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HONG KONG DESIGN INSTITUTE



香港故宮文化博物館
Hong Kong Palace Museum

看不到的



UNSEEN

The Making of Traditional Chinese Furniture
傳統中式家具製作



UNSEEN
THE MAKING OF TRADITIONAL CHINESE FURNITURE

看不到的
傳統中式家具製作

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CURATORIAL STATEMENT

Most of the time, good design is unseen. The same goes for a lot of things, like the Internet connection, craftsmanship, and even the city infrastructure. We notice them when they go wrong, and can only be appreciated when you have more knowledge about these unseen efforts.

What can we see in this series of furniture, designed by Samuel Chan and Freeman Lau, for the Hong Kong Palace Museum? You can see the form, similar to Ming-dynasty furniture but with redesigned details. Most of the connecting points, very well-made ones are hard to spot. The material is wood, and you might be able to tell what kind of wood it is if you are familiar with the material. The touch, the smell, and whether it is comfortable to use. But that's basically about it to what we can "see", and there is a lot more to tell from this series of furniture.

What is unseen in them are, from prototype to final products, each piece is carefully crafted by Tse Shing Luen and Roy Ng. They are woodworking craftsmen from 2 generations. By working together, they share their skills and know-how, learning from each other. From handpicking each piece of timber to how to CNC certain details, every step is discussed, planned, and tested by Tse and Ng.

There are 4 types of wood used. Black walnut (*Juglans Nigra*) and Acacia Confusa are used for the prototypes, and Malagasy Rosewood (*Dalbergia Louvelii*) and Red Sandalwood (*Pterocarpus Santalinus*) are used for the final versions. The Acacia Confusa is grown in Hong Kong and Roy got them because of slope maintenance. Malagasy Rosewood and Red Sandalwood are endangered species, which are unlikely to be used in furniture making now. Yet, this lot is confiscated by the Hong Kong Customs and donated to the Hong Kong Palace Museum by the Agriculture, Fisheries and Conservation Department. Fortunately, they are saved and turned into a beautiful series to be used in the Hong Kong Palace Museum.

From traditional craftsmanship and woodworking industry to city maintenance and how it is safeguarded, these are unseen but embedded in this series of furniture designed by Samuel Chan and Freeman Lau, and crafted by Tse Shing Luen and Roy Ng.

Michael Leung

很多時，好的設計都是看不到的。同樣地很多事情也如是，例如互聯網的連接、工藝、以至城市的基建設施。只有在問題出現時，我們才察覺它們的存在，而只有在你對它們有更多認識時才會欣賞其沒有被看到的付出。

由陳維正及劉小康為香港故宮文化博物館所設計的家具系列中，我們可以看到什麼？你可以見到形態上跟明式家具相似但有著重新設計的細節。可以看到大部分的接駁位置，有小部份其實很難被發現的，因為其造工精細，需要非常仔細看才能看到它們。它們以木作材料，如果你熟悉木材應該會知道用上了哪些木，其觸感、氣味及是否用起來會感到舒適。這些是我們基本可「看到」的，但這系列的家具有更多可以從中告訴我們的事。

從它們中看不到的是，由原型到成品，每一件均是由謝成聯及吳鋌灝精心製作。他們是來自兩代的工匠，在合作中分享彼此的技藝與秘訣，互相學習。由人手挑選的每一塊木材到某些細節的加工，每一個步驟都經過二人的討論、策劃及測試。當中所使用的四種木材，包括原型使用的黑胡桃 (*Juglans Nigra*) 和台灣相思 (*Acacia Confusa*)，到成品盧氏黑黃檀 (*Dalbergia Louvelii*) 和小葉紫檀 (*Pterocarpus Santalinus*)。這批台灣相思於香港種植，而吳鋌灝是因為斜坡維修而得到它們。盧氏黑黃檀和小葉紫檀是瀕危品種，現在少有用於家具製作。這些木材由香港海關所沒收得來，再經由漁農自然護理署捐給香港故宮文化博物館。幸運地它們被保留起來同時用在香港故宮文化博物館裡的精緻系列之上。

由傳統手工藝及木工工業，到城市的維護工程及如何去保護，即使看不到，但卻嵌入了陳維正及劉小康設計、謝成聯及吳鋌灝製作的家具系列之中。

梁展邦

MEMORY DISPLAY UNIT | DESIGNED BY SAMUEL CHAN

This design is based on a geometric structure that creates a sense of order. Visual simplicity and harmony are achieved through the repetition of a complex wood joint (mortise and tenon), which requires the technical expertise of a master craftsman. The use of this joint detail acknowledges tradition and continuity, but is expressed here in a contemporary context. From a pragmatic point of view, the concept is an efficient response to the wood material available - small sections of hardwood ideal for realising this design.

「憶」陳列架 | 陳維正設計

這設計以幾何結構營造出秩序感。用上大師級工匠的專業技藝，透過複雜的木榫結構（榫眼和榫頭）去達到視覺的簡潔及和諧。從木榫細節的應用承傳了傳統和持續性，但以當代方式展現出來。從現實的角度來看，此概念是對可用木材的有效回應 - 小塊的硬木是實現這設計的理想選擇。

MING INTERTWINED CHAIR | DESIGNED BY FREEMAN LAU

Furniture in the style of the Ming Dynasty is famous for its elegance and smoothness. The furniture is mostly made of fine materials and with exquisite techniques. It is always gorgeous like those scholars in the past who held magnificent spirits by being magnanimous and knowledgeable. This coincidentally echoes with the vibes and virtue of the Hong Kong Palace Museum. The legs of the chairs intertwined with each other embodying the close partnership between the Palace Museum in Beijing and Hong Kong Palace Museum as well as that between China and Hong Kong.

Especially for this project, a veteran hardwood furniture craftsman was invited to help bring back the craft of traditional furniture to Hong Kong and transfer the techniques to the local woodware craftsman of the young generation by working together. This is just along the line of how the Palace Museum in Beijing conveys the spirit and brings the collections to the Hong Kong Palace Museum. Both interactions are derived from the concept of inheritance.

明式繞腳椅 | 劉小康設計

明式家具以高雅而流暢見稱，其用材考究、工藝精奇、氣度非凡，儼如古代的文人君子學識淵博，正與故宮博物館的氣息與內涵不謀而合。而「明式繞腳椅」的兩椅互相貼合纏繞，象徵北京故宮與香港故宮文化博物館緊密合作的關係，以及中國與香港的關係。

為了這個項目，我們特別邀請了資深木匠把傳統工藝帶回香港，傳承予本地年輕的一輩，這個恰如北京故宮把故宮的精神與藏品帶來香港故宮文化博物館，是一個薪火相傳的概念。

TIMBER 木材



RED SANDALWOOD (PTEROCARPUS SANTALINUS) 小葉紫檀
EXPORT COUNTRY 出口國: MALAYSIA 馬來西亞
NATIVE 原產地: INDIA (ANDHRA PRADESH) 印度 (安得拉邦)



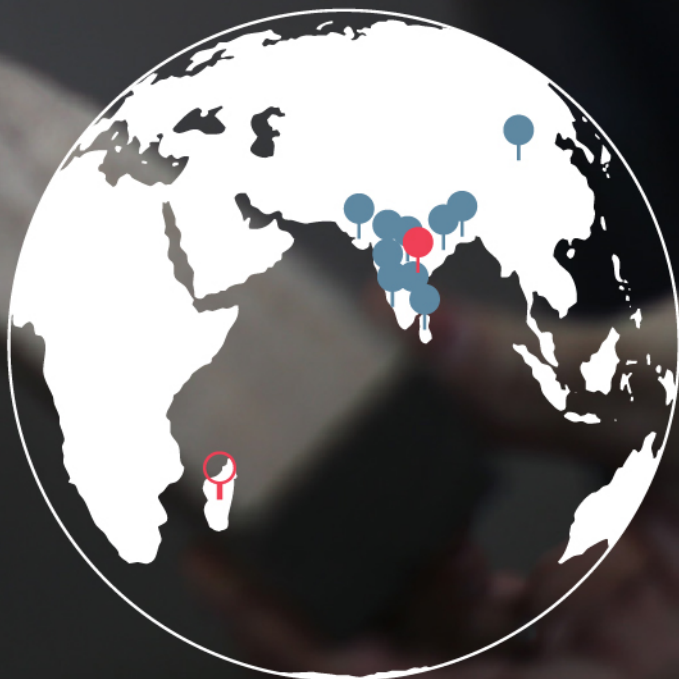
MALAGASY ROSEWOOD (DALBERGIA LOUVELII) 盧氏黑黃檀
EXPORT COUNTRY 出口國: UNITED REPUBLIC OF TANZANIA 坦桑尼亞
NATIVE 原產地: MADAGASCAR



NATIVE 原產



CULTIVATED 種植



MORTISE & TENON JOINT

暗榫(悶榫)接合

STEAM BENDING

蒸汽彎曲

MORTISE & TENON JOINT

暗榫(悶榫)接合

MORTISED & TENONED FRAME
WITH FLOATING PANEL

攢邊打槽裝板

Each piece is a 45 degree angle double tenon (8mm). There are one blind mortise and one through mortise. A 7cm tenon goes through the mortise completely.

這是個明榫加暗榫雙組合。每個45度夾角是用8mm的雙榫頭結構。其中一個是做暗榫，另外一個是做明榫。榫頭有7cm長，穿透榫眼。

SQUARE CORNER JOINT

方材角接合

MORTISER

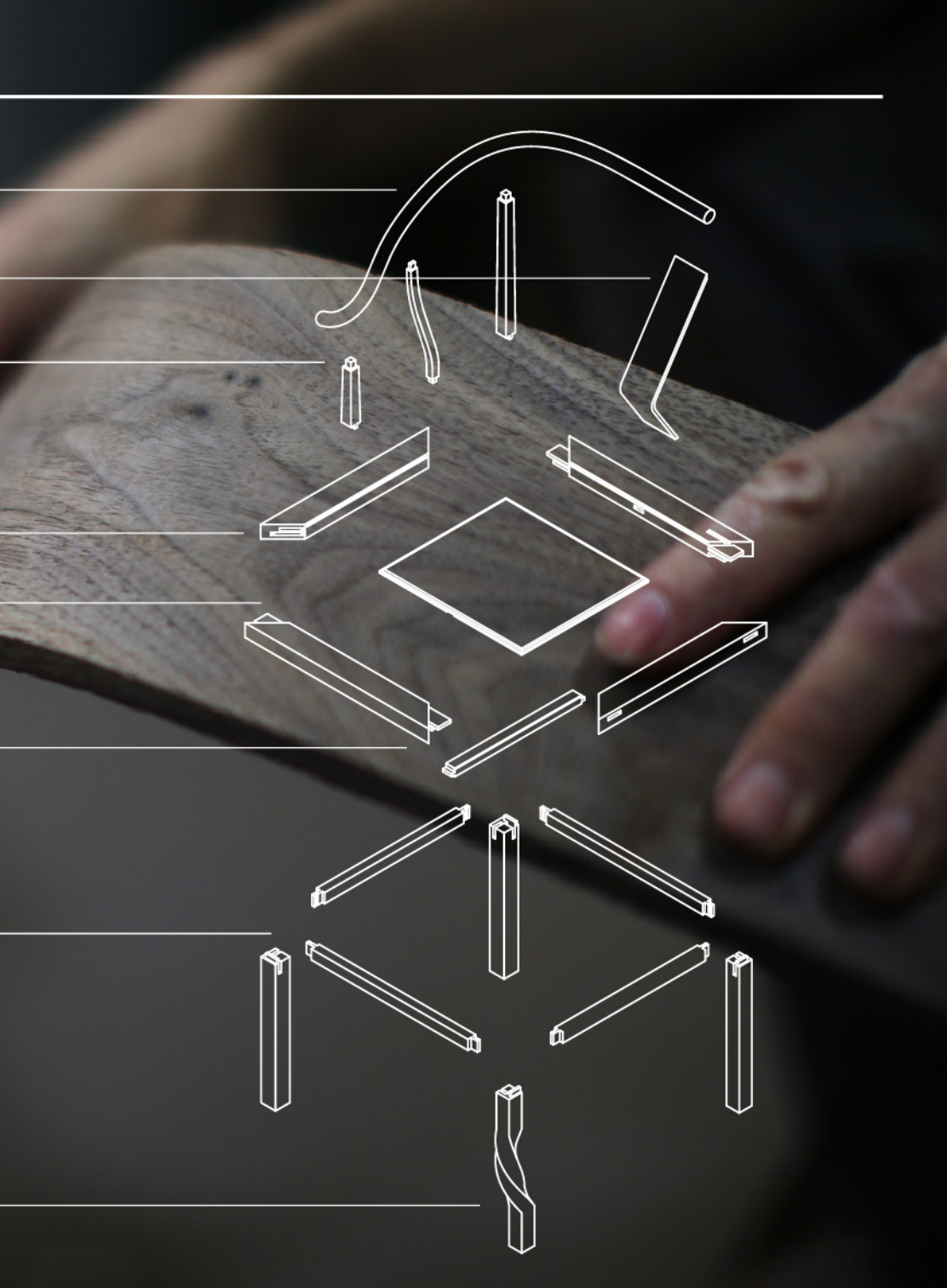
方榫機

COMBINATION MACHINE/ CIRCULAR SAW BENCH/
CROSS-CUT SAW

萬用台鋸/ 圓鋸台/ 橫切鋸

CNC ROUTER

數控雕刻機



THE MAKING OF TRADITIONAL CHINESE FURNITURE

"There is no definite way to wooden furniture making", Tse Shing Luen says, "We will see what needs to be done and find a way to do it."


Here we take Freeman Lau's Ming Intertwined chair as an example to see how furniture is made with traditional craftsmanship and today's technology. From the factory in Fanling, where each piece of wood is handpicked to be processed into timbers in sizes suitable for the machinery, the timbers are delivered to Roy Ng's workshop in Fotan. They are then cut and planed into smaller pieces, close to the sizes of the actual parts. The timbers are processed in batches for efficiency. Depending on the type of work that needs to be done on the timber, they are allocated to different stations, with different tools and machinery, ready for the next step.

Before going to the woodworking machines, Tse and Ng would study the design again before going to production. Tse would make a 1:1 drawing by hand, testing samples, like the armrest, where he would discuss with Lau the curves and other details. Ng would prepare a CAD drawing to check if all the parts fit together seamlessly. Together they made a set of prototypes for the furniture series, which are now exhibited in the "Unseen" exhibition.

All the parts are connected with mortise and tenon joints. The mortise is made in the mortiser, which looks a bit like a drill press but makes a square hole instead of a round one. Tse and Ng have their preferred machinery for making the tenon, where they find their balance of speed and accuracy. Tse prefers the cross-cut saw, where the 45-degree angle double tenon can be made with a single machine. Ng does it a bit differently by first making the tenon on a combination machine, and switching to a circular saw bench to finish the 45-degree cuts. The steps that come next are very similar, if not the same for the 2 craftsmen. One of the difficulties they had to solve was the backrest. The wood is very hard to bend because of its density, so they made several trials before finding a proper way for steam bending it. One of the improvements made with this version of the Intertwined chair is the intertwined part. Ng first made a CAD version of the part, then had it made with a CNC router. By positioning it at the right angle, they could actually get a more accurate result.

When all the parts are made, waiting to be assembled, there is one more thing to be done before assembling it, which is sanding. Most of us assume sanding will be the last step when we sand it with different sandpaper grit until it is very smooth to touch. There are certain areas that are more difficult to sand after it's assembled, especially at the joints, where different directions of the wood grains meet. Those areas will be sanded first. After the chair is assembled, depending on the design, there will be more sanding, coloring, and polishing.

A chair is used as a demonstration here because it involves most of the steps needed to make a piece of furniture. It is also more complicated as a chair is the piece of furniture closest to our body. As Tse mentioned, there is no definite way of furniture making, and after seeing the production process of a chair, perhaps you can try figuring out how the other pieces, like Samuel Chan's Memory Display Unit shown in the exhibition, are made as well.



「沒有一個特定的方法去製作木製家具。」謝成聯說，「我們會看需要做什麼然後找方法去做好。」

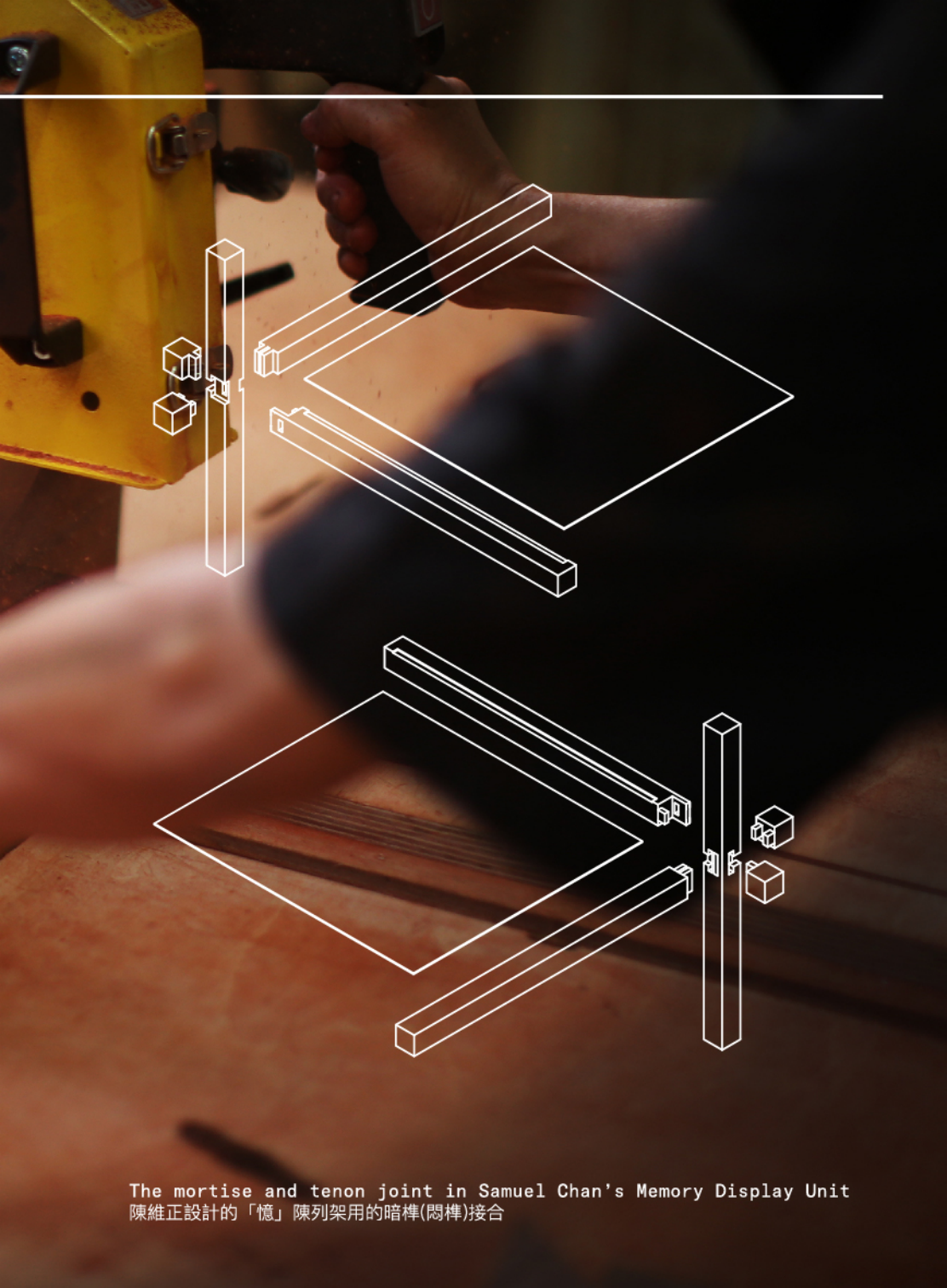
我們就以劉小康的明式繞腳椅作為例子，看看以傳統手工藝及當今技術是如何去製作家具。從粉嶺工廠開始，每一塊木材都經過精心挑選，加工成適合機器大小的木材（稱為「開木」），然後運到吳銓灝位於炭灰的工場。木材再被切割並刨成接近實際部件尺寸的小塊。它們會被分批加工以提高效率。根據木材所需的不同工序，被分配到不同工具及機器的位置，為下一步作好準備。

在開始使用木工機器製作前，謝和吳會再次研究設計。謝手繪出椅子的1:1圖像（稱為「放樣」），用木材去測試製作，例如手柄樣本，然後跟劉去討論彎度及其它細節。吳則會先準備CAD電腦繪圖用作檢查所有部件是否能無縫接合。他們一起製作出家具系列的一套原型，現正於「看不到的」展覽中展出。

所有部件均採用明 / 暗接合。榫眼以方榫機製作，它的外觀有點像鑽床，但製出的是方形孔而非圓形孔。謝和吳對用作製出榫頭的機器各有所好，他們要在速度和準確性中找平衡。謝喜歡橫切鋸，一部機器已可以製作出45度角雙榫頭。吳用的做法有點不同，他先用萬用台鋸製作榫頭，然後轉以圓鋸台去完成45度角的切割。兩位工匠接下來所做的步驟如不是一模一樣也是非常相似的。其中一個要解決的難題就是靠背。因用上的木材密度高所以很堅硬而難於屈曲，所以他們經過數次試驗才找到蒸氣彎曲的適當方法。此版本的繞腳椅其中一個改進的地方就是其繞腳部分。吳首先畫出此部分的CAD電腦繪圖，然後以數控雕刻機製作出來。以正確的角度去定位，就可以獲得更精準的結果。

當所有部件已經完成，在準備組裝前，有一件事需要做，就是打磨。大部分人會以為打磨是最後步驟，我們會以不同砂紙打磨至摸上手非常光滑。有些位置在組裝後則會較難磨滑，尤其是不同方向木紋交匯的接駁位，這些地方就需要先打磨。當椅子裝嵌好後，根據不同的設計會需要更多的打磨、上色及拋光。

我們以椅子作示範，是因為它包含了製作一件家具的大部分工序，其更複雜的原因就是椅子最貼近我們的身體。如謝所言，家具製作並沒有一個特定的方法，當你見過一張椅子的製作過程，或許你能嘗試找出其它作品，如陳維正於展出的記憶展示單位是如何製成的。



The mortise and tenon joint in Samuel Chan's Memory Display Unit
陳維正設計的「憶」陳列架用的暗榫(悶榫)接合



TSE SHING LUEN

Tse Shing Luen was born in Hong Kong in 1959. After 3 years of secondary education, Tse started working as an apprentice for wood engraving. 2 years later, Tse realised he lacked the talent. With the influence of his family, he turned to the field of Chinese furniture production. He started again as an apprentice and was promoted to technician and then craftsman. Years later, he set up his own wooden furniture production company, where he trained and managed his team of workers.

For the past decades, Tse has been passionate about the production of Chinese furniture. His furniture is much appreciated by the users. It is not only sold in Mainland China, but also exported all over the world. In 2015, the collaboration between Tse and Freeman Lau, the renowned Hong Kong designer, took place. Tse produced various sets of chairs, including the Ming Intertwined and the endowed chairs for the Hong Kong Polytechnic University, designed by Freeman. Those works have been exhibited around the world and collected by museums and collectors.

謝成聯

謝成聯於1959年生於香港。完成中三課程後，謝先生成為紅木雕刻學徒，兩年後，自覺對木刻工藝的天份不足，加上家人的薰陶，毅然轉向研習中式家具製作，當上木工學徒，從學徒到技工，再成為技師，甚至成立自己的木器家具製作公司，調教及管理其麾下的工匠團隊。

數十年來，謝先生對中式傳統家具製作的熱情、對作品質量的堅持從未減退。其木器家具產品不但行銷國內，更有大部份出口至全球各地，一直深受用家歡迎。至2015年，謝先生漸始於香港設計師劉小康先生合作，為劉先生製作了多組椅子作品，當中包括劉氏著名的明式纏腳椅系列，以及其為理工大學設計的勵學椅等。作品曾於世界各地展出，也獲多個博物館及收藏家珍藏。

A portrait of Roy Ng, a man with short black hair and glasses, wearing a grey work shirt. He is looking directly at the camera with a slight smile. The background is a blurred workshop or studio.

ROY NG

Born in Hong Kong in 1985, Roy set up his studio in Fotan after his graduation from the Department of Fine Arts of the Chinese University of Hong Kong. He then started to work on the creation of woodwork as well as mechanical installations. From time to time, he has also been assisting artists in the production of their three-dimensional works.

In recent years, Roy has been focusing on recycling local wood and turning the material into outdoor public furniture. He is involved in all stages of production, from raw material processing to the design and production of the furniture. He puts the concept of local production in Hong Kong into practice and his works can be found in different public spaces.

吳鋌灝

吳鋌灝1985年生於香港，2008年畢業於中文大學藝術系。畢業後於火炭設立工作室，從事木工及機動裝置創作，亦同時協助不同藝術家製作立體作品。

近年專注於本地木材回收再轉化成公共戶外家具，由原材料處理到設計和生產，實踐在地製造的理念，作品見於香港不同公共空間。

SAMUEL CHAN

Born in Hong Kong and educated in the UK, furniture designer Samuel Chan is known for works of uncompromising visual purity and subtle detailing. Throughout his career Chan has used wood as a primary material: his precisely-executed pieces express the maker's craft and the qualities of wood in contemporary, imaginative ways. When he was named British Furniture Designer of the Year in 2015, his peers praised Chan's ability to "make wood sing", and his designs have received numerous international awards. Based in his studio in London, his work ranges from private commissions to commercial projects, including an extensive collection of furniture designs for the Jumeirah Himalayas Hotel Shanghai. Promoting longevity and legacy in design is a priority for Chan, and in recent years he has applied this to initiatives that educate and mentor young, emerging designers both in the UK and in Hong Kong.

陳維正

陳維正生於香港，隨後移居英國接受教育。他自學生時期便喜愛木工，自此踏上設計之路，並取得白金漢郡大學家具設計碩士學位。1995年，陳氏創立家具設計品牌Channels，於倫敦設立工作室暨陳列室，並於英格蘭中部另設工場。他的作品設計簡潔，比例完美，手藝精湛。英國皇家藝術學院的Jeremy Myerson教授評道：「陳維正重視家具的本質，外型典雅，心思細密。他的設計乃上乘之作，不會盲目追隨市場」。2013年，陳氏創立另一家具品牌Joined + Jointed，探索「合作啟發創作」的可能性，為更多人提供精心製作的優質家具。陳氏榮獲2015年度英國家具設計師大獎，評審盛讚陳氏能夠「讓木材唱歌」。他現為英國家具製造師公會成員之一，至今獲得了破紀錄的18個家具設計大獎。陳氏每年均會發表新系列，亦受私人客戶和商業公司委託度身設計家具，當中包括為上海卓美亞喜馬拉雅酒店作整體家具佈置設計。

FREEMAN LAU

Born in 1958 and graduated from Hong Kong Polytechnic, Freeman is now the founder of KL&K Creative Strategics, the vice chairman of the Design Alliance Asia and the secretary general of Hong Kong Federation of Design and Creative Industries. Throughout the years, he has been dedicating himself to drive the development of Hong Kong's creative sector. Having been working as a designer and artist for over 30 years, Freeman has achieved over 300 awards. Apart from graphic design, Freeman also created a wide spectrum of 3D works, including installation, sculpture, furniture, so on and so forth. They are highly reputed and collected by museums and collectors all around the world. His Chairplay series consists of an extended range of works is one of his signature collections.

In 2015, Hong Kong Heritage Museum organized the exhibition "Freeman Lau & Design: Independent Decisions" and showed over 200 pieces of Freeman's works. In 2021, Freeman was awarded as the DFA World's Outstanding Chinese Designer.

劉小康

1958年出生於香港，畢業於香港理工學院，現為新創高創意策略創辦人、亞洲設計連副主席、香港設計及創意產業總會主席等職務，積極推動設計產業。從事設計及藝術創作三十多年，獲獎超過三百項。立體創作方面，劉氏的作品範疇廣泛，從裝置到雕塑，甚至傢具產品等深受世界各地藝術館及收藏家喜愛，當中以「椅子戲」系列作品最豐富，也廣為人知。

2015年，香港文化博物館為劉氏舉辦了名為「劉小康決定設計」個人展覽，展出作品二百多項。2021年，劉氏更榮獲「DFA亞洲最具影響力設計獎 - 世界傑出華人設計師獎」。

MICHAEL LEUNG

Michael co-founded his studio in the Netherlands in 2010 and is now based in Hong Kong. The collaboration started after he completed the IM masters course at Design Academy Eindhoven. Michael's works explore different aspects of design from crafts and industry to design systems and sustainability. He is designing and exploring design in different levels and disciplines, from 2D to objects to spatial.

His works have been shown during Milan and Dutch Design Week, Vitra Design Museum, and other international design exhibitions and museums. Michael is the awardee of the Hong Kong Young Design Talent Award and Perspective's 40 under 40 Award. With his collaborations with Vitra Design Museum (DE) and V&A (UK), including curatorial works and exhibition design, Michael's creativity is reflected in the form of exhibitions as well.

梁展邦

梁展邦在荷蘭埃因霍芬設計學院設計碩士畢業後，2010年在荷蘭創立了其設計工作室。他的作品探索設計的不同面向，如工藝及工業以至設計系統及可持續性等，曾在米蘭和荷蘭設計週、維特拉設計博物館及其他國際設計展覽和博物館中展出。

梁展邦於2014年被透視雜誌選為四十驕子之一，2008年獲得香港青年設計才俊獎。他與德國維特拉設計博物館和英國維多利亞與艾伯特博物館合作策展並參與展覽設計，亦在香港策劃了《香港百貨》及擔任Detour的策展人。

TIN HO LAU

Tin Ho Lau is an artist and pan-disciplinary designer. He was a student at Design Academy Eindhoven. Now living in Hong Kong, he has worked on commercial and public projects as a graphic, product, interior and exhibition designer. "Tin 1", a ball point pen he designed for Shenzhen Comix Group, was given Best Stationary of China Gold Award by Paperworld China, Messe Frankfurt. Tin also works as a consultant, providing insight, bridging parties and forming projects across commercial, art and design.

劉天浩

劉天浩曾是埃因霍芬設計學院學生。他是藝術家及泛領域設計師，現居香港，工作涉獵商業及公共項目，創作包括平面、產品、室內及展覽設計，而他為深圳齊心集團設計的Tin 1原子紙筆曾獲法蘭克福展覽主辦思誕行中國文具大獎金獎。阿天亦從事顧問工作，遊走於商業、設計和藝術之間，為客戶提供意見、建立關係和催化新項目。

HONG KONG DESIGN INSTITUTE (HKDI)

Hong Kong Design Institute (HKDI) is a member of VTC Group. HKDI was established in 2007 with the mission to be a leading provider of design education and lifelong learning, including architecture, interior and product design, communication design, digital media, and fashion and image design. With a view to providing professional designers for the creative industries, it promotes the "think and do" approach and encourages interdisciplinary synergy in its broad range of design programmes that cultivates students' cultural sensitivities and sense of sustainability. HKDI maintains a strong network with industry and provides its students with essential practical experience. Overseas exchanges are actively arranged for students to broaden their international perspective.

Website: www.hkdi.edu.hk

香港知專設計學院 (HKDI)

香港知專設計學院 (HKDI) 為VTC機構成員。HKDI於2007年成立，旨在成為卓越的設計院校，提供具國際水平的設計教育及持續進修課程，包括建築、室內及產品設計、傳意設計、數碼媒體，以及時裝及形象設計，為創意工業培育優秀的設計人才。學院採取「思考與實踐」的教學理念，透過多元化的設計課程，加強學生對文化及環保的觸覺，促進跨學科的融匯交流，以啟發學生的創作思考。學院與業界保持緊密聯繫，透過與設計業界合辦的項目及實習計劃，讓學生獲取工作經驗，同時積極為學生提供海外交流的機會，拓闊國際視野。

網址: www.hkdi.edu.hk

THE HONG KONG INSTITUTE OF VOCATIONAL EDUCATION (IVE)

The Hong Kong Institute of Vocational Education (IVE) is a member of the VTC Group. The nine IVE campuses provide vocational and professional education and training for secondary graduates as well as people in employment. IVE programmes leading to the award of Higher Diploma and Diploma of Foundation Studies cover various academic disciplines including Health and Life Sciences; Business; Childcare, Elderly and Community Services; Design; Information Technology; Engineering, as well as Hospitality. Interdisciplinary Programmes are also offered to nurture a diversity of talent with professional knowledge.

Website: www.ive.edu.hk

香港專業教育學院 (IVE)

香港專業教育學院 (IVE) 為VTC機構成員，屬下設9間院校，為中學畢業生及在職人士提供職業專才教育進修途徑。IVE開辦多元化課程，涵蓋多個專業學科，包括健康及生命科學；商業；幼兒、長者及社會服務；設計；資訊科技；工程；酒店及旅遊，亦提供跨學科課程，培育多元知識人才。課程種類包括高級文憑和基礎課程文憑。

網址: www.ive.edu.hk

HKDI GALLERY

Affiliated to Hong Kong Design Institute (HKDI), HKDI Gallery is a dynamic exhibition space with unique vision, with a track record of engaging with parties at home and abroad, including internationally acclaimed museums, designers and curators. With contemporary design as the cornerstone, HKDI Gallery presents a series of top-notch exhibitions every year ranging from graphic design, architecture, fashion, product design, multimedia and so on, including the exhibition for the renowned architecture firm Zaha Hadid Architects, the retrospective for the Pritzker Prize-winning Spanish architect Rafael Moneo, the solo exhibition for the renowned Japanese designer Dai Fujiwara, the solo exhibition for the Oscar-winning artist Tim Yip, the retrospective for Hong Kong design legacy KAN Tai-Keung, the Asian debut largest solo exhibition for one of the most influential German industrial designer Konstantin Grcic, the exhibition for Red Dot Design Museum, etc. Conjoining the design expertise of Hong Kong Design Institute, HKDI Gallery inspires tomorrow's creative talents and promotes design education & creativity to everyone by staging museum-standard exhibitions and education workshops.

Website: www.hkdi.edu.hk/hkdi_gallery

HKDI GALLERY

隸屬香港知專設計學院 (HKDI)，HKDI Gallery為一充滿活力及視野的展覽場地。每年我們均會與海內外不同單位，如國際知名博物館、設計師、策展人等合作，以當代設計為議題，舉辦涵蓋平面設計、建築、時裝、產品設計及多媒體等類別的一系列頂尖展覽，例如世界知名建事務所Zaha Hadid Architects展覽、西班牙國寶級建築師Rafael Moneo回顧展、日本知名設計師藤原大個人展覽、奧斯卡得獎者葉錦添個展、德國工業設計師Konstantin Grcic亞洲個展、紅點設計大展等。我們結合學院於設計教育的專長及優勢，以展覽及工作坊形式，拓闊大眾及學界的設計視野，激發設計思維。

網址: www.hkdi.edu.hk/hkdi_gallery

THE HONG KONG PALACE MUSEUM

Located at the western tip of the West Kowloon Cultural District, the Hong Kong Palace Museum looks out over sweeping views of Hong Kong's iconic Victoria Harbour. It occupies some 13,000 square metres with a total floor area of about 30,000 square metres and exhibition space of 7,800 square metres. There are ample rest areas both inside and outside the museum, as well as an array of amenities, such as an auditorium, atriums, educational spaces, gift shops, and eateries. The museum will also provide barrier-free facilities and nursery rooms.

The Hong Kong Palace Museum aspires to become one of the world's leading cultural institutions committed to the study and appreciation of Chinese art and culture, while advancing dialogue among world civilizations through international partnerships. Located at the western tip of the West Kowloon Cultural District, with sweeping views of the city's iconic Victoria Harbour, the museum is scheduled to open in mid-2022. Embracing new curatorial approaches, the museum will offer a Hong Kong perspective and a global vision, presenting the finest objects from the Palace Museum and other leading cultural institutions around the world. Through innovative research and travelling exhibitions, as well as educational, cultural, and professional exchange programmes, the museum will build international partnerships and help position Hong Kong as an East-meets-West centre for international cultural exchange. The Hong Kong Palace Museum is a collaborative project between the West Kowloon Cultural District Authority and the Palace Museum, which is funded by The Hong Kong Jockey Club Charities Trust with a donation of HK\$3.5 billion for its establishment, as well as some of the annual exhibitions and education programmes in 2023-2031.

香港故宮文化博物館

香港故宮文化博物館位於西九文化區西端，面向香港地標性的維港景觀。博物館佔地約13,000平方米，樓面面積約30,000平方米，其中展廳面積7,800平方米。館內外有寬敞的休憩空間，並設有演講廳、中庭、教育活動室、紀念品店及餐廳，還提供無障礙設施與育嬰室。

香港故宮文化博物館的目標是成為世界一流的博物館，推動公眾對中國藝術和文化的研究和欣賞，並致力與世界各地文化機構合作，促進不同文明之間的對話。博物館位於西九文化區西端，計劃於2022年年中對外開放。博物館將以嶄新的策展手法，從香港角度出發，結合環球視野，展出故宮博物院及其他世界重要文化機構的珍藏。博物館將藉學術研究的新成果、新穎的巡迴展覽以及教育、文化和專業人士交流項目，建立全球合作夥伴關係，鞏固香港作為中外文化藝術交流中心的地位。博物館是西九文化區管理局與故宮博物院的合作項目，由香港賽馬會慈善信託基金撥捐35億港元成立，並於2023至2031年期間支持其部分年度大型展覽及教育項目。

THE WEST KOWLOON CULTURAL DISTRICT

Stretching over forty hectares of reclaimed land located alongside the iconic Victoria Harbour, the West Kowloon Cultural District is one of the largest cultural projects in the world with the vision to create a vibrant cultural quarter for Hong Kong. With a varied mix of theatres, performance spaces and museums, the West Kowloon Cultural District produces and hosts world-class exhibitions, performances, and cultural events, providing twenty-three hectares of public open space including a two-kilometre waterfront promenade and huge green space.

西九文化區

西九文化區位於維多利亞港海旁延伸40公頃的填海土地，是全球規模最大的文化藝術項目之一，致力為香港創造一個多姿多彩的文化地帶。西九文化區設有多元化的劇院、表演場地和博物館，持續製作及舉辦世界級展覽、表演節目和文化藝術活動。區內的戶外公共空間達23公頃，包括兩公里長的海濱長廊和廣闊的綠化空間。



14.05.2022 - 13.06.2022

10AM - 8PM

(CLOSED ON TUE 逢星期二休館)

EXPERIENCE CENTRE, HONG KONG DESIGN INSTITUTE

香港知專設計學院體驗中心

MTR TIU KENG LENG STATION EXIT A2

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西九文化區

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