

一个影像 · 一项邀请

解读阿雄镜头下的款客影像

贝思出版有限公司 汇编

Read the hospitality images of Ah Hung

be my guest



大连理工大学出版社

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The Peninsula Hong Kong - Rolls Royce
HKIPP Asia Photo Awards 2007

银奖
香港半岛酒店 — 劳斯莱斯
香港专业摄影师公会 亚洲摄影年奖 (2007)

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Chan Yiu Hung (Ah Hung) has been one of Hong Kong's most prolific photographers of interior design in recent years. Fung Hon Kee, his teacher, remarked that Chan is a person who keeps looking for breakthroughs. In the past 10 years, his photographs have consistently stimulated our emotions and sensitivity towards spatial structures, and the city we live in. This publication features Chan's photographs of local and Asian hotel properties. We call these photos – “Hospitality Images”; and invite you to enter the world of visual stimulus captured by Chan Yiu Hung's professional camera.

陈耀雄是香港近年最活跃的建筑室内摄影师之一。

老师冯汉纪亦说，他是一个总想寻求突破的人。

过去十年，他的作品不断刺激和启发我们对身处的城市、对空间的感觉和反映。

这本书收录了他以数十间本土及亚洲酒店为题的摄影作品。这些影像，我们亦将之定为“款客摄影”。

现诚邀你们走进他用摄影机描画的世界，了解这些画面背后的讯息。

Preface

I feel the photography of Chan Yiu Hung combines the elements of visual narration and an artistic eye. This synergy outperforms simple photography and turns images under his camera lens into unique potent impressions. I feel Chan uses his camera lens like a paint brush, and applies his vision to colour like true artists do.

Photography is a very significant part of everyday life and it is a common medium of art. During the 1960s, Hong Kong's photographic community focused on artistic aestheticism so that artistic photography entered the mainstream. I also started my career in artistic photography. However, I gradually felt the pursuit of beauty in imagery was too superficial and far removed

from revealing life and objective feelings. I then developed an interest in factual photography and have more collections of such photographs.

I enjoy photography because it is a medium to express my opinions on life. Who you are determines what type of photographs you take. Everyone has a unique personal experience, personality, knowledge and interest, therefore the images we take are different. Some people say that photography is a mirror containing memories, and the photographer captures memories through his camera lens. This differentiates photography from other media. The evolution of movies and videos records movements in this mirror although

the basics are closely associated with photography.

Literature too can generate imaginary visions. However, when literature becomes too succinct, like Chinese poems and lyrics, readers generate different images of their own. Photography is contrary. The image in a photograph usually stimulates a single message although both literature and photography are rich in symbolism.

Photography today is undergoing rapid technological advancement and the introduction of digital filming has triggered its revolution. Its impact on both artistic and commercial photography is much more far-reaching than those who use cameras to record their

everyday life. Youngsters born in the computer age will not spend time to study the fundamentals or techniques. When they use digital cameras to shoot photos, they do not see any problems because digital cameras are multi-functional, convenient, effective, easy to operate and environmentally friendly. Pre-programmed functions have eliminated complicated settings and techniques; they enable even a young child of four to take photos without wasting film and therefore make digital cameras a commodity of daily consumption. Even mobile phones include photo-shooting capabilities!

With the popularity of digital cameras, enrollment in photography

classes has increased over time. At the same time, the academic pursuit in the understanding and study of photography has decreased. When we look at overseas countries, because the history of photography classes has been around for 50 to 60 years, the contents of these programs can gradually change to match the pace of technological advancement. But the history of photography programs in Hong Kong is comparatively young with limited well-developed basics and sources, thus making future development a challenge to cope with technological changes.

I believe art is a means to boost the quality of life, and photography can realize this well. We should not categorize, or define styles

or modes to limit our sphere of development. Chan Yiu Hung is a person who strives for breakthroughs; his graduating photos are very impressive even today. Chan's photos of hotels have hidden artistic aestheticism on top of the commercialized values which reflects his artistic sensitivity and qualities. He attempts to apply his personal viewpoint, perception, and hidden messages to add value to the environment and uplift our lives. Although such an environment may not exist in reality, his photo collections offer cherishing dreams.

Joseph Fung

前言

我觉得陈耀雄的摄影，带有影像描绘的元素。这种手法意图超越一般的平铺直叙方式。他的影像，希望营造一种意境来带出某种讯息。所以我认为他是用摄影机作画，将镜头变成画笔，实际景物是颜料——如同画家用不同的媒介创作一样。

我一直觉得，摄影在生活里占的比重很大，它也是最贴近生活的媒介。20世纪60年代，香港摄影建基于绘画方面的美学，画意摄影便成了当时的主流，我也是学习画意摄影出身的。不过，后来我觉得这类摄影追求的只有画面，很表面，和摄影那客观的、反映生活的特性不一样，所以后来我开始对纪实摄影更感兴趣，也多拍摄这类作品。

我喜欢摄影，因为可以借助它来表达个人对生活的看法。一个怎样的人，便拍摄到怎样的作品。每个人的经历、修养、知识、兴趣都是独一无二的，所以拍摄出来的作品也会很不同。一直说摄影是一面有记忆的镜子，这面镜子指的是摄影者通过镜头，将所见的事物记录保存下来的一种记忆的物质，即照片。这是摄影和其他媒介最大的分别。后来电影、录像的产生是因为这面镜子开始活动了。但它们的发展终究离不开摄影。

文字能令人产生画面。当文字很简练的时候，例如中国的诗词，可以使观者在脑海中产生出不同的画面。摄影则相反，摄影借着画面给你的视觉刺激来传达讯息。从根本上讲，其实两者都是符号学研究的主体。

现今的摄影科技的发展因数字工具的入侵而转型。这转化期的过渡对艺术及商业摄影者的影

响力远远大过一般拍生活照的一群人。现在年轻的一辈，根本就生于一个电脑时代，不会刻意学习他们认为“旧式的”摄影技巧。所以他们高举着数码摄影机拍摄，一点也不觉得有问题。因为数码摄影机功能高、方便又省时、非常简单易用又环保。透过设定的程式来简化繁复的技术，连四岁小孩也不用费菲林就会拍照了。现今摄影机已成为普通大众生活的必需品。就连手提电话也有拍摄功能了。

现在使用数码摄影机的人多了，报读摄影兴趣班的人也多；但我觉得从学术上去了解、研究摄影的人却减少了。回顾外国的摄影课程，他们会因应技术上的改变而改变。因为这类课程也有五六十年历史，故慢慢地演变也不成问题。香港这类课程的历史却很短，基础不稳，所以当面对转变的时候，产生了很多困难，令摄影这门学科难以得到应有的发展。

我认为艺术可以提升生活质量，摄影亦绝对可以，但尽量不要用类型、风格或形式去局限自己的发展。陈耀雄是一个很想寻求突破的人，他的毕业作品仍然使我印象深刻。他的酒店摄影，商业化的价值下隐现着艺术性，反映了他对艺术的敏感性和眼光。他尝试用他个人的看法、他的角度、他的讯息，去美化环境，去提升对生活的期望，在现实中可能看不到这样的环境，但却在他的作品中一一呈现出来。

—冯汉纪

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Regal Oriental Hotel

Nathan Hotel

New Century Resort Qiandao Lake Hangzhou

Eaton Hotel Hong Kong

Shangri-La Hotel, Baotou

The Peninsula Hong Kong

The Peninsula Tokyo

Dine & Drink

尽享佳宴



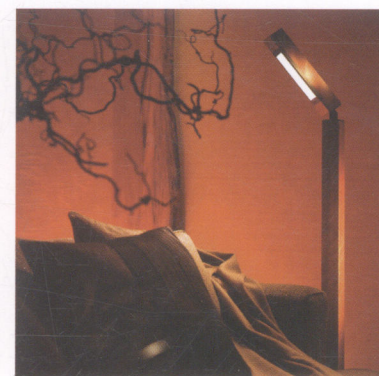
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Royal Park Hotel
Island Pacific Hotel

Serenade

Harbour Plaza Metropolis
Galaxy Entertainment Group Limited - StarWorld Hotel

Jade Garden
Mission Hills Golf Club-China - Dongguan Clubhouse
Regal Airport Hotel

Mission Hills Golf Club-China - Shenzhen Clubhouse

The Peninsula Palace Beijing

Shangri-La Hotel, Huhhot
Regal Hong Kong Hotel

Maxim's Palace Chinese Restaurant

Four Points by Sheraton Shenzhen

Shangri-La Hotel, Xian

Hong Kong Disneyland Hotel

Disney's Hollywood Hotel

Shangri-La Hotel, Zhongshan

The Kowloon Hotel

Holiday Inn Golden Mile Hong Kong

Peking Garden Restaurant

Disney's Hollywood Hotel

Regal Kowloon Hotel

穿越阿雄镜头下的虚拟空间

一个影像是一项邀请。

现在想邀请你，进入这个非真实的空间。

你困惑了。什么真实非真实，在酒店实地拍摄的照片，会是虚构的吗？

然而阿雄说，拍摄这些照片，在技术上要作出的配合，是出乎意料之多。无论是摄制队的分工安排、摄影器材装备、场地设计装点布置、模特儿参与，还是画面构图、灯光透视、质感比例，若是拍外景，还要顾及天气与光线……这一切全透过阿雄的眼睛描画，表现了摄影带有绘画艺术那种创作的、非真实的意味。

因为当中的一景一物、各种元素都是他预先选择、刻意安排的结果；在他镜头之下的，是创作，一切与原先的真实世界有了差距。

所以，这是一个在酒店场地塑造的“非真实”空间。

现在让我们一起进入这个“拟像”世界。

“Visual simulations” captured by Ah Hung through his camera.

Every imagery is a sincere invitation.

Now you are invited to enter the world of Ah Hung’s creative imagination.

Are you confused thinking photos taken at the hotel property must be something that exists, in what sense are they created?

According to Ah Hung, tremendous technical support was put in the shooting of these photos: from the division of labour among the production team, selection of equipment and apparatus, site design and decoration, inclusion of models, image presentation, down to the ratio of light penetration. In the event of outdoor photography, the weather and natural light was also taken into consideration. All these elements were considered by Ah Hung to generate photographic aestheticism that resembles a highly original creative painting.

The background, objects, and everything that will appear in the photos are carefully selected and organized. Therefore, for a brief moment, they exist just for the camera as opposed to how they exist in the real world.

In this regard, the hotel property has become an ‘unrealistic’ imagery.

Now let us enter the world of ‘visual simulation’.



Scenery painting through the camera

One of the methods to produce conceptual photography is to include final touch-ups so they are different from the photos people are used to seeing. These photos usually trigger immediate sensations of dreams.

Artists use paint brushes while photographers use their cameras to reveal life. Although the objects are real, images under the camera are always selected. Just like framed art, it is a dynamic presentation of objects eliminating materials outside the frame.

According to Ah Hung, tremendous technical support is required in the shooting of photos. When presenting images, the ratio of light penetration has to be thoroughly considered. This is how photographic aestheticism carries artistic originality and creativity.

Photography can be a way to understand the world, however, it is not the best way because photography is never meant to reveal the entire truth. Therefore, if you intend to study the world, you'll need to look into the details behind superficial images.

用镜头画风景

概念摄影其中一个手法是，如果照片是直接拍摄的，都会经过后期的加工，力求使其看起来不是平日惯见的照片模样。这类作品会激起一种让观者可以马上察觉的非真实与梦幻感。

艺术家用画笔作画，摄影师用镜头摄下事物的面貌。然而镜头下的影像，纵使是某些真正发生的事物，却也永远是经人挑选过的影像。这时的摄影作品像架起了一个框子，把框外的剔走，把事物重新包装。

据阿雄所言，拍摄这些照片，在技术上要作出的配合很多。单在构图上，光线比例、透视质感都要细意安排，这亦表现了摄影带有绘画的创作意味。

摄影可以是了解世界的一种方式，却不是认识世界一种好方法。因为摄影从不能反映真实的全部。所以，要认识世界，你就要穿透因摄影而产生的表象。

