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MOTIFX





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MOTIFX

# 2ND MOTIFX - EMBRACING THE BEAUTY OF CHINESE CULTURE

## 第二屆「流行紋化」—— 擁抱中華文化之美

Chinese Characters hold a deep symbolism in Chinese Culture. Their written form has represented abstract concepts, emotions, and ideas since ancient history, and through centuries of evolution, they remain miraculously part of our everyday life.

2nd Motifx - Embracing the Beauty of Chinese Culture is organised by Hong Kong Design Institute (HKDI) of the Vocational Training Council (VTC), and sponsored by Cultural and Creative Industries Development Agency (CCIDA). The project invites designers to explore the mystical side of the written characters, brings together numerous design students and local designers who are in studies across diverse disciplines to rediscover the vibrant potential of Chinese characters, focusing on RADICAL GRASS and its connection to the surreal world. While acknowledging the cultural and philosophical diversities in Eastern and Western traditions, we embrace the whimsy and fantasy of nature. Creating our theme: Culture to Nature- A Surreal Garden of Botanical Patterns.

漢字在中國文化中蘊含著深刻的象徵意義。自古以來，漢字代表著抽象的概念、情感和思想，歷經數個世紀的演變，它們依然奇妙地融入我們的日常生活。

第二屆「流行紋化－擁抱中華文化之美」活動由職業訓練局(VTC)轄下的香港知專設計學院(HKDI)主辦，由文創產業發展處(CCIDA)為贊助。邀請設計師探索漢字的神秘一面，匯聚多個本地及國際參展單位，並邀請來自不同範疇的本地設計學生與在學的年輕設計師共同創作以部首「RADICAL GRASS」(草花頭) 聯繫超現實世界。在尊重東西文化差異的同時，我們也擁抱大自然的奇思妙想和夢幻色彩。最終，我們以「從文化到自然——植物圖案的超現實花園」為主題。

In light of the rapidly evolving global landscape, the integration of novel cultural heritage represents a pivotal force driving contemporary social and economic advancement. The launch of Motifx is intended to address these societal and economic needs. It is hoped that the initiative will facilitate greater engagement and understanding of traditional Chinese culture among the younger generation through innovative approaches.

Motifx represents not only a contemporary reinterpretation of historical motifs but also a cultural revival. The initiative encourages younger designers to explore and create, allowing them to integrate Chinese elements into their artistic endeavours. This integration allows for the fusion of tradition with modernity, thereby forming a unique cultural expression. Such practices serve to enhance the diversity of local design, while also enriching Hong Kong's cultural identity. They facilitate the showcasing of the city's distinct cultural characteristics on the international stage.

Furthermore, Motifx serves as a platform for fostering creative exchange and collaboration, cultivating the talents of a new generation of designers, and ensuring that the efforts of young people are duly acknowledged. It aims to establish broader markets, both locally and abroad, positioning the city as a source of artistic innovation and inspiration. This initiative exemplifies not only respect for traditional culture but also a commitment to the future.

In the wake of the resounding success garnered by the inaugural edition last year, the 2nd Motifx has returned with renewed vision and purpose. This year's theme, "Embracing the Beauty of Chinese Culture" invites designers to immerse themselves in the mystical and poetic dimensions of Chinese characters, with special attention devoted to the Radical Grass (艹 / 艸) and its evocative resonance with the surreal, boundless world of nature. While honouring the profound cultural and philosophical distinctions that distinguish Eastern and Western sensibilities, Motifx approaches the capricious charm and dreamlike elegance of the natural realm with open-hearted joy and unreserved wonder.

#### **Dr LAM Yee Nee, Elita**

Principal of the Hong Kong Design Institute &  
Hong Kong Institute of Vocational Education (Lee Wai Lee)

在當前全球化迅速發展的背景下，結合創新的文化傳承正是以文化資源作為推動經濟發展所需要動力。「流行紋化」(Motifx) 這項目的開展，正是為了回應當前社會經濟的需要，我們希望通過設計的力量，讓年輕一代更深入地接觸，並理解中國傳統文化的魅力。

「流行紋化」(Motifx) 這個項目不僅是對歷史紋飾的現代詮釋，更是一次文化的再生。它鼓勵年輕設計師探索和創造，讓他們在設計中融入中國元素，將傳統與現代相結合，形成獨特的文化呈現。這樣的實踐不僅提升本地設計的多樣性，還豐富了香港的文化身份象徵，讓我們在國際舞台上展現獨特的文化特色。Motifx 同時亦提供了一個促進創意交流與合作的平台，培養新一代設計師的才華，也讓年青人的努力被肯定。我們希望在不論本港或海外，開拓更廣闊的市場，讓香港不僅成為中國傳統的守護者，也成為設計創新與靈感的源泉。相信這不僅是對傳統文化的尊重，更是對未來的承諾。

在去年首屆活動取得廣泛認可與熱烈迴響的基礎上，第二屆以更清晰的視野與更堅定的使命感回歸。本屆主題「擁抱中華文化之美」，邀請設計師深入探究漢字蘊藏的神秘詩意，特別聚焦於「艹 / 艸」部首，以及它與超現實、自然無垠之境之間那份深邃而動人的呼應。在充分尊重東西方文化與哲學傳統各自獨特的差異之餘，欣然擁抱自然界那份奇幻、夢幻且充滿靈動之美。

#### **林綺妮博士**

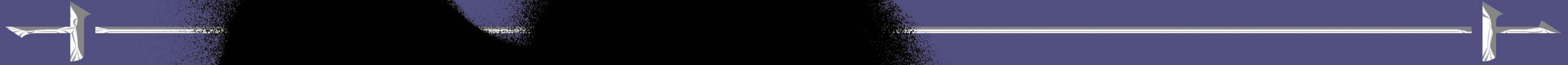
香港知專設計學院及香港專業教育學院（李惠利）院長

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MOTIFX

流行紋化  
專業設計師



PROFESSIONAL DESIGNERS

# CHULAN KWAK

Chulan Kwak is a Seoul-based artist and designer whose practice bridges sculpture, furniture, and spatial design. Educated in craft and conceptual design (BFA, Hongik University; MA, Design Academy Eindhoven), his work explores the translation of calligraphic energy into three-dimensional form.

Central to his approach is the distinction between the static line and the dynamic stroke—the latter embodying movement, rhythm, and time. By cutting and assembling planes of plywood and MDF, Kwak constructs fluid, volumetric gestures, replacing carving with construction to let form expand as if drawn freely through space.

His ongoing Cursive Structure series transforms strokes into spatial compositions—chairs, benches, and sculptures that trace the motion of writing. These works exist between freedom and structure, discipline and intuition, capturing breath and balance. For Kwak, calligraphy represents a worldview of continuous change, where nature and form are perpetually transforming.

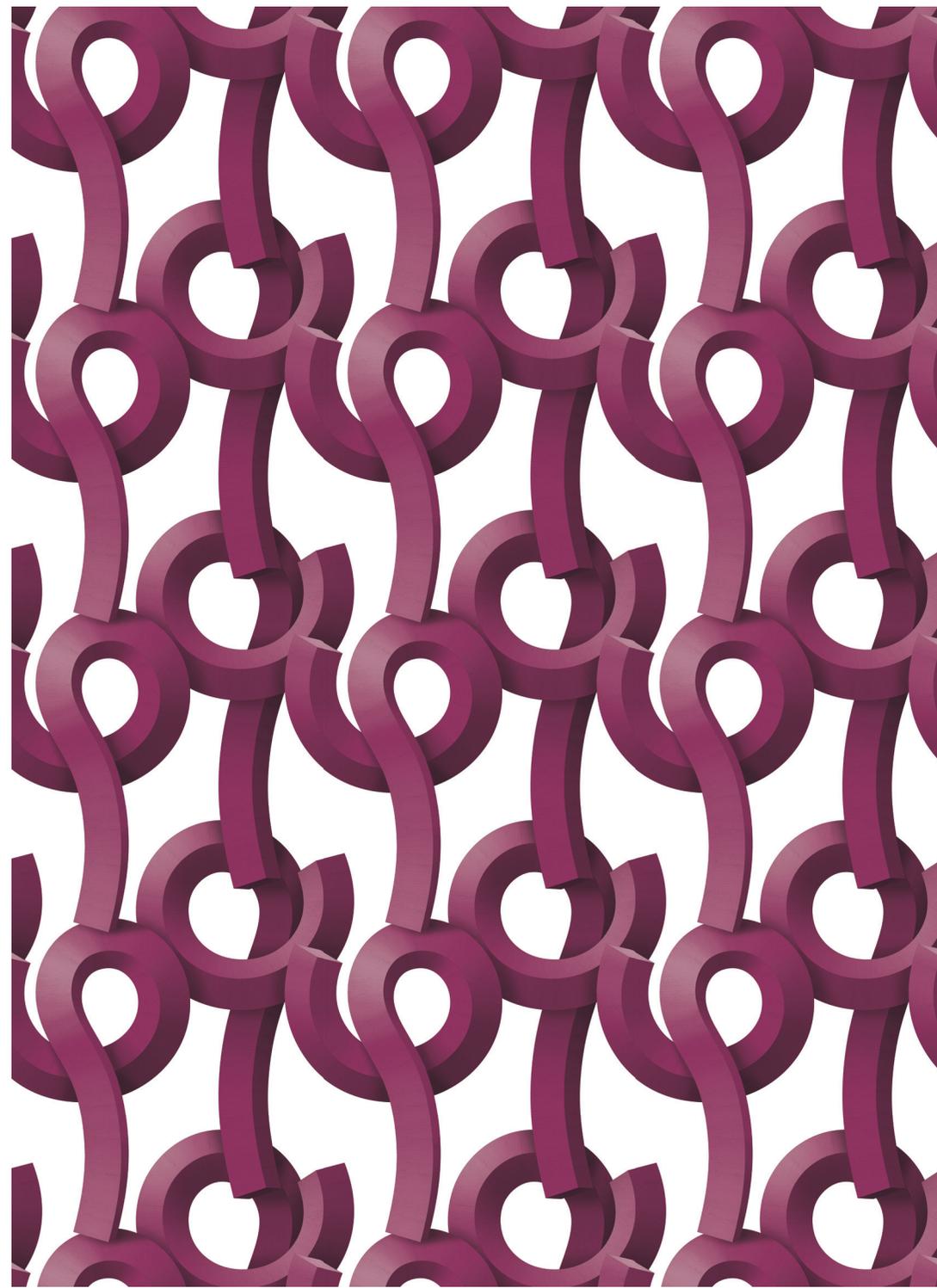
Through his practice, Kwak proposes a new spatial language in which structure and gesture, architecture and calligraphy, coexist as living forms.

韓國藝術家 - 郭哲岸是一位駐首爾的藝術家與設計師，其創作橫跨雕塑、家具與空間設計。他接受工藝與概念設計的專業訓練（弘益大學藝術學士、埃因霍溫設計學院碩士），作品探索如何將書法的氣韻動能轉化為三維形態。

其創作核心在於區分「線條」與「筆觸」：線條是靜態、幾何且可測量的，而筆觸則充滿生命力，蘊含動態、節奏與時間感。透過切割與組合膠合板及中密度纖維板，郭哲岸建構出流動而具量感的形體姿態，以「構築」取代「雕刻」，讓形態如在空中自由揮灑般延展。

他持續進行的《草書結構》系列，將書法筆觸轉化為空間構圖——椅子、長凳與雕塑彷彿在空間中書寫運動的軌跡。這些作品游離於自由與結構、紀律與直覺之間，捕捉呼吸般的動態平衡。對郭哲岸而言，書法不僅是美學參照，更體現一種持續變化的世界觀，其中自然與形態處於永恆轉化之中。

透過其創作實踐，他提出一種新的空間語言——讓結構與姿態、建築與書法，共存為具有生命力的形式。



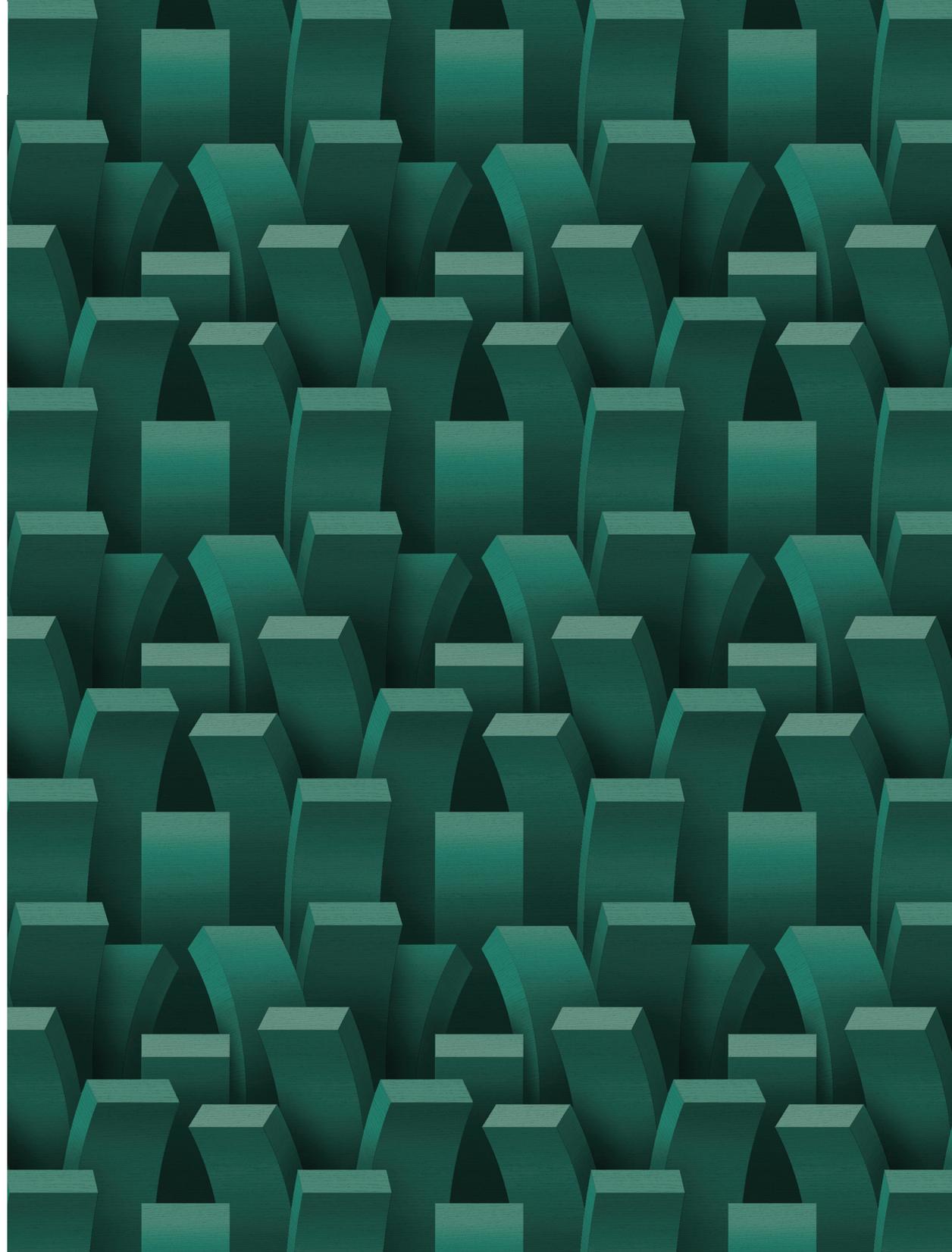
The semantic characteristics (草) and morphological characteristics (艸) of “Radical Grass (艸)” were each created as patterns.

The first pattern was conceptualized from the semantic characteristic of “Radical Grass (艸)”. The lush grass was applied to Kwak’s Cursive Structure series to create a pattern that visually evokes a grassland when repeated.

Another one, based on the morphological concept of “Radical Grass (艸)”, was designed in a three-dimensional form, reminiscent of Caoshu (草書) in space. When repeated, it naturally evokes the miniature form of “Small Seal Script (小篆體)” of “Radical Grass (艸)”.

圖案源自分別從「艸」部的語義特徵與形態特徵出發，發展出兩組設計。第一組圖案靈感源自「艸」部的語義特徵，將茂盛生長的草葉意象融入「草書結構」系列，透過重複排列，形成視覺上如草原般延展的圖案。

另一組圖案則基於「艸」部的形態結構，以立體造型呈現，呼應草書在空間中的流動筆意。圖案重複組合時，自然喚起「艸」部小篆字形般的微縮韻律與結構美感。



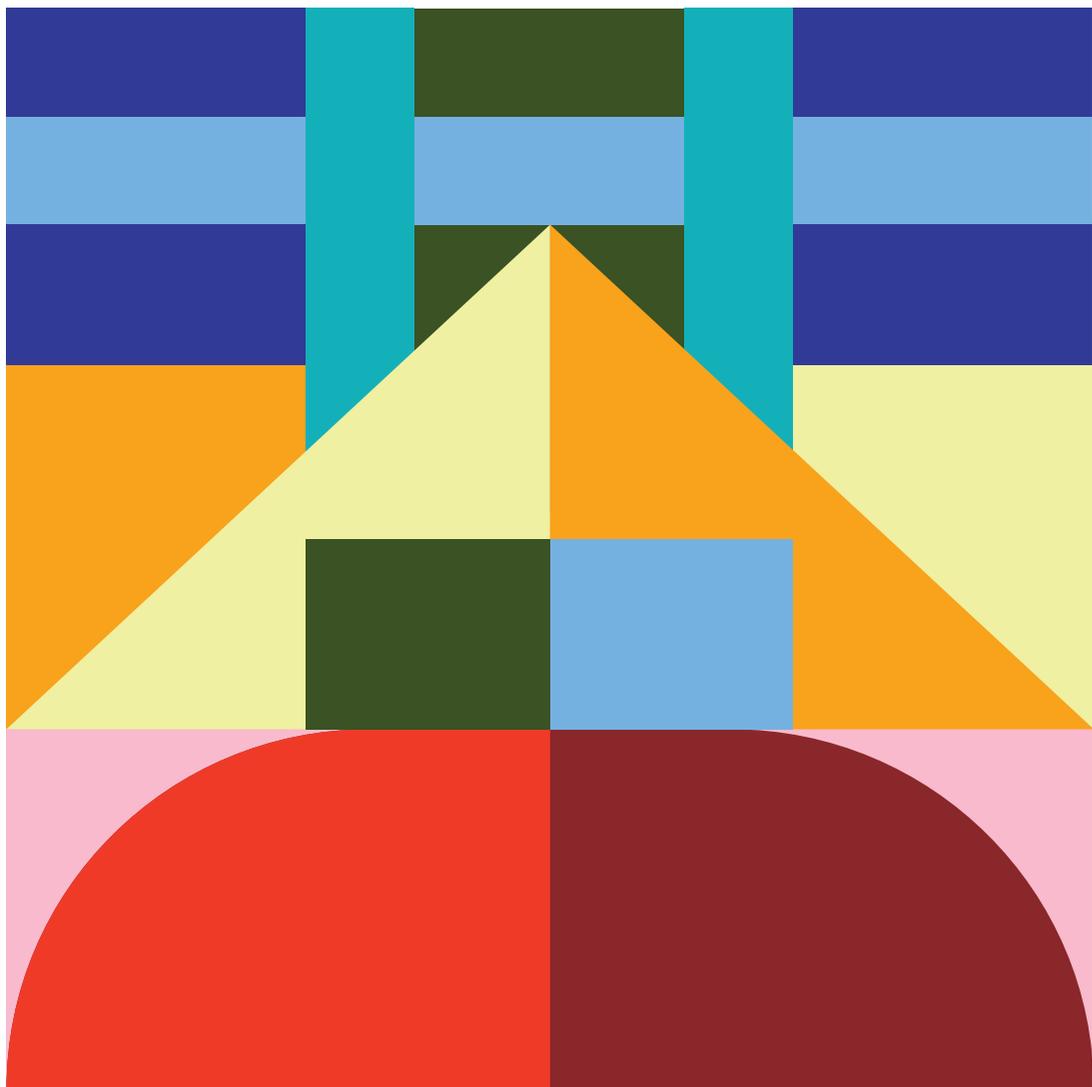
# CYNTHIA MAK

Cynthia Mak is an emerging Hong Kong artist who uses her creative practice as a platform to spread love and joy. Her signature artistic style features abstract paintings where geometric shapes are cleverly arranged into harmonious and unique compositions. Through a restrained palette of forms, her imaginative exploration of line and color results in countless picturesque scenes, each exuding a delightful atmosphere that warmly draws viewers in. Initially drawn to visual art as a means of expression beyond words, Cynthia rediscovered her passion during the 2021 pandemic, embracing the creative control the process offered. This rekindled connection to her artistic roots inspired a new professional journey. Her work has been exhibited at institutions such as the Hong Kong Museum of Art, Ginza Six, and Abu Dhabi Art. She has also completed commissions for renowned brands including Hermès, Louis Vuitton, Isetan Shinjuku, and Hong Kong Landmark on projects designed to bring audiences joy and encourage a healthy lifestyle.

Cynthia Mak 是一位新晉的香港藝術家，她的藝術作品以獨特的構圖理念和幾何圖形排列著稱，展現出獨樹一幟的抽象風格。她的作品不僅展現了色彩的藝術和美學的判斷，還蘊含著情感的表現，讓人不自覺地投入她的愉快氛圍中。Cynthia 最初因熱愛藝術而踏足這個領域，並在 2021 年疫情期間全情投入創作。她的作品曾於香港藝術館、日本 Ginza Six 及阿布扎比藝術博覽會展出，並獲得與 Hermès、Louis Vuitton、新宿伊勢丹及香港置地廣場等知名機構的合作機會。

Cynthia Mak 的藝術生涯中，她的創作不僅為觀眾帶來歡樂，並宣揚健康的生活方式。





Inspired by the radical grass symbol (艸 / 艸), Cynthia Mak reflects on Chinese heritage and a growing appreciation for tea. Within an abstract geometric character series, two patterns emerge—deconstructing the Chinese character of tea “茶” into lines and shapes, enriched by artist’s vibrant palette. As a child, Cynthia perceived Chinese characters as imaginative pictures, memorizing them by dividing symbols into shapes and treating them as graphic objects to be manipulated. This playful vision informs the work today, where language becomes visual rhythm. The patterns invite viewers to savor the simple joy of tea and embrace a mindful, harmonious way of living.

受部首「艸」和「艸」所啟發，藝術家 Cynthia Mak 以自身的中華文化根源，體會茶之美。在一系列抽象幾何圖像創作中，從漢字「茶」解構為線條與形狀，並透過鮮明的用色賦予「茶」字新生命。兒時將漢字視為圖像的 Cynthia，透過將字符拆解，以圖形分解筆劃來記憶漢字。這份充滿玩味的視角，至今仍貫穿於她的創作之中，讓語言轉化為視覺藝術的韻律。作品邀請觀者細品茶飲的純粹愉悅，同時擁抱一種靜心而和諧的生活之道。

# KARMUEL YOUNG

Karmuel Young is a Hong Kong-based menswear designer and founder of the multi-medium label KARMUEL YOUNG.

After graduating he worked in Paris with Damir Doma, then with Ute Ploier in Vienna, before returning to Hong Kong to lead creative projects at Lane Crawford and design menswear for I.T. He launched his label in 2014, initially focusing on footwear and accessories, and presented his first full menswear collection in 2019, winning Lane Crawford's Creative Call Out and later being named a Top 10 Asian Designer to Watch (2021).

Curious about “what is missing in a modern man's wardrobe,” Karmuel uses mathematical cutting and technical fabrics to accentuate the male physique, balancing natural stiffness with movement. The brand merges natural and synthetic elements, precise tailoring, and intricate detailing to transform overlooked details into engineered, minimal garments that meet aesthetic and practical needs. Karmuel continues to explore pattern innovation, sustainability, and interdisciplinary collaborations and build up the modern masculine wardrobe.

Karmuel Young 是香港男裝設計師，同時也是跨媒體品牌 KARMUEL YOUNG 的創辦人。

畢業後，先後於巴黎 Damir Doma 工作室、維也納 Ute Ploier 工作室任職，隨後回港在連卡佛負責品牌創意事務，並於 I.T 擔綱男裝設計。2014 年創立個人品牌，初期專注鞋履與配飾設計，2019 年推出首個完整男裝系列。他獲得 Lane Crawford “Creative Call Out” 獎項，並於 2021 年被評為 “10 Asian Designers To Watch Award”。

懷著「現代男性衣櫥缺失何物」的探索精神，Karmuel Young 運用數學化剪裁與技術性面料突顯男性體態，在自然挺括與動態流動間取得平衡。品牌融合天然與合成元素、精準剪裁與繁複細節，將被忽視的細節轉化為兼具美學與實用性的工藝極簡服飾。Karmuel Young 持續探索剪裁創新、永續發展與跨領域合作，持續建構當代男性衣櫥。

# AND

# TOMY NG

Tomy Ng / Leong Yin is a London-based artist working primarily with inflatable latex.

His practice explores the unseen dimensions of time and being, translating abstract philosophical ideas into tactile, sculptural forms. Through cycles of inflation and deflation, his work reveals time not as a linear concept but as a dimensional transformation. For Tomy, air is an invisible medium akin to time itself—shaping form, holding tension, and acting as the essence of duration.

Working across sculpture, spatial installation, and wearable objects, Tomy creates works that occupy a space between stillness and performance, intimacy and distance, softness and tension. His material of choice—latex—acts as a synthetic skin, capable of embodying both vulnerability and resilience. Often semi-transparent and bodily, these forms suggest states of becoming rather than being.

Recent exhibitions include Nascent with BAD at YoungSpace London, “Symbiont” in performance collaboration with Untitlab at ICA London, and “Tire 01” / “Muscle 01”, presented with Karmuel Young through H.Lorenzo in Los Angeles.

Tomy Ng / Leong Yin 是一位居於倫敦的藝術家，主要以充氣乳膠為創作媒材。

他的創作實踐探索時間與存在的隱性維度，將抽象的哲學概念轉譯為可觸的雕塑形態。透過充氣與放氣的循環，他的作品揭示時間並非線性概念，而是一種維度性的轉變。對 Tomy 而言，空氣如同時間本身般的無形媒介——塑造形體、承載張力，並構成持續性的本質。

跨越雕塑、空間裝置與可穿戴物件的創作領域，Tomy 製造出介於靜止與表演、親密與疏離、柔軟與張力之間的作品。他所選的材質——乳膠——如合成的皮膚，能同時承載脆弱與韌性。這些常呈半透明且具身體感的形態，暗示「成為」的狀態而非既定的「存在」。

近期展覽包括於 YoungSpace 倫敦展出的 Nascent with BAD、與 Untitlab 在 ICA 倫敦的表演合作 Symbiont，以及透過 H.Lorenzo 與 Karmuel Young 在洛杉磯呈現的 Tire 01 / Muscle 01 充氣式乳膠背心。

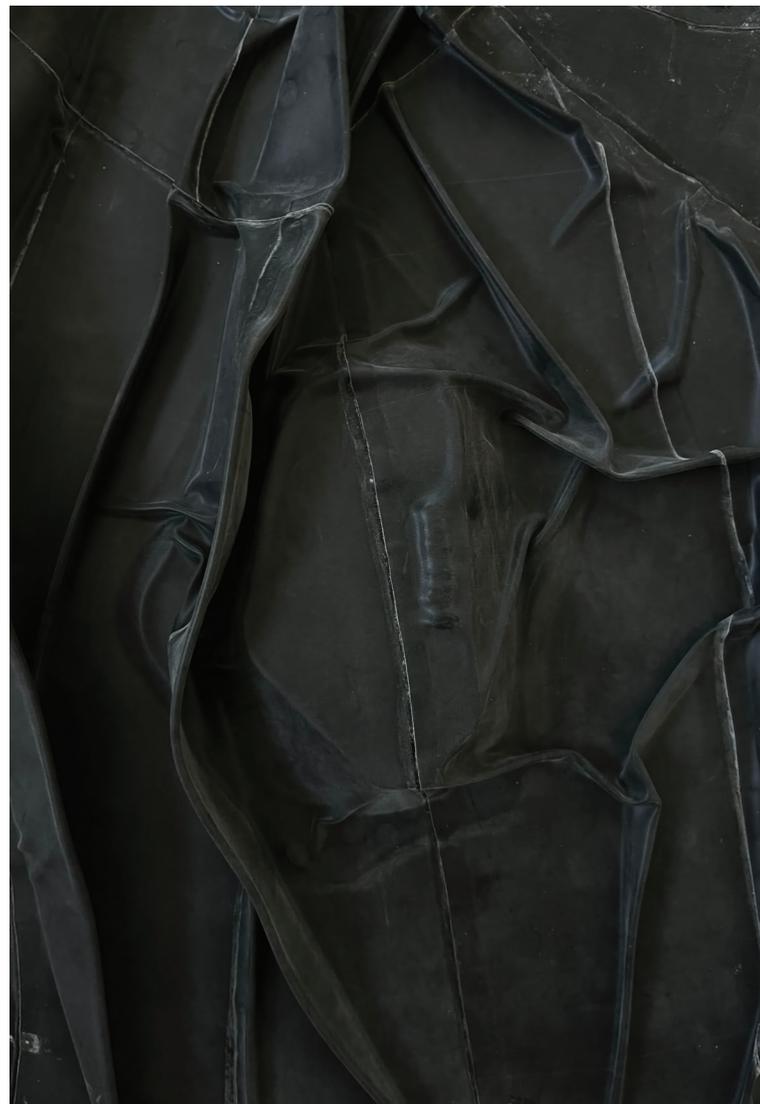
For Karmuel and Tomy, radical grass symbol ( ++ / 艸 ) represents an unrestrained, natural, non-repetitive, and singular quality, drawn from the image of plants emerging from the soil.

The Compression pattern replicates the images of John Chamberlain's compressed whilst connecting to the idea of transformation and the dynamism of the male build. Its aluminum fused composition allows the shirt, executed into a one size fit, to be manually crushed and formed against the figure for a tailored fit.

The pattern is developed through my ongoing practice with inflatable latex, where air functions as an invisible structural force. Inspired by the Radical Grass ( ++ ) motif, the surface does not depict botanical forms directly, but translates the idea of growth into tension, expansion, and layered deformation. The folded and stretched textures echo organic movements found in plants, while remaining abstract and bodily. By removing literal illustration, the pattern exists between nature and artifice, reflecting the Motifx theme of Culture to Nature. It proposes a surreal botanical language formed through pressure, time, and material behaviour rather than representation.

草花頭對於 Karmuel 和 Tomy 的意義是「無拘束、自然、不重複、獨一無二、源自泥土萌發」之概念，壓縮布料圖案既重現了 John Chamberlain 壓縮的藝術意象，又呼應了轉化概念與男性體魄的動感特質。其鋁合金熔鑄結構使這款均碼襯衫能經手工揉捏塑形，貼合身形打造量身訂製般的貼合感。以「草花頭 (++)」為靈感起點，圖案並非直接描繪植物形態，而是轉化「生長」的概念為張力、膨脹與層疊變形。

圖案設計源於對充氣乳膠的長期創作實踐，將「空氣」視為一種不可見卻具有塑形力量的結構媒介。表面摺疊與拉伸的紋理呼應植物自然的動態，同時保留抽象與身體感。透過去除具象描寫，圖案介乎自然與人造之間，回應 Motifx 「由文化走向自然」的主題，建構一種由壓力、時間與材質行為所生成的超現實植物語彙。

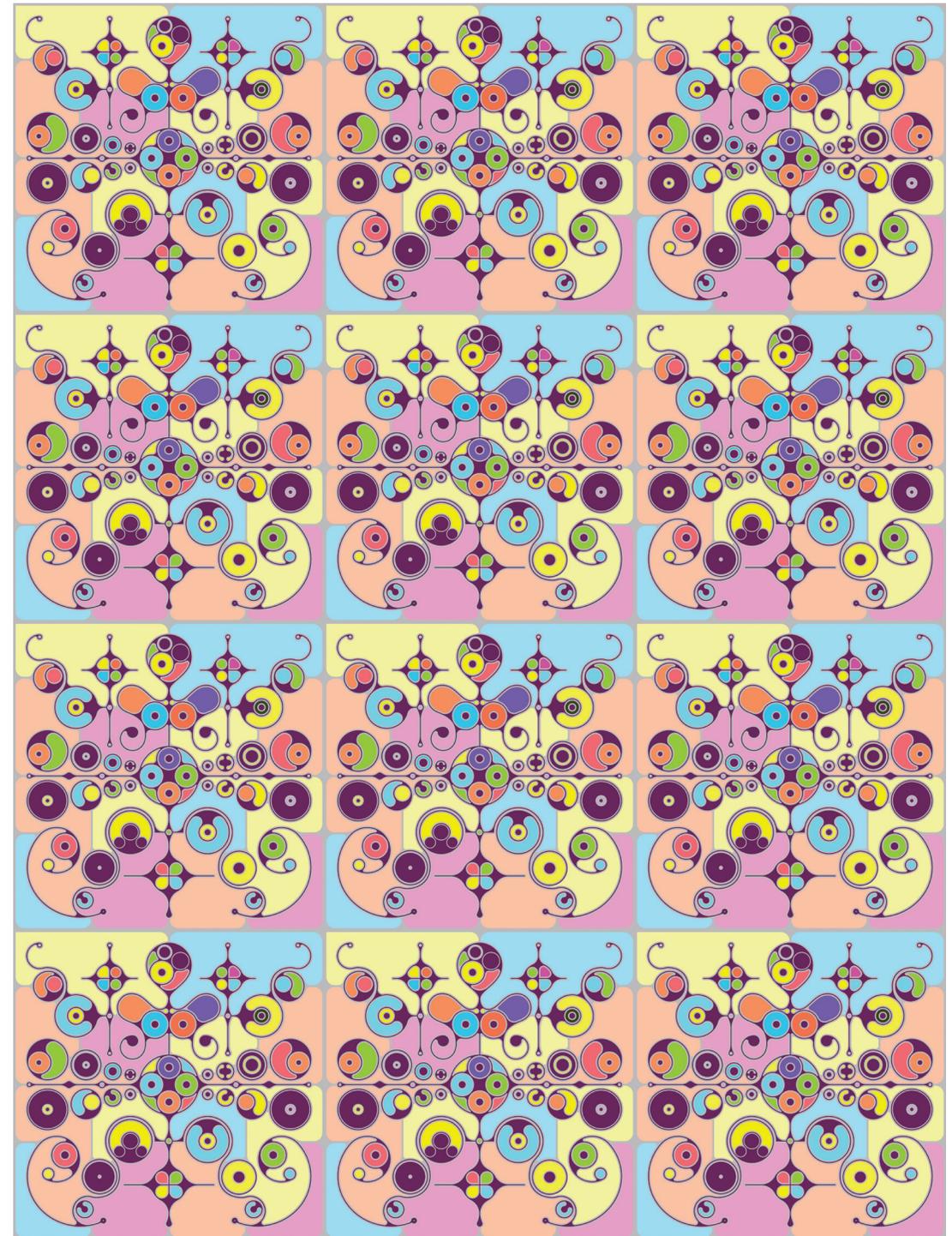


# MADE BY SANDWICH

Made by Sandwich is a Shanghai-based creative collective attuned to the evolving dynamics of the visual landscape. Founded by Zhengzhong Pan, Xue Wen, and Zhongkai Li, the studio collaborates with partners across disciplines to deliver integrated solutions spanning visual identity, brand campaigns, packaging design, book and print production, as well as 3D motion graphics. At MBS, design is not just an output; it's the condition for fostering communication.

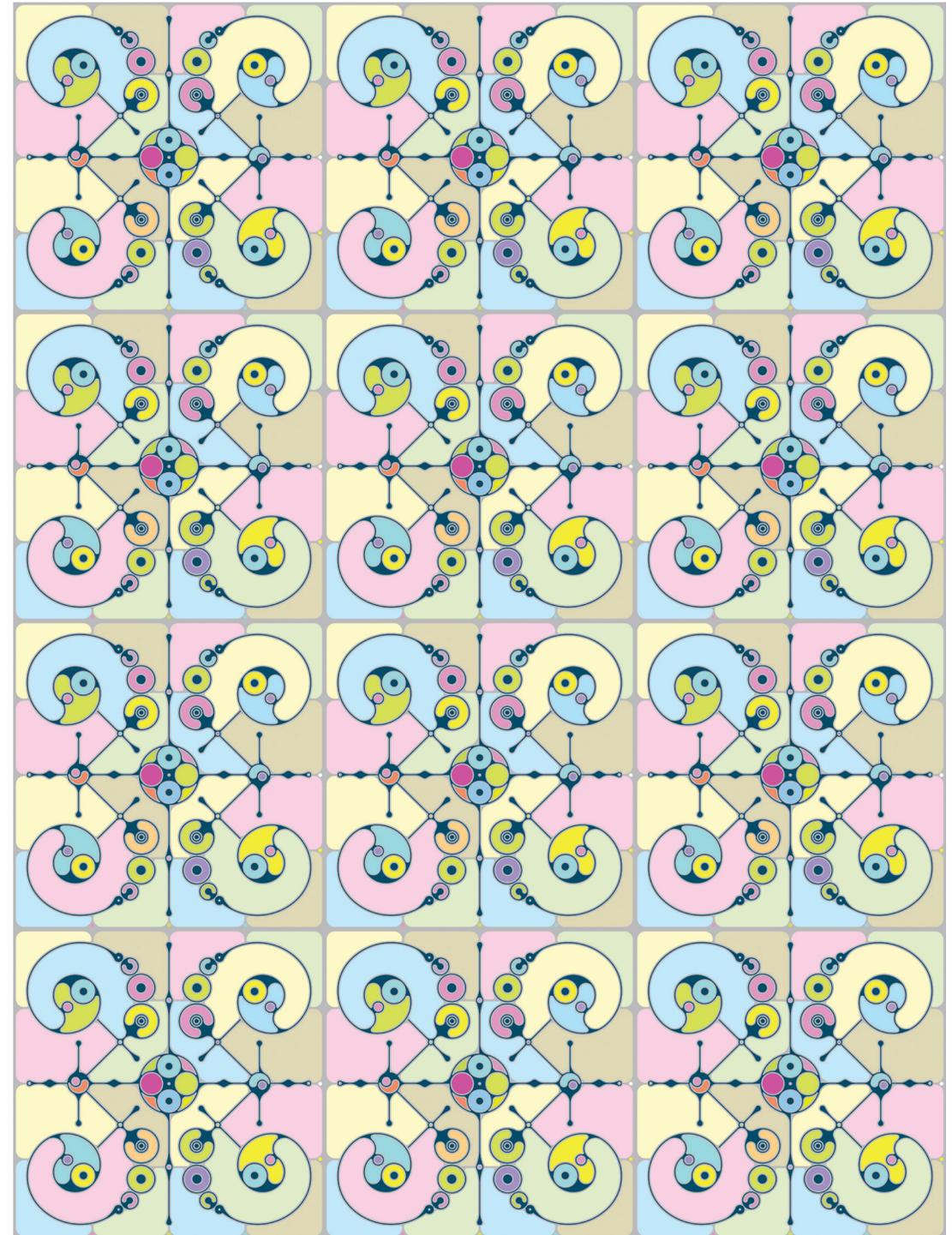
Made by Sandwich 是一家位於上海的創意集合型工作室，成立於 2023 年。我們以敏銳的洞察力回應當下不斷變化的視覺圖景，並為合作夥伴提供多方位的解決方案，包括視覺形象設計、包裝設計、書籍設計、三維創意與動態設計、展覽策劃等。

在 MBS，設計並非僅是產出，而是創造交流的條件。



The grass radical (艹) carries a temporal dimension, as many characters derived from it describe states of growth, decay, and transformation. Starting from the structure of (艹), this work brings together different temporal slices to form a garden of time composed of states.

艹是一個具有時間性的部首，許多艹字頭的字指向生長、衰退與變化的狀態。本作品從艹的結構出發，將不同的時間切片並置，構成一座由狀態組成的時間花園。



# MOON.NOON

Hung Fan Leong, also known as moon.noon, is a trailblazing real-time visual artist who fuses data, sound, and technology to craft deeply immersive, human-centred experiences. With roots in UX design, he brings a deep understanding of user needs, distilling complex datasets into clear insights, and collaborating closely with data analysts to design holistic journeys. This cross-disciplinary expertise allows him to transform diverse sources—from climate data and urban features to live audience interactions—into powerful, evocative visual narrative.

His practice moves fluidly between exhibitions, interactive installations, live performances, and commercial projects, always pushing the boundaries of what digital storytelling can achieve.

moon.noon's distinctive vision has been showcased at landmark events such as Louis Vuitton x Yayoi Kusama at M+, the Hong Kong Chinese Orchestra, Freespace Jazz Fest, and HKTDC, as well as through collaborations with brands like Coca-Cola, LG, and Samsung. Whether generating live visuals for a concert or reimagining urban landscapes through 3D scanning, moon.noon combines artistic intuition with analytical precision, creating work that challenges, engages, and inspires.

孔凡亮，實時視覺藝術家，專注打造即時影像體驗，將數據敘事、沉浸式視聽裝置與感官體驗融合。他曾是用戶體驗設計師，擅長研究用戶需求，將數據轉化成觀點，並與數據分析師合作設計。這種跨學科訓練讓他能將氣候數據、城市景觀與觀眾互動等複雜來源，轉化為富有感染力的視覺畫面。其創作橫跨展覽、互動裝置、現場演出與商業項目。

其作品曾於多個重要文化活動呈現，包括 M+ 博物館的 LV × 草間彌生、香港中樂團、西九龍的自由爵士音樂節與香港貿發局等，亦曾與可口可樂、LG、三星等品牌合作。無論為現場音樂打造生成式影像，或是以 3D 掃描技術重構城市景觀，他將藝術感知與理性分析並用，突破數據敘事的邊界。



## Blossom Unbounds

Drawing inspiration from the grass radical in Chinese characters, the design abstracts natural botanical forms into flowing, interactive patterns and native flora. The visual elements strike a balance between recognizable symbolic shapes and harmony of visual, auditory, and pure natural abstraction, inviting viewers into an evolving rhythm of nature and culture, personal discovery beyond traditional art boundaries.

## 蔓生萬象

靈感來自中文漢字中代表植物的草花頭字，透過抽象化植物筆劃創造流動的互動圖案，視覺元素巧妙融合具象與抽象，沉浸於文化與自然的節奏之中，與本地花卉的生命循環，體驗超越傳統的視覺藝術。



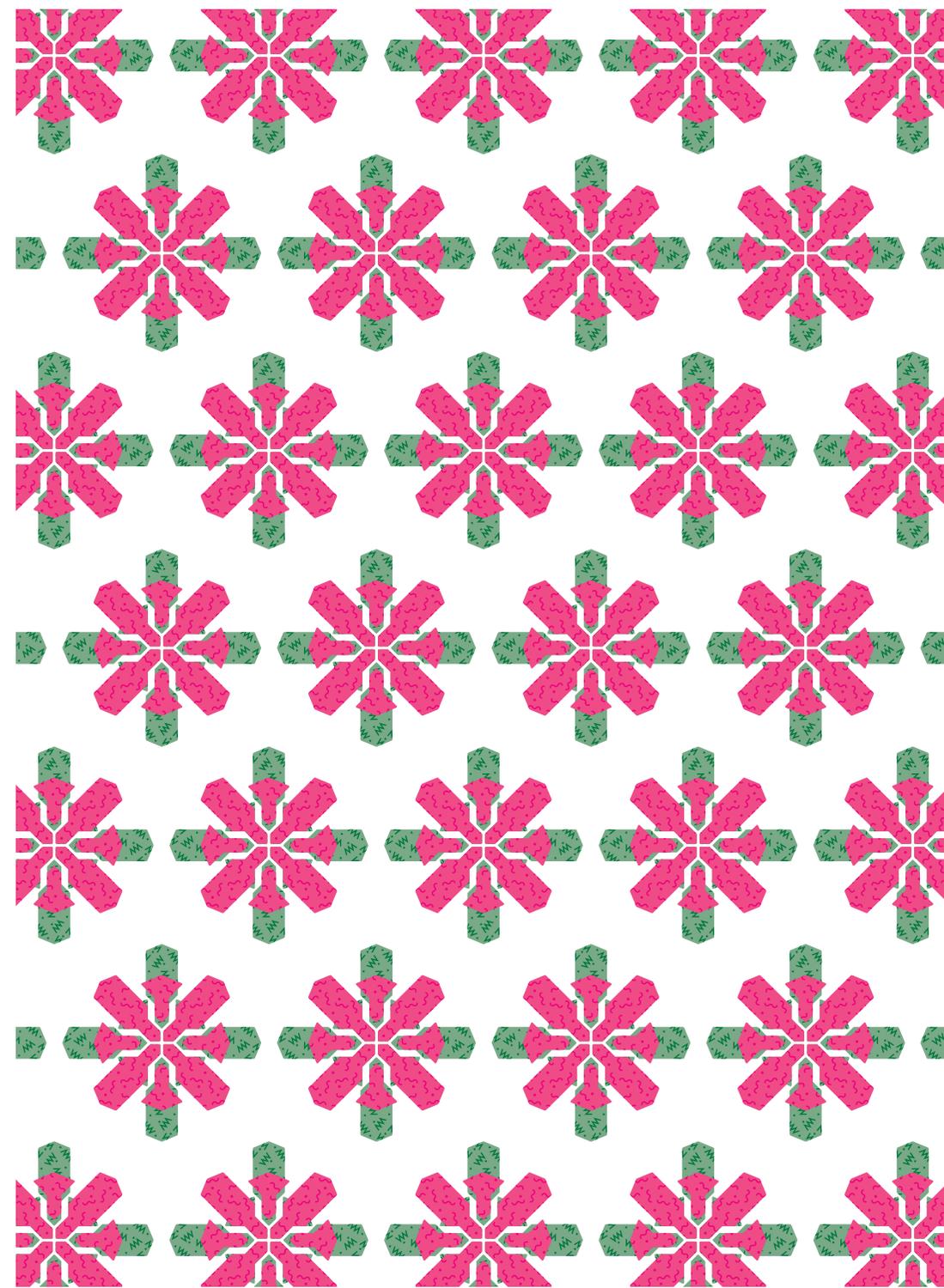
# STICKYLINE

STICKYLINE is a prominent creative duo comprising Mic Leong and Soilworm Lai from Hong Kong. Renowned for their distinctive, large-scale polyhedron sculptures, the duo is the mastermind behind the creative engineering, intricate mathematics and complex geometric structures in their work.

Crafting simple yet durable shapes using paper and metal, STICKYLINE combines technologies in kinetic, sound and light to enhance the experience of their work. The duo also conducts site-specific curation, explores experimental spatial experiences with minimalist geometric aesthetics and injects communal creative energy into their ever-evolving body of work.

Formed in 2011, STICKYLINE features a clientele ranging from international brands such as Hermès, Ralph Lauren, Puma, Givenchy, Mercedes-Benz, Leica and Audemars Piguet to local organisations such as Design Trust, PMQ, Landmark and Lee Gardens, as well as private commissions.

STICKYLINE 以創意工程、數學及幾何複雜性，創作獨特巨型多面體雕塑。使用紙張與金屬，實現極簡美學、耐用性及簡約形狀，結合動能、聲音與燈光技術，製作出藝術裝置、場域項目及私人委託，展現着創新思維，於設計界脫穎而出。

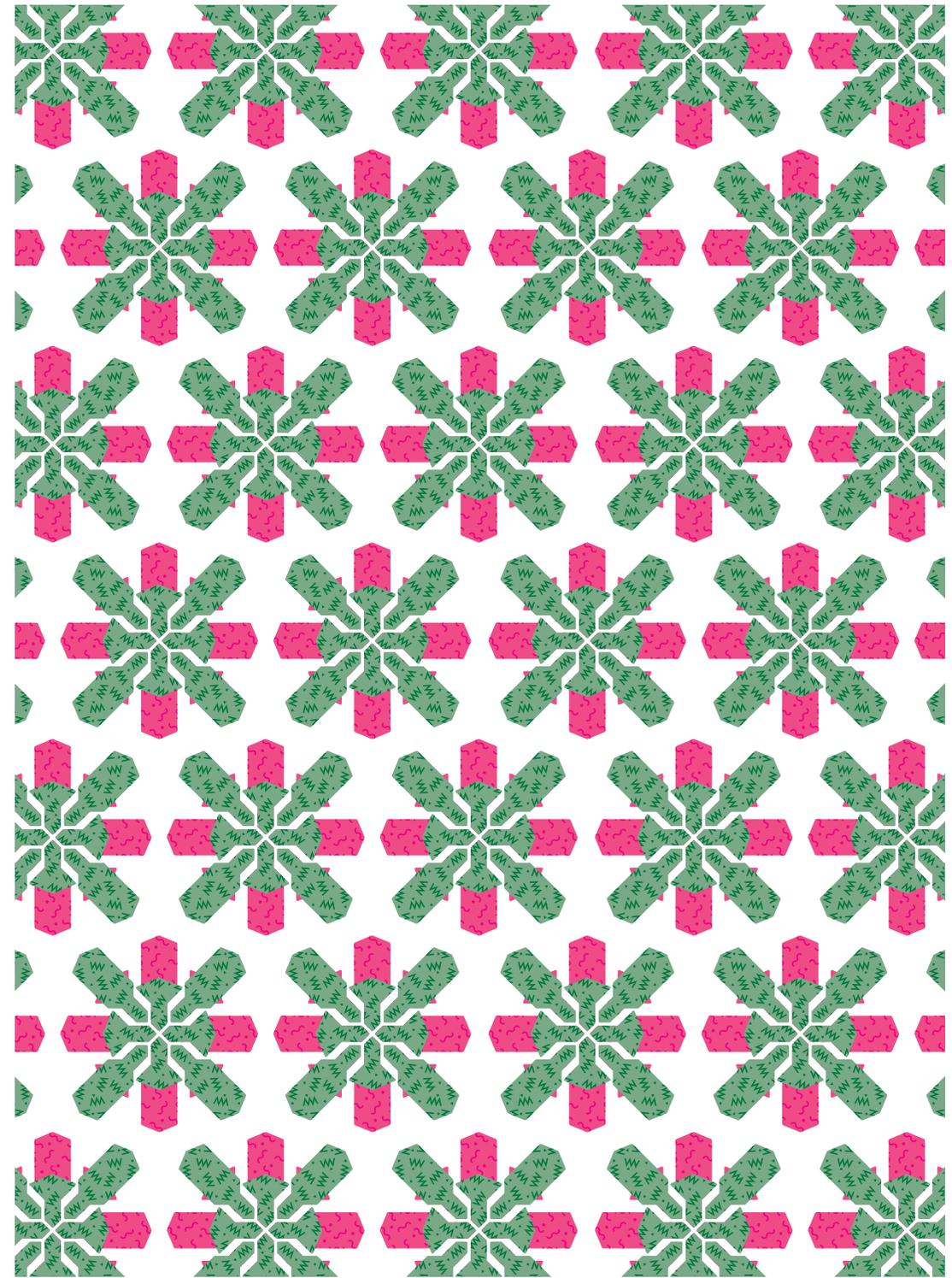


### Geometric Variants in Growth

This lush geometric plant is constructed solely from the endless stacking of two simple modules. The patterns on each module resemble the veins of a leaf, while also evoking the barcodes of the digital world.

#### 生長中的幾何變體

這株繁盛的幾何植物，  
僅由兩種最簡單的模組無限堆疊而成。  
每一片模組上的圖案，  
像樹葉的脈絡，  
又像數位世界的條碼。



MOTIFX

流行紋化  
大使

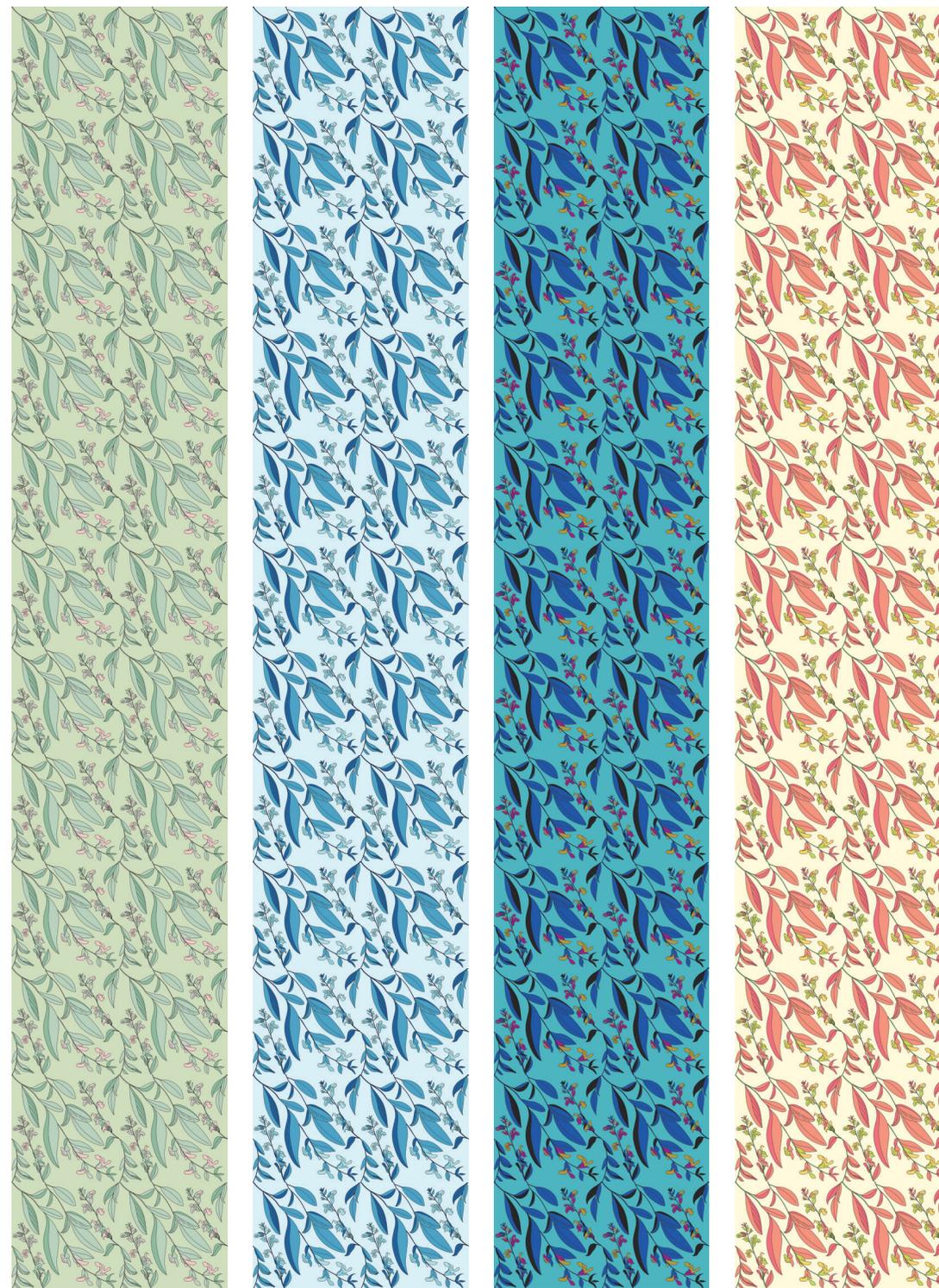


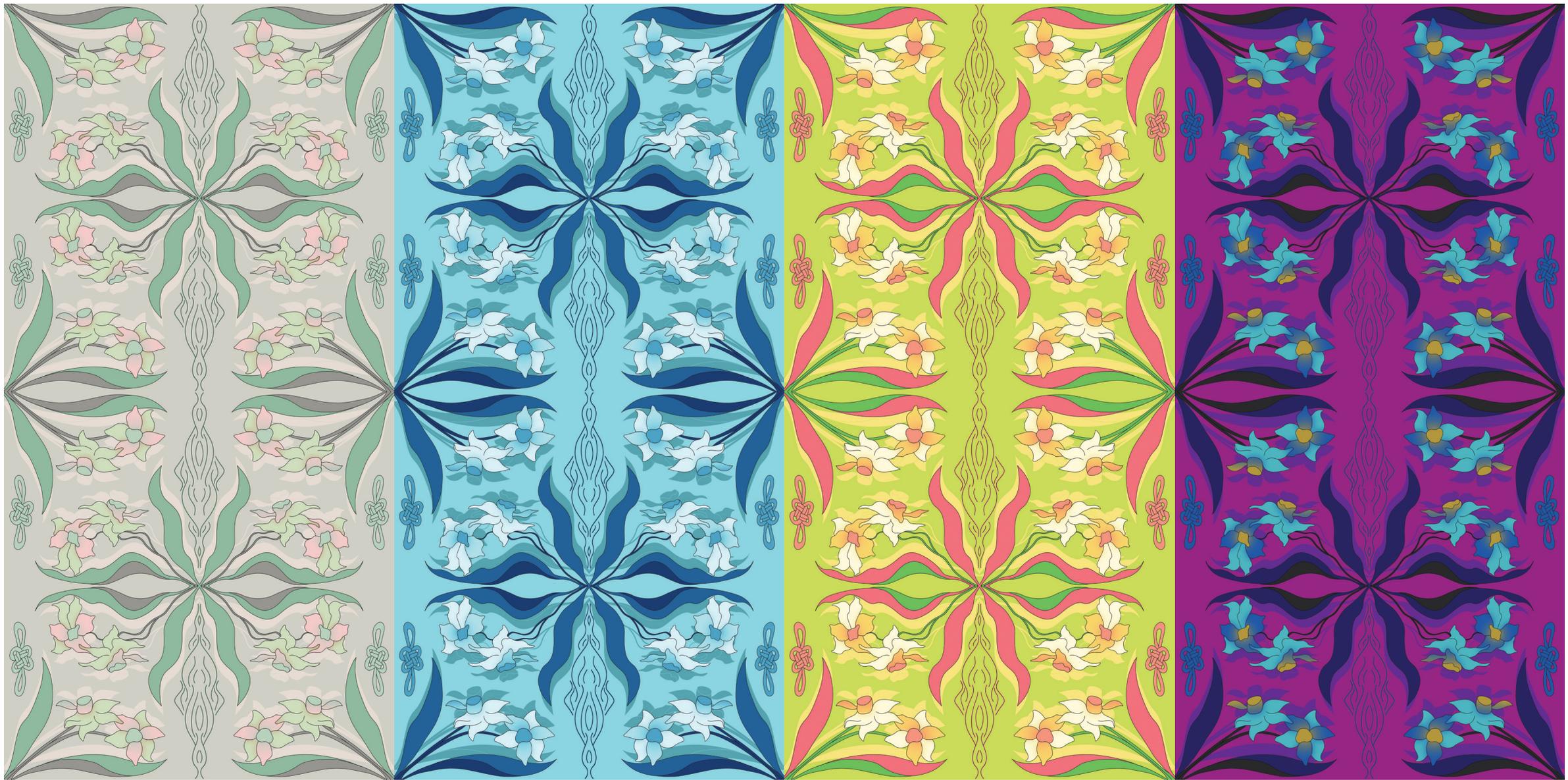
AMBASSADORS

“Dual Flora” was inspired by the grass radical (艹 / 艸). I selected four iconic plants—sage (蕘), narcissus (蒔), laurel (英), and poppy (惹)—to uncover narratives of Sino-Western cultural exchange: healing through finding equilibrium, the transformation of creativity, shared glory beyond competition, and the shadows cast by traumatic historical events, weaving plant forms together with their word meanings.

《雙生植語》以「艸」部為啟，精選鼠尾草(蕘)、水仙(蒔)、月桂(英)、罌粟(惹)四種中西文化寓意深遠的草本植物，探索文明交流的複雜敘事：平衡共生的治癒、創造性轉化的嫁接、跨越共識的榮耀、歷史創傷的暗面，於草木形態與文字意涵間，交織中西相遇的多重可能。

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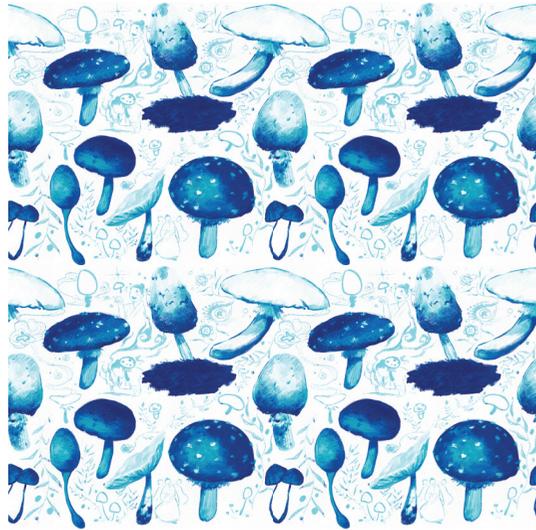
I chose mushrooms, bananas and lotus as the theme for human preference reasons. They are all plants commonly found in Chinese gardens and I think they can be integrated with some elements of ancient Chinese feudal superstitions.

基於人類喜好的原因，我選擇了蘑菇、香蕉和荷花作為主題。它們都是中國園林中常見的植物，我認為它們可以與中國古代封建迷信的一些元素相結合。

#CommunicationDesign #BasedinHONGKONG







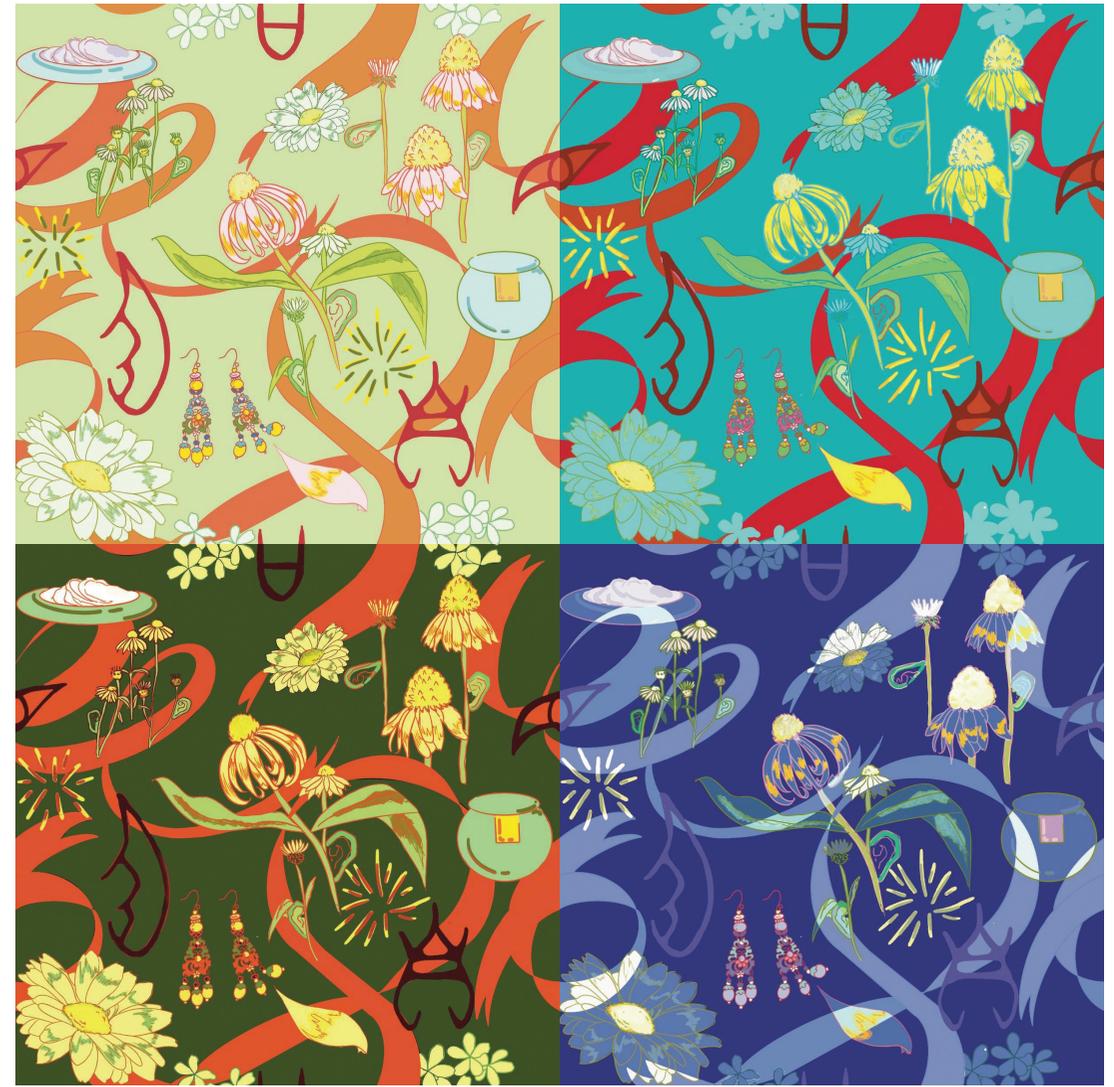


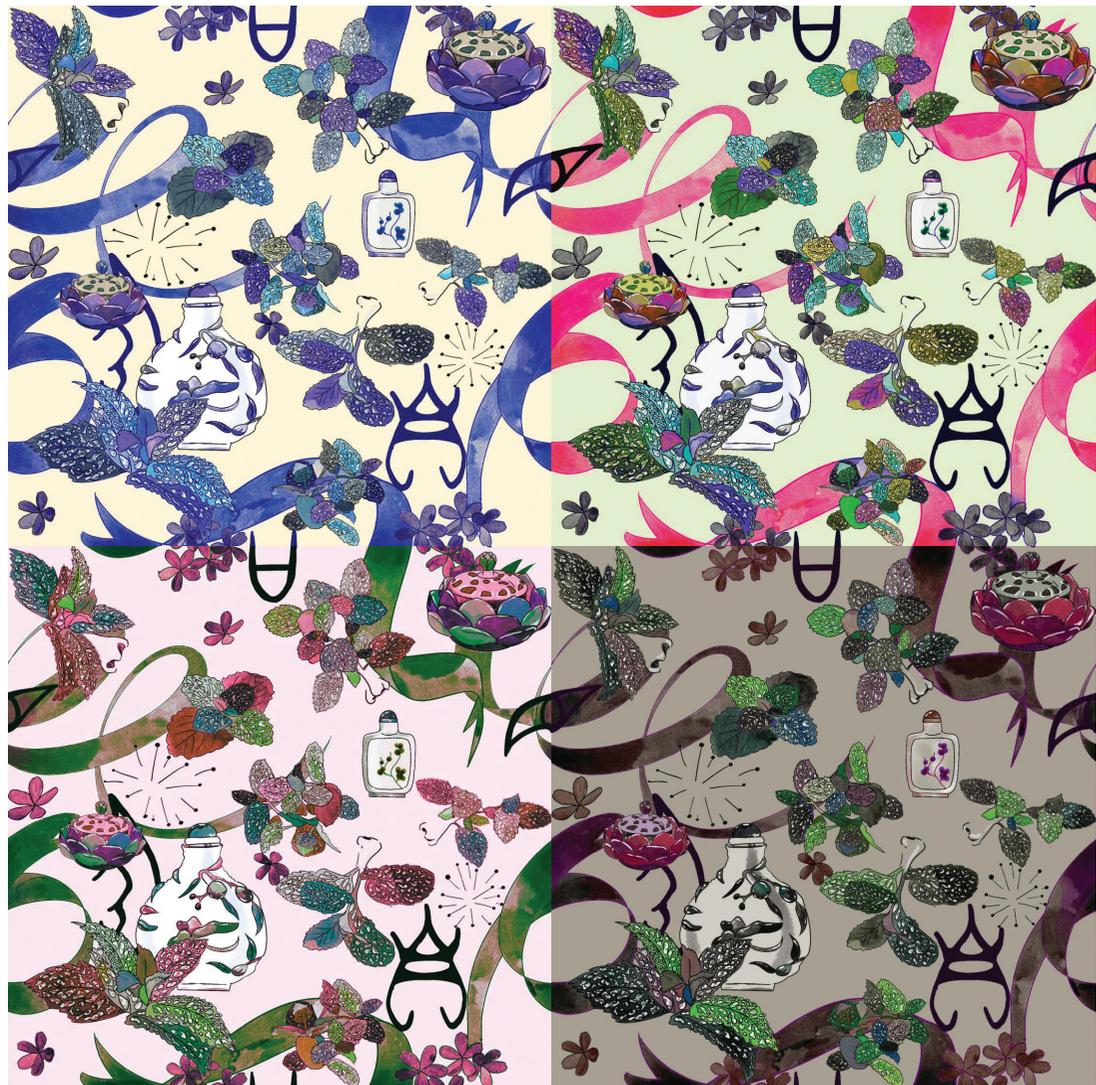
In this totem design, I have chosen "Medicine" as the theme. Traditional Chinese medicine has a long history, starting from Shennong's tasting of hundreds of herbs to the modern-day herbal teas, documenting the evolution of diet and medical advancements.

在今次的圖騰設計中，我選擇了以《藥》為主題。中藥有很多年歷史，由神農氏嘗百草開始到現今的花草茶都記錄了飲食的轉化和醫學的進步。

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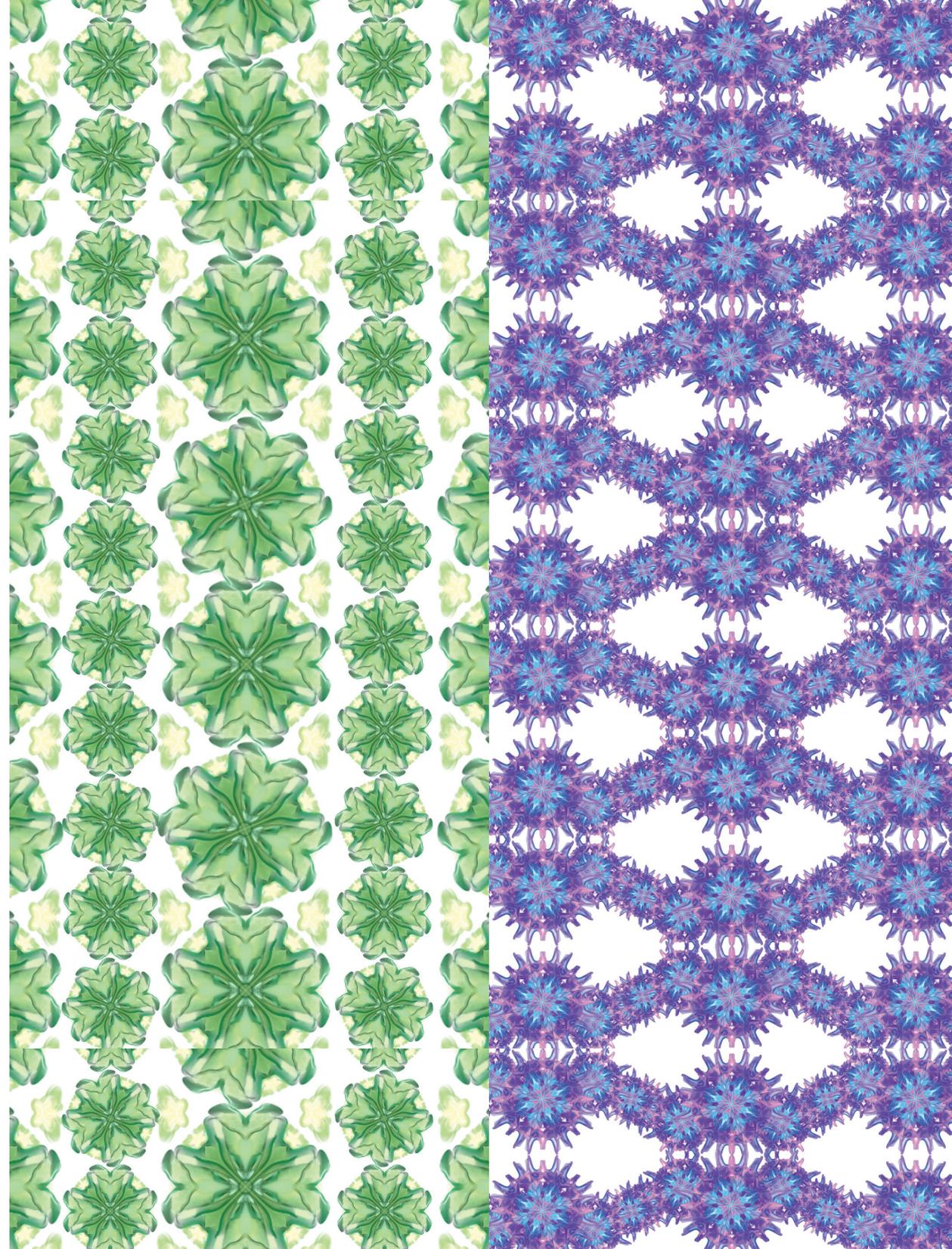


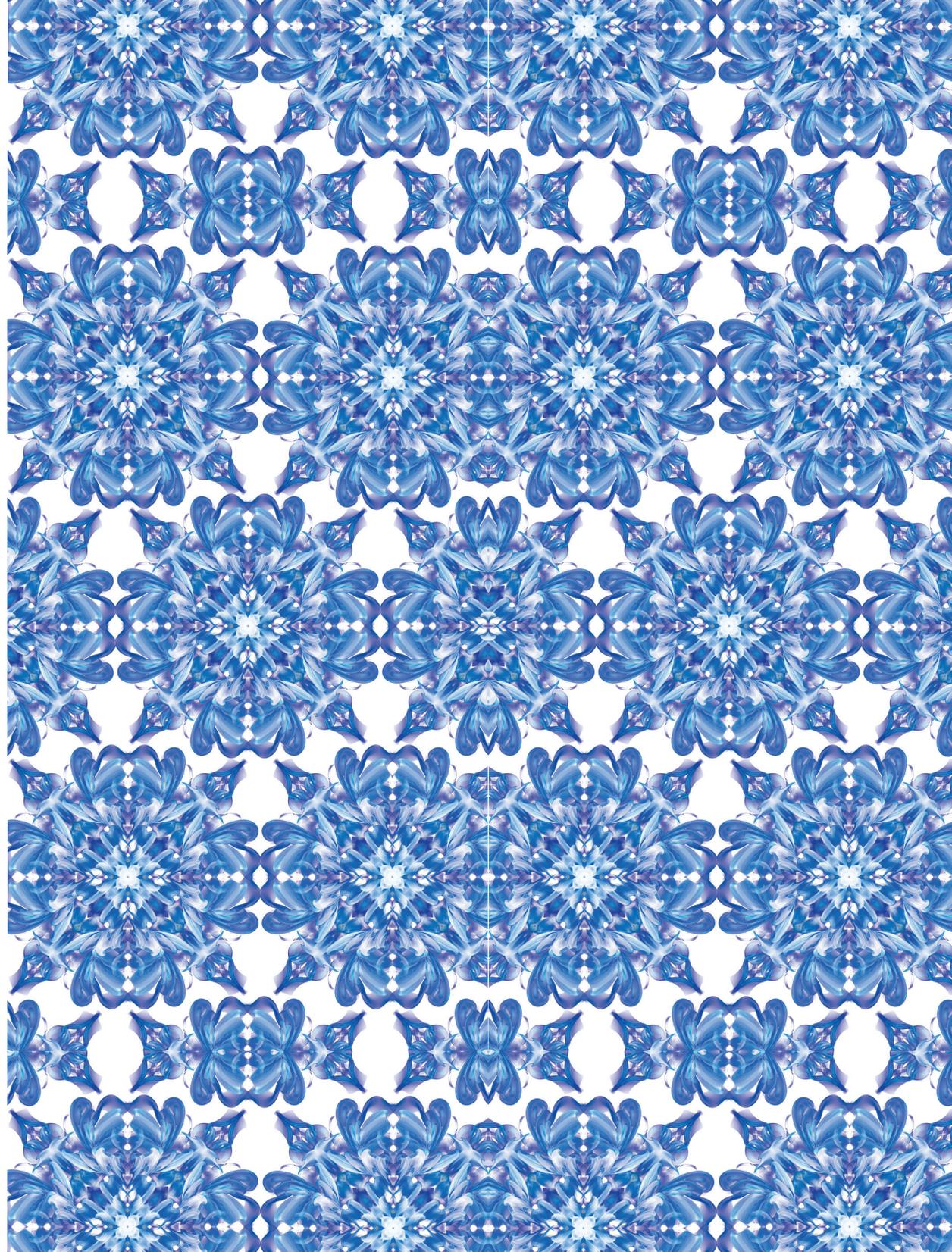
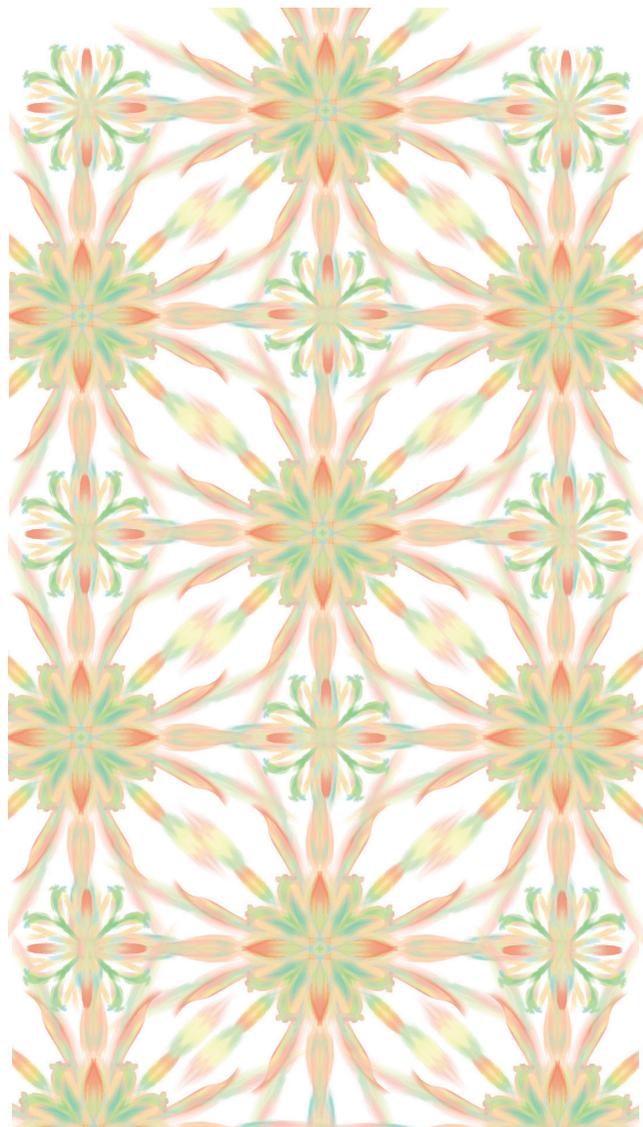


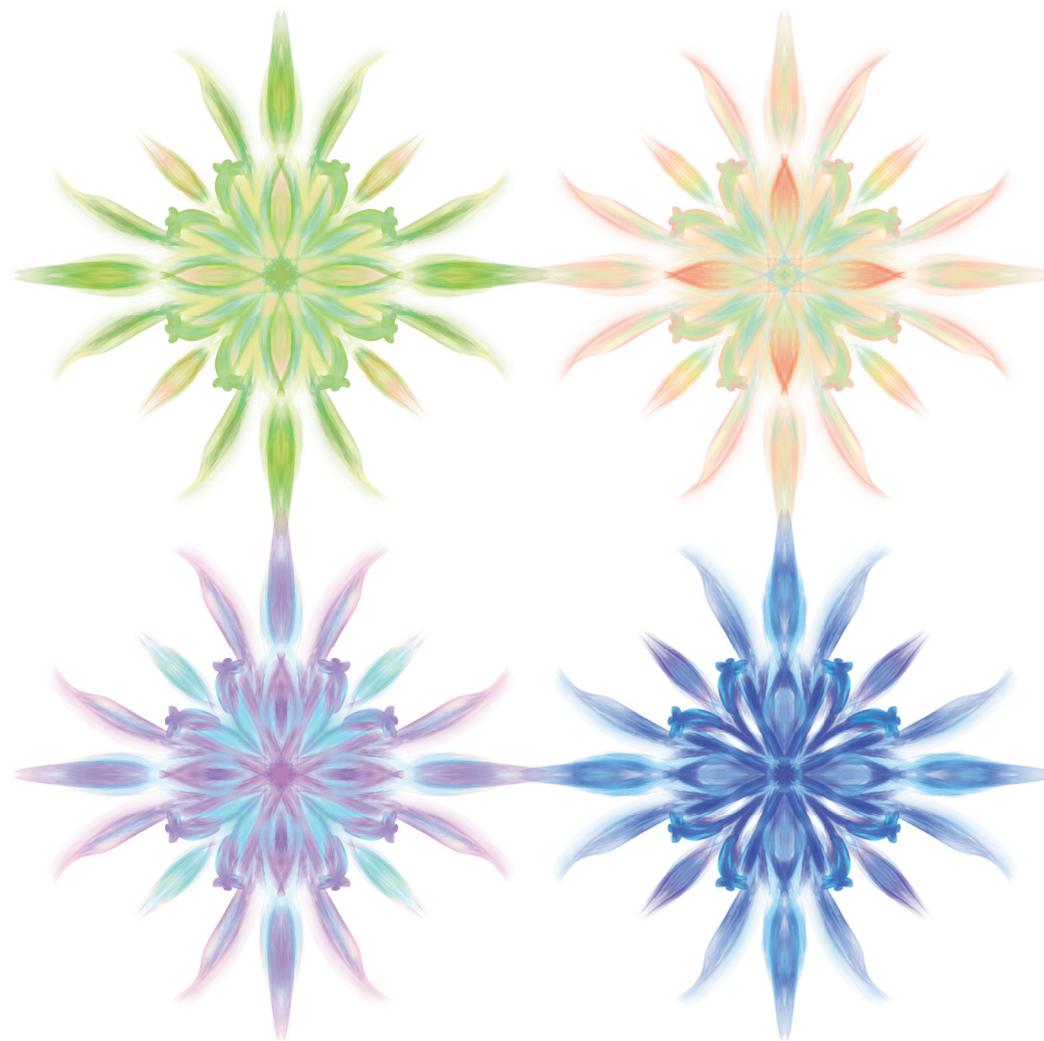
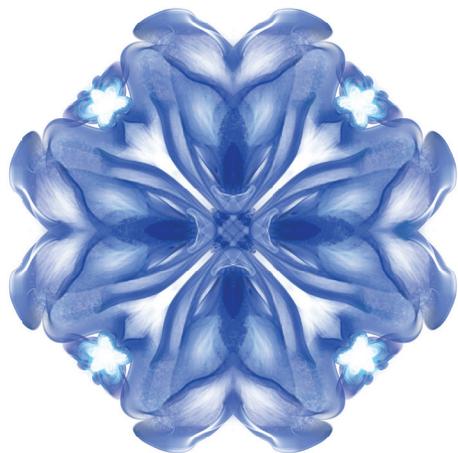
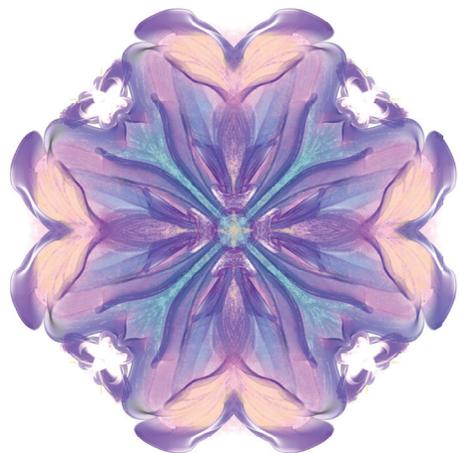
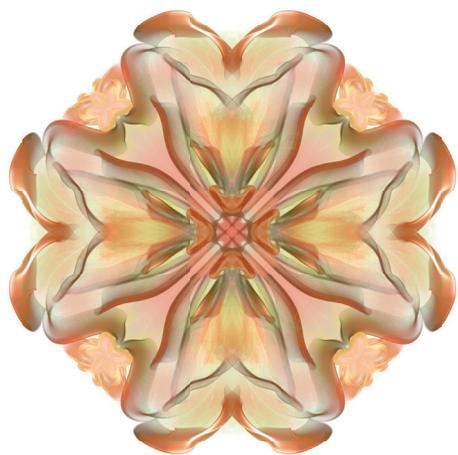
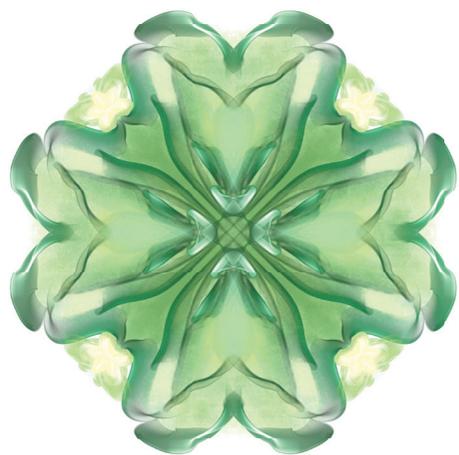
I used the meanings and images of “bud,” “willow,” “tea,” and “toon” to create their postures, some combining strength and gentleness, some elegant and rounded, some both soft and strong. Just like our attitude towards life, we can have different images and different personalities to integrate into society, but we cannot lose our own characteristics, nor can we abandon our essence in order to integrate into others. On the contrary, we need to refine our own characteristics, make ourselves better, and leave the most beautiful mark in the short decades of our lives.

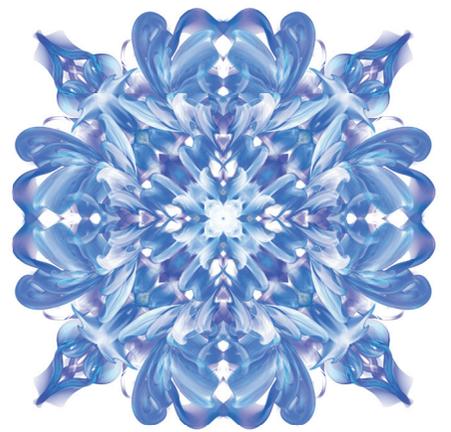
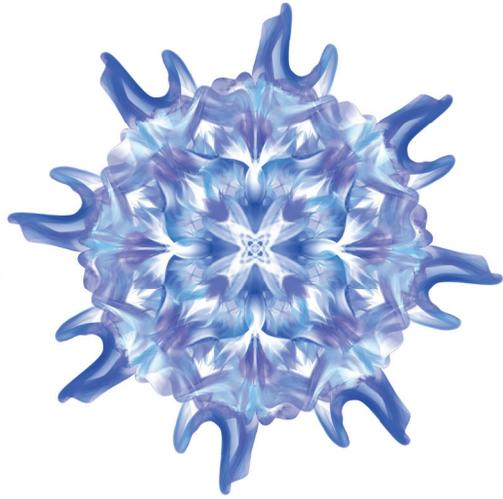
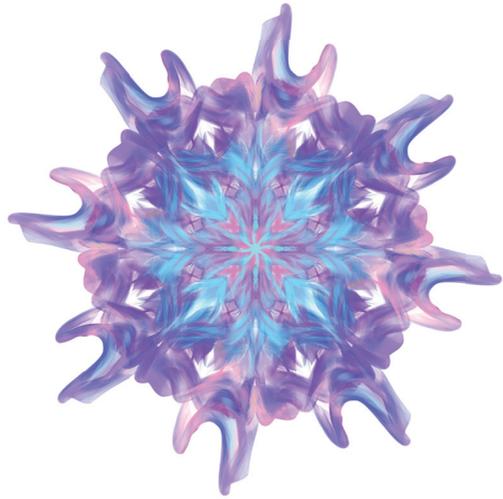
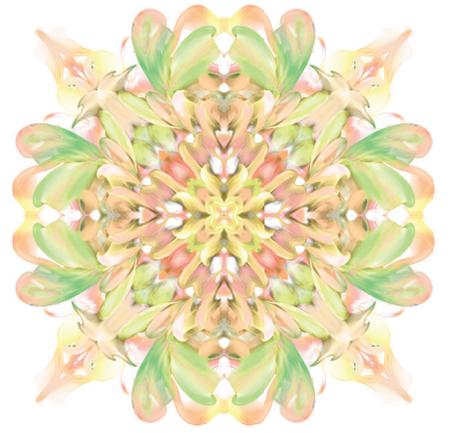
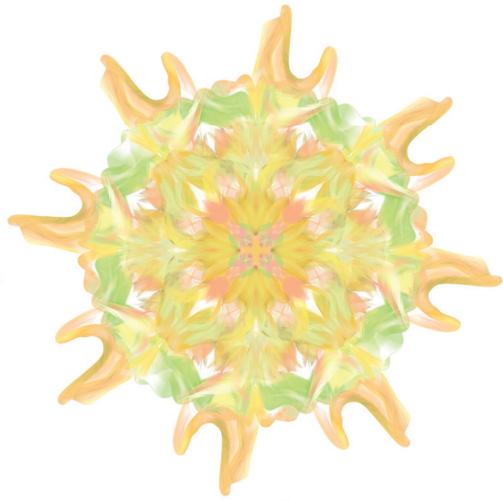
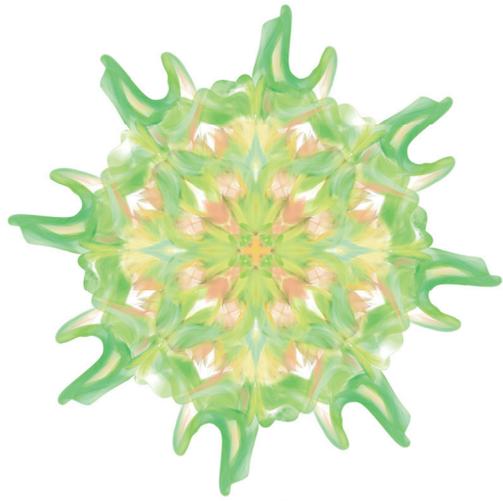
我利用「苞」，「柳」，「茶」，「椿」的意思和形象創作出它們的姿態，有剛柔並濟的，優雅圓潤的，可柔可剛的。就像我們對生活的態度，可以有不同的形象，不同的性格去與融合社會，但是我們不能缺失自身的特質，不能為了融合他人而放棄本質，反而我們需要更加精進自己的特質，使自己變得更好，在生命短短數十年留下最美的痕跡。

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MOTIFX

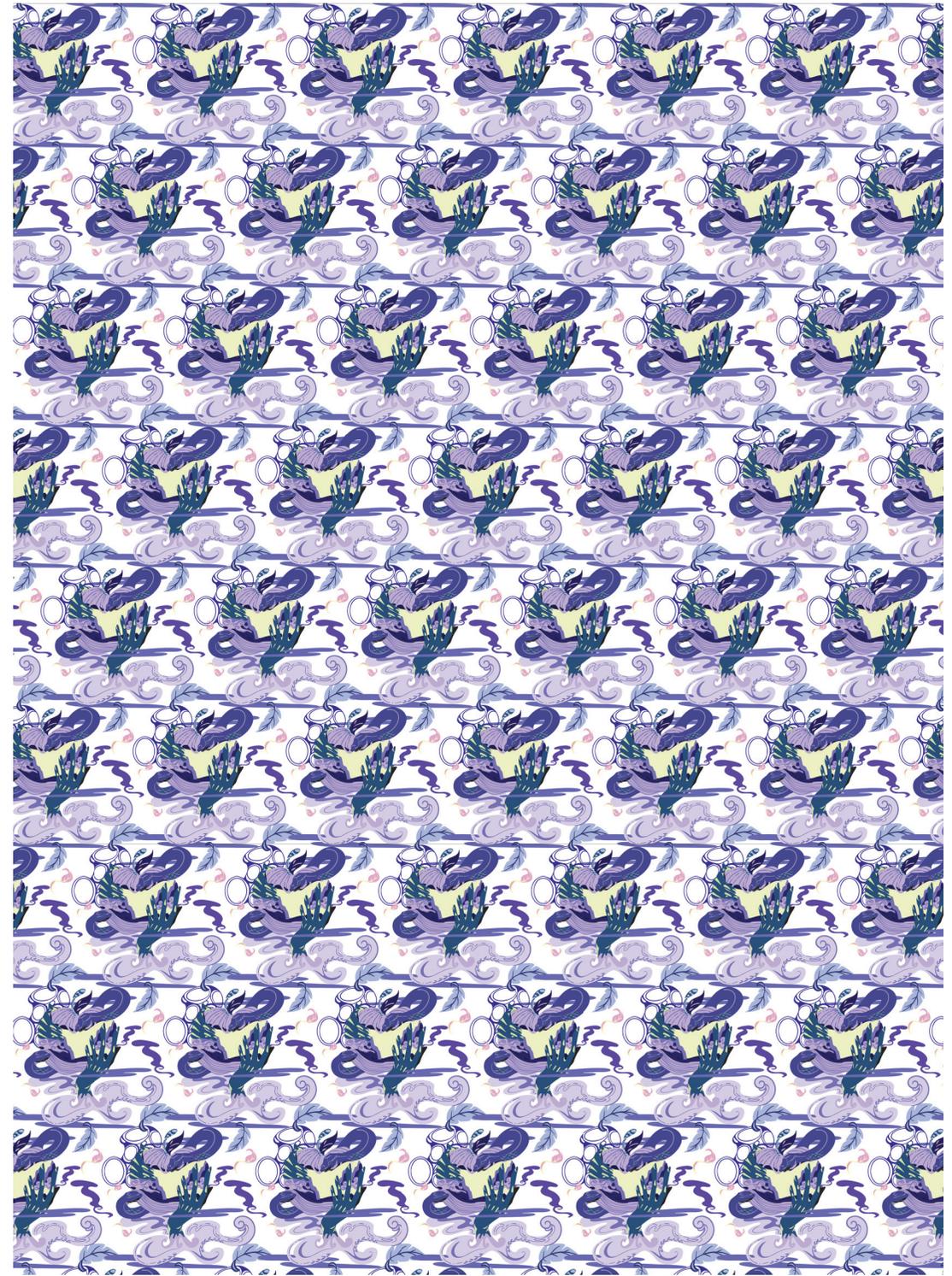
流行紋化  
設計師



DESIGNERS

Inspired by the story of the Seven Fairies, this design incorporates a surrealist style, aiming to express that when desires are aroused, we should make good use of the things and means around us to seize opportunities. Even if those experiences are fleeting, what matters is that we experienced and possessed them. Regardless of the outcome, these experiences can add color to life.

這個設計靈感來源於《七仙女》的故事，結合了超現實主義風格，旨在表達當欲望被激發時，我們應善用身邊的事物和手段來把握機會。即使那些經歷如曇花一現，重要的是曾經體驗過、擁有過，無論結果如何，這些經歷都能為人生增添一點色彩。

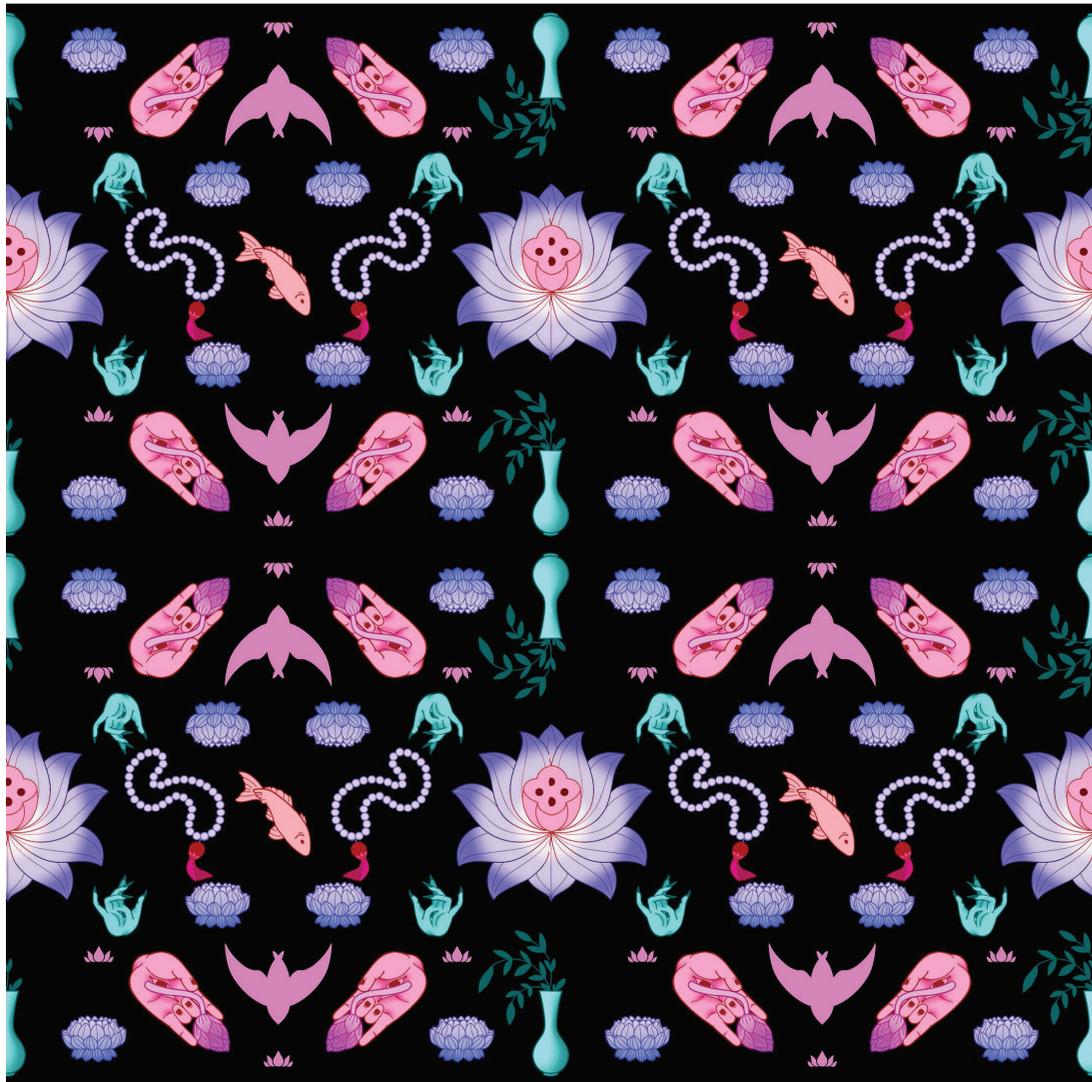




The focus of my design lies in the deep connection between the lotus and religion. Whether in Taoism or Buddhism, the lotus carries rich symbolic meaning, representing humanity's shared aspiration for purity and sacredness. Thus, I incorporated mythological figures such as Nezha (哪吒), Guanyin (觀音), and the Buddha (佛祖), along with contemporary lotus-related elements, into my creative work.

我的設計重點在於蓮花與宗教的深厚連結。無論是在道教或佛教中，蓮花都蘊含著豐富的象徵意義，代表人類對純潔和神聖的共同追求。因此，我將哪吒、觀音、佛祖等神話人物以及與蓮花相關的現代元素融入我的創作之中。

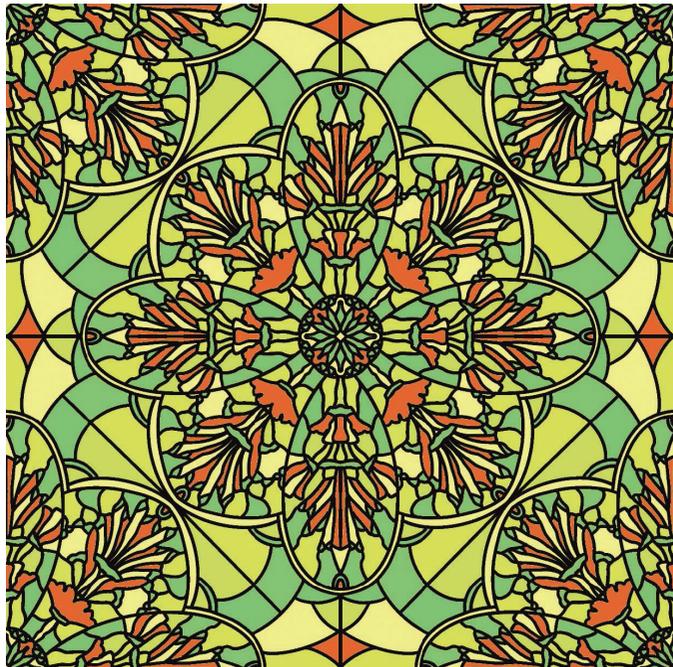




The designs thoughtfully incorporates the meanings, shapes, and colours of various flowers. Blending them harmoniously into a style reminiscent of stained glass. These unique, repeatable designs and carefully chosen colours aim to capture the essence of each flower, allowing viewers to experience its symbolism and sentiment simply by observing the artwork.

圖案的设计是基于花朵的含義、形狀和顏色。將所有元素與彩色玻璃風格結合在一起。創建這些代表花朵本身的獨特的可重複圖案。讓觀眾光看圖案就感受到了花的情感，透過線條和色彩來表達意義。





(車前) known in English as plantain herb, is a common medicinal plant in traditional Chinese medicine; (茛苳) is its poetic name. Married women used to pick and consume the herb for fertility and safe childbirth. Elements of fertility, peace and wealth are combined with a surrealist touch to create these patterns.

車前又稱車前草，為傳統中醫常用藥用植物，茛苳是其詩意別名。和平時期，已婚婦女共同採集，採摘之手象徵佛手，融合精神與自然；食用輔助懷孕分娩並儲存備用；超現實主義描繪果實中胚胎象徵生命與對男丁期望；製成流動藥材。周朝和平盛世，婦女勞動吟唱繁榮之歌，和平鎖象徵穩定富足。

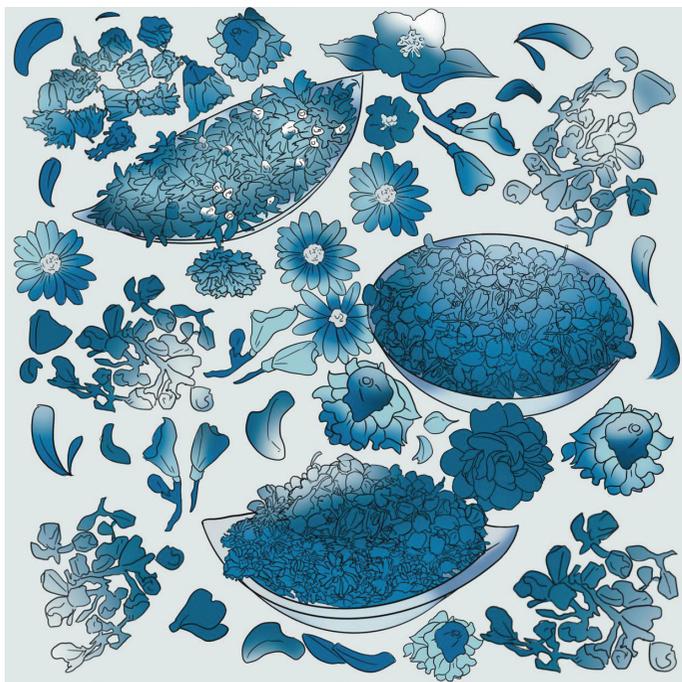




I used the patterns of “chrysanthemum” and “jasmine” to create my work. The themes are “tea” and “Chinese medicine”, and mainly revolve around the close relationship between the two kinds of flowers. Each has different health effects. Both are good helpers for clearing heat and detoxification. It can be said that in terms of health, both are not giving in to each other. They are also deeply loved by Chinese people.

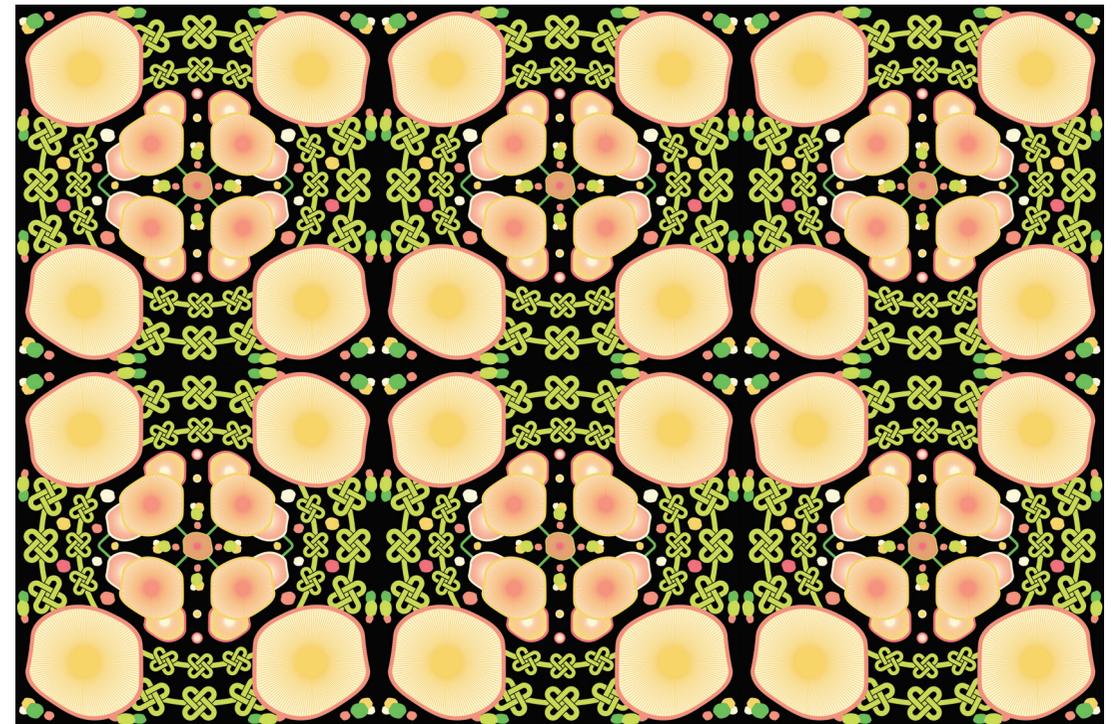
我運用「菊花」和「茉莉」的圖案進行創作，主題為「茶」和「中藥」，主要圍繞這兩種花卉之間的密切聯繫展開。它們各自具有不同的保健功效，都能有效清熱解毒。可以說，在健康方面，它們互不相讓，也深受中國人的喜愛。

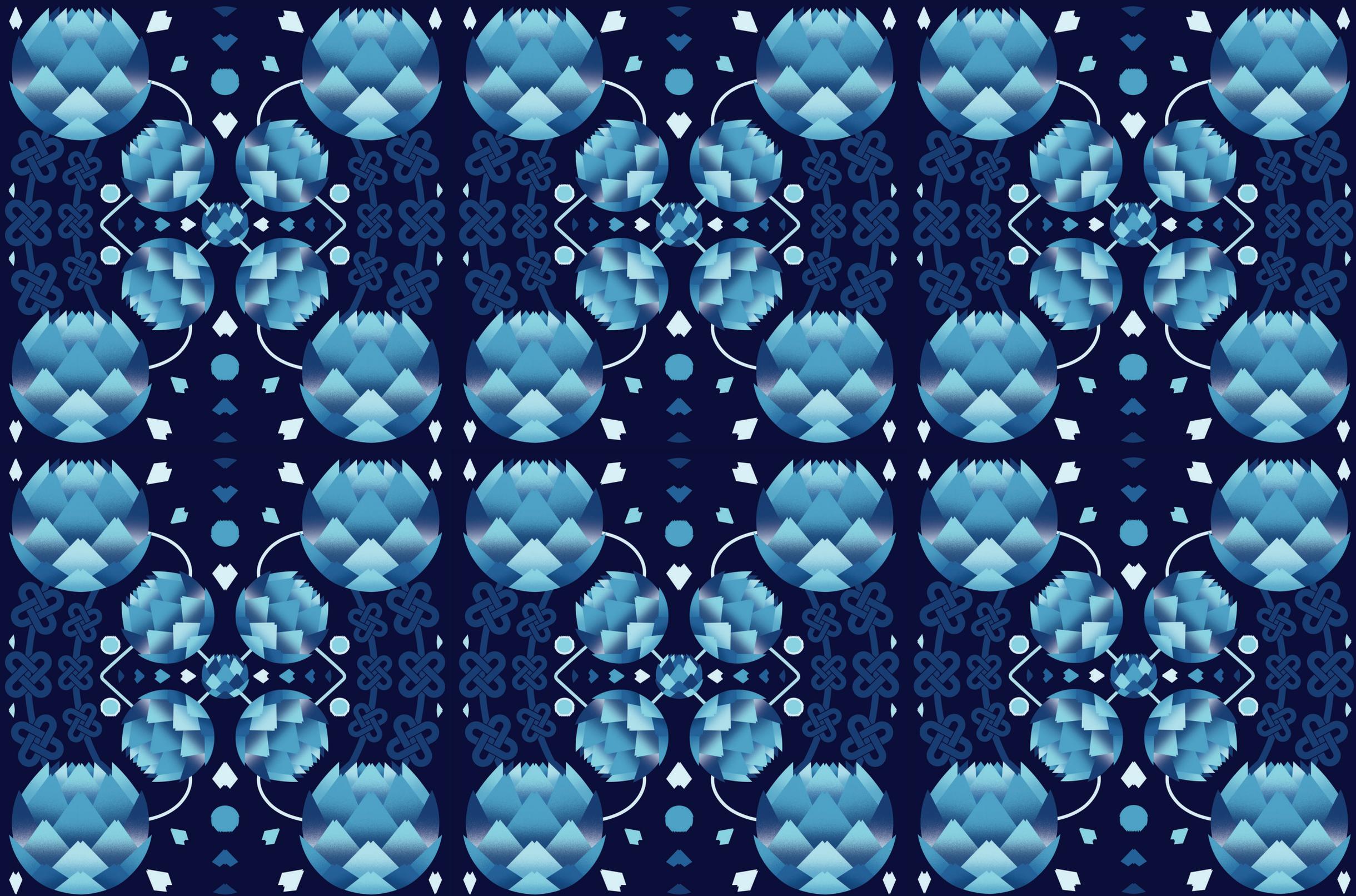




The Blooming series explores grass-radical (艸 / 艸) themes through four distinct patterns: the pistil of a flower rendered in warm, mysterious circles, symbolizing life's boundless expansion; a four-leaf clover in harmonious greens, featuring spreading growth and deliberate leaf-flower ambiguity; mushrooms enveloped in dark, moody intrigue, capturing enigmatic shadows; and asparagus in flowing blue gradients with reflective dynamism, celebrating nature's vitality in everyday sustenance.

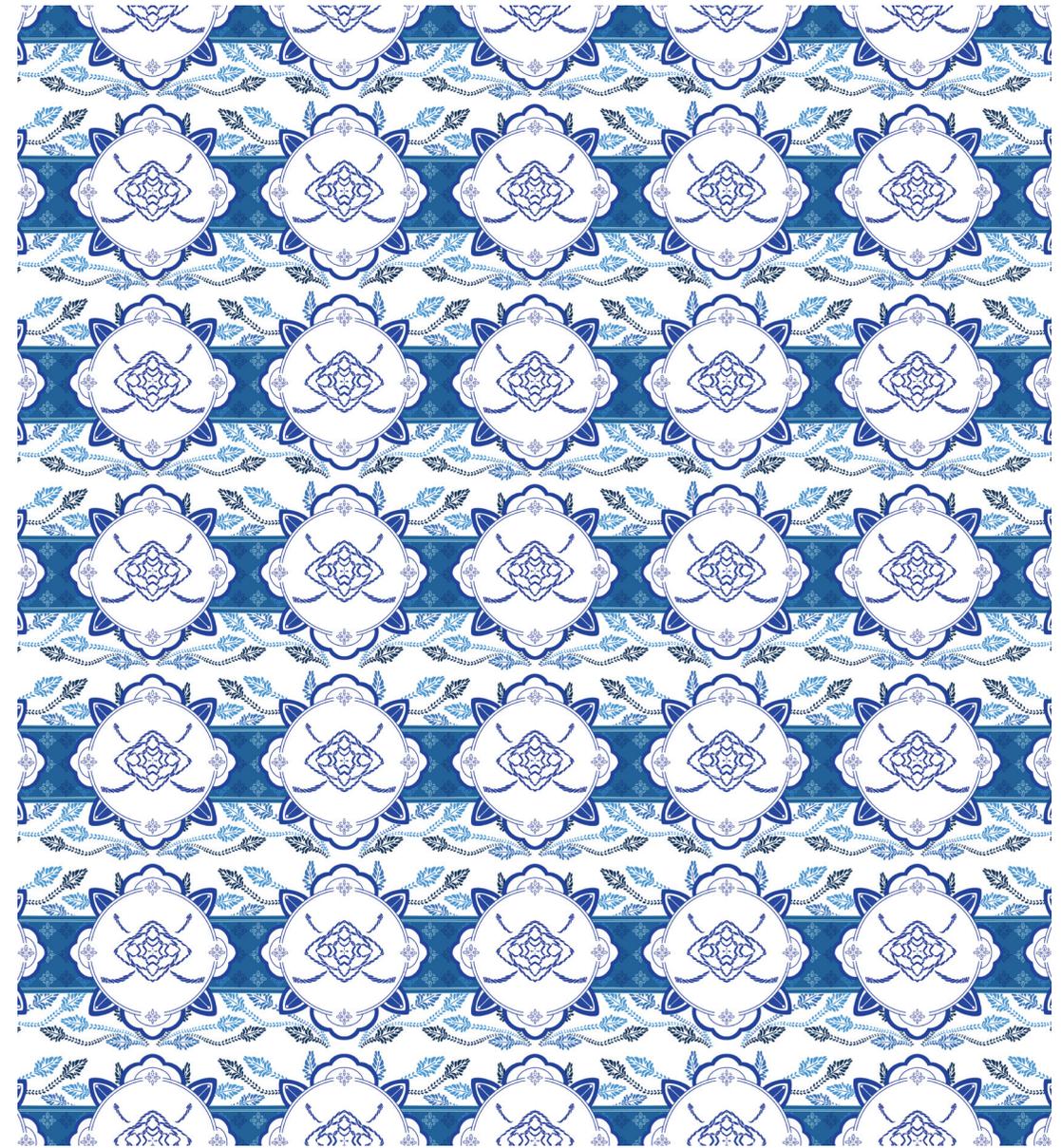
《盛放》系列以「艸」部為主題，透過四款圖案探索自然生命之美：花蕊以暖色圓形展現擴張之力；四葉草藉層次綠彩、圓形擴散與葉花雙重意象，呈現和諧生機；菇菌採暗沉陰鬱氛圍，突顯神秘毒性之魅；萵筍以藍色漸層與反射圓形，彰顯動感活力，巧妙連結自然與日常飲食。

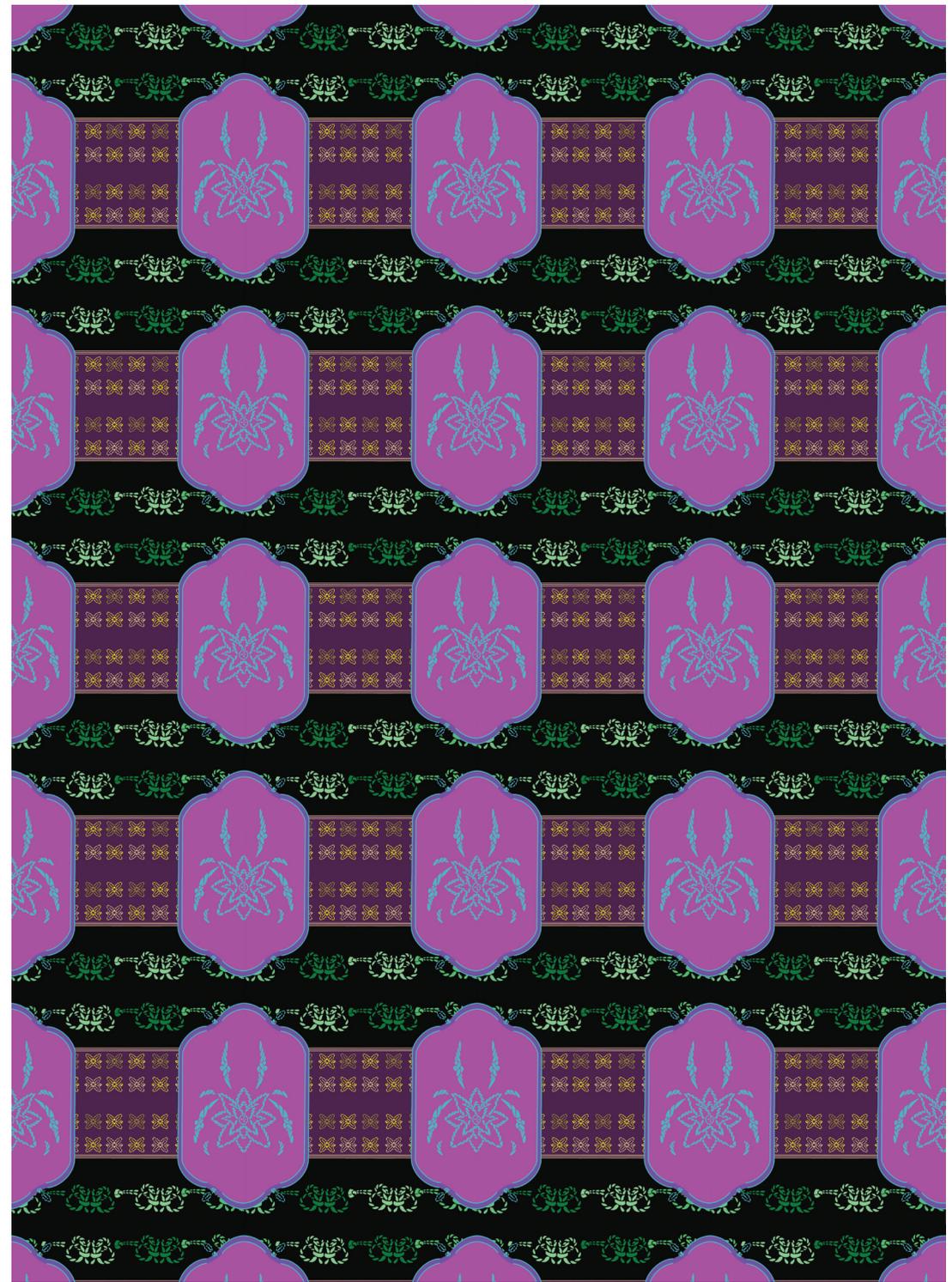
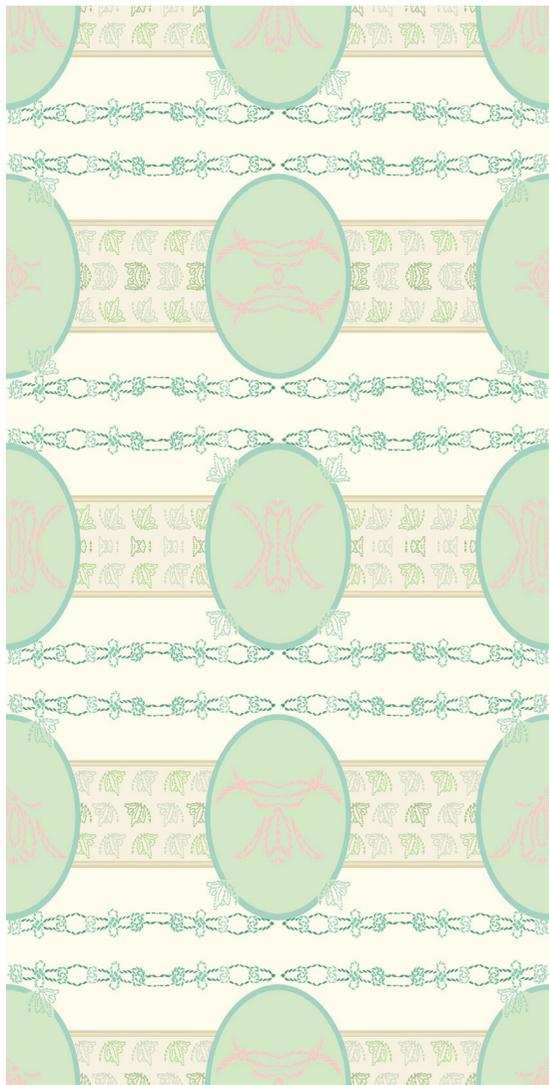




“Fragrance” ( 芳 ), the concept blends the night-blooming cereus with the Chinese knot symbol. Four patterns depict the process of the night-blooming cereus from blooming to withering. The “fragrance” preserves the scent, leaving the momentary bloom in the form of aroma. This combines the transience of the night-blooming cereus with the essence of fragrance, forming eternity.

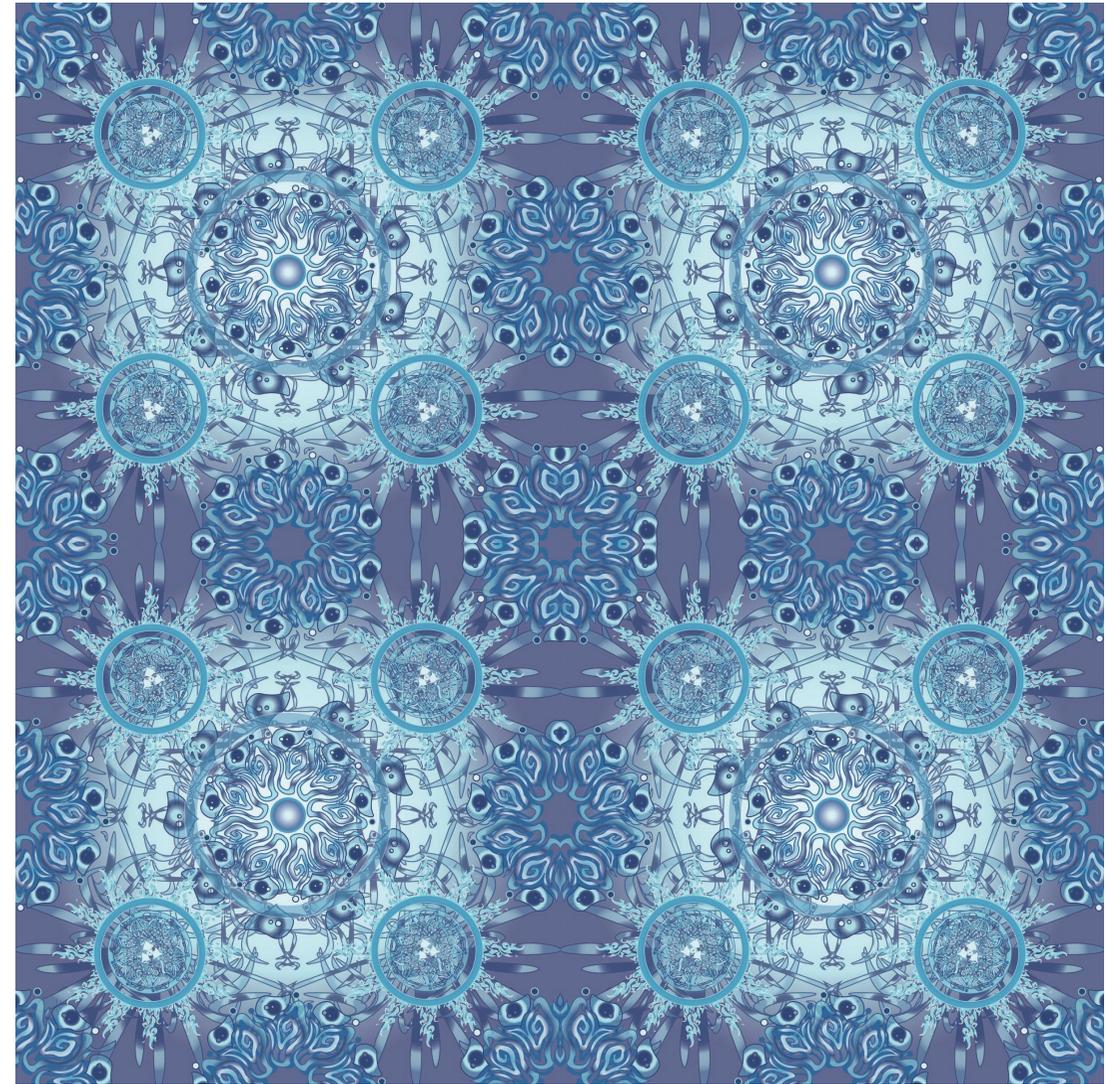
「芳」的概念將曇花混合中國結作為背景花紋也是繩結四個圖案演繹曇花的開花到枯萎的過程。芳將氣味保留下來，那一剎那的開花，以香氣的形式留下將曇花的短暫與芳表達香氣結合，形成永恆。





This theme, rooted in religious philosophy and cosmic order, builds a four-fold symbolic system. It depicts unity of man and nature, nostalgic sunsets with hopeful summer flowers, a terrifying vortex of desire as an abyssal gaze, and eternal life through geometric harmony.

本系列以宗教哲學與宇宙秩序為核心，建構四重象徵體系。首幅演繹天人合一，連結人類、植物與宗教的千年文明智慧；第二幅以夕陽喚起過去美好與未來憧憬，夏花飄向光明；第三幅建構慾望漩渦，如深淵般恐怖注視人類；最後呈現生命之花幾何，展現時間流逝與空間無窮，帶來心靈平靜。





For the subject, I chose the Chinese character Tibet (藏), and then extended it to the important cultural symbol of Tibetan culture - the Galsang flower. The word "Galsang" means good times or happiness in Tibetan so Galsang flowers often appear in Tibetan legends, art, music and poetry to express an optimistic attitude towards life and the future.

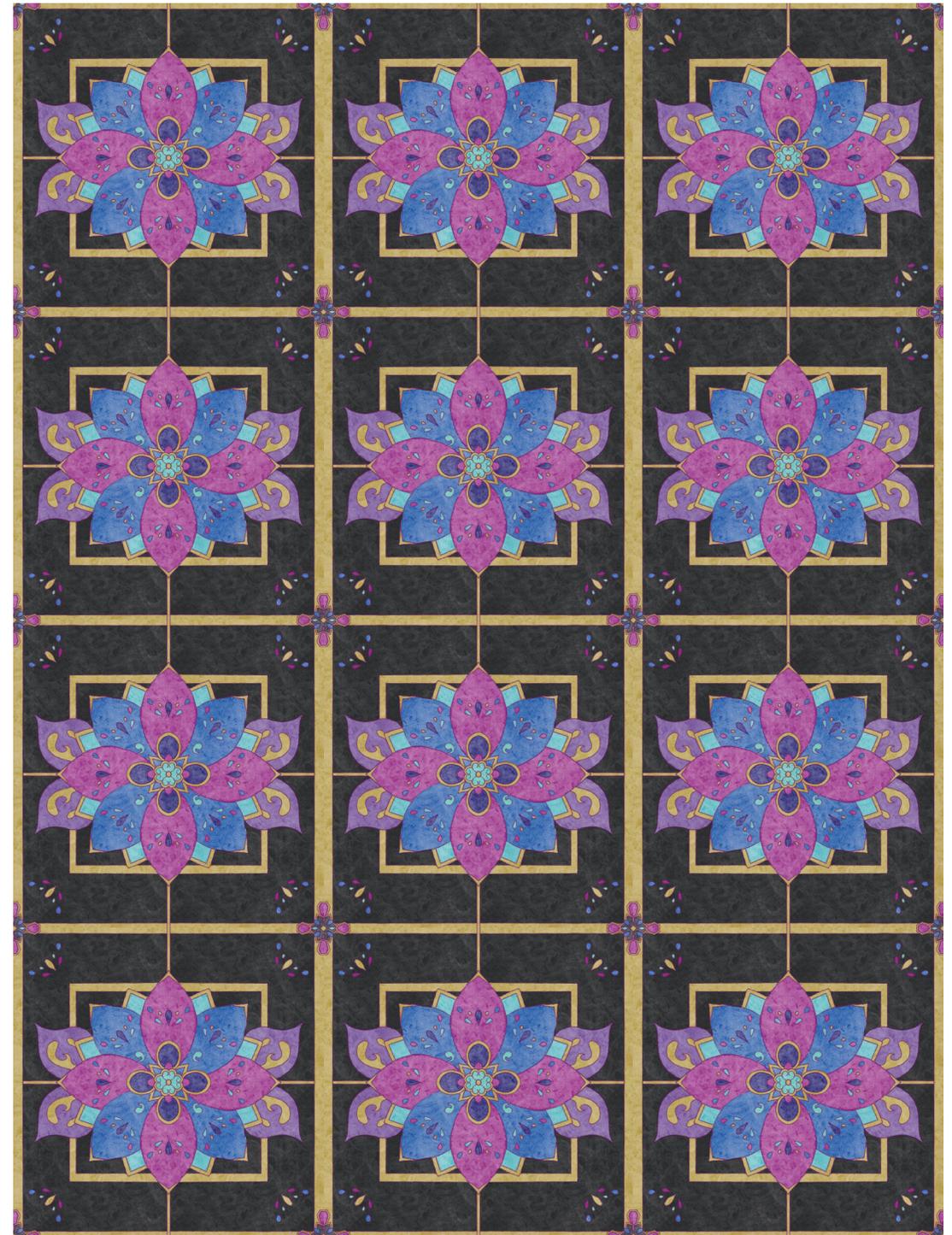
我選用的題材是西藏的「藏」字，然後在此延伸出藏族文化中的重要文化象徵—格桑花。「格桑」一詞在藏語有美好時光或幸福的意思，因此格桑花常出現於藏族的傳說、藝術、音樂和詩歌中，藉此表達對生活和未來樂觀的態度。

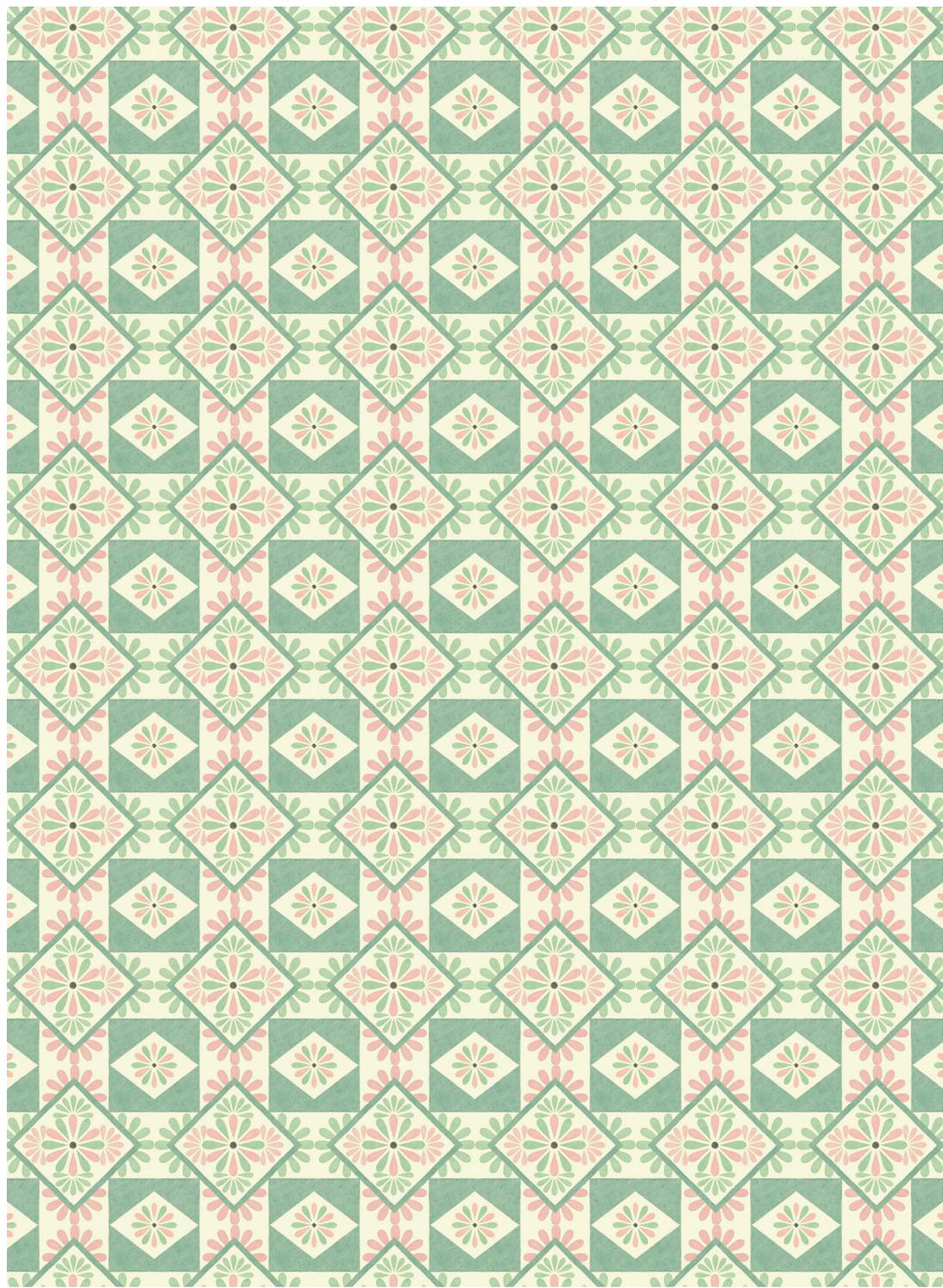




The flowers in these four patterns are daisies. The order of the varieties is as follows: Dianthus Daisy, California Daisy, Blue-Eyed Daisy, and Common Daisy. Daisies symbolize purity, innocence, and new beginnings. In culture, they also represent love and beauty.

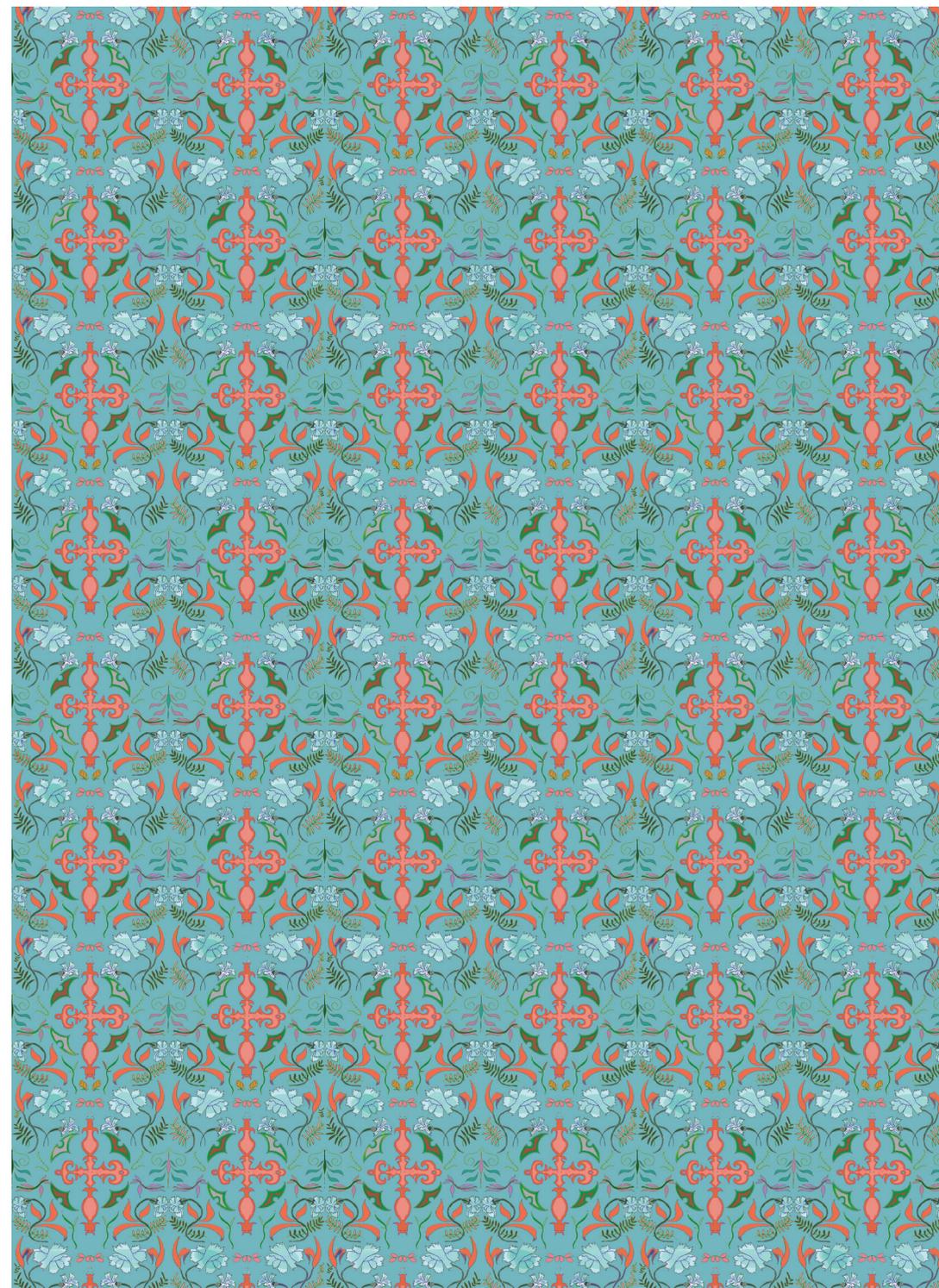
這四幅花紋圖案的花是雛菊。這四幅的品種順序分別是典韻菊，加州雛菊，藍眼菊和平常雛菊。雛菊的象徵意義為純真，無邪和新開始，在文化中也代表愛與美麗。

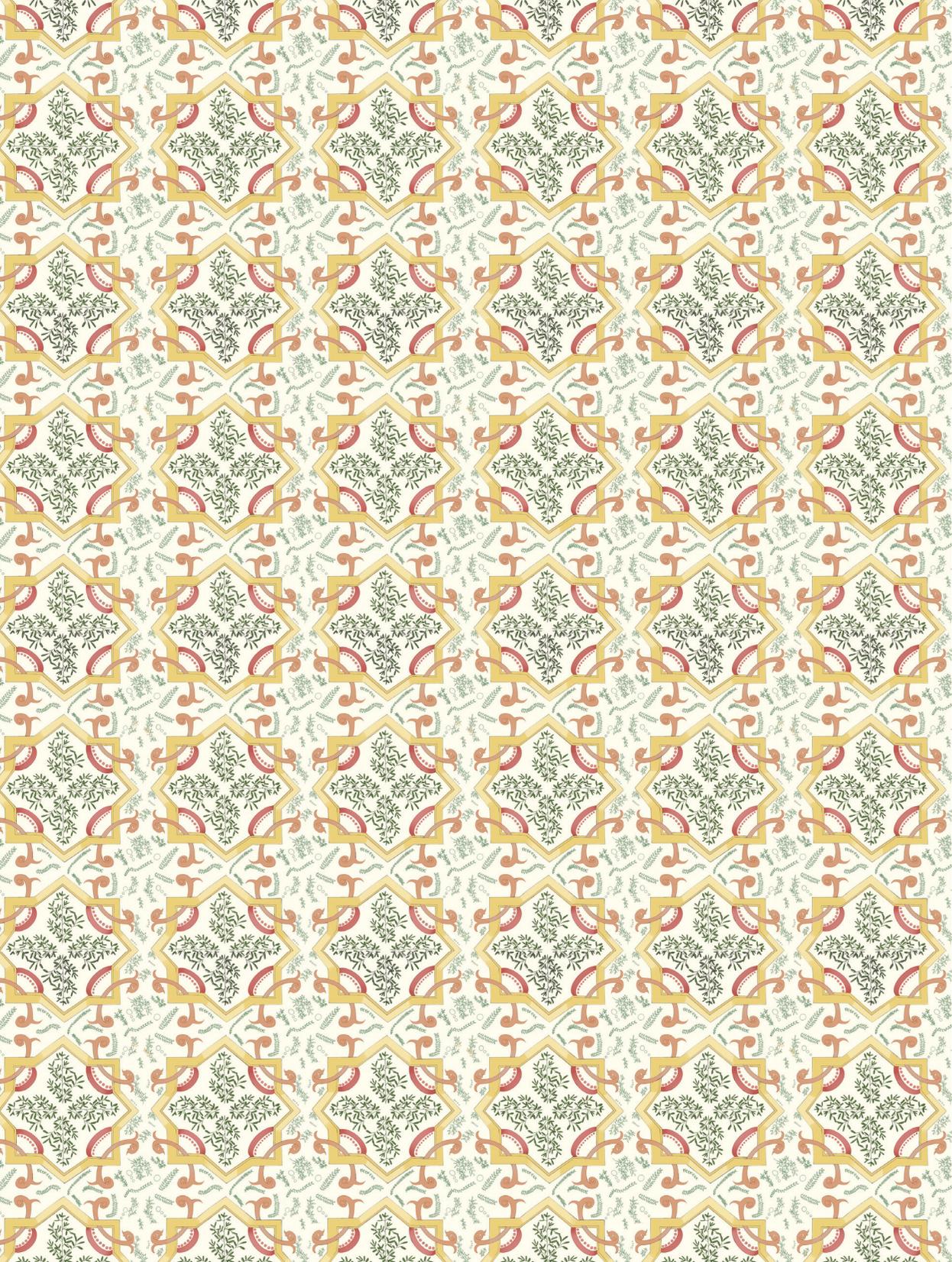




In this work featuring patterns, I chose four different plants: pine and cypress, chrysanthemums, white carnations, and blue hyacinths to express the theme of "mourning." These plants commonly appear in funeral ceremonies, serving as decorations such as wreaths, inherently represent a sense of remembrance and affection for the deceased.

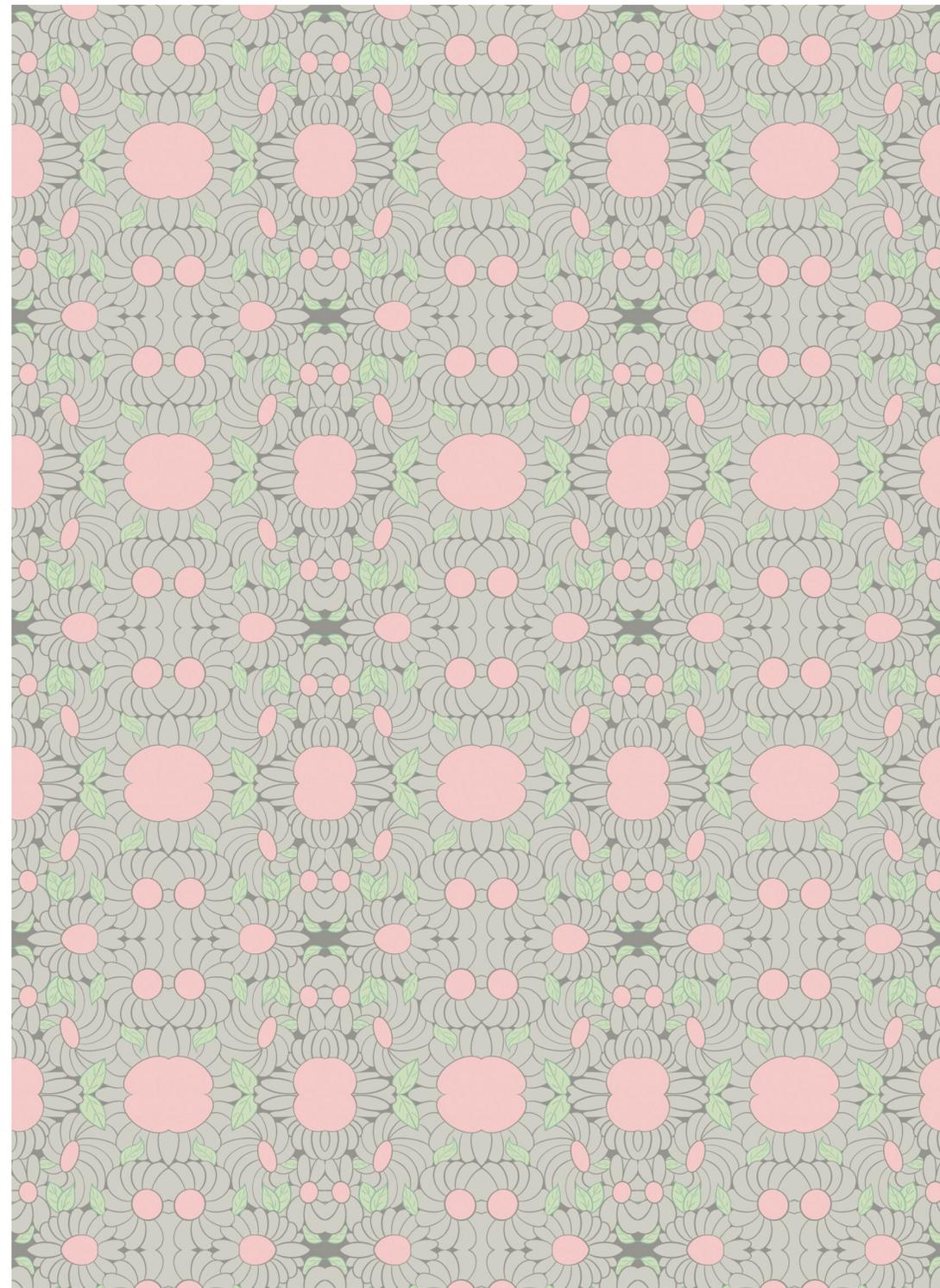
在這次花紋的作品裏，我選擇了松柏、菊花、白色康乃馨、藍色風信子這四種不同的植物去表達「葬」。這些植物會在葬禮儀式上出現，作為裝飾如花環等，代表着一種對逝者的思念情懷。

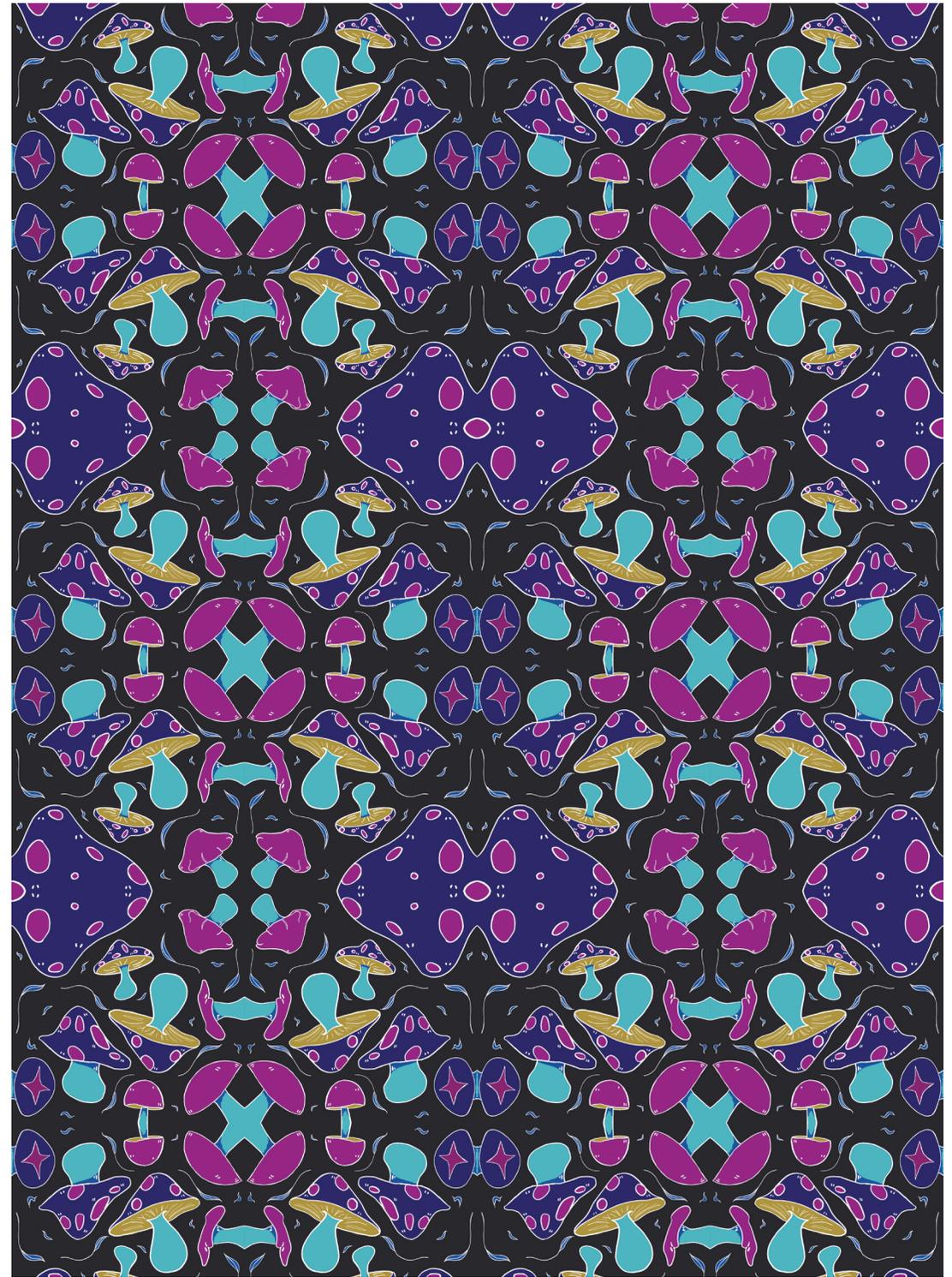
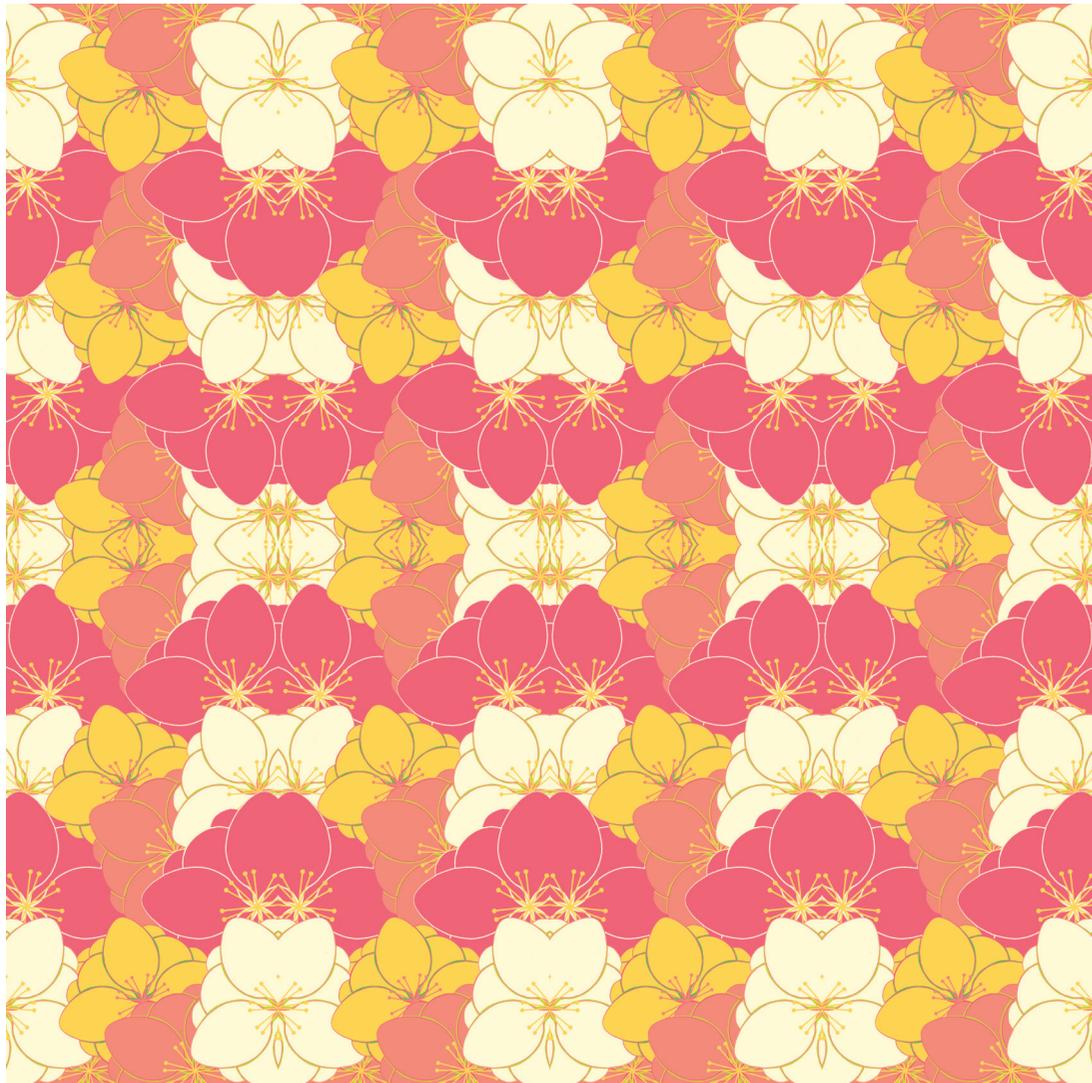




The Rhythm of Nature series captures the timeless charm of four botanical emblems: the chrysanthemum's resilience and purity, the plum blossom's renewal and hope, mint's vitality and health, and mushrooms' harmony and balance. Inspired by Chinese poetry and seasonal customs, it blends visual repetition with organic forms to celebrate nature's enduring bond with human emotion.

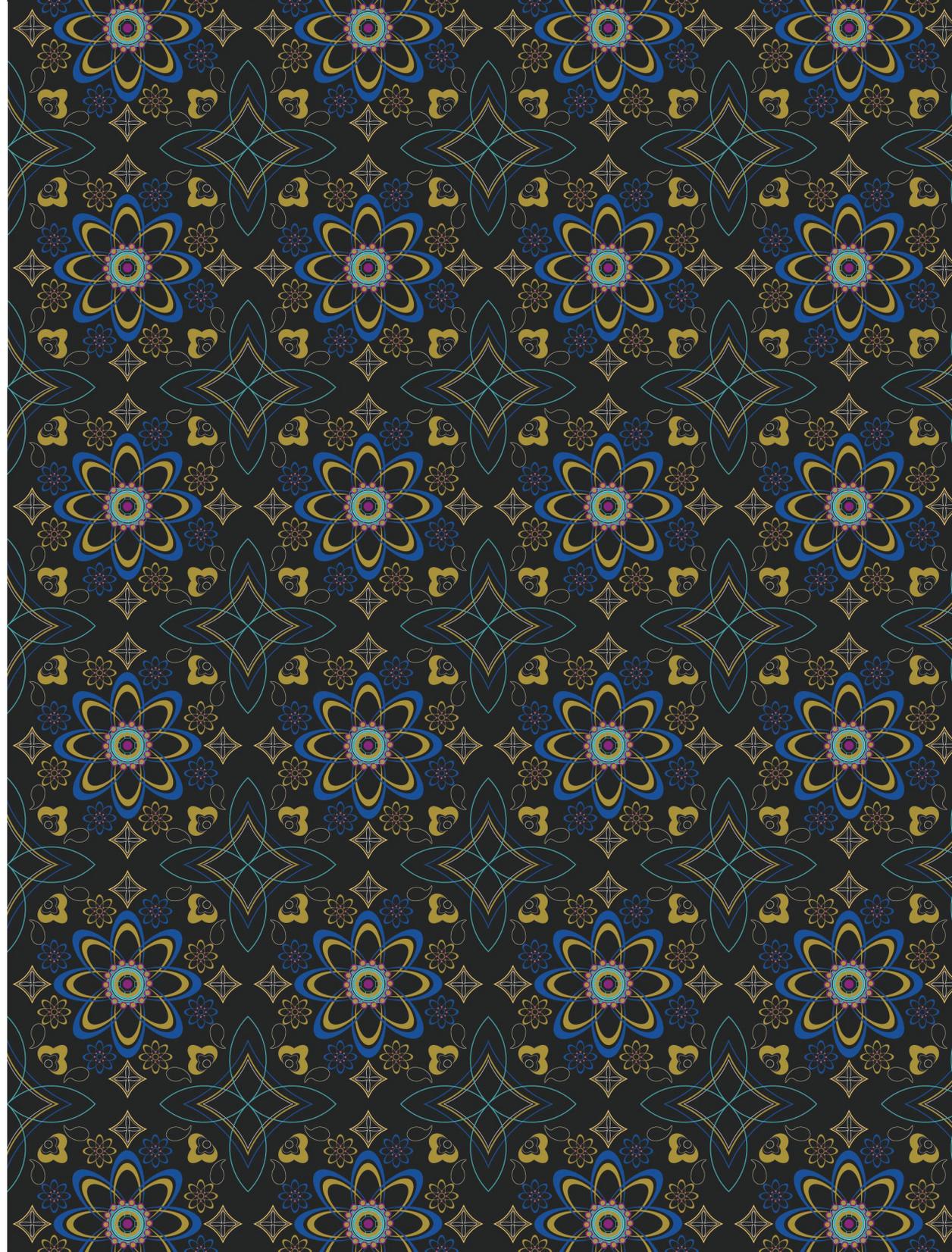
《自然之韻》系列乃汲取中國詩詞與節氣習俗的靈感，凝鍊菊花之堅韌清純、梅花之新生希望、薄荷之清新活力，以及菇菌之和諧平衡。藉視覺重複與有機形態，將經典文化意象融入當代圖案美學，轉譯詩意懷舊為現代視覺語彙，頌揚自然與人文情感間歷久彌新的深厚聯繫。

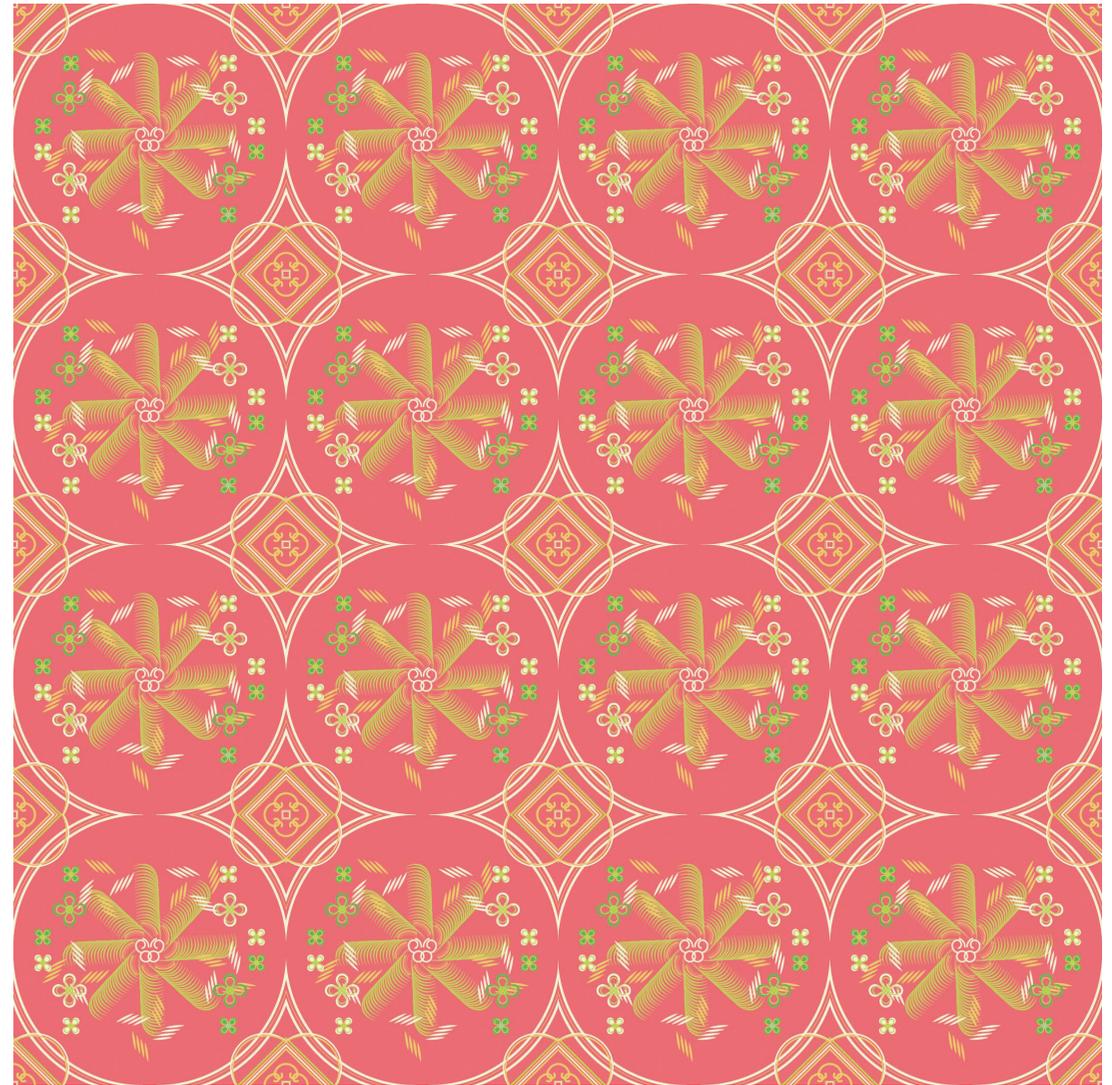
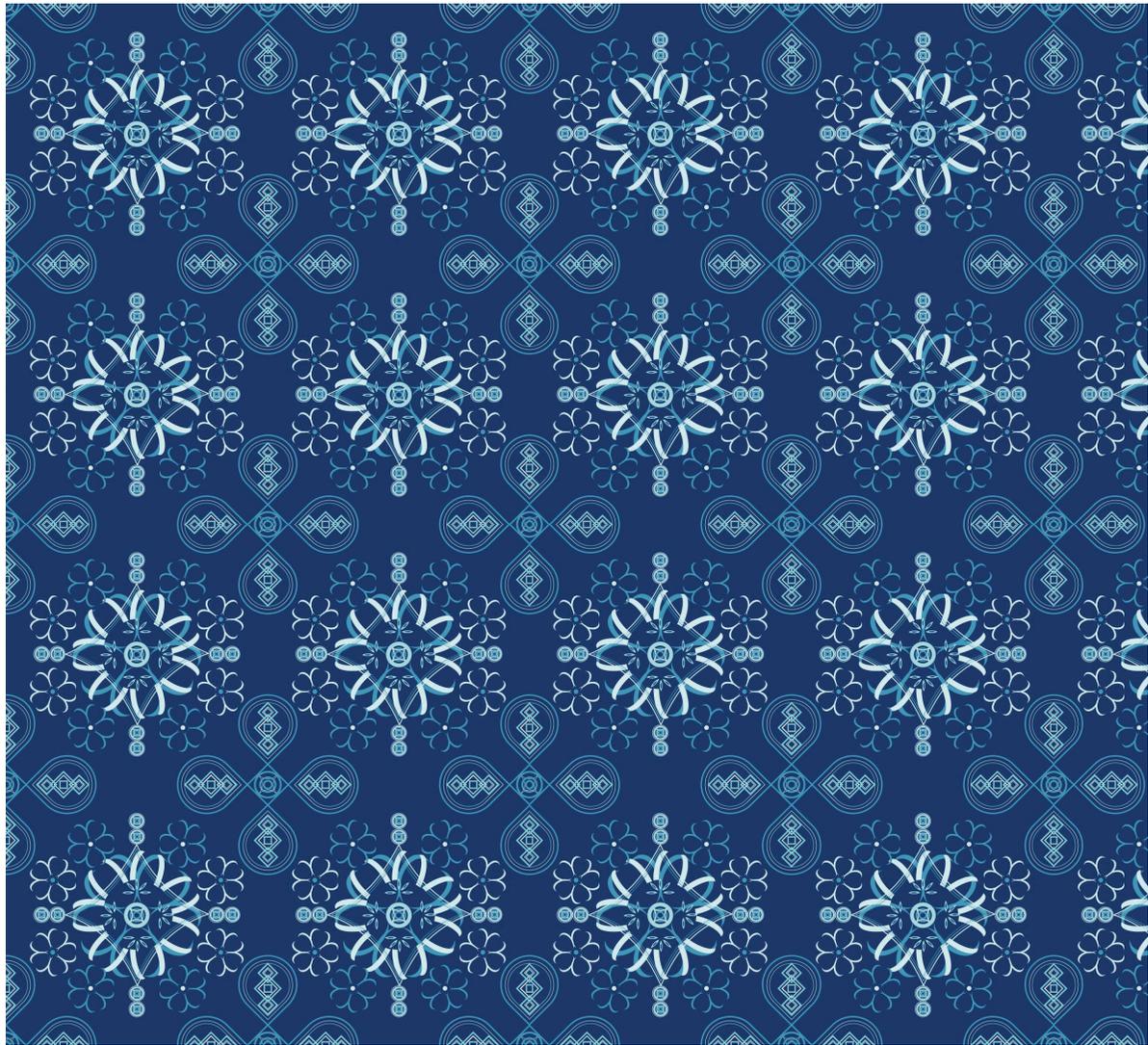




Themed Water & Earth, set in the seasons of spring and summer, centres on herbaceous plants spanning land and water to showcase nature's vitality and harmonious balance. Drawing inspiration from Alphonse Mucha's flowing Art Nouveau style, Western tarot layouts, and traditional Chinese patterns, the series fuses motifs of the plum blossom, Ruyi sceptre, Lingzhi fungus, and begonia—symbolizing longevity, fulfilment, integrity, and prosperity—in a seamless East-West cultural fusion.

《萱草蓮菁》系列以春夏為幕，草本植物為魂，跨越陸水展現自然生機與和諧之美。設計糅合慕夏風格、西方塔羅牌排版及中國傳統紋樣，創造中西合璧的圖案藝術。融入梅花、如意、靈芝、海棠紋等元素，象徵高潔堅貞、順心如意、吉祥長壽、富貴滿堂，彰顯中西文化交融的雅致美感與深厚祝福。





My theme is "lotus." The four patterns based of the lotus flower, deeply inspired by its meaning of "emerging from mud unstained." Since the five elements of Chinese philosophy are closely tied to nature, I combined them with the lotus, incorporating metal, wood, water, and fire. For the metal element, I specially used a common Western scroll pattern, as a blend of Eastern and Western styles.

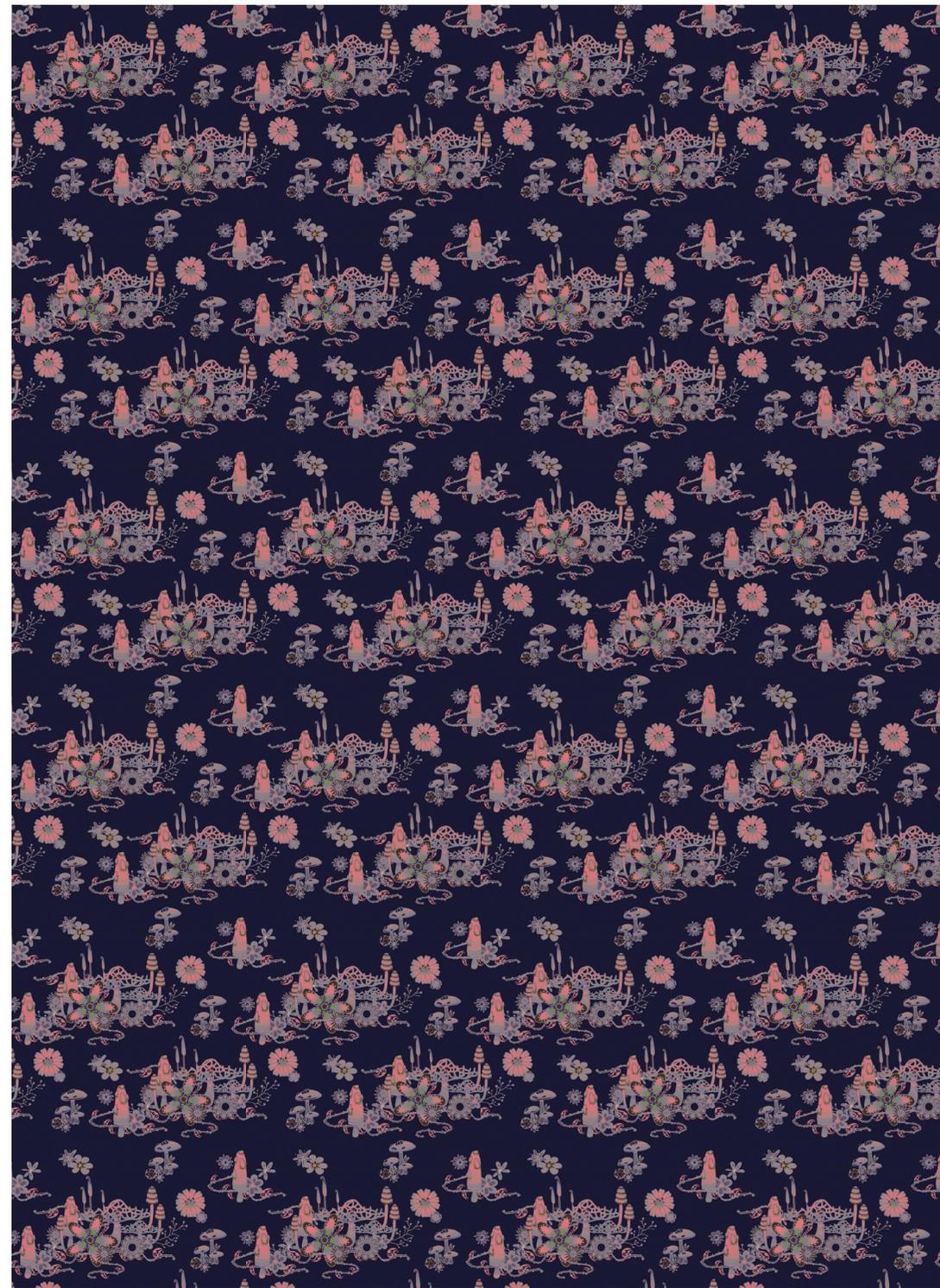
我的主題是「蓮」。四張花紋以蓮花為主，因為蓮花「出淤泥而不染」的寓意深得我心，而中國五行與自然緊密，故將兩者合。而融入金、木、水、火四行，金蓮特別採用西方金屬常見的捲草紋，實現中西融合。

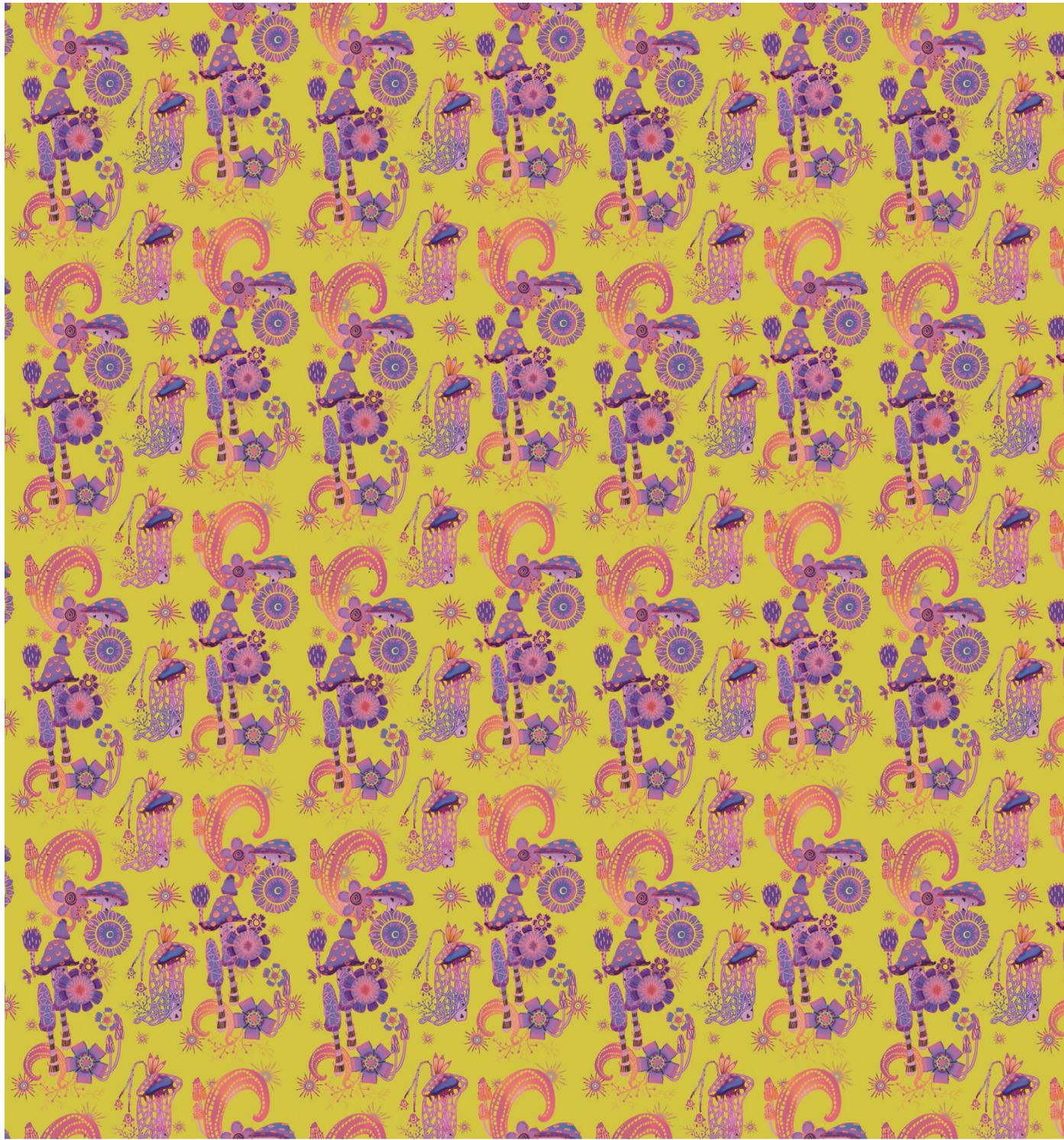




Mushroom symbolizes mystery, while the flower represents beauty. The fusion of these two transcends cultural boundaries in artistic expression. Through my creative interpretations and intricate designs, the mushrooms and flowers become increasingly intertwined—sometimes harmoniously coexisting, sometimes wildly sprawling, occasionally maintaining peaceful symbiosis, or joyfully dispersing in dynamic compositions.

蘑菇象徵著神秘，花朵又象徵著美麗，兩者的結合跨越了文化的藝術表達。我賦予了蘑菇不同的情緒，當中蘑菇或者其樂融融，或者蠻橫延伸，或者平和共生，亦或者歡躍分散。





MOTIFX

流行紋化  
設計師



DESIGNERS

Gentleman Patterns inspired by stories

Inspired by the chrysanthemum, one of the four famous flowers in Chinese tradition, I chose (苦菊) to express the process of inner transformation of a gentleman and show his strong will. Gentlemen experience wavering, struggle, wake up, and suddenly enlightened four courses. But his heart made him rekindle his will, and he began to no longer suffer from the trouble of datura. Finally, he opened himself up.

紳士圖案靈感源自於故事

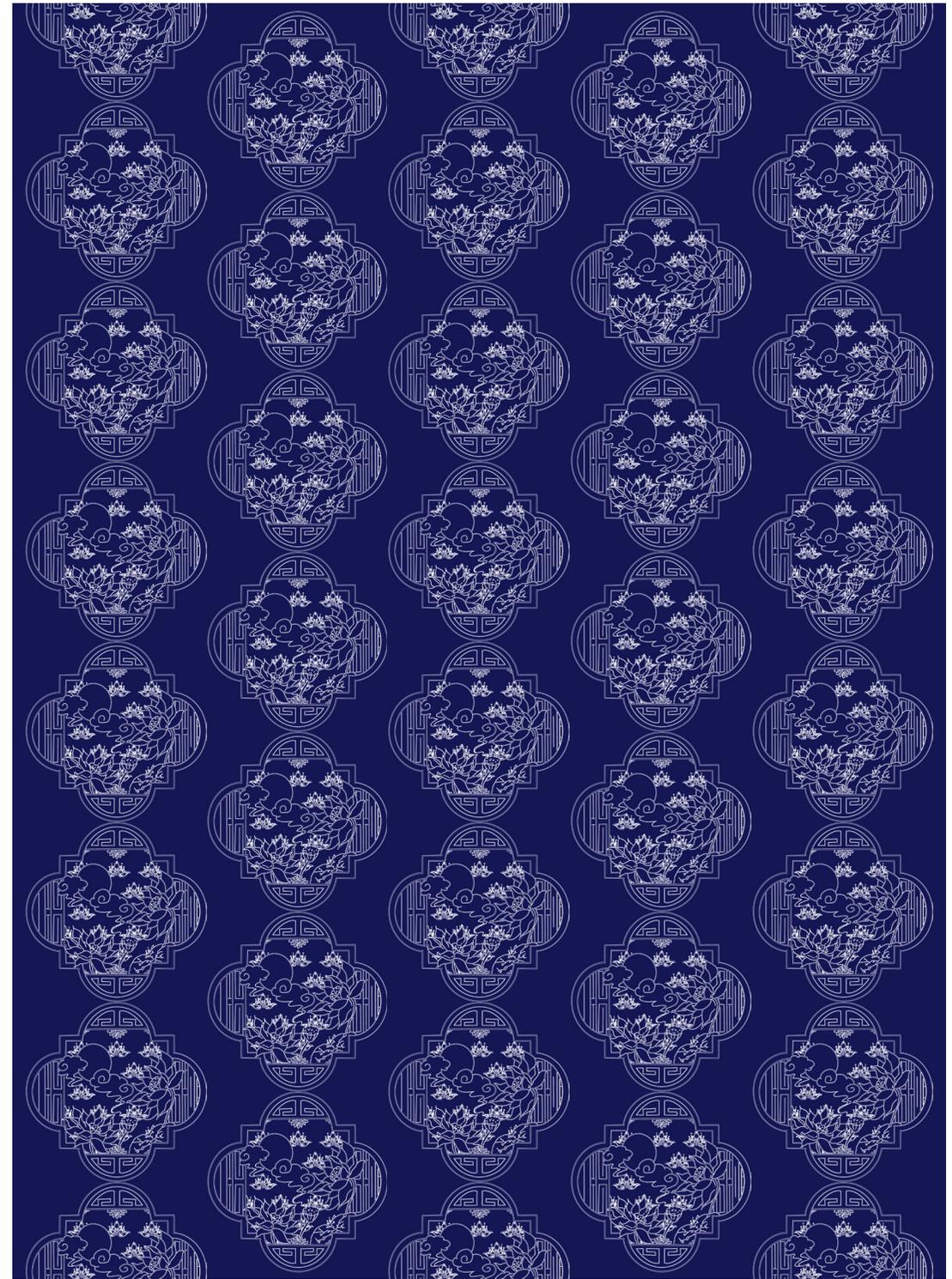
我從中國傳統四大名花之一的菊花中汲取靈感，選擇「苦菊」來表達君子內心轉變的過程。君子一生經歷動搖、掙扎、覺醒和頓悟四個階段。然而，內心的掙扎與痛苦最終讓他重燃鬥志，不再受苦，最終敞開了心扉。

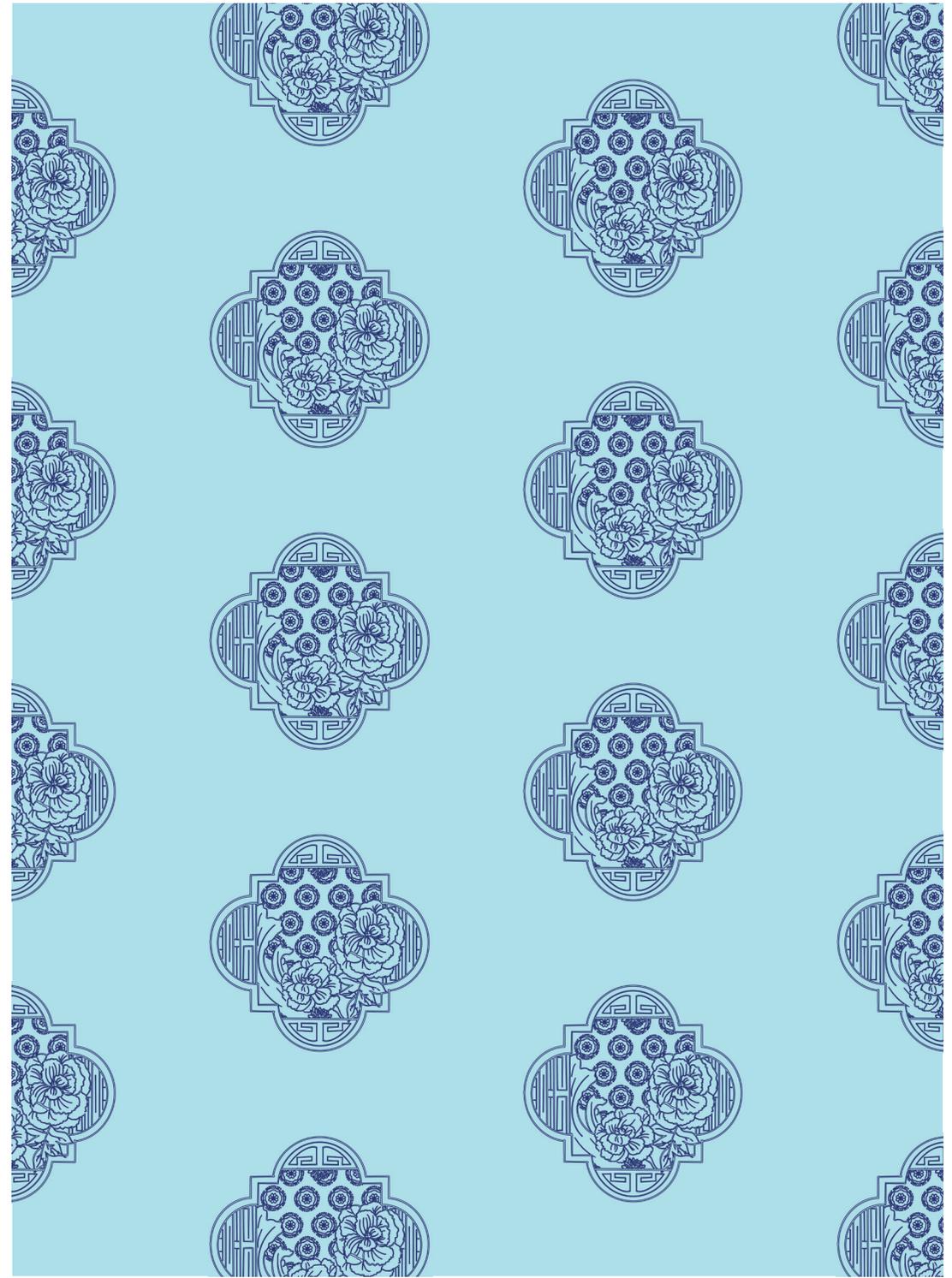




I chose four grass-radical characters for a flower series: chrysanthemum (菊), lotus (蓮), hibiscus (芙), jasmine (茉). An ancient window border unifies them; backgrounds repeat the flower in polygonal symmetry for dignity. Unique elements—like clouds for chrysanthemum, moon for lotus, water for hibiscus, fragrance for jasmine—ensure interconnected, meaningful details.

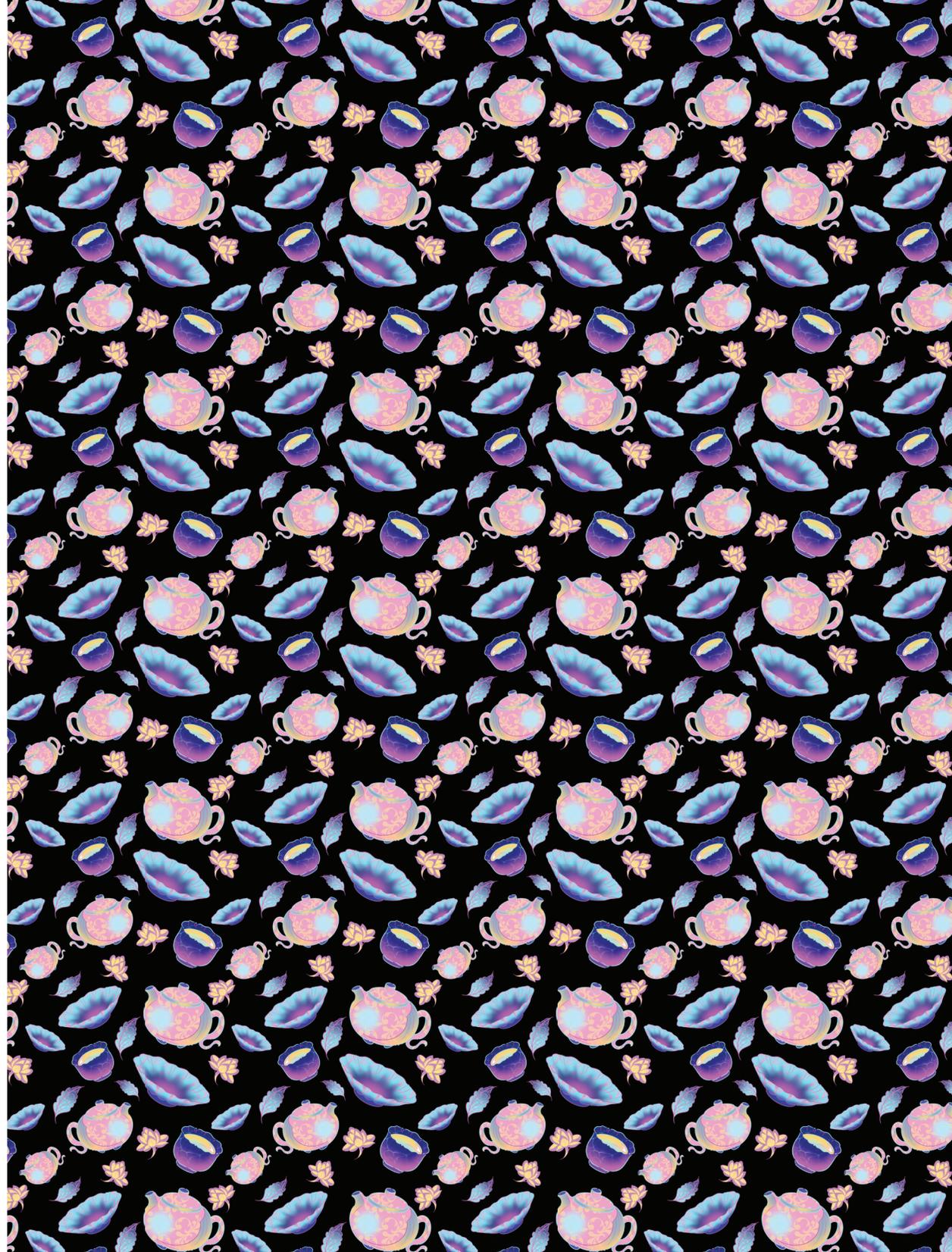
我選擇四個草字頭花系列字：「菊、蓮、芙、茉」。統一以古代窗戶為邊框，框內底圖重複該花、多邊對稱形，呈現莊重整齊美感。當中菊配雲朵緩慢平靜、蓮配月亮呼應古詩、芙蓉結合水元素代表出水芙蓉、茉融入《茉莉花》歌詞飄香意象。





I chose the word "Art" as my theme because I hope to demonstrate the meaning and importance of "Art". It highlights the diversity of Chinese culture and the background of different art histories. Therefore, I think this theme brings out the most representative aspects of Chinese culture, such as: ceramics, dance, plants and calligraphy.

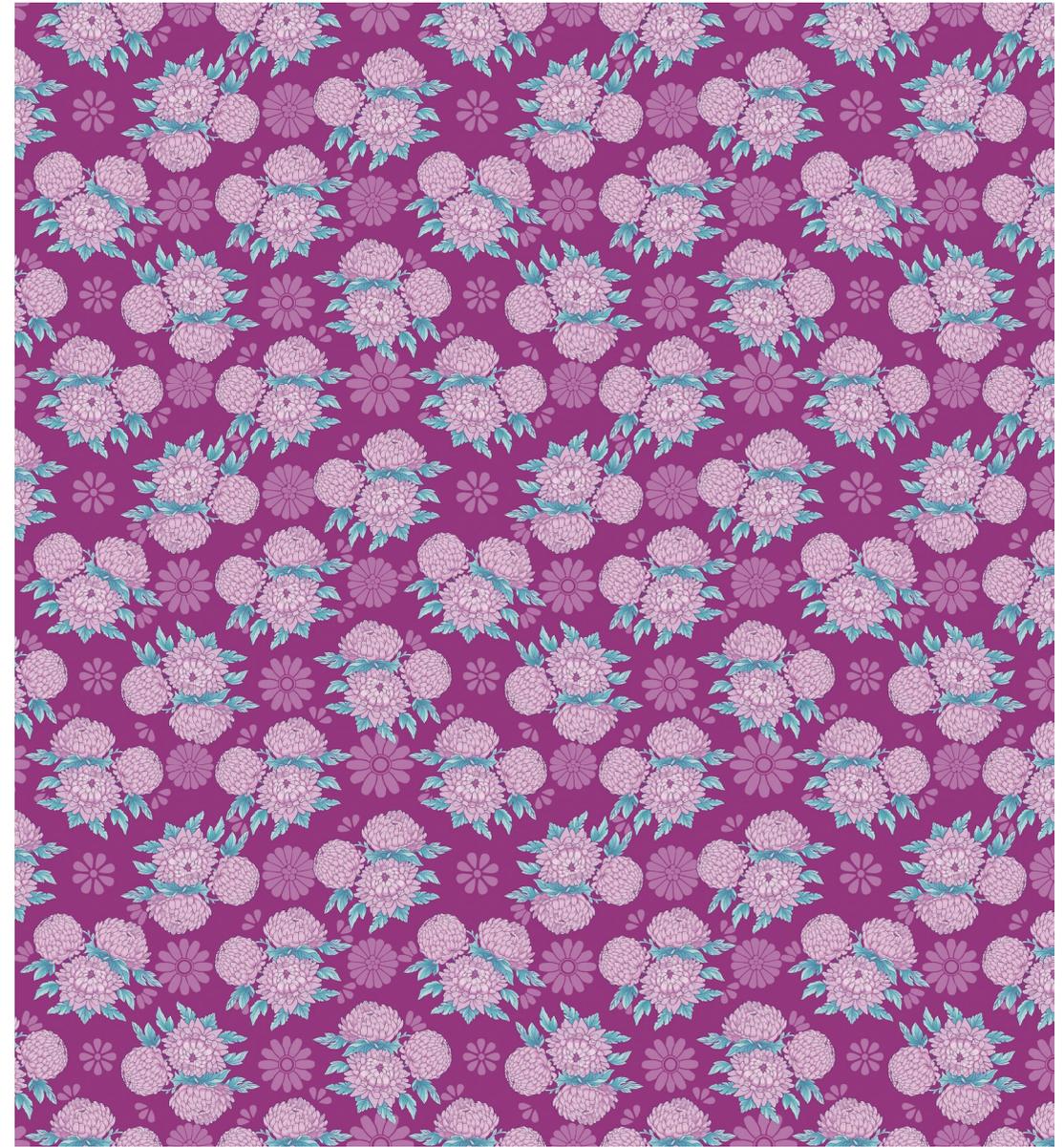
我選擇以「藝」字作主題，因為希望能展示「藝」的意義和重要性。它能突出中國文化的多樣性和不同藝術歷史的背景，因此我認為這個主題能帶出中國最具代表性的文化，例如：陶瓷、舞蹈、植物和書法。

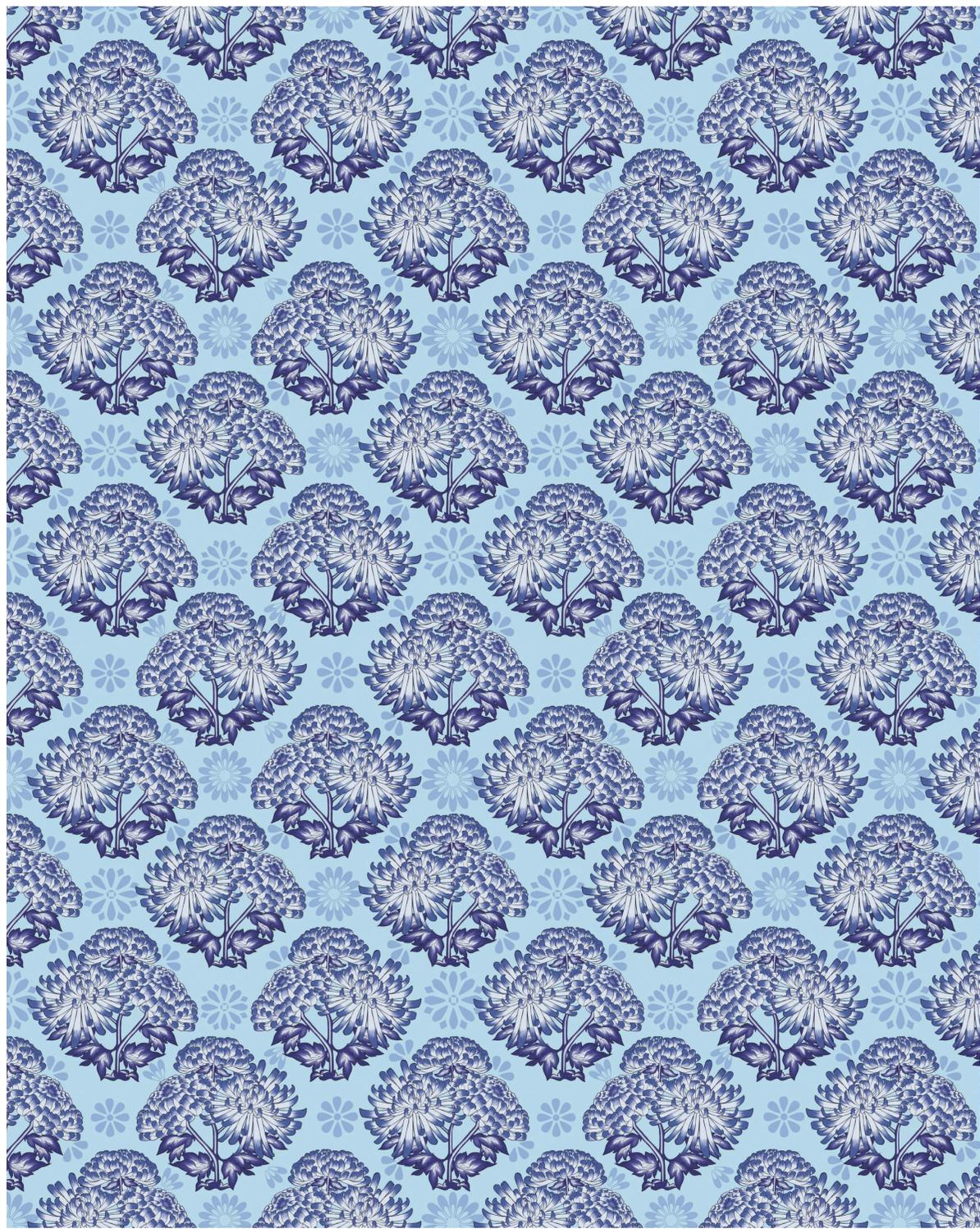




Chrysanthemums, as an auspicious symbol of Chinese cultural tradition, have appeared in the public eye through poetry since the Wei, Jin, Southern and Northern Dynasties period. Since then, they have also been frequently used in porcelain and embroidery. With the development of the times, they have evolved into tens of thousands of varieties. Each theme uses flower buds, growth, and flowering as a creative process.

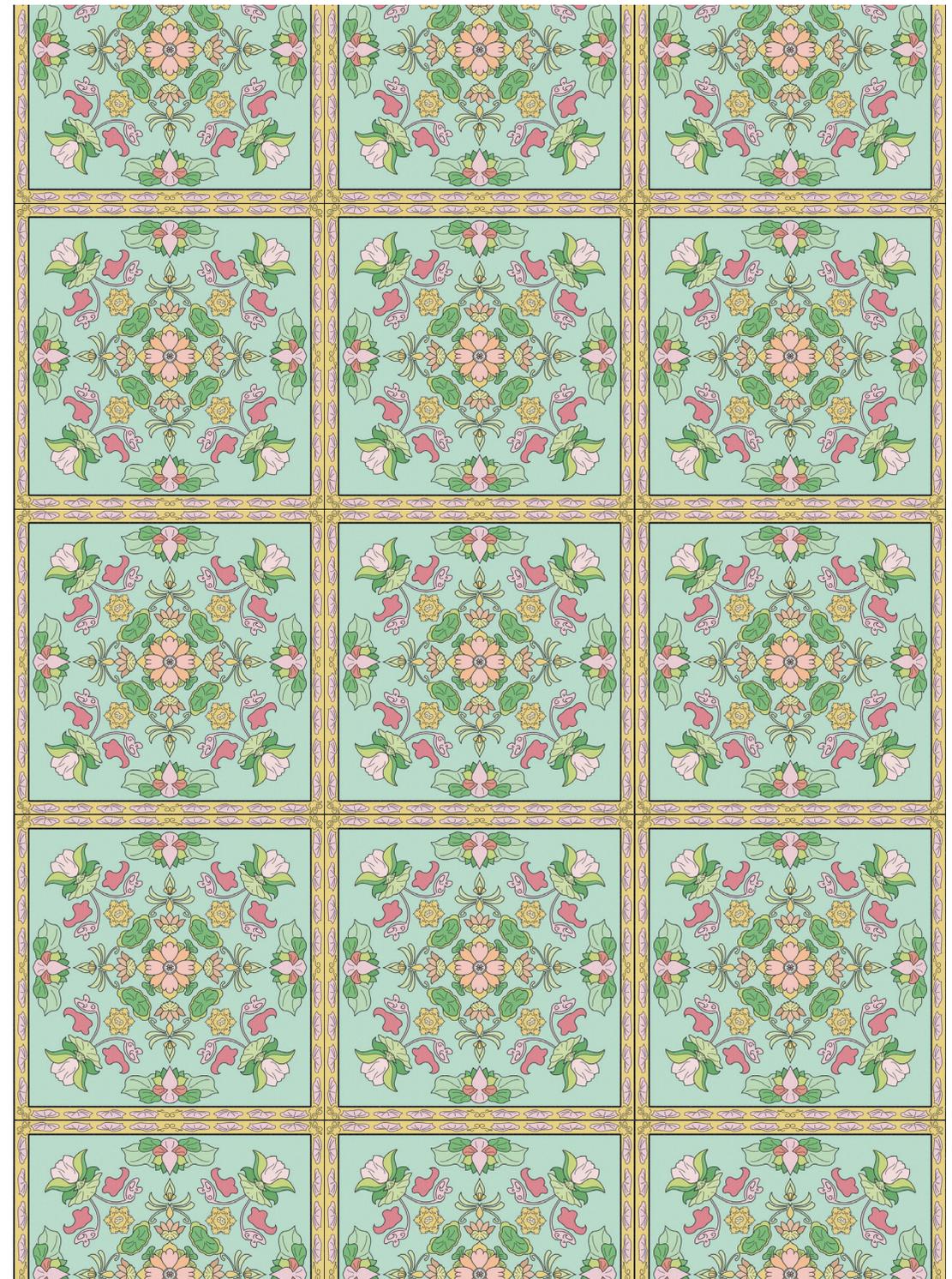
菊花作為中國文化傳統的吉祥符號，從魏晉南北朝時期便以詩詞出現在大眾視野，此後也常常被用於瓷器、刺繡中，隨著時代發展在其衍生出來品種到現已達到了數萬種。每個主題都使用了花苞、成長、開花作為了一個創作過程。





My inspiration comes from Li Shangyin's "Giving Lotus Flowers", a poem that praises the lotus for its ability to thrive and wither, but in fact expresses his desire for a confidant and political support. I used the lotus flowers and leaves, the flowers are set off by the leaves to show their beauty, and the flowers are protected by the leaves, to express this poem.

我的靈感來自於李商隱的《贈荷花》，這首詩歌頌荷花能榮衰相依，實則表達了自己渴求知己、尋覓政治依託的心聲。我用了荷花的花和葉，花被葉襯托出美麗、花被葉呵護，去表達這首詩。

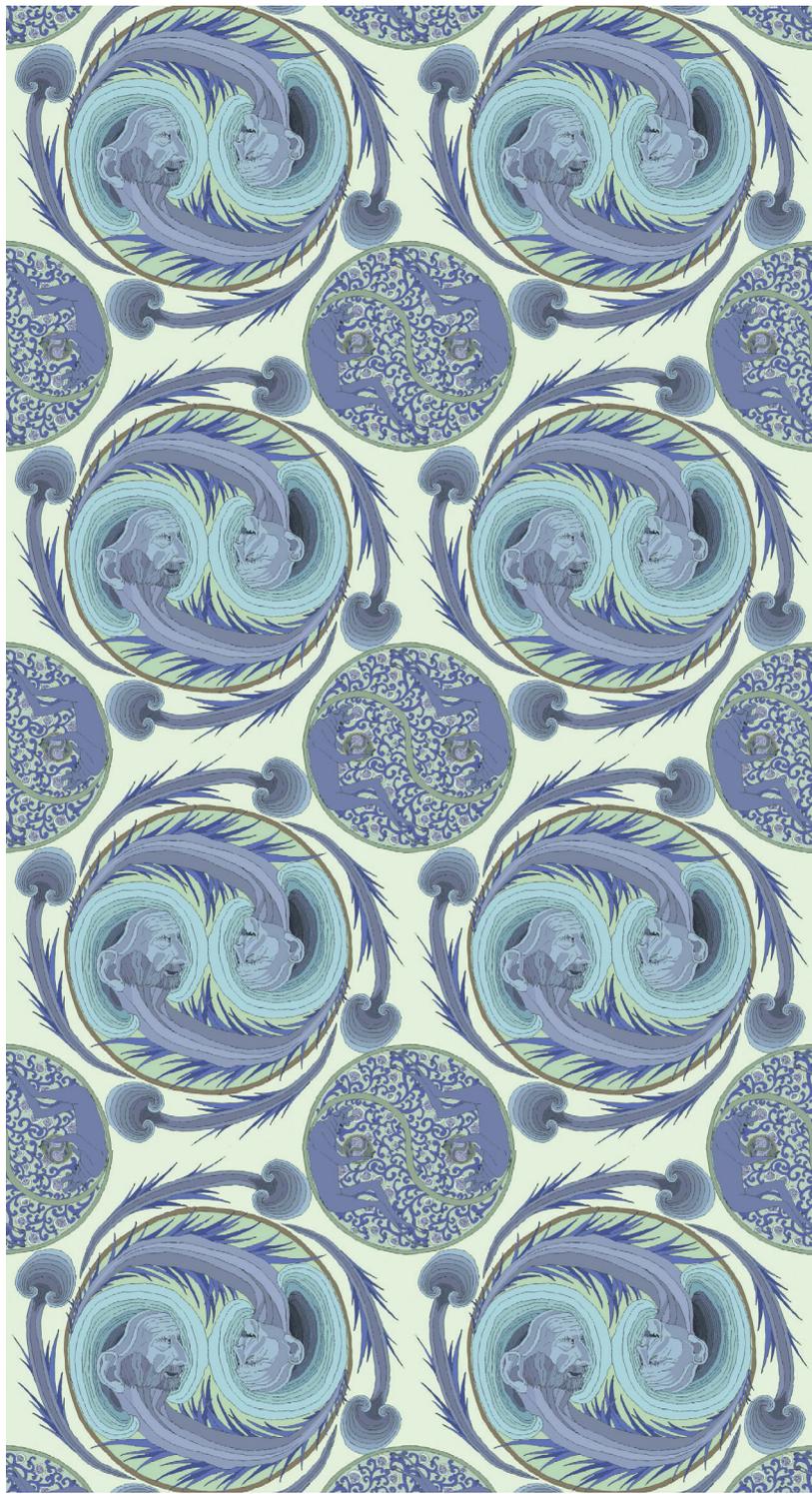




The theme is “Hua”, which means prosperity. The prosperity of the family requires longevity (Ling Zuo), happiness and auspiciousness (Lotus), wealth (Mudan), and strength and perseverance (Plum). These four patterns are all based on the Chinese people’s expectations for the family, so the plant patterns I chose mainly symbolize auspiciousness, longevity, wealth, and strength.

主題為「華」，取繁華的意思，家庭的繁華需要長久（靈芝），幸福吉祥（荷花），富貴（牡丹花），堅強堅毅（梅花）。這四個圖案皆以中國人對家庭的期許為主，因此我選擇的植物圖案主要以象徵吉祥、長壽、富貴、堅強為主。





The patterns, themed around “thorns,” hide the story arc of “Bearing Thorns to Apologize” across four designs. Large sharp thorns show Lian Po's fiery anger at Lin Xiangru's promotion; dew on smooth thorns reflects Lin's calm; dense twisting thorns depict whispering courtiers; entwined thistles wrapped in dew signify reconciliation and lifelong friendship after Lian Po's apology.

花紋以「荊棘」為主題，四個設計隱藏「負荊請罪」故事起承轉合。第一個荊棘粗大尖銳，表現廉頗對藺相如升上卿的不滿與怒火如焰花；第二個露水覆圓滑短刺，象徵藺相如平靜面對；第三個細密荊棘扭成說話側臉與聆聽耳朵，描繪旁人交頭接耳；最後兩株荊棘纏繞、露水包裹尖刺，表達廉頗負荊請罪後，二人成生死與共好友。

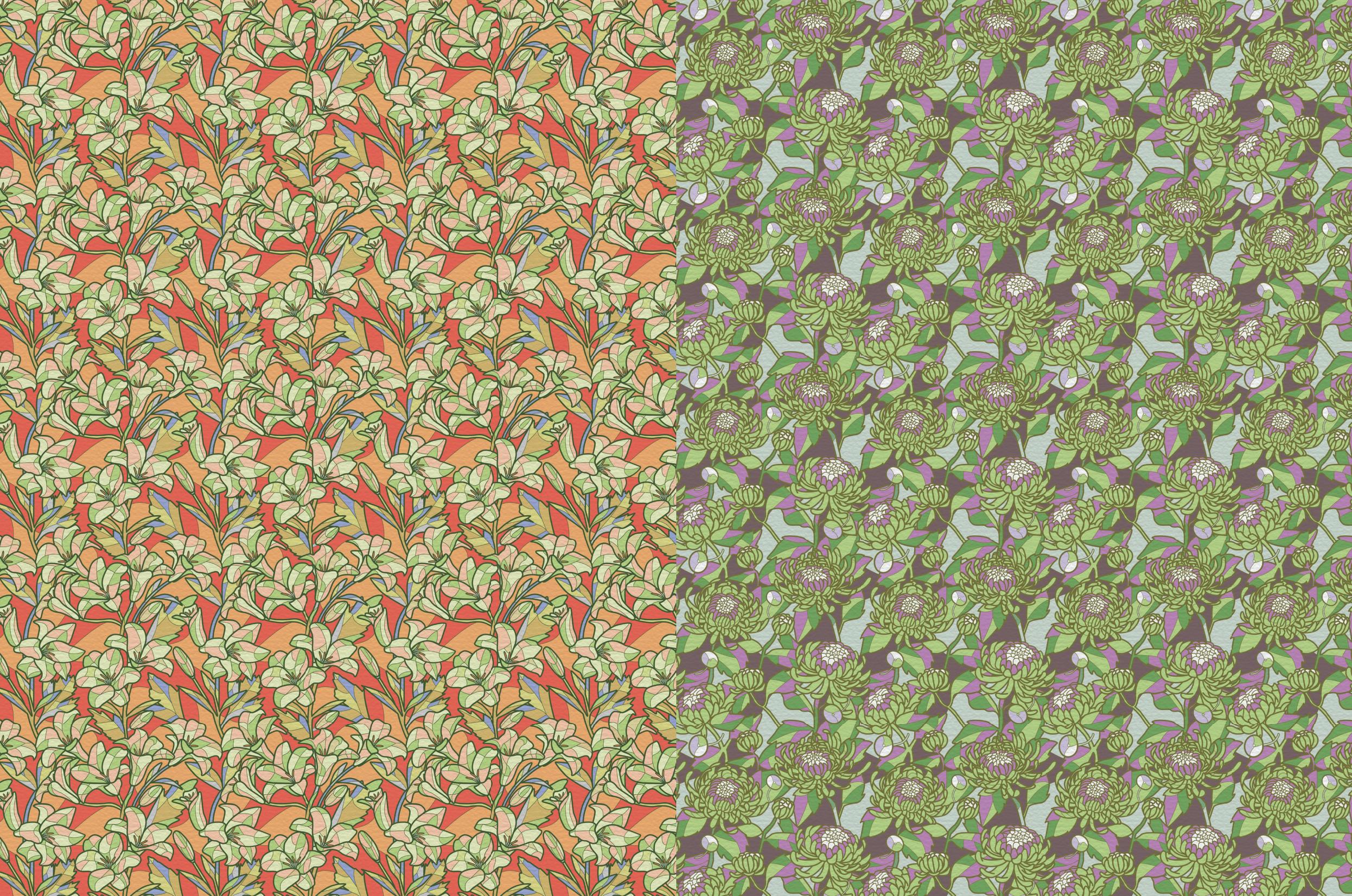




This floral pattern series draws inspiration from four grass-radical characters — (艾), (萃), (蒼), (菊)— each pairing symbolic flowers and fruits to evoke Dragon Boat, Chinese New Year, Mid-Autumn, and Qingming festivals, weaving a cultural narrative of seasonal cycles, protection, prosperity, reunion, and harmony with nature.

本系列花卉紋樣靈感源自四個草字頭漢字：「艾」、「萃」、「蒼」、「菊」，各自以象徵花果搭配，喚起端午、農曆新年、中秋、清明節的獨特意涵，共同呈現中華文化季節輪迴與人文情感之美，傳遞對庇護、豐盛、團圓與自然和諧的永恆祈願。





In nature, the growth patterns of lotus roots and lotus flowers are closely linked, and the growth of lotus roots promotes the blooming of lotus flowers. Therefore, I want to use these two to bring out the cycle of life and death in nature, a law that is contrary to reality. The changes in the lotus leaves in the four pictures express the passage of time, while the lotus flowers and lotus roots are opposites, one life and one death.

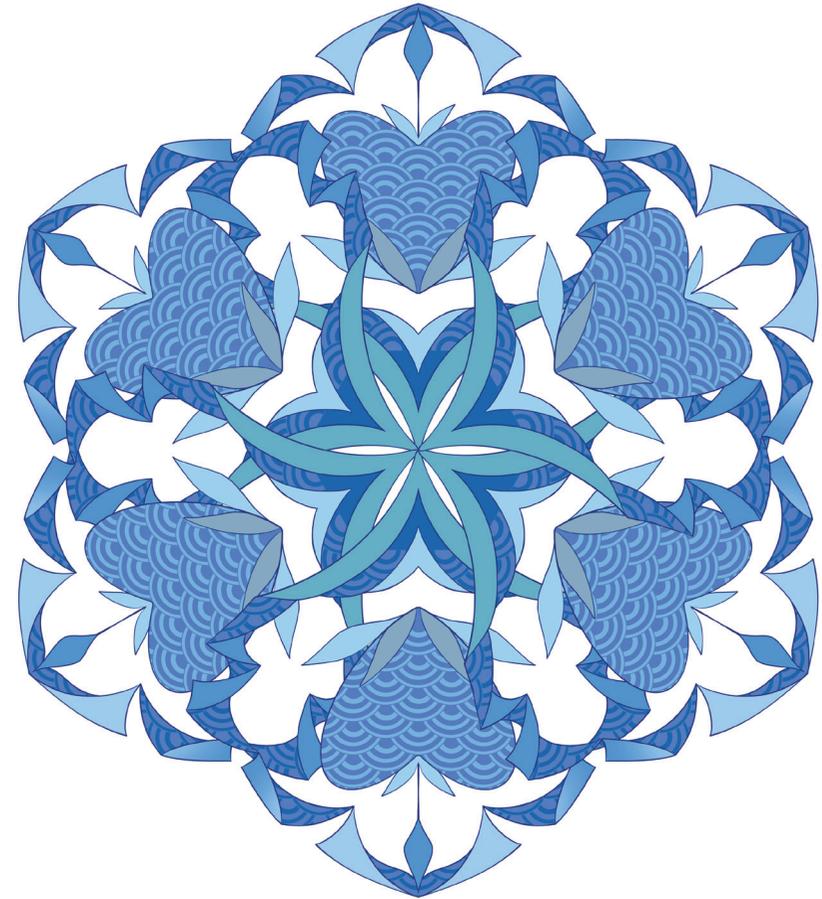
在自然界中，蓮藕和荷花的生長規律相扣，蓮藕的生長促使荷花的盛開，因此想用這兩者帶出大自然中的生死輪迴，與現實相反的規律。荷葉的變化則在四張圖內表達了時間流逝，而荷花和蓮藕則是相互對立，一生一死。

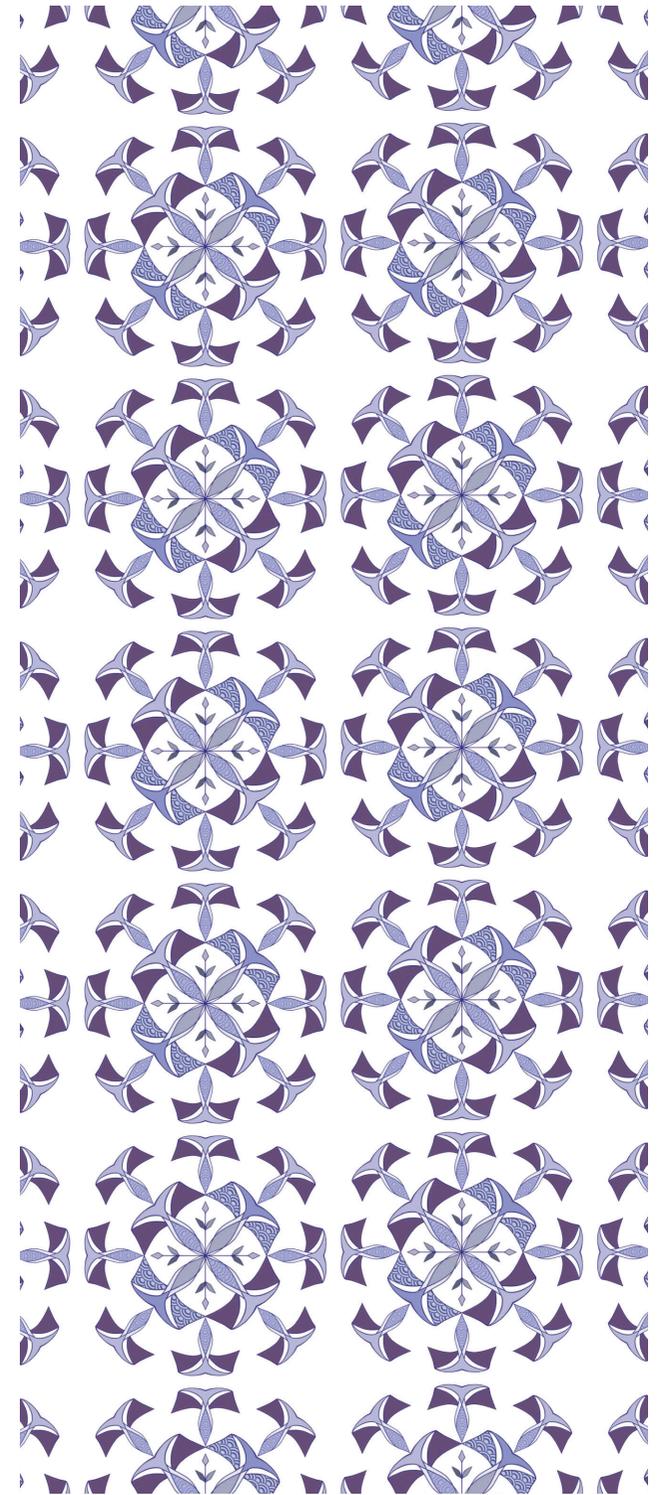
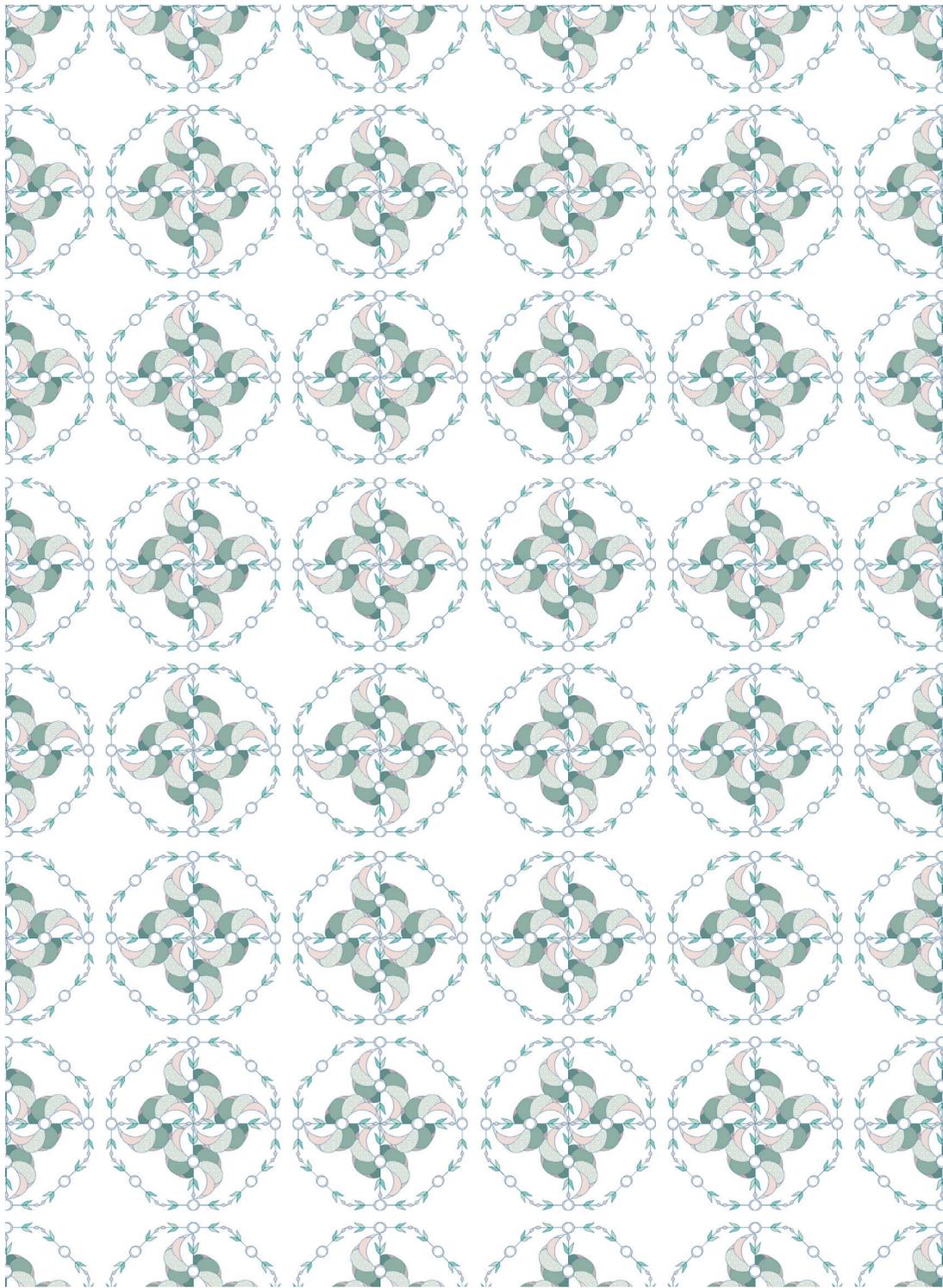




My series draws inspiration from the "life cycle," choosing the words "grass/flower/fruit/pine." In conceiving the design, I used three rhombuses to symbolize leaves in plants, incorporating them in four different patterns, representing their interconnectedness. The sprouting of grass, the blooming of flowers, the ripening and falling of fruit, and the evergreen nature of trees all symbolize a life cycle of plants in the natural environment.

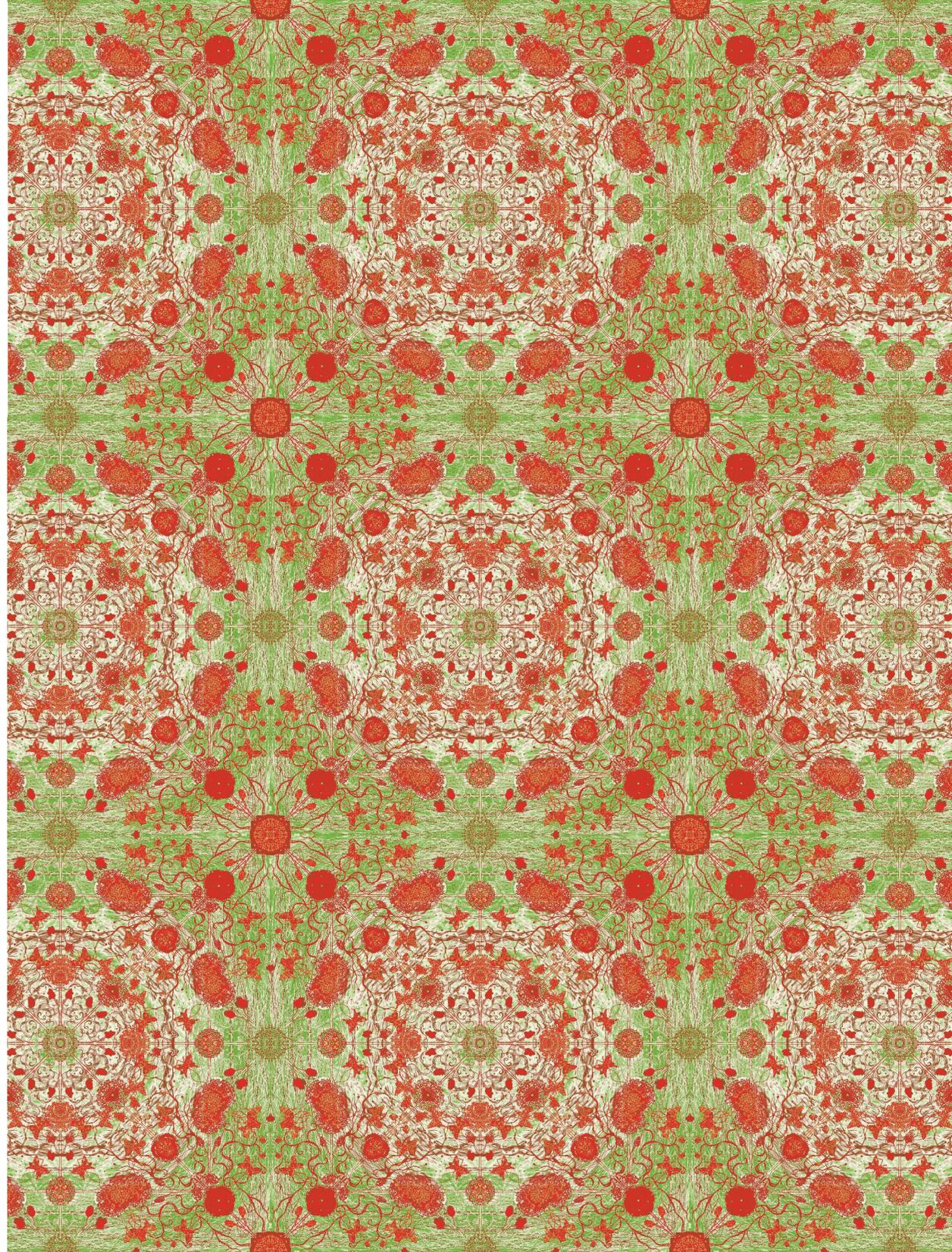
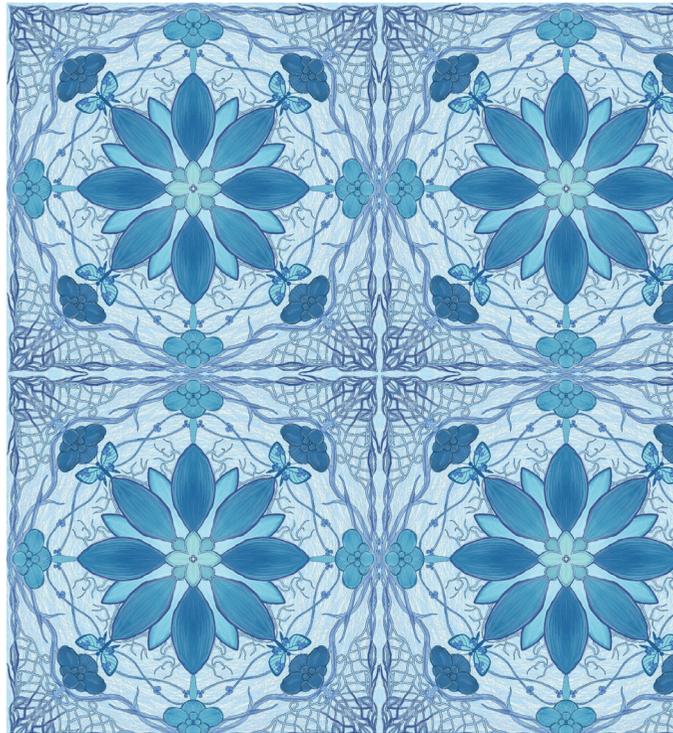
我的系列主題取自於「生命週期」為靈感，選擇了「草 / 花 / 果 / 松」四個字詞。草的萌芽、花的綻放、果熟蒂落、樹的常青，都象征著植物在自然環境中的一個生命循環。





My creation draws inspiration from the cocoon. The background features cocoon silk threads and vines binding things together, with a flower-adorned butterfly and cocoon-making insects on Creeping Jenny. The cocoon symbolizes transformation and growth—despite constraints, it leads to beautiful blooming.

我的創作靈感來自繭。作品背景有許多代表繭絲的絲線與藤蔓，如繭般捆綁萬物，蝴蝶身上長出花朵，並加入結繭昆蟲與馬纓丹。繭象徵蛻變與成長，從幼蟲到成蟲的過程；每個人都會經歷束縛與限制，但仍能綻放美麗花朵。





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### Cultural and Creative Industries Development Agency

The Cultural and Creative Industries Development Agency (CCIDA), formerly known as Create Hong Kong (CreateHK) since 2009, was established in June 2024. CCIDA is a dedicated office under the Culture, Sports and Tourism Bureau of the Government of the Hong Kong Special Administrative Region (HKSAR Government) to provide one-stop services and support to the cultural and creative sectors with a mission to foster a conducive environment in Hong Kong to facilitate development of the arts, culture and creative sectors as industries. CCIDA's strategic foci are nurturing talent and facilitating start-ups, exploring markets, promoting cross-sectoral and multi-disciplinary collaboration, promoting industrialisation of the arts, culture and creative sectors under the industry-oriented principle, and fostering a creative atmosphere in the community, thereby reinforcing Hong Kong as Asia's creative capital and our positioning as the East-meets-West centre for international cultural exchange.

### 文創產業發展處

文創產業發展處 (文創處) 於 2024 年 6 月成立，前身為自 2009 年設立的「創意香港」。文創處是香港特別行政區政府文化體育及旅遊局轄下為文化和創意業界提供一站式服務與支援的專責辦公室，致力為香港營造有利的環境，促進藝術、文化及創意業界的產業化發展。文創處的策略重點為培育人才及促進初創企業的發展、開拓市場、推動更多跨界別跨領域的合作、推動文化藝術和創意業界產業化，以及在社會營造創意氛圍，以加強香港成為亞洲創意之都和中外文化藝術交流中心的定位。

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## Hong Kong Design Institute

### 香港知專設計學院

Hong Kong Design Institute (HKDI), a member of VTC Group, was established in 2007 with the mission to provide high-quality education to cultivate knowledge and professionalism, nurturing design talents to support Hong Kong's creative industry development. HKDI brings together the strengths of four design departments – Architecture, Interior and Product Design, Communication Design and Digital Media, and Fashion and Image Design – to offer more than 20 design programmes, preparing students for work-readiness with socially conscious solutions. With a view to providing professional designers for the creative industries, it promotes the “think and do” approach and encourages interdisciplinary synergy in its broad range of design programmes that cultivates students' cultural sensitivity and sense of sustainability. HKDI maintains a strong network with industry and provides its students with essential practical experience and first-hand knowledge of the latest industry trends. Overseas exchanges are actively arranged for students to broaden their international perspectives.

香港知專設計學院 (HKDI) 成立於 2007 年，為職業訓練局轄下學院。致力提供優質教育，建構知識和發展專業，為香港創意產業培育優秀設計人才。HKDI 擁有多年的設計教育經驗，並結合了四個設計學系的獨特優勢 – 建築、室內及產品設計、傳意設計、數碼媒體以及時裝及形象設計，提供超過 20 個職業導向高級文憑設計課程，培養學生具備社會責任、提升專業技能和良好的解決問題能力，為就業和未來升學作好準備。學院採取「思考與實踐」的教學理念，透過多元化的設計課程，加強學生對文化及環保的觸覺，促進跨學科的融匯交流，以啟發學生的創作思考。學院與業界保持緊密聯繫，透過與設計業界合辦的項目及實習計劃，讓學生獲取工作經驗，同時積極為學生提供海外交流的機會，拓闊國際視野。



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