

P. ROJECTS
O. BJECTS
P. LAY

TOMMY LI
P.O.P.
DESIGN
SHOW



李永銓

9.6-24.9
2018

玩物
設計
展作

目錄

Contents

前言	Foreword	4
序言	Preface	6
李永銓 的「玩·物·作」	The “Projects · Objects · Play” of Tommy Li	8
<hr/>		
「玩」	“Play”	10
「物」	“Objects”	14
「作」	“Projects”	24
<hr/>		
鳴謝	Acknowledgements	30
工作小組	Production Team	31

展覽平面圖

Exhibition Floor Plan



● PLAY / 玩

● OBJECTS / 物

● PROJECTS / 作

前言

香港文化博物館一直致力推廣本地設計的特質和多元風格，同時著重表揚本地設計師的成就。隨著近數十年經濟的發展，消費者對商品的要求提高，企業對高質素的設計需求亦不斷上升。商業平面設計的範疇亦由基本的海報、刊物、產品包裝等，擴展至全面的品牌發展策略。當中有「品牌醫生」之稱的設計師李永銓，更是行業中的佼佼者。本館舉辦李永銓「玩·物·作」設計展，目的是讓觀眾欣賞這位香港成功設計師的獨特創意和市場策略，亦希望能與觀眾分享過去三十五年塑造其人生觀及美學觀的流行文化。

李永銓先生敢於破格的海報和出版設計，早已備受推崇，而近年他在品牌設計方面的成就更為人熟悉和稱譽。他曾為多個本地及國內外商業品牌成功建立企業形象，作品獲獎無數。他的設計風格前衛，充滿黑色幽默，而這個展覽的獨特之處就在他精心演繹的「玩·物·作」關係。李先生特意挑選了他喜愛或難忘的人物、事情和物件作為展覽的開首，藉以讓觀眾能了解他，與他交流，一起反思設計的靈感泉源。此外，他亦邀請了數位好友在展覽的錄像節目中，與他討論音樂、電影、設計等方面在過去數十年來的發展，以及如何塑造今天的香港文化。展覽當然不可缺少李先生設計的商業品牌作品、書刊和海報，更有玩味十足的雕塑裝置，以及全新製作、結合擴增實境技術的巨型版畫作品，為觀眾帶來新穎的互動體驗。

展覽得以順利舉行，實有賴李永銓先生和他的設計團隊，以及客席策展人毛灼然先生的鼎力支持，我謹代表香港文化博物館向他們致謝。我期待各位在欣賞李先生幽默又破格的設計和藝術作品的同時，還會對香港的流行文化產生共鳴。

香港文化博物館總館長

盧秀麗

Foreword

Hong Kong Heritage Museum has focused on recognising and appreciating local designs and styles, as well as the achievements of local designers. With the development of the economy in recent decades, consumer demand for high-quality goods has driven corporates to look for high-quality designs to boost product sales. The scope of commercial graphic design has therefore included everything from posters and publications to packaging and brand strategy. Tommy Li, known as a “brand doctor”, has been a key player in the design industry for years. In the exhibition “Projects · Objects · Play—Tommy Li P.O.P. Design Show”, we hope visitors will be inspired by his distinctive creations and strategies for tactical marketing and have the opportunity to share Mr. Li’s outlook on life and the pop culture aesthetic he has honed in a career spanning 35 years.

Mr. Li’s exceptional poster and publication designs, and his rebranding projects for both domestic and overseas brands, have been highly commended and honoured with many awards. His design style is upbeat and often filled with black humour. In this exhibition, his unique perspective is demonstrated by his ingenious interpretation of the relationship between “Projects”, “Objects” and “Play”. Mr. Li specially chose his favourite or most memorable people, moments, and objects for the first part of the exhibition in the hope that visitors will explore with him the inspirations that served as the source of his designs. He also interviewed some of his good friends to talk about the growth of the local aesthetic that has shaped the culture of Hong Kong and flourished for decades in music, film, and design. The exhibition displays commercial brand designs, books, periodicals, posters, playful sculptures, and a large-scale printmaking series, integrated with augmented-reality installations. In short, it offers visitors an original and interactive experience.

On behalf of Hong Kong Heritage Museum, I would like to express my sincere appreciation for the support of Mr. Tommy Li and his team, and guest curator Mr. Javin Mo, who are responsible for the success of this exhibition. I hope you enjoy immersing yourselves in the humorous and extraordinary designs and creations of Mr. Li, whose work resonates throughout Hong Kong popular culture.

Fione Lo

Museum Director

Hong Kong Heritage Museum

序言

我會以什麼行業來為「李永銓的職業」定位，確實有點困難，因為我是個多變的人。我喜歡，亦做過不同類型的行業，包括網台DJ、駐日本專欄作家、電影美指等等，最終我還是選擇設計——一份與我性格最接近的工作，現在專注為零售業建立品牌形象。雖然過去三十五年的設計生涯，我已獲獎無數，但相比其他外國的傑出設計師，我只是專業，仍要繼續突破。

自從2010至2015年間在內地舉行過個展後，我都沒想過要再做一次大型的個人設計展。今次榮獲香港文化博物館的邀請，讓我得以再次反思舉辦展覽的目的。我的設計作品，很多人都看過，未展出過的可透過這次機會讓大家觀賞，但那些只是我半生的備忘錄、記錄。我想，其實我最希望透過這次展覽讓大家更了解我及我的創作靈感泉源。你會看到我特意挑選了97項，對我影響尤深的事物來展出，當中包括一首歌、一句說話、一個人或一件設計作品，又或是一些奇奇怪怪的東西。它們曾經在某個時候、某個階段影響著我，以至我在後期或將來的設計方案。我期待這97項收藏的首次巡禮，會讓大家更全面地了解為何我會當設計師、專欄作家、DJ……。

當然，在不同的展區，你仍會看到我在不同時期設計的焦點作品，包括我早期製作的海報，畢竟在設計圈內，大家認識李永銓的名字不是因為我做的品牌，而是海報。今次我亦會有系統地挑選了一些商業及非商業作品來展出，讓大家來了解我。最後發表的是一套全新、混入了新穎的擴增實境技術的作品，是我和利志達、鄧鉅榮、XCEPT等十多人團隊共同製作的大型木刻版畫系列——《新九宗罪》。

一直以來，我走的設計路從不是孤單一人所踏出來的，而是與一大群志同道合、理念相同和充滿正能量的好伙伴共同創造的。觀眾看畢展覽後可以深入認識我，可能會討厭我，亦可能更喜歡我。但最重要還是讓大家一同見證我三十五年一步步走出來的人生歷程。歡迎你們到來。

最後，展覽得以順利舉行，感謝香港文化博物館的邀請，多謝李永銓設計慶上下過往近三十載及現任的團隊，以及客席策展人毛灼然先生。我更要多謝遠道而來的日本設計大師淺葉克己先生和佐藤卓先生，本地著名作家徐緣先生，為展覽擔任對談活動嘉賓，以及出席錄像對談的左永然先生與黃源順先生。最後我還要特別多謝提供場地音樂的中島英樹先生及坂本龍一先生。

李永銓



畫像：
Paul Lung 先生

Portrait:
Mr. Paul Lung

Preface

It is a little difficult for me to define “the career of Tommy Li” because I happen to be a jack of all trades. I like to work, and I have worked in many different fields throughout my life, serving as a podcast host, columnist based in Japan, and art director for films. After trying my hand at many creative interests, I finally settled on design, a job that I regard as the most expressive of my true character. I focused on establishing brand images for the retail industry. Although I have won numerous awards over the past 35 years, I consider myself only a competent professional compared to other outstanding designers. I continuously strive to keep achieving creative breakthroughs.

After organising solo exhibitions in mainland China between 2010 and 2015, I did not think about making another large-scale, solo design exhibition for quite some time. The invitation to exhibit at Hong Kong Heritage Museum motivated me to reflect on the purpose of an exhibition. Many people have seen my designs, and this show makes available the works not previously exhibited. But I regard them only as my memoranda and records. What I hope most is that this exhibition will allow you, the visitor, to learn more about me as an individual and how my story has shaped my creative output. That is why the 97 selected exhibits feature objects are profoundly meaningful to me. Each one represents a song, a word, a person, or a design—or maybe some odd trifles—that deeply influenced me at some time in my life. They affected my design scheme and will stay with me into the future. I look forward to the first-ever exhibition of these 97 collections. I hope to provide a clearer understanding of why I became a designer, a columnist, a DJ.

The exhibition still allows you to see the highlights and various stages of my design career, including my early posters. People know the name “Tommy Li” not because of the commercial brands I influenced but because of my posters. My commercial and non-commercial works are

systematically revealed in various parts of the gallery to help tell my story. The final section displays a woodblock print series, called *New 9 Sins*, mixed with new augmented-reality technology, which I have co-produced with a team of more than ten people, including Li Chi Tak, Ringo Tang, and XCEPT. I am excited to share this interactive experience.

My design career has never been about creating something all by myself. I have always worked with a large group of good partners who have common goals and ideas and are full of positive energy. After seeing my exhibition, I hope you will have a better understanding of who I am and what has guided my creativity. I developed this show to share my life’s journey of more than 35 years and the positive energy I have received from so many of my inspiring partners. You may end up loathing me or loving me after viewing “Projects · Objects · Play”, but I extend a heartfelt welcome to everyone.

Finally, I would like to express my heartfelt thanks to Hong Kong Heritage Museum for the invitation; everyone in our team from the very beginning till now in the Tommy Li Design Workshop and Mr. Javin Mo, the guest curator of the exhibition, everything would not have happened and succeed without any of you. I am also grateful to have the Japanese design masters Mr. Katsumi Asaba and Mr. Taku Satoh, and Hong Kong renowned writer Mr. Vincent Tsui, all of whom served as guest speakers in this exhibition. Also Mr. Sam Jor and Mr. Peter Wong, for joining us in the video interviews. Last but not least, my sincere appreciation to Mr. Hideki Nakajima and Mr. Ryuichi Sakamoto, for their generous support and venue music.

Tommy Li

李永銓的「玩·物·作」

李永銓，香港著名平面設計師及品牌顧問，國際平面設計聯盟 (AGI) 會員。八十年代畢業於前香港理工太古設計學院，多年來一直活躍於本地設計界。李永銓是土生土長的設計師，早於九十年代初已自立門戶開設工作室，從事設計近三十載，見證了香港八、九十年代平面設計與廣告業的黃金時代。從殖民地年代開始，香港一直深受外國文化影響，當中李永銓尤其熱愛七、八十年代英倫與日本普及文化，如電影、音樂、藝術、書籍、人物至社會事件等，為當時年輕的他帶來前所未有的文化洗禮，也深深影響著這一輩長大的香港人。

李永銓早年於八十年代擔任不少與香港流行文化相關的工作，如雜誌專欄作家、的士高唱片騎師，及後更參與電影及電台美術指導等。興趣廣泛的他一直嘗試於不同領域創作，是香港早期的跨媒體創意人，後來才決定選擇平面設計成為畢生事業。

風格多變是李永銓設計作品的顯著特色，早期極具視覺震撼的海報作品：如為「現代香港平面設計八人展」設計的《八仙過海》(1993)、「香港專業攝影師公會年獎」的徵集海報 (1995) 及《溝通》(1996) 等，於本地及海外均獲獎無數，令李永銓的名字逐漸在華人設計圈廣為人知，奠定了他在平面設計界破格的重要地位。李永銓於九十年代末自資出版原創性視覺海報雜誌《VQ》(Vision Quest)，為後輩與新生代設計師，包括我在內，帶來了很大的影響（同年我成功自薦進入他的設計工作室）。

多年來，李永銓一直在思考平面設計在社會的價值及影響力，傳統海報設計及印刷出版物似乎未能足以產生其影響。他強調平面設計需要廣泛被大眾認知，所以近年參與不少香港與內地大型零售品牌形象指導，把設計面向大眾與市場。

本次展覽我以客席策展人身分策展，旨在不單展示李永銓歷年設計作品及個人成就，而是以多個角度看他作為設計師的身分與生活。李永銓「玩·物·作」設計展以三個獨立單元「玩」、「物」、「作」區分並互相呼應：「玩 (Play)」是李永銓近年的個人藝術創作，道出他的個人美學、人生態度與價值觀；「作 (Projects)」展示了李永銓與其設計團隊過往近三十年至今的重要設計項目與作品。

「物 (Objects)」是展覽最重要之新策展部分，李永銓特意挑選了影響他設計與創作甚深的97件流行文化「物」與「事」，包括日本文學家三島由紀夫與太宰治的著作、平面設計大師田中一光及淺葉克己的設計作品、賽車手冼拿的人生哲學、活地·亞倫的電影作品、六十年代本地漫畫《地球先鋒號》、八十年代「星期日十點半」電影戲票、《號外》雜誌，以及的士高跳舞音樂《荷東》唱片系列等。這些橫跨近半個世紀的流行文化產物極具象徵意義，也解說了整個展覽中英文名字「玩·物·作」(Projects·Objects·Play) 的由來。與其說對李永銓設計創作與人生觀甚具影響，倒不如說這些集體回憶，也伴隨著幾代人一同成長，因為那時候的香港，確實是一個最美好的年代。

客席策展人
毛灼然

The “Projects·Objects·Play” of Tommy Li

Tommy Li is a renowned Hong Kong graphic designer and branding consultant, as well as a member of Alliance Graphique Internationale (AGI). He has been actively involved in the local design scene since he graduated from the former Swire School of Design at the Hong Kong Polytechnic in the 1980s. He is a locally born and bred graphic designer, who set up his own studio in the early 1990s and witnessed the golden age of graphic design and advertising over his 30-year career. Hong Kong has been heavily influenced by foreign and imported cultures since its colonial period. Of these influences, Tommy Li has a great passion for British and Japanese pop culture from the 1970s and 1980s, including film, music, art, publications, public figures and social events. The cultural elements influenced the younger Tommy Li deeply and also had a powerful impact on that generation of people in Hong Kong.

Tommy Li took part and worked in many culture-related positions in the early 1980s, such as magazine column writer, disco DJ, and art director for films and a radio station. Having a wide range of interests led him to work in many different fields and areas, so he can be regarded as a pioneer of cross-media creation in Hong Kong. Later he decided to focus on graphic design, making it his life career.

Diverse style is the signature of Tommy Li’s works. His local and international award-winning posters, such as *The Eight Immortals Cross The Sea* for “Eight Designers from Hong Kong” (1993), the Call for Entries Posters by the Hong Kong Institute of Professional Photographers Awards (HKIPP) (1995), *Communication* (1996) and others, were top-notch and had a strong visual impact on audiences. His works established his status in the Chinese graphic design community, and his name gradually became very well-known. In the late 1990s, Tommy Li initiated the self-funded experimental original poster magazine *VQ (Vision Quest)*, leading young designers like me to a new stage. (I successfully joined his team through self-recommendation in the same year.)

Over the years, Tommy Li has constantly examined the value of graphic design and its impact on society. He concluded that its influence was limited to traditional posters and publications, so he took up retail branding as a channel linking commercial design to the market and the public.

It is an honour to participate in this exhibition as a guest curator, not only showcasing Tommy Li’s portfolio and achievements, but also illustrating his role as an innovative graphic designer and his life from multiple perspectives.

“Projects·Objects·Play—Tommy Li P.O.P. Design Show” is an exhibition comprising three related zones: “Projects”, “Objects” and “Play”. “Projects” showcases key projects by Tommy Li and his team over the past 30 years; while “Play” is about Tommy Li’s recent personal art creations, aesthetics and life values.

“Objects” is the most important and the newest content added to the exhibition. These are special items selected by Tommy Li, which had a deep influence on his designs and creations. Works by legendary Japanese writers Yukio Mishima and Osamu Dazai, graphic design pieces by design masters Ikko Tanaka and Katsumi Asaba, the philosophy of life of Ayrton Senna, films by Woody Allen, local comics *Earth Pioneer* from the 1960s, “10:30 a.m. on Sunday” movie tickets from the 1980s, *City Magazine*, and the *Hollywood East Star Trax* dance music records are some of the objects you must not miss.

Covering almost half a century, all the unique items presented in the exhibition are related in a significant way to pop culture, which also explains the origin of the exhibition title “Projects·Objects·Play”. Rather than focusing on their influence on Tommy Li, it is better to say the objects are part of the collective memories of all of us who grew up together in the most beautiful age of Hong Kong.

Javin Mo
Guest Curator

從設計到藝術 —— 個人創作、人生美學

「玩」涵蓋李永銓近年來的個人藝術創作，作品透過不同媒介：海報、攝影、雕塑以及特別為這次展覽跟本地創作人、藝術家共同創作的擴增實境藝術裝置，道出他的個人美學、人生態度與價值觀。



毛澤東雕塑
李永銓
私人收藏

Chairman Mao's
Sculpture
Tommy Li's
Private Collection



《八爪魚》
雕塑
(2014)

Octopus
Sculpture
(2014)

From Design to Art — Creations and Aesthetics

Tommy Li lives his life through “Playfulness”. “Play” is a collection of his recent personal artistic works, created using mixed media – posters, photography, sculpture and installation – to express his aesthetic vision, attitude and life values. A new augmented reality art installation was made exclusively for this exhibition, in collaboration with different local creators and artists.

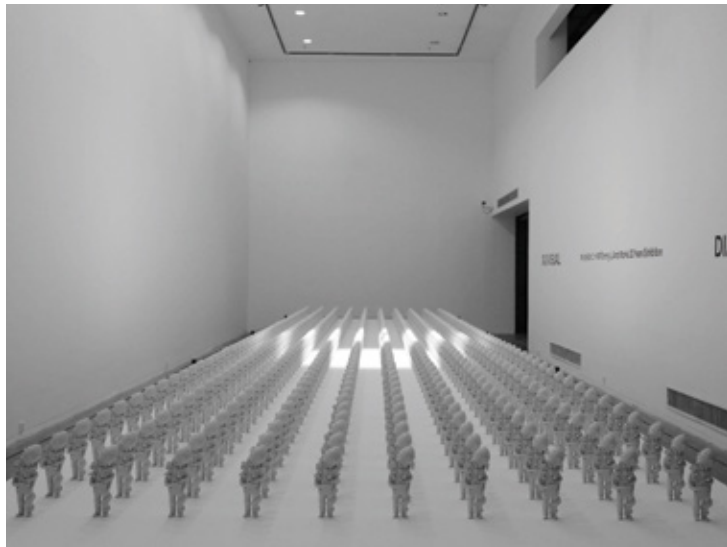


這套雕塑裝置由三百個李永銓人形公仔組成，每個人形都被八爪魚吞噬中。李永銓從眾多生物形象中，選擇了八爪魚與他結伴，因為兩者有相似的生存意志。八爪魚一生中從沒有停下來，牠的姿態及顏色不斷改變，只有到死亡時，才會止於靜寂。

李永銓覺得他的創作生命跟八爪魚相似，他的身分或其設計表達形式，都以不斷改變來求存。他認為人類能夠進化，也是需要勇於突破自己、不斷批判才行。所以他的設計生涯，也要不斷變化才能成功。

This installation consists of 300 figurines in the image of Li himself being engulfed by an octopus. He has chosen the octopus as his companion from the animal world because it shares his will of survival. The octopus has to keep on moving to keep alive, and its motion and colour constantly change until it dies.

Li compares his creative career to an octopus, since he has had to make continuous changes to his identity and design expression. He thinks that humankind needs breakthroughs and critical self-evaluation to evolve. Likewise, his design career needs to never stop morphing in order to achieve success.



《八爪魚》
深圳華·美術館
雕塑裝置
(2014)

Octopus
OCT Art and Design
Gallery, Shenzhen
Sculpture
Installation
(2014)



李永銓曾與《VQ》原創性視覺海報雜誌的主力設計師合作舉辦「VQ周日工作坊」，其中一節活動是一起利用垃圾拼構成以九宗罪為題的海報系列，包括「貪饕」、「貪財」、「懶惰」、「忿怒」、「嫉妒」、「脾氣」、「說謊」、「殺害」和「迷色」。海報上的垃圾營造了骯髒、卑劣的視覺震撼，令人印象深刻，加強了「罪」的本質，使主題更具爭議性和諷刺性。

二十年後，李永銓與李志達、鄧鉅榮和XCEPT以同一主題合創這一系列的《新九宗罪》大型木刻版畫。李永銓特別邀請了黃秋生、MC仁、林欣傑、黃源順、徐緣、黎睿紋、譚明和鄧鉅榮八位好友一同參與拍攝，成為主角，配合非理性的插圖，並混合擴增實境效果，增強趣味。觀眾可利用特製的手機應用程式，感受《新九宗罪》的立體視覺震撼。

The “VQ Sunday Workshop” was a series of activities organised by Li and the chief designers of the VQ magazine. One of the activities was to create a poster series on the theme of “The Nine Sins” – gluttony, greed, sloth, wrath, envy, bad temper, lies, murder and lust – using rubbish. The rubbish on the posters creates a dirty, repulsive visual shock, and leaves the viewer with an indelible impression which intensifies the concept of “sin” and the controversial, satirical nature of the theme.

Twenty years later, Li worked with Li Chi Tak, Ringo Tang and XCEPT to create a series of sizable woodcut prints on the same theme, retitled *New 9 Sins* for this exhibition. Li also invited Ringo and seven more friends – Anthony Wong, MC Yan, Keith Lam, Peter Wong, Vincent Tsui, Abby Lai and Andy Tam – to be subjects of the photos. Played up with AR (Augmented Reality) effects and random illustrations, the pictures have an odd appeal. Visitors to the exhibition can enjoy the immersive and illusionistic effects of *New 9 Sins* using a customised app.



iOS

*請下載程式
欣賞展品

android

*Please download
the app to view
the exhibit

《新九宗罪》
擴增實境
藝術裝置
(2018)

New 9 Sins
Augmented Reality
Art Installation
(2018)

從昨天到今天 ——
流行文化、社會變遷

「物」包含影響李永銓設計與創作甚深的97件流行文化的事物。香港從殖民地年代開始，一直深受外國文化影響，當中李永銓尤其熱愛七、八十年代英倫與日本普及文化：如電影、音樂、藝術、書籍、人物至社會事件等，這一切除了是李永銓成長的經歷外，亦是當時香港社會與文化變遷的真實寫照。



1.



2.

1. 插圖社作品 (1975)
Illustration Workshop's Work (1975)

2. 《豹子頭》漫畫 (1969-1971)
Leopard Head Comics (1969-1971)



3.



4.



5.

3. 吉田カツ作品
Katsu Yoshida's Work

4. 《電影雙周刊》雜誌 (1979)
City Entertainment Magazine (1979)

5. 《THE FACE》雜誌 (1980年代)
THE FACE Magazine (1980s)

From Yesterday to Today —
Pop Culture and Social Changes

“Objects” includes 97 items representing aspects of foreign and imported cultures that deeply influenced Tommy Li’s ideas and creations. From the British colonial period to the present, Hong Kong has been bombarded by mixed cultures. Tommy has a passion for British and Japanese pop culture of the 1970s and 1980s, such as film, music, art, publications, public figures and social events, all of which were part of his cultivation as a graphic designer, as well as mirrors that reflected the social and cultural changes in Hong Kong at the time.

01

淺葉克己
Katsumi Asaba



李永銓於1980年代初在東京參與專欄寫作時，第一眼見到這張日本商家與美國藝術家跨國及跨界結合的海報設計，立時感受到強烈的視覺衝擊。這項邀請了普普藝術大師安迪·華荷為TDK錄影帶代言的廣告計劃，是日本著名設計大師淺葉克己的傑作，他亦曾為無數企業創作膾炙人口的廣告項目。

李永銓其後還看到更多國際巨星，如活地·亞倫、韋·史密夫等出現在日本的商業廣告，令他驚嘆日本企業早已樂意大灑金錢，邀請國際名人參與商品推廣，成效非常顯著。這類跨界合作的形式，影響了李永銓日後主理品牌設計的策略，使產品推向更高的價值及獲得更大的知名度。

淺葉克己1940年生於日本神奈川縣，現為桑澤設計研究所所長、日本平面設計師協會會長及國際平面設計聯盟日本代表。

While working as a columnist in Tokyo in the early 1980s, Li felt the visual impact of this poster at first sight – it was a design that began a trend in international, cross-disciplinary collaboration between Japanese companies and American artists. Pop-art pioneer Andy Warhol appears in this poster promoting TDK videotapes. It is a masterpiece by the distinguished Japanese design master Katsumi Asaba, who created iconic advertisements for many companies.

International superstars, such as Woody Allen and Will Smith, were actively involved in Japanese commercials. Japanese enterprises were willing to pay large sums to have international celebrities promote their products, and the results were extraordinarily effective. Enlightened by this strategy of cross-disciplinary collaboration, Li employed it when he was devising brand-building strategies in his own designs to achieve added value and wider popularity.

Born in Kanagawa Prefecture, Japan, in 1940, Katsumi Asaba is the president of Kuwasawa Design School, president of JAGDA, and representative of Japan to the Alliance Graphique Internationale.



1.

1. TDK 錄影帶
平面廣告海報
設計：淺葉克己
(1980年代)

TDK Videotapes
Advertising Poster
Design:
Katsumi Asaba
(1980s)

2.



2. 《Visual Message》
雜誌
設計：田中一光
(1978)

Visual Message
Magazine
Design:
Ikko Tanaka
(1978)

02

VISUAL MESSAGE



《Visual Message》是在1978年創刊的日本創意設計雜誌，由設計大師田中一光監督編輯，每期以不同主題收錄當地前衛設計師的作品，例如福田繁雄、龜倉雄策、淺葉克己等大師的專訪及圖片。

當時日本設計開始在世界舞台崛起，很多作品的傳意手法，都採用單一而強烈的視覺衝擊來表達一個意念，深深觸動了李永銓對文字及圖像的早期印象，這種表現方式甚至持續影響李永銓至今。由於只發行了數期便停刊，他感嘆很多人已經忘記了這本曾代表一個視覺時代的雜誌。

First published in Japan in 1978, *Visual Message* was a creative design magazine edited by design master Ikko Tanaka. Each issue would pick one theme that would run throughout the interviews, pictures etc. related to avant garde designers such as Shigeo Fukuda, Yusaku Kamekura and Katsumi Asaba.

That was the time when Japanese design was making its presence in the international arena. Many works had ideas communicated through a single but strong visual impact. Such early images cast a strong influence on Li as he was impressed by their use of Japanese typeface and graphics, and it continued throughout his career, up to the present day. But to his lament, even though *Visual Message* represented the visual age of its time, it folded after publishing only a few issues and has been all but forgotten.

03

地球先鋒號
Earth Pioneer



《地球先鋒號》是李永銓自小珍藏的漫畫，為他開啟了有趣的幻想世界之門，更引起他日後對科幻小說、電影的喜愛。由於家教甚嚴，家中只有《兒童樂園》及《小朋友畫報》一類教育性的兒童刊物，而《地球先鋒號》卻是他於1964年偷偷地在理髮店購買得來的。

這套始於1959年在台灣刊物《模範少年》中連載的漫畫，由漫畫家黃鶯繪製，但他只創作了數十期便英年早逝，後來由一間香港的出版社購入版權，並由他人執筆繼續出版，令《地球先鋒號》得以延續並在香港大放異彩。雖然後來發現《地球先鋒號》是抄襲日本漫畫家橫山光輝的《鐵人28號》，但在物質匱乏的1960年代，這類價廉物美，又充滿各式各樣機械人的刺激科幻故事，著實是當時小孩的恩物，當然李永銓亦不例外。

Earth Pioneer is a comic series in Li's prized collection since his childhood. It opened the door to a fantasy world of fun and led to his love of science fiction and movies later in life. But this penchant was not welcomed in his strict family upbringing, which only allowed such "orthodox" children's reading material as *Children's Paradise* and *Little Friends Pictorial*. So he started purchasing, in secret, the *Earth Pioneer* series from a barbershop in 1964.

Earth Pioneer originated from a comic strip by cartoonist Huang Ying, first published in the magazine *Mofan Shaonian* in 1959 in Taiwan. But Huang created only a small number and died at an early age. Later, a Hong Kong publishing company purchased the copyright to *Earth Pioneer* and published works by other comics writers. This allowed the series to remain popular in Hong Kong. Though later it was discovered that *Earth Pioneer* was copied from Japanese comics artist Mitsuteru Yokoyama's *Tetsujin 28-go*, it was a much-welcomed entertaining read for children in Hong Kong in the 1960s before the city's economic boom, with its high quality, low price, and exciting science fiction featuring a wide variety of robots.

04

號外
City Magazine



《號外》是由香港人出版的生活潮流月刊，自1976年創刊起李永銓已是其忠實讀者。它以中產階層為讀者對象，介紹音樂、電影、文學、時裝、設計等，讓人認識何謂生活品味。

李永銓從雜誌中認識到不少電影人和設計師的名字和風格，其中插圖社的創作更啟發了當時香港不少年輕設計師。插圖社於1975年成立，由七位來自不同院校的設計系學生組成，其設計方向偏向大眾化而前衛，帶有普普藝術風格。1979年，插圖社曾參與了七期的《號外》封面及版面設計，為《號外》增添型格，更成為業界經典。

City Magazine is a lifestyle magazine published in Hong Kong. Li has been a loyal reader since its launch in 1976. Targeting middle-class readers, *City Magazine* reports on music, film, literature, fashion, and design, exploring modern tastes and trends.

Li learnt about filmmakers and designers from the magazine. Many young local designers like Li were inspired by the creativeness of the Illustration Workshop, founded in 1975. The founders were seven students from the design departments of different colleges and universities, whose direction was mass-oriented yet avant garde, with a hint of pop art style. In 1979, Illustration Workshop helped to design the cover and layout of seven issues of *City Magazine* and provided innovative ideas, making the periodical a classic in the design industry.

05

荷東音樂唱片
Hollywood East Star Trax



在1980年代盛行的士高文化是年輕人追趕潮流的指標，由此而興起的士高跳舞音樂風格亦大行其道，這一系列的《荷東》唱片便印證了上世紀的士高文化的輝煌年代。

「荷東」原是「荷李活東方」的簡稱，是當時位於尖沙咀的一間熱門的士高。那裡的唱片騎師楊振龍及Patrick Delay將歐美的流行音樂重新混音，獲得跳舞迷熱烈迴響，成為一陣風潮，更有唱片公司捉緊機會製作《荷東》系列舞曲音樂唱片，一經推出，便風靡了整個東南亞。「荷東」為曼克頓集團旗下的士高，李永銓曾加入該集團，負責替「荷東」處理設計及管理等工作。荷東音樂跨越十年，不少白領都會在下班後盡情到的士高跳舞享樂，彷彿就是當時中產生活文化的象徵，也是香港經濟起飛的生活模式。

Disco was popular among Hong Kong youth in the 1980s. The golden age of Hong Kong's disco culture in the twentieth century was reflected in the disco record series, *Hollywood East Star Trax*.

Hollywood East was a disco club located in Tsim Sha Tsui in Kowloon. Disc jockeys Jamaster A and Patrick Delay received an overwhelming response to their remixes of European and American pop music. Therefore, record companies produced albums of Hollywood East dance music, and it spread throughout Southeast Asia. Li worked for the Manhattan Group at the time, which owned Hollywood East. He was responsible for designing and managing the disco.

The music of the *Hollywood East Star Trax* dominated for more than a decade, as disco dancing was a popular form of entertainment after-work. It took on a "middle-class lifestyle" aura representative of the rapid economic growth in Hong Kong as well.

06

星期日十點半
10:30 a.m. on Sunday



李永銓把這些星期日十點半早場的戲票保存至今，其象徵意義甚大。在1980年代，去戲院看電影是普遍的娛樂，當時一些戲院如海運、普慶、麗宮等，會讓電影會在星期日租用十點半早場，專門播放在文化雜誌報導過的一些高質素外國片，以滿足電影愛好者。當中李永銓記憶最深的包括《烈火暴潮》、《八墓村》、《魂斷威尼斯》等。

「星期日十點半」吸引了很多追求時尚的設計師、藝術家、作家等文化愛好者入場，散場後更會相約在茶座繼續討論，為當時重要的文化活動之一。

Li kept the tickets for Sunday morning screenings at cinemas. In the 1980s, watching movies at the cinema was a popular form of entertainment. Some cinemas, such as Ocean Theatre, Astor Theatre and Paris Theatre, allowed film clubs to rent the 10:30 a.m. time slot on Sundays to play some foreign films of high quality as recommended in cultural magazines. To Li, three of the most memorable titles were *The Strawberry Statement*, *Village of Eight Gravestones* and *Death in Venice*.

"10:30 a.m. on Sunday" screenings were a popular attraction for cultural like designers, artists and writers. They would gather in coffee shops and hold informal discussions after the film shows, and these formed important cultural activities of the time.



李永銓喜歡的日本文學家包括三島由紀夫(1925—1970)和太宰治(1909—1948)，更閱讀過三島由紀夫所有的著作，對他的影響很深。

三島由紀夫出身於祖父母皆為貴族的文官家庭，是一位狂熱的右翼份子及軍國主義的擁護者，其偏激的思想和行徑備受爭議。《金閣寺》是李永銓第一次與三島邂逅的小說作品，亦是他最喜歡的一部。故事描述長相醜陋但又崇尚極致美的小和尚，一直迷戀金閣寺的華麗，為了擺脫追求極美的羈絆而將金閣寺燒毀。故事完全反映人性對美和愛的極端執著和妒忌。如此意想不到的情節，對當時只是初中生的李永銓感到非常震撼，並不斷反思何謂對美的追求。

至於太宰治則是個玩世不恭的美男子，常過著酗酒、尋歡作樂的浪蕩生活。對李永銓而言，三島由紀夫的剛烈性格及太宰治的消極人性，都令他著迷，因為這正是人生黑暗面的反照。

Yukio Mishima (1925–1970) and Osamu Dazai (1909–1948) are Li's favourite Japanese authors. Li has read all of Mishima's books, and confesses to being deeply influenced by him.

Born into a family of high officials, with both of his grandparents being of a noble class, Mishima was an obsessive right-winger and a supporter of militarism. His extreme thinking and actions were controversial. *The Temple of the Golden Pavilion* was the first Mishima novel that Li read and has remained his favourite. It describes a young monk who has an ugly appearance but is obsessed with beauty, which materialises into the gorgeous Golden Pavilion. To end his obsession, the monk burns it down, an act that symbolises both persistence and jealousy in the face of beauty. The plot shocked Li, who was just a student in junior school when he read it. But it made him rethink the pursuit of beauty.

Osamu Dazai was a talented writer with handsome looks, whose life was prone to dissipation. In Li's formative years, he was fascinated by the contrast between Mishima's aggressive nature and Osamu Dazai's negative, despairing outlook on life, both being reflections of the dark side of human nature.



1. 三島由紀夫
著作
Yukio Mishima's
novels
2. 太宰治
著作
Osamu Dazai's
novels



《安妮荷爾》
電影海報
活地·亞倫
(1977)

Annie Hall
Movie Poster
Woody Allen
(1977)



李永銓尤其喜愛活地·亞倫執導的電影作品，由早期的《情慾奇譚》、《安妮荷爾》以至近年的《情迷聲色時光》。他的作品題材多元化，常常環繞生命、死亡、文學、性、哲學、心理學等等，充滿嘲諷，帶有黑色幽默，往往讓觀眾有深層的哲學反思。李永銓就是喜愛這類型的電影風格，無形中更反映在他的設計創作中。

活地·亞倫1935年生於美國紐約市，是美國著名的電影製作人、導演、編劇及演員，從影逾五十年，執導近五十部電影，曾奪奧斯卡最佳導演及三次最佳原創劇本的獎項。

Li especially loves films directed by Woody Allen, from *Everything You Always Wanted to Know about Sex* (*But Were Afraid to Ask)* and *Annie Hall* in the early days, to *Cafe Society* in recent years. His works cover a wide range of themes, such as life, death, literature, sex, philosophy, and psychology, and are full of sarcasm and black humour which, in turn, provide food for thought for his audiences. Li's designs subtly reflect his fondness for this film style.

Born in New York City, US, in 1935, Woody Allen is a noted American filmmaker, director and actor. He has been in the film industry for more than 50 years and has directed close to 50 films. He won one Academy Award for Best Director and three for Best Original Screenplay.

09

弗里德里希·海耶克 Friedrich August von Hayek



李永銓要為客戶建立品牌形象，所以會特別注意市場的經濟狀況。他是自由經濟的擁護者，尤其相信海耶克提出的自由市場經濟理論，同意市場價格應該由供求關係決定。可是李永銓認為現今中國或香港的政府，大多採納另一經濟學家約翰·梅納德·凱因斯(1883—1946)的宏觀經濟學理論，以大政府力量影響及操縱市場，利用大型建設製造國內生產總值，李永銓認為這種做法只能收短期效益，並堅信海耶克的自由市場資本主義才是市場的主導。

弗里德里希·海耶克(1899—1992)，1974年獲諾貝爾經濟學獎。

To build a brand for a client, Li pays special attention to the economic conditions relevant to the products for which he is designing. As a supporter of a free-market economy, he believes in the theories proposed by Friedrich August von Hayek (1899—1992), Austrian economist who said that market prices should be determined only by the forces of supply and demand. Yet long ago Li already believed that China and the Hong Kong Government had adopted alternate theories put forward by economist John Maynard Keynes (1883—1946), who advocated for affecting and manipulating the market using the power of big government and growing the gross domestic product (GDP) through large-scale construction. Li thinks that these methods can result only in short-term profit; he firmly believes that Hayek's free-market capitalism is the best approach.

Hayek won the Nobel Memorial Prize in Economics in 1974.

10

德國納粹黨視覺形象系統 Visual Identity System of the German Nazi Party



李永銓本身是個極度反對戰爭的人，但引起他對品牌形象設計的興趣，卻是來自德國納粹黨領袖阿道夫·希特拉一手統籌的納粹黨形象設計、精緻的制服及完美的標飾系統。

李永銓早已留意到接近一個世紀前出現的德國納粹黨形象，已具備現代企業系統設計的規模。從平面至立體上的應用，字體及色彩的運用；由黨徽、旗幟、宣傳品、軍用品、服裝、建築等各方面設計都極度統一和嚴謹，令團隊產生一致的認同感和價值觀，可謂是高水準及劃時代的視覺形象系統成功個案。

德國納粹黨在1920年創立，宣揚種族優秀論，力主以戰爭為手段建立世界霸權，後來由希特拉領導，更引發了第二次世界大戰，至1945年德國戰敗後才告解散。

Li is against war, but his interest in branding was informed by the imagery, design, uniforms, and perfect ranking system of the German Nazi Party, all planned by the party's leader, Adolf Hitler.

Li took note of the Nazi Party's development of the modern enterprise design system about a century ago. From two-dimensional to three-dimensional applications, from typeface to colour, the consistency and rigorous design of the brand were evident in the party's emblem, flag, propaganda materials, military supplies, uniforms, and architecture. The system created a strong sense of identity and values, making it a successful, expansive, epoch-making visual identity system.

Founded in 1920, the German Nazi Party advocated racial superiority and aimed to build global supremacy through war. Led by Hitler, it started the Second World War, which ended in Germany's defeat in 1945.

11

蝙蝠俠 Batman



蝙蝠俠是美國DC漫畫公司創造的超級英雄角色，沒有超能力的他利用才智與科技撲滅罪惡，透過漫畫、動畫、電視劇、電影及遊戲等平台，成為家傳戶曉的超級英雄。

李永銓兒時受漫畫影響，特別鍾情科幻式英雄人物故事，而《蝙蝠俠》便是他小時候每星期必然追看的電視劇。當時的蝙蝠俠故事神奇、製作水平亦算高超，在東南亞廣受歡迎。由漫畫衍生的香口膠產品附有蝙蝠俠卡，更是李永銓和一班蝙蝠俠迷爭相購買和收集的紀念品，情況如現今的美國國家籃球協會(NBA)籃球球星卡和一級方程式車手卡。這類衍生的商業產品，在品牌發展上是一項重大的商機。

Created by DC Comic, Inc., Batman is a superhero without superpowers. Instead, he uses wisdom and technology to defeat evildoers. The Batman image is well known through cartoons, animations, TV series, films, and games.

In his childhood, Li immersed himself in superhero comics, and the *Batman* TV series was a must-watch every week. The captivating narrative and relatively high-quality production helped to launch the series across Southeast Asia with great success. Fanatics like Li eagerly snapped up memorabilia, such as Batman trading cards that came with packs of chewing gum, similar to the cards of NBA players and Formula One drivers nowadays. Then and now, collectibles were and are an important commercial opportunity for brand design and development.

12

艾爾頓·洗拿 Ayrton Senna



李永銓很喜歡賽車，更有超過二十年駕駛小型賽車的經驗，而他最喜歡的賽車手，是曾奪三屆世界一級方程式冠軍的艾爾頓·洗拿(1960—1994)。這位車神的生平故事，以至世界一級方程式賽車的歷史，李永銓都耳熟能詳。他更曾為日本客戶設計了一系列洗拿的限量紀念海報。

從洗拿的成就，李永銓體會到一位賽車手之能成為冠軍，並不只是會狂踏油門，而是要懂得如何收放自如，方能取得最佳時間。他比喻生活如同賽車，都要講求中庸之道，都市人生活節奏太快，更應要學懂適時減慢腳步。

Li loves motor racing and has over 20 years' experience in driving go-karts. His favourite racing driver was Ayrton Senna (1960—1994), a three-time winner of the Formula One World Drivers' Championship. Li is very familiar with the life story of Senna and the history of Formula Grand Prix. He once designed a series of limited commemorative posters for a client in Japan.

After following Senna's achievements, Li has come to the philosophical conclusion that the secret of winning races is for the racer to skilfully manipulate the car's speed, rather than just aggressively stepping on the gas. He says life is like motor racing. If the pace of life in a metropolis is too fast, people should gear down and relax.

P. PROJECTS

從商業到文化 ——
創作思維、設計並行

「作」橫跨多個設計領域，展示了李永銓與其設計團隊過往逾三十年至今的設計項目與作品。一切由平面設計與印刷物開始，延伸至商業品牌、視覺形象、包裝、海報與出版策劃等。



1.
3.

1-2.
「香港專業攝影師公會年獎」
徵集海報
海報設計
(1995)



“HKIPP Awards”
Call for Entries
Posters
Poster Design
(1995)

3.
記錄—利豐號
殺人事件檔案
印刷宣傳品
(2013)

Antalis
Detective Story
Promotional
Publication
(2013)



2.
4.

4.
Prosays'
品牌設計
(2006)



Prosays'
Brand Design
(2006)

From Commercial to Cultural —
Creativity and Design Thinking

“Projects” shows cross-disciplinary design works and projects created by Tommy Li and his team over roughly a 30-year period, from graphic design and print to branding, visual identity, packaging, posters and publishing.

作

01 香港專業攝影師公會年獎徵集海報

Call for Entries Posters by the HKIPP

海報設計 Poster Design (1995)



香港專業攝影師公會是李永銓亦師亦友的客戶，這套海報是為徵集年獎作品而設計。大部分的觀眾都只認為海報設計新穎，構圖具突破性，但未必感受到隱藏的喻意。海報的主角是微微張開的捕蠅草，等待獵物的進入，殘忍地諷刺著攝影行業生存的水深火熱，如同昆蟲被捕蠅草吸引，繼而被捕獲而死亡。至於另一張海報上是一隻強壯的螳螂，喻意只有最強的攝影師才能生存成為勝利者，同樣是反諷行業的生存之道。當時就有攝影師反映海報太殘忍，坦白地道出了行業的苦況和危機。

The Hong Kong Institute of Professional Photographers (HKIPP) is both a client and friend to Li. This set of posters was designed to invite entries for the annual awards exhibition. While most people would only find the designs innovative and the composition “out of the box”, they may not have understood the meaning behind the images. The subject of one poster is a slightly open Venus flytrap, waiting for prey to enter. The apocalyptic image vividly but cruelly suggests the dire situation of the industry, where photographers have to struggle for survival. They are just like the insects which are attracted to the flytrap but are swiftly trapped and killed. A menacing mantis on another poster is a similar critique on the industry, which ironically points out that only the strongest can survive. At the time these posters were published, some photographers already said that they were too brutally honest in showing the plight of photographers and the crisis in the industry.

02 VQ 原創性視覺海報雜誌

VQ Magazine

雜誌出版 Magazine Publishing (1999)



《VQ》原創性視覺海報雜誌是李永銓與同事於1999年在公餘時間創辦的設計刊物，由毛灼然、蕭劍英、蔡劍虹和梁燕德擔任主力設計，每期介紹不同的流行文化主題。

李永銓創辦這份雜誌的目的是想給予新晉設計師一個表演平台，發揮創意，但出版六期後便停刊。李永銓坦言出版早已收支平衡，停刊只因看到互聯網的興起會令雜誌的生存空間更為困難和萎縮，但後來看到《Design 360°》設計雜誌的出現，並成功在多個網上平台銷售，打破地域界限的問題，便糾正了他的想法。

VQ (*Vision Quest*) was a design periodical founded in 1999 by Li and his colleagues, using their personal free time. Javin Mo, Thomas Siu, Choi Kim Hung and Tami Leung formed the design team. Its contents covered different themes on popular culture in each issue.

The magazine offered a platform for emerging designers to showcase their creativity. But it folded after the sixth edition. Li confessed that although the magazine broke even very early on, he was not optimistic about its future with the rise of the Internet. He has since changed his mind after seeing *Design 360°* selling successfully on online platforms, breaking geographic limitations.

03 毛英雄主義

Heromoism

海報設計 Poster Design (2005)



香港時下年青人心中的超級英雄是誰？李永銓認為想必不會回答是歷史上叱吒風雲的人物，或是國家領袖，答案往往是動漫故事中虛構的人物，可能是來自日本漫畫的小飛俠阿童木，又或是美國的蝙蝠俠、鐵甲奇俠之類。

李永銓設計這系列《毛(無)英雄主義》的海報，嘗試以政治人物和虛構英雄的形象玩味英雄主義在現今世代的價值。

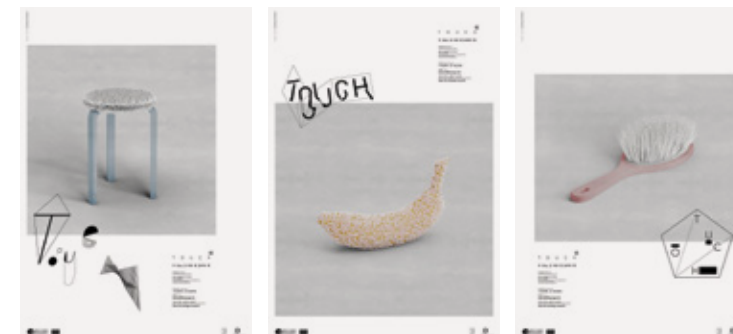
Ask any young person in Hong Kong who his superhero is, Li thought that the answer definitely would not be the larger-than-life heroes in history or leaders of state, but fictitious anime figures such as Astro Boy of Japan, and Batman or Ironman of America.

Li designed this series of posters called *Heromoism* (“mo” being Cantonese for “Mao”, also meaning “no”), to explore the social value of heroism in the world today through the graphic integration of political figures and anime superheroes.

04 觸 — 香港國際海報三年展2017

Touch — Hong Kong International Poster Triennial 2017

海報設計 Poster Design (2016)



李永銓難得出手為「觸 — 香港國際海報三年展2017」的徵集及展覽創作一套六張海報系列，繼續以他喜愛的黑色幽默表現手法來傳達「觸」的主題。

徵集海報的香蕉、圓凳和頭刷，觸發密集式的恐懼感和針刺式的發麻感，目的是要刺激參賽者的創作神經；而展覽海報就以意想不到的暖風、光波和聲波具象，誘發參觀者的驚喜和感動的情緒。海報的選材不僅配合主題，亦想表達香港人包括李永銓自己每天的觸感變化，以及近年香港社會充斥著的不安情緒和黑色能量。

Li created a set of six posters for the exhibition, “Touch — Hong Kong International Poster Triennial 2017”, and the related call for entries. He used his favourite black humour to depict the theme “Touch”.

The call for entries posters stimulated entrants’ creative nerves through the images of a densely patterned banana, round stool, and hairbrush, each of which could evoke a feeling of trypophobia — the anxiety caused by clusters of small holes or bumps and the reaction of prickling goose-bumps. A surprising contrast came with the posters for the exhibition, which evoked warm air, light waves and sound waves. The subjects were well chosen to match the theme of the exhibition, and at the same time expressed the Hong Kong people’s everyday tactile experiences, including Li’s, as well as the edgy negativity of the city in recent years.

05 MEGartSTORE 商場時代的藝術體驗

MEGartSTORE

視覺形象 Visual Identity (2006)



2006年香港文化博物館策展團隊策劃「MEGartSTORE」藝術展，邀請李永銓擔任品牌及視覺形象指導，和多位本地建築師及藝術家共同參與。李永銓覺得香港是個高消費城市，年青人最喜歡的活動並不是逛博物館，而是逛商場，而他們最熟悉的亦是商場裡林林總總的產品品牌。他運用了商場的概念進行設計，以吸引年輕客群進入博物館。展覽從命名到視覺形象系統、空間設計、展品陳列，都參考大型商場的商鋪歸類方法，目的是製造富新鮮感的藝術環境，並為藝術品注入新的意義，提供另類的「消費體驗」。

此展覽的視覺形象為李永銓贏得紐約 The One Show 2007 的環境平面設計類別金獎，他憶述於當地接受訪問時，外國人都認為香港市場實是匪夷所思，同樣的概念在紐約是不可行的，反映了每個品牌的打造是要配合本身市場的重要性。

In 2006, Hong Kong Heritage Museum organised and curated the “MEGartSTORE” exhibition showcasing works by a number of local architects and artists. Li was invited to create the visual identity. He believed that Hong Kong society is consumption oriented. Young people prefer going to shopping malls over visiting museums, and have their finger on the pulse of product brand trends. The exhibition was treated as the shop sections in a mega mall. From branding, visual identity system, spatial design to exhibit display, the objective of the exhibition was to foster a new environment and definition for art, and to offer an alternative “consumption experience”.

Li won the Gold Award - Environmental Graphic Category from the One Show Design 2007 in New York for this exhibition. In an onsite interview, he mentioned that foreigners regarded the Hong Kong market as “totally unimaginable”, and that the same concept could not have been applicable to New York. The comment once again shows how important it is to customise a brand to cater to specific market needs.

06 記錄 — 利豐號殺人事件檔案

Antalis Detective Story

印刷宣傳品 Promotional Publication (2013)



李永銓自小喜歡閱讀偵探推理小說，發現破案的線索往往隱藏在一些似無相關的文件中，創作偵探小說更是他多年來的心願，直至因為「近利紙行」的紙辦設計，李永銓終於可以任性地在願以償。

配合故事，設計團隊將小說包裝成皇家警察的記錄檔案一樣，讀者要從置於紙頁之間的證物線索作反覆推敲，到最後一頁才得悉結局真相；更製作了十件栩栩如生的證物，如明信片、照片、剪報等。為求真實，明信片更貼上真正的英國郵票，契約亦造成古舊味，同時表現了各種紙材的特性。新書發佈時，李永銓更與同事們粉墨登場，以小型話劇介紹作品內容。這項設計既為紙辦注入生氣，亦滿足了李永銓要成為偵探小說作家的夢想。

Li's childhood passion for detective stories led him to reflect on how the clue to crack the case is often hidden in seemingly unrelated documents. For years, he had wanted to write detective stories. So when the Antalis (Hong Kong) Paper Company asked him to design their paper swatches for the 2013 range, Li saw the opportunity to make his dream finally come true and he just went ahead to do it.

The design team came up with a story packaged to resemble the documents from the archives of Her Majesty's Royal Police Force. The reader had to find clues and evidence by flipping through the swatch pages until he came to the last page, where the mystery was revealed. To make it look even more real, the design team also produced ten pieces of evidence, such as postcards, photographs, and newspaper clippings. They even affixed genuine UK postage stamps to the postcards and created old contracts by distressing them. The textures of the paper materials were therefore ingeniously displayed. When the new paper swatch was released, Li and his colleagues took to the stage to introduce it in a mini-drama. This design project not only added dynamism to the product launch but also fulfilled Li's dream of becoming a mystery writer.

07 Prosays'

品牌設計 Brand Design (2006)



「Prosays'」是一個針對專業、高端消費者的日本化妝品品牌。為了在云云的化妝品品牌中突圍而出，令消費者眼前一亮，李永銓刻意採用簡約的黑白圖像和與別不同的字體設計，優雅地突顯品牌的獨特性；更在包裝上大玩黑色幽默——以擅於隱藏在樹枝上的竹節蟲比喻遮瑕產品的用途、乾竭的魷魚暗示保濕玫瑰水的重要性、充滿密集小洞的蓮蓬襯托收縮水的功能，既玩味十足又富獨特性。雖然以極具藝術性的視覺系統塑造品牌的形象，是鋌而走險的做法，但把具諷刺性的意念放入一系列的產品，則更突出品牌的文化及個性。

Prosays' is a Japanese cosmetics brand for professional and high-end consumers. To impress potential customers and make the product stand out from its competitors, Li used minimalistic, black-and-white images and an unusual typography. He also brought in his penchant for black humour when creating the packaging, making it both fun and unique. A stick insect, which easily camouflages itself on branches, appears on the package for concealers, an allusion to the product's purpose; a dried squid suggests the importance of moisturising with the use of the rose water; and the lotus seed pod with its holes reminds the consumer of the function of a toner. While it may be a speculative move to do branding with a highly artistic visual system, the playful irony does succeed in projecting the brand culture and personality of the product line.

08 禪元

Zen Ori

品牌設計 Brand Design (2016)



「禪元」是一個位於北京天安門的高級會所，服務對象多為達官貴人。因應內地的新政策，考慮到內地消費者的需要、意識形態、接受能力，李永銓建議了另類的經營策略，以獨特的理念為客戶解決難題。透過重新命名、簡化視覺形象和古式禪院的裝潢，把會所的品酒消費轉為茗茶活動，並提供素食佳餚，一改舊時奢侈的形象，將品牌改造成靜修、養生之地，新入會會員更會收到包裝高雅的肥皂和茶葉禮盒，喻意洗滌身心塵垢。這類品牌改造，證明不能單以一般市場增值作為手段，更要配合國策才是解決方法。

Zen Ori is an upscale clubhouse in the Tiananmen district in Beijing. It used to serve an exclusive clientele of high officials and celebrities. Li suggested alternative operation strategies and unique ideas for the client to meet new mainland policies, consumption needs, ideology and acceptance levels. By renaming the property, redesigning the visual image in a minimal style, revamping the decor to that of an ancient Buddhist temple, changing clubhouse wine-tasting to tea-tasting and offering a vegetarian menu, the extravagant image before was replaced with one of a retreat for healthy living. New members also received elegantly packaged gift boxes containing soap and tea leaves, with the embedded message of cleansing the body and purging the soul. The entire brand revitalisation process proved that enhancing market value was not the only means to revive an enterprise, but it had to take the government policies into account as well.

鳴謝

特別鳴謝

暫亭

客席策展人

毛灼然先生

受訪者

中島英樹先生

黃源順先生

左永然先生

毛灼然先生

對談嘉賓

淺葉克己先生

佐藤卓先生

徐緣先生

展覽場地音樂

坂本龍一先生

鋼琴演奏
03.03.2013
橫濱

《新九宗罪》創作單位

黃秋生先生

譚明先生

鄧鉅榮先生

徐緣先生

MC 仁先生

黎睿紋小姐

林欣傑先生

黃源順先生

利志達先生

MarblePrintClay

XCEPT –

張瀚謙先生 廖雪怡小姐

王震傑先生 關繼延先生

陶芷琛小姐 蔡祈致先生

支持單位

Paul LUNG 先生

陸明敏小姐

Mr. Hammers –

徐啟軒先生

三聯書店

大德竹尾花紙有限公司

國強印刷製作公司

展品提供

淺葉克己先生

三木健先生

靳埭強博士

張樹新先生

陳超宏先生

盧子英先生

左永然先生

梁偉文先生

黃子群女士

陳新先生

* 排名不分先後

Acknowledgements

Special Thanks to

Pause for Life

Guest Curator

Mr. Javin MO

Interviewees

Mr. Hideki NAKAJIMA

Mr. Peter WONG

Mr. Sam JOR

Mr. Javin MO

Guest Speakers

Mr. Katsumi ASABA

Mr. Taku SATOH

Mr. Vincent TSUI

Exhibition

Background Music

Mr. Ryuichi SAKAMOTO

Piano Play
03.03.2013
Yokohama

New 9 Sins

Production Team

Mr. Anthony WONG

Mr. Andy TAM

Mr. Ringo TANG

Mr. Vincent TSUI

Mr. MC Yan

Ms. Abby LAI

Mr. Keith LAM

Mr. Peter WONG

Mr. LI Chi Tak

MarblePrintClay

XCEPT –

Mr. Chris CHEUNG

Ms. LIU Suet Yee

Mr. Jeff WONG

Mr. KWAN Kai Yin

Ms. Janice TO

Mr. Mike CHOI

Supporters

Mr. Paul LUNG

Ms. Lisa LUK

Mr. Hammers –

Stefan CHUI

Joint Publishing HK

Tai Tak Takeo Fine Paper

Co., Ltd.

Legend Printing

Production Company

Exhibits Provided by

Mr. Katsumi ASABA

Mr. Ken MIKI

Dr. KAN Tai Keung

Mr. CHEUNG Shu Sun

Mr. Eric CHAN

Mr. LO Che Ying

Mr. Sam JOR

Mr. Andy LEUNG

Ms. Susanna WONG

Mr. Sun CHAN

*In no particular order

工作小組

香港文化博物館工作小組

項目策劃

盧秀麗

項目統籌

鄭煥棠

展覽籌備

及文字編撰

莫潤棣 陳嘉然

鄭珮宜

展覽製作

蘇作娟 李靜芬

李嘉煒

教育活動

梁儀花 何文泰

劉安怡

李永銓工作小組

項目策劃

李永銓

項目統籌

陳婷婷

設計統籌

蕭劍英

設計師

張穎妍 陳怡升

林宏澤 周芷慧

張可欣

攝影師

Danny CHIU

黃國樑

展覽場地設計

LAAB 實現室 –

吳鎮麟 葉晉亨

許崇正 任健銘

陳瑋琪

展覽平面設計

及文字編撰

Milkxhake –

毛灼然 何佩珊

胡廣俊

Production Team

Hong Kong Heritage

Museum Production Team

Project Director

Fione LO

Project Manager

CHENG Woon Tong

Exhibition Management

and Editorial

Bernadette MOK

Amy CHAN

Clare CHENG

Exhibition Fabrication

Virginia SO

Chloe LEE

Amy LI

Education Programmes

Maggie LEUNG

James HOH

Bernice LAU

Tommy LI

Production Team

Project Director

Tommy LI

Project Coordinator

Tinky CHAN

Design Coordinator

Thomas SIU

Designers

Winnie CHEUNG

Toby CHAN

Daniel LAM

Fish CHAU

Yan CHEUNG

Photographers

Danny CHIU

Christopher WONG

Exhibition

Gallery Design

LAAB –

Otto NG

YIP Chun Hang

Adam KOR

Happy YAM

Kee CHAN

Exhibition

Graphic Design

and Editorial

Milkxhake –

Javin MO

Saki HO

Gwangjun WOO

康樂及文化事務署出版
香港文化博物館編製
香港沙田文林路一號

查詢電話

(852) 2180 8188

傳真號碼

(852) 2180 1111

開放時間

星期一、三至五

(上午十時至下午六時)

星期六、日及公眾假期

(上午十時至晚上七時)

逢星期二休館

(公眾假期除外)

免費參觀

康樂及文化事務署主辦

香港文化博物館籌劃

此刊物配合

李永銓「玩·物·作」設計展 出版

©2018 版權屬香港特別行政區政府所有。

版權所有，未經許可不得複製、
節錄或轉載。

Published by
Leisure and Cultural
Services Department
Produced by
Hong Kong
Heritage Museum
1 Man Lam Road,
Sha Tin, Hong Kong

Tel

(852) 2180 8188

Fax

(852) 2180 1111

Opening Hours

Monday,

Wednesday to Friday

(10am – 6pm)

Saturday,

Sunday and public holidays

(10am – 7pm)

Closed on Tuesdays

(except public holidays)

Free admission

Presented by

Leisure and Cultural
Services Department

Organised by

Hong Kong

Heritage Museum

Published on the occasion of the

“Projects · Objects · Play” —

Tommy Li P.O.P. Design Show

Copyright ©2018

The Government of the Hong Kong

Special Administrative Region.

All rights reserved.

hk.heritage.museum