



政府於2008年與景賢里業主進行「非原址換地」，把毗鄰景賢里一幅面積相若的人造斜坡土地批予業主發展；而業主則把大宅和整個地段交予政府。根據協議，業主須在古物古蹟辦事處監督下斥資修復景賢里。

景賢里於同年正式列為法定古蹟，修復工程隨即展開。制訂修復方案的廣州大學建築與城市規劃學院湯國華教授表示：「在香港，上世紀中國民藝復興建築寥寥可數，像景賢里這種高水準的精品絕無僅有。景賢里的修復工程，為香港培養了一批掌握文物建築修復技術的本地工人，他們重新掌握已經失傳的傳統工藝。這將是無價的工程技術財富。」



The Government took decisive action to declare King Yin Lei as a proposed monument to prevent it from further damage.

In 2008, the Government reached an agreement with the owner of King Yin Lei on a non-in-situ land exchange, under which the government granted a man-made slope adjacent to King Yin Lei of roughly the same size to the owner for development, in exchange for King Yin Lei. As part of the agreement, the owner agreed to fund and carry out the restoration works under the supervision of the Antiquities and Monuments Office.

In the same year, King Yin Lei officially became a Declared Monument and restoration works of the mansion commenced immediately thereafter.

“In Hong Kong, buildings of the ‘Chinese Renaissance’ style in the last century are very rare. King Yin Lei is unique for its high level of quality. The restoration project has trained for Hong Kong a group of local craftsmen who had re-mastered dying out traditional construction techniques. This would become an invaluable asset for heritage conservation.” said Professor Tang Guohua of the School of Architecture and Urban Planning at Guangzhou University, who was commissioned to draw up a restoration proposal for King Yin Lei.



抽絲剝繭景賢里

修復景賢里的過程，猶如偵探小說的情節。

修復工程分兩期進行：第一期為屋面琉璃瓦修復工程，由2008年9月至2009年4月施工；第二期為屋體修復工程，於2009年4月展開，2010年12月竣工。

古物古蹟辦事處一級助理館長（鄉土建築）伍志和，兩年以來一直貼身跟進景賢里的修復過程。在他的眼裡，景賢里的一磚一瓦，都是故事。

伍說：「大宅的裝飾構件雖然被破壞，可幸現場還留有種種線索，為專家及施工隊作為復修的依據，例如我們無意中在寵物區的狗房內發現了景賢里的花盤水泥模，於是就能憑此模複製已被破壞的花盤；而在查看雜物房時，亦意想不到地找到大宅的燈柱，這些發現都教我們喜出望外。」

隨了根據現場痕跡、實物以及殘件外，舊照片及電影資料等亦成為制訂景賢里修復方案及施工圖的重要憑據。景賢里的外觀吸引，內部裝飾設計精美，吸引多部影視作品在此取景，包括國際知名的電影《江湖客》(1955年)及本地製作的電視劇《京華春夢》(1980年)。

景賢里的建築風格基本為「中國文藝復興式」，反映了本港戰前中西建築藝術的巧妙設計和非凡造工，屬香港同類型建築的優秀典範。

Detective works helps restoration of King Yin Lei

The restoration process of King Yin Lei is almost qualified as a work of detective fiction.

Restoration was carried out in two phases. Phase One of the project covered the restoration of glazed roof tiles and took place from September 2008 to April 2009. Phase Two, which commenced in April 2009 and completed in December 2010, covered the restoration of the mansion.

Ng Chi Wo, Assistant Curator (Rural Architecture) of the Antiquities and Monuments Office, has been up-close and personal to the 2-year restoration process and for him, the brick and mortar of King Yin Lei tell a fascinating story.

“Although the mansion’s decorative features were stripped off, fortunately clues were left on site for the expert and restoration team as the basis for restoration. For example, we inadvertently found the cement mould for King Yin Lei’s plant pot in a room in the pet area which enabled us to reproduce the damaged ones. Also, when checking the store room, we unexpectedly found the lamp posts of the mansion. We are all pleasantly surprised about these findings.” said Ng.

Apart from relying on remnants found on site other evidence as basis for formulating restoration proposal, old photographs and movies also provide valuable clues. The attractive façade and beautiful interior decorations of King Yin Lei has made it a popular spot for the filming of television programmes and movies. Well-known examples include the internationally renowned movie *Soldier of Fortune* (1955) and the locally produced television series *Delightful Dream of the Capital* (1980).

The architectural style of King Yin Lei is defined essentially as “Chinese Renaissance” style. The mansion is an outstanding work of its kind, reflecting the design and construction excellence in both Chinese and Western architecture in Hong Kong’s pre-war period.

修復工程涉及眾多傳統建築物料及建造工藝例如屋面琉璃瓦、灰塑、馬賽克鋪地、水泥階磚、石雕等，更是本港罕見的大型修復工程。

由於部分物料及工藝已難以在香港覓得，修復專家及施工隊需要赴廣東及福建一帶尋找合適的材料及工匠。

其中最具挑戰性的工藝，就是製造水磨石。製造水磨石需時很長，屬於勞動密集型的工藝，而香港亦缺乏熟練的工匠及合適的物料。是次修復工程需特別訓練本地工匠重新掌握這種幾近失傳的傳統工藝。

修復初期，水磨石模具以石膏及英泥混合製成，但卻易損壞及脫模困難。其後施工隊憑藉經驗以及反複試驗後，遂改用矽膠模具，耐用而且容易脫模，大大提高了施工的進度。修復專家和施工隊需要進行多次的測試和實驗，務求水磨石可以達至完善的質量。修復景賢里所用的水磨石，預製件的製造和澆制過程，全部由本地工匠於現場進行完成。



景賢里的大型修復工程是本港文物保育一個重要的里程碑，更讓本地工匠得以重新掌握幾近失傳的傳統工藝。



The restoration of King Yin Lei, which encompassed a whole range of traditional building materials and construction techniques including glazed roof tiles, plaster moulding, mosaic floor tiling, cement tiles and terrazzo, was a large-scale historic building restoration work seldom seen in Hong Kong.

As some of the materials and skills were no longer available in Hong Kong, the restoration team had to travel as far as Guangdong and Fujian to source suitable materials and craftsmen.

One of the most challenging techniques is the making of terrazzo, which production is time-consuming and very labour-intensive. As there was no available craftsmen and material in Hong Kong at the time of restoration, it was necessary to provide training to local craftsmen to re-master this traditional technique to save it from becoming obsolete for this project.

At the initial restoration stage, casts were made by mixing gypsum with cement, but they were easily damaged and the removal of moulds from the cast proved to be hard. After repeated experiments, the work team produced casts from silicone instead which were durable and allowed for easier removal of materials. Work speeded up considerably as a result.

The restoration team had to carry out numerous tests and experiments in order to ensure the quality of terrazzo was up to par. All the terrazzo used for the restoration project is produced on-site by local craftsmen.

The large-scale restoration works of King Yin Kei is a milestone in heritage conservation in Hong Kong and have enabled local craftsmen to re-master traditional techniques, many of which were almost dying out.



充物料及修復工藝：

materials and restoration techniques prominently found in King Yin Lei:

水泥階磚 Cement tiles

部分地面及工人房間；

至30年代的香港，現今仍可見於戰前店屋；

甚至廣東省物色到合適的生產商，施工隊須遠赴福建磚皆為人手製造。

the floor area and servants' rooms at the annex block of King

only used for flooring in Hong Kong in the 1920s and 30s.
in pre-war shophouses.

not able to identify suitable manufacturers in Hong Kong
tiles used were specially ordered from a supplier in Fujian
piece of tile was hand-made.



修復前 Before restoration

修復後 After restoration

水磨石 Terrazzo



修復前 Before restoration

修復後 After restoration

- 在景賢里內隨處可見，例如額枋、圓柱及部份欄杆；
- 水磨石是一種西式的仿石工藝，現今仍可見於香港戰前店屋；
- 景賢里的水磨石主要分為三大色系，包括淺綠灰白色、褐黃色以及灰白色。
- Found throughout King Yin Lei, for example, architraves, columns and some of the balustrades.
- Terrazzo is a Western faux-marble material and can be found in pre-war shophouses in Hong Kong.
- The terrazzo at King Yin Lei is primarily of three colours: light green/off-white, tawny and off-white.

灰塑 Plaster moulding

牆簷；

尼，屬西式處理手法，表面塗上金漆，有別於嶺南傳
口工藝；

來表現中國的傳統裝飾圖案，如蝙蝠狀的祥雲、壽字
等。

coffer ceilings and cornices.

to the making of decorative items by means of lime.

at King Yin Lei have been infused with cement and their

layer of gold lacquer. This is a Western approach, different from the traditional South China plastering in terms of both materials and
sticks have been inserted in the mouldings for reinforcement purposes.

stern plastering approach has been used to present traditional Chinese decorative patterns such as bat-shaped clouds, the Chinese
, and simplified tangent circle patterns.



修復前 Before restoration

修復後 After restoration

雲石馬賽克 Marble mosaic



修復前 Before restoration



修復後 After restoration

- 用於地下圓廳及東偏房的地面；
- 景賢里的雲石馬賽克工藝細緻，設計獨特；
- 以雲石馬賽克鋪地的做法，於香港較為少見。
- Floors of the Round Hall and the East Side Room on the ground level.
- The mosaic at King Yin Lei exhibit meticulous craftsmanship and unique designs.
- Marble mosaic flooring is seldom seen in Hong Kong.

屋面琉璃瓦 Glazed roof tiles



修復前 Before restoration



修復後 After restoration

- 屋面以深綠色琉璃瓦鋪砌而成；
- 正脊、垂脊及戩脊上有以傳統仙人獸飾簡化而成的博古紋飾，主樓二樓正脊、廊屋和亭頂皆裝有寶珠；而簷口的瓦當和滴水則採用了牡丹圖案；
- 景賢里內有多種不同類型的屋頂，瓦件的種類多達45種。
- The rooftop was assembled by glazed roof tiles.
- The main ridges, vertical ridges and diagonal ridges are ornamented with traditional figurines of immortals and mythical beasts in simple form (i.e. bogu pattern); the main ridge of the Main Building, the roof of the subsidiary building and the roof of the pavilion are all ornamented with pearl finials; the tile ends and drippers are decorated with peony patterns.
- The various types of roofs and as many as 45 types of roof tiles at King Yin Lei.

放日進一步體驗大宅的魅力，景
成先生慷慨借出原本擺放於廳房
之用，令大宅更添昔日氣氛。

. Yew Mok-shing, former owner of
is on loan for display in the mansion
and enhance visitors' experience.



美荷樓青年旅舍動土

美荷樓旅舍的動土典禮已於2月26日舉行，標誌著香港其中一幢最早期的公共房屋活化工程展開。

美荷樓旅舍是第一期「活化歷史建築伙伴計劃」(活化計劃)獲選計劃之一。美荷樓於1954年建成，是現時香港僅存的最早期6層高「H型」第一型徙置大廈，見證香港徙置及公共房屋的發展。香港青年旅舍協會獲選為活化計劃的伙伴機構，以社會企業形式營運及活化美荷樓為旅舍，並保留美荷樓獨特的H型外貌。

主禮動土典禮的發展局局長林鄭月娥表示：「我很感謝香港青年旅舍協會參與這項計劃，把美荷樓改造為富有特色的城市旅舍，讓市民及外地遊客享用。」

美荷樓旅舍將設有展覽廳，闡述深水埗和石硤尾的歷史發展和徙置區生活，以及還原五十及七十年代住宅單位的原貌。此外，香港青年旅舍協會特別成立了「美荷樓舊居民網絡」聯繫昔日居民，透過口述歷史和收集文物，保留他們的生活故事和獨有的公屋文化，舊居民更將有機會於活化後的美荷樓參與導賞和歷史分享等活動。

美荷樓旅舍將設有129間旅舍房間，預計於2012年下半年開幕。



發展局局長林鄭月娥(中)，深水埗區議會主席陳東博士(左二)、深水埗民政事務專員陳穎韶女士(右一)、香港青年旅舍協會主席黃奕鑑先生(右二)，以及香港青年旅舍協會美荷樓青年旅舍工作小組主席施德論先生(左一)主持動土儀式。

Secretary for Development Carrie Lam (centre) officiates at the ground-breaking ceremony with Chan Tung, Chairman of Sham Shui Po District Council (second from left), May CHAN, JP, District Officer of Sham Shui Po (one from right), Michael Wong, Chairman of HKYHA (second from right) and John Strickland, GBS, JP, Chairman of YHA Mei Ho House Working Group (one from left).

Revitalisation of Mei Ho House commenced

Works to revitalise one of the first public housing estate blocks to a youth hostel has commenced. The project was marked by a ground-breaking ceremony which was held on February 26.

The project is one of the selected under Batch 1 of the "Revitalising Historic Buildings Through Partnership Scheme" (Revitalisation Scheme). Mei Ho House was built in 1954 and is one of the earliest 6-storey "H-type" resettlement blocks still surviving in Hong Kong. It is a testament to Hong Kong's development of resettlement and public housing. Hong Kong Youth Hostels Association (HKYHA) is the selected organisation to revitalise Mei Ho House as a city hostel in the form of social enterprise. The unique H-shape of Mei Ho House was to be maintained.

"I am grateful to the Hong Kong Youth Hostels Association for participating in the project, which transforms Mei Ho House into an urban hostel of distinctive characteristic for the enjoyment of

the public and visitors," said Carrie Lam, Secretary for Development when officiating at the ground-breaking ceremony.

An exhibition gallery was to be set up in Mei Ho House City Hostel, featuring the historical development of Sham Shui Po and Shek Kip Mei as well as describing the life in resettlement blocks. Residential units will be restored to appearance of the 1950's and 1970's as showrooms.

The HKYHA has set up a network of former Mei Ho House residents for establishing contact among former residents, preserving their life stories and unique culture of public housing estate through oral history and artefacts collection. Former residents will also have the opportunity to be a part of the guided tours and sharing activities in the revitalised Mei Ho House.

Mei Ho House City Hostel will have 129 rooms and is expected to open in the second half of 2012.

美好回憶在美荷

香港中文大學工商管理學院副院長范建強教授是出席動土儀式的其中一位美荷樓舊居民。范氏一家七口約於1959年遷到美荷樓三樓的一個單位，直至1980年才遷出。

談起在美荷樓的昔日生活點滴，范建強總是帶著微笑，從居住單位的間格佈局，及至周邊的街道景致，到今天依照歷歷在目，還能憑記憶即席畫圖說明。生活於120呎的空間，自製的曲尺形閣仔成為兄弟姊妹的小天地，而父母則於閣仔下編織藤椅，是持家的手作。范說：「那時候總覺得空間很大，家家戶戶都將火水爐搬到走廊上煮食，我們小孩則最愛於走廊踢波，還可以扭花呢！」

美荷樓的走廊成為放置家具雜物的地方。
(相片由受訪者提供)

The corridor of Mei Ho House provided the much needed extra space for storage.
(Photo courtesy of the interviewee)



昔日居民需要共用洗手間及浴室，卻極少發生不愉快事件，居民都互相認識，如有陌生人出入，大家都會知道。和睦的鄰里關係一直延續到今天，范氏一家仍定期與昔日的鄰居見面。

活化美荷樓計劃令范建強從拾對它以至石硤尾區的情懷，對他來說，保育歷史建築除了能使人尋回相關的回憶及情感外，還能令世代受惠共享，其意義是無價的。



小孩於美荷樓走廊留影。

(相片由受訪者提供)

Children on the corridor of Mei Ho House.
(Photo courtesy of the interviewee)

Hearty memories of Mei Ho House

Professor Dennis Fan, Associate Dean of Faculty of Business Administration at the Chinese University of Hong Kong, was among one of the former residents of Mei Ho House who attended the ground-breaking ceremony. The Fan's family of seven moved in about 1959 to a unit on the third floor of Mei Ho House and lived there until 1980.

Fan recalls with a smile about the old days in Mei Ho House. He still remembers the details vividly today and illustrates with an impromptu sketch to explain the spatial arrangement of the residential unit and the street scenes of the neighbourhood. Living in 120 square feet of space, the self-made L-shaped cockloft was a little hideaway for Fan and his brothers and sisters, beneath which the parents were busy making rattan chairs as a living.

"I had always felt that there was so much space. Every household moved their gas stoves to the corridor for cooking and the children just loved playing football there. We could even do our twist and turn there!" said Fan.

In those days, residents had to share toilets and bathrooms and yet unpleasant incidents were almost unfounded. Residents knew each other and if any stranger was around, everybody would have noticed. The harmonious relationship of the residents has continued to this day and the Fan's family still meet regularly with their former neighbours.

The revitalisation of Mei Ho House has re-triggered Fan's emotional attachment to the building as well as to Shek Kip Mei. For him, the significance of conservation of historic buildings is not only about retaining personal memories but also for the benefit of future generations.

歡迎意見

We welcome
your comments

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