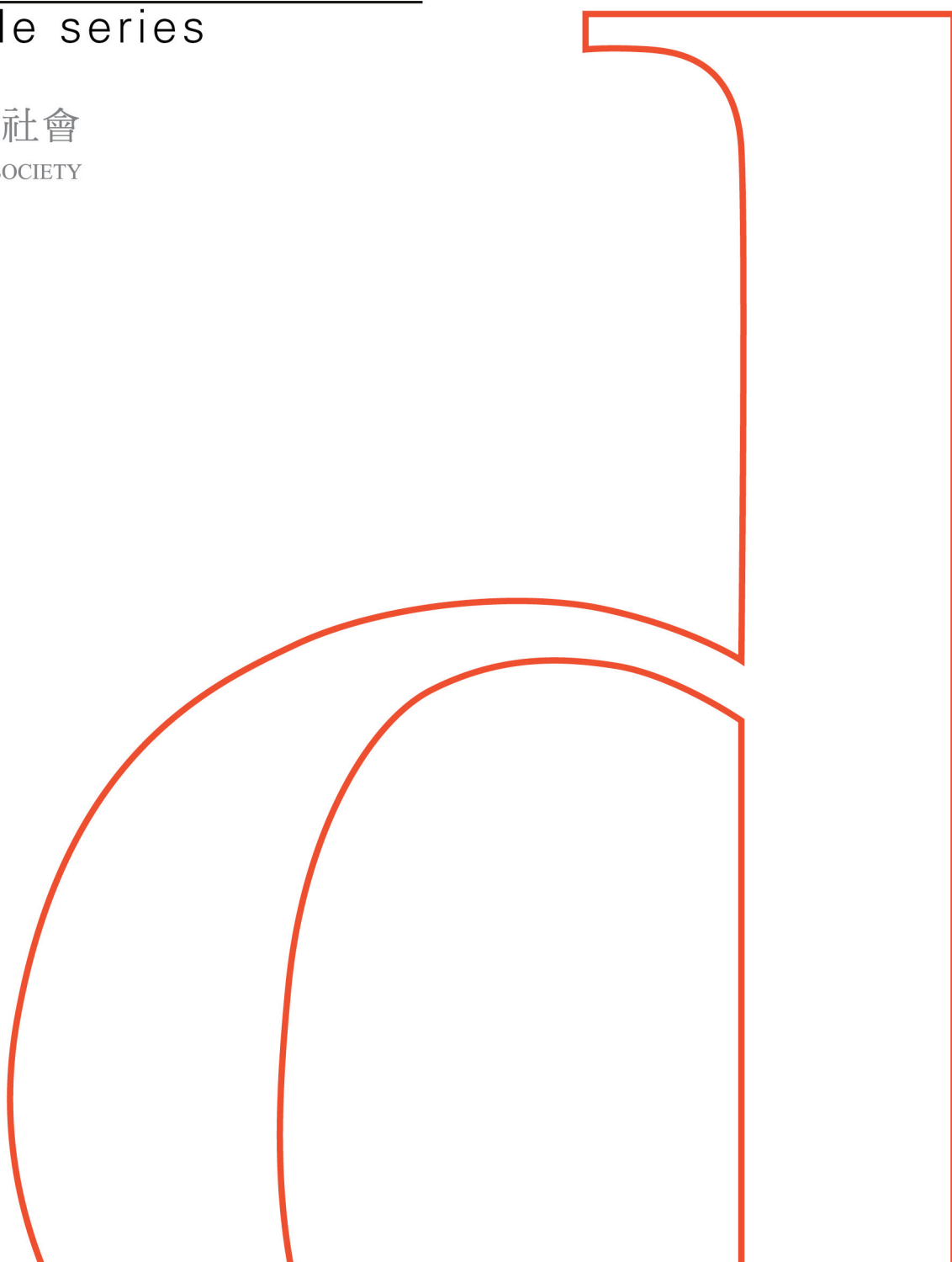


設計驅動改變
designing change

roundtable series

設計 · 文化 · 社會

DESIGN · CULTURE · SOCIETY



關於香港設計中心 About Hong Kong Design Centre

www.hkdesigncentre.org

向社會推廣設計的精神是香港設計中心主要職責。香港設計中心乃於2002年由業界支持下成立的非牟利機構，擔當政府策略伙伴，以推動香港成為亞洲設計之都為目標。其公共使命為：

- (1) 提倡廣泛及策略地應用設計為企業和社會創造價值；
- (2) 推廣及表揚傑出的設計；以及
- (3) 教育各界專業人士和公眾，讓他們加強透過設計與創新的思維，促進社會各領域可持續發展。

Design for Society is the major undertaking of Hong Kong Design Centre (HKDC). HKDC is a non-profit organisation and a strategic partner of the HKSAR Government in developing Hong Kong as an international design hub in Asia. Since 2002, HKDC has been on a public mission to

- (1) champion strategic and wider use of design for creating business value and community benefits;
- (2) promote and celebrate design excellence; and
- (3) educate the professions and the community to be resourceful champions for sustained developments through design and innovation.

設計驅動改變圓桌論壇

designing change roundtable series

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前言

設計是

...我們的思維,
...生活和文化,
...我們的經濟,
...城市和未來.

設計 · 文化 · 價值 · 未來

代精神是指某一時代的思潮和文化氛圍，包含那個時代的獨特世界觀體驗、品味觸覺、集體意識和無意識。它們可歸納為某社會某一個時代的獨有文化。

無可否認，社會上一切人類活動，不論是一國、一城、一地的教育、經濟、環境以至社會和經濟發展政策的制訂，都少不了文化的身影。

設計的價值，在於致力透過不同的設計範疇，來推動社會進步。它以滿足社會需要為經，以有效運用資源為緯。

在實踐之時，設計更是社會文化的一種重要宣示。設計帶來更美好的生活，是我們的DNA、生活、經濟和未來的一部分。

今日各個國家和城市都在追求成為創意型經濟體，香港也以創新和進步的城市自居，當中設計的文化和視野舉足輕重。香港社會要求進、要生活豐盛、要維持競爭力，私營、公營和政府機構就必須多提倡並廣納設計的文化和視野，發揮創意，靈活應變，從而帶來更多正面的改變。

政府把2012年定為「香港設計年」。作為一個推動香港設計與創新思維的機構，香港設計中心啟動了「設計圓桌座談會」系列，雲集一群與文化、經濟、決策、策略和政策相關的業界精英和領袖，就一系列精挑細選的設計相關課題，發表各自的意見和見解。

圓桌座談會中所累積的意見，將會記錄在案，並匯編成一份以設計為主題的意見書，發給商界、政府、專業界別和學界的主要持份者、決策者以及具影響力的人士，讓他們了解和認識設計在推動香港成為區內一個創意經濟體的過程中，所擔當的重要角色。

PREAMBLE

DESIGN is about

...Our Thinking,

...Our Living,

...Our Culture,

...Our Economy,

...Our City,

...Our Future.

DESIGN • CULTURE • VALUE • FUTURE

The Spirit of the Times (Zeitgeist) denotes the intellectual and cultural climate of a particular era, which can be linked to an experience of a certain worldview, sense of taste, collective consciousness and unconsciousness. All this will form the culture of a society of an era when boiled down.

Culture touches all aspects of human activities in society, from education, economy, environment to the social and economic policy formulation of a country, a city or a place.

Through different aspects of DESIGN, DESIGN value is illustrated as a commitment to make a change for the betterment of a society, for it is believed that DESIGN is capable of meeting social needs and advocating effective use of resources.

In practice, DESIGN is an important cultural manifestation of a society. DESIGN leads to a better life and is part of our fabric, DNA, living, economy and future.

While countries and cities around the world try to foster their own creative-based economies, Hong Kong too claimed itself a city of innovation and progression, of which DESIGN culture and vision is pivotal. Hong Kong needs to maintain its progression, wealth, and competitiveness. To achieve that, both public and private sectors must join hands together to advocate and incorporate design culture and vision in their work, and remain resilient along the way.

The government has designated year 2012 as “Hong Kong Design Year” and in line with Hong Kong Design Centre’s mission to promulgate DESIGN and innovation advocacy for Hong Kong, the Designing Change Roundtable Series is launched to convene leaders whose work is dedicated to the development of culture, economy, strategies and policies, to share their view and insights on a series of carefully selected topics, driven by DESIGN.

The views gathered from the roundtable discussion will be documented and compiled into a DESIGN-focused opinion paper to be distributed to key stakeholders, decision-makers and influencers in the business, government, professional and academic communities for advancing their appreciation and understanding of the key role that DESIGN played in the process of strategy and policy-making and in propelling Hong Kong to become a creative and progressive economy in the region.

與會者 discussants

CHIU Kwong-chiu

設計及文化研究工作室總監
Director,
Design & Cultural Studies Workshop Limited

趙廣超生於香港，早年留學法國，主要從事東西方文化藝術研究、著述及教育工作，現為設計及文化研究工作室的總監，致力研究和推廣傳統以至當代的藝術和設計文化。他亦為故宮博物院故宮出版社擔任出版及教育推廣顧問，以及故宮《紫禁城雜誌》的編輯委員。另外，他於2011年為中國中央電視台紀錄頻道節目《故宮100》、《當盧浮宮遇見紫禁城》、《CHINA·瓷》出任藝術創意顧問，以及於2010年上海世博局中國國家館「城市發展中的中華智慧」研討會擔任顧問及中國館「智慧長河」展項展示深化設計的專家顧問。

主要著作包括《不只中國木建築》、《筆紙中國畫》、《筆記清明上河圖》、《大紫禁城》、《一章木椅》及《我的家在紫禁城》出版系列。

Chiu Kwong-chiu was born in Hong Kong and studied in France in his early years. He specializes in the study, commentary and education of arts and culture of the East and West. Chiu is currently the director of Design and Cultural Studies Workshop to research and promote the understanding of traditional and contemporary arts and design. He was appointed as the arts and education consultant for the Beijing Forbidden City Publishing House, and the editorial board member of the *Forbidden City Magazine*. Since 2011, he has been the creative art consultant for documentary programmes the *Forbidden City 100*, *The Forbidden City in the Louvre* and *CHINA* on CCTV-9 Documentary Channel. He was also one of consultants of Shanghai World Expo 2010 China Pavilion and the “Animated Version of the Riverside Scene at Qingming Festival” in the China Pavilion.

His major authored works include *Beyond Chinese Wooden Architecture*, *No Mere Chinese Painting*, *Notes on the 'Along the Qing Ming River'*, and *The Grand Forbidden City – The Imperial Axis and publication series*.



趙
廣
超

Joey HO

香港室內設計協會副會長(本地事務)
Vice-chairman (Local Affairs),
Hong Kong Interior Design Association

香港建築及室內設計師何宗憲生於台灣，在新加坡長大，並於香港大學修讀建築碩士課程。這三個地方的多元和充滿活力的藝術文化，協助何宗憲發展他獨特和前衛的世界觀。他的作品亦屢獲殊榮，至今在香港及海外獲得超過90個國際獎項。他現為自己創辦的何宗憲設計有限公司擔任創作總監。他並同時出任香港室內設計協會副會長及香港專業教育學院課程顧問，透過教學和演講參與設計活動，積極推動設計工業的發展。

Joey Ho was born in Taiwan and grew up in Singapore. He obtained his Master of Architecture from the University of Hong Kong. The culturally diverse yet artistically vibrant qualities of these three places have played their part in fashioning Ho's unique and avant-garde perspective of the world. To date, his designs have won more than 90 internationally recognised awards. He is now the creative director of his own company Joey Ho Design Limited. He is also the vice chairman of the Hong Kong Interior Design Association and a course consultant of the Hong Kong Institute of Vocational Education, actively involved in the promotion and development of the design industry.



何
宗
憲

Freeman LAU Siu-hong (會議主持 moderator)

香港設計總會秘書長暨香港設計中心董事會副主席
Secretary General of Hong Kong Federation of Design Associations
and Vice Chairman of Hong Kong Design Centre

劉小康是靳與劉設計顧問公司的合伙人，並擔任香港設計總會的總監。1984年至今，他在多個海外及本地的藝術及設計比賽中獲取超過300個獎項。2001年劉氏獲邀參加為申辦2008年北京奧運會主辦權而舉行的海報設計比賽。他的設計榮獲冠軍，並製作成官方的宣傳刊物。他亦從事公共藝術創作及雕塑創作，其作品更獲多個博物館珍藏。近年，劉氏還參與藝術教育和推廣，擔任多間非牟利設計機構的領導職位，當中包括香港設計中心董事會副主席及北京歌華創意中心總監。2006年，劉氏獲香港特別行政區政府頒授銅紫荊星章，肯定其在國際舞臺上為提升香港設計形象所付出的努力。

Freeman Lau is Partner at Kan & Lau Design Consultants. He is currently the Secretary General of the Hong Kong Federation of Design Associations. Since 1984, he has won over 300 awards in overseas and local art and design competitions. In 2001, he was invited to participate in the poster design competition of the Beijing's bid for the 2008 Olympic Games. His design was awarded First Prize and was turned into an official promotional medium. He has also made extraordinary achievements in fine arts and his works are included in private collections and collections of various museums in Hong Kong and around the world. In recent years, Lau devoted himself to the education and promotion of arts and culture, taking leadership positions at various non-profit organisations, including being the vice-chairman of the Board of Directors of the Hong Kong Design Centre and the director of Beijing Creative Centre. He was awarded the Bronze Bauhinia Star in 2006 for his contribution in enhancing Hong Kong's design image in the international arena.



劉
小
康

Edmund LEE Tak-yue

香港設計中心行政總裁
Executive Director,
Hong Kong Design Centre

利德裕現為香港設計中心行政總裁，獲授英國皇家藝文協會院士名銜，並擔任香港工業總會轄下之香港設計委員會委員、香港品牌發展局派任理事、香港貿易發展局設計諮詢委員會委員，以及理大賽馬會社會創新設計院國際顧問委員會委員。利氏亦出任香港高等科技教育學院設計學院諮詢委員會主席。他身兼多項公職，包括多個專業管理組織及服務機構之主席及委員。

Edmund Lee is a fellow of the Royal Society for the encouragement of arts, commerce and manufacturers. He currently serves as a member of the Design Council of the Federation of Hong Kong Industries, Hong Kong Brand Development Council, Advisory Committee on Design, Licensing and Marketing of Hong Kong Trade Development Council, and the International Advisory Committee of The Jockey Club Design Institute for Social Innovation. He also serves as the chairman of the Design Faculty Advisory Committee of Technological and Higher Education Institute of Hong Kong. Other public duties include chairmanship or membership of a number of professional management bodies and service organisations.



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與會者 discussants

Francis LEE

香港設計師協會主席
Chairman,
Hong Kong Designers Association

香港知名室內設計師李躍華，於1987年開展他的設計和建築事業，曾在多間有名的建築和室內設計公司打滾，擁有豐富的國際經驗。李氏多年來負責過多個國際企業的大規模設計及建築項目，當中客戶遍佈世界各地。他亦積極參與及推動香港的創意工業和設計教育，培育未來設計精英。

他現為李躍華規劃設計有限公司的創辦人，以及擔任香港設計師協會的主席。另外，他亦創辦了FRA Limited (華譽規劃設計有限公司)，及文化共和品牌 (Culture Republic)。他畢業於香港理工大學設計學院及後獲得設計學碩士。於2009年獲頒香港十大傑出設計師。他是香港貿易發展局設計、市場及品牌授權服務顧問委員會成員，亦為香港學術及職業資歷評審局學科擔任專家。

Francis Lee started his design career by working for a number of famous architectural and interior design firms since 1987. He has gained a broad spectrum of international experience in both interiors and architectural practice. Lee has also led many large-scale architectural and design projects, with clients coming from multi-national corporate and brands from across the world. He is also dedicated to promoting creative industry and design education of Hong Kong, nurturing local design talents.

He is the founder and managing director of Francis Lee & Associates Limited and the chairman of the Hong Kong Designers Association. He also established FRA Limited and the brand "CULTURE REPUBLIC". He graduated from The School of Design of The Hong Kong Polytechnic University, obtaining his Master of Design degree. He was awarded as Hong Kong Ten Outstanding Designers in 2009. He is a member of the Design, Marketing & Licensing Services Advisory Committee of the Hong Kong Trade Development Council, and a subject specialist of Hong Kong Council for Accreditation of Academic & Vocational Qualifications.



李
躍
華

LUI Tai-lok

香港大學社會學系教授
Professor and Head of Sociology Department,
University of Hong Kong

呂大樂現為香港大學社會學系教授及系主任，其近期著作包括《那似曾相識的七十年代》、《中產心事》、《凝聚力量：香港非政府機構發展軌跡》、《四代香港人》、《山上之城：香港紅十字會的故事》、*Hong Kong: Becoming a Chinese Global City*及*Hong Kong, China: Learning to Belong to a Nation*等。他亦為香港及內地報刊專欄作者，文章散見於《明報》、《信報》、《經濟日報》等。

Lui Tai-lok is a professor and head of the Sociology Department of the University of Hong Kong. His recent works include *Hong Kong, China: Learning to Belong to a Nation* and *Hong Kong: Becoming a Chinese Global City*. He is a regular columnist for several local and Mainland newspapers and magazines including *Mingpao Daily*, *Hong Kong Economic Journal*, and *Hong Kong Economic Times*.



呂
大
樂

YAU Lop-poon

亞洲周刊總編輯
Chief Editor,
Yazhou Zhoukan

資深記者邱立本出生於香港，在香港高中畢業後負笈台灣，畢業於國立政治大學經濟系，隨後遠赴美國紐約深造，獲得New School for Social Research 經濟碩士，曾任柏克萊加州大學亞美歷史研究員。

他在過去40年先後在香港、台灣和美國擔任多份報章的記者、編輯及主筆。他於2006年及2008年被中國大陸網民選為中國一百位公共知識分子之一；2010年獲得第二屆星雲真善美新聞傳播獎香港地區的傳播貢獻獎；以及在2011年獲亞洲出版協會(SOPA)的最佳評論獎。

Veteran journalist Yau Lop-poon was born and raised in Hong Kong. After graduated from high school, he went to study at the National Chengchi University in Taipei, majoring in Economics. He later went to New York in the United States and obtained a master's degree in liberal studies with a major in Economics from the New School for Social Research. He had been a researcher at the University of California, Berkeley, focusing on the Asia-American history.

Yau was a reporter and editor-in-chief for a number of newspapers in Hong Kong, Taiwan and the United States in the past 40 years. He was elected by the netizens in China as one of the top 100 Public Intellectuals in 2006 and 2008; awarded as the Distinguished Journalist in Hong Kong by the Xinyun Journalism Award in 2010. He is also awarded the Best News Commentary Award organised by The Society of Publishers in Asia in 2011.



邱立本

Kevin YEUNG

香港時裝設計師協會主席
Chairman,
Hong Kong Fashion Designers Association

楊棋彬是香港資深的時裝品牌設計及形象策略顧問，現擔任香港時裝設計師協會的主席。早年畢業於香港浸會學院（現稱「香港浸會大學」）工商管理學系，隨後赴法國就讀於著名的巴黎高級時裝公會設計學院。

擁有20多年為外國及香港時裝品牌服務的豐富經驗，最近十年，楊氏為中國內地時裝品牌提供一站式設計及形象策略顧問服務，成績超然。其概念既有創意，又有策略，能為品牌提供全方位綜合形象提升策略及創造更大品牌價值。

Kevin Yeung, chairman of Hong Kong Fashion Designers Association, is an experienced fashion design and image strategy consultant. After graduated from the Hong Kong Baptist College (now known as the Hong Kong Baptist University) with a business management qualification, he went to pursue further studies and training in fashion design at the l' Ecole de la Chambre Syndicale de la Couture Parisienne in France.

Yeung has over 20 years of solid and extensive experience in the fashion design industry. For the past ten years, he has been working as a fashion design and image strategy consultant mainly for established fashion brands in Mainland China.

With his creative mind and innovative concepts and strategy, Yeung offers his clients expertise in consolidating and enhancing the image and value of their brands.



楊棋彬

與會者 discussants

Danny YUNG Ning-tsun

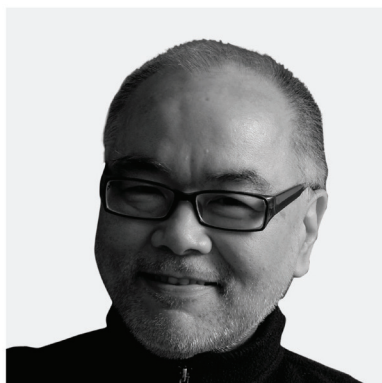
進念·二十面體藝術總監
Artistic Director,
Zuni Icosahedron

榮念曾是華人實驗藝術的先驅，他投入劇場、漫畫、錄像及電影、視覺藝術及裝置藝術等創作超過四十年，作品曾於30多個歐、美、亞城市演出。2008年憑《荒山淚》於聯合國教科文組織國際劇協的Music Theatre NOW比賽中奪得殊榮。2009年獲德國聯邦總統頒贈聯邦十字絲帶勳章，以誌其於推動港德兩地文化交流的貢獻和成就。

他現為進念·二十面體創團成員及聯合藝術總監，香港當代文化中心主席、中華創意產業論壇召集人、西九文化區管理局董事局成員及香港設計中心董事。

An experimental art pioneer, Danny Yung has been deeply involved in multifarious fields of the arts, mainly, theatre, cartoon, film and video, visual and installation art over the past 40 years. His works were also presented in over 30 cities across Europe, the United States and Asia. In 2008, with *Tears of Barren Hill* he garnered the Music Theatre NOW Award given by the UNESCO's International Theatre Institute. Yung was also bestowed the Merit Cross of the Order of Merit by the Federal Republic of Germany in 2009 in recognition of his contributions towards arts and cultural exchange between Germany and Hong Kong.

He is now a founding member cum Co-Artistic Director of Zuni Icosahedron, Chairperson of the Hong Kong Institute of Contemporary Culture, Convener of the Chinese Creative Industries Forum, Board Member of the West Kowloon Cultural District Authority and Member of Board of Directors, Hong Kong Design Centre.



榮
念
曾

以英文姓氏排序
By alphabetical order of surname

討論摘要

Discussion Summary



論壇主題：設計·文化·社會

▶ **劉小康**：早在 2012 香港設計年開始時，我們已說過不希望只做活動，也要引起大家討論，重新審視設計在各個領域上的優劣，給我們業界一點啟示。

今日是「設計驅動改變圓桌論壇」首個論壇，我希望大家可以從宏觀角度討論整個設計業與創意、文化、香港發展等的關係，也希望大家評價一下我們香港設計中心（下稱「設計中心」）過去的工作對香港文化發展的影響。

香港本土設計特色源自生活

「……工業為了回應香港社會，也製作了一些特別產品。其實劏房不是新現象，正因為香港是高密度社會，我們才有摺檯、摺凳。紅白藍、鐵信箱、麻雀枱等等也是源於生活的設計。……」

-呂大樂

▶ **邱立本**：作為一個媒體人，我首先想到大部份香港人會問：「設計與我有何關係？」

在地產霸權下，每個人的生活空間十分狹窄，壓迫感大。在這個不舒適的空間，我們如何尋找美的感覺？對於設計，我理解為追尋空間的美學，但若連基本生活都困難，那還談甚麼設計呢？當大學生賺取月薪港幣一萬元，卻要花五千元租一個劏房，難道還想設計好一個劏房嗎？

▶ **榮念曾**：這裡提出了一個很重要的問題：設計是否只為中產而做呢？如果我住在八十呎空間，是不是就沒有設計可言呢？

我認為，設計是一種提升生活的態度。它不是讓基層市民升格為中產，中產升格做億萬富豪，而是你如何欣賞周圍環境，把它做到最好。可惜香港現在標榜的是品牌，大家只著重住甚麼豪宅。

▶ **邱立本**：我認為是電視劇集把現實生活扭曲了。一個住在劏房的人看電視，TVB 劇集裡卻有一家人在 2,000 呎大廳中吃飯，這是一個很大的諷刺。

▶ **榮念曾**：或許現在的大眾媒體投射欲望多於反映現實，對此我們應該加以討論、區分，否則對公眾而言是很危險的。不過，我也不認為公眾無知，其實大家都在判斷社會的好與壞，只是暫時沒有一個平台收集大家的意見。對於設計中心，我抱有很大的期望。我希望它可以擔當一個倡議者的角色，不單倡議政府改變態度，也倡議下一代和公眾媒體，讓他們更了解個人與設計的關係。

不過，促進大眾媒體與倡議機構之間的互動，是一件具很大挑戰性的工作。因為香港最缺乏的是中介機構，很多事情都需要跨範疇去做。我相信，設計中心可以做到溝通各方面的工作。當然，這也是需要一步一步進行的。

▶ **呂大樂**：我的看法有少許不同。我不懂設計，但如果你問我甚麼是設計，我會覺得設計一定要源於生活。

我覺得「創意生態+」（註 1）展覽提出了工業對設計的推動作用。香港的環境特別，因為本土市場小，工業主要以出口為主。做（OEM Original Equipment Manufacturer，貼牌生產或原始設備製造商）的時候，了解海外買家的需要也比了解本土更重要。能夠在本土市場出現的，都是像維他奶那種滿足基本生活需要的產品，總括而言並不算很多。

同時，工業為了回應香港社會，製作了一些特別產品。其實劏房並不是新現象，正因為香港是高密度社會，我們才有摺檯、摺凳。紅白藍膠袋、鐵信箱、麻雀枱等等，也是源於生活的設計。在擠迫的環境中，於窗外設花盆架也是同樣——僭建也是源於生活。我覺得我們其實有很多源自生活、屬於香港風格的東西。

與此同時，香港從四、五十年代到七十年代中後期，其實一直處於「冷戰環境」。換言之，我們可以同時看到內地和台灣的东西，同時亦不必硬性服從中國或西方的正統文化。在這種空間帶來的想像下，香港也產生了獨特的水墨、當代藝術、流行曲、黑社會電影等。

既然香港已經有屬於自己的東西，那問題在於如何總結、了解這些東西的特色。香港設計與藝術如何回應生活與政治環境的特殊性？我覺得這個問題直到現在還未能好好總結。

▶ **趙廣超**：我本來以為自己（在設計文化問題上）是想得通的，但剛才聽過邱立本提到關於劏房的問題後，發覺自己也沒有想到這一部份。倘若我們在如此現實、壓迫的生活下，還談甚麼在限制中尋求自由，那就變成了課堂的討論。為甚麼香港會出現劏房的問題呢？我們很明白地產霸權（的出現），但我想問，為甚麼香港會走到這一地步？除了教育外，是否（涉及）政制的問題呢？

我想，劏房最早源自於以前的徙置區、木屋區。我經常跟朋友說，香港人可能是最早發展成為太空艙的人。在狹小空間生活的美學意識，本來是可以「發射」（發揚）出去的，只是現在，它「發射」出去後，好像「失重」一樣，變成劏房的問題。雖然實際上沒有牢籠，但我認為現在的香港被一種社會價值迫進了一個死胡同。

我的理解是，消費和生產是與環境建立關係的重要元素。人類歷史上一切偉大的創造活動，都基於經濟上那種富足的感覺。如果我們仍然面對劏房這種問題，那香港設計怎樣發展呢？

香港新一代缺乏歷史感 及文化根基

「.....香港對歷史很無情。人們為求商業利益，把很多我們認為有意義的建築清拆。整個社會沒有歷史感。反觀西方許多國家和日本，他們很懂得珍惜、保存自己的歷史。他們把舊建築內部現代化，但結構、外觀會保存。我想設計圈也應該有這樣一種歷史感，堅持美學的連續性。.....」

-邱立本

▶ 邱立本：我想談談活化的問題。我感覺到香港對歷史很無情。人們為求商業利益，把很多我們認為有意義的建築拆掉。整個社會沒有歷史感。反觀許多西方國家，以及亞洲的日本，他們很懂得珍惜、保存自己的歷史。他們把舊建築內部現代化，但保存其結構、外觀。我想，設計圈也應該有這樣一種歷史感，堅持美學的連續性。

從這一點想來，現在我們接觸的香港新一代，他們對這個城市的記憶有很多斷層。很多人對六、七十年代曾經發生過的事情，一無所知。他們還會若無其事地說：「有甚麼所謂？不必知道。」這是一個很可悲的現象，他們根本不知道自己從何而來，對父輩祖輩的經歷也不珍惜，終於導致失去文化基礎。我在想，設計是否能夠多加提倡歷史感的重要性呢？

所以，剛才參觀「創意生態+」展覽時，看到那條（有關香港創意生態發展的）時間線，非常感動。很多（展覽的）東西我們都用過，例如那個舀水的勺，是家家必備的東西。這就是歷史感了。

在有限空間中，我們該如何尋找失去的美學呢？

「.....香港缺乏良好的文化評論風氣。這些現象如果得到有效討論，一定可以啟發政府和公眾。.....」

-榮念曾

▶ 劉小康：邱立本的意見很有趣。我想到一點，為甚麼香港的設計和審美眼光不夠好呢？

其實我們的城市是蠻醜的，所有漂亮的建築都沒有了。以前中環的連卡佛大廈、中央郵政局等漂亮的建築，都被拆掉了。

又例如中央圖書館，曾經有過一個調查，結果竟然發現許多香港人認為它也算是一個漂亮的建築。我覺得問題就在於，從小到大我們都看不到漂亮的東西。如果你在巴黎住一段日子，然後再重新審視那座圖書館，一定會被嚇倒。你甚至不必讀過設計或是專業人士，當你習慣了感受一件東西的比例、質感，便會自然體會到一棟建築物的好壞。因為香港已經沒有漂亮的大廈，所以大家便接受那座中央圖書館了。

過去，香港的公共項目全部由建築署包辦。基於公平原則，他們在委派工程時只按設計師或建築師的先後排隊。因此，公共項目設計質素的好壞，在於它是否遇上一個好設計師。也因為如此，很多政府項目效果未如理想。

到最近，香港建築師參與公共項目的機會多了。中央圖書館建成之後，曾有過許多討論，政府現在開始成立精英隊伍，挑選一些優秀建築師負責重要項目，例如濕地公園就是由特別的團隊負責，只是這種改變的步伐很慢。

▶ 榮念曾：回應劉小康的看法，我認為，他所反映的是香港缺乏良好的文化評論風氣。這些現象如果得到有效討論，一定可以啟發政府和公眾。得不到討論，與大眾媒體有很大關係，因為他們的運作以消費主義為重心，所以未能承載這些內容。

「創意生態+」展覽的有趣之處，正在於它展示的全是消費品，然而，談的卻是歷史背景，而不是價錢牌。比較設計和建築的美醜、好壞，我更關心它為甚麼會這樣。現時只有博物館才能談這些話題，商場則還不行。

另外，記得有一次與一些讀設計的同學傾談。我問他們，你認識陳幼堅、靳埭強嗎？他們說從未聽過。為甚麼他們連自己的歷史都跟不上呢？那是不是我們的教學出現問題呢？

▶ 邱立本：現在有些年青人，連李小龍、周恩來都未聽過。整個教育制度是失敗的。

▶ 榮念曾：我們不斷批評的國民教育，其實重點在於讓加深學生對我們的社會、城市的認識。

▶ 呂大樂：香港學生需要在課程中學習甚麼是 Hong Kong School。它有甚麼人物？有甚麼意念？為甚麼會有這樣的東西？剛才也提到香港擁有屬於自己的東西，所以討論材料已經存在了，但如果我們缺乏整理或害怕整理（這些討論材料），那便很難再進一步做到榮念曾所言的創作或文化評論。

對於年輕人，我們要讓他們梳理好香港的設計原理，例如明白茶

論壇主題：設計·文化·社會

餐廳是怎麼一回事，它甚麼時候叫冰室？怎樣才算是茶餐廳？這些東西如果連自己都講不清楚，將很難流傳下去。

▶ **榮念曾**：關於本土研究，從撥款角度而言，香港有沒有推動社會出現本土文化政策的趨勢？大學教育資助委員會（UGC）、研究資助局（RGC）的管理層和大學校長，他們有沒有這樣的理念？如果他們只是一個營業經理或官僚，那肯定不會思考這些概念性的長遠研究方向。

▶ **呂大樂**：近期我有一點是很擔心的。記得以前我還年青的時候，在《號外》寫甚麼都行，即使是胡謔也沒所謂。然而，現在我覺得我們在收緊自己的言論了。

記得當年我到大一藝術設計學院樓上開會，那時候見到大一的學生，總會感到他們有一種「氣」。我當時覺得他們不論來自那種背景，都在嘗試做一些事情，而這些事情對香港長遠而言會有很大影響。事實上這些學生也先後成了人才。然而，我們卻沒有研究總結這一夥人的思想和價值。

▶ **劉小康**：大一由呂立勛〔設計師〕創辦，教師有呂壽琨〔香港水墨畫宗師〕、王無邪〔香港畫家〕、靳埭強〔香港設計師〕等人。當時的大一很厲害，商標、單張，所有設計都是超時代的。他們的教學主張尋找自身中國文化，所以八十年代初期香港出現了不少中西元素混合的設計，對周邊地區產生重大影響力。

當然我們不必去崇拜自己的歷史，但如呂大樂所言，他們的作品都是回應香港社會環境的。好像高文安〔香港室內設計師〕當年做的幾百呎單位設計，就很有趣，也得到傳媒廣泛報導。到底這些設計是如何產生呢？對於現在的香港人對它們缺乏深入研究和理解，是不是學院的責任？

不過香港理工大學不注重本土文化，這倒是我最清楚的事。

▶ **趙廣超**：應該是學院的責任吧。

我的體會是，香港人太遲對自身文化產生興趣。即使是今日，這個問題仍然存在。很明顯，如果一個人對自己的生活環境沒有感情，那即使設計文化再蓬勃，也只是徒具形式。

「……香港人太遲對自身文化產生興趣。即使是今日，這個問題仍然存在。很明顯，如果一個人對自己的生活環境沒有感情，那即使設計文化再蓬勃，也只是徒具形式。……」

-趙廣超

▶ **邱立本**：提到香港人對自己的生活環境沒有感情，那是因為嚴重的過客心態。從我們父輩到這一代，很多香港人一直因種種原因離開香港，不覺得這個城市是他們永遠的生存空間。然而，九十年代移民到加拿大、澳洲等國家的人，如今已有七、八成回流歸來。我覺得許多事情已經塵埃落定，無論怎樣，香港是我們的城市，我們要重新擁抱它，告別那種過客心態。

▶ **劉小康**：其實設計界也有類似現象。1989年加拿大突然開放了「專業技術移民」，我大部份同學現在仍在加拿大，流失人才對香港是很可惜的。

▶ **趙廣超**：剛才提到香港人缺乏本土情感，但我自己是很喜歡香港的，每次出差回港都覺得香港好，但我們卻好像忘記了自己的好處。最近我去博物館看歷史，它提到香港最初由一些石匠逐小逐小敲鑿出來的。我覺得很驚訝：整個香港原來是一個宏大的雕塑。香港其實有很多事情是很好的。

香港媒體及中介平台不足

「……我認為我們現在需要一些平台，把研究員、學者、業界等人士連繫起來，共同接受未來挑戰。缺乏這些平台的原因，到底在於研究撥款不足，還是教育不濟，抑或公共媒體不善？……」

-榮念曾

▶ **榮念曾**：在一九五零年左右，很多（中國內地人）移民到香港。我家也是（新）移民。許多新移民的生活環境很差。當時的討論是，為甚麼這個社會要一家八口睡在同一張床？我們應該如何回應這種現象？

後來這問題得到解決。第一是因為工作機會增加，市民收入得到改善；第二就是連同石硤尾大火在內的幾次火災，因為有危機，政府就不得不改政策。然而，到了今日，我們不能等待危機來臨。

現時問題在於我們的集體精神在哪裡？該如何啟動它？這兩年社會分化得很厲害，我不得不想，缺乏的平台在哪裡呢？我們為甚

麼這樣分化？我們是否需要比較理性的討論？這問題一部份和媒體有關。因為媒體要賣，不得不煽情。

五十年代的生存環境雖然惡劣，但我感覺到大家齊心合力，希望環境變得更好。當時的新聞報導，除廣東話外，還有潮州話、上海話、客家話等。你會覺得媒體正敏銳地為大家服務。因為你聽到小眾聲音，所以你覺得他們存在，會尊重他們，而不是加以排斥。

那時候的香港，我覺得是很多元化的。

我認為我們現在需要一些平台，把研究員、學者、業界等人士連繫起來，共同接受未來挑戰。缺乏這些平台的原因，到底是研究撥款不足，還是教育不濟，抑或大眾媒體不善？我們應如何補救那些缺口呢？本來聯合各方面的工作，應該由大學執行，但大專院校現已變成好像大企業一樣的東西，它們爭取政府資源多於與社區、企業互動。

我與劉小康策劃「創意生態+」展覽時，主要分析每個城市到底由誰擔當倡議機構。那機構的工作，應該要不斷進行研究，與此同時，對現有政策和文化作出批評。這項工作的挑戰性甚大。

▶ **劉小康**：榮念曾提到的問題，媒體確實是一大原因。好像台灣，他們不單有許多文化雜誌，內容也是富遠見的，會深入探討創意產業。即使台灣的商業雜誌，也會用文化角度，解釋台灣有甚麼東西。

以前曾經有過一段時間，香港的《號外》和《文學與美術》[香港文藝刊物]，都可以擔當這個角色。現在這類雜誌很少了。

▶ **趙廣超**：我和《號外》一同長大。以前香港有很多種類的雜誌，質素良莠不齊；但現時要找到一本擁有相當於當年《號外》精神的刊物，已不容易了。

早前我與《明報周刊》合作做過一個關於荷里活道的報導，也曾經和謝立文[香港作家]做過有關茶餐廳的電視特輯，但不知為甚麼，當特輯在電視上播放出來時，就變成一個「節目」，與我們原意有很大的落差。這些經驗令我進一步了解香港的傳媒生態。

因為媒體有時間性、可報導性、娛樂性、本身風格等等限制，影響了報導的內容。我們的荷里活道研究計劃，本來已經做得不夠深入，以報導形式刊登後，就更加不全面了。所以我認為，如果只依賴媒體把文化推出去，它可能只會變成另一類「媒介」。我一直蓄意把「文化」和「新聞」區分開來。也是因為如此，我們

在推行文化計劃時，堅持要走入學校，把訊息直接傳遞給學生。

▶ **榮念曾**：《號外》當年之所以特別，是因為它不靠廣告，獨立於經濟。然而，現在的媒體不是這樣。我們現在需要考慮的是，如何培育一些擁有獨立經濟、獨立思考的新媒體的誕生。

▶ **呂大樂**：我擔心香港未來的前景，其中一個原因在於媒體。香港的雜誌總是徘徊在創刊與結業的循環當中，令大家無法看到感興趣的刊物。雖然現在有電子媒體的出現，但大家也知道，電子平台上的討論層次很低。

▶ **趙廣超**：我認同紙張出版是很重要的，它將會以文獻的方式累積起來。

▶ **榮念曾**：客觀上媒體確實是有問題。對於國際新聞的深層次討論，今日香港確實較十年前少。我最近在上海聽電台節目，他們有一個一小時的節目讓世界各大城市的討論論當日當地發生的事情，話題涉及文化、政治、社會等各方面。這些節目，香港的電台哪裡有呢？

▶ **趙廣超**：最近我與中央電視台合作，如果就電視節目製作寬度來說，他們比香港有很大的優勢。當然這亦與他們財雄勢大有關。

我與他們製作《故宮 100》[紀錄片]系列時，總是希望不要做得那麼沉重，但 CCTV9 的製作團隊卻在過程中一直抱著沉重認真的態度。為甚麼呢？原來因為 CCTV9 是向世界發訊的，他們覺得自己正擔當一個走出中國的大使角色，不得不沉重認真。

即使是香港的優秀青年，他們也不會有這樣的想法。我覺得最可悲的是，我們的年青人無法找到自己在世界的位置。

香港精神的喪失

▶ **榮念曾**：我覺得趙廣超在國內工作的同時，正不斷把香港文化帶進去。因為工作，我經常到國內開會。開會時我第一句總是說，「我很害怕在國內開會。」然後就告訴與會者問題在哪裡。他們認為，這種直接說出批評的做法，很具香港特色。

▶ **劉小康**：我想提出另一個問題。我曾經有個同學，住在板間房。即使居住環境狹窄，竟也可以創作一張四呎乘六呎的作品。他是逐小部份繪畫的。我當時看到的是一種精神上的追求。那時候的社會，有很多人去提倡一些精神性的東西，例如王無邪、呂壽琨等。你會覺得自己正在追隨他們帶領的一些理念。然而，今天的社會雖然蓬勃，但缺乏一種精神的凝聚。當然我不是說香港只需

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要一種精神，但是我們好像只有要求，沒有追求。這是不是設計圈的失敗呢？

▶ **榮念曾**：因為現在社會追求的只是一個品牌，而沒有回應品牌是甚麼。現在年輕一輩也沒有理解品牌背後深層次的東西。

▶ **趙廣超**：品牌本身是無罪的，只是香港人忽略了一點：無論人或物，一件東西成為品牌，都有它值得我們敬佩的地方。我們會因此而欣賞它，甚至在小時候視之為立志方向。

▶ **榮念曾**：或許重點並不是在於品牌的表面。例如張智強（Gary Chang）[香港建築師]，我相信他做的不是品牌，而是透過回應社會需要，去追隨自己的夢。然而，今天很多學生只懂抄襲大師作品做品牌。他們以跑出名堂為目標，而不是當一個好設計師。

▶ **趙廣超**：問題就是在於抄襲。現在人們，特別是年輕一輩，似乎不會思考一件東西為甚麼會成為品牌。大家似乎覺得不需要理會品牌的成長過程，它背後的價值、故事，即使在學校也很少有人觸及。

▶ **邱立本**：問題關鍵在於，當我們培育一個設計家，是否能夠重新強調人文價值的思考？現在設計教育似乎只流於技術層面。

▶ **榮念曾**：香港在五零年代曾經出現過一種企業家精神，現在會不會可以是另一種？例如趙廣超的工作無論去到哪裡，他帶著的都是香港精神，而不是香港產品。這種精神如何以香港作為基地，伸展到國內呢？這方面現在仍沒有討論。要是有足夠的討論，我們便可以此為基礎，分享給下一代人。

▶ **趙廣超**：我在國內工作多年，以前認為內地人沒有世界觀，現在開始逐漸覺得，儘管未必是一套健康的觀念，但他們還是有世界觀的。回到香港，我覺得香港年青人好像放棄了那種建立自己世界觀的權利。他們的思想生活，好像變得日記化，失去了文學概念。

設計教育不合時宜

「.....香港人需要的，不僅是設計，而是對周邊事物的好奇心，這一點現在是很缺乏的。.....」

-利德裕

▶ **利德裕**：說到教育，我認為自發性是很重要的。我想香港人需要的，不僅是設計，而是對周邊事物的好奇心，這一點現在是很缺乏的。

有一次，一些中小學生來创新中心看展覽。在我跟他們傾談間，發現小學生會提出很多問題。例如他們看到舊式輪椅，會問：「為甚麼跟我阿爺的不同？」然而，中學生只是直行直過，與他們交談時，他們的反應就好像是：「不要浪費我的時間。」所以我想，好奇心是要從小培養的。

▶ **趙廣超**：在進行荷里活道計劃的時候，我有一點堅持，就是「保育」不應該是把一塊地方扭曲成某種活動空間。然而，這一點與學校課程、老師好像關係不大。所以有時候我會擔心，自己關心的事能否配合香港的（教育）機制？即使我們走入學校演講，講完一次、兩次，到頭來會不會因為與學校無關，只淪為一個課餘活動？

建立文化與課程發展政策的關係，是一項重大挑戰。當然，我們做的只是星星之火，但還是要嘗試的。

▶ **邱立本**：其實在香港的教育制度中，美學到底是甚麼呢？小學、中學、大學，是不是都缺乏了追求美的教育呢？制度是否覺得學生不需要這些東西呢？

▶ **趙廣超**：對於這個問題，我想分享一下我的工作經驗。由於我的紫禁城項目，我需要去小學做工作坊。大約兩年間，我們做了約二千個工作坊。

工作坊的內容主要是藉談紫禁城，從而討論個人與群體、自由、權力等的關係。我們不會探索到美學，但會思考許多問題，例如我們會透過皇家園林，討論公園是怎麼一回事。香港是不是需要公園？為甚麼香港沒有花園？我們是不是只有郊野公園就足夠呢？我們又會思考，為甚麼社會有周末，又有星期一至五呢？那是一種怎樣的生活節奏呢？

學校對課程的反應是正面的，他們希望我們可以繼續做下去。起初我有擔憂，擔心贊助者會不理解。如果他們不理解，我們就幹不下去了。另外，我也擔心，如果這個項目變成學校教學範圍一部份，那我無法面對書商。

在香港推動文化教育，困難重重。反而我去北京，與當地市政府教育委員會討論，他們卻覺得我的方案可行。我想，我們的教育發展步伐，從哪時候停滯了呢？

▶ **榮念曾**：2000年我們做過一個香港－柏林文化交流活動，名為「黑箱作業」，探討創意與體制、個人創意與集體創意之間的關係。活動讓小朋友、家長、藝術家、老師四類人互動，最後丹麥把它納入為一個教學課程。然而，香港卻沒有反應，我想，那到底是這四類人當中，誰的問題呢？還是連結這四類人的橋樑出現了問題呢？

我覺得問題還是在於我們缺乏一個中介機構。連家長教師會的能力還未強到可以擔當中介的角色，也就別說學術界、傳媒界了。我想，現時的問題是大家都關心教育問題，但未有一張桌子，可以讓大家圍坐一塊討論。今天我們要做的，就是創造新平台，取回流失的權力。

▶ **趙廣超**：我以前在歐洲讀書時，看見當地有一點比我們做得好的地方，那就是如果年青人在成長中準備向某一方向探索，那一定會有足夠材料等著他們。如果我們要強勢地把單方面的價值灌輸給我們的社會，那是令人擔憂的。剛才利德裕提到，一些小朋友看展覽時會對某些東西產生好奇，如果我們在技術上多做一點，確保有材料預備給他們發掘，那教育便會大為改善。

設計業界尋找香港特色

「.....香港的設計在商業上是成功的，也獲得不少獎項，但與本土文化關係好像很弱，與其他地區如台灣相比，精神方面的認知不夠深。.....」

-何宗憲

▶ **劉小康**：我想探討一下，我們可以做些甚麼來幫助設計界的發展。首先邀請香港室內設計協會的代表發表意見。香港設計有什麼特色呢？

▶ **何宗憲**：我們香港室內設計協會成立至今，已有二十多年歷史，期間孕育了不少具影響力、足以提升社會生活質素的設計師。例如高文安先生，他讓社會感受到室內設計與一般大眾的關係。在專業服務上面，我們走的路是頗漂亮的，現在世界上很多人都會認為香港室內設計（的水準）已達到國際標準。

不過，從文化角度而言，我們業界則有點落差。也就是說，我們在商業上是成功的，也獲得不少獎項，但與本土文化的關係則好像很弱，跟其他地區，例如台灣相比，精神方面的認知不夠深。我覺得我們看到西方的好，只想學習西方的東西，但沒有看見香港特殊的創作力。

近年，我們協會開始探討設計精神範疇的問題。雖然我們很難為香港精神元素下定義，但既然如今香港設計已不再局限於香港甚至東南亞，就連美國都有香港設計師的作品，那我們便要問一個問題：為甚麼人家要聘用你的設計？你的價值在哪裡？我想這是我們業界面臨的一個新挑戰。

「.....我發現香港文化在國內仍然受落，反而我的年輕設計師員工對自己的本土文化，以及過往本土的設計優勢卻沒甚麼認識.....」

-李躍華

▶ **李躍華**：我很贊成剛才大家的看法，不過我個人則不會太過以社會學的方式去看設計。

2012年是香港設計師協會創會四十周年。以往設計界是由平面設計主導的。我看到香港設計界的面貌，與四十年前很不一樣。最重要的改變，是我們香港設計師的市場轉移到內地。我本人就有三分一時間在國內工作。在這樣的環境下，我們會問一個問題：作為一個亞洲大城市，香港的設計水平如何？我們與外國設計師比較，有何專長？為甚麼客戶要找香港設計師？

我最近去過青島一個官方主辦的設計周，二十五位嘉賓當中，來自香港的只有我一人，中國有兩位，台灣一位，其他都是外國人。我感到國內愈來愈崇洋，而香港則愈來愈被矮化。在這種氛圍下，我們只能夠更努力去做，展示香港優質的設計。

香港人在文化方面（的認知）真的很薄弱，這是悲哀的。我最近為北京一個港式茶餐廳集團做設計。接觸他們後，我發現香港文化在國內仍然受落，反而我的年輕設計師員工對自己的本土文化，以及過往本土的設計優勢卻沒甚麼認識，設計茶餐廳就只懂得用卡位，但香港是不是只有這些東西？不是的。

剛才大家提到，香港文化有很多元素可以利用，但我想的是，甚麼是香港文化？很多人可能會說「紅白藍」，但我不完全認同。它本來是醜陋的東西，你卻把它放在國際舞台上去推廣，是否焦點有點放錯了呢？

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▶ **趙廣超**：「紅白藍」不過是一個特殊個案。當然，我們不可能把每件香港東西放諸外國，都獲完全接受；但另一方面，特殊例子也不可以推倒整體現象。

反而你提到新一代設計師到國內發展，說要建立香港形象，但卻投放很少時間去建立自己內涵，這是一個問題。

▶ **劉小康**：（這是）因為我們的學院已經不提倡本土內涵了。

按我觀察，若說把設計視為文化，其實最先的範疇是平面（設計），因為平面設計運用符號，容易閱讀。

在七、八十年代，平面設計對社會影響的很大：當時的設計師各有不同風格，Henry Steiner [香港平面設計先驅] 結合中西觀點；靳埭強本身是繪畫的，所以他以畫家角度切入；陳幼堅則在商業上很成功，八十年代他的商業包裝引起了大家的注視。當時這些（設計）方法影響了台灣、中國大陸的設計。當然現在兩地人才輩出，有他們自己的方法，可是我覺得當年香港實驗出來的作品，對他們還是具影響力的。

室內設計方面，最近十多二十年，大部份生意已經不在香港了。它可以說是香港最先能夠大規模「出口」的設計範疇。若問為甚麼，原因很清楚的：品質。控制品質是香港設計師的強項，畢竟我們是體驗過或見過優渥生活的人，具有國際經驗，做出來的東西自然會有那種味道。

對於產品設計方面未能發展起來，十分可惜。品牌是產品設計的承載點。以日本為例，他們設計文化的成功，是因為有無印良品。在無印良品出現以前，Sony 與 Panasonic 等品牌的定位，從一開始就放在全球，無法代表日本設計。因為無印良品，許多人才開始感受到日本設計文化是怎麼一回事。

時裝設計師是另一撮人。他們若要成功，背後往往需要投資者，但香港沒有人投資時裝的。香港人有的是製衣業，而不是時裝業，他們開廠很了得，但大多沒有興趣做太小（規模）的生意。若與國際比較，香港有遠見投資品牌的人非常少。這環境讓很多設計師不敢冒險發展時裝品牌，即使有人做，也做得很辛苦，很多失敗收場，成功者只有幾個。若說香港時裝受關注，那應該在普及文化部份，即設計師透過電影、明星，受到注視。另一群時裝設計師則透過為國內品牌擔任顧問，發揮影響力。

現在，我覺得年輕人比我們以前有更多機會。以前我們設計師再怎樣了得，也只是代表七百萬人，現在他們可以代表十二億人口。只是現在香港人好像被導向成一元思維，不知道自己原來有很多選擇。

不過，我剛才說自己樂觀的意思是指，我看到若香港的發展空間與深圳、珠三角結合，將可做出一個與上海、北京不一樣的設計中心。這一點似乎政府與業界也是支持的。往下要關注的，是落實執行的步伐。

▶ **邱立本**：這種說法可能不太政治正確，人家可能會覺得你賣港。

▶ **劉小康**：我覺得不是賣港。這是一個設計雙城的理念。香港可以作出貢獻，深圳可以作出支持，兩者結合將對地區與中國的發展帶來積極意義。這種協同效應是全世界都沒有的。

「.....我覺得年輕人比我們以前更有機會了。以前我們設計師再怎樣了得，也只是代表七百萬人，現在他們可以代表十二億人口。只是現在香港人好像被導向成一元思維，不知道自己原來有很多選擇。.....」

-劉小康

關於文化精神與傳達方法的關係

▶ **楊棋彬**：剛才聽到香港室內設計協會與香港設計師協會談到自己在業內和文化上的成功，讓我感到很慚愧。我們於 1984 年創會，至今任何一方面都不成功，現時仍然停留在力求維持組織生存的狀態。

我經常檢討自己，為甚麼時裝設計總是無法融入設計界？好像設計中心，你們不覺得我們是一份子，為甚麼呢？不過，在設計界我們是小眾，但是來到社會，我們卻不是，也產生了許多有名氣的人。

為甚麼明明不成功，卻有名氣呢？我想那是因為大家對設計的看法不同。除了創作外，我們亦重視如何傳達。大家討論的是高學術層次的問題，但我們的研究焦點卻是把現有的內容傳達給公眾。所以，我們不會舉辦論壇，因為那很沉悶。若要公眾接受我們的設計，我們會選擇辦 Fashion Show（時裝表演）。如果 Fashion Show 沒人欣賞，我會把它做成全世界最長的 Catwalk，吸引大家。教育大眾，應該要有故事，在這裡，故事就是 Catwalk。

我們不可以以一個資深設計師的身份，要求年輕人明白（我們的設計）。想他們明白（我們的設計），就要用年輕人的方法。所以我們會研究展覽的形式，例如利用互動元素，讓人家覺得好玩。

剛才榮念曾提到，設計學生連劉小康、靳隸強也不認識。我反而會想，為甚麼我們無法提起他們的興趣？會不會是因為不夠好玩？如果把劉小康做成一個卡通公仔，會不會比較好玩呢？

▶ **趙廣超**：我贊同你說法的一部份。我認同時裝在設計界是另類的，因為它著重與社會各方面與時並進；同時，它也是一種強大的文化現象，它的設計類型可以是新聞層次、系列（collection）層次。

以日本時裝為例，它之所以能長久橫行香港，是因為那種獨特的文化情調。我們欣賞這種情調，不需要高層次的理解。只要你一穿在身上，它就體現出來了。

所以，楊棋彬的說法是對的，香港就是要建立一種文化情調，讓人們穿起香港時裝設計師的作品，也能體會得到（香港的文化）。要做到這一點，必須建立一種文化形象。那不是單靠增加曝光率，就能做到的。

▶ **楊棋彬**：其實如果你問我甚麼是香港設計的文化特色，我始終認為是中西文化融合。既然大家能提供這麼多材料，那就轉化成故事去進行教育。只是，進行教育的時候必須「正常化」。

邱立本：對於時裝設計，我最大的感受就是歷史記憶的斷層。五十年代的時候，女孩都穿旗袍，我小時候看母親、姊姊穿旗袍教書、社交。到大約八十年代，旗袍就消失了。

▶ **楊棋彬**：其實沒有消失，「上海灘」已回應了這一種文化。這現象主要是因為現代女性身材變形了。以前婦女要戴肚箍、腰封，但現在已沒有了這種習慣，所以旗袍也就變成了「上海灘」那一類。

▶ **邱立本**：也不是說旗袍非要小腰不可，它也可以是寬鬆的。我不是說只有好身材的女性才可以穿旗袍，只是現在給我的感覺是，旗袍好像從來沒有在香港存在過一樣。

▶ **趙廣超**：旗袍消失，可能是因為生活行為改變；但旗袍元素消失，確實是值得探索的問題。我覺得那是因為沒有人去捍衛它。

▶ **劉小康**：台灣的品牌可以做到中國化，發展也很好。當然投資也不小。比較之下，香港仍然有崇洋的風氣。記得我在日本參加派對時，會看到當地人穿的都是日本品牌，但在香港，我沒有看到人們對本土品牌的支持。

▶ **楊棋彬**：在內地不是這樣的，若你參加北京的上流社會派對，會見到很多領事穿旗袍，以表示對場合的尊重。香港確實是比較西化。

▶ **趙廣超**：不過，我這樣想。我們很籠統地說過，香港精神不是一些可視的元素。正如在座各位，身上的衣服大概也很少是港產或國產，但儘管生活行為不是中國化，也不會阻擋我們的文化累積。

我思考的是，設計師的價值取向，是否傾向物質文明而非價值性文化呢？如果我們在日新月異的物質文明中，尋求可累積的東西，那是很累人的。

關於香港文化常常談及的東西方交匯，在這方面其實我們有更強的對手：上海。我猜他們現時在這方面仍處於實驗階段，然而，他們會成熟，如果在那以前，我們仍然只視東西交匯為一種技術手段，而沒有理解它背後的精神問題，那便可能會被上海趕上。

▶ **劉小康**：另外設計界討論問題的時候，如果只流於圈內，那是很失敗的。做創意產業，必須注意它與社會的關係，因為它談的不僅是創意，也是產業問題。如果整個社會只有設計師覺得自己了得，那也是失敗。

論壇主題：設計·文化·社會

關於設計中心的定位

▶ **劉小康**：其實在設計中心成立初期，我們的定位很清晰：只做設計與商業的橋樑。因為當時剛開館的香港文化博物館負責文化與研究工作；政府教育部門負責教育工作；香港設計師協會負責專業推廣工作，但當時沒有機構把香港設計推介給本地公司。那時候的香港設計，以服務國際企業居多。即使是當時最重要的製造業，對本土設計也一無所知。

後來設計中心膨脹得很快，現在變成差不多所有設計都與我們相關。至今我們依然為不停探索我們的定位，思考在有限資源下，應當做些甚麼。我個人意見認為，最重要是影響政府。政府改變，政策才會改變；政策改變，社會才會改變；社會改變，對本土設計生態才有幫助。

雖然政府沒有正式承認，但從中區警署和起動九龍東兩個項目看來，他們似乎開始將設計元素融入政策。這是一個好現象，但往後還要看政府能否把設計視為一種工具，加強發展。這不是設計中心可以做得到的。

▶ **榮念曾**：我想問一個問題：2012年香港設計年的作用，是否給我們一個平台討論未來，還是純粹宣傳設計呢？香港政府投放數千萬元舉辦整個2012年香港設計年的活動，然而，我覺得真的像賣廣告。如果2012年香港設計年用意討論未來，那我們是否應首先討論理念呢？2012年香港設計年的研究及發展（Research and Development）部份在哪裡？2013年、2014年香港設計會怎樣？有沒有長遠規劃？我們是否應該借這一次市場活動，去推動大家對設計政策的關心？

▶ **劉小康**：大家對政府的批評可以理解，但實際上機構也有不少限制。最少我看到，與我們合作的官員都是希望以民間作主導。

▶ **榮念曾**：政府要負責協助把設計師，以至各界人士組織起來，同時要做好研究與發展的工作，全面分析整個生態中出現哪些缺口，加以彌補。

▶ **劉小康**：我們不能把今日討論的問題擱得太久，往後要考慮是否由設計中心負責解決這些問題的工作；如不是，又該由誰去處理呢？

這次討論提出了很多意見，單憑設計中心微薄的力量是做不完的，希望往後我們有更清晰的藍圖，再與各相關機構合作，把事情做好。

▶ **趙廣超**：其實在我所接觸的學生中，許多人覺得設計中心是一個聖壇。你們的影響力很大，一點也不微弱。

▶ **劉小康**：對，所以我們更要做到最好。我們也要誠心審視自己如何做些事情，令社會改變。

▶ **楊棋彬**：香港可以做到跨界凝聚的工作，但國內則比較難。這次因為有設計中心穿針引線，大家可以坐在一起討論問題，也是難得。

▶ **劉小康**：這次會議也是時候結束了。我們設計中心過去好像做了許多東西，但其實有些事情不必由我們出手做。我們會進一步研究往後的工作取捨。多謝各位。

註1：由香港設計中心主辦的「創意生態+」展覽會，解構香港自60年代起的創意生態發展，於2012年11月2日至2013年1月2日在香港文化博物館舉行。

▶ **Freeman Lau:** This is the first forum of the “Designing Change Roundtable Series”, we hope to put into perspective the relationship between the design industry, with creativity, culture, and the development of Hong Kong, as well as to encourage the audience to comment on how the previous work of the Hong Kong Design Centre (“HKDC”) has influenced the development of Hong Kong’s culture.

Hong Kong Indigenous Design Originates from Living

▶ **Yau Lop-poon:** As a media worker, I first think most people in Hong Kong will ask: “What does design have to do with me?”

Faced with developer hegemony, everyone lives in very tiny space with a strong sense of oppression. How could there be room for search of aesthetics in such an uncomfortable space? My understanding of design is that it is about the search of spatial aesthetics. But even when basic survival is questionable, what else is left for design to discuss? When a university graduate earns a monthly salary of HK\$10,000 but needs to spend HK\$5,000 on renting a subdivided unit, would design still matter?

▶ **Danny Yung:** A very important question is brought up here: Is design only of service to the middle class? When my dwelling was only 80 square feet in size, does that mean design should be out of consideration?

I think design is about an attitude that supplements life. It is not a tool to upgrade the grass-root to the middle-class, or the middle-class to billionaire. Rather, it means how one can appreciate the surrounding environment and elevate it. Sadly, people in Hong Kong are only concerned about luxurious brands and homes nowadays.

▶ **Yau Lop-poon:** I believe it is the drama series on television that have twisted our way of life. Imagine a person who lives in a subdivided unit and watches TVB’s dramas that portrayed a typical family dining in a 2,000 square feet living room, which is quite an irony.

▶ **Danny Yung:** Perhaps one can say that the mass media now care much more to project desire than to reflect the reality. That is where we should spare more efforts in discussing and distinguishing the two, otherwise it would be quite dangerous to the public. That said, I do not believe the public is ignorant. In fact, we all judge the right and wrong in society, just that there is yet to be a platform for us to share and gather our views. I have very high expectations of the HKDC. I hope that it will assume the role of an advocate who will not only lobby the government to change its attitude, but also convince the public to do the same, in exchange allowing them to better understand the relationship between individuals and design.

However, to promote interaction between mass media and advocating organisations is a very challenging task because Hong Kong is lack of intermediary groups. Many tasks are required to be done in a multi-disciplinary manner. I believe the HKDC will be able to channel communications from all sides. Of course, this has to be achieved one step after another.

▶ **Lui Tai-lok:** My view is somewhat different. I have no knowledge in design but if you ask me what design is all about, I would say design must originate from living.

I think the “creative ecologies+”¹ exhibitions have raised an issue, which is how industry had motivated design. The situation of Hong Kong is unique. Because of its small domestic market, majority of the industry was export-oriented. Even as an original equipment manufacturer (OEM), the focus was on understanding the needs of overseas than of local buyers. Items that emerged from the local market were products that related closely to our daily life, for example, Vitasoy milk. Even so, their numbers are quite limited.

Meanwhile, the industry had produced some distinctive items in response to the calling of the society. Subdivided units are in fact not something new. We use folding tables and chairs because Hong Kong is such a high density city. Red-white-blue plastic bags, metal mailboxes, and mahjong tables, etc., are all designs that originated from living. In this crowded environment, even the flower pots mounted on windows frames carry the same notion. I believe we have many styles of things that originated from living that are unique to Hong Kong.

From the 1940s and 1950s to the later part of 1970s, Hong Kong was actually in a “Cold War Environment”. That is to say we were able to view all matters happening on mainland China and in Taiwan, while not required to strictly adhere to either the Chinese or Western traditional cultures. With the imagination provoked by this kind of space-time, Hong Kong saw the birth of its unique type of water ink, contemporary art, pop music and gangster movies, etc.

Now that Hong Kong possesses its unique style of things, the question remains how the characteristics of these things should be summarised and understood. How should art and design of Hong Kong respond to the uniqueness of the living and political environments? I think this matter still remains unresolved.

► **Chiu Kwong-chiu:** I originally thought I had the issue on design culture all figured out. But after listening to Mr Yau’s view on subdivided units, I think I have missed out on this issue. If, under this kind of realistic and oppressed situation, we still speak of searching for freedom within confinement, it is really nothing but empty talk. Why did the problem of subdivided units emerge in Hong Kong? I understand developer hegemony plays a role, but the question I wish to pose is, how did Hong Kong end up at this spot? Other than the education system, could there be a problem with the political system too?

I suppose subdivided units found their roots in the former settlement area and squatter huts. I often joked with my friends that Hong Kong people will perhaps be the first to live in space capsule. The aesthetic awareness arising from living in a confined space could have been widely promoted, but losing its way, it has become a problem of sprawling subdivided units. Despite there is not an actual cage, I believe Hong Kong had been pushed to a dead-end by its social values.

My understanding is that expenditure and production are important elements to establish a relationship with the environment. All the great creative activities in the history of mankind were based on a sense of economic affluence. If we are still faced with problems such as subdivided units, how can Hong Kong design develop?

Lack of Understanding of History and Cultural Root in Hong Kong’s New Generation

► **Yau Lop-poon:** I would like to talk about the issue of revitalisation. My feeling is that Hong Kong is ruthless to history. Some people, for various commercial reasons, demolish buildings that we regard as having a legacy. Eventually the community will be stripped of its heritage. In contrast, many western countries and Japan in Asia cherish and preserve their own histories. They modernise the interior of ancient architecture but retain the structure and appearance. I believe the design community ought to have this historical sense in insisting the continuity of aesthetics.

Speaking of which, when we are in touch with Hong Kong’s young generations we find they have broken memory of this city. Many of them know nothing of what had happened in the 1960s and 70s. Some would even uncaringly say, “So what? I don’t need to know.” This is a pathetic phenomenon. They do not know where they have come from and they do not care about the experiences of their parents and grandparents. They have then lost their cultural roots. I wonder, can design do more to promote the importance of historical sense?

This explains why I was very touched when I saw the timeline at the “creative ecologies+” exhibition. We had used many of those items in the exhibition, for instance, the big ladle for collecting water was a must for every household. That is our heritage.

Given our confined space, how should we look for the lost aesthetics?

► **Freeman Lau:** Mr Yau has made a very interesting point. What immediately comes to my mind is that why are our design and aesthetic senses in Hong Kong below par?

In fact, our city is quite ugly since all the beautiful architecture had disappeared. The former Lane Crawford House, General Post Office and other marvellous buildings were all torn down.

A survey was conducted on the Hong Kong Central Library and the result surprisingly showed that many Hong Kong people considered it a fairly beautiful architecture. I think that the problem lies in the fact that we have never seen something truly beautiful. Had you lived in Paris and came back to look again at this Library, don't think you will find it beautiful at all. You do not have to be a professional or have design background. Once you are used to a sense of proportion and quality of different items, you can readily tell by your instinct what is a decent building and what is not. Since there are no more beautiful buildings in Hong Kong, we have no choice but to accept this Hong Kong Central Library.

In the past, all public projects were carried out by the Architectural Services Department. Trying to be fair, projects were assigned to designers and architects based on an order. As such, the quality of a public project depended randomly on whether it met a good designer. It was precisely because of this, the quality of many government projects were unsatisfactory.

Recently, Hong Kong architects have had more opportunities to participate in public projects. After the completion of the Central Library, there were much more discussions and the Government has now begun to set up elite teams and select outstanding architects to work on important projects. For example, the Hong Kong Wet Land Park was built by a special team. But this kind of change is indeed a slow one.

▶ **Danny Yung:** In response to Mr Lau's comments, I think that he has showed us the fact that Hong Kong lacks the atmosphere for exchange of quality cultural commentaries. Those phenomena, if effectively discussed, will definitely inspire the Government and the public. The mass media is responsible for this lack of deliberation, simply because they operate chiefly on consumerism and cannot bear this kind of content.

What is interesting about the "creative ecologies+" exhibition is that, while it showcases only consumer products, it speaks of their historical background rather than their price tags. Besides the good, the bad and the ugly of designs and architecture, I am more concerned about how it has become so. At the moment, only the museums can afford to host discussions of this kind of topics.

Moreover, I remember speaking with a group of design students previously and I asked if they knew Alan Chan or Kan Tai-keung. They said they had never heard of their names. Why did they fail to even catch up with their own history? Was there a problem with our education system?

▶ **Yau Lop-poon:** Some young people today do not even know who Bruce Lee or Zhou Enlai was. The whole education system is a failure.

▶ **Danny Yung:** The very focus of our much-criticised national and moral education is in fact to allow students to learn more about our society and our city.

▶ **Lui Tai-lok:** Hong Kong students should learn what Hong Kong School is in their curriculum. What characters and concepts are there? Why do we have those things? We mentioned Hong Kong has unique things so the materials for discussion are already there. But if we do not sort things out or are not ready to do so, then it will be quite difficult for us to produce the kind of creations or cultural commentaries that Mr Yung has talked about.

As far as the young people are concerned, we need to let them have a clear idea of Hong Kong's design principles. For instance, they need to understand what a Tea Restaurant (cha chaan teng) is all about. When was it called a sorbet café and what makes a Tea Restaurant? If we are not certain about these things ourselves, it will be very difficult for us to pass them on.

▶ **Danny Yung:** In terms of the funding for local study research, does Hong Kong have the potential to foster the emergence of a policy on local culture? Do the management of the University Grants Committee and the Research Grants Council as well as the vice-chancellors and presidents of our universities share the same vision? If they are only operation managers or bureaucrats, they will certainly not reflect on these conceptual directions in long-term research.

▶ **Lui Tai-lok:** I have been very worried about one thing recently. I remember that I could write absolutely anything in *City Magazine* when I was still young: it did not matter even if that was something that came out of nowhere. But I have the feeling that we are beginning to self censoring our own words.

I also remember back in those years when I attended a meeting at the First Institute of Art and Design (“Designfirst”), I saw students who all had a certain charisma. Despite their different backgrounds, I had a feeling that they all were trying to do something that would influence Hong Kong in the long run. The truth is those students have become distinguished individuals in their own right at various points in life. However we never had any study to summarise their thoughts and values.

► **Freeman Lau:** Designfirst was established by designer Lui Lup-fun and its teaching staff included ink painter Lu Shou-kun, painter Wong Wucius and designer Kan Tai-keung. Designfirst was second to none at that time. Its trademark, leaflets and all other designs were ahead of its time. Their teaching emphasised the search of our own Chinese culture. That was why Hong Kong saw in the 1980s many designs blending the Chinese and the Western elements together, which also imposed a strong influence on neighbouring places.

Of course, we do not have to worship our history but, as Mr Lui has said, their work was a response to Hong Kong’s social environment. For example, Hong Kong’s interior designer Kenneth Ko’s design of a small flat many years ago was really interesting and widely reported by the press. How did those designs come about? Should we blame design schools in Hong Kong for the general lack of study and understanding of those designs?

But what I know certainly is that The Hong Kong Polytechnic University does not concern local culture.

► **Chiu Kwong-chiu:** The schools should be held responsible for this.

I have come to realise that Hong Kong people only developed an interest in their own culture too late. The problem is still there today. Obviously, if one loses interest in his own living environment, even with the most prospering design culture, the outcome is only superficial.

► **Yau Lop-poon:** Regarding the fact that Hong Kong people have lost feeling about their living environment, that is because of an overwhelming sense of being a traveller among Hong Kong people. From our parents’ generation to now, many Hong Kong people have left

the city for various reasons because it is not considered to be a permanent living place. However, of those who emigrated to Canada, Australia and so on in the 1990s, about 70% to 80% of the people have now returned. I think for better or worse, various incidents have now been settled and no matter what happen, Hong Kong is still our city and we need to embrace it again. Bidding farewell to that very sense of being a traveller is crucial.

► **Freeman Lau:** There was a similar phenomenon in the design community as well. In 1989, the Canadian government unexpectedly introduced eligibility for people with professional skills. Many of my schoolmates are now living in Canada. It was a real pity for Hong Kong to lose those talented people.

► **Chiu Kwong-chiu:** It was said that Hong Kong people lack the sentiments for their own place, but for me, I do like Hong Kong very much. I find it a fine place every time I return from a business trip. It seems that we have forgotten about our strengths. Recently I went to a museum to look at the history which said Hong Kong had been carved out piece by piece by masons in its beginning. I felt extremely surprised: Hong Kong was actually a gigantic sculpture. There are so many wonderful things in Hong Kong.

Lack of Media and Intermediate Platforms in Hong Kong

► **Danny Yung:** In the 1950s, many people migrated to Hong Kong from mainland China. My family was also migrants. Many of the migrants found themselves living in dreadful environments. The topic of discussion at the time was: why did a family of eight have to share only one single bed in this society? How should we address that phenomenon?

The problem was solved subsequently. It was firstly because there were more working opportunities and people’s income improved. Secondly, it was because of the fires including the one at Shek Kip Mei. As there existed a crisis, the Government had to change its policies. Today, we cannot wait for crises to come.

The present question is where our collective spirit is and how to activate it. Society has been seriously polarised these two years and I cannot help thinking where the missing platform is. Why have we become so polarised? Do we need more rational discussions? This question partly concerns the media because something has to be steamy in order for it to sell well.

Although the living environment was terrible in the 1950s, I felt that everybody was working together to strive for a better place to live in. The news at that time was broadcast in the Teochew, Shanghainese and Hakka dialects on top of Cantonese. One could feel that the media was serving the people with sharp senses. Since you could hear the voice of the minority, you knew of their existence and would respect them rather than resent them. To me, Hong Kong was then full of diversity.

I think we now need some platforms to connect researchers, scholars and industry players and together they will face future challenges. Does the lack of these platforms result from inadequate research grants, ineffective education or futile mass media? How should we rescue these shortcomings? The liaison work should have been the task of universities but tertiary institutions have become something like giant enterprises and they merely focus on pushing for government resources more than the interaction between the community and corporations.

When Freeman and I were planning for the “creative ecologies+” exhibition, what we analysed was what the advocating organisation was in each city. The task of this organisation should be about criticising current policies and culture while conducting researches. The challenge of this task is enormous.

▶ **Freeman Lau:** The problem mentioned by Mr Yung can indeed be attributed to the media. We may take Taiwan as an example. They have quite a number of cultural magazines. Their contents are of foresight as well as providing in-depth examination on the innovation industries. The Taiwanese commercial magazines will even elaborate what they have in Taiwan from a cultural point of view.

There was a time when Hong Kong’s *City Magazine* and *Wenxue Yu Meishu* (Literature and Arts) could assume this role. Now we can scarcely find this kind of magazines.

▶ **Chiu Kwong-chiu:** *City Magazine* and I grew up together. There used to be many magazine titles of different qualities, but now it is not easy at all to find a magazine whose aspirations are comparable to those of the *City Magazine* as it then was.

I had earlier worked with *Ming Pao Weekly* on a story about Hollywood Road and also with (Hong Kong writer) Mr Brian Tse on a television programme about the Tea Restaurant. For some unknown reasons, the programme became a “show” when it was aired on the television, which differed greatly from what we had expected. These experiences enabled me to further understand how the mass media operated in Hong Kong.

The work of the media is governed by various limitations, namely, the publishing timeline, reporting value, degree of entertainment and its own style. These factors influence the content of a story. Our research on Hollywood Road had not been quite thorough in the first place and it became even less so as it appeared in the form of a news report. It has led me to think that culture would only become yet another “medium” if it was promoted by the mass media only. Therefore, I have always distinguished between “culture” and “news” on purpose. And for this reason we insist on conveying our message directly to the students by speaking to them in schools whenever we launch a cultural initiative.

▶ **Danny Yung:** *City Magazine* was special because it did not depend on advertisements and was financially independent. But now the media do not operate in this manner. What we now need to consider is perhaps how to foster the birth of some new media that are financially and intellectually independent.

▶ **Lui Tai-lok:** I am concerned about the future of Hong Kong and one reason for that lies with the media. Magazines in Hong Kong seem to lie in the cycle of launching and discontinuing. This robs the people the opportunity to have something really interesting to read. While there is now the electronic medium, the quality and level of discussions on electronic platforms is very low as everybody knows.

▶ **Chiu Kwong-chiu:** I believe that paper publication is very important because the printed volumes will accumulate in the form of archives.

▶ **Danny Yung:** Objectively speaking, the media are not without problems. In Hong Kong, there is less in-depth discussion on international affairs now than what we had ten years ago. I recently listened to Shanghainese radio programmes and there was a one-hour programme, in which people from around the world spoke about events happening there. The topics include culture, politics, society, and so on. There is not this kind of programme on the radio in Hong Kong, is there?

▶ **Chiu Kwong-chiu:** I have recently collaborated with the China Central Television (“CCTV”). In terms of the production variety of television programmes, CCTV commands much more advantages than Hong Kong does. Of course, this is related to their vast resources in finance and influence.

When I worked with them on the documentary “The Imperial Palace 100” series, I was always hoping that they could take it a little more lightly. But the production team of CCTV9 was very serious all along. Why was that the case? It was because CCTV9 was responsible for conveying messages to the world and the production team thought that they were assuming the role of an ambassador presenting China to the world. They had to be very serious.

Even the outstanding youngsters of Hong Kong do not have this kind of thinking, which I suppose, is the saddest point of all. Our young people cannot find their own place in the world.

Loss of the Hong Kong Spirit

▶ **Danny Yung:** I think that Mr Chiu was introducing the Hong Kong culture to mainland China when he worked there. I have to frequently travel to mainland China to attend meetings as part of my job. The first sentence I would always say at the meetings is: “I am very afraid of having meetings on the Mainland.” Afterwards, I would tell the participants what the problem was. They thought that voicing out criticism directly like that was very a style of Hong Kong culture.

▶ **Freeman Lau:** I would like to raise another issue. I had a schoolmate who once lived in a partitioned room. Despite the tiny living space, he could manage to create a work to the size of 4x6 square feet. He did it piece by piece. What I saw was a kind of spiritual quest. At that time, many people such as Wong Wucius and Lu Shou-kun advocated something spiritual in society. You would feel that you were following some of the ideas they were pioneering. Today, there is a lack of spiritual focus even though we have a dynamic society. Of course, I do not mean that Hong Kong needs only one kind of spirit. What I mean is that it seems we are being particular materialistic, with nothing spiritual. Is that a failure of the design community?

▶ **Danny Yung:** The society is now only concerned about brands, and has not even bothered to find out what the brand really is. The younger generations also do not bother to understand the notions behind each brand.

▶ **Chiu Kwong-chiu:** The brand is not guilt in itself. Hong Kong people have only overlooked one point, which is, in order for a person or an item to become a brand they have to possess some quality that deserve our respect. We would appreciate them as a result, or would even set them as our goal or role model when we are young.

▶ **Danny Yung:** Perhaps the essence does not lie in the brand on its surface. For instance, architect Gary Chang’s work is not to build a brand but to follow his dreams through responding to what society needs. Many students today, however, only care to copy what the masters do in building their brands. Their goal is fame, and not to be a good designer.

▶ **Chiu Kwong-chiu:** The problem is plagiarism. Youngsters today, particularly the younger generations, do not seem to bother to think why anything has become a brand. Everyone seems to think that the growing stage of a brand’s life does not need to exist. The value and story behind the brand is a rare topic even in schools.

▶ **Yau Lop-poon:** The key is whether we can emphasise the values in humanity when we nurture the growth of a designer. The current design education appears to merely focus on skills.

▶ **Danny Yung:** In the 1950s, Hong Kong once saw minds of entrepreneurship; can it now be a variation of that? For example, Mr Chiu carries with his work the Hong Kong spirit instead of the Hong Kong products wherever he goes. How can this kind of spirit spread to the Mainland from its base in Hong Kong? There has been no discussion about this topic yet. If this is adequately discussed, we will be able to treat it as a base and pass it on to the next generation.

▶ **Chiu Kwong-chiu:** I have worked on the Mainland for many years and I had previously thought that the mainlanders did not have a global vision. Now I have come to realise that they do have a global vision, although it might not necessarily be a healthy one. Returning to Hong Kong, I have a feeling that the young people seem to have given up the right to establish their own global visions. Their intellectual life seems to have lost literary concepts and become only a diary.

Design Education Out of Place

▶ **Edmund Lee:** When it comes to education, I think that being initiative is essential. I suppose what Hong Kong people need is not only design but also a curiosity about the surroundings. That is what we are seriously lack of now.

A group of primary and secondary school students once came to see an exhibition at the Innocentre. While I was chatting with them, I found that the primary students had many questions to ask. For example, when they saw an old wheelchair they would ask, “Why is it different from my grandpa’s?” However, the secondary school students simply walked past it as if there was nothing. I tried to talk to them but their reaction was like, “Don’t waste my time”. That is why I think curiosity needed to be cultivated at an early age.

▶ **Chiu Kwong-chiu:** When we were working on the Hollywood Road project, there was one thing that I insisted, that is, “conservation” should not be about “twisting” a piece of land into some kind of activity space. But this idea does not seem to relate to the curriculum or the teachers. Therefore, I sometimes worried about whether my concerns would fit into the [education] system

of Hong Kong. Would my concerns not become a mere part of the extra-curricular activities because they did not concern the schools even though I had given talks there?

It is indeed a huge challenge to build a relationship between culture and policy on curricular development. Of course, we must still make an effort even if it may be negligible.

▶ **Yau Lop-poon:** What actually is aesthetics within Hong Kong’s education system? Is there a lack of the teaching on how to pursue beauty in primary school, secondary school and university? Does the system hold the view that students do not need those things?

▶ **Chiu Kwong-chiu:** I would like to share my work experience regarding this issue. My project on the Forbidden City involved teaching at primary schools. We conducted about 2,000 workshops in around 2 years’ time.

The workshop mainly discussed the relationship between individual and group, freedom, and power, etc., through the story of the Forbidden City. We did not explore aesthetics but would think about many questions. For example, we discussed what a park was all about by looking at the Imperial Gardens. Does Hong Kong need parks? Why doesn’t Hong Kong have gardens? Is it enough for us to have only country parks? We would also think about why we had weekends and weekdays in society. What kind of living cycle was that?

The schools responded positively and they wanted us to carry on. At first, I was worried that the sponsors would not understand. If they did not understand, we could not continue the project. Besides, I was also worried to have to face the publishers if the project became part of the curriculum.

It is no easy task at all to promote cultural education in Hong Kong. On the contrary, the municipal education committee in Beijing thought that my proposal was feasible when I went there to discuss with them. When did the pace of development of our education begin to stagger?

▶ **Danny Yung:** In 2000, we did a Hong Kong-Berlin exchange programme called “Black Box Operation” which explored the relationships between creativity and the establishment, as well as those between individual creativity and collective creativity. The programme allowed the interaction among four groups of people that includes children, parents, artists and teachers. It eventually became part of the curriculum in Denmark but Hong Kong was completely unresponsive. Of those four groups of people, which caused the problem? Or did the problem lie in the connection between those four groups of people?

The problem is, I suppose, that we lack an intermediary organisation. The capability of the parent-teacher association is not even strong enough to assume this role, let alone the academics or the media. The problem now is that everybody is concerned about issues in education but there is yet a table which people can sit down and discuss. What we need to do today is to create a new platform and regain the lost power.

▶ **Chiu Kwong-chiu:** When I was studying in Europe, I found out that there was an area in which they did better than we do. If the young people ever wanted to explore in a certain direction, there would be plenty of materials waiting for them. If we are to impose one sided values on our society forcefully, the situation will be worrying. As Edmund has mentioned, some children became interested in certain things when they were visiting an exhibition. If we improve on the technical side and ensure that there are adequate materials ready for them to explore, then the education will be far better off.

Design Industry in Search of the Hong Kong Character

▶ **Freeman Lau:** I would now like to discuss about what we can do to assist the development of the design industry. May we invite the representative from the Hong Kong Interior Design Association (“HKIDA”) to first express their views? What are the features of Hong Kong design?

▶ **Joey Ho:** Our trade is to do interior design and the HKIDA has a history of more than 20 years in Hong Kong. During this period, we saw many influential designers who could raise the quality of life in our society. For instance, Mr Kenneth Ko allowed society to have a sense of the relationship between design and the people. In terms of professional service our achievements could be described as quite remarkable. At present, many people in the world regard Hong Kong design is of international standard.

From a cultural point of view, our industry is relatively weak. That is to say, while we are commercially successful and have been awarded numerous prizes, our relationship with the local culture seems very weak. By comparison with other places like Taiwan, our awareness of the cultural spirit is not deep enough. I think that we can see all the good things in the Western world and we want to learn from them, but we have missed the special creativity of Hong Kong.

In recent years, our association has started to explore the spirit of design. It is difficult for us to define what the Hong Kong spirit is. But now that Hong Kong design is no longer limited to Hong Kong, even south-east Asia and the United States is also seeing the work of Hong Kong designers, we need to ask one question: “Why do people want to hire you?” “Where is your value?” I suppose this is a new challenge facing our industry.

Francis Lee: I agree with your views just now but I will not view design by focusing so much on the social science perspective.

2012 marks the 40th anniversary of the Hong Kong Designers Association (“HKDA”). The design industry was previously dominated by graphic design. I can see that the design scene in Hong Kong is now very much different from that of 40 years ago. The most important

change is that the market of Hong Kong designers has shifted to the Mainland. I spend one third of my time working on the Mainland. Under these circumstances, we would ask, given Hong Kong is a metropolitan, what is the standard of its design? What strengths do we have by comparison with overseas designers? Why do clients come to Hong Kong designers?

I have recently visited an official design week in Qingdao. Of the 25 invited guests, I was the only one from Hong Kong, there're two from the Mainland, one from Taiwan and the rest were from abroad. I feel that the Mainland scene has become more and more pro-Western and Hong Kong is being disregarded. With this tendency, all we can do is to work harder and showcase the quality design of Hong Kong.

Hong Kong people are really weak culturally, which is a pity. I have lately designed for a Hong Kong-style Tea Restaurant group in Beijing. After getting in touch with them, I found that Hong Kong culture was still popular on the Mainland. But the young designers in my team were by contrast ignorant about their own local culture and the competence of our local designs. The only thing they knew was to put in booth seats, but was booth seats the only thing we had in Hong Kong? I beg to differ.

It was said that many elements of Hong Kong culture could be utilised. But what is Hong Kong culture? Many would refer to the red-white-blue plastic bag, which I do not quite agree with. It is actually an ugly thing but has been placed on the international stage as a matter of publicity. Has the focus be misplaced?

▶ **Chiu Kwong-chiu:** The red-white-blue plastic bag is only a special case. Certainly, not everything from Hong Kong sent abroad will be completely accepted. But a special case cannot destroy the overall impression either.

As you said, the young designers were daring enough to enter the Mainland market and build up the Hong Kong image but they devoted only very little time upgrading themselves. That is a problem.

▶ **Freeman Lau:** It is because our schools do not promote the local values any more.

According to my observation, if we view design as culture, graphics will be the primary form of design to be regarded as culture because graphic design explicitly uses signs and is easy to read.

Graphic design was very influential in society in the past where everybody had his own style. (Hong Kong graphic design pioneer) Henry Steiner combined the Chinese and the Western perspectives; Kan Tai-keung was a painter himself and produced his designs from a painter's perspective; Alan Chan was very successful in his business and his commercial packaging drew everybody's attention in the 1980s. These approaches influenced the designs in Taiwan and on mainland China. Certainly, these two places now have their own talents but my view is that the work produced in Hong Kong by experiment then, still have an impact on them.

As far as interior design is concerned, major business has not come from Hong Kong for the past 10 to 20 years. Interior design could be regarded as Hong Kong's first mass "export item" among the various design disciplines. The reason was simple: quality. Quality control is the strength of Hong Kong designers. After all, we have experienced or seen what quality living is and we have the international experience. What we produce therefore carries some kind of authenticity.

It is a pity that product design has not earned a chance of being developed. The brand is the carrier of product design. Let us take Japan as an example. The success of their design culture comes from Muji. Before Muji, brands such as Sony and Panasonic positioned themselves as being international and could not then represent Japanese design. Many people have not had a feel of Japanese design culture until the arrival of Muji.

Fashion designers are another category of people. If they want to be successful, they often need to have investors behind them. But no one would invest in fashion in Hong Kong. What Hong Kong people have is the garment manufacturing industry but not a fashion industry. Although they can manage a factory very well, very few of them are interested in doing too small a business. By comparison with the rest of the world,

there are only a handful of people who have the foresight to invest in brands. This environment makes many designers unwilling to take the risks to develop fashion brands. Those who are doing so are struggling hard to carry on. Failure is a very common story and success is indeed rare. If Hong Kong fashion is said to be drawing attention, then it should be the popular culture part of Hong Kong fashion, that is, designers receive attention through movies and stars, while another group of fashion designers assert their influence by working as consultants for Mainland brands.

At present, I think that the young people have more opportunities than we had before. Previously, even the best designer could represent only 7 million people; they can now represent a population of 1.2 billion. It is as if Hong Kong people have been led to think linearly, unrealised of the opportunities around us.

What I meant by saying I was optimistic was that if Hong Kong's designing space can be merged with Shenzhen and the Zhuhai delta, a design hub that is different from Shanghai and Beijing will be created. The Government and the industry appear to be supportive of this idea. The next concern will be the steps and pace of implementation.

▶ **Yau Lop-poon:** Your argument may appear to be politically incorrect and some people may look at you as a traitor of Hong Kong.

▶ **Freeman Lau:** It has nothing to do with betrayal. This is the idea of the “design city duo.” Hong Kong can make its contributions and Shenzhen can give its support. The collaboration of the two cities will bring about practical advantage to regional and national development. This is the idea of the “design city duo.” This kind of synergy is not yet known to the world.

Relationship Between the Cultural Spirit and Means of Delivery

▶ **Kevin Yeung:** After hearing the representatives of the HKIDA and the HKDA on their success in their industries and the cultural scene, I do feel ashamed. The Hong Kong Fashion Designers Association (“HKFDA”) was established in 1984 and we have not yet achieved

anything. We are still struggling for the survival of our association.

I have always reflected on the question of why fashion design can never integrate into the design industry. For example, the HKDC does not seem to treat us as part of it – why is that so? While we are the minority in the design industry, that is not the case in society at large and we have made many famous personalities.

Why is there fame if there is no success? I think that the reason is we have different views on design. Apart from innovation, we also find communication and conveyance important. While other people are engaged in highly academic discussions, the focus of our research is on how to convey existing materials to the public. Therefore, we do not hold forums because they are quite a boring thing. If we would like the public to accept our designs, we would rather organise a fashion show. If nobody appreciates the fashion show, then we will transform it into the world's longest catwalk to catch people's attention. To educate the public, we need a story; in the fashion world, the story is the catwalk.

We cannot request, in our position as senior designers, young people to fully understand things. To let them understand, we have to use young people's way. That is why we would look into the forms of exhibition, for example, using interactive elements so that people will think that it is fun.

Mr Yung has mentioned that design students do not know who Mr Freeman Lau or Mr. Kan Tai-keung are. I would wonder why we could not provoke their interest. Was it not fun enough? If we turned Mr Lau into a cartoon character, would it not be more fun?

▶ **Chiu Kwong-chiu:** I agree with part of what you have said. I agree that fashion is an alternative in the design industry. It is because fashion needs to be closely in tune with every aspect of society. Meanwhile, it is also a powerful cultural phenomenon and its design category can be divided into the news level and the collection level.

Let us take the Japanese fashion as an example. The reason for its continued popularity in Hong Kong lies in its unique cultural appeal. We appreciate this appeal without the need of any advanced understanding. It is there as soon as it is worn.

Therefore, what Mr Yeung has said is correct. Hong Kong needs to form a kind of cultural appeal. The goal is that people can feel this appeal when they are wearing the work of Hong Kong designers. A cultural image has to be created in order to achieve this goal. That cannot be achieved by relying on exposure only.

▶ **Kevin Yeung:** If I am asked what the feature of Hong Kong design is, I always believe that it is the combination of the Chinese and the Western cultures. Now that we have shared so many ideas and materials, we may transform them into a story for education. However, things have to be “normalised” when we teach.

▶ **Yau Lop-poon:** Regarding fashion design, my greatest feeling is the broken memory of history. In the 1950s, all girls wore the qipao (cheongsam). I remember seeing my mother and older sister (who were both teachers) go to school and meet friends in qipaos. It disappeared in or about the 1980s.

▶ **Kevin Yeung:** In fact, the qipao has not disappeared. “Shanghai Tang” has already responded to this culture. The main reason is that the physique of modern women has changed. Women used to wear vest and waistbands in the old days but they do not have this custom now. The qipao has then become in the style of “Shanghai Tang”.

▶ **Yau Lop-poon:** The qipao does not necessarily mean to be worn by women with a slim waist. It can be loose. I did not mean that only women with a nice physique deserved the qipao, but it now seems to me that the qipao has never quite existed in Hong Kong.

▶ **Chiu Kwong-chiu:** The disappearance of the qipao may be due to a change in people’s living behaviour. But the disappearance of the qipao element is actually an issue worth exploring. I think that it was because no one bothered to defend it.

▶ **Freeman Lau:** Taiwanese brands have been able to undergo the “Chinese transformation” and the progress is good. The investment involved is of course huge. By comparison, there still exists the pro-Western phenomenon in Hong Kong. I remember that people were all wearing clothing by Japanese brands when I was at a party in Japan. In Hong Kong, however, I do not see people supporting local brands.

▶ **Kevin Yeung:** It is not the same case on the Mainland. If you join one of those parties of the high society in Beijing, you will see many ambassadors wearing the qipao in order to pay respect to the occasion. Hong Kong society is indeed more westernised.

▶ **Chiu Kwong-chiu:** But my view is somewhat different. As we have mentioned in general, the Hong Kong spirit is not something visible. For us in this discussion here, the clothing we are wearing, I suppose, are scarcely made in Hong Kong or China. However, even though our living behaviour is not quite Chinese, nothing will prevent us from accumulating culture.

The question I am thinking is whether the designer values orientation that aligns more with physical civilisation than with culture that cannot be valued. It would be very tiring for us to search for something that could be accumulated in a physical civilisation with incessant changes.

As to the notion of “East meets West” often mentioned when it comes to Hong Kong culture, we actually face a competitor which is even stronger – Shanghai. At present, I suppose that they are still in the experimental stage in this regard, but things will materialise there. If, before that occurs, we still see “East meets West” as a technique and do not realise the spirit behind it, then Shanghai will perhaps be able to catch up with us.

▶ **Freeman Lau:** Besides, the design industry focuses only on its players when issues are being discussed. That is doomed to fail. The creative industry must be aware of its relationship with society. It is because it does not only involve creativity but also industrial and manufacturing issues. If there are only the designers to pay tribute to themselves in society, that is also a failure.

The Positioning of Hong Kong Design Centre

► **Freeman Lau:** In fact, the HKDC had a very clear positioning during its initial years: to act as a bridge between design and the commercial world. It was because then the new Hong Kong Heritage Museum was responsible for cultural and research work; the Government's education authorities were responsible for education; and the HKDA was responsible for professional promotion. But there was no one to market Hong Kong design to local enterprises. At that time, Hong Kong's design services were mostly operated by international providers. In Hong Kong, even the manufacturing industry, which was the most important one at that time, did not know anything about local designs.

Later on, the HKDC expanded very quickly and all sorts of designs have become part of our work. Today, we still keep defining ourselves by thinking what we should do with the limited resources. On a personal note, I think that it is most important to influence the Government. Policies will not change if the Government does not change its mind and, likewise, society will not change if policies do not. The local design scene cannot thrive without some social change.

Although the Government has not formally confirmed, the Central Police Station and Energizing Kowloon East projects appear to have showed that the authorities have blended design elements into their policies. That is a good sign. In the longer term, it remains to be seen whether the Government will see design as a tool and develop it. This is not something that the HKDC can achieve.

► **Danny Yung:** I would like to ask a question on the purpose of the 2012 Hong Kong Design Year: is it a platform for us to discuss the future or merely to promote designs? The Hong Kong Government now spends tens of million dollars on the 2012 Hong Kong Design Year as if it was an advertising campaign. If the 2012 Hong Kong Design Year is to facilitate the discussion about the future, then should we not first discuss our visions? Where is the research and development portion of the 2012 Hong Kong Design Year? Should we promote the public awareness of the policies on design by way of this event?

► **Freeman Lau:** The criticisms on the Government can be understood but in reality there are considerable limitations within the establishment. At least, according to my observation, the officials who work with us also wish to adopt a community-driven approach.

► **Danny Yung:** The Government needs to help gather designers and people from other industries and at the same time do better in its research and development work. The entire ecology has to be analysed in order for its problems to be identified and remedied.

► **Freeman Lau:** The issues discussed today cannot be held at idle for too long. The question to be considered in the next step is whether the HKDC should be responsible for solving those problems and, if not, who is.

This forum has generated a variety of views and work can never be accomplished with only the single effort of the HKDC. It is hoped that we will be able to make achievements by collaborating with the relevant organisations once we have mapped out a clearer blueprint in the future.

► **Chiu Kwong-chiu:** Of the students that I have come across, many do in fact consider the HKDC a shrine. Your influence is great and is not at all weak.

► **Freeman Lau:** Yes, we should therefore do better. We also need to evaluate ourselves and see if we have or have not done something to change our society.

► **Kevin Yeung:** Cross-industry synergy can be achieved in Hong Kong, but it is more difficult on the Mainland. Today this is indeed a valuable opportunity for us to be able to engage in discussions, thanks to the good liaison work of the HKDC.

► **Freeman Lau:** This meeting is about to come to an end. It seems that the HKDC have done quite a lot of things throughout the years and we will continue our public mission and evaluate our work priorities. Thank you all very much.

(Endnotes)

1 "creative ecologies +" is an exhibition organised by the Hong Kong Design Centre, showcasing the development of creative ecological development in Hong Kong since the 1960s. It was held at the Hong Kong Heritage Museum from 2 November 2012 to 2 January 2013.

創意城市計驅動 為香港成就設計願景 A City Driven by Design + A Community Embracing Design

全球追求創意經濟，我們生活在一個迅速擴展的創意和設計城市網絡。

設計不但為創意及創新提供策略性動力，同時與我們的城市、文化、生活和經濟環境相扣，並廣泛應用於社會各階層、文化背景及各行各業。

香港設計中心乃於2002年由業界支持下成立的非牟利機構，擔當政府策略伙伴，以推動香港成為亞洲設計之都為目標。其公共使命為：

- (一) 提倡廣泛及策略地應用設計為企業和社會創造價值；
- (二) 推廣及表揚傑出的設計；以及
- (三) 教育各界專業人士和公眾，讓他們加強透過設計與創新的思維，促進社會各領域可持續發展。

透過各個項目、參與和交流，我們專注於：

- (1) 促進設計知識分享，刺激思維，啟發創意
 - 設計智識周
 - 由設計知識學院主辦的設計及創新領袖課程
- (2) 孕育創意人才和設計企業家
 - 香港青年設計才俊大獎
 - 青年活動（例如設計體驗營、從「設計思維」出發、環球設計夏令營）
 - 於創新中心舉辦的設計創業培育計劃
 - 設計市集
 - 「志在創業 — 設計與創意工業」證書課程
- (3) 嘉許卓越設計成就和領導才能
 - 亞洲最具影響力設計大獎
 - 設計領袖大獎
 - 世界傑出華人設計師
 - 亞洲設計終身成就大獎
 - 亞洲最具影響力學生設計大獎
- (4) 推動公共設計和溝通
 - 用家為本設計的試點項目，例如設計及翻新旺角郵政局及重新設計歌和老街公園計劃
 - 展現設計領袖及才俊作品的展覽，例如9707（慶祝香港主權回歸中國）、創意生態（2010及2011）、創意生態+（2012）
 - 公眾教育及倡議，例如刊物、圓桌會議、電視特輯
- (5) 國際設計推廣、交流、建立關係網絡和合作
 - 設計營商周——亞洲區內旗艦活動，以設計、創新和品牌開發為主題
- (6) 於荷李活道前已婚警察宿舍培育設計企業家及提供文化交流平台

In the global pursuit of a creative economy, we are living in a rapidly expanding network of creative and design cities.

Design provides strategic thrusts for creativity and innovation, and is part of the fabric of our city, culture, living and economy. Design finds wide applications in our society and across all professions, sectors, ages and cultural backgrounds.

Hong Kong Design Centre (HKDC) is a non-profit organisation and a strategic partner of the HKSAR Government in developing Hong Kong as an international design hub in Asia. Since 2002, HKDC has been on a public mission to

- (1) champion strategic and wider use of design for creating business value and community benefits;
- (2) promote and celebrate design excellence; and
- (3) educate the professions and the community to be resourceful champions for sustained developments through design and innovation.

Through programming, engagement and communications, we focus on:

- (i) **Enlightening thinking and inspiring creativity** through design knowledge sharing and exchange
 - Knowledge of Design Week
 - InnoDesign Leadership Programme by Institute of Design Knowledge
- (ii) **Nurturing creative talents and design-preneurs** through
 - Young Design Talent Awards
 - Youth programme (e.g. Discover Design, Design To Empower, World Design Summer Camp)
 - Design Incubation Programme @ InnoCentre
 - Design Mart
 - Entrepreneurship training for creative and design professionals
- (iii) **Celebrating design excellence and leadership** through
 - Design For Asia Award
 - Design Leadership Award
 - World's Outstanding Chinese Designer
 - DFA Lifetime Achievement Award
 - DFA Student Award
- (iv) **Championing public design and communications** through
 - Projects, e.g. Redesigning the Mongkok Post Office and the Cornwall Street Park via user-centric and experience-based design
 - Exhibitions, e.g. 9707 (celebrated the return of sovereignty of HK to China), Creative Ecologies (2010, 2011), Creative Ecologies+ (2012)... showcasing design leadership, design talents and works of influence and impact
 - Advocacy, e.g. publications, roundtables, TV programmes
- (v) **International design promotion, exchange, networking and cooperation**
 - Business of Design Week – a premier international flagship programme in Asia promoting design, brands and innovation
- (vi) **Advanced design business incubation and cultural exchange @ Former Police Married Quarters on Hollywood Road**

特別鳴謝 Special thanks

特別鳴謝范誠忠先生為論壇名稱手書命題。范誠忠為退休校長。師從陳語山先生學習書法篆刻。作品曾入選1992年香港市政局當代藝術雙年展並獲香港藝術館購藏。出版有《范誠忠篆刻作品選 —1986》。

Special thanks to Mr Fan Sing-chung for providing Chinese calligraphy script for the roundtable title. Mr Fan is a retired headmaster. He learnt Chinese calligraphy and seal engraving from master CHAN Yue Shan. His calligraphy work was selected for the Contemporary Hong Kong Art Biennial Exhibition in 1992 and also collected by Hong Kong Museum of Art. He published the “Selected Seals by FAN Sing Chung” in 1986.

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The views expressed by the discussants in this document do not reflect the views of Hong Kong Design Centre.

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