

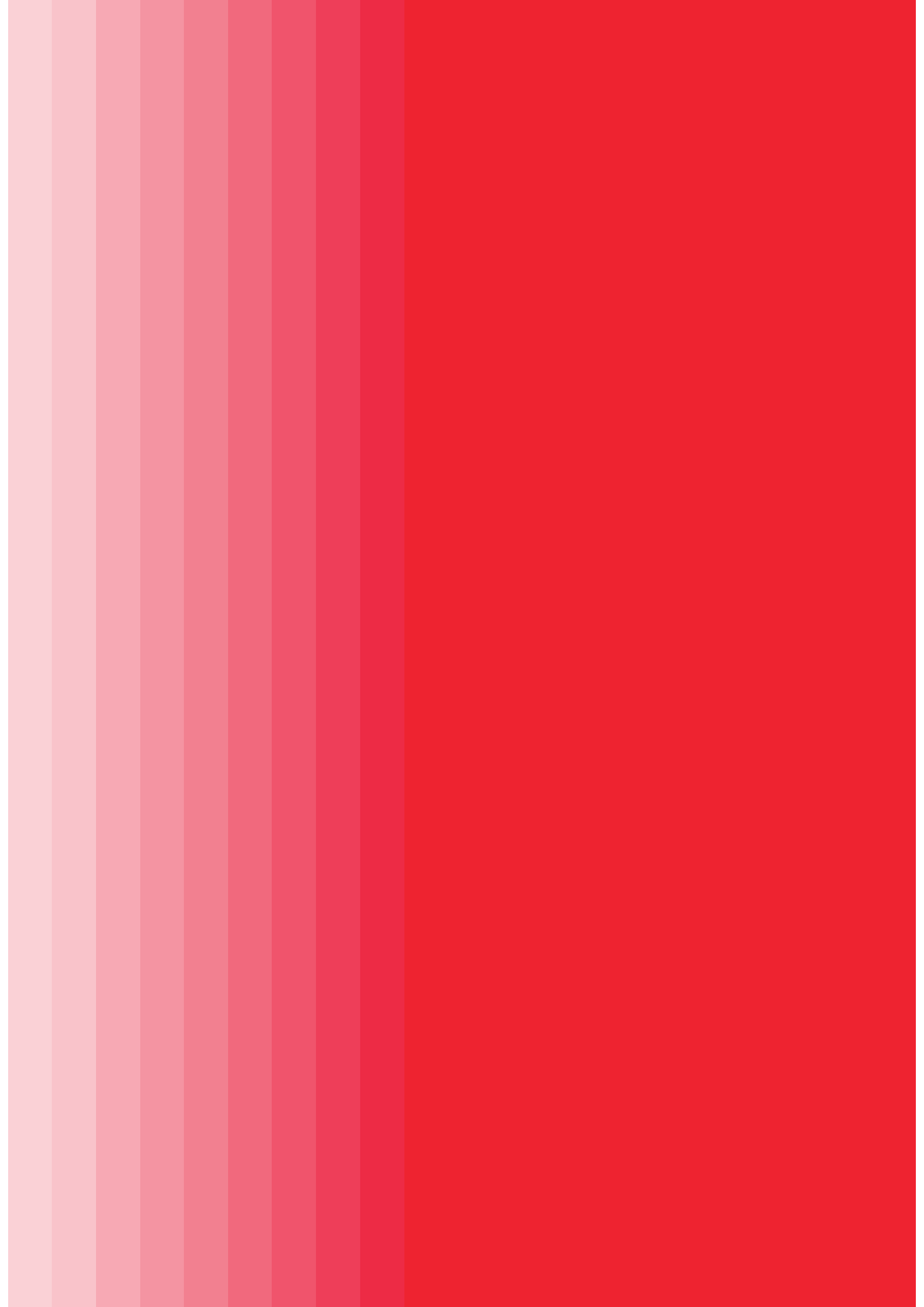
藝術評賞系列

Art Appreciation
and Criticism
in Context Series

從多角度認識
設計

Understanding
Design
from Different Perspectives

5



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藝術評賞系列

Art Appreciation and Criticism in Context Series

從多角度認識設計

Understanding Design from Different Perspectives

出版：香港特別行政區政府

作者及設計：創意教育協會執行會長陳曉茵

編輯：教育局課程發展處藝術教育組

版次：二零二二年

Publisher: Government of the Hong Kong Special Administrative Region

Author and Designer: H.Y. Chan, Executive Chair, Association for Creative Education

Editor: Arts Education Section, Curriculum Development Institute, Education Bureau

Edition: 2022

ISBN: 978-988-8370-95-5

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藝術教育學習領域 視覺藝術科學與教材料
Arts Education Key Learning Area
Visual Arts Learning and Teaching Materials

藝術評賞系列
Art Appreciation
and Criticism
in Context Series

從多角度認識 設計

Understanding
Design
from Different Perspectives

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香港特別行政區政府教育局 Education Bureau, Government of the Hong Kong Special Administrative Region

前言 Foreword

藝術¹評賞和藝術創作兩者皆是視覺藝術科課程中不可或缺¹的學習範疇。無論在小學或中學階段，學生均需透過藝術評賞和創作，全面地接觸和學習藝術，以提升評賞能力、創作能力和思考能力，並從過程中培養正面價值觀和積極態度。

評賞藝術不單只牽涉觀賞者對藝術作品的表像所產生的直接反應，更需要觀賞者理解到藝術作品在不同情境下會產生不同意義。因此學生在評賞藝術作品或現象時，宜探討有可能影響產生該藝術作品/現象的歷史情境例如社會、文化、藝術等，以及學生當下的情境，以至能作出多面和有理據的個人詮釋。

教育局藝術教育組出版此《藝術評賞系列》的目的，旨在支援學校推行藝術評賞學習活動。為此，教育局邀約了多位資深的學者和文化研究工作者撰文，提供有關藝術評賞的知識，以及歷史、文化和藝術情境等材料讓教師在學與教中靈活地運用。

此系列內容包括認識評賞藝術的不同角度和方法，以中國、本地、西方的文化情境，作為分析、詮釋和判斷不同藝術品或現象的參考資料；並以不同文化的藝術品作為評賞舉例，展示如何選擇和運用相關材料作多元視野和有理據的藝術評賞。

¹「藝術」一詞在本書指視覺藝術

Both art¹ appreciation and criticism in context and art making are integral learning strands of the Visual Arts curriculum. Students at primary and secondary school levels learn through art appreciation and criticism, and art making to acquire a comprehensive experience and learning of art. It is expected that students' ways of seeing, making and thinking are to be enhanced, thus developing their positive values and attitudes.

Art appreciation and criticism not only involves viewers' direct responses to the visual appearance of an artwork, it also requires viewers' understanding that a piece of artwork might have different meanings in different contexts. In the process of appraising artwork or art phenomena, students should enquire about the social, cultural and art context in history, which may have influenced the creation of a particular piece of artwork or an art phenomenon, and the students' current context for multiple-perspective and critical interpretation.

The Arts Education Section of the Education Bureau issues the *Art Appreciation and Criticism in Context Series* to support schools to implement the learning activities of art appreciation and criticism. The Education Bureau, therefore, invited several eminent scholars and research practitioners to write for this Series, and provide knowledge of art appreciation and criticism, as well as materials of historical, cultural and art contexts.

Teachers may apply these materials with flexibility in their learning and teaching. This Series includes understanding different perspectives and strategies of appraising art and learning about the cultural contexts of China, Hong Kong and the West. This can serve as reference materials for analysing, interpreting and judging various artworks or phenomena. Artworks from diverse cultural contexts are employed as examples to illustrate how to select and apply relevant materials for multiple-perspective and critical art appreciation and criticism.

¹ In this book, "art" refers to the visual arts.

整個系列共分九冊。第一冊《甚麼是藝術評論?》旨在闡述從情境脈絡評論藝術的理論和實踐方法。內容包括簡述藝術理論、藝術史和藝術評賞三者的關係；藝術評論的不同方法和角度，例如觀賞和創作的情境和心理學、符號學、現象學的角度等；以及略述藝術評論過程和其中所使用的語言。

第二冊《從文化角度認識中國藝術》主要探討中國文化中易經、儒家、道家及佛家與藝術的關係，中國藝術中蘊含的文化因素，中國文化對於中國藝術演變的影響，以及如何以專題形式評賞中國藝術品。

第三冊《從文化角度認識西方藝術》一方面宏觀地從藝術演變的情境脈絡，簡介不同時代西方藝術和建築特色，以及部分重要的藝術品；另一方面，則闡述相關時代可能影響藝術創作的歷史、文化、經濟、科技情境和藝術觀等。

第四冊《從文化角度認識本地藝術》是從歷史、社會、文化以及經濟角度，分析香港藝術的演變如何受不同情境因素所影響。本部分探討的課題包括中西文化、本地文化和全球化對香港藝術發展的影響；以及一些本地社會文化現象(如對文化身份的探討)與藝術之間的關係。

第五冊《從多角度認識設計》是從不同觀點與角度，由宏觀的歷史意義和人文價值、設計品功能和美感的演繹、工藝的發展和創意的要求，以至潮流風格的形成和影響等來分析和理解設計品。

第六至第九冊為評賞舉隅，展示如何運用評賞知識和不同的材料，對不同形式、時代和文化的藝術品作多面的探究和詮釋。

The Series is arranged in nine Parts. Part One *What is Art Criticism?* aims to describe the theories and strategies of art criticism from a contextual approach. Content of this Part includes, an overview of the relationship among art theories, art history, and art appreciation and criticism; different strategies and perspectives of art criticism such as the context of viewing, the context of creation, the psychological, semiotic and phenomenological perspectives; as well as the process of and vocabulary used for art criticism.

Part Two *Understanding Chinese Art through Culture* explores how Chinese culture: I Ching, Confucianism, Taoism and Buddhism relates with art, the cultural factors embedded in Chinese art, the effects of Chinese culture in the evolution of Chinese art, and ways to apply thematic approach to appraise Chinese art.

Part Three *Understanding Western Art through Culture* introduces the evolution of art from a broad context, the characteristics of Western art and architecture, and some important artworks. It also describes the historical, cultural, economical and technological contexts, and the views of art of relevant periods of time, which might have effects on the creation of art.

Part Four *Understanding Local Art through Culture* analyses the contextual factors, such as historical, social, cultural and economical, which could have influenced the evolution of Hong Kong art. The topics explored in this Part include: the effects of Chinese, Western and local cultures, and globalisation on the evolution of local art; and the relationship between some local socio-cultural phenomena, such as cultural identity and art phenomena.

Part Five *Understanding Design from Different Perspectives* provides different perspectives for analysing and understanding design works. It involves a broad view of discussion from historical significance and human values to the functions and aesthetics of design works, the need for development and creativity in crafts, as well as the formation and influence of trendy styles.

Parts Six to Nine are examples of appreciation and criticism. They illustrate how to apply knowledge of appreciation and criticism, and employ various materials for multi-faceted explorations and interpretation of artworks of diverse genres, periods of time and cultures.

本系列提供的評賞知識和實踐技巧，以及與藝術相關的歷史文化等材料，可與其他參考書籍、互聯網資料等一併應用，互為補足和印證。教師可鼓勵學生廣泛地閱讀文本和視像參考材料，以擴闊視野、加強對藝術的認識、提升思考能力，以及培養學會學習的能力和態度。

Knowledge and implementation strategies of appreciation and criticism, and materials of history and culture relevant to art provided in this Series can be used together with other reference books and Internet resources to complement and verify each other. Teachers may encourage students to read textual and visual resources extensively to broaden their scope of view, strengthen their art knowledge, enhance their thinking skills, and develop their ability and attitude of learning to learn.

教育局藝術教育組

Arts Education Section of
the Education Bureau

序 Preface

設計可謂無處不在，從平面設計到空間和環境設計，以至體驗和系統設計。設計與生活可謂息息相關。設計涉及許多在學科特有的考慮，例如功能性、客戶和市場、生產成本和管理、潮流、文化等，並且在一定程度上與藝術共用相同的詞彙、元素和原理。因此，設計是學校視覺藝術科部分學習內容，而認識和評賞設計品有助讓學生的藝術經驗更豐富，促進他們從多個角度思考，以及擴闊他們的生活視野。

出版此書旨在支援學校課程中「設計」的學與教。本書涵蓋五類設計，包括時裝、產品、室內、珠寶和平面及傳意設計。本書提供了認識每類設計的概念框架，與專業相關的材料，以及展示如何觀看設計品的例子。

教師可以把此書作為部分參考材料，幫助學生發展藝術評賞的能力。與此同時，應鼓勵學生探索更多參考資料，以促進他們在視覺藝術的學習，並應用其知識到不同學習範疇，從而強化學習基礎，為持續學習和就業作好準備。

教育局藝術教育組

Design is all around us, ranging from graphic items and objects to space and environment, as well as experiences and systems. Design is basically about life. Design involves a number of discipline-specific considerations such as functionality, customer and market, production cost and administration, trend, culture, etc. and, to some extents, shares the same vocabulary, elements and principles of art. Thus design is an area of study in the Visual Arts subject in schools as understanding and appreciating works of design help enrich students' experiences of art, enhance their thinking from multiple perspectives, as well as broaden their views about life.

The book is published to support the learning and teaching of design in the school curriculum. The book covers five types of design, namely fashion, product, interior, jewellery, and graphic and communication. For each type of design, it provides a conceptual framework for understanding, materials about relevant professional fields, and examples of appreciation to illustrate ways of viewing design works.

Teachers are welcome to use this book as part of the reference sources to help students develop their abilities of art appreciation and criticism in context. As importantly, students should be encouraged to explore more reference materials for enriching their study in visual arts, and apply their knowledge to different areas of learning, as well as strengthening their foundations for further education and professional development.

Arts Education Section of
the Education Bureau

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導言

Introduction

自工業革命以來，設計在日常生活，以及傳統和新興產業中扮演著不可替代的角色。通過結合美感和功能，設計提高了人類的生活水平，更為現代社會帶來顯著的商業價值。

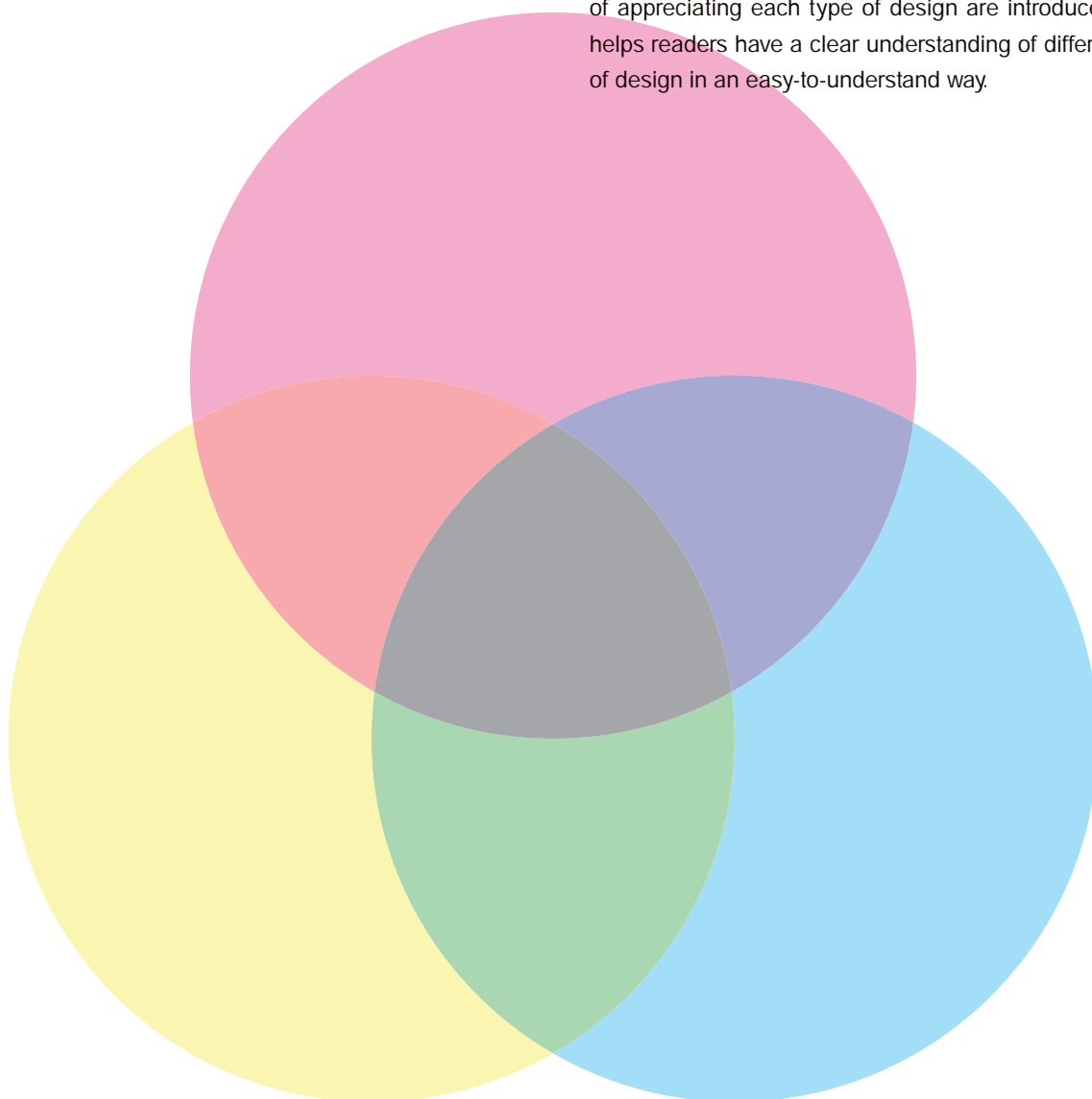
設計很大程度上取決於人的需求，同時在人們生活各方面產生重大影響。為提升讀者評賞設計的能力，本書將從多角度，例如歷史、文化、美學、創意、功能、技術和商業，來評賞幾類設計品，包括時裝、平面及傳意、產品、室內和珠寶設計。

以下各章將提及各類設計的概述、特點、相關辭彙和評賞例子，同時以圖表列出該類設計的分類和評賞角度，以深入淺出的手法幫助讀者對不同種類的設計有清晰的理解。

Design has played an irreplaceable role in everyday life, as well as traditional and emerging industries since the Industrial Revolution. Through combining aesthetics and functionality, design improves the living standard of human beings and brings commercial viability especially in the modern era.

Design is largely shaped by human needs while it also lays great impacts on various aspects of human lives. With a view to enhancing critical appreciation of design, various perspectives such as historical, cultural, aesthetic, creativity, functional, technical and commercial in relation to fashion, graphic and communication, product, interior and jewellery design are to be considered in this booklet.

In the following chapters, an overview, characteristics, relevant terminologies and examples of appreciation, together with a chart listing the categories and perspectives of appreciating each type of design are introduced, which helps readers have a clear understanding of different types of design in an easy-to-understand way.



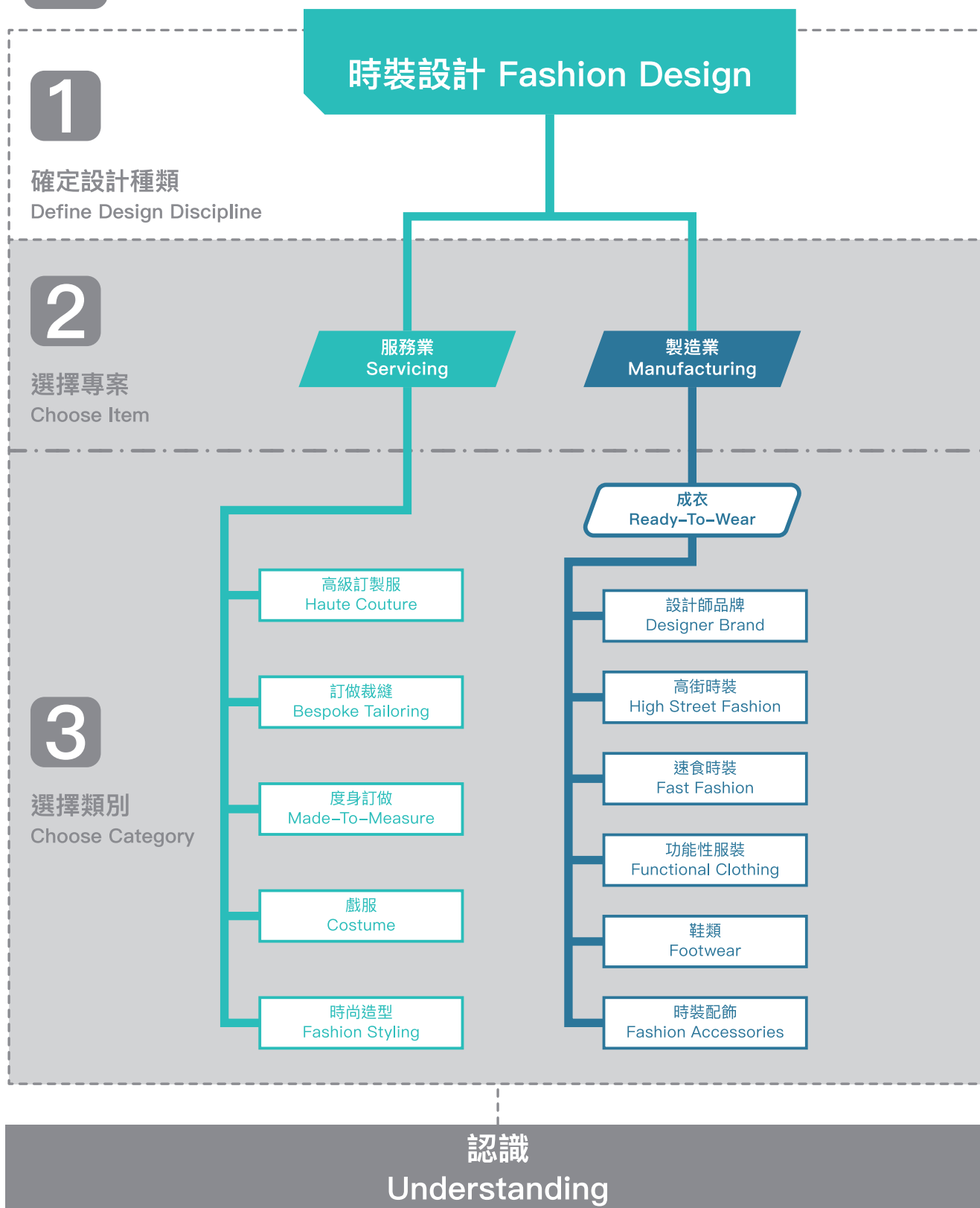
賞識設計說明圖

Instruction Chart for Understanding Design

以下圖表以時裝設計舉例展示認識和欣賞設計的流程

In the following chart, fashion design is used as an example to illustrate the flow of understanding and appreciating design

步驟
step

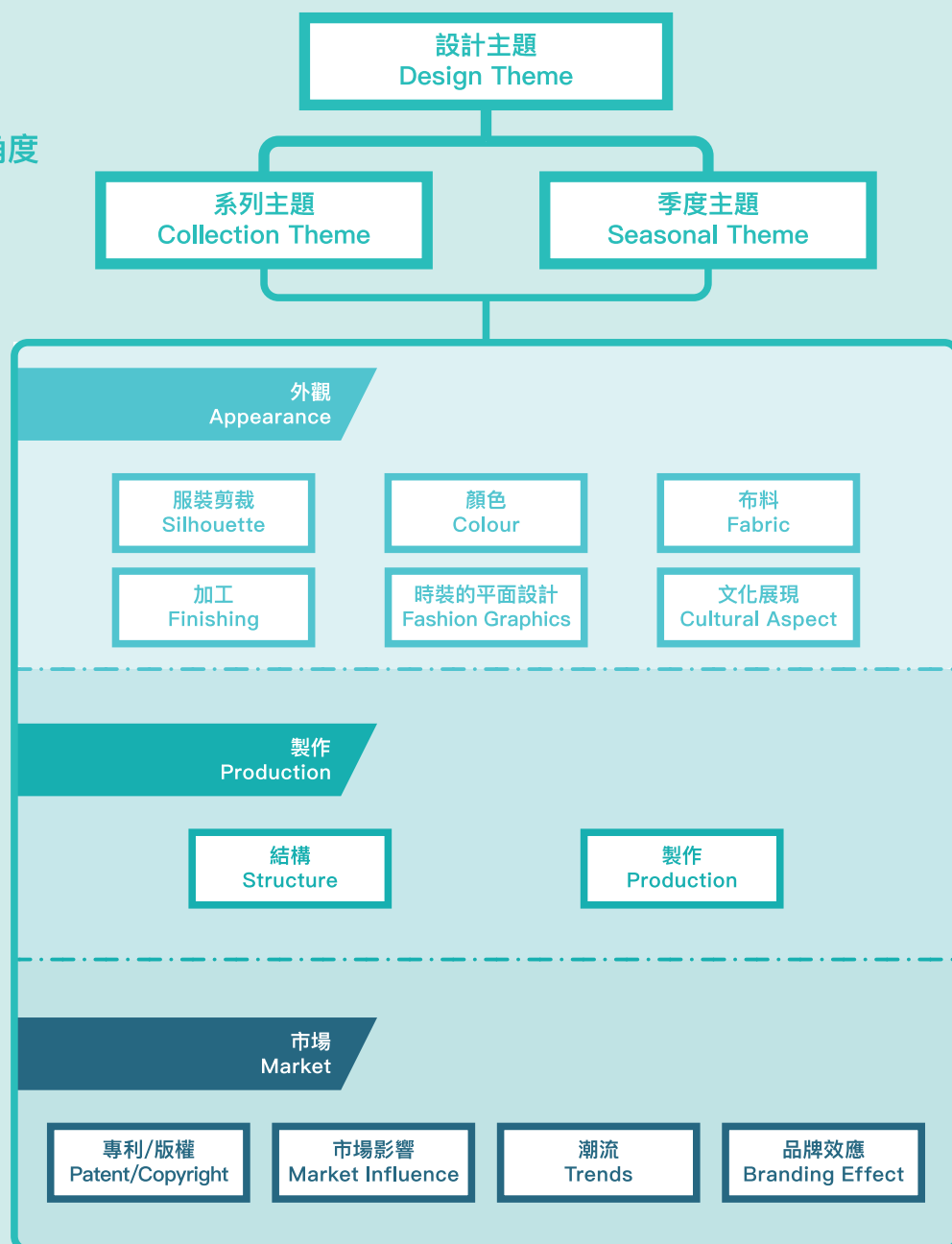


步驟
step

4

選擇主題和欣賞角度

Choose Topic and Perspectives for Appreciation



5

欣賞
Appreciation

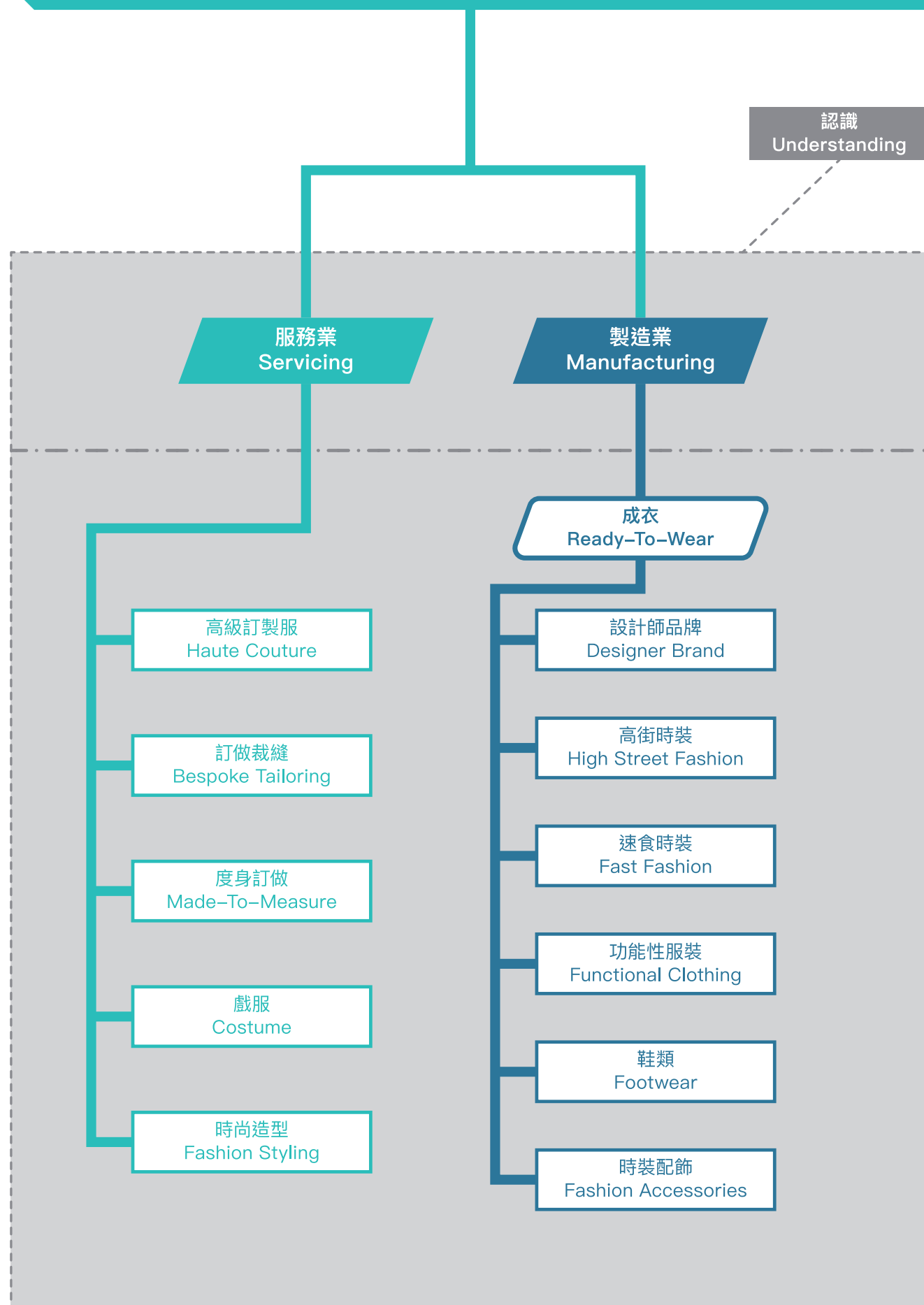
時裝設計

Fashion Design

時裝設計業經過多世紀的迅速發展，從裁縫的個別經營模式，為顧客提供度身訂做的服務，發展至大量生產的商業模式，並於生產中運用突破性的製衣技術。此外，時裝設計業亦與時尚潮流和娛樂事業結下不解之緣。高度商業化的時裝世界兼容並蓄，既保留了高級訂製服的精細工藝，容納揉合了創意設計和個人風格的設計師品牌，又開拓功能性衣物的研究和設計。時裝設計師可因應自己的才華和能力，投入不同類型的商業環境，發揮所長。

Over centuries of rapid development, the fashion design industry has evolved from a tailor's studio that provides tailoring services to individual clients, to a new business pattern, including using a mass production mode and breakthroughs in clothing technology. A close relationship also emerged between the fashion design industry and the entertainment industry. The highly commercialised fashion world has been able to maintain the refined technique of Haute Couture and designer brands which fuse creative designs with personal style, and promote functional research and clothing design for specific functions. Fashion designers may enter different business environments to exert their talents and abilities.

時裝設計 Fashion Design



高級訂製服

「高級訂製服」(Haute Couture)這詞語在法語的原意是指度身縫製的高級服裝。在法國，「高級訂製服」的行業受法律規範，並由「時尚及高級訂製服裝總會」監管。首先，時裝品牌或時裝設計師必須提供私人量身訂製服務，其製作室必須聘請全職裁縫。此外，他們必須每年兩度提供25款供日和夜間不同場合穿著的服式設計。「高級訂製服」代表了最卓越的製衣工藝和技巧、最高級的布料和最強的製作團隊，因此只有頂尖的時裝設計師才能晉身「高級訂製服」的殿堂。

訂做裁縫

這是全人手製作的模式，最能保留精細的裁縫工藝。全訂做的服裝往往要花上數個月才能完成。以縫製一套西裝為例，裁縫須了解客戶所出席場合的衣著要求或特定主題，然後根據客戶的品味，再揉合設計師的審美觀點，向客戶提議服裝的剪裁，以及可供選擇的布料和配飾，並與客戶討論最終設計。裁縫替客戶量身時會觀察客戶的身材比例，以調整服裝的紙樣尺寸，以確保該套西裝切合顧客的身型，並展現其最佳狀態。例如，人體的雙臂長度未必一致，裁縫可調整衣袖的長度，以修飾雙臂的長度差異；如左肩比右肩略高，便在右肩多加肩墊去平衡雙肩。設計師和裁縫也要細心觀察當客戶站立和走動時對服裝的影響，並作相應的調整。除西裝外，婚紗也是另一種經常度身訂造的高級服裝，設計師從零開始設計和製造，為客戶提供獨一無二的婚紗。

Haute Couture

"Haute Couture" is the French term for a high-grade, tailored suit. In France, the Haute Couture industry is regulated by law, and supervised by the Fédération de la Haute Couture et de la Mode. In the first place, the fashion brand or fashion designer must provide customers with private tailoring services and employ full-time tailors in their studios. They then have to provide 25 fashion designs for daytime and evening occasions every half year. The clothing of Haute Couture represents supreme dress making techniques and skills, the highest-grade fabric and the strongest production team. Only top fashion designers are admitted into this hall of top grade fashion category.

Bespoke Tailoring

This is a purely hand-made workshop that best preserves the tailor's workmanship. Bespoke tailored suits usually take months of excellent work to complete. Take a Western suit as an example. The tailor needs to understand the dress code or the theme of the occasion the customer is attending. Then, according to the customer's taste and designer's own aesthetic perspectives, the tailor proposes silhouettes to the customer, provides him/her with fabric and accessories to choose from, and discusses with him/her the final design. When taking the customer's measurements, the tailor will observe his/her proportions and adjust the paper pattern accordingly. This not only make sure that the suit fits his/her figure, but also brings out the best of the suit. For example, human arms are not always of the same length. The tailor may adjust the sleeves to cover the length difference of the two arms. When the left shoulder is higher than the right, a shoulder pad is added to the right shoulder to make up the difference. When the customer stays still or moves about, his/her walking style and sitting posture will affect the clothing effect on the body, so the designer and tailor have to observe and make adjustments accordingly. Apart from Western suits, wedding gowns are another typical and high-grade tailored apparel. The designer starts from scratch to design and make a unique wedding dress for the client.

度身訂做

如客人未能久候多月，只能花數星期去訂做服裝，一般的量身訂做服務便能滿足他們的需要。裁縫店會展示數種可供不同場合穿著的服裝款式，如「白領結燕尾禮服」、「黑色無尾晚禮服」、上班正裝或上班便裝。店舖內亦提供服裝的面料、裡布、配飾如鈕扣和飾邊等樣品，讓客戶隨個人喜好挑選。店員或裁縫會替客人作基本量身如量度袖長、肩寬等，由於使用店方現有的款式，因此裁縫只需根據客人的實際量身尺寸，調整基本的紙樣便可。完成樣辦後，客人須再次親臨店舖試穿，讓裁縫作細微調整，一般可於一至兩星期後取貨。

戲服

這是指為演藝表演者如電影、廣告(影視、報章或網絡媒體)、舞台表演、巡遊或其他表演的表演者所設計的服式。設計師須搜集有關活動的資料，如歌舞影視的劇本、巡遊主題等，並研究表演者在演出時的肢體動作，以設計服裝。由於大部分表演是團體活動，因此設計時亦要考慮團隊服式整體的和諧或一致性。

時尚造型

時裝雜誌、廣告(影視、報章或網絡媒體)等拍攝工作，需要模特兒或表演者展現優美、漂亮、型格和時尚的感覺。造型設計師配搭在模特兒或表演者身上的衣飾，不單要展現美感，更要刺激讀者的購買慾。高級百貨公司的私人購物顧問，更為個別客戶設計符合他們形象的衣飾採購清單，例如專業形象、社會名流的時尚造型或其他獨特要求等。

Made-To-Measure

When a customer cannot wait for months, and has only a couple of weeks to order a piece of clothing, the made-to-measure services will suit his/her needs. The tailor's shop exhibits a number of designs for various occasions, for example, white tie, black tie, business formal or business casual. Also available in the shop are fabrics, linings and accessories such as buttons and piping for customers to choose from. The shop clerk or tailor takes the customer's basic measurements like length of sleeves and width of shoulders. Since the designs and the paper patterns are all ready, the tailor simply adjusts the paper pattern according to the customer's measurements. When the sample is completed, the customer then returns to the shop to try it on for the tailor to make subtle adjustments, and in about a week or two, the clothes will be ready for the client.

Costume

Costume design is for performers and actors in movies, advertisements (movies, TV, paper and Internet media), stage performances, parades or any other performances. The designer needs to collect information about the relevant activities, e.g. scripts of the performances, movies and TV plays, the theme of the parades, and study the performers' movements for the costume design. Since most of the performances are group activities, the costumes of all participants have to be designed in harmony or a unified style for teamwork.

Fashion Styling

The photography for fashion magazines and advertisements (movies, TV, paper and Internet media) needs models or performers to demonstrate elegance, beauty, class and style. The clothing and ornaments which the model or performer wear will not only exhibit beauty, but also entice the readers to shop. In high-end department stores, private shopping consultants will design a shopping list of clothing and accessories which conforms to each individual customer's required image, for example, a professional look and a fashionable style, or other special requirements, of a socialite.

設計師品牌

這是設計師經營的品牌，設計師可以自己的名字去命名，並以其設計理念去創作、擁有和營運該品牌。因此除了設計才能外，設計師還需擁有廣泛的營商知識，例如生產、宣傳和行政等。以個人名字命名的品牌，其個人名氣常跟品牌的設計質素掛鉤。設計師品牌的服裝不限類別，有派對服裝、婚紗、運動服、高級時裝等，視乎設計師的選擇。

高街時裝

「高街」是指一個城市中最主要的街道，那裡品牌專門店林立。這些品牌俱是時尚潮流愛好者的寵兒，無論其設計和產品質素均屬高水平。當「高街」跟「時裝」走在一起時，便創造了大受歡迎的高級連鎖時裝品牌。這些品牌提供的時裝款式，部分是以超級時裝品牌為藍本，追求時尚的人可於這些時裝店以相對優惠的價格選購最新款式，以滿足他們對時尚服飾的需求。

速食時裝

這是一種千禧年前後新興的商業模式，並已成為服裝零售業的主流購物趨勢。這些公司以全球採購模式經營，從世界各地以最低價格購入原材料，然後以最快的方式生產服裝，並運抵全球的連鎖店。服裝的設計靈感多來自當下流行的時尚元素，知名時裝或設計師品牌的作品，這樣可以降低設計、原材料和生產的成本。最新的時尚款式，加上極具競爭力的售價，促使這類服裝成為消費者最普遍的選擇。

功能性服裝

進行一些特別活動時，人們往往需要穿着具特別功能的衣物去保護身體，而這些服裝通常以特別的物料去設計和製造。不同類型的運動服適用於不同類型的運動，例如登山者需穿著具防紫外線功能的衣物和雨衣，避免被太陽曬傷；瑜珈運動者所穿的衣服需具有高度彈性，以便肢體伸展。有一些工作服，則因應不同工作環境的需要而設計，因此具備防火、防水、螢光、反光、保暖或保護腳掌的鋼頭鞋等功能。

Designer Brand

This is a designer's self-owned brand. The designer could use his/her name as the brand name, and apply his/her design concept to create, own and operate the brand. Apart from his/her talent in design, the designer has to know about business operation such as production, publicity and administration. For personal brands, the designer's popularity is always related to the design quality. The apparel of a designer brand can be anything from party costumes, to wedding gowns, sports suits and high-end fashion dresses, depending on the designer's option.

High Street Fashion

"High Street" refers to the main street in a city, and this street hosts most brand shops. These brands are the favourites of fashion fans and are of high quality, both in design and work. When High Street meets Fashion, the most popular high-end chain fashion brands are created. These brands partly come from the inspiration of super fashion brands. Fashion followers can purchase the latest designs at reasonable prices in these High Street fashion shops to meet their needs for fashionable wear.

Fast Fashion

This is a new business mode that came into existence around the millennium, and has become a big shopping trend in the garment retail business. With globalised procurement, the company purchases raw materials at the lowest price from all over the world, produces clothes in the fastest way, and delivers finished garments to chain stores across the globe. The design inspiration of garments comes mainly from popular fashion elements, or the works of reputed fashion or designer brands, which lowers the costs of design, raw materials and production. The latest fashion designs plus the most competitive prices make such garments the most popular option for consumers.

Functional Clothing

Participants of certain specific activities often need clothes with a specific function to protect their bodies, and such clothes are usually designed and made from special materials. Sports suits are designed for various sports. To avoid sunburn when mountaineering, climbers need to wear UV-proof clothes and raincoats. Clothes for yoga practitioners have to be highly elastic to allow free limb stretches. Some coveralls are designed to meet the demand of the working environment with fireproof, waterproof, fluorescent, reflecting or heat-retention functions, or foot protection such as steel-toed shoes.

鞋類

鞋子最重要和基本的功能是保護腳掌。為不同活動設計的鞋均有不同程度的保護和特殊功能，例如籃球員需要做大量跳躍、快跑和急速停止的動作，因此腳踝的保護和鞋底的抓力是設計籃球鞋的重點。瑜伽動作較靜態，則需要防滑倒的鞋子。地盤工作人員所穿著的鞋子需能保護雙腳，以免因被重物砸到，或意外踏到釘子、尖銳木材或金屬物而受傷，所以這類鞋履會選用鋼鐵於設計中。還有一些鞋子是因應不同氣候而設計的，如下雨時穿的雨靴，炎夏時穿的涼鞋。有一些鞋子則為迎合時尚潮流而設計，如花樣繁多的高跟鞋和坡跟鞋。

Footwear

The most important and fundamental function of shoes is to protect the foot. Some shoes are designed with protection at various levels, and special functions to suit different activities. For example, basketball players have to do a lot of jumping, sprinting and sudden halts. Therefore, protection of the ankles, and the hold and drag of the sole are key to the design of basketball shoes. The moves for yoga are quiet and the shoes need to be anti-skid. Besides, staff at worksites need protection against heavy objects falling onto their feet, or stepping on nails, sharp ends of wood or metal material. Therefore, steel is used in these shoe designs. Some shoes are designed for different weather, for example, rubber boots for rainy days and sandals for the hot summer season. Certainly, some shoes are designed to embrace trendy fashion, for example, various high-heeled shoes and wedges.

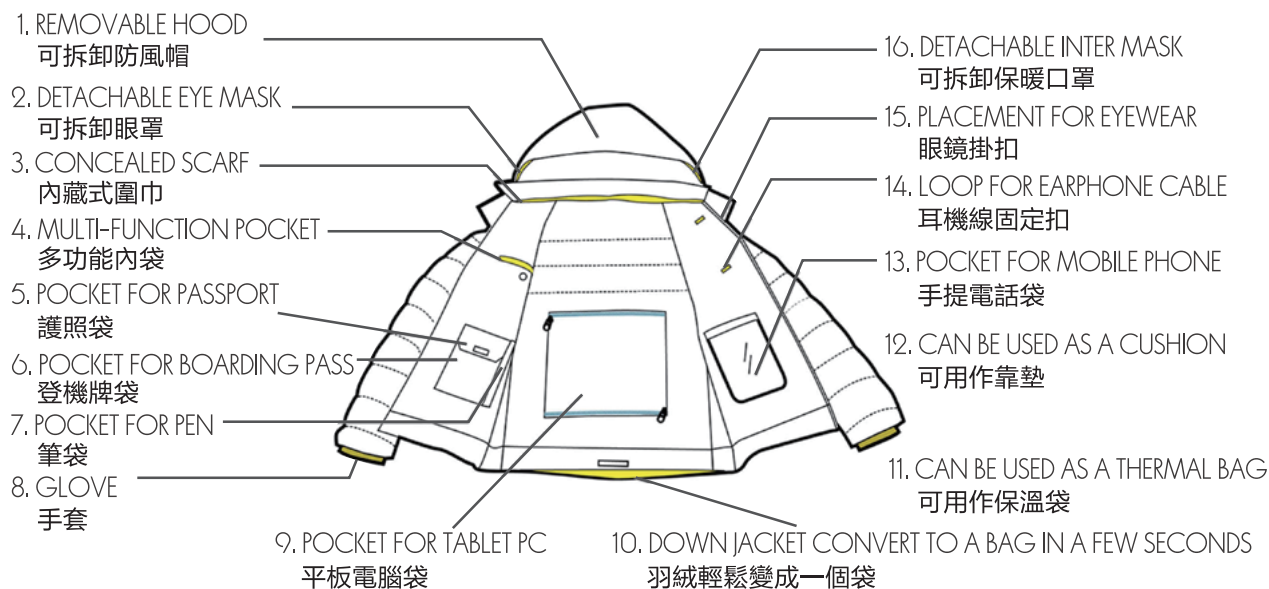
時裝配飾

帽子、腰帶、領帶、襪子、絲襪、手套、手袋、腕錶、非貴重金屬或寶石製成的首飾等均屬時裝配飾類。部分時裝品牌除銷售服裝外，亦銷售配飾，以便消費者配搭出與服裝風格相應的裝扮，亦有部分品牌只集中銷售時裝配飾。雖然手袋和腕錶常被視作時裝產品，而陀飛輪腕錶更被視為高級珠寶，但從設計和製作的層面而言，石英和機械腕錶，以及牽涉複雜製作工序的手袋，例如運動型背包，混合金屬和塑膠物料的手袋等，均是產品設計師負責的。

Fashion Accessories

Hats, belts, ties, socks, stockings, gloves, handbags, wristwatches and jewellery, made from non-precious metal or stones, fall into this category. Some fashion brands not only sell dresses, but also ornaments for consumers to match their styles, and some focus on fashion accessories only. Handbags and wristwatches are, generally, fashion products, while a Tourbillon wristwatch is even regarded as fine jewellery. However, so far as the design and workmanship are concerned, quartz and mechanical wristwatches, and handbags that involve complicated processing procedures, e.g., sports backpacks and handbags in mixed materials of metal or plastic, are all projects of product designers.

設計圖 - 已申請設計專利之多功能外套
Design drawing - A patented multi-functional jacket



LE BAAG voyage



已申請設計專利之多功能外套 A patented multi-functional jacket
設計師 Designer: 李國華 Richard LI
設計師品牌 Designer brand: LE BAAG Voyage



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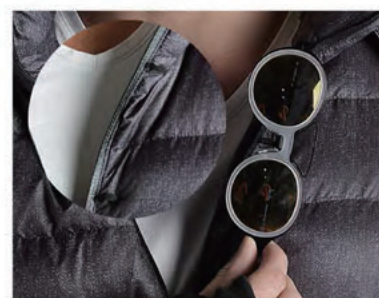
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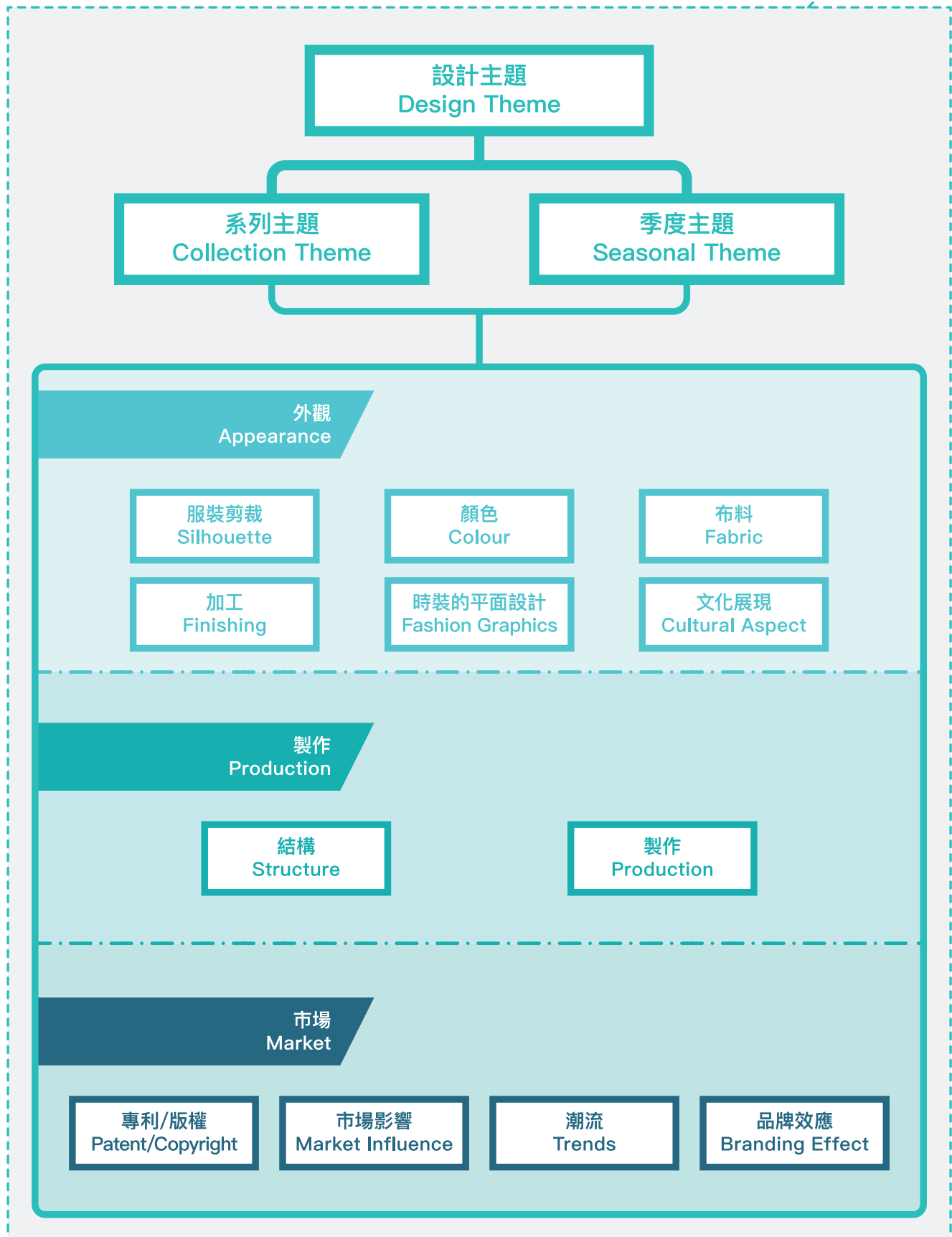


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16

欣賞
Appreciation



服裝剪裁

隨着時代變遷，社會走進現代化，服裝的剪裁因應年代的各種因素而有所不同，例如是社交活動需要、音樂風格、影視名人的造型、政治氣候、經濟情況、社會和文化發展等。設計師從中獲取靈感，配合個人設計意念，創造出新的服裝剪裁。因此，部分服裝剪裁帶有強烈的年代特徵；有些則劃破時代界限，變成服裝的基本剪裁。設計師揉合了不同服裝剪裁和先進的製作方法，推陳出新，設計出嶄新的服裝系列。

顏色

藝術家運用顏料在畫布上繪畫，表達其意念；設計師則藉著不同布料的質感和色彩，設計和製造服裝，供人穿著。然而，相同的色彩卻演繹出不同的感覺。在畫作上的黑色，予人沉寂、孤單的感覺；而黑色在筆挺的西裝布料上，卻呈現出專業、務實，甚至是莊重的感覺。同一種顏色若是用於不同活動場合的服裝上，其感覺亦會截然不同。例如婚紗的白色，跟出席喪禮所穿的素淨白色分別代表着喜慶和悲憂。無論如何，這兩種場合的服飾在顏色的選擇上，有約定俗成、不能逾越的規矩。

一件服裝可由單一或幾種物料製成。布料和配件上的顏色，會與物料原本的材質和上色方法互相影響，而產生不同的質感。因此設計師可運用各種物料獨有的顏色和質感，去表達設計主題。因著不同布料的編織方式、各種金屬配件的電鍍上色方法、布料印花的工藝和不同染料的特性，即使選取同一種顏色，在不同物料上所呈現出來的質感可以有很大分別。以天藍色真絲緞為例，其天然成份和親膚透氣的特性，加上柔滑質感，令其天藍色有輕、軟、柔和及略帶反光的感覺，而且這種材料的生產成本較其他布料為高，因此適合用以設計貼身服裝像睡衣、晚禮服。同一種天藍色若出現在棉麻布料上，由於受其成分和編織方法影響，這匹藍色布料則會帶出一種純樸、素淨、清爽、淡雅的質感，適用於以天然舒適為設計主題的服裝。

Silhouette

Times change and society modernises, and apparel silhouettes vary with elements over the ages that follow. These elements could be the needs of social activities, styles of music, styling of movie and TV celebrities, political climate, economic situation, and social and cultural development. A designer gains inspiration from there and incorporates his/her personal design ideas for creating new fashion silhouettes. Some fashion silhouettes are typical of the age in which they are created, and some break through the boundary of age and become basic silhouettes at any time. The designer employs various silhouettes to design a new fashion series and combines advanced cutting and tailoring methods to make something new.

Colour

While an artist applies pigments to a canvas to express their creative ideas, a designer employs fabrics of various textures and colours to design and make clothes for people to wear. However, the same colour may feel quite different. For example, the colour black in a painting may feel still and lonely, while the same black used in the fabric of a well-ironed suit shows a professional, practical and even solemn attitude. The same colour, when selected for different occasions, may feel dramatically different. The colour white, for example, is used for wedding gowns, as well as for clothes for funerals. The same colour stands for celebration in one case and for condolence in the other. However, the selection of colour for both occasions has to follow well-established norms that cannot be violated.

Clothes can be made from one or more different materials, and the colour of the garment or accessories may interact with the original materials and colouring to bring about a different texture. Thus, the designer can make use of the unique colour and texture of various materials to express the theme of design. Different weaving of fabrics, electroplating colour on metal accessories, the colouring process of fabric printing and the features of different dyestuffs, produce a vastly different texture in different materials, even if the colour is the same. Sky-blue silk satin for example, thanks to its natural composition, breathability, skin-friendly nature and its soft and smooth texture, bring the colour of sky-blue with lustre, and it is light, soft, tender and slightly reflective. Its production cost, which is comparatively higher than other cloths, is suitable for the design of nightgowns and evening gowns. When the same sky-blue colour appears in cotton and linen materials, the sky-blue cloth, due to the composition and weaving method, will bring about a plain, quiet, fresh and elegant texture, and is suitable for the design theme of natural and comfortable clothing.

布料

紡織設計師運用各種紗線，並通過設計和開發新的編織方法和圖案，創造出新的布料，供時裝設計師或其他需要使用布料的設計師(例如布藝家具設計師)使用。布料一般分為三大種類，需要通過裁剪、車縫或黏合去製作成衣的梭織布和針織布；另一種是毋須經過裁剪和車縫的針織品。針織品的織造原理跟手織毛衣接近，分別在於以機械編織還是以人手勾針編織。梭織布和針織布均可由天然物料或人造物料織成。由於天然物料易受氣候環境和動植物生態的變化所影響，需要較高的技術以維持其質素，因此生產成本亦相對人造物料為高。

布料除了式樣和基本蔽體功能外，更提供特別的功能，讓人類處於不同環境下得到保護。例如應付嚴寒天氣的保暖布料，雨衣的塑膠或尼龍加防水塗層的布料，消防員、冶金、石油、化工等工業從業員的阻燃防護服和窗簾的阻燃/防火布料，戶外運動服具彈性、透氣、乾爽和防紫外線的布料等。此外，布料黏合技術在近年更進一步，可運用在整件衣服上，毋須使用傳統的縫紉技術去拼合衣料。由於縫紉衣料時，車線經由車針刺穿布料，每一個針孔，以及線孔與線孔之間的布料未能黏在一起，因此仍然能夠透風。在嚴寒強風的天氣下，這些小孔足以令到穿著者體溫下降，所以布料黏合的技術，可使一件風衣做到真正的密不透風。織布技術亦取得長足發展，例如一塊布料可用上不同織法和紗線密度，使一件運動服能以最少的剪裁，在需要彈性的地方採用彈力線和彈性強的織布結構；在需要疏通散熱的地方減低織線密度，這樣可以降低做運動時因肢體動作造成縫線斷裂的機會。這些都是通過科技研發得出的成果，讓設計師利用最新的製作技術，為人類帶來更舒適安全的生活。

Fabric

Textile designers design and develop new weaving methods and patterns with various yarns to create new fabrics for fashion designers, and any other designers who may use fabrics (for example, upholstered furniture designers). Fabric falls into three categories: woven fabric and knitted fabric that need cutting and sewing to make clothes, and knitted clothes that do not need any cutting and sewing. Knitted clothes are produced in a similar way as for hand-knitted sweaters. The difference lies mainly in whether they are mechanical knitting or hand knitting. Woven and knitted fabrics can be natural or synthetic. Natural materials, subject to the change of climate environment, as well as fauna and flora ecology, need high skills to guarantee their quality; therefore, the production cost is higher than those for man-made materials.

Apart from its style and basic covering function, fabric offers specific features and protects people in different environments. Such specific fabrics include those giving warmth for cold weather, plastic or coated nylon water-resistant materials for raincoats, fireproof fabrics for curtains and the protective clothing of firemen and workers in metallurgical, petroleum and chemical industries, and elastic, breathable, dry and UV-proof materials for outdoor sports suits. Besides, fabric bonding technology, which has experienced further progress, can be used for the entire garment, replacing traditional sewing technology to compose the fabric. When sewing the materials, the needle pierces the fabric and pulls the thread through, leaving needle holes and a fabric gap between the two needle holes for wind to pass through. When the wind is cold and strong, such tiny openings are sufficient to lower body temperature. So, the fabric bonding technology will make a windbreak truly airtight. Weaving technology has also made great progress, for example, the cloth can be woven with different methods for achieving different yarn densities, which makes possible to tailor a sports suit that minimises cutting and sewing operations. That is, where elasticity is needed, elastic yarn and highly elastic weaving structures are used; and reduces yarn density where ventilation is required, reducing the chance of broken stitches when the wearer moves his/her limbs. All these are the achievements of scientific research and development. Designers are able to make use of the latest technology to bring more comfort and safety to human life.

加工

完成服裝的剪裁設計和選定布料和顏色後，設計師便根據設計主題，利用珠子、亮片、碎布和繡花等去為服裝設計圖案。這些物料種類繁多，有天然物料如貝殼、牛角、水晶、金屬、玉石珠片，真絲、棉質和皮革布碎；棉、麻、真絲紗線織成的繡花；人造物料如塑膠亮片、各種人造纖維布碎和人造纖維紗線織成的繡花片等。設計師還可以利用液體顏料、熱移印技術等在布料上印上圖案，這些加工程序可利用人工或機器去完成，然而它們在觸覺和視覺質感上均有分別。由於布料厚薄不一，因此設計師還要考慮衣服的布料能否承載各種加工物料的重量，每一項加工是否配合服裝布料的顏色、質料、設計主題等。有時設計師需自行設計新的配飾，因此他們更需要了解不同配飾的材質特性，並跟不同生產商和物料供應商溝通。

時裝的平面設計

在時裝的生產中有三種情況涉及平面設計，包括圖案、印花和包裝。圖案是指在梭織物或針織物上單獨或重複出現的圖案，它可以通過在織物上以印刷或編織技術產生出來。例如於梭織物中常見的波點、條紋，在針織物上常見的千鳥格、菱形紋、箭尾紋等。一些時裝品牌更會以其品牌商標創作花押字圖案，用於服裝和手袋上。經過跨世紀的設計發展，設計師創作了許多不同的設計和以藝術為主題的圖案，例如有些圖案從愛德華時期、凱爾特民族和波斯的腰果花等圖案取得設計靈感。隨着印刷和織造技術進步，以及時裝和平面電腦設計軟件誕生，設計師可輕易地創作結構更複雜的圖案。

印花一般是指通過絲網印刷或熱移印技術，把圖案印在布料上。這個圖案可以是手繪或電腦繪畫的，也可以是一張照片或以一些現成的圖畫合成而來的。印花最常見是出現在T恤胸前的一大幅圖案，也可印在衣袖或衣服的任何地方，例如可把品牌商標印在T恤左胸前。有些提供團隊式服務的公司，例如清潔公司，會用印花T恤表達品牌形象，而且這也是一種較簡便的制服，方便工人在工作時穿著。

Finishing

Once the fabric and colour of a dress is selected and its silhouette design is completed, the designer will begin to compose patterns with beads, sequins, patches and embroidery on the dress according to the design theme. The materials are diversified. Natural materials include shells, ox horn, crystals, metal, jade beads; silk, cotton and leather patches; cotton, flax and silk embroidery; man-made materials such as plastic sequins, patches made of polyester and synthetic embroidery. The designer may also use liquid pigments and thermal transfer printing technology to print patterns on the fabric. The processing procedures above can be done manually or by machine. Their feels and visual textures are somewhat different. The thickness of fabric varies, so the designer has to consider whether the fabric of the dress is able to withstand the weight of the processing materials, and that the processing procedure fits the fabric colour, composition and theme of the design. Sometimes, the designer may create new accessories. Therefore, they have to understand the materials of the accessories, and communicate with various makers and material suppliers.

Fashion Graphics

In fashion production, graphic design is involved in pattern design, printing on fabric and packaging. Pattern design refers to a single or a repeated pattern on the woven or knitted fabrics, which is either printed onto, or woven into the fabric. The most common motifs are Polka dots and stripes in woven fabrics, and houndstooth, argyle and herringbone pattern in knitted fabrics. Some fashion brands make monograms with their brand logos and use them on their garments and handbags. Over centuries of development, designers have created many designs and art-themed motifs, such as those inspired by Edwardian era, Celtic knots, Persian Paisley patterns. With advancement in printing and weaving technologies, and the availability of fashion and graphic software, a designer can easily create more complicated patterns.

Printing on fabric basically means employing screen printing or thermal transfer printing technology to print a motif on fabric. This motif can be a manual or computer drawing, a photograph or a montage of several pictures. The printing usually appears as a large pattern on the front of a T-shirt, on the sleeve, or anywhere suitable for such printing. For example, the brand logo can be printed on the left chest of a T-shirt. Some companies that provide team services, for example, cleaning services companies, may use such printed T-shirts to express their brand image. It is also a simple uniform, convenient for workers to wear at work.

在眾多印花服飾之中，尤以印花T恤最受歡迎。T恤上不論印上喜愛的球隊、樂隊、名人、故事、物件的符號圖象，還是由平面設計師或插畫師創作的藝術插圖等，都可使有共同愛好的人，在看到的當下產生共鳴。另一種就是從印花T恤衍生出來的「標語T恤」。「標語T恤」是指印上設計師或穿著者所認同或想傳遞的文字信息的T恤，可以表達穿著者所屬的團體或一個群體的團隊精神，還有一些穿著者利用「標語T恤」去表達心情、文化情懷、藝術品味等。

文化展現

通過服裝去表述或呈現文化特色，是常見的文化展現方式，也是時裝設計師靈感的來源。文化特徵包括地區文化如霓虹招牌、交通工具；民族服飾中的繡花圖案、特有的色彩搭配、藝術作品的元素；宗教符號；以及流行文化。流行文化如前述的「標語T恤」，把流行用語化成「標語T恤」的圖案。例如牛仔服飾，好像牛仔帽、波洛領帶、皮革背心、素色或格子襯衫、巨型的金屬皮帶扣、牛仔褲、牛仔靴等展現美國西部文化。來自蘇格蘭不同區域的蘇格蘭式百褶裙和各種格子呢跟軍事有關，後來經過時日發展，一些團隊也會使用這種格子呢來做制服圖案，例如校服。與軍人無關的軍服造型，迷彩圖案、陸軍的軍綠色和土黃色、海軍的藍白色、機師外套、陸軍長大衣、軍靴，軍旅肩章、臂章、領花、襟章等都變成了時裝的時尚款式。由音樂風格衍生出來的重金屬和搖滾風格也成為了服飾風格的一種，表現於髮型、煙薰眼妝、金屬配飾、刻意割破的衣服等。東方禪風的設計，利用天然布料如棉麻等材質和大地色系去營造純淨樸素的視覺效果，加上寬鬆的衣服帶出寫意的感覺。中式服裝的花式盤扣，龍鳳、祥雲、蝴蝶、纏枝牡丹、菊花等繡花紋飾和織錦布料，均帶着強烈的文化信息。設計師把這些特徵放進服裝設計，一方面是基於審美的考慮，亦同時把其中的文化信息展現出來。

Among the numerous garments with printing, the printed T-shirt is the most popular piece. The patterns on the T-shirts, whether they are favourite sports teams, bands, celebrities, stories, symbolic images of any objects, or an artistic illustration by the graphic designer or illustrator, strike a responsive chord among those who share the same interest at the moment they see them. A derivative species of the printed T-shirt is the "Slogan T-shirts". Slogan T-shirts refer to those T-shirts that contain a text message that the designer or wearer approves or wants to communicate. This can be an expression of identity with a team that the wearer follows, or a team may use a Slogan T-shirt to proclaim their team spirit. Other wearers use Slogan T-shirts to convey their state of mind, cultural passion or artistic taste.

Cultural Aspect

To convey or present a cultural feature through apparel is a common cultural expression and a source of inspiration to fashion designers. Cultural features include regional culture such as neon signs and means of transportation, embroidered motifs and original colour combinations in folk costumes and ornaments, elements from artistic works, religious signs and symbols, and popular culture. For popular culture, as with Slogan T-shirts mentioned above, buzzwords can be redesigned and printed as motifs on the front. For example, cowboy clothing such as cowboy hats, Bolo ties, leather vests, plain or check shirts, giant metal belt buckles, jeans, cowboy boots illustrates the Western culture of America. Scottish kilts and tartans from different regions of Scotland are associated with the military. As time goes on, some teams use tartan as uniform motifs, as in school uniform. The military uniform designs are no longer limited to military purposes. Camouflage motif, army green and khaki, navy blue and white, pilot's coat, army pea coat, army boots, military epaulettes, arm badges, collar insignias, badges, etc., have become items of fashion style. The Heavy Metal and punk clothes, a music derivative, also have become a style of outfit items such as hairstyle, smoky eyes, metal accessories and intentionally damaged clothes. Oriental Zen design makes use of natural fabrics, such as cotton and linen, and earth tones to create a pure and plain visual effect, and a loose dress pattern produces a relaxed feeling of leisure. Elements in Chinese clothing such as mandarin buttons, dragons and phoenixes, propitious clouds, butterflies, scrolling peonies, chrysanthemums and other embroidered ornaments and brocaded fabrics all carry strong cultural messages. A designer introduces such features into the garment design to express their aesthetic understanding and communicate cultural messages.



(左上和右上)飛行員外套、短裙(Upper left and right) Bomber Jacket, Skirt

(左下)角形繡花貼片無袖寬鬆外衣、短裙(Lower left) Tunic with Angular Shape Embroidered Appliqués, Skirt

設計師 Designer: 梁慧德 Eugene LEUNG 設計師品牌 Designer Brand: INJURY

(右下)電視檢驗圖案印花飛行員外套、7分褲

(Lower right) TV Test Card Print Bomber Jacket, Calf-Length Trousers

結構及製作

製成一件衣服，一般需要經過剪裁、縫製和/或編織。長久以來，衣服的結構和製作都是由製作紙樣開始，再剪裁布料，然後以縫紉或編織技術把布片縫合，變成可供穿著的衣服。為了讓平面的材料變成立體，一些結構性剪裁便應運而生。基本的結構如領邊、胸線、腰線，衫、褲、裙的下擺處理，以及各式各樣立體的衣褶(即胸褶、腰褶)等，都是按人類體型而設計的。與此同時，設計師還需要確保服裝的結構可供大量生產和放碼(即衣服的紙樣適合按比例縮放，如加大、大、中、小等尺碼)，在基本結構上加工(例如裙子的褶皺)，以及改變服裝的剪裁。隨着科技進步，立體打印技術令製衣模式和時裝設計出現突破，物料也隨著運用立體打印技術而改變。無縫布料的黏貼接合法，更適用於立體剪裁的設計。這為設計師提供多一項製衣技術，讓他們可利用更加多不同製衣技術、物料和服裝結構，去創作新的款式。

時裝設計師必須繪製尺寸精確的服裝生產圖，並詳細列出不同部分所需的布料和配飾，使樣品製作團隊能清楚其構思，又或讓生產團隊可在生產線上生產。一張服裝生產圖，要既能讓紙樣製作團隊看得懂其服裝結構，又能讓縫紉團隊看得懂各衣料該如何併合在一起，以及解釋其他事項如衣服結構的準確構成。這樣才能把設計師的構想變成真實的衣服。無論服裝的設計如何，最重要是能夠滿足服裝的基本功能和舒適合身。

Structure and Production

A garment usually needs cutting, sewing and/or a weaving process to be completed for wearing. For a long time, clothing structure and dressmaking have been started from making a paper pattern, to cutting fabrics and textiles, and sewing or weaving the cloth pieces together to complete a piece. As the flat fabric has to “stand up” to become clothes, some structural cutting techniques have been developed. Basic structures such as collar edge, chest line, waist line, lower hems of shirts, trousers and skirts, and all kinds of stereoscopic folds, e.g. breast darts, underarm darts are designed according to human body shape. At the same time, the designer needs to ensure that the structural design of the garment is suitable for mass production and grading, i.e., paper patterns can be graded to sizes for extra-large, large, medium, small, etc., embellishment of the basic structure, e.g. pleats and gatherings of the skirt, and changes to the original garment silhouette. With the progress of science and technology, 3D printing technology has made breakthroughs in garment making and fashion design. Materials have also changed with the advent of 3D printing technology. Adhesive bonding of seamless cloth better fits the design of stereoscopic cutting. This provides designers with one more clothing technology and allows them to use more different techniques, materials and garment structures to create new styles.

In order to help the sample making team understand the designer's concept accurately, or to allow the production team to make garments on production lines, the fashion designer must draw a garment production drawing with accurate size specifications, and work out a list that specifies the cloth and accessories for each part of the garment. This production drawing shows the garment structure that the pattern making team can understand, enables the sewing team to see how the fabrics are pieced together, and explains any other items, such as the precision making of the structure. This serves as an outcome of turning the conception in the designer's mind into a real garment. Whatever the design looks, the structure of the garment, most importantly, is to satisfy basic functions and to ensure a comfortable fit for the wearer.

專利/版權

處理T恤上的印花，例如卡通人物時，設計師必須遵守版權持有人要求的規格。例如卡通人物的顏色和圖案必須與原型一致，獲得版權持有人許可前，不能採用其他色彩搭配。設計師可以為原創的設計申請專利，例如印有品牌商標的拉鍊扣、具特別功能的服裝。在專利權的保障下，任何機構若想使用該設計師的作品，必須徵得其同意，並簽署合作協議。

Patent/Copyright

With regard to the printing on T-shirts, such as cartoon characters, the designer must comply with the owner's specifications of the copyrighted property. For example, the colour and pattern of cartoon characters must be the same as the original prototype, and no other colour schemes are allowed without the owner's prior permission. The designer may apply for patents on an original design, for example, a zipper pull printed with the brand logo, or a garment with special functions. Under protection of the patent right, any institution who wishes to use the designer's work must obtain his/her consent and sign a cooperation agreement.

市場影響

私人訂製的服裝，是設計師根據顧客的需要，例如個人特點、品味、審美觀點、穿著的場合等因素，加上設計師的個人創意而設計和縫製的，通常是獨一無二的。此外，設計師也會配合大眾市場，設計合適的服裝。構思時裝風格和式樣時，設計師需要考慮當下市場顧客的整體購物傾向。在設計風格與市場之間要取得平衡，實在考驗設計師的專業、個人風格、經驗和市場敏感度等。設計師若希望其時裝系列受大眾注目，往往需要通過合適的人物和傳播途徑，把作品的信息傳遞給目標受眾。

Market Influence

Private tailor-made clothing refers to the clothes that the designer designs and tailors for specific clients by employing his/her creative ideas and in accordance with clients' needs, such as personal features, tastes, aesthetic perspectives and occasions. Thus, such clothing is always a unique piece of work. When considering the demands of the mass market, the designer also designs clothes to embrace that market. When conceiving a fashion series' design and style, the designer needs to take into account the current shopping inclination of the customers in the market. To keep a balance between design style and the market, it is indeed a challenge to the designer in regard to their comprehensive strength in expertise, personal style, experience and market sensitivity. For the designer to obtain public attention for their fashion collection, they need suitable persons and channels of communication to pass the message about their works to the target audience.

潮流

潮流是指當下時興的物與事。潮流製造者和潮流捕手之間的分別，在於潮流製造者可以通過觀察影視娛樂圈、社會狀況或時尚經濟理論的分析，加上各方條件配合，從而創建出一個新的流行風潮。潮流捕手則是通過分析潮流或時裝過去風格的趨勢記錄，去預測下一浪時裝趨勢。例如某個年代的風格重返市場，當下流行的影視作品，由演員服飾引發的時裝潮流，以及某個時代時裝設計師所設計的某一種服裝剪裁，都可超越時代洪流，成為經典款式。

品牌效應

當一個品牌以別具一格的設計、功能或品牌故事聞名於世時，它的品牌形象便可以在市場上眾多競爭對手中脫穎而出，從而讓目標顧客留下深刻印象。設計師可透過參加時裝設計比賽和展覽去證明自己的創作實力和產品質素。通過跨界別計劃來增加品牌效應，也是常見的宣傳和開拓市場的方式。其中一方可以是跟時裝設計毫無關係的個人或機構，通過跨界別的合作，把雙方的不同理念融合在時裝設計中，創造出市場未有的新作品。這樣亦可吸引雙方潛在消費者的注意，幫助彼此擴大市場。

Trends

Trends refer to articles and events that are currently fashionable. Trend makers are different from trend catchers in that the former may create a new fashion tide by observing movie and TV entertainment circles, social situations, analysis of fashion economy theories and various conditions, while the latter analyses past trend records of fashion or style, to predict upcoming fashion trends. For example, the return of a past style to the market, popular movie or TV programme of the moment, the actors' costumes and the fashion trend that they created, and a garment silhouette that a fashion designer designed and made during a specific period of time, may live beyond that time and become a classic design.

Branding Effect

When a brand is known for its unique design, function or brand story, its brand image stands out among numerous competitor brands in the market, and creates a deep impression in the minds of target consumers. The designer may participate in fashion design contests and shows to prove his/her creativity and quality of his/her product. Enhancement of the brand effect through crossover projects is a common approach for publicity and market development. One of the parties who might be an individual or institution that has no connection with fashion design, by doing crossover projects, merges the concepts of both parties into the fashion design and creates a new work for the market. This will also attract the attention of potential consumers of both parties and help each other expand the market.

評賞例子

背包

設計師: 李志榮

品牌: ro

設計師視這個品牌手袋系列為一個跨界別的合作項目。圖片展示其中一個背包的不同角度。設計這背包的靈感來自市場上常見的輕便束繩布袋。束繩布袋的特點在其繩索，同一條繩子，既是背包的肩帶，亦是拉開和鎖緊袋口的繩子。設計師創出新的束繩手袋開關設計，當拉起背包肩繩的時候，袋口兩側便會被繩子貫通的金屬管子夾住，而袋口內側的磁鐵會加強緊貼袋口的作用。設計師將傳統的束口改良，袋口被束緊時不會令布料皺摺起來，使這個束繩背包變得更美觀和實用。物料和顏色方面，採用了軍旅風格的軍綠色和海軍藍色布料為主，加上銅管令背包加添時尚感。

Example of Appreciation

Backpack

Designer: LEE Chi-wing

Brand: ro

The designer conceived this handbag series for a handbag brand as a crossover project. The photos are a backpack from different angles of the series. The inspiration for this backpack came from the handy drawstring bags that are commonly seen on the market. The advantage of the drawstring bag lies in the string, which is both the strap to carry the bag, and the string to draw and close the bag's opening. The designer devised a new backpack closure. When the user draws the backpack string, the metal tubes, through which the strings pass, will clamp the bag opening from both sides, and the magnet inside the bag will further secure the clamping. The designer improved the closing mechanism of the traditional drawstring bags, and the fabric does not crease when the opening is drawn closed, making the bag practical and more presentable. In fabric and colour, the backpack adopts a military style with army green and navy blue cloth for the main fabric; the copper tubes add a touch of fashion to the backpack.



時尚配飾 Fashion accessories
聯乘計劃 Crossover project
設計師 Designer: 李志榮 LEE Chi-wing
手袋品牌 Handbag brand: ro
系列 Collection: Lasso – Onigiri Sack



評賞例子

制服

圖片網站: www.creative.org.hk/design-appreciation.html

這是設計師為客戶設計的訂製服。客戶是一家售賣中式茶葉和經營茶館的品牌，客戶要求設計師創作一套符合品牌形象的制服，同時需要能夠量產和提供不同尺碼，供不同體型的店員穿著。

設計師先了解到這個品牌以古時楚國文化為形象特色，接著便搜集資料，從中知悉楚文化喜採用赤色，並以鳳凰為崇拜圖騰，繼而收窄範圍，集中了解中國古代服裝和鳳凰有關的歷史文化和紋飾。分析資料後，設計師決定以中國古代服裝為原型，擷取「上衣下裳」、「交領右衽」、「隱扣繫帶」的特徵，配以現代西裝套裙的服裝剪裁來設計。中國古代上衣下裳的服裝意念，跟西裝套裙一樣，同樣以兩件衣服組成一套服裝，因此可把品牌制服定為一件外套加一條裙子的組合。交領右衽是開襟上衣前幅的交疊方式，把左幅疊在右幅上面，跟現代女裝剛好相反，由於左右襟極易混淆，因此設計師需要對製作團隊作出清晰的指示，以免出錯。為了使外套的胸部剪裁立體，設計師於前幅結構上採取胸摺的紙樣版型。而隱扣繫帶的特色，在於把所有繩結鈕扣收藏起來，衣服在表面上看不到任何上述配件。因此設計師於外套的胸前開襟鈕扣的結構上，採用了暗扣的設計，裙子則用上隱形拉鍊。

Example of Appreciation

Uniform

Photo URL: www.creative.org.hk/design-appreciation.html

This is a custom designed and made uniform for a customer, who sells Chinese tea and runs a teahouse business. The client required a uniform that matched the Chinese tea brand image and the uniform could be mass produced and graded to fit teahouse assistants of different body shapes.

In the first place, the designer learned that the brand image features Chu Culture of the ancient time. The designer then collected related information and learned that the favourite colour in Chu Culture was red and the totem for worship was a phoenix. Later on, the designer focused on ancient Chinese clothing and phoenix-related culture and motifs. After analysing the collected information, the designer decided to use ancient Chinese clothing as the prototype, adopted the feature of "topper over skirt", "the left placket over the right", "concealed ties", and combined the silhouette of the Western suit dress into the design. The Chinese "topper over skirt" and the Western suit dress are both two-piece clothes. Therefore, the brand costume should have a coat and a skirt. "The left placket over the right" means the left placket overlaps the right placket, contrary to modern women's dresses. The left and right plackets are easily confused, so the designer had to provide clear instructions to the production team. In order to achieve a stereoscopic tailoring effect for the bust area, the designer adopted a paper pattern with bust darts for the forepart. The concealed ties mean all strings and buckles are concealed and no such accessories should be seen from the outside. The designer adopted a hidden button design for the coat plackets and hidden zipper for the skirt.

衣服的细节方面，腰间的布料选用了另一颜色，並以特別的剪裁營造出仿似腰帶的視覺效果，其實它只作裝飾用途，並沒有實際的束腰功能。另外，腰帶上面還繡上幾何化的鳳凰紋圖案，以增強腰帶的立體感。設計師觀察到茶館人員為顧客沏茶時，顧客總注視他們的手部動作。因此，選擇把品牌商標繡在手袖上，以突出品牌形象。而袖衩的設計跟腰帶一樣，同樣用上了另一顏色的布料，以保持設計一致。

由於紅色在楚文化中寓意喜慶和吉祥，是一種正面色調，因此制服以紅色為主。但是因紅色屬暖色系，視覺上帶有擴張的特性，故設計師決定選用黑色為副色來平衡。服裝剪裁設計方面，還使用了黑色布料來勾勒出服裝的結構，包括領邊、腰帶、袖口和裙擺的位置。經理職位的制服款式相同，只是顏色轉換成以黑色為主，灰色為副，以及金色的商標繡花，營造管理層形象。這套制服放棄了不適合現代生活的中國古代服裝結構，成功揉合中西服裝的特色，既為品牌從傳統形象中提升了內涵層次，又增添時尚感。

In the treatment of details, a fabric of a different colour was adopted for the waist of the coat and cut in such a way as to produce the visual effect as if a belt was sewn there, which is actually an adornment without practical function. Besides, the designer also embroidered on the belt some geometric patterns of the phoenix motif to volumise the belt. The designer noticed that when a teahouse assistant makes tea for customers, her hand motion always attracts the customer's attention. So the brand logo was embroidered on the sleeve so as to bring out the brand image. The sleeve slit also adopted a fabric of different colour to match the belt in design.

In Chu Culture, the colour red is a positive tone with festive and auspicious allegory, so the designer adopted red for the primary colour of the uniform. However, as red is a warm colour with an outspreading visual effect, black was then used as the secondary colour to balance the over-bright red. In the silhouette design, the black fabric marks out the uniform structure of the neck line, belt, cuffs and hemline. For the managers, the costume style is the same but the colours are different. The costume for the management adopted black for the primary colour and grey for the secondary with the golden embroidered logo. This uniform abandons the structure of the ancient Chinese clothing that does not fit modern life, absorbs Chinese and Western features, adds a taste of fashion to the brand and brings the brand from the traditional image to a higher level.



茶館制服 Tea house uniform

平面及傳意設計

Graphic and Communication Design

自原始人於洞穴作畫，人類以繪畫來說故事、表達信息或美化物件已有悠久歷史。從畫在石頭、木、陶器、布料上，然後在紙上繪畫、創作版畫，或製成書本，以至印刷技術的不斷發展和電腦的發明，均使平面設計相關的印刷品被大量生產。隨著菲林(膠片)的發明便有電影的出現，其後的聲帶技術支援生產有聲電影。從電影展示人的表演、卡通、動畫；以至後來電視的出現，讓家家戶戶獲得全天候的影視娛樂。家用電腦的發明使電腦遊戲成為新世紀的休閒娛樂。互聯網的誕生使雙向和互動傳意數碼化，互聯網需要網頁設計，智能手機的流動應用程式亦需要界面設計，而兩者對網上遊戲設計均有需求。以上種種皆需要平面設計去提供文本式及非文本式的資訊，而平面設計的製作過程，也從以往的紙筆變成數碼筆和電腦顯示器，由此可見，此專業隨著時代演進而改變。二十世紀互聯網的誕生，令有關平面設計事業推展到新層次，由單向傳意變成雙向和互動的模式。加上轉移平面圖象去不同物料上的技術和機器發明的突破，促使平面設計覆蓋到各行各業。

Since cave painting was created by Archaic humans, human beings have had a long history of telling stories, delivering messages or simply decorating objects by drawing on a surface. From drawings on rocks, wood, pottery, fabric to drawings on paper, printing, or producing a book, the improvement of printing techniques and the invention of computers have enabled graphic-design-related printed matters to be mass-produced. The invention of film brought about moving pictures, later supported by soundtrack technology for the production of sound film. The moving images present the performance of human beings, and then cartoon making and animation. Later on, the birth of television has brought round-the-clock moving image entertainment to every household. The invention of personal computers has brought computer games to a new era of recreation. The birth of the Internet has built two-way digital interactive communication. Then the World Wide Web needs web design and smartphones need interface design for computer programmes (commonly known as “applications”) while there is a demand on Internet game design for both of these platforms. All of the above media need graphic design to provide textual or non-textual information. As technology develops through time, the media of graphic design production advanced from pen and paper to digital pen and monitor, thus leading to an evolution of the design profession. The invention of the Internet has made related graphic design business flourishes to a new level from working with one-way to two-way communication, as well as interactive communication in the 20th century. Also, with the breakthrough of techniques and machinery for transferring graphic images onto different materials, all of the above have made graphic design able to spread widely in all walks of life.

平面及傳意設計

Graphic and Communication Design

認識

Understanding

製造業
Manufacturing

資訊與傳意
Information and Communications

美化裝飾
Decoration

單向傳意
One-way Communication

雙向/互動傳意
Two-way/Interactive Communication

服裝
Wearing Apparel

陶瓷器
Pottery and Porcelain

其他非金屬礦產製品
Other Non-metallic Mineral Products

金屬窗、門和閘門
Metal Windows, Doors and Gates

家具
Furniture

紙和紙製品
Paper and Paper Products

電腦、電子和光學產品
Computer, Electronic and Optical Products

印刷品
Printed Materials

符號傳意
Symbolic Communication

品牌形象
Brand Image

商品展示設計
Visual Merchandising

電腦繪圖和特效
Computer Graphics and Special Effects

智能手機應用程式
Smartphone Application

網站
Website

電腦遊戲
Computer Games

使用界面
User Interface

企業形象
Corporate Identity

① 企業形象同時涵蓋單向及雙向傳意設計。
Corporate identity covers both one-way and two-way communication design.

② 電腦、電子和光學產品涉及美化裝飾和使用界面的平面及傳意設計。
Computer, electronic and optical products involve both decorative and user interface design.

平面設計有助美化製造業的產品。例子如下：

服裝

絲印技術可把平面圖象，以大量生產模式印到不同表面上，如時裝的布料，印花T恤，以及印上圖案的布匹等。而繡花機器可讓衣服全件或局部繡上具觸感的花紋圖案。這些技術均可協助設計師利用不同方式去表達設計意念，他們一般被稱為「時裝平面設計師」。

陶瓷器

各種印花技術把以往手繪陶瓷器的過程，發展至可大量生產，這既節省成本，又可加快生產速度。設計師還可設計比以往更複雜的圖案，而不會影響生產效率。這類型產品的設計師除了擁有平面設計的能力外，還需要有寫書法和繪畫插圖的能力。

其他非金屬礦產製品

有些瓷磚或陶磚需要單色或多色的平面裝飾圖案。

金屬窗、門和閘門

窗花、門和閘門可加上平面裝飾圖案。

Graphic design helps beautify a product in different sectors of the manufacturing industry. Examples are as follows:

Wearing Apparel

Silk screen printing enables images be applied on different kinds of surfaces for mass production, such as fabric for fashion, print tee and fabric with printed patterns. Embroidery machines assist designers in creating motifs with tactile surface on a part or the whole surface of clothes. All these assist designers in delivering their design ideas through different means. Designers in this area are usually named as “fashion graphic designers”.

Pottery and Porcelain

Printing techniques on porcelain, or similar material, have made the one-by-one hand painting process mass producible, making production cost-effective and speeding up the production time. Designers can be benefited by different techniques as they can design complicated patterns yet do not affect the efficiency of production. In addition to graphic design, usually the designers of such area are required to have skills in calligraphy and illustration.

Other Non-metallic Mineral Products

Some ceramic tiles or clay tiles need graphical decorative patterns in mono or multiple colours.

Metal Windows, Doors and Gates

Graphic patterns can be added to window grilles, doors and gates for decorative purposes.

家具

有些布藝可印上或編織平面圖案。在平面設計師瞭解了家具設計師的主題後，可與家具設計師一起創作配合設計意念的平面圖案或插圖。

Furniture

Some furniture with upholstery fabric is printed and woven with graphic images. After knowing the design theme of the furniture, the graphic designer together with the furniture designer create a graphic pattern or illustration to fit the design idea of the furniture.

紙和紙製品

此類紙產品並非用以傳遞資訊，例如禮物包裝紙、紙盒、沒有品牌信息的紙袋等，只以圖案美化紙品的表面。在這範疇下，設計師需要有版畫設計的概念。室內的天花和牆壁均可以牆紙裝飾，而牆紙的圖案通常是由平面設計師處理，再讓室內設計師去挑選，以完成室內設計的工作。

Paper and Paper Products

This kind of design is for non-informative paper products, for example gift wrap, paper boxes or paper bags without branding information. It requires graphic pattern design to decorate the surface of the paper. In this area, a sense of printmaking design is needed. A wall or ceiling of an interior space could be decorated with wallpaper, the graphic pattern of which is usually designed by a graphic designer. Such products are provided for interior designers to choose for completing interior design work.

電腦、電子和光學產品

各種印花技術應用在金屬或塑膠上，可讓設計師裝飾產品表面，也可為用家提供產品功能的資訊。平面設計師需要跟產品設計師緊密合作，以了解產品功能，才能有效設計出合適的使用界面，為用家帶來更好的實際體驗。

Computer, Electronic and Optical Products

Printing techniques on a plastic or metal surface help decorate the surface of a product. Another function is to provide functional information to the end user. The designer in this area has to work with the industrial designer closely to understand the function of the product well in order to generate an appropriate user interface for the betterment of consumers' hands-on experience.

平面設計師投身以上製造業的工作時，需具備相關的生產流程的基本知識，並與相關製造業的設計師保持良好溝通，以便設計出配合產品性質的平面設計。

A graphic designer working in any of the above manufacturing industries needs to have a basic understanding of the production process of the products and communicate well with the designer of the related manufacturing industry in order to generate a matching graphic design that works with the product nature.

印刷品

報紙、書本、期刊、用戶手冊、商務表格和賀卡等都屬於以量產形式分發、出售，或作其他用途。它們均需要字體、資訊和排版設計。

Printed Materials

Newspapers, books, periodicals, user manuals, business forms and greeting cards are printed in a certain number of copies, i.e. mass produced for distribution, sales or other purposes. They need typography, information design and page layout design.

符號傳意

標誌可以是一所公司的商標，或者是以識別個人的標識，讓大眾藉此認識到標誌擁有者的生意。

而道路標誌和標識系統這兩類設計利用易讀易明的符號，為使用者提供指引或資訊，例如路標指引駕駛者遵守道路規則，或購物商場標示洗手間的位置。

Symbolic Communication

Logos can be used as trademarks for a company or identifications of individuals to distinguish themselves from others, or enable the general public to recognise the logo owner's business.

Both road signs and signage systems use easy to read and understand symbol to instruct or provide information for the readers, e.g. road signs for drivers so as to follow the traffic rules of the road and male/female signage for customers to use the appropriate washrooms in a shopping mall.

品牌形象

平面設計對建立品牌形象有著重要的作用。建構品牌通常是透過一系列的平面媒介，以時裝業為例，由吊牌，購物袋、產品目錄、傳單、印刷和廣告、網上廣告、影視和網站等幾乎所有東西均出現品牌的商標。而包裝、宣傳品、店內招牌、小冊子和產品目錄設計均出現的企業色彩系統、字款、紋飾等，都是讓大眾認出該品牌。以上種種都是建構品牌形象的部分。

Brand Image

Graphic design plays an important role for brand building. It usually involves a group of graphic media to build or create a complete image of a brand. For example in the fashion business, it includes a logo for application on hang tags, shopping bags, catalogues, leaflets, printed and online advertisements, television commercial and websites. Corporate colour, typography and patterns used in packaging, promotion items, in-store signage, booklet and catalogue designs help remind people to recognise the brand. Meanwhile all of the above become a part of the corporate identity of a company.



VICTORIA HARBOUR

維多利亞港

商品展示設計

商品於櫥窗展示時的背景板，通常會有平面設計圖案和文字資訊來配合展示的道具和商品，用以吸引路人注意，然後走進商店去購物。除此之外，商品展示設計當中的平面設計部分還包括招牌、產品目錄、小冊子、海報等。

電腦繪圖和特效

在電影、錄影片和電視節目製作中，電腦輔助製作的動畫和特技效果以及在後期製作的片頭字幕和片尾字幕等都涉及平面設計，甚至這些製作本身就是以平面動畫製作而成。同樣地，用以推廣一件產品、一個品牌或一齣電影的電視和電影廣告短片的後期製作或短片本身，均用上平面設計。

Visual Merchandising

The backdrop of a window display tends to provide both graphical and textual information that needs the graphic designer to create them to match the props and the merchandise in order to attract the attention of passersby and encourage them enter the shop. Besides window displays, graphic design such as signage, catalogues, booklets and posters also involves in visual merchandising.

Computer Graphics and Special Effects

Motion picture, video and television programme production, computer-aided animation and special effects activities need to have graphic design added for opening and ending credits during post production, or the format of the media itself may be graphical animation which requires the involvement of a graphic designer. Television advertisements and commercials in movie theatres are in mini video format to promote a product, brand, film or public awareness. These need to add graphic design during post production, or the format of the commercial itself may be graphical animation.

智能手機應用程式

智能手機使用者因應不同需要下載和使用各種不同功能的應用程式，以作商業、日常或辦公等之用。

Smartphone Applications

Smartphone applications with different functions for commercial, daily life or business use allow smartphone users to download and use such applications according to their needs.

網站

一個網站可用作網上商店，亦可作為個人、品牌、公司、機構或個別項目的資訊中心。而網頁必需可在不同平台瀏覽，包括桌上電腦和手提電腦，以及可接駁上互聯網的電子產品如平板電腦或智能手機。

Website

A website can serve as an online shop or act as an information hub regarding a person, brand, company, organisation or individual project. The webpage should be viewable through different platforms from desktop computers and laptops to Internet accessible gadgets, such as tablets or smartphones.

電腦遊戲

電腦和網上遊戲，需要大量平面圖象化的資訊和數碼影像，以滿足遊戲玩家需要。

Computer Games

Computer games and Internet games require a lot of graphical information and digital images for players' satisfaction.

使用界面

電器和電子產品例如洗衣機、風扇和電腦需要使用界面設計去提供平面圖象指引，讓用戶使用該產品。

User Interface

Electrical appliances and electronic products, such as washing machines, fans and computers need user interface design to provide graphical guidance for the user to use the product.

企業形象

以購物中心為例，顧客可於購物中心接觸到該中心的商標、推廣或特別消息的標誌，例如有關天氣的標誌、視像標識、宣傳品、公司小冊子和包裝。此外，購物中心亦提供宣傳用途的流動遊戲應用程式、不同品牌店舖位置的網站資訊，以及大型觸控式互動平板電腦給顧客查詢。

Corporate Identity

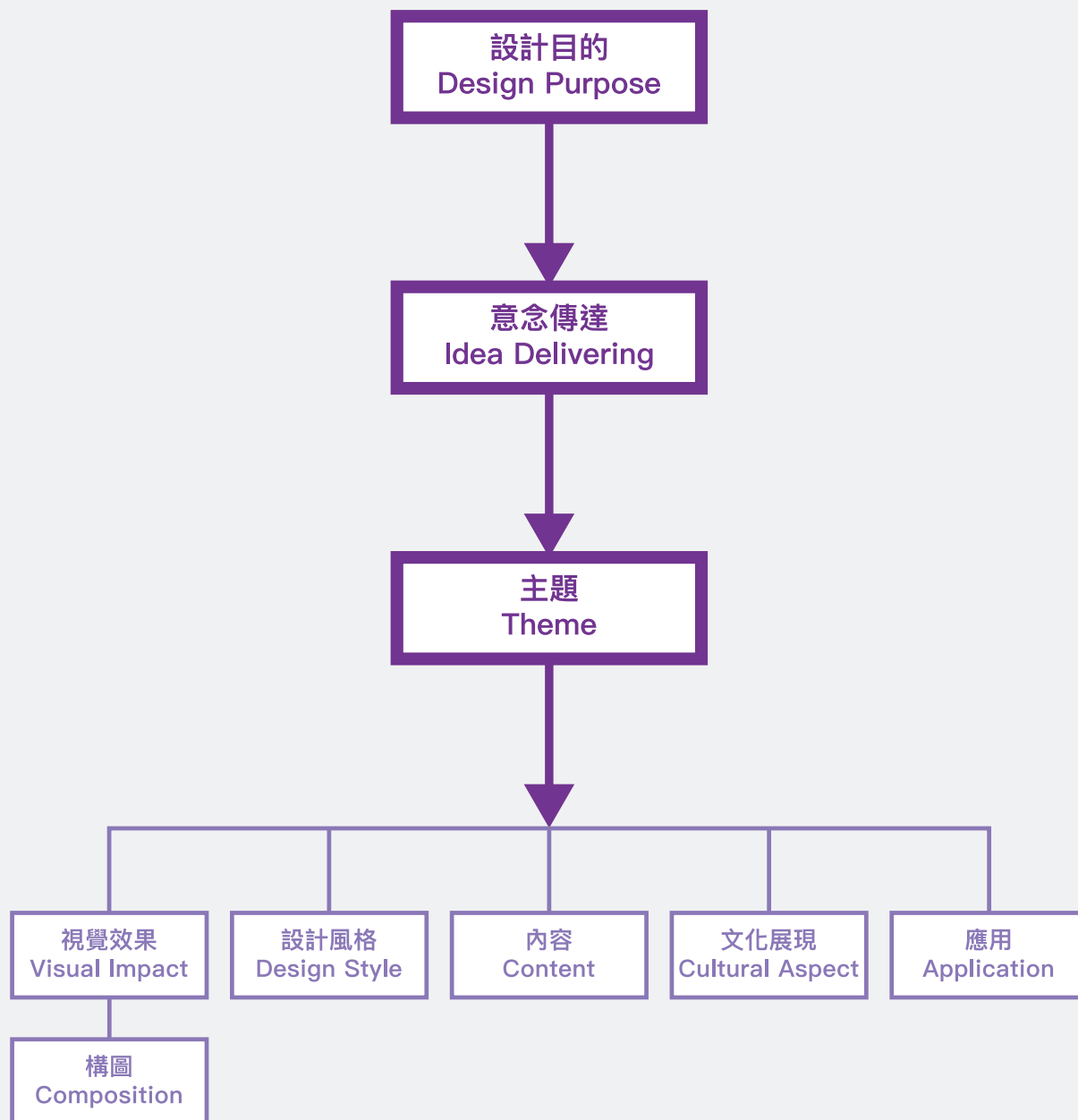
In a shopping mall, for example, a visitor can find the logo of the mall, signage for the mall promotion or special information, such as that concerning the weather, visual identity, promotion items, leaflets and packaging of the companies in the mall. There are also applications with games for visitors to download for promotion, webpages providing different brands' locations in the mall and gigantic interactive touchable tablets for visitors to search for information about the shopping mall.



網頁設計需要讓網站可兼容於不同制式的顯示器，如筆記型電腦、桌面電腦、平板電腦、智能手機等。

Webpage design needs to make the website able to display in different modes of screens, e.g. laptop computer, desktop computer, tablet and smartphone.

欣賞
Appreciation



視覺效果

單向傳意設計品的視覺效果，可在瞬間向觀者傳遞信息，令人們產生即時反應，造成立竿見影的效果，如交通信號。這不但可以凸顯主要信息，在銷售方面更能吸引觀者的注意，從而激發他們的消費意慾。由於科技進步，設計師不單要處理印刷本的平面設計，還須善用不同媒介去傳遞意念。因此在進行多媒體設計時，例如為智能手機應用程式設計動畫，就可能涉及聲效和音樂，以加強作品的效果，從而為觀者帶來全方位的體驗。

設計風格

經過一個世紀的發展，設計界不時因應藝術或設計流派，並配合歷史情境，調適現有的風格，從而衍生出不同的設計風格。由於這些風格本身已帶有強烈的信息，因此可加強傳品的品牌形象，讓目標客戶留下深刻印象。例如通過使用亞洲風格和簡約風格為一家以明式家具為設計主題的新家具品牌設計一張海報(明式家具的其中一個特徵在其簡約結構)。從海報的視覺效果，已可讓觀者即時感覺到品牌的風格，然後配合海報上的內容和品牌資料，品牌的形象便更鮮明。

另一種方法是根據客戶的品牌形象，以特殊的風格來演繹一種新而獨特的外觀和感覺。可以從促銷項目中擷取觸目的元素，並透過視覺語言如顏色的運用，來創作出具象徵性的圖象，以設計品牌的視覺識別，例如商標、字款、海報等。選擇哪一種風格的最終目的乃在於明確地表達設計主題和清晰準確地傳遞信息，以打動目標受眾。

內容

對於印刷類別的平面設計，其內容不僅以文字來展示，更是透過綜合地運用標題、副題、內文和其弦外之音，以及圖象來顯現。此外，在雙向/互動的傳意設計可能涉及聲效或音樂。當涉及使用者界面設計，它的內容結構便成為多層次，而非平面的媒介，因為所設計的符號是用作指示使用者去啟動一個軟件系統或一件電器的功能。當使用者需要啟動特別功能的時候，便需要進入啟動程序的每一個步

Visual Impact

When designing one-way communication, visual impact of the work can have an immediate effect and deliver messages instantly to the viewers, so that they respond with an instant reaction, e.g. traffic signals. It could highlight the key information and make promotional items desirable to the viewer so as to trigger impulsive consumption in respect of sales. Because of the advancement of technology, designers have to handle not just printed graphics, but also make good use of different media to deliver an idea. Thus, when undertaking multimedia design, e.g. animations for a smartphone application, it may involve sound effects and music for enhancing the impact and providing an all-round experience for the spectator.

Design Style

Over a century of development, the design industry has, from time to time, cultivated different design styles according to art or design movements, as well as through adapting existing styles with related historical context. These styles give strong impacts to the target customers since they already contain a message of style, which can strengthen the brand image of the promotion item. For example, by using an Asian and Minimalist style to design a poster for a new furniture brand which focuses on Ming dynasty furniture (one of the characteristics of Ming dynasty furniture is its simple and minimal structure), it can give the viewer a general feeling immediately by the poster's design style. Together with the content and brand information from the poster, the impression of the brand image can be enriched.

Another approach is by using a particular style to interpret a new and unique look and feel according to the client's brand image. Eye-catching elements can be extracted from the promotion item and create a symbolic image by manipulating visual language, colour, etc. for the brand's visual identity, such as a logo, typography or poster design. Meanwhile, the ultimate goal of style determination is to express the design theme and deliver the message clearly and accurately in order to impress the target audience.

Content

The content of the design can be shown not only by words, but in a combination of text including heading, subheading, content and subtext, and images for printed media. Besides, it may involve sound effects or music if for two-way/ interactive communication design. When it comes to user-interface design, the content structure becomes a layered, instead of a flat medium, because the designed symbols instruct the user to activate the function of the system of software or an electronic appliance. However, there are steps which need to be taken if the user would

驟。不同媒介所需的設計思維和考慮是多維度的。

文化展現

全球化使人們的飲食習慣、購物方式和娛樂的選擇變得相似，就像生活在類似的城市環境中。在這樣的情境下，引發出相近的設計效果並不足為奇。在單一化的商業世界無法為客戶帶來多元的選擇，要令設計變得多元化的其中一個方式，就是加入文化價值。當人們習慣了在全球化的影響下生活，來自不同文化背景的設計師去處理同一題材的時候，卻可產生意想不到的結果。因著他們各人不同的歷史、文化、審美觀、教育背景，使設計變得多樣化。具有不同修養的設計師，可為熟悉的城市生活設計，加進新元素，以重新演繹習以為常的事物，令它們充滿活力。與此同時，設計師亦可在完全不同的文化背景下，以嶄新的角度去演繹跟自身無關的文化風格。兩者都可表現出獨特的文化價值，具有無可替代的意義。

應用

在數碼化之前，平面設計一般展現在紙張上。隨着科技發展，繪圖工具由手繪的方式發展到數碼繪圖，並演化出廣泛的媒介，拓寬了製作平面設計的方法。這鼓勵了不同行業善用平面和傳意設計去支援各領域的生產製作，以滿足不同需求。設計師能否選擇適切的工具，為產品創作合適的設計至為重要，因此設計師需要擁有使用這些新技術的最新知識和技巧。此外，廣泛的知識有利於設計師有更多的媒介選擇去傳達設計意念。為了提高擊中目標對象的機會率，設計師可在宣傳上靈活地採用單向的傳意設計，例如印刷品(橫額、海報、雜誌廣告等)、多媒體、銷售點展示，或雙向/互動的傳意方式，例如透過智能手機應用程式或任何能有效傳達設計意念的形式。設計師需要跟市場部緊密合作，從而知道在創作上可選取的媒介，以發展符合客戶預算又能接觸目標對象的意念。

like to go deeper for a specific function. The way of design thinking and consideration for different media could be multi-dimensional.

Cultural Aspect

Globalisation allows people to live in a similar urban living environment with regard to their eating habits, ways of shopping and entertainment selection. It is not surprising, therefore, that the design initiation based on such circumstances may lead to the same outcome. Homogeneity in the commercial world is unable to provide choices for customers, but one of the ways to incorporate variation into design is by adding cultural value. When people get used to the living atmosphere affected by globalisation, designers from different cultural backgrounds can come up with unpredictable outcomes while dealing with the same subject matter. It is because their history, culture, aesthetic sense and education can lead them to create diverse designs. Designers with self-cultivation on different areas can generate new elements for new interpretations of the familiar urban living design so as to rejuvenate the ordinary one. Meanwhile, a cultural style can be used by a designer with an unrelated background by implementing it with a fresh pair of eyes. Both can present a unique cultural value to show its irreplaceable significance.

Application

The medium of graphic design was generally in paper format before digitalisation. However, with the advancement of technology, tools for illustrating designs have been developed from hand drawing to digital drawing, thus leading to the evolutionary invention of widespread media, and widening the methods for carrying out the work. It has encouraged different businesses to make good use of graphic and communication design to support different fields of production so as to fulfil different needs. It is also important for graphic designers to have the ability to choose the correct tool to deliver suitable graphics for a product, so designers need to possess up-to-date knowledge of and skills in the usage of technology. Furthermore, it is always an advantage for designers to be knowledgeable so that they can have a wider choice of media when delivering their design ideas. In order to create the highest chance of 'hitting the bullseye', it is flexible to present a promotion idea by using one-way communication like printing (e.g. banner, poster, magazine advertising), multimedia, point-of-purchase (POP) display or two-way/interactive communications, such as via smartphone applications, or any format which works well with the design idea. Designers need to work closely with the marketing team to have information regarding the availability of the choice of media for developing ideas that fits the client's budget and is able to reach the target audience.

構圖

在平面設計，適當的構圖有助吸引目標顧客的注意，也使觀者在閱讀作品時的視線走動更舒適。如果構圖能吸引觀者花更多時間駐足於作品前，便可使受眾吸收當中的資訊和內容，從而達到宣傳目的。

一般而言，三分構圖法、矩形內的正方形位置標示、對稱和黃金比例等都是平面設計或數碼圖象的基本設計原理。使用這些原理在設計上能營造均衡的畫面，以達到和諧的視覺效果。但均衡並不意味着每個圖形或項目的大小、顏色等必需比例相同，而是在處理構圖時，把不同的設計元素如商標、產品圖片、文字排列、顏色等一併考慮，使畫面整體呈現視覺上的均衡。若要取得內容主次的平衡，又強調主內容時，「均衡」便不是指在畫面上各項東西都佔有同樣比例。而且不同媒介在構圖上需要不同的考慮，例如網站需要讀者向下滾動網頁瀏覽器以閱讀全部內容，因此出現在瀏覽器下方的內容，會持續地上升至頁面的上方；但閱讀雜誌插頁廣告則需要由右至左去揭頁。

Composition

For the comfort of eye tracking when reading a graphic work, composition is an important concern in graphic design. It should draw the target customer's attention in an appropriate manner. If it is able to attract people to spend more time looking at a design piece, it could make the audience absorb information and content, thus achieving the purpose of promotion.

There are some basic principles, for example, Rule of Thirds, Rebatement of the Rectangle, Symmetry and Golden Ratio for dealing with graphic design and digital images. Following these rules could produce a graphical balance in order to provide a harmonious visual effect. However, balance does not mean the same proportion of colour, size of graphical objects or appearance of every item shown in the frame, but a visual equilibrium to hold all elements, such as logo, product, text arrangement and colour together to give an overall balance of the layout. When striking a balance between the main and supplementary content by emphasising the main content, usage of "balance" does not mean every item occupies the same percentage of the layout. On the other hand, different media require different composition considerations. For example, a website requires the reader to scroll down the web browser to read all content, so that the content appearing at the bottom of the browser will keep rising to the top of the webpage; whereas reading a gatefold advertisement of a magazine requires flipping the pages from right to left.

評賞例子

Volcano – 火山咖啡禮品

設計師: Chiii Design Ltd

這款禮品是為回饋客戶而設計的。設計師設計禮品的包裝，並採購了優質的咖啡豆和咖啡粉。掀起大地色調的方形禮品盒外層的蓋子，盒子正面的展示面可以躺平，讓收禮者可從正面觀賞到整個包裝設計的立體冰藍火山。小量咖啡豆存放在圓柱體的紙盒，把它從火山口插進去時，咖啡豆會像火山岩漿般噴出來，以此表達創意爆發的一刻的激情意趣。火山下方的抽屜內是包裝咖啡粉。設計師把這份禮品命名為《Volcano》，這個名字讓人聯想到禮品盒的火山設計概念，而咖啡豆就像火山爆發時噴發的岩漿，加上包裝盒冷暖色的對比，寓意喚起收禮者對人生的希望和熱情的無窮爆發力。這份禮品既可讓客戶品嚐咖啡，又能向客戶展示設計師的創作才華，加深客戶對設計師和他的設計風格的印象。設計師的優秀設計獲得三個獎項，包括德國 IF 設計獎(2018)、DFA 亞洲最具影響力設計獎(2017)和香港印製大獎(2017)。

Example of Appreciation

Volcanic Coffee Gift Package

Designer: Chiii Design Ltd

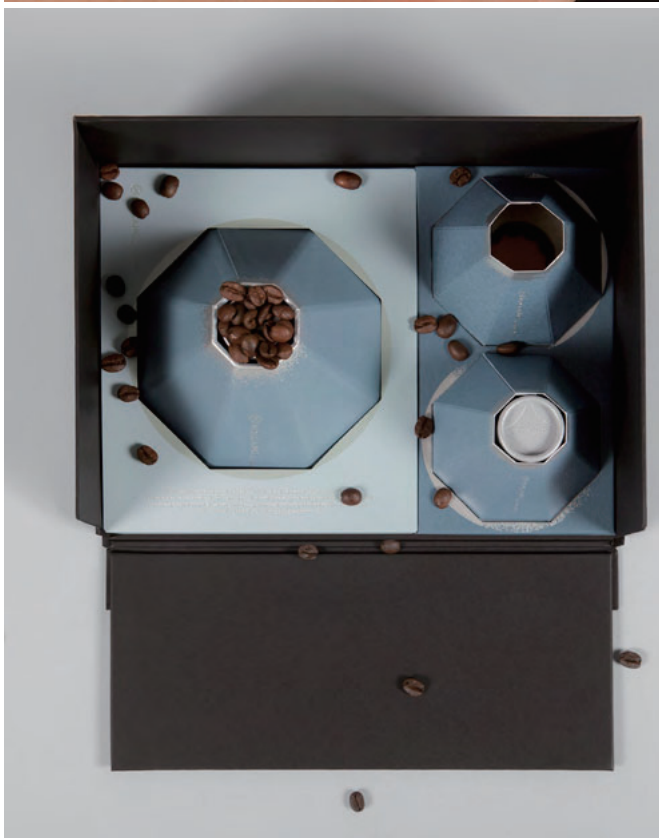
The gift is designed to show the designer's gratitude to his clients. The company designed the gift package and procured quality coffee beans and coffee powder. When the lid of the square gift box in earth tone colour scheme is lifted, the box front can lay flat on table so users can view the entire package design of three-dimensional ice blue volcanos from the front. Some coffee beans are stored in the carton cylinder and the packed ground coffee is contained in the drawers below the volcanos. When the carton cylinder is inserted into the crater, the coffee beans will erupt like lava from the volcano, which symbolises the passion at the moment of creative explosion. The gift is named "Volcano", which is associated with the design concept of the gift box. The coffee beans are like the lava from the volcano eruption, and the contrast between the package's cool and warm colours signifies the inexhaustible power of hope and passion. This gift invites the clients to taste coffee and appreciate the designer's creativity and talent, having them impressed by the designer with his design style. The outstanding design has won three major awards, i.e., the German IF Design Award 2018, Design for Asia Awards 2017 (DFA) and the Hong Kong Print Awards 2017.



火山咖啡禮品 Volcanic Coffee Gift Package

設計師 Designer: Chiii Design Ltd

品牌 Brand: 近利(香港)有限公司 Antalis (Hong Kong) Limited



透過對火山爆發的想像來表達熱情的設計意念，設計師把咖啡豆當作岩漿，把包裝設計成火山形態。

To express the enthusiasm in design by the imagination of the volcanic eruptions, the designer turns coffee beans into magma and lava, designs the coffee beans package in the form of a volcano.

評賞例子

邂逅！老房子 – 與藝術家走進百年故宅的歷史現場

設計師: 羅曉騰

設計師受客戶委託，為一個文化藝術展覽設計宣傳品，當中包括明信片、小冊子、佇立在展覽場地的展覽資訊，以及擺放於街道上和露天活動使用的海報和橫幅廣告。展覽主題是邂逅百年歷史的老房子，由四位藝術家在四個具悠久歷史的建築物中展出作品。由於這個展覽在四個不同地點舉行，為保持四個展覽場地宣傳品設計理念的一致性，設計師設定白色為全部平面宣傳品設計的底色，並選取了單一而鮮豔的顏色去主導每一個宣傳品上的圖案，使每一個代表不同展覽地點的平面宣傳品展示出獨有的主體色彩。此外，設計師把傳統中式屋脊形象，加以圖象化，使之成為其設計主調；在平面佈局上，中式屋脊圖象被置於每一個宣傳品畫面的上方，當中有部分直立展示宣傳架，更以立體方式呈現屋脊的形態，這樣就像一般屋脊在房子的位置，讓觀者從圖案和其在畫面中的佈局，產生中式屋脊的聯想。宣傳品畫面上的色塊圖案，是以四個展覽場地的歷史建築物的外觀線條所勾勒而成，設計師選用具有時尚感的中明度和高彩度顏色，跟白色的底色形成強烈對比。簡約的屋脊線條和獨特的歷史建築物形象，配上絢麗奪目的色彩，既點出展覽主題，又營造出當代藝術感，構成一幅形象鮮明的平面設計作品，成功協助客戶推廣歷史建築物和展覽活動。

Example of Appreciation

Hi! Houses – A Journey into the History of Century-old Houses with the Artists

Designer: Ken LO

The designer is commissioned by a client to design promotional materials for an art and cultural exhibition, including postcards, brochures, exhibition information boards in the venue, as well as posters and banners for the streets and outdoor activities. The theme of the exhibition is to meet old houses with a history over a century. The exhibition showcases four artists' artwork in four historical buildings. Since the exhibitions are held in four different locations, in order to ensure the consistency of the design concepts of the promotion items for the four exhibition venues, the designer chose white as the background colour for all designs, and selected one bright colour as the theme colour of the graphics for each promotional item. Such unique colour for each promotional item is made to represent individual exhibition venues. Besides, the designer turned the traditional Chinese style roof into graphical image as the main visual element of the design. In the layout, the Chinese roof image is placed in the upper part of the promotional item, and some display stands have also placed a 3D form of roof at the same position, which is similar to where the usual roof is located at a house, so the visitors can associate the traditional Chinese style roof from its graphical image and its composition in the picture. The colour blocks in the promotional items came from the silhouettes of the historical buildings in the four exhibition venues. The designer picked fashionable medium-brightness and high-saturation colours to create a sharp contrast to the white background. This vivid graphic design work of simplistic roof outline and unique image of historical buildings in dazzling colours delivers the exhibition theme and essence of contemporary art, which contributes to promoting historical buildings and exhibition activities successfully.



藝術活動 Art event: 邂逅！老房子 Hi! Houses

設計師 Designer: 羅曉騰 Ken LO





設計師擷取活動的核心主題，透過把老房子的屋脊圖象化，達到點題之效，讓觀者一目了然。

The designer extracts the core theme of the event, by visualising the beam of a roof to let viewers capture the event theme at first sight.

產品設計

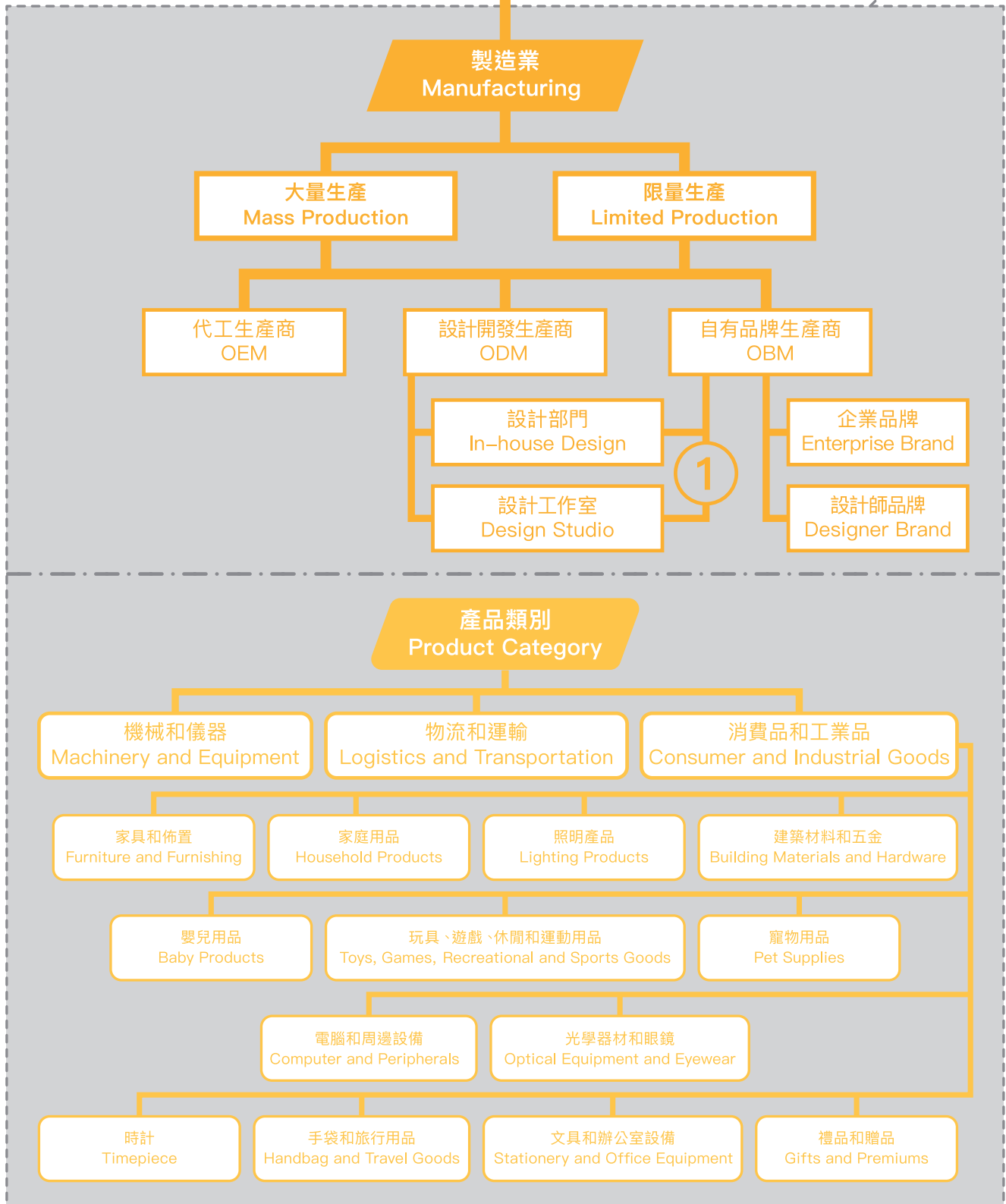
Product Design

隨着十八世紀工業革命的誕生，生產和科學研究技術的突破，以及大量生產的運作模式，讓產品設計得以多元化地發展起來。不論是體積細小的產品如牙刷、智能手機、電腦，或大至如火車、飛機、太空站，以至各種不同類別的產品，包括日常用品、醫療器材、運輸工具等，每一項設計都跟人類生活和文明發展息息相關，影響力無遠弗屆。優秀的產品設計師肩負改善人類生活質素的使命，他們運用最新的生產技術和知識，與時並進，並不斷尋求突破。

Because of the industrial revolution in the 18th century, the breakthrough in production, scientific research and the operation mode of mass production, product design has undergone highly diversified development. Each design is closely related to human life and the development of civilisation. This applies to small objects, such as a toothbrush, a smartphone, a computer, as well as to the larger train, aeroplane and space station, and a wide range of product types, such as daily commodities, medical apparatus and means of transportation. The impact is infinite and far-reaching. An excellent product designer is committed to the improvement of the quality of human life. He/She absorbs the latest production technologies and know-how, and continuously seeks breakthroughs.

產品設計 Product Design

認識
Understanding



① ODM跟OBM均可設立企業設計部門，或把設計項目委託給設計工作室負責。
Both ODM and OBM could set up in-house design department, or commission the design work to design studio.

經過一個世紀以來生產技術和商業運作的持續發展，產品製造業形成了三種營運模式來配合不同生產和市場需要，而設計師在當中發揮獨特的作用。一般而言，這些模式包括「代工生產商」(OEM)、「設計開發生產商」(ODM)以及「自有品牌生產商」(OBM)。

代工生產商

「代工生產商」指一家擁有生產線的工廠企業，按客戶的訂單生產為主。客戶的設計團隊提供產品的設計圖紙和生產要求予廠方，而駐工廠企業的設計師會參與部分協調工作，來改善生產與流程。

設計開發生產商

「設計開發生產商」的業務範圍包括研究與開發、設計和生產。設計師可運用工廠的生產技術，作出創新的設計，並為此申請專利和版權。由於「設計開發生產商」的設計生產團隊掌握設計和生產的核心技術，因此客戶需要依賴「設計開發生產商」的設計意念與技術，來開發和生產新產品。

自有品牌生產商

「自有品牌生產商」，比「設計開發生產商」的營運模式更直接面對消費者。除了開發、設計和生產團隊外，「自有品牌生產商」還擁有自家品牌，營運團隊會負責市場推廣、採購、分配產品到零售商和售後服務等。「自有品牌生產商」以完善的營運發展模式去銷售自家品牌產品，並通過增值業務來維繫品牌形象，建立客戶的忠誠度，從而促進銷售額。產品設計師除了要懂得研究與開發、設計和生產之外，更要充分了解目標市場、自家品牌形象與產品系列的長遠發展。

The century-long continual development of production technology and business operation has created product manufacturing which serves three major operating modes to meet production and market demand, and the designer plays a unique role in them. They are Original Equipment Manufacturer (OEM), Original Design Manufacturer (ODM) and Original Brand Manufacturer (OBM).

OEM

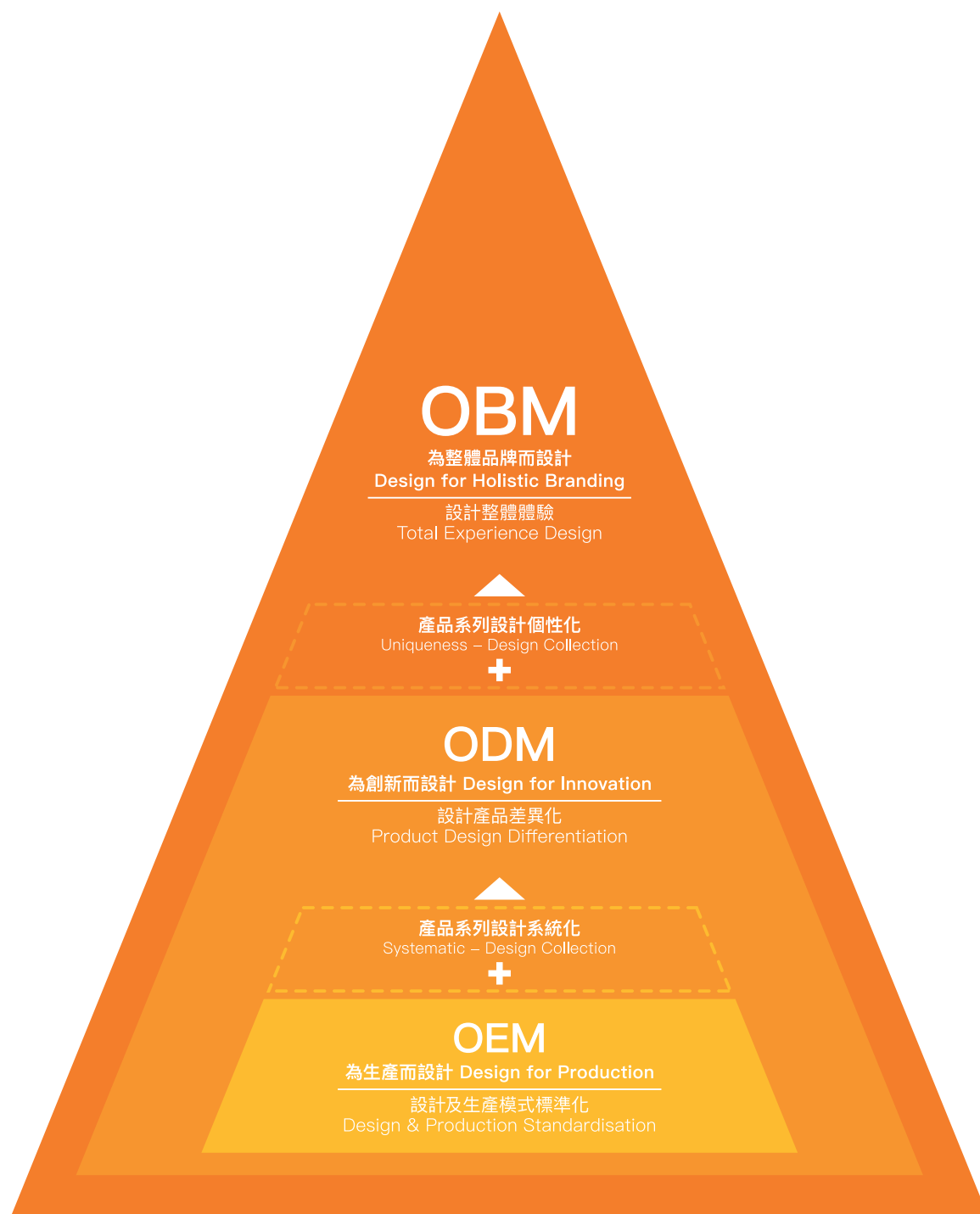
OEM refers to a factory that owns the production line and produces to meet customers' orders. The customer's design team supplies the product design drawings and production specifications, and the factory designer participates in the coordination to facilitate production and process.

ODM

The business scope of an ODM includes research and development (R&D), design and production. The designer works with the factory's production technologies to create innovative designs and applies for patents and copyrights for such designs. Since the ODM's design team controls the core design and production technology, the customer has to rely on the ODM's design concept and technology to develop and produce new products.

OBM

An OBM goes one step further than an ODM and faces the consumer directly. Apart from the development, design and production teams, an OBM also owns its own brands, and an operation team takes care of marketing, procurement, distribution to retailers, after-sale services, etc. An OBM sells its own brand products through a complete operating and development system, maintains brand image through value-added services, builds customer loyalty and promotes sales. Apart from R&D, design and production, the product designer needs to understand the target market, the proprietary brand image and the long-term development of the product series.



OEM、ODM及OBM關係圖
Relationship chart of OEM, ODM & OBM

- ▲ OBM = 自有品牌生產商 Original Brand Manufacturer
- ▲ ODM = 設計開發生產商 Original Design Manufacturer
- ▲ OEM = 代工生產商 Original Equipment Manufacturer

設計部門/設計工作室

「設計開發生產商」和「自有品牌生產商」均會擁有設計部門或委託第三方的設計工作室，去負責企業的產品設計和開發的工作，這牽涉到企業的經營規模、成本管理、專業要求和工作量等全面考慮。作為一家企業的核心部門之一，產品開發設計部門要與採購、市場推廣、平面設計和商品展示等部門緊密合作，團隊須深入了解企業的核心價值和能力，才能發展出配合品牌形象又能營利的設計品。

設計工作室以顧問方式提供設計服務予不同企業，有些以一站式服務模式，提供整體解決方案，有些則根據團隊的專業領域和經驗而專注於特定的設計類別。

企業品牌/設計師品牌

「自有品牌生產商」明白到良好的品牌形象和高質素的产品，可建立顧客對品牌的信心，並提升顧客的忠誠度。由於市場的競爭激烈，生產成本和技術的資訊越見開放透明，只有通過優良的產品設計，才可於眾多競爭者之中突圍而出。發展成熟的企業會把資源投放到產品研究和設計、開拓銷售渠道如網店等銷售平台，以及建立品牌形象。顧名思義，設計師品牌是指設計師用自己的創意意念或設計師本人的名字作品牌名稱，並設計出一系列風格獨特的產品。在品牌策略上，設計師品牌的產品設計風格別具特色，因此易於辨認。與此同時，設計師的形象和其設計的範疇，以及因應產品質素而選擇的銷售渠道，均與整個企業有密切關係。所以設計師的名氣和產品的設計理念，都有利宣傳和銷售。正因如此，設計師品牌的營銷規劃，一般都是把設計師和產品捆綁在一起。

In-house Design Department/Design Studio

Both an ODM and OBM may have a design department, or hire a third-party design studio to design and develop products. This requires comprehensive consideration of the enterprise's business scale, cost management, specialty requirements and quantity of work. As a core department in the enterprise, the product development and design team closely cooperates with procurement, marketing, graphic design and visual merchandising teams, and must perfectly understand the core value and capability of the enterprise to develop a profitable and brand-building design.

A design studio provides consultant design services to different enterprises. Some studios offer one-stop and all-round solutions, while others focus on specific design categories according to their special field and experience.

Enterprise Brand/Designer Brand

An OBM understands that an excellent brand image and high-quality products build customer confidence in the brand and enhance consumer loyalty. Owing to intensive market competition, information on production costs and technology is becoming more open and transparent, it is impossible to make a brand stand out among numerous competitors unless better-designed products are made. A mature enterprise invests resources in product research and design, development of sales channels like Internet shops and the building of brand image. As the name implies, the designer uses his/her creative ideas or his/her name as the brand name, and designs a series of unique products. In brand strategy, the design style of a designer's brand is usually unique and can be recognised easily. Meanwhile, the designer's image and his/her scope of product design, as well as the selection of sales channels according to the product quality, are closely related to the whole enterprise. The popularity of the designer and the design concept of the product always benefit publicity and sales results. This explains why the marketing plans of such designer brands usually promote the designer and the product together.

機械和儀器

由於機械和儀器設備的結構與操作相當複雜，在開發新產品之前，設計師需要和工程師團隊緊密合作，一起去處理電子技術、結構工程和生產工程等。例如在確定一件產品的內部電子圖則後，便要處理使用界面和人體工學設計，繼而製作原型來測試使用性、功能上的可行性和安全性。

路易斯·沙利文所提倡的「形隨機能」的理論對於機械和儀器設計十分重要。設計機械和儀器的首要條件，是必須讓使用者在操作上暢順無阻，外觀屬相對次要。例如在顏色方面，以紅色作為緊急按鈕的顏色已經是一個約定俗成的規矩，不可能因為設計風格或時尚因素而去選擇其他顏色。至於設計大型機械和儀器時，更要考慮運輸配套，包括現場裝配等的規劃。

物流和運輸

運輸工具包括由人力、電動和汽油推動，在天空、陸地和海上的交通運輸工具。在設計運輸工具的造形時，設計師通常採用流線形設計，以減低風阻，強化空氣動力的效果，從而節省燃油和加強運輸工具的性能。然後設計師會着手處理相關的操作工具、內部空間，以及軚盤、儀錶盤、座椅等的設計，而這些都是著重用戶體驗的部分。由於運輸工具可以用於載人或貨運，其操作和駕駛模式甚至可以是互動的，因此，「形隨機能」仍然是物流與運輸工具設計的核心原理。

Machinery and Equipment

Since machinery and equipment are complicated in operation and structure, designer needs to cooperate closely with the engineering team to tackle electronic technology, as well as structural engineering and production engineering tasks in the design before a new product is launched. For example, after the electronic layout inside the product's case is finalised, the designer proceeds to the user interface and ergonomic design, and then makes the prototype to test the usability, functional feasibility and safety features.

"Form follows function", which was advocated by Louis Sullivan, is an important theory in machinery and equipment design. The first priority in the design of machinery and instruments is that the operator must be free of any obstacles to operation. The appearance of design comes after the functional form. For example, when designing the colour for a button, the colour red can only be and for the emergency button as it has been a norm that cannot be violated for any style or fashion reasons. In the design of large machinery and equipment, the designer even has to consider the transportation and on-site installation of the finished products.

Logistics and Transportation

Means of transportation include any human power, electricity or fuel-driven vehicles of conveyance that travel in the air, on land or by sea. When designing the form of vehicles, the designer usually adopts a streamlined shape to reduce wind drag and optimise the aerodynamic effect, saving fuel consumption and enhancing vehicle performance. The designer then proceeds to the operational tools, interior space and the design of the steering wheel, dashboard and seats where the user experience is most perceived. Vehicles can be used to transport passengers or goods, and the operation and ride can be interactive. Therefore, "form follows function" remains the core principle in the design of logistics and transportation vehicles.

消費品和工業品

消費品一般泛指在大眾市場買賣，給消費者使用的製成品。而在產品設計當中，製成品和半製成品同樣需要設計和大量生產的規劃。設計師亦須考慮用家和購買者的不同需要，他們可能是同一產品的不同受眾。例如購買玩具通常是孩子的父母或其身邊的成人，但最終拿玩具玩耍的卻是孩子。

消費品的範圍非常廣泛，幾乎所有供人類使用的，不論大小、手動或電動、功能性或裝飾性、電子產品或普通的一件物品，都屬消費品，並且需要通過產品設計才能面世。不同類別的消費品，在設計上各有不同準則。例如嬰兒用品、玩具、遊戲產品，在不同國家或地區的準則都不一樣。

工業品是指該產品用途是用作生產產品或提供服務，例如前段「機械和儀器」所述的一類。

(各類消費品和工業品於下一節介紹)

Consumer and Industrial Goods

Consumer goods, generally, refer to manufactured goods sold and purchased in mass markets and used by consumers. In product design, both finished and semi-finished products need design and mass production planning. Moreover, product designers have to take into consideration the end-users' mass markets and consumers. For example, a buyer of a toy is usually a parent or an adult around a child, but finally the child is the one who plays the toy.

The scope of consumer goods covers almost everything that people use, regardless of the size, whether it is manual or powered, functional or decorative, an electronic appliance or simply an object. All of them have to go through a product design process before market distribution, while each category of commodities has its particular design criteria. For instance, infant supplies, toys and game products have different safety requirements in different countries and regions.

The usage of industrial goods is for producing products or providing services, such as those mentioned in the previous paragraph "Machinery and Equipment".

(Introduction of different consumer and industrial goods is on next section)

家具和佈置

家具和起居佈置的設計，會因應家庭成員組合、生活習慣、品味、居所面積等而有所不同。一般傳統家居的基本家具包括玄關的鏡子、衣帽架、鞋櫃；廚房的廚櫃；飯廳的餐桌、餐椅；客廳的沙發、茶几、電視貯物組合櫃；睡房的牀架、牀墊、衣櫃；浴間的洗臉盆櫃；以及佈置類的窗簾、抱枕、墊子、相框、畫框、花瓶。雖說家具和佈置屬於產品設計的範疇，但也跟室內設計息息相關。家具設計可分兩種類型：一種是由室內設計師為客戶設計時特別訂製的，務求盡量善用空間。這種特別設計的家具，揉合了個別客戶的需求、特定空間結構和設計師的風格，因此是獨一無二的家具。另一類是由產品設計師因應不同地區的氣候、生活模式、潮流和品牌形象等因素，配合各種設計風格，為滿足市場不同需求而設計的家具。這類家具通過大量生產，讓顧客能夠在零售市場隨時購買。設計師必需充分了解目標市場、生產線流程、成本控制、產品開發、人體工學等知識，再加上獨特創意，才可以設計出受消費者歡迎的產品。在設計的創意層面上，由於兩者在設計的客觀條件有所不同，例如目標受眾和製作方式都不一樣，即個別客戶與普羅消費者；私人訂製與流水作業；配合指定空間、或應用最新發展的技術和人體工學於設計意念等，因此兩者並存，卻不能互相比較。

Furniture and Furnishing

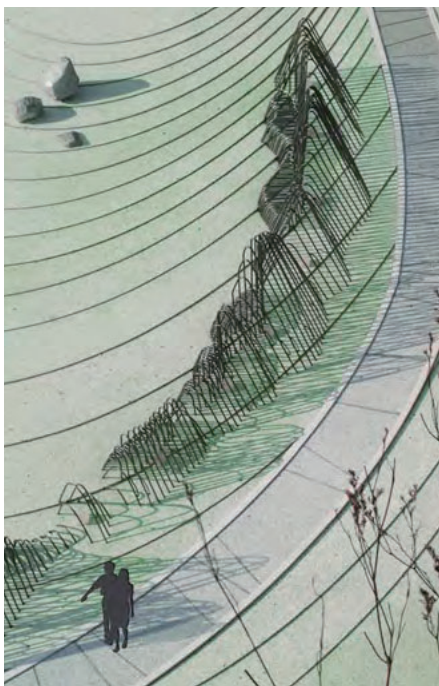
Home furniture and living space are designed according to the composition of family members, living habits, tastes and the size of the residence. The basic furniture of a traditional household includes vestibule mirror, hallstand and shoe cabinet, kitchen cabinet, dining table and chairs, living room sofa, tea table and TV storage cabinet, beds, mattresses, wardrobes and basin cabinet, as well as furnishings such as curtains, neck rolls, cushions, photo frames, painting frames and vases. Furniture and furnishings fall under the category of product design, but, they are closely related to interior design as well. Furniture design falls into two categories. In the first instance, an interior designer custom-makes the furniture that makes the best use of the space. Such specifically designed furniture combines a customer's requirements, given the space structure and designer's style, making each piece of furniture unique. In the second instance, a product designer designs furniture according to the climate, local lifestyle, current trend and the furniture brand image, then meets the diverse market demands through various styles. Such furniture is mass produced for customers to purchase in the retail market. The designer must have a thorough understanding of the target market, production process, cost control, product development and ergonomics, and have an original creation, so as to design a popular product for customers. As far as creative design is concerned, these two types of furniture are different in regard to target consumers and the way of production. Basically, the differences include whether it is for individual customers or the general public, custom-made or manufactured on a production line, designed for specific space or made by engaging creative ideas, years of research and technical development and ergonomics. Since they are designed under different conditions, both furniture categories are not comparable as they exist side by side to complement each other.



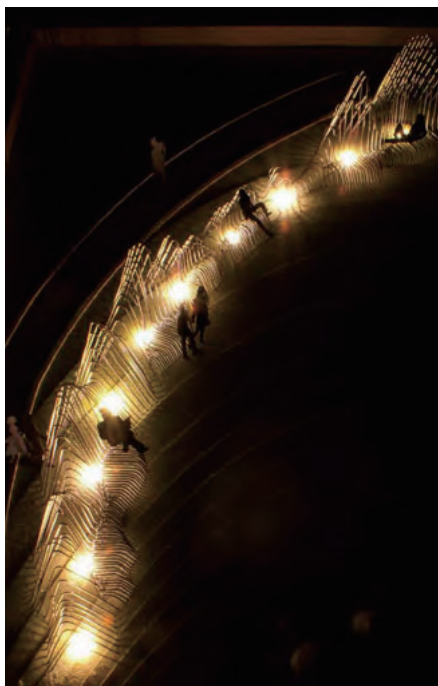
聲嶽 Soundscape

設計意念 Design concept: 中華人民共和國國歌、木琴 National anthem of the People's Republic of China, xylophone

家具形態來自國歌的一段樂章的聲波 The form of the furniture comes from the sound wave of a section of the national anthem



設計意念 Design concept



效果圖 Rendering



原型 Prototype



使用琴槌敲擊琴鍵可奏出國歌的一段樂章 Using the mallet to strike the percussion devices can play a section of the national anthem

街道家具 Street furniture – 聲嶽 Soundscape 地點 Location: 政府總部(香港特別行政區) Central Government Complex (HKSAR)

設計師 Designers: 黃澤源、龔翊豪、何俊宏 Edmond WONG, Alvin KUNG, Steven HO

家庭用品

在生活中經常使用的消耗品包括廚房用具如煎鍋、湯鍋、刀具、調味料器皿、碗碟架；清潔用具如掃帚、拖把、各式各樣的清潔刷；食具如碗、碟、杯、盤、刀叉、筷子；瓶罐、掛鉤、垃圾桶等家庭用品都有不同的產品壽命。在設計這些用品時首先要注意的是產品的原始功能，然後設計師可在設計上尋求功能上的突破，使人們在使用新設計的家庭用品時，得到更舒適的生活體驗，例如更方便有效的家居清潔用品，以改善生活質素。

照明產品

戶外和室內空間設有基本照明和特別照明的設備。基本照明是在空間內日常使用的設備，而特別照明設備分為實用性和裝飾性兩種。實用性特別照明設備包括緊急後備照明燈、工程照明燈和便攜、桌面或座地式閱讀燈等。裝飾照明產品以營造特別環境氣氛、增加空間層次感為主，如節慶燈串、座枱或座地裝飾燈等。

實用性和裝飾性的照明產品均有不同的設計考慮，設計師利用玻璃、水晶、塑膠、金屬、布藝等材質去創作燈具的外觀。除以設計風格和美感為出發點外，還需要考慮燈具的材質、造形、顏色對折射光線的效果。由於不同光度的白光和黃光燈泡，以及其他顏色的燈泡，可影響到空間的環境氣氛和實際效果，進而影響到使用者的情緒或工作效率，因此在設計照明產品時也要考慮燈泡的種類。此外，設計師亦要兼顧開關按鈕設計，除實體按鈕外，還可選用聲控、遙控、人體紅外線感應等開關系統。燈具的外觀設計同時影響到其內部的電路結構，當中包括燈泡和開關電路的位置，以及不同電源的組合如交流電(俗稱：濕電)、電池(俗稱：乾電)和無線充電。

例如LED蠟燭燈的特色，在於能模仿真正蠟燭燃燒時所發出的閃爍燭光，在設計上突破了一般照明產品必需提供穩定光線的基本原則，有效營造接近燭光的氣氛。在外觀設計上，LED蠟燭燈的燈罩是利用塑膠來模仿蠟燭火焰的形態，再配合閃爍光線，令設計的外觀更生動。由於LED燈泡較省電，壽命比傳統燈泡長，加上生產成本較低，價格相宜又環保，因此能惠及消費者。

Household Products

The consumables that are frequently used in daily life include frying pans, stock pots, cutlery, casters, dish drainers; brooms, mops and cleaning brushes; bowls, dishes, cups, plates, knives and forks, and chopsticks; bottles and jars, hooks and trash cans. These household supplies all have their respective life cycles. The first concern when designing these items is their original functions. Designers may seek functional breakthroughs so that the consumer is able to enjoy more comfortable experiences when using these newly designed household products, for example, easier and more efficient home cleaning so as to improve the quality of living.

Lighting Products

Outdoor and indoor spaces are installed with standard and special lighting devices. Standard lighting is for regular outdoor and indoor use, and special lighting can be divided into practical and decorative items. Practical special lighting includes emergency back-up lights, engineering lights and portable, table or floor reading lamps. On the other hand, decorative lighting creates an atmospheric mood and spatial sense. Such lighting includes festival string lights and table or floor decorative lamps.

Practical and decorative lighting products demand different considerations in their design. The designer uses different materials such as glass, crystal, plastic, metal and cloth to create the external lamp design. Apart from style and aesthetic consideration, he/she has to bear in mind the refractive effect of the lamp material, shape and colour of luminous beams. The designer has to consider the type of bulb in the lamp design since white, yellow and any other colour bulbs of different illumination may affect the ambience and actual application, thus impacting the user's mood or efficiency in work. The designer also needs to handle the switch button design, which can be a physical button, sound or remote controlled, or infrared sensor switch system. The form of the lamp affects the internal circuit layout, including the placement of lighting bulb and switch circuit, as well as the combination of AC power, batteries, and wireless charging.

For example, the characteristic of an LED synthetic candle lamp is to imitate a flickering candle. A breakthrough was made in the design principle of ordinary lighting products, which require stable illumination, in order to create a candlelight ambience. The LED candle lamp shade is made of plastic in the form of a candle flame and a flickering light is installed to produce a vivid appearance. The LED bulb consumes less energy, has a longer lifetime than traditional bulbs and relatively lower production cost, and is eco-friendly and cost-effective, thereby benefiting consumers.

建築材料和五金

這是跟建築和室內設計息息相關的類別，而且種類繁多。產品設計師設計出安全美觀的建築材料與五金產品供建築師、室內設計師、工程人員或個別消費者來建設或裝飾不同空間。例如洗手間、浴室使用的洗臉盆；餐廳或家居廚房、公司茶水間所需要的洗碗槽、水龍頭。由於上述物品的裝置均牽涉接駁冷熱或來去水管，因此在造形上，必須先預留正確接駁喉管的位置和空間。再者，由於水龍頭是跟洗臉盆或洗碗槽在一起的，因此水龍頭的出水角度與方式，以及洗臉盆或洗碗槽的盤底弧度等設計均需要細心處理。具環保意識的設計師還會為水龍頭設計節約用水的節流器或起泡器，或設計一個可減少出水量而又能滿足使用者清潔需要的水龍頭。當中部分產品附有電子功能，如自動感應出水、電子調控不同噴灑模式的花灑裝置等，這些都會影響產品的外觀設計。閘門或窗戶窗花的裝飾，跟各種門窗的把手、門鈕開關則可分開設計，讓消費者因應個別品味和整體佈置的需要而混合配搭。

嬰兒用品

由於安全是嬰兒用品最重要的條件，因此設計師必須慎重考慮所有元素，包括材質、顏料的化學成份、小配件之間的接合，以免鬆脫後被嬰兒誤吞；而嬰兒用品像奶嘴、奶瓶的衛生要求極高，需要常常消毒，因此製造此類產品的材質必須能抵受消毒過程的高溫。嬰兒車和嬰兒學行車更加會影響嬰兒的成長，因此須有完善的人體工學設計，以及穩定和平衡的車輪，以助嬰兒健康成長。

玩具、遊戲、休閒和運動用品

無論是設計單向、互動或多人參與，手動、電動、電子或虛擬方式操作的玩具、遊戲、休閒或運動用品時，產品設計師都需配合玩具或遊戲的設計構思；並參考進行各類體育運動的原本模式，及人們在進行運動或遊戲時的動作。參與者在操作時得到的美好體驗，會吸引他們再次參與該運動或使用該玩具產品。

Building Materials and Hardware

This category is closely related to architectural and interior design, and it encompasses a large variety of products. Product designers design safe and aesthetically appealing building materials and hardware products for architects, interior designers, engineers and consumers to purchase for construction or decoration of various spaces, such as the washbasins in toilets and bathrooms, the sinks in the kitchens of catering establishments or residential space, or a company's pantry. The taps installed in such spaces have to connect to the inlet and outlet pipes for cold and hot water, so the designs must have holes of suitable size in proper positions to connect to the relevant hoses. Since the tap is integrated into the washbasin or sink, the designer has to be careful when designing the angle and mode of the outlet nozzle, and the bottom curve of the washbasin or sink. Eco-friendly designers may design a reducer or bubbler for the tap to save water or design a tap that reduces water flow while meeting the water flow rate requirement for washing purposes. Some products are embedded with electronic functions such as automatic ON/OFF control and digital shower control for different spray patterns, which affect the appearance of the product for matching such functions. The decorations of doors and window grilles, handles and knobs can be designed separately to suit the taste of individual consumers, enable them to mix and match different styles and requirements of the general configuration.

Baby Products

Because safety is the top priority for infant products, designers must take all elements into consideration when designing such products, including the materials, the chemical ingredients of pigments, and the tiny parts designed for assembly which must not be swallowed by young children. Feeding bottles and pacifiers require frequent sterilisation due to the high hygienic requirement of infant products. Therefore, the material of these items must be able to withstand high temperatures. Baby prams and strollers require a perfect ergonomic, stable and balanced wheel design that positively influences the healthy development of infants.

Toys, Games, Recreational and Sports Goods

When designing manual, electric, electronic or virtually operated toys, games, recreational or sports goods that involve one-way, interactive or multiple participation, the designer has to take into consideration the ideas of the toy/game design, the original mode of each sport, and the movements of the players when using such sport/game devices. A wonderful operating experience will encourage the players to play the sports or with the toy or game products more frequently.

寵物用品

產品設計師會根據不同寵物的習性、作息需要而設計各種用品。雖然此類產品是供寵物使用，但有時設計並不是只為寵物，還會從寵物主人的角度出發。例如倉鼠跑輪，由於滾輪轉動時常發出聲響，或會為寵物主人帶來噪音困擾，因此設計師設身處地為寵物主人着想，設計出靜音跑輪。除改善功能之外，設計師還會為不同客戶，設計不同風格的寵物用品，以配合他們的家居特色和品味喜好。

電腦和周邊設備

此類產品尋求功能上的突破，以改善人類的生活質素和工作效率。例如電腦由桌面進化至手提式，到平板電腦，以至智能手提電話，徹底改變都市人的生活習慣。這類產品的外觀和造形設計必須以實用性為首要考慮，然後才以設計風格來迎合市場如不同性別、年齡層、職業等的需求。這類電子產品的外殼絕對不能跟內部的電路通電，以避免使用者觸電。

光學器材和眼鏡

這兩項都是跟眼睛息息相關的產品。前者包括攝影機、照相機、望遠鏡等，基於功能上的需要，其設計必須讓使用者在操作時動作流暢和能減輕他們的負擔，例如相機肩帶。後者則是與視力相關的產品，例如具矯視功能或純裝飾性的眼鏡、保護眼睛免受紫外線傷害的太陽眼鏡、眼鏡繩、眼鏡盒和眼鏡防滑耳鉤。由於眼鏡是配戴在臉上的用品，因此常被視為時裝的一部分。除了傳統的專業製造商外，很多時裝品牌也推出配合品牌風格的眼鏡系列。因此眼鏡除了矯視功能外，還可展示時尚潮流。人的臉孔大置上可分為長臉、圓臉、鵝蛋臉和方臉，設計師需要配合不同臉型，去設計一系列風格統一，但在形狀上有輕微分別的眼鏡框，讓顧客戴上眼鏡後更好看。此外，在設計、物料應用和製作上，亦可以看到設計師的創意。後頁圖片所示的眼鏡是設計師利用最新的立體打印技術，為客戶訂製的眼鏡。這副眼鏡一體成型的結構和富有彈性的材質，突破了眼鏡傳統的結構，不再由兩條眼鏡臂加眼鏡框裝嵌而成，令配戴者毋須擔心眼鏡臂的螺絲鬆脫導致鏡片掉落，而且重量比傳統眼鏡輕，減輕鼻樑負擔，這亦只有通過立體打印技術才能製作出來。這個創新的設計，凸顯了設計師如何利用最新的科技去改善人類生活，同時兼具時尚美感。

Pet Supplies

Product designers design pet supplies according to their different habits and requirements. Pet supplies are designed for pet animals. However, the pet owner has also to be considered in the design of such products. If a hamster wheel rotates and makes a noise, it may bother the pet owner. Therefore, the designer must put him/herself into the owner's shoes and design a silent hamster wheel. Apart from improving the functions, designers also design a variety of pet supplies for customers with different household features and tastes.

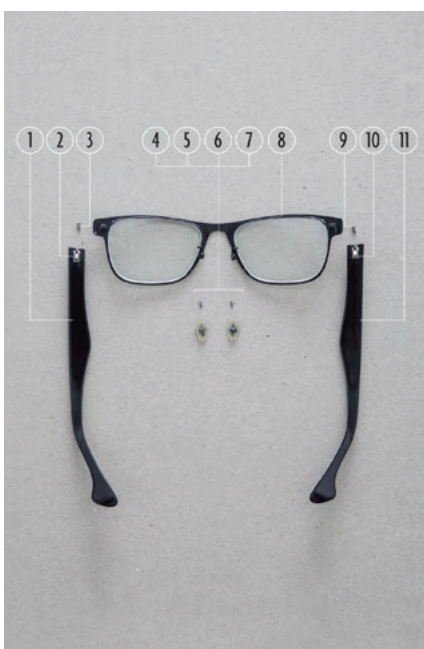
Computer and Peripherals

The products under this category aim to achieve breakthroughs in function in order to improve living quality and efficiency of work. For example, the computer has evolved from desktop, laptop to tablet PC and smartphone, thoroughly changing urban residents' living habits. The appearance and form of these products are mostly for practical purposes before a design style is added to meet the demands of different genders, age groups and professions. Since these are electronic products, the case must be insulated from the internal circuit to avoid electric shocks.

Optical Equipment and Eyewear

These two items are both related to the eyes. The former includes camera, video camera and telescope. Their functional setting requires that the design must facilitate the operation of such devices and relieve the user of burdensome parts, such as camera straps. The latter are eyesight-related products, including vision-correcting or purely ornamental glasses, eye protection sunglasses, glasses cords, cases and anti-skid hooks. Since glasses are wearable, people often see them as fashion items. While traditional makers produce glasses professionally, many fashion brands also launch them to match their fashion collection styles for their customers. Therefore, glasses are not only for correcting vision but also illustrate the trend of fashion. A human face can be long, round, oval or square, so the designer creates glasses frames of the same style but with slight differences in shape in order to make consumers look better in the glasses. The idea of the designer is also reflected in the design, the making and the use of materials. In the photos behind this page, the designer used the latest 3D printing technology to custom-make glasses for the customer. The integrally formed structure and elastic material of this pair of glasses are a breakthrough in the traditional assembly of the two arms of the frame with other parts. The wearer no longer worries about the glasses falling off due to loose screws in the arms, and the lighter weight of the frame relieves the

burden on the nose. This design can be produced only by 3D printing technology. This innovative design shows how the designer makes good use of the latest technology to improve human living and to embrace fashion at the same time.



3D 打印眼鏡 3D printed spectacles – Mono eyewear

設計師 Designer: 黃澤源 Edmond WONG 設計師品牌 Designer brand: ITUM

時計

這裏泛指各類報時器，例如穿戴式的懷錶、腕錶、戒指錶，以及擺設式的桌面時鐘、掛牆時鐘、座地時鐘等。在上世紀，鐘錶是人們常備的報時工具，隨着二十世紀各種製造技術的發展，鐘錶踏進電子時代。設計師亦步亦趨地吸收新的技術，做出多樣化的設計，而配戴在手腕上的腕錶，更免不了成為時裝的一部分。由於其製作過程涉及複雜的機械結構、電子配件、立體造形，不同物料如金屬、塑膠、皮革，因此鐘錶設計始終是產品設計的一環。

時至今日，很多電子產品和電器用品都附有報時功能，從舊式的模擬制式錄影機至智能手提電話都如是。因此設計師在設計鐘錶時，除了報時系統外，還會研發新功能，使鐘錶在市場上得以重新定位。過往鬧鐘的響鬧是以發出鈴聲為主，經過設計師的研究和創作，現在鬧鐘不一定只發出鈴聲，還可以接駁藍芽播放音樂、發光裝置，甚至是放在枕頭下方的震動裝置。

一隻腕錶由錶帶、錶扣和錶盤三大部分組成。腕錶可按機芯制式的種類分為利用電池提供動力的石英錶、利用發條上弦提供動力，通過齒輪轉動來計時的半自動錶和全自動機械錶三大類。半自動機械錶需要手動上弦，而全自動機械錶則利用人體(主要是配戴腕錶的手腕)活動來自動上弦。相對半自動、全自動機械錶，石英錶是市場上最普遍的產品。時裝配飾類的腕錶，追求配襯衣着整體造形，因此其設計會是色彩繽紛，款式多樣化，並且十分時尚。此外，還有其他各種為特定目的而設的腕錶，例如為視障人士設計的腕錶、運動型腕錶等。運動型腕錶講求防水、防震、計時、測心率等功能，並需要配合各種體育運動的環境和人體動作。

Timepiece

Timepiece includes pocket watches, wristwatches, ring watches, desk clocks, wall clocks and floor clocks. In the last century, clocks and watches were common timekeepers. With the development of manufacturing technology during the 20th century, clocks and watches have entered an electronic era. The designer of this category has gradually absorbed new technologies and worked out diverse designs. A wristwatch is inevitably connected with fashion because it is also a wearable item. The complicated manufacturing process of timepiece involves mechanical structure, electronic parts and three-dimensional modelling, and different materials such as metal, plastic and leather. Therefore, the design of clocks and watches has always been a category of product design.

Nowadays, many electrical and electronic products are embedded with a timer, from the display of an old analogue video recorder to the latest smartphones. While designing clocks and watches, the designer will also develop new functions over and above the time system to give the clock and watch a new position in the market. Traditional alarm clocks usually emit ringing tones. Through research and creation by the designer, an alarm clock today may not only emit a ring tone but also access a Bluetooth music player, light-emission device or a vibrating accessory placed under the pillow.

A wristwatch is composed of a strap, clasp and dial. Moreover, according to the type of movement, wristwatches can be divided into three categories: battery powered quartz watches, spring and gear-driven semi-automatic watches and automatic mechanical watches. A semi-automatic mechanical watch needs the wearer to manually wind up the spring while an automatic mechanical watch is automatically wound up by the movement of the human body (mainly the wrist with the watch). In comparison with semi-automatic and automatic mechanical watches, quartz watches are very common products in the market. Wristwatches, when used as an adornment to fashionable clothes, are meant to complement the dress in overall style; therefore, they should be colourful, diverse and trendy in design. There are also wristwatches designed for specific purposes, for example, wristwatches for people playing sports or suffering from vision-impairment. Sports watches have to resist water and shock, keep time, measure the heartbeat and work properly in sports environments and under various human movements.

手袋和旅行用品

人們出席不同場合或需使用不同功能的手袋。設計師為此設計了上班用的公事包和手袋、赴晚宴用的晚宴手袋、休閒的手挽袋和肩背袋、運動背包、上學用的書包以及各種大小的手袋等。由於手袋的款式直接影響使用者的整體衣著形象，所以手袋跟時裝有著密不可分的關係。因此部分時裝品牌設有手袋系列，以便消費者配襯衣服鞋襪，以保持衣著風格的一致性，而這類型的手袋以時尚潮流為首要考慮。以功能為主的種類包括能承載重物如供野外露營使用的背包、承載書本和文具的書包。兩者均需要在設計上，做到護脊和方便肢體活動，部分背包更有防水功能，並且兼重外觀美感，以達到功能和美感兩者俱全。設計師還設計了方便旅遊人士同時收納兩個地區的貨幣、護照跟機票，甚至手機的錢包和防盜錢包。而行李箱則由以往只裝上兩個不能轉方向的滾輪，發展到現在常見的四個多方向滾輪，以及可調節高度的手柄，讓使用者更靈活方便地拖拉行李箱。

文具和辦公室設備

流暢的書寫工具和實用的文具均可協助使用者更輕鬆地完成工作。文件匣、文具收納架等用品則可使辦公空間保持整潔。以往辦公室設備如打印機、影印機、掃描器俱是各自獨立的機器，經過設計師和開發團隊的努力，現在已經具有影印、打印、文件掃描、文件釘裝等多功能合一的打印機，減少佔用辦公室的空間，同時提升工作效能。易於清洗的繪畫工具、符合人體工學的畫架和配備軌道式平行尺的繪圖桌均有助繪圖者完成工作。

禮品和贈品

基本上各類小巧和方便攜帶的物品都可用作公私營機構、團體或個人的禮品及贈品。當中有些是裝飾品，有些則具有實際功能，同時希望接收者使用該禮品時，會不時留意印在禮品上的商標或資訊。不同地區的風俗文化會衍生各種不同的節慶禮品，例如婚禮紀念品、獎盃、獎牌等。一些企業的官方紀念品包括帶有機構商標的鑰匙圈、原子筆、環保袋、保溫瓶，目的是突出企業的形象，讓接收者留下深刻而美好的印象，因此禮物的質素亦相當重要。

Handbag and Travel Goods

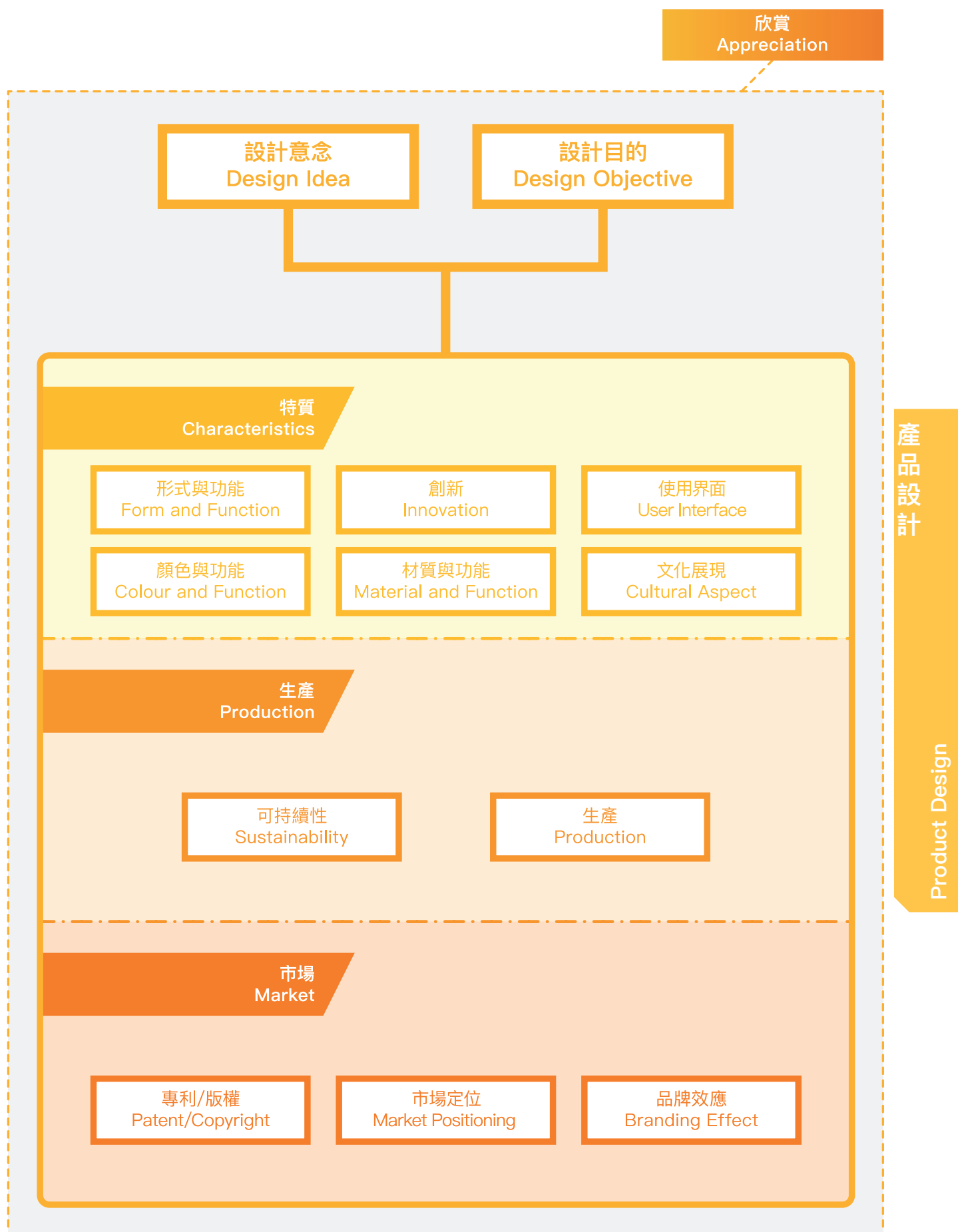
For different occasions, people may need handbags with different functions. The designer, therefore, designs office briefcases and handbags, dinner clutches, leisure handbags and shoulder bags, backpacks, schoolbags and various large and small handbags. The style of handbags is part of the user's overall dressing image, therefore, handbags are closely connected with fashion. Some fashion brands have their own handbag series to match clothes and shoes to maintain consistency in style. For this type of handbag, the priority is fashion trends. Functional products, such as backpacks that carry a heavy load for outdoor camping and schoolbags that carry books and stationery need to be designed to protect the spine, facilitating physical activity and, for some of them, to be waterproof. After this, an appealing appearance should be emphasised in their design to meet both functional and aesthetic requirements. Designers have specifically designed purses and anti-burglar wallets for tourists to hold money of different currencies, passports, tickets and even their phones. Suitcases that used to have two fixed wheels are now usually designed with four universal wheels and an adjustable handle that users can use to drag luggage conveniently.

Stationery and Office Equipment

Smooth writing instruments and practical stationery help users finish their work easily, while file cases and stationery storage racks keep the office space neat and tidy. In the past, office devices such as printers, photocopiers and scanners were separate machines. Through the efforts of designers and the product development team, photocopying, printing, scanning and stapling functions are combined in one unit, saving office space and enhancing work efficiency. Easy-to-clean drawing tools, ergonomic easels and adjustable drafting tables with parallel bars are useful for painting work.

Gifts and Premiums

All kinds of compact and portable products can be basically used as gifts and presents for public and private institutions, organisations and individuals. Some of them are ornaments, and some are also designed with practical functions, in the hope that the recipients may use the gifts and see from time to time the printed logo or information of the contributor on such gifts. Festive gifts, such as wedding souvenirs, trophies and medals, are made for various cultural activities according to the customs of different regions. The quality of official presents of some enterprises including key rings, ball pens, reusable bags and thermo flasks is of critical importance as they aim to represent the contributor's image and impress the recipients.



形式與功能

一件產品的核心在於其形式設計能夠協助執行產品功能。因此「形隨機能」(路易斯·沙利文)成為產品設計非常普遍的原則，尤其是當一件產品的功能涉及與使用者之間的互動體驗。除功能外，目標用戶的文化背景和生活習慣亦影響其形式設計。為了提供最佳的用戶體驗、規劃最理想的生產流程和呈現完美的外觀，人體工學、美學和結構均是設計師在設計一件產品時的實際考慮要素。

Form and Function

The core value of a product lies in the fact that the form of the design supports the performance of the product. Therefore, "form follows function" (Louis Sullivan) is a very common design principle in product design, especially when a product's function involves interactivity with the user, which affects the user experience. Apart from function, the cultural background and living habits of the target users are influential factors in designing the form of a product. Ergonomics for the best user experience, aesthetics for perfection and structure for the best manufacturing flow are practically considered.

創新

創新精神是產生新意念的主要因素。創新的意念，可推動設計概念的發展，得到意想不到的靈感和市場價值。市場需要創新的產品來改善人類的生活質素。這可以是為解決日常生活小問題而設計具新功能的創新產品，甚至是一件為人類帶來深遠影響的產品。

Innovation

An innovative mind is the core factor behind the generation of new ideas. Innovation drives the development of design concepts that may attain an unexpected level in terms of inspiration and market value. The market needs innovative products to improve the quality of people's lives in the ever-changing world. This can be an innovative design with a new function for solving problems in everyday life and changing the way of living, as well as having an impact on mankind that lasts from generation to generation.

使用界面

大多數電器都設有使用界面，讓用戶在控制板上操作。由於一件產品可以擁有複雜的功能，所以使用界面必需提供一個準確和清晰的控制板，以引導用家使用控制系統的進階功能。一個有實體按鈕的控制板設計，必須符合人體工學的要求，以方便使用。至於那些具輕觸式屏幕界面，並需要以軟件操作的電子產品，設計師更需要和軟件工程師共同合作，研究最佳的設計方案。

User Interface

Most electrical appliances are equipped with an interface whereby the user can operate the control panel. Since a product may have many complex functions, the interface must have an accurate and concise command panel to guide the user to deeper layers of control for the system. A control panel with physical buttons should comply with ergonomic requirements for convenient operation. In the case of electronic devices with a touch screen interface and software that works in the background, the designer needs to cooperate with software engineers to work out the best design solution.

顏色與功能

產品的不同顏色組合可以滿足不同年齡、性別、目標用戶的需求，因此對顏色和目標用戶進行深入的調查和研究，是產品設計開發時的關鍵。然而，一些色彩的應用不是為了美學或市場需要，而是有其功能性，例如使用紅色作為緊急按鈕的顏色，是國際通用和約定俗成的共識。在電子產品中，按鈕和使用界面的色彩設計，可以引導用戶了解產品的使用方法，輕鬆方便地操作其應用系統。

Colour and Function

Different colour schemes meet the needs of different ages, genders and target users. Therefore, in-depth study and research into the colour and target users are essential to product design and development. However, the application of some colours is not intended for aesthetic or market purposes, but for functional reasons, for example, red is used for emergency buttons which is a universally accepted norm. Colour design of the button and user interface for electronic products guide users to learn about the usage and applications of a product, so that they can operate the application system easily and conveniently.

材質與功能

材質可令一件產品更具特色，設計師通常按一件產品的功能、設計主題和形態的合適性，來考慮使用一種或多種材質。為電器或電子產品選取物料時，不導電的物料是首選，因為確保用戶安全永遠是首要任務，之後才是配合設計主題、季節性和潮流趨勢的美感考慮。與此同時，品牌形象和當下的市場趨勢亦會影響到材質的選擇。

文化展現

設計師有些時候需要因應不同地區的各種文化去設計產品，例如在不同飲食文化中需要使用不一樣的餐具、廚具等日常生活用品，多元起居文化所使用的各式家具，受流行文化影響而設計的消費品等。此外，設計師隨着不同年代的科技發展去設計產品，在使用這些創新設計的同時，有些會衍生出獨特的新文化。好像集電話、手提電子遊戲、瀏覽互聯網、收發電子郵件、收看影視作品等功能於一身的智能手機，不但突破了第一代流動電話的使用模式，更打破了現代人類的生活方式，並形成新的文化，人們不用再坐家中才能觀看電視節目，而且改變了所有家庭成員於同時間一起觀看同一電視節目的家庭文化。

Material and Function

Material can provide a characteristic for a product and a designer often adopts one or more materials for the best outcome to fit the function, design theme and the appropriateness of the form. In the selection of materials for electrical or electronic products, non-conductive materials are preferred because user safety is always the first priority. Then, comes the aesthetic consideration for the design and seasonal theme, as well as fashion trends. Meanwhile, brand image and current market trends also influence the selection of materials.

Cultural Aspect

Sometimes designers may need to design the products according to local cultures, e.g., different utensils, kitchenware and daily necessities in different food cultures, all sorts of furniture in various living cultures, as well as consumer goods designed under the influence of popular culture. A designer designs a product according to the development of science and technology in different eras, while unique culture may derive from the utilisation of these innovative designs. Take smartphone as an example, functions such as making phone calls, playing portable video games, browsing the Internet, sending and receiving emails and watching movies, are all realised on one phone. Such breakthrough has changed the usage of mobile phone since its first generation, as well as the lifestyle of modern people. A new culture is formed and people do not have to stay at home to watch TV shows, and it has changed the family culture of all members watching the same TV programme together as well.

可持續性

除了考慮設計能符合大量生產的系統外，設計師在構思一件產品的造形和材料時，可選用環保物料。另外亦可選取環保物料用作產品結構的部件，使之能輕易拆卸和循環再用。此外，由於部分帶有塗層的材料，是不能回收再用的，設計師可巧妙地處理產品的表面，使之能循環再用。在生產過程中減少過度使用物料和損耗原材料，更可同時節省生產成本，降低碳排放量。以上種種可視作設計師履行社會責任的一種方式。

生產

在ODM或OBM的品牌業務中產生的設計品，可以反映其製作模式。為大眾消費市場而大量生產的產品，其生產過程包括構思設計意念、開發與研究、採購材料、繪畫生產圖紙、原型樣品製作和安全測試等。整個過程包括通過設計、流暢的製作過程、美觀的產品形態和迎合市場等幾方面的配合，有效控制生產成本。少量製作的則趨向以工匠的人手製作去逐一完成，滿足特定市場。

Sustainability

Apart from considering the design to fit mass production system, when the designer decides the form and material of a product, he/she may choose eco-friendly materials, or design a product structure where the parts are made of eco-friendly materials that can be easily dismantled and recycled. Besides, as some coated materials cannot be recycled, the designer may design the material surface process in such a manner that makes the product recyclable. This will reduce excessive use of materials and loss of raw materials in production, save production costs and lower carbon emissions. All these efforts can be regarded as the designer's fulfilment of social responsibility.

Production

Designs that are generated in the ODM or OBM businesses reflect the pattern of their production. The production procedures of mass produced products for the mass market include initiation of the design concept, development and research, procurement of materials, sketching production drawings, making of prototypes and safety tests. The whole process covers effective control of production costs through design, smooth production process, appealing product appearance and embracement of the market. Small quantity production tends to hire craftsman to finish a product piece by piece manually to fulfil the niche market.

專利/版權

產品設計師所開發的外觀設計、結構設計、新設計的工具應用技術、新的功能系統、新研發的物料，不論是有形的還是無形的，均受到現代法律中有關設計專利的保障。開發者可為產品設計中應用到的創新製作技術註冊專利，以保護知識產權，第三者若需要使用這些原創設計或製作技術，便必須先徵得專利註冊者的同意，才可應用在自己的產品上。此外，產品設計還可跟不同類型的知識產權作品進行跨界別創作，例如跟影視、動漫的人物或道具，利用該人物或道具的造形，融入產品設計中。設計師在創作的時候，必須符合版權擁有人所列出對影視、動漫人物或道具的特徵的要求，如造形、顏色、尺寸比例。

市場定位

成功的品牌形象可以令目標受眾對該品牌留下深刻印象。設計師須要先了解品牌的市場定位，才能設計出適合目標受眾的產品。設計師須要從合適的渠道收集數據，並作系統化的研究，一般根據目標受眾的年齡、性別、教育背景、職業、收入、婚姻狀況、文化層面等作分析，以及對他們的生活方式或習慣作出全面研究，以得出設計方向。

品牌效應

當一個品牌以別具一格的設計、功能或品牌故事而聞名於世時，它的品牌形象便可以在市場上眾多同類型品牌中脫穎而出，從而在目標受眾心中留下深刻的印象。由於部分產品設計涉及電路配置，如家用電器、汽車，因此操作和物料安全是十分重要的。產品設計師和各品牌因此須要花上一段時間去建立和經營品牌，使顧客信賴產品質素。兩者亦會通過參加比賽、品質認證等去證明自己的產品的創意和質素。

Patent/Copyright

The appearance design, structural design, newly designed tool application technology, new functional systems, and materials newly-developed by product designers, no matter whether tangible or intangible, are all protected by modern patent laws. For product designs, patents can be applied for innovative production technologies to protect the Intellectual Property (IP) rights. Any third party wishing to use such proprietary designs, or production technologies must obtain the approval of the patent owner before they apply the same in producing their products. Besides, the product designs can cooperate with different types of IP rights such as characters, or props from movies, TV and animation works, and such figures or props can be applied in the design of their products. The creation must conform to the shape, colour, size and proportion of the figures or props that are provided by the copyright owner.

Market Positioning

A successful brand image brings the brand to the target consumers. The designer needs to understand the market positioning of the brand perfectly in order to design a suitable product for the target audience. This requires suitable channels to collect data, and to conduct systematic research. Generally speaking, the design direction comes from a comprehensive study of the target consumers' way of life or habits. They are selected according to their age, gender, education, profession, income, marital status and cultural aspects.

Branding Effect

When a brand is known to the world for its unique design, function or brand story, its brand image stands out among numerous competitor brands in the market, and creates a deep impression in the minds of the target consumers. Since some product designs, such as home appliances, automobiles, are electronic appliances for people to use, their operation and material safety is of critical importance. Therefore, both the product designer and the brand need to spend some time on building and maintaining the brand, thus developing the customers' confidence in using their products. Meanwhile, both parties will participate in competitions, and quality certification to prove the creativity and quality of their products.

評賞例子

陀螺椅

設計師: Heatherwick Studio Limited

圖片網址: www.creative.org.hk/design-appreciation.html

金屬旋壓法是一種金屬成形的技術，它的特色在於能夠輕易地做出對稱的金屬物件，例如鐵鍋和燈罩。設計師的構思是通過運用金屬旋壓技術去製成一張可旋轉而對稱的椅子，希望為使用者帶來嶄新又有趣的體驗。同時設計師受到定音鼓對稱造形的啟發，開始構思一張對稱造形的椅子。設計師通過製作細小的測試原型，去探索椅子的理想造形。這張椅子需要對稱的造形，才能於旋轉時保持平衡，同時更需要配合人體工學，使之能穩受委托人的臀部。設計團隊製作1:1比例的造形測試樣品，之後便製作一個可以讓人坐上去的樣品去作各種測試。這張金屬陀螺椅在旋轉時會發出金屬炫光。

設計師後來獲一家家具品牌的委託，設計一張塑膠版的陀螺椅。由於塑膠的重量比金屬輕；加上塑膠的材質可讓椅子擺放在室外而不受天氣影響，成為一件全天候的家具；而且塑膠椅的製作方式更符合大量生產的條件，迎合市場需求。設計師在塑膠的表面上，加入了凹凸紋理，以增加兩個接觸面(即人體和椅子表面)的阻力。而椅子上呈現的同心圓紋理，則是受到黑膠唱片上的紋理所啟發，從椅子的正上方看去，彷彿就是一張巨形的黑膠唱片。這紋理的設計成功改善用戶體驗，使用家可以更舒適地轉動椅子。這張椅子獲得意大利的金圓規設計獎，並成為了紐約現代藝術博物館和德國漢堡藝術工藝博物館的館藏。

Example of Appreciation

Spun Chair

Designer: Heatherwick Studio Limited

Photo URL: www.creative.org.hk/design-appreciation.html

Metal spinning is a processing technique for forming metal, by which it is easy to produce symmetrical metal objects such as iron pans, lampshades. The designer's idea is to engage metal spinning techniques to make a rotational symmetrical chair, and create a brand-new and interesting user experience. With this premise and inspired by the symmetrical shape of timpani, the designer began to conceive a symmetrical chair. The designer made small prototypes to seek the ideal chair form. This chair has to be symmetrical in order to rotate without losing balance and conform to ergonomics to offer the perfect support for human buttocks. The design team made a 1:1 shape test sample. Then another sample that people can sit on was made for various tests. When this metal whirling armchair rotates, it gives out a metallic glare.

The designer later received an order from a furniture maker to create a plastic version of the metal whirling armchair. As plastic is lighter in weight than metal and resistant to weathering, plastic chairs can be placed outdoors and become all-weather furniture. They are suitable for mass production to meet market demand. In surface processing, the designer added veins to increase contact resistance between the human body and the chair top. The design of the concentric veins on the chair was inspired by Long Play records (LP records). Looking down from above, the chair is like a large LP record. These veins have successfully improved the user experience and the user can swivel the chair more comfortably. This chair won the Compasso d'Oro International Award, and was collected by the Museum of Modern Art, New York, and Museum für Kunst und Gewerbe, Hamburg.



Hym – Seed 黑膠智能音響設備 LP smart audio equipment
設計師 Designer: 林桓民 Camo LIN

評賞例子

黑膠智能音響設備

設計師: 林桓民

復古一直都是一種長青的設計風格，在市場上佔有獨特的地位。時代巨輪不停推進，然而不同文化和年代風格的舊產品總不會被遺忘。年輕一輩或多或少會對未曾經歷過的舊歲月產生好奇或嚮往；成長了的一代則會緬懷過去。雖然兩者的思古之情有不同的出發點，但是結果都是依戀舊時代的物品。隨着科學發展和製作技術的不斷改良，曾經劃時代的產品放於當下亦未免不合時宜，甚至因系統過時而不能操作。因此，為提升用戶對舊物的新體驗，設計師設法將新舊融合，把曾經風靡一時的潮流重新帶回市場，吸引大眾目光。

於廿一世紀的數碼年代，在懷舊復古的潮流推動下，年青一代對各類模擬制式類的產品產生興趣，例如菲林相機、機械腕錶和黑膠唱片。風行於五十年代的黑膠唱片和唱盤，一直是錄播音樂的主要媒介。直到上世紀八十年代，隨著數碼技術的發展，人類便從使用模擬制式過渡到數碼制式，並以雷射唱片和MP3音樂數據壓縮格式完全取代黑膠唱片和卡式錄音帶。

設計師觀察到黑膠唱片的潮流回歸，便開始設計一部符合當下用家需求的黑膠唱盤音響設備。過往的黑膠唱盤音響

Example of Appreciation

LP Smart Audio Equipment

Designer: Camo LIN

Retro has always been an evergreen style of design and enjoys a unique share of the market. The wheel of time rolls forward and old things from all cultures and epochs are recalled. In each era, the younger generations are more or less curious about, or look back at, the 'old times' that they have had no chance to experience. Meanwhile, those who have grown up will inevitably seek memories of the past. While they have different starting points, these two types of retrospection end in the same place: the love for objects from the past. However, the progress in science and improvement in manufacturing technology have made the once epoch-making products out of place today, as their systems are outdated and cannot be operated anymore. To improve the user experience with old objects, the designer tries every way to integrate the old with the new and brings old fashions back to the market and back into the purview of the public.

In the 21st century of digital products, the retro trend has been adopted among the younger generation as a keen interest in analogue products, such as film cameras, mechanical wristwatches and LP records. Being popularised during the 1950s, LP records and disks were the major music media until the 1980s, when the development of digital technology changed people's use of the analogue to the digital system, replacing LP records

設備是分開數件器材的，有唱盤、擴音機、唱頭放大器和各款大小不同的喇叭等。但是現代城市家居未必有足夠空間容納這麼多器材，因此設計師著手研究多功能合一的設計。一體式音響的最大問題，就是喇叭在播放音樂時所產生的震頻會令到音箱產生震動，而音箱的震動，則直接影響到唱針的敏銳度和唱盤轉動時最需要的穩定性。設計師為此花了兩年時間，設計出一個三點吊懸避震系統，並申請了獨家專利。在解決了音樂播放質素的問題之後，便進行外觀設計。一般的桌上唱盤播放器的造形，均以端正的四方體為主，設計師先把四邊的方角變成圓角，再把箱體扭成上下翻轉的狀態，在正面看是一個梯形，從側面看卻是一個平行四邊形，能夠帶出設計玩味的同時，又能保持音樂播放的質素。喇叭音箱的材質方面，設計師選取了中密度纖維板，既易於造形，又可讓聲音在音箱內迴轉的表現穩定。除了可以播放黑膠唱片外，還設置了智能手機和平板電腦無線遠程播放，以及藍牙、無線上網(Wi-Fi)和USB記憶體播放系統，更配備了遙控器。

在完成設計後，便要宣傳產品。設計師善用互聯網，在眾籌網站宣傳並籌集資金，在短時間內籌集了超出預期目標953%的資金。這個設計能夠滿足大量生產的要求，符合「產量越高，邊際成本遞減」的規律。設計師還帶着這個黑膠智能音響設備參與世界各地的產品展覽，爭取不同客戶的訂單。這個新舊交融的出色設計，把舊時代的模擬制式和新時代的數碼制式兼容並蓄，獲得好評如潮，吸引了不同媒體爭相報導，並拿了德國設計獎2020。

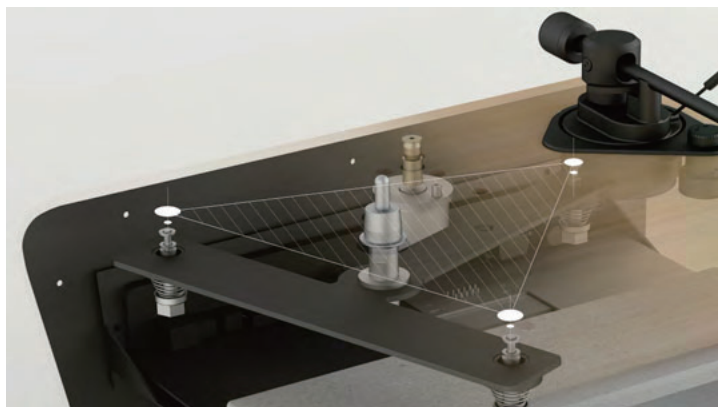


分解圖 Exploded view

and cassette tapes with the compact disc and MP3.

The designer has observed the return of LP music and begun to design a set of LP audio equipment that met the current household requirements. In the past, LP audio equipment included several devices, such as LP record player, amplifier, phono amplifier and loudspeakers of various sizes. As modern urban households may not have sufficient space to accommodate so many pieces of apparatus, the designer aimed for a multi-functional all-in-one solution. The biggest problem for all-in-one audio systems is the vibration from the speakers. This vibration shakes the sound box which, in turn, affects the stylus acuity and the stability that the record needs most in its rotation. The designer spent two years on it and designed a 3-point suspended shock absorption system and has applied for an exclusive patent. Thus, the music playing quality is ensured before the external design begins. The table type gramophone is usually tetragonal. The designer, in the first place, rounded off the square corners, and then twisted the box upside down in a way that it looks trapezoid from the front and like a parallelogram from the side, giving it a design touch without compromising the quality of music. With regard to sound box material, the designer used Medium Density Fibreboard (MDF), which is an easy-to-shape material that ensures stable music performance in the sound box. Apart from playing LP records, it is also designed with smartphone and tablet remote play, Bluetooth, Wi-Fi and USB memory play, as well as incorporating a remote-control system.

When the design work is completed, the publicity of the product begins. The designer took advantage of the Internet to promote the product and raised funds on crowdfunding websites, raising 953% more funds than the target sum. This design meets the requirements of mass production and conforms to the law of the 'more production, the less marginal cost'. The designer also attended product trade shows with this LP smart audio equipment to win orders from clients across the world. This outstanding design that combines the old analogue system with the new digital system is highly praised and has attracted wide attention from the media, and also received the German Design Award 2020.



三點吊懸避震系統 3-Point suspended shock absorption system



產品設計

Product Design



音響設備測試 The audio equipment test

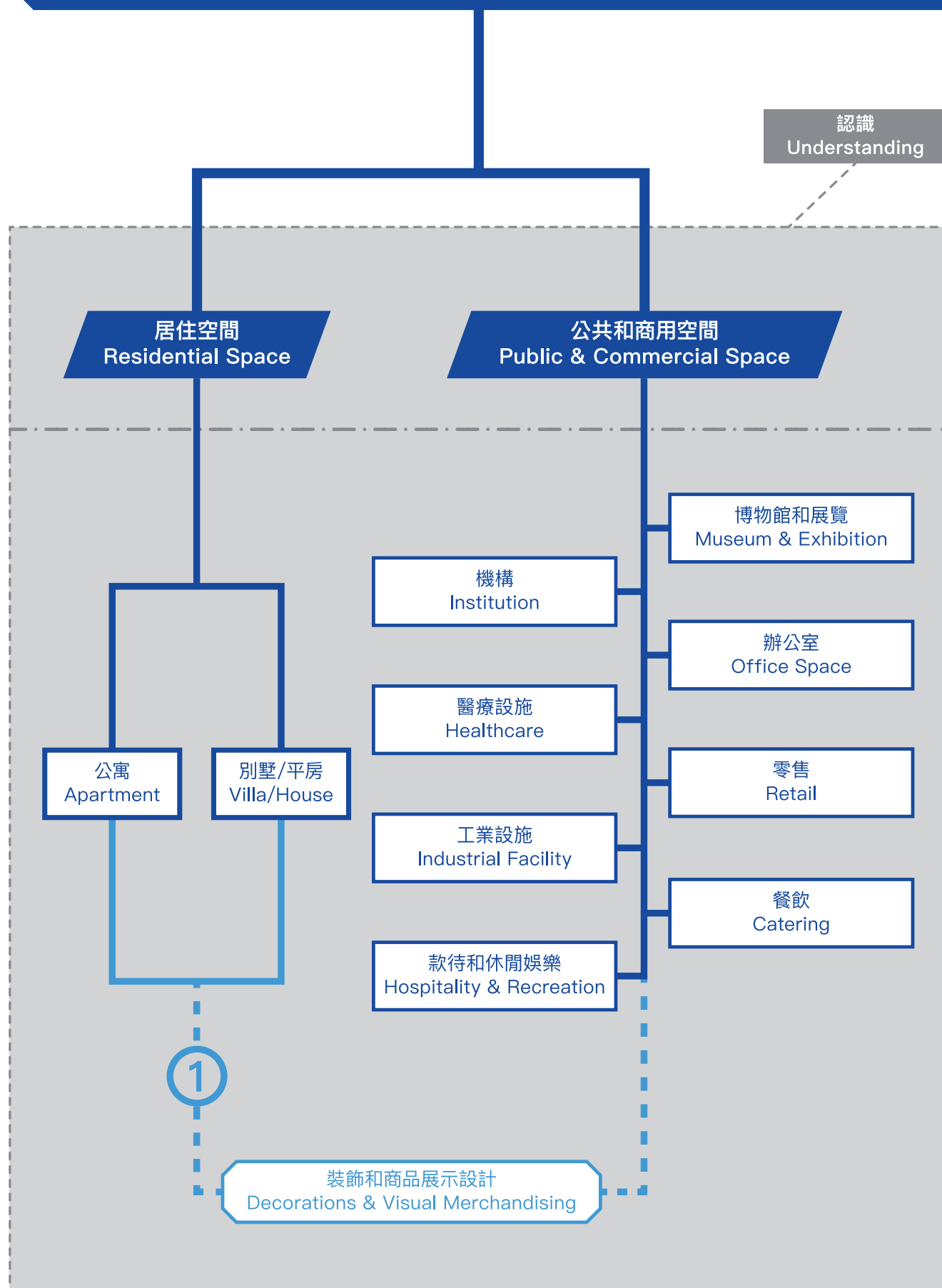
室內設計

Interior Design

現代人的生活模式複雜而多樣化，進行日常活動如居住、上學、上班、購物、醫療保健、吃喝玩樂、文娛和體育活動等，均需要適合的場所。場地的擁有者須先了解該場地是作居住、公共，還是商業用途，然後通過室內設計，運用物料、考慮燈光、空間佈局，以及使用者的活動路線，務求善用空間，接着就是美感、裝飾和設計主題上的考慮。室內設計師設計時，需要同時考慮功能和美感。由於室內設計旨在協調人對空間功能的需要和人與空間的互動關係，因此室內設計師需要充分了解該場地空間及使用者的需要，包括了解該場地是否只有一種還是多種指定用途，如何使用其功能，需要安置的器材、家具等。設計師更要熟悉不同用途的場地之相關建築條例，以及場地周邊環境的客觀條件，並善用設計技巧，以確保人們可安全和舒適地在不同場地進行各種活動，得到美好的生活體驗。

Nowadays, lifestyles are complex and diversified, activities include residence, schooling, work, shopping, healthcare, eating and drinking, recreation and sports, so people need various venues to provide different functional spaces for such activities. The function of the space ought to be defined, whether it is for residential, public or commercial use. Then, its function can be maximised through interior design, such as by manipulating of materials, planning of lighting, space layout and circulation of occupants, before considering aesthetic quality, decoration and the design theme. The designer needs to plan both the function and aesthetic effect when designing the space as interior design coordinates people's functional need of the space and the interaction between it and humans. The interior designer has to fully understand the needs of the space user, and know the space well. This has been defined by one or more specified functions, the use of their functions, and the fixtures and furniture to install there. He/she should be familiar with the building ordinance for different spaces and their ambient conditions, as well as making good use of designing techniques to ensure that people conduct various activities there safely and comfortably, with a positive life experience.

室內設計 Interior Design



① 居住、公共及商用空間均會部分涉及裝飾和商品展示設計。
Residential, public & commercial space may involve decorations and visual merchandising.

居住空間

家庭中各人的生活方式和品味也不一樣，因此室內設計師必須了解每一位家庭成員的日常生活習慣，從而設計出一個可平衡各人習慣的家居，這有助建立美好的家庭生活。住宅一般具有不同功能的空間，包括睡房、浴室、儲物室、廚房、飯廳、客廳，以及作其他特別用途的地方，如書房、健身室和遊戲室。展示住戶品味的客廳，以及供家人或與賓客一同用膳的飯廳是供家人聚首和招呼賓客的共用空間。浴室是住宅不能或缺的地方，而廚房和睡房則可因應不同人的生活習慣去區間，或設計成開放式住宅單位。

設計師可安排間隔牆和佈置家具設備，以規劃每個區域的活動路線，使所有居住者均可自如地在居所內走動。當中尤以廚房的活動路線規劃最為重要。由於烹飪主要包括洗、切、烹煮的過程，廚子使用的刀具、廚房用具和設備、以及爐具，都潛藏危險，所以設計師需要根據烹飪的流程規劃活動路線。煮食時，廚子先由儲藏食物的地方如雪櫃，走到放置餐具的櫥櫃，然後到洗碗盆清洗食物，再到料理枱切食物和調味，最後到爐具的位置烹煮。一般而言，洗、切、烹煮的位置會被規劃成一個三角形的佈局，如此設計的廚房可讓廚子工作更暢順，增加烹飪的樂趣。此外，設計師還會盡量使煮食電器遠離洗碗盆，以減低觸電的危險。燈光設計方面，安全是煮食過程的首要考慮，因此廚房的燈光以明亮為主，好讓廚子清晰看到食物和各種用具。

為了使空間更實用，室內設計師還會設計和製作訂製家具。有別於大量生產的產品，這種家具是為善用空間，揉合設計師的設計風格、用家的需要和個人品味去特別訂造的。它可以是在裝修期間即場製作的，也可以是根據家具的材質和製作特性，委託專業的家具工場訂製。這種特別訂製的家具通常是獨一無二，並往往能完美地融入空間，反映個人特色。除實用功能外，家品也是家居裝飾不可或缺的一環。不同顏色和質感的窗簾和座墊，別具特色的燈具和家居擺設等，可營造整體的家居氣氛。

Residential Space

Since each family member has a different lifestyle and personal taste, interior designers must understand the daily habits of each individual and devise a common living environment that balances the habits of all members and contributes to a good family life. Basically, the functions of living space may include bedroom(s), bathroom(s), storeroom(s), kitchen, dining hall, living room and spaces with special functions, such as a study, gym and playroom. Shared space for family activities and receiving visitors includes a living room that shows the taste of the family and a dining room for private family dining or with guests. While the bathroom is an indispensable space for a home, the kitchen and bedrooms are more flexible and can be partitioned according to people's living habits, or simply designed as an open living unit.

The designer may plan the circulation of each and all areas by arranging partitions and organising the layout of furniture and fixtures, in order to ensure that each member of the residence can travel among different spaces freely. Circulation in the kitchen is the most important to be considered. Cooking activities include washing, cutting and cooking operations. The cook has to use kitchen knives, utensils, apparatus and stoves, all posing threats to safety. Therefore, the designer must plan the circulation according to the cooking process, during which the cook moves from the food storage area, the refrigerator for example, utensils cabinet, to the sink, the cooking table for cutting and seasoning the food, and then the stove and cooking area. Generally speaking, the washing, cutting and cooking stations are arranged in a triangle. A so-designed kitchen will facilitate the cook's operation and render cooking more enjoyable. Besides, electrical appliances should be planned to stay away from the sink so as to avoid electric shocks. In the design of lighting, safety is always the most important, so the kitchen needs bright lighting for the cook to see the food and utensils clearly.

The interior designer will also design and custom-make furniture to improve space functions. Unlike mass produced furniture, custom-made products are particularly contrived with the designer's style and the user's needs and personal taste for the usage of the space. Such furniture can be made on the spot during renovation, or by placing an order with a professional furniture maker to make according to the furniture materials and the production requirements. Custom-made furniture is unique and fits perfectly into the space, and always showcases personal characteristics. Apart from practical functions, home furnishing is also an indispensable part of interior decoration. Curtains and

公寓

在人口密度高的城市，公寓是常見的居所，其室內設計主要考慮如何善用有限空間，並探索更多使用空間的方法。發展商為控制建築成本和維持其品牌形象，一般會在一幢住宅大廈提供幾種標準建築面積和間隔的公寓。基本上，每一個寓所單位均設有廚房、浴室、客廳、飯廳、睡房，並且擁有標準的水、電、燃氣¹、空調和渠務設備。由於單位的大小不同，在設計面積較小的單位時，設計師可善用單位的樓底高度，設計一系列收納櫃，使空間更實用。此外，設計師亦須因應用戶的喜好，再結合自己的個人風格和技巧來佈置家居。

別墅/平房

這是一種可依照各人生活習慣，靈活設計室內間隔，供一個家庭起居生活的住所。別墅或平房內的水、電、煤、空調和渠務可隨設計師的想法去鋪設。除了配合基本起居所需的間隔外，設計師更可靈活地發揮創意，設計居所內較大的空間，但仍需兼顧各家庭成員的生活習慣、實際的起居用途，以及影視室、桌球室、酒窖、健身室、遊戲室等房間的特別功能。這些房間往往需要特殊的工程，如配置隔音和特別器材，以及展現美感和設計主題。

Apartment

In highly populated cities, apartments are a typical residential environment, and interior design is focused on making good use of limited space and exploration of the most possibilities. Apartments in a residential building may have several standard sizes and layouts, and it is a common policy for developers to control building cost and maintain the property brand image. Each unit is basically partitioned into kitchen, bathroom(s), living room, dining room and bedroom(s), and equipped with standard water, power and gas¹ supply, as well as air-conditioning and drainage systems. The units can be large or small. For smaller apartments, the ceiling height may be used to design a storage cabinet to increase the space utilisation rate. Besides, it is a designer's call to integrate the user's taste with his/her personal style and skills in home furnishing.

Villa/House

In this living space for a single family, the space can be flexibly partitioned according to the habits of each family member. The water, power and gas supply, as well as air-conditioning and drainage systems in such spaces can be laid out according to an interior designer's ideas. Apart from partitions for basic living requirements, larger spaces offer the designer more freedom to develop his/her ideas without neglecting each family member's habits, practical living functions and special functions such as video room, snooker room, cellar, gym and playroom that have special engineering requirements, such as sound insulation, specific equipment layout, and expression of aesthetic and design themes.

¹香港的家居一般使用煤氣和石油氣兩種燃氣設備。

¹ Gas and liquefied petroleum gas are generally used in Hong Kong homes.

機構

此類空間供不同機構、個人或群體，進行各種公開、半公開或私人活動。好像幼稚園、中小學、專上院校以及提供專業培訓課程和興趣班的機構，均會因著不同類型的課程和教學模式，而需要不同功能的地方、設施和學習環境。單是教育或培訓機構，就已經這麼多元化，因此可以想像，進行其他不同性質活動的場所，其空間結構更為複雜多變。公眾場所如海關、港鐵、康體文娛的場地，因著其不同性質，常有不同人士頻繁地使用。跟經常使用這些場地的管理人員不同，一些不常使用該設施的訪客可能不熟悉場地的設計。因此，這些公共及商用場所均需要系統地搜集、研究和分析不同場地的運用資料，以確保能適切地規劃人流活動路線。室內設計師須要與標識系統¹設計師緊密溝通，向他們清楚解釋其室內設計的理念、人流活動路線規劃和設計主題，以便平面設計師配合室內設計風格創作標誌。此外，室內設計師須要設計多用途的室內場所，讓場地管理人員可因應不同的使用者人數和活動，重新安排場地間隔。

Institution

Such spaces may be used by different institutions, individuals or groups of different types to carry out public, semi-public or private activities. For example, kindergartens, primary and secondary schools, community colleges, as well as professional training classes and interest-oriented classes may need different functional spaces, facilities and learning environments for their courses and teaching modes. Teaching or training institutions are already diversified in their requirements. It's imaginable that other activity venues with different natures will require more complex and versatile space structures. Public spaces, such as Customs areas, the MTR, and recreational and entertainment facilities, due to their different natures, can be used by anyone without frequency limitation. Some visitors, who do not use such facilities frequently, unlike the managing staff of the venues who work there regularly, may not be familiar with the layout of these places. Therefore, public and commercial facilities need systematic research, study and analysis of usage data of different spaces to ensure proper planning and designing for their circulation. The interior designer needs to communicate with the signage system¹ designer and explain the interior design concept, circulation plan and design theme so that the latter may design signs in the same style. Besides, the interior designer needs to devise a multi-purpose indoor space so that the venue manager can rearrange the space partitions to accommodate different numbers of groups and various activities.

¹標識系統提供圖象資訊如箭嘴、地圖、招牌等去指示訪客前往不同目的地。

¹ Signage system provides visitors with graphical information (e.g. arrows, maps, signs etc.) to different destinations.

醫療設施

這類別涵蓋醫院、診所，以及各類型醫療保健場所。醫護人員需要經常穿梭於醫院內不同區域，而病人、訪客和其他個別人士，則只會因應需要前往特定地點。由於這類場所每天的人流量十分高，因此準確的人流活動路線規劃、標誌和導向指示的設計便十分重要。急症室地上有顏色線，讓人可沿着路線指示前往不同區域；醫院的專科門診部，則利用顏色顯示不同區域，以便病人根據指示自行分流到特定位置接受不同的專科醫療服務。應付不同醫療需要的病房，需要不同的室內設計以便提供醫療服務，例如手術室和隔離病房需要獨立通風系統、利用正負壓差把手術室和隔離病房與外界的空氣分隔，並設立雙重門通道把兩個區域徹底隔離；又如深切治療部內需有備用藥物儲存空間，以及傳送藥物到不同區域的氣動管道物流傳輸系統的佈置等。此外，由於此類場所須要設置各種醫療器材，室內設計師須要根據個別器材的使用方式和醫療程序去規劃室內空間。與此同時，病人和訪客亦經常用到詢問處、洗手間和等候區等地方，因此需要營造一個乾淨、平和的環境，以舒緩病人及其同行親友的壓力。在顏色上，一般以柔和色調為主，且避免採用視覺效果強烈的色調或設計風格。

工業設施

工廠是一所可作不同用途的綜合大樓，包括行政管理、生產、倉庫，員工飯堂和宿舍。室內設計師在規劃設計前，必須了解工廠內不同機器的功能和生產流程。這個綜合的空間需要不同的室內設計，使每個部門都能有效地使用特定的空間。設計師須要考慮辦公室的行政工作、生產線的工業要求、不同生產線之間的物料運輸，來回不同部門倉庫之間的物流，以及其他部門所需的不同的功能。

Healthcare

This category covers hospitals, clinics and other healthcare institutions. While medical staff travel among different areas of a hospital, patients, visitors and other individuals may only head for specific locations. The daily traffic volume, which is very high in these places, requires precise circulation planning, signage design and wayfinding system. Coloured lines on floor of emergency rooms lead people to different areas along corridors, while specialist outpatient clinics may use colours to indicate different zones for patients to find specific locations for different specialist medical services. Wards for different purposes need different interior designs to perform their services. For example, private ventilation systems are used for operating rooms: isolation wards uses a pressure difference to separate wards from outdoor air, double doors are required to ensure complete isolation between two areas. Another example is the design of an intensive care unit, which includes a storage space for medicine reserves and a pneumatic tube logistic system that transmits medicines to different areas. In such places, where medical instruments are installed for various purposes, a designer has to plan the interior space according to the specific usage of each piece of apparatus and medical procedures. At the same time, in areas such as information desk, toilets and waiting area, where patients and visitors may visit from time to time, a clean and peaceful atmosphere is needed to relieve the stress of patients and others. Therefore, a soft colour tone is often selected. On the other hand, contrasting tones or dramatic styles with excessive visual impact are usually avoided.

Industrial Facility

A factory is a complex that performs various functions, including administrative management, production lines, warehouses, staff dining halls and dormitories. Interior designers must, prior to planning the design, understand the functions of different devices and production processes in the factory. This comprehensive space needs different interior designs for each department to use the specific spaces efficiently: office administration, industrial space requirement of the production line, material transportation among different production lines, internal logistics among the warehouse of different departments, and the functions required by other departments.

款待和休閒娛樂

款待服務提供一個進行休閒和娛樂活動，或短暫留宿及餐飲服務的半私人場所，例如會所、酒店等。酒店可分為公共和私人區域兩部份，公共區域即可讓公眾進入的酒店大堂、餐廳等。酒店大堂基本上是訪客進入酒店的第一個室內環境，它的設計主題展現酒店的整體品牌形象。由於酒店評級還未有國際標準，設計師須要了解酒店所在地的評級制度和酒店經營的規模，以構思主題和選取材料。宴會廳和大型會議室可供任何人士預訂，其設計需可讓眾多使用者同時進出和使用。另外就是一些只供住客使用的空間，例如游泳池、健身室、閱讀室等。有些酒店會根據房間面積、設計主題和功能把住房間劃分為不同類別。例如供家庭旅客使用的房間，可以是在標準房間內設置嬰兒床，或者是貫通兩個房間的相連客房。為商務旅客而設的行政套房，而其所在的樓層，則會配合商務旅客的工作需要，設有會議室和提供辦公室設備的工作間等。

休閒空間主要提供特定器材和設施供客人使用，例如健身中心、游泳池等。這類場所的室內設計，需要兼顧規劃如何放置器材和設施，以及營造一個能讓客人享受該設施的環境氣氛。互不相識的使用者於同一空間運動時，未必想讓陌生人看見自己汗流浹背的樣子，因此設計師還要照顧他們在運動時雙眼的焦點。妥善的人流活動路線規劃，應能方便參與不同活動的使用者走到擺放不同運動器材的區域和活動室，並從不同區域前往更衣室。大型綜合健身中心的燈光設計，既需要提供充足照明，又需要營造鼓勵運動的氣氛。不同的運動區域所需要營造的氛圍和選取的材料亦有不同，好像在舞蹈室需要設置鏡子、瑜珈室需要靜謐的氣氛，負重訓練區的地面需要鋪設防護墊，而更衣室和儲物空間則要充足的照明等。

博物館和展覽

博物館會把館藏作長期展示，同時會跟其他收藏家或藝術家合作，策展一些短期展覽。公營或私營博物館均有機會

Hospitality & Recreation

Hospitality services provide a semi-private space for recreational and entertainment activities, or short-term lodging and catering services, such as clubs and hotels. Hotel can be divided into two parts: public and private areas. The public area includes hotel lobby and dining halls that are open to visitors. Hotel lobby is the first indoor space which guests experience on entering the hotel, and its design theme represents the overall brand image. Hotel ratings do not have any universal standards, so the designer, in order to contrive the theme and to choose the materials, must learn about the operating scale and local rating system of the location of the hotel. Banquet halls and large conference rooms that can be reserved for any customers, need to meet the requirements allowing a certain number of users to enter and exit the venue at the same time. The other spaces, such as swimming pools, gyms and reading rooms, are reserved for guests only. Some hotels may have their guest rooms divided into several types according to the size of the room, the design theme and functions. For example, a room for family guests can either be a standard furnished guest room with a cot for infants, or two inter-connected guest rooms. Executive suites for business travellers are designed with a meeting area and an office provided with relevant equipment to cater for their working needs.

A recreational space, such as a fitness centre or a swimming pool, mainly provides equipment and facilities for guest use. Interior designs of such facilities have to be in line with the layout of equipment and facilities to create a user-friendly environment. When guests perform exercise in the same space, they may not want others to see them heavily perspiring, therefore, designers have to consider an appropriate focus of sight for these users. A proper circulation plan allows participants to locate different fitness equipments in certain areas or rooms, and navigate from different areas to changing rooms conveniently. Lighting design of large comprehensive fitness rooms requires both adequate illumination and an atmosphere to encourage exercise. Atmospheres and choice of materials for different sports areas are different: for example, mirrors for a dance room, quietness for a yoga room, protective padding on a floor of a weight-training area, and sufficient brightness for dressing and locker rooms.

Museum & Exhibition

A museum displays its collections on the basis of both permanent and short-term exhibitions, the latter in collaboration with artists and collectors. Both public and



第十三屆中國(深圳)國際文化產業博覽交易會 – 香港館 The 13th China (Shenzhen) International Cultural Industries Fair – Hong Kong Pavilion
設計師 Designer: 阮文韜 Manfred YUEN



圖片網址 Photo URL: www.creative.org.hk/design-appreciation.html



展示香港設計師的作品 Showcasing the works of Hong Kong designers
時裝設計師 Fashion designer: 楊棋彬 Kevin YEUNG 品牌 Brand: 皆一堂 Jie Yi Tang



展出重要和極具價值的藝術作品。因此這類室內空間必須有足夠保護藝術品或古董的設施。由於畫作和古董長期暴露於陽光下會受損，例如褪色或其他不可復原的損害，因此室內設計師須要把藝術品安置於一個接觸不到陽光的地方，同時要確保保護展品的玻璃具有防紫外線和抗眩光的功能。一方面可保護展品免受紫外線傷害，亦讓參觀者雙眼可舒適地觀賞作品。由於藝術品對濕氣也十分敏感，因此必需精心佈置控制濕度的設施，使它們能有效運作，同時不影響展覽的整體美感。商業展覽的展期可短至三天，亦可長達數月，這類展覽的室內設計跟博物館的常設展覽大相逕庭，尤其在設計、物料應用、裝修成本、展覽的持續性和拆除展覽時的便捷度方面。

博物館和其他展覽機構同樣需要為場地規劃人流活動路線，用作指示參觀者，讓他們能從售票處、展覽廳入口至出口到紀念品店，走遍整個展覽，觀賞到所有展品。燈光設計亦可營造出配合展覽主題的氣氛，而特別設置的燈光或聚光燈，可協助參觀者明白展覽目的及享受參觀過程。

private museums have the opportunity to exhibit important and valuable works of art. This kind of indoor space must have sufficient facilities to protect the works of art and antique items. Long-term exposure to sunlight will damage paintings and antiques, resulting in faded colours or irreversible damages. Therefore, the interior designer needs to arrange the artwork in a place away from the sun, meanwhile ensuring that the protective glass of the exhibits is UV-proof and anti-glare to protect them and provide comfortable viewing for the visitors. Artworks are also highly sensitive to moisture. Therefore, humidity control devices should be carefully arranged to ensure that they work properly without interfering with the overall aesthetic display of the exhibition. Commercial exhibitions can be as short as three days or as long as several months. The interior design of such exhibitions is quite different from the permanent exhibitions of a museum in terms of design, application of materials, construction cost, exhibition continuity and convenience of exhibition dismantling.

Museums and other exhibitions also need a circulation plan to direct visitors' movement from the ticket office, through exhibition hall entrances and exits, to the souvenir shop without missing any exhibits. In terms of lighting, the designer may also create an atmosphere to match the theme of the exhibition and arrange functional lights or spotlights, for example, to assist visitors in appreciating the curatorial objective of the exhibition and in enjoying their visit.

辦公室

一般而言，一家公司會由不同部門組成，例如行政或核心業務部門，因公司的業務性質而異，以配合公司運作。為促進員工專心工作和互相溝通，室內設計師須要設計一個充滿正面工作氣氛的環境。

在傳統的辦公室，不同功能的區域間隔分明。接待處、接待室和會議室因經常有訪客出入，可以對外展示機構的形象，因此這些地方的設計須要顧及機構的形象和該地方的功能。一般員工的標準工作空間常以矮屏風區間，使他們之間半獨立地相隔。這設計有多個好處，例如可以保持各人的私隱，同時讓員工在工作時不受隔鄰同事的影響。此外，此設計更讓管理層輕易地環視四周，便於管理。由於管理人員不時須要進行小規模會議，而財務部的工作則涉及處理相對敏感的資料，例如個人資料、薪金、公司收入、支出和稅務，因此財務部和管理人員的辦公室需有較高的私隱度。所有員工共用的茶水間，是餐飲和處理食物

Office Space

Depending on a company's nature, a company may include various departments to meet its operational needs, such as administration and core business. To facilitate work and communication between staff, an interior designer needs to create an environment that maintains a positive working atmosphere.

In a traditional office, each functional area is clearly separated. An interior designer needs to balance between communication of brand image and functionalities in areas accessible by visitors, such as a reception counter, a reception room and a conference room. Standard working spaces for each staff member are usually separated from each other with low partitions. This design has multiple benefits, for example, each employee is semi-isolated from others to create a certain level of privacy and prevented from interruptions by his/her neighbours. Moreover, an unobstructed view of the whole office allows easy management. Working spaces for management and financial departments may need more privacy as managers

的地方，對衛生條件要求較高，選取耐髒的材質更符合實際需要。有一些工作地方可於辦公室內設置洗手間，另一些則跟隨所處大廈的建築規劃，讓各單位共用同一樓層的洗手間。因此，設計師須要因應不同的客觀條件，規劃各種不同功能的地方。

新興產業的辦公室有別於傳統辦公室。由於部分新興產業只有虛擬產品，其工作室成為唯一向外展示公司實體形象的地方。這類辦公室同時是展示公司文化，讓訪客感受到公司創新精神和工作理念的地方，因此設計風格亦趨向多元化，並增設傳統辦公室沒有的開放式工作間、休息室、健身室、閱讀室、遊戲室和特別用途室等。在開放式工作間，員工沒有固定的工作位置，來自不同部門的員工需要使用公共區域的設施去進行會議或各類活動，設計師須要創造一個可增加員工歸屬感，以及展現員工幹勁和活力的工作環境。

may hold small-scale meetings and a financial department deals with relatively sensitive information, such as personal data, salaries, company income, expenditure and taxes. A pantry, which is shared by all employees for eating and food preparation, requires a high sanitary level, thus a choice of dirt-resistant materials is practical. Some working spaces may have a toilet, while others share toilets with other enterprises on the same floor. A designer, therefore, needs to allocate spaces to fulfil various functional needs according to actual conditions.

An office space of emerging industries can be unconventional. Some emerging services offer virtual products, as such their workspace is the sole outlet of company image. The office of emerging industries is a place to display corporate culture, innovative spirit and work philosophy. Therefore, its design style tends to be diversified and often includes an open working area, rest area, gym, reading room, game room and specialised rooms that are not presented in a traditional working space. In an open office, there is no fixed work station, and employees from different departments use public areas to hold meetings or activities. A designer needs to create a working environment that enhances a sense of belonging and shows the vigour of the employees.

零售商店

零售空間的設計主要關注如何促使顧客購物，增加銷售額。不同的購物環境，由街道上的商店、百貨公司到大型購物中心，均有不同的設計要求和考慮。相同的燈光設計、物料、主題顏色和家具可營造一個統一的銷售環境，而系統化的室內設計可使位於不同地點的連鎖店保持統一的品牌形象。例如產品銷售點的展示模式和特別設計的標準商品展示架，可於同一品牌下所有的店舖內使用。而且系統化的室內設計可縮短工程施工時間，讓商店儘早開業，節省租金開支。所有小型時裝店、百貨公司和購物中心都關注顧客的走動路線，室內設計師須要規劃一個理想的人流活動路線，確保顧客可方便地走訪所有購物區，這樣才能增加顧客的購物機會。大型購物中心通常會讓顧客看到其他樓層，以吸引顧客前往不同的購物區，因此標識系統常設於電梯旁邊和附近的天花板上，方便顧客一目了然地看到所有商戶的資訊。

Retail

The main concern of retail space design is to encourage shopping and increase sales. Every shopping environment, such as shops on the streets, department stores and large shopping centres, has specific design requirements and considerations. Applications of consistent lighting design, materials, theme colours and furniture create unified sales environments. Systematic interior design maintains brand identities of chain stores in different locations. For example, patterns on point-of-purchase displays and specially designed standard display shelves are deployed across every shop of the brand. A systematic interior design also shortens construction time, and enables an earlier shop opening, thus saving rental expenses. Boutiques, department stores and shopping centres are concerned with routes of customers, and an interior designer needs to plan a proper circulation to ensure that customers can visit all the shopping areas conveniently in order to increase their shopping opportunities. Large shopping centres usually guide the customers to notice other floors so as to attract them to visit different shopping areas, so the signage system is usually positioned next to lifts and escalators, and under the ceiling nearby, thus making it easy for customers to see all the shopping information.

餐飲

一般餐廳主要劃分為食客餐飲和廚房煮食兩大區域，兩者的管理系統套截然不同。這兩個區域可完全分隔，使食客只可到達餐飲區；也可以作開放式廚房設計，讓食客盡覽整個煮食過程和欣賞廚師的手藝。擬定設計主題之前，設計師須要了解餐廳的經營模式和食客管理的風格，因為餐飲經營模式，以及不同地方的菜式和地區飲食習慣都會影響設計主題。例如傳統中菜使用圓桌、西菜則是方桌，自助餐會把所有食物擺放在食客附近，貴賓房則預留私人用餐空間等。

一般而言，煮食區包括廚房和製作飲品的水吧。廚房的位置通常連接著清潔餐具和處理廚餘和廢棄物的地方。而廚房的內部設計必需配合一眾廚師的工作，因為專業的洗、切、煮的流程跟家居煮食並不一樣。不同煮食用具和爐具的佈置會影響廚師的走動路線，繼而影響上菜速度和食客等待的時間。食客餐飲區方面，接待和收銀處會影響侍應安排客人等候和入座的活動路線規劃。另一條活動路線是侍應由廚房出菜並送到不同客人的餐桌。餐桌流轉率的高低取決於上述路線規劃的優劣，這個連鎖效應會直接影響餐廳的營業額。快餐店的路線規劃跟其他餐飲模式的剛好相反，食客先前往收銀處排隊下單付款，再自行捧餐和找座位用膳。同時，垃圾桶放置於餐飲區內，方便員工清理餐桌，這營運方式讓快餐店得以有高餐桌流轉率。部分快餐店由中央廚房預先準備好食物，可減省廚房的空間，容納更多食客。

Catering

A restaurant, in general, is divided into dining and cooking areas, where two distinctly different management systems are applied. The two areas can be completely separated, so that the customers can only access the dining area. There can also be an open kitchen setting for customers to enjoy seeing the whole cooking process and the skill of the chef. Designers need to understand the modes of operation and the restaurant's customer management style before setting the design theme, because the operating mode of the catering services, the type of cuisine and eating habits from different locations exert an influence on the design theme. For example, traditional Chinese food is served on round tables, while Western restaurants often use square ones. Buffet meals often have all the food placed around the diners, and VIP rooms reserve private space for dining.

Generally speaking, the cooking area includes the kitchen and bar where drinks are prepared. The location of the kitchen is usually planned in connection with areas for utensil cleaning and kitchen waste disposal. The interior design of the kitchen must meet the needs of the chef's team, whose professional washing, cutting and cooking operations are different from those of home-cooking. The arrangement of cooking utensils and stoves affects the movement of the chefs and, therefore, affects the delivery of dishes and waiting time for the customers. The dining area which includes the reception and cashier affects the planning of the circulation within which the waiter takes care of the waiting customers and leads them to their seats. Another circulation plan is the route by which the waiter collects the dishes from the kitchen and carries them to the tables of the diners. The design of all these circulations affects the table turnover rate and, in turn, has a direct impact on the turnover of the restaurant. Unlike other restaurants, fast-food outlets need a different circulation plan, whereby customers visit the cashier first to order and pay the bill before carrying their food to find a seat. Many disposal containers are arranged in the dining area so that the staff can clean up conveniently. This is how they achieve a high table turnover in fast-food restaurants. For some fast-food restaurants, the food is prepared in advance in a central kitchen, thereby saving kitchen space to accommodate more customers.

欣賞
Appreciation

設計意念
Design Idea

設計目的
Design Objective

外觀
Appearance

顏色
Colour

材質
Material

設計主題
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燈光
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工程製作
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室內裝置
Interior Fixtures

室內設備
Interior Fittings

空間規劃
Space Planning

活動路線規劃
Circulation Plan

空間運用
Use of Space

室內設計

Interior Design

顏色

當人走進室內空間時，眼睛會首先看到色彩，而色彩亦產生各種視覺效果，這是室內設計師為用家創造的第一個視覺體驗。設計師根據設計主題和空間的功能，選取合適的色調，例如繽紛的色彩配搭，可營造愉快的購物氛圍；暖色調的環境，可為居所營造溫馨的感覺；而一間企業在辦公室採用其企業識別系統¹的顏色，則有助貫徹企業品牌形象。在細小的空間採用淺色調會予人更大的空間感，且顯得更明亮整潔；而使用深色調則較耐髒，且能營造沉實的感覺，創造一個型格和個性化的空間。有效地運用顏色，有助引導空間使用者前往目的地和人流活動路線的規劃，以及直接影響人的情緒反應和生活體驗，對空間使用者的審美觀帶來潛移默化的影響。

材質

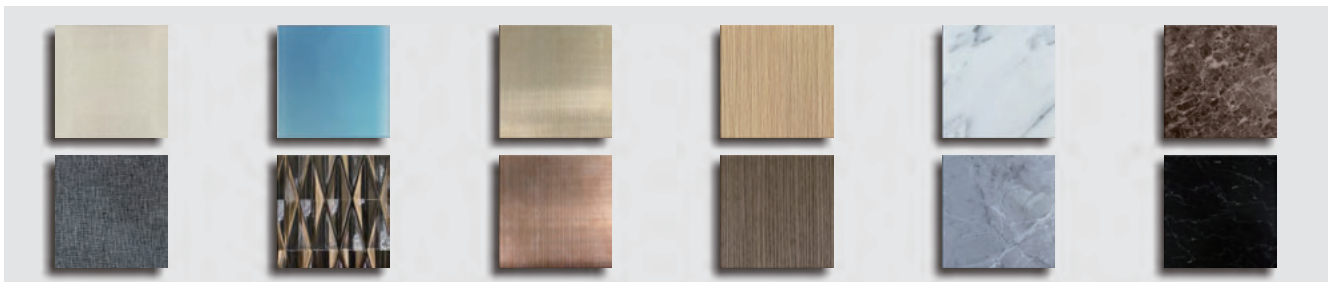
一個地方的天花板、牆壁和地板就像一個舞臺的背景，為場地提供了基礎的氣氛。不同用途的空間可使用不同功能的材質，好像在需要寧靜的地方鋪設地氈有助吸音，可降低人們的腳步聲。至於在廚房和浴室的牆壁鋪設瓷磚，可讓設計師利用瓷磚千變萬化的顏色和形狀，拼貼出不同的圖案；而且瓷磚既防潮，又易於清潔。設計風格亦會影響到設計師對材質的選擇，例如奢華的裝飾藝術風格，在材料選擇上，便會傾向採用高折射率的材質如玻璃、水晶、鏡面磚等，營造奪目耀眼光芒。亞洲禪意風格的材質則以樸素自然為主，木材的紋理和質感與石材渾然天成的花紋，可配合順應自然的意念。隨着製造技術日益發展，室內設計師在材質上有更多的選擇，啟發他們在創作上更多的新靈感。

Colour

When people enter an indoor space, colours meet the eyes first. It is the very first visual experience an interior designer creates for the space user. According to the design theme and the function of the space, the designer selects the appropriate colour tone. For example, a splendid combination of colours creates a pleasant shopping atmosphere, a warm-toned environment gives the living space a cosy feeling; while the colour combination of a corporate identification system (CIS)¹ arranged all around the space helps maintain a consistent brand image for the enterprise. For a small space, light colours make it feel spacious and look bright and tidy, and dark colours, that do not become dirty easily, create a sturdy, classy and personalised space. The functional application of colours provides users with a guide to the target areas and facilitates the planning of circulation. It directly affects people's emotional response and experience, and produces an imperceptible impact on the aesthetic view of the space users.

Material

The ceilings, walls and floors in a space are like the setting of a stage that provides the fundamental atmosphere. Different materials have different functions to meet the space requirements. For example, carpet that absorbs sound is laid in a quiet space to suppress the sound of footsteps. For the kitchen and bathroom, the wall is finished with ceramic tiles because they have wide variety of colours and shapes for various patterns, are moisture-proof and easy to clean. The style of design also affects the choice of materials. For instance, in the luxurious Art Deco style, highly refractive materials, such as glass, crystals and mirror tiles, are selected to create dazzling light. Materials of the Asian Zen style are mostly simple and natural. The texture and feel of timber and the veins of stone materials match the natural concept well. The development of the manufacturing technology provides designers with more choices of materials, as well as new inspirations for their creation.



不同種類的玻璃、金屬和大理石物料 Assorted materials of glass, metal and marble

¹企業識別系統設計企業的品牌形象，包括理念識別系統、活動識別系統和視覺識別系統；當中視覺識別系統涵蓋字體和顏色等。

¹ Corporate Identification System (CIS) designs the image of a corporation, it includes Mind Identity System, Behaviour Identity System and Visual Identity System. Visual Identity System design covers fonts, colour, etc.

設計主題

一個地方的設計主題，就像一個故事的立體載體，可使訪客流連其中，留下深刻印象，更會為使用者創造有意義的體驗。而圍繞着一個主題去設計時，設計師便會對該空間的色彩、燈光、家具、裝置和設備等有明確的設計方向。設計師除了須要規劃該地方的空間運用、人流活動路線和其他具實際功能的佈局外，還要設定設計主題。這個主題可以由客戶提出，也可以是根據設計師的觀察，配合客戶的客觀條件和該地方的特質而創造出來的。主題能使一個地方不同功能的區域互相呼應，可以是利用一連串的气氛去展現統一的形象，又或是帶出反差，調整或加強空間使用者對不同區域的印象。該地方的主題通常跟所在地區文化有關，藉當時的文化去衍生相關主題，使該地方配合當地環境、地區特色、建築、文化等，幫助使用者更了解當地的文化。

照明

合適的燈光設計，可滿足一個地方室內照明的實際需要，更可以提升它的欣賞價值。不同功能的地方對照明方面的要求有所不同。工作場所需要均勻的亮度，以確保整個辦公室視野清晰；商店則會採用聚光燈，吸引顧客注意促銷的商品；戲院放映區內低亮度的指示燈，可引導觀眾前往洗手間、出入口和緊急出口。除了功能性照明，還要裝飾照明來增強該地方的主題感，並讓訪客的注意力集中在主要區域。燈光是美化環境的主要媒介，通過對燈光的明暗、燈飾的角度、光影投射出來的大小和形狀、燈具材質的觀感、燈光的色彩，以及照明設備的比例和尺寸等的安排，營造出不同的設計主題氛圍，令人們更目不暇給。LED燈千變萬化的色彩，可靈活地配合設計主題所需的效果，並為設計師提供環保節能的燈飾選擇。

Design Theme

The theme designed for a space, like a three-dimensional carrier of a story, impresses visitors, makes them linger, and endows a special meaning to its users. By focusing on a theme, a designer can have a clear direction for the design of colour, lighting, furniture, fixtures and fittings in the space. Apart from the layout for proper application of space, a designer plans the circulation and other practical functions, and also sets the theme of design. The theme can either be proposed by the customer, or created by the designer, who combines his/her observations with the objective conditions of the customer and the features of the space. The theme can create interactions between areas of different functions in the space, either by a series of atmospheres to present a uniform image, or by bringing out the contrast between them in order to adjust or enhance the impression of the space user in such areas. The theme is often associated with the location of the space. To develop a theme through local culture allows the space to interact with the local environment, regional features, architecture and culture, and helps users better understand the local culture.

Lighting

A suitable lighting design not only meets the practical requirement of indoor illumination, but also adds value to the space. Spaces with different functions have different requirements for illumination. The uniformity of brightness in a workplace ensures an unobstructed view of the office environment. Stores adopt spotlights attract customers to focus on promotion items, sign lights with low brightness in the projection area of a theatre guide viewers to toilets, entrance and emergency exit. Apart from functional lighting, decorative lighting is also used in the design to strengthen the theme of the space and draw the visitor's attention to the main area. Light is a key medium in beautifying the environment. By the arrangement of high and low brightness, the angle of the lighting devices, the size and shape of the projected shadows, the impression given by the lamp materials, the colours of the light and the proportion and size of the lighting equipment, different atmospheres of the designed theme are created, and the visualisation of eye movement is enriched. LED lamps are very colourful, which suits various theme effects of the design, and provides designers with energy-saving lighting options.

裝飾和商品展示設計

這類室內設計可以用於不同大小、室內和戶外的地方，以達到不同的裝飾和商品展示的目的。零售商善用店鋪櫥窗和店內就近櫥窗的位置向大眾展示商品，這亦是吸引路過商店的人群的有效方法。設計師精心設計的商品展示空間，陳列最新商品和傳遞季度減價等購物資訊，可吸引顧客走進商店觀賞店內的商品，藉此增加顧客接觸及了解商品的機會，從而鼓勵顧客購物。這類商品展示的設計師須了解店鋪的每一件商品，並對道具製作、燈光設計、店面人流活動路線規劃、以至顏色、音樂和香氣對顧客的影響等具豐富的知識。他們更須要與平面設計師合作去處理店內的單張和店鋪陳設的系統，因此進行商品陳列展示設計，需要跨領域的專業知識。除了零售商店外，商品展示設計亦應用於家居、餐飲、辦公室、款待及康樂等場所。只是在零售商店內的商品展示設計旨在展示貨品，而在其他場所則用以凸顯個別地方的設計主題。在選取、採購或訂製室內設置如家具和裝飾品時，均須配合該地方的設計主題。

Decorations & Visual Merchandising

This is a category that exists in indoor and for outdoor spaces of various sizes and functions, for different decoration and visual merchandising purposes. Retailers use their shop windows and the space by the windows to exhibit their commodities to the public. It is, in fact, an effective way to attract passers-by. By creating a wonderful display space to exhibit their latest commodities and pass on seasonal promotion information, the shop attracts customers to step in and view their goods, thus increasing the opportunities for contact and inquiry, and encouraging them to shop. A visual merchandising designer needs to know each item of the retailer, to be knowledgeable about prop production, lighting design, circulation arrangement in the shop, as well as the impact of colour, music and aroma on customers. He/She also works with graphic designers on leaflets and the point-of-purchase display system. Therefore, product display design needs multi-field expertise. Apart from retail stores, visual merchandising design also applies to households, restaurants, offices, hospitality and recreational spaces. While for retail shops, visual merchandising aims to exhibit merchandise, other spaces use visual merchandising to highlight the design theme of each individual space. Selected, purchased or custom-made interior fittings, like furniture and ornaments, should comply with the design theme of the space.

室內裝置

進行一個地方的室內設計時，除了表面上可見的櫃和牆身外，設計師還要處理一些看不見的建築結構，包括隱藏在牆身裏面的喉管、電線、渠管、通風管等。這些項目(在華人的工作環境中)可簡稱為：風、火、水、電、天、地、牆。「風」是指通風和空調系統；「火」是煤氣、石油氣等燃氣和消防系統；「水」是自來水、鹹水(海水沖廁)和排水管道；「電」是電路管線、接駁電器和其他設備(例如防盜系統)。「天」是天花板；「地」是地板；「牆」是主力牆、間隔牆和人流活動路線規劃。風、火、水、電屬於看不見的管道規劃和鋪設，是處理一個地方功能結構的隱藏工程；而天、地、牆則是圍繞著使用者的表層結構。這七個項目的設計和規劃，影響到用家的安全、舒適度和對該地方設計主題的第一觀感。基於建築條件所限，在一個空間作為主力結構的樑柱是不能移除的。設計師會通過巧妙的設計把它們隱藏起來，或充分利用樑柱之間的空間設置收納櫃之類，從而呈現一個完整、順暢的視覺效果。

室內設備

家具、電器和照明等設備，最重要是配合該地方的使用要求，裝飾品則須切合佈置地方的目的，兩者均要配合設計主題。家具或整套家具組合須要符合空間的大小，才能讓家具在合適的空間發揮最完善的功用，並達至和諧的視覺效果。家具的佈置是根據空間的佈局來規劃，家具的擺放位置可反映空間的使用目的。例如在住宅裡，人們會認為沙發所在的地方是客廳。又如以一個長方形儲物櫃替代一道牆，把一個空間一分为二，一邊是客廳，而另一邊便是飯廳。

Interior Fixtures

Aside from interior fixtures, such as visible cabinets and wall finishes in a space, a designer has to deal with the invisible part of the structural construction, including pipes, electric wires, conduit and ventilation ducts that are hidden in the wall. The abbreviations (terms for Chinese working environment) of these items are: Wind, Fire, Water, Electricity, Sky, Ground, Wall. 'Wind' means the ventilation and air conditioning systems; 'Fire' is the gas (coal gas and liquefied petroleum gas) and fire prevention systems; 'Water' refers to tap water, salt water (seawater to flush toilets) and drainage pipelines; 'Electricity' means the circuits and the connections of electrical appliances and other equipment (such as the burglar alarm system); 'Sky' is the ceiling; 'Ground' refers to the floor; and 'Wall' means the main wall, the partition walls in the space, and the dynamic lines. Wind, fire, water and electricity are invisible pipelines, wiring, and hidden work in a space's functional structures, and the sky, ground and walls are the enclosures that surround the user's space. The design and planning of these seven items affect users' safety and comfort, and give the first impression of the space's design theme. Subject to the building conditions, some beams and columns in the interior space are part of the main structure and cannot be removed. Designers, by means of design techniques, hide them away or make use of the space between beams and columns to install storage cabinets and the like, in order to present a complete facade effect.

Interior Fittings

For furniture, electrical appliances, lighting and other equipment, the most important consideration is to meet the usage requirement of the space, while ornaments are to furnish the space. Both must match the theme of the design. The furniture, or furniture set, needs to suit the space in size to perform its functions perfectly, and achieve a harmonious visual effect. Furniture is arranged according to the layout of the space, and its placement position represents the purpose intended for the space. For example, when entering an apartment and seeing sofas, one assumes that where the sofa belongs is a living room area. A rectangular storage cabinet, instead of a wall, is used to divide a space into a living room on the one side and a dining room on the other.

活動路線規劃

小至雜貨店，大至各式各樣的公共和商業空間，都需要有妥善的人流活動路線規劃，這決定了人們該如何進出這地方，如何在當中走動，並引導用家去體驗這地方的各種功能設置，使他們逗留更長或短時間。例如在大型購物中心，良好的路線規劃讓訪客可以輕易到達所有商店，增加他們購物的機會，以及方便地找到餐廳、洗手間等，使他們在購物中心有更好的體驗，樂而忘返，並會再次前往商場購物。活動路線規劃也可以引導某地方的使用者前往特定的區域，例如在醫務大樓中，引導各類急症或定期覆診的病人、訪客、醫護人員、設施管理團隊到指定的區域。良好的人流活動路線規劃可幫助不同人士到達其目的地，達至分流作用。此外，大部分建築物已設定了一些場地限制，例如緊急出口的位置，基於這些消防條例，室內設計師規劃人流活動路線時必須符合該地方的設定。

空間運用

設計師根據該地方的實際數據，如面積大小、樓底高度、空間的特性，不能拆遷的樑柱、地基的高低，盡量利用每一寸空間的廣度、深度和高度去達到設計目的。除了運用空間去滿足實際需要，設計師對於該地方的顏色、材料、燈光氣氛、家具和飾品的設計和佈局，可使用家得到深刻的視覺體驗。設計師可因應地方的使用目的、功能和客戶要求，為同一個地方設計出很多不同的設計方案，以提供最理想的空間環境予用家。

Circulation Plan

From small grocery stores to public and commercial spaces, proper planning of circulation is always required. It defines how people enter and leave a space and how they move about in it, guides them to experience various functions therein and encourages users to spend more or less time there. It allows visitors, for example, to access all stores easily in a shopping mall to increase shopping opportunities, and to find restaurants and toilets conveniently for a better user experience, retaining consumers for longer or attracting them to return and shop again. The users may also be directed to particular areas. For example, in a hospital building, emergency department patients, or patients for regular consultation, visitors, medical staff and facility management teams all have their specific areas to go to. A good plan of circulation diverts traffic and allows people to reach their destinations. Besides, most buildings have some space restrictions, including that needed for emergency exits. Subject to fire regulations, the designer must plan the circulation according to the setting of the space.

Use of Space

According to the actual specifics of the space, such as its size, height, features, columns and beams that cannot be removed, and the high and low elevation of the foundation, the designer makes use of every inch of the width, depth and height of the space to achieve the design purpose. In addition to the functional setting of the space, users may also receive an impressive visual experience through the designer's design and layout of colours, materials, atmospheric lighting, furniture setting and accessories. With regard to the different objectives and functions of the space, and the special needs of customers, the designer may conceive many different plans for the same space, to achieve the most ideal interior area for the users.

評賞例子

健身中心: 舒適堡

設計師: 香港泛納設計事務所

圖片網址: www.creative.org.hk/design-appreciation.html

設計師利用幾何線條和灰色作為場地的牆壁和天花的主體設計，並以螢光色調為副色，帶出時尚感。在燈光設計方面，設計師把過往一直用於戶外廣告招牌的霓虹燈引進室內，變成各種標示燈和裝飾燈。

除了提供一個安全的環境，設計師還要考慮設施使用者在做運動時的其他需要。為了讓使用者在進行器械式肌肉鍛鍊或帶氧運動時，不會因為移動視線的焦點而影響鍛鍊動作的完整，電視屏幕的方向跟運動器材的位置需要互相配合。與此同時，電視屏幕的亮度跟環境照明互相影響，把電視屏幕平均分佈於同一空間裏，可避免影響環境照明和裝飾照明。更衣室的色調跟運動空間截然不同，採取了暖色調的木材顏色，營造自然的感覺，好讓使用者做完運動，走進更衣室時能調整心情，從激烈的運動環境轉換到柔和輕鬆的氣氛。由於更衣室的濕度較高，因此選用仿木紋的地板瓷磚，而非木質地板，免受濕氣影響，而且方便清潔。燈光設計上，為了方便使用者更衣和梳妝，所以採用了明亮的環境照明。

在設計整體空間和不同功能的空間時，設計師運用色彩和燈光，配合使用者的需要，讓設施使用者感受到富時尚感的運動氛圍，亦成功提升健身中心的品牌形象。此優秀設計亦得到客戶肯定，並獲得設計獎項。

Example of Appreciation

Fitness Centre: Physical Fitness

Designer: Panorama International Limited

Photo URL: www.creative.org.hk/design-appreciation.html

Geometric lines and the colour grey were used as the main designs for the wall and ceiling, and a fluorescent tone was adopted as the secondary colour to give a fashionable touch. With regard to lighting, neon lights, which are usually used in outdoor lighting for advertising signs, were introduced indoors and took the form of various signs and decorative lights.

In addition to providing a safe environment, the designer of the centre has taken into account other needs of the facility-users while exercising. When doing repetitive mechanical muscle or aerobic exercises, some users may adjust their heads and find a position where the focal point of the eyes does not detract from the correct exercise completion. Therefore, the viewing direction of the television screen and the sports apparatus are correlated. Meanwhile, the brightness of the TV screen interacts with the ambient lighting, and an even distribution of television screens in one space avoids disrupting the ambient and decorative lighting. The locker room, on the other hand, adopted a warm-toned colour to create a natural feeling. Upon entering the locker room after exercise, the user switches from the intense sports environment to a relaxed atmosphere with a change of mood. In view of the high humidity in the locker room, the designer chose timber-grained floor tiles for ease of cleaning, rather than using timber flooring, which can deteriorate. Bright ambient lighting was used to help the users to change clothes and apply make-up, where applicable.

The designer used colour and lighting to plan the overall and specific functional spaces to cater for the needs of users and let them feel a stylish sports atmosphere. The design enhances the brand image of the fitness centre. This excellent piece of design work has received the approval of the customers and design awards.

評賞例子

購物商場: 太古廣場

設計師: Heatherwick Studio Limited

圖片網址: www.creative.org.hk/design-appreciation.html

設計師優化這個綜合商業建築群。這個建築群包括商場、辦公大樓、酒店、服務式住宅和停車場等。這裏集中分析商場空間的設計。商場已經營業多年，用家包括消費者、商店的營業員、商場管理人員如保安、清潔和接待人員；此外，這個商場與其他建築物和港鐵站相連，因此有不少行人途經此地，形成一個大型的人流集散點。由於商場在翻新和優化工程期間照常營業，所以並不是在清空的情況下開展裝修工程，因此設計師須要基於原有的室內空間結構來構思和調整設計。

設計師採取流線設計為主題，令各個區域之間充滿韻律美和動感，讓使用者享受暢通無阻的空間體驗。在人流活動路線規劃上，設計師更改了扶手電梯的位置和方向，改善了多層垂直活動路線系統，讓顧客在搭乘扶手電梯時，看到更廣闊的商場景觀，並對店舖內的景物一目了然，這可吸引顧客前往各個樓層，達到更佳的分流作用。另加建電梯直達停車場，讓顧客方便出入，提高商場的流動性。

材質方面以木材、銅、石材和玻璃為主，而色彩則以米白色、木紋和銅質的天然色彩為主調。設計師刻意選取了帶有兩種不同色調的天然石材作商場的地板，以暖色調的沙黃色為主，冷色調的淺灰藍色為副。沙黃色映襯了同樣屬暖色系的木材，如欄杆、扶手電梯底部的裝飾；淺灰藍色則配合了牆壁和樑柱的米白色，這一暖一冷的組合，打破了慣常每一塊地板都是一模一樣的處理方式。

Example of Appreciation

Shopping mall: Pacific Place

Designer: Heatherwick Studio Limited

Photo URL: www.creative.org.hk/design-appreciation.html

The designer was commissioned to make a renovation and improvement design for this comprehensive commercial complex. The complex includes a shopping mall, office buildings, hotels, serviced apartments and car parks. The focus of analysis is on the space design of the shopping mall. The shopping mall has been in operation for a long time and users here are the consumers, shop assistants and the management team, such as security, cleaning and reception personnel of the mall. Besides, as the mall is connected to other buildings and the MTR, with many pedestrians passing by the space, it has become a large traffic hub. Since the mall was in operation, which should not be interrupted during the period of renovation and improvement, the space was not in a bare shell condition for renovation. Therefore, the designer had to contrive its design and adjustments based on the original interior space structure.

The designer adopted the theme of a streamlined design to project a rhythmic movement between different areas and bring users an unimpeded space experience. While planning the circulation, the designer changed the position and direction of the escalators and improved the multi-floor vertical circulation, allowing customers to enjoy a broader view of the shopping mall. This enables customers to capture the visual images of the shops all at once, so as to attract them to different floors to improve traffic diversion. Elevators were added to reach the car parks facilitate customers' entry and exit, improving traffic flow inside the mall.

The materials adopted for the mall were mainly wood, copper, stone and glass, and the main colours were the natural colours of light beige, wood and copper. For the flooring, the designer deliberately selected marble with two different colours, sand-yellow for the primary tone and pale steel-blue for the secondary. The sand-yellow matches the warm tone of the wood of the handrails and the under decoration of the escalators, the pale steel-blue goes well with the creamy white of the walls, columns and beams. The warm-cold combination is a breakthrough from the usual colour handling, where each tile is exactly the same.

為貫徹流線設計主題，商場的牆、柱、欄杆的木質扶手和玻璃物料，以及升降機玻璃幕牆都設計成流線形態；商場內的室內設備和標識系統也跟隨主題，多使用圓邊設計，取代直角的邊框。銅質的升降機按鈕和木質的凳子均以多個大小不同的幾何圖形重疊組成，營造出漣漪般的視覺效果。天花板同樣採用了這重疊的意念，以大量不同大小的七層立體玻璃塊組合來拼砌出天花板，它不僅具防火功能，其透明的材質特性，還為商場引入天然光線。此外，設計師還設計了低耗電量的燈飾，多盞吊燈以柔和的光線平均照遍商場內庭，使商場內的人、物和景都映照得更悅目。燈光營造了平和的氛圍，有助調和高人流時段的氣氛，也具環保和節省開支的效果，確是一舉兩得。傳統洗手間的間隔都是把四平八穩的立方體排放在一起，在視覺上是整齊但較呆板。為配合流線設計主題，設計師創造出一個新的門鉸，使洗手間的間隔板跟門板不再分割，化作連成一體的弧形扇門，當所有弧形門板連綿地排列在一起，便會形成了波浪起伏的流線造型。這個設計上的突破，改變了大眾對洗手間的長久印象。以上種種都體現了設計上的推陳出新，設計師透過改善商場的人流活動路線，色彩運用、材質和燈光設計去營造統一的设计主題氣氛，為商場帶來一個全新的形象，亦為用家帶來嶄新的體驗。

Under the theme of streamlined design, the walls, columns, wooden handrails and glass, and the glass wall of the elevators were all streamlined. The interior fittings and signage system in the shopping mall also followed the theme, so that right angular edges were mostly replaced with a rounded corner design. The brass buttons of the elevators and the wooden benches were designed with a number of geometric patterns that overlapped from large to small, to create a visual effect of ripples. The ceiling, likewise, adopted the same overlapping idea, where seven large and small pieces of glass overlapped to create a glass component, which was duplicated in large quantities to form the ceiling. This fire-proof ceiling is transparent so as to introduce natural light into the mall. In addition, the designer conceived a low power consumption lighting design, where the pendant lamps shedded soft light over the inner court of the shopping mall, so that people, objects and scenery all look pleasing to the eye. Since the lighting creates a calm atmosphere, it relaxes the mood of the peak hours of high traffic flow and the design is both eco-friendly and cost-saving, attaining two objectives by a single stroke. Traditionally, toilets are all arranged in a line of cubicles with their door panels forming a neat, but rigid surface. To match the theme of streamlined design, the designer created a new hinge structure for the door, so that the partition panel of the toilet is no longer separated from the door panel, instead, they formed a complete curved door in an arc shape. When all the curved doors line up, their panels create an undulating pattern. This is a breakthrough in toilet design, and changes the traditional impression of public toilets. All of the above are new ideas for the design. Through improving the circulation of the shopping mall, and utilising colours, materials and lighting designs to create a unified atmosphere for the design theme. The image of the shopping mall is rejuvenated and brings a brand-new experience to the space users.

珠寶設計

Jewellery Design

人類自古便喜歡裝飾身體，如史前人類就有利用繩子穿起貝殼、骨頭、羽毛、木塊等，掛在脖子上來裝飾未被衣服覆蓋的身體部份。隨着時代變遷，人類發展出裝飾全身從頭到腳的珠寶首飾。穿戴珠寶首飾可說是以非語言的方式，表達個人的社會地位、宗教信仰、時尚品味、財富、愛情關係等，而這種表達方式一直未有太大轉變，因此為這個行業帶來持續而穩定的發展，亦使珠寶設計發展成為一門不可或缺的專業。隨着年代進步，珠寶製作及開採稀有珍貴材料的技術越來越多元化和系統化，讓珠寶設計師在材料和技術上有更多選擇，協助他們去創作與別不同的作品。

Humans have tended to accessorise themselves since ancient times. People of prehistoric times used a rope to tie materials such as shells, bones, feathers, wood together to make adornments to decorate the unclothed parts of their bodies. Since then, people have developed a variety of jewellery to decorate different body parts from head to toe. Wearing jewellery can serve as a non-verbal expression to indicate the wearer's social status, religious affiliation, taste in fashionable display, wealth and loving relation, which has changed little in its way since the birth of jewellery. The ornament business has developed stably into a sophisticated profession of jewellery. The improvement of jewellery-making techniques and the discovery of rare and precious materials provide a wide choice of materials and techniques for designers to create exceptional design.

珠寶設計 Jewellery Design

認識

Understanding

服務業
Servicing

製造業
Manufacturing

設計師品牌
Designer Brand

商業品牌
Commercial Brand

高端珠寶
Fine Jewellery

訂製珠寶
Tailor-made Jewellery

現成珠寶
Ready-made Jewellery

產品類別
Product Category

宗教標識
Religious

身份標識
Social Status

美感或時尚展示
Artistic or Fashionable Display

個人含意展示
Personal Display

具功能的
Functional

設計師品牌

正如其他設計師品牌，珠寶設計師可以個人設計意念或個人名字作為品牌的名稱，這類品牌設計極倚重設計師的創意和產品的質素。

Designer Brand

The same as all designer brands, a jewellery designer can own a jewellery brand by using her/his name or design concept as the brand. Such branding relies heavily on the design talent of the designer and quality of the collection.

商業品牌

珠寶商於市場上開設獨立商店或連鎖店銷售不同類型的珠寶產品。

Commercial Brand

The jeweller sells different kinds of jewellery by operating a store or chain stores.

高級珠寶

這是集合了珍稀材料、完美工藝、奪目設計於一身，具收藏價值的精美珠寶。其買賣方式類似限量製作的版畫，珠寶拍賣的中標者，可親眼目睹設計師或珠寶商銷毀製作該件珠寶的模具，使他們不可重複生產該件珠寶，以確保該件珠寶是獨一無二的。

Fine Jewellery

Sometimes it refers to those one-of-a-kind pieces. A piece of fine jewellery can be a combination of captivating design, rare and precious materials and fine technique, making it collectible. Similar to the trading of limited editions of printmaking artwork, the bid winner can witness the designer or jeweller breaking the mould of the work so that no more replications of a piece can be produced. This ensures the uniqueness of the masterpiece.

訂製珠寶

設計師根據不同客戶的需求去設計和創作訂製珠寶。珠寶設計師首先跟客戶討論設計主題、式樣和材料等，然後才設計和製作出獨一無二的作品。

Tailor-made Jewellery

This is a made-to-order service according to the different requirements of clients. The jewellery designer communicates with the client about the design idea, style and material before creating the most suitable and unique design.

現成珠寶

珠寶店供應多款現成珠寶首飾給客戶即時選購。不同設計師所設計的現成珠寶，在價格、物料、設計風格、品牌形象各方面都各有不同，可提供多元化的選擇，以切合不同顧客的需要。

Ready-made Jewellery

The jewellery shop provides a wide range of ready-made jewellery for customers to purchase on the spot. Ready-made jewellery designed by different designers for different markets varies in price, material, design style and brand image.

宗教標識

宗教信徒可佩戴具代表性的珠寶首飾以表示自己的宗教信仰。此外，教徒在祈禱時或輔以一些物件如唸珠、祈禱環、珠串等。

Religious

A religious believer may wear a piece of jewellery with a sign or in a specific form associated with the religion. Besides, a believer may need an accessory to assist her/him in prayer. It could be a prayer ring, prayer beads, bracelet or necklace.

美感或時尚展示

有些人透過佩戴珠寶首飾，以其設計和材質來展示個人的時尚品味或財富。一般而言，時裝配飾以非貴重材質製成的現成首飾為主。

Artistic or Fashionable Display

A person may demonstrate his/her fashionable taste or wealth by wearing an adornment of a specific design and material. Usually the items are made of non-precious material and categorised as fashion accessories.

個人意義展示

人們經常通過佩戴珠寶首飾去表達特別的信息，最普遍的是情侶之間用作代表愛情誓盟的訂情信物。另一類是家族信物，例如內藏照片，或刻上家庭成員名字的盒式小吊墜，又或關係友好的家族之間共同保存的珠寶。

Personal Display

One may deliver a message by wearing a piece of jewellery. The most common example is a token between lovers who use the piece as a sealed vow for their loving relationship and a keepsake. It could be a locket with a photo, or engraving of a family member's name, or any kind of jewellery style that is kept between families.

身份標識

已婚人士一般會於左手無名指戴上戒指，以表示已婚。為配合他們每天佩戴結婚戒指的習慣，婚戒款式設計一般以簡潔為主，並多以黃金、鉑金等貴金屬製成。此外，有些人會於訂婚後，直到結婚儀式前佩戴訂婚戒指，有些會在婚後跟結婚戒指一起佩戴。

Social Status

Married persons may wear a ring on their ring finger (i.e. the fourth finger of the left hand) to indicate their marital status. It is usually of plain and simple design, made of gold or platinum, because it is usually worn on a daily basis. An engaged person might wear an engagement ring on the middle finger of the left hand until getting married, and may wear it with the wedding ring afterwards.

一些國家、地區政府或機構會設立榮譽制度，獎勵對當地、學術或專業範圍有卓越貢獻的人士，並頒贈獎章。有些獎章設計成胸針，讓獲獎者出席正式場合或儀式時，把獎章別於外套的左胸上。

A medal is an honour awarded to a person who has made a significant contribution to the well-being of a place or an area of knowledge. Some medals are worn on the left side of the chest like a brooch pinned on a coat or jacket.

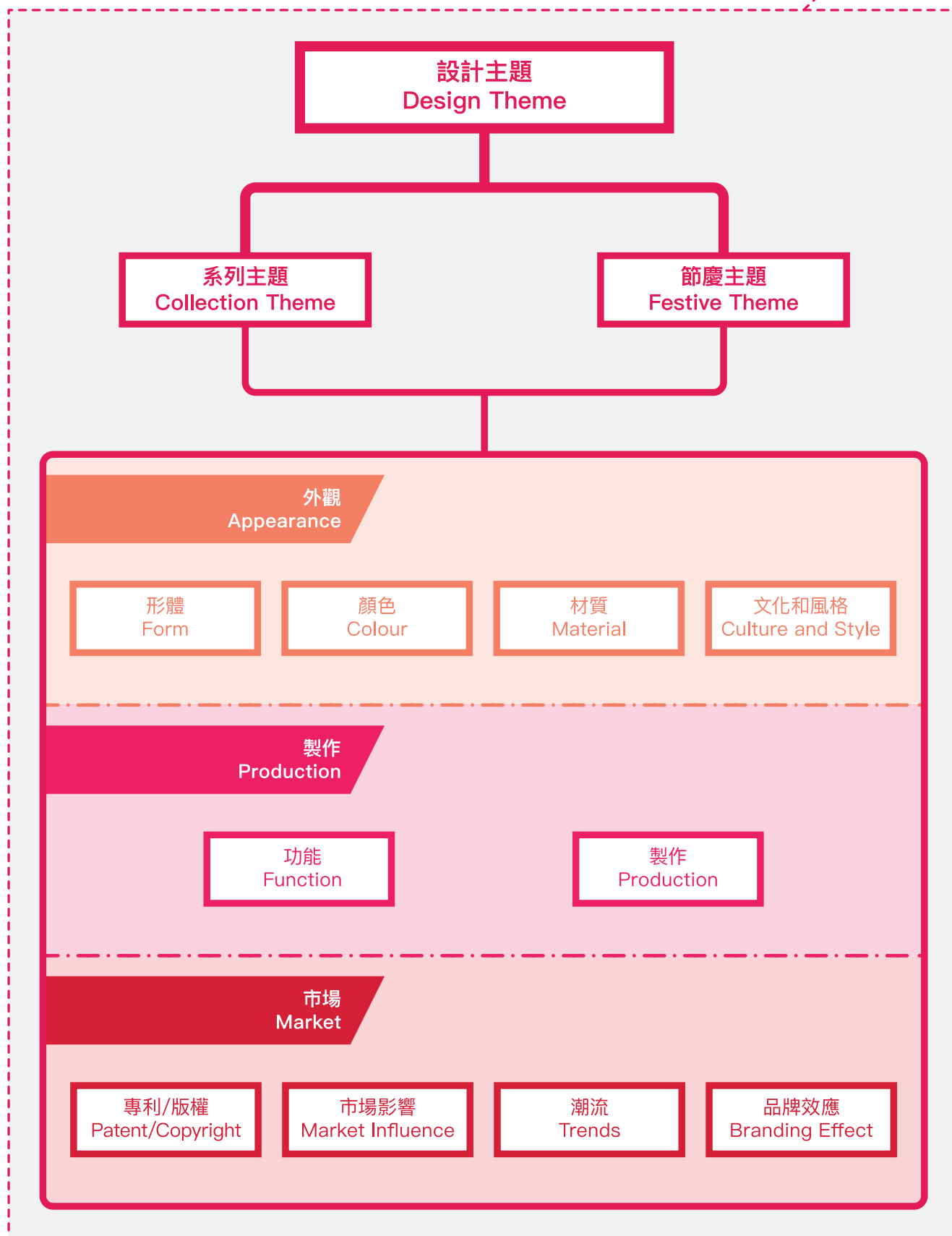
具功能的

除了裝飾用途外，珠寶首飾還可有實際功能，例如髮夾、絲巾夾、髮梳。有些首飾更牽涉複雜的機械技術例如腕錶和懷錶，這些首飾需要設計師理性思考，並配以細緻工藝和創意才能設計得到。

Functional

Other than being simply decorative, jewellery can be functional, such as hair pins, scarf clips, and combs. It can also involve complicated engineering, such as wristwatches and pocket watches that require both a delicate artisanal design sense and rational mind.

欣賞
Appreciation

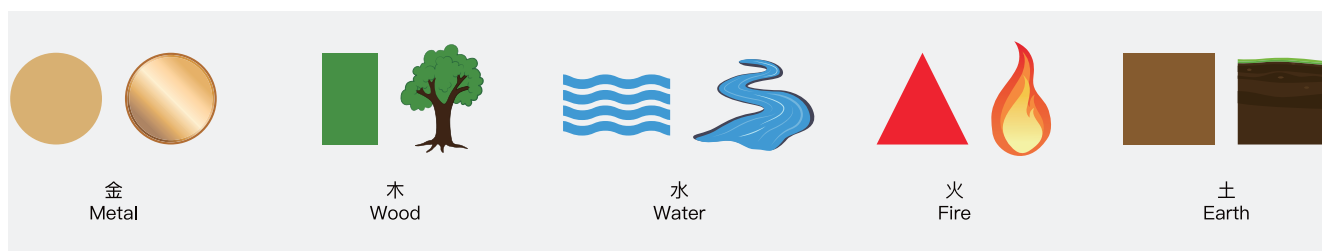


形體

珠寶的形體一般為「幾何」、「有機」、「抽象」和「具象」。設計師可運用一種或多種形體，創作出獨特的設計。無論採用甚麼形體，象徵符號經常用於珠寶設計中。設計師的創作風格，往往受當下時代的影響，包括時裝、潮流和藝術運動，而他們所創作的風格，甚至可成為一種年代風格。以珠寶設計其中一個常被選取的主題，中國五行屬性為例子，每一種屬性均可以一個象徵符號來代表，例如在一個幾何圖形系列中，以圓形代表金、長方形代表木、波浪形代表水、三角形代表火，及以正方形代表土；而金、木、水、火、土亦可以「具象」方式表達。面對這類幾何圖形或抽象形態的珠寶作品，我們需要先了解設計的主題和意念，再理解設計師如何將意念轉化成實物，如何按其個人設計風格演繹不同設計主題。

Form

In general, jewellery can be designed in geometric, organic, abstract and figurative forms. A piece of jewellery can be designed with one of these forms or in combination of them. Regardless of the form used, symbols are commonly employed in jewellery design. Designers can create a style that is influenced by the fashion, trend or art movement during a specific period of time. It then could become an epochal style. Take the frequently used Chinese five-element theory in jewellery design as an example. Each element features a different symbol and can be presented in geometric shape. For instance, a circle is the geometric representation for metal, rectangle is for wood, wave is for water, triangle is for fire and square is for earth. Meanwhile, these five elements could also be represented figuratively. To appreciate a piece of jewellery in a non-figurative form, one should study the design theme and concept behind the piece, then consider how the designer has transformed his/her ideas into reality and interpreted different themes with his/her own design style.



五行的幾何及具象圖案 Geometric and figurative shape of Five Elements

具象的形體

一些生物或物件的具象形體往往是設計師的靈感來源。設計師可單純以人、事、物的形體來創作，亦可把抽象的設計主題轉化成人、事、物的具象形體。例如一位珠寶設計師選取了家傳戶曉的《梁山伯與祝英台》故事作設計主題，並從故事中抽取具象形體作象徵符號，如書生的用具：線裝書、毛筆、扇；西湖的亭台樓閣；或是兩人死後化身的一雙蝴蝶。在這情況下，我們可先閱讀設計師的創作自白，以了解設計主題和創作意念，再去領略珠寶設計師的演繹。

Figurative Form

Jewellery designers often draw inspirations from various natural or artificial objects. Designers can directly use these forms to create a piece, or use them to communicate abstract themes. For instance, a designer was inspired by the Chinese tale of the Butterfly Lovers (Liang Shanbo and Zhu Yingtai). Jewellery pieces were created with figurative symbols drawn from the story, such as the scholars' thread-bound books, ink brush and fan, terrance and towers of the West Lake, and butterflies transformed from the two lovers' after death. To comprehend the designer's interpretation on such theme, it would be helpful to understand the creative concept from a designer's statement.

象徵符號

不同國家、地區和族群的文化、團體精神、甚至是商業品牌等，均會衍生出各種具代表性的象徵符號。因此，珠寶設計師可利用象徵符號來突出主題，例如跟宗教有關的形體如十字架和萬字佛印；族群的獨特圖騰符號；皇家徽章；家族徽章；跟節慶相關如在婚禮中常用的重複並排式漢字「雙喜」、龍鳳造形；又或是在農曆新年佩戴的金元寶造形黃金吊墜等。最能代表一個品牌的象徵符號就是商標，珠寶設計師往往會把設計的焦點集中在品牌商標上，一來可強化顧客對品牌跟商標造形所產生的關聯想像，二來通過漂亮的商標造形來增加顧客對品牌的美好印象。例如品牌香奈兒的「雙C」商標，便經常被放在項鍊、腰鍊、手鍊、耳環等珠寶首飾上。在一件單品，如項鍊採用多個「雙C」商標造形做吊墜，或一個鑲滿寶石的「雙C」商標形態的特大耳環，不單單是使用者，就連旁人看見都會留下深刻印象。

材質與形體

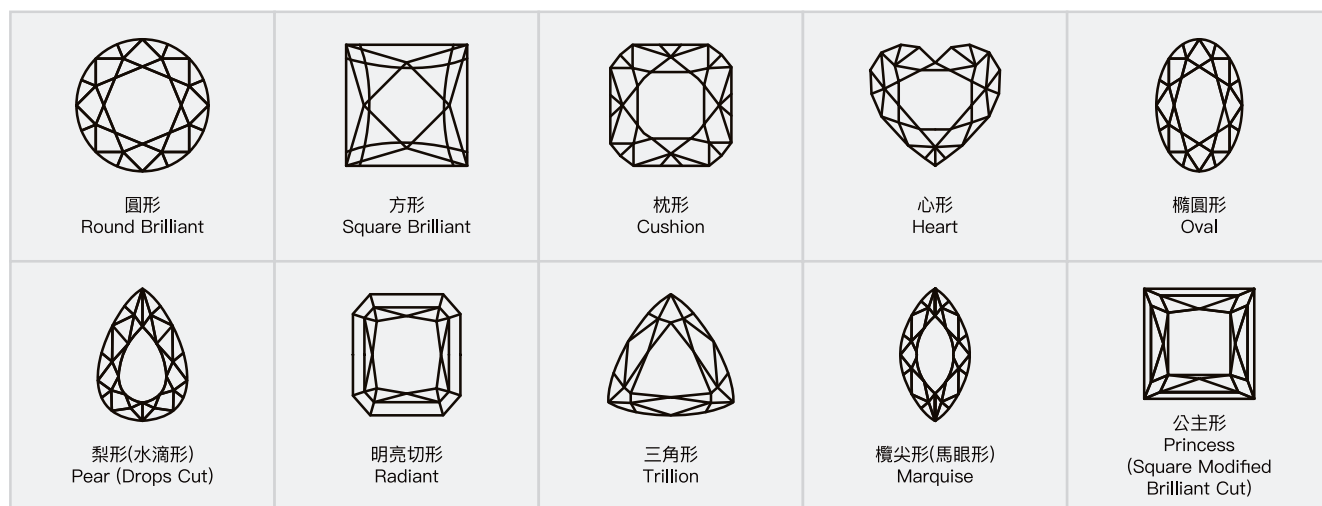
金屬經軟化後可打造成不同形體。因此可按設計主題的需要，製成理想的形體。例如利用鑄模技術製作鑲嵌珠寶的底座，或以扭絲、雕鑿、錘鏢、鏤空等金工技術去成形。木材、角類、貝殼和部分半寶石亦可按設計需要而雕刻加工。人造物料如塑膠、仿石、琉璃就更加能夠隨心地打造成不同形體。而寶石類則受切割技術的限制，其形體以冠部切割形狀作標準，大致分為圓形、橢圓形、正方形、公主形、方柱形(祖母綠形)、枕形、梨形(水滴形)、橢尖形(馬眼形)和心形。有機寶石如珍珠亦受限於培植技術，使其大致分為圓形、橢圓形、水滴形、米粒形、巴洛克形(不規則形)、扁平方形、星形和長條形。在創作時，設計師需要視乎當時的切割或培植技術，挑選形體最合適的寶石去配合設計主題。

Symbols

Symbols can be generated from the culture and community spirit of different countries, regions and ethnicities, or even commercial brands. Therefore, jewellery designers create works with symbols to highlight the design theme, for example, the religious shapes of the crucifix and Buddhist swastika, unique totems of specific ethnicities, royal emblems, family crests, the Chinese characters "Double Happiness", and the dragon and phoenix patterns used in festive themes, and gold pendant in ingot shape for celebrating Chinese New Year as a traditional ideology of wealth. A logo is the most explicit symbolic representation of a brand. Jewellery designers often need to interpret and beautify the brand logo to intensify customers' association with the brand and the logo, and to give the purchaser a better impression of the brand. For example, the double-C logo of Chanel has been frequently used in necklaces, belly chains, bracelets and earrings by jewellery designers. Single items, such as necklaces featuring the double-C pendant and earrings with an oversized gem-studded double-C logo, can make a deep impression on both the wearers and passersby.

Material and Form

Metal can be softened and turned into different forms. Therefore, it can be transformed into different ideal forms to fit the design theme. For instance, casting can be utilised to produce bases for jewellery inlaying, or other metalworking techniques like wire twisting, carving, hammering and hollowing can also be used for modelling. Wood, horns, shells and certain semi-precious gemstones can be carved to suit the design. Artificial materials such as plastics, synthetic stones and glass can be easily produced in different forms. However, limited in form by cutting technology, gemstones are often round, oval, square (princess cut), rectangle (emerald cut), cushion, pear (drops cut), marquise and heart-shaped in respect of the cut of the crown. Restrained by cultivation technology, organic gemstones like pearls are mostly round, oval, water drop-shaped, rice grain-shaped, Baroque style (irregular shape), flat square, star or strip shaped. During the process of creating a design, designers have to select the gemstones of the best shape available with current cutting or cultivation technology to fit the design theme.



寶石切割圖 Gemstone cutting chart

材質、形體與顏色

珠寶設計師在決定了設計主題和珠寶的基本造形之後，便需要着手研究和考慮選取甚麼材料去製作。各類供珠寶製作的原材料就像調色板上的顏料，但是製作珠寶的材料和質素種類繁多，相應的製作技術亦各有不同。設計師既要考慮不同材料所組合出來的顏色配搭和視覺形象，更要了解不同材料的特性和製作工序。與此同時，材質的選取會直接影響該珠寶在市場的定位、整體價值和品牌形象。

Material, Form and Colour

After the design theme and basic form of a jewellery piece are decided, the jewellery designer has to consider what materials should be selected. Jewellery materials are like the pigments on a palette. Materials and quality levels come in many varieties and require various processing techniques. Therefore, the designer has to take into consideration the colour matching and visual image based on different material combinations, and understand the features and processing techniques of different materials. Meanwhile, the materials selected could affect the market positioning, overall value and brand image of the works directly.

貴金屬

貴金屬的顏色除了天然的金色和銀色外，還可以透過冶金技術去創造不同金屬成份的組合，令金屬顏色產生變化。一件貴金屬所含的黃金比例可使它呈現不同濃度的黃金色調。例如最高純度的24K黃金，混合了一定比例的銅和銀或鋅之後，就會變成了偏粉色的合金—玫瑰金。玫瑰金的色調較柔和，相對沒有黃金那麼引人注目，適用於低調的珠寶設計風格。此外，金屬表面亦可電鍍上另一種物質，使該物質完全包圍原來的金屬，改變其表面的顏色。而拋光、啞光、拉絲、噴砂等多種打磨技術，則可使金屬表面呈現不同光澤與質感。

Precious Metal

Precious metals can come with the natural colours of gold and silver, and can create different colours by a combination of different metal components with the help of metallurgical techniques. The percentage of gold contained in a piece of precious metal influences its golden hue. For example, 24K gold can be turned into rose gold after a certain percentage of bronze and silver or zinc is added. Slightly pink rose gold is less striking than gold and suitable for low-profile jewellery designs. Furthermore, metal can be electroplated to change its surface colour. While techniques of polishing, matting, wire-drawing and sand blasting can give metals different surface lustres and textures.

寶石

寶石源自礦物、石材和有機物體，由不同的化學成分和物理結構組合而成，顏色千變萬化。礦物類寶石包括鑽石、紅寶石、藍寶石、祖母綠(頂級綠寶石)；半寶石類如紫晶、海藍寶、青金石、奧寶、瑪瑙，以及深受亞洲地區人士喜愛的翡翠玉石等。有機寶石的原材料是從有機物體中獲得，如珍珠、珊瑚、動物的角和象牙等。

Gemstone

Basically, originating from minerals, stones and organisms, gemstones are diversified colour substances with different chemical and physical structures. Mineral gemstones include diamond, ruby, sapphire and emerald (top grade green beryl), while semi-precious gemstones include amethyst, aquamarine, lapis lazuli, opal, agate, as well as jadeite which is highly favoured by Asians. Organic gemstones refer to materials obtained from organisms such as pearl, coral, animal horn and ivory.



誕生石表 Birthstone chart

貴重寶石

通過採礦所得的貴重寶石以鑽石、紅寶石、藍寶石和祖母綠為主。它們雖然同屬貴重寶石，但成分卻不一樣。鑽石是純碳組成的礦物金剛石，是自然界中最堅硬的物質。鑑賞鑽石的方式以國際評定等級的克拉重量(Carat)、淨度(Clarity)、顏色(Colour)和切工(Cutting)為標準，珠寶業界把這個評級標準簡稱為「4C」，以純淨無色無瑕，閃亮耀眼而不帶螢光的為上品。除了坊間常見透明無色的白鑽石外，鑽石還有另一種統稱為「彩鑽」的類別。彩鑽擁有天然未經加工的色彩，如較常見的黃鑽、黑鑽；較罕見的粉鑽、綠鑽和極度罕有的藍鑽和紅鑽。白鑽評級中的顏色(Colour)是以英文字母「D」至「Z」為評分，D色為無色或最接近無顏色，漸次深色直到Z色就是最低等的帶黃或甚至沒光彩的棕或灰色鑽石。但當一顆鑽石的顏色濃度超越了Z色的評分，它便會被歸類為彩鑽。

鑑賞彩鑽跟鑑賞白鑽一樣，基本上都講求國際標準的重量、淨度和切工。唯顏色則有所不同，不能用零色彩為準了。由於彩鑽和其他有色寶石的特色就是顏色多深淺層次變化，亦以色彩越濃艷、通透和飽和度越高便越好，因此不能將「4C」

Precious Gemstone

Precious gemstones are diamond, ruby, sapphire and emerald obtained from mining. Though falling into the same category, these precious gemstones have different compositions. Diamonds are minerals made of pure carbon, known as the hardest substance in nature. Diamonds are internationally rated by Carat, Clarity, Colour and Cutting, which are known as the 4Cs in the jewellery business. Colourless and flawless sparkling diamonds without fluorescence are considered the top of the line. In addition to the commonly seen transparent colourless white diamonds, there are also fancy colour diamonds. Unprocessed colour diamonds featuring natural colours are frequently seen in the form of yellow diamond and black diamond. Rarely seen colour diamonds are pink diamond and green diamond. The rarest of all are blue diamond and red diamond. The colour of white diamond is rated from D to Z, with D representing colourless or almost colourless and Z the lowest quality of yellowish or lustreless brown or grey. A diamond with a colour score beyond Z is classified as a fancy colour diamond.

Fancy colour diamonds are measured in the same way as white diamonds in terms of Carat, Clarity and Cutting, but differently in Colour. As fancy colour diamonds and other

的準則應用到其他寶石上。彩鑽的產量比白鑽少，因此更顯珍貴，不論是單顆或已鑲嵌的，都經常在拍賣會出現。

藍、紅寶石是硬度僅次於鑽石的剛玉類礦物，藍寶石的「藍」並非指這種寶石只有藍色，它的英文名字「Sapphire」其實與顏色無關，「藍寶石」只是一個統稱。由於剛玉含有不同雜質，因此它還有多樣色彩如綠色、粉紅色、橙色和紫色，當中以藍色最受歡迎，而各種顏色的藍寶石中，唯獨呈現深褐紅色的會直接被歸類為紅寶石。兩者的評級方式跟彩鑽相似，都是按其無瑕度、透明度、色彩和飽和度來判斷。

最高質素的綠寶石是祖母綠，屬於綠柱石類，硬度比藍寶石低一些，一般都含有肉眼可見的雜質。當一顆綠寶石的成色在透明度、色彩和飽和度均達到祖母綠的標準時，才可被視為貴重寶石，其餘的則被歸類為價值較低的半寶石。因此業內人士習慣直接用祖母綠去稱呼這種最高級別的綠寶石，而它的顏色往往跟最高質素的翡翠十分相似。

有機寶石

有機寶石是由生物的部分或全部組成的材質，例如珍珠、珊瑚、琥珀等，當中有一些有機寶石如紅珊瑚、琥珀等，其珍貴度可媲美貴重寶石。

珍珠分別產自海洋、湖泊或河流的蚌，不同地區和品種的蚌所產出的珍珠，在顏色、形狀上都各具特色。由於受海水溫度和水流方向等較難掌控的客觀因素所影響，海水珍珠比淡水珍珠較難養殖，價格亦相對高昂。現代人工養殖珍珠技術十分成熟，使珍珠質素和供應量變得穩定，因此市場上完全未經人工養殖渾然天成的珍珠是比較少見的。達鑑賞級別質素，又具特別色澤的天然珍珠，如橙色的美樂珠和粉紅色的孔克珍珠，更是價值不菲。

在觀賞珍珠珠寶時，除觀賞整件珠寶的形體外，還可以欣賞珍珠的形狀、光澤、表皮、尺寸、顏色這五大基本特點。

colour gems are characterised by colours of different hues, those with a bright colour, and high degree of transparency and saturation are believed to be the best. Therefore, the 4C standard does not apply to other gems. With a lower yield than white diamonds, fancy colour diamonds are more precious. Whether unadorned or inlaid, they are regularly seen at auctions.

Sapphire and ruby are corundum minerals with a hardness second only to diamond. Sapphire is a general term, and it does not mean the gem is necessarily blue. As corundum contains different impurities, and sapphire has a wide range of colours like green, pink, orange and purple. Blue sapphires are most favoured. Deep maroon sapphires are classified as rubies. Rated in the same way as fancy colour diamonds, sapphires and rubies are graded according to their flawlessness, transparency, chromaticity and saturation.

The highest grade of green beryl is emerald, which falls into the beryl category. With the hardness slightly lower than sapphire, emeralds often contain visible impurities. Only a green beryl with transparency, chromaticity and saturation reaching emerald standards is considered a precious gemstone, and those unable to reach such criteria are classified as semi-precious gems with a lower value. Therefore, industry insiders tend to refer to the highest grade green beryl as emerald and its colour is similar to the highest quality green jadeite.

Organic Gemstone

This refers to the gemstones formed by organisms, and partially or wholly composed of organic substances, such as pearl, coral and amber. Some of them could be as precious as precious gemstones, such as high-quality red coral and amber.

Pearls are produced from clams in the sea, lakes or rivers. Pearls taken from clams of different regions and varieties have distinctive colours and shapes. Due to objective factors like uncontrollable water temperature and water flow direction, seawater pearls are more difficult to breed than freshwater ones, and hence are more expensive. The proven modern artificial pearl breeding technology guarantees the steady quality and supply of pearls. Natural bred pearls are, therefore, rarely seen nowadays. Natural pearls with an appreciable level of and unique lustre, like orange Melo pearls and pink Conch pearls, are valuable.

The appreciation of pearl jewellery focuses on its form, lustre, surface, size and colour in addition to the overall design form.

就形體而言，不論海水或淡水珍珠，一般均以正圓形為最高質素，然而，為配合設計主題的需要，也會使用其他形狀的珍珠。由於海水珍珠是採取有核養殖技術，即是在珠蚌體內植入一顆用貝殼或骨頭造成的球狀物，促使珠蚌分泌出珍珠物質包裹該球體，該層珍珠質的厚度約0.3–6毫米，因此海水珍珠的形狀基本都是圓形，或在球體的基礎上作出變化，例如「巴洛克」形珍珠。此外，還有一種呈半球體或心形的海水馬貝珠，一般是在已完成採集珍珠的貝殼內壁植入半球體的珍珠核，使該貝殼再次分泌出珍珠質去包裹珍珠核。

淡水珍珠是以無核方式養殖，因此由內到外都由珍珠質構成。形體上除了最高品質的正圓形，尚有扁圓形、水滴形、米粒形、不規則形等。近年養殖淡水珍珠的技術有了重大突破，成功發展出有核養殖技術，可使有核淡水珍珠的尺寸、表皮質素、光澤媲美海水珍珠，同時提供更多樣化的形體和顏色。

珍珠的光澤可從兩方面觀賞，有核珍珠表面的珍珠質越厚，它的光澤便越發柔和潤澤；另一方面是珍珠的反光度，擁有高反光度的珍珠甚至可反映景物和人的影像。兩者同樣要求反射均勻的光澤，反映清晰的影像。表皮和尺寸方面的評量十分簡單，就是瑕疵越少、尺寸越大，珍珠的價值越高。

養殖者一般會藉著控制水中的金屬微量元素、餵養珠蚌的食物和調節養殖場地的日光環境來影響珍珠的顏色。海水珍珠的顏色基本上有四種，分別是白色、金色、銀灰色和黑色，白色是指純白或帶粉色彩量，金色的彩度由香檳金色至黃金色不等，黑色則是在黑色基調上泛出孔雀綠、紫或藍色等金屬色彩量。淡水珍珠分為白色、粉橙色和紫色，而粉橙色和紫色的彩度千變萬化，養殖者較難統一它們的色澤。設計師在選取彩色的淡水珍珠時，往往需要花點時間去集合同一種彩度的珍珠，又或是集合不同彩度的珍珠，去營造漸變色的效果。此外，珍珠加工染色技術相當成熟，設計師亦可以因應設計主題，選擇染色的珍珠。

In terms of form, roundness is generally considered the highest quality of seawater or freshwater pearls, except for pearls in a particular shape for a specific design theme. Seawater pearls are cultured with nucleus cultivation technology. Usually a shell or bone bead is implanted into the clam to stimulate its secretion of nacre to wrap around the bead. The pearl layer has a thickness of 0.3 to 6 mm, so seawater pearls are basically round in shape, or changed on the basis of a sphere like baroque pearls. There are also semi-round or heart-shaped seawater pearls named Mabe pearls, which are cultured by implanting a hemispherical nucleus into the harvested clam to further stimulate its secretion of nacre to wrap around the nucleus.

Based on nucleus-free cultivation technology, freshwater pearls are completely composed of nacre. In addition to a round shape representing the top quality, freshwater pearls may take an oblate form, water drop, rice grain or other undefined irregular forms. The major breakthroughs in freshwater pearl cultivation in recent years have developed nucleus cultivation technology successfully. Nucleated freshwater pearls can now compare with seawater pearls in terms of size, surface quality and lustre, and even come in more diversified forms and colours.

The lustre of pearls can be evaluated in two aspects. The thicker the surface nacre of nucleated pearls, the softer and smoother the lustre observed. The lustre of pearls can also be perceived by high light reflectance. Pearls with high reflectance can even reflect the images of scenery and human figures. The reflective lustre should be even and mirror distinctive images. The evaluation of surface and size is quite simple. The fewer the flaws and the bigger the size, and the higher the value of the pearl.

Pearl culturists often control the metal trace elements in the water, the clam's food and control the daylight condition of the farm to affect the colour of the pearls. Seawater pearls are basically white, gold, silver grey or black. The white may be pure white or tinted with a metallic pinkish halo; the gold may range from champagne gold to yellow gold; the black features a metallic halo of malachite green, purple or blue on the base tone of black. Freshwater pearls come in white, pinkish orange and purple. The saturation of pinkish orange and purple being produced from freshwater clams has a large diversity that is difficult to unify. If colour freshwater pearls are to be chosen, designers often spend some time collecting pearls of the same saturation level or varying saturation levels to create a gradual change in colour. Furthermore, the well-developed pearl processing and dyeing technology enable designers to select dyed pearls in light of the theme colour.

珊瑚以鮮紅色為珍品，而粉紅至橙色亦算是優質之選。由於珊瑚無法人工培植，所以數量十分有限。珊瑚表面原本是啞色的，但經拋光加工後可達至高反光度。造形方面，可以根據其原來的形態去配合設計，也可以打磨成珠串狀，或經設計師構思而雕刻成不同的樣子。

琥珀是樹脂化石，常見顏色有金黃色、紅褐色、血紅色至透明褐色，以及乳黃色不透明晶狀。不常見的有帶螢光的多明尼加藍色琥珀和加勒比綠色琥珀。有些琥珀在形成化石的過程中，包裹了各式各樣的植物或昆蟲，一般以能夠看到整隻昆蟲為上品，而昆蟲的尺寸當然是越大越好。除原生形態外，琥珀亦可配合設計師的構思，雕刻成不同形態。

Bright red corals are rated the highest quality, while pink to orange corals are also considered a good quality of choice. Since corals cannot be artificially cultured, they come in a limited quantity. The originally matt corals can be polished to be highly reflective. In respect of form, corals may be blended into a design that is based on the original form, polished into strings of beads, or carved into different forms upon a designer's request.

Amber is fossilised resin. The colours are frequently seen in the range of golden, russet, scarlet to brown transparent crystals, and creamy yellow non-transparent crystals. The florescent Dominican blue ambers and Caribbean green ambers are less commonly seen. In fossilisation, certain ambers engulf different kinds of plants or insects. A whole insect seen in amber is rated as the highest quality. The bigger the insect, the better the value. In addition to their original forms, amber can be worked into different forms based on a designer's idea.

半寶石

這是指不及貴重寶石般稀有和珍貴的寶石。半寶石的成分可以是礦物、石材或土材。基本上除貴重寶石外，其他寶石不論成分種類、產量多寡，一般都被稱為半寶石。半寶石種類繁多，顏色多不勝數，硬度比貴重寶石低，而不同地區的文化，則影響着當地人民對不同半寶石的看法。例如甚受亞洲地區歡迎的硬玉翡翠、軟玉和田玉等，儘管部分價格高昂，但在西方社會仍不及鑽石般受重視。

Semi-precious Gemstone

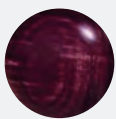
Semi-precious gemstones are gemstones less rare and valuable than precious gemstones. Semi-precious gemstones can be composed of minerals, stone or earth. Generally speaking, gemstones other than precious gemstones can be referred to as semi-precious gemstones, regardless of their composition, rarity or output. Semi-precious gemstones feature great varieties of kinds and colours, and have a hardness lower than precious gemstones. The cultures of different regions have an influence on how the locals think of semi-precious gemstones. For instance, the highly popular jadeites and expensive Hetian jades in Asia do not seem as spectacular as diamonds to Westerners.

木材

木材不單是產品設計師慣用的材料，除了金屬和寶石外，一些產量稀少、擁有獨特紋理和色彩的珍貴木材，亦是珠寶設計師喜歡用的材料。當中以紅木中的紫檀木、紅檀木、黑檀木、雞翅木和蛇紋木較為常見。紫檀木分為小葉紫檀和大葉紫檀。產自印度的小葉紫檀，略帶香氣，由於生長緩慢，產量較少，所以相對珍貴。而紫檀、紅檀和黑

Wood

Wood is a common selection for product designers. Precious wood of a low yield is also a favoured material of jewellery designers for its unique grains and colours in addition to metals and gemstones. Rosewood, red sandalwood, ebony, wenge and snakewood are commonly seen among sandalwood. Rosewood is divided into Pterocarpus indicus and bois de rose. The slightly fragrant Pterocarpus indicus grown in India has a low yield due



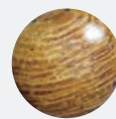
紫檀
Rosewood



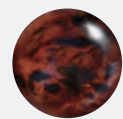
紅檀
Red Sandalwood



黑檀
Ebony



雞翅
Wenge



蛇紋木
Snakewood

檀則可從其紋路、螢光度、金色度、油潤度、密度來鑑賞。紋路講求細膩且平均地分佈，切面要平滑，棕線細小，甚少至沒有棕眼、結疤、木斑、裂痕，看起來油潤有光澤；金色度是樹膠凝固在樹木的導管中，呈金或銀白色的點或線狀，斷續而平均分佈，用強光照射會呈現反光的彩暈。雞翅木的紋路比主調深色，紋理就像雞翅一樣呈「之」字形；黑檀木則會透出金屬光澤；而紫檀、紅檀和黑檀均帶有螢光。

除貴重金屬和寶石外，設計師可以利用琺瑯上色工藝，像繪畫一樣，因應設計主題，在珠寶的金屬表面塗上不同色彩和圖案，然後加熱作固色處理。以往琺瑯釉採用多種礦物以及陶瓷或玻璃粉末加工而成，現在多用合成物料。從工藝角度而言，單色作品講求在上色的地方填得光滑無瑕，且沒有顏料滲出邊界，又或能以渲染技巧上色做成漸變色的效果。

無論是本身帶有色彩的天然材質，或經人為著色的物料，珠寶設計師均可運用創新的科技去控制材質的顏色，以迎合不同設計主題和市場需要，充分發揮創意。

to slow growth of the wood, making it relatively rare. Rosewood, red sandalwood and ebony can be appreciated for their grain, fluorescence, "goldenness", oiliness and density. The grain should be smoothly and evenly distributed, and the section surface should be smooth and lustrous with tiny lines, few or no pinholes, scabs, spots or cracks. The goldenness of the wood is generated by the gum solidified in the tree ducts in the form of golden or silver white dots or streaks, continuously and evenly distributed, and reflective of a coloured halo under strong light. The grain of wenge is darker than the main tone and in a zigzag pattern; ebony exudes a metallic lustre; rosewood, red sandalwood and ebony are all fluorescent.

Apart from precious metals and gemstones, the enamel colouring process has allowed jewellery designers to paint different patterns and colours on the metal surface for subsequent colour fixation in light of the design theme. While enamel glaze was originally a pigment manufactured from multiple minerals and ceramic or glass powder, enamel glaze is now often made from synthetic materials. In terms of craftsmanship, single colour works should feature a smooth and flawless surface, with no overrunning pigment or gradient effect produced by rendering.

With the support of technology, jewellery designers can control the colour of materials which can be natural or artificially generated. The designers can give full play to their creativity to meet different design themes and market demands.

文化和風格

年代風格

「年代風格」可分為藝術風格、設計和時尚潮流風格。藝術史源遠流長，不同年代在不同地區發展出各具特色的藝術風格和作品，直接影響到珠寶設計的演繹。就藝術風格而言，文藝復興時期的珠寶設計，着重重現古希臘羅馬的古典工藝，常用對稱的佈局、浮雕、複雜的線條和十字形作設計元素。裝飾藝術風格從傳統邁向現代主義，誕生於二十至三十年代，並且盛極一時，影響了當時的建築、產品、時裝和珠寶設計。這個風格吸取並融合了不同地方如法國、東方、埃及、部落的紋飾特色，運用幾何圖形、流線、直線、橫線、放射線重複排列組合，形成強烈的形象。上述兩種年代風格展現了設計師如何把浮奢和綺麗的想像形象化，以展現兩種不同的時代概念。九十年代流行的簡約主義，是源自二十至三十年代現代主義，建築師路德維希·密斯·凡德羅的格言「少就是多」便概括了此風格的理

Culture and Style

Epochal Style

An epochal style may be divided into artistic, design and fashion style. In the long history of art, different regions have developed artistic styles and works with distinctive characteristics in different eras, and exerted a direct impact on the interpretation of jewellery design. In terms of artistic style, jewellery design in the Renaissance focused on a reproduction of the classic craftsmanship of ancient Greece and Rome, featuring a symmetrical layout, embossing and complicated line structure, and the cross is often used as a design element. Born and in vogue during the 1920s to 1930s, the Art Deco style affected the architectural, product, fashion and jewellery design in the transition of traditionalism to modernism. Integrating French, Eastern, Egyptian and tribal patterns, the mechanical repetition of geometric shapes, streamlines, straight lines, horizontal lines and radiating lines is used to form a strong sense of visual image. These two epochal styles illustrate how to visualise and materialise the opulent and gorgeous imagination by two different epochal

念。簡約主義同樣影響着珠寶設計的風格。設計師利用俐落的線條、注重材質和物料原來的形態，為佩戴者營造低調、理性、簡潔的形象。

文化展現

不同民族在文化、宗教、思想、美學觀等方面各具特色，這些都為珠寶設計提供了無限靈感，有一些更涉及實際用途。古時皇室成員佩戴的「印戒」，除了是一枚戒指，更是一件刻有家徽的印章，用作顯示家世背景、權力和地位的象徵工具。宗教領袖如每一代教宗都會在右手無名指上戴上漁人權戒，以往會用來封印文件。而不論古今中外的皇室成員，每當出席不同場合或儀式時，便需要穿戴切合該場合的衣飾珠寶。

宗教方面，不同地區的佛教經文所列出的佛教七寶中的寶石名單各有不同，其中一份廣為流傳的名單是：黃金、白銀、水晶、琉璃、珊瑚、琥珀、磲磬。因此多元化的宗教珠寶如佛串，便按這些名單應運而生。西方社會普遍相信佩戴誕生石有助加強運氣，誕生石是特定代表每個不同月份的寶石，人們可以根據自己的出生月份去佩戴對應的誕生石首飾。華人社會流行的風水文化，亦影響到珠寶設計的風格。每逢農曆新年，風水師會建議不同生肖的人佩戴不同飾物去趨吉避凶，例如犯太歲便要佩戴對應的生肖玉飾；又或是根據每個人的星相八字所顯示的五行，來佩戴加強運氣的首飾。不同文化衍生出的各種象徵符號也可以珠寶的形式具體地呈現出來。

concepts. Gaining popularity in the fashion scene in the 1990s, the minimalism based on the modernism of the 1920s to 1930s can be summarised in the concept of "Less is More", proposed by architect Ludwig Mies van der Rohe. It has affected the style of jewellery design as well. The clear-cut lines and original form and texture of materials create a low-key, rational and succinct image for the wearer.

Cultural Aspect

Various cultures, religions, ideas and the aesthetic sense of different ethnic groups with different characteristics have provided infinite inspirations for jewellery design, and some are quite practical. The Signet Ring worn by ancient royalty is not only a ring, but also a seal engraved with a family crest, used as a symbolic tool indicating the wearer's family, power and status. The Piscatory Ring (The Ring of the Fisherman) worn on the right ring finger by every Pope was used to seal documents. Royalty, throughout history and the world, has to wear appropriate clothes and ornaments for specific occasions or ceremonies.

In respect of religion, the Buddhist scriptures of different regions have varying lists of seven Buddhist gemstones, and one of the popular lists features gold, silver, crystal, coloured glass, coral, amber and tridacnidae. Diversified religious jewels, such as Buddhist prayer beads, have been created from such lists. Westerners generally, believe that wearing one's birthstone can help improve one's luck. Birthstones are gemstones specific to each month. People can wear jewellery featuring their birthstones based on their month of birth. The Feng Shui culture in Chinese society also affects the jewellery design style. During Chinese New Year, the media reports of the fortune telling of each Chinese zodiac sign and Feng Shui masters would suggest that people of different Chinese zodiac signs wear different accessories to obtain good fortune and avoid disaster. For example, those who are predicted to have bad luck in the year should wear jade accessories of the corresponding Chinese zodiac sign, or wear accessories based on their five elements to improve their luck. The varying symbols in different cultures are solidified and expressed in various ways, one of which is jewellery.



扭絲工藝 Technique of twisting golden wire – 周大福 Chow Tai Fook

形隨機能

設計一件產品的造形，必先以配合產品的實際功能為首要考慮，正如芝加哥學派建築師路易斯·沙利文所提倡的「形隨機能」理論，這亦是包浩斯的設計學要旨。同一件珠寶可設計成具有雙重或多重功能，而珠寶的功能性可分為兩大類。一類是通過拆卸重新組合成另一種佩戴功能的珠寶，例如一個項鍊吊墜可拆卸變成一雙耳環；一個胸針可變成絲巾扣等。另一類是除了滿足了基本珠寶佩戴功能外，還能提供另一種功能，例如可供收藏照片的盒子式吊墜。只要在設計過程上有充分考慮，這兩類型的珠寶功能可同時出現，從而衍生出多重用途的珠寶首飾。

製作與功能

珠寶的製作技術複雜而細緻，通過了解一件珠寶的製作工藝和材質，可領會設計師如何靈活運用不同的技術和物料配搭，創作出最符合設計主題和對應不同生產模式的作品。

上圖是扭絲工藝的製作過程，右圖的項鍊，在絲帶形態上的鏤空位置便採用了扭絲工藝打造而成。

Form Ever Follows Function

The form of a product must primarily adapt to its practical use, as pointed out in the “Form Ever Follows Function” theory by the architect Louis Sullivan of the Chicago School. It is also the gist of the Bauhaus concept. In addition to a single basic wearable function, a piece of jewellery can serve double or multiple purposes. They are usually divided into two main kinds. One of them is by removing and reassembling from its original form to another, then being transformed into another function, for example, a pendant can be reassembled into a pair of earrings, a brooch can be transformed into a scarf buckle. Another kind is other than a basic wearable function, the jewellery provides another usage, for instance, a locket that can hide a photo inside. Based on the different functions, all of them can be intertwined through the designer’s creativity, and materialised with due consideration of the design process.

Production and Function

The production process of making a piece of jewellery is complicated and delicate. By understanding the technique and material, one can understand how the designer initiated the best fitted creation for the design theme for tailor-making or mass production, in respect of combining different techniques and materials.

The pictures above illustrate the process of golden wire twisting, and the one on the right is a necklace that is partially made by a twisting wire technique as shown in the hollow area of the jewellery.



絲帶蒂結 Love Knot – 周大福 Chow Tai Fook
足金項鍊 Pure gold necklace

市場影響

私人訂製的珠寶，是設計師為個別客戶專門訂做，根據顧客的特點、品味和審美眼光等綜合條件，設計而成獨一無二的珠寶。另一方面，設計師亦會為當下的大眾市場去設計一系列的珠寶。設計師在構思珠寶系列的設計風格和式樣時，需要考慮到市場上顧客的整體購物傾向，並在個人風格和市場需要兩者之間取得平衡，這是對設計師的專業、個人設計風格、經驗與市場敏感度等綜合實力的挑戰。

一件珠寶往往需要通過合適的人物和適切的傳播途徑，去得到目標受眾的關注。電視廣告、不同網站的網絡紅人和影視藝人所接觸到的目標受眾在年齡、職業、性別、購買力等方面均各有不同。例如超級模特兒在社交媒體上發佈盛裝打扮的照片，再標明珠寶品牌名稱，兩者互相配合來宣傳；而該模特兒亦可拍攝同系列產品的電視廣告。

專利/版權

跟產品設計一樣，珠寶設計師可把創新的設計或製作技術註冊專利，以保護知識產權，例如珠寶設計師林曉同為「心坎鑲」三爪鑲嵌技術註冊專利；另外，珠寶品牌蒂芙尼亦為其「六爪鑲嵌」單顆鑽石戒指的技術註冊專利，這設計能讓更多光線穿過鑽石，反射出更多光芒。其他人若想使用這些原創製作技術，必須先徵得專利註冊者的同意才可應用在自己的作品上。此外，珠寶的設計還可與其他具知識產權的作品作跨界別創作，例如把影視、動漫人物或道具造型，融入在珠寶設計上。在這情況下，設計師使用這些圖象時必須符合版權擁有人列出的要求，如角色或道具的造型、顏色、尺寸比例等。

Market Influence

Jewellery designers design unique and tailor-made pieces of jewellery for clients, according to the combination of a client's personal characteristics, taste, and aesthetic judgement. Designers also have to consider the market influence when designing a series of products for the current mass market. Designers have to strike a perfect balance between a distinctive designer style and the market. This is a comprehensive challenge of strength in design professionalism, personal design style, experience and sensitivity to the market.

It takes a suitable promotor and appropriate channel to draw the attention of the target audience for a piece of jewellery. TV commercials, key opinion leaders from different online platforms, and film and TV stars can reach different groups of the target audience regarding different ages, occupation, gender and purchasing power. For example, a supermodel may post their well-dressed photos on social media, and then mark the jewellery brand name for cross-promotions; the model may also take TV advertisement of the same jewellery series.

Patent/Copyright

Similar to product design, in order to protect intellectual property, the right of a new structure design for a piece of jewellery invented by a jewellery designer can be protected by filing a patent registration application. For instance, jewellery designer LIN Shiao-Tung has patented his three-claw diamond solitaire ring design, while jeweller Tiffany has patented its six-pronged diamond solitaire ring design, whereby the design diverts more light through the diamond to increase shine. In such case, other parties must gain the patent owner's approval before using the patented design. Jewellery design can merge with other copyrighted images, such as characters or props from films, TV programmes, comics and more. A jewellery designer who has been granted the right to use an intellectual property, must follow the form, colour and size specifications of such copyrighted images listed by the copyright owner.

潮流

潮流所指的是此時此刻所時興的物與事，這跟時裝潮流十分相似。潮流製造者和潮流捕手之間的分別，在於潮流製造者可以通過觀察影視娛樂圈、社會狀況，或闡釋時裝經濟，加上各方條件配合，從而創建出一個新的流行風潮。而潮流捕手則能夠通過分析過去的時尚潮流或珠寶風格趨勢，而預測到下一期的流行趨勢。如哪個年代風格將重返市場，當下哪個話題影視作品的演員所穿着的服飾會帶領下一個時尚風潮。當中某些珠寶首飾設計，甚或可成為一個常青系列。

品牌效應

當一個品牌以別具一格的設計、功能或品牌故事而聞名於世，它的品牌形象便可以在市場上眾多同類型品牌中脫穎而出，從而在目標受眾心中留下深刻形象。由於珠寶的材質牽涉貴重物料如鑽石、黃金等，材料的質素監控十分重要。因此珠寶設計師和珠寶商均需要花上一段時間去建立和經營品牌，使顧客信賴產品的質素。同時兩者亦會通過參加比賽、品質認證等去證明自己的創作和產品是真材實料。

通過跨界別協作來加強品牌效應，是常見的宣傳和開拓新市場的方式。其中一方可以是跟珠寶毫無關聯的個人或單位，通過跟珠寶設計師或珠寶商合作，把合作雙方不同的理念融合在珠寶設計之中，創造出市場未有的新作品。這樣亦可吸引雙方品牌的潛在消費者的注意力，幫助彼此擴大市場。

Trends

A trend is about “Here and Now”, which is similar to fashion trends. There is a thin line between trendsetters and trend catchers. A trendsetter creates a new trend after making observations of society regarding ‘showbiz’, social matters and interpretation from the theory of fashion economy with other supports. A trend catcher is able to predict what will be the next big hit from the past fashion or jewellery trend record like which fashion trend from a certain era is returning to the market, the hot issues of the characters from film or TV, and the way they dressed brings a trend at such a period of time. Some items even become regular jewellery items.

Branding Effect

When a brand is known for a specific style, function or special brand story, which makes it stand out among the other similar brands from the market, then it can build an image for its target customers. Since a piece of jewellery usually involves precious materials like gemstones or gold, there is an important issue of quality control. It takes quite some time to build a reliable and trustworthy image for customers. Both the jewellery designer and brand prove themselves by joining in the competition and quality authentication.

Some brands like to multiply the branding effect by doing crossover projects, where one of the parties could be totally unrelated to the jewellery business. By creating a new design that combines the spirit of both parties, they can achieve promotion, draw attention from their potential consumers to both brands and extend the market to that of each other.



鑽石及藍寶石腕錶 Diamond and sapphire watch

設計師: 王幼倫 Designer: Michelle ONG 設計師品牌 Designer brand: Camet

評賞例子

鑽石及藍寶石腕錶

設計師: 王幼倫

設計師品牌: Carnet

我們可從不同角度來欣賞一件珠寶設計，包括其造形、年代風格、象徵意義和功能。左圖中的作品，環繞錶盤的是一隻具象的海星，其腕足以長短不一及輕微彎曲的方式來呈現舞動形態，靈感來自海星在水中移動的動態。在海星的每根腕足選取了較大克拉的圓形鑽石來提高折射率，使該部份成為焦點，就像繪畫靜物素描時，處理物件高光區的技巧，使之更具立體感，同時給人生動鮮明的感覺。在海星的周圍是同樣屬於海洋生物的扇貝和海螺，而且更在兩者之間點綴了水滴形鑽石，因此海洋生物的設計主題顯然易見。

在左圖的作品中，具象的海洋生物包括海星、海螺和扇貝都展現在該腕錶設計上。為配合設計主題，顏色主調選取了讓人直接聯想到深海的藍寶石。其次採用白鑽突出海洋生物的立體造形，跟主色藍寶石產生光暗對比，增加了作品的立體感。

左圖的作品跟其他只具裝飾用途的珠寶稍不一樣，這件珠寶同時是一隻腕錶，因此其設計必須能滿足使用者的實際需要：1. 可穩妥地戴在手腕上；以及2. 可容易閱讀錶盤上的時間。在設計上，海星作為三種海洋生物的主體，體積最大，並包圍錶盤。設計師利用較大克拉，冠部尺寸相對腕錶上其他鑽石較闊的圓形鑽石包圍錶盤，可協助使用者低頭看腕錶時，迅速地聚焦到錶盤上。而扇貝和海螺的尺寸比主體海星細小，並且對稱排列在整條錶帶上，使錶帶暢順地彎曲，方便佩戴，由此足見設計師的心思。

Example of Appreciation

Diamond and sapphire watch

Designer: Michelle ONG

Designer brand: Carnet

We may appreciate a piece of jewellery from different perspectives, such as its form, style, symbolic representation and functions. The picture on the left is a figurative starfish surrounding the dial plate. The slightly curvy feet of different lengths were inspired by the gesture of the starfish movement. Using high-carat round-shaped diamonds as a highlight for each foot enhances the reflection because of the larger crown size. Similar to handling the highlighted area in a still-life drawing, the piece of jewellery was given a stronger sense of volume and vivid impression. Around the starfish are scallops and sea snails, water drop-shaped diamonds were chosen to embellish the space between the two. Therefore, the design theme of marine life can be easily seen.

The figurative forms of starfish, sea snail and scallop are shown on the wristwatch. The main tone of blue sapphire in light of the design theme, allows one to immediately associate it with the sea. White diamond was then used to highlight the three-dimensional forms of the marine lives and created a contrast with the blue sapphire, thus giving a stronger sense of volume.

This marine lives timepiece has a different purpose from other purely decorative jewellery pieces, as the jewellery work is also a wristwatch. Therefore, the design must meet the actual needs of the user: i) the wristwatch must be worn on the wrist stably, and ii) it must be able to show the time easily. As the main subject of the three marine lives, the starfish is the largest and surrounds the dial. High-carat round-shaped diamonds with larger crown size were used to encircle the dial. It allows the user to focus on the dial when he/she reads the time. The scallops and sea snails are smaller than the starfish and symmetrically arranged on the strap, which allows the strap to bend smoothly and makes it wearable. All of these arrangements demonstrates the designer's ingenuity.



設計手稿 Design sketch: 威廉斯梨胸針 Williams Pear brooch



評賞例子

威廉斯梨胸針

設計師:王幼倫

設計師品牌: Carnet

左圖是「威廉斯梨」的設計手稿。設計師定下了設計主題後，便著手繪畫這件首飾的形態。在想像一個水果的圖象時，除了果實外，設計師還需要考慮是否加入其他相關的部分，例如花和枝葉等細節。在繪畫不同形態的梨的過程中，設計師找出可以鑲嵌寶石的最理想形狀，然後尋找能表現出成熟水果顏色的寶石。

上圖是威廉斯梨的珠寶製成品。豐盈飽滿的果實形體，給人果肉充足的感覺，映襯出物產的富饒和良好的收成，這也是設計師對佩戴者的祝願。設計師共用了786顆鑽石，果實上的黃鑽大小不一，而且選取了略帶不同明度的黃鑽，營造出該件珠寶的重量感和高度反射的效果。同時通過鑲嵌技巧，把鑽石砌成花朵圖案，還鑲嵌出花蕾和大小花朵的形態，以深色的金屬去模仿枝幹，跟黃色的果實形成了鮮明的對比。因此，設計師的精心傑作得到收藏家的青睞，成功在拍賣會上售出。

Example of Appreciation

Williams Pear brooch

Designer: Michelle ONG

Designer brand: Carnet

The picture on the left is a design sketch of the "Williams Pear". The jewellery designer started to create an overall form of the item after deciding the design theme. When imagining the fruit, other parts, such as the flowers, stem and leaves were also considered. Through the process of drawing different forms of the fruit, the designer found the best structure of diamond setting for the jewellery. She sourced the ideal colour of diamond for an image of a matured fruit.

The above picture is the jewellery of the "Williams Pear". From the well-rounded form of the pulp, it creates an image of richness and satisfaction of harvesting. This Williams Pear contains 786 pieces of diamond in multiple sizes and different shades of yellow which create volume and high reflection. By arranging pear-shaped diamonds into blooming flowers and bud shapes, and deep colour metal for the stem, this produces a contrast to the yellow body of the pulp. This masterpiece caught collectors' attention and was sold at auction successfully.

設計風格

Style of Design

因著功能、美感或市場等不同考慮，衍生了不同的設計風格。本節將介紹一些風格，以支援欣賞設計作品。

參考圖片網址:

www.creative.org.hk/design-appreciation.html

In this section, styles of design which could be derived from different focuses of concern, such as functionality, aesthetic senses or marketing are introduced to support the appreciation of design work.

Reference Photo URL:

www.creative.org.hk/design-appreciation.html

亞洲風

「亞洲風」一詞泛指源自亞洲的風格。在十八世紀中葉，「中國風」是專門用來形容來自東亞地區的風格，尤其是中國和日本的宮廷貴族風格。當時「中國風」是最時尚的風格，在時裝、珠寶、室內和產品設計都可以見到。而瓷器、牆紙、家具、布料和繡花均以此風格去設計。自此之後，設計師除了中國和日本以外，還向東南亞國家如泰國尋找靈感，並混合西方的設計概念，形成「中西合璧」的風格。時至今日，亞洲風仍然是其中一個常被採用的風格。

裝飾藝術

「裝飾藝術」風格於二十年代在巴黎興起，並成為當時歐洲主要的藝術風格。除藝術外，它還影響了時裝、珠寶、家具、家庭用品、室內空間，甚至建築設計風格。「裝飾藝術」風格的名字源自1925年舉辦的「國際裝飾藝術及現代工業博覽會」中的「裝飾」和「藝術」兩個詞語。顧名思義，裝飾藝術以閃亮的材質如光滑的金屬、玻璃、鏡面磚、骨瓷、水晶、貝母、綢緞、皮革、貴重寶石、金色、銀色和黑色，拼出幾何和有角的圖形，來呈現奢靡迷人的現代浮華表像，因此創造出誇張的效果和舞臺的氣氛。「裝飾藝術」也會從古埃及、中國和日本的貴族風格和爵士樂的相關元素汲取靈感。

包浩斯

「包浩斯」一詞有三層含意，首先它源於德語，意思是「建造一所房屋的建築概念」。其次，它是一所於1919年由建築師華特·葛羅佩斯從威瑪工藝美術學校演進過來，以「總體藝術」為主張而成立的設計學院的名稱。該學院提供廣告、平面、展覽、工業、紡織和建築設計的課程。其三，包浩斯把設計教育從強調表達個人創意導向至製作適用於大量生產的產品原型創作模式，為設計行業迎接現代化奠定重要的基礎，這對設計教育和設計行業帶來顯著而深遠的影響。再者，「包浩斯」還在建築中孕育出眾所周知的國際風

Asian Style

Asian style is a general term for describing the style originating in Asia. During the mid-18th century, the term "Chinoiserie" was specially used to describe the style adopted from East Asia, especially the royal and noble style of China and Japan. It was the trendiest style which covered fashion, interior, jewellery and product design at that time. Items such as porcelain, wallpaper, furniture, fabric and embroidery were mainly designed in such a style. Since then, designers have gained inspirations from Asian countries, not only from China and Japan, but also South East Asian countries such as Thailand, and mixed them with western design concepts to create the "East meets West" style. Asian style is still one of the most popular styles being used nowadays.

Art Deco

Starting in Paris, Art Deco became a major trend in design during the 1920s. At that time it influenced almost all kinds of design, such as fashion, jewellery, furniture, household product, interior space, architecture, and even fine art. Named after the exhibition "Exposition Internationale des Arts Decoratifs et Industriels Modernes" held in 1925 and by taking the words "arts" and "decoratifs", Art Deco had influenced the design world since that period. As the name implies, the style could be easily spotted for its modern extravagant, glamorous and luxurious presentation by using geometric and angular shapes (e.g. zigzag, chevrons, lightning bolts) with shiny materials, like polished glossy metal, glass, mirror tiles, porcelain, crystal, mother of pearl, satin, fur, precious gems, colour of gold, silver and black. This resulted in the creation of a dramatic effect and theatrical atmosphere. Art Deco style could also gain inspiration by mixing the noble styles from ancient Egypt, Japan or China, as well as Jazz related elements.

Bauhaus

The term "Bauhaus" consists of three levels of meaning. Firstly, in German, it means an architectural concept of building a house. Secondly, it was the name of an institute of design founded by an architect, Walter Gropius, in 1919 with the notion of 'total work of art', evolved from the Grand Ducal Saxon School of Applied Arts in Weimar for design training. The Bauhaus School provided courses in advertising design, graphic design, exhibition design, industrial design, textile design and architectural design. Thirdly, the Bauhaus School has brought the most significant and influential development in both design education and design industry, which made an important

格。整體而言，在現代主義的強烈影響下，秉持著減少裝飾的想法，結合了簡單的造形、理性、功能、時間和成本效益，以及美感，便成為了「包浩斯」的風格特徵。

現代主義

「現代主義」誕生於十九世紀末期，人們相信傳統藝術、建築和文學無法追上急速發展的現代工業時代，因此尋求一種新形式去突破過時的、墨守成規地創作藝術的運動，它影響着西方藝術、文學、建築和設計。基於設計和科技能改變世界的信念，「現代主義」着重功能和效用，「形隨機能」成了當時產品和建築設計的重要原則。設計師注意物料的使用和減省不必要的裝飾，並喜歡運用代表理性和進步的幾何形於現代設計中。

「現代主義」於的首階段發展已於1914年終結，並於三十年代以一種普及文化的姿態捲土重來。於六十年代，它變為一種次文化，並以「現代主義」(Modernism)的首三個英文字母「Mod」作簡稱。現代主義變得商業化，成為了時裝、產品設計和音樂等的主流風格，而且在六十年代中期過渡至「太空時代風潮」。

北歐風

北歐五國於五十年代開展了一場設計運動，名為「北歐風格」。在語意上，北歐五國是指丹麥、芬蘭、冰島、挪威和瑞典。在「現代主義」的革命性影響下，「北歐設計」的主要概念，是設計讓每個人都負擔得起而美觀的設計品。來自北歐五國的設計師把國際風格與北歐美學的獨特性融合，特別是對簡約和美的生活之意識形態。設計師着重就地取材，以節省運輸開支和減低碳排放量；使用低成本物料例如刨花板，去簡化生產工序和降低生產成本；以及設計易於生產的產品結構和生產系統。因此，製作出來的產品價

foundation for design industry, to adapt to the ongoing modernisation of the world. Moreover, the widely known International Style for architecture also came from the school. The Bauhaus School also transformed design training from focusing on individual creative expression to creating prototypes of products suitable for mass production. Strongly affected by modernism, with the idea of eliminating ornamentation, the Bauhaus style is a combination of simplified forms, rationality, functionality, cost and time effectiveness, as well as being aesthetically pleasing.

Modernism

Modernism is a movement which started in the late 19th century. It affected Western art, literature, architecture and design. People believed that the traditional form of art, architecture and literature were unable to adapt to the fast paced modern industrialised world of that period of time, and looked for a new way to break through the outdated routine and mentality of creating the arts. With a faith that design and technology could change the world, the design during the period of Modernism put emphasis on function and utility. The principle of "form follows function" was the golden rule in product or architectural design. Designers should pay attention to the use of material and eliminate unnecessary ornamental decoration. Geometrical forms as a representation of advancement, were favoured in modernist design.

Modernism ended its first stage in 1914 and returned in the 1930s as a popular culture. During the 1960s, it became a subculture and fully commercialised by using the term "Mod" as taken from the first three letters of Modernism as the name of the movement. It was the major trend and style in fashion, product, music, etc. transiting to the Space Age style in the mid-to-late 1960s.

Scandinavian

During the 1950s, there was a design movement in the Nordic countries (Nordic means the North), i.e. Denmark, Finland, Iceland, Norway and Sweden. Under the revolutionary movement of Modernism, the core concept of Scandinavian Design is to make beautiful design affordable for everyone. Designers from the Nordic countries have merged the International Style mildly with the unique sense of Nordic aesthetics, especially an ideology of living in simplicity and beauty. To produce well-designed, inexpensive and eco-friendly goods, the Nordic designers tend to make good use of local materials to save shipment costs and limit carbon footprints; and minimise the cost and

廉物美又環保。經過多年發展以北歐概念設計的時裝和家具用品，更因著其易於生產和具獨特美感而遠近馳名。

未來和網絡風格

在太空競賽和核戰爭的氣氛籠罩下，人們開始幻想在不久的將來便可以到外太空生活。因此他們創造了一個新風格去迎合這個幻想中的生活，一般稱作「原子時代」或「太空時代」，這個未來風格於六十年代成為了一個普遍現象。這種風格與次文化Mod結合，並應用大量的幾何圖案去組織極簡的構圖，其後便衍生出「歐普藝術」。自八十年代起，個人電腦、手提電話和互聯網誕生，訊號格式由模擬制式走進數碼化以來，網絡熱潮就如六十年代的太空時代般流行起來。設計師利用幾何形狀和形體、光滑的質感例如打磨得潔亮無瑕的金屬、人造物料如塑膠，以及銀色、白色、螢光藍色調的照明效果，營造一個清爽的感覺、衛生的環境或高科技的外觀。這類造型常見於產品、時裝和室內設計。

the complexity of production by using low cost materials, e.g. particle board, and designing a manufacturing-friendly product structure and system. As such, components of a design could be shared with other designs to enable a more efficient manufacturing process. The concept of Scandinavian Design in fashion and furnishings is known worldwide by its distinctive beauty and being production-friendly.

Futuristic and Cyber Style

Being influenced by Space Race and Nuclear War, people fantasised about living at outer space in a not-so-distant future. They started to create a new style to match with this imaginary way of living and it was called "Atomic Age" or "Space Age". This kind of futuristic style became a common phenomenon during the 1960s. Integrating with the "Mod" subculture, the style in the 60s contained a lot of geometric patterns with minimal composition and arrangement, one of the outcomes being Op Art. With the birth of personal computer, mobile phone, the internet, as well as the change of transmitting signal from analog to digital format since the 1980s, a cyber-trend has become trendy and echoed the Space Age style from the 60s. Geometric shape and form, sleek texture, e.g. fine polished metal, artificial material like plastic, colour of silver, white, neon colour with blue lighting, to construct a clean mood, a hygienic environment, or a high tech look are commonly used for product, fashion or interior design.



設計師 Designer: 元新建城，建築師事務所 Groundwork, Architects & Associates Ltd.
品牌 Brand: 席夢思 Simmons

後現代主義

「後現代主義」的特色在於對事物總抱持質疑或拒絕的態度。這運動並非指破舊立新，而是質疑普遍接受的東西。後現代主義打破規則，努力嘗試解構既有標準和常規；與現代主義對「結構」的信念剛剛相反。當現代主義提倡「少即是多」，後現代主義則以「少即是乏味」予以抗衡。於七十年代平面設計界特別受這氛圍影響。設計師會自由地表達意念，並以各種方式去創作與現有風格不同的作品。

復古風

「復古風」的設計是指複製或模仿舊有風格而製成的新產品。自六十年代起，在藝術、時裝、室內、平面和產品設計到媒體都不時見到「復古」風格的影子。「復古」風格跟「後現代主義」分享同一個理念，就是「反對當下」，然而兩者的處理手法卻各走極端。「後現代主義」旨在打破傳統常規，而「復古風」格則選擇重塑舊有事物，使之成為新時尚。「復古」的原則是參照當下之前十年的風格。「復古風」時裝設計便從四十至九十年代的風氣中汲取靈感，例如五十至七十年代的粗眼線、六十年代的紅唇妝容和鮑伯髮型、五十至六十年代的圓裙、六十至七十年代的窄上寬的喇叭褲和大鏡框的眼鏡，以及八十年代七彩繽紛的運動服飾等。有些品牌會通過復古的設計喚起消費者對舊事物的熟悉感覺和懷念，從而令其品牌在同類產品中突圍而出。

Postmodernism

Postmodernism is characterised by an attitude of skepticism or rejection towards all matters. Postmodernism tries to deconstruct norms and routines by breaking the rules. In contrast to Modernism, the phrase "Less is bore" has been known for against the renowned modernist quotation "Less is more". Graphic design was affected by this movement in the 1970s. Not restricted by any rules or principles, designers could express their ideas freely and explore possible ways to differentiate their work from the existing styles by any means.

Retro Style

Retro style refers to new things that display the characteristics of the past by imitating an old piece of work or its style. Since the 1960s, the application of Retro style has been expanding from arts, design (fashion, interior, graphics and product) to media. The concept of Retro style shared the initial idea of Post-modernism about "Not now". Instead of breaking with the art or design as Post-modernist did, Retro has gone another way by remembering and taking outdated items as a new "In". In the design world, retro-fashion refers to the trend and style that happened at least a decade ago, usually extracting the fashion touch from the 1940s to 1990s such as heavily eyelined (50s-70s), bright red lipstick colour and bob hair style (60s), poodle skirts (50s-60s), bell-bottom jeans and big sunglasses (60s-70s), as well as funky and colourful sportswear (80s). It seems nostalgic aesthetic is appealing to consumers without boundaries as it recalls familiarity and is able to assist a brand to stand out from the others of the same category with its evocative nature.



設計師 Designer: 黃澤源 Edmond WONG
設計師品牌 Designer brand: ITUM

普普藝術

自工業革命以來，「普普藝術」是其中一個最大眾化的藝術運動。在後現代主義的影響下，普普藝術挑戰藝術與設計的一貫創作方式和原則，並從日常生活、物件或商品中獲取靈感。人類在現代社會中總不能避免購物，更不能避免被推銷商品的廣告圍繞。在藝術界，這藝術運動讓藝術家透過商品作為媒介，使藝術與設計產生對話。在設計界，設計師則以這些元素注入設計，形成新的表現方式。

極簡主義

「極簡主義」源自現代主義，於六十年代在紐約崛起，以減少不必要的元素和採用極少的裝飾為宗旨。知名建築師密斯·凡德羅的格言「少即是多」便闡述了極簡主義的精神。極簡主義主張去除不必要的裝飾，但並不是完全摒棄裝飾元素，只是不主張浮誇或過度裝飾而已。設計師運用基本、簡單、樸素的元素和材料來設計，同時保持設計的質素，並着重細節的處理。極簡主義的設計無論在印刷品、布料、金屬、木材，還是其他設計需用的材質，均能呈現物料最真實的原貌。自然光或模仿自然光可營造衛生、清潔和靜態的空間效果。而幾何形及有規則的重複幾何形是極簡主義常見的設計元素。極簡主義的時裝設計師則注重細緻的剪裁和物料的天然特質，而非繁複的花紋刺繡。

當代主義

當代主義在二十世紀開始出現，其精神在於為「此時此刻」創作，以反映當下的潮流和特色。當代主義融合四十至九十年代各種不同風格的元素，並以大體積且前衛的藝術品作室內設計的裝飾。在沒有規條的約束下，當代主義的產品、時裝、平面或室內設計，能在浮誇和簡約之間取得平衡，締造和諧氣氛。它既可以運用簡潔線條和平滑質感，又可以是對比色跟重質感物料的搭配。

Pop Art

Pop Art has been one of the most popular art movements since industrialisation. Also being affected by the spirit of Postmodernism as to challenge the traditional ways or principles of doing art and design, Pop Art has taken inspiration from everyday life, objects or any kind of commodity. A person living in modern times cannot resist consuming commodities and being surrounded by advertisement promoting different kinds of products. In the art world, the movement has built a dialogue between art and design when taking consumer goods as the medium. In the design world, by taking such elements to do design, the movement has rejuvenated a new way of expression in design.

Minimalism

The renowned architect Mies van der Rohe's quote "Less is more" explains well the motto of minimalism. It does not mean to abandon decorative elements, but dramatising or over accessorising is not preferred. Minimalist designers use basic, simple and plain elements and materials to do the design without sacrificing its quality and meticulousness to extreme details. They believe that minimalistic design could extract the true quality of the materials, no matter whether they are printing material, fabric, metal, wood or any kind of materials in any design or discipline. Natural light source or imitation of such lighting could provide a sterile, clean and quiet spatial effect. Geometric shapes and orderly repetition of them also play a key role in minimalist design. Instead of using a lot of appliqué and embroidery, minimalist fashion designers focus on the cutting finesse and emphasise the original nature of material.

Contemporary Design

Emerging in the 20th century, contemporary design concentrates on the spirit of "Here and Now". It reflects the trend and the characteristics of what are happening at the moment, while merging with the elements of the wide selection of styles from the 1940s to 1990s. It also tends to use gigantic cutting edge artistic pieces for decoration in interior design. Contemporary design can create a harmonious atmosphere with both dramatic and minimal styles together in product, fashion, graphics or an interior space without distinctive rules or principles. Contemporary design plays with clean lines, smooth surface, or contrasting colour and material with heavy texture.

設計師獨特風格

有些設計師會發展出獨特的設計風格。他們可源自某一類現存風格，或通過設計師的精心編排，混合幾種不同風格發展而成的獨特設計或效果。這些設計師的風格不受任何限制，但其設計一般能令人眼前一亮，且讓人易於辨識。同一風格不但可以應用於不同設計範疇或形式，例如產品、海報或時裝，甚至可演變成新的藝術表達形式。設計師可以發展出獨特的風格，但這並不代表這是出色的設計師展現才華的唯一方式，更並非說他們必須固守個人風格而放棄配合客戶需求去調整相關設計。

Distinctive Designer Style

Some designers develop their own style as a signature of their work. It could be derived from any one of the existing styles, or a mix of different styles with special arrangement by the designer in order to create a look or feeling of uniqueness. Designer styles do not have any restrictions or rules, but are usually eye catching and easily recognisable. Such styles could be applied to any design disciplines or transformed into any forms of design such as a product, a poster or a clothing item, and some even create a new way of artistic expression. However, it does not mean that an outstanding designer must follow such approach, or stick to one's own signature style and give up the feasibility and flexibility to fulfil client's needs.

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互聯網資料 Resources on the Internet

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Readers may visit the following websites for additional sketches and photographs of the design works, and the other works of the designers mentioned in this booklet, as well as other information related to design for further reference.

創意教育協會 Association for Creative Education
<https://www.creative.org.hk/design-appreciation.html>

香港設計中心 Hong Kong Design Centre
<https://www.hkdesigncentre.org/>

香港知專設計學院 Hong Kong Design Institute
<https://www.hkdi.edu.hk/en/>

香港設計師協會 Hong Kong Designers Association
<https://www.hkda.hk/>

香港文化博物館 Hong Kong Heritage Museum
<https://hk.heritage.museum/>

香港藝術館 Hong Kong Museum of Art
https://hk.art.museum/en_US/web/ma/home.html

M+西九文化區 M+ West Kowloon Cultural District
<https://www.westkowloon.hk/en/mplus#overview>

香港理工大學設計學院 PolyU Design
<https://www.sd.polyu.edu.hk/en/>

鳴謝 Acknowledgments

一方設計有限公司 · 1ness Design Limited
近利(香港)有限公司 · Antalis (Hong Kong) Limited
· Tapio ANTTILA
浪尖集團(香港)有限公司 · Artop Group (HK) Limited
大風吹設計有限公司 · Blow Design Limited
· CARNET
特許設計師協會(香港) · Chartered Society of Designers (HK)
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周大福珠寶金行有限公司 · Chow Tai Fook Jewellery Co., Ltd.
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The public sector has also become a major provider of social services, and its growth has been a key factor in the overall growth of the economy. The public sector has become a major provider of social services, and its growth has been a key factor in the overall growth of the economy.

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