

國際設計作坊：香港

HONG KONG GLOBAL DESIGN STUDIO

業 租 售

322

置業物業

租 / 售

2366 0772

2782 6700

租 售

6333

利登旺舖

2370 9889

租 售

96493626

93419313

謝小姐

恒昌物業

旺舖專家

2388 8246

聯坊物業

9552 6932

租 / 售

27713322

田豐地產

旺舖

8100 8978

利峰物業顧問

23841838

租 售

利峰物業顧問

23841838

租 售

93419313

謝小姐

6100-62

租 售

2529

置業物業

租 / 售

2366 0772

2391 8028

名成(店舖)代理

2529 7666

租 售

2366 2333

御峯旺舖

姚先生

32085688

姚先生

32085688

24小時熱線

租 / 售

2391 8028

永昇物業

租 售

93636681

27811682

宏星物業

租 售

3156 2680

2319 0606

租 售 FOR LEASE / SALE

2928 6333

租 售 FOR LEASE / SALE

2186 9868

川喬工商舖

2186 9868

名成(店舖)代理

2366 2333

名成(店舖)代理

2366 2333

名成(店舖)代理

2366 2333

田豐地產

旺舖

8100 8978

田豐地產

旺舖

8100 8978

2827 9818

租 售 FOR LEASE / SALE

149 1280

2186 9868

川喬工商舖

2186 9868

名成(店舖)代理

2366 2333

租 售

2366 2333



MAINLAND CHINA

NEW TERRITORIES 新界
(HONG KONG SAR)

HONG KONG CITY

KOWLOON
九龍

HONG KONG ISLAND
香港島

OUTLYING ISLANDS 離島

CHEK LAP KOK
赤鱸角

LANTAU
大嶼山

Peng Chau
坪洲

Pok Fu Lam
薄扶林

Lamma Island
南丫島

Cheung Chau
長洲

Wah Fu Estate
華富邨

- 1 Sheung Wan 上環
- 2 Chungking Mansions 重慶大廈
- 3 Mong Kok / Yau Ma Tei 旺角 / 油麻地
- 4 Sham Shui Po 深水埗

10 Tai O
大澳

RESEARCH SITES

5KM

ASSESSMENT CALENDAR



HONG KONG



POST STUDIO

MON	TUE	WED	THU	FRI	SAT	SUN
18 JANUARY 10:00 Studio briefing	19 15:00 (Deadline for selecting research location for T2)	20 Interim Assessment: Reflective Postcards (T3)	21 Interim Assessment: Visual Essay (T1)	22 Interim Assessment: Group Research (T2)	23	24
25	26	27	28 Interim Assessment: Visual Essay (T1)	29 Interim Assessment: Group Research (T2)	30	31
1	2	3	4	5 Submission: Reflective Postcards (T3)	6	7
8 Submission: Visual Essay (T1)	9	10	11	12 Submission: Group Research (T2)		

RECOMMENDED READINGS

Informal Religious Shrines: Curating Community Assets in Hong Kong and Singapore

King-Chung SIU Thomas KONG
2014 *The International Journal of
the Inclusive Museum*
[http://www.hkcmp.org/cmp/In-
formalReligiousShrines.pdf](http://www.hkcmp.org/cmp/InformalReligiousShrines.pdf)

Experimental Geography: From Cultural Production to the Production of Space

Trevor Paglen
2009 *The Brooklyn Rail*
[www.brooklynrail.org/2009/03/
express/experimental-geogra-
phy-from-cultural-production-to-
the-production-of-space](http://www.brooklynrail.org/2009/03/express/experimental-geography-from-cultural-production-to-the-production-of-space)

Lesser Designs

SIU King Chung
2013, MCCM Creations
[http://find.lib.uts.edu.
au/?R=OPAC_b2749801](http://find.lib.uts.edu.au/?R=OPAC_b2749801)

Cities Without Ground: a Hong Kong guidebook

Adam FRAMPTON
2012, ORO Editions
<http://citieswithoutground.com/>

City Of Imagination: Kowloon Walled City

Wall Street Journal
Interactive documentary
projects.wsj.com/kwc/

Talking To The Dead: the art of making Taoist paper effigies

Xena CHAN, Hedy BOK
South China Morning Post
[www.scmp.com/news/hong-
kong/article/1200960/talking-
dead-art-making-taoist-paper-
effigies](http://www.scmp.com/news/hong-kong/article/1200960/talking-dead-art-making-taoist-paper-effigies)

M+進行:探索霓虹

Mobile M+: Neon Signs
Aric CHEN, Tobias BERGER et. al
www.neonsigns.hk/

RECOMMENDED FILMS

WONG KAR WAI

Chunking Express 1994
Happy Together 1997
In The Mood For Love 2000

WAYNE WANG

Chinese Box 1997

ANDREW LAU/ALLAN MAK
Infernal Affairs 2002

ANN HUI

A Simple Life 2011
July Rhapsody 2002

PETER CHAN, CHI LI

He's a Woman, She's a Man

TSUI HAK

Once Upon a Time in China

MICHAEL HUI

The Private Eyes 1976

TASK 1 — VISUAL ESSAY 圖片文章

THIS IS AN INDIVIDUAL ASSESSMENT TASK
40% OF YOUR MARK FOR THE SUBJECT
DUE MONDAY 8 FEBRUARY 10:00 AM AEST

This task requires you to observe and analyse an aspect of Hong Kong's material culture in close detail. You will select one type of object from the included list and document examples you encounter in Hong Kong. You will use a range of documentation methods including photographs, sketches, diagrams, writing, creating taxonomies and collecting found materials.

You will first create a digital archive of all your documentation. You will then consolidate and present your research in a visual essay. Your visual essay will introduce and contextualise the object. Through the visual essay you will critically reflect on your research, showing how the object or material you have researched is woven into the fabric of everyday life in Hong Kong.

You will require a basic digital camera for this task (You may wish to acquire a Hong Kong SIM and use a smartphone/tablet camera to take photos/videos and upload them directly to your archive).

STEP 1 — CHOOSE AN OBJECT/MATERIAL

Before you arrive in Hong Kong, choose one item from this list:

Candy-striped plastic	紅藍白塑料
Metal security shutters	鐵閘
Trolleys	手推車
Brooms / Mops	掃帚
Tiles	磁磚
Cardboard boxes / Box board	紙箱 / 盒紙板
Bamboo	竹竿
Neon and LED Signs	霓虹燈
Plastic wares	塑料製品
Handmade / altered signage	手工標牌
Letterboxes	信箱
Teapots	茶壺
Pot plants	盆栽植物
Stools (or objects acting as stools)	凳子 (或物件作为凳子)
Clotheslines / drying racks	晾衣繩 / 曬衣架

STEP 2 — SET UP YOUR ARCHIVE AND ESSAY

Before you arrive in Hong Kong, create two accounts for this task: a [Flickr](#) account (use your real name) and a Flickr album. The name of your album should be the name of your chosen material or object (e.g.: "Letterboxes"). You must include all your visual documentation (photography, videos, sketches, etc.) in this album; create a [Medium](#) account and familiarise yourself with the writing tools.



HONG KONG: INFORMAL SEATING ARRANGEMENTS— MICHAEL WOLF
<http://photomichaelwolf.com/#informal-seating-arrangements>

STEP 3 — FIND EXAMPLES

Keep a sharp eye out for your chosen object or material throughout your time in Hong Kong. Look for examples everywhere you go, particularly in unexpected places (look up, look down alleys, find places off the street, underground and overground). You must also visit at least five of the following locations (these are shown on the attached map) and look for examples:

Sheung Wan	上環
Chungking Mansions	重慶大廈
Mong Kok / Yau Ma Tei	旺角 / 油麻地
Sham Shui Po	深水埗
Pok Fu Lam	薄扶林
Wah Fu Estate	華富邨
Lamma Island	南丫島
Cheung Chau or Peng Chau	長洲 / 坪洲
Tai O	大澳

It's just as important to record your thoughts as it is to take a photo. Stop and consider each example you come across. Pay close attention to how it has been made, where it exists, who interacts with it and how they interact. Take notes. For each example you find, ask yourself:

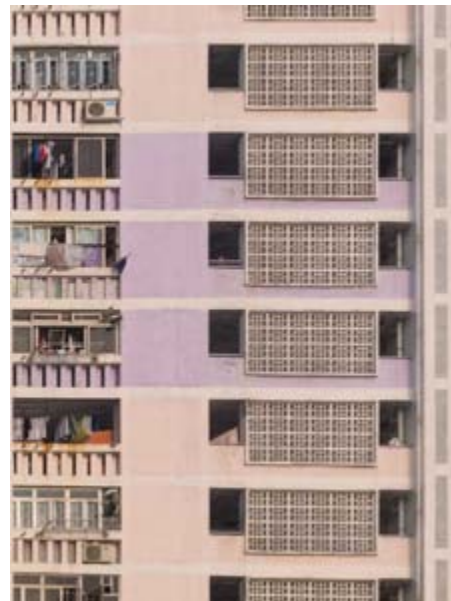
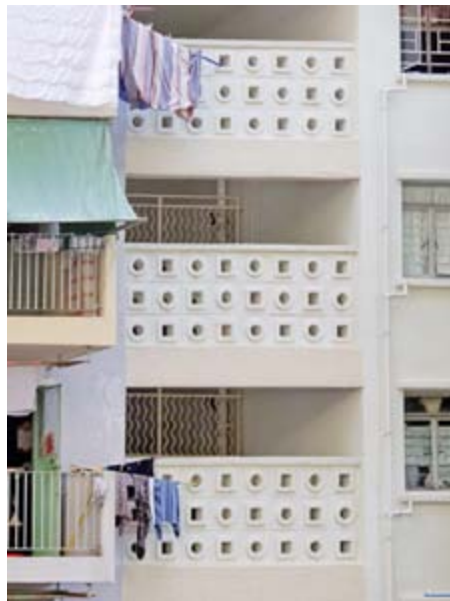
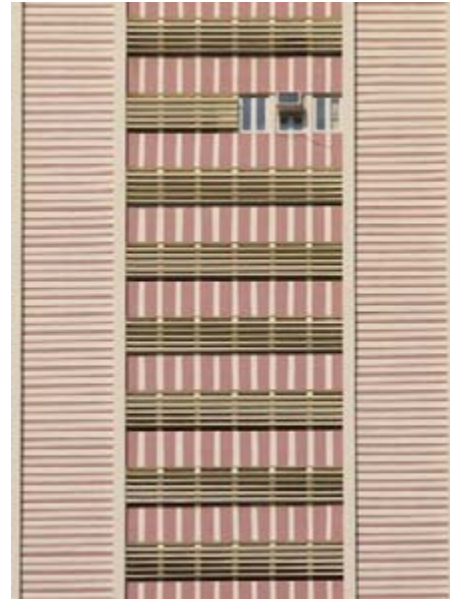
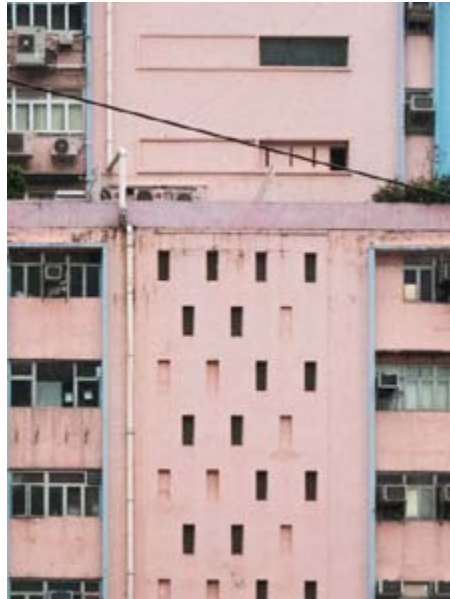
- What is surprising to you about this?
- How does it relate to people's routines?
- What does it imply to you about: social relationships; people's values; sustainability; consumerism; tradition or aesthetics?
- Does it indicate some form of social or cultural change?

Where appropriate you can ask people questions about the example you're observing.

STEP 4 — DOCUMENT

Document examples that you come across. Your documentation should clearly indicate the unique character and context of each example. Pay particular attention to examples that you find surprising or where the object or material has been appropriated to serve a purpose the product designer may not have intended. What about your found examples is unique to Hong Kong? What do they reveal to you about local society and culture?

When photographing, compose your images to highlight the interesting aspects of your examples. Avoid extreme close-ups and extreme wide shots unless these are essential to capturing a unique or fundamental characteristic of the example you've found. A basic digital camera or camera phone will work well for this project—there's no need for a more advanced camera. Your images should be thoughtfully composed and true to life. Aim to have a consistent photographic style throughout your archive that is professional, straightforward and functional. This isn't the appropriate context for experimental or 'artistic' compositions, filters or effects. Take colour images and avoid using a flash where possible. Be considerate when taking photos of people. Avoid including people in your images un-



less this will help convey something about your example. Be mindful of people's privacy; don't be intrusive.

When sketching, consider what you can capture with a pen or pencil that you can't with a camera. Sketching allows you to stop and focus on the different elements in an environment. Experiment with sketching for different periods of time: five minutes; fifteen minutes; half an hour; an hour. Consider different sketching techniques: looking at the subject and not at the page; not lifting your pen from the page; drawing only certain parts of what you see (e.g.: only people, only nature, only plastic). Experiment with media when sketching.

Ensure you use a range of other visual methods to document the examples you find. For example: frottage (rubblings to record textures); diagramming or visualising (movements, locations of objects or other interesting aspects of your examples). Be experimental and generate your own methods for documenting what you see. Design methods that feel appropriate to the examples and that you find interesting or telling.

You should complement your visual documentation with written annotations. Write short descriptions to note interesting or important aspects of the example or its context. Record questions you have. Create a taxonomy (a collection of tags) to describe the examples you find. Your tags could include:

Places it occurs: SHEUNG-WAN ROOFTOP MARKET WORKSITE MALL LANE
ELEVATED-WALKWAY

Needs it meets: WATERPROOFING SPACE-SAVING STORAGE EXPRESSION
SAFETY

People who use it: STUDENT CLEANER MIGRANT DISABLED FAMILY WOMAN
CONSUMER SHOP-OWNER PROTESTER TOURIST WEALTHY

Material qualities: PLASTIC RECYCLED SMOOTH PATTERNED DISPOSABLE

The state it is in: BROKEN NEW DIRTY REPAIRED BITTEN RUSTY BENT

How it was made or adapted: MASS-PRODUCED MODIFIED TIED
LENGTHENED RE-PAINTED STRETCHED

Associated actions: SITTING SHOUTING LYING WALKING DRIVING DANCING

Associated practices: EATING MEETING NAPPING SHOPPING COMMUTING

When it is used: NIGHT WEEKEND 24-HOUR UNUSED

STEP 5 — COMPOSE YOUR VISUAL ESSAY

The purpose of the visual essay is for you to select interesting aspects of your research and to assemble them into a compelling and critical article. You should structure your visual essay so that the text and images work together to form a clear argument. Write your essay for an audience unfamiliar with the topic. Include links to relevant secondary sources.

The visual essay should include 900–1200 words and 15–30 images (with a range of different types of images: sketches, photographs, videos, etc). You should write a thoughtful and clear title and finish your article with a byline (a short sentence describing yourself) and a link to your Flickr image archive.

SUBMISSION

There will be interim assessments on Thu 21 and Thu 28 of January where you will present your progress, describe the critical insights you are developing and discuss the proposed structure of your visual essay. You will email both studio leaders a link to your completed visual essay before 10:00am AEST Mon 8 February.

ASSESSMENT CRITERIA

- Depth of engagement with research topic. 30%
- Quality of photography and written expression. 40%
- Quality of analysis. 30%

LEARNING OBJECTIVES

This project will develop your:

- understanding of the nature and demands of live design briefs.
- ability to plan and execute research in a professional manner.
- ability to develop advanced design arguments and rationales.



HONG KONG VISUAL ARCHIVE — MICHAEL WOLF
<http://photomichaelwolf.com/>

TASK 2 — GROUP RESEARCH 研究小組

THIS IS A GROUP ASSESSMENT TASK
50% OF YOUR MARK FOR THE SUBJECT
DUE FRIDAY 12 FEBRUARY 10:00 AM AEST

Working in an assigned group you will choose a location for your research. You will conduct interviews, sketch, map, photograph, film and record sounds, smells, movements, interaction, and other phenomena. Working together and in consultation with the studio leaders, you will develop a research response. You will submit: an overview PDF; an exhibition proposal; and a reflective journal.

Your research response must clearly communicate at least one insight into an aspect of your chosen location. You should design an appropriate and imaginative form for both your research and your findings that reflects the unique character of your chosen location.

STEP 1 — CHOOSE A LOCATION

With your group, select a location from the list opposite. Give thought to your research interests and to practical considerations (travel times, etc). You may wish to visit two locations initially, but your group must finalise a location no later than Tuesday 19 January.

STEP 2 — INITIAL RESEARCH

Visit your chosen research location with your group. You will be given a set of exercises to guide your research and to help you identify

CHOOSE ONE RESEARCH LOCATION:

Sheung Wan	上環
Chungking Mansions	重慶大廈
Mong Kok / Yau Ma Tei	旺角 / 油麻地
Sham Shui Po	深水埗
Pok Fu Lam	薄扶林
Wah Fu Estate	華富邨
Lamma Island	南丫島
Cheung Chau or Peng Chau	長洲 / 坪洲
Tai O	大澳

appropriate themes and specific locations for your research. You will submit these initial exercises as part of the first interim assessment. Make detailed recordings of your initial impressions and consider how your chosen theme relates to your site of research.

INTERIM ASSESSMENT: FRIDAY 22 JANUARY Present an overview of your initial research findings. You can present images, sound, video, found materials or other relevant research. Your presentation should include detailed plans for future research.

STEP 3 — DETAILED RESEARCH + PROPOSALS

Reflecting on feedback from your initial presentation, refine your research focus and methods, considering how you might present

your research findings and describe your insights. As you begin to devise possible methods for presentation, consider what additional research you will need to undertake while still in Hong Kong.

INTERIM ASSESSMENT: FRIDAY 29 JANUARY Oral presentation with visuals, describing select proposal with detailed plan for completion.

STEP 4 — RESOLVE YOUR PRESENTATION

From 30 January to 12 February your group will complete your submission based on final feedback from the oral presentation. Your group should use this time to resolve your work to a professional standard.

SUBMISSION

By 10am AEST Friday 12 February, your group will email to both studio leaders:

1. 1024×768px PDF research outcome, including a title page and overview/introduction text of up to 500 words.
2. Landscape A4 PDF exhibition proposal, with title page, overview of the proposed exhibited work (up to 200 words), with clear and thorough installation sketches, budget and material requirements.
3. 20 page landscape A4 PDF with edited process work, including critical annotations outlining your group's insights at key stages in your design process (n.b.: only one process PDF per group).

ASSESSMENT CRITERIA

Planning and Management of group process. 33%
Quality and creativity of design ideas. 33%
Quality of presentation. 33%

LEARNING OBJECTIVES

This project will develop your:

- understanding of the nature and demands of live design briefs.
- practical understanding of interdisciplinary collaboration in design.
- understanding of the potential of design to effect change in complex situations.
- ability to build strong connections between design research and design generation and development.

TASK 3 — REFLECTIVE POSTCARD 反思明信片

THIS IS AN INDIVIDUAL ASSESSMENT TASK
10% OF YOUR MARK FOR THE SUBJECT
DUE FRIDAY 5 FEBRUARY 10:00 AM AEST

This task requires you to reflect on your experiences in Hong Kong and to communicate key insights through the design of six postcards.

STEP 1 — DAILY REFLECTIONS IN HONG KONG

As you undertake the studio, you will experience challenges and surprises. You may have insightful spatial, material or sensorial experiences of Hong Kong; develop a new understanding of design; or come to a new appreciation of yourself as a designer.

Be receptive to those unfamiliar situations, articulate them in your daily submissions and, most importantly, reflect on what you've experienced and learned each day. Each reflection should be around 300 words. Develop a personal reflective writing method and style to translate your experiences into written critical reflections in a way that works for you. You may prefer sentences, bullet points or an edited stream of consciousness. You may find it valuable to select a specific keyword, theme or visual stimulus (e.g.: a photograph you take for the first assessment task; sketches) for each daily entry. Remember it is essential that your writing is *reflective* and not merely descriptive: describe why these experiences were significant to your learning.

STEP 2 — AFTER THE STUDIO

After the Hong Kong component of the studio, you will produce six postcards. These may be digital, printed or made from other materials. You can be quite creative with the form your postcards take (you are not limited to the standard format or materials). You could produce a collage from found materials (fabric, advertising flyers, tiles, etc). However you make the postcards, they will be submitted as a PDF (you'll need to scan or photograph physical postcards for the digital submission). Each postcard should translate a key insight you've gained from the studio into a visual or material form. Your postcards should demonstrate the new understandings you have of Hong Kong, of design and of your own practice.

SUBMISSION

By 10am AEST Friday 5 February, email to both studio leaders:

1. PDF documenting your six postcards
2. PDF documenting all of your daily reflections (these may be legible scans/photographs if appropriate).

ASSESSMENT CRITERIA

- Quality/degree of insights gained from the process of reflection.
- Quality of expression demonstrated by clear and engaging writing.

LEARNING OBJECTIVES

This assessment task will develop your:

- understanding of the potential of design to effect change in complex situations
- ability to undertake advanced reflective practice ability to develop advanced design arguments and rationales.