

WE'VE SELECTED 10 MEN AND
WOMEN WHO ARE SHAPING HONG
KONG'S ART, FOOD AND DESIGN. FIND
OUT WHO THEY ARE, WHAT THEY
BELIEVE AND WHERE THEY TRAVEL.
THEY ARE:

THE TASTEMAKERS

我們邀來10位對香港的藝術、美食與設計影響舉足輕重的男士和女士，了解他們的喜好、信念與往何處旅行。他們是塑造品味的達人

INTERVIEWS KATIE SCOTT PHOTOGRAPHY NIC & BEX GAUNT

VIVIEN LIU

Vivien Liu is an architect born in Vancouver who studied in Toronto, New York and Boston. She now works in Hong Kong.

Hong Kongers are beginning to really see their city because the rest of the world is seeing it thanks to social media. Images of Hong Kong – of its hyper-dense living conditions, its neon-lit streets and its urban decay – are more easily distributed than ever. Locals are starting to see beauty in this environment. But will this new fascination with Hong Kong style be enough to stop the constant redevelopment that has eradicated a good part of our heritage? Only time will tell.

I love the **Star Ferry** because it offers an open, panoramic view that shows the contrasts of the city – energetic yet slow-paced, man-made versus nature, the old and the new.

Japan inspires me. The **Chichu Art Museum** in **Naoshima** and also

the **Teshima Art Museum** combine simplicity of form with flawless construction and the finest building materials. They both make use of natural elements such as light and water to create an almost ceremonial procession through the space.

In terms of an urban space, **Tokyo** never fails to impress – there is so much happening in every corner. Design is everywhere: from graphics on billboards to road markings to buildings, all done in a distinctly Japanese way. ☺

VIVIEN LIU

Vivien Liu 是建築師，於溫哥華出生，曾在多倫多、紐約及波士頓求學，現於香港工作。

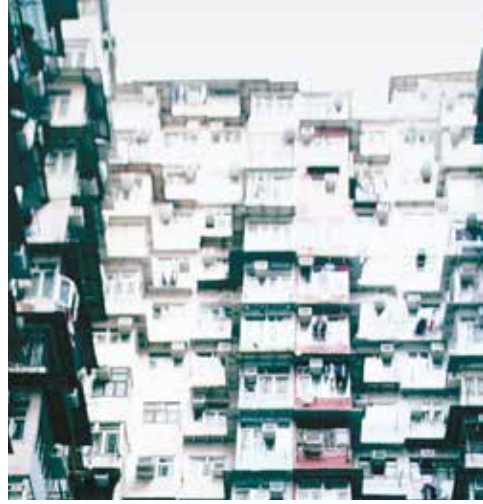
香港人最近才開始真正關心自己的城市，因為多得社交媒體的興起，世界各地都在注視我們。不論是極度密集的居

住環境、霓虹閃爍的街道，以至破落的城市景色，香港的各種影像都比以前傳播得更遠。本地人終於懂得欣賞香港環境中的美，但這種對香港特色的著迷是新生事物，是否足以阻止不斷重建的趨勢，令大部分的香港歷史不致被連根拔起？唯有時間才能解答這個問題。

我喜歡**天星小輪**，因為能欣賞開闊的景觀，從中細味香港社會的各種對比，例如活力澎湃與悠然慢活的觀念、人工與天然，以及新舊共融等。

日本帶給我很多啟發。位於**直島的地中美術館**以及**豐島美術館**，兩者均將簡約的結構、無懈可擊的建築技術及頂級建築物料糅合成建築典範。兩家美術館均利用陽光及水等天然元素，為整個空間營造莊嚴肅穆的氣氛。

至於都會空間，**東京**從來不會令人失望。市內每個角落都有不同的活動在進行，到處可見到精美的設計，由大型廣告牌上的圖畫、公路標記以至一座又一座的建築物，全都具備獨特而鮮明的日本色彩。☺



Estate of mind
Vivien Liu in a Quarry Bay
housing estate

建築空間
Vivien Liu坐在鯻魚涌
一座屋苑前面



In the mix
Sin Sin Man in her
Sheung Wan gallery

多重身份
Sin Sin Man在她
位於上環的藝廊內

SIN SIN MAN

Artist, gallerist and textile designer
Sin Sin Man opened her atelier in Sheung Wan in 1998.

The art scene is growing in Hong Kong. People are more willing now to engage in something more avant-garde. There is more graffiti and street art, too. When I started out in the 1980s and 1990s, Hong Kong had around 30 galleries and now there are hundreds.

I find inspiration everywhere I go. You just need to look. If I find an artist, I find out who they are and what their motivation is. I'm not a businessperson. I don't look at works and wonder if they will sell. I want to work like this for as long as I can.

I started travelling 40 years ago. My first trip was to the **Philippines**. I now have projects in **Mongolia, Laos, Cambodia, Indonesia** and mainland **China**. In **Bali** I am always inspired by the woodwork and silver and stone handicraft. The island attracts creative people.

SIN SIN MAN

Sin Sin Man集藝術家、藝廊經營者及布藝設計師於一身，1998年在上環開設自己的工作室。

香港的藝術文化發展蓬勃，香港人比以往更願意參與更為前衛的活動，塗鴉及街頭藝術亦愈來愈多。我在1980年代及90年代創業時，香港只有約30間藝廊，現在已經有好幾百間。

無論到任何地方去，我都會找到靈感，只需耐心觀察，就能找到。當我發掘到一位藝術家，我會去了解他們的為人和創作動機。我不是商人，不會在看著藝術品時盤算它們能否賣得出去。只要能力所及，我會一直以這種方式做事。

我在40年前開始出國旅行，第一次旅遊的目的是**菲律賓**。現在我於**蒙古、老撾、柬埔寨、印尼**及**中國**內地都有項目在進行。**峇里島**的木製、銀製及石製手工藝品經常都會帶給我靈感，當地人的手工藝對熱愛創作的人深具吸引力。

ANDRÉ FU

André Fu is the architect behind Hong Kong's The Upper House and The Fullerton Bay Hotel in Singapore. He is currently working on his first commission in France.

There is no one Hong Kong lifestyle. It boils down to your personality and how you want to live. The cafés are a Hong Kong thing, but then for some, it's all about hiking.

During the design process, I need to respond to a sense of place – especially if it's a hospitality project. I watch street life. The bustle around **Borough Market** in London and **Graham Street** in Hong Kong is great for that. History is important, but I need to reflect modern life as well as heritage. I create a mental collage of experiences when home and abroad. For me, it's about being in a place and talking to people.

Projects can take four to five years to realise. So designs have to be current, but they also need to perpetuate a sense of timelessness. The **Kadoorie Estate** in Kowloon has this – pre-war buildings are mixed with Bauhaus designs and interspersed with 50-year-old banyan trees.

I love the **Parco dei Principi** in Sorrento. It was the first hotel designed by Gio Ponti and boasts this holistic 1960s design with blue tiles reflecting its waterfront location. For an aspirational experience, I visit the **Arashiyama bamboo grove** outside Kyoto. ⊕

傅厚民

傅厚民是世界知名建築師，作品包括香港的奕居及新加坡海濱的富麗敦海灣酒店。他目前正在進行首個法國項目。

香港的生活方式不只一種，視乎你的個性和希望如何生活而定。有人覺得茶餐廳是極道地的香港事物，但也也有人認為，遠足才是真正的港式生活。

我做設計的時候會考慮當地特色，尤其是設計酒店的時候。我會觀察街上百態。倫敦的**Borough Market**市場及香港的**嘉咸街**街市熙來攘往，都是觀察的好地方。歷史固然重要，但我必須在顧及傳統之餘，同時反映當下的生活。無論在家裡還是置身外地，我都會將各種當地特色在腦海裡組成一幅拼貼畫。對我來說，最重要的是投入當地，跟不同的人交流。

每個項目可能要花四至五年時間才能完成，所以設計既要迎合潮流，也要予人一種歷久常新、不會過時的感覺。九龍區的**Kadoorie Estate**屋苑內有多棟糅合包浩斯設計風格的戰前建築，夾雜在多棵樹齡達50年的老榕樹之間，就有這種既經典又摩登的感覺。

我也很喜歡意大利Sorrento鎮的**Parco dei Principi**酒店。這是建築和設計界舉足輕重的Gio Ponti設計的首家酒店，洋溢1960年代的設計風格，並以藍色瓷磚呼應酒店所在的海濱位置。需要靈感時，我會到京都市外的**嵐山竹林**小徑漫步。⊕

“DESIGNS HAVE TO BE CURRENT BUT TIMELESS. KOWLOON'S KADOORIE ESTATE HAS THIS 設計既要迎合潮流，又要歷久常新，九龍區的KADOORIE ESTATE屋苑就有這種感覺



The inside man
Architect and interior
designer André Fu
outside his office

局中人
建築師及室內設計師
傅厚民站在自己的
辦公室外

KUNG CHI-SHING

Kung Chi-shing is a violinist, composer and leading figure in Hong Kong's experimental music scene.

Before, everyone in Hong Kong was just having a good time. Now, cultural awareness is growing.

I have a love/hate relationship with Hong Kong. I always felt I would do better in the West but my aesthetic and my internal language are more Eastern.

Artists only flourish when they connect with their birthplace. I feel a responsibility to this city so 80 per cent of my time and energy is devoted to improving the situation here.

In **New York**, everyone helps to promote each other. The number of artists working there is staggering. You can go and see the **New York Philharmonic** and then **experimental music** in one evening. This is unusual though – there is only one New York. The number of acts in **Iceland** is also amazing considering the size of the population.

I am taking some Hong Kong acts to Adelaide in September for the **OzAsia Festival**. I hope to bring some artists back to mentor our talent here and encourage collaboration. ☺

Musical chairs

Kung Chi-shing at the West Kowloon Cultural District

音樂椅

龔志成坐在西九文化區內



“ARTISTS ONLY FLOURISH WHEN
THEY CONNECT WITH THEIR
BIRTHPLACE

藝術家只有跟出生地
相連，才能茁壯成長

龔志成

龔志成是小提琴家、作曲家與香港實驗
音樂文化的代表人物。

從前，香港人都熱衷於享樂。現在，文
化的意識終於滋長起來。

我對香港又愛又恨。我總是覺得我在
西方社會更有成就，但我的審美觀及內
在思維卻都是東方的。藝術家只有跟出
生地相連，才能茁壯成長。我覺得自己
對香港有份責任，所以目前我將八成的
時間和精力投放在改善香港現況上。

在紐約，所有人都會互相幫忙，彼此
宣傳。在紐約居住和工作的藝術家數目
相當驚人，你甚至可以在同一個晚上，
先欣賞紐約愛樂樂團，再去聽實驗音
樂。雖然像紐約這樣的城市，世上只有
一個，但這確是不尋常的。我亦覺得以
冰島的人口來說，當地的表演數量之多
令人歎為觀止。

今年9月，我會將部分香港演奏會移
師到澳洲阿德萊德的澳亞藝術節。我也
希望邀請一些藝術家來港，指導香港的
藝術人才，並促進交流合作。⊙



RACHEL IP

Rachel Ip is a visual artist. Her project, 100 Self-Portraits of Hongkongese, was exhibited at PMQ and made into a book. She has just published a new project called Chun Gwong.

There isn't a specific Hong Kong taste. It's about hybrids. There are thousands of different experiences here: taste will depend on where you live and who your friends are.

There are an increasing number of visual arts courses. It is still hard for graduates to make a career out of it, though the government is putting more resources behind young artists, including backing spaces like **Oil** gallery in North Point.

There is so much happening around me when I walk around Hong Kong that I need to slow down to notice the details. I regularly walk from the MTR station in **Yau Ma Tei** to The Open University of Hong Kong where I teach, which is in the hills of **Ho Man Tin**. Walking is a form of meditation for me. I have time to gather my ideas.

I love the space between Caine Road and Hollywood Road in **Sheung Wan**. There is still some of the mystery of old Hong Kong there. It's not just about the architecture: it's the mix of people. You can walk on the street, too, which you can't do in some places in Hong Kong.

In Europe, I love the art nouveau architecture in **Brussels**; the beauty in **Barcelona**; and the Rijksmuseum in **Amsterdam**.

葉曉燕

葉曉燕是視覺藝術家。她的《100香港人自攝像》項目完成後於元創方展出，並結集成書。她最近推出另一個全新項目《春光》。

香港並沒有一種特定的品味，反而傾向於兼容並蓄。這裡的體驗數以千計，大家自行挑選，各有所好。品味很大程度上是根據生活環境及社交圈子而定。

坊間出現愈來愈多視覺藝術課程，而政府也投放更多資源於年輕藝術家身上，同時資助包括北角的「**油街實現**」等專門舉行藝術活動的空間，但藝術系畢業生依然很難將藝術發展成事業。

當我在香港到處閒逛時，身邊有各式各樣的事情發生，需要放緩腳步，才能注意到箇中詳情。我在位於**何文田**的公開大學任教，這裡群山環抱，我經常從**油麻地**港鐵站步行到公開大學。步行對我來說是某種形式的冥想，我利用這段時間來整理自己的思緒。



我喜歡上環堅道及荷李活道一帶的環境。上環依然瀰漫著老香港的神秘感，這不單是因為那一區的建築，還因為這裡諸色人等都有。你還可以在區內的街道散步，這是十分難得的，因為香港某些地區是無法讓人這樣做的。

歐洲方面，我喜歡**布魯塞爾**的新藝術派建築、**巴塞羅那**的美麗風景，以及**阿姆斯特丹**的國家博物館。

JOWETT YU

Jowett Yu is the chef behind Ho Lee Fook in Soho. He was born in Taiwan and raised in Canada.

Hong Kongers have sophisticated palates with a taste for expensive ingredients like sea urchin or caviar. There is a prestige to them. And truffles: you can shave them over anything and people will go crazy for it.

Tastes shift here quicker than almost anywhere else in the world but there are dishes that people always come back for. In Ho Lee Fook, it's the dumplings. People are creatures of habit despite the speed of life in Hong Kong.

There is a rich, deep history of Cantonese cooking but the cuisine has been watered down. Families can't sit down together for meals because of time and space pressures so recipes aren't passed down. To get close to home cooking, stay somewhere in Kowloon to experience the **dai pai dong stalls** and the **cha chaan tengs**. Sit on plastic stools

drinking huge beers and eating food that's loaded with MSG.

While travelling, I eat out a lot and scope out ingredients. It's hard to get a bad meal in Tokyo. I always go to **Tsukiji Fish Market** for a walk. Australia is an exciting place for food. The local produce is outstanding and the cuisine is progressive. Go to **Ester** and **Automata** in Sydney. In Europe, I found **Asador Etxebarri** in northern Spain. It changed the way I think about grilling and gave me inspiration for the opening of our new restaurant, **Le Garçon Saigon**. ☺

JOWETT YU

Jowett Yu is 蘇豪區口利福餐廳的大廚，於台灣出生，在加拿大成長。

香港人以食不厭精而聞名，喜愛海膽或魚子醬等昂貴食材。據說只要隨便在任何食物撒上一點黑松露，所有人都會趨之若鶩。

這裡的口味雖然比任何地方都轉變得快，可是也有不少讓人百吃不厭的菜式，例如口利福的餃子。儘管這裡生活急速，人始終還是有慣性的。

粵菜的烹調歷史既豐富又源遠流長，但流傳至今，味道已不再正宗。由於受到時間和空間的限制，一家人現已甚少一起在家中吃飯，不少食譜因此無法流傳下去。如果想一嚐住家菜的風味，就要到九龍區內的大排檔及茶餐廳，坐在膠凳上，一邊喝大瓶啤酒，一邊大啖味精濃重的菜餚。

我在旅遊時經常外出用膳，順道搜羅食材。東京很少難吃的食物，我常常到**築地魚市場**蹣跚。澳洲是美食天堂，農產品質素優良，而且經常出現新穎的菜式，各位不妨到悉尼的餐廳**Ester**及**Automata**試試。另外我在歐洲還找到一間位於西班牙北部的餐廳，名叫**Asador Etxebarri**。這家餐廳改變了我對燒烤的一貫認識，也帶給我開設新餐廳**Le Garçon Saigon**的靈感。☺



Chop chop

Jowett Yu at Soho's Ho Lee Fook

(pictured); Rachel Ip in Quarry

Bay (above left)

創意武器

Jowett Yu in 蘇豪的利福餐

廳內 (本圖)；葉曉燕在鰂魚涌

(左頁上圖)



JUSTIN SWEETING

Justin Sweeting is a co-founder of Clockenflap, Hong Kong's biggest arts and music festival.

I always enjoy the diversity at *cha chaan tengs*. Late nights at **Tsui Wah** on Wellington Street in Central are a goldmine for people watching.

Hong Kong is still primarily a trading port and place of commerce, so cultural pursuits haven't been top of the city's agenda. That's what we are working to change. There is a growing momentum. Broadening the mind and being open to different cultures, experiences and adventure is something my parents instilled in me. There are some places I keep going back to, though. **Oxford**, especially in the summer, is a place of great comfort to me. It's where I spent my early 20s and where my children were born, so the city is filled with enduring personal memories as well as being so handsomely steeped in learning and history.

I'm also a big fan of the creative quality of life in **Austin, Texas**; **Manila's** music scene; **Copenhagen's** family friendliness; **New York's** endless possibilities; and the humbling natural beauty of **Nepal** and **New Zealand's South Island**.

I'm lucky to go to lots of **music festivals**. Primavera in Barcelona, The Great Escape in Brighton, Music Matters in Singapore and Big Sound in Brisbane are all on my list this year.

JUSTIN SWEETING

Justin Sweeting 是香港最大型的音樂及藝術節 *Clockenflap* 創辦人之一。

我喜歡茶餐廳種類繁多的菜式。每到夜深時分，威靈頓街的翠華餐廳就是觀察人生百態的好去處。

香港現在基本上依然是貿易港及商業中心，因此追求文化修養並非這個城市的當務之急。但我們正努力改變這種情況，而改變的動力亦日益增強。

父母灌輸給我的觀念，就是要拓闊思想，接納各種不同的文化、體驗及經歷。但有些地方總是令我不斷故地重遊。英國的牛津，特別是夏天的時候，是個令我賓至如歸的地方。我20來歲時就住在那裡，我的兒女也是在那裡出生，整座城市不但瀰漫著濃厚的學術及歷史氛圍，也充斥著難以磨滅的個人回憶。

我亦十分嚮往德州奧斯丁的創意生活、馬尼拉的音樂文化、哥本哈根適合家庭生活的環境、紐約無盡的可能性，以及尼泊爾和紐西蘭南島的壯麗自然美景。

我有幸能參與多個音樂節。我今年的活動名單上就有巴塞羅那的Primavera、布萊頓的The Great Escape、新加坡的Music Matters及布里斯班的Big Sound。

“THERE'S NOTHING PRECIOUS
ABOUT HONG KONG TASTE
香港人做事直截了當，沒有太多講究

STEPHEN CHENG

Stephen Cheng is the founder of The Empty Gallery in Tin Wan, from where he also runs a post-production film studio.

Hong Kong taste is rooted in practicality. It's about speed and efficiency. There's nothing precious about it.

The city has a strong cultural vernacular, but it's fading. In terms of museums, arthouse cinemas, theatres and music venues, there is a lot of room to grow. The question is whether culture will be established here. Not the commodification and consumption of it but the living, breathing thing itself. You can't manufacture culture.

I love the **cinema**: the darkness, the big screen and the light shining from behind you. It's like a dream. ☺

Into the void

Stephen Cheng in The Empty Gallery in Tin Wan (pictured); Justin Sweeting at Central Harbourfront (far left)

從無到有

鄭成然在田灣的 The Empty Gallery (本圖); Justin Sweeting 在中環海旁 (左頁)



鄭成然

鄭成然是田灣The Empty Gallery的創辦人，並於同一地點開設電影後期製作公司。

香港人講求實際，著重速度及效率，但求快狠準，直截了當，沒有太多講究。

香港本來擁有濃厚的通俗文化，但正漸漸褪色。香港有很多空間可以容納更多博物館、藝術影院、劇院及音樂場地，問題是究竟文化能否在這裡扎根，我所指的並非將文化變成商品及消費文化，而是指本身有生命和會呼吸的文化。文化是不能製造的。

我喜歡電影院，喜歡那份黑暗，喜歡大銀幕，喜歡那道從背後投射出來的光線，感覺就像置身夢境一樣。☺

ALBERT AU KWOK-KEUNG

Albert Au Kwok-keung is executive chef at China Tang. He is the youngest chef with three Michelin stars cooking Chinese food.

If you want me to describe the taste of Hong Kong, it has to be the word **fresh**. Cantonese cuisine is very good at bringing out the freshness of ingredients. I pay attention to food trends, but I won't give up the basics of Chinese cooking. Hong Kong families will always be hungry for Chinese food.

Some say Hong Kong is a cultural desert but this isn't the case. Take **China Tang**, for example. We mix **old cultures, old books** and **retro design** to show off the good qualities of Chinese culture, but with a modern look. The restaurant at **The China Club**, in Central, has a more cultured atmosphere. The decor of a restaurant can tell you a story of its own.

歐國強

歐國強是唐人館的行政總廚。他是最年輕的米芝蓮三星中菜大廚。

如果你要我形容香港美食佳餚的滋味，我會用一個「鮮」字。粵菜擅長將食物的鮮味發揮得淋漓盡致。我對美食潮流十分留心，但不會放棄中式烹調的基本部分。香港人不論男女老幼都熱愛中式菜餚。

有人認為香港是文化沙漠，但事實並非如此。就以唐人館為例，我們將古老的文化、古書與懷舊設計糅合在一起，以現代的手法來顯示中國文化的優點。而位於中環的中菜館中國會則洋溢濃厚的文化氣息，一家餐廳可以藉著裝潢向客人講述一個關於自己的故事。

WILLIAM TO

William To is the creative and programme director at creative hub PMQ.

Hong Kongers love **PMQ** because it constantly has fresh, international exhibitors. The Swedish Chamber of Commerce visited two years ago and its designers were so successful that some stayed behind. Designers from the Netherlands, Belgium, France and Germany followed. I would love to bring Yves Béhar, the Bouroullec brothers and Tokujin Yoshioka here.

From Hong Kong, André Fu, Joyce Wang, Marisa Yiu and Eric Schuldenfrei are world-class talents. Local design boutique **G.O.D.** has a strong Hong Kong identity but in general, design reflects lifestyle



and people here tend to mix it up. You might see a beautiful piece of Chinese furniture next to something very Danish and an Italian sofa.

My definition of culture combines everything from behaviour to religion to languages. Some people think it's just about the visual or performing arts scenes but the city's lack of space restricts these, although we do have the **M+** museum coming in the **West Kowloon Cultural District**.

I go to Japan six times a year because it's so inspiring. I saw the Takashi Murakami exhibition at the **Mori Art Museum** and Frank Gehry at **21_21 Design Sight** museum in **Tokyo**. The respect for nature and heritage in **Kyoto** sets a benchmark for everyone to follow. ■

陶威廉

陶威廉是元創方的創意項目總監。

香港人喜歡元創方，因為我們不斷展出來自世界各地的新鮮事物。兩年前，瑞

典商會曾經在這裡舉行展覽，他們的設計師大受歡迎，部分人甚至留在香港發展。隨後荷蘭、比利時、法國及德國的設計師亦陸續前來舉行展覽。我很想邀請 Yves Béhar、Bouroullec 兄弟及吉岡德仁到這裡來舉行展覽。

而香港的傅厚民、Joyce Wang、姚嘉珊及邵達輝都是世界級的藝術人才。家品店住好啲的設計充滿香港特色，但總體來說，設計反映的其實是生活方式，而香港人特別喜歡將不同風格的設計混合，所以你也許會看到在一件美輪美奐的中式家具旁邊，會擺放著丹麥風格的擺設，還有意大利沙發。

我對文化的定義很廣，包括行為、宗教以至語言等。有人認為文化只局限於視覺藝術或表演藝術，但即使西九文化區的 **M+ 博物館** 即將開幕，香港依然缺乏空間，限制了這些文化的發展。

我每年到訪日本六次，因為總能從中得到啟發。我在位於東京的森美術館看過村上隆的展覽，還有 **21_21 Design Sight** 美術館的 Frank Gehry 展覽。而京都對大自然及歷史遺蹟的尊重堪稱典範，值得全球借鑑。■



Masters of taste

William To at PMQ's Taste Library (pictured); Chef Albert Au Kwok-keung at China Tang (above left)

品味大師

陶威廉在元創方的味道圖書館(本圖); 唐人館的大廚歐國強(左頁上圖)