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## Theme - A Matchmaker for Old Crafts and Modern Living

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THEMELIVING

作為「飄雅活藝」的創意總監，陸詠沁認為手工藝就是「手、心和腦」的結晶，代表著每件工藝品背後都有一個工藝師的個人故事。

As the creative director of Crafts on Peel, Penelope Luk pointed out that crafts are created by combining the mind, the heart and the hands of the craftsman, who has stories to tell about each crafted item.

# A Matchmaker For Old Crafts And Modern Living

Interview with Crafts on Peel Creative Director Penelope Luk

為傳統工藝與當代生活作媒

專訪飄雅活藝創意總監陸詠沁

Text by Patrick Chiu Photography by Ringo Tang

Crafts on Peel is a local charitable organisation dedicated to reviving, reinterpreting and perpetuating traditional craftsmanship. Helmed by its creative director Penelope Luk and founder Yama Chan, the organisation fosters collaboration between craftsmen from different eras through apprenticeship and technical exchanges. By nurturing a new generation of contemporary artisans, it aspires to breathe new life into time-honoured crafts with creative ideas and designs, such that craftsmanship could truly stand the test of time.

由創意總監陸詠沁 (Penelope Luk) 及創辦人陳雅文 (Yama Chan) 共同主理的「飄雅活藝」(Crafts on Peel) 為一間本地慈善機構，致力於振興、重新詮釋和延續傳統工藝。通過學徒制和技術交流，促進兩代工藝師之間的合作，培育嶄新一代，同時透過當代工藝師以創新理念、設計，為傳統工藝注入新生命，使工藝得以與時並進、歷久不衰。

Situated on Peel Street in Central, Crafts on Peel is housed in a historic building constructed in 1948. Thematic exhibitions, workshops, artisan-in-residence, craft exchange programmes and an experiential shopping platform, etc. are all happening in this venue, which aims at providing a novel way to experience craft such that the public can become more appreciative of craftsmanship, culture and aesthetics. The successful conservation and revitalisation of this site is the fruition of 18 months of hard work by the project's founders Chan and Luk. Their mission to foster the transmission and innovation of traditional Hong Kong crafts has achieved initial success since its opening in 2020.

While crafts are not masterpieces or national treasures, Crafts on Peel is passionate about the cultural and historic values embedded in them. Thus, it has chosen to innovate traditional crafts.



1-2. 從「飄雅活藝」角度看來，工藝作品絕非死物一件，它們的價值不僅在乎金錢，更在乎其歷史文化背景，以至個別作品背後的故事。At Crafts on Peel, crafts are not simply unanimated objects. They are not only associated with a price tag either. Instead, one can always catch a glimpse of history, culture, and stories behind each piece.

Luk explained, "The boundaries between crafts, design and art are somehow blurry. Art comes in many forms; design places a strong focus on concepts, while crafts are, after all, practical objects that are integral to our lives. The creation of crafts and their uniqueness are characterised by material selection, processes and application of tools."

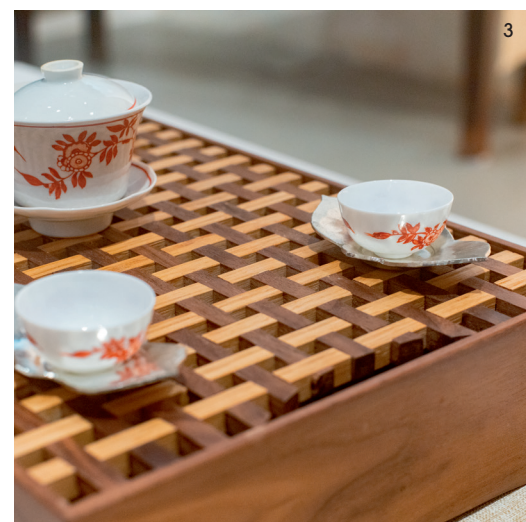
The circular logo of Crafts on Peel features the Chinese character "me", which is formed by two inverted "hands" to symbolise how workmanship is passed down from the hand of the master to the hand of the apprentice. The logo also reflects the cultural identity of traditional crafts. As Luk mentioned, crafts are created by combining the mind, the heart and the hands of the craftsman, who has stories to tell about each crafted item. She added, "This is the very essence of crafts and where their cultural value lies. The creators of our exhibits here, for instance, are all devoted to perfecting their craft. The 64 artisans that we are supporting all share this common goal." Luk contends that although crafts are not mainstream creative endeavours, the pragmatic yet artisanal spirit and skills could complement and elevate designs and art. "Cultural reform is taking place throughout history. For example, bamboo meal containers have been discovered from millennia-old archaeological assemblage. These crafts revealed how ancient people improved their lives with clever ideas. Many of their production techniques, materials and tools applied are still in use today. The very practical vases, tea ware or incense burners from the Song dynasty are also very pleasant to look at. As crafts are inseparable from everyday life, we could indeed map historical and cultural changes through these pragmatically aesthetic items. We know that crafts are still in

demand today. Our challenge is to find a way to inform practitioners from different domains, so that the value and benefits of crafts can be better understood." At Crafts on Peel, crafts are not simply unanimated objects. They are not only associated with a price tag either. Instead, one can always catch a glimpse of history, culture, and stories behind each piece. Supported by the private funding of its founder Yama Chan, Crafts on Peel is committed to reviving, reinterpreting, and perpetuating traditional crafts. Luk said, "This is our philosophy and our mission. It is also a standard to be adhered by the projects we support. We strive to 'revive' crafts that were once highly popular and to keep them growing. We 'reinterpret' traditional techniques and tool application with new methods such that they can advance with time. By generating new demands for reinterpreted creations, the fundamental business can 'perpetuated'." To achieve these goals, Crafts on Peel launched an apprentice scheme, an exchange project and an online platform to educate the public about the value of crafts. Luk said, "Our first five-year plan is to educate the public. We hope that a craft academy can be established in Hong Kong within 10 years. Hong Kong cannot thrive on professionals like lawyers and doctors alone. We must keep traditional crafts alive, and more people should know about them. Formal training and education should be introduced. This is an area that we would like to be a part of." Luk emphasised that Hong Kong has many crafts that deserve the public's attention, preservation and development. Crafts on Peel has organised thematic exhibitions to showcase the traditional crafts and creative reinterpretations of bamboo, metal and wood, including bamboo and paper craft, bamboo bird cages; the folding and

buckling, hammering, chiselling and lost-wax casting techniques of galvanized iron; as well as the mortise and tenon structures, engraved and sculpted pieces, woodworking lathes of woodwork. "Japan is a role model in preserving crafts because they value documentation. There are generations of the same family dedicating themselves to the same craft. Our own traditional crafts, however, are rarely systematically recorded or displayed. Without proper documentation, techniques are only transmitted from masters to their apprentices. Many old masters find it challenging to express their skills and techniques in words. They know how to work on their crafts but may not know why – they only remember these as the recommendations of their predecessors. Crafts on Peel can be a matchmaker and connect traditional craftsmen and contemporary creators to foster further exchange and collaboration," said Luk. To draw the public's attention to traditional crafts, Crafts on Peel has compiled a register of Hong Kong craftsmen that offers a list of active artisans and their relevant areas and materials. Apprenticeship and exchange programmes are then organised to connect two generations of artisans and to promote exchange and collaboration. To encourage innovation in traditional crafts, artisans are commissioned to create new projects, and the creative process is recorded like oral history for future reference. Luk said, "We noted that traditional crafts stay evergreen when their craftsmen continue to inject new elements. The Japanese are doing really well in this aspect, partly because crafts are still living and breathing in their everyday life, and the general public is still supporting and paying for traditional crafts." COVID certainly disrupted the development of Crafts on Peel, but it has not hindered the

organisation's efforts in popularising Hong Kong's home-grown workmanship. In 2021, Crafts on Peel was invited by Hong Kong Economic and Trade Office (London) to take part in the London Craft Week. Participants' response was overwhelming. Luk recalled, "The London Craft Week saw the presence of some 300 crafters from all around the world. As an Asian representative, we presented 45 bamboo craft pieces created by Hong Kong craftsmen. On the traditional side, we showed bamboo weaving, paper crafting, bird cages and bamboo steamers. We also brought with us the collaborative works by traditional craftsmen and contemporary creators. Two contemporary craftsmen - Jinno Neko and Gamzar – were invited to demonstrate their creative processes on site also. It was a great way to promote Hong Kong's workmanship and we received very enthusiastic support online and offline." Traditional craftsmen are not often adept at showing or promoting their workmanship and products. By hosting exhibitions and exchange events, Crafts on Peel can act as a bridge to catch the attention of different audience groups, serving to educate the public and to promote different crafts. Luk said, "We are very glad that more and more brands are approaching us. Based on different themes, we can help to link up cooperation opportunities for the relevant craftsmen. We usually manage to create enough noise through our exhibitions. With close to 30 similar projects running at present, Crafts on Peel is somehow playing the role of a branding consultant. We are a non-profit making organisation, working voluntarily without charging a fee. Our difficulties come from limited resources. As such, we can only handpick mature projects to offer our assistance and our help is limited to matching craftsmen with interested parties."

3-5. 手工藝不僅與人們生活息息相關，見證著歷史文化的變遷，亦自有其一套實用美學。As crafts are inseparable from everyday life, we could indeed map historical and cultural changes through these pragmatically aesthetic items.





1-4. 在從無到有的過程中，手工藝往往都倚靠物料選擇、製作工序和工具應用，這些都反映了手工藝的獨特性。The creation of crafts and their uniqueness are characterised by material selection, processes and application of tools.

位於香港中環卑利街一幢建於1948年的歷史建築內，「飄雅活藝」旨在提供一個嶄新的工藝體驗場所，透過各種項目，包括主題展覽、工作坊、工藝師駐留計劃、工藝交流計劃及體驗式購物平台等，拓闊大眾對工藝的了解，從而延伸對文化及美學的認知。創辦人陳雅文和陸詠沁花了十八個月修復這棟建築物，使其內部設計新舊交融，成功保育活化。由2020年開幕至今，已初步實現了促進本地傳統工藝傳承並創新的使命。陸詠沁指出「飄雅活藝」之所以選擇創新傳統工藝為服務使命，並非它是什麼大師之作或曠世國寶，而是因為它承載了人們許多生活、文化和歷史價值：「手工藝跟設計和藝術的界線其實很模糊，藝術有很多形式，設計則特別強調理念，工藝品則始終是一件實用的物品，在人們生活中其實一直扮演重要角色。在從無到有的過程中，往往都倚靠物料選擇、製作工序和工具應用，這些都反映了手工藝的獨特性。」

「飄雅活藝」的標誌由兩個倒置「手」字，及在一個圓圈內結合而形成了一個「我」字所組成，代表了工藝技術在師徒間相傳並得以延續，並反映了傳統工藝的文化認同精神。正如陸詠沁提到，手工藝就是「手、心和腦」的結晶，代表著每件工藝品背後都有一個工藝師的個人故事，她繼續說：「這



就是手工藝的精髓，也是其文化價值所在。你看這兒的展品，創作者都抱著同樣的心態，就是『用一輩子去做好一件事』。我們現在所支持的64個手工藝單位都是特邀回來的，大家都抱著這個共同目標。」

陸詠沁認為，手工藝看似是一門非主流的創作，卻能以其貼近生活的工匠精神和造詣，補足及提昇設計和藝術作品：「文化的變革世世代代都在發生，我們在出土有幾千年歷史的文物中，也發現過先民的竹製餐盒。它們蘊含著當時人民的生活點滴，見證古人如何以手工藝來提升生活，它們的製作方式、應用物料和工具，許多至今仍能保存下來。譬如中國宋代的那些花器和茶道或香道手工藝品，實用之餘且還展現驚人的美學。手工藝不僅與人們生活息息相關，見證著歷史文化的變遷，亦自有其一套實用美學。時至今日，人們對手工藝仍有需求，問題只是如何令不同領域的業者，更加了解它們的價值和好處。」

從「飄雅活藝」角度看來，工藝作品絕非死物一件，它們的價值不僅在乎金錢，更在乎其歷史文化背景，以至個別作品背後的故事。在創辦人陳雅文的私人基金支持下，「飄雅活藝」致力於振興、重新詮釋和延續傳統工藝，陸詠沁說：「這既是我們的理念和使命，也是我們所支持的項目必須符合的標準。『飄雅活藝』有三個使命，其一為『振興』，我們的定義是這門手工藝曾經興旺一時，現在我們希望它能延續下去，繼續發展。其次則是『重新詮釋』，即利用嶄新的方式去演繹傳統的工藝技術和工具應用，令其能與時並進。其三便是『永續』，即代表追隨時代步伐發展，為重新詮釋的手工藝創造嶄新需求，令其基業常青。」為了實現有關目標，「飄雅活藝」開展了三個計劃——師徒計劃、交流計劃和零售平台，希望由推廣教育令普羅大眾重新認識和了解工藝的價值。陸詠沁說：「我們首五年的願景重點在教育大眾，十年願景就希望香港能有手工藝學院成立，香港不能只有律師或醫生等專業人士，也需要延續傳統手工藝，將它們發揚光大，將之引入正統的訓練和教育，這也是我們希望參與的領域。」她指出，香港其實有許多手工藝值得大家關注、保存和發展，「飄雅活藝」先後便舉辦過有關竹

藝、金工和木工專題展覽，向大眾介紹並展示了眾多傳統工藝和創新作品，譬如：竹藝中的紮作、竹製雀籠；金工中的白鐵摺骨、錘起、批花、失蠟鑄造等工藝；還有木工中的榫卯、雕刻、車床等工藝。

「日本人將手工藝保存得很好，因他們非常重視文字紀錄，其匠人亦多屬世襲，幾代人都從事同一手工藝也不罕見，反觀我們傳統工藝卻鮮有系統性的記載和展示，由於缺乏文獻記載，技藝傳授限於師徒相傳，許多老師亦難用言辭文字表達其造詣技巧，對本身的工藝往往也是知其然而不知其所以然，只能說是師傅或師公的遺訓。於是便造就了我們扮演媒人的角色，撮合傳統工藝師與當代創作者的交流和合作。」陸詠沁說。

為讓傳統手工藝重回大眾視野，「飄雅活藝」首先修訂了一部香港工藝師名冊，列出在不同領域和不同物料上仍然活躍的工藝師們，再通過師徒計劃和交流計劃，撮合兩代工藝師之間的交流合作，又以向他們委託創作的方式，尋求令傳統工藝推陳出新，並且透過誕生一件新作品的過程，就似口述歷史般將它們一一紀錄存檔起來。陸詠沁表示：「我們發現一門手工藝能否基業常青，就看其歷代傳人是否能推陳出新，以當代方式去演繹傳統工藝。日本人在這方面便做得很好，部分原因就在於手工藝始終存在於人民生活中，普羅大眾都會支持光顧傳統工藝品。」

新冠疫情固然打亂了「飄雅活藝」的發展步伐，卻無礙其將本土傳統工藝發揚光大的努力。「飄雅活藝」於2021年獲香港駐倫敦經濟貿易辦事處邀請，參與了在當地舉行的倫敦工藝週(London Craft Week)，與會者反應熱烈，陸詠沁說：「是次倫敦工藝展吸引了來自世界各地近300個工藝單位參與。作為亞洲代表之一，我們呈獻了45件出自香

港工藝師的竹藝作品，既有竹藝、紮作、雀籠和蒸籠等傳統工藝，亦不乏傳統工藝師傅和當代創作者合作之作品。此外，我們亦邀請了兩位當代工藝師神野貓(Jinno Neko)和金澤(Gamzar)同行，在倫敦工藝週現場示範創作，以宣揚本土工藝，贏得了現場和網上直播的觀眾熱烈支持。」傳統工藝師一般都不擅長展示或推廣自己的工藝和作品，「飄雅活藝」正好扮演橋樑的角色，藉舉辦各種展覽和交流活動以吸引不同觀眾，發揮教育大眾和宣傳推廣作用，陸詠沁說：「令人欣喜的是，越來越多品牌接觸我們，因應不同主題，尋求與相關工藝師合作的機會。而這往往在我們舉行展覽後，吸引到他們的注意。我們目前便有近30個類似項目，令『飄雅活藝』儼如品牌顧問。我們是非牟利機構，以義務性質工作而不會收取費用，難處亦正在於資源有限，只能精挑細選優質和成熟的項目才能提供協助，所以亦只限於配對介紹。」



**Penelope Luk**  
Creative Director,  
CraftsonPeel  
Inspired by over fifteen years of experience in hospitality and event management, Penelope Luk is the driving force behind Crafts on Peel, a non profit creative venue dedicated to reviving, reinterpreting and perpetuating traditional craft, and supporting the development of contemporary artisans in Hong Kong and internationally. As the Creative Director of Crafts on Peel, Penelope has helped to shape the organisation's vision, mission and values, and has overseen the restoration of 11 Peel Street into a dynamic multi-purpose creative venue. With her in-depth knowledge on the history of heritage crafts as well as her extensive local and international network, Penelope's role is instrumental in activating the venue through exhibitions and workshops, and facilitating creative collaborations between traditional craftsmen and contemporary artisans. Penelope was born in Hong Kong, grew up in Great Britain, and studied Dutch and Linguistics at the Universiteit Gent, Belgium. A globe-trotter and nature lover, Penelope also enjoys painting, yoga and meditation. Her diverse cultural experience further includes being a state-certified Chinese Tea Master, a passion that she has shared as part of Crafts on Peel's public programs.

**陸詠沁 飄雅活藝創意總監**  
陸詠沁擁有逾十五年豐富的服務業及活動策劃經驗。她傾力推動非牟利文化體驗空間——飄雅活藝的成立，與創辦人及團隊致力振興、重新詮釋及延續傳統工藝，並支持香港與國際的傳統及當代工藝師的發展。作為飄雅活藝的創意總監，陸詠沁致力協助機構塑造願景、使命和價值，並親自負責飄雅活藝建築，即中環卑利街11號的修復工程，將其打造成多功能的創意場地。她諳熟文化遺產與傳統工藝知識，並擁有廣闊的本地與國際人際關係，為不同展覽和公眾項目的發展，以及為傳統與當代工藝師之間的創意合作帶來新意。陸詠沁於香港出生，在英國成長，曾於比利時根特大學修讀荷蘭語和語言學。她熱衷於環遊世界和走近自然，亦享受參與多元文化的體驗，包括繪畫、瑜伽和冥想。她更是一位擁有國家專業認可的中國茶藝師，這也與飄雅活藝的公眾項目息息相關。

