

小手袋大時代 工業4.0下的在地設計

A Small Bag for a Grand Era: Local Design in the Age of Industry 4.0

Link the Unlink Eco
Design Project - Sky Hui

撰文 羅坎



什麼是好設計？作為一個消費者，我們大多追求創新、美觀、實用，更重要是性價比夠高。但從許淦壹（Sky Hui）身上，設計也可實現更宏大的追求，從生產過程到所選物料、採用技術、人的勞動方式，通通都可以實踐設計師的理念，甚至是對時代的回應。他在Good Seed所做的計劃Link the Unlink，就是他實踐其設計理念的一個嘗試。

What makes a good design? Consumers look for qualities like innovation, aesthetics, practicability and most importantly, the value for its money. Through Sky Hui and his creative approach, design actualizes greater pursuits. The designer's concepts are manifested in different aspects from material selection, types of production techniques, to forms of labour division, even reflecting a response to the current day and age. "Link the Unlink", Sky Hui's project organised by the Good Seed, is an attempt to implement his design concepts.

這天，Sky Hui相約我到位於荔枝角的Innospot做訪問，這裡本身是一個共享工作空間，亦是Sky Hui的設計基地。他在2017年參加Good Seed並創辦Link the Unlink，讓失業或就業不足的人士參與製作他設計的手挽袋和木相機，讓他們學習手工藝，同時得到工作機會。可是，設計師的任務不是設計好作品就足夠了嗎？為何要將生產過程連繫到弱勢人士？Sky Hui認為，這是對於世界進入「工業4.0」時代的回應。

工業4.0或致裁員潮？

所謂工業4.0，即是第四次工業革命，簡單來說就是利用智能科技和網絡技術創造出虛實融合的製造產業，大大縮短客制化的成本，擺脫以往大量製造、大量販售相同款式產品的商業模式。「現在連大品牌都走小眾市場，即代表不再是大量生產，並且用多了電腦或機械以保持產品質素。這意味著很多人被裁員。」Sky Hui認為，大公司改變經營手法

將影響很多人的生計，例如年長人士、單一技術人士容易遭市場淘汰。「有些人力資源就會走出來，他們都仍然要找工作，可能會做些更簡單的工作，但我們是否可以讓他們找到更有趣、更有滿足感的工作呢？」Sky Hui補充。

其次，客製化生產模式看似能擺脫以往大規模生產模式造成的浪費，是否就一定更環保？理想地，在工業4.0下，企業能夠對準客戶需求而生產，減少過剩產品，達致減少浪費資源，更加環保。對此，Sky Hui持觀望態度：「如果在工業4.0下，企業連環保都控制到，是非常無敵的，不過仔細想想他們所說的環保，又是否真正的環保呢？」但作為一個獨立設計師，至少他願意以身作則，做出真正環保的作品，「我盡量想用一些可持續性的物料，甚至是升級再造（upcycling）的物料。」他所設計的手挽袋，就是最好的例子。

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I met with Sky Hui at a co-working space Innospot in Lai Chi Kok, where his design base is located. In 2017, Sky Hui participated in the Good Seed programme and initiated “Link the Unlink”, a project that allowed the unemployed and underemployed to participate in the production of tote bags and wooden cameras he designs. It aimed at equipping them with the craftsmanship skills in addition to offering them job opportunities. One might wonder why a designer would work outside his field and involve the disadvantaged in the production process. Is not making a good design the sole mission of a designer? Yet for Sky Hui, this is a response to the world entering the era of Industry 4.0.

Will Industrial 4.0 lead to mass layoffs?

Industry 4.0, also known as the Fourth Industrial Revolution, is a business model that employs intelligent and internet technologies to create a manufacturing industry that fuses the virtual world with the physical world. This effectively reduces the cost of customisation and breaks away from the previous model of selling mass-produced, identical products. “Even global brands are going niche nowadays, which means no more mass-production and the increase in the use of computers and machines to maintain production quality. It implicates mass layoffs.” Sky Hui presumes the change of business models in big companies would impact the livelihoods of a lot of people: for example, demographic groups such as the elderly, and single-skilled workers would

be phased out in the job market. “These human resources now released to the market would require jobs, probably in areas that require even fewer advanced skills. But are we be able to offer jobs that are more interesting and which can give them more satisfaction?”

Furthermore, while a customized production model seemingly frees itself from waste created from the mass production model of the past, is it necessarily more environmentally friendly? Ideally, under industry 4.0, companies adjust their production output according to customer needs and reduce overproduction, thereby eliminating resource waste and are more environmentally friendly. With regards to this, Sky Hui adopted a wait-and-see attitude. “Enterprises that can even customise environmental protection are indeed very impressive. But if we scrutinize their idea of environmental protection, how genuine is it really?”. Regardless, as an independent designer, he is willing to lead by examples and design environmentally friendly products. “I try to use materials that are sustainable, and that are even upcycling.” The tote bags Sky Hui designs are the perfect examples of his belief.

A Local Design that Connects the Unprivileged

In Hong Kong period dramas, we often see prisoners wearing shackles when they were banished to the frontiers. The shackles were what coincidentally inspired Sky Hui to design his tote bag. “My concept begins with a question -

在地設計 連結弱勢

在電視古裝劇中，我們常常都看到犯人被發配邊疆時戴著枷鎖，Sky Hui設計的手挽袋，靈感意外地正是來自那種枷鎖，「我的概念就是，如果這個枷鎖不扣在人身上，而是扣在袋上，是否可行呢？於是我用紅酒箱的木，或其他從事設計行業的朋友多餘的木料，製作出木枷鎖。

枷鎖上有4個孔，只要找一塊正方形或長方形的布，例如你用過但已洗乾淨的床單、窗簾布、外套、防水布、檯布，最好是棉質或尼龍。將布穿過枷鎖就已成為一個袋，再加上手工皮革製成袋帶，就完成一個手提袋。」Sky Hui娓娓道來他的設計細節。設計用料除了環保，還非常在地。他所使用的皮帶，是來自本地屠宰的牛皮；他還想到，如果用棉質布料，可以加上天然蜂蠟防水防污，他還特地向本地蜂農購買蜂蠟。

好設計自然有人欣賞，手挽袋曾在美國獲得兩個獎項，在去年本地舉辦的零碳創新提案戰中亦奪得最佳零碳創新獎。而更重要的是，由於手挽袋的設計精簡，整個過程都可以DIY，製作門檻不高，令它可以成為Sky Hui的橋樑，連結社會弱勢人士，為他們帶來就業的機會，成就了Link the Unlink這個計劃。過程中，Sky Hui經過朋友介紹，認識到基督教家庭綜合服務中心並與對方合作，讓他們的傷健會員參與製作手挽袋，「他們都很好，負責laser cut的朋友是青

年人，多數手部曾有傷患；負責處理皮革的也是傷健的朋友，他們全部都很專業，是人才，只不過難以應付主流工作。」Sky Hui說。

十年以來不忘理念

在Link the Unlink之前，原來Sky Hui在設計路上已走了好一段時間。2008年，由於家人有事需要他照顧，他完成英國的碩士課程後不得不返回香港，那時正值金融海嘯。他留意到升級再造開始在香港萌芽，大家一窩蜂去做，但似乎又做得不夠好也不可持續，於是也嘗試參與其中。他讀跨媒體出身，本身對物料、技術、藝術也有敏銳觸覺，於是想到將廢棄木材、鐳射切割、攝影共冶一爐，設計出一部升級再造的木製相機，開啟他的設計之路。由相機到手挽袋，一走就超過10年，目前他還有數個作品準備面世，而所有作品都反映他的理念：「我想我的重點在於人本與環保這兩方面。我希望利用可持續的產品或作品，去建立人與人、人與世界之間的良好關係。」

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is it possible for the shackles to be fastening the fabric instead of a human body? I find it feasible and therefore started to build wooden shackles with wine boxes or lumber leftover from friends of the design industry. There are four holes in the shackles. You can simply find a piece of cotton or nylon cloth that is in a square or rectangular shape, such as a used but clean sheet, curtain, jackets, tarpaulin or tablecloth. A tote bag is completed by simply threading the piece of cloth through the shackles and attaching a handmade leather strap,” Sky Hui recounted. Materials used in the design are not only environmentally friendly, but also local. For instance, the straps were made from cowhide from locally butchered cattle. In keeping with Sky Hui’s dedication to environmental conservation, he also approached local beekeepers for natural beeswax which could be applied on tote bags that used cotton as the main fabric for stain-proof and waterproof purposes.

A good design earns its applause; the tote bag won two awards in the United States and the Best Climate Innovation Award in last year’s Zero Carbon Pitch in Hong Kong. More importantly, the simple design of the tote bag allows the production process to be homemade, making it a bridge between Sky Hui and the unprivileged, providing job opportunities for the unemployed and forging the success of the project “Link the Unlink”. During its process, Sky Hui was introduced by a friend to the Christian Family Service Centre and cooperated with the

institution to involve their disabled members in the making of making tote bags. “They were all very good. The members responsible for the laser cut procedure were mostly youths with prior hand injuries; the members in charge of processing the leather also had impairments or disabilities. They were all professional and talented. It’s just that their disabilities pose difficulties for them to handle mainstream works,” said Sky Hui.

Ten years a vision held true

Before the project “Link the Unlink”, Sky Hui had been in the design industry for quite some time. In 2008, he had to return to Hong Kong to take care of his family after completing his master’s degree in the UK. It was in the middle of the financial crisis. He noticed the trend of upcycling in Hong Kong and decided to join it, especially when many were seemingly not grasping its essence and achieving sustainability. He had been trained in cross-media creation with a keen sense of materials, techniques, and art. It led him to design his upcycling wooden camera by integrating elements such as waste wood, laser cutting and photography, beginning his creative journey. From cameras to tote bags, and with more works ready to be released, for over a decade he has been persistent in creating works that reflect his vision. “I think my vision focuses mainly on two aspects: human-centred design and the environment. I hope to establish better relationships between people, and between people and the world through sustainable products or works.”