

Nostalgia in Porcelain: The Contemporary Role of Guangcai in Connecting, Craft, Place, and People in Hong Kong

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Abstract

The paper researches the meaning of “Made in Hong Kong” through an examination of Guangcai (Canton enamelled porcelain) industry in Hong Kong in the twenty first century. The research explores its role in Hong Kong nowadays, specifically, how it fulfills a sense of nostalgia and loss associated with Hong Kong. With case studies on porcelain pattern naming across British and Hong Kong factories, examines how nostalgia functions as a marketing tool in porcelain design, and how Hong Kong’s craft industries have been shaped by, and contributed to global cultural flows. The paper would explore that craftsmanship is a tool for people to connect with a place, and nostalgia is a ruler to measure how deep the connection between people and place. In addition, the paper explores nostalgia as a Hong Kong phenomenon, further discussing whether nostalgia and city development are dialectical opposites. The discourse surrounding cultural heritage in Hong Kong often revolves around the ideas of the “dying” and “disappearing.” Guangcai has acted as a Chinese export porcelain, fulfilling Chinoiserie demand in Europe and America, but today, that is not its role, it represents “Made in Hong Kong” product. Yet, there remains a group of collectors interested in acquiring these porcelain pieces, searching for something that embodies Hong Kong. Why does Hong Kong-made porcelain fascinate them? Are they purchasing the same idea of Chinoiserie, or has the essence of this fascination fundamentally changed? A central argument of the dissertation challenges the common perception of nostalgia as backward-looking or regressive. Instead, the paper frames nostalgia as a forward-looking force, one that enables individuals to reconnect with cultural memory, find continuity in times of change, and imagine alternative futures.

Keywords: nostalgia, made in Hong Kong, chinoiserie, Guangcai, Canton enamelled porcelain, twenty-first century

Introduction

This paper aims to investigate the evolving role of Guangcai porcelain as an object “Made in Hong Kong,” a material embodiment of nostalgia and a sense of loss connected to the city’s past.

According to my observation, there is a wave of Hong Kong nostalgia actively taking place within the local community. Yet, culturally speaking, Hong Kong has long been a forward-looking city, one that typically resists engaging in what may be perceived as “backward-looking” sentiments. This raises the question: what emotional needs are being fulfilled by this growing enthusiasm for nostalgic themes?

In addition to civil society groups participating, the government has also offered support. Most notably, Guangcai (Canton enamelled porcelain) has recently been inscribed on the Hong Kong Intangible Cultural Heritage List as a traditional craft, listed as item no. 5.55. Hong Kong has undergone significant social transformations from the 1980s to the twentyfirst century. Following China’s economic reform and opening-up, many factories in Hong Kong relocated to the mainland. At the same time, Hong Kong transitioned from a manufacturing-based economy to a global financial centre, leading to the decline of industries, including Guangcai porcelain production. While the city was once filled with porcelain factories, only one remains today, still operating under a traditional factory model. It is Yuet Tung China Works.

Guangcai Historical Background, Hong Kong Guangcai and Yuet Tung China Works

Guangcai porcelain boasts a history of over 300 years, renowned for its delicate brushwork, vibrant palette, and diverse themes. Initially, merchants sourced finished porcelain directly from Jingdezhen. To reduce transport costs, they later began importing undecorated white wares from Jingdezhen and commissioned local artisans in Guangzhou to paint designs tailored to foreign tastes. This new type of polychrome porcelain with overglazed technique made for export trade is known as Guangcai ware.

In the early twentieth century, turbulent political situation in mainland China, Canton manufacturers and painters relocated to Hong Kong to continue operating their Guangcai businesses in a colonial area. This migration not only reshaped the craft scene but also connected Guangcai with Hong Kong’s emerging trading identity.

Therefore, Yuet Tung China Works is the first and the remaining porcelain factory in Hong Kong (Tso, 2023), and only one porcelain business keeps using factory production to update their business.

This paper has selected its most popular pattern, which stands out distinctly from other traditional Guangcai designs. Remarkably, this pattern has remained unchanged since its creation in the 1870s from the UK, and it became the best-selling design in the twentyfirst century Hong Kong. Through this pattern, this paper would explore the relationship between nostalgia, craftsmanship, people, and place. Craftsmanship is a tool for people to connect with places, and nostalgia is a ruler to measure the deep connection between people and place.

Furthermore, this paper will reflect on the broader trend of Hong Kong nostalgia as a cultural and emotional phenomenon with three case studies. Whether nostalgia and city development share a dialectical relationship.

Methodology

This study adopts a multi-method approach to investigate the shifting role of Guangcai porcelain in Hong Kong. The research combines interviews, object analysis, field observation, visual studies, and content analysis.

This dissertation investigates the cultural, emotional, and historical significance of Guangcai in the context of Hong Kong, with a particular focus on nostalgia and identity. Several key questions emerged:

- What constitutes the “taste” or “flavour” of Hong Kong?
- In a place without natural resources, what value does “Made in Hong Kong” represent?
- What emotional and cultural roles does Guangcai porcelain play in this narrative?
- Can nostalgia craft objects become a medium through which individuals connect with a place?
- How do people find emotional meaning or personal identity through nostalgic consumption?

The Origins of “Made in Hong Kong”

If the paper needs to investigate the nostalgia phenomenon in Hong Kong, it must first understand what is being remembered. This section chronicles the emergence of the label “Made in Hong Kong,” outlining its historical, industrial, and political background.

Starting from the early twentieth century to 1949; goods were not yet differentiated between “Made in China” and “Made in Hong Kong.” Instead, global markets typically classified products as either “national goods” (goods from Chinese folk) or “foreign goods” (goods from western countries) (Wong, 2025, p. 38). So, where does the “Made in Hong Kong” label come from?

The economy of Hong Kong at that time relied heavily as a free port, importing goods from China and then exporting them to the rest of the world.

However, between the 1950 and 1953, as the Korean War in the Cold War began. That prompted the USA and The United Nations to impose an embargo on China, even export goods were labelled as “Made in China” or even associated with Chinese raw materials.

To maintain the economy, the concept of “Made in Hong Kong” began (Wong, 2025, p. 47). “Made in Hong Kong” identity was shaped by historical circumstances, and it also led to the golden age of Guangcai in Hong Kong.

Guangcai industries got a high demand order from the 1950s. As the embargo cut off the remaining channels to purchase Chinese-style porcelain, that became a booster of Guangcai consumption. When something is on the brink of being lost, people often develop a heightened desire to preserve it before it disappears.

In the 1980s, when China reopened its borders and the embargo was lifted, many Hong Kong manufacturers began to move northward, attracted by lower labour and rental costs.

Hong Kong factories declined and eventually almost vanished (Wong, 2023).

Nevertheless, in the late 1970s, many western customers came to Hong Kong to search for objects that embodied Chinese aesthetics. The few remaining manufacturers in Hong Kong still receive some orders. At that time, the porcelain was often deliberately made to imitate Chinese antiques (HKCRS Ceramics, 2020).

The Story of “Governor” (督花) Pattern and Porcelain Nostalgia

Undoubtedly, the China chic in the West during the 1970s helped to save the declining Canton enamel industry in Hong Kong. The Yuet Tung China Works was able to continue its operations.

Figure 1

Exhibition Catalogue of a Glimpse of Guangcai Porcelain (Tso, 2023), Hong Kong, Yuet Tung China Works 4-13 September 2023, p. 2



Figure 2

Exhibition Catalogue of a Glimpse of Guangcai Porcelain (Tso, 2023), Hong Kong, Yuet Tung China Works 4-13 September 2023, p. 4

「督花」圖案

1975年前港督麥理浩夫人帶來一隻破爛的古董青花瓷器，要求按圖案訂造餐具。因是前港督夫人訂造的，所以稱之為「督花」。這圖案是藍色的，近年同一圖案採用鐵紅色，特別受日本人歡迎。



藍督花圓盤 2021年製
陳星標繪

Note. A description of “Governor” (督花) pattern in catalogue page.

Opening the catalogue book (Tso, 2023) of Yuet Tung China Works, it shows most of their popular Guangcai products. There is no doubt that Canton rose, dragon, and chicken motifs are painted with famille rose colour; those are the classical patterns of Guangcai (Figure 1). However, one of the plates is blue and white style (Figure 2) (Tso, 2023).

The products description next to the product photo state:

Governor' Pattern (督花)

Before 1975, the wife of the former Governor of Hong Kong, Lady MacLehose, brought in a damaged antique blue-and-white porcelain piece and requested that tableware be custom-made based on its pattern. Because the commission came from the Governor's wife, the pattern came to be known as the 'Governor' (督花). The pattern is in blue, though in recent years the same design has also been rendered in iron-red, which has become especially popular among Japanese customers. Blue Governor's Flower Plate, made in 2021 - Painted by Chan Sing Biu. (Tso, 2023, p. 2)

During the interview with Yuet Tung China Works, the owner Joseph told me that he remembers Lady Margaret Noel MacLehose arrived privately, not a public activity. Also, from the Government archive (HKRS, 1971) about her, there are no any of her records about it. Her private action shows her inner taste. To discuss an individual's taste, it is essential to draw on Bourdieu's (1996) concept of habitus. Taste is formed through one's ability to discern and appreciate different lifestyles and everyday objects, which is a process that implicitly defines one's class. Thus, taste itself becomes a marker of social hierarchy. Lady Margaret Noel MacLehose was born into an elite family, and her education and social status cultivated a predisposition toward high-end taste.

What Kinds of Nostalgic Naming

Through research on the history of English ware, there are at least 7 English porcelain factories or China works companies selling this motif. They were developed after the industrial revolution and started in the nineteenth century.

High business competition makes branding become important. For separating those same motif porcelain produced from each factory, naming is the method of marketing. This section would focus on three ceramic manufacturers: Minton, Birks Rawlins & Co, and Yuet Tung China Works. Each of them named their patterns respectively as Delft, Hogarth, and Governor. These naming choices reveal three distinct types of nostalgia, reflecting different historical imaginaries and engagements with the past across both European and Hong Kong contexts.

"Delft," is the name Minton factory put on the pattern in response to the Dutch delftware. Delft is a manufacturing place in Dutch for China porcelain, especially in the seventeenth century. The pattern was registered on 17 September 1871 (Figure 3). Besides, similar flower basket pattern can be found in Kraak porcelain in the eighteenth century and Tea service 1725–45 (Ganse, 2008, p. 116). That shows the imitation in Minton's motif design from Dutch design. Flower basket patterns can also be found from middle Ming and Qing dynasty China pottery (Tie, 2002).

This represents a form of imagined nostalgia (2005), it means a non-personal, abstract sense of longing that draws upon an idealized past of craftsmanship. It appealed particularly to the tastes of the European middle classes in the post-industrial era, who sought comfort in the imagined virtues of a "better time." (Grainge, 2000, pp. 27–34).

Figure 3

Document SD 1705/MS810 of Certificate of Registration of Design at the Patent Office. There Is a Motif From Minton With Registered Number 25849



Source: Stoke-on-Trent City Archives

In contrast, Birks Rawlins & Co's choice of Hogarth (Figure 4) as a pattern name embodies a kind of nostalgia in culture. Referring to the eighteenth-century English artist William Hogarth, the name signals a return to the moral and visual culture of Enlightenment-era Britain. This form of nostalgia seeks to reconstruct a collective cultural identity, aligning with what Boym (2001) terms "restorative nostalgia" which is an attempt to restore and reaffirm national values through shared cultural memory.

Figure 4

Same Set of Plate From Lady MacLehose, Photo by Miyuki Kume. Screenshot of an Instagram Post Featuring Showing Birks Rawlins & Co. Plate and Hogarth Label, 2025 mkkhk2 (@mkkhk2, 27 April, 2025)



Note. This is the object post which was collected by Miyuki Kume on her Hong Kong product archive.

Yuet Tung China Works' Governor pattern (Figure 5) represents a third kind of nostalgia related to place-based or identity. According to local accounts, the pattern was introduced to Hong Kong in the 1970s by Lady MacLehose, the pattern evoked a nostalgic attachment to colonial-era Hong Kong, blending material memory with emotional investment in place and identity. This corresponds to what Pickering and Keightley (2006) describe as experiential nostalgia which they mention nostalgia grounded in embodied and locational experiences. The naming of the Governor reflects a local interpretation of a specific cultural symbol from the colonial era. It represents a memory unique to Hong Kong people, rather than a global one.

Figure 5

Governor Pattern in Blue, Iron Red and Green Colour. Interview With Yuet Tung China Works on 30 April 2025, the Owner Showing They Have Different Colour Plates. Yuet Tung China Works Kowloon Bay Factory, Photograph Taken by Author on 30 April 2025



These naming strategies illustrate how porcelain design serves as a cultural medium through which different modes of remembering and longing are constructed. They are not only reflecting market positioning but also reveal how the past is selectively summoned and reimagined through design. Thus, nostalgia operates not merely as sentiment, but as a structuring force that shapes emotional connections, as reflected in the naming of these objects.

Nostalgia, Taste, and the Twenty-First Century Consumption

What things you feel are more valuable, which way you feel important and want to keep it? Guangcai was a Chinese export porcelain, as an export object, but following the economic change, it cannot pick this role anymore. Now it has become a nostalgic object in Hong Kong. According to the question from the beginning in the introduction paragraph, "How do people find emotional meaning through nostalgic consumption?," "Guangcai" as a "Made in Hong Kong" historical object, it would help to answer those questions by three case studies.

Purchasing Governor Porcelain as a Form of High-End Nostalgia

According to the Yuet Tung China Works catalogue, a number of Japanese customers arrived at Yuet Tung China Works to purchase governor porcelain (Tso, 2023). And from Kume's book (Kume, 2025), they purchased it because it connected with Peninsula Hotel Hong Kong. Governor motif porcelain presence in the hotel's guest room tea sets made it even more familiar

to the public and embedded it in the collective memory of luxury. It is the changing point that this pattern from blue colour to iron red colour but still represents luxury.

The Order From Peninsula Hotel Hong Kong

The Peninsula Hotel and its connections to upper-class culture and it is a significant historical building that has consistently represented Hong Kong from its early days to the present.

According to British historian Peter Hibbard (2020), who has researched the development of China's tourism industry for over thirty years, his interview on RTHK podcast (Hibbard, 2020) pointed out that one of the most significant periods for The Peninsula's aesthetics was between the 1920s to 1950s, when the hotel embodied the splendour of a modern British empire.

This elite pricing discouraged Chinese locals from entering the building. In its early days, most guests were Westerners, as many Chinese resisted entering such a symbol of social class divide. Entering and participating in life within luxury hotels became a symbol of social status.

After 1975, a representative from The Peninsula visited Yuet Tung China Works to place an order for tea sets (Figures 6), which were to be used in guest rooms and for afternoon tea.

Case Study 1 - Two Groups of Japanese Customers

The largest customers consist of Japanese women. Why are they fascinated by this style of porcelain, even though they don't come from a chinoiserie background?

To explore this question, those Japanese customers would be studied into two groups. One group consists of tourists, whose lives are only loosely connected to Hong Kong. The other group includes long-term Japanese-Hong Kong residents, who have lived in Hong Kong for over a few decades and have integrated the city into their everyday lives. Each group seeks a different kind of nostalgia to fulfil their emotional needs.

The pattern was once used by the luxury Peninsula Hotel, and with the help of Japanese magazine promotion (*Osusume No Mise*, 2023), it became associated with a kind of romantic imagination of colonial Hong Kong.

It is a form of armchair nostalgia (2005) which also means a sentimental longing for a place they have never personally experienced. Tourists purchase it as a souvenir symbolising that imagined "old Hong Kong." For the Japanese women who have lived and worked in Hong Kong for around thirty years, the meaning is slightly different. Beyond the desire to own a piece of the romanticised "old Hong Kong," they are also searching for traces of their own past, for something that represents a chapter of their own lives in this city. This form of nostalgia aligns with the concept of identificatory nostalgia (Bonnett & Alexander, 2013), rooted in participation and belonging.

It also resonates with Jan Willem Duyvendak (2011) idea of "immigrant nostalgia," which highlights the emotional and symbolic connections that migrants form with the places where they have built their lives and careers.

Figure 6

The Peninsula Hotel Tea Set, Yuet Tung China Works, Photo Taken by Author in Yuet Tung China Works Kowloon Bay Factory on 30 April 2025

**Case Study - 2 The Tao Fong Shan Christian Art House**

Beside Yuet Tung China Works, the Tao Fong Shan Christian Art House is an organized craft workshop and gift shop (Figures 7) under the historical and east-west style architecture Christian church. It is because they ran the Guangcai factory in 1947s, meeting the golden age of Hong Kong Guangcai. It once participated in the porcelain export industry to sustain its operations.

Traditional crafts often labelled as “dying,” are frequently transformed into interest-based workshops or tourist activities. But this raises an important question: What makes this unique, and what distinguishes it from commercialized cultural activities? Tao Fong Shan’s Guangcai craft workshops are not merely about the reproduction of a technique or the revival of a cultural tradition on a technical level. Rather, they exemplify what Svetlana Boym (2001) calls “restorative nostalgia.” This church is an attempt to bring the past back into the present through lived practice. Here, craft is not just commodified; it becomes a part of spiritual and cultural transmission.

Figure 7

Qing Xi Tea Cup, Picture From Book Lam Duen Shan Ming, Narrated by Tam Chi Hung, the Golden Age of Canton Porcelain, Hong Kong: The Commercial Press (Hong Kong) Ltd, 2023, p. 10



Note. The picture shows the governor pattern.

Case Study 3 – Peep Project

Beside these two cases, when we discuss nostalgia, it is often associated with preserving tradition. Perhaps the real question is: What does traditional craftsmanship mean in today's society? Does preserving it always have to mean keeping it unchanged?

It is a type of longing for tradition that is not necessarily rooted in direct lived experience or collective historical memory.

This kind of nostalgia isn't just about clinging to the past. Instead, it can also be understood as a method for seeking new possibilities — a way of looking backwards to move forward.

The final case study examines the Peep Project, an illustration brand founded by Victoria in Hong Kong. In collaboration with Yuet Tung China Works and a Japanese fashion brand, Victoria has created limited edition porcelain products and led workshops that merge her artistic style with traditional Guangcai techniques. According to a WhatsApp voice message interview conducted on 23 April 2025, Victoria emphasized her intention to express a sense of Hong Kong nostalgia through her work. She selected white vases with a visual tone reminiscent of the 1980s, onto which she painted her own illustrations using overglaze enamel techniques.

While Victoria acknowledged that she does not fully understand the historical or cultural context of traditional Guangcai patterns, she described her emotional connection to floral motifs like peonies and chrysanthemums, which remind her of household items from her childhood, such as thermos flasks and calendars seen at her grandfather's home. To her, nostalgia is not only about retro imagery, but also about the emotional resonance of personal memory and loss. She draws from everyday experiences in 1990s Hong Kong, including local corner stores and gacha toys, to reconstruct a sentimental connection to the past.

However, this form of engagement is more intuitive and aesthetic than historically informed.

This nostalgic sensibility clearly aligns with what Appadurai (2005) terms “imagined nostalgia” or “armchair nostalgia,” they also refer to a type of longing that is not necessarily rooted in direct lived experience or collective historical memory. Instead, it is constructed through symbolic imagery and affective associations. As he notes, contemporary culture increasingly invites viewers to “bring the faculty of nostalgia to an image that will supply the memory of a loss he or she has never suffered.” This kind of nostalgia, often mobilized in branding and visual culture, does not depend on historical knowledge but on the emotional recognizability of the past. In Victoria's case, her reinterpretation of Guangcai porcelain is shaped more by personal imagination than by a deep connection to the craft's cultural origins. Nonetheless, her work reveals how nostalgia, especially in global and post-industrial contexts, can operate through aesthetic forms that simulate memory and belonging, even in the absence of historical understanding.

Figure 8

Screenshot of 3 Posts Featuring Peep Project Cooperation With Yuet Tung China Works, 2022 Peep Project (@peep project, 25 October, 2024)



Note. This is the product image post. An illustrator peep project hand painting her illustration on porcelain by using Guangcai technique.

Is this still a taste of Hong Kong nostalgia? Perhaps it is because they were imagined, created, and made in Hong Kong by someone living in the city. The nostalgia here is not about preserving an authentic past, but about actively reimagining it through the lens of personal memory, imagination, and place-based creation.

Hong Kong is a forward-looking city, and tends not to dwell on the past or keep old things. With limited natural resources, its craftsmanship has never been rooted in materials or fixed conventions. If there are no strict rules to follow, then why not combine existing elements to create something new?

As discussed in the last section, Minton & Co.'s so-called “new” design, *Delft*, was in fact a creative fusion that incorporated elements from Chinese porcelain. By reinterpreting these influences into their own original aesthetic, the company not only crafted a distinctive design identity but also strategically marketed it through a nostalgic lens. In doing so, they transformed historical references into a “new” product. One that looked backward in order to move forward. Nostalgia, in this case, was not a retreat into the past, but a deliberate design strategy for renewal and progress.

If innovation is allowed within traditional craftsmanship, then that is how tradition is preserved, by reflecting the values unique to Hong Kong. Therefore, nostalgia is not just looking back, but as a way to move forward.

Conclusion

The original question of this paper was, “What is the role of the Guangcai industry in Hong Kong nowadays?” Specifically, how can it fulfil a sense of nostalgia and loss associated with Hong Kong? The paper started by chronicling Hong Kong industry development.

“Made in Hong Kong” was not about what could be seen or physically handled, such as: the raw materials, or production process or technique. It was a result of the geopolitical circumstances caused by the Korean War in the Cold War. From the early twentieth century to

1970s era, Guangcai still acted the role of “Chinese export porcelain” produced in Hong Kong to fulfil chinoiserie demand.

“Made in Hong Kong” shares a similar trajectory with the Guangcai porcelain “Governor pattern.” Comparing two other English porcelain with the same pattern, showed that the value of craftsmanship was not born out of technological innovation or new designs, but rather shaped by geopolitical forces and cultural flows. The key question is “How does design foster a sense of bonding between people and place?” By examining the naming strategies of three porcelain factories, Minton, Birks Rawlins & Co, and Hong Kong’s Yuet Tung China Works, who named their patterns respectively Delft, Hogarth, and Governor, it was revealed that each was situated within a different historical and cultural framework, and reflected three distinct types of nostalgia, shaping emotional connections, as reflected in the naming of these objects. The key was the triangle relation between craft, people and place. Craftsmanship is a tool for people to connect with a place, and nostalgia is a ruler to measure the depth of connection between you and the place.

Last section explored nostalgia in Hong Kong in the early twenty-first century through three case studies. The role of Guangcai in Hong Kong becomes a domestic product for internal sales, not an export product now. The first case study examined how Guangcai nostalgia consumption represents high-end nostalgia because of The Peninsula Hotel Hong Kong. The hotel group ordered a set of Governor pattern tea set. It directly fulfils emotions for a group of long-term Japanese Hong Kong residents. The second case study explored how Guangcai craft is restorative nostalgia consumption in The Tao Fong Shan Christian Art House, where they organize craft workshops under the historical and east - west style architecture Christian church. The third case study explored a Guangcai cooperation with a local illustration brand that creates imagined nostalgic objects. Imagined nostalgic objects might seem superficial or kitschy, but is it just that negative? In my paper, imagined nostalgia has been proved that it carries positive value. It can break free traditional cultural baggage; hence, these nostalgic forms act as a speculative tool for exploring future design directions. In this way, the concept combines existing “things” and creates new “things.” Although Hong Kong is often seen as a “forward-looking” city with little interest in “looking backward,” this forward momentum need not reject nostalgia. As such, the reinterpretation of Guangcai in these examples suggests the emergence of a new category, can be termed “Kongcai (港彩)” or “Hong Kong ware” which is representing both continuity and change.

Hong Kong Guangcai development in the twenty-first century has been overlooked, and the “Governor” pattern has no scholarly research on it. My paper filled this history gap. Nostalgia in Hong Kong is always treated as a commercial gimmick and Hong Kong Guangcai is always being promoted as a “dying” and “disappearing” industry. My paper challenged these concepts through rethinking the relationship of nostalgia and this porcelain. Hong Kong Guangcai is not dying but transferring its roles from Chinese export product to “Made in Hong Kong” product, and from exploring chinoiserie to exploring Hong Kong culture.

The nostalgia consumption phenomenon in Hong Kong is not opposite with Hong Kong’s value. Instead, it offers a culturally embedded mode of continuity, helping individuals and communities to navigate the tension between remembering and adapting. Thus, Guangcai becomes more than a ware or export porcelain, or an object experiencing old Hong Kong. It becomes a medium through which people negotiate their place in the present while envisioning a future rooted in care, cultural connection, and emotional resonance.

Declaration of Generative AI and AI-Assisted Technologies in the Writing Process

The author declares that Grammarly, an AI-assisted writing software, was used in proofreading and refining the language used in the manuscript. The usage was limited to correcting grammatical and spelling errors and rephrasing statements for accuracy and clarity. The author further declares that, apart from Grammarly, no other AI or AI-assisted technologies have been used to generate content in writing the manuscript. The ideas, design, procedures, findings, analyses, and discussion are originally written and derived from careful and systematic conduct of the research.

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