

SIGNED

THE MAGAZINE OF THE HONG KONG DESIGN INSTITUTE

2021
ISSUE 25

Rethinking
the Everyday:

FOOD

NON

FOOD

重新思考食物的可能性



Rethinking the Everyday

Whether it is on a personal level or a planetary scale there will always be challenges to face, and sometimes it can seem all too overwhelming. Fortunately, design thinking offers fresh ways to explore the world and its possibilities by breaking out of old-think and creating space for new and better things to arise.

After the shock of COVID-19, many people are forced to rethink their daily lives, and consider what is important for them as individuals, as communities, and as part of an interconnected planet. Designers have an important role to play in helping to adjust to these new realities, and to improve on what was already in need of change in the pre-COVID era. Focusing on the theme of Rethinking Everyday Life, the following three issues of SIGNED will explore three aspects of everyday life, and highlight the role of design in helping make life easier and better.

Later issues will probe topics such as what we choose to throw away, and how we share; but this first issue of the series is dedicated to rethinking food, the foundation of all life. SIGNED #25 "Rethinking Eating: Food non Food", is an exploration of the possibilities design holds for helping us better understand our relationship with food, its production, consumption, and cultural significance. Want to

get inspired by food? Then read on, and discover how easy it is to design healthier relationships around food and all it has to offer.

不論是在個人層面或是以地球為單位，挑戰無處不在，有時甚至以壓倒性的勢頭襲來。幸運的是，設計思維為探索世界帶來新鮮思緒，為打破舊思想和創造新事物提供可能性。

COVID-19帶來的衝擊令人們重新規劃日常生活，考慮對於個人、集體和這顆星球真正重要的事物。設計師在我們適應新現狀的過程中飾演重要角色，同時他們也繼續改善 COVID-19前那些已需要更新改變的事物。接下來的三期 SIGNED 專注於重新思考日常生活，並會主要探索在三個生活視角中，設計如何優化日常。

後續刊物討論的話題有：如何選擇扔掉的物件以及分享方式。但此系列的第一期獻給對食物的重新思考。SIGNED #25 "Rethinking Eating: Food non Food" (「重新思考食物的可能性」) 是一次對設計在提升人與食物關係中的探索，是對於這項生命基礎的生產、購買和文化重要性的深入了解。若想從食物中受到啟發，繼續閱讀便能發現通過設計重塑食物和人類間更健康的關係有多麼簡單。



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The Hong Kong Design Institute is a member institution of the Vocational Training Council.

For more information about HKDI, please check our website on www.hkdi.edu.hk, or email us at hkdi@vtc.edu.hk

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Writers: Steve Jarvis, Sunni Zhang

Designer: Teddy Ng

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Denim Tomorrow 明日牛仔服裝展

2nd Hong Kong Denim Festival

第2屆香港牛仔節

Hong Kong Denim Festival (HKDF) returns this year with an array of exciting activities fusing denim fashion with local culture. Organised by HKDI and sponsored by CreateHK, the event unveils with an exhibition at PMQ Arts Complex.

香港知專設計學院（HKDI）主辦、創意香港贊助的第二屆「香港牛仔節」，在今年分為兩部分展開。首部分展覽於2月在元創方舉行；而第二部分的社區推廣活動則在3月開始主要在深水埗舉辦。

Following the success of the very first Hong Kong Denim Festival, the 2nd HKDF returns with the hope of fostering development of the local denim industry. Opening the long-awaited festival is "Denim Tomorrow", an exhibition held by HKDF at PMQ Arts Complex. It navigates visitors through the development history of the denim fashion industry and explores the application of different technologies in the making of denim fabric.

For denim enthusiasts and curiosity-driven visitors alike, the PMQ exhibition showcases industry innovations via interactive multimedia displays. Young designers and denim manufacturers join

forces on collaborative projects. A timely act, all exhibitions of HKDF are available online, including one of its core activities, the Denim Bazaar. This allows not only local participants but also worldwide access to the diverse denim fashion culture of Hong Kong.

The online version of the "Denim Tomorrow" exhibition offers a virtual 360° tour of the venue, allowing visitors view its innovative lineup of projects online. To get a glimpse of its unique items, think the most advanced laser printing and denim finishing (washing) technologies by Jeanologia, and JACQUARD™ BY GOOGLE x LEVI'S® trucker jacket.



The online Denim Bazaar is a core programme of HKDF. The Bazaar aims to provide an international exchange platform for denim design talents and denim enthusiasts where they can freely browse and purchase their favourite denim pieces. This year's Denim Bazaar offers works by both local and overseas designers and artists. Products are no longer confined to wearable denim, but also includes artworks and other objects. The event aims to bring forth the idea of applying denim fabric to different daily scenarios in addition to fashion apparel.



2019年首屆牛仔節推出時已收穫業界內外好評，兩年後的第二屆則更加致力於將牛仔產業多年來累積的創意與智慧在社區和公眾中推廣，由此推出更多兼具創意和趣味的活動。在線上與線下都能參與的牛仔節活動與展覽更是為本土牛仔文化打開了一扇通向世界的大門。

線上版本的 "Denim Tomorrow" 展覽向參觀者提供了360° 全方位觀展體驗。線下場地中的所有展品均一目了然。此次展品集合充滿創意與前瞻性，其中包括 Jeanologia 的尖端激光打印與牛仔水洗技術，以及 JACQUARD™ BY GOOGLE x LEVI'S® 所帶來的精彩作品。

牛仔集市是牛仔節的一大核心活動，旨在為牛仔服飾愛好者與設計師提供一個便於他們販賣和選購牛仔製品的平台。今年的牛仔節更是推出線上版本，選品中也涵蓋本土和國際設計師的作品。更為特別的是，為傳達牛仔面料的可塑性，本次牛仔集市在服飾之外，還加入了由藝術家創作的牛仔面料相關藝術品。

1. Mr. Tony Tai Chark-long, Chairman of VTC gave speech.
職業訓練局主席戴澤棠先生致辭
2. The Denim Tomorrow Exhibition held in PMQ Central
在中環元創方舉行的「明日牛仔」展覽
3. Scene of Denim Workshop
街頭牛仔工作坊花絮
4. Online Denim Bazaar
線上牛仔市集
5. Weekend Denim Bazaar held in Sham Shui Po (1)
在深水埗舉行的街頭牛仔市集 (一)
6. Weekend Denim Bazaar held in Sham Shui Po (2)
在深水埗舉行的街頭牛仔市集 (二)
7. Guest Performer in the opening ceremony, Tonick
開幕禮中的表演嘉賓 Tonick
8. International Denim Design Exchange Project and Exhibition
國際牛仔布設計交流項目和展覽
9. Levi's® workshop
Levi's® 型格牛仔頭帶工作坊
10. Showcase of designs made by local designers and students from Youth College International
展出了本地設計師和職業訓練局青年學院學生的作品
11. Showcase of designs from brand, SFZ & SON by alumni of HKDI, Mr. Sonic Lam
展出了香港知專設計學院畢業生林偉強為品牌 SFZ & SON 創作的作品



Dai Fujiwara The Road of My Cyber Physical Hands

《手尋未來・藤原大設計展》

The Hong Kong Design Institute (HKDI) and Hong Kong Institute of Vocational Education (IVE) (Lee Wai Lee) present designer Dai Fujiwara's first solo exhibition in Hong Kong. Titled "Dai Fujiwara The Road of My Cyber Physical Hands", the exhibition brings visitors on a journey into the renowned Japanese designer's decades-long creative career.

日本多元設計師藤原大在香港的首個個人展覽，《手尋未來・藤原大設計展》，於今年2月在香港知專設計學院 HKDI Gallery 舉辦。近年任職 MUJI to GO 總監，一向在多領域和多重身分之間切換自如的藤原大親自策展這個人展覽。「此次展覽的標題對未來進行設想，是虛擬與現實的結合。兩者在我們的日常生活中不斷交疊並衍生出一種新的生活方式。」藤原大說：「我想知道在接下來的兩世紀中，有哪些事物會繼續存在，哪些事物不會改變。」

A Tama Art graduate, former vice president of the Miyake Design Studio, and recently served as director of the MUJI to GO project, Fujiwara's work continues to transcend creative borders. From textiles to product design, his highly impressive body of work comprises innovative multidisciplinary projects for prominent international brands, as well as for various educational organisations and communities.

The recurring concept of "hands" navigates audience through the entire exhibition. Curated by Fujiwara himself, the viewing experience starts out with the designer's early design practice of creating objects by hand, then gradually expands into design engineering. Audience can experience Fujiwara's fascination with human hands as well as his continuous research and exploration of the "future hands": technology. "The exhibition title envisions our future, the fusion of cyber and physical. The two intermingles in our daily lives and create a new lifestyle." says Fujiwara, "I wanted to know what would exist and what wouldn't change over the next century or two."



The exhibition includes three distinctive sections, with a total of 34 exhibited pieces and multimedia elements, all drawn from Fujiwara's dynamic projects in a wide range of genres over the years. The first area of the exhibition puts 24 of Fujiwara's past and recent works together, forming a conversation between the present and the future. It allows visitors to view the designer's earliest works as a student and his most recent, never-before-seen creations side by side. Also on view in this section are some of Fujiwara's most iconic works, including "Poincaré Odyssey".

1. Dai Fujiwara Exhibition Environment 藤原大個人展覽場景
2. "Lion Shoes" for a footwear brand 與鞋履品牌合作設計的作品《Lion Shoes》
3. "Iron and Fabric" 《鐵與布》展品
4. "Skin Color Glasses" 與眼鏡及化妝品牌合作的《膚色眼鏡》



The second section of the exhibition focuses on Fujiwara's exquisite design methods and unique perspectives. It captures Fujiwara's creative journey through different realms, from nature and technology, to design, art, community and society. Here, visitors find the designer's "colour-hunting" projects, where design adopts colours derived from real life scenarios found in nature and cities. The exhibition includes "Skin Color Glasses" and "Baby Skin Earphones", in which the designer created eyeglasses and earphones with colours sampled from adults' and babies' skin colours. "Enoshima Electric Railways, Information Train" presents a moving installation illustrating how colours hunted from countless leaves in Enoshima came together and were made into a stripe pattern of 17 colours worn by the local tram.



of traditional handmade garments, Fujiwara breathed new life into garbage using a handheld vacuum cleaner as his new pair of hand. He gathered animal hair in Magnolia and debirs from the streets of New York and Tokyo, and spun them into yarn which in turn became eight sweaters. Fujiwara also employs drones as an extension of the hands in the creations of the namesake "Cyber Physical Hands". Fujiwara controls programmed drones with his brainwave to apply mediums onto fabric, demonstrating the future design trend of incorporating technology.

"We are honoured to have Dai Fujiwara to present his first solo exhibition in

Hong Kong at HKDI," says Dr Lay Lian ONG, Principal of HKDI and IVE (Lee Wai Lee), "We hope that this exhibition will offer students and the public a rare opportunity to appreciate Mr. Fujiwara's creative journey through his inspiringly diverse projects and will provide plenty of food for thought on the limitless application of design thinking in multidisciplinary design fields."

Closing the exhibition is an inspiring video interview of the designer himself, where he recounts his own journey through different realms of design, and his quest to blur the boundaries between the past, present and future. At a time when the world continues to face mounting challenges, Fujiwara aims to bring forth unique perspectives and values through the exhibition despite difficulties, at a scale as limitless as the sky.

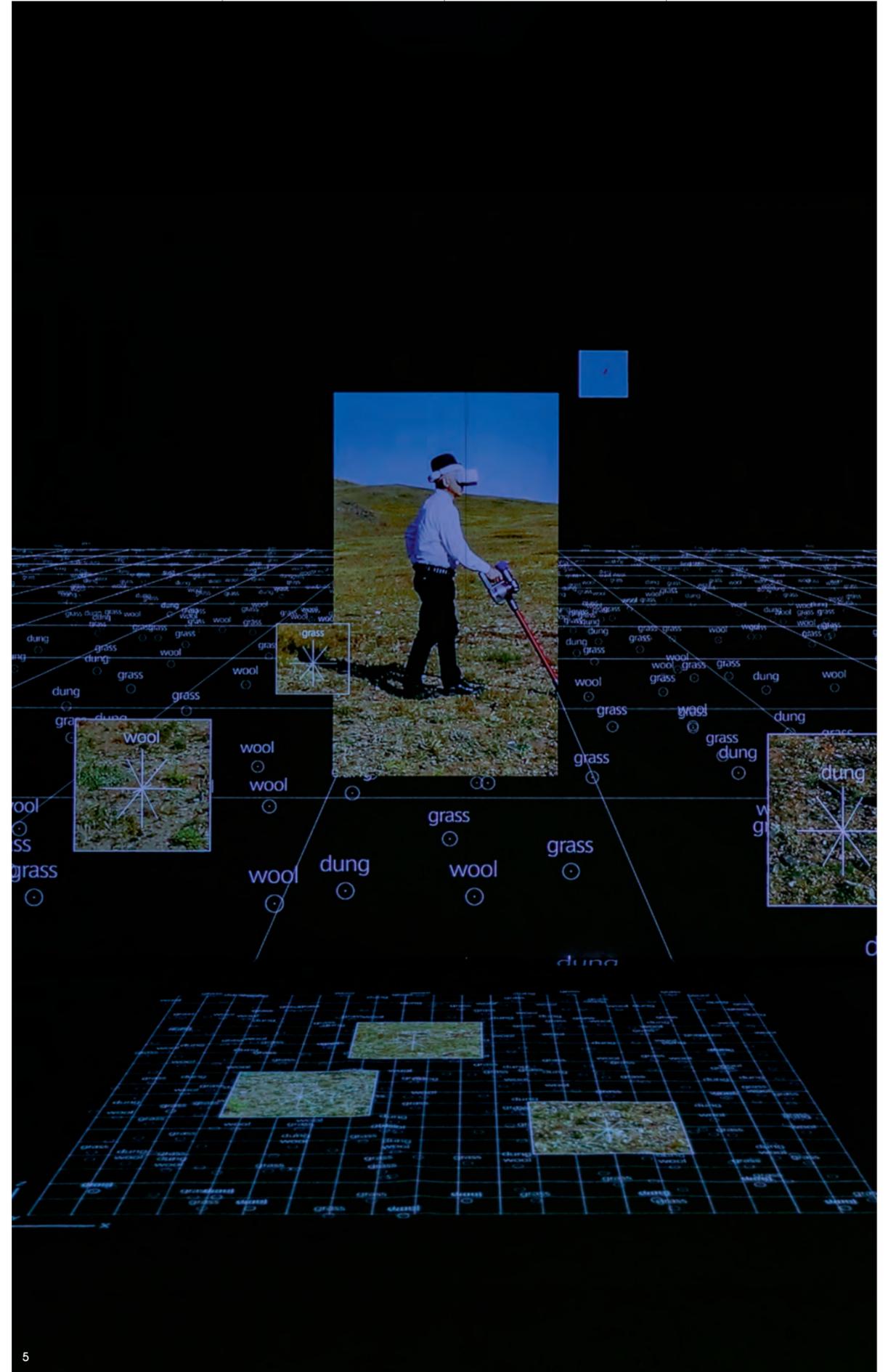


展覽共分為三個部分。第一部分通過展出自創作以來設計師的大量作品，討論了藤原大自身多年來的創作歷程。觀眾得以在觀摩他學生時代作品的同時也欣賞其職業生涯最具代表性的作品之一，《龐加萊探險記》。

展覽的第二部分深入設計師的獨特創作與思考模式。展出的作品運用「色彩狩獵」從生活中汲取色彩的創作方法製作而成。觀眾得以在展覽中領略與自然結合的產品設計。捕捉了不同人身上的《膚色眼鏡》、《嬰兒肌膚耳機》和擁有當地落葉色彩的《江之島電鐵資訊傳播列車》皆體現出了設計師的細緻與別出心裁。

整場展覽點題壓軸的第三部分，展現了藤原大對創作之「手」的見解。在作品《Cyber Physical Hands》中，無人機成為了設計師的手。由腦電波操控的無人機將顏料精準灑向布料，展現出未來科技與設計領域緊密結合的趨勢。而在作品《垃圾變毛線—草原毛衣，城市毛衣》中，藤原大則拿起吸塵機充當雙手，在蒙古收集動物毛髮，也在紐約和東京街頭揀拾垃圾碎片。之後，這些收集來的毛髮碎片被製成紗線，創作出八件極具創意的毛衣作品。

1. Colour Hunting in Hong Kong
在香港色彩狩獵
2. Dai Fujiwara
藤原大
3. Interview video with Dai Fujiwara
藤原大錄影訪問
4. "Cyber Physical Hands"
《Cyber Physical Hands》展品
5. "Garbage Turned Yarn - Grassland Sweater, Urban Sweater"
《垃圾變毛線—草原毛衣，城市毛衣》展品





Rethinking the Everyday: FOOD MON FOOD

重新思考食物的可能性

Food is not more than just something we put into our mouths. Food is a bridge between people, places, human world and the rest of the living things on the planet. By casting a design mind set onto the basic act of sustaining human life, we can gain fresh perspectives on how food is both driving change, and being forced to change by wider developments in society and the environment.

If we are to make the most of the limited resources available on this planet, in a way that will provide a physically and culturally healthy environment, we must effectively tackle the challenges surrounding food in the 21st century. As luck would have it, food and design are currently in the midst of a creative explosion. The barriers between producers, creators and consumers have been cast aside, exposing endless possibilities for collaboration and experimentation.

This issue of SIGNED highlights just some of the possibilities in this emerging field of design. Our starting point is a discussion with Food Design pioneer Marije Vogelzang, in which she highlights the power of food to change people, and society. Our next article Neo Fruits, not only gives a glimpse into the future of food, but uses cutting-edge technology to bring focus on what has already been lost. Following this is Feel the Peel, an experiment in hyper-local food delivery in the form of orange juice. Finally, is the story of Kitchen Theory, a delicious exploration of why we need to spread our collaborative wings widely to make sense of the perfect meal.

食物不單是我們放入口中咀嚼的營養。食物是人與人之間、地區與地區之間、人類與其它生物之間的橋樑。當我們在這個維持生命的基礎元素上加上設計思想時，我們便能夠收穫新鮮視角。食物帶來改變，同時也被社會和環境的不斷發展改變着。

如果我們要有效地分配地球上有限的資源，同時考慮環境與文化的健康，我們就需要有效地解決 21 世紀圍繞食物所展開的問題。幸運的是，食物和設計正享有前所未有的創意高峰。製造者、創作者和消費者之間的屏障縮小，為合作和實驗帶來無限可能。

本期 SIGNED 著重討論一些在這新設計領域中的可能性。我們以一場與食物設計師先鋒 Marije Vogelzang 的對話開啟。她探討了食物能夠改變人和社會的力量。我們的第二篇文章 Neo Fruits，令讀者一睹食物的未來，同時也在尖端科技中令讀者意識到現代飲食已經失去的元素。在這之後，Feel the Peel 以橙汁製作向讀者介紹了一個全新的自給自足食物科技。最後，Kitchen Theory 對於跨行業合作在製作一場佳餚時的必要性給出深刻又美味的見解。



Food + Imagination = A Recipe for Change

Marije Vogelzang's Passion for Food
重新想像食物：
烹調「改變」的食譜

Text by Steve Jarvis
Photographs courtesy of Studio Marije Vogelzang



Looking to make a difference with your designs? Then Marije Vogelzang should be on your radar. A pioneer of designing in the medium of food, Vogelzang's work is inspiring fresh ways to view what is on our plates, and prompting us to be more mindful of why and how we take our daily sustenance.

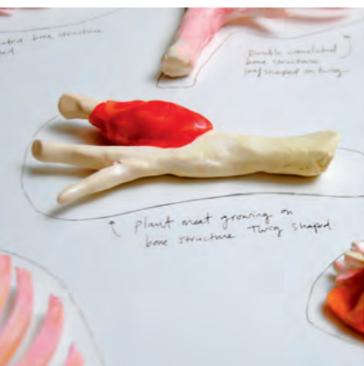
Marije Vogelzang
A pioneer in the field of Food Design, her eating designs challenge preconceived ideas of human's relationship with food. She has started food design restaurants, and her art and food experiences have travelled the world. She initiated the Dutch Institute of Food Design in 2016, and heads up the Food Non Food department of her alma mater the Design Academy Eindhoven.
www.marijevogelzang.nl/

Marije Vogelzang，不斷挑戰人們與食物互動的刻板方式的飲食設計先鋒。她創立食物設計餐廳，並在全球範圍內向觀眾呈現她的藝術作品與用餐體驗。她推動了 Institute of Food Design 的成立，並在母校 the Design Academy Eindhoven 帶領 Food Non Food 部門。
www.marijevogelzang.nl/



Marije Vogelzang first started working with food as a subject in design school. "I tried to find the material that I could express myself in best. Eventually I started working with food because it's nice, you can eat it, and it's fascinating that it's ephemeral and that I make a design that you will consequently put in your body." That was two decades ago, and in the interim period Vogelzang has become a pioneer in Food Design, overseen dozens of exhibitions, conceptual and installation art projects, and mentored many students on her way to pioneering an entirely new field of design that is now spreading around the world.

While she is a designer, and her subject is food, Vogelzang self identifies as an "Eating Designer." "The verb 'to eat' stands for, harvesting, growing, transporting, sharing and excreting food. It is about culture, rituals, science, smell, taste, memories, education, psychology, diseases, plants, animal, and more. Actually, it's about the whole world. Eating affects everything. What we eat determines what the world looks like."



But her thinking goes even deeper. "My work is not about food at all, it is about human beings, and food is just a really easy way to connect and speak with them using a different language. Food, is a fundamental common denominator for all human beings. It is something that has always brought us together for survival and for celebration. While one of the most diverse areas of human life, it is also a universal cultural practice, and more than anything, it is fundamental to the existence of each individual living entity on the planet."

While one of the most diverse areas of human life, it is also a universal cultural practice, and more than anything, it is fundamental to the existence of each individual living entity on the planet."



Food is here to make us think

For Vogelzang, "Eating design lies at the nexus of food and imagination. Anything is possible, and there are critical lessons to be learned, and all done in a very fun, relaxed and natural way." Her work spans from designing food experiences, to creating food-for-thought objects, and curating exhibitions around the world. Dig into Vogelzang's work, and you will find an amazing diversity of creative engagement with food. Whether it is elegantly designed objects intruding on our plates to help us rethink portion size, or marshmallow icebergs that melt in warm cocoa to highlight environmental problems, she wants to get us thinking. For just a taste of the power of her work, consider the following.

In the Sharing Dinner project, she turned the table cloth into a tent surrounding the table that would only fit people's heads into the dining space. The diners, a group of strangers, were then given only selected food items forcing them to share with each other to complete their meals. Such choreographing of food rituals disturbs common patterns of how and what we eat, and quickly brought together a group of strangers at the dining table. Another project, Eat Love Budapest, tackled the serious problem of gypsy discrimination in Hungary. Vogelzang situated diners in individual booths where they were anonymously hand-fed by Roma (gypsy) women, who simultaneously recounted their life stories. This was a powerful experience for the diners, one that helped breakdown preconceived ideas of gypsy life, and even sparked an important social debate on the subject in Hungary.

While acknowledging that designers love to create something new, she senses a shift in desire amongst new designers from wanting to craft something beautiful and permanent, to creating something meaningful that will make a positive contribution to the world. Rather than new things, Vogelzang wants to create new perspectives and connections. These can take many forms, but all elicit a sense of connection and appreciation for the food, its producers, and for those you are sharing the food with. She encourages people to look differently at what we already have, and to create new perspectives of the familiar. "What we need is to re-imagine, re-value, and be grateful for what we have, and this should be celebrated rather than unconsciously accepted as a given. We are incredibly lucky to live in abundance, and this needs to be respected and appreciated."

A problem is an opportunity

The consequences of the human relationship with food is firmly in Vogelzang's sights. "Food is the largest and most important topic in the world, it shapes our memories and emotions, it shapes our economies and politics, it shapes our nature and biodiversity." Her focus extends to the entire food system, "Designers have a role in taking specialists and artisans beyond their area of expertise, broadening their focus and taking them outside of their part of the food chain. They can help make the food system more transparent for both producers and consumers. There is so much space in the food system for creative minds to link these specialists together, to create new and unconventional connections, stimulate solutions, and bring about fresh changes that can have a big effect on the world."

People being mindful about food and engaged with the food system is essential for Vogelzang. "Food is inherently very emotional and changes people's state of mind and relationships with its presence and absence. There are an enormous amount of psychological issues and acculturation that takes place around food, and we have strong opinions about what constitutes food and how and when we want to consume it. We need opportunities to take a step back from this, and give ourselves the space to reconsider our relationship with this most fundamental of building blocks in our lives. Eating is a way to communicate with each other, and we can be much more free with this, because many of the rituals we have around food now were also designed once. Someone came up with them, and people started to copy them. But we don't need to keep them fixed, we can transcend them in the future, or create new traditions because we have different lives than we used to have."





A fresh field rich in opportunity

The time to engage with food is now. "We are living in this digital world and we are losing touch with the organic living world, and food is this very thing that is alive, you are touching it, smelling it, and making it part of you. It is a perfect way to link back to this real world. Working in food and design is a challenge to the mediocrity that much of food and eating has fallen into. We need more creative people doing stuff with food, because, for a regular consuming human being, it is impossible to really understand the impacts." Designers can help build this healthy future by altering perceptions of food and its true value. "Whether it is in packaging and production problems, nutrition and safety, there are so many ways for design to contribute to better understanding the problems and potential solutions."

Her optimism is contagious. "The field is open and under-explored and there are huge opportunities in this relatively empty field. You can work with health care, psychology, gastronomy, cultural initiatives, cooking, education, and so many more areas. Moreover, you can be quite sure that

and can draw on expert knowledge in collaborations. This benefits both parties as it can help specialists move out of their area of expertise, and cross-pollinate ideas with disparate areas."

With an eye to the future, Vogelzang thinks there will be a greater diversifying of food culture. "We see that regional food cultures are losing ground as they become more globalised. But creativity with food and innovative food cultures are taking shape and gaining ground, creating more diversity from city to city. But it doesn't have to be regional anymore, for example, food culture can be a niche within the internet, the opportunities are endless."

Rather than have food being a source of guilt and worry, Vogelzang is trying to stimulate people to get active and

involved in creating and being part of the solutions that will help turn around this negative trajectory. She wants to connect actors in all parts of the food system, and bring them together in unconventional ways that will help change perspectives and generate new ideas. And, we are all invited to free our minds, and our senses, to join her on this journey.

以食物為設計媒介的先鋒設計師 Marjie Vogelzang 總能通過作品帶給我們啟發，令我們更加用心對待日常飲食。Vogelzang 第一次以食物為媒介的創作還是在設計學院學習時。彼時她正在尋找最適合自我表達素材，最後選中了可食用、有時效性、並且最終能夠化作身體一部分的「食物」。此後的二十年間，Vogelzang 成為世界上首屈一指的食物設計師。由她監製的展覽、概念作品、裝置藝術皆不在少數。同時，她也為這個冉冉升起的新行業培養許多學生。

雖然 Vogelzang 是一位以食物為題材的設計師，但她更願稱自己為 "Eating Designer"。在她看來，「吃」這個動詞代表了收穫、成長、運輸、分享和代謝食物。這關乎文化、習俗、科學、嗅覺、味覺、記憶、教育、心理、疾病、動植物等大量元素，可以說是與全世界相關聯。Vogelzang 認為「吃」影響一切。我們如何吃，決定了世界的樣貌。

Vogelzang 的思考並不止於此。她認為自己的工作與食物並無關係，卻與人類有關。食物是將人們聚集在一起的紐帶。在 Sharing Dinner 項目中，Vogelzang 將陌生食客聚集在一桌，用桌布圍成帳篷，令這些食客只有頭部處於用餐環境並同時分享自己的食物；在 Eat Love Budapest 項目中，為反映匈牙利長期存在的吉普賽歧視問題，Vogelzang 闢出單人用餐室，並令吉普賽女性在講述自己人生故事的同時餵食食客。不同於一些設計師熱衷於發明新的美麗事物，Vogelzang 更想揭開關注已存在事物的新視角，建立新橋樑。她鼓勵人們從不同角度看待我們已經擁有的，重新想像、重新珍惜，並感激我們擁有的一切。



when you start working with food that the thing you want to do hasn't been done before, which is different from when you start to design a chair or make ceramics, as almost everything has already been done. Also, the food system is rich in expertise. For budding food creatives, having access to professionals means you don't have to know everything,



Future Fruit Inspired by the Original

食物的未來可能性

Text by Steve Jarvis, Photography by Bogdan Sokol,
Photo editing Shay Maman

Designers and scientists have long been experimenting with the form of food for the future. Few, however, have been as visually stunning and technically sophisticated as Neo Fruit.



Meydan Levi

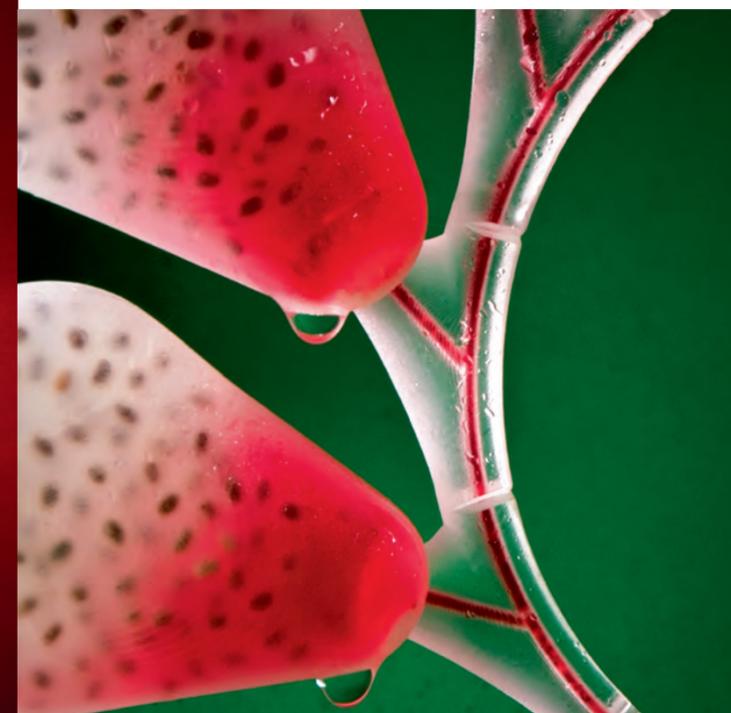
Graduated from Bezalel Academy of Arts and Design. He is currently Founder and Product Manager at ANINA Culinary Art. <https://aninafoodtech.com/>

Meydan Levi · 畢業於 Bezalel Academy of Arts and Design · 目前 Levi 是 ANINA Culinary Art 創辦人並擔任產品經理一職。 <https://aninafoodtech.com/>



Levi explains the 4-D process, "We printed a flat structure of a peel and filling made of cellulose. This dry structure is enriched with phytochemicals. Micro-tubes were implemented in the structure of these fruits. After printing, mineral and vitamin enriched liquids are injected into the micro-tubes. With the injected liquid, the fruit comes to life. Its volume, colour, texture, flavour and final structure will be finalised. Adding liquid allows the creation of a 4-D print, as it transforms from a lifeless printed object to a vital being."

There are numerous advantages gained from adding this fourth dimension of liquid post-printing, as it reshapes itself into a finished product. These include, making the print space very efficient, a saving that also translates to packaging and storage. Importantly, adding water gives the ability to create a dynamic, life-like object, and the liquid itself could also be used to indicate shelf life.



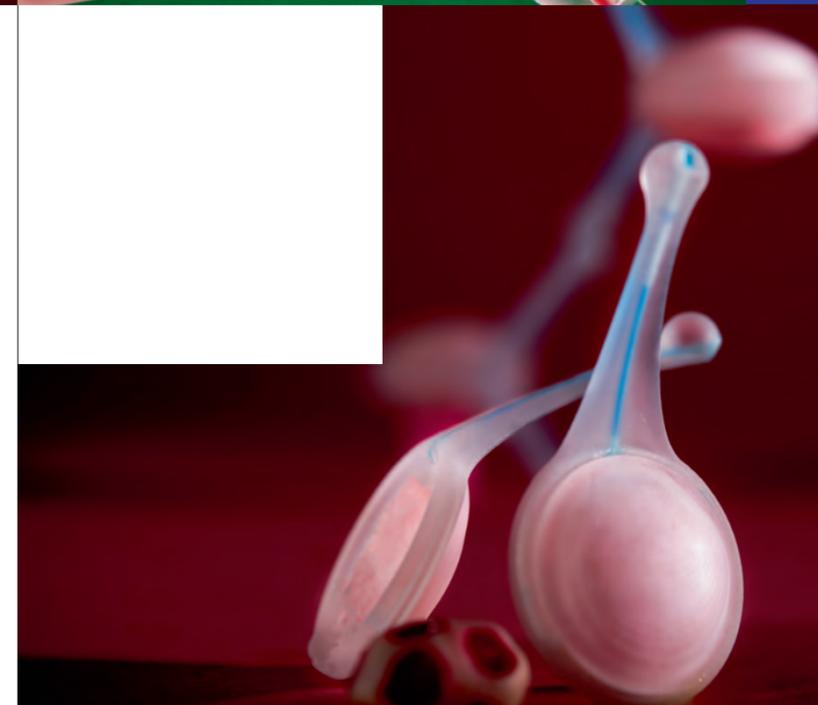
Neo Fruits are 4-D printed fruit-shaped vitamin supplements that give a glimpse of what is possible in the future of technology-mediated nutrition. That said, their designer, Meydan Levi, intends for them to also remind us, as food consumers, of a continuing imbalance between the food industry and nature. Levi's work pinpoints what has been lost to the industrialisation of contemporary food production and processing techniques, that now delivers food of poor nutritional value and provides a diminished eating experience.

Levi chose fruit as his subject because, "It is the earliest human-compatible food, and the main ingredient amongst humanity's nutritional resources." He continues, "Fruit provoke emotions and desires, have a perfect packaging, they interact with their consumers, using colour to indicate which minerals and vitamins they contain, what their flavour is, and how ripe or rotten they are. A whole world of visual, sensual, nutritional and practical experience bundled together in each fruit."

Neo Fruit was designed to fill a gap in the full sensual eating experience that is missing in commonly available food supplements. Currently available nutrition supplements lack a relation between shape and content, and are usually produced as powders, capsules or spheres. By contrast, Neo Fruit is proposed as a future food, which carefully considers shape and content as being critical to the eating experience.

4-D Printing Future Fruit

This project is inspired by the perfection found in nature, but pushes it to another dimension by incorporating the cutting-edge technology of 4-D printing. Having the ability to use cellulose, an organic material, to 3-D print the fruit shape opens the doors of endless options. Digital printing techniques not only allow the fruit to have familiar shapes and colours, but adds an extra dimension, whereby the printed object gains different purpose and shape by adding extra elements in post-printing.





Levi is buoyant about future possibilities, "This technology, 4-D printers, and this material, Cellulose, enable us to think of future foods in a colourful and creative way, very different from the dystopian more common vision of food supplements and future foods. This vision is of an advanced society, considering health and nutrition as a full experience, all while considering the environment. In fruit resides the power to drive passion and renew our cultural ties to nature."

Neo Fruits 是通過4D打印實現的水果形狀的維他命補劑。設計師Meydan Levi用這一預示着未來的營養科技向我們呈現世界上的真實現象——食品行業和自然之間的差異。Levi的作品體現出當代食品生產的工業化導致大部分我們所吃的食物養分不足、食用體驗不佳的狀況。現今可供購買的營養補充劑在形狀和內容物上並無關聯，而Neo Fruit的出現填補了食用體驗在營養補充劑行業的空缺。

據Levi解釋，他之所以選擇水果作為設計主題是因為水果是最早被人類接受的食物，也是人類營養來源的主要構成部分。「水果喚醒情感和慾望，有完美的外形。」Levi說，「它們與顧客互動，用顏色示意自己所擁有的營養成分、口味和熟度。」

Neo Fruit的靈感來自自然界中最完美的作品，而Levi的團隊又利用最尖端的4D打印技術令它更與時俱進和多元化。以纖維素製造果皮和果肉，微管支撐結構，再用植物化合物塑造乾燥的部分。最後向打印物內注入液體，一顆4D水果便有了生命力。

Levi認為在Neo Fruit項目中用到的纖維素是未來食物研發的重要元素。但在技術層面之上，他認為在思考一個完整的用餐體驗時，更為重要的是將健康、營養與環境一同囊括其中。



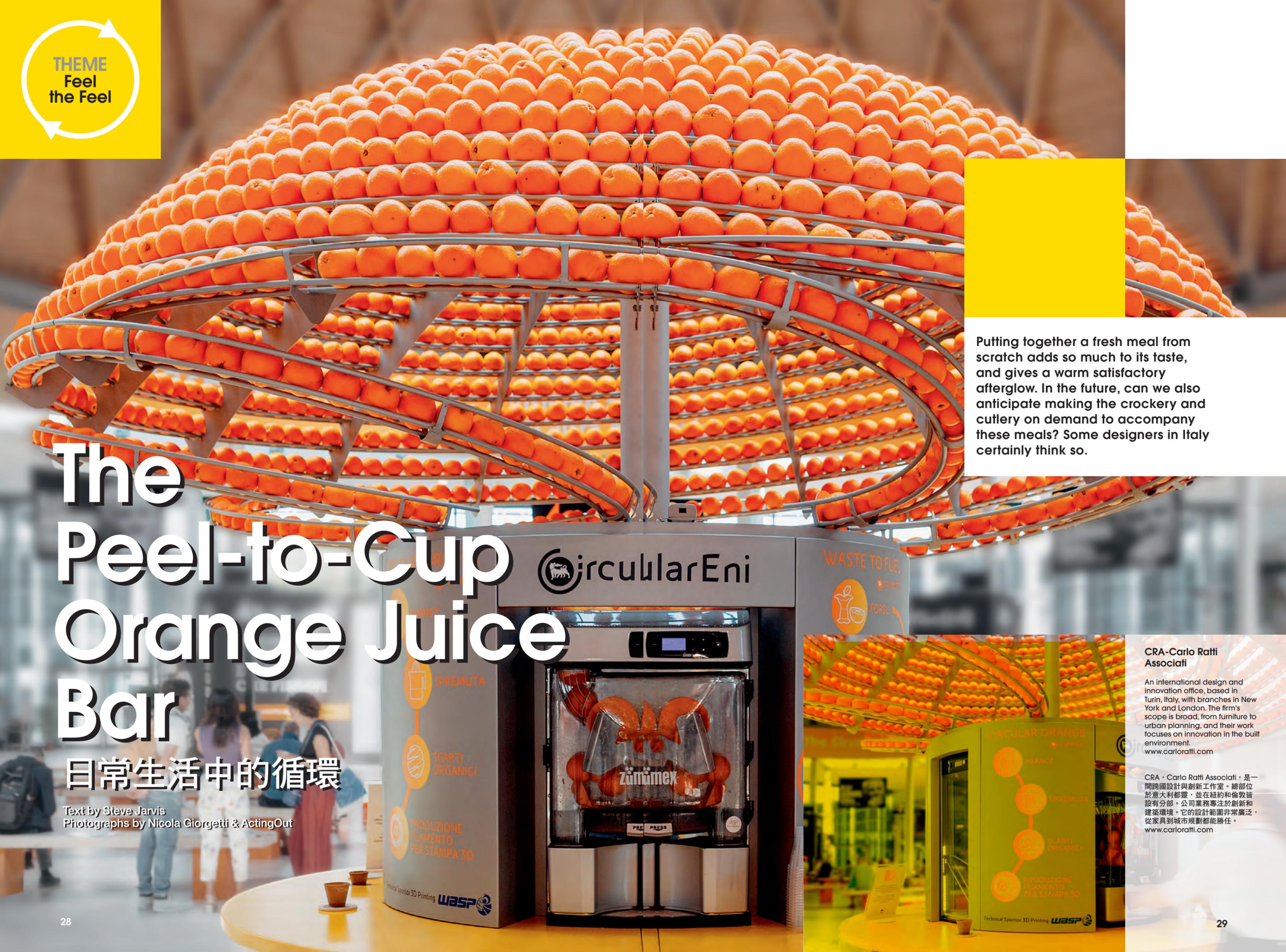


THEME
Feel
the Feel

The Peel-to-Cup Orange Juice Bar

日常生活中的循環

Text by Steve Jarvis
Photographs by Nicola Giorgetti & ActingOut

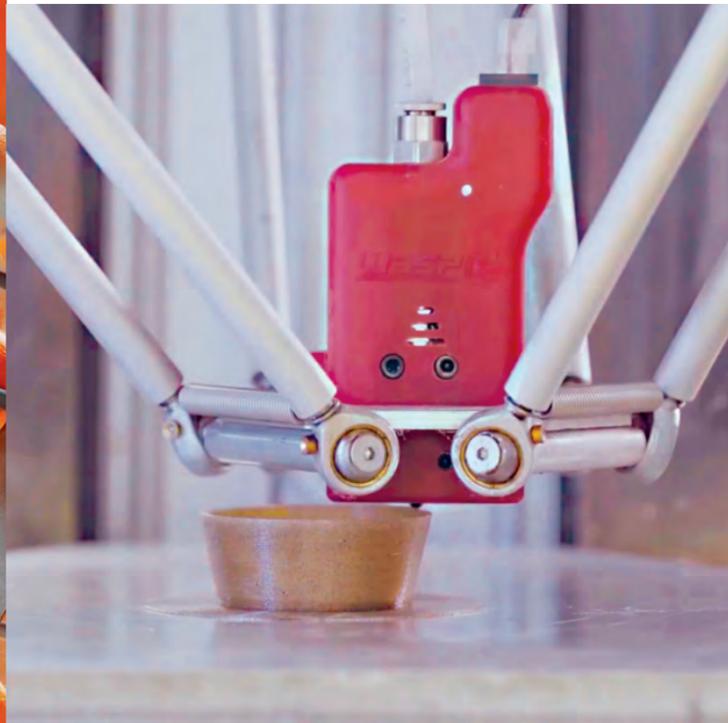
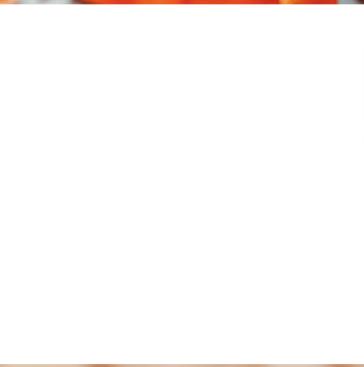


Putting together a fresh meal from scratch adds so much to its taste, and gives a warm satisfactory afterglow. In the future, can we also anticipate making the crockery and cutlery on demand to accompany these meals? Some designers in Italy certainly think so.

CRA-Carlo Ratti Associati

An international design and innovation office, based in Turin, Italy, with branches in New York and London. The firm's scope is broad, from furniture to urban planning, and their work focuses on innovation in the built environment.
www.carloratti.com

CRA, Carlo Ratti Associati, 是一間跨國設計與創新工作室。總部位於意大利都靈，並在紐約和倫敦皆設有分部。公司業務專注於創新和建築環境。它的設計範圍非常廣泛，從家具到城市規劃都能勝任。
www.carloratti.com



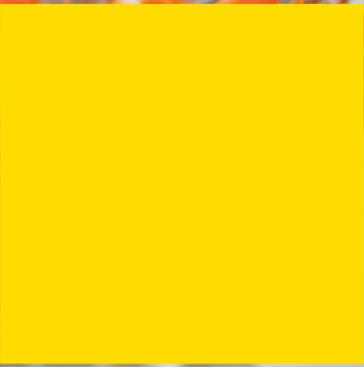
A dome consisting of 1500 shining oranges suspended 3-metres above the ground is going to get attention. Knowing the machinery below the dome provides freshly squeezed orange juice, explains the surrounding queue. But, discovering that this juice stand is actually a miniature food processing and cup manufacturing plant, well that is harder to get your head around. Dubbed Feel the Peel, this example of hyper-localised up-cycling is helping to reshape our understanding of how to make best use of the resources at our disposal.

Feel the Peel operates on a seamless mixture of old and new methodologies. Gravity-fed oranges from the canopy are automatically halved and squeezed, before making their way to the base of the juice stand for drying of the skins. After they are suitably dehydrated, the skins are then powdered and mixed with Polylactic Acid (PLA), an organic plastic compound, to create the bio-plastic filament used to manufacture cups to dispense the orange juice.



At the heart of this automated juice squeezer is a 3-D printer that, before your eyes, prints concentric layer upon layer of bio-plastic filament to create a little cup in which to dispense the freshly squeezed juice. Fill a cup, and the cycle gets kicked off once more. The orange PLA cups can also be washed, disinfected and reused several times before returning to the earth as compost, hopefully to fertilize an orange grove.

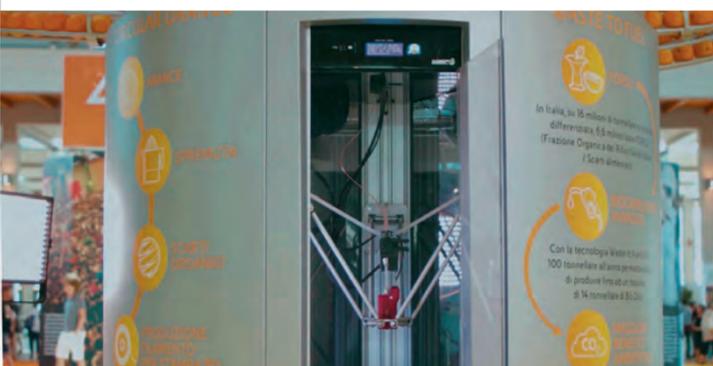
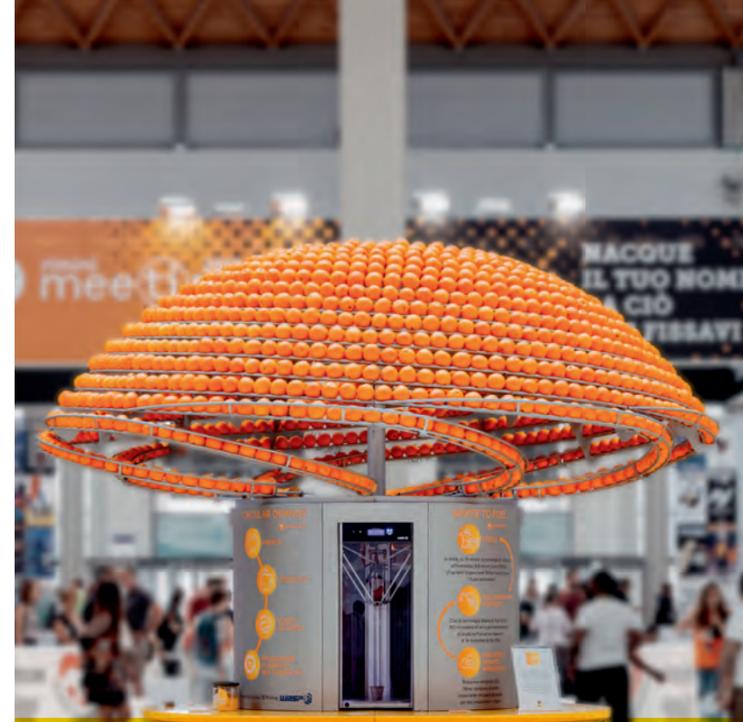




Commissioned by Italian energy giant Eni, the CRA-Carlo Ratti Associati design and innovation office developed Feel the Peel as an experiment in circular design. "The principle of circularity is a must for today's objects," says Carlo Ratti, founding partner at CRA and director of MIT's SENSEable City Lab. "Working with Eni, we tried to show circularity in a very tangible way, by developing a machine that helps us to understand how oranges can be used well beyond their juice."

This project is the one of a series of collaborations between CRA and Eni that explore circularity and design with different materials. Among the previous projects, the prize-winning Circular Garden at Milan Design Week 2019 used mycelium from mushrooms as a recyclable building material, and the circular restaurant at the 2018 Maker Faire in Rome explored how Solid Urban Waste (FORSU) from food processing, such as frying oil, could produce a second generation biofuel, and polystyrene was recycled for use in the heat insulation sector. Plans are also underway for even more usage of orange peel, coffee grounds, and mycelium as construction materials.

The Feel the Peel prototype is still owned and used by Eni, but interest in the project remains very high, and it is attracting commercial attention. CRA's plans, however, are not stopping at the juice-to-cup cycle. With an eye to the future, Rati notes that "The next iterations of Feel the Peel might include new functions, such as printing fabric for clothing from orange peels."



從零開始準備飯菜令食物本身增味不少，自家製的心意也讓餐桌周圍蒙上一層暖意。但如果連廚房用具和餐具也能在餐前製作呢？Feel the Peel就是這樣一個極具未來感的裝置。表面上看，它是一台便利的橙汁機，但同時，它還是一個即時製作果汁杯的環保再利用器械。

Feel the Peel的橙汁製作原理與市面上的大型果汁機大同小異，都是將柳橙分成兩半擠出果汁。但在這台機器中，本應被丟棄的果皮卻被轉移到榨汁機底部脫水、磨粉，再與可降解塑膠聚乳酸 (PLA) 混合，成為果汁杯的內壁。在這台全自動榨汁製杯機的中心，是一個3D打印機，由它打印出的果汁杯包圍橙皮內壁，再裝入新鮮果汁，這個過程在機器中週而復始。用過的果汁杯可以被清洗和反覆使用，在丟棄後也能降解，甚至可以用於農作物肥料。

Feel the Peel是設計公司Carlo Ratti Associati(CRA)在意大利能源公司Eni的邀請下製作出的循環設計樣品。創始合夥人Carlo Ratti說：「循環利用的原則是今日產品的必需品。」橙汁機以一

種直接明瞭的方式展現出日常生活中循環利用的方式，但這不是CRA第一次與Eni合作。兩家公司曾經還嘗試過用蘑菇中的菌絲體製作建築，和利用廢棄食用油生產新能源。目前，包括菌絲在內的多種食物殘渣都正在被實驗成為建築物料的可能性。同時，CRA也正在為橙皮尋找下一項功能，或許不久的將來你就能將它穿上身。



The perfect meal is not only what is on your plate, it is an experience, one that can be heightened or diminished by the circumstances in which it is consumed. This is fertile ground for design to help rethink our understanding of what constitutes food, and the ways we should be engaging with it.

The Multi-Sensory Language of Life

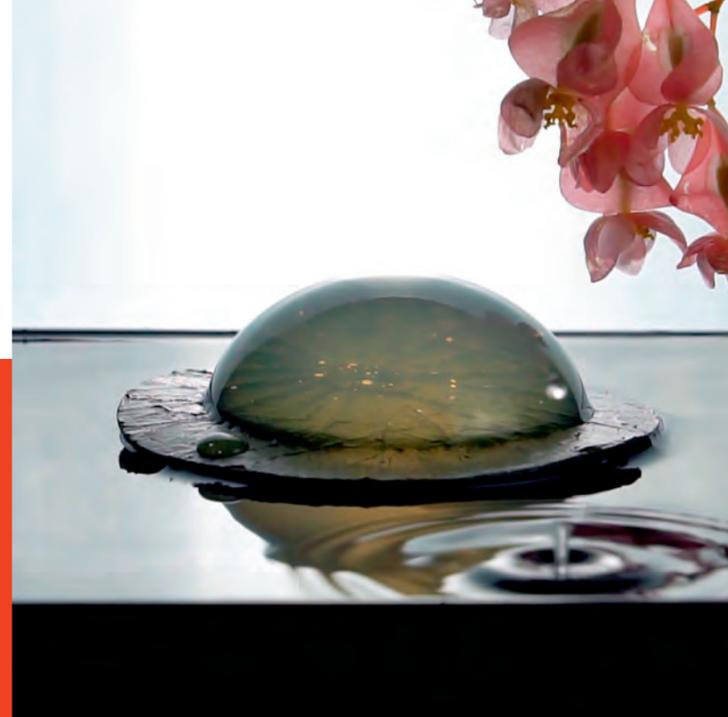
Jozef Youssef's sense for food
廚師的多元感官餐飲理論

Text by Steve Jarvis
Photographs courtesy of Kitchen Theory

Jozef Youssef

Founded Kitchen Theory experimental dining experiences in 2014. Previously a gourmet chef trained at Michelin-starred restaurants, and author of "Molecular Gastronomy at Home", an introduction to the science behind modernist culinary techniques.
<https://kitchen-theory.com/>

Jozef Youssef，實驗性餐飲體驗公司 Kitchen Theory 的創始人。曾經是經米芝蓮餐廳培訓的廚師。Youssef 亦撰寫了介紹現代烹飪科學的書籍《Molecular Gastronomy at Home》。
<https://kitchen-theory.com/>



participants. The diners left with a new sensory vocabulary helping them to understand space and time. Youssef argues that "Food as a medium for education is rich in possibilities, and there is a lot of room for gastronomy as a whole to be used in education."

Kitchen Theory's work is, by nature, cross-disciplinary, "To push the boundaries of your art you can't be talking to the people only in your industry, you need to be looking outside in completely different fields. We work with psychologists, astrophysicists, surgeons, chemists, microbiologists, mechanical engineers, as well as people in fashion, and music," explains Youssef. What results is a blend of science and performance art, that is accompanied by a compelling and digestible narrative capable of changing perspectives and pushing boundaries for researchers, chefs and diners alike.

Senses re-shape our world

Youssef is convinced of the power sensory design to reshape people's relationship with food. "We have gone into schools and worked with kids and it is incredible to see the impact that sensory play with food has on their reluctance to engage new foods, and provides an opening to introduce more whole foods into their diets. In aged care, there are a lot of opportunities to help patients with degenerative diseases such as Alzheimer's, in areas such as ensuring they are getting the right amount of calories and nutrients in their diets, and helping them remember to eat. There are lots of applications for sensory design and the future is exciting."



"So I have two wines, one a dry white, the other a full-bodied red. I also have two pieces of music, one with an energetic violin, the other a sombre cello. Which wine would you pair with which piece of music?" asks Jozef Youssef, the creative force behind Kitchen Theory, a multi-sensory gastronomy design studio. "Obviously red with the deeper cello music," I replied. "Yes, but why?" he responds. I prepared myself for a crash course in multi-sensory dining.

Flavour is a sensory experience

While our hands and mouth do the mechanical work of consuming food, taste is a far more complex subject. Youssef explains, "We perceive flavour, not in our mouths but in our brains. It is a construct of the mind rather than a sensory perception of the mouth. It comes with expectations, perceptions, enjoyment and judgements that all reside in the brain, which is being fed by information from each of our senses. Taste, touch, smell, vision, audio, all of them help paint this rich picture of flavour."

Youssef first encountered the concept of multi-sensory gastronomy when he happened upon a lecture of the same name given by Charles Spence, a professor of experimental psychology at Oxford University. Hearing that touch, sound, smell, and sight could all trigger a strong emotional response that affected the way people perceived taste, proved life changing for Youssef. But he was also conscious that he was the only chef at the talk, and this was emblematic of the gap that exists between food-related research and its practical application in restaurants and kitchens.

Fast forward a decade, Youssef now heads up Kitchen Theory, a design studio creating food experiences that combine cutting-edge scientific research and fine dining. Whether it is an educational workshop, a corporate PR event, or dining at their in-house restaurant The Chef's Table, a Kitchen Theory food experience is designed to challenge your senses and preconceptions. Attend one of their events, and you could find yourself eating jellyfish with a crunching "audio garnish," having projection mapping darting over your table, or even smoothing out a whiskey neat by simultaneously stroking velvet. You are eating with your senses awakened.

Taking science from the lab to the plate

For seven years Kitchen Theory's multi-sensory dining has been pushing gastronomy into the uncharted territory between science and art. For example, they have encapsulated 'synesthesia'—a neurological phenomenon of cross-stimulation of senses—into a seven-course experience that brings diners into closer touch with their senses. "Synesthesia is a chance to stimulate people into greater awareness of their surroundings and engagement with what they are consuming, and leaves them wondering at what they have been missing, and adds extra dimensions for what they will consume in the future," says Youssef.

To take another example, the g-Astronomy project saw Kitchen Theory working with astrophysicists from Imperial University. Their goal was to create a multi-sensory experience of taste, texture, and touch to explain the highly complex ideas underpinning the universe to visually impaired



Kitchen Theory is designing food experiences that encourage people to make more sustainable and nutritious food choices. "These are not just individual choices, but choices that need to be made by organisations and institutions that have a profound effect on people's daily lives, in hospitals, schools and supermarkets and so on. Things such as plate colour, music, ambient smells can all heavily influence the sensorial experience. This leaves options for designing the eating experience to make positive modifications such as a less sugar, or less salt, or any other of the vast array of options, such as sense of satiety, and improve people's relationship with food."

Youssef is clear-eyed about tackling the problems surrounding our relationship with food. "As a chef, as a father, as a human, as someone that loves food and being in good health, I just think it is sad that food, as something we take so much enjoyment and pleasure out of, is killing us." He continues, "The Kitchen Theory mission is to improve global wellbeing through innovation in gastronomy. We work with some of the largest companies, such as McDonald's and Haribo, and the idea is to influence and do work and research that will nudge them toward developing technologies, systems, and food products that help get people on the right track."

Designing a nutrition revolution

Youssef is excited for the future of collaboration between gastronomy and the sciences. Kitchen Theory's latest collaborative project, the HyperFoods cookbook, brings together computer scientists, biophysicists and analytical chemists to identify the nutritional "dark matter" that can promote better health. "In a nutshell, the research uses artificial intelligence, machine learning and natural language processing to identify disease-beating molecules in foods." Youssef believes we are on the cusp of a "nutrition revolution, one that has the potential to reformulate our relationship to medicine and pharmaceuticals, and stimulate a wave of functional food that will make you healthier, smarter, fitter or whatever. The possibilities are limitless."

Asked what advice he would give designers wanting to work with the medium of food, he was quick to reply. "There should be an appreciation for what food represents and what ingredients mean to us as human beings, and this should always be respected. Learning how to cook will give any food artist or food designer an appreciation for food and what it means, and for flavour, and this will give them a really good basis from which to inspire their work. Food is needed and celebrated and this means we must have a better understanding of it, not only to better address the food-related issues we face in the world, but it will help us with designing more nutritious and sustainable food systems for the future."

對 Jozef Youssef 來說，飲食是一項多感官活動。這位 Kitchen Theory 的始創人正通過結合尖端科研成果和 fine dining，創造無與倫比的餐飲體驗。這都要源於他十年前在牛津大學參加的 Multi-Sensory Gastronomy 講座。實驗心理學教授 Charles Spence 向聽眾介紹了觸覺、聽覺、嗅覺和視覺與人們評判味道的緊密聯繫。作為參加講座的唯一廚師，Youssef 感受到學術界食物研究與現實中餐廳廚房的鴻溝。

於是 Kitchen Theory 便成立了。不論是教育工作坊、公司公關活動或是在自家的 The Chef's Table 餐廳用餐，Kitchen Theory 都本着挑戰食客感官和既定印象的宗旨進行設計。海蜇佐以酥脆的「音頻配菜」、以餐桌為舞台上演全息投影、或利用撫摸天鵝絨來令手中的純飲威士忌口感更加絲滑，一切都有可能發生。

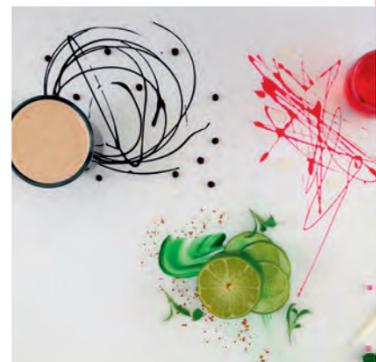
在七年時間裏，Kitchen Theory 使用多感官用餐體驗將餐飲逐漸推向科學和藝術的中間地帶。它們將共感 (synesthesia) ——一種對單一通道的刺激卻引起多通道感覺的神經現象——製成一個七道菜的餐飲體驗；它們與天體物理學家合作，使用口味、質感和觸覺來向視覺障礙人士解釋宇宙的面貌。對此，Youssef 說：「食物作為教育媒介是蘊含無限可能的。飲食在教學中的應用可能性也存在巨大空間。」

同時，Youssef 也相信通過感知設計重塑人們與食物的關係。「我們拜訪學校，發現多感官飲食的遊戲能夠減低學生對嘗試新食物的抗拒心理。在長者護理中心，也有不少多感官飲食的應用場景，比如患有老年癡呆症的人士。這可以幫助他們維持身體所需的營養和熱量，並幫助他們記住需要進食。」他說。

Kitchen Theory 的工作自然是多維度跨領域的。「若想令你的藝術作品不斷突破進取，你不能永遠都跟同一行業內的人溝通，甚至還需要看向完全相反的領域。我們與心理學家、天體物理學家、外科醫生、化學家、微生物學家、機械工程師和時尚領域工作者以及音樂人都有合作。」Youssef 解釋。在如此龐大的知識體系與經驗的協同工作下，這些科學與藝術的結晶品，持續不斷地為學者、廚師和食客轉換視角、擴張思想局限。

Youssef 對未來 Kitchen Theory 的食物與科學合作項目非常期待。它們的最新項目，HyperFoods Cookbook，將電腦科學家、生物物理學家和分析化學師聚在一起發現營養學中對身體有益的「暗物質」。

「人體需要食物，人類也熱愛食物。這也意味着我們需要更好地了解它，不僅是為了解決現在國際上的糧食問題，更是要給未來設計出更營養、更可持續的食物系統。」



Re-thinking Food's Future

重新想像食物的未來

Design can bring new perspectives on what we have and what we repeatedly do, making the unconscious assumptions and actions visible, opening them up to scrutiny, and then to improvement. And, our collectively created and shared food system certainly needs some upgrading. As Marije Vogelzang reminds us, food is ultimately about people, and design is the tool by which we can alter our understanding and behaviours. By actively making our relationship with food a more conscious one it can enable us to celebrate food, and use it as a means to ritualize our life so we can find meaning and connection. However, such a formidable task as changing food culture is much easier to take on when it comes with a garnish of creative flair.

While there are many takeaways to be had from the stories for this issue's theme, the most important may be that incorporating food into your design practice is easy, accessible, meaningful, and fun! It is an emerging design field that is full of opportunities and potential collaborators, and is relatively easy to stake out an area of contribution and make an impact. However, such a low barrier to entry does not diminish the importance of working in this field, as every one of us relies on food, and the more nutritious and sustainably produced it is the better for all concerned. To echo

Jozef Youssef's lament about our current situation, food doesn't have to be a source of worry and conflict, it can, and should, be one of the greatest joys we have in our lives, and the bonus is we get to experience it every day.

設計令我們從全新角度看待所擁有的事物和日常重複進行的動作。它將我們先前無意識的舉動和設想暴露出來，赤裸地接受審查和改變。人類共同創造的食物系統現在非常需要這種升級。就像 Marije Vogelzang 說的那樣，食物歸根結底是關於人的，而設計是我們改變想法和行為的工具。主動並有意識地改變我們與食物的關係，令我們能夠更加珍惜這份自然與文化的饋贈。這繁重任務的背後因有創意的支持，令改變更加容易。

本期內容為讀者帶來許多收穫。最為重要的或許是：將食物元素融入你的設計工作既簡單又有意義，並且還非常有趣。這個設計領域充滿機遇和潛在合作者，也是易於擁有話語權和創造影響力的行業。但是，進入門檻如此之低並不會降低此領域的重要性，畢竟我們每個人都依靠食物。越富有營養和可持續生產的產品就越對人類有益。響應 Jozef Youssef 對現狀的惋惜，食物並不應該成為擔憂和鬥爭的來源，而是我們生活中最偉大的樂趣之一。



The Moon is Leaving Us: A Scientific Exploration of the Arts

In Conversation with
multimedia artist Phoebe Hui

「月逝無聲」：以科學探索藝術 專訪多媒體裝置概念藝術家許方華

Text by Peter Wong English Translation by Sunni Zhang

On view at Tai Kwun during the 2021 Art Basel, HKDI lecturer Phoebe Hui's installation "The Moon is Leaving Us" is deemed a thought-provoking experience. Commissioned by Audemars Piguet, the installation is the fifth contemporary art commission of the renowned luxury watchmaker. The Audemars Piguet Art Commission is a biennial competition under the auspices of Audemars Piguet Contemporary, the manufacturer's contemporary art programme. "The Moon is Leaving Us" is the first Art Commission to be exhibited in Asia. We sit down with Hui as she shares her experience and insights on the creative project.

2021年5月巴塞爾藝術博覽會期間，於中環大館同步有一個發人深省的裝置展覽，名為「月逝無聲」(The Moon Is Leaving Us)，為獲選愛彼第5屆當代藝術創作委託計劃藝術家，於香港知專設計學院任教多年的許方華(Phoebe Hui)最新多媒體力作。愛彼藝術創作委託計劃是兩年一度的競賽，由愛彼當代藝術創作項目提供支持，《月逝無聲》是於亞洲舉行的第一個委託計劃展覽。我們專門採訪了許方華，聽她訴說裝置背後的概念和創作體會。

Despite Phoebe Hui's international education background including London and California, she finds her most inspired times in Hong Kong. The City University of Hong Kong graduate concentrated in Editing and Sound Design at school, where all her advisors were working artists. Making arts while delved into academia widened Hui's horizon, and made her realise the importance of research, both as a tool to broaden her perspectives, and a solid foundation to every creative project.

The concept of the latest commissioned work came from Hui's visit to Audemars Piguet's Swiss headquarters in winter. As she was taking her post-dinner gala stroll, the moonlit night and the snow-covered land in complete silence reminded her of a famous ancient Chinese poem on the moon by poet Su Tungpo. People come to snowy mountain for having a meal together when it is a full moon date. Taking the moon as her subject, Hui began her long research journey, including reading about ancient astronomers' observations and explorations of the moon, and interviewing former astronauts of our time who have physically travel in the space.

During her research, Hui found out that the moon is departing from the Earth at an annual average speed of 3.78cm. Fascinated by this finding, it became the source of concept for her project. The method of artistic expression, on the other hand, was inspired by "Selenographia, sive Lunae descriptio", an exceptional book by Polish astronomer Johannes Hevelius, in which the moon was described

topographically based on the astronomer's exploration of the moon with his self-invented telescope.

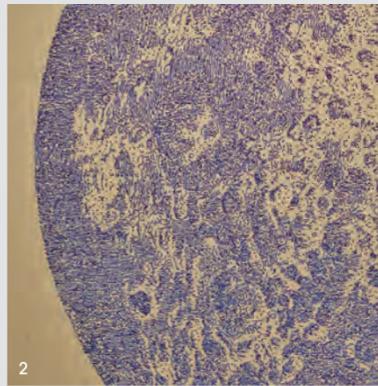
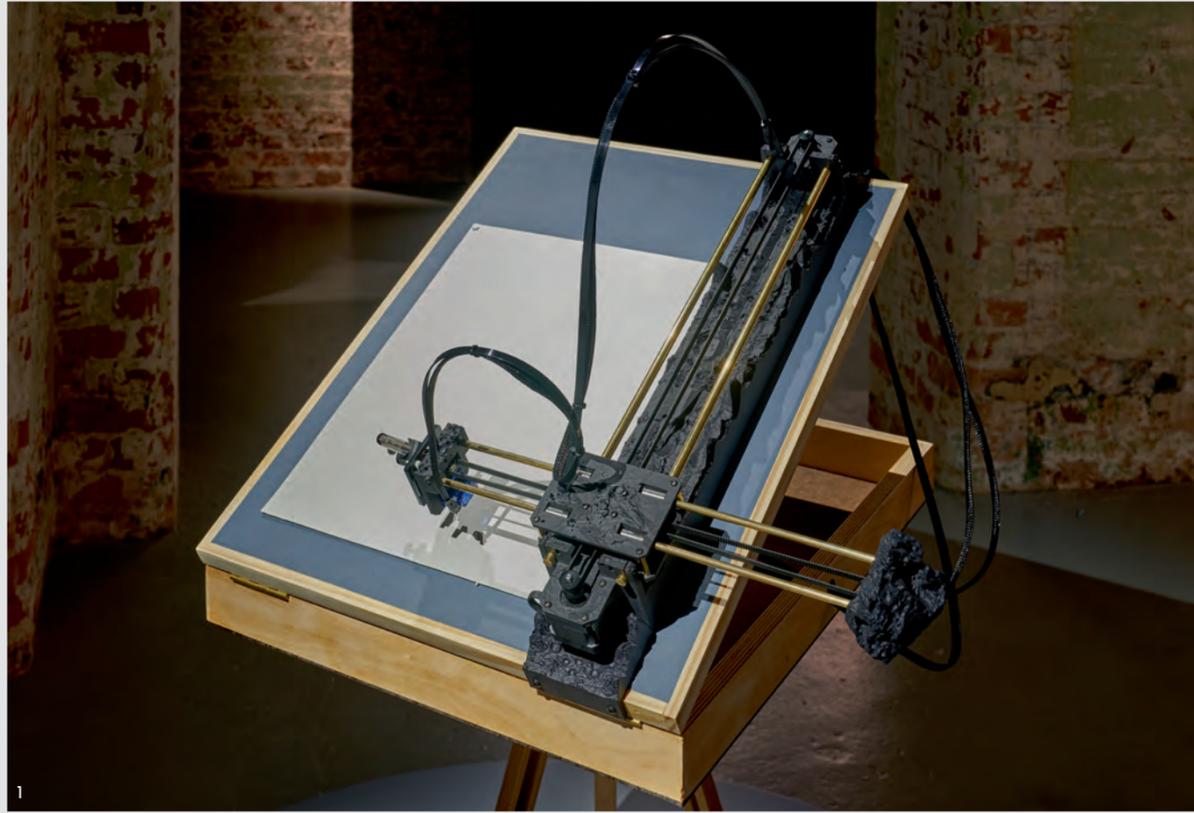
Having the 370-year-old Hevelius illustration of the moon as a core blueprint, a self-developed drawbot named Selena produces drawings based on NASA's open source images in the style of Hevelius. Another work in the exhibition, named Selenite, displays new moon images, generated based on 151 moon representations in the last 300 years in science through machine learning. Hui displays these illustrations through dozens of computer screens assembled on a giant dome structure, reminding visitors of satellites in outer space.

For a different viewing experience, each visitor will be given a polarised lens for looking at the screens on Selenite. The idea came from Hui's research where she found that without polarizers, screens of digital devices appear all blank, as if the experience of viewing the moon through the telescope, revealing the invisible world through instrument.

Hui does not shy away from expressing her interest in technology and machinery as she constantly adopts these concepts in her artworks. On oftentimes being mistaken as an engineer or scientist, Hui comments: "The 20th century was the age for specialisation. Yet, I think of the Renaissance period where artists who would consider questions in both art and science perspective, a holistic way of understanding our world. Our society increasingly faces problems that call for interdisciplinary ways of thinking. Maybe it's because of my avid



1. Self-made drawing robot called Selena
自製繪畫機械人 Selena
2. A section explaining the concept behind the exhibition
展覽一角展示創作概念



1. Self-made drawing robot called Selena
自製繪畫機械人 Selena
2. Details of Selena's drawing inspired by Johannes Hevelius' work
受 Johannes Hevelius 啟發的月球畫作細部
3. Computer screens equipped with polarised lens
裝置了偏光鏡片的電腦屏幕
4. Selenite with dozens of computer screens
裝置了數十部電腦屏幕的 Selenite

curiosity, I always want to explore how a machine works, which is why I chose computer studies and programming as my elective in middle school when my teacher was so certain I'd choose art."

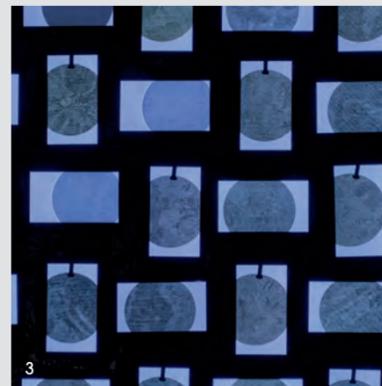
In fact, apart from learning programming, Hui also already began drawing manga, writing poems and contributing to culture magazines in middle school, and continued to do so until she moved for university. "The Moon is Leaving Us" is a sound representation of the artist herself. The exhibit explores the Arts with Science and expresses emotions through rationality. The historical yet innovative installation reinterprets Mother Earth's true companion, in the hope that it will leave a beautiful trace before departing forever.

畢業於香港城市大學「創意媒體系」的許方華，雖然先後負笈倫敦及加州進修，卻坦言最受啟蒙的時期，都在香港。那時她修讀剪接及聲音設計，導師們都是在職創作的藝術家，創作和教學雙管齊下，大大開拓了許方華的眼界，讓她深深感受到做調查做研究的重要性，不單能擴闊她的意念，也為每次創作奠下基礎。

像這次她為委約項目構思的概念，首先源於她在冬季到愛彼位於瑞士的總部參觀，晚宴後走到餐廳外溜躑的時候，看見漆黑中極目皆為雪地，在月亮的映照

下卻充滿寧靜的感覺，讓她聯想起蘇東坡一首名詩「水調歌頭」，月滿之時，大家會相約在雪山共進晚餐，這樣的約定很有趣。由此決定以月亮為靈感，開展了她漫長的調研計劃，不單追溯古代天文學家對月球的研究歷史，更專門採訪前太空人，讓他分享月球的體驗。

同時她發現，月球正以每年3.78釐米的距離離開地球，於是成為她這次創作的概念源頭。至於表現手法的啟迪，則源自許方華發現了一位波蘭天文學家 Johannes Hevelius 於1647年出版的《Selenographia, sive Lunae descriptio》，是人類首本以地圖形式描繪月球的專書，是這位天文學家透過自己研製的超長望遠鏡觀察月球的成果。



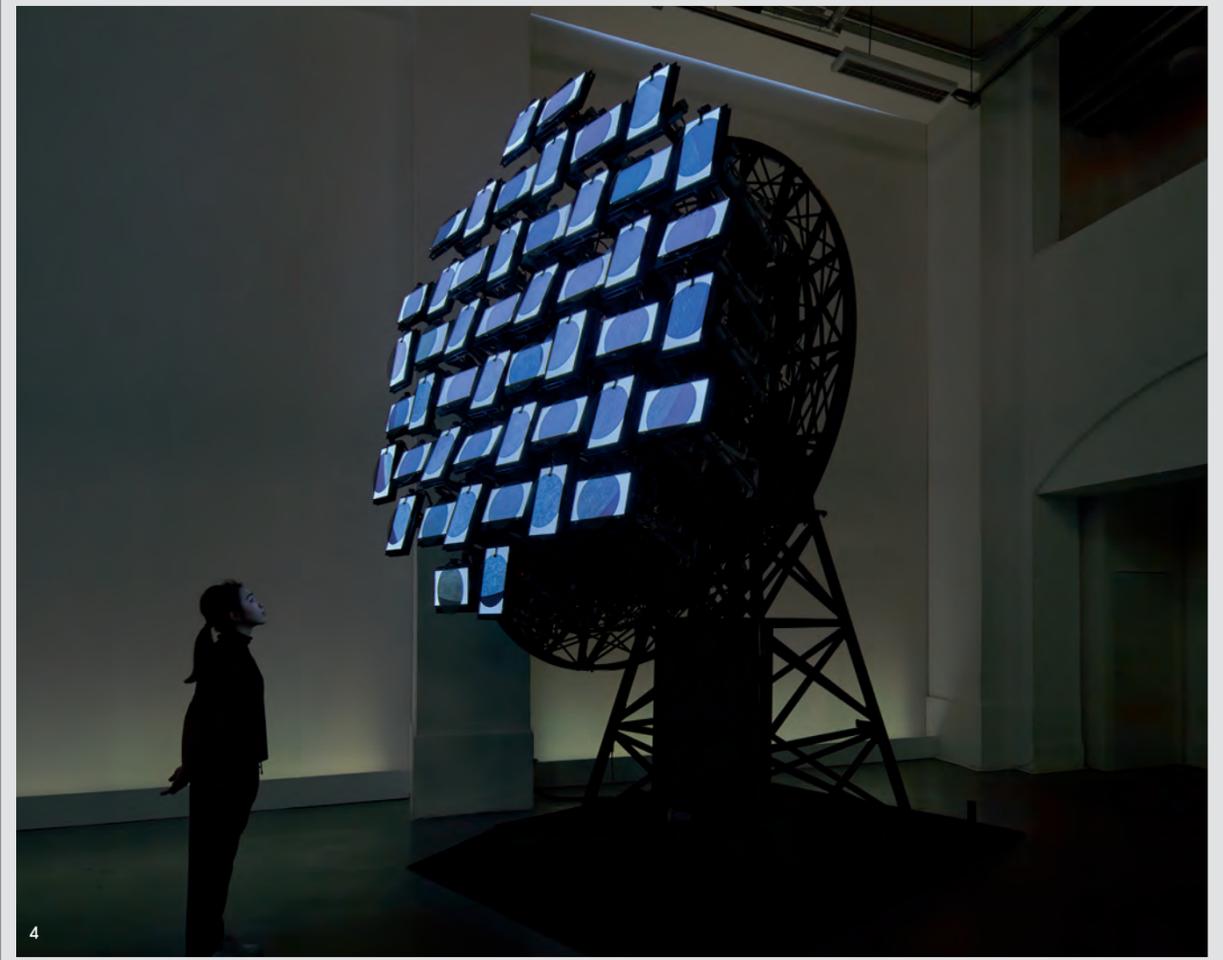
結果，許方華決定以 Johannes Hevelius 370多年前的月球繪畫作為核心藍圖，自製繪畫機械人 Selena，以她在美國太空總署公開月球圖片庫裏的特選作品為臨摹對象，繪畫嶄新的月球印象。同場另一作品 Selenite，則以過去300年科學家製作的月相圖和相片為資料基礎，用 machine learning 的方法生成新月相圖，以回應月亮漸漸遠去無法復返的科學事實。然後把這些畫像透過數十個電腦屏幕呈現出來。Selenite 以巨型圓形裝置設計，就像懸掛在外太空一枚正在運行的人造衛星。

有機會到現場觀看裝置展覽的朋友，都會獲發一塊偏光鏡片，在觀看 Selenite 上滿佈的電腦屏幕呈現的嶄新月球畫作，可以收穫另外一種觀賞經驗。這也是許方華之前做調研的時候發現，電腦或手機屏幕如果沒有添加偏光鏡片，大家看到的只是一片空白，就如觀察月亮和世界需要依賴儀器，讓我們看到平日不能見的世界。

因為自己對科技及機械等的興趣，並經常放到作品裏，有時許方華會被誤認為工程師甚至科學家，對此她這樣解說，「20世紀是專門化的，但在文藝復興時代，藝術家都會循藝術及科技的角度思考問題，是一個認識世界的整全方式。現在我們的社會正面對愈來愈複雜的問題，實在需要跨領域的思考方式，人們

在討論事物時需要牽涉更多範疇。也許是我的好奇心特別重的緣故吧，遇上一些機器之類，我會很好奇到底它們是如何運作的。所以我在中學時已經選修電腦，那時老師還以為我應該會選藝術。」

事實上，許方華在中學時期已經有畫漫畫及寫詩，並投稿文化雜誌，到大學環境改變了才沒有繼續。難怪這次「月逝無聲」裝置展覽會以月球繪畫為主題，卻以一種嶄新的機械手法演繹，是許方華結合科學與藝術的精彩之作，以科學探索藝術，以理性演繹感性，重新詮釋陪伴地球億萬年的月球，既傳統又創新，期望在她永遠離去之前，留下美麗的痕跡。



Look: The Graphic Language of Henry Steiner

《石漢瑞的圖語世界》



The Hong Kong Design Institute (HKDI) and the Hong Kong Institute of Vocational Education (IVE) (Lee Wai Lee) present "Look: The Graphic Language of Henry Steiner" exhibition at the HKDI Gallery, showcasing the iconic works created by renowned designer Henry Steiner.

香港知專設計學院及香港專業教育學院（李惠利）於 HKDI Gallery 舉辦《石漢瑞的圖語世界》，呈獻這位傳奇設計師自 1960 年代便開始為香港著名企業設計的傑出作品。



Austria-born designer Henry Steiner has been calling Hong Kong his home since 1961. For decades, Steiner worked on the frontier of transforming Hong Kong's visual culture. His exceptional creative skills and precise understanding of the local culture made him the designer of choice for numerous industry-leading corporations and conglomerates in Hong Kong, including HSBC, Hong Kong Jockey Club and Standard Chartered Bank.

As a designer, Steiner possesses a diverse portfolio, ranging from logo designs to print and banknote designs. Widely recognized as "the Father of Hong Kong Design", with a unique eye for local visual elements, he has opened up new realms for graphic design that continues to contribute to Hong Kong's visual culture in transformative way. Curated by the HKDI Department of Communication Design, "Look: The Graphic Language of Henry Steiner" offers a retrospective journey into the fascinating works of Henry Steiner in the past 60 years and explores how they have represented the roots of brand image of Hong Kong's prominent corporations.

"The exhibition has one key takeaway: graphic design is a language," says Henry Steiner, "Unlike 'seeing', 'looking' is an active quest for solutions." Divided into five areas, the exhibition navigates visitors through the different layers of Steiner's visual language: *Symbols, Contrast, Stories, Appropriation and Systems*.

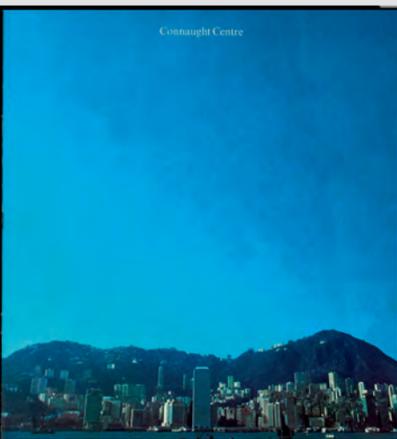
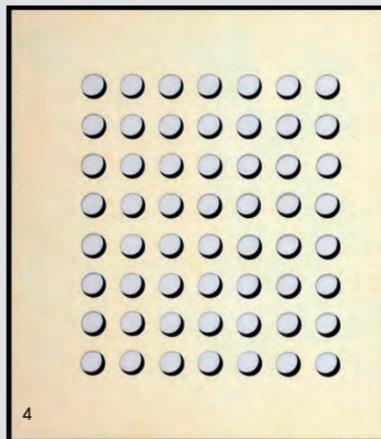
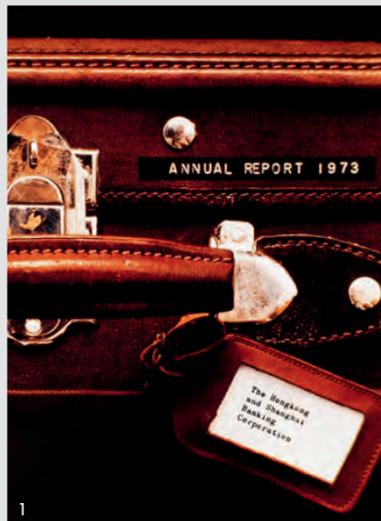
Steiner believes that we become aware of the visual elements around us only when we are mindful of looking. In the exhibition, elements we are largely exposed to on both social media and in print media intertwine. Shapes, graphics, texts and colours all come together and become one visual language. The exhibition prompts visitors to look for the meaning and messages designers aim to communicate behind their creations.

"It is our honour to have Mr Steiner, the Father of Hong Kong Design, to launch his exhibition in Hong Kong at the HKDI Gallery," says Dr Lay Lian Ong, Principal of HKDI & IVE (Lee Wai Lee). "We hope that this exhibition offers design students, designers and the public a lens into Steiner's creative journey in graphic design across different times, drawing focus and inspiration to local design and its overall development."

Exhibition Area 1: Symbols

A fundamental element of graphic design, symbols are powerful in holding multilayered meanings. As Steiner puts it, one must observe closely in order to discover visual symbols and their meanings in the surroundings. His approach to symbols is most apparent from the 1960s to the 1990s when the financial industry was rapidly on the rise. Steiner adopted symbols for corporates looking to build a modern and international identity.

1. Henry Steiner
石漢瑞
2.- 4. Henry Steiner Exhibition
Environment
石漢瑞個人展覽場景



1.- 2. HSBC, Annual Reports in 1973 and 1979 匯豐銀行 1973 及 1979 年報
 3. HSBC, Visual Identity System 1983-1984 匯豐銀行 1983-1984 年度視覺識別系統
 4. Hongkong Land, Connaught Centre Brochure in 1973 香港置地·康樂大廈宣傳冊 1973
 (1.- 4. image courtesy of Steiner & Co. 照片由 Steiner & Co. 提供)
 5. Exhibition Environment 展覽現場環境

Exhibition Area 2: Contrast

"What gives life to a design is contrast," says Steiner. Here, the designer showcases his unique perspectives with an eclectic mix of familiar and strange elements. Using montage and split-image to create subtle but noticeable contrasts has been a distinctive style of Steiner.

Exhibition Area 3: Stories

Steiner believes graphic designs carry stories while designers are the narrators. This section walks visitors through Steiner's process behind visual storytelling.

Exhibition Area 4: Appropriation

Appropriation might partly be borrowing existing visual vocabulary, but it requires designers to have exceptional command of the design language itself. This section showcases Steiner's ability to accurately sample visual vocabularies and in turn create new meanings to existing elements.

Exhibition Area 5: Systems

Design is a creative field, but the rigid systems present in design are equally important. In this section, visitors see the deep understanding the designer

has for visual structure such as colours, shapes, lines and typography, and how he successfully manipulated these elements in order to bring about effective, appealing and coherent designs.

被尊稱為「香港設計之父」的設計師石漢瑞，於今年5月在香港知專設計學院 HKDI Gallery 舉辦個人展覽《石漢瑞的圖語世界》。這位出生於奧地利的設計師自上世纪60年代起便植根於香港。幾十年來，他的作品受到各界認可，客戶皆為香港大型商業及公營機構如匯豐銀行、香港賽馬會及渣打銀行等，從根本上轉變了香港本土設計以及其在國際上的聲譽。

石漢瑞是香港平面設計業界的先鋒，歷年來創造出多個別具代表性的設計，塑造了深入民心的香港視覺景觀。他的作品睿智而精準，既富現代感，同時反映本土文化的底蘊。《石漢瑞的圖語世界》由 HKDI 傳意設計系策展，透過展覽，我們不僅能看到設計師本人的精彩作品回顧，了解本土設計文化數十年間的變遷和進步，更見證了他如何從根本上轉變了香港本土設計以及其在國際上的聲譽。

展覽共分五個部分：「象徵」、「對比」、「說書」、「借用」及「系統」，皆為石漢瑞所應用的視覺語言。在「象徵」展區，觀

眾能夠看到平面設計最基本的原理符號，象徵不同的意義和屬於香港邁向金融行業時期的現代國際化形象風潮；「對比」中展出的是設計師獨特的技術對比手法；「說書」讓參觀者領略設計師通過視覺講故事背後的過程；「借用」則通過一些借助已存在視覺語言的案例，展現設計師對設計語言的高度理解，和在這之上進行新創作的才華；而在第五展區「系統」中，觀眾得以見到一向被視為自由創意的設計行業中那些被固定的規範。沒有規矩，不成方圓。設計師通過對顏色、形狀、線條、字體等系統的深入研究和理解，才能最大程度運用它們做最具創意、影響力和有效性的設計。

通過展覽，石漢瑞想要向公眾表達「平面設計是一種語言。」展覽中，觀眾可以看到大量生活中常見的符號、圖像、文字等被交織在一起，構成一個巨大的視覺語言。而石漢瑞則鼓勵大家去仔細觀察，找到設計師在作品背後想要表達的信息。

HKDI 及 IVE (李惠利) 院長王麗蓮博士表示：「我們很榮幸能於 HKDI Gallery 為『香港設計之父』石漢瑞先生舉辦其作品展。希望修讀設計專業的學生、業內人士和公眾皆能夠從他不同年代的平面設計作品中有所體會，認識本地設計行業的發展。」



Emerging Design Talents 2021 : DESIGN FOR HUMANITY

Hong Kong Design Institute (HKDI) and the Hong Kong Institute of Vocational Education (IVE) (Lee Wai Lee) Annual Design Show

「年度設計展2021：設計以人為本」

香港知專設計學院 (HKDI) 及
香港專業教育學院 (IVE) 李惠利年度設計展

With Design for Humanity as the theme this year, Emerging Design Talents (EDT) 2021 aims at illustrating how design, people and environment can coexist to bring out positive energy and happiness to everybody. It is a platform for young and talented designers to showcase their innovative thinking and creative flair. Please visit EDT 2021 online to celebrate the achievement with our graduates (www.hkdi.edu.hk/EDT2021).

今年年度設計展將以「設計以人為本」為主題，闡述設計和其他學科如何融入人類和環境元素，解決我們日常所面對的問題，並為大家帶來正能量和歡樂。年度設計展為我們的年輕設計師提供一個平台展示創新思維和創意。請瀏覽網上 EDT 2021 一起欣賞畢業生於設計領域的卓越成就。(www.hkdi.edu.hk/EDT2021)





HONG KONG
DESIGN
INSTITUTE
香港知專
設計學院

Member of VTC Group
VTC 機構成員