

Freeman
Lau & design
Inter – dependent
decisions

劉小謙
造
設計
心集

展覽
導讀

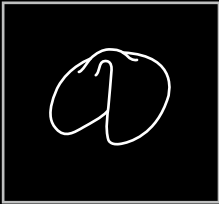
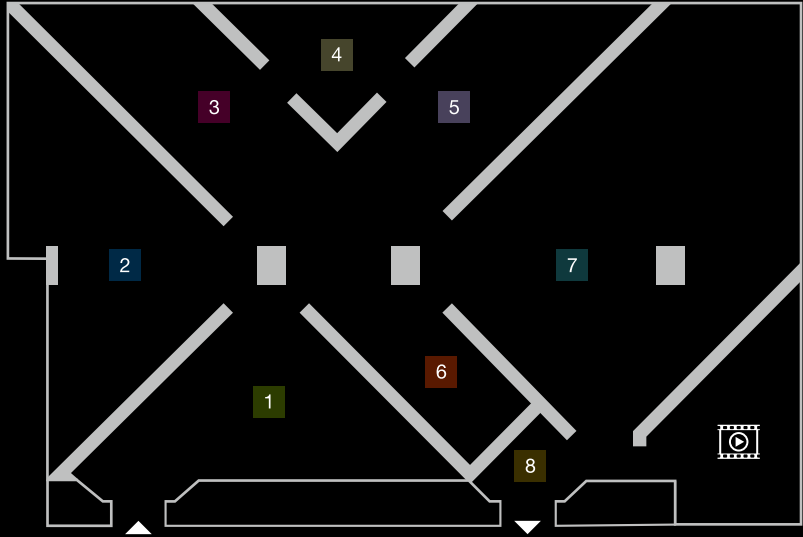
EXHIBITION APPRECIATION GUIDE

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庭院
Courtyard

展覽平面圖

Exhibition Floor Plan

- 1 身份決定設計**
identity & design
- 2 商業決定設計**
business & design
- 3 文化決定設計**
culture & design
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craftsmanship & design
- 5 交流決定設計**
interaction & design
- 6 公共決定設計**
public & design
- 7 椅子戲決定設計**
chairplay & design
- 8 願望決定設計**
wishes & design

前言

香港文化博物館自創館以來，一直非常重視本地設計作品，珍藏的精品超過九千件。我們致力探討本地設計的傳統、影響與發展。因此，從二零零二年起，我們便透過以設計為主題的展覽，向觀眾介紹本地設計師優秀的作品。今次舉辦的「劉小康決定設計」展覽，是本地設計師個人系列展覽之一。希望這個集劉小康先生歷年作品大成的展覽，能讓觀眾從不同角度欣賞這位設計大師的佳作，深入認識其風格、成就與貢獻。

劉小康先生在香港土生土長。他醉心設計藝術，熱愛中國文化，兼具國際視野。待人方面，他尊師重道，重視友情；處事方面，他鍥而不捨，精益求精。他情繫香江，推動設計行業的發展，不遺餘力，此外還兼顧藝術教育工作，薪火相傳，歷年來擔任不少公職，熱心回饋社會。

劉先生是香港文化博物館的老朋友，對我們的支持從無間斷；早在一九九零年代，劉小康先生已參與文化博物館建館的工作，二零零零年起更擔任康樂及文化事務署博物館專家顧問。這十多年間，劉小康先生積極參與香港文化博物館設計展覽的項目，例如擔任第一屆「香港國際海報三年展」的視覺形象設計、協助籌劃「生活·心源」靳埭強博士的個人展覽，以及策劃「大女人：海道卷二」、「翻開：當代中國書籍設計展」、「墨濯空間—董陽孜作品展」、「香港：創意生態—商機、生活、創意」、「創意生態+」等展覽。此外，他還統

籌有關一九七零至一九八零年代香港平面設計歷史研究的工作。我們最近一次的合作是今年四月的「帶回家—香港文化、藝術與設計故事」，他為該項目設計的「博愛」水杯意趣深遠，極具個人風格。

劉小康先生游刃於平面與立體之間，擅長融和中西文化精萃。他的作品新意不絕，風格多端，而且產量極豐，題材極廣。「劉小康決定設計」展覽展出的四百多件作品中，有膾炙人口的包裝設計，也有天馬行空的裝置藝術。當中為人熟悉的水瓶系列、千姿百態的椅子，都是劉先生創作路上的里程碑，值得大家細意品味。

端賴劉小康先生鼎力支持及其團隊全力配合，「劉小康決定設計」展覽得以順利舉行。我謹代表香港文化博物館，向劉先生及其團隊表達由衷的謝意。此外，我要特別感謝各位受訪嘉賓。從他們的口中，劉先生作為後輩、朋友、同儕、同事的角色更為立體鮮明，也為「什麼決定劉小康設計」，提供更多思考的空間。

香港文化博物館總館長

盧秀麗

Since its inception, Hong Kong Heritage Museum has been placing a strong focus on local designs and now prides itself for its solid collection of over 9,000 exhibits. As part of our efforts to explore the traditions, the impact as well as the development of design industry in Hong Kong, design exhibitions have been staged since 2002 to showcase the brilliant works of local designers. In this connection, it gives us great honour to host “Freeman Lau & Design: Inter-dependent Decisions” as the latest solo exhibition in our series which pays tribute to leading designers in Hong Kong. By putting a complete collection of his most representative works on display, the exhibition will present Mr. Freeman Lau’s masterpieces under different perspectives to reflect his style, achievement and contribution.

Mr. Lau has a strong passion for design. A native of Hong Kong, he admires Chinese culture on one hand and embraces a global vision on the other. He loves his teachers and friends in private life and strives for perfection in his career. Motivated by his affection for his hometown, Mr. Lau devotes much time and effort to promoting design industry and art education. The number of public service positions he held over the years also speaks for his love for this place.

Mr. Lau is an old friend to us and has been rendering us unwavering support all through the years. Back in the 1990s he was involved in the conceptual stage of Hong Kong Heritage Museum and was appointed Museum Expert Advisor since 2000. For the past decade or so, Mr. Lau has been working closely with us in our design exhibitions and projects. For instance, he created the visual identity of the first “Hong Kong International Poster Triennial” and assisted in organising Dr. Kan Tai Keung’s “From Life to Mind” solo exhibition. Exhibitions curated by him include “Superwoman:

Hong Kong Poster League Episode II”, “Flip: Chinese Contemporary Book Design”, “Brush Beyond Space: Works of Tong Yang-tze”, “Hong Kong: Creative Ecologies - Business, Living, Creativity” and “Creative Ecologies+”. Besides, he has headed up the research project on Graphic Design in Hong Kong from 1970s to 1980s. Just a couple of months ago in April we collaborated on the “Bring Me Home - the Story of Hong Kong Culture, Art & Design” project. His Bo’ai Cup is an interesting souvenir very much in his own style.

Mr. Lau deftly integrates Chinese and Western elements in his graphic design and three dimensional works. Notable for their diversity in styles and subjects, his designs are always intriguing and inspiring. Over 400 pieces of artworks by this prolific designer were displayed at this exhibition, including some highly acclaimed packaging designs and art installations sprung from wild imagination. Watch out for the water bottle series which brought him enormous fame and his signature series *Chairplay* that came in myriad forms and shapes. They are major milestones in Mr. Lau’s career that one cannot afford to miss.

On behalf of Hong Kong Heritage Museum, I would like to express my immense gratitude to Mr. Freeman Lau for his sterling support and his team for its full cooperation. My special thanks also go to all the guests who kindly appeared in the interviews. They do not only depict the talented artist as a budding designer, a friend, a peer and a co-worker, but also provide food for thought as to “what determines Freeman Lau’s designs”.

Fione Lo

Museum Director of Hong Kong Heritage Museum

序言

我一直認為我們這一輩生活在一個很幸福的年代。我與許多其他香港人一樣，小時候經歷過貧窮的六十年代，在父輩的努力下，香港經濟起飛，社會很快進入小康中產時期。七十年代，大家生活漸始富足，香港本土文化也在這基礎上發展起來。

我於中學時代獲美術科葉老師的啟蒙，開始注意那年代林林總總的文化活動，包括當年對我衝擊最大的新水墨運動、粵語港產片、流行歌曲的崛起、中文運動、設計業興起等。機緣巧合下，我遇上靳叔（靳埭強）的文章，他對現代設計與中國文化融合的描述和分析，深深撼動了我。後來，我考進了設計學院，更幸運地於1981年加入靳叔的公司。如此一來，我跟靳叔就合作了30多年。這故事我已說過很多遍。

七十年代，靳叔深入探討中國文化，並於七十年代至八十年代之間，不斷透過設計實踐其富中國文化特色的風格。我不但有幸參與這些作品的誕生過程，更能跟隨靳叔往亞洲不同的城市作廣泛的交流，獲益良多，奠定日後發展個人風格的基礎。

近30年來，中國推行改革開放政策、中英聯合聲明的簽訂、八九年事件、香港回歸等各重要歷史大事接踵而來，一直驅使我們不斷地探究自己的身份問題。這麼一個研究題目，影響了我的創作，催生了我的《椅子戲》系列。

另一方面，香港市場漸趨成熟，中國市場亦逐步開放，當中為我們帶來無數考驗，不斷挑戰我們設計專業的能力，迫使我們不斷進步。至近年，我們更開創自家的設計方法論「公共創意™」，開拓打造地方品牌及建設的新方向。

九十年代，英國提出了「創意產業」的概念，影響了區內政府推動設計產業的方式和所投入的資源。而我近年則開始與品牌合作，並與眾多朋友一起設計和生產不同類型的產品，以實踐方法來探究設計產業的可行性。兩年前，我於個人著作《設入點：劉小康的CMYK創意學》中開始整理當中的線索，希望能沉澱一下，去蕪存菁，為我下一個階段的發展作準備。

康樂及文化事務署與香港文化博物館邀請我辦這個展覽，再次為我提供了一個機會，深入探討自己是如何展開不同面向的創作，反省每次最終「決定」一個方案時背後真正的原由，以及所受到的影響。我一直衷心認為自己能遇上香港這幾十年不斷的變動、挑戰和機遇，是我莫大的福氣。

特此一提，透過這次展覽，我找了各方朋友，向他們請教了他們的「決定」。他們的理念讓我有啟發之餘，也與我在展廳中展出的作品形成了一些對話。希望各方朋友可以透過在博物館庭院中展示的《香港幸運曲奇2016》藝術裝置，與大家分享他們對「決定」的想法。

劉小康

We are a lucky generation who benefit from the ever-improving living environment as a result of the hard work contributed by our parents since the 1960s. Their efforts brought Hong Kong a tremendous economic boom and thus the recognition of local culture as we began to shift our focus from daily needs to the quality of life in 1970s.

Art teacher Yip introduced me a spectrum of cultural activities including the influential New Ink Painting Movement, local films, Canton pop, Chinese Language Movement, and the rise of design industry during my secondary school years. Kan Tai Keung's analysis about combining Chinese culture with contemporary design triggered my decision of going to design school afterwards. I had the honour to join Kan's design firm in 1981 and have been working with him for more than three decades since then.

Kan spent great effort studying Chinese culture and transformed it into a unique design style expressed in various works between 1970s – 1980s. I had the opportunity to participate in such projects as well as exchange events at different Asian cities with Kan. The experience plays a crucial role in defining my personal design style in later years.

I can name a lot of historical events in the past three decades. There were the political reform in China, the signing of Sino-British Joint Declaration, the incident in 1989, and the hand-over of Hong Kong among others. Each of these events forces us to re-adjust our identity – a process that eventually gave birth to my *Chairplay* series.

As the consumer markets for the creative industry in Hong Kong and China mature, we have seen and overcome challenges that keep us moving forward in the same pace. I joined other designers and artists in public space design projects and developed "Public Creatives™" – a design methodology for local community branding and development design.

The concept of creative industry rose in the United Kingdom in the 1990s and in response, local governments began to develop and invest in this new type of industry. In recent years I have also worked with other friends in designing commercial products to experiment the possibility of the creative industry. I prepared myself for the next stage of career by refining the essence of my works when I wrote the book *Freeman Lau's CMYK Creative Learning from Design to Industry* two years ago.

I consider the invitation from Leisure and Cultural Services Department and Hong Kong Heritage Museum to organise this exhibition an opportunity to re-visit the elements that determined my designs of different kinds. I am really lucky to experience all the historical moments in the past decades in Hong Kong that nurtured me as a designer.

I approached a lot of friends asking them about what determines their works. Their inspiring comments create some interesting dialogues with my works in this exhibition. I hope that visitors can share their views on what determines design by participating in my *Hong Kong Fortune Cookies 2016* art installation at the museum courtyard.

關於導讀

「劉小康決定設計」這個展覽題目，包含了「倒後看」與「往前看」兩個議題。透過劉小康過往的作品，引發大家探討和思考一連串的問題：「什麼決定劉小康？」、「什麼決定設計？」、「什麼決定今天的自己？」、「設計又決定了什麼？」為大家提供切入點去理解何謂設計。

設計並不是大家想像中般難以理解，它就在你和我的身邊。我們如何欣賞事物，可以純是個人喜好，取決於人生閱歷、文化背景、潮流、環境等數之不盡的因素。在這個展覽，大家可利用這本導讀，嘗試探索劉小康的思維，沿著他的腳步，窺探設計的巧妙之處。繼而再向自己發問，運用這些概念，或許會頓然理解事物背後的意義。

劉氏30多年的設計生涯中，可劃分為幾個重要階段：七十年代對中國文化的追求、八十年代對香港人香港事的反思、九十年代的《椅子戲》探索及二千年後對竹山茶海的鑽研及創意產業的開發。他一向以多個切入點來創作，內容豐富且層面廣濶，因此這裡提及的並非唯一的理解方法，更多的欣賞角度和「什麼決定設計」有待你來發掘。

展覽導讀撰寫
香港文化博物館

About the Appreciation Guide

This exhibition consists of both retrospective and prospective discussions. We will get to know about Freeman Lau more by looking into his works that inspired a series of questions: What is Freeman Lau shaped by? What is the meaning of a design determined by? How did we become the way we are today? And how can design influence our lives? These are all angles through which we will discuss the nature of design further.

We live with design, and appreciating design is not as hard as one may think. Our perception of the world differs from each other because of our unique preference, experience, cultural background, trend, environment, and other factors. This guide will help us perceive our surroundings in Lau's way. We will explore his thoughts, walk his steps, and peek at the beauty of his design. The concepts may eventually help us understand our world better.

Lau's career can be divided into a few distinctive eras. He was addicted to Chinese culture in the 1970s. In the following decade his focus was shifted to social changes in Hong Kong and then the *Chairplay* series in the 1990s. In this century Lau has his attention on bamboo and tea and the development of creative industry. He designs with different perspectives and thus the wide spectrum of subjects with rich contents. We will interpret Lau's works in one of the many possible ways, so keep your mind open for new appreciation angles and distinctive implications of his works.

Appreciation guide written by

Hong Kong Heritage Museum

認識劉小康

我們認識的劉小康，大概都是透過書本、雜誌、網頁或其他展覽場合，或許未能好好認識他。這次展出劉氏30多年來創作超過400多項的作品，由他親身解說。再者，還有多位在他生命中重要的前輩、朋友道出「什麼決定劉小康」，「什麼決定設計」，相信大家對劉小康會有更深的認識。

他是一位土生土長的设计師。

他尊師重道，身體力行。

他愛中國文化、著重承傳及交流。

他愛設計，在創作路上作多方的嘗試和突破。

他愛藝術創作，兩次獲得市政局藝術獎及多個公共藝術比賽獎項。

他愛朋友，經常作跨界別的創作和合作，實現大家共同的理念。

他愛香港，積極促進大中華的設計發展，為香港及同業建立最佳的營商環境及提升競爭力。

Knowing Freeman Lau

You may know about Freeman Lau from books, magazines, websites, or other exhibitions, but you will get to actually know him as he personally walk you through over 400 pieces of his works from over three decades of his career. Friends of Lau's will tell you more about him and what determines design.

He is a local designer.

He respects his teachers and puts such respect into real actions.

He loves Chinese culture; he wants to keep it alive across generations and share it with people of other cultures.

He loves designing; he fond of taking new challenges and makes breakthrough.

He loves art creation and received Urban Council Art Awards twice and numerous public art competition awards.

He treasures his friends and works on cross-media projects to achieve common goals.

He loves Hong Kong and devotes himself to developing creative industry in Greater China to improve the business environment and competence of the industry.

1 身份決定設計

香港這座小城，經歷過無數的風浪起伏。人們有的與之一同面對、有的隨遇而安，亦有的用自己的力量和信念去建設未來。每人對身邊發生的事情的處理方法各異，也成就了一個個獨特的香港故事。

劉小康是土生土長的设计師，他的故事與香港故事互相緊扣，亦決定了劉小康和他的設計。劉氏從他30多年的創作歷程中挑選了一些重要作品，訴說他的個人成長、機遇及與香港社會、文化、設計發展等的關係。讓我們掀開「什麼決定劉小康的設計」這一頁。

1. 時代決定設計

時代的轉變，社會的種種現象和議題，為創作人提供了不少靈感和養份。劉氏認為若創作遠離社會大眾的關注，作品會變得蒼白乏力，難以引起共鳴。若抽離時局構思題材，便失去與別人連結的平台，失落於歷史洪流。劉氏於1985年為「中英劇團」《我係香港人》的話劇設計海報，反映了劉氏在八十年代初那段不明朗局勢的氛圍下，如何透過設計，表達一己之見及對身處社會的反思。這海報更開展他以椅子為題的起點，往後創作許多與社會脈搏相連的作品。

我係香港人

/ 海報設計 / 1985年

蔡錫昌與杜國威合作編導了一齣「中英劇團」的話劇——《我係香港人》，述說香港自開埠以來140多年的歷史。海報以一張半中英式設計組合的椅子表達出我們在中國和英國夾縫下的身份，引發對香港人身份是什麼的思考。



香港二三事及香港九五二三事

/ 海報設計 / 1993-95年

與「進念·二十面體」的榮念曾與胡恩威相交超過20載，在九十年代初「進念」創作了幾齣與香港當時前途相關的劇目，劉氏獲邀設計海報。從那時起，他在文化的項目中加入自己的想法和聲音，創作不少以尋找身份、位置和回應社會等議題的海報。



應回去，港回歸

終回來，港回歸

/ 海報設計 / 1997年

劉氏應「香港文化博物館」邀請，以回歸的「回」字為「1997亞太海報展」設計了專題海報。劉氏視回歸如一條隧道，利用「回」字營造隧道的視覺效果，把英女王伊利莎白二世和毛澤東的頭像分別置於隧道的內外，象徵二人在歷史時刻的相遇，並且彼此包含在內，寄寓了和平交接的意思。海報上的標題，也是利用「應」與「終」的同音字，帶出英國回去中國回來的政治處境，充滿深層寓意。



身處在這時代，
有什麼讓我們反思的議題？
我們會如何表達與回應？

I am Hong Kong is a drama of "Chung Ying Theatre Company". Co-written and directed by Tsoi Sik Cheong and To Kwok Wai, the drama describes the city's history over 140 years. The half-Chinese-half-British chair mirrors Hong Kong's political reality that triggers identity crisis for many locals.

Two or Three Events... of No Significance, Hong Kong & Two or Three Events... of No Significance, Hong Kong 1995

/ Poster Design / 1993-95

Lau has known Danny Yung and Mathias Woo from "Zuni Icosahedron" for more than two decades. "Zuni" produced several dramas related to social uncertainties in Hong Kong during the 1990s and invited Lau to design respective posters. That was an era when Lau began adding his views and thoughts into cultural projects. He designed many posters in search for identity in response to social phenomena of the time.

The Changing Era, Hong Kong 1997

/ Poster Design / 1997

Lau used "回" (return) – the first Chinese character of hand-over "回歸" to create the thematic poster for the "Asia-pacific Poster Exhibition 1997" organised by "Hong Kong Heritage Museum". Lau considers the hand-over as a tunnel that echoes with the appearance of "回". Images of Queen Elizabeth II and Mao Zedong are placed inside and outside of each tunnel to symbolise their encounter with each other in a historical moment. The inclusive nature implies a peaceful hand-over. Characters "應" (should) and "終" (finally) in the poster titles share the same pronunciations as Britain and China in Cantonese, revealing the city's political transition. You can read the titles as "Should / Britain leave, the hand-over of Hong Kong" and "Finally / China returns, the hand-over of Hong Kong."

Are there any events that make us re-think any subjects? How would we respond?



1 Identity & Design

Hong Kong is a small city that has gone through countless obstacles. Some locals stayed on the same boat with the city throughout all ups and downs while others detached themselves at times of crisis. There were also people who tried to build their future by their power and beliefs. The different ways we engage in every event gave birth to the many unique Hong Kong stories.

Freeman Lau is a local designer whose story intertwines with Hong Kong's, or you can even say the history of Hong Kong determines who Freeman Lau is and what he designs. He will tell us more about his youth and opportunities as well as the relation between society, culture, and the development of creative industry through the important designs from over three decades of career. Let us turn to the next page – "What determines the design of Freeman Lau?"

1. Era Determines Design

Transitions between eras and the resulting social phenomena provide artists or designers with unlimited inspirations and rich subjects. Lau believes a close connection with your audience is crucial in determining how influential a creation is. Picking a subject of no relevance to its era is the same as surrendering our chance to communicate, and our works will likely remain unheard. Lau designed a poster in 1985 for the drama *I am Hong Kong* by "Chung Ying Theatre Company". The poster illustrates his identity crisis as Hong Kong people in midst of the political and social uncertainties back in 1980s. This was also the first poster of chair – a subject matter Lau has been using in expressing our connection with society in later works.

2.文化決定設計

劉小康從八十年代初入行時，已為不同文化活動推廣項目設計海報及視覺形象，如「亞洲藝術節」、「香港電影節」、「香港當代文化中心」等的交流活動。他深受新埭強的影響，深諳中國及香港文化，喜用香港傳統元素於設計中，構成精闢的文化視覺傳意設計。

3.機遇決定設計

劉氏曾獲邀為「北京2008年奧林匹克運動會」、「香港2009年東亞運動會」以及「上海2010年世界博覽會」等國際盛事設計海報、產品及策劃展覽等。劉氏過往的努力和經驗，造就機遇，能參與不同的商業、文化、公共項目，透過設計寫下他所構想的香港故事。

第十屆亞洲藝術節

/ 視覺形象設計 / 1985年

以七巧板與多姿多彩的傳統民間藝術圖形及圖案組成不同的表演者，在新的演繹下將亞洲藝術薈萃一堂的主題充分表現出來。



牌品 品牌 — 四城文化交流

/ 視覺形象設計 / 2004年

為「香港當代文化中心」統籌的「城市文化交流會議」設計視覺形象時，劉氏思索這四個城市有什麼共通文化？「搓麻雀」是一種很地道的消閒玩意，以此作為主要視覺元素，並幽默地命名為「牌品 品牌 — 四城文化交流」。除了設計海報、會議報告，更特別設計一套麻雀作為活動的紀念品。



香港2009年東亞運動會 金、銀、銅獎牌

/ 獎牌設計 / 2009年

劉氏為「香港2009年東亞運動會」設計的獎牌，運用九片面積大小均稱的葉子砌成一個環，代表著九個參賽國家和地區的樹葉和花瓣，突顯參賽運動員的團結一致，亦象徵比賽的公平和公正，打破以往獎牌設計突出主辦地的特色及文化的慣例。

The Tenth Festival of Asian Arts

/ Visual Identity / 1985

Lau used tangram to create different performers and incorporating various ethnic graphics and patterns to represent a kaleidoscope of Asian art.

Branding and Etiquette City-to-City Cultural Exchange Forum

/ Visual Identity / 2004

Lau identified mahjong as a local leisure activity the four participating cities have in common when he designed the visual identity for the "Branding and Etiquette City-to-City Cultural Exchange Forum" organised by "Hong Kong Institute of Contemporary Culture", so he used it as the main visual and named the Chinese theme with a sense of humour. The project included poster, reports, and even a set of mahjong as souvenir for the event.

Hong Kong 2009 East Asian Games Gold, Silver, Bronze Medals

/ Medal Design / 2009

The medals of "Hong Kong 2009 East Asian Games" designed by Lau are rings of nine leaves in identical size representing the nine participating countries or regions. The idea is to highlight the harmony between athletes and fairness. The design was a breakthrough from the all other previous medals that featured unique characteristics and culture of the host city.



2. Culture Determines Design

Lau worked on cultural activities promotions by designing posters and visual identity for events including the "Festival of Asian Arts", "Hong Kong Film Festival" and exchange programs by "Hong Kong Institute of Contemporary Culture", and others when he first joined the creative industry in 1980s. He is greatly influenced by Kan Tai Keung and deeply rooted in the cultural backgrounds of China and Hong Kong. Lau loves using traditional local elements in his works, making them platforms to spread local culture.

3. Opportunity Determines Design

Lau was invited to design posters, products, and curate exhibitions for the "Beijing 2008 Olympic Games", the "Hong Kong 2009 East Asian Games", and the "Expo 2010 Shanghai China". These valuable international opportunities were a result from his dedication and experience in the industry. They also grant chances to Lau to tell his Hong Kong story while participating in other commercial, cultural, and civil projects.

4. 本土決定設計

劉小康與很多本地協會和團體如「香港設計師協會」、「香港專業攝影師公會」、「香港貿易發展局」、「香港文學館」等主辦單位共同推動本地文化發展，更為他們設計貼合主題並富本土色彩的視覺形象，如劉氏為藝術家郭孟浩(蛙王)設計「第54屆威尼斯雙年展」香港館的參展宣傳海報及小冊子。

2 商業決定設計

商業項目設計是劉小康創作的重要一環，透過設計為顧客提升銷量固然是大前提，但劉氏最關心的是為客戶找出其文化根源、核心價值和可持續發展的方向。他把設計商品推向另一層次，把重點放在如何透過商品來提升個人的生活、文化及品味。他關心一些歷史悠久企業的承傳，更主動提出革新形象的提案。他與客戶之間建立了信任，從市場研究中獲得消費者喜好的資訊，分析現有形象的優劣點，為他們革新品牌形象。這不但加強客戶在市場上的競爭力，更開闊了產品的可塑性，帶動消費者重新認識品牌產品特色。

設計從身邊開始，
我們可曾把什麼特色的
本土元素融入創作中？

蛙王是一位行為藝術家，透過自身行為為活生生地展現藝術。劉氏選取了蛙王的街頭塗鴉字體與專屬圖騰，融合於穿上彩衣的蛙王照片中，展現這位非常香港的藝術家本身已是一件藝術品。



Frog King is a performing visual artist who performs his work live to his audience. Lau considers Frog King himself is already a piece of art, and he expresses such perception by using Frog King's graffiti, signature totems and his portrait to design this exhibition poster.

**We can start designing
with subjects around us.
Which elements of
our local culture have we
incorporated into our works?**

4. Local Determines Design

Lau joins hands with various associations and organisations in promoting local culture. His partners include "Hong Kong Designers Association", "Hong Kong Institute of Professional Photographers", "Hong Kong Trade Development Council", "The House of Hong Kong Literature" among others. He created visual identities for his partners with rich local colour according to each project theme. The promotional poster and pamphlet for the exhibition at the Hong Kong Pavilion of the "54th La Biennale di Venezia" he designed for artist Kwok Mang Ho (Frog King) was a great example.

2 Business & Design

Commercial projects are an essential component of Lau's career. Increasing sales is only one of his concerns; Lau has been trying to identify the essence and origin of a brand and to discover the best way forward for his clients. He focuses on bringing a brand or product to a new dimension where it could influence the life, culture, and taste of consumers. Lau is proactive in proposing rebranding proposals to the brands with long history he cares about. Lau is trusted by his clients, and he would conduct marketing researches to identify consumer preference and analyse the strengths and weaknesses of the existing brand image as backbones for the rebranding projects. His clients have become more competitive in the market with new rooms for product improvement. Consumers can also get to know the strength and signature of a brand better.

1. 傳承決定設計

劉小康主理不少商業品牌設計項目，皆是在香港扎根多年的企業，如1926年創辦的「嘉頓有限公司」和始創於1950年的「香港榮華餅家」。其中劉氏更有為1898年誕生於廣州的美容化妝品牌「廣生行雙妹嚶」設計新商標及包裝。新店主收購這歷史悠久的老店是因為欣賞其市場定位及發展潛力，而劉氏在設計過程中也特別著重傳承的概念。

2. 功能決定設計

「屈臣氏蒸餾水」水瓶設計，是劉小康設計生涯中其一非常重要和標誌性的項目，為他贏得「瓶裝水世界」全球設計大獎和無數本地及國際獎項，亦成功為客戶吸納更多的消費群。有如此成功的迴響，是劉氏在開展設計工作前，與品牌企業有足夠的溝通，了解該企業的需要、目標及市場定位，思索如何提升商品的固有價值，如功能性、美觀性，以及設計師想傳遞的生活品味與誘發創意的概念。

廣生行雙妹嚶產品

/ 包裝設計 / 1991年

「廣生行」是一家超過百年歷史的老店，在構思品牌形象時，劉氏重點保留原有的品牌價值，以及其往後的發展。因此在重新包裝「雙妹嚶」產品時，特意設計兩套商標，即舊商標的改良版和全新的現代商標，雙線的商標和包裝設計可成為品牌發展方向的一大特色。為喚起人們回憶，特別選用了關蕙農(1920年代以繪畫舊月份牌聞名的香港藝術家)繪畫「雙妹嚶」海報中的女性形象，做了一系列包裝及紀念品。而全新的商標則是兩位女性重疊的輪廓，配以二、三十年代上海女性形象。簡潔的髮式，加上旗袍領口，表現東方女性美。



屈臣氏蒸餾水瓶

/ 包裝設計 / 2002年

劉氏為「屈臣氏蒸餾水」水瓶革新設計，改變了平常的水瓶形態，取替一般包裝，設計出水滴形的瓶身線條，令水在反光下線條更富美感；手持水瓶時更能感受流線形帶來的舒適感；寬大的瓶蓋亦可成為杯子，為家用帶來便利，為水瓶加添了功能。



設計產品時，
可使用「減法設計」，
把沒用的東西盡量減去；
或是用「加法設計」，
為物件加入有用的功能。
可曾發現身邊的日常物件是
運用了「加法」及「減法」
設計？

Kwong Sang Hong Two Girls Products

/ Package Design / 1991

Lau focused on sustaining the brand values and opening new opportunities for "Kwong Sang Hong" – a brand with history of over one hundred years. When he redesigned packaging for the "Two Girls", he came up with the idea of double identity; the first set was a revamped version of the original logo while the other set was a totally new design. He made use of the brand's signature illustration of two ladies drawn by Kwan Wai Nung (the master of calendar posters and one of the most celebrated artists in Hong Kong during the 1920s) on a series of product packaging and souvenirs to help consumer identify the revamped image with the old. The new set of logo is a silhouette of two Shanghai girls from the 1920s – 1930s. Their simplistic hair style and neck cutting of qipao both contribute to presenting the beauty of Chinese ladies.

Watsons Water Bottle

/ Package Design / 2002

A revolutionary design for bottled water. Unlike conventional bottle, Lau shapes the curvy outline of a water droplet magnifies reflection that gives the water inside a whole new attractive look. The distinct shape also creates a more comfortable touch. The widened cap can be used as a cup – a new function to a water bottle.



1. Inheritance Determines Design

Lau has worked on branding projects for many local classics such as "Garden Company Limited" and "Hong Kong Wing Wah Cake Shop" which were brands founded in 1926 and 1950 respectively. Founded in 1898 in Guangzhou, cosmetics brand of "Kwong Sang Hong", "Two Girls" was also a client of Lau's for logo revamp and package design. The brand's new owner bought it because of its proposition and potential, so Lau paid extra attention to the heritage of brand values while working on this project.

2. Functionality Determines Design

Lau has won the international "Bottledwaterworld Design Awards" among numerous other local and overseas awards with his "Watsons Water" bottle – one of the most important and signature design in his career. The success did not come easily. Lau first spent rounds of communications with his client for a thorough understanding on the brand's need, goal, and proposition. Then he began exploring ways to improve the functionality, appearance, and other existing values of the brand. Lau as a designer also communicates his taste of living and hopes to stimulate creativity through the new water bottle.

Both subtractive and summative approaches applicable to product design. In other words you may remove redundant elements or add meaningful components to a product. Are we aware of any examples around us?

3. 信任決定設計

能夠主動提出為一個歷史悠久的本地品牌革新形象是需要很大的原動力，關心品牌的傳承和洞悉其發展潛力是劉小康的出發點。一家老字號品牌能接受設計師的改造方案亦是建基於信任。劉氏為「香港榮華餅家」重新打造品牌，首先是研究其文化元素，保留其核心固有價值。在商標改造上要做到傳承創新，形象更要與時並進，為品牌拓展銷售外，還為她建立一種新的飲食文化觀點。自1997年開始至今，已有近20年的合作。

一個商標的革新成功與否，取決於不同的因素。劉氏相信改革後的商標能與時並進，更有效地傳達品牌的文化價值；有系統的品牌包裝，讓產品更具吸引力，消費者更容易辨識。有沒有察覺一些熟悉的品牌也革新了形象？

榮華食品

/ 包裝設計 / 1997-2013年

以往「香港榮華餅家」的產品包裝上都有牡丹花的插圖，寓意「榮華富貴」。月餅是其重點產品，圓月是重要的視覺元素，「花好月圓」是中國人的祝願。這些都是品牌已有的文化價值，因此劉氏在構思新商標時，特意保留圓形作滿月，方形代表餅食，雙交疊而成的四分一圓，變作牡丹餅印紋樣，構成貼合品牌文化及產品的標誌設計。其後，更為其機場分店的旅遊品牌系列設計了全新包裝，以及為總店換上全新面貌。



劉氏為「榮華」打造飲食新文化，開發伴手禮產品，為招牌食品老婆餅重新包裝，用山東年畫中《女十忙》的形象，在禮盒中附上中英對照的短文介紹老婆餅的由來，還附送刻著「榮華」商標的木餅印，以吸引遊客，同時宣傳品牌及中國文化。其後，劉氏為新產品冰皮及迷你月餅設計了時尚、清新及帶文化品味的形象。運用傳承企業文化的牡丹花元素，以現代數碼插圖的表現手法，細點漸變成牡丹花圖案，以配合產品的特色，營造雅致的風格。

嘉頓食品

/ 包裝設計 / 自2003年起

「嘉頓有限公司」是一家擁有差不多90年歷史的餅家與食品生產商，劉氏希望新的形象設計能為企業加添生氣，除為品牌設計了新的商標與品牌系統外，更著力改善及統一「嘉頓」的產品系列。嚴謹的設計管理讓產品形象更鮮明奪目。

Wing Wah Products

/ Package Design / 1997-2013

The Chinese saying "beautiful flowery and full moon" describes a common wish for locals to spend the night of mid-autumn festival in a comfortable environment with a united family. The first half of this phrase can be found in the packaging signature of "Hong Kong Wing Wah Cake Shop" – a peony illustration symbolising prosperity – while the second half is directly related to one of the brand's best sellers – moon cakes. They are all important values for "Wing Wah", so Lau keeps the yellow full moon on the new logo and supplements it with a square that represents traditional bakery. The peony signature is printed on the overlapping quarter of the two shapes. The revamped logo is a new presentation of the brand's culture and products. Lau later designed packaging for a new tourist collection sold in the Hong Kong International Airport branch and gave the home branch of "Wing Wah" a whole new look.

Lau injected new culinary culture to "Wing Wah" by introducing the souvenir series. In order to promote the bakery products and Chinese culture to overseas visitors, Lau revamped the packaging for wife cakes by adding an illustration of a working wife in Shandong calendar poster, bilingual descriptions about the origin of this traditional Chinese pastry in English and Chinese, and a wooden cake mould of the trademark of "Wing Wah". Lau created another contemporary, fresh, and artistic image for the brand's new product lines of icy and mini moon cakes. The traditional "Wing Wah" peony is presented in a modern digital illustration style and as the flower expands, it transforms into dots and composes an image of peony – graphics that relate to the products directly in an elegant manner.

Garden Products

/ Package Design / Since 2003

"Garden Company Limited" is a classic bakery and food manufacturer with nearly 90 years of history. Lau wanted to revitalise this brand, so he revamped the brand with a new logo and branding guidelines to align the images between different "Garden" product lines. As a result of this comprehensive branding guideline, consumers can now recognise products of "Garden" more easily.

3. Trust Determines Design

It took Lau a lot to initiate a re-branding project for "Hong Kong Wing Wah Cake Shop" – a brand that was known for its long local history, and he did that because he cared enough about the brand heritage and was able to identify its potential. The project would not be feasible either if it was not for a classic brand like "Wing Wah" to give Lau enough trust. The project started with a research on the brand's cultural essence that Lau decided to sustain. He wanted a new and better logo that could give the brand a modern touch, increase sales, and build a new culinary culture. Since 1997 the first rebranding, Lau has a collaboration of nearly 20 years with "Wing Wah".

Lau believes a successful re-branding exercise achieves a number of goals; it should revitalise the brand and communicate the brand value more effectively. It should also help consumers identify its products more easily by synchronising package design. Can we name any familiar brands that have recently been revamped?



4. 品味決定設計

劉小康一向鍾愛茶文化，曾為不少茶公司或茶莊重新設計產品包裝。「車仔」和「立頓」茶包是我們常接觸的品牌，隨著市場競爭擴大，品牌的產品也越趨多樣化。為品牌設計新商標及包裝時，劉氏希望帶出一種新的飲茶文化、品味生活的概念。「車仔」和「立頓」同屬一家公司，「立頓」簡潔、高貴大方，帶有英國品牌的味道。而「車仔」則較多視覺元素，給人熱鬧和親民的感覺。要令兩個品牌各自精彩，需要小心構思，從中取得平衡。



5. 視野決定設計

除了本地企業，劉氏也為「中國銀行」、「李寧」、「皆一堂」、「鄂爾多斯」、「1436」、「八馬茶業」及「華潤城」等國內的企業建立品牌視覺形象。這些企業擁有優良的產品，希望為企業加添國際視野，提升國內銷售之餘，更能開拓國際市場。劉氏強調為品牌設計，一定要以品牌的文化源頭為切入點，包括產業的歷史、品牌成功的關鍵等。希望不只改善品牌形象，尋求發展策略，以及提高市場佔有率，更要與客戶一起追本溯源，重新檢視品牌的歷史，發掘產品獨特之處及梳理其文化源流。

車仔茶包系列

/ 包裝設計 / 1994年

立頓茗閒情茶包系列

/ 包裝設計 / 1999年

受「車仔」茶包委托重新設計其品牌的中國茶系列包裝。劉氏沿用舊有的車仔標記，加上強烈的漸變效果，藉此突顯茶葉品味和與其他品牌的分別。當中更主要的原因是要與集團旗下茶味較清淡的「立頓」作出區分，以便為兩個品牌建立截然不同的包裝風格和產品形象。

其後在構思「立頓」的「茗閒情」系列包裝時，為了突出茶的真味道和優質，以不同顏色作為種類區分，更特別重視印刷品上的茶色。在鋁罐上特選了圓筒形的包裝，頂部為透明窗口，便於消費者看到茶葉，增添購買意慾。

1436及鄂爾多斯集團

/ 商標及包裝設計 / 2007年

劉氏為1981年在中國內蒙成立的羊絨企業「鄂爾多斯集團」旗下開發的一條高級生產線設計商標，他先理解產品的獨特之處，在於原材料為最稀少的山羊絨，直徑細於14微米，但長度達36毫米以上的極品纖維，故建議客戶以「1436」命名商標。大多數人不明數字背後意思，故可以引起話題吸引他們認識品牌。

「1436」的定位清晰，目標是歐洲市場，所以他特別邀請意大利書法家題寫「1436」作為品牌商標，並設計了湖水藍包裝系列和仿西方家族徽章圖案，突出品牌故事，構成了獨特文化符號。

完成「1436」後，劉氏再為「鄂爾多斯集團」設計商標，研究品牌歷史過程中，發現了鄂爾多斯這個地區的岩洞壁畫上記載了人與羊的密切關係，因而有羊絨產品的誕生，而集團也是以草原文化為本。因此，在商標設計上，他參考洞壁畫上的羊圖案，發現其中藏了英文字母「e」，因此將羊與「e」字結合，形成商標圖案。除視覺元素的處理，重點在其背後承載的故事和象徵意義，構成一個可供傳播的品牌故事。

「鄂爾多斯集團」與「1436」的商標放在一起時可看出主線與副線的關係，劉氏同時亦考慮日後「1436」獨當一面時，單獨來看也是一個非常完整和成熟的設計，為將來的發展定下蛻變的實踐計劃。

Rickshaw Tea Bag Series

/ Package Design / 1994

Lipton Ming Ching Tea Bag Series

/ Package Design / 1999

Lau kept the rickshaw silhouette from the original package design of "Rickshaw" Chinese tea series while adding a strong fading effect to highlight the taste and variety as a differentiation from other brands. The new look separated "Rickshaw" from "Lipton" which offers a lighter taste.

Lau assigned a colour to each type of tea when he worked on the "Ming Ching" series package design. The objective was to illustrate the taste and quality of every product, and he ensured the colours were printed in the best quality. The window on the circular tin cap allows customers to see the actual tea leaves, creating an urge to consume.

1436 & Erdos

/ Logo and Package Design / 2007

"Erdos" is a cashmere manufacturer founded in 1981 in Inner Mongolia. Lau was invited to design a logo for its new premium product line. Lau looked into several unique brand values and named the brand "1436" in relation to the raw material this line is made of – cashmere from the rarest and finest Arbas goats with 14µm diameter but over 36mm length. The simplicity of this name successfully drew consumers' attention to learn more about the brand. The brand targets European markets mainly, and Lau kept this in mind throughout the project. The logo was designed with four digits "1436" hand-written by an Italian calligrapher. Together with the aquatic blue packaging and patterns of western family emblems, a new set of unique symbols were created for this brand to tell its story behind.

Lau continued to design a new logo for the "Erdos" after the "1436" branding project. The brand is closely related to prairie culture. Lau also noticed cashmere production originated from the relationship between mankind and goats illustrated on ancient cave paintings in Erdos region of the Inner Mongolia. He found an English letter "e" in ancient graphic of goat and made use of it as a visual element to channel the origin of "Erdos".

Put the two logos together and you will notice the clear distinction between the identities of a group and a brand. Yet the "1436" logo is also complete by itself as Lau took the potential of this brand's individual promotion into consideration.

4. Taste Determines Design

Lau is a fan of tea, and he has designed for several tea manufacturers or brands. "Rickshaw" and "Lipton" tea bags are both common in Hong Kong, and they have been expanding their product variety in order to maintain their shares in this increasingly competitive market. Lau's task was to spread a new tea culture and concept of quality living via these two brands of the same company but of different brand images. "Lipton" embodies a taste of British brand with a clean but elegant image. "Rickshaw" on the other hand is rich in visual elements as a more friendly option for customers. Lau's task was to revitalise these two brands while keeping their different values in the right balance.



5. Vision Determines Design

Lau's branding portfolio also includes "Bank of China", "Li-Ning", "Jie Yi Tang", "Erdos", "1436", "Bama Tea" and "Hua Run Cheng" and other corporate clients in Mainland China. They are all brands that make great products but needed an international vision to boost sales in their home country and overseas markets. Lau emphasises the importance of a brand's original values such as its history and their keys to succeed. A client may want to improve their brand image, start new strategy planning, and increase their market share, but Lau has an additional objective of motivating clients to look into their brand history to discover its uniqueness and culture.

3 文化決定設計

自劉小康看到靳埭強的《集一設計課程》海報後，便立志要當上設計師，而文化類設計始終是他設計的原點。在不同類型的文化項目中，他將中國文化與西方設計概念融合，以回應不同的社會議題，表達個人對生活和生命的感悟。

1. 文字決定設計

劉小康在求學時期已花上很多時間鍛鍊文字處理的基本功。在劉氏的海報設計中，文字運用主次分明，更有以文字為主要視覺元素，充分表現文字之美。劉氏喜愛鑽研漢字和中國書法，取其美態及含義，再經過精心處理便演變成充滿喻意的符號或圖案。

上書局

/ 海報設計 / 2006年

為「上書局」設計的一系列海報，劉氏以重疊的「上」字為圖案，使人聯想多層含意。有的如級級樓梯，比喻學問要拾級而上。有的可衍生成樹，比喻尋學問及智慧要如樹生長，枝葉繁茂須一步一步吸收發展；也象徵閱讀有如置身迷宮。這組海報圖案的空間劃分就像印刷書籍時的不同對頁大小尺寸，比作書局出版不同形式書籍的概況。



Lau designed a poster series for "Up Publications" by repeating the Chinese character "上" (up). Look at the stair-like patterns and you may recall the Chinese saying of learning by steps. The poster with a tree outline explains that we should grow our tree of knowledge by accumulating all necessary nutrition bit by bit. There is another poster that symbolises learning as a maze. Breathing space is allocated differently between the patterns to mimic spreads of books of various sizes – a representation of a publisher issuing different kinds of publications.



Freeman Lau's dream of becoming a designer was inspired by the Poster of *Graphic Design Course of Studio II* designed by Kan Tai Keung. He considers design for cultural projects as the origin of his design. He experimented merging Chinese and western design concepts in different projects in response to specific social issues and to express his views on life and the way of living.

1. Chinese Character Determines Design

Lau has spent great efforts on typography training since his young age. Chinese characters are always well balanced in Lau's posters, and there are also designs that are composed of mainly Chinese characters to fully express their visual beauty. Lau is obsessed with Chinese characters and calligraphy. He would reserve their elegant shapes and meaning and turn them into symbols or graphics with deep implications.

2. 交流決定設計

劉小康與不同界別的人士、團體、機構甚至國家地區合作和交流，是一種有效推廣文化的途徑。劉氏曾參加不少邀請展覽，以其作品與不同的設計師、藝術家和觀眾，分享對不同主題及文化的見解。

城市發現

/ 海報及明信片紀念冊設計 / 2000年

2000年的「香港柏林當代文化節」由「香港當代文化中心」與「柏林世界文化中心」聯合主辦，當中包括在柏林展出以「城市發現」為主題的海報，參展設計師各自與居住同一城市的一位兒童互動創作關於該城市的海報。劉氏與當時才10歲的兒子天浩合作，首先兒子用水墨畫了一幅他心目中的香港，是擁擠的、混亂的，反映當時的社會狀態。接著劉氏在他的畫上加上色彩繽紛而有秩序的透明點，帶出縱使香港在這條件或狀況下，香港人能賦予一種處理方法和秩序，一樣可以多姿多采。



Cities Discoveries

/ Poster and Postcard Album Design / 2000

"Hong Kong Institute of Contemporary Culture" joined hands with "Haus der Kulturen der Welt" to organise "Festival of Vision" in 2000. One of the exhibitions "Cities Discoveries" in Berlin required participating designers to design a poster with a child living in the same city. Lau's partner was his son, Tin Ho, who was only 10 years old back then. He drew a crowded and messy Hong Kong in Chinese ink painting to represent the city's social issues. Lau then added transparent colour dots in regular orders to express his belief that Hong Kong people are capable in finding their ways and creating the right orders to make the city an excellent place regardless of all social uncertainties.

2. Exchange Determines Design

Lau has been promoting local culture effectively through collaborations or exchange projects with other professionals, associations, organisations and even countries. He expressed his views on different themes or cultures in his works when he participated in various exhibitions.



3. 友誼決定設計

劉小康透過設計建立了不少跨界別、跨地域的友誼，如曾經為張義、郭孟浩、韓志勳、馬桂棉，以及夏碧泉、陳育強、胡恩威、梁家泰等前輩友人設計書籍，憑藉深厚的友誼及對他們作品的了解，使書籍設計更得心應手，有更大發揮。他更以書籍設計的模式，製作一份代表著友誼，又能宣揚一個地區的獨特文化的伴手禮，確是別出心裁。



神經 — 陳育強作品 86 - 04

/ 書籍設計 / 2005年

《神經—陳育強作品86-04》是劉氏在書籍設計中一次實驗性創作，他邀請陳育強特為這本作品集畫一幅畫，將之變為封面、封底和內頁的一部分，令書的結構隨著畫作的佈局變得富連貫性。陳氏以混合媒介創作見稱，因此精裝版的封面結合木和布兩種材料，以呼應他的創作生涯。

遊南帖

/ 書籍設計 / 2011年

《遊南帖》是劉氏為台灣「點·心設計邀請展—50禮」而設計，大會邀請港、台和新加坡共60位設計師，為台南設計具地方特色的伴手禮，宣揚台南文化和社會風俗面貌。以木匣子設計，內藏一本厚厚的線裝描紅簿，內容紀錄了100多間台南特色店舖的牌匾字體，同時列出店舖地址，成為旅客遊台南的參考工具。更將匾額提字的各式書體變成供人臨摹的描紅字帖，並附上一枝毛筆，希望憑藉《遊南帖》宣揚台南牌匾上字體結構特色的同時亦為中國書法開闢新方向。

劉氏在創作生涯中，大部份都是以團隊形式進行創作，且重視與不同界別朋友的合作。

Nerve -

Works of Chan Yuk Keung 86 - 04

/ Book Design / 2005

Nerve - Works of Chan Yuk Keung 86 - 04 is an experimental book design by Lau. He invited Chan Yuk Keung to create a painting for the catalogue and converted it into parts of front cover, back cover and inner pages in order to maintain the coherence of the book structure. As Chan has been known for his mixed media work, two materials wood and cloth were selected and integrated for the hardcover edition in response to his creative path.

De Taiwan Stijl

/ Book Design / 2011

Lau designed *De Taiwan Stijl* for the "Dian Shin Design Exhibition - 50 Manners" in Taiwan. The organiser invited 60 designers from Hong Kong, Taiwan and Singapore to design souvenirs with local characteristics of Tainan to promote its culture and ambience of life style of the area. Inside the wooden box, there is a thick Miachong thread-bound book recording typographies appeared on the fascia boards of a hundred shops in Tainan. With the listed shop addresses, the book becomes a reference for tourists in Tainan. The readers can also use the brush attached on the book to copy and write the different typographic characters of the fascia boards. By creating the *De Taiwan Stijl*, Lau would like to promote the characteristic structure of Tainan fascia board typography and explore a new way of Chinese calligraphy.

3. Friendship Determines Design

Lau takes design as a medium to build up cross-discipline and cross-countries friendship. He is very close to Cheung Yee, Kwok Mang Ho, Hon Chi Fun, Ma Kwai Min, Ha Bik Chuen, Chan Yuk Keung, Mathias Woo and Leong Ka Tai and has been helping them with their catalogue design. His friendship and understanding of each friend's works helped Lau a great deal as he designed for them. Besides, he even designed a souvenir that signified friendship in a book format for a city featuring its culture.

**Lau always works as a team.
He treasures the opportunity when
working with different expertise.**



4. 物料決定設計

竹子成為劉氏最近探索的重點。他選擇以竹作為研究對象，並進行創作和策劃展覽。劉氏愛竹的特性、個性和可塑性，以及在中國文化中的特別位置與象徵意義。他亦看重本地搭竹棚及紮作等傳統技藝，他認為現代科技雖然進步，但不能忽視傳統工藝的智慧與文化。



知竹

/ 書籍設計及展覽策劃 / 2011年

劉氏喜歡竹的形態及質感，發現從遠古至今，不同民族運用竹製造各式各樣的生活用品，漸漸發展為手工藝和其文化的一部份。在中華民族中竹是四君子之一，代表正直、虛心、有氣節，常與文人雅士相提並論。

2011年首屆「北京國際設計三年展」邀請劉氏與杭間擔任其中一個主題展覽的策展人，策劃了以竹子為題的展覽「知竹」。諺語「知足常樂」，「知竹」單元取其近音，意在「知竹」也是快樂的。展覽希望探討竹子象徵的文化精神及如何應用在日常生活當中。策展是劉氏作為研究竹的起步點，讓他看到全世界關於竹的製品。過程中認識了很多專家，為他下一步的創作鋪路，用竹發展產品，使之能成為創意產業。為是次展覽設計並出版了圖錄《知竹》，獲選為香港印製大獎之最佳出版意念得獎作品。



素材的特性影響作品的呈現，
也能造就一些別具心思的設計。

Rethinking Bamboo

/ Book Design and Exhibition Curation / 2011

Lau is attracted by the shape and texture of bamboo. He discovered how this material was used by different nations throughout the history and later became an art or even part of their cultures. Bamboo is a symbol of gentleman in Chinese culture to represent integrity, humbleness, and persistence.

Lau and Hang Jian were invited to curate a bamboo themed exhibition "Rethinking Bamboo" as part of the first "Beijing International Design Triennial" in 2011. The exhibition name sounds similar to the Chinese saying of "satisfaction" (知) brings "happiness", implying "knowing" (知) about bamboo will also bring us happiness. The objective of this exhibition was to explore the cultural essence of bamboo in Chinese culture and how to apply such essence to modern life. The exhibition triggered Lau's further exploration. He was able to see bamboo works from the rest of the world and meet with many professionals. The experience led to the production of bamboo products – a step towards commercialising creativity as a new business model of the creative industry. The catalogue *Rethinking Bamboo* Lau published for the exhibition later won the Distinguished Publishing Concept of the Hong Kong Print Awards.

4. Material Determines Design

Lau has been experimenting bamboo in recent years. He studies this subject and uses it as a design and even an exhibition theme. He loves bamboo for its characteristics and potential. It is also an important and symbolic component of Chinese culture. Lau treasures local bamboo scaffolding as an irreplaceable traditional art form despite the advanced modern technology.



Every material embodies unique characteristics that affect the presentation of a work of design.

4 工藝決定設計

劉小康的設計風格深受中國傳統文化所影響，他喜愛書法、古董、舊物、舊椅子，尤對竹和茶特別鍾愛。他享受追求知識的過程與樂趣，在好奇心驅使下，多年來他拜訪了不少以竹和茶而聞名的工藝師、設計師及藝術家，他對竹和茶進行了深入的研究。於劉氏而言，他認為設計師應鑽研自己熱愛的題目，加上投入的態度，從工藝、物料、歷史、文學，甚或哲學理論中進行探索。

1. 五行決定設計

「五行」是中國古代流傳下來的智慧，與我們現代人生活息息相關。劉氏不時把它運用在文化創作項目，甚至是商業案例上。一系列有關五行主題的創作，展現了以傳統題目結合現代設計의各種可能。

皇家雪蘭莪五行系列茶具

/ 產品設計 / 2009年

馬來西亞錫鑄商「皇家雪蘭莪」是一所由中國人創立的茶具商，以製作工藝品聞名。劉氏保留品牌原有特色，並希望產品兼具現代感和保持錫這種物料帶出的手工質感。以「五行」作為設計題目，以迴紋作為茶具及頸鏈吊飾的設計，完整地表達「五行」中的每一個元素，相生的關係。「五行」是一個循環和相生的概念，生生不息，也是他希望帶出持續發展的概念。

劉氏以青竹的形態作為茶具系列的藍本，更是竹山茶海的美妙結合。竹象徵不屈不撓和節節高升，這一系列產品還混合了木材、骨瓷及合成樹脂等材料，無論在材質、色彩和手工也非常出色，令設計更富現代感。



「五行」即指金、木、水、火、土五種元素，一切自然現象皆受五行所影響。它們之間互相牽引，相生相剋，在循環不息的相互作用中達至平衡。這五種元素的概念，也可延伸至食療養生至人際關係範疇等，被視為博大精深的東方哲學思想。

Malaysian pewter manufacturer "Royal Selangor" founded by Chinese is known for its craftsmanship quality. Lau maintained the brand's strength and the texture of tin while using "Five Elements" as the collection theme. The inter-influencing nature of the "Five Elements" is symbolised as a spiral pattern applied across the collection composed of tea wares and charms representing individual elements. Spiral also represents infinity, another component of "Five Elements", implying a wish of continuous business expansion.

The tea ware series were designed in a bamboo shape to echo the Chinese saying of "surrounded by bamboo and tea". Bamboo symbolises the brand's persistence and static growth. Wood, bone china, resin, and other materials used make the collection an excellence in terms of quality, colour, and craftsmanship, giving the series a contemporary image.



"Five Elements" refers to the five elements of metal, wood, water, fire, and earth that influence every natural phenomenon. The elements assert positive and negative effects towards each other, formulating a balanced cycle as a whole. "Five Elements" is a profound Eastern philosophical concept that is widely applicable from Chinese medical theories to interpersonal relationship analysis.

4 Craftsmanship & Design

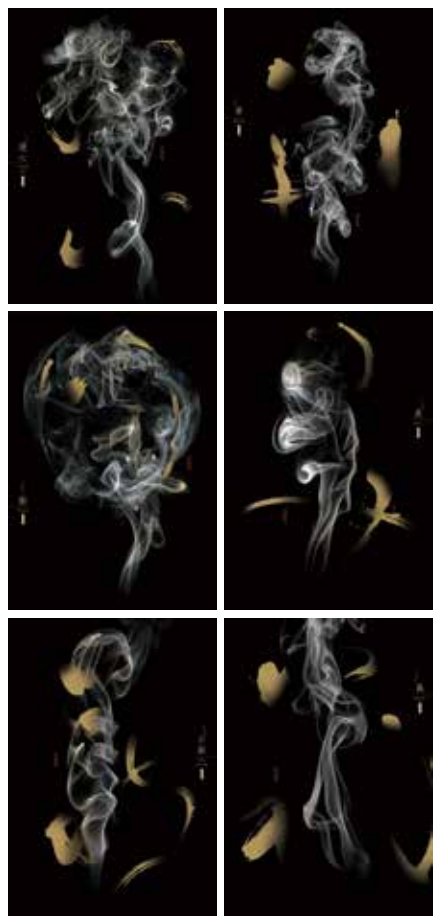
Traditional Chinese culture has great influences on Lau's design style. He loves Chinese calligraphy, antiques, collectables, old chairs, and other elements of Chinese culture. Bamboo and tea are his all-time favourites, and his curiosity drove his visits to many related craftsmen, designers, and artists – an enjoyable process through which Lau gained rich knowledge about the two subjects. Lau believes a designer should study his or her favourite subjects with passion and explore them in artistic, physical, historic, academic, or even philosophical angles.

1. Five Elements Determine Design

"Five Elements" is a wisdom inherited from ancient China that applies also to modern life. Lau often uses it in cultural and even commercial projects as demonstrations of how traditional elements can be combined with modern art.

2. 書法決定設計

在資訊氾濫，書寫式微的年代，劉氏與多位藝術家參與2009年在台灣舉行的「無中生有：書法 | 符號 | 空間」展覽。展覽以台灣著名書法家董陽孜的書法為起點，探討書法融入當代視覺文化環境的各種可能性。劉氏聯同朱小杰和李梓良創作了《椅子戲》之《對「無」入座》、《座「無」虛席》及《金石「無」言》，來回應這值得深思的議題。



對「無」入座 + 座「無」虛席 + 金石「無」言

/ 藝術作品 / 2009年

董陽孜老師為劉氏書寫了「無我」、「無盡」、「無礙」、「無漏」四組字，作品運用了董老師所寫的「無」字其中一橫劃成為椅背，用作探討書法能否成為家具設計元素，書法的優美線條能否變成家具的部份，用者不單能觀且能體會書法。



九無一有書法碟子

/ 藝術作品 / 2010年

除了將董老師所寫的書法運用到椅子的製作上，2010年的《九無一有》書法碟子是劉氏將書法結合陶瓷的創作。將董老師的「無」字放在15隻碟上，要將15隻碟拼合在一起後才能看到字體。但分開看時，可欣賞到書法字體的細節，刺激觀者去思考 and 幻想其他部份和整個字的形態。



墨感心動

/ 海報設計 / 2011年

劉氏為2011年「妙法自然 — 董陽孜 × 亞洲海報設計暨文創跨界創新展」設計的海報，運用煙虛無縹緲的特性來表達書法的抽象特質，以煙自然飄揚的形態呈現董老師書法字「由心」的部分筆畫。因煙的形態難以控制，故此需拍攝大量照片，從中挑選最貼近老師的筆觸來完成這一套六幅的作品，創作過程極費心神。

中國書法歷史悠久，透過表意文字——漢字，表現富造型性、結構規律的文字。書法與繪畫、篆刻等都相互影響其表達的藝術形式。側、勒、努、趯、策、掠、啄及磔等的八種毛筆法則，創造出富傳統漢字美感的藝術作品，體驗書法之美。

Search “mo” Chair + Sit on “mo” + Mute Scholar

/ Artwork / 2009

Tong Yang-tze wrote Lau four Chinese phrases – “無我” (No Self), “無盡” (Inexhaustible), “無礙” (Ataraxia) and “無漏” (Impervious). Lau experimented how calligraphy can be used as a furniture design element by using one of the strokes of “無” (Nothingness) as the back of his chairs. It was a new execution of calligraphy that we can touch and feel.

Nine Voids and One Existence Dishes

/ Artwork / 2010

Lau applied Tong Yang-tze's writing to furniture design, and also applied to ceramic art, creating the calligraphy dishes *Nine Voids and One Existence* in 2010. The word “無” (Nothingness) was divided into 15 dishes. We can see the beauty of specific strokes on individual dish that inspires imagination of how other parts and the complete word are written.

Fancy of Ink

/ Poster Design / 2011

This is a series of posters Lau designed for “Ingenuity Follows Nature: A Poster Exhibition of Asian Designers & Tong Yang-tze's Calligraphy”. The illusory characteristic of smoke is used to express the abstractness of calligraphy and the floating smoke represents part of the strokes of Tong Yang-tze's calligraphy. Loads of photos were taken for the selection of images which mostly resemble Tong's brushstrokes. The creative process of this set of six posters was mind-consuming as it was difficult to capture the shape of smoke.

2. Calligraphy Determines Design

Hand-writing is rare in this era of information technology. In 2009, Lau joined other artists at the “X Beyond O: Calligraphy-Sign-Space” exhibition in Taiwan to explore the possibilities of fusing calligraphy with contemporary visual culture beginning from famous Taiwanese calligrapher Tong Yang-tze's works. Discussions between Lau, Zhu Xiaojie, and Terence Lee resulted in three art pieces of *Search “mo” Chair + Sit on “mo” + Mute Scholar* of *Chairplay* to respond to this profound subject.

Chinese calligraphy has been practising for centuries. It is an art form that presents the stylish and well-structured natures of logographic Chinese characters. Chinese calligraphy, painting, and seal carving are similar and inter-dependent in many ways. It is only through Chinese writing brush and its eight rules of writing that the true beauty of traditional Chinese characters can be fully demonstrated.



5 交流決定設計

除了積極參與不同組織舉辦的展覽和計劃，劉氏亦會主動策劃及推動文化交流活動，促進香港以至大中華地區的文化及設計發展。在多個聯乘項目中，他邀請跨界別創作人參與，一同為企業加添文化價值，令文化項目能成功轉化為創意產業。

1. 創意產業決定設計

為了擴闊設計作品與受眾的接觸面，劉小康思考將文化項目開拓成為產業的可能性，他曾與多個品牌及不同界別的設計師，推出產品系列，將設計融入大眾生活當中，嘗試融合傳統文化與現代設計。



劉米鼠 劉建文設計
MicLau designed by Michael Lau



義牛 張義設計
Yee Ox designed by Cheung Yee

十二肖

/ 創意計劃 / 自2008年起

2008年，劉氏獲「香港梅潔樓基金會」的贊助，與友人創立文化設計機構「文化實驗室」，以承傳立新為宗旨，「十二肖」計劃便因此誕生。由2008年鼠年開始，計劃每年選出一位亞洲區內優秀的藝術家或設計師，以該年生肖作為創作題目，思索如何將中國符號轉化成藝術品和商品，並探討新的製作方法。另一目的是推動藝術家和設計師與國際品牌的合作，嘗試將藝術和設計變成行銷的產品。計劃還包含教育項目，透過創作者的帶領，讓更多年輕人和學生參與和了解，如何結集中國傳統文化與現代設計。

屈臣氏蒸餾水百周年活動

/ 海報設計 / 2003年

2003年再次獲「屈臣氏蒸餾水」生產商邀請為其創立百周年設計周年標誌及負責策劃推出「香港創意年」百周年紀念瓶系列。劉氏連同11位創作人一起以「WATSONS WATER」12個英文字母為題，為瓶身招貼構思圖案，每月推出一款作為品牌推廣，既可為客戶宣傳，亦讓更多文化創作人參與其中。其後更以此為題舉辦藝術展覽和工作坊。



毅虎 許誠毅設計
Yi Hu designed by Raman Hui



如兔 薩焯如設計
Ru Tu designed by Cynthia Sah



龍行 劉家寶設計
Long Xing designed by Chelsia Lau

創意充滿著我們的生活亦改變我們的生活模式。與跨界別或跨國界人士共同創作，不但可開拓設計師的眼界及思維，亦可推動社會的多元文化，發展創意產業。

Project Twelve

/ Creative Project / Since 2008

Lau received funding from "M K Lau Foundation" and founded "Culture Laboratory" with his friends in 2008 with a mission of revitalising traditions. "Project Twelve" was thus launched in the same year – a year of the Rat. The project invites one renowned Asian artist or designer annually to transform the year's Chinese zodiac into an art piece or commercial products in an innovative way. Another objective is to encourage collaborations between artist, designers and international brand to produce artistic designs in forms of consumer goods. The project also includes educational programs in which the creators will show the young generation and students how to combine traditional Chinese culture with modern art.

Watsons Water 100th Anniversary

/ Poster Design / 2003

Another project with "Watsons Water" in 2003 was to design the logo for the company's 100th anniversary. Lau was also appointed for the strategic planning for the "Year of Hong Kong Creativity" centennial bottles in the same year. He joined 11 other creative people to launch a new bottle label every month. The 12 alphabets of "WATSONS WATER" were the design theme, and the promotion drew participations from other creative media. The collection was also displayed in exhibitions and workshops afterwards.

Creativity is always around us and influences the ways we live. The benefits of working with other professionals or foreigners are to open our mind. Cross-over projects also enhance cultural variety, which is important to creative industry development.

5 Interaction & Design

Apart from participating in the exhibitions and projects of different organisations, Lau initiated and fostered cultural art development in the Greater China region by planning and promoting cultural exchange events. He invited cross-discipline creative people to participate in different crossover projects and actualised many cultural projects into works of the creative industry.

1. Creative Industry Determines Design

Lau tries to extend the reach of his works by commercialising them. He launched a number of cross-over collections with different brands and other designers to bring designs that combines traditional culture and modern art into the daily lives of consumers.





Vision 6 及 Vogue 4 Sight

佳能計劃

/ 產品設計 / 2009年

2009年「佳能」IXUS為了塑造一個充滿創意、科技與藝術潮流兼備的形象，特意邀請劉氏策劃並連同五位本地設計師參與名為「Vision 6」的創意項目。當中包括時裝、產品、珠寶、空間及建築設計師，設計了六款限量版相機套。劉氏的設計名為「帕」，概念源自中國木構建築的入榫法，將多塊木板縫合於人造皮的表面，再以磁石引力把木塊自由組合的相機盒，亦可攤平如手帕，線條簡單卻蘊藏中國傳統文化的深度。手帕的概念源自劉氏讀書時沒有專業相機袋，以一塊麂皮布包著相機，這設計喚起了他的回憶。

其後，劉氏又聯同三位本地時裝設計師為「佳能」EOS 500D度身訂造一系列針對女性用家的相機袋及相機帶，名為「Vogue 4 Sight」。他的設計走中性路線，以實用性與裝飾性拉鍊為主幹，拉鍊與拉鍊之間縫上不同的布料，帶出真假的並置，有如攝影般須尋尋覓覓才能捕捉最珍貴的一面。

Art in Motion

/ 產品設計 / 2010年

2010年劉氏與本地文化創意品牌「Zixag」合作，嘗試發展不同系列的文創產品「Art in Motion」。項目邀請了不同的本地設計師及藝術家，設計生活用品。計劃的第一項目是設計不同功能的袋子，如手提袋、電腦袋和筆袋等，把紙上的創意設計移至隨身攜帶的產品上。

No Art No Fun

/ 產品設計 / 2013年

「No Art No Fun」是劉氏與文化界友人於2013年創立的品牌，希望把藝術家及設計師的作品製作成各款生活用品，讓大眾親近藝術，分享創作樂趣。對於劉氏而言，生活中的樂趣應是垂手可得，如市面上雖然有不少餐桌墊的選擇，但當中的設計未必都合心意，於是便萌生自行設計的想法，餐桌墊便成了此項計劃的第一項產品。

Vision 6 & Vogue 4 Sight Canon Project

/ Product Design / 2009

"Canon" IXUS wanted a new brand image of being creative, technically advanced, and artistic, so they invited Lau as the creative director and five other local designers to participate in a creative project named "Vision 6" in 2009. The group included fashion, product, jewellery, space, and architecture designers and each of them designed a limited edition of camera case. Lau's concept comes from the interlocking architectural techniques from ancient China. He placed wooden plates and magnets onto PVC leathers, which can be folded into a camera case or unfolded as a handkerchief. The simplistic design carries the wisdom of Chinese traditional culture. Lau was inspired by his experience of using suede to wrap his camera as a replacement of an expensive case when he was young, so he incorporated the handkerchief wrapping idea in his design.

Lau joined three local fashion designers later to design "Vogue 4 Sight", a series of female-targeted camera cases and straps for "Canon" EOS 500D. His design was rather unisexual, consisting of real and decorative zippers. The different fabric between zippers symbolise the authenticity issues of an image, illustrating how photographers spend great efforts searching for a real and precious moment.

Art in Motion

/ Product Design / 2010

Local creative brand "Zixag" invited various local designers and artists, including Lau, to launch the daily goods collection "Art in Motion" in 2010. The first assignment was to design different kinds of bags, such as handbags, laptop bags and pencil case, transforming 2D creativity to something we can use daily.

No Art No Fun

/ Product Design / 2013

Lau and his friends from other cultural sectors founded "No Art No Fun" in 2013. Products of this brand were made of creative works from artists and designers as a way for consumer to feel the joy of designing. Lau believes enjoyable experiences should easily be found or reached. For instance if we cannot find a favourable place mat, we may as well make one. This is how place mat became the first product of "No Art No Fun".



6 公共決定設計

劉小康關心香港，他一直透過設計提高香港在國際舞台上的形象。從平面、產品設計，以至公共藝術，繼而擴展至一個地區的公共空間創意設計，足見劉氏的高瞻遠矚。他希望組織不同的專業人士及資源，把藝術與視覺效果加到生活空間裡。當中包括建築、空間設計、公共設施及標示等。從欣賞、討論、收集、整合以至實踐，與其他專才一同建構出香港的普及價值。

1. 公共願景決定設計

劉小康聯同藝術家陳育強和荷蘭設計師 Michel de Boer 創立的「公共創意™」公共空間設計概念，最初是為本地建築師嚴迅奇競投西九文化區進行建築規劃招標而構思。雖然方案未被採納，但那次合作卻讓這組合摸索出設計大型公共空間家具和設施、策劃公共藝術和公共活動等的基本概念。基於那次合作經驗，2014年三人捲土重來，並獲啟德辦事處採納為未來「啟德發展」計劃的藍圖。

活力磁場

/ 公共創意 / 2014年

啟德機場(前香港機場舊址)將重新發展成為一個佔地320公頃，集居所、工作、消閒和運輸樞紐。團隊以樹作主題，為啟德打造「活力磁場」的品牌，為其注入生命力。「活力磁場」的標誌將樹木的各個組成部份，設計成為波浪線形，概念源自啟德的歷史及其周邊社區的關係為靈感，以活力磁場來代表該區的生命力。希望透過「公共創意™」概念，發展一套統一的語言和理念。

元創坊標誌系統

/ 視覺形象 / 2014年

前荷李活道已婚警察宿舍被活化成標誌性的創意中心，名為「PMQ元創坊」。劉氏參與項目的構思和完善其設計概念，邀請了丹麥設計師 Bo Linnemann 合作，創作一套以「PMQ」為核心元素的形象標誌。不同字體、不同組合的「P」、「M」、「Q」標誌系統，各種字體代表了不同年代的設計風味，這種跨越年代的設計概念，不但體現了建築物的深厚歷史感，透過統一的设计系統和建築物形象，更連結了不同年代的香港歷史。



The former Kai Tak Airport will be reconstructed into a 320-hectare combination of residential, commercial, recreational, and transit areas. The team decided to use tree as a theme and created the "Current of Vitality" brand to express the energetic nature of Kai Tak. The brand logo is composed of different parts of a tree in a wavy outline inspired by Kai Tak's history and its relation with surrounding community. The team employed "Public Creatives™" with the objective to synchronise the design concept across Kai Tak.

PMQ Logotype System

/ Visual Identity / 2014

Former Hollywood Road Police Married Quarters has been shaped into a creative centre named as "PMQ". Lau participated in the project development and completion of design concept and invited Danish designer Bo Linnemann to create a set of logos using "PMQ" as the core element. The different combinations of logos with fonts of "P", "M" and "Q" and typography represent the design styles in different decades. The cross-era design concept can reflect the history of the building, and the coherence of design system and building image links up the different parts of history of Hong Kong.



Freeman Lau loves Hong Kong, and he has been spending great efforts in strengthening the city's international image through design. We can see how his expertise extends from graphic or product design to public art or even the design of a public district. Lau lines up professionals from different fields and resources to incorporate artistic visual elements into public areas such as the architecture, spatial design, public facilities, and signage. His goal is to embrace local values through the process of appreciation, discussion, consultation, categorisation, and even materialisation.

1. Public Vision Determines Design

"Public Creatives™" refers to a public space design concept initiated by Lau, artist Chan Yuk Keung and designer Michel de Boer of the Netherlands when they joined together for local architect Rocco Yim's pitch for the West Kowloon Cultural District design tender. The pitch was lost, but the pitching process was fruitful in formulating the foundations of large scale public area design and strategies in organising public art and events. The group of three gathered again in 2014 and applied "Public Creatives™" to their submissions for "Kai Tak Development", which was accepted by the Kai Tak Office as the blueprint for future development.

7 椅子戲決定設計

《椅子戲》是劉小康的代表作品，從1985年的《我係香港人》海報中的中英合併椅子開始，他從未間斷地探索用「椅子」這個題材進行創作的可能性。劉氏在九十年代，以作品探討九七回歸對香港人身份認同的問題。《位置的尋求》系列是他以椅子作為權力和身份符號，從平面設計跨越到立體設計，創作了不少公共裝置藝術。他反覆發問何謂椅子、椅子盛載著什麼意思？椅子與其他家具有什麼分別？椅子與空間和人的關係是什麼？《椅子戲》的出色之處不只於設計師的表現形式，而是劉氏的思考模式以及運用椅子作為一種表達載體。

1. 溝通決定設計

透過設計及視覺元素進行交流，能將一些難以用文字表達的心靈意象，全面地呈現出來，讓人與人之間關係更密切和增加相互了解。

溝通

/ 海報設計 / 1997年

這是劉氏參與台灣和日本的一個以溝通為主題的交流展覽而設計的作品系列，以人、椅子及文字構成的符號組合代表三種不同的溝通方式。《思想傳達》代表著兩人各佔一方，文字成為了溝通的橋樑；《心靈的交流》表達兩個人的交流像「一朵雲」，有理說不清，只能靠心靈領會；《溝通的橋樑》喻意以溝通作為橋樑，是需要坐下並面對面傾談。除了相近的符號和顏色，部份字體像鏡的反射排列，字母的排序同時是左向右及右向左，表達雙向的溝通。

《椅子戲》最初以椅子來表達身份位置的象徵，到男女或陰陽的結合，再到群體的結連和共存，藉著不同的椅子形態，來探求政治、文化、溝通、兩性關係等議題，令觀者產生共鳴之餘，亦帶出無限的思考空間。



This poster series was displayed in an exhibition in Taiwan and Japan with the theme of communication. The juxtapositions of man, chair, and text represent three different communication methods. *Communciation of Mind* illustrates two persons connected by a bridge of words. The cloud in *Communication of Heart* symbolises vague discussions between two persons who can only communicate by feeling what the other person thinks. There are two persons seated at the bridge end in *Bridge of Communication*, highlighting the importance of patience in communication and the need for a good discussion. In addition to similar symbols and colors between these posters, Lau also includes words in both normal and reverse orders to represent two-ways communications.

Chairplay began with an expression of one's identity crisis and moved on to highlight the merge of genders. The number of objects continued to expand as Lau discusses communal relationship and co-existence in later works on the series. Chairs of different formats are Lau's platforms to discuss political, cultural, communication, and gender issues with his audience. The works not only resonate but also stimulate the imagination of the audience.



7 Chairplay & Design

Chairplay is Lau's signature series. He has been exploring the potential of chairs since the East-meet-West chair on the poster *I am Hong Kong* in 1985. Lau used his works during the 1990s to illustrate the identity crisis shared by many locals resulted from the hand-over in 1997. Chair was a symbol of power and identity in Lau's *Searching for Position* series which extended his creative zone from graphic design to public art installation. What is a chair? What does it carry? How is chair different from other furniture? How does chair relate to its surrounding and human beings? The beauty of *Chairplay* is not bound to its execution; we must also appreciate Lau's thinking behind each art piece and how he uses chair as a medium to communicate with his audience.

1. Communication Determines Design

Design and visual elements are better tools than just words for us to communicate images in our mind, bringing people closer to each other.

2. 隱喻決定設計

劉氏以人與椅子來創作，發展成其重要的作品系列。後來人形符號在他的椅子戲中漸漸淡出，是因他認為觀者看到椅子就能聯想到人與椅的關係。因此，椅子的出現已經能反映了人的存在和隱喻。

3. 關係決定設計

劉氏的《椅子戲》與翁狄森的「Life of Circle」合作，將椅子化成戒指，成為盟誓關係的另類說明，更強烈表達了盟約在建立長久關係的重要性。



陰陽

/ 藝術作品 / 2003年

椅子的結合、變形、伸延、方向等，象徵了人與人溝通的不同狀態，亦說明了劉氏對社會的觀察與體會。《陰陽》作品是一對相對的椅子，互相連接，象徵了男女交歡。線條分明的男椅女椅，為椅子刻劃了性別。以椅子比作男女，觀者看見男椅女椅的結合，好像看到男椅女椅赤裸裸暴露了平時忌諱的情感，有些人或會感到尷尬，但劉氏認為兩張椅子創造了完整無間的空間，天人合一，渾然天成。

9707系列

/ 配飾設計 / 2007年

為慶祝香港回歸10周年，「香港設計中心」策劃了「創作9707」活動，10位香港設計師與10個知名國際品牌合作，讓不同產業和領域的設計師擦出創意火花。「Life of Circle」是翁狄森創立的珠寶概念店，其珠寶系列靈感均來自東方哲學理念和傳統中國文化。

Duo

/ Artwork / 2003

The mergence, transformation, extension, and direction of chairs are all symbols of specific interpersonal communications and platforms for Lau to express his views and learning from social issues. *Duo* is a pair of inward-facing chairs joining the tenor and mortise into each other symbolise the sexual pleasure between a man and a woman. The gender of each chair is clearly defined by its outline, and the action it imitates embarrassed some audience. Yet Lau loves this work for the perfect matching of the two chairs.

9707 Collection

/ Accessories Design / 2007

"Hong Kong Design Centre" launched "Creation 9707" to inspire creative collaboration between 10 local designers and 10 popular international brands in celebrating the 10th anniversary of Hong Kong Special Administrative Region. Dickson Yewn, founder of the concept jewellery store "Life of Circle" with emphasis on Asian philosophy and traditional Chinese culture.

2. Metaphor Determines Design

We notice the presence of human figure in early works of the *Chairplay*. Lau later removed such presence as he realised a chair alone is good enough for its audience to identify the chair, the person who sits on it, and the relationship between the two.

3. Relationship Determines Design

Lau took an opportunity to cross-over his *Chairplay* with Dickson Yewn's "Life of Circle" and gave birth to a new form of *Chairplay* – an exceptional representation of vow that visualises the significance of bond and promises in long term relationships.



4. 符號決定設計

不同的椅子設計包含不同象徵符號。符號盛載著設計師想要傳遞的訊息，為觀者提供思考的空間。一人一椅，探討個人對位置的追尋；《男女椅》以兩張椅子塑造人與人之間的關係，皆屬探討個人層面的心態和選擇。當椅子數量多於兩張，組合可以千變萬化，椅子所代表的更變成一個群體、一個社會、甚至一個國家。椅子既是人的符號，因此也能表達以人為基礎的社群關係。

5. 線條決定設計

書法是平面而椅子是立體；書法是虛而椅子是實，似乎是難以調和的兩個概念但又存在著微妙的關係。劉氏喜愛傳統的明式椅子，喜愛它的手工、線條和人體工學的博大精深。書法同樣講求張力與線條。

第一號議程

/ 藝術裝置 / 2013年

作品把多張椅子圍成一圈，椅子與椅子的側面，以《陰陽》男女椅方式互相裨接。2013年於「香港藝術中心」展出，並讓市民坐於椅子上休息、聊天，提供一個溝通的好地方。

作品述說的是一種溝通狀態，喻意人與人的對話往往圍繞著一些主題，倘若人人都各持己見，局內人就會被困在圈內，走不出來；而局外人則被困在圈外，走不進去。溝通是雙方面的，溝通的地點不止於會議室內，亦可以像此作品公開擺放。作品故意留有缺口，使人人都可自由進出、加入討論，也可隨時離開，提供一個自由的討論空間。



椅子書法

/ 海報設計 / 2009年

劉氏受到著名台灣書法家董陽孜和靳埭強的薰陶和啟發，愛上書法。他也愛不同朝代的椅子，從中找到了共通之處，就是兩者都講求線條的美。在《椅子書法》系列作品中，劉氏展現出遊刃有餘的功架，將富造型性的書法形態融入不同朝代款式的椅子，讓優美流暢的線條融合起來，顯示出文字與設計的完美結合。

明式繞腳椅

/ 藝術作品 / 2011年

這系列仿明式家具繞腳椅，象徵文人思想上的交流，又像人與人之間的曖昧關係，二人看似萍水相逢，卻可能已悄悄地牽上千絲萬縷的關係。這種微妙的情況隱密而不著痕跡，只能意會而不能言傳。

Agenda No.1

/ Art Installation / 2013

Exhibited at the "Hong Kong Arts Centre" in 2013, a circle of chairs joint sideways in the same mechanics of *Duo*, provide an ideal space for audience to rest and chat.

The display illustrates a scenario of closed discussion that outsiders cannot participate while insiders are also trapped due to their unwillingness to compromise. Lau believes successful communication requires participation by both the speaker and listener and not limited to conference rooms only, so he decided to display the work in an outdoor area. Lau left some spaces among the chairs as an invitation for his audience to join or leave the discussion freely, encouraging a culture of free expression.

Chairigraphy

/ Poster Design / 2009

Famous Taiwanese calligrapher Tong Yang-tze and Kan Tai Keung's works inspired Lau's obsession with Chinese calligraphy. Also a fan of chairs from different dynasties, Lau sees the persistence in line beauty as a similarity between Chinese calligraphy and chairs. His expertise is fully displayed in the *Chairigraphy* series – a perfect merge of stylish Chinese calligraphy and chairs from different dynasties.

Ming Intertwined

/ Artwork / 2011

The collection of *Ming Intertwined* is a symbol of intellectual discussions and exchange of ideas on a spiritual level. The work depicts how two strangers are actually intertwined in subtle relationships that can only be felt but not spoken.



4. Symbol Determines Design

Every chair is a symbol through which Lau conveys certain message and opens room for his audience to explore further. A man and a chair compose the identity crisis for one. Add a chair and the work becomes a representation of interpersonal relations. In either case we are still looking at the psychology and preference of a single person. Having more than two chairs creates infinite possible combinations, and the chairs will transform into reflections of a community, society, or even a country. Chair is a representation of human being and everything that is formed by human being in principle.

5. Line Determines Design

Chinese calligraphy is two-dimensional while chairs are three-dimensional; the former is intangible but the latter is tangible. Lau notices Chinese calligraphy and Ming chair are closely related, and he transforms these connections into inspirations of his works. Lau loves Ming chairs for their fine quality, artistic outline, and ergonomic structure.



6. 保育決定設計

劉氏在創作中不忘表達他的保育理念，從他的作品中常可看到表達大自然與人緊密聯繫的訊息。



共生

/ 海報設計 / 2014年

海報上向四方八面延綿不斷的繁茂枝椏象徵孕育生命的大自然；大小及形態各異的椅子，象徵人類。椅子安穩地座落在大樹之上，就如人類依附在大自然之中，兩者息息相關、共存共生。

易

/ 海報設計 / 2015年

在《易經》易卦之中，以乾為天，坤為地，人與自然萬物，盡存於天地之間。然而，若天地不交，則萬物不通。劉氏認為人類應與自然萬物和平共處，多作互動，促進乾坤二氣交感，方可使萬物泰然互長，生生不息。

海報之中，椅子與大樹象徵人和自然，椅與大樹頂立於天地間，乘著四周於卦象上下流轉，體現天地通泰的美好卦象。

淨土

/ 海報設計 / 2015年

生活在都市裡，只是為了生活，每天都得面對各種複雜的問題。或許我們渴望的不是繁榮或擁有，而是一處能享受生活地方。

與劉氏其他的海報一樣，椅子象徵著人。菩提葉外像是我們擁擠與混亂的城市，但葉內則寬敞，椅子在其上充滿朝氣和生命力；這是劉氏第一張與佛教有關的海報，表露了他對佛教淨土的嚮往。

海報是設計中最具挑戰性的傳遞訊息媒介。劉氏多年來創作許多結合文字與圖像的海報，將心中想表達的訊息清晰地與觀者分享。

Symbiosis

/ Poster Design / 2014

The tree in the poster is a miniature of our nature, and the chairs sitting peacefully on this tree symbolises human being co-existing with nature in harmony.

Yi

/ Poster Design / 2015

In the *Book of Changes*, the hexagrams of the Creative and the Receptive represent Heaven and Earth respectively which reflect how human beings and other natural lives survive in the universe. However, if Heaven and Earth do not unite, then all beings will fail to achieve union. Human beings should live and interact harmoniously with other natural lives in order to unite the spirit of the Creative and the Receptive, hence enhancing the mutual growth of all lives in an endless succession.

In this poster, chair and tree which symbolise man and nature, stand indomitably in the universe. Going with the flow of various hexagrams, the poster depicts a hexagram that all living things bloom and prosper.

Pureland

/ Poster Design / 2015

Living in a metropolis, for our livelihood, we all confront with those complicated issues every day. Perhaps, all we hanker for is neither prosperity nor possession, but a place we can enjoy our lives.

Like Lau's other posters, chair is a symbol of human being. The space out of the bodhi leaf is crowded and chaotic like the city we are living in while the leaf is spacious. The chairs on it look energetic and healthy. This is his first poster about Buddhism and it manifests his desire for the pure land of Buddhism.

6. Environmental Protection Determines Design

Lau cares much about environmental protection, and he has spread this image by featuring the relation between human being and nature in many of his works.

Lau has been designing many posters, the most challenging communication medium, with texts and images to share his thoughts clearly.



7. 童心決定設計

設計常講求美感、實用性、象徵意義，甚至文化傳承等，若能透過設計傳遞快樂與幽默感，都得靠設計師以不同角度，發掘事物有趣的一面。擁有一顆使人快樂的童心，便是其中重要的創作元素。

椅子趣

/ 家具設計 / 2007-2014年

在2007年的一個展覽中，劉氏嘗試將中國生肖文化融入椅子設計中，由於該年是豬年，便以豬作為設計主題。最初以木製成《Piggy》系列，但坐上去時感覺比較硬，後來邀請專營梳化家具的「茲曼尼」協作，令《Piggy》椅更舒適。《Piggy》的頭部可與另一《Piggy》的尾巴緊扣相連，就好像我們與家人之間互相扶持的親密關係。

在馬年，劉氏再次與「茲曼尼」合作，創作了《Pony》椅子，讓大家在椅子上發揮創意，畫出快樂童年。劉氏小時候喜歡坐在餐椅上，用力前後搖晃的玩意，這給他留下開心回憶之餘，亦啟發他創作造型可愛的《Pony》椅子。配上各款布藝，加上小朋友獨創的坐姿，展現出最單純的童真。

劉氏在羊年構想《Wooly》椅子，選擇以球體形態表現羊身，再以簡化的形態表達羊的頭部和尾部。球形圓潤可愛的感覺，與小孩子的形象相似，與前兩次為小朋友設計家具的理念接近。



Chair Fun

/ Furniture Design / 2007-2014

Lau wanted to experiment blending Chinese zodiac into chairs for his participation in an exhibition in 2007. He selected pig, the zodiac for that year, and came up with wooden chairs *Piggy*. The material was too hard that Lau later invited sofa-smith "Giormani" to improve comfort of his chairs. The head of a *Piggy* can be fitted into the tail of another, forming a link so close, just as how we are with our family.

Lau collaborated with "Giormani" again in the year of Horse to design *Pony* chairs – a piece of furniture that encourages creativity of its users. The lovely design was inspired by Lau's habit of rocking his chair back and forth when he was young. The chairs were mounted with fabric in different patterns allow children to sit in their unique ways, highlighting the pureness of childhood.

Lau symbolised the lamb body as a sphere and simplified the head and tail when he worked on *Woolly* chairs in the year of Goat. The round body shares a similar appearance of a child. We can see Lau's persistence in designing furniture for children since previous collections.



7. Innocent Heart Determines Design

Design involves aesthetics, practicability, symbolic significance and even cultural inheritance. If a designer wants to spread happiness and to be humorous, he has to think from other perspectives to explore the fun side of an object. Having an innocent heart to make people happy is an important element in creation.



8 願望決定設計

來到展覽最後的部份，我們希望帶出其任何事情都可以決定設計，只視乎你當下的想法。無論生活在什麼地方，皆有很多值得我們去珍惜的東西，而劉氏以地方傳統故事或以通俗文化為題的作品，亦反映他對周遭事物的觸覺和關懷。

展覽中最大型的作品於博物館庭院展出，這竹製的《香港幸運曲奇2016》重構劉氏於2015年年初在「油街實現空間」舉辦的「我要食餐好」展覽展出的作品。幸運曲奇常見於海外華人餐宴或農曆新年傳統小食中，通常內裡會藏著一張寫有祝福字句的小紙條，劉氏希望透過作品帶出日常飲食除了是人的基本需要外，也可為我們帶來安慰和祝福。



留言及訪問

1. 您來決定設計

歡迎大家到展場出口的留言區，在紙上寫上願望，然後摺成飛機，到庭院投進《香港幸運曲奇2016》中，許下願望。大家亦可利用平版電腦留下你們對是次展覽的寶貴意見和分享你們認為什麼決定設計。

2. 大師決定設計

千萬不要錯過由劉氏以及多位曾給予他無限支持、靈感及火花的前輩、設計師、藝術家、朋友及合作無間的夥伴們為你們親身講解的精彩訪問錄像，讓你們更全面地認識劉小康及其創作理念，還有他們認為「什麼決定設計」。

This is the final section of the exhibition. We would like to bring the idea of everything can determine design which only depends on your beliefs at this moment. No matter where we live, there are things for us to cherish. We can tell Lau's sensitivity to surrounding elements in daily life by his works of traditional or urban tales.

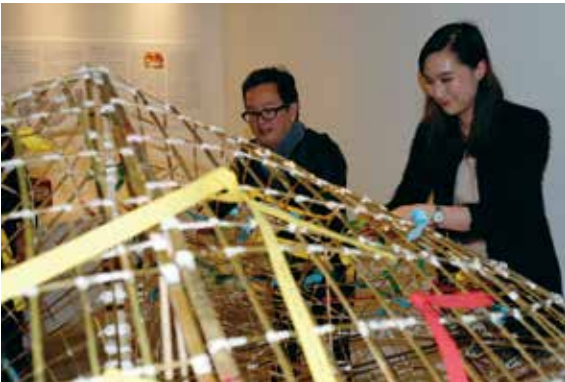
The largest piece of exhibit is displayed in the museum courtyard. The bamboo-made installation *Hong Kong Fortune Cookie 2016* was reconstructed based on Lau's participation in the "I Wanna Eat Yummy Yummy" exhibition of "Oil, Oil Street Art Space" earlier in 2015. The bamboo-made creation imitates the shape of a fortune cookie commonly found in overseas Chinese diners or traditional snack locals have during Chinese New Year. There is always a wish written on a little piece of paper hidden in each regular fortune cookie. Lau pushes the idea further that eating can bring us comfort and fortune instead of simply fulfilling our basic needs.

1. You Determine Design

At the message area near the exhibition exit, you are welcome to write down your wish on papers provided and fold it into a plane. Throw the plane to the *Hong Kong Fortune Cookie 2016* installation in the courtyard to make your wish come true. You can also write down your valuable opinions and feelings about the exhibition or the idea of what you think determines design on the tablet.

2. Masters Determine Design

You may not want to miss the interview videos we produced for the exhibition. Lau introduces his creative path together with a number of his teachers, fellow designers, artists, friends and work partners who have given him unlimited support, inspiration and interactive sparks, to let you view Lau's design concepts from multiple perspectives as well as what they think of "What determines design".



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Mr. Stephen TANG, JP

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Mr. Stanley WONG (anothermountainman)

Mr. Mathias WOO

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