

The Chinese University of Hong Kong



香港設計創業路線圖及個案 Design Entrepreneurship in Hong Kong

Roadmaps & Case Studies

共創多元設計空間
Co-create a Diverse Design Space

Funded by:



前言

哈佛大學商學院的Steven Shalman指出，企業家要以手上有限的資源，承受風險去把握商機。而John Heskett則認為設計師必須擁有並妥善管理資源，以在傳意、標識、商品、環境、系統和服務等各方面進行增值性的創作。近年的思想則要求，設計需結合科技、社會價值及商業模式。揉合這些想法，設計企業家可以被定義為有創意地通過科技、美學、文化或社會知識和資源來解決問題的商機追求者。

設計行業講求不斷的原創性和新鮮感，因此產生無盡壓力，也是這行業的艱巨挑戰。若為了業務增長而需要作有系統而持續的創新，顯然是難上加難。設計師目前可以透過一些行業書籍獲得建立和營運成功企業的一些建議，但商管文獻中關於設計行業的創業研究則仍欠缺清晰目標。它們往往只能在組織研究的創意產業、創意人力以及創意管理的範疇中獲得有限的注意。

設計創業，絕對值得香港更高度的重視。產品和服務只是傳遞價值的平台，而設計才是為本港產業增值的重要關鍵。在全球化的世界，尖端科學、發明和商業模式已不再秘密，任何有意者可將它們應用於新產品的開發。一個典型的例子，就是近年人氣的iPod。這產品背後的關鍵技術幾乎都並非來自美國，而它更是於近在咫尺的中國製造。蘋果公司只是通過聰明而令人

眼前一亮的設計，巧妙地策劃iPod登場。香港設計業既擁有深厚的底子，並同時繼續培養新一代的設計師。如果我們能充份把握這資源，人人都可以受惠。

不過，設計師必須發揮其企業家的潛質，在這個瞬息萬變的世界裡本著創業的思想追求機會，才可以兌現這資源的用處。故此，本研究在找出設計師事業路線圖、為設計師尋找提升事業機會，並為培訓者提供教導個案，培養出新一代設計企業家的同時，亦可以補足目前我們對設計和設計師培訓的不足。

為此，我們感謝設計智優計劃、香港設計中心、以及英國文化協會，為我們這次的創業而作出「投資」。各位的反饋，將有助他們評估自己所冒的風險是否帶來值得的回報。

區玉輝教授
香港中文大學管理學系副教授
創業研究中心副主任

PREFACE

"Entrepreneurs take calculated risk to pursue an opportunity without regard to resources at hand," said Steven Shalman of Harvard Business School. Designers, according to John Heskett, shall own and need to properly manage their resources to create values for communications, identities, objects, environments, systems, and services. Crossing these two thoughts, design entrepreneurs may be defined as entrepreneurs who use the aesthetic, cultural or artistic knowledge and resources to solve problems creatively in the pursuit of business opportunities.

In design business, the constant pressure to bring originality and novelty is tremendously challenging. Doing it persistently and systematically so that the company can grow is obviously even harder. A few trade books are around to advise designers to build and run a successful venture. In the business literature, research on design entrepreneurship lacks a clear agenda, and has received only tangential attention in the domains of creative business, creative labor, and creativity management in organization studies.

Design entrepreneurship deserves Hong Kong's attention. This is because design holds the key for adding high value to Hong Kong's industries. Products and services are no more than platforms for value delivery. In this globalized world, cutting-edge science, inventions, and business models are no longer secrets, but available for the seekers for new product development. As a case in point, almost none of the key technologies behind iPod were originated from the US, and its manufacturing is located in our backyard. Apple simply masterminds iPod through ingenious, eye-popping design.

Hong Kong has a rich history in design and continues to nurture new generations of designers. Everyone can benefit if we could make use of this resource.

Such resource, however, is useful only if designers can realize its full potential as entrepreneurs in this rapidly changing world and embodying entrepreneurial thinking to pursue opportunities. For this purpose, this research may complement present understanding of design and training on designers, as it identifies design roadmaps, explores strategies for designers to advance their career, and, most importantly, create teaching cases for educators and trainers to better prepare designers as entrepreneurs.

We are grateful to DesignSmart Initiative, Hong Kong Design Centre and British Council for their "investment" on our entrepreneurial endeavour. Your feedback will help them determine if the return is worthy of the risk.

Professor Kevin Au
Associate Professor, Department of Management
Associate Director, Center for Entrepreneurship
The Chinese University of Hong Kong

前言

這次由「創意香港」的設計智優計劃資助的個案研究，概念來自香港中文大學創業研究中心及香港設計中心聯合舉辦「志在創業 - 設計與創意工業」課程。通過此課程，我們了解到需要為本地跨科際的設計管理課程特別製作教材，以解決目前書店及圖書館內的書刊中缺乏本地案例的情況。

設計不再只講求漂亮，科技不再只是工程計算，營商也不再只講求是單一的底線。正當三者培訓中的共通點日益增加，也就是為本地設計、工程和商管培訓者撰寫本地教材的良好時機。教材中的創業焦點，貫徹了本中心向來關注和專長的領域。它不但反映了「創業」作為一個跨專業課題的特性，也表達了我們對於它能刺激創新，創造就業機會和帶動經濟增長所寄予的信念。

個案中的十位設計企業家，已證明他們如何以自己的方式在一個追求新穎和原創的行業中抓緊機遇。這十位設計師分別來自不同的世代和設計領域，包括資深前輩靳埭強及李永銓，以至新一代代表高少康及毛灼然等。他們的業務，不論在規模和經營模式方面都有差異。例如產品設計師葉智榮及彭志江，都堅持以小規模經營，通過較大的自主權以建立自己的品牌。建築及室內設計師梁志天和時裝設計師張國威則選擇透過建立系統和團隊，以更龐大的規模經營，並積極考慮將來以新的股權方

式擴展業務。在經營模式方面，玩具設計企業家蔡漢成選擇發展授權業務，充份利用其龐大的玩具公仔系列。反之，年輕品牌設計師白智慧則仍在競爭激烈的設計諮詢業務中奮力經營，以求突圍而出。

我們的工作從開始已考慮到不同對象的學習需要。這包括那些善於處理文字、閱讀案例的同學，及那些較偏重視覺體驗、喜歡觀看圖像的一群。自從年初，八個案例中的三個(連教學筆記)，已經提交Richard Ivey School of Business發表，並全獲刊用。餘下數篇亦會在不久將來中發表。與此同時，我們也製作了八集獨立的錄像案例，每集以十五分鐘敘述個案。再者，閣下手上的這本書是我們特別為一般讀者而寫，以較短篇幅和淺白(少用術語)語言書寫。對想進一步加深認識的朋友，可登上www.hkdesign.org的網站，尋找相關的資源。

我們衷心感謝上述各位設計企業家，以及其他為這次研究作出貢獻的人士。首先，我們有賴馮崇裕先生和李德志教授通過他們作為培訓者的觀點，大大加深了我們對設計行業的了解。其次，張路路小姐，安綺麗小姐，麥雅端小姐，與Michael Young先生等幾位也透露了他們同時作為設計師和企業家的一些經營心得。另外，香港貿易發展局設計業服務拓展經理林蘇珊小姐和設計廊經理梁菁欣小姐和矽領域(香港)有限公司楊軒誠先生也跟我們分享了

他們與設計師合作，以及宣傳設計產品和服務時的體驗。至於擁有豐富國際經驗的Simon Davies先生，則通過他在不同國家的國際設計公司中的經驗，將香港設計師跟外地同業作比較，並寄語他們如何保持競爭力。

最後，我要感謝各位同事們：包括區玉輝教授，黃蔚莊小姐，沈娜博士和鄧詠珊小姐，顧珣小姐和羅詠珊小姐為這次研究所貢獻的努力，他們是這個項目中所不能缺少的。同時，我也要感謝本中心的主任譚安厚教授，每次在我們有需要的時候，他總能提供寶貴的意見。

孫耀先

香港中文大學創業研究中心項目總監

PREFACE

The present case research has been funded by the CreateHK Office under the DesignSmart Initiative (DSI). Inspired by the Entrepreneurship for Design and Creative Professional workshop, a programme co-organised by the CUHK Center for Entrepreneurship and Hong Kong Design Centre, we have felt a great need in generating local content for interdisciplinary design management education. Currently, most books and magazines on this topic available in the bookstores and the libraries are usually imported from overseas with very little local examples.

Seeing the trend in the convergence of design, technology and management education---design is more than being pretty, technology is more than just engineering, and business is more than a single bottom line, we feel that the time is ripe for producing local content in design management for design, engineering and business educators in Hong Kong. The entrepreneurship focus has always been the interest and strength of our center as we strongly believe that entrepreneurship, as a multidisciplinary subject, is often the source of innovation, job creation, and economic growth.

The ten design entrepreneurs being studied have demonstrated in their own ways how they seize opportunities in a sector always craving for novelty and originality. These ten designers, ranging from veteran design masters such as Kan Tai Keung and Tommy Li to young icons such as Ko Siu Hong and Javin Mo, come from different generations and design disciplines. They also operate at different scales with different business models. Industrial designers Alan Yip and Winnif Pang, as strong believers in keeping the firm small, have chosen to build their brands with more autonomy. While

architect and interior designer Steve Leung and fashion designer William Cheung who operate at a much bigger scale through building systems and teams are considering new equity options in expanding the business in the future. In terms of business model, Raymond Choy, a toy design entrepreneur, has engaged in licensing, fully leveraging the huge toy figure collection he has, but Viola Pak, a young brand designer, is still trying very hard to make her reputation stand in the fiercely contested design consultancy business.

Our works have taken into consideration different audiences with varying pedagogic needs. This includes students who are more textually inclined reading case studies and those who are more visually oriented watching images. Since early this year, three of our eight teaching cases (including teaching notes) have been submitted to the case bank of Richard Ivey School of Business. All three cases have been accepted for publication. The remaining ones shall be submitted in the near future. At the same time, we have developed eight video cases for the entire collection, with each one including a 15 minute footage describing the case. In addition, we have produced this book you are now holding in a shorter and more readable format (using less jargons) targeted for the average reader and a corresponding website (www.hkdesign.org) which includes additional resources for some of you who are interested in pursuing further.

We would like to thank the above design entrepreneurs and all the other individuals who have contributed to our study. Mr. Alex Fung and Prof. Lee Tak Chi have contributed a great deal to our understanding of the sector, especially from an educator's point of view. Lulu Cheung, Elaine Ann,

Prudence Mak, and Michael Young gave us their precious insights in running a design business as both designer and entrepreneur. Ms. Susan Lam, Trade Development Council's Service Promotion Manager, Ms. Frances Leung, Trade Development Council's Design Gallery Manager and Mr. Ken Yeung, CEO of Silicone Zone, shared their experience with us in working with designers and promoting designer products and services. Mr. Simon Davies from GP Acoustics with his vast experience having worked in several countries and international design companies also taught us a lot about how Hong Kong designers compared against their foreign counterparts and what they should do to stay competitive.

Last of all, I like to thank my team: Professor Kevin Au, Ms. Daisy Wong, Dr. Na Shen, Ms. Justine Tang, Ms. Serena Gu, and Ms. Rosanna Lo for the tremendous support that they have put into this project. Without them this project would not have been possible. I also like to thank Professor Hugh Thomas, Director for the Center for Entrepreneurship, for giving me his constructive advices whenever I seek for them.

Bernard Suen
Project Director
Center for Entrepreneurship
The Chinese University of Hong Kong