

PROJECT BY AIRSIDE

W H O L E N E S S



WHOLENESS MAGAZINE BY AIRSIDE

Forms of Travel

THE NEXT TRIP | FORMS OF TRAVEL | LIVING ESSENCE | STUDIO VOICE | COLUMNS

Expanding our horizons
beyond our usual ideas of travel

如何在既定印象以外
想像旅行的可能性



FORMS OF TRAVEL

THE NEXT TRIP ①

我們熱愛旅行。每年，我們都期待踏上登機橋，前往世界另一個角落，度過一段輕鬆愉悅的時光。在中世紀，旅遊代表著宗教朝聖；文藝復興以後，旅遊代表年青人的壯遊；在現代社會，旅遊代表了我們對地球的想像。已經一段時間沒有接觸外面的世界了，在持續變化的環境中，我們更需要挑戰自己的想像力，在既定印象以外，擴闊旅行的視野和可能性。

在本期雜誌中，WHOLENESS 想像了不

We love to travel. We yearn for the moment when we can walk down the jet bridge to board a plane and fly somewhere in the world to have a relaxing experience. In the Middle Ages, traveling was often undertaken as part of a religious pilgrimage, and after the Renaissance, it became the Grand Tour for the young. Nowadays, traveling is a manifestation of our imagination towards the world. It's been a while since we've been in touch with the outside world. To survive in this ever-changing environment, we need to use our imagination to expand our horizons and "travel" in new ways.

In this issue of *WHOLENESS*, we introduce you to different ways of traveling that will reconnect you with yourself, your community, and the earth. Rediscover your curiosity and once again, find enthusiasm for what lies ahead. After all, how we travel is also how we live our lives.

On the seashore
The tripod stands
Press the timer button
Skipping the way back to your loved one
A split second of life
A reflection of Bolivia

西環碼頭 | 玻利維亞
Sai Wan Pier | Bolivia

What is WHOLENESS?

WHOLENESS 是一個重新定義城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. Delving into topics on lifestyle, culture and work, WHOLENESS invites people and communities from all walks of life to connect, interact, and curate together a lifestyle that is in harmony with nature. In WHOLENESS, everyone will be able to connect with themselves, the society, and the wider world.

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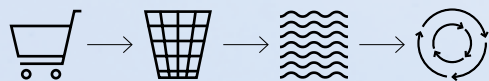
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Sai Wan Pier | Bolivia

旅遊與想像 ①
在海邊設置腳架
按下倒數鍵
以小跳步的方式，跑回情人身邊
瞬間的風景
遠方的玻利維亞

Journey of a Plastic Bottle

Traveling is not something exclusive to humans. In fact, all living creatures and inanimate objects go through journeys of their own that are little known to humans. Plastic bottles, for example, are always traveling around. You can see them in the city, and even in the ocean. Although they might have traveled thousands of miles, their journeys are always dull and repetitive. How can we change their fate? Let *WHOLENESS* take you on the journey of a plastic bottle.

NEXT STOP
下一站



A | FORMS OF TRAVEL

一場膠樽的旅行

旅行並不是人類的專利。其實，世界上各種生物和物件也在經歷一場不為人類知曉的旅程。例如膠樽，無時無刻也在路上。在城市角落或是無人的海面，隨處可見這些平凡無奇的膠樽。雖然它們「旅遊哩數」很長，但看過的風景卻是單調、重複的。膠樽們的命運能夠被改變嗎？*WHOLENESS* 與大家一起參與了一場膠樽的生命之旅。

每年，八百萬個膠樽經河流流入海洋，日復日看著單調的風景，等待消失那天的到來。一個膠樽並不會完全消失，只會變得愈來愈小，經過日照和波浪作用下，接近350年才會完全分解。即使如此，變小的塑膠也會經過海洋生物進入生態食物鏈，將問題擴散至地球其他部份。依照現時的趨勢，在2050年前，海洋裡的膠樽將會比魚更多。

Every year, eight million plastic bottles flush through the rivers into the ocean, where they roam freely and endlessly, awaiting to disappear in space and time. But in fact, plastic bottles don't disappear, they only shrink in size. It takes almost 350 years for them to completely decompose under the sun and waves. And even after breaking down, the tiny plastic particles make their way into marine creatures and eventually end up in the food chain, ultimately affecting the entire world. If current trends continue, there will be more plastic bottles than fish in the ocean by 2050.

STOP

3

第三站

海洋

OCEAN



飲料在10分鐘內被消耗掉後，就被隨意丟到垃圾桶裡。膠樽廣泛應用的過程中，可以觀察到生產商愈來愈傾向生產只使用一次的即棄膠樽。根據環保團體統計，全球只有9%的膠樽被回收，12%的膠樽被焚化，剩下的79%則被遺棄至堆填區和自然環境。

Plastic bottles go straight into the trash after a mere 10 minutes of serving you a drink. With the widespread use of plastic bottles, manufacturers have shifted from manufacturing durable versions to producing those that are for single-use. Based on statistics from environmental groups, of all the plastic bottles ever produced, only 9% have been recycled and about 12% have been incinerated, while the remaining 79% have been sent to landfills or dumped in the natural environment.

回收百分比
Recycling
Percentage

9%

STOP

2

第二站

垃圾桶

TRASH CAN



每年生產總重量
Total Annual Production Weight

300,000,000

噸 Tons



城市裡，四處都有售賣裝著飲料的膠樽。膠樽的歷史不算悠久，在1973年才由工程師 Nathaniel Wyeth 以「聚乙烯對苯二甲酸酯」製成，作為成本高昂的玻璃樽的代替品。由於輕身和不易碎，剛開始時甚至有航空公司利用膠樽盛載燃油。現今，隨處都可以買到一瓶膠樽飲料，人類每年生產3億噸膠樽，接近全球人口的總重量。可以說，膠樽的出現完全改變了現代人的生活模式。

Beverages in plastic bottles are sold everywhere in the city. The first plastic bottle was produced quite recently in 1973 by engineer Nathaniel Wyeth with polyethylene terephthalate to replace relatively costly glass bottles. Due to their lightness and durability, plastic bottles were even used by airlines to carry fuel in the early days. Nowadays, plastic bottles are so easily accessible. Every year, nearly 300 million tons of plastic bottles are produced, which is close to the total weight of the global human population. To a certain extent, plastic bottles have completely changed the everyday life of our modern society.

STOP

1

第一站

商店

SHOP



MINIWIZ from Taiwan is committed to addressing the issues of sustainability, recycling, and eco-consciousness. Through innovation, technology, and design, they upcycle unwanted waste to enhance their value and transform them into innovative environmental products.

來自台灣的小智研發 MINIWIZ 是一間致力於解決可持續性、回收利用和生態意識的團隊。他們透過設計、研發科技，將一次性廢料再造並提升其價值，轉化成創新的環保科技。小智研發曾經參與多項以膠樽為材料的計劃，提出了各種永續的解決方案。

① Sneakers 球鞋

近年，運動品牌如 Nike 積極探索具永續性的質料和設計。小智研發與 Nike 有過多項環保項目的合作，例如與 Nike 共同設計可持續性最高的鞋款 Air VaporMax 2020 Flyknit，其再生材料的比重佔至少 50%。我們可以穿上一雙由膠樽再造而成的運動鞋，一起走遍世界角落。

In recent years, brands such as Nike have been actively exploring sustainable materials and designs. MINIWIZ has worked with Nike on several eco-projects which include the launch of *Air VaporMax 2020 Flyknit*, one of Nike's most sustainable shoes to date made with at least 50% recycled content by weight. This allows people to put on sneakers made from plastic bottles and journey through the world together.



② Daily Necessities 生活用品



對小智研發而言，環保是一種整體的生活方式。因此，他們使用回收塑膠再造成日常生活的用具。例如使用在地回收的兩個膠水樽，就能以低碳排放的方法升級再造成一個手機套。

For MINIWIZ, environmental protection is part of daily life; and therefore, they make use of recycled plastic to create practical, everyday items. For example, they can upcycle two plastic water bottles and turn them into a mobile phone pouch using low-carbon processing methods.



一個膠樽被製造出來後，經歷的旅程是單調的，在海面飄浮等待被消解的一日。然而，其實膠樽是一項可塑性極大的原料，如果大規模回收升級再造，可以製作成各種物件，在日常生活中發揮重要性。當膠樽轉化成其他形狀後，它也能夠看見更多元的風景。

The journey of plastic bottles all too often is a dull one, ending with the bottles floating in the sea, waiting to be broken into micro particles. But the fact is: plastic bottles present many opportunities. Going through large-scale recycling and upcycling, they can be turned into things that are useful in our daily lives. When plastic bottles are transformed, the journey they go through becomes more meaningful.

③ Construction Materials

建築物料

位於啟德的 AIRSIDE 是一個由南豐集團策劃的全新文化及生活地標。AIRSIDE 積極推動可持續生活方式，透過凝聚社區以建立韌性城市為目標。對 AIRSIDE 來說，可持續性不只是一個概念，而是一系列設計上的嘗試。為了將建築和可持續性有機地結合，AIRSIDE 邀請了小智研發為室內空間的牆壁設計了一塊由膠樽回收再造的纖維編織而成的特製物料，充分達到環保、不浪費的循環經濟。這項計劃除了減少了地球上的膠樽外，更能將升級再造由概念轉化成可以觸碰的實體，確實地鼓勵社群減少使用一次性即棄產品，過著一個與地球和而為一的生活。

AIRSIDE by Nan Fung Group in the Kai Tak area is a new cultural and lifestyle hub with a vision to promote sustainable lifestyles and influence communities to build a resilient city. For AIRSIDE, sustainability is not a mere concept; it involves a series of experiments with eco-design. To explore sustainability through the lens of organic architecture, AIRSIDE has commissioned MINIWIZ to create a special fabric for its interior space. The fabric, which is woven from fibers made of recycled plastic bottles, is an example of how the circular economy can be friendly to the environment. While the project has reduced the number of plastic bottles on earth, it has also materialized the concept of upcycling into something tangible and touchable that in turn encourages the community to reduce the use of single-use products and live a life of WHOLENESS.

南豐集團與可持續發展
Sustainability
in Nan Fung Group

南豐作坊
the mills
fabrica

位於荃灣南豐紗廠的南豐作坊是一個提供創新解決方案的平台，致力推動可持續創新的紡織科技和農業食品科技。南豐作坊培育和投資的初創公司中，Circ、Renewcell 和 Supplant 等多間初企，著眼解決全球紡織或食品行業的廢棄物問題帶來的挑戰。

Located at The Mills in Tsuen Wan, The Mills Fabrica is a solutions platform dedicated to accelerating techstyle and agrifood tech innovations for sustainability. Among the startups incubated or invested by The Mills Fabrica, Circ, Renewcell, Supplant among others, are focused on solving global waste challenges in the textile or food industries.

THE NEXT TRIP ②



Inside the monastery
A different momentum from the city
As it would be in Kyoto
Every meal purifies your soul

志蓮淨苑 | 京都
Chi Lin Nunnery | Kyoto

旅遊與想像 ②
寺院內
過著與城市不同的時間
有如身處古老的京都
每道膳食
都有助淨化心靈



製作過程
Making-of Video

From plastic bottles to construction fabrics

Rather than floating in the Pacific Ocean, it might be better to end up as a piece of fabric.

由膠樽到
建築物料
由飄浮在太平洋
的一個膠樽，到
一塊建築織物，
也是一個不錯的
旅途終點。



1



步驟一
Step 1
回收並分類膠樽，將其預洗及消毒後打成碎片。
Recycled bottles are first sorted, then washed, sterilized, and shredded into flakes.

2



步驟二
Step 2
重新聚合及高溫熔融碎片成為 PET 酯粒，進行抽絲製成環保再生纖維。
The plastic flasks are then polymerized and melted at high heat to form PET flakes, which will then be spun into eco-friendly recycled fibers.

3



步驟三
Step 3
經過針扎的工序，再生纖維成型為布料。
Recycled fibers are needle-punched to produce fabric.

4



步驟四
Step 4
進行 3D 熱壓工序，製作獨特的紋理。
The fabric goes through 3D sublimation to obtain unique textures.

Bike Trip Project

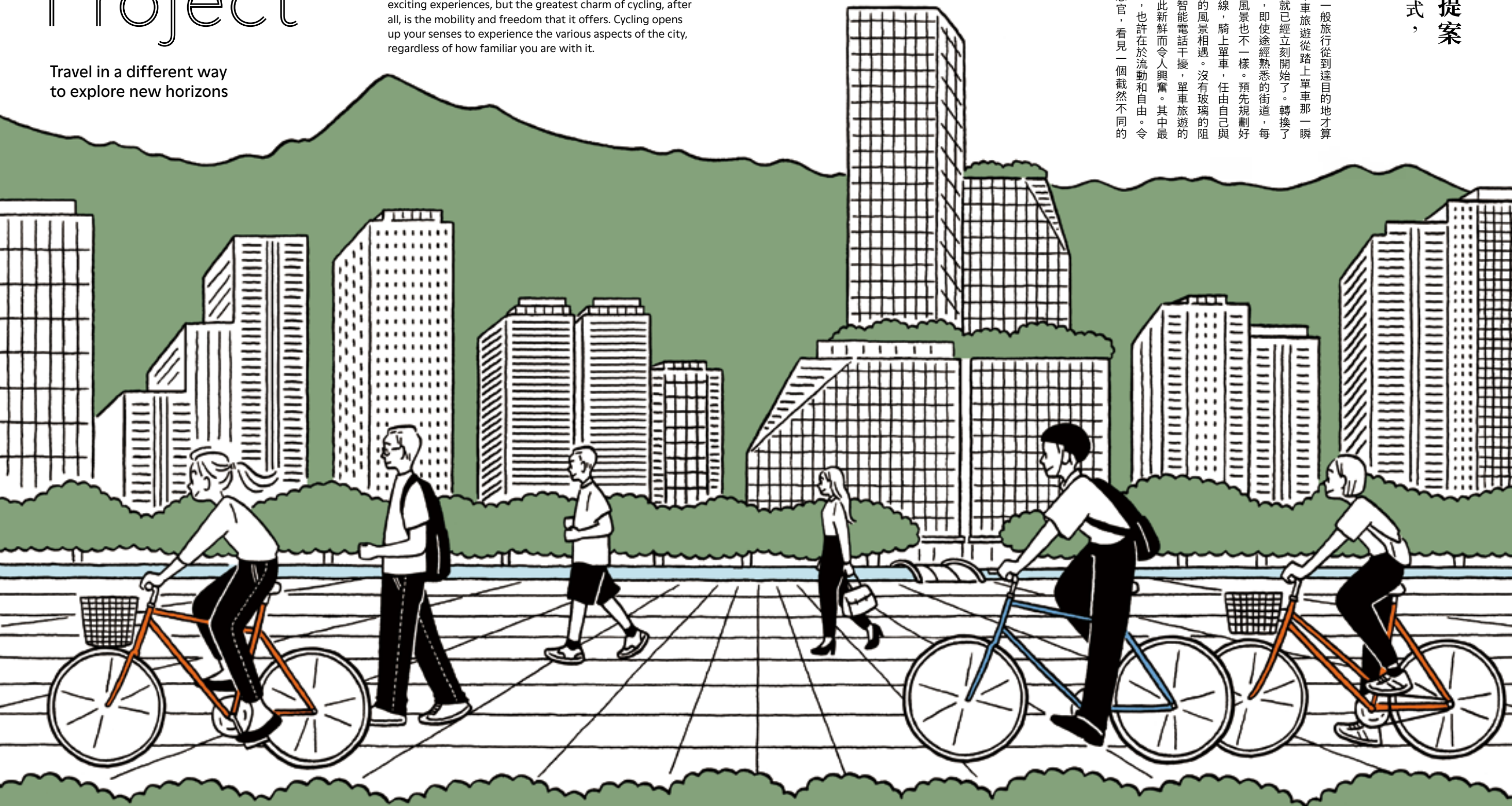
Travel in a different way
to explore new horizons

One might say that a trip begins when we reach the intended destination; but for bike trips, the journey starts as soon as you step on the pedals. Traveling in a different way expands your perspective; even once-familiar streets will look different each time you pass by. Map out a simple route, hop on your bike, and let yourself roam free in time and space. You are no longer trapped inside a vehicle, nor distracted by the ever-updating smartphone. Bike trips can be such refreshing and exciting experiences, but the greatest charm of cycling, after all, is the mobility and freedom that it offers. Cycling opens up your senses to experience the various aspects of the city, regardless of how familiar you are with it.

A | FORMS OF TRAVEL

單車旅遊提案 換一種移動方式， 開放新的視野

如果說，一般旅行從到達目的地才算開始，單車旅遊從踏上單車那一瞬間，旅行就已經立刻開始了。轉換了移動方式，即使途經熟悉的街道，每次看見的風景也不一樣。預先規劃好大致的路線，騎上單車，任由自己與迎面而來的風景相遇。沒有玻璃的阻隔，不被智能電話干擾，單車旅遊的體驗是如此新鮮而令人興奮。其中最大的魅力，也許在於流動和自由。令人開放感官，看見一個截然不同的城市。



Biking is a lifestyle worth promoting. Compared with other modes of transport, it is the most sustainable option as it contributes zero pollutants into the air. Moving into the 21st century, metropolises around the globe are investing in urban design with a hope to integrate cycling into everyday life. Aside from leading a more sustainable lifestyle, cycling also allows us to experience daily life while pedaling through the city.

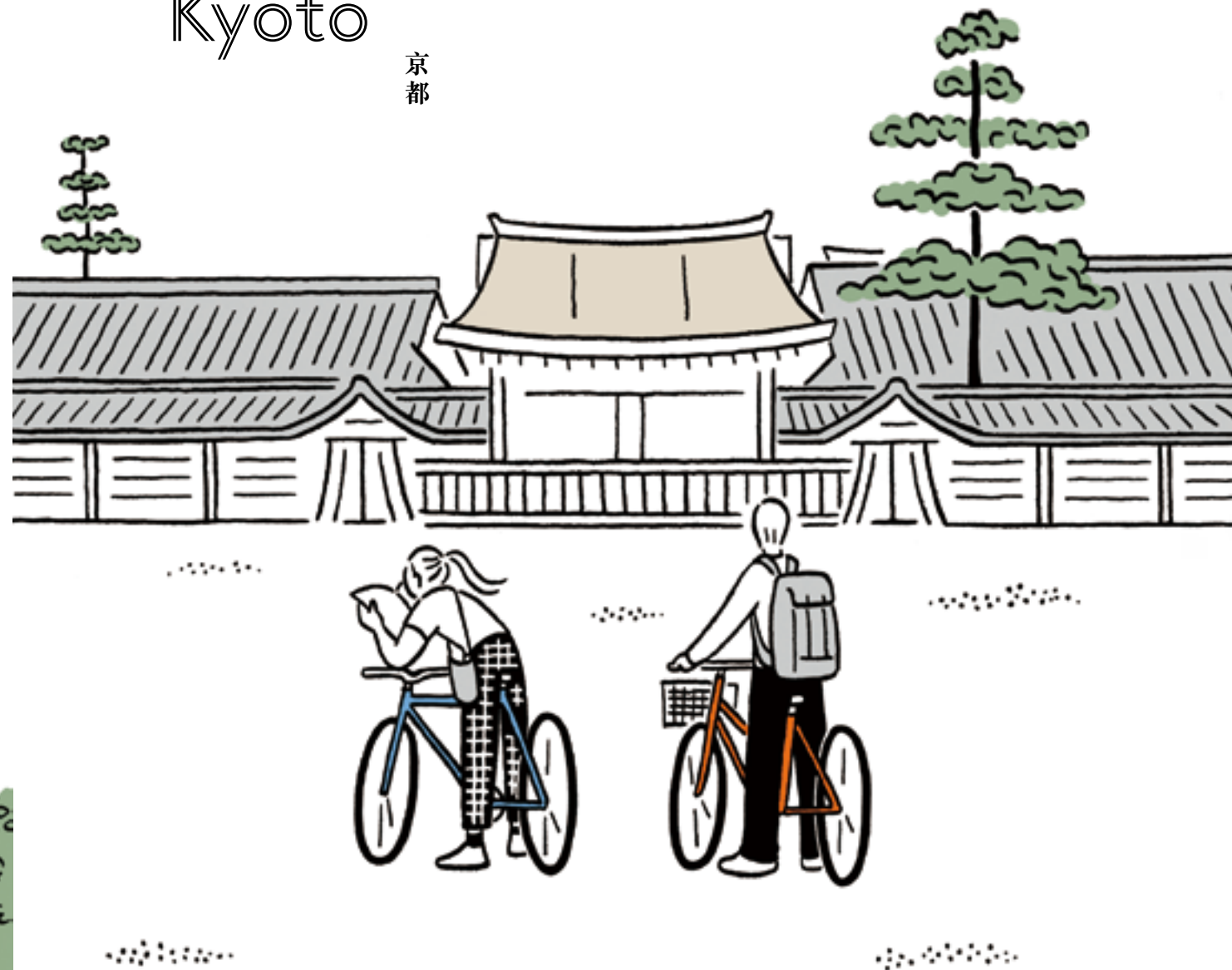
Copenhagen, the capital of Denmark, is known for being a city of cyclists, and a proving ground for those cities striving to be bicycle-friendly. To promote cycling as the primary means of transport, the Copenhagen government has been putting genuine effort in urban planning and design that centers around the cycling experience — there are separated bike lanes with traffic lights, ample parking spots, and even specially designed rubbish bins that allow cyclists to toss their trash while biking. These thoughtful designs integrate perfectly with the city's long-standing transport system, creating a sustainable and efficient living environment for the people who share the nation's goal of converting to 100% renewable energy use by 2050.

When it comes to travel planning, it's more or less the same for everyone: research and fill up a tight traveling schedule with sightseeing spots and shops. But there exists another type of travel, one that involves no planning but is all about spontaneity and random encounters. For this kind of travel, cycling is often the most ideal mode of transport as it allows the travelers to blend in with the locals and immerse themselves for the most authentic experience. One example of this is taking a bike tour in Kyoto, Japan. A classic route would take you from Kiyomizu Temple, through Gion, Heian Shrine, Tetsugaku No Michi (The Philosopher's Walk), and Ginkakuji (Silver Pavilion), to the final destination of the Kamo River pathway. Abiding by the local biking rules and etiquette, travelers can wind their way through city streets and alleys and even explore the downtown area along the Kamo River that flows through the center of Kyoto.

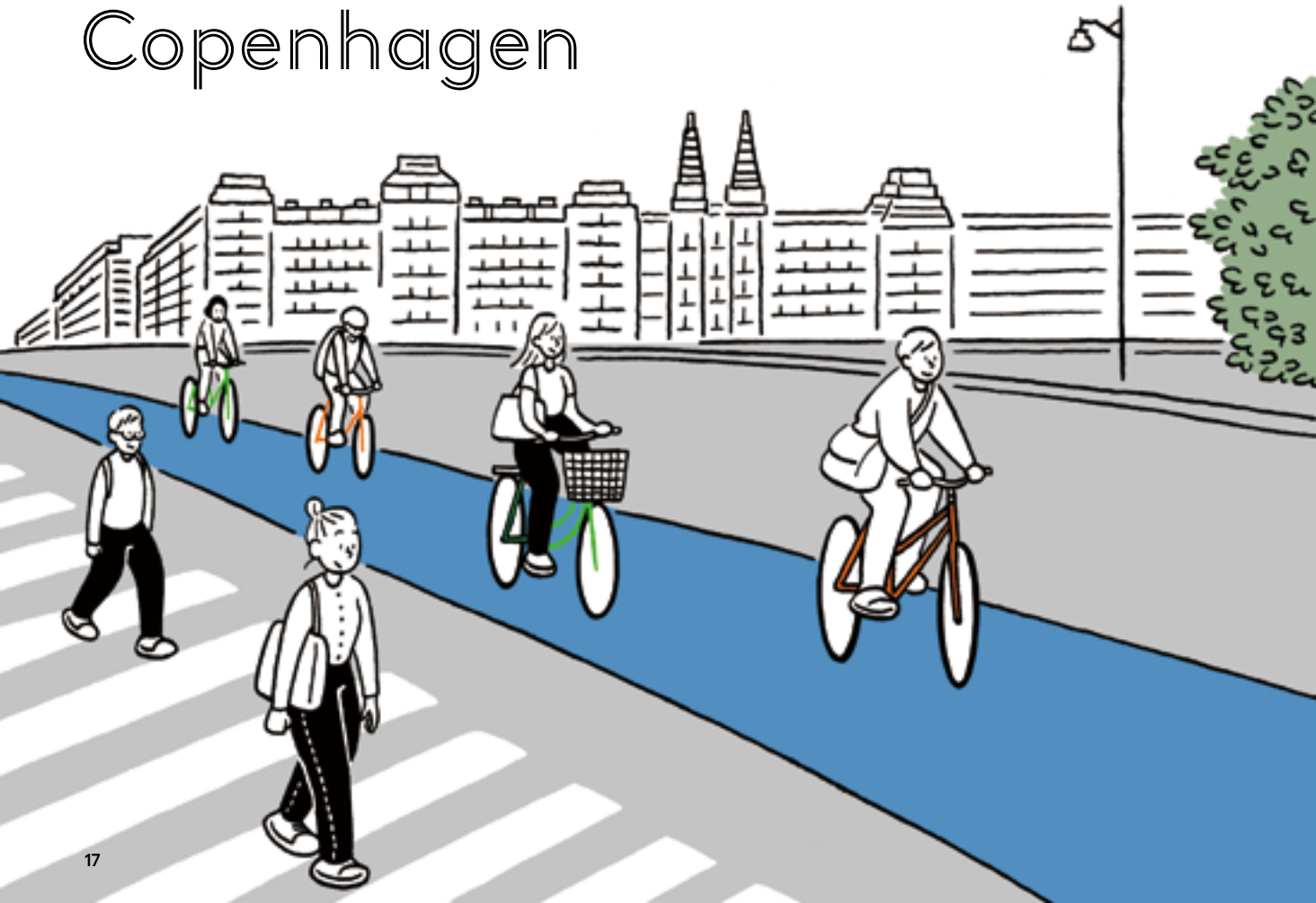
Riding a bike in Kyoto makes it easy for travelers to wander around attractions and visit time-hallowed stores and small eateries that are not mentioned in travel guides. Yet at the end of the day, it is all about feeling that subtle breeze in the city with a thousand-year history.

Kyoto

京都



Copenhagen



騎單車本來就是一種值得推廣的生活形態。相比其他交通工具，單車是最可持續的代步工具，不會排放任何污染環境的氣體。踏入21世紀，世界上不同都會也在城市設計上投放資源，希望將單車融入民眾的生活中。在達成可持續發展的目標之外，也能令市民以身體感受生活的日常。

丹麥首都哥本哈根是國際聞名的「單車城市」，是目前單車友善城市的指標和學習對象。為了向市民推廣以單車作為主要代步工具，政府在城市設計上加入不同巧思，都以改善自行車體驗為出發點。在哥本哈根，單車使用者享有獨立的自行車道、交通燈、充足的停泊空間，甚至是專為騎乘狀態下設計的垃圾桶。這些細節與本來的交通系統融合，推廣可持續生活形態同時保持城市運作。所有丹麥市民亦分享著相同價值，共同朝向在2050年前使用100%再生能源的目標。

旅行的計劃大同小異，大都是先搜尋資料，在有限的假期裡，以景點和店家填滿行程。而另一種旅行：不預先計劃景點，追求偶然和隨性遇見的人和事。對這種旅行者而言，單車是一種令他們趨之若鶩的工具，能夠不著痕跡地融入當地生活，體驗最真實的文化風貌。例如在日本京都，其中一條最經典的單車旅遊路線，就是從清水寺出發，經過祇園、平安神宮、哲學之道、銀閣寺，最後抵達鴨川的步道。只要遵守當地使用單車的禮儀和規則，旅行者能夠穿梭於大街小巷，甚至沿著貫穿京都的鴨川一直探尋下町的風景。

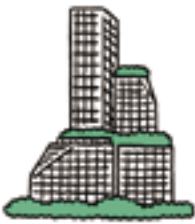
選擇以單車而非其他交通工具，隨意走進經歲月洗禮的老店，吃到旅遊書上沒有記錄的小店。最重要的，是以身體感受城市的空氣，那陣隨風吹過的歷史氣息。

AIRSIDE: 單車生活 Cycling Lifestyle

1 AIRSIDE

位於啟德發展區的 AIRSIDE 以「和而為一」為核心概念，提倡一種與自然環境及社區連繫的生活方式。

Located in the KTD, AIRSIDE is developed with the concept of WHOLENESS in mind. It advocates a lifestyle that is well connected to nature and community.



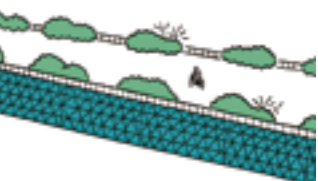
2 自動單車停車區 Automatic Bicycle Parking Bay

AIRSIDE 將設有全港首個自動單車停車場，鼓勵社區運用單車作為日常代步工具。

AIRSIDE will be equipped with Hong Kong's first ever automatic bicycle parking lot encouraging communities to use bicycles as their daily transportation.



附近景點 Nearby Attractions



3 啟德空中花園 Kai Tak Sky Garden

於機場跑道上加建的空中花園，上為綠色公共空間，下為可供單車經過的路段。

The Sky Garden is an elevated deck located atop the former airport runway. It features a green landscaped public space above and a pedestrian/cyclist lane underneath.



5 海濱人車共融通道 Kai Tak GreenWay

這是一條不區分行人和單車使用者的通道，開放了香港對道路使用的想像。

The GreenWay provides a shared space for both cyclists and pedestrians and opens up our imagination of road use in Hong Kong.



4 啟德橋 Kai Tak Bridge

啟德橋前身為啟德機場的滑行橋樑，寬闊的路面令人想起過去飛機滑行越過啟德河的場景。

Formerly the taxiway bridge of the old Kai Tak Airport, the Kai Tak Bridge has a wide and spacious pavement that reminds people of the old days when planes would taxi across Kai Tak River.



6 啟德河 Kai Tak River

啟德河的歷史最早可追溯至 1920 年代。經過活化工程後，成為一條兼具防洪功能和觀賞價值的河流。

With a history that traces back to the 1920s, the former Kai Tak Nullah has been revitalised into an urban green river corridor whilst keeping its drainage functionality.



Kai Tak Cycling Map

啟德單車地圖

以 AIRSIDE 為中心的啟德區域，「單車友善」是其中一個發展的重要核心。透過發展人車共融的單車網絡，將單車帶回香港人日常生活的視野中。根據未來的計劃，圍繞著 AIRSIDE 和它的自動單車停車區，是一條連接了啟德區域多個景點的單車徑。朝海邊出發，越過宋皇臺公園，就是筆直的海濱單車徑。單車徑以啟德舊機場的跑道改造而成，騎行者可以感受在舊日被公認為世上其中最具挑戰的跑道——「1331」啟德機場跑道上奔馳的快感。

步調緩慢的騎行者，亦能選擇另一條路線。從 AIRSIDE 出發，沿著啟德河前行，與街坊和散步者分享河道兩旁的景色。遇到喜歡的地方就停下來拍照，或許會吸引陌生人，因為你的單車或是底片相機而開展一段深刻的談話。無論居住在啟德，或是前來短遊，都能夠透過單車感受與世界「和而為一」的生活態度。

With AIRSIDE positioned at its center, the Kai Tak Development (KTD) is set to create a bicycle-friendly environment for the community with a bicycle network that is inclusive for both cycling and walking, making cycling a part of everyday life in Hong Kong. Under the KTD development plan, AIRSIDE and its in-built automatic bicycle parking lot will be enclosed by a bicycle track that connects multiple scenic spots in the area. Pedaling towards the harbor through the Sung Wong Toi Garden, you will see a straight, seaside cycling path lying ahead. The path, formerly the 1331 runway of the old Kai Tak Airport and known as one of the most challenging runways in the world, is now a playground for cyclists who love to experience the thrill of speed.

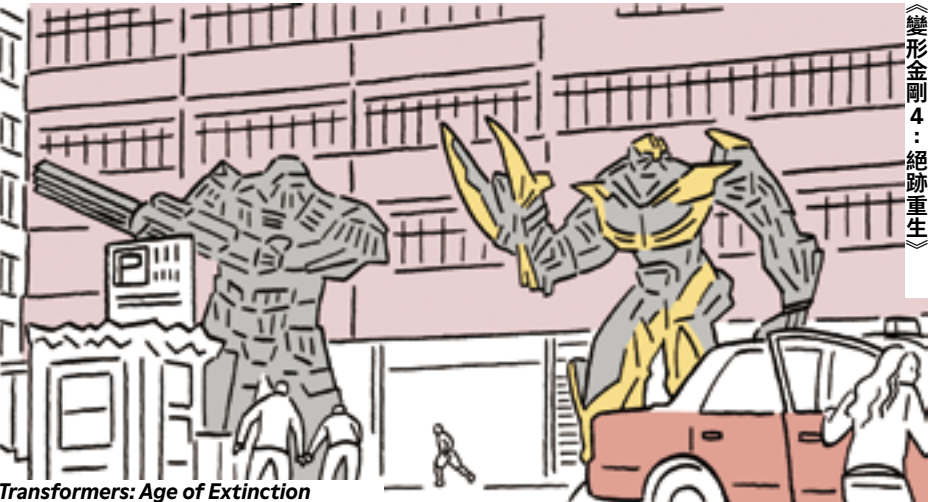
For those who prefer to pedal slowly, there is also an alternative route for your choosing. Simply hop on your bike at AIRSIDE and glide along Kai Tak River. You'll be sharing the path, as well as the beautiful scenery, with fellow neighbours and walkers. Make a stop to take pictures whenever you come across an attraction you like; others might join you. And soon enough, you will be chatting with them about your bicycle or film camera. Whether you are a Kai Tak resident or simply here for a visit, your bicycle journey will allow you to experience the WHOLENESS that this place can offer.



Nga Tsin Wai Road

Hong Kong people will always remember the days when planes flew low amid the deafening sound of the engines, and people would drop their work, look up into the sky, and stare at those white-bottomed planes slowly cruising by. Before the Kai Tak Airport was shut down, filmmakers would go to Nga Tsin Wai Road to take shots of the planes flying over the crowded city landscape.

樹大招風
衛前圍道
這樣一幕刻印在每個香港人的記憶中：震耳欲聾的引擎聲中，飛機低空劃過，街道上的人放下工作，抬頭，目送魚肚白的飛機底部離去。啟德機場仍然運作時，為了拍攝飛機掠過上空的標誌性鏡頭，電影人都愛到衛前圍道取景。



Transformers: Age of Extinction

To Kwa Wan I-Feng Mansions

Like many other old buildings in the area, I-Feng used to house numerous cottage factories during the industrialization period in post-war Hong Kong. The building's unique architectural structure with an unsettling atmosphere caught the attention of Hollywood filmmakers and featured in movies such as *Contagion*, *Snowden*, and *Transformers: Age of Extinction*.

土瓜灣益豐大廈
與土瓜灣不少舊廈一樣，益豐大廈昔日山寨廠林立，見證了戰後香港的工業發展。近年，獨特的建築結構和壓迫感的氣氛使其成為荷李活電影的美指寵兒。《世紀戰疫》、《斯諾登風暴》和《變形金剛4》就是其中代表例子。



A Better Tomorrow

Merit Industrial Centre, Kowloon City

The parking lot in Merit Industrial Centre stars in *A Better Tomorrow*, a film directed by John Woo and starring Chow Yun-fat and Leslie Cheung. Released in the 1980s, the movie stands out as one of the most important of that era and set a precedent for crime movies that followed. Up till now, the parking lot is still painted in the same bright red color as seen in the movie.

英雄本色
九龍城美華工業中心
走進美華的停車場，立刻就會想起由吳宇森執導、周潤發和張國榮主演的《英雄本色》。這是八十年代其中一齣最重要的電影，開啟了香港警匪英雄片的熱潮。直至現時，美華停車場仍然刷上與電影場景一模一樣的油漆。



Infernal Affairs

Banyan Tree at King Fuk Street, San Po Kong

San Po Kong is a source of inspiration for many filmmakers. The huge Banyan tree on King Fuk Street in particular has made cameo appearances in numerous movies, among which is *Infernal Affairs* of 2002. *A Better Tomorrow* may be the pioneer that set the trend of crime movies, but it is *Infernal Affairs* that brings the genre to new heights.

新蒲崗景福街大樹
新蒲崗區是不少電影人的靈感來源，例如景福街的大榕樹就曾經出現在多部電影中，其中令人留下深刻印象的就是《無間道》。如果說《英雄本色》是警匪片熱潮的起點，可以說2002年上映的《無間道》是香港警匪片的巔峰所在。

跟著電影去旅行
Travel with movies

在 AIRSIDE 周邊，圍繞著不少具歷史文化的區域，曾經吸引大量本地和外國電影取景。騎單車離開啟德生活區，我們可以「電影朝聖」為主題，經歷一場重遇經典場景的朝聖之旅。

There are quite a few historical spots around AIRSIDE that have been chosen as the filming locations for local and foreign movies. Moving beyond the center of Kai Tak neighbourhood, you can make a pilgrimage to these famous spots and relive classic movie scenes.



榮麗
榮麗改衫造衫位於九龍城的唐樓樓梯舖。東主曾伯六十年代來港學滿師後創業，在三十呎小店內以裁衣工具為伴，每日九時開店，六時關門，至今已度過大半生。現時，榮麗主要以改衫為主，連結了一群愛惜衣物的老顧客。



Wing Lai

Wing Lai occupies a 30-sq ft space adjoining the main staircase of a tenement house in Kowloon City. Its owner, Uncle Tsang, came to Hong Kong in the 1960s, became a tailor apprentice, and eventually started running his own tailor shop. For most of his life, Uncle Tsang worked 9 to 6 daily. Nowadays, he focuses on altering clothes for loyal customers who love breathing new life into old items.

呂烈醫館
過去，呂烈收授弟子於天臺教授蔡李佛拳，也因練武之人容易受傷，便於地下開設醫館。過去的小孩沒有太多娛樂，學武也是一個陶冶性情的選擇。如今天台練武幾近成絕響，但「武術」仍然是香港其中一項最重要的回憶。



Lui Lit Medical Centre

The medical centre started off as a rooftop Choy Li Fut martial arts school. It came into existence when its founder Lui Lit started giving treatments to his injured students. Back in the day, children didn't have much to do for fun, and martial arts came in handy in that respect. Although rooftop martial arts schools are hardly seen nowadays, they are still a much-treasured memory of Hong Kong.

新青年理髮公司
找到舊式的髮廊旋轉燈，走上狹窄的樓梯，在一樓便會看見這家上海理髮店。由花樣年華走到遲暮之年，理髮店成為了老一輩的聚腳點，可與相識了幾十年的老師傅懷緬當時。理髮店講究的，是一種老香港的生活品味。

New Youth Barbershop

Look for that rotating barber's pole, take the narrow steps up to the first floor, and you will find this Shanghai-style barbershop right in front of you. Having mellowed through its golden age, the once-crowded barbershop has become a place for the older generation and barbers who have known each other for decades to gather and talk about the good old days. At the end of the day, what matters the most in the barbershop is the old Hong Kong lifestyle that it preserves.



國華號
店內排滿各種醬料，以鐵枝自行車設的「橫樑」掛起大大小小的糧油食品。衣食住行中，往往是「食」最能夠發揮生活的小心思。若果只能在超級市場購買一式一樣的產品，老一輩街坊的生活會因而褪色不少吧。

Kwok Wah Ho

With bottles and jars of condiments sitting neatly on the shelves and bags of groceries hanging on the handmade overhead iron rails, Kwok Wah Ho offers a wide array of food choices that can hardly be found in chain supermarkets. To the old folks in the neighbourhood, Kwok Wah Ho offers more than just food; it brings joy and inspiration to their everyday life.



老店風景： 他們的生活日常

Daily life in the old city

於 AIRSIDE 四周的舊區，住了不少上年紀的老一輩。他們以自己的節奏過著日常生活，也習慣光顧熟悉的老店。騎著單車，我們能夠逐一探訪老店風景，探訪他們的生活日常。

There reside a number of older generations in the old city area around AIRSIDE. These residents live at a pace that is unique to the area and visit local shops that have always existed in the neighborhood. Hop on your bicycle and pay a visit. You will learn more about these unique old shops and the stories behind them.



本地
旅居
指南*A guide to local
sojourning*

觀光客的旅行是簡單直接的，探訪最有名的景點，預訂評價最高的餐廳，購買清單上的手信。旅居是另一種旅行方式，長時間居住在一個城市，嘗試混入當地人中，體驗當地文化最真實的一面。這是一種深入的旅行方式，也是一種生活態度的展現。沒有人知道多久之後才能繼續前往必去清單上的地方旅遊，不如嘗試以旅居的目光，重新體驗這個既熟悉又陌生的城市。

For tourists, traveling is a straightforward matter — visiting the most famous spots, making reservations at top-rated restaurants, and checking off items on the souvenir list. Sojourning, on the other hand, is a different way of travel. It involves living in a place for an extended period of time and mingling with the locals to experience the most authentic side of local cultures. It is an in-depth way of travel and also a manifestation of one's attitude towards life. While nobody knows when we can once again embark on a new journey and cross off places on our travel bucket lists, why not experiment with local sojourning and revisit this seemingly familiar yet unfamiliar city?

A | FORMS OF TRAVEL





以身體五感體驗自然

視角一

閉上眼睛，在夏日的蟬鳴中，在規律的聲浪中彷彿融入自然；輕輕撫摸植物，體驗自然造物複雜細緻的觸感；嗅聞泥土的氣味，將新鮮的味道留在記憶中；確保安全的話，嘗試一下果實的味道。觀看只是感

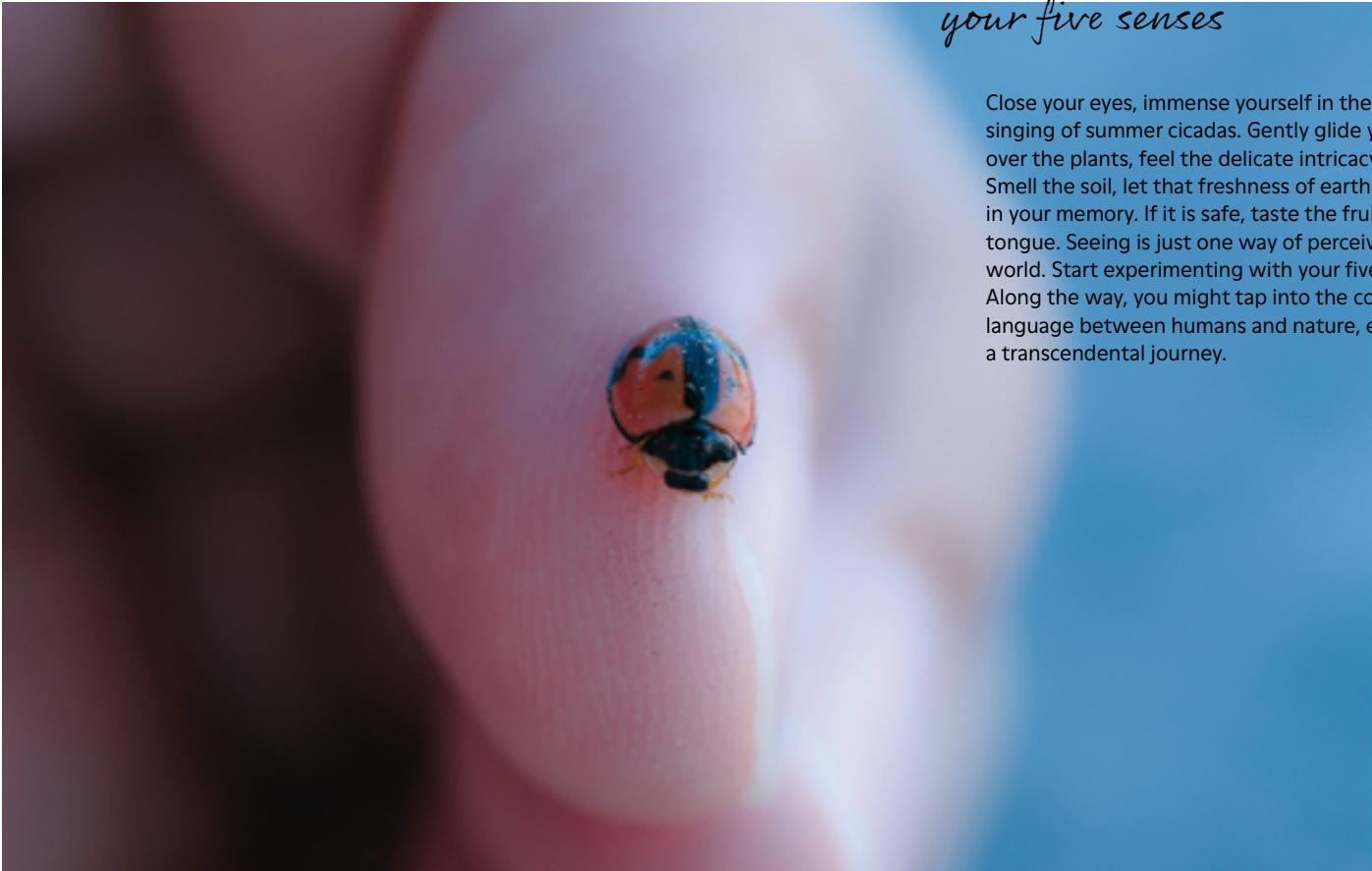
受世界的其中一種方式，開始練習使用五感感受世界。過程中，你能會發現人類與自然之間的一門共通語言，以及經歷一場「超越次元」的旅行。



PERSPECTIVE 1

Experience nature with
your five senses

Close your eyes, immerse yourself in the rhythmic singing of summer cicadas. Gently glide your hands over the plants, feel the delicate intricacy of nature. Smell the soil, let that freshness of earth forever stay in your memory. If it is safe, taste the fruit with your tongue. Seeing is just one way of perceiving the world. Start experimenting with your five senses. Along the way, you might tap into the common language between humans and nature, even undergo a transcendental journey.





視角二
尋幽探秘

我們都習慣跟隨天橋和電梯的指示，走在被安排好的路徑上。無論在都市還是郊野，我們都應該每星期花時間，以雙腳尋找未曾到過的路徑和地方。這練習的重點在於發現各種出乎意料的事，尋找、享受日常的細節。透過建立只屬於自己的私人地圖，人與地方將建立起無可取代的親密感。即使是一個未曾留意過的花圃，也會帶來旅行般的新鮮感受。

PERSPECTIVE 2

Search for secluded scenic spots

Whether a footbridge or an escalator, we are adapted to follow a pre-set path. Why not spend some time every week setting foot in places where we've never been before, whether it's in the city or the countryside? Discovering the unexpected allows us to enjoy the little things in our everyday lives that much more. Create your own personal map; what comes along will be an irreplaceable sense of intimacy between you and the places you've visited. Even a flowerbed that has never caught your attention before could electrify your travel bug.

PERSPECTIVE 3

Prepare a meal with local ingredients

In a way, we rely too much on online reviews of restaurants and dining experiences. The act of eating refers to the process by which we transform the external world into a part of ourselves. What you eat and how you eat represent how you wish to relate to the external world. When traveling abroad, we always want to enjoy a meal prepared with local ingredients and cooking methods. As a local sojourner, try local produce and get a taste of freshness that is only available here and now.



可以說，我們過於依賴網絡評論的意見去評價一家餐廳和一頓飯了。「吃」這個行為，指的是我們將外在世界的事物轉化成自己一部份的過程。你選擇吃什麼，怎樣吃，都代表了你和世界的關係。異地旅行時，我們都希望吃到以當地風格烹調當地的食材。在旅居的過程中，嘗試選擇本地耕作的作物，體驗唯有在此時此地才能嚐到的鮮味。

以本地食材做一頓飯

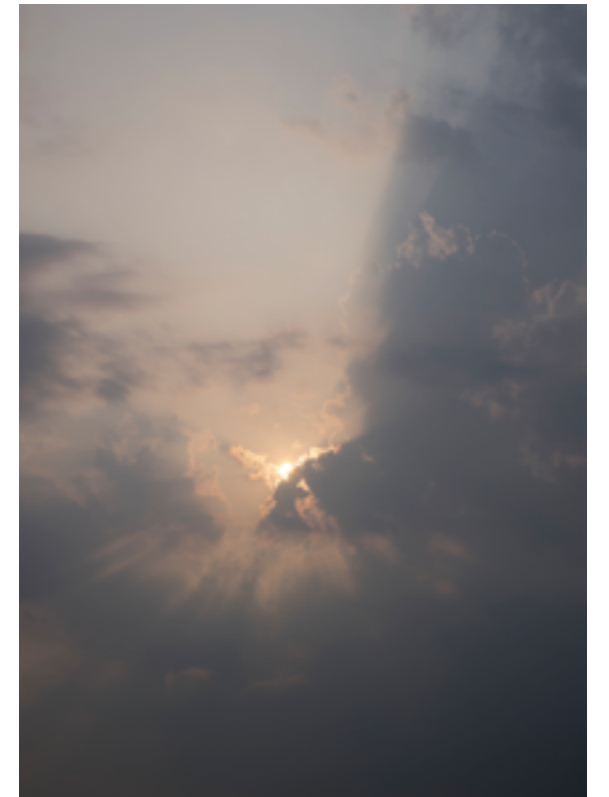
視角三



PERSPECTIVE 4

*Live in the moment and curate
your own aesthetics of feeling*

In regard to the ways of seeing, John Berger commented, "The relation between what we see and what we know is never settled." Whenever we see the sun go down, we know the earth is rotating and that our city is turning away from the sun. However, what we actually see and how we genuinely feel at the very moment can hardly be expressed. Live in the moment as if life is a fleeting journey. Curate your own aesthetics of feeling and find your way to share how you feel with others.



視角四

處於當下，
建立自己的感受美學

「我們看見的東西與我們知道的事之間，永遠沒有一定的關係。」對於視覺，美學大師約翰伯格有一段這樣的說話。每個傍晚，我們看見太陽西下，知道地球正在自轉，開始背對太陽。然而，這個知識卻不能概括我們看見的景象和當刻的感受。處於當下，將生活看待成一場稍縱即逝的旅程，建立起自己的感受美學。然後，以適合的方式，將這份珍貴的感受與他人分享。

THE NEXT TRIP ③



As the boat sails
Your thoughts left behind for a brief moment
Let's imagine
We are in the world's most beautiful
City of Water

大澳 | 威尼斯
Tai O | Venice

旅遊與想像 ③
小船緩慢前進
適合暫時忘記一切
來吧，一起想像
我們就在全世界最美麗的
水都

The Supermarket of the Future

What kind of supermarket will future communities need? In the process of creating a community that lives a WHOLENESS lifestyle, AIRSIDE and city'super joined hands to explore and imagine how future supermarkets could integrate with the community and provide new values and possibilities.

There are three major development directions for future supermarkets according to city'super.

Sustainable

Future supermarkets will craft a more sustainable lifestyle for the community by transporting and packaging their products in a more sustainable way and offering shop-naked (shop without packaging) options to reduce environmental impact.



符合可持續性
未來的超級市場會以更符合可持續的方式運輸、包裝產品，亦提供「裸買」的選擇，減低對環境的影響，以塑造更可持續的生活形態。

Partner with local farmers

Future supermarkets will actively connect with local farmhouses and offer them a platform to sell their produce. Farmers will be able to build closer relationships with their customers, ensure stable income, and adjust their farming strategies as needed.



與當地農夫合作
未來的超級市場會主動連結本地的農舍，提供售賣本地農作物的平台。農夫可與顧客建立更緊密的連繫，確保收入穩定的同時可依隨需要調整耕作的策略。

Hydroponic farming

Future supermarkets will adopt the most advanced hydroponic technology to support in-store farming. Planting in a controlled environment means zero pesticide and reducing carbon emissions by 70% and farming water by 90%.



水耕種植
未來的超級市場會以最新的技術培植店中的水耕蔬菜。在可控制的環境下種植，除了完全免農藥外，還能減低70%的碳排放和90%的耕作用水。

風格 永續

每人都渴望擁有自己的一套風格，透過行事裝扮表達看重的價值。可以說，「永續」就是最能夠表達這個時代的價值。我們都希望可以過一種更貼合自我、可以持續發展的生活。在這部份，WHOLENESS 邀請了 4 位年過 50 的受訪者，分享他們在人生漫長的旅程中，建立起「永續」風格的要訣。



Long Live Style

We all aspire to define our own style, whether it's the way we live our life or the way we dress, in the hope of living up to the values and principles we treasure. Speaking of which, sustainability is probably the one value that best represents our time as we strive for a more self-contained and conscious lifestyle. *WHOLENESS* speaks to four people over the age of 50 to share how they craft their own sustainable style through their journey in life.



可持續的方式，
相比快速時尚，
選擇能激發創意
和想像力的工作
服。

SUSTAINABLE LIVING 0

Opt for workwear that inspires creativity and imagination over fast fashion.

最近幾年，才開始發現……

要學會接納真實的自己。過去我在時尚雜誌和大學工作，無時無刻都必須確保自己無懈可擊。最近幾年，我開始發現皺紋很美，素顏也很美。欣賞自己的本質，就是最優雅的活著方式。

What you learnt in recent years...

I have had to learn to accept my true self. I used to work in fashion magazines and the university where I had to be impeccable at all times. In recent years, I have started to realize that wrinkles are indeed beautiful, and so is a face without makeup. To appreciate yourself for who you are is the most elegant way to live.

人生最美好的一刻是……

我 1990 年進入雜誌 *Marie Claire*。第 10 年的時候，我接下了將雜誌推至本地女性雜誌銷量第一的目標。無論內容、市場策略或是物流，都必須處於最完美的狀態。經過審核後，我真的做到了。那是 2000 年，21 年前的事了。當你拼命去做一件事，然後達成目標，那就是人生的高光時刻。

Your best moment in life is...

I joined *Marie Claire* in 1990. A decade later, I accepted the challenge of making it the best-selling women's magazine in Hong Kong. Whether it was the content, marketing strategy or logistics, everything had to be perfect for the review. In the end, I did it. That was in 2000, exactly 21 years ago. When you work really hard and achieve your goal, that's a true high point in life.

A | FORMS OF TRAVEL

梁美齡

Meeling Leung

曾任雜誌如《號外》、《瑪麗嘉兒》的出版人及總編輯。離開雜誌界後於香港設計學院任職高級講師，教授時尚和形象設計課程。現處於半退休狀態，目標全力投入義工活動，閒時學習童年沒有機會接觸的芭蕾舞。

Meeling was the publisher and editor-in-chief of magazines such as *City Magazine* and *Marie Claire HK*. Upon her departure from the magazine industry, she took on the role of senior lecturer at the Hong Kong Design Institute, teaching fashion and styling. She is now semi-retired and devotes most of her time to volunteering. In her spare time, she practices ballet which she never had the chance to do in her childhood.

The Sustainable Item 永續的單品

對 Meeling 來說，這件 Y's 的黑色上衣意義非凡。當時仍是雜誌主編的她身穿這套服裝與山本耀司開會，獲山本耀司主動讚賞“nice outfit!”這是她精彩的職業生涯中其中一件難忘的事。

This black top from Y's means a lot to Meeling. She wore it to a meeting with Yohji Yamamoto when she was still a magazine editor-in-chief. Yamamoto said to her “Nice outfit!” It became one of the most unforgettable moments in her exciting career.

山本耀司的可持續哲學：「布料經歷數年的時間，會自然的收縮，就會開始展示它真正的魅力。紗線擁有它們自己的生命，歷經季節後會逐漸成熟。我希望設計的，是時間本身。」

Yohji Yamamoto on sustainability: “When fabric is left to age for a year or two, it naturally contracts, and at this point it reveals its charm. The threads have a life of their own, they pass through the seasons and mature. What I would like to design is time itself.”

Frédérique Gilain

Frédérique Gilain 出生於法國，過去三十年，Frédérique 先後於巴黎、東京、倫敦和香港工作。時裝和藝術是她人生兩大熱情所在。對她來說，衣服不是用來隱藏自己，而是用來表達獨特性，成為真正自我的途徑。

Frédérique Gilain was born in France. In the past three decades, she has worked in Paris, Tokyo, London, and Hong Kong. Fashion and art are her passions in life. For Gilain, clothes are not meant for concealing, but for expressing uniqueness. Dressing up is a way of becoming your true self.

對 LVMH 來說，可持續目標不是一種目標，而是必要製作出與環境和諧，為氣候和生物多樣性帶來正面影響的產品。從 2020 年開始，LVMH 年度發表〈社會與環境責任報告〉，供消費者網上查閱。

For LVMH, sustainability is not merely a goal; it is a must in creating products that are in harmony with nature and have a positive impact on climate and biodiversity. Since 2020, LVMH has been publishing annual reports regarding its social and environmental commitments and initiatives. These reports can be viewed online by the general public.

The Sustainable Item 永續的單品

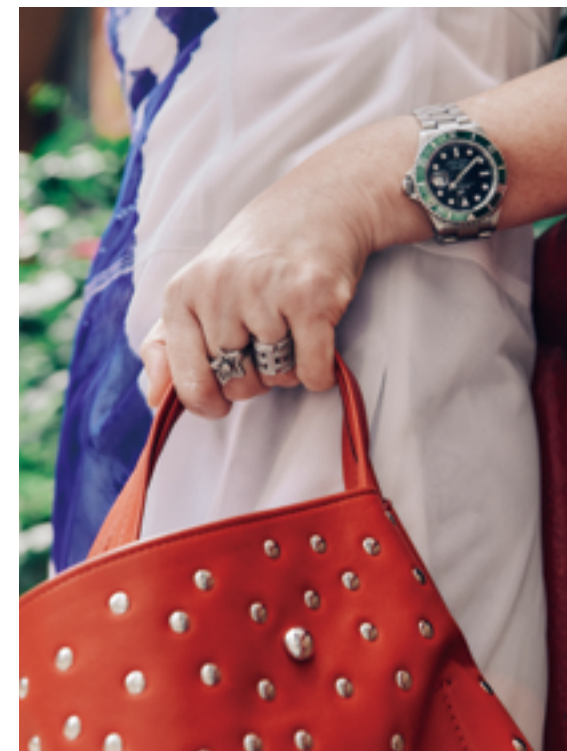
對 Frédérique 來說，這套 Céline 的連身裙最能夠表達她熱愛生命、忠於自我的哲學。連身裙上的圖像來自藝術家 Yves Klein 的作品 Anthropometry。作品以女模特兒為活生生的畫筆，在帆布上創作出極具生命力的圖像。

Frédérique believes that this Céline dress best represents her love for life and how she is always being true to herself. The figure on the dress comes from the artist Yves Klein's canvas work, *Anthropometries* which uses nude women as live brushes.



可持續的方式②
相信自己，讓衣服表達你的內在和本真。

SUSTAINABLE LIVING ②
Believe in yourself.
Let what you wear express
who you are.



年齡的重要性在於……

完全不重要。我常常跟身邊的人說，每一日，我都活得像「第一日戴隱形眼鏡」一樣，以新鮮的目光觀看世界。我很享受日常生活中微小的時刻，例如與女兒去咖啡店，與兒子的深刻詳談。不要執著於完美，那是人生的最大障礙。

Age matters because...

It doesn't matter at all. I often tell people that I live every day as if it was the first day of wearing contact lenses; I see the world with fresh eyes. I enjoy the little moments in life, such as going to the coffee shop with my daughter, and having a meaningful conversation with my son. Stop worrying about perfection because that's the biggest obstacle in life.



人生中，最珍視的事物是……

從我母親繼承過來的樂觀。遇上難題時，我總是從正面的角度思考，相信凡事都有解決的方法。40 幾歲時，我曾經患上癌症。康復後，我在背上紋了一個圓（Om），但這個圓形是被打破的，象徵被克服的命運。

What you cherish the most in life is...

The optimism I inherited from my mother. When I face problems, I always think from a positive perspective and trust that there is a solution. When I was in my 40s, I had cancer. After recovering, I got a tattoo of a broken circle on my back which symbolizes overcoming adversity.



可持續的方式◎
如果真的喜歡，嘗試親手造一件。

SUSTAINABLE LIVING ◎
Try to make one for yourself
if you really like it.



童年時對未來的想像是……

我還記得自己很喜歡畫衣服。青少年時期，我希望成為一個作者。當時的男朋友很快就出版了一本詩集，看見別人前進的步伐，總是覺得自己的步調太緩慢了。

Your childhood imagination of the future...

I remember that I loved to draw clothes. As a teenager, I wanted to be an author. My boyfriend at the time published a poetry book; seeing how far others had come gave me a feeling that I move too slowly.

對於自己進入 60 歲這件事，你的想法是……

60 歲生日的那幾天，我忽然明白一件事，就是自己已經 60 歲了。進入了人生最後階段。18 歲時，我認為自己有很多事要達成。現在，一切都不重要了。想到這點，我很快樂很快樂。

How you feel about turning 60...

A few days around my 60th birthday, I suddenly realized that I was already 60 and entering the final stage of life. When I was 18, I thought I had a lot to accomplish, but nothing matters anymore now. It makes me very, very happy just thinking about this.



Elizabeth Gomersall Bradley

Elizabeth 出生於香港，十歲開始前往英國寄宿學校。牛津大學畢業後，她成為外交官的妻子，先後於倫敦、巴黎、東京、北京和香港居住。回到香港，她創辦了帽子時裝品牌 HATWOMAN。
Elizabeth was born in Hong Kong and started boarding school in the UK at the age of ten. Upon graduating from Oxford University, she married a diplomat. Before returning to Hong Kong and founding her hat company, HATWOMAN, Elizabeth lived in London, Paris, Tokyo, and Beijing.

Elizabeth 的個人品牌 HATWOMAN 集合了設計師和工藝家，延續傳統製帽的工藝。結合客人的喜好和工匠的努力，製作出一頂不會過時的帽子，這就是 HATWOMAN 的可持續哲學。

Elizabeth started her own brand, HATWOMAN, that brings together modern design and traditional craftsmanship. Sustainability for the brand is to create timeless pieces that tailor to customers' needs and always stay in style.

The Sustainable Item 永續的單品

15 歲的時候，Elizabeth 在連卡佛買了自己的第一雙高跟鞋，那已經是 48 年前的事了。「我會買的東西都是真正喜歡的，不會輕易拋棄。」她說。

Elizabeth bought her first pair of high heels from Lane Crawford at the age of 15. It was 48 years ago. "I only buy things that I genuinely like. I don't throw them away so easily."

林偉強

Vicky Lam

Vicky Lam 是本地時裝界享負盛名的前輩，曾創辦品牌 Rcb，亦曾任本地品牌 Blue Hero 的設計師及 Muse 的 Creative Director。設計之外，音樂亦是他的興趣所在。80 年代開始夾 band，為本地初代地下樂團 Band 友，直至現時仍會間中客串 DJ 打碟。

Vicky Lam is a renowned veteran of the local fashion industry. He founded Rcb and was the designer of the local brand, *Blue Hero* and the Creative Director of *Muse*. Apart from design, music is also one of Vicky's passions. He has played in a band since the 1980s and was among the very few who played underground music when the genre first hit Hong Kong. Nowadays he DJs occasionally.

The Sustainable Item 永續的單品

Vicky Lam 初次認識 45rpm 是在日本東京。當時沒有人坐車，他都愛四處亂走。一直由原宿經過竹下通，接近澀谷的位置有一家 45rpm。店內展示了未經洗水的牛仔褲在穿著一年、五年、十年後的形態。他雖然喜歡，但一直保持觀望態度，一過就是二十多年。他與牛仔褲經歷了很多故事，又放低了很多年。後來在尖沙咀遇上減價，試身後就買了。

Vicky Lam first came across 45rpm in Tokyo, Japan. At that time, people rarely traveled in cars and loved wandering around on foot. On the way to Shibuya from Harajuku via Takeshita-dori, there was a 45rpm store where they showcased unwashed jeans after one, five, and ten years of wearing. He liked those jeans, but he chose to sit on the fence instead of purchasing any. For more than 20 years afterward, there are many stories between him and those types of jeans. He didn't even wear them for years. Eventually, he came across a sale in Tsim Sha Tsui and finally bought a pair after a fitting.

45rpm 從建立開始，就以「天然」為品牌的核心，追求使用 100% 的有機物料，配以品牌經典的 45 色藍染顏色一納戶 (NANDO) 創作具獨特風格同時，能夠與環境共存的藍染製品。

"Natural" has always been the core value of 45rpm. The brand uses 100% organic materials alongside its iconic indigo color, Nando, to create unique products that are in harmony with nature.



你的啟蒙時刻是……

我在屋邨長大，父母工作忙碌，任由我們自己發揮。八十年代的屋邨是一個氣氛自由的地方，鄰居會夾 Band，令人對世界充滿想像。我在一家髮型屋初次讀到《The Face》這本音樂時裝雜誌。後來，就開始去天星碼頭書檔訂閱歐美時裝雜誌。

The moment of enlightenment is...

I grew up in public housing. My parents were always busy and they let us live our own way. Back in the 1980s, there was a relaxed atmosphere. My neighbors played in a band and they inspired me to dream. I first read *The Face*, a music and fashion magazine, in a hair salon. After that, I started ordering foreign fashion magazines from the newspaper stand at Star Ferry Pier.

對於過去的職業生涯，
你最懷念的是……

我不是會懷念舊時的人。曾經夾 Band、做時裝，試過就可以，不會覺得一生只能做某件事。例如最近兩年，我創立了一個鐘錶的品牌。至於原因，純粹是自己喜歡。

What do you miss most about your
previous jobs...

I am not a nostalgic person. I've played in bands, worked in fashion, and that's good enough. I don't think people should only focus on one thing in their life. For example, I started a watch company two years ago simply because I like watches.

Conversation

對談

KL I haven't traveled for a long time.
LM My last trip was a family trip to Taichung before the pandemic.
KL I worked in Centre Pompidou in Paris in mid-January 2020. I shared an Airbnb with two young photographers. The place was pretty far away from the city center. I felt like I was genuinely living there.
LM I had planned to go to the US to visit the locations where my favorite photographer, Diane Arbus, took street photos. But my plan was canceled!
KL Speaking of which, we both need to travel around the world for work.
LM Yes. Working is more like traveling for me. There's not too much pressure.
KL Working time is also a much-needed personal time for me. I have full respect for people who work from home all day.
LM Do you know everyone from this project?
KL I know most of them. Their style and way of living hasn't changed much over the years. Is it because we are all getting older and finally found the best way to live?
LM I am most impressed by their confidence. They were so natural during the shoots, and not bothered by things like which side of their face looks better.
KL Beyond fashion magazines, I am trying to figure out the relationship between household items and lifestyle.
LM It feels like life is on repeat after working for several years. I want to try something that has nothing to do with photography in the future, such as illustration.
KL Why don't you go to a cooking class? Trying new things will definitely bring new perspectives to life.
LM Yes, just like traveling.

梁 很久沒有去旅行了。
凌 上次是疫症前一家人到台中旅行。
梁 我是2020年1月中去了巴黎龐比度中心工作。與兩位年輕攝影師一起住在偏離市中心的Airbnb，就像真正的生活。
凌 原本計劃會去美國，到我最喜歡的攝影師Diane Arbus街拍的地方朝聖。全都取消了！
梁 說起來，我們的工作都要旅遊世界各地。
凌 對啊，我的工作都像在遊玩，沒有太大壓力。
梁 對我來說工作也是難得的私人時間，我實在佩服能夠全日留在家的人。
凌 這次企劃的拍攝對像，你本來都認識？
梁 大部份都認識。這麼多年來，她們的風格、生活方式都沒有太大變化，不是年紀大了，找到最適合自己的生活方法呢？
凌 我最大的感受是她們充滿自信和性格，拍攝時很自然，不會在意哪一邊臉比較好看這種事。
梁 在時裝雜誌以外，我正在嘗試發掘家品和生活風格的關係。
凌 工作一段時間後，最近感到生活變得重複。在未來，我希望嘗試一些與攝影無關的事情，例如插畫。
梁 你不如去上烹飪班吧。不過說真的，嘗試新事物，真的會為生活帶來新的觀點。
凌 對，就像旅行一樣。

Karen Ling

凌氏曾經於本地時裝雜誌《amoeba》、《me!》、《MING'S》、《Madame Figaro》擔任雜誌編輯和造形設計師。近年辭去全職的雜誌工作，專注於立體刺繡的技藝和教學。

Karen Ling was the editor and stylist for local fashion magazines, *amoeba*, *me!*, *MING'S* and *Madame Figaro*. She resigned from her full-time position a few years ago to focus on learning and teaching stumpwork embroidery.

Leungmo

梁氏為香港90後女攝影師，畢業於香港城市大學創意媒體系，攝影風格以摻雜超現實色彩和記錄片形式的構圖見稱。

Leungmo is a post-90s female photographer from Hong Kong who graduated from the Department of Creative Media, City University of Hong Kong. She is known for her surrealistic and documentary-like photography style.

Portrait drawing by Leungmo

Karen Ling × Leungmo

這次的永續風格 Lookbook 由造型師 Karen Ling 與攝影師 Leungmo 合作完成。Karen 在受訪者的衣櫥中挑選、配搭出永續的造型；Leungmo 與受訪者走在街頭，拍下他／她們人生如旅的歷練。不時出席世界各地時裝周的她們，聚頭時不禁回憶起過去的工作和旅行。在活動暫停的現時，未嘗不是一個停下來，思考人生階段的好時機。

Stylist Karen Ling and photographer Leungmo are the masterminds behind this issue's *Long Live Style*. Karen styled our interviewees with items she found from their wardrobes while Leungmo roamed the city with them to capture a moment of life. These two, who are used to flying around the world to attend fashion weeks, share their thoughts on travel. At a time when many events have been put on hold, perhaps it's a good time to take a break and think about life?



Sustainable Fashion Notes

永續時尚筆記

近年，時裝產業積極思考「循環經濟」和「永續時尚」的概念，將可持續發展融入時尚風格當中。Karen 向我們分享了她的觀察。

The concepts of “circular economy” and “sustainable fashion” have been gaining momentum in the fashion industry. Karen shares with us her observations on how sustainability can be integrated into fashion styles.



不再使用動物皮草
No more animal fur



開發可循環再造的可持續發展物料
Develop sustainable and recyclable materials



使用可完全生物分解的包裝
Adopt biodegradable packaging



保證公平貿易、尊重供應鏈參與者
Support fair trade and respect all stakeholders within the supply chain

人類其中一項最原始的工具是植物的根莖和果實。再後來才依次發展出青銅、陶瓷和金屬。在東亞地區，未有文字記錄以前，已經發展出製作竹器的技術。竹生長速度快，兼有輕巧和堅固的特性，能編易織，古時不少生活器具都以竹為原料。

竹藝師丁科竣初次關注竹這種古老的材質，是他還從事室內設計的時候。當時他向內地廠商訂造一張竹藤長凳，成品與他想像的相距甚遠。這件事成為他想親手製作竹器的契機。起初，他只是跟隨網上短片步驟嘗試，很快就遇到技術上的難題。為他帶來竹編的基本技巧和背後文化的，是幾位台灣的老師傅。台灣竹器發展相對成熟，具有完整的生產模式和具消化力的市場。另外，最為重要的是台灣會收集、整理老師傅的技藝，作為知識體系的一部份傳承下去。

基本上，竹器可分為三個類別，分別是過去民間常用的籠器、日常生活用到的工藝品、以及展示性質的藝術品。丁科竣在探索自己的美學風格時，前往京都探訪了女性竹工藝作家小倉智惠美的工作室。



“Years of pilgrimage” for bamboo artists

Long before bronze, ceramics, and metals came about, the early humans used roots and fruits of plants as raw materials in creating various types of artifacts. In East Asia, people started using bamboo prior to the appearance of written records. Bamboo grows fast, is light yet strong, and can easily be shaped and woven; and for these reasons, it was widely used by ancient people to assist their daily living.

For Ting For-Chun, a bamboo artist from Hong Kong, the material first caught his attention when he was still working as an interior designer. At that time, he ordered a tailor-made bamboo and rattan bench from a mainland manufacturer. The finished product came out far from what he expected and that inspired him to start working with bamboo with his own hands. At first, he would watch online

videos and experiment with the material; but it wasn't long before hurdles came about and he was faced with different kinds of technical challenges. He finally received proper help when he met several bamboo masters from Taiwan who taught him basic bamboo weaving skills. The bamboo industry is very well-developed in Taiwan with a comprehensive manufacturing system and market with high standards. What's more important is that the skills and techniques of the bamboo masters are treasured by the locals in a way that they would collect, record, and pass them on to generations to come as invaluable knowledge.

Basically, there are three categories of bamboo wares: Tools that were commonly used in the past, crafts that are used in everyday life, and artistic pieces that are created for display

竹藝師的「巡禮之年」

竹之旅

Bamboo Tour

and exhibit. During the search for his own aesthetics, Ting For-Chun paid a visit to Chiemi Ogura, a female bamboo crafter in Kyoto. Ogura, unlike some traditional crafters, is dedicated to refining weaving patterns and methods to fit the traditional bamboo craft in the contemporary world. Under her brand Kyotakekago Hanakokoro, Ogura devises a series of bamboo accessories including rings and bracelets that can rarely be found in the market. Ting For-Chun is inspired by Ogura's vision in connecting traditional bamboo craft with contemporary life so that people can witness and experience the beauty of bamboo.

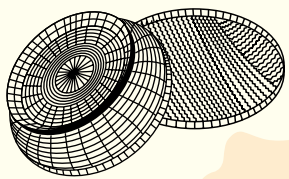
Upon his return to Hong Kong, Ting For-Chun established his bamboo craft brand Yiwooo. The name Yiwooo carries the meaning of "twice" and is inspired by the bamboo weaving technique in which bamboo strips have to be woven across at least twice for sturdiness. Yiwooo connects across different bamboo cultures and is set to

bring the traditional art form into the life of Hong Kong people. Recently, Ting For-Chun created a series of bamboo tableware as well as some utensils for drinking wine, tea, and coffee, all in the hope that Hong Kong people can take a moment to enjoy a good meal and live in the moment in spite of their busy and hectic schedule.

"Bamboo crafting is not rigid," Ting For-Chun said. "On the contrary, it evolves over time, refines itself in response to the needs of people, and derives new techniques. Bamboo might come off as unremarkable, but I hope that city dwellers can put their hands on bamboo products to actually use them and spend time with them in their everyday lives and discover their natural beauty."

To connect with everyday life; that is how traditional crafts can touch peoples' souls.

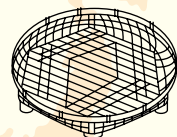
Bamboo crafts of different cities



成都
Chengdu

傳統竹器充滿複雜的裝飾性，不同紋樣意味著不同的寓意，如吉祥、順風等。

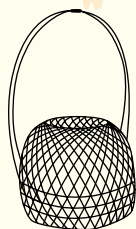
Traditional bamboo craft is known for its complex meanings. Each weaving pattern carries a specific meaning, such as luck and farewell.



京都
Kyoto

日本竹器重視美感與形態的呈現。由於竹器的廣泛使用，每位職人只會專注製作幾項器物。

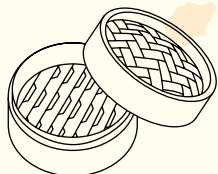
Japanese bamboo crafts focus on beauty and form. Due to the extensive use of bamboo utensils, each artisan will only specialize in making certain items.



台中
Taichung

日治時期建立起竹器的生產模式後，台灣的竹器養活了一整代人。因此，台灣竹器風格簡樸平實，充滿實用性的考量。

The bamboo industry that was in place since the Japanese Occupation has supported families in Taiwan for decades. The Taiwanese bamboo wares are known for their simplicity and practicality.



香港
Hong Kong

香港民間竹器與飲食文化息息相關，如竹蒸籠、曬咸魚會使用的竹籬箕等。

Bamboo wares in Hong Kong are closely related to food. For example, there are bamboo steamers and also bamboo colanders that are used for drying salted fish.

不同地區的 竹器特色

她所創辦的品牌「京竹籠花こころ」與傳統的職人不一樣。她改良竹編做法，適應現代市場，以竹為材料製作了以往罕見的竹首飾如戒指和手鐲。她不收學生，但透過不斷改良作品，將竹藝和當代生活結合，使當代人確實接觸到「竹之美」。

回到香港，丁科峻創辦了竹細工品牌「二回」。「二回」意味重複，名字靈感來自於竹編圖案至少重複兩次才能穩固結構。品牌致力於將竹工藝重新帶進城市，連結現代生活。例如他認為當代人的生活匆忙，沒有時間好好用餐，故此創作了一系列竹編餐具、酒具、茶具和咖啡用具。他不認為竹器是主角，而是能夠低調地觸動用家，令人專重當下的空間和時間。

「竹工藝不是一種死板的技術」，丁科峻說：「反而會隨著時間進化，因應時代的需要作出改良，衍生出新的技術。竹看似一種平凡的物料，但我希望城市人能與這一種物料相處，親自使用竹藝品，從日常生活中發掘出他的平實之美。」

創作應該與生活結合，那才是傳統工藝得以觸動人心的關鍵。



如果決心投入承傳一項工匠的技藝，你會發現，這件事需要世界各地的愛好者同心協力才能夠達成。香港活版印刷品牌 Ditto Ditto 的創辦人 Nicole Chan 和 Donna Chan 初次遇上一台古董活版印刷機並徹底愛上，是十年前在美國洛杉磯印刷博物館的一個下午。回到香港後，她們決心將活版印刷重新帶回現代人的視野。

可以說，活版印刷塑造了現今社會的面貌。世界活版印刷的起源之一，可以追溯到北宋年間（約 1041-1048 年）畢昇所發明的膠泥活字版印刷術。在歐洲，為人熟悉的第一批活字印刷的《古騰堡聖經》則於 1455 年出現。香港曾經存在大量活字印刷及鑄造字粒的公司，但隨著柯式印刷的盛行，大量曾經價值不菲的機器被當作廢鐵賣掉。

Letterpress printing:
A journey that connects
crafts from around
the world



Creativity doesn't come out of nowhere. It appears when something is being transformed and given the sentiment, meaning, and form that are representative of that era. Many of the once-popular styles of craftsmanship are gradually disappearing and not being properly preserved, which also means that there will be less and less inspiration to spark creativity. Among those disappearing skills, there is letterpress printing.

Letterpress printing is said to have shaped modern society. Bi Sheng who invented movable type blocks for printing during the Northern Song Dynasty (around 1041-1048) was one of the pioneers of letterpress printing. In Europe, the first mass-produced book by letterpress printing is the *Gutenberg Bible* that came about in 1455. Hong Kong used to have many movable type printing and casting companies, however, as offset printing began to flourish, the once-

valuable movable type printing machines became obsolete and were sold as scrap iron.

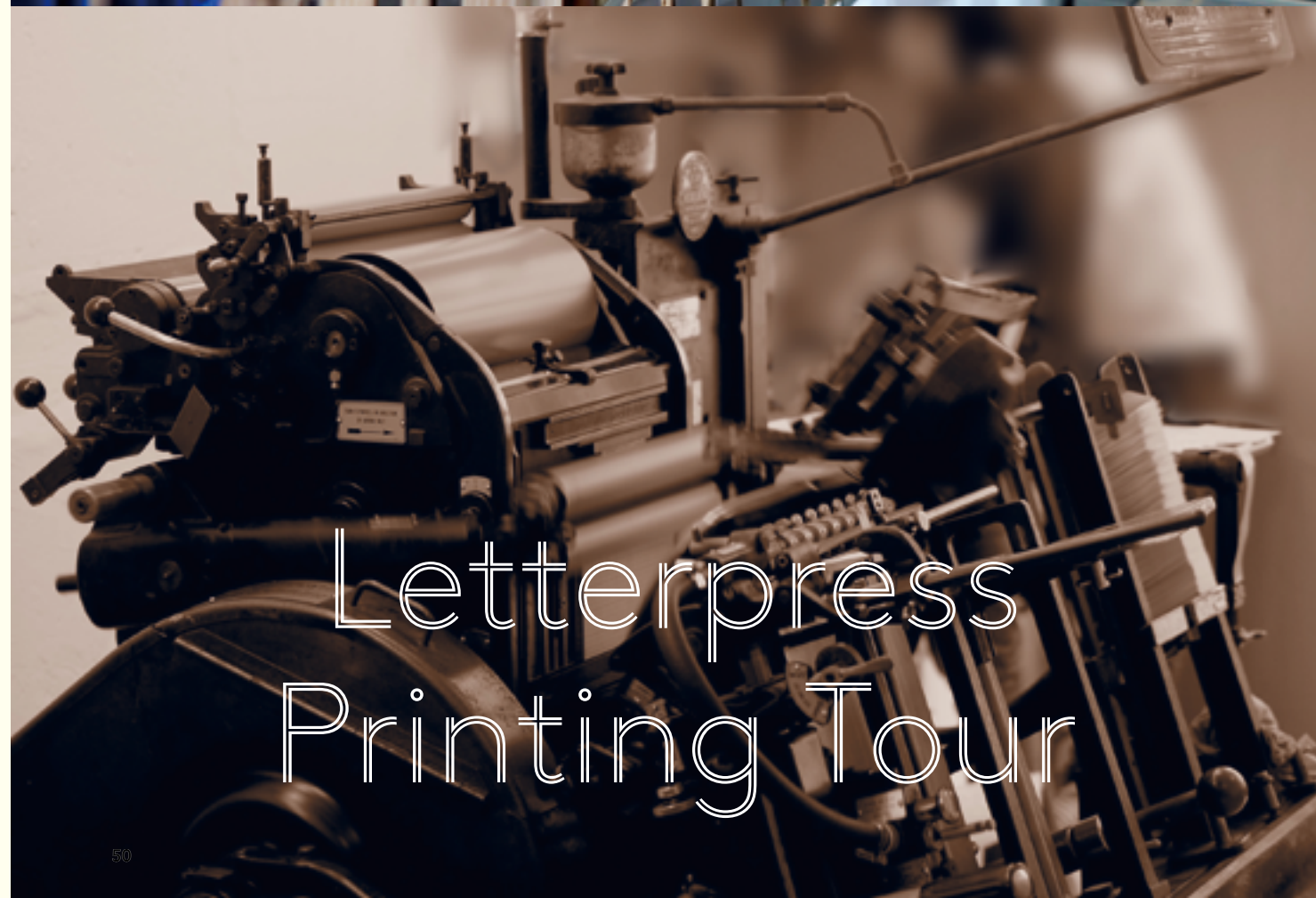
It takes concerted effort of aficionados throughout the entire world to preserve a craftsman's skill. Nicole Chan and Donna Chan, founders of *Ditto Ditto*, a Hong Kong-based letterpress printing studio, first came across and immediately fell in love with an antique letterpress machine that was sitting in the International Printing Museum in Los Angeles, US on a random afternoon a decade ago. After the duo returned to Hong Kong, they became determined to bring letterpress printing back to the modern world. They connected with the Letterpress Community in the US and after an extended back-and-forth, purchased two refurbished tabletop letterpress machines from a craftsman.

活版印刷： 連結世界的工藝之旅

B | LIVING ESSENCE



活版印刷之旅



Letterpress
Printing Tour

Letterpress printing in the modern world

With the joint efforts of old craftsmen and young enthusiasts, letterpress printing has not only managed to survive in the modern world but has been transformed into an artisanal type of craft. Here below are those who devoted themselves deeply to letterpress printing.

活版印刷在老一輩的工匠和新一代愛好者的共同努力下，不僅沒有消失，反而在這個時代發揮著工匠的價值。以下是部份在活版印刷投注極大熱情的社群。

活版印刷的現在進行式



技藝保存者
Craftsman

如芝加哥的 StarShaped Press，他們保存著活版印刷黃金時代的技術，強調「像身處 1929 至 1999 般印刷」。

Starshaped Press from Chicago is one of those who are devoted to preserving letterpress printing. They have been printing like it's 1929 since 1999.

活版鑄字師
Type casting master

其中一個保存活版印刷的難處在於印刷過程所需的活版和鉛字。仍然有工藝家專注於製作金屬版和文字，例如台灣的日星鑄字行和美國的 Gregory J. Walters。

One of the difficulties in preserving letterpress printing are the chase and metal types required for printing. Nowadays, there are still crafters who produce them, such as Rixing Type Foundry in Taiwan and Gregory J. Walters from the US.

小型工作室
Small studio

機器是製造來使用的，不使用的機器，就失去了它存在的意義。不少愛好者由收藏活版印刷機開始，到設計、製作各種明信片 and 印刷品，例如美國的 Red Door Press 和香港的 Ditto Ditto。

Letterpress printing machines' value lies in their functionality. They lose their value if they sit idle. Devotees of letterpress printing usually start with collecting machines and eventually get into the design and printing of postcards and other prints. Examples are Red Door Press from the US and Ditto Ditto from Hong Kong.

設計師
Designer

在傳統的活版技法的基礎上，一些設計師發展出各種創新的技術，例如光敏樹脂印版和鐳射切割印版的發明提供了設計的彈性。

With the traditional letterpress printing as the backbone, designers develop new skills and technologies, such as the adoption of photopolymer plates and laser cutting, to bring in extra possibilities for printing.

在每個愈趨虛擬化的時代，印刷品的最大價值在於重建人與人之間的聯繫。現時除了香港，她們還接到日本、歐洲、澳洲、北美等地的訂單。客人又會將明信片寄至更多她們未有機會踏足的地方。透過印刷品去旅行，與世界不同的人結緣，在眾人的努力下，活版印刷以意想不到的方式，重新回到現代生活。

每當遇上機件或是技術上的問題，她們都會遊走於碩果僅存的香港印刷廠之間，向不同的老師傅請教和借用組件。在與機器打交道的過程中，她們體會到一項工藝得以傳承，其實背後有著不同的人付出各種努力。

手搖活版印刷機雖然方便和容易操作，但印刷效果和可能性上卻受限了。由於對印刷效果的執著，她們回到印刷博物館參與工作坊，學習操作舊式活版印刷機。機緣巧合下，她們從一間香港印刷廠的老師傅手上接過了一台巨大的德國海德堡風喉照鏡機。

她們與美國的 Letterpress Community 進行了長時間的交流，才在一位工藝家手上購入了兩台經過翻新的手搖活版印刷機。

© Ditto Ditto



Although tabletop letterpress machines are easier to work with, they have their limitations in terms of output quality and possibilities. Determined to get the best printouts, the duo returned to the International Printing Museum to participate in their workshops to learn how to operate old-style letterpress machines. By chance, they took over a huge Heidelberg Windmill from an old printing master in Hong Kong.

Whenever the machine works strangely or there are technical challenges, they will visit the very few remaining printing studios in Hong Kong to ask for advice and borrow machine parts. Along the way, they realized that it takes the effort and devotion of various people to preserve a craftsman's skill.

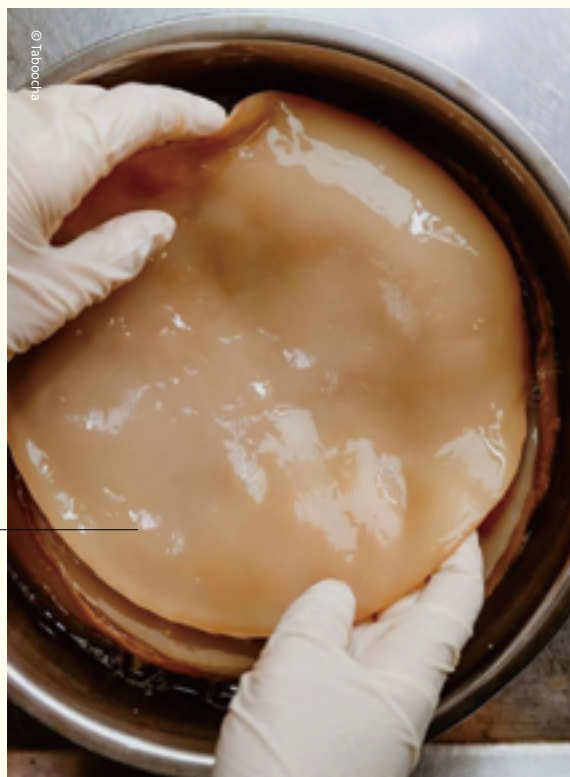
As the world continues to go virtual, printing is valued for its ability to reconnect people. These days, Ditto Ditto not only receives local orders, but also produces prints for customers in Japan, Europe, Australia, North America and many others. With their postcards traveling through international mail systems, their footprint is now all over the world, even to places they have never been before. Printed matter takes us on a journey and connects us with people around the world. People's dedication and devotion to preserving letterpress printing has given this unique style of craftsmanship a second life.

很早開始，茶葉就開始環遊世界。漢人種植茶樹，發展出乾燥、加工茶葉的方法後，將喝茶這個習慣傳播至鄰近的亞洲國家，發展出不同地方大異其趣的喝茶方式和生活哲學。

飲用稍微燙口的茶湯時，我們彷彿與內在的精神世界更為接近。陸羽的《茶經》是世界上最早寫成關於茶的專著。書中多次比較喝茶與喝酒，認為喝茶是一種與天地共存的行為，含調和、謙遜與順應萬物的生活態度。

13世紀，日本僧人空海將茶葉帶進日本後，發展出「和敬清寂」的茶道，強調茶的質樸和審美體驗。而16世紀開始，茶葉令西方貴族為之著迷後，不同國家也以茶葉和茶具為中心，發展出一套講究儀式感的複雜社交禮儀。

在香港這個中西文化交融的城市，飲茶是一件基本得近乎通俗的習慣，沒有太多禮儀包袱。奶茶檸茶不在話下，偶爾週末前往茶樓，仍能看見不少人對於「水滾茶靚」的基本要求。香港人率性、隨意，不作多餘的造作之舉。在當代，這也許是另一種貼合茶道追求簡單、自然本質的方式。或者，我們可以說，喝一小杯茶就是在平凡日子中，發掘生活本質的旅程。



釀造康普茶的基本元素是糖、茶、水與紅茶菌膜
Kombucha is fermented using sugar, tea, water, and kombucha starter culture.

Tea for the daily life

Tea journeys have taken place throughout the world since ancient times. Ever since the Han people started growing, drying, and processing tea, tea culture slowly spread across neighboring countries in Asia leading to the blossoming of various tea drinking methods and philosophies.

Sipping a slightly hot cup of tea helps us to connect with our inner soul. *Chajing* (The Classic of Tea) written by Lu Yu is the first known monograph on tea in the world that brings the simple act of making and drinking tea to a whole new level. Compared to wine, Lu considered drinking tea to be an act of nature that is woven with the principles of harmony, humility, and conformity to nature.

During the 13th century, the Japanese Buddhist monk Kukai brought tea into Japan resulting in the birth of *chado* that emphasizes *Wa Kei Sei Jaku* (harmony, respect, purity and

tranquility) and tea drinking as a simple yet aesthetic experience. Reaching the 16th century, tea became popular in western aristocratic society, and different countries began to develop their own social etiquettes and rituals around tea drinking.

In Hong Kong, a city with a unique blend of Eastern and Western influences, tea drinking is simply a part of everyday life that is not bound by any rituals or etiquettes. From milk tea, lemon tea to the hot tea served in traditional Chinese restaurants, it's not too difficult to tell that tea drinking is a fundamental part of the locals' everyday life. This simple, direct, and natural way of tea drinking might well be considered as the Hong Kong way of tea. Be that as it may, sipping a cup of tea brings you on a journey to discover the essence of life.

屬於生活的茶道

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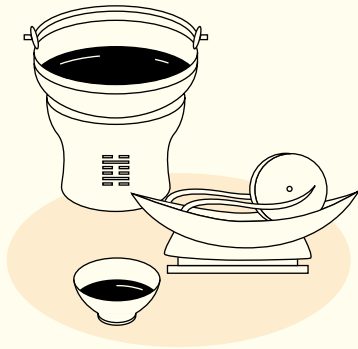
茶之旅

Tea Tour



Evolution of tea drinking

唐代：餅茶與煮茶
Tang Dynasty:
Tea cakes and cooking tea



唐朝人喝的是主要是茶粉。要先用火炙烤，晾涼以後，把茶餅研磨成茶末，再投入容器「茶釜」或「茶鑪」中煮茶，再倒進茶碗中飲用。作法流傳至日本，發展出日本的煎茶道。

In the Tang Dynasty, tea was mainly made of tea cake that was roasted, cooled, and ground into fine powder. The tea powder was boiled in water in a kettle or cauldron and then poured into a bowl for drinking. This way of making and preparing tea was brought to Japan and evolved into *senchado*.

宋代：點茶
Song Dynasty:
Dian cha (Whisked Tea)



「點」，就是注水的意思，將碾好的茶末放在茶碗內，向茶碗內注入沸水，再使用茶筅在碗內攪拌，成為一碗待飲用的茶。作法流傳至日本，發展出日本的抹茶道。

Dian means pouring water and *dian cha* refers to the tea preparation method in which the mixture of ground tea and hot water is whipped with a whisk until foamy for serving. Whisked tea was later introduced to the Japanese and became what's now known as *matcha*.

明清：散茶和泡茶
Ming and Qing Dynasties:
Loose-leaf tea and tea brewing



明太祖朱元璋因團茶的製作工序繁複，耗費奢靡，下令改喝葉茶（即散茶）。泡茶法直接把茶葉投入茶壺，以沸水沖泡。從此之後，中國人喝茶的方法就改為泡茶，延續至今。

The making of tea bricks was banned by the founder of the Ming Dynasty, Zhu Yuanzhang, during his reign due to its complicated and costly production procedures. People were compelled to drink loose-leaf tea that was brewed with boiling water. Ever since then, brewing has become a major tea preparation method for the Chinese.

喝茶方式的流變

TABOOCHA



對大杯茶來說，啟發他人想像未來的生活形態，就是她的茶道。

到底，發酵茶是什麼？本地發酵茶品牌大杯茶創辦人認為：「先不要去定義它是什麼。當你願意嘗試全新的事物，你就會得到無可比擬的新鮮感受。」發酵茶，其實是一種由茶、糖以及細菌和酵母菌的共生菌一起發酵而成的飲品，味道酸甜帶氣泡的口感，具改善腸道和免疫系統功能。不少人都會自製發酵茶。這種具能動性的生活方式激發她們的想像，拼配出各種新潮的味道。發酵茶代表的是面對不安定的未來時所抱持的態度：勇於嘗試、重視自然以及相信行動的價值。對大杯茶來說，啟發他人想像未來的生活形態，就是她們的茶道。

To inspire the imagination of future lifestyle is our way of tea.

— TABOOCHA

So what is kombucha? “Stop trying to define it first. Try it and you will find something extraordinary,” said the founders of Taboocha. Kombucha is a fermented drink made with tea, sugar, and cultures of bacteria and yeast. It is naturally bubbly, deliciously sweet and tart, and said to aid gut health and boost the immune system. Many people make their own kombucha; it allows them to freely imagine and create their own unique and trendy flavors. Kombucha represents an attitude that we embrace towards the uncertain future: Be courageous, go with nature, and believe in the power of action. For Taboocha, to inspire the imagination of future lifestyle is their way of tea.

The way of tea for local tea artists

YÚ TEAHOUSE



對瑜茶舍來說，推廣中國茶美好的一面，就是她的茶道。

雖然瑜茶舍的創辦人容德如是年輕的90後，但其實從15歲起，她就跟隨從事茶葉生意的母親到茶山採茶。當其時，與上千歲的茶樹相遇的經歷令她產生對茶葉的興趣。從英國中央聖馬丁設計系畢業後，她回港創辦瑜茶舍，由揀茶、品牌標誌和包裝設計都一手包辦。瑜茶舍希望將中國茶重新介紹給現代的年輕人。在介紹沖泡方法同時，推出符合時下品味的飲食體驗如冷泡茶、曲奇和雪糕，希望可以令一個完全不懂茶的人，開始接觸茶，甚至將茶變成生活的一部分。對瑜茶舍來說，向年青社群推廣中國茶文化，就是她的茶道。

Promoting Chinese tea culture is our way of tea.

— YÚ TEAHOUSE

Born in the 90s, Catherine Yung, founder of yú teahouse, was brought up in a tea trading household and started traveling to tea farms with her mother at the age of 15. It was an encounter with a thousand-year-old tea tree that first sparked her interest in tea. As a design graduate of UK's Central Saint Martins, Yung founded yú teahouse and is in charge of everything from picking tea to designing logos and packaging. It is her hope to introduce Chinese tea culture to younger audiences. yú teahouse is devoted to introducing the various tea brewing methods to the world, all the while serving items such as cold brew tea, cookies, and ice cream to satisfy the taste buds of modern buyers, and hopefully, get people to learn about tea and eventually make it part of their life. For yú teahouse, promoting Chinese tea culture to the young generation is their way of tea.

MEE HEUNG CHEUN



對美香村來說，繼續親手烘焙茶葉就是他的茶道。

直至今今，始於1964年的美香村茶莊仍然堅持親手烘焙茶葉。烘焙茶葉的目的在於去水、去雜味，以及改變香氣。焙火輕（烘焙度低）的，稱為「生茶」，顏色清亮偏重於原有的茶香；焙火重（烘焙度高）的，稱為「熟茶」，偏重於茶味的底韻。對主理人蘇文鏗而言，以公式定律烘焙茶葉會使味道失去幽微的變化。不同茶種需要以個別的溫度和時間烘焙，泡茶時，才會釋出獨特的香氣。因此，他仍然從不同茶園選購未經精製的毛茶，再依從自己的經驗，以最適度的溫度和時間烘焙。對美香村來說，繼續親手烘焙茶葉就是他的茶道。

Hand-roasting is our way of tea.

— MEE HEUNG CHUEN TEA CO.

Mee Heung Chuen has been hand-roasting tea since it first opened its doors in 1964. Roasting is essential in reducing the water content and raw taste in tea while transforming its aroma. Light roasting produces *sheng cha* (raw tea) that is light in color and rich in natural aroma; heavy roasting, on the other hand, produces *shou cha* (ripe tea) that is drunk for its sophisticated undertones. Owner Su Wenkeng believes that tea should be roasted according to their unique characteristics. Only with the right roasting temperature and time can the subtle distinctiveness in each tea be brought out when brewing. That's why he insists on sourcing unprocessed tea from different tea gardens and hand-roasting them with his experienced hands. For Mee Heung Chuen, hand-roasting is their way of tea.

本地茶藝師的茶道

生活的本質是由人與物件的重複互動編織而成。如今，在環境問題日益嚴峻的情況下，或許我們能夠從看似普遍的紡織品中，掌握超越文明的堅韌力量，重塑日常生活的美好。

位於荃灣南豐紗廠的CHAT六廠（六廠紡織文化藝術館）以保存和訴說香港紡紗工業的歷史故事為其中一個宗旨。於陳廷驊基金會展廳中，能夠接觸一系列昔日香港的紡織日用品，重塑過去的生活風景。



Weaving the past

As time goes by, the form and function of household appliances have evolved. Those that were once indispensable in life are replaced by their newer and modern counterparts. However, newer versions don't necessarily come with better qualities. In fact, every generation strives to use their creativity and imagination to break through the limitations of technology and experiment with different materials to develop tools that can make our lives easier.

One of the things that is gradually disappearing from our lives are textiles created by local brands. Hong Kong used to be a powerhouse for the textile industry, and in the past, there were appliances made with textiles in every household. Unlike plastics, metals, and other kinds of material, textile production heavily involves manual labour. Each cotton yarn went through numerous hands during the production

process bringing a sense of human touch to the final product.

CHAT (Centre for Heritage, Arts and Textile) is a part of the heritage conservation project of The Mills in Tsuen Wan that archives and showcases the stories of Hong Kong's textile industry in its heyday alongside contemporary art and design exhibitions. Pay a visit to The D. H. Chen Foundation Gallery, where you will get a chance to see some rich imagery and textile products from the old days and learn about the golden era of Hong Kong's textile industry.

The recurrent interactions between humans and objects weave into the essence of life. With all the pressing challenges facing our environment nowadays, perhaps we can rediscover the resilience against change and the beauty of everyday life through the seemingly unremarkable textiles.

編織昔日生活風景

隨著時代推移，生活用具的形式和機能也隨之改變。一些曾經被視為生活中必不可少的用具，逐漸在生產技術的更新下被替換著。然而，其實不是愈新的道具就代表著更良好的品質。在每個時代，我們都在技術的限制下，嘗試發揮創造力和想像力，以不同物料開發不同的用具以解決生活的難題。

其中一項逐漸在我們生活中去蹤影的，就是本地品牌的紡織品。香港曾經是紡織業重地，家家戶戶也使用紗線紡織而成的日用品過著生活。與其他材質如塑膠、金屬不一樣，紡織品是一項與「手」有關的工業。每條綿紗的製作工序中也被不同的手觸碰過，紡織品觸碰皮膚時也會帶來具溫度的觸感。

位於荃灣南豐紗廠的CHAT六廠（六廠紡織文化藝術館）以保存和訴說香港紡紗工業的歷史故事為其中一個宗旨。於陳廷驊基金會展廳中，能夠接觸一系列昔日香港的紡織日用品，重塑過去的生活風景。

B | LIVING ESSENCE

Image courtesy: CHAT (Centre for Heritage, Arts and Textile), Hong Kong
圖片提供：CHAT六廠（六廠紡織文化藝術館），香港

紡織品之旅



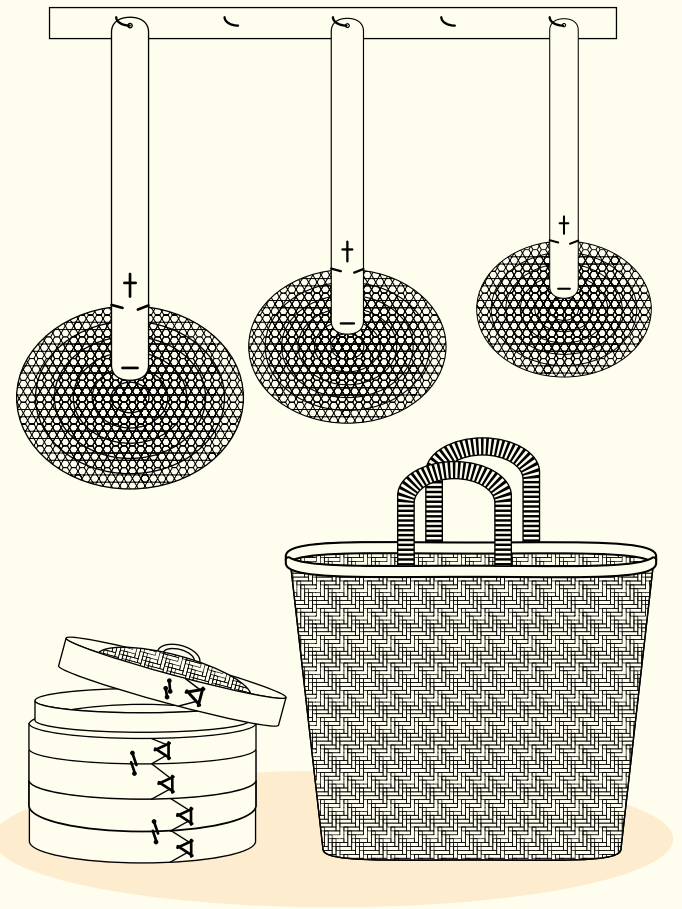
Textile Tour

Interwoven utensils

Even though lots of handcrafts have been made obsolete by industrialized mass production, there are still a number of cooking utensils that can only be hand-made, especially those made of both bamboo and metal.

交織的器物

雖然不少手工製作都被工業化的量產取代，但仍有不少煮食工具和器物只能以手製作，例如以竹或金屬線為材料交織的工具。



鐵網
Wire nets

香港不少食肆會使用手工製作的鐵絲網具，例如烹調雲吞麵的笊籬。

Many restaurants in Hong Kong use hand-made utensils made of wire nets, such as the noodle strainer that is used for making wonton noodles.

蒸籠
Steamer

蒸籠的籠身和底部會使用竹芯，削走的竹皮則用經緯的結構編成蒸籠蓋。

While the soft, inner part of the bamboo is used to craft the body and bottom of the steamer, and outer layer of the bamboo is made into strips to be hand-woven to form the steamer's lid.

菜籃
Shopping basket

1970 年代以前，藤編菜籃是富裕家庭的住家女傭「媽姐」必備的購物籃，是身份地位的象徵。

Before the 1970s, rattan shopping baskets were considered a symbol of wealth and status and a must-have for *ma jie*, the live-in helpers of wealthy families.



茶袋

在香港的大排檔、茶餐廳，茶類飲品普遍以布袋作過濾器。茶袋多以原色或白色的「扣布」（綿質布）製造，用作沖泡和過濾茶葉。不同茶檔對茶袋的布料原薄、疏密和手感也各有要求。

Cloth tea bag

Cloth bags are often used by food stalls and tea restaurants in Hong Kong as tea filter bags. Mostly made with undyed or white colored cotton 'greige' cloth, these bags can be used for brewing and filtering tea leaves. Tea makers usually have their own preferences over the fabric thickness, density, and feel of the tea bags.



白布

不要看輕一塊白色的布料，一塊布包豆腐、一條布拉腸粉的細滑口感，一塊透薄耐用的布就是箇中關鍵。隨著時代演進，以人手製作的食品逐漸變成大批量生產，流水式的作業難以重現以往的精緻味道。

Plain cloth

Even a piece of white cloth deserves your respect. From making tofu to rice rolls, the thin, sturdy plain cloth is of vital importance for it determines how good the food can be. Time goes by, food that was once hand-cooked is now produced via mass production and the delicate flavor created by human hands can hardly be found anymore.



鹹水草

過去，在街市找到的食材，基本上都可以用鹹水草紮起帶走。因應不同食物形態，檔販會使用不同的紮法。近年，輕便的膠袋取代了需要技術配合的水草，成為主要的包裝工具，也因而製造了大量難以分解的污染。

Dried water plant

In the past, the sellers in the markets would use the dried stems of the water plant, *Malacca Galingale*, as string to tie and fasten your purchase. Whatever the shape of the purchase, the sellers could always find the perfect way to tie it. However, dried water

plant has become almost obsolete nowadays with people using plastic bags instead; and what comes along with that convenience is pollution as it takes many years for plastic bags to decompose.



格仔枱布

香港自戰後流行各種西餐廳，他們常用歐洲小酒館風格的紅白格紋枱布，令人想起香港西餐廳的名菜：鐵板扒餐，特別是當侍應上菜，將醬汁倒在鐵板時，拉起枱布來擋住油煙的一刻。

Checked tablecloth

Western restaurants came on the scene in post-war Hong Kong. Taking inspiration from the European bistro, local restaurateurs often placed red-and-white checkered tablecloths on the dining tables. It has become a ritual

for diners to use the edges of the tablecloth as a safety barrier when the waiting staff serves that signature sizzling steak and pours the gravy over the hot iron plate.

為食紡織

香港文化中，「食」最精緻複雜，也最能夠表達這個城市的混雜多元。CHAT 六廠於陳廷驊基金會展廳中，策劃了「為食紡織」展覽，探索紡織在香港飲食文化中不同的形式和功能。

Textile for Food

The sophisticated and complex food culture in Hong Kong can best represent the city's hybridity. CHAT's new display, *Textile for Food*, at The D. H. Chen Foundation Gallery presents how various textile materials, technique and presentation weave into the local food culture.

Q How would you describe your work?

A At this stage, my work falls under two categories. First, there are pieces that are designed for people to actually use them; then, there are designs that aim to provoke the audience to re-examine their lives.

Q How do you create?

A My current studio is in San Po Kong. I share the rent with several other artists. For the time being, I just work with whatever comes handy. This is actually a very organic way of creating, and makes room for the unexpected to happen.

Q Why do you choose used items as your preferred creative medium?

A Firstly, used items are free. Secondly, I just love old things. Each has gone through something at a certain place and time that I am not aware of. They carry traces of the past which would, in turn, become part of my creation. I wouldn't say this could change the world, because it really wouldn't. But making use of used items will change our attitude towards things.

Q Could you share with us an interesting moment that you had with the people in the neighbourhood?

A I met a master welder. He created a stool with discarded wood and a handle which I took some pictures of and posted on the internet. A gallery in Sheung Wan contacted me after seeing the post and asked if they could order five stools to be placed outdoors for people to put their drinks on. So I worked with the master and also suggested using *Yakisugi*, a traditional Japanese wood preservation technique to highlight the wood texture while making them more durable for outdoor use. Preserving the master's skills is essential, but it's even more important to add in your own imagination.

Q Are there any projects that you have yet to start that you're excited about?

A There is indeed an idea that has yet to materialize. I wish to own a creative factory just like the European designers. To have a studio, a place to showcase, and also spaces for new designers to explore with the various possibilities that recycled materials can offer. It is only with enough space for artists to freely create that we can gradually nurture the "new industry".

Q 你怎樣形容自己的創作？
A 現階段，我的創作可以分為兩種。第一種是設計給別人用的；第二種是單純的創作，希望挑釁觀看者，令他們重新審視自己的生活。

Q 請形容你的創作模式。
A 我現在的工作室在新蒲崗，是與其他創作者朋友夾租的空間。暫時來說，可以用「順手拈來」形容我的創作模式。手邊有甚麼材料，就會使用甚麼東西。這其實是一種很有機的創作方法，總有意想不到的事情發生。

Q 使用廢棄物作為創作材料的原因是什麼？
A 第一個原因是不用錢。第二個原因是我自己本來就喜歡舊的物件，它們在某些時間某些地方，某些人手上曾經經歷過我不知道的事情，留下一些過去的痕跡。這全都變成我創作的一部份。我不能說這件事能夠改變世界，因為真的不會。但這種「污者自負」的行為，會改變我們對事物的態度。

Q 可以分享一件與街坊相處的有趣事情嗎？
A 曾經遇過一個燒焊師傅，他用廢棄的木條加上一個手柄組成了一張木凳。拍照放上網後，一個上環的畫廊聯絡我希望製作五張，放在戶外的樓梯讓人擺放飲品。於是我加入我的創意，使用日本「燒杉板」的技巧，突顯木板的紋理，更適用於戶外。然後，我便和師傅一起製作了這五張板凳。保存老師傅的技巧是重要的，但更重要的是加入自己的想像力。

Q 可以分享一個未有機會實行的企劃嗎？
A 的確有一個未能實行的想法。我希望像歐洲的設計師一樣，擁有一座屬於自己的創意工廠。擁有一個工作室、一個展示作品的地方，以及有空間支持新晉設計師，嘗試不同回收創作的可能性。擁有一個自由創作的空間，才能夠一步步促成「新工業」的誕生。

C | STUDIO VOICE



每位創作者都有各自偏好的創作材質。藝術家 Orange Terry 偏愛使用廢棄物為原料，創造各種令人驚訝的作品。他將和我們分享他在城市漫遊，與社區街坊互動的過程，如何激發他的創意和想像力。

Every artist has their own preferred creative medium. For Orange Terry, he is particularly fond of working with used items to create pieces that wow audiences. In the following interview, he shares with us how he roams through the city interacting with its people to find inspiration.



Orange Terry



20 分鐘 創作一幅禪繞畫
20 minutes: Draw a zentangle

在隨性的筆劃之間，一幅禪繞畫逐漸在紙上成形。作畫過程放鬆而專注，能夠找回創造力和如孩子般清澈的感受力。

Let your pen roam free to form strokes and tangles on the paper. People often rediscover their creativity and sensibility during the relaxed yet concentrated drawing process.

1 天 退修
1 day: Go on a retreat

每人都需要這樣的一日：到一個沒有人找到的地方，將整天的時間留給自己。忘記別人的評價，誠實地面對自己，未來到底想過怎樣的生活。

We all need a day like this: Retreat to a hidden spot and spend the day alone. Forget about the critics and judgements, face yourself with honesty, and think about the life ahead.



45 分鐘 散步
45 minutes: Take a Stroll

在城市靜靜地散步，開放敏銳的感覺，保持一顆好奇心。不用想太多，一直享受迎面而來的風景就可以了。

Enjoy a peaceful walk in the city. Indulge your senses and stay curious. Calm your mind, all that matters is what you see before you.

A | FORMS OF TRAVEL

10 分鐘 打坐冥想
10 minutes: Sit and meditate

容易產生焦慮，很可能是因為我們很少聆聽內在的聲音。花 10 分鐘打坐冥想，覺察自己的情緒狀態，分辨哪些問題是能夠解決的，哪些問題是時候放下。

Listening to your inner voice may help reduce anxiety. Spend 10 minutes meditating, be mindful of your emotions, and sort out your problems to either settle them or leave them behind.



「停一停 心呼吸」靜坐 APP：由常霖法師為都市人錄製的靜坐導引，可以根據需要選擇 10 分鐘、15 分鐘或 20 分鐘的版本。

"Let our heart breathe" is a guided meditation App featuring narration by Master Chang Lin. There are 10-, 15- or 20-minute guided meditations for you to choose from.



20 分鐘 瑜伽
20 minutes: Yoga and stretch

瑜伽是一個啟動身體的過程，心靈會隨著身體的伸展而變得放鬆而舒張。當身體變得更具彈性，面對困難時我們就會變得堅韌。

The body-stretching of yoga activates our muscles and relaxes our soul. As elasticity develops, we will be more capable, both physically and mentally, of taking on difficulties and challenges.



1 分鐘 深呼吸
1 minute: Take a deep breath

在一個令人放鬆的地方坐下，閉上眼睛，挺直身軀。深深吸一口氣，停留片刻，緩緩吐出。重複數次，找回你的呼吸節奏。

Find a relaxing place to sit down, close your eyes, and straighten your back. Take a deep, deep breath, hold it in for a moment, then slowly exhale. Repeat until you find your rhythm.



療癒之旅

在人生每個階段，都面對著不同的煩惱。不知不覺累積了難以負荷的壓力，渴望著排解的出口。其實，在短至一分鐘的時間裡，我們就能前往一趟心靈的療癒旅行。調整身體和心靈的平衡，找回自我的完整性，幫助我們重新面對未來的生活。

MINDFUL TRIPS

We all face different problems in each stage of life and over time, stress and pressure reach their boiling point. However, all it takes is one short minute to lead our mind and soul on a therapeutic trip, regaining our inner balance and restoring our true self to take on what lies ahead.

一趟精神上的旅行

A spiritual journey

Luci

OBSCURA MAGAZINE 主編，目前居於南丫島，專注於靈性學習。

A resident of Lamma Island and the editor-in-chief of *Obscura Magazine*. Currently studying and practicing spirituality.

想著未來而感到恐懼或猶疑時，反映了我們忘記專注於當下。而當我們因為看不清未來而感到害怕時，只是忘記了自己來自宇宙，是宇宙的一部分。其實，我們的靈魂也存有宇宙的智慧，有能力創造自己的未來。我們不需要猜度下一步該如何是好，因為所有答案一早藏在心裡，只是我們忘記了。

當直覺告訴你需要做某些事情時，頭腦會用恐懼和疑慮去令你裹足不前。可是若果我們不接受恐懼的挑戰，靈魂便無法學習、成長。靈魂選擇來到地球這趟旅程的其中一項重要目的，就是學習回到心內，憶起真正的自己，也就是有能力創造未來的自己。

我們的心不但是連結靈魂的入口，同時也在傳遞愛的頻率。將心打開，讓愛流動，你的內在光芒自然也會照得更亮，並且感染周遭的人。現在地球媽媽很需要大家這樣做：讓我們的心連結，分享光，再一起把世界照亮。一花一石，一草一木，從前也許不為所動，這一刻你卻深受觸動。出現改變的是你的看法，而非它們給你的愛。所以你會看見英文字「EARTH」之內，隱隱然也藏著「HEART」。蓋亞母親一直活在我們心裡，而非外在世界。

自 2019 年以來，不只此城，地球上不同角落每天都在陸續上演劇變，你們可能也感覺到了，好像是有些還未看得見的新景象在醞釀。始於宇宙之源、同是星塵的我們，此時此刻還會留在此地球的你，自有靈魂當初作此選擇的原因。像 Rumi 說的：「I am merely a guest, born in this world to know the secrets that lie beyond it.」生有時，死有時，遺忘有時，憶起有時，再度回來有時，栽種有時，發光有時，明白愛有時，選擇勇氣有時，協助地球進入新次元，亦有時。

Feeling anxious and hesitant about the future is a signal that tells us to focus on the present. If you feel scared about the uncertainty of the future, just remember that we came from the universe and we are part of it. In fact, we have the wisdom of the universe in us and the power to create our own future. We don't need to worry about what comes next because we already have the answers inside of us. We just need to recall them.

When your intuition tells you to do something, your mind will use fear and doubt to hold you back. But if we don't deal with the fear, our soul will never be able to learn and grow. One of the most important purposes for the soul to travel through the universe to the earth is to find the way to its true self. The true self that has the power to create the future.

Our heart connects with the soul while sending out the frequency of love all around. Open your heart and let love flow. The light that comes from you will shine upon the people around you. This is what our Mother Nature needs us to do right now: let our hearts connect, share the light, and together we can illuminate the world.

You might not be aware of and touched by every tiny little thing around you, but you are now. It's your point of view that has changed, their love for you has always been there. You will now see that in EARTH lies the HEART. Gaia has always been living in our hearts, not in the outside world.

Not only this city, but every place on earth has been undergoing dramatic changes since 2019. You may have felt it; something yet to be seen is brewing. We are all stardust in the universe. You are here on earth for a reason. Rumi said, "I am merely a guest, born in this world to know the secrets that lie beyond it." There is time for everything. The time to live, to die, to forget, to remember, to return, to plant, to shine, to understand love, to be courageous, and to help the earth enter a new dimension.

介乎熟悉與未知之間

Between the familiar and the unfamiliar

麥朗 Jonathan Mak

平面設計師，現時為籃球訓練程式 HomeCourt 的設計團隊成員，負責品牌視覺識別以至程式介面設計等。

A graphic designer. Currently on the design team of *HomeCourt*, an interactive basketball training app, working on the brand's visual identity and interface design.

2012 年，我剛完成德國留學，回港開始新學期。遇到很久沒見的大學教授，她和我談了幾句之後笑說：「你離開了大半年，幹嘛人和作品都這麼繃緊？」當時我有點難過；大家不是最愛去旅行找靈感的嗎？難道我的歐洲之旅是白去的？

平面設計師都愛說靈感意念來自生活。如果人生閱歷就是創作養分，可能我那段時期就是消化不良。去了外國，每件事都是新衝擊，根本無暇靜下來創作。到開始適應生活，有點自在的空間給思想沉澱，又差不多要離開了。當然，那些經歷可能會在某年某日無形地體現於創作裡而不自知，但我實在是個沒什麼耐性的人，長期處於有 input 無 output 的狀態會感到焦躁不安。到外國學習明明是很好的機會，但有時發現自己暗暗記掛著獨自留在香港房間內不斷創作的日子，感到慚愧。

不知是否只有香港人，才會用「這裏很不像香港，像 XXX」來稱讚一個景點。儘管這種妄自菲薄的形容有點可悲，也不得不承認：相比要在外國的土地找回自己的節奏，在自己家鄉發掘新鮮感可能更「划算」。但既然要玩抽離感，倒不如把心一橫，外出走走的時候，把每個大街小巷也給予同樣的「旅行目光」。

Everything Is Illuminated 的配樂是我逛街 playlist 的常客。它是一套猶太人尋根的公路電影，而我的最愛是當中收錄 Tin Hat 組合的作品，混合爵士，民謠，藍調等風格。看著交通工具窗外的風景，聽著 Tin Hat，對環境有種介乎熟悉的和未知的感覺，處於積極觀察和抽離放空的狀態，彷如身處異地。

在外國，就要活得像個當地人，在香港，卻想活得像個旅者，實在有點諷刺。

In 2012, I returned to Hong Kong after finishing my studies in Germany. When the new semester began, I bumped into a professor whom I hadn't seen for a while. She said to me, "You've been away for half a year already. Why are you and your work so tense?" I felt a little upset at that moment; people travel for inspiration, right? Was it a waste of time for me to study in Europe?

Graphic designers love to say that inspiration comes from life. If life experience is the nutrient that boosts creativity, I might have been suffering from poor digestion at that time. Everything new comes as a shock when you are in a foreign land; you simply have no time to relax and create. When you finally start feeling settled and have a moment to organise your thoughts, it's almost time to leave. Of course, those experiences might come back unconsciously sometime in life and present themselves in my creations, but I don't have the patience to wait. I feel restless being in a state where there's only input but no output. Studying abroad obviously offers some great opportunities, but there were times I found myself missing the days spent alone in my room in Hong Kong, creating all day and night; I simply feel ashamed.

I wonder if it's only Hong Kong people who would comment on a popular sightseeing spot like, "It doesn't look like Hong Kong, it looks like XXX." It's quite sad to belittle ourselves in that way, but I have to admit that it might be more "cost-effective" to discover something new here in my hometown rather than being in a foreign land. To feel further detached from this place, we might as well put ourselves in a "travel mode" whenever we go out.

I always play the soundtrack of *Everything Is Illuminated* when I am on the go. It is a road movie about a Jewish man searching for his roots. My favorite tracks are those by Tin Hat that are a mix of jazz, folk, and blues. Sitting on public transportation, looking out from the window, and listening to Tin Hat; I feel familiar yet unfamiliar with the surroundings. As I actively observe, I feel completely detached, as if I am in a foreign land.

Strive to live like a local in a foreign land, yet longing to roam like a traveler in Hong Kong. Isn't it a bit ironic?

旅行的意義

The meaning of travel

陸穎魚 Luk Wing Yu

香港詩人，現居台北，2014 年於台北創辦專賣詩集的獨立書店「詩生活」。近作有《待你醒來一個無瑕的宇宙》、《嬰兒雲》。
Hong Kong poet. Currently resides in Taipei. Founded the independent poetry bookshop in Taipei, Poetry Life, in 2014. Recent works include "Wake up a flawless universe" and "Baby cloud".

接駁香港與台北的天空距離，飛行時間大約是 1 小時 45 分鐘，這是醒來也好睡著也罷的，一種曖昧不明狀態。

我是那種喜歡在飛機上看電影的人，但我往往會在台北飛往香港的班機上，留下那些電影結局在停機坪，而不知道什麼時候再次與它們重逢。

看電影，也算是種心靈旅行經驗吧。把自己浸在黑盒子裡，眼睛看著遙遠且陌生的人物和風景，一切都是感受與承受。而我在台北開的小書店附近，最近的小型電影院走五分鐘就到，其餘兩間比較大型的，也不過是十五分鐘的腳程。

我寫詩，於是開了一間專賣詩集的書店，期待與讀者相遇。如果人生是一部電影，或是一趟地球旅行，那這間書店必然是我生命裡頭，最重要的長鏡頭，或獨一無二的風景。

雖然現今閱讀風氣式微，世界各地的書店都變成黃昏產業，即使如此，喜愛紙本書的人還是有的，好像台灣的獨立書店就有 800 多間，這就證明了，一座美麗的城市，總是少不了書店的燈火與身影。

疫情的關係，我已經兩年多沒有出國旅行，也沒有回家。香港，你還好嗎？有時候，在台北家中聽著時下年輕歌手的廣東歌，幻想那熟悉的語言是電影配樂，便能叫我從腦海中拾回一些人與人之間的重逢或相遇畫面，及後發覺，其時間不是太短，就是不夠長，於是更見珍貴。

慶幸，當音樂停止，電影完結，你不願忘記的，那便是別人搶不走的。其實，生活即旅行，好好活著，就是旅行的意義。

The distance in sky between Hong Kong and Taipei is about 1 hour and 45 minutes in flight time. An ambiguous state of being awake or asleep.

I am one of those who love watching movies on the plane. But oftentimes, the movie endings are left on the tarmac, especially after the flights from Taipei to Hong Kong, not knowing when they will be known to me again.

Watching a movie is like embarking on a spiritual journey. Immersing yourself in the black box, gazing at those distant, unfamiliar beings and landscapes. It's all about feeling and enduring. And from my small bookshop in Taipei, I can walk to the nearest small movie theater in five minutes, and there are two larger ones around a fifteen-minute walk away.

I write poetry, that's why I opened a poetry bookshop – to meet with readers. If life is a movie or a trip to earth, this bookshop would be the most significant long shot or the most unique landscape in life.

Although people are reading less and the sun often feels like it's setting on physical bookshops, there are still people who love printed books. There being more than 800 independent bookstores in Taiwan proves that bookshops are always indispensable in a beautiful city.

I haven't traveled for more than two years, nor have I returned home because of the pandemic. How are you, Hong Kong? Sometimes when I listen to Cantopop at my place in Taipei, I'd imagine those familiar tones to be movie soundtracks. They remind me of past encounters and re-encounters with other people which, I realized later in life, are either too short or not long enough, but this is also why they are so precious.

Fortunately, when the music stops and the movie ends, no one can take away what you don't want to forget. At the end of the day, living is traveling. Live well, that's the meaning of travel.

THE NEXT TRIP ④



Magnificence of landscape
A subjective perception of beauty
Look at the world
With a different angle
You will find a view
On every hill
As stunning as the Grand Canyon

旅遊與想像 ④
風景的壯觀程度
向來都受主觀比例影響
改變角度
欣賞地球每道風景
在每座小山上
都能夠發現
如同大峽谷的壯麗

菠蘿山 | 美國大峽谷
Por Lo Shan | Grand Canyon



A Place for Wholeness

都柏林的絕望和溫柔

Despair and tenderness in Dublin

林一峰 Chet Lam

全職人類，音樂人，煮飯仔。生於九龍，住遍世界。Full time human being, musician, cook. Born in Kowloon, living globally.

穿乾爽的襪子，是一種幸福
咖啡的泡沫，絕望卻輕鬆
啤酒的泡沫，溫柔卻殘酷

十多年之後，我重踏這個小島的那一刻，想起了當年就在這裡寫的一首歌，就叫《都柏林》。那時候，一到埗就忙著安排跟著十天的行程，晚上就約友人見面，在 Temple Bar 喝到凌晨兩三點；西岸的壯麗，北部的淒美，某個小島遠古僧人留下來的蕭索石頭建築群，一切都還在，但我今次不是來遊山玩水的，所以我為了自己往後幾年的暫時安穩，立即搜尋了最近住所的三家能提供不同生活需要的超級市場、乾洗店、來回宜家傢俬最快的路線、酒館、咖啡廳，垃圾分類系統與收集時間……忙碌了一個星期，終於踏上 Dart 近郊火車線，到海灘 Bray 逛逛——就像紐約的居民不會去自由神像，巴黎的住客會儘量避開香榭麗舍大道一樣，我選擇的地方都是大部份都柏林人會去透透氣的近郊；沿著山徑走著走著，想像如果小狗還在那會多好，畢竟當初選擇都柏林其中一個原因，也是因為這個城市對寵物十分友善。

我從來沒有想過，在都柏林我會需要找一個安靜的，可以悄悄灑小狗骨灰的公園。這條山路應該是屬於你和我的，帶你坐火車你應該會嘗試跳上乘客座位吧，你應該活到 15 歲，而不是 8 歲，我原本就應該有心理準備，有朝一日會目送你先走……我也應該趁日落之前離開懸崖了。

就在下午三點半開始天黑時，我踏進一家傳統愛爾蘭酒吧，看見一位客人的 T-shirt，上面有一杯健力士黑啤的圖畫，還有兩行字：Hello darkness my old friend……

都說都柏林是溫柔，也是殘酷的。我笑了。然後獨自坐下來，點了一杯。多年的路，路上的伴，來來回回離離合合，就這樣沉澱在啤酒的泡沫裡，那一刻我想，這杯啤酒也算是一種安慰吧。襪子仍然乾爽，我還是快樂的。

快樂不是你擁有什麼，而是怎樣得到。

To have a pair of dry socks to wear
is a blessing
Foam on the coffee, a breezy despair
Foam on the beer, a cruel tenderness

The moment I set foot once again on this tiny island after a decade, I thought of the song I wrote here, *Dublin*.

I can still recall how busy I was as soon as I landed on the island at the time. Busy making plans for the following ten days, meeting friends at night, drinking at Temple Bar until two or three in the morning. The magnificent west coast, the poignant beauty of the north, and the long-desolated ruins on that smaller island where ancient monks once survived; everything is still there. But I am not here just for sightseeing this time. To make sure that I can live a temporarily-stable life in the next few years, I immediately searched for the three nearest supermarkets that can support my everyday life, dry cleaners, the fastest route to and from IKEA, pubs, cafes, waste collection system... After a hectic week, I finally boarded a DART heading to Bray. Just like how New Yorkers stay away from the Statue of Liberty, and how Parisians avoid the Champs-Élysées, I choose to visit the suburbs where most Dubliners would go if they want to take a breather. Walking along the mountain path, I think of how nice it would be if my puppy was here. After all, one of the reasons why Dublin was chosen in the first place is that it's a pet-friendly city.

I never imagined I would be looking for a quiet park in Dublin to scatter my dog's ashes.

We should have walked on this path together. You would most likely jump onto the passenger seat on the train. You should have lived to be 15 years old, not 8. I should have been more prepared to say goodbye to you one day... I should probably leave the cliff before sunset.

Just as it was getting dark at 3:30 in the afternoon, I walked into a traditional Irish pub and saw someone with a picture of a glass of Guinness on his t-shirt. Beneath the Guinness it read, "Hello darkness my old friend..."

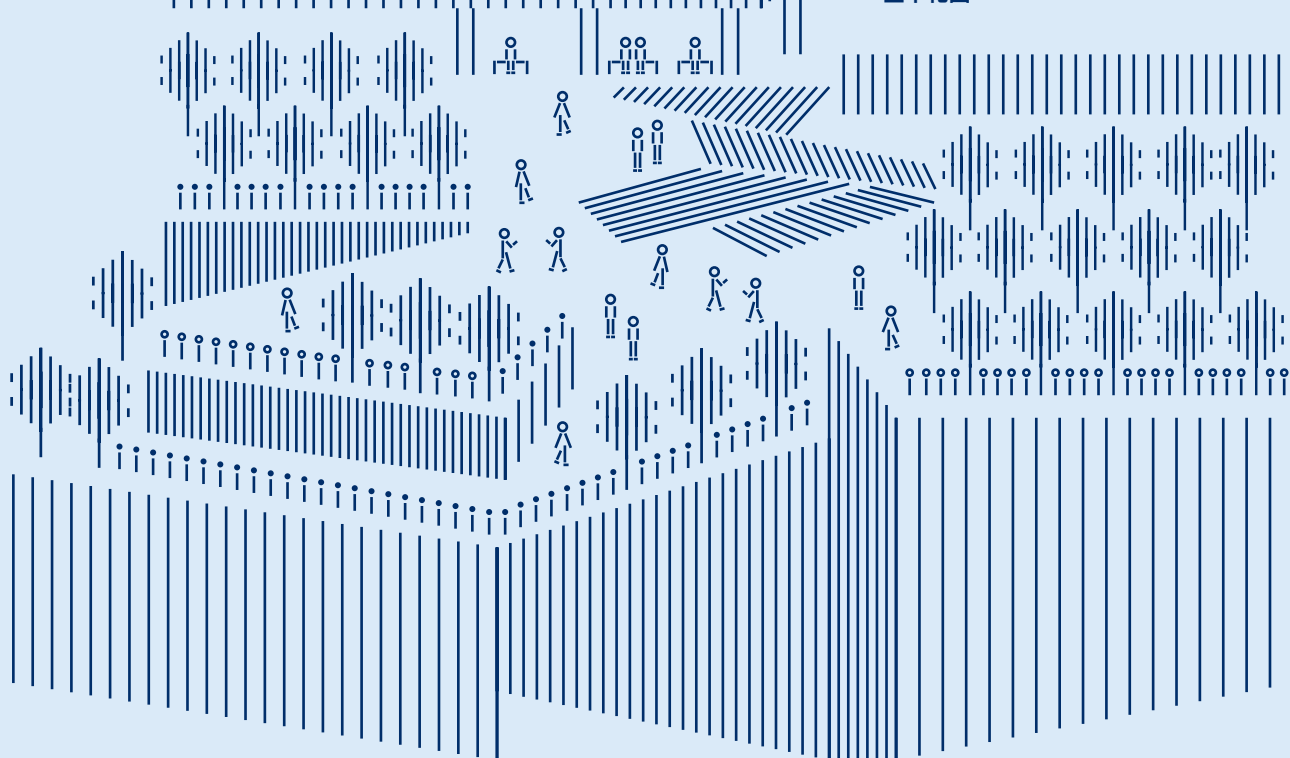
Tender, yet cruel. This is the Dublin I know. I laughed, sat down, and ordered myself a drink. Years of travel, all the hellos and goodbyes along the way, they all condensed into that foam on the beer. It was at that moment I reckoned, this glass of beer came as a comfort. My socks were dry, I was still happy.

Happiness is not about what you have, but how you get it.

30000

AIRSIDE Garden

空中花園

AIRSIDE 與可持續發展
Sustainability at AIRSIDEInfrastructures for
greener living

開創可持續基礎設施



通過採用聯合國可持續發展目標作為藍圖，AIRSIDE 在設計融入了一系列碳中和的元素，包括香港商廈規模最大的太陽能發電板；啟德發展區首個利用先進區域供冷的商業中心，耗電量減少 20% 至 35%；香港首個全自動智能垃圾稱重系統和自動單車停車區。

By adopting the UNSDGs as the design blueprint, a series of carbon-neutral attributes are inaugurated at AIRSIDE which include: the largest PV farm in a commercial building in HK; the first commercial hub at Kai Tak making the most of the establishment of HK's foremost District Cooling System that enables AIRSIDE to consume 20% to 35% less electricity; the first automatic smart waste weighing system and automatic bicycle parking bay in the city.

A greener way
of life

營造綠意生活



為提供健康宜居的環境，AIRSIDE 採用高效空氣過濾系統和雨水收集系統，提供新鮮空氣及增加用水效率。另外，AIRSIDE 帶來了佔建築面積超過 30% 的綠色景觀和開放區域。AIRSIDE 與綠建環評的標準相比，每年節省逾 23% 的能源、60% 以上的可飲用水，以及增加了 30% 的新鮮空氣。

Providing a healthy and livable environment, fresh air will be generated throughout the premises with the high-performance air filtration system employed; whilst a rainwater harvesting system has been introduced to boost water efficiency. AIRSIDE brings a lush collection of plants to the green landscape that composes over 30% of the whole site. Over 23% annual energy will be saved as compared to BEAM Plus Baseline; above 60% potable water reduced, and 30% fresh air generated at AIRSIDE.

AIRSIDE

擁抱「和而為一」之地
A PLACE FOR WHOLENESS

AIRSIDE 為南豐集團位於啟德發展區的全新文化及生活地標，包括連接地下購物街的多層購物商場和逾 30 層之甲級寫字樓。

AIRSIDE is a brand new culture and lifestyle landmark developed by Nan Fung Group in the Kai Tak Development Area. The development includes a multi-storey retail complex with an interconnected underground shopping street and over 30 storeys of Grade A offices.



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