

# GLANCES OF PERPLEXITY: A Short Walking Manual to Hong Kong's Hidden Conditions.

## WAYS OF SEEING

John Berger (1926-2018) the late artist, critic, poet and radical British thinker wrote profusely about how we as humans look at things. Through looking we comprehend, "*Seeing comes before words. The child looks and recognizes before it can speak*" is the opening sentence of his 1972 book titled "Way of Seeing"<sup>1</sup> where Berger outlines in 7 essays, the process of seeing: to paraphrase Berger, the way we see is affected by what we know and what we believe. The five walks here presented in this short article, taken through the island of Hong Kong, are an attempt to capture why and how this city stimulates our imagination, through the act of wondering we learn to appreciate the other, and I would argue the "real", city that is ingrained with fascinating hidden narratives.

## INVISIBLE URBAN BACKGROUND

When you live in a city, the quotidian tends to become invisible, we become unable to focus on the mundane experiences that make up our everyday life. The reasons are multiple, from being distracted by our phones to straightforward absent mindedness, however as a result we become immune to perceiving Hong Kong's unique "background"<sup>2</sup> atmosphere. This "other" city, a parallel Hong Kong embedded with local stories and collective rituals, requires a different state of mind to be noticed: a slower, open and more flexible mindset that challenges assumed preconceptions and allows the "here and now" reality to take over. Once this way of looking has been enabled, Hong Kong transforms into a city of infinite wonders, the antidote to the banality of the generic city.

## THE LOST ART OF WALKING

On foot you are able to absorb your surroundings, digest the urban landscape, at a pace where your mind is able to process. Walking through the city enables observations to come to you rather than forcing connections between haphazard moments as we tend to make seeing an "instant" image. To walk through the city one has to drift or as the French Situationist Guy Debord<sup>3</sup> claimed "locomotion without a goal", where the urban environment draws you into a sense of awakening and appropriation, slowly you make the city your own. Paradoxically urban walking is seldom practiced by locals in Hong

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<sup>1</sup> Berger, J. (1972). *Ways of Seeing*. Harmondsworth: Penguin Books Ltd.

<sup>2</sup> I have always been fascinated how architects have been inept, compared to film directors, to work with Hong Kong's background. From a cinematic standpoint, Hong Kong's background (there are no real architectural icons) serves to generate a context of dynamic intensity, think of recent films such as "Ghost in the Shell" (2017) or Wong Kar-wai's 1994 classic "Chungking Express".

<sup>3</sup> Guy Debord (1931-1994) Founder of the Situationist International who coined the term "Dérive", a mode of experimental walking with the objective to study the urban terrain, and also became the basis for his theoretical writings about Psychogeography.

Kong, residents stick to comfortable neighbourhood walks, while the act of walking is typically associated with trekking in the beautiful natural reserves that surround the built environment.

## HONG KONG CONDITIONS

Ever since moving here in 2014 I have been unable to fathom how Hong Kong operates, lost in the midst of trying to decipher what it all means, I decided to start documenting the city through a series of walks. Firstly alone and very soon with students, we prowled the city in search for local life, public instances of collective habitation. Rapidly we realized Hong Kong did not follow any strict urban plan, vis-à-vis other Asian cities such as Beijing and Tokyo or even Shanghai and Guangzhou. On the contrary, Hong Kong is a city that developed reactively<sup>4</sup>, as a direct reaction to given conditions, be they political or geographical. This inbuilt sense of adapting, a city that constantly transforms, generates a unique set of conditions that I would claim become the DNA of the city.

## URBAN DIALECTS

Inhabited urban conditions are a form of urban dialect, indigenous to the area; they reflect everyday occurrences that are at the same time fragile and temporary. They represent episodes that can disappear at any one moment, but allow the residents to dwell as they want: playing mahjonn with friends, gambling while smoking, impromptu pic-nics, etc... They embody instances that develop over time and relate to local customs that evolve over generations, a form of local practice that adapts to the circumstantial. Dialect, the language of the people, is implanted with infinite nuances and subtleties that go back centuries in the history of a culture. In the same manner urban dialects relate to how local people dwell within their environment, differentiating themselves from standard language (the formal city) in not being composed of static and predictable structures.

## LOOSE DIRECTIONS

Finally, each walk has been composed as a series of staccato pieces, to be loosely followed and definitely not a set of strict instructions. Our aim has been to highlight areas, moments, and instances that for what ever reason have disappeared from or collective radar. No condition claims to be a new discovery, I doubt whether any reader has not encountered them before, however exposed and assembled in this unique configuration might conjure a novel means of perception, potentially a new perspective on a city that never fails to amaze us.

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The Chinese University of Hong Kong  
[www.condition-lab.com](http://www.condition-lab.com)

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<sup>4</sup> For a comprehensive history of Hong Kong's architectural development refer to Shelton, B., Karakiewicz, J., & Kvan, T. (2011). *The Making of Hong Kong: from Vertical to Volumetric*. London: Routledge.





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**REview**// Hollywood Road 大館一年，你滿意了嗎  
**REcreate**// 香港親善大使 2019

Colan Ho / Dirty Paper / Ken Lo / 店小二小店 / Kila Cheung / Kensa Hung / Toby Ng / Jonathan Mak / 威洪 / 陳幼堅 / Benny Au / Camille Chan

**REsee** 漫步。細勘。城市。港島 // Peter W. Ferretto / 香港中文大學 Condition\_Lab

**REcall** 又一山人 // 日日旅行日 **Reading HK** // 麥曦茵

**REtell** 黃曉帆 // Hotel Is Life 六篇微小說

**REread** 蔡東豪 / 鄭美姿 //

張雪麗，媽媽，嫲嫲，香港電台

實現可以實現的  
就係香港

**REvisit REthink REcreate**// 想。遊。香港  
**REcollect**// 珍貴旅遊海報 / 明信片 / 攝影 / 地圖 / 旅遊指南  
東西視角，玩遊香港 180 年

**MYHK**// 賈樟柯 / 記憶與歷史想像 // 劉嘉玲 / 香港山，好夢幻 // 超現實香港寫真 @SurrealHK // 王澤 / 老夫子 HK + - × ÷

**REminiscence**// 疍家與客家 消失的魅影

**GRAND TOUR** // 青山公路，新界百年

**REmember**// 本地郊遊鼻祖 吳灞陵的新界足跡 // 鄧達智 / 一生所愛 // 徐葦 / 汀九就是天涯海角

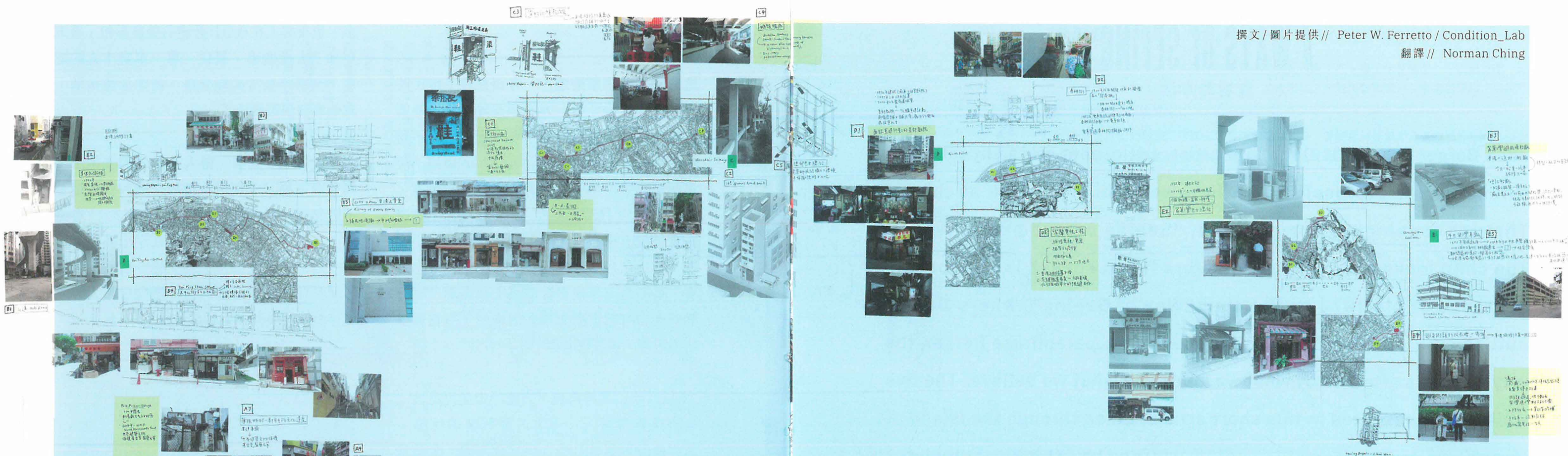
**REimagine**// 南生圍 與雀鳥一起求存 // 如果粉嶺高球場是 Public Park **REcycle**// 盡頭，往生，T·Park

Rosewood Hong Kong × BeingHongKong// **REmapTST** 我們的尖沙咀海旁

承印人：藍馬利式印務有限公司 地址：香港柴灣新業街5號王子工業大廈5樓、7樓、11樓、12樓、13樓







# GLANCES OF PERPLEXITY

A Short Walking Manual to Hong Kong's Hidden Conditions

漫步。細勘。城市。港島



編按：多元化和高密度，無論是人文的還是物理的，城市的還是郊野的，一直以來都是香港的特色。單是遊覽香港的交通工具，纜車/電車/巴士/渡輪/小巴/的士……每一款可以帶大家看到不同的香港，甚至交通工具本身都變成香港一景。五年前移居香港的中文大學建築學系副教授Peter W. Ferretto，連同Condition\_Lab的研究生，卻主張用腳去細勘香港街道、建築形態和空間運用，深入認識香港的人文生活面貌。他們的城市漫遊，提供了另一種旅遊的態度和視角。

Typeface Commune Nuti Debut designed by Sébastien Marchal/VTF



# # WAYS OF SEEING

察看的方法

John Berger (1926-2018) the late artist, critic, poet and radical British thinker wrote profusely about how we as humans look at things. Through looking we comprehend, "Seeing comes before words. The child looks and recognizes before it can speak" is the opening sentence of his 1972 book titled "Way of Seeing"<sup>1</sup> where Berger outlines in 7 essays, the process of seeing: to paraphrase Berger, the way we see is affected by what we know and what we believe. The five walks here presented in this short article, taken through the island of Hong Kong, are an attempt to capture why and how this city stimulates our imagination, through the act of wondering we learn to appreciate the other, and I would argue the "real", city that is ingrained with fascinating hidden narratives.

已故英國藝術家、評論家、詩人、激進思想家布伯格 (John Berger, 1926-2018) 圍繞「人之為人，是怎樣看萬事萬物的」寫過大量文章。透過觀察，我們明白。伯格其《觀看的方式》(Way of Seeing<sup>1</sup>, 1972年出版)中，劈頭第一句，就是「觀察先於言語。孩童先觀察、辨識，而後方能言說 (Seeing comes before words. The child looks and recognizes before it can speak)。」伯格通過書中的七篇文章，勾畫出觀察的過程——套用伯格自己的用語：我們怎樣看事物，會受我們已知甚麼、相信甚麼所影響。本短篇裡述及覆蓋香港島的五個徒步旅程，那是一種嘗試——嘗試探究這個城市為何、如何刺激我們的想像；透過置疑、探奇，我們學會欣賞隱藏著迷人故事的另一個城市（我稱之為「真實的」城市）。

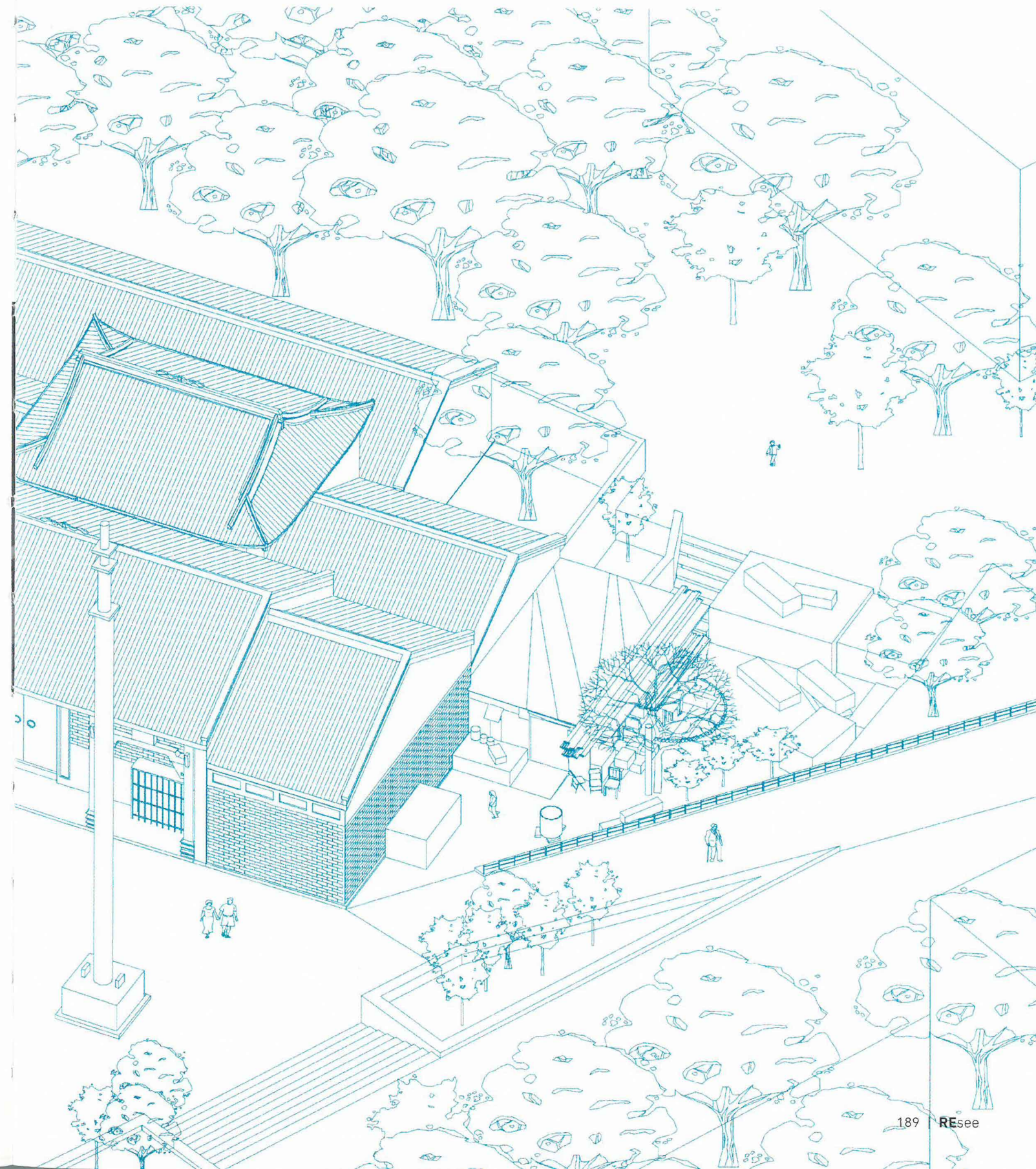
1 Berger, J. (1972). Ways of Seeing. Harmondsworth: Penguin Books Ltd.

## 鴨脷洲 - 薄扶林 // Aberdeen - Little Hong Kong

香港作為漁村的歷史：因為作為漁村——漁民出海工作，海上生意蓬勃——洪聖古廟、海王大神廟在沿海地帶，保佑漁民安全。其後發展至魚類批發市場——漁業的蹤跡，但依然有零星的舢舨做生意。

香港過去房屋的發展：華富邨即將面臨重建工作；薄扶林村於眾多重建建議聲音下終得到保護，村民一直以他們自己的方式在亂中有序的環境生活。

ROUTE  
A





Pok Fu Lam Village  
 · 200年歷史  
 · 香港最古老的村落之一  
 · 2014年 - WMF World Monuments Fund 世界建築文物保護基金會 監察名單



A7

薄扶林村 - 都市中的文化遺產

重建爭議  
 ↓  
 「世界建築文物保護基金會」監察名單



A4

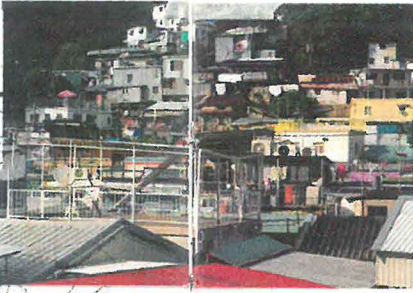
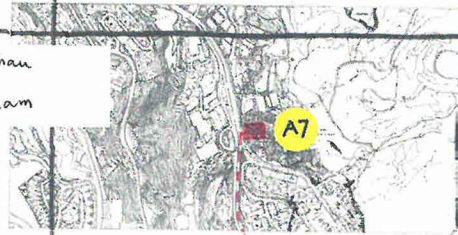
海王大神廟 Little Temple in Little Hong Kong.

· 1m x 1m Area  
 · 建於1948年  
 · 1985年填海前一碼頭位置  
 · 保佑當年香港仔漁民



A

Ap Lei Chau  
 Pok Fu Lam



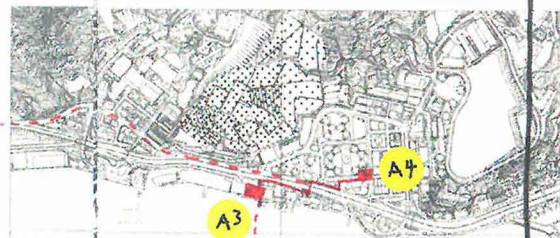
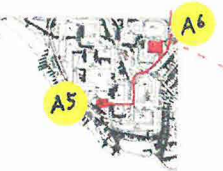
A6

重建前的華富邨

· 1968年落成  
 ↓  
 · 2020年將開展重建  
 · 香港從前的公屋設計: 長形、塔式, 重視公屋的公共空間



步行 4min 角4角 步行 巴士 步行 巴士  
 A1 - A2 - A3 - A4 - A5 - A6 - A7  
 Aberdeen - 香港仔 - Little Hong Kong



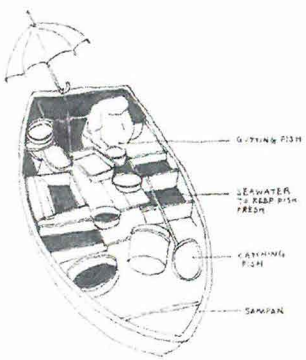
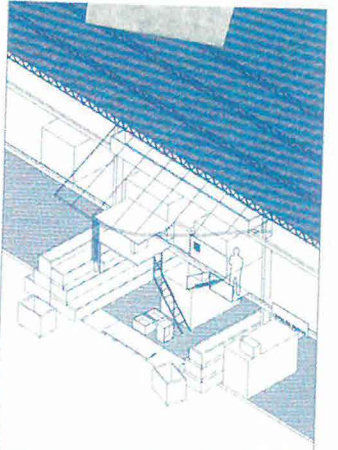
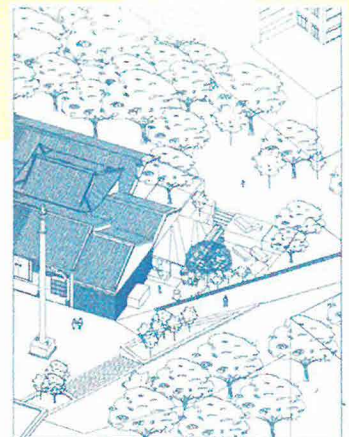
郭婆婆  
 · 當年參與興建海王大神廟  
 · 現在每天坐在廟旁, 督廟宇清潔  
 ↓  
 AM 賣魚  
 PM 清潔廟宇

A1

鴨洲利洲洪聖古廟

廟裡的貓 - EE

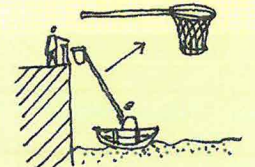
· 2006年於洪聖古廟出生  
 · 一直由廟裡工作的人飼養  
 · 她每天帶到廟附近的草叢上廁所, 然後待石廟的門口



A2

角山角反海鮮檔

· 7am - 3/4pm  
 · 角山角反裝成一格格  
 放不同海鮮、工具



洪聖古廟

· 香港仔/鴨洲利洲一帶  
 最古老廟宇  
 · 建於1773年

→ 洪聖 → 漁民安全  
 → 香港歷史 → 漁村

A5

金銀中冰室 → 香港本土 裝潢風格

· 1968年  
 · 華富邨第一間冰室  
 · 阮元亮夫婦  
 ↓  
 女兒接手

→ 見證華富邨歷史

A6

A3

香港仔魚類批發市場

· AM: 非常繁忙、活躍  
 · PM: 休息狀態





# # INVISIBLE URBAN BACKGROUND

都市那看不見的另一面

When you live in a city, the quotidian tends to become invisible, we become unable to focus on the mundane experiences that make up our everyday life. The reasons are multiple, from being distracted by our phones to straightforward absent mindedness, however as a result we become immune to perceiving Hong Kong's unique "background"<sup>2</sup> atmosphere. This "other" city, a parallel Hong Kong embedded with local stories and collective rituals, requires a different state of mind to be noticed: a slower, open and more flexible mindset that challenges assumed preconceptions and allows the "here and now" reality to take over. Once this way of looking has been enabled, Hong Kong transforms into a city of infinite wonders, the antidote to the banality of the generic city.

當你久住一個城市，司空見慣的事物會變得視而不見，我們漸漸無法聚焦於組成我們每天生活的瑣碎體驗。原因是多方面的：手機鈴響打斷了我們的思路，或者乾脆是我們自己失神，不一而足，但無論原因為何，其結果是：我們變得對香港獨特「背景」<sup>2</sup>的氛圍無動於衷。這「另一個」城市（或者說與我們看見的香港並存的另一個香港）到處嵌入了本土故事和集體常規，要換用另一種思維才能「看見」：換用一個轉得比較慢、比較開放、彈性比較大、能挑戰先入為主的定論、容讓「此時此地」的現實去接管的腦袋。一旦開通了這種看事物的方式，香港會由平庸的一般城市，幻化成奇妙無窮的城市。

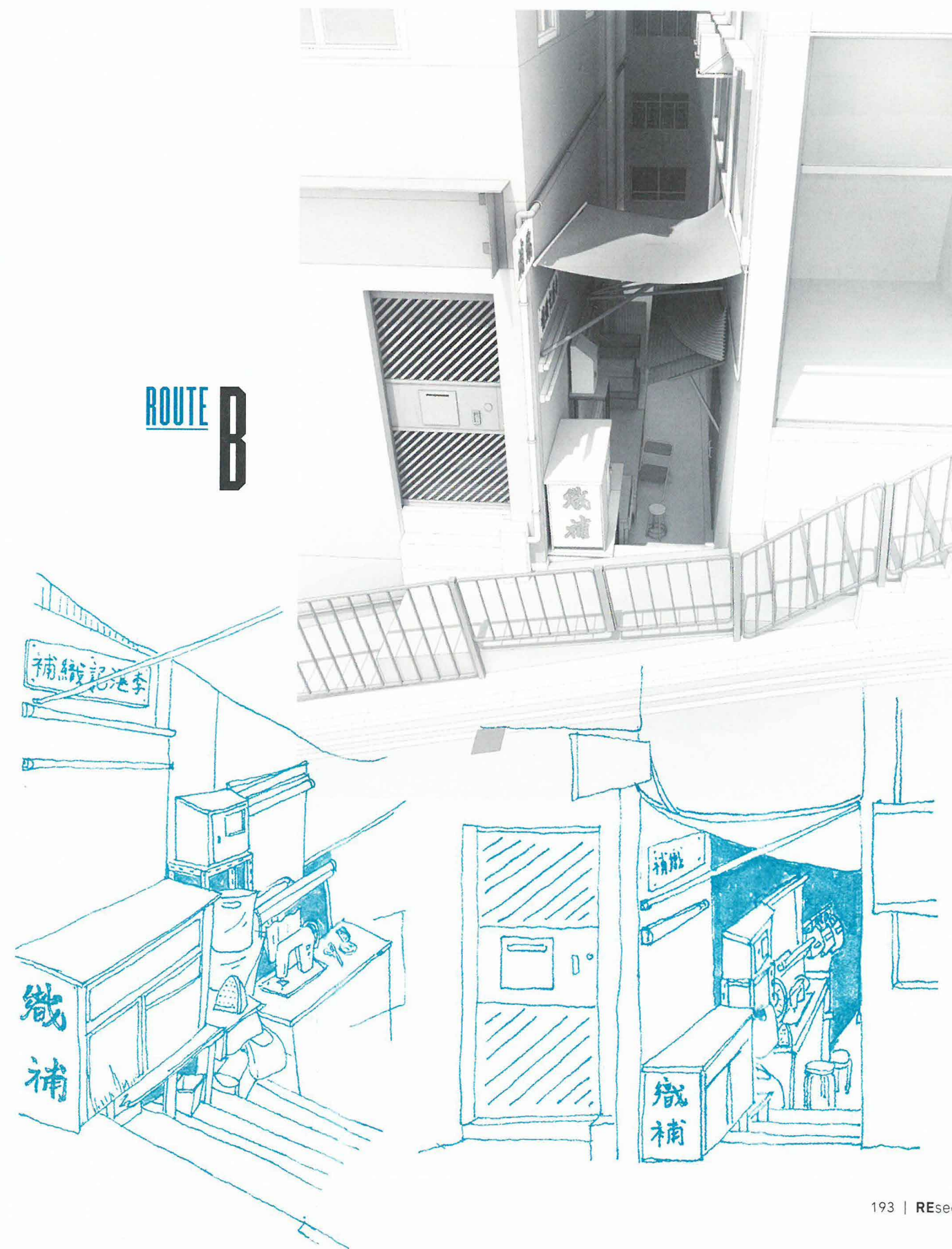
2 I have always been fascinated how architects have been inept, compared to film directors, to work with Hong Kong's background. From a cinematic standpoint, Hong Kong's background (there are no real architectural icons) serves to generate a context of dynamic intensity, think of recent films such as "Ghost in the Shell" (2017) or Wong Kar-wai's 1994 classic "Chungking Express".

我一直感到著迷：相對於電影導演，建築師們較不能與香港背景共事。從電影的觀點出發，香港的背景（沒有真正的建築代表性標識）起產生「動態強度的脈絡」（context of dynamic intensity）的作用。不妨細味電影《攻殼機動隊》（Ghost in the Shell，2017）或者王家衛的《重慶森林》（1994）。

## 西營盤 - 中環 // 在城市狹縫中生活

從山道每逢盂蘭時節臨時搭起的戲棚，於兩座住宅大廈之間的窄巷經營的李湛記織補，到於西營盤店面不足兩呎闊的蔬果檔，看到香港人於這個大城市中小小的狹縫如何生活、如何適應一個不斷快速發展的城市空間。

偏偏在太平山街出現一片與別不同的地方，這片地處於兩段樓梯之間——樓梯之前和樓梯之後都是繁忙的城市。這片地擁有各樣的店舖、咖啡店、甚至廟宇，卻分外的寧靜。

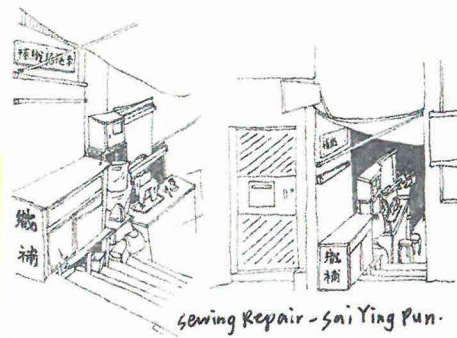






[C3] [E4]  
香港传统修行业

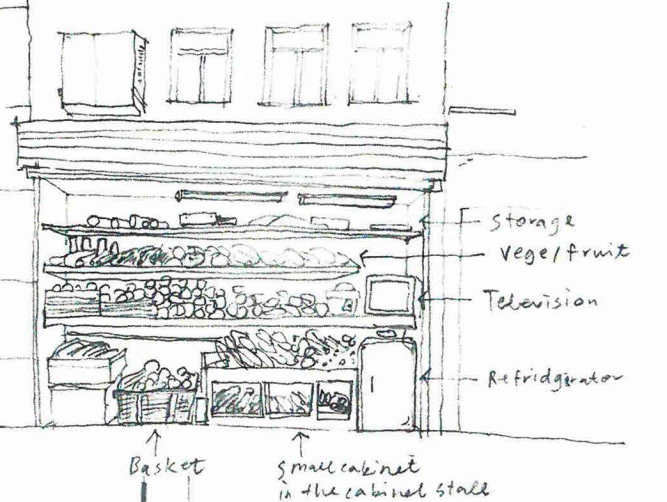
B2



步行 16mins B1 — 步行 3mins B2 — 步行 10mins B3 — 步行 26mins B4 — B5

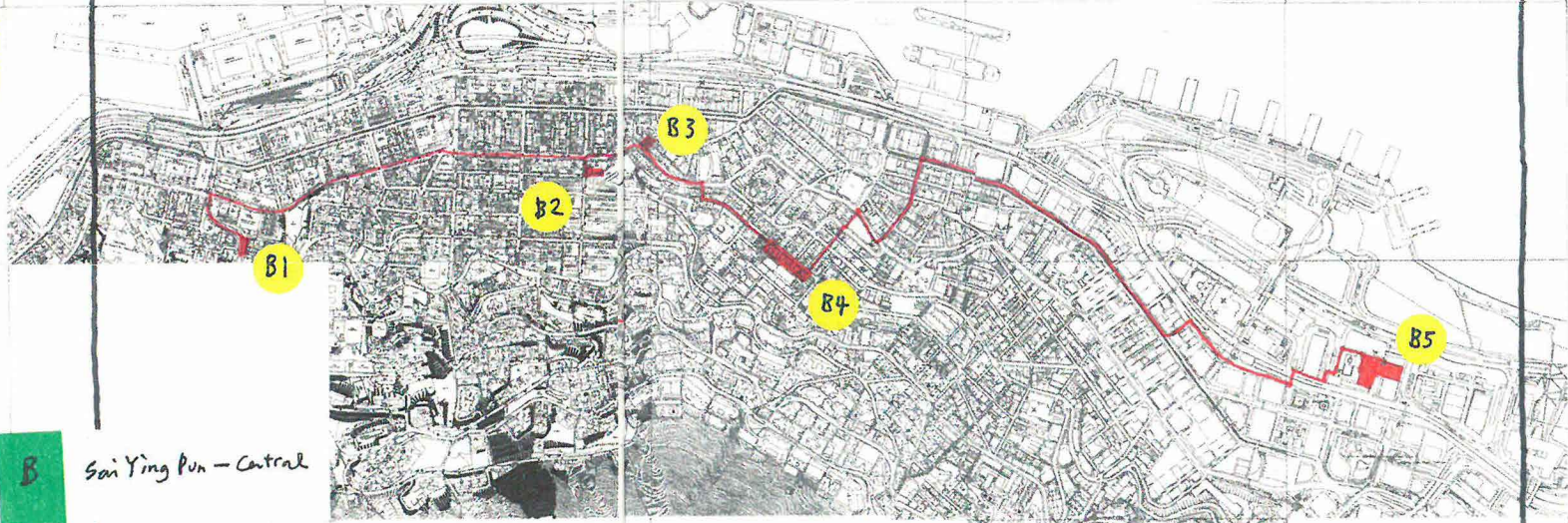


B3



李達記織補

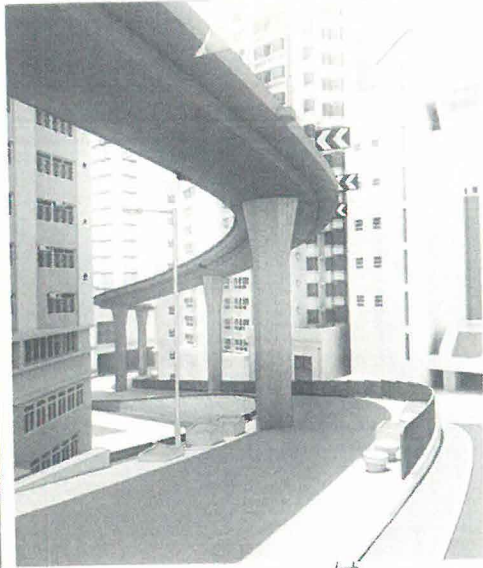
- 1940年
- 爸爸李港 → 李炳康
- 50/60年代職能
- 見證西環歷史
- 老店 → 地鐵建成後的發展



B5 CITY HALL 香港大會堂

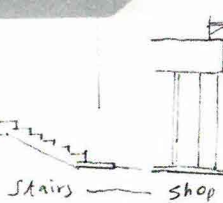
History of HONG KONG

殖民地港徽 → 市政局標誌 → ?



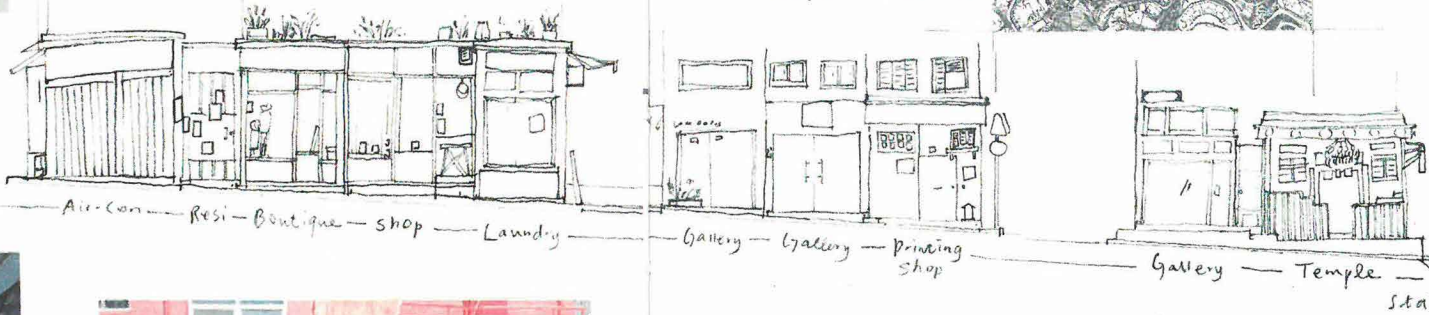
B Sai Ying Pun - Central

B1 山道 Hill Road



B4 Tai Ping Shan street 太平山街百台小社區

樓上是唐樓  
樓下: Cafe, Gallery,  
→ 2個樓梯之間的  
角落, 自成一個社區。





# # THE LOST ART OF WALKING

被遺忘的漫步藝術

On foot you are able to absorb your surroundings, digest the urban landscape, at a pace where your mind is able to process. Walking through the city enables observations to come to you rather than forcing connections between haphazard moments as we tend to make seeing an "instant" image. To walk through the city one has to drift or as the French Situationist Guy Debord<sup>3</sup> claimed "locomotion without a goal", where the urban environment draws you into a sense of awakening and appropriation, slowly you make the city your own. Paradoxically urban walking is seldom practiced by locals in Hong Kong, residents stick to comfortable neighbourhood walks, while the act of walking is typically associated with trekking in the beautiful natural reserves that surround the built environment.

徒步，方能以腦子應付得來的速度，吸收四周容貌、消化都市景觀。漫步穿越，「觀察慾」方會油然而產生，而不是（猶如當我們消費「即食」影像時傾向做的）強把偶拾時刻片段串連起來。要用腳穿越這個城市，人們得浪遊（或者如法國情境主義者 Guy Debord<sup>3</sup>所說的「無目的的移動」），那裡的都市環境驅使你進入一種漸漸醒來、欲據為己有的感覺，慢慢地，你果然相信這城為你所有。矛盾的是，本土香港人很少進行都市漫步，他們跳不出在熟悉的四鄰里弄走動的那種舒泰，至於「步行」這舉動，就僅限於到混凝土森林周邊那美麗的自然山野遠足。

3 Guy Debord (1931-1994) Founder of the Situationist International who coined the term "Dérive", a mode of experimental walking with the objective to study the urban terrain, and also became the basis for his theoretical writings about Psychogeography.

Guy Debord (1931-1994), Situationist International的創辦人。他發明了「漂移」(dérive)一詞，即一種實驗性步行模式，宗旨是研究都市地貌，同時成為他寫有關「心理地理學」(Psychogeography)的理論文章的基礎。

## 灣仔-大坑//「被看漏眼」的城市景點

星街小區的獨特位置讓它遠離了軒尼斯道一點點，就像一個受保護的地區，擁有不一樣的店舖不一樣的氣氛。小區接近繁忙的市區但有著完全不一樣的節奏。

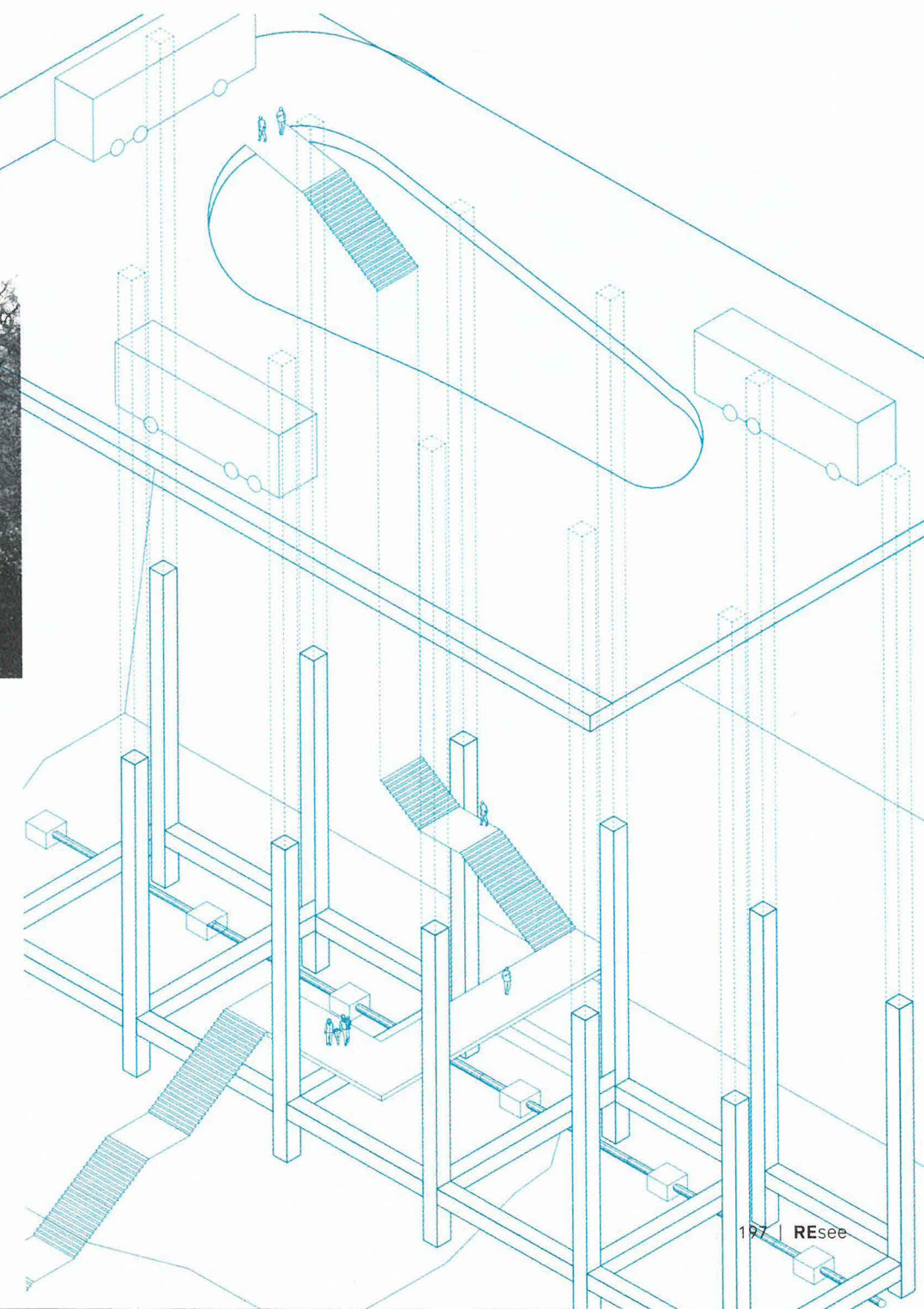
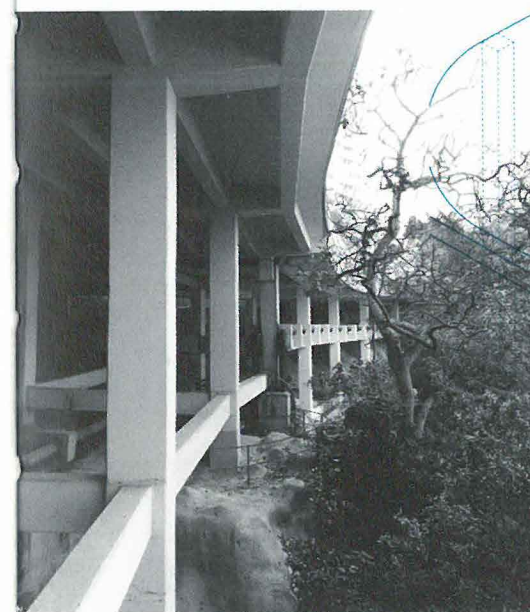
梁松記補鞋手袋——又一間迫在後巷的維修店舖。店舖開門後會發現裡面修補好及等待修補的鞋和手袋放滿了整間店，師傅在這堆鞋、手袋、工具中好不容易有一個位置。

皇后大道東168號大廈——是皇后大道東一整排高樓中孤獨的一座相對矮的舊樓。大廈的兩旁都是公共休憩空間，沒有建築物，唯獨它屹立在中間。

銅鑼灣鵝頸橋底——橋底除了作為行人通道，更充滿著不同的人不同的事，有「打小人」的婆婆、等待巴士的乘客，各個角落已作為了不同的用途，有人把收集回來的紙箱疊起，有人擺放了自己的椅子閒時在那裡坐著。

大坑勵德邨——近年多人注意到勵德邨圓形的平面規劃，但甚少人注意到勵德邨巴士總站底下有趣的現象。因為屋邨座落在山坡上，所以底下有一座大型的結構把建築物支撐在山坡，而在結構之間貫穿了一條長樓梯，連接山坡上下。

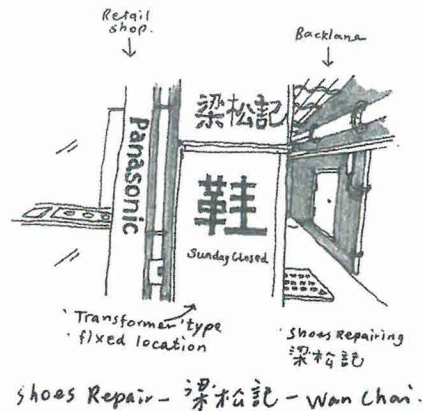
## ROUTE





**C3** 梁松記補鞋皮袋

香港維修行業衰退  
維修店舖於城市中的  
狹縫生存 → [B] 李運記  
[E] 馮伯



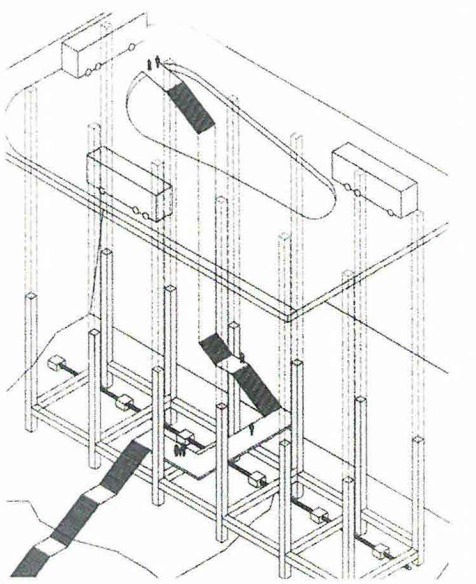
Shoes Repair - 梁松記 - Wan Chan.



**C4**

鵝頸橋底

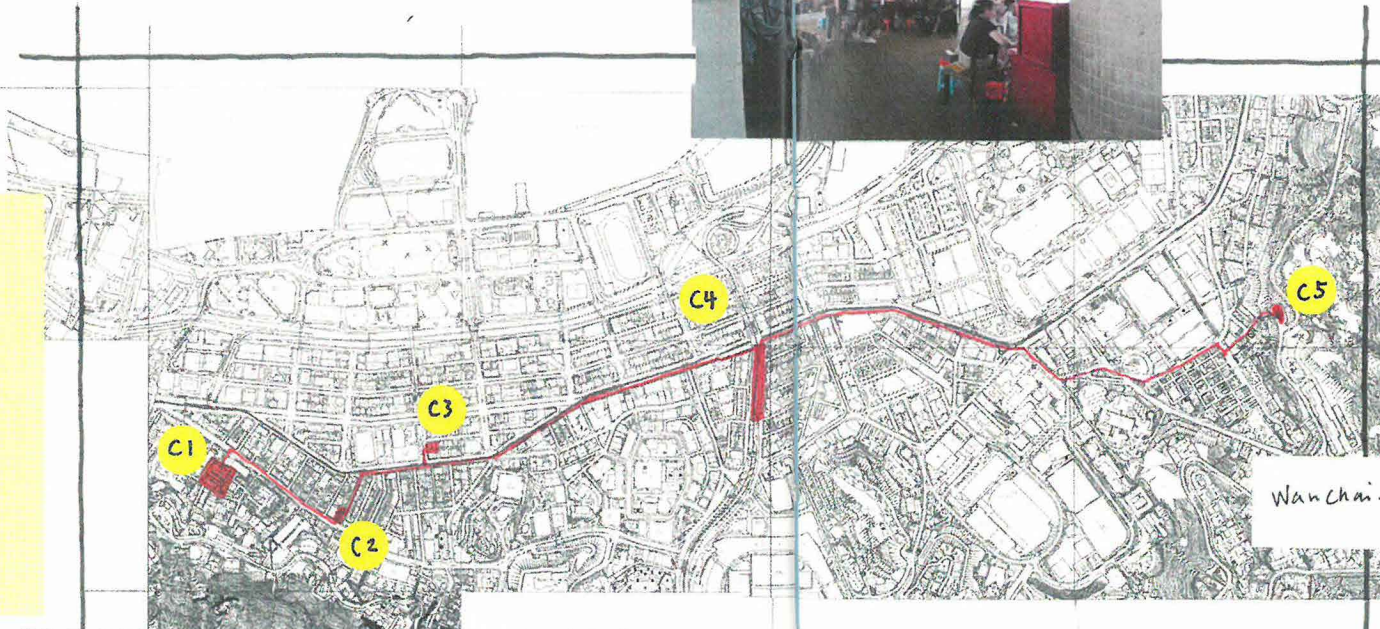
- Buddha Statues
- Small-scaled temporary temples
- under the network of highways and roads.
- Bus stops
- pedestrian ways.



**C5** 歷力德邨巴士總站。  
→ 貫穿斜波結構的樓梯，  
連接歷力德村 & 大坑



**C1**  
B 區街小區  
Starstreet Precinct  
· 2009 小區形式保存的  
活化項目。  
· 中式唐樓  
↓  
集文化、藝術  
一身的小區。

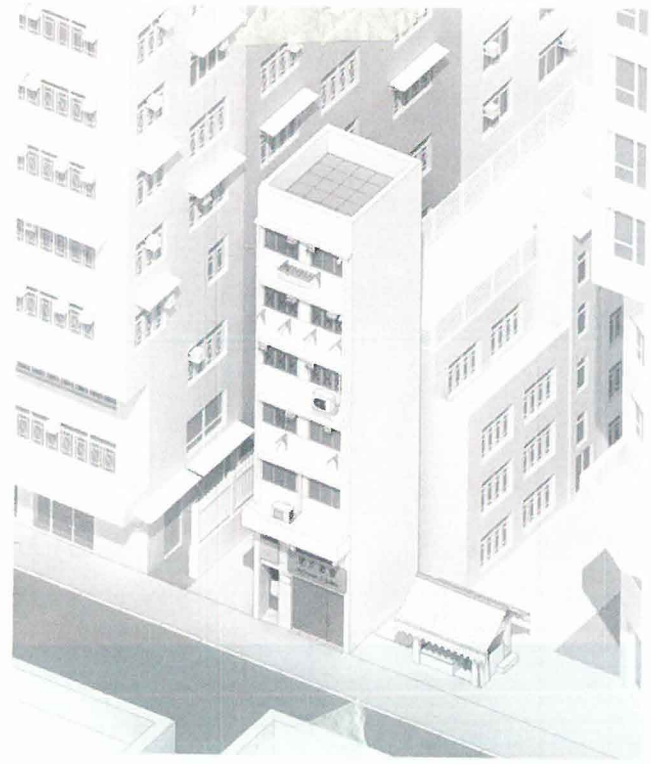
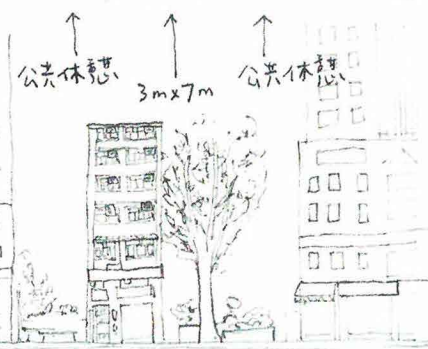


Wan Chan - Tai Hang

**C2**  
168' Queens Road East

C1 — C2 — C3 — C4 — C5  
步行 3mins 步行 3mins 步行 15mins 步行 20mins

日、月、星街  
→ 「三光者，日月星」  
《三字經》





# # HONG KONG CONDITIONS

香港的情況

Ever since moving here in 2014 I have been unable to fathom how Hong Kong operates, lost in the midst of trying to decipher what it all means, I decided to start documenting the city through a series of walks. Firstly alone and very soon with students, we prowled the city in search for local life, public instances of collective habitation. Rapidly we realized Hong Kong did not follow any strict urban plan, vis-à-vis other Asian cities such as Beijing and Tokyo or even Shanghai and Guangzhou. On the contrary, Hong Kong is a city that developed reactively<sup>4</sup>, as a direct reaction to given conditions, be they political or geographical. This inbuilt sense of adapting, a city that constantly transforms, generates a unique set of conditions that I would claim become the DNA of the city.

自2014年移居香港以來，我一直無法摸索香港到底如何運作，卻在試圖解碼所觀察到的一切的過程中迷失，我決定透過一連串徒步旅行，開始把這個城市記錄下來——初時是孤身上路，很快有學生同行。我們無固定行程，只為踏勘本土生活（包括路人皆見的聚居案例）。很快我們就知道，相對於諸如北京、東京，甚或上海、廣州等亞洲城市，香港其實並無嚴格意義上的城市規劃，相反，香港是個兵來將擋水來土掩、因應當時（不管政治的還是地理的）環境直接作反應而建立起來的城市<sup>4</sup>。這個城市與生俱來的適應本能，加上恆常轉型的需要，糅合出一整套獨特的狀況，我認為正是這些狀況演化成這個城市的基因。

4 For a comprehensive history of Hong Kong's architectural development refer to Shelton, B., Karakiewicz, J., & Kvan, T. (2011). The Making of Hong Kong: from Vertical to Volumetric. London: Routledge.

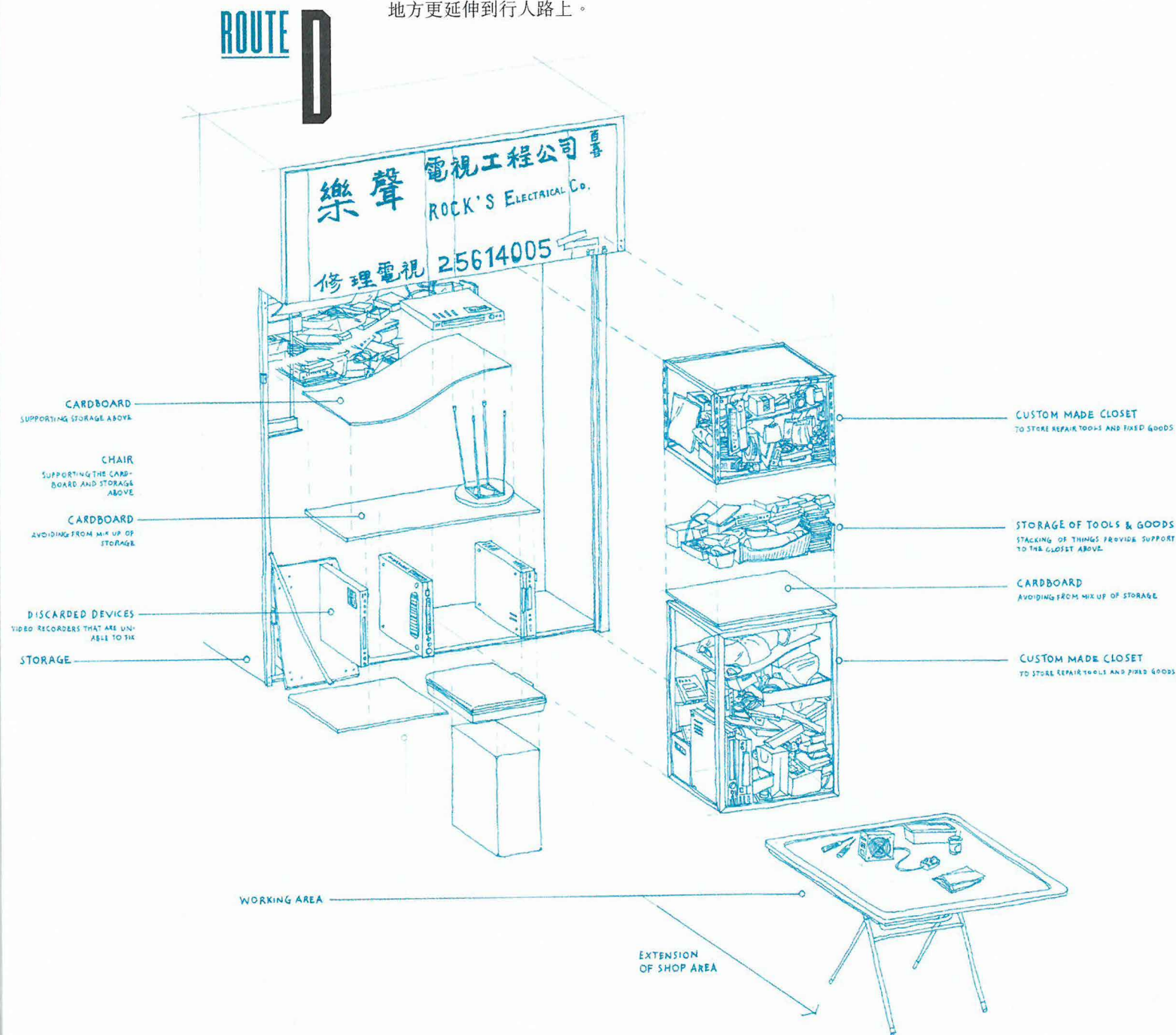
關於香港建築發展的完整歷史，請參閱 Shelton, B., Karakiewicz, J., & Kvan, T. (2011). The Making of Hong Kong: from Vertical to Volumetric. London: Routledge。

## 北角 // 三個截然不同的城市面貌

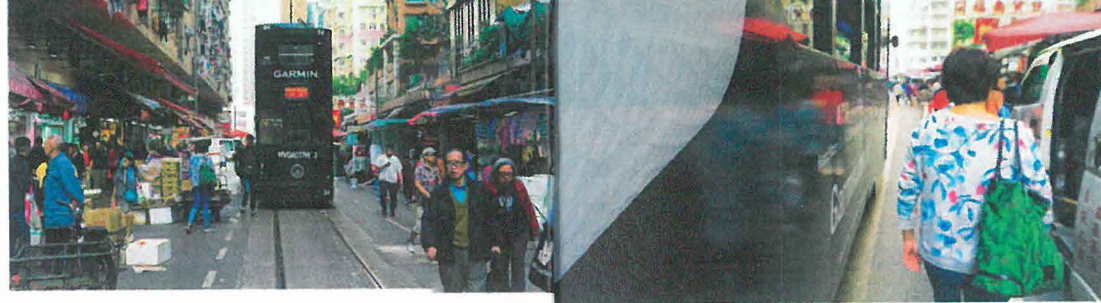
皇都戲院大廈——多年處於重建計劃的討論之中，大廈十舖九空，但走進裡面仍能發現掙扎求存的零星門戶——在死寂的環境，轉角會看見一間在屋內的廟宇、仍在經營的桌球店、護老院。

春秧街街市——電車軌穿插於街市之中——街市裡的人可以走在電車路軌上，當電車駛到時才避開把路軌空出。

樂聲電視工程——香港維修業開始沒落，大多維修店都屈膝於城市中的後巷或是非常狹小的店舖。樂聲的店面不足兩呎闊，卻全用作儲存工具，擺放得密密麻麻，維修師傅的工作地方更延伸到行人路上。







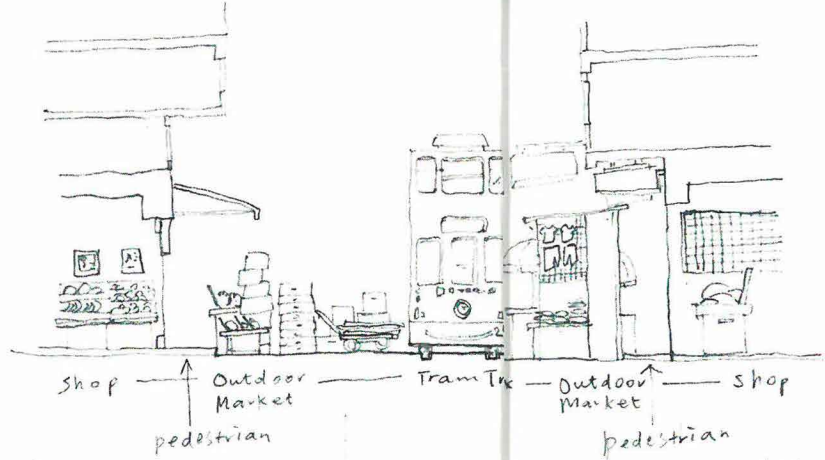
D2

- 1952年建成(前身: 皇都戲院)
- 1997年2月28日結業
- 2000年改裝為桌球會

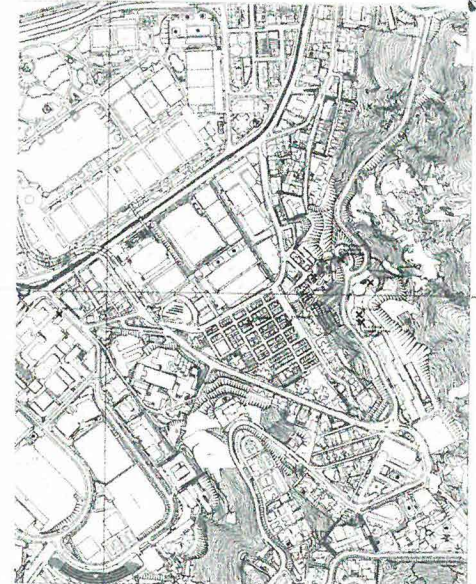
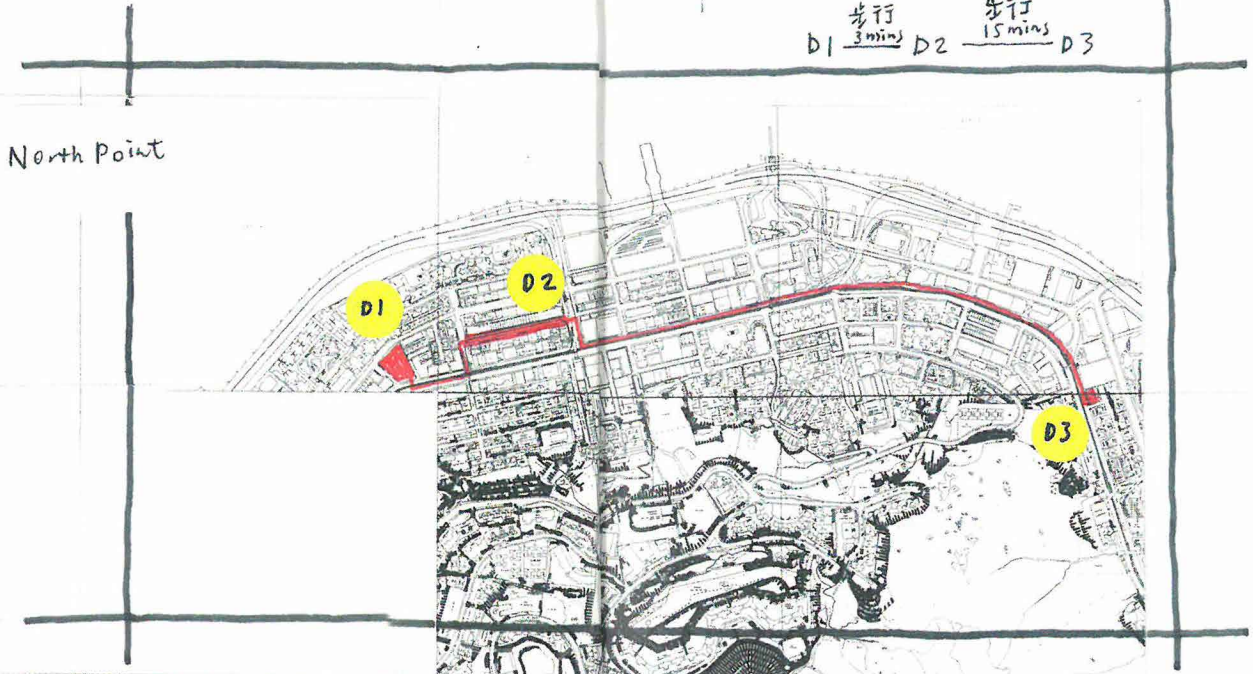
↓  
皇都戲院一收購重建計劃,  
商場店舖十倉庫九空, 剩下的都在  
最後掙扎中.

D1

面臨重建計劃的皇都戲院

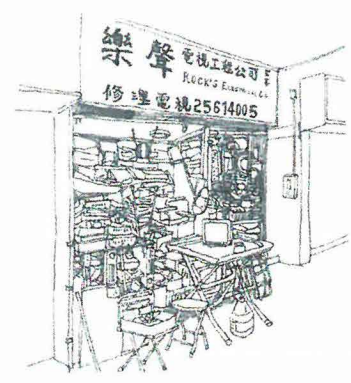
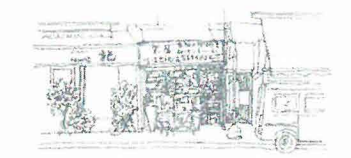


春秧街 — 1920年代在開發北角的闊僑  
商人「郭春秧」↓  
一排40間相連的樓房  
春秧街 — 「四十間」  
1953年, 電車系統延伸到北角區;  
春秧街路軌 → 電車回頭  
電車穿過春秧街攤販、街市



D3 樂聲電視工程

- 維修電視·電器
  - 狹窄的店舖
  - 儲存工具
  - 行人路 — 工作地方
1. 香港維修業下滑
  2. 店舖租金昂貴 — 不能負擔, 但仍在城市中的狹縫生存.





# # URBAN DIALECTS

都市方言

Inhabited urban conditions are a form of urban dialect, indigenous to the area; they reflect everyday occurrences that are at the same time fragile and temporary. They represent episodes that can disappear at any one moment, but allow the residents to dwell as they want: playing mahjong with friends, gambling while smoking, impromptu picnics, etc... They embody instances that develop over time and relate to local customs that evolve over generations, a form of local practice that adapts to the circumstantial. Dialect, the language of the people, is implanted with infinite nuances and subtleties that go back centuries in the history of a culture. In the same manner urban dialects relate to how local people dwell within their environment, differentiating themselves from standard language (the formal city) in not being composed of static and predictable structures.

住滿了人的都市狀況，是都市方言的一種表現形式，是當地土生土長的。它們反映著每天發生的事，既脆弱又短暫。它代表著可以隨時在下一秒消失的事件片段，但任由當地人任意居停其中：與友人竹戰、抽著烟賭錢、即興郊遊野餐，諸如此類。它涵蓋了無數長年累月形成、經歷一代又一代演化的本土習俗實例——是適應環境之本土日常的一種形式。方言（當地人的語言）蘊含了當地自古至今文化積澱而來的無數細微差別、微妙之處。同樣地，居於當地的人所使用的都市方言，發展出外地人無從透過靜態的、可預測的（標準語言）結構，猜想該方言的模樣，從而與（正規城市的）標準語言區分開來。

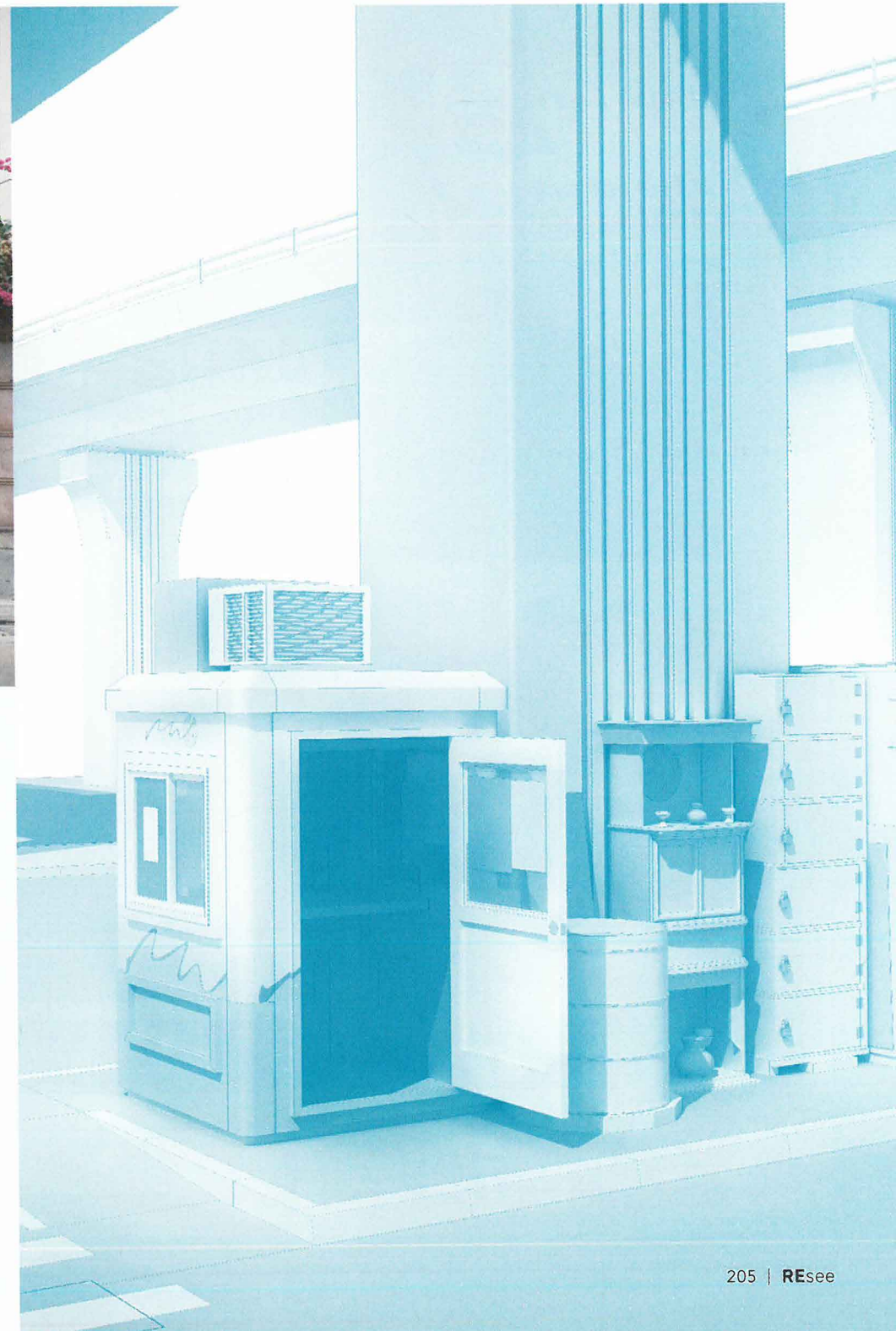
## 筲箕灣 - 柴灣 // 歷史的遺痕

筲箕灣及柴灣是相對舊的社區，除了近年的新住宅發展，社區依然存在著不少有歷史痕跡的事物。

筲箕灣——香港最早開發的地區之一。18世紀中，筲箕灣被發現為避風良港，所以陸續吸引漁船停泊於筲箕灣，亦因此一帶出現洪聖殿及船廠。今天船廠已經沒有當年的活躍，但適者生存，船廠改為維修船隻及汽車，繼續經營下去。而今天香港的漁民極之少數，但洪聖殿依然屹立，街坊經過依然會向著它拜一拜。

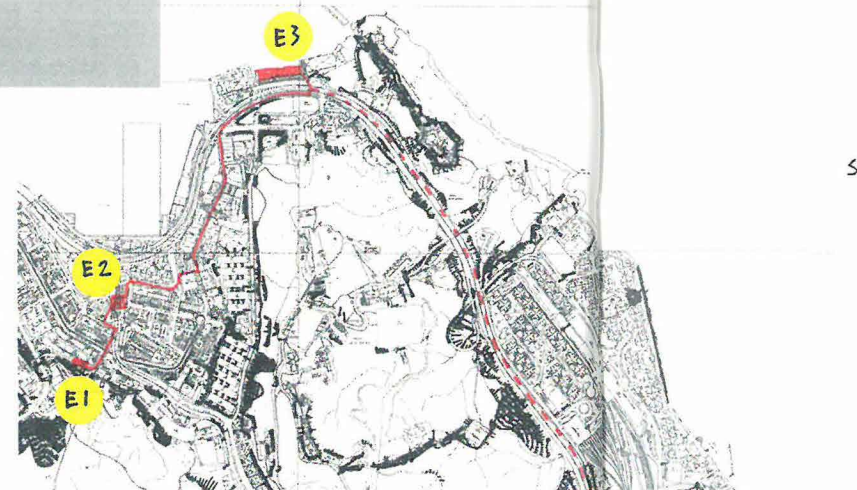
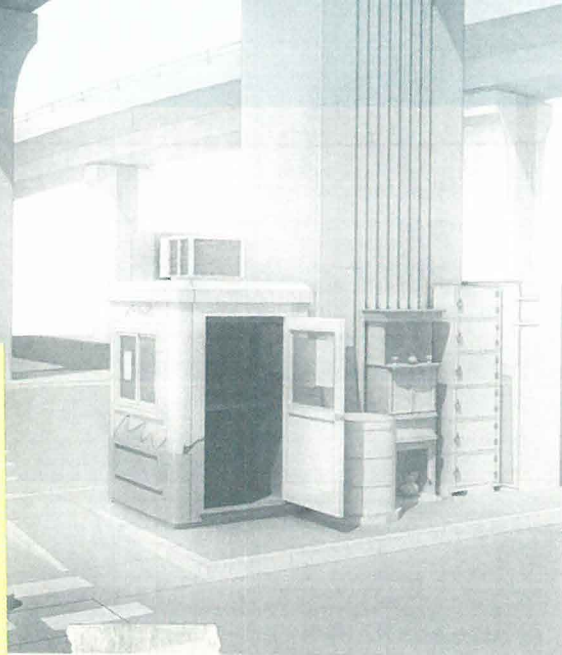
柴灣——多年來處於凍結狀態的前中巴車廠，可有其他用途？區內還有大量舊式工廈，當中有印刷廠也有出版社，見證了香港工業的轉型。

ROUTE

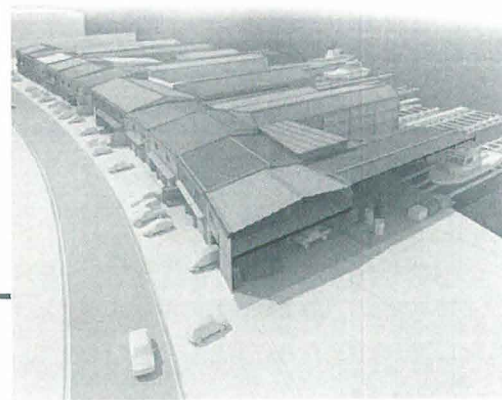




1985年 - 建巴士站  
 ↓  
 2006年 - 巴士司機休息室  
 ↓  
 儲物櫃、盆栽、神壇...  
**E2** 筲箕灣巴士總站



E1 — E2 — E3 — E4 — E5  
 步行 5mins    步行 20mins    巴士    步行 8mins



**E3**

筲箕灣避風塘船廠

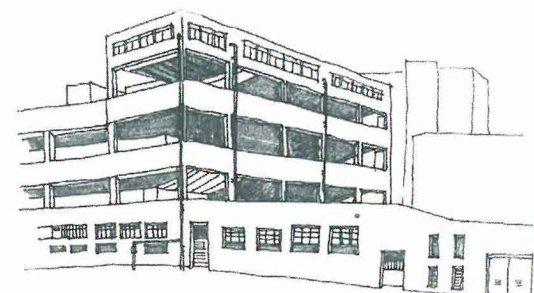
香港一漁村：船廠  
 ↓  
 今天：船隻、汽車、維修工場。  
 轉型 - 配合社會發展  
 「培記船廠」  
 · 船廠及租契 - 清車位下  
 廠主黃先生：「以前由木開始磨，造出一隻船，現在為數很少，大工程都不能接，無地方又無師傅。」

Shau Kei Wan  
Chai Wan

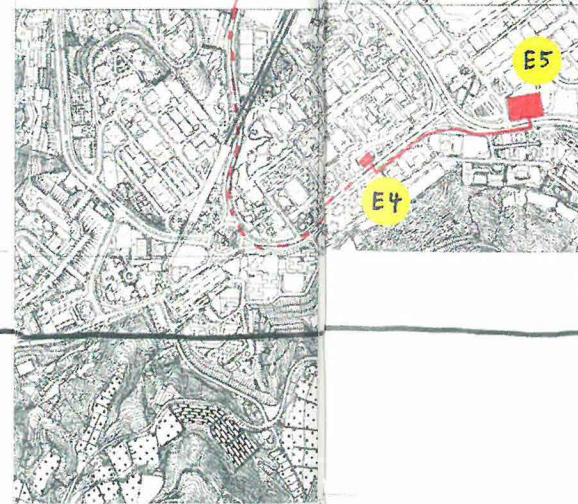
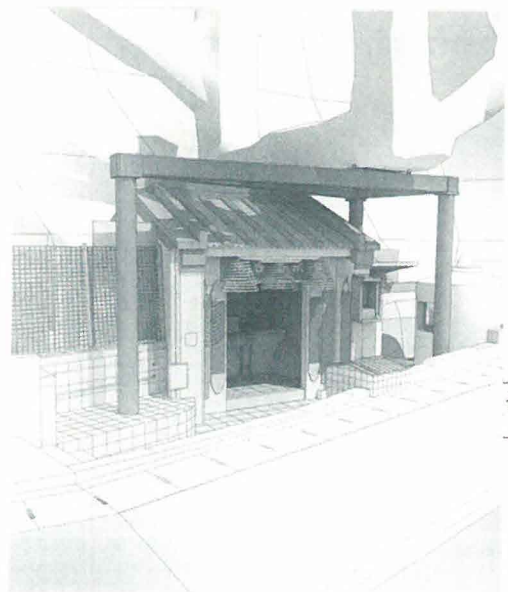
**E**

中巴柴灣車廠 **E5**

1977年落成啟用 → 1998年9月中巴專營權結束 → 2001年分租  
 → 城巴 & 新巴 相繼遷出 → [?] → 住宅發展  
 其間處於凍結、膠著的狀態。  
 (香港多處都有處於凍結狀態的大廈/地，長達十多年的凍結狀態 → 可有其他用途?)



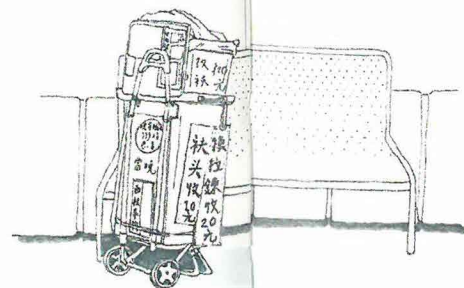
China Motor Bus Bus Depot, Chai Wan. Abandoned since 1998.



**E4** 遊走街頭的改衣檔 - 馮伯 → 香港維修行業 → [E2] [E3]



馮伯  
 · 87歲，50年代時，洋服裁縫  
 · 百架宣傳手拉車  
 ↓  
 街頭遊走，但多數在柴灣漁灣村下的公園  
 · 上門收衣 → 拿回家修補  
 · 手拉車 - 流動店舖  
 廢紙寫電話一名片



Sewing Repair - Chai Wan.



# # LOOSE DIRECTIONS

鬆散的指示

Finally, each walk has been composed as a series of staccato pieces, to be loosely followed and definitely not a set of strict instructions. Our aim has been to highlight areas, moments, and instances that for whatever reason have disappeared from our collective radar. No condition claims to be a new discovery, I doubt whether any reader has not encountered them before, however exposed and assembled in this unique configuration might conjure a novel means of perception, potentially a new perspective on a city that never fails to amaze us. 🏠

每次漫步，都設計成一個個斷續、不連貫的路段的組合，它們不是一套嚴謹指令，人們不必嚴格跟從。我們的宗旨，是著重點出那些不知何故從我們的集體雷達上消失的地區、時刻、事件。沒有甚麼狀況可以被宣稱為一項新發現，我懷疑：難道就沒有一位讀者此前曾經遇到過——不管它是如何顯露？它組合在如此獨一無二的格局，或會變戲法般變出全新的感知方法，有潛力成為觀察這個城市（一個永遠都會為我們帶來驚喜的城市）的新視角。



Peter W. Ferretto

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Peter W. Ferretto is an Architect, Director of the Masters of Architecture Programme at The Chinese University of Hong Kong, Associate Professor of Design and Practice and Founder of the Condition\_Lab. Design, Research and Teaching are all integral to his architectural position, vis-à-vis to help communities through design.

He was born in Manchester, grew up on Lake Como and lived in several European cities including Madrid, London, Basel and Paris.

Since 2009 he has lived in Asia, first in Seoul and now in Hong Kong. He has written several books about cities, architecture and design. In tandem with his academic research, over the last 20 years, he gained considerable professional experience working for several International architectural practices, including Herzog & de Meuron Architects before establishing 2009 his own firm, PWFERRETTO.

[www.condition-lab.com](http://www.condition-lab.com)

## REcreate 香港親善大使

2 0 1 9



提到 mascot 吉祥物，我們會想起奧運 mascot，以至國家城市的吉祥物。當然，其角色是形象大使，也是一個商機，甚至會引來話題的是與非。

2012 年倫敦奧運籌辦過程，就有公開文章「The Best Olympics Have the Ugliest Mascots – London 2012 Is Going to Be Awesome」，而 1992 年巴塞隆拿 Javier Mariscal 由畢加索之靈感創作的 mascot Cobi 則甚受歡迎。

台灣觀光局喔熊 OhBear 面世不久，柏林一直也是以 Buddy Bears 作為大使面向世界。回頭看香港，旅發局的帆船標誌，一度是我城長年之代表「公關」，以至近年兩個階段之「飛龍」，引來全民主觀之「見仁見智」。當然也可以說經過我多年互動之後，「紅白藍」也算是代表香港的一個圖騰或符號。

今次，我們邀請了不同界別的朋友，以草圖、插畫、立體模型等各種形式，創作一個他們認為最能代表今天香港這城市的親善大使。當中包括了他們的無限想像和啟發，亦是他們給予香港人的心思和期許。

又一山人 Anothermountainman