

編見

這陣子，全城都陷入一片禍從天降，好事變壞事的憂怔中。

在《生命中不能承受的輕》一書開頭，昆德拉也陷於疑惑：

重重的責任壓塌我們，把我們牢牢釘在地上……相反地，沒有泰山壓頂，人便會身輕如鴻毛，肆意神遊物外……但我們究竟想要輕還是重？

對卡爾維諾來說，選擇容易不過。在《給下一個千禧的六封備忘錄》的第一章〈輕靈〉，他重述《十日談》中一個故事：一群佛羅倫斯的少年惡棍，正殺氣騰騰地衝向詩人卡瓦爾康蒂，後者向來意不善的人反唇相譏之後便輕輕跳過四周的墓陵揚長而去。卡爾維諾這樣說：

如果要我揀一個代表下一個千禧的映像，我會揀這一幕：詩人輕靈一躍，跳出俗世的羈絆，以輕巧戰勝地心吸力……

對本期訪問的數位校友、老師和同學來說，輕與重之間的選擇也不難。陳耐持以暢沐於樂韻的草書融合中西文化；陳紫茵以其實證研究，多少減輕了唸文科的人生命中或多或少需要承受的重；至於兩位地理及資源管理學系的同學（右圖），他們提倡的是本土旅遊，放眼的卻是全球的氣候。

讀者，你的選擇又會是甚麼？

Editorially Speaking

Lately, the whole territory has been plunged into premonitions of the lightness of green nature turning into hazards of weight.

At the beginning of *The Unbearable Lightness of Being*, Milan Kundera debates with himself:

The heaviest of burden crushes us, we sink beneath it, it pins us to the ground....Conversely, the absolute absence of a burden causes man to be lighter than air, to soar into the heights, take leave of the earth and his earthly being...What then shall we choose? Weight or lightness?

The choice is obvious to Italo Calvino. In the first part of *Six Memos for the Next Millennium*, entitled 'Lightness', he retold a story from the *Decameron* in which a group of Florentine young knaves were about to pick a quarrel with the poet-philosopher Guido Cavalcanti but the latter deftly leaped over a tomb and made off after a brief rebuke to the advancing mob. Calvino said,

Were I to choose an auspicious image for the new millennium, I would choose that one: the sudden agile leap of the poet-philosopher who raises himself above the weight of the world, showing that with all his gravity he has the secret of lightness...

The choice is also obvious to the alumna, teacher and students featured in this issue. Chan Loi-che aspires to uniting East and West with the auspicious image of Chinese cursive brushed in dance tempos. Evelyn Chan's empirical study helps alleviating the sometimes unbearable lightness of being an English major. 'Travel Local; Travel Light' is the advice offered by two young advocates (*right photo*) from the Department of Geography and Resource Management.

Dear Reader, what is your choice?



細味本地遊 (頁10)
Enjoy Local Travel (p.10)

聰明 開心禪 洗慮滌憂

Meditation Workshop at Tsz Shan Monastery
Unloading Troubles



陳瑞燕教授與慈山寺法師帶領中大師生、職員及校友禪修
Guided by Prof. Chan Sui-yin and a venerable practitioner,
CUHK students, staff and alumni experience Zen meditation

慈山寺提供
Courtesy of Tsz Shan Monastery



創作天地寬——陳耐持墨染荷蘭

The Borderless Brushstrokes

Chan Loi-che Grafts Chinese Cursive to the Netherlands



荷蘭國王的生日在4月，「香港荷蘭日」開展的時候也在4月，大大小小頂着橙色光環的藝術盛事都在月中發生。今年節慶之一「線舞」以中大校園為舞台，三位荷蘭藝術家在4月16日以書法、舞蹈和音樂獻上一場視聽饗宴。書狂草的陳耐持是旅居荷蘭四十載的中大校友，她年過五十才「轉職」藝術，憑着剛柔並重的一點一畫打破中西隔閡。

結緣荷蘭

陳耐持七十年代在中大主修神學，副修哲學，兼修宗教。畢業那年獲機會到荷蘭交流，令她眼界大開。「我發覺這世上原來真有地方可實現『小國寡民』，每個人都是平等而獨立的個體，擁有寬廣無比的發展空間。自由開放的社會氣氛深深吸引了我。」

在轉往布拉格的旅途中，陳耐持遇上一名荷蘭青年，二人情投意合。她婚後移居阿姆斯特丹，十年時間全職照顧家庭。由於學荷蘭文有成，她當過中荷翻譯員及即時傳譯員。其後荷蘭政府為少數族裔開設電台，邀陳耐持擔任中文節目總監，她便從零開始籌組團隊，建立「荷華傳真」，協助華人了解和融入主流社會。

她的傳媒人身分維持了十多年，直至2004年，荷蘭政府大幅削減中文電台經費，令陳耐持重新審度人生下半場的路向。「美國911恐襲改變了荷蘭的政治氣候，開始有政黨倡議排擠外來語文，強制要求移民學習荷語。眼見社會的自由意識不進反退，我非常痛心，於是辭職不幹；與此同時，也慶幸自己有重新自由選擇的機會——這回我要當藝術家！」

寄情狂草

於是她一頭栽進藝術的世界，廢寢忘餐的學習雕塑、繪畫，希望透過作品展示，各國文化不是你死我活的關係，而是可以在融匯中彼此助益。她嘗試過雕塑結合唐詩，也試過以紅與黑表現中與西。一番摸索後，她發現最合適的創作媒介，原來是自幼練習的草書。

看似狂放不羈的草書，絕非隨意而為的亂畫一通，每個字或短或長、或寬或緊，都跟從嚴謹的章法。「草書是門苦學，初時必須依照書法字典，一板一眼的練習每個字的轉折，仿效書法大家如王羲之、懷素、張旭、祝枝山各自的草法。待一切了然於胸，才可能獲取一揮而就的自由。」

她說西方人雖則看不懂中文，但會視草書為抽象的點與線來欣賞。「漢字從象形文字而來，每個字本身就是幅抽象畫，狂草等同將這幅抽象畫再提煉，形成連綿迴繞的點與線。在西方人眼中，那是有生命力的線條，千變萬化，龍飛鳳舞，既代表東方精神，也是不折不扣的現代抽象藝術。」



「無盡的節奏」在中大展出
'Endless Rhythm' at CUHK

Photo by ISO staff

千米狂草作品「無盡的節奏」曾在阿姆斯特丹文創中心NDSM展出，鋪滿足球場般大的前造船廠，由陳耐持用半年時間，跟隨音樂節拍揮寫而成。她解釋，連綿的山脈河流有着內在的節奏，她一開始順着這種從大自然感染而來的無聲韻律推動筆法；後來發現西方簡約音樂與狂草一拍即合。「聽着延綿的節奏，提起毛筆書寫，線條像流水一樣自然淌出，個人溶於創作中，經常進入忘我狀態，是最高精神享受！」月前在中大她也有展出千米狂草，還邀請觀眾與之互動合照。

跨界聯乘

數年前她遇上荷蘭書法家Mark van Praagh，兩位文化背景相距甚遠的藝術家成為彼此的創作靈感。Mark獨創了一套無語義的抽象書法，取各國文字形態精要，看上去既像上世紀的古老手稿，又像是新發明的世界語言。他倆經常聯合表演，伴着簡約音樂的脈搏同步書寫，互相映襯。每一筆、一點，都是當下而生，根據收到的音樂「訊息」，決定下一筆寫甚麼、落在甚麼位置。

之後，Mark的女兒Sarah van Praagh加入，為音樂書法注入第三元素——即與舞蹈，於是「線舞」成型，由Sarah隨樂而舞，陳耐持與Mark隨舞而書，既以筆墨描繪舞姿，又以舞姿詮釋筆墨。三人合作日益成熟，陳耐持指，這中西合璧的跨媒介演出已獲荷蘭藝術界接納，漸漸生根發芽。

字如其人，陳耐持言談間不時流露豪邁率性的人生態度。她說信仰與哲學令她自小熱愛思考生命的意義。「唐君毅先生說過，做人最重要不斷超越自己，這話也成了我的座右銘，敦促我不斷擴大精神空間。人生苦短，幾十年一晃眼就過了，名與利根本不重要，重要的是探索世界，不懈追尋真善美。」

April is the month in which the Dutch King was born. It is also the time when 'Dutch Days in Hong Kong' is held bringing the orange craze to the city. Among this year's cultural highlights, 'Dancing Lines: An Encounter of East and West Calligraphy with Dance' took place on CUHK campus on 16 April. **Chan Loi-che**, the performer of Chinese cursive, is a CUHK alumna who has been living in the Netherlands for 40 years. She moved into the realm of art at the age of 50, aspiring to using brush and ink to connect East and West.

Going Dutch

After graduating from the former Department of Philosophy and Religion in 1975, Loi-che was given the chance to go on exchange to the Netherlands. It literally changed her life. 'I discovered that in the small, thinly populated country, everyone was treated as an equal and unique individual. They were given every latitude in becoming whoever they wanted to be. Such liberty and openness at once enraptured me.'

During her visit to Prague, she met and fell in love with a Dutch youth who later became her husband. The Hong Kong native made Amsterdam home and started a family. She dedicated the first 10 years to rearing her two children. Thanks to her flair for languages, she had worked as a translator and interpreter between Dutch and Chinese. When the Dutch government was rolling out radio services for the ethnic minorities, the polyglot was made programme director of the Mandarin/Cantonese broadcasts. Her brainchild *Snelle berichten Nederland-China*, or Netherlands-China Express, was designed to help Chinese immigrants understand and acclimate to the mainstream living.

Her career in the media lasted for over a decade until 2004 when the public radio started to cut back its spending on the Chinese-language services. 'The 911 attacks in the US changed the political climate in the Netherlands. Politicians attempted to marginalize foreign languages. It broke my heart to see the once-liberal society slipping backward, so I resigned. On the other hand, I was glad to exercise again my freedom of choice—I had always wanted to be an artist!'

Brushing Up

She plunged into the world of colours and clays, trying to use art to demonstrate that cross-cultural encounter is not a zero-sum game. She attempted to mix sculpture with Chinese poetry, and to depict East and West with red and black. In the end she set her sights on Chinese cursive, the art form she had been practising since childhood.

Cursive script of Chinese calligraphy, also known as the wild cursive, is not some ferocious and random scrawl as it may appear. 'Learning the cursive hand is an ordeal. Mastery requires remembering the zigs and zags of thousands of unique characters, and emulating the brushwork of every great forerunner. Only after you know every technique like the back of your hand could you enjoy the freedom of creative expression.'

She said although most people in the West cannot read Chinese, they are able to appreciate Chinese cursive as an abstract art consisting of flowing dots and lines. 'Chinese characters are a form of ideogram. Each character is in itself an abstract drawing. Wild cursive amplifies such abstraction. From the Western point of view, those flying lines are magically protean and full of life. They are the epitome of oriental aesthetics, as well as a valid form of modern art.'

Her calligraphic work 'Endless Rhythm' was exhibited at Amsterdam's cultural hotspot NDSM. A good thousand metres of cursive scripts wound its sinuous way across the former shipyard. It was a half-year creation 'under the influence of music'. Loi-che explained that at the beginning she brandished her brush to the melody in her head while imagining continuous ridges and meandering rivers. Later she came across minimal music by a Dutch composer Simeon ten Holt. It turned out to be a perfect match with cursive writing. 'I merged myself with the music, and the lines and dots just flew out of themselves. My sense of self simply disappeared in that state of awe and ecstasy!' The spectacular script was displayed at CUHK during the Dutch Days.



Mark van Praagh (right)

Beyond the Brush

Several years ago she got acquainted with her current performing partner **Mark van Praagh**. The Dutch artist had originated the 'Unreadable Letters and Characters' by capturing the essence of handwritings from different cultures. His script is reminiscent as much of some ancient symbols as of a newly-invented world language.

The East-West duo took their creative process to the stage by writing side-by-side to the flow of minimal music. Every stroke arises from the moment itself, depending on what the performers pick up from the melody or the vibe of the audience.

Soon, Mark's daughter **Sarah van Praagh** joined in and infused the show with a third element—modern dance. The interlocking 'Dancing Lines' came into being: Loi-che and Mark respond to minimal music with calligraphy, while Sarah observes and echoes with her improvised body movements. The dancer enacts the form and tempo of the emerging characters, and inspires the calligraphers reciprocally. According to Loi-che, the mix-media performance has been well acclaimed and gaining ground in the Netherlands.

Handwriting speaks volumes. Loi-che is as vivacious and free-spirited in person as her brushwork tells. She said faith and philosophy have prompted her to look constantly for the meaning of life. 'Mr. Tang Chun-l (founder of CUHK's Department of Philosophy) said that one must strive to keep expanding their mental and spiritual horizons. I try to live by that. Life is too short to run after fame and fortune. What matters most is exploring the world to seek the truth, the beauty, and the good.'



Sarah van Praagh



人文教育的喜與憂

The Joys and Anxieties of a Humanities Education



Photo by ISO staff

陳紫茵在中大唸英文時，不覺得她需要選一門較實用的主修科目，直至她到了劍橋唸博士學位，她才開始感受到一般文科生早已感受到的壓力：「一個文學學位有甚麼用？」

陳紫茵教授現已回歸母校，任教英文系。但她除了文學研究，出版了一部關於吳爾芙夫人的專書外，還就教育、人文學科和專業等議題進行研究。去年便在期刊 *Studies in Higher Education* 發表了一篇實證研究報告，企圖了解文科生如何看待自己的主修以及文科教育的意義。

為甚麼研究對象從文學大師移到莘莘學子？陳教授說：「為了提升教學質素，我希望了解主修英文的學生如何看待及建構他們的科目身分，進而看看可以怎樣改進人文教育。要解答這些問題，需要以社會研究的方法來分析從訪問學生得來的數據。」

研究方法及發現

陳教授從她的選修課「文學與教育」的學生中選出八人，都是英文系的本科生，然後分別訪問他們，聽他們自由表述對身為文科生的看法，之後進行有系統的內容分析，找出重點，並觀察學生身分的建立及可能出現的矛盾。

所有受訪學生都肯定文學訓練最大的好處是個人的發展，有人說：「思想跳出框框。」也有人說：「細讀文本令觀察更敏銳。」陳教授對此並不感到意外，但她還是高興見到學生肯定唸文學可以擴闊思想經驗。受訪的半數學生接受文科生身分，矛盾相對不大（「唸文科更有趣，而且也有實際作用」）。但餘下的一半仍對自身的科目身分存有疑惑，也更介意別人對文科生的看法。

迷失方向

研究另一個重點是學生如何從現在或未來的社會角色來看主修的科目。陳教授認為這相當重要：「因為對學生甚至對老師來說，

這有助找出結合興趣與事業的方法。和任何其他科目一樣，唸英文不應該被視為閉門造車的一項作業，但要找到有意義的聯繫不易，我相信要鼓勵同學不斷探索，同時，同學也要不時自省。」

半數受訪同學看不清主修與將來的社會角色之間的關係是正常的嗎？陳教授這樣說：「同學入大學時未必清楚自己是甚麼人，以後會做甚麼事。這是成長的一部分，跟主修甚麼沒有關係。不斷反省主修科的意義與價值，不是一件壞事，而是一個值得肯定、正面及必須持之以恆的經驗。」

通往現實的橋樑

陳教授的論文建議，一個總結科目可以為文科生提供跟現實接軌的指引。中大英文系的畢業規定之一便是完成一項總結科目，陳教授解釋：「不少學生對畢業後的方向沒有具體計劃，這項總結科目的意義其實不在於為學生指出就業的路向，而更在於使其開始一個自省過程，使他們往後不斷探索興趣與事業的關係。這樣子，不論以後在甚麼崗位做甚麼事，大學的教育將會繼續影響他們。」

心安理得

回到一個文學學位有甚麼用的老問題，陳教授說：「同學先要問自己：有甚麼東西激發你，令你感興趣？你的專長是甚麼？有甚麼賦予你意義和滿足感？接着我會問：這又如何與你唸的科目有關？如果有一門課令你印象深刻，你可以按對自己興趣及理想的理解，來具體解釋為甚麼特別受感動嗎？」

最後，陳教授對文科教育下了一個肯定的結語：「為甚麼受個別作者或作品感動，可以從學生的性格、興趣及才能理解。明乎此，便可以勾畫出一個未來事業的輪廓。唸文學是一場個人成長及發現之旅，前途及終站由自己書寫。」

When she was reading English as an undergraduate student at CUHK, Evelyn Chan did not feel she needed to study something highly relevant to a specific career path. It was while doing her PhD project at Cambridge that she began to have questions of the meaning and value of her work. For many students of literature, however, the question 'What are you going to do with a degree in literature?' would have come nagging much earlier.

Prof. Evelyn Chan has now returned to serve at her alma mater as a faculty member of the Department of English. But in addition to literary research which has resulted in a book on Virginia Woolf, she has also published on education, the humanities and the professions. In an empirical and methodologically argued paper published in 2015 in *Studies in Higher Education*, she has tried to understand how students of literature view themselves within their major and the meaning of their own education.

Professor Chan explained why she had crossed from dead authors to live subjects. 'I wanted to know for the purposes of improving my own teaching and making it more relevant to the students how English majors perceive and construct their own identities and whether we can learn from this to improve humanities education. Getting to the answers required social research methodology and data from real interviews with students.'

Methodology and Findings

From her elective course 'Literature and Education' offered to undergraduate students of English, she conducted 15–20 minute interviews with eight students. The students were invited to talk about the meaning of being a student in literary studies to them in an open-ended narrative format. After collecting such narratives Professor Chan conducted systematic analyses of the contents to identify emergent ideas and observe the identity creation and the progression of conflicts in the narratives.

In their responses, all the students emphasized personal values and development gained from their literary studies, citing, for example, the ability to 'think out of the box' and to make 'keen observations' because of the habit of 'close reading' in their studies. Professor Chan had expected but was still pleased to see that the first global theme that emerged from this study is that literary studies lead to wider and deeper understanding and thinking. Half of the students were more or less at home and at peace with their subject, that is, they have attained fairly stable subject identity and most of the problems or conflicts were overcome or resolved ('literary studies are more fun and have practical use'). But the other half still exhibited anxiety and undecidability and were more concerned with others' negative views of English majors.



Navigating a Misty Sea

The second global theme that emerged from the study was the issue of students connecting their subject to other social domains they inhabit or intend to inhabit. Professor Chan said that this theme is important as 'it helps with identifying some of the struggles students face as they make these connections. It helps them, and us teachers, look at possibilities for linking their major studies to their other interests and activities. A major in English, as in all other disciplines, should not be seen as an isolated activity to be only confined to the classroom and the university. But these connections may not be straightforward and I believe they need to be encouraged and constantly reflected on individually by the students themselves.'

Is it normal that half of the students she interviewed had difficulty translating their subject identity into potential

future social identities? Professor Chan said, 'Students don't generally enter university knowing precisely who they are and what they want to do in life. So I would see it very much as part of growing up and finding themselves, which is an essential part of university life. In this sense, whether one majors in the humanities or other disciplines makes little difference. I see the continued reflection on the meaning and value of one's studies not as destructive—it is not a cynical, skeptical pursuit—but an affirming, necessary, positive and continuous experience.'

Capstone to the Outside World

In her paper, Professor Chan suggests that a capstone course can provide the necessary guidance to humanities students in making connections to the outside world. A capstone course is already part of the Department of

English's requirement for graduation. Professor Chan said, 'Such a course can obviously be very challenging for students, as many students may not yet have very concrete plans for their lives after graduation. But it is an exercise that is important in form as well as substance. It is much less about making students follow up on specific career plans that they can link to their project work, and much more about starting a process of self-reflection, so that they can continue to make such links for the rest of their lives. That way their studies will continue to be relevant to them no matter what their interests or occupations may be—and they will hopefully continue to reflect actively on these relevancies.'

Apology Not Required

Coming back to the ultimate question on the use of a degree in literature, Professor Chan said, 'This question is tied to other questions that the student should be encouraged to think about: What do you find inspiring and stimulating? What interests you the most? What are you particularly good at? What gives you the greatest sense of meaning and fulfillment? Then I would ask: How does that link back to what you've done in your degree? When you remember a course as having been particularly stimulating and enriching, can you explain why specifically with reference to your own interests and the questions that drive you as a person, instead of speaking in very general terms?'

Lastly, Professor Chan gave an affirmative verdict to an undergraduate commitment to the humanities: 'For example, having been personally moved by particular literary portrayals or texts can also be extended to broader interpretations of the student's personality, interests and abilities, which in turn may map onto specific careers outside of academia, if the student decides academia is not the path to take. A degree in literature therefore becomes a journey of personal growth and self-discovery, towards a self-authored destination afterwards.'



亂中有序

The Haphazard Forces of the Market

《星球大戰：原力覺醒》中有一位白兵，跟以往星戰系列的不同，不再是只懂執行命令，盲目殺戮的複製人，而是有自我意願，懂獨立思考，作自行判斷的FN-2187（後取名 Finn）。

Finn其實更似一位基金經理。小投資者最常問的一個問題是為甚麼不同的基金經理會對市場走勢有截然不同的看法。舉例說，基金經理甲對中國的前景樂觀，對歐洲悲觀；但基金經理乙則可以持完全相反意見。那麼小投資者應該聽信哪位？他或她如何在不同的投資推介中作出正確的選擇？

答案其實簡單不過。首先，基金經理不是預言家，他們只不過是對未來作出臆測。事實上，他們的臆測不會比預言家的準。和經濟學者一樣，基金經理做到最好都只能解釋已發生的事。3月出版的一期《金融時報》有篇文章，作者這樣寫道：「金融學教授和消費者團體已多次指出，基金經理收費過高，對客戶幫助過小……過去十年，86%的歐洲股票基金未能達標。」

其次，假如每一位基金經理或投資者都對前景抱一致的看法，市場上將無法出現任何交易。舉例說，如果投資者甲看好水滙豐股票，願意以市價買入，試想想在其他人都看好的情況下，有誰會把滙豐股票售予甲？再假設另一投資者乙不看好香港的物業市道，計劃出售其物業，在所有其他投資者都看淡香港物業市道的情況下，有誰會買入乙的物業？

跟動物界某些物種不同，人類社會並不一定靠和諧和共識推動，由一個個血肉真人構成的市場亦然。



In *Star Wars: The Force Awakens* (2015), there is a special character not in previous *Star Wars* movies. He is FN-2187 (aka 'Finn'), a Stormtrooper of the First Order. Unlike his predecessors since *Star Wars: Attack of the Clones* (2002), Finn is not a clone but a human being who enlisted himself in the First Order. A human being rather than a machine or a cyborg, Finn has his own will and volition, exercising independent thinking and making his own judgments and choices.

Finn is indeed like many a fund manager. One question that private investors often ask is why fund managers have very diverse views on the markets, e.g., Fund Manager A is bullish on China and bearish on Europe while Fund Manager B has the exact opposite views. Who should the investor trust and how can he/she make his/her investment

decisions based on the managers' diverse recommendations?

The answer is indeed very simple. Firstly, these fund managers are not fortune tellers. All they can say are their best guesses of the future only, and we know from experience that they are worse than the fortune tellers; similar to economists, they can at best explain the past. In a *Financial Times* article in March 2016, the author wrote that: 'Finance professors and consumer groups have long argued that active managers charge too much and deliver too little for their clients' and 'in Europe, ... 86% ... active equity funds failed to beat their benchmark ... over the past decade.'

Secondly, let's look at the extreme situation where every fund manager or investor has the same view of the future. When that happens, there will surely be no financial transactions. For example, if Investor A is bullish on HSBC stock and willing to buy at current market price, imagine who would be willing to sell HSBC stocks to Investor A given that every fund manager or investor is bullish on HSBC stock? Take another example, if Investor B is bearish on Hong Kong residential properties and planning to sell his flat, who would be willing to buy it from him if every other investor shares the same bearish view on the Hong Kong residential property market?

Unlike some species in the Animal Kingdom, the human society, or for our purpose a market of individual human agents, runs on a logic far from perfect harmony and uniformity.

五位社會賢達獲頒榮譽院士 Five Distinguished Persons Conferred Honorary Fellowships



大學於5月16日舉行第十五屆榮譽院士頒授典禮，由沈祖堯校長主禮，頒授榮譽院士銜予以下五位與中大淵源深厚的傑出人士，以表揚他們對大學及社會的卓越貢獻。

CUHK held its Fifteenth Honorary Fellowship Conferment Ceremony on 16 May. At the ceremony, Prof. Joseph J.Y. Sung, Vice-Chancellor, conferred honorary fellowships on the following five distinguished persons in recognition of their remarkable contributions to the University and the community.

周佩芳律師

Ms. Chow Pei-fong Therese

在英國修讀法律，於1971年在港成立周佩芳律師事務所，其後成為國際公證人及中國委託公證人。周律師秉承父親周毓浩先生樂善好施之精神，於2014年慷慨捐款予中大成立周毓浩創新醫學技術中心，以紀念其先父之善行。中心以醫療機械人醫學、醫學成像及生物醫學傳感為研究重點，為病人提供更適切的療法。周律師亦支持中大成立周佩芳認知障礙預防研究中心。

Ms. Chow studied law in the UK and founded Therese P.F. Chow & Co., Solicitors and Notaries in 1971 after returning to Hong Kong. She is also a notary public and a China-appointed attesting officer. Ms. Chow has extended the philanthropic efforts of her father, Mr. Chow Yuk-ho, and made a generous donation in support of the establishment of the Chow Yuk Ho Technology Centre for Innovative Medicine at CUHK in 2014, in memory of her father. The centre focuses on three research areas in robotics, imaging and biosensing, so as to enable more effective treatment for patients in need. Ms. Chow has also supported CUHK to establish the Therese Pei Fong Chow Research Centre for Prevention of Dementia.

范思浩先生

Mr. Fan Shi-hoo Hamen

家用紡織品生產集團北豐國際有限公司創辦人，現為董事局主席兼首席行政總裁。范先生熱心公益，尤其關懷基層兒童，於1991年創立香港兒童心臟基金，並出任副主席二十年。范先生亦非常關注年輕人的發展，歷年來多次慷慨捐資支持逸夫書院，提供獎學金，資助實習計劃及設施翻新工程。范先生自2003年起出任逸夫書院校董，並於2011年起任書院校董會副主席及中大校董。

Mr. Fan is the founder, chairman and chief executive of Pac-Fung International Limited, a manufacturer of home textile furnishings. He has made significant contributions to social welfare and he cares about children from low-income families. In 1991, he founded the Children's Heart Fund and served as vice-chairman. Mr. Fan is also passionate about the growth and development of youngsters. Over the years, he has made generous donations to the Shaw College towards various causes including its development, scholarships, internship programmes, amenities and facilities renovation. Mr. Fan has been a trustee of the College since 2003, and has served as vice-chairman of the Board of Trustees of the College and a member of the University Council since 2011.

李國棟醫生

Dr. Li Kwok-tung Donald

家庭醫學專科醫生，現為香港醫學專科學院主席、世界家庭醫生組織行政會成員兼名譽司庫，並出任香港家庭醫學學院審核員。李醫生熱心參與公益事務，並在香港和亞太地區積極推動基礎醫療和家庭醫療制度。他亦致力於學術和教學的工作，現為中大賽馬會公共衛生及基層醫療學院名譽臨床教授，並為中大私營教學醫院的籌建給予寶貴的指導及支持。

A specialist in family medicine, Dr. Li is currently president of the Hong Kong Academy of Medicine, honorary treasurer and member at large of the World Organization of Family Doctors World Executive Council, and censor of the Hong Kong College of Family Physicians. Dr. Li has devoted his professional career to promoting comprehensive primary and family health care in Hong Kong and internationally. He also dedicates much time to academia and teaching. He is currently a clinical professor (honorary) of the Jockey Club School of Public Health and Primary Care, and is very supportive of the development of the private teaching hospital of CUHK.

廖柏偉教授

Prof. Liu Pak-wai

中大經濟學榮休教授、劉佐德全球經濟及金融研究所研究教授及香港亞太研究所經濟研究中心聯席主任。廖柏偉教授1976年起任教於經濟學系，歷任該系系主任、教務長、副校長等職。在出任副校長十三年間，他掌領大學財政、資源和大學行政及服務，提高資源運用的效率，並曾協助大學籌建教學酒店及教學樓、成立法律學院等。廖教授熱心服務社會，出任多項公職。

Professor Liu is emeritus professor of economics, research professor of the Lau Chor Tak Institute of Global Economics and Finance, and co-director of the Economic Research Centre, Hong Kong Institute of Asia-Pacific Studies. He joined the Department of Economics in 1976 and has made significant contributions to the University in his capacities as chairman of the department, Registrar and Pro-Vice-Chancellor. Professor Liu served as Pro-Vice-Chancellor for 13 years with responsibilities relating to finance and resources, and central administrative functions. During his tenure, he enhanced the efficiency of resource utilization and assisted in the establishment of the teaching hotel and academic buildings, as well as the Faculty of Law. Professor Liu has also served in a number of important positions in various public services.

長原彰弘博士

Dr. Akihiro Nagahara

日本信用保證財務有限公司及世界聯合證券(香港)有限公司董事長，於1993年創立亞洲聯合財務有限公司，並擔任董事總經理及行政總裁至今。過去三十多年，努力促進香港金融和貸款事業的發展。長原博士對慈善及教育工作不遺餘力，現任港澳台灣慈善基金會有限公司總理，多年來一直關心及支持中大及新亞書院的發展，現為書院校董及投資委員會委員。

Dr. Nagahara is director of JCG Finance Co. Ltd and United World Securities (HK) Ltd, and has been the chief executive officer and managing director of United Asia Finance Limited since he established the company in 1993. With over 30 years of experience, he is dedicated to facilitating the development of the financial industry and leading the loan industry to become more sophisticated. Dr. Nagahara has a strong sense of social responsibility and has provided generous support to the charitable and educational activities. He is a director of Hong Kong and Macau Taiwanese Charity Fund Limited, and is a staunch supporter of CUHK and especially the New Asia College. He currently serves as a member of the Board of Trustees and the Investment Sub-Committee of the College.



李達三葉耀珍伉儷樓命名典禮 Naming Ceremony of Li Dak Sum Yip Yio Chin Building



為銘謝樂聲物業投資有限公司董事會主席及聲寶—樂聲(香港)有限公司董事會顧問李達三博士的長期支持，大學將大學圖書館新翼大樓命名為李達三葉耀珍伉儷樓，並於5月16日舉行命名典禮，由李達三博士(中)、聲寶—樂聲(香港)有限公司主席李本俊先生(右二)、沈祖堯校長(左二)、副校長霍泰輝教授(左一)及大學圖書館館長李露絲女士(右一)主禮。香港寧波同鄉會的會長和理事，以及寧波公學及寧波第二中學師生亦親臨中大一同見證儀式。

李達三博士長袖善舞，樂善好施，特別對香港及內地的教育發展支持有加。去年，李博士先後慷慨捐資二億港元予中大，成立「李達三葉耀珍中醫藥研究發展中心」，又設立「李達三葉耀珍伉儷李本俊獎學金」。

In appreciation of the long-term support of Dr. Li Dak-sum, chairman of Roxy Property Investment Company Limited and corporate advisor of Sharp-Roxy (HK) Limited, the University named the University Library Extension as Li Dak Sum Yip Yio Chin Building.

Held on 16 May, the naming ceremony was officiated by Dr. Li (*centre*); Mr. Kenneth Li (*2nd right*), chairman of Sharp-Roxy (HK) Limited; Prof. Joseph J.Y. Sung (*2nd left*), Vice-Chancellor; Prof. Fok Tai-fai (*1st left*), Pro-Vice-Chancellor; and Ms. Louise Jones (*1st right*), University Librarian. In attendance were distinguished guests from the Ning Po Residents' Association, as well as teachers and students from Ning Po College and Ning Po No. 2 College.

A renowned philanthropist, Dr. Li has rendered tremendous support to the education sector in Hong Kong and mainland China. Last year, Dr. Li donated a total of HK\$200 million to CUHK for the establishment of the Li Dak Sum Yip Yio Chin R&D Centre for Chinese Medicine and the Li Dak Sum Yip Yio Chin Kenneth Li Scholarship.

呂志和卓越青年學者獎勵計劃成立 Lui Che Woo Distinguished Young Scholars Award Launched



面對未來醫療服務、教育及科研的新挑戰，社會對醫生科學家的需求愈加殷切。中大承蒙嘉華集團主席及創辦人呂志和博士透過Lui Che Woo Charity捐資二百萬美元，成立「呂志和卓越青年學者獎勵計劃」，頒發每年約二十五萬港元的獎學金予有志從事醫學科研的中大醫科生，到海

外攻讀研究院課程。獲獎學生在完成課程後，將回港加入中大醫學院出任教職及繼續研究工作，回饋社會。

計劃捐贈暨成立典禮於5月12日假中大呂志和臨床醫學大樓舉行，由呂志和博士伉儷(前排左四及三)、沈祖堯校長(前排右五)及醫學院院長陳家亮(前排右四)教授主禮。

The development of medical-related innovation and research is expanding rapidly in Hong Kong in the face of an ageing population, emerging infectious diseases and other new public health threats, leading to a growing demand for clinician-scientists. With the generous donation of US\$2 million through the Lui Che Woo Charity from Dr. Lui Che-woo, founder and chairman of K. Wah Group, the University has set up the 'Lui Che Woo Distinguished Young Scholars Award', a scholarship programme which will grant up to HK\$250,000 annually to an outstanding medical student at CUHK who is in pursuit of a postgraduate research programme overseas. Upon completion of the programme, the awardee is required to return to Hong Kong to take up teaching or research work in the Faculty.

The donation ceremony to mark the launch of the award scheme was held on 12 May at the Lui Che Woo Clinical Sciences Building. Officiating at the ceremony were Dr. Lui (*4th left, front row*), Mrs. Lui (*3rd left, front row*), Prof. Joseph J.Y. Sung (*5th right, front row*), Vice-Chancellor, and Prof. Francis K.L. Chan (*4th right, front row*), Dean of Medicine.

城市、環境與可持續發展高階工作坊 Advanced Workshop on Cities, Environment and Sustainability

地理與資源管理學系、未來城市研究所及環境、能源與可持續發展研究所於4月11日合辦城市、環境與可持續發展高階工作坊，交流相關跨學科領域的最新研究成果和發展方向。

在社會科學院院長趙志裕教授致歡迎辭後，工作坊的三個專題演講分別由亞利桑那州立大學Billie Turner II教授、倫敦大學學院Michael Batty教授及克拉克大學Susan Hanson教授主講。另設分組討論，由中大協理副校長馮通教授、葉嘉安教授、林琿教授和沈建法教授主持。逾一百一十位來自香港院校和機構的教職員、學生及其他人士出席。

Co-organized by the Department of Geography and Resource Management, the Institute of Future Cities and the Institute of Environment, Energy and Sustainability, the Advanced Workshop on Cities, Environment and Sustainability was held on 11 April to exchange latest research findings and future directions in the interdisciplinary research areas.

Followed by the welcome speech of Prof. Chiu Chi-yue, Dean of Social Science, three keynote speeches were delivered by Prof. Billie Turner II, Arizona State University; Prof. Michael Batty, University College London; and Prof. Susan Hanson, Clark University. Plenary sessions were chaired by Prof. Fung Tung, Associate Vice-President, Prof. Anthony Yeh, Prof. Lin Hui, and Prof. Shen Jianfa of CUHK. Over 110 faculty members, postgraduate students and other participants across Hong Kong attended the workshop.



楊偉豪教授獲頒通信榮譽獎

Prof. Raymond Yeung Receives Communication Technology Award

卓敏信息工程學講座教授兼網絡編碼研究所聯席主任楊偉豪教授獲電機暨電子工程師學會頒發2016 IEEE Eric E. Sumner Award，以表揚他開創網絡編碼研究的成就。該獎於1995年創立，楊教授及其研究夥伴是迄今唯一獲此殊榮的亞太地區學者。

楊教授的團隊早在九十年代便已提出網絡編碼理論，隨即掀起網絡信息傳輸的革命。其理論是用編碼器取代路由器，發送信息的「憑據」，而非整個信息。編碼接收器收到「憑據」後便重組還原信息，使網絡通信更快速、可靠、穩定及安全。

Prof. Yeung Wai-ho Raymond, Choh-Ming Li Professor of Information Engineering and co-director, Institute of Network Coding, has recently been granted the 2016 IEEE Eric E. Sumner Award for his pioneering contributions to the field of network coding. The award was established in 1995. Professor Yeung and his collaborators are the first research team in Asia-Pacific to receive this honour.

The fundamental concept of network coding was introduced in the late 1990s, largely due to the work of Professor Yeung and his research team. Network coding is a technique that replaces routers with coders that transmit 'evidence' of a message instead of sending the message itself. The receiver can deduce the original message by the evidence collected, making network communications more efficient, reliable, stable and secure.



宣布事項 Announcements

哈佛燕京學社進修資助計劃

Scholarship/Fellowship at Harvard-Yenching Institute

哈佛燕京學社現接受本校人文學科及社會科學教員申請2017至18年度進修資助計劃，詳情如下：

訪問學人資助計劃

此計劃資助教員前往哈佛大學進修或從事研究工作，為期十個月。資助項目包括單人來回機票、生活津貼（以十個月為限）、醫療、聘請研究助理及學術研討會津貼。申請人須把申請表格及有關文件，經有關學系系主任及學院院長送交培訓事務經理周偉榮先生，俾轉呈常務副校長考慮。申請截止日期為2016年8月12日。

訪問研究員資助計劃

此計劃資助博士研究生前往哈佛大學從事研究工作，為期十二個月。從事有關東亞之比較研究之申請人將獲優先考慮。資助項目包括交通、訪問研究員津貼、生活津貼及學術研討會津貼。申請人須把申請表格送交研究院助理主任吳佩妍女士作內部篩選。截止日期為2016年6月30日。

申請表格可於人事處網頁下載。(Staff Area >> PWSD >> Learning & Development >> External Training Opportunities) 哈佛燕京學社之代表或會來港接見經大學推薦及通過初部甄選之申請人。查詢請電郵至 personnel-10@cuhk.edu.hk。

Applications/nominations are now invited from faculty members in the humanities and social sciences for the following two Harvard-Yenching Programmes tenable in 2017-18:

Visiting Scholars Programme (VSP)

This programme offers younger faculty members in the humanities and social sciences the opportunity to undertake 10 months of study and research at Harvard University. The scholarship will round-trip airfare, a monthly stipend, fees for health insurance, and funding for hiring a research assistant or an editor and for participation in two academic conferences in North America.

Visiting Fellows Programme (VFP)

This programme provides advanced PhD candidates an opportunity to do dissertation research at Harvard University for 12 months. Preference is given to those working in East Asian studies, especially with a comparative focus. The fellowship will cover round-trip airfare, the Harvard University Visiting Fellows fee, a stipend for a single scholar, and funding for taking an English class or hiring an editor and for participation in two academic conferences in North America.

Application forms are obtainable at the Personnel Office's website via the following navigation path: Staff Area >> PWSD >> Learning & Development >> External Training Opportunities.

Nominees should submit a Summary of Submission (PO/SR3), also obtainable from the above website, together with the completed application forms and requisite supporting documents, with the endorsement of the Department Chairman/Unit Head and the Faculty Dean as appropriate, to Mr. Daniel Chow, Training Manager (for VSP application) on or before 12 August 2016 or to Ms. Anita Ng of the Graduate School Office (for VFP application) on or before 30 June 2016 for internal review. After the University has submitted its nominations to the Harvard-Yenching Institute, the nominated applicants shortlisted will be interviewed by an Institute interview panel in Hong Kong. For enquires, please e-mail to per10@uab.msmail.cuhk.edu.hk.

公積金計劃投資回報成績

Investment Returns of Staff Superannuation Scheme

基金 Fund	4.2016		1.5.2015-30.4.2016	
	未經審核數據 Unaudited	指標回報 Benchmark Return	未經審核數據 Unaudited	指標回報 Benchmark Return
增長 Growth	0.84%	1.30%	-11.86%	-10.33%
平衡 Balanced	0.30%	1.32%	-9.03%	-5.96%
穩定 Stable	0.59%	1.28%	-2.43%	0.67%
香港股票 HK Equity	0.72%	0.82%	-23.92%	-25.42%
香港指數 HK Index-linked	1.44%	1.46%	-22.80%	-22.47%
A50中國指數 A50 China Tracker	-1.42%	-0.64%	-34.97%	-33.80%
港元銀行存款 HKD Bank Deposit	0.06%	0.01%	0.74%	0.11%
美元銀行存款* USD Bank Deposit*	0.08%	0.02%	0.82%	0.22%
澳元銀行存款* AUD Bank Deposit*	-0.63%	-0.76%	-0.87%	-3.54%
歐元銀行存款* EUR Bank Deposit*	0.43%	0.45%	2.44%	2.57%
人民幣銀行存款* RMB Bank Deposit*	-0.11%	-0.26%	-1.44%	-2.88%

強積金數據請參閱：www.cuhk.edu.hk/bursary/chi/public/payroll_benefits/mpf.html

For MPF Scheme performance, please refer to:
www.cuhk.edu.hk/bursary/eng/public/payroll_benefits/mpf.html

* 實際與指標回報已包括有關期間內之匯率變動。

Both actual and benchmark returns include foreign currency exchange difference for the month.

訃告 Obituary

聯合書院校董會前主席岑才生先生痛於2016年4月27日在香港養和醫院辭世，享年九十四歲，大學同仁深切哀悼。

The University learns with deep sorrow that Mr. Shum Choi-sang, former chairman of the Board of Trustees, United College, passed away on 27 April 2016 at the age of 94 at Hong Kong Sanatorium & Hospital.



假作真時真亦假

昂貴珍奇之物，以假亂真者定眾。舊稱贗品，時稱A貨。最讓我們甘願受矇騙的A貨食品，應是街頭小吃「碗仔翅」了。明知是粉絲豆粉水，還是吃得津津有味，也沒誰會用《商品說明條例》拘控之。大家都明白，這就是平民版的珍饈百味，假冒一下名字，算是個心理安慰吧。不過，香港旅遊發展局網頁在介紹這街頭小吃時，倒不敢掉以輕心，說明是‘Faux Shark’s Fin Soup’，省得保育人士誤會。

我們常以為外國人不會像中國人般「背脊向天人所食」，其實也是誤會。十八世紀，在加勒比海熱帶海域航行的歐洲船員，發現重可達四五十公斤的綠海龜，以之為橫越大西洋途上難得的肉食。隨後，他們把海龜裝在水箱裏，用船運到倫敦，催生了Turtle Soup，成為英國上流社會的珍味，甚至風靡歐美。此湯準備工夫繁複，去殼取肉放血，更得小心保存綠色的脂肪，那是味道質感與顏色特點所在。流傳至今的食譜，大抵都有馬德拉酒、紅辣椒粉和醃鯷魚等調味，也有把龜肉打成肉丸子，加上煮熟的龜蛋，以龜殼當湯盤，甚至徵用內臟，湊成全龜宴，極盡排場。

遠渡重洋的龜成本高昂，很快，平民版出現了。Hannah Glasse 1784年版的*Art of Cookery*載有‘Mock Turtle Soup’——仿龜湯，以小牛頭代龜，牛骨和牛皮釋出的膠質讓湯變得濃稠，牛舌也用上了，調味則類似，至於味道是否能媲美原裝正貨，恐怕只有那些有機會喝遍真假的才能比較。

君子坦盪盪，Mock Turtle Soup這個菜名擺明就是個仿製品，也沒有加進食用色素把湯染成綠色。維多利亞時期的食經權威*Cassell’s Dictionary of Cookery*載有近萬條食譜，1875年的版本就有超過十個仿龜湯的做法，包括用豬耳、牛膝的變奏版，可見其流程度。發展到1900年前後，連美國的罐頭金寶湯也湊一把興。



仿龜湯在1865年出版的*Alice’s Adventures in Wonderland*佔了不少篇幅。在第九章，紅心皇后問愛麗絲見過Mock Turtle沒有，愛麗絲說她不知道那是甚麼，皇后答得妙：‘It’s the thing Mock Turtle Soup is made from’。後來，愛麗絲果真見到Mock Turtle。牠細說從頭：‘Once I was a real Turtle’，到了第十章還唱了一首歌：‘Beautiful Soup, so rich and green, / Waiting in a hot tureen!...’，「濃稠綠色」的湯，可見作者Lewis Carroll (1832–1898) 對仿龜湯並不陌生。

*Alice’s Adventures in Wonderland*一書充滿語言和邏輯的捉狹，叫翻譯家又恨又愛，面世至今中譯本幾乎近百。好些譯者如陳復庵 (1981)、張曉路 (2002)、吳鈞陶 (2002) 都把Mock Turtle翻譯為「假海龜」，丫亮 (2006) 叫牠做「模擬龜」，趙元任1922年初版的《阿麗思漫遊奇境記》稱之為「素甲魚」，何君蓮 (1936) 亦隨之。且看有關Mock Turtle的對話是怎樣翻譯的：

原文	趙元任譯文	陳復庵譯文
Have you seen the Mock Turtle Yet?	你看見素甲魚沒有？	你見過假海龜沒有？
No, I don’t even know what a Mock Turtle is.	沒有，我連知道都不知道素甲魚是件什麼東西。	沒有，我甚至不知道什麼是假海龜。
It’s the thing Mock Turtle Soup is made from.	那就是用來做素甲魚湯的魚。	就是做假海龜湯的那個東西。
Once, I was a real Turtle.	想當初，我還是一個真的葷甲魚呀。	從前，我是個真海龜。

兩派各以真假、葷素分之。單看譯文，語言學家趙元任譯得精妙。第一，燉甲魚是中國貴重補品，稱甲魚而不稱龜，聽着高檔。第二，中國人甚少直認不諱端上桌的食物是假的，定會粉飾一下，所以稱素不稱假，就好像那些齋口不齋心，硬是要把豆制品冒充葷腥的所謂齋菜一樣。可是深究下來，真正的Mock Turtle Soup 只是將貨就價，並無去葷就素，尤其是插圖裏的Mock Turtle，插畫家John Tenniel (1820–1914) 特地將之設計成牛頭龜身，前鰭後蹄加條牛尾巴，明明就是一隻動物，何素之有？除非素甲魚是指吃素的甲魚吧。

翻譯之難，就在於文字之意義往往不限於字面，而包括背後蘊藏的文化、背景、用心。



到任同仁 Newly Onboard

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鍾芯豫，楊子雋 Natalie Chung and Arthur Yeung

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聯合國氣候變化大會香港大專教育界
競賽一等獎得主

(得獎項目：V'air 本地旅遊資訊網頁)

Students of Geography and Resource
Management, Winners of First Prize in the
HK Tertiary Schools COP21 Challenge
(Winning concept: V'air—an online platform for
local travel)

鍾: 鍾芯豫 N: Natalie 楊: 楊子雋 A: Arthur

請分享你們參加聯合國氣候變化大會香港大專教育界競賽的經驗。

成功進入決賽後，大會安排了兩日一夜的工作坊。我們與另一位香港科技大學的學生組成一隊，經過討論後，構想了一個名為V'air的網上平台 (www.vairhk.com)，以供個人與團體上載現有的本地旅行團資訊，鼓勵假日留港旅遊及消費，以減少境外旅遊對環境的影響。團隊的構思最終贏得一等獎，並有幸從環境局局長黃錦星先生及法國駐港澳總領事Eric Berti先生手中接過得獎證書。

為何要推動本地旅遊？對環境有何幫助？

許多人覺得自己的生活習慣已經相當環保，例如出門前一定會關燈之類。但若將過去一年的境外旅遊次數加起來，結果可能超乎想像！由香港去一趟日本，客機在來回的飛行旅程會排放約半噸的二氧化碳，相等於一盞燈連續六個月不關的總碳排放量。根據世界自然基金會的調查報告，2007至2010年間，香港每年人均碳排放量為13.44噸，相比起環境局的資料（1990至2012年間，每人年均碳排放量介乎5至7.4噸）超出差不多兩倍，因後者沒有加入外遊等相關數據。世界自然基金會又指出，受訪的香港人每年平均超過一半（55.4%）的碳排放量是來自航空旅遊。所以假日選擇留港旅遊，除了能為你省下不少金錢和時間，更可大大減低個人的碳足印。

你們的網頁上有許多香港的特色景點照片，為何甚少人發掘到這些地方？

香港許多有特色的景點都不為人所知，即使有這些資料，大部分香港人也不願只為到訪一個景點而長途跋涉。針對旅遊資訊缺乏統一性的問題，我們的網站特別設計了一系列的短線行程，介紹從市區到達目的地風景區沿路可停靠的餐廳或景點，旅客更可考慮在當地留宿一晚，第二天再回程。

但許多特別的地理現象和歷史人文風景，都必須離開香港才可以體驗得到……

鍾：海外旅行的確有助增廣見聞，一些特別的景色，例如活火山和下雪等現象，只能前往外地才能親身體驗。我們無須完全否定境外旅遊的價值，但現在越來越多人選擇所謂「快閃」旅遊的方式，這些旅客重複坐飛機去相同的地方，做相同的事，例如享受美食或購物等，他們在當地只逗留幾天，回港後對旅程也沒有太深刻的印象，仿佛純粹是為了消磨時間。創立V'air網站，就是希望向這批旅客推薦另一個選擇——留在香港消費旅遊。



鍾芯豫 (右)、楊子雋 (左)
Natalie Chung (right), Arthur Yeung (left)

楊：可持續發展所需要的不只是對環境的保護，還包括對社區經濟的支持。每個人都可以為香港社區和鄉郊的可持續發展出一分力，留港參加生態旅遊可支援本地經濟，令村民留在區內工作，發展屬於他們的獨特社區。

期望V'air未來有何發展？

我們半年前開始構思這個網上平台，至今仍在起步階段。現時最想做的，是增加網頁內容，發掘更多香港有趣的景點，介紹給大家。早前有幾位同學看完媒體的報道後，決定加入我們的團隊，他們運用各自在語文和攝影上的天賦，修飾遊記的文字及照片，令網頁更加吸引。此外，也有很多非政府組織主動聯絡我們，提供不少生態旅遊的路線。未來三年，我們計劃和非政府組織合作，安排三日兩夜的香港生態遊。為此，我們必須註冊為公司，這樣整個團隊的運作模式將會更加複雜。雖然預計未來需要花更多時間和精神，但團隊仍不斷努力。我們的長遠目標是讓V'air成為一個既提供豐富的本地旅遊資訊，又能實際推動香港生態旅遊發展的網上平台。

Can you tell us your experience at the HK Tertiary Schools COP21 Challenge?

After becoming the finalists, we entered a two-day intensive overnight workshop and were assigned to team up with another student from HKUST. The challenge was to develop a proposal with feasible solutions to a specific climate change issue in Hong Kong. We then came up with the idea of 'V'air'—an Airbnb-style online platform that encourages local travel by allowing individuals and groups to list tours available in Hong Kong (www.vairhk.com). We were very honoured to have received the first prize from Secretary for the Environment, Mr. K.S. Wong and Consul General of France in Hong Kong and Macau, Mr. Eric Berti.

Why do you want to promote local travel? In what ways can 'travelling local' help the environment?

If you think you are leading a relatively eco-friendly lifestyle, try adding your travel history into a carbon emission calculator—the result may surprise you! The CO₂ emission of a return flight from Hong Kong to Japan is about 0.5 tonne, which equals the amount of emission for leaving a light bulb on for a continuous period of six months. Spending holidays in Hong Kong not only allows you to save time and money, but also reduce your carbon footprint. A survey launched by WWF revealed the average amount of CO₂ emission of a Hong Kong resident per year

was 13.44 tonnes in 2007–2010, almost twice the amount provided by the Environmental Bureau (around 5 to 7.4 tonnes CO₂-e per capita from 1990–2012), as the latter did not include air travel and other related data. Travelling by air can take up to more than half (55.4%) of the annual carbon emissions by each Hong Kong resident.

You posted many photos of interesting places in Hong Kong on your website and Facebook. Why do you think these places are rarely visited?

People don't want to spend a few hours on the road just to visit one single attraction. That's why we are planning various itineraries which allow travellers to make multiple stops along the way. They can appreciate the sceneries or stop by unique local restaurants before reaching the final destination, or even spend a night at a nearby hostel before returning home.

What if I really want to experience a different culture and try things that are only available overseas?

N: We understand that travelling abroad offers you many extraordinary experiences. For example, if you want to see a volcano or experience snowing in the winter, you can't do that in Hong Kong. However, people are flying so frequently nowadays for leisure. Many people travel to the same place over and over again just for food or shopping. Some of them are not even particularly impressed by their journeys. They travel just to kill time. We hope to introduce an alternative and more eco-friendly option to this group of travellers.

A: In fact, we can all do our parts to support the sustainable development of rural Hong Kong if we spend our time and money wisely. Eco-friendly local travel is 'sustainable' as it is not only friendly to the environment, but it also helps the economic sustainability of local communities.

How do you envision the future of yourselves and V'air?

We are still at the initial stage of developing our concepts. Currently, we want to add more contents and introduce more local attractions to our website. Media coverage also attracted some CUHK students to join our team. They are now using their expertise in language and photography to help edit the travelling articles and images before we post them online. In the next few years, we would like to collaborate with local NGOs to organize a three-day eco-tour. In order to do that, we need to obtain a business registration and further enlarge the scale of our operation. We hope that in the future, V'air will become a popular and resourceful online platform to facilitate eco-travel in Hong Kong. 📷

