

Design for Living

Unit 2: Design and Hong Kong

Student's File DL 2.1Practice makes perfect

1. a. I've eaten fried rice on Friday.

- b. I ate fried rice on Friday.

Which Friday are we talking about?

2. a. I haven't eaten mooncakes at the Mid-autumn Festival.

- b. I didn't eat mooncakes at the Mid-autumn Festival.

- c. I didn't eat mooncakes at the Mid-autumn Festival when I was a child.

Which Mid-autumn Festival are we talking about?

3. a. Have you ever made dimsum?

- b. Did you ever make dimsum?

Which can you use to begin a conversation?

4. a. I've never eaten hotpot.

- b. I never ate hotpot.

Which refers to the childhood experiences of a person and which refers to a person talking about experiences of eating in Hong Kong?

Student's File DL 2.1 (cont...)Practice makes perfect

5. a. My granny made a lot of chicken and rice this Chinese New Year.

- b. My granny has made a lot of chicken and rice this Chinese New Year.

They are both about the same Chinese New Year. Which can you use during Chinese New Year and which for a short time after Chinese New Year?

6. a. It's almost ready - Yes, I've stewed the beef for three hours.

- b. It's almost ready - Yes, I stewed the beef for three hours.

When did they start stewing the beef?

7. a. Granny made lots of dimsum during her lifetime.

- b. Granny's made lots of dimsum during her lifetime.

Is granny alive or dead?

8. a. He brewed some jasmine tea...

- b. He's brewed some jasmine tea...

Can you add "and then he poured it out for all of us" to (a) or (b)?

Student's File DL 2.2

Find someone who

1. can name the five design degrees at HKPU

2. knows what unique means

3. can name three out of five environments that interior design is involved with

4. can name three things fashion can tell us about people

5. knows what graphic design is mainly about

6. can remember what Nuala Rooney's thesis title is

7. knows one way of describing today's society in design terms.

Student's File DL 2.3Vocabulary matching

- | | | |
|--------------------|-----|--|
| 1. juxtaposition | ___ | a. to develop and change over a period of time |
| 2. contradictory | ___ | b. approved something without thinking about it |
| 3. nostalgia | ___ | c. particular ways in which someone shows their feelings about a work of art and how they choose to display this |
| 4. enhanced | ___ | d. a slightly sad and very affectionate feeling for the past |
| 5. evolve | ___ | e. to put a lot of energy or money into something |
| 6. synergy | ___ | f. bringing things together to make a greater whole |
| 7. pump | ___ | g. not in agreement |
| 8. rubber-stamped | ___ | h. improved something's value, quality or attractiveness |
| 9. interpretations | ___ | i. to imitate something which you admire very much |
| 10. emulate | ___ | j. the state of being very close to something else, especially something that is very different |

Student's File DL 2.4a (P.1)

In search of identity

The jury's still out on the work of local designers, writes Deborah Herd

The yellow and red "Lipton" label hangs on the end of a string over the side of a steaming teacup. A more traditional English image is hard to find, except the small white teacup which has no handle; it is a Chinese cup containing a Western incarnation of the ancient drink.

The "juxtaposition of seemingly contradictory Chinese and Western cultures" made the image by Alan Chan one of the judge's awarded winners in this year's Hong Kong Designers Association (HKDA) Design Show.

"When you blend the Pearl of the Orient with strong Western influences, what will the result be?" Taiwanese judge Ho Chin-wei said.

"Simple yet definite with an impressive depth of ideas this poster makes for an inspiring sense of empathy and recognition by employing a familiar approach."

That was not how the English-born, Italy-based judge, George Sowden, considered the entries in this year's competition now on display in the forum of the Hongkong Bank headquarters in Central.

He found too much nostalgia. "I was looking for emerging local values and not necessarily stylistically correct results.

"I adopted a firm and, on the whole, critical attitude to all those entries which in some measure (although designed with great precision of form and attention to details), failed to suggest any direction in which design can evolve," Sowden said.

"Design cannot be reduced to only dealing with already

established concepts, made weak by an endless number of pointless variations on a theme in which the innovative heart of the work is shown only in a detail."

What a large number of the entries lacked was "thoughts, lifestyles and innovative cultural preferences", commented Sowden, who runs his own design company.

While the stylistic and manufacturing quality of entries proves Hong Kong has found its feet and can stand with the best, what appears to be lacking is an identity of its own, a design element the territory can claim.

"It is true many designers in Hong Kong have drawn on the West for influence but I think with the coming of 1997 there is an enhanced identity, confidence and responsibility here and that will be reflected in design," HKDA chairman John Au said.

"We want to see Hong Kong as the New York of China. It is a very open-minded, cultured and liberated place that welcomes freedom of thought.

"Different regions enhance different aspects of design," Au said. "Look at the UK, humour is popular in design there but it doesn't work as a concept in the US. Each country has its own personality."

Jennings Ku, a member of the HKDA executive committee, says what is needed is a synergy between countries and cultures that results in an individual character.

"The new larger market of China will be good for Hong Kong designers and for Chinese business. Because of our culture here - East and West - and China

wanting to expand overseas, we have the international experience to offer China and it has the business for us. We will be able to grow together. The interaction will be mutual. We should not underestimate our power to influence China."

Already, designers are working on projects in China and lecturing there. "Hong Kong is like Shanghai in the 1930s. We are bilingual, we think in both ways. We must build on that," Ku said.

But the success of Hong Kong's design industry and the creation of its own identity depend primarily on two things - elements Au says have been sadly lacking: support from Government and industry.

"I would urge the Government and the business sector to use more Hong Kong designers," Au said.

"That is a very good way to support our industry, which I don't think they do at the moment.

"So many large projects, like the new airport, are sub-contracted to overseas agencies. Local designers need more opportunities, more exposure, so they can find their personality. A lot of our designers have overseas experience," he said.

"The resources are here but perhaps it needs guts or courage for the Government or business sector to say: "Hey, we are good enough."

"Countries such as Japan and Taiwan pump a lot of money

Student's File DL 2.4a (cont...)

In search of identity

into helping the industry, inviting overseas designers to lecture, setting up scholarships, donating funds for research," the HKDA chairman said.

"I don't think the Hong Kong Government can tell the difference between art and design."

"It has set up an arts council but no one represents designers. The artists certainly won't do it. They are artists, not designers."

That is partly why the design association was established in 1972, and the "First Picture Show" held in 1975 as an annual event, as a way to support the industry.

"This competition represents a history of the design work in Hong Kong. We can see how it has evolved and changed," explains Au.

The increasing number of entries forced it in 1980 to be turned into a biannual competition; this year, there were 1,651 entries, including 266 in 15 categories in a new Asia region competition.

"The judges comments were mixed. Some felt the standard was high, others were disappointed. It depends where the judge comes from, his frame of mind, his preferences," Ku said.

"I do not necessarily agree with some of the comments they made but it was a free show. I enjoy the variety of remarks."

"It means we haven't picked a rubber-stamped group of designers who would think great. We brought in judges from various cultures, disciplines and experiences, and for that reason I respect what they have done," Ku said.

Of the 31 categories, from furniture to posters, toys to digital art, the largest number was in graphic design categories, and not all sections had entries that were selected for awards.

Ku estimates that about 70 percent of entries were of a high standard, although some areas, such as jewellery and furniture, were disappointingly weak - the natural result, he says, of the industry mix in Hong Kong.

Perhaps British judge David Hillman best summed up the overall response of the judges: "The work I particularly liked was that of the designers who produced fresh modern and exciting interpretations of classic Chinese calligraphy and art.

"I believe it is very important that Hong Kong and mainland Chinese designers find their own style and not try to emulate what US and UK designers produce."

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Student's File DL 2.5 Part 1 Listening - Buyers and Products

Tick the words you hear.

INTERVIEW 1

clothes	coffee	biscuits
consumer	fabric	sophisticated
glossy	bossy	trendy
available	stock	skirt
T-shirt	glamorous	famous

INTERVIEW 2

shampoo	restful	tan
aromatherapy	oils	stressful
perfume	fake	blemish
gel	puffy	pastel
smell	pale	shades

INTERVIEW 3

dimensions	smallest	elsewhere
double	bubble	flexible
adaptability	boundaries	sound
items	traditional	superstitions
duvet	built	quilt

Student's File DL 2.5 Part 2 Listening - Buyers and Products

INTERVIEW 1

Ms Cheung is a buyer for _____

The store has been successfully selling _____

Hong Kong people are _____

They know _____

In the UK the store's image is _____

In Hong Kong the store had to be _____

Ms Cheung thinks that Hong Kong people _____

and that in Hong Kong, older women _____

In Hong Kong size 6 is _____

The best seller this summer _____

They sold _____

The worst seller _____

Why? _____

INTERVIEW 2

Ms Cheung buys make-up, etc, for _____

The big surprise has been aromatherapy which _____

It is difficult to sell _____

Why? _____

The best seller is _____

Why? _____

Women use eye gel because _____

Colours popular now are _____

Colours popular last season were _____

Student's File DL 2.5 Part 2 (cont...)Listening - Buyers and Products

INTERVIEW 3

Ms Mak's job is to _____

The most important factor is _____

Items with the smallest dimensions _____

For example _____

Another example is bed size _____

Hong Kong people use furniture in a flexible way _____

People keep _____

The least popular sofa in Hong Kong _____

because Hong Kong people don't like _____

"Modern Popular" is liked because _____

For price and cost the best sellers _____

The weather also affects what people buy, for example _____

Ms Mak thinks her shop can _____

They can show _____