# A Design Case Study:

To study how the contingent of the emergent phenomena leads to the socio-driven process of creativity.

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Abstract: This paper is a Design Case Study based on a period of six-month field research documenting a bicycle design project. The fieldwork witnessed the socio-driven creativity process of a new bike aiming to tackle social phenomenon on urbanization. The purpose of this field research is to gain insights into the knowledge-uniting process arriving innovation and unravel the intertwining relationships of the emergent phenomena in the contemporary era. This exemplary real case study aims to enable designers taking advantage such knowledge in practice, and allow them to see more opportunities to create for the societies.

Key words: socio-driven, creativity, design process, unity of knowledge, globalization, nonprofit organisation

#### 1. Introduction

This paper is a Design Case Study through the documentation of a bicycle design project to elaborate the creativity process in the contemporary society. Having both the background of practising industrial design and anthropological training, the author aimed to produce the empirical and theoretical knowledge through field research, to find out "how the contingent of the emergent phenomena leads to the socio-driven process of creativity".

The paper is based on a period of six-month field research; it provided an ethnographic account of "Bike in a Bag", the bike design project which is a personal project by a renowned car designer at Renault S.A.. The field work witnessed how the birth of the socio-solution of "a new type of bike" tackled the ubiquitous social phenomenon on urbanization. And what is more valuable in the study is the understanding of the inception of the "socio-driven process of creativity" evolved from the conventional "individual process of creativity" or others that are often profit- or market-driven.

Yet this socio-driven creativity process could be achieved optimum by the "unity of knowledge" of the collaborating professionals. This is congruent with this year's theme "Consilience and Innovation in Design". The term, consilience<sup>1</sup>, as borrowed by the biologist Edward O. Wilson, is the "unity of knowledge" from different fields of human endeavour; and to unite with science. The paper looked into the collaboration of professionals from different fields and that even went beyond time and space; examined how the knowledge-uniting process transpired with humanities into consilience and innovation in the new era.

The exemplary studied in this paper enables designers taking advantage of such knowledge in practice, and allows them "to see more opportunities to create for the society". Eventually, the case study epitomizes a beautiful

design intention and outcome for wellbeing, and displays how this enriches the life of people in the sense of active living.

#### Methodology

The method adopted is the ethnographical approach of a case documentation including in-depth semistructured interviews with key informants participating in the BiB design and development process. Besides faceto-face interviews, skype and email interviews were carried out due to their global locations. In addition, the meeting minutes and emails among the parties were recorded. In the documentary, 1,208 photos were taken from the whole process and 17 video clips were recorded.

# 2. BiB – Design Case Description



Figure.1 BiB. Photo courtesy of Kalle Nicolai.

#### The Design

"Bike in a Bag" (BiB) is a collapsible belt-driven commuter bike for carrying on public transport and riding through city when converted. It is designed to have 20-inch wheels. When carrying on public transport, the entire bike is collapsed and encased into a durable bag designed distinctively in a rectangular core with circular bulges, providing the compact dimension of 700 x 475 x 300mm and of a weight of 8kg. The bag is easy to carry with a comfortably wide shoulder strap. When commuters set off for their journeys, the bag can be converted and the inside modules be assembled instantly into a bike.

The intention of the project is to address the nuisance of bicycle commuting. The package is public transport friendly and avoids hostility by other commuters as carrying bikes on public transport is often perceived as filthy and intrusive.

# The Cross-border collaboration

The idea incubator of the project is Anthony Lo, a car designer based in Paris, France. The project is resourced by Asia Society Hong Kong (ASHK), branch centre of Asia Society New York (ASNY), which is a non-profit organisation. The bike is engineered and machined by a German bike manufacturer Nicolai GmbH in Lübbrechtsen; and Gates Corporation in Denver, US for its patented Carbon Belt Drive system. The bag is produced by Ideal Wisdom factory in China and, supervised by Hellolulu Living Solutions which is a respectable bag company in Hong Kong PRC launching its own label products.



Figure.2 The Cross-border Collaboration

The just now described cross-border collaboration of France, Germany, the US, Hong Kong PRC and China has already hinted the tired cliché "globalization". The inevitable influence of globalization has been shaping human landscape since centuries ago the social exchanges between tribes and to the modern European voyages to the New World. Throughout the paper I will explain through BiB how this global process has been carried out to foster the socio-driven creativity.

# 3. The Fieldwork – the BiB Creativity Process

The paper is based on a period of six-month field research from 4 October 2012 to 10 March 2013 providing an ethnographical account of BiB. Here I illustrated the process through a timeline. Yet by the time I ended my field research BiB development is still working in progress intending to put into real production.



Figure.3 Timeline of BiB - six-month field research, 4 Oct 2012 - 10 Mar 2013

#### Some years ago - Idea Incubation

When I interviewed Anthony in December, I was told that the idea of BiB has been on his mind for some years already. The designer himself is a cyclist and has been observing how cycling can benefit the society. This is how the bike idea being lingered on his mind for almost a decade.

# 4 October – 11 November 2012 – Invitation from ASHK and Collaborator Research

On 4 October, Anthony received an invitation email from ASHK for participating in an exhibition themed *"Imminent Domain: Design the Life of Tomorrow"*. The theme was in sync with his dormant bike concept. He immediately started to find potential work partners because he was definite about the importance of

having professionals complementary to his design expertise for the optimum result. "I prefer to work with experts in their fields rather than pretend to know their businesses," told Anthony. Anthony browsed online and judged the potential collaborator's qualification. He found Gates Corporation's Carbon Belt Drive system for his belt-driven concept; he favoured Nicolai GmbH for his meticulous engineering and avant-garde precision machining; additionally their in-house development and fabrication facilities for producing bikes. Indeed Gates and Nicolai have been already in partnership on projects of several hardtails. He also looked for Yoshida & Co. the Japanese bag manufacturing company that holds the well-known brands Porter and Luggage Label. After identifying the target collaborators, Anthony started to enquire them through emails. Very soon he received an assured "let's do it" signal from Kalle the founder of Nicolai GmbH, however, was declined by Yoshida & Co..

#### 12 November 2012 - Project Put-off

Due to the absence of a reputable bag collaborator Anthony decided to put off the project.

#### 7 December 2012 - Reconsider ASHK's Invitation

Three weeks later, on 7 December when Anthony was in Hong Kong to receive a design award, making use of the opportunity ASHK invited Anthony to meet and visit the exhibition venue. Apart from the enthusiastic invitation by ASHK; Anthony was also impressed by the cultural heritage background of the ASHK gallery. During my interview with him, he has more than one time expressed his appreciation to the beauty of the conserved buildings. He accepted the invitation and started the project at once.

# 9 December 2012 – Design Concept

When arriving home in Paris, Anthony then picked up from his thousands of tiny sketches and doodles he has done before, restarted sketches and serious drawings, and finally the most promising concept was chosen. 10 December 2012 – The Collaboration Formed

The next day, Anthony informed Kalle of Nicolai for project kick-off and Kalle committed immediately. Anthony said, "I realized immediately that he is the one based on his professional attitude, knowhow and enthusiasm. We had only one phone call and both believed in the validity of the concept," he continued, "it will have to show a new way of working that is uncommon, through trust and common interest. 'Trust' is probably the biggest challenge in such cross-border collaboration," added he, "Kalle has a serious set up with expertise and passion in what they do. The products and technology in their website demonstrate sense of go."

# 15 December 2012 – Design Development

After finalizing the design, Anthony passed Kalle the first batch of sketches on 15 December, and then massive design information and files were transferred via Dropbox; feedback were exchanged at a fast speed via all electronic means. At the same time, Anthony discussed with ASHK to request a larger sum of project fee for fabrication as they did not have other money resources. ASHK accepted and the project moved on.

23 – 31 December 2012 – Design Engineering

When design details were settled, Kalle created the 3D geometry on "Solid Works 2012". Iterative development was taken; decisions at milestones were thoroughly discussed yet made rapidly. On 26 December and the following days, Design Engineering Review was done on "Solid Works Simulation" addon Finite Element Model (FEM) Simulation for stress and other structural analysis meeting optimum criterion. On the other hand for the bag part, it was still a headache to Anthony finding the right collaborator. In the last moment, a handbag factory called Ideal Wisdom, with no prior experiences with durable carrycase and the required materials, was referred from ASHK.

#### 2-14 January 2013 - Fabrication

Jonas Reiter who is the Project Engineer of Nicolai was responsible for the bike fabrication. Part list was issued and signed off; jigs and fixtures were constructed; everything was well prepared. Then, the precision machining of the bike was to begin. After fine-tuning, the bike was painted in a sophisticated matt white by the powder coating process that produces durability and a lustrous finishing.

#### 15 January 2013 – Usability Test and User Test

Usability Test for testing the bike's performance and; User Test for the user experience were carried out. Kalle and Jonas collapsed and assembled the bike to test out the usage; also sufficient cycling tests were done. They were satisfied with all due to their early meticulous engineering and precise fabrication work. The tests were video documented for Anthony's review.

On the other hand, the handbag factory still could not reach a satisfactory bag by the time due to the manufacturer's lack of expertise. At this time, Anthony invited Ronny Kwok who is the founder of Hellolulu to help supervise the bag fabrication process.

### 21 January 2013 – BiB Delivery to Hong Kong

BiB was delivered to Hong Kong from Germany via UPS Express, arriving ASHK on 24 January.

The bag could not be finished on time despite an attempt. Anthony decided not to display the bag in the exhibition.

# 31 January – 31 March 2013 – ASHK Exhibition

Exhibition "*Imminent Domain: Design the Life of Tomorrow*" started on 31 January. Yet BiB project keeps on with its development.

#### Overview of the process

As documented, every step in the design process kept to its professionalism. Aspects of function, ergonomics, usability, mechanism, usability, stress analysis, 1:1 sketch and print-out for review & evaluation, etc. are to be concerned and carefully considered; and control till the last details. Yet the emerging issues seen could be the communication, management (task management & data management) and speed of the project; geographical location of each task; and more importantly the relationship between each collaborator.

### 4. The Three Pillars of Knowledge in the Socio-driven Creativity Process

With the persistent invitation by ASHK and the immediate commitment by Nicolai GmbH, together with the idea generator Anthony, the strong collaboration of the triangular pillars was formed. In this section, I tried to connect and synthesize the three pillars of knowledge to analyse the comprehensive creativity process. The three pillars are formed as an equilateral triangle where the collaboration is closely tied and their efforts are equally respected.



#### 4.1 The designer – Anthony Lo

Anthony Lo, a car designer, has worked in different car companies in England, Germany, Japan, Sweden and currently France for 26 years. And since 2010, he has been the Vice President of Exterior Design at Renault S.A..

From his interview with Asia Society Hong Kong on 6 January, I could easily pick up several points that reflect well Anthony's design principles that are embedded with a "social mind". When he mentioned *Twizy*, the electric car/bike by Renault, he explained the purpose of reducing harmful gas emission, and then he moved on to his thought about an alternative transportation system like car sharing aiming at achieving the optimum balance of environmental impact. He also interpreted "good design" as a design that requires less energy to produce, is sustainable and promotes a healthier lifestyle. Further, he defined "innovation" as something that will change people's life for the better, it will be achievable when there is a combination of need, talents and sufficient funding.

In addition, during my interview asking him about how BiB idea was incubated, he said, "I am a cyclist and have observed how cycling can benefit society in general. It is a sport and also used regularly by commuters".

I see three main points, his (1) personal experience where Anthony is a keen cyclist in his life. He always wanted to reinvent the bike due to the changing lifestyles in the contemporary societies. He told me excitedly on 19 Feb, "wouldn't it be great if there is a "better" bike that we can integrate better into our modern lives?"

Anthony kept on elaborating his idea, "the idea of a collapsible bicycle is excellent and there are plenty of decent bikes that can be folded in seconds in the market. However, there is not one that I wanted to own. The problem is that they are all focusing only on how fast or effortless to fold and compromised on aesthetic, weight and function", contemplating a while, he gave out a smile, "ASHK's 'Designing the life of tomorrow' synced to my idea. I started the problem-solving process looking into the mess users dealing with the chain-driven bikes and the embarrassment from the public gaze while carrying even a folded up bike into public transport." And hence, the new collapsible concept "split mechanism" which was inspired by the rifle idea that gave a sense of mechanical precision was born. This is the second point displaying (2) his creativity.

The third point is (3) the designer's expertise. "The basic design is fixed but there are details that can be more refined like the joints when rear module is removed. I don't want to leave any sharp edges that would cut your fingers"; "I received screen shots of a stress analysis of the frame. They are very thorough in making sure that the bike has a good construction and ...". These concerns reflected the designer's skills and full knowledge in industrial design. Furthermore, "I asked for drawings 1:1 so I can sketch over the final design of the bag. This is a bit old school but I enjoy freehand sketching", said Anthony. I believe what Anthony meant was more than "to

enjoy" but an important phase to review and validate the design from full scale drawing. No matter how advance the technology could help, some fundamentals must be kept.

# 4.2 The Resources: financial, social and cultural – Asia Society Hong Kong

The Asia Society New York (ASNY) is a non-profit educational organisation dedicated to furthering the understanding of the countries and cultures of Asia. It was founded in 1956 by John D. Rockefeller 3rd (1906-1978) in New York (Asia Society New York: 2013). John D. Rockefeller was a major philanthropist from the prominent Rockefeller family. His approach to cope with the world's problems was utilizing organisational structures. Thus, he was involved as a Trustee with the Rockefeller Foundation, the Asia Society and others (Notestein: 1978).

The Asia Society Hong Kong (ASHK), the branch centre of ASNY, was established in 1990 and carries the same mission as its headquarter. It provides resources for arts, education, policy and business through organising educational programmes with the support of strong sponsors (Asia Society:2013). And over 97% of their programmes are free and open to the public (Asia Society Hong Kong 2013). Its office and gallery are housed in the former Explosives Magazine complex which is among Hong Kong's oldest remaining colonial buildings, categorized as Grade 1 historic buildings under the Antiquities and Monuments Ordinance Hong Kong (Antiquities Advisory Board:2013).

Then what role did ASHK play in the BiB project? ASHK reignited the designer's passage to realize his creativity by bringing Anthony's bike idea into life through providing the financial and socio-cultural resources. Let me explain.

In August 2012, Ms Kai Yin Lo, Advisor of ASHK Gallery Advisory Committee, initiated the idea of a design exhibition showcasing how design could make an impact to improve on people's life. And hence, an exhibition titled "*Imminent Domain: Design the Life of Tomorrow*" was to sprout. And then they started to seek funding and later it was CreateHK<sup>2</sup> being the sponsor to enable a 3-year world tour exhibition. "*We usually seek funding from government, private corporations, charity foundations as well as individual donations for running our programmes*", I was told by Dominique Chan, the Gallery Manager of ASHK.

At the same time, they started their conscientious selection of design talents for the exhibition together with curator Mr. Fumio Najo<sup>3</sup>. As told by Dominque, Anthony was chosen because of his recognisable achievement in car design and inspirational influence to the public and young generations.

Besides the concordant principles of ASHK and Anthony, the cultural heritage of ASHK did influence Anthony's reconsideration to participate in the exhibition. In addition, the open-to-public policy and educational mission of ASHK could be seen as a social resource for the community.

In summary, the financial (money), cultural and social (non-monetary) resources provided by ASHK could be seen as a new capital to realize designers' creativity.

# 4.3 The Manufacturing – Nicolai GmbH, Gates Corporation, Ideal Wisdom, Hellolulu

Nicolai GmbH is a German bike manufacturer founded in 1995. The next year, Nicolai has been recognised with high tech aluminium frame manufacturing for mountain bikes by for example adopting "aluminium hydroforming technology" for its hi-end series. It has its own design development and engineering team, also production and assembly facilities. The expertise of Nicolai has been well-known in the industry, but what

furthermore I found out from my interview with Kalle Nicolai, the founder of Nicolai GmbH, was his passion at work and emphasis on human relationship.

First of all, the reason that he promised to work with Anthony before any personal meetings was Kalle felt the same traits of being professional, highly skilled and intelligent about Anthony as him. "*It would be a successful partnership, no doubt the result is only success, there is no other result*", he confidently voiced. He drew the analogy of two designers and two beach volleyball players where one hits the ball precisely and one receives the ball accurately. "*We have shared design knowledge and passion on the project before it started*," Kalle told me joyfully. More importantly, he stressed on mutual-respect where both of them worked dedicating to the result but not to one's ego "*either one cannot act like a king to instruct*", said Kalle. The essence of the collaboration was also built on "speed" and "only by two people" (Kalle and Anthony). "*This is a good example of international cooperation of the 21st Century, people should start to work like this now*" affirmed Kalle.

Kalle stressed to me that there was no technical "problems" but only "challenges". Here I can read the passion and enthusiasm surging through Kalle at the project. He told me that the biggest challenge was to make the mechanical design in harmony with the industrial design. He appreciated Anthony's alternative "split mechanism" and therefore, he determined to attempt on this challenge.

Collaboration is important to combine expertise in achieving synergy and efficiency. Kalle told me, "*I do only bikes and Gates does belts. We have been in long-term partnership.*" This is again a high level of mutual respect and a wise division of expertise. Gates is a US manufacturing company noted for its patented Carbon Belt Drive System. In the project BiB, Gates is responsible for the carbon belt drive.

Another manufacturer, Ideal Wisdom, for fabricating the bag could be certified as a failure part in BiB. In the contrary to Nicolai and Gates, Ideal Wisdom does not possess the expertise, empirical knowledge and appropriate technology. Hellolulu was appointed to supervise the bag fabricating process, whom should possess the appropriate knowledge however, due to the time constraint in which he was unable to improve the situation.

#### Overview of the Three Pillars of Knowledge

I have elicited the elements of the three pillars of knowledge in an equilateral triangle – Anthony the designer with his innovation, social experiences and design expertise; ASHK the NPO provided money and non-monetary resources (social and cultural); the manufacturers who possessed the manufacturing expertise and appropriate technology for the implementation. The three synthesized their expert knowledge in bringing synergy to achieve the even more efficient and creative result is a knowledge-uniting process. Furthermore, in between, I observed that the elemental human worth including trust, passion, mutual-respect due to self-motivation are the catalysts in the process. The result arrived to the "consilience and innovation in design". Through this knowledge-uniting process, a new landscape caused by the fluidity and mobility of human activities started to be shaped in the contemporary world. Let me explain this new landscape below.

# 5. "innoscapes": the Landscape of Innovation

I have explained the pillars of knowledge above, and what could be projected from this "global-yet-trusty" and "conscientious-yet-rapid" nature is that there could be "many similar dynamics" sprouting simultaneously in the global environment. In addition with other extrinsic coexistent factors like the open source technologies, they

twirled among the emergent phenomena and form a strong contingent. They weave together the various strands of homogenous and heterogeneous dynamics for creativity. These global flows and exchanges are shaping a new landscape of innovation in the modern era. To borrow and extend from Appadurai's 5-scapes<sup>4</sup> (Appadurai 1989, cited from Modernity at Large 1996:27-47) I would like to loan his term to generate a new -scapes as "innoscapes" which means the "landscape of innovation".

Now let me go in deeper account for several key phenomena observed from this "innoscapes".

Figure.5 "innoscapes" - the landscape of innovation.

#### 5.1 The socio-driven process of creativity

Anthropologists such as Bronislaw Malinowski (1928) and Margaret Mead (1930) have practised "participant observation" in which they did not merely make observations but also participated. Lately, researchers in the design discipline have been adopting this approach by immersing themselves as participants in the context.

Yet, in my case study, the role of Anthony being the designer and at the same time the end-user (as he is the cyclist himself) even went beyond the scope of "participatory research". Cycling is Anthony's individual experience in the community, which has the unique "intrinsic" value harvested from his own social experience. When an individual has his social experience in the community, his comprehension and conception could have an impact on the community in return. My study reflected to me that through this sociocultural process, the *"individual insights of the designer into the human condition"* (Leinbach cited from Squires, Byrne 2002:4) are possible to be gained. "The designer's individual process of creativity" is deeply embedded into the "user culture" and vice versa that attains the "socio-driven process of creativity". This process meeting social needs has much community benefits over those market- or profit-driven creativity processes. Now, creativity is not merely the creativity of a lone individual nor egoistic but is to be understood as a social process.

What I see is if the designer her/himself could have the social mind then finding insights into the relevant issue could impose a beneficial value meeting social needs. And above all, it requires the problem-solving skills.

It has been seen that the more social problems one sees in the world, the more eager one wants to help to solve the problems. Just like Anthony sees the need to bike to commute for individual health and in concern of environmental issues. With this cultivation, designers are moving further away from individual process of creativity but to a socio-driven one. The creative environment is extending from the designer's studio or the corporation's board room into the community for the social dynamics.

# 5.2 The Global Professional Networking Spawning Creativity

While to convert this intrinsic social experience to a knowledge production or let us call it "creativity" in the realm of design requires several components referenced to Amabile's three components of creativity – expertise, creative-thinking skills and motivation (Amabile 1998:77).

BiB was kindled by the designer himself in which the initiation could be described as inner passionate and intrinsically motivated. Besides the designer, the other partners in the collaboration were called upon through online search and network; the collaboration was self-formed and based on common interest, passion and trust. It is like any interest groups that people get along enthusiastically e.g. any music group or the Mini Cooper meetup group. It is mutually supportive group sharing excitement over the team's goal. At the same time, they recognized the unique knowledge of other collaborators which demonstrate also the other two creativity components of Amabile – expertise and creative-thinking skills here, and hence I would further call this new interest group as "the Global Professional Networking" that spawns creativity.

#### 5.3 Rapid innovation

The sociologist Manuel Casstells has discussed that the "global network society" would not have been possible without a technological revolution (Castells 2000) – in this field research the technological advancement of the design and engineering software, and the technological breakthrough of cloud storage for rapid, free and massive information flow have paved the path to "rapid innovation".

Apart from technological progress, it is also due to the small team nature where the collaboration is based on high calibre experts. Counting from the day Kalle committed to work on the project (10 December 2012) until the delivery to ASHK to Hong Kong (21 January 2013), it took only 43 days to complete the design process in which it could be undoubtedly described as a "rapid innovation". The reasons included the simple collaboration structure avoiding any organisation complications but enhancing instant decision-making and flexibility for responses to contingency.

However, rapid innovation should not be seen as "fast design". The creativity process is made rapid due to the above explained reasons but it can be a "slow design" until one finds the best collaboration just like Anthony has put off the project in the early time due to the absence of reputable bag manufacturer.

What is more is the human worth of rapport built among collaborators in which they trusted and were honest to each other to avoid hesitation or suspicion during the course. The rapidness was like compressing time and space which means to fasten time and shorten distances dramatically even though they were working cross-border. Kalle's *"let's do it"* meant all theses.

#### 5.4 The rising of non-profit organisations

The conventional way of raising a considerably large sum of capital for new product development e.g. bank or mortgage loan may inhibit the creations from individual designers. While the recent various growing forms of Non-Profit Organisations (NPOs), Non-Governmental Organisation (NGO), Social Entrepreneurship (SE) and Corporate Social Responsibility (CSR) might be able to play a vital role in turning the individual designer's adverse financial predicament into a glimpse of hope just like BiB where ASHK brought the latent idea into live by providing the necessary financial resource.

Among these named, NPO and NGO could have more flexibility in putting their interests and goal for social purposes ahead of achieving financial sustainability. Particularly NPO is usually a public arts organisation where

their programmes are themed within the art, design and cultural world and intended to stage in the public accessible space.

These organisations have their expertise in fundraising, finding investments and maintaining financial sustainability. The rising of them although is still a relatively new phenomenon could play the role of redistribution of wealth and, the economic effect does exceed "property redistribution" but to increase innovation. When I see the excessive gap between the rich and poor in the world, there is an urging need for creating sociobeneficial ways to redistribute wealth other than the banal tax system. From the BiB study, I found that the NPO approach could be a resourceful backstage for professional designers who have the social minds to foster social design solutions.

#### 6. Conclusions

My case study has elicited a deep account of the BiB project and witnessed the birth of the socio-solution of "a new type of bike" tackling the everywhere urbanization issue. And through in-depth examination into the process, I found a formulation of the equilateral triangle. I analysed the elements of the three pillars in the triangle – the Designer, Resource Provider and Manufacturer. This integration provides an alternative way for creativity besides todays' pervasive market-driven or profit-driven creativity process. The field research is like a blueprint to demonstrate a real case in the industry as a proof for possibility.

In the field work, I analysed the intertwining relationships from the empirical viewpoint; and theorized them from the anthropological perspective in order to make sense of the pro-social behaviours of the three pillars. I emphasized on the professional knowledge and knowhow of each pillar so to achieve the synergy, which is "the unity of knowledge" expressed by the borrowed term "consilience" by the biologist Edward O. Wilson. To catalyse the socio-driven creativity process, I found that the elemental human worth including trust, passion, and mutual-respect due to intrinsic motivation is chemistry in the process. Each party makes every endeavour to prosper "consilience and innovation in design".

Lastly, I combined my findings and speculated into an illustration of "innoscapes" to symbolise the dynamism of the socio-driven creativity process that could be happened across the world. What I also want to state is this formulation should not be taken as fixed, but is shifting depending on the contingent of the emergent phenomena in its era that shape and is shaped by the human activities. It is fluid because it is the global cultural flow concerning the humanities. Nevertheless, one thing could be definite is the socio-driven creativity process always leads to a beautiful solution for wellbeing, just like BiB enriches the life of people.

I hope my paper produce a design epistemology where readers could take advantage of the knowledge in practice, and allow them "to see more opportunities to create for the society".

#### 7. References and Citations

Notes:

- "Consilience", as discussed by Edward O. Wilson in his book, "... a belief in the unity of the sciences a conviction, ... that the world is orderly and can be explained by a small number of natural laws." (Wilson 1998:4,5)
- 2. The Create Hong Kong (CreateHK) is an agency under the Commerce and Economic Development Bureau of The Government of the Hong Kong Special Administrative Region. It co-ordinates government policy and

effort regarding creative industries in Hong Kong. It is the sponsor for ASHK's exhibition "*Imminent Domain: Design the Life of Tomorrow*".

- 3. Fumio Nanjo has been the director of Mori Art Museum since 2006.
- 4. Arjun Appadurai proposes the phrase of 5-scapes to describe the global exchange of ideas and information which are fluid and shifting. They are ethnoscapes, technoscapes, finascapes, mediascapes and ideoscapes.

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