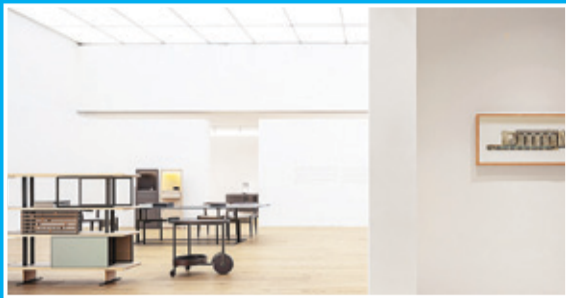
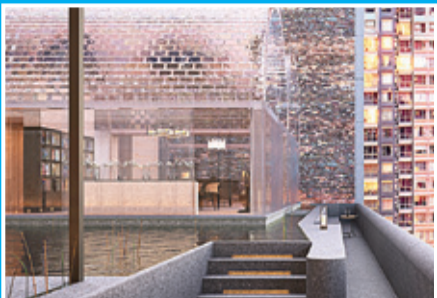


# Game changers

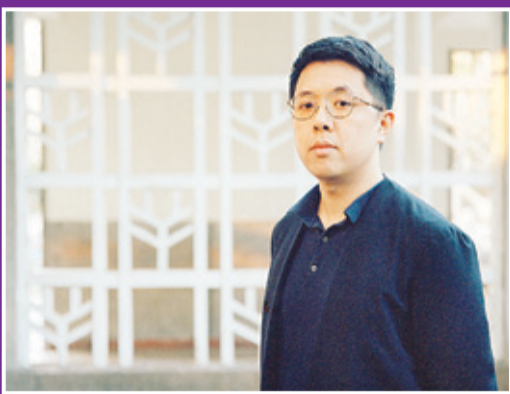


**Clockwise from bottom left:** Multidisciplinary designer Lo Chi-wing believes design should nourish the souls of those experiencing it. Lo's furniture designs on show at China Design Museum. Lo's creations: *Glass House* and *The Ark of World Poetry*. PHOTOS PROVIDED TO CHINA DAILY



BODW Chairman Eric Yim says the event is an opportunity for people to "stay ahead of design and innovation trends". PROVIDED TO CHINA DAILY

Design leaders renew their commitment to serve as catalysts for public good at Business of Design Week's ongoing edition. **Mathew Scott** reports.



**Above right:** Installation view of *While We Are Embattled*, a recent exhibition hosted by the art collective Para Site. **Right:** BODW panelist Billy Tang, Para Site executive director. PHOTOS PROVIDED TO CHINA DAILY

Mark this down as a sign of our times. Since Business of Design Week (BODW) 2022 rolled out on Wednesday — live at Hong Kong's M+ visual culture museum and across the virtual world — the focus has been on the concept of design as a catalyst for public good.

Perhaps this comes as a result of us all having slowly emerged from periods of pandemic-enforced isolation — times when our thoughts had nowhere else to turn but to our immediate environs and how they help shape our day-to-day existence.

Hence BODW has wisely opted for a theme — "Design for Change" — that hitches itself to the zeitgeist. Accordingly, design leaders taking part in this year's event are focusing as much on the issues facing design as society in general.

Now in its 20th year, BODW has been recognized in the corridors of power. Hong Kong Chief Executive John Lee Ka-chiu tipped his hat to the event's relevance in his 2022 Policy Address, declaring it as "among the globally acclaimed platforms for fostering the development of arts, cultural and creative industries".

The five "pillars" of discussion this year are: Brand Transforma-

tion, Culture and the City, Meta-verse and Metaliving, New Urban Models, and Social Design Innovation.

For Eric Yim, chairman of BODW, the event is an opportunity to help people "stay ahead of design and innovation trends" as they make use of "a platform for meaningful collaboration and exchange of ideas".

"Design is much more than beautification: It shapes users' experiences, and brings social and economic value," says Yim. "Our hope is that our 2022 theme will inspire designers to consider their entire process, from cradle to grave, and create products and systems that can be instrumental in fostering a sustainable ecosystem and better livelihood for our people and planet."

"We live in an age of exciting technological innovation, and there's no better time to start changing our practices for the better."

## Future of homes

Among the panels held so far, Reimagining Our Future Habitats looked at "ways to create livable cities in the past and present" while making projections about the future of housing. Dennis Ho, director and East Asia regional

design leader for architecture, urban design and landscape architecture at the global design collective Arup, was among the speakers.

"The topic is very relevant in the transformative period we live in; very much affected by the climate crisis, urban growth and the pandemic," he says.

"The BODW panel comes from different backgrounds, with unique knowledge and insights into how we may live in the future. This collective discourse is the key to driving a more diverse and enriched approach when designing our future habitats."

Ho was recently involved in designing the award-winning Taikoo Green Ribbon project, presenting a set of ideas to develop a carbon-neutral commercial tower. He cites this as an example of how environmentally conscious "Design for Change" concepts can be rolled out in real life.

"It's important that we don't design our environment only for the present; we need to look one, two or even three decades ahead," Ho adds. "We need to think broadly but also focus more on human experience, nature and technology. At Arup, we work actively across different disciplines and expertise with a rigorous, holistic approach. Our goal is to shape a

better environment and create a much more sustainable, regenerative future."

Ho's input into the Hong Kong design landscape extends beyond his work with Arup. He is co-chair of the Education and Continuing Professional Development Committee of the Royal Institute of British Architects Hong Kong Chapter, a council member at the Hong Kong Institute of Urban Design, and an academic with ties to some of the city's leading universities. Ho predicts that change is afoot in the local design world as the city works to become "greener, softer, more human-focused".

"Hong Kong is a super-high-density, high-rise waterfront city with very efficient public transport and connectivity," says Ho. The city's compactness and density create areas of concern that urban designers like him are trying to address. "Ultimately, we need to create much better green, open spaces and streets, bring nature back into our urban fabric to enhance biodiversity, make our waterfront and natural surroundings more accessible, provide amenities that encourage community engagement, and utilize natural resources to temper our environment and encourage circularity — thereby creating a more-livable

environment and better well-being for all."

## Sense of place

Nikki Gonnissen was among the keynote speakers at a session called The Masters Roundtable: Design for Change. The co-founder and director of Amsterdam-based multidisciplinary design studio Thonik has collaborated with both M+ and Shanghai's Power Station of Art. M+'s signature color scheme created by Thonik claimed a Grand Award at the DFA Design for Asia Awards 2022 on Wednesday.

Making "complex information very visible" is her forte — evident in the distinct visual identity created for M+, using "a color palette that contains only mid-tone colors".

"They reflect Hong Kong's urban fabric: gray high-rises and colorful, neon, commercial communication," Gonnissen adds.

In terms of design being used as a force for change, Gonnissen believes that to "set something in motion" is part of a designer's remit.

"This curious and open mindset is what all designers have in common," she says. "They think in change, they think in possibilities. Good design is about a better world. The world faces a number of complex issues: climate change, great economic and social inequality, housing shortages,

the transition to renewable energy, education systems. These complex problems and stalled systems have no simple solutions."

However, she hastens to add, the creativity of designers can help bring about "the major culture change that's needed".

Multidisciplinary designer and artist Lo Chi-wing — named DFA World's Outstanding Chinese Designer 2015 — was also part of The Masters Roundtable: Design for Change discussion. The renowned creator seemed to sum up the general mood of the event with a call to designers across all spheres to focus on how their work can make a difference.

"One of the rising hurdles for sustainability is design itself," says Lo. "If design is for the sake of being different, being colorful or for the pleasure to shock; if it is for a joke, a trick, a shallow motif; if it is not for the love of humanity; if it does not illuminate our eye nor nourish our soul — then we should never design."

## IF YOU GO

**Business of Design Week 2022**  
Venue: Grand Stair, G/F, M+ museum, West Kowloon Cultural District, West Kowloon  
Dates: Through Dec 3  
bodw.com



**Clockwise from bottom left:** Nikki Gonnissen, co-founder of design studio Thonik, says the signature color scheme of M+ museum, which bagged a Grand Award at the Design for Asia Awards 2022, was chosen to "reflect Hong Kong's urban fabric: gray high-rises and colorful, neon, commercial communication". PHOTOS PROVIDED TO CHINA DAILY



**Clockwise from left:** Architect Dennis Ho spoke at a BODW panel on the future of housing. As a leader of the architecture practice Arup, he is involved in the Taikoo Green Ribbon project, a building with a facade of curved PVs, hanging gardens, algae walls and various renewable energy sources. PHOTOS PROVIDED TO CHINA DAILY



**Clockwise from left:** Sustainability activist Edwin Keh participated in a BODW panel on AI and Life-centered Design. Green machine hydrothermal treatment and garment made from recycled fabric, part of a project led by Keh. PHOTOS PROVIDED TO CHINA DAILY



## Photography

By **MADELEINE FITZPATRICK**  
madeleine@chinadailyhk.com

Hong Kong cinema's golden age of the 1980s and '90s was also the tail end of the film-camera era, a time when photographers never knew exactly what they'd shot until their pictures were developed. With no nosy requests to see photos just taken of a director or actor, still photographers in the marketing and publicity of feature films — were free to do their work relatively unimpeded, having been admitted into the inner sanctum of a movie set.

Lo Yuk-ying's 34 images memorializing the era stood out among the film stills and on-set photographs on display at *Off-sets: Photographies of Hong Kong Cinema*, the main exhibition of this year's Hong Kong International Photo Festival (HKIPF), which concluded Nov 27 at Shek Kip Mei's Jockey Club Creative Arts Centre. The ballsy, self-taught photographer

would pick her moment to swoop in with her wide-angle lens and capture an actor with their guard down. For instance, she managed to snap Kwan Tak-hing — whose wide-eyed look while playing Guangdong martial arts master Wong Fei-hung was practically iconic — with his eyes closed during a brief rest break.

"I consider myself a cold-blooded hunter," wrote the photographer in the exhibition guide. "Hidden in the shadows. One shot, one kill."

Man Lim-chung, a co-curator of the exhibition, was among the three image-makers featured in a section dedicated to movies by the legendary auteur Wong Kar-wai. Candid stills by Man, shot in between filming a deleted scene from *In the Mood for Love* (2000), came to life on large silkscreens hanging from the ceiling. A cheeky snap of Maggie Cheung — by Christopher Doyle, Wong's long-time cinematographer — showed the star, bug-eyed and looking out of the window of a red car, a Polaroid of



**Clockwise from top left:** Tim Yip was seeing double when he shot this still of Anita Mui on the sets of Stanley Kwan's supernatural romantic drama *Rouge* (1987). Maggie Cheung in a scene from Wong Kar-wai's iconic period romantic drama, *In the Mood for Love* (2000), as shot by Wing Shya. A demolished village on the outskirts of Hong Kong, from *New Territories*, Justin Hui's ongoing HKIPF satellite exhibition. PHOTOS PROVIDED TO CHINA DAILY



herself in the same car window held between her teeth. Such shots provide a fascinating glimpse into the movie-making process — in this case, the use of Polaroids for continuity.

The exhibition showcased works by 10 other photographers besides Lo and Man, several with filmmaking experience in the roles of art director, production designer or costume designer. Spanning five decades of moviemaking in Hong Kong, the show also provided a platform for young, up-and-coming still photographers.

Launched 12 years ago, the HKIPF is organized by the Hong Kong Photographic Culture Association, a body whose stated aim is "to foster the art and culture of photography", while engaging the local community. A Weekend Market in early November saw 18 local and four overseas organizations participate, while from late October to November, sharing sessions, discussions and workshops were held on topics ranging from

zine creation to "image deconstruction and (re)interpretation" to filmmaking.

In 2018, the festival expanded to include satellite exhibitions across the city. Six local image makers took part in 2022, displaying their works at diverse venues including an art space in Sheung Wan, a 46-square-foot (4.3-square-meter) shop in Causeway Bay, a dilapidated mall in North Point, and bookstores in Sai Kung and Yau Ma Tei. A showcase of Justin Hui's exploration of demolished villages in the northeastern New Territories, and the juxtaposition of natural and urban scenery near the mainland boundary, is on at the last venue, rounding out this year's festival.

## IF YOU GO

**HKIPF 2022: New Territories, Justin Hui**  
Venue: Kubrick, Shop H2, G/F Prosperous Garden, 3 Public Square Street, Yau Ma Tei  
Dates: Through Dec 28  
hkpf.org.hk