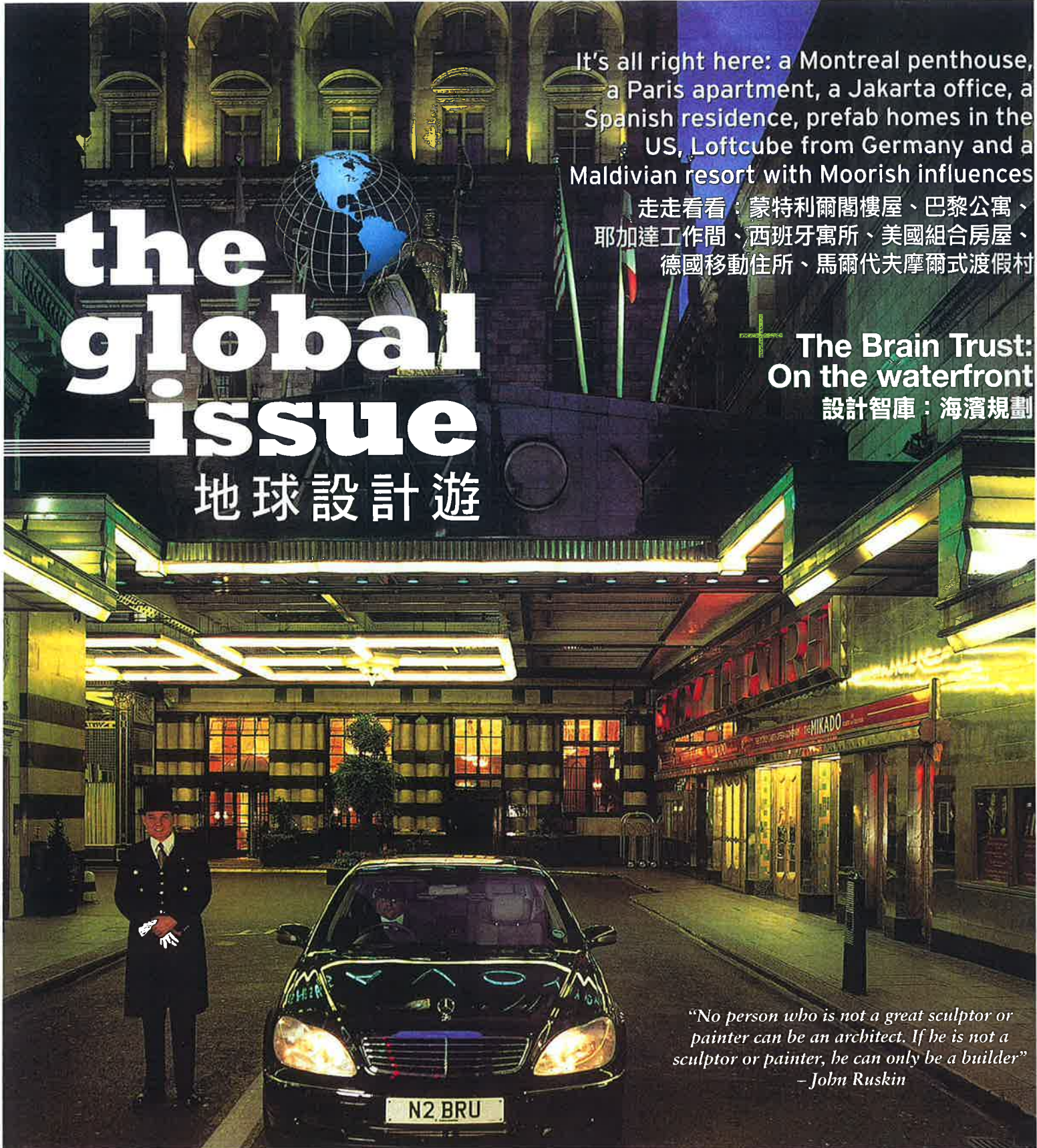


PERSPECTIVE

透視

HK\$35
US\$16.50
EURO13.65



It's all right here: a Montreal penthouse, a Paris apartment, a Jakarta office, a Spanish residence, prefab homes in the US, Loftcube from Germany and a Maldivian resort with Moorish influences

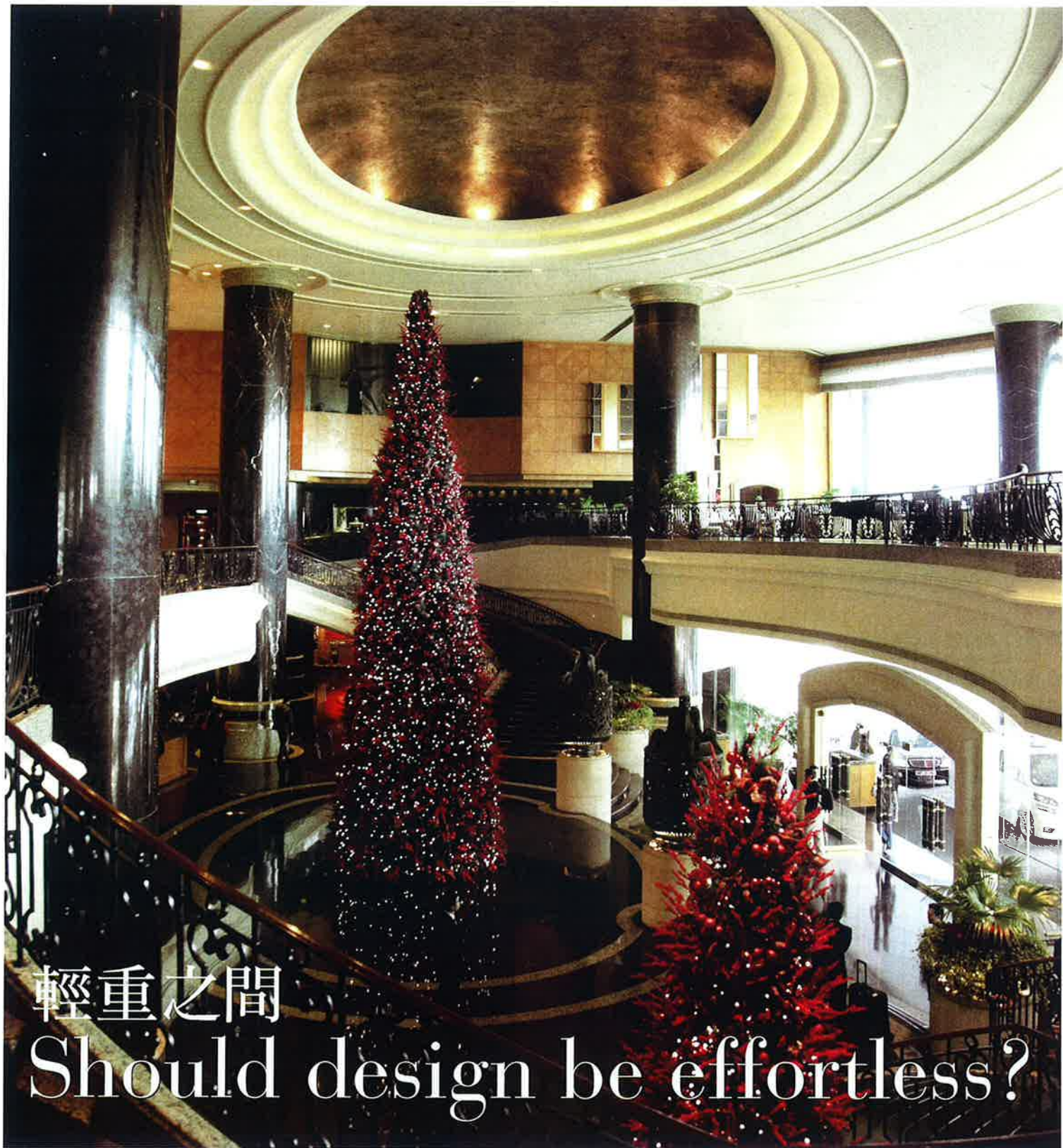
走走看看：蒙特利爾閣樓屋、巴黎公寓、耶加達工作間、西班牙寓所、美國組合房屋、德國移動住所、馬爾代夫摩爾式渡假村

the global issue

地球設計遊

The Brain Trust:
On the waterfront
設計智庫：海濱規劃

"No person who is not a great sculptor or painter can be an architect. If he is not a sculptor or painter, he can only be a builder"
- John Ruskin



輕重之間

Should design be effortless?

In the first of a series of think-pieces, Carl Gouw debates the creative process, which he believes is about losing control, living with uncertainty, dreaming and imagining
第一次跟大家見面的Carl Gouw專欄談及創作的過程：創作必須源自徹底的解放、變幻無常的生活、以及勇於夢想的心

PHOTOGRAPHY 攝影: TIM KWONG, DESIGN TOO MUCH

On a recent visit to a HK\$500 million house, an exterior wall of patterned glass reminded me of the partitions which can be found in modern Chinese restaurants and every showflat in Hong Kong. Inside, purple-grey velvet fabrics recalled the décor of a café.

The design choices are little surprise considering that a lot of the timber inlays, iron balustrades and mosaic marble used in every lift lobby and club house since the 1990s are still around. Before the Grand Hyatt opened – the interiors of which I once admired – such ornamentation did not exist, influenced as we were by Modernism.

Architectural design, like art, goes through different movements. Art historians and academics study every movement – the Middle Ages, Renaissance, Baroque, Realism – to understand history in its social, political and cultural contexts. However, when the greatest painters, architects, musicians and designers of the past unveiled their work, they shocked people because they were so different. The music of Mozart and the Beatles, Picasso's and Warhol's paintings, Pei's and Gehry's buildings, and Starck's hotels, lemon squeezers and pepper mills were all once considered weird, socially unacceptable and even ugly.

Design is creating, not following. If you've ever wondered why all places look the same, it's because too many designers in Hong Kong treat design as production. However, don't blame them or the building codes; the fault lies with the owners, because we – and I count myself among them – kill our designers' creativity.

Perhaps we are good at justifying this because our city, with its glorious manufacturing past, possesses excellent technical skills and knowhow. Are we like the patrons who commissioned and dictated to the artists before the Renaissance, when they had no freedom to express? Or are we like drug dealers who tempt designers to sell their souls and beliefs for the sake of making a living?

Since our economy matured in the 1980s, the focus has been on getting the jobs, securing the deals, completing the work and turning a quick profit. Once-creative entrepreneurs began to love the status quo instead of being adventurous; some only knowing how to compete, but not innovate. If we still pride ourselves for our 'fighting spirit', this arrogance will destroy our innate ability to create. Our commercial success has actually become dangerous in the creative sense – as Picasso wisely noted, "Success is dangerous. One begins to copy oneself, and to copy oneself is more dangerous than to copy others. It leads to sterility."

最近到訪五億豪宅時看到的玻璃圖紋外牆，讓我想起於時尚中菜館及香港各個示範單位內隨處可見的隔屏。走進大宅，灰紫絲絨布料也很像某咖啡廳的裝潢。

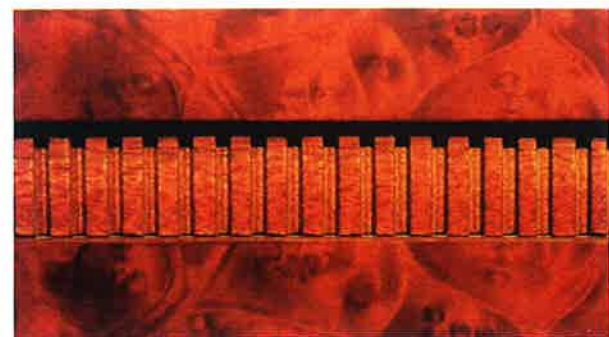
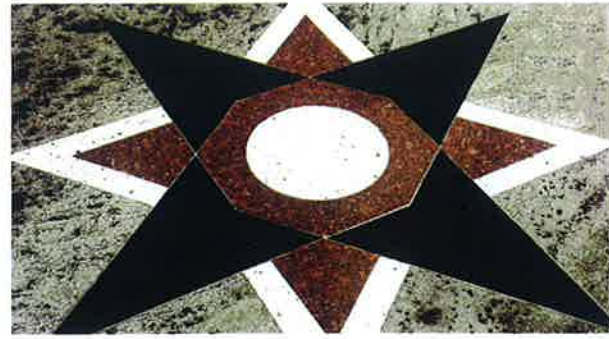
採用這種設計著實有點出奇，畢竟自九十年代起在各個升降機大堂及會所常見的木鑲飾、鐵扶手及馬賽克大理石，直到今日仍然蹤跡處處。我曾經十分欣賞君悅酒店的室內裝潢，皆因君悅酒店開幕之前，這種受現代主義啟發的裝飾還很新鮮，未曾大量出現。

建築設計如同藝術一般，歷經過各式各樣的變遷。藝術歷史學家及學者從中世紀、文藝復興、巴洛克以至現實主義中的各項運動風潮都一一細心研究，從社會、政治及文化角度了解它們的歷史。往昔偉大的畫家、建築師、音樂家及設計師的作品之所以震驚世界，正是因為他們敢於與眾不同。莫札特與披頭四的音樂、畢加索與安迪沃荷的畫作、貝聿銘及蓋瑞的建築、史塔克設計的酒店甚至檸檬榨汁器及胡椒碾磨器，都曾經被世人視為怪誕醜陋之作，不受社會認同。

設計是要創造而非抄襲而來。如果你有質疑過為何香港很多地方看來都熱口熟面，我可以告訴你這是因為香港許多設計師都視設計為交貨。不過別苛責他們或斥諸建築條例，責任應歸咎於業主，包括我自己在內，我們都有份扼殺設計師的創造力。

我們或者急於為此辯護，稱香港往昔製造業成就輝煌，製造技能原是我們的專長。文藝復興來臨前，人們僱用藝術家但加以約束，讓他們失去發揮創意的自由，我們今日所做的是否一樣？我們又是否如毒品拆家一樣，利誘設計師為謀生而出賣靈魂、背棄信念？

自八十年代香港經濟起飛，人們一直著眼於不斷「接工作」，確保合約簽下萬事妥當，密密工作快快賺錢。曾經創意無限的企業家不再勇於冒險，只會安於現狀；一些經營者只懂得如何完成工作，而非改變革新。如果我們仍為香港的拼搏精神感到自豪，這種傲慢自負將摧毀我們與生俱來的創造力。我們在商業上的成功，本身已對我們的創意構成威脅，一如畢加索名言：「成功是危險的。成功使人開始重複自己，這比模仿別人更加危險得多，就等於自我閹割。」⁷



Carl Gouw is managing director of Goldig Investment Group, director of Hong Kong Ambassadors of Design and the founder and director of non-profit organisation Wan Chai Visual Archive

Carl Gouw是協利集團常務董事、香港設計大使董董，以及非牟利機構灣仔視集創辦人兼董事