

SIGNED

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Cultural Heritage
Innovation :

ART HERITAGE

藝術文化的傳承與創新

REINTERPRETING AND REINVIGORATING ART AND CULTURE WITH BOUNDLESS POSSIBILITIES

鮮活的藝術文化、無限的演繹空間

The spectrum of art is continuously broadening as a result of technological advances and evolution of the zeitgeist. Packed with diverse connotations, art is no longer merely created from the personal, sentimental perspectives of the artist. Instead, more elements, such as cultural features and technological applications are being embraced. As a magazine driven by design thinking, SIGNED is exploring the theme of “Conservation and Innovation of Art and Culture” in this issue. We have fused our inquiry with applied art that involves humanities, folk craft and computational thinking. This direction has shown us that new possibilities can always be highly relatable to our everyday life.

Our theme articles begin with clothes, which come first in the Chinese definition of everyday life. Herman Lee is an architect who is passionate about traditional Chinese formal wear. Using his professional know-how and delving deep into the craftsmanship, he has rejuvenated the culture and techniques of traditional tailoring. On top of in-depth inquiries, crossover elements are also increasingly employed in creative endeavours. The music project spearheaded by veteran advertising creative Leonie Ki, for example, was inspired by the murals of Dunhuang grottoes. Her ensemble is enlivening the ancient music depicted on the murals and presenting them with a modernised sound profile. The reinterpretation has transformed the two-dimensional world to the three-dimensional space with extraordinary imagination.

The endless possibilities of reinterpretation may be most suitably manifested in the Scan the World website. Aiming to conserve art and culture through scanning and 3D printing, the archive now houses the printable files of more than 25,000 artefacts, which can be permanently preserved through replication. Besides, technological advancements in computing have opened up an infinite space for origin tracing, renewal and further creation. While some users are decorating their homes with tangible replicates, others are integrating these artefacts into video games or virtual realities. Creations and re-creations are taking place in various forms and dimensions.

As a carrier for cultural conservation and innovation, art is offering unlimited space for interpretation, nurturing

successive generations with cultural connotations, and regenerating itself with the support of new technologies. With strong relevance to intangible cultural heritage items, our theme stories are not short of authenticity, emotions and power – the three important elements of art. Their authenticity is unquestionable. The emotions of our interviewees are intimately felt through the pages. The power of their innovative creations is vivacious and reinvigorating. Their stories illustrate that cultural innovation is not empty talk – it is an inspirational and energetic transformation that is becoming part of our everyday life.

隨著科技的發展和時代精神的蛻變，藝術的光譜是愈來愈寬闊，充滿豐富而多元的內涵。藝術再不像以前般只從藝術家的個人感性視野出發進行創作，而是引入更多不同元素如文化特質及科技應用等。《SIGNED》作為一本以設計思維主導的雜誌，當要探索今期主題「藝術文化的傳承與創新」時，也摻入了人民文化、手工藝和運算思維等的應用藝術，然後發現，可供探索的可能性是更具體更貼近我們的生活。

像生活四大基本之首的服裝，我們便專訪了一位建築師 Herman Lee，透過自身的專業知識，投入他熱愛的傳統中華禮服，而且一門深入，把傳統裁縫的文化和技藝做熟做透，並賦予嶄新的展現。除了深耕，跨界多元也是現今創作重要的元素，像由廣告界前輩紀文鳳牽頭的一個音樂項目，便從敦煌壁畫吸取靈感，試圖讓壁畫描繪的不同音樂段落在千年後的今天得以重生，並譜以現代的聲樂韻律重新演繹，從二維平面世界跨越至三維空間，滿載過人的想像力。

不過說到擁有無限可能性的例子，則以掃描和3D打印傳承藝術文化的 Scan the World 網站為濫觴。其所收藏超過25,000件文物的打印檔案，不但可以通過複製而永久保留，更藉着電腦科技的發達，從溯源更新到開拓了近乎無限的應用和創作空間，由實際的家居飾物至融入電子遊戲或開發虛擬實境等虛擬世界，啟迪不同類型和維度的再創作。

藝術作為一種文化的傳承與創新，以不同文化內涵為養分、各種新科技為骨幹，推陳出新，賦予後來者無限的演繹空間。而藝術作品最重要的三大元素：真實、情感和能量，我們都能從今期主題內容介紹的例子一一感受到，可能它們大多是非物質文化遺產的緣故吧，真實性是毋庸置疑，而接受訪問的各位幕後始作俑者的情感是漫溢紙上，所有因而問世的嶄新創作都確實充滿活潑甚至叫人振奮的能量，令人感受到今期藝術的文化創新絕非空談，而是鮮活跳脫的融入千家萬戶的生活。





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HKDI graduates sparkled in DFA Hong Kong Young Design Talent Award

HKDI 畢業生囊括 DFA 香港青年設計才俊獎多項榮譽

Eight HKDI alumni and recent graduates clinched half of the 16 accolades of the DFA Hong Kong Young Designer Award 2022. Their distinguished and ground-breaking accomplishments are certainly the pride of the leading provider of design education in the region.

香港知專設計學院（HKDI）一直專注設計教育、領先亞太，8名校友勇奪 DFA 香港青年設計才俊獎 2022 一半獎項，成績亮麗耀眼，令 HKDI 引以為傲。

Theo Chan Kwun Hop

"I have always used fashion design as a channel to express my inner thoughts that are otherwise impossible for me to explain verbally - whether about social issues, ideas about philosophy, psychology or more."

「時裝設計一直是我抒發內心的渠道、讓我表達平常難以言喻的想法，包括社會議題、哲學或心理學意念等。」



Theo Chan Kwun Hop
陳冠合

Fashion Designer
時裝設計師

Design Graduates Awardee -
CreateSmart Young Design Talent
Special Award 2022
設計畢業生得獎人 -
創意智優青年設計才俊特別獎2022



Theo is a recent HKDI graduate who earned his Higher Diploma in Fashion Design and received the HKDI & IVE Student's Union Outstanding Leadership Scholarship. He is particularly fascinated by handicrafts such as beading, embroidery, and hand knits. His hand-knitted collection "Mysterious Soul" was shortlisted in the 2021 Hong Kong Young Fashion Designers' Contest organised by Hong Kong Trade Development Council. He plans to work in fashion companies in France and Britain to study their surreal aesthetics, exaggerated artistic formats, and innovation in fashion handicrafts.

陳冠合 (Theo) 剛獲得 HKDI 時裝設計高級文憑，並在 2021 年贏得 HKDI 及香港專業教育學院 (李惠利) 學生會傑出領袖獎學金。他對串珠、刺繡和人手編織等手工藝特別興趣濃厚，並以全人手針織系列「Mysterious Soul」入選香港貿易發展局舉辦的青年時裝設計家創作表演賽 2021，躋身十強。Theo 計劃到法國與英國從事時裝設計，進一步研究外地時裝潮流的超現實美學、誇張前衛的藝術格式，以及創新的服飾手藝。

Website



"Slave Liberation" by Theo Chan. This graduation collection expresses social injustice under capitalism. The rich and poor are represented by luxurious craftsmanship and minimal tailoring - subdued colours and bulky silhouettes symbolise the poor, while beading and intricate embellishments show the affluent upper classes. The beading alone took more than 400 hours to complete. 畢業作品「Slave Liberation」，表達了資本主義社會的不公義。暗淡色調與臃腫線條象徵貧窮，而精緻珠飾則代表上流階級的糜爛。



Lorraine Cheung Hoi Ning
張凱甯

Fashion Designer
時裝設計師

Design Graduates Awardee -
CreateSmart Young Design Talent
Special Award 2022
設計畢業生得獎人 -
創意智優青年設計才俊特別獎2022

Lorraine Cheung Hoi Ning



Lorraine graduated from HKDI with a Higher Diploma in Fashion Design this year. During her teenage years, she was intrigued by painting. The therapeutic activity kept her focused. She found a great sense of achievement in completing her fashion design project. Lorraine believes techniques like pattern-making and traditional handicrafts are the utmost importance in fashion design. She plans to continue her studies overseas and develop a solid foundation and expertise.

張凱甯今年在 HKDI 畢業，獲得時裝設計高級文憑。她自小已很喜歡繪畫的療癒感覺，創作的過程亦能令她專心一致。她認為紙樣製作與傳統手藝對時裝設計仍然非常重要，計劃到外地繼續進修，為自己的專業設計技術奠定穩固基礎。

Website



"Shout with a Whisper" by Lorraine Cheung. Intangible emotions of feeling trapped and panicked are expressed through Shibori - distress and burnout techniques for creating inventive fabric textures. 「Shout with a Whisper」系列以雪花染加工技術製作出獨特的布料質感，加上柯根紗、網布和緞布營造出無法觸碰的壓抑情緒。

"White Project - Natural Melody" by Lorraine Cheung. The all-white fabrics used were inspired by waves and wind. The beauty of nature is presented in relaxed, wrinkled outfits with a comfortable, soft texture.

「White Project - Natural Melody」是純白色布料系列，創作靈感來自浪花與海風，以輕鬆舒適而又質地柔軟的皺摺衣服呈現大自然的美感。

Cowon Yeung Wing Ting



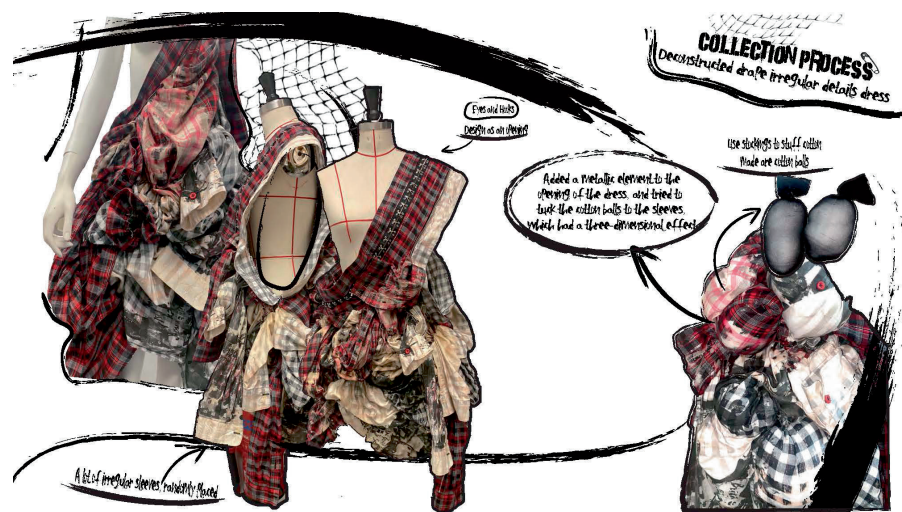
Cowon Yeung Wing Ting
楊詠婷

Fashion Designer
時裝設計師

Design Graduates Awardee -
CreateSmart Young Design Talent
Special Award 2022
設計畢業生得獎人 -
創意智優青年設計才俊特別獎2022

"Clothing is more than a commodity, it is more about the attitude, and the voice of individuals. I embrace the power of fashion."

「服裝不僅僅是商品，更是態度和個人聲音。我擁抱時尚的力量。」



"Unrestrained" by Cowon Yeung. The graduation project pays tribute to the punk spirit of the 1970s. Songs by the Sex Pistols challenged authority, and Great Britain's youth rebelled against oppression and unemployment. A different treatment with sleeves is applied to the entire collection, as they are randomly placed to create a deconstructed drape sleeve dress with irregular details. A three-dimensional effect is achieved by cotton balls inserted in the sleeves, and a wrinkle effect with subtraction cutting creates an irregular streamline for another deconstructed layered sleeve skirt. The metal zippers on the bleached plaid neckline and cuffs suggest rebellion and destructiveness. 畢業專題系列「Unrestrained」是向1970年代龐克精神致敬之作，當時Sex Pistols以歌聲挑戰權威，英國年輕一輩反抗壓迫和失業狀況。整個系列以不一樣的衫袖處理為特色，衫袖隨機置入製作出不規則裝飾的解構褶襌衫袖裙、棉球放入衫袖製造立體效果，再以皺摺效果配合減法剪裁營造出不規則線條，製作出另一條解構多層衫袖裙。經漂白的格仔領口和袖口都加上了金屬拉鍊，顯露作品的反叛與破壞風格。

Cowon earned her HKDI Higher Diploma in Fashion Design in 2022. Her inspiration comes from everyday life and art. She dreams of establishing her own design studio one day but plans to work for fashion companies in Tokyo and Paris first, where their avant-garde style and particular design aesthetics appeal to her most.

楊詠婷是香港知專設計學院2022年時裝設計高級文憑畢業生。她的創作靈感源自日常生活和藝術，夢想是成立自己的設計工作室，現計劃先到東京與巴黎累積工作經驗，希望效力風格前衛和具特殊設計美學的時裝品牌。

Contact: yyfish0312@gmail.com

Cherry Ng Tsz Kwan



Cherry Ng Tsz Kwan
吳芷君

Fashion Designer
時裝設計師

Design Graduates Awardee -
CreateSmart Young Design Talent
Special Award 2022
設計畢業生得獎人 -
創意智優青年設計才俊特別獎2022



"Hermaphrodite" by Cherry Ng. This final year project is a unisex collection designed with the LGBTQ+ community in mind: androgynous designs are applied on sheer, light materials, with less focus on the silhouette. 畢業作品「Hermaphrodite」系列的設計主題圍繞 LGBTQ+ 社群，在透明輕柔的布料上刻意運用不分性別的剪裁，不標榜身體線條。

Cherry received her HKDI Higher Diploma in Fashion Design in 2019 before pursuing and recently completing the BA (Hons) in Fashion Design at Nottingham Trent University (VTC SHAPE).

吳芷君於2019年在香港知專設計學院取得時裝設計高級文憑，再於 Nottingham Trent University(才晉高等教育學院銜接課程)進修，剛獲時裝設計(榮譽)文學士學位。

Website



"Geometry and Lines" by Cherry Ng. Another collection with a bold, flamboyant three-dimensional design for the sleeves and pants, inspired by Picasso's paintings. Ng's goal is to establish her own eco-friendly design label that supports the LGBTQ+ community.

「Geometry and Lines」的設計靈感來自畢卡索畫作，在衫袖與褲管加入大膽華麗的立體設計。她期望日後成立自己的環境友善品牌，以創作支持 LGBTQ+ 社群。

About DFA Hong Kong Young Design Talent Award

Established in 2005, DFA Hong Kong Young Design Talent Award aims to nurture aspiring design practitioners and design graduates aged 18-35 and recognises promising Hong Kong young design talent, serving to maintain the city's competitiveness and fortify its role as a design hub in Asia. Some YDTA awardees will receive a total grant of up to HK\$500,000 to work or study abroad. The practical experiences and global vision acquired will be a strong booster for their careers, through which awardees will better contribute to the future of Hong Kong's creative industries.

關於 DFA 香港青年設計才俊獎

「DFA 香港青年設計才俊」於2005年設立，旨在嘉許及栽培18至35歲的香港設計師及設計畢業生，藉以保持香港的競爭力，加強其亞洲設計樞紐的地位。得獎者有機會獲得高達50萬港元的財政贊助到海外工作或進修，為發展事業汲取實戰經驗及開拓環球視野，並於回港後貢獻本地設計及創意產業。



Toki Wong To Ki
王韜棋

Fashion Designer
時裝設計師

Design Graduates Awardee -
CreateSmart Young Design Talent
Special Award 2022

設計畢業生得獎人 -
創意智優青年設計才俊特別獎2022

Toki Wong To Ki

"Fashion shouldn't be unattainable or out of reach, but accessible and down-to-earth. It should be wearable, about everyday life, about you and me. And being serious in every design means designing for sustainability."

「時裝不應高高在上或遙不可及，而是平易近人和親切貼地，可以平常穿搭、屬於日常生活，屬於你和我。每次認真創作，就是實踐可持續發展設計。」

Toki graduated with HKDI's Higher Diploma in Knitwear Design and Development in 2013 before obtaining his BA (Honours) in Fashion (Knitwear Design & Technology) from the Hong Kong Polytechnic University in 2015. He launched "Kowloon City Boy" in 2021 after working in a fashion sourcing company.

Versatility, bold colours and knitwear are Toki's signature. His designs display creativity, humour and ingenuity. One could identify current social issues, and a Hong Kong male image that is whimsical, honest and down-to-earth through his works. Toki wants to craft an influential local brand that is casual, droll, and fun. The brand will tap into the global market as he develops solid marketing and retail experience.

王韜棋於2013年在香港知專設計學院獲得針織設計及發展高級文憑，並於2015年於香港理工大學取得時裝(針織設計及技術)(榮譽)文學士學位。他在時裝採購公司工作數年後，於2021年創辦了「Kowloon City Boy」。

王韜棋以用色設計破格而靈活的針織製品為特徵，作品集創意、幽默感和巧思於一身，而且反映社會議題，展現調皮、真摯與活在當下的香港都市男孩形象。王韜棋希望建立風格隨性好玩，而且具影響力的本地品牌，並銳意在累積市場推廣及銷售經驗後，將品牌引入國際市場。

Website



"SS22 - Sun of the Beach" by Toki Wong. This summer collection is a fusion of beachwear and homewear, inspired by people wanting to get out in the sun but are stuck at home because of quarantine.

「SS22 - Sun of the Beach」夏季系列結合了沙灘服裝與家居服的概念，設計靈感來自渴望到戶外享受日光浴卻因疫情被困家中的無奈。



Lasting impact in various design fronts

耀目設計照亮不同領域 學院培育功不可沒

Fashion is not the only strength of HKDI students. As illustrated by other YDTA awardees, the only limit is the sky when it comes to excelling in the diverse specialisms in design. HKDI 不只是時裝精英的搖籃，從青年設計才俊獎的得獎人可見，於學院畢業的設計專才在其他領域同樣成就驕人。

Cheung Ho Yan



Cheung Ho Yan
張可欣

Freelancer
自由工作者

Design Practitioners Awardee -
CreateSmart Young Design Talent
Award 2022
現職設計師得獎人 -
創意智優青年設計才俊獎2022

"Pause for Life" by Cheung Ho Yan. A premium stationery set made of wood and cement, containing gadgets which showcase the beauty of oriental art in a modern abstract way. 「暫停」是一套高級文房四寶套裝，由木和水泥製成的兩層小盒內藏各種小工具，以富現代感的抽象風格呈現東方藝術之美。

"Commercial design has a great influence on our daily life. Good design comes from understanding its relationship with the user and striking a balance between aesthetics and practicality."

「商業設計對日常生活影響重大。能夠明白設計與用家的關係，在美感與實用之間取得平衡，就是好設計。」

Yan, a graduate of HKDI's Higher Diploma in Graphic Information Design is passionate about eastern culture and is particularly inspired by designs from Japan. She hopes to open her own studio and focus on branding and cultural artwork. She is planning to work in Japan to seek inspiration, get updated on the latest design technology and to develop her personal style.

張可欣畢業於香港知專設計學院，獲得平面資訊設計高級文憑，酷愛東方文化，設計靈感深受日本設計所啟發。她希望能夠開設自己的設計工作室，專注於品牌建立及文化藝術工作。她計劃先到日本工作以尋找創作靈感、學習最先進的設計技術，同時建立個人風格。

Website



Roland Cheung Wui Hei

"Life is art, and art is life. Art is not without purpose or merely a thing of luxury. I want to inspire people to rethink life with my art."

「生命就是藝術，藝術就是生命。藝術並非無用也非單純的奢華。我希望能夠透過藝術，啟發更多人重新思考生命。」



Roland Cheung Wui Hei
張滙希

Founder, AGAPE Design
AGAPE Design – 創辦人

Design Practitioners Awardee -
CreateSmart Young Design Talent
Award 2022
現職設計師得獎人 -
創意智優青年設計才俊獎2022



After receiving a Foundation Diploma in Design Studies at IVE in 2011 and a Higher Diploma in Interior Design from HKDI in 2014, Rolland worked in interior design and architecture before completing his BA (Honours) in Interior Architecture at Middlesex University London (HKU SPACE) in 2018. Also, in 2018, Cheung founded AGAPE Design, the first resin art design studio and brand in Hong Kong. He hopes to work on large-scale projects and to further develop his skills in resin art, applying his imaginative techniques to interior, product, and spatial design.

張滙希在2011年於香港專業教育學院獲得設計基礎課程文憑，並於2014年在香港知專設計學院取得室內設計高級文憑。投身於室內設計及建築行業兩年後，他再入讀英國倫敦密德薩斯大學(香港大學專業進修學院)，並在2018年取得室內建築(榮譽)文學士。張滙希在2018年創立了香港首家樹脂畫藝術設計室及品牌 AGAPE Design。他希望將來能夠創作更多大型項目，進一步發展樹脂藝術的技巧，在室內、產品與空間設計中運用充滿想像力的創意技術。

Website



"360 Bar" by Rolland Cheung. Commissioned by the Hong Kong Jockey Club for a new clubhouse bar in Happy Valley, this translucent resin bar counter is entirely hand-made and features a unique pattern that resembles jade and sapphires. 「360 Bar」是由香港賽馬會委託，位於新落成的跑馬地會所酒吧，是全人手製作的半透明樹脂藝術酒吧檯，圖案仿照玉石與藍寶石，色彩獨特。

"Silver Tree - World Psoriasis Day" by Rolland Cheung. Commissioned by the Hong Kong Psoriasis Patients Association for World Psoriasis Day 2019. Soft resin wraps recycled parts of a tree to become white and silver liquid leaves, imitating a typical skin condition.

「Silver Tree - World Psoriasis Day」是香港銀屑病友會委託的公共裝置藝術，紀念世界銀屑病日2019。以軟樹脂包裹回收再造的樹木，形成一層銀白色的液態樹葉，猶如銀屑病的皮膚病徵。



Alize Lam Yeuk Hei
林若曦

Founder, In Wonderland Co.
In Wonderland Co. – 創辦人

Design Practitioners Awardee -
CreateSmart Young Design Talent
Award 2022

現職設計師得獎人 -
創意智優青年設計才俊獎2022

"Mood Piano" by Alize Lam.
Developed for the IFVA
Everywhere Carnival 2020, this is a gigantic hand-cranked wooden music box with a roller made of discarded bicycle wheels and a recycled piano. The installation plays two melodies and is reminiscent of the silent film era, when live music was played as the soundtrack. 「Mood Piano」是 IFVA 影像嘉年華 2020 的藝術裝置，以廢棄單車輪胎結合回收鋼琴製作巨型手動木製音樂盒，可演奏兩段樂曲，紀念默片時代的現場配樂。



Congratulations to all awardees. Their open, inclusive, and imaginative vision will provide fresh blood to the creative industries and contribute to an even brighter future for Hong Kong as an international hub of design.

衷心祝賀各位得獎者，為創意工業帶來開明共融、富想像力的視野和新鮮感，為香港繼續發揮國際設計都會力量作出貢獻。

After earning her Higher Diploma in Fashion Design from Hong Kong Design Institute and BA (Honours) in Fashion Design at Nottingham Trent University (VTC SHAPE) in 2009, Alize has been working in the fashion industry, first as a designer, and later in marketing. The change initiator teamed up with St. James' Settlement in 2016 and began running DIY musical instrument workshops. In 2020, she founded the upcycling studio In Wonderland Co. to design self-assembly kits to connect customers with products and show how to integrate sustainability into daily life. Alize wants to learn more about the mechanics behind kinetic toys and musical instruments, which will be invaluable for her product designs.

林若曦在 HKDI 取得時裝設計高級文憑後，再修讀才晉高等教育學院銜接課程，於2009年獲得 Nottingham Trent University 頒授時裝設計(榮譽)學士學位。畢業後投身時裝界，曾任時裝設計師及市場推廣。她積極推動改變，自2016年起與聖雅各福群會合作舉辦DIY樂器工作坊。

林若曦在2020年創立了升級再造設計工作室 In Wonderland Co.，專門設計DIY自組裝，希望透過親手製造的過程讓消費者與產品建立連繫，把可持續發展融入日常生活。她希望繼續學習更多有關復古機械玩具與樂器的操作原理，對未來產品設計會有莫大裨益。

Website



THEME

CONSERVING AND INNOVATING ART AND CULTURAL HERITAGE

藝術文化的 傳承與創新


Text by Patrick Chiu

Art is much more than the essence of culture. With spiritual values embodied in a tangible form, art is an integrated whole of creativity, techniques, as well as the creator's unique ideas and philosophies. Art is a mirror of the zeitgeist and the fruition of traditional culture; it sets trends for the future. In this issue of SIGNED, we begin with applied art and explore how certain traditional art and culture can be conserved and innovated through an angle that is more relevant to everyday life.

The design studio "L'impression du temps" is founded by Herman Lee, an architect passionate about the millennia-old tradition of Chinese formal wear. He has conducted in-depth research and applied his superior skills in coding and algorithms. Collaborating with "Handmade by Royce", he has recreated a series of renewed ancient formal wear. Unquestionably, Lee has a one-of-a-kind perspective on the conservation and innovation of culture.

Founded by cultural entrepreneur Adrian Cheng, the K11 Craft & Guild Foundation (KCG) strives to conserve and revive traditional Chinese craftsmanship that may soon be lost. It is committed to establishing a cultural ecosystem for crafts and creating social value that the public can share. KCG sponsors a series of traditional crafts that comprise both Chinese elements and western interpretations. Traditional crafts are enlivened by becoming part of contemporary living. Guangcai is a project sponsored by KCG. Through various novel creative, operation and promotion channels, a strong case for bringing traditional Chinese crafts to the world and into the future is established.

Veteran advertising creative Leonie Ki founded the Hong Kong Gaudeamus Dunhuang Ensemble. The music of the ensemble is inspired by the murals of Dunhuang grottoes, which takes the mural art and music culture to the next level. By performing Dunhuang music and putting forward a comprehensive education programme, the ensemble strives to promote the art and culture of Dunhuang, nurture talents, and popularise Chinese music in a creative and effective way. This would in turn cultivate an interest in Chinese culture among the public, in particular the youth, such that the message to educate and conserve the world cultural heritage of China can be spread throughout the city.



Jon Beck of the cultural scanning and printing initiative Scan the World (STW) is dedicated to foster the democratisation of art across museums and cultural institutions. By making its scanning and 3D printing technology available to the public, the online platform of STW has attracted a huge following and has become a sizeable 3D printing archive that extends the creative life of cultural heritage. STW is now an archive with more than 25,000 scanned artefacts uploaded as 3D printable files, and an average of 10,000 downloads a day. While some people are happy just to have a realistic reproduction of a famous artefact in their home, many others use the material as a canvas to build upon. Experimental printing and modifying of artefacts, or rendering objects into video games and virtual environments, are just some of the possible artistic endeavours. The work of STW is a glimpse into what a possible future for culture creation, preservation and recreation could look like. Beck reckons that attaching artefacts to stories gives them provenance, connection, and greater meaning than simply who possesses an artefact at a specific point in time.

To conserve and innovate, culture must be integrated with the elements of the new era, through which traditions are given contemporary significance. In turn, such modern interpretation would propel cultural innovation, creating more room for cultural development and providing the foundation and momentum for evolving into a new culture for the new times.

作為文化精髓所在，不同形式的藝術集物質和精神價值於一身，凝聚了創意和技藝，以及創作者獨特的理念和哲思，既反映了當下時代精神，也是源自傳統文化的產物，開啟未來的風尚。這期我們特別以更貼近生活的應用藝術作切入點，看看一些傳統藝術文化如何得到傳承與創新。

建築師李漢樑（Herman Lee）是 "L'impression du temps" 「時間的印記」工作室創辦人，他對中國數千年禮服文化傳統情有獨鍾，在深入研究後，以其精通的電腦編程及演算法技術，與傳統服裝藝匠樂思手工製 Handmade by Royce 合作，重新創造了一系列推陳出新的古代禮服；在文化的承傳與創新上，Herman Lee 無疑是有着個人鮮明的見解。

由文化企業家鄭志剛創立的 K11 Craft & Guild Foundation（KCG）致力傳承與復興即將失傳的中國傳統工藝，建立工藝文化生態圈，為社會創造共享價值。KCG 贊助一系列傳統工藝，既有中式元素亦包容西方演繹，讓傳統工藝融入當代的生活而擁有新的生命。作為 KCG 贊助項目之一的廣彩，亦通過各種嶄新的創作、營運和推廣方式，為大家展現了中國傳統工藝走向世界和走向未來的一個鮮活案例。

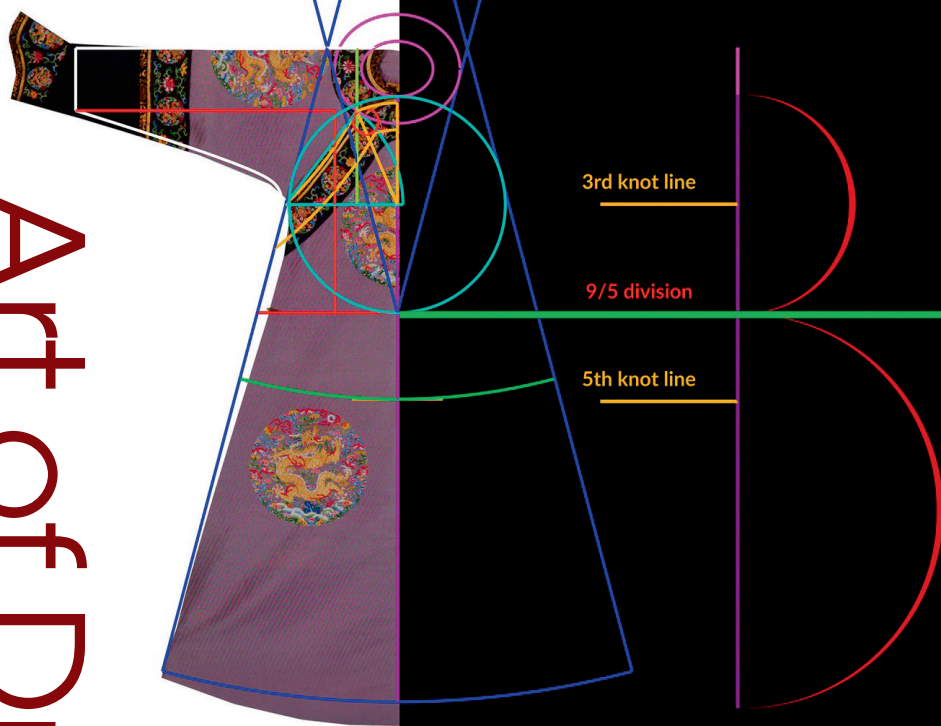
由廣告界前輩紀文鳳創辦的香港天籟敦煌樂團，其音樂創作是以敦煌壁畫為主題，進一步演繹壁畫藝術和音樂文化。樂團致力通過敦煌古樂演繹及全方位教育課程，弘揚敦煌文化和藝術、培育人才，普及中樂，以創新方式發揮立竿見影的作用，吸引香港市民尤其年青一代對中華文化的興趣及深入理解，將教育和保護中國世界文化遺產的訊息在香港開花結果。

Scan the World (STW) 的負責人 Jon Beck 銳意推動文博機構還藝於民，以掃描和 3D 打印為文化傳承延續新生。STW 網站平台公開分享有關掃描器和 3D 打印模型技術，吸引廣大同好參與，成為頗具規模的 3D 打印檔案庫。STW 現在已收藏了逾 25,000 件文物的 3D 打印檔案，每天平均有 1 萬次下載。除了把仿真度高的名物複製品造成家居飾物，更多使用者以資料進行實驗性打印，又或融入電子遊戲和虛擬環境。STW 揭示了未來創造、保存和再創造文化的可能性，Beck 認為文物不應只是某個時間、某個人擁有的東西，其生命與故事應該與其他事物聯繫起來。

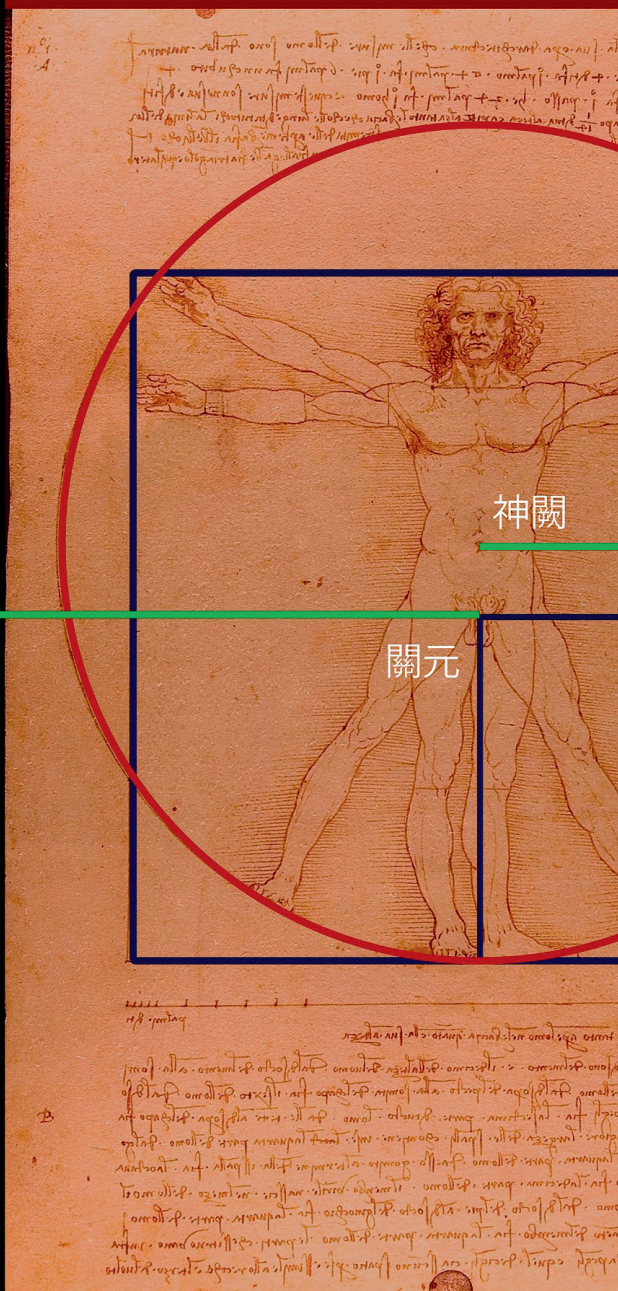
文化的承傳與創新必須結合當前新時代的元素，讓傳統文化賦予當代的意義、推動文化創新發展；對傳統文化賦予現代表述，為文化發展開辟出更廣闊的空間，令其成為新時代新文化的基石和動力。

THEME

Art of Dress



清袍

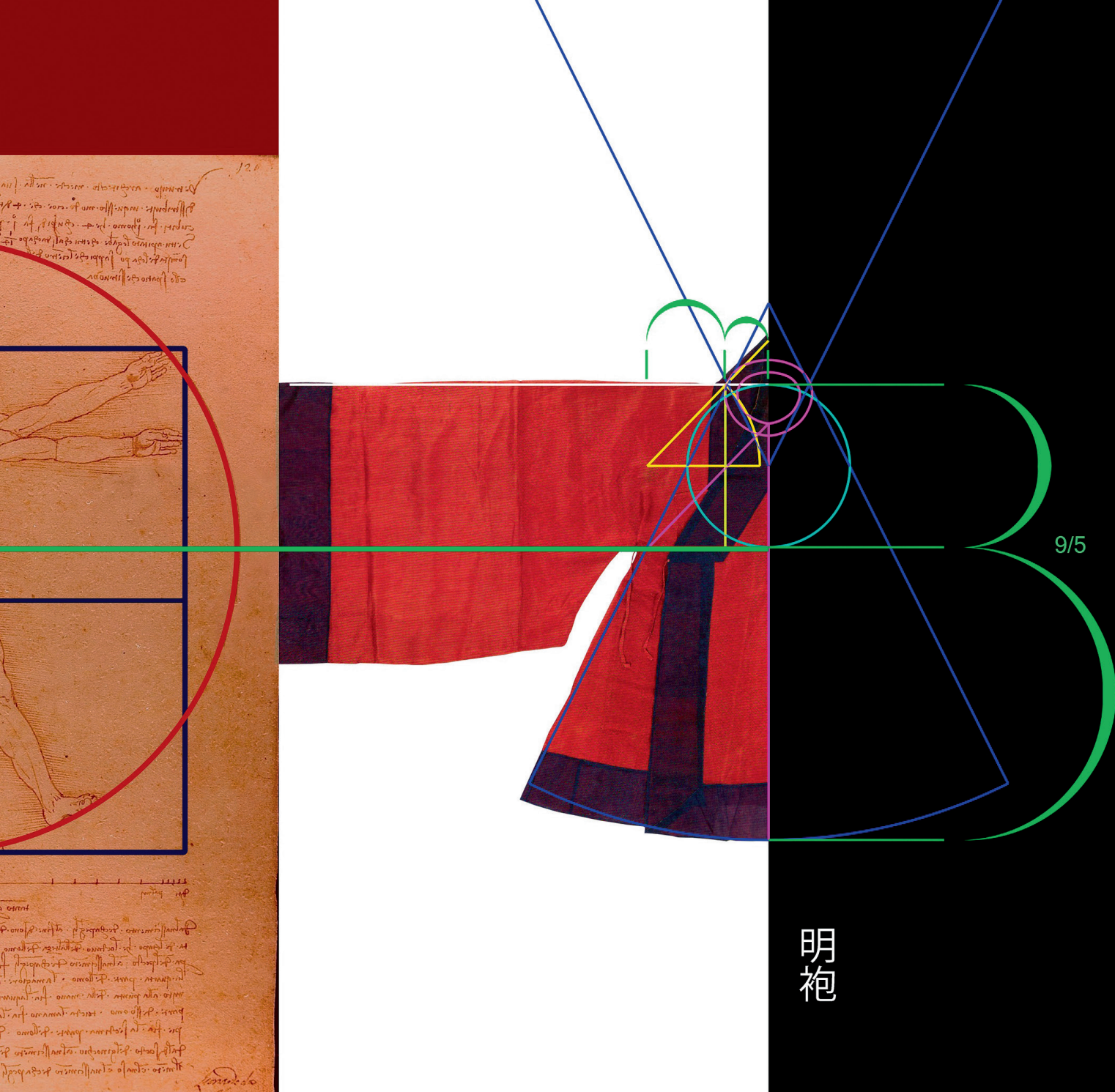


L'impression du temps
**REINVIGORATING THE
SOUL OF TRADITIONAL
CHINESE FORMAL WEAR**

喚醒禮服靈魂

Text by Patrick Chiu Photos courtesy of L'impression du temps





In Chinese traditions, the clothing system under Confucian rites and etiquettes is a symbol of civilisation, which is best represented by the formal attires of the royals and dignitaries. However, such tradition has faded with the succession of dynasties and the evolution of history. Very often, any residual legacy is only retained verbally by folk artisans. Chinese people do have a few more national costumes. The "Zhongshan suit" (or Mao suit) came from a Japanese imitation of European military uniforms. The more popular derivative known as "Tang suit" (or Zhong suit) is somehow restricted to a certain format and rather lacking in depth. Herman Lee is doing what very few people would in this area. He is adopting a scientific approach and applying modern technology to uncover the origins and standards of the clothing civilisation that Chinese people are proud of.

在中國傳統文化中，衣冠制度就是文明的象徵。今天，此種以統治階級和上層社會正式著裝為代表的文化傳統已日漸式微，其流風餘緒也只限於民間口耳相傳。有國服之稱的中山裝，其實只是源自日本的著裝，現在流行的唐裝或中裝，亦都限於款式和表面，而鮮少有人會以理性態度和現代技術為其正本清源，直至李漢樑（Herman Lee）的出現。

To revive the aesthetics of the shenyl style, ancient proportions were strictly adhered to in the Sui and Tang dynasties. Tight collars, tight fitting upper garments and rectangular sleeves are the characteristics of their clothes. By the time of late Tang, the chest width was doubled. The change was related to weakened national power and the return to the more conservative social norms of Confucianism.

《第九章「神闕、關元」經穴 vs. "navel" 古典美學》
左圖：清代后妃吉服，乾隆（1736-1795），《國采朝章：清代宮廷服飾》頁 149
中圖：L'uomo vitruviano by Leonardo da Vinci
右圖：明代朝服上衣，山東博物館，《衣冠大成》

1.To revive the aesthetics of the shen yi style, ancient proportions were strictly adhered to in the Sui and Tang dynasties. Tight collars, tight fitting upper garments and rectangular sleeves are the characteristics of their clothes. By the time of late Tang, the chest width was doubled. The change was related to weakened national power and the return to the more conservative social norms of Confucianism. 隋唐為復興深衣美學，跟從遠古比例、「規、矩」要求，窄緊領子、貼身上衣、袖以矩形。但到了晚唐，則雙倍了胸闊。跟國力漸弱，重回儒家保守封閉的社會風氣有關。

2.Left: Fuxi and Nüwa, excavated from the Astana-Karakhoja ancient tombs in Turpan, Xinjiang Uygur Autonomous Region Museum
Right: Curved-front robe of Western Han dynasty
左圖：《伏羲女媧圖》出於吐魯番，阿斯塔那哈拉和卓古墓群，新疆維吾爾自治區博物館
右圖：西漢曲裾袍



2



3

Lee had received training in architecture and art from the New York Academy of Art and the Columbia University. He has also been an architect in Japan, the U.S. and the U.K. A few years ago, Lee set his architecture career aside and founded his studio "L'impression du temps". Using his distinguished coding and algorithm skills, he began venturing into creative artistic patterns. His creations later extended to fashion, jewellery and fabric design. His unique insight, in-depth research and recreation of Chinese formal wear is most remarkable. Lee has also published the series The soul of formal wear online, sharing every detail of his meticulous research.

Chinese formal wear has undergone millennia of evolution, but a historical rift was torn by the end of the Qing dynasty. Young intellectuals resisted traditions in the Republic era. They thought the country's backward development was dragged by the shackles of traditions, rather than a result of people's vague knowledge about the world. After more than a hundred years of colonisation, Hong Kong only has half-baked knowledge about Western classics or modern civilisation. The so-called conservation of cultural heritage is dressed up with local "creativity" to ensure it lives up to buzzwords such as "revitalised heritage", "innovative heritage", "tradition with a twist", etc. The century-long history of the evolution of formal wear has turned into an extended period of confusion.

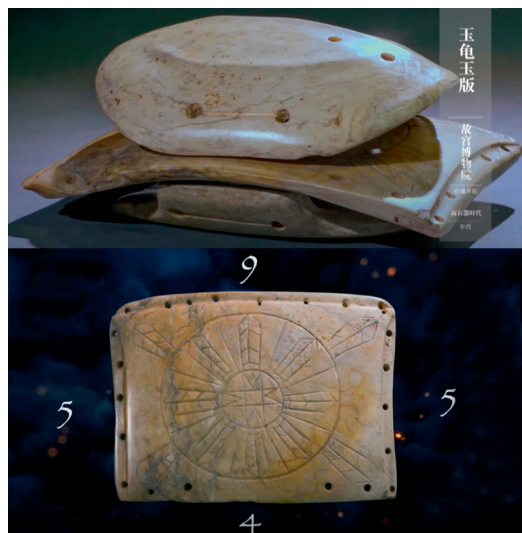
Five hundred years ago during Renaissance, art was normalised and institutionalised in Europe. Art academies and museums were established to collect important documents and artefacts. Similarly, the legacy of Western clothing that has advanced with time has benefited from the extensive support of fashion brands, scholars and experts, and art-related institutes. Lee commented, "On the contrary, rich wives in ancient China preferred to have their clothes custom made by seamstresses. As a result, quality is dependent on the wearer's aesthetics and taste. Sadly, transmission of know-how was difficult as seamstresses were not usually highly educated. The situation is similar in architecture – the perpetuation of the culture cannot solely rely on renovators or bricklayers. The mission would be more suitably carried out by architects. I am trying to be an architect in passing down the culture of Chinese formal wear."

To map out a clear path of progression for ancient Chinese formal wear, Lee studied a massive number of historic writings and numerous private and museum clothing collections from various dynasties. He said, "We must master the constants of Chinese formal wear as these are the dominating elements. They are here to stay no matter what."

Speaking of the origins of Chinese formal wear, a passage from the Book of Rites, a Confucian

classic, must not go unmentioned. It reads, "Anciently, shenyi was made with definite measurements, so as to satisfy the requirements of the compass and square, the line, the balance, and the steelyard." Shenyi is a form that had its earliest written records in the pre-Qin period. It traces back to the ancient period of Yu Shun and Xia Shang. Since Chinese formal wear originates from Confucian definitions, the same standards became the foundation for all theoretical texts written in subsequent dynasties. The rites and morals of the time were even ingrained into the details and finishings of clothing designs. The number of cloths, the lengths of the cuffs and front openings, for example, all carry symbolic significance in Confucian concepts. In fact, "guiju" (compass and square) was well explained in the Book of Rites. "Gui" is a compass for drawing circles; "ju" is the angle square. Together, they form the basis of what is known as geometry in the West. They used to be the standards of astrology. Consequently, moral values were added to these standards. In that sense, "guiju" sets out the subjective Confucian ideas that people must be taught to behave righteously. Subjective values, however, can be judged and defined in many ways by different people.

Lee believes in observation. In fact, people's views on the world, on their life, and on values all stemmed from observing nature and the universe. As such, astrology is interwoven in everything. In ancient times, Confucian scholars unilaterally equate the definite measurements of the compass and square, the line, the balance, and the steelyard to the virtues of justice, selflessness, righteousness and loyalty. To inquire into the aesthetics of the shenyi of Chinese formal wear, one should holistically look at the concepts of the human body in traditional Chinese and Western cultures, including the philosophies and theories of humanities and science. "Gui" (compass) sets the normal, which is perpendicular to the ground. The centre is where one stands, and it is where the world converges. "Ju" (square) sets out the vector along the normal of "gui"; it projects influence to the world at an angle. "Sheng" (line) forms two-



4

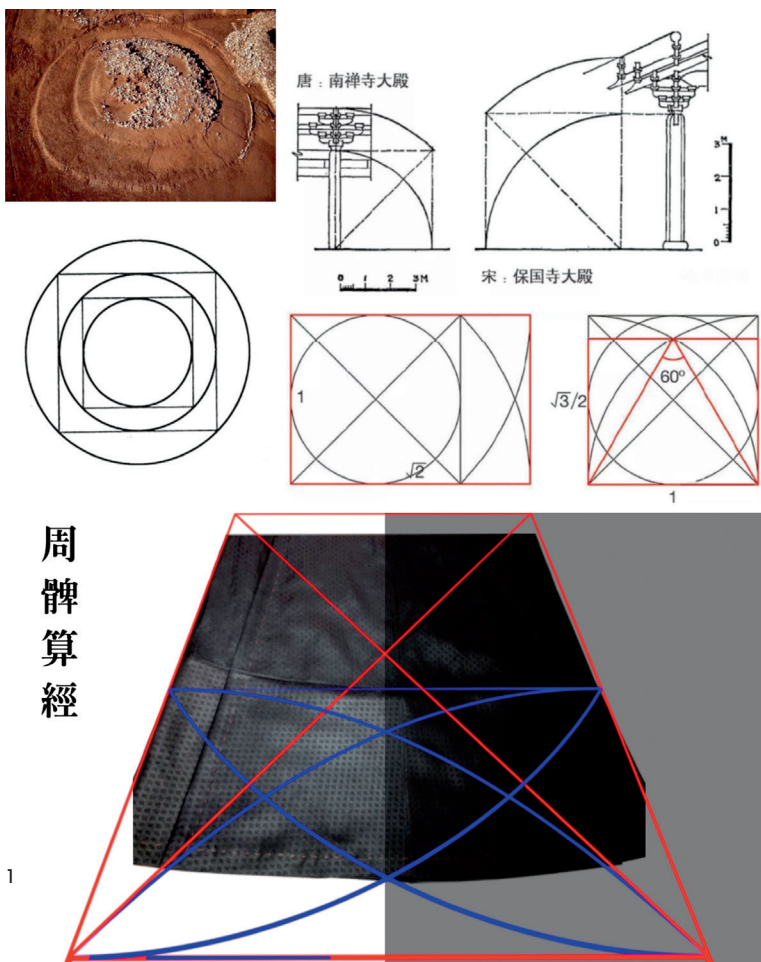
3. Magua 馬褂
設計 design/ L'impression du Temps 時間的印記
縫製 made by/ 樂思手工製 Handmade by Royce, Royce Chau
面料 fabrics/ 馬褂、馬甲 - Lanificio Luigi Ricceri, wool+silk, 長袍 - 芝麻紗 silk leno
鈕扣 buttons/ L'impression du temps 時間的印記
眼鏡 eyewear/ Oliver Goldsmith
鞋 shoes/ Dragon teeth by Angel Chen

4. Historians believe the mystic codes on this ancient jade turtle may shed light on the origins of culture, metaphysics and calendar systems.
歷史學家猜測家灘「玉版玉龜」上的神秘八角星符圖案和圓孔數字，也許展示了遠古文化結構、術數、曆法的來源。



*Herman Lee has also published the series The soul of formal wear online, sharing every detail of his meticulous research.

李漢樑以《禮服的靈魂》為題寫下一系列文章，與大家分享其研究心得。



周 髀 算 經

1. The Contemporary Lanpao was inspired by the "Circling a square" and "Squaring a circle" diagrams from *Zhoubi Suanjing*.
「當代襖袍」衍生自《周髀算經》的「圓方圖」、「方圓圖」。

dimensional geometry by connecting the centre point and the vector of the first dimension. It represents people's views and concepts about the universe, indicating the direction of a graph through the coordinates of the true north. "Quanheng" (balance and steelyard) refers to the size and layout of geometric shapes, which is akin to the musical arrangements of a symphony or the golden ratio of ancient art.

Chinese formal attires of different dynasties reflect not only a strict adherence to their cultural connotations, but also the zeitgeist of their time. In his quest to identify the design intent, as well as the connections with historic evolution, Lee realised much is worth learning about the formal wear of the ancient imperial court. This inspired him to revive Chinese formal wear, and his main task was to find out the intent of our ancestors, and to actualise what they could not achieve with modern technologies and materials.

Recently, Lee collaborated with Handmade by Royce and recreated a number of classic Chinese formal wear. The collection features cheongsam, magua and majia of Qing dynasty, as well as lanpao of Tang. Employing meticulous research, sophisticated and advanced computing technology, and exquisite tailoring techniques, he wishes to bring out the traditional cultural glamour of Chinese formal wear, which may have been forgotten. At the same time, conversion and improvement are also taking place. The lanpao of Tang, for example, was originally based on shenyi with very specific structural requirements. The form went out of shape because of the way it was passed down. Lee's recreation is not to casually

modify the original, but to restore the looks that it was supposed to have.

He noted, "Tang fabrics were originally woven with a diamond pattern, but the same fabric can no longer be made today. I, therefore, switched to western fabrics. As for the cheongsam of Qing dynasty, traditional sesame yarn is used; the black cloth for magua and majia comes from abroad. Quality is my only selection criteria. Besides, I am pursuing changes in designs, as well as structural improvement. Take the collar of our Tang lanpao as an example. The data of its shape is entered into and calculated by the computer to confirm its position and to ensure that it fits snugly around the neck. The requisite is that you must know the intent of the design and the proportion of the cutting. Further support from computer coding and algorithms will lift it up to another level."

Similar to professional mountaineers pursuing to challenge the many peaks around the world, Lee is keen on recreating the base forms of traditional Chinese formal wear. In particular, he would like to recreate those that were never attempted by his predecessors. To prevent tangling with various unreasonable requirements or restraints, Lee has never been open to any cultural sponsorship since they are not easy to conform to. He felt fortunate that he is working at the right time, the right place and with the right people. Time wise, the current internet age has allowed him to conduct adequate research. Geographically, Hong Kong is an East-meets-West metropolitan close to the provenance of Chinese formal wear. As for people, he has been in close contact with many scholars and experts who are willing to share their knowledge and wisdom. These have empowered him to work solo, to shoulder on all difficulties, and to go on.

Lee said, "At major international events, Japanese and Koreans would appear in full national formal costumes. On the contrary, many Chinese are still wearing western suits. A country's costume is always a symbol of its soft power. When you walk onto the global stage, others are most interested about your ethnic culture. I aspire to create a Chinese formal costume that could connect our past and our future."

Herman 早年在美國哥倫比亞大學接受西方建築和藝術訓練，曾分別在日本、美國和英國執業建築師，他在數年前放下建築事業，創立了自己的工作室 L'impression du temps (時間的印記)，以其精通的電腦編碼與運算技術，從事藝術圖案創作，及後更延伸至服裝、首飾、布料設計。他又執筆為文，以《禮服的靈魂》為題寫下一系列文章(文章 QR code 在 17 頁)，與大家分享其研究心得。

傳統中華禮服自清末便出現歷史斷層。民國時期年青知識分子將社會落後歸咎於傳統桎梏，今天香港雖經歷百年殖民地文化洗禮，仍對西方古典和現代文明一知半解。所謂文化承傳也要經本地

「創意」洗禮、符合西方流行套話如「活化」、「傳創」、「混搭」等。相比之下，五百年前文藝復興時期的歐洲，已把藝術規範化和制度化。西方服飾文化傳承至今，仍受惠於各大時裝品牌、學者專家和有關藝術機構的支持而得以與時並進。

「反觀昔日中國富人太太們則偏愛找師傅訂造服裝，質量如何端視乎主顧的審美和品味，而教育程度普遍不高的師傅亦難以傳承箇中文化。正如建築文化不能單靠裝修或砌磚師傅去傳承，而必須要有建築師的角色。在中華禮服文化傳承上，我現在便嘗試扮演建築師的角色。」 Herman 說。

Herman 梳爬整理了大量史料典籍，又參考大批私人博物館珍藏的歷代服裝，理清中華禮服傳承發展的來龍去脈，他表示：「正如同數學中有些是變項，有些是不變項，大家要掌握中華禮服背後的那些不變項，那些永恆主宰、長存不墜的力量。」

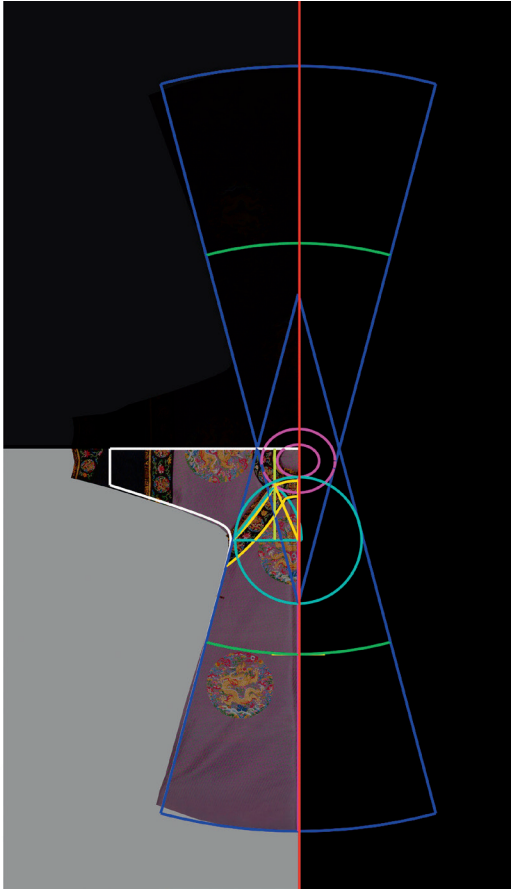
說到中華禮服源頭，便不得不提儒家經典《禮記》所述：「古者深衣，蓋有制度，以應規、矩、繩、權、衡」。中華禮服既始於儒家定義，之後歷代有關著論立說，便不免以儒家教條為尊，以至服裝設計製作的細節處理，都帶着儒家象徵意義和文化符號。其實《禮記》早已解釋了什麼是「規矩」。「規」是圓規，「矩」是角尺，就形同西方的「圓規幾何」，都是當時天文學的標準，惟後人又為它添加了许多道德價值，展示了儒家思想主觀的價值判斷。

古人以「規、矩、繩、權、衡」對應「公正、無私、正直、公平、忠直」等美德，只是儒家學者一廂情願的主觀價值判斷。要探究中華禮服的深衣美學，應綜合東西方傳統文化對人體的觀念，包括人文和科學的思維和理論。當中「規」所定之中軸跟地

面水平成90度，以立身之點為中心，滙聚世界；「矩」所定之方向是沿着「規」的中軸，投射於世界的角度和影響力；「繩」從一維的中心點和方向連結成線，把人的宇宙觀、概念建構成二維的幾何圖，以北斗星坐標顯示圖的方向；「權衡」的大小和幾何圖案的佈局，便有如交響樂的編曲和古典藝術的黃金比例。

不同朝代的中華禮服固然有其奉行不輟的文化底蘊，卻也同時折射了所處時代精神。Herman 發現過去皇室貴族專享的中華禮服有很多值得學習的地方，於是便興起了復興中華禮服的念頭。主要是找出古人的原意，再將尚未完成處，用現代先進技術和材料實現出來。最近他便與樂思手工製 Handmade by Royce 合作，重造出多件經典中華禮服，包括清代長衫、馬褂和馬甲，以及唐代襴袍，希望通過理性嚴謹的研究、精密先進的電腦科技和精湛地道的縫紉工藝，帶出中華禮服文明被遺忘的傳統風範。

就像攀山專家追求克服世上眾多高峯那樣，Herman 也想逐一克服傳統中華禮服的基本範式，尤其想將那些前人沒碰過的項目全部再造出來。為免受制各種不合理要求和約束，Herman 謝絕一概文化資助計劃，笑稱它們都是難以穿著的「金鐘罩」。他表示自己勝在有「天時，地利與人和」。「天時」是當前網絡時代容許在網上作充分調研，「地利」是香港既為中西文化交流都會，又接近中華禮服發源地，至於「人和」則在於他所接觸的許多學者專家，其實都樂於分享相關知識和智慧，所以才敢於單槍匹馬，勇以一人之力迎難以上。



2. The centre seam indicates the absolute normal of an ancient sundial, i.e. staying perpendicular to the ground, 90 degrees towards the sky.
中縫代表遠古圭表的法向：「跟地平線保持垂直 90 度向天」。

THEME

Applied Art





K11 Craft & Guild Foundation REVIVES CHINOISERIE WITH GUANGCAI

復興廣彩中國風

Text by Patrick Chiu Photos courtesy of K11 Craft & Guild Foundation

Traditional Chinese culture is profoundly influential. As the society attaches more and more importance to cultural identity, projects themed with cultural revival are emerging. Yet, people have almost always only focused on formal art categories. Traditional craftsmanship that does not belong to the mainstream rarely receives much attention. Things have changed because of the increasing prominence of the creative economy in recent years, the renewal of the market and population structure, and the rise of social consciousness. Traditional folk crafts are now hot items in the cultural and creative industry, thanks to their unique cultural character, the distinguished technical skills applied and their relevance to everyday life. "Chinese is Cool" is a new theme advocated by cultural entrepreneur Adrian Cheng – the founder of K11 Craft & Guild Foundation (KCG). Under this theme, KCG has redefined its work to conserve and rejuvenate traditional Chinese craftsmanship with a more relevant zeitgeist. Guangcai is a project sponsored by KCG. Through various novel creative, operation and promotion channels, a strong case for bringing traditional Chinese crafts to the world and into the future is established.

中國傳統文化浩瀚如煙海，而隨著社會大眾日益重視文化身份認同，各種文化復興項目亦相繼湧現。惟長期以來，人們焦點都往往放在廣為人知的正統文藝類門上。至近年，由於創意經濟崛興、市場和人口結構更生換代，加上社會意識抬頭，民間傳統工藝以其獨特人文色彩、技術造詣和貼近生活之特質，才成為文化創新的熱門對象。「Chinese is Cool」是文化企業家鄭志剛為 K11 Craft & Guild Foundation (KCG) 最新提出的主題。作為 KCG 關注工藝項目之一的廣彩，亦通過各種嶄新的創作、營運和推廣方式為大家展現了，中國傳統工藝走向世界和走向未來的一個鮮明案例。



Adrian Cheng, cultural entrepreneur
文化企業家鄭志剛

To conserve cultural legacy, the old must first be preserved. To revive, the old must be reinterpreted in a new way. KCG reinterprets heritage conservation by innovating. It injects new meaning and builds a new image for traditional Chinese craftsmanship by making it practical, vogueish and international. The Board Member of KCG Ms Charlene Mo said, "Our overarching direction 'Chinese is Cool' uses simple words to convey deep meanings. It is about traditional culture, as much as it is about the design and creativity of the new generation. It covers fashion, architecture, or even the immensely popular rap music. These art forms comprise both Chinese elements and Western interpretations. Traditional crafts are enlivened when they become part of modern living. We are very selective with the crafts we work on and there are eight on our current list, namely Guangcai, hundred-treasures inlay (Baibaoqian), mother of pearl inlay (Luodian), gilt decoration, plaster moulding, wooden architecture, cut-silk (Kesi), and Dreams of the Red Chamber. All these have a profound impact on the art and culture of the world."

KCG prides itself as a "culture artisan" and strives to conserve and revive traditional Chinese craftsmanship that may soon be lost. It works to establish a cultural ecosystem for crafts and to create social value that the public can share. Guangcai is the first craftsmanship item on KCG's list. Guangcai porcelain originated from Guangzhou. The overglazed craft is created by painting over a white primer. Belonging to the four main schools of Chinese porcelain, Guangcai is famed for its vivid colours, meticulous composition, and exquisite painting. Guangcai flourished in Qing and has been around for three centuries. The painted and gilt porcelain of Guangzhou is a marriage of the ancient colouring techniques of

Ming dynasty and Western painting skills. It has preserved the Eastern characteristics of Chinese art while incorporating an exotic Western touch.

In the old times, Chinese porcelain was mainly produced in Jingde before being transported to Guangzhou for export. As travelling caused lots of breakages, the process was modified such that blanks were made in Jingde, glazed in Guangzhou and exported from there. Guangcai took the European market by storm with its famous "East meets West" designs. The profound contribution to cultural exchange of Guangcai earned the overglazing technique a place on the list of China's National Intangible Cultural Heritage in 2008.

Mo reckoned, "The art and culture of the world is undoubtedly influenced by various traditional Chinese crafts, which gave rise to the term 'Chinoiserie' in the 18th century. The artistic style refers to imaginative, novel European creations inspired by the cultures of China or East Asia. As they appreciated Chinoiserie art, Europeans had fantastical imaginations of Chinese culture and a yearning for the Chinese way of living. Chinoiserie is a fusion of uniquely eastern and western attributes. It integrates Chinese craftsmanship and Western painting style and an amalgamation of eastern and western cultures. Guangcai spread overseas at the end of the 17th century and its influence lasted for more than a century in the 18th century. Our contrastive studies of Chinese and Western techniques revealed that when Chinese skills reached Europe in the 18th century, Europeans learned and added their own thoughts, resulting in a derivative art form. Their Baroque and Rococo styles exhibit certain influence from 'Chinoiserie', because they shared very similar roots."

1. Western tea set decorated with Guangcai figures
廣彩人物西式茶具

2. From the Shanghai station of K11's *Voyage de Savoir-Faire* exhibition.
《K11 工藝卧遊 Voyage de Savoir-Faire》上海站現場照片

3. A gilt-decorated blue-ground Guancai plate with chrysanthemum patterns.
廣彩勾金藍地百菊碟

1



2



On conserving and reviving traditional Chinese craftsmanship, KCG embraces a collection of philosophies, execution methods and values that are evidently different from other similar organisations. For example, it attaches more importance on integrating cultural research and art creation and crossing over traditional techniques with contemporary designs. KCG offers artisans a platform to demonstrate and promote their craftsmanship, educate and popularise their creations, as well as to create items that can be appreciated and used, etc. Mo explained, "To modernise and to make art chic are one of the directions on which we insist. We do not want to stop at upholding and passing on these traditional crafts. Instead, we strive to revive them in a way that they stay relevant to contemporary living, and that they stay innovative. Traditional crafts must be practical in everyday life, resonate with their users, and set the trend."

This is exactly why KCG has lined up many collaborative projects with young artists. These are organised to give a boost to the chic aspect, and to capture the attention of Hong Kong youth. Whether it is conservation or revival, an engaging new generation willing to take part in them is crucial. The consumer market and the way that cultures are spread both illustrate that the pastime and social media of the young ones are completely different from what used to be popular. Such evolution sparked KCG to position traditional craftsmanship at the forefront of trends. "We have done quite a few crossover projects to introduce the crafts into different scenarios of everyday life, so as to redefine their conventional image. The results demonstrate that cultural heritage can do much more than being collected by museums. The possibilities are endless and they can be involved in all aspects of our life."

3

Mo commented, "Unlike pure art, crafts are more concerned with how they are created. However, the paintings on Guangcai are art on their own - they are carriers for the artisans' art. The skills applied to Guangcai paintings are based on Chinese ink, but they can be portrayed in a highly contemporary way. In the past, Guangcai was a privilege of the royals, aristocrats and the rich. The general public rarely had the chance to use them. But the intricacies of Guangcai art were a genuine expression of Chinese craftsmanship, which fostered its spread to the whole world. We hope that our work on transforming traditional crafts into modern applications can connect them with many more people throughout China, who will come to learn and understand the art. All in all, the goal of our promotion is to demonstrate how Chinese culture could affect the whole wide world. This is dear to the heart of the 'Chinese is Cool' direction."

Every traditional Chinese craft project that KCG works on begins with academic research, because craftsmanship is usually lost as a result of overly relying on verbal transmission, inadequate textual records, or disorganised descriptions. KCG does the groundwork, delves into the origin, observes and records the refined techniques and studies feasible directions for the future. Mo said, "We believe that relevant academic research can serve as an archive, which can be used as a system to collate all related information about traditional craftsmanship. A bilingual (Chinese and English) monograph dedicated to Guangcai research is scheduled for publication this year. Master Yang Jianping is the chief writer. This is the first step of KCG for bringing traditional Chinese crafts to the world."



Charlene Mo, Board Member of KCG
KCG 董事莫翠瑜





1

1. Guangcai fruit bowl decorated with a picture of a fisherman, a farmer, a woodcutter, and a scholar
廣彩繡空漁耕樵讀果盤

2. The Shanghai edition of K11's *Voyage de Savoir-Faire*
《K11 工藝臥遊 Voyage de Savoir-Faire》上海站現場照片

3. Guangcai master and representative bearer of a national intangible cultural heritage Tam Kwong-Fai demonstrated Guangcai skills at K11 MUSEA
廣彩大師暨國家級非物質文化遺產代表性傳承人譚廣輝師傳親臨 K11 MUSEA 現場作示範

4. Guangcai soup tureen decorated with the flourishing melon pattern
廣彩瓜瓞綿綿湯盆

KCG will continue to host various exhibitions and seminars. It will also make use of digital technologies such as VR, metaverse, 3D scanning, etc. so that everyone can appreciate these cultural assets without being physically there. These work dovetails with KCG's efforts to rejuvenate traditional craftsmanship. Afterall, emerging technology is the tool that can effectively foster the integration of traditional crafts and contemporary art. At the same time, KCG would not overlook multi-channel propagation through online and offline channels. It will continue to take part in and organise exhibitions, or showcase artefacts in its own galleries, so as to share its work on conserving and reviving traditional Chinese crafts with the world.

Mo said, "KCG and its collaborators are always attempting to popularise traditional Chinese crafts through different means. We have progressed with time, and we hope to extend the power of contemporary aesthetics such that the culture of Chinese crafts can once again become a mega trend. After a few years of industrious work in Hong Kong and Mainland China, we hope to bring these crafts to overseas locations. Our grand plan

for 2023 is to organise exhibitions in Paris and conduct serious cultural exchange to demonstrate the confidence and pride of Chinese culture. This will be an important milestone for KCG as much as it is for external exchange of Chinese culture. While we do not have further details to share at the moment, our biggest goal is to truly illustrate the glamour of the revived traditional Chinese craftsmanship in an art and culture hub like Paris. We hope to give a fresh spin to the message of 'Chinese is Cool'."

作 為 KCG 創會董事，莫翠瑜女士表示：「我們以『Chinese is Cool』作為整體方向，其落點可以是傳統文化，也可以是新生代的設計和創意，以至時裝或建築，甚至近年十分流行的說唱音樂，它們既有中式元素亦包容西方演繹，讓傳統工藝融入當代的生活而擁有新的生命。我們揀選的工藝，貴精而不貴多，現在已增至八個項目，包括：廣彩、百寶嵌、螺鈿、描金、灰塑、木建築、緯絲、紅樓夢，都是對世界文化藝術有著深遠影響的中國傳統工藝。」

KCG 基金會以致力傳承與復興即將失傳的中國傳統工藝，建立工藝文化生態圈，為社會創造共享價值。其關注工藝項目首先登場的是廣彩。廣

2



3



彩瓷器源自廣州，屬「釉上彩」即塗上白油後才繪色，是中國四大名瓷之一，以色彩鮮艷、構圖嚴謹、繪工精細而著稱。廣彩興盛於清代，已有三百年歷史，全名為「廣州織金彩瓷」或「廣州釉上彩瓷」。它揉合明代的古彩技藝，再仿照西洋畫法，既保留具中國神韻的東方元素，又雜糅了異國情調的西洋元素。

昔日的中國瓷器大多在景德鎮製成，再送到廣州轉運各地，因途中多有耗損，便改由景德鎮先製作白胎，再運往廣州上彩燒瓷，完成後運到國外。以「中西合璧」著稱的廣彩在歐洲市場獲得空前成功，成為極受歡迎的出口瓷，對中西文化交流貢獻重大。2008年，廣彩瓷燒製技藝獲列入國家級非物質文化遺產名錄。

莫翠瑜表示：「許多中國傳統工藝對世界文化藝術都有所影響，以至在18世紀才出現『中國風』(Chinoiserie)這詞語。這種藝術風格專指歐洲人以中國或東亞文化作為靈感來源，並添加想像的新創作。中國風揉合了東方與西方的特質，是東西文化交流的融合的結果。廣彩由17世紀末葉傳出去，在18世紀更影響了歐洲近百年。當時外國人加以學習後，又添上自己想法成為他們的『二次創作』，以至他們的巴洛克及洛可可風格，便都帶著中國風的影子。」

KCG 尤其重視文化研究和藝術創作的結合，傳統技藝與當代設計的聯乘，為工匠提供展示和推廣平台，教育和宣傳並行，觀賞和實用兼顧等等。莫翠瑜解釋說：「現代化和時尚化是我們堅持方向之一，就是不會停留在這些傳統工藝的歷史傳承，而是在復興方面必須務求推陳出新，以貼近當下人們的生活，要跟人們有所共鳴而帶領潮流。」

KCG 更有許多針對新生代聯乘合作項目，一方面更加時尚，另一方面也更能吸引年青人的注意，因為不論傳承或復興，都有賴新一代的投入和參與。這也是 KCG 將傳統工藝置於潮流前沿之原因。「我們做了很多跨界合作，將這些工藝引進至不同的生活場境，改變了它們的固有形象，說明它們不僅是博物館的收藏，其實還有著很多可能性。」

莫翠瑜說：「作為藝術創作的載體，廣彩畫風雖然基本上不離國畫，卻可以非常當代的方式呈現。廣彩往昔屬皇家貴族和富人專享，但廣彩藝術那種精緻程度，卻充分突顯了中國工藝的精神，讓它得以傳播世界。我們希望將它們轉化為當代應用，讓更多人了解它們。推而廣之，目標是展示中華文化如何影響著全世界，而這也是『Chinese is Cool』的心之所繫。」

很多工藝之所以失傳，便弊在太過倚賴口耳相傳，沒有文字紀錄的習慣或紀錄粗疏，而 KCG 就會做好基礎功夫，深究其起源、造詣技術和未來可行的發展方向，莫翠瑜說：「我們認為有關學術研究就如檔案庫作用，可以系統性梳理有關傳統工藝資料，今年年中就會出版一本廣彩研究的專著，由楊堅平老師做主筆，這本書是漢英雙語的，以便將中國傳統工藝帶出去。」

接下來，KCG 還會以不同形式的展覽及講座，包括採用數碼技術如通過 VR 或元宇宙技術，以 3D 素描將廣彩作品的影像紀錄下來，讓人們不用在現場也能欣賞這些文化資產。與此同時，KCG 也不會忽略線上線下多重傳播，包括繼續參與及舉行展覽或在其自家藝廊展出，尋求無遠弗屆地和世界分享中國傳統工藝的傳承和復興。

莫翠瑜表示：「經過在香港和中國內地深耕數年後，我們希望能把這些工藝帶到海外，而 2023 年的大計，便是計劃在年內於巴黎舉行展覽。這次展覽無論對我們基金會或中國文化對外交流，都會是一個重要的里程碑。儘管細節暫時無法透露，但希望在巴黎如此充滿文化藝術氣息的都會，真正展示中國傳統工藝復興之風采，常能鮮活地表達『Chinese is Cool』的信息。」

4



THEME

Heritage, Protection, Innovation

An interview with Leonie Ki –
founder of Hong Kong Gaudeamus
Dunhuang Ensemble

傳承、保護、創新

專訪天籟敦煌樂團創辦人紀文鳳

Text by Patrick Chiu Photos courtesy of 香港天籟敦煌樂團

Music

Over the past five years, the ensemble's art coordinator and resident composer Kam Shing Hei and resident composer Chu Kai Yeung wrote more than 40 pieces. The wonderful melodies are based on Chinese music and infused with Western elements, forming a novel music genre that has been praised as a breath of fresh air in the music community.

香港天籟敦煌樂團成立五年以來，藝術統籌暨駐團作曲甘聖希與駐團作曲朱啟揚寫了四十多首樂曲，這些美妙的旋律，從中國音樂的基礎上，糅合了西方的元素，形成了嶄新的音樂類型，被譽為音樂界的一股清泉。

Ms Leonie Ki, the founder and honorary director of the Hong Kong Gaudeamus Dunhuang Ensemble, is a veteran advertising creative in Hong Kong. The seasoned communicator, writer, businessperson and investor is passionate about charity works and public services. The post-retirement time of the agile advertising guru and sophisticated management expert is dedicated to promoting the art and culture of Dunhuang. Her endeavours began with a youth music ensemble, which aims to modernising, rejuvenating and enlivening the ancient music of Dunhuang. The powerful art form and its associated sentiments are channelled into playing a part in the education and dissemination of Chinese culture.

作為香港天籟敦煌樂團創辦人兼榮譽團長，紀文鳳女士不但是香港資深廣告創意人和管理人；工作之餘也一直熱心社會公益和慈善活動，退休後又致力推廣敦煌文化藝術。她從敦煌的文化底蘊出發，以組織「青年樂團」復興「敦煌古樂」為手段，採取年輕化、現代化、生活化的演繹，通過潛移默化的方式，將人們對敦煌的情感轉化為一股更具感染力的藝術力量，實踐集教育與傳播於一身的文化傳承。

Ki is a renowned advertising professional who sees innovation as the key to success. "I began my career with creative advertising, and I believe advancements must come from innovation. Yet, I can hardly compare my work with the imagination manifested in Dunhuang murals. Creativity is a requisite in everything that we do today. Unique insight is critical in our increasingly competitive market. 'To conserve, safeguard and innovate' is a concept that I learned from preserving Dunhuang's culture. We conserve the past, safeguard the present and innovate for the future. New elements must be introduced to touch the heart of the youth. Based on this philosophy, I have positioned the ensemble as a music group with deep cultural roots. Its mission is to educate and to promote the Chinese culture through music."

According to Ki, Dunhuang has much to offer about our national heritage that should be appreciated and understood by our youths. Dunhuang murals, for example, contain enriching, creative and all-encompassing contents. Classic Buddhist stories with crucial morals and ethics were drawn on them. The centuries-old dedication of its cultural guardians is also exemplary. In May 2018, she founded Hong Kong Gaudeamus Dunhuang Ensemble, which aims to rejuvenate, modernise, and enliven ancient music creatively, such that the art form can perpetuate. Ki reckoned, "Murals alone would be inadequate to reinvigorate the art and culture of Dunhuang. We hope to give a soul to the murals through

music, so that people can experience the true emotions embedded. This connection can then be transformed into an inspiration to spread the art and culture of Dunhuang."

Situated in the wilderness of Gobi Desert, Dunhuang is one of China's most important world heritages. It is also the cultural connection for the East with the West and a thoroughfare along the Silk Road, where the ancient Chinese, Indian, Greek and Islamic cultures converged. Dunhuang grottoes are famed for their architecture, murals, and painted sculptures. The Mogao Grottoes in Dunhuang dates back to more than 1,600 years ago. Housing the lofty art and culture of Buddhism, they have unique cultural significance and an important historic role, serving as a testimony to the religion's flourishing in China. The colourful and varied murals and sculptures in the grottoes form a shrine of Buddhist art. They do not only demonstrate unique artistic, cultural and academic values, but also show the world the beauty and profound cultural implications of Chinese art. The site was bestowed the title of a UNESCO World Cultural Heritage site in 1987.

It was 2010 when Ki first established a bond with Dunhuang. She visited the place for the very first time in an event that celebrated the 95th birthday of the late sinologist Professor Jao Tsung-I. During the visit, she was introduced to Ms Fan Jinshi, then director of the Dunhuang Research Academy. Fan's selfless dedication moved Ki deeply and Ki began taking part in raising funds

Ms Leonie Ki, the founder and honorary director of the Hong Kong Gaudeamus Dunhuang Ensemble, is a veteran advertising creative and senior executive in Hong Kong. She is passionate about charity works and public services, and her post-retirement time is dedicated to promoting the art and culture of Dunhuang.

作為香港天籟敦煌樂團創辦人兼榮譽團長，紀文鳳女士不單是香港資深廣告創意人和管理人，工作之餘也一直熱心社會公益和慈善活動，退休後又致力推廣敦煌文化藝術。



for digitising Dunhuang grottoes. The Academy began digitising the invaluable artefacts, murals and sculptures of the grottoes since the end of the last century. This project was carried out to capture a permanent record of the relics and images of the grottoes, so as to safeguard them from further damages caused by natural and man-made disasters, and to provide more accurate and detailed information for future research.

"Without meticulous care and conservation, our world cultural heritage and the national treasure of art and culture will wither. 'To conserve, safeguard and innovate' is not my invention. It is the mission upheld by generations of guardians of Dunhuang culture. They know their calling and have dedicated their whole life working on it." For Ki, Dunhuang and Hong Kong are both geographical hubs and cultural melting pots, where the Eastern and Western civilisations come together. Ki's first visit to the place enlightened her about the past and present similarities between Dunhuang and Hong Kong. The glamorous relics of Dunhuang vividly depicts the political, social, cultural and everyday lives of the time. Yet, the glory of Dunhuang's antiquities may be seen as tumbled blocks for those not in the know.

Ki believes that education can effectively teach us how to cherish and love our cultural legacy. She arranged a series of field visits to Dunhuang, which included some study tours for teachers and students. Yet, after these events, participants returned to their busy school life. Apparently, the effect of individual visits is not easy to sustain.

Subsequently, Ki realised that despite the rich contents of the cave murals, the music and

dance scenes painted on them were only two dimension. Without sound or movement, they can hardly touch people's hearts. Ki hoped that the ensemble she founded could bring Hong Kong's young musicians together to perform, conserve and popularise the music of Dunhuang using an innovative way. "Music is indeed an important element in Dunhuang murals. Amongst the cultural relics discovered in the Library Cave by Taoist priest Wang Yuanlu, 25 pieces of ancient musical notations were found. The notations were not readily understood. Detailed textual descriptions are scarce and there was certainly no recording equipment in the old days. It was rather impossible for the songs, dance and music to pass down the generations. Yet, Dunhuang murals were adorned with scenes of songs and dance, allowing us to have a glimpse of the instruments and music played of the time."

In early 2017, Ki brought a team of young Hong Kong music students to perform in Finland, where she met a few Hong Kong Academy for Performing Arts students. She suggested they form a Chinese music ensemble to play the lost music depicted on Dunhuang murals. The ensemble was successfully set up and the relevant research was supported by Dr. Zhao Shengliang, then deputy director of Dunhuang Research Academy.

In 2018, Hong Kong Gaudeamus Dunhuang Ensemble was officially founded. With two composers and eight young musicians on board, the 20-something team was inspired by Dunhuang murals in their creations. The original music they wrote for Dunhuang murals received critical acclaim and support by many. Over the past five years, the ensemble's art coordinator and resident composer Kam Shing Hei and resident composer Chu Kai Yeung wrote more than 40 pieces. The wonderful melodies are based on Chinese music and infused with Western elements, forming a novel music genre that has been praised as a breath of fresh air in the music community. The ensemble has performed in two world cultural heritage sites in China, including the Mogao Grottoes in Dunhuang and the Palace Museum. They were highly praised, and their artistic reinterpretation was fully recognised. The ensemble has also performed in many locations in China and Hong Kong. During Chinese New Year, it performed in Tokyo. Online and offline educational events were also conducted to demonstrate to the public and to promote Dunhuang music. It has achieved outstanding results within a few years' time.

Hong Kong has long been the gateway that connects China with the world. The role has been much strengthened in recent years to support the national goal of cementing Hong Kong's position as an international cultural exchange centre. Hong Kong Gaudeamus Dunhuang Ensemble strives to nurture talents, popularise Chinese music and spread the culture and art of Dunhuang through

the interpretation of Dunhuang's ancient music and an all-rounded education programme. The novel way is expected to effectively catch the attention of Hong Kong citizens, especially the younger generation, encouraging them to become interested in Chinese culture and to learn more deeply about it. The message to educate and safeguard China's world cultural heritage will take root and bloom in Hong Kong.

紀文鳳深諳唯有創新概念才是致勝之道，「有創新才有進步，現在做什麼都講究創新概念，『傳承、保護和創新』是我從敦煌汲取的文化保育概念。『傳承』針對的是過去，『保護』確保現狀得以維持，『創新』則面向未來。由此，我便為樂團設定了一個獨特定位：一個有文化底蘊的樂團，透過音樂去教育和弘揚中華文化。」

紀文鳳認為以敦煌壁畫所涵蓋充滿創意之廣泛內容、佛教經典故事所提倡的良善道德，加上歷代敦煌文化守護者的奉獻精神，都是年青一代理應認識和了解的民族文化底蘊。2018年5月，她創辦了香港天籟敦煌樂團，希望藉由年輕化、現代化、生活化的理念，讓古樂得以新傳。紀文鳳表示：「我們希望透過音樂賦予壁畫靈魂，令人們可以感受當中真摯的感情，從感情轉化為感動，從而樂於傳承敦煌文化藝術。」

敦煌雖然地處荒涼的戈壁沙漠，卻是中國最重要的世界文化遺產之一。作為東西方文化橋樑、絲綢之路重鎮，敦煌曾是中國、印度、希臘、伊斯蘭文化等世界四大文化體系的匯流之地。敦煌石窟以其建築、壁畫、彩塑名聞於世，不僅在藝術、文化、學術等方面體現著令人矚目的獨有價值，同時也向世界展示了中華藝術之美及豐厚文化底蘊，以至在1987年被聯合國教科文組織列入《世界文化遺產名錄》。

紀文鳳與敦煌結緣始於2010年，她為參與已故國學大師饒宗頤教授 95 歲大壽活動首次踏足敦煌，認識了當時敦煌研究院院長樊錦詩女士，其奉獻精神令紀文鳳深為感動，便開始參與協助敦煌石窟數碼化工程的募捐工作。原來敦煌研究院在上世紀末，便開始將石窟珍貴文物和壁畫與雕塑資料數碼化，好讓古蹟影像永久保存，免受天災人禍侵害，並為往後的研究提供更準確翔實的資料。

「沒有人去呵護照顧、珍惜和承傳我們的世界文化遺產和國家文化藝術瑰寶，它就會凋零敗死。『傳承、保護和創新』是歷代敦煌文化守護者一輩子都在堅持的使命。」紀文鳳相信教育會令人懂得珍惜和愛護，是保護文化遺產的有效手段。所以她便組織了一連串的敦煌考察訪問團，當中有老師也有學生，可是活動過後，大家又忙於應付功課和考試了。顯然，個別的考察學習活動難有持續效果。

紀文鳳後來發現，敦煌洞窟壁畫雖然內容豐富，但壁畫裡音樂舞蹈場景卻只停留二維畫面，因無聲無息而未能觸動人心，「在當年發現的藏經洞文中便存有25首敦煌古譜。古譜中的音符大家都是看不懂，加上文字記載留存不多，古時更沒有錄音設備，更遑論有聽得到的歌、舞、曲流傳後世。但敦煌壁畫中很多樂舞場景，仍可讓今人了解當時的樂器及演奏方法。」

2017年初，紀文鳳率領了多位香港年輕音樂學生到芬蘭作交流表演，與多位素未謀面的香港演藝學院學生在芬蘭異地相逢。她提議同學們組織一個中樂團去演繹失傳了的敦煌音樂，結果一拍即合，更獲得時任敦煌研究院副院長趙聲良博士在研究上提供協助。2018年，香港天籟敦煌樂團正式成立，由兩位作曲家和八名年輕音樂家所組成，平均年齡只有二十多歲。他們創作取材自敦煌壁畫，為敦煌壁畫演繹的原創音樂。

成立樂團五年以來，藝術統籌暨駐團作曲甘聖希與駐團作曲朱啟揚寫了四十多首樂曲。這些美妙的旋律，從中國音樂的基礎上，糅合了西方的元素，形成了嶄新的音樂類型，被譽為音樂界的一股清泉。樂團先後為國家兩處世界文化遺產敦煌莫高窟和故宮博物院演出，在剛過去的新年期間又遠赴東京演出，都廣受好評，藝術水準受到肯定。樂團又舉行各種線上線下教育活動，在短短幾年間取得卓越的成績。

在紀文鳳眼中，敦煌與香港同為地理樞紐，是中外文化的交匯之處，開放包容的文化大熔爐，她感覺敦煌就是香港的前世今生。香港過去一直是中國走向世界的視窗，近年更不斷強化作為國際中西文化藝術交流中心的角色。香港天籟敦煌樂團致力通過敦煌古樂演繹及全方位教育課程，培育人才，普及中樂，弘揚敦煌文化和藝術，以創新方式發揮立竿見影的作用，吸引香港市民尤其年青一代對中華文化的興趣及深入理解，將教育和保護中國世界文化遺產的訊息在香港開花結果。

Left: The Hong Kong Gaudeamus Dunhuang Ensemble was founded. Comprising two composers and eight young musicians, the 20-something group creates and perform original music inspired by Dunhuang murals. Right: By performing ancient Dunhuang music and with a comprehensive educational programme, the ensemble aims nurture talents, popularise Chinese music and promote the art and culture of Dunhuang. 左圖：2018年，香港天籟敦煌樂團正式成立，由兩位作曲家和八名年輕音樂家所組成，平均年齡只有二十多歲。他們創作取材自敦煌壁畫，為敦煌壁畫演繹的原創音樂。右圖：香港天籟敦煌樂團致力通過敦煌古樂演繹及全方位教育課程培育人才、普及中樂、弘揚敦煌文化和藝術。



THEME

Meta Reverse



Scan the World: TO LIVE, CULTURAL HERITAGE NEEDS TO BE SHARED

掃描全世界：活現文化 共享傳承

Text by Steve Jarvis Photos courtesy of Scan the World

Museums are fascinating, but with only a fraction of their items ever exhibited, they could also be considered graveyards for cultural heritage. Museums can, and should, be doing a better job of sharing our incredible global culture. Scan the World's Jon Beck wants to shake up our cultural institutions, and he thinks scanning and 3D printing are the perfect way to revitalise what we consider cultural heritage, and what we can do with it.

公開展出的文物從來只佔博物館館藏極小部分，難怪有說博物館是文物墳墓。Scan the World 的負責人 Jon Beck 希望以掃描和 3D 打印為文化傳承延續新生，在文博機構中推動革新。





While a dimension separates them, a 3D object can also be seen as a photograph. It was a thought that stuck in Jon Beck's mind as an undergraduate art student in photography. After coming across Photogrammetry, a method that stitches together overlapping pictures of an object to create a digital 3D model, he realised the smartphone in his pocket had instantly become a 3D scanner. The next stop was finding something worthy to scan. Living in London, famous for its cultural heritage acquired from around the world, it seemed a natural subject matter. In particular, he was drawn to the British Museum for its enormous collection of antiquities, and conservative attitude toward sharing their collection. Many visits, and thousands of photographs later, Beck decided to present the museum with some 3D-printed models of his scanning work. He was promptly banned from the museum. Undeterred, Beck taught some friends how to scan so they could go to the museum in his place. This was the birth of the Scan the World (STW) project.

Finding collaborators was no obstacle, and soon groups were teaching each other the basics and holding "scanathons" at various museums; often, these groups included experts who would give secret guided tours while the scanning was taking place. Beck explains the appeal: "One of the nice things about the scanning process, especially for 3-dimensional objects, is that you look at it very closely and from less conventional angles, and you look at the object in different ways, all in an effort to get as much information about the object as possible. Scanathons are a way to slow down and really appreciate the work." This proved a seductive element for the art community, and soon they were getting thousands of submissions. Received scans are uploaded to the Scan the World website as 3D printable files, each artefact

includes metadata, accreditation, and any available information about the object. Based on open source software, creative commons licensing, and a community of enthusiastic scanners, the archive rapidly expanded, and by 2014, Scan the World (STW) had taken shape.

The final, and defining, element of STW came as a surprise. As contributions mounted, Beck and his small team began to realise that many interconnected stories were being attached to the scanned objects, and these stories were coming from both within and outside the museums, some even related to objects in people's homes. Of course, there were the notes accompanying objects when scanning, and commentary from experts, but more profoundly, there were many stories and observations from amateurs, personal reflections creating connections between people and artefacts. Jon adds, "People also noticed similar attributes between pieces that were geographically distant but had many common elements and shared histories, making it possible to create collaborative stories about a piece of art." Before long, it was apparent that cultural heritage objects in the STW archive were more than just static data defined by expert interpretations. Rather, they were part of a living community, and this community and history are embedded as part of the digital artefact, allowing for a renewed sense of shared knowledge, heritage, and creativity.

Breaking free from permanent storage

What began as one man secretly acquiring content from one of the world's premier stores of global cultural wealth has grown into a movement that highlights important and long-standing issues confronting cultural heritage institutions. Beck elaborates, "The availability of cultural data, and in particular 3D scanning, has opened access to digital artefacts and stands in stark contrast to, and gives a certain freedom from, the heavily curated exhibits and closed archives we see in museums, galleries, and archives. These traditional cultural institutions come with significant barriers. Of course, the vast majority of items are in permanent archives and seldom see the light of day, but access to museums is also impossible for the vast majority of people living distant lives. In addition, people with specific conditions, such as visual impairment, constantly struggle to appreciate art in its fullness. By taking the object out of the museum, and out of its protective casing, as well as adding more information and context to objects, we can democratise cultural heritage on many levels."

Beck had started STW to help break down the walls of the cultural institutions, the gatekeepers of world cultural heritage, and as a way to democratise art. With more than 25,000 scanned artefacts from around the world uploaded as 3D printable files, and an average of 10,000 downloads a day, he is certainly making headway toward this goal. While some people are happy

just to have a realistic reproduction of a famous artefact in their home, many others use the material as a canvas to build upon. Experimental printing and modifying of artefacts, or rendering objects into video games and virtual environments, are just some of the possible artistic endeavours. Scans are of sufficient quality to make anything from tiny pieces of jewellery to a gigantic Mardi Gras float. Essentially, anyone can do anything with whatever is there, and they encourage people to let their imaginations take hold.

For Beck, however, there is a deeper meaning behind giving free reign to use STW materials, "Promoting creativity and perpetuating the creative life of an object, and giving people the tools to do this, is a way to actively consume and interact with culture, making it a living thing, extending the creative life of objects, and adding to the story of an object long considered ancient history. In this way, it makes cultural heritage more than just something for rich people and elite institutions to possess. It becomes a living and evolving cultural artefact and experience because it is passing through the hands of artists and creators, helping to create a further story." Moreover, for STW, these stories aren't just about famous statues and relics from antiquity; Beck insists that anything that has cultural meaning, even if only on a small scale, can be scanned and uploaded to the site to become part of the global cultural milieu.

Rights and responsibilities for heritage custodians

Beck is keen to position STW as part of a movement to share global cultures, and is sensitive to the contentious history many museums and cultural institutions in the West have when acquiring items of great cultural significance. To this end, STW is actively partnering with cultural institutions, both to share as much of the shared heritage as possible, and to support people with deep cultural connections in getting access to their cultural heritage locked away in museums. For Beck, it is clear: "Contentious objects and culturally sensitive goods should be copied and displayed in museums, with the originals being returned to where they rightly belong."

To make his point, Beck brings up the example

of the Easter Island heads sitting in The British Museum, which forces the Rapa Nui people to travel long distances to pay respects and give offerings to these items of great cultural significance. "To not return the original but only give a digital copy is another form of digital colonialism," asserts Beck. Even when considering whether to scan an artefact, cultural sensitivities must be prioritised. If Beck comes across work that is outside of his UK male experience, he will reach out to relevant communities to ask their thoughts on the artefact being copied. In some cases, it may not be culturally appropriate to put printable versions online. At the risk of being refused permission to scan, he defers to the people who are directly connected with the objects to give their consent and the opportunity to tell their story about the object.

The prospect of helping repatriate cultural artefacts is one upside, but technology development, such as drones and progress in 3D printing, is also expanding the scope and scale of STW activities. For example, it is now possible to use archival footage to recreate objects that are lost due to natural disasters or human causes— which is a step beyond STW users constantly trying to put the arms back on Venus de Milo or print a nose for the Sphinx. International expansion of STW activities is also gathering speed, with programs having been established in numerous countries, including India and China, where groups of people are trying to resuscitate what has been lost over time and to cultural upheaval. STW is always looking for collaborators, and they have some ability to support new groups with 3D printers and training, and help establish scanning experience labs.

Virtual heritage is not the answer

For all its possibilities, Beck has reservations about the current rush to digitise everything, as it may not be necessary, or appropriate, and there are natural limits to be recognised and understood. "Digitising should be done with purpose. We want to help people appreciate cultural heritage as a shared experience, not as an activity mediated by large corporations that have captured huge amounts of data and want to monetise it in virtual worlds." Fearful that a tsunami of virtual cultural production





Jon Beck
Jon Beck is a creative professional exploring the sociological impact of new technologies within the arts and heritage industries. He is an innovator and consultant for digital sectors in museums, implementing new and immersive digital technologies into cultural institutions and studying their use and purposes for global outreach and engagement. He founded Scan the World 2014.

關於 Jon Beck
Jon Beck 是專業創作人，為博物館的數碼領域擔任創新和諮詢工作，致力探討新技術為文博藝術業帶來的社會影響。除了在文化機構中實施嶄新的沉浸式數碼技術，他也從事全球外展和促進觀眾參與的研究，並於 2014 年創立了 Scan the World。

and consumption could fundamentally alter humanity's ability to create cultural identities, Beck would like to see the emergence of a "conscious metaverse," a place for both virtual and physical—what he calls the "MetaReverse." He continues, "A MetaReverse is a liberating universe built on actual connections between people, a place where creativity can be embodied in the physical with 3D printing, and is able to create new stories that can be freely shared. In this way we can perpetuate the cycle of culture creation."

The work of STW is a glimpse into what a possible future for culture creation, preservation and recreation could look like. It is a vision that puts humans, and the act of sharing, at the very centre of cultural heritage. For Beck, this is an entirely natural state of affairs because, "The object is the most important thing, it has its own life and story and is not merely a possession, but rather something that is living and connected. It is how people are connected to it that is most important, and even printing it can mean becoming part of the artefact's story. Time is lost in an archive, and attaching artefacts to stories gives them provenance, connection, and greater meaning than simply who is in possession of an artefact at a specific point in time."

Beck 大學時代修讀攝影藝術，當時認識到攝影測量軟件 Photogrammetry，知道重疊照片能組成數碼三維模型。他認為智能電話就是隨身 3D 掃描器，於是四出搜羅題材。身處倫敦的 Beck 很自然從身邊的全球文物出發，大英博物館的海量石像和古董成了數以萬計的照片主角，他更決定以 3D 打印模型來重現館藏，並引來館方發出的逐客令。但是 Beck 沒有就此放棄，他把掃描技術的薪火傳授給友人，Scan the World（掃描全世界，簡稱 STW）也由此誕生。

「掃描馬拉松」很快便發揚光大，同道中人分組掃描各地博物館。Beck 解釋說：「要盡量獲得所需資料，便必需以不同的方法和角度仔細觀察，認真掃描。」藝術界對細賞文物的機會可謂一呼百應，紛紛把掃描照片上載到 STW 網站，成為可供 3D 打印的檔案。每件藝術品都紀錄了元數據、認證和與正品相關的資料。STW 的檔案庫在開源碼軟件、CC 共享創意授權和熱心掃描人的支持下急速擴張，至 2014 年終於成形。

隨著愈來愈多人供稿，Beck 和團隊發現被掃描物件背後有著千絲萬縷的聯繫，除了和博物館內外有關，還可能關係到某人的家傳之寶。掃描除了拍下專家說明，更連上了業餘參與者的觀察和反思，深化了文物與觀眾的關係。Beck 補充說：「觀眾發現相隔萬里的物件原來可以有共通的元素和歷史，為藝術品共同創作故事開拓了更多可能。」STW 數碼文物庫成為了活生生的社群，可供分享知識、共享文化和創意。

逃離暗藏角落

這場源自 Beck 個人行動的運動，凸顯了文博機構長久以來所面對的問題。Beck 補充說：「傳統文博機構本身有很多限制，文物要經過深度策展才能向公眾展示，而大部份永久藏品很少有機會示

人。另一方面，對於絕大部分生活在偏遠地區的人來說，前往博物館也是可望而不可即的事，如果身體有狀況（例如失明）也可能成為投入藝術的障礙。3D 掃描的數據令更多人可接觸數碼文物，讓文物出走博物館，為它們補充資訊和欣賞背景，是普及文化傳承的妙法。」

Beck 銳意推動文博機構還藝於民。STW 現在已收藏了逾 25,000 件文物的 3D 打印檔案，每天平均有 1 萬次下載。除了把仿真度高的名物複製品造成家居飾物，更多使用者以資料進行實驗性打印，又或融入電子遊戲和虛擬環境。高質素掃描還可以變成精緻的珠寶甚至大型的遊行花車。

Beck 說：「STW 不只讓人免費使用素材、把工具交給創新者、為古物加入現代故事就是延續創意生命，令更多人得以享受文化，活化文物。文化傳承不應只屬於富人或精英機構。」STW 網站要交代的不仅是雕像的名氣或歷史，而是紀錄所有富有文化意義的文物，從而構建全球文化。

守護文化的權利與責任

Beck 很希望 STW 成為共享全球文化的運動，他也明白西方獲取文物的陰暗過去，所以項目主動與各大文博機構合作，務求盡量分享文化傳承、支持哪些與文物有深厚聯繫的人再次接觸被重門深鎖的藏品。Beck 對此非常目標清晰：「爭議文物的正本應物歸原主，展出的只應是複製品。」

Beck 以大英博物館的復活島頭像為例，指出原住民拉帕努伊人要長途跋涉才可以接觸文化意義重大的物件，向其致敬。他強調：「不把原件歸還而只交出數碼拷貝也屬數碼殖民主義。」Beck 遇到自己文化認知以外的文物時，會先徵詢社群對複製和把資料在網上發表是否適合。雖然有可能被拒絕，但他會爭取相關社群同意，務求好好說出物件的故事。

無人機和 3D 打印等科技不斷進步，令 STW 有更強的活動能力，現在已可使用視頻片段重建因為天災人禍失傳的物件。STW 也漸趨國際化，足跡已見於印度、中國等國家，幫助當地人挽回已失落於時間和文化洪流的文物。STW 還支持新成立小組獲得 3D 打印機和訓練，協助建立掃描體驗實驗室。

虛擬化並非終局

全盤數碼化縱有無限可能，Beck 卻對其必要性有所保留：「數碼化必需出師有名，我們想說明文化傳承是共享文化體驗，而不是大機構以大數據在虛擬世界賺錢的工具。」他擔心虛擬文化被排山倒海的製作與消費，最終會改變人類重新塑造文化身份的能力。Beck 期望虛擬和實體的共享空間可變成「MetaReverse」（反轉元宇宙）。他續稱：「元宇宙應該能建立和拉近真切的人際聯繫。3D 打印能和現實空間互相交織創建新故事，不斷推進創造文化的週期，讓全人類共享。」

STW 的工作能揭示未來，預示創造、保存和再創造文化的可能性。他認為：「文物不應只是某個時間、某個人擁有的東西，其生命與故事應該與其他事物聯繫起來，而打印版本也是故事的一部分。躲於收藏庫會浪費文物的時間，只有與故事緊扣，釐清出處、梳理關聯才能為其賦予更重要的意義。」





When arts meet technology at Hylozoism



萬物有靈： 藝術與科技共生展

"Hylozoism" – the doctrine that all matter has life – is an unlikely head word to be seen on an exhibition poster. It does trigger the curiosity of passers-by to find out what it is all about.

「Hylozoism」（中譯：「萬物有靈論」）一詞並非展覽海報上的常客，不難想像它能引起路人探個究竟的興趣。

"Hylozoism: An Arts & Technology Exhibition" is a landmark exhibition of media art that depicts the new ecology co-created by humans and machines. According to co-curator Joel Kwong, the idea that all things in the world possess a distinct spiritual essence invites us to look at matters with new lens. At the master lecture held at the launch of the exhibition, she shared interesting works from the past few years that inspired her to take a deeper look into a "neo-nature" inhabited by ubiquitous technologies, and how it intertwines with human lives through arts.

Keith Lam, co-curator and commissioned artist of this exhibition, showed this intricate relationship through his "TTTV Garden". Lam's work mimics the spectrum of LED lights used in indoor vertical farming. Through learning and analysing the motions and the colour spectrum of the 24-hour news, the computer simulation transmits and televises such data on the overhead screen in "TTTV Garden", making it the "sky" that not only feeds information to the public, but also provides lights for the plants in the environment.

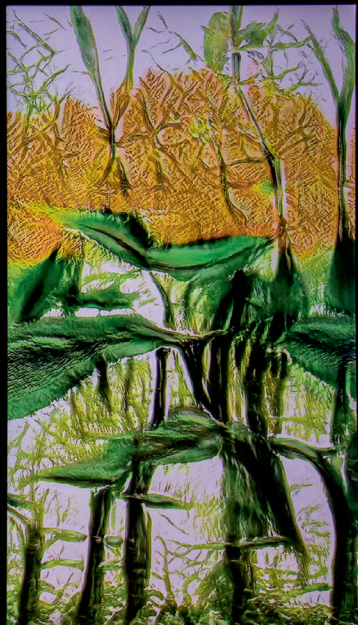
All five installations in this exhibition discuss a topic related to nature – not Mother Nature as we know it, but a neo nature under the intervention of technology. "F10ra 0" (pronounced as "flora-zero"), for example, imagines how artificial intelligence interprets the interplay of existence and essence.

"The installation is backed by in-depth research on the Bauhinia x Blakeana Dunn, the first Bauhinia tree discovered in Hong Kong," shared Ellen Pau at an open forum hosted for the exhibition. By converting the DNA file of the species into sound, Pau hopes to connect viewers to the genome study on the city flower of Hong Kong.

Matters in the neo nature may be tangible like the plants explored in the works of Lam and Pau, or they can be intangible like the electromagnetic waves emitted by the mobile devices that we carry everywhere. "Sensing Streams 2022 – invisible, inaudible" is an installation equipped with an antenna to collect real-time electromagnetic waves and then encodes the data through a self-luminous, high-definition screen and speakers.

"TTTV Garden" by Keith Lam. A pop-up garden inspired by the father of video art, Nam June Paik's "TV Garden". The interaction between virtuality and reality provides a two-way stimulation to lives, resulting in a mutually inclusive loop. "TTTV Garden" also streams real-time on social media, inviting viewers to witness every moment of its growth while pondering the conflicts and possibilities derived from the indivisibility of nature and technologies.

林欣傑：《天屏地圖》作品靈感來自國際錄像之父白南準的《電視花園》。



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1. "Artificial Botany" by fuse* Italy is an ongoing project that explores the expressive capacity of botanical illustrations through the use of machine learning algorithms. 《人工植物學》是意大利藝術家 fuse* 的作品。項目持續進行，透過機器學習的演算法，探索植物學插圖的潛在表達能力。

2. "F10ra 0" by Ellen Pau is a musical adaptation of the DNA of Bauhinia Blakeana. 鮑譚倫的《靈基因》以紫荊花的基因轉化成的聲音為主軸。

3. "Sensing Streams 2022 – invisible, inaudible" by renowned Japanese music legend Ryuichi Sakamoto and media artist Daito Manabe. 《感應流 2022 · 不可視 · 不可聽》由著名日本音樂傳奇人物坂本龍一和媒體藝術家真鍋 大度設計。

4. "Grove" offers a vision of the world transformed into a gathering place for plants, animals, and inert matter alike. The pool-shaped screen at the centre of the installation produces an intense experience of innumerable worlds falling into chaos and rising again in new life. 《樹叢》建構了改革世界的願景，在未來的建築道路上找尋與植物、動物、惰性物質共生共活的理念。裝置中心的池形屏幕營造出感受強烈的體驗，猶如無數世界陷入混雜無章，轉眼間新生命再度躍起。

The wavelength frequency can be changed with a controller to manipulate various simultaneously existing, perpetually changing electromagnetic waves. This work presents the flow of a multitude of electromagnetic waves, a phenomenon that usually goes unnoticed. Through this installation, viewers can see how smartphones, radios and other devices brought into the venue affect the data collected by the setup.

What if humans co-create with machines? "Artificial Botany" is set to answer this pressing question.

Before the invention of photography, physicists, pharmacists, and botanical scientists could only rely on botanical illustrations for identification, analysis, and classification. "Artificial Botany" collects botanical illustrations from

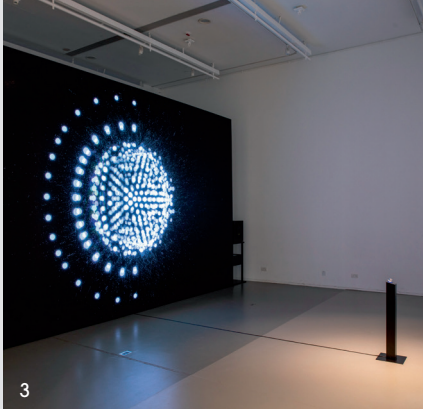
public domain archives and then runs them by the machine learning system GAN (Generative Adversarial Network) to create new morphed images extremely similar to the originals. The interpretation of the learned data aims to create a new system of relationships between colours, shapes, details, and textures that are new and independent from the previous ones, letting the possibility of new species, classes, and morphologies emerge.

"Grove" is a gathering place that paints the creators' vision for an inclusive, open building, which answers the question of the interdependence and symbiosis of human and technology.

Exhibited at Venice Biennale in 2021, the visual projection and audio environment is the work of the Living Architecture Systems Group, led by



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University of Waterloo professor and Canadian architect Philip Beesley, and many collaborators. The possibility of living in a world of continuous growth and endless transformation is explored.

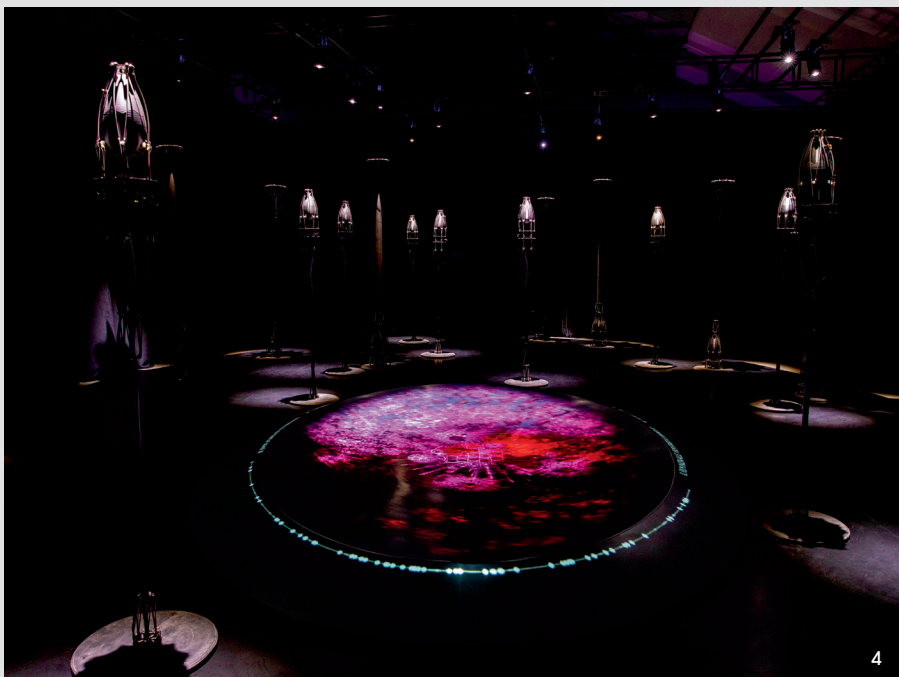
「萬物有靈：藝術與科技共生展」以媒體藝術呈現人類與科技共同創造的新生態。聯合策展人鄭佳玲表示，萬物各有獨特靈氣的概念引發我們以新角度看待事物。鄭氏在展覽開幕的大師班講座上分享了近年多件作品如何啟發她在科技中深入探討「新種自然」，以及它如何透過藝術與人類生活交織。

林欣傑除了是聯合策展人，也是展覽的委約藝術家。他以圓圖作品《天屏地園》表達藝術與科技共生的微妙關係。《天屏地園》模仿常見於室內垂直農法的LED光譜植物種植法。電腦通過機器學習，分析24小時新聞直播的動態和顏色光譜，將數據傳送至《天屏地園》的高空電視螢幕中，讓此「天空」螢幕在提供資訊時，也為園內植物供應生長所需的光線。

人工虛擬現實與真實交互影響，生命被虛實雙向刺激，並與之反饋，造成循環共生狀態。《天屏地園》並於在社交媒體上直播，讓觀眾實時見證植物成長，思考科技與自然在共生關係中的可能性。

展覽邀請了五個媒體藝術創作單位，以裝置討論與自然相關的課題。然而這裡說的並不是公眾所熟知的大地之母，而是在科技介入下的新種自然。其中，《靈基因》便讓觀賞者想像人工智能如何演譯存在和本質的相互作用。

鮑氏在開幕講座中分享道：「裝置對香港市花紫荊花進行了深入研究，追溯第一株洋紫荊在香港出現的故事。」她把紫荊花的DNA的訊息轉換成聲音，希望拉近觀眾與紫荊花基因研究之間的距離。



新種自然中的物質，可以是林欣傑和鮑藹倫作品中所探討的實體植物，也可以是無法觸碰，從我們隨身帶備的流動裝置所發出的電磁波。《感應流2022·不可視·不可聽》是數據視效化裝置，作品透過天綫收集環境中的電磁波，並通過過程式將數據轉化成視覺與聲音，於高清螢幕和揚聲器中播放，讓觀眾能實時體驗人類無法感知的電磁波。

觀眾也可透過控制器改變波長頻率，體驗同時存在的各種電磁波以及不斷變化的視覺與聲音。作品體現出積極參與於智能手機通訊中，但又經常不被注意、不被看見的電磁波，了解帶進場內的各種通訊設備如何影響作品所收集的數據。

人類可以與機器共同創造嗎？且看《人工植物學》如何回答。

在發明攝影術之前，植物學插圖是記錄不同植物樣貌的唯一方法，並讓物理學家、藥劑師及植物學專家用於識別、分析和分類的工作。《人工植物學》從公共領域的庫存檔案中，收集不同流派的重量級藝術家所繪畫的植物插圖，通過訓練機器學習系統GAN（生成對抗網路），創造出跟原本圖像極為相似的新人工圖像。機器藉著詮釋所學到的數據，建立了一套全新系統，重新定義顏色、形狀、細節和紋理之間的關係，期望有助創立新物種、類別和形態的可能性。

《樹叢》是創作人的建築願景，旨在相聚空間中呈現包容、開放的視野，回應了人類與科技互相依存的問題，並在不斷擴充和轉型的世界中探索生活的可能性。

作品由加拿大滑鐵盧大學教授菲力浦·畢斯雷領導，與生活建築系統團隊（Living Architecture Systems Group）以及多個合作伙伴共同協作，曾參展2021年威尼斯建築雙年展。

Five steps to maximise the Hylozoism experience

As the exhibition advocates the co-existence of arts and technology, visitors are encouraged to take five steps to delve into the artists' creative process and to get inspired for individual creativity.

- 1.Exploration
Open your senses and walk around the venue without reading any texts of the artwork.
- 2.Read and more
Appreciate the artworks in detail, starting from the entrance of the installation. Write down questions or ideas you have for the piece.
- 3.Digest, think and imagine
Take time to digest your notes. Imagine you are the artist and try to answer the questions you just wrote down.
- 4.Mind-map
Organise the information you collected into a mind map.
- 5.Peer sharing
Form a small group and share your mind map with others. Or develop a new way to look at the exhibition!

《萬物有靈》自學五步曲

《萬物有靈》是一個提倡藝術與科技共生的展覽。觀眾來到展場，可以透過五個步驟投入藝術家的創作歷程，從中學習如何激發個人創意。

1. 自由空間探索
別急著閱讀任何解說作品的文字，請讓感官自由感受，休閒地在展場中遊走。
2. 看圖識字
由裝置的入口開始仔細欣賞每件作品。請你記下一些你希望向作品提出的問題或想法。
3. 消化、思考與想像
慢慢沉澱剛寫下的筆記。幻想自己是作品的創作人，嘗試解答筆記上的問題。
4. 繪畫思維圖
整理你收集的資料，繪成思維圖。
5. 同儕分享
分組討論，與組員分享你的思維圖。你們也可以一同發掘欣賞展覽的新方法！

HKDI Gallery Exhibition Website



Beyond 100 : Transforming Design & Imagining Futures with Lab4Living



1

超越100： 與 Lab4Living 一同改造設計， 展望未來

Global aging has kept governments busy to devise practical solutions and respond to changing demands and expectations as people grow older. "Beyond 100" highlights the role of design in improving health and general wellbeing.

全球人口老化，令各國政府忙於制訂實效解決方案，回應暮年歲月的需求與期望。「超越 100」揭示設計在改善人們健康、令生活變得更美好方面所肩負的重任。

In collaboration with Lab4Living, a design-led interdisciplinary research group at Sheffield Hallam University in the UK, HKDI Gallery presented the exhibition "Beyond 100: Transforming Design & Imagining Futures with Lab4Living" in November 2022 to February 2023 to explore what can be done through design to cope with the crises of living to 100 years old and beyond.

Hong Kong has always required smarter designs to support 18.9% of its population who is 65 years of age or older. As the city with the longest life expectancy in the world, keeping its citizens healthy while helping those less abled is particularly challenging. The global perspective adopted by "Beyond 100" invited visitors to appreciate the diversity of design approaches that highlight the importance of defining questions not just answers; the value of participatory and collaborative approaches; the need for inclusive and sustainable approaches; and solutions that are culturally and environmentally appropriate.

The eclectic approaches, formats and directions undertaken by Lab4Living were demonstrated through five themes. The artefacts revealed the power and potential of design to transform lives, foster positive change



and support human flourishing. They also exemplified designers' creative responses and adaptation amidst the COVID-19 pandemic.

香港知專設計學院 (HKDI) 與英國雪菲爾哈倫大學屬下的跨領域設計研究團隊「生活實驗室」(Lab4Living) 合作，於 2022 年 11 月在 HKDI Design Gallery 呈獻「超越 100：與 Lab4Living 一同改造設計，展望未來」展覽，探討設計如何適時回應活過一百歲的危機與挑戰。

香港是全球人均預期壽命最長的城市，有 18.9% 人口年滿 65 歲或以上，所以一直都需要更人性化的智能設計，應對市民的健康需要，同時支持能力較弱的人好好生活。「超越 100」為參觀者展現環球視野，帶來林林種種的多元設計理念，並強調問題與答案同樣重要，展示參與和合作的重要價值、人們對共容和永續方案的需求，以及符合文化及環境要求的解決方案。

展覽分為五大主題，闡述 Lab4Living 所採用的多元研究方法、形式與方向，讓觀眾感受設計的力量、體會其如何改變生活，為生活帶來正面影響，推動人類邁向繁榮的未來。展品並以實例說明設計師以創意回應新冠疫情，幫助民眾適應新常態。

1. Displayed in the *Frugal Design and Sustainability* area, "Playponics" is used in schools and communities in India. The system leverages the energy generated by children's playground activities to sustain hydroponic and conventionally grown crops.

「玩樂耕種」是簡樸設計與可持續性區內的展品，已在印度的學校和社區應用，將小朋友使用遊樂場設施時所產生的能量轉化，用於培植水耕及傳統栽種的農作物。

2. "Journeying Through Dementia" was shown in *Life Transitions*. It supports individuals at early stages of their dementia by building confidence and encouraging active problem-solving.

「失智之旅」在生命階段的過渡展區亮相。展品用來支援認知障礙症的早期患者，幫助他們建立自信，鼓勵用者積極解決問題。

3. Shown in the *Creative Provocation zone*, HOSPITable by Lab4Living director Prof. Paul Chamberlain allows users to learn their weight by sitting on the chair, offering convenient support to increase self-care and a shift of care from hospital to home.

觀眾來到創意的挑戰展區，可以看到 Lab4Living 總監 Paul Chamberlain 教授設計的「家庭診所——秤稱體重椅」。用家只需坐在椅上便能自量體重，在逐漸從醫院轉向家庭的護理中更輕鬆地享受長壽生活。

A Master Lecture and a Wellbeing Design Projects Sharing Session were also held to stimulate creative thoughts and encourage aspiring designers to further develop products, services, interventions, and speculative projects to support human flourishing. Highlight exhibits and the session can be revisited here.

為啟發年輕設計師發揮創意，展覽特別舉辦了大師班分享會及身心健康設計計劃分享會，鼓勵他們為促進人類生活發展研發出相關產品及服務，提出積極措施及發表更多對未來的展望計劃。重溫焦點展品及講座內容，請瀏覽以下網址。





"Waste Age" shows
greener ways to
break the "take,
make and waste"
cycle

《廢棄時代》展現惜物創意
善用資源促進永續發展



Over-consumption and catastrophic wastes are destroying the environment. "Waste Age: What Can Design Do?", the latest exhibition presented by HKDI Gallery is set to find out how design can mitigate this problem.

過渡消費造成廢物災難，令環境大受破壞。HKDI Gallery 的新展覽《廢棄時代：設計能做什麼？》將闡述設計如何紓緩環境危機。

As HKDI's first collaboration with London's Design Museum, Waste Age has curated installations in three themes to explore how design can make a change. *Peak Waste* discusses the scale of the problem by observing beyond our current toxic waste infrastructures, and exploring the environmental, social and geopolitical forces at work. *Precious Waste* lays out how design transforms waste into valuable resources and changes our mind about value, while *Post Waste* introduces viewers to new ways of living with the Earth and not from it.

The star-studded list of international and regional designers features Formafantasma, Stella McCartney and Studio Drift, as well as the successful case of The Billies System, a textile recycling process that closes the loop of waste from the fashion industry, the "BioChar Cement and Mortar" by Carbon Lite System, an innovative solution to combat the carbon dioxide emissions that wood waste produces in local landfill sites.

A tale of waste in two cities

Prior to landing at HKDI Gallery, Waste Age was previously presented in London. Chief Curator of the exhibition and Director of Future Observatory of Design Museum Justin McGuirk is happy to bring Waste Age to Hong Kong. He noted the issue of waste and the potential of recycling are yet to reach mainstream consciousness in Hong Kong. "The beauty of the exhibition is that it is not chiding people for their wasteful behaviour but demonstrating that a less wasteful way of life is possible and that the change is already underway," said McGuirk. He also shared that both London and Hong Kong regard highly of efficiency and convenience. Yet, the convenience culture demands disposability, and disposability is a systemic issue that is very hard for design to address.

He further explained, "Designers can come up with a biodegradable coffee cup lid but they're not asking whether we need a takeaway coffee at all." He opined that many waste issues would be solved if we could just slow down.

The value of recycling waste

McGuirk further commented that the whole system is rigged to make replacement cheaper than repair. Brands should do more in the design, manufacturing and sourcing of their products to make more choices for waste reduction available. Legislation to minimise single-use plastics and unnecessary packaging will also help. Kevin Cheung, a local artist featured in Waste Age, shows viewers a playful example of waste transformation. His *BoomBottles* is a trendy portable



1. Bottle-Top Chain: A Winter's Month of Bottle Top. 6,600 bottle tops collected by volunteers from the Cornish Plastic Pollution Coalition in Cornwall between Dec 2015 - Feb 2016. 《Bottle-Top Chain》：2015 年底至 2016 年初的冬季期間，英國康沃爾的塑膠污染關注組義工收集了 6,600 個瓶蓋。
2. 張瑋晉的《BoomBottles》*BoomBottles* by Kelvin Cheung.
3. *Turtle* by Vincent Lee is a sculpture representing the ocean waste crisis. 李孟康的《海龜》：代表海洋垃圾危機的雕塑。

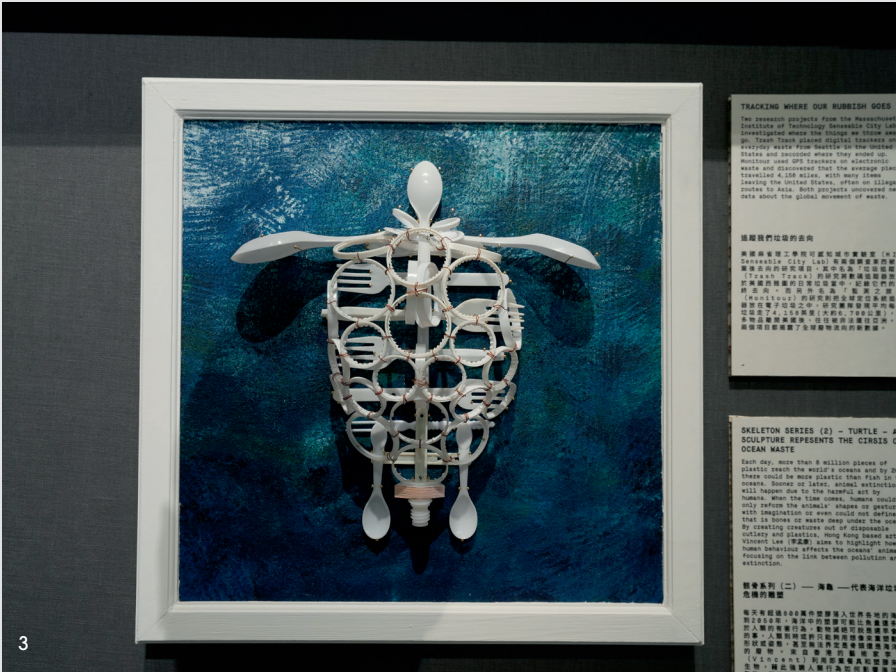
outdoor speaker that turned an everyday item discarded daily in Hong Kong into something valuable. He also advised students to contribute to promote a greener lifestyle. "Start with a humble approach. Consider fulfilling customers' needs in ways other than consuming, or creating with materials that we already have," said Cheung.

HKDI lecturer of Communication Design and featured artist Vincent Lee visualised the severity of ocean waste with his work *Turtle*, highlighting how human behaviours are pushing species to extinction. He encouraged students to harness the power of visual communication and help spread the important message. "Communication Design can get the message across and improve public awareness." He also quoted colour-coded recycling

bins, clear signages for locating recycling facilities, as well as other memorable graphics used in social media and print advertising as effective tools for advocating a greener life. At HKDI, the teaching staff would line up with environmentally conscious organisations and collaborate as much as possible to achieve more enriching outcomes.

New ways of living in a waste-free future

Certainly, recycling alone is never enough. Diverse approaches and multiple solutions at the global, national and local levels are needed to tackle the waste crisis. Designers need to think ahead to ensure a product is more durable, repairable and recyclable. McQuirk suggested, "One way to do so is replacing fossil-





fuel derived materials like plastics with natural materials such algae, paper or mycelium, or new materials derived from agricultural waste."

Many young designers are doubling as material researchers to make this happen. Many more designers are seeking cross-disciplinary collaborations with biologists, chemists and engineers to drive a systemic change. Their great work will offer many more good choices and help consumers do their part of buying less. When everyone chips in and keeps reusing, repairing and recycling resources, things can stay in use for longer, and a waste-free future is not impossible.

《廢棄時代》是 HKDI 與倫敦設計博物館首次合作的展覽，展出的裝置藝術從三大主題探討設計如何扭轉危機。「廢棄顛峰」討論問題規模、觀察現時滿佈毒性的基建，解構環境、社會與地緣政治之間的角力。「珍惜廢棄物」分析設計如何轉廢為寶，改變人們的資源價值觀，而「後廢棄時代」則向參觀者介紹嶄新的生活哲學，以不虛耗的方式與地球共存。

展覽展出多位國際及本地知名設計師的作品，包括 Formafantasma、Stella McCartney、和 Studio Drift，也展出在香港推動可持續發展的設計例子，例如有助時裝界減少浪費的紡織品循環再造系統 The Billie System、減少廢棄木材於填田區產生二氧化碳排放的 Carbon Lite System 《BioChar 生物炭水泥與砂漿》。

廢棄物的雙城故事

《廢棄時代》在 HKDI Gallery 現身已前已率先於倫敦展出。倫敦設計博物館未來觀察所總監 Justin McQuirk 是展覽的策展總監，他明白廢物問題和回收潛力尚未成為香港主流意識：「是次展覽的可貴之處，在於它並不是對浪費漏習指指點點，而是惜物生活、推動改變的示範。」

他坦言倫敦和香港兩個大都會均重視效率、講求方便，但方便文化卻衍生了即棄習慣，再形成系統性問題，要以設計改變現狀變得難上加難。他解釋：「雖然即棄咖啡杯杯蓋可以轉用可生物降解物料，但我們更應從源頭出發，思考為什麼要外賣咖啡。」他認為只要願意放慢腳步，很多廢物問題都可迎刃而解。

回收價更高

McQuirk 並指出整個消費體系傾向以新代修。各大品牌應在設計、生產和採購方面加倍努力，為公眾提供更多減廢選擇。如能配合立法、減少不必要的即棄塑膠用品和包裝物料，情況也有望改善。

《BoomBottles》是參展設計師張瑋晉的作品，他將香港日常丟棄物品設計成時尚便攜式喇叭，說明「轉廢為寶」也可饒富玩味。他也寄語設計學生為推動綠色生活而努力。「由小處做起，思考如何以不消耗的方法滿足消費者需要，也可以利用我們已經有的物料創作。」

《海龜》是 HKDI 傳意設計學系講師及參展藝術家李孟康的作品，他以即棄餐具和塑膠拼出海龜，表達人類棄置海洋廢物已令生物瀕臨絕種，並鼓勵學生以視覺傳意廣傳這個重要訊息。他說：「傳意設計能夠令更多人明白事態嚴重。」他並列舉多種有效推動綠色生活的工具，包括「啡膠樽、藍廢紙、黃鋁罐」等易記的口號，也可設計更奪目易懂的回收設施路標，又或可用於社交媒體和平面廣告上，令人一見難忘的圖案。HKDI 的教員也會與環保團體合作，讓學生有更多機會參與提高公眾環保意識的活動。

以新生活形態打造零廢未來

當然，單靠回收絕不足夠。廢物危機需要多管齊下，在全球、國家與本地層面逐一回應。設計師需要及早提高產品的耐用性，令它們更易維修和回收。McQuirk 提議：「其中一個方法就是取代塑膠等來自石化燃料的物料，換成海藻、紙或菌絲體等天然物質，又或來自農業廢料的新材料。」

為實現此目標，很多年輕設計師也兼任材料研究員，還與生物學家、化學家和工程師作跨領域合作，推動系統性改革，致力為消費者提供更多好選擇，從而減少購買新物。當重用、維修和回收資源成為生活日常，便能延長物件的生命週期，實現零廢未來。

1.Fashion designed by Bethany Williams and Phoebe English (left), as well as a selection of works by local and international artists were shown at the exhibition. Bethany Williams 及 Phoebe English 的時裝作品（左）在展覽中亮相，同場並選展多組本地與海外設計師的作品。

2. *Peak Waste* is one of the three themes of the exhibition. 「廢棄顛峰」為展覽三大主題之一。

Waste Age will be shown at d-mart of HKDI Gallery until 7 May 2023. Don't miss out the opportunity to understand the transformative potential of new design approaches that are redefining fashion, construction, food, electronics or packaging and the new materials that will help shape a cleaner future. For more details, visit the exhibition website.

《廢棄時代》現於 HKDI Gallery 的 d-mart 展出，展期至 2023 年 5 月 7 日。展覽將有助了解新設計方法的變革潛力，這些方法正在重新定義時尚、建築、食品、電子產品或包裝以及新物料，有助我們塑造更潔淨未來。詳情請參閱展覽網站。



HKDI staff shined in local and international awards

香港知專設計學院教職員 獲海內外獎項嘉許

The dedication, creativity, and professionalism of the HKDI staff have been recognised at home and abroad. Congratulations to three outstanding HKDI members for their great work and exemplary performance.

香港知專設計學院的教職員不僅專注投入，而且在教研工作上發揮著無比創意與專業精神，三位同事更於最近獲本地與海外獎項表揚，謹此祝賀各位的卓越成果。



From left : Mr Keith Tam, Ms Katherine Tse
左起：譚智恒先生，謝婉華女士

Keith Tam, Director of Centre for Communication Design

Merit Award, DFA Design for Asia Awards, Hong Kong Design Centre

Keith is an information designer, typographer, and academic. He is currently Head of Department of Communication Design and Director of the Centre for Communication Design at the Hong Kong Design Institute. His research focuses on typography and information design, particularly in multilingual communication. In 2016, Keith received a 'Best Design Educator' award from the Hong Kong Designers Association.

About the winning project

Displayed at deTour 2021 at PMQ, "Type-11" is a convenience store that explores the everyday function of typography. The installation illustrates how graphic designers make typographic decisions to address different reading situations. At Type-11, visitors evaluate an array of typographic options for various products and then rate their typographic preferences in a survey.

"Type-11" was a collaborative effort between Keith Tam, graphic designer Mak Kai Hang, psychologist Dr Cheung Sing Hang, with design and production support from HKDI lecturer and Centre for Communication Design researcher Katherine Tse.

About the award and its organiser

DFA Design for Asia Awards aims to recognise projects in Asia that epitomise design excellence and contribute to the betterment of society and the design industry. It is a stage where design talents and corporations can showcase their design projects internationally.



Dr Elita Lam, Vice Principal

ICoD Education Award, International Council of Design (ICoD)

Elita has played multiple roles as a teacher, mentor, designer, administrator and researcher. She has inspired and connected various stakeholders in education and professional spheres through active participation in various institutional strategic initiatives and collaborative projects. Through the knowledge and experience accumulated from these projects, Elita has evolved with new learning paradigms, teachers' training and the development of knowledge centres for design.

About the award and its organiser

The International Council of Design is a leading international design organisation headquartered in Montreal, Canada. Created in 2006, the ICoD Education Award is presented to an educator from an ICoD member institution recognising outstanding innovation or achievement in design education.



Terence Wong, Head of Department of Digital Media

SMPTE Fellowship, Society of Motion Picture and Television Engineers (SMPTE)

Terence has played a significant role in the curriculum development of the Digital Media department, particularly on film, video and music production, 3D animation and visual effects, interactive media and transmedia. The HKDI Media Lab he established in 2017 has demonstrated creative integrated media applications to support the industry's R&D.

About the award and its organiser

The Society of Motion Picture and Television Engineers was founded in 1916 and is an internationally recognised society of media professionals, technologists and engineers. The honour is conferred on individuals who have attained an outstanding rank among engineers or executives in media and entertainment through their proficiency and contributions to the motion-picture, television, or related industries.

譚智恒，傳意設計研究中心總監

香港設計中心 DFA 亞洲最具影響力設計獎優異獎

譚氏文字設計師、信息設計師、教育工作者。現職設計學系系主任暨傳意設計研究中心總監。譚氏的研究和教學專注於文字設計和信息設計之間的相互關係，尤其關注人們如何與複雜文本結構中找尋資訊並形成印象。2016年獲香港設計協會頒發「最佳設計教師獎」。

關於獲獎項目

「Type-11」於PMQ元創方的deTour 2021展覽展出。它以一家便利店的形式出現，探索字體和文字編排在我們日常生活中如何發揮作用，展現平面及字體設計師為不同閱讀情況設計時做決定的面貌。展品邀請參觀者觀察多種產品的字體與版式選擇，然後透

過填寫問卷為偏好打分。

「Type-11」是文字設計師譚智恒、平面設計師麥紫桁，以及心理學家張星恒博士的聯乘作品，並獲香港知專設計學院講師與傳意設計研究中心研究人員謝婉華的設計和製作支持。

關於獎項及主辦機構

DFA 亞洲最具影響力設計獎旨在表彰亞洲優秀設計項目，貢獻社會和設計行業的發展。設計領域的人才和企業可以在這個國際舞臺上展示他們的作品。

林綺妮博士，副院長

ICoD 教育獎，國際設計聯合會 (ICoD)

林氏歷任講師、師友導師、設計師、教育行政及研究人員，透過積極參與院校的策略規劃及對外協作計劃，在教育與專業領域為不同持份者帶來啟發、深化聯繫。林氏從這些計劃累積了豐富的知識和經驗，與設計的學習新典範、教師培訓和學院知識中心發展同步前進。

關於獎項及主辦機構

國際設計聯合會總部設於加拿大蒙特里爾，是一家領先的國際設計機構。ICoD 教育獎於2006年首辦，頒發予 ICoD 成員院校的教育家，表揚他們在設計教育方面的非凡創意和傑出成就。

黃培達，數碼媒體學系系主任

SMPTE 院士，電影電視工程師協會 (SMPTE)

黃氏是數碼媒體學系課程發展的靈魂人物，特別是在電影、視頻與音樂製作、立體動畫、視覺特效、互動媒體及超媒體設計方面尤其卓著。他於2017年牽頭成立了HKDI Media Lab（香港知專設計學院媒體研究所），旨在展現融合創新設計和媒體應用，支持業界的研究與發展。

關於獎項及主辦機構

電影電視工程師協會於1916年成立，是一家為從事媒體專業人員、科技人員與工程師而設的國際組織。院士名銜授與在媒體及娛樂領域擔任工程師或行政高管人員，表揚他們對電影、電視或相關業界的優秀技藝和超卓貢獻。

Emerging Design Talents

Embrace

**2023香港知專設計學院
年度設計展：容·納
將於6月21日至9月8日舉行**

容·納

關注文物保育、科技、轉變生活方式以及利用設計促進永續發展，令復甦的香港再次充滿生機。「容·納」展現包容性、專注重置、改造和重新想像設計與物件、社會、科技和文化之間的相互關係及其影響。它引領設計師根據實際需要和功能，重塑產品、空間、設計、物料和文化對設計的優先考量。年度設計展將展示年輕設計師的創作，容·納最新的設計趨勢。

**Hong Kong Design Institute
Emerging Design Talents 2023:
EMBRACE, the annual design show
will run from 21 June to 8 September.**

EMBRACE

Combining with heritage conservation, technology, changing lifestyles, and the use of design for sustainable development, the rebound of Hong Kong is fascinating. Embrace is inclusive and focuses on the reset, revamp and reimagination of the interrelations of design to an object, society, technology and culture with impact. It leads designers to reconceptualise their priorities: products, spaces, design, materials and culture with their actual needs and functions. This year's Emerging Design Talents will showcase young designers' creations and let us embrace the latest design trends.

Readership Survey for SIGNED
SIGNED 讀者意見調查

Dear SIGNED Readers,
親愛的 SIGNED 讀者：

SIGNED debuted in 2011 and over these 10 more years, it has established itself as a magazine that features world-class and outstanding work in HKDI and the creative and design industries.

We hope SIGNED continues to be of use and interest to you. It would be very helpful to us if you could fill out this short survey.

SIGNED 於 2011 年首次出版，在這十年多的時間裡，一直為大家介紹香港知專設計學院的傑出作品和國際上出色的創意和設計題材。

誠邀您填寫這份簡短的問卷，給予我們寶貴的意見，讓我們做得更好。



English Survey



中文問卷

Thank you for your time and interest in SIGNED.
謝謝。

HKDI Editorial Board
香港知專設計學院編委會



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