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# GRAPHIC & PUBLICATION

- Alan Chan's Choice
- Stanley Wong's Choice

# Ideas From Life

The relationship between graphic design and life is entwined and can be seen everywhere. Restaurant menus, brand trademarks, calligraphy on neon signs, neatly-composed transportation tickets and logomarks are all designs. Ideas combined with symbols, pictures and text create visuals as a means of communication. The concept and aesthetics behind graphic design are inseparable.

Pleasing and effective graphic designs help us identify shops and buildings, find a pathway in the city or get to know a brand. Good designers can even raise industry standards and educate the masses. Popular designs can inspire, encourage public engagement and re-kindle local culture. In the 50s and 60s, Western design culture and philosophy have spread to Hong Kong and laid a solid foundation in local design. Several generations of Hong Kong designers continue to record each era and bring local cultural characteristics to the international arena through design.

Serving as Creative Director of the Information Services Department, Arthur Hacker chose the 'watermelon ball' as the icon for the Festival of Hong Kong in 1969; Kan Tai-keung used an ancient Chinese coin as a logomark for the Bank of China. In 1993 pop duo Softly covered their album cover with calligraphy of Tsang Tsou Choi. From Chinese culture to daily life in the city, sourcing and application of Hong Kong graphic design were rich and varied, establishing a strong and clear visual language with local personality, a testimony of a progressing world where design changes life.

Behind every 'Very Hong Kong' design is a Hong Kong story. In a place where East meets West, Austrian-born designer Henry

Steiner chose Hong Kong as his home and creative base. He was the first Western designer to establish himself in Hong Kong. At that time, Hong Kong was gradually emerging as an international capital market in the East. Through the design of his many annual reports for public institutions and listed companies, Steiner introduced professional design to Hong Kong, infusing Eastern elements into contemporary design and his work continues to influence local designers today. Alan Chan comments: "Steiner captures the essence of the mission and value of each corporate and communicates the client's message in authentic and easy-to-understand designs. He is a respected and influential designer."

In the 80s, the combination of Chinese and Western symbols was skillfully used as a design language in the local design community. Merging Chinese elements with Western style made Hong Kong a leader in graphic design around Asia. The 90s saw an emergence of designers with new style and the industry was booming. However, when computers became popular in the 2000s, the style of local graphic design was inclined towards Western or Japanese. Creativity became one-sided with computerisation. With the help of the computer, many people became skilled designers instantly. However, the world is flat and soon the style among the global design community became monotonous, lacking of creative thinking that offers novel and unique ideas rooted in local life and culture.

Through this exhibition, we would like to let the public know what is 'Very Hong Kong' design, inspiring Hong Kong people from a professional and subconscious level. After all, design changes life and life inspires design.



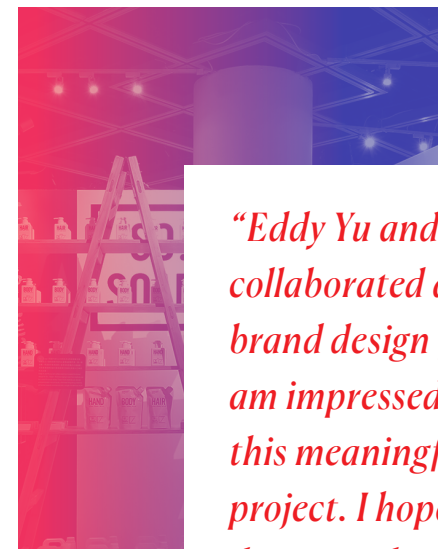
# Bella Ip/ CoLab

## So...Soap+

So...Soap+ is a community-based, environmentally friendly social enterprise that produces and sells natural soaps and bath products. Founded by Bella Ip, a mother who made natural soaps, she collaborated with design duo Hung Lam and Eddie Yu for branding and business partnership and So Soap+ was created.

So...Soap+ is 100% organically made in Hong Kong, by soap makers recruited from every Hong Kong district. Starting from recruiting the first group of soap makers in Tai Po district in 2010, So Soap+ strives to cope with the social and environmental problems with their positive actions. From the product recipe to the bottle recycling, and even the flexible working hours of the soap makers are So...Soap+'s continuous effort to promote sustainable living.

Soaps are daily essentials and using soaps made from natural ingredients can help save the environment and users' skin. It also provides a means for homemakers to support themselves. So So...Soap+ is an instance of which design unleashes community potential and helps solve social problems.



*“Eddy Yu and Hung Lam collaborated and created the brand design for So...Soap+. I am impressed and touched by this meaningful social enterprise project. I hope more creatives can devote and participate in social issues, otherwise Hong Kong creativity will center towards commercial side too much and become narrow-minded.”*

— Stanley Wong



# Chinese Calligraphy/Typography



*“The handwriting I see in traditional Chinese restaurants is very approachable and communicates human touch.” — Alan Chan*



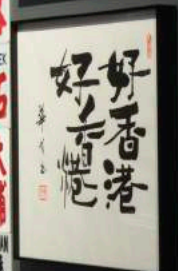
Before the popularisation of computers in the 1990s, handwritten signs were ubiquitous. Any tourist's impression of Hong Kong in the 1970s and 1980s undoubtedly include a plethora of large and colourful neon signs hanging over Nathan Road. Neon signs were all made from blueprints that were calligraphed by old masters in ink. Shop and neon signs in the Northern Wei font dominated Hong Kong's cityscape. It was chosen for its balance between vigour and readability.

In Chinese restaurants, employees wrote the names of guests and their corresponding room or banquet hall on a board every evening. Banquet menus were handwritten. Handwritten signage also served to indicate destinations and fares on minibuses. Calligrapher Fung Siu Wah (alias Wah Gor) is often commissioned to handwrite numerous film titles for use in marketing collaterals. Different styles of Chinese calligraphy and typography in various contexts become important art and cultural heritage in Hong Kong. Each popular font is a part of Hong Kong economic and social history.

In recent years, the tradition of Chinese calligraphy and typography is being actively preserved and celebrated. Serving as a bridge between the handwriting tradition and digital typography, Trilingua Design's type designer Adonian Chan has created the Beiwei Kaishu font. Dubbed the "Prison font", the variant font used on Hong Kong road signs made by prison inmates before the adoption of standardised Chinese fonts has attracted much interest today as historical and design artifacts. A recent plan is afoot by netizens in social media to revive the Prison font as a computer font.



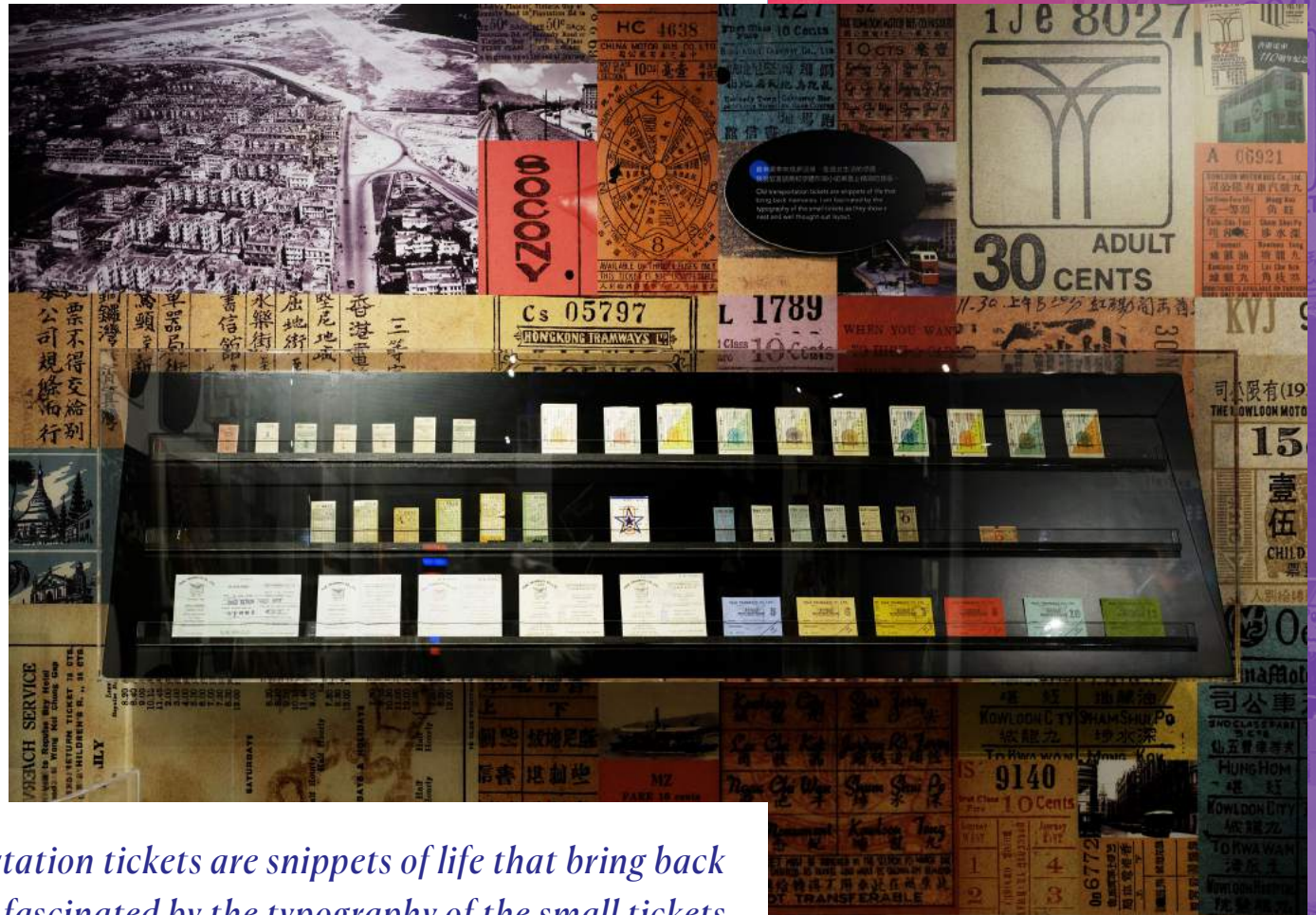
# 好香港





# Old Hong Kong Transportation Tickets

Before the arrival of stored-value smart cards, paper tickets for public transportation in Hong Kong including bus, tram, peak tram and ferry were instances of functional, compact design in which typography, graphics, colours, cost and the choice of materials were all carefully considered. Hong Kong Tramways' tickets depicted the tramway rail switch design, which has been featured in the Hong Kong Tramways logo from 1970s till May 2017.



*“Old transportation tickets are snippets of life that bring back memories. I am fascinated by the typography of the small tickets as they show a neat and well thought-out layout.” — Alan Chan*

# The Phenomenon of King of Kowloon Calligraphy



*“Tsang Tsou Choi’s graffiti created a huge treasure of Hong Kong’s cultural and creative ecology. Many designers leverage this cultural phenomenon and create something new out of it. From this, we can see myriad possibilities and influences in creativity with local elements.” — Stanley Wong*

The guerilla-style graffiti of Tsang Tsou Choi, aka the “King of Kowloon”, achieved cult status in Hong Kong. Through his free handwriting, Tsang has given Hong Kong an endearing character who is not shy to express himself. His obsessive behaviour is no longer distinguishable from the intrigues of his maniacal typography, compelling us to look at his graffiti art holistically as he invokes our primal and uninhibited desires to express ourselves at the levels of unconscious and collective memory.

Tsang Tsou Choi’s graffiti art inspired a new creative ecology that drew on Hong Kong’s collective memory. The design of Softly’s music album in 1993 exemplifies how typography is one of the most effective design vehicles to communicate a communal bonding. Local lifestyle brand G.O.D. launched a product line that incorporated Tsang’s graffiti into a series of bedding and home products. In 1997, fashion designer William Tang expressed his feelings about Hong Kong’s handover by designing a collection that was made with fabrics printed with the graffiti that became the talk-of-the-town. In 2007, another mountain man created a series of poster combining red-white-blue and Tsang’s graffiti, expressing his wishes to Hong Kong. In the past decade, many designers have drawn inspirations from the calligraphy of “King of Kowloon”, including the recent AXA Hong Kong Streetathon.



# Henry Steiner

## Graphic Design Portfolio

Founded his design studio in Hong Kong in 1964, Henry Steiner is often dubbed as the “Father of Hong Kong Graphic Design”. At the time, design, let alone graphic design, was relatively new in Hong Kong. Austrian-born and US-educated, Steiner is freed from deep-rooted traditions and preconceptions about Hong Kong. When Steiner is presented with opportunities to revamp a brand, he was able to give the new brand a contemporary look and feel, thanks to his in-depth understanding of the client’s history and business, as well as his creative propensity for simplicity, elegance and articulated visual expression.

Steiner is known for capturing the essence of everyday life and transforming to a cultural language through design that combines Chinese and Western elements to create resonance with Hong Kong citizens, and set a cultural identity that can be understood by the international world.

Whether it is a logo, brand, or annual report, Henry Steiner delivers the client’s message with a local flavour and sets a high design and aesthetic standard for corporates in Hong Kong. A social space ahead of its time, The I Club repositioned and redefined art as part of tasteful life. A multitude of brand icons and collateral for The I Club, a lifestyle club that incorporated contemporary art, is remembered today through its branding and other collaterals. Like all design pioneers, Steiner has influenced many creative practitioners and even the general public.

*“Virtually everyone has heard of Henry Steiner.  
He is among Hong Kong’s first generation  
designers who has elevated graphic design to a  
whole new level as a respected profession.”*

— Alan Chan



# Victor Cheung

## Viction:ary



Founded in 2001, Viction:ary is a publishing house specialising in design books. Locally based in Hong Kong yet globally minded, the brand fosters dialogues across cultures and promotes strong, current and original designs with fresh perspectives to explore the creativity. While each of its publications is unique, a “typical” Viction:ary book tackles a design issue through a rich showcase of different dimensions, approaches and practices from around the world. The publisher’s high design and editorial standards help secure a loyal readership and were repeatedly recognised by the international press and revered retailers.



# anothermountainman

## redwhiteblue Series

Hong Kong is a port city in which mobility and portability has always been a way of life. The modest and heavy-duty red-white-blue nylon bag symbolises the hard work, resilience and adaptability of Hong Kong people.

Stanley Wong (aka anothermountainman) created Building Hong Kong series to promote positive Hong Kong message and spirit. Using the red-white-blue sheet's signature tricolor pattern and plastic texture, anothermountainman's contemporary creations of different forms and functions challenge Hong Kong people to identify what is positive and unchanging amid the sea of change.

Since 2000, anothermountainman has conducted conversations with Hong Kong through exhibitions everywhere. In this context, these bags entered the cultural discourse and became a local design phenomenon. An NGO, New Life Psychiatric Rehabilitation Association, collaborated with anothermountainman to roll out a red-white-blue personal accessories line to support the rehabilitation centre. Singer Sam Hui donned a costume made of red-white-blue plastic sheet in a concert, reflecting the spirit of Hong Kong.





# Old Hong Kong Tourism Brochures/ Publications

*“Hong Kong Tourism Board published a series of travel booklets. Their typesetting makes them easy to read.*

*Although they were not designed or marketed in a style with which we are familiar with today, design practices were applied.”*

— Alan Chan



The Hong Kong Tourist Association (previously the Hong Kong Tourism Board) published a series of publications promoting Hong Kong to tourists. Catering mainly to Western tourists decades before the advent of Asian and Mainland Chinese tourists who were a minority then, these booklets, brochures and leaflets are a shrewd combination of exoticism, research, storytelling and persuasion with the aim to show how they can best spend another day in Hong Kong. As with any marketing collateral, photographs played a major role in directing the readers' attention to points of interest and landmarks that helped them orient themselves around the city. These publications, which contain practical information and seductive advertisements, provide an alternative social and economic register through which we can see the rapid development of Hong Kong's service sector, which lagged behind pre-1949 Shanghai. The section on Hong Kong's nightlife is worthy of note, as it transgressed taboos that would be considered risqué even today and showcased an interesting aspect of the most socially liberal climate within the Chinese-speaking world at the time.



# Vintage Product Packaging Design

Every Chinese household in Hong Kong used to keep at least one tin mooncake box for storing accessories, keepsakes, loose change, or even wads of cash. Packaging design has a history as long as the products themselves. It is still common for products to continue using a vintage packaging design in order to enhance the brand's persuasion and reputation as a traditional and trusted product.

Although these packaging of traditional products were not designed by “professional” designers in today’s understanding of the term, these designs had a creative “handicraft” feel to them, and reflected an aesthetic that was both functional and attractive. It did more than distinguish one product or brand from another. For instance, the mythology of Chang’e, the Chinese goddess of the Moon featured in the Kee Wah Bakery’s mooncake tin and paper box packaging became a household icon. Chan Yee Jai’s pastry packaging convinces customers of the gastronomic delights inside highlighted by the attractive bilingual typography printed on the tin box.

*“Kee Wah, Hang Heung, and Chan Yee Jai packaging often reminds you of your childhood. Without professional graphic designers at the time, the printing house might have randomly applied freehand sketches by technicians or illustrators as the packaging design. Together they form a strikingly ‘Very Hong Kong’ style.” — Alan Chan*



# Alan Chan

## Saint Honore Cake Shop Packaging Design



In Hong Kong, branding, advertising and packaging for cakes and pastries got an infusion of new ideas in 1982 by designer Alan Chan. Using a single calla lily as the design motif, Saint Honore Cake Shop's dark blue-coloured (later purple) packaging aims to give a feel of discreet luxury to the company's baked products. As an exotic flower native to southern Africa, calla lily was scarce, expensive, and thus difficult to get in Hong Kong in the 1980s. It was thus chosen for the brand for its exclusive and stylish quality. The extensive advertising campaign of newspaper ads and television commercials for the opening of Saint Honore's first store in Happy Valley has captured widespread attention and public acclaim. The calla lily packaging became inspiration and was imitated by competitors, also stimulated a high-end cake shop market in the 80s and 90s.

*"I have selected Saint Honore Cake Shop's packaging designed by Alan because at that time, the image of two calla lillies placed diagonally across the pastry box was a breakthrough. I was so impressed as a young designer at that time. Until now, no other pastry packaging design has given me such surprise." — Stanley Wong*



# Hong Kong Logos

The image of a company or a brand is symbolised by its logo. Logos have become an indispensable part of Hong Kong people's daily life. Logo design reflects this close connection between the business and organisation that it represents with the people who use the service. Some great logo designs that have touched Hong Kong people's everyday lives are included in this exhibition.

The large sign bearing the logo for Hong Kong's Hilton Hotel informed people who just arrived in Central that they have come to the heart of the city and a top-notch hospitality facility is open for business and leisure. Created by Henry Steiner in 1963, the double letter H seems to become a universal graphic language for hotels.

The Festival of Hong Kong was organized in 1969, 1971 and 1973. Created by the Information Services Department's Art Director Arthur Hacker, the logo is a sphere, painted in red motion vector stripes on a white background, to give a festive mood. For many Hong Kong people growing up in that era, the sphere logo reminded them of their beloved plastic soccer balls, which encapsulates the joy of childhood. This is an instance designers can keep designs grounded in everyday life so that abstract logos are lively and appreciated by all.

Kan Tai-keung created the logo for the now defunct Urban Council using the silhouette of

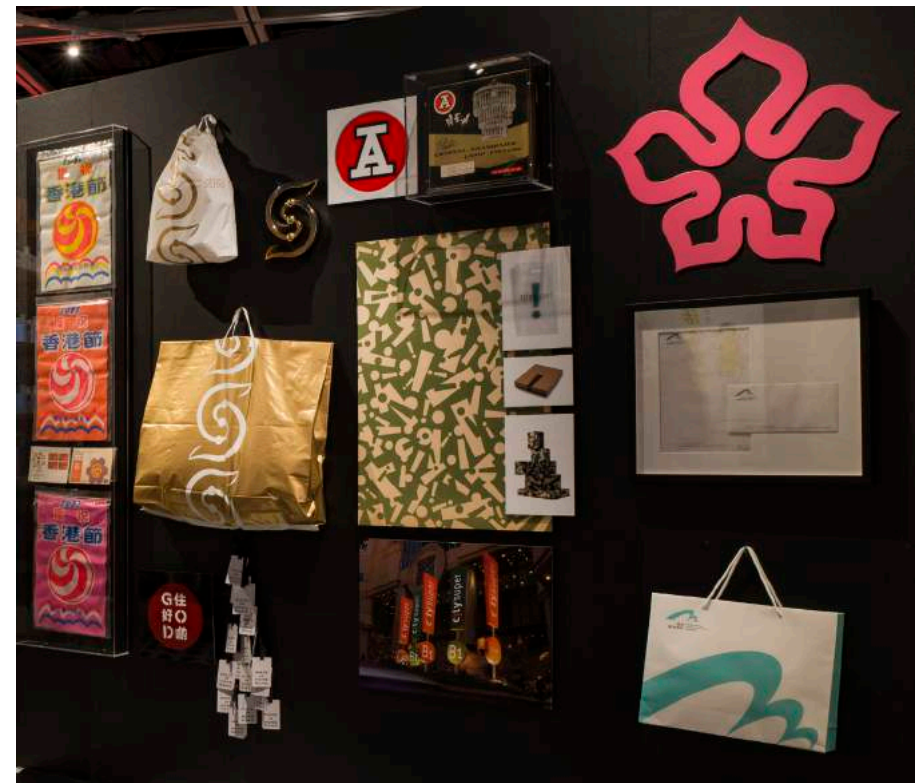
a bauhinia. Considering that the Urban Council was Hong Kong's first local government body to oversee municipal services and parks, the bauhinia is a fitting logo as the flower is commonly found in Hong Kong's parks and is considered to represent the city. The logo feels familiar and close to us.

The Bank of China logo, created by Kan Tai-keung in 1980, is based on the shape of an ancient Chinese coin. Kan meticulously integrated a Chinese character into the coin, creating a timeless East-meets-West design. Chinese people used to tie coins together with a thread that went through the hole in the middle, for the convenience of counting and carrying around.

Opened in 1996, City'super commissioned Alan Chan to create its logo, which is simply an exclamation mark that conveys the excitement of the new experience bring to customers who look for quality and choice.

The Hong Kong International Airport on Lantau Island commenced operation in 1998. The facility's iconic roof designed by Lord Norman Foster is easily recognisable by the public. Alan Chan adopted its architecture form to create the logo. It also conjures up images of flying, as it resembles the trajectory of aircraft takeoff and landing, from one destination to another.

*"All the eleven logos selected are outstanding design in its own right. My favourite is the Hong Kong Telephone's logo that communicates brand essence with multiple meanings. The letter 'T' embedded in the circular orange logomark stands for Telephone, symbolizing the telephone line pole in front of the sun and the bell that rings in an old telephone set." — Stanley Wong*





# Kan Tai-keung

## Cultural Poster Series

Kan Tai-keung is an artist, designer, calligrapher and educator who is known for his masterful and vigorous Chinese aesthetics in contemporary design. Incorporating Chinese imageries and ink brushstrokes, the poster series is unmistakably contemporary Chinese. The posters' typography also reminds us of the calligraphy we find in a work of ink wash painting. However, the contemporary and clean feel to the posters reflect Kan Tai-keung's ambition to honour the Chinese tradition in the 21st century, rather than orientalising it. The meticulous use of greyscale in the brushstrokes, and other transitional colours when it is warranted, becomes a design language in which Kan is fluent. When it is combined with photography, typography and graphic design, Kan unleashes the full potential of East-West cultural encounters through his masterful and bold visual art explorations. This series of cross-decade posters has influenced the new generation designers, and brought much inspiration and direction for Chinese designers.

*“Kan Tai-keung is among the first generation of Chinese designers who insists to fuse Chinese or Eastern traditions with contemporary aesthetics. Bridging East and West, he paves the way for Hong Kong design and has influenced how the new generation of designers interpret oriental design and position themselves.” — Stanley Wong*



# Lau Chi Chung

## Old Textbooks Showroom

Textbooks could become a mirror on our formative past, and to the way we are taught, and grow up. Re-reading and re-learning the texts and illustrations of these old textbooks raise interesting questions on socialisation, education and book design. Photographer, art director and multimedia artist Lau Chi Chung, has collected and is still collecting kindergarten and grade school textbooks and related objects. In addition to making the collection available to the public, Lau also gives workshops on related topics.





# PHOTOGRAPHY

- Alan Chan's Choice
- Stanley Wong's Choice

- City Magazine Covers
- Fan Ho/ Yau Leung/ Leo K.K. Wong  
*Early Masters of Hong Kong Photography*
- Francis So *Scenery and Landscape Photography*
- Studio Portrait Photography
- The Team of Wong Kar-wai/ William Chang  
Suk-ping/ Christopher Doyle/ Wing Shya  
*Cinematographic Aesthetics*

- Vincent Yu *News Documentary Photography*
- 300 Families *Photography Exhibition*
- Lee Ka-sing *Picture-haiku Series*
- Michael Wolf *Urban Landscape Photography*
- Sam Wong/ Idris Mootee/ JC  
*Record Covers Photography*
- Yau Leung/ Lee Ka-sing/ Peter Lau  
*Promotion of Hong Kong Photographic Culture*

## Did you know Hong Kong was once hailed as a 'Photographic Kingdom'?

The history of Hong Kong photography goes way back. In 1839, the French government first announced the birth of practical photography. A few years later in 1845, Hong Kong had its first portrait studio. Early photographers in Hong Kong were mainly foreigners but by 1860, we see traces of Chinese photographers.

Hong Kong's history of photography is inseparable from its colonial past. The day the British occupied Hong Kong was also the beginning of Hong Kong's photographic history. With the colonial government came an influx of British and American nationals who brought with them advanced photographic technology from the west. The high concentration of foreigners attracted many commercial portrait photographers to solicit business here and the first photo studio was established on Peel Street.

The most famous was the Afong Studio opened by Lai Afong in which his landscape and portrait photographs were well known locally and abroad. By the end of the 20s till the early 30s, advanced technology from the West was introduced to Hong Kong and art photography became popular. Photographic associations were set up and photo competitions were held annually. By the 50s, an increasing number of Hong Kong photographers were winning awards overseas turning this tiny island into a 'Photographic Kingdom'.

Since then, this small fishing village located on the southeastern coast of China came into contact with Western photography as well as the cutting-edge of imaging technology at the time. In the early days, foreign photographers dominated the photography community in Hong Kong. But by 1937, the Photographic Society of Hong Kong was founded. It provided a platform for middle-class photography lovers to showcase their works. This upper class hobby became more accessible and soon spread to the masses. The 50s and 60s saw the emergence of early masters such as Fan Ho and Leo K.K. Wong, documentary photographer Yau Leung and news photographer Chan Kiu who recorded all walks of local life during the 60s. In 1989, Vincent Yu of the Associated Press portrayed images of ethnic minorities and the lower working class behind prosperous Hong Kong. The iconic City Magazine depicted fashionable covers that leave a lasting impression on readers. Generation after generation of photographers captured images of our ever-evolving city, freezing each moment in history.

Like graphic design, photography depicts daily life. Young photographer Francis So used this medium to showcase Hong Kong's lesser known tranquil side. Alan Chan commented, "It is admirable that Francis took great lengths climbing up and down many mountains to capture such beautiful natural scenes of Hong Kong."

In the 70s and 80s, Hong Kong's economy took off and commercial photography flourished. 'Made in Hong Kong' products were promoted to overseas markets. This led to an increase in professional photography, entertainment business, advertising and publishing, nurturing many talented and creative photographers. The economy was booming. Advertising, art and photography are correlated and helped build a solid foundation for local creative industries. Meanwhile, the photographic industry organised many activities and events to promote itself and its photographers. In the 80s, Yau Leung launched The Art of Photography magazine. In the 90s, Lee Ka-sing published Dislocation. Most recently, Asia One Books continued to publish monographs of Hong Kong photographers. These are examples of local people striving to preserve part of our local culture.

In the 90s, record albums and advertising paved the way for a new form of aesthetics. The cinematographic aesthetics collaboratively created by Wong Kar-wai, William Chang Suk-ping, Christopher Doyle and Wing Shya were simply mesmerising. Photo studios became a juncture for photography and society while witnessing public's changing concepts of photography. In the 300 Families exhibition organised by the Hong Kong International Photo Festival, Bobby Sham and Blues Wong have moved on from viewing from a photographer's perspective to a curatorial angle, to convey the complexity of human relationships among Hong Kong families. Young photographer Francis So reflected a mystical side of Hong Kong in time-lapse while German photographer Michael Wolf captured the uniqueness of Hong Kong high-density buildings. Each photographer portrayed a different perspective of our city's skyline.

In today's 'me' generation, technology has enabled everyone to easily capture, press the shutter and digitally amend images. Ever wondered what you are shooting or recording? The photographic works selected in 'VERY HONG KONG VERY HONG KONG' aims to leave footprints in our lives. Whether in black and white or colour, the captured moment is an image. Creativity enables us to jump out of the box and is worth thinking and focusing in today's virtual world.

# Witness An Ever-Evolving City

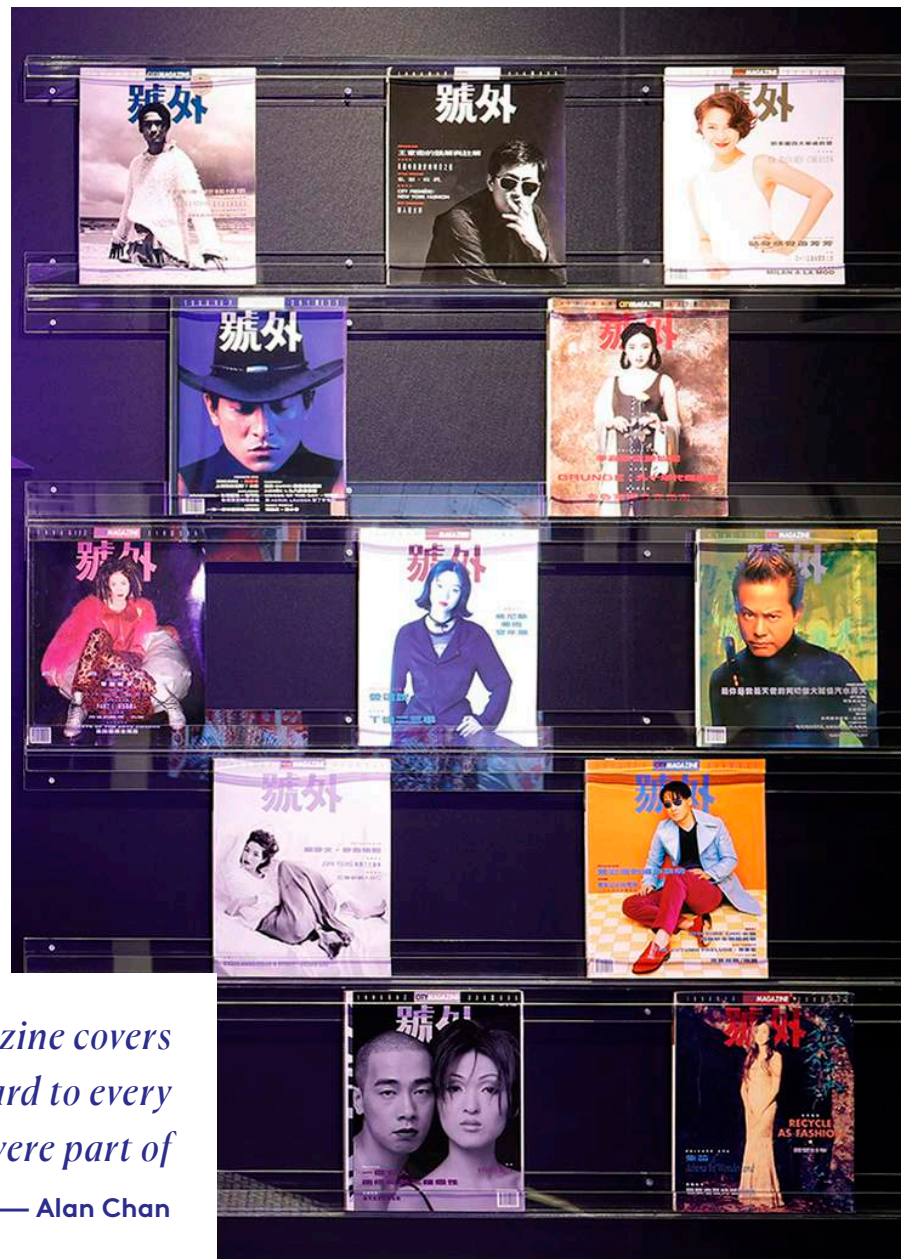


# City Magazine


## Covers

For almost four decades, City Magazine has been the beacon of middle-class culture. Often cited even today as a symbol of the rising class of the 80s in Hong Kong after the war. Its in-depth interviews and thought-provoking essays on literature and movies have deep-rooted influence on Hong Kong culture, especially in the 80s and 90s. Equally notable are its covers, which are the combined effort of distinguished photographers like Leong Ka-tai, Ringo Tang, stylist Tina Liu and art direction prodigy William Chang Suk-ping. Together the team has produced some of the most memorable magazine covers featuring the biggest stars in Hong Kong. These covers also featured emerging artists and noteworthy alternative creators. Who can forget the covers of Lin Ching-hsia, Leslie Cheung and Rosamund Kwan. Every cover is a fashion statement and became something readers look forward to. These photographs have in fact transcended time and became the emblems of Hong Kong culture at its most glorious.

*“Along with many designers, City Magazine covers were at a time the thing to look forward to every month. They were so cool that I wish I were part of their creative team!” — Alan Chan*





The image shows a museum or gallery exhibition. On the left, a wall is covered with a grid of City Magazine covers. In the center, two large framed covers are displayed side-by-side. The left cover features a man with glasses and the text '號外' (Extra) and '甘國亮 5年輪流傳'. The right cover features a silhouette of a man and the text 'CITY' and '金馬江潮閣下'. To the right, a vertical white pillar has the word 'PHOTOGRAPHY' written vertically. Further right, a wall displays several framed photographs. A large, stylized white character '號' is visible on the back wall. The floor is covered with a patterned rug. The lighting is focused on the displays.

*“City Magazine was a must-read for young creatives in the 80s and 90s. Content aside, the magazine covers brought surprises always. The creative team has demonstrated high standard of art direction and photography skills, completely transforming the public image of famed actors and cultural icons. Like many designers, I waited to catch a glimpse of the latest City Magazine every month.” — Stanley Wong*



# Fan Ho/ Yau Leung/ Leo K.K. Wong

## Early Masters of Hong Kong Photography



Most known for his captivating daily scenes of Hong Kong in the mid 20th century, Ho Fan was a prolific and successful photographer in Asia. Ho immigrated to Hong Kong from Shanghai at the age of 18, and began his career shooting the gamut of life in the bustling streets and quiet alleyways in Hong Kong. Despite the overwhelming chaos in the city, Ho is consistently capable of isolating a decisive moment to create a painterly and poetic composition — a pioneer in pictorial photography of the era. His photography, a product of his keen eye and darkroom technique, won him international recognition in salons, exhibitions and competitions.

*“A crosswalk in Sai Wan bathing in the mellow rays of morning sun...  
In Fan Ho’s photos, I found my childhood – the time when my father  
and I would go shop for fruits in the markets in Sai Wan.” — Alan Chan*

The late Yau Leung is another legendary photographer documenting Hong Kong in the 1960s. His street photography depicts the daily scenes in the fast-paced city. One of his recurring subjects is the working class, whose hard work brings glory to the developing city. He captured swiftly the crowded street. His pictures are direct, honest and rarely showy, making them an especially endearing and truthful documentation of old Hong Kong. Ho and Yau photographers painted a nostalgic picture of Hong Kong in the old days.

What began as a way to take his mind off work has become a life-pivoting change of the doctor-turn-photographer Leo Wong. Wong was active during the 60s and the 70s, roaming the city with his Rolleiflex. His black and white photos capture the daily lives in public housing estates, around street corners and in rural fields. His masterful pictorial compositions have earned him multiple recognitions in the local and international photography community.

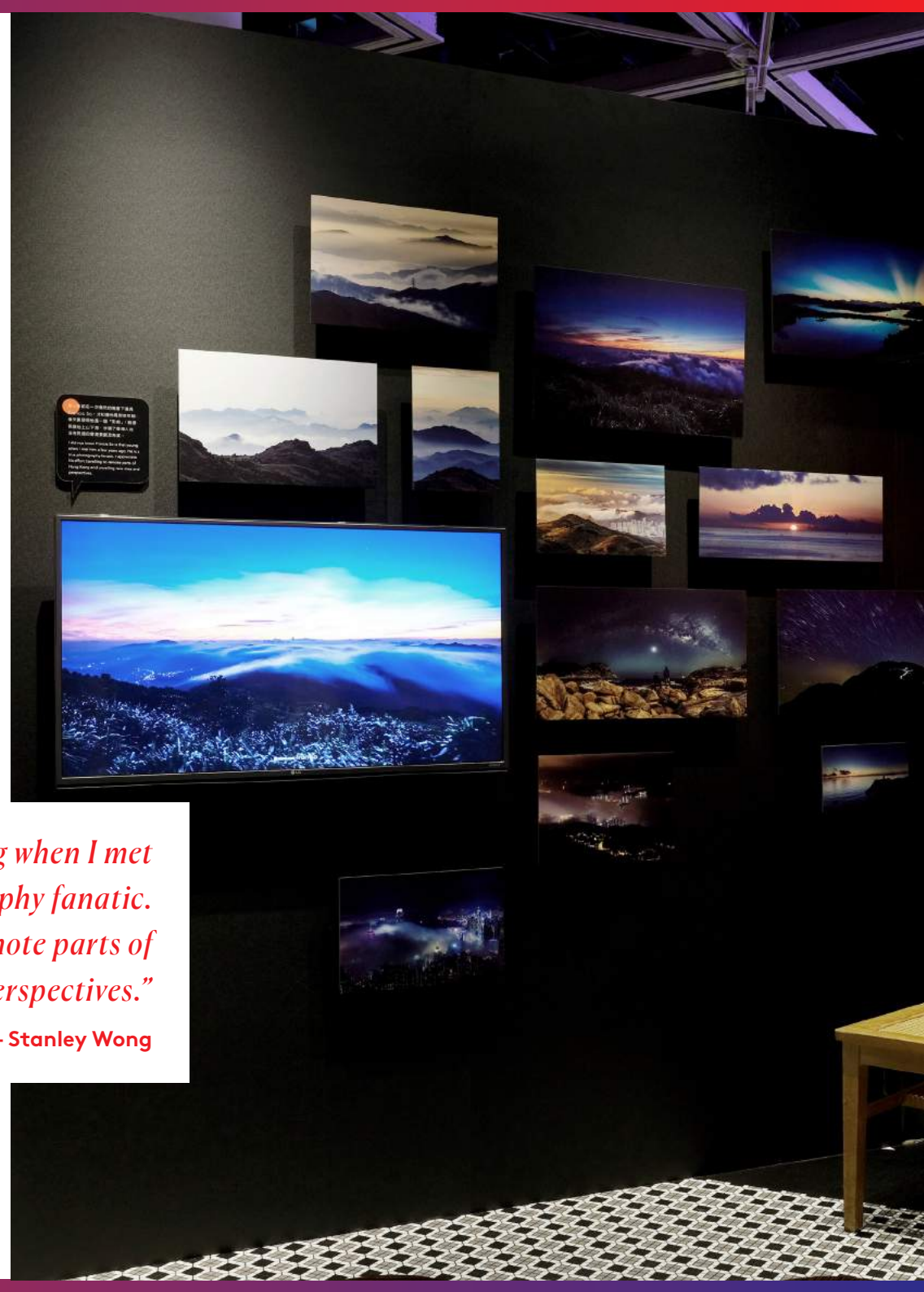
# Francis So

## Scenery and Landscape Photography

The self-proclaimed “photo tripper” is travelling the world to capture mesmerising landscapes with his camera. Although his still cityscapes and starscapes are equally stunning, it is his eclectic collection of awe-inspiring timelapse that earned him Internet fame. For his debut 4K time-lapse video Seen By My Eyes, So escaped the hustle and bustle of the city and returned to the wild to take thousands of photographs of Hong Kong’s natural scenery. The 5-minute time-lapse movie condenses hours into seconds, revealing the normally imperceptible motion of stars and clouds. As the viewers watch cloud gliding over mountain ridges, stars disappearing, the sun rising over the sea, So shows the tranquil side of Hong Kong that is rarely seen.

*“I did not know Francis So is that young when I met him a few years ago. He is a true photography fanatic. I appreciate his effort travelling to remote parts of Hong Kong and unveiling rare sites and perspectives.”*

— Stanley Wong





# Studio Portrait Photography

*“I was never really fond of old studios. I remember vividly the hideous haircut my mum insisted before my student headshot, not to mention the added humiliation when it appeared on my handbook....*

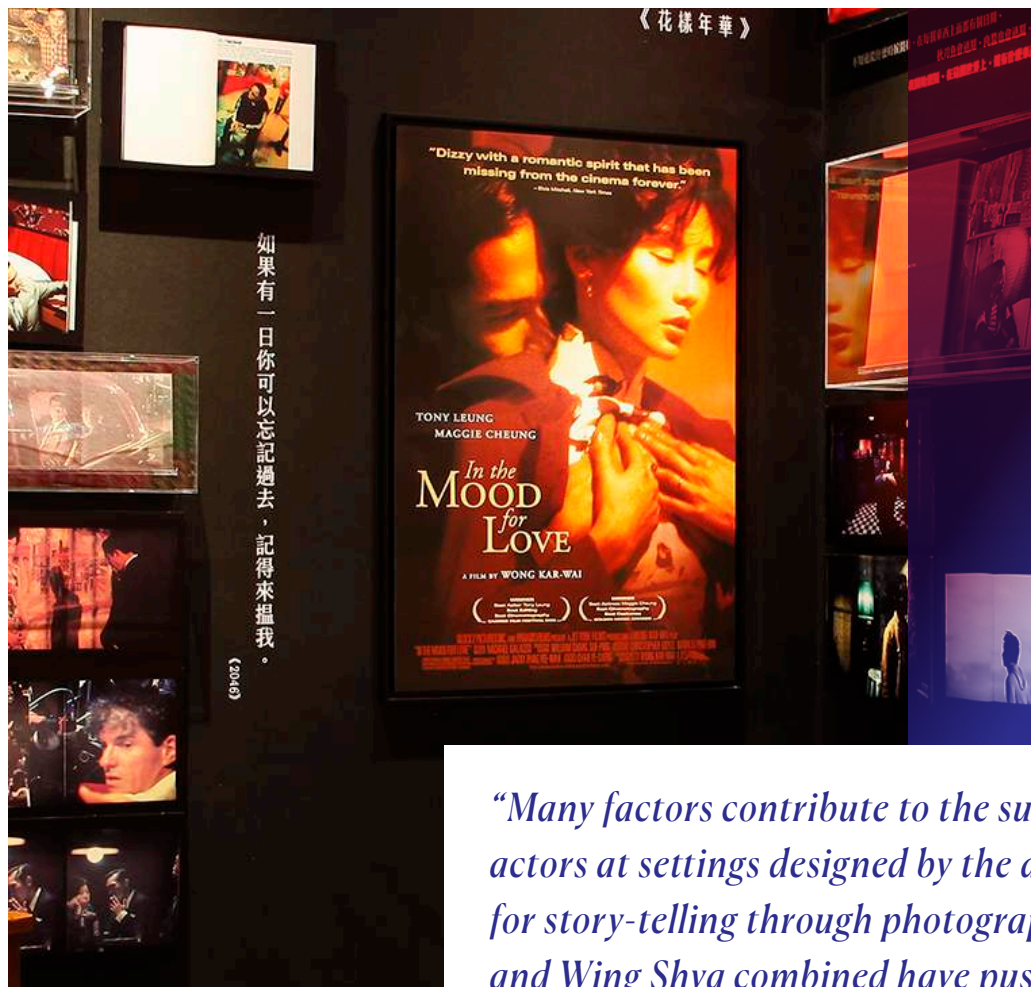


*However, I do love the hot stamp embossed gold edges of studio portraits, which reminds me of British royal letters.” — Alan Chan*

At a time when camera was a luxury, getting a picture taken could be a ceremonious event in and of itself, sometimes taking hours or even a whole day. Many families turned to professional photo studios such as Helen Studio and Sammy Studio for family portraits every year. For parents who wanted to preserve their children's fleeting innocence, the time-freezing magic of photography was invaluable. Not only did the physical photographic prints become a family memento, for some, the experience of having a picture taken in a professional studio gave them fond memories. However, as cameras become portable and more affordable, the photo studio industry has dwindled since the turn of the 21st century, followed by the rise of professional wedding photography. Studios like GP Wedding and Modern Classic have indoor studios with various themes, which match the unique and imaginary styles of the clients. With the introduction of natural makeup and shooting style, professional wedding studios have completely changed the business of studio photography. Standing on the frontline, the photo studio industry witnessed the massive change in visual culture of Hong Kong.

# The Team of Wong Kar-wai/ William Chang Suk-ping/ Christopher Doyle/ Wing Shya

## Cinematographic Aesthetics



Wong Kar-wai, William Chang Suk-ping, Christopher Doyle and Wing Shya, each member of this all-star team are top-notch talents in their own field. Together, they have produced several world-renowned movies. Film maestro Wong's distinctive narrative style undeniably put Hong Kong cinema onto the world stage. Chang is an art direction and costume design guru whose work have been the highlights of countless films and concerts. Doyle's camera work is critically acclaimed among his peers and the international film stage, and Wing Shya has shot for i-D and Vogue Italia since the 90s. Their collaboration, with Wong as the director, Chang on art direction and costume design, Doyle on cinematography and Shya on set photography, has created cinematic masterpieces namely Happy Together, In The Mood for Love and 2046. The team cooked up some of the most iconic scenes in film history. The exchange of gazes between Tony Leung's and Maggie Cheung's characters in In The Mood for Love has etched into the public consciousness.

*“Many factors contribute to the success of Wong Kar-wai’s movies. The director who oversees actors at settings designed by the art director, basking in the ambience under lighting dedicated for story-telling through photography. Wong Kar-wai, William Chang Suk-ping, Christopher Doyle and Wing Shya combined have pushed movie into new realms.” — Alan Chan*



# Vincent Yu

## News Documentary Photography

Veteran Associated Press (AP) photojournalist Vincent Yu has covered many historic news events across the Asia Pacific region in his thirty-year career. Joining AP in 1989, the Hong Kong photojournalist produced countless photo stories, introducing the human conditions of Hong Kong to a wider international audience. Stories such as Hong Kong McRefugees and subdivided home residents expose the communities living on the fringes of the wealthy Asian society, taking an in-depth look into the inequality and injustice beneath the glamour. Vincent Yu also spent six years capturing the greatly increasing pace of reclamation in Hong Kong of recent years. Witness the daily changes in our coastal area in his documentary photography series "The Vanishing Coastline".

*"Vincent Yu is among all documentary photographers who shows persistent passion and devotion for photography, ranging from photojournalistic work for news agency to his self-initiated creative projects." — Stanley Wong*



# 300 Families

## Photography Exhibition



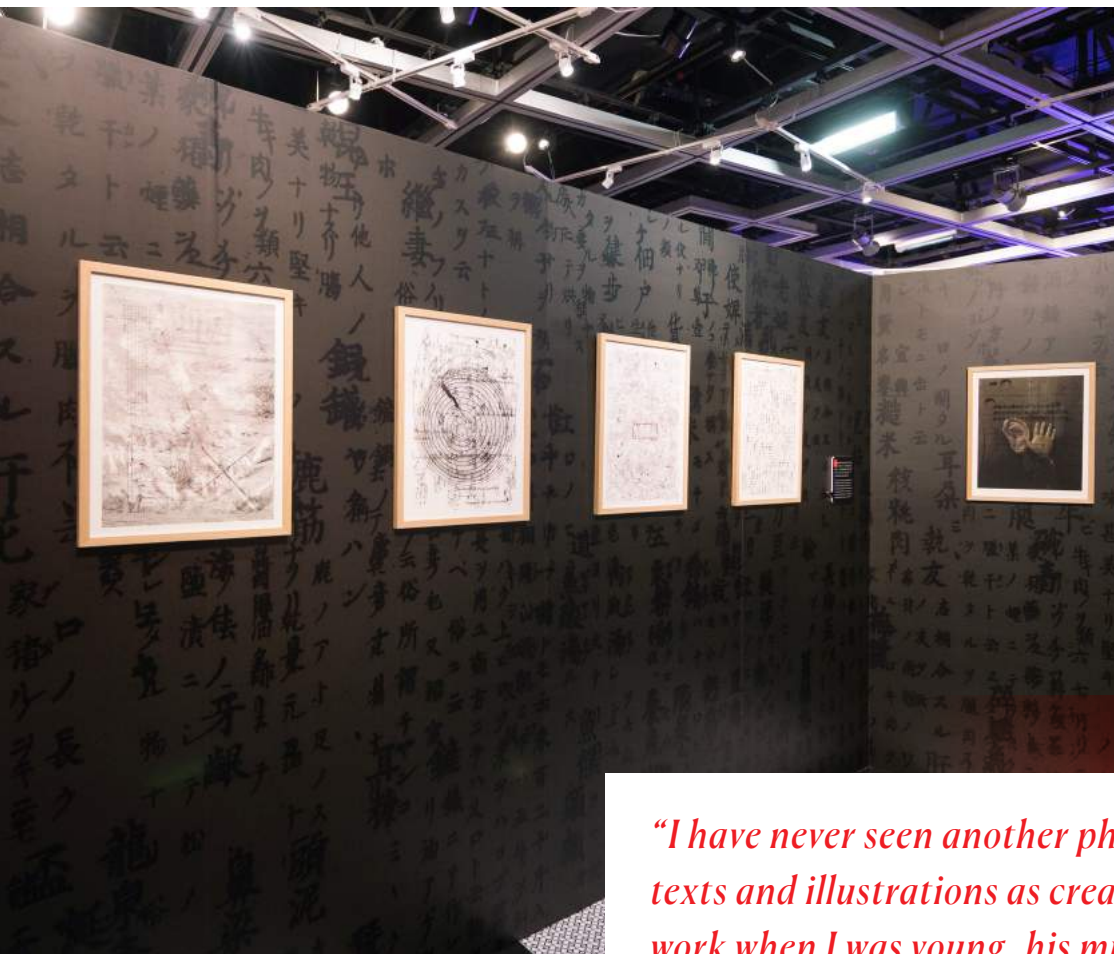
In 300 Families, curators Bobby Sham and Blues Wong took on the quest to define “families” in Hong Kong. The flagship programme orchestrated by the Hong Kong International Photo Festival in 2013 explored the incredible complexity of modern families through the lens of 12 groups of contemporary photographers and emerging artists. They went out to photograph 300 families, each is asked to take on the subject with their own interpretation. The project challenges the conventional notion of “family”, tackling topics such as step-parenthood, same-sex marriage, interracial families, homeless people, master and protégé in martial arts studios, foster families and elderly people living alone. The exhibition painted a holistic picture of the nuances and varieties of familial bonds in Hong Kong through different ages.

Participating photographers include Amber Au & Bobby Sham, Chan Hau Chun, Roy Lee, Leong Ka Tai, Thomas Lin, Rambo & Lorraine, Vincent Mak Siu Fung, Wei Leng Tay, Ducky Tse, Tse Ming Chong, another mountainman and Vincent Yu.



# Lee Ka-sing

## Picture-haiku Series



Besides founding independent photography magazine Dislocation, visual media creator Lee Ka-sing is also a prolific commercial and fine art photographer. A poet himself, Lee's photography is very much informed by his experience in literature. His photography tends to present itself as a visual riddle encoded with a hidden message rather than mere pictorial representation. Just as charismatic is his mixed media work, which cleverly merges text, illustrations and photography. Juxtaposing images and toying with multiple perspectives, Lee explores the intriguing synergy between the inherent ambiguity of imagery and the explicitness of text. He is an exemplar of early conceptual photography in Hong Kong. In 1989, he was awarded "Artist of the Year" by Hong Kong Artists' Guild. In 1999, he received Fellowship for Artistic Development by Hong Kong Arts Development Council.

*"I have never seen another photographer who interweaves images, texts and illustrations as creatively as Lee Ka-sing. I got to know his work when I was young, his multi-dimensional work is intriguing. To me, it is a crossover of everyday life, art and history — a truly unique and groundbreaking creation for visual art."* — Stanley Wong

# Michael Wolf

## Urban Landscape Photography

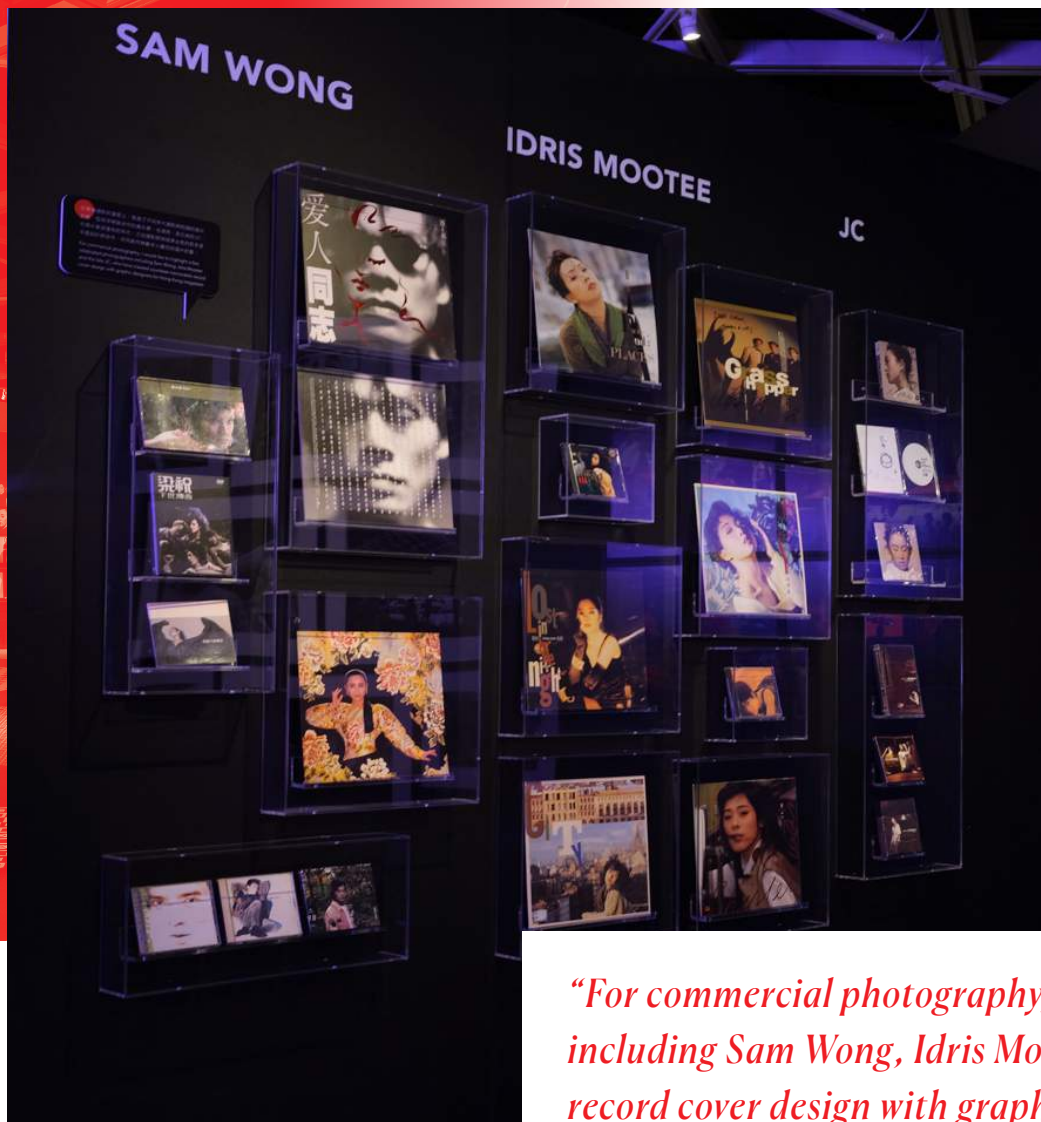
Michael Wolf has the talent of distilling the essence of Hong Kong through inconspicuous subject matter. In his series Hong Kong Corner Houses, the Hong Kong-based German photographer catalogues the city's unique residential-commercial buildings with a Bechers-esque rigour. Meticulously shot, the result is a photo series that doubles as a comprehensive urban survey of these vintage architectures of the 1950s and 1960s. In Architecture of Density, the renowned photographer further demonstrates his keen eye for the vernacular, transforming facades of Hong Kong high-rises into visual art that is almost abstract as a result. One gets a glimpse of the multi-layer civic dwellings, streets and lanes (including a series of ancestral tablets). These familiar pictures of Hong Kong in surrealistic style portrayed a suffocating sense of oppression and aroused a lot of attention. The series has since exhibited internationally, putting the tremendous density of the city's architecture on the global radar once again.





# Sam Wong/ Idris Mootee/ JC

## Record Covers Photography



Sam Wong is a noteworthy photographer responsible for many eye-catching album covers in the 90s. His camera brought out the true temperament of Deanie Ip, George Lam in the 80s and Anthony Wong in the 90s. Proficient in dramatic and powerful lighting, he has produced eye-catching film posters and CD covers for Miriam Yeung, Eason Chan and the likes. He is particularly excelled at capturing the essence of his subject, bringing out the true personalities of celebrities through his lens.

Idris Mootee was another renowned fashion and advertising photographer, famous for his work for Anita Mui, Sandy Lam and Shirley Kwan. He is specifically recognised for his work with Clarence Hui for Sandy Lam, having created many of the record covers throughout her early career. He involved not only in cover shooting but also creative concept as a whole. For “Fuir La Cite”, Mootee put together

European landscapes with Sandy’s portrait taken in Manila, to create a metrosexual modern femme image for the singer. These photos have added depths and charisma to her musical style and public persona.

The late fashion photographer JC is a force to be reckoned within the entertainment photography. In 2003, JC set up his own studio, photographing stills including record labels for a number of celebrities including Zhou Xun, Eason Chan, Edison Chan, Shu Qi, Zhang Zi-yi and the likes. His photographic works can be seen in many local and overseas fashion magazines. Through his signature close-up portraits of celebrities, one can see his daring stylistic choices and boundless passion for photography. He never failed to deliver any project, whether it be a record cover or commercial project, with panache.

*“For commercial photography, I would like to highlight a few celebrated photographers including Sam Wong, Idris Mootee and the late JC, who have created countless memorable record cover design with graphic designers for Hong Kong megastars.” — Stanley Wong*

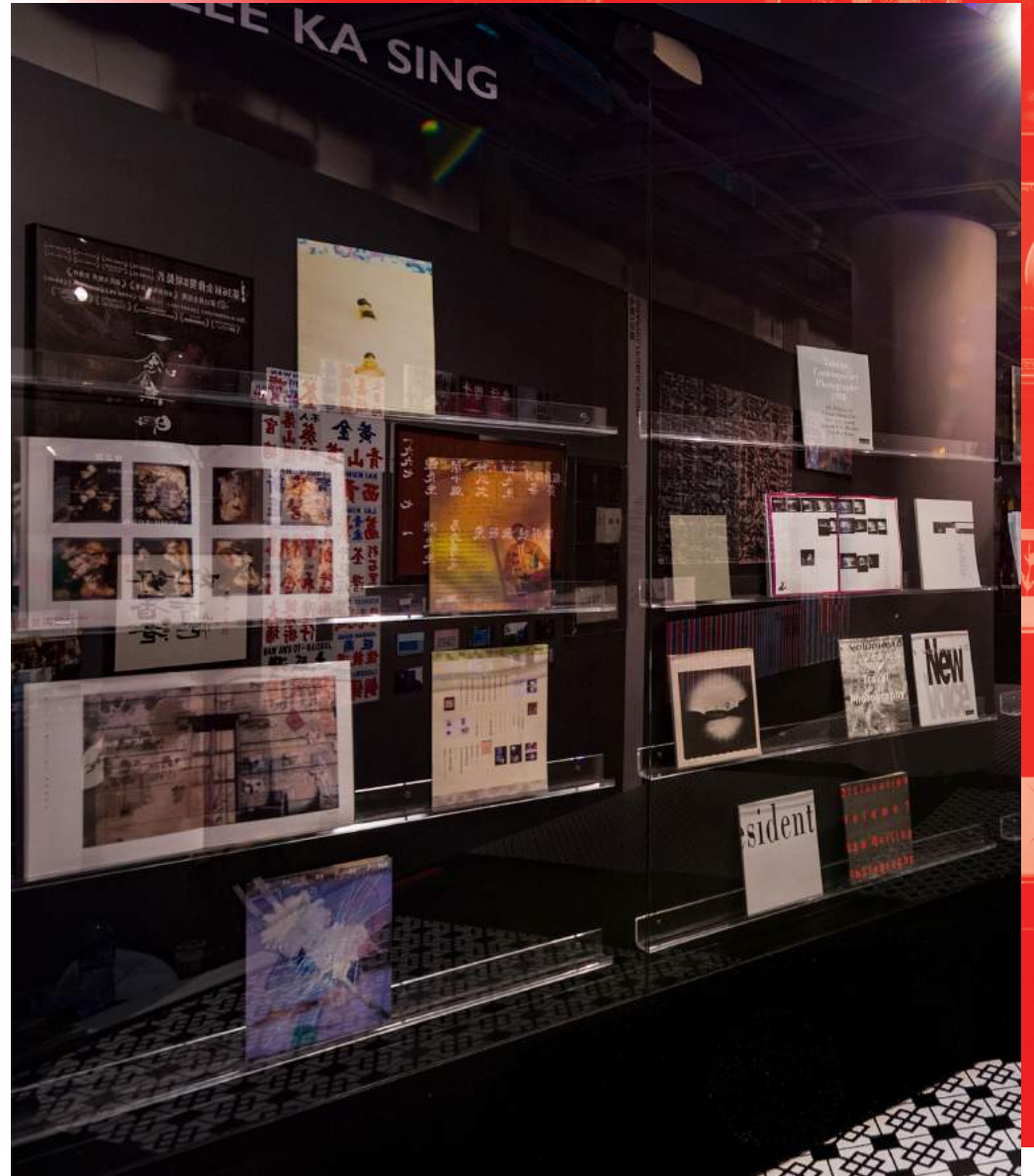
# Yau Leung/ Lee Ka-sing/ Peter Lau

## Promotion of Hong Kong Photographic Culture

When photography first arrived in Hong Kong, it was very much a hobby among the colonial elite. The appetite for photography among the public was almost non-existent, let alone any cultured commentaries on the art itself. Yau Leung and Lee Ka-sing are few of the early photo aficionados whose passion does not limit only to practising photography, but pushing the work of fellow Hong Kong photographers to a wider audience. Yau was the chief editor of The Art of Photography magazine (later renamed Photo Pictorial) in the 80s.

The magazine delivered in-depth analysis and interviews of the latest photographic work, chronicling the evolution of Chinese and Hong Kong photography in its forty years of history. Lee Ka-sing started writing monthly columns on Yau Leung's magazine since 1985. Lee's essays were published in the form of a supplement to the magazine. Lee Ka-sing, co-founder of Hong Kong Institute of Professional Photography, founded Dislocation magazine in the 90s and focused on contemporary photography. The magazine also accepted and published submissions from emerging photographers. Besides founding Hong Kong's first and only photo gallery OP Gallery at that time, Lee has introduced photo-collection and academic knowledge in Hong Kong through his personal project such as OP Print Program from 1994-99 and its subsidiary OP Editions, a quarterly curatorial programme with photographs made and signed by the artists. All photographs are in the unique size of 8x10 inch, with a limited run of 20 each.

In the 2000s, Peter Lau, founder of the Asia One Books is another ardent advocate of photography. The company is one of the most prolific art book publishers, helping many Hong Kong photographers publish their very own photo book. In 2009, AO:The Photo Book Centre was launched. Its art space AO Vertical established in 2012 brings the works of the world's greatest photographers to Hong Kong.





# FASHION

● Alan Chan's Choice  
● Stanley Wong's Choice

- ● Contemporary Design of Cheongsam
- ● David Sheekwan
- ● Esprit Store on Hing Fat Street  
(1983 – early 1990s)
- ● Joyce Ma *Fashion Kingdom*
- ● Ragence Lam
- ● Kim Robinson / Ben Lee / Jacky Ma / Suiki Lor  
*Creation of Hairstyling*
- ● 'Supermodels' in Hong Kong after 70s
- ● Dinshaw Balsara / Robert Lam / Kevin Orpin  
*Fashion Photography*
- ● Blanc de Chine *Dao Collection*
- ● Winifred Lai  
*Promotion of Fashion Culture from 80s to 00s*

# From Small Operations to Global Attention

After the war, all kinds of creative industries developed but the fashion and film industries were the first to emerge, gaining attention on the international scene.

In the 30s, the local garment industry was family operated businesses. Even the balconies on old Chinese tenement buildings known as tong lau were transformed into miniature garment factories. In the 50s, a large influx of immigrants from Mainland China provided an abundance of capital, technology and labour for the textile and garment industry. At that time, the colonial government regarded the garment industry as an important economic driver as garment exports earned substantial foreign exchange for Hong Kong.

Soon, many countries implemented trade barriers and restricted the garment quota from Hong Kong. Local manufacturers had to come up with innovative ideas. By the late 60s, the Hong Kong Trade Development Council began promoting Hong Kong garments overseas. The local fashion industry began to attach importance to original designs, leading to an increase in production of man-made fibres such as nylon, mixed yarns and other new fabrics. Design and production were also combined to provide a one-stop service. 'Dress well to gain respect' was a popular maxim at that time and soon the Western suit gradually replaced Chinese shirts and pants. Department stores such as Wing On and Sincere sprang up. The Hong Kong Brands and Products Expo organised by the Chinese Manufacturers' Association of Hong Kong attracted many garment manufacturers such as Crocodile and Goldlion. In 1966, The Trade Development Council was established to promote Hong Kong as an international fashion centre.

Even though economic and social conditions were favourable, Hong Kong required visionaries who dared to take the risks. In the 70s, two industry pioneers David Shee Kwan and Ragence Lam came into the scene with far reaching impact for a new generation of Hong Kong fashion designers. David gained experience from Paris and New York and was eager to cultivate new talents. His protégés include Walter Ma and William Chang Suk-ping. Ragence Lam is one of the first Hong Kong designers to emerge in the international fashion world. His bold experiments on different fabrics infused with Chinese concept created a major breakthrough for the local fashion industry.

Hong Kong is a place where East meets West; Shanghai Tang, Blanc de Chine and other brands successfully modernised the cheongsam and other Chinese garments. Considered as the 'Godmother of Fashion', local style trendsetter Joyce Ma singlehandedly brought cutting-edge European and Japanese fashion brands to Hong Kong. Her Joyce Boutique provided a platform for an emerging middle class who wanted to dress the best, a must-visit for those who want to find out about the latest trends. Young fashionable people in the 80s and 90s would also remember Esprit located in Hing Fat Street in Causeway Bay.

Fashion requires the interpretation of a group of influencers and heroes who work tirelessly behind-the-scenes. These include models, singers, actors, designers, tailors, hair stylists, art directors, photographers, make-up artists and assistants.

While selecting works and figures for 'VERY HONG KONG VERY HONG KONG', we hope to highlight important timelines and re-discover once again classic fashion designs that excite and fascinate us. Whether under the spotlight or designing behind the scenes, we need to continuously infuse new energy to those who are passionate about fashion. We hope this colourful industry would continue to shine and prosper.



# Contemporary Design of Cheongsam

Cheongsam or qipao was a popular attire for women of all classes in the Republican period. Since the 1990s, the cheongsam's popularity seems to have receded. Not completely forgotten, the cheongsam today is reserved only for one or two specific occasions. Through Shanghai Tang's retro-chic branding, Sir David Tang successfully revived the cheongsam and Chinese clothing that pays tribute to the golden years of Shanghai. Also established in the 1990s, Blanc de Chine has grown from a design workshop into a full-fledged retail brand that modernised traditional Chinese wear into haute couture.

Designers delved into the motifs and styling of the period and resurrected classic dresses to be worn on more formal occasions. Modern, ready-to-wear lines of cheongsam incorporated unconventional patterns to breathe new air into an old fashion heritage. Veteran art director William Chang Suk-ping's sensibilities for cinematic aesthetics, which nostalgia and cheongsam play an important part. Cheongsam Connect, a social club by professional women founded in 2015 also contributed to the revival of Cheongsam's legacy. They organised workshops, talks, field trips, and social activities promoting the love of cheongsam.



*“Cheongsam gives Chinese people a distinct look. I wish the Cheongsam culture can be passed on to future generations. William Chang brought Cheongsams into the nostalgic cinematic world of Wong Kar-wai, re-interpreting the aesthetics of Cheongsams.”*

— Stanley Wong



# David Sheekwan



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*“David Sheekwan was a brand that excelled in minimalist aesthetics. The luscious and expensive sweaters were sold in the Pedder Building store that offered a top-notch experience. Not a big fan of woolen sweater but buying the item made me feel like owning a piece of the brand.” — Alan Chan*



# Esprit Branch Store on Hing Fat Street

## (1983 - early 1990s)

The fashion brand Esprit's store on Hing Fat Street in Causeway Bay was the mecca of young and hip crowds who developed their wardrobe and sense of style. Cultural mixing is the norm. How popular was Esprit in the 90s? It is evident from the lyrics "Forever remember Esprit on Hing Fat Street" by popular local Chinese rap duo Soft Hard. Esprit was founded by Susie and Doug Tompkins and introduced to Hong Kong by Michael Ying in the 1980s. Besides apparel and accessories, Esprit's visual installations were also benchmarks of stylish living. One always finds something trendy and new during every visit. The store's interior was the work of the late Japanese designer, Shiro Kuramata, who was renowned for his use of industrial materials and whimsical mix of forms and colours. Philip Kwok from the Illustration Workshop, the famed creative team that designed a series of covers for City Magazine, provided art and image direction for the store experience.

*"The Esprit concept store on Hing Fat Street in Causeway Bay was at the time a sensation in Hong Kong. The popular cultural landmark where fashion, home decors and lifestyle met was made possible by an avant-garde team led by Shiro Kuramata."* — Alan Chan



# Joyce Ma

## Fashion Kingdom



Joyce Ma is synonymous with luxury brands. It would be an understatement to say that this fashion pioneer has influenced, if not taught, a generation of Hongkongers to dress elegantly and playfully. Joyce Ma is the founder of Joyce Boutique and previously CEO of this Hong Kong listed fashion group. She is also a fourth-generation member of the renowned Kwok family in Hong Kong. In 1970, Joyce opened the first Joyce Boutique inside the Mandarin Hotel in Central and introduced fashion labels such as Giorgio Armani, Donna Karan, Dolce & Gabbana, Jil Sander, Romeo Gigli, Sonia Rykiel, Yohji Yamamoto and up to 200 world fashion brands to Hong Kong. The trendsetter of fashion has also successfully turned lifestyle into numerous business ventures, often with her sister Bonnae Gokson, before virtually everyone else. For instance, Joyce Cafe pioneered a dining trend, as well as Joyce Flowers, which introduced French style flower boutique to Hong Kong. Combining good taste, business acumen, and a vision of future trends, Joyce's influence can still be felt today.

*“In the 80s and 90s, almost every fashion and lifestyle enthusiast would visit Joyce Boutique religiously to take note of her curated looks and style.”*

— Stanley Wong





*“I worked at the advertising agency located at Prince’s Building in 1970. I have been very particular about my outfit. I earned less than one thousand dollar a month at that time, so I would wait and shop only during big sales. I bought my first blazer at Diamond 7 Boutique inside the Wing On Department Store in Central, which was opened by Joyce Ma. Later on Joyce Boutique was launched. Bringing fashion and lifestyle into Hong Kong, Joyce Ma is truly a unique and influential legend, also ‘Very Very Hong Kong’.”*

— Alan Chan



# Regence Lam

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*“In 1980s, I thought Regence Lam’s design was ahead of its time. A true creative spirit and attitude, his works broke traditional boundaries in the business world. Even today, I still find his creations shockingly contemporary.” — Alan Chan*



# Kim Robinson / Ben Lee / Jacky Ma / Suiki Lor

## Hairstyle Creations

Hairstyling can transform a person's appearance and is regarded as a high art form. From the Shanghainese tai tai's simple luxury, hairstyling in Hong Kong has become an important and unique economy to support fashion, design, performance arts and film industry. Four prominent figures from different periods, Kim Robinson, Ben Lee, Jacky Ma and Suiki Lor transformed the future of Hong Kong hairstyling.

Born in Australia, Kim Robinson was trained by Vidal Sassoon and Alexandre de Paris in what he describes as "the old school way." Rather than blindly following fashion trends, Kim stresses communication with the client to find out their needs by bringing out the personality of each client he has served. Boasting the late Princess Diana, as well as numerous actresses from the Greater China Region such as Brigitte Lin, Josephine Siao, Gong Li, and Maggie Cheung and Sandy Lam are among his clients. His signature "drycut" and pioneering hair colour technique have greatly influenced Hong Kong hair stylists since the 1980s. He also co-founded Salon Esprit in 1999, before opening his flagship Hong Kong salon in 2002, to join its sister salon and hair academy in Singapore.

Ben Lee and Jacky Ma are Hong Kong's homegrown celebrity hairstylists, and through their bold cut and ground-breaking work, showed the general public the limitless potential and possibilities of hairstyling. Both Lee and Ma have lasting contributions to the entertainment industry in Hong Kong. The pair has also dedicated their time to train a new generation of local hairstylists, maintaining and elevating Hong Kong's hairstyling industry to high standards of expertise.

Suiki Lor was a seaman before he enrolled in the Vidal Sassoon Academy. He later taught at the same academy in San Francisco as the first Chinese technical director and planted seeds for the new generation of local hairstylists to maintain top standard regionally. Later he opened his own chain of hair salons in Hong Kong, Beijing, and the United States and has trained many hairstylists. In recent years, Suiki has been dedicated to promoting professional hairstyling, and nurturing new talents in Greater China region and Asia. An avid fan of jazz, soul, and funk music, he is also a renowned amateur DJ.



# Supermodels' in Hong Kong after 70s

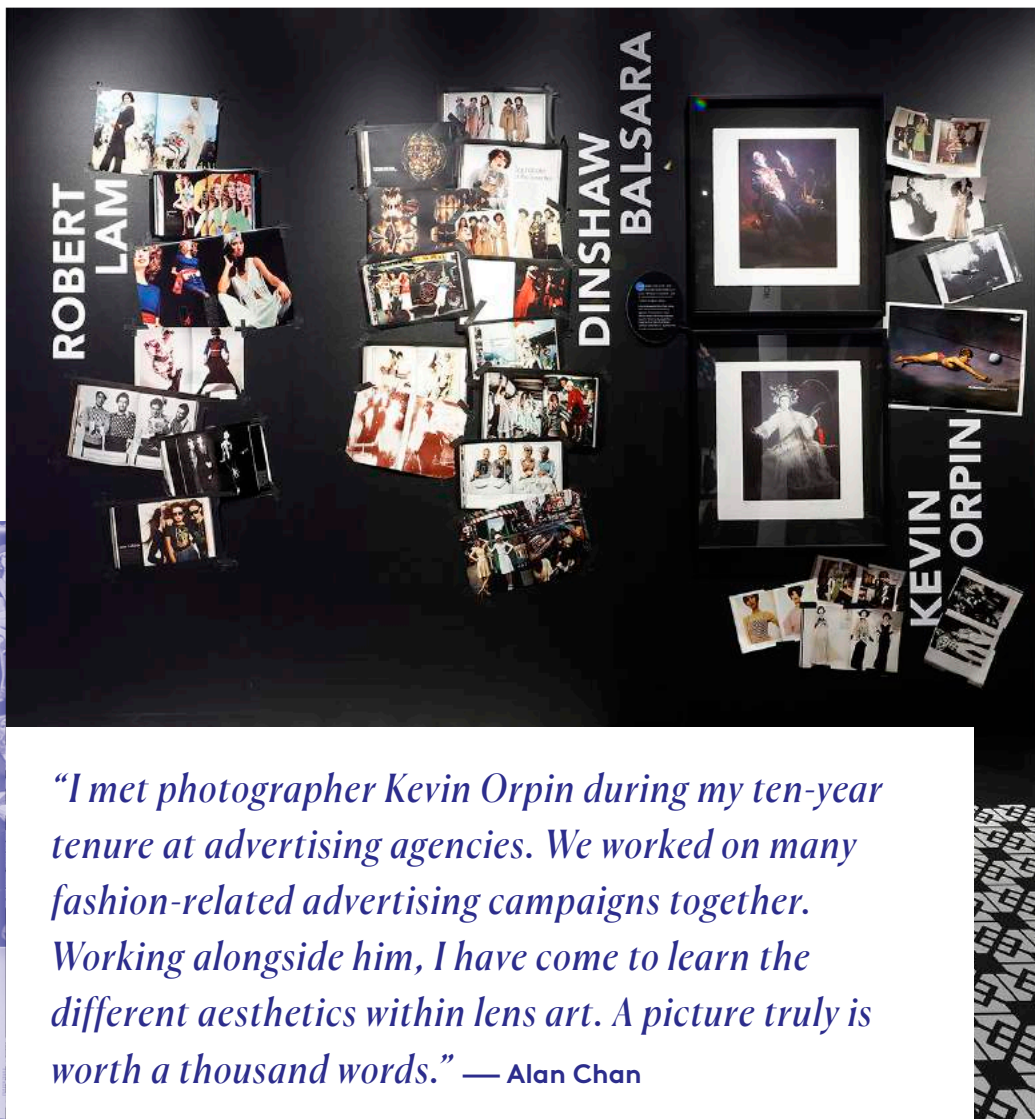
The fashion industry cannot do without supermodels. Hong Kong boasts an open, bilingual culture and enjoys the geographical proximity to major Asian markets nearby and becomes a natural gathering place for talents to show off their catwalks locally. Among all the supermodels, Paulona Chai, Carroll Gordon, Ellen Liu, Janet Ma, Judy Mann, Qi Qi and Tina Viola are some of the most celebrated.





# Dinshaw Balsara / Robert Lam / Kevin Orpin

## Fashion Photography



As Hong Kong's economy began to boom in the 1970s, the vibrant media scene and great demand for marketing materials contributed to a skillful pool of photographers. Among them, a number of photographers made notable contributions to the fashion industry.

Dinshaw Balsara, a.k.a. Balsi, was a sharp-eyed perfectionist who left nothing to chance. A much sought-after photographer from the 1960s all the way to the 1980s, his portfolio included high-budget advertisements, portraits of the rich and famous, fashion show assignments, and hotel portfolios.

Robert Lam is known as one of the top Chinese commercial and fashion photographers who helped many products launch in the international market since 1970s. He is also known as a portrait photographer, his portrait subjects included President Ronald Reagan and Michael Jackson, among other celebrities. His photo printing labs in Hong Kong and Tokyo are known for top quality large-scale prints in the industry.

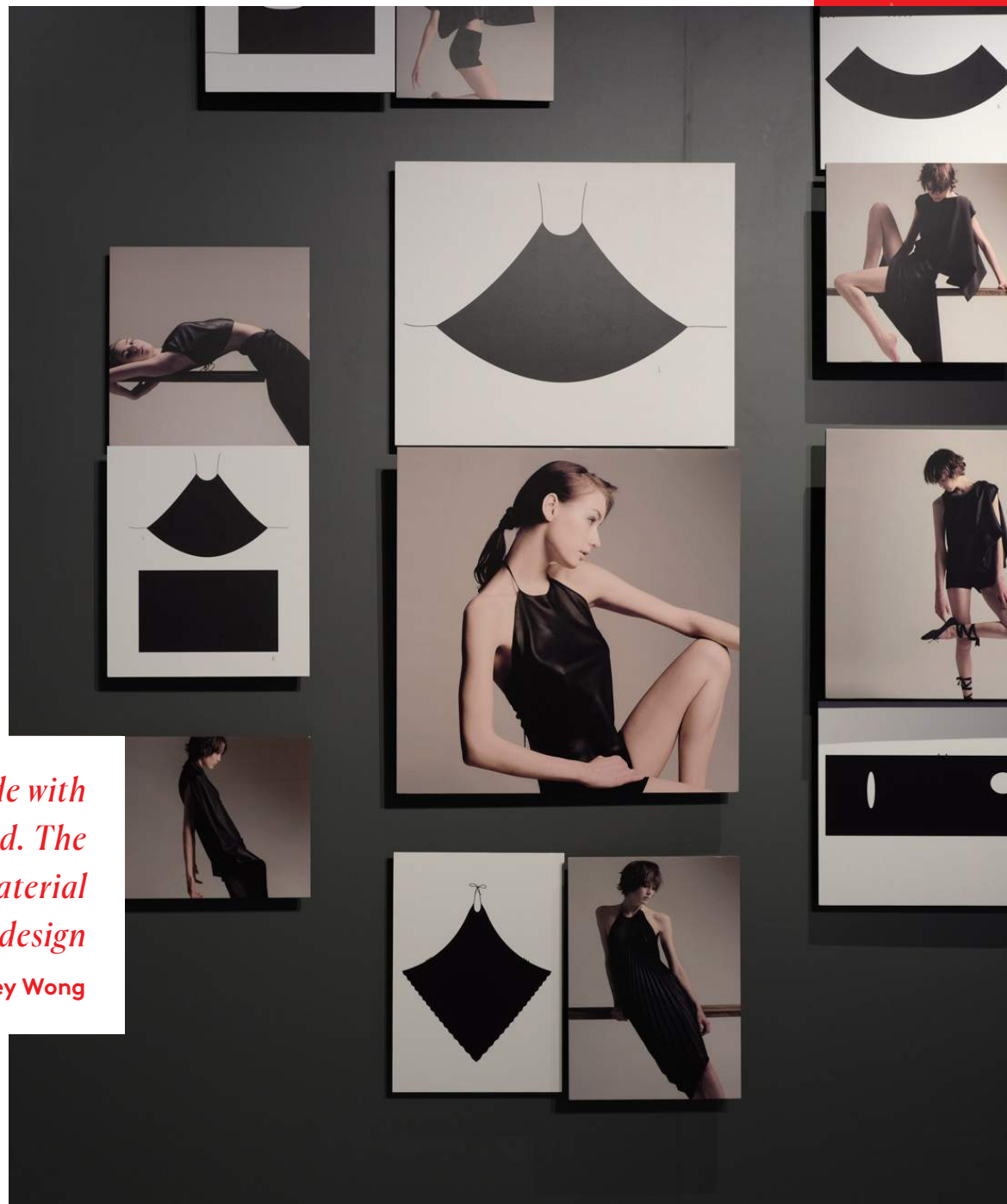
Australian-born Kevin Orpin was an influential photographer in the 1970s and 1980s. As an art director himself, he is extremely knowledgeable about design and art, as reflected in his photography. He indisputably brings great photography to the advertising industry as his projects with Puma and many other brands set an unmatched standard for visuals for the next generation of photographers.

# Blanc de Chine

## Dao Collection


Established in 1986, Blanc de Chine relied on word of mouth and customer testimonials rather than advertisements to promote their contemporary wear that drew inspiration from traditional Chinese garments. Meaning “way of life” Dao is a modern reinterpretation of the traditional clothing such as dudao halter-top blouse, and was made from a single piece of luxurious fabric. As the two dimensional fabric takes on the three dimensional form of the female body, the garment expresses the timeless notions of fluidity and simplicity.

*“Blanc de Chine’s Dao line features garments made with one single piece of fabric almost uncut and unstitched. The idea which explores traditional wisdom and elegant material demonstrated the beauty of oriental feminism. This design philosophy is still inspiring for creatives today.” — Stanley Wong*





## Promotion of Fashion Culture from 80s to 00s



# PRODUCT & TOY

- ● Dennis Chan *Product Design Portfolio*
- ● Enamelware
- ● Michael Lau *Gardener Figures Series*
- ● Neon Signs
- ● Octopus
- ● TWEMCO Flip Clock
- Coin Banks of 60s and 70s
- Egg Puff Maker
- Tram
- Chiang Chen *Watermelon Ball*
- Chow Yun-sheung *Cassette Tape Rack*
- Clackers
- Lee Wah *Red-white-blue Plastic Bag*
- Red A Lampshade



# Shaping a City

Every product and toy design produced during the post-war Hong Kong industrial boom contained a library of history on Hong Kong's economic development. A closer look also reveals hidden stories of the Hong Kong spirit.

Normally, you would think designers come up with creative products right? In fact, most local classic designs in the early days are the results of industrialists who dare to create, or were inspired by the wisdom of ordinary people. Let's take for example, the simple red and white plastic toy ball is a Hong Kong invention by 'the king of injection moulding machine' Chiang Chen. Using technology that could successfully inject 2 types of plastic in one go, he created the popular 'watermelon ball'. Another Hong Kong classic that became popular around the world is the cassette tape storage rack from Chow Yun Sheung of Sun Hing Company. Taking into consideration that every inch of space in Hong Kong is priceless, Chow came up with an idea of stacking cassette tapes on top of each other by creating a storage box that even rotates. It became a classic selling all around the world, occupying every home of an entire generation.

The design of toys or daily necessities may seem trivial but these contain the wisdom and foresight of many Hong Kong industrialists.

Plastic goods are durable and inexpensive, ideal for meeting the needs of post-war Hong Kong. During the 60s in the last century, Starlight Industries started to produce a wide range of lightweight, practical and popular household items under the 'Red A' brand. This included the 6-gallon water drum used during water shortages in the 60s. Scenes of entire families holding water buckets, waiting for the water supply truck to arrive became a daily occurrence. Camel brand and Money brand launched a series of affordable but highly-insulated enamel flasks. Meanwhile, the influx of immigrants

from the Mainland provided a large amount of cheap labour for Hong Kong, supporting labour intensive industries such as clothing, electronics, plastics, watches and clocks manufacturing. These industries supported numerous families and are a part of our collective memory.

Once upon a time, 'Made in Hong Kong' was a symbol of internationally recognised quality, high standard and reputation. The TWEMCO flip clock represents high standard of engineering and precision of Hong Kong electronic products.

The timeless classic red-white-blue plastic bag was the invention of Lee Wah. Inspired by a soldier's backpack, he used plastic cloth invented by the Japanese and sewn it into heavy duty and durable plastic bags in which another mountainman dubs as a genuine Hong Kong classic.

Influenced by Hollywood films, Hong Kong became known as the "City of Neon Lights". The bustling neon signs on both sides of the street became a visual language during the 50s and very soon became part of our city landscape. A part of the logo featured in this exhibition is in the shape of a neon tube to form the font of 'VERY HONG KONG VERY HONG KONG'. Alan Chan remarked, "For many foreigners, one of most important features of Hong Kong is its neon signboards. First-time visitors to Hong Kong would deliberately roam Nathan Road to enjoy the surreal night view of neon lights in the streets. It symbolised part of a never-fading memory of Hong Kong's history."

Hong Kong's early product design mostly revolved around manufacturing and assembly. But in 1997, the electronic storage card Octopus was born. It uses wireless radio frequency technology to offer convenient one-touch payment experience for busy people. This technology was made popular in Hong Kong and is now adopted by many cities around the world. 'People-oriented' is the philosophy and focus of industrial and product design. Speed, efficiency, human touch is the essence behind the 'Made in Hong Kong' spirit.

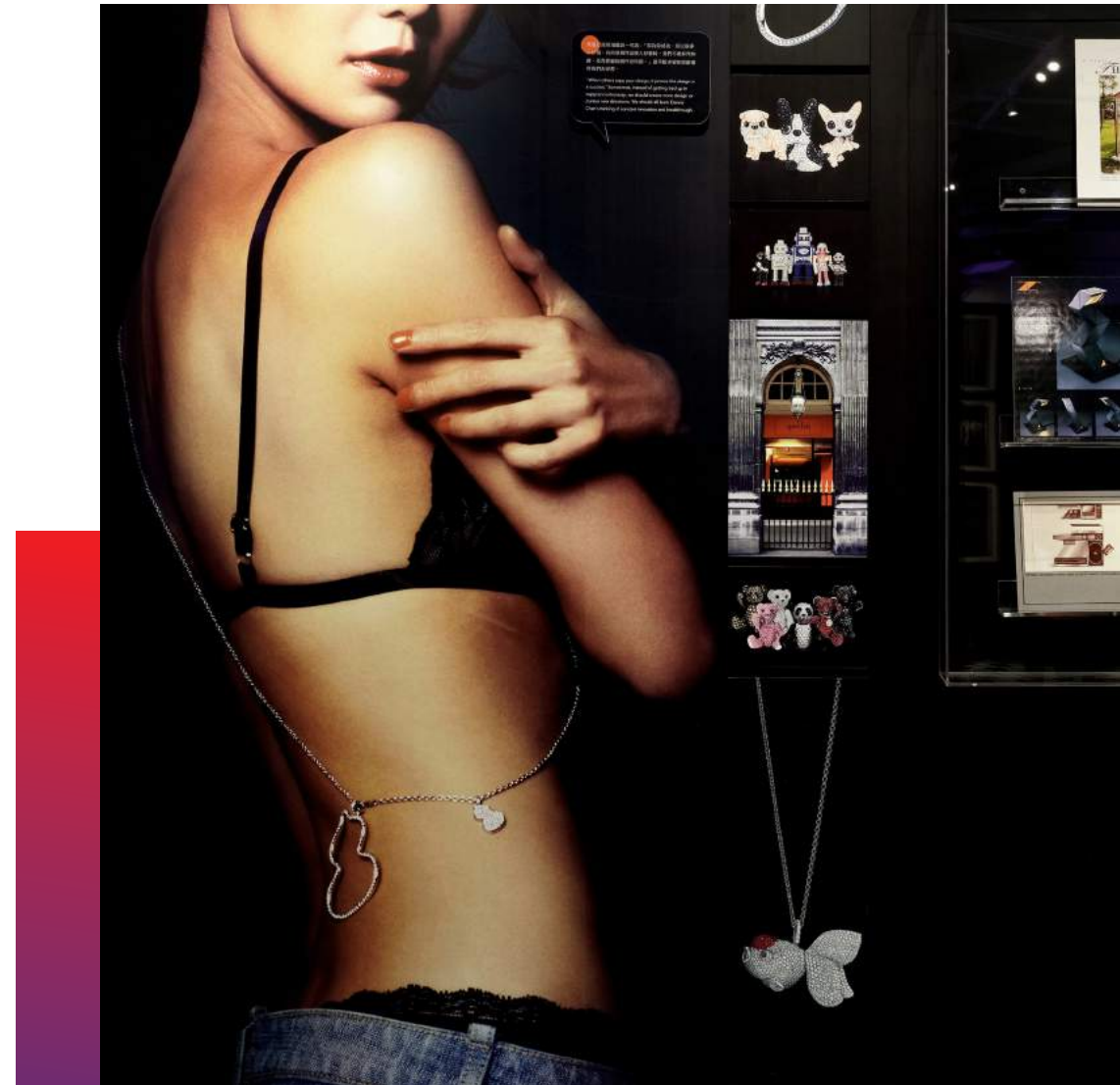
# Dennis Chan

## Product Design Portfolio

Dennis Chan is a well-reputed local designer whose works range from product to jewellery design. As a designer at the studio of Ken Shimasaki, a renowned product designer, Dennis was involved in various design projects, gradually developing a refined taste and personal style. His debut design-driven product Z lite is a versatile table lamp. Comprised of four geometric movable components, and without any electrical wires in the main body, the lamp can be sculpted into different forms. This playful and chic design has long been revered locally and internationally. Not long after, he founded his own design company Longford in 1989, providing design consultancy service to household brand names such as Philips. After Hong Kong's handover In 1997, Dennis had a revelation to bring the best of China to the world after his visit to the murals, statues and other cultural heritages of the legendary Dunhuang Grottoes along the Silk Road. Besides his personal timepiece brand Timestone, he also worked with his wife May Wong, who is also a product designer, on Living Gear's original line of delightfully childish yet functional products.

In 2004, he founded Qeelin with French entrepreneur Guillaume Brochard, a premium design jewellery brand, in Paris. He fuses his passion in Chinese cultural heritage with French flair and craftsmanship, creating meaningful, contemporary and universal jewellery.

Qeelin first caught the attention of the world when actress Maggie Cheung appears at the Festival de Cannes wearing Qeelin's signature Wulu collection. In 2013, Qeelin joined Kering Group, a world leader in apparel and accessories in luxury, sports and lifestyle brands.



*“‘When others copy your design, it proves the design is a success.’ Sometimes, instead of getting tied up in copycat controversy, we should create more design or pursue new directions. We should all learn Dennis Chan’s thinking of constant innovation and breakthrough.” — Stanley Wong*



# Enamelware



Durable and functional, are the common threads that run through Hong Kong product design in the post-war period. Before plastic reigned supreme during the mid-20th century, enamel was another popular industrial and household material in the early days. Many household items such as lunchbox, insulating flask, spittoon, washbowl and gargle cup are coated with enamel. Originally used in royal cookware, it has been widely applied in mass production. The technique involves applying enamel on metal surfaces, the coating prevents rusting and adds a pleasant glossy sheen to the product. Among the many enamelwares, the insulating flask manufactured by I-Feng Enamelling was the most well-known in Hong Kong. I-Feng Enamelling founded by Dung Ji-fu frequented Hong Kong Brands & Products Expo during the post-war years. Its products embellished with colourful pattern designs were beloved by Hong Kong people. It is also one of the few factories that have an in-house design department for designing their products.

# Michael Lau

## Gardener Figures Series

Michael Lau is the figurehead of the urban vinyl toy movement in Hong Kong who transformed street culture into an art form. First started 1998 with the Gardener comic strip for East Touch Magazine, he has since created his own collection of designer's figures and exhibited them worldwide. His Gardener series are a mix of stylishly accessorised characters such as kids, basketball players, graffiti artists, rappers and skateboarders that epitomises the ideals of street cultures. Some of them are based on real-life muses he met in his career such as Terry Richardson and Hong Kong hip-hop group LMF. He is then most sought-after by international brands and collaborated with Colette, Sony, Nike and many others. While his style took cues from hip-hop and skateboarding culture, he is now a trendsetter of the subculture in the Asian community, and has linked the streets to art.



*“It’s a bitter-sweet feeling when I talk about Michael Lau, the designer who shows a generation of Hong Kong street culture to the world. I have always wanted to work with him because I want to make figures myself. His Gardener figures are unique and rumour has it that he personally sewn the exquisite outfits for the figures himself.” — Alan Chan*



# Neon Signs



In 1898, scientists discovered neon, a colourless and odourless gas that, when injected into electrified vacuum tubes, emits red light. Its unmatched intense colour soon finds its way in billboard and advertising signs throughout metropolitan cities. Neon signs first lit up opera houses in Paris in the 1910s and arrived Hong Kong in the 1950s, lavishly lighting up dark nights of bustling streets. Making neon signs is labour intensive and time-consuming. Masters at China Neonlight Advertising Co., Nam Wah Neonlight & Electrical Manufactory Ltd. and Far East Neon Light Co. Ltd. have been performing impeccable craftsmanship to twist straight glass tubes into intricate characters and patterns by hand. An art object itself, neon signs display Hong Kong's prosperity in vibrant colours, creating an urban spectacle lasting for decades with Hong Kong being dubbed as the "City of Neon Lights" by travellers from overseas.

*"For foreigners, neon signs are a key feature of our city. Many first-time tourists would spend time strolling along Nathan Road to enjoy the surreal night scene flooded with neon glow. They represent an everlasting sight of Hong Kong."* — Alan Chan



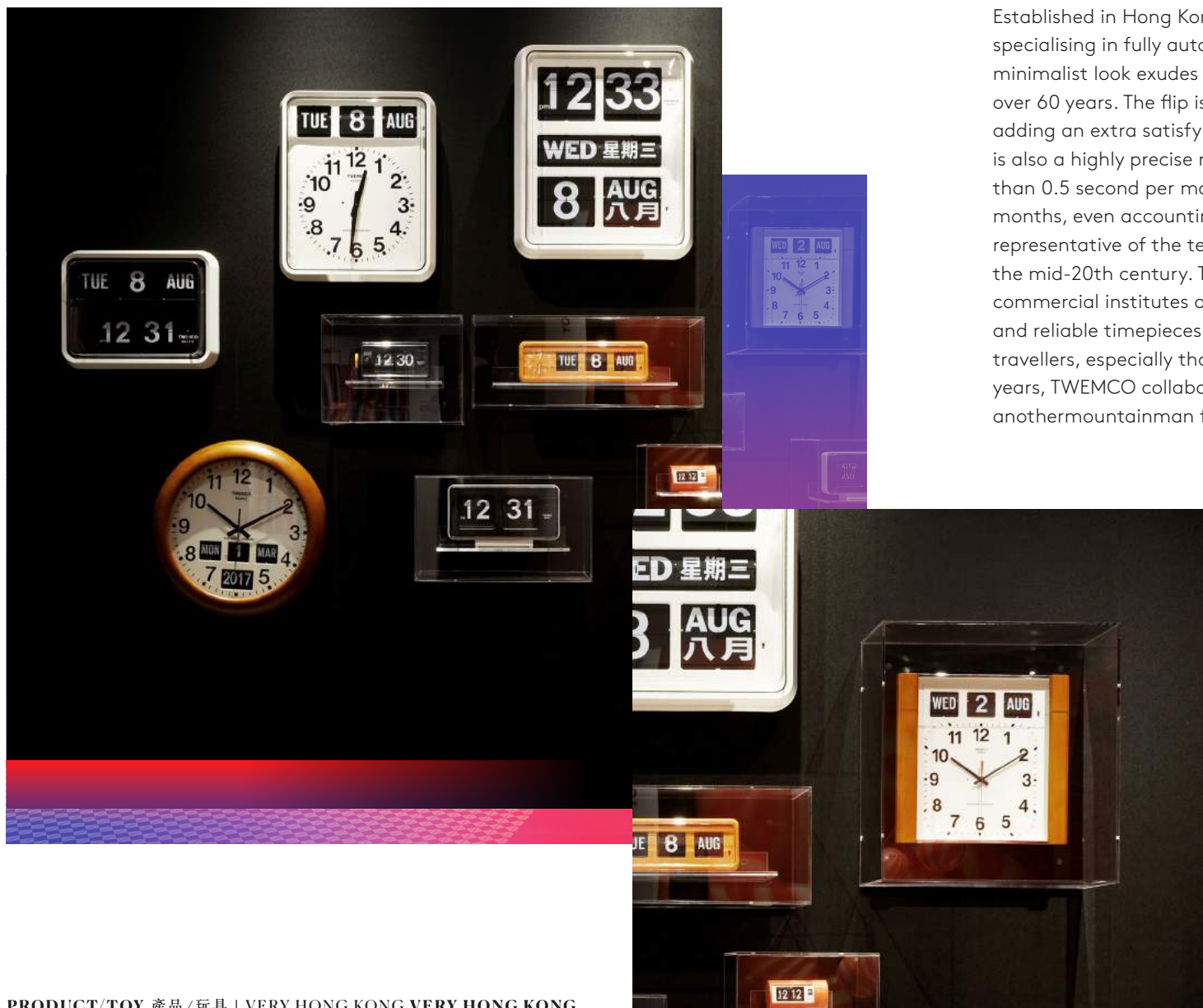
# Octopus

Released in 1997 as a stored-value card to be used on the MTR, the Octopus now permeates every aspect of Hongkonger's daily life. From paying for fares to purchasing snacks in convenience stores, the RFID chipped card allows users to pay for goods and services with a single tap, bringing immense convenience to city dwellers living in the fast-paced city. The Octopus is one of the earliest, most successful and popular electronic payment systems in the world. The innovative application of RFID technology heralded an era of digital payment, setting up the infrastructure of a cashless economy. The city-wide contactless payment system made possible by Octopus served as a model and reference globally and is now adopted in metropolis around the world, with different cities having their own version of e-payment for their public transport system.





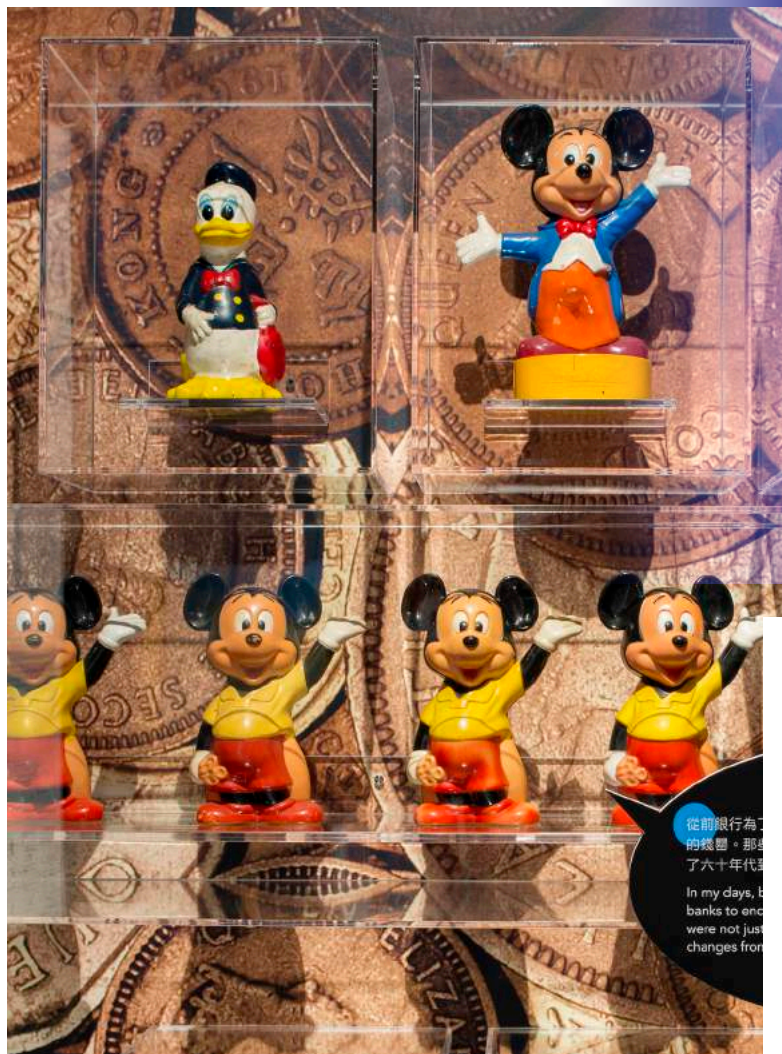
# TWEMCO Flip Clock



Established in Hong Kong in 1956, TWEMCO is the world's only manufacturer specialising in fully automatic flip clocks for over half a century. The iconic minimalist look exudes a unique personality that stands the test of time for over 60 years. The flip is a brilliant revamp of the interface of timepieces, adding an extra satisfying dynamism to the clock. Besides its chic look, it is also a highly precise machine, it counts time with an inaccuracy of less than 0.5 second per month. It also automatically re-sets for days of different months, even accounting for leap days every four years. This timepiece is representative of the technical expertise of Hong Kong manufacturing during the mid-20th century. The design is widely adopted in banking corporations, commercial institutes and government departments that require accurate and reliable timepieces. The automatic flip clock is a popular item among travellers, especially those from Taiwan who want to bring it home. In recent years, TWEMCO collaborated with British design brand Established & Sons and another mountainman for the special product series.

# Coin Banks of 60s and 70s

In the 60s and 70s, banks employed a handful of tactics to attract new customers, and one of their “marketing weapons” is the commemorative coin bank. The “piggy bank” stirs the childhood memory of Hongkongers in which they are taught to save their laisees and start saving for “their first bucket of gold” from a young age. Banks such as HSBC, Hang Seng Bank, Standard Chartered Bank had introduced the coin bank in various shapes and characters. Banks were competing to produce the best designed coin bank souvenir to reward customers who opened accounts for their children. The most iconic of all is the red coin bank released in the 60s in the shape of the old HSBC headquarters. One of the most popular, this coin bank is a collectible item worth over HK\$10,000 today. The bank has since rolled out different versions of coin bank every decade like the bronze lion coin bank and the cartoonised version in the 70s, the hexagonal bank logo coin bank in the 80s, as well as the coin bank in the shape of the new HSBC headquarters. They were not only bank souvenirs, but had evolved to a collective memory for a whole generation, reflecting Hong Kong’s prosperity through our habit of saving for over a century.



*“In my days, banks released different versions of coin banks to encourage kids to save money. To me, those were not just coin banks, they bore witness to the social changes from the 60s till now.”*

— Alan Chan



# Egg Puff Maker



Egg puffs, the street food originated in Hong Kong, earned a spot on the Michelin Guide in 2016. While the signature snack has now acquired a gourmet status, its origin is much less glorious. Egg puffs, or eggettes, were said to be created in the 1950s. To reduce waste, grocery stores would mix unsellable cracked eggs with flour, butter and other ingredients to make into batter and being poured into different baking moulds. The traditional ones are cooked over charcoal grill. The batter swirls around as the chef turns the skillet over, evenly cooking the crust that took its shape. The result is a treat that is crispy on the outside and gooey on the inside. There are few verified sources that account for its iconic honeycomb shape. One story says the egg-shaped mould was created to make up for the sometimes eggless batter, as egg used to be a luxury. Other says the special iron skillet was a local twist on the traditional checkered European waffle press since the two street foods are often sold side by side. Regardless of its origin, the egg puff maker transforms a plain batter made from leftovers into an iconic local street delicacy that is known worldwide.

Traces of this popular street food are seen in Europe and the United States today.

*“To me, the most satisfying part of having an egg puff is watching it being made. It is truly amazing to see the batter hits the sizzling iron skillets and swirls in the honeycomb moulds – a wondrous performance.” — Alan Chan*

# Tram

Affectionately named “Ding Ding”, Hongkongers are familiar with this renowned public transport only available on Hong Kong Island. The tram came into operation in 1904 and is one of the oldest motorised public transport vehicle in Hong Kong history following after the Hong Kong Peak Tram. The “Ding Ding” transports 180,000 passengers a day and is the only transport system in the world operated exclusively with double-decker trams.

As the population escalated at the beginning of the 20th century, old-fashioned transportation such as horse carriage and rickshaw could no longer cope with the public demand for transport. Thus the British Government devised a mass public transport system to improve urban mobility. The familiar tram began construction in 1903 and launched its service in 1904. Since 1912, trams have been made in Hong Kong. The double-decker tram runs through the Hong Kong Island, along six overlapping railways from Kennedy Town to Shau Kei Wan. The tram is the oldest means of public transportation in Hong Kong, slowly maneuvering the bustling city and taking passengers to their destinations. It has become an enduring emblem of Hong Kong’s unique history.





# Chiang Chen

## Watermelon Ball



The image of a plastic ball with the iconic red and white stripes, also known as “watermelon ball”, probably imbues the childhood memories of generations of Hongkongers who grew up in the 1950s to 70s. It was a popular toy on school playgrounds. Students would play ball-kicking matches during recess. This classic toy was an invention of the “King of Injection Moulding Machine”, a renowned Hong Kong industrialist Chiang Chen, who built a machine that sprays out plastic of two different colours to form the ball in 1959, which started a trend at the time. The first watermelon ball was only the size of a fist. Since they were made of light material and are relatively cheap, the toy was allowed into the school playgrounds because they would not cause damage to school property and is a classic childhood toy of many Hongkongers. This seemingly inconspicuous object embodies the mantra of early Hong Kong design: simple, cheap and mass-oriented. The watermelon ball was even used as an icon by the Festival of Hong Kong in 1969. It has since ceased production. Today, it is rare to find one of these watermelon balls.

*“Watermelon ball may look just like an ordinary toy but its distinctive red-and-white stripe pattern is a technological breakthrough in injection moulding. It’s a product of Hong Kong to be recognised with and be proud of.” — Stanley Wong*

# Chow Yun-sheung

## Cassette Tape Rack

The popularisation of portable cassette players in the 70s and 80s made cassette tapes, the crucial part of this brand new way to experience music, an inseparable part of Hong Kong life. Singers released music in cassettes, laymen began bringing boomboxes to play music during picnics and parties. As everyone started to have their own cassette tape collection, Chow Yun-sheung, a Hong Kong industrialist saw the demand for a container to keep everything in one place and designed the Cassette Tape Rack. The 4 vertical sides of the cubic rack are hollowed out into shelves of dimensions that perfectly fit the tapes. The rack can also rotate horizontally for easy browsing and hassle-free storage of the tapes. The rack quickly rose in popularity. It has since become a staple living appliance for music lovers around the world.

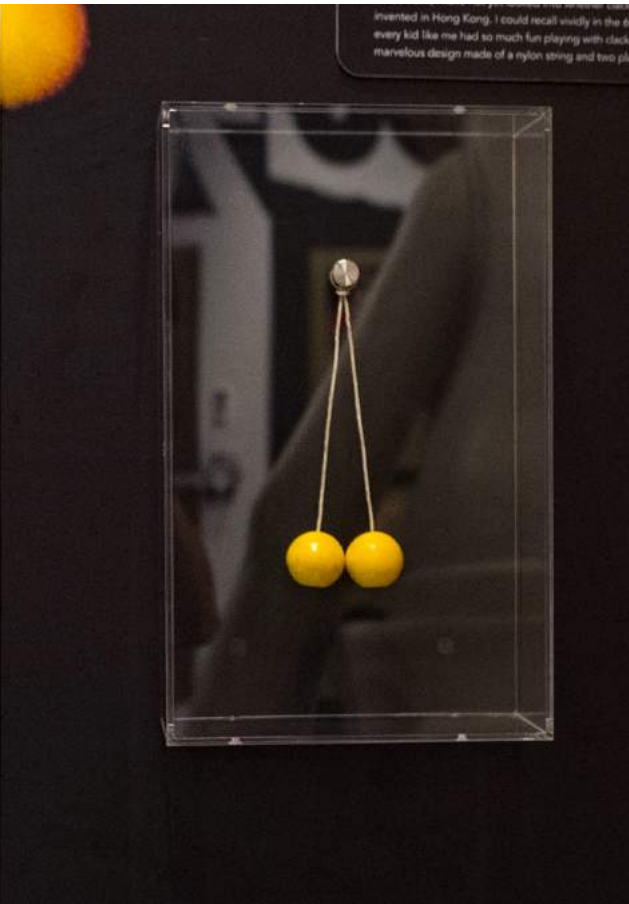
*“There was a time when we listened to music with cassette players. Solving the storage problem of tapes, Hong Kong industrialist Mr. Chow Yun-sheung designed an innovative rack that conveniently sorts the cassette tapes. It became an instant hit in Hong Kong and overseas.”*

— Stanley Wong





# Clackers



*“To be frank, I have not yet looked into whether clackers were invented in Hong Kong. I could recall vividly in the 60s and 70s, every kid like me had so much fun playing with clackers - a simple yet marvelous design made of a nylon string and two plastic balls only.”*

— Stanley Wong



Many impoverished families had yet to benefit from the flourishing manufacturing industry in the 60s, hence children toys tended to be plain and cheap, some of them were hand-made from everyday materials. The post-war booming plastic industries have given rise to a myriad of cheap plastic toys. Clackers were popular among youths and children. The toy is comprised of two hard plastic balls tied to each end of the string. Players wiggle the middle part of the string up and down to guide the curved movement of each ball. The balls make “tik tak tik tak” noises as they hit each other. Despite its incredibly simple design, a common feature of early toys, clackers brought joy to the 60s’ generation.

# Lee Wah

## Red-white-blue Plastic Bag

The red, white and blue plastic bag is definitely a classic among Hong Kong classics with many overseas big brands drawing inspiration from to produce trendy goods. Tough and waterproof, the three-coloured PE plastic canvas first appeared in the 60s when they were mostly used in construction sites to shield the buildings from heavy rains and sand. Although the material is a Japanese invention, it is the idea of Mr. Lee Wah, who has been selling nylon canvas in Shum Shui Po for decades, to make a bag out of it. Taking inspiration from military canvas bags, the three-coloured laundry bag is completed with two strap handles across the base of the bag. These durable bags with a high weight-carrying capability are a brilliant design originated in Hong Kong. In the 70s to 80s, as Hong Kong experienced an unprecedented economic boom, many used these light canvas bag made of woven plastic to carry goods to their poorer relatives in the Mainland. Since then, the three-coloured bag has become a uniquely Hong Kong object synonymous with perseverance and diligence in Hong Kong culture. After Hong Kong's handover, Hong Kong people often used the red, white and blue plastic bag to represent the spirit of Hong Kong especially on the topic of identity. In 2004, 'God of Cantopop' singer Sam Hui donned a costume made of red-white-blue plastic sheet in a concert. Small red, white and blue plastic bags were also distributed to concert-goers as gifts and created a craze. In January 2007, French luxury brand Louis Vuitton pays tribute to Hong Kong by launching a series of designer bags drawing inspiration from the humble red, white and blue plastic bag.



*“Among many classic products, I must dedicate the honour to Lee Wah who designed the red-white- blue canvas bag. Even though he is not a professional designer, his design is widely used by every household in Hong Kong. This is the true meaning of a good design.”*

— Stanley Wong



# Red A Lampshade



PRODUCT/TOY 產品/玩具 | VERY HONG KONG VERY HONG KONG



The product name came from the distinct brand logo, which composed of a white 'A' against a bright red background. In 1949, a series of Hong Kong top brand plastic products appeared and "Superior Quality from Red A" became a popular slogan for products 100% made in Hong Kong. In the late 1950s, the majority of the post-war Hong Kong population was impoverished, people were looking for affordable and durable products. The mass-produced, cheap yet well-made plastic goods of Red A became an instant success. Out of thousands of products, many are inextricably tied to Hong Kong's history. One remembers the Red A large water buckets used during Hong Kong's water shortages. Meanwhile, Red A lampshades, commonly known as 'The Butcher Lampshades', are omnipresent in Hong Kong street markets. One can recognise its simple shape and shiny red surface hanging over grocery stores all year round. Cheap and sturdy, the Red A lampshade is emblematic of early Hong Kong industrial design.



- ● The Best Timeless Chinese Songs
- ● Clockenflap Music and Arts Festival
- ● Lili Ho/ Commercial Radio Hong Kong  
*Share My Song Music Programme*
- ● Hong Kong Band Movement
- ● Sam Hui *Cantopop Music*
- ● Sam Jor *Music Week*
- ● Kowloon Hong Kong
- ● Lo Ta-yu/ Lin Xi *Queen's Road East*
- ● Rebecca Pan *Pai Niang Niang Musical*
- ● Soft Hard Music/ *Broadcasting Portfolio*
- ● Tong Dik-sang/ Sin Fung Ming Opera Troupe  
*Fragrant Sacrifice of Princess Changping*
- ● TV Drama Theme Songs
- ● Voices of Hong Kong
- ● Jackson Wan Kwong/ Mimi Chu/ Summer Gold  
*City Cantopop Colloquial Songs*
- ● Lin Xi/ Wyman Wong/ Chow Yiu-fai/  
Calvin Poon/ Chow Lai-mau/ Richard Lam  
*Cantopop Lyrics after 80s*
- James Wong *Music and Lyrics Portfolio*
- YT/ Ding Xiao Fei *Elsewhere in the World*

- Alan Chan's Choice
- Stanley Wong's Choice

# MUSIC



# Songs of Our Times

Music is universal and inspiring and is an indispensable part of Hong Kong. It is a medium and also an imprint of our times. Stanley Wong even goes as far as describing each one of us as part of the music scene. The timeless song *Under the Lion Rock* depicts the feelings and common values of the Hong Kong people.

'Kowloon, Kowloon, Hong Kong, We Like Hong Kong. That's the place for you.' This famous nightclub song described the co-existence between the Western and Chinese people during the 50s and 60s and unintentionally became an ad song for a new generation of Hongkongers. During the Beatles era, 'Teddy Robin & the Playboys' and 'Joe Junior and The Side-Effects' were two of the earliest local bands. Then came the Wynners who sang numerous English songs in Cantonese thereby introducing Western music to the Chinese public. On the other side, Cantonese opera playwright Tang Dik-sang compiled *Princess Changping* which became a classic for decades. Hong Kong and Cantonese opera became indispensable. After the war, it was an era in which local Hong Kong music, Western music and Cantonese opera coexist which reflected the history of integration between east and west culture in Hong Kong.

In the 70s, Cantopop swept Hong Kong. The rise of Cantonese songs was not easy and this new music revolution depended on a group of talented composers and lyricists. Among them was the golden duo James Wong and Joseph Koo. In addition, television culture was emerging and TV theme songs were heard everywhere and became mainstream. Songs such as *Crocodile Tears* and *The Little Li Flying Dagger* in the 70s; *The Bund* and *Good and Evil are Borderline* in the 80s; *Love Hate Entanglement* and *The Challenge of Life* in the 90s were popular late night songs that many Hongkongers can sing to

just from hearing the prelude. At the same time, 'God of Cantopop' Sam Hui produced many comic and beautiful songs that became everlasting hits. Using local language to bring out the different aspects of the Hong Kong people especially among the grassroots, *Tale of Mahjong Hero*, *School Boys* and *The Private Eyes* were songs that grew up with us.

YT who led Commercial Radio greatly encouraged and strengthened the status of Cantopop. As one of Commercial Radio's first generation of local DJs, YT's life career intertwined with Hong Kong pop music. Commercial Radio also became the training ground of music talents and new stars including the popular duo Softly and Jan Lamb and Eric Kot. In the era when songs were mostly adapted from abroad, YT launched the Ultimate Song Chart to promote local music.

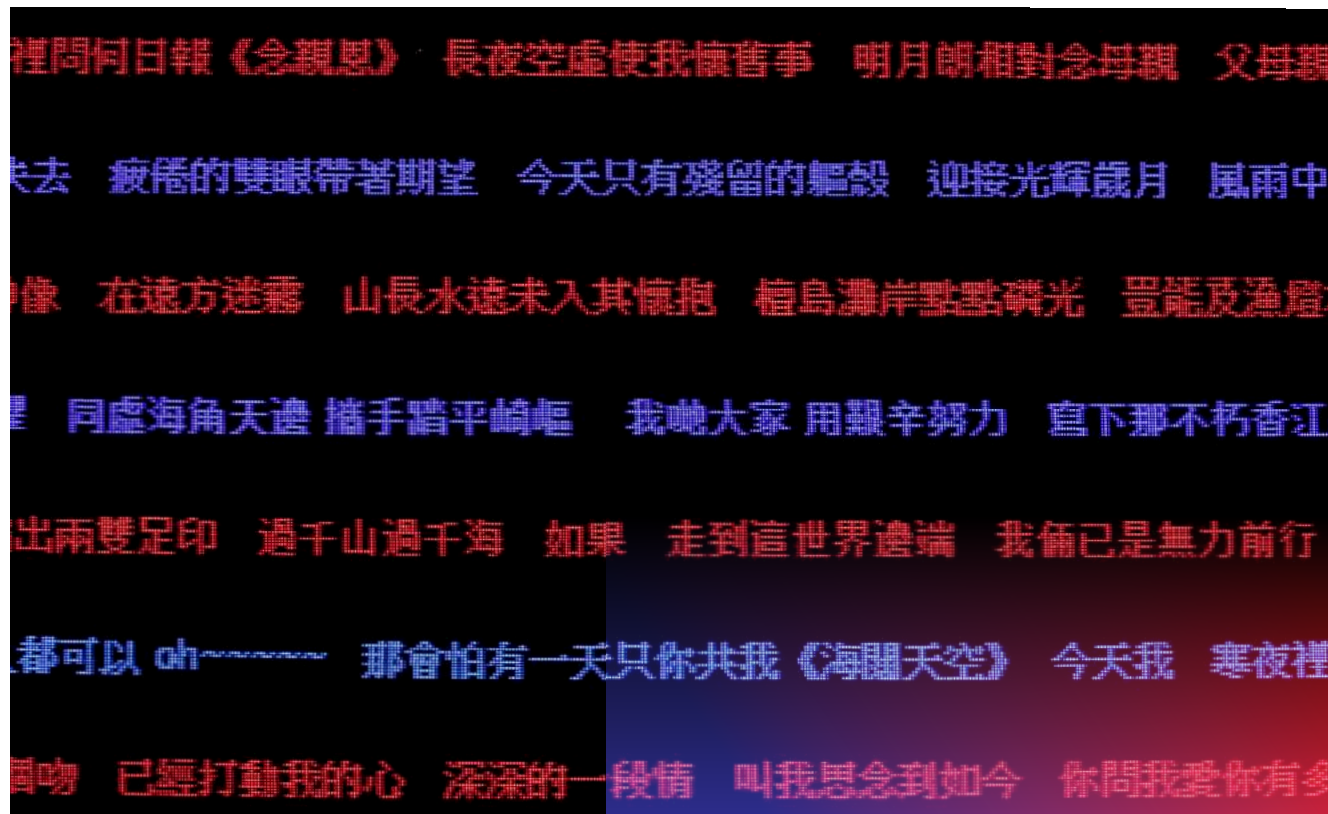
In the 80s and 90s, Cantopop blossomed, lyricists Lin Xi, Wyman Wong and Thomas Chow Lai-mau created lyrics comparable to literary works. Superstars Paula Tsui, Teresa Teng, Roman Tam, Anita Mui, Jacky Cheung, Leslie Cheung and Faye Wong sang about the joys and woes of the local people. In the late 80s, even though bands were declining, we have popular 'rock n roll' band Beyond. *Queen's Road East* composed by Lo Ta-yu and lyrics by Lin Xi, describes the anxiety of the Hong Kong people during the transition period. In the 90s, karaoke songs, disco songs and hip-hop were the rage. After the millennium, we saw the rise of independent music, singer-songwriters and groups producing bright new tunes during the Internet age. Another mountain man believes that Roman Tam's *Under the Lion Rock* is a classic among Hong Kong's golden songs. He remarked, "This song epitomises the hardships and historical moments of Hong Kong people and to a varying degree contains the sentiments of Hongkongers. *Under the Lion Rock* is part of our collective memory."

Hong Kong people often encourage themselves with a song every time they reach a milestone. Let 'VERY HONG KONG VERY HONG KONG' rekindle these golden memories. Quoting the words of James Wong 'Let us record the toils of our fragrant harbour with words'. What is your classic song for today?

# The Best Timeless Chinese Songs

Generations of lyricists, composers and singers have given Hong Kong countless musical masterpieces. These hit songs encapsulated the melancholy and joy of the Hong Kong memories. Every time these songs are played, memories unfold in front of the listeners. Wong Ka-kui, the lead singer of Hong Kong legendary rock band 'Beyond', wrote Glorious Years as homage to human rights fighter Nelson Mandela in 1990. In the song, he told the story of the South African hero who ultimately paid the price of freedom to fight against apartheid. Glorious Years has since become a chant at demonstrations and in concerts, sung during both dazzling days and troubling times to express the city's longings for freedom and democracy. Under the Lion Rock encouraged Hongkongers to join together during troubling times. By being united, the city can overcome the toughest challenges. And who can forget classic Cantonese love songs such as Jacky Cheung's Everyday I Love You More and Leslie Cheung's In Love with You? They remain the go-to songs for romantic occasions, from 'I love you.' to 'I do.'

*“Under The Lion Rock is absolutely the best of the best among Cantopop songs. It was our triumph song through thick and thin. It became Hong Kong’s collective memories as different generations shared the same emotional attachment.” — Stanley Wong*





# 最經典華語金曲 | The Best Timeless Chinese Song

如風 是你讓我找到根蒂 不願離開 只願留低 情是永不枯萎 而每過一天 每一天  
接受 以後同用我的姓 對我講一聲 I do I do 願意一世讓我高興 為你鍾情 傾我至誠  
孝道 唯獨我離別 無法慰親旁 輕彈曲韻夢中送 長夜空虛枕冷夜半泣 遙路遠碧海示我  
來 問誰又能做到 可否不分虛實 願這土地裡 不分你我高低 繽紛色彩閃出的美  
遠方迷霧 山長水遠未入其懷抱 點點磷光 豈能及漁燈在彼邦 俯首低問何時  
崎嶇 我哋大家 用艱辛努力 香港江名句 放開彼此心中矛盾 理想一起去追  
山過千海 如果 走到這世界邊 無力前 跟我一起飛去 一世伴你同路去  
背棄了理想 誰人都可以 那會怕有 背棄了理想 誰人都可以 那會怕有  
你有多深 我愛你有幾分 我的情 也真 月亮代表我的心 你問我愛你有多





# Clockenflap Music and Arts Festival



Clockenflap is Hong Kong's largest annual outdoor music and arts festival. It started in 2003 as the Rockit Festival held every year at Victoria Park in Hong Kong. However, due to noise complaints and pressure from a number of parties, it ended in 2006. Beginning in 2008, the Festival has slowly grown from a weekend afternoon to a multi-day fair in which popular music of many different genres is performed by a local and international line-up of musicians and DJs, many of whom have also performed in other music festivals worldwide. Street art, art installations, and dance performances were also incorporated to give festival-goers a stimulating experience besides cheering for their favourite musicians and enjoying a great time. Creativity can only thrive in a community that appreciates creative endeavours and treasures discovering new artistic expressions and forms. Clockenflap tills the soil with art and music to facilitate healthy growth of a city.



# Lili Ho/ Commercial Radio Hong Kong

## Share My Song Music Programme

Share My Song is a radio programme on Commercial Radio. Originally hosted by DJ Lili Ho, the segment invited guest hosts from all walks of lives to share their inspiring personal stories, from the former Financial Secretary John Tsang recalling an anecdote of him playing in a band, to start-up founders explaining their visions. Each story ended with a song hand-picked by the guest and a call for donation. Audience could make a donation to a selected charity by sending a text message to the show. The half-hour show created a platform for people to connect through life experiences, while inciting real social changes, counteracting the culture of indifference ingrained in modern society.



*“It touches something deep in my heart to hear people share songs that shapes their lives and explain how these songs influence them growing up.” — Alan Chan*

*“Share My Song is an uncommon radio show. With heartfelt sharing and song choices by different guest host every episode, the programme runs for a long time. It is truly a little broadcasting miracle.”*

— Stanley Wong



# Hong Kong Band Movement

Post-war Hong Kong was in a frenzy of Western culture. As the Beatles took over the world in the 60s and made their only visit to Hong Kong in 1964, Hong Kong youths caught on to band cultures. Teenagers picked up their guitars and began writing songs. Teddy Robin & The Playboys pioneered the band scene. Following the craze, Joe Junior & The Side-Effects and The Lotus led by Sam Hui continued to bring band sound into Hong Kong. In a few years, hundred of bands had released over a hundred of albums. These first bands in Hong Kong predominantly covered English songs. Moving onto the 70s, bands started to rewrite English songs with Cantonese lyrics. Bands like The Wynners made their fame singing western pop songs like 'L.O.V.E' and 'Sha La La La'. They owe part of their success to lyricist James Wong, who slips colloquial expressions into foreign melodies in genius ways. Around the same time, new talent Elisa Chan and singer Johnny Yip jointly performed as lead singers in The New Topnotes. The band released five LPs along their career, producing many great covers of R&B English pop songs, and even being invited to perform in Asia and Italy. The New Topnotes, together with The Wynners and Jade, were three of the hottest bands in the 70s.

During the late 80s, although the craze on rock and pop bands faded out, Beyond still stood strong as ever. Band leader Wong Ka-kui paid homage to human rights fighter Nelson Mandela in his song 'Glorious Years' in 1990 when Mandela was released from prison. In true rock-and-roll spirit, he dedicated his music to the oppressed. A new wave

of alternative music took the stage. Legendary local hip-hop sensation LMF and alt-duo Tat Ming Pair wrote about the uncertain future and social phenomenon towards the handover. Tat Ming Pair's hit single 'Ten young firefighters' hints of the deterred fight safeguarding democracy among the intimidated youths. The 90s also witnessed the uprising of hip-hop culture. Started in 1993, the local hip-hop pioneer LMF has written numerous thought-provoking rap songs. The group is notorious for adamantly including profanity in their lyrics. Yet, behind the cursing and front man MC Yan's angry chant is a pointed social commentary on a media culture that lacks respect and a yearning for freedom and justice. Its successor 24Herbs emerged as a rapcore underground band that consistently produced strong beats and catchy rap lyrics.

Entering the millenniums, Hong Kong witnessed a renaissance of bands. Bands like Rubberband, Chochukmo, Kolor, Supper Moment, Dear Jane and Mr. continued the legacy of Beyond. Rubberband went on to redefine Hong Kong band sound, created songs about overcoming insurmountable obstacles with a can-do attitude. Chochukmo is another indie band standing in the forefront of Hong Kong indie band scene. This versatile band worked across multiple music genres, incorporating Jazz, Funk, Bossa Nova and Hip-Hop in their songs. Their first album 'There's Rock & Roll In Chyna' made it onto the billboard charts and was named 'Hong Kong's 20 biggest musicians' by Time Out Hong Kong in 2008, bringing public attention once again to Hong Kong band sounds.





# Sam Hui

## Cantopop Music



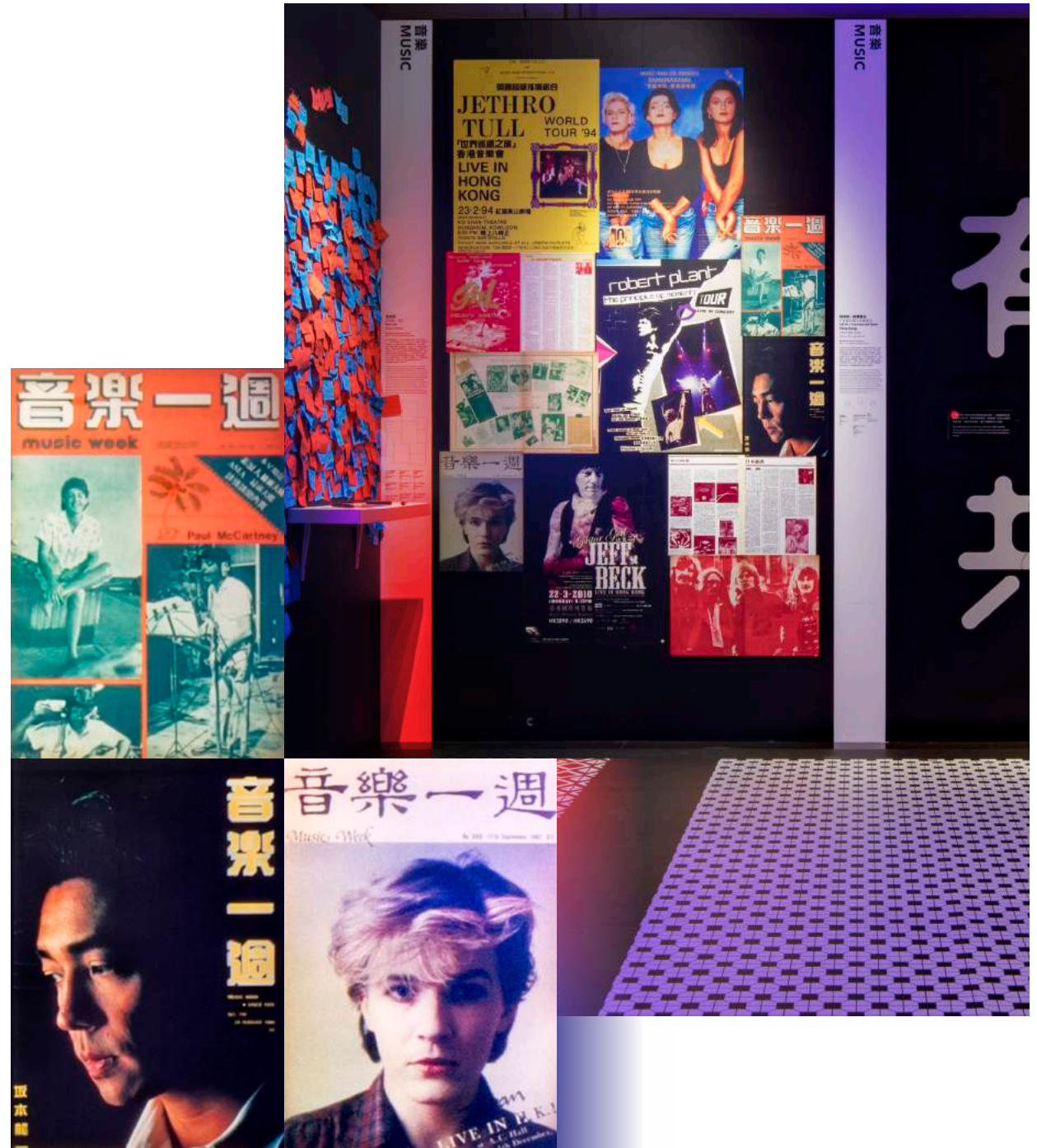
*“Having struggling for some time, I finally dropped Sam’s songs on the philosophy of life. Though my personal favourites, they do not fit into the criteria of “Very Hong Kong”. Yet some of his classics which portray everyday life Hong Kong are included. Typical topics include playing mahjong, the bleak life of working class and school life. All these songs depict the many facets of Hong Kong.” — Stanley Wong*

Often crowned as the “God of Cantopop”, Sam Hui has written many great classics in the roaring 70s. At the time of rapid economic development, Hui sang about the plight of the working class. Well-read and literarily gifted, he and his creative partner Peter Lai vividly deliver moral messages through simple lyrics, often using colloquial terms and slangs and created a new Cantopop market. The album *The Private Eyes* launched in 1976 was the top selling album in the 1st Hong Kong Gold Disc Award Presentation ceremony. In addition to *The Private Eyes*, his simple lyrics in songs such as *Tale of Mahjong Hero*, *Tsim Sha Tsui Susie*, *Water Rationing Song* and others stroke a chord among the working class and were very popular at that time. Hui brought the best of both worlds together, fusing mainstream Western rock music into Cantonese minor tunes. His songs reflect the livelihood in the 70s and encourage fellow Hongkongers to face challenges with optimism, perseverance and unity – the very core values of Hong Kong, songs fondly remembered by many. Hui is also a prolific comedy playwright and often co-writes movie scripts and creates theme songs for movies with his brothers. The Hui Brothers’ movies and songs created a synergetic connection that further consolidating its popularity. Today, Sam Hui’s songs are synonymous with the Hong Kong spirit.

# Sam Jor

## Music Week

A passion for music drove Sam Jor and his partners to publish Hong Kong's first popular music weekly in 1975. The Music Week featured the latest and best in the international music scene, and exclusive first-hand materials from singers, bands and producers, which in the pre-internet years, became Hong Kong's "rock music bible". The Music Week's office also doubled up as a record store where Sam Jor dispensed his tailored music recommendations and became the mecca of rock and alternative music in Hong Kong, before the advent of large record chain stores. The record, magazine, and book collection Sam Jor had built since his high school days initiated many pop singers, musicians, DJs, music producers, and music lovers into Western rock culture, at a time when news on international popular culture was relatively far and few between.





# Kowloon Hong Kong



"Kowloon, Kowloon Hong Kong, we like Hong Kong, that's the place for you!" The memorable lyrics had become the slogan for the city during colonial times. The song was born in the 50s and 60s at a time when Hong Kong was turning into the melting pot of Chinese and Western cultures. The song, composed by Mistra Reyes – the father of the family band "The Reynettes", was first performed in night clubs by the Filipino ensemble. Since then, the song has gone through several renditions. It was later translated into English by Portuguese composer Alforiso S. Garcia and was sung by popular British-Chinese singer Irene Ryder. Shanghai-born actress and singer Rebecca Pan made her name singing the classic while promoting Hong Kong tourism abroad. In the 70s, Cantopop duo Jennie & Annie Chung included the song in their album, bringing the song to the general public up until now. Kowloon Hong Kong remains one of the best examples of East meets West.

# Lo Ta-yu/ Lin Xi

## Queen's Road East

Written in the 90s before the looming handover by famed lyricist Lin Xi and composed by Lo Ta-yu, the song satirically reflects the anxiety towards Hong Kong's uncertain future. It is one of the few Cantopop songs that touched on political topics. Lin Xi cleverly masked the scepticism in the lyrics. "There's a royalty behind the coins" speaks of the UK iconography that perpetrated Hong Kong and its inextricable link to its colonial past. "An abrupt goodbye and there goes my best friend" refers to the wave of mass migrations. The song's title, Queen's Road East, refers to the arterial road of the city. While the name obviously shows the direct influence of British rule, it is also the former site of Xinhua News Agency, a popular protest site for Hongkongers to express their opinions towards the Chinese government. The song, therefore, hint at the transition of power, or more aptly the ambiguous relationships among Hong Kong, UK and Mainland China. Together, Lin Xi and Lo Ta-yu masterfully created an ode to the city in the eve of massive changes and an uncertain future, which many still applaud its uncanny prophecy of the era till this day.





# Rebecca Pan

## Pai Niang Niang Musical



An original musical in Mandarin based on a classical Chinese legend was spearheaded, produced and starred Shanghai-born singer Rebecca Pan. She also invested HKD1 million in this musical. As Hong Kong's first musical, *Pai Niang Niang* premiered in 1972 with 60 performances, and was revived in 1974 with 13 performances. Familiar names such as composer Joseph Koo, lyricist James Wong, dramaturge Lo King-man (who later became the President of Hong Kong Academy of Performing Arts), were part of its creative team. The song from the musical *When Love Harms* became an instant classic. A musical that was ahead of its time, many songs were harbingers of later Cantopop theme songs composed for television soap operas.

# Softhard

## Music/ Broadcasting Portfolio

The duo known as Softhard, formed by DJs Jan Lamb and Eric Kot, became popular radio personalities for their creative and unconventional approaches to interacting with phone-in audience, giving traffic reports, and hosting radio shows. The pair has hosted a number of popular radio shows including Softhard Crazy Show, Elderly Home Time and Softhard Today and more. Softhard later ventured in Cantonese rapping, singing, television appearances as MCs, variety show hosts, comedians, film acting and advertising. Softhard is known for their clever play on words borrowed from Cantonese slangs, and their adaptation of popular culture in their comedy skits and songs. Their telephone pranks during early radio shows have taken the art of improvisation to the next level. In 1995, the two ceased to appear as a duo whereas commercials narrated by the pair were mostly broadcast on Commercial Radio. In 2006, Softhard reunited and began on a number of new collaborations.



*“Softhard is unquestionably a legend of Hong Kong’s broadcasting industry. The talented duo Jan Lamb and Eric Kot created out-of-the-box programmes which became hugely popular among younger generations. I recall everyone in the art department stopped working just to listen to Softhard’s phone-in prank radio show.” — Stanley Wong*



# Tong Dik-sang/ Sin Fung Ming Opera Troupe



Although it may not be as appealing to the general public as Cantopop, Hongkongers would not be unfamiliar with the melody of Cantonese Opera Princess Changping. Tong Dik-sang blends literature into cinematic arts significantly contributing to the development of Cantonese opera with his prolific works. The Cantonese play, which tells the tragic life of Princess Changping and her husband Chow Sai-hin under the tumultuous time of the fall of Ming dynasty, is adapted by Tong Dik-sang from an earlier Kunqu version. "A shower of petals fills the air and obscures the moonlights, I borrow a cup to anoint the Phoenix Terrace." the princess sang in the double suicide scene, as the couple ended their lives on the wedding night, seeing there is no place for them in the new dynasty. In 1968, Cheng Gwan-min nicknamed 'Elvis Presley of the East' revised the lyrics of the first stanza to "Go out with no money to buy bread", a comical version which stuck in people's minds and made the play more familiar among the common household. Yam Kim-fai and Pak Suet-sin's Sin Fung Ming Opera Troupe was the first to perform the Tang's original play. Combining theatrical performances, live instrumental accompaniment and singing, Cantonese Opera brings these Chinese epic stories into life. Throughout the decades, the opus magnum of Cantonese Opera was performed on stage countless with different alterations, including the 1960 album edition and the 2006 Chor Fung Ming Opera Troupe theatrical edition. In 1959, Tang Dik-sang died on the night during the debut of 'The Reincarnation of a Beauty' in Lee Theatre. He wrote a total of 446 plays in 20 years, an average of more than 20 plays a year.

## TV Drama Theme Songs

TV dramas were instrumental in the development of Cantopop. In the old days when everyone watched television during dinnertime, TV drama theme songs became some of the most beloved Cantopop songs in the 70s. In fact, six of the Top 10 songs of the year in the first RTHK Top 10 Gold Songs Awards were theme songs of popular TV dramas. While theme songs set the tone and atmosphere of a TV drama, a TV drama provided much-needed exposure for Cantonese singers. Through familiarity, Hongkongers began to develop their fondness towards Cantopop, a genre that was deemed inferior to the mainstream English and Mandarin pop songs.

Since TVB produced the first theme song titled after its TV drama *The Fatal Irony* in 1974, musical talents James Wong, Joseph Koo, Michael Lai, and Jimmy Lo have collectively written countless pop music gems for TVB and RTV (later renamed as ATV) dramas such as *Hotel*, *Crocodile Tears*, *The Little Li Flying Dagger*, *The Heaven Sword and Dragon Sabre*. Musically, these songs are a fusion of Cantonese opera minors and modern pop arrangement. Paired with the well-written lyrics, these theme songs captured the zeitgeist and profound sentiments central to the TV plots. They have also propelled Roman Tam, Teresa Cheung, Liza Wang, Adam Cheng and many 70s singers into stardom, fostering the development of Cantopop.





# Voices of Hong Kong

*“Like a mother’s voice, I have developed a fondness for the voices of Hong Kong singers over the years. To me, listening to their songs feels like talking to loved ones.” — Alan Chan*



The golden era of Cantopop in the 70s to 90s gave rise to a myriad of singers. The magnetic voice of Paula Tsui, the sweet melody of Teresa Teng, the androgynously charismatic Anita Mui and Leslie Cheung, the epic love songs of Jacky Cheung, the edgy and cool Faye Wong and countless others gave us a voice to attach our inarticulate emotion onto. This golden era came about due to the fierce competition between international record labels in the Hong Kong market and the establishment of many local record labels. Many new talents emerged from various singing contests, adding new blood to an otherwise monotonous music scene at that time. Their singing, their songs, their persona and style are an important part of the city’s culture, etched into the collective memory of each and every Hongkongers. Their voices brought pure nostalgia and heartfelt memories to Hongkongers and Chinese-speaking audiences around the world.

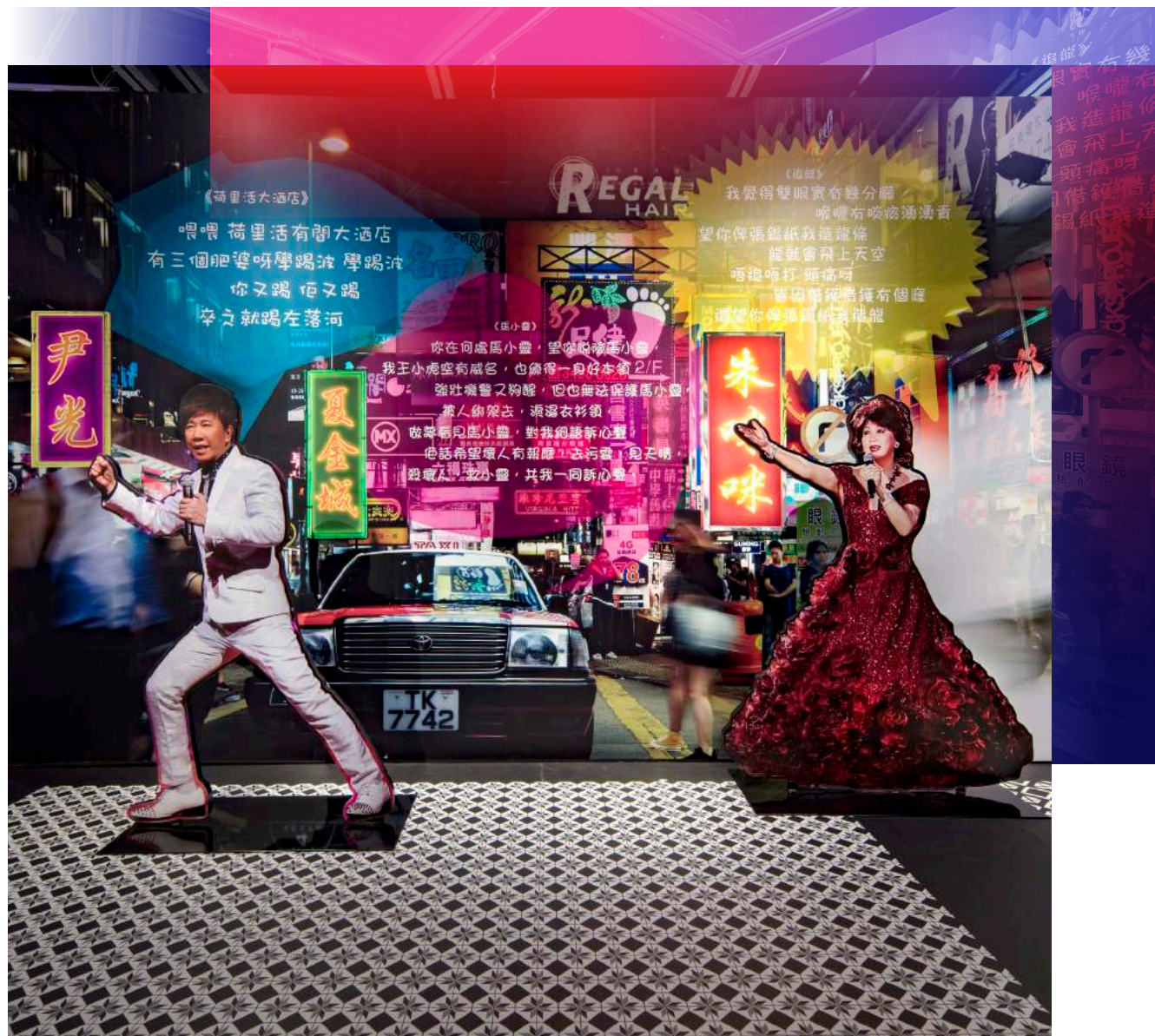
*“Some familiar voices would bring back memories and experiences in our lives. Whenever and wherever I listen to some unique voices of Hong Kong singers, I would have mixed feelings and emotions as they remind me of my home – Hong Kong.” — Stanley Wong*



# Jackson Wan Kwong/ Mimi Chu/ Summer Gold City

## Cantopop Colloquial Songs

While pop idols and rock bands took the main stage of the Hong Kong music scenes in the 70s and 80s, a wave of singers is making fame elsewhere — on the street. These groups of singers are one of the most longevous in Hong Kong. They come from different backgrounds. Some began their career as salon singers, others like Wan Kwong was a refugee from Vietnam whose songs were made popular through street music covers. Wan Kwong aka “The Prince of Temple Street” sings with vulgarity and off-colour pun about the daily struggles and social phenomenon Hongkongers faced. Songs such as The Hollywood Hotel are catchy and more palatable to the street crowd. In 2002, the singer’s hit single Leave Me Alone Dad became favourite in the local disco scene. These groups of singers include TV comedienne Mimi Chu and taxi driver-turned singer-songwriter Summer Gold City. The self-financed record Where’s Ma Siu Ling was a hit with the street crowd. Their singing styles may sound kitsch when compared to the popular singers today, but their charismatic performance has earned them loyal and cult followings, forming part of Hong Kong’s music landscape.





# Lin Xi/ Wyman Wong/ Chow Yiu-fai/ Calvin Poon/ Chow Lai-mau/ Richard Lam

## Cantopop Lyrics after 80s



Hong Kong has produced many iconic Cantopop songs in the past decades, thanks to the powerful performances of a legion of Cantonese singers. However, the music scene also owes its success to talented lyricists that bring beautiful melodies to life. Chow Yiu-fai, Lin Xi and Wyman Wong are the three most prolific during the turn of the 21st century of Cantopop. Their works almost made up the entire Cantopop scene in the 90s. The prolific Lin has written over 3000 songs for a legion of music icons like Faye Wong, Leslie Cheung and Eason Chan. Lin often took cues from a plethora of Chinese literature and philosophy of Zen in his work. Songs like Red Beans, Chase and The Wanderer demonstrate Lin's ability to capture a gamut of human emotions from romantic longing to worldly wisdom. Wyman Wong is known for his modern lyrics. The sociable lyricist is close friend with many singers and often incorporates their experience and personalities into his songwriting. An Aquarius Unfortunately and Rose, Royce are two such examples. His lyrics are catchy and thought provoking. In 'Tourbillon', a song he wrote for Eason Chan, Wong highlights the pointless pursuit of fame and wealth in the grand scheme of life. On the other hand, Chow Yiu-fai is recognised for his "non-love songs". He has written many pieces touching on life philosophy, social issues and other heavier subjects. His lyrics for Juno Mak's

Soft Horns and Hermaphrodite are hauntingly beautiful, it borders on being a spoken poem. Speaking of "non-love song", Calvin Poon Yuen-leung has been an early champion of the genre. He believed pop music has much more to offer than romantic love songs and did not shy away from addressing political and social issues in his works. Songs such as Ten Young Firefighters and My Heart As Thunder remain poignant lyrical masterpieces that are frequently quoted even today.

Chow Lai-mau, the former creative director of Commercial Radio 2, began his career writing songs for the pop diva Deanie Ip in the 80s. He has since written many pop hits for Shirley Kwan and Sandy Lam. Using euphemisms and metaphors, he skillfully articulates the many facets of love life from a female perspective in Still Love You Even Though I Lost You and In The Starlight. Richard Lam is another lyricist that ingeniously captures the female point of view in his lyrics. He has collaborated with Sally Yeh, Prudence Liew and many other powerful female voices in the 80s and 90s, writing songs like Anita Mui's Gossip Girl and Prudence Liew's After. His songs embodied the confident modern women fully in control with her sexuality, breaking the mould of the typical docile female idol.



林振強

詞：林振強 曲：林振強 唱：陳百強

日出光滿天 路邊有一間旅店  
名後梅 店中只有涼風  
找不到光輝明天  
但店主把我牽 並告知離開乃快樂店  
人步進永不想再搬遷  
怎知我挺起肩  
抬頭望：我要踏上路途 我要為我自豪  
我要摘星 不做俘虜  
不怕路千山 亦無介意 面容滿是塵土  
徒步再去踏上路途 我要為我自豪  
我要摘星 不做俘虜  
星遠望似高 卻未算高  
我定能摘到

日出耀長路 日光過山跨嶺射到  
如像我不願停下腳步  
一心與風鬥悠長路  
我要踏上路途 我要為我自豪  
我要摘星 不做俘虜  
不怕路千山 亦無介意 面容滿是塵土  
人疲倦也要踏上路途 我要為我自豪  
我要摘星 不做俘虜  
星遠望似高 卻未算高  
我定能摘到 我定能摘到

林振強

潘源良

詞：林振強 曲：林振強 唱：陳百強

一張空了 無人坐的凳 仍令我再不禁地行  
曾在過道的以前 這凳子裡 父親仿似巨人  
輕細給誰背 磨殘了的凳 無奈竟裡只有遺憶  
在過道的以前 美子很美 父親很少皺紋  
端望着空凳 離我能 再度和他促膝而坐  
端望着空凳 離我能 為何想講的從前不說清楚  
曾懶說半句我愛他 懶說半句我愛他  
過去我說我是要娶 今天發覺最愛他  
呼叫永遠也愛他

願我叫喊只得一張空凳  
端望着空凳 離我能 再度和他促膝而坐  
端望着空凳 離我能 為何想講的從前不說清楚  
嘔……

曾懶說半句我愛他 懶說半句我愛他  
過去我說我是要娶  
今天發覺最愛他 呼叫永遠也愛他  
願我叫喊只得一張空凳  
端望着空凳 離我能 再度和他促膝而坐  
端望着空凳 離我能 為何想講的從前不說清楚  
嘔……

潘源良

詞：潘源良 曲：潘源良 唱：陳百強

在世間尋覓愛侶 尋獲了但求共歷  
然而共處半生都過去 我倆像又逢街  
別了地原為了你 留住愛亦留住罪  
誰料伴你的心今已碎 卻有她在夢裡

為何離別了 卻願再相擁  
為何能共對 又平添似水  
問如何下去 為何情不對  
何謂愛 其實最愛只有誰

任每天如常過去 空歡緒在寒風吹  
誰人是我最一生中最愛 答案可是絕對

為何離別了 卻願再相擁  
為何能共對 又平添似水  
問如何下去 為何情不對  
何謂愛 其實最愛只有誰

為何離別了 卻願再相擁  
為何能共對 又平添似水  
問如何下去 為何情不對  
何謂愛 誰讓我找到愛的證據

也許只有這機會叫我改變 我要愛你你 將命運交還我

周耀輝

周禮茂

詞：周耀輝 曲：周耀輝 唱：陳百強

披上藍色羽衣

忘記 他是那模樣 只記得那模樣  
總說那家滿眼星光

忘記 他是那模樣 只記得那模樣  
承載鋼鐵一般堅韌

愛上是他 是他給我滿屋快樂 是那份美麗的感覺  
愛我是他什麼是他不理上滾落幕 忘記他是他不知覺

忘記 他是那模樣 只記得那模樣  
柔軟心腸的哭聲

忘記 他是那模樣 只記得那模樣  
如烈日般灼人的事

愛上是他 是他給我滿屋快樂 是那份美麗的感覺  
愛我是他什麼是他不理上滾落幕 忘記他是他不知覺  
愛我是他什麼是他不理上滾落幕 忘記他是他不知覺

周禮茂

周禮茂

詞：周禮茂 曲：周禮茂 唱：陳百強

披上藍色羽衣

忘記 他是那模樣 只記得那模樣  
總說那家滿眼星光

忘記 他是那模樣 只記得那模樣  
承載鋼鐵一般堅韌

愛上是他 是他給我滿屋快樂 是那份美麗的感覺  
愛我是他什麼是他不理上滾落幕 忘記他是他不知覺

忘記 他是那模樣 只記得那模樣  
柔軟心腸的哭聲

忘記 他是那模樣 只記得那模樣  
如烈日般灼人的事

愛上是他 是他給我滿屋快樂 是那份美麗的感覺  
愛我是他什麼是他不理上滾落幕 忘記他是他不知覺  
愛我是他什麼是他不理上滾落幕 忘記他是他不知覺



# James Wong

## Music and Lyrics Portfolio

*“Since working in advertising in the 70s and 80s, my attention has never left James Wong. His enthusiasm, his energy, his frankness and his boundless creativity are unparalleled till this day.” — Alan Chan*



# YT/ Ding Xiao Fei

## Elsewhere in the World

YT joined Commercial Radio in early 1970s and first worked as a DJ. She is a multi-media talent and one of Hong Kong's 'Golden MCs'. In the 80s, she and 12 of the hottest DJs at the time collaboratively released the album 6 Pairs and A Half, in which she wrote pop classics Elsewhere in the World. Like many Cantopop of the same period, the song is adapted from the soundtrack of the 1977 US TV drama Aspen. The pop hit was specifically memorable for its monologue, which spans over half of the whole song. "You began your new journey, I stayed onto my hectic life." In the two-minute monologue, YT detailed the inner struggle and helplessness of Hongkongers who were separated from their loved ones. YT's charismatic monologue and Ruth Chen's singing make a perfect combination of musical talent and ingenious lyrics.

*"I heard YT performed the monologue of this song live for a few times. YT's monologue is inexplicably beautiful and encapsulated the weary life of Hong Kong people in a 'Very Hong Kong' way - 'You live your day and I live mine. All that was left was a polite nod as we meet on the street'." — Stanley Wong*





# FILM

- Hong Kong International Film Festival/ Hong Kong Film Awards
- Peter Chan Ho-sun  
*Career as Director/ Producer*
- Stephen Chow *Shaolin Soccer*
- Andrew Lau/ Alan Mak Siu-fai/  
Felix Chong *Infernal Affairs*
- Bruce Lee *Kung Fu Philosophy*
- Li Han-hsiang *Cinematic Aesthetics*
- Masterminds Behind Cinema City
- Ng Wui *Ten Brothers*
- Tsui Hark *Cinematic Creative Style*
- Wong Kar-wai *Style of Storytelling*

- Fruit Chan *Hong Kong-Themed Films*
- Lawrence Cheng/ Gordon Chan *Yuppie Fantasia Series*
- Allen Fong *Just Like Weather*
- Ann Hui *Summer Snow / A Simple Life*
- Michael Hui *The Private Eyes*
- Pang Ho-cheung *Love In A Puff Series*
- Johnnie To *PTU*
- Chun Wong/ Chan Chor-hang *Mad World*
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- Alan Chan's Choice
- Stanley Wong's Choice

# Hong Kong's Very Own Hollywood

Hong Kong has gained a reputation as the 'Hollywood of the East' and our films once swept across Asia. Everyone knows who is Bruce Lee and his philosophy on martial arts still influences us today. Brad Pitt adapted *Infernal Affairs* (2002) into a Hollywood movie. The remake *The Departed* (2006) gained worldwide recognition at the Oscars, marking a milestone for Hong Kong films.

From black and white to colour, from market domination by Shaw Studios, to a blooming film market and later to decline in the industry, Stanley Wong comments: "Film leaders such as Shaw, Golden Harvest and Cinema City have emerged and disappeared. Afterwards came a new wave of young directors. These are all very representative of Hong Kong." Meanwhile, Alan Chan admires the aesthetics of film director Li Han-hsiang who used small props to build a big story. He was also known for starting the boom of epic palace movies, historical films, Huangmei opera movies and even erotic films. In the 80s, the efforts of the group of 7 of Cinema City paved the way towards a golden film era.

Shaw's movie kingdom is an important cornerstone in Hong Kong's local film history. Between 1958 and 1980, Shaw Brothers produced more than 800 films, from comedy, art, kung fu films to costume drama. In the 70s, following the success of the Shaw movie *72 Tenants*, Golden Harvest launched a series of comedies by Hui Brothers in which *The Private Eyes* swept the territory and paved the way for the golden age of Hong Kong comedy.

Lawrence Cheng's *The Yuppie Fantasia* was produced during Hong Kong's economic prosperity in the 80s. The storyline was about women entering the workplace and their economic independence changed the relationship between men and women. A sequel of the film made 30 years later still made headlines. In the mid-90s, Johnnie To who previously worked in television formed Milkyway Image. Together with several screenwriters, the studio made a whole series of refreshing Hong Kong gangster films including the 2003 *PTU*. It was a breath of fresh air among mainstream movies.

*Aces Go Places* and *All's Well, Ends Well* represent the golden age of Hong Kong comedy. In the 90s, Stephen Chow 'nonsensical' jokes rewrote the history of comedy films, pioneering a new form of humour with rich local flavours, unique to Hong Kong with its own distinct language. In 2001, Chow's *Shaolin Soccer* conquered the world. Meanwhile, director Tsui Hark created a fantastic range of martial arts action films and epitomised the lone hero. After the millennials, a new wave of gangster films such as *Infernal Affairs* with its own dose of suspense and psychological maneuvers continued to fascinate audiences. It was a turning point for gangster films, taking this genre onto the global scene.

Wong Kar-wai and Peter Chan's art-house and romance films rewrote Hong Kong's movie scene of storytelling in the 90s. Wong Kar-wai broke away from traditional methods of film making and

created his own distinctive style. His use of music, character, editing style and art direction created symbolic narratives. Peter Chan explores gender identity and the anxiety of the local people during the 1997 transition period, successfully capturing Hong Kong's desolate urban aesthetic in his romance films. He is also known for creating a 'pan-Asia' production model which opened up a new path for the Hong Kong's film industry.

In recent years, the number of Hong Kong films and box offices has declined rapidly. Yet there is always a wave of new creative films. Extraordinary movies are still produced during difficult times. In the movie *Love in a Puff*, director Pang Ho-cheung explores modern relationships and urban changes through rich dialogue and intriguing scenes, highlighting the realism of life in the film that led to sequel after sequel. Chun Wong produced *Mad World* with a low budget of 2 million and tells the story of a family tragedy to highlight the public's disregard and ignorance of mental illness.

From black and white films to special effect colour movies, from market domination by Shaw Studios, to a flourishing of new production houses during the economic take-off, Hong Kong films have seen its ups and downs. Whether our films are respected internationally relies on the creativity and dedication of many Hong Kong talents. Hong Kong International Film Festival brings the world's high quality movies to Hong Kong while Hong Kong Film Awards recognise the hard work of outstanding professionals in front and behind the camera. Both these industry events play an important role in the history of Hong Kong films.



# Hong Kong International Film Festival and Hong Kong Film Awards

Good movies need a good audience. The Hong Kong International Film Festival (HKIFF) and Hong Kong Film Awards have been two of the biggest supporters of the local film industry. HKIFF offers many events and is one of Asia's oldest and most reputable platforms for film professionals. Screening over 250 titles from more than 55 countries in over 11 major cultural venues across the territory, the festival brings outstanding movies around the world to the Hong Kong audience. On the other hand, the festival provides exposure for Asian movies to international professionals and movie-goers, strengthening their appreciation towards film culture in Asia, Hong Kong and China. Committed to discovering new talent, the festival premieres the breadth of Chinese cinema and showcases Asian talents. HKIFF has also produced and premiered anthologies of short films by well-known award winning filmmakers from Asia such as Ann Hui, Kurosawa Kiyoshi and Tsai Ming-liang among many others. Besides watching world-class films, festival-goers can participate in talks with leading filmmakers, visit film exhibitions and attend parties celebrating the festival community.

Founded in 1982, Hong Kong Film Awards has been honouring outstanding work in Hong Kong and Asia-Pacific cinema. The Board of Directors comprises of thirteen Hong Kong professional film bodies from the Hong Kong Chamber of Film to Hong Kong Cinematography Lighting Association. Winners are chosen by registered voters from the professional film bodies to ensure only the best of the best will be awarded. Therefore, the results often accurately reflect the artistic standard of Hong Kong cinema. The award, which is held annually, provides unparalleled exposure for the winners, encourages professional development and promotes Hong Kong film culture.



*“Over the past 40 years, the Hong Kong International Film Festival has brought the most contemporary and pioneering films from Hong Kong and all over the world. Both mainstream and independent movies broadened our horizons as we reference Hong Kong’s film-making standard to re-examine our present and future trajectory. The Hong Kong Film Awards is not only a form of recognition for film practitioners; it also subtly influences the general public by guiding them to appreciate the aesthetics and values of a good film.” — Stanley Wong*

# Peter Chan Ho-sun

## Career as Director / Producer



He's a Woman, She's a Man, Comrades, Almost a Love Story, Perhaps Love, Peter Chan has directed many hauntingly poetic tales of urban romance. The 90s movie He's a Woman, She's a Man, featuring Leslie Cheung and Anita Yuen tells a story of a sassy girl who cross-dresses as a man to approach her idol only to find herself falling in love with the idol's boyfriend. Chan was able to play on the ambiguity of gender and rather realistically encapsulate a pseudo-homosexual relationship — a rather edgy topic at the time. The movie was an instant success, earning positive comments from critics. In Comrades, Almost a Love Story, Chan used the love story between two Hong Kong immigrants as an entry point to re-examine the city on the verge of the Handover. Comrades, Almost a Love Story won a total of 9 awards in the Hong Kong Film Awards including Best Picture and Peter Chan was awarded Best Director. In June 2017, the Academy of Motion Picture Arts and Sciences officially welcomed Peter as a new member to 'The Oscars 2017'.

*“Peter Chan is one of the few all-rounded directors who finds the perfect balance between art house and commercial films. He is capable of mastering a diverse genre of films and delivering great work consistently both as a director or producer.” — Alan Chan*



# Stephen Chow

## Shaolin Soccer

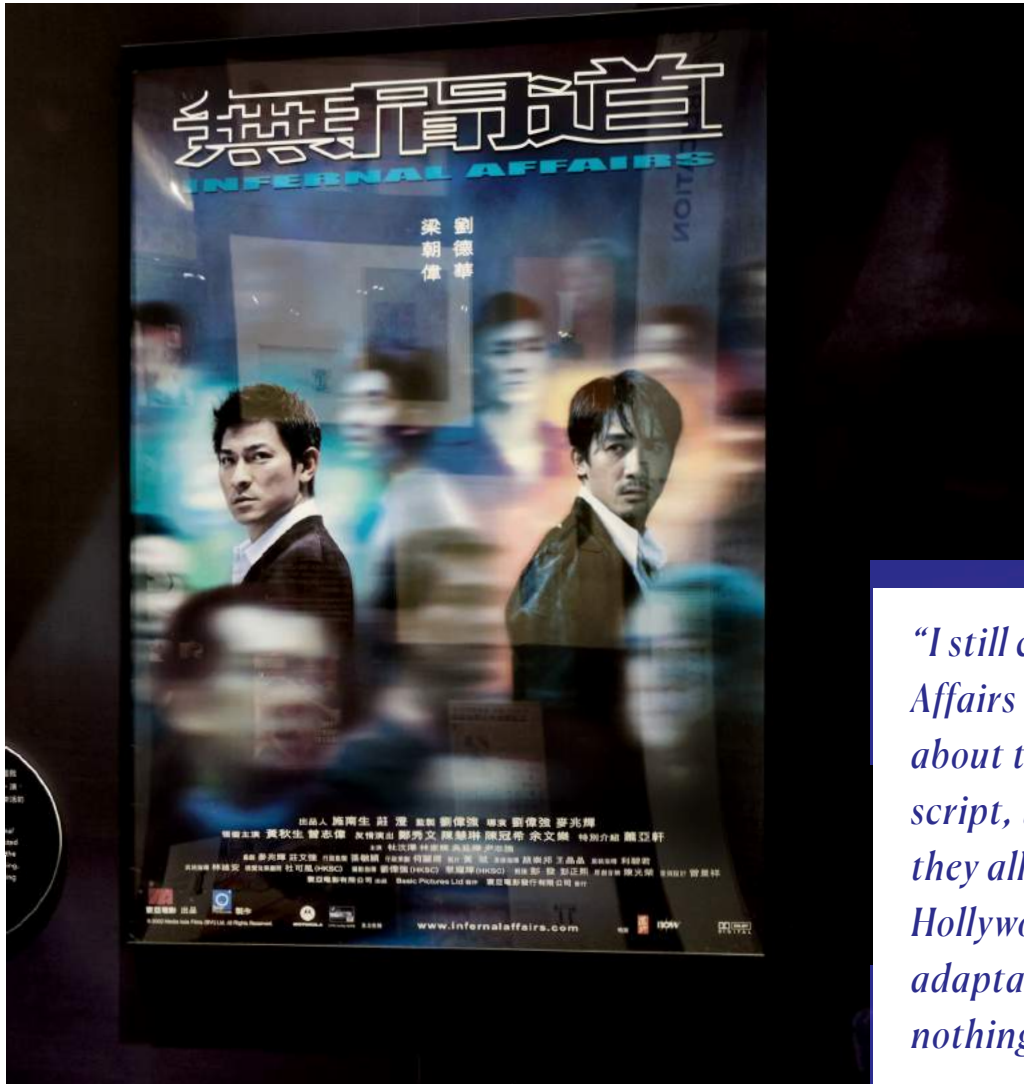
If the 70s were the decade of The Hui Brothers' sarcastic comedies, the king of 90s comedy would definitely be Stephen Chow with his absurd gags and slapstick humour. In his directorial debut in 2001 Shaolin Soccer, Chow continued his distinctive comedic style. In one scene, Wong Yat-Fei and Stephen Chow dressed in Shaolin monk robes serenaded a bar crowd and getting bottles thrown at their heads. In another, Chow told his admirers, played by Zhao Wei, to "go back to Mars" as he tried to talk her away from taking part in the football match against demon-like opponents. Both of these scenes were some of the most unforgettable in Hong Kong cinema. These scenes had become a cultural phenomenon, inspiring creative parodies across different media. His movies centres around the stories of small town heroes and are often filled with obscure pop-cultural references, and Shaolin football is no exception. The football motif and exaggerated physical traits are reminiscent of the Japanese teen comics Captain Tsubasa and old Cantonese heroes movies, both beloved by generations of Hong Kongers, making the movie especially appealing to the audience well versed in Hong Kong life.

*"There is a fine line between trashy and tasteful. In Shaolin Soccer, Stephen Chow skillfully put out a tasteful movie using kitsch elements. This movie reminds me about the goals of commercial design: Elevating the public taste through the most banal happenings" — Alan Chan*



# Andrew Lau/ Alan Mak Siu-fai/Felix Chong

## Infernal Affairs



Infernal Affairs is the groundbreaking crime movies of the 2000s, particularly acclaimed for its narrative details. The trilogy, directed by Andrew Lau and Alan Mak, tells a story of an undercover cop and a police officer secretly working for a triad. The film breaks away from the traditional action-filled cop movies and carves a storyline that built on psychological suspense and mystery. The movies starred some of the biggest movie stars in Hong Kong such as Tony Leung, Andy Lau, Anthony Wong and others. The movie was incredibly well received, making the line 'three years after three years' a cultural reference. The movie was later acquired by Brad Pitt's production company, and remade into the Hollywood blockbuster The Departed. It is fair to say that Infernal Affairs has set the milestones for the local crime thrillers that followed, re-capturing global attention on Hong Kong films.

*"I still cannot forget how emotional I was watching Infernal Affairs in the theatre. For the first time, I was flabbergasted about the quality of a local production. Whether it was the script, the directing, the acting, cinematography or editing, they all demonstrated Hong Kong is capable of producing Hollywood-quality movies. Although the Hollywood adaptation was a box-office hit too, the sensation was nothing like the Hong Kong original." — Alan Chan*



# Bruce Lee

## Kung Fu Philosophy

"Be water my friend", Bruce Lee is more than just the grandmaster of martial art. Majoring in philosophy at university, he is a philosopher in his own right. Born in 1940 in San Francisco while his parents were on tour with the Chinese Opera, Lee spent his childhood years in Hong Kong. At the age of 13, Bruce took up the study of Wing Chun kung fu under the renowned master, Yip Man. He dedicated his whole life studying martial arts. He opened his kung fu studio in the United States and taught students Jeet Kune Do, a combat philosophy he founded. A philosopher, a martial artist, Lee also took on acting, with his breakthrough portrayal of Kato in Green Lantern. In the early 1970s, Lee returned to Hong Kong and starred in 'The Big Boss', 'Fist of Fury', 'The Way of the Dragon' and many action masterpieces. His yellow jump suit and nunchucks has acquired the status of a cultural icon that signifies Asian excellence. Bruce Lee is synonymous with Chinese kung fu. His wisdom 'be like water' reminded the world to take on challenges creatively according to different situations. Despite his short life, the philosophy he preached has left a profound cultural influence in martial arts and around the world.

*"During his cultural exchange in the United States, the young Bruce Lee did not mindlessly adopt the Western culture. Instead he was able to create a new martial art language, Jeet Kune Do, under the cultural clash of Chinese philosophies and Western systems. This 'Crossover' of ideas deeply influences the way I design."* — Alan Chan



# Li Han-hsiang

## Cinematic Aesthetics



The Chinese director Li Han-hsiang is most well known for his historical epics and erotic movies. His most successful movie 'The Warlord', starred Michael Hui and Tina Leung, feature several provocative scenes of nudity. Born in 1926 in China, Li studied western painting in Beijing. He is also an avid reader of Chinese literature with Jin Ping Mei and Strange Stories from a Chinese Studio being his favourites. Drawing inspiration from literature and painting, he directed The Golden Lotus and A Chinese Ghost Story. He excelled at constructing spectacular mise en scene, whether is a king's palace or a warlord's mansion, Li is able to communicate the epicness of historical events either through his cinematography or his marvellous set. Well versed in art direction, Lee is very fastidious about props, sometimes even putting real antiques in his set. In this way, Lee utilises small props to build up bigger stories Li is a frequent winner in the Asian Film Festival, Golden Horse Awards and others.

*"The art direction of Li Han-hsiang's movie is impeccable. With meticulously crafted mise-en-scène, he recreated the beauty of Chinese classical palaces that deepens my affection for Chinese culture and gradually influences my design direction."* — Alan Chan



# Masterminds Behind Cinema City

Founded by Raymond Wong Pak-ming, Karl Maka, Dean Shek and friends in 1980, Cinema City Group is the definitive production company of Hong Kong blockbusters in the 70s and 80s. Following the economic boom, Wong saw the rising demand for entertainment in the market as the movie industry flourished in the 80s. In the first five years, Wong kept the production relatively small, he worked on the script and passed it to a team of talents for polishing. Team members include Tsui Hark, Teddy Robin and Eric Tsang; many are now distinguished personnel in the industry. Success followed success from the first film *Laughing Times* (1980) to the 8th movie *Aces Go Places* (1982) which grossed over HK\$27 million in box office billings, demonstrating that entertaining the audience should be the primary goal. Adopting a method of collective production and collaborative script writing out-of-the-box is conducive to exploring new innovative perspectives that is well received by the audience. Because of the compact production and rigorous script screening, the company was able to continuously produce great movies like *Aces Go Places* and *Prison On Fire*, establishing itself as the factory of blockbusters. Later, as the company grew, many of the original staff started their own businesses and working on individual movie projects, the most famous one being Tsui Hark's *A Better Tomorrow*. The company has also collaborated with many now-renowned directors such as John Woo and Ringo Lam, providing them much-needed breakout chances. Indeed, Cinema City Group was the cradle for cinematic talents in Hong Kong.



*“The seven masterminds behind Cinema City came from a wide range of professional background as administrative officers, film producers, playwrights, actors and musicians — each an expert in their fields. A young creative energy shone through as the team worked together and bounce around ideas. Their efforts in creating this unique movie formula, as well as the power of their cross-disciplinary collaboration were very admirable. From them, we see that making movie is truly teamwork.” — Alan Chan*

# Ng Hui

## Ten Brothers



Ten Brothers was a Chinese fable that revolves around a couple who gave birth to ten brothers, each possesses superhuman ability. The story was adopted into a Cantonese opera movie in 1959 by director Ng Hui. The story is a classic tale of the good banding together to fight against the evil, obviously the movie taught the age-old morals that unity is strength. To bring these superhuman powers to life on the silver screen, Ng employed low-tech special effects and giddy movie soundtrack. The result is a cartoonish family movie that is loved by kids across the city. The movie has become the childhood memory of many Cantonese growing up in the 60s. The nicknames of the brothers were so catchy they were incorporated into Cantonese slangs.

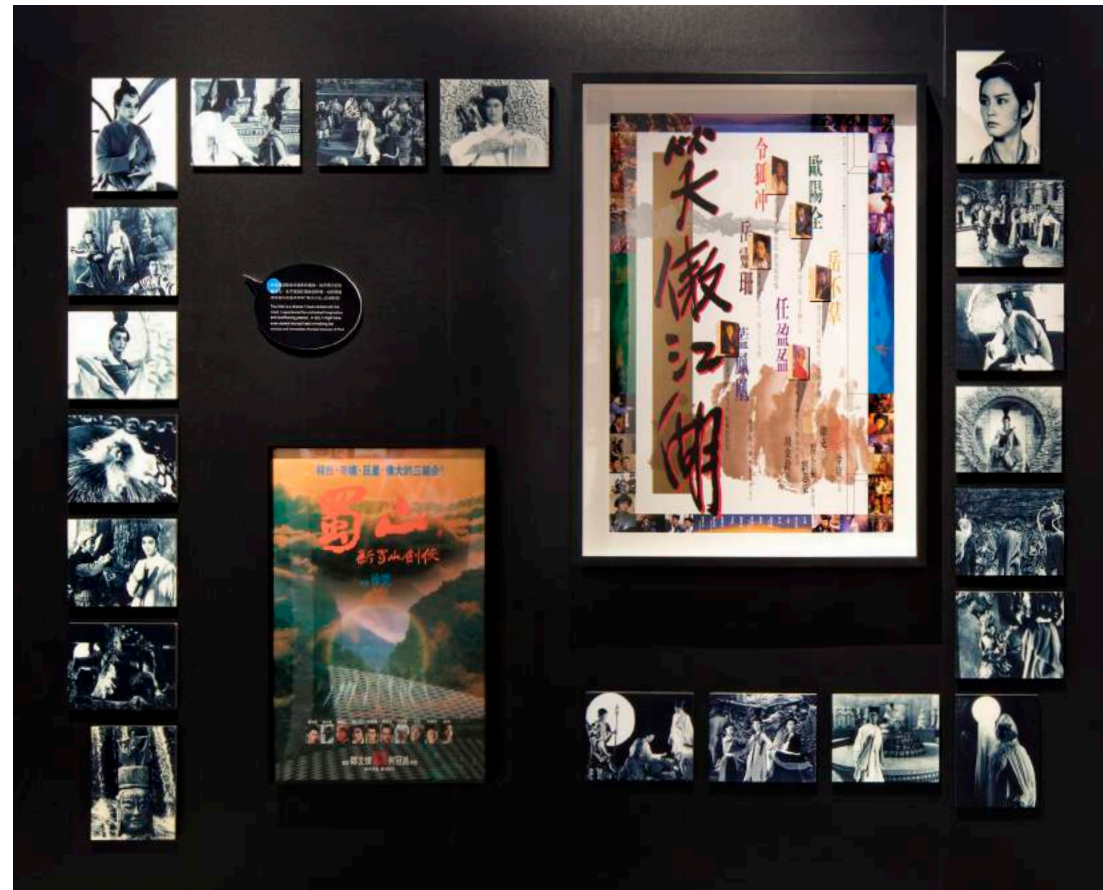
*“The visual effect in Ten Brothers, although crude, opened my imagination as a kid. To me, it was the Star Wars of Hong Kong. I still fantasize that I would one day meet the brother with superhuman hearing.” — Alan Chan*



# Tsui Hark

## Cinematic Creative Style

Tsui Hark is the key figure of the second wave of film directors, taking on the roles of film director, screenwriter, producer and actor with abstract ideas that took action movie to another level. First signs of this came to light in his debut film *The Butterfly Murders*. Rather than choreographing increasingly dangerous stunts, Tsui revolutionised and innovated on special effect and editing. In *A Chinese Ghost Story*, the incredibly creative director incorporated CGI effects and stunts to create a fantastical world of mythical creatures and sword-riding heroes. He is also particularly conscientious of costume and character design. In *Once Upon A Time In China* (1991) or *Seven Swords* (2005) his movies, the protagonists are the exemplar of Chinese heroes from classic literature. Independent, righteous, modest and unswayed by temptation, his characters represent the ideals of Chinese morality. Using stunt, special effect and editing as a device for action design, Tsui further accentuates the superior physique of his multi-layered characters. His work has earned him multiple honours including Best Director at The Golden Horse Awards.



*“Tsui Hark is a director I have worked with the most. I experienced his unchecked imagination and overflowing passion, in fact, I might have even started the bad habit of making last minute and immediate changes because of this!” — Alan Chan*

# Wong Kar-wai

## Style of Storytelling



In the 90s, when cops movies and comedy dominated Hong Kong cinema, Wong Kar-wai led the wave of art-house films. The director behind *Days of Being Wild* (1990), *Chungking Express* (1994), *In The Mood For Love* (2000) and many other cinematic classics wooed the audience with lavish visual effects and intricate camera work. At once delicately mannered and visually extravagant, Wong's *In The Mood For Love* masterfully evoked romantic longing and fleeting moments. The daunting pizzicato prelude introduces the stairway scenes as the two protagonists exchange gazes have etched into the memory of countless audience. The director's desolate urban aesthetic encapsulates the rudderless love in the big city. Equally impressive as his stylistic storytelling is the exquisite and dynamic cinematography of Christopher Doyle and Mark Lee Ping-bin. Wong was able to add a sophistication that is unusual in Hong Kong cinema. In 2017, Wong Kar-wai received the Lumière Award at the Lumière Festival 2017 in Lyon, France, the first Hong Kong filmmaker to be bestowed this honour.

*“In his film, Wong Kar-wai tells the story of Hong Kong — stories with no storyline. You have to read between the lines to decipher the real message. We construct our emotions in his cinematic world. This distanced yet intimate connection makes his movie that much more engrossing.” — Alan Chan*



# Fruit Chan

## Hong Kong-Themed Films

The Hong Kong director and independent producer never shies away from sensitive topics, his movies often approach social, political and historical controversies head on. Among his impressive list of work, *Made in Hong Kong*, *The Longest Summer*, and *Little Cheung*, collectively referred to as ‘the 97 trilogy’, remains undeniable classics in Hong Kong cinema. Chan started in the film industry in 1981 working at the bottom. He has since taken on many different roles. In 1996, he shot ‘*Made in Hong Kong*’ with a limited budget of \$500,000. Often called the first of his trilogy, the movie tells the story of a young gang member, a society’s reject growing up in a public housing estate who went through a series of unfortunate events: dropped out of school, disowned by parents and the death of his best friends. His inner struggle engendered the post-handover anxiety shared among Hong Kongers. Shot in expired film and a laughably low budget, and working only with fresh faces and a production team of five, the movie went on to earn international recognition from East and West, winning Chan multiple awards. A small film that made it big globally.

*“I believe no one in the film industry has more grit and perseverance on the topic of Hong Kong than director Fruit Chan. He has never once swayed from his life views and values. For that, I truly respect him. Among the very few Hong Kong films highlighting humanities, his films show Hong Kong in its truest form and are the manifestation of every Hongkonger which is ‘Very Hong Kong’.”*

— Stanley Wong

# Lawrence Cheng/ Gordon Chan

## Yuppie Fantasia Series



*“The Yuppie Fantasia speaks to the hearts of Hong Kong men. The life choices of the protagonist and the melancholy of Hong Kong men resonate with me.”*

— Stanley Wong

Yuppie Fantasia was originally a radio drama created by Lawrence Cheng and written in the peak of Hong Kong economic prosperity. The story chronicles how a ‘beta male’ finds footing in society, in the life of a man working in a metropolitan city. The protagonists, voiced by Cheng, recounted the happenings, big and small, in his love life, family life and work life. The drama was an instant favourite and was later adopted into novels, movie and stage play. ‘Beta male’ in the Cantonese title poked fun at the male insecurity during the economic transition in the 80s and 90s as women entered the working force and gained economic independence. Besides the humorous monologue, the mixed use of Chinese and English and the many brand names mentioned in the dialogue depicted the lives of the uprising middle class. This series of bourgeois screwball comedy gave audience a window to understanding the changes in gender, relationship and social identity during the era. The Yuppie Fantasia 3 was released in early 2017 voiced by Carol Cheng. The film marks the 30th anniversary work of the original Yuppie Fantasia series.



# Allen Fong

## Just Like Weather

Great editing can bring depth and meaning to the simplest story. That is the case in Alan Fong's Just Like Weather, which retold the private love life of a married couple. This movie was truly experimental in terms of its narrative. Fong subverted the continuity of plot line by presenting their story in fragmented narratives. The scenes which seemed randomly cut together, portrays facets of their love life. The casual conversation in the dining scene formed the backdrop of the story while the pregnancy test and abortion story revealed the dark side of their relationship. Fong also mixed in documentary footage with written scenes, blurring the lines between reality and drama. Casting first time actors for his movies further heightened the realism, keeping the audience engaged in the dilemma as the couple decided whether to divorce or emigrate. The daring narrative choices in Just Like Weather are one of its kind in Hong Kong cinema.



*“Set against the time of emigration, Alan Fong discussed the phenomenon of leaving Hong Kong in his movie with elements of documentary and drama. To me, this film was a pioneering experiment.”*

— Stanley Wong

# Ann Hui

## Summer Snow / A Simple Life

*“Ann Hui depicted the female sensibility through different characters and times in two movies, showing the archetypes of Hong Kong women and their lives and values profoundly. The director and two actresses have incredibly strong interaction and remarkable synergy. Ann’s achievement has exemplified her talent and creative genius as a female director in Hong Kong.”*

— Stanley Wong

Celebrated Hong Kong director Ann Hui was a leading key figure in the Hong Kong new wave cinema recognised for her human drama steeped into social conscience and changing times. Her early work *Summer Snow*, centred around a housewife who juggles a family life and her work at the factory, vividly depicts the patience and mental strength that Hong Kong working mums possess as they master the intricate balance of work and family. The interaction between her and the three most important men in her family, her father-in-law, husband and son, shows audience warmth and angst of a family.

*A Simple Life* shares Hui’s delicate depiction of female characters. The movie, based on a true story, revolved around the love and respect between a long-serving servant Ah Tao and her young master Roger. After the maid suffers a stroke, the dynamic of their relationship changed one-eighty as Roger took on the role to take care of Ah Tao. Through Roger’s kindness and the close bond between the two, Hui invites the audience to re-examine the traditional Chinese values of interpersonal relationship in the increasingly individualistic society. Deanie Ip’s captivating performance as the loyal servant, complemented by her on-screen chemistry with Andy Lau, made the movie all the more engrossing.



# Michael Hui

## The Private Eyes

The Hui's comedies were wildly successful in Hong Kong in the 70s. Among them all, *The Private Eyes* undoubtedly represented the pinnacle of their comedic greatness. Directed, written and starring Michael Hui, the whole movie is punctuated with effortlessly funny dialogue executed with ineffable comedic timing. Hui's masterful use of visual comedy is demonstrated in the city-chasing scene at the beginning of the movie. Throughout the entire montage, Hui cut between a pair of hairy legs in broken shoes and a pair of smooth legs in stylish platform shoes. Even before the audience was introduced to the characters, Hui was able to create a comedic atmosphere with just a title sequence. The three main characters — the stingy boss, the sharp-minded malapert and the dimwitted plagued by bad luck — are all caricatures of real-life people one encountered in the workplace, which Hong Kong audience can easily relate to.

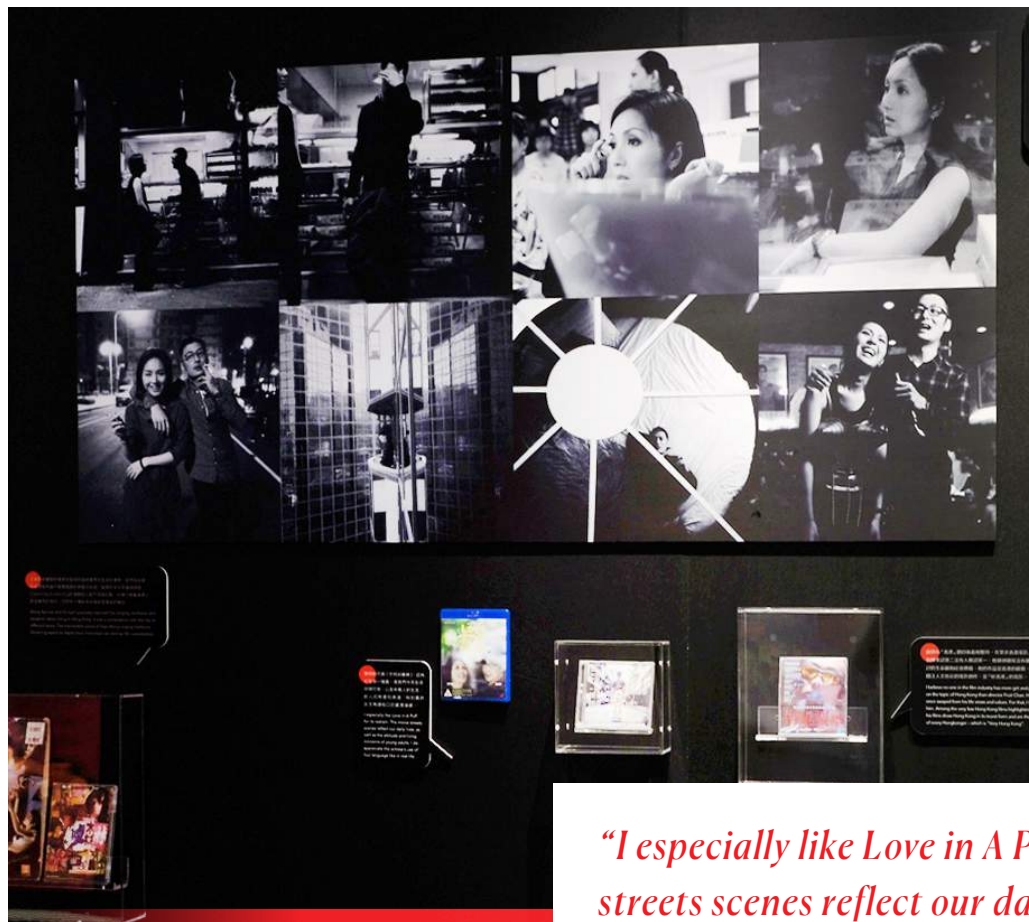


*“The comedic scenes in The Private Eyes were snippets of our everyday lives. It was a down-to-earth classic that resonated with the 70s. I believe the scene where Sam Hui held on to a flour sieve and the man with flour dots all over his face were among the unforgettable moments on screen.” — Stanley Wong*



# Pang Ho-cheung

## Love In A Puff Series



Set against the citywide indoor smoking ban, Love in A Puff depicts the falling-in-love story of a metrosexual couple who met at the back alley during a smoking break.

The story touches the hearts of many as they can relate to the pair. The dialogue 'It's not the cigarette, but the loneliness one endures' resonated among the city's men and women. The whole plot is sprinkled with facets of Hong Kong life with scenes set in convenience stores, karaoke, back alleys and other popular places frequented by young adults. One biggest highlight in this romantic comedy is the well-written dialogues punctuated with local slangs and sly innuendos. They made the story exponentially more believable as the audience can always find a character they identify with in the movie, whether it is the adman Jimmy or the cosmetics salesgirl Cherie. The down-to-earth screenplay written by Pang Ho Cheung and Heiward Mak transcended what could be bland rom-com into a captivating piece on modern relationships.

*"I especially like Love in A Puff for its realism. The movie streets scenes reflect our daily lives, as well as the attitude and living concerns of young adults. I do appreciate the actress's use of foul language like in real life."*

— Stanley Wong



# Johnnie To

## PTU


In mid-90s, Johnnie To partnered with several talented playwrights and founded Milkyway Image, a movie production company well known for its low-budget, yet immensely innovative and well-written crime dramas. A continuation to Milkyway Image's signature style, PTU, which premiered in 2003, stood out as a cinematic masterpiece in the 2000s. The movie starts with a police sergeant who lost his gun after being attacked by triad members, and followed by his colleague's search for the lost gun overnight. The plot thickens as the lines between who's a "good guy" and who's a "bad guy" blurs, prompting the audience to question their intentions. Instead of following the age-old formula and pleasing the audience with gun fights and massive explosions, PTU focuses on the bond shared among the characters. Packed with To's signature black humour and stylised depiction of human psyche, PTU is undoubtedly a triumphant return of To's more polished work. Johnnie To won Best Director at the 23rd Hong Kong Film Awards for his work in PTU.

*“Johnnie To’s movies are mostly down-to-earth. The story of finding a lost gun in Kwun Tong, presented with black humour and many thrilling scenes, makes PTU my personal favourite. You can also find familiar places and faces that are easily recognised and resonated with everyday life.”*

— Stanley Wong

# Chun Wong/ Chan Chor-hang

## Mad World



*“We all know what depression or autism is, but very few of us have experienced mental illnesses first-hand. Mad World presented a family plagued by mental illness and created a much-needed discourse on the issue, stirring up a dialogue and arousing more attention for the mental illness community.”*

— Stanley Wong

Based on a true story, Mad World follows the tragedy of a bipolar son's accidental murder of his mother and its aftermath. Bringing audience through the emotional rollercoaster of a family struggling with bipolar disorder, the movie exposed the ignorance and indifference about mental illness perpetuated in Hong Kong. The cramped living condition at the subdivided flats and the frustration of a man suffering from bipolar disorder who failed to find acceptance in the society created a suffocating social reality that resonates with the local crowd. Not to be overlooked is the impeccable acting of Shawn Yu and Eric Tsang. Yu vividly portrayed a mentally-ill man torn by his sickness while Tsang brought to life a failing father who desperately tried everything to help. Shot with a modest HKD2 million budget just over 16 days, this poignant and arresting movie inspired empathy towards the marginalised community.



# Wong Kar-wai

## Chungking Express

Often regarded as one of the defining works of Hong Kong new wave cinema, Chungking Express told the story of two seemingly connected but disparate relationships took place in the concrete jungle of Hong Kong. Just as with his other movies, Chungking Express does not follow a clear plot line, nor does it give audience a definite ending, Wong experimented with shooting style and narratives in Chungking Express. The shaky hand-held camera shots in the chasing scenes brought audience through the glitzy yet confounding cityscape. The two subplots interweaved through the entire plot, yet the two relationships shared nothing in common except for the fact that they took place in the same city at the same time. This poetic arrangement further accentuated the loneliness unique to urban life. Despite living in a city of millions, people crave a deeper connection with someone to take away the aching loneliness buried deep inside their hearts. The whole movie stands as a poignant visual poem to the longing and romance of the city, perhaps best summed up in this line from the monologue scene: "Everyday you pass through many people, they may be just a stranger to you, but they may one day become you friends or your loved ones."


*“Wong Kar-wai and his team precisely captured the longing, confusion and escapism about living in Hong Kong. It was a conversation with the city on different levels. The memorable scene of Faye Wong singing California Dreaming seems to depict how intoxicated we were by life’s possibilities.”*

— Stanley Wong



# Derek Yee

## The Lunatics



*“The spectacular performances of Chow Yun-fat and Tony Leung in The Lunatics strengthen or subvert our understanding about mental illness. The director, playwright and actors delivered exceptionally though only Wong Yan-kwai won the Hong Kong Film Awards for Best Art Direction. It was a great encouragement to art directors who chose to portray the realistic working-class rather than polished extravagance.”*

— Stanley Wong

First shown in the cinema in 1986, *The Lunatics* is Derek Yee's directorial debut. The story revolves around the work of a social worker played by Stanley Fung as he donated his time to help three patients suffering from mental illness. The groundbreaking movie was one of the few that touched on the taboo subject, depicting the plight of people with mental illness. Hong Kong was a hostile society towards the mentally-ill, in addition to a lack of aid from the government, public ignorance fuelled by sensational news had further marginalised the group, delaying the treatment they desperately needed and turning curable illnesses into bone-chilling tragedies. The movie sheds light on the hardship of the social worker as well as the down-spiralling fate of the three 'lunatics'. *The Lunatics* remains a poignant social critique on the way the society, the government and the media mistreated the mentally-ill and is part of our collective memory.



新天星碼頭啓用  
受影響的人們  
除了搭客多走一段路外  
還對章伯鈞產生重要減少

# SPACE

- Alan Chan's Choice
- Stanley Wong's Choice

- ● Gary Chang *Domestic Transformer*
- ● Contemporary Art Spaces
- ● Thomas Heatherwick  
*Pacific Place Contemporisation Project*
- ● Luk Yu Tea House
- ● The Peninsula Hotel Lobby
- ● Alfred Siu/ Joe D'urso/ Jeffrey Deitch *The I Club*
- ● David Tang *Conceptualisation of Spaces*

- Jumbo Floating Restaurant
- Lee Theatre
- Alan Chan *1010 Flagship Store (2001 – 2010)*
- John Pawson *Cathay Pacific  
Hong Kong Lounge (1995 – 1998)*
- Alec Michael John Wright  
*Star Ferry Pier in Central (1958 – 2006)*
- Douglas Young *Starbucks Coffee on Sai Yee Street*

Spatial memory is like a perceptual map in our minds. Queen's Pier, Star Ferry Pier, Tung Tat Pawn, Lee Tung Street (known as the Wedding Card Street by locals), Kar Lok Shopping Mall have been demolished and the area redeveloped. These landmarks have disappeared into thin air and in a way, have shattered our sense of belonging in the community. Meanwhile, the density of Hong Kong's huge shopping malls is now the highest in the world, the repetitiveness of the same type of shopping malls emerging are daily occurrences. Spaces with local flavours are also disappearing at an alarming rate in Hong Kong, making this city feel remote.

Local design is not about getting rid of the old to make way for the new, reminiscing the past or using new designs to simply 'imitate' the past. Whether it is a shopping mall, coffee shop or restaurant, different generations come up with new creativity and this spirit, emotion and concept create new spaces that connect and communicate with people. Although Hong Kong is a small place, it has nurtured numerous outstanding architects and designers and inspired many successors. However, in recent times, it seems that good designs have been buried and there is less talk of interesting new creative work, making the city unfamiliar.

There are many examples where contemporary spaces have successfully merged with culture. The I Club in Central, Peninsula Hotel, Luk Yu Tea House, Lee Theatre and Jumbo Floating Restaurant are examples of lasting magnificence and beauty. Sir David Tang created many classy spaces with his particular taste merging East and West aesthetics. In 2011, British designer Thomas Heatherwick successfully contemporised Pacific Place into a high-end mall, balancing between leisure and taste with an 'organic' theme.

Every architect will encounter different obstacles when designing space. Creativity is required to solve problems and many will come up with humanistic solutions. A good example is Hong Kong architect Gary Chang's Domestic Transformer, a tiny home that can turn into 24 variations, providing different spaces for sleeping, living, entertainment, work and more. Residential space is becoming an exceptionally expensive commodity and a growing problem. Chang's ingenious 'micro apartment' could be the solution for Hong Kong.

Minimalist British architectural designer John Pawson's design for Cathay Pacific lounges in Hong Kong focused on ways of approaching fundamental problems of space, proportion, light and materials. His design took into account Hong Kong International Airport's architecture and offered contrast with the airy lightness of Norman Foster's vault roof. A series of art spaces that have been completed in recent years are also selected. A large number of international galleries have descended into Hong Kong, breaking through the 'white cube' paradigm, and establishing flexible spaces with unique characteristics, and are becoming popular places for the aspiring public.

Space offers different life experiences for people in the city. Space is limited in Hong Kong with a lot of limitations so there is an increasing demand for functionality. Creativity is needed when designing space and iconic designs have become the benchmark in densely populated cities. Designs that stand the test of time in Hong Kong are part of our identity and character.

# Disappearing Landscape



# Gary Chang

## Domestic Transformer



A video of the Domestic Transformer has attracted nearly 1 million views on YouTube and over a thousand visitors to the home of Gary Chang, an architect and interior designer. Since 1976, Chang has lived with his family in the old tenement building constructed in 60s. Chang went beyond of the limitation of the 344 square feet domestic space, using sliding panels to create over 24 functional transformation of the spatial layout. Chang intricately turned a compact living space into an architectural experiment that is well acclaimed internationally. With significant renovation in 1998 and 2007, the design is a biographical account of his domestic life at his age of 14, 36 and 45, and a testimony of the changes in his own needs, lifestyle and design styles. It gives new interpretation to nano apartments in Hong Kong.



*“By exploring content from multiple perspectives, I believe that everything contains infinite possibilities. As Gary Chang explores the alternative possibilities of life in a tiny space, he created Domestic Transformer as a world-renowned household project in Hong Kong. For Hong Kong’s case, it is the direction that Hong Kong designers should go for.” — Stanley Wong*

# Contemporary Art Spaces

Hong Kong's thriving art and cultural scene has gained global recognition in recent years. Many international galleries, art institutions, auction houses and art fairs have descended into Hong Kong and established the strategic base in Asia. Due to Hong Kong's high land price and rental, most contemporary art spaces have struck the balance between size, location and convenience, breaking through the 'white cube' paradigm.

Asia Society Hong Kong Center has revitalized former British Army Barracks for producing and storing explosives and ammunition into exhibition and lecture halls. Its zigzag footbridge connects the newly built pavilion with the historic buildings build along the mountains. With a focus on contemporary photography, Blindspot Gallery takes the advantages of the high ceiling space in an industrial building in Wong Chuk Hang and deliberately preserve and highlight the characteristics of the industrial elements. Edouard Malingue Gallery, Galerie Perrotin, Lehmann Maupin and Simon Lee, as four international galleries descended in Central, are smaller in size than their European and American headquarters. Designed by local and international interior design team, the spaces are flexible with unique characteristics, offering art lovers refreshing artistic experiences for every exhibition.







*“In the past decade, the artistic atmosphere in Hong Kong has become an increasingly palpable presence. The emergence of Art Basel facilitated more artistic programs and international galleries, including Gagosian, White Cube, Lehmann Maupin, Simon Lee, etc. ...*



*...to choose Hong Kong as their entry point into the Asian market. These art spaces are characterized by their contemporary artistic style, neat at the same time metropolitan, rendering Hong Kong immediately as an international city. It is really something that should be celebrated.” — Alan Chan*

# Thomas Heatherwick

## Pacific Place Contemporisation Project



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*“The renovation of Pacific Place by Thomas Heatherwick was almost a stroke of genius. With a large number of curved lines, he enhanced the spatial integrity and enriched the shopping experience for visitors. The successful renovation of an old space is very difficult. The provision of the Pacific Place set up a valuable example for Hong Kong property developers.” — Alan Chan*

In 2011, Pacific Place was contemporised by London-based designer Thomas Heatherwick, who set a new standard for the subsequent shopping malls. Since its opening in 1988, Pacific Place has always been a high end leisure space. Heatherwick's sophisticated use of natural materials including wood, stone, glass and brass, complemented with free-form curves and rounded edges, has replaced the conventional use of concrete and box form, and the formulaic atrium and fountain commonly seen in other shopping malls. The fluidity and playfulness of the space can particularly be seen in the restrooms, in which curvature such as the refreshing curved wooden door for the toilets dominates in a functional space. A new signage system was also designed by Heatherwick for better way finding and was a major highlight of the mall.



# Luk Yu Tea House

In the 20s and 30s, Hong Kong saw the emergence of tea houses that became high end social venues among the Hong Kong social elites. Open in 1933, Luk Yu Tea House is one of the most unrivaled and popular tea houses. It remains today as a museum for old tea houses and classic Cantonese cuisine, while tea houses established around the same time including Tin Heung, Wan Loi, Yau Nam, and Bak Sin were all no longer around. In the 70s, it relocated to its current 3-storey building on Stanley Street, still inheriting the early Lingnan tea house style with Chinese ink paintings, calligraphy and furnishings. The interior is reminiscent of decorative elements in the pre-war Shanghai concession. The use of window curtains, frosted glass window screens and door handles all reflect the art deco style of the early 20th century.

*“Located on Stanley Street in Central, Luk Yu Tea House has retained the traces of history and, moreover, has imparted a Shanghai Art Deco style ambience with rich sense of living and delicacy. There is no interior designer who could imitate or reconstruct another one - it is the only one.”*

— Stanley Wong







空間設計  
SPACE

綠蔭茶室  
Luk Yu Tea House

綠蔭茶室是香港歷史建築，位於德輔道中，是香港最後一間保留原貌的茶室。它見證了香港的歷史，是香港文化遺產的一部分。茶室內的裝飾和傢俱都保留了傳統的風格，讓人感受到濃厚的歷史氛圍。

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*"I go to Luk Yu Tea House for tea for many reasons. First, it is for the memories of my father taking me there for tea in the 1960s. I remember the cozy seat designs, the Colonial and Republican style Art Deco decorations, and of course the waiters dressed in traditional Chinese attires. While I think that we should definitely keep this culture of the Old Hong Kong, we should also allow the new generation more exposure to it." — Alan Chan*



# The Peninsula Hotel Lobby



Despite its very successful renovation in 1994, featuring the addition of a contemporary new high-rise block to the existing neo-classical buildings, the Peninsula Hong Kong and its afternoon tea remain a classic that leaves an everlasting impression on all guests passing through its lobby.

Its ivory-coloured wall, detailed crown moulding on the Gothic style round column, live music, handcrafted furniture, and recess lighting added the drama to the space. As one of the default gathering places in town for socialites, the Peninsula Hotel's interior decoration and persistent services have preserved part of the traditional Hong Kong. It is the must-visit afternoon tea destination for foreign tourists and check-in location on social media.

*“The Peninsula Hotel Lobby has a magical quality to me. Every time I sit in the lobby, fond memories of the past would come back. The unique High-tea culture there is beyond substitution.” — Alan Chan*

# Alfred Siu/ Joe D'urso/ Jeffrey Deitch

## The I Club

Founded by Alfred Siu in 1982, The I Club spanned over 58,000 square feet and was one of the largest private clubs in Hong Kong. Space design reflects the pulse of the city at the times. While Hong Kong lacked artistic social spaces, The I Club created by American interior designer Joe D'Urso was ahead of its time with its minimalist space. The lightings, the designer furniture and other finishing details were all meticulously made. New York-based art consultant Jeffrey Deitch combined contemporary art and culture in the club design. The entrance is arranged like a gallery, with contemporary paintings and sculptures. Andy Warhol was present at the Club's opening during what was his only trip to Hong Kong. A minimal staircase led the guests to the leisure zone which consists of restaurant, refreshment bar, sauna, game room, floor exercise area etc. The I Club redefined the contemporary lifestyle for social elites.



*“I Club lead the trend of fashion and cultural affairs at that time. Its space, artistic collection and even brand image were unprecedented. But more importantly, it was the first space mixing western contemporary art, cultures and living space together.”*

— Stanley Wong





*“In 1982, a place for elite gatherings appeared in Hong Kong – I Club. The ambience of the club feels like that of New York; the place was filled with modern and avant-garde artworks. It was very ahead of its time. Even today, there is nothing quite like I Club in Hong Kong. Nevertheless, we should keep on developing its spirit of courage, foresight, and life attitude.” — Alan Chan*



# David Tang

## Conceptualisation of Spaces

*“David Tang renovated several floors in the old China Bank as an avant-garde art space with distinct Chinese characteristics. He cooperated with Johnson Chang from Hanart TZ Gallery to arrange the art pieces in the Club, demonstrating the first Chinese contemporary art space on the world stage.”*

— Stanley Wong

*“David Tang is my admired ‘Hong Kong Hero’. He founded the well-received China Club in Hong Kong in which an Old Shanghai interior style was adapted and introduced Chinese cuisine to foreigners. Truly appreciating life, he also introduced cigar bars and established a chain of the most beautiful and nostalgic cigar clubs in the world. Try and experience how cigar forms a good match with Chinese nostalgic style.”*

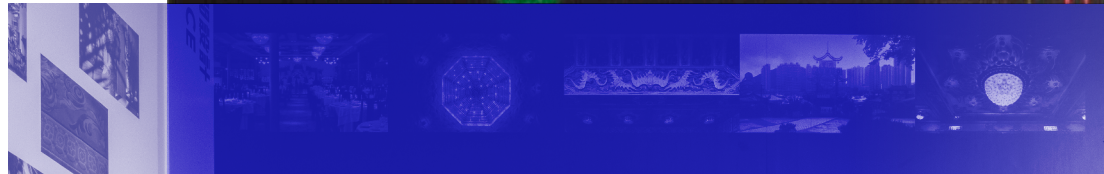
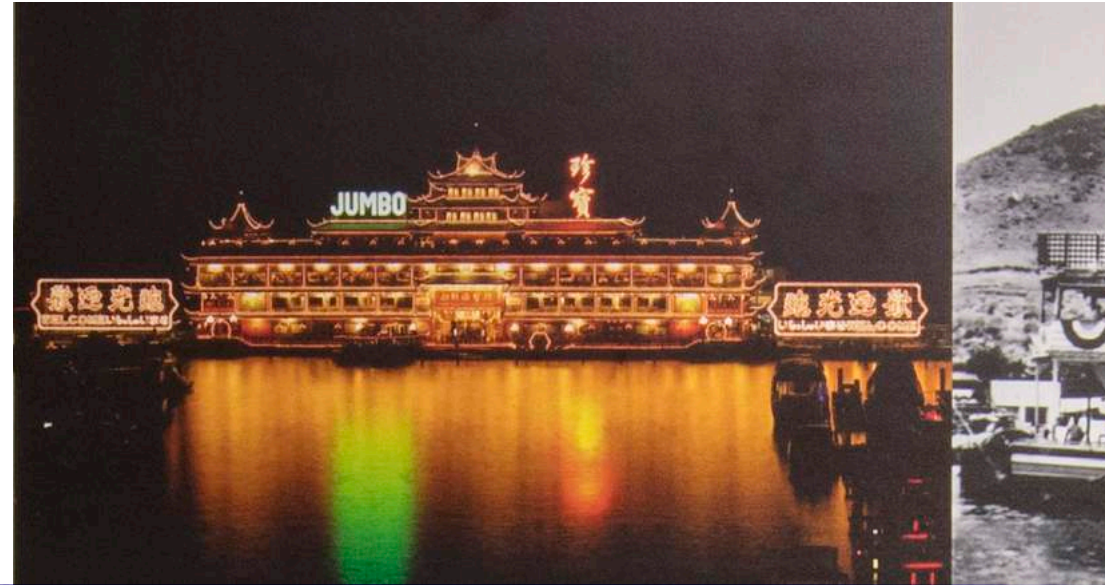
— Alan Chan

As the ‘King of Cigar’, Sir David Tang who passed away, had set up a number of high end clubs, restaurants and cigar bars, creating a stylish and artistic space. Opened in 1991 by Tang, the China Club, blended in perfectly with the art deco style of the former Bank of China headquarters with its interior decoration. With many antiques, historical relics, and a stunning collection of Chinese contemporary art, China Club has reincarnated the golden years of pre-war Shanghai and demonstrated a cross-decade aesthetics. It is also one of the first places outside Mainland China where the Chinese contemporary art is openly shown to the public, opening doors to the international art world.



# Jumbo Floating Restaurant

Lavishly decorated barges were built to serve as floating palaces for the royals and hospitality facilities for commoners. As a modern interpretation of this ancient Chinese heritage, the Jumbo Floating Restaurant, opened in 1976 and was as part of a kingdom of three floating restaurants anchored off Hong Kong's Aberdeen coast. Thanks to its unique location and form, the impressive grand hall is kept intact till today, which can fit for banquets and events of any size. The representations of mythical Chinese creatures including dragon and phoenix are the most iconic interior decorative art. As a staple of postcards and travel photos of Hong Kong from the late 1970s to the present day, the Jumbo Floating Restaurant gained its reputation and aura by receiving international celebrities, and by making it into Hollywood movies such as the James Bond series.



*“Jumbo Floating Restaurant is like a classic moment frozen in time to me. When I was young, I went there with my family and friend. And now, I also invite my foreign friends, ‘Would you like to go to Jumbo Floating Restaurant for a meal?’” — Alan Chan*



# Lee Theatre



Imitating the style of grand theatres in Europe, the Lee Theatre originally built in 1927, was renovated in the 70s and demolished in 1991. It was one of the high end cultural and entertainment performance venues in Hong Kong. Most people referred it as Lee Theatre Cinema and enjoyed watching movies or Cantonese operas under the classical ceiling dome. While not many people had the opportunity of travelling, they could experience in a Western-style performance hall, with extravagant decor, such as rotatable stage, dragon carving at the dome. The Lee Theatre hosted a number of major live broadcast television shows and witnessed many key moments in popular culture, such as the annual Miss Hong Kong pageant and the Miss Universe pageant in 1976. Lee Theatre closed down in 1991. The site was redeveloped into the Lee Theatre Plaza today.



*“Because of The Lee Theatre, I met Florence in Capital Artists; Because of Capital Artists, I met Anita Mui, Leslie Cheung, Roman Tam, Jackie Chan and Emil Chau, moreover, it extended my design career to another field.” — Alan Chan*



# Alan Chan

## 1010 Flagship Store (2001–2010)

Inspired by the Tate Modern in London, CSL 1010 flagship store launched in 2001 legitimately looked more like an art gallery, with rebranding led by Alan Chan. This 5000-square-foot telecom service centre co-designed by Alan Chan and the Oval Partnership has provided a brand new lifestyle experience for customers.

It exhibited 100 works of lifestyle and documentary photography by Stanley Wong. As a high technology telecom brand, CSL 1010 connects people through art, just like the role of mobile services.

*“CSL’s 1010 was one of the best clients I met in my career. About ten years ago, I suggested to create a gallery within the space and decorate it with over hundreds of photographs from Stanley Wong’s everyday life and travel. To my surprise, the suggestion was accepted. Looking back now, the brand personality remains distinctively strong.” — Alan Chan*



# John Pawson

## Cathay Pacific Hong Kong Lounge (1995-1998)

*“Minimalism is a design style difficult to master, but it is a piece of cake to John Pawson. He designed the space characterized by unity, functionality and style, the kind of simplicity and breathing space lacking in Hong Kong.” — Stanley Wong*



Cathay Pacific Hong Kong Lounge designed by John Pawson in 1998 is a textbook example of a minimal space that is highly functional. Pawson fully understands the needs of the lounge users and allow the airline crew to pamper the passengers in the ‘personal living spaces’ before boarding. The use of hardwood, granite, and aluminum offers the brilliant combination of the familiarity of a domestic interior and a contemporary feel. Pawson’s design ties in very well with Norman Foster’s signature Hong Kong airport roof, making the experience of his brand of minimalism a sensorial feat. Visiting the lounges in Hong Kong is a high point in many passengers’ itineraries.

*“The Cathay Pacific Lounge is probably one of the most comfortable lounge in the world. Sitting in the lounge, you will miss a flight easily because it is too cozy!” — Alan Chan*



## John Wright Star Ferry Pier in Central (1958-2006)

As an icon of the post-war Hong Kong, the clock tower of the old Star Ferry Pier in Central has dutifully rang its bell every quarter hour. Built in 1958 in Streamline Moderne style, as evident in the pier's curved ends and clean, long horizontal lines, the pier was one of the most important public transport facilities before the Cross Harbour Tunnel was built. It was designed by the Chief Architect Michael Wright and assistant architect Chan Hung Yip of the former Government's Architectural Office. The clock tower proposed by Wright has created a visual balance of the complex. Together with Queen's Pier and Hong Kong City Hall at Edinburgh Place, the Old Star Ferry Pier witnessed Hong Kong history in the making from its completion in 1957 to its decommissioning in 2006 which aroused concern from the local community.

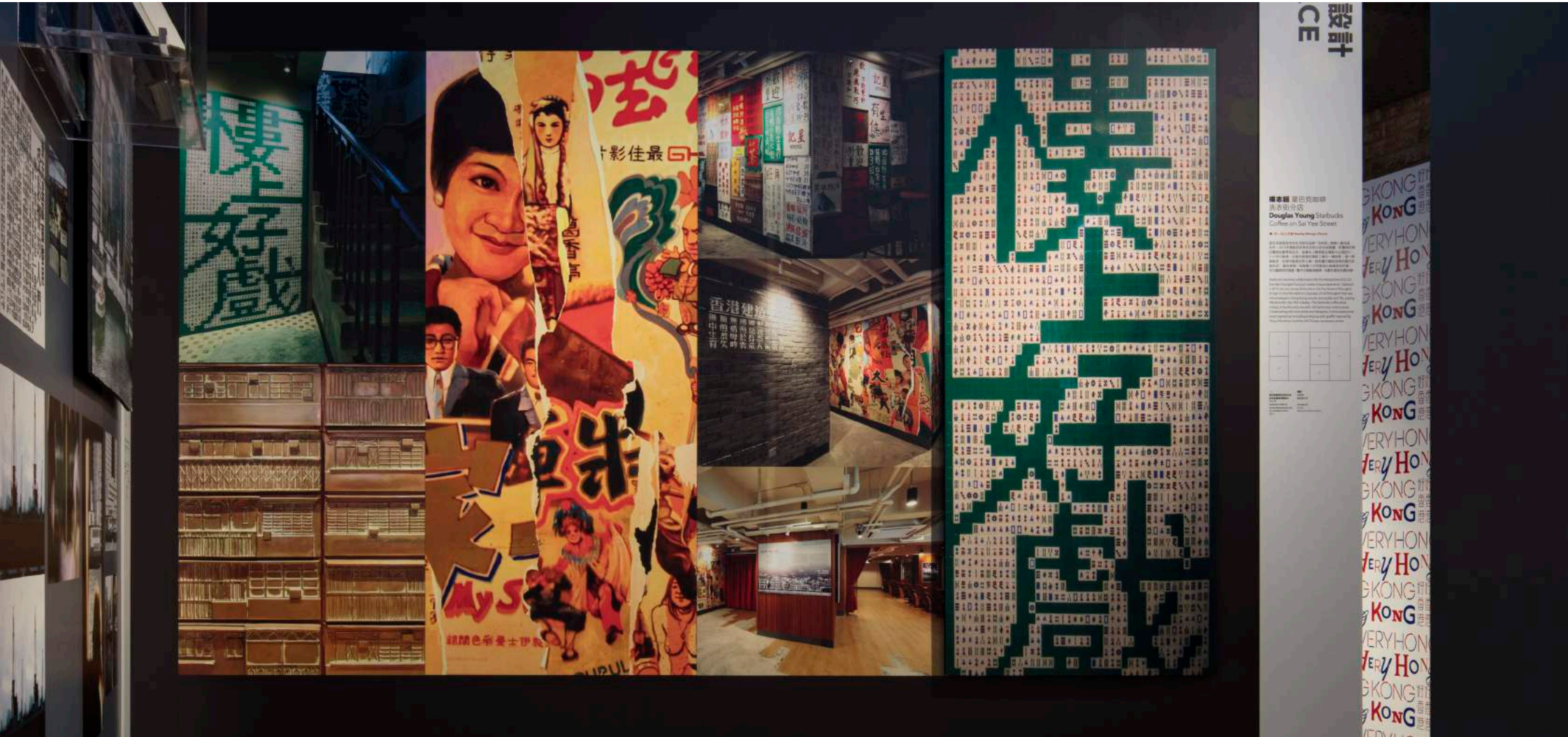


*“The deconstruction of the Old Star Ferry Pier was like losing an old friend. Every time I took the cross harbour ferry trip, I was amazed by the beauty of Hong Kong. The short ferry trips remained vivid memories.” — Alan Chan*

# Douglas Young

## Starbucks Coffee on Sai Yee Street

Starbucks has twice collaborated with the lifestyle brand G.O.D. founder Douglas Young to create unique experience. Opened in 2012, the two-storey Starbucks on Sai Yee Street of Mongkok brings in mind the distinct cityscape of old Mongkok that was immortalised in Hong Kong movies during 60s and 70s, paying tribute to the city's film industry. This Starbucks coffee shop is likely to be the only one with old-fashioned cinema seats. Collaborating with local artists and designers, it showcases some local-inspired art including mahjong wall, graffiti inspired by 'King of Kowloon' and the old Chinese newspaper poster.





# ARCHITECTURE

- ● Chi Lin Nunnery/ Nan Lian Garden
- ● Colonial Buildings
- ● Norman Foster *Hong Kong International Airport*
- ● Herzog & de Meuron *M+ Building*
- ● Aw Boon Haw *Haw Par Mansion*
- ● Hong Kong Architectural Department *Public Architecture*
- ● James Kinoshita *Connaught Centre*
- ● Palmer & Turner Hong Kong *HSBC Main Building (1935-1981)*  
/ Norman Foster *HSBC Main Building (1985 - )*

- ● I.M. Pei *Bank of China Tower*
- ● Wong Cho Tong *Lai Tak Tsuen*
- ● Zaha Hadid *Winning Proposal for The Peak Hong Kong*
- ● S.H. Pau *Hong Kong Coliseum*
- ● Simon Kwan  
*Hong Kong Academy for Performing Arts (1981 - 2010)*
- ● Alec Michael John Wright/ Gordon Brown/ Alan Fitch/  
Ron Philips *Hong Kong City Hall*
- ● Alec Michael John Wright *Shek Kip Mei Resettlement Estates*

- Alan Chan's Choice
- Stanley Wong's Choice

# Legacy of Our Times

Architecture reflects history and our social values. With over a hundred years of heritage, Hong Kong has many master structures that reflect these golden ages.

Hong Kong was a British colony from 1842 to 1997. The British left behind a number of colonial buildings built in the 19th and early 20th century. Most are of Victorian and Edwardian styles. To cater to the rainy and humid subtropical climate of Hong Kong, adaptive features were incorporated in buildings including verandas and air grids unique to colonies. Completed in 1919, the Headquarters Block of the Central Police Station is a great example. Completed in 1897, the second generation Hong Kong Club building was a Victorian classic nicknamed 'Victorian wedding cake', it was one of the last examples of Renaissance architecture remaining in Hong Kong. Completed in 1937, the Maryknoll Convent School (Primary Section) building reflected the free neo-tudor style that incorporates different architectural features including Art Deco, Romanesque, Neo-Georgian and Gothic Revival.

During the colonial days, architectural firms were mainly British. Palmer and Turner Hong Kong (now named P & T Architects and Engineers) have been in Hong Kong for over a century and bore witness to our architectural heritage with projects

including the HSBC Headquarters completed in 1935 and Connaught Building. From the 30s to 50s, Hong Kong saw the emergence of Chinese architects. After the war, Chinese Renaissance style became popular. Aw Boon Haw's Haw Par Mansion incorporated a blend of Western, Chinese and Asian styles. Inside the mansion are coloured glass windows from Italy and a ceiling designed with Indian and Burmese influence. 'Tiger Tower' and Buddhist 'Eighteen Levels of Hell' relief located in the outside Tiger Balm Garden is full of Chinese mythical elements. In addition, the Tang-style Chi Lin Nunnery and Nan Lian Garden complex is a classic among Chinese architecture.

Another important part of our architectural heritage is our public housing. With the influx of Chinese immigrants and rise in local population post-war, the government began the construction of large public housing estates to satisfy needs for affordable homes. To keep costs low, public housing estates were mainly of minimalistic design with maximum use of space. Dubbed 'Father of Public Housing', Michael Wright spearheaded the first generation of 'H-shaped' public housing in Shek Kip Mei with private kitchen and lavatory, subsequently affecting local public housing policies and later became the design model of public housing overseas. People will remember the distinctive cylindrical structure of the first floor blocks of Lai Tak Tsuen in which the Hong Kong Housing Authority named after Wright's Cantonese name.

The Architectural Services Department also built many landmarks. Hong Kong Coliseum resembles an inverted pyramid and gained international fame during the 80s. In recent years, the department designs buildings in a cost-effective and environmentally responsible manner with the aim of improving the quality of living. Chinese elements have been infused into the building

design of Diamond Hill Crematorium. Mourners ascend a circular stairway as if transiting from earth to heaven with their beloved and later greeted by nature which imbues a sense of serenity. Completed in 2015, Po Leung Kuk Ho Sau Nan Primary School breaks from traditional school design. Its white and brown walls combined with timber structures and vertical greening provides a natural environment conducive to studying.

Besides local public facilities, commercial buildings are also influenced by modernistic architecture style with focus on simplicity, geometry and function. Along the two sides of Victoria Harbour are many stunning landmarks. Designed by Palmer and Turner Hong Kong and led by architect James Kinoshita, Connaught Centre's simple lines as well as practicality and aesthetics of its iconic circular windows were the talk of the town. Architect I.M. Pei's Bank of China Tower takes inspiration from the growth patterns of bamboo which represented the symbol of hope and revitalisation in Chinese culture. Norman Foster's fourth generation HSBC Main Building pushed all the supporting structure to the outside of the building in order to maximise the interior office space. Hong Kong International Airport's environmental and cost-effective designs offer tourists a comfortable and uplifting experience during transits.

These landmarks bear witness to the changing skyline of Hong Kong and improved lifestyle of local citizens, results of the relentless pursuit of excellence by architects. Pertinent conservation policies are needed to preserve these historical buildings so that this legacy can be passed to the next generation.



# Chi Lin Nunnery/ Nan Lian Garden

Built in 1934, Chi Lin Nunnery is a large temple complex standing next to the later meticulously landscaped Nan Lian Garden.

The team at the nunnery worked with experts from China and Japan throughout the renovation of Chi Lin Nunnery which began in 1989. The revamped complex reinterpreted traditional architectural wisdoms, such as the bracket supporting system and tenon joint technique using modern architectural technology. The elegant wooden structure, built using modern science and technology, incorporated the ethos of ancient Chinese architecture and fine arts. The whole design and layout created a harmonious and natural environment. In the old days, there are many beautiful gardens built by wealthy businessmen open to the public. Despite its religious significance, Nan Lian Garden is open to the public and offers an oasis in our busy city.

*“As a Buddhist, Chi Lin Nunnery and Nan Lian Garden are crucial to me. Chi Lin Nunnery and Nan Lian Garden imitate the architectural style in Tang Dynasty with rich cultural and historical characteristics.”*



*“...Simple design enhances solemn ambience in the temple. I always tell young people to go to the Nan Lian Garden as a Tang Dynasty history lesson and to purify minds amidst the city buzz.” — Stanley Wong*

# Colonial Buildings



In the 19th and early 20th century, Hong Kong was like a mini Europe with the British leaving behind many impressive European structures. The Headquarters Block of the Central Police Station is a great example. Completed in 1919, the engraved initials 'G' and 'R' of King George V can still be seen on the outer wall. The grand Roman arches and Greek columns accentuate the solemn atmosphere of the police station. Completed in 1897, the 2nd generation of Hong Kong Club building was a Victorian classic nicknamed 'Victorian wedding cake'. It was one of the last examples of Renaissance architecture remaining in Hong Kong. Completed in 1937, the Maryknoll Convent School (Primary Section) building reflected the free neo-tudor style that incorporates different architectural features including Art Deco, Romanesque, Neo-Georgian and Gothic Revival.

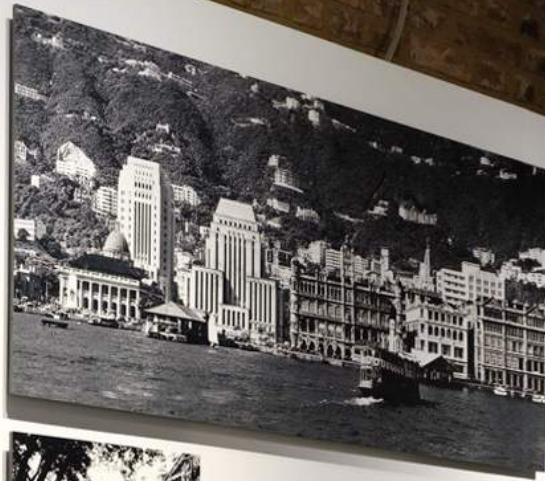


*“The remaining British colonial style buildings witnessed the history of Hong Kong. It is a pity that they are fragile against the economic and urban development, and gradually disappearing in our city. I hope the public can discover the beauty and cultural value in these Hong Kong Buildings.” — Stanley Wong*





When I was young, my father brought me to the top floor of Gloucester Tower to have tea. As a kid, I found the display windows enormous and stunning, like window shopping on New York's boulevards or the Bond Street in London, or a scene from Breakfast at Tiffany's. It is a shame the buildings designed by the English were demolished. Otherwise, the coastline of Hong Kong would have been comparable with the Bund of Shanghai.



*“When I was young, my father brought me to the top floor of Gloucester Tower to have tea. As a kid, I found the display windows enormous and stunning, like window shopping on New York’s boulevards or the Bond Street in London, or a scene from Breakfast at Tiffany’s. It is a shame the buildings designed by the English were demolished. Otherwise, the coastline of Hong Kong would have been comparable with the Bund of Shanghai.”*

— Alan Chan

# Norman Foster

## Hong Kong International Airport



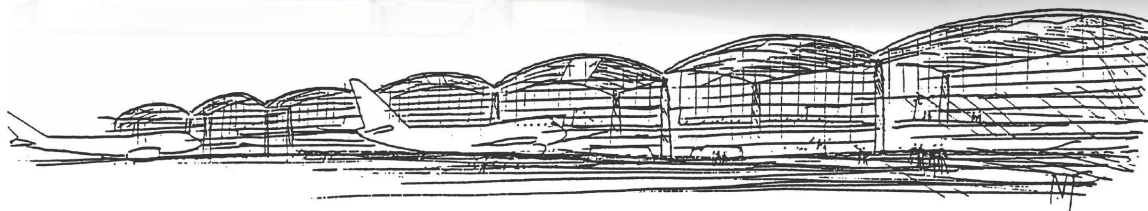
香港國際機場 | HONG KONG INTERNATIONAL AIRPORT



The roof is developed out of the simple vault. The height and width varies according to the structure orders and lights the space.



The grain and angle of the structure provides instant orientation both inside the building and also from the



Completed in 1998 spanning an area of 1255 hectares, Hong Kong International Airport (HKIA) is one of the largest and most recognised infrastructures since the city's handover to China. Up to today, HKIA is one of the best airports in the world, having won over 40 airline, travel and architectural awards. Spearheaded by British designer Lord Norman Foster, the design aims to make the experience for passengers comfortable, easy, efficient, and uplifting to the spirit. Terminal One of HKIA showcased a huge curved ceiling with huge panels of glass walls to maximise the natural light in the spacious 570,000 sq. metre concourse. The cladding material for the airport ceiling was chosen for its acoustic insulation properties and energy efficiency. The interior layout also makes pedestrian flow highly efficient in one of the world's busiest airport that travellers never feel crowded and chaotic.

*"Hong Kong International Airport is an architectural marvel we are proud of. The key highlights extend beyond its engineered aesthetics but also its diverse, efficient and convenient facilities and services. The architect's design and planning is certainly ingenious."*

— Stanley Wong





香港  
國際機場

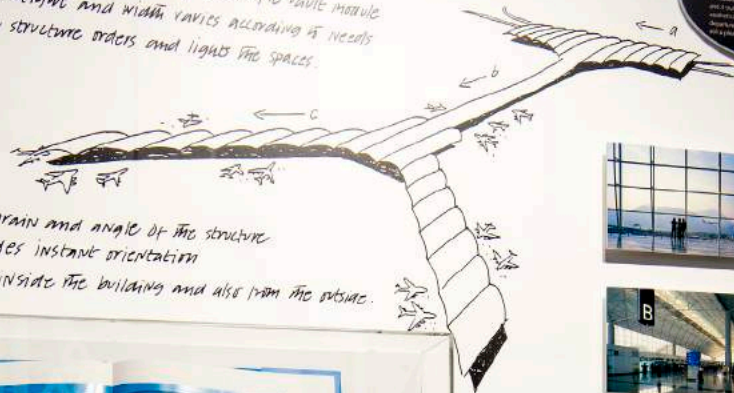
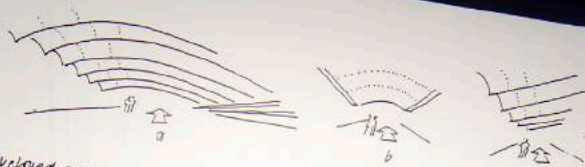
HONG KONG  
INTERNATIONAL  
AIRPORT



香港國際機場的屋頂設計，是根據自然環境而來的。屋頂的形狀和高度，是為了配合機場的運作，並提供一個舒適的環境。屋頂的設計，也考慮到了美觀和環保的因素。

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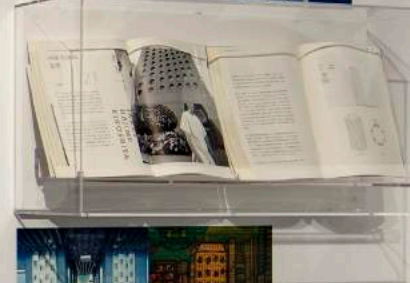


## 建築 ARCHITECTURE

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Lord Norman Foster  
香港國際機場  
Norman Foster  
Hong Kong International Airport



*“The Hong Kong International Airport has been selected the outstanding airport of the world for consecutive years and it truly deserves this. In addition to architectural aesthetics, efficiency is greatly appreciated. Today, departure from the Hong Kong International Airport is still a pleasant experience.” — Alan Chan*



# Herzog & de Meuron

## M+ Building

Currently under construction, M+ is a much-anticipated museum of visual culture located in the West Kowloon Cultural District. The work of Swiss architectural firm Herzog & de Meuron, it is an example of contemporary architecture encompasses an efficient system of space, facilities and functions. With the existing underlying railway line that bisects the site, the building has a complex configuration. The 'inverted T' design is made up of two components—a semi-transparent tower housing a library, archive, learning centre, museum office and restaurant etc., and a horizontal slab with 17,000 square metres of exhibition space, three cinemas, a lecture theatre, performance space etc., the building also features a LED facade for the display of moving image works of art. M+ will be home for 20th and 21st century art, design, architecture and moving image, further establishing Hong Kong as a global epicentre of modern visual culture.

*“Looking at the architectural model of the West Kowloon Cultural District, I believe that everyone is looking forward to witness the completion of the contemporary building structures, eager for participating in the space and curious to know how it brings new arts and hope to Hong Kong.” — Alan Chan*





# Aw Boon Haw

## Haw Par Mansion

The Haw Par Mansion was built in 1935 by 'Tiger Balm' merchant Aw Boon Haw and listed as a Grade I historic building in Hong Kong. The mansion of this private residence was built in the eclectic architectural style with a blend of Western influence. Inside the 4-storey tall, 2,000 sq. metres palace-like mansion is a Chinese style living room adorned with beautiful painted glass windows from Italy, carvings and mouldings. The ceiling was embellished with golden crosses showing Indian and Burmese influence. Outside the round moon gate main entrance is a luscious Chinese garden. Once a popular tourist destination, the white hexagonal 'Tiger Tower' and Buddhist 'Eighteen Levels of Hell' relief formed a distinct part of the collective memory of many Hong Kong people.

*"I like The Haw Par Mansion as much as I hate it. I was afraid of the ghostly pictures of hell decoration but it also brings sweet memories as my then girlfriend lived on Tai Hang Road. It was where we had our dates."* — Alan Chan



# Hong Kong Architectural Department

## Public Architecture



*“Raymond Fung has led and inspired several generations of government architects team. He initiated the projects of Wetland Park, crematory sites, libraries and other public facilities adhered to minimalistic style. Without consortia’s predomination and controversy, he creates simple and practical designs, demonstrating a purified living experience to show how simple life can be.” — Stanley Wong*

The Architectural Services Department is a government agency providing advisory services and facilities development for government-owned and government-funded facilities. Comprised of architects, site staff and technicians, the department designs buildings in a cost-effective and environmentally responsible manner with the aim of improving the quality of living. The multi-awarded department is the mastermind behind some of the most innovative contemporary architecture in Hong Kong, benefitting people from all walks of life.





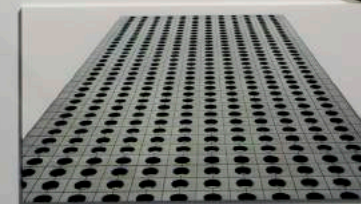
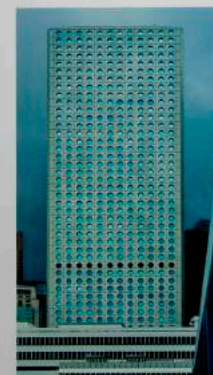
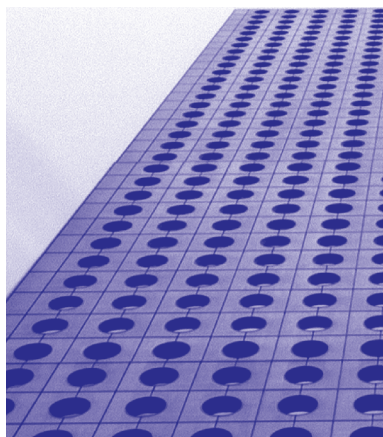
# James Kinoshita

## Connaught Centre

Completed in 1972, Connaught Centre with its iconic circular windows was one of the tallest buildings in Hong Kong. The site was formed by reclamation, costing over HKD 258 million, making it the most expensive land at the time. The building was designed by the team at Palmer and Turner Group and led by partner James Kinoshita for Hong Kong Land. This 52-storey building is an example of modernist architecture. The design incorporated the high-rise structural systems commonly adopted in American skyscrapers. The external envelope is a structural wall and hence the circular windows, which showcase maximum opening area for light to penetrate into the building, were at the same time used to maintain the structural integrity. Now known as Jardine House, with its original mosaic exterior wall being covered by aluminum curtain wall, Connaught Centre remains an important part of Hong Kong's urban landscape often seen as the background in many local films.

*“From my point of view,  
Connaught Centre is a classic.  
Even if time passes, it is still  
beautiful in my eyes. Not only  
have the circles become an iconic  
symbol, the spatial construction  
also suggests an entrance into a  
realm of contemporary art.”*

— Alan Chan

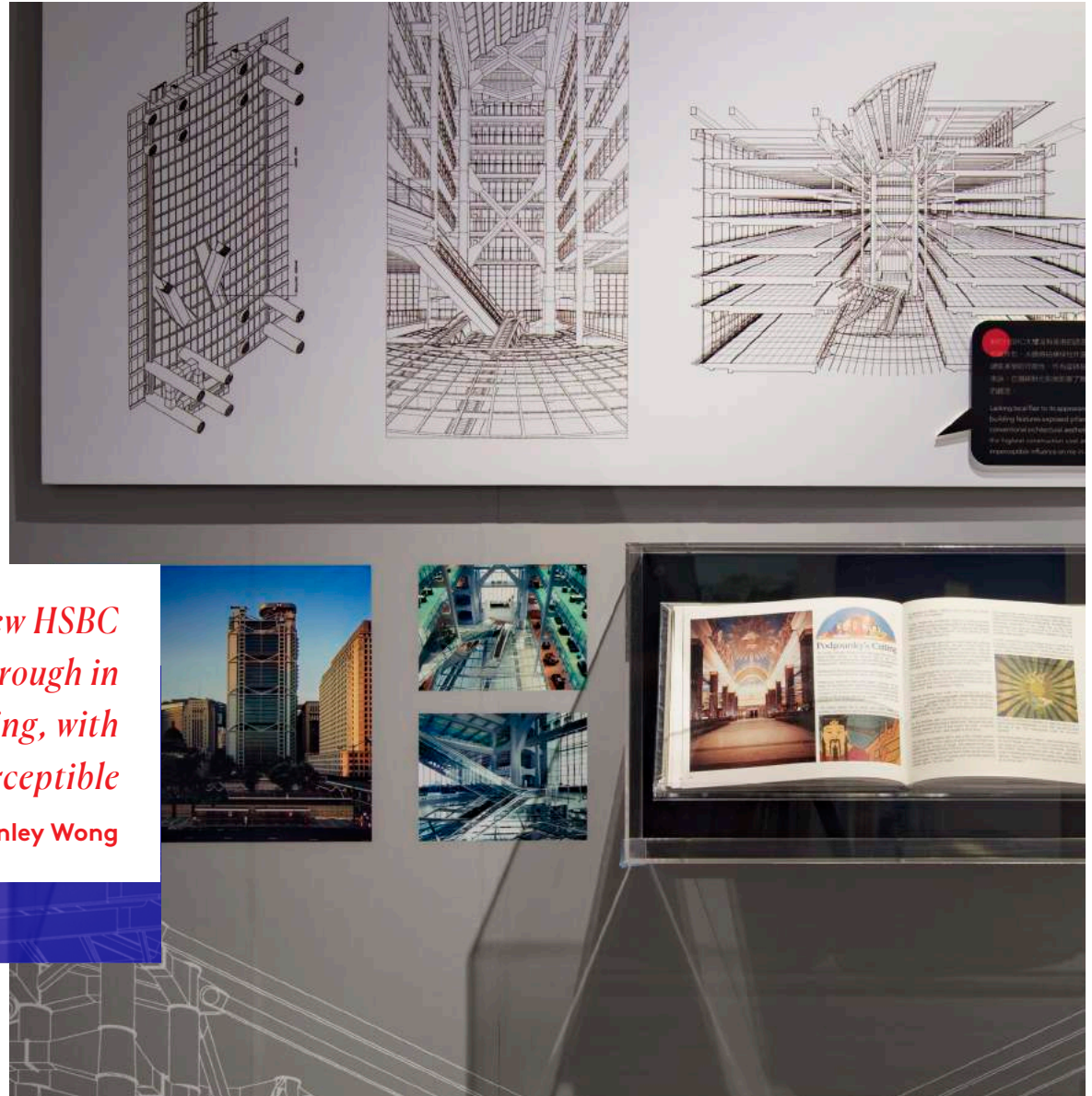


# Palmer & Turner Hong Kong HSBC Main Building (1935-1981)

The marvel of steel that is the HSBC main building today is actually the fourth building that houses the headquarters of this financial group. The very first building (1865) and the second (1886) are of classic architectural style. The third building designed by Palmer & Turner Group adopted the Chicago school style and built with granite and imported marbles. The fourth generation was completed in 1986. Built by the British architect Lord Norman Foster, he pushed all the supporting structure to the outside of the building in order to maximise the interior office space and an incredibly deep atrium. The curtain walls let natural light permeate through to the office and the lobby. The public lobby is accessible to visitors and guests and has become a popular picnic spot for domestic workers on weekends. The HSBC main building and the pair of bronze lions constitute part of Hong Kong's unique landscape.

*“Lacking local flair to its appearance, the new HSBC building features exposed pillars, a breakthrough in conventional architectural aesthetics. The building, with the highest construction cost at the time, has imperceptible influence on me in alternative appreciation.” — Stanley Wong*

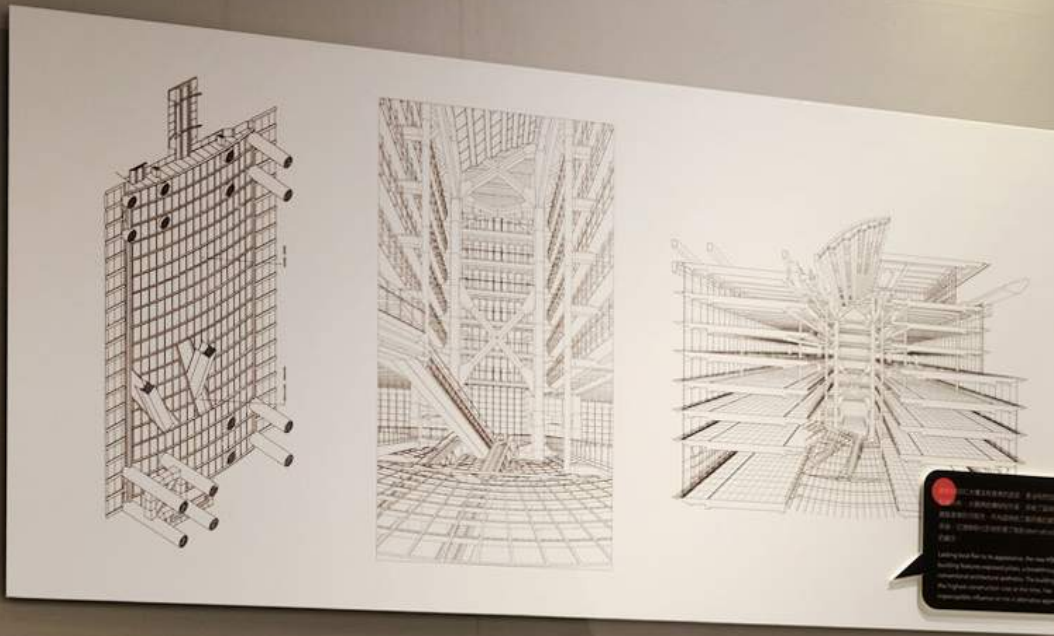
# Norman Foster HSBC Main Building (1985 -)







THE HSBC BUILDING IN HONG KONG IS AN EMBLEMATIC PIECE OF ARCHITECTURE. IT SURVIVED THE TEST OF TIME UNTIL TODAY. A WALK THROUGH ITS SPACE FELT LIKE AN ENTRANCE INTO A REALM OF ART. AS MY PARENTS TOOK ME TO TAKE PICTURES IN FRONT OF THE OLD HSBC'S BRONZE LIONS, THE UNIQUE COLONIAL MURALS AND STRUCTURE OF THE BUILDING LEFT ME WITH A VERY STRONG IMPRESSION.



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*"I really admire the fact that such an emblematic piece of architecture gets to survive the test of time until today. A walk through its space felt like an entrance into a realm of art. As my parents took me to take pictures in front of The Old HSBC's bronze lions, the unique colonial murals and structure of the building left me with a very strong impression."* — Alan Chan

# I.M. Pei

## Bank of China Tower

The Bank of China Tower stands 70 storeys tall, reaching a height of 369 metres. It was the tallest building in Asia at the time of its opening in May 1990 with significant cultural importance. Architect I.M. Pei was adamant in producing an architectural language that drew inspiration from Chinese culture and The Bank of China Tower totally fulfilled this objective. The building is an ensemble of four shafts of different heights, all united by the tessellated triangular form. The exterior mimics the growth patterns of bamboo, representing the symbol of hope and revitalisation in the Chinese culture. At the top of each shaft is a glass ceiling spanning across 7 storeys, opening up the indoor space to the spectacular view of Victoria Harbour. The asymmetrical tower remains as one of the most iconic skyscrapers in Hong Kong.

*“The Bank of China, designed by Ieoh Ming Pei, looks like a contemporary triangular building at first glance. Indeed, it symbolizes the growth of bamboo, a kind of traditional Chinese element. It is certainly an outstanding example of a mixture of western modernity and Chinese tradition.” — Stanley Wong*

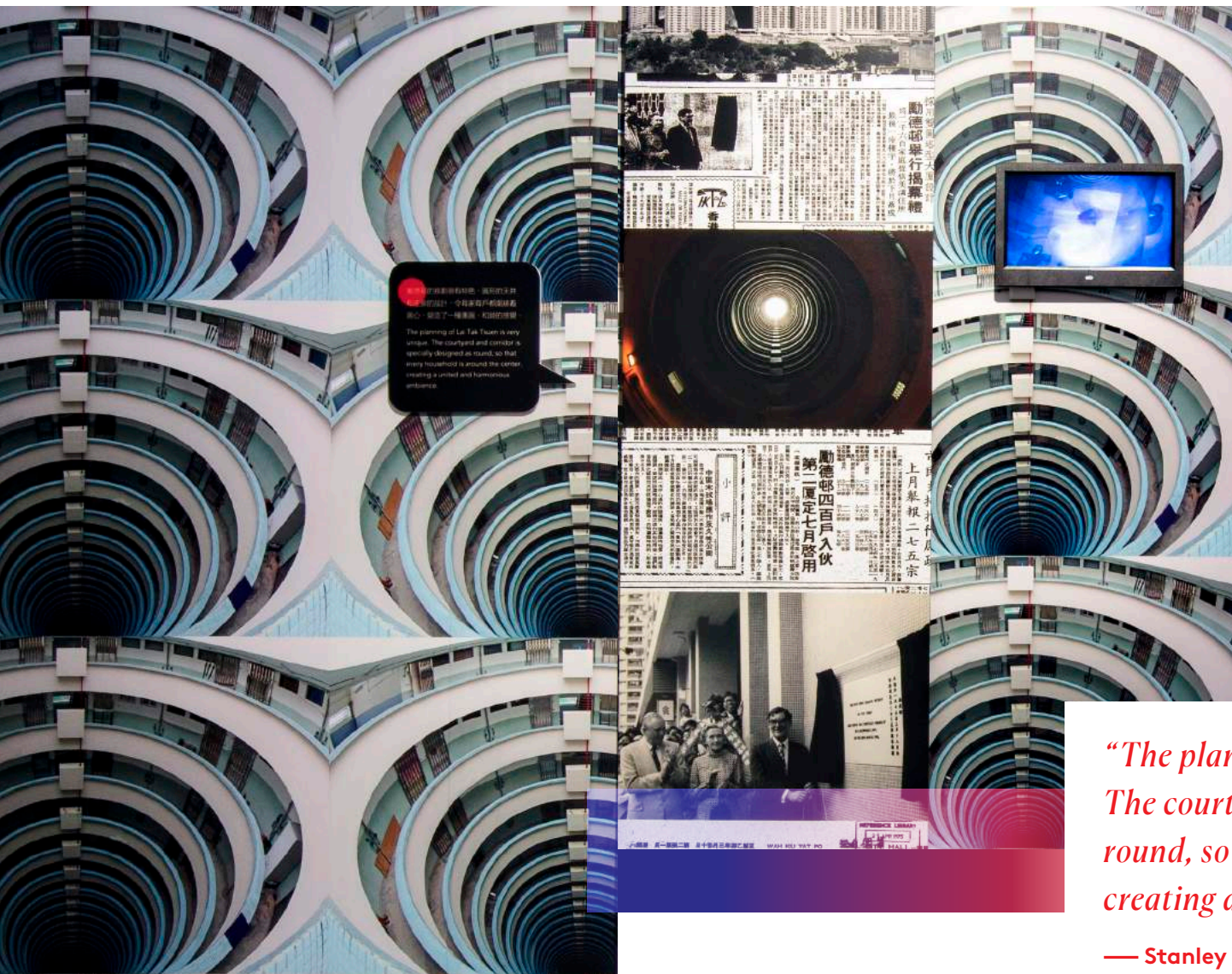


*“The Bank of China, a masterpiece of Ieoh Ming Pei, of which appearance is gorgeous. I don’t understand how he could persuade the client adapting its triangular design, traditionally a controversial shape in geomancy, however, he did it!” — Alan Chan*



# Wong Cho Tong

## Lai Tak Tsuen



In the early years, the Hong Kong Housing Authority partnered with renowned architects with the aim of providing well-designed affordable housing for low-income families. Designed by Wong Cho Tong Architects & Engineers, Lai Tak Tsuen is named after the English architect Alec Michael John Wright (or Wu Lai Tak in Cantonese) of the Works Bureau as recognition of his contribution to affordable housing in Hong Kong since 1938. With construction completed in mid-70s, the whole estate consists of 8 blocks, each with 27 storeys. Perhaps the most notable feature is the cylindrical structure of the first four blocks. When looking up from the atrium of the building, the 27 floors form a spellbinding layer of concentric blue circles – a geometric symmetry especially pleasing to the eye. The residents of the high level rectangular Blocks 5 to 8 get to enjoy the spectacular view of Victoria Harbour, which is rare for a public housing estate.

*“The planning of Lai Tak Tsuen is very unique. The courtyard and corridor is specially designed as round, so that every household is around the center, creating a united and harmonious ambience.”*

— Stanley Wong

# Zaha Hadid

## Winning Proposal for The Peak Hong Kong



*“Although it is a pity that Zaha Hadid’s peak project has not been officially implemented, the concept has given her a worldwide reputation and became an architecture legend in Hong Kong.”*

— Stanley Wong



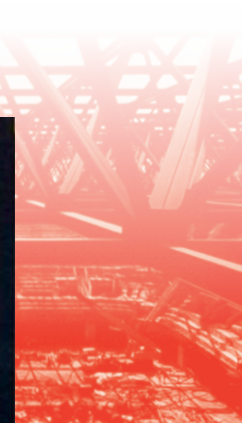
The late Iraqi-British architect Zaha Hadid was known for her unparalleled vision and unique aesthetics. Dubbed the ‘queen of curves’, she established herself as the uncompromising architect for ‘unbuildable’ forms. She left her mark in the local landscape with the Hong Kong Polytechnic University Jockey Club Innovation Tower. Her lesser-known project but perhaps the most important project was her design for The Peak in Hong Kong (1983) which was her first demonstration of her ‘unique’ style. Despite winning the competition, her proposal was never built due to the extremely high costs involved. Hadid’s idea for The Peak’s clubhouse centered on the creation of a ‘man-made polished granite mountain’. She proposed excavating the hills to form a site and using the excavated rock to build artificial cliffs. The leisure club would comprise distinctive horizontal layers. Planes of the walls, floors, and ceilings would be jointed at odd angles, creating atypical forms. The jagged edges extend outwards to the cliff like a violent extension of the mountain itself.



# S.H. Pau

## Hong Kong Coliseum

Hong Kong Coliseum has witnessed the glorious concerts days of Hong Kong from the 80s. Inaugurated in 1983, the Coliseum was designed by the Architectural Services Department. The then Assistant Director of the Department S.H. Pau was appointed the project leader since the early construction stage. The whole construction cost HKD 140 million. Looking from the outside, the Coliseum resembles an inverted pyramid. With no indoor columns, it is designed to house as many audience as possible. Its flexible stages make the Coliseum an outstanding venue for sports events and concerts. The four-sided stage provides unobstructed views for an audience of 12,500. Entertainers who have the good fortune to hold concerts there are among the A-listers, serving as a benchmark in the industry.



# Simon Kwan

## Hong Kong Academy for Performing Arts (1981-2010)



The main campus of the Hong Kong Academy of Performing Art was designed by local firm Simon Kwan and Associates in a 1981 design competition. Due to the extensive sewage pipelines below the building site, only two triangular piece of land could provide the stable foundation for the main buildings. As a result, a triangle motif can be seen repeatedly throughout the buildings in different variations. The concrete block is punctuated with rows of geometric windows. Outside the building, an ensemble of triangular volumes made of blue metal bars lean towards the main building, resulting in a dynamic urban landmark. The angular concrete hulk hosts a myriad of refined interior spaces for entertainment, producing talents for the local entertainment industry year after year. In 2010, the Hong Kong Jockey Club Amphitheatre has disrupted the wholeness and the aesthetics of the complex.

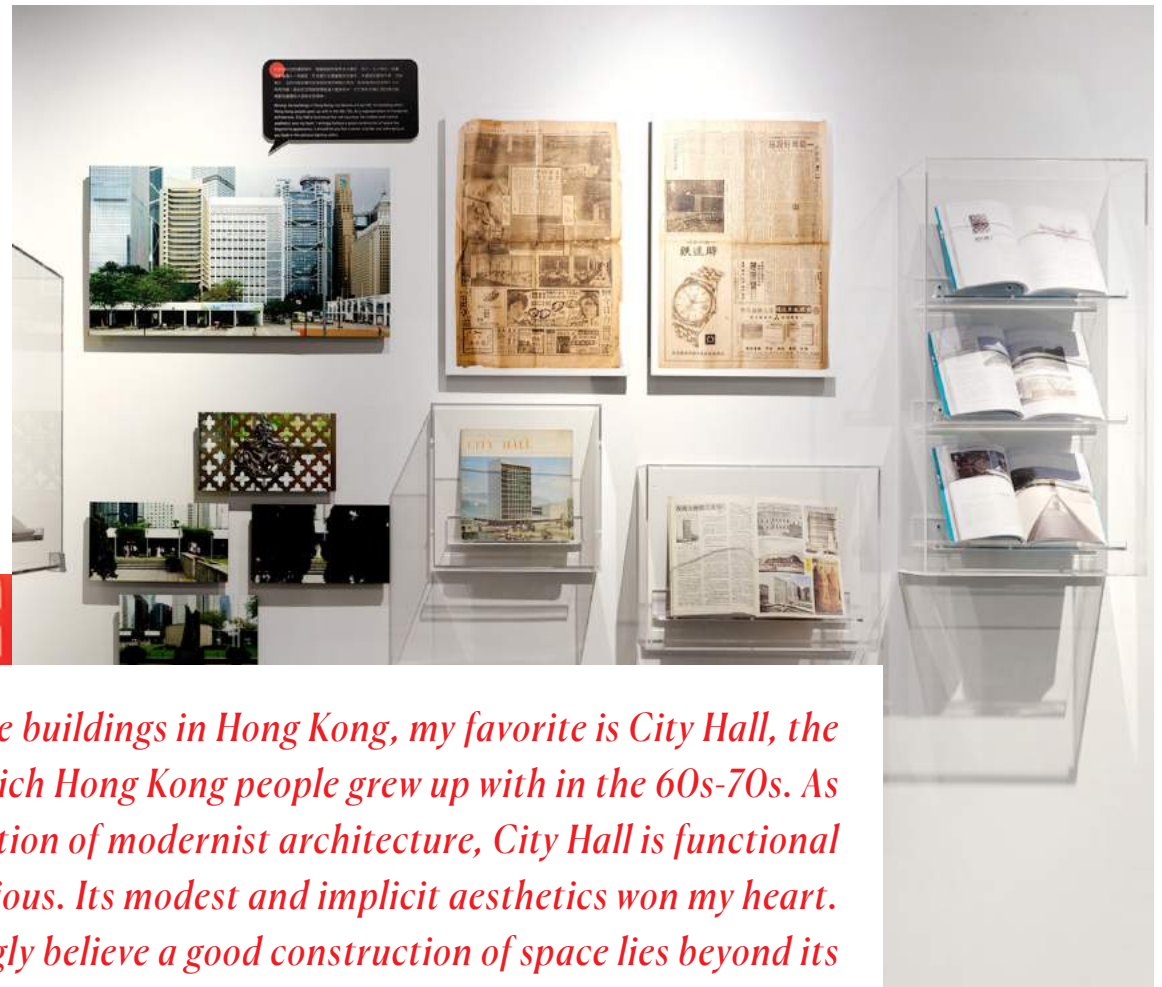




# Alec Michael John Wright/ Gordon Brown/ Alan Fitch/ Ron Philips

## Hong Kong City Hall

Rebuilt after the war, the second generation and current City Hall established a rational and down-to-earth design philosophy for government buildings. Sitting in the heart of the city, this Grade 1 historic building was completed in 1962 and consisted of a high and a low block, memorial garden and a piazza. Together with Star Ferry, Queen's Pier and adjacent areas, City Hall became a popular open space area for public activities. Spearheaded by Alec Michael John Wright, the initial design was done by HKU's Faculty of Architecture Professor Gordon Brown. Designed by British architects Alan Fitch and Ron Philips, the design reflects an influence by the Bauhaus school with the focus on clean lines and function-oriented architecture. The granite used in the ground level facade of City Hall was excavated from Diamond Hill. The upper level is made out of tiles of white concrete. City Hall is regarded as a cost efficient and simplistic classic.



*“Among the buildings in Hong Kong, my favorite is City Hall, the building which Hong Kong people grew up with in the 60s-70s. As a representation of modernist architecture, City Hall is functional but not luxurious. Its modest and implicit aesthetics won my heart. I strongly believe a good construction of space lies beyond its appearance; it should let you feel a sense of pride and belonging as you bask in the glorious lighting within.” — Stanley Wong*

# Alec Michael John Wright

## Shek Kip Mei Resettlement Estates



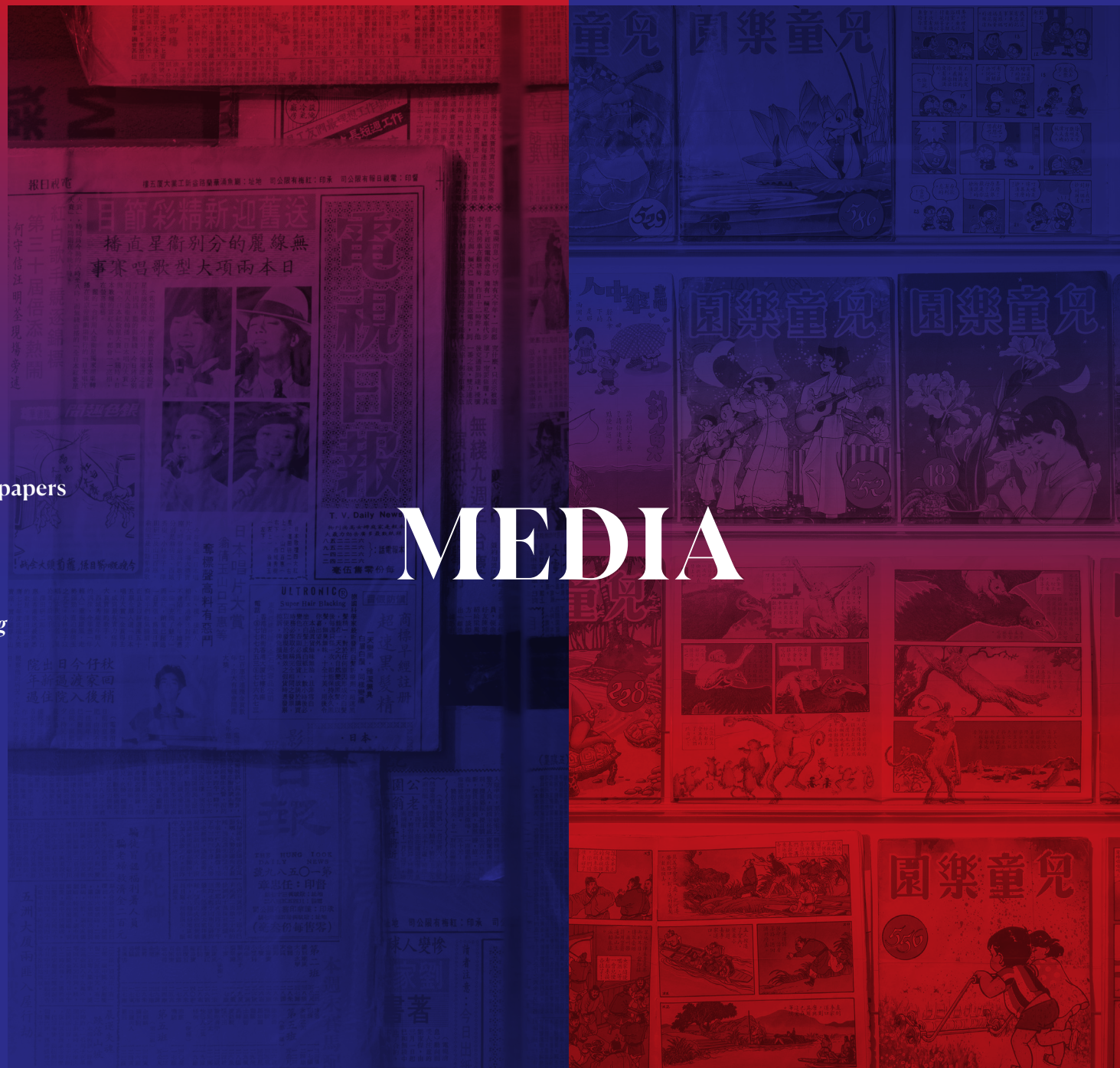
The first generation of public housing in Hong Kong was built initially to re-accommodate the victims of the Shek Kip Mei Fire in 1953. Mei Ho House built in 1963 is the last remaining example of an 'H-shape' building in a single-block configuration. Aiming to provide new homes for victims within the shortest time, the residential building is of simple structure with practicality in mind. It featured two wings of domestic cubicles connected by a cross bridge. Residents had to go out to the bridge to use the communal sanitary and washing facilities; cooking and laundry are done in the common corridors. Classrooms and retail shops were located at rooftop and ground floor respectively, wooden blinds were replaced by glass windows to improve natural lighting. It has proven that the open space design of these housing estates fostered a close bond among neighbours, made great improvement for the livelihood of grassroot citizens. The public housing designed under the leadership of Wright introduced private kitchen and lavatory. Being called the 'Wright Principle', it advocated living spaces with privacy and dignity, and became the standard of public housing in the future.



- The Children's Paradise
- City Magazine
- Eat and Travel Weekly
- House News/Initium Media
- Mingpao Weekly Book B
- Old Hong Kong Entertainment Newspapers
- Readymade Magazine
- Youth's Weekly
- YT Kingdom of Local Radio Broadcasting
- Alan Zie Yongder Yongder Hall
- Milk
- Overseas Chinese Daily News
- Cream

- Alan Chan's Choice
- Stanley Wong's Choice

# MEDIA



# Subconscious Values

Media is an important part of a city's development. Considered a mirror on the current state of affairs in modern society, media leads trends and can affect our values of life subconsciously.

In the early days, Hong Kong was already an international city. Hence, media was developed and spanned newspapers, radio stations and TV channels. Due to the lack of entertainment, reading was a common habit among locals. Before the war, a newspaper could easily be set up with a small capital. The newspaper industry boomed even further with advancements in printing technology. Established in 1925, Overseas Chinese Daily News was the oldest Chinese newspaper in Hong Kong faithfully recording our history. In the 50s and 60s, smaller newspapers appeared. Daily Pictorial and Ming Tang Yat Pao were the first entertainment newspapers to use offset colour printing. Children's Paradise infused social values to young kids through its illustrations and stories. Many Hong Kong people learned about traditions associated with Mid-Autumn and Chinese New Year festivals from the beautiful drawings illustrated by founder Lo Koon-chiu.

In the 70s and 80s, Hong Kong's economy soared. This was the golden era of media. The general public's thirst for knowledge grew. Businesses were also looking for a platform for advertising. This led to the popularity of style magazines in addition to mainstream publications. These magazines witnessed Hong Kong as a melting pot for East and West cultures. Established in 1968, Mingpao Weekly launched a 'Book B' during the 80s which offered high quality content on life, social issues and cultural topics. The weekly was also one of the first publications to report on the Paris Fashion Show, ultimately bringing the latest fashion trends to Hong Kong. Pan Gu and Youth's Weekly published in 1972 inspired a new generation with articles

on youth culture including music reviews, book reviews and the arts. City Magazine co-founded by Chan Koon-chung in 1976 was the definitive publication on style, culture and social perspective. The magazine's stunning covers, photography and layout was a favourite among yuppies even to this day and is a symbol of the rising middle class in Hong Kong. Eat and Travel Weekly was both commercial and artistic. The 21st century saw the establishment of fashion and style magazines Milk and Cream by trendsetter Takara Mak. Meanwhile, designers Amber Fu and Raymond Lee published RMM, a magazine on design and culture.

During the 80s, YT and Alan Zie Yongder were instrumental in promoting local media. YT transformed Commercial Radio II into a broadcasting platform for local music. Alan Zie Yongder was then the media mogul who published an excess of 30 magazines, almost one magazine every day of the month. Alan Zie Yongder also introduced overseas publications to Hong Kong including Esquire and Penthouse. His deep passion and enormous team efforts are the likes of which never seen before in Hong Kong.

With the popularisation of the Internet and rise in social media platforms, we are entering a new era of media globalisation and democratisation. Internet has become a playing field for traditional media. On the other hand, we are seeing a surge of internet media and bloggers. Newcomers House News, Initium Media and WeMedia01 are saying 'no' to fast reporting culture and are focusing on in-depth analyses, commentaries and news reporting. Together with the power of social media, these two media have become the news source for today's young generation.



# The Children's Paradise

Illustrator Lo Koon Chiu co-founded the biweekly kid's magazine The Children's Paradise in 1953. Lo's idea came from a Japanese kid publication Primary Students. The coloured printed magazine illustrated by chief editor Lo and his two protégés Kwok Lai Ming and Lee Shing Fat contained comics strips of stories that convey important life lessons. It covered Chinese historical and fairy tales, some translated Western works, as well as popular Japanese comics such as Doraemon. The magazine cost 60 cents and was wildly popular among kids whom at the time wished to have the latest issue as a birthday gift. Unfortunately, after 1006 issues over 42 years, the longevous magazine stopped publication in 1994.



*“The Children's Paradise was my dreamland. It reminded me my childhood memories as my father brought me to the headquarter of Tse Koo Choy in Thomson Road to redeem gifts, and my mother read the story in the book to me. I liked the illustration in the book, especially the pictures of the Mid-Autumn Festival and Chinese Lunar New Year created by Lo Koon-chiu, an outstanding illustrator, who was the first to introduce Doraemon manga into Hong Kong.” — Alan Chan*



# City Magazine



City Magazine is the quintessential progressive culture magazine, co-founded by John Chan, Peter Dunn, Joseph Yau and Henry Wu in 1976. The four uses the American alternative culture paper The Village Voice as a blueprint for their prototype. The first issue of City Magazine was printed on tabloid size paper with content themed around news and art. The later revamped version in early 80s, is printed as an oversize magazine and continues to diversify its content, covering fashion, interior design, architecture, visual culture and dining. The hottest local stars were invited to grace the front cover for every issue. In addition to its in-depth interviews and thought-provoking essays, the magazine's edgy layout design and visual elements successfully distinguished itself from other mainstream publications, earning loyal readers from middle-class and cultural elites in Hong Kong. Until today, it remains actively promoting the creative culture in Hong Kong.

*"I had mixed feelings toward City Magazine. On one hand, its design is aesthetically pleasing and some of its articles are very stylish; but I hated how I couldn't understand half of its content. I didn't know if the articles were overly profound or it was me being rather unwordly. Only when I had entered my thirties did I realize the depth to the articles required a kind of sophisticated lifestyle to truly appreciate each word."* — Alan Chan



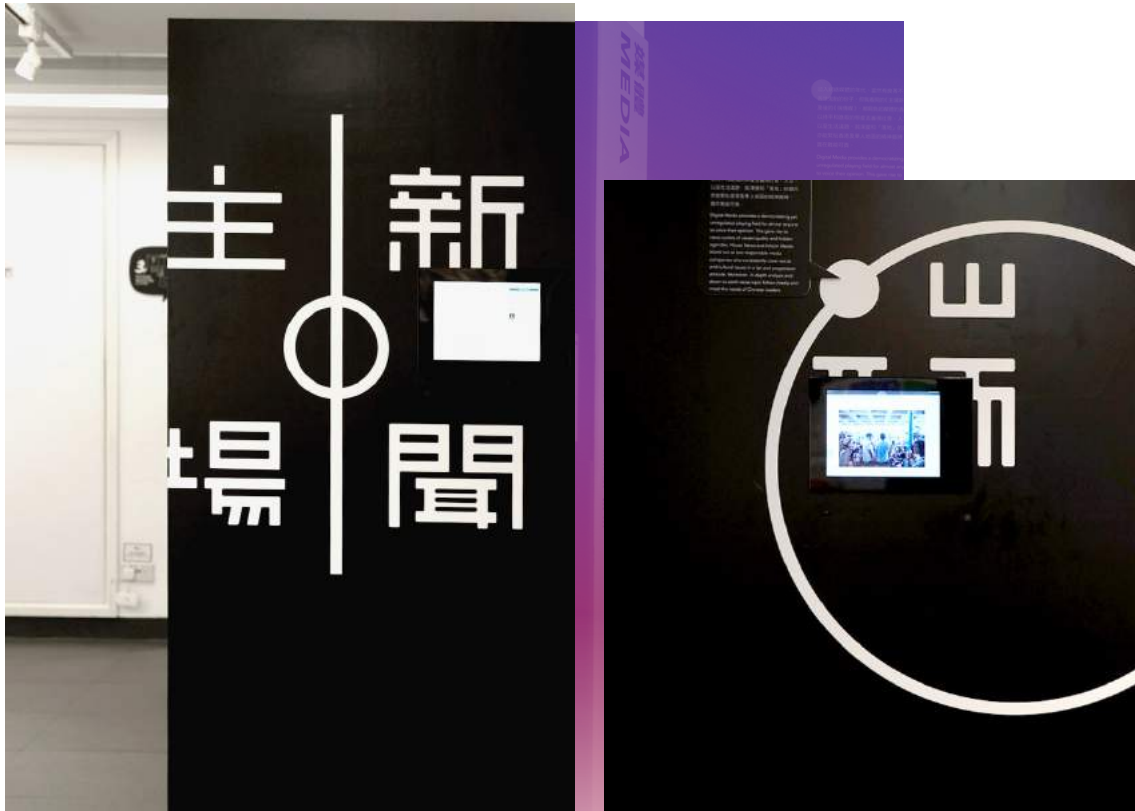
# Eat and Travel Weekly

It is well known around the world that Hong Kong is the paradise for gourmands, so it is only suiting for the city to have its own reputable food and dining magazine. Eat and Travel Weekly, managed under Next Digital Ltd. covers the latest trends on food and travelling. The magazine regularly reports the best restaurants in town and does in-depth features on travelling destination around the world. The editorial columns, written by celebrity chefs, restaurateurs and sommeliers, provide recipes and an insider's view of food culture. The stunning layout became a benchmark for magazine graphic design. It is inarguably the ultimate food bible of Hong Kong. With the recent shift from print to digital edition in August 2017, the design of past magazines together with hearty reviews would be remembered, especially the cover shots inspired by Japanese aesthetics.

*"I am deeply entangled in a love-hate relationship with Eat and Travel Weekly. It always tantalizes my taste buds while reading. Though a lot of gourmet food is shown in the magazine, you can never keep pace with its recommended food tour. Surprise is occasionally found in the magazine cover which was equally worth savouring!" — Alan Chan*



# House News/Initium Media



In the late 90s, the uprising of the Internet caused print circulation to dwindle, news companies took to social media for more readers. This leads to a proliferation of independent online news among which The House News and Initium Media stood out.

Founded in 2012, The House News was a pioneering local news site that offered news, blogs and social commentaries. Their articles were shared extensively through Facebook, promoting indirectly many key opinion leaders in the process.

Initium Media, another Hong Kong-based news media, followed the footsteps of New York Times' transition to digital journalism. The news site employs a bewildering array of online resources, making slideshows and video, joining social networks and blogging, using map mashups and mobile interactive interface. Its multimedia reporting on the Burmese election sets the bar of the new wave of online journalism.

*“Digital Media provides a democratizing yet unregulated playing field for almost anyone to voice their opinion. This gave rise to news outlets of varied quality and hidden agendas. House News and Initium Media stood out as two responsible media companies who consistently cover social and cultural issues in a fair and progressive attitude. Moreover, in-depth analysis and down-to-earth news topic follow closely and meet the needs of Chinese readers.” — Stanley Wong*

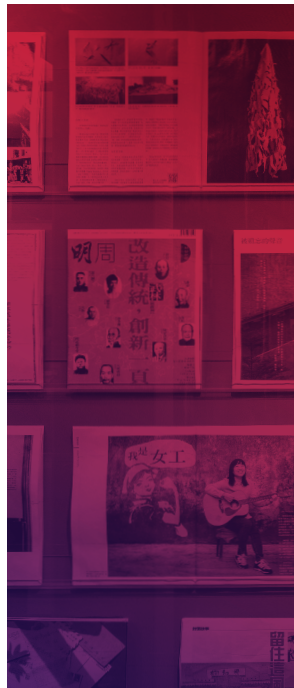


# Mingpao Weekly Book B

In the 80s, Ming Pao Weekly was an entertainment weekly magazine that boasted itself as the latest and exclusive source of entertainment news in Hong Kong. As competitors like Next and Eastweek magazine emerged, chief editor Lung King-cheong decided to revamp and expand the magazine into two books. While Book A continues to cover entertainment news, Book B headed by deputy chief editor Jessica Wong, focuses on lifestyle, cultural, social and artistic contents. Ming Pao Weekly has also developed a more authoritative and innovative journalistic practice by conducting in-depth interviews on social related topics and covering international design events and festivals live for Paris Fashion Week and Milan Design Week. Ming Pao Weekly found the balance between entertainment and taste and successfully rebranded itself. Each cover story is an in-depth feature complemented with high quality text and images. Its coverage and comprehensiveness are rarely seen in other local lifestyle magazines.

*“I have collected Mingpao Weekly Book B for years but never thrown any one of the collection away. It is like an encyclopedia, enriching my life and understanding to Hong Kong to develop new ways of thinking.”*

— Alan Chan



*“Mr. Long Jingchang established a lifestyle magazine, Book B, a new branch of Mingpao Weekly. I believe that the one who has read Book B agreed that the content and ideology are different from other magazines. Some people even claimed that they have never thrown away any one of the books. It shows the influence of Book B is beyond comparison. Having joined the production team of the book, I sincerely admired Mr. Long and his partner, Ms. Wong Po Yuk for maintaining their original objects of Book B without any regret.” — Stanley Wong*

# Old Hong Kong Entertainment Newspapers

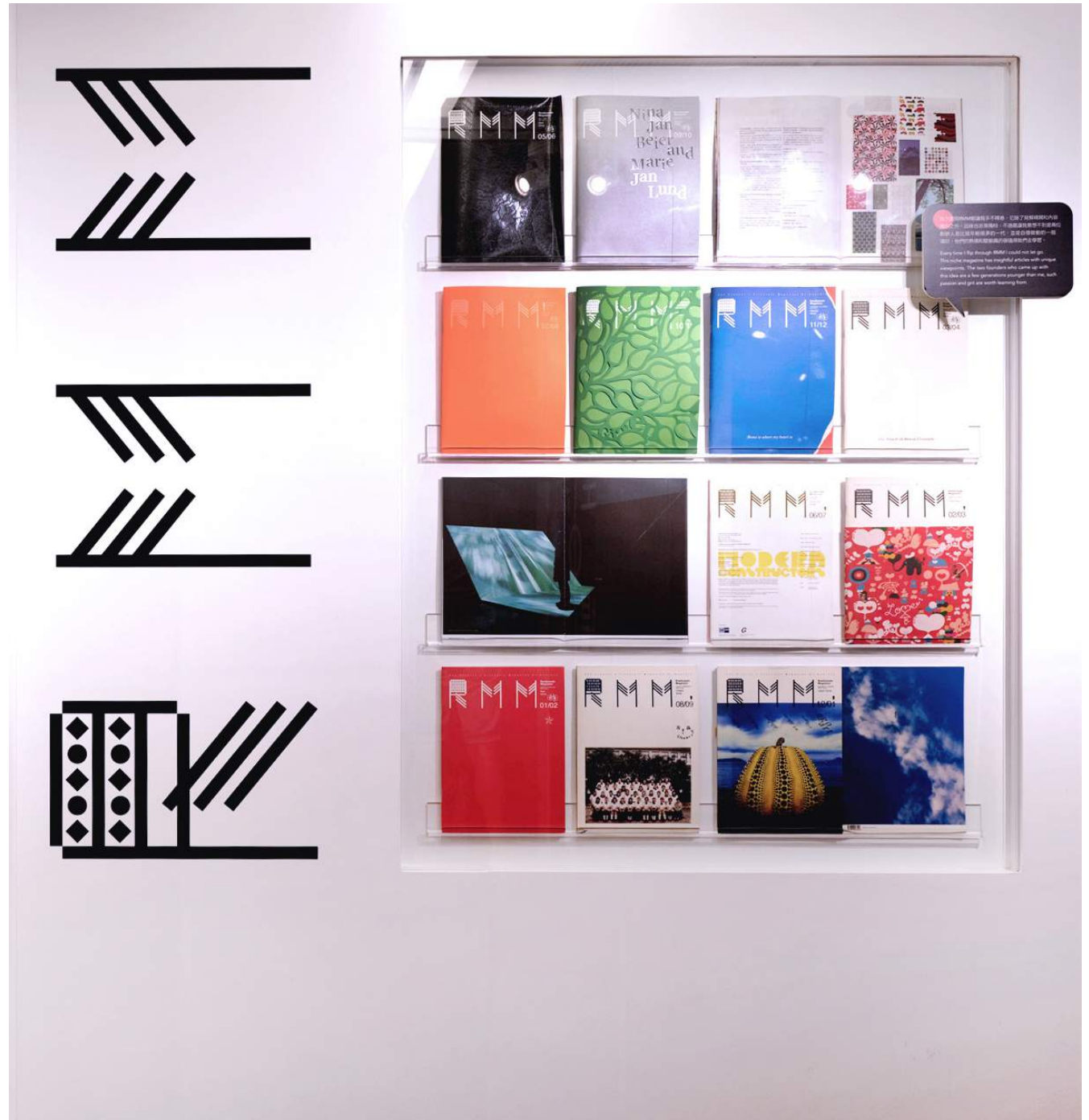


In the early days, starting a newspaper was rather easy with modest capital. In the 60s, Daily Pictorial was one of the first colour-printed entertainment tabloids. Eye-catching photos of celebrities graced the covers of Ming Tang Yat Pao and Daily Pictorial, providing the public a glimpse into the glamorous life of movie stars and socialites. The newspapers occasionally came with celebrity posters, photos and special supplements, which were sought after by fans. Hung Look Daily News featured erotic serial such as Hot-Tempered Liang's sensuous plot with animated illustration and became quite popular. The tabloid's popularity faded in the 70s as mainstream newspapers such as Ming Pao Daily News increased their coverage on film and television news. Due to the sales competition among the publishing industry in 1995, TV Daily News stopped publishing when its circulation and sales dropped drastically.



# Readymade Magazine

Independent design magazine RMM began in 2005 as a project between veteran designer Amber Fu and Raymond Man. Printed on recycled paper, the free magazine had a special theme for each of the 13 issues, denoted by the minimal yet sharp coloured cover. For example, the red cover issue was a China feature while the blue issue highlighted the latest Hong Kong design. The magazine devoted much of its content to promoting innovations from independent artists around the world, from graphic and product design, photography to visual art. The magazine also featured interview pieces with world-renowned creators such as Yayoi Kusama, Yanagi Miwa and Ai Weiwei on their life philosophy. After the print edition was ceased, RMM continues to share design and culture news through different media, including illustration series, online shop and online videos.



# Youth's Weekly

*“When I was a student in 1960s, I liked singing folk song. Therefore, Youth's Weekly became my spiritual food at that time.” — Alan Chan*



Founded in 1972 by Roks Lam and Chris Tong, Youth's Weekly was the major source of the latest news in music and culture for youthful audience before the Internet became popular. The content included music critiques, book reviews and essays on arts. Novelist Lilian Lee, TV and radio host Claudia Mo and lyricist Peter Lai, were among the many early well-known contributors. By reading music critiques of Youth's Weekly, teens were introduced to a wave of foreign pop music from around the world. The magazine also accepted reader's submission, giving a platform for youngsters to express themselves. As such, the magazine was a microcosm of local youth culture, recording the literary growth of this generation of young Hongkongers.

*“Youth's Weekly in 70s took the culture and music line. It was the spiritual food of teenagers at that time and enlightened their thoughts in culture.” — Stanley Wong*



# YT

## Kingdom of Local Radio Broadcasting

Breaking out as the first Commercial Radio DJ at the age of 16 for the breakfast show Morning Friends, YT was known for her impressive eloquence and quick-witted comebacks. In the 70s, YT joined Susie Wong, Ruth Chen, Chan Siu Po and Paul Chung to form the hottest 13-DJ group “6 Pairs and A Half”. In the 80s YT became General Manager of Commercial Radio Hong Kong and was promoted to be Deputy Chairman in 2014. YT was an avid promoter of Cantonese songs by restructuring the CR2 programmes through “321 Take Flight” and establishing the Ultimate Song Chart Awards Presentation. Every week YT recapped the latest Cantopop songs and helped reshape the music industry scene. In 2008, YT set up Skyhigh Creative Partners to support and nurture young creative talents. In 2015, YT retired and left Commercial Radio. Many in the cultural scene lamented that it was the end of an era.

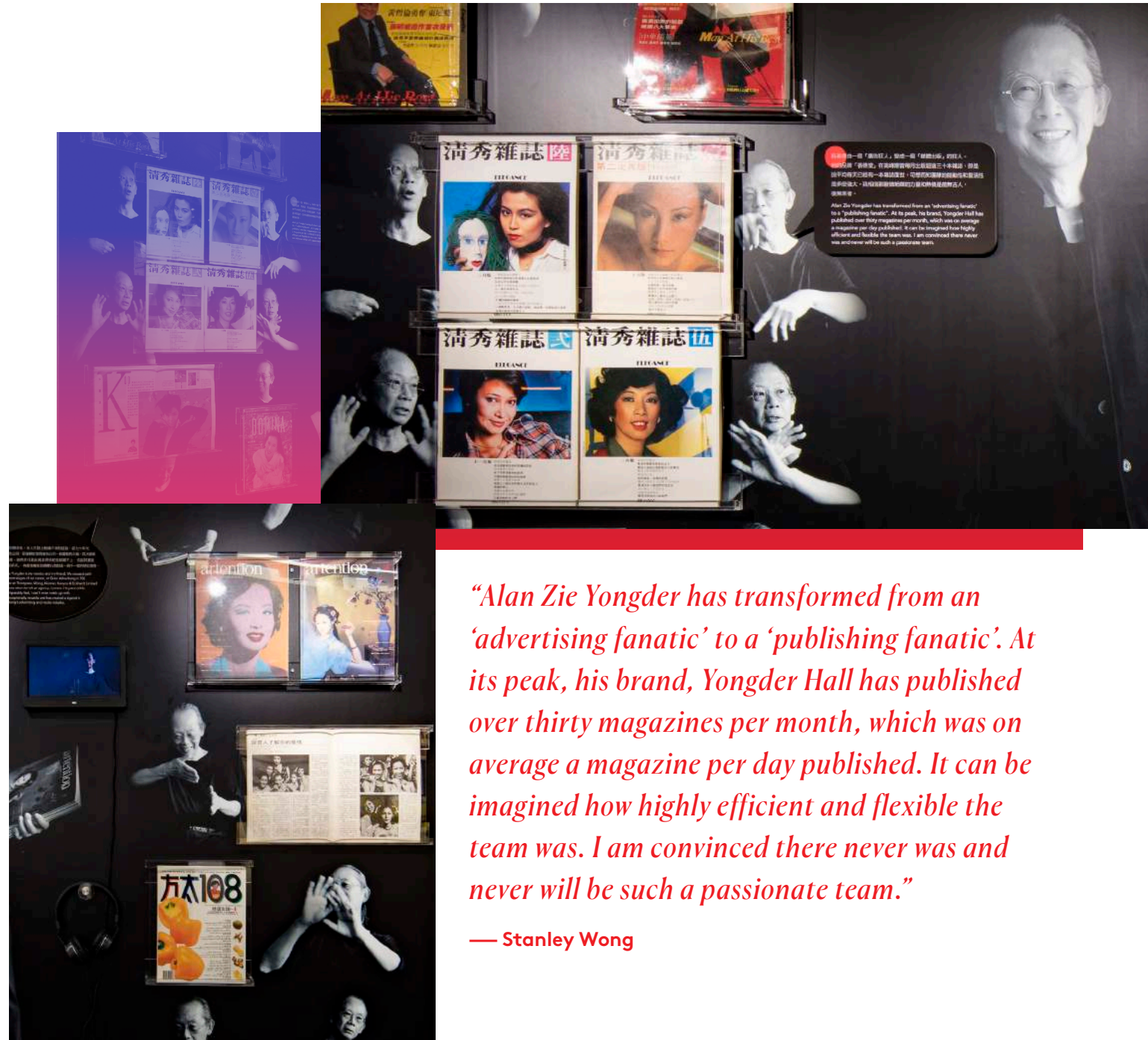


*“Winnie Yu Tsang, a reporter from Commercial Radio Hong Kong, played a major role at CR2 promoting local music and brought about revolutionary changes to the Hong Kong music industry. Her creativity, vision and contribution to the local music scene have made her an admirable and important figure.” — Stanley Wong*

# Alan Zie Yongder

## Yongder Hall

Polymath Zie Yongder's publishing career remains a legend in the industry till this day. The idea of publishing came to him one day when he saw the fictional magazine Elegance in the TV soap opera A House is Not A Home. This inspired him to publish a magazine using the same name on his own. He single-handedly finished the photography, design and editorial work in only one week. The debut issue featured the actress Liza Wang from the TV soap opera on its cover. He soon founded the publishing company Yongder Hall. In the late 80s, he partnered with jewellery tycoon Maximilian Ma and published the experimental art magazine Artention. Each issue would invite celebrities to reinterpret famous paintings around the world. At his peak, he published 32 magazines every month, ranging from adult to high culture magazines. He also brought many foreign magazines to the Hong Kong market, including the Chinese edition of Esquire, Penthouse and Marie Claire.





# Milk

Milk is one of the many projects by fashion influencer Takara Mak. Founded in 2001, the fashion magazine has since become one of the major sources of fashion and trend news in Hong Kong. Not only as the main promoter behind fashion brands such as Stussy and The Bathing Ape, it is regarded as a trendsetter catering to youth subculture. Milk aims to provide a publishing alternative for which the contemporary movements in art and design, street and pop culture could be shared and celebrated. With a strong admiration for Japanese approach to magazine creation and referencing urban street publications from London, Los Angeles and New York, Milk feature distinctive design and editorial angles in both content and layout.

*“Having worked as a columnist for Milk for two years, the magazine’s role in my life resembles that of a girlfriend. We meet every week, and entangle with each other in our dreams every night. At that time, I had to finish an article every week. The moment I finish the article; I need to start working on the next. Although the process was sometimes anxious and stressful, the results were always rewarding, just like the sense of fulfilment you would get in a romantic relationship with someone.” — Alan Chan*



# Overseas Chinese Daily News



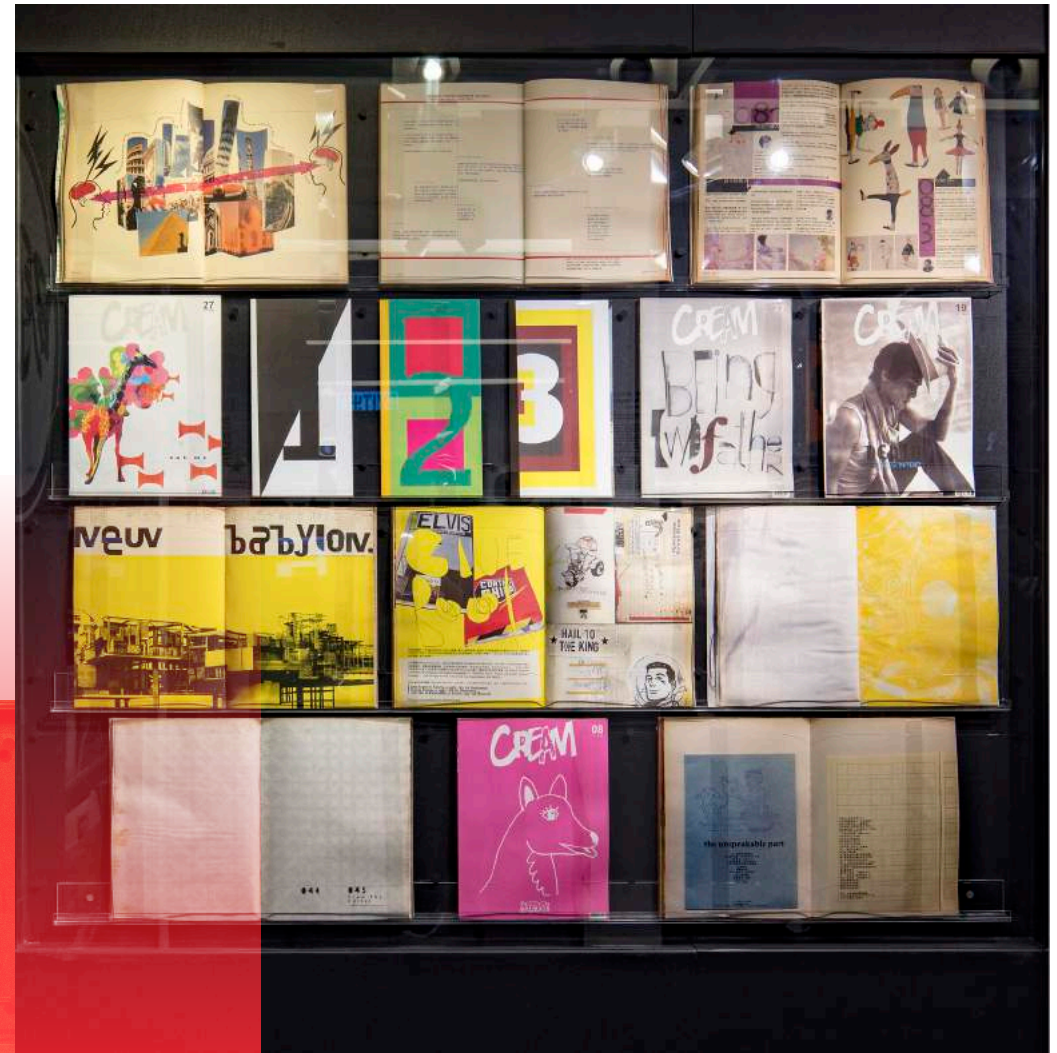
First launched in 1925, Overseas Chinese Daily News (OCDN) was the longest standing Chinese newspaper in Hong Kong. It had a huge influence on the development of Hong Kong and South China news industry and remained as an important historical asset for research. Formerly a newspaper specialised in commerce news, it was published by The Association of Commerce for Chinese Expatriate in Hong Kong and subsequently renamed to OCDN after entrepreneur Shum Wai-yau acquired the newspaper. The newspaper soon grew in popularity and became the largest newspaper in post-war Hong Kong, heralding a modern news industry. OCDN was also one of the few official gazettes recognised by the government, thus was regarded as an important news source in the commercial sector. OCDN contributed to the development of local news industry when Shum's heir Shum Choi Sang together with The Kung Sheung Daily News, Sing Tao Daily and South China Morning Post facilitated the establishment of Newspaper Society of Hong Kong in 1954.





# Cream

Cream was founded in 2002 by trendsetter Takara Mak, who also spearheaded Milk. Cream is a subculture magazine about fashion, design, culture and everything in between. It served a niche audience and was only sold in specific bookstores. Cream was a conceptual magazine from its content to editorial design. Every issue was itself a design object made with a strong intention to evoke a mindful retrospection of urban lifestyle, bringing its reader surprises. Indeed, from the start, Cream was created as an alternative of the commercial-oriented and ad-heavy Milk, the magazine is much more self-aware and contemplative about trend and culture.



- ● Advertising Slogans
- ● Advertising Songs and Jingles
- ● Advertising Campaign of SUNDAY
- ● Cheer for Hong Kong Campaigns
- ● Mike Chu *Advertising Aesthetics*
- ● Fisherman TVC of HSBC
- ● Litterbug Keep Hong Kong Clean Campaign
- ● Marlboro - CNY '91 TVC of Marlboro
- ● May TVC Campaign of Hutchison Tien Dey Seen
- ● Louis Ng/ David Tsui/ Alfred Hau  
*Advertising Film Aesthetics*
- ● Red Hot Hits *Promotional Campaign of Marlboro*
- Chairs / Pump Trolley TVC of KCRC
- Say MTR and You're Almost There  
*Campaign of MTR*
- Emperor of Kowloon TVC of Swipe
- Family Man TVC of Discovery Park/  
Roller Coaster TVC of Siena Two
- Save One Dollar TVC of Wellcome
- Take a Better Look and You'll see a Better Life  
*TVC Campaign of Optical 88*

# ADVERTISING

- Alan Chan's Choice
- Stanley Wong's Choice



# From Hard Sell To Facebook Likes

One never tires of watching good commercials. Their images, narratives and melodies are ingrained in our minds. It is part of our collective memory and cultural diary, recording our spending habits and local culture. Remember classics such as “Two Are Enough” for the Family Planning Association of Hong Kong and “Only Lasting Moments Matter” for Solvis et Titus?

Local advertising played an important role in the history of broadcasting, art and culture in post-war Hong Kong. The economy soared and Western and Japanese products flooded into the market. Many international advertising agencies saw opportunities and ‘replicated’ advertising from their hometowns. Advertising became an important source of information. In 1970s and 1980s, radio stations provided valuable information for the influx of immigrants from Mainland China to help them adapt to capitalism as they settled in Hong Kong.

Good advertising encouraged social cohesion. Catchy tunes, interesting storylines and creative slogans relayed messages that influence society and promote social values. The Fisherman TVC for HSBC portrayed Hong Kong’s strong spirit and the bank’s core values. “Good Things Happen When One Opens a Bottle of Remy ” and “So Much More Than a Soft Drink” became popular advertising catchphrases. Slogans like “Thank goodness Hong Kong has ICAC”, “Service like this just isn’t good enough in today’s standard” promoted quality service in Hong Kong and influenced social values, whereas Frances Yip’s litterbug song was very popular.

The 1980s and 1990s were considered the Golden Age of Advertising. Television was the staple for the general public. Many ‘yuppies’ educated abroad as well as local talents joined the advertising industry, producing a kaleidoscope of stunning creative work. Huge budgets were available to produce grand-scale cinematic commercials. TVC produced in epic scale with millions dollars budget, “Only Lasting Moments Matter” for Solvis et Titus and Hutchison’s Teen Day Seen’s May TVC series showcased their own unique blend of advertising aesthetics. Meanwhile, whether a commercial was successful or not often depended on whether the jingles were memorable. Catchy tunes captivated fans and help to promote products and services successfully in the market. Examples included the 1980 Hang Seng Bank “Less Than Water Droplets” theme song and Red Hot Hits.

Advertising with unique local flavour on current issues were favourites among locals. SWIPE chose Tsang Tsou Choi, aka The King of Kowloon to clean up his own ‘mess’. Wellcome’s “Save One Dollar” TVC and “Say MTR and You’re Almost There” were commercials that Hongkongers could relate to. Meanwhile, Discovery Park’s Family Man TVC reflected the desire of many to own their own homes. Another unforgettable classic was the series of TVCs for KCRC which some viewers dubbed as ‘cursed’ and ‘spooky’, accusations which were later found to be groundless.

In the past, people obtained information from commercial media such as television, newspapers and magazines. Today, we can actively choose the type of messages we want to receive based on our own preferences. The power of traditional forms of advertising have weakened significantly with the emergence of emotional advertising on social media platforms targeted at individuals or groups based on ‘likes’. The advertising industry is currently facing big challenges today as we enter the digital age. Still a major source for information, solutions are needed on how to transform advertising from hardselling to the masses to targeted advertising.

There will always be room for creative advertising in whatever form.

# Advertising Slogans

A good advertising slogan needs to convey a clear message and must be catchy. Advertising slogans reflect different eras and the charm of the Cantonese language. James Wong's Good things comes with Remy Martin reflected the economic prosperity of the 1980s, his Two Are Enough slogan targeted at a rapidly exploding population was created for Family Planning Association of Hong Kong. Leonie Ki's More Than Just A Drink and slogans like Café de Coral's '100 Marks' became very popular.

Solvil et Titus Only Lasting Moments Matter was a romantic slogan that melted the hearts of viewers. Fortune Pharmacal's Take A Step Further infused its brand name into the slogan and outlook on life made the commercial successful. Some memorable advertising slogans include:

## Good Things Come With Rémy Martin / Rémy Martin

The memorable slogan in Cantonese highlighted the special occasions that call for opening a nice and expensive bottle of French cognac, a social ritual that was celebrated in the economic boom of the 1980s and 1990s. It was a highly effective campaign that associated a luxury product with the good times and the good life.

## Save One Dollar / Wellcome

The advertisement obliquely promotes the savings which Wellcome customers can get by shopping there. It also sends a strong social message that makes us reflect on how to cherish the time with family and what is more important in life.

## Two Are Enough / The Family Planning Association Of Hong Kong

Another public advertisement that helped change Hong Kong society is the "Two are enough" campaign commissioned by the Family Planning Association of Hong Kong. The lyrics "Two are enough! Two are enough! Sons are good, daughters are also good, two are enough!" were deeply engrained in the minds of parents and parents-to-be and helped the government promote its population policy.

## What Can Be Imagined Can Be Achieved / Hong Kong Telecom

The two main elements in this advertisement, namely John Lennon's timeless song Imagine and the slogan "what can be imagined can be achieved" complemented each other. They work subtly to elevate the image of a traditional telecommunications provider to that of an integrated information technology service provider.

## More Than Just A Drink / Vitasoy

"More Than Just A Drink" As the refrain of a catchy song, the slogan for the Vitasoy campaign reminded the audience on what makes life worth living. As the homegrown soy-based soft drink lacked the foreign appeal of globally marketed soft drinks, Vitasoy fought on home turf by making Vitasoy an indispensable part of everyday life. The slogan was so firmly planted in television audiences in the Cantonese-speaking region that today, "Much More Than (fill in the blanks)" is a catchphrase in mass media, popular culture, and social media in Hong Kong and Macau.

## Take A Step Further / Fortune Pharmacal

The manufacturer of popular over-the-counter remedies promoted its brand with a positive social message. Featuring a mother who gave birth to a son who suffered from regular muscle spasms, the advertisement, as narrated by the mother, told a story of unconditional love and resilience as we later learnt of her son's athletic achievements in track and field against all odds.



與您並肩·邁向明天

滙豐銀行

咁簡單

ter Shape.

TION 連卡佛

就夠晒數

香港家庭計劃指導會

搭地下鐵路  
話咁快就到

香港地下鐵路

只有真情趣  
世事無絕對

軒尼詩 VSOP

幸福要

幸福醫藥

慳得一蚊得一蚊 惠康

為你做足100分 大家樂

不在乎天長地久  
只在乎曾經擁有 鐵達時

始終都係嬌嬌  
Sunday feels like: SUN  
積少成多 恆生銀行

As James Wong says, Cantonese is a sophisticated language with strong visualization. These oral Cantonese advertising slogans always touch me profoundly, and have become a part of daily life. This is precisely the key to Cantonese advertising slogans' success.

*"As James Wong's saying goes, Cantonese is a sophisticated language with strong visualization. These oral Cantonese advertising slogans always touch me profoundly, and have become a part of daily life. This is precisely the key to Cantonese advertising slogans' success." — Alan Chan*

# Advertising Songs and Jingles



Whether an ad is popular or not depends strongly on its jingles. Many well-known composers and lyricists have participated in creating advertising songs and jingles. They captivated fans and also achieved success in the commercial industry. Frances Yip sang the theme song for the litterbug campaign. She also sang the 1980 Hang Seng Bank Less Than Water Droplets theme song and social awareness songs Be vigilant when crossing the road and Take the minibus to give blood. During the 1990s, it was popular for commercial songs to be sung by a group of pop singers. An example is Red Hot Hits in 1992 which became a classic.

## 香港紅十字會 捐血救人篇

喺蘇屋邨班阿嬤捐血 老梁老何同老林都捐血  
大家捐血 你捐左未  
阿哥捐血 阿姐捐血 葉麗儀同埋老友都捐血  
大家捐血 齊齊同去  
無計富貴或貧庶都捐血 不分中外朋友  
軍中演奏隊都響應 紛紛都伸出隻手  
司機捐血 官紳捐血 大小生意佬都捐血

*“Having listened to the advertising song of Hang Seng Bank, I have chosen it out of all advertising songs. It has planted seeds of frugality in audiences and one is in me. The melody is moving and the lyrics are educational. It probably has inspired me to develop money-saving habit since childhood. Not written for brand promotion, the song was actually created for an inter-school quiz show. I really admired the message it conveyed which was closely related to the society.” — Stanley Wong*



Sunday was an international direct-dialing telecommunications provider that ran out of business in 2004. Its advertising campaign was a series of comic skits with unexpected development and endings that caught eyeballs among a rather monotonous ad scene at the time and unabashedly promoted the service provider's money-saving low rates. Some television advertisements poked fun at older commercials and other popular characters, paying tribute to an industry that has come a long way since the 1970s.



— Alan Chan

# FOCUS: AGENCY OF THE YEAR AWARDS 2000

## ASIAN AD CAMPAIGN OF THE YEAR

### A salute for Sunday; for maintaining its standard of excellence

**CATEGORY:**  
ASIAN AD OF THE YEAR  
WINNER: SUNDAY  
WINNER: BBDO

**By Roger MULLER, December 15, 2000**

THE BBDOs have, once again, been named winner for the agency that has lost the 1999-2000 P&G International Advertising Award.

There were 11 BBDO offices that submitted entries for the award, and BBDO was the only one to win. The agency's work for SUNDAY, a weekly magazine, was the only one to be named winner for the award.

BBDO's work for SUNDAY has been a long and successful one. The agency has been working with SUNDAY since 1995, and has helped it to become one of the most successful magazines in the world.

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The strength of the agency work is further evident by the fact that the award was being given for the first time in 10 years.

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for like Sunday morning...  
...the way it is that BBDO has been able to create a sense of continuity between the two campaigns.

38      00120 December 15, 2000

# IA

## NEWSPAPER

www.iaasia.com    00120    00120

### CIA signs off 2000 with worldwide SIA account

**By Roger MULLER**

THE CIA has signed off the year with a worldwide SIA account, a move that has been described as a significant step in the agency's efforts to improve its public image.

The agency has been working with SIA since 1995, and has helped it to become one of the most successful agencies in the world.

The agency has been working with SIA since 1995, and has helped it to become one of the most successful agencies in the world.

# Cheer for Hong Kong Campaigns



Besides their obvious commercial value, advertisements also doubled up as public service messages that promote resilience and social cohesion. During Hong Kong's difficult times such as during Hong Kong's ravage by the SARS epidemic, advertising campaigns sent strong and positive social messages that encouraged people to 'be strong' and not to give up in the face of adversity. In 2002, Hong Kong economy underwent a slow-down. Ogilvy & Mather Group HK initiated the Bounceback Hong Kong campaign and sought for sponsorship from different enterprises. The campaign encouraged Hongkongers to turn negative emotions to positive energy, boosting confidence to aim for a better future.



# Mike Chu

## Advertising Aesthetics

Mike Chu was a legend in the Hong Kong advertising industry and won numerous industry awards. Mike graduated from the California College of Arts and Crafts (now the California College of the Arts) in the 1970s. He founded Synergie, an award-winning advertising agency in 1983 which later merged with The Ball Partnership in 1988. His many campaigns during this period including PUMA's Fly First Class Campaign, Crocodile, and most notably Solvil et Titus still fondly remembered today. The Solvil et Titus television commercial presented a powerful turn-of-the-century love story during tumultuous times in which the stunning images accentuated the brand essence. The campaign slogan, 'Only Lasting Moments Matter' and the directing in an epic film style remain a classic even to this day.

*"We worked together for about a year in 1978; he was creating above-the-line TV commercials while I was designing below-the-line graphics.*

*We had a great time working together. He was not only a talented creative but also a business genius; he created a brand new system to present the commercials. He successfully implemented life aesthetics into the commercials such as Sovil et Titus, Puma and Crocodiles. Today, many still remember some of his commercials." — Alan Chan*



# Fisherman

## TVC of HSBC



Between 1994 and 1995, HSBC launched a new advertisement campaign featuring an unnamed fisherman, poignantly narrating how Hong Kong and he persevered through many obstacles, such as Typhoon Wanda in 1962, the drought in the 60s, and the Kotewall Road landslide in 1972. "Don't depend on heaven, depend on yourself," succinctly put by the narrator. As the allegory goes, challenges would be met with resilience, and HSBC will always be your partner standing by your side even during times of calamity.



# Litterbug

## Keep Hong Kong Clean Campaign

Edward Arthur Hacker served the Hong Kong government for 22 years. He created Litterbug in the 1970 when he was an art director with the Government Information Services (now the Information Services Department). A mischievous but arguably endearing character, Litterbug sported a big snout and a bandit's eye mask. The easily recognisable litterbug always left a trail of litter wherever he went. A cheerful and enthusiastic team of Misses Super Clean swept up the litter after Litterbug and humourously tossing him into a giant trash can at the end shot. Aimed at educating the public, this campaign promoted the civic virtues of keeping Hong Kong's urban areas and country parks clean. The advertising message was simple and direct and the catchy theme song sung by Frances Yip was very popular. Litterbug became wildly successful and popular among children who had relatively few visual diversions in the 1970s.

*“Litterbug’s entertaining and visually powerful image, combined with the deterrent effect of fine, has contributed to the success of the Keep Hong Kong Clean Campaign. Thanks to Litterbug, Hong Kong has become a clean city.”*


— Stanley Wong



# Marlboro - CNY 91

## TVC of Marlboro

Changes in Hong Kong laws gradually banned cigarette advertising in the mass media. Before the ban, advertisers benefitted from the tobacco industry's big marketing budgets and produced impressive, large-scale visual feats that are rare today. The Chinese New Year TVC was a sequence of hundreds of dancers in costume performing traditional dance of the Shaanxi province on the Great Wall, the Forbidden City and the Temple of Heaven, three of the most recognisable landmarks from Imperial China. The stunning cinematography directed by Louis Ng rivalled that of any big-budget Chinese movie of today.



*“Wow! The commercial shook the whole city when it came out. The fancy effects it employed made it feel a movie.”*

— Alan Chan





# May

## TVC Campaign of Hutchison Tien Dey Seen



Hutchison's Tien Dey Seen brand was a telepoint (CT2) mobile phone service offered in the early 1990s. Set with a cinematic spy movie plot, the hero Leon (played and commercial sung by Leon Lai) rushed his companion May to safety, but he had to stay behind to be apprehended and interrogated by the security forces belonging to the Big Brother-like leader. In the final scenes, May tried to call Leon using a telepoint phone, but Leon appeared in person and they are reunited. Accompanied by Leon Lai's hit songs in the golden days of Cantopop, the Tien Dey Seen campaign was a major advertising blitz that capitalised on Leon Lai's universal fame as one of the Four Heavenly Kings.

# Red Hot Hits

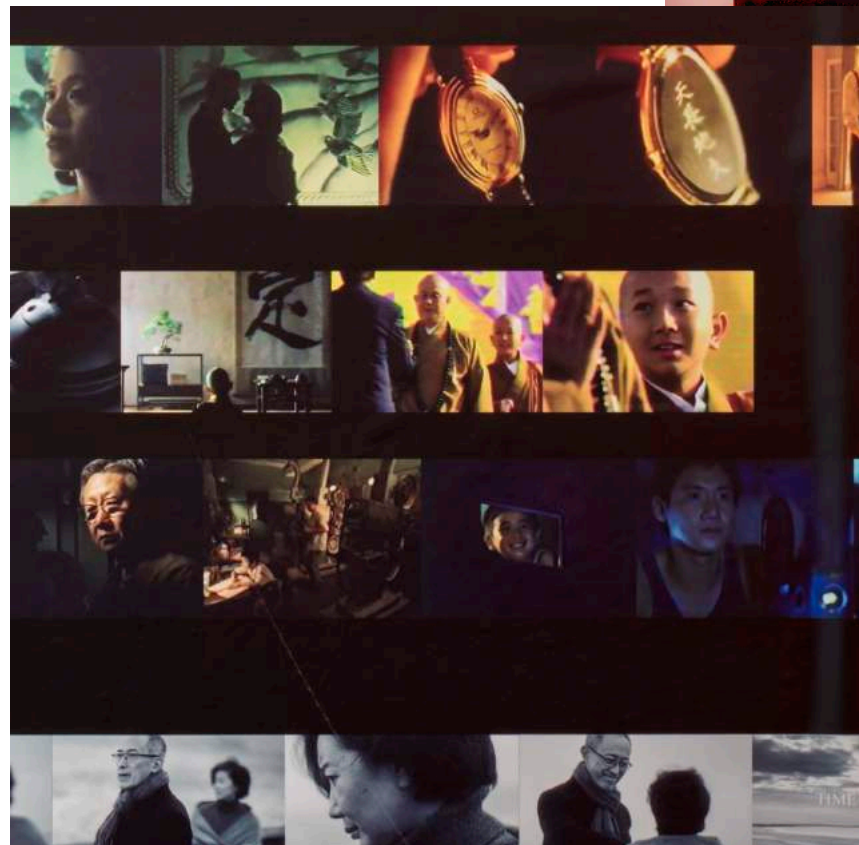
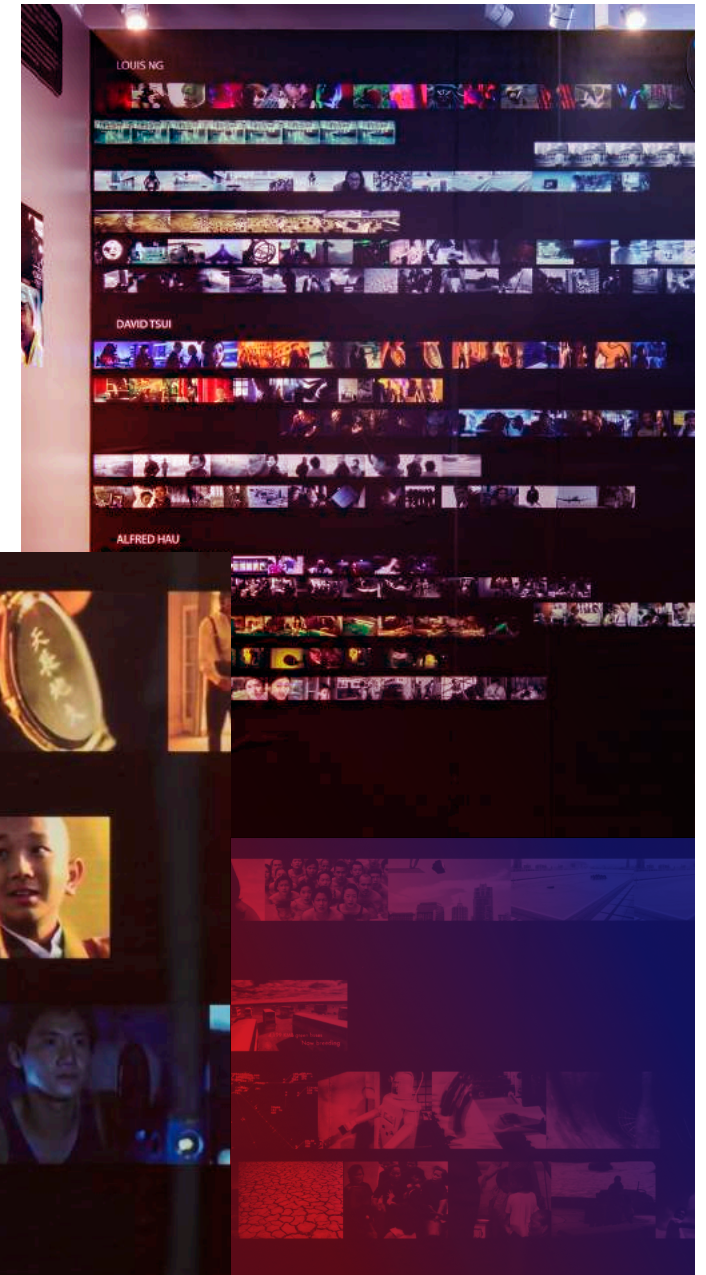
## Promotional Campaign of Marlboro

In another campaign, the cigarette brand partnered with Capital Artists and launched a music video Red Hot Hits that featured celebrated singers, Aaron Kwok, Sammi Cheng, Andy Hui, and Edmond Leung in 1992. The partnership was effective in promoting the brand among younger music-loving audiences. Subsequently, the partner extended to other record labels and launched a series of music videos featuring the Grasshoppers, Shirley Kwan, Leon Lai, Faye Wong, Kelly Chan, Vivian Chow, Daniel Chan and Linda Wong during the Golden Days of Hong Kong Music.



**Louis Ng/ David Tsui/ Alfred Hau**  
**Advertising Film Aesthetics**

For a TVC to be successful, the advertising film director plays an important role. Louis Ng's Film Factory was recognised repeatedly as one of the best advertising production houses in the world by The Gunn Report. Ng's visual qualities and art direction are more grey tone and mystical, reflecting his prowess on the interpretation of modern lifestyle. While the other director David Tsui who created commercials for Solvil et Titus, Hi-C Lemon Tea starring Ekin Cheng and some commercials of Say MTR and You're Almost There campaign. Tsui infuses a delicate sense of human touch and excels at his narrative style similar to a film. Commercials by Alfred Hau include SWIPE featuring Tsang Tsou Choi aka The King of Kowloon and Pricerite. With his avant garde images and perspets, Hau has created many popular advertising commercials across Hong Kong, mainland China and Taiwan.



# Chairs / Pump Trolley

## TVC of KCRC



In the 90s, KCRC launched a series of Chairs and Pump Trolley commercials shot in the mainland. From the children's attire, lighting and music, the campaign invoked nostalgia in audience for the wonder and excitement of train rides from days past.

At that time, KCRC have not merged with MTRC yet. In the last frame, we see KCRC's vision and service commitment printed in poetic prose in a way that differed from usual advertising supers. The portrayal of children in a human train in the Chairs commercial conveyed the message of happiness while Pump Trolley showcased two children on the rail track, each doing their bit to reflect the liaison group's eagerness to answer the needs of customers.





# Say MTR and You're Almost There

## Campaign of MTR

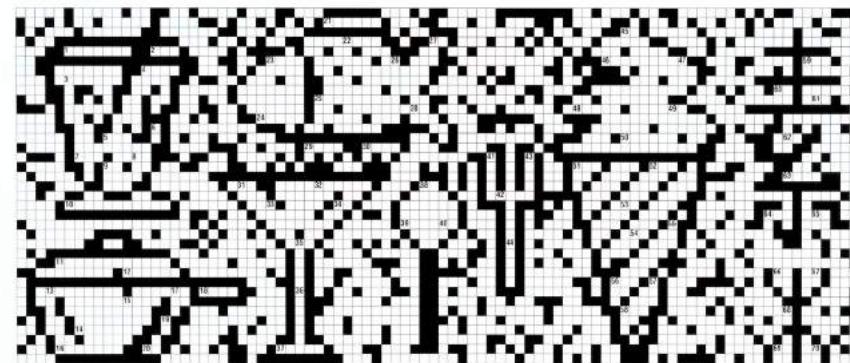


The Mass Transit Railway (MTR) started its services in 1979. Its fare was higher than that of other public transport vehicles, yet the relative advantage was its efficiency and speed, which was not affected by any traffic light and traffic congestion on the road.

In the 80s, MTR launched a comprehensive marketing and publicity campaign Say MTR and You're Almost There. The Cantonese Slang of 'You're Almost There' reflected Hong Kong's fast pace of life, and became part of the Hong Kong people collective memories.

This series of TVCs not only emphasized the reliable services, they also show MTR intertwined with people's everyday life, such as worshipping at Wong Tai Sin Temple, fighting for a taxi in peak time, playing Mahjong, and the traffic jam at Hung Hom Cross-Harbour Tunnel. Some TVCs were funny with an exaggerated plot and surprising ending, touches the hearts of Hong Kong audience with laughter, for example, a gust of wind blowing a man away, guessing the movie, using the Cantopop Water Line to Skyline and so on. In another TVC, the audience would see an unmoved car wheel for thirty seconds, creating boredom to stimulate the public to think and choose the more convenient public transport.

影 磁 飛 鏢 古 鑽 朱 義 盛 耳 環 迴 立 體 聲 音 響 明 非  
 不 碟 鐵 的 玉 石 盆 景 高 爾 夫 球 棒 儲 義 打 清 比 洲  
 求 甲 機 確 電 戒 磨 泰 腳 室 內 無 線 電 話 字 古 堅 海  
 人 蔘 皮 涼 動 指 耳 藍 凳 毛 黑 龍 論 池 畫 機 董 尼 底  
 茸 雲 鞋 匹 牙 簽 筒 瓷 牛 公 色 真 鬚 想 筆 座 金 泳 泥  
 指 南 針 頭 刷 線 收 碗 墨 仔 皮 波 板 糖 買 魚 撈 衣 面  
 甲 白 底 印 花 恤 音 樂 盒 手 褲 斯 鞋 浴 缸 七 車 譜 膜  
 箱 葯 材 章 蜜 飛 機 恤 袋 招 財 貓 手 巾 仔 搭 米 就 得



橫直提示: 1-10 凍冰冰夏日妙品係乜? 21-30 生猛鮮美好味道係乜? 38-44 唔使筷子嘅大餐係乜? 59-65 清清淡淡益腸胃係乜?  
 11-20 靚笠笠地道風味係乜? 31-37 每逢知己份外嘅係乜? 45-58 香香滑滑凍甜品係乜? 66-70 無論想食乜, 搭 就得!

【忍】粵音隱 [jen<sup>2</sup>]。日引切，軫韻。強按住感情，不讓表現也。古語云：『是可忍也，孰不可忍也。』（例）忍耐，忍受，忍氣，忍酷熱，忍修路，忍紅燈，忍慢駛，忍塞車，忍無可忍。〇〇〇〇〇 米 搭地下鐵路 話咁快就到

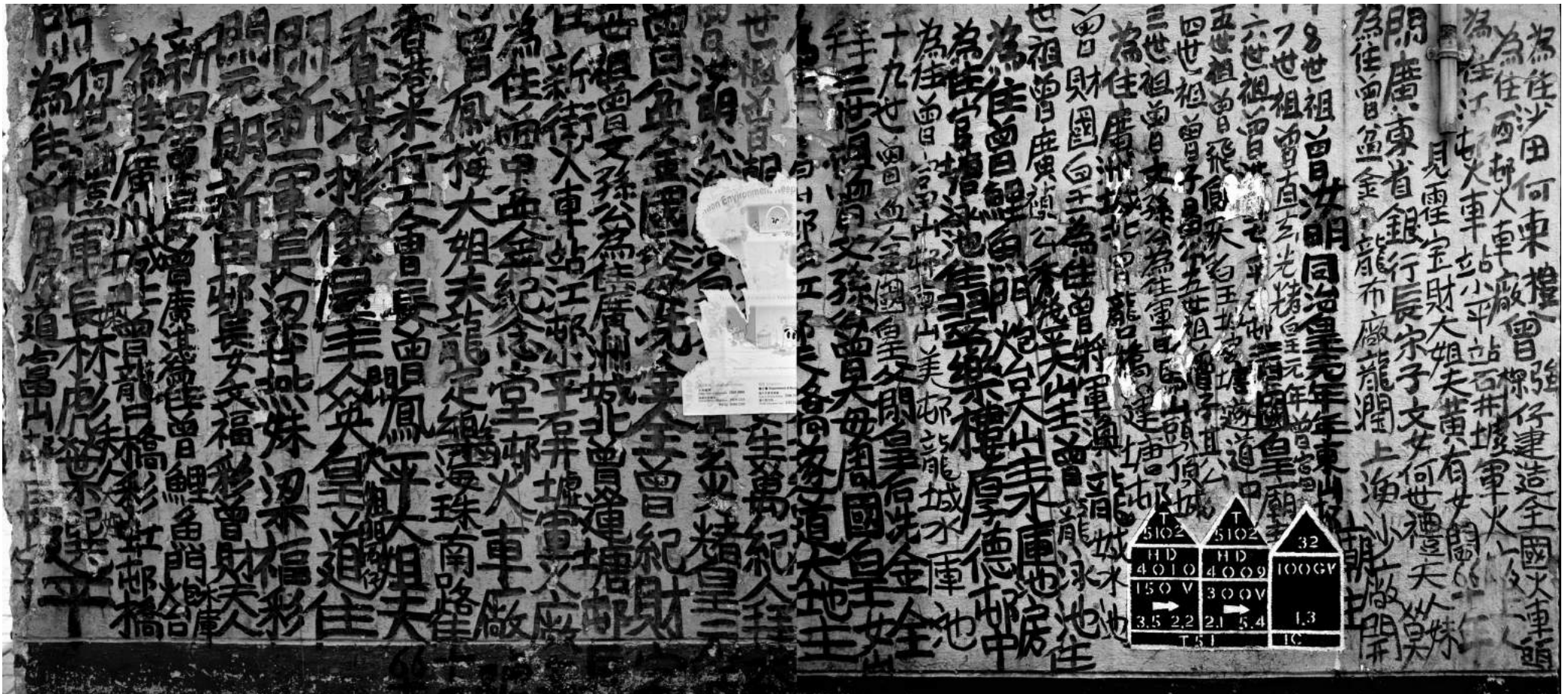




# Emperor of Kowloon

## TVC of Swipe

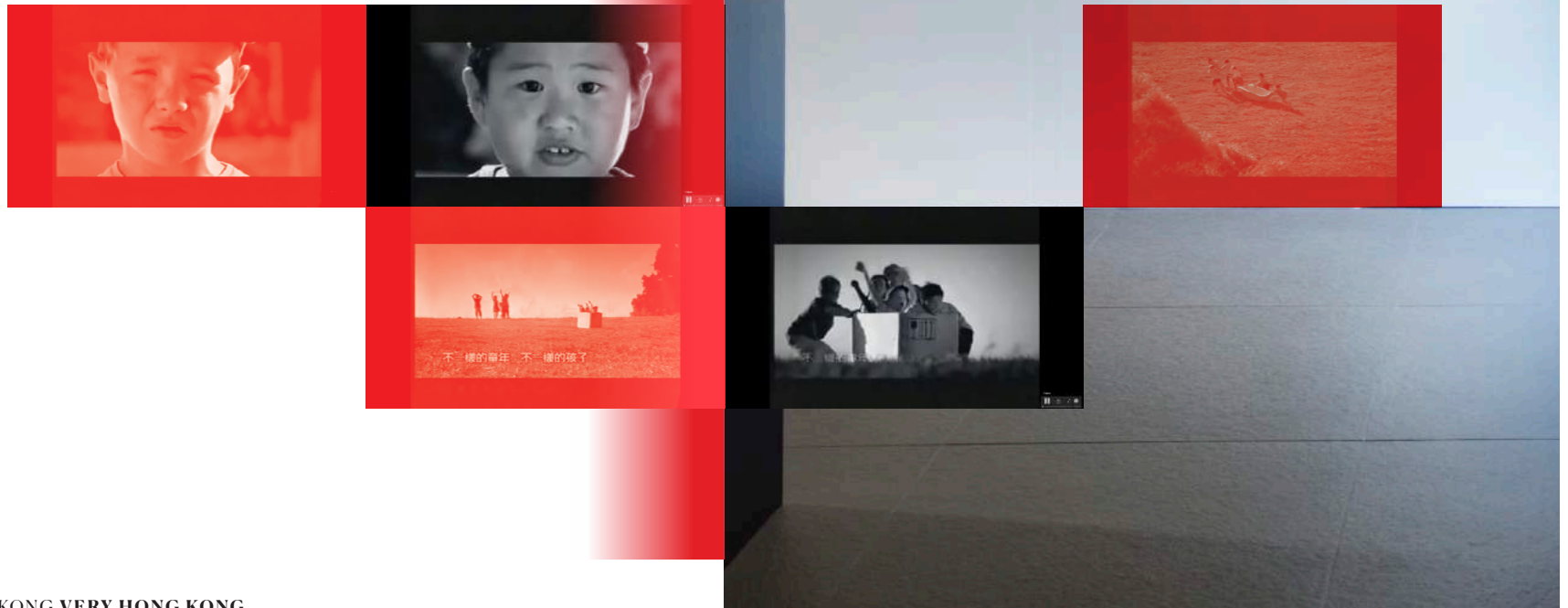
A trusted Hong Kong brand, SWIPE is a multipurpose cleaner for household and industrial uses. This product is found all over Hong Kong homes and workplaces, choosing a well-known Hong Kong figure who is depicted to clean up his own 'mess' uncharacteristically was a stroke of genius. Featuring Tsang Tsou Choi, aka The King of Kowloon who embodied the Hong Kong spirit, the commercial in 2000 feels like a documentary as the camera followed him on the streets. As he roamed around and began writing his graffiti on different parts of Hong Kong, the camera cuts to Tsang wiping down the facilities he has just defaced with a bottle of SWIPE in an ironic twist. The advertisement resonates strongly with Hongkongers, not only because Tsang is an adorable and legendary character with the audience at the level of collective memory, but also because the ending scene evoked the idea of Hong Kong as our home. Many of Tsang's work have since disappeared and this commercial served as a record of this legendary figure during a significant era.



# Family Man / Roller Coaster

## TVC of Discovery Park/ TVC of Siena Two

The Discovery Park's Family Man TVC launched at the end of the 90s offered a refreshing approach on real estate marketing compared with other typical property commercials in the 80s. Using the imagery of a new home, it highlighted subtly frame after frame of imaginary happy scenes and the joy when a man moved into the new home, projecting a great life for the audience. In 2003, Siena Two's Roller Coaster TVC series was shot like a short film. Different scenes of children playing in wide open space, and getting ready for snacks subtly remind audience members why home is a special place. The lifestyle marketing campaign has set the tone and manner for many real estate advertisements for years to come.





# Save One Dollar

## TVC of Wellcome



The poignantly touching story of a little girl who comes to the realisation that her father sacrificed his time to earn a wage to support the family formed the backbone of the advertisement. The protagonist tried to save a dollar at a time with the intention to 'buy back' her father's time so they can spend more time together. The advertisement promotes the savings customers can get by shopping at Wellcome. It also sent a strong social message that makes us reflect on the importance of family to all human relationship, as well as our life values. Scenes of the girl buying local ice cream, passing through a games centre, goldfish shop, Ferris wheel etc. evoke the emotions of many Hong Kong people and considered a classic.





# COMIC & ILLUSTRATION

● Alan Chan's Choice  
● Stanley Wong's Choice

- Ah Chung *Watercolour Paintings*
- Craig Au Yeung *My Own Private Heaven*
- KongKee/ PingPong *New generation of Comic Art*
- Theresa Lee Wai-chun *Miss 13 Dots*
- Ma Wing-shing *Chinese Hero/ Fung Wan*
- Alfonso Wong/ Joseph Wong Chak *Old Master Q*
- Wong Sze-ma *Cowboy*
- Tony Wong Yuk-long *Little Rascals/ Oriental Heroes*
- Springrollllll / *Cockroach Comic Anthologies*
- AYuen Tai-yung *Illustration Portfolio*
- Zunzi *Editorial Cartoons on Social Affairs*
- Tung Pui-san *Illustrations for Wuxia Novel Series*
- K.Y. Chan *Wanderer's Gaze Watercolour Series*
- Alice Mak/ Brian Tse *McMug*
- Danny Yung *Tian Tian Xiang Shang*

Comic art is a form of sociology.

Comics portray lives of daily folks, life attitudes and social observations. When comics infiltrate society, the information delivered makes complicated topics easy to digest, transforming into a city's unique sub-culture. Comics are personal art and through feelings and emotions, convey messages with other like-minded people.

Readers can get a sense of other people's lives, enter into an imaginary world and even connect or sympathise with the characters in the comics transcending one generation to the next. For example, girls growing up in the 60s would find inspiration from the different images of Miss 13 Dots created by Theresa Lee Wei-chun, learn to be an independent, optimistic and fashionable woman with a girl's heart. Boys who read Old Master Q at the barber's would imagine themselves as one of the main characters. Embark on a journey with Old Master Q, Mr. Chin and Big Potato to explore 'intriguing and curious happenings' on the street. Get mad with the injustices when you read Zunzi's editorial cartoons on social affairs, smile at the watercolour illustrations of K.Y. Chan or be touched by the relationship between father and son in Cowboy.

Illustrations and cartoons on politics and satire comics of our times are closely related to the development of a nation, its people and the history of modern China. From late Qing dynasty to present day, the importance of comics and history cannot be denied. Despite their hard work and dedication, local illustrators and cartoonists were considered as alternative or non-mainstream and not regarded as 'real' artists among the local creative industries for many years.

# Drawing Life

In the 60s, Wuxia Comics represented a genre of popular picture books of sequential drawings loved by readers throughout the Greater China for many decades. Tony Wong Yuk-long, Ma Wing-shing, Seung-gun Siu-bo and Tung Pui-san used visual aesthetics to bring out the fantasy of kung fu and other Chinese martial arts. Each artist had their own unique style, creating new inspirations among the local comics industry.

Hailed as the 'posterist', Yuen Tai-yung is known for his creation of the covers of Yuk Long Comics as well as iconic posters which included many films from Hui Brothers, Sammo Hung, Jacky Chan and Cinema City studio. He single-handedly depicted the look and feel of what can be described as the golden era of Hong Kong cinema from 70s to early 90s. Each character came alive under Yuen's vivid depiction and unique illustrative style. In 2017, Hui see-wai's documentary The Posterist captured the life and art of this self-taught genius and later in the year, Yuen was awarded the 36th Hong Kong Film Awards Professional Achievement Award in recognition of his contribution to the film industry. On the other hand, Ah Chung's watercolours reflect his philosophies on life and emotions that touch your heart and soul.

Approaching the end of the 20th century, we are seeing an emergence of new comic artists. These newcomers are not afraid of voicing their opinions on local politics and current affairs in different media, and are constantly testing the boundaries of social acceptance. With the popularisation of social media, many trained in graphic art, manga, anime and illustration bring with them new skills to convey their own messages through these new art forms.

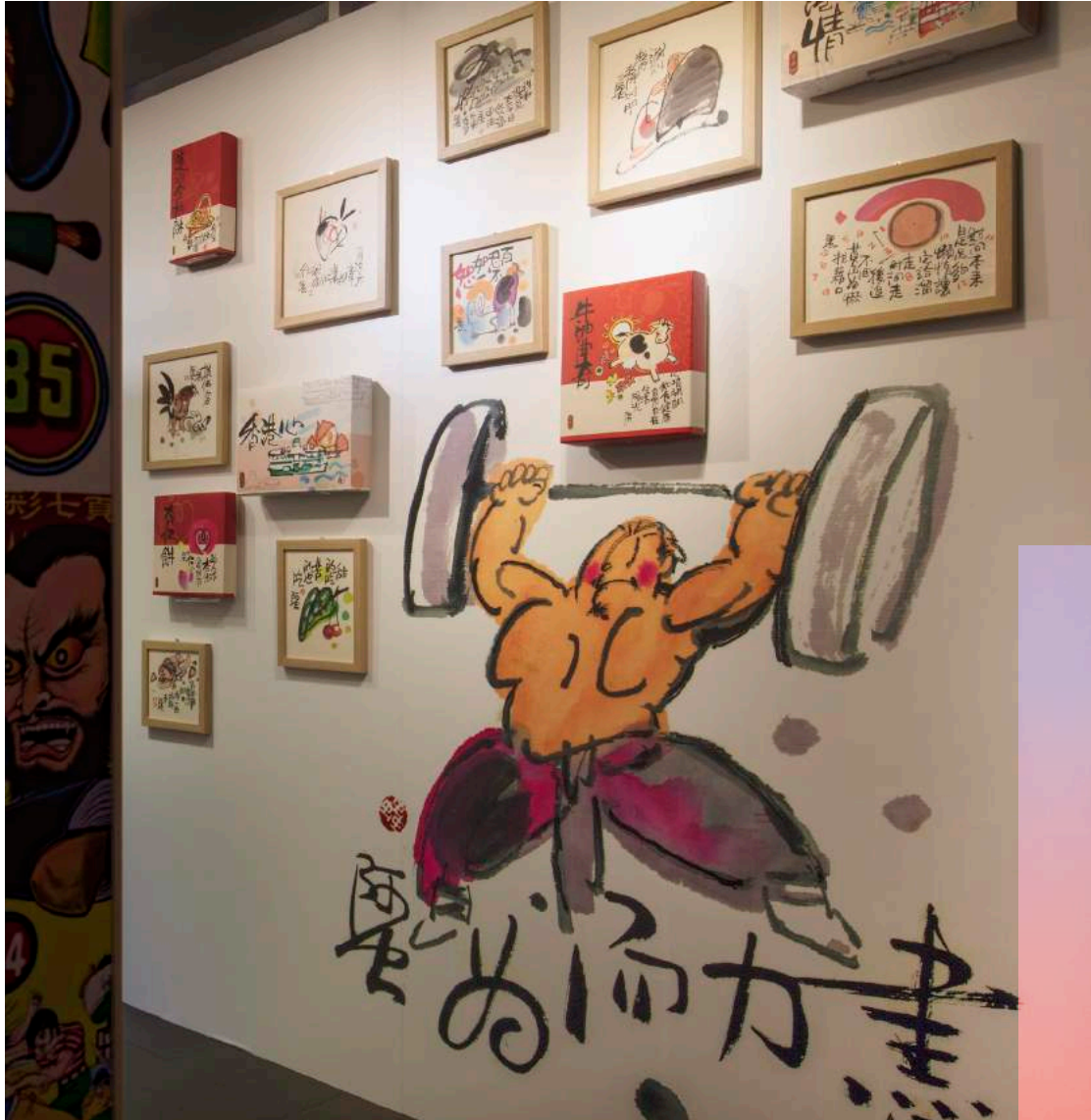
Craig Au-yeung is one of the new generations of illustrators. His work portrays city life using personal encounters. McMug showcases the history and current affairs of Hong Kong and have melted the hearts of many locals. New independent comic anthologies include Spring Roll and Cockroach. Through the power of comics, this artistic way of storytelling offered a sounding board for all levels of society. Rather than just concepts, comics serve as a messenger and announcer of current issues to increase social awareness.

Our encounters in life are like the 4 or 6 frames we see in comics. One never knows what happens next. Whether absurd or funny, comics describe a chapter of local life in Hong Kong.



# Ah Chung

## Watercolour Paintings



At a young age, Yim Yee King (Ah Chung) moved from Guangzhou to Hong Kong. He learnt painting at the age of 19 and experienced life's suffering and happiness especially among the grassroots. He started to create and publish works from 1984 with the pseudonym Ah Chung. After drawing political cartoons for 20 years, he came to embrace the imperfection of life and started drawing Zen-themed ink brush comics. Down to earth but also profoundly philosophical, his comics convey positive messages that tackle many life challenges with one smile at a time.



# Craig Au Yeung

## My Own Private Heaven

In the 1990s, a new and diverse group of comic artists and illustrators were trained by art and design schools in Hong Kong. Among them, the Hong Kong Polytechnic University's School of Design-trained Craig Au Yeung has published comic novels including his debut work *Borderline*, a compilation of comic columns which appeared in *City Magazine*. His passion for comics stems from reading Bruce Lee and *Little Rascal* when he was young. His later comic series *My Own Private Heaven* captures the absurdity and helplessness of everyday life, delivers a subtle flair of poetry and wisdom, Au Yeung's diversified narratives and perspectives, sometimes ambiguous and sometimes forthright, allow the readers' imagination fly beyond the four walls amid the concrete jungle.



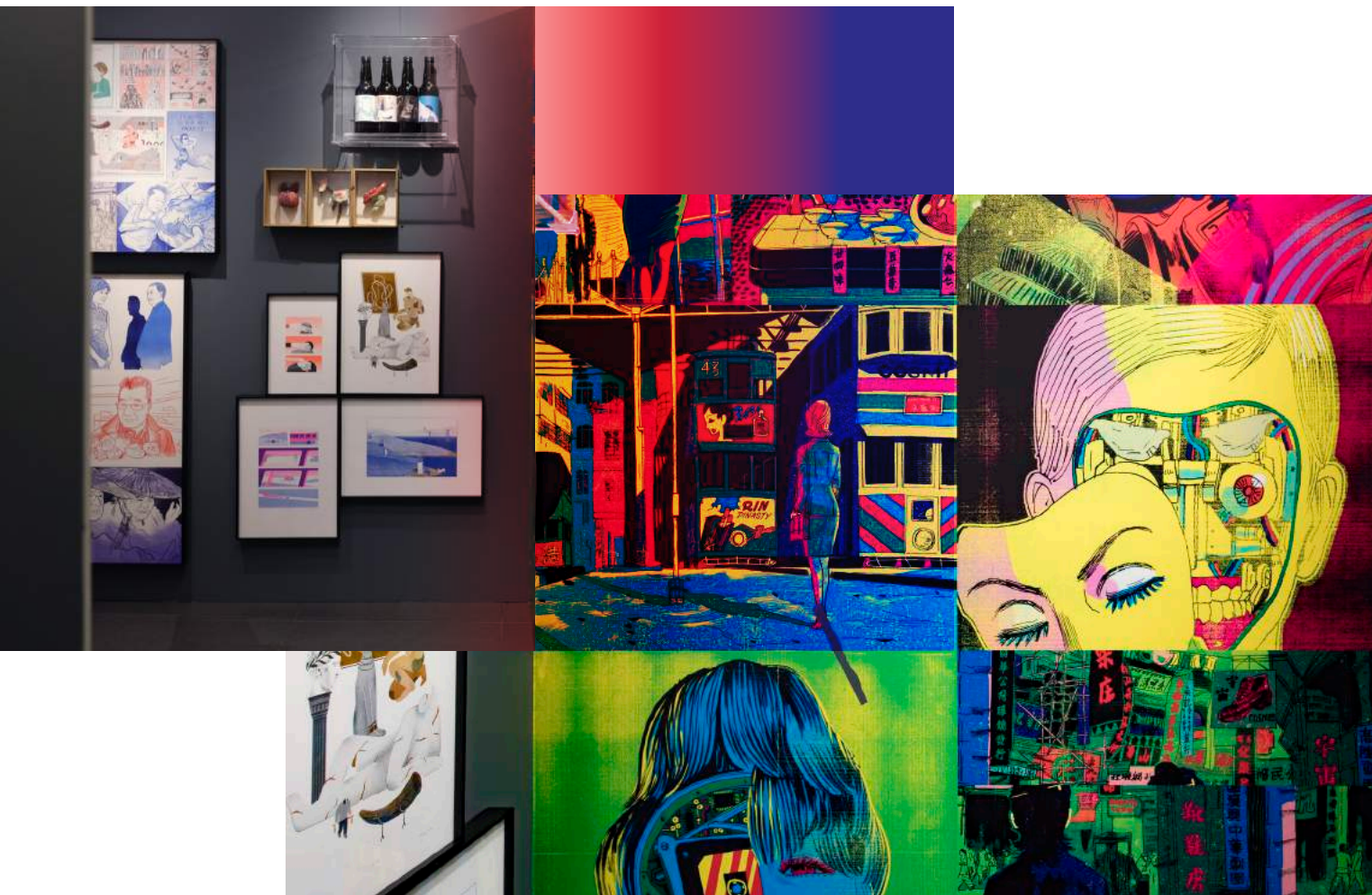
*"I particularly admired the Out There Series of Craig Au-yeung. He represents the experience and helplessness people encountered in modern society within four little grids. He also inspired many new generation comic artists to create their works with a variety of topics and techniques."*

— Stanley Wong



# KongKee / PingPong

## New Generation of Comic Art



As Hong Kong's newest crop of comic artists and illustrators, these young talents build their brand of art through publications, exhibitions, competitions, collaborations with artists in other media, and promotion on social media both locally and internationally. Their themes and styles are as varied as their own backgrounds.

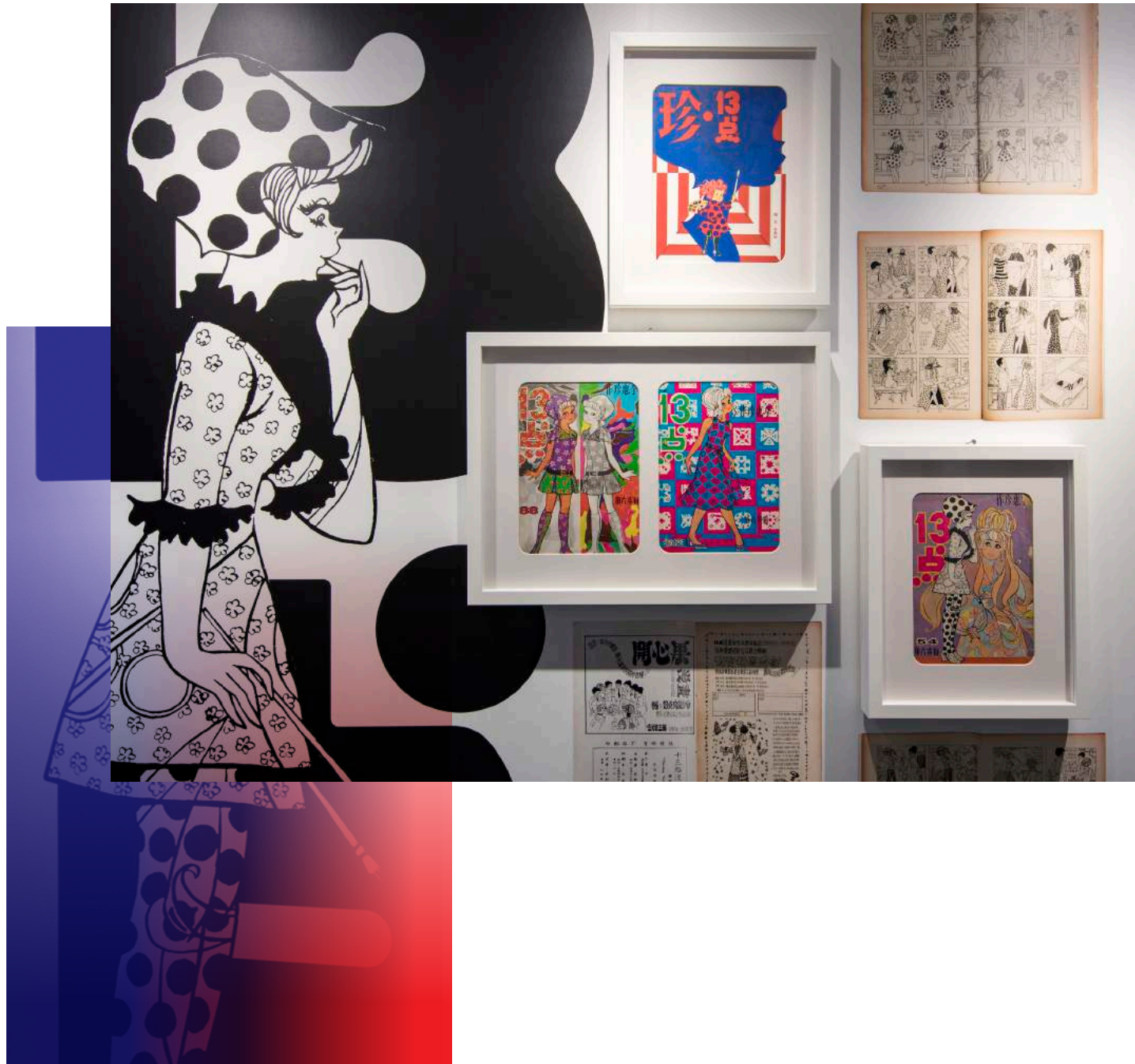
KongKee's *Departure* is an animated film fusing sci-fi with historical elements. The story depicts King Huai of Chu Kingdom and his minister Qu Yuan from the Warring States period riding a Kowloon-Canton Railway diesel-powered train to Hong Kong. KongKee collaborated with three animation production houses in Hong Kong, namely Nine Monkeys Workshop, Penguin Lab, and Zcratch for this project, which was funded by CreateHK and crowdsourcing. *Departure* is a much-anticipated animated feature made with Hong Kong elements, Hong Kong talents, and Hong Kong capital.

Ping Pong is an independent comic and illustration anthology featuring emerging Hong Kong comic artists and illustrators. Its formation was inspired by Springrollllll, hoping to make an independent and unique voice by joining forces, resulting in works that are highly experimental.

# Theresa Lee Wai-chun

## Miss 13 Dots

Theresa Lee's Miss 13 Dots was a biweekly comic book series popular among pre-teen girls in Hong Kong and Macau in the 60s and 70s. Lee created her first comic series of which the protagonist was a fashionable lady, and Miss 13 Dots was created a year later. The beloved eponymous heroine, Miss 13 Dots, was a teenage socialite donning the latest fashion with as many as 1,728 outfits and joined her friends for all kinds of adventures that made use of her brilliant problem solving and social skills. Through Miss 13 Dots, Theresa Lee projected an image of an independent and self-possessed young woman, of which she is also a living example. In the late 70s, Lee retired the character and began drawing comics and illustration in colour for a self-published children's periodical.





# Ma Wing-shing

## Chinese Hero / Fung Wan



Ma Wing-shing is among the most famous comic artists in Hong Kong. Since working at the age of 14, Ma's realist drawing style was hugely influenced by Japanese comic books. The huge success of his comic series, Chinese Hero, made many teenagers and working-class readers scramble for the latest copies at the newsstand every week. Ma is Hong Kong's first comic artist organising his solo exhibition. His series Fung Wan is considered his masterpiece as readers are riveted by its remarkable combination of martial arts, science fiction, and mythological motifs. Fung Wan remains to this date the bestselling comic book series in history. Ma's realism and complex plot development redefined Hong Kong wuxia comics and its influence is still felt today in popular culture, through adaptations of the two series into TV drama, film, dance theatre and musical.

# Alfonso Wong / Joseph Wong Chak

## Old Master Q

Sweeping in the Chinese world for more than half a century, Old Master Q comic series is Hong Kong's most long-lived comic. Alfonso Wong who passed away in 2017 used the name of his eldest son Wong Chak as his pseudonym, and now Wong Chak himself has inherited his father's legacy and continued to illustrate the Old Master Q. The absurdity of the city life and everyday encounter of the ordinary people all become inspirations of this six-panel grid comic. His humorous yet sarcastical brush strokes trained up the skill of painting and writing simultaneously.

Donning his signature master scholar garb and eyeglasses, albeit in a comical fashion, Old Master Q often got into fights with members of street gangs. He, and other characters, Big Potato and Mr. Chin portray Hong Kong street life in the 1970s with a humorous twist. In one of Wong's comic strips, Old Master Q reads, eats, watches television and sleeps in a small room where all furniture can be folded up and hidden in the wall. The comic strip seems to have accurately predicted the arrival of nano apartments decades later, which have become an unattainable dream for many young potential buyers. Wong's comic strip always managed to find humour even in the least favourable times. Children and young adults in the 70s and 80s grew up with Old Master Q. It has been repeatedly made into television, movies, animation and theatre performance.

Among the headings for the six-panel comic strips, "Intriguing and Curious" seems to be the most memorable with its many layers of meanings. The lack of explicit expression sometimes threw the readers a curve. Perhaps life is more interesting with its unexpected twists and turns. Alfonso Wong once jokingly said he used this title when he could not think of any appropriate headings, and he decided to leave room for readers' imagination.



*"The behavior and attitude of a character in comics may not resemble you and me. In fact, I have never seen a person like Old Master Q who behaves ridiculously unconventional. To me, comics are a continuing habit in my life. Old Master Q is not only my spiritual food it also provides an alternative perspective of life."*

— Stanley Wong





# Wong Sze-ma

## Cowboy

Cowboy's father, a character nicknamed the Godfather, was a sidekick in the comic book series Old Master Q. The publisher of Ming Pao Daily Jin Yong encouraged Wong Sze-ma, (real name was Wong Wing-hing) who worked for the newspaper, to develop the character for a serial comic strip. As Wong's son was born, he drew inspiration from the joy of fatherhood and the character Cowboy was created. The comic took on the bond between father and son, or a never-ending situation comedy set in Wong's family. Despite the rare use of dialogue, this four-panel comic strip is sweet and moving.

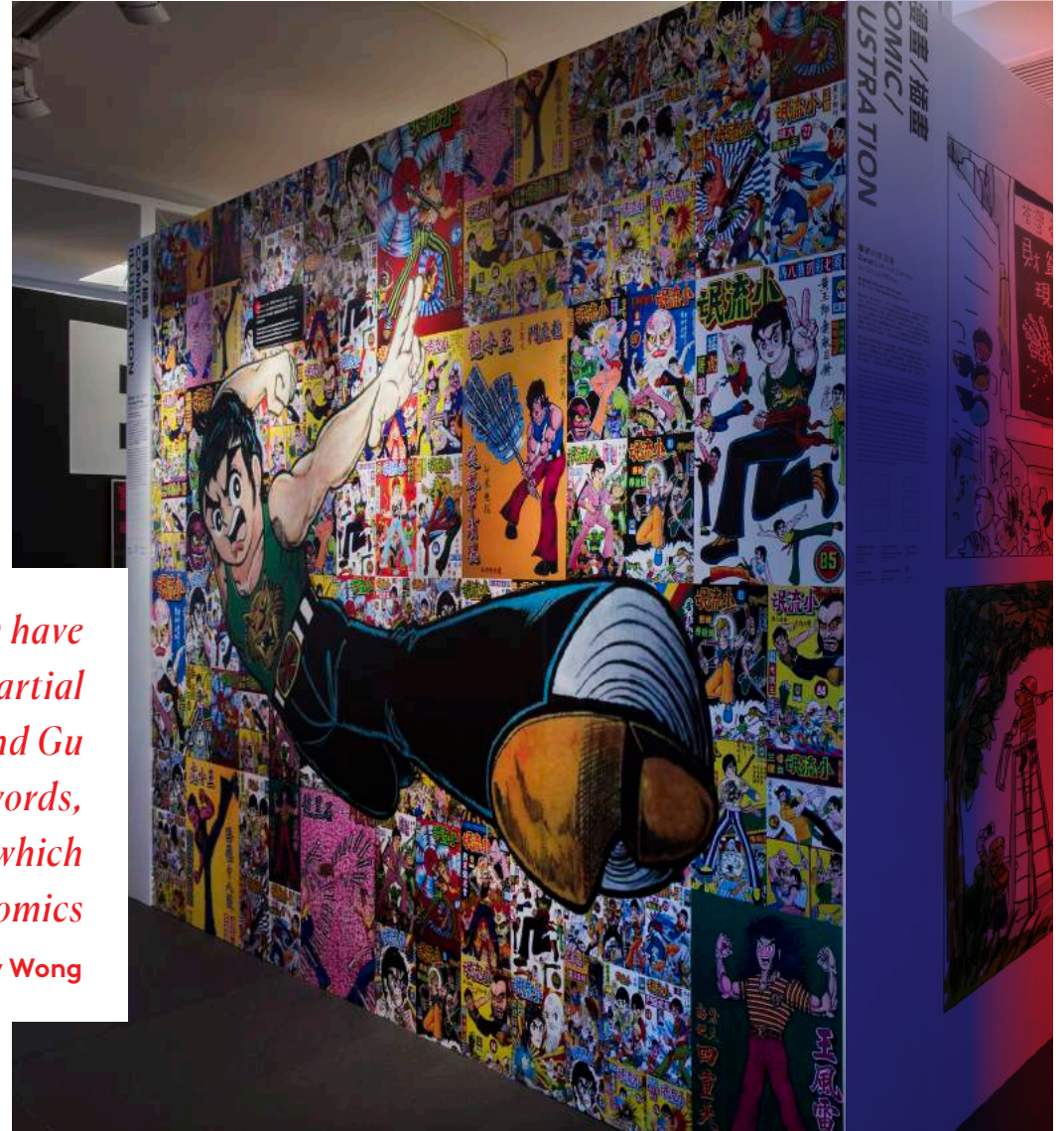


# Tony Wong Yuk-long

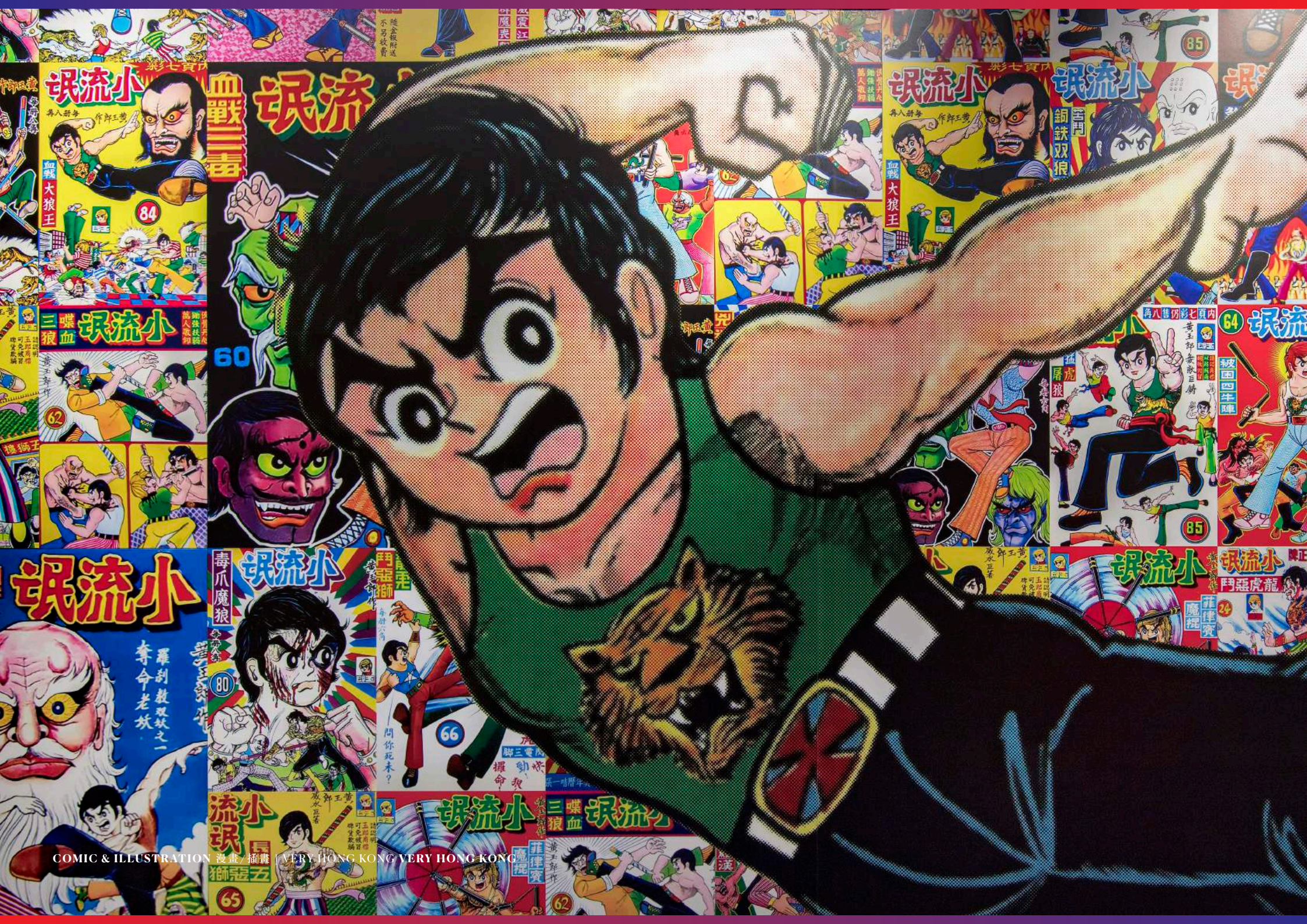
## Little Rascals / Oriental Heroes

Speaking of 'immortal fighting spirit' of Hong Kong, Tony Wong Yuk-long is definitely a perfect role model. As a poor boy at the age of 13, he debuted the mysterious and science fictional work. In 1970, he created the comic series Little Rascals (later renamed as Oriental Heroes), playing up the youth gang violence set in Hong Kong's public housing estates, and a large readership was drawn to the rebellious characters. Wong has turned the creation of comic into systemisation, master-protégé training, and division of labour, earning him two billion dollars. In 1987, he went bankrupt due to the stock market crash. In 1993, he gained popularity and fortune again by launching Weapon of the Gods. When the comic book publishing has become a sunset industry, he stepped into the online comics, earning him an annual income of over 100 million dollars and created a new era of Hong Kong. He is considered a representative of the Hong Kong spirit.

*"It is fascinating how the Americans have Heavy Metal while we have "Oriental Martial Arts Hero", Tony Wong. Louis Cha and Gu Long presented Chinese martial arts by words, but Wong represented it by pictures, which drew readers to the amazing world of comics from imagination." - Stanley Wong*









# Spring Rolllll / Cockroach

## Comic Anthologies

In 1998, Craig Au Yeung created a creative platform. Rather than publishing works attributable to a single author, he edited a quarterly comic book entitled Cockroach, which features comic artists from the Greater China Region. Cockroach connected the comic artists and comics magazines from Hong Kong and Switzerland, and hosted an exhibition in Switzerland. In 2004, Craig Au Yeung, Chihoi, Siuhak, Eric So and Yeung Hok Tak formed the collective 'Spring Rolllll' and co-published comic anthologies under the same name. Each story is themed about a word that starts with S: sweet, success, slow, softs, sad, sorrow and situation tragedy. Each uses his unique skill and style to illustrate the cultural spirit of Hong Kong, redefining the multifaceted urban lifestyle.



*Springrolllll — Craig Au Yeung / Chihoi / Siuhak / Eric So /Yeung Hok Tak*

*Cockroach — Nick Lee + a Maze Workshop / Amazing Twins / Craig Au Yeung / C.C.Chan & A.Gi / K.Y. Chan / Chan Chung / Jim Chu / Percy Chung / David Cow / Fat Fish / K.C. Ho / K.F. Ho / John Ho / Mei-yi Hsu / Keung / Koo Koo / Pauline Lam / Lily Lau / Pui-yee Lau Gukzik / Vincent Lau / Lau Ching Ping / Woody Lee / Li Chi Tak / LTT Wing / [miau] / Mr.China / Niejun / Psychotic Humanoid / Richard / Ted / Marco Wong / M Wong / Yeung Hok Tak / Maggie Yung / Clark Yung*



# Yuen Tai-yung

## Illustration Portfolio



Yuen Tai-yung is one of the first generation Hong Kong illustrators to have mastered the art of caricatures. His works encompassed movie posters, advertisements, comic magazine covers, portraits, sketches, and satirical comics. In 1975, Yuen's caricatures of Michael and Sam Hui for the popular comedy film *The Last Message* enticed audience to see the movie and established him as the best-known movie 'posterist' in Hong Kong. Yuen worked his way up from the bottom of the advertising industry and contributed to the golden times of Hong Kong film industry. His training and experience allowed him to create illustrations that succinctly captured the aura and spirit of the subject. After his retirement in 1992, he has continued to create. Among Yuen's works, the portraits of Bruce Lee on the posters for *Way of the Dragon*, *Fist of Fury*, and *Big Boss* are the artist's favourites. This series also earned him international recognition.

# Zunzi

## Editorial Comics on Social Affairs

Wong Kee-kwan, known under his pseudonym Zunzi, is the most prominent political comic artist during the 80s and 90s of the 20th century. Zunzi was trained at the Chinese University of Hong Kong's Fine Arts Department, and embarked on a career as comic artist in 1983 to take over a column in Ming Pao Daily as Wong Sze-ma, creator of Cowboy comics, passed away.

Same as all other popular overseas editorial cartoons on social affairs, Zunzi's works are known to deliver punch and draw attention to the crux of the subject matter. The works are also characterised by the skillful use of allegories and metaphors on current affairs. His single-panel or four-panel comics, often in the form of moral or social protest, have inspired the millennials to draw their own comics and express their views towards current affairs on social media. In the period of handover, Hong Kong people's worries grew over the uncertain future, comics on social affairs with black humour have become a remedy for the society that put a sarcastic smile on readers' faces.



*“Single grid cartoons created by Zunzi discuss a social issue each day. The picture contains many critical and thought-provoking implied message, providing inspiration to Hong Kong people in busy everyday life.” — Stanley Wong*

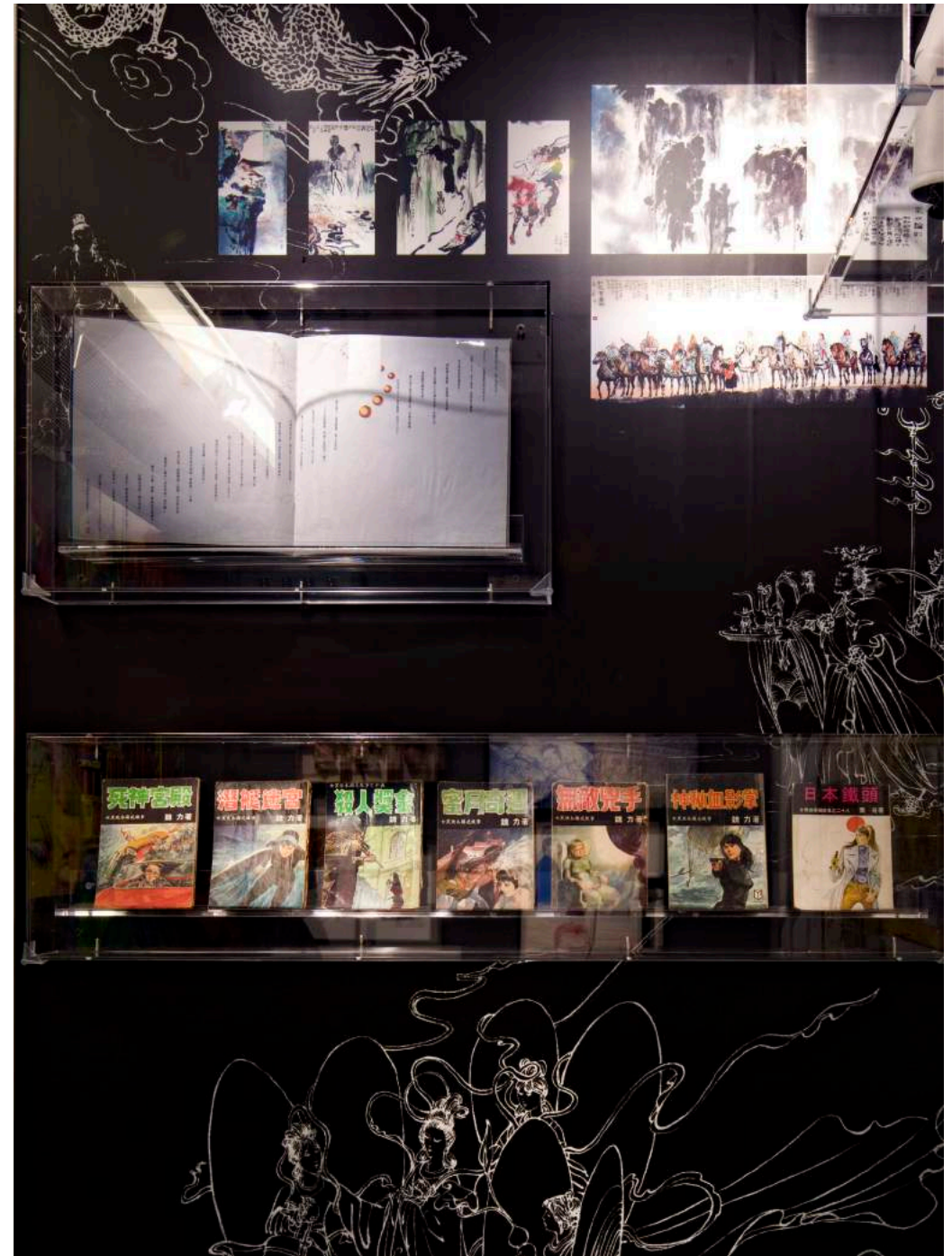


# Tung Pui-san

## Illustrations for Wuxia Novel Series

Tung Pui-san is a highly versatile artist who is best known for his book covers and illustrations for Jin Yong's wuxia novel series. At the age of 15, he moved from Guangzhou to Hong Kong and became apprentice to two separate Lingnan Chinese painters Choi Dai-ho and Yang Shan-chen, who were themselves apprentice to Gao Qi-feng. When he was 17, he was drawing illustrations for many Hong Kong wuxia comic serials. In 1961, he worked as art director for Hong Kong Film Co., and started to do illustrations for film posters and marketing collaterals. In the 70s, he contributed to various newspaper and magazines, pointing out problems in the society through commoners' perspective. As an artist with a massive output, he produced over 300,000 works in his career.

After he relocated to Canada in the late 80s, he began drawing ink paintings in large scale for Jin Yong's famous wuxia novel series to much acclaim. Most recently, his artistic endeavors reached new heights as he began illustrating Chinese classics, such as the Dream of the Red Chamber and The Romance of the Three Kingdoms. His art straddles classics and popular culture and has influenced many commercial artists who continue to follow in his footsteps.



# K.Y. Chan

## Wanderer's Gaze Watercolour Series



Kai-yin Chan, who goes by his initials K.Y., is an illustrator and visual artist with 30 years of experience under his belt. He is known for his works in many genres, including comics, art installations, art critiques, and paintings. K.Y. was a graduate of the Hong Kong Polytechnic University, and has taught at many higher education institutions, nurturing the next generation of illustrators.

K.Y. wandered around the streets and back alleys of Hong Kong to collect carton boxes that had been disposed of. He painted a series of cityscape on those packaging materials. His fine art contrasts with the commercial packaging, so that actual objects collected from the streets are processed to become a piece of art that represents the very same streets these raw objects were found on. K.Y.'s watercolour paintings on actual objects found on the streets, offers us a fresh take on urban impression. In 2005, his visual art exhibition Wanderer's Gaze was held. In 2009, K.Y. published a book entitled Pencil and Eraser with writer Yan Pat-to. K.Y.'s illustrations and Yan's texts accentuate each other's impact.





# Alice Mak / Brian Tse

## McMug



Another graduate of Hong Kong Polytechnic University's School of Design, Alice Mak, along with writer Brian Tse, created the comic book characters McMug, and his cousin, McDull, and their family and friends. Depicting the story about the kindergarten school life, McMug series started as 'fairy tales for adults' publishing on coloured pages in Ming Pao Weekly, later themed more suitable for children and published in the children supplement Little Ming Pao Weekly which was developed into children magazine entitled The Yellow Bus in 1993 with McMug continued to be featured. It was later developed as an independent published comic book series. At the beginning McMug series targeted adults and intellectuals, it has later become beloved characters among children. As Mak describes her art as being on the 'peripheral' of the comics world, the artists duo aim to provide an alternative to comics art with a fresh take on urban life. As naïve and innocent as the characters may seem, some serious social topics are often touched on. These were made into a series of commercial products and animation movies that reflect the Hong Kong spirit.

# Danny Yung

## Tian Tian Xiang Shang

Danny Yung returned to Hong Kong from United States in the late 70s and began his lifelong commitment across different fields of arts, including experimental films, comic art, art installations, video art, performing arts and conceptual art. In the 70s, Yung was surprised to see the Chinese slogan 'Tian Tian Xiang Shang', meaning making progress every day, boldly written on the walls of every elementary school in China. He was so intrigued by the expression that he borrowed it as the title for his comic drawings. And the boy character naturally took the name Tian Tian. Comics are often seen as a product of popular culture as well as storytelling for the new generation. In his Tian Tian Xiang Shang comic series, all speech and thought bubbles are intentionally left blank. Yung questions and redefines the narrative form of comics and in doing so, this mental attitude makes one rethink the perspectives on position, space, narrative framework and communication structure.

