

香港電影美術及服裝造型設計案例

從上世紀七十年代開始，以香港電影工業鼎盛時期的飛速發展為基礎，香港電影美術及服裝造型專業逐漸從最初的混沌走向成形、成熟，更以其靈活性、專業性與全能性，全面參與和造就了香港電影的輝煌時代。然而時移勢易，今時今日的本地電影工業自然和盛景年代不可同日而語，而香港電影美術及服裝造型專業的工作模式，也隨著市場的變動、香港電影工業本身的轉型，自然而然發生了改變。自從香港電影市場逐步由台灣、東南亞轉向內地後，以內地市場為主的中港合拍電影便成為香港電影一條重要的分支。

內地與香港電影自八十年代中期開始出現較多合作。此時適逢改革開放的經濟體制變動，內地電影製片廠由事業單位轉為企業化管理，開始獨立核算、自負盈虧，因而普遍出現了經營不善的問題。愈來愈多內地的電影製片廠希望借助香港電影的商業經驗，通過合拍、合作來獲得經濟效益，挽救企業危機和電影工業的低迷。八十年代末至九十年代初期，內地與香港合作合拍的影片數量一直上升，在當時的合作中，內地方主要負責提供廠標、設備、場地、勞務等，基本不介入核心創作或製作。

以美術及服裝造型團隊為例，港方的核心製作人員在與內地合作時，團隊中的執行及協助人員，通常為電影製片廠派出的內部員工。一方面這些人員的水平參差不齊，又因為電影製片廠生產模式而導致專業技能較為單一或經驗明顯不足；另一方面，在市場經濟改革的影響下，一些原本在製片廠內從事置景、道具等技術的工作人員，轉而在裝修、建築等電影以外的領域發展或兼職，以謀求更好的薪酬回報，這便導致部分人員在參與電影製作時缺乏專注力及積極性。於是在這一階段，成熟的香港電影美術人自然成為團隊中的「領頭羊」，他們憑著「一個打七個」的全能實力及超強的應變能力，將自己豐富的經驗、技術、職業態度授予這些內地電影人，將香港電影人的專業精神注入內地電影工業中，間接促成內地電影工業的逐步完熟。無論是在美術設計、置景、道具方面，抑或是服裝造型、化妝、髮型方面，很多當年跟隨香港電影人工作和學習的內地助手、基層人員，在多年後都已逐漸成長為部門主管、設計師等內地電影業的中堅力量。

2003 年中央政府和香港特別行政區政府簽署了《內地與香港關於建立更緊密經貿關係的安排》（Closer Economic Partnership Arrangement，「CEPA」），此後內地與香港電影的合作變得更加廣泛和密切，眾多香港製作公司紛紛北上，掀起了合拍片高潮。而隨著內地電影工業的發展和電影資本的擴張，合拍電影相比純本土電影自然在預算和製作層面上龐大了許多。具體到美術及服裝造型領域，合拍電影在美術及服裝造型團隊上的人員也變得愈來愈多，分工上亦趨向細化和複

雜，香港電影美術人不再需要像過往一般「十項全能」和「獨當一面」，但伴隨而來也有諸多挑戰：內地電影人在長期訓練後已經急速成長，無疑對香港製作團隊構成了一定的競爭壓力；大製作電影（尤其是古裝片）常常面對巨大的工作量、複雜的分工，香港美術及服裝團隊更需要周密的協調與統籌能力；技術升級也難免帶來新的影響和變化，大製作電影常需要美術部門配合愈來愈多的特效製作……香港電影美術人難免要轉變過往香港式的工作方式，適應和融入這樣新興的製作環境之中——迄今為止，香港美術團隊仍能在紛繁的合拍電影製作中佔有一席之地，便足以證明他們的專業實力。除了中港合拍電影，香港電影美術人也開始參與諸多純內地電影、劇集、網劇的製作，將香港電影人的美學和經驗進一步輸向大中華市場。面對時代更迭所產生的劇變，無論是市場的變化、製作規模和方式的轉變，以適應性和靈活性著稱的香港電影美術人仍憑著他們的韌力繼續迎接挑戰。

香港電影美術人同時也發揮著香港人中西文化融匯的優勢。除卻合拍電影與純內地製作的電影、劇集外，一些外語片製作中同樣不乏香港電影美術團隊的身影。擁有成熟工業體制的外語片一樣倚重細緻的分工和團體合作，過往香港美術團隊「一腳踢」和身兼多職的特性自然不再適用，但香港電影美術人「平、靚、正、快」的工作方式仍舊能在外語片的製作環境中凸顯其優勢，並令西方同業大為讚歎。而香港電影美術團隊也非常擅長於「西學東用」，他們在參與外語片的過程之中，學習和汲取了大量外語片成熟的製作技巧與經驗（例如做舊技術、特殊道具製作等等），並將這些成果應用和反哺回港產片的製作之中。

相比合拍片、外語片的大投資、大預算，香港本土製作的電影產量及規模卻在逐漸下降，取而代之的是愈來愈多低成本的小型製作，而在這些低成本電影中，又有很大一類是參照本土社會議題的寫實題材。資源和預算的限制，雖然給美術和服裝造型工作設置了一定障礙，但香港電影美術人的彈性與靈活性此刻又再度發揮了功效。

在這類社會議題電影中，無論場景抑或人物造型，皆是日常生活中熟悉的人、事、物，加之電影風格趨於寫實，於是在美術及服裝造型上都更容易手到拿來、就地取材，這種便捷也一定程度上節約了成本。是故近些年的本地製作雖然在預算上有所掣肘，但這些電影卻都難能可貴地呈現出過往港產電影中較少展現的香港區域特色，而這些區域特色除了引起不少本地觀眾的情感共鳴外，也呈現出新一代香港美術人的特質：新一代的香港美術人多數是在香港土生土長，他們對香港真實的城市風貌更為熟悉與敏感；相較過往的美術人才來自五湖四海、各行各業，新一代的香港美術人多數有著本地大專院校的學院背景，這某程度也決定了他們更偏好於一些人文、寫實的議題；也因為現今的本地電影工業不再像黃金年代一般以強類型電影作為主導，這也使新一代的美術人們有了更多機會實踐低成

本、寫實性的美術創作。

隨著近年來內地政策與市場的變化，中港合拍片在數量上已經有所減少，而香港本地的「電影發展基金」卻一直在資助新導演開拍本土電影，這也令低預算的本土電影數量不斷增加，新一代的香港美術人自然也有了更多機會在其間施展拳腳；加之這兩年疫情的影響，很多美術人才留在香港參與本地製作，本土的低成本電影便進一步成為香港美術人員工作的重心所在。除此之外，隨著世界性串流媒體平台的興起，劇集的製作頻增，其中有些劇集也不乏以香港作為故事背景，而像 ViuTV 這樣的本地電視台，近年來也大舉製作原創劇集，這些立足於香港的電視劇拍攝，無疑也增加了新晉香港美術人才的就業和訓練機會。

本土製作如今確實成為了香港美術人才的主要戰場。從香港電影工業的繁盛到衰退，再到北上的市場轉移，到如今回歸本地，香港電影美術人們經歷了一次時代的輪迴。正所謂「禍兮福所倚」，雖然電影工業早已不復黃金年代的繁榮，但伴隨著香港本土電影的興起，香港本地議題被再度重視，本地觀眾開始熱情支持本土題材影片，在如此的環境和氣氛之下，香港電影人得以重新回望自己成長的這片土地，去發現和探求這片土地的美好所在。而在這探尋的過程之中，對電影美術人而言，那些和美術工作相關的、獨屬於香港的傳統特色就更顯得尤為珍貴。

在是次對一眾香港電影美術人員的訪問中，有不少人提及對他們而言印象深刻，或是在他們的美術創作中應用過的香港傳統技術、物料或工藝：有人提到傳統的香港霓虹燈；有人提及香港的傳統紙紮技術；還有人談到五金舖中隨手可買到的鋅鐵皮；更有人談及精湛技藝的裁縫師傅；甚至有人提起風水堪輿，因為這類民間傳統某些時候也會應用到場景陳設之中……凡此種種，皆是香港傳統色彩的印記。當中有些仍能於今時今日在香港尋見，但另外一些卻已經在時代洪流中漸漸消逝不見。

無論如何，這些都是屬於香港這座城市的珍貴文化財產，尤其對電影美術人而言，更是值得保留和保存的所在。雖然香港電影工業早已今非昔比，但今時今日的電影人們、包括電影美術人們能夠重新回到這座城市，重新關注、體會、珍惜這片土地的一點一滴，卻一定是一件值得慶幸的事。

正如美術總監奚仲文在訪問中所言：「The Worst of Times」（最糟糕的時候），永遠都是「The Best of Times」（最好的時候）。香港電影的盛景或許不可再追，但逆境也不失為一種契機。香港電影新一代的美術人們繼承著前輩們豐富的經驗和技巧，並且把握著時代和香港這座城市最新的脈搏，未必不能重新創作出另一個輝煌的未來——路在腳下。

Studies of the Hong Kong Film Art and Costume Design

Since the 1970s, the Hong Kong film art and costume design profession gradually matured and took shape from its hectic beginnings, building on the rapid development of the Hong Kong film industry in its heyday. With their flexibility, professionalism and all-roundedness, they fully participated in and contributed to the glory days of Hong Kong films. However, the times have changed. Needless to say, the local film industry today is not the same as it was in its heyday. With the changes in the market and the restructuring of the Hong Kong film industry, the film art and costume design profession's working practices have naturally evolved. Ever since the shifting of Hong Kong's film market from Taiwan and Southeast Asia to mainland China, China-Hong Kong co-productions, with mainland China as its primary target market, have become an important branch of Hong Kong films.

There have been more collaborations between the film industries of mainland China and Hong Kong since the mid-1980s. This coincided with the changes in economic systems brought about by the Chinese economic reform, as witnessed in the transformation of mainland film studios from public institutions to enterprise management. The implementation of independent accounting and self-financing resulted in widespread mismanagement. An increasing number of mainland film studios desired to draw on the Hong Kong film industry's commercial experience to gain economic benefits, recover from crisis, and save the mainland industry from decline through co-productions and collaborations. The number of films co-produced by the mainland and Hong Kong steadily increased during the late 1980s and early 1990s. At the time, mainland studios were mainly responsible for providing the motion picture logo, equipment, locations, and labour; they were basically not involved in the core creative or production process.

Take the art and costume teams as an example: when the core members of a production crew from Hong Kong were working in collaboration with a mainland team, the operational and supporting staff on the team tend to be internal personnel assigned by the film studio. On the one hand, they varied greatly in their expertise, and the film studio production model implied that they possessed a limited number of vocational skills or noticeably lacked experience; on the other hand, due to economic reforms on market, some of the studio staff who were engaged in technical work (such as set construction and props etc.) changed careers or took up part-time jobs in fields outside the film industry, such as interior decoration and construction, for a better pay, and this led to the lack of concentration and motivation of some members during film production.

During this phase, the mature Hong Kong film art practitioners naturally became the leaders of the team. With their all-round ability to take up the work of numerous persons and outstanding adaptability, they imparted their rich experience, skills and professional attitude to these mainland filmmakers, infusing their professionalism into the mainland film industry and contributing indirectly to the latter's gradual maturation. Over the years, many of the mainland assistants and grass-roots level staff who worked and learned from Hong Kong filmmakers – whether in art design, set construction, props, costume, make-up or hair – have grown to become the heads of departments and designers, forming the backbone of the film industry in mainland China.

In 2003, the Central People's Government and the Government of the Hong Kong Special Administrative Region signed *the Mainland and Hong Kong Closer Economic Partnership Arrangement (CEPA)*. Since then, the mainland and Hong Kong have been co-operating more extensively and closely together; many Hong Kong production companies moved north to the mainland, setting off a tide of co-productions. With the development of the mainland film industry and the expansion of film capital, co-productions were naturally of a much larger scope than purely local films in terms of budget and production scale. Specific to the field of art and costume design, the art and costume team in co-productions have increased in members, and the division of labour has become more detailed and complex. Hong Kong film art practitioners no longer have to be all-rounders and undertake tasks singlehandedly as they did in the past, but with these changes came a number of challenges: after years of training, mainland filmmakers have grown rapidly and this undoubtedly placed competitive pressure on Hong Kong production crews; large-scale film productions (especially period films) often involve a huge amount of work, and the complex division of labour demanded meticulous co-ordination and planning from the Hong Kong art and costume teams; technological upgrading inevitably brought new influences and changes, and the art department were often required to work with more and more special effects on large-scale film productions... It is inevitable that Hong Kong film art practitioners would have to move away from the Hong Kong-style working practices to adapt and integrate into the new production environment. The fact that Hong Kong art teams have managed to keep a foothold in the numerous co-productions up until the present is a testament to their professional strength. Besides China-Hong Kong co-productions, Hong Kong film art practitioners have also started to participate in the production of solely mainland films, television dramas and web dramas, further exporting the aesthetics and experiences of Hong Kong filmmakers to the Greater China market. Faced with the dramatic changes brought about by the changes of times – whether it be the changes in the market, scale of production, or production method – Hong Kong film art

practitioners, who are known for their adaptability and flexibility, continue to rise to new challenges with their perseverance.

Film art practitioners in Hong Kong have also leveraged the strengths of their East-meets-West cultural backgrounds. Besides co-productions and purely mainland productions, Hong Kong film art practitioners also have a strong presence in foreign-language productions. The foreign-language film industry has a mature industrial system and relies heavily on a meticulous division of labour and teamwork too. Needless to say, Hong Kong film art practitioners' one-man band approach, where they took on multiple roles, was no longer applicable. However, their inexpensive, aesthetic, of high quality, and efficient approach still has an edge in the production environment of foreign-language films, and are highly praised by their Western counterparts. Hong Kong film artists are also skilled at applying knowledge from the West to the East. While working on foreign-language films, they picked up many sophisticated production techniques and experiences (such as ageing and the production of special props) and applied them back into the production of Hong Kong films.

In contrast to the large investments and budgets of co-productions and foreign-language films, the number and scale of domestic productions have gradually decreased, replaced by more and more low-budget, small-scale productions. Many of these low-budget films have realistic themes concerned with local social issues. Although the constraints of resources and budgets pose some hurdles to their work, the flexibility and adaptability of Hong Kong film art practitioners once again came into play.

The settings or characters in these kinds of films are all common people, events and objects from everyday life. In addition to the fact that these films lean more towards realism, it is much easier to use what is at hand for art and costume design, which saves costs to a certain extent. For this reason, despite the budget constraints of domestic productions in recent years, these films provide a valuable showcase of the regional characteristics of Hong Kong that were rarely shown in Hong Kong films in the past. These regional characteristics have not only resonated with the domestic audience, but also revealed the characteristics of the new generation of Hong Kong film art practitioners: most of them are born and raised in Hong Kong, and are more familiar and sensitive to the authentic urban landscape of the city; compared to the previous generation who came from all corners of the world and all walks of life, most of the new generation graduated from local tertiary institutions, which to some extent shaped their preference for humanistic and realistic topics. Since the local film industry today is no longer dominated by strong genres of films as it was during its golden age, the

new generation of film art practitioners are given more opportunities to practice their creativity in low-budget and realistic projects.

With the changes in policy and market conditions in mainland China in recent years, the number of China-Hong Kong co-productions has reduced while the Hong Kong Film Development Fund has been funding new directors to produce domestic films, leading to an increase in the number of low-budget domestic films. Naturally, this provides the new generation of Hong Kong film art practitioners with more opportunities to flex their creative muscles. Moreover, many film art talents stayed in Hong Kong and participated in local productions due to the pandemic in the last two years, and low-budget domestic films have become the focus of their work. Besides, with the rise of global streaming media platforms, there has also been an increase in the number of drama productions, some of which are set in Hong Kong. Local television stations such as ViuTV have also been producing original dramas in recent years. The production of television dramas based in Hong Kong has undoubtedly increased the employment and training opportunities for emerging film art practitioners.

Indeed, domestic productions have become the main battleground for Hong Kong film art practitioners today. From the Hong Kong film industry's boom to its decline, the shift of the market to mainland China, to the return to domestic productions today, Hong Kong film art practitioners have gone through a cycle of the ages. As the saying goes, "disaster foretells good fortune". Although the prosperous golden age of Hong Kong films is long behind us, the rise of domestic films has drawn renewed attention to local issues, and the domestic audience has begun to enthusiastically support films with local themes. In this environment and atmosphere, Hong Kong filmmakers are able to look back on the land they grew up on and uncover and explore its beauty. During this process of exploration, the traditional art-related characteristics that are exclusive to Hong Kong become more precious to film art practitioners.

During our interviews with Hong Kong film art practitioners, many talked about the traditional skills, materials or crafts in Hong Kong that they had a deep impression of or used in their work: some spoke of the old-style neon signs; some mentioned traditional paper crafting; others talked about the zinc sheets that are readily available at hardware stores; some brought up the skillful master tailors; some even talked about *feng shui*, as these folk traditions would sometimes be used in set dressing... All these are a mark of Hong Kong's traditions. Some can still be found in Hong Kong today, but others have been lost to the currents of time.

These are all precious cultural assets that belong to Hong Kong, and they are worth keeping and preserving for film art practitioners in particular. Although the Hong Kong film industry may no longer be what it used to be, it is undoubtedly fortunate that filmmakers today, including film art practitioners, are able to return to this city and once again focus on, experience and cherish everything about this land.

As art director Yee Chung-man said in his interview, “the worst of times” is always “the best of times”. Hong Kong film industry might never return to its heyday, but adversity can also be an opportunity. Having inherited the rich experiences and techniques of their predecessors and keeping abreast of the times and the city’s development, it is possible that the new generation of Hong Kong film art practitioners will be able to create another brilliant future – the road ahead is always there.