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藏於粗獷建築 背後的光芒 The Obscure Beauty of Brutality

推薦序（一）
Foreword (1)

李偉德 Mark Lee

Johnston Marklee

創辦合夥人

Principal and founding partner,

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哈佛大學設計研究生院建築系主任

(2018-2023)

Chair of the Department of Architecture at

Harvard's Graduate School of Design

(2018-2023)

李偉德，加州洛杉磯的建築事務所 Johnston Marklee 的創辦合夥人，曾擔任哈佛大學設計研究生院建築系主任。關於 Johnston Marklee 的建築作品已有多本專著出版，包括 *House Is a House Is a House Is a House Is a House*、建築雜誌 2G 第 67 期、*El Croquis* 第 198 期與 *a+u* 第 614 期。李於 2017 年擔任芝加哥建築雙年展的藝術聯合總監，過去曾榮獲多個榮譽，包括美國藝術與文學學會 (American Academy of Arts & Letters)、建築史學家學會 (Society of Architectural Historians) 的獎項、南加州大學建築學院 (USC School of Architecture) 傑出校友獎，以及加州州立理工大學波莫納分校 (Cal Poly Pomona) 頒發的理查·諾伊特拉建築獎 (Richard Neutra Award)。

Mark Lee is a founding partner of Johnston Marklee based in Los Angeles, California. Mark had served as the Chair of the Department of Architecture at Harvard's Graduate School of Design. Monographs on Johnston Marklee's works include *House Is a House Is a House Is a House Is a House*, 2G, *El Croquis* and *a+u*. Mark was the Artistic Co-Director of 2017 Chicago Architecture Biennial. He has received awards from the American Academy of Arts & Letters, the Society of Architectural Historians, USC School of Architecture as Distinguished Alumnus and Cal Poly Pomona for the Richard Neutra Award.

粗獷主義自戰後在歐洲興起以來，在全球各地演化出多種獨特的面貌。無論是源於瑞典的本土風格、荷蘭的模組化設計、東歐的紀念性特質，抑或非洲地區的奔放幾何造型與拉丁美洲反地心吸力的懸挑結構，每一種形式皆展現出其獨有的個性特質與歷史含意。

究竟香港粗獷建築在這「主義」譜系中應如何自處？

由於主要的本地案例均在英國殖民統治期間興建，因此從歷史角度看，理解英國粗獷主義的特徵對於認識香港粗獷建築及其後來的演變可說是至關重要。戰前英國的現代建築具有毅力意志及改革的傾向，戰後建築則受福利國家的社會民主理念影響，粗獷主義亦應運而生。當地的案例多為公共建築，體現中產階級的平等主義精神，同時擁抱工人階級的街頭文化。英式粗獷建築散發出英國人的克制感，設計較歐洲大陸的案例更為內斂，一方面呈現出現代建築中的人文氣質，另一方面則折射出 1960 年代冷戰時期的審慎與保守的政治色彩。

英國粗獷建築成為了戰後重建和去殖民化過程的工具，香港的情況卻不盡相同。戰後香港的經濟剛在起飛前夕，隨後則慢慢演變成大眾消費型的社會，地產發展蓬勃，更逐漸成為世界金融中心。1970 年代，一系列填海工程創造新土地，促成了商業和地產進一步發展。社會之間充滿樂觀情緒，機遇處處，人們生活水平亦因而大幅改善。本地案例在 1960 年代陸續出現，主要見於公共建設，例如學校、教堂、診所和康樂設施等等。有別於閃亮的商業大廈，香港粗獷建築背後代表著政府的扶持，以及遺存了英國的福利主義。粗獷建築直接展現結構和材料的原貌，重視設計而非單純的裝飾，反映出社會追求穩定、政府先導及排解日趨嚴重的消費主義等複雜的社會狀態。

1960 至 1970 年代，本地經濟正處於加速的初期階段，粗獷建築不僅塑造了殖民統治時期的城市風貌，更滲進當時社會的文化認知與心理結構中。粗獷建築只需要低維護成本，落成時亦不顯得簇新，誠然這是一種務實而非浮誇的設計，也是一種不拘小節、不盲目膜拜的建築形式。與許多粗獷地標不同，香港的案例展現出慷慨和包容的特質。不規則地安裝的冷氣機與外露喉管相映成趣，波浪形窗花與抽象的建築體量形成對比，本地開採的毛石砌牆和紙皮石與現代主義的水平窗並排而置，這些都反映出一種就地取材的即興感與兼容並蓄的彈性。

與日本粗獷主義不同，本地並沒有試圖透過建築尋求民族身份認同；與美國粗獷主義不同，無須挪用建築作為投射聯邦機構的官僚形象；與歐洲粗獷主義不同，並非在應對大規模戰後重建。香港是在建構一座新型大都會。香港粗獷建築從來沒有反烏托邦的意識，在缺乏任何歷史和意識形態的包袱下，它可理解為一種完全純真的建築。它的堅韌性如實反映了當時的社會氣氛和政治氣候。在高密度的玻璃摩天大樓普及之前，粗獷建築可說是香港從製造業轉型為金融服務中心過程的重要見證。

Since the inception of Brutalism in postwar Europe, many exceptional strains of the architecture have emerged with various mutations around the world. Whether it is the vernacular from Sweden, the ubiquitous modularity from the Netherlands, the monumentality prevalent in Eastern Europe, the exuberant geometries from Africa or the anti-gravity cantilever structures from Latin America, each strain shows its unique characteristics and historical significance.

How does Brutalism in Hong Kong position itself within this genealogy?

From a historical perspective, an understanding of the characteristics of British Brutalism is imperative for the understanding of the strain in Hong Kong and the subsequent deviation from its progenitor, as a majority of the city's Brutalist architecture was constructed when Hong Kong was ruled by Britain. Pre-war modern architecture in Britain was characterised by perseverance and reform, while its post-war architecture was influenced by the social democratic ideas of the welfare state. That was the time when Brutalism emerged. The buildings, often civic, manifested the egalitarian ethos of the middle class, at the same time with a penchant for the popular street culture of the working class. Conveying the English sensibility of restraint, British Brutalism tends to appear more subdued than its continental counterparts, presenting a humanist version of Modernism that reflects an official aesthetic of prudence and conservatism prevalent during the Cold War period in the 1960s.

In Hong Kong, Brutalism was born upon the emergence of a mass-consumerist society following the housing boom that catapulted the region into a world financial centre. While British Brutalism was instrumentalised into a healing effort for both war destruction at home and transitional issues involving the decolonisation of former colonies, Brutalism arrived in Hong Kong in the 1960s when its economy was about to take off. The city was doused in optimism when people's lives got better with new opportunities. A series of land reclamation projects spawned new land for developments that precipitated the commercial and housing boom in the 1970s. Rather than shiny commercial towers, Hong Kong's Brutalism represents government support and vestiges of British welfarism through the building of public infrastructure, such as new schools, churches, clinics and recreational facilities. The direct expression of structure and materials and a preference for design over decoration reflect the complex state of the society featuring the pursuit of stability, government authority and an antidote to the encroaching consumerism.

Brutalist architecture played a significant role in the cultural and psychological development of the colony in the 1960s and 70s during the nascent period of economic takeoff. It was an architecture of pragmatism over flamboyance and informality over blind veneration. It requires little maintenance and already seems aged when it is newly built. Unlike many exemplars or iconic models of Brutalist architecture, Hong Kong's Brutalism distinguishes itself as being generous and accommodating. Air-conditioning units irregularly installed against exposed plumbing, wavy-patterned window grills contrasting with abstract massing or vernacular rubble stonework and mosaic tiles juxtaposing with modernist horizontal windows – all these reflect the Brutalist latitude of improvisation and accommodation.

Unlike Japanese Brutalism, Hong Kong is not preoccupied by a search for national identity through architecture. Unlike American Brutalism, Hong Kong's architecture is not burdened with the projection of a bureaucratic image for Federal institutions. Unlike European Brutalism, Hong Kong needs not cope with postwar reconstruction but has been forging a new metropolis. It is an architecture of innocence without historical and ideological responsibilities. It is never perceived as dystopic as it bears no intention of anti-utopia in the first place. It is an architecture of stoicism and resilience that reflects the social and political climate during a specific time. It is an instrumental architecture to transit Hong Kong from a manufacturing hub to a service centre during a time when Brutalist buildings towered over a less tall, less dense and less shiny version of the city compared with that today.

城市之間，
記憶之上：
香港粗獷建築
的人文風景
Amidst the City,
Above Memories:
The Cultural
Scenery of
Hong Kong
Brutalism

推薦序 (二)
Foreword (2)

蔡惠貞，設計記者與創意顧問，現任*Wallpaper**國際版中國編輯，長期往返本地與阿姆斯特丹，致力於設計與文化在東西方語境中的交流。她曾與Assouline、巴塞爾藝術展、北京設計週和LVMH等國際品牌、文化機構及出版社合作，從事策展、設計策略與收藏管理等諮詢工作。她活躍於國際設計獎項與專業論壇，曾擔任Architizer A+Awards (美國)、Dezeen Awards (英國)、Maison&Objet (法國)和Designblok Awards (捷克) 評審；以開闊的跨文化視野和敏銳的產業洞察力，聚焦創意與市場的連結，積極促進國際設計領域的交流與合作。

蔡惠貞
Yoko Choy

*Wallpaper** 國際版中國編輯
China Editor of *Wallpaper**
Global Edition

Yoko Choy is a design journalist and creative consultant, currently serving as the China Editor of *Wallpaper** Global Edition. Based in both Hong Kong and Amsterdam, she is dedicated to facilitating cross-cultural dialogues about design and culture between the East and the West. She has collaborated with international brands, cultural institutions and publishers such as Assouline, Art Basel, Beijing Design Week and LVMH, providing curatorial and consultancy services on design strategy and collectible design. Actively involved in the global design community, she has served as a jury member for prestigious design awards, including Architizer A+Awards (United States), Dezeen Awards (United Kingdom), Maison&Objet (France) and Designblok Awards (Czech Republic). With a rich cross-cultural perspective and a deep industry insight, she focuses on connecting creativity with market relevance, playing a key role in fostering global exchange and collaboration within the design industry.

2023年夏天，飛機剛降落在香港機場，我一打開Instagram就看到《號外》發佈的一則貼文，介紹深水埗合舍舉辦的展覽——「知與未知——香港粗獷建築檔案」。可惜我晚到了一天，錯過了展期，但好奇心驅使下，我立刻跑到書店買下了由彭展華編寫的《未知的香港粗獷建築》一書。

和很多人一樣，我被這片香港建築的「未知」領域深深吸引，也忍不住對自己過去竟然從沒注意過這段本土建築史感到有點羞愧。翻著書頁，忽然映入眼簾的是一張混凝土三角雕塑的照片：水池中的雕塑上刻著的波浪形圖案、背景裡那1990年代典型綠白色居屋的熟悉景象，一瞬間把我拉回童年。那裡是我成長的樂園——還是小學生的我每天早上都會在水池後的美林商場買紙杯蛋糕和「麥精」當早餐；放學後跟同學賽跑去另一邊的體育館玩耍；夏天最期待和弟弟在雨後的水池裡捉蝌蚪；新年穿著新衣靠在水池邊跟祖父母合影……這些堅韌的雕塑，彷彿成為時間長河中的地標，讓我的記憶隨著空間慢慢鋪展、延伸，承載著我生命裡的點點滴滴。

英國歷史學家葉茨 (Frances Yates) 在其記憶術研究經典《記憶的藝術》(*The Art of Memory*, 1966) 中提到，人類自古以來便擅長以空間和建築來組織、保存和喚起記憶。古人發明了「記憶宮殿」的技巧——將重要資訊安置於腦海中的虛擬空間，然後透過心靈漫遊這些場域來提取記憶。建築不僅僅是物理結構，更是我們組織與保存記憶的媒介；而記憶，也不只是腦海中的片段，更像是一幅交織著空間、物件、情感與經驗的精神地圖。

這種「空間與記憶」的論述，其實早已深植於我們的日常經驗與文化想像之中。不僅在現實生活裡，在電影中也處處可見這樣的演繹。就像路蘭 (Christopher Nolan) 的《潛行凶間》(*Inception*, 2010)，他巧妙地將記憶與空間的關係具體化：主角Dom Cobb在夢境中一層層構築空間，每一層都承載著他與亡妻之間的情感與回憶。那些夢境建築，不只是敘事的背景，更像是潛意識的投影，是角色與過去、與自我對話的場所。正如現實中，我們總會在某個轉角、某扇窗前，猝不及防地被一段塵封的記憶擊中——空間成了情感與回憶的觸媒，讓過去的故事再次鮮活起來。

多年來的設計觀察與編輯經驗，讓我逐漸養成了一套理解物件、空間與人之間關係的思考方式。粗獷主義所強調的「誠實」、「功能」、「耐久」與「公共性」，是我解讀物質世界意義的重要工具：裸露的混凝土、簡潔實用的結構語言，記錄著建造那個時代的社會條件、技術想像和公共價值。這種毫不修飾的誠實，使建築坦然展現時代的肌理，也讓個人記憶能自在投射其上；功能至上的設計，讓建築默默回應生活所需，融入每個日常場景；而它的耐久與公共性，則讓這些空間長久存在於人們的集體經驗中，成為我們得以依靠的記憶據點。正因如此，粗獷建築不僅是美學的展現，更引領我們反思空間的本質，以及與之相連的情感。

欣賞《未知的香港粗獷建築——細節與美學》，你無須成為粗獷建築的專家，也不必具備任何專業背景。這些建築，不僅是城市的風景線，更承載著人們的記憶，見證著歲月流轉，也像是心靈深處的一座虛擬空間。翻開書頁，你會發現香港另一種獨特的美學與精神地貌，隨著粗獷建築展開一場視覺旅程——這是屬於你，也屬於每一個曾在這些空間生活過的人，獨一無二的記憶宮殿。

In the summer of 2023, just as my plane landed at Hong Kong airport, I opened Instagram and saw a post by *City Magazine* introducing an exhibition held at Form Society in Sham Shui Po – *Knowing the Unknown – Brutalism Architecture Archive, Hong Kong*. Regrettably, I was a day late for the exhibition, but driven by curiosity, I hurried to a bookshop and purchased the volume *Unknown Brutalism Architecture in Hong Kong*, written by Bob Pang.

Like many others, I was deeply drawn to this “unknown” realm of Hong Kong architecture and could not help but felt a little ashamed that I had never before paid attention to this chapter of the local design history. Leafing through the pages, a photograph of a concrete triangular sculpture suddenly caught my eyes, with the wavy patterns carved on the sculpture in the pool and the familiar backdrop of the green-and-white public housing typical during the 1990s. All at once, I was transported back to my childhood. That place was my paradise growing up: when I was in primary school, I bought cupcakes and malted soya bean milk for breakfast at Mei Lam Shopping Centre behind the pool every morning. After school, I raced my classmates to the sports centre on the other side to play sports. In summer, I most looked forward to catching tadpoles in the pool with my younger brother after the rain. At New Year, I took photographs with my grandparents by the pool in my new clothes. These resilient sculptures stood like landmarks in the river of time, as my memories unfurled and intertwined with the spaces, holding the precious fragments of my life.

British historian Frances Yates, in her classic study on mnemonics *The Art of Memory* (1966), wrote that humans had long excelled at organising, preserving and recalling memories through spaces and architecture. Ancient cultures invented the “memory palace” technique, placing important information within a virtual space in mind and then retrieving memories by mentally wandering through these locations. Architecture is not merely a physical structure, but also a medium through which we craft memories. Memories themselves are more than fragments in mind – it is like a mental map interwoven with spaces, objects, emotions and experiences.

This discourse on “space and memory” is, in fact, deeply rooted in our everyday experiences and cultural imagination. It appears not only in real life but is also often depicted in cinema. Take Christopher Nolan’s *Inception* (2010) as an example, in which he skilfully materialises the relationship between space and memory: Dom Cobb, the protagonist, constructs layers of spaces within his dreams, with each layer carrying his emotions and memories of his late wife. These dreamscapes are more than narrative settings – they serve as the projections of the subconscious and stages for dialogues with the past and with himself. Similarly, in real life, we are often unexpectedly struck by long-buried memories at a certain corner or by a window, with the spaces becoming catalysts for emotions and memories by bringing past stories vividly back to life.

Years of design observation and editorial experiences have gradually shaped my way of thinking about the relationships between objects, spaces and people. The Brutalist values of honesty, functionality, durability and publicness have become vital tools with which I interpret the meaning of the material world: exposed concrete and its simple, utilitarian structural language record the social conditions, technological

imagination and public values of the era during which they were built. This unadorned honesty allows architecture to openly display the texture of its time and also enables personal memories to be freely projected onto it. Function-driven design allows architecture to quietly respond to the needs of daily life, blending into everyday scenes. Its durability and public nature allow these spaces to persist in collective experiences, becoming anchor points for our memories. For these reasons, Brutalist architecture not only thrills through aesthetic expression, but also prompts us to reflect on the essence of space and the emotional connections involved.

You do not need to be an expert in Brutalist architecture or have any professional background to appreciate *DETAILS and AESTHETICS: Unknown Brutalism Architecture in Hong Kong*. These buildings transcend urban scenery, carrying people’s memories, bearing witnesses to the passage of time and serving as a kind of virtual space deep in our hearts. As you turn the pages, you will discover the unique aesthetic and spiritual landscape of Hong Kong. A visual journey through Brutalist structures awaits – a one-of-a-kind memory palace that belongs to you and everyone who has ever existed in these spaces.

觀景器的背後

Behind

the

Viewfinder

作者序（一）
Preface (1)

麥憬淮

Kevin Mak

攝影師/1km Studio、建築師
Photographer/1km Studio, Architect

香港的建築，往往被一層一層不同年代、不同物料的外加修飾物厚厚地覆蓋著，這城市高速發展和更替的過程從來就不留情面。要從中抽絲剝繭地發掘，研究像粗獷建築這樣的一個講求設計和物料原真性的建築風格，並重新為這些漸漸年邁的建築現況作攝影記錄，以至近年能在本地建築文化界帶動到不少討論，到今天仍彷彿是一場夢。

數年前，Bob帶領團隊遊走於香港的粗獷建築，以及出版第一本書，當中的資料和人物脈絡研究固然全面，更重要的是在線上線下分享的過程中，我們深深感受到有不少同行者一直與我們經歷種種變化和艱辛、給予幫助，再集思廣益。這股仍在翻滾的動力無疑促成了這本以視覺主導、本地少有的雙語建築書出版。

從我開展攝影記錄工作以來，我最希望能透過相片傳達到建築師在設計上的理念和想法。我每次到訪不同的粗獷建築時，眼前總是充滿著從沒在大眾視線內出現過的畫面。或許是那年代的本地建築完工後只拍下幾張相片作記錄就已足夠，並沒有太多平台供人們交流建築設計細節和文化。這使我帶著好奇心、打破既有思維去觀察和拍攝，視這些幾十年的建築如剛完工一樣。不論各位讀者是否曾到訪過這些建築，我希望你們能透過本書的視覺敘述，輕鬆地欣賞當年建築師辛苦耕耘才得以實現的細節。

漸漸我發覺這樣配合了深入研究的建築攝影記錄的確有著某種力量，除了如實帶人走進某一個時間點及空間，讓觀者以理性的角度觀察和解讀，觀者日常的經歷中跟這些建築有過的某種交疊，也能帶來獨有的個人體驗。這是最我希望看見的攝影作品的呈現方式。

這幾年我能安心專注地躲在觀景器背後，跟同樣喜愛建築文化的人共事，並真誠地欣賞當中的美學，再以攝影系列的形式分享一個充滿概念性的建築題目，記下了我所愛的城市鮮為人知的一面，無疑是幸福的。衷心希望這股研究的力量能帶我們繼續前行。

Hong Kong's architecture is often covered with thick layers of decorations made of different materials from different eras, with the original surfaces heartlessly made disappeared in a city undergoing such rapid development and transformation. To unearth and research on a style like Brutalism, which values authenticity in design and material, and to re-document the current state of these aging buildings through photography had sparked certain discussions in the local architecture culture circle during the past few years. Even today, this whole journey still seems somewhat like a dream.

A few years ago, Bob led our research team to travel through different Brutalist buildings in Hong Kong for the preparation of the first publication, resulting in informative research and comprehensive connection establishment. However, what we deeply feel important is the support we received from those who walked along with us and offered help during the process of sharing our findings both online and offline. This ongoing collective motive force had unquestionably made possible the publication of this visually-driven, locally rare bilingual architecture publication.

Since I began engaged in architectural photography, what I always hope to convey through the photographs are the architects' design concepts and ideas. Every time I visit a different Brutalist building, my eyes are filled with scenes that have never been seen by the public. Perhaps in those days when there was a lack of platforms for exchanging the details and culture of architectural design, just a few photos were already enough as a record of local buildings after their completion. This allows me to keep my curiosity during every single visit I made and be able to look with fresh eyes at these decades-old structures as if they were just newly completed. I hope that all readers (who have or have not visited these buildings) will be able to effortlessly admire through the visual narratives of this publication the details that the architects worked so hard to achieve.

I've also gradually come to realise that this kind of architectural photography, combined with in-depth research, carries a certain power. Beyond truthfully bringing people into specific points in time and space, allowing viewers to observe and interpret from a rational perspective, the overlap between the viewers' daily experiences and these buildings can also bring unique personal experiences. This is the best way I want my photographic works to be presented.

In recent years, I've been fortunate to hide behind the viewfinder with peace of mind and concentration to collaborate with the team who shared the same passion for architectural culture and sincerely appreciate the aesthetics therein. To be able to share such conceptual architectural topics in the form of a photographic series and to document this little-known side of the city I love are true blessings for me. I sincerely hope the power of the research will continue to carry us forward.

從未結束的 粗獷建築研究 The Never- Ending Study of Brutalist Architecture

彭展華
Bob Pang

作者、建築師
Author, Architect

作者序 (二)
Preface (2)

自2021年以來，「未知的香港粗獷建築」研究引申出三個展覽、一份國際出版的建築地圖、逾十次導賞團、於不同地區舉辦20多場分享會及大量的中英媒體報道，可說是讓大眾重新認識戰後曾經於本地風行一時的粗獷建築及背後錯綜複雜的社會脈絡和牽連廣泛的前輩建築師故事。凡此種種，已經超出早期訂立的目標，研究亦理應劃上完美句號。

後續當然是餘波未了。研究團隊在《未知的香港粗獷建築》出版後，曾討論協助整理仍然散落各處的檔案，凝聚成一個資料庫，可惜力有不逮未能成事。其後又與出版社商討出版不同類型書籍的可能性，例如繪本等，卻因為互相未有進一步的意向而不了了之。當然，最大的絆腳石是研究團隊擔心被人誤會「消費」題材。

直至2024年《建築文雜》順利出版後，再次與出版社編輯李宇汶閒談關於「粗獷續集」一事，聊到攝影師麥憬淮在研究過程中留下數千張照片，其中曾出版的只有百餘張。考慮到研究的案例並不能日常隨意到訪，如以照片配以文字作為導賞，可說是以另一種媒介帶領公眾走進本地的粗獷建築遺存，欣賞鉅細靡遺的細節與美學。新作也可理解為《未知的香港粗獷建築》的視覺附錄，兩者相輔相成。

另外還有一件軼事。2021年在Openground的「粗！——未知的香港粗獷建築」展覽中，有幸認識紀錄片《尚未完場》的導演徐岱靈，言談間她建議粗獷建築研究應有影像記錄我們訪尋的足跡，但礙於資金不足而未有考慮，對於未能為曾經交流過、現已離世的人物留下更立體的記錄感到遺憾。這件事一直流轉在腦海中，久久沒有被沖散。《未知的香港粗獷建築——細節與美學》的主觀鏡頭雖然面向粗獷建築，鏡頭背後卻是團隊踏實的研究足跡和觀察角度，也是沿途遇上各方熱心協助的憑證。

本書為「未知的香港粗獷建築」研究的收結之作，寄望未來能掀開本地粗獷建築保育的新篇章。

Since 2021, the “Unknown Brutalism Architecture in Hong Kong” research project has given already rise to three exhibitions, an internationally published architectural map, over ten guided tours, more than twenty sharing sessions held in Hong Kong, Mainland China, Taiwan and London, as well as extensive coverages by both Chinese and English media. These have rekindled public interest in post-war Brutalist architecture that once flourished locally, along with the intricate social contexts and the stories of the pioneering architects behind them. The accomplishments have surpassed the initial objectives, suggesting that the research has reached a fitting conclusion.

However, the aftermath continued. After publishing *Unknown Brutalism Architecture in Hong Kong*, the research team considered organising the scattered archives into a comprehensive database, but lacked the resources to realise this. Subsequent discussions with publishers about publishing different types of books, such as illustrated volumes, were also stalled due to mutual uncertainties, with the primary concern being the potential public perception of the team's “commercialising” the subject matter.

In 2024, following another publication of *Think Things on Architecture*, a casual conversation with Editor Yuki Li revisited the idea of a “sequel” to the topic of Brutalism. We noted that photographer Kevin Mak had taken thousands of photos during the research, of which only about a hundred had been published. Given that many of the studied buildings are not easily accessible, a photo book with accompanying texts could serve as an alternative guided tour, allowing the public to explore and appreciate the intricate details and aesthetics of local Brutalist architectural heritage. This new publication could be seen as a visual appendix to complement the original book.

Then, another anecdote came to mind. In 2021, during the “Brutal!—Unknown Brutalism Architecture in Hong Kong” exhibition at Openground, I met Dora Tsui, the Director of the documentary *To Be Continued*. She suggested that the Brutalist architecture research should include video records of the explorations. Due to limited funding, this idea was not pursued, resulting in the regret of not having more comprehensive records of our interactions with the individuals, some of whom have since passed away. This anecdote lingered in my mind. While *DETAILS and AESTHETICS: Unknown Brutalism Architecture in Hong Kong* focuses on Brutalist buildings, behind the lens are the team's diligent research efforts and perspectives, as well as the evidence of the enthusiastic assistance we encountered along the way.

This book serves as the concluding work of the “Unknown Brutalism Architecture in Hong Kong” research, with the hope of opening a new chapter in the preservation of local Brutalist architecture.

中世紀遠東 粗獷建築的興衰

The Rise and Fall of Brutalism in Mid-Century's Far East

導讀
Introduction

香港是一個以超高摩天大廈和高密度住宅聞名的城市。然而，在這彈丸之地，其實潛藏著鮮為人知的前衛建築風格——粗獷主義。在全球的建築歷史研究中，一直以來對香港的粗獷建築作品著墨很少。從戰後時期到1980年代經濟起飛之間，香港受英國殖民管治，當時的社會氛圍坦誠互信。腳踏實地、樸實無華的生活文化，或多或少也反映在「如實」的粗獷建築之中。

1960年代初，粗獷建築開始在香港零星出現，案例多為公共設施，主要運用當時十分流行、低成本的清水混凝土建造。這些項目的施工時間普遍較短，平均只需一年，而有些例子如邵氏片場製片部僅花五個月便完工啟用，明顯是為了應對當時社會的急速變遷而興建，而非為了成為「歷久常新」的建築師作品。

目前已知最早期的案例為甘洺的陳樹渠紀念中學（1963年）。當時《香港遠東建築雜誌》（*Hong Kong and Far East Builder*）10月號形容設計「...the true reinforced concrete structures are exposed...interior finishes are very unpretentious」。1960年代中期更有具設計感的作品，如司徒惠的循道衛理聯合教會北角堂（1965年）及王澤生的春磡角宅邸（1966年）。到1970年代中期，可理解為本地粗獷主義實踐的高峰期。當中包括潘祖堯第一棟建成作品：邵氏片場警衛屋（1969年）；呈飛碟形狀，懸浮於山坡上的培敦中學（1975年）；司徒惠以曲柄懸臂樑結構設計，挑戰地心吸力的中大科學館演講廳（1972年）；林杉運用純熟的橫直線手法構成的教堂（1971年）；王澤生以純粹幾何構成的圓筒形的港安醫院（1971年）；潘衍壽用獨創的結構工程秘方「預應力預製件」拼湊的東海工業大廈（1975年），都是各自各精彩的粗獷建築經典。本地案例大多具有多功能混合用途，滿足密集城市中的多重社會需求，並以通透的立面設計（如遮陽板、通風磚等元素）應對亞熱帶氣候，成為具有地域特色的粗獷建築。

進入1980年代，相關案例開始大減，再次變得零星可見。當中較為人知的僅有何弢的聖士提反書院科藝樓和鄧肇堅堂（1981年）及白自覺的賽馬會沙田會所（1985年）。兩個項目在粗獷風格以外，均滲入剛開始在英國流行的高科技主義元素。

雖然粗獷建築風格並不容易讓人接受，但在歷年香港建築師學會年獎中，都可找到不少受專業認可的例子，包括：伍振民和劉榮廣的大埔聖公會莫壽增會督中學（1976年銀牌獎）、大衛·羅素（David Russell）的啟德空運貨站大樓（1977年銀牌獎）、何弢的聖士提反書院科藝樓和鄧肇堅堂（1982年優異獎）及白自覺的賽馬會沙田會所（1986年銀牌獎）。

粗獷建築的式微，很可能與1980年代香港經濟起飛有關。社會富裕後，生活方式和審美隨之轉變，對建築的追求當然也截然不同。建築與城市的興衰，本來就是密不可分。

Hong Kong is home to super-tall skyscrapers and high-density apartment towers. Yet there is a bold tradition in the city that has hitherto gone unnoticed: in the story of global Brutalism, very little has been written about the architecture of this unique territory.

Between the post-war period and the 1980s economic take-off, Hong Kong, once ruled by Britain, saw a social atmosphere described by those who experienced it as “pursuing truth and honesty”, a down-to-earth living style characterised by trust within neighbourhoods and honest trade among businesses. These influences were clearly reflected in many examples of local Brutalist architecture.

During early 1960s, Brutalist architecture began to appear sporadically in Hong Kong. They were mainly public buildings, mostly built in fair-faced concrete, whose low cost rendered it popular at the time. The construction time of these buildings was rather short, at an average of a year. Some, such as the production department of film company Shaw Studios, only took five months. Reportedly, they were built in response to rapid changes in the society at the time, rather than “built to last”.

The earliest case discovered was Chan Shu Kui Memorial School by Eric Cumine (1963). The *Hong Kong and Far East Builder* noted at the time: “...the true reinforced concrete structures are exposed... interior finishes are very unpretentious.” In the mid-1960s, works with a strong sense of design appeared, such as the Chinese Methodist church North Point by Wai, Szeto (1965) and the Chun Hom Kok Architect's Residence by Jackson Wong (1966). Entering the 1970s, the peak period of Brutalism in local practices saw masterpieces such as the UFO-shaped Stewards Pooi Tun Secondary School by Ronald Poon (1975), the anti-gravitational cantilevered Science Centre in the Chinese University of Hong Kong by Wai, Szeto (1972), the line-crossing Unknown Chapel by Samn Lim (1971), the purely floating cylindrical volume of Hong Kong Adventist Hospital by Jackson Wong (1971) and the “pre-cast and pre-stressed” cargo-sized modular Eastern Sea Industrial Building by Peter Pun (1975), all of which are classics in their own way. Hong Kong's Brutalist architectures share some common features: most of them are mixed in functions, catered for multiple social needs in dense urban areas. Another notable character is the “transparent” facades, such as brise soleils and ventilation blocks built in reaction to local sub-tropical climates.

At the beginning of the 1980s, the number of Brutalism constructions began to decrease and they became sporadic again. Only Tao Ho's St. Stephen's College (1981) and Jon Prescott's Jockey Club Sha Tin Clubhouse (1985) came to light, both designed under the influence of high-tech architectural languages, a new architecture style gradually gaining popularity in the UK at that time.

Although Brutalist architecture is not an easy-to-accept architectural style, over the years, many such buildings have been recognised by the annual Hong Kong Institute of Architects awards, including the silver medal-winning Bishop Mok Sau Tseng Secondary School in Tai Po by Dennis Lau (1976) and Kai Tak Aircraft Catering Building by Russell (1977), the merit award-winning St. Stephen's College Special Room Block and Tang Shiu Kin Hall by Tao Ho (1982) and the silver medal-scooping Jockey

Club Sha Tin Clubhouse by Jon Prescott (1986).

The disappearance of Brutalist architecture could be highly related to Hong Kong's economic take-off during the 1980s, when aesthetic preferences were adjusted as the society became wealthier. Lifestyles changed dramatically, and naturally, the pursuit of architecture also become completely different. The rise and fall of architecture and cities are inherently intertwined.

港島

Hong Kong Island

HK

九龍

Kowloon

KL

新界

New Territories

NT

港島

Hong Kong Island

HK

港島的粗獷建築案例為數最少，空間規模細小，多數為低密度住宅及學校設施。港島作為香港最早開發的地區，在戰前已具備相當的城市密度，因此戰後的新建築增長相對緩慢。島上現存的粗獷建築，大多能夠保持當年的原貌，而循道衛理聯合教會北角堂及王澤生宅邸更可輕鬆在行人路上近距離欣賞。位於赤柱的聖士提反書院科藝樓和鄧肇堅堂，則可透過申請參加學校舉辦的歷史導賞團，進一步進入校園觀賞其建築風貌。

Brutalist architecture on Hong Kong Island is relatively rare, with existing examples typically modest in scale, being primarily low-density residential buildings and educational facilities. As the first developed area in the city, the Island had already achieved a considerable level of urban density prior to the war, leading to a slower pace of construction after the war. Surviving Brutalist structures have largely retained their original appearance. Notably, Chinese Methodist Church North Point and the Residence of Jackson Wong can still be easily admired up close from the sidewalk. Meanwhile, St. Stephen's College Special Room Block and Tang Shiu Kin Hall in Stanley are open for exploration during public historical tours organised by the school, providing visitors with deeper access to the campus to learn about its architectural character.

王澤生宅邸

The Residence of Jackson Wong



建築師	王澤生
年份	1966
位置	港島南區春磡角道80號
Architect	Jackson Chack Sang, Wong
Year	1966
Location	80 Chung Hom Kok Road, Chung Hom Kok, Southern District

王澤生宅邸1966年落成，位於港島南區著名的住宅區春磡角。整棟建築分為三層，形態呈上寬下窄的趨勢，分層空間功能與場地山坡關係緊密。底層靠近山坡低點為地庫，設有工人房、廚房、雜物房等。地面層為生活空間，設有客飯廳，中心位置連接山坡腰位，成為了宅邸主入口，玄關旁邊則是小型酒吧，供宴客用。一樓為私隱度較高的起居空間及睡房，在山坡的高點，朝向春坎灣，景觀開揚遼闊。

Completed in 1966, the Residence of Jackson Wong is located at 80 Chung Hom Kok Road, a prestigious residential area in Hong Kong's Southern District. The three-storey structure follows a top-heavy, tapering form, with its spatial layout closely tied to the sloping terrain. The lowest level, near the bottom of the slope, houses utility spaces such as servant quarters, kitchen and storage rooms. The ground floor, functioning as the main living space, features the living and dining area, with its centre positioned at mid-slope to create the primary entrance. Adjacent to the foyer, the small bar serves as an entertaining space. The upper floor, offering greater privacy, sits at the highest point of the slope, overlooking the breathtaking sea views of Chung Hom Wan.

王澤生宅邸可說是保養得宜的粗獷建築之一。走在春磡角道上，便可欣賞到主要的建築特色。住宅空間以強而有力、厚重的清水混凝土板構成。一樓為水平板，地面層為垂直片牆，兩者之間穿插輕盈通透的落地玻璃門窗，設計乾脆利落。簡約的幾何元素，加上誇張的懸挑結構，令宅邸有懸浮於斜坡上的意境。延展的橫向玻璃窗戶，屋頂上的雕塑造型，體現出柯比意提倡的五個現代建築原則。王澤生宅邸的案例，明顯受勒·柯比意早期的作品薩伏伊別墅影響。

靠近宅邸的清水混凝土外牆往上觀察，便可進一步欣賞精緻的工藝細節。木模板的尺寸比一般建造規格較窄，令清水混凝土面上留有細密的垂直紋理，視覺上具有韻律感。此處理方式亦能避免混凝土出現大面積裂縫。王澤生在不同位置的混凝土面上預留凹槽線，以線條增強橫直的幾何，也有實際的「滴水」功能，令建築歷久常新。一樓窗框的材料為鏡面不鏽鋼，鏡面反映旁邊的景物。另外，向外微挑的混凝土水平板令陰影落於窗框上，這些細節均在視覺上令窗框更為幼細，使立面更為簡約乾淨。在具有張力的粗獷語言之內，隱含了理性冷靜的巧思，盡顯建築師的功架。

The Residence stands out among well-preserved Brutalist structures. Its bold architectural features are clearly visible from Chung Hom Kok Road. The Residence is constructed with thick and powerful fair-faced concrete slabs with horizontal slabs on the upper floor and vertical shear walls on the ground floor, interspersed with floor-to-ceiling glass doors and windows to create a striking contrast between solid planes and transparency. The pure geometric forms and dramatic cantilevered structures give the home a floating presence above the slope. Its elongated horizontal windows and sculptural rooftop elements align with Le Corbusier's Five Points of Architecture, reflecting a clear influence of the modern masterpiece of Villa Savoye.

A closer look at the fair-faced concrete facade reveals meticulously crafted details by the architect. The wood formwork panels used for casting are narrower than standard, resulting in fine vertical textures that create a rhythmic visual effect, while preventing large-scale cracking over time. Throughout the Residence, groove lines are intentionally incorporated into the concrete surfaces, enhancing the horizontal and vertical geometry, while serving the practical function of rain drip edges and ensuring long-term durability. The window frames, made with mirror-polished stainless steel, reflect the images of surrounding landscape, subtly integrating the Residence with its environment. Additionally, the slightly protruding horizontal concrete slabs cast shadows over the window frames, visually sliming their appearance and contributing to a much cleaner and minimalist facade. With its dynamic Brutalist expression, the Residence embodies rational and refined design sensibilities, blending bold structure with delicate craftsmanship in a perfect manner.





