

# play depot

土炮遊樂場



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play  
depot  
土炮遊樂場

# 引言

## introduction

「土炮遊樂場」是一個以土瓜灣為基地的創意玩樂空間，旨在通過別具創意的玩意，為普羅大眾，不論男女老少，提供發揮創造力的環境和思考空間。

土瓜灣昔日是匯集輕工業、重工業和住宅區的重鎮，但由於工廠遷移，現時只剩下小規模的製造業和商戶，住宅則以舊式唐樓為主，私家街道範圍更是車房的集中地。沙中線的興建令這區正醞釀巨變，很多街道和公園被地盤佔據，老舊住宅面臨重建；另一邊廂新式豪宅越建越多。區內居民背景各異，有老街坊、新移民、南亞裔人士等。

面對區內日趨複雜的形勢，我們不認為單憑微不足道的個人力量可以把問題一一解決，但關鍵是我們如何在有限的資源和空間下，以藝術締造彼此異中求同的共融社區空間，從而建立互信、互相尊重的溝通，凝聚社會智慧，以創造力和想像力為社會帶來改變。

這計劃源自 2014 年土家與浸會大學視覺藝術院「啟德」視覺藝術研究與發展中心合作舉辦的「社區生產」計劃，當中藝術家以「升級再造」(upcycling) 的方法，組織區內成員把工業和家居廢料轉化為功能性產品。該計劃所建立的社區資本及網絡，成為了延展本計劃的出發點。

在這基礎上，我們構思如何把社區營造推進到下一個新階段。我們邀請了 6 組藝術家以「玩」的方式介入社區，藉此拓展社區網絡，並回應學童的學習壓力及社會漸趨割裂分化的問題。藝術家以創意發揮「玩」所蘊藏的不同功能和意義，並結合區內師傅和街坊的手藝技能，互相激盪創意，促進知識和生活經驗的交流和融合。在計劃構思之初，我們主要從以下四個方向思考：

1. 探索「遊戲」和「遊樂場」作為藝術作品的概念；
2. 探討遊戲對兒童和青少年創造力和學習的重要性；
3. 增進土瓜灣新舊居民、跨代的溝通，以至促進與少數族裔的融和；
4. 對區內遊樂設施的想像。

各藝術家亦定期舉辦新奇好玩，又寓學習於樂的工作坊和活動。在 2017 年 5 月至 6 月期間，他們和區內不同群組將匯聚在牛棚藝術村，舉辦開放式的社區遊樂場，以連繫社區中不同年齡、種族和背景的組群，包括兒童、青少年、家長，以及長者。

這過程可說是雙重的知識轉移，藝術家在這計劃扮演着倡議者、促進者和合作伙伴的角色，過程中獲工藝師傅和街坊的協作，除了他們相互間的交流外，他們亦激發社會中不同群組的參與，並把自己對玩的發現和想法灌注其中。

執筆之時，各藝術家的創作仍在社區發展中，本書的出版是希望把各藝術家的一些重要創作歷程整理出來，讓他們的理念和探索過程能比較完整地呈現，作為與大眾分享的參考經驗，而並非作總結。我們希望以此為基礎，能於日後聯繫更多藝術家及社區組織及居民的參與，讓藝術能紮根社區。

這計劃能推動成功，除了參與的藝術家外，實有賴一班工藝師傅、街坊和義工的合作，更重要的是參與者在活動當中的支持。在此亦特別感謝計劃團隊的努力，特別是計劃統籌王永棠，以及成員彭灼楹、陳穎斯、麥靄琳和胡家敏，以及木工師傅 Woody。此外，我們亦感謝香港藝術發展局的資助，讓計劃得以啟動。

### 梁美萍

香港浸會大學視覺藝術院副教授

「土炮遊樂場」藝術總監

# 引言

## introduction

"Play Depot" is an open-for-all playground based in To Kwa Wan. Through "play", the project unlocks people's inner creative genius and imagination.

To Kwa Wan was once an important district for industries – both heavy and light – in Hong Kong. But with the relocation of factories, only small-scaled manufacturers and local shops remain today. Most of the residents there now live in what is known as *tong lau* or old tenement buildings from the previous century; whereas private roads became home to a cluster of garages. This area is currently facing yet another major change. The construction sites taking over roads and parks call to mind the work-in-progress MTR Sha Tin to Central Link that will surely alter the community landscape again. Old buildings once filled with longtime residents, new immigrants, and ethnic minorities are already being torn down to make way for new luxury estate projects.

New developments, however promising, yield new problems. Efforts by a single person alone never seem adequate to all these increasingly complex issues. The key rather is to forge a community built upon trust and communication with available resources and spaces. Putting our creative minds and imaginations together, we can make a difference to our society.

The genesis of this project began in 2014 when "ToHome" and kaitak, Centre for Research and Development in Visual Arts of Academy of Visual Arts operated a "Social Manufacturer" project. Through re-design and up-cycling, participating artists teamed up with the locals to give new life to industrial and household waste. This project leverages the previous extensive social networks, which form a firm foundation for our new venture.

One mission of "Play Depot" is to carry this concept of community explored in the 2014 scheme to a whole new level. Six groups of artists were invited to break the confine of the local community, in the hope to address current issues like students' stress problems and our increasingly fragmented society. They tapped into the fluid concept of "play", and exchange thoughts with the locals based on each other's understanding, experience, and know-how. During the stage of brainstorming, we came up with four pillars that support the project:

1. The possibility of "game" and "playground" as concepts for art;
2. The importance of game in unleashing children's and teenager's creativity and learning potential;
3. The interaction among residents in To Kwa Kwan of different origins, generations, and ethnic backgrounds;
4. The imagination of play equipment.

Fun and educational workshops are held regularly by artists. From May till June in 2017, Cattle Depot is transformed into a public playground for all – young and old, men and women, foreign and local.

Artists play in this project a role that simultaneously advocates, stimulates, and collaborates; but they also welcome inputs from the locals. This process of knowledge transfer is thus more reciprocal than unilateral. Each participant inspires others with their own voice on the notion of "play".

At the time of writing, all artists were still buckling down to their artistic creations. Rather than to mark the end of the project, the purpose of this book is to record the whole development, so much so that the artists' distinctive vision is shared among the general population. We hope this project can serve as a foundation on which artists and locals can establish a new network – one that makes art part of the community.

The success of this project lies not only in the artists' contribution, but also the collaborative efforts by local craftsmen, residents, volunteers, and all participants. Special thanks go also to our team who put together everything to make this happen, in particular our project manager Wong Wing Tong; members of the team including Angel Pang, Cissy Chan, Vivien Mak and Carman Woo; as well as the carpentry master Woody. We are also deeply grateful to have received financial support from Hong Kong Arts Development Council, without which the project would not have been possible in the first place.

### Leung Mee Ping

Associate Professor, Academy of Visual Arts, HKBU  
Artistic Director, *Play Depot*

# 為何玩？

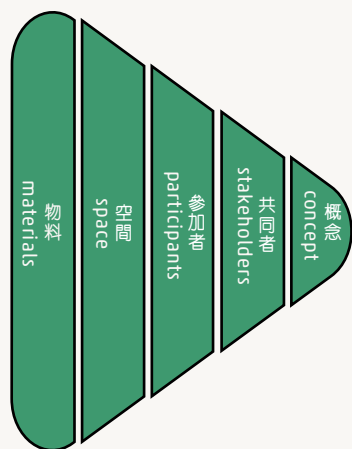
## why play?

玩是對未知的探索，是生存的本能；在我們還未懂得說話走路的時候，就懂得以玩去認識事物。玩樂不是小朋友的專利，不論是青少年、成年人或長者都需要玩；沒有東西比玩更能把人連在一起。

各藝術家以「玩」作為創作的的基本要素，一方面激發參與式藝術的多元實踐，讓大人及小朋友以廢布、車呔、木卡板等物料製作有趣的道具、小玩意，並一同參與遊戲，為區內的兒童、長者及年輕藝術家提供創意空間。另一方面，我們藉此探索創意遊樂的概念在公眾領域中，對促進社區伙伴之間的合作和對推動公眾持續參與藝術的作用。

As a human instinct, play manifests our inner urge to venture into the unknown. Far before we learn to walk and talk, we attempt to grasp our surroundings through play. Although often associated only with children, play occurs at different stages of life ranging from adolescence all the way to old age. Nothing binds people better than games.

This notion of “play” underpins our artists' creative vision. On one hand, the artists encourage participation in art. Both adults and kids come together to devise brilliant ideas through games to reuse, for instance, fabric scraps, old tires, or wood. In other words, “play” signifies an open creative zone for amateur artists of all ages. On the other hand, they explore the values of play in fostering the assemblage of various groups in a community - a component crucial to the continuity of public art projects.



# 為何玩?

why play?

對話方塊  
Conversation bubble



圍繞著對話的，全都是想像  
Wrap our words; stimulate our thoughts

細語筒  
Cup-and-string telephone



兒時的手作連繫著大家的私語  
Tie our whispers with DIY telephone strings

車呔  
Tyre



它可以乘載我們遊歷各地，我們也可帶著它遊走社區  
Carry us to places; as we carry it around the community

圖章  
Stamp



大家的歸屬感建基於認同和認識  
Create a sense of acceptance and belonging for us all

三角旗  
Bunting



懸掛著將街道變成我們的遊樂場  
Hang it on the street; make it our playground

黑板仔  
Little blackboard



課堂內充滿了遊戲同欣賞  
Fill the classroom with fun and appreciation

生產線  
Production line



一同製作，建築我們的生活  
Build our lives hand in hand

排排坐  
Sitting side by side



聆聽加上同理心，充實我們內心的世界觀  
Fill our hearts with an emphatic soul

WiFi



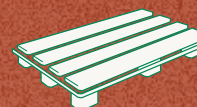
當有一天Share WiFi 給其他人成為一種  
心態，我們就成為一個強大的互聯網  
Create a powerful network, the day when wifi  
sharing becomes the norm

土炮心口針  
Brooch, locally made



一同尋找物料製作心口針，  
為營造社區氣氛出一分力  
Look for the recipe for making a good  
brooch and a community

卡卡板  
Wooden pallets



從尋找回收物料，了解我們同社區的關係  
Discover our tie to the community  
among recycled goods

紙箱發現號  
Cardboard box



從打開盒子的一剎那，感受每一個瞬間的喜悅  
Experience the joy as you open the box

# 土瓜灣社區地圖

## To Kwa Wan community map

本計劃以社群藝術的實踐為重心，讓不同層面的人士發揮創意，拉近藝術與人們生活之間的連繫。我們不單藉著「升級再造」(upcycling) 將藝術引入社區，將工業及家居廢料轉化成各種富創意兼有趣的小玩意和物品。在收集物料及創作的過程中，藝術家與區內人士共同協作，連結了很多老街坊、木工師傅、手作老師、學生、婦女等。

我們目前正與 6 組藝術家合作，當中包括 3 個紮根土瓜灣的藝術團體（包括青春工藝、織織團和軸物行者）和 3 組來自區外的藝術家（陳寶鋒、石盾小木工和 MUDwork）。他們所用的物料、創作方式和對象，都恰如其份地對應土瓜灣當下的社區面貌和實際處境。

Actions speak louder than words. Putting these ideas into practice is what we aim to achieve. At the same time, we believe in the ability of imagination to bring art to life. Thus, this project is not solely about giving new life to waste through re-design or up-cycling. What truly livens up the entire community is the process that engages everyone including longtime residents, carpenters, craftsmen, teachers, and housewives.

We are currently cooperating with six different groups of artists: three of which from local To Kwa Wan organisations; while the other three elsewhere. But they have one thing in common: their artistic approach speaks to the same target audience and to the social landscape of our community.

### 時間表 time line

12-2 月 dec to feb — 3 月 -4 月 mar to april — 5 月 -6 月 may to june  
 研發時期 research      工作坊 workshops      展覽 exhibition



## 藝術家

artists

01

石盾小木工  
saturn wood workshop

02

陳寶鋒  
chan pofung

03

擔泥  
MUDwork

04

軸物行者  
wheel things maker

05

織織團  
jik jik team

06

青春工藝  
chingchun warehouse

01



saturn  
wood  
workshop

小木工就是將木手作普及於生活  
Make wood part of our life through woodcraft

木·可塑性：提高生活想像  
The potential of wood; the imagination of life

珍惜木材/製作得來不易  
Love wood. It does not come easy



利用社區資源實驗想像、  
製造不同聲音  
Experimenting community  
resources to create different  
sounds and music



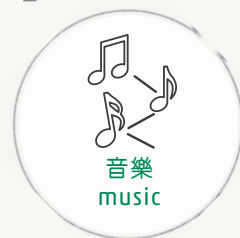
玩是可以帶出創造性  
Play can unleash creativity



運用小木工技巧創造樂器  
Using woodcraft to make  
music instruments



透過音樂連結其他人帶來快樂  
Music brings happiness by connecting  
people with each other



讓小朋友自主用音樂建立共同語言  
Motivate kids to create communicative  
language with music



**石盾小木工**從木家具、竹竿等廢棄物料找尋其特質和可塑性，製成敲擊樂器，並讓小朋友自由發揮，敲打出不同聲音和節奏，創作自己的旋律，最後合奏出獨特的音樂。過程中，小朋友不但學習使用簡單的工具，在使用樂器時，學到以不同動作和姿勢令樂器發聲，並學會互相配合產生節奏。

**Saturn Wood Workshop** makes use of old, unwanted materials like wood furniture and bamboo sticks to make new percussion instruments based on their distinctive sound qualities. Kids can improvise with these instruments, and compose their own unique musical piece. Not only do they in the process learn how to handle simple tools, they also are exposed to a range of sounds and beats that harmoniously echo their body gestures.



「在土瓜灣遊樂場有很多新移民、非華裔的小朋友，所以我們希望能慢慢發展一些教學方法令小朋友除了用樂器發聲，也會懂得以此去溝通互動。」

Minnie - 藝術家

"There were many ethnic minority or new immigrated children. We hope to gradually develop from merely making music instruments to facilitate them to communicate and interact with music."

Minnie - The artist

「Cajon 的外形比較大，也能發出比較大的聲音，所以容易吸引小朋友，它四四方方像木箱，小朋友很喜歡坐著它、圍著它，可能和小朋友概念中的鼓很不同吧。要讓小朋友覺得有趣新奇首先我也要自己相信先可。」小童 - 藝術家

"The shape of Cajon is comparatively larger and can make bigger sound, which helps to catch the attention of the kids in public. They love to sit on and play around it, maybe because it looks different from the drum in their mind. I have to feel it's fun and interesting, in order to make the children feel the same way." Tung - The artist



「後來我們造了一部音樂放題車，能方便到遊樂場搞工作坊，也能讓遊樂場的小朋友聚焦和有集中力。因為小朋友常常進出，我們也開始定下一些規則和用名牌令他們更容易認真投入參與。」

Minnie - 藝術家

"After having several outdoor workshop experiences, we made a mobile vehicle that help us to transport the bulky tools, and more importantly, to grab the attention of the kids in the park. As there was no fixed group, we have set up class rules and given out name tags so to ensure kids' involvement." Minnie - The artist

## 02

陳寶鋒

chan pofung



當代藝術概念融入首飾設計  
Jewelry design infused with contemporary art concepts

實踐結合—工藝、設計、生產  
Put into practice - craft, design, and production

在「拾得物」當中，用設計呈現本土人文精神  
Tell a story about Hong Kong spirit through re-designing collected waste

「透過製作玩具裝置發掘了不少小店故事，很希望放在店裡的裝置能令街坊之間產生更多互動和緣份。」 Pofung - 藝術家

"Through making the game devices, I have discovered many stories in the community. Hopefully more interactions and relationships can be created after placing them in the local shops." Pofung - The artist



個人憶述小時候對「玩」的感覺  
Recall childhood memories on "play"



可以學到生活技巧及知識  
Learn life skills and knowledge



未有互聯網之前，生活的集結點是士多、小店等  
Before internet era, grocery stores and small shops are common gathering places



透過遊戲裝置與小店關係  
尋找現時的社區脈絡  
Find out community networks through game devices in stores

陳寶鋒從自己的兒時回憶著手，回溯過去從「玩」之中學到的知識和技巧，歸納出玩的不同形式，其後與木工師傅Woody共同製作遊戲裝置，散放到社區小店，重新連結人與人之間失落的聯繫，並重組正慢慢消失的社區網絡。

Chan Pofung re-visits and re-categorises the skills he learnt through "play" during childhood. Collaborating with the carpentry master Woody, he makes little toys and places them around local shops. With these toys, he hopes to tie us all together and fix the community network that has begun falling apart slowly.



「現今的小朋友『唔貴重唔靚玩具都唔玩』、無獎品的遊戲也不願意玩，所以我也叫藝術家哥哥不用花錢準備獎品，有彈珠機可以玩已經很好。有些小朋友放學經過看到會玩，媽媽叫也不走，甚至有些放飯買飲料的泥頭佬也會玩，讓他們放鬆下也好。」 老闆娘 - 參與小店蘇記蔬果公司

"Nowadays, many children only choose to buy fancy toys. Some even refuse to play games that have no gifts. But play should be of pure intention. That's why I say 'no' when Pofung wanted to prepare some fancy gifts for the game. It is already good enough to have time playing the marbles machine. Some kids, who walked past our shop after-school, would linger around, playing the marble machine, having their mum waiting. Some construction workers also played with it when they stopped by during their tight lunch break." *The shop owner of So's grocery shop at Ma Tau Kok Road*

"This mini wheel is quite popular among kids. They liked to write different English words on this mini wheel, like the names of drinks and snacks, and see who can spin the wheel to the right word. Still, I think there is room for improvement, in the aspect of the use of colour and the development of game rules." *Kobi - The shop owner of a South African Grocery Shop at Luk Ming Street*

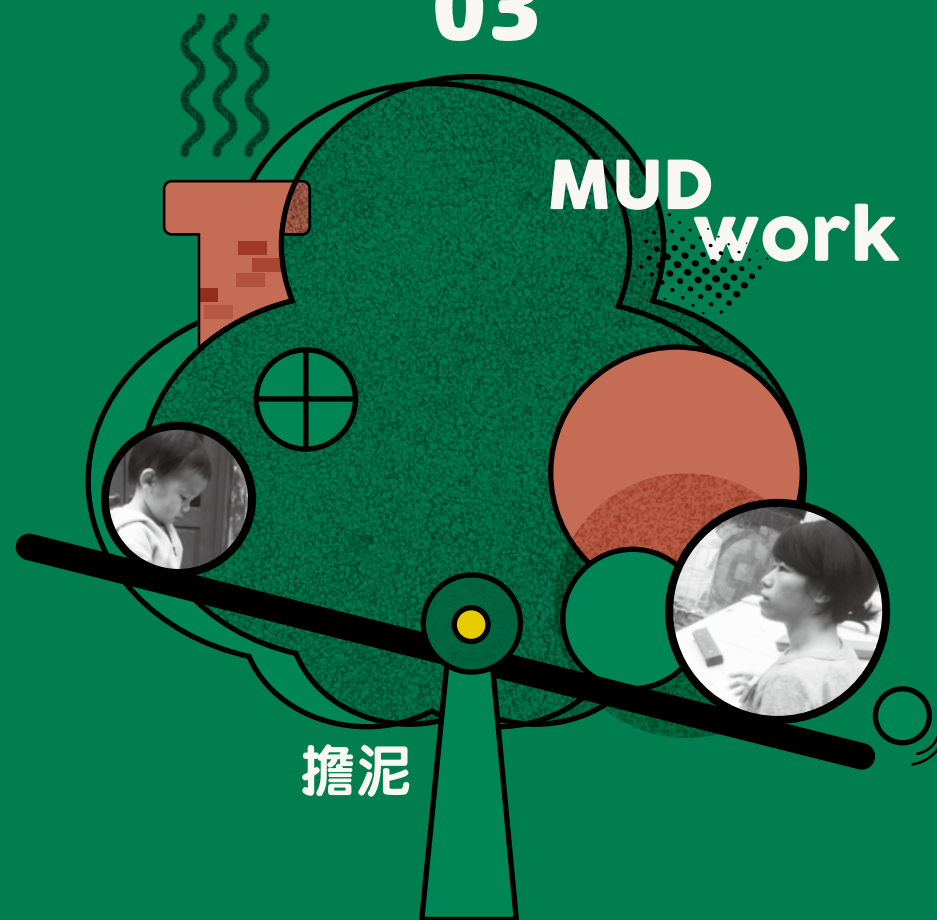
「放在店裡的迷你轉盤很受小朋友歡迎，他們喜歡在上面寫上不同的英文詞語，例如飲料、小食名稱或是數字，然後就看誰能轉到他們想轉到的詞語。但我覺得可以有更多一點顏色，而且再用轉盤發展不同的玩法。」 Kobi - 參與小店南非士多老闆

「這次都是第一次用電腦技術製作土炮離心注塑機，是很新奇好玩的經驗，有小朋友因為太心急而弄出一隻頭身分離的鴨模型，看到他們從中學學習到耐性；也有小朋友抱怨說攪動機器很累，我就叫他請其他小朋友輪流幫忙，希望他們會從個人走到協作。」 Woody - 土瓜灣街坊 / 工程師

"It was a new experience for me to use CNC machine and make the Centrifuge. Some kids failed to make a successful miniature, as they did not want to wait. It may teach them the importance of patience. I remembered there was once a child said he was too exhausted to keep spinning, and I told him to invite other friends to play together." *Woody - Resident in To Kwa Wan / Carpentry master*

## 03

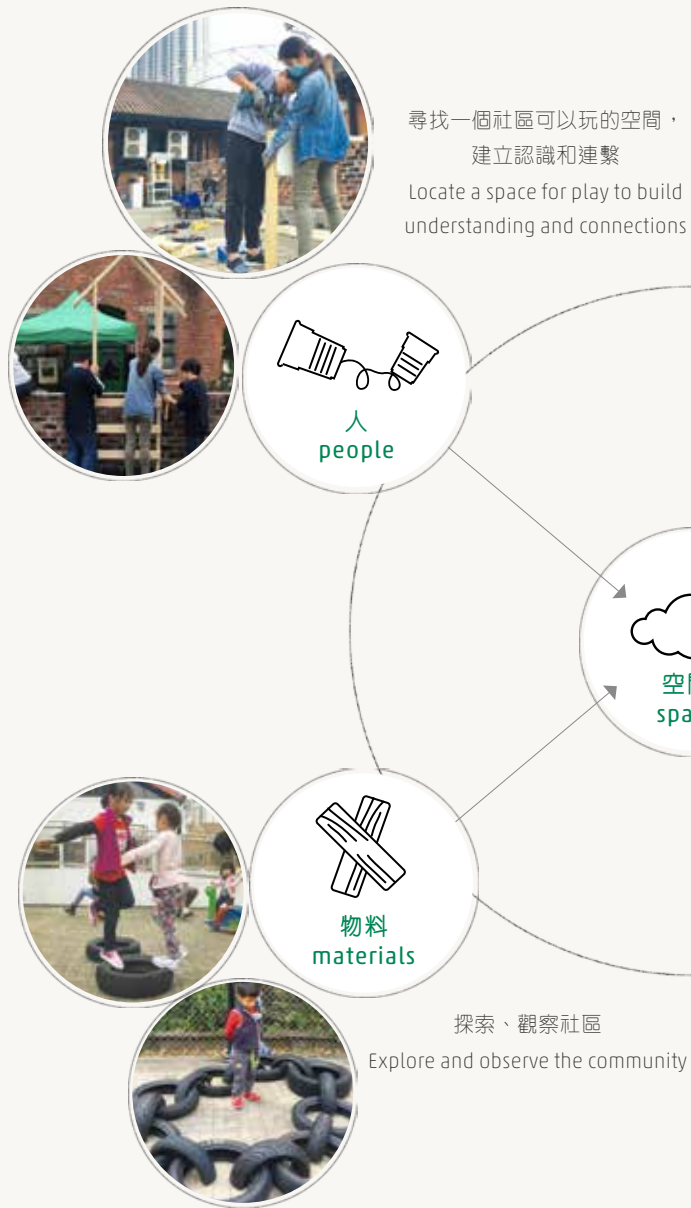
# MUD work



「造物」作為方法，以藝術創作、教育和動手實踐  
"Making" is a means to achieve artistic creation and education

創作動機源於環境、生活、功能的結合  
Inspiration comes from our experience with surroundings, life, and functions

思考及推動自主生活文化  
Promote an independent, distinctive culture of our own



**MUDwork** 以裝置藝術開啟青年人對公共玩樂空間的想像，他們把裝置附加於公共設施中，以改變其原有用途和功能，令它化身成另類的遊樂設施，探討硬件建設如何改變人與物件的互動，拓寬人們對各類公共空間，例如公園、遊樂場等的可能性，並鼓勵人們大膽地嘗試和創造。

**MUDwork** explores the boundaries of playgrounds or parks. They put up installation art in public facilities to change the original purposes of public spaces, thus turning them into our true playgrounds. This exploration of how the built structures change our interaction with objects stirs young people's imagination.

「如何在玩和安全之間取得平衡，是我作為建造者常思考的問題。」 徐兆康－學員/表演藝術工作者/幼兒教育者  
"How to strike a balance between 'having fun' and 'being safe', it is the struggle I always have throughout the experience of being a 'playground builder'." Taft Tsui - workshop co-worker/ Performing artist / Childhood education teacher

「我從很離地的城市規劃、回到很具體去想像遊樂場，設計遊樂設施，與小朋友一起玩，發現建造者能第一身接觸設施使用者的感覺很實在，更加體會到外國在公共空間設計上公眾參與的重要性。」  
Erica Wong－學員/城市規劃學生

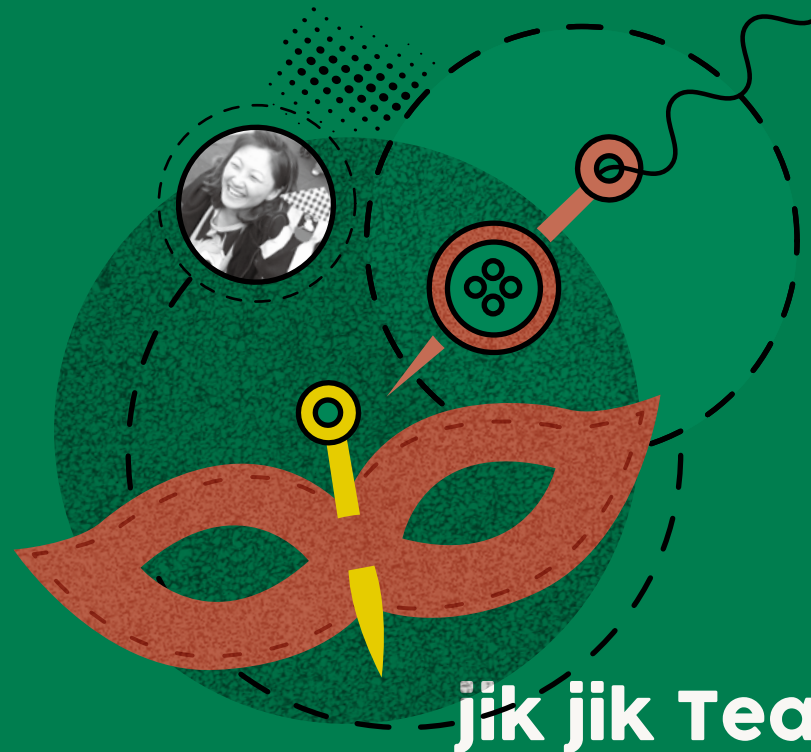
"From a distant point of view as an urban planner to a playground builder, I have to detailedly imagine how a playground should be like. And I realised it is really amazing and necessary to get in touch and have fun with the users after-all. It explains why most of the foreign countries involve the public participation in the public space design." Erica Wong - workshop co-worker/ Urban Planning student



「其實即使沒有很多設施，有足夠空間讓我們的小朋友安心跑跑，和同伴互相追逐已經很好。有一個以海盜船作主題的公園沒有很多設施，卻能刺激小朋友的想像，他們自己也會角色扮演為海盜在海盜船上遊玩，所以公園的空間和主題可能比有什麼遊樂設施更重要。」 試玩日參與家長

"For us, it is good enough to have a spacious park, where our kids can run around with their friends. We once went to a playground that has a theme related to pirates. Even though there were not many facilities, it stimulated the imagination of the children, where they started to role-play themselves. Therefore, sometimes space and theme is more important than what kind of facilities there is." Participated family

# 04



## jik jik Team 織織團

「織」－ 編織成為社區故事  
Weave: Weave a story about the community

「織」－ 交織尋找物料、手藝與人文的關係  
Weave: Weave a network made of materials, crafts, and people

「織 + 織」－ 連繫一眾街坊，營造社區  
"Weave+Weave": Knit a community with the residents

「要讓街坊相信自己的手藝是有存在價值是最困難的事。」 Eunice - 藝術家

"The most difficult thing is to empower the resident in the neighborhood, and make them believe in the values of their know-how." Eunice - The artist



以布偶劇引導小朋友作社區想像  
Spark kids' imaginations through puppet playing



織織團認為「玩」是小朋友學習必備的心態，通過教小朋友製作不同的面譜，讓他們把各自的個性表現出來，並組成趣緻的社區探訪隊伍，訪問區內的小店和師傅，以講故事、與小朋友玩布偶、扮演傳說中的神獸等活動，收集和創作社區故事，讓小朋友親近和認識社區，把彼此的距離拉近。

Jik Jik Team believes in "play" as fundamental to children's learning. Children make masks that reflect their individuality, and wear them for the parade through local shops and workshops in the community. Through puppet playing and role playing, children simultaneously tell, collect, and create local stories and legends about their neighbourhood. There is no better way to learn about their home.



讓小朋友角色扮演遊玩於社區  
Role playing in community

玩當中能有學習，學習能充滿玩味  
Learning in fun; fun in learning





「學生雖然住在土瓜灣，卻對自己身處的社區認識有限，亦缺乏主動性去觀察和了解。布偶和角色設計是有趣的元素，吸引學生更主動去了解各個師傅的特點和工作，並在過程中加入對社區的無限想像力和創意。」

劉老師－參與聖匠小學視藝科老師

"Although many students are living in To Kwa Wan, they may lack of direction to observe and explore the community. The puppet playing is an interesting element that motivates the students to walk into the community in a playful way."

Miss Lau - V.A teacher at SKH Holy Carpenter Primary School

「我知道現今社會是知識型時代，我都不奢求要有很多新血入行，但就如齒輪一環扣一環一樣，每個年代都需要有連扣才可以有推動力往前走。」李師傅－參與小店捷明電器行

"In today's knowledge-based society, I do not expect the young generation would choose to enter this old industry. But each generation is like a toothed wheel; the old and the new have to mesh with each other, in order to drive the gear forward."

Mr. Lee - Mechanic of G.M Electrical Works Company

「今次與織織團一起用回收回來的床單被單設計神鳥袍，我認為設計應該要簡單，才能方便小朋友穿著嬉戲，其實我女兒有時在家裡披著床被也會亂玩一番，所以覺得有神鳥袍除了切合神鳥傳說的主題，也會令小朋友玩得更投入。」明－土瓜灣街坊/工作坊導師

"Jik Jik Team and I had up-cycled the old bed sheets to make a simple 'birdman' costumes. In fact, my daughter always played with the bed sheet herself at home, so I believe the kids must love it." Ming - Resident in To Kwa Wan/ Workshop tutor

# 05



## 軸物行者

## wheel things maker

樂在製造

Experiments plus creativity equals the fun of making together

社會意義 — 創新精神與社區共享態度  
Meaning of society: Innovative spirit & communal sharing

社「駒」營造  
Scootering in community





走進社區找尋玩樂的路徑  
To the community, along the path of joy



以玩具車作為象徵物，誘發父母與  
孩子思考如何「在一起」  
Scooter triggers families to consider  
what "being together" means

**軸物行者**在車房集中地的土瓜灣，以廢棄車呔和木版為材料，讓家長與孩子一同組裝和粉飾滑板車。在製作的過程中，喚回父母的童心，讓他們陪伴子女玩耍，一同享受遊戲的時光。最後，不同的家庭聚在一起，感受在豐盛的物質生活中親子共同遊戲的意義。

**Wheel Things Maker** creates a platform for parents and their children to assemble and decorate their scooters with unwanted tyres and wood boards from the garages in To Kwa Wan. Quality family time, sometimes a luxury in today's society, awakens the parents' heart of youth and becomes unforgettable memories for the children for years to come.

「牛棚是充滿魔法的地方。」 Paddy - 親子工作坊導師  
"Cattle Depot is a magical place." Paddy - workshop tutor



「活化，飛龍喚醒沉靜的『牛』棚工作坊讓大人同細路一齊製作大型玩具，好玩有趣，而且在土瓜灣在地就地取材，讓廢物重生。這次工作坊製造了親子合作共樂的回憶，相當珍貴。之後囡囡也和我們帶著恐龍車到家樓下的公園過山洞，很開心。」 Esther - 參加家庭

"The workshop allowed us to ride the mobile 'dragon' in the Cattle Depot. It was really an interesting experience that my kids and I can make a scooter together through up-cycling the unused materials in To Kwa Wan. My daughter even brought her dragon ride to the park near our home, happily exploring different riding experience." Esther - participated family

「這次我的家庭第一次也作為參加者參與，我作為導師發現我的小朋友很主動、也勇敢去玩，可能是因為很放心他們去大膽嘗試，即使有機會弄傷，也是學習的一部分。如果有機會再辦親子工作坊，我會調整工具和更簡化工序，讓小朋友能發揮更多，如用六角螺絲母取代尖頭螺絲。」 Gary - 工作坊技術顧問和導師

"It was the first time my family joined the workshop. From an objective perspective as an instructor, I realised that my kids were very active and adventurous. Maybe it's because I'm always ready to let them try everything under safe precautions. Small cut can be part of a great learning. If I have chance to organise similar workshop, I would simplify the working procedures and tools, so to allow more children's involvement. for example, using hexagonal screw instead of pointed ones." Gary - workshop technical advisor and tutor

06

青春工藝

chingchun  
warehouse

教授木工藝，承傳木匠堅毅心  
Pass on our woodcraft tradition; inherit a  
carpenter's heart

工藝承傳，開發生活的可能性  
From traditions derives new possibilities

青春火花，燃點社區  
Light up the whole community with the flame of youth



長者  
elderly

用工藝追溯長者們的玩具及回憶  
Revisit toys and games that  
belong to the past generation



青春工藝  
chingchun

按自己意願安排時間做自己想做的事  
Do things you want to do at your own pace



玩意  
game



記錄  
record

以好奇心尋找技巧的可能性，並探討  
工藝用於社區溝通聯繫的方法  
Explore with a curious mind on how  
crafts connect us



遊戲書  
game book



製造  
making



青春工藝主要探索青年人和長者的跨代交流。兩代人不時聚首一堂，長者朋友回顧舊日的玩意，並把快樂的回憶轉化為圖像帶給年輕人；年輕人則從中獲得啟發，各自從不同的路徑發展和創造遊戲，並運用學到的木工技巧，製作他們心目中的樂園，最後把成果結集成書。

chingchun warehouse delves into cross-generational interactions. The old and young get together: as old people reminisce about the play belonging to their time, their memories get handed down to the young. The inspired young in turn use their carpentry skills to create new games of their generation and to assemble their own playground that gets documented in the book.

「問他們要不要一起做木工，他們立即耍手擰頭，因為年青時做太多了，現在不要那麼辛苦。原來用最簡單的材料，不用太複雜，已可尋找到玩的樂趣。」 Yan - 藝術家

"The elderly from Grey and Green Ping Pong once visited our studio, and I asked them whether they would like to try some woodworking. They all smiled and shook their heads. One of them said 'we had already done enough bullwork when they were young. Sometimes the simplest material can lead our ways to a greater fun.'" Yan - The artist



「『細個邊有咁多野玩？』… 以前每個小朋友都帶自己的籐盆，有大有細，一齊玩都好熱鬧開心。」 羅先生 - 土瓜灣街坊

"There was nothing much to play when I was small. But we already felt excited to see different Hoop Basins running on street, just like a parade." Mr. Law - Resident of To Kwa Wan

「以前無錢買玩具，隨地撿荷蘭水蓋，即是現在的汽水蓋，之後就將它放在電車軌，我們就會躲在附近看它被壓平，係有點危險但已經很開心，壓平左之後就用繩子把它穿住，不停向同一個方向甩，再將繩子拉平，然後就鬥轉得耐。」  
土佬 - 銀青乒乓

"My family would rarely buy toy when I was small. So we just randomly picked the soft drink caps on the floor and put them on the tram track, waiting for the tram to pass by and flatten the caps. My friends and me would hide somewhere nearby, all feeling excited and happy. Afterwards, we would pinch a hole on the flatten cap and attach it with a thread. By spinning the cap in the same direction, the cap would keep rotating after we straightened the thread. We would see whose cap could rotate more." To Lao - Grey and Green Ping Pong



# 總結

summary

## 石盾小木工 saturn wood workshop

$$\left( \begin{array}{l} \text{教育} \\ \text{education} \end{array} \begin{array}{c} \text{白板上} \\ \text{whiteboard} \end{array} \times \begin{array}{l} \text{公園} \\ \text{park} \end{array} \right) + \left( \begin{array}{l} \text{分享} \\ \text{sharing} \end{array} \begin{array}{c} \text{Wi-Fi} \\ \text{wifi} \end{array} \times \begin{array}{l} \text{不同族群} \\ \text{multicultural} \end{array} \right) = \begin{array}{l} \text{土炮小樂隊} \\ \text{"ToPao" Band} \end{array}$$

## 陳寶鋒 Chan Pofung

$$\left( \begin{array}{l} \text{想像} \\ \text{imagination} \end{array} \begin{array}{c} \text{雲} \\ \text{cloud} \end{array} \times \begin{array}{l} \text{小店} \\ \text{small shops} \end{array} \right) \div \left( \begin{array}{l} \text{製作} \\ \text{production} \end{array} \begin{array}{c} \text{人} \\ \text{person} \end{array} \begin{array}{c} \text{人} \\ \text{person} \end{array} \begin{array}{c} \text{車} \\ \text{car} \end{array} \right) + \begin{array}{l} \text{工作室} \\ \text{studio} \end{array} \right) = \begin{array}{l} \text{遊戲補給站} \\ \text{Game station} \end{array}$$

## 擔泥 MUDwork

$$\left( \begin{array}{l} \text{物料} \\ \text{materials} \end{array} \begin{array}{c} \text{木棧} \\ \text{wood pallet} \end{array} \times \begin{array}{l} \text{空間} \\ \text{space} \end{array} \begin{array}{c} \text{三角旗} \\ \text{triangle flag} \end{array} \right) \times \begin{array}{l} \text{大專生} \\ \text{college students} \end{array} = \begin{array}{l} \text{遊樂場打造者} \\ \text{Playground builder} \end{array}$$

## 織織團 jik jik team

$$\left( \begin{array}{l} \text{社區} \\ \text{community} \end{array} \times \begin{array}{l} \text{發現} \\ \text{discovery} \end{array} \begin{array}{c} \text{盒子} \\ \text{box} \end{array} \right) + \left( \begin{array}{l} \text{學校} \\ \text{school} \end{array} \div \begin{array}{l} \text{身份} \\ \text{identity} \end{array} \begin{array}{c} \text{印章} \\ \text{stamp} \end{array} \right) = \begin{array}{l} \text{神鳥部隊} \\ \text{"Birdman" team} \end{array}$$

## 軸物行者 wheel thing makers

$$\begin{array}{l} \text{流動} \\ \text{mobility} \end{array} \begin{array}{c} \text{輪} \\ \text{wheel} \end{array} \times \left( \begin{array}{l} \text{牛棚} \\ \text{cattle depot} \end{array} + \begin{array}{l} \text{社區} \\ \text{community} \end{array} \right) \times \left( \begin{array}{l} \text{親子} \\ \text{parent-child} \end{array} + \begin{array}{l} \text{參與} \\ \text{participation} \end{array} \begin{array}{c} \text{輪} \\ \text{wheel} \end{array} \right) = \begin{array}{l} \text{軸物能手} \\ \text{Wheel} \\ \text{thing rider} \end{array}$$

## 青春工藝 chingchun warehouse

$$\begin{array}{l} \text{溝通} \\ \text{communication} \end{array} \begin{array}{c} \text{紙筒} \\ \text{paper tube} \end{array} \times \left( \begin{array}{l} \text{銀青} \\ \text{elderly} \end{array} + \begin{array}{l} \text{文青} \\ \text{youngsters} \end{array} \right) \div \begin{array}{l} \text{故事} \\ \text{stories} \end{array} \begin{array}{c} \text{椅子} \\ \text{chair} \end{array} = \begin{array}{l} \text{遊戲捕捉手} \\ \text{Games catcher} \end{array}$$

## 社區回應

### response from the community

「玩對於小孩是不可或缺的。在現今講求評估和增值的教育制度下，玩能讓小孩做回最自然的自己，盡情釋放體力，放鬆心情，開懷大笑，讓自己更有力量去面對各種繁重的學習。」

"For children, play is necessary and indispensable. Especially under today's assessment and value-added focus education system, play allows them to relax and be themselves, so to release the pressure and rejuvenate themselves."

劉老師－參與小學 聖匠小學美術科老師

Miss Lau - V.A teacher at SKH Holy Carpenter Primary School



「玩當中是有學習的。」

"There is always something to learn in playing."

正－ 兆基創意書院 學生 Ching- HKSC student F.5

「玩是一種直覺。」

"Playing is an instinct, an intuition."

Frank－ 兆基創意書院 學生 / HKSC student

「遊戲便是人生，敢玩便是享受，人生短暫，玩便要現在。」

"Life is a game, in which we can enjoy if we dare to play hard. As life is short, let's play now."

Charles Lam－ 中三 / F.3

「玩很色彩繽紛，就像今日一樣很開心。」

"Playing is colourful, just like what I have experienced today."

李鍵緯－ 聖匠小四學生 / Lee Jian Wei- P.4

「有時無聊就會自己找樂子，咬手指也可以是玩；玩是回憶，回想起來會令我會心微笑的。」

"I can always find something to play with when I am bored, like I will play with my fingers to kill time. Besides, 'playing' creates memories that would make me smile when I looked back."

Karman Lee－ 中六 / F.6



「我細個陣無咩好玩，去士多俾一毫子玩打小蜜蜂，咁咁大的遊戲機見過未？哈哈，暴露了年齡添。」

"I used to go to the grocery shop and paid 10 cent to play a round of 'Little Bee'. Have you ever seen a game machine which was as large as a table? Opps, I have revealed my secret of age."

John Choy Cafe－ 老闆 / Café Shop Owner

「在玩的過程會自然增加人與人之間的溝通和了解。」

"People can naturally interact and understand more about each other while playing. It is the bridge for communication."

Elaine－ 智障人士院舍行政工作人員 / Administrative officer at Mentally Handicapped Hostel

「看到有收獲、有成果，玩得更開心。」

"For me, knowing that I have done and achieved something make the process of 'playing' far more fruitful and fun."

阿翠－ 打造遊樂場學員 / Chui- Co-worker of MUDwork workshop

「任何事物都可以好好玩，只要我們願意去發現、嘗試，然後去玩。」

"Everything can be playable, if we are willing to discover, try and then spare time to play."

Vivien Mak－ 社工、業餘舞者 / social worker, amateur dancer

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