

**DESIGN TRUST FUTURES STUDIO “HERITAGE IS CREATIVE GENERATION”
UNVEILS NEW INTERPRETATIONS OF CHINESE ZODIAC WORKS
SHOWCASING AT HONG KONG PALACE MUSEUM**



(Hong Kong, 11 July 2022) Design Trust, a grant funding and community platform established by the Hong Kong Ambassadors of Design, announces the completion of the 2022 edition of Design Trust Futures Studio in partnership with the Hong Kong Palace Museum inspired by Project Twelve.

Curated and conceptualised by Marisa Yiu, Co-founder and Executive Director of Design Trust, **Design Trust Futures Studio** is a flagship programme of Design Trust that makes visible the processes and positive role of design in the culture of contemporary design and production. Exploring “**Heritage is Creative Generation**” as a theme, Design Trust Futures Studio 2022 simultaneously challenges complex notions of inheriting and innovating to explore new synergies through experimental processes and add new meanings for our future generation.

“Since late 2021 to now 2022, under the ongoing challenges presented by the wave of pandemic here in Hong Kong, we remain optimistic about cultural production as an act of collaboration to bridge communities during such social distancing measures, and remain active and creative,” says **Marisa Yiu, Co-founder and Executive Director of Design Trust**. “This year’s Design Trust Futures Studio unlike other earlier editions, a total of six months, includes the research, preparation with a three-month long making and crafting programme as an accelerated, compressed version of Design Trust Futures Studio, spurred further a creative urgency to explore physical/virtual cultural making whilst researching on the history of craft and dialogue around positive values of Chinese heritage and legacy building.”

Design Trust Futures Studio partners with the **Hong Kong Palace Museum** for the 2022 edition inspired by **Project Twelve**, a cultural and design exploratory project using a theme of the twelve animal signs of the Chinese Zodiac. During a 12-year period starting from 2008, an outstanding Asian artist or designer, was invited each year to create a masterpiece sculpture, using the zodiac sign of the respective year as a theme. For **Design Trust Futures Studio 2022: Heritage is Creative Generation**, 12 Hong Kong-based designers/collectives – from architects, to graphic designer, artists and more – have been empowered to each propose and craft a new interpretation of one Chinese zodiac work relating to Project Twelve past works.

“The Hong Kong Palace Museum aspires to become an incubator for young emerging artists, as well as designers from different backgrounds and generations, helping them to collaborate and push the boundaries of their creativity,” said **Dr Louis Ng, Museum Director, Hong Kong Palace Museum**. “We are delighted to partner with Design Trust Futures Studio to bring together a group of passionate and talented young creatives to create brand-new interpretations of the 12 unique Chinese zodiac signs on

display at the museum. This exciting project is testament not only to the HKPM's vision to foster cultural dialogue across different generations, but also its desire to balance tradition with a more contemporary approach in the Scholars Commons space at the museum."

This year, a dynamic dialogue and collective mentoring process have been introduced, where masters of design to archaeologists, academics, seasoned design leaders and visionaries and curators contribute along the process, while designers interact and exchange among themselves to share best practices and concepts informed by a series of dialogues, reviews, workshops and visits.

The 12 new interpretations of the Chinese zodiac signs are showcased alongside the Project Twelve works inside Scholars Commons at the Hong Kong Palace Museum. Scholars Commons is an exceptional multifunctional space conceived as the "living room" of the museum which will host a variety of arts and culture-related gatherings and events.



The participants of Design Trust Futures Studio 2022 include: **lead curator** Marisa Yiu; **collaborators** Louis Ng, and Freeman Lau; **master-mentors** Raman Hui, Cynthia Sah, Chelsia Lau, Dennis Chan, Kan Tai-keung, Chi Wing Lo, Anthony Lo, Man Fung-yi & Mok Yat-san, Edwin Chan, and Freeman Lau; **advisors** Daisy Yiyong Wang, and Tianlong Jiao; and **designer-mentees** Bob Pang, Ken Chow, Niko Leung, Su Chang, Adonian Chan, Elaine Yan Ling Ng, Jacqueline Chak, Florian Wegenast & Christine Lew, Julie Progin & Jesse Mc Lin, Alexandra Batten & Daniel Kamp, Mic Leong & Soilworm Lai, and Tin Lau.

The 12 Design Trust Futures Studio zodiac works are as follows:

Rat – "House of Rats" by Bob Pang

With collective mentors Marisa Yiu & Edwin Chan



We rarely come across rats. Rats always hide away; however, they are constantly observing us, out of curiosity. This interesting relationship between this smallest zodiac creature and human being inspires a notion to design an imaginary and abstract living space for rats.



“House of Rats” is a set of experimental tableware, composed of two components: a well-proportioned copper-coloured plate crafted by local craftsmen and a series of 3D-print-turn-sustainable-concrete sculpture. The concrete rats depict various abstract gesture, for example, sleeping, climbing, observing, walking, etc. Adding on functionality base on their gesture, the sculptural forms turn into vase, teapot, container pot, incense holder or any function freely imagined by the users.

The work is produced in collaboration with Mig Lau of Moldflip and Ford Zheng, who have introduced the use of eco-concrete from Taiwan for the concrete coating of the work.

Bob Pang is a recipient of Design Trust Feature Grant and Design Trust Seed Grant.

Ox – “From Sun to Moon” by Ken Chow

With collective mentors Daisy Yiyou Wang & Freeman Lau



“A day without working is a day without eating” said Zen Master Baizhang. Cows are diligent, endurance and guileless, while farmers work from dawn to dusk. It is said that the agrarian society embodies the spirit of cows.

Lo Pan Pillow is a traditional woodwork of more than a thousand years. It is presented in the shape of a horn, typifying the spirits of cows. Made of rosewood, the pillow’s reddish color symbolizes the colors of the sky during sunrise and sunset. The gold gilding on the rim echoes the Project Twelve Ox precedent by the late master Cheong Yee.

From sunrise to sunset;

From work to rest;

That is the nature of life.

Tiger – “Tiger Palette” by Niko Leung

With collective mentors Raman Hui & Chi Wing Lo



Tiger has always been an important emblem for courage, power and protection in the Asian culture. As the designer’s zodiac sign is Tiger, she believes that this zodiac animal has brought her determination and persistence.

In China, tigers are widely depicted in prints as talisman people put up on the wall, or as a pair of door knockers to ward off unwanted encounters in dwellings. Fascinating illustrations of tiger can be found in Chinese folk art, court goods and military objects. In Asia, tiger is a mythical guard, but not always portrayed as a stern warrior, it is also a whimsical cat people fantasize a bond with.

The designer was inspired by the novel relationship our ancestors had with Tiger, it is always about anticipation and a kind of hope.



Tibetan tiger rug has become a modern design object we use at home to uplift an interior, but a tiger rug was originally used by the Yogis as a mat for meditation, the tiger skin motif is believed to keep away distractions from insects and snakes, it is an object that serves a journey, to a special place you spend time with.

“Tiger Palette” is an imagery expedition that takes us to some cultural narratives and ancient dreams we had with Tiger, docked by two ceramic pillars, like the traditional Chinese gateway structure paifang, made of soil recycled from local construction site in Hong Kong (Hong Kong Soil). Between them are 200 continuous folds of vibrant colors in gradation, punctuated with found images of selected framings you travel through with your fingers, unfolding pages as though going through a miniature archive, library and exhibit.

Niko Leung is a recipient of Design Trust Feature Grant.

Rabbit – “Double Rabbits” by Su Chang

With collective mentors Cynthia Sah & Kan Tai-keung



Double Rabbits is a formal abstraction of rabbit ears that creates a functional double of traditional Chinese tableware: chopsticks holder and soy sauce dipping bowl. The design looks for a new language for contemporary woodcraft, between traditional techniques and emerging technologies (paper clay models, wood carving, photogrammetry, laser cutting, 3D printing), between typical wood stocks and new materials (camphor blocks, engineered basswood plates, paper clay, wood and cork filaments). Inspired by the crafting story of “Ru Tu”, the marble sculpture created and carved by Cynthia Sah for Project Twelve in 2011, we translated the carving techniques of geometric approximation into an architectural process from drawing to space-making, creating a methodological connection between the two disciplines through their common attention to the issue of space.

The work is created with project assistants Leung Man Wah and Don Hong, with fabrication support by Bespecial Wood Carving and Woodcraft.

Su Chang is a recipient of Design Trust Seed Grant.

Dragon – “Dragon of Our Time” by Adonian Chan

With collective mentors Chelsia Lau & Kan Tai-keung



Why did humans create the mythical creature dragon? What is the essence of a dragon? What would a dragon look like in the 21st century?

Human's relationship to nature is complex. Devastating natural phenomena make life uncertain, while nature provides substances that sustain humanity. The relationship is both fearful and reverent. Humans need a substantial subject to settle this tension, hence they designed dragons to represent the relationship. Dragon is a synthesis drawn from features from the animals humans were familiar with, to



represent the intangible, the unknown. However unlike any animals, Dragon is an open concept, there is no definite feature, size or attribute, even the number of claws could vary according to the need of the design to represent hierarchies. The essence that motivates humans to design dragons is fear and reverence.

“Dragon of Our Time” is deliberately devoid of any physical features of a dragon, and uses the Chinese character for “fear” to create three “gemstones”, which are associated with supernatural power. The forms were inspired by the peculiar geographic landscape of Po Pin Chau in Sai Kung, a homage to the magnificent work of nature, and the heritage geology of site and context.

Adonian Chan is a recipient of Design Trust Seed Grant, and a Designer Mentee of the Design Trust Futures Studio 2019.

Snake – “Metamorphosis” by Elaine Yan Ling Ng

With collective mentors Dennis Chan & Daisy Yiyong Wang



Chinese zodiacs are about providing a space that allows the zodiac character to transform from animal to human, and from human to animal. The project is inspired by the poetic character of snake. The designer focuses on the interlinked transformation and names the work as "Metamorphosis".

Snake is adaptable and flexible, and so are humans. We will experience metamorphosis several times during our lives, exchanging one identity for another. As part of the narrative and design process, the designer has reached out to a Feng Shui master to understand snake as a human character and how the character differs from each other when they were born from different months. Spring is when snake moults, at its lightest form, representing rebirth; Summer is when snake appears to be irresistible and flamboyant to attract others, representing regeneration; Autumn is when snake is most aggressive and looks for prey, representing attack; Winter is when snake hibernates, representing restfulness.

The seasonal aspiration has been translated by four different materials and processes, which include moulding, sewing, beading, and 3D-printing. The snake is represented in different forms: a translucent skin form with natural latex for spring; multiple hand embroidered modules with hidden magnetic components for summer and autumn, which allow the sculpture to be interchangeable for people to form the shape as they wish; and eventually a heavy 3D printed form for winter, highlighting its natural cycle.

Elaine Yan Ling Ng is a recipient of Design Trust Feature Grant, and a Designer Mentee of the Design Trust Futures Studio 2019.

Horse – “Eco-Tang Sancai Warrior” by Jacqueline Chak

With collective mentors Kan Tai-keung & Anthony Lo



Sancai is a versatile type of decoration on Chinese pottery using glazes, predominantly made by mixing copper, iron, and cobalt to create a lively spectrum of blues, greens, ambers, and yellows over a milky



white background. It is particularly associated with the Tang Dynasty (618–907). The Tang Dynasty three-color glazed pottery is the treasure of ancient Chinese ceramic firing techniques. It is a kind of low-temperature glazed pottery popular in the Tang Dynasty. It is commonly referred to as Chinese Tang Sancai.

The “Eco-Tang Sancai Warrior” pays tribute and homage to the Sancai glaze from Tang dynasty. Adapting the technique from firing glaze, heating up shredded plastic in order to test, experiment and create a new contemporary version of “sancai glaze” with upcycled materials that contributes to sustainability. Through re-creating the new glaze, it creates dialogues and discussion to raise the awareness of environmental issues. Tang Sancai is a treasure that has been passed on from hundreds of years ago influencing millions thereafter. This work takes reference from the heritage, incorporating modern methodology, hoping to inspire and carry forward dialogues for the next generations. The one leg raised gesture represents a symbol of respect and our tribute to the Tang Sancai horse.

The designer was inspired by Kan Tai-keung’s Horse precedent for Project Twelve. The body of the horse is created with upcycled glass, the idea is to keep the actual form and “colour” of the horse as abstract and “transparent” as possible, keeping the focus on the saddle which is made out of 100% upcycled plastic. The semi-transparent glass of the horse will be see through and blends in to the surrounding environment, highlighting the focal point of the upcycled saddle. Plastic and glass bottles are collected from the community to create this piece of artwork, symbolises the empowerment and gathering of community force to tackle global sustainability issues.

Goat – “Auspicious Cheese” by Florian Wegenast & Christine Lew

With collective mentors Chi Wing Lo and Marisa Yiu



Historically, the goat was the first domesticated animal by mankind. As a result, the goat has a long history in our civilisation and also has a large influence on food culture. During the design research for this project, the duo decided to focus on a material that is directly connected to the animal itself, goat’s milk.

The duo was inspired by the process of cheese making, especially cheese and curd making as practiced in China. After testing various mixtures, they were able to create a recipe that extracts the casein from the goat’s milk to form a material resembling clay. Through this material research, the duo saw the goat’s milk as a connection point between the relationship of humans and goats, one that brings nutrient, life and prosperity.

As they crafted and designed the final object, the duo focused on utilising food-inspired processes. When working with the casein clay to mould the final form, the designers decided to create an object that honors both the connection between human and goat and the provenance of the material itself—a bowl.

Florian Wegenast and Christine Lew are recipients of Design Trust Seed Grant, and participated in Design Trust Futures Studio 2019.



Monkey – “WE | 我們 - A Grooming Kit for the Monkey within Us” by Julie Progin & Jesse Mc Lin

With collective mentors Anthony Lo & Tianlong Jiao



We is a collection of grooming tools that alludes togetherness, hints at our affinity with monkeys, and draws from the belief that Chinese zodiac animals act as reminders of our connection to nature. The paraphernalia of the kit is an invitation to participate in a bonding activity, relying on the power of physical contact to strengthen relationships.

The hand-held mirror, in which we see ourselves echoed as monkey, establishes a space for contemplation on our relationship to zodiac animals. Appropriately, the mirror image creates a visual parallel on how we reflect one another coupled with a cheeky hint at a kinship between human and monkey.

The set of brushes, the comb, and the scrubbing stone explore allogrooming, a collective behaviour of monkeys akin to humans. Grooming is a ritual that nurtures ties and triggers feelings of relaxation through social touch.

The duo handcrafted the pieces from found objects from their studios.

Julie Progin & Jesse Mc Lin participated in Design Trust Futures Studio 2019.

Rooster – “Dawn” by Daniel Kamp & Alexandra Batten

With collective mentors Man Fung-yi & Mok Yat-san & Freeman Lau



The assemblage sculpture is a meditation on the cycle of life. The artist duo uses the shapes and materials associated with the rooster to depict rebirth - a concept symbolised by this earthly bird's mythical cousin, the Phoenix (Fenghuang).

As life partners and co-creators, the artist duo were drawn to the plurality of the Phoenix (Fenghuang)- its form beyond a defined gender and its decoration luxuriantly everything rather than one thing. As lovers of nature, they were drawn to the earthiness of the rooster and its relationship to time and cycles. In their zodiac sculpture, they combine elements inspired by both birds, in an eclectic and seemingly casual arrangement of materials.

'Dawn' tells the story of birth, death, and rebirth in an endless loop. The sculpture attempts to express the simplicity of this cycle as a whole, as well as the chaos of its detail. Like much of the duo's work, the sculpture begins with a natural granite stone as a foundational element and a representation of the earth. Upon the natural stone sit two halves of a cracked 'egg' - a round concrete form created laboriously by hand only to be broken. Life itself, in the form of a flower, grows delicately upward from the crack. Lastly, the skull of a rooster, half embedded in the granite base, returns to the earth as a fossil and begins the cycle anew.



Dog – “Bonding” by Mic Leong & Soilworm Lai

With collective mentors Edwin Chan & Tianlong Jiao



This is a story about humans and dogs, far earlier than 14,000 years ago. The relationship between the two has been very close. They live and grow together. It represents trust, loyalty, and perseverance. Dogs are our friends.

The pottery figurines of the Chinese zodiac in the Tang Dynasty unearthed in Hansenzhai Residential District exactly reflect our country's imagination of the zodiac mythology. From the characteristics of the animal head and human body, we can feel the past culture and people's fantasy about the future. The duo created this sculpture based on the geometric language. By using 3D printing as the structure and with more than 200 stainless steel triangular mirror sheets on the incrustation to reflect light and materials, it aspires to demonstrate our associations with the future. The pair of animal head and human body sculptures rely on each other, coupled with strong distortion and exaggerated proportions, highlighting the relationship between the two, just like the portraits of the mother goddess of Chinese mythology Nüwa and her husband Fuxi, allowing us to have more space for imagination.

The imagination of the past has become our inspiration at this moment, the interpretations of the present leave clues for future exploration. We are looking forward to how they will interpret this pair of works in hundreds or thousands of years, or in the next civilization and in the distant future to further project on new relationships between humans and dogs.

Mic Leong & Soilworm Lai are a recipient of Design Trust Seed Grant.

Pig – “Bing Feng” by Tin Lau

With collective mentors Freeman Lau & Cynthia Sah



This work references Bing Feng, a mythical animal found in the *Classic of Mountains and Seas*. It is two half-pigs linked together at the waist, facing opposite directions. The two sides of the Bing Feng in this work face the past and the future. In the past, we have domesticated pigs for 9,000 years. “The earliest known Chinese domestic pigs have a direct connection with modern Chinese breeds, suggesting a long, unbroken history of pigs and people in this part of East Asia.” (Larson, 2010)

The snout and nostrils were picked as the main sculptural feature to represent the Bing Feng. The designer designed an icon of the snout, which when turned up-side-down becomes a heart. The snout and the heart are placed on opposite sides of the sculpture to create the volume in-between with parametric transition of the two shapes. The sculpture is 3D-printed in two parts as an homage to the designer's father, Freeman Lau's pig sculpture, which was also a two-part sculpture. One part of the sculpture is printed with fused deposition modeling (FDM), a relatively primitive method. The other part is printed with state-of-the-art full color polyjet technology, achieving a subtle grey to white gradient. The two parts, one old, one new, illustrates the concept of time when put together. One may look through the nostrils and see “past” from “future” or “future” from “past”.

Design
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Futures
Studio



Heritage
is
Creative Generation

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To access high-resolution images of Design Trust Futures Studio 2022, please download from the link [here](#).

For more information on Design Studio Future Studios, visit the programme website or follow the journey on social media.

Design Trust website: <http://designtrust.hk/>

Design Trust Futures Studio website: <http://designtrust.hk/design-trust-futures-studio/>

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#DTFS #heritageiscreativegeneration #designtrusthk #designtrust #futuresstudio #chinesezodiac
(#heritage #creative #culture)



Design Trust Futures Studio 2022: Heritage is Creative Generation

Lead Creative Partner: Design Trust Futures Studio

About Design Trust

Design Trust was established in 2014 by Hong Kong Ambassadors of Design, a registered charity in Hong Kong since 2007, as a grant funding and community platform. Design Trust supports creative projects that develop expertise, build research initiatives and content related to Hong Kong and the Greater Bay Area. Working across a multiplicity of design disciplines from graphics, media, architecture to the built environment, Design Trust aims to actively accelerate creative research, design and development of meaningful projects that advocate for the positive role of design.

About Design Trust Futures Studio

Design Trust Futures Studio (DTFS) is a long-term flagship programme that makes visible the processes and positive role of design in the culture of contemporary design and production. The programme stems from a project-studio concept that promotes life-long collaborations through a mentor-mentee programme. DTFS is a cross-disciplinary initiative created and conceptualised by Marisa Yiu, Co-founder and Executive Director of Design Trust. Experts from different fields will contribute to the mentor-mentee teams in the exploration of materials, production, and put forth the positive value of design of public spaces in Hong Kong, the Greater Bay Area and internationally.

In 2017 we examined the theme of smallness in Hong Kong and how it can be harnessed to create meaningful change with the theme "Small is Meaningful". The 2018 edition continued this momentum with a new theme "Play is for The People" in designing and creating new micro-park designs for Hong Kong. In 2019, the theme and concept focused on "Heritage is Innovation", exploring the animated definitions of Hong Kong identity, shaping conversations on "Conservation", and finding new ways to open up heritage sites to build new narratives of the role and place of heritage - not as a static subject but as a dynamic living and inspiring process. The 2022 edition is an accelerated version of DTFS, looking into how the act of collaboration and experimentation can be creatively passed on to future generations, to generate and inform new material techniques whilst respecting tradition.

Lead Commissioning Partner: Hong Kong Palace Museum

The Hong Kong Palace Museum aspires to become a leading cultural institution committed to the study and appreciation of Chinese art and culture, while advancing dialogue among world civilisations. The Hong Kong Palace Museum is a collaborative project between the West Kowloon Cultural District Authority and the Palace Museum, which is funded by The Hong Kong Jockey Club Charities Trust with a donation of HK\$3.5 billion for its establishment.

Embracing new curatorial approaches, the museum offers a Hong Kong perspective and a global vision, presenting the finest objects from the Palace Museum and other important cultural institutions around the world. Through research, exhibitions, and educational and professional exchange programmes, the museum will build international partnerships and help position Hong Kong as a global hub for arts and culture. At heart a resource that belongs to the community of Hong Kong, the museum will inspire community engagement, foster dialogue, and promote creativity and interdisciplinary collaboration.

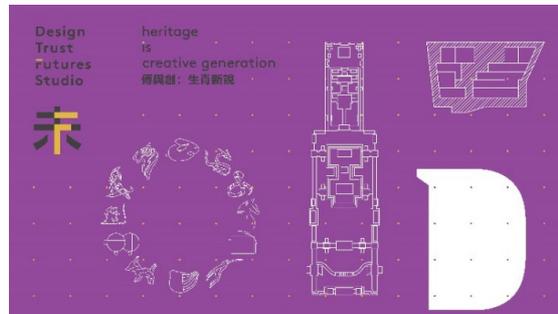
www.hkpm.org.hk

Programme Partner: Project Twelve

Project Twelve is a cultural and design explanation of the twelve animal signs of the Chinese Zodiac. The project is produced by Culture Laboratory Limited and sponsored by M.K. Lau Collection Limited. For twelve years starting from 2008, artists and designers from Asia were invited each year to create a series of art and design items, using the zodiac sign of the year as a theme. The project attempts to integrate elements of Asian culture with contemporary design and modern production techniques.

Annex 11 July 2022

DESIGN TRUST FUTURES STUDIO “HERITAGE IS CREATIVE GENERATION”
Fact Sheet/ Summary



1. Curatorial Statement

On DESIGN TRUST FUTURES STUDIO “Heritage is Creative Generation”.

Spiriting new collaborations and embracing the future legacy of cross-cultural production.
By Marisa Yiu

Our heritage has been our grounding and has brought us innovation. There is no power for change greater than a community discovering and understanding of “heritage is innovation” and how this is creatively passed on to future generations. Analysing and researching the legacy of our rich heritage, this is our entry point into the collectively shaping of our city's future. If culture is based on what people create, and heritage is what we inherit by nature, by history, by culture, then how can we encourage and enhance more dialogue between cross-cultural production to shape heritage as a dynamic force for further positive change and inspirational learning?

Similar to the spirit of DESIGN TRUST FUTURES STUDIO 2019 theme, where Hong Kong-based designers and cultural makers of Design Trust through deep research, experimentation and critical making, were catalyzing and engaging in an in-depth process to create something new within a site specific location; yet, this year's version is contextually specific to a range of factors that engage with the Chinese zodiac as a starting point and sited in an imminent location to mark another moment of Hong Kong's cross-cultural fabrication and future legacy building. This opportune moment arose when Dr. Louis Ng, Director of Hong Kong Palace Museum, and Mr. Freeman Lau Founder of Project Twelve, invited our participation and collaboration to involve designers and creatives from the younger generation to explore. We subsequently created workshops and invited advisors to contribute to the process, and this dynamic; yet invisible process is manifested and charted throughout the studio ethos. Expanding upon this, I have selected our new theme for 2022 “Heritage is Creative Generation”, inspired by ideas of creative generation as simultaneously inheriting and innovating; whilst actively “generating” new ideas, physical craft tests to generate even more impact. As each designer/collective mentee team proposes a new interpretation of one Chinese zodiac work, many new sparks of creativity, innovation, and deepening respect of the richness of our cultural heritage since the neolithic period to the Qing dynastic courts, empowered their research as case studies.

Since late 2021 to now 2022, under the ongoing challenges presented by the wave of pandemic here in Hong Kong, we remain optimistic about cultural production as an act of collaboration to bridge communities during such social distancing measures, and remain active and creative. This year's DESIGN TRUST FUTURES STUDIO 2022 unlike other earlier editions, a total of six months, includes the research, preparation with a three-month long making and crafting programme as an accelerated, compressed version of DESIGN TRUST FUTURES STUDIO, spurred further by a creative urgency to explore physical/virtual cultural making whilst researching on the history of craft and dialogue around positive values of Chinese



heritage and legacy building foregrounded the collective efforts. As our lead commissioning partner Hong Kong Palace Museum opens its doors to the public, this will also mark a new era of cultural production, and with our partnership inspired by Project Twelve, a cultural and design exploratory project using a theme of the twelve animal signs of the Chinese zodiac, to continue its ethos and future creative generation of new zodiac design objects to cultivate new contemporary approaches to making as an intellectual endeavor whilst inspired by the past.

This year we introduced a dynamic dialogue and collective mentoring process of experimenting, where Masters of Design to archaeologist, academic, seasoned design leaders and visionaries, and curators contribute along this three-month long process and rotate around to support the designer-mentee teams, whilst designers amongst themselves interact together to share best practices and concepts. Proving the positive value of cross-cultural synergy and the community we are building in Hong Kong exists vibrantly. Each designer-mentee team has been carefully selected, based on their own focused craft methodology, their skills as industrial designers, architects or graphic typographer to name a few, and their meaningful creative journey within Hong Kong and our DESIGN TRUST foundation. Matched initially with the original precedent and master-designer part of Project Twelve since 2008, albeit a few unable to participate this year. These Hong Kong home-grown and based mentee-designers have specific expertise utilizing methodologies that actively encourage an ethos of sharing. Highlights such as discovering whether use of new biomaterials, upcycled materials to the tender use of the wood joinery or Hong Kong ceramic or local Hong Kong-based artisans specialty in copper, help to fabricate their final work. As designers some actively abstracting the zodiac animal or being inspired by traditional Chinese zodiac arts' role between humans and animals, the multiplicity of modes and techniques represents the true richness of our design and cultural community. As we learned from the power of the Qing imperial court's utilization of sustainable materials from centuries ago, and how bold animal to mythical designs show early design values brought new modes of collaboration with artisans and experts, these narratives of making and shaping cultural dialogue and heritage are truly inspirational. The Chinese zodiac project actively builds new conversations as a social connector and bond between us, and has been enlightening to experience the new friendships between the designers, the masters and creative team especially.

With Hong Kong Palace Museum's opening to the public in July 2022, the partnership and collaboration sparks and accelerates a long-term design, craft and generative collaboration with positive aspirations for the cultural richness and advancement of design research, learning and engagement. Like the 12-year period starting from 2008, where an outstanding Asian artist, architect or designer was invited each year to create a masterpiece sculpture by Project Twelve supported by MK Lau Foundation, using the zodiac sign of the respective year as a theme, we see this continuation as vital and constructive part in cross-cultural collaborations for future legacy building. I sincerely hope you will all enjoy reading, viewing the objects presented in Scholars Commons at Hong Kong Palace Museum, and the special booklet documenting the last six months of our process. This small spark of fresh collaboration will endure a long lasting and long-term project between emerging designers, researchers and scholars to collaborate and creatively generate more. As a firm believer that the role of making with the hands connects the mind as an intellectual pursuit this energy must gain momentum.

Thank you to all collaborators especially Dr. Louis Ng for the enthusiastic opportunity and Mr. Freeman Lau for the trust in our foundation's creativity, master-mentors, designer-mentees, team members especially Zheng Zhou and Mavis Wong and all our partners, for this exciting new journey. Our NGO Design Trust is proud to be part of this growing cultural ecosystem to connect cultures, and generations of designers and scholars to share and learn, and most importantly inspire the public and future generations ahead.

Marisa Yiu
Co-founder / Executive Director
Design Trust
July, 2022



2. BASICS / PRINCIPLES OF DESIGN TRUST FUTURES STUDIO

CONCEPT

- Project studio concept
- Continuing learning
- Life-long collaboration
- Mentoring as a collaborative process
- Mentor as mentee, mentee as mentor

GOALS

- Promote exchange of ideas
- Use design to advance and improve social well-being, health and community interaction
- Raise awareness of environmental issues through creative means
- Produce collaborative campaigns or alternatives to advocate the positive values of design

3. PROJECT BACKGROUND

Design Trust Futures Studio (DTFS) is a flagship programme of the DESIGN TRUST, that makes visible the processes and positive role of design in the culture of contemporary design and production. The programme stems from a project-studio concept that promotes life-long collaborations through a mentor-mentee programme and workshop collaboration model. As a cross-disciplinary initiative created and conceptualised by Marisa Yiu, Co-founder and Executive Director of Design Trust, experts from different fields contribute to the teams in the exploration of materials, production, and to put forth the positive value of design of public spaces to cultural projects that foster collaboration in Hong Kong, the region and its relationship globally.

There is no power for change greater than a community discovering and understanding of "heritage is innovation", where we explored this theme for the DTFS 2019. This year's programme is an accelerated version of DTFS, looking into how the act of collaboration and experimentation can creatively passed on to future generations, to generate and inform new material techniques whilst respecting tradition. Analysing and researching the legacy of our rich heritage, this is our entry point into the collectively shaping our city's future, and the culture of crafting and making. Expanding upon this, our new theme for 2022 is "Heritage is Creative Generation", explore new synergies whilst respecting traditional Chinese values of design with contemporary sensibilities.

This year 2022 DTFS partners with **Hong Kong Palace Museum**, inspired by **Project Twelve**, a cultural and design exploratory project using a theme of the twelve animal signs of the Chinese zodiac. During a 12-year period starting from 2008, an outstanding Asian artist or designer, was invited each year to create a masterpiece sculpture, using the zodiac sign of the respective year as a theme.

The six-month long programme is an accelerated, compressed version of DTFS created out of creative urgency to collaborate during the pandemic. With the team and partners, 12 designers/ collectives are invited to propose and craft a new interpretation of one Chinese zodiac work relating to Project Twelves past works, with their creative spark; whilst adding their independent and creative skills informed by a series of dialogues and workshops, and showcased at Scholars Commons, the Hong Kong Palace Museum, that opens to the public July 2022.



4. PEOPLE

Lead Curator

- Marisa Yiu (Co-founder and Executive Director, Design Trust)

Collaborators

- Louis Ng (Director, Hong Kong Palace Museum)
- Freeman Lau (Founder, KL&K Creative Strategics)

Master-Mentors

- Raman Hui
- Cynthia Sah
- Chelsia Lau
- Dennis Chan
- Kan Tai-keung
- Chi Wing Lo
- Anthony Lo
- Man Fung-yi & Mok Yat-san
- Edwin Chan
- Freeman Lau

Advisors

- Daisy Yiyou Wang (Deputy Director, Curatorial and Programming, Hong Kong Palace Museum)
- Tianlong Jiao (Head Curator, Hong Kong Palace Museum)

Designer-mentees

- Bob Pang
- Ken Chow
- Niko Leung
- Su Chang
- Adonian Chan
- Elaine Yan Ling Ng
- Jacqueline Chak
- Florian Wegenast & Christine Lew
- Julie Progin & Jesse Mc Lin
- Alexandra Batten & Daniel Kamp
- Mic Leong & Soilworm Lai
- Tin Lau

Design Trust Futures Studio 2022 Curatorial and Project Team:

- Marisa Yiu (Lead Curator)
- Zheng Zhou (Associate Curator & Designer)
- Susanna Yu (Project & Communications Manager)



5. CURATORIAL DESIGN BRIEF

Each designer-mentee designs and fabricates an object within a dimensional volume of 25cm x 25cm x 25cm in response to one of the former Project Twelve works, as a new interpretation of the corresponding Chinese Zodiac sign.

Curatorial questions for the design and fabrication process:

1. Materiality

- How to challenge the physical attributes of the precedent material selection?
- How to reinterpret the metaphoric messages of the precedent material selection?
- How to incorporate a new material into the precedent material selection?
- How does sustainability of materials play a role in your design?

2. Craft & Technology

- How to analyse: potential use of Photography or 3D-Scan techniques?
- How to produce: utilizing Local craftsmanship with 3D-Printing or CNC?
- How to combine new technology (3D-Scan, AR, VR, 3D-Print, CNC, etc.) with traditional crafts techniques (joinery, weaving, casting, etc.) to enhance the process?

3. Narrative / Design Philosophy / Design-設計

- What does your Chinese Zodiac sign mean to you?
- How does heritage or tradition inform your design experiments and practice?
- How do you see your work in the next few years?
- How is your design process informed by "Heritage is Creative Generation"?
- How important is your new interpretation not only responding to the precedent sculpture, but as designer/researcher/maker could also potentially serve a function or a critical design methodology?

Original curatorial showcase concept rendering:





6. COLLECTIVE MENTORING



As an accelerated and compressed version, Design Trust Futures Studio 2022 experiments the methodology of collective mentoring, where each designer-mentee has been paired with a primary mentor according to the matching Chinese zodiac, and with a rotational mentor or advisor for additional support on materials, crafts and cultural research. A collaborative design process is fostered through this collective mentoring mechanism, providing multi-perspective inputs to designer-mentees' exploration in heritage and design innovation.

Exchange of ideas are further encouraged among the designer-mentees, who hosted fabrication workshops for other mentees with similar interests in specific materials or technology. Collective learning is achieved and creatively generates new ways of making and thinking in unexpected ways.

Each new zodiac project highlights the best of the designer-mentee's expertise with master-mentors and advisors facilitating new elements outside of the designer mentees' existing oeuvre and practice, while also responding to the urgency of our time and planet through their own design language.



Overview:

Zodiac Sign	Project Twelve Original Master	DTFS 2022 Collective Mentors	DTFS 2022 Designer Mentee
Rat	Michael Lau (2008)	Marisa Yiu Edwin Chan	Bob Pang
Ox	Cheung Yee (2009)	Daisy Yiyou Wang Freeman Lau	Ken Chow
Tiger	Raman Hui (2010)	Raman Hui Chi Wing Lo	Niko Leung
Rabbit	Cynthia Sah (2011)	Cynthia Sah Kan Tai-keung	Su Chang
Dragon	Chelsia Lau (2012)	Chelsia Lau Kan Tai-keung	Adonian Chan
Snake	Dennis Chan (2013)	Dennis Chan Daisy Yiyou Wang	Elaine Yan Ling Ng
Horse	Kan Tai-keung (2014)	Kan Tai-keung Anthony Lo	Jacqueline Chak
Goat	Chi Wing Lo (2015)	Chi Wing Lo Marisa Yiu	Florian Wegenast & Christine Lew
Monkey	Anthony Lo (2016)	Anthony Lo Tianlong Jiao	Julie Progin & Jesse Mc Lin
Rooster	Man Fung-yi & Mok Yat-San (2017)	Man Fung-yi & Mok Yat-san Freeman Lau	Daniel Kamp & Alexandra Batten
Dog	Edwin Chan (2018)	Edwin Chan Tianlong Jiao	Mic Leong & Soilworm Lai
Pig	Freeman Lau (2019)	Freeman Lau Cynthia Sah	Tin Lau



7. PROGRAMME TIMELINE

	Stage	Milestones
January-February	Programme Research & Curation	Curatorial Proposal Design Brief
March	Research & Concept Design	Roundtable Series
April	Design Development & Prototyping	Design Sharing Design Review
May	Fabrication & Production	Visit to Hong Kong Palace Museum Open-house Fabrication Visits
June	Installation & Presentation	Showcase installation Programme documentary with programme booklet

8. Events

Design Trust Futures Studio 2022: Roundtable Series

17 & 29 March 2022

The Roundtable series brought together design masters from Project Twelve as well as advisors from Hong Kong Palace Museum to kickstart the programme. Moderated by Lead Curator Marisa Yiu, the Master Roundtable featured Cynthia Sah, Chelsia Lau, Dennis Chan, Kan Tai-keung, Chi Wing Lo, Anthony Lo, Edwin Chan and Freeman Lau, who shared their design process and reflection on their previous zodiac works. The Sharing Roundtable saw Daisy Yiyou Wang, Deputy Director, Curatorial and Programming, and Tianlong Jiao, Head Curator from Hong Kong Palace Museum share their knowledge and expertise in Chinese history and arts with the designer-mentees as well as master-mentors and collaborators.

Design Trust Futures Studio 2022: Design Sharing

7 April 2022

Designer-mentees presented their research findings and preliminary design concept in two sessions of Design Sharing moderated by Lead Curator Marisa Yiu. Master-mentors and advisors offered constructive feedback for the design development, while designer-mentees also got a chance to learn from their peer designers' expertise. The collaborative and collective design process took off from these sharing sessions and continued throughout April.

Critics of Design Sharing included Lead Curator Marisa Yiu, master-mentors Chelsia Lau, Edwin Chan, Cynthia Sah, Dennis Chan, Kan Tai-keung, Chi Wing Lo, and advisor Daisy Yiyou Wang.

Design Trust Futures Studio 2022: Design Review

28 April 2022

As a key milestone of Design Trust Futures Studio 2022, designer-mentees gathered at Design Trust's space in Shek Tong Tsui, Hong Kong to share their final design concepts in the interactive online-offline hybrid review sessions with Lead Curator Marisa Yiu, master-mentors, advisors and guest critics. Participating master-mentors included Freeman Lau, Chi Wing Lo, Kan Tai-keung, Edwin Chan, Chelsia Lau, Cynthia Sah and Dennis Chan, while advisors Daisy Yiyong Wang, Tianlong Jiao, and guest critics Louis Ng, Director, Hong Kong Palace Museum, Eric Schuldenfrei, Head of the Department of Architecture, The University of Hong Kong, also joined the session and shared their feedback and advice.

During the Design Review, designer-mentees presented their prototype models, material testing mock-ups as well as documentation of their design exploration process. In-depth dialogues among the designer-mentees and master-mentors, advisors and guest critics provided valuable support for the mentees to refine the design proposals and plan for future fabrication and production.

Design Trust Futures Studio 2022: Visit to Hong Kong Palace Museum

12 May 2022

During a special tour at Hong Kong Palace Museum before its official opening, advisor Tianlong Jiao led the designer-mentees to visit the Scholars Commons and one gallery space inside the Museum. Jiao introduced the curatorial strategy of this new museum dedicated to Chinese history and cultural heritage, shared the collection to be displayed, and answered questions from designers on the future of Hong Kong Palace Museum. The designer-mentees also learned more about the curatorial strategy of their zodiac project in juxtaposition to other contemporary interpretations on display in Scholars Commons. The visit gave the designer-mentees a better understanding of Hong Kong Palace Museum in relation to cultural heritage and innovation in the city.

Design Trust Futures Studio 2022: Open-house Fabrication Visits

May 2022

Throughout May 2022, designer-mentees Ken Chow, Julie Progin and Jesse Mc Lin, Daniel Kamp and Alexandra Batten, and Jacqueline Chak hosted in open-house studio sessions for their fellow designer-mentees to exchange ideas and learn new skills. The collective and collaborative process also provided opportunities for the designer-mentees to try different materials and fabrication methods in their own design explorations.

9. PEOPLE

Lead Curator



Marisa Yiu

Marisa Yiu is co-founder and Executive Director/ Lead Curator of DESIGN TRUST, an initiative of the registered charity Hong Kong Ambassadors of Design. Yiu has been spearheading the creation of long-term and meaningful platforms to curate and fund innovative and thought-provoking investigations in various design disciplines. She conceptualized the Design Trust Futures Studio flagship programme as a design community think-tank on new designs for public micro-parks in Hong Kong, to programmes on Heritage and innovation. She is also an architect and Founding Partner of ESKYIU, a multi-disciplinary and award-winning architecture studio based in Hong Kong, founded in New York in 2005. She was the Chief Curator of the 2009 Hong Kong & Shenzhen Bi-City Biennale of Urbanism\Architecture; curated POP-UP Studio-X Shenzhen at the Value Factory, and along with her

partner Eric Schuldenfrei of ESKYIU, the duo has been awarded the prestigious 2010 'Architectural League Prize' for their installations featured in the Venice Biennale, received Architectural Record's Design Vanguard recognition, 'Design for Asia Award' for *Ephemera*, commissioned by Swire Properties Art Basel and *Movement culture: installation* for Ido Portal. Their studio recently designed the interior architecture and landscape strategies for the 22-storey office tower K11 Atelier King's Road project, featuring sustainable to heritage elements and a multi-functional exhibition venue. Yiu has been active in lecturing internationally such as Princeton University on 'Alternative practices'; the China NEXT symposium organized by Architectural Record, UNESCO forum on 'Historic Urban Landscapes' in Vietnam, and the AsiaGSD 'Specific Weights of Architecture: Asian Probes' conference at Harvard University. She also formerly taught architecture at the Architectural Association in London; New York's Columbia University Graduate School of Architecture, Planning and Preservation; Parsons School of Design; Department of Architecture at the University of Hong Kong (2007-2010) and at the School of Architecture, the Chinese University of Hong Kong (2010-2014), and since then she has been focusing with passion on DESIGN TRUST's projects and programmes in Hong Kong and the Greater Bay Area region with its international partners.

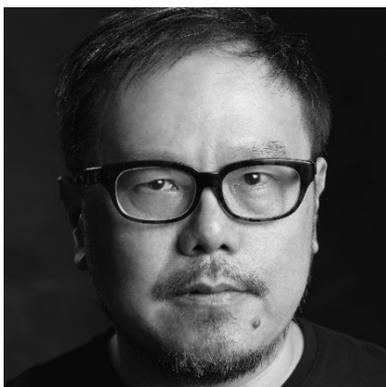
Collaborators



Louis Ng

Dr. Louis Ng is currently Director of Hong Kong Palace Museum, a major cultural institution being constructed in Hong Kong's West Kowloon Cultural District. Committed to promoting the appreciation of Chinese art and culture, and advancing dialogue among world civilisations, the Museum is expected to be opened in mid-2022. Dr. Ng began his career in Hong Kong's public museum service in 1988 as an assistant curator and became the Chief Curator in 2002 after working in various museums and heritage offices. Prior to joining the Hong Kong Palace Museum in August 2019, he was Deputy Director of Leisure and Cultural Services Department, Hong Kong SAR Government, overseeing the department's culture-related institutions including museums, performance arts venues,

visual arts centres and public libraries. A distinguished historian, Dr. Ng obtained his BA, MPhil and PhD in history from the Chinese University of Hong Kong and a Graduate Diploma in Museum Studies from the University of Sydney. His research and publications focus on Hong Kong history and cultural heritage management.



Freeman Lau

Renowned Designer and Artist. Freeman Lau is the Founder of KL&K Creative Strategics, the Vice Chairman of the Design Alliance Asia and the Chairman of Hong Kong Federation of Design and Creative Industries. Having been working as a designer and artist for over 30 years, Freeman has achieved over 300 awards. The project he did for Watson's Water, including the bottle design as well as the series of activities for brand image building, not only brought him the "International 'Bottlewaterworld' Design Award", but also helped the brand enhance the market share tremendously. His signature set of posters "Chairligraphy" won the "Judges Award" and "Bronze Award" in Hong Kong International Poster Triennial 2010 and "Communicational Design" of "Red Dot Design Award" in

Germany in 2011. In 2015, Hong Kong Heritage Museum organized the exhibition "Freeman Lau & Design: Independent Decisions".

In 2021, Freeman was awarded the Best Publishing Award of Hong Kong Publishing Biennial Awards as well as DFA World's Outstanding Chinese Designer (WOCD).



Master-mentors



Raman Hui

Born in Hong Kong, Raman Hui has been working in the animation industry for over 30 years. Since his graduation from Hong Kong Polytechnic University, Hui became one of the major forces at PDI/DreamWorks responsible for guiding the animation team from commercials and shorts to feature films including the Academy Award®-winning blockbuster "Shrek".

Hui's directing career started with his co-directing debut on "Shrek the Third" followed by his directing of the studio's Kung Fu Panda animated short, "Secrets of the Furious Five." He then co-directed "Scared Shrekless", a Halloween Special that features the Shrek characters. He later directed a Puss In Boots short "The Three Diablos" and directed the animation of TV series "Dragons: Riders of Berk" and "Dragons: Defenders of Berk".

Hui directed his first live action movie "Monster Hunt" in Asia. He brought his animation and movie experience from Hollywood to China, and the movie became the highest grossing movie in China when it came out in 2015. He also directed the sequel "Monster Hunt 2" which also became a blockbuster in China.



Cynthia Sah

Cynthia Sah was born in Hong Kong and she grew up in Japan and Taiwan. She completed her studies with a degree at Bard College in New York and her Master's degree at Teacher's College, Columbia University. In 1979, she moved to Italy to learn and immerse herself in the art of carving and working with marble. She has received large commissions mainly from hotels, real estate developers and art collectors in China, Hong Kong, Taiwan, South Korea, England and USA. Her artistic expression is inspired by nature; her inner search is to understand and to touch the core of humanity, a momentary relief to the inevitable mortality, reminding ourselves to look within and to look beyond, through art.



Chelsia Lau

Chelsia Lau is an Automotive Designer with extensive global design experience, and has worked in design studios around the globe including North America, Europe, and China. Currently Lau is the Design Director, Ford New Mobility Studio responsible for developing innovative Mobility Solutions/ Ecosystem through Human-centric thinking and design. Her design philosophy is to imbue each design with a soul and personality that fuels the imagination, dreams and emotions. Drawing inspiration from Nature to achieve unique design elements, her expression of the modern aesthetic can be experienced through the blend of speed, timelessness and sophistication of her designs. Lau has earned professional recognition and praise for her business acumen and

leadership in the field of design, including 'Top 40 World's Excellent Females' in 2011 by U+ Weekly and New York Times, '25 of Hong Kong's Most Inspiring and Influential Women' by the South China Morning Post in 2012 and 'DFA World's Outstanding Chinese Designer' in 2006.



Dennis Chan

The vision of Dennis Chan, founder and creative director of Qeelin, China's first Luxury Jewellery Brand is: To bring the best of China to the world.

Chan started his career in London as a designer in a local consultancy. He then came back to Hong Kong to join the design consultancy headed by the renowned "Godfather" of product design, Mr. Ken Shimasaki. In 1989, Chan set up his own company, Longford, providing professional design consultancy services to international brands and institutions.

Over the years, Chan has been continuously challenging himself on multi-disciplinary designs. He believes that design has no boundaries, and his move to luxury jewellery design is the natural extension of his lifelong passion for exquisite timepieces and fine jewellery. His luxury designs for

Qeelin first made headlines when the charismatic Maggie Cheung wore the Wulu collection while receiving Gold Palm Award for "Best Actress" at 2004 Cannes Film Festival.



Kan Tai-keung

As a world-renowned designer and artist, Dr. Kan Tai-keung started his design career since 1967 and earned numerous awards including the "Hong Kong Ten Outstanding Young Persons Award" in 1979 and the "Urban Council Grand Award (Design)" in 1984. Dr. Kan is the first Chinese enlisted in 1995 "Who's Who in Graphic Design" international reference book of Switzerland. He was awarded the Honour of Bronze Bauhinia Star and the Honour of Silver Bauhinia Star in 1999 and 2010 respectively. In 2016, Dr. Kan was awarded the "HKDA Lifetime Honorary Award" by Hong Kong Designers Association. Dr. Kan actively participates in art and design education and promotion of the profession. He is now the Honorary Dean of the Cheung Kong School of Art and Design, Shantou

University, the fellow member of Hong Kong Designers Association, member of the Alliance Graphique Internationale, the advisor of the Leisure & Cultural Services Department and the Honorary Advisor of Hong Kong Museum of Art.



Chi Wing Lo

Recipient of the World's Outstanding Chinese Designer award 2015, Chi Wing Lo's works encompass the fields of architecture, sculpture, interior, furniture and object design. His prolific output has long been recognized, in and beyond the eminent circle of contemporary Italian design, for his evocativeness in thought, gracefulness in form and meticulousness in every detail. Infusing poetry with usefulness, Lo's works are inspired by materials and techniques that have passed on to our generation. He wishes to unite wisdom and sensibility of past and present, creating works that are lasting, simple and essential.



Anthony Lo

Anthony Lo was appointed as Ford's global chief design officer beginning of April 1st 2021. He is responsible for creating the most attractive and consistent brand experiences with a line-up of products and services that are unique, authentic and true to Ford's values.

Previously serving as Renault's vice president of exterior design, Lo led his design team to create an all-new Renault and Dacia product line-up. He was instrumental in the development of Renault's "Cycle of Life" design strategy that showcased a series of award-winning concept cars with it such as the Dezir, Captur, R-Space, Frenzy, Twin' Z, Twin' Run and Trezor.

Prior to joining Renault in 2010, Lo was the director of advanced design for General Motors Europe from 2004 to 2010. From 2000 to 2004, Lo worked in Sweden as chief designer, advanced design, at Saab. Before that, he was with Mercedes-Benz in Japan, as well as Audi in Germany.



Man Fung-yi & Mok Yat-san

Man Fung-yi is a graduate of the Department of Fine Arts at The Chinese University of Hong Kong. In 1995, she established Artists' House with Mok Yat-san, and devoted herself to art creation and art education after her graduation. In 1999, she obtained her Master of Fine Arts degree at The CUHK and then worked as a part-time lecturer in the same school till 2001. In 2008, she obtained her master of Art (Daoism) in Department of Cultural and Religious Studies at the CUHK. She has participated in numerous exhibitions with her works are featured in many prestigious public collections.

Mok Yat-san received a Bachelor of Art from the CUHK, and had also received a Master of Arts (Sculpture) from Guangzhou Academy of Fine Arts, China. He was the President of Hong Kong Sculpture Society and now is a part-time lecturer in the Fine Arts Department at the Chinese University of Hong Kong. With 30 years dedicated to art creation, Mok has taken part in numerous exhibitions spanning across the globe, ranging from Art Basel in Hong Kong, to BRIC Exhibition London, UK, and Hong Kong Art Biennial Exhibition.



Edwin Chan

Edwin Chan studied architecture at UC Berkeley and the Graduate School of Design at Harvard. After graduation, Chan joined Frank O. Gehry & Associates in Los Angeles as Design Partner on many of the firm's most significant cultural and institutional projects. In 2013, Chan launched his cross-disciplinary architectural and design studio - EC3. Chan has been recognized with numerous awards and distinctions, including the honor of Chevalier de l'Ordre des Arts et des Lettres from France, a 2017 Progressive Architecture P/A Award, and named one of six finalists for the Mies Crown Hall Americas Prize (MCHAP) in 2018.



Advisors



Daisy Yiyou Wang

Dr. Daisy Yiyou Wang is responsible for Hong Kong Palace Museum's exhibition, research, collection, publication, learning and public engagement programmes. She has served as the Robert N. Shapiro Curator of Chinese and East Asian Art at the Peabody Essex Museum and the Chinese Art Specialist at the Smithsonian's Freer/Sackler. With Jan Stuart, Wang co-curated the ground-breaking exhibition "Empresses of China's Forbidden City" and co-edited the publication, which was merited with the Smithsonian Secretary's Research Prize. This exhibition was amongst the "Top 20 United States Art Exhibitions" and named the "Most Influential International Exhibition from Chinese Museums" in 2019. A specialist of the history of collecting, lacquer and Qing imperial portraiture,

Dr. Wang has published internationally. Dr. Wang is a recipient of a Getty Museum Leadership Fellowship, a Smithsonian Post-Doctoral Fellowship and a National Endowment for the Humanities grant. She has acted as Chair for the American Alliance of Museums' China Programme, the largest annual U.S.-China museum professional exchange programme.



Tianlong Jiao

Dr. Tianlong Jiao received his B.A. from Peking University in 1987 and Ph. D. from Harvard University in 2003. Prior to his appointment as the Head Curator at the Hong Kong Palace Museum in 2021, he was the Curator of Asian Art at the Denver Art Museum, the Head and Curator of Chinese Art at the Asian Art Museum of San Francisco, Chief Curator of Hong Kong Maritime Museum, the Chairman of the Department of Anthropology at Bishop Museum. He also served as faculty or visiting professors at University of Hawaii-Manoa, Xiamen University, Chinese University of Science and Technology and Shandong University. His research specialty is early Chinese art and archaeology. He has curated many international traveling exhibitions in collaboration with major museums worldwide, including the

Palace Museum. He also conducted archaeological projects in mainland China, Hong Kong, Taiwan, Hawaii and Honduras. He has authored/co-authored nine books and more than one hundred research papers both in Chinese and in English. His book *The Neolithic of Southeast China* (Cambria Press 2007) was the winner of the 2007 Philip and Eugenia Cho Award for Outstanding Scholarship in Asian Studies.



Designer-mentees



Bob Pang

Bob Pang, seed grant recipient of Design Trust, writer/columnist, member of DOCOMOMO HK and registered architect, graduated from the Master of Architecture at The University of Hong Kong and has extensive design experience in London, Vienna, Shanghai and Hong Kong.

He was a project architect leading a team on various urban and architectural projects in Arata Isozaki Shanghai studio from 2011-2012. In 2015, he co-founded AaaM Architects.

Pang's research and photography project, supported by the Design Trust Seed Grant in 2020, aims to map out and reveal the history and aesthetic of Brutalist architecture in Hong Kong. He is also a recipient of Design Trust Feature Grant.



Ken Chow

Yat Muk Studio's Chinese name is inspired by the meaning, "a lifetime of woodwork", and creating furniture that lasts a lifetime is the studio's vision. Founded by Ken Chow, the studio is dedicated to exploring and researching Hong Kong's local heritage of woodwork, seeking to redefine true craftsmanship as opposed to wood engineering in general.

Chow has devoted his working life to the craft of woodworking with his passion, constantly perfecting his craft techniques through experimentation and innovation. Having apprenticed in Taipei, Taichung, and Jilin, China between 2016 and 2019, he aims to explore the authenticity of carpentry crafts by observing the difference in the woodworking craft and culture in Hong Kong, mainland China and Taiwan.



Niko Leung

Niko Leung, owner of design studio Future is Transparency, is a product designer working in the realm of object, material, installation and spatial design. Leung holds a BDes from Design Academy Eindhoven (NL). She was previously a part-time tutor at Lee Shau Kee School of Creativity in Hong Kong teaching Visual Art, Design and Spatial Studies. Leung enjoys travelling, had been a resident artist in Jingdezhen (CN), Fiskars (FI), Den Bosch (NL) and Arita (JP). Leung was awarded Young Design Talent Award in 2017 to undertake a work placement at Studiomake Architects in Thailand.

Niko has practiced at architectural ceramics manufacturer Royal Tichelaar Makkum (NL) as a craftsperson. Eight years in the Netherlands

has brought Niko an experimental and can-do attitude in her work. Niko co-founded "Hong Kong Soil" with Loky Leung in 2021, as an initiative to research and advocate purposeful reuse of discarded soil from local construction sites. The "Hong Kong Soil" initiative is a Design Trust Feature Grant Project.



Su Chang

Su Chang is principal of Su Chang Design Research Office, a research-driven, interdisciplinary architectural design practice based in Hong Kong. His built work and architectural proposals situate historical typologies in contemporary cultures, focusing on how architecture and landscape can intersect to create space in between for new public life.

Chang's writing and translation work similarly connects architecture's physical presence to its participation in a larger geography of ideas, most recently in the Chinese edition of Iñaki Ábalos's *The Good Life: A Guided Visit to the Houses of Modernity*, as well as essays, interviews, commentaries, and projects in *Wallpaper*, *Taiwan Architecture*, and *Harvard GSD Platform*. Chang has been teaching architecture design at

the University of Hong Kong since 2018.

Chang received his Master in Architecture with commendation and Dean's Merit Scholarship from Harvard University Graduate School of Design. Previously, Chang was educated at Peking University, ETH Zürich, and received a Bachelor of Arts in Architectural Studies with First Class Honour and full scholarship from the University of Hong Kong. Chang is a recipient of a Design Trust Seed Grant.



Adonian Chan

Adonian Chan is a Hong Kong type designer, graphic designer, and musician. Graduated from Hong Kong Polytechnic University in 2009. Co-founded Trilingua Design with Chris Tsui in 2010. In 2018, he published the book "A Study on Hong Kong Beiwei Calligraphy & Type Design", which documented the eight years of research on Hong Kong Beiwei, as well as his type design "Hong Kong Beiwei Zansyu" supported by a Design Trust Seed Grant. The book has won the "Grand Award" and the "Distinguished Publishing Awards" of "Hong Kong Publishing Biennial Awards 2019". The type design has won "New York Type Directors Club's" Typeface Design Award. Winner of "2019 DFA Hong Kong Young Design Talent Award". He is co-curator of Hong Kong largest design festival "deTour 2020" & "deTour

2021".

Chan is a recipient of Design Trust Seed Grant for his project entitled "Hong Kong Beiwei Kaishu (Typography) Research Project" and a Designer Mentee of the Design Trust Futures Studio 2019 which he developed a graphic design concept that bridges the Haw Par Mansion's history and myths to the contemporary music foundation.



Elaine Yan Ling Ng

Elaine Yan Ling Ng, nicknamed the 'techno fairy' by Elle Deco, is the founder of The Fabrick Lab, which brings together textiles, electronics, biomimicry, interiors and installations. A British Chinese materialologist, Ng graduated from Central Saint Martins in London where she earned her MA Design in Textile Futures with distinction. An alumna of the Cambridge Institute for Sustainability Management in Leadership, she is a TED Fellow and has been globally recognized, by multiple design awards, including AD100 The Game Changer by AD Italia, The Influencer by INDE. Awards and received The Emerging Talent Award by Design Anthology, GGEF's Eco Innovator Award, Swarovski's Designer of the Future Award and Tatler's Gen T Award. She has worked with Nissan Design Europe and

Nokia Design Beijing and is one of the top 50 brightest connectors, creative visionaries, influential innovators and disruptive talents in Hong Kong. In 2020, Ng was appointed Nature Squared's Chief Material Innovator.

Ng was a grant recipient of Design Trust. Her feature project includes creating an on-going textile experimentation, a synergy between traditional craft and modern understanding of material. Ng also

participated in DTFS 2019 as Designer Mentee and created Dancing Phoenix (Feature Carpet Design) in collaboration with Tai Ping and mentored by Lyndon Neri and Rossana Hu.



Jacqueline Chak

Jacqueline Chak is a founding partner of EDIT and EDITECTURE; a multi-disciplinary architectural, fashion, art and interior design practice in Hong Kong. Founded in 2014, EDITECTURE has earned a wide range of various disciplinary work and an award winning design studio. Chak has received the Prestige 40 under 40 award in 2021 as well as Perspective 40 under 40 in Hong Kong and China in 2019, for her achievements in the design industry of Hong Kong and international design scene. Through fashion and style, intertwining with the design discipline at EDITECTURE, Chak wishes to present a new methodical of comprehensive design concept of design and lifestyle, building an edit of established and emerging designer brands, reinforcing the core value that "everyone is their own editor in life".



Florian Wegenast & Christine Lew

Studio Florian and Christine is a multidisciplinary design studio, currently based in Hong Kong. As a two-person led practise, both designers are MA graduates from Central Saint Martins College of Art and Design. The two come with experience working internationally and their expertise includes, industrial design and fashion / material innovation design. The studio works at the intersection of sustainable materials, heritage crafts and social innovation. For the past three years, they have been investigating local waste materiality, collaborating with master craftsmen and working with various 3D technologies. Their research focuses on investigating how traditional handcraft can become integrated with modern technology and contemporary culture.

Awarded the Design Trust Seed Grant two times and participating in DTFS 2019 as designer mentees, the duo has been actively learning about Hong Kong's heritage craft for the past years and transforming their work.



Julie Progin & Jesse Mc Lin

Established in Hong Kong and Jingdezhen, Julie & Jesse is the creative partnership of designer Julie Progin and artist Jesse Mc Lin. Their work stretches across the fields of design, craft and art, blending research and material experimentation into the making of innovative porcelain objects and installations. They embrace a unique approach to each project, drawing on its cultural and historic context, as well as resources close at hand. Each work manifests the duo's constant process of reinvention. Julie & Jesse have exhibited at institutions including M+ Museum, Design Society, the Triennale Di Milano. Their works are held in private, corporate and public collections such as the China Ceramic Museum, M+ Museum and the K11 Art Foundation.

The duo participated in design*lab's Feature Grant research, and in the Design Trust Futures Studio 2019 programme.

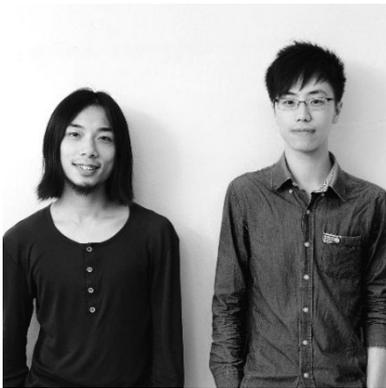


Alexandra Batten & Daniel Kamp

Batten and Kamp is a creative partnership between Alexandra Batten and Daniel Kamp. The New Zealand born, Hong Kong-based design art duo create functional sculptures, acquired by galleries and collectors around the world. Their works are made one at a time by the couple and their production partners from a converted factory space, between a densely jungled mountain and a bustling port at the edge of Hong Kong Island.

Batten and Kamp are represented by galleries in New York, Shanghai, Tokyo, Geneva, Seoul, Copenhagen and Hong Kong. Their works have been exhibited in solo shows at Novalis Art Design and Designart Tokyo and included in many group exhibitions, as well as international art fairs

including Enter Art Fair Denmark and Fine Art Asia Hong Kong. Their works and practice are featured in Hype Beast, Designboom, Design Anthology, Sight Unseen, ID Magazine, Somewhere magazine, Axis Magazine, Ignant and more.



Mic Leong & Soilworm Lai

Stickyline is a prominent Hong Kong-based creative duo comprising of Mic Leong and Soilworm Lai whose distinctive, large-scale sculptures of the polyhedra mask the creative engineering, mathematics and geometric structural complexity of its genesis. By using paper and metal, the duo creates minimalist aesthetics, durability, simplicity in shapes, combined with technologies in kinetic, sound and light to enhance the experience in their works.

In 2013-14, Stickyline was invited by Hong Kong Ambassadors of Design (AoD) and Hong Kong Design Centre (HKDC) to participate in the International Design Festival Berlin 2013 and exhibited in Milan Design Week 2014 under Stickyline. Collaborations with brands include Henrik

Vibskov, Ralph Lauren, Mercedes-Benz, Puma, Paul and Shark, Lomography and Givenchy. Leong and Lai's project On/Off was awarded Design Trust Seed Grant in 2016. Their installation was later launched at Sea World Culture and Arts Centre, Shenzhen in 2017 and received a DFA Design for Asia Award 2018 - Silver Award.



Tin Lau

Tin Ho Lau is an artist and multi-disciplinary designer. He was a student at the Design Academy Eindhoven. Now living in Hong Kong, he works on commercial and public projects as a designer. Projects include interior design for Passage Bookstore, X-Xperimenting Exhibition Danny Yung 50 Year Creations at Hong Kong Heritage Museum and visual identity of Hong Kong Palace Museum. "Tin 1", a ball point pen he designed for Shenzhen Comix Group, was given Best Stationary of China Gold Award by Paperworld China organised by Messe Frankfurt, as well as Contemporary Good Design Award. Tin also works as an art consultant.



10. APPENDIX: Scholars Commons, Hong Kong Palace Museum

Scholars Commons is an exceptional multifunctional space conceived as the “living room” of the museum which will host a variety of arts and culture-related gatherings and events. Scholars Commons gathers works and contributions from **37** designers, artists, craftsmen and curators based in Hong Kong, which are:

Freeman Lau, who is the Artistic Director of **Scholars Commons** and designed **24 Ming Style Intertwined Chairs**;

Tse Shing-luen and **Roy Ng**, who are the craftsmen producing **24 Ming Style Intertwined Chairs**;

Samuel Chan, who designed a display unit and a scree, both titled **Memory**;

André Fu, who designed an artisan floor rug titled **Convergence**;

The late Cheung Yee, who created the relief work titled **Kun**;

Raymond Fung, who created the water-ink painting titled **Dynasties**;

Shi Zi-qing, who created the calligraphy work titled **Latter Ode on the Red Cliff of Sushi**;

Project Twelve:

Michael Lau, who created zodiac rat sculpture titled **MicLAU**;

The Late Cheung Yee, who created zodiac ox sculpture titled **Yeeox**;

Raman Hui, who created zodiac tiger sculpture titled **Yi Hu**;

Cynthia Sah, who created zodiac rabbit sculpture titled **Ru Tu**;

Chelsia Lau, who created zodiac dragon sculpture titled **Long Xing**;

Dennis Chan, who created zodiac snake sculpture titled **She Wu**;

Dr. Kan Tai-keung, who created zodiac horse sculpture titled **eHorse**;

Chi Wing Lo, who created zodiac goat sculpture titled **Yang Xiang**;

Anthony Lo, who created zodiac monkey sculpture titled **Xiang Hou**;

Man Fung-yi & Mok Yat-san, who created zodiac rooster sculpture titled **He Luan**;

Edwin Chan, who created zodiac dog sculpture titled **Rocky**;

Freeman Lau, who created zodiac pig sculpture titled **She Zhe**;



Design Trust Futures Studio 2022: Heritage is Creative Generation:

Curatorial team:

Marisa Yiu (Lead curator)

Zheng Zhou (Associate curator & Designer)

Designer-mentees:

Bob Pang, who created a zodiac rat work titled *House of Rats*;

Ken Chow, who created a zodiac ox work titled *From Sun to Moon*;

Niko Leung, who created a zodiac tiger work titled *Tiger Palette*;

Su Chang, who created a zodiac rabbit work titled *Double Rabbits*;

Adonian Chan, who created a zodiac dragon work titled *Dragon of Our Time*;

Elaine Yan Ling Ng, who created a zodiac snake work titled *Metamorphosis*;

Jacqueline Chak, who created a zodiac horse work titled *Eco-Tang Sancai Warrior*;

Florian Wegenast & Christine Lew, who created a zodiac goat work titled *Auspicious Cheese*;

Julie Progin & Jesse Mc Lin, who created a zodiac monkey work titled *We – A Grooming Kit for Monkey within Us*;

Alexandra Batten & Daniel Kamp, who created a zodiac rooster work titled *Dawn*;

Mic Leong & Soilworm Lai, who created a zodiac dog work titled *Bonding*;

Tin Lau, who created a zodiac pig work titled *Bing Feng*.