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Building People-place Connections through Public Art

公共藝術：連繫人與地

Hong Kong Public Space Initiative
拓展公共空間



Introduction

Although much has been written and said about public art - especially on its ability to energise a public space and engage the general public - there is still no simple or conclusive definition for public art. While most scholars and commentators maintain that the public nature of its location is understandably the most crucial feature, others also suggest that accessibility is merely one of many criteria for an artwork to be considered as public art:

- Hilde Hein argues that public art does not acquire its public character merely from the place where it is found, because "publicity [also] has social and political connotations that are untranslatable to public access" (Hein, 1996: 1).
- Cher Krause Knight (2008), on the other hand, adds that such accessibility should not be only limited to physical accessibility, but rather that public art needs to be accessible to the general public emotionally and intellectually as well.
- More recently, the idea of publicness in public art has shifted from the public space that it occupies, to the public's involvement in the creative process, as well as the public issues that the artists try to address. As the Association for Public Art in the US suggests, "what distinguishes public art is the unique association of how it is made, where it is, and what it means".

引言

「公共藝術」一向不乏學術文獻與討論，但研究重點多側重於為公共空間注入活力及接觸公眾的功能之上，對其根本的定義仍然莫衷一是。大部分學者及評論者均認為公共藝術所在地點的公共性質至為關鍵，亦有論調指出藝術作品易為大眾接近只是公共藝術芸芸標準之一：

- Hilde Hein 指公共藝術之公共性質並非只源自藝術作品所在的地點，因「公開亦有其社會及政治意味，非單單向公眾開放所能表現」（Hein, 1996: 1）。
- 另一方面，Cher Krause Knight (2008) 又指出藝術作品易為大眾接近不應只局限於親身接觸，同時亦應令大眾在情感上和知性上產生感通。
- 近年，公共藝術中的「公共」概念，由藝術作品所在的公共空間，轉移至公眾在創作過程中的參與程度，以及藝術家希望回應的公共議題。正如美國公共藝術協會所述，「公共藝術特別之處，在於它如創作方式、所處地點及背後意義的相互關聯」。

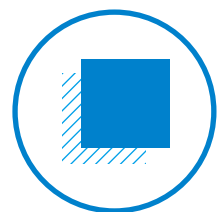


Curating Public Art Project to Reshape Local Public Spaces

The Hong Kong Public Space Initiative (HKPSI) shares the view that a good placemaking approach can strengthen the connection between people and places, as well as promote interactions between cultural, economic and social activities. In a recent project in Hong Kong's Kwun Tong district, HKPSI sought to take an innovative and experimental approach to exploring the process of creating new public art, with the goal of expressing the local character of the neighbourhood and enhancing the overall sense of belonging.

Guiding Principles

In line with HKPSI's objectives, a public art project should:



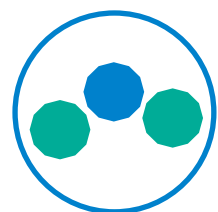
Respond to the local context
配合地區背景



Encourage community participation
促進社區參與



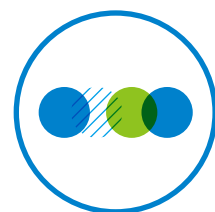
Foster creative ideas
激勵創新意念



Identify and utilise local assets
認清並善用地區資源



Strengthen the local character
鞏固地區特質



Enhance the cohesion of the overall neighbourhood
增進社區整體凝聚力

Naturally, when designing a public art project, it is also necessary to consider critical project management aspects, such as budget, timeframe, risk management, manpower capacity, and so forth.

策展公共藝術： 重塑當區公共空間

拓展公共空間認同地方營造方法得宜，既可鞏固人與地方之間的連繫，亦可促進文化、經濟及社會活動間的互動。在最近於觀塘進行的實驗項目中，拓展公共空間嘗試運用創新的手法，探討創作全新公共藝術作品的過程，希望在一展社區獨有特色的同時，亦可加強居民的歸屬感。

基本原則

根據拓展公共空間的目標，公共藝術項目應：

當然，公共藝術項目亦要考慮項目管理的各個重要環節，如預算、時間、風險管理、人手等。



Methodology

方法

A public art project basically consists of the following major steps:

一個公共藝術項目基本上牽涉以下主要步驟：

1

Set out the artwork's specifications, such as theme, dimension, material, form, etc.

訂定作品規格，如主題、尺寸、物料、形式等。

2

Commission the right artist to produce the artwork, either by invitation or a tendering process; or directly purchase the artwork from a gallery, agent or artist.

以邀約或招標形式委聘合適的藝術家進行創作，或直接向藝廊、代理人或藝術家洽購作品。

3

Install the artwork in the designated location.

於指定地點裝設藝術作品。

To maximise the success of the experimental public art project, HKPSI took the innovative approach of focusing more on the relationships between the place, the artists, the neighbourhood and the artwork, while we acted as the curator. In this regard, we were committed to:

為了令公共藝術實驗項目收效更佳，拓展公共空間採用創新方式，針對地方、藝術家、社區與藝術作品間的關係進行策展，因此致力：



Making the specifications of the artwork as simple as possible so as to encourage creativity.

將作品規格盡量簡化，鼓勵創意。



Welcoming the involvement of any artists with an attachment to the place, regardless of age or experience.

歡迎對當區有感情的藝術家參與，不限年齡及經驗。



Creating public artworks that foster community participation.

創造可鼓勵社區參與的公共藝術作品。

The whole project process can be summarised in six key steps:

整個過程可以概括為以下六個主要步驟：



Process and Results

01 Understanding the Community

HKPSI believes that without an understanding of the community, it is impossible to design something that resonates with the public. It's vital, therefore, to conduct many field surveys on different occasions to observe and talk to people, and really listen to them. Yet, this does not mean we can just walk into a crowd and ask "What do you want from your local public space?", so it's important to also do some "homework" before engaging in dialogue with the community.

Desktop Research

For the case study presented here, HKPSI started its desktop research on the community of Kwun Tong in early 2016, working for a period of nine months. The research included:

Information Sources 資料來源

Scope 範疇

Newspapers	報章	History and culture	歷史及文化
Video documentaries	紀錄片	Current social issues in the district	區內最近的社會問題
Research papers / journals / reports	研究論文 / 期刊 / 報告	Socio-economic situation	社會經濟狀況
District Council meeting minutes	區議會會議紀錄	Traffic patterns	交通模式
Government policies	政府政策	Planning and development	規劃與發展
Census data / Statistical figures	人口普查數據 / 統計數字	Local aspirations	地區前景
Development plans	發展計劃	Demographics	人口結構
Maps	地圖		
Housing types	房屋類型		
Roads and infrastructure	道路及基建		
Local organisations	地區組織		

過程及結果

01 了解社區

拓展公共空間相信如未能對一個社區充分了解，絕不可能設計出可與公眾產生共鳴的作品，因此在不同情況下進行多次實地調查，直接對居民作出觀察、進行溝通及聆聽意見至為重要。但這並不代表團隊可以直接走入人群之中問「你想從區內的公共空間得到甚麼？」，與社區對話前，先做點「功課」亦十分重要。

資料搜集

在這次案例中，拓展公共空間於 2016 年初開始對觀塘這個社區進行資料搜集，歷時九個月，所涵蓋的資料包括：

Field Survey

HKPSI visited the district many times to learn more about local residents' way of life. Sample questions covered such issues as:

Where do they live?
居民居於何處？

What are their shopping habits?
居民的購物習慣如何？

Which roads do people and cars most often use?
哪條是人車常用的道路？

How do people use the parks and other public spaces?
居民如何使用公園及其他公共空間？

What do they think of their community?
居民對自己的社區有何看法？

What do they appreciate about the place?
居民如何欣賞自己的社區？

By taking the time to establish a stronger sense of local people's daily lives, HKPSI discovered that with the revitalisation of industrial buildings, a growing community of artists had gathered in the area. This ultimately inspired the decision to tap into that local creative power to curate public art with strong ties to the community. Indeed, by utilising local assets and resources as part of the urban experiment, it was much more likely that the finished project would reflect the local character and forge new meaning in the public space.

實地調查

拓展公共空間多次落區，研究當區居民的生活方式，當中曾提問的部分問題如下：

How do they travel to restaurants and supermarkets?
如何前往食肆及超級市場？

What commercial activities take place in the area?
區內有甚麼商業活動？

Where are the key public transportation nodes?
哪處是主要的公共交通交匯點？

How accessible are major destinations in the community?
如何前往其他區內主要地點？

What problems does the neighbourhood have?
社區中有甚麼問題？

在了解當區居民日常生活期間，拓展公共空間發現隨著觀塘區的工廈活化，區內聚集了越來越多的藝術家，因此得到啟發，決定發掘區內的創作力量，以創作出與社區緊扣的公共藝術。事實上，在社會實驗中善用地區資源，最終的作品可更能反映地區特質，為公共空間賦予新意義。

02 Building Trust & Raising Awareness 03 Identifying Local Assets & Aspirations

Reaching Out to Contacts

Based on its background understanding of the community, HKPSI began reaching out to various groups of community members through a variety of different channels. Using the contacts we had made, we scheduled interviews with District Councillors, local NGOs, and even friends and relatives of HKPSI team members, in order to engage them in deeper conversations about the community.

02 建立信任並提升認知 03 認清地區資源及前景

外展接觸

在對社區的背景有初步了解後，拓展公共空間開始循不同渠道接觸社區的各個群體，並藉此與約見區議員、地區非政府組織，甚至拓展公共空間成員的親友，以從深入對話中了解社區。

Story - From Strangers to Friends 故事 - 一次生、兩次熟

Every time the HKPSI team visited Yuet Wah Street Playground, by day or night, we saw a group of middle-aged men hanging out by the park's food kiosk. It seemed likely that these men would know a lot about the park and the surrounding area since they spent so much time there. After several weeks, the team initiated its first conversation with the men. This first contact was just a few minutes' chat to know one another better, but after subsequent visits to the park the team quickly found itself building a friendship with the men, spending hours chatting, sharing snacks and drinks, and even celebrating Mid-autumn Festival together in the park. Indeed, the team not only got to know the men, but also their friends and friends' friends.

When the men first learnt about the HKPSI's project, they were sceptical. However, as the friendship grew, they finally became supporters of the endeavour, helping to spread positive comments about the project to other members of the community. Today, the trust and relationship that was built with these men remains strong: whenever HKPSI team members visit the park, the men still ask how they are doing and when they'll be coming back.

拓展公共空間每次造訪月華街遊樂場，都發現一班中年男士不論晝夜均駐足於公園小食亭。由於他們整日在此打發時間，相信對公園及附近的地方會相當了解。幾星期後，團隊與他們首度交談。起初只是以幾分鐘的寒暄互相認識，但經多次到訪後，團隊已與他們混熟，經常聊上數個小時，又互相分享零食及飲品，甚至在公園共慶中秋佳節，團隊甚至認識了他們的朋友和朋友的朋友。

他們首次得知拓展公共空間的項目時都有所質疑，但隨大家日漸熟絡，他們終支持這個新項目，並向社區內其他人士宣揚。時至今日，大家的信任和關係依然深厚，每次拓展公共空間的團隊成員到訪公園，他們仍會關心成員的近況，期待他們回來再聚。



Mutual Understanding 互相理解

The HKPSI team sought to not only gain insights from the community, but also to build mutual understanding and trust.

拓展公共空間不單希望可從外展接觸中洞悉社區，更着力建立信任、相互了解。



Appreciation 欣賞

As an outsider, HKPSI never attempted to solve the community's problems, but rather to appreciate its character and strengths, and try to shape a better local public space in collaboration with the community.

身為「局外人」，拓展公共空間並非以解決區內問題為目的，而是從外展接觸中欣賞社區的特質及長處，並藉此與社區協作塑造更佳의公共空間。



Scheduled vs Impromptu 約定與即興

We conducted scheduled interviews with key stakeholders, as well as impromptu conversations with a wide range of locals, e.g., chatting with park users, residents, and business owners in the area.

除約見主要持份者外，拓展公共空間亦不時與區內各階層人士交談，如公園使用者、居民及區內商戶等。



Community Support 社區支持

The HKPSI team seized every opportunity to share its vision with members of the community and gain their support.

拓展公共空間亦會把握機會向區內人士宣揚其抱負，爭取支持。

Story - No Agenda in Mind

故事 - 不定前設

Just like when any of us meet someone new, the first step is to learn more about the person. In placemaking terms, the process is exactly the same, except it's not a person but rather a place. In the early stages of its Kwun Tong project, HKPSI had no clear agenda of what we planned to do. By doing research and getting to know the community, we learned that Kwun Tong is undergoing major transformation, due to the revitalisation of the district's industrial buildings into a commercial hub, and the ongoing redevelopment of Kwun Tong city centre. This has understandably impacted the historic core of the community on a fundamental level, while also introducing many new residents and workers who are bringing fresh energy to this old neighbourhood.

Start with Key Stakeholders and Let the Social Network Grow

Research is key to understanding the assets, culture, and network that exist within a community. In the case of HKPSI's Kwun Tong project, District Councillors proved to be good first points of contact in building up a local network: their platforms illustrate the key issues that the community is most concerned about, and they also have connections to organisations that are active in the community. More importantly, District Councillors represent a broad spectrum of community interests; any community intervention inevitably requires this breadth of support to be successful. The HKPSI team also utilised its connections with friends and relatives who live or work in Kwun Tong to further build up its local knowledge and network.

就如我們與其他人初次見面，首先總會想對別人多加認識，地方營造也是同一道理，只是對象由人變成地方。在觀塘項目的初段，拓展公共空間並無明確計劃。在進行研究及了解社區後，拓展公共空間知道觀塘正在變天，由以往的工業區轉型成商業中心，觀塘市中心亦正經歷重建。改變對社區的歷史根源影響甚大，但同時亦有不少人前來居住及工作，為舊區注入生氣。

由「地膽」開始 一傳十、十傳百

要了解社區內的資源、文化及網絡，做好研究是關鍵所在。拓展公共空間在觀塘項目中，發現區議員是建立地區網絡一個合適的切入點：區議會平台正展示社區最關心的議題，而他們亦與社區中的活躍組織早有聯繫，更重要的是區議員會為眾多社區所關心的事項發聲，因此要成功介入社區少不免要先獲得他們的支持。拓展公共空間團隊亦透過於觀塘居住或工作的親友人脈，鞏固對地區的了解和地區網絡。

Forming Partnerships and Capitalising on Local Assets

Another key goal of HKPSI's community outreach was to connect with potential partners. This was achieved in the following ways:

- Reached out to community networks to share the vision for the project and identify groups that share a similar vision.
- Visited artists and designers' studios based in Kwun Tong to learn more about their philosophies, creative process, artworks and perspectives on Kwun Tong.
- Created a casual and relaxing atmosphere for sharing, e.g., providing good food and drinks and a comfortable environment to encourage open sharing.
- Created an idea exchange platform based on mutual respect for one another.

尋找伙伴，善用地區資源

拓展公共空間社區外展活動的另一重點是連繫潛在伙伴，主要有以下方法：

- 接觸社區網絡，以宣揚項目的目標及尋找志趣相投的團體；
- 拜訪以觀塘為基地的藝術家和設計師，了解他們的哲學、創作過程、作品及對觀塘的看法；
- 營造輕鬆的分享氣氛，如藉提供美味食物及飲品和舒適的環境，鼓勵公開分享意見；
- 在互信下建立交流意見的平台。

04 Idea Generation and Artwork Production

With the artist teams in place, HKPSI then embarked on the process of creating the public artworks. In order to meet the objectives of its experiment, the HKPSI team embraced an innovative new approach:

- No pre-set requirements for artists' creative work.
- Involved artists in every aspect of the process, including decision-making in terms of the chosen location, theme, medium, etc.
- Maximised each artist's creative power and realised their ideas to the fullest extent possible.
- Provided administrative and technical support (e.g., applying for licences or approvals from relevant government departments) thus allowing artists to focus on their core strengths rather than paperwork.
- Worked hand in hand with the artists at all times, from the beginning of the project till the end.
- Originated all ideas for the public artworks from inside the community.

Tip - Be Open-minded and Flexible

經驗分享 - 態度開明、保持彈性

There were lots of uncertainties in the Urban Experiment. After the initial round of visits, the HKPSI team invited all interested artists to a sharing session on 28 May 2016. Five groups of artists finally teamed with members to work on five public artworks. Although HKPSI spent a lot of time engaged in many rounds of meetings and visits with artists and design groups, three of these groups ultimately quit at different stages of the project due to a variety of factors, including resources, capabilities, technical issues, and so on. Only two out of five of these potential partners remained with the project until its completion.

04 發展創作意念及製作藝術作品

齊集藝術家團隊之後，拓展公共空間正式開始創作藝術作品的過程。為達到項目所訂的目標，拓展公共空間嘗試一個較新穎的方法：

- 藝術家的作品沒有前設要求。
- 在過程中每一方面都有藝術家的參與，包括決定選址、主題、媒介等。
- 讓各藝術家充分發揮創意，並盡力將其意念實現。
- 提供行政及技術上的支援（如向相關政府部門申請牌照及許可），令藝術家可專注創作而非手續程序。
- 從頭到尾都與藝術家時刻攜手合作。
- 一切公共藝術作品的意念均源自社區之內。

進行城市實驗存在很多變數。在首輪探訪後，拓展公共空間團隊在 2016 年 5 月 28 日邀請所有對項目感興趣的藝術家出席分享會，並與拓展公共空間團隊成員分成五組，負責五件公共藝術作品。雖然拓展公共空間花費不少時間與藝術家和藝團進行多次會議及探訪，不過有三組以資源、能力、技術問題等各種原因，在項目不同階段中退出。最終只有兩個藝術家和藝團參與整個項目。

Engaging Artists and the Community

讓藝術家與社區參與其中



- HKPSI shared with artists its preliminary analysis of the history, physical environment, demographics, local issues, development projects, land use, and traffic situation of the district based on its desktop research and field surveys.
- The artists were also required to conduct various fieldworks in order to gain a better understanding of the neighbourhood and the community.
- The HKPSI team paired up with artists to conduct field surveys at Yuet Wah Street Playground and its surroundings on 18 June 2016. This process enabled a better understanding of the physical environment and park users' characteristics.
- 拓展公共空間先與藝術家分享由資料搜集及實地調查中所得出對社區的初步了解，包括歷史背景、環境、人口結構、地區問題、發展項目、土地用途及交通情況。
- 藝術家亦要自行進行多次考察，以更了解鄰里及整個社區。
- 拓展公共空間與藝術家一同於 2016 年 6 月 18 日前往月華街遊樂場進行實地調查，從而更了解實際環境及公園使用者的特點。

Story - Be a Connector

故事 - 連繫各方

After a couple of visits to the district, some local residents had become familiar with the HKPSI team. During further site visits with the artists, the team took the initiative to start conversations with community members, so as to help the artists feel more comfortable about talking to strangers. This became a very important experience for both the team and artists to learn about residents' daily lives and what it's like to live in the neighbourhood. This touch of "real life" was a valuable resource for later inspiring the creative process.

As part of this innovative new approach to public art, the artists paid great attention to how the art pieces would relate to the site context and the people living there. They also placed strong emphasis on how the artworks could be presented to best convey their ideas to the community in a heartfelt way. Indeed, this is why in the end, each of the final artworks involved elements of interactivity, with people even becoming part of the art piece.

在多次落區後，部分當區居民與拓展公共空間團隊變得熟絡。在隨後與藝術家一同到訪時，拓展公共空間主動帶起與社區人士的對話，希望令藝術家與陌生人溝通時會較為放鬆。這次經驗對拓展公共空間團隊及藝術家都相當重要，因為可藉此了解居民日常生活及在社區起居的感受。這種「真實」的感覺對及後啟發創作過程十分寶貴。

在這次嶄新的公共藝術創作方式中，藝術家十分重視作品與地方背景與居民生活間的連繫，更着重作品的展示方式，力求可衷心表達他們對社區的想法，這亦是每個作品最終都帶有互動成份，甚至令居民亦成為作品一部分的原因。

Story - Approval from the Site Manager/Operator

故事 - 場地經理和營運者的批准

One critical step was to get permission from the site manager to carry out this experiment at the selected venue, namely the Yuet Wah Street Playground. In this instance, the site manager was the Leisure & Culture Services Department (LCSD). From the outset, HKPSI's strategy was to:

- start dialogue with the LCSD as early as possible, even before having a concrete idea about the experiment.
- address their concerns whenever a new proposal was made, putting the LCSD's concerns at the top of the list.
- explain clearly how the local community will potentially benefit from the activity.
- ensure a minimal risk, if not zero risk, and supplement dozens of contingency plans, with the target of 100% safety and zero complaints.
- offer a quick, if not real-time, response to all LCSD requests.
- be persistent with providing further information whenever requested.

項目的決定性一步是獲取場地經理，即康樂及文化事務署（康文署）的批准，於選定的地點（即月華街遊樂場）進行實驗。拓展公共空間從一開始就採取以下策略：

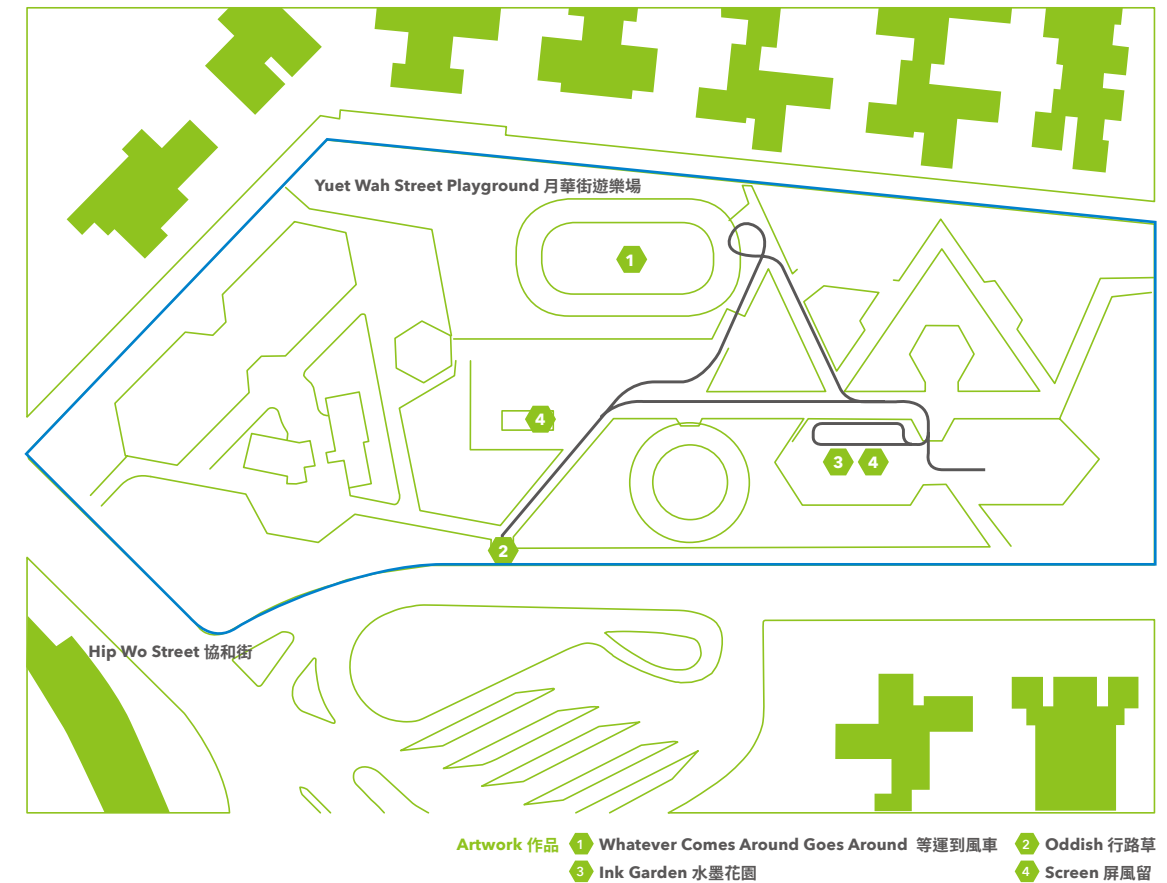
- 在實驗仍未有確實概念前已開始與康文署開始溝通。
- 任何新計劃均會針對康文署的關注事宜，將之列為首要問題。
- 清楚解釋活動可能為當區居民帶來的好處。
- 將風險減至最低（甚至零風險），亦要預備林林總總的應急計劃，力求百分百安全，不會收到投訴。
- 對康文署的要求即使未能即時回應亦會盡快回應。
- 要有耐性地回應查詢更多資料的要求。

05 Installation and Observation

- The experiment "Art Connects: Kwun Tong" took place from 13 - 28 August 2016.
- Four artworks were installed in various spots at Yuet Wah Street Playground, all available incessantly throughout this period.
- The last day of the experiment was an Experience Day. The artists were invited to the site to share with the public, and offer an on-site demonstration as a dynamic extension of the artworks.

05 裝設作品並進行觀察

- 實驗「地藝觀塘」於2016年8月13至28日舉行。
- 四件藝術作品裝設於月華街遊樂場多個地方，實驗期內無間斷開放。
- 實驗最後一日為「體驗日」，邀請藝術家親臨現場與公眾作分享，亦有即場示範作為藝術作品的動態延伸。



Overall, it was deeply encouraging to see that this ground-breaking new art exhibition was able to broaden the appeal of the park, attract new users to visit the park, and encourage everyone to stay for a longer period of time. In parallel with these achievements, the exhibition had no significant impact on the park's regular users.

總括而言，是次嶄新的藝術展覽既可令公園外觀更多元化，為公園帶來新訪客，並鼓勵大家延長逗留時間，令人甚為鼓舞。在達到上述成績的同時，展覽對公園常客並未有帶來太大影響。



Artwork 作品 1

Whatever Comes Around Goes Around 等運到風車

There is a roller-skating rink at Yuet Wah Street Playground, but few people pass by it. Terence created windmills with Kwun Tong's local characters, and placed them around the rink. As the wind blew, the windmills turned and brought colours and vibrancy to the static space. It was hoped that residents would come and enjoy the roller-skating rink again.

月華街遊樂場裏有個香港少見的滾軸溜冰場，卻人流稀少。梁曉然製作了大小小富有觀塘地區特色的風車，圍繞滾軸溜冰場放置。眾多風車隨風轉動，為這個靜態的空間帶來色彩與動感，也希望吸引居民再次回到滾軸溜冰場。

Creator 創作單位
Terence Leung
梁曉然



Design concept and features

- The windmills were in bright colour tones to bring cheerfulness to the place;
- Windmill symbolised "luck" in Chinese culture, so it was welcomed by the elderly in the community;
- The windmills were installed around the roller-skating ground located on hillside where it was not easily seen by people walking through the main corridor;
- Bamboo stick was environmental-friendly and commonly found in old housing estate in daily living;
- The windmill was made of posters collected in the industrial area of Kwun Tong;
- The moving element changed the static environmental setting;
- Interaction element created a connection with the people.

設計意念和特色

- 運用鮮色，為空間帶出歡樂的氛圍；
- 風車在中國文化象徵「行運」，於社區中受老人家歡迎；
- 風車圍繞着山坡上的滾軸溜冰場而放置，居民行經主要通道時較難發現裝置；
- 風車以竹支製作，環保之餘，亦常用於舊式屋村的日常生活之中；
- 風車以觀塘工廠區收集得來的街招製作；
- 動態元素改變了靜態環境；
- 互動元素助人互相連繫。



Artwork 作品 2
Oddish 行路草

There are not many urban parks where citizens can freely enjoy the lawn. At Yuet Wah Street Playground, most users are the elderly and mainly passive activities are carried out. Hour25 paved a 300m-circular route with artificial turf, which passed through the gathering spots at the park and other artworks. People could re-think the possibilities of the existing public space around them.

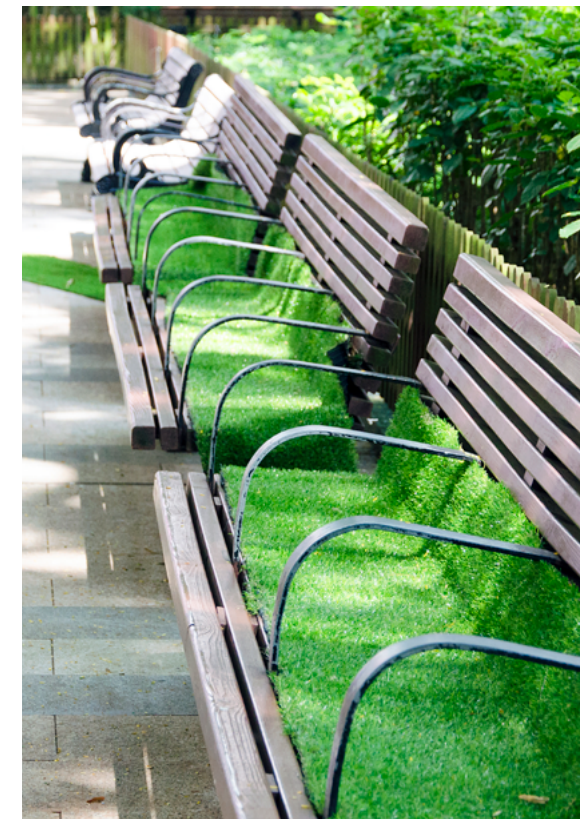
在香港，能夠真正讓市民無拘束地享受草地的市區公園實在不多。月華街公園的常客大多是老人家，做的多是靜態活動。Hour25 以人造草皮在公園鋪設了一條超過 300 米長的環形小徑，途中經過公園的「聚腳點」及其他藝術品，讓居民重新思考常在身邊的公共空間的可能性。

Creator 創作單位
Hour25
 佰刻制作



Design concept and features

- Playful and energetic;
- Simple and easy to get along;
- Stimulated people's thinking when they see hard-paved path growing grass;
- Aroused sensation by introducing a soft material;
- The alignment covering various parts of the park with different characters.



設計意念和特色

- 趣味盎然又充滿活力；
- 藝術裝置簡單，易與大眾打成一片；
- 當居民看見可在硬地上「種草」，會引發思考；
- 鋪上軟物料，會帶來感官刺激；
- 將公園各具特色的不同部分連結。



Artwork 作品 3

Ink Garden 水墨花園

Mr Ng was the teacher of the ink wash painting classes organised by Kwun Tong Yuet Wah Street Resident Association. The response of the classes was overwhelming and aroused people's interest in calligraphy and painting. Students had the chance to share their paintings with the residents, and contribute to promoting the recreational culture in the community. Besides, people could get a writing brush and draw their own canvas with their creativity, such that "everyone is an artist."

Creator 創作單位

**Mr Ng and Yuet Wah Street Resident Association
吳培疆老師及月華街居民協會**

觀塘月華街居民協會在社區開辦水墨畫班，吳老師擔任導師，口碑載道，引起了街坊對書畫藝術的興趣。「水墨花園」令學員有機會與其他街坊分享作品，也為推動社區康樂文化作出一點貢獻。此外，途人也可拿起毛筆，發揮創意，繪畫自己的作品，做到「人人都是藝術家」。



Design concept and features

- Discovered art talent among the passers-by;
- Encouraged people to express themselves through art;
- People learned to appreciate and respect;
- Made use of creative material for easy management;
- Weather-proof materials for outdoor exhibition;
- More permeable design to avoid adverse visual impact;
- All artworks were created by local residents, mainly housewives.

設計意念和特色

- 發掘途人的藝術天分；
- 鼓勵大眾透過藝術去表達自己；
- 讓大眾學懂欣賞和尊重；
- 使用創新物料，易於打理；
- 作品展覽位於戶外，因此使用防風雨物料製作；
- 裝置藝術的設計較通透，避免不良的視覺效果；
- 所有畫作都由本區居民（主要是家庭主婦）創作。



Artwork 作品 4
Screen 屏風留

As the simplest form of art and made with commonly found materials, the screens partitioned off the space at the park with a bit of decorations. The installation made subtle changes to the space that stimulated people to think about the relationship between the space and activities.

屏風留以最簡單的藝術方式和常見的物料製作。藝術裝置將公園的空間細分，加以點綴，透過些微變化，引發使用者思考不同空間大小與活動的關係。

Creator 創作單位
風留團隊



Design concept and features

- Created different levels of permeability;
- Materials were easily found in the local community;
- Movable furniture catered for different needs.

設計意念和特色

- 裝置創造了不同層次的通透感；
- 製作物料易於本土社區中找到；
- 裝置可移動，以符合不同人的需要。

Story - Show Understanding and Appreciation

故事 - 從心了解與欣賞

When engaging with the public, it is important to be empathetic for people's concerns and not to appear aloof. At the same time, people need to have a clear understanding of the project's vision, which is why it was so important to HKPSI to explain to the public what we were trying to achieve.

As an innovative project that was completely new to the community, it is not surprising that we encountered some difficulties. The first challenge came when HKPSI received a high volume of complaints regarding our "Ink Garden" exhibit.

A group of frequent park users complained that the ink paintings were occupying the open space that they used for morning exercise. Their concern was understandable, but was this really a one-or-zero situation? Was it possible to reach a solution that satisfied everyone's needs? The HKPSI team asked the following questions:

- Did the artwork in question completely use all space for morning exercises? The answer was clearly no.
- What is the true beauty of public space? The team reached the conclusion that public space is precious because it can be shared and enjoyed by everybody.
- Was the art piece really benefiting the community? Did it offer them a meaningful experience?

The team actively discussed these questions with local residents every day at the park during the exhibition period. We explained that all the artworks were created by members of the local community. It was also observed that the paintings spoke to people of all ages, with the "temporary ink drawing board" encouraging participation and creativity. Indeed, there were many smiling faces when kids and parents played with these paintings!

After much conversation, most of the people who had originally opposed the exhibition appeared to soften their stance. Some even showed appreciation for the fantastic artworks that their fellow neighbours had created, and this process sparked healthy dialogue among community members regarding the use of public spaces.

接觸公眾最重要的是切身處地了解大家的憂慮，切忌表現自高自大；同時大眾亦須透徹了解項目的願景，因此拓展公共空間向公眾解釋希望達到的目標十分重要。

由於這個創新的項目對社區而言十分新鮮，不難預計當中會面對一定的困難，而拓展公共空間遇到的首個難題就是「水墨花園」的展品收到大量投訴。

一班公園常客投訴水墨畫霸佔了日常晨運的空間。他們的擔心不難理解，但是否就是一個「有你無我」的情況？可以從中得出一個可滿足大家的方案嗎？拓展公共空間首先提出以下問題：

- 作品是否完全霸佔所有晨運空間？答案明顯不是。
- 公共空間的真諦是甚麼？拓展公共空間認為公共空間彌足珍貴，可人人共享，樂在其中。
- 藝術作品有否令社區得益？是否塑造了有意義的體驗？

團隊在展覽期間每天都在公園與當區居民討論上述問題，並解釋作品是由街坊創作。團隊觀察到不同年紀的人對畫作均感興趣，其中的「臨時水墨畫布」更激起大家的參與和創意，不少家長與小孩更玩得十分愉快！

在經過多番溝通後，原本對展覽持反對態度的人都立場軟化，更有人欣賞由街坊創作的精彩畫作，而整個過程亦激發了社區成員之間對公共空間運用一次有益的對話。

06 Feedback

Every placemaking programme, including this urban experiment, needs a feedback system for long-term learning and evolution. Only feedback enables the project process to become better and better over time.

In this experiment, HKPSI designed various feedback channels to inspire the participating artists and pave the way for future projects. Valuable lessons were drawn from the experience; from the initial outreach, to the creative process, and the execution of the exhibition itself, the experience provided rich inspiration for all stakeholders who seek to create public art that can contribute to community placemaking and foster relationships.

06 意見收集

每個地方營造活動都需要系統性地收集意見，供日後長遠學習及改良之用，是次社會實驗亦毫不例外，只有取得意見才可令日後的項目進行過程做得更好。

在這項實驗中，拓展公共空間設計了不同的渠道收集意見，希望可為參與的藝術家提供靈感，為日後的項目鋪路。整個過程由初步接觸、創作過程、到舉行展覽均吸取了不少寶貴經驗，啟發希望藉公共藝術於社區進行地區營造的相關人士，以及加深彼此的連繫。

The Experience Day 體驗日





Lessons Learned

As said, HKPSI adopted an innovative approach for curating this Urban Experiment. Some were successful, but some were not. Below are some takeaways, which are useful in future public art projects:

- 1 Early dialogue with the community during the creative process makes a real difference.
- 2 It is important to engage in community dialogue regarding the shared use of public spaces.
- 3 Many people have an inherent resistance to change.
- 4 People's perceptions of public art and new concepts evolve over time.
- 5 Users enjoy watching other activities in a public space.
- 6 Public art that successfully encourages social interaction must always stimulate users' senses too.
- 7 Public art that shows an appreciation for local elements can promote a stronger sense of connection.
- 8 Introducing participatory elements in the park design can create memorable experiences for generations of users, enhance the local character of the space, and provide a platform for dialogue.
- 9 It is important to have an ongoing mechanism that allows continuous dialogue between the community and policy makers and developers in promoting long-term sustainability in our community.

項目經驗

正如前文所說，拓展公共空間採用了創新方式策展這個城市實驗。部份方法成功，但亦有可加以改進的地方。以下總結了這個項目的一些經驗，相信可對日後的公共藝術項目有所幫助：

- 1 於創作過程前期與社區進行溝通可帶來實際改變。
- 2 就共享公共空間與社區展開對話相當重要。
- 3 不少人對轉變均有種固有的阻力。
- 4 大眾對公共藝術和嶄新概念的看法會隨時間轉變。
- 5 使用者享受觀看他人在公共空間中進行其他活動。
- 6 成功鼓勵社交互動的公共藝術必定會同時刺激用家的感官。
- 7 向地區元素致意的公共藝術可令大眾產生更強的連繫。
- 8 可令人參與其中的公園設計可為不同世代的用家帶來難忘的體驗，增強空間的本土特色，並為社區對話搭建平台。
- 9 為社區與決策人員及發展商建立機制，促進社區的可持續發展。

Example - Many People Have an Inherent Resistance to Change

例子 - 不少人對轉變有種固有的阻力

People are open to new possibilities once they have experienced them personally and become more comfortable with them. In the Kwun Tong exhibition, "Oddish" received mostly negative comments from community members for its perceived danger, but these people came to enjoy it over time once they became more comfortable with it, and many were sad to see it taken down.

While some admired the extra greenery that it added to the park, a number of middle-aged and elderly people initially complained about the safety of the installation, with many of these people concerned about slipping and tripping on the grass paths. This was where the receptiveness of the public to a new concept was tested. Many users criticised the installation due to safety reasons before experiencing it themselves. Over the exhibition period, it was observed that as users became more familiar with "Oddish", even elderly people became comfortable walking on it, with some even expressing the opinion that the grass was more comfortable and safer to walk on. There is often an inherent resistance to change in the community, with time this can be overcome through education and continued exposure to the new concept.

人面對全新的可能性，在親身經歷並感到自在後大都會放開懷抱。在觀塘的展覽中，「行路草」因被視為有潛在危險，居民起初大都加以批評，直至他們對展品感到放心後都多次享用作品，有人更不忍看到展品被拆除。

雖然有人對公園可增加綠化表示讚賞，但起初亦有不少中年人及長者投訴展品的安全問題，當中特別關心草地濕滑，並會絆倒行人，而這正是公眾對新思維接受程度的一次考驗。不少用家在未曾親身體驗前就批評展品，但在展覽期間觀察所見，大家對「行路草」更為熟悉後，即使長者亦樂意行走在上，更有人指走在草地上更舒適安全。要改變社區必然會遇上固有的阻力，但可藉教育和持續展示新概念令情況有所改善。

Example - People's Perceptions of Public Art and New Concepts Evolve over Time

例子 - 大眾對公共藝術和嶄新概念的看法會隨時間改變

A wide range of factors, such as design, local context, physical setting, weather, management, timing, and many others, can all affect the experience of people interacting with artworks in any given space. Perception and behaviour both change over time when a community begins to build a relationship with artworks, as was demonstrated through the HKPSI's two-week experiment. For instance, many adults voted for "Oddish" as their favourite artwork on the last day of the event, despite this being the complete opposite of their initial feedback at the start of the exhibition.

林林總總的因素，如設計、地區背景、環境設定、天氣、管理、時間等都可影響受眾在特定地方與藝術作品的互動。從拓展公共空間為期兩星期的實驗可以看到，隨社區與作品漸漸產生關係，大眾的看法和行為亦會隨之而改變，例如「行路草」在展覽的最後一天獲不少成年人選為最受歡迎的作品，與展覽之初所得到的意見截然不同。