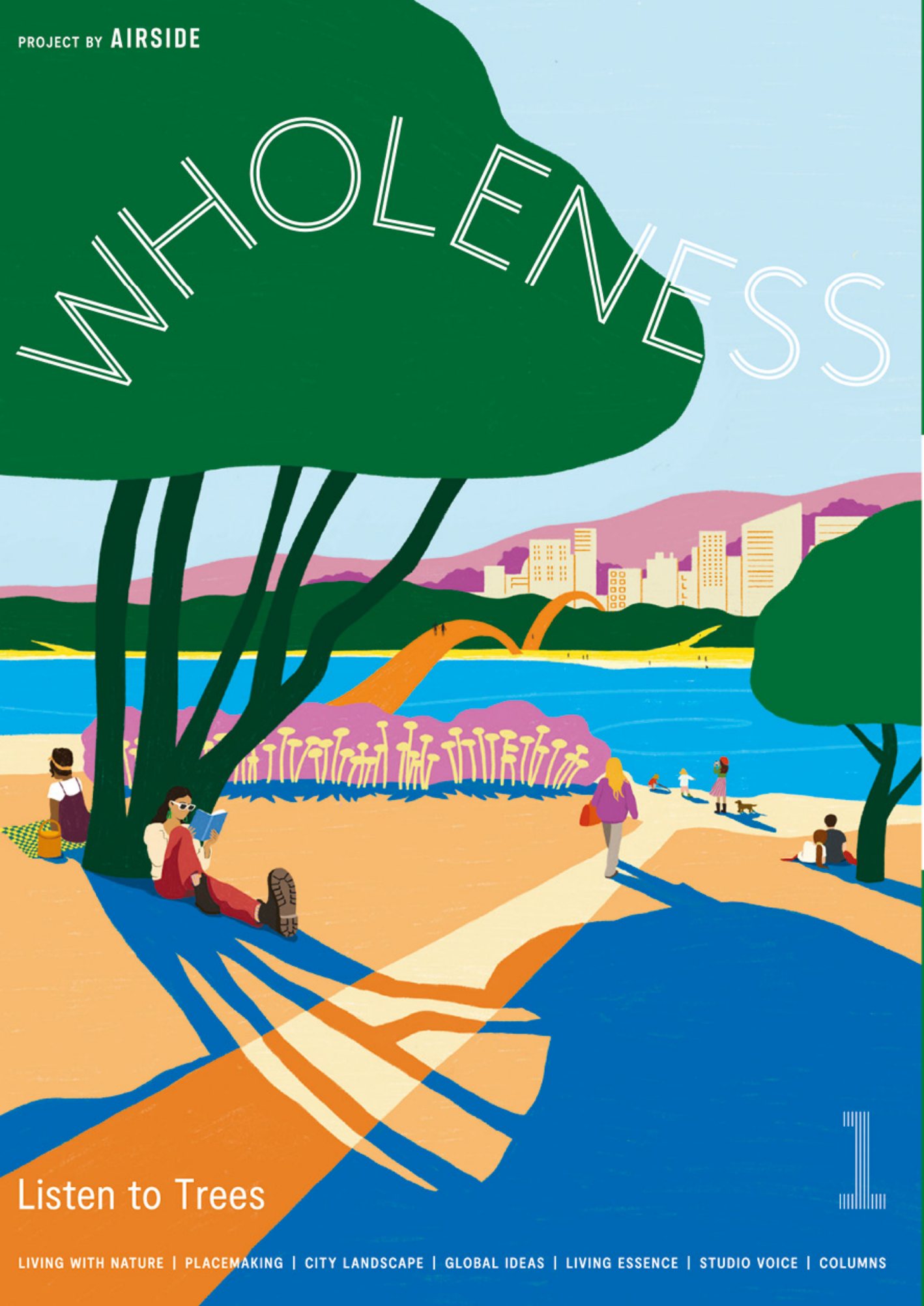
PROJECT BY **AIRSIDE**

WHOLENESS

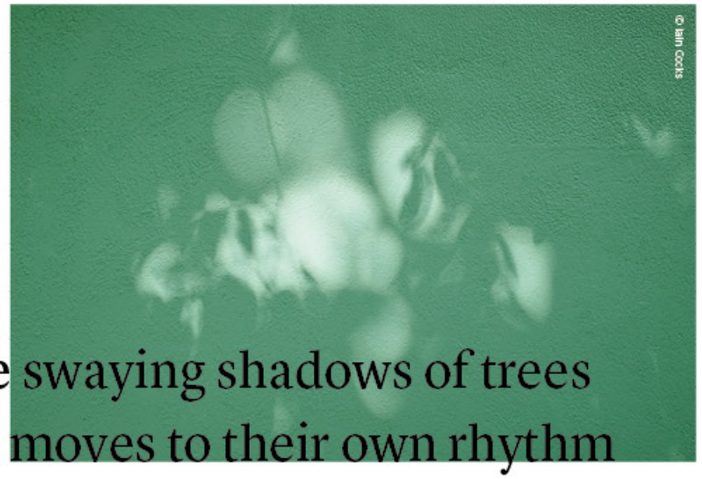


WHOLENESS MAGAZINE BY AIRSIDE

Listen to Trees

LIVING WITH NATURE | PLACEMAKING | CITY LANDSCAPE | GLOBAL IDEAS | LIVING ESSENCE | STUDIO VOICE | COLUMNS

在樹木搖曳的影子下
眾人以各自的節奏
過著生活



Under the swaying shadows of trees
Everyone moves to their own rhythm
Living life to the fullest

LISTEN TO TREES

Pick a plant, water it daily
Take it home, chat with it regularly
Find moments of joy
In our everyday lives



在都會空間，透過樹的影子，我們感受到自然的存在。樹影隨風在行人道上擺動，柔和的陽光穿透葉片而散落。比起樹本身，樹影的呢喃細語更能觸發我們對自然的想像。我們越來越重視生活和地球的關係，希望過得更輕盈，同時將這種生活方式延續至未來。

在本期雜誌中，我們探尋了世界各地的職人和地方案例，如何透過重新想像人類和自然的關係，構築一個更美好的未來。細心聆聽，就會發現樹木的聲音無處不在。

In the city, we experience the presence of nature through the shadows of trees on pathways and the gentle rays of the sun on our skin. Perhaps more than the trees themselves, murmurs of their silhouettes speak to us and spark our imagination. Many of us are shifting our gaze to the connection between lifestyle and nature and a simpler way of life. How do we continue this into the future?

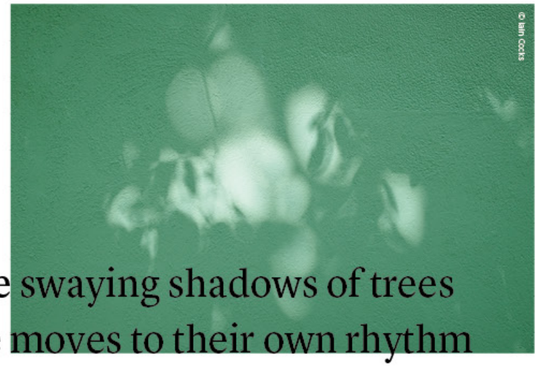
In this issue, we explore the relationship between humans and nature with artisans and through places around the world to reimagine a brighter future. Take a moment to listen — the sounds of trees are never far.

What is WHOLENESS?

WHOLENESS是一個重新定義都市生活風格的嶄新概念。透過鑽研生活、文化、工作的不同面向，WHOLENESS引領不同領域的人和社群聯繫互動，共同想像一種與自然根本融和的世界觀。在WHOLENESS中，每個人都能夠找到自己、城市與地球的微妙平衡。

WHOLENESS is a new lifestyle concept that redefines urban living. Encompassing a balance of a lifestyle, culture and work, WHOLENESS invites everyone and the community to gather at a place where you can be yourself and connect to others and nature.

在樹木搖曳的影子下
眾人以各自的節奏
過著生活



Under the swaying shadows of trees
Everyone moves to their own rhythm
Living life to the fullest

LISTEN TO TREES

Illustration by Kylie Chan

LIVING WITH NATURE ①

生活 基本 ①
選一盆植物，放在家中
每日澆水，定時與它聊天
平凡生活中
尋找日常的美好



Pick a plant, water it daily
Take it home, chat with it regularly
Find moments of joy
In our everyday lives

WHOLENESS

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這次散步之旅由南豐集團《世界之約》策劃人盧樂謙帶領，由新蒲崗的越秀廣場出發，經過彩虹道旁的新蒲崗休憩處，進入衙前圍村、東頭邨、摩士公園，再沿著啟德河回到新蒲崗市區。邊走邊談，途中在東頭邨停車場稍事休息，路程約兩小時。

We begin our stroll at Yue Xiu Plaza in San Po Kong, passing by San Po Kong Sitting-out Area along Choi Hung Road, entering Nga Tsin Wai Tsuen, Tung Tau Estate and Morse Park, finally returning to San Po Kong city center. Chatting as we ambled, we took a short break at Tung Tau Estate parking lot. The journey took around two hours.



Walking the City

盧樂謙 Him Lo
作家、藝術家，南豐集團《世界之約》策劃人。
Writer, artist, curator of Nan Fung Group's "In Time Of" initiative.

Photography by Stephanie Teng

散步之必要
與未來的城市相遇

Encountering the future



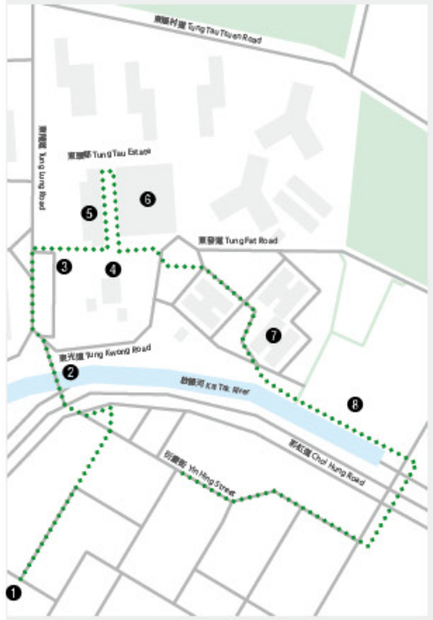
The beauty of taking a stroll is the process. As we walk, we become open to encountering the city and all it has to offer.

Over the past year, all our eagerly awaited travel plans have been cancelled, everything grounding to a sudden halt. When the rules change so drastically, it is all too easy to experience a sense of discomfort, unsure how to face this strange new reality. After an entire year of trying to find our feet, have you noticed that the sun, ocean and trees can nourish and energize us? Perhaps this is an opportunity for us to relearn how we can live in harmony with the world around us. How do we begin? "Take a stroll," answers Him Lo, curator of Nan Fung Group's "In Time Of" initiative.

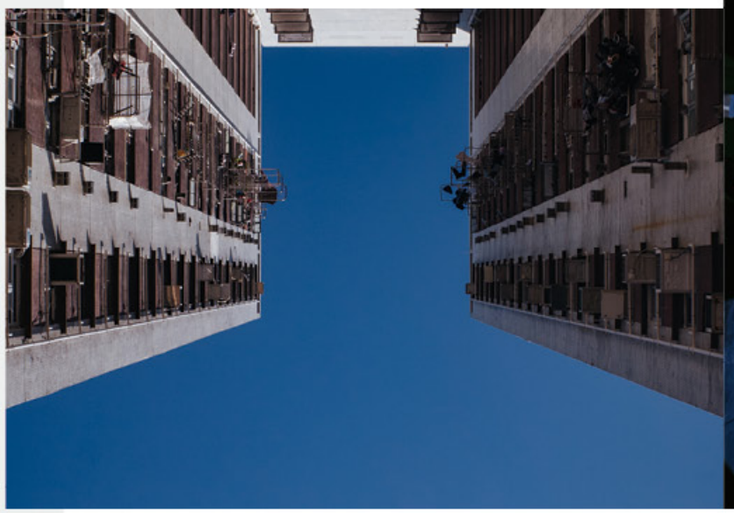
A spontaneous adventure

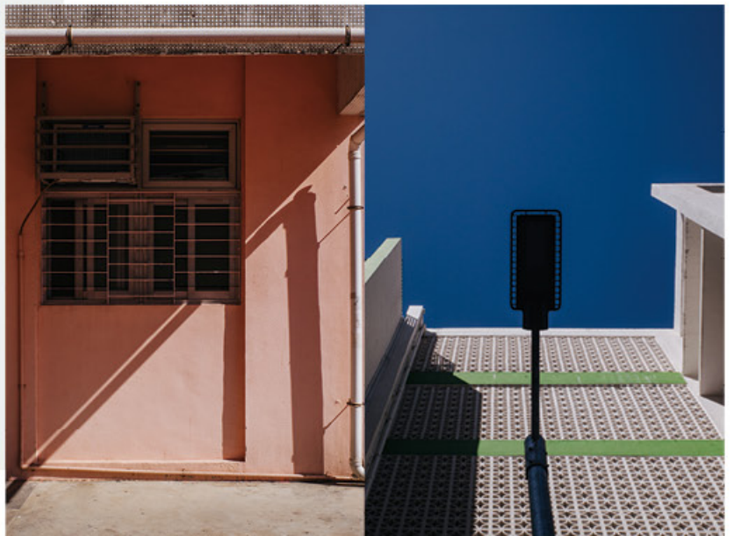
Lo takes a stroll every day. From a walk after work to a planned trip to a nearby neighbourhood in search of hidden landscapes, he is ready to go whenever the mood strikes. Walks range from ten minutes to two hours — the possibilities are endless. Before we venture off, I ask him what he needs to prepare. "Since it's a stroll, don't try to make a plan," he replies.

散步地圖
Strolling Route



❶ 越秀廣場 Yue Xiu Plaza
❷ 啟德河 Kai Tak River
❸ 衙前圍村 Nga Tsin Wai Tsuen
❹ 天后廟 Tin Hau Temple
❺ 至德公立學校 Chi Tak Public School
❻ 東頭邨多層停車場 Tung Tau Estate Retail And Car Park
❼ 東頭邨泰東樓 Tung Tau Estate Tai Tung House
❽ 聖公會基德小學 SKH Kei Tak Primary School







◂ 已停用配電柱
Abandoned utility pole

◂ 聖公會基德小學
SKH Kei Tak Primary School

散步的美好，在於過程。走在路上，你會處於一個開放的狀態，準備和城市的一切相遇。

過去一年，原本安排好的旅行都取消了，一切都停止下來。當規律被迫改變，很容易會感到不適應，不知道該如何面對一個陌生的世界。然而，經過整年的沉澱，有發現嗎？陽光、大海、樹木仍然美好，滋養著大自然和人類的生活。也許，這是重新學習和世界相處的最好時機。該怎樣開始呢？南豐集團《世界之約》策劃人盧樂謙的意見是，散步。

隨時出發的散步之旅

盧樂謙每天都會散步。可以是下班後在通勤路線之間閒逛，也可以是刻意前往一個社區，尋找未曾看過的風景。只要臨時起意，他隨時都能動身。有十分鐘的散步方式，也有兩小時的散步方式，這是散步有趣的地方。出發前，我問他要準備的東西。他回答：「既然是散步，就不用計劃太多。」

路上觀察學

沒有計劃的好處是，你將會專注於當下遇見的一切事物。穿過新蒲崗休憩處時，盧樂謙為我們分析公園的細節，如何以設計引導使用者的利用方式。這個不起眼的場所，原來隱藏了各種值得細味的地方。他提醒我們，生活在城市中，很容易因為習慣，覺得事物理所當然就是這個樣子。學習追問，你會發現每件自然或是人造的東西，都有自己的故事。

走在城市的路上，公共空間是另一道可愛的風景。途中，盧樂謙不斷指出被我忽略的椅子。沿著啟德河前進，果然遇上幾位大叔坐在椅子上悠閒地聊天。途經一家報紙檔，他又留意到攤檔其實是由太陽傘、膠椅和木板自行組成的自足空間。這些民間智慧充滿想像力，總是令盧樂謙覺得非常驚艷。正如北歐教育思想家埃倫．基伊所說，最能夠體現美感的，就是傳統庶民生活中，因應生活需要而創造的物品。只要發揮想像力，處處也能夠發現日常的美感。

創作和散步一樣，不在乎終點與成果。走在路上，只要稍微轉換心態，就能夠意識到自己原來也是一個創作者。近年，年輕人開始走進香港的城市和郊野，親身感受城市的不同面向。盧樂謙認為這是一個很好的現象，他說：「只要積極留意身邊的事物，你將活在當下，而且能夠和城市產生確實的連結。」

The art of observation

The best part of not having a plan is the ability to be present in everything that we come across. Passing through San Po Kong Sitting-out Area, Lo dissects the details of this inconspicuous park, analysing how different elements are designed to facilitate user interaction. He reminds us that the routine of city living makes it all too easy to become complacent. When we learn to ask questions, we may just find that everything, natural or man-made, has a story to tell.

Strolling around the city, public spaces offer delightful views. Along the way, Lo points out chairs that I barely notice. Indeed, as we walk along Kai Tak River, we come across some elderly men sitting on chairs chatting away. Passing by a newspaper stall, Lo notices that the stall is made up entirely of umbrellas, plastic chairs and wooden boards, a self-sufficient, standalone space of its own. To Lo, these local know-how are full of creativity and never fail to leave him in awe. As put by Scandinavian educational philosopher Ellen Kay, the most beautiful things are those created in response to people's needs. All we have to do is use our imagination in our everyday lives, and we will discover that beauty abounds.

The creative process is similar to strolling — neither are about the destination nor the result. When we stroll, we come to realise that we can also be creative simply by adapting the way we see things. In recent years, young people have started to venture into Hong Kong's city and countryside, experiencing different facets of this city firsthand. Lo believes that this is a very positive change. "By consciously observing our surroundings, we will be able to live in the present and truly connect with this city," says Lo.



東頭邨泰東樓 ▸
Tung Tau Estate
Tai Tung House



「韌性城市」的概念框架
About "Resilient Cities"



集體認同與社群參與
Collective identity and community support



健康與生活的保障
Effective safeguards to human health and life



可持續發展的經濟
Sustainable economy



多元生活與就業
Diverse livelihoods and employment



實踐社會賦權
Empowered stakeholders



綜合發展的計劃
Integrated development planning

「韌性城市」與「世界之約」

近年，面對極端氣候與全球疫症，「韌性城市」的概念受到廣泛關注。每個城市都希望以更敏銳的反應處理危機。對盧樂謙而言，從社區出發是一個值得努力的方向。他舉出一些社群能夠共同參與的例子：定期提供家居維修教學、種植社區需要的食物等。如果每人都願意參與，即使是微小的嘗試，也能夠令社群的生活逐漸變得美好。

A resilient city and "In Time Of"

The concept of "Resilient Cities" has received much attention in recent years in the face of extreme climate and global pandemic. Cities are endeavouring to respond more astutely in managing crises. To Lo, communities are worthy starting points, citing examples of how communities can get involved, such as offering regular home repairs, cultivating food for the community and so on. If everyone is willing to participate, even small steps can gradually make our communities better.

Illustration by Kylie Chan

LIVING WITH NATURE ②

生活 基本 ②
找一個角落，坐下來
以肌膚感受微風
你會發覺，每日的生活
都值得記錄



Find a corner, take a seat
Feel the breeze on your skin
You will find that the everyday
Is worth appreciating

與社區一起共同重拾
與世界溝通的橋樑

「有沒有發覺，這幾年的回南天也消失了？」回到新蒲崗市區時，盧樂謙在一家冰室裡問我。現代人對未來感到不安，很大程度是因為我們與自然的關係斷絕了。思考未來城市的樣貌時，我們還有機會把世界從「高科技／低生活」中拯救回來。由盧樂謙主導的《世界之約》，就是希望透過文化、藝術、城市設計及可持續發展為主軸的社區項目，並以「韌性城市」為概念，令社區開始思考更多生活的細節，以適應未來萬變的可能。這個概念的核心，就是學習與世界共存，與社區一起共同重拾與世界溝通的橋樑。

是走路還是散步，完全取決於我們的心態。如果我們願意重拾和世界的連結，也許，我們就可以開始想像，接下來的嶄新生活。

世界之約 IN TIME OF

南豐集團——世界之約
Nan Fung Group — In Time Of
FB @InTimeOf
IG @intimeofhk

Rebuilding bridges that connect our communities with the world

"Have you noticed that 'Huinan' (warm and humid weather between spring and summer in Southern China) has disappeared in the past few years?" Lo asks in a local cafe upon our return to San Po Kong city center. The anxiety that city dwellers feel about the future may find its root in our disconnect with nature. When we contemplate cities of the future, perhaps we still have the opportunity to salvage our world from becoming "high tech yet low living". Through "In Time Of", a community initiative at the intersection of sustainable development, social design, and culture and arts, Lo hopes to encourage the community to explore different facets of life in preparation for the myriad possibilities of the future. Rebuilding bridges that connect our communities with the world lie at the very heart of our future cities.

Whether we walk or stroll depends entirely on our state of mind. If we are open to reconnecting with the world around us, perhaps then we can begin to imagine the next chapter in our lives.



Made for Everyone

Snøhetta's name derives from Norwegian words snø (meaning snow) and hetta (meaning hood), together meaning "mountain with a hood of snow". This magnificent mountain has a very special place in the heart of every Norwegian. Founded in Oslo in 1989, Snøhetta is an architectural firm with the vision of creating open spaces that connect people. They believe that architecture is not only within the realm of architects, but a culmination of the work of people from different fields. To Snøhetta, architecture can realize real change in communities around the world if we remain open, and consider meaning and context in the process of design.

© Ketil Jacobsen

為每個人而創造
挪威建築事務所 Snøhetta

Snøhetta 這個名字由挪威語的雪（snø）和帽（hetta）組成，意思是「長年披上雪帽的山脈」。在每個挪威人的心中，這座美麗的雪山都保有獨特的位置。1989 年於奧斯陸成立的 Snøhetta 建築事務所，以創造能夠連結不同人的開放空間為願景。他們認為建築創作不只是建築師的專業領域，而是所有相關的人聚集一起，共同創造出來的新事物。對 Snøhetta 而言，建築物如果能夠保持開放性，在設計過程中思考意義和脈絡，就能夠為世界各地的社群帶來確實的改變。

雖然沒有人能從 Snøhetta 而來，
但它是一個所有人都可以前往的地方。

Snøhetta is a place that nobody is from,
but anyone can go to.

62°19'12"N 9°16'06"E
Snøhetta
挪威 Norway

Human interaction shapes the spaces we design and how we operate.

Creating an open cityscape

Every architecture firm has its own creative philosophy. Some architects strive to create grand structures while others seek to push the creative envelope. What sets Snøhetta apart is their emphasis on "openness", never starting from within nor insisting on a certain mould.

Moreover, Snøhetta's forte lies in weaving narrative and context into architectural designs. Situated along the Norwegian coastline, The Oslo Opera House resembles a huge iceberg and has played a vital role in the coastline's transition from a traditional industrial area to a revitalised public space. Another project situated in the south of Oslo is Under, Europe's first underwater restaurant. With half of the building submerged in water, over time the restaurant has become part of the coastline, an artificial reef rising out of concrete. Snøhetta's designs exude an unmistakable sense of openness and dialogue and connection with the environment.

To Snøhetta, connection between people is formed through shared experiences, and architecture is the perfect place to foster them. When considering the expansion of San Francisco Museum of Modern Art, the firm believed that contemporary art museums are no longer simply places to house collections, rather a space that actively participates and effects change in the local community. By increasing exhibition space threefold as well as expanding free exhibition areas and outdoor public areas, San Francisco Museum of Modern Art has become a place for people to gather and meet.

Snøhetta's presence spans from Oslo, New York and San Francisco to Hong Kong, Paris and Stockholm. A long communal table sits at the center of every office, a place for daily meetings, work discussions, socialising and communal meals. The communal table embodies the firm's core values: flexibility, transparency, and most importantly, equality. Snøhetta believes that open spaces allow individuals to feel a part of the community and strengthen emotional ties.

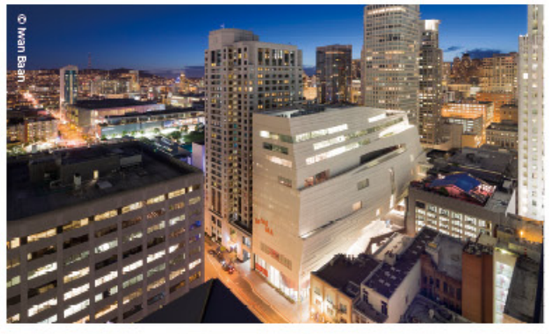






58°02'27.0"N 7°09'16.5"E
Under
挪威林德斯內斯 Lindesnes, Norway



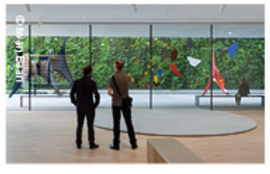






31°12'32.7"N 29°54'33.1"E
新亞歷山大圖書館 Bibliotheca Alexandrina
埃及亞歷山大 Alexandria, Egypt





37°47'09.6"N 122°24'03.6"W
三藩市現代藝術博物館 San Francisco Museum of Modern Art
美國三藩市 San Francisco, USA

人與人之間的互動塑造了我們設計的空間以及我們的運作方式。

創造一道開放的風景

每間建築事務所都有自己的創作哲學。有些建築師希望創造出最宏偉的建築，亦有另一類建築師在美學上追求創新變革。Snøhetta 的獨特之處，在於他們對於「開放性」的重視。他們從不以自身出發，認為一棟建築物該有某種固定的模樣。

Snøhetta 善於將故事和脈絡編織進建築物的設計中。位於挪威海岸的奧斯陸歌劇院，看起來就像一塊巨大的浮冰。它同時是都市更新的重要部份，將傳統工業的海岸轉變為一個公共空間。另一座位於挪威南端的 Under，是歐洲第一間海底餐廳。建築物的下半部沉浸於海底，成為一座以水泥造成的人工珊瑚。隨著時間過去，整座建築物融入海岸的風景中。走進由 Snøhetta 設計的建築物，會感受到一種開放性，與環境進行著確實的對話與交流。

對 Snøhetta 而言，社群關係得以建立，是基於能夠共同分享的經驗，而建築物就是構築這種經驗的場所。思考三藩市現代藝術博物館的擴館計劃時，他們就認為當代藝術館不再單純是收藏藝術品的地方，而是一個主動參與、改變當地社區的空間。透過增加三倍展覽空間、擴展免費展覽廳和戶外公共空間，三藩市現代藝術博物館成為了一個推動都市人相遇的場所。

Snøhetta 在奧斯陸、紐約、三藩市、香港、巴黎和斯德哥爾摩等城市也開設了工作室。它們同樣以一張長檯為工作室的核心。這張長檯可以用作日常會議、討論工作，也能夠進行社交活動和共同進餐。這張長檯反映了 Snøhetta 的核心價值：彈性、透明，最後也是最重要的：平等。Snøhetta 相信只要創造出開放的空間，人們自然會認為自己是群體的一部份，進而對地方產生親密的情感。



22°19'50.1"N 114°11'58.4"E
AIRSIDE
香港 Hong Kong

Space

為了拉近人與自然的距離，我們將社交場所延伸至建築物外，進一步融合室內和戶外空間。

關於未來的建築，Snøhetta 想說的是……

未來的建築物會長成什麼樣子呢？人類居住的場所一直隨著環境的改變和對世界的認識而變化。在 21 世紀，世界各地的城市也面對著近似的挑戰。建築如何能夠以設計回應當代的世界環境呢？

首先，最重要的是建築物的可持續性。設計未來的建築物時，須要考慮使用的物料是否能夠循環再造、如何提昇能源效益，在使用更少的資源同時保持環境的舒適。在全球氣候問題成為共識前，Snøhetta 就認為建築物應該能夠令人與環境和諧共處。以 Snøhetta 首個於香港創作的建築計劃 AIRSIDE 為例，無論是建築物料、景觀設計、或是公共空間的塑造，都以可持續性為原則，營造了一種與自然融和的氣氛。

其次，未來的空間不會再截然劃分成「公共」和「私人」，而是一個平衡、連續的整體。在過去的城市，商業、居住、交通場所是割裂的，難以找到一個可以安靜坐下來的地方。觀察香港獨特的環境後，Snøhetta 設計 AIRSIDE 時並沒有以門、牆和樓層將零售、辦公室和公共空間劃分，而是透過巧妙地融和不同單位，構築了一個追求生活平衡的場所。此外，AIRSIDE 的設計亦使用了大量景觀元素。透過開創綠化的開放空間，建立一個相互依存，具有環保意識的社區。

每座建築物都有一套只屬於它的語言。設計 AIRSIDE 時，Snøhetta 思考的是未來的生活方式。在這個場所中，每個人都能夠與自己、社會和更廣闊的世界和諧共處。在彼此相遇中，共同思考未來的可能性。促使個人與環境對話，令人反思一直以來的生活方式，這就是一座建築物能夠為社區帶來的最大意義。



希爾瑪·克林特藝術館 Hilma af Klint ArtHall
瑞典耶納 Järna, Sweden

© MIR

People

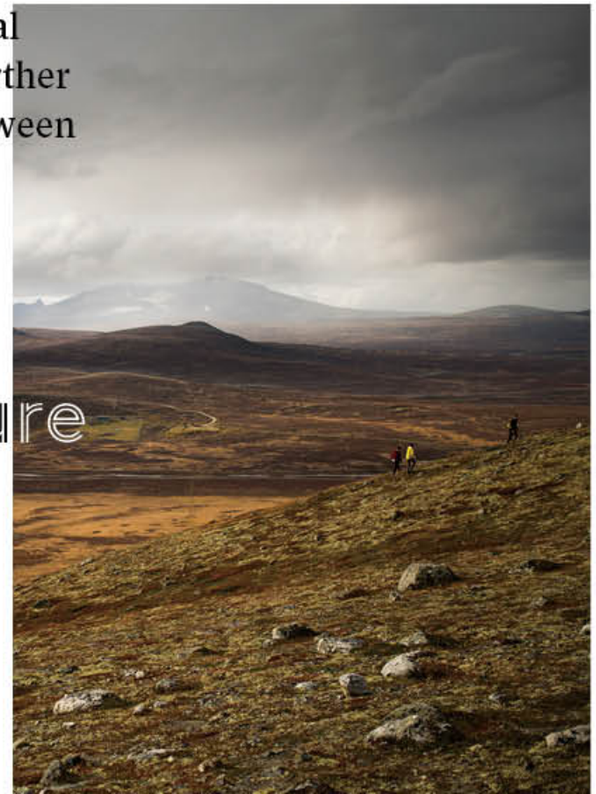
Speaking on the future of architecture...
What will architecture of the future look like? Places of residence have always changed as our environments and our knowledge of the world evolve. As cities around the world face similar challenges, how can architectural design respond to our environment in the 21st century?

First and foremost is sustainability. In designing buildings of the future, it is vital to consider whether materials can be recycled and how energy efficiency can be enhanced with the objective of using fewer resources whilst maintaining a comfortable environment. Before environmental issues became global headlines, Snøhetta focused on creating architecture that encourage us to live in harmony with our environment. Take AIRSIDE, the firm's first project in Hong Kong, as an example: from building materials and landscape design to forming public spaces, sustainability has been an overarching principle in realising AIRSIDE's vision as a place for "wholeness".

Moreover, in cities of the future, the line between public and private space will continue to blur. Commercial, residential and transportation areas have always been divided, making it difficult to find a quiet place to sit down and rest. After observing Hong Kong's unique cityscape, Snøhetta decided to remove doors, walls and floors dividing retail, office and public spaces, instead creating a well-balanced place through integration of different functional spaces. AIRSIDE's design also incorporates significant landscape elements, establishing an interdependent, environmentally conscious community through cultivation of open green space.

When designing AIRSIDE, Snøhetta contemplated a place where everyone can live in harmony with themselves, with society and the wider world, and together shape future possibilities. The essence of architecture is its ability to connect people and the environment, and help us reflect on the way we live.

To bring people and nature closer together, extending the social spaces to the outside and further blending the distinction between indoor and outdoor.



Nature

Snøhetta 於 1989 年在挪威成立，是國際的建築及設計事務所，專注於建築、景觀建築、室內建築、產品和平面設計。

Founded in Oslo in 1989, Snøhetta is an internationally renowned trans-disciplinary practice across architecture, landscape architecture, interior architecture, product and graphic design.

A | PLACEMAKING

植物圖書館
探訪社區設計現場



當代城市急促的發展速度，令我們忘記了自己也是社會的持份者。生活在今日的都會中，我們或多或少都陷入「在一起孤獨」的狀態。

為了回應這個狀況，過去十年世界各地的設計師都投入「社區設計」的研究。社區設計最根本的定義是「以設計尋求解決人類面對的問題，從而改善人類的生存處境」。這概念背後詢問的，就是應該怎樣思考空間的構成？如何透過設計，連結起日漸疏離的城市人？

從世界各地的案例中，可以歸納出社區設計主要希望達成（一）提出理念（二）引導方向（三）消除隔閡（四）維繫情感。然而，不同地方面對的問題也是截然不同的。處理每個案例時，必須考慮當地問題的成因，才能夠給出確實的解答。

說起社區設計，有人認為只有專家才能夠參與其中。可是，社區設計看重的，就是由社區自發的行動，以及眾人「共同創作」的過程。由策劃者和使用者共同建構出來的空間，才能夠促使不同持份者接觸，建構一個平衡的、可持續發展的地方。甚至在參與的過程中，對社區設計產生熱情，由參與者成為協作者。

日本社區設計師山崎亮曾說：「人改變，地域就會改變。」社區設計這概念提醒了城市人，只有人的參與，一個地方的性格才能夠真正成形。

Community Plant Library

A field study of social design

As cities evolve at an ever increasing pace, we often forget that we are stakeholders within society. In some way or another, we have all fallen into a state of "together but lonely" living in today's metropolis.

For the past ten years, designers around the world have responded by engaging in the study of "social design". At its simplest, social design is defined as "design that seeks to solve human issues and improve living conditions for all". Underlying this concept is the question of how we should think about space. How do we reconnect distant city dwellers through design?

Summarising cases from around the world, we see that social design endeavours to: (1) raise ideas, (2) guide direction, (3) remove barriers, and (4) maintain connection. Issues vary from place to place, so it is essential to consider the root of the problem in each case in order to find the right solution.

When we discuss social design, some believe that only experts can take part. Quite the opposite, social design emphasises actions initiated by communities and the process of co-creating. When curator and users are involved, stakeholders have the opportunity to meet and create spaces that are both balanced and sustainable. Participants may even become collaborators in the process.

As Japanese social designer Ryo Yamazaki once said, "When people change, place will too." Social design reminds city dwellers that the character of a city is shaped by its people.

植物圖書館
Community Plant Library

在自然環境中，植物連結起鳥類、昆蟲、動物，甚至是菇菌和細菌。由 One Bite 與 AIRSIDE 合作設計的「植物圖書館」，是將植物元素融入新蒲崗區的計劃。計劃以植物為中介，吸引人重新遊走、認識社區，使不同人在公共空間中得以彼此相遇。

In nature, plants connect birds, insects, and animals, even mushrooms and bacteria. AIRSIDE collaborated with One Bite to conceptualise Community Plant Library, an initiative to introduce plants into the community of San Po Kong. With plants as the medium, Community Plant Library encourages locals to walk around and get to know their community, offering the opportunity for fresh encounters and interactions in public spaces.

在植物圖書館，你能夠領養到的是……
At the Community Plant Library, you can adopt...



植物

街坊可以領養以色、香、味和生命力為主題的植物。「色」是指欣賞價值較高的植物；「香」是具安定心神效用的可食用植物；「味」包含了可食用的常綠植物如蕃茄；「生命力」是指垂吊植物、多肉植物等能夠淨化空氣的植物。

Plants

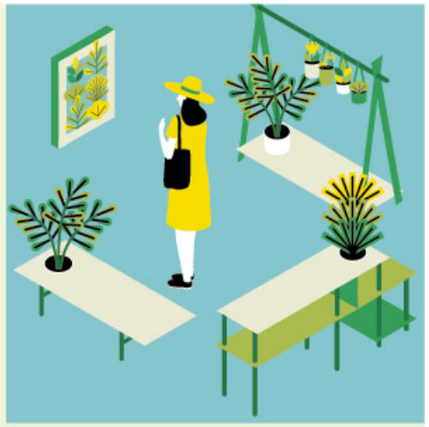
Locals can adopt plants across four different categories: plants that are aesthetically pleasing, edible plants that soothe the mind, evergreens such as tomatoes, and long-lasting plants such as hanging plants and succulents.

傢俱

合作商戶可以領養由AIRSIDE地盤回收的環保物料製成的傢俱。設計上會考慮功能性、社區的需要和空間的限制。

Furniture

Partner shops can adopt furniture made from unused and discarded wooden materials from AIRSIDE's construction site. The design of these furniture takes functionality, community needs and available space into consideration.





一個調整呼吸的空間

一個由植物和傢俱組合而成的空間。這可以是一個休息的地方，一個交流的場所，也可能是一個激發創意的機會。

Space

A place with plants and furniture offers space to breathe, rest and communicate, and even inspire!

植物圖書館由他們連結
Community Plant Library is comprised of...



植物圖書館管理員
Plant Librarian

由愛好植物者擔任，負責管理植物圖書館的日常運作。其他職務包括與街坊談天，觀察社區對圖書館和工作坊的反應。

A plant lover in charge of the day-to-day operation of the Library. Role also includes chatting with locals and observing their response to the Library and workshops.



街坊
Locals

邀請於新蒲崗生活的街坊和店舖店主前來領養植物，與社區共同分享植物與生活的連結。熱心的街坊也可以在往後的社區活動中成為協作者。

All residents and shop owners in San Po Kong are invited to adopt a plant and take part in the community's connection with plants. Enthusiastic participants can even become collaborators in future community events.



植物治療師
Plant Therapist

由植物專家擔任，主要於流動植物車提供看診服務。街坊可與他們交流照顧植物的心得，談論所有與植物有關的話題。

A plant expert stationed at the Roving Plant Clinic. Locals can share stories and experience on all topics surrounding plants.



社交媒體助手
Social Media Expert

在社交媒體解答所有關於植物圖書館的問題。定期於網上更新「社區植物地圖」。

In charge of answering all questions on social media and updating the community map on a regular basis.

植物圖書館是……
The Community Plant Library is a place where you can...



改變生活的空間

One Bite與新蒲崗區20間小店合作，讓他們領養「植物傢俱」，改變店舖內的空間和感覺。小店會與導師合作，舉辦各種工作坊如植物染、以咖啡渣製作植物鉢、薑粉製作等。透過在社區種植植物及舉辦種植活動，不同小店組成一幅以植物為主題的社區地圖，乃至新蒲崗區的種植網絡和社群。

Adapt your lifestyle

Partnering with twenty local shops in San Po Kong, One Bite encourages them to adopt a piece of "plant furniture" and collaborate with leaders to host workshops such as plant dyeing, up-cycling of coffee grounds into planting pots and ginger powder. Local shops form a community map linking San Po Kong's network of plants.

交流心得的地方

邀請本地農夫為植物治療師，駕駛由One Bite設計的「流動植物車」，於啟德至新蒲崗區之間定時停留，與街坊交換照顧植物的心得和方法，解決一切有關栽種植物的疑難。

Share about plants

With local farmers as Plant Therapists at the wheel, the Roving Plant Clinic is a mobile clinic designed by One Bite making pit stops from Kai Tak to San Po Kong. Plant Therapists and locals can exchange stories and share experiences to resolve any planting difficulties.





連結鄰里的公共空間

合作的小店會將「植物傢俱」展示在店內外的空間，成為社區的「聚腳點」。植物圖書館管理員會定期前往小店照顧植物，與街坊談天，聆聽他們與植物之間的故事。

Connect with your neighborhood

With partner shops displaying "plant furniture" in and around their space, they become a place to gather locals whilst Plant Librarians visit regularly to look after plants and share stories with the community.



大埔

Taipo

In the shade

Photography by Iain Cocks

樹影 下

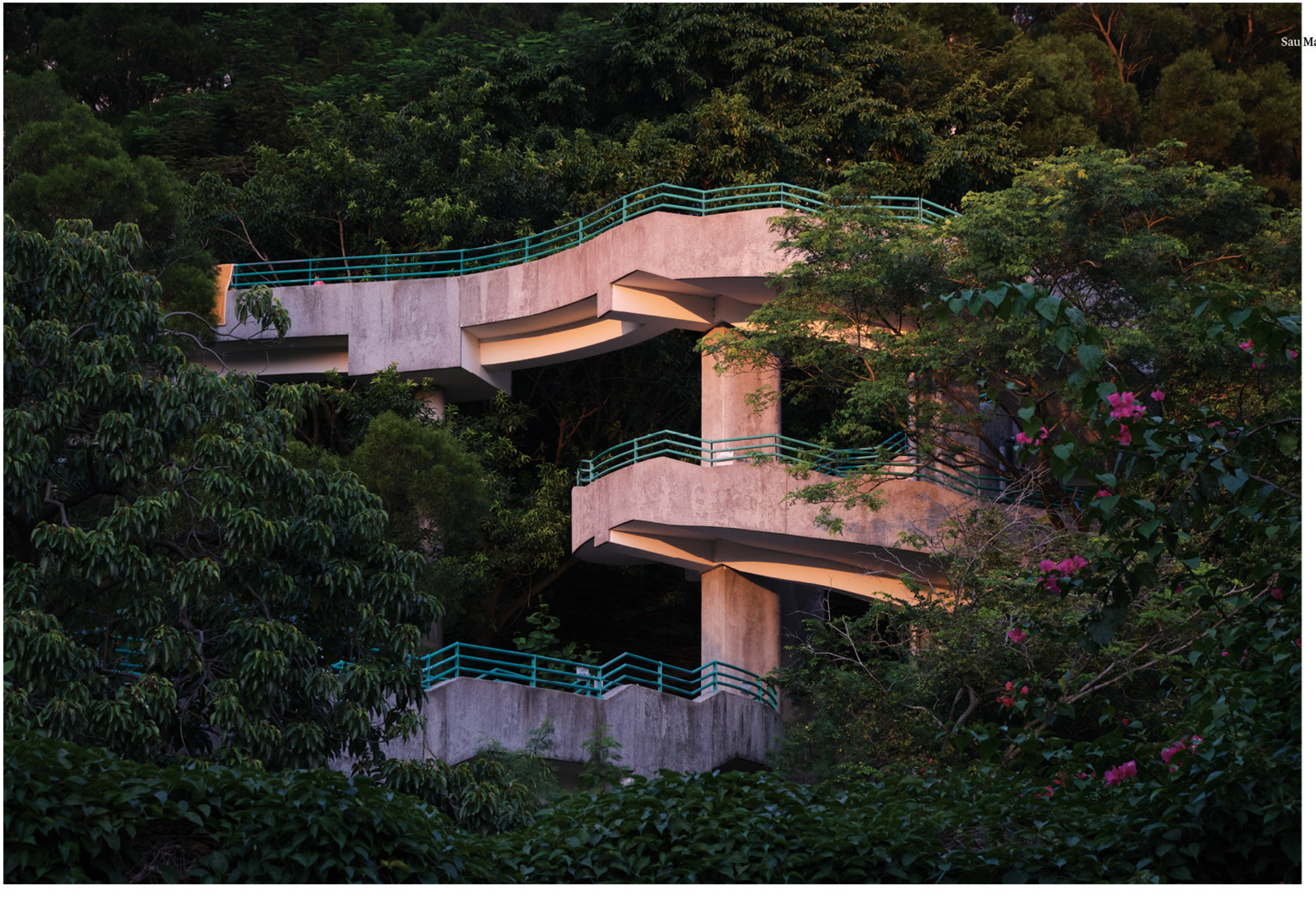
理解一個城市的最好方法，從來都是走在路上。我們或多或少都會走路：前往商場，路過公園，僅限於短程的路途。日復日的生活中，我們很少有機會真正認識到居住的地方。從這個角度來看，散步可以重新連結我們與城市。在路上，城市向我們敞開自身，向我們述說最深層的秘密。一百個人走在街道，就有一百種不同的觀察方式，沒有一幅風景會固定不變。如果對生活有所疑惑，出發散步吧。拿起相機，成為都市的漫遊者，記錄只有你能遇見的當下。

The best way to get to know a city is on foot. Most of us walk on a daily basis: to the mall, through the park, usually only a short distance away. In the course of everyday life, we have little opportunity to truly get to know the city we live in. Walking reconnects us to the city and its ever-evolving landscape. With a myriad of ways to observe, the city in turn reveals its history and secrets. Take a stroll and clear your mind. As you wander, have your camera ready for moments truly unique to you.

# of trees

秀茂坪

Sau Mau Ping





雞籠灣

Kellett Bay

西貢

Sai Kung



B | CITY LANDSCAPE

Images provided by Lung Fu Shan Environmental Education Centre

Yellow-crested Cockatoo

3/4 Landscape

Lung Fu Shan

The pulse of nature

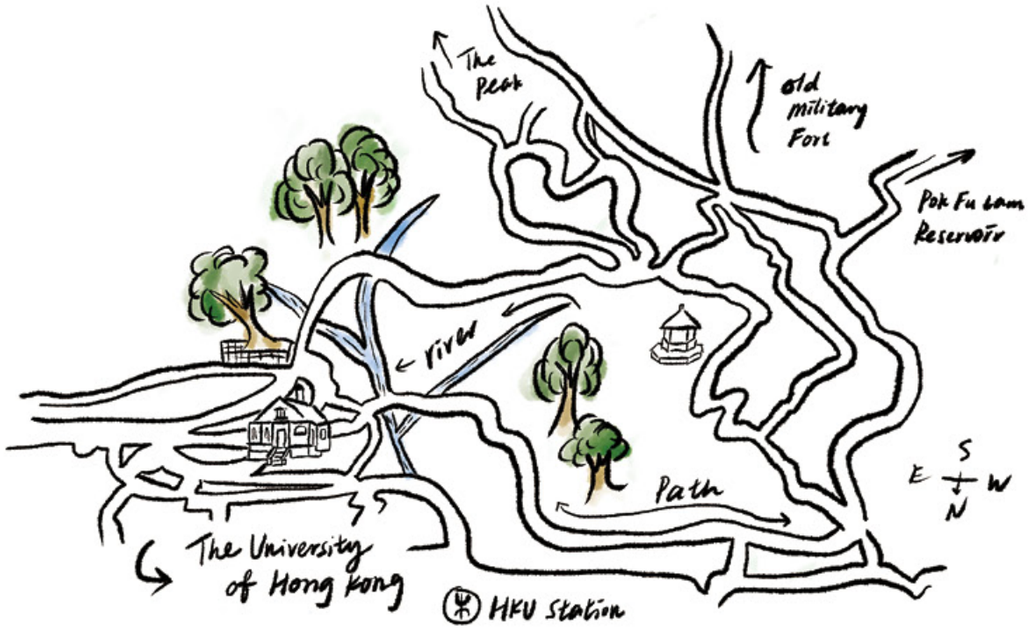
3/4風景

龍虎山　就是自然



石硤尾

Shek Kip Mei



Three quarters of Hong Kong is carpeted in wild greenery.

When we travel abroad, we always hunt for a reliable map to guide us to places that are photo-worthy. Getting out of the city, nature's beauty fills our visions and we quickly realise that every frame can be photo-worthy. From towering ferns to trails of ants, even ruins full of history, our own curiosity is the only limitation on what we can see.

Three quarters of Hong Kong is carpeted in wild greenery. Compared to other cities, Hong Kong's proximity to nature is one of its most unique features. A short drive is all it takes to whisk us from the bustling city center to tranquil countryside trails.

In November, 1890, a man named Nund Singh moved into the newly constructed bungalow in Lung Fu Shan as the reservoir's first watchman. A century later, this same bungalow has been transformed into the Lung Fu Shan Environmental Education Centre. Situated in one of Hong Kong's most biodiverse environments, the Centre remains surrounded by nature's bounty, regularly attracting wild boars hungry for a feast!

This weekend, why not take this bungalow as the starting point of your next adventure and immerse yourself in this city's natural landscape?

松林炮台





龍虎山環境教育中心

四分之三的香港，也是佈滿植被的郊野地區。

前往外地旅遊時，我們總是希望拿著一份比例適當的地圖，隨著指南的引導，找尋值得拍照留念的景物。到了郊野，這種觀看的方式就派不上用場了。在自然環境，風景中有樹，樹上有綠葉，在葉的表面，有螞蟻沿弧線爬行。如果你撥開高聳的蕨類植物，偶爾還能發現充滿歷史痕跡的廢墟。視乎你的好奇心，每個人看到的東西也各有不同。

四分之三的香港，也是佈滿植物的郊野地區。很難找到像這樣的一個城市了，只要短短的車程，就能夠從城市的中心，到達沒有人煙的爬山徑。對其他城市來說，這是一件難以想像的事情。

1890 年 11 月，一位名為 Nund Singh 的男人以水塘看守員的身份，搬進一間剛興建的小型平房。百多年後，這間小屋改建成龍虎山環境教育中心。龍虎山是全港其中一個生態多樣性最豐富的環境。中心旁邊大樹掉下來的果實，就常常吸引野生豪豬前來用餐。

接下來的週末，何不就以這間小屋作為旅程的起點，感受環繞著城市的，四分之三的風景。



白頭鵯

大嘴烏鴉

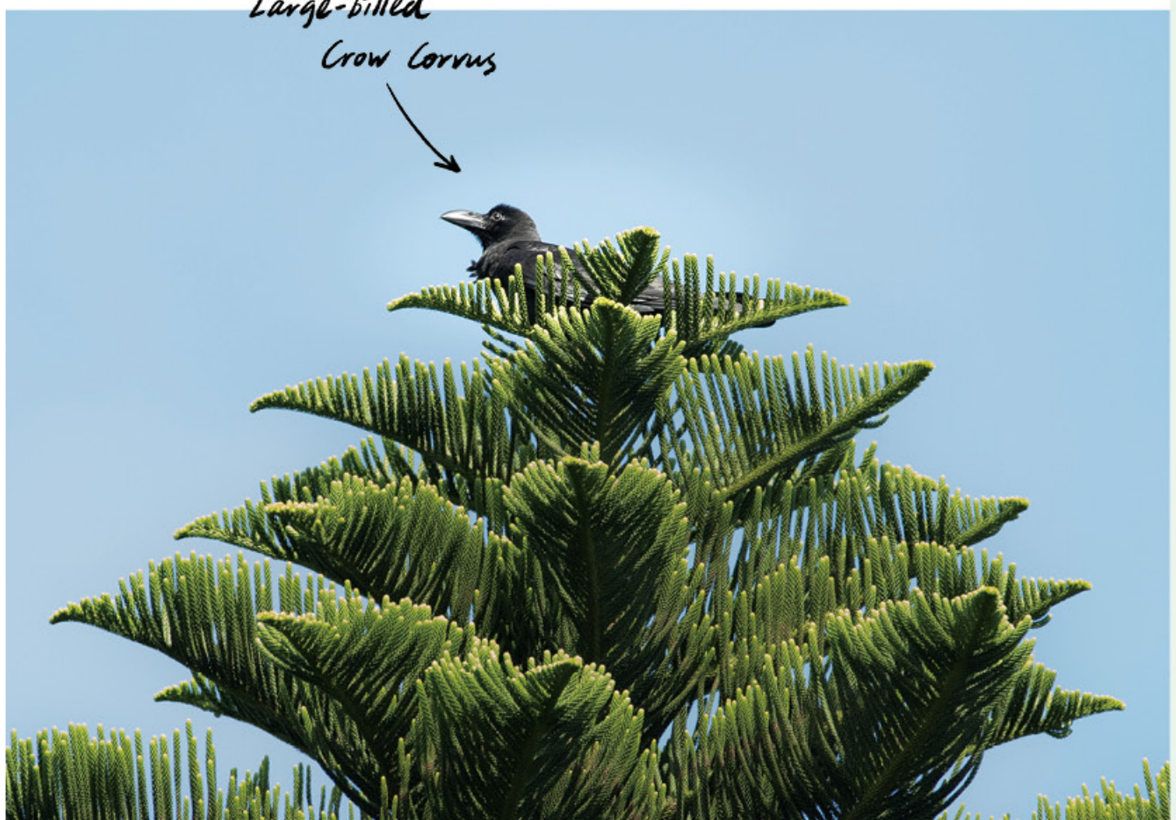


Illustration by Kylie Chan

LIVING WITH NATURE ③

生活 基本 ③
森林浴的美麗之處在於聆聽
慢一點，再慢一點
感受內心每一刻細微的變化



聆聽樹的聲音
Feel the presence of trees

The beauty of forest bathing lies in listening
Slow down; slow right down
Feel the subtle changes within



翠青蛇

三突艾奇蛛





假馬鞭

清晨、森林與蘑菇獵人

每年八月下旬的晚夏，一群蘑菇獵人會深入丹麥哥本哈根的森林，消失整整兩個星期。他們尋找的菇菌，只有在適合的溫度和濕氣下，才會從泥土冒出地面。如果那年的盛夏特別炎熱，雨水特別豐沛，採集回來的菇蕈甚至足夠供應接下來的整個季節。

丹麥哥本哈根
Copenhagen, Denmark

Dawn, Deep Forest and the Mushroom Hunters





Every late summer, a group of mushroom hunters go deep into the forest of Copenhagen, Denmark, and disappear for a fortnight. The fungi they're looking for only emerge when the temperature and humidity are just right. If that summer was particularly hot and rainfall particularly plentiful, mushrooms collected would even be enough to supply the next season.

Nordic countries encourage residents to go into the wild for foraging and hunting. In the process, they consciously explore where they live and engage all five senses when interacting with the land. Children also have the opportunity to learn about nature and how it provides their daily needs. Perhaps the most precious lesson is how it connects people. At the same time every year, these families forage for mushrooms with aromas of the forest. In sharing the land, an intimate bond between individuals is forged.

With its roots in tradition, the New Nordic Cuisine is a culinary concept initiated by Noma restaurant to explore "food of the future". To reduce environmental impact, they believe that the food of the future should make use of natural ingredients (from beans to insects) and be processed with natural methods (such as fermentation). From foraging to hunting to fermentation, an appetite for "back to basics" is revealed. Not only does it advocate for a new set of values, the New Nordic Cuisine is also a comprehensive study of flavors, plating, nutritional science, biological science, and even marketing. In 2008, Noma's founders, chef René Redzepi and culinary entrepreneur Claus Meyer, established Nordic Food Lab to combine social and scientific research and further explore the nature of food and the future direction of cooking.

北歐國家鼓勵居民出外採集野莓、菇蕈，甚至打獵野鹿。過程中，他們主動探索居住的地方，以身體五感確切與土地交流。孩子也能夠瞭解到食物來源、學習接納自然的一切。最珍貴的地方是，人們可以和陌生人互相交流。每年相同時間，每個家庭都在尋找那些圓潤肥厚、散發著森林香氣的菇蕈。他們分享著同一片土地，產生了一種超越個人的親密共同體。

由餐廳 Noma 帶起的「新北歐料理」，就是以這種傳統為根本，思考「未來的食物形態」。他們認為未來的食物會使用自然的材料（由豆到昆蟲），使用自然加工的方法（例如發酵），以減低對環境和氣候的影響。這種以採集、野味、發酵為主的烹調方法，隱含「回歸原始」的渴望。然而，這不只是價值的提倡，而是依靠著對於香氣味道、擺盤設計、營養科學、生物科學，甚至市場推廣的全面研究。Noma 的主廚 René Redzepi 便與餐飲創業家 Claus Meyer 於 2008 年成立 Nordic Food Lab，融合人文和科學研究，探討食材的本質和未來的烹調方法。

採集蘑菇 Foraging for Mushrooms

裝備 Equipment



1 蘑菇指南 Forager's Guide

分辨哪些可以吃，哪些可以碰
To distinguish different types of mushrooms



2 籃 Baskets

膠袋有機會令蘑菇劣化，甚至產生有毒氣體
To avoid deterioration and even harmful fumes caused by plastic bags



3 小刀 Knife

用作割去腐爛的部份
To cut off the rotten parts



4 手套和水靴 Gloves and wellies



5 小掃 Brush

掃走蘑菇表面塵埃
To sweep away dust



6 地圖 Map

用作記錄找到最多蘑菇的位置
To record locations where mushrooms are found

瞭解更多新北歐料理
More about New Nordic Cuisine



近年，全球各地興起「從產地到餐桌」的潮流。可是，如果沒有對飲食產業的全面反思，只把重心放在產地來源是不足夠的。「下一個世代的廚房」仍是一個持續改變、不斷重構的價值。

思考未來飲食的第一步，要先接納城市只是世界上的其中一部份。自然環境裡，不同植物、動物、微生物也以各自的節奏生存著。不同物種互相依賴，組成了一個每分每秒也運行著的整體。想像自己是一個蘑菇獵人，清晨，在森林微弱的光線下，你在樹下遇見一片美麗的蘑菇。那個令你忘記自我的神秘瞬間，就蘊含了與地球相處的全部秘密。

In recent years, the farm-to-table trend has been all the rage around the world. Without thorough reflection on how the food industry works, however, focusing on the origin of ingredients does not go far enough. “Kitchen of the next generation” remains a concept under development.

The first step in thinking about the food of the future is to accept that cities are just one part of the world. In nature, plants, animals and microorganisms co-exist in their own way, their interdependence forming a relentless network. Imagine yourself as a mushroom hunter: at dawn, under the faint light of the forest, next to a tree, you see a field of beautiful mushrooms. That moment of enchanting discovery holds all the secrets to our relationship with the world.



Noma 食譜

定義了現代北歐飲食風格的Noma，除了聞名於使用野味和採集，發酵亦是其獨特風格的重要元素。人類從事發酵已久，而這，全都是微生物的功勞。

Recipe from Noma

As the pioneer of the New Nordic Cuisine, Noma is not only known for foraging and hunting — fermentation is another important element of their unique style. Human beings have been fermenting for centuries, but it’s all thanks to microorganisms.

Lacto Cep Mushrooms



乳酸發酵牛肝菌

- 乾淨的牛肝菌 1公斤（事先冷凍至少 24 小時）
- 無碘鹽 20 克

- 1kg cleaned cep mushrooms, frozen for at least 24 hours
- 20g non-iodized salt

1 入袋 Bag

冷凍的菇蕈和鹽放入真空袋。

Place the frozen mushrooms and salt in the vacuum bag and toss to mix the contents thoroughly.

2 發酵 Ferment

放置在溫暖的地方，讓菇蕈發酵。

Ferment the mushrooms in a warm place.

3 過濾 Store

將菇蕈及汁液分開放置，可冷藏存放數日。

Remove the mushrooms from the bag. Stored in containers in the refrigerator for several days.

4 澄清 Clarify

將汁液冷凍成冰磚，過濾融化的汁液。

Freeze the juice and strain any melted.

Four ways to rethink eating habits in Hong Kong

四種於香港重新思考飲食的方式

Permaculture

Permaculture brings together knowledge from ecology, gardening and agriculture to find systems in nature that can form the basis of perennial agricultural systems, reducing systemic reliance on industrial production and logistics.



永續栽培設計

結合生態、園藝和農業等領域的知識，從自然界找尋可仿效的生態體系，設計出新型的多年生農業系統，能夠減少對於工業化生產和運輸系統的結構性依賴。

Community-supported Agriculture

Based on the principle of “shared responsibility”, community-supported agriculture aims to rebuild partnerships between farmers, local community and the land through supporting local agriculture. In this framework, consumers buy directly from local farmers, enabling farmers to have a more stable income whilst enjoying fresher food from a known source.



社區協力農業

以「共同責任」為原則，透過社區力量，支援在地農業的發展，重新建立社區與農夫、土地之間的互助關係。在這個視野下，消費者可以直接從本地農夫購買食材。農夫得到固定收入同時，消費者亦可享用相對新鮮安全的農產品。

Raw Foodism

Eating raw means rejecting processed and refined foods and eating raw wherever possible (70% uncooked; 30% cooked) to avoid loss of nutrients such as enzymes and vitamins. Meats and protein are cooked slowly and at a low heat not exceeding 47°C. Methods such as steaming and air dry are preferred over frying.



生機飲食

不吃經過加工、精製的食品。盡可能生食（七分生食三分熟食），避免損失食物的酵素、維生素。即使是肉類或蛋白質食物，也以慢煮及低溫方法烹調，處理時不超過攝氏四十七度。避免煎炸，使用清蒸或風乾的形式烹調。

Veganism

Going further than vegetarianism, veganism abstains from all animal-derived ingredients such as meats, eggs and dairy products. At its core is plant-based eating with the goal of helping the body regain balance, reducing carbon emissions from industries and improving the treatment of animals in industrialised farms.



純素飲食

純素飲食比起一般素食者要求更高，會禁絕所有包含動物元素的食物，包括肉類、奶類製品和蛋。核心概念是藉由「全植物飲食」，讓身體機能恢復平衡、減低因畜牧業而產生的碳排放；亦能改善養殖工業化中動物所面對的待遇。

菓子、季節和它們的形狀

隨著日本茶道的普及，配茶用的和菓子也受到世界廣泛的關注和喜愛。甘甜的味道、清澈的顏色和空靈的姿態，使盛在小皿上的甜點閃爍著介乎現實和幻夢之間的光茫。除了美感，菓子還提示了季節之間的轉換。不同月份和節氣須配合吃用不同的菓子，茶道儀式才算是完整地體現。讚頌無常、不完整、不完美的侘寂美學，其實是由極其精準地控制事物的細節，才能夠營造出來的質樸美感。



日本金澤
Kanazawa, Japan

Wagashi, Seasons and their Shapes



With the growing popularity of Japanese tea ceremony, *sadō* ("The Way of Tea"), the accompanying traditional Japanese sweets, *wagashi*, are also increasingly enjoyed around the world. With delicate flavors, luminous colours and ethereal shapes, wagashi glisten on the plate like a whimsical treat. Intricately tied to the seasons, different wagashi accompany different months and seasons in order for a tea ceremony to be truly complete. Indeed, meticulous attention to detail is the true essence of *Wabi-sabi*, the rustic Japanese aesthetic of the impermanent, imperfect and incomplete nature of everything.



Kashigata, traditional hand carved wooden molds used in making wagashi, is the perfect embodiment of this spirit. Traditionally, kashigata must be made from wood from century-old mountain cherry trees. Carving motifs such as flowers and fish on hardwood blocks require expert hand engraving skills to achieve an intricate and vivid result. Now a fading art, only several kashigata artisans remain.

Engraving involves carving inverted images. To capture the curves of a petal, artisans must feel its shape and space before carving the negative image. In the classic *In Praise of Shadows*, Japanese novelist Junichiro Tanizaki writes, "We find beauty not in the thing itself but in the patterns of shadows, the light and the darkness, that one thing against another creates". Perhaps the pattern of light and darkness is the reason for kashigata's acclaim in the art community around the world.

菓子木型，也是這種「精準美」的貼切演繹。菓子木型是製作和菓子的過程中，塑形時必須利用到的木模。根據傳統，木型需以過百年樹齡的山櫻木為原料，以「陰刻」的方式人手雕出花、魚等圖案。山櫻木的質地堅硬，只有高明的技術才能雕刻出纖細、具動感的圖案。現今，只剩下幾位專門製作菓子木型的職人。

所謂「陰刻」，就是刻畫出的紋路左右、凹凸也與實物相反。職人嘗試表現出花瓣的弧度時，就要確實感覺到花瓣的形態、所佔用的空間，才能下刀雕刻出「實物的負象」。作家谷崎潤一郎在《陰翳禮贊》中，曾說：「美不存在於物體之中，而存在於物與物產生的陰翳的波紋和明暗之中。」菓子木型在國際藝術界備受欣賞，也許就源於那朵只有在光的映照下，才看得見的陰影之花。

生活在四季分明的環境，日本人敏銳地感覺到季節的變化，日常生活也會隨著二十四節氣的更迭轉換重心。對日本人來說，人類這種生物，並不是獨自存在於這個世界的。就如和菓子的命名，常以自然為題材：冬季，會食用名為「淡雪」的菓子；初夏的六月，會食用「青梅」和「水鳥」。春天的和菓子提示著櫻花的盛開；秋日的甜點亦令人想起剛轉紅的楓葉。當日常生活依隨自然規律，人就會感受到與自然共生的和諧，世間萬物都彼此緊密連結著。

除了季節，日本人對於製作出物品的職人和工具也帶有極高的崇敬。具有卓越手藝的職人，會被表彰為「重要無形文化財保持者」。同時，亦有不少博物館專門收藏傳統的器物。在金澤，便存在著以菓子木型為主題的「金澤菓子木型美術館」。日本的生活哲學，大概可以此總結：透過物質，人感受到時間的流逝。藉此，我們能夠接受生命的不完美，學習追求一種簡樸的生活。

畢竟，生於這個世界，我們都與萬物一期一會。

四季的和菓子 Seasonal Wagashi



To the Japanese, humans coexist with nature. Living with four distinct seasons, the Japanese are keenly aware of the changes, their daily lives shifting to the ebbs and flows of the 24 solar terms. The naming of different wagashi reflects this: in winter, a pale white wagashi is named “Light Snow”; summertime sees “Green Plum” and “Waterfowl”; wagashi in spring celebrates the flowering of cherry blossoms; autumn reminisces on the changing colours of maple leaves. When everyday life follows the natural rhythm, people live in harmony with nature and find that everything in the world is intimately connected .

The Japanese also hold artisans and their tools with utmost regard. The most accomplished artisans are recognised as “Living National Treasures”. At the same time, many private museums collect these traditional tools and wares — the Kanazawa Museum of Wooden Japanese Sweet Molds is just one of many examples. Perhaps the Japanese philosophy of life can be summed up as the experience of time through things. In this way, we can accept imperfections in life and learn to pursue simplicity.

After all, every moment is a once-in-a-lifetime experience.

Photo of Center of Innovative Material and Technology (CIMT), Hong Kong Design Institute

Fertile sow mold
好生養 大母豬

寓意生生不息，子孫滿堂
Symbolizes life and growth



Buddha mold
佛公

寓意福慧雙修
Symbolizes wisdom and blessings



Auspicious beast mold
瑞獸

寓意聚財而不失
Symbolizes abundance and wealth



香港的手工餅模

華人的節慶傳統以人為本，較重視祝福、彼此相聚的意義。例如中秋節時互相送贈的月餅，就是寄託思念，互相聯絡感情的重要禮物。傳統月餅餅模以花梨木、樫木製成。中國的月餅外形不一，圓形意取團圓；花形寓意花開富貴。





Mooncake mold
月餅

象徵思念和團圓
Symbolizes longing for reunion



Handcrafted Molds In Hong Kong

Chinese festival traditions are people and family oriented, emphasising blessings and togetherness. For example, mooncakes for Mid-Autumn Festival are an important means of connecting with family and friends. Traditional mooncake molds are made of rosewood and pencil wood and come in different shapes. Round molds symbolize “reunion” whilst flower ones symbolize “health and prosperity”.

陶作家：表達時間的創作者



「陶瓷，就是將水和泥土混和，經過火焰高溫燃燒而製成的器物。」陶作家陶啟安以確信的聲音說：「這個定義，從遠古到現今，從來沒有變過。」從未有文字記錄開始，人類已經利用地球的泥土製作出器皿。不少文明覆滅後，留存下來的，也是這些器皿。

陶啟安認為陶藝可以保存一個時代的獨特面貌。他擅長以傳統的製陶技巧，創作出飛碟、動漫人物等融合遠古和未來元素的陶瓷。「有時候，我會想像這些雕塑被挖掘出土後，未來人的反應。它們的外形是如此富有想像力，我希望每個人也會為之著迷。」

雕塑以外，陶啟安也會創作各種器物。最受外界關注的，就是他所創作的植物鉢。最近數年，日本、台灣和香港等地興起飼育盆景和多肉植物的熱潮。不少愛好者在收集珍稀植物的同時，也著迷於收集陶作家創作的植物鉢。陶啟安創作的植物鉢樸素安靜，盛載著有著漫長歷史的多肉植物時，總是令人聯想到剛出土的遠古遺跡。

Ceramicists: Artisans crafting time

"Ceramic, in essence, is made by mixing water with clay and fired under high heat. This definition has existed for centuries and has never changed," says ceramicist Benny To Kai On confidently. Before there was any written record, humans have used mud to make vessels. Many civilizations have since collapsed, yet these vessels remain.

To believes that pottery can preserve the unique characteristics of an era. Using traditional techniques, he creates modern objects such as frisbees and cartoon characters, blending age-old elements with those of the future. "Sometimes, I imagine these sculptures being unearthed in the future and the reactions of the people who find them. These pieces are bursting with imagination — I hope that they will be mesmerised!"

In addition to sculptures, To dabbles in a variety of ceramic ware, the most well-known of which are his plant pots. In recent years, bonsai trees and succulents has become the latest trend in places such as Japan, Taiwan and Hong Kong. Enthusiasts collect rare and exotic plants as much as they do plant pots made by ceramicists. To's plant pots are humble and still and, when paired with age-old succulents, remind us of ancient relics recently unearthed.

© Forest Round Round

Illustration by PoHung

陶瓷與植物

Ceramics & Plants

成為陶作家的三個條件

Three requirements of becoming a ceramicist



注意身體的細節
Pay close attention to your body

為了成為一個陶作家，必須定期修剪指甲。另外，因為製陶的過程須要長期坐著，拉筋和伸展活動也是必須被認真看待的事情。

Trimming your nails regularly is a must for all ceramicists. Further, as ceramicists sit for prolonged periods of time, it's important to get into the habit of stretching.



留意製陶所的環境
Notice your surroundings

濕度、溫度等細節會影響陶瓷製作的原料、過程和技巧。一個成熟的陶作家必須緊密留意原料的來源、製陶所的環境情況。

Details such as humidity and temperature all affect the clay, the process and the technique required, so keep a close eye on the source of the clay as well as the environment around you.



保持耐性
Persevere through the process

由製作到最後成品，需要經歷一段不短的時間，只有保持耐性才能看到努力的成果。另外，進步的過程也是緩慢的。不要多想成果，專注於每次拉胚的過程！

Pottery is a time-consuming process so perseverance is essential for work to come to fruition. Progress may be slow, but nonetheless, focus on every step, rather than the result.

手工陶藝的六個步驟

Handcrafted pottery in six steps



❶ 搓泥 Mix the clay



❷ 塑形 Form the shape



❸ 定形 Set



❹ 素燒 Bisque fire



❺ 上色 Glaze



❻ 釉燒 Glaze fire



自然環境中，植物可以自由生長。當人類把它們移植至室內，植物鉢就成為了它們的限制。植物鉢創造的，到底是空間還是限制呢？視乎你怎樣看。在香港作陶存在很多限制，特別受限於陶窯的大小，難以創作巨型的作品。可是，可以發現香港的陶作家會使用「組裝」的形式，將部件組裝成較大的作品。這種作法在國際上是獨特的，是在限制中併發出來的創意。

製作器物，就像是為陶作家的意念賦予一個容器，再將它置身於比自己能夠想像的更廣闊的世界裡，接受時間的嚴苛試煉。可能什麼也不會留下，然而，只剩下碎片也好，他說：「我希望為這代人，留下我們曾經確實存在過的證明。」

「最終，」陶啟安說：「每位陶藝家的創作主題都是時間。」



In nature, plants grow freely. When moved indoors, pots become their captivity. Do pots offer space or create constraints? It depends on how you see it. In Hong Kong, ceramicists face many constraints, particularly in creating large pieces of work due to restrictions on the size of the kiln. Despite this, many Hong Kong ceramicists use "reassembling" to construct larger pieces, a unique method exemplifying creativity borne of constraints.

The creation of a piece of ceramic starts with the ceramicist giving form to an idea, then setting it in the wider world to withstand the test of time. Perhaps only fragments remain, or nothing at all. "I hope I can leave behind traces of our existence for our generation," To says.

"At the end of the day, every ceramicist's theme is time." To concludes.



© To Kai On, Benny

Illustration by PoHung

氈酒與蒸餾

如果，我們的語言是氈……

當然，這題目是向村上春樹的《如果我們的語言是威士忌》致敬。自從這本名著出版以來，即使不喝酒的讀者，也渴望到愛爾蘭，吸一口飄逸著酒香的空氣。最近幾年，世界各地興起了另一波釀酒熱潮。那就是手工氈酒。

說起氈酒，很容易就會想起「倫敦乾氈酒」。可是，和蘇格蘭威士忌不一樣，倫敦乾氈酒並沒有限定產地。只要以杜松子為酒的主調，並從含天然植物原料的酒精於傳統蒸餾器中「再蒸餾」而來，就可以稱為氈酒。不同地方的酒廠都會善用製作的開放性，在製作過程中創造出屬於本土的味道。

何謂本土的味道？蘇格蘭酒廠 Bruichladdich 推出的 The Botanist 運用了艾雷島上31種植物中的其中22種加以釀製，以當地原料提煉出當地的獨有風味。由日本三得利推出的「六」，則將春季的櫻花、櫻花樹葉；夏季的煎茶、玉露；秋季的山椒；冬季的柚子皮等六種原料，於最佳季節裡凝縮精華而成，創作出具東方日本風情的風味。對於上述的問題，答案似乎分別藏在「草本植物」和「想像的味道」中。

如果，不同地方也有獨特的味道；如果，我們的語言是氈……



If our words were gin...

Thanks to Haruki Murakami's *If Our Words Were Whiskey*, many of us who rarely drink have dreamt of basking in Ireland's aromatic air. In recent years, a new wave of passion for handcrafted alcohol has emerged everywhere around the world. At the centre of that wave is gin.

The first gin that comes to mind may be "London Dry Gin". Different to Scotland's whiskey, London Dry Gin is not limited to any specific place of origin. Gin encompasses re-distillation of a base spirit with natural botanicals, predominantly juniper berries, in a traditional distillery. With such an open production process, distilleries from different places capitalise on experimenting with infusing local flavors.

What does it mean to infuse local flavors? In "The Botanist", Scottish distillery Bruichladdich uses 22 out of the 31 herbal plants found on the island of Islay, crafting a unique taste from local ingredients. Similarly, "Roku Gin" from Japanese distillery Suntory imbues six ingredients from different seasons, from spring's cherry blossoms and their leaves and summer's hojicha and gyokuo green tea to autumn's shansho and winter's yuzu skin, each extracted at the peak of the season to cultivate an oriental flavor. To respond to our question earlier, "botanicals" and "flavors of our imagination" seem to be the answer.

If every place has its own flavor; if our words were gin...

Gin & Distillery

香港蒸餾廠眼中的「本土味道」

Hong Kong distilleries take on local flavors

N.I.P DISTILLING



在本地設廠，是創作本土味道的關鍵

對無名氏來說，於本地開設蒸餾廠，是創作本土味道的關鍵。2017 年，創辦人 Nic Law 和 Jeremy Li 特意前往蘇格蘭 Strathearn Distillery 打工見習，取得合格蒸餾師資格同時，學習到酒廠的營運模式。回到香港，他們於鰂魚涌設廠。費時 16 個月，與德國的手工蒸餾器製造廠 Christian Carl，設計了適應香港環境的蒸餾器，並將其取名為 April。除了杜松子外，無名氏使用了大量具東方色彩的草本原料如陳皮、枸杞、壽眉和龍井。無名氏希望製作出含有香港風味的氈酒，同時將微型蒸餾廠的產業模式帶回香港，重新想像「本土製造的可能」。

TWO MOONS DISTILLERY



以專業手法製作出標準的氈酒，是創作本土味道的關鍵

Two Moons Distillery 同樣是在本地開設蒸餾廠。他們以製作出本地的「倫敦乾氈酒」風味為目標。再以此為基礎，加添香港的風味。蒸餾器由德國的 Müller Stills 製造，取名為 Luna。名稱來自壺式蒸餾器部份的球形頂部。球形設計能夠增加酒液與銅的接觸面積，增加回流（reflux），以減低硫味和雜質。Two Moons Distillery 選用來自世界各地的原料：新鮮檸檬皮、玫瑰花瓣、陳皮、粉紅胡椒零陵香豆、馬達加斯加香草、南北杏、意大利杜松子、芫荽籽、荳蔻、甘草根和鳶尾草，製作出具香港特色的「傳統倫敦乾氈酒」。

Professional methods to produce high quality gin is the key to crafting local flavors.

Another local distillery, Two Moons Distillery strives to produce local London Dry Gin. Their distillery, made in Germany by Müller Stills, is called “Luna”, taking reference from the curved top of the distiller. The curved design increases contact between the alcohol and copper, thereby increasing reflux to minimise impurities and taste of sulphur. To create Hong Kong’s own London Dry Gin, Two Moons Distillery selects ingredients from around the world, including fresh lemon peels, rose petals, tangerine peels, pink peppercorns, tonka beans, madagascan herbs, apricot kernels, Italian juniper berries, coriander seeds, cardamom, liquorice roots and iris.

Producing locally is the key to crafting local flavors.

To N.I.P Distilling, setting up a local distillery is the key to crafting local flavors. In 2017, founders Nic Law and Jeremy Li travelled to Scotland’s Strathearn Distillery to work, gaining qualifications as professional distillers and learning how to run a distillery. Returning to Hong Kong, they started their own distillery in Quarry Bay. Over sixteen months, they collaborated with Christian Carl, German manufacturer of artisan distilleries, to design a distillery suited for the Hong Kong environment, naming it “April”. Aside from juniper berries, N.I.P uses a diverse range of oriental botanicals such as tangerine peels and wolfberries, as well as Shoumei and Longjing tea. They hope to introduce the model of artisanal distillery to Hong Kong, creating gin with Hong Kong flavors to reconsider the possibilities with producing locally.

PERFUME TREES GIN



加入記憶中的風土人情，是創作出本土味道的關鍵

對白蘭樹下來說，「傳統味道」及「風土人情」是創作出香港味道的關鍵。

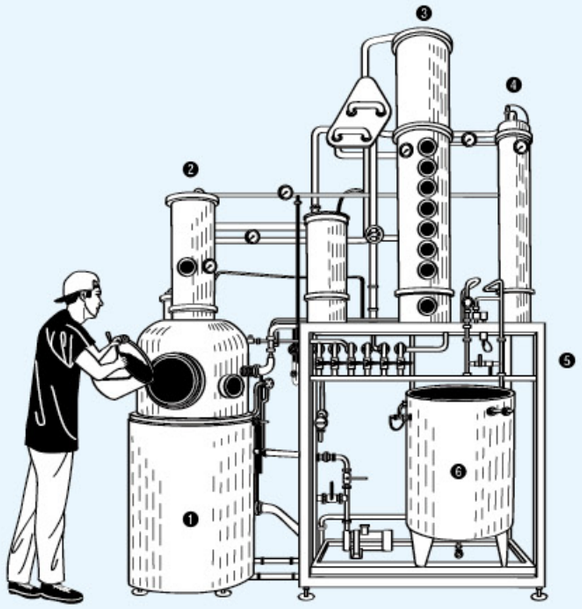
除了氈酒的基本原料外，加入林村白蘭花農場種植的白蘭花；來自西環電車路的十五年陳皮；購自九龍城茗香的上等龍井；上海街永利的香港檀香等具歷史感的傳統原材料。於八鄉的工作室，將白蘭花等植物提煉成花水，再送到荷蘭釀成酒。「白蘭樹下」透過拼合各種草本植物，透過氣味，希望捕捉的是香港的「懷舊味道」。

Infusing local customs and traditions is the key to crafting local flavors.

To Perfume Trees Gin, traditional flavors and local customs are key to crafting a truly Hong Kong taste. In addition to the basic ingredients, they add ingredients with a sense of history, such as white champaca from Lam Tsuen’s farm, 15-years-old tangerine peels from Sai Wan’s tramways, quality Longjing tea from Kowloon city and sandalwood from Wing Lee Co on Shanghai Street. At their studio at Pat Heung, the essence of white champaca and other plants are extracted and sent to the Netherlands for distillation. In blending the aromas of botanicals, Perfume Trees Gin hopes to capture a nostalgic taste of Hong Kong.

一瓶手工氈酒的誕生

The birth of gin



❶ 浸泡 Soak

將原酒、香料和植物放進蒸餾機，浸泡 12 至 16 小時。

Add alcohol, herbs and botanicals into the distillery. Soak for 12 to 16 hours.

❷ 加熱 Heat

水跟酒精的沸點不一樣。將熱力提昇至兩者之間，大概是 95 至 98 度。

The boiling point of water and alcohol are different. Increase the heat to around 95 to 98 degrees celsius.

❸ 蒸餾 Distill

酒精吸收了香料和植物元素後開始蒸發，蒸氣遇冷變成液態落下。這個過程令口感變得精緻順滑。

Alcohol infuses with juniper berries before evaporating and cooling. This ensures a smooth and delicate taste.

❹ 風味 Flavor

酒精到達第三條柱管時，蒸氣會吸收到植物籃中的香料味道，從而調整酒精的個性與風味。

When alcohol reaches the third pipe, steam absorbs the flavors of the botanical basket to give depth to the character and taste of gin.

❺ 凝結 Condense

蒸氣凝結成液體，流至收集點。去掉酒頭與酒尾，留下可以入樽的「酒心」。

Vapors condense into liquid, flowing to the collection point. Discard the heads and tails of the run, collect the heart.

❻ 裝桶 Barrel

將酒心存放在酒桶，等候一至三個月，令酒液變得更醇和。

Store the gin in a barrel for one to three months, allowing it to age.

Illustration by PoHung

榫卯與工藝

Mortise & Tenon

新造物世代：傳統技藝與當代設計

New age of creation: Traditional crafts and contemporary designs



阿斯彭藝術博物館，美國（由坂茂設計）
Aspen Art Museum, USA (designed by Shigeru Ban)

人類運用榫卯製作傢俱和建築物已有數千年的歷史。隨著對不同器具的需求，現今榫卯結構的種類已經超過百種。榫卯是將木料接合起來的方法。透過一個榫頭和榫眼的結合，不須使用釘和螺絲，兩件木頭就能優雅地連成一個平衡穩固的整體。

我們習慣居於鋼筋水泥建築中，彷彿這是唯一的可能性。近年，木頭這種古老的建材被重新使用，加入如3D Printing等技術，設計成充滿時代感的建築。由日本建築師坂茂設計的Tamedia大樓就是一棟全由榫卯組裝而成的木製建築。以榫卯為框架，加上牆面、地板和玻璃，就是一座結合了歐式外型、東方結構和未來材質的開放式辦公室。使用木頭的好處是重量輕、建築速度更快，同時也能減低碳排放。受益於榫卯結構，全部原料也能夠分解。另外，坂茂也善用木頭輕巧和彈性的特質，為世界各地的災區製作臨時傢俱和建築物。這也是將傳統工藝、當代設計與人文關懷融合的例子。

環顧身邊的物件，有想過將它們傳承給下一代嗎？或是只要遇上破損，就將它們拋棄。只要你曾經親手製作過什麼，你就會發現造物的吸引之處，在於將我們和物件的生命連結起來，隨著時間，一起變得美好。

Humans have used mortise and tenon to make furniture for thousands of years. As needs have evolved, hundreds of mortise and tenon types have been developed. Put simply, mortise and tenon is a type of joint connecting two pieces of wood like a peg fitting into a hole. It does not require nails or screws and is able to create strong and balanced structures.

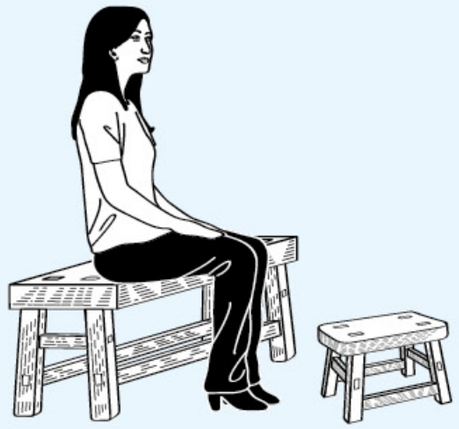
Our heavy reliance on reinforced concrete structures almost makes it seem like there are no alternatives. A traditional construction material, wood has recently enjoyed a revival. When applied with technology such as 3D printing, it has been used in the designs of contemporary architecture. In Zurich, Japanese architect Shigeru Ban designed and built the office building of Tamedia group entirely out of wood. With mortise and tenon joints providing the framework, added with walls, floors and glass, the building is architecture at the interaction of European exterior, Eastern structure and futuristic material.

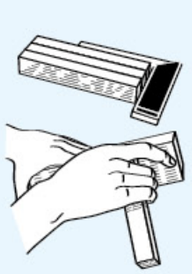
The benefits of wood lie in its light weight which allows an accelerated construction process, as well as reduced carbon emissions and enhanced biodegradability. Ban also takes advantage of the lightness and flexibility of wood to construct temporary furniture and buildings for places affected by natural disasters — a prime example of the integration of traditional craft, contemporary design and community outreach.

When we look at the things around us, have we ever thought of passing them to the next generation? Quite the opposite, we probably throw them away at the first sign of damage. Once we craft a piece of furniture with our own hands, we discover that the beauty of making something lies in our connection with that object, deepening as time goes by.

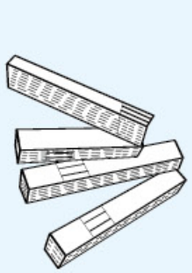
Using mortise and tenon to build a stool

以入榫的方式製作一張板櫈

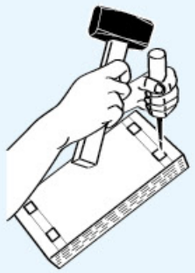




❶ 材料預備
Prepare all parts



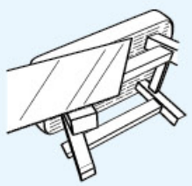
❷ 畫線
Draw up an outline



❸ 鑿榫
Chisel and ready the pieces



❹ 組裝
Assemble



❺ 鋸腳
Trim the leg



❻ 打磨
Polish

Coutou Woodworking Studio

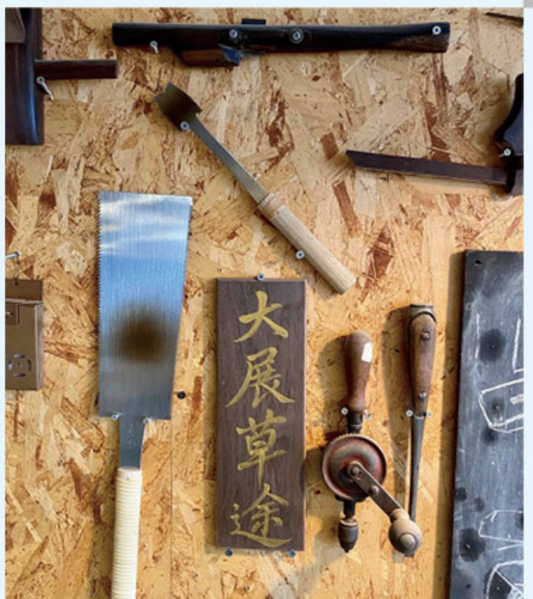
Coutou Woodworking Studio is one of the first places in Hong Kong dedicated to woodwork. They believe that city dwellers can learn a lot about how the world works from trees and creating with our hands. Coutou Woodworking Studio hopes to continue the fading craft of woodworking and value these neglected materials to change the way we live now and in the future.

Coutou Woodworking Studio aspires to be...

❶ A platform to share know-how
In the woodworking world, every master is a versatile encyclopaedia of know-how. Coutou Woodworking Studio established this platform as a place to bring together woodwork enthusiasts, allowing the sharing of experience and craftsmanship.

❷ A place that changes the environment
Coutou Woodworking Studio believes that every piece of wood has its value. Making the most of old discarded wood, they work to explore and develop possibilities in utilising trees in Hong Kong. When materials and techniques take sustainability into account, they believe we can use resources to their fullest potential and change our way of life through design.

❸ A pathway to educate
We can gain a wide range of knowledge through woodwork. Traditional methods like mortise and tenon train dimensional thinking and even change the way we see things. Most importantly, when we use our hands, we get to know and experience life in a completely different way.





© Coutou Woodworking Studio

草途木研社

草途木研社是一所在香港從事木藝的工作室。他們認為城市人如果向樹木和工藝學習，可以看見整個世界的運作方式。透過木藝，草途木研社希望傳承被遺忘的工藝，珍惜被忽略的資源，改變現在和未來的生活方式。

草途木研社希望成為一個……

❶ 知識交流的平台
在木藝的世界，每一位師傅都是一本靈活變通的字典。草途木研社成立一個木匠與木藝愛好者的知識交流平台，讓師傅世代相傳的工藝與經年累月的經驗得以分享他人。

❷ 改變環境的地方
草途相信每一塊木也有其價值。草途善用舊木創作，努力研究並開拓利用香港樹的可行性。他們相信在材料、技術上考慮永續，便能以設計改變生活，使現有的資源用得其所。

❸ 教育的途徑
透過木藝，可以學習到多元化的知識。透過傳統榫卯等結構，可以磨練三維思考，還可以改變一個人觀看物件的方式。最重要的，是以雙手重新認識生活，獲得不一樣的知識與生活體驗。

文化與藝術館

Illustration by PoHung

Yarn cones at the D. H. Chen Foundation Gallery. Image courtesy: CHAT (Centre for Heritage, Arts and Textile), Hong Kong



Culture & Art Museum

CHAT 六廠計劃：紡織文化藝術館的誕生

說起當代藝術，我們很容易聯想到複雜、難以接近的藝術品。位於南豐紗廠的 CHAT 六廠（六廠紡織文化藝術館）自 2019 年開幕以來，帶給我們另一道截然不同的風景。CHAT 六廠透過策劃多元化項目，集合了藝術、設計、工藝和歷史等不同領域的人士，同時重視社群之間的交流和觀展體驗。在充滿活力的環境中，CHAT 六廠成為了國際間獨特的紡織文化藝術館。

從使用獸皮遮掩身體開始，到後來編織技術的發明，再到紡織工業的成熟，我們可以說紡織品是最原始、古老的藝術品之一。CHAT 六廠活化了南豐紡織昔日的廠房原址，以創新的視野重新創造了紡織品的過去和未來。在收集香港紡紗工業的物件和口述歷史同時，每個季度也會邀請藝術家參與展覽，以創新的意念挑戰傳統的紡織藝術及議題，展示紡織的更多可能性。

創新從來不是從無到有，而是使用既有的框架，重新編織成還未有人看過的風景。利用空間的時間遊逛藝術館，能夠刺激我們的想像力，在日常生活中尋找細微的美感。對城市來說，擁有一座藝術館的美好之處，就在於提供了想像的空間，讓創作的靈感不斷誕生。



Visitor enjoying the work *Prajnaparamita in Yin Xiuzhen's Sky Patch*. Image courtesy: CHAT (Centre for Heritage, Arts and Textile), Hong Kong

紗廠老工友回到活化後的 CHAT 六廠觀看展覽。
Former mills workers visit the exhibition at the revitalised CHAT.



Image courtesy: CHAT (Centre for Heritage, Arts and Textile), Hong Kong

CHAT: The birth of Centre for Heritage, Arts and Textile

Contemporary art is often considered complicated and unapproachable. Since its opening in 2019 at The Mills, CHAT (Centre for Heritage, Arts and Textile) has offered a completely different perspective. Through multifaceted curated programmes, CHAT connects people from different practices such as art, design and heritage, placing emphasis on weaving creative experiences for all. CHAT has become an art centre like no other.

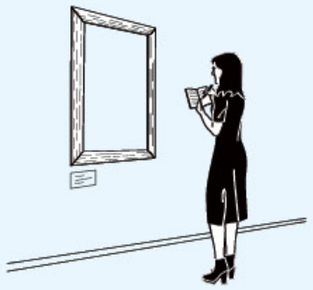
From animal skin to the invention of weaving to industrialisation of the craft, textiles are arguably one of the most original and historic forms of art. Through the revitalisation of Nan Fung's former cotton-spinning mills, CHAT reinvents the past and the future of textiles by injecting new perspectives. As well as collecting archival objects and oral history from the industry, every season CHAT invites artists to challenge the conventions of textile arts and respond to the myriad possibilities of textile.

Innovation doesn't come from thin air; rather it draws on existing threads to weave together the unseen and unimagined. Taking time to roam the halls of an art museum sparks our imagination and empowers us to rediscover the details in everyday life. The beauty of having an art museum in a city is the space it provides for imagination — an inspired birthplace for creativity.

CHAT
www.mill6chat.org

At CHAT, I find...

在 CHAT 六廠，我得到的是……



Gabi Wong
藝術愛好者 Art Aficionado

我是一個喜歡藝術的人。無論工作或是私人時間，都經常去不同藝術館。逛藝術館時，一個最明顯的感受是站在藝術品面前，和在電子屏幕上看是完全不一樣的感覺。一個場地的燈光、空間設置和藝術品擺放的方式，都會明確地表達作者的意念。在世界各地的藝術館，我得到源源不絕的靈感。

I love art! I visit art museums at work and in my free time. When I'm there, there's nothing quite like being in front of an artwork; the screen just can't compare. The lighting, the space, the arrangement of the artwork all contribute to what the artist is trying to say. I'm inspired endlessly by art museums all around the world.



Wai Wai Chan
荃灣街坊 Tsuen Wan Local

我在荃灣讀書、長大，工作，這區帶給我有如家人的親密感覺。自從荃灣開設了藝術館，我經常前往參觀。我認為藝術館是一個喘息的空間，可以為每個人提供一個安靜下來的地方。離開時，往往得到一種觀看人生的全新方式。藝術不一定是嚴肅的，理論化的，而是可以從日常出發，充滿遊戲性。我相信每個人都需要藝術。

I grew up in Tsuen Wan, studied and now working there. I've always been very fond of this place; it feels like home. Since the art centre opened in Tsuen Wan, I've been a regular visitor. I believe art museums give us space to breathe and slow down, and often I leave with a fresh way of looking at life. Art doesn't have to be serious and theoretical; it can derive from the everyday and even be playful! I believe everyone needs art.



Ming & Nancy
情侶 Couple

我們並不經常逛藝術館。第一次走進 CHAT 六廠，最吸引我們的是保存了香港紡織歷史的常設展。一邊看老工友的口述故事，一邊欣賞香港製造的紡織品，我們漸漸對上一代的家人瞭解更多。另外，我們發現即使在逛同一個展覽，我們留意到的細節也是不一樣的，這種感覺很奇妙。

We don't often go to art museums. When we visited CHAT for the first time, the thing that drew us the most was the permanent exhibition which preserves the history of Hong Kong's textile industry. Listening to stories from former workers and admiring textiles manufactured here in Hong Kong, we got to know more about the generation past. We also found that we each noticed different details when viewing the same exhibition — how fascinating!



Jessica Lam
咖啡師 Barista

在藝術館，我希望得到的是對於工作的熱情。雖然我個人一點藝術細胞也沒有，但是我很享受觀看使用不同材料製成的藝術品。例如毛線、木材和水泥這些與生活距離很近的原料，經過藝術家的處理，往往以充滿想像力、意想不到的方式呈現出來。這些作品總是令我想到，工作中的每件小事，都有專注和堅持的理由。

I hope to get a sense of passion for the craft when I'm in an art museum. Even though I'm not the least bit artistic, I really enjoy looking at the artworks, each formed with so many different materials. Everyday materials like thread, wood and cement are transformed in such unexpected and imaginative ways! These artworks always remind me to persevere in and commit to the details of my craft.



Featured artists in 2021

2021 年展覽藝術家

Yin Xiuzhen

尹秀珍



Beijing artist Yin Xiuzhen's art revolves around the use of found objects marked with personal traces. Through the process of collaging and rearranging old objects, she weaves together memories and experiences, both personal and communal, thus contemplating the condition of the individual in our fast-changing political, social and natural environment.

北京藝術家尹秀珍習慣使用收集回來的、帶有個人痕跡的物件進行創作。通過對舊物的重新拼貼、整合與重塑，她將個人與群體之間的記憶經驗交織在一起，思考了在劇烈變化的政治、社會和自然環境中，個體最真實的生命經驗。

Taeyoon Choi

崔泰潤



Based in New York and Seoul, Taeyoon Choi's practice combines technology and art, creating works on topical issues through electronics, drawings, and installations. CHAT presents Choi's exhibition, *Interweaving Poetic Code*, which examines the use of technology and explores the benefits of coding in creating a caring society.

遊走於紐約和首爾的藝術家崔泰潤擅長將科技和藝術融合，透過電子、繪畫和裝置藝術，建構出討論公共話題的作品。在 CHAT 六廠舉辦的《織碼如詩》審視科技應用同時，探索了對「運算編碼」的正面想像，如何得以塑造一個包容性的社會。



江逸天

每位創作者與身處的城市都保持著緊密、複雜的關係。在另類、實驗、民謠音樂之間不斷遊移的創作者江逸天，將會與我們分享他在工作室的創作生活。



Courtesy of Olivier Cong

Every artist has their own private and complicated relationship with the city they live in. Olivier Cong, a singer-songwriter traversing alternative, experimental and folk music, shares about life at his studio.

Olivier Cong

Q 你有什麼工作習慣嗎？

A 我儘量在白天處理好會議、回覆電郵等實務，把整個晚上留下來創作至次日清晨。工作室位於山林道，與我的家很近。晚上用餐後，我會帶我的狗閒逛，然後帶牠回家。在路邊抽一根菸，大概晚上十時吧，我就會前往工作室開始創作。

Q Studio裡，有什麼是不可或缺的？

A 最重要的就是創作器材。包括電腦、錄音介面、喇叭、用來錄音的C414咪高峰。此外，還有一臺Yamaha JU109直立鋼琴。另外，我十分著迷於收藏檯燈。每晚進入studio時，我會開啟五盞檯燈，這也算是一個小小的儀式。

Q 你怎樣看待創作和城市之間的關係？

A 剛從英國完成學業回來時，我才發現香港是一個充滿聲音的城市。在街上散步時，如果仔細聆聽，你會發現自己沉浸於不同聲音交織而成的空間中。如果把這些聲響拿走，反而會令人不習慣。對於聲音和空間的思考，也是促使我在聖安德烈堂舉辦音樂會*Through the Window I See No Star*的原因。只要一踏進教堂，無論是燈光、場景、影像還是聲音，全都在我的掌握之中。這空間，介乎於現實與虛幻的界線之間。

Q 擁有一個固定的創作空間，對你來說意味著什麼？

A 音樂創作與設計、寫作不一樣，一定會發出聲音，因此很難在居住的地方創作。擁有自己的工作室的好處是可以確保工作流程的順暢。另外，我收藏了很多來自世界各地的二手樂器，例如日本三味線、中東羊皮鼓和一堆說不出名字的敲擊樂。處理配樂工作時，我時常會用到它們。

Q 可以分享一個還未有機會實行的創作計劃嗎？

A 我一直在找一個獨特的地方，可能是一座城堡、一個廢墟，可以將所有設備搬過去，開設一所期間限定工作室。整段時期，我會留在那個場所錄音、拍片，灌錄好一隻專輯，然後把所有工具搬走。沒有人會記得那裡發生了什麼。可是，被記錄下來的聲音，會以痕跡的形式一直存在。

Q Do you have any work habits?

A I try to handle all my meetings and emails in the daytime to reserve the night for creative work usually until the next morning. My studio is on Hillwood Road so it is very close to my home. After dinner, I take my dog for a walk. Around 10pm I guess, I have a cigarette on the way back to the studio and start writing.

Q Are there any essentials in your studio?

A The most important items are the equipment of course, including computers, audio interface, speakers and C414 microphone for recording, as well as a Yamaha JU109 upright piano. I'm a big collector of lamps, so every night when I arrive at the studio, I turn on five lamps as a bit of a ritual.

Q What do you think about the relationship between creativity and the city?

A After graduating from university in the UK, I discovered that Hong Kong is a city full of sounds. When you walk the streets, if you listen closely, you find yourself immersed in a mishmash of sounds. I don't think I could get used to it if the sounds were taken away. Thinking about the relationship between sound and space led me to holding a concert at St. Andrew's Church called *Through the Window I See No Star.* Stepping inside the church, everything — lighting, scenery, imagery and sound — is in my control. It feels like it's some place between reality and fantasy.

Q What does it mean to you to have your own studio?

A Creating music is different to writing or designing — sound is necessary, so it's hard to do that at home. The advantage of having my own studio is the ability to ensure an uninterrupted process. Moreover, I've collected a lot of second-hand instruments from all over the world, such as shamisen from Japan, sheepskin drums from the Middle East, and a whole bunch of percussion instruments that I can't even name. They have a lot to offer when I am working on a soundtrack.

Q Can you share a creative project that you have yet to begin?

A I have been hunting for a truly unique location — maybe a castle or a ruin, some place where I can set up a temporary studio. In that time, I will stay there recording and filming an album. Then when I'm done, I will move everything away. No one will ever remember what happened there, but the sounds that were recorded will forever be a trace of its existence.

在樹與非樹之間

Between the Trees and the Non-Trees



米迦 Micah

文化媒體 The Kongner 創辦人之一
Co-founder of cultural media The Kongner

自大學畢業後，我已經很少會看到詩，但對詩的興趣倒也沒怎麼變少。

最近看過一首詩，是以色列詩人艾棘．米索寫的《在樹與非樹之間》。

這首詩的意象寫得很不錯，例如在詩中，在樹與非樹之間的看似只有詩人，但也不只有詩人，因為我們能看見看得見的，卻只能感受看不見的。

眼見的是樹，心想的是意念。也許因為樹本無意義，是我們賦予它意義，而意義來自我們的文化。

例如克婁代在他的《托拉雅之樹》裡寫到印尼蘇拉威西島上托拉雅人的樹葬儀式。托拉雅人相信死亡即重生，因此葬禮是生活中最重要的社交場合，而隨著每一次樹葬儀式，為大樹帶來成長，死亡成為樹慢慢接近天空的養份。樹的生長本是自然之事，但因為文化，卻成了面對死亡的希望。

遠在彼岸的東洋，在東野圭吾的筆下，樹是傳遞信念之物。如《祈念之樹》一書內所描繪的那棵巨大樟樹，寄託的是想傳遞予親人之意念。因為我們的文字力量實在有限，有太多不能光靠文字表達出的想法，就只能把意念寄託給那棵樟樹，樟樹會記憶所有祈念者的意念，當滿月時走進樟樹，與祈念者有血緣關係的人就可以接收這些意念。樹本無意念，但因為文化，卻成了承載意念的載體。

無論是《薄伽梵歌》中根植天堂的生命與存在之樹，或是《舊約聖經》中生於伊甸園的善惡知識之樹，也如同華茲渥斯詩中林裡的自然精靈，或是梭羅心裡的林中歸宿。樹與非樹之間就像是有一種矇矇矓矓的連繫，連繫著我們人類與自然。

而在樹與非樹之間，我看到的是文化。

Since graduating university, I've barely read any poems, but my interest in poetry hasn't faded.

Recently, I read a poem by Israeli poet Agi Mishol named *Between the Trees and the Non-Trees*.

It paints quite a picture. There, between the trees and non-trees, we see the poet, yet there is more. We see what we can, and feel what we cannot.

When we see trees, thoughts surface. Meaningless in and of themselves, it is our culture that offers meaning.

In *L'abre Du Pays Toraja*, Phillippe Claudel writes about the tree burial ritual of the Torajan people on the Indonesian island of Sulawesi. They believe that from death comes rebirth, hence the burial ceremony is one of life's most important occasions. Trees are nurtured by each burial, death nourishing their reach into the sky. The growth of trees is a natural phenomenon, yet culture transforms it into hope in the face of death.

Across the ocean, Keigo Higashino writes about the tree as a messenger for hope. In *The Camphor Keeper*, people gather at the Camphor tree to pray for their loved ones. When words can only do so much and go so far, the ancient tree is entrusted with murmurs of the heart. When the full moon hangs, these messages are delivered to loved ones. With culture, trees become vehicles for thoughts.

Whether it be the inverted tree in the Bhagavad Gita or the tree of life in the Old Testament, Wordsworth's creatures or Thoreau's roots, the impalpable ties together trees and non-trees, us and nature.

Between the trees and non-trees, I find culture.

LIVING WITH NATURE ④

生活　基本 ④
每日上下班的路線
代表著什麼呢
路是相同的
每日的夕陽也不一樣



What does the daily commute
Mean to you?
The route stays the same
But the sunset changes

家樹

The Tree Back Home



沈意卿 Coco Shen

作家，曾旅居各地，暫時落腳香港。
Writer, having been lived in different countries, temporarily staying in Hong Kong.

前年開始，我和父母變成只能交換風景圖片的朋友。因為疫情，錯過了每年回加拿大探親的秋天。父親時常寄來家裡前後的風景照片，楓葉、大雪，對面公園的森林一樣的大樹，和我一起長大，每棵都這麼熟悉，今年是見不到面了。

父親說後院的雪松要砍了。樹是前任屋主搬走前種下的，搬進去的時候還不到我腰間，二十多年過去，已經高過了整棟房。深攀地底的樹根和隔壁鄰居的籬笆地基打架，樹成了斜塔狀。母親說每次大風大雪，它奮力搖擺就像會倒在房子上。加拿大的木造房，要砸塌也不是這麼困難的事。砍樹是定局了。想到下次回去見不到它，就像以為總會在那裡的東西再次消失。再次，因為這兩年失去的東西太快太多，連唏噓的心情也沒有。

在森林裡抬頭，樹冠與樹冠間，總會像事先講好一樣，給彼此讓出空間。那景象非常完美。科學家發現樹不但在陽光下禮讓，還會在地底溝通，傳輸營養給對方。憂鬱時望著一同長大的樹，閉上眼想像它在窗外這麼多年，望著窗裡的我所看到的景象；當我成為樹的風景，快樂、握緊或失去，也只是年輪裡某一次濃淡的回憶。

A few years ago, my parents and I began exchanging scenic photos as a way to deepen our relationship. The pandemic cost me my trip to Canada last year which I made every fall to visit my family. Still, my father often sends pictures of the view around our house: maple leaves, heavy snow, gigantic trees at the park across the road. Growing up with them, I remember each of them well.

Father told me that our Cedar tree in the backyard planted by the previous owners needed to be cut down. When I moved in as a kid, that tree barely reached my hips. Twenty years later, it towers over our house. In its fight for space, its roots have stretched under the neighbor's fence and its body taking on a scary slant. Mother tells me that every time a snow storm hits, it sways like it's ready to topple over the house at any moment. It wouldn't be hard to — Canadian houses are mostly made out of wood. So, there doesn't seem to be any way to avoid cutting it down. I can't help but think that things will keep disappearing. These two years, so much has been lost so quickly and I can barely muster a sigh.

When I look up at the canopy of the forest, the spaces between trees seem to tell of an unspoken agreement. Space for everyone — how beautiful. Scientists discovered that trees not only show courtesy under sunlight, they even communicate underground, sharing nutrients through their roots. When melancholy hits, I look at the tree I grew up with and imagine what it has seen looking in on me all these years. When I realise that I'm just a part of the view, happiness and loss all become memories in the rings of time.

聲之形

The Shape of Sound



楊惠 Margaret Yang

香港小交響樂團行政總裁
CEO of Hong Kong Sinfonietta

我還記得小學年代學過的一首歌 *I can sing a rainbow*，裡面有一句歌詞是這樣的：「用你的眼睛傾聽……」大概7、8歲左右吧，當時還是孩子的我問老師，歌詞到底是不是出錯了。怎樣才能夠用眼睛聆聽呢？

數十年後，我身處電影院，看著一齣記錄了我們交響樂團的音樂會電影。在答問環節，觀眾普遍都表達了他們對電影的喜愛、為著樂手們戴著口罩演出這件事而深受感動。我明白他們的說法，可是，對於觀眾重視視覺而非音樂這件事，對當時的我來說實在難以接受。

隨著網絡和智能電話的普及，日常生活中無可避免會接觸到大量影像。這總是令我非常氣餒。我覺得（當然，帶著個人的偏見）視覺映象很好，但音樂和聲音才是我們應該細心聆聽的。身處音樂會時，我甚至會低頭避開台上的光束和短片，全心集中在音樂上。

人類以音樂作為聽覺享受的源由是單純的，希望體驗大自然的感覺：雀鳥的歌聲、樹葉的沙沙作響和涼涼流水……種種聲響使我們冷靜而愉悅。人們創造各式各樣的樂器，以更成熟、精緻的方法表達心底的情緒。隨著時代改變，我們聆聽的音樂也一直改變著。

現今繁忙的都市，愈來愈多人都在尋找一種更加安靜平衡的生活。也許，在心的深處，我們都渴望著如同鳥鳴一樣純粹的聲音。當你站在一幅絕佳的風景前，聽見山之聲嗎？當你站在樹底下，能夠聽見它對你說的話嗎？專注看，細心聆聽……

現在，我想我能夠明白歌詞的意義了：如果你能夠以眼睛聆聽，你就能夠唱出一條彩虹的各種顏色。想通以後，我忽然想起在幼兒園學過的另一首歌 *All things bright and beautiful*。我們被授予一雙眼睛欣賞萬物，在美妙的風景之間，音樂也流淌其中。

所以，是可能的，以眼睛聆聽音樂。對人類來說，這也許是自然不過的本能——如果能夠及時重新發現的話。

I remember a song I learnt in primary school called *I can sing a rainbow* and in the lyrics, there were the words "Listen with your eyes..." I must have been about seven or eight at the time and I asked my teacher whether the lyrics were wrong.

Fast forward a few decades, I was in the cinema, watching a concert film of our orchestra. At the Q&A session afterwards, people generally commented on how much they enjoyed the film — and how they were mainly moved by the images of the musicians playing with masks on... Although I could understand what they were saying, it was hard for me to accept that the visuals meant more to the audience than the music.

With the popularization of video equipment and the internet, it is an inevitable part of a progressing world. For me, however, this was daunting... because I believe (with a vengeance) that music is something that should be listened to, and the visuals are just the "nice to haves". I would put my head down at pops concerts to avoid the laser beams and videos on the stage and focus on the music!

The idea of music as a form of aural sensation is pure — and it must have stemmed from the sound of nature: songs of birds, rustle of the leaves and the running streams... which bring a sense of calm or happiness. People then created instruments to play music because we needed something louder and more sophisticated to swear our undying love or to prove our faith... As the world grew, the kind of music we listened to changed and the way we appreciated them changed with it.

In spite of all this "moving forward", more and more people in modern cities have joined the quest for a calmer, quiet life. Perhaps deep down inside, we need the simple bird song to maintain the balance within us. Have you ever heard the sound of a mountain when you gaze over a beautiful scenery? Have you experienced a tall tree talking to you as you look up at its magnificent foliage? Look carefully... and listen...

Now, I think I understand what the lyrics mean: if you can listen with your eyes, you can sing a rainbow with all the colors! In fact, another song comes to mind, this time a song from kindergarten called *All things bright and beautiful*. We were given eyes to see all the beautiful things around us — and naturally, music will flow from the images you see.

So it seems that listening to music with our eyes — is not only possible, it is probably one of the most natural things we do, which I hadn't noticed... 'til now.





好好看電影

Stay Calm and Keep Watching Movies

蔡靄兒 Joycelyn Choi

MOViE MOViE 總經理
General Manager of MOViE MOViE

假如說 2020 年讓我學會的一件事，可以說是變幻原是永恆，好好照顧自己的身心靈才是正經事。

有些以為靠得住的東西，可以一瞬瓦解；原來有些 take it for granted 的事情，可以一不復再……我想即使擁有天大的志向、宏大的理想的人，在去年總會有些迷失的時刻，發現不能依照以前的模式進行。震撼過後，懷疑人生去散步、見字飲水或食燒賣之後，安靜下來又可能發現生活不同的新可能性，而我最好的老師是電影。

出不了境，就透過電影 see the world 吧——看過真正雅俗共賞的《上流寄生族》，你會發現韓國文化實力不是只會造星，整套電影由導演、演員、編劇至場景美學都將善與惡一絲之間一念之差掌握得淋漓盡致；看過伊朗電影（如阿巴斯的《踏破鐵鞋無覓處》），以後再看新聞再看荷里活 blockbusters 視點已經不一樣；看過《點止草間彌生》發現草間由燒畫被踩到光榮回歸，就發現只要跌不死（她是真的死過翻生）撐落去就有翻身的機會；即使再看經典的《天使愛美麗》，也會被非公式化非肉麻的法式浪漫迷倒。電影讓我看到世界的多樣化與可能，每個地方也有好人和壞人，正如 American Dreams 可以浪漫也可以比悲傷更悲傷。

新一年看什麼電影好？除了在戲院看傾巢而出的新片，我想推介一部知性的小品《自己地球自己救》（*Tomorrow*）。這部榮獲法國凱撒獎最佳紀錄片的製作人是《希魔撞正殺人狂》女星瑪麗蓮洛倫。她的初心很簡單，就是在懷孕期間想到孩子未來要面對各種末日危機，索性坐言起行帶着攝製隊周遊列國尋找不同可能。內容切身又廣泛，深入淺出涵蓋食物、能源、經濟、環保、政治、交通及教育等議題。你會發現原來不同地方也有叫人嘩嘩聲的絕世好橋——原來讀書不設考試也可出人頭地，唔 hea 做認真執行綠色政策還可以賺大錢。自己地球自己救，就真係有 Tomorrow。

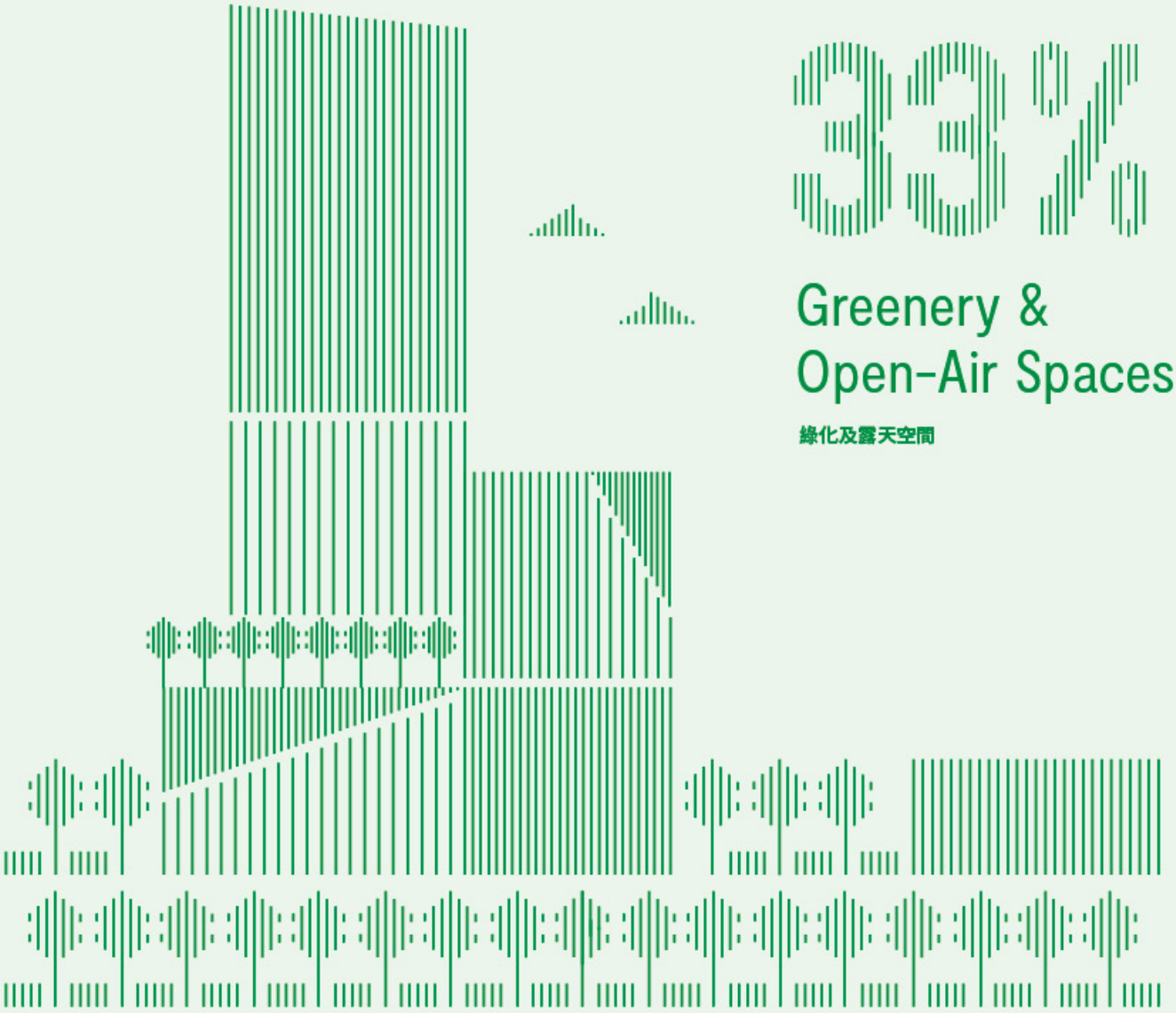
If 2020 has taught me anything, it is that change is the only constant. Taking care of yourself is the only way out.

When things that we normally count on can vanish in an instant and things that we take for granted disappear without a trace, I imagine even those of us with the grandest ambitions and strongest wills have realised that the usual no longer applies. Go on, take that walk or drink(s), and when the shock finally wears off, in the quiet, you might just find new possibilities.

Movies have always been a form of escapism. Stuck at home? See the world through movies. A true all-rounder, *Parasite* showed me South Korea's talent beyond creating the next star to the prowess of their film industry. From director and screenwriter to actors and production, fine line between good and evil was portrayed in the most compelling way. After you watch Iran's *Where is the Friend's House*, you will never watch the news or see Hollywood blockbusters in the same way. And remember what doesn't kill you makes you stronger when you watch Yayoi Kusama's rise in *Kusama — Infinity* (she literally escaped death). Maybe even fall head over heels again rewatching the classic *Amélie*. Just as the American dream can be as sad as it is romantic, movies show me the myriad possibilities of this world and that there's always the good and the bad.

So, what should we watch in 2021? Other than the plethora of newcomers, let me recommend a film that requires some savouring. Winning the 2016 César Award for Best Documentary Film, *Tomorrow* is directed by *Inglorious Bastards* actress Mélanie Laurent. Pregnant, she set out with a simple cause: to search for solutions to issues that her future child will inevitably confront. Taking the crew around the world, the film's span is broad yet relevant, diving into such topics as food, energy, economy, sustainability, politics, transport and education. You'll find that ingenious ideas pop up all around the world, that gaining an education can succeed without exams, and that green policies can make money if you do it right. It's our world, let's save it for a brand new tomorrow.

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AIRSIDE

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