

Exhibition Guide

展覽手冊

**DAI FUJIWARA THE ROAD OF
MY CYBER
PHYSICAL
HANDS**

DAI FUJIWARA

29.01.2021 - 28.03.2021

手尋未來 · 藤原大設計展

THE ROAD OF MY CYBER PHYSICAL HANDS



Exhibition Website
展覽專屬網站

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

29.01.2021 – 28.03.2021

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

新界景嶺路3號香港知專設計學院 HKDI Gallery
免費入場 / 10am – 8pm (逢星期二休館)

ABOUT THE EXHIBITION

展覽簡介

Dai Fujiwara is a designer who continues to transcend creative borders. From textiles to product design and beyond, Fujiwara has proposed and delivered dynamic and innovative projects to corporations, educational organisations and the community through his bold and unconventional ideas.

This exhibition is a first-ever look into his earliest works tracing from his time as a student of design up to his most recent creations. It is an exploration into his journey that started with creating objects by hand and gradually expanded into design engineering and addressing social issues.

Fujiwara's most recent works are two projects that bring creativity in cyberspace into reality. The first is a film featuring a sweater, knitted from yarn made from animal hairs and debris gathered with a handheld vacuum cleaner in the plains of Mongolia and international metropolises (New York and Tokyo). The other is a homage to Matisse, featuring a garment created from a fabric with patterns drawn by a drone as an extension of the hand.

This is the road travelled by the creative, meditative hands of Dai Fujiwara. A journey through different realms, from nature and technology to design, art, community and society; and travels through the past, present, and future, blurring the borders of each. This state can be likened to the sky; always above us but changing with every passing minute. 2021, the world is facing its moment of truth and we hope that you will take this time to survey the works of Dai Fujiwara and his challenge in bringing forth new values at a scale as limitless as the sky.

作為一個不斷超越創意邊界的設計師，藤原大以大膽破格的意念，一直以來在紡織品、產品設計以至更廣闊的領域，為企業、教育機構和社區帶來創意澎湃且充滿革新精神的項目。

這個展覽走進藤原大的創作歷程，由學生時期從未公開過的早期作品，到最新的創作，探索他如何由手工製作，慢慢擴展至設計工程以至對社會議題的關注。

藤原的最新作品，是兩個將網絡空間的創意應用於真實世界的項目。第一個是一齣影片，拍攝一件毛衣的編織過程，毛線的原料是由手提吸塵機分別從蒙古草原及兩個國際大都會（紐約及東京）採集而來的動物毛髮及碎屑。另一個項目是向馬蒂斯致敬之作，展示一件衣服的製作過程，所用布料的圖案繪自一架作為手部之延伸的無人機。

這是藤原大的思考和創作之道，是一趟從自然和科技，到設計、藝術、社區及社會的旅程，它穿越過去、現在和未來，同時模糊當中的界限。這種狀態可以用天空作比擬——總在我們頭頂之上，同時又分秒變幻。2021年，世界正面對著關鍵時刻，我們希望你能藉此時機，細看藤原大的作品和他致力帶出的如天空般無邊際的新思維。



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1.

**No Title Izu Shimoda,
Shizuoka**

無題 靜岡縣伊豆下田
1990

**No Title Hakone-machi,
Kanagawa**

無題 神奈川縣箱根町
1991

2.

Iron and Fabric

鐵與布
1991

3.

**No Title Front of Tokyo Station,
Marunouchi Exit**

無題 東京站丸之內出口前
1991

No Title Beijing City

無題 北京市內
1992

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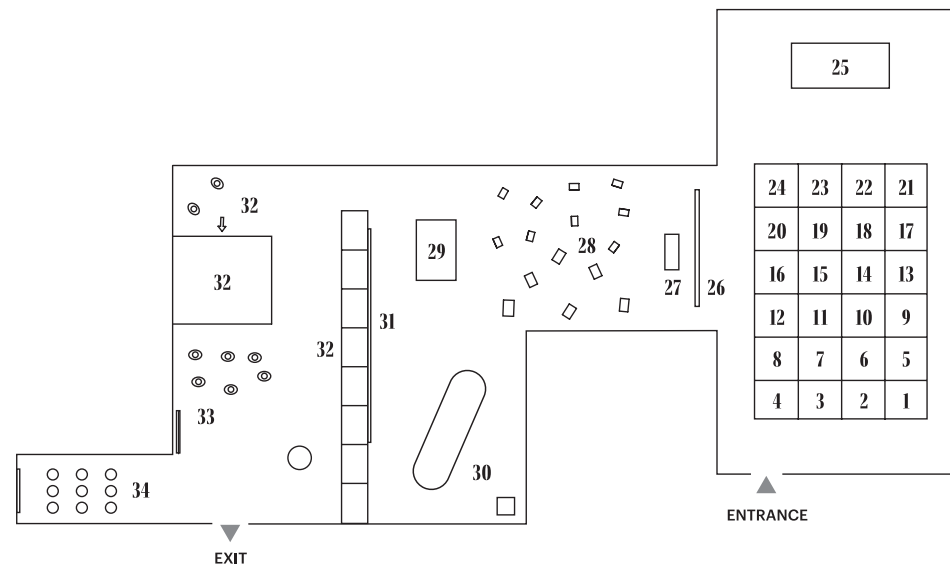
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藤原大訪問
2021

1.

No Title Izu Shimoda, Shizuoka

1990

No Title Hakone-machi,

Kanagawa

1991

A series of photos of a red flag standing on the ocean floor dancing along to the current against a backdrop of the ocean blue. The other is a 2000 x 1250mm size cloth portrayed like a cloud against the blue sky. These two pieces are one of Fujiwara's earliest expressions. The roots of his creative work inspired by a fascination with colour, the environment, and fabric can be seen here in these works created as a student.

無題 靜岡縣伊豆下田

1990年

無題 神奈川縣箱根町

1991年

在這系列的相片中，一面紅旗立於海底，在海水的湛藍襯托下，隨海流飄舞。另一作品則是一塊2000x1250毫米的布塊，猶如藍天上的一朵雲。這兩件作品是藤原最早期的其中一種表達形式。從這些學生時代的創作中已可看到，他的創作靈感根源於對色彩、環境和織物的迷戀。

2.

Iron and Fabric

1991

Exhibition at Kanagawa Kenmin Hall

Rusted iron bars are situated opposite recycled iron bars. A single piece of cloth is hung between the bars to create a soft interruption in the heavy cycle of iron. Iron, a contrasting material to fabric was chosen for this creation, which is a device that generates new meaning and value. This installation has been recreated for the first time in 30 years for this exhibition.

鐵與布

1991年

展示於神奈川縣民廳

鏽蝕的鐵棒和循環再生鐵棒相向放置。一塊薄布懸掛其間，輕柔地介入在鐵的厚重循環間。此裝置作品選擇了與織物強烈對比的材料——鐵，作為衍生新意義和價值的工具。為了是次展覽，本裝置作品於30年後首次被重新製作。

3.

No Title Front of Tokyo Station, Marunouchi Exit

1991

Exhibition Photo

No Title Beijing City

1992

Exhibition Photo

Guerilla art, a 1400mm diameter and 2400mm tall cylinder made from welded iron, set up in the middle of a public road in front of Tokyo Station in the early morning hours. The following year, while studying in Beijing, Fujiwara created an object in nearly the same size, this time using fiber material woven in Macrame (weaving method), and set this up in multiple locations throughout Beijing including in front of the Beijing Central Station. This work opened Fujiwara's eyes to the potential of textiles as a material that adapts to environmental changes and creates new meaning.

無題 東京站丸之內出口前

1991年

展覽相片

無題 北京市內

1992年

展覽相片

在藤原這件游擊藝術作品中，他將直徑1400毫米 x 高2400毫米由鐵棒焊接而成的圓柱體，於清晨時分豎立在東京車站前的公共道路上。翌年在北京學習期間，他製作了一個尺寸幾乎相同的物件，這次是使用纖維材料以編結法編織而成，放置在包括北京火車站前地及市內多個地點。透過這件作品藤原他看到了紡織品的可能性，能隨環境變化而產生新含義。

4.

FABRICA

1994

Fabric Baseball Glove

For his graduation project, Fujiwara developed a gender free baseball glove. The glove, based on extensive research on the structure of the glove, physiological anatomy of the finger, and materials used, succeeded in elevating its production efficiency by simplifying the pattern from the standard ten parts down to two. He also chose as his material, a textile adopted by NASA's Mirage project for weight saving and also proposed colourful prints, a rarity for baseball gloves in those times. The design approach to reinvent structure, aggregate functions, and minimise production processes would later lead to his work with A-POC.

FABRICA

1994年

織物棒球手套

藤原在他的畢業作品中，開發了這款無性別棒球手套。通過對手套結構、手指解剖構造和所用物料的反復研究，成功將一般手套製作必須的十個部件簡化為兩個部件，提升生產效率。他亦選擇了NASA「幻影計畫」採用的一種輕量化紡織品作為材料，並引入了當時棒球手套設計鮮見的彩色印藝。這種重組結構、聚合功能和刪減工序的設計方法，開啟了他日後與A-POC合作時的設計方向。

5.

A-POC MAKING

2001

Vitra Design Museum

What is? A-POC

2003

AXIS Gallery

A-POC combines the first letters of "A Piece of Cloth", Issey Miyake's concept of clothes making, with the word "epoch." It is a design methodology that escapes from segmented production processes and instead, includes the designer from the earliest stages like thread design and programs the necessary information across the entire production process, all with the finished product in mind. This project by mentor Issey Miyake and Fujiwara, took the world by storm with its ingenious concept. A-POC, born in 1998, continues to be used as a design solution to this day.

A-POC MAKING

2001年

維特拉設計博物館

是什麼? A-POC

2003年

AXIS畫廊

A-POC，即三宅一生的服裝製作理念「A Piece of Cloth（一塊布）」的字首與「epoch（時代）」一詞的結合。它是一種擺脫切割式生產程序的設計方法，取而代之的是，設計師帶著對製成品的思考，從最早的工序如紡線的設計階段就開始參與，並編配整合整個製造過程所需的素材。藤原與他的導師三宅一生合作的這個項目，以獨創性的概念，在全世界引起巨大的反響。始於1998年的A-POC，至今仍被用作設計上的解決方案。

6.

The Wind

2007

2008 Spring / Summer Paris Collection

As Creative Director of ISSEY MIYAKE, Fujiwara gave thought to how he could raise awareness of the global environment through fashion. Inspired by wind, he asked James Dyson, the founder of the English home appliance brand to, “Vacuum the models walking on the catwalk.” The stage of the Paris collection was designed to look like the interior of a vacuum cleaner and wind was blown into the venue. The garments were also created from patterns originating from the parts of a disassembled vacuum cleaner.

The Wind

2007年

2008春 / 夏巴黎時裝週

任職「三宅一生」創意總監期間，藤原思考如何透過時裝來提升全球環境意識。受風所啟發，他委託英國家電品牌創辦人詹姆斯·戴森（James Dyson）「用吸塵機將模特兒吸進時裝天橋內」。巴黎時裝週的舞台被設計成吸塵機內部的模樣，風從外面吸進場地中。同時，服裝的設計也取材自吸塵機組件。

7.

Poincaré Odyssey

2010

2010–2011 Autumn / Winter Paris Collection

In order to apply the concept of topology to clothes making, Fujiwara called on Professor William Thurston at Cornell University in New York to receive a lecture on Poincaré conjecture. From there, Fujiwara designed garments incorporating twisted rings inspired by the eight models of the universe taught to him by the professor. This experience of creating a universe inside garments influenced his creation of spaces in cyber space.

龐加萊探險記

2010年

2010-2011秋 / 冬巴黎時裝週

為了將數學理論中的拓撲學概念應用到服裝製作中，藤原到紐約拜訪了康奈爾大學的威廉·瑟斯頓（William Thurston）教授，聽他講授了一節關於龐加萊猜想的課堂。然後，藤原根據教授所教的八種宇宙模型，將當中的紐結理論運用到時裝設計上。這個在服裝中創造宇宙的經驗，影響了他日後在網絡空間中營造空間的作品。

8.

MUJI TO GO

2015–2020

Ryohin Keikaku

From 2013, Fujiwara joined in design direction at MUJI, a global brand of lifestyle products. He developed materials and carried out product planning as director of “MUJI TO GO”, a product line dedicated to a life of travel.

MUJI TO GO

2015-2020年

良品計劃

自2013年開始，藤原開始掌舵全球生活品牌無印良品的設計方向。他作為「MUJI TO GO」的總監，主責為這條以旅行生活用品為主的產品線，開發物料及進行產品規劃。

9.

Itsumo no Moshimo

2015–2020

Ryohin Keikaku

The *Itsumo no Moshimo* emergency kit released in 2020, is a product that proposes disaster preparedness in daily life. Fujiwara joined as a team member throughout the entire project from ideation to product creation.

日常萬一

2015-2020年

良品計劃

2020年推出的防災套裝《日常萬一》是一套建議配備為日常防災用品的產品。藤原作為團隊成員之一，參與了從構思到商品化的整個項目過程。

10.

VEGGIE HERB

2014–

Tokiwa Phytochemical

Tokiwa Phytochemical is a global expert of phytochemistry with deep insight of extraction, separation, and refinement of plant-derived ingredients. Approached by the company's president, Fujiwara jointly developed and produced seasoning added with essences extracted from plants and also directed its branding and package design. This project further bolstered his idea of “bringing mother nature to urban spaces.”

VEGGIE HERB

2014年-

常磐植物化學研究所

常磐植物化學研究所是全球植物化學專家，在提取、分離和提純植物來源成分等方面有深厚的研究。研究所總裁邀請藤原共同開發含植物萃取物的調味料並實行商品化，同時他亦負責當中的品牌建立和包裝設計方向。這項目進一步強化了藤原「將大自然帶入都市空間」的理念。

11.

Imoya Kaneki

2018–

Tokyo Food Co., Ltd.

Just like in China and Korea, roasted sweet potatoes are a favorite Japanese snack. “Imoya Kaneki” is a brand by Tokyo Food Co., Ltd., a company based in Sano, Tochigi Prefecture that produces and sells domestic vegetables and processed foods. In addition to roasted sweet potatoes, the brand sells dried sweet potatoes, sweet potato chips, and sweet potato pudding online and in a directly operated shop in Sano City. Fujiwara conducted the branding and package design on request from the president who discovered Fujiwara's work with *VEGGIE HERB*.

薯家甘乃基

2018年-

東京食品株式會社

如同在中國和韓國，燒番薯在日本亦是很受歡迎的小食。「薯家甘乃基(Imoya Kaneki)」是東京食品株式會社的一個品牌。該公司位於樺木縣佐野市，生產和銷售國產蔬菜和加工食品。除了燒番薯，該品牌還在線上和佐野市的門市銷售番薯乾、番薯薄片和番薯布丁。社長留意到藤原與《VEGGIE HERB》的合作，於是邀請藤原帶領他們建立品牌和設計包裝。

12.

propellaheart

2018–

Landflora Co.,Ltd

Fujiwara launched the creative unit *propellaheart* in 2018 on request to carry out branding for a landscaping and fresh flower wholesale & retail company. *propellaheart* produces spaces through traditional fresh flower arrangements as well as floral installations incorporated with scientific insight and utilizing digital devices. The unit brings elements of nature in the form of flowers into urban spaces based on the concept of “flowers are a device of the heart.”

propellaheart

2018年-
Landflora株式會社

在2018年，藤原應一家園林綠化和鮮花批發及零售公司的委託進行品牌建立，推出創意單元《propellaheart》。《propellaheart》以科學知識和數碼設備結合傳統的鮮花插花和花卉裝置，來進行不同的空間營造。以「花卉是心靈的工具」的理念，將自然元素，透過花卉帶進都市空間。

13. CAMPER

2012-2015

In 2008, Fujiwara, along with the president of Camper, the shoe brand, gave a lecture together on request from the Alvar Aalto Foundation in Finland. Fujiwara designed a bag made from paper materials after he was inspired by the brand, which takes its name from the word “farmer” in the local language of Mallorca Island in Spain, for its design concepts inspired by the Mediterranean and its innovative product development. He created sketches imagining the climate of Mallorca Island when designing the socks.

CAMPER

2012-2015年

2008年，藤原應芬蘭Alvar Aalto基金會的邀請，與鞋履品牌Camper的總裁一同在芬蘭演講。受地中海景色及當地新穎的產品開發方式所啟發，藤原設計了一款由紙材製成的袋子，並以西班牙馬略卡島語言中的「農民」一詞為產品系列命名。當設計襪子時，他畫下了他對馬略卡島風土的想像。

14. Mizutamaten

2016-

Kamakura is a historic city with a history of more than 800 years as well as a tourist destination speckled with temples and shrines and surrounded by mountain and sea. However, the long-lived local shopping district was failing to draw customers as it struggled to keep up with modernization of commercial practices and DX that comes with free competition. Fujiwara was asked to carry out branding for a project launched by an association of six shopping districts and groups and designed Mizutama (polka-dot) shop curtains and flags to fly proudly in front of shops. Each of the blue dots, colour hunted from the ocean, represents the local people and businesses.

水玉店

2016年-

鎌倉，具800多年歷史，是山海環繞的古城，亦是遍佈寺廟和神社的觀光勝地。然而，當地具有悠久歷史的購物區因跟不上隨自由競爭而來的現代化和數碼化的營商步伐，難以吸引顧客。由六個購物區組聯合組成的協會委託藤原進行一個形象推廣項目。他設計的水玉般的圓點式樣門簾和旗幟，在商店前傲然飄揚。每個藍色圓點的色彩都取自海洋，象徵著當地民眾和商鋪。

15. Enoshima Electric Railway, Information Train

2019-2021
Enoshima Electric Railway Co., Ltd.

The Enoshima Electric Railway is a tram that connects Fujisawa City with Kamakura in Kanagawa Prefecture and is affectionately referred to as “Enoden” by the public. Fujiwara was commissioned with the façade design of the tram cars and reimagined the Enoden as a media that tells about the beautiful scenery and local culture found along the tram line. The colours of nature found on the Enoden Line were colour hunted over several years and the cars with 17 colours arranged in a stripe design, carried passengers until January-end 2021.

江之島電鐵 資訊傳播列車

2019-2021年
江之島電鐵株式會社

江之島電鐵是連接神奈川縣藤澤市和鎌倉市的有軌電車，被大眾親切地稱為「江之電」。接到電車車身設計的委託後，藤原將江之電重新包裝，肩負起講述沿線美麗風景和地道文化的角色。他花了數年時間，沿著這條鐵路採集自然色彩，轉化為17種顏色條紋的車廂，將運行載客至2021年1月底。

16. Hi Miura

2018-
Hitachi, Ltd.

Situated about one hour from Tokyo by train or car, the city of Miura in southern Kanagawa prefecture was facing the issue of population decline and many of the local farmers grappled with a sense of risk. An encounter with a business owner singlehandedly challenging to create a way of agriculture of the future, led to a collaboration with Hitachi, Japan’s leading electronics manufacturer, in a project that

contributes to the local economy. Original cashless payment devices were set up at unmanned vegetable stations as an experiment in creating communication between the farmer and the customer.

Hi Miura

2018年-
日立製作所株式會社

位於神奈川縣南部、距離東京約一小時車程的三浦市，面臨著人口減少的問題，許多當地農民都深感危機。藤原與一位力圖為未來農業開闢新途的企業東主相遇，帶來了一個與日本領先電子製造商——日立的合作項目，目標是振興當地經濟。此合作帶來安裝在無人蔬菜銷售站內的電子支付設備，並嘗試在農民與顧客之間建立溝通的一個實驗。

17. koyart

2020-

This project coins the word “koya” meaning “hut” in Japanese with “art” and is joined by farmers, universities, high schools and corporations in a collaboration to build stands in Kanagawa and Chiba prefecture to sell vegetables. Fujiwara joined as an artist and continues to build original “yasainokyokai” stands. This project, which resembles Joseph Beuy’s concept of social sculptures, leverages art as a solution to community issues.

koyart

2020年-

這個項目的名稱，是由日語「小屋(koya)」和「藝術(art)」組合而成。在這個項目裡，農民、大學生、高中生和企業合力在神奈川縣和千葉縣建造蔬菜販賣小屋。藤原以藝術家身份參與，持續製作獨一無二的「蔬菜首領」小屋。這個項目與約瑟夫·博伊斯(Joseph Beuy)的社會雕塑概念相似，利用藝術作為社區問題的解決方案。

18. COLOR-HUNTING, Design Starting from Color Exhibition

2013
21_21 DESIGN SIGHT

Colour-Hunting is Fujiwara's method of design. He "hunts" for colour by observing the colours before his very eyes, mixing watercolours to create a colour chip, and comparing the chip with the actual colour. Nineteen case examples created in collaboration with artists and educational organisations using this method of creating colour by hand, were introduced at the Tokyo design venue 21_21 DESIGN SIGHT to present the new possibilities of colour.

COLOR-HUNTING · 從色彩開始的設計展

2013年
21_21 DESIGN SIGHT

色彩狩獵是藤原的設計方法。他一邊觀察著眼前的顏色，一邊混合水彩來製作色片，將色片的顏色與實際顏色進行比對，從而「獵取」顏色。於東京設計展覽館21_21 DESIGN SIGHT，他運用這種手工創造色彩的方法，展出了19個與藝術家和教育機構合作的例子，呈現了色彩的全新可能性。

19. LINK OF LIFE Exhibition

2015–2017
Shiseido Company Limited

A project that linked researchers and employees of the Shiseido Research Center (currently Shiseido Global Innovation Center), the R&D headquarters of leading cosmetics manufacturer Shiseido, with creators and corporations/organisations from different walks of life to explore the possibilities of new value creation and introduce the outcome to the public in the form

of an exhibition. Fujiwara steered this project, including more than 20 engagements throughout the year, successfully provided the creative direction as well as coaching for project participants and direction of the venue design.

LINK OF LIFE展

2015–2017年
資生堂株式會社

本項目將世界領先化妝品製造商資生堂的研發總部「資生堂研究中心」(現資生堂全球創新中心)的研究人員和員工，與各業界的創造者、公司和組織等聯繫起來，共同探索創造新價值的可能性，並透過展覽形式公布成果。藤原帶領項目，每年舉辦超過20個活動，他同時擔任創意指導、參與者導師和展場設計指導。

20. SPEED FLAT

2017–

A project joined by multiple universities, research institutions, and private companies to explore the possibilities of product making of tomorrow. As the two words "speed" and "flat" represent, people and information are connected on an open platform to promote quick action, while the outputs of the research on the future prospects of design are introduced to the public.

SPEED FLAT

2017年–

一個由多所大學、研究機構和私營公司共同參與的項目，旨在探索產品製造業未來的可能性。正如「速度」與「平面」二詞所代表的意義，人們與資訊在一個開放平台上相互連結以便於快速行動，同時將未來設計前景的研究成果向公眾發表。

21 – 24. Multiple Illustrations 圖像

25. Iron and Fabric

1991 and 2021

鐵與布

1991年及2021年

26. A-POC King

1998

Inside this approximately four-meter-long tube fabric woven in a special method that prevents fraying, are the shapes of a garment, hat, and bag.

People can cut out each item with scissors by cutting along a trace line that ultimately transforms the fabric into wearable items.

A-POC is a revolutionary garment that gives us a clear understanding of a process that encompasses every stage of production from thread-making to the final product and furthermore allows the wearer to take part in the final step. *A-POC King* was announced together with its counterpart *A-POC Queen* and is a part of the permanent collection at the Museum of Modern Art in New York.

A-POC King

1998年

這段約四米長的管狀布料，以特殊編織法防止線料散開，並預先編出衣物、帽和袋子的形狀。人們用剪刀沿著線條裁從布上剪出的衣物，即可穿戴。A-POC的革命性，在於使我們清晰了解從製線到成品的整個生產過程，並讓穿著者於最後步驟參與其中。《A-POC King》與同時發布的《A-POC Queen》，成為紐約現代藝術博物館的永久藏品。

27. Skin Color Glasses

2013

What if there were glasses that were the same colour as your facial skin? By perceiving eyeglasses as second skin, we could uncover new possibilities like glasses that make skin look better or perhaps glasses as makeup. Fujiwara, inspired by Shiseido's skin colour research, challenged to create skin-coloured glasses that fuse design with science. He worked with eyewear brand JINS to take clear frames, print them with a checker pattern based on a chip colour-hunted from the model's skin, and create an eyeglass frame that adds colour to the cheeks through light.

膚色眼鏡

2013年

假如你配戴的眼鏡與你的面上皮膚的顏色相同，會是怎樣的呢？透過將眼鏡視為第二皮膚，我們可發現新的可能性，例如會否能令肌膚更好看，又或者將眼鏡作為化妝的一部分。藤原受資生堂膚色研究的啟發，決心以科技融合設計，來研製膚色眼鏡。他與眼鏡品牌JINS合作，採用透明的鏡框，印上方格圖案，而這些圖案的基色來自模特兒的肌膚，創造出可藉由光線為臉頰增添色澤的眼鏡框。

28. Baby Skin Earphones

2015

Two Shiseido researchers touched real babies to assess and quantify the feel of their skin and proceeded to work with Mitsui Chemicals, a researcher of functional resin material, to develop a new ultra-soft polyurethane material. Fujiwara used colours hunted from baby skin to create earphone pads while Foster Electric Company produced the earphones. Students at Hiko Mizuno College of Jewelry proceeded to design the earphones as accessories. Then, students at the Hong Kong Design Institute styled (makeup, hair, costume) the models wearing the earphones.

嬰兒肌膚耳機

2015年

資生堂的兩位研究人員，透過親手觸摸嬰兒的肌膚，來評估和量化其感覺，並與功能性樹脂材料研究企業——三井化學，共同開發新型超軟聚氨酯材料。藤原使用從嬰兒皮膚上捕捉的顏色來製作耳機軟墊部分，由豐達電機株式會社負責生產。Hiko Mizuno 珠寶首飾設計學校的學生們著手從配飾的角度設計耳機。香港知專設計學院的學生們亦為佩戴耳機的模特兒進行（化妝、髮型、服飾的）造型設計。

29.

Lion Shoes

2013–2021

2012, Fujiwara set out to the Serengeti National Park in Tanzania. The purpose is to hunt the colours of lions that gather to hunt the herds of gnu that travel 1500 kilometers to the Maasai Mara National Reserve in Kenya. Spanish brand Camper then created shoes from the fabrics that were dyed in the hunted colours. In this exhibition, Gnu Shoes have been created through a similar process, mounted on mobile robots powered by sensor programming and are chased by Lion Shoes across a table that is the red colour hunted from the soil of Maasai land.

Lion Shoes

2013–2021年

2012年，藤原動身前往坦桑尼亞的塞倫蓋蒂國家公園，目的是採集獅子的顏色。一群跨越1500公里前往肯雅馬賽馬拉國家保護區的角馬，吸引了獅子們聚集捕獵。西班牙鞋履品牌Camper將鞋的面料染成採集回來的色彩，並製作成鞋子。在是次展覽中的「角馬鞋」透過類似的工序所製作。安裝在由感應器程式驅動的移動機械裝置上的角馬鞋，在桌子上讓「獅子鞋」追捕，而桌面的紅色是採集自肯雅馬賽的土壤顏色。

30.

Enoshima Electric Railways, Information Train

2019

In designing the cars of the Enoshima Electric Railway, Fujiwara started from colour hunting in nature, specifically the colours of plants on Enoshima, a small island that sits off the Shonan coast. From fresh greens to dead leaves, the colours hunted from countless leaves came together to create a range of hues in a single composition, turned into a stripe pattern of 17 Enoshima colours worn by the tram cars.

江之島電鐵 資訊傳播列車

2019年

江之島是一個位於湘南海岸對開的小島，為江之島電鐵設計車身期間，藤原從島上的自然環境中採集色彩，尤其是植物的顏色。從新芽到枯葉，無數樹葉的色彩匯集在一起，形成一組深淺不一的色調，再轉化為有著17種江之島色彩的條紋，裝飾在電鐵車廂上。

31.

Color of Sky

2013–2021

The source of all colour can be traced back to something that is always above us, the sky. Fujiwara started colour hunting the sky in 2011 when Japan was hit by the Great East Japan Earthquake. No matter what happens, there is always only one sky and he started from hunting colours from the morning sky. Even on business trips, Fujiwara always carries around his watercolours to hunt its colours as much as possible. Sky colour chips continue to multiply to this day.

天空的色彩

2013–2021年

所有色彩的來源，都可以追溯到常常在我們頭上的天空。2011年，日本受東日本大地震打擊，自此藤原採集天空的色彩。不管發生什麼，頭頂都總有這片天，

他開始採集晨空的色彩。即使在商旅途中，藤原也總是隨身攜帶水彩，盡可能採集所有天空的顏色。直到今天，天空色彩的紙條仍在持續增加。

32.

Garbage Turned Yarn—Grassland Sweater, Urban Sweater

2021

Dai Fujiwara imagined the future of garbage and a future with fewer animals. Will garments be made solely from chemically synthetic materials? Will it be possible to make garments from garbage? In search of answers, Fujiwara headed to the plains of Mongolia and the streets of New York and Tokyo. In Mongolia, he used a handheld vacuum cleaner to gather hairs dropped by yaks, sheep, cashmere goats, and goats and spun it into yarn. Efficiency of the gathering process was improved by using a drone which detected the location of fallen hairs in the plains and sending this information back to a pair of goggles. Likewise, on the streets of New York and Tokyo, he gathered garbage, cleaned it, and handspun them into a grey yarn. The exhibition introduces a video of this process that can be described as gleaning of the future, along with the eight sweaters that were created from the yarn.

垃圾變毛線 — 草原毛衣，城市毛衣

2021年

藤原想像的未來充滿垃圾及動物數量愈見稀少。他思考服裝能由化學合成材料製成嗎？又或許利用廢物來製衣？為尋求答案，藤原走進蒙古平原以及紐約和東京的街頭。在蒙古，他使用手持式吸塵器收集牦牛、綿羊、小山羊和山羊掉下來的毛，然後將其紡成毛線。後來改用無人機探測平原上毛髮的位置，並將訊息發送到一副眼鏡裝置，令收集程序更具效率。同樣地，在紐約和東京街頭，他收集了垃圾碎屑並清理乾淨，再將以手工紡成灰線。此計劃被視為對未來的拾遺，是次展覽將展出拍攝此計劃過程的影片，同場展示用線製成的八件毛衣。

33.

Cyber Physical Hands

2021

French painter Henri Matisse, in his later years, used a bamboo stick with a charcoal taped to its end to paint a study for the mural of the Rosary Chapel in Vence. Fujiwara defined this stick as a painting device and started creating a piece of work that updated Matisse's method. A drone, programmed with the location of landing, was lifted into air mounted with drawing mediums like specially mixed hot wax and ink, and navigated to draw patterns by dropping the materials onto a fabric set up at the landing location. The polka dot made by applying ink and then undergoing a traditional dyeing method called discharge printing, was used to create garments for six mannequins. This is an ongoing experiment to create works by operating robots instead of using one's hands. The latest work takes the image of Matisse's work stored in Fujiwara's memory and re-creates the work by operating drones by a head gear.

Cyber Physical Hands

2021年

晚年時的法國畫家亨利·馬蒂斯用一根連著炭筆的竹桿，為萬斯玫瑰教堂繪畫壁畫。藤原將這根竹桿定義為繪畫工具，並開始創作一件當代的作品來回應馬蒂斯的方法。他使用裝著繪圖溶劑如熱蠟和墨水的無人機，依預設程式飛到指定著陸位置，將顏料滴到預早放置好的布料上，形成圖案。用這個方法於布料上繪畫圓點，再按傳統的拔染法來染色，最後製作成六件人體模型服裝。此項透過操作機械人而非人手來創作的實驗，目前仍在進行。最新作品中，藤原使用頭戴設備進行操控，將記憶中對馬蒂斯作品的印象，用無人機重新畫出來。

34.

Interview with Dai Fujiwara

2021

藤原大訪問

2021年

HKDI Gallery

Affiliated to the Hong Kong Design Institute (HKDI), HKDI Gallery is a dynamic exhibition space with unique vision, with a track record of engaging with parties at home and abroad, including internationally acclaimed museums, designers and curators. With contemporary design as the cornerstone, HKDI Gallery presents a series of top-notch exhibitions every year ranging on graphic design, architecture, fashion, product design, multimedia and so on, including the retrospective for the Pritzker Prize-winning Spanish architect Rafael Moneo, the solo exhibition for the Oscar-winning artist Tim Yip, the retrospective for Hong Kong design legacy KAN Tai-Keung, the Asian debut largest solo exhibition for one of the most influential German industrial designer Konstantin Grcic, the exhibition of Japanese posters in 20th century, etc. 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。例如西班牙國寶級建築師 Rafael Moneo 回顧展、奧斯卡得獎者葉錦添個展、香港著名設計師靳埭強個展、德國工業設計師 Konstantin Grcic 及日本 20 世紀平面海報展等。我們結合學院於設計教育的專長及優勢，以展覽及工作坊形式，拓闊大眾及學界的設計視野，激發設計思維。

Supporting Organisations 支持機構



HKDI GALLERY

DAI FUJIWARA THE ROAD OF
MY CYBER
29.01.2021 - 28.03.2021 PHYSICAL
HANDS
手尋未來 · 藤原大設計展

Organiser 主辦

Co-organiser 協辦

Members of VTC Group VTC 機構成員



DAIFUJIWARA