by the Hong Kong Design Institute and IVE (Lee Wai Lee), was a huge success. The 11-day extravaganza was nothing less than spectacular — an all-in-one smorgasbord of exhibitions, catwalk shows including "New Fashion Force" and "Starry Night", live music performances including "Music In Motion", product showcases and film premieres including Dai Lung Fung. The main exhibition, titled "Change", featured selected works of graduates from a host of design disciplines, including: Visual Arts and Culture, Advertising, Creative Media, Digital Music & Media, Film & Television, Publication & Print Media, Transmedia, Visual Communication, Fashion Branding & Buying, Architecture and Landscape, Furniture, Jewellery, Interiors and Exhibitions, Stage & Set design and Information Technology!





LI LOK YIU

Graduate of Higher Diploma in Fashion Design

01. The Blue Void

Sea pollution and other ecological problems are caused by the selfishness of human beings. Indigo dyeing and chemical printing on knitted fabric are symptomatic of the contradictions involved in our desire to protect the oceans.

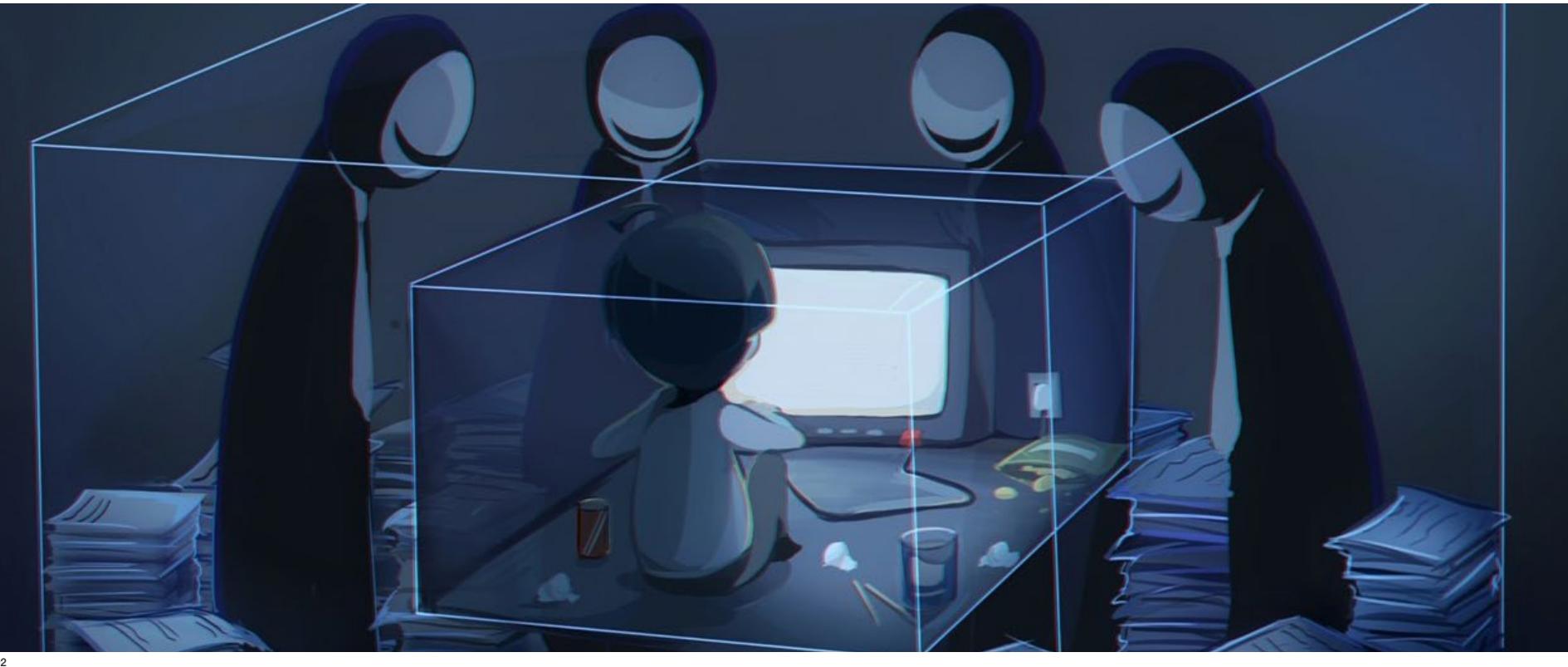
Thousands of textures, structures and patterns from this mysterious world are intriguing. Fishnets, marine life and the threats to it, are the main source of inspiration. A combination of different knitted and denim fabrics is the key material. And a predominantly cold colour tone, especially indigo, reflects the mood of the high and lonely seas.

LAW CHUI YAN, WU TSZ LAM & CHU WING KI

Graduates of Higher Diploma
in Creative Media

02. The Same

This is an animation, the main theme of which is a response to the common public view of sub-cultures. Sub-cultures have generally been tagged with negative labels and depreciated by the media. In order to raise public awareness of this issue, the students have come up with this tale of an office worker who is fired and teased by his co-workers. He tries to hide himself away and find personal redemption in the world of gaming.



02

NG KA MAN & LUI KAM CHI

Graduate of Higher Diploma in
Fashion ImageDesign

03. Catastasis

Catastasis is the heightened action in classical Greek drama that precedes the catastrophic climax. This work is based around the culture of Zang Opera. Tibet was a slave society in the sixth century and the people created Zang to alleviate their daily misery. Its outlook is positive, bright and cheerful. The spectacular dance movements inspired our design concept, centred around anti-gravity and the contrast between flowing form and frozen action. We wanted to spread a message of optimistic energy and the values of deep culture and an indomitable spirit.



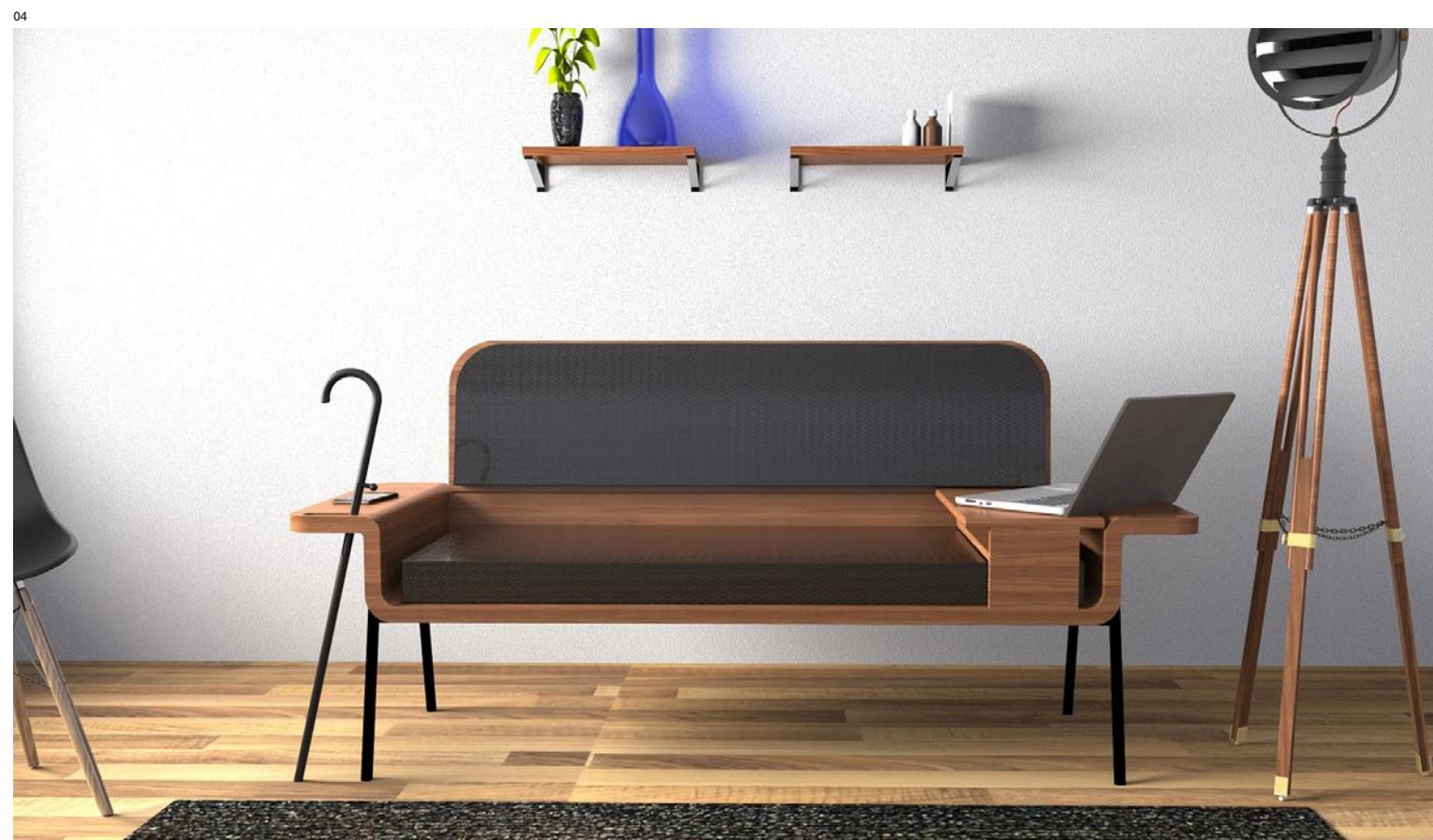
03

DOUGLAS AU NOK HIN

Graduate of Higher Diploma in
Furniture & Lifestyle Product
Design

04. EMP Sofa

Due to mobility issues, the elderly are often forced to sit for a very long time, in many cases up to 80 percent of each day. After such a long period spent sitting it can be hard for them to stand up. The EMP is a revolutionary sofa that deals with this problem, making it much easier for the aged and infirm to raise themselves from a seated position that they have been occupying for many hours.



04

CELEBRATING HALF-A-CENTURY OF POLISH POSTER ART

HKDI X UAP: IMAGING POLAND

SEPTEMBER 13-21, 2018

Venue:
Hong Kong Design Institute
3 King Ling Road, Tseung Kwan O
(Tiu Keng Leng MTR station Exit A2)

Film Screening:
Sept 13 | 16:30

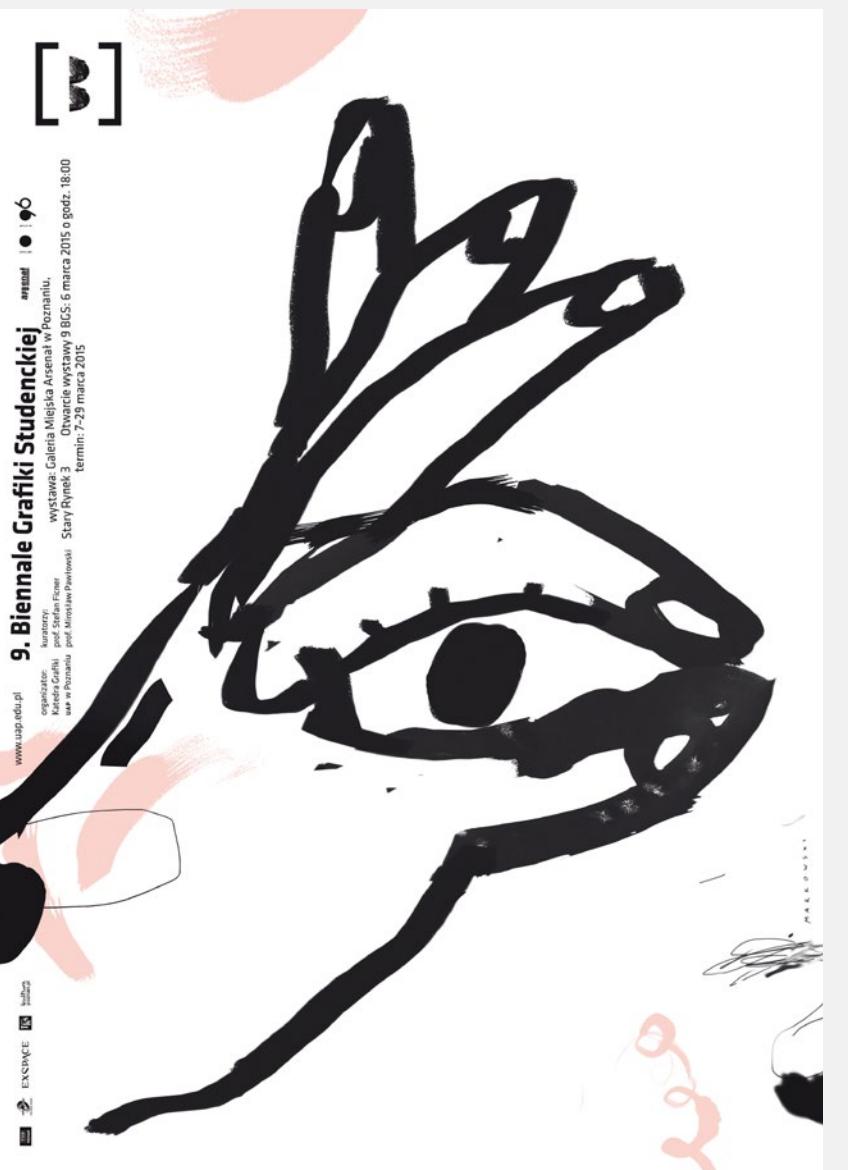
Master Lecture:
Sept 14 | 13:30

Exhibition:
Sept 13-20 | 10:00 - 20:00
Sept 21 | 10:00 - 17:00

Animation Screening:
Sept 20 | 10:30

To celebrate the 100th anniversary of Poland regaining its independence, Hong Kong Design Institute (HKDI), together with University of the Arts Poznan, Poland (UAP), is pleased to present “Imaging Poland” — an exhibition that showcases a selection of the very best Polish poster designs from 1928 up till now, with particular emphasis on works created for the film industry after 1989.

The event features an interactive exhibition, a master lecture and screenings of a documentary movie and short animated films, offering both students and the general public a kaleidoscopic view of Polish design since the post-war period to contemporary era. In total, around 200 posters by more than 70



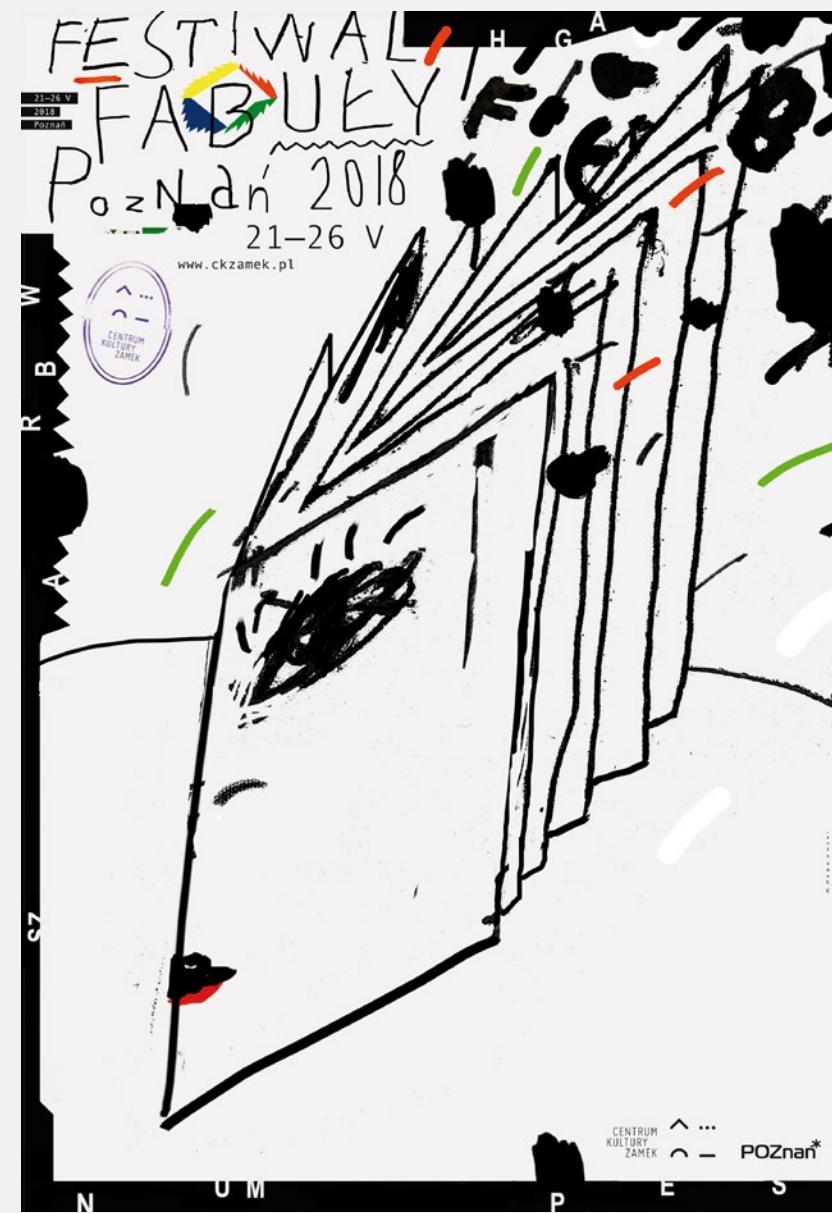
artists will be presented during the exhibition. This first stage, that of the “founding fathers” of the Polish poster, was characterised by the very expressive form of articulation intermediated by the fine arts; the second stage can be summarised as “the transition”, when the influences of traditional techniques were still present but already the simplification of the form was paving the way for the third stage, which could be called that of the “contemporary poster”, where graphic simplification is dominant.

UAP is a modern university that continues the best traditions of the Academy of Fine Arts in Poznan. It is also the only art university in Poland that also provides education that is not confined to the field of art.

“Polish graphic design is expressed in a short, metaphorical, meaningful and often witty way of thinking, presented in an adequate manner; modern and at the same time deriving from the rich tradition of Polish School of Poster.”

Marcin Markowski

Marcin Markowski is Assistant Professor at the Studio of Professor Grzegorz Marszałek at the Faculty of Graphic Arts & Visual Communications at UAP. He creates posters, publications and visual identifications — receiving numerous prestigious awards and prizes including: a bronze at the Hong Kong Global Design Awards (2013); a gold as well as the Special Prize Icograda at the Taipei International Design Awards (2014); gold and silvers at the European Design Awards in Vienna (2016). Markowski is tentatively scheduled to attend the programmes installed for Imagining Poland at HKDI — your chance to put a face to the creator of these stunning posters.



“Polish design is a synthesis of analysis.”

Szymon Szymankiewicz

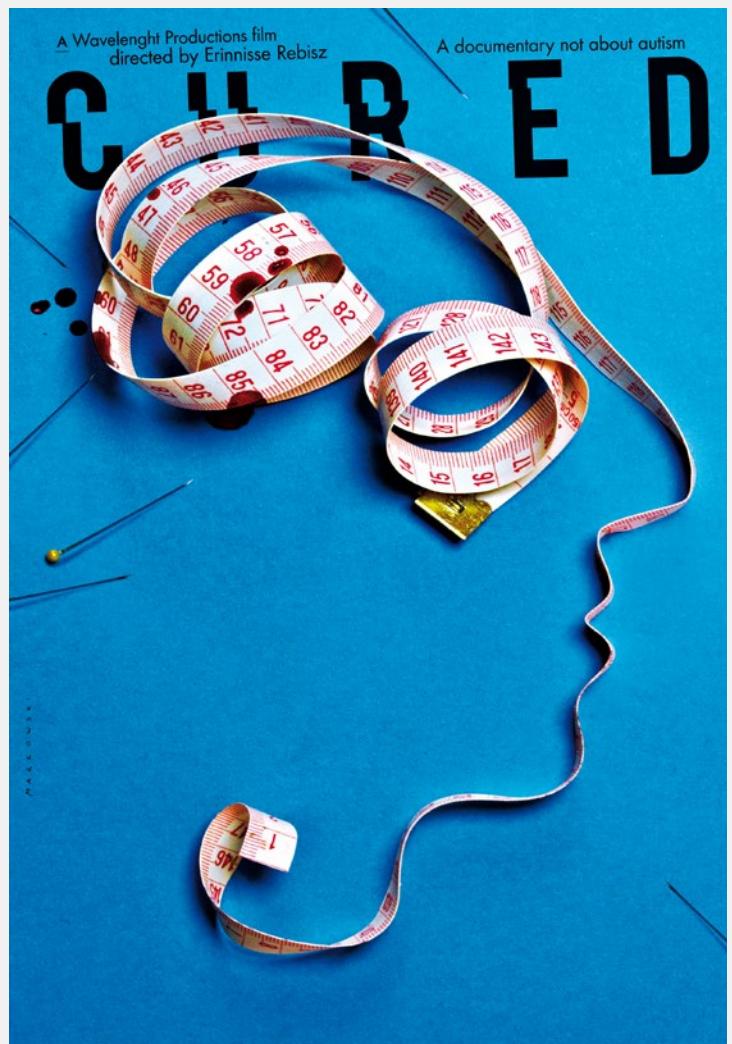
Szymon Szymankiewicz currently works as an Assistant Professor at Eugeniusz Skorwider's Poster Studio II at the Faculty of Graphic and Visual Communication of UAP. He creates posters, illustrations and visual messages. His work has been presented at exhibitions in Poland and abroad, including in Berlin, Chaumont, Hong Kong, Katowice, London, Lucerne, Moscow, Paris, Prague, Shanghai, Tehran and Warsaw, to name a few. Szymankiewicz, too, will be joining his fellow UAP academics to attend the exhibition at HKDI this September!



“Polish Poster speaks powerfully in various ways using visual metaphors. He reveals the deep essence of things.”

Dr. Mateusz Bieczynski

Dr. Mateusz Bieczynski, currently the Vice-Rector at UAP, is also the author of 6 monographic books and an editor of 12 art exhibition catalogues. He has participated in more than 30 scientific conferences giving lectures about art and law relation including culture heritage protection, copyright issues and legal limitations of the arts, as well as the history of printmaking, the history of poster and the sociology of art market. He won many prizes, most recently the Prize from the President of Poznań for the best non-scientific book in year 2017 for the art catalogue Poznań Art Week 2017. Dr. Mateusz Bieczynski will be delivering the master lecture for the collaborative exhibition “Imaging Poland”.



“Today’s poster – it’s not just the street space. Recently, more and more often, it occupies the space of galleries and museums. He found his own place in virtual space. He began to betray the paper and his precious stillness. I believe that despite this, he will remain himself.”

Eugeniusz Skorwider

Eugeniusz Skorwider is currently a professor at UAP, where he heads the Poster Studio. Provisionally, he is attending the programmes installed at HKDI this September, including the Master Lecture and Workshop. Skorwider takes part in competitions and poster presentations worldwide and has received many honourable mentions and awards in Poland and abroad.

SWISS ROLL OUT INTERACTIVE FLIGHTS OF FANCY

HKDI X ZHdK: INTERACTIVE AND PLAYFUL — SWISS DESIGN FROM ZURICH UNIVERSITY OF THE ARTS

Venue:

Experience Centre
Hong Kong Design Institute
3 King Ling Road, Tseung Kwan O
(Tiu Keng Leng MTR station Exit A2)

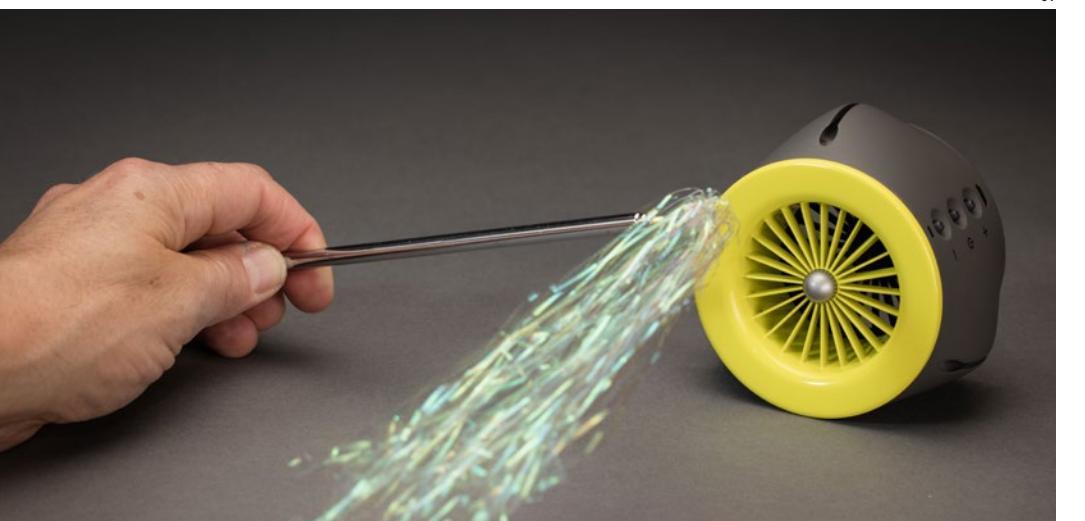
Exhibition period:

Oct 6 2018 - Jan 27 2019
10:00-20:00
Closes on every Tuesdays
Nov 25, Dec 2 and 9

Zurich University of the Arts (ZHdK) will combine forces with the Hong Kong Design Institute (HKDI) to present "Interactive and Playful — Swiss Design from Zurich University of the Arts" — an exhibition to showcase works from the renowned Swiss seat of learning on game design, interaction design, knowledge visualisation, visual communication, trends & identity, industrial design, and audiovisual media.

Ranging from Bachelor's and Master's degree courses as well as research projects, the collection is an exploration of interactive possibilities and the playful dimensions of design. It features projects spanning such fields as product design, motion graphics and interactive installations to gaming.

This collaborative exhibition between design institutions across two continents is soon to be hosted at the Experience Centre of the HKDI. Stay tuned!



01



03

04



02

06



05

06



01.

Aero — Exploring The Air Product Design Project
in collaboration between ZHdK, ZHAW, Technorama and Gebert Rüf Stiftung

Aero is part of the "Science Toys = Science Tools" research project by the ZHdK, Zurich University of Applied Sciences, and the Swiss Science Center Technorama, Winterthur. It is a very light wind turbine, which represents a balance between playful tweaking, poetic powers and scientific awareness of air.

02.

Poster 9:16 10s — An Investigation of the Moving Poster Bachelor's Visual Communication Project by Sebastian Bayer, Andreas Hägggi, Pascal Hartmann, and Vera Kaeser

Screens are becoming increasingly vital means of communication; however, the potential of these visually playful surfaces is far from being exhausted and is therefore an interesting field for graphic designers. "Poster 9:16 10s" explores what constitutes a moving poster and what added-value movement offers to the hitherto static medium.

03.

Through Momentum — An Interaction Design Project by Joël Gähwiler.
Installation developed in collaboration with Lucid (a design studio by ZHdK alumni).
Commissioned by Volvo Cars Switzerland

The interactive kinetic light installation "Through Momentum" reflects the process of digitization and brings its aspects closer to the visitor in a playful way. It consists of 23 intelligent and networked objects equipped with various sensors and actuators that represent today's plethora of Internet connected devices. Visitors can walk through the installation and be surrounded by approaching luminous objects.

04.

Far Lone Sails — An Atmospheric Vehicle Adventure Master's Game Design Project by Don Schmocker and Goran Saric
Music by Joel Schoch

"Far Lone Sails" is an atmospheric vehicle adventure game. In a peculiar vehicle — half ship, half steam locomotive — the player crosses a dried-out sea. On the journey through a once flourishing civilisation landscape, the player has to fight through storms and overcome mechanical obstacles in individual sections.

05.

The Wild Werner — A Crossmedia Mockumentary Bachelor's Cast/Audiovisual Media Project by Alun Meyerhans and Michael Schwendinger

"The Wild Werner" is the fictional story of a Zurich underground go-kart scene, which claims the streets of the city for their personal adrenalin thrill. Using mockumentary and a sophisticated distribution plan, the authors managed to get it published on various channels, skillfully using the media as a multiplier.

06.

Titan Arum — Tangible Virtual Model
Research project in Knowledge Visualisation, in collaboration with Papiliorama Museum, Museum für Gestaltung Zürich and Gebert Rüf Stiftung

The Tangible Virtual Model is an interactive installation in which the virtual 3D model of the flowering plant titan arum is controlled by gestures. The growing of the flower can be controlled, experienced and understood with your own hands, without any contact. The module was conceived for the exhibition "Building Worlds — Models for Designing, Collecting, Reflecting".

WORLDWIDE HAPPENINGS

01. London Design Fair September 20-23

Located in the creative heart of East London, the London Design Fair is a four-day industry event that brings together 550 exhibitors from 36 countries.

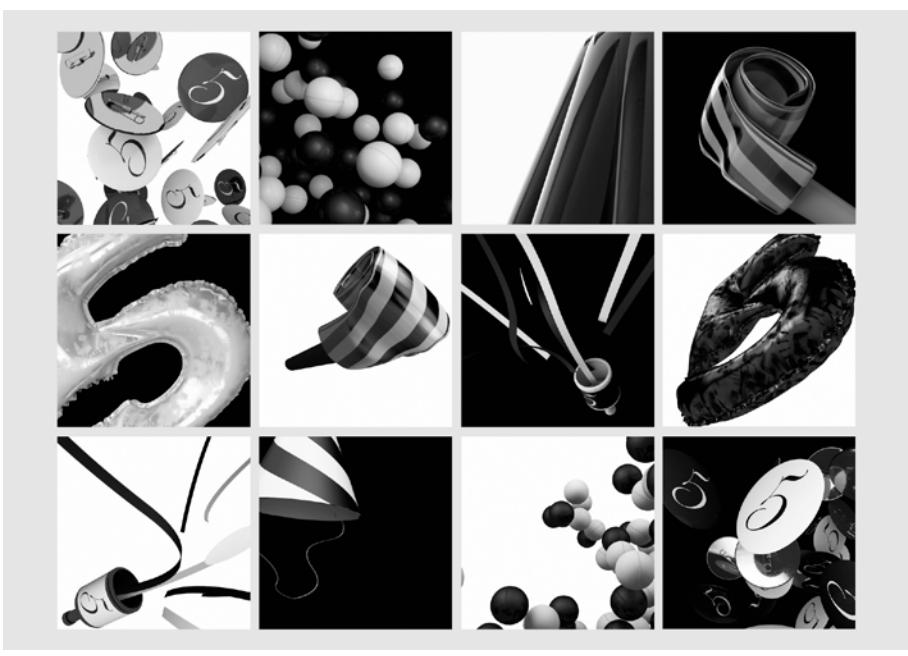
As the most international trade event during the annual London Design Festival, it brings together more than 28,000 influential retail buyers, architects, interior designers, press and design-savvy members of the public to check out the very latest in furniture, lighting, textiles, materials and conceptual installations from around the world.



02. Vienna Design Week September 28 - October 7

Vienna Design Week is Austria's largest design festival, with a variety of locations and happenings in the country's capital. The festival, curated by Lilli Hollein, entered its 12th round this year. Opening up creative processes and offering scope for experimentation on site are the core elements of the festival concept.

It believes that design is more than just a designed object and argues that design is an essential part of the cultural production process. It aims to show that design shapes our material culture, our everyday life and our world as consumers.



VIENNA DESIGN WEEK

03. Graphic Design Festival Scotland October 19-25

Graphic Design Festival Scotland (GDFS) is an international organisation promoting creativity, innovation, collaboration and challenging ways of thinking through a programme of workshops, talks, discussions, exhibitions, competitions, music and public artwork. Founded in 2014, GDFS has since welcomed 150,000 participants.

HKT Smart Living Awards 2018



HKT SMART LIVING AWARDS 2018 “MIRROR” SWEEPS GOLD PRIZE IN STUDENT CATEGORY

Competition:
HKT Smart Living Awards 2018

Award:
Gold Prize, Student Category, and Most Popular Smart Living Design Award

Students:
Derek Wong, Eric Pang, Allison Tse Man Yan & Pasu Fan Fu Shun

Programme:
Higher Diploma in Interior Design

“Mirror” enables occupants to move storage units and other furniture around on their smartphones, thus allowing for expansion and shrinkage of usable space. This concept is called “layering” in interior design, denoting a multi-functional space.

For example, the living/dining-room features storage cabinets and furniture that can be moved around by remote control using a smartphone. When the family are dining, the dining table and chairs will automatically unfold to allow them sufficient space to enjoy their meal together. When entertainment is called for, the table and chairs can be folded up and put away. Large LED panels mounted to the wall around the living/dining-room and the ceiling can show such scenes as a green hillside, the coast or a sunset, with ambient music and changing colours.

It also makes good use of the concept of moveable space in the master bedroom. A “smart walk-in closet” can free up more space in the room. The two closets can generally be kept joined together, but when the occupants need to, they can separate them to form a passageway to the lavatory, again with a click of the smartphone. This renders it as a temporary walk-in closet, joining together the master bedroom and the bathroom.



HONG KONG
DESIGN
INSTITUTE
香港 知專
設計學院

Member of VTC Group
VTC 機構成員