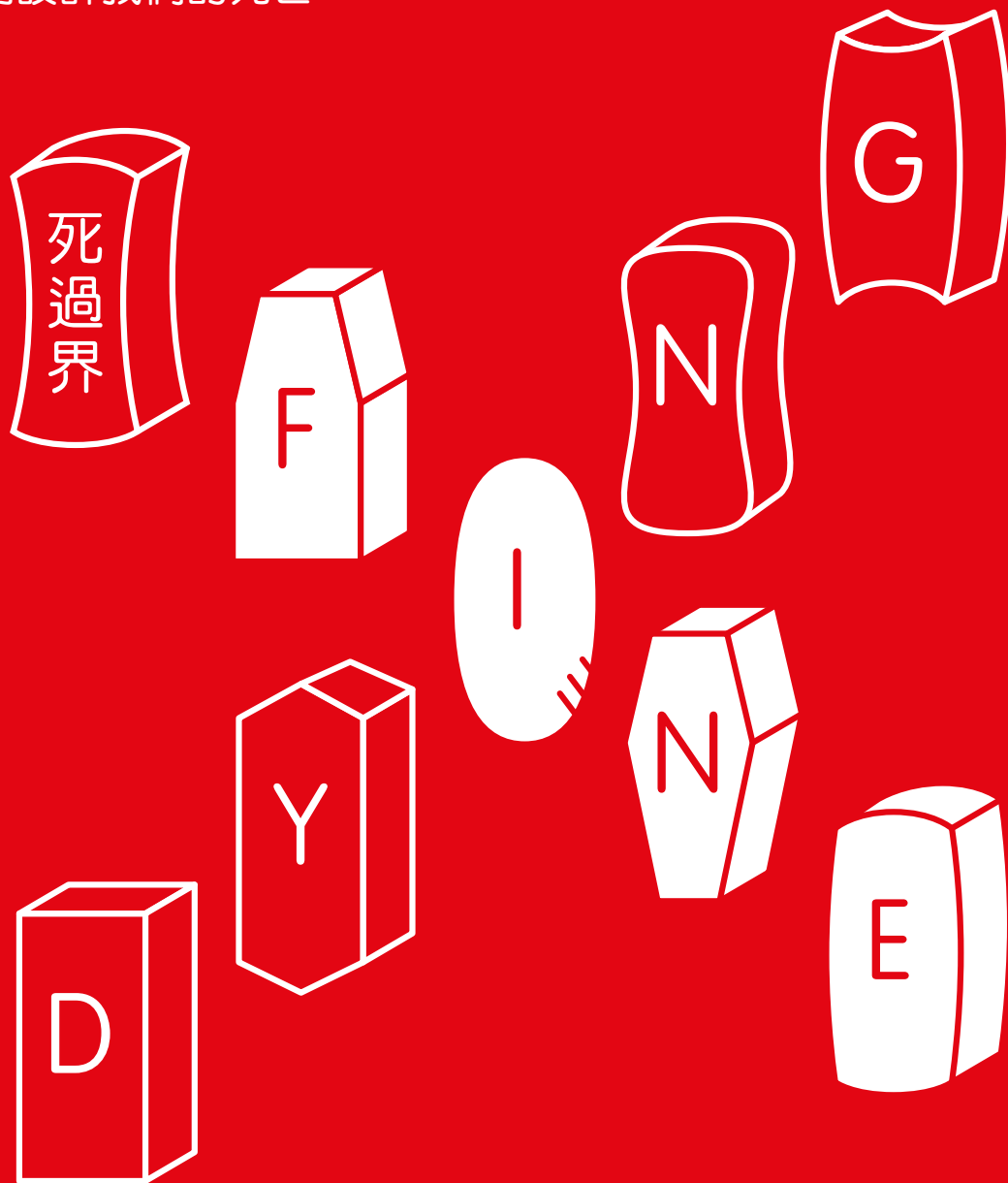


Let's co-design our dying issues 共同設計我們的死亡



HKDI DESIS Lab for Social Design Research & William Outcast.
Joined by 100 senior citizens & 300 design students in Hong Kong
香港知專設計學院·社會設計工作室與陳偉霖，老一代香港公民同設計學生的合作

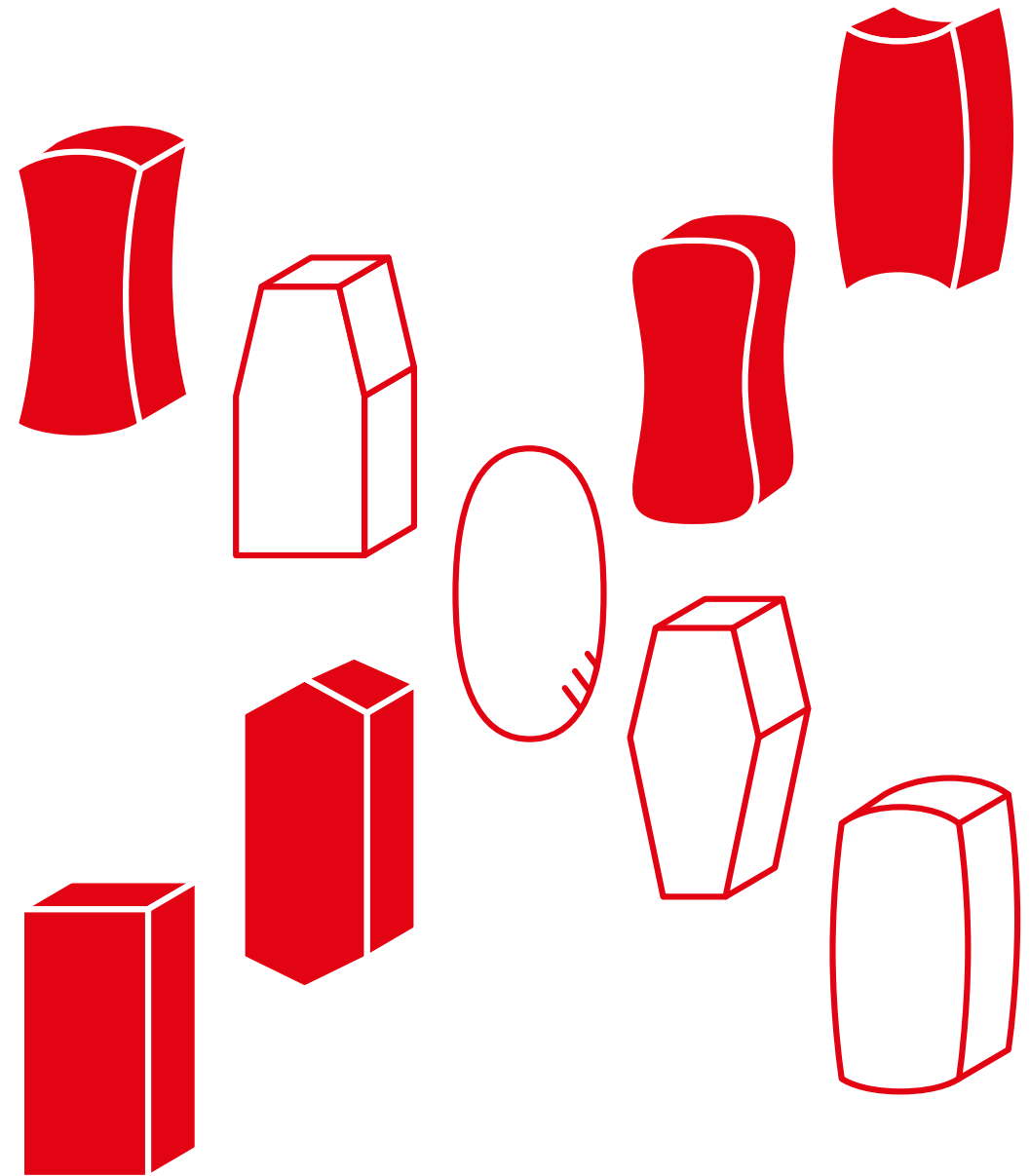
Hong Kong Design Institute (HKDI)

Hong Kong Design Institute (HKDI) is a member of the VTC Group. HKDI was established in 2007 with the mission to be a leading provider of design education and lifelong learning. It encourages synergy and interdisciplinary thinking in its broad range of design programmes. HKDI maintains a strong network with the industry and provides its students with essential practical experience enriched with cultural sensitivities and sustainability. The state-of-the-art campus in Tseung Kwan O provides a creative, inspiring and vibrant learning environment for students.

香港知專設計學院（HKDI）

香港知專設計學院（HKDI）為 VTC 機構成員。HKDI 於 2007 年成立，旨在成為卓越的設計院校，提供具國際水平的設計教育及持續進修課程。學院透過多元化的設計課程，加強學生對文化及環保的觸覺，促進跨學科的融匯交流，以啟發學生的創作思考。學院與業界保持緊密聯繫，透過與設計業界合辦的項目及實習計劃，讓學生獲取工作經驗。於將軍澳的中央校園提供設備先進、富啟發性的學習環境。

www.hkdi.edu.hk



死過界

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HKDI DESIS Lab for Social Design Research

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Fine Dying Showcase

31 Oct – 3 Nov 2013 at Design Boulevard
Hong Kong Design Institute

“死過界”設計展

二零一三年十月三十一日至十一月三日
展出於香港知專設計學院



Foreword

前言

Amy P.Y.Chan
陳周碧瑤

The topic of “death” remains something of a taboo in Chinese culture - nobody likes to mention or talk about it. To me, death is part of life. Every event has a beginning and an end, and life is the same: Birth is the beginning and death is the end.

If I have to describe death, I shall say it is the finale of life. This part of our life is of no one’s control and will happen at any time without planning or expectation. If this is the case, why couldn’t we face it bravely and put in our wishes for our final journey.

We have a committed team of colleagues at HKDI DESIS Lab to explore how fine dying could be realized. I am honoured to be able to introduce this book and share our colleagues’ and students’ work with you.

2014
Project Director,
Senior Citizen Home Safety Association
Former Vice Principal (Academic) of Hong Kong Design Institute (HKDI) & Hong Kong Institute of Vocational Education (Lee Wai Lee). Vocational Training Council (VTC)

「死亡」這話題依舊是中國文化中的忌諱 — 沒誰願提，無人想說。對我而言，死亡是我們生命的一部分。萬物有始有終，生命亦然。出生是生命的開始，死亡是生命的終結。

如果要我形容死亡，我會說它是生命的最終章。我們生命的這部分不由自控，將在毫無準備和出乎意料的情況下隨時發生。倘若命該如此，我們何不勇敢面對，為我們生命的最後一程加添願景。

在香港知專設計學院・社會設計工作室，我們有一隊敬業樂業的同事團隊，和大家探討垂死之路是如何的無傷大雅。我很榮幸，對能夠向閣下介紹本書，和分享我們同事及學生的作品。

2014
項目總監 長者安居協會

前副院長 (學術), 香港知專設計學院及
香港專業教育學院 (李惠利) 職業訓練局

Preface

序

Betsy Ma
馬品茜

It is certainly not easy to accept death in a pleasant state of mind. Through Fine Dying, we would like to educate the public to see death as a natural course of life. I have witnessed so many cases throughout the years; many people find themselves unprepared without clues to handle funeral matters when situation suddenly comes up. The main reason was, more often than not, that many families did not talk with their dying relatives about death and the funeral.


Fine Dying encouraged many older people to face death, to open their mind and plan their funeral in advance. The younger people could also get to know more about death from different perspectives and to communicate, in turn, with the older ones. This can lead us out of the shadow of traditional taboo; nurture care and love between different generations. It can, additionally, develop more harmonious familial relationships among people.

2015
Director, Sales and Marketing of
SAGE Funeral Services Ltd

用欣然態度接受死亡確實是難事，透過 Fine Dying 活動，能教育大眾視死亡為人生必經階段。多年來眼看不少殯葬個案，皆因家人甚少與臨終者談及死亡及身後事，要霎時處理亡者身後事實不容易。

Fine Dying 鼓勵不少長者勇於面對死亡，打開心扉、預先籌劃自己理想的身後事，年青人更可從而多方面了解死亡及可與長者作進一步溝通。不僅可讓我們走出傳統上的忌諱，更可促進跨代（長者與青年）的關愛，令家庭關係更和諧、更融洽。

2015 年
銷售和營銷總監
仁智殯儀服務有限公司



Dear Hong Kong Citizens,
do you know what
happens to you/your body
after your death?

親愛的香港市民，你知道自己的
身後事會是怎樣的嗎？

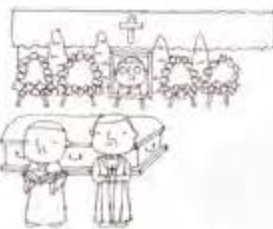
設計 生與死

HKDI DESIS Lab Design Possible Study #1 LIVING & DYING

死 DYING

DEAD
↑
ALIVE

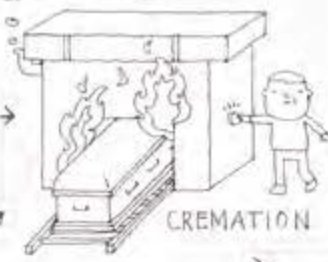
生 LIVING



RITUAL



"Silent teacher":
Programme set up by local university medical schools, which allow one to donate the body after death for medical education. The cadaver will still go through cremation or burial once it has served its medical purpose.



Currently the most common way of post-funeral rite in Hong Kong, over 90% of the deceased are cremated in last year.



SPACE BURIAL

葬 BURYING



CAVE BURIAL



The major way of resting the ashes now. Yet Hong Kong has only 190,000 existing or planned public columbarium niches to meet an expected demand of more than 470,000 over the next 10 years¹⁹. Yet there could be so many alternatives.
¹⁹ <http://www.scmp.com/article/699260/solution-lack-urn-niches-sorely-needed>



Number of deaths in
Hong Kong, 2013

二零一三年

香港的死亡人數

43,399

118.9 persons per day
平均每日 118.9 人

Source: Centre for Health Protection,
Department of Health, HKSAR
來源：香港特別行政區衛生署衛生防護中心

Fine Dying: Mapping the possibilities

死過界： 勾勒可能性

Dr Yanki Lee
李欣琪博士

Cycle of life — Cycle of production

With the help of funeral care service providers and desk research, we managed to map out this diagram to show all current and possible dying issues in Hong Kong by different artefacts, services and developed an info graphic, which touches on different design disciplines. *What happens after our death?* This was the first research question to the participants of Fine Dying Study: 300 students from 7 disciplines and their tutors. It is also an untouchable question for many people. *Why is there a need to talk about it?* It is certainly a taboo area. Fitting in with external influences, our literature review allowed us to build up the brief. While we adopt the Life Course Approach in design, which implies continuity of life and events happen in form of cycles, a reference is being made to the cycle of production.

According to the Centre on Behavioural Health (CBH) of the University of Hong Kong's ENABLE Project (Empowerment Network for Adjustment to Bereavement and Loss in End-of-life), *"Death is an inevitable part of life. When death occurs in a family, every individual member is affected psychologically, physically, spiritually and socially. Yet, we do not talk about death, nor do we prepare for it. The lack of knowledge of as well as the preparation for our own death or the death of our loved ones inevitably adds more pain and sufferance to the death, dying and bereavement process for both the deceased as well as the bereaved."*¹ This statement describes a general phenomenon, which is common in many cultures.

1. http://enable.hku.hk/eng/project_enable/aboutproject/about_bg.aspx

生生不息 — 生命週期

在殯葬服務提供者和文獻研究的幫助下，我們成功繪製出這個圖表。當中可以見到在香港各式各樣的文化因素下，人死後有機會要面對的事情和可以使用的各種服務，並發展出集各個設計學科之大成的資訊圖。我們死後會如何？參與死過界研究項目的 300 名學生及導師來自 7 個不同學系，他們首先要研究的就是這條問題。很多人對這問題避而不談：談及這話題有何必要？顯而易見這是個禁忌話題。參考到其他國家的例子，我們從文獻探討中得出方案。我們亦嘗試從「生命歷程」(Life Course Approach) 這個角度創作，引入了生命週期，生老病死，循環不息的概念。

據香港大學行為健康教研中心的《美善生命計劃》的背景資料所言，「死亡是生命的一部分。當死亡發生時，家人的心理、身體、精神及社交方面都會受到影響。然而，我們甚少談論死亡，亦從不為死亡作預備。對死亡缺乏認識、為自己和摯愛的離世缺乏準備，一旦死亡突然發生，往往在逝世、臨終及哀悼過程中為逝者和生者帶來不曾想像的壓力和痛苦。」¹ 這裡形容的現象十分普遍，無論族群，不分畛域。

2. <http://facingchina.me/2012/08/31/no-room-to-die-in-hong-kong/>

Understanding the taboos

However, Hong Kong culture is much more affected by the taboos when compared to other Asian cities: one can find funeral care services in Japan’s or China’s major cities on their high streets, while all funeral care providers are excluded to dark corners of the city in Hong Kong. People in Hong Kong are hesitant about discussing dying matters in general apart from pragmatic issues. “We ensure affordable housing is available to people on lower incomes... Why do we not have affordable “housing” for the deceased?” comments the local press under the title “No room to die in Hong Kong”². How about the emotional needs of a family who have lost a loved one? Death-related practical matters in Hong Kong are managed by the Food and Environmental Hygiene Department and are dealt with by the waste management team, whereas in other countries, a specific team is dedicated to handle these matters properly, e.g. there is the Burial, Cremation and Death Certification Team in England and Scotland to provide services to public. As a social design research lab, we are interested in dispelling peoples’ hesitation to participate in discussing dying issues through the design process.

理解禁忌

然而，相對於其他亞洲城市，香港文化對此更是忌上加忌：不管在日本，還是中國各大城市的大街上，人們都可找到殯葬服務，而香港的殯葬服務提供者呢，卻流落在城市最黑暗的角落。香港人除了討論實際問題外，都不欲對臨終問題多加置喙。本地媒體以《在香港沒有空間去死》²為題報導：「我們確保低收入人士能夠負擔住屋……但為什麼我們沒有為死者而設的可負擔『住屋』？」剛剛喪失摯親的家庭，他們的情感需要又如何？在香港，和死亡相關的實際問題，由食物環境衛生署管理，並由廢物管理小組跟進；然而，其他國家會有特定團隊致力妥善解決這些事宜，例如英國和蘇格蘭的公共服務有葬禮、火化和死亡證明團隊。作為社會設計研究工作室，我們希望以設計過程，釋除人們對參與討論臨終事宜的顧慮。

Design living and dying

During the process of investigating dying matters through identifying relations to different design disciplines, we found ourselves in a state of ambivalence when participating in designing of death-related objects: “Coffins are not products!” was a concern expressed by one of the design tutors. In order to plunge deeper into the subject, two coffins were ordered by the Institute allowing a participatory observation to be conducted by the students, staff members and other visitors. As Suchman (2002)³ argued, it is necessary for us to move away from viewing things as discrete objects and networks of devices, but to work towards “the networks of working relations – including both contexts and alliances – that make technical systems possible”. This is why we started by traditional sense of ‘things’ with which design educators and the public could be engaged in. However, during the process, we posed more layers of questions in order to create networks between people’s attachment and design matters. “Re-imagining the possible” was our aim while running these four projects with specific questions about the collective interweaving process.

設計生與死

細看人際關係，以研究臨終事宜的過程中，我們各設計學科師生發現自己對參與設計關於死亡的物品感到矛盾。其中一位設計導師關注的是：「棺材不是產品！」為了讓大家更能沉浸在主題之中，學院特意訂購了兩副棺材，讓學生、職員和其他訪客均可作親身觀察。誠如 Suchman (2002)³ 所認為，我們有必要減少把事物看成是離散物品和裝置的網絡，並朝著「組成技術系統的運作關係網（當中包含背景和共同點）」邁進。這就是為什麼我們由「東西」(‘Things’) 的傳統意義著手，好讓設計教育工作者和公眾積極參與其中。然而過程中，我們透過人們對設計東西的依戀，提出了更多不同層次的問題去發掘及構成前面提及的這種關係網。在提出有關集體交織過程的具體問題而開展這四個項目之際，我們的目標是「重新想像可能的事」。

3. Suchman, Lucy (2002) “Located accountabilities in technology production,” Scandinavian Journal of Information Systems: Vol. 14: Iss. 2, Article 7.

“Re-imagining the possible” on four areas

- A) LIFE STORIES Project
 - How could narrating their story help to build their identity?
 - How could recollecting the past be a powerful resource for imagining the future?
 - How could visualisation techniques be a means of research?
- B) LIFE IMAGES Project
 - What are the roles of the elderly in the ‘styling’ process?
 - Actively involved in “dressing up” themselves rather than being the model?
 - How can the exercise facilitate collaboration and mutual understanding between the designers and the user-presenters (the elderly)?
 - To what extent “dreams” of the older people are transcribed and re-narrated through design?
- C) LIFE OBJECTS Project
 - Could these products be designed for reshaping the relationship between the living and the deceased?
 - Could new designs of these products or even introduction of new product lines be able to change the practice of funeral and burial?
 - Could this change happen before dying?
 - Could funeral be a self-initiated project of a living person instead of always be post-mortem taken care by others?

在四個範疇
「重新想像不同可能」

- A) 不老志
 - 敘述個人故事，對建立身份有何助益？
 - 重拾往昔歲月，為何是想像未來的有力資源？
 - 意象自療技巧，為何是研究方法之一？
- B) 造夢紀
 - 在「造型」過程中，老年人扮演了什麼角色？
 - 不為當模特兒，為的是積極地「裝扮」他們自己？
 - 本活動如何促進設計師和用家兼演出者（即老年人）的合作和互相了解？
 - 老年人的「夢想」，在設計上複寫和再敘述至哪個程度？
- C) 信物記
 - 可否通過設計這些產品，改善生者和逝者的關係？
 - 這些產品的新設計，甚或引入新產品線，能否改變殯葬模式？
 - 在有人死去之前，能夠等到這改變嗎？
 - 葬禮可否不要總是死後才辦，而是在活著時就可以進行的個人項目？

- D) DEATH SPACES Project
 - Traditional and current designs of cemeteries and funeral sites around the world are often associated with religions and indigenous/local cultures. How do such displays and ceremonies relate to their perception of death and mourning?
 - To what extent should contemporary design include religions and traditions into designing of mourning/memorial sites, and are there any explorable new issues?
 - What are the new possibilities – in terms of space, location, scenarios, rituals etc. – for funeral space and cemetery design?
- D) 空間轉
 - 世界上傳統和現存的墳場及殯儀場地設計，往往和宗教及原住民 / 本土文化有莫大關係。這些展示及儀式，與他們對死亡及哀悼的認知有何關聯？
 - 現代設計在多大程度上揉合了宗教和傳統在悼念 / 紀念場地的設計當中？有沒有對新的問題加以探討？
 - 在空間、地點、場景、儀式等層面上，殯儀場地和墳場的設計有什麼值得探索和發展的新可能性？

12 sessions with 300 students and 100 older people

Ten specific sessions were developed and delivered to explore new ways of learning: peer-to-peer, young-to-old. We treated these design exercises as infrastructuring as Star and Ruhleder (1996) suggested that it is an on-going alignment between contexts rather than substrata that other actions can run on top of.

課堂十二、 學生三百、長者一百

我們以十節針對性的課堂去探索新的學習方法：同儕互助，長幼合力。我們視這些設計習作為持續性架構，正如 Star and Ruhleder(1996) 認為，這是一個持續的情境調整，而不是一個不變的底基。



Briefing for all

1. "Design, Living and Dying" sharing lecture participated by over 300 students to understand the context of the project.

給所有人的簡報

1. 「設計生與死」分享講座：有超過 300 名學生為了解內容而參加。



Co-design Workshops between young and old

2. "Bubble Diagrams" workshop joined by Interior Design, Landscape Architecture students and older people to explore interior and exterior design of dead rituals related spaces.

年輕人和老年人之間的 合作設計工作坊

2. 「泡泡圖」工作坊：室內設計和園境建築科學生和老年人一起探索室內及戶外設計。



3. "Objects and Material Memory" Workshop for Product Design and Visual Arts & Culture students focusing on experience story-telling through interactions with the older people.

3. 「回憶信物」工作坊：產品設計和視覺藝術與文化科學生通過與老年人互動，體驗了何謂自述故事。



Design Workshops for design discipline

4. "Design Your Obituary" Workshop run by Product Design and Visual Arts & Culture students; under the guidance of Swedish architect and educator, Sara Hyllén-Cavallius and William Outcast; main objective is to imagine their own legacy.

設計學科的設計工作坊

4. 「設計你的訃文」工作坊：產品設計科和視覺藝術與文化科學生在瑞典建築師和教育家 Sara Hyllén-Cavallius 和死亡活動家陳偉霖的指引下，想像自己的遺產。



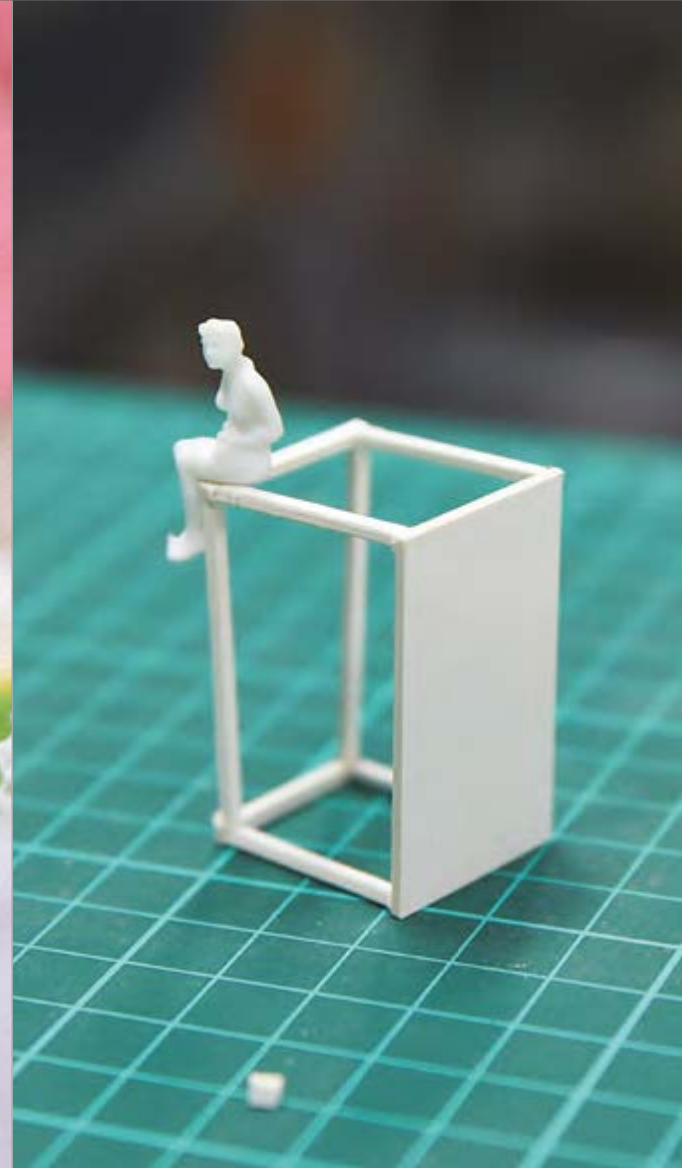
5. "Life History Book" design sharing by Publishing design students who develop frameworks for other students to capture stories of the older people.

5. 「生命書」設計分享：出版設計學生為其他學生建立架構，方便他們捕捉老年人的故事。

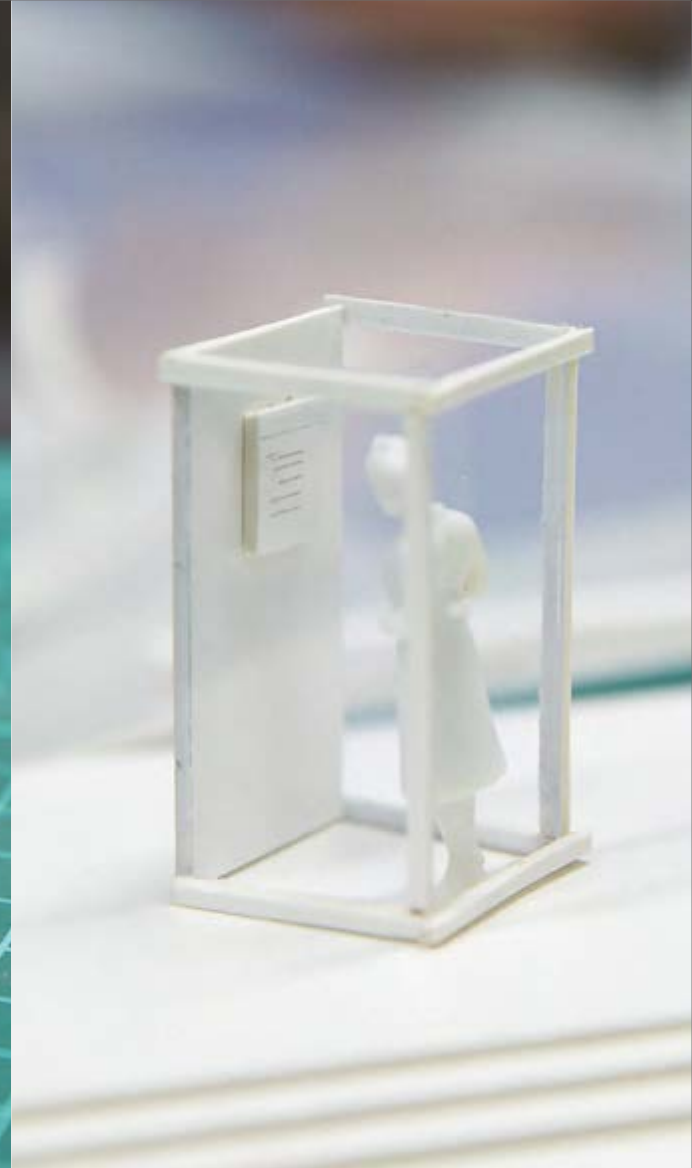


6. "Model Making" Workshop for Landscape Architecture students to develop narratives of burial spaces.

6. 「塑造模型」工作坊：園境建築學生寫了有關殯葬空間的記敘文。



7. "Scenario Building" Workshop for Interior Design students to map the possibilities of future funeral spaces.



7. 「建構情景」工作坊：室內設計學生勾勒出殯葬空間的可能性。



8. "Group sharing" with Visual Arts and Culture students to present art works of representation.

8. 「群體分享」：視覺藝術與文化學生向大家講解他們創作的藝術作品。



Design Actions with older people

和老年人的設計活動

9. "Life stories collection" — 180 Design Foundation students visited 200 older people at care homes and in communities.

9. 「生命故事專輯」：180 位基礎設計科學生探望了 200 位住在安老院舍和社區中的老年人。



10. "Photo Jamming Sessions" for Fashion and Image students to visualise lives stories with the older people.

10. 「隨心影」：時裝及形象設計科學生和老人一起把生命的故事變成生命照。



Public Encounters

11. 50 Tables of ideas combined with Halloween Celebrations - the first public encounter was a conclusion of the works developed from our first engagement with different parties. It was launched on Halloween night in form of a party. "After seven weeks of designing for death, the Halloween Party enabled students to think about death as something to be celebrated," explained by William Outcast on the opening night. As a pop-up showcase, it opened for only four days: 50 'tables of ideas' were arranged in the public area of the design school for sharing of new ideas of death rituals and education proposed by students; and for the public an exploration of the meaning of life.

面向公眾

11. 50 張寫滿慶祝萬聖節的意念桌子 — 第一次和公眾相會，就是我們第一次接觸各界人士，作為活動的總結：在萬聖節之夜，以派對的形式展開。開幕當晚，陳偉霖解釋：「花了七個星期設計死亡後，萬聖節派對讓學生意識到死亡是值得慶祝的事。」這個即興展覽僅展出四日：50 張意念桌子於設計學校的公共空間展出，與公眾分享學生對死亡儀式和教育的新理念，並與公眾交流和探索生命的意義。



12. Legacy: Sharing best ideas by means of a Christmas Party - The fifty tables were removed from the Design Boulevard of Hong Kong Design Institute after four days having over 5000 visitors including residents from the neighbourhood. Then the best ideas were re-curated into an awards showcase of Fine Dying Study and shared with HKDI communities to celebrate good design practice which obtained strong social impact. The awards showcase also provided us a platform to invite the elderly to revisit the school and see the works done by younger students in more detail. We also held a Christmas Party, during which the older people were asked to re-design their life history books and at the same time pick their life images as Christmas presents.

12. 遺產：用聖誕派對分享最佳靈感 — 四天後，這 50 張意念桌子從香港知專設計學院設計大道上移走。是次展覽的訪客超過 5000 人次，包括來自附近的居民。當中最好的靈感經重新整編後，成為死過界研究的得獎展示，並與香港知專設計學院的社區分享，以表揚這優秀而富社會影響力的設計實踐。這得獎展示也為我們提供了一個平台，可以邀請老年人重臨校園，更仔細地看看年輕學生的作品。我們還舉辦了聖誕派對，期間他們得以重新設計自己的生命書，同時取回他們的生命影像，當作聖誕禮物。

Life Expectancy in Hong Kong, 2012
二零一二年香港人口平均預期壽命

83.48

Source: World Bank
來源: 世界銀行

Design Dialogues of Living and Dying: Co-designing possibilities

設計生與死的對話： 共同設計的種種可能

Albert Tsang
曾兆賢

We believe that the interactions between different generations and parties are the keys to ease the taboo of dying. As facilitators, we, the design researchers, engaged different actors and captured those creative dialogues to inspire innovation.

The whole experience was made of several dialogues on dying issues through co-design actions.

Between social design and death education

We invited a death education activist, William Outcast, to share his experience of challenging existing ritual practice. It served as new ground for design students to rethink and reframe death.

From ageing to dying

The older people introduced by William Outcast turned out to be experts on funeral services. Their extensive personal research opened the minds of young design students to what was happening in real life when someone made choices on the last and next step of life. The life stories of the older people are also source of inspirations to new design possibilities.

From design education to public encounter

During the final showcase, we provided some design tools to public visitors and invited them to design their own coffins. Those ideas made then became a starting point for the visitors to express their thinking and attitudes towards death.

我們深信，不同年代和界別人士之間的互相交流，是打開死亡這禁忌題目的鑰匙。身為主持人，我們以設計研究員的身分與不同的行動者打交道，捕捉了深具創意的對話，激勵了新的想法。

在整個過程，包括在共同設計臨終事宜的行動中，我們進行了不同對話。

社會設計與死亡教育之間

我們邀請了死亡教育活動家陳偉霖分享他挑戰現存喪禮儀式的實踐經驗，為設計系學生開拓再次思考和重新規劃死亡的新領域。

從老至死

陳偉霖介紹的一眾老人，原來是殯葬服務的專家！他們的個人研究包羅萬有，直教年輕的設計系學生眼界大開，令學生明白到一個人選擇了自己生命的最後一步和下一步後，現實生活中會發生什麼事。老人的生命故事，也為新的設計可能性啟發靈感泉源。

從設計教育到邂逅公眾

在最後的展覽中，我們提供一些設計工具，邀請來訪的市民親手設計自己的棺材。他們在展覽留下的意念，會是他們表達自己對死亡的想法和態度的開始。

Between Social Design and Death Education

The “Fine Dying” study started as a collaboration between a social design researcher and an activist for death education. William Outcast, born with skin cancer, and he organised the first living funeral in Hong Kong. As William once expressed, *“The more people talk about it, the less of a taboo it becomes. Death can be a normal subject for conversation and talking about it can bring people closer. The ideal would be as in countries such as Japan and the West, where funeral businesses are located on the high street next to shops selling daily necessities. That is a healthier ambience, one we should strive for which shows that death is as normal as any other activity in life.”* Although without any formal tertiary education, William demonstrates by deploying life tactics to further the development of socially innovative ideas. He wrote a message to encourage participants of the collaboration between older people/life experts and young design students; he also wrote jointly with Dr Denny Ho Kwok Leung, a renowned sociologist in Hong Kong, the conclusion for this book.

社會設計和死亡教育之間

「死過界」研究的開始，是社會設計研究者和死亡教育活動家之間的合作。甫出生便患上皮膚癌的陳偉霖，還舉辦了香港的首場生前喪禮。陳偉霖曾表示：「越多人談論它，就越少人視它為禁忌。死亡可以成為正常不過的話題，談論死亡也能讓人們更親近。最理想的情況就是如日本和西方國家般，殯葬企業都位於大街上、出售日用品的商店旁。這種氛圍健康多了！表現出死亡和生活中其他活動一樣，是自然不過的事情，我們理應朝這方向努力才是。」縱然陳偉霖沒有接受過正式高等教育，他仍示範了如何部署生命戰術，去進一步推動社會創新理念的發展。以下是他寫的一道訊息，鼓勵老年人 / 生活專家和年輕設計學生之間共同合作。他還和香港著名社會學家何國良博士一起寫下這本書的總結。



陳偉霖 (死亡教育人): 死死聲，好好聽

William Outcast (Death Educator): The Pleasant Sounds of Death

「喂啫，你想笑死人咩」、「你唔好掂我呀！死開！寧願死都唔想再見到你！」、「我唔理你搞成點，總之你同我死掂佢！」、「你死你事，關人鬼事！」、「死喇死喇，今次死梗喇！」、「咁多人死唔見你死!?」、「只要你死左就一天都光晒。」無論係十八廿二又或係 七老八十，都總會試過衝口而出用「死」呢個字來表達情感，以為自己暫時跟死亡毫無關係就可以拿「死」來開玩笑。

但當有一天，自己或友人收到朋友或親戚離世，當真正感受到死亡帶來的恐懼時，忽然就會覺得「死」字是禁忌，然後迅速把它從口唇邊卸下，取而代之就設計了一大堆婉轉地表達離世的詞彙，例如「過身」、「瓜老襯」、「釘蓋」、「香咗」、「㗎旗」、「賣鹹鴨蛋」、「仙遊」、「安息」等等，以為用上代名詞就可以不知不覺把死輕輕帶過，以為隻字不提就是安慰的一種方法。

萬物有序，當我們第一天來到世界的時候，同時間亦標誌著我們正在步向死亡，無論你接受與否，這就是血淋淋不能改變的真相，因為生與死根本並不對立。眾所皆知的生命循環其實又何須忌諱呢？為何我們可以常用「死」來開玩笑，卻不敢認真思考一下？死亡是你生命中不可或缺的一個重要部分，思考死亡不但讓你更清晰你自己的生命，而且更容易讓你尋回你的獨特價值。只要你能活出自己獨特的價值，無論是尋真愛，或是尋工作，更能得心應手，得償所願。當然，你可以走你的舊路，很老土地說你還年輕，有的是時間，仍有大量時間思考你的人生，還有時間建立你的鴻圖大業。但實情是，你沒先活出自己的價值，你所謂的鴻圖大業都很容易被取締。當有一天你感到時間正在一分一秒流走，就會更清楚有什麼是你應該要去捉緊，有什麼是你應該要去放低。相比起思考死亡這個行為，「死」這個狀態其實是一件最自然不過的小事，懂得如何運用你的生命、懂得思考死亡才是我們最大、最難搞的課題，懂得如何擁抱死亡，你的生命才能真正開始。

In Chinese culture, it doesn't really matter how old you are, people are guilty of using the word "death" to express themselves – maybe it seemed like they were immune to it, and therefore making it fine to joke about it.

But ultimately, the day comes when one learns of a friend or a loved one's eternal departure: suddenly, the fear of death hits home and almost as abruptly, the word "death" becomes taboo. As such, a range of colloquial terms steps in as substitutes to mean death, but without having to actually say the word "Death or Dying". As if by not saying the actual word, "Death" is made more comforting.

There is an order for things. From the day we arrive in this world it marks our journey towards death, whether you like it or not. It is fact that life and death are not dichotomies. Why has something so integral and normal in the cycle of life become taboo? Why do we joke about "death", yet never give it any thought? Death is an important part of life and pondering death not only sheds light on life, it also assists in connecting us with our essence.

When you are living your true-life purpose, be it the search of true love or work, things flow. Then of course, if you continue to tread the old path, you will make excuses saying that you are still young and you still have time, that there is time aplenty to ponder life, to build your dreams and empires. But the fact is, without aligning with one's essence, so-called dreams and empires built are standing on unsafe ground and can easily be toppled. Only when you are able to feel time slipping away will it become apparent to you what your priorities are and what are the things you can let go. Unlike the ponderousness of death, the condition of death itself is simply natural. Understanding how to truly live and to ponder death in and of itself is one huge learning experience. Only when you embrace death, does your life truly begin.

Translated by Karen Tsui

The Death Education Activist as the creator: a paradoxical subject

Our first tactic was to refocus on death rituals rather than ways of dying. Who would provide best guidance in this respect? The first step of our reframing design practice is the creation of the paradoxical role of an activist. We collaborated with William, a death education activist, who acted as our working partner and served as the chief “stimulator” for this project. To us, this is one of the “heterogeneous elements” that we insert into our design exercises. Our partner had over 30 years of experience when it comes to embracing death. “If you only have five years to live, what are you going to do?” asked William, who was born with Dalmatian-like spots covering his whole body, a rare form of skin cancer and was not expected to live past his 11th birthday. He decided to rehearse his own funeral on his 30-birthday in 2012 and has his will prepared. After holding the first living funeral in Hong Kong, he became the ambassador or even activist of death education, believing that everyone must be able to embrace death. These days, he occupies himself with his work around reframing the culture of death.

The idea of challenging existing death related ritual practice in Hong Kong Chinese society is not an easy task. This forbid-to-discuss taboo subject is totally ignored by the people. However, some peripheral issues do occasionally rouse public discussions, especially those related to physical limitations of the densely populated urban area. For example, local media repeatedly

死亡教育活動家的創舉：矛盾的主體

我們的第一個策略，是將討論重點再次集中於葬禮儀式上，而非死去的方式。誰可在這方面提供最佳指導？我們為重新規劃死亡而設計實踐的第一步，是建立一個矛盾的活動家角色。我們與擔任我們活動夥伴的死亡教育活動家陳偉霖合作，他就是該項目的主要「刺激」。對我們而言，這就是我們插入到設計演習的「異類分子」之一。我們的合作夥伴有超過三十年擁抱死亡的經驗。

「如果你只剩下五年壽命，你會做什麼？」

陳偉霖患上了一種罕見的皮膚癌，天生全身就長滿斑點似的黑點，醫生當初預計他活不過十一歲。二零一二年，他決定在三十歲生日當天預演他自己的葬禮，連遺囑也準備好了。在舉辦了香港第一場生前喪禮之後，他成為了大使，甚至死亡教育的活動家，堅信每個人都必須能夠擁抱死亡。這些日子以來，他全神貫注於重新規劃死亡文化的工作之中。



report on lack of space for urns and, as a solution, government's encouraged ways of tree or sea burials. As a result of universal avoidance of the subject and general fear to death, open debate of implications of new burial forms is strikingly insufficient. William, other death activists and social businesses strive to create the opportunity of bringing people together for discussing on possibilities of death rituals in the city with no limitations in terms of physical proximity. William's approach is based on his belief that embracing death equates to embracing life and that everyone has the right to determine their own death ritual.

He commented on the general life and death education practice in Hong Kong: *"The coolest approach might be to lie in a coffin to feel death. But the time allotted – usually two to three minutes – is far from enough given the importance of the topic"*. This statement explained why he collaborated with a design school where he wanted to create an immersive environment where students could be involved in meaningful discussions about death and design. Together,

在香港這樣的受中國傳統文化影響的社會，要挑戰現有對死亡的習俗，殊不容易。大眾完全對這個被禁止談及且忌諱的話題置若罔聞。然而，一些周邊的議題則偶爾會引起廣泛討論，特別是涉及到人口稠密的城市空間中，種種物理限制的問題。例如本地媒體多次報導骨灰龕位所剩無幾，政府於是鼓勵樹葬和海葬。大眾出於對談及死亡的恐懼，大都對這題目避而不談，導致有關新式墓葬的影響的公共辯論明顯不足。陳偉霖連同其他死亡活動家和社會企業，致力給大家一個機會聚首一堂，以討論城市中不受物理空間所限制的死亡儀式的可能性。陳偉霖的立意是相信擁抱死亡等同擁抱生命，而每一個人也有權決定各自的葬禮儀式。

we started the process by inviting older people to work with young design students, organize one-on-one debate about death, a briefing session on multiple perspectives on life with over 700 students joined, and we started a series of design activities, including tracing connections allowing individuals associate with the group, by finding a common element among participants, i.e. the inevitability of everyone's death

William's involvement proved crucial with his experience sheds light on the possibility of having multiple and contradictory roles in everyday life. He is not a formal tutor, yet is involved in education. He is not a registered student, but strives to co-explore issues surrounding death with over 300 students who were already playing such a role in our project. His involvement has three implications:

- A) He provided us with a deontological view on the subject, i.e. there is no fixed identity nor definition of a subject that can grant those playing the role in question the right to absolute authority; as anyone can take on different roles in an activity and in this sense, everyone is equal;
- B) His presence gave us (both young design students and older citizens), the chance to acknowledge the possibility of perceiving the others' involvement as legitimate;
- C) He brought forth the possibility for "a matter of concerns to emerge".

陳偉霖的參與至關重要，他的經驗反映了日常生活中有著多重和相互矛盾角色的可能性。他不是正式導師，但參與教育；他不是註冊學生，但努力地 and 超過三百名學生一起探索圍繞死亡的各樣問題，對我們的項目而言，他已是舉足輕重的角色。他的參與有三層含義：

- A) 他帶來了對主體一個義務倫理學上的 (deontological) 視點，即沒有固定的身份，也沒有對主體的定義可以授予扮演那個角色的人絕對權威，因為任何人都可以在活動中扮演不同角色。就這意義來看，每個人都是平等；
- B) 他的出現，讓我們（包括年輕設計學生和老一代公民）有機會視他人參與的可能性為合理；
- C) 他為「議題在公眾中浮現」帶來新的可能。





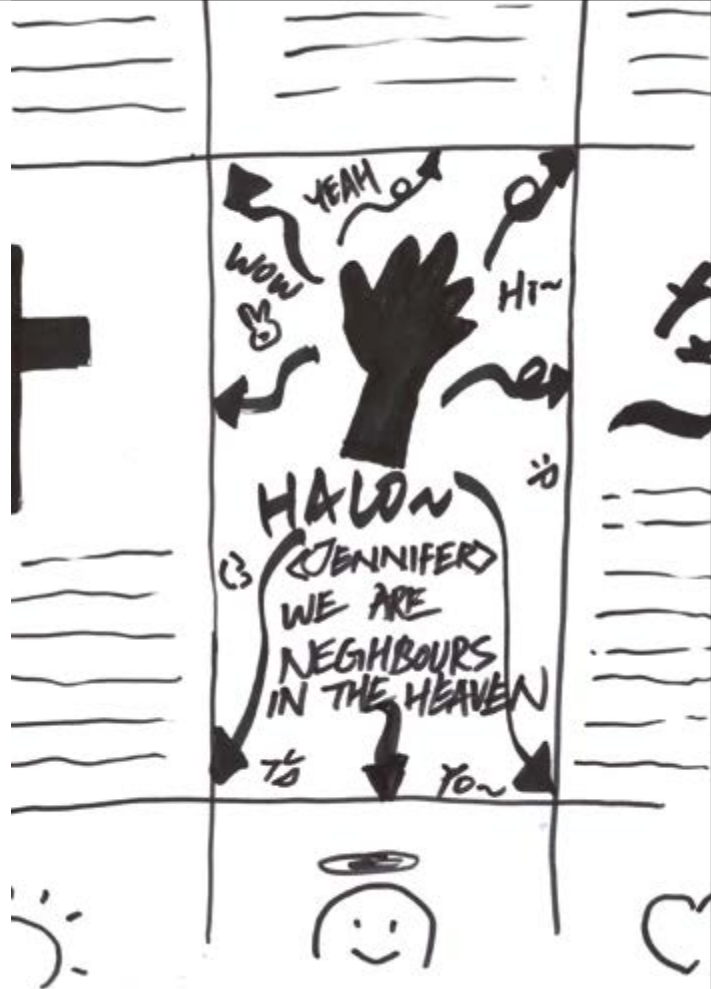
我的遺書

陳偉森

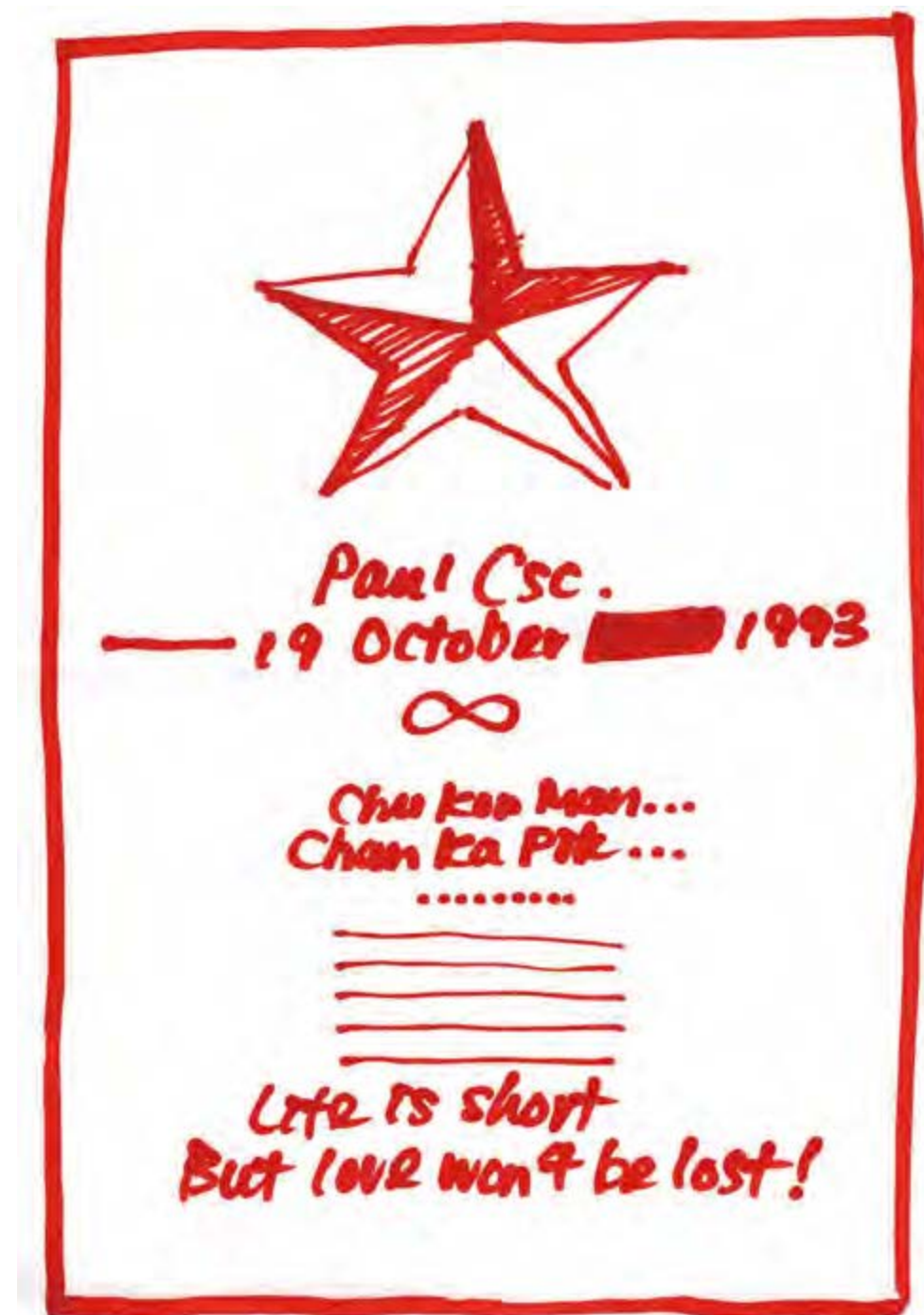


My Obituary 我的訃文

In the workshop run by Swedish design researcher and educator Sara Hyllén-Cavallius, product design and Visual Arts and Culture students are given the obituaries from a Swedish newspaper as a sample to design their own obituary. Our death education activist William Outcast was also at the workshop to stimulate the students to think about their own death through the design exercise.



我們的第一個策略在瑞典設計研究者和教育工作者 Sara Hyllén-Cavallius 主導的工作坊裡，產品設計科和視覺藝術與文化科學生以瑞典報紙的訃文作為樣本，設計自己的訃文。我們的死亡教育活動家陳偉霖也在工作坊通過設計習作，刺激學生思考自己的死亡。





The Tense of Death: When Will/Should I Die?

One of the tricky parts of the task was that the students were actually asked to imagine when they would or should die. For the students who put down the part 'dates of death', the largest group of them chose not to specify dates, which may be along the same line of thought as those who wanted to live unreasonably long (till year 3013 or 2939). On the contrary, only three of the students decided that they shall live normal human lifespan (from 30 to 99).

This reflects one of the main obstacles of the whole project, or maybe it is also the relevance of the project: the students at this age simply do not and do not want to think about death.

Several students even imagined that they died already. One can easily feel the playful humour in some of the obituaries written by this group of students, but some still treated them seriously as a conclusion for their lives. There were a certain number of them who chose to set the scenario that they are going to die in the near future (a few months after the workshop).

Besides of the year of death, the exact dates the students have set also unveil their view about life. Many set the dates related to their birthdays, usually the day after marking their live's end with an exact year length. The need to coincide with calendrical units shows their wish for life to be complete.

死的時態： 我會 / 應何日死？

工作坊棘手之處，在於要求學生想像一下他們將會或應該在何日死去。在上了「死亡日期」的學生當中，大多沒有寫明確實的日期，他們的想法和希望自己十分長命的學生（活到 3013 年或 2939 年）相比，也許如出一轍。相反，只有三個學生決定他們壽命不會超出人類的正常上限（30 至 99）。

這反映了整個計劃的主要障礙之一，或者也正是這個計劃重要之處：學生在這個年紀，壓根兒沒想過死亡，也不願思考死亡。幾個同學甚至幻想他們已經死了。其中一些訃文開玩笑的成份居多，但仍有部分人視訃文為生命的總結，認真對待。當中有不少學生將他們的死期定在不久的將來（工作坊後幾個月）。

除了死亡的年份，從學生定下確實的死亡日期也可一窺他們對生命的看法。他們定下的日期往往和他們的生日有關，日期通常是生日後的一天，這樣他們的生命就以整整一年作結。這樣定下死亡的日期顯示他們希望生命是完整的。

For myself or for death?

As suggested by the samples of the Swedish obituaries, all of the designs from the students have icons at the head. This is a novel element for them, as most of the obituaries in Hong Kong are in text-only format. The resulting obituaries are all very similar to the Swedish ones, and this may also be due to the fact that putting obituaries in newspapers is not a common practice in Hong Kong. So, astonishingly, some of the major elements commonly seen in local obituaries (e.g. cause of death) are absent in many of their works. The presence of other samples may lead to a very different result.

Many students designed icons that represent themselves, some put down the objects they liked, and some have even designed animal characters as themselves. By designing icons, the students were asked to think about how they wanted others to understand their brief existence on earth. Normally when designing something for oneself, the decisions would be self-centred. But taking into account of others' view on oneself is an important aspect of this design task. This tendency is shown also in the choices of voice for the text, as more than half of the obituaries are written in the third person.

繪畫自己，抑或繪畫死亡？

受到瑞典訃文樣本的啟發，所有由學生設計的訃文上方均有一個標誌性的圖示，對他們來說這是嶄新的元素，因為香港大部分的訃文都是純文字。結果設計出來的訃文都和瑞典的非常相似，這也可能和香港人普遍不在報紙上刊登訃文有關。於是一些常見於本地訃聞的主要元素，例如死亡原因，在許多他們的作品中都不見影踪，教人出乎意料。可以想像，如果使用其他的參考樣本，結果可能會非常不同。

很多學生設計圖示來代表自己，有的加上心愛之物，有的甚至把自己設計成動物。正正是透過設計圖示，學生開始去思考希望別人如何看待自身在世上短暫的存在。通常為自己設計東西時，得出的結果往往太過自我中心。但思考他人如何看待自己，是這設計任務的重要一環。這種傾向也反映在文本語態的選擇上，因為一半以上的訃文，都是以第三人稱來寫的。



Chan Paul
2 / 5 / 1993
2 / 5 / 30xx

Find me when
you die.

Healthy

KIN HONG
CHAK

4th June . 1994

xth xxxx . xxxx

Thank you for anyone
I have met.

Although you may not
remember me, there must
be a place in my heart
for you.



Religious motifs (crosses, wings, rays of light), almost all being Christian symbols, were adopted in many cases too. There are more than just a few students' icons being general tokens of death in form of substance (timepiece, tombstone, halo, full stop, power button) instead of something related to person. This may reflect the possibility or limitation for design students to handle this task. Some of the students obviously put much effort into the layout and aesthetics of their designs. As we can see in several cases, some of them have designed the layout but did not put down detailed information. So the attention to design language may hinder them in taking the task as an opportunity to reflect on their lives. This could be just another incidence demonstrating the students are trying to avoid getting related to their own death; it could also be a result of common practice of "template" designing, for which the contents are seen to be independent of the forms.

學生多有採用十字架、羽翼、光芒等——幾乎所有都是象徵基督教的宗教圖案。不少學生的圖標都是一般的死亡象徵物，而不是個比較個人的東西，例如時鐘、墓碑、光暈、句號和電源按鈕。這也許反映了設計學生在面對這部分的可能性或限制。有些學生顯然花了很多心神在設計的佈局和美學上。一些學生設計了版面，卻沒有填寫詳細資料。他們把設計語言放在首位，可能窒礙了從過程中反思自己生活的機會。這也可能只是學生不想把自己和死亡聯繫起來，也可能是慣常的「範本」設計練習所帶來的結果，學生往往把內容獨立於形式之外。





L

HO CHUNG
LEUNG
20/11/1993
DEAR PEOPLE
YOU ONLY LIVE ONCE
NO REGRETS

HELLO

THANK YOU





moon moon chicken
YIP HON PANG
25 July 1993
8 Sept 2013

A BIRD NEVER DIE
不死鳥



ME
VICTORIA SKY
* 22 OCT 1993
GOES HEAVEN
SLEEPING PEACEFULLY
+ 18 AUG 2039

Spent time & energy
life to give to the world
to bring joy to others



Hung
CHAK YU

20/2/2021

Welcome!
My friends!



Cheng Wai Yin Stella
 25th Oct, 1994
 25th Oct, 2004

Twinkle Twinkle Little Star★



Var karn
 Fan Ho
 Ho



南無阿彌陀佛



LAI SUNG MAN.
 BEN

Born in 15 January 1993
 Die in 16 April 2004

People who hate me must be
 very happy. People who loved me
 must hate me now. No matter what,
 just "like" the news.



Rita Chong

5 February, 1992

6 February, 2014

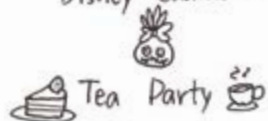
Dead after playing
Slinky Dog Spin

FUNERAL HELD
IN

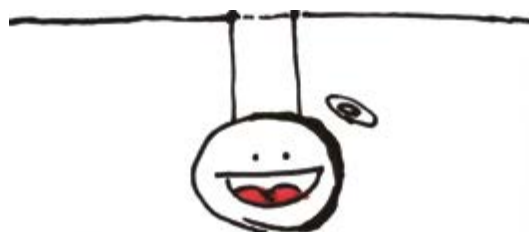
Disneyland Inspiration
Lake ♥
ON

12 February, 2014

Dress Code :
Disney Character



* The party is open to everyone *



I am die !!
Ha Ha Ha Ha

23 - 9 - 2013.



TSZ HIM
CHAN

6th JANUARY, 1993
GOT INTO THE HEAVEN IN
()

WHO SPENT HIS LIFE
TO CREATE HAPPINESS
FOR EVERYONE HE KNOWS

"Be sure you sin will find you out."
NUMBER 32:23

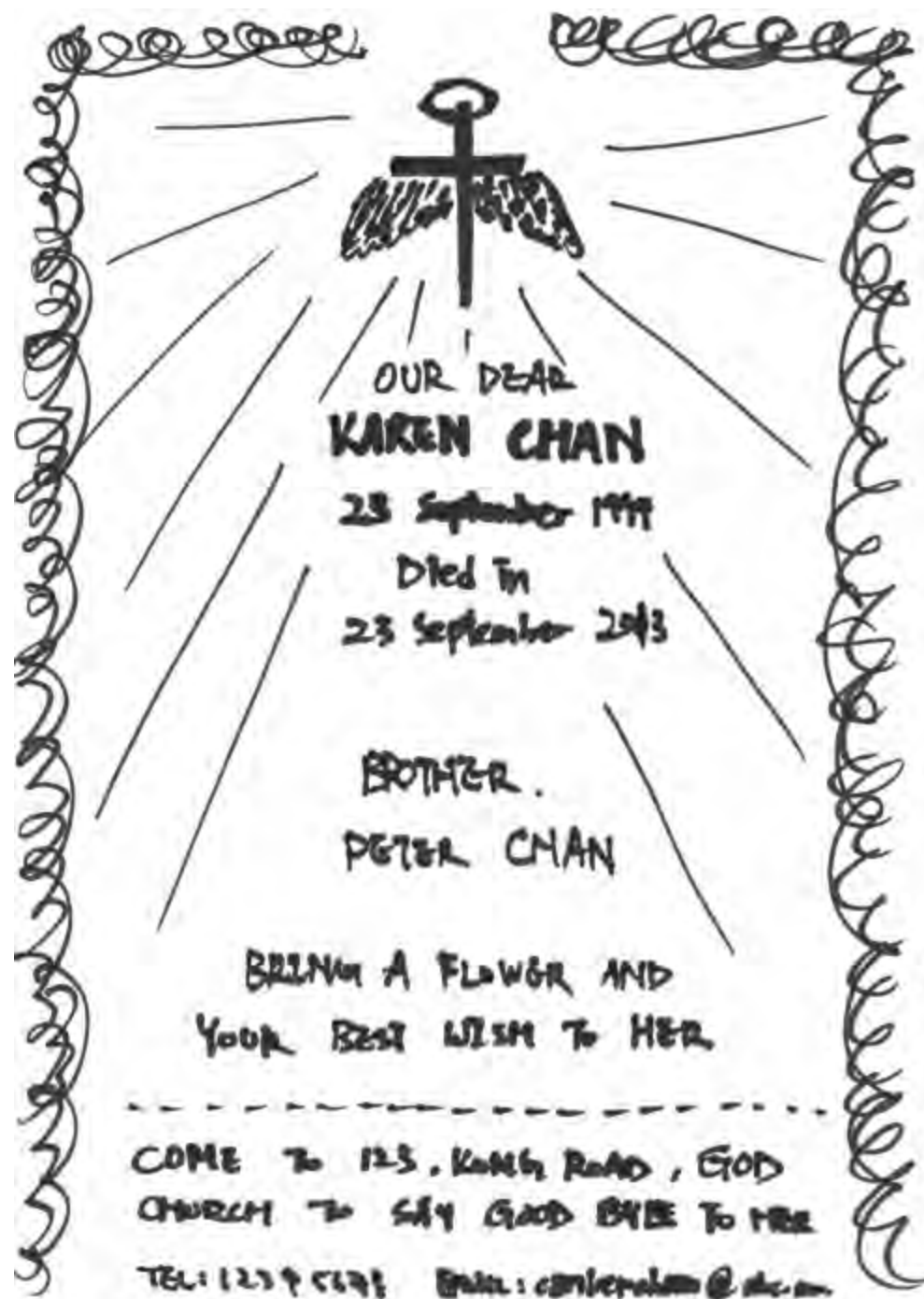
Ching



TSANG KA YING
27 July 1994
6 Sept 2013

ONE DAY IS HORSE,
FOREVER IS HORSE





CHENG KWAN CHING
MACHI

Born in 16th June 1994
 Die in 30th June 2008

A Christian who plays guitar
 for GOD
 Hope everyone love my music



Cherry Ng

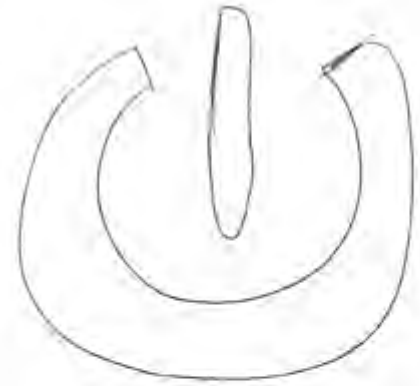
* 17 August 1994

18 August 2011

死於 HONG KONG
 DISNEYLAND

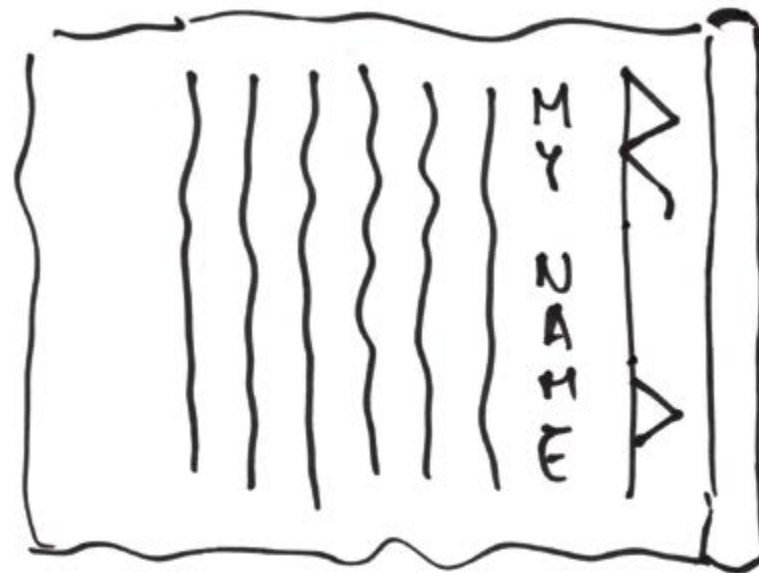
希望睇到多一次詹廣仲
 的演唱會!!!!!!

FUNERAL HELD IN
 紅磡
 HUNG KONG



Maximus C. L. Au-Yang

DOB 15-03-1993
 DOD






Cynthia
Iso

8th July, 1994

XXX, 20XX

Be Friends 
If you don't come, I will find u



HARRIET . .
CHAN

* 1994. 2. 21 港中醫院

† 2093. 3. 28 HOME



親愛的親友們

活到這一刻, 有99歲
夠的了! 唔識掛住我!
多謝大家多年來的
關照, 我有根
快樂的99年, 謝謝!

Yo! 來我的喪禮吧!

2093. 4. 28 10:00 am

香港大球場



YOKO
MAK

24TH JAN 19XX

JUST DIED AT 12:30

23TH SEP 2013

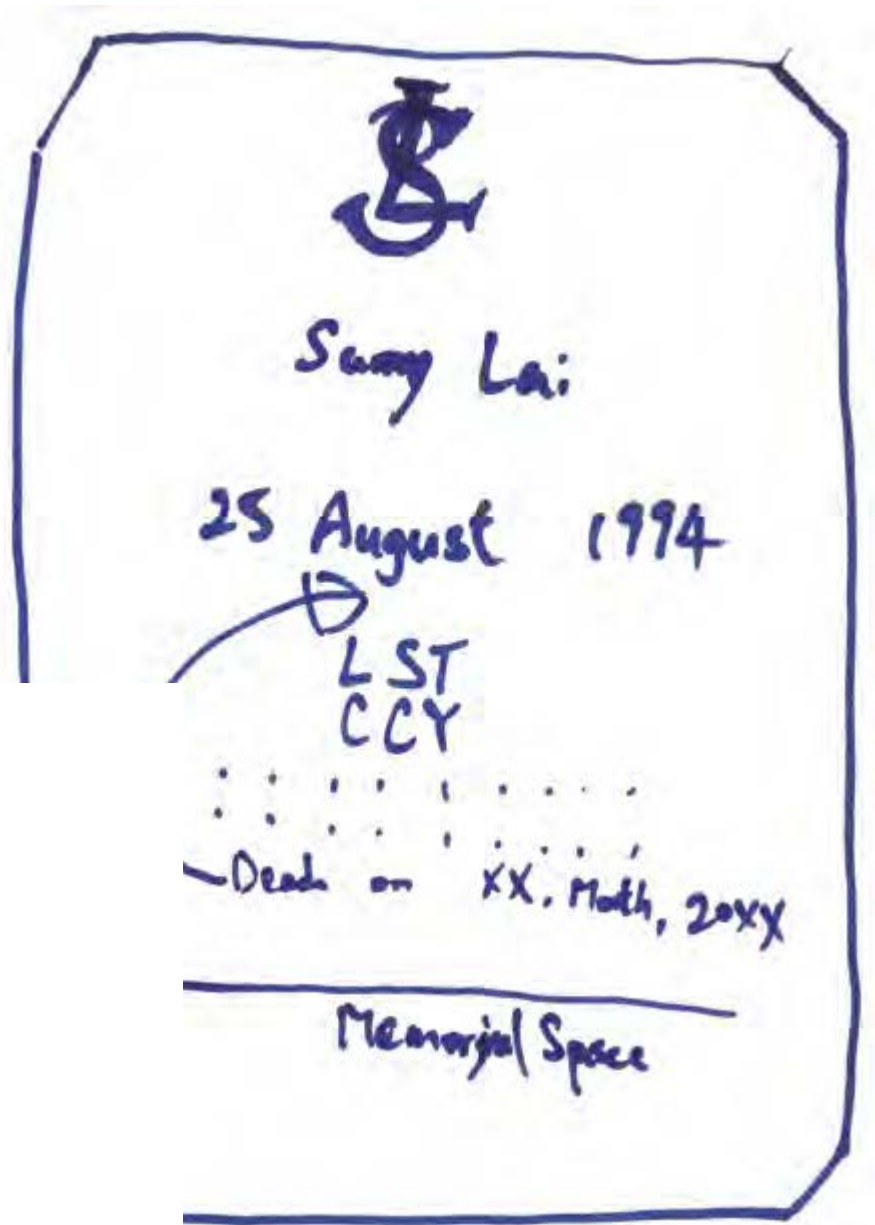
WELCOME: FAMILY MEMBERS

&

FRIENDS

REMEMBER ME AT YOUR HEART!

WANNA SEE ME? @ YOUR DREAM'S



From Ageing to Dying

從老至死

Our death education activist brought us 100 older people who purchased “Prepaid Funeral Contracts” or “Living Wills” and our project partner, a funeral service company in Hong Kong. While conducting ageing-focused research using design, one of our findings was that the afterlife is an issue that many older people feel concerned about. They are not afraid to talk about death nor they unwilling to plan their funerals and death rituals⁶. Such involvement in the practicalities concerning the end of their lives would make them feel enabled to complete the full circle of their lives. Referring to the Presence Project (EU-funded research programme in 1997-1999), our *Possible Study of Living and Dying* has also set out “to challenge stereotypes of older people as predominantly frail, needy and disabled (or indeed dear, sweet and generous) by focusing – on both the social as well as the personal level – on the opportunities presented by ageing...” In our case, we were working with older people who had done their own research on death rituals to be used in their future funerals. They were invited to be our advisers/project partners for young design students; through them, we are hoping to understand the concept of dying and looking to get inspired by their life stories.

4. Lee Y (2012), *The Ingenuity of Ageing*, The Helen Hamlyn Centre for Design, UK, p.52

我們的死亡活動家向我們介紹了 100 位已購買「生前契約」或「生前遺囑」的老一代，以及我們的項目合作夥伴：一間香港的葬禮服務公司。當我們透過設計去進行老齡化研究時，我們發現許多老一代都關心死後的問題。他們不怕談論死亡，亦不抗拒規劃自己的葬禮和死亡儀式⁷。透過真正參與臨終事宜，他們覺得有能力完成整個生命循環。以《存在計劃》(Presence Project 1997 – 1999 年由歐盟資助的研究計劃) 為借鑒，我們的《生與死的可能性研究》致力「在社會和個人層面上，通過集中在老齡化所帶來的機會，挑戰把老一代視為弱不禁風、諸多需求和殘疾 (或者實際上可愛、親切可人和慷慨大方) 的定型……」就實踐而言，我們與老一代合作，他們收集死亡儀式資料以便將來使用。他們受邀擔任年輕學生的顧問兼計劃的合作夥伴，希望學生能理解死亡的概念，並從老一代的生活故事中得到啟發。

莫積勤 (生活達人):

活在當下 — 勇對死亡，邁步人生

Mr Mok (Living Expert):

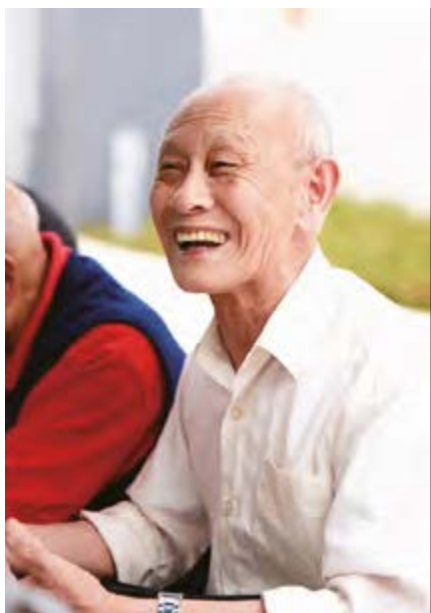
Live in the moment, live for today —
walking through the fear of death

“我活了四分三個世紀，經歷四位至親離世。祖母七十六歲病故。父親八十四歲肺癌過身。母親九十三歲急性「中風」終於「仙遊」，治喪活像「嘉年華會」。四年後，我太太撒手塵寰，場面却是異常淒冷孤清：她腸癌復發離開聯合醫院之日，正是淘大花園大批「沙士」病人湧進之時。

「七老八十」的親人離去是自然規律底話，我太太「英年早逝」則無法接受，我人生急墜谷底。在兒女支持下，我邁出關鍵的一步：經過社工輔導，收拾心情，做回自己。努力完成太太遺願，遠勝不斷內疚自責。我不輕生，決定活在當下。太太「七七回魂」當晚，我寫信給她作了剖白。自此，我做各種義工，參加群體活動，考取「長者師資」證書，任教興趣班組，回饋社會，實踐「天生我材必有用」。十年來，我不求長壽，但求健康，「有酒今朝醉」，想做就去做，務求天天開心，事事開心。

「珍惜眼前人」，是經歷喪親之痛後對生命的深刻體會。吸取對枕邊人關愛不足的教訓，我緊密與兒女相依為命，盡享天倫。我重視與人「結伴同行」，共享「夕陽美」，活得精彩。回歸十週年時，我以《三百七十五日》為題參加香港電台「一人一個香港故事」比賽。隨後，亞洲電視本港台和國際台分別在「黃金歲月」時段播出根據我太太故事編導的電視劇《375日・別離》。「人有悲歡離合，月有陰晴圓缺」。小女兒百無禁忌問我：「假如你得了媽媽那種病，又無得醫，怎麼辦？」我毫不猶豫回答：「乾脆不醫，隨遇而安，抓緊時間去做想做的事，玩到那死在那。」

人生無常，我已未雨綢繆。在有生之年，我早已向兒女交代後事，遺囑也在草擬中。不久前，我參加「華永會」資助的「後顧無憂樂伴行」，旅遊車停在將軍澳華人永遠墳場大道時，我指着前面的「靈灰閣」，對身旁的老友記說：「這就是我的歸宿，跟太太在一起。」生生不息，愛是永恆。



"I have lost four family members in the three-quarters of a century that I have lived. Grandmother left us at the age of 76, lung cancer took away my father when he was 84, and my 93-year-old mother eventually passed away to a stroke: so each funeral was actually like a farewell carnival. But when it came to my wife's turn four years later, the whole atmosphere was awkwardly lonely — the day when colorectal cancer took her away in the United Christian Hospital was the day when a large number of SARS patients rushed in for treatment at Amoy Garden.

If we can see an older person's death as part of nature, then there is no way I can accept my wife's early departure, which completely tore my life apart. With the help of my children, I consulted with a social worker as the first step in pulling myself together and living my life again. I work hard to live well for my wife, just as she would wish, rather than living with guilt and sorrow. I choose to live for the day, rather than wasting the rest of my life. I wrote a letter to my wife on the forty-ninth day after she left me. Since then, I have been taking part in different kinds of volunteer work and I fill up my schedule with group activities — to live up to what people say as 'everybody has something to give', I obtained my 'elderly teacher's certificate and teach interest classes to contribute to our society. For a decade, I only hope for good health rather than longevity. I seize the moment and do whatever I feel like to live every day in happiness.

I learnt to cherish the people before me while I can after the death of my wife, when I realised I could have loved her more. Learning from my mistakes, my children and I rely on each other closely and enjoy being together as a family since my wife left us. In 2007, I participated in RTHK's Our HK Stories competition with my wife's story titled as "375 days". Based on this, ATV and ATV World reproduced an episode "375 days After" in the TV drama series "Golden Age". Every meeting leads to parting and one day my little daughter asked me, 'If you get what mom had, and nothing can heal you, what will you do?' Without hesitation I replied, 'Then just forget about the treatment, and go to do whatever I want to do, and die on the way.'

後記

本文應「香港基督教服務處順利長者鄰舍中心」之約，參加「華永百年・文化傳承——全港長者徵文、書法及繪畫比賽」。

二〇一三年二月一日

再「後記」

本文獲評為優異獎。二〇一三年五月中受獎時，在「長者博覽二〇一三」參與香港中文大學醫學院之「遺體捐贈」，簽署「意向書」，得到對方確認和感謝。同時，參加社福團體「仁智尊嚴會」，並會同「香港知專設計學院」，開展「破忌談死」的系列活動，從而成就莫積勤之小冊子《生命書》。

在老天爺的戲弄和安排下，我二〇一三年六月十一日在伊利莎白醫院做了早期腸癌手術，應驗了小女兒的警示：事隔十年，「又無得醫」。「怎麼辦？」就這麼辦：積極康復，繼續我的做人宗旨——生命不息，戰鬥不止！

二〇一四年三月八日



Life is full of surprises; what we have to do is always be prepared. I have already told my children about what I want for my funeral arrangements, and I am also drafting my will. A while ago, I joined a site visit to a cemetery named Life and Death Tour in Tseung Kwan O. When the tour bus stopped at the road next to the columbarium, I pointed at it to my friends and told them that this is where I am going to stay with my wife eventually.

Afterword 1

The above article was suggested for participation in The Board of Management of the Chinese Permanent Cemeteries 100th Anniversary: Writing, Calligraphy and Drawing Competition for the Elderly by Hong Kong Christian Service Shun Lee Neighbourhood Elderly Centre.

— 1st February, 2013.

Afterword 2

The above article was nominated a merit award in the competition. On the day when I accepted the award in the Hong Kong Senior Fair 2013, I signed the registration form for body donation organised by the faculty of medicine of the Chinese University of Hong Kong, which happily accepted my registration. At the same time I joined a charity organisation, Sage Dignity Club, and participated in a series of death workshops hosted by Hong Kong Design Institute. The footage has been published as a short booklet, "Book of Life".

God has a better arrangement for us. I underwent an operation for an early stage of colorectal cancer, which made my little daughter's question ten years ago become a prediction. I will do as what I said to her, recovering with a positive mind, and living my motto — never stop fighting when I still stand.

— 8th March, 2014

Translated by Edward Yip



Older people as living experts: the ethics of recognition

Reopening the theme of “dying” instead of “death” extends from the life-course approach, this was also our second tactic to deal with the reluctance of participation in the project. We decided to use the term “older people” and “the ageing process”, rather than calling the participants “the elderly” or “old people”. Older is a relative term, used mainly in comparison, for example when two persons met; one of them is younger in age, another one an older person. In order to explore possibilities presented by this terminology change, we created a series of actions to “coach” a group of older people to translate the dying as well as living experience into inspiration for design projects and thus invite them to become our social design partners.

Twenty active older people were recommended by our study’s industry partner, SAGE, a funeral care service provider in Hong Kong and China, under which there is a charity arm engaging over 2000 senior citizens. The one common thread among the group was their interest in knowing what will happen after their deaths, in terms of their own death rituals. *“I used to limit my spending on food and clothing so that I could save money to finance my funeral and the burial of my body. I was worried that I could not afford it until I had over HK\$100,000 in savings. Thank you SAGE, who informed me that I can have a decent funeral with tree burial in the area I could choose from for less than HK\$20,000.*

一. 這一段主要是以英文原文為準，使用「老一代」主要是為了翻譯上的準確性。而在活動中以廣東話進行的部分，我們會使用「老人」這個標明了年齡但比較沒有標籤性的稱呼。

老一代作為生命達人：認同之倫理

應對人們不願參與計劃的第二個策略，就是重新調整主題、把重點放在「臨終」是生命歷程的延伸、而不是「死亡」之上。我們決定使用「老人 / 老一代」— (older people) 和「老齡化過程」，而不稱參與者為「長者」或「老年人」。老是一個相對的概念，主要用作比較，例如當面對一個年齡較少的人便會用到。為探索措辭改變所呈現的不同可能性，我們設計了一系列的活動「指導」一班老一代把臨終及生活體驗轉化為設計項目的靈感，於是便順理成章邀請他們成為我們的社會設計合作夥伴。

Now I can enjoy my life without worrying too much about my death rituals!” When purchasing their “Living Wills”, older people were invited to many activities including visiting funeral halls, cemeteries and gradually a group interested in death rituals was formed.

When our Possible Study started, those twenty older people were invited to come to the design school, an alien space to all of them. The first step of their involvement was being interviewed by students aimed at gathering data for the “Life History Books”. The interview process produced findings about the older peoples’ energy and positive attitudes towards life and death. Eventually data collected provide a brief for those students who were undergoing training in publishing design. The project was called “STORIES Project, Designing Life Story Books - Recollecting life stories for personal identities”. Life history is the overall picture of one’s life. Five teams of students designed visual templates such as “life map”, “life timeline” and “family tree” reassembling various older peoples’ stories. The result was a calendar-like spiral-bound, table stand, life history book design (figure 1). The book can be vertically displayed at home, as a visible tool to attract and encourage visitors to read and inquire about the life story of the older people. The portrait of the older person is used as the book cover, which recalls the typical design of biographical publications. The outcome was over 100 life storybooks of older people in Hong Kong including those active ones and those living in care homes being visited by the students. The life storybooks were showcased at a public exhibition.

我們的研究合作夥伴仁智是一家在香港和中國均有提供安老殯儀的服務機構，當中設有惠及超過二千位高齡市民的慈善部門。仁智公司向我們推薦了二十位活躍的老一代。就死亡儀式而言，他們都知道身後何去何從。「我曾經節衣縮食，務求省錢來辦我的喪禮和下葬。我擔心沒有超過十萬港元存款的話，會負擔不起葬禮。幸得仁智告訴我，不用二萬港元，就可舉行一個得體的葬禮，在我選擇的地方舉行樹葬。現在，我不用太擔心我的死亡儀式，可以享受我的生活！」老一代在購買「生前預囑」時獲邀參加許多活動，包括參觀殯儀廳和墳場，於是，對死亡儀式感興趣的人漸漸聚集一起。

我們開始可能性研究時，邀請了這二十位老一代前來設計學院，這個地方對他們來說完全陌生。他們參與的第一步是接受學生訪問，讓學生為他們的「生命書」收集資料。訪問過程中得到的資料反映出老一代不乏精力，而且對生死的態度積極。因此這些資料為出版設計的學生提供了一個簡介。本計劃名為「不老誌，設計生命書 — 平生雜事匯成個人故事」。生命歷史是一人生的全局。五組學生為收集老一代的各種故事，設計了如「生命地圖」、「生命軌跡」和「家譜圖」等圖像模板。最後誕生的設計是圈裝的生命歷史書，外觀就如桌面日曆般（圖 1）。這本書可以豎起放在家裡，吸引訪客的目光，讓他們有興趣閱讀和詢問老一代的生活故事。封面放上是老一代的肖像，讓人聯想到傳記出版物的典型設計。最後超過一百本老一代的生命書誕生了，當中包括活躍的老一代，和學生在安老院舍探望過的老一代。最後這些生命書都有在公開展覽中展出。



Figure 1. Life History Book 圖 1. 生命書



After the show, the active older people were invited back to the design school to review the process. In fact, many of them came to the exhibition and read their life history book. *“I feel that I am being respected again”*, said one of the active older people. Most of the group come from a working-class background and retired with minimum resources (there was no state pension scheme in Hong Kong until the year 2000). A few of the older people reviewed their books and corrected mistakes. This action came as a complete surprise. They even made a lot of design-related comments and provided a review of the process, all of which will be very useful for later revision.

Giving this kind of voice to the supposedly passive interviewees could be also applicable to another project: Life (History) Images Project. Two “photo-jamming” sessions were carried out with ten older people were invited to participate. Their life histories were collected and passed on to fashion styling students, who in turn after reading, designed imaginative images to represent lives of the older people. Then students prepared all the materials and showed their interpretation to the older people. As a result, different co-design processes started between the two groups. Some older people liked the proposal and enjoyed the make-up/ styling process while some having disagreement on aesthetic values. One of the images was the result of passionate agonistic exchange of ideas between story owner and the student who later on interpreted by using styling skills. The image was titled “The Lion Lady”, recounting a lady who likes lion dancing, a traditional form of performance that mimics a lion’s movements.

展覽完結後，活躍的老一代再獲邀回到設計學院審視整個過程。事實上，他們許多都有來到展覽會場閱讀自己的生命歷史書。一位活躍的老一代說：「我覺得我再次受到尊重。」他們大多數來自勞動階層，退休時、錢少得可憐（香港在二零零零年之前沒有強積金計劃）。幾位老一代細閱自己的書並糾正當中的錯漏。他們這樣的反應絕對教人驚喜。他們甚至提出很多與設計有關的意見，並評論整個過程，如此種種都對以後的修訂十分有用。

讓看來被動的受訪者主動發聲，這個做法也可以套用到另一個計劃：生命照。十位老一代獲邀參加兩節「設計生命照」活動，時尚造型學生在活動之前會先細閱老一代的生命書，他們由此設計了極富想像力的形象，以代表老一代的人生。準備好所有材料後，他們就向老一代說明設計所反映的意思。於是，這兩組人就開始合作設計過程。有些人喜歡這個建議，而且單純享受化妝和造型的過程。其他人則對美的價值有不同見解。其中一個影像，是故事主人翁和學生之間的互動以造型技巧詮釋個中故事原素而成的。該影像後來命名為「獅子女皇」：靈感源自於一位喜歡舞獅的女士。小組根據她的生活經歷和意見，嘗試了不同的服裝和造型意念。造型過程中，小組為她選定一個金色的獅子面具，隨後改裝成一個頭盔，戴上後看起來就像埃及艷后，這成為了整個形象的亮點所在（圖 2）。

The team tried different outfits and styling ideas based on the lady’s life story and comments. During style modelling process, a golden lion mask was selected for her and subsequently transformed into a headpiece, which became highlight of the Cleopatra-like image (Figure 2).

As one of the tutors commented, *“...The students were engaged and excited, and quickly built rapport with the older people. During process of style modelling, interaction between students and the older people went on continuously; clothing and accessories were chosen based on older people’s Life Stories and personal preferences...”* It echoes to the older people’s reviews: they really enjoyed the process but they did point out some misunderstandings on the part of the young people towards the stories of the aged. They suggested another round of “photo jamming” in order to bring this individual experience to a mass level and share it with other older people.

At all stages of the project, the paradoxical nature of the role of the participants was revealed. They were simultaneously educators and learners, experts and laymen, designers and participants. This recognition not only strengthens the belief of both parties that there are no fixed roles or authority over other person, and enhances the possibility of achieving equality of all parties involved in the design project. For example, older people’s knowledge of cemeteries and burial methods inspired students to create new “passages” between the worlds of life and death. One of the student’s design proposals: responded to the dead, as pointed out by many older people. “A Pure

誠如一位導師所言：「……學生既投入又興奮，很快就和老一代融洽相處。基於老一代的生活故事和個人喜好，在揀選服裝和衣著配件的過程中，學生和老一代持續就著設計外觀進行互動交流……」這反映出老一代在評語中表達的：他們真的很享受這次過程，不過、他們也指出年輕人對老一代的故事的一些誤解。為把這個人體驗開放至大眾層面，與其他老一代共樂，他們提議再來一次「設計生命照」。

在計劃的各階段中，參與者的矛盾角色都被凸顯出來。他們同時是教育者和學習者、專家和外行、設計者和參與者。這種認知，不僅增強雙方對沒有固定角色或絕對權威的信念，同時也實現各參與者都是平等的這個概念。比如，老一代對墳場的體驗和下葬方法的研究，啟發了學生創造連接生和死的新「通道」。其中一位學生的設計方案，回應了尊重死者的問題，而這問題很多老一代都提出過。「流連寄語」是園境建築學生的主意，他們以紙摺的睡蓮比喻海葬，描繪出詩情的水葬場景。盛載骨灰的蓮花燈，也為生者營造片刻舒緩。島嶼與主岸之間的通道會在退潮時出現，代表了生死兩「界」之間似有還無的對話。這些活動都充滿了激情、想像力和投入感。

另一方面，和產品設計學生共處的老一代，就不是走「專家模式」，而是展示一些生活物品、分享他們的故事。學生受這些物品啟發，想出重新連接生死以及為世世代代築起橋樑的方案。「彼此相連」提出了家庭葬禮的一個新概念。金屬樹表示家譜，家庭成員在生命結束後，依然能夠連接起來。每條樹枝能裝下一個人的灰燼，然後一個又一個的加到主幹上。

Dialogue” is an idea, raised by Landscape Architecture students, of using paper water lilies for sea burial, illustrating a possible poetic scenario for water burial. The lotus lanterns carrying ashes create a soothing moment for the living. The passage between the island and the main site will appear at low tide, which represents the indeterminate dialogue between two “sides” (Figure 3). These activities are full of passion, imagination and engagement.

On the other hand, with Product Design students, older people put away the expert mode and shared their stories through revealing some life objects. These objects inspired creation of design proposals related to reconnecting the living and dying and alternative ways to create a bridge between generations. “Connected,” proposes a new concept for family burial. The metallic tree represents the family tree, to which family members are still organically connected after their life’s end. Each branch could contain ashes of one person and they could be added to the main stem one by one (Figure 4).





Figure 2. Life Images 圖 2. 生命照
Photos by Robert Tran







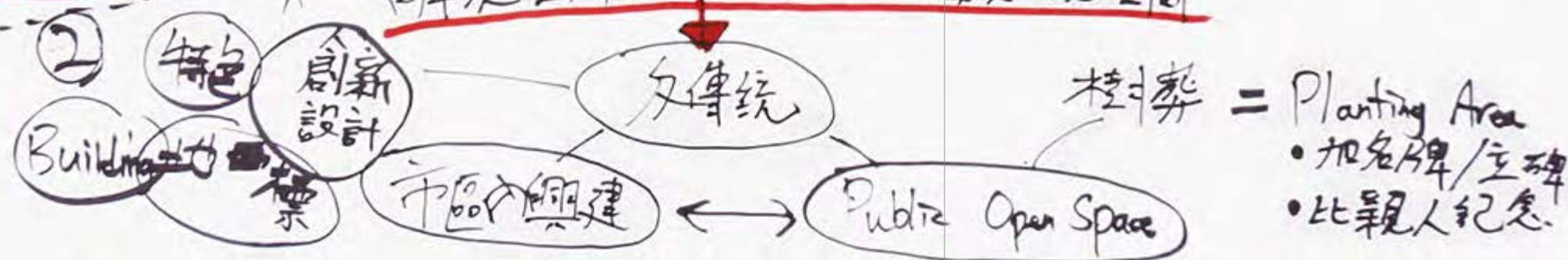
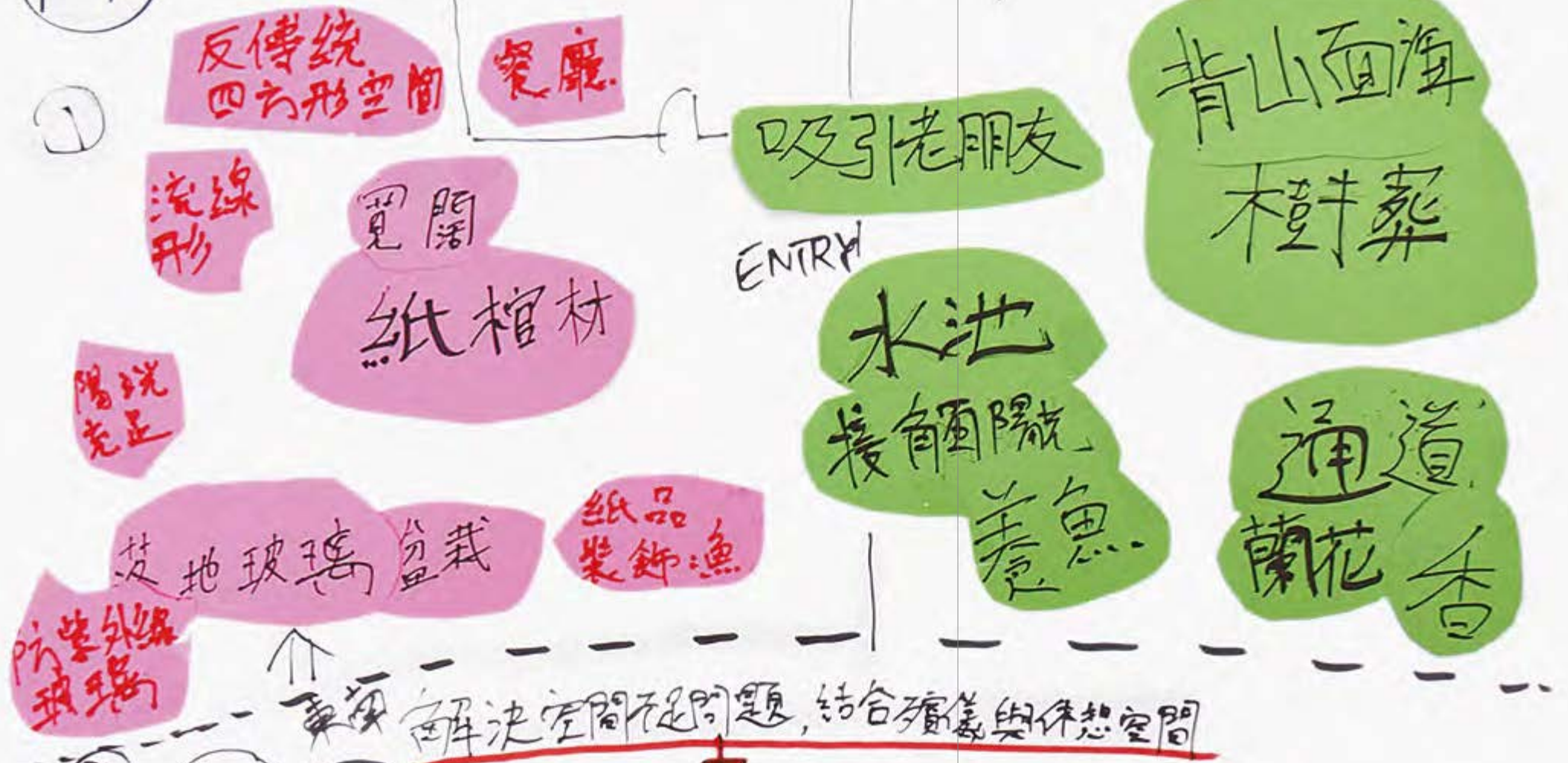
Codesign the future cemetery and memorial space 共同設計未來墓園及紀念空間

In the workshop of designing of cemetery and memorial space, older people, landscape architecture students and interior design students were working together for their ideal spaces. We adopted bubble diagrams, a common tool of spatial design, as the tools for codesign discussion. The participants are asked to co-design a funeral and burial place with both indoor and outdoor spaces being taken into consideration.

在設計墳場和紀念空間的工作坊中，老一代、園境建築學生及室內設計學生為共同理想的喪葬空間而合作。我們採用空間設計常用的工具泡泡圖，方便我們討論如何共同設計。參與者需要考慮室內和室外的空間，共同設計一個喪禮和下葬之地。



④ 1. KENNY CHAU 2. 阿鋒 3. 彭婆婆



Ashes not only to ashes

As mentioned before, many of the groups embraced nature, which led to their strong preferences for natural burial methods. Moreover, due to the fact that most of the older participants have extensive knowledge about funeral and burial issues, there is an abundance of new possible solutions for alternative burial methods in the resulting diagrams.

The most common scenario of burial in Hong Kong is an eclectic choice of columbarium niches. The usual way of burial tends to continue the identity of the individual through a stable and designated resting place for the body or the ashes. For tree burial and water burial, as well as family burial, all these methods are in fact challenging traditional ideas about burial and death. This is one of the reasons why many of the alternatives are not accepted and adopted in Hong Kong despite their availability.

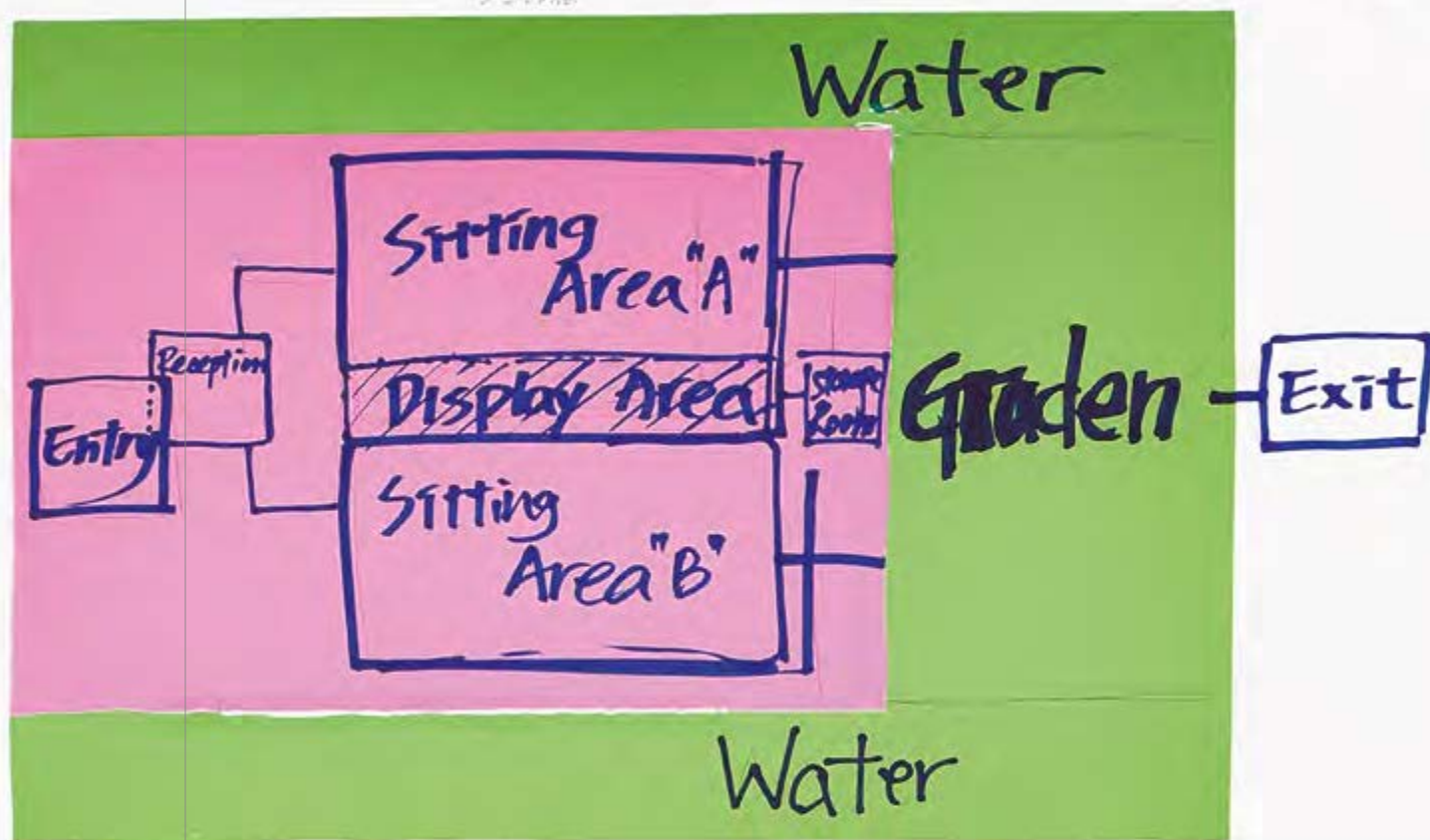
Thinking through the symbolic connection of 'back to nature' mentioned above, the groups imagined possible scenarios for all these alternatives. It provides glimpse to how design could make a prototype of the change in culture by suggesting concrete solutions.

塵不歸土

正如前面提到的，許多小組嚮往自然，導致他們強烈偏好生態葬法。此外，由於大多數的老一代對殯葬事宜見多識廣，最後不同的組別都展現了大量另類下葬方式。

在香港最常見的情況，是折衷地選擇骨灰龕位。埋葬的常用方法，往往是把死者的身體或骨灰，安放在指定地方，讓死者的個人身份得以延續。至於樹葬、水葬以及家庭葬等，實際上都是在挑戰有關殯葬和死亡的傳統觀念。這就是儘管香港有這些另類選擇，卻多數不為普羅大眾接受的原因之一。

各小組通過上一部分「回歸自然」的象徵式連結，想像另類下葬方式可能發生的情況。這也展示了設計如何可以為文化的轉變通過具體解決方案塑造雛形。



For the living and for the dead

The most common funeral and memorial spaces available now are boxes designed for traditional rituals, with all the chairs arranged to face the same direction. This kind of setting does not encourage people attending the funeral to get in touch with each other. Rather than focusing on the dead, the designs suggest many innovative programs for those coming to the funeral. Many design propose more attention to the friends and families who usually got neglected. More space to be devoted for chatting and dining and some even suggest entertainment zones (karaoke and Chinese opera) at the memorial space.

Religious themes are still important in various plans, yet the way of paying respect to those passed away get deviated from the dominance of religious rituals. Ideas like "gallery of life" being raised by several groups: various living evidences of the once alive yet already departed person could be shown in the funeral rather than concentrating on the fact of his/her death.

為生者，也為死者

目前最常見的殯葬和紀念空間，是專為傳統儀式而設的小室，所有椅子均朝向同一方向。這種設置並不鼓勵人們在葬禮上與其他人交流。他們不少想像的設計方案就是要前來參加葬禮的人把專注力從死者身上移開。許多設計方案更著重往往被忽略的朋友和家人，為方便他們聊天和進餐而開拓的地方，有人甚至建議在紀念空間增設娛樂區（卡拉 OK 和粵曲區等）。

宗教主題仍然是許多計劃的重點，但把尊敬逝去者的方式和宗教儀式的主導地位分割開來。有幾組都不約而同提到「生命影像展」的意念，葬禮可以更著重於逝去者的一生，而不是他／她死亡的事實。

15

天窗

X 焗東

COMFORTABLE

環境舒適

大窗口

置身大自然

自然
NATURE

簡約

MILD COLOR
顏色柔和

自然顏色 米白色
(木色)

QUIET
寧靜

OPEN
開揚

透光

TREES
樹木

老友記：張運娣

組員：BoBo KIU (LA)

THEOLEUNG (Interior)

Reading between the bubbles

The use of bubble diagram and the reinterpretation of the tool

In the workshop, only minimal instruction was given to the participants regarding the bubble diagram (green as outdoor, red as indoor, and bubbles as a function). As observed, all groups grasped basic logic of using bubbles in space planning.

From the result diagrams, we could see that the participants proactively making change to the bubble diagram to suit their needs. Some changes were made on purpose of practicability. There is a group (group 11) did not use the sizes of coloured paper to represent sizes of the programs; instead they circle key words written on coloured paper to reflect sizes. This gave them the flexibility that allow size changeable for certain program during the course of discussion, until final diagram decided.

泡泡圖中意

泡泡圖的使用及功能的重新詮釋

工作坊中對參與者的指示特意極為簡單 (綠色表示戶外，紅色表示室內，泡泡表示功能)。從觀察所得，各組均充分掌握以泡泡來規劃空間的基本邏輯，所有圖表大都圍繞著這邏輯創建。

從得出的圖表我們可以看到，他們努力改動泡泡圖的畫法以符合自己的需要。一些變動是為了更實際的用途。其中一個組別 (第 11 組) 不使用色紙大小來代表用途所佔空間的大小，而是於寫在色紙上的關鍵字周圍畫圓圈以表示大小。這變動使他們能夠在從討論到完成最終圖的過程之間，改變某個用途所佔空間的大小。

在最終圖可發現一些有趣的變化。使用「泡泡」的方法因不同組別而異，可分為：1) 物理上；2) 功能上；3) 描述上；以及 4) 主觀上。詳情如下：

物理上：房間、設施、用途、自然元素

功能上：功能、活動、目的

描述上：如「背山面海」

主觀上：願望、感覺、評論 / 意見

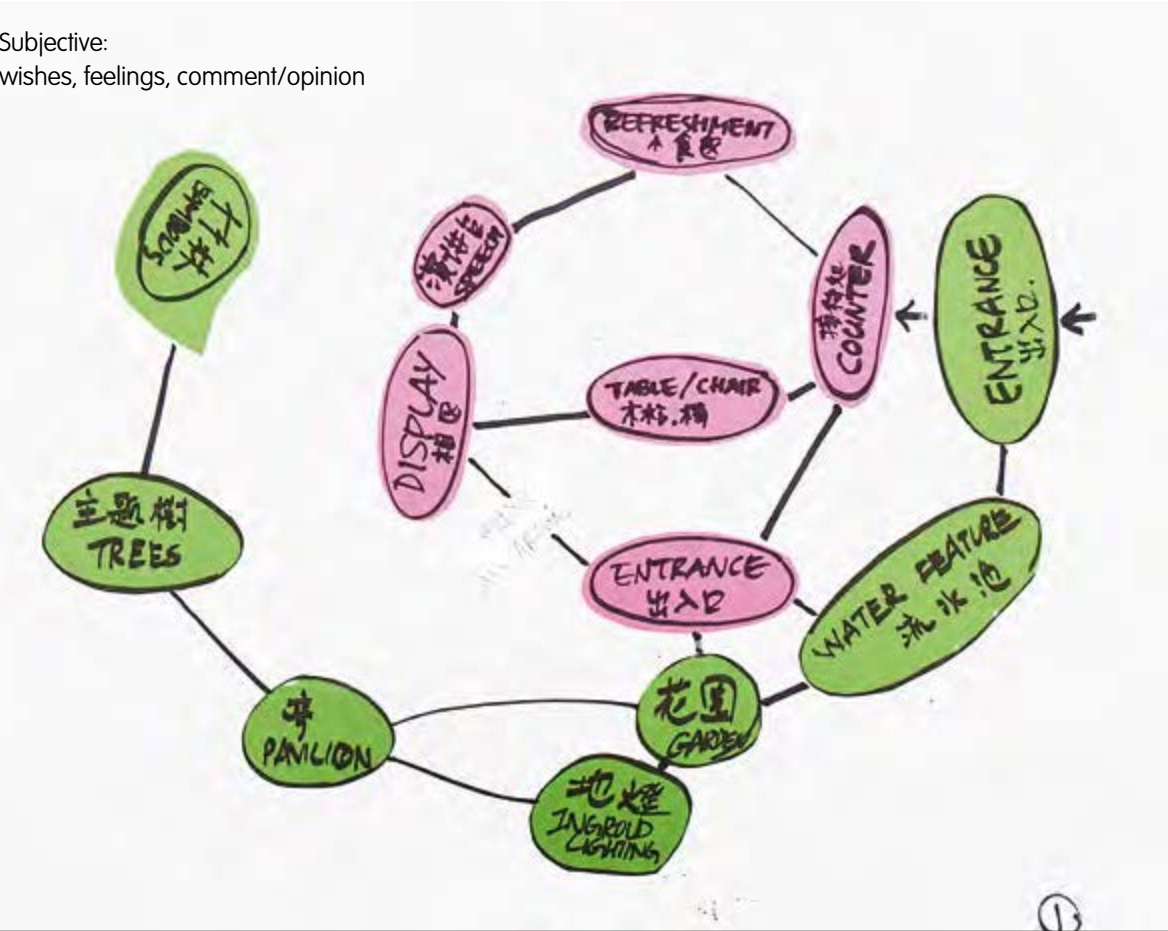
Some interesting variations in using of bubbles were noticed among final diagrams. Different groups might vary in using of 'bubbles'. They can be categorized into: 1) physical, 2) functional, 3) descriptive, and 4) subjective. Details are listed below:

Physical:
rooms, facilities, programs, natural elements

Functional:
functions, activities, purposes

Descriptive:
e.g. facing the sea with mountains at its back

Subjective:
wishes, feelings, comment/opinion



趨向佛教

焚

莫積勤

遺體捐贈

與太太葬在一起

開樣為主

傳統習儀館

即知
口經
向更

開明樂觀

特色影片

回顧片

設立觀心
聚會

嘉年華

音

花香

情. 戶外

面海靠山

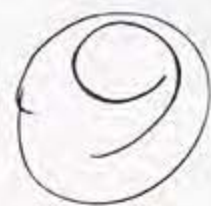
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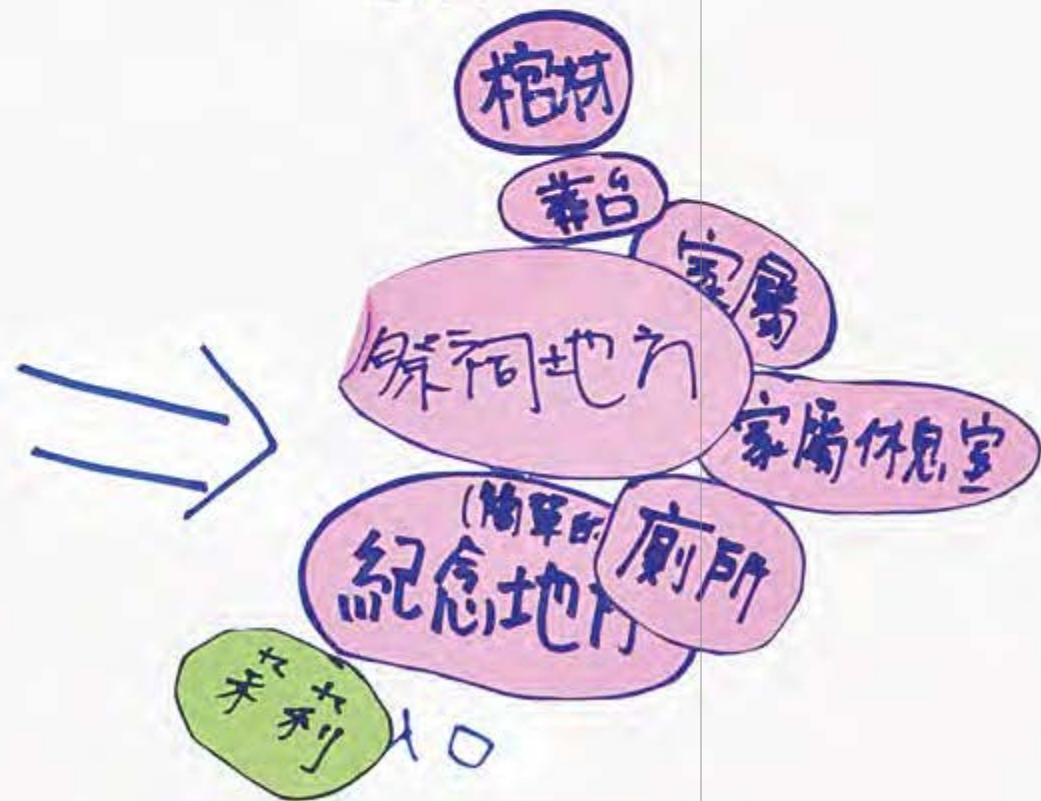
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landscape : CHANG HUI LAM / HO HUI CHI / TSE MEI PANG



口口口



陽光
☀

But usages of the bubbles was not adhered strictly to same category or remain consistent throughout same workshop, even within a single group - in one group bubbles could be used in different ways or categories. So in the end, just refer to key words for what important fact did the bubbles represent. Most bubbles would represent programs/rooms as it was briefed in the beginning, but participants interpreted it differently and tried to put in something that is not supposed to be expressed in language. As bubble diagrams mainly related to sizes, functions and circulation in a rather abstract or “objective” manner, many qualities that participants considered important were not encompassed. Many groups thus add adjectives and descriptions to the bubble. Almost one third of the groups (five groups) added texts to provide details to the design. These are participants’ respond to abstractness of the tools, since the bubble failed to present complete result of their discussions precisely. Some groups also added illustrations to show their visions of certain features.

Some adjectives could be translated into design/visual language (e.g. “facing the sea with mountains at its back”), but has not been translated or visualized. This suggests that sometimes the designs had not been envisaged spatially but culturally: connotation behind the description is more important than physical quality of the space.

然而，即使在同一組，使用泡泡分類的方式也會不一樣。有一組會在不同類別中使用泡泡，最後泡泡代表的僅是重要事項的關鍵字。儘管絕大多數都是跟著指示那樣用泡泡代表空間 / 房間，但參與者也時不時會試著詮釋並加上泡泡圖原本不能涵蓋的意義。泡泡圖本身主要在大小、功能和人流方面以較抽象或「客觀」的方式呈現，故未能覆蓋對參與者來說也很重要的其他特性。於是許多組別紛紛把形容詞和說明加進泡泡內，近三分之一的組別 (5 組) 加上文字以表達設計細節。參與者也就工具的抽象性發表意見，因為泡泡不能幫助他們把討論結果具體形象化。一些組別更以插圖表達他們設計的特徵。

有些形容詞其實可以轉化成實質的設計 (如背山面海)，但參與者選擇不這樣做。似乎背山面海這個詞的魔力來得更加重要。這也表示設計了的擬想，有時不是在空間上，而是在文化上：在描述背後的意涵，比物質空間更重要。

方向

所有圖都是單方向的。各小組在工作坊時都是圍著桌子而坐，大家一起圍著比較自然的結果就是導致一幅圖只可以從很多不同的方向閱讀，但最終結果是所有圖的定位都是一致的，證明他們在製作這些圖表時都意識到是用來給其他人閱讀和評論的。

工作坊的設計是讓不同小組在設計完成後，向大家介紹他們的圖，好讓不同小組知道其他小組的構想。這設置可能讓眾人隱隱意識到，泡泡圖是小組與小組間的交際工具。

從泡泡圖中，也可以讓我們進一步了解他們把泡泡圖看成是討論工具抑或是說明結果的工具。最可能的情况是兩者皆是，但當中也看到認為它是說明工具，尤其是對第 8 組和第 10 組而言。最終的圖表確實能好好表現從討論中產生的想法，但討論過程又可不可以好好記錄呢？答案還有待思考。

Orientation

All diagrams show single orientation. The groups sat around the table at the workshop; this should have facilitated diagram result with multi-orientation. Final results of all having single orientation suggests that diagrams were actually made for reading/review.

The workshop was designed to be the venue for different groups to present their completed diagrams; the idea was to have a chance for different groups to know what each other had generated. But this setting could also be regarded as a seeding bed; and that the diagram was created as a communicative tool with others (external to the group).

Observation of diagrams also bring on an important discussion: what were other participants’ understandings towards the tool under discussion? Did they see it as a discussion tool or an illustrative tool of the result? Most likely, the diagrams borne both features; however, some groups had strong preference to use it as an illustrative tool of their final conclusion – for example, diagrams of group 8 and 10. The final diagrams indeed recorded very well the ideas generated through discussions; however, has it shown the process of discussion? This remains an issue yet to be considered.



WENDY

J A C K Y

林天真

土葬

交通方便

地點/環境

寧靜, (靈魂) 可以散步

(風水) 在保佑後代

背山面海

風景要豐富

字音

張其成

樹葬

回歸自然

不使微的需式

也想有獨立位置

靈魂都要自由

植物

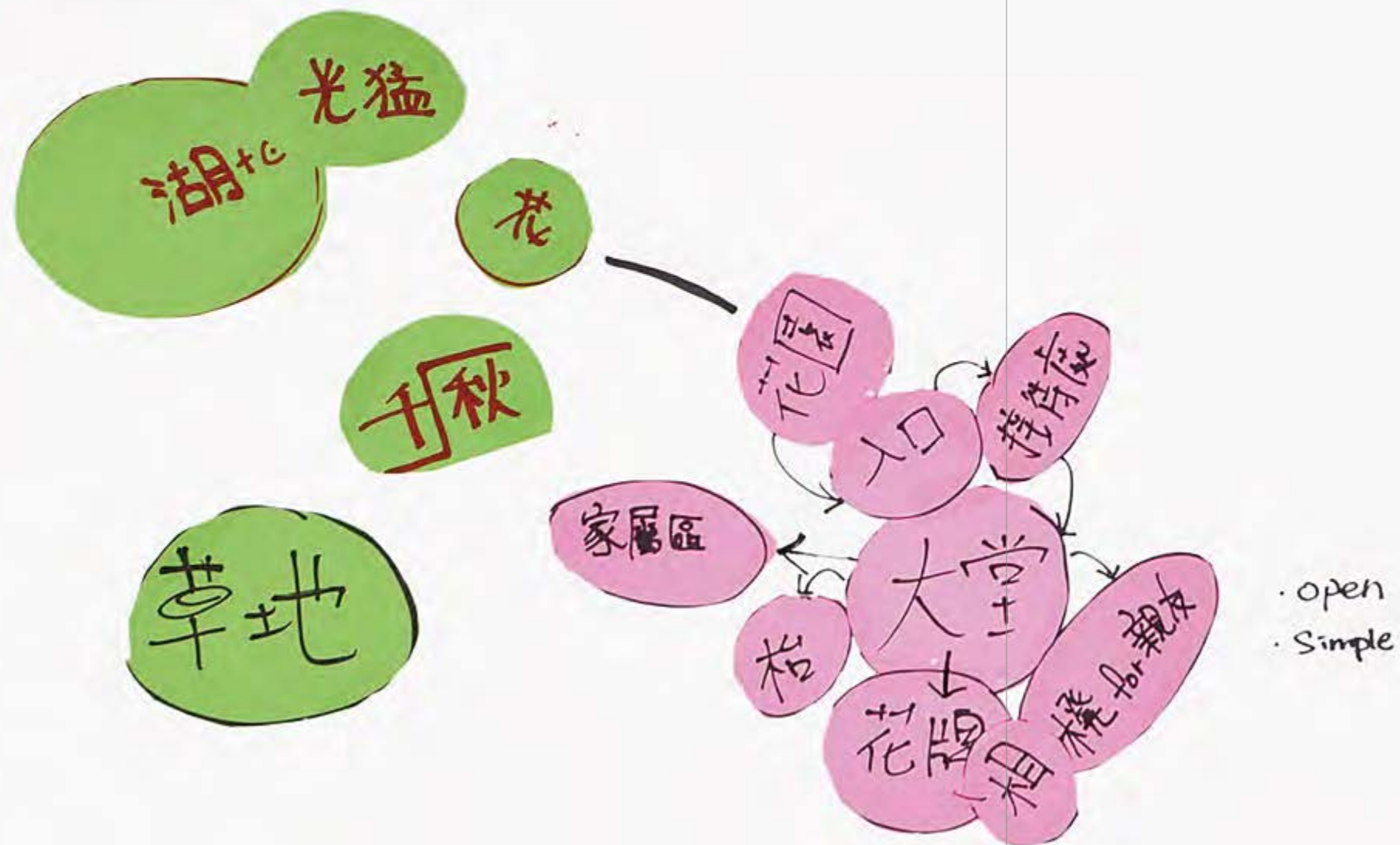
有獨立位置

菊花 / 常綠樹

樹海

公園

7 黃美玲







Names (ownership):

Many groups put down their names on the diagram; this might simply be a mundane act. However, look into the details; we could see their subconscious and most honest attitude towards the partnership. The ways of putting down the names on the diagram could be classified into four categories: 1) names of the older people only, 2) names of older people and students, 3) names of the students first and then older people, and 4) no names.

Indeed, putting down the names could be a meaningless reflex, just like students would normally write down their names to indicate that the tasks are completed by them; this is a trained habit, just to make sure earned credit points would definitely be under their names. On the other hand, this might also be a suggestion of ownership of the designs, stating designers of the plan, and a way of showing recognition to one's efforts. Majority of names are under category of "names-of-older-people-only"; this might be out of showing respect, however, this could also be a reflection of students' attitude: "to design for someone" rather than "co-design with someone".

姓名 (擁有權)

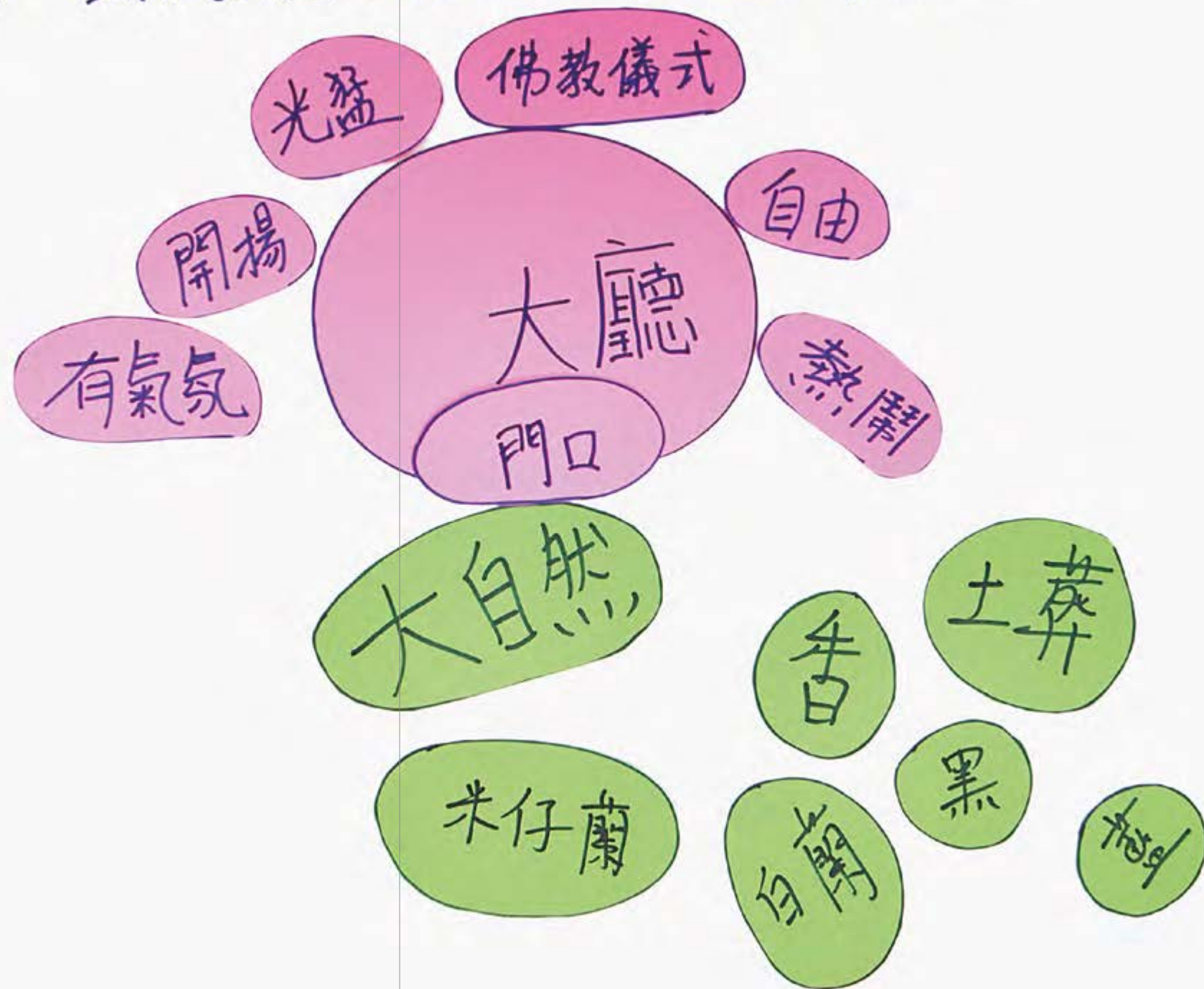
許多小組在圖加上自己的名字，這行為看似最自然不過，但只要看清細節，便能窺視到他們對合作本身看似不經意卻最誠實的態度。名稱的方式可歸納為四類：1) 只有老一代的名字；2) 老一代和學生的名字；3) 學生的名字然後是老年人的名字；以及 4) 沒有名字。

事實上，在圖表加上文字可被看成毫無意義的條件反射，因為學生習慣了在習作加上名字，好確保導師知道作業是自己的，給予適當評分。但它可能暗示了對設計的擁有權，說明誰是該計劃的設計師。它也是識別一個人的努力的一種方式。「只有老一代的名字」的方式，可能出於尊重，也可能暗示他們是「為他人設計」，而不是「共同設計」的態度。

鄺仲潔 + DAVID



① 劉庭樞 . 阮詠冰 . 陳梓謙 . 鄭曉嵐



③



黃艷莊婆婆
(66歲)

葉瀚鵬
陳雪瑩

- 交通方便

- 矮燈

- 常綠樹

- 少樓梯

- 家族葬



陳樂榮 洪澤宇

From Design Education to Public Encounter 從設計教育到公眾接觸

The exploration took place in a design school and involved 7-design disciplines; it lasted for 7 weeks and then the study face the public. Results of the study, designs created by students serve as a media to rouse up public interaction. A four-day pop-up showcase followed by an award-winning mini-exhibition was staged in public spaces of the design school. Its opening was selected on Halloween Night with dancing performances of mimicking a traditional Chinese funeral ceremony. 50-tables displaying ideas of future dying matters and celebration of lives were set up unexpectedly in the middle of the campus; but more striking was a set of coffins. "Are coffins products?" was the title of the mini-showcase posted up along the 50-table setting. Three coffins were on display: each with a sticker separately written PAST, PRESENT and FUTURE; and each having label exhibiting their material and size. The idea was to make visitors see them as design objects. They were free to touch and even try the coffins. Next to the coffins, we set up a table for participation. Thanks to the latest technology, paper coffins were made, and allow people to "design" their own prints for their own coffin. Over 100 drawings, representing people's ideas towards container of their dead bodies, had been collected.

這次研究項目在設計學院裡歷時七週、探索跨越七個不同的設計範疇，終於可以向公眾展示。設計學生的研究結果引發一連串與公眾接觸的活動。活動在設計學院的公共空間進行、首先是一個為期四天的即興作品展、然後是一個獲獎作品的迷你展覽。開幕禮選在萬聖節的晚上舉行，以舞蹈形式模擬中國傳統葬禮儀式。我們也在校園的中央擺放了五十張意念桌子，上面展出的都是與未來臨終和引導人對生命深思的物品，其中最惹人注目的是一組三副棺材的展品、與五十張意念桌子一起展出，題目為：「棺材是產品嗎？」。三副棺材，分別標貼著過去、現在和未來，也有標籤顯示每個棺材的材料和尺寸，讓訪客把它們當成設計物品來看，歡迎他們觸摸甚至「試用」。我們在棺材旁邊放置一張桌子，讓訪客參與創作：因為這些棺材都是以最新紙製技術來創作，人們可以在自己的棺材上「設計」打印圖案。結果我們收集了超過一百張圖畫、都是訪客為裝載自己軀體的容器而構思的。



Design Your Own Coffin 設計你的棺材

During the 1st public interaction activity of the Fine Dying exhibition, we put some blank templates alongside the exhibiting coffins. Visitors were invited to draw and design their own coffins. Over a hundred designs were resulted. Surprisingly, almost all drawings carry very light-hearted tone.

The template is an unfolded layout of a cardboard coffin. Most visitors have not got the image of a folded coffin in their minds and they started their design from left to right, in a way like normal reading of printed text. Many designs indicated that more attention was given to bottom of the coffins, but three dimensional issues had not been neglected, as 2 sides of the coffins had also been considered.



在首次公開的《死過界》設計展中，我們在棺材旁放了一些空白模板，邀請訪客繪畫和設計自己的棺材，結果我們收集到過百款設計。設計的整體格調出乎意料地非常輕鬆。

現場的模板其實是攤開來的紙板棺材設計圖。但大多數參觀者的意念中是沒有已經摺好的棺材的圖像，他們看完指示後，便以閱讀的順序習慣、從左至右開始設計。許多參觀者的設計著眼於棺材的底部多於其他部位。但這也不代表他們完全忽視三維設計，因為有些參觀者也有設計棺材兩側。



Two dimensional perspectives of the participants highly influenced how they view the templates. Many of them did not have in their mind tangible quality or function of the coffins; they tended to consider it as flat paper surface. Even those aware of potential plastic quality of the coffins, their perception still obviously limited to the flat paper surface. Such limitation was pre-occupied in nature; as the simple plain coffins strongly led visitors' focus on decoration and patterns of its surface. So what might seem surprised in the beginning was in fact a natural outcome. One of the most used patterns was that many visitors adopted could be their favourite cartoon characters in their designs; such might never been consider as suitable for a design of coffins. But it makes perfect sense if we understand that it is an effort of personalising the coffin through decoration.

The “zero-depth” of the task also opened up another possibility for the participants to think about death through drawing and design. The immediate and most obvious outcome was that many treated the templates as canvases to express their attitude towards death. Their expressions could be iconic or word slogan; it could be a smiley icon or a simple phrase like ‘Relief, Free’. Although not contributing new design ideas, the zero-depth project enabled the visitors to expose their thoughts about death through design.

平面的模板對參與者的影響的確很大。他們許多人沒有想過棺材的實際質量或功能，而傾向受紙張的平面所局限。就算是有意識到棺材的立體或功能的特性的參與者，只集中在棺材表面設計的傾向仍然十分明顯。這某種程度上是因為空白的棺材表面，讓人在設計中自然地侷限在表面裝飾和圖案上。所以，某些乍看來教人詫異的結果，細想之下其實是很自然的結果。其中一個很多人的選擇，是把他們最喜歡的卡通人物加入自己的棺材設計、不管這其實和棺材格格不入的。但如果我們明白這是人們通過裝飾去把棺材個人化，這便是最明白不過。

但「平面化」的棺材還為參與者開闢另一種可能，那就是通過繪畫和設計來思考死亡。最明顯的是，很多人視模板為畫布，以表達自己對死亡的態度。他們的表現方式可以是標誌性的，也可以是感性的：可能是一個笑臉，或簡單的言語，比如「鬆一口氣」、「自由了」。雖然沒有提供甚麼新的設計理念，但在平面上繪畫，使參與者能夠輕鬆地通過設計反映對死亡的想法。

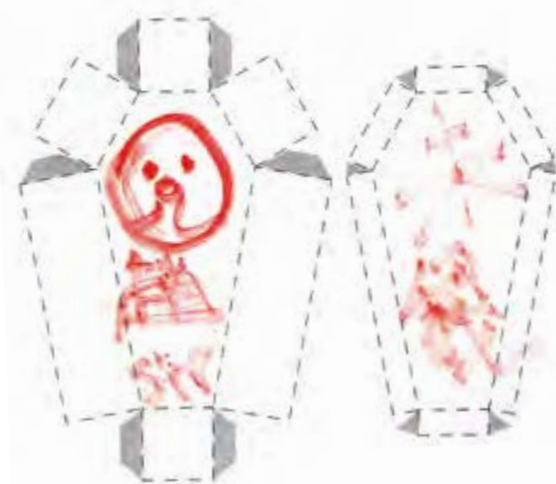




你的名字 Your name

Jasmine hung

作品名字 Design name





你的名字 Your name

Nicole Lok

作品名字 Design name

我不怕死



你的名字 Your name

Ken

作品名字 Design name



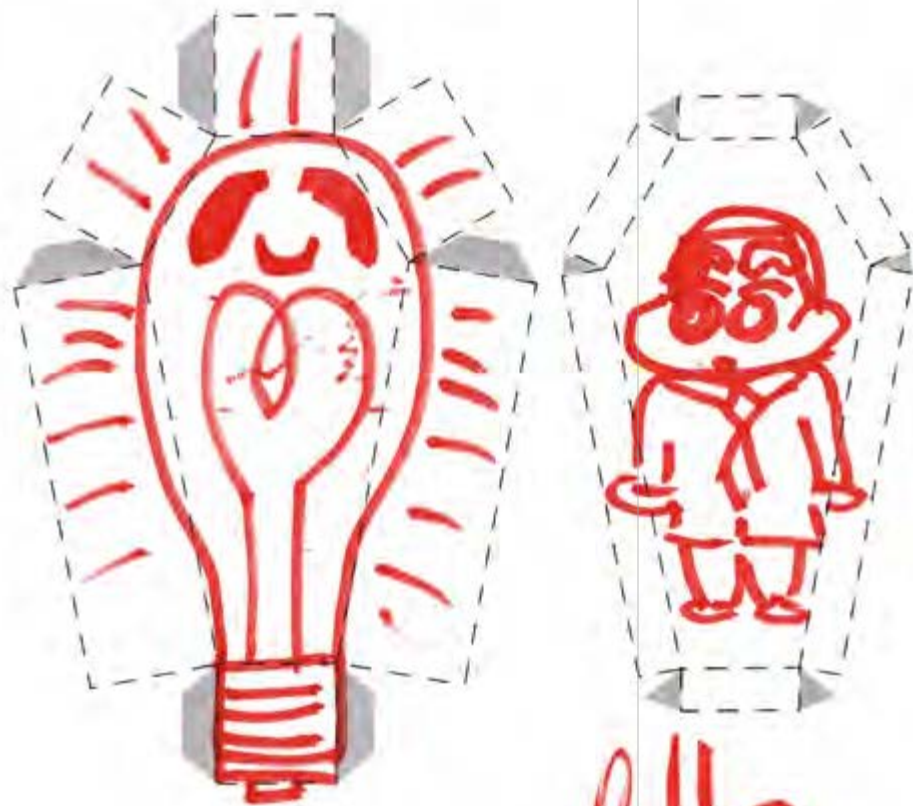
There are, however, quite a number of designs go beyond the surface and acknowledge the fact that a coffin is a container of cadaver. Many designs actually responded that a body is going to lie down inside. For these drawings, they chose to depict bodies on the main surfaces of the coffins. This is a very interesting design thinking process, as they firstly thought about usage of the 'thing' and then interpreted by drawings. So, other than an expression tool, design is also a knowing tool.

也有不少設計超越平面，意識到「棺材是屍體的容器」這個事實。許多參與者也回應這一點：把屍體描繪在棺材上面。這是非常有趣的設計思維過程，他們先了解物品的用法，再將其轉化在自己的圖畫中。所以，除了表達過程，設計遊戲本身也是一個認知過程。



你的名字 Your name 其實下一頁都係我

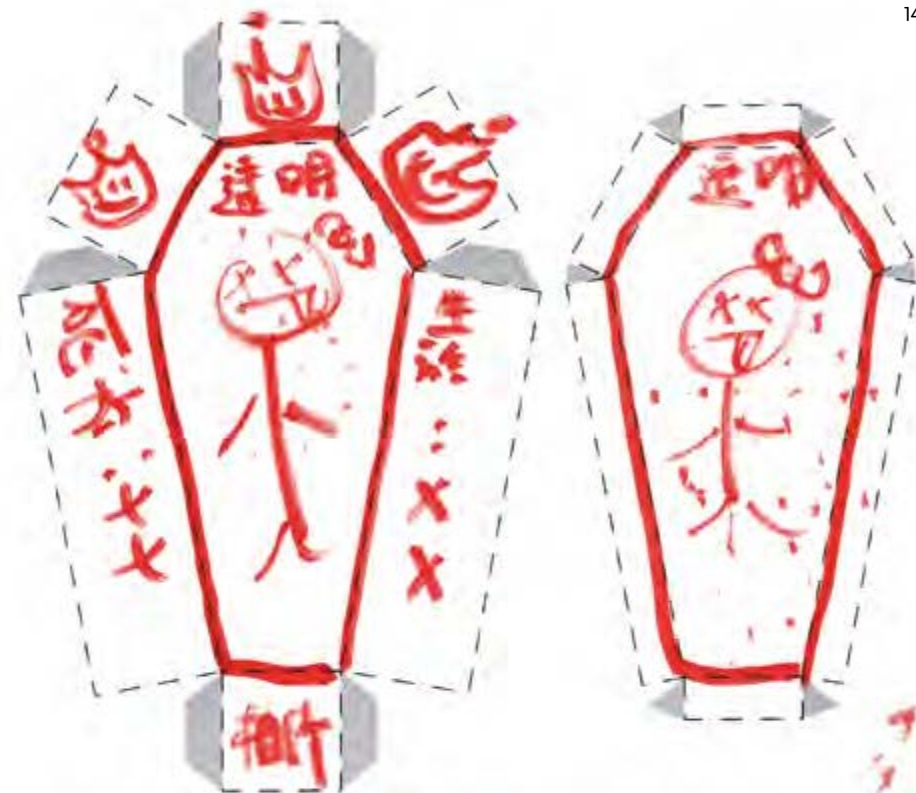
作品名字 Design name yeah //



你的名字 Your name

作品名字 Design name

1/19



你的名字 Your name Nikki Wan

作品名字 Design name



你的名字 Your name 好想剪个灯笼

作品名字 Design name _____



你的名字 Your name Tani Chan

作品名字 Design name The Start



你的名字 Your name _____

作品名字 Design name _____



你的名字 Your name My 姐

作品名字 Design name 落D 雞汁先



你的名字 Your name _____

作品名字 Design name 25g



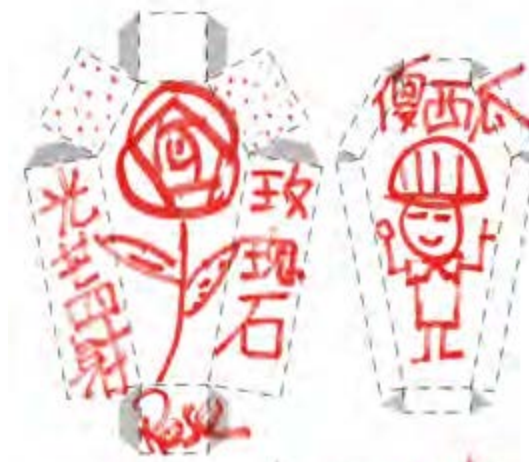
你的名字 Your name _____

作品名字 Design name Sponge Bob for Rainie



你的名字 Your name _____

作品名字 Design name 在一起



你的名字 Your name skiny cat

作品名字 Design name 鑽石花



你的名字 Your name

SAGIE
Jenny & Judith

作品名字 Design name

山 卩 卩 卩



你的名字 Your name

isaac

作品名字 Design name

Running Man 棺材



你的名字 Your name

Calvin YIM

作品名字 Design name

Coffin Eternity

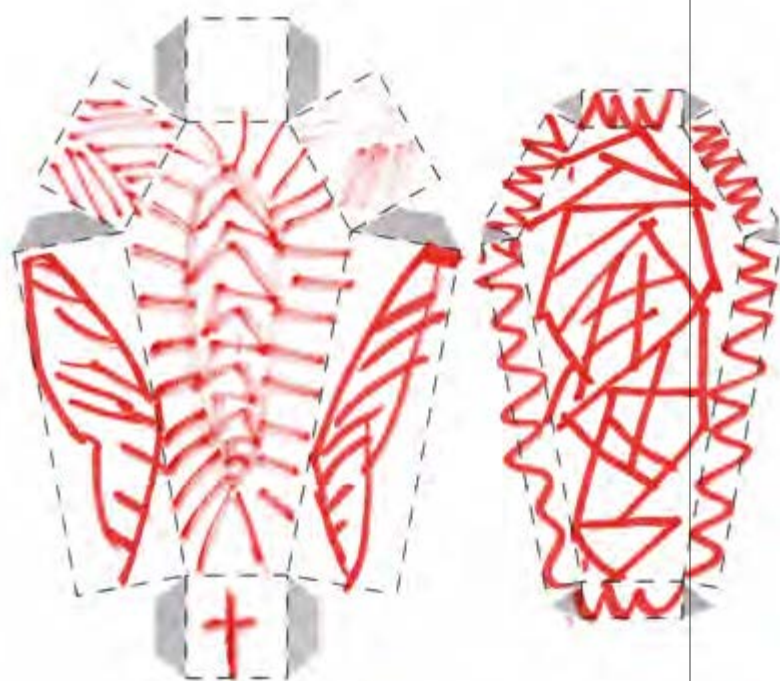
~ 柩極永恒 ~



你的名字 Your name

作品名字 Design name

Yungfong
我的时代



你的名字 Your name

作品名字 Design name

Asuka snow
曲折离奇



你的名字 Your name

作品名字 Design name

陈欣欣
自大的我



你的名字 Your name

作品名字 Design name

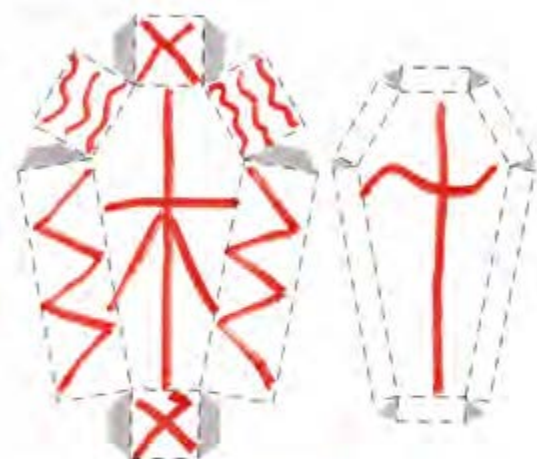
何利重
自己设计



你的名字 Your name

作品名字 Design name

TAMANING
毕露露
的礼物



你的名字 Your name lee ka Man cisy

作品名字 Design name 招木



你的名字 Your name d...

作品名字 Design name d...



你的名字 Your name Haha

作品名字 Design name 笑第几好搞啊:)



你的名字 Your name 我係上一頁個仔

作品名字 Design name 我係上一頁個仔



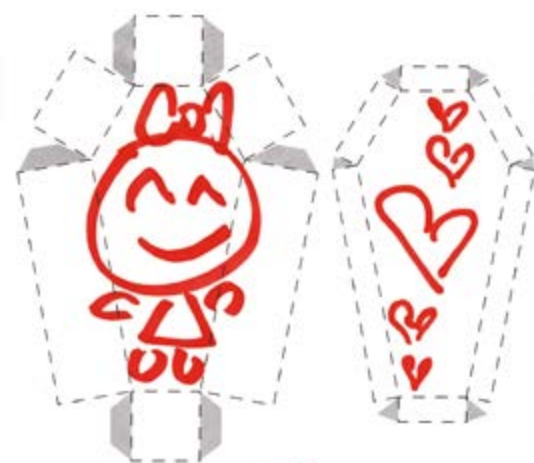
你的名字 Your name Mai 'cat' fun

作品名字 Design name Happy



你的名字 Your name Oru. Po

作品名字 Design name 木乃伊



你的名字 Your name Emily

作品名字 Design name 可愛小子



你的名字 Your name ...

作品名字 Design name ...



你的名字 Your name ONT PO
作品名字 Design name 無名



你的名字 Your name tracy
作品名字 Design name 花花



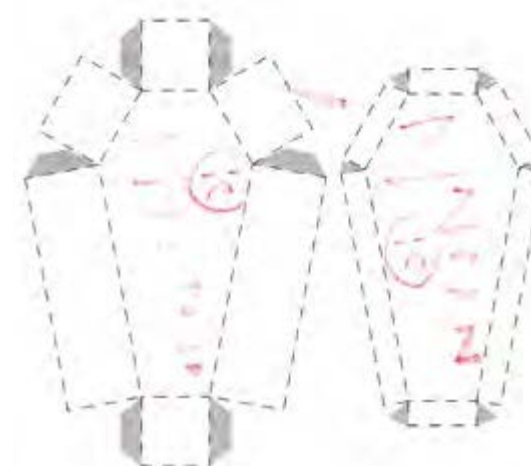
你的名字 Your name B.O.Y
作品名字 Design name 有入無出



你的名字 Your name Iris
作品名字 Design name 失魂



你的名字 Your name Li
作品名字 Design name



你的名字 Your name 長欣宜
作品名字 Design name 時運物



你的名字 Your name
作品名字 Design name



你的名字 Your name 好得意!
作品名字 Design name 好得意!



你的名字 Your name

作品名字 Design name

Rui
Angel



你的名字 Your name

作品名字 Design name

Suthina

La Death



你的名字 Your name **CHEUNG YI WA**

作品名字 Design name _____



你的名字 Your name _____

作品名字 Design name _____



你的名字 Your name _____

作品名字 Design name _____



你的名字 Your name _____

作品名字 Design name _____



你的名字 Your name Clementine Churs
作品名字 Design name Love Love

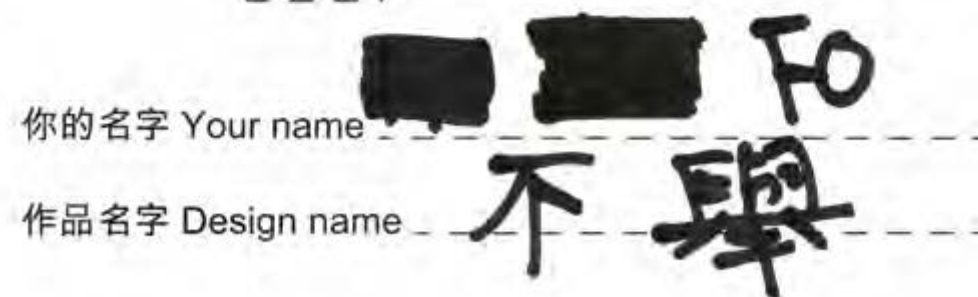


你的名字 Your name Nettie
作品名字 Design name Love Love



你的名字 Your name _____

作品名字 Design name _____





你的名字 Your name

作品名字 Design name

陳家順
詩



你的名字 Your name

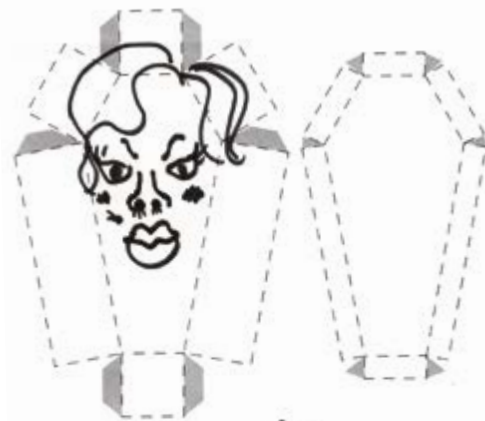
作品名字 Design name



你的名字 Your name

作品名字 Design name

Baba L



你的名字 Your name

作品名字 Design name

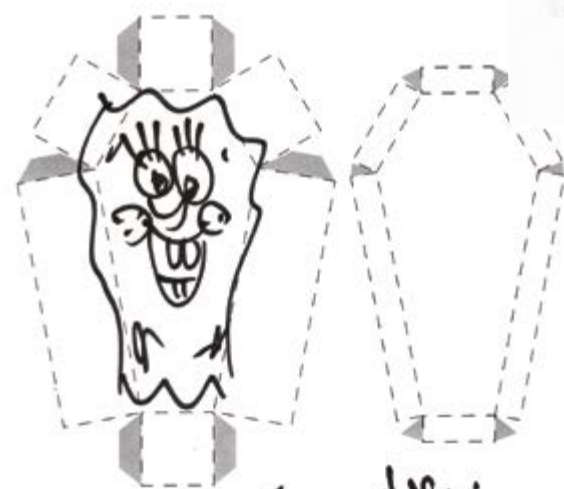
Tiffany



你的名字 Your name

作品名字 Design name

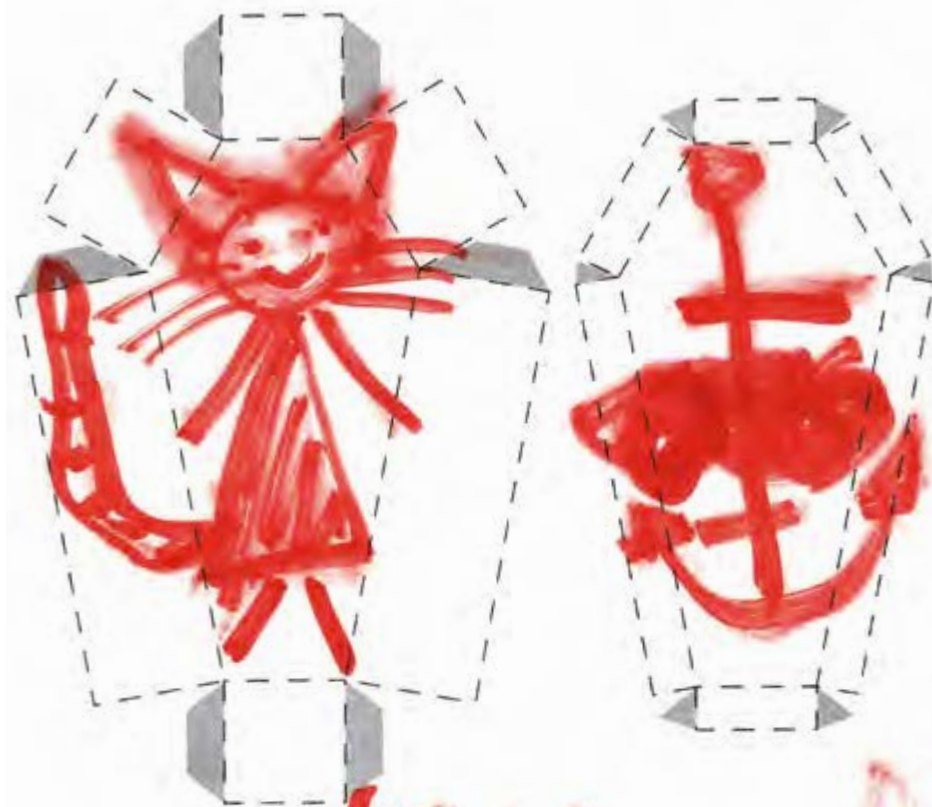
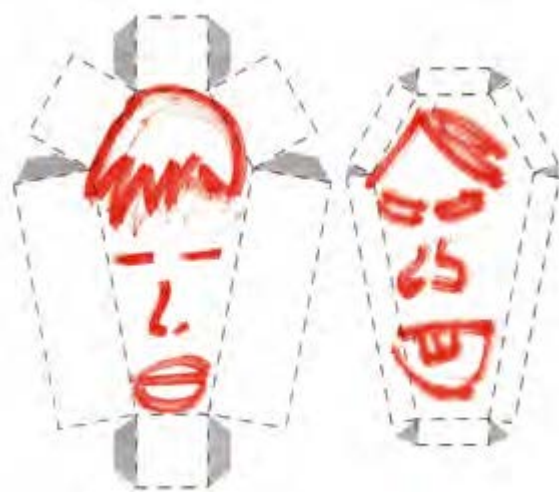
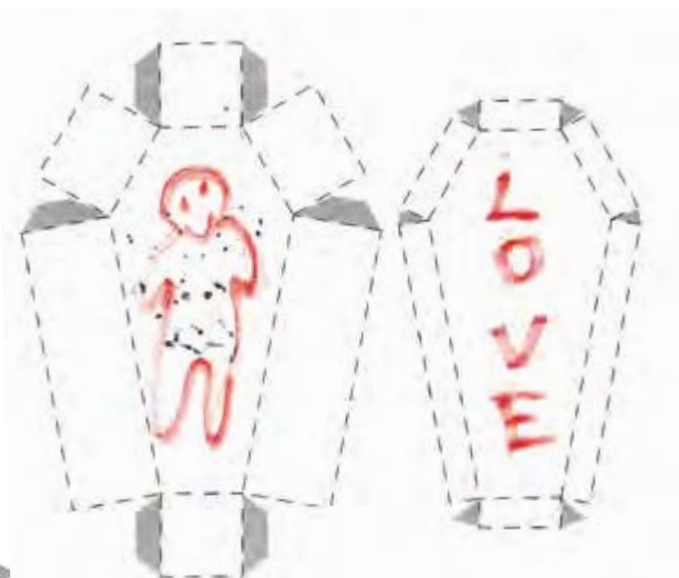
19
2046



你的名字 Your name

作品名字 Design name

Brooklyn.



你的名字 Your name

作品名字 Design name

4th grade
陈国光



你的名字 Your name _____

作品名字 Design name _____

微笑!!!



你的名字 Your name Kristy .L.

作品名字 Design name Smiling giraffe



你的名字 Your name 浸大咪神

作品名字 Design name 死未?



你的名字 Your name KAT

作品名字 Design name 那一天

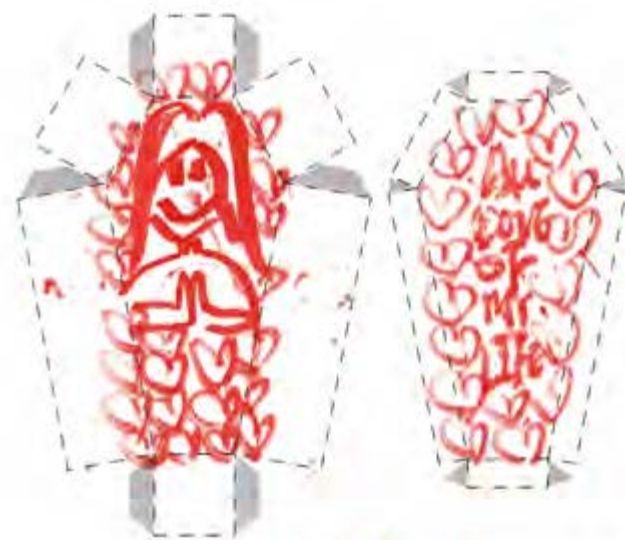


你的名字 Your name

N/A

作品名字 Design name

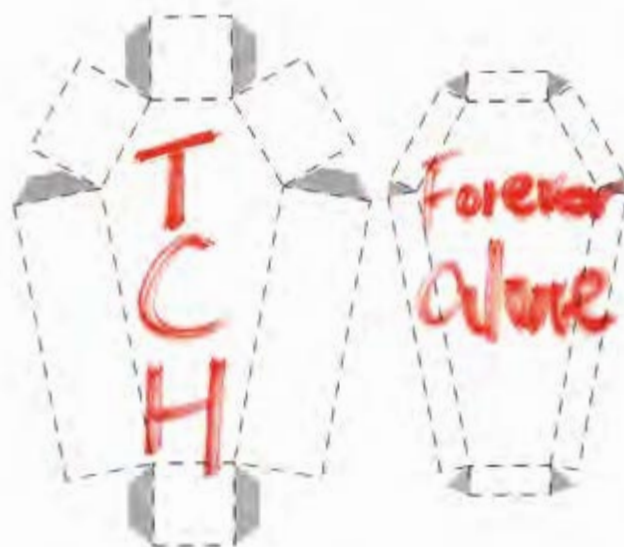
光明寺

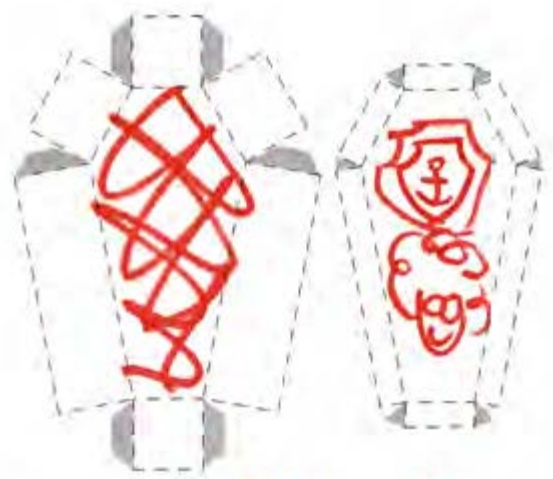


你的名字 Your name Kelly Kening

作品名字 Design name

Lat





你的名字 Your name Celia C
 作品名字 Design name Love



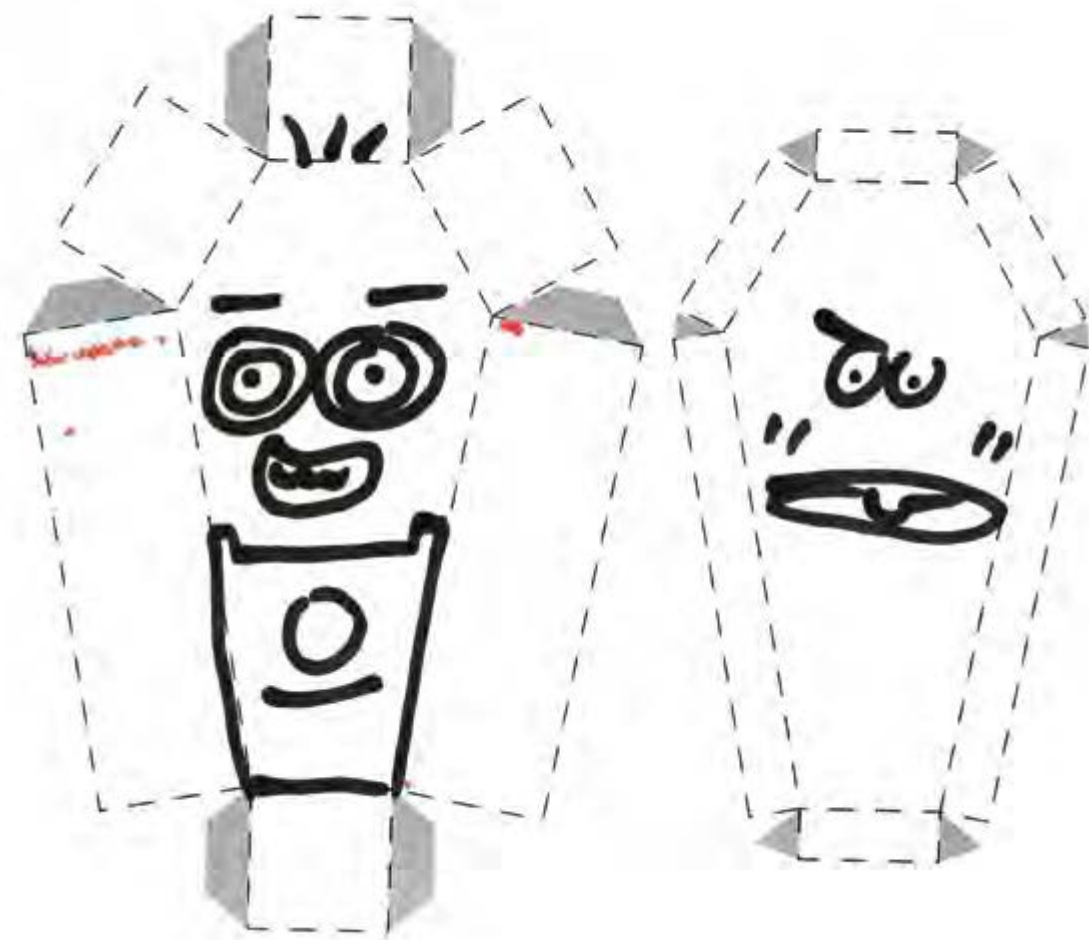
你的名字 Your name Gelina
 作品名字 Design name Stay Positive



你的名字 Your name Athena Leung
 作品名字 Design name One Sweet Day



你的名字 Your name He
 作品名字 Design name He





你的名字 Your name

Y 油

作品名字 Design name



你的名字 Your name

HO YAN FO
GAME OVER

作品名字 Design name



你的名字 Your name

工作的 cat cat
Honey

作品名字 Design name



你的名字 Your name

Crystal
Ribbon

作品名字 Design name



你的名字 Your name

Die in happiness
Eric

作品名字 Design name



你的名字 Your name

Yeah.
好難分! like you

作品名字 Design name



你的名字 Your name

Scholar
If I Die
young

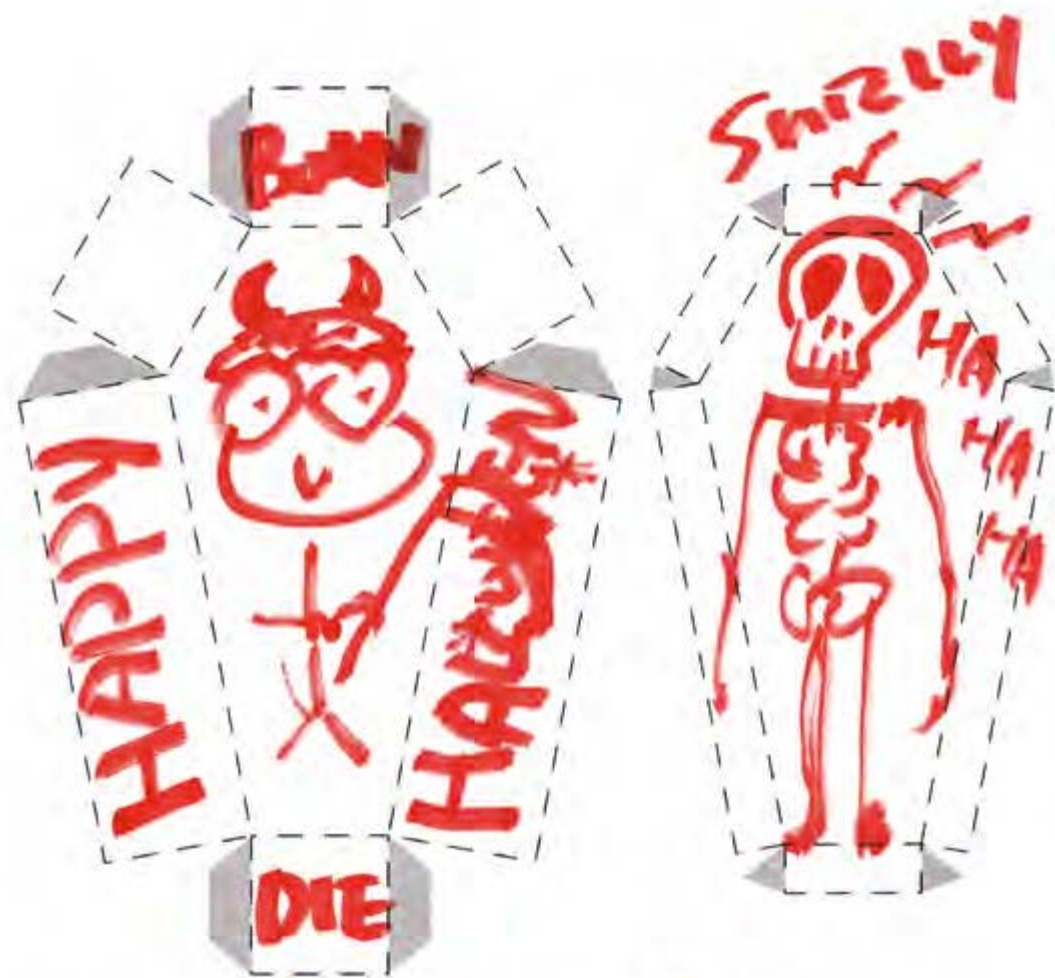
作品名字 Design name



你的名字 Your name

作品名字 Design name

作品名字 Design name



你的名字 Your name JJ / Flora
 作品名字 Design name Born & DEAD



你的名字 Your name 無名
 作品名字 Design name 無題



你的名字 Your name Belle
 作品名字 Design name The end of my life



你的名字 Your name Yoyo
 作品名字 Design name Yoyo



你的名字 Your name Ebony Fong
 作品名字 Design name My life



你的名字 Your name

作品名字 Design name

N/A

~ ~



你的名字 Your name

作品名字 Design name

流水



你的名字 Your name

作品名字 Design name

Pagen Chan

N/A



你的名字 Your name

作品名字 Design name

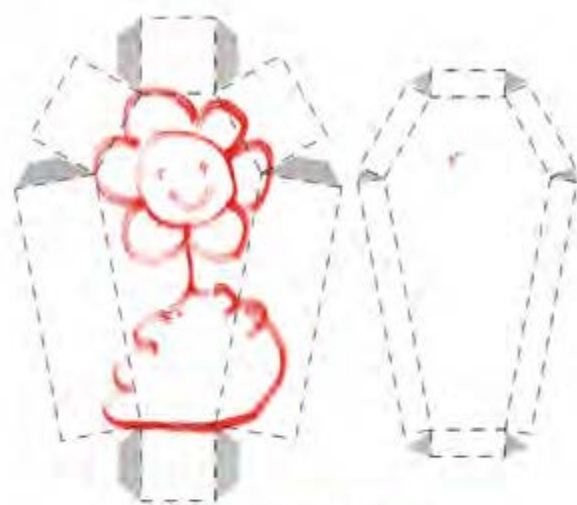
Yankin Lee



你的名字 Your name

作品名字 Design name

肥油美
美在



你的名字 Your name

作品名字 Design name

barhne

一朵花



你的名字 Your name

作品名字 Design name

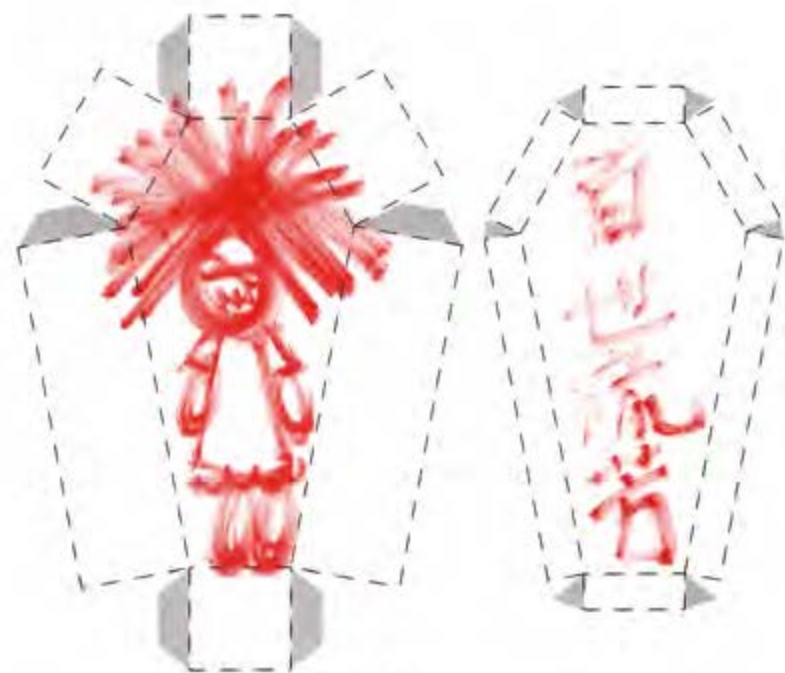
Dadadadad



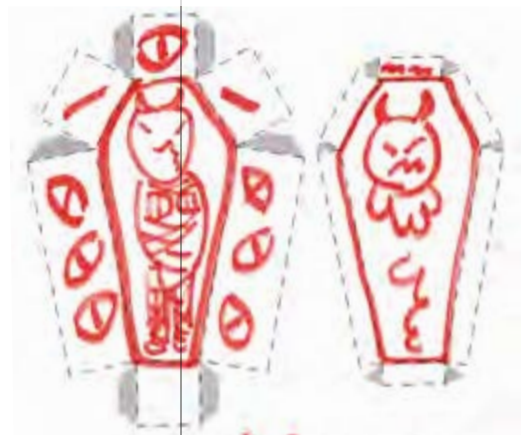
你的名字 Your name

作品名字 Design name

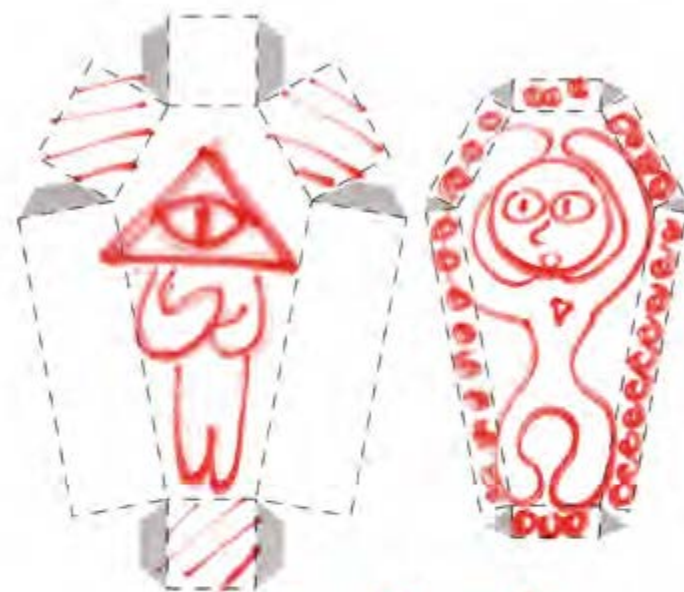
Maria.C
红色世界



你的名字 Your name Vanora
 作品名字 Design name WOW



你的名字 Your name Nana
 作品名字 Design name lll



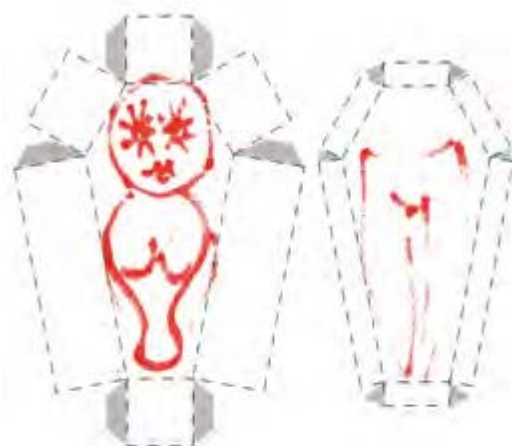
你的名字 Your name Emily Chau
 作品名字 Design name 16歲生日記



你的名字 Your name 我的姓比
 作品名字 Design name Sleep with me



你的名字 Your name _____ *original rex*
 作品名字 Design name *傻瓜*



你的名字 Your name _____
 作品名字 Design name _____



你的名字 Your name *女神SA*
 作品名字 Design name _____



你的名字 Your name _____
 作品名字 Design name _____



你的名字 Your name _____
 作品名字 Design name _____



你的名字 Your name *GOD*
 作品名字 Design name *Come with me*



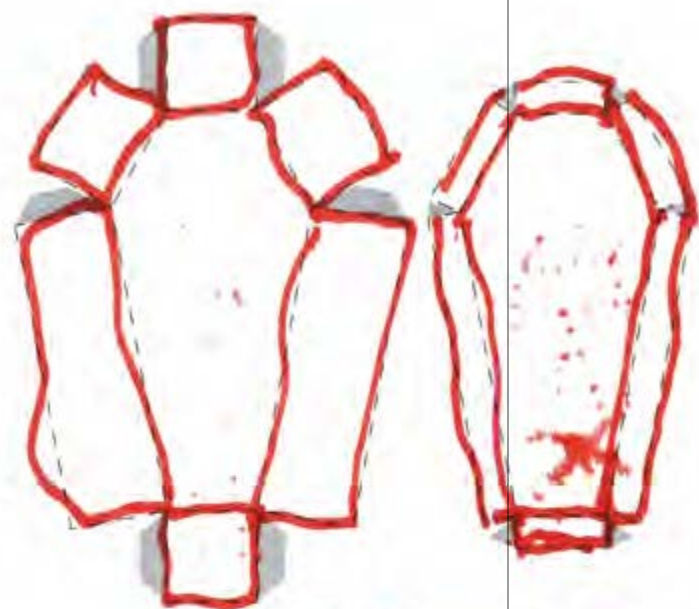
你的名字 Your name *死神*
 作品名字 Design name *来了*



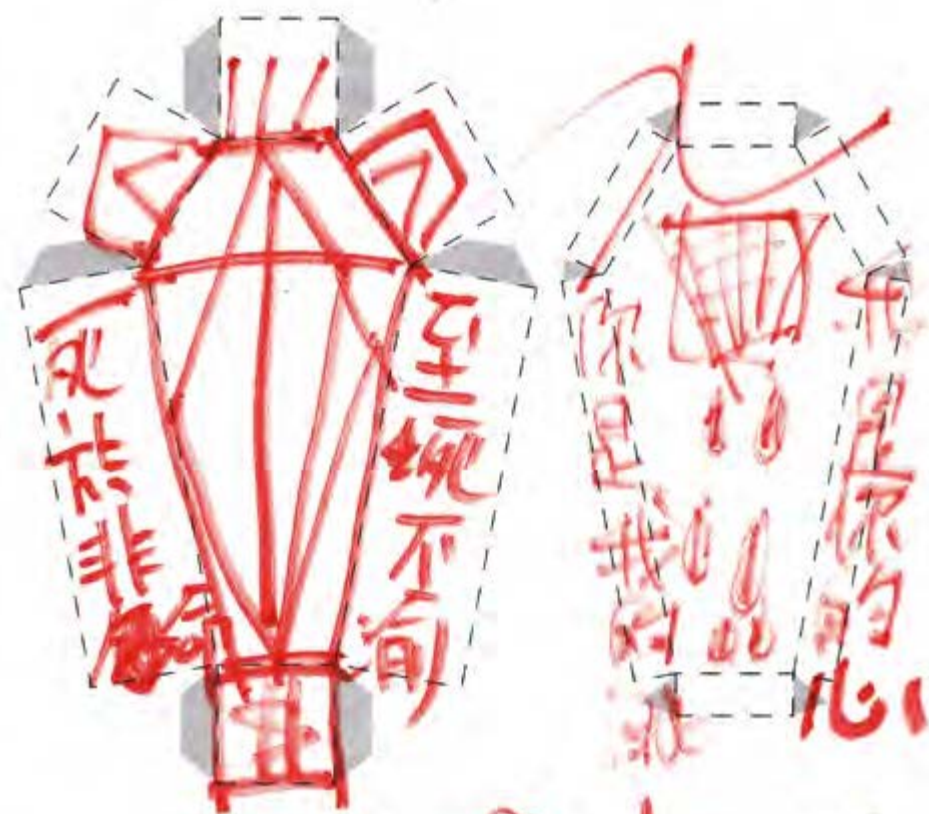
你的名字 Your name *Angel*
 作品名字 Design name *Heaven Deam*



你的名字 Your name 李李
作品名字 Design name Forever alone



你的名字 Your name 李李
作品名字 Design name Forever alone



你的名字 Your name On 9 sherry
作品名字 Design name 人生没有缺憾



你的名字 Your name

作品名字 Design name

和你
我和你吻别



你的名字 Your name

作品名字 Design name

莫建輝



你的名字 Your name

作品名字 Design name

佚名
Lighting



你的名字 Your name

作品名字 Design name

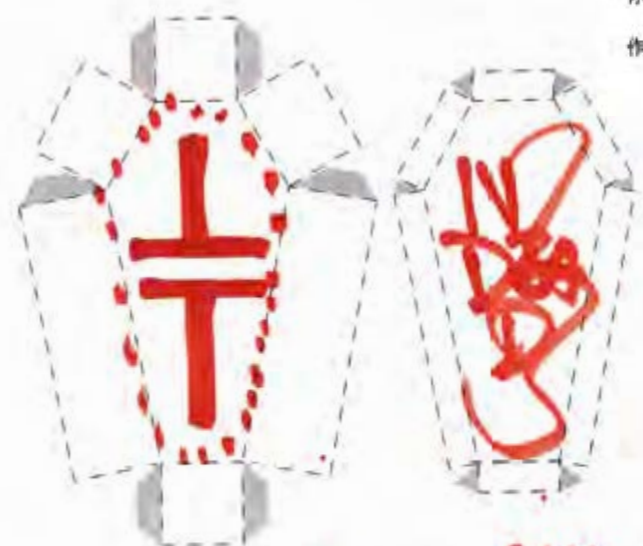
黃少鋒



你的名字 Your name

作品名字 Design name

Ada
Myself.



你的名字 Your name

作品名字 Design name

Cathy
TT



你的名字 Your name

作品名字 Design name

张智霖



Design students and tutors as creative citizens: tasting equality and making dying matters of public and visible concern

設計師生作為創意公民： 嘗試攜手使臨終事宜成為大眾公共的事

Given that “democratic challenge is the possibility for the public to contribute to matters of concern”⁵, another purpose of our study was to make ‘dying’ emerge as a matter of public concern. The 7-week exploration was scheduled as part of the curriculum and we, the design researchers, worked closely with design educators to ensure a balance between the research process and design outcomes. We understand and respect that students’ works are judged by their outcomes; and that developing process is just a minor part of their assessment.

基於「民主的挑戰是讓大眾可以為所關注的事提出問題的可能性」⁵，我們研究的另一個目的是使「臨終」成為公眾會關注的議題。七週的「死亡實驗」被加進了課程之中，我們身為研究者、與教育者密切合作，為研究過程和設計結果創造平衡的環境。我們理解並尊重，學生作品的好壞，由最後的設計作品來定斷，研究過程只是評估作品的其中一個輔助元素。

5. Björgvinsson, E. Ehn, P. and Hillgren, P. “Agonistic participatory design: working with marginalised social movements.” CoDesign Vol. 8, Iss. 2-3. 2012

However, when interviewing students, we found that they took this project seriously and consider it a life experience rather than an academic study. The evidence could be seen at the recruitment stage, all students attended the briefing session do sign up for the project. They could have chosen other projects running at the same time; yet they chose to join our study since they claimed that the project could enrich their thinking on design and their life in general. This correlates to an observation made by one of the landscape architecture tutors – “...perhaps because of the project’s name, most students started thinking more about the relationship between themselves and Death.”

Considering their age, this topic would be a challenge to them; it was nonetheless a great opportunity to encourage them to think about their lives, through which we hope like planting a seed in their lives that would eventually be useful in time. To some students, they change their view on death and burial after exchanging of ideas with the older people – they became willing to see the issue in different angle and to take on constructive approaches towards Death and commemoration...” Through designing, to understand the ageing process and to obtain a perception of afterlife, help young design students to become creative citizens who will responsible for city development.

「雖然對仍然年輕的他們來說，在這個話題上理清思路，可能有點難度，但這是一個鼓勵他們思考自己生命的大好機會，我們希望、像在他們生命中栽下種子，時候到了會變得非常有用 一些學生在與老年人交流後，對死亡和殯葬的看法改變：他們變得願意在不同角度看問題，並提出對死亡和紀念活動具建設性的辦法 」通過設計去了解衰老過程和來世，有助年輕的設計學生成為負責城市發展的創意公民。

身在擁有超過七千名學生和大型班別的龐大設計學院中，學生分組工作是習以為常的事。我們發現沒有足夠基礎設施去幫助整間學院的學生去建立團隊。然而，《死過界》似乎是凝聚大家的好媒介，很多學生都因為對生命 / 死亡主題感興趣而自然地相連起來。我們向個別隊伍提供了具體指導：藉分享個人故事，不同的個體通過相似的經歷連結起來。其中有一個不錯的例子：某隊伍是兩名修讀視覺藝術與文化研究的設計學生組成，基於對死亡儀式的相同看法：要在尊重死者和生態可持續發展之間取得平衡，她們一起工作得心應手。這就是為什麼她們開發「回收食品包裝骨灰甕」計劃。當然也有許多其他同學隊伍由始至終都在爭論之中。

In a huge design school with over 7000 students and large scale classes, students used to work in groups. We noticed that infrastructures not enough to help team building. However, *Fine Dying* seems a good way to bring everyone together; many students naturally bonded over the life/death theme. What we have done was to provide specific coaching to each team: personal stories were shared and different individuals connected by their similar experiences. One good example of team working was a team of two female design students from the visual art and culture course. They worked well together based on a common perception of death rituals: the balance between respect and eco-sustainability. This is why they developed the “recycled food-package urn” project, while many of their classmates keep arguing since beginning to the end.

本計劃備受學生讚賞的另一原因，是跨學科合作。雖然設計時沒有機會一起工作，他們仍然享受和老一代，以及其他學科的學生研究人員共同調查。例如，室內設計和園境建築學生攜手合作，探討從中「室內空間」到「戶外空間」，以至生死之間的過渡。視覺藝術學生與產品設計學生合作，在設計對象和自己記憶中不停摸索。該計劃不僅對參與者（老一代和學生）有一定衝擊力，也改變了教師對臨終事宜的意見。「當首次得知我們的設計計劃要與學生探討死亡，說實話，我十分擔心。但回頭看，這是很好的經驗。其它課程往往強調功能性，相比之下，本計劃更注重精神以及情感方面的表達……」導師之一是說。由此可見導師、學生和老一代的觀點都是相同的。

正如意料之中，不是所有人都認同這計劃的建設性及其成果。其中一位導師反對把棺材放在辦公室裡面的做法，認為棺材不是產品（設計）。起初我們以為這是緣於對死亡話題的禁忌。在規劃階段，我們預期同事對計劃有潛在保留。因此我們的回應包括了訪問任何曾表達關注的同事。出人意料的是，我們最終意識到，他們並非因為把棺材放在辦公室裡的「陰暗面」而投訴，而是認為我們對臨終的態度不夠嚴肅。那位同事預期，應以更尊重其神聖性和莊嚴的態度，去演繹死亡和臨終的做法。當然，我們的研究在學院範圍內和公眾中引起爭議。我們把這經歷看成是引發爭議的挑戰，它教曉我們：我們生活中的世界塑造了我們的感覺和判斷，無形中讓我們認可「霸權式的」中國文化。通過設計研究，我們生活中的世界被重新揭示和被質疑，這拓展了我們的視野。也告訴我們，我們的做法能把臨終這 的主題推出讓大眾公開辯論。

Another positive aspect of the project appreciated by the students was interdisciplinary collaboration. Even though there was no opportunity of working together for designing, they still enjoyed the co-investigating process with the group of older people as well as researchers/students from other disciplines. For example, Interior Design students worked with Landscape Architecture students sharing the whole experience of the “interior space” transcending to the ‘external space’ as the passage between life and death. The visual arts students were working with product design students, examining the designed objects and their own memories. The project has not only had an impact on its participants (the older people and the students) but it also changed the tutors’ view on the issue of dying. *“When I first learned that we were to explore the topic of Death with students as a design project, I was, to be honest – worried. But looking back, it was a good experience. In contrast to other coursework that emphasised functionality, this project focused more on aspects of the spiritual as well as emotional expression…”* said one of the tutors. This brought the tutor to share a common perspective with the students as with the older people.

As expected, not all agree that this project is constructive or productive. One of the tutors lodged a complaint against the practice of putting coffins inside our office and argued that coffins are not products (designs). At first, we reckoned that it was due to the taboo surrounding the topic of death. At the planning stage, we anticipated colleagues' disagreements on conservative basis. Thus we planned to interview those colleagues who voiced their concerns. Surprisingly, we eventually realised that the complaint was not about the "darkness" of having coffins inside our office, but about our light-hearted attitude towards dying. Colleagues expected a more serious attitude towards spirituality and the solemnity underlying all the practices related to death and dying. Certainly, our study has caused controversies within the school as well as among the public. We decided to deem this experience as an agonistic challenge. It taught us that in our living worlds, shaping our perception and judgement would help us endorse the 'hegemonic' Chinese culture. Through our design study, our living worlds were revealed and questioned, broadening our horizons. It also showed us that our practice could bring the subject of dying into public debate.



New Concepts for our Dying Matters by HKDI Students

知專設計學院學生對於臨終事的新構思



SPACE Project Award 1

'A Pure Dialogue' —
Water lilies for sea burial

'A Pure Dialogue' is a landscape project that imagines possible and poetic scenarios for future settings of the water burial. Although it is conceptualized by a group of landscape architecture students, the main feature of the project is a product that carries ashes – lotus lanterns, which will dissolve slowly after carrying the ashes up to centre of the water. The lotus lanterns create a soothing moment for the living. The passage between the island and the main site will appear at low tide, which represents the indeterminate dialogue between two 'sides'.

Design Team

Ho Chun Wa; Hung Chak Yu;
Law Yat Man; Ng Tsz Ying; Wong Sze Ki

HD Yr 2 (2013), Higher Diploma in Landscape
Architecture, Department of Product and
Interior Design, HKDI, VTC

Tutors

Sara Wong, Yasmin Chir, PID

「空間轉」得獎作品 1

【流連寄語】— 以睡蓮作海葬

【流連寄語】是一個園景建築設計計劃，想像未來充滿詩意的水葬設置。雖是一班園境建築學生的概念，該計劃的主要特色卻是盛載骨灰的產品 — 蓮花燈籠。把骨灰放下水中飄至水中央後，蓮花燈會慢慢溶解，為生者營造舒緩時刻。該島與主岸之間的通道會在退潮時出現，代表了生死兩界的不確定對話。

設計團隊

何振華、洪澤宇、羅逸文、吳芷瑩、黃思琪

職業訓練局香港知專設計學院

產品及室內設計學系

園境建築高級文憑二年級 (2013)

導師

黃志恒、車卓妍





SPACE Project Award 2

'7 Steps' — 7x7 cemetery

'7 Steps' is a landscape architecture project that visualises the possibility of combining traditional rituals with the garden burial. The circular patterns on the ground are for the friends and family to scatter the ashes. The complete cycle is to scatter along seven full circles: this corresponds to the importance of the figure 7 in traditional death ritual. The setting of the garden is in a way also suggesting a new experience of paying tribute to their deceased love ones.

Design Team

Chan Oliver; Cheng Hiu Lam;
Ho Wing Shan; Lam Ching Hang

HD Yr 2 (2013), Higher Diploma in Landscape
Architecture, Department of Product and Interior
Design, HKDI, VTC

Tutors

Sara Wong and Yasmin Chir, PID

「空間轉」得獎作品 2

【生命之花】— 7x7 墓園

【生命之花】是一個園景建築設計計劃，這設計形象化地結合傳統儀式和花園葬的可能性。地面上的圓形圖案，用作給朋友和家人撒下骨灰。完整的循環是沿著七個圓形撒灰，回應了數字七在傳統喪葬儀式的重要性。花園的佈局，某程度上也為悼念已故親人帶來全新體驗。

設計團隊

陳鈞濤、鄭曉琳、何穎珊、林靖衡

職業訓練局香港知專設計學院
產品及室內設計學系
園境建築高級文憑二年級 (2013)

導師

黃志恒、車卓妍





Simple to life, Respect to **ancestors**.
簡單的**尊重**，就是最好的禮物。



DEVELOP SKETCH



OBJECTS Project Award 1 「信物記」得獎作品 1

'Uon' — 18 minutes incense clock

【UON】— 香鐘，歷時 18 分鐘

"Uon" reconnects two functions of incense: an element in Chinese culture for the ritual of memorial and measuring time. It provides a new way to show respect towards life, death and those who have passed away.

【UON】把線香在中國文化的兩個功能 — 紀念先人和測量時間 — 重新連繫起來，為展現對生命、死亡和逝者的尊重提供了新方式。

設計團隊
麥樂明、譚焯謙

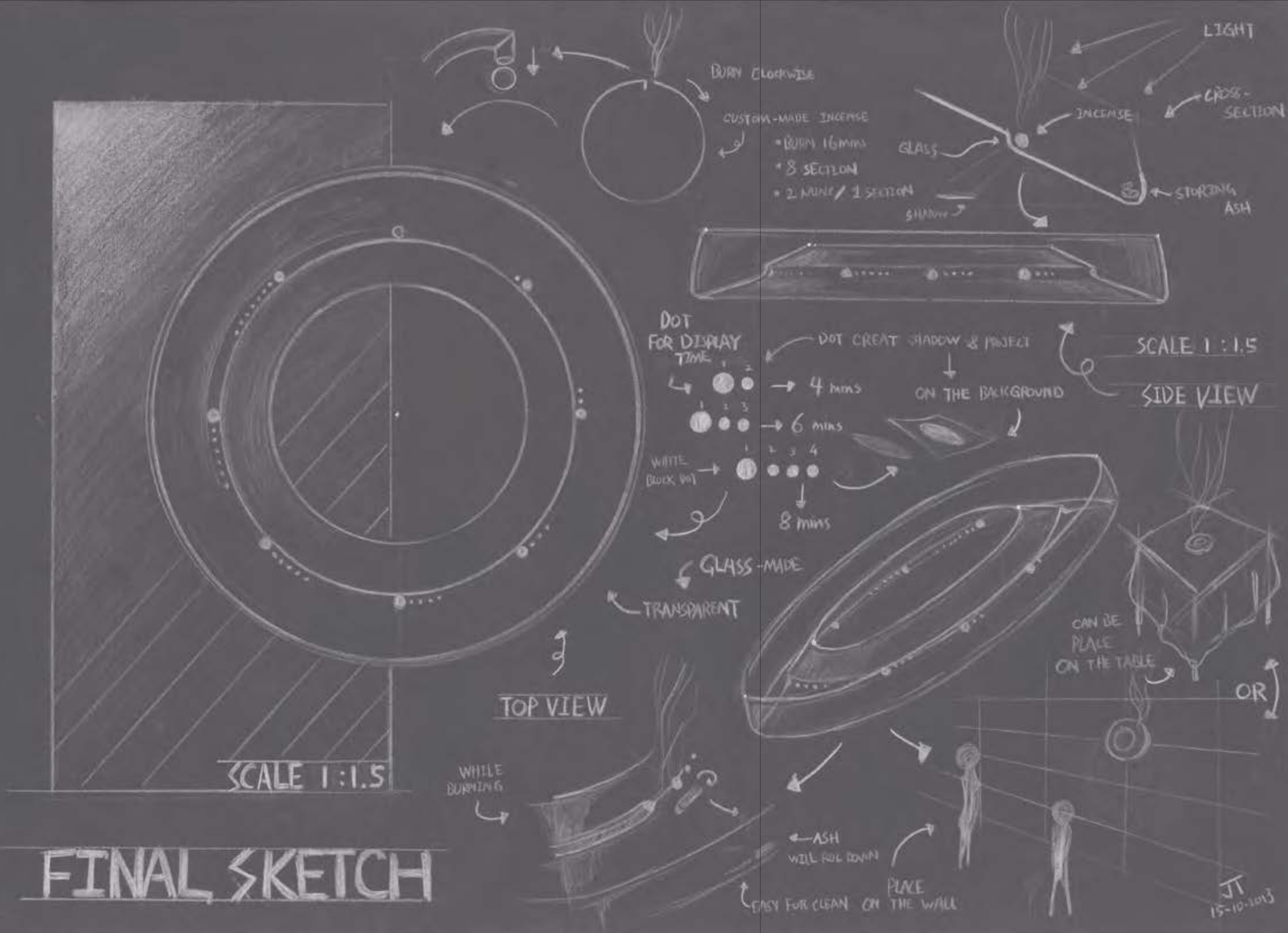
職業訓練局香港高等科技教育學院
設計系文學士二年級 (2013)

導師
梁伯源

Design Team
Mak Lok Ming, Mac; Tam Cheuk Him, Tim

BA Yr 2 (2013), Department: Faculty of Design,
Technological and Higher Education Institute of
Hong Kong (THEi), VTC

Tutors
Beam Leung, THEi





OBJECTS Project Award 2

'Connected' —
Family tree for family burial

'Connected' is a concept for family burial. The metallic tree represents the family tree, for which the family members are still organically connected after life. Each branch could contain the ashes of one person and could be added to the main stem one by one.

Design Team
Chan Hei Lui; Ng Sz Nok, Cherry

BA Yr 2 (2013), Faculty of Design, Technological and
Higher Education Institute of Hong Kong (THEi), VTC

Tutors
Beam Leung, THEi

「信物記」得獎作品 2

【脈脈相連】— 家庭樹，家族葬

【脈脈相連】是家族葬的概念。金屬樹表示家譜，當中家庭成員在逝世後，仍然實在地連接起來。每條樹枝能裝下一個人的骨灰，可以一個又一個加在主幹上。

設計團隊
陳希蕾、吳恩諾

職業訓練局香港高等科技教育學院
設計系文學士二年級 (2013)

導師
梁伯源



生命書

莫積勤



STORIES Project Award

Table stand life history book

After interviewing some older people and realising their energy and positive attitude towards life and death, the team was given a new insight into how the life history book should be designed. A calendar-like spiral-bound design is developed to allow the book to be vertically displayed at home, as a visible tool to attract visitors to read and inquire about the life story of the older person. The portrait of the older person is used as the book cover, which recalls the typical design of biographic publications.

Design Team

Chan Cheuk Fung; Chan Chui Ying; Lam Po Yan; Tsang Pui Yee; Tsang Wing Man; Wong Tsz Tung

HD Yr 2 (2013), Higher Diploma in Printing and Publishing, Department of Communication Design and Digital Media, HKDI, VTC

Tutors

May Wong, CDM

「不老志」得獎作品

立於桌面的生命書

採訪過一些老一代，發現他們不乏精力，對生和死態度積極，啟發團隊嘗試用新方法設計生命書，於是桌面日曆般的生命書面世了。這本書可以豎起放在家裡，容易吸引訪客的目光，讓他們有興趣閱讀和詢問老一代的生活故事。書的封面使用老一代的肖像，讓人聯想到傳記出版物的典型設計。

設計團隊

陳卓楓、陳翠瑩、林寶欣、曾倍儀、曾穎文、黃紫桐

職業訓練局香港知專設計學院

傳意設計及數碼媒體學系

出版設計及印刷媒體高級文憑二年級 (2013)

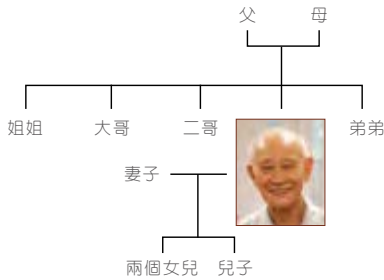
導師

黃詠詩

生命書

家庭樹

3



我有一父一母和四名兄弟姊妹，而我和我兄弟的學名均是根據小時候的校訓而取。除此之外，我亦育有三名子女-兩女一子。

2 家庭樹

生命書

我的里程碑

7



踏入社會

在中學畢業後，我主要在內地的教育事業上作出貢獻。

追尋所愛

其實我與我太太結識的原因均是歸根於我們的父母親。我爸爸與我太太的媽媽大家都是擺地攤做生意的，雙方也互相認識。然後大家的子女也“男未婚女未嫁”。兩家說起來都十分投契，所以便決定叫我和我的太太見面。其實在我和我太太未談婚事之前，我們都是從來沒見過對方及認識大家的。所以我對她也可算是一見鍾情的。我覺得愛情是一件很神奇的東西，它可以改變人的一切包括想法價值觀和性格。所以我亦因而變得沒有計較我太太的家庭環境。

5 我的里程碑

生命書

我的里程碑

8



人生高峰

我認為我的人生高峰是我的太太生下了我的子女。那時的我正值壯年，感到十分高興。我在那時享受了幸福及美滿的天倫之樂，亦是我認為我一中最快樂的時刻。

5 我的里程碑

生命書

我的里程碑

5



年幼時期 / 成長背景

我出生在香港灣仔區，而家鄉則是廣東肇慶（七星岩所在地）。在我六歲，亦即日本侵佔香港的時候，國難當頭。家父帶著我們一家回到家鄉—廣東肇慶。我小時候都常常經歷被日軍的飛機轟炸。那時我們一家人住在灣仔駱克道的唐樓。當時我們都會用幾張大棉被在床下底蓋著。主要原因是以為可以防禦爆炸所受到的傷害。所以我的童年都是在戰火中渡過。直至到90年代我才返回香港。我青少年的整段時間均是在國內讀書。兒時的我理想是當一名科學家。而在我的求學過程

5 我的里程碑

生命書

最寶貴 / 難忘 / 遺憾的事

9



令我感到最難忘的事情莫過於得知我太太患上結腸癌一事。那時的我聽到消息後心裡那種感受不是三言兩語能說清楚。得知此消息後我立刻辭去工作專注陪伴在她身旁，照料她與她相處。尤其是她那時已是第四期結腸癌，不能根治。只剩下365天的生命。那段時間的一切我到現在亦銘記在心。

6 最寶貴的事

生命書

給自己的信

11



希望日後我去世後，子子女女亦能健康開心地生活。對自己的話，則是希望能開開心心過每一天，不必拘泥太多。

8 給自己的信

IMAGES Project Award

Lion Lady

Inspired by an older lady who likes lion dancing, a traditional form of performance mimicking a lion's movements; a golden lion mask was selected for her. During styling, the team tried different outfits and styling based on the life story and comments of the older people. The lion mask ended up being transformed into a headpiece which became the highlight of a Cleopatra-like image.

Design Team

Ho Kai Chung, Hannex; Chiu Pui Sze, Jean;
Tam Tsz In, Ingrid; Chan Hiu Shuen, Rose;
Lo Tsz Ngo, Kit

HD Yr 3 (HD), Department of Fashion and Image
Design, HKDI, VTC

Tutors

Lampros Faslis (visiting fellow), FID

「造夢記」得獎作品

獅子女皇

靈感源自一位喜歡舞獅的女長者。舞獅是一種模仿獅子動作的傳統表演。設計團隊根據她自己的生活經歷和其他長者的意見，嘗試了不同的服裝和造型意念。在造型過程中，團隊為她選定一個金色的獅子面具，隨後改裝成一個頭盔，戴起後看上去有如埃及艷后，這是影像的亮點所在。

設計團隊

何啟忠、招珮思、談芷妍、陳曉旋、羅子傲

職業訓練局香港知專設計學院
時裝及形象設計學系高級文憑三年級

導師

藍保斯・法斯列斯（訪問學人）



What design tutors said 設計導師的話

"At the beginning, I discovered that the students have never thought about the issue of Death, so this homework was a good opportunity to get them thinking about it. Throughout the whole experience, however, the students couldn't get close enough to the experience of Death or close enough to its emotional complexities. Perhaps this distance helped the students in analysis of the issue, made it challenging for them to be more empathetic. It would have been better had there been more exchange and interaction with students from other disciplines during the project."

Beam Leung
Faculty of Design, Technological and Higher Education Institute of Hong Kong (THEi), VTC



「最初發現學生們並沒有想過有關死亡的問題，所以作為功課是一個很好機會給她 / 他們反思。不過在整個經驗上始終學生對死亡的體驗不夠接近，情感上未夠近。這個距離雖然可以有助她 / 他們去分析，但產生同理心則比較難。另外如果可以與其他學科同學有更直接的交流就會更好。」

梁伯源
職業訓練局香港高等科技教育學院設計系

"Being a part of the "Design Living and Dying" project, perhaps because of the project's name, most students think more about the relationship between themselves and Death."

Considering their age, this topic would be a challenge to them; it was nonetheless an excellent opportunity to encourage them to think about their lives, through which we hope like planting a in their lives that would become useful in time to come. To some students, their view changed on Death and burial after exchanging of ideas with the elderly people – they became willing to see the issue in different angle and to take on constructive approaches towards Death and commemoration.

In adopting the design, rather than mere talking to tackle the topic of Death, it is far better to be detached from and gain a better perspective on the issue without over-emphasize of personal feelings and psychological states."

Sara Wong, Yasmin Chir
Higher Diploma in Landscape Architecture,
Department of Product and Interior Design

「在參與「設計生與死」的過程當中，可能是因為這個計劃的命名關係，大部份同學在過程中都更多思考死亡與自己的關係。雖然他們年紀比較小，要思考這個主題或許比較難，但這個計劃是一個好機會鼓勵他們思考自己的生命，希望能夠像一粒種子留在他們的生命裡。部分學生與長者交流後，對死亡與殮葬的方法有所改觀，願意更正面去回應主題，帶出對死亡與悼念比較積極的態度。運用設計去切入死亡也比純粹講死更好，因為在過程中能夠抽離一點，在不過於投射個人感情的心裡狀態之下，從另一個角度看死亡。」

黃志恒和車卓妍
產品及室內設計學系園境建築高級文憑



"When I first learned that we were to explore the topic of Death with students as a design project, I was, to be honest, worried. But looking back, it was a good experience.

In contrast to other coursework that emphasised functionality, this project focused more on aspects of the spiritual as well as emotional expression.

The transformation I saw in students as they tackled the topic from a spatial design perspective was very obvious. At the beginning, students were rather limited to run-of-the-mill ideas, but once they saw examples from other countries, they were being inspired."

Winza Choi
Higher Diploma in Interior Design,
Department of Product and Interior Design

「最初知道要跟學生做一個探索死亡的設計習作時也有點擔心，不過最後看來也是一個很好的經驗。跟以往比較強調功能性的功課相比，今次更為集中在精神性方面，另外也觸及到情感方面的表達。要從空間設計去嘗試，學生在過程中的轉變也很明顯。他／她們最初也只是很局限在一般的想法上。但在接觸到外國的例子後，可以看到他／她們受到的啟發很大。」

崔穎衡
產品及室內設計學系室內設計高級文憑

"I am really glad that my students were able to participate in this project. They became engaged and excited, and soon got along with the older people. In designing the looks, there was continuous interaction between students and the elderly people as clothing and accessories were chosen based on their Life Stories and personal preferences.

The creative process, which called for improvisation as well as practical solutions, is a departure from our regular classwork. The amount of creativity students have shown in this workshop is truly commendable. I believe that they have found their creative freedom through this learning experience."

Lampros Faslis
Department of Fashion & Image Design
www.lamprosfaslis.com

「我非常高興我的學生們能夠參與是次活動，他們很積極及投入，而且很快已經和長者們打成一片。在設計造型的過程中，學生需要不斷與長者們互動，按照他們的生命故事與喜好挑選衣飾與設計造型。這種包含即興與實驗性的創作過程有別於我們一般的課堂，但是學生在這次工作坊所表現的創造力實在令人鼓舞。我相信學生在這種學習經驗當中，找到創作的自由。」(原文為英文)

時裝及形象設計
藍保斯・法斯列斯



“When we planned to incorporate this project into the curriculum, we described Death as one part of the “Circle of Life”, and students were excited and upbeat about interacting with the older people and with learning about their life stories.

I personally don’t think that the issue of Death is one that should be eluded. But I have met many who avoid discussing the topic – almost as if the mere discussion would bring bad luck. I think this programme successfully shows the positive and constructive attitude designers could take when tackling a so-called taboo topic.”

Jeff Wan
Higher Diploma in Visual Arts and Culture,
Department of Design Foundation Studies

“The Foundation Diploma students’ participation in this project mainly had to do with older people and the topic of Death was only one part of the project. Perhaps because the students are still young, the notion of death probably rarely crosses their minds; they could have easily brushed it off as an issue that “didn’t really concern them.”

Terence Yung
Foundation Diploma, Design Section

「當我們計劃把此項目融入課程時，我們把死亡形容為 circle of life 的一部分，學生對於能夠與長者互相分享生命故事的反應很積極。我本人不認為死亡是一種禁忌，但能夠預見很多人都會忌諱談死亡。我認為這個計劃成功在校園內展示設計師對禁忌議題應有的正面及建設性態度。」

基礎設計學系視覺藝術與文化研究高級文憑
尹仲昇

「這一次 foundation diploma (基礎文憑) 的學生的參與主要是圍繞老人，死亡不過是其中的一部分。不過他們這個年紀始終沒有太多想到死這回事，很容易便會覺得『唔關我事』。」

翁漢明
設計部基礎文憑

“Even before the project, I would often remind students to care for and show love towards the older people and encourage them to consult these people in the family for design suggestions and ideas for coming up with “Life Book” design. I am very glad, as the works have shown, that the students have really reflected on the topic of Life and Death.”

May Wong
Higher Diploma in Printing and Publishing,
Department of Communication Design and
Digital Media

「在參與此計劃之前，我也不時提醒學生要關愛長者，也鼓勵他們在設計生命書時，向家裡的長輩請教他們對生命書設計的意見。很高興從學生的作品中，看得出他們對生與死有認真思考。」

黃詠詩
傳意設計及數碼媒體學系
出版設計及印刷媒體高級文憑

Number of Cremation, 2013

火葬人數, 2013

42,576

Source: Food and Environmental
Hygiene Department, HKSAR
來源: 香港特別行政區食物環境衛生署

總結： 民主設計

Conclusion: Democratic Design

何國良博士 及 陳偉霖
Denny Ho and William Outcast

提起殯葬業，普遍的大多數都覺得是發死人財、呃錢、坐地起價，甚至遊說你花更多金錢在非必要的殯葬儀式上。無論經歷幾個時代變遷，每一時代都總有人完全否定商業機構參與殯葬業的作用。

Codesign，在參與社會運動後，著眼強調用者的參與，相反也針對商業社會的介入。很多時候更認為商業行為早形成霸權，侵入用家參與的設計空間，這種二元對立的想法，很容易將商業行為妖魔化，更鮮豔地將商業行為的推動者趕出 Codesign 的範圍。從理論上而言，這是對商業行為有所定性，有種本質主義的傾向，再這，亦是極端地反民主，因為鮮豔地排斥某一種的從業員的參與。對於商業行為的參與，從原則上有幾點都值得堅持：

- 一、一切對參與者的排斥必須能夠在設計過程中，透過對話及判斷，認為某類參與者的行為是破壞民主參與的原則，審定過程中是以行為 (The Act) 為主要判斷的對象。
- 二、最基本的原則是破壞民主的行為決定是否有禁止他人發聲的效果，在整個 Codesign 中，能讓任何參與者發聲為最重要原則，任何參與團體或者個人沒有發生滅聲的話，參與權利不可以被剝削。

Most people have a common idea about the death care industry – making money from the dead with frustrating high prices and persuading customers to spend more money on unnecessary areas of the ceremony. It doesn't matter of which century we are in, there are always people who completely deny purpose of a business organisation participating in the death care industry.

After taking part in social movements, Codesign switches the focus onto the user's participation and the involvement of the business community. There were times when people believe that business activity will form a monopolistic force and upset the creative space as well as users' participation. Such binary oppositional thinking could create a negative image of business activity and exclude those activists from the design process. Theoretically, such essential nature-determining action obviously excluded certain kind of people from taking part, can be seen as extremely undemocratic behaviour. Regarding participation of business activity, some principles are still worth maintaining:

以這兩個原則為基礎，Fine Dying 的設計活動亦容讓商業團隊參加，當時有此安排是基於以下考慮：

- 一 . 以現時的死亡教育情況作參考，民間對死亡的儀式和過程討論與認識甚少，很多對死亡或是亡者的葬禮安排，大部分以商業機構的習性作為主要的設計藍本，因此對既有的儀式安排有所認識及討論，因此讓殯儀業者能夠參與，將有關的資訊及活動及背後的理念提供給參與者，大家能夠有較清楚的交代。
- 二 . 因歷史的原因，商業機構一直在殯儀殮葬活動中扮演重要的開發角色，業者的參與可以將一些開發活動推展，讓民間有討論的基礎。

在這次 Fine Dying 的設計活動裡所見，商業機構不但可以以從業者角色出發，向學生講解從古到今的殯葬業發展，充實學生對現今的行業狀況的理解，從商業角度出發，引領學生跨過傳統禮儀死亡禁忌。

除此之外，因為商業機構的靈活性，從業者同時間亦充當一個贊助者的角色，透過獎勵增加學生的投入感。學生亦因為商業機構帶來一眾服務對象 — 老人，讓學生與老人一起觸及生死話題，除了讓學生透過老人分享生命經驗。老人與學生亦同時擔當 Codesigner 角色，學生一邊吸收從業者所提供的背景資料，另一邊亦顧及服務對象以用家角度出發，了解用家的需要，從而再跟從業者的服務對象一起設計設計棺材、墓園、靈堂等殯葬項目，更能體現 Codesign 的精神。

- 1. To exclude a participant, all has to be the result of communication and determination happened during the design process, and judged the conduct of a particular participant is violating the principles of democratic participation (The Act), which is the main subject for consideration during the judging process.
- 2. The most basic principle is whether the violation act against democracy is to prohibit others from sounding out; throughout the codesign process, to allow any participant to be able to sound out is the most important principle, whether any organization or individual involved in silencing of others voice, the right of participation cannot be undermined.

Taking the above two principles as a basis, the business community is allowed to take part in the design activity of Fine Dying with the following concerns:

- 1. Taking as a reference the present situation of death education, the public does not have a clear idea of the ceremony and the process of death care. Most of the arrangements for each individual are based on a framework set by the company. Therefore, the participation of the business community is essentially to provide every participant with the accurate information and ideas behind each arrangement.
- 2. As an historical fact, the business community always dominated the development of death care. By asking those participated in Fine Dying

their knowledge would provide the participant with a basis for development discussion.

From observation of the whole Fine Dying event, the participation of the business community could explain to the students, as a practitioner, the development of the death care industry and its present status. And with the perspective of a business developer, it also helps the student to overcome the fear towards traditional and taboo relating to death.

Moreover, with the flexibility of business community, the practitioner could act as a sponsor by giving incentives and rewards to encourage students’ participation. The student would have chance of getting in touch with older people; the business community brought in their target customers for discussion of matters of death. Older people provided during the process their life experience; more than that, together with the students, they also act as codesigners. The older people learnt of the background information from practitioner; and from other side, they learnt of the users’ needs. In this case, students would be able to design with the practitioner different items such as coffins, graveyard and ceremony setting, in order to realize users’ needs as well as the spirit of codesigning.

Translated by Edward Yip

Next Step — Possibility 1: Designing our Death Gem Jewellery

下一步 — 可能性 1: 設計我們的 死亡寶石飾物



The aim of Possible Study is to identify and to understand issues, but more important is to test new ideas. After our first project of the “Design Living & Dying” study, which has lasted for four months (July – Oct 2013) and gathered about 300 students from seven departments, we decided to extend the study by focusing on jewellery design. A newly introduced technology to turn bone ashes into gemstones or even decorative man-made diamonds that can be placed in the home was selected to experiment how to use design actions to make people accept new, more environmentally friendly ideas and causing less stressful funeral care services. Actually, this was the first design idea relating to dying issues we encountered and it inspired our study in the beginning. However, when we explored this new technology with our lifestyle design course teachers, many questions regarding sacred object design was raised. Eventually, we left the idea of the ‘death diamond’ for the interdisciplinary study.

可能性研究的目的是確認和理解問題，但更重要的是測試新的理念。我們的第一個計劃，「設計生與死」的研究，持續了四個月（2013 年 7 月至 10 月），集合大約三百名來自七種設計範疇的學生。接下來，我們決定將研究拓展至珠寶設計上。現在有新的技術可把骨灰變成寶石，甚至美觀的人造鑽石，可放在家中。我們選這技術作為測試如何利用設計，讓人們接受更新更環保的理念，和減輕殯葬服務業的壓力。其實，這是我們在開始探討臨終事宜的首個設計理念。然而，當我們和時尚設計課程導師探討這新技術時，對於設計神聖莊嚴的物品產生許多疑問。結果我們擱下「死亡鑽石」這個跨學科研究的想法。



Finally, on 1st April 2014, we employed a graduate trainee of Jewellery Design and further exploration continue with death as an advert of life rather than cause of despondency. A series of codesign workshops were carried out between older citizens and young design students, different generations and different disciplines. First of all, experience of dying provided by the aged people is a good inspiration of new designs. At the same time, older people were pleased to have chances to express their concerns of dying through describing their own dying issues. When the aged people started to design their death gem jewellerys, we also invited the receivers to join the co-design processes as part of the creation of living wills, which aim to enhance intergenerational communication.

最後我們成功地在 2014 年 4 月 1 日，聘請了一位珠寶設計畢業實習生，進一步探索死亡如何不是教人沮喪，而是可以啟發生命。老一代公民與年輕設計學生，不同世代，不同學科之間，進行了一系列的合作設計工作坊。首先，老一代的臨終經驗，確實為新設計了提供很好的靈感。與此同時，老一代很高興能通過設計自己的臨終事宜，表達對臨終的關注。當老人開始設計他們的死亡寶石飾物時，飾物的接收者也獲邀加入合作設計過程，當成是生前預囑的一部分，目的是加強兩代之間的溝通。





OPEN DIAMOND PROJECT 設計"死"粒石

Design your
dying matters

設計
生與死

Come to design with us!

Have you ever think where are your ashes will become after your death?
If you want to become "a diamond", we would like to invite you to join us for a co-design jewellery process about your own dying matters.

Open Diamond is an extended project from Fine Dying (2013) Possible Study of Living and Dying conducted by HKDI DESIS Lab for Social Design Research.

For more info 想知更多消息:

e. hkdi-desislab@vtc.edu.hk w. <http://hkdi.desislab.vtc.edu.hk>

一齊設計<死嘢>!

有冇聽過人死後嘅骨灰都可以做鑽石?
如果有興趣嘅話,不妨埋聚一齊設計你心目中一顆代表你嘅鑽石啦!

<設計"死"粒石>計劃是一個由香港知專設計學院社會設計工作室所進行的<設計生與死>之死過界 (2013) 的研究下延伸的一項研究項目







Authors

作者

William Outcast

William Outcast born with Dalmatian-like spots covering his whole body, a type of skin cancer. He has had his will prepared and his funeral held – because he believes firmly that to exist in the present, one must be able to embrace death. Nowadays, he is involved with work relating to the culture of death; he also writes a column in am730, a Chinese newspaper.

Dr Yanki Lee

Dr Yanki Lee is a social designer, design researcher and activist. She advocates creative participation initiatives for social inclusion and innovation. Director of EXHIBIT at Golden Lane Estate and a social design agency in London, Dr Lee received her MA in Architecture from the Royal College of Art (RCA) and a PhD in design participation from Hong Kong Polytechnic University. She has worked as a Research Fellow at the Helen Hamlyn Centre for Design of RCA since 2000; she returned to her home town and setup the HKDI DESIS Lab for Social Design Research in summer 2013 with herself as the director.

陳偉霖

天生患上一種罕見的皮膚癌，全身長滿斑點似的黑點。他準備了遺囑，還籌辦了自己的生前葬禮。因為他堅信每個人都必須能夠擁抱死亡，才可活在當下。近來，除了宣揚死亡文化，他也在中文報紙 am730 當專欄作家。

李欣琪博士

社會設計師、設計研究員和社會活動家。她提倡促進社會共融和創新的參與性創意活動。李博士於英國皇家藝術學院 (RCA) 取得建築碩士學位，獲香港理工大學頒授參與設計博士榮銜，她亦是英國倫敦社會設計機構 EXHIBIT at Golden Lane Estate 總監。她自 2000 年起於海倫·哈姆林中心擔任研究學者，直到 2013 年回港成立「香港知專設計學院社會設計工作室」。

Albert Tsang

Albert Tsang is a design and cultural researcher. With an MPhil in Design and BA in Humanities, Albert’s areas of interest range from popular culture and urban consumerism to the cultural diversities of design. He is the key researcher of the HKDI DESIS Lab for Social Design Research and is one of the members of its founding team. He teaches at a creative institute in Hong Kong and as a part-time tutor at his alma mater, School of Design of Hong Kong Polytechnic University. Being a drama lover, Albert has played in numerous drama productions of the Hong Kong cultural group Zuni Icosahedron.

Dr Denny K L Ho

Dr Denny K L Ho is an Associate Professor at the Department of Applied Social Sciences, Hong Kong Polytechnic University, where his research has focused on social policy and action research methodology. Since 2008 he has collaborated with Dr Lee on design methodology for social participation. His major interest is in the relationship between solution-focused methods and the study and practice of design.

曾兆賢

設計與文化研究員。擁有設計哲學碩士和人文學科學士，他的研究範圍廣泛，從流行文化、都市消費主義，到設計的多元文化等。他是「香港知專設計學院社會設計工作室」的主要研究員，也是創團成員之一。另外，他還於香港一所創意學院任教，以及在他的母校 — 香港理工大學設計學院 — 擔任兼職講師。身為戲劇愛好者，他曾多次參與香港著名藝術團體「進念十二面體」的製作。

何國良博士

香港理工大學應用社會科學系助理教授。他的研究主要集中在社會政策和行動研究方法。2008 年至今，他一直與李博士著眼於社會參與的設計方法。他的主要興趣是焦點解決方案和設計研究與實踐的關係。

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- Higher Diploma in Interior Design, Department of Product and Interior Design
- Department of Fashion and Image Design,
- Higher Diploma in Visual Arts and Culture, Department of Design Foundation Studies
- Foundation Diploma, Design Section, Terence Yung
- Higher Diploma in Printing and Publishing, Department of Communication Design and Digital Media

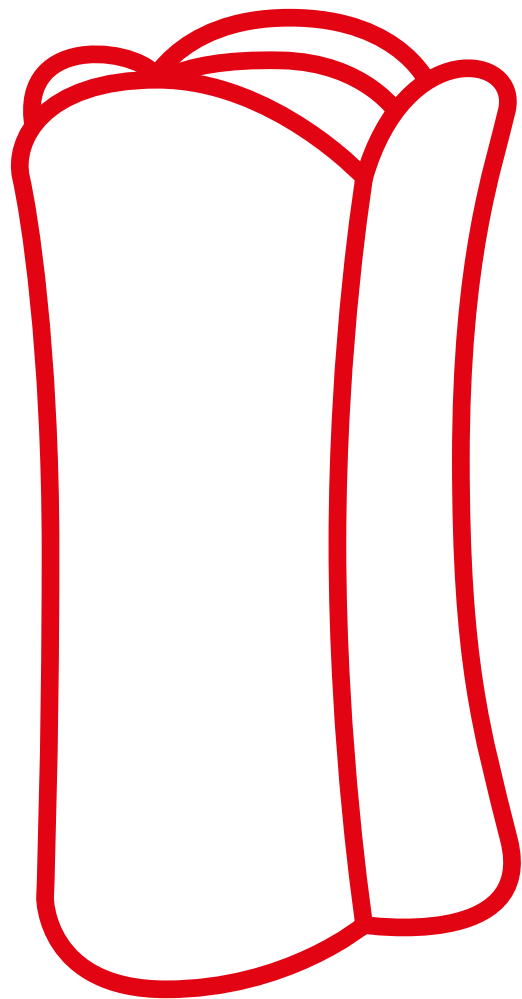
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(Hong Kong Hospice and Palliative Care Foundation)

Hospice and palliative care is a particular type of care chosen by patients, who refuse excessive and meaningless treatments to hasten or postpone death, in order to achieve good death and say final farewell in comfort.

The Hong Kong Hospice and Palliative Care Foundation will focus on promoting, one of the hospice and palliative care concept, the importance for patient and their family members to learn to journey through "the four principles in life" together – which are love, gratitude, forgiveness and grace in bidding farewell to each other.

The four things – love, thanks, sorry and goodbye – that matter in our day-to-day lives become even more important as we face death. We encourage people to overcome the difficulty in speaking the unspoken and the unspeakable. Hopefully both the patient and their family members would live their lives without regrets. Let's cherish each moment as it comes.

香港安寧療護基金會

安寧療護是指病人選擇不接受無治療效果，只是延長瀕死期，延長病人痛苦的維生醫療，從而能讓病人善終、家屬善別的療護方式。

香港安寧療護基金會希望讓公眾接觸到安寧療護中的其中一個照顧觀念「四道人生」：道愛、道謝、道歉、道別。

藉由四道人生：「道愛、道謝、道歉、道別」，鼓勵大家把握生命有限的時間，勇於說出內心話。讓家屬不必等親人離世後才揣測其心意，使在世者與離世者雙方都能了無遺憾。願在世的人能珍惜活著的每一天。



香港安寧療護基金會
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Fine Dying is the showcase of HKDI DESIS Lab for Social Design Research's 1st Design Possible Study, Living and Dying. It is a collaboration with Death educator William Outcast, design educators, 300 design students, 100 senior Hong Kong citizens, funeral care experts and design/culture researchers were brought together to explore new design ideas for death rituals and life education which they are sharing with the public to explore the meaning of life. Fine Dying reveals the concept of social design, which intends to design new, possible ways of co-design that re-imagine the everyday.

「死過界」是香港知專設計學院、社會設計工作室與死亡教育者 William Outcast, 合作所進行的研究計劃——「設計可能研究 1：生與死」的展示。通過由設計教育工作者、學生、殯儀業從業員以及研究團隊互相協作實驗，呈現嶄新形式理解及回應生與死，期望讓大眾重新了解現今的殯葬儀式、探索如何實踐生命教育，從而學習「擁抱死亡，尊重生命」。



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