出國報告審核表

出國報告名稱：島嶼意象研究

出國人姓名 （2人以上，以1人為代表）	職稱	服務單位
勞維俊	副教授	臺北科技大學英文系

出國類別	☐考察 ☐進修 ☐研究 ☐實習 ■其他：_國際會議_（例如國際會議、國際比賽、業務接洽等）

出國期間：2016 年 3 月 8 日 至 2016 年 3 月 12 日	報告繳交日期：2017 年 9 月 30 日

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出國人員 自我檢核	計畫主辦 機關審核	審 核 項 目
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■	☑	2.格式完整（本文必須具備「目的」、「過程」、「心得及建議事項」）
■	☑	3.無抄襲相關資料
■	☑	4.內容充實完備
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說明：一、本表填寫完畢後請加會人事室，依程序奉核後上傳出國報告。

　　　二、審核作業應儘速完成，以不影響出國人員上傳出國報告至「公務出國報告資訊網」為原則，出國報告審核完畢本表請自行保存。

出國報告（參加國際會議）

島嶼意象研究

服務機關： 臺北科技大學英文系

姓名職稱：勞維俊副教授

派赴國家：香港

出國期間：2016 年 3 月 8-12 日

報告日期：2017 年 9 月 26 日

摘要：

在洪尚秀電影實地拍攝中有不少上山和遊海港城市的場景，本研究以Baldacchino 的「島嶼性」理論來閱讀洪的作品，以「島嶼意象」理解在他電影出現的「行山 場景」，希望可以用新的方法以理解他的電影語言。研究集中討論洪的兩部 2010 年電影《愛情，說來可笑》和《談談情，拍拍片 》中的「（無）政治」和「後政 治」之外的閱讀可能。本研究結果有五：一、到香港發表論文〈Island Imaginary in Hong Sang-soo's Cinema〉；二、獲理工大學教授答應來我校作訪問學術交流； 三、參與實務「香港樓梯展覽」的構想和策劃；四、首創「北科大 105.2 香港遊 學團」並獲不少學生支持參與；五、發想出專書一章，以中英雙語寫成並有照片 的〈永遠在邊緣永遠在過渡: 樓梯城市香港〉。可算成果豐碩，不虛此行。

（共 294 字）

目次

（一）目的：主題及緣起

本研究《島嶼意象研究》在執行 104 年科技部計劃《電影剝落：洪尚秀電影研究》(MOST-103-2410-H-027-015) 期間萌芽發想，並在科技部計劃完成後，再發展成本獨立計劃。為方便查考起見：該科技部補助的論文〈Approaching Asian Cities: Seoul, Taipei, and the Cinema of Destruction〉刊登在書集《*Palgrave Handbook of Literature and the City*》（2016）中。

回到本研究《島嶼意象研究》：注意到在不少洪尚秀電影實地拍攝中有上山和遊海港城市的場景，本研究於是以 Godfrey Baldacchino 的「島嶼性」理論來閱讀洪的作品，以「島嶼意象」來理解時常在他電影出現的「行山場景」，並且希望可以用新的方法去研究他的電影語言。本計劃以洪的兩部 2010 年電影《愛情，說來可笑》（Hahaha）和《談談情，拍拍片》（Oki's Movie）為例，討論在 Kim Kyung-Hyun 所說的「（無）政治」和「後政治」之外的閱讀策略。

（二）過程

《島嶼意象研究》部分成果寫成會議論文〈Island Imaginary in Hong Sang-soo's Cinema〉於 2016 年 3 月 7-12 日假香港大學「Island Cities and Urban Archipelagos 2016」國際研討會發表（見附錄一、二）。本人除了在自己所屬的環節（Panel）發表論文外，也參加了 Keynote 演講，包括香港大學 C.Y. Jim 教授的論文〈Planning for Sustainable Urban Green Infrastructure for Compact Cities〉、英國蘭卡斯特大學 (Lancaster University) John Urry 教授的論文〈Islands and Offshore Worlds〉、新西蘭博物館 (Museum of New Zealand/Te Papa Tongarewa) Sean Mallon 教授的論文〈Cosmopolitans and Beach Crossers: Histories of Visual Culture in Island Cities and Urban Archipelagos〉、和澳洲塔斯馬尼亞大學 (University of Tasmania) Elaine Stratford 教授的論文〈Three Key Insights into an Island City Transformed: Larger Lessons from the Flourishing of Hobart〉。

此外，也參加了 4 個環節共 10 場論文發表演講，包括由美國西方學院 (Occidental College) Kelema Lee Moses 教授主持的「Constructing the Real and Imagined Island City」、由來自印度 Azim Premji Philanthropic Initiatives 的 R. Swaminathan 教授主持的「Walking in the City」、由丹麥皇家藝術學院 (Royal Danish Academy of Fine Arts) Kirsten Marie Raahauge 教授主持的「Cultures in the

City」、和由星加坡 ETH Zurich-Future Cities Laboratory 的 Adrianne Joergensen 教授主持的「Land-Sea Relationships」環節，過程中跟來自世界各地的學者專家交流，獲益良多。

其他活動部分，本人參加了由來自英國倫敦大學 (University College London) Ilan Kelma 教授主持的午餐討論會「Lunchtime Discussion Panel: Publishing in (Urban) Island Studies」，聽取不同期刊的風格和投稿策略，包括 Elaine Stratford 主編的《*Island Studies Journal*》、Philip Hayward 主編的《*Shima: The International Journal of Research into Island Cultures*》、和 Adam Grydehøj 主編的《*Urban Island Studies*》。至今仍與他們保持聯絡，特別是 Adam Grydehøj 表示喜歡本人 2009 年的專書《*Walking Macao, Reading the Baroque*》。

特別值得一提的是，本人對其中一位與會者的論文〈Urban Stairs as Public Spaces in High-Density Island Cities: The Case of the Central and Western District of Hong Kong Island〉 特別感興趣，所以在會上跟作者，香港理工大學設計系 (School of Design, Hong Kong Polytechnic University) 研究助理教授 Melissa Cate Christ 作即時交流，並開發將來合作的可能性。Melissa Cate Christ 的專業是園景設計、並且創立了「香港樓梯資料庫」（Hong Kong Stair Archive），一直推動香港的樓梯研究，結合城市規劃、文學和藝術、社會人口、和香港歷史等多個學術領域之研究。合作交流的結果有四，出乎意料的豐富：

一、她同意到本系之學術研討會發表論文，於 2016 年 10 月 11 日假北科大英文系進行國際交流 *（見附錄三）；

二、本人也於 2017 年 1 月加入她「香港樓梯展覽」的構想和策劃團隊中，並於「永遠在邊緣永遠在過渡香港樓梯」展覽期間（2017 年 5 月 13 日至 6 月 3 日）在香港 （5 月 27 日）帶領樓梯工作坊 *（見附錄四）；

三、本人也因此構想主辦「北科大 105.2 香港遊學團」*，學生參加她的樓梯城市步行工坊（5 月 29 日），體驗中學習，理解城市的特殊肌理和歷史的相互關係（見附錄五）；

四、後續又生出專書一章，中英雙語共兩萬字及含十多張照片的〈永遠在邊緣永遠在過渡: 樓梯城市香港〉，於 2017 年 8 月投稿於 Melissa Cate Christ 主編的跨領域**專書**《香港樓梯城市研究》中（見附錄六）。惟書稿至今尚在給頂級學術出版社審查中。

{* 註：經費自付，不包括在此計劃中}

（三）心得及建議事項

過程中保持開放和好奇、不亢不卑的態度，可令計劃向各個方向發想，發展出不同的跨領域合作。

（四）附件

附錄檢附如下：

一、國際會議議程

二、發表論文〈Island Imaginary in Hong Sang-soo's Cinema〉

三、國際學者 Melissa Cate Christ 訪問本校文宣

四、「永遠在邊緣永遠在過渡香港樓梯」展覽文宣

五、「香港遊學團 105.2」流程

六、專書集其中一章〈永遠在邊緣永遠在過渡: 樓梯城市香港〉（為省篇幅，只附中文譯稿，不附英文原文和圖片，請見諒。文稿尚在審批中，如要徵引請向作者查詢）

附錄一、國際會議議程

Provisional Programme for ICUA 2016

Note: This programme is provisional: Please check the University of Hong Kong's conference website (http://www.english.hku.hk/events/islandcities2016/) for an updated programme prior to the conference. Paper copies of the final programme will also be provided upon registration on 8 March.

All conference sessions and presentations will be held in Run Run Shaw Tower at the Centennial Campus of the University of Hong Kong. The easiest way of reaching the conference venue from Hotel Jen is through the HKU MTR Station, about a 10-minute walk: Entrance B2 of HKU Station is just around the corner from Hotel Jen (about 1 minute), and Exit C1 of HKU Station is just below Run Run Shaw Tower, where the conference will be held. Signage will be in place, and two student helpers will assist delegates staying at Hotel Jen on the morning of 8 March.

When meeting for cultural/social activities (boat tour, walking tour, conference dinner, *etc*.), please be at the designated meeting place by the listed time. The group will not wait for late arrivals.

Monday, 7 March
10:30-16:00
Boat Tour: Hong Kong's Container Port (prior registration required)
10:30: Meet at Central Ferry Pier 10 for boat departure.
16:15: Return to Central Pier 10.

Tuesday, 8 March
08:30-09:00: Registration (follow signs from entrance to Run Run Shaw Tower).

09:00-10:30
S1: **Introduction & Keynote Speech 1** (Room CPD-3.04)
Chair: **Becky P.Y. Loo** (Department of Geography, University of Hong Kong, Hong Kong)
09:00: Welcome by **Derek Collins** (Dean of Arts, University of Hong Kong, Hong Kong), Introduction by **Otto Heim** (University of Hong Kong, Hong Kong) & **Adam Grydehøj** (Island Dynamics, Denmark).
09:30: Keynote speech by **Stephen Graham** (Newcastle University, England) **Vertical Ground: Making Geology.**

10:30-11:00: Coffee Break

11:00-12:30
S2a: **Variations on Island Urbanisation** (Room CPD-3.01)
Chair: **June Wang** (City University of Hong Jong, Hong Kong)
11:00: **Adam Grydehøj** (Island Dynamics, Denmark) **Island Spatiality and Urbanisation.**
11:30: **Andrew Toland** (University of Hong Kong, Hong Kong) **The Architecture of Oneiric Islands.**
12:00: **Gerald Steyn** (Tshwane University of Technology, South Africa) **The Impacts of Islandness on the Urbanism and Architecture of Mombasa.**

S2b: **Island Environments, Island Laws and Policies** (Room CPD-3.15)
Chair: **Pinar Ulucay Righelato** (Eastern Mediterranean University, North Cyprus)
11:00: **Gabriel Bertimes Di Bernardi Lopes** (Universidade do Estado de Santa Catarina, Brazil) **Environmental and Urban Legislation in Brazil: The case of Florianópolis Village Golf Resort.**
11:30: **Cheryl Joy Fernandez** (James Cook University & University of the Philippines, Visayas, Philippines) **How Much to Spend? A Case of Flood Mitigation Expenditures in Metropolitan Iloilo, Philippines.**
12:00: **Ruth Davis** (University of Wollongong, Australia) **Urban Islands and International Law: A View from the Sea.**

12:30-13:30: Lunch

13:30-15:00
S3a: **Waterfronts** (Room CPD-3.01)
Chair **Gerald Steyn** (Tshwane University of Technology, South Africa)
13:30: **Paul Johannes Zimmerman** (Designing Hong Kong, Hong Kong) **Great Waters – But can We Enjoy Them?**
14:00: **Meri Louekari** (Aalto University, Finland) **Urban Transformation: The Case of Helsinki Waterfront.**
14:30: **Mohamed El Amrousi** (Abu Dhabi University, Abu Dhabi) **Urban Diversification, Abu Dhabi's New Shorefront Developments, and Global City Impact.**

S3b: **Dreaming of Islands** (Room CPD-3.15)
Chair: **Henry Johnson** (University of Otago, New Zealand)
13:30: **Kirsten Marie Raahauge** (Royal Danish Academy of Fine Arts, Denmark) **Islands of the Past, Islands of Leisure.**
14:00: **Frank Weiner** (Virginia Polytechnic Institute and State University, USA) **Absolute Islands and Relative Continents: From the Comedic to the Tragic.**
15:00: **Pamila Gupta** (University of the Witwatersrand, South Africa) **Futures, Fakes and Discourses of the Miniature and Gigantic in the World Islands Development, Dubai.**

15:00-15:30: Coffee Break

15:30-1700
S4a: **Special Island Zones** (Room CPD-3.01)
Chair: **Philip Hayward** (Southern Cross University, Australia)
15:30: **Haibo Wan** (Ocean College, Zhejiang University, China) **Observations and Analyses of Typical Island Soundscapes in Zhejiang Province.**
16:00: **June Wang** (City University of Hong Jong, Hong Kong) **Cultural Archipelagos in China: Shenzhen and a Multi-Scalar Network in the Hegemonic Project.**
16:30: **Suh Yehre** (Seoul National University, South Korea) **Extraterritorial Archipelagos of the Koreas: SEZs and a Third Korea.**

S4b: **Morphological Diversity** (Room CPD-3.15)
Chair: **OuZuan** (Sun Yat-sen University, China)
15:30: **Yushi Utaka** (University of Hyogo, Japan) **Dynamism of Island City's "Frontier" Settlements: "Clan Jetty" and "Penang Hill", Penang Island, Malaysia.**
16:00: **Jeffrey S. Nesbit** (University of North Carolina at Charlotte, USA) & **Caleb Lightfoot** (Texas Tech University, USA) **Islands within Islands: A Case Study on Jakarta's Urban Heterogeneity.**
16:30: **Troy Dino Elizaga** (University of San Carlos, Philippines) **The Influence of Public Markets in the Urban Form of the Cities of Cebu Island, Philippines.**

Wednesday, 9 March
09:00-10:30
S5a: **Developing Urbanisms** (Room CPD-3.01)
Chair: **Peter Goggin** (Arizona State University, USA)
09:00: **Vilja Larjosto** (Leibniz University of Hanover, Germany) **Off-Season Urban Landscape on Sylt, Germany.**
09:30: **Henry Johnson** (University of Otago, New Zealand) **Urbanizing Jersey: Development and Sustainability in a Small Island Context.**
10:00: **Urban Nordin & Lenn Jerling** (Stockholm University, Sweden) **The Archipelago in a Growing Metropolitan Area: The Case of Stockholm.**

S5b: **Connective Infrastructure** (Room CPD-3.15)
Chair: **Melissa Cate Christ** (Hong Kong Polytechnic University, Hong Kong)
09:00: **Kelema Lee Moses** (Occidental College, USA) **Accounting for Urban Space and Coastlines: Modernizing the Honolulu International Airport.**
09:30: **Anna Gasco** (ETH Zurich-Future Cities Laboratory, Singapore) **The Airport and the Territory: Cross-Border Developments in Singapore's Hinterlands.**
10:00: **Michael Tanko** (Griffith University, Australia) **Bridge Them Up or Improve the Ferries: Challenges to the Mobility and Sustainability of Hong Kong's Outlying Islands.**

10:30-11:00: Coffee Break

11:00-12:30
S6a: **Island Centres and Peripheries** (Room CPD-3.01)
Chair: **Ruffina Thilakaratne** (Chu Hai College of Higher Education, Hong Kong)
11:00: **Philip Hayward** (Southern Cross University, Australia) **Tendrillar Connectivity: A Case Study of the Concept with Regard to the Relationship between London and Canvey Island.**
11:30: **Naomi C. Hanakata** (ETH Zurich-Future Cities Laboratory, Singapore) **Archipelago of Centralities in Tokyo: A Paradigmatic Dynamic of Urban Dichotomies.**
12:00: **Marco Casagrande** (Italian Bar Association, Italy) **The Curse of Being an Island City Forever: The Case of Venice.**

S6b: **Constructing the Real and Imagined Island City** (Room CPD-3.15)
Chair: **Kelema Lee Moses** (Occidental College, USA)
13:30: **Kelvin Ko** (Delft University of Technology, Netherlands) **Realising a Floating City.**

14:00: **James Auger** (Madeira Interactive Technologies Institute, Portugal) & **Julian Hanna** (Madeira Interactive Technologies Institute, Portugal) **The Possibilities of an Island: Redesigning Madeira.**

14:30: **Louis Wai-Chun Lo** (National Taipei University of Technology, Taiwan) **Island Imaginary in Hong Sang-soo's Cinema.**

12:30-13:30: Lunch

12:45-13:15
Lunchtime Discussion Panel: Publishing in (Urban) Island Studies
Chair: **Ilan Kelman** (University College London, England)
Panellists: **Elaine Stratford** (*Island Studies Journal*), **Philip Hayward** (*Shima: The International Journal of Research into Island Cultures*), **Adam Grydehøj** (*Urban Island Studies*).

13:30-15:00
S7a: **Walking in the City** (Room CPD-3.01)
Chair: **R. Swaminathan** (Azim Premji Philanthropic Initiatives, India)
13:30: **Ian Ho-yin Fong** (Chinese University of Hong Kong, Hong Kong) **Walking: Towards Tangential Intimacy.**

14:00: **Jiin Baek** (Masdar Institute Science and Technology, Abu Dhabi) **How Land Use and Urban Form Affect Pedestrian Activity (PA) in an Urban Setting: Abu Dhabi.**

14:30: **Melissa Cate Christ** (Hong Kong Polytechnic University, Hong Kong) **Urban Stairs as Public Spaces in High-Density Island Cities: The Case of the Central and Western District of Hong Kong Island.**

S7b: **Tourism** (Room CPD-3.15)
Chair: **Pamila Gupta** (University of the Witwatersrand, South Africa)
13:30: **Duarte Santo & Ana Salgueiro** (University of Madeira, Portugal) **How to Grow a Pearl in the Atlantic?: Reframing Identity and Early Tourism Narratives on Madeira Island.**

14:00: **Stephen Pratt** (Hong Kong Polytechnic University, Hong Kong) **Food Miles and Menu-Based Greenhouse Gas Emissions: The Case of an Upscale Urban Hotel in Hong Kong.**

14:30: **Nicha Tovankasame** (Hiroshima University, Japan) **Is It All about the Money? Opportunity of Migrants Working in Tourist-Related Occupation in the Consuming City: The Case of Phuket, Thailand.**

15:00-15:30: Coffee Break

15:30-16:30
S8: **Keynote Speech 2** (Room CPD-3.04)
Chair: **Matthew Pryor** (Division of Landscape Architecture, University of Hong Kong, Hong Kong)
15:30: Keynote speech by **C.Y. Jim** (University of Hong Kong, Hong Kong) **Planning for Sustainable Urban Green Infrastructure for Compact Cities.**

18:00-
Conference Dinner at Rainbow Seafood Restaurant, Lamma (prior registration required)
17:45: Meet in lobby of Hotel Jen for bus to Central Ferry Pier 9. The ferry to the restaurant leaves
at 18:15.

Thursday, 10 March
09:00-10:45
S9: **Sinking Islands, Forced Migration, and Urban Spaces: Film + Discussion Panel** (Room
CPD-3.04)
Chair: **Ann Kildahl** (Sustainability Manager, University of Hong Kong, Hong Kong)
09:00: Film: *Moana Rua: The Rising of the Sea*
10:00: *Panellists:* **Vilsoni Hereniko** (University of Hawaii, USA), **Ilan Kelman** (University
College London, England), **Cheryl Joy Fernandez** (James Cook University & University
of the Philippines, Visayas, Philippines), & **Ian Ho-yin Fong** (Chinese University of Hong
Kong, Hong Kong).

10:45-11:00: Short coffee Break

11:00-13:00
S10: **Keynote Speeches 3-4** (Room CPD-3.04)
Chairs: **Adam Jaworski** (School of English, University of Hong Kong, Hong Kong) & **Florian
Knothe** (University of Hong Kong Museum & Art Gallery, Hong Kong)
11:00: Keynote speech by **John Urry** (Lancaster University, England) **Islands and Offshore
Worlds.**
12:00: Keynote speech by **Sean Mallon** (Museum of New Zealand/Te Papa Tongarewa, New
Zealand) **Cosmopolitans and Beach Crossers: Histories of Visual Culture in Island
Cities and Urban Archipelagos.**

13:30-16:00
Visit to Diamond Hill & Wong Tai Sin (no prior registration required)
13:30: Meet by Entrance C1 of HKU MTR Station (just outside Run Run Shaw Tower, the
conference venue). will visit: Nan Lian Garden (lunch at restaurant), Chi Lin Nunnery, Sik
Sik Yuen Wong Tai Sin Temple. Lunch and transport costs not included.

17:45-20:00
Walking Tour of Kowloon (prior registration required)
17:45: Meet in concourse/lobby of Tsim Sha Tsui Station. We will walk from Tsim Sha Tsui to
Jordan, and the tour will end at Temple Street Night Market.

Friday, 11 March
09:00-10:30
S11a: **Cultures in the City** (Room CPD-3.01)
Chair: **Kirsten Marie Raahauge** (Royal Danish Academy of Fine Arts, Denmark)
09:00: **Ping Su** (Sun Yat-sen University, China) **Contact Zones in Urban Guangzhou: A Study
of Interminority Relations between Uyghur Migrants and African Diasporas in
Xiaobeilu Area.**

09:30: **R. Swaminathan** (Azim Premji Philanthropic Initiatives, India) **Islands of Faith: Dargahs and Secularisation of Everyday Work and Leisure in Mumbai.**

10:00: **Hong Gang** (Sun Yat-sen University, China) **Identity and Community: The Experience of Zhuhai (珠海), Guangdong, China.**

S11b: **Changes in the Networked Island City** (Room CPD-3.15)
Chair: **Haibo Wan** (Zhejiang University, China)

09:00: **Ray Chon Fai Yeung** (University of Calgary, Canada) **An Island under the 'Red Flood': The Influence of Chinese Capital on Hong Kong's Property Market Since the mid-2000s.**

09:30: **Pinar Ulucay Righelato** (Eastern Mediterranean University, North Cyprus) & **Bahar Ulucay** (Eastern Mediterranean University, North Cyprus) **Tracing the Urbanization Process of Nicosia, Cyprus through the Narratives of Urban Elites.**

10:00: **Yin-Lun Chan** (University of Hong Kong, Hong Kong) **Entertainment Architecture as an Archipelagic Network, 1890-1970.**

10:30-11:00: Coffee Break

11:00-12:30
S12a: **Land-Sea Relationships** (Room CPD-3.01)
Chair: **Adrianne Joergensen** (ETH Zurich-Future Cities Laboratory, Singapore)

11:00: **Erik G. L'Heureux** (National University of Singapore, Singapore) **Amphibious Urbanism.**

11:30: **OuZuan** (Sun Yat-sen University, China) **Re-Marginalization of the Marginal Group: A Case Study of the Dan People in the Transformation of the Fishery Society in Sanya City, Hainan Province.**

12:00: **Ilan Kelman** (University College London, England) **Urban Island Health: Vulnerability and Resilience at the Land-Sea Interface.**

S12b: **Landscapes and Land Use** (Room CPD-3.15)
Chair: **Nicha Tovankasame** (Hiroshima University, Japan)

11:00: **Changwei Jing** (Zhejiang University, China) **Implementation of General Land Use Planning in an Island Region: A Case Study of Zhoushan, China.**

11:30: **Jiaguo Qi** *et al*. (Zhejiang University, China) **The Nexus of Water, Energy and Food in Sustainability Assessment of the Zhoushan Archipelago, China.**

12:00: **Bixia Chen** (University of the Ryukyus, Japan) **Village Tree Management in Small Island Productive Landscapes: Homestead-Surrounding Tree Belts (Fukugi (***Garcinia subelliptica***) in the Sakishima Islands, Okinawa Prefecture, Japan.**

12:30-13:30: Lunch

13:30-15:00
S13a: **Island Paradises?** (Room CPD-3.01)
Chair: **Stephen Pratt** (Hong Kong Polytechnic University, Hong Kong)

13:30: **Adrianne Joergensen** (ETH Zurich-Future Cities Laboratory, Singapore) **Can Paradise and the City Co-Exist?: Tropical Tourism on the Singapore Strait.**

14:00: **Peter Goggin** (Arizona State University, USA) **Redefining the Picturesque in Urban Archipelagos.**

14:30: **Collier Nogues** (University of Hong Kong, Hong Kong) *'with [our] entire breath':* **Military Suburbanization on Guam and Craig Santos Perez's Literature of Resistance.**

S13b: **Sustainability & Resilience** (Room CPD-3.15)
Chair: **Changwei Jing** (Zhejiang University, China)
11:00: **Miriam Gusevich** (Catholic University of America, USA**) Resilient Ocean City, Maryland: Urbanized Barrier Islands and the Ecology of Natural and Built Environments.**

11:30: **Stephen J. Walsh** (University of North Carolina at Chapel Hill, USA) *et al*.: **Dynamic Systems Modeling of Human-Environment Interactions in the Galapagos Islands: Impacts of Human Population on Community Infrastructure and Development.**

12:00: **Shuangshuang Qiu** *et al*. (Zhejiang University, China): **Impacts of the Establishment of the Zhoushan Archipelago New Area on Island Ecosystem Service Value.**

15:00-15:30: Coffee Break

15:30-17:00
S14: **Keynote Speech 5 + Closing Remarks** (Room CPD-3.04)
Chair: Adam Grydehøj (Island Dynamics, Denmark)
15:30: Keynote speech by **Elaine Stratford** (University of Tasmania, Australia) **Three Key Insights into an Island City Transformed: Larger Lessons from the Flourishing of Hobart.**

16:30: Closing remarks by **Otto Heim** (University of Hong Kong, Hong Kong) & **Adam Grydehøj** (Island Dynamics, Denmark).

Saturday, 12 March
08:45-17:00
Tour of the New Territories (prior registration required)
08:45: Meet in lobby of Hotel Jen. The group will visit: Yuen Yuen Institute, Western Monastery, Sam Tung Uk Museum, Wun Chuen Sin Koon Temple and restaurant, Kat Hing Wai, Ping Shan Heritage Trail. Return to Hotel Jen. Lunch and transport costs included.

Climate + Territory Design Section as NUS. He has won several awards, including a Wheelwright Prize from Harvard University in 2015, a 2013 WAF Design Award, a Futurarc Green Leadership Award, a 2012 AIA New York City Design Award, a 2011 President Design Award from Singapore, and two AIA New York State Design Awards.

Louis Wai-Chun Lo (National Taipei University of Technology, Taiwan) **Island Imaginary in Hong Sang-soo's Cinema.** This paper explores the notion of 'island imaginaries' employed in Hong Sang-soo's films, maintaining that his cinematic aesthetics and philosophical searches cannot be fully understood without a consideration of what role do geographical sites play in relationship to the themes. Hong's films are always set in a city where the characters are by-passing, visiting for a few days in search of ideas, or just for holidays. This paper compares *Hahaha* (2010), which is set in Tongyeong, a port city then of military importance on the southern coast of South Korea. Its 'islandness' (G. Baldacchino) is compared with the mountain scenes, set in Namhan Fortress in Gwangju, in *No Body's Daughter Haewon* (2013) and the resort town of Shinduri on the western coast in *Woman on the Beach* (2006). I argue that these sites are crucial in understanding Hong's minimalistic and repetitious cinematic aesthetics if they are seen as a whole, contributing to an 'island imaginary.' Informed by Derrida's notion of différence and Deleuze's ideas of de-territorializatoin and re-territorialization, this paper attempts to explore how subjectivity is constructed under the framework of island imaginary in Hong's films, which are regarded insightfully by Kim Kyung-hyun as 'post political.'
Biography: Louis Lo is Assistant Professor at the Department of English, National Taipei University of Technology. He obtained his PhD in Comparative Literature from the University of Hong Kong. He is the author of *Male Jealousy: Literature and Film* (Continuum, 2008), and co-author (with J. Tambling) of *Walking Macao, Reading the Baroque* (HKUP, 2009). He contributes chapters on literature and the city in *Dickens and Italy: Little Dorrit and Pictures from Italy*, eds. Hollington and Orestano (Cambridge Scholars, 2010), and *Macau: Cultural Interaction and Literary Representation*, eds. Wong and Wei (Routledge, 2014). His articles/book reviews appear in *Textual Practice* and *Modern Language Review*.

Meri Louekari (Aalto University, Finland) **Urban Transformation: The Case of Helsinki Waterfront.** Many Western cities are facing major processes of renewal, as former industrial and transportation areas are being transformed into new living and working districts. In this state of constant flux, cities have to rethink their direction and find ways to adjust to changing contexts. This paper is a study of transformation in an urban context, namely at the Helsinki waterfront. It explores different views of change, both for formal and informal fields of the transformation of the urban environment. Theory of episodic and continuous change provides the framework for the study. Helsinki – located on a peninsula and numerous small islands – has over 130 km of shoreline that is open to all. The transformation of Helsinki waterfont is analysed through themes of distributed leadership and co-creation.
Biography: Meri Louekari is an architect and urban researcher with special interest in reconciling top-down and bottom-up dynamics of urban development.

William McConnell (Michigan State University, USA) **Prospects for Meeting Urban Madagascar's Domestic Energy Needs with Local, Renewable Biomass.** The isolation that characterizes islands can reach into every economic realm. While many manufactured goods must generally be imported, sometimes even basic necessities such as food and energy may be lacking.

附錄二、發表論文〈Island Imaginary in Hong Sang-soo's Cinema〉

Island Cities and Urban Archipelagos 2016, University of Hong Kong, 7-12 March 2016

Island Imaginary in Hong Sang-soo's cinema   Work in Progress

Louis Lo

This paper explores the notion of 'island imaginaries' employed in Hong Sang-soo's films, maintaining that his cinematic aesthetics and philosophical searches cannot be fully understood without a consideration of what role do geographical sites play in relationship to the themes. Hong's films are always set in a city where the characters are by-passing, visiting for a few days in search of ideas, or just for holidays. This paper compares *Hahaha* (2010)*,* which is set in Tongyeong, a port city then of military importance on the Southern coast of South Korea. Its 'islandness' (G. Baldacchino) is compared with the mountain scenes, set in Namhan Fortress in Gwangju, in *No Body's Daughter Haewon* (2013) and the resort town of Shinduri on the western coast in *Woman on the Beach* (2006). I argue that these sites are crucial in understanding Hong's minimalistic and repetitious cinematic aesthetics if they are seen as a whole, contributing to an 'island imaginary.' Informed by Derrida's notion of *différence* and Deleuze's ideas of de-territorializatoin and re-territorialization, this paper attempts to explore how subjectivity is constructed under the framework of island imaginary in Hong's films. Though Hong's cinema is regarded by critics as meta-cinematic, being interested in 'non-traditional' modes of narrative, making use of repetitive everyday routine by employing deceptively minimalist cinematic devices, his films are interested in places and locations. This paper aims to address this paradox that Hong's cinema understood as both political and apolitical at the same time.

The notion of 'island imaginaries' is taken from Baldacchino, who maintains that islands are discussed as 'objects of representation' (247) and islands induce in the subject a desire 'to circumnavigate, circumambulate or climb its highest point and take it all in' (247).[1] As an application of Anderson's *Imagined Communities*, Stewart Williams notes that since island imaginaries offer an intimate relationship between people and place, and situate 'objects and subjects in time and space as the island and its islanders are cleaved together,' it implies that island imaginaries is intensely political.[2] Indeed Korea is considered the most divided country in the world, with its long history of Japanese rule and Chinese cultural influences, it modern history is dominated by the Korean war (1950-53), leaving the 38th parallel the demarcation of two opposing world forces after the WWII. Contemporary film directors in South Korean is primarily obsessed with the representation of the war that causes the division of the country. Apart from the mainstream productions such as Kang Je-gyu's *Shiri* (1999) and *Taegukgi: The Brotherhood of War* (2004), festival art-house directors including Park Chan-woo and Kim Ki-duk have at least one work which is set in the demilitarized zone as an aftermath of the Korean war: Park's *Joint Security Area* (2000) and Kim's *The Coastal Guard* (2002). Both Park and Kim are internationally acclaimed and also enjoy domestic popularity. Hong Sang-soo, however, is regarded as the most internationally renowned Korean art-house director. According to Kim Kyung-Hyun, Hong Sang-soo's cinema belongs to the 'post-political'[3] era in which the question: 'After politics, what next?' became fashionable.[4] For Kim, the absence in political references in Hong's cinema *is* a political gesture. 'Neither nihilistic nor optimistic, his narrative structure vulgarizes a sensible,

intelligible perception of truth, disavowing the possibility of a subject and thus the reproducibility of its power' ('Too Early/Too Late' 208).

Informed by critical theories including Derrida, Deleuze and Žižek, Kim Kyung-hyun analyses Hong's first four films under the framework of Korean masculinity and Korean contemporary historical contexts, a situation which Kim calls 'post political' ('Too Early/Too Late' 208). Kim's celebratory essay analyses these films individually and concludes that Hong's common people 'unconsciously refuse to make their lives meaningful by choosing to fall into empty, erotic liaisons. Could this be made an occasion of resistance against modernity and its terror?' (230). Kim argues that there is no 'redemptive catharsis' (230) at the end, and Hong's films 'display a cynical repetition … that settles for the faded hope of salvation and renders a new meaning to the phrase, "nothing happens".' The 'futility,' concludes Kim, 'reminds us *once again* that it is impossible to draft a subject – imaginarily Whole, that is capable of offering a false sense of optimism in the ear of condensed modernization and intense competition' (230). Calling Hong's films 'apolitical' (129), Chung Hye-seung and David Diffrient, in their analysis of *Virgin Stripped Bare by Her Bachelors* (2000), put Hong's films into frameworks of postcolonial and postmodern discourses which they think are what modern Korea has been encountering, linking Hong's films to 'traditional modes of oral storytelling … as well as literary models that … foreground multiple vocality' (133).[5] They conclude, 'fragmented texts imbued with the mutual desires to remember and to forget, they trigger inquiries about the converging forces that from the crosshairs of South Korea's still-fluctuating national identity' (136). Chung and Diffrient understand Hong's cinema as a reaction to Korea's 'apolitcal' situations. This project paper explores how repetition changes the concept of subjectivity in modernity by using island theory.

Also commenting on Hong's first four films and following the same line of putting Hong's cinema into the 'postpolitical' situations, Akira Mizuta Lippit turns to Neil Hertz's theory of 'sublime subjectivity' discussed in *The End of the Line*.[6] Repetition in *Turning Gate*, Hong's other travel film, is represented as an irony, and the protagonist is 'trapped in the mise-en-abîme of repetition, endless returns to and from the end of the line' (Lippit 29). There is a hope of returning to the self, or a recovering from the end of the line, so that the sublime subjectivity has a chance to reassert 'its stability' (29). The subject changes after the repetition, the turn and return. But in Hong's cinema, argues Lippit, 'the end of the line is indefinite, suspended, … in perpetually irony: a line that never ends' (29). The line can be understood as a line which forms an imagined island, and yet the entity is priced through what Derrida calls a boundary which is impossible to establish.

This paper attempts to borrow the notion of island imaginaries to examine Hong Sang-soo's cinema, which is regarded as apolitical or even belonging to the post-political era. Hong's cinema is radically different from his contemporary film-makers, whose works are more or less related to the Korean War or its aftermath. National identity is always an issue for Korean peninsular is divided into two nations after the WWII, with the North associated with Russian and China, the South supported by the US after Japan left Korea as a conclusion of the war.

In *Hahaha*, as a farewell gathering between two friends, Jo Moon-kyung (a film director) and Bang Joong-sik (A film critic and poet) go to a mountain and two stories are exchanged between them while drinking soju. Moon-kyung tells a story about his visit of his mother running a Korean restaurant and a romantic encounter with two women at Tongyeong before migrating to Canada. Joong-sik also tells a story about his visit to the port city with his mistress. The mountain drinking is

represented as still photographs with the two friends' voice-over, and their stories are shown as first person point of view. The story-tellers themselves do not aware, the audience do not take long to understand that the two stories, told as if the persons involved do not cross paths, actually depict people in the same temporality and spatiality. Like Derrida's notion of an island, the double narrative structure employed here serves as two interpenetrable entities which is two and one at the same time. The city was once an important military port with a history which Ahn Yeon-joo (as a decent of the historical temple) is proud of, and tells a nationalist account in her guided-tour to the temple where Moon-kyung first meets her. Her account is challenged by her audience. He later encounters Admiral Yi Sun-sin, an ancient historical character guarding the nation in his dream.

The last film of *Oki's Movie*, entitled also 'Oki's Movie,' has the film student Oki as the director's voice of her experimental film assignment, explaining the motif of her film and narrate throughout the film. She claims that the film is an attempt to put two experiences side by side. She went to Mt. Acha in two separate occasions with two different men whom she has been dating, one on December 31st, the other, after two years, on 1 January. The former with an 'older man,' and the latter a 'younger man.' The film shows a juxtaposition of these two experiences with Oki's voice-over explaining the similarities and differences between these two:

> Oki: Things repeat themselves with difference I can't understand. I wanted to see the two [experiences] side by side. I chose these actors for their resemblance to the actual people. But the limits of the resemblance may reduce the effect of the two put together.

Or in a more literal translation:

> Oki: Although things repeat themselves with differences I cannot understand in life. I wanted to present the two pictures created by my own hands. I chose the actors who resemble the most to the real persons to act in the film. With their resemblance along, the effect of the pictures I wanted to present seems to have been reduced/diminished.

At this point, the audience are reminded that the characters are played by actors who resemble, either physically or other aspects, the real persons represented, not the ones appearing in the earlier films, though they are played by the same actor. Copy becomes simulacrum. Her concern about the resemblance of the actors to the actual people is an ironic twist of the familiar disclaimer, 'Any resemblance to the actual people in this film are purely coincidental,' adding to the problem of the mimetic nature of cinema: the disclaimer functions, quite contrary to the literal meaning, as actually invitation of reading the film biographically. The characters are played by the actual people. This twist can be seen as a response to Kracauer's idea of cinema and its unique ability of capturing reality. He argues, 'film is uniquely equipped to record and reveal physical reality and, hence, gravitates towards it.'[7] Oki's project pushes Kracauer's thesis to an extreme, asking, what if physical reality is only one possible realities. When identity changes with time and does not reside in the actor, the notion of single identity is no longer working. The juxtaposition of the two walks in Mt. Acha evokes the garden in Borges's 'Garden of Forking Paths,' in which a new concept of time is invented. The creator of the garden believes in 'an infinite series of times, in a growing, dizzying net of divergent, convergent and parallel times. This

network of times which approached one another, forked, broke off, or were unaware of one another for centuries, embraces all possibilities of time.' Any *differences* are intended because it shows that what is presented is one of the possible realities.

National Taipei University of Technology

ENDNOTES:

[1] Godfrey Baldacchino, 'Islands: Objects of Representation,' *Geografiska Annaler B* 87.4 (2005): 247-251.

[2] Stewart Williams, 'Virtually Impossible: Deleuze and Derrida on the Political Problem of Islands (and Island Studies),' *Island Studies Journal* 7.2 (2012): 215-234 (216).

[3] Kyung-hyun Kim, 'Death, Eroticism, and Virtual Nationalism in the Films of Hong Sangsoo,' *Azalea: Journal of Korean Literature and Culture* 3 (2010): 135-170 (138).

[4] Kim, 'Too Early/Too Late: Temporality and Repetition in Hong Sang-soo's Films,' *The Remasculinization of Korean Cinema* (Durham: Duke University Press, 2004), 203-230 (208).

[5] Hye-Seung Chung and David Scott Diffrient, 'Forgetting to Remember, Remembering to Forget: The Politics of Memory and Modernity in the Fractured Films of Lee Chang-dong and Hong Sang-soo,' *Seoul Searching: Culture and Identity in Contemporary Korean Cinema*, ed. Frances Gateward (Albany: State University of New York Press, 2007).

[6] Akira Mizuta Lippit, 'Hong Sangsoo's Lines of Inquiry, Communication, Defense, and Escape.' *Film Quarterly* 57.4 (Summer 2004): 22-30.

[7] Kracauer, qtd. in James Monaco, *How to Read a Film: The Art, Technology, Language, History, and Theory of Film and Media* (London: Oxford University Press, 1981), 320.

附錄三、國際學者 Melissa Cate Christ 訪問本校文宣

Academic
Seminar
學術研討會

樓梯公共空間: 香港的樓梯文化

STAIRS AS PUBLIC SPACES:
Stair Culture in HK

講者:
Melissa Cate Christ
加拿大註冊地境建築師
Transverse Studio 總監
香港理工大學設計學院研究助理教授

主持人:
梅維俊
臺北科技大學英文系副教授

10/11 10:10 -12:00
Tue. 2016

臺北科技大學 共同科館 401
Room 401, General Studies Building

TAIPEI TECH English

附錄四、「永遠在邊緣永遠在過渡香港樓梯」展覽文宣

Always at the edge of things and between places

永遠在邊緣
永遠在過渡

MAY 五月 **14.05**
—
JUN 六月 **03.06**
2017

Always at the edge of things and between places / 永遠在邊緣 永遠在過渡 pairs archival and design research, photography, and architectural drawings from the project *Hong Kong Stair Archive: Documenting the Walkable City* with multimedia art and design works. The project actively extends the public's notion of stairs as not only physical objects, but also as places where cultural life is situated and explored. The title, borrowed from the poem *Images of Hong Kong* by Leung Ping Kwan, situates the work within a reflection about the past, present and future of Hong Kong's vernacular, cultural landscape, asking, "What is the role of stairs in creating and preserving a walkable, livable city with a vibrant cultural life?" The time-based, socio-cultural works in the exhibition invite the public to participate not only as viewers, but also as catalysts and contributors who can simultaneously reflect upon and build history, while envisioning the future of Hong Kong's urban landscape.

是次展覽把由研究資助局資助的計劃「香港樓梯文獻庫：記錄宜步行的城市」中的檔案及設計研究、攝影、建築圖與多媒體藝術及設計的城市集合起來，以此擴概延伸公眾對樓梯的概念──它們不只是物理上的物體，還是文化生活所在和被探索的地方。展覽的標題取自梁秉鈞的詩《形像香港》，將作品到置於對香港本土文化景觀的過去、現在和未來的思考之中。問問「在創造和保護一個可步行、宜居而擁有充滿活力的公共藝術及文化生活的城市時，樓梯在當中的角色是甚麼？」展覽中的時基和社會文化作品邀請公眾以觀看者身份參與其中的時候，也成為它們的催化劑和貢獻者，從而同時地反思和構建歷史、並對香港城市景觀的未來作出設想。

CURATORS 策展人
Melissa Cate Christ
Scott Dietrich

EXHIBITION DESIGN 展覽設計
Susanne Trumpf

FEATURING WORK BY 參展藝術家
3DSND
Alun Meyerhans
Anakin Yeung 楊諾匡
Doreen Chan 陳冰茵
Ethan Lo 羅康詠
Jana Vanecek
Johanna Keim
Johnny Gin 甄祖倫
Map Office
Max Willis
Mela Kocher
Nicolas Büchi
Scott Dietrich
Stefan Schmidlin
William Wong 黃嘉豪
Hong Kong Stair Archive Team 香港樓梯文獻庫團隊

EXHIBITION VENUE 展覽場地
Connecting Space
Hong Kong
G/F, Fort Street 18-20
Wah Kin Mansion
North Point, Hong Kong
北角堡壘街18-20號
華建大廈地下

OPENING HOURS 開放時間
星期一至星期日
Monday to Sunday
10:00 – 19:00

OPENING RECEPTION 開幕酒會
13.05.2017 (Sat 六)
18:00 – 21:00

CONTACT 聯絡
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Designed by Edited

藝文創意
[第三空間‧展覽]　《永遠在邊緣　永遠在過渡》遺忘了的樓梯故事

撰文：麥婉婷　發佈日期：2017-05-08 17:19　最後更新日期：2017-05-08 19:16

有沒有察覺我們的日常總是在樓梯上行走，不論是中上環，還是荃灣，一直在上上落落，不是要踏過行人路的石屎梯，就是要爬天橋的樓梯間，縱使樓梯間還延不必每一次都值得銘記，但香港的樓梯故事卻綿延不斷語話有話可說，像走「長命梯」般，一口氣也說不完。

文化廊

藝文札記——步行城市

2017-05-02 副刊

藝文札記——步行城市

1/1 Scott Dietrich 攝

作者，潘曉彤，簡靜如無事。

高密度城市通過向空中與地下延展，獲得更多發展空間，樓梯則發揮連接不同平面的作用。樓梯是我們通往目的地的過渡，卻不曾作為我們停駐的終點，它們的實際功能就是存在的全部意義嗎？

荷蘭被稱為「歐洲高密度城市」，香港的密度比她還要高上數十倍，建築師張為平在《隱形邏輯——香港式建築極限》裏將香港定義為「超密度城市」，解構種種高密度衍生的建築智慧以及因而構成的有趣城市景觀。在這個超密度城市裏，單單中上環區已有超過三千條樓梯，有學者更成立了香港樓梯文獻庫，將它們的確實地點、面貌與狀況記錄存檔，下周起將舉行展覽《永遠在邊緣　永遠在過渡》，從二維的平白記錄延伸，以藝術介入，探索樓梯作為文化地貌、公共空間等等不同面向。多媒體作品包括三百六十度呈現樓梯繁忙情境的VR錄像，亦有遊戲設計師參考《Pokémon GO》開發手機遊戲《尋梯記（香港篇）》，玩家即使毫

附錄五、「香港遊學團 105.2」流程

Hong Kong Study Tour 2017: Walking Hong Kong's Cultural Landscape

Instructor: Louis Lo   26 May 2017

Schedule:

24-26 May: Fly to Hong Kong

Suggested activties on arrival: Explore the architectural details in the departure and arrival halls of the International Chek Lap Kok Airport ("master builder": Norman Foster). Take a bus or airport express train to the city.

27 May (Saturday):

1000 – 1200: Walking Tour I
            Always at the Edge event: "The Sacred and the Secular", Dr. Louis Lo
            Meeting point: HKU Metro station Exit C2 (ground level)

1200 – 1300: Lunch

1300 – 1500: Exploring Central: Ladder Street and Central-Mid-levels Escalator

1500 – 1700: Photograph exhibition: Nobuyoshi Araki (荒木經惟) *Last by Leica*
            Over The Influence: 1/F, 159 Hollywood Road, Central, Hong Kong
            (guided tour by the docent and tutorial by Dr. Kathleen Wyma,
            The University of Hong Kong)

1700: Free Time

Suggested activities:
Explore the galleries in Pedder Building on Pedder Street and those on Hollywood Road, or explore the areas around HSBC Headquarters (Norman Foster), Chater Garden, the Cenotaph, Statue Square, and Bank of China Tower (I. M. Pei), or attend a concert or performance at Hong Kong City Hall, or take a tram ride from Central to Wan Chai or further east along the former Northern coast line, or take a star ferry to cross the Victoria Harbour from Central to Tsim Sha Tsui and visit the Cultural Centre and/or Tsim Sha Tsui Promenade or walk further North, along Nathan Road, to Jordon, Yau Ma Tei (Broadway Cinémathèque and Kubrick bookstore), and Mong Kok. In Mong Kok, visit such "upstair" bookstores (Cf. 陳智德《地文誌》) as Hong Kong Reader Bookstore (序言書室) and Greenfield Bookstore (田園書屋), Langham Place, Tung Choi Street (通菜街, a.k.a. 女人街), and Sai Yeung Choi Street (西洋菜街) – featured in Tsai Ming-liang's *Walker*, Derek Yee's *One Nite in Mong Kok*, and Fruit Chan's *Durian Durian*.

28 May (Sunday):

0930 – 1300: "Inventing le Louvre" exhibition at Hong Kong Hertiage Museum
            (Guided tour: Ms Grace Cheng, independent art historian)
            Meeting Point: Main entrence
            * Allow enough walking time from either Tai Wai or Che Kung Temple
            Metro station to the Museum *

(recommended exhibitions in the venue: "Bruce Lee: Kung Fu, Art, Life" and "Jin Yong [Louis CHA Leung-yung] Gallery")

1300 – 1400: Lunch

1400 – 1600: Exploring Shatin: Shing Mun River, public housing estates, and Che Kung Temple (車公廟)

1600 – 1800: Guest lecture at Hang Seng Management College (Dr. Paul Fung, Department of English)

1800: Free time

Suggested activities: Go on exploring Shatin, or take a bus to Kowloon via the Lion Rock tunnel (which connects Kowloon and the New Territories, ceded to Britain in 1898; Kowloon 1860; Hong Kong Island 1842) and explore Kowloon City and To Kwa Wan to visit Sung Wong Toi Garden (named after literally, the 'Terrace of the Sung Emperor'. In 1287, the last emperor of the Song Dynasty, Emperor Bing, was fleeing from the Mongol leader Kublai Khan to take refuge in a cave located next to the former Hong Kong Kai Tak International Airport), or take a bus to Kowloon via Tate's Cairn Tunnel (located next to Hang Seng Management College) and visit Diamond Hill and Chi Lin Nunnery (志蓮淨苑). Tai Hom Village (demolished in 2001) and Plaza Hollywood are the sets for Fruit Chan's *Hollywood Hong Kong* (2001).

29 May (Monday)

1000 – 1200: Stair Exhibition: *Always at the Edge of Things and between Places* Connecting Space (G/F, Wah Kin Mansion, 18-20 Fort Street, North Point) Meeting Point: Fortress Hill Metro station (underground unpaid area)

1200 – 1300: Lunch

1300 – 1400: Tram ("Ding Ding") ride to Wan Chai

1400 - 1600: Walking Tour II (Wan Chai) Always at the Edge event: "In the Know: Stair Culture in Hong Kong" (Ms Melissa Cate Christ, Hong Kong Polytechnic Univeristy)

1600: Free time

Suggested activites: Explore the cultural spaces in Foo Tak Building (香港富德樓), or play a visit to the "villain hitting" (打小人) ceremony under the Canal Road Flyover (a.k.a. the "Goose Neck Bridge" (鵝頸橋) - featured in Tsai Ming-liang's *Walker*) and the shopping malls in Causeway Bay such as Hysan Place (Eslite bookstore) and Times Square, or take a walk in Victoria Park, or visit the Central library. Take a cross harbor tunnel bus to the Kowloon side.

30 May (Tuesday) / 31 May (Wednesday): Fly back to Taipei

Suggested activites (for those who has a free day): A day trip to Macao (visa requried), or to an outlying isalnd. E.g.: visit the fishing village Tai O in Lantau Island, which could

be reached by ferry, MTR and public buses. Or to take a walk at Cheung Chau or Lamma Island. The latter two could be reached by ferry at the Central Ferry Piers.

Useful links:

Airport Express
http://www.hongkongairport.com/eng/transport/to-from-airport/airport-express.html

Always at the Edge of Things and between Places
Connecting Space: G/F, 18-20 Fort Street, North Point
Calendar of events: http://stairculture.com/archive/events/2017-05/
Exhibition main page: http://stairculture.com/archive/exhibition/

Art and Culture Outreach
http://shoutout.wix.com/so/8LlxEvqb?cid=b231fa7c-fa36-4310-a630-40c24f5842b5#/main

Foo Tak Building (香港富德樓)
http://www.aco.hk/ftb-chi
http://thepolysh.com/blog/2017/03/17/foo-tak-building/

Broadway Cinémathèque (Art-house cinema)
3 Public Square St, Yau Ma Tei, Hong Kong
http://www.cinema.com.hk/tc/cinema/CINEMATHEQUE

BC TALK【林松輝 X 周耀輝】(In Cantonese)
「逾越，愉悅－兩個人，逾越幾個世界，撿拾幾多愉悅」座談會
日期: May 28 (Sun)
時間: 3:00 – 4:30 pm
地點: 百老匯電影中心一樓
對談人: 林松輝(香港中文大學文化及宗教研究系) X 周耀輝(香港浸會大學人文及創作系)
主持人: 梁偉詩 (香港演藝學院戲劇學院)
逾越，源自擺脫人為框架的動力，或許時有掙扎，也可能產生愉悅。同是生長於英國殖民（後）經驗的香港和新加坡，以中、英兩種語文受教育和書寫，身處學院又從事創作，並曾長期在歐洲定居，周耀輝和林松輝將就他們實踐多年的種種逾越與愉悅——語言的、文類的、性別的、身體的、體制的、生活的——進行對話，分享逾越的愉悅，以及愉悅的逾越。
座談將以粵語進行，並展售林松輝(筆名殷宋瑋)最新散文集《慢動作》。

Buses to the airport
http://www.hongkongairport.com/eng/transport/to-from-airport/bus_from_hkia.html

Dragon Boat competitions
http://www.hong-kong-traveller.com/hong-kong-dragon-boat-festival.html#.WSASdMklEo8

Hong Kong Cultural Centre (Performances and concerts in the evening)
http://www.lcsd.gov.hk/en/hkcc/index.html

Hong Kong Metro: MTR (Mass Transit Railway - not MRT)
http://www.mtr.com.hk/en/customer/services/system_map.html

Hong Kong Tramways
https://www.hktramways.com/en/interactive-map

Inventing le Louvre: From Palace to Museum over 800 Years
Hong Kong Heritage Musuem: 1 Man Lam Road, Shatin, Hong Kong
http://www.heritagemuseum.gov.hk/en_US/web/hm/aboutus/planyourvisit/opening
hoursandaddress.html

Bruce Lee: Kung Fu, Art, Life
Hong Kong Heritage Musuem: 1 Man Lam Road, Shatin, Hong Kong
http://www.heritagemuseum.gov.hk/en_US/web/hm/exhibitions/data/exid209.html

Nobuyoshi Araki (荒木經惟) Last by Leica
Over The Influence: 1/F, 159 Hollywood Road Central Hong Kong
Opening hours: 1100-1900 (Closed: Mondays, Tuesdays and public holidays)
https://www.facebook.com/hkartion/posts/718478718324880
http://overtheinfluence.com/exhibitions/the-solo-exhibition-of-nobuyoshi-araki/#

Octopus Card: (for transportation and shops)
http://www.octopus.com.hk/home/en/index.html

Hong Kong Tourism Board
http://www.discoverhongkong.com/eng/see-do/highlight-attractions/harbour-
view/star-ferry.jsp

Suggested reading list:

Abbas, Ackbar. *Hong Kong: Culture and the Politics of Disappearance*. Hong Kong: HKU
    Press, 1997.
Frampton, Adam, Jonathan D. Solomon, and Clara Wong. *Cities without Ground: A Hong
    Kong Guidebook*. ORO Editions, 2012.
Liu, Yung-Hao. 2015. *Wong Kar-wai: The Imbalance Filmic Texts*. Taipei: Pastoral City.
Lo, Louis and Jeremy Tambling. *Walking Macao, Reading the Baroque*. Hong Kong: Hong
    Kong University Press, 2009.
Ng, Yupina, and Elizabeth Cheung. 2017. "Escalator was Going 'Twice as Fast':
    Witnesses Describe Accident at Hong Kong Shopping Mall that Left 17 Injured".
    South China Morning Post, 25 March. Accessed 2 April 2017.
    http://www.scmp.com/news/hong-kong/article/2082109/17-injured-escalator-
    accident-hong-kong-shopping-mall.
Wolf, Michael. *Life in Cities*. http://photomichaelwolf.com/#
Vukovich, Daniel. *China and Orientalism: Western Knowledge Production and the PRC*.
    New York: Routledge, 2012.
Moshakis, Alex. "Is Nobuyoshi Araki's Photography Art or Porn?" *The Guardian* 5
    August 2013. Accessed 19 May 2017.
    https://www.theguardian.com/artanddesign/2013/may/08/nobuyoshi-araki-
    photography-art-porn

In Chinese:
也斯《形象香港》
西西《我城》
辛其氏《紅格子酒舖》

馬國明《全面都市化的社會》

馬國明《路邊政治經濟學》

陳智德《地文誌》

陳雲《我思故我在》

陳雲《中文解毒─從混帳文字到通順中文》

陳雲《灣仔，小康興家的地方》

陳嘉銘,〈《旺角黑夜》── 仍然忘不了〉，《香港人電影評論學會》, 24 May 2004, Accessed 16 May 2017, http://www.filmcritics.org.hk/node/314

陳琡分〈《四分之三的香港》劉克襄：在香港行山，是我真正認識香港的開始〉，《博客來 OKAPI 閱讀生活誌》, 26 June 2014. Accessed 20 May 2017, http://okapi.books.com.tw/article/index/2987

劉以鬯《對倒》

劉永皓《失衡的電影文本：王家衞電影分析》

劉克襄《四分之三的香港：行山、穿村、遇見風水林》台北：遠流，2014

鍾玲玲《玫瑰念珠》

Films:

Chungking Express (1994). Dir. Wong Kar-wai.

Dream Home (維多利亞壹號, 2010). Dir. Pang Ho-cheung.

Durian Durian (2000). Dir. Fruit Chan.

Fallen Angel (1995)*.* Dir. Wong Kar-wai.

Hollywood Hong Kong (2001). Dir. Fruit Chan

One Nite in Mongkok (旺角黑夜, 2004). Dir. Derek Yee.

Port of Call (2015). Dir. Philip Yung.

PTU (2003). Dir. Johnnie To

Shost in the Shell (1995). Dir. Mamoru Oshii.

Shost in the Shell (2017). Dir. Rupert Sanders.

The Mission (1999). Dir. Johnnie To.

Two Thumbs Up (衝鋒車, 2015). Dir. Lau Ho Leung

The Way We Are (天水圍的日與夜, 2008). Dir. Ann Hui.

Walker (2012) (short film). Dir. Tsai Ming-liang.

附錄六、專書集其中一章〈永遠在邊緣永遠在過渡: 樓梯城市香港〉

永遠在邊緣永遠在過渡：樓梯城市香港

勞維俊[1]
國立臺北科技大學

香港空間之擠逼可謂世界之最，其形象有二：香港島上密密麻麻的建築物，前景是維多利亞港，背景是山頂（圖一）；熟悉香港的人卻不以為然，想到的是繁忙而穿插的窄巷和樓梯（圖二）。前者來自前英國殖民地的發展神話，後者體現香港人的日常生活。兩者好像大相逕庭，但其實關係密切。香港受地形、經濟，和社會歷史等因素交互影響，以致島上充斥着樓梯、扶手電梯和行人天橋，還有在路邊、公園裏、商場中、和連接大廈間的梯級，也有寬度與街道同濶的樓梯。樓梯不只是交通或接駁的通道，也與城市建設和都市想像交織在一起。本文討論與樓梯有關的文學與電影，論證如欲改變或重新想象香港的方法在於把香港景觀看作一個以樓梯構成、連接、和分隔的城市。樓梯讓各種不同社會階層的人混雜一起。在中環、半山和西營盤等地區隨處可見：以扶手電梯取代樓梯，形成一條條沿山坡上下運輸的通道。筆者比較扶手電梯和樓梯的美學差異，並審視扶手電梯對社會和文化的影響——例如舊社區的高速仕紳化 (gentrification)、本地商舖的倒閉、真正公共空間的消失等——提出樓梯實在具有透露社會階級懸殊和貧富差距的作用，亦有其「正面懷舊」所帶來的創造性功能。上落電梯，不只是靜態地使用機器到達目的地，也是個可以改變社會現狀的行動 (performative act)。在香港摺疊的空間中穿梭上落，可抵抗冒充成新自由主義的新殖民主義。新自由主義至今已是惡名昭著，舉世失敗的意識形態 (Harvey 2007, 188-198)。

　　本文分三部份分析嘉莉絲 (Melissa Cate Christ) 指的香港「樓梯文化」。[2]第一部份勾勒香港的地形概況，為樓梯文化的討論提供背景。第二部份除了現實的樓梯，也分析解讀文學和電影中的樓梯城市想象。文本包括梁秉鈞的詩（如〈樓梯街〉、〈形象香港〉）、王家衛的《重慶森林》 (1994)、《春光乍洩》 (1997) 和《花樣年華》 (2000)、和蔡明亮的「慢走長征」系列。第三部份以位於堅尼地城魯班古廟周圍的樓梯羣闡述在第一、二部份的分析。對樓梯的理論、視覺、和空間的分析，可加深對香港文學研究和建築的認識。文章旨在提出新方法以理解香港的社會空間，抵制階級社會，以及在政治壓逼的情況下爭取自由。

一、地形與渡過：為香港的樓梯文化立論

從那代表香港經濟奇蹟的熟悉影像說起：維多利亞港兩岸高樓林立，摩天大廈擠到海岸線前，背景是太平山，前景一艘古色古香的帆船緩緩駛過。這不能再俗的形象，較諸其他平面描繪的城市形象，加倍顯出其對香港日常生活的扭曲，蓋此乏略了在高樓大廈之間的空間和在街道上漫步的趣味。創造香港殖民地經濟神話的「大敘述」限制了居民和旅客對香港的想象，同時也遮蔽了因摩天大樓林立而缺乏公共空間等問題。該神話讓人相信香港還是個經濟增長迅速的城市，即使（或尤其是）在九七主權已交還中國之後。

　　其實該看法也有其幽微處：公共空間和道路與港島迅速發展的沿海陸地交涉緊密。然而，港島因本身地形所限，除幼窄的填海地段以外可用的沿岸平

地有限，利用山上土地無可避免，斜坡及樓梯遂成為上下山坡所必需。若與主要建於平地上的城市比較，例如紐約、巴黎、聖彼得堡、台北、北京，甚至九龍 —— 一個位處維港北面、地勢平坦的半島（圖三），港島的街道和空間把陡斜的地形轉化成層層上昇的臺階，像把山地攤開。這樣一來，樓梯是連接不同高低空間的跳板，讓行人可從甲地「跳」往不同高度的乙地。樓梯城市容納各類因高度不同而造成文化差異的空間，而樓梯加速這些空間的展露和交流。樓梯像巴洛克褶疊：既隱藏，也揭露；又包含，又排斥。這褶疊「不斷展開，直至無限」(Deleuze 1993, 3; Liu 2015)。在香港的樓梯走上走落，不只是個穿越象徵不同社會階級地區的行動，也是個對抗的方法，以還擊那支配這城市的殖民和新自由主義邏輯。要欣賞港島，就要在街上漫步和探索，可令公共空間（和那些不太公共的空間）更有生氣。而經過的有趣地方多會是都市更新（或曰文化毀滅工程）的障礙。因此，樓梯推翻了給新自由主義奉若圭臬的市場經濟 (Harvey 2007; Treanor 2017, 3) 。[3] 在戶外漫步與生產力無關（無健身房可向君收費)，以樓梯取捷徑可避繁忙交通（君比車更快)，坐在梯級上免費（君不需補貼星巴克之租金)，還有：絕少車輛會在樓梯上將君輾斃。[4] 因此，上落樓梯乃社會行動。行樓梯是可帶來改變社會現狀的行動，可抵抗一貫視香港為高效高壓賺錢機器的意識形態。

二、 樓梯城市，香港意象

> 我們在尋找一個不同的角度
> 不增添也不刪減
> 永遠在邊緣永遠在過渡 (Leung 2012, 88)

> We need a fresh angle,
> nothing added, nothing taken away,
> always at the edge of things and between places.
>
> (Osing and Leung 2012, 89)

詩句取自香港詩人兼文化評論家梁秉鈞（也斯）在 1990 年出版的新詩〈形象香港〉。我們可從詩題入手，看看本文的分析進路。詩題奇怪的地方是「形象」置於「香港」之前。所以名詞「形象」(images) 在「形象香港」裏可用作動詞，理解為「賦形」、「塑形」、或「創造形象」。 要再現香港，創造香港形象，不應只展示一些香港的圖像，而是要像詩人在〈鳳凰木〉裏想象鳳凰木的投訴，避免「不外是濫調」(Leung 2012, 142)。因為詞性和文法容許歧義產生，詩題「形象香港」讓詩人可描繪不斷流變的香港，而非一連串基於柏拉圖式永恆不變理形的表相。蘇格拉底在柏拉圖的《會飲篇》裏重述狄奧提瑪 (Diotima) 的樓梯隱喻：若非爬上各種美形式的階梯，才可到達抽象的完美理型，「美」本身。如要為香港創造形象，須推翻柏拉圖模型，用身體在樓梯間遊走，以現象學方式分析香港。[5]

翻譯與過渡：如何用名詞行動

以上所引詩句「永遠在邊緣永遠在過渡」巧妙地重覆使用一組由「永遠」開頭的五字詞。「永遠」在這裏可解作「永恆」或是「經常」。歌頓奧城和也斯的英譯 (Osing and Leung 2012)「always at the edge of things and between places」

雖然保存了 edge（邊緣）這個字，卻未能表達原文「永遠……永遠……」反覆的句子結構。如要表達這重覆節奏，可譯成「always on the margins, always in transit」，或更妙的「always liminal, always in transition」。

除此以外，英譯未能包含原文中空間和時間之間的曖昧不定。「Always at the edge of things and between places」這句只強調香港物理和空間的狀況，原文「……在邊緣……在過渡」卻有豐富微妙的含義。第一組片語「在邊緣」指明空間狀態：在邊緣上、或處於臨界 (liminal)中；而第二組片語「在過渡」卻表達時間狀態：現在進行式、或一變化成形中（的行為）。[6] 當「邊緣 / 空間」和「過渡 / 時間」兩個狀態和在句子的反覆結構中交叉結合，可衍生象徵意義：香港在分別與英國和中國的地緣政治關係中，總是在邊緣位置；香港恆常在流變的過程之中，又總是處於臨界的空間，是個過渡城市。這居間性可見於香港過去一百七十五年的變遷：大清帝國邊陲漁村、英國殖民地商港、一國兩制政策下的中華人民共和國特別行政區。

除了以上的政治寓言解讀「永遠在邊緣永遠在過渡」（always liminal, always in transition）外，詩句的時空含混結構令前半「永遠在邊緣」的邊緣空間，巧妙地暗渡陳倉，轉化到後半「永遠在過渡」中的過渡時間。因有這由空間到時間的轉化，讀者可用新讀法以理解前半句：雖然「在邊緣」一詞常作名詞用，意指「處於邊緣」（on the margin），但是若用後半句的動詞詞性「在過渡」來思考前半句，即把「在邊緣」理解為動詞「使邊緣化」（to marginalize）的話，那麼前半句就可解作「永遠自我邊緣化」(always self-marginalizing)，而非「永遠處於臨界」(always liminal)。[7] 「自我邊緣化」有兩義：負面者，因為新自由主義和經濟發展把香港在政治上的邊緣位置掩蓋了，未能正確釐清。要認清問題關鍵，就要明白仕紳化 (gentrification) 及其邏輯本來就是個自我邊緣化的行為。香港之自我疏離，乃透過其對自身歷史與本土獨特文化之破壞殆盡。正面者，「永遠自我邊緣化」乃不斷透過創造性的自我批判以發掘主體的方式，是個自我發現而非自我疏離的過程。這首詩在尋找新的歷史書寫方法，「不增添也不刪減 / 永遠在邊緣永遠在過渡」（Leung 2012, 88），在結尾提問：「歷史就是這樣建構出來的嗎？」（88）。這開放式的尋找「我們抬頭，尋找──」（90），弊在不問尋者何人，只問尋找何物。自我邊緣化可把錯置了的香港人主體尋回。

如此類推，若把「永遠在邊緣永遠在過渡」下半句「在過渡」解為動詞「永遠在過渡之中」，是主體握有自身如何及何時渡過之權（如上落樓梯），而非強把自己交給輸送機器（如乘扶手電梯），放棄空間上的自主權。若把「在過渡」理解為名詞，過渡中的主體就不能界定，暗應詩中「不斷轉變身份」（88）句。在一九九八年，香港國際機場由位處鬧市的九龍城遷往離島大嶼山，象徵香港由一個過渡中的城市變成中轉地。在過渡中者，暗示有無限之可能也；然而中轉地者卻反之，當一地欠缺潛力，尤其是政治獨立之可能，其經濟增長、動力、和生機當陷於阿巴斯 (Akbar Abbas) 所稱「衰微」(decadence) 狀況。對阿巴斯來說，衰微「並不是『墮落』或『衰退』（因為到處見到的都是進步的跡象），而是指在一封閉領域內只朝單一方向發展」(Abbas 2012, 45)。

阿巴斯提出也斯的詩中有股「秘密暴力」，大大影響詩的「語言選擇、形式、及題材」(2012, 48)。這種暴力堪與恐怖電影中的「無聲暴力，或把電影

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音軌關掉的暴力」(48) 相比。也斯作品中那「黯淡、含蓄、普通的特質」(48)
標誌着它的暴力並非流於表面的（如見於香港流行視覺文化中），而是一種
「（不）呈現 (dis-appearance) 和難以察覺的特質）」(48)。阿巴斯把也斯的詩
看作香港政治的徵候：即災難的確發生了，卻不會有後果，「事情將繼續進行，
沒甚麼大礙，而秩序也和以前一樣」(49)。他把這沒有後果的後果稱為「秘密暴
力」。所以他認為也斯的新詩乃新的殖民空間之非表現 (non-representation)。這
空間，即他所指的「衰微空間」，其特性是「滅選擇，奪取捨，封退路」(52)。
阿巴斯引用也斯的〈邊葉〉最後一句，主張理解詩歌所勾起的「另外的聆聽」，
以傾聽香港的「反調」 (de-cadence)，和感知潛藏在香港日常生活中的暴力 (59)。

扶手電梯與樓梯：規訓與頓悟

在香港，這衰微傾向也顯現在公共空間裏越來越多的扶手電梯和其引發的仕紳
化。例子有中環至半山自動扶梯系統（圖四），和位於西營盤正街的扶梯系統
（圖五）。這些地區陡斜的街道和樓梯，連接不同地形的地方、不同社會階層
的主要上下通道。當社區發展追求便捷，以扶手電梯取代樓梯，連接社會空間，
這些電動樓梯的作用像屠城木馬，令新自由主義驅動下的社區仕紳化動機有機
可乘，最終取締社區裏的弱勢社群 (Lees, Slater, and Elvin 2008; Finch 2017)。

　　　樓梯與扶手電梯的分別，在於在樓梯上可自主活動，例如爬上走落、遊
蕩、憩坐、跳躍，和嬉戲。但自動扶手電梯這被動而富侵略性的機器往往局限
行人，控制動向、限制選擇、以重複無聊的中英三語安全警告麻痺思想。這樣，
扶手電梯叫人想起在卓別靈《摩登時代》(1936) 裏把人吸進去的機器，又或者
那部在費茲朗 (Fritz Lang)《大都會》(1927) 中源源不絕運輸勞工往地底的巨型
升降機。扶手電梯被動而富侵略性的本質，也可在其踏板之高度設計上看到。
其高度未高及可阻止行人走上走落，卻足夠影響喜歡或必須爬樓梯的人，使人
不能暢行其上，帶來不適。扶手電梯的危險一直都繚繞在共同都市想象中，尤
其是當中國某商場於二零一五年發生致命的「電梯食人」意外之後。這段新聞
曾在社交媒體廣泛流傳：一母親把她的孩子從上升中的扶手電梯頂部推離，免
至墮入塌陷的梯頂蓋板下，但自己卻來不及逃命，被捲進了摩打機槽內 (Jiang
2015)。比這更令人不安、更恐怖的，是看到位於旺角朗豪坊裏那條四十五米長
載滿人的自動扶手電梯忽然失靈逆行引致人疊人的片段 (Ng and Cheung 2017)。
也許，扶手電梯能引發創意，只可以在行人奪回自己的主體性時才能發揮，意
即他們不再只利用自動扶手梯來運輸自己的身體，例如在王家衛的《重慶森林》
裏的情況。空姐女友（周嘉玲）和阿菲（王菲）蹲在自動行人道上跟在家中的
警察 663（梁朝偉）打招呼。他的單位旁，就是中環那條新潮而充滿動感的自
動行人道（圖六）。由家中看出去，像條小溪，載着一連串熙來攘往的人潮於
其間持續而穩定地流動。相反，蘇麗珍（張曼玉）在《花樣年華》裏到街邊麵
檔買外賣，在梯間獨自上落（圖七）。電影以六十年代為背景，配樂和慢鏡頭
營造出懷舊的氣氛，也凸顯她身上的旗袍，像獨立於身體而存在。而那度樓梯
也是她和男主角周慕雲（梁朝偉）經常巧遇的地方。[8]人在電扶梯上，除非翻轉

機器原本的用途，否則會被化作被動的物件；而在樓梯上，做甚麼、怎樣做、何時做、跟何人一起做，花樣何止三千。

用身體理解城市

奧城和也斯把「永遠在邊緣永遠在過渡」翻譯成「always at the edge of things and between places」。譯文聚焦在「處於邊緣」這概念上，跟一首 1986 發表的詩〈邊葉〉題材相近。就似注視着那塊處於邊緣的蓮葉，可以透露出一種「需要另調的聆聽」，聽那「隱晦了的抒情」。那不起眼常被邊緣化的樓梯，既是由此地去彼地的過道，也是跨階級過渡之喻體，文章關注的中心。樓梯容許人主動動腦創造活動，活用空間，不但讓異質的社區混合交流，而且本身富戲劇性和哲學含義，並與身體有密切關連。試看也斯另一首詩〈樓梯街〉（圖八）：

> 穿過樓梯街我穿的木屐掉了
> 失去一雙木屐一切便都失去了
> 穿過樓梯街（不覺眾鳥高飛盡）
> 高樓建起來（秋雲暗了幾重）
> 我蹲下來在石級上摸索我的影子　　　(Leung 2012, 82)

> Right here in Ladder Street I almost lost them [my clogs];
> I slipped out of my clogs and I slipped from the spell [of magic].
> How strange and ordinary, like birds disappearing in thin air.
> I hunkered here in the concrete, felt for my shadow.
> In spite of roads above and below, I heard your voice,
> I hunkered here in the concrete, felt for my shadow.
> 　　　　　　　　　　　　　　　　(Osing and Leung 2012, 83)

當〈樓梯街〉在一九九二年以雙語形式出版，詩題改為〈木屐〉。「樓梯街」乃一條上下連接皇后大道和堅道兩條沿等高綫而建、歷史悠久的樓梯街道。詩題之改變，暗示物件取代了樓梯街既是街又是樓梯的地方特性。固此，詩的重點轉到木屐踏在石級上的的音效：兩種古老的建築物料，木敲在石上，而非英譯中的「三合土」(concrete)。 詩充滿聲音描寫：「我的足踝跟我的足踝說話」、「衣－裳－竹！」、「磨鉸剪剷刀！」、「說話的時候」、「聽見你的聲音」、「那時……花開……一十一」(一首跳繩歌)，和最後：

> 可不可以跟失去的聲音相約：
> 明朝有意穿着木屐再回來?　　　(Leung 2012, 82)

> Why can't one make appointments with bygone voices
> "Tomorrow at ten; wear the clogs; I'll hear you then."
> 　　　　　　　　　　　　　(Osing and Leung 2012, 83)

如果〈形象香港〉（或曰：形塑香港）關注的是「視覺的問題」(88)，那麼〈木屐〉的聲音描寫，說明了樓梯上的聲音可以如何勾起回憶。而反之亦然，在這反思、茫然的時候，「穿過樓梯街」就變得毫不費功夫，連一聲喘氣也沒

有聽到。但有時候，反思反倒肯定了當下一刻，要全神貫注，就像意識到走路時足踝會不斷重複相會。因此，樓梯為我們帶來了節奏的轉變。回看「永遠在邊緣永遠在過渡」，奧城和也斯的英譯「always at the edge of things and between places」雖沒有重複的字詞，但其抑揚六步格卻保留了原文那連綿不斷、音韻高昇的節奏。無論是原文或譯文，句子讀起來都像一串上升的音階，就像當身體和感官都處於活躍狀態，連跑帶跳走上幾步樓梯一樣。帕拉斯瑪 (Pallasmaa) 描述樓梯斜度對身體造成的影響：「上樓梯令我們的心跳和呼吸加速。陡斜的樓梯招呼心臟，而平緩的樓梯則和肺的韻律和應」(2000, 7-8)。由於上落樓梯時呼吸加速，佛洛伊德 (Freud 1995) 提出夢中的樓梯是與性有關的象徵：「在一連串有節奏感的動作後，我們來到最高點，然後越來越氣喘。最後，幾下急速的跳動，又回到起點。因此，性交的節奏，在上樓梯的呼吸變化呈現出來」(368)。他又注意到樓梯在法文「*un vieux marcheur*」裏性的意涵，即德文的「*ein alter Steiger*」，意思是「（性方面）放蕩的人」(368, 註 2)。同理，上樓梯的樂趣，包含享受「視覺樂趣」的期盼，和身體在到達頂部後所得到的解脫。那種絕爽 (*jouissance*) 並不只限於性方面，因為也是一種視覺和知識論式的享受。君不見爬梯者在梯頂喘不過氣，仍會喊：「嘩！看那邊……」

就是這種抵抗主流意識形態的精神，使走樓梯成為一種政治行動。蔡明亮的「慢走長征」電影系列中的慢走，正是以新方法理解城市之一例。導演在香港取景的 《行者》(2012) 中那和尚 （李康生）背對鏡頭，由一條殘舊的混凝土樓梯緩慢走下（圖九）。他走得極慢，慢到約花了兩分鐘才落了兩級。那下樓梯的動作慢若定鏡，因此觀眾被迫凝視走路、和尚、和周圍的城市空間，反思它們的關係。在《西遊》(2014) 中，和尚在法國馬賽的公共地方慢走（圖十）。[9] 其中一幕約十五分鐘的長鏡頭中遠鏡，和尚以同樣的走法落樓梯，途人上上落落。雖面對鏡頭，但始終因為背向光源，觀眾不能看清他的表情，無法知曉他的感受。在這兩條短片中，緩慢延展了樓梯在空間和時間上的尺度：它變成了和尚的宇宙。和尚慢走，下樓梯，可不像那在杜象的《下樓梯的裸女》(1912) 般，化成重重疊疊的身體，蔡的長鏡頭營造出和尚無邊無際永不休止的受苦身體。如此，城市和身體，成了彼此的托寓。

這樣，城市和李康生的身體便變成張小虹 (Chang 2007) 所稱為的「身體－城市」：用時間幾乎停頓的長鏡頭，捕捉非常緩慢，平庸的日常生活 (148-149)。透過目睹李作為「非演員」所表現的「真實身體」，電影時間便恢復為「真實時間」(137)。張闡述德勒茲 (Deleuze) 關於「時間－影像」 (time-image) 的論述，主張李的身體已經成為「純粹的視聽情境」(Deleuze 1989, 13; Chang 2007, 137-138 引用)。因此，蔡明亮電影中的慢，把城市和身體壓縮成真實影像。王家衛在《花樣年華》中用慢鏡拍人物上落樓梯，展現一刻浪漫化的時間停駐，勾起一種「感傷主義式的懷舊」(Chow 2006, 185)；蔡明亮的慢行和尚，卻暗示要以截然不同的方式感知城市。若蔡的電影是關於人與城市的話（臺北、吉隆坡、巴黎、馬賽、東京），王的就只關心香港，儘管是以阿根廷首都為場景的《春光乍洩》也不例外。香港的相對極 (antipodes) 布宜諾斯艾利斯，把熟悉的香港上下巔倒了，提供看城市的另類方法 (Tambling 2003, 23-32)。周蕾 (Chow 1999) 談到《春光乍洩》的懷舊，指出並非《花樣年華》那種與可追溯的過去掛鈎的情感，而是「戀附於想像的完整單一狀態、戀附於絕對交合而無差異分化的時刻，然而懷舊可能是以一種強烈、近似精神狂亂般的回憶方式出現」(35; 周 1999，48; 另見 Natali 2004, 21)。極慢、慢走、和另類感知，把想象轉化成日

常生活中的行樓梯動作，開創出一種主動和富創造力的「積極懷舊」(positive nostalgia)，可感受每刻當下都濃縮了過去與未來。王家衛的懷舊勾起對過去的響往，卻只止於空餘惆悵；在梯間行走，卻可以喚起積極懷舊，妙用無窮。以下篇幅當詳細闡述之，以提供走出香港「衰微」之法。

三、 走近魯班先師廟

一個難得的愜靜公共空間，欣然可在堅尼地城遇上。難得是因為西環一帶近年隨着港島地鐵線由上環站以西延長而越來越繁華熱鬧，清靜地方稀有得很。魯班先師廟座落青蓮臺，平台位於卑路乍街與薄扶林道之間山坡上，要到訪只可以拾級而上或沿梯而下，沒有車路。此廟建於一八八四年，為供奉春秋末葉（公元前 770 - 476/403 年）的魯國工匠公輸般而建。根據中國傳說記載，公輸般工匠技巧超卓，後來神化了，成為工匠之師祖神，得到土木建築和木石器匠的供奉，尊為魯班先師，誕辰農曆六月十三日。[10] 至今在香港，魯班仍受三行（即木匠、油漆和泥水）和建築界的廣泛供奉。魯班廟在二零零九年列為香港一級歷史建築，建築結構受法律保護。[11] 廟宇和鄰近住宅平台可經兩組樓梯抵達。

　　首條路綫取道李寶龍路（圖十一），一條夾在兩棟大廈之間、非常隱蔽的「樓梯街」。建在這通往青蓮臺緩坡上的梯級，梯面深長而級高低矮，兩旁是幼稚園、住宅、不同類型的小店，和一間建築設計室。走上樓梯，卑路乍街繁華的境象漸漸消褪，取以而代之的是幽靜和井然的環境（圖十二）。享受過緩級漫步、沿途街景、和樹蔭涼風後，到達李寶龍路的頂端。眼前只見一道跟街道同寬的巨大白色擋土牆聳然矗立，似把上山的路徑封去（圖十三），使人錯覺有華廈隱藏其後。梯頂見前壁的格局叫人想起澳門大三巴牌坊（聖保祿大教堂遺址）的雄偉前壁和開揚的梯級。擋土牆右上端有個招牌，可見一指左箭頭和五個由右至左排的中文字：「魯班先師廟」。於牆下左轉，果然有路，氣氛卻迥然不同。滿目綠意中有條紅磚樓梯沿巨牆而建，可通往牆頂。拾級而上，即達青蓮臺東北角（圖十四及十五），魯班先師廟只十步之內矣。

　　第二條通往廟址的路線，沒那麼迂迴，而更加開揚。在山市街街口曲尺處轉入石山街之前，有一幅上有鮮艷梯畫的寬闊梯級，旁邊設有升降機。梯級通往山市街拔昇的上段（圖十六）。緩斜的行人專屬路，有供休憩的亭椅，和連接升降機的自動行人道（圖十七）。這拔昇的上坡街道，有橫出的樓梯通往處於東北面的太白臺、羲皇臺、青蓮臺、桃李臺，和於西北面的屋苑。跟中環到半山和正街兩道自動扶梯系統不同，山市街升降機暨自動行人道設計周到，和四周環境融為一體，無礙這片「空中花園」之清幽。街尾頂端是個死巷，有鐵絲網欄路（圖十八）。若從那裏回望下面的山市街地面路段，海洋不出百步之遙。海濱出乎意料和身處之地很近（圖十九）。這驀然意會己身與海港相隔極近的情景，也可在西營盤東邊街、正街、西邊街感到。現在只需取道山市街「空中花園」其一橫出之樓梯（圖二十），便可到達青蓮臺的西南角。

　　座落於青蓮臺有幾棟樓宇：兩層樓高的魯班廟、香港大學學生宿舍（漢華中學舊址，二零零六年搬離，其漢字路標仍掛旁邊大樹上，見圖二十一）、幾棟住宅大廈。在臺之西，近下坡那邊，是個共享的長形空地，通往各樓宇，鬱鬱蔥蔥，可以散步放狗打太極。每天，居民和學生使用這些樓梯或回家或上學。而在魯班先師誕辰，石匠、木匠、水泥匠、建築工人、工程師、建築師等，

會拾級而上，到廟內拜祭祖師。青蓮臺如浮島，漂在堅尼地城的中心。而爬上（或走落）這不尋常的地方確是個朝聖的旅程。這個城市已經和傳統工藝和文化遺產脫節，所以這可供偶爾閒坐的地方、供拜祭與追思巧手工藝的寺廟，在香港可謂鳳毛麟角。這寧靜、非商業、半神聖、全公共，充滿林蔭的地方幸蒙其所在之隔涉，得以保全。其實，包括青蓮臺在內的鄰近七個平臺（合稱「西環七臺」），都和唐代詩人李白 (701-762 年) 有關 (Sze 2016, 235, 註 37)。「青蓮」這富詩意的名字，除了為地區增添異質性 (heterogeneous) 之外，也勾起也斯〈邊葉〉句：「邊緣的花葉有自己的姿態，你可留意? / 你會不會細讀? 獨特的葉脈如街道縱橫」(Leung 2012, 94)。樓梯把幾層互不相容的意思連接起來：殖民時期的英屬香港、與偉大唐代詩人有關的地名、後殖民時期奉行新自由主義的香港、拜祭工匠師祖的寺廟、在「中國」概念形成之前已經滅亡卻又文化深厚的小國（魯）、在繁忙城市中樹木茂盛、開放、又公共的地方。由此觀之，青蓮臺可視為傅柯 (Foucault) 所指的「異托邦」(heterotopia)，對周遭地方空間作出批評。異托邦，或曰「異質空間」，跟雖理想卻不存在的烏托邦相比，是真實存在而且可能確定位置的空間。異托邦「既虛構又現實批評和霸佔我們生活之所」(Foucault 1998, 179)。

平臺之東北方，有條蜿蜒向上，單邊有扶手的樓梯，可通薄扶林道（圖二十二至二十四）。這組樓梯寬度狹窄，梯面深而踏級低，像條山間小徑。在通往薄扶林道的最後一段路，是座塔型旋轉樓梯，此旋梯繞架在一巨大得不成比例的三合土中軸上（圖二十五）。沿途可見雀鳥棲息在魯班廟的屋頂上。這屋頂，是香港少數倖存的「五岳朝天」式山牆 (Ko 2008, 150) (圖二十六)。從旋梯頂往下望，那令人眩暈的盤繞 (圖二十七)，使人想起希治閣《迷魂記》(1958)中，從鐘樓方形旋轉樓梯往下望而產生的眩暈，以鏡頭促近機身推遠拍出。[12]由旋轉樓梯爬昇時，會產生回環往復的感覺，又有前進的錯覺，就像果戈里(Gogol) 短篇故事〈涅瓦大街〉的主人翁皮士加里俄夫 (Piskaryov) 的經歷一樣——「小心梯級！」(Gogol 1998, 12)。[13]

薄扶林道是半山西面和南區之間的主要交通幹道。到達後視野變得開闊，車水馬龍的交通聲，意味拾級而上的時空經驗已畢。這道樓梯把兩個迴然不同的世界相連。旋轉樓梯出入口有很多指示牌，重複寫有「魯班廟」和「漢華中學」等有中無英的路牌，雖然後者已不復在，字體班駁而油漆剝落（圖二十八）。路牌提供了文本的紀錄：說明我們剛剛行經的路，名字的作用只限於命名地方，而經驗卻不受名字拘束。樓梯所呈現的獨特空間，證明樓梯的確導向和限制了身體的經驗。一邊探索魯班廟和鄰近地方，一邊走路（唯一可行之途），可在身體和心靈上喚起「積極懷舊」，一種生成而富創造性的懷舊，不是在銀幕上以濫情感傷形式視像化的懷舊，只圖懷緬過去；這生成式的懷舊，必須經由身體實際的走動，爬上樓梯，實際接觸地方，體驗那時空的懸疑和中止。

結語

高添強 (2008) 對魯班廟建築質素之高，大為讚嘆，卻不解為何「考慮到香港和建築如膠似漆的關係」(150-151)，全港只有一所廟宇為建築之祖師而建。應用阿巴斯對香港衰微傾向的分析，我們可以把這種「和建築如膠似漆的關係」視為貪婪慾望，利用房地產謀取暴利的婉辭。[14] 用樓梯上落斜坡上的平臺，是地

8

形限制加上住宅需求的結果。與此同時，在樓梯上步行、體驗、感受、思考，讓人重新思考香港的物質環境，反思城市的文化、社會、政治。雖然香港的樓梯文化看似隱蔽，甚至只是流於實用，但是文章論證了香港樓梯文化重要之處，在於抵抗當今披著新自由主義邏輯的新殖民權力。上落樓梯讓身體和城市互動，使它們可以互相改變。巴舍拉 (Bachelard) 區分爬上和走落樓梯：走落地窖標誌着夢，而爬上通往閣樓那條略陡斜和較簡陋的樓梯，「代表恬靜的獨處」(Bachelard 2014, 46)。他也提及隨着爬昇而來「雙腿的喜悅」(46)。香港的樓梯，讓身體隨著它和城市之間的縈繞，緩慢而自由地移動。因為這些漫長旅程近乎邂逅的本質，與資本主義邏輯的類宗教地位相違背。樓梯給予身體一個機會，僅僅透過穿越每條樓梯，便可發展創意和想像力，於城市展開現象學式的理解。像香港這樣的一個全球化自由經濟體，需要市民心靈上對城市發展的完全服從，把所有文化和大自然商品化。所以最有效的反抗方法，是對這個樓梯城市自覺地以現象學式的認知行動，動員身體，達至意識的淨化、得到「雙腿的喜悅」、以至最終有望社會和個人的解放。

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電影

Chungking Express 重慶森林, dir. Wong Kar-wai 王家衛 (1994)
Happy Together 春光乍洩, dir. Wong Kar-wai 王家衛 (1997)
In the Mood for Love 花樣年華, dir. Wong Kar-wai 王家衛 (2000)
Journey to the West 西遊, dir. Tsai Ming-liang 蔡明亮 (2014)
Vertigo 迷魂記, dir. Hitchcock 希治閣 (1958)
Walker 行者, dir. Tsai Ming-liang 蔡明亮 (2012)

附註

[1] 除特別注明者，文中照片皆由筆者拍攝。筆者向多次細閱本文和提出修改建議的 Melissa Cate Christ 致以衷心感激。她的洞見和魄力，於香港樓梯文化的研究，貢獻良多。為本文主要論點反復雕琢的鄭以旋，筆者深表謝意。合譯者楊小賢 (倫敦大學東方及非洲研究學院哲學博士研究生) 的鼎力幫助為中文版添上姿彩。

[2] 見《樓梯文化》 (*Stair Culture*), http://stairculture.com/。

[3] 見郭恩慈 (2011, 172-211) 關於利東街（又名喜帖街）重建和仕紳化的深入分析。

[4] 沃爾夫 (Wolf 2017) 所拍攝的「樓梯椅子」是個反新自由主義物件的例子。

[5] 蘇格拉底 (Socrates) 複述狄奧提瑪 (Diotima) 的隱喻：「就像某人步上樓梯，他應該由一到二，由二到所有美的身體，再由美的身體上升到美的實踐，由美的實踐進而達致學習美本身。從不同的學習的形式，他應該最後遇上美本身，所以他可以完成那個認識什麼是美的學習過程」(Plato 1999, 49)。詳見莫亨 (Monaghan 2006, 1-3) 討論柏拉圖怎樣使用樓梯的形象去構想理型論 (theory of Forms)。

[6] 參考張美君 (Cheung 2012, 28-31) 對英譯梁秉鈞的詩和詩人翻譯過程參與程度的討論。

[7] 詩人在尋找新方法去看這個城市，從首句「我在尋找一個不同的角度」(Leung 2012, 88) 到後來反身性 (self-reflexive) 的「我們在尋找一個不同的角度」(88)，意味着邊緣化並不是加諸他人身上，而是加在自己身上。

[8] 詳見劉永皓 (2015, 88-142) 對《花樣年華》中樓梯（尤其是周寫武俠小說的酒店樓梯）的討論。

[9] 見林松輝 (Lim 2014) 對蔡明亮電影中緩慢美學的討論，以及孫松榮 (2014) 對蔡氏電影作為跨界藝術的分析。亦可參考筆者 (Lo 2016，661－664) 論蔡氏電影中的影象與城市的關係。

[10] 中國農曆是一個設定節日與重要日子的陰陽曆。年份名字取決於由干支，六十年為一個循環。例如，丁酉年是雞年，首日在二零一七年一月二十八日。見 Henderson (2006) 簡介前現代中國的歷法系統和時間觀念。

[11] 見古物古蹟辦事處的「1,444 棟歷史建築的評估」中的評估指標以及評級和建築列表 (http://www.amo.gov.hk/en/built2.php)，亦可參考「香港歷史文物保育及活化」網站裏魯班廟歷史和建築特色的概要 (http://www.heritage.gov.hk/en/buildings/lopan.htm)。

[12] 見迪歌比亞 (Decobert 2008) 對希治閣電影，包括《迷魂記》中樓梯和懸念的討論。

[13] 藝術家皮士加里俄夫聽到那個他跟蹤的美女在旋梯梯頂向他發出警告「小心梯級！」，而這像「涅瓦大街」製造的幻景 (Gogol 1998, 4) 效果：雖然感覺自己正在上升，實乃停滯不前。一旦幻想破滅，便自殺而終。涅瓦大街、女人的警告、旋轉樓梯，可視為互相指涉的寓言。

[14] 香港特別行政區的主要收入來自地租和稅收，詳見「政府收入報告」：http://www.censtatd.gov.hk/hkstat/sub/sp110.jsp?tableID=193&ID=0&productType=8。