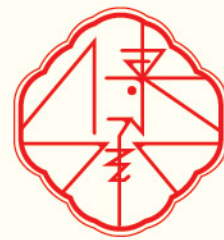


# Past & Present



香港社會發展回顧項目季通訊



St George's Building, early 1960s  
聖佐治大廈，1960年代初

## Architecture 從一二建築 & Cityscapes 看香港蛻變

Hong Kong's contemporary architectural identity is perhaps best epitomised by its dramatic skyline, a modern silhouette complemented by the surrounding mountains and the frenetic activity of Victoria Harbour. The skyscraper topography we know today began to take shape in the late 1960s and early 1970s in parallel with Hong Kong's rising economic prosperity. From this time on, local and international architects have created an imposing and eclectic gallery of high-rise buildings, with the most recognisable situated in the Central District. The Hong Kong Heritage Project (HKHP) recently explored the fascinating history of Central's urban development in a lecture series titled *'Behind Old Central: What Urban Landscapes and Photographs Can Tell'*. Turn to the News section on page 7 to read more about this event.

Elsewhere in this issue of *Past & Present* we look to the history of one of the most unusual buildings in Central and one that has provided a home to Kadoorie businesses for over a century. The story of St George's Building reflects the wider development of Central and is also testament to the diverse backgrounds and nationalities of the architects who worked in Hong Kong during the twentieth century. Over on page 5, architect Chung Wah Nan shares his design inspiration for the iconic 1972 Peak Tower, a project hailed as a modernist masterpiece that changed the face of Hong Kong. Finally, in this issue's photo essay we explore the evolution of St George's Building and the design that influenced the bronze tower of Central.

From everyone here at HKHP, we wish you a merry Christmas and a happy new year, and we look forward to preserving and exploring more of Hong Kong's history in 2015!

當今香港建築面貌獨特之處，莫過於現代都市輪廓跟陡峭群山及繁忙港口形成的鮮明對比。今天摩天大樓林立的維港海岸線，在1960年代末及1970年代初間，隨著香港經濟起飛開始嶄露頭角。往後年間，在本港相繼矗立的高樓大廈之中不少出自海內外名師手筆，其中又以於中環一帶的建設最為矚目。本項目早前舉辦「移形換影舊中環」講座，探討中環市容的進化，請在本刊第7頁細閱有關詳情。

提到中環名廈，今期「傳承」為您闡述其中表表者——聖佐治大廈的有趣歷史，它（及前身聖佐治行）正是許多不同嘉道理業務在過去近百年的辦事處所在。聖佐治大廈的發展史反映了整個中環的蛻變，亦顯示了在20世紀參與建設香港的建築師的多樣化及國際化背景。在版末的拼圖集合了聖佐治不同年代的外觀，讓大家看看今天的「銅色巨塔」究是如何煉成。另外，建於1972年的第一代山頂凌霄閣被譽為是現代主義建築的典範，並為當年香港的天際線帶來突破。第5頁載有則師鍾華楠的專訪，與大家分享他創作此地標背後的思維。

佳節當前，本項目全人謹祝各位聖誕快樂，新年進步，並期待著於來年繼續與大家暢談香江軼事！



# BRONZE TOWER IN THE CITY OF VICTORIA

## 維多利亞城的銅色巨塔



St George's Building under development, circa 1967  
興建中的聖佐治大廈，時維1967年

*First built in 1904 on land reclaimed by the Praya Reclamation Scheme, St George's Building is deeply intertwined with the history of Central and the wider economic development of Hong Kong. **Past & Present** investigates the story of the first and second incarnation of St George's Building from the perspective of its architects, tenants and the surrounding landscape.*

Originally known as the City of Victoria, Central District was the first area of planned development in Hong Kong. Land sales were held shortly after the British arrived in 1841, with parcels of land on the Central waterfront sold to merchants and nearby areas reserved for government and military use. In 1887 Armenian financier, bill and bullion broker and real estate dealer Sir Paul Chater proposed a reclamation scheme to extend the Central District. Born in 1846 in Calcutta and of Armenian Christian parents, Chater arrived in Hong Kong in 1864 and was remembered as 'The Father of Hong Kong' following his death in 1926. He was interested in such schemes as being the most efficient means of providing land for urban development and facilitating entrepot trade in Hong Kong. In 1889 Chater formed The Hongkong Land Investment and Agency Company Limited (Hongkong Land) with James Johnstone Keswick of the powerful hong Jardine, Matheson & Company. Six days later, the new reclamation in central Victoria and the construction of a new Praya was approved. The Praya Reclamation Scheme began in 1890 and when completed in 1904, added 59 acres of land to the Central waterfront, covering the area from present-day Des Voeux Road Central to Connaught Road Central. Numerous commercial buildings were built on this site as well as civic and government buildings. The General Post office, a typical Edwardian construction of granite and red brick, was built in 1911 at the Connaught Road-Pedder Street junction. The Hong Kong Club and Supreme Court, later used as the Legislative Council Chamber, were also developed in and around the reclamation.

St George's Building was built on the Central waterfront in 1904 and originally developed and owned by Hongkong Land. Situated adjacent to the opulent Queen's Building on its right (designed by prominent architecture firm Leigh and Orange and initially owned by Chater and Sir Hormusjee Mody but later sold to Hongkong Land) and King's Building and York Building on the left (both owned by Hongkong Land and designed by Palmer and Turner), St George's was part of a new complex of commercial buildings named in honour of the British monarchy by Sir Paul Chater. Completed in the same year as Alexandra Building, St George's was relatively small and compact when compared to its neighbours. The building was designed in the Edwardian Baroque style by architects Robert K. Leigh and James Orange of Leigh & Orange, originally established in Hong Kong in 1874 as Danby & Sharp. Buildings designed by the firm from this era still

in existence today include the Dairy Farm building - today's Fringe Club and Foreign Correspondent's Club (1892), the Ohel Leah Synagogue (1902) and St Andrew's Church (1904).

Robert Gordon Shewan was the first and largest tenant of St George's Building. A farsighted and determined man, Shewan arrived in Hong Kong on Valentine's Day 1881 to work for the American firm Russell & Co, the most successful and powerful merchant house in the region. The company was later re-organised as Shewan, Tomes & Co, with Robert Shewan and Charles Alexander Tomes as senior partners. Shewan registered the China Light & Power Syndicate (later CLP) in 1901, with Sir Elly Kadoorie providing part of the company's funding

capital. Tenants occupying the remaining floors of St George's included brokers and merchants F. Blackhead & Co., Gibb, Livingston & Co., and Harry Wicking & Co., as well as the Chartered Accountant Arthur Lowe, founder of Lowe, Bingham & Matthews (later PwC). The entrance to the original St George's led on to a small lobby area complete with cage lift and attendant, and open balconies fronting the harbour. A rickshaw stand was located directly outside the building on Connaught Road and the Star Ferry was conveniently situated a short distance across the road.

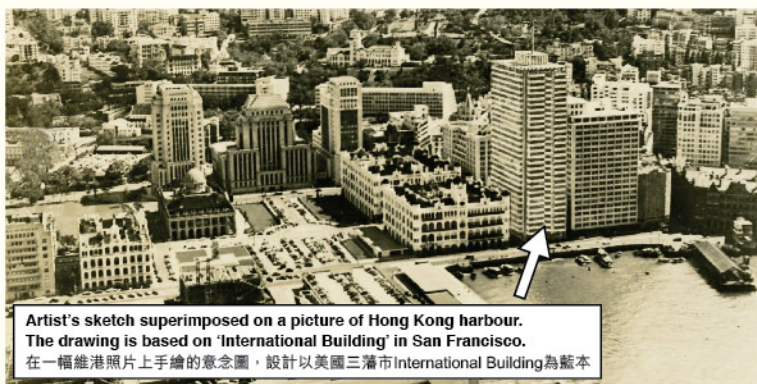
In the summer of 1923 Hongkong Land offered Robert Shewan, a tenant leasing

the whole of the first floor, the sale of St George's Building. Following a chance meeting with his friend and business associate Sir Elly Kadoorie in London, Robert Shewan and Sir Elly decided to establish a jointly owned company to purchase St George's Building in 1924. Sir Elly later bought the building outright in 1928 and subsequently hired accountants and previous tenants Lowe, Bingham & Matthews as building managers. In 1936 Elly's son Lawrence Kadoorie (later Lord) began to investigate the possibility of redeveloping St George's. Negotiations were held with government officials to potentially relocate the Government Broadcasting Studio housed in nearby Gloucester Building to the top floor of a newly redeveloped St George's. Lawrence envisioned the new St George's in the style of the early American skyscrapers and invited architecture firm Davies, Brooke & Gran to submit proposals. The redevelopment idea was dropped a few weeks later due to the downturn in the economy, stiff competition from neighbouring commercial buildings and the numerous vacant shops and offices available in Central.



Bank of America lobby, 1971  
美國銀行大堂，1971年





Artist's sketch superimposed on a picture of Hong Kong harbour. The drawing is based on 'International Building' in San Francisco. 在一幅維港照片上手繪的意念圖，設計以美國三藩市 International Building 為藍本

In the post-war years the topography of Central underwent a dramatic evolution. Hong Kong was no longer solely reliant on entrepot trade, but the site of a rapidly expanding manufacturing industry and tourist scene. The buildings in Hong Kong's commercial district reflected this change, with Alexandra Building and Royal Building demolished in 1952 and 1954 respectively, and the buildings adjacent to St George's (King's Building, York Building and Union Building) knocked down to make way for Union House (later renamed Swire House), which opened in 1962. In July 1960 the South China Morning Post reported on a new hotel planned for Central: 'the hotel will be put up by Hongkong Land which at present operates the Gloucester Hotel'. The Mandarin Hotel, previously on the site of Queen's Building, was opened in 1963. In the late 1950s the government announced a new Central area plan that made provisions for a new Central reclamation scheme and the redevelopment of lands previously owned by the Royal Navy and the War Department. It was within this context that St George's Building was redeveloped into a modern skyscraper.

The Hongkong Engineering and Construction Company (HKECC) was enlisted as the contractor for the new St George's Building in the early 1960s. HKECC had previously built CLP's Head Office on Argyle Street and would later work on the Peak Tower in 1972 (see page 5). HKECC's Authorised Architect, Faitfong Wong, was commissioned as the Executive Architect, whilst Walter Marmorek and Peter Womersley of Messrs. Marmorek, Womersley & Associates were employed as Consultant Architects. Marmorek and Womersley were based in a small suite (converted into an office) on the top floor of Peninsula Court, the annex of The Peninsula Hotel. They regularly travelled back and forth between England, Scotland and Hong Kong, resulting in the architectural designs for St George's spending much time in transit via the postal system.

Following the demolition of the old St George's in November 1965, the old timber piles were removed and replaced with 500 cast in-situ concrete Franki Piles. It took almost a year to remove the old footings, some of which were about sixty feet long, before piling could commence. During the 1967 riots and the uncertainty surrounding the Hong Kong economy, Lawrence Kadoorie asked the builders to work overnight so that the sparks from welding machines could illuminate Central and inspire confidence in the future of Hong Kong. The architects incorporated an anodised aluminium curtain wall (supplied by Alcoa) into the design of the new St George's, which gave an avant-garde bronze finish and reduced the heat load. The lobby's interior was made of Serpeggiate, a honey-coloured marble used to complement the bronze aluminum columns. Two decorative screens from the famous Italian glass works at Murano were affixed next to the lift lobby, where the fastest high-rise lifts yet installed in Hong Kong took patrons to their offices and appointments in record time.

The new St George's Building opened in January 1969 and attracted a number of high-profile American tenants within its first few months of operation. One important early anchor tenant was the American Club, first established in Hong Kong in 1925. The Club occupied the 12th and 14th floors of St George's (there being no 13th floor) and was decorated in a 'Mt. Vernon-esque' style – early American plush with wood paneling and burgundy wallpaper complemented with wooden colonial-style chairs and tables. The Club provided an array of facilities including a Stag Bar, Mayflower lounge, Chuckwagon coffee shop serving fries, burgers and milkshakes, a library and a diminutive gym. The new American Club immediately became the community's focal point, its favourite downtown meeting place until its relocation in 1985. The first floor of St George's was home to a vast banking hall for the Bank of America, which also occupied the basement, ground, first and second floors. Other early tenants included China Airlines, Northwest Airlines, Esso Standard Oil and Sony Corporation.

*Special thanks to Sibyl Xinying He, Vaudine England, James Robinson, Shirley Woo, Paul Onslow, Helen Fry and Clare Ungerson for their invaluable help on this article.*

The year 2014 marks the 45th anniversary of the second generation St George's Building, the bronze skyscraper of Central designed by a trio of Chinese, Scottish and Austrian architects. The building is today managed by Kadoorie Estates.

## THE ARCHITECTS 建築師們



Walter Marmorek, seated first row middle, Ilfracombe, England, 1940  
Walter Marmorek (前排中) 攝於英國，1940年

Walter Marmorek was born in Vienna, Austria, in 1909. The son of a master builder, he died in 2009 aged 100. He arrived in London, England as a young architect in 1937. Following Hitler's annexation of Austria in 1938, he became involved in the building of Kitchener Camp in Kent, which provided shelter for over 3,000 men. In the immediate post-war period, Walter made his mark restoring buildings devastated during the Blitz, including the Austrian embassy in London.

Walter Marmorek在1909年出生於奧地利維也納，卒於2009年。他的父親亦是從事建造行業。他於1937年前往倫敦出任建築師。希特勒在1938年吞併奧地利後，他參與建設位於英國根德郡的基奇納營（Kitchener Camp），為約3千名難民提供棲身之所。在戰後年間，他積極從事修復工作，將許多倫敦大轟炸時受損的建築物（其中包括奧地利大使館）還原，因而漸為人識。



Peter Womersley at his home at The Rig, Gattonside, Scotland  
Peter Womersley攝於蘇格蘭寓所

Peter Womersley (1923 - 1995) was widely considered to be one of the most visionary architects working in Scotland in the latter half of the twentieth century. In 1972 his Bernat Klein Studio in Scotland won a RIBA award and Edinburgh Architectural Association Centenary Medal. It was recently voted fifth in a list of the 100 best post-war buildings in Scotland.

Peter Womersley (1923 — 1995年) 廣被認為是20世紀末蘇格蘭最具創意的建築師之一。在1972年，他設計的Bernat Klein Studio 在蘇格蘭贏得了英國皇家建築師學會大獎及愛丁堡建築協會百年紀念獎章，並於近期選出的蘇格蘭100所最佳戰後建築之中排名第五。

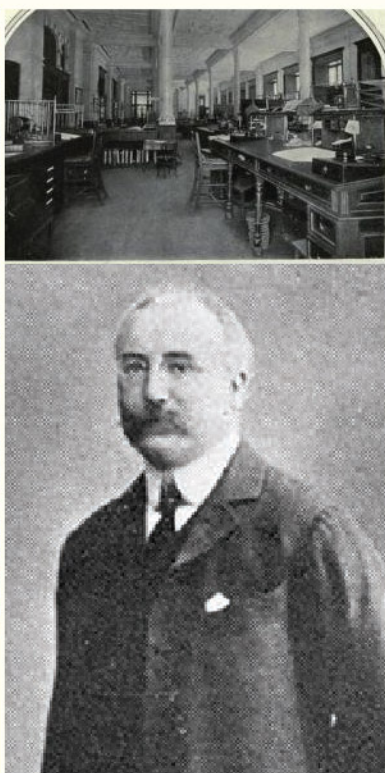


Faitfong Wong (seated far right)  
黃培芬 (右一)

Faitfong Wong was educated in Manila, Philippines, and worked for HKECC for over 18 years. He was a founder member of the Society of Architects in 1956, today's Hong Kong Institute of Architects, and was responsible for the design of a number of houses on the Kadoorie Estate.

黃培芬在菲律賓馬尼拉就學，其後在建新營造任職達18年。他是1956年香港建築師公會（香港建築師學會前身）的創會會員之一，加多利山的部分樓房便是出自他的手筆。





Clockwise from above: St George's pictured in 1927, the interior of the building captured in 1908 and Robert G. Shewan, earliest tenant of St George's Building  
上方起順時針：聖佐治行，1927年；聖佐治行室內面貌，1908年；大廈第一位租戶羅拔施雲

## 在1904年興建的聖佐治行，位於當年「海旁填海計劃」地段，它的進化歷程與中環歷史及香港經濟發展密不可分。今期「傳承」以建築師、租戶及周邊環境的不同角度，為您道出此中環名廈橫跨兩代的傳奇故事。

初時被稱為「維多利亞城」的中環，是香港首個規劃發展的區域。在1841年香港開埠後不久已有土地買賣活動，中環海旁的地段除了部份預留作政府及軍事用途外，其他均作商業用途，待價而沽。商界鉅子遮打爵士於1887年提出透過填海擴闊中環面積。遮打爵士在1846年生於印度加爾各答，父母是亞美尼亞裔基督徒。他於1864年抵港，至1926年逝世前，一直對香港貢獻良多，尤其戮力參與拓展用地及促進本港轉口貿易。1889年，遮打與怡和洋行大班James Johnstone Keswick合資創辦香港置地，在公司正式成立後的六天，他倡議的「海旁填海計劃」獲得通過。工程於1890年開始分段進行，1904年竣工時為中環增添了約59英畝的土地，將海岸線由今天的德輔道中北移至干諾道中一帶。置地旋即在该處大興土木，新落成的除了商業樓宇外，還有政府及公共建設，例如建於1911年的郵政總局，這所位於干諾道及畢打街交界的紅磚及花崗石大樓是典型的愛德華七世時代設計。在此地段興建的其他主要建築物還有香港會所及前最高法院大樓（後一度成為立法會大樓）。

聖佐治大廈前身聖佐治行在1904年由香港置地興建及持有，亦是當時新海旁的建築群之一，右臨華麗的皇后行（由名則樓利安設計，最初業主為遮打及麼地，後來售予香港置地），左邊是皇帝行及沃行（皆為香港置地持有，並由巴馬丹拿則樓設計），遮打爵士特別以英國皇室稱號命名這一批嶄新的商業大樓。而亞歷山大行（歷山大廈前身）亦於同年竣工。以愛德華七世時代巴洛克風格建成的聖佐治行比它的芳鄰顯得袖珍，負責興建的則樓為利安。利安（Leigh & Orange Ltd.）在1874年於本港啟業，公司早期建設的作品有的還屹立至今，其中包括藝穗會及外國記者會（1892年，前身為牛奶公司冷藏庫）、猶太教莉亞堂（1902年）及聖安德烈堂（1904年）。

羅拔施雲（Robert Gordon Shewan）是聖佐治行最早及最大的租戶。施雲於1881年抵達香港，任職的旗昌洋行是當時區內最實力雄厚的美資公司，後期施雲更與Charles Alexander Tomes成為合夥人接管旗昌，將之重組成為Shewan, Tomes & Co.。1901年，施雲註冊創辦China Light & Power Syndicate（中電前身），並邀得艾利嘉道理爵士提供部份資金。聖佐治行其他租戶包括一些經紀行及洋行，例如F. Blackhead & Co.、Gibb, Livingston & Co. 及 Harry Wicking & Co.，另外還有註冊會計師Arthur Lowe的辦公室，他創辦的Lowe, Bingham & Matthews正是羅兵咸永道的前身。從聖佐治行的正門內進是一個不太寬敞的大堂，以及由服務員

操控的籠式升降機，樓上面向維港的那一方還有著開放式的露台。由於對面不遠處就是天星碼頭，而在大樓傍干諾道的一邊亦有人力車站，交通可說十分方便。

1923年夏天，香港置地向當時租用聖佐治行一樓全層的施雲提出銷售整幢大樓的業權，及後施雲在倫敦偶然機會下碰到親密戰友艾利嘉道理，兩人談及此事，遂於1924年成立聯營公司收購聖佐治行。艾利在1928年購入施雲股份，並聘用大樓前租戶之一的Lowe, Bingham & Matthews執行聖佐治行管理事務。在1936年，艾利兒子羅蘭士嘉道理開始著力研究重建聖佐治行的可行性，他甚至曾跟政府官員洽談，希望在大樓重建後，政府可考慮將廣播設施從鄰近的告羅士打行遷至新聖佐治行的頂層。羅蘭士心目中的新聖佐治行是以早期的美式摩天大廈作藍本，並邀請名則樓Davies, Brooke & Gran提交建議書。可惜當時正值經濟不景氣，加上附近商業樓宇林立，不少商舖及辦公室皆空置，重建計劃遂遭擱置。

二戰後的中環又是另一番景象。當時本地製造業及旅遊業開始蓬勃，轉口貿易已非香港的唯一經濟命脈，而這轉變亦逐漸影響到中環的建設。在1950年代末期，政府公佈了中環的新土地政策，其中包括新的填海計劃以及重新調配本屬英國皇家海軍及陸軍部的地皮。亞歷山大行及皇室行分別於1952年及1954年拆卸，緊接其後的是毗連聖佐治行的皇帝行及沃行，兩者合併重建成為1962年落成的於仁行（後稱太古大廈）。在1960年7月，南華早報在一篇報道中提及，經營告羅士打酒店的香港置地將在中環增建一間新酒店，所指的就是後來於1963年開張，座落皇后行舊址的文華酒店。這一切都造就了聖佐治行後來變身為成與時並進的摩天大廈。

1960年代初，香港建新營造有限公司獲聘為新聖佐治行（即聖佐治大廈）的承建商。在此之前建新營造曾興建中電位於亞皆老街的總部大樓，後來亦在1972年參與第一代山頂凌霄閣項目（見第5頁）。建新營造的授權建築師黃培芬出任為聖佐治大廈工程的執行建築師，而Messrs. Marmorek, Womersley & Associates的Walter Marmorek及Peter Womersley 則獲委任顧問建築師。Marmorek及Womersley則樓辦公室位於半島閣頂樓一個經改裝的套房，由於他們公務頻繁，當時經常穿梭於英國、蘇格蘭及香港之間，在未有互聯網的日子，很多時都要倚靠郵遞斟酌聖佐治大廈的建築設計。

聖佐治行在1965年11月已經已全部拆卸，昔日的木樁被移除後再換上500支就地灌注混凝土的Franki樁。在開始打樁之前須清除長達60英尺的舊地基，需時差不多一年。在1967年暴動期間，香港經濟一片低迷，羅蘭士嘉道理特別著建造工人通宵工作，讓燒焊的煙花可以照亮中環黑夜，為人們帶來對香港未來的信心和希望。建築師在大廈加上陽極氧化鋁幕牆（由美國鋁業供應），除了給大廈一個前衛的古銅色調外，更可減低熱負荷。大廈的大堂則用上了蜜糖色的木紋雲石，以配合古銅色的鋁柱。電梯旁嵌有兩幅源自意大利威尼斯的穆拉諾玻璃屏幕，電梯更是劃時代產品，是香港當年最高速的升降機。

全新的聖佐治大廈在1969年1月揭幕，在短短數月間，已吸引了一些顯赫的美資機構遷入，其中包括於1925年在香港成立的美國會，租用了大廈的12樓及14樓（大廈並沒有13樓），以華盛頓總統故居維農山莊的風格裝修，黑木鑲板、酒紅牆紙配以殖民色彩桌椅，一派早期美國的繁華氣象。會所除了有多個餐飲設施提供美式珍饈外，還有一個圖書室及小型健身室。開張後深受本地美國社群歡迎，成為他們在城中的聚腳點，直至會所在1985年遷址。美國銀行則租用了大廈的地庫至二樓一共四層，更將一樓用作銀行的大堂。其他的早期租客還有中國國際航空公司，美國西北航空公司，埃索標準石油公司和新力（現稱索尼）公司等等。

特此鳴謝Sibyl Xinying He、Vaudine England、James Robinson、吳榮雄、安善礪、Helen Fry及Clare Ungerson為本文提供資料及援助。

2014年是聖佐治大廈落成的45週年紀念，這座古銅色的中環名廈，是三位分別是華裔、蘇格蘭及奧地利建築師的心血結晶。大廈今天由嘉道理置業管理。



# WATCH TOWER ON THE PEAK

## 居高臨下

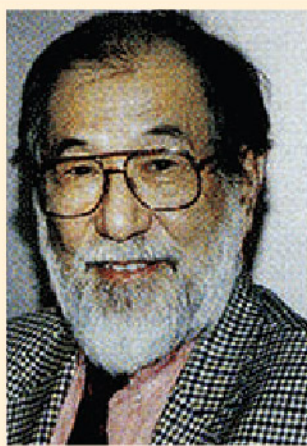


The 1972 Peak Tower  
山頂凌霄閣，1972年

*Chung Wah Nan is widely recognised as the doyen of Hong Kong architects. An accomplished calligrapher and renowned writer, Chung was responsible for a number of Hong Kong landmarks including City University and Tregunter Towers. **Past & Present** discovers the story behind one of his most iconic creations, the 1972 Peak Tower.*

Towards the end of 1962 Chung Wah Nan arrived in Hong Kong following a nine year stint in England. He immediately set about job hunting and had already approached several architecture firms when he received a call from Walter Marmorek. Marmorek had heard that Chung was looking for a job and soon offered him a position in his firm Messrs. Marmorek, Womersley & Associates, located on the top floor of Peninsula Court, the luxury annex situated behind The Peninsula Hotel. One of Chung's first tasks was to assist with the five-year modernisation of The Peninsula Hotel. Chung was appointed Resident Site Architect and attended to overnight emergencies whilst living and working in Peninsula Court. He was responsible for the design of the lighting in the Peninsula Lobby and supervised the repositioning of the old pre-war staircase. Chung worked closely with Marmorek, whom he remembered as speaking 'English slowly but precisely with a very heavy German accent ... he dressed immaculately and his manner belonged to the old Continental School of Intellectuals. He and I got on very well together as he was extremely interested in Chinese culture'. The two became good friends and kept in touch long after Chung left the firm in 1964. Chung also worked together with Peter Womersley whom he met later as his main office was located in Scotland. Chung reflected that 'Peter was a very quick designer and an equally quick draughtsman ... I learnt a lot from Walter in administration and site management and quick on-the-spot design from Peter'.

In 1964 Chung branched out alone, establishing the private practice Chung Wah Nan & Partners. A short time later, Hong Kong experienced deep turmoil and an economic downturn as a consequence of the 1967 riots. Business suffered and Chung made preparations to leave Hong Kong with his young family. As part of his farewell luncheons Chung met Tony Oliver, then Company Secretary of The Hongkong and Shanghai Hotels, Limited (HSH), leading to the second unexpected phone call of Chung's early career - a meeting request from Horace Kadoorie (later sir) - Director of the Peak Tramways. Horace and his colleagues were planning a new tourist facility on the Peak to accommodate the growing numbers of recreational visitors at Victoria Gap. The Peak Tramways had approached the Public Works Department on the possibility of building a unique complex for residents and visitors in May 1960. Following protracted negotiations, the site was finally purchased, with Hongkong Engineering and Construction Company (HKECC) engaged as contractors. The next step was to find the architect. Following a meeting with Horace and Lawrence Kadoorie, Chung soon came on board as the designer for the new Peak Tramways project.



Chung set to work studying the site and its surrounding area, from the peak to the harbour and back again. With only 800 square metres of space on a 1:1 slope and a difficult and irregular terrain, the design constraints required an unconventional and dynamic approach. After a fortnight of work, Chung devised four basic design principles: the building must respect the existing skyline, visitors should have a clear view of the Victoria Harbour and the South China Sea, the building's form must be new and exciting and yet familiar, and finally, he conceded that as a silhouette, the building's aesthetic shape would be magnified (turn the page to see Chung's illustrations of these principles). With these criteria in mind, Chung's free-hand sketches soon gave shape to an ancient gate tower in a traditional Chinese city wall. One of the major challenges

was to convert this classical design into a modern tourist centre, with the city wall perceived as 'heavy and solid' and the watch tower element above as 'light and floating.' The floating element would house restaurants, cafes and kitchens, with the building's structure literally lifted into the air so that visitors could command a panoramic view of the harbour and the South China Sea. The city wall was made to look strong as if it provided a defence against attacks. Symbolically, Chung's 'City Gate with Watch-tower' concept, overlooking the entire peninsula from the colourful activity of urban Victoria in the north and the un-spoilt hillsides and myriad islands to the south, was designed to oversee and protect the day-to-day trade and commercial activities of Hong Kong. For many, the appearance of what was to become known as the Peak Tower was akin to that of an incense burner when viewed from the city below.

When the Peak Tower opened in August 1972, it was the only public building to offer an uninterrupted view of Hong Kong. The tower became a dramatic part of Hong Kong's skyline and a distinctive landmark for Hong Kong Island. In 1971 HSH acquired The Peak Tramways and operated the restaurants in the new tourist complex along the same high-quality lines as The Peninsula and Repulse Bay Hotels. These included The Tower Restaurant, fitted with Tai Ping carpets and boasting a highly-polished sprung dance floor, The Peak Coffee Shop and the Lo Fung Restaurant. The Peak Tower's futuristic design, which a local paper remarked 'resembles anything from a reservoir water tank to a miniature ocean liner', was an instant hit with visitors and locals alike. By 1974, one million visitors had passed through its portals.

**The 1972 Peak Tower was replaced with a new structure in the 1990s, designed by British architects Terry Farrell & Partners. The award winning seven-storey Peak Tower opened just five weeks before the Handover of Hong Kong on 1 July 1997.**



鍾華楠是本地建築師中的泰斗，他同時精於書法，更是一位有名的作家。他的許多手筆已成香港地標，如城市大學校舍，住宅大廈地利根德閣等。「傳承」為您細說他最有代表性的建設之一——第一代山頂凌霄閣（1972年）的由來。

在英國工作了9年的鍾華楠在1962年踏足香港，隨即着手尋覓理想工作。有一天他收到Walter Marmorek來電，邀請他加入其旗下則樓Marmorek, Womersley & Associates，並參與半島酒店的五年更新計劃，擔任項目的駐工地建築師，處理一切夜間發生的緊急事故，因此須在半島閣留宿。他還負責半島大堂的照明設計，以及主導遷移酒店內的戰前舊樓梯的工程。在他記憶中，當時與他緊密合作的Marmorek說的英語帶著濃濃的德國口音，語調緩慢但措辭精確，衣着一絲不苟，舉止不失舊派歐陸學者風範。Marmorek對中國文化事物都很有興趣，所以他倆十分合拍並成為好友，於1964年鍾氏離職後他們還繼續保持聯繫。他亦有跟Womersley共事，但由於後者長駐蘇格蘭，鍾氏在入職後一段時間才有機會與他首度會面。Womersley給他最深刻的印象是他在設計及繪圖工作上都同樣快捷，他形容自己在行政工作及工地管理上從Marmorek處獲益良多，而從Womersley身上則學到如何迅速地即席處理設計問題。

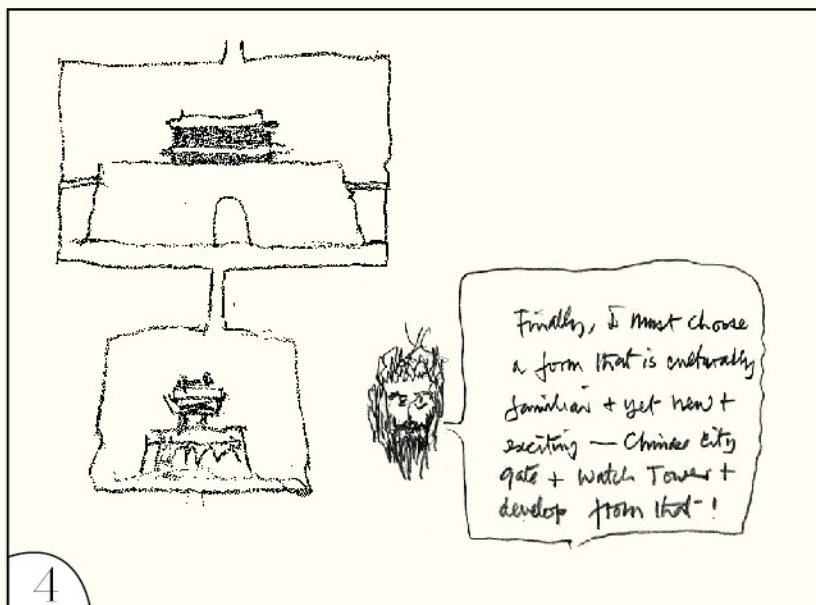
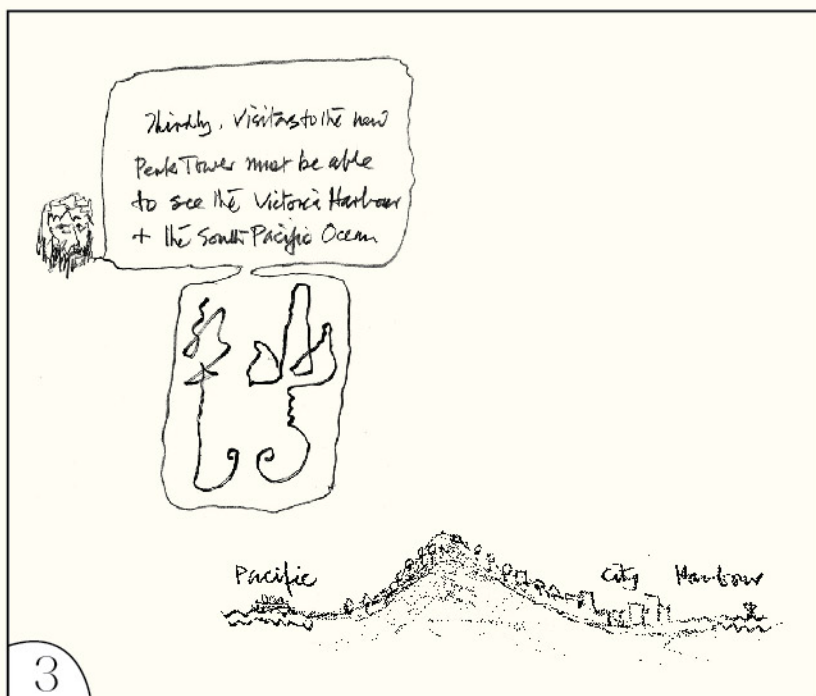
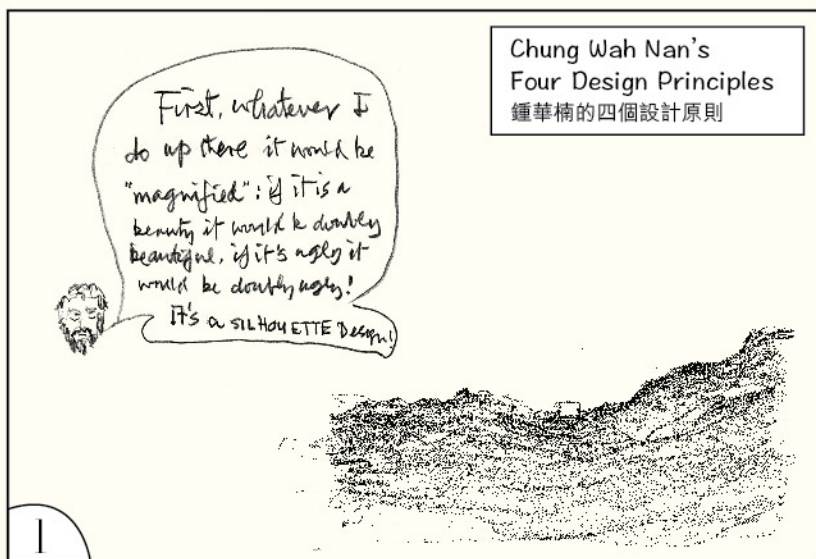
鍾氏在1964年決定自立門戶，成立自己的建築師事務所。1967年香港暴動，導致社會動盪，經濟不景，鍾氏則樓的業務亦因而一落千丈，令他起意舉家遷離香港，並著手進行部署。在他其中一個告別宴上，鍾氏結識了當時香港上海大酒店的公司秘書Tony Oliver。經Oliver引薦，他不久後便收到繼Marmorek後又一命中貴人的來電，今次是山頂纜車的董事賀理士嘉道理。當時到山頂遊覽的旅客數目與日俱增，有見及此，賀理士和公司同事正在籌劃在爐峰峽纜車總站位置豎立一個新的旅遊景點，而山頂纜車亦早於1960年5月與工務司署接洽，商討有關在彼處興建一個為當地居民及遊客而設的建築群的可行性。經過漫長的談判，山頂纜車終於獲准購置地皮，並委任香港建新營造有限公司為承建商，萬事俱備，只欠一位稱職的建築師。經與賀理士及羅蘭士嘉道理會面後，鍾氏很快便獲聘，出任這個山頂纜車項目的總設計師。

工程的第一步是打量工地的形勢及四周的環境，後者包括從山上一直到山下海邊。工地位處一個1比1斜度的山坡上，面積只有800公尺左右，加上地勢起伏不定，諸般制肘下實在需要一個出奇制勝的方案。經過兩星期的觀察及思考後，鍾氏訂下四項基本設計原則：建築一定要配合現存的天際線；維港以及南中國海景觀必須盡收眼底；外觀在新穎獨特之餘更需勾起聯想、共鳴；外形在放大後會更添美感。（右方為鍾氏手繪圖解）依據這些大綱，設計漸漸從草圖中成形——一個傳統中國式城牆上的門樓！當然，要將這個古典設計概念轉化為一個現代化的旅遊熱點實在是個很大的挑戰：「城牆」部份要給人厚重平穩的感覺，固若金湯；而「門樓」部分卻要看似懸浮於其上，高高在上的位置山下海景可以一覽無遺，亦將是餐廳、咖啡室及廚房的所在。北望九龍半島，俯視維多利亞城內繁華喧鬧，南看翠綠山丘，細賞島嶼於碧海巾星羅棋佈，這個「門樓把關」的格局，仿佛在守護着香港的繁榮穩定。從山下仰觀，很多人亦覺得這座新建築很像一座香爐，與所在地的「爐峰」舊名不謀而合。

這座「凌霄閣」在1972年8月開幕，當時是唯一可供瀏覽香港全景的公共建設，不單即時成為城中地標，亦為香港的天際線畫龍點睛。當時山頂纜車已被香港上海大酒店收購，因此凌霄閣內的餐飲設施秉承著半島酒店及淺水灣酒店一貫的優良傳統，其中包括連舞池的西餐廳The Tower Restaurant、咖啡室及中菜館「爐峰」。凌霄閣被當時報章形容為「水塔與微型郵輪混合體」的前衛外觀，大受遊客及市民歡迎，到1974年，到訪人次已超過1百萬。

第一代山頂凌霄閣在1990年代退役，換上由英國則樓Terry Farrell & Partners建造、7層高的新版本，其設計並屢獲殊榮。這個新生代凌霄閣趕及在1997年香港主權回歸的5週前隆重揭幕。

# Chung Wah Nan's Four Design Principles 鍾華楠的四個設計原則





# News 最新資訊

## BEHIND OLD CENTRAL

From the trade and financial centre of the City of Victoria to the administrative base of the HKSAR Government, the Central District has long been integral to Hong Kong's social, economic and political development. In October 2014 HKHP shared its unique archival collection in a small exhibition and engaged scholars and experts to introduce the history of Central in a series of lectures held at the Hong Kong Heritage Discovery Centre. Families and children were also invited to join the event, with art and craft workshops taking place throughout the weekend. The successful event was held in collaboration with the Antiquities and Monuments Office.



Johnnie To interviewed by Young Historians  
杜琪峰接受歷史學堂學生訪問

## YOUNG HISTORIANS MEET INDUSTRY LEADERS

Award-winning movie director Johnnie To was recently interviewed along with CLP Power's Managing Director Paul Poon and The Peninsula Hotel's General Manager Rainy Chan. The trio were taking part in HKHP's Young Historian Programme and generously shared their professional knowledge and experiences with a group of young students. Jointly organised by HKHP and Hong Kong Baptist University, the 'Professionalism in Hong Kong' Programme gives students the opportunity to meet and learn from industry leaders through the oral history discipline. Other interviewees taking part in the programme include former Chief Archivist of the Hong Kong Public Records Office and the former Chief Forensic Pathologist.

## HISTORY AFTERNOONS

HKHP recently held a series of History Afternoon sessions for staff from various Kadoorie businesses, including Kadoorie Estates, The Hongkong and Shanghai Hotels, Limited and Tai Ping Carpets. The sessions were designed to introduce the materials from the HKHP Archive and to enrich staff understanding of the Kadoorie Family's corporate and philanthropic endeavours since the late nineteenth century. The programme includes a history presentation, tour of the archive, a display of historic business records dating back to 1886 and distribution of HKHP's resource kits. More History Afternoons will be launched next year. To find out more or to book a History Afternoon, please get in touch using the contact details on the back page.

## 移形換影舊中環

由維多利亞城的商貿中心到香港特區政府的管治基地，中環在香港的社會、經濟及政治發展上一向舉足輕重。在今年10月，本項目與古物古蹟辦事處合作，在香港文物探知館舉辦專題講座，並展出檔案庫有關中環歷史的珍藏以茲配合，還加設老幼咸宜的手工藝工作坊。

## 歷史學堂走訪業界精英

近期「歷史學堂」訪問的特別嘉賓猛將如雲，包括曾獲獎無數的大導演杜琪峰、中華電力總裁潘偉賢及半島酒店總經理陳娜嘉等等，他們與同學們交流，分享自己的工作心得和體驗，談笑甚歡。訪問屬於本項目和香港浸會大學合辦的「香港專業精神」系列，旨在讓同學們有機會透過口述歷史訪談認識不同的業界精英，並向他們取經。其他受訪嘉賓計有退休香港歷史檔案館館長、退休政府首席法醫等等。



Paul Poon and Rainy Chan are taking part in this year's Young Historian Programme  
潘偉賢及陳娜嘉參與今年歷史學堂口述歷史活動

## 歷史下午茶

本項目最近安排了一連串的「歷史下午茶」，為嘉道理家族旗下業務如嘉道理置業、香港上海大酒店及太平地氈等公司的同事介紹嘉道理家族自19世紀以來的營商及慈善活動。「課程」包括歷史講座、參觀檔案庫、藏件演示及分發資料夾。由於反應良好，「歷史下午茶」會於來年繼續開課，如欲知更多詳情或安排「報讀」，請與我們聯絡。



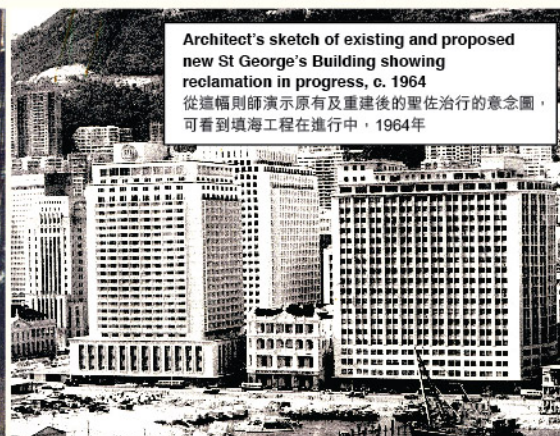
# ST GEORGE'S BUILDING: DESIGN EVOLUTION 設計之進化



Central waterfront showing the black buses of The Hongkong & Shanghai Hotels, c. 1930  
中環海旁，1930年代，左下方可見香港上海大酒店的黑色巴士



Hong Kong skyline, 1940s  
1940年代香港的天際線



Architect's sketch of existing and proposed new St George's Building showing reclamation in progress, c. 1964  
從這幅則師演示原有及重建後的聖佐治行的意念圖，可看到填海工程在進行中，1964年



The structural steel core of St George's Building, c. 1967  
聖佐治大廈的結構鋼架，1967年



The new St George's Building pictured in 1971  
聖佐治大廈，1971年

Featured as the cover story for the July 1969 issue of Far East Builder, St George's was billed as a Hong Kong commercial giant in bronze aluminum when first opened. 'Viewed from afar or from street level, the latest prestige building to be erected in the Central District of Hong Kong is clearly discernable from its neighbours – a primary objective called for in the client's brief'. St George's Building is still easily recognisable today thanks to its metal and coloured-glass cladding. Breaks on the 12th and 24th floor serve to bring a dynamic rhythm to the design of the building with the introduction of large windows, set in bronze aluminum sheet spandrel panels.

According to Dr Hoyin Lee of the Architectural Conservation Programmes at The University of Hong Kong, the design of St George's Building may have been inspired by the hugely influential Seagram Building in New York, completed in 1958. Designed by German architect Ludwig Mies van der Rohe in the International Style, a notable feature of the building is its sleek bronze-coloured curtain wall. In a similar fashion to St George's, the Seagram Building also made extensive use of marble within its interiors.

聖佐治大廈在落成之初已榮登Far East Builder雜誌1969年7月號的封面，內文形容：「不論遠觀或近睹，這座中環新貴都鶴立雞群，相信設計師的客戶對這樣的非凡效果定當稱心滿意！」偌大的窗戶鑲在古銅色鋁質拱肩板間，12樓及24樓的突變帶動了視覺節奏，難怪時至今日，聖佐治大廈的金屬及玻璃外牆設計仍然異常搶眼。

香港大學建築文物保護課程的李浩然博士表示，聖佐治大廈的創作靈感可能源自1958年落成於美國紐約、影響力深遠的Seagram Building。後者是德國建築師Mies van der Rohe的國際風格傑作，而其時尚的古銅色幕牆正是它突出之處之一。兩幢大廈另一共通點是，Seagram Building的大堂設計亦是以雲石作為主線。

## GET IN TOUCH 聯絡我們

The Hong Kong Heritage Project is a non-profit organisation established in 2007 to preserve history and promote heritage awareness in Hong Kong. It comprises a unique collection of public-access archives originating from the Kadoorie family and their interests, and outreach programmes aimed to engage the public and educate youths.

香港社會發展回顧項目於2007年成立，是一個以保育香港歷史和推廣傳統文化意識為宗旨的非牟利機構。項目蒐藏嘉道理家族及其業務的珍貴檔案並公開諸同好，同時積極舉辦公眾推廣活動，藉以教育年青一代。

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