Exhibition Guide
展覽手冊

Design Does*

*For better and for worse

做吧！設計*

*不論好與壞

hkdi.gallery
www.hkdi.edu.hk/hkdi_gallery

HKDI Gallery

Affiliated to the Hong Kong Design Institute (HKDI), HKDI Gallery is a dynamic exhibition space with unique vision. We engaged with parties at home and abroad, including internationally acclaimed museums, designers and curators. With contemporary design as the cornerstone, we present a series of top-notch exhibitions every year ranging on graphic design, architecture, fashion, product design, multimedia and so on. Conjoining the design expertise of Hong Kong Design Institute, HKDI Gallery inspires tomorrow's creative talents and promotes design education & creativity to everyone by staging museum-standard exhibitions and education workshops.

隸屬香港知專設計學院 (HKDI)，HKDI Gallery 為一充滿活力及視野的展覽場地。每年我們均會與海內外不同單位，如國際知名博物館、設計師、策展人等合作，以當代設計為議題，舉辦涵蓋平面設計、建築、時裝、產品設計及多媒體等類別的一系列頂尖展覽。我們結合學院於設計教育的專長及優勢，秉承著向廣大市民推廣設計的重任，以展覽及工作坊形式，拓闊大眾及學界的視野，刺激設計思維。

About the Exhibition

Design plays a crucial role in society in spheres ranging from industry, business and public policy to organisations, technology and the environment. It influences our communities, behaviours and lifestyles. From 5 November 2020 to 10 January 2021, *Design Does* at HKDI Gallery will showcase a series of projects by international designers which seek to address topical issues and future challenges such as sustainability, ethics, connectivity, marginalisation, consumerism and innovation. This interactive exhibition will examine the responsibility inherent in the act of design and the designer's multiple roles as a provider of solutions, humanist, strategist and agent of change.

The issues raised by each design project are intended to generate dialogue, encourage participation and build knowledge that will enrich the transdisciplinary practice of design.

Design Does was co-curated by ELISAVA and Domestic Data Streamers and was co-produced by the Design Museum of Barcelona.

展覽簡介

從工業、商界、公共政策，以至組織、科技與環境領域，設計都發揮關鍵作用，影響我們的社區、行為，和生活方式。香港知專設計學院 HKDI Gallery 的《做吧！設計*》將於 2020 年 11 月 5 日到 2021 年 1 月 10 日，展示一系列來自不同國際設計師的提案，回應多組議題與未來挑戰，例如可持續發展、道德、資源互通、邊緣化、消費主義，以及創新。這個互動展覽將審視設計行為帶來的責任，以及設計師在提供解決方案、作為人文主義者、訂定策略，和推動變革上的多重角色。

各設計項目提出議題，旨在創造對話、鼓勵參與、並建立知識，使跨範疇的設計實踐更豐盛。

《做吧！設計*》由 ELISAVA 與 Domestic Data Streamers 共同策展，由巴塞隆拿設計博物館聯合製作。

05.11.2020–10.01.2021

HKDI Gallery at Hong Kong Design Institute
3 King Ling Road, Tseung Kwan O, NT
Free Admission / 10am–8pm
(Closed on Tuesdays, 06.12.2020, 13.12.2020 and 20.12.2020)

新界將軍澳景嶺路3號香港知專設計學院 HKDI Gallery
免費入場 / 10am–8pm（逢星期二、06.12.2020、13.12.2020及20.12.2020 休館）

Map*

A* Can we live without plastic?
Ooho

B* What came first, flags or identity?
Refugee Nation Flag

C* Where do things come from?
Pig 05049

D* Do all cultures consume in the same way?
Love me tinder

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Free Universal Construction Kit

F* Where do data come from?
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G* Can we measure creativity?
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H* How can we feed 10 billion people?
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I* WHAT SHOULD DESIGN DO?
Final Space

Entrance

Exit

I*

C*

B*

F*

D*

E*

A*

G*

H*

展場分佈圖*

A* 沒有塑膠我們能活下去嗎？
噢吼球

B* 先有旗幟，還是先有身份？
難民國旗幟

C* 物件從何來？
Pig 05049

D* 不同的生活方式、相同的消費模式？
火熱配對

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自由通用組合套件

F* 數據從何來？
智慧市民

G* 如何量度創意？
創意解碼工具

H* 如何餵飽百億人？
生態系統水先鋒

I* 設計應該做什麼？
最後空間

There is no set route. You decide.
參觀路線由你定。
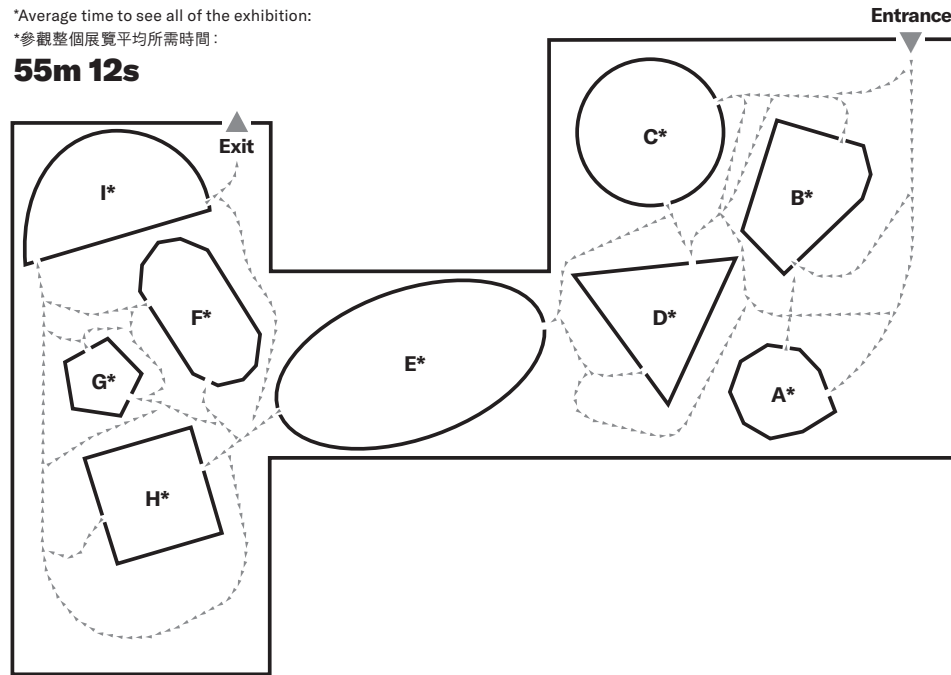
Hi!*

First of all I'd like to thank you for devoting some of your time to *Design Does**. An exhibition without visitors is like a table without legs.

*Is design a chair? A logo? A vase? Is it a way of understanding the world and how it works? Is it a way of creating methodologies, concepts and ideas? Is it a tool that helps win or lose elections?

Design can be everything or nothing. This exhibition makes no attempt to define what design is, but rather, through eight questions that reflect upon issues ranging from identity and the future to materials and data, asks what design does.

你好!*

首先，多謝你獻出寶貴的時間來參觀《做吧！設計*》。一個沒有參觀者的展覽就如一張缺了腳的桌子。

*設計是一張櫈、一個標誌、一個花瓶？是理解世界如何運作的一個方法？是建立方法、概念和想法的一個途徑？是能夠左右選舉結果的一項工具？

設計什麼都是，也什麼都不是。這個展覽無意定義設計是什麼，而是透過八條問題，反思身份、未來、物質和數據等議題，進而扣問設計做得到什麼。

Can we live without plastic?
沒有塑膠我們能活下去嗎？

Plastic waste is not a necessary evil. Design has contributed to its negative impact and can also play a part in its eradication.

Plastic is one of the basic materials of our society. It has helped to produce affordable goods and democratise access to many products. However, the throw-away mentality; a production model that designs, produces, packages and sells in different countries; and the use of non-renewable materials are some of the causes of the environmental crisis we face today. One manifestation of this crisis is the so-called 'great Pacific garbage patch': 1,400,000m2 of plastic waste which has been gathered in one place by the currents of the Pacific Ocean.

Product design has played a major role in creating this situation. It also has the capacity to find non-polluting alternatives to the packaging of the products we consume.

塑膠廢料並非無可避免之惡。設計既是幫兇，也能撥亂反正。

塑膠是現今社會其中一種基本物料。塑膠製品價格低廉，令很多產品為普羅大眾所能負擔。然而，「用完即棄」的思維；國際間設計、製造、包裝及銷售的生產模式；加上採用不可再生物料，以上因素都有份造成當今我們面對的環境災難。最能代表這場災難的例子，是漂浮於太平洋上的巨型「太平洋垃圾帶」：一個由海流匯聚而成、面積達140萬平方米的塑膠廢料浮堆。

產品設計要為上述問題負上主要責任，同時亦有潛力為我們消耗的產品，尋找無污染的另類包裝方法。

Ooho
噢吼球

Skipping Rocks Lab, 2017

Every year, a billion water bottles are thrown away throughout the world. Aimed at eliminating this waste and the environmental damage it causes, this sustainable design start-up from the United Kingdom has developed a bubble that contains drinking water within an edible membrane made from a natural seaweed extract. This flexible packaging biodegrades in four to six weeks – about the same time as a piece of fruit – and can also be used to contain other liquids such as alcoholic drinks or cosmetics.

每年，全球有數以十億計的塑膠水樽被棄掉。為消除這類廢棄物及其引致的環境問題，這間來自英國、專注於可持續設計的初創公司，開發了一種「水泡」，以天然海藻萃取物製造的可食用薄膜來包裹飲用水。這種具靈活彈性的包裝物料，可在四至六個星期內完成生物降解，所需時間與一個生果無異，亦可用於盛載酒精飲品或護膚品等液體。

What came first:
flags or identity?
先有旗幟，還是先有身份？

Symbols represent and explain ideas, and unite or divide people. Throughout history, design's capacity to synthesise has been used to create flags.

Symbols provide people with shared means of recognition. They are open tools for communication, encompassing diverse meanings, and serve as graphic representations capable of unifying things as complex as the history, culture, territory or hopes of a group of people, as well as expressing a sense of belonging.

A flag is an embodiment of this complexity. It can imply an imposition, but also a call for justice and recognition. In a flag, design shows its power as a tool capable of delineating, distinguishing, making visible, uniting and dividing.

符號能代表和解釋想法，團結或分化人心。歷來，旗幟創作均體現設計合成不同元素的能力。

符號為人們提供共通的辨識方法。作為開放式的溝通工具，它能包含多元內容，並形象化地將複雜的事物綜合呈現，包括群族的歷史、文化、疆域、冀望，以至歸屬感的表達。

旗幟承載著這些複雜處境：既可以是一種不受歡迎的介入，也可以是一種對公義與認受的召喚。旗幟上的設計，展示了它作為一種工具的力量：進行勾畫、辨識、彰顯、團結和分裂的能力。

Refugee Nation Flag
難民國旗幟

Yara Said in collaboration with The Refugee Nation / Amnesty International, 2016

Yara Said 和 The Refugee Nation / 國際特赦組織, 2016

The aim of the *Refugee Nation* project is to create a symbolic nation that represents the millions of displaced people around the world. In the context of the Rio 2016 Olympics, Yara Said, a Syrian refugee, designed this flag to represent the ten athletes who made up the first refugee team in history. Said drew her inspiration from the colours used for life jackets. Although ultimately its use in the Olympic games was not permitted, as it did not represent an official Olympic federation, the flag has helped to raise awareness of the plight of refugees throughout the world.

《難民國》計劃的目的，是創建一個象徵性的國家，來代表全球各地流離失所的千萬難民。在2016里約奧運會，敘利亞難民設計師Yara Said設計了這面旗幟，代表由10位運動員組成的史上首隊難民隊。Said的靈感來自救生衣上的顏色。由於這面旗幟並非代表一個正式的奧運體育組織，它最終不獲准在奧運會上使用，但卻大大提高了國際對全球難民困境的重視。

Where do things come from?
物件從何來？

The objects and products that surround us have a history. Design, as a catalyst for research, can be used to reconstruct that history.

The services and products that we consume on a daily basis are composed of a multitude of elements and, before reaching us, undergo a series of processes. Most of the time, tracing their origin is an arduous, if not impossible, task. This is partly because of the opacity of the processes themselves but also the enormous complexity of mass production.

Just as forensic science resolves crimes by reconstructing their history through physical clues, design can, beyond producing objects and driving processes, act as a research space to help us understand how something is made. Design can expose the reality hidden within objects or reveal how we are using our planet's resources.

圍繞我們身邊的物件和產品，都各有來歷。設計是研究的催化劑，有助重構物件的來龍去脈。

日常的服務和產品由眾多元素組成，需要經歷一連串的過程才來到我們面前。要追溯它們的來歷往往是一項不可能的任務，既由於工業生產過程缺乏透明度，亦因為大量生產工序極為繁複。

法醫科學能透過物件留下的線索，重組它們的過去來破解罪案。同樣地，設計不僅能製造物件和推動程序，更能充當研究空間，幫助我們探究物件的製作過程。設計可曝露隱藏於物件內的真相，並揭示人類如何耗用地球資源。

Pig 05049
Christien Meindertsma, 2008

05049 was a pig bred on a Dutch farm. After its death, the animal was cut up and distributed throughout the world, its different parts eventually featuring in a total of 185 products. Among some of the more unexpected goods are ammunition, medicine, photographic paper, heart valves, brakes, chewing gum, cosmetics and cigarettes.

After three years of research, Christien Meindertsma published this book, in which all the products derived from 05049 are shown at their true scale.

05049是荷蘭一間農場飼養的一隻豬。牠被宰殺後，身體各部分被分送世界各地，成為合共185件產品的一部分。當中讓人感到意外的物品包括彈藥、藥物、相紙、心臟瓣膜、剎車掣、香口膠、化妝品及香煙等。

Christien Meindertsma經過三年時間的調查，出版了這本書，詳盡地列出了所有衍生自05049的產品，全部以真實比例呈現。

©Christen Meindertsma

Do all cultures consume in the same way?
不同的生活方式、相同的消費模式？

Global products often have a single design for a range of different users. Eventually, people will learn to adapt this design to satisfy their own needs.

Tool design is based on preconceptions regarding how the tools will be used and for what purpose. This implies a series of particular values and ways of understanding humans, work, relationships and creativity. In other words, a design is never culturally neutral. While objects may be designed with a particular use in mind, their actual use will depend on each user.

Design, therefore, is a space for negotiation – and conflict – between companies, technical possibilities, desires, interests and ideologies. The eventual uses of an object or service are flexible, and often differ from the uses intended by the designer.

流通全球的產品，常以劃一設計來服務不同用家。久而久之，人們學懂因應此產品設計以滿足自己的需要。

工具設計，是建基於預設的用法和目標，當中可隱含某些價值觀，以及對人、工作、關係和創意的看法。換句話說，設計從來都不是文化中立的。某物件在設計時或許已預設了特定用途，但它的實際用途卻由每個用家決定。

因此，設計是個討價還價的空間，讓企業、技術可能性、慾望、利益和意識形態互相角力。物品或服務的最終用途具有彈性，往往悖離設計者本來的構想。

Love me tinder
火熱配對
Domestic Data Streamers, 2018

Love me tinder comprises five mobile phones which can be used to explore 48 profiles from the Tinder dating app. These models, created from a study of real users, illustrate how an app designed with a specific use can be reappropriated for different purposes. This installation offers visitors an interactive experience which delves into the intended and actual uses of a virtual space used, in theory, for the sole purpose of finding companionship.

《火熱配對》由五部流動電話組成，可查看48位Tinder交友網上人物的檔案。模特兒檔案參考真實交友網站用家檔案，示範了如何在一個有特定用途的應用程式上，重新創造不同的使用目標。這裝置讓訪客獲得互動體驗，在一個本來純為徵友而設的虛擬空間內，遊走於預設及實際用途之間。

©Claudia Serra

How can we join together what industry separates?
由工業生產分隔的事物，如何重新連結？

Compatibility or incompatibility between systems, products and technologies is a result of design. Industrial and technological standards can put up walls, but they can also open the door to collaboration.

Design produces and reproduces industrial and technological standards: patterns of use, operation and compatibility between brands, systems or products. Some of these standards build bridges to allow different formats to function compatibly with one another, while others intend to do the opposite and erect barriers. An example of this are Android and Apple phone chargers, which are not compatible with each other. These deliberate incompatibilities are intended to include or exclude markets and users. This is where the politics of design is most evident.

In defiance of both this and the laws governing intellectual property, do-it-yourself and free culture movements exploit the ease with which digital files can be circulated, copied and modified to promote a collective intelligence which positively rethinks and reconstructs the products that surround us.

各種系統、產品和技術是否兼容，是刻意設計的結果。工業和技術標準可以彼此築起圍牆，也可以敞開合作之門。

設計可創造或延續工業與技術標準：在不同的品牌、系統和產品之間，存在各異的使用、操作及兼容模式。有些標準發揮橋樑作用，讓不同制式互相兼容運作，相反某些制式卻刻意豎立屏障。安卓與蘋果手機的充電器互不兼容，就是其中一個例子。故意造成不兼容的做法，目的是納入或排斥特定的市場或用家群，是設計政治的極至體現。

為了對抗設計政治和知識產權法例，出現了自己動手做和自由文化運動，利用數碼檔案在流傳、複製和改動上的便利，推動集體智慧，積極重新思考和建構大家身邊各種產品。
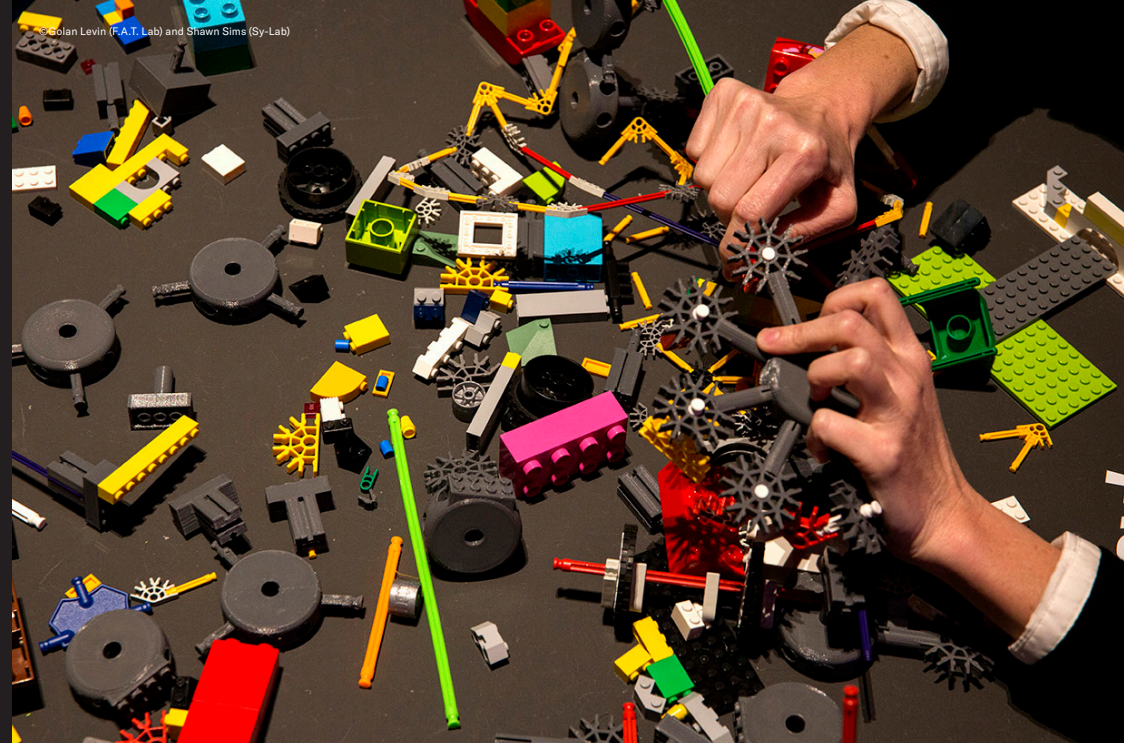
Free Universal Construction Kit
自由通用組合套件

Golan Levin (F.A.T. Lab) and Shawn Sims (Sy-Lab), 2012

Golan Levin (F.A.T. Lab) 與 Shawn Sims (Sy-Lab), 2012

Download link 下載連結:
http://fffff.at/free-universal-construction-kit/#download

Free Universal Construction Kit is a matrix of around 80 pieces that enable users to fit together the ten most popular children's construction toys. By allowing any object to be joined to any other, the kit opens new ways to connect incompatible systems, paving the way for previously impossible designs and giving children the opportunity to be more creative. The kit pieces are open-source, meaning they can be downloaded free of charge on the Internet and produced using a 3D printer.

《自由通用組合套件》是一套約80塊的組合部件，可以連接十種最受兒童歡迎的組合玩具，讓那些原本互不兼容的套裝組件，以嶄新方法接合起來。新組件為以前不可能的設計鋪出新路，兒童的創意也得到更大的發揮。套件設計是開源的，公眾可從互聯網免費下載設計圖，並用3D打印機自行製作。

Where do data come from?
數據從何來？

Open-source design is a philosophy that allows citizens to generate their own tools based on their individual needs.

Many of the devices we interact with on a daily basis work like a black box. A tablet, for example, reacts to our touch, but for most people the process that makes this possible is a mystery. There are other systems, such as Arduino, however, which are designed to be intervened in, expanded and used creatively by anyone. These kinds of technologies have been designed to be highly flexible, allowing them to provide solutions to a multitude of problems.

Using the open code concept, designers, engineers, town planners and citizens employ existing tools to understand and transform their environment. Here, design is at the service of social needs, creating alternatives for and with those who have specific needs, and generating spaces for learning and integrative creativity. New spaces are thereby opened for political and citizen participation, allowing people to have an impact on the places where they live.

開源設計理念，讓公眾可根據個人需要，製造自己的工具。

很多我們日常生活中使用的裝置像黑盒一樣，運作原理令人摸不透，例如對大部分人來說，平板電腦的觸控功能就很神奇。然而，有不少如Arduino般的系統，它在設計之初就是為了讓每個人能夠介入其中，對系統加以擴展，並且更具創意地使用。這類技術具備高度靈活性，能為廣泛的問題提供解決方法。

開放編碼的開源概念，讓設計師、工程師、城市規劃師和普通市民，均能使用現有工具去了解及改造環境。在這裡，設計為各種社會需要服務，為與有特定需要人士一起創出另類選擇，創造學習及結合創意的空間。政治及公民參與的新空間亦相繼拓闊，讓人們能對自己生活的地方發揮影響力。

Smart Citizen Kit
智慧市民工具套件

FABLAB Barcelona, 2012
巴塞隆拿 FABLAB, 2012

Smart Citizen offers an alternative to the centralized data generation and management systems used by large corporations that constitute the driving force behind the 'smart city' concept. This project uses Arduino technology to enable ordinary citizens to gather information on their environment and make it available to the public. For example, *Making Sense* was one of the projects developed thanks to the *Smart Citizen* platform, which, through data collected by devices, gave local residents a say in town-planning policies and decisions in the Gràcia district of Barcelona.

For the *Design Does** exhibition edition in Barcelona 2018, three *Smart Citizen* devices have been installed at different locations around Barcelona, allowing comparisons to be made concerning the different levels of pollution, temperatures, noise and humidity in these places. There are currently many devices installed in several parts of the world, including Hong Kong.

《智慧市民》提供另類想像，概念有別於依賴大型企業，集中製造數據及管理系統以推動的「智慧城市」。本項目運用Arduino技術，讓普通市民能夠從生活環境中收集數據，並向公眾發放。例如《Making Sense》是其中一個借助《智慧市民》平台發展出來的計劃，透過以多種裝置收集得來的數據，讓巴塞隆拿恩典區的居民，能夠參與制訂該區的發展計劃及決策。

《做吧！設計*》於2018年在巴塞隆拿展出時，在市區三個不同地點分別放置了《智慧市民》裝置，用以比較三區的污染、溫度、噪音和濕度等數據。目前，包括香港在內的世界不同地方，都放置了大量這些裝置。

Can we measure creativity?
創意可被量度嗎？

New challenges require new solutions. As creativity is fundamental to the future, the ability to measure and apply this skill becomes vital.

We live in a world of constant change in which the capacity to adapt and innovate is crucial. Creativity is a highly useful tool when it comes to generating new viewpoints and ways of working, and not just in design but also in business, management, logistics, mobility and politics.

Just as there are methods for identifying leadership or organisational capacities, there is also a need for systems that can map and measure creative skills. Doing so may help organisations better understand how to nurture and harness creativity, analysing their own strengths and weaknesses, and incorporating profiles capable of contributing where necessary in the design process.

新挑戰需要新的解決方法。創意是建造未來的基石，如何量度和應用創意變得至關重要。

世界不斷變遷，活在其中，適應力和創造力均不可或缺。不論是在設計方面，還是於營商、管理、物流、流動設備和政治實踐上，都需要嶄新的觀點和辦事方法，所以創意是十分有用的工具。

正如我們有方法識別領導才能和組織能力，我們需要建立一種可以繪製和評估創意的系統。此舉能幫助企業機構更好地培育和掌握創意，分析自身的優缺點，並組成有合適能力的團隊來應對設計需要。

Creative Decoding Tool
創意解碼工具

Elisava Research

Creative Decoding Tool is a tool developed by Elisava Research which enables the user better to understand creative profiles through a series of questions related to key skills in design processes. This system has been developed with the aim of understanding the relationship between a person responsible for creative tasks and the skills they can offer, and seeks to understand the tools available to help them succeed in the development of projects or their wider work.

《創意解碼工具》由Elisava Research開發，透過一系列與設計程序必備技巧相關的問題，讓使用者對不同種類的創意有更深的理解。這系統的研發旨在了解創作人員與他們所具備的能力之間的關係，並尋找適當的工具協助他們成功推展計劃或其他工作。

©Claudia Serra

How can we feed 10 billion people?
如何餵飽百億人？

Our current system of food production is highly polluting. Design can help to reduce its impact, while at the same time improving food quality.

The environmental crisis facing us today has led various stakeholders in the food production chain to take action. With the intention of reducing environmental impact while also increasing efficiency, these actors are experimenting with alternatives to pesticides, extensive farming or animal cruelty, or attempting to reduce the distances that separate food production and consumption.

Biology, agriculture, livestock farming, transport, engineering and communications all interrelate in the attempt to transform the current food production system, on both a microscopic and global scale, and to design new and more sustainable models which improve both our food and our environment.

現存的食物生產系統已成為高度污染產業。設計能減輕其破壞力，並提升食物質素。

當今人類面對的環境危機，已促使食物生產鏈上的不同持份者展開行動。這些行動者正嘗試透過不同的方法來降低環境影響並提高生產效率，其中包括以替代方案來解決殺蟲劑、粗放式農業或虐待動物所引起的問題，並嘗試縮短食物由產地到消費地點的距離。

生物學、農業、畜牧業、運輸、工程和通訊等界別現正結合起來，從細微環節至全世界，來徹底改變現存的食物生產系統，並設計全新及更持續的運作模式來改善我們的食物與環境。

Ecosistema Aquapioneers
生態系統水先鋒

Aquapioneers, 2018

Aquapioneers is a Barcelona-based start-up company that develops sustainable urban agriculture and promotes self-sufficiency in cities. The technology it employs is based on the principles of aquaponics: an ancestral technique that uses the interaction between beneficial bacteria, fish and plants in a closed cycle simultaneously to raise fish and grow vegetables. Aquaponic ecosystems can produce food close to where it will be consumed and can reduce the environmental impact of the fresh-food supply chain.

巴塞隆拿初創公司Aquapioneers的宗旨，是開發可持續都市農業，並推動城市糧食自足。其採用的技術建基於古老農技「魚菜共生」原理：在一個封閉式循環系統內，利用益菌、魚和植物的相互作用，同時飼養魚類及種植蔬菜。「魚菜共生」生態系統可以縮短食物產地與消費地點之間的距離，並減少新鮮食物供應鏈對環境的影響。

©Aquapioneers

FAQ*

*When is the best time to visit this exhibition?
· During the week.
· First thing in the morning or just after lunch.
· When you can't figure out why the world works in the way it does.

*When is it time to leave?
· When there's nothing else to see.
· When they turn off the lights and you feel like you're on your own.
· When you remember you left the iron on.

*What can I expect to feel if I go to *Design Does*?
· A sense of creative euphoria.
· Moisture in my tear ducts. Most of the time due to emotion.

*What if I don't understand anything?
Find out more information at the book corner.

*How can I put on my best 'interested' face?
Squint your eyes, hold your chin between your thumb and index finger, read aloud and nod. To increase this effect, mutter things like "of course".

*Can I go back to the exhibition?
As many times as you want.

*What if I've brought someone to this exhibition on a date?
It was a good choice. You'll have plenty to talk about.

*If there are still awkward silences, then you can talk about:
· How to make béchamel sauce.
· The latest global news.

Before leaving this exhibition, and after having seen what design is creating nowadays...

Would you say it does things for better or for worse?

這個展覽為你展示了設計為現今社會創建的種種。在離開之前，對於「設計令世界變得更好，還是更壞」這條問題，你有答案了嗎？

常見問題*

*何時來參觀最好？
· 平日。
· 一大早或午餐後。
· 當你想不通世界為何如此運作之時。

*何時必須離開？
· 看完所有展品。
· 當展廳燈光熄滅、四周只剩你一人之時。
· 當你驚覺家中的燙斗還未關掉之時。

*我預期能在這個展覽獲得什麼感受？
· 創意帶來的亢奮。
· 淚管感到潤濕，多數由情緒引起。

*如果我完全看不懂怎麼辦？
可以嘗試於閱讀區找尋更多資訊。

*如何做出對展覽深感興趣的表情？
瞇起雙眼、以拇指和食指托著下巴、大聲朗讀及點頭。為加強效果，可再發出「當然」等喃喃自語聲。

*我可以再次進場參觀嗎？
不限次數，悉隨尊便。

*我可以與伴侶來這裡約會嗎？
這是一個好選擇，你們將有無盡的話題。

*如果還是不幸遇上無話可說的尷尬時刻，你可以試下以下話題：
· 如何調製意式白醬。
· 最新的國際新聞。

HKDI GALLERY

Design
Does*
*For better and for worse

做吧！設計*
*不論好與壞

Organiser 主辦	Co-organiser and Co-curator 協辦及聯合策展	Co-curator 聯合策展	Co-producer 聯合製作

Members of VTC Group VTC 機構成員

IVE　香港專業教育學院

ELISAVA

DOMESTIC DATA STREAMERS

Museu del Disseny de Barcelona