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Rural Sustainability



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芬蘭模式 樂在自然

The Secret of Finnish Happiness:
Unity with Nature

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醃菜之王——芥菜

King of Pickles – Mustard Greens



芬蘭鄉郊 Rural Finland

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封面專題 COVER STORY

芬蘭模式 樂在自然

The Secret of Finnish Happiness: Unity with Nature

根據聯合國「可持續發展網絡」(SDSN)發表的「2018全球快樂報告」，芬蘭的快樂水平名列榜首，香港則排名76位。這天，策動永續發展坊邀請了芬蘭駐港總領事Johanna Karanko及她的團隊，分享芬蘭人快樂的祕密。

芬蘭位處歐洲邊陲，跨越北極圈，七成國家面積屬於森林，有40個國家公園，獨特的地理環境孕育出與自然為伍的傳統文化。Karanko女士直言，當地人快樂的最主要原因，就是擁有和大自然密不可分的日常生活。

與自然編織而成的日常

芬蘭到處是森林，即使在首都赫爾辛基，森林和民居仍然非常靠近。市政府設立了社區園圃，讓缺乏種植空間的居民栽種作物和花卉。愈來愈多住宅樓宇也為居民提供種植箱。很多芬蘭人居住在木房子中，而且五分一的芬蘭人口擁有度假屋（通常也是木造的）。藝術家和建築師很喜歡住在木屋裡，從中獲得創作靈感。芬蘭文中有大量和自然有關的詞彙，如形容沼澤的名詞已有四種，亦有多個詞彙形容各種類型的森林，仔細程度無法透過英文翻譯出來。

芬蘭的孩子從小已從學校和家庭接收大量和自然有關的資訊。相對香港學校一年一兩次的郊外大旅行，芬蘭幼稚園每週帶學生探訪森林，學習在野外求生，又在學校耕種食材。Karanko女士憶述自己從前也是經常帶著年幼的兒子暢遊森林，兒子四歲時已可步行四小時。她至今仍維持和知己郊遊的習慣，漫步三數小時談天說地算是平常事。她又分享芬蘭人不會在超市買草蓀吃，通常是自己到森林採摘。春天摘蘑菇，炎夏採野莓，是他們的生活日常。不少芬蘭人更會親手製作果醬和果汁，儲存在雪櫃留待冬天享用。



According to the 2018 World Happiness Report published by the United Nations Sustainable Development Solutions Network (SDSN), Finland was ranked the happiest country in the world while Hong Kong was ranked the 76th. The Policy for Sustainability Lab was delighted to have Johanna Karanko, Consul-General of Finland in Hong Kong to share with us the secret behind her joyful nation.

Ms. Karanko suggested that the main reason for their joyful attitude is the close connection with the natural environment. Finland is located on the fringe of Europe, partly lying within the Arctic Circle. Forests cover around 70% of the land and there are 40 national parks in the country. The unique geography of Finland has helped cultivate its nature-friendly culture.

Everyday Life with Nature

Forests are everywhere in Finland. Even in its capital, Helsinki, forests are easily accessible by its inhabitants. Municipalities have community gardens for residents who do not have their own space to grow crops or flowers. Increasingly, residential buildings offer planting boxes for residents. Many Finns live in wooden houses and one-fifth of the population owns a summer cottage. Artists and architects enjoy living in wooden houses for inspiration. The Finnish vocabulary is unusually rich in nature-related terms that have no equivalents in English. For instance, there are four different terms for “swamp”, and many terms for describing forests of different composition.

Finnish children are well fostered with nature-oriented education by their parents and schools since early childhood. While schools in Hong Kong may organise outings once or twice a year, kindergartens in Finland teach farming at schools and bring pupils to forests almost every week to teach them survival skills. Ms. Karanko often brought her son to visit forests when he was a child. He could walk for four hours when he was only four years old. Ms. Karanko still enjoys hiking with friends very much these days. She also said that Finns enjoy picking berries and mushrooms in forests instead of buying them at supermarkets.



小知識 FUN FACT

享用大自然是所有人的權利

芬蘭和一些歐洲國家一樣，沿用一種香港人難以想像的傳統法規——「Everyman's Right」（每個人的權利）。它所指的是，任何人都可以使用大自然。即使他不是該片土地的地權擁有者，只要他懂得尊重別人和大自然，沒有做出涉及經濟（如伐木）和騷擾的行為（如生火），他便可以自由地享用大自然，例如在該片森林漫步、採摘草莓和蘑菇等。當然，他們也有一個不成文的慣例，不會在見到小屋的位置採摘果實，因為這代表你和地主太接近了。

Everyman's Right

Like many European countries, Finland embraces the traditional legal concept of “Everyman's Right”. It allows everybody to freely enjoy the Finnish countryside as long as they respect nature and other people (they must not disturb people nor exploit natural resources for economic benefits). They can walk and pick fruits even on private lands. Of course, out of courtesy, they would refrain from doing so if they see houses nearby.



相片鳴謝 Photo credits: Elina Sirparanta & Visit Finland

即使住在城市，每逢夏天，當地人都跑到寧靜的郊外，住在森林小木屋裡，與家人或親友度假。賞樹賞花，漫遊湖泊和森林，聽白樺樹枝在爐中劈哩啪啦燃燒著，與家人朋友深厚的感情就是這樣累積而成。大自然提供了廣闊的空間，無污染的環境，讓人處身其中暫別城市侷促的生活。即使獨處在森林，他們也從容自在，沒有半點不安和焦慮。

大自然對芬蘭文化影響甚深，致力保護環境是理所當然的事，這還包括接受大自然偶爾帶來的不便，如Karanko女士分享她需要戴耳塞睡覺，因為清晨五時開始窗外便傳來吵鬧的雀鳥鳴叫聲。即使是發展旅遊業，芬蘭政府也採取可持續發展的原則，沒有大興土木興建吸引遊客的地標式建築，反而希望旅客感受最自然的一面，如觀賞北極光、享受正宗芬蘭浴等。

香港面積當然與芬蘭相距甚遠，但我們也有四分之三面積屬鄉郊綠野，行山徑從初階至進階程度都有，有些更鄰近港鐵站，十分方便。從彩虹港鐵站出發，可以嘗試登上高603米的飛鵝山，於山頂飽覽九龍半島、香港島及西貢白沙灣一帶景色。由青衣站出發，則是老少咸宜的青衣自然徑，可以觀賞青馬大橋。這些珍貴天然資源，近年吸引不少韓國和日本遊客慕名而來，連Karanko女士對此也略有所聞，訪問當日她更詢問香港島的郊遊路徑。「香港人如果壓力大，經常造訪郊區是不錯的舒緩方法」，她對港人如是說。

芬蘭駐港總領事Johanna Karanko盛讚荔枝窩村一日遊非常難忘和有趣，形容這是一條有生命力的村莊，可以體驗客家文化和食物，大讚客家炆豬肉美味。她對荔枝窩村社區活化計劃和各項種植實驗感到雀躍，參觀農田期間不時和計劃團隊及農夫交流種植經驗。當她偶然在一條小溪旁發現了一些紅色野生蛇莓時，便立刻興奮地說它的外表和芬蘭當地一些味道鮮甜的野莓甚為相似。

Johanna Karanko, Consul-General of Finland in Hong Kong, enjoyed her day trip to Lai Chi Wo. She found the village lively and the Hakka culture interesting. She tried the Hakka food and found the Hakka braised pork especially tasty. She was impressed by the Lai Chi Wo community revitalisation project and the various farming experiments. When she spotted some red wild berries in the village, she excitedly told the project team that they look very similar to a type of sweet wild berry commonly found in Finland.



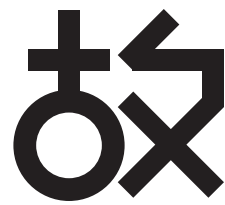
曾在芬蘭留學的荔枝窩新居民兼環境藝術家黎慧儀向芬蘭駐港總領事Karanko女士分享她在村中的農耕生活
Monti, an environmental artist who studied in Finland, shared with Ms. Karanko her farming experience in Lai Chi Wo



Karanko女士參加茶樓工作坊，跟荔枝窩原居民群英姐學習製作客家茶樓
Ms. Karanko learned to make Hakka steamed glutinous rice cake from Lai Chi Wo indigenous villager Susan

光影中的鄉郊世界

Hong Kong's Rural Areas on Screen



新界鄉郊於「城市人」到底有何意義？

流行文創作品最能反映當代城市的價值取向和社會眾生相，電影電視中的鄉郊故事也反映了我城對鄉郊的一些看法。新界的自然美景和傳統村屋不時成為取景勝地：《與龍共舞》（1991）的男主角富商劉德華在大嶼山村屋遇上女主角；《救殭清道夫》（2017）的男主角在荒山野嶺遇上女主角少女殭屍。城市人有意無意造訪鄉郊，彷彿常有奇遇和驚喜，同時又危機四伏。《黑社會》（2005）有一幕黑幫殺人事件，就在水塘發生。

是避難所還是紛擾之地？

《早熟》（2005）男女主角房祖名和薛凱琪是相戀的中學生，一次郊外露營初嚐禁果並懷孕。為了逃避父母壓力，他們離家出走走到一條已被收地的荒廢鄉村，暫住在朋友親戚的祖屋中。男主角努力打散工賺錢，在村屋旁的農地種茄子、挖蕃薯，又到旁邊的淡水湖捉魚和沙插。渺無人煙的郊野成為青少年的誘惑場所，同時又是擺脫社會枷鎖和束縛的避風塘，而且能生產餬口的糧食。現實中，新界有多少土地被收購閒置？又有多少農地被發展？

提到鄉郊發展，不能不提八十年代電視劇《風雲》。它拍攝於新市鎮急速發展的年代，描寫鄉村因都市化而產生種種問題，劇情也提到主角劉松仁（大地主之子）如何出盡計謀協助財團收購村內土地。主題曲《風雲》由黃霈填詞，竟預言了40年後香港的土地變遷。

「青山原是我身邊伴，伴着白雲在我前，
碧海是我的心中樂，與我風裡渡童年。
是誰令青山也變，變了俗氣的咀臉，
又是誰令碧海也變，變作濁流滔天。」

此曲在2014年成為《竊聽風雲3》的電影主題曲。電影直接觸碰新界丁權和土地議題，「今時唔同往日，全新界加埋廿幾萬男丁，香港土地咁少……丁屋政策係時候了斷」。電影中政府要停止丁屋政策，換成興建多層高樓大廈，這地產項目帶來天文數字的利益，令一眾同村兄弟爭個你死我活。

What is the importance of rural areas in the New Territories to urban dwellers?

Popular culture works, including movies and TV dramas, often reflect the mainstream value and belief of a society. To a certain extent, they reflect our city's perception of rural areas. Rural areas in the New Territories are popular movie shooting places because of their natural beauty, romance and mystery: The male protagonist meets the female protagonist on Lantau Island in “The Dance with the Dragon” (1991). The vampire hunter meets a vampire in a village and falls in love with her in “Vampire Cleanup Department” (2017). Remote areas can also be dangerous. A killing scene takes place at a reservoir in “Election” (2005).

A Shelter or a Place of Disputes?

In “2 Young” (2005), an 18-year-old high school student who lives in poverty falls in love with a lawyer's 16-year-old daughter. When the girl finds herself pregnant after tasting the forbidden fruit during a wild camp, the two lovers escape to an abandoned rural village in a hope to free themselves from parental pressure and live happily together in their own little utopia ever after. They dig sweet potatoes, plant eggplants, go fishing in the pond nearby, and try to earn their own living. The uninhabited countryside could be a tempting place for young people, and at the same time a shelter for them to escape social pressure.

The 1980s was an era of rapid development of new towns in Hong Kong. A TV series “This Land is Mine” was produced and focused on land disputes in the New Territories. It described the confrontation with traditional villages in the process of urbanisation. Unfortunately, the problem has worsened in the past several decades and the movie “Overheard 3” (2014) was produced with a similar theme. As land supply in Hong Kong is scarce, the movie imagined how changes in the New Territories Small House Policy from building 3-storey houses to high-rise building estates led to vigorous fighting among indigenous villagers for the astronomical profits.

鄉郊的真義

導演麥兆輝和莊文強藉女主角周迅表達對土地的看法：「地是用來種植，不是用作買賣」；而出獄後的黑客吳彥祖亦選擇過農耕生活。近年城市發展和土地問題逼在眉睫，社會冒起的鄉郊保育呼聲在電影中反映了出來。

獨立電影《大藍湖》（2011）導演曾翠珊有感故居西貢蠔涌村由處處農田變為荒地，決定拍攝一套有紀錄成分的電影，插入真正的原居民訪問和太平清醮的實況。女主角唐寧中年失業返回西貢老家，平靜單調的鄉村生活讓她沉澱人生，獲得力量面對問題。恬靜廣闊的鄉郊大地，為城市中枯萎跌蕩和心靈貧乏的生命提供養分。記得2003年「沙士」一役，郊遊遠足之風大盛，正是鄉郊守護城市人的例子。

日本有不少電影能讓人反思人與自然的關係以及鄉郊的價值，2014年上映的《哪啊哪啊～神去村》（港譯《戀上春樹》）便是一例。住在城市的平野勇氣中學畢業變失業，誤打誤撞參加了一年林業學徒計劃，被分派到原始村落「神去村」。經過一番歷煉和簡樸生活的洗禮，克服了畏高、怕悶、怕辛苦等困難。每天體驗伐木植林的工作、村中規律的生活和簡單而緊密的人際關係，他開始投入及享受其中。有一次，一群城中學生來村中考察，嫌這嫌那不尊重村民，平野站在村民角度狠狠教訓他們，城市人自以為是的優越感其實只是無知。

導演矢口史靖透過大量山林場景、山神信仰和傳統祭祀的鏡頭，細緻地呈現對大自然的尊重。於他而言，土地的意義遠超種植功能——伐木與植林原來是人與自然共處共生的智慧，既是族群精神也是世代傳承。當平野知道剛砍下來的百年大樹可賣80萬日元，便問前輩何不多砍一些。前輩淡然回答：「不能只考慮今世的事，如把祖先留下的樹全賣了，下一代和再下一代便沒法為生。」林業的發展眼界和思考模式竟是以百年為單位！

電影名稱「哪啊哪啊」（ななな）是原作者特意設計的神去方言，表示山林生活中的緩慢自在步調。當我們來到新界鄉郊，先別急著想要看些什麼，不如慢下來，親身體驗，謙恭地感受大自然要我們領略的。

The True Value of Rural Areas

The society's calls for rural conservation are often reflected in movies. Directors of “Overheard 3” expressed their views on land use through the female protagonist, who emphasises that “The land should be for planting, not for speculation”. In the movie, there is also a hacker who chooses to become a farmer after being released from prison.

When independent film director Tsang Tsui-shan saw that her home village Ho Chung, an agricultural village in Sai Kung, has been deserted, she decided to produce a docudrama. In “Big Blue Lake” (2011), she captured conversations with local villagers and snapshots of Tai Ping Ching Chiu. The heroine loses her job and returns to her home village in Sai Kung. The tranquil and simple rural life inspired and encouraged her to overcome life's challenges. City dwellers in low spirits often regain strength from the extensive and calm countryside. It can change our perspectives on well-being. There was an upsurge in hiking when the city suffered from SARS in 2003. This is one of the many examples of how rural areas offered shelter to urban dwellers both physically and psychologically.

There are a number of Japanese movies that reflect upon the relationship between human and nature as well as the value of rural areas. “Wood Job! (ななな)” (2014) is a recent example. Protagonist Yuki Hirano is a city dweller who muddle-headedly joins a forestry training programme after failing the university entrance examination. Assigned to work in a traditional village, Yuki gradually overcomes the hardships of logging and planting. He begins to enjoy the monotonous rural life and the close human relationships. When a group of students comes for a fieldtrip from the city, Yuki even rebukes them for not respecting the rural culture and the villagers. He discovers that city dwellers' sense of superiority is actually rooted in ignorance.

The director Shinobu Yaguchi portrayed his respect for nature through the many shots of forest scenes and mountain god worshipping rituals. In the movie, forestry is depicted as a traditional wisdom of living sustainably with nature. Villagers do not only care about making profit for the present generation. Instead, they carefully handle the forest resources passed on to them by their ancestors and manage the use of such resources for the livelihoods of their future generations.

When we visit rural areas in the New Territories, shall we slow down our pace, be humble and let nature inspire us?

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When we visit rural areas in the New Territories,
shall we slow down our pace,
be humble and let nature inspire us?



左至右 Left to right

竊聽風雲3
海報提供：双喜電影發行(香港)有限公司
Poster credit: A Really Happy Film (HK) Limited

大藍湖
海報提供：高先電影有限公司
Poster credit: Golden Scene Company Ltd.

戀上春樹
海報提供：安樂影片有限公司
Poster credit: Edko Films Ltd.



11月17日·情來這一天



文化景觀 Cultural Landscapes

聯合國教科文組織把「文化景觀」定義為人類與自然長期互動的結果。這種互動是指地型、水源、氣候等自然環境為人類提供了生存條件，而人類長年與自然相處，累積經驗，演化出一套天然資源管理方法與自然共存。過程中，居住在該景觀的族群往往亦會建立獨有的習俗、信仰、美學及技藝等文化內涵。這種長時間的互動達成了人與自然相依但不相悖的平衡。

文化景觀主要分為三大類，分別是「人類刻意設計及創造的景觀」（如蘇州園林）、「有機地演變的景觀」（如梯田耕作），及「聯想的文化景觀」（如馬來西亞神山），香港的例子分別有動植物公園、塱原和獅子山。

文化景觀呈現前人與自然共處共生的歷史痕跡和智慧，但城市化的生活使人忘卻了人與自然相依互動的緊密關係，更把城與鄉視為二元分割的系統。了解文化景觀的概念及管理方法，不單有助我們重新探索本土歷史及文化，更可以從中獲得人與自然、城與鄉永續發展的啟示。

UNESCO defines “cultural landscapes” as combined works of nature and man that express a diversity of manifestations of the interactions between humankind and the natural environment.

Cultural landscapes are divided into three main categories, namely “landscape designed and created intentionally by man” (such as the classical gardens of Suzhou), “organically evolved landscape” (such as terrace cultivation) and “associative cultural landscape” (such as Mt. Kinabalu in Malaysia). Examples in Hong Kong are the Hong Kong Zoological and Botanical Gardens, Long Valley and Lion Rock respectively.

Cultural landscape sites demonstrate unique local wisdom on the sustainable use of natural resources and its management to attain an equilibrium between human and nature. Yet urbanisation breaks our intimate relationship with nature and further segregates urban and rural into two binary divisions. Understanding the concept and management of cultural landscapes would not only guide us to re-discover local histories and culture, but also allow us to gain insights of sustainable development in urban and rural areas from our ancestors.

參考文獻 References:
UNESCO. (2012). *Operational Guidelines for the Implementation of the World Heritage Convention*. UNESCO World Heritage Centre. Paris. <http://whc.unesco.org/archive/opguide12-en.pdf>

想了解更多，可以瀏覽永續社區學院的網上資源或報讀相關課程。

To learn more, you may visit the online resources of the Academy for Sustainable Communities or enroll in related courses.

- 「文化景觀管理概覽」網上學習資源
“Introduction to Cultural Landscape Management” e-study
- 「認識文化景觀」課程
“Understanding Cultural Landscape” course



日本白川鄉屬「有機地演變的景觀」，至今仍保存了十九世紀的合掌構造村屋，並於1995年被列入世界文化遺產名錄。The historic village of Shirakawa-go in Japan is an “organically evolved landscape”. It still preserves the 19th century Gassho-style houses and has been on the World Cultural Heritage List since 1995.
相片鳴謝 Photo credit: 威曉麗 Katie Chick



蛻變中的梅子林 Mui Tsz Lam Village in Transformation

昔日，密密麻麻的梅子樹和優質梅子曾是梅子林村的重要印記。梅子林村位處青山吊燈籠北半山，與荔枝窩相距約二十分鐘路程，是曾姓的客家鄉村。

六十年代是梅子林村的全盛時期，村中約有十六戶人家，每戶約有五十口人，兩排灰黑色瓦頂的客家村屋排列整齊。英治時期，政府為村民興建遊樂場，包括數座「馬騾架」。村長更憶述政府曾定期派員入村，放映電影給村童觀賞。

村子上方建有一個水塘，供應村民的生活用水。村民在梯田上耕作，把種出的優質絲苗米、齊眉米和梅子等，經山路帶到谷埔或荔枝窩，再由水路運到沙頭角市集出售，以換取更多較便宜的「米碌」（碎米）回家吃。

由於交通不便，留在村中務農的出路亦不多，故此村民陸續搬離，大部分移居英國謀生。約三十年前，村中的房屋基本上全部荒廢，如今部分亦已坍塌。現時梅子林村雖然無人居住，但村民爭取全村供電及將廢舊的遊樂場修建成休憩場所。電力公司已在村中鋪設電纜，電錶設備亦已於不久前通過直升機運送到村裡，只要接通電源，村落就有機會迎接新氣象。村民也準備重用村子上方的水塘，現正逐步進行清淤和修復的工程。

Mui Tsz Lam Village is located at the northern slope of Tiu Tang Lung hill in the northeast New Territories. It is about 20 minutes' walk from Lai Chi Wo and is a Hakka village of the Tsangs.

The 1960s was the heyday of Mui Tsz Lam Village with about one hundred inhabitants. During the colonial period, the British-government built a playground and showed movies regularly to the villagers. The villagers grew paddy, planted plum trees and sold them at the Sha Tau Kok market for a living.

Due to the inconvenient transportation and tough agricultural life, most villagers emigrated to the UK for a better livelihood. The neatly arranged Hakka village houses were all deserted about 30 years ago and some of them have now collapsed. Although nobody lives in Mui Tsz Lam on a daily basis, villagers have applied for electricity and sought to redevelop the old playground. The power company has since laid cables in the village and installed electricity facilities. Revitalisation opportunities will arise once electricity supply is resumed. Villagers are also planning to re-use the abandoned reservoir of the village. It is now undergoing desilting and restoration works.



梅子林村舊貌 Mui Tsz Lam Village in the past
相片鳴謝 Photo credit: 香港郊野活動聯會梁熙華 Howard C.C. Leung, The Hong Kong Federation of Countryside Activities

鄉農手作工作坊 Village-to-table Workshops

永續社區學院與元創方味道圖書館合作推出鄉農手作系列，推廣本地農村風味及煮食手藝。今年年初舉行了兩個客家食品製作工作坊。參加者在村民和農夫指導下製作並品嚐客家食品，認識本土客家飲食文化。

In collaboration with PMQ Taste Library, the Academy for Sustainable Communities held two Village-to-table (DIY) workshops early this year. Under the guidance of Lai Chi Wo villagers and farmers, participants tried in person to make traditional Hakka food.



荔枝窩農夫和村民指導參加者製作客家鹹酸菜和茶粿。
Lai Chi Wo farmer and villager taught participants to make Hakka pickled mustard greens and steamed glutinous rice cakes.

學員感想：「由切菜、加鹽、搓軟，然後入樽、壓實、等待發酵，每個步驟都是上一輩的智慧。這是一個很有意思的文化傳承手作坊。」
Participant feedback: “We cut the mustard greens, added salt to soften them, and then packed them into a jar for fermentation. Every step tells us the wisdom of our ancestors. It is a very meaningful cultural sustainability workshop.”

「永續社區證書」 社區協作課程 Community Partnership Module of “Certificate in Sustainable Communities”

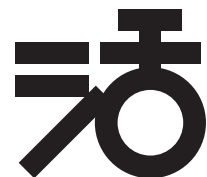
永續社區學院「永續社區證書」（資歷架構級別：3；資歷名冊登記號碼：18/000784/L3；資歷名冊登記有效期：2018年9月11日（持續））社區協作課程已於今年五月開課，由資深社區工作者介紹社區協作的基礎理論，並探索城市與鄉郊環境中有效促進社區協作的工具和應用策略。

In May 2019, the Academy launched the module “Community Partnerships” under the “Certificate in Sustainable Communities” programme (QF Level: 3; QR Registration No.: 18/000784/L3; QR Registration Validity Period: From 11 Sep 2018 - on-going). Experienced practitioners will introduce basic theoretical foundations and applied skills in building community-based urban-rural partnerships for sustainability.

學院課程畢業生及活動參加者將獲邀參與永續社區學人計劃，有資格參與永續發展實驗坊及鄉郊初創培育計劃。

Academy graduates and event participants will be invited to join the Academy's Fellowship Scheme. Fellows are eligible to participate in the Sustainability Hackathons and the Rural in Action Start-up Scheme.

課程資料及活動詳情請瀏覽學院網頁。
For course and event details, please visit the Academy website.



「土磚絮語」 聲音裝置藝術項目 Murmur of the Bricks – Rurally Engaged Art

以荔枝窩的泥土和水稻製造土磚，並把舊房子改裝成互動聲音裝置，傳遞村落幾近被遺忘的故事與歌謠，引領觀眾思考客家文化、農家美學、傳統手藝，以及鄉村生活模式與價值觀在當下的時代意義。

「土磚絮語」是「社區共創：重塑鄉郊」的首個項目，由全人藝動推行，並得到明愛龍躍頭社區發展計劃協助。項目為期一年，期間會舉辦傳統土磚、花帶工藝及水稻復耕等工作坊，與社群一同探索舊時代的文化意義。

The project uses soil and straw to make adobe bricks to transform an old village house into an interactive art installation to inherit the almost forgotten stories and songs of Lai Chi Wo Village. The art installation will drive audience's contemplation to Hakka culture, vernacular aesthetics, traditional crafts and the values of rural villages in the contemporary society.

Launched by Art for All and assisted by the Caritas Lung Yeuk Tau Community Development Scheme, “Murmur of the Bricks” is the first project under the Co-Creation of the Community Scheme.



創作團隊 Artists Team

梁以闢（二胡婆婆）Evelyna Liang / 黎慧儀 Monti Lai /
吳文基 Eric Ng / 黃詠楓 Wong Wing Fung

親子工作坊參加者體驗土磚製作工藝
Parent-child workshop on making adobe bricks



醃菜之王——芥菜

King of Pickles – Mustard Greens



剛過去的冬天是葉菜類當造的季節。在沒有雪櫃的年代，節儉惜食的農夫會按蔬菜的特性把盛產的蔬菜儲存處理，毫不浪費，例如白菜易碎，便用來曬菜乾。芥菜韌性較高，製作過程不易爛，只要採用不同的調味料和工序，便可展現出多種變化，是醃菜的不二之選。

芥菜有不同的品種，包心芥的中心位置結成球狀，莖粗大，肉厚，而且彎彎曲曲，適合整球醃製，潮州人會用來煲湯；本地客家人則常用高身芥菜，切碎後以鹽醃漬，放在密封的陶缸發酵變酸，成為「客家鹹酸菜」，可用來蒸魚和炒肉。若把醃漬數天的芥菜反覆蒸曬數次，就會成為「梅菜」。梅菜扣肉便是家喻戶曉的客家菜式。

港大荔枝窩復耕團隊承襲前人智慧，利用村內豐富的水資源和陽光，以手工方式把芥菜醃製成鹹酸菜和梅菜，既為農產品增值，也同時推廣客家飲食文化特色。

Food pickling has thousands of years of history and almost every society has employed it. It helps preserve food and add flavour. Mustard greens are ideal for pickling because they are not easily broken apart in the pickling and fermentation process. With different seasoning and methods, pickled mustard greens can come in a variety of flavours.

Hakka villagers often pickle mustard greens with salt and put them in airtight ceramic pot for fermentation, giving them a sour and salty flavour, suitable for steaming fish and pan-frying meat. If the pickled mustard greens are further steamed and sun-dried for several times, they will become “Mui Choy”. Braised Pork Belly with Mui Choy is one of the most famous Hakka dishes.

HKU's farmland rehabilitation team in Lai Chi Wo inherits the wisdom of Hakka villagers and produces pickled mustard greens. This does not only add value to the produce, but also introduces the Hakka food culture to the wider community.

自製鹹酸菜 Homemade Pickled Mustard Greens

材料 Ingredients

芥菜、鹽（重量為菜的2-3%） Mustard greens, salt (about 2-3% of the vegetable weight)

工具 Tools

砧板、刀、菜壇或密封的玻璃瓶 Chopping board, knife and sealed glass jar

步驟 Method

1. 清洗芥菜並去掉變黃部分，晾曬約三天
Rinse the mustard greens thoroughly and remove the yellowed parts. Hang to dry for about three days.
2. 芥菜變柔軟後，切碎成兩三厘米一小段
When the mustard greens soften, cut it into pieces with 2-3 cm in length.
3. 把芥菜放在砧板上，分批加入鹽，用力搓揉至芥菜軟身
Rub the mustard greens with pickling salt evenly until they further soften.
4. 把已軟身的芥菜放入潔淨的菜壇或玻璃瓶內，逐層壓實，避免留有空隙，直至盛滿
Pack them into a clean glass jar until it is full.
5. 以保鮮膜封好瓶口，蓋好瓶蓋，放在陰涼地方。期間芥菜會發酵，產生黃色汁液。如有過多汁液溢出，請不要打開瓶口，只需把多出的汁液抹乾。約兩星期後可開始食用
Seal the jar with a plastic wrap and place it in a cool place for fermentation. The pickled mustard greens can be consumed after about two weeks.



鹹酸菜煮鮑魚腩 Fish belly with pickled mustard greens

荔枝窩產品 Lai Chi Wo Produce and Products



芥菜
Mustard greens



鹹酸菜
Hakka pickled greens

查詢 Enquiry [f](#) 荔枝窩有農墟 Lai Chi Wo Farmers' Market

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策動永續發展坊於2019年5月1日正式加入公民社會與治理研究中心，作為中心的重要支柱。中心以建構永續社會為使命，以社群為本的創新方案，應對不同的社會及環境挑戰。中心的工作以知識為本，聚焦於研究、知識傳播和創造社會效益。策動永續發展坊秉承中心的使命，致力提倡及促進社會和生態環境之間的良性互動，藉此邁向永續發展的目標。The Policy for Sustainability Lab (PSL) formally joined the Centre for Civil Society and Governance on May 1, 2019, and became one of the Centre's major pillars. The mission of the Centre is to contribute to the attainment of a sustainable society through forging community-based and innovative solutions to social and environmental challenges. The work of the Centre is knowledge-based, with a focus on research, knowledge dissemination, and social impact. Under the overarching mission of the Centre, PSL aspires to promote and facilitate beneficial socio-ecological interactions as a way to attain sustainability.

詳情請瀏覽 For more information, please visit <http://www.socsc.hku.hk/psl/>

「滙豐永續鄉郊計劃」由策動永續發展坊推行，建立生態農業生產、農產銷售和創意社區等鄉郊社區經濟模式，試驗及建構永續發展項目的評估框架，並設立永續社區學院開辦市區和鄉郊社區永續發展的培訓課程。The "HSBC Rural Sustainability" programme is organised by the Policy for Sustainability Lab to incubate a mix of socio-economic models for rural communities, including the eco-agriculture, co-kitchen and co-creation of the community. It supports the formulation of a sustainability assessment framework, and creates new avenues for setting up the Academy for Sustainable Communities which offers a suite of courses covering sustainable development in both urban and rural communities.

採用森林管理委員會認證紙張及大豆油墨印製 Printed with soy ink on FSC paper

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