

香港設計系列一 建:香港精神紅白藍

自從國內開放沿海城市以來，香港的經濟、社會和政治架構都面對不少轉變。由於內地提供了大量勞工，本地製造業紛紛遷移內地，香港轉趨產品加工和服務業的發展，其中設計扮演著重要的角色，為企業灌輸了創新的意念。多年來，許多設計師成功地把設計、商業和科技結合，創造出高質素的產品和別具風格的品牌。為表揚設計在提昇生活質素、品味，以至在業務推廣上的重要性，香港文化博物館成為首間致力收藏及展出本地設計作品的公共博物館，並以推廣本地設計為使命。自成立以來，我們不斷投放資源在「設計」的研究、收藏和舉辦活動上，希望能把香港建立為亞洲的設計樞紐。

香港文化博物館特把2004至2005年度定為「設計年」，以展示香港設計界的多元發展及驕人成就。在「設計年」的各項節目中，「香港設計系列」會以連串的展覽形式，介紹各種不同的設計範疇，以及其與日常生活和環境的密切關係。該展覽系列包括：1)「建」—香港視覺/平面設計；2)「間」—室內及戶外設計；3)「融」—家庭產品設計；4)「成」—產品設計進程；5)「潮」—時裝設計，合共五個展覽，更特別邀請在設計界別中享負盛名的設計師和學者，出任客席策展人，為展覽注入嶄新的意念。

「建：香港精神紅白藍」是「香港設計系列」的頭炮，由黃炳培（別號「又一山人」）擔任策劃。又一山人投身設計逾廿四年，不單是平面設計師，也是藝術攝影家、廣告設計師和影片監製。從2001年起，他開始進行「香港建築」計劃，探討香港本土精神的課題。他試圖利用一種普通、廉價、輕便耐用而又極具本土特色的物料，以自己的視覺語言加以改造。這種常見於製造購物袋、建築地盤的棚架帷幕、小販攤檔、店舖帳篷的紅白藍膠布，正切合他的意念。2001年「香港國際海報三年展」中，又一山人首次利用這種物料作實驗性的創作，其後更發展成2003年「香港藝術雙年展」的印刷作品、「有關香港二、三事」的裝置作品，以及一連串的「香港建築」展覽系列。原本平平無奇的紅白藍膠布變為可塑性極高的素材，見證著香港社會和經濟的蛻變，並在意念的層面上代表了香港人的精神。

是次展覽又一山人請邀了二十位藝術家、設計師，以及各區的中小學學生參與，各自演繹「紅白藍」的精神。作品以這種極具濃厚地道風味的物料為創作媒介，使展覽營造出溫馨而懷舊的氣氛，勾起我們對昔日的懷緬—街頭巷尾的帳篷，回鄉探親的行李，我們兒時的回憶，我們的舊香港。忽然間，這種代表著舊社會的尋常物料，在展覽、演唱會、時裝表演，還有海報和產品設計中流行起來，幻變成時尚及深具象徵意義的媒介。

究竟紅白藍膠布憑甚麼本領，能深深地迷住香港人呢？它呈現的是怎樣的的精神？相信又一山人會給大家一個滿意的答案。

香港文化博物館
館長(藝術)
陳李淑儀

Hong Kong Design Series I building hong kong redwhiteblue

Hong Kong has been going through economic crisis and many structural changes after the opening of China and its coastal cities. It has experienced the mass relocation of manufacturing industries into the Mainland where abundant labour is available. Subsequently, Hong Kong is more reliant on the higher value added productions and service industries. Design is one of the core essences in providing conceptual and creative innovations into the business of Hong Kong. Many designers have, for the past decades, succeeded in combining design with business and technology to create high value added products. In recognition of the importance of design in defining taste and life style as well as a strategic instrument to successful business, the Hong Kong Heritage Museum is the first public museum in Hong Kong to give due recognition to creativities of local designers. 'Design' is written into the vision and mission of the Museum and since its opening tremendous efforts and resources are spent in researching, collecting and promoting 'Design', with an aim to build Hong Kong as the design hub of Asia.

As design practice becoming more and more distinguish in shaping the future of Hong Kong, the Museum has dedicated 2004-2005 as the 'Year of Design', to show the infinite possibilities of this discipline. Among the programmes, the 'Hong Kong Design Series' is purposely curated to feature various disciplines of design through five exhibitions: 1) Building Hong Kong – visual/graphic design; 2) Spaces and Places – interior and exterior design; 3) Mega-dossier – home products design; 4) In and Out - product design development; and 5) Body and Wears – fashions design. Guest curators are invited to introduce innovative and creative conceptual thinking to the series.

'building hong kong redwhiteblue' is the first in the series to be curated by Stanley Wong, alias anothermountainman, who has been in the creative industry for over twenty-four years. Among his many creative abilities as a graphic designer, an artist photographer, an advertising designer, and a film producer, he has also ventured into his search for the Hong Kong spirit through his special project known as 'Building Hong Kong' since 2001. anothermountainman wants to employ a common, cheap, light and durable material that has a strong local flavour to translate his message into visual languages. The red-white-blue polyethylene material which is commonly used as storage bags, construction site scaffolds, protective cover for hawkers store, and canopy for roadside shop is the perfect solution to his conceptual representation. The 'Hong Kong International Poster Triennial 2001' marked the beginning of his continuous experimentation with this material. He then developed his print series for the 'Contemporary Hong Kong Art Biennial 2003', his installation art for the 'One or Two Things About Hong Kong' and his 'Building Hong Kong' exhibition series. This mundane and banal red-white-blue polyethylene material polarized by artists/designers then assumed an illustrative visual identity through different conceptual interpretation to represent the spirit of the Hong Kong people.

For this exhibition anothermountainman has invited twenty artists/designers and student groups to redefine the spirit of redwhiteblue using this pliable, banal and durable polyethylene material. The presence of this strong local flavour has provided a warm and nostalgic ambience to the exhibition. Yet, this signature material of our old society has miraculously transformed into a modern, chic and symbolic medium in exhibitions, pop concerts, fashion shows, in poster and product designs.

We may want to ask how and why would the red-white-blue reinvented itself and found its way into the heart of the Hong Kong people? anothermountainman would be the best person to answer the questions.

Judy Chan
Curator (Art)
Hong Kong Heritage Museum

這不是紅白藍的開始。 更不是紅白藍的總結。

還記得...

1989年冬，身為香港廣告創意人的我，得公司派往倫敦分公司考察深造。為期一個月的英倫生活令我增添不少養分。

不是說人家的飯特別香，踏足倫敦，360度地給她的藝術、時裝、廣告、建築及設計直接衝擊，新、奇、趣的都來不及看。一天竟然在蘇豪區一間小小的精品店內，看到來自我們香港的紅白藍膠袋放在貨架上，時空頓然停了數分鐘。從此，我學識用不同文化角度去推量思考，回到香港，開始對身邊「本地」的事、情、物更加關心，對紅白藍更久睇眼相看。

十多年來，拍下無數的紅白藍的照片。近有的中、港、台，遠的有泰國甚至美加...時而包裹地盤抵沙擋石、時而土多檔口外遮陽光防雨水，時而變身手挽袋，盛載我們的財物、回鄉手信、我們的夢。無處不在的它不久被我看成有性格有態度，活脫脫的一個人，它堅毅地堅守崗位，擁有面對逆境的能耐，默默辛勤投入參與建設城市的精神，就真正代表了我們香港六、七十年代的每一份子...

過去三年來，由為香港文化博物館海報展做的一套「紅白藍無限」文化海報開始，接著做了十多個平面及立體的香港建築紅白藍項目，推銷正面的香港精神...

不斷做，我就不斷學。學的是創作理想，學的是做人，做香港人...

創作。可以是商業的手段。

創作。也是文化，藝術世界的魔法、把戲。

創作。對我來說最有價值者，莫過於對人民，對社會築起一個平台，提供溝通空間，思考空間，表白態度及分享的空間。

衷心感激香港文化博物館給我機會合作策劃「建：香港精神紅白藍」視覺創作聯展。

感動的是明總館長，館長Judy及全體工作人員對策展方向的支持和包容。以及實現過程中的配合和汗水。當然更要多謝本地二十多位平面設計、建築、攝影、藝術以至時裝設計等不同界別的大師，新一代，以及大、中、小學學生精英應邀參與。

謹希望是次展覽的起點是：創作人拿我們香港人生活中的紅白藍膠布發揮其對香港正面的見解和看法。目的地?...

很想觀眾從中得到一些關於我們香港的啟示、思考、提問，或對話。

說實話，建築香港... 得要取「暫」成城。

客席策展人
又一山人

This is not the beginning of redwhiteblue. And this is not the conclusion of redwhiteblue.

I still remember...

It was the winter of 1989. As a member of the Hong Kong creative advertising industry, I was on staff exchange programme to London office of the agency I was working for. A month in England was certainly an enriching experience.

It was not a matter of the English grass being greener, But to be surrounded by English arts, fashion, advertisements, architectures and designs was a pleasant assault on the senses. I looked on with awed bewilderment and curiosity.

One day, I came face to face with the redwhiteblue plastic bag in a small boutique in Soho — A typical Hong Kong product right there on the shelf. For a few minutes, time froze. I learned, from then on, to consider things from different cultural perspectives.

I became more concerned with all things 'local' when I returned to Hong Kong, and began to look at redwhiteblue from a different angle.

For more than ten years, I took countless photographs of redwhiteblue. The locations varied from China, Hong Kong and Taiwan, which are near to us, and it could be further locales such as Thailand, or even U.S.A. and Canada... These could be plastic sheets at construction sites, the canopies outside street-side groceries.

Or it might take the form of baggage carrying our belongings, or presents to take back to home villages on visits, even our dreams. The omnipresent plastic sheet soon acquired its own character, complete with attitudes. Not unlike a human being standing steadfastly by his post, patiently facing life's difficulties, and struggle on without a word of complain — to be involved in our own city. This is very much like Hong Kong people of the 1960s and 1970s.

Three years ago, I designed a series of cultural posters for the Hong Kong Heritage Museum entitled 'redwhiteblue unlimited'. This was followed by 'Building Hong Kong' — a series of graphic and 3-D projects based on the motif of redwhiteblue. It was a learning experience as I worked over and over on the same motif. In the process, I learned about the creative ideal, about being a person, a Hongkongese.

Creative work can be commercial.

Creative work can also be cultural, a gadget or a magical means in the world of art.

Creative work is to me a most valuable platform to link people with society, allowing spaces for communication, thoughts, expression and sharing.

My most sincere gratitude goes to the Hong Kong Heritage Museum for giving me this opportunity to curate the exhibition 'building hong kong redwhiteblue'.

I am deeply touched by the support and patience of Mr Ming the Chief Curator, Judy the curator and all who involved in the gruelling task, which led, to the materialization of this project.

I would also like to thank the graphic designers, architects, photographers, visual/fine artists, and fashion designers as well as students from primary, secondary and tertiary institutes who graciously agreed to participate in the show.

I hope the starting point of this exhibition, Is to take the redwhiteblue to express positive spirit of Hong Kong. The destination? ...

A sincere wish that the audience would be enlightened and encouraged to develop thoughts and dialogues.

Frankly speaking, to build Hong Kong..... we need to gather our wisdom.

anothermountainman
Guest Curator