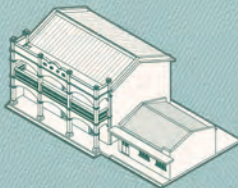
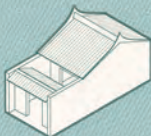
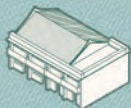




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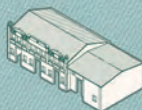
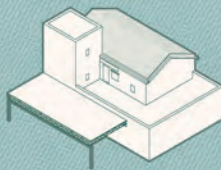
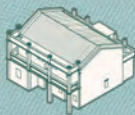


谷埔



KUK PO VISION

願景



谷 埔

KUK PO VISION

願 景





2022 谷埔願景

展覽主題
鄉村保育

展覽開幕
2022年5月7日

展場
啟才小學

策展人
王維仁 田夢曉

策展團隊
朱梓瑩 邱潔詩 謝方達 鄭麗樺 陳聿珊 蔡翊君

田園劇場
蘇暢、李天穎、王維仁及香港大學建築學系同學
潮汐坐觀
Christian Lange、王維仁及香港大學研究團隊

2022 Kuk Po Vision

Theme
Countryside Conservation

Opening
7 May, 2022

Venues
Kai Choi School

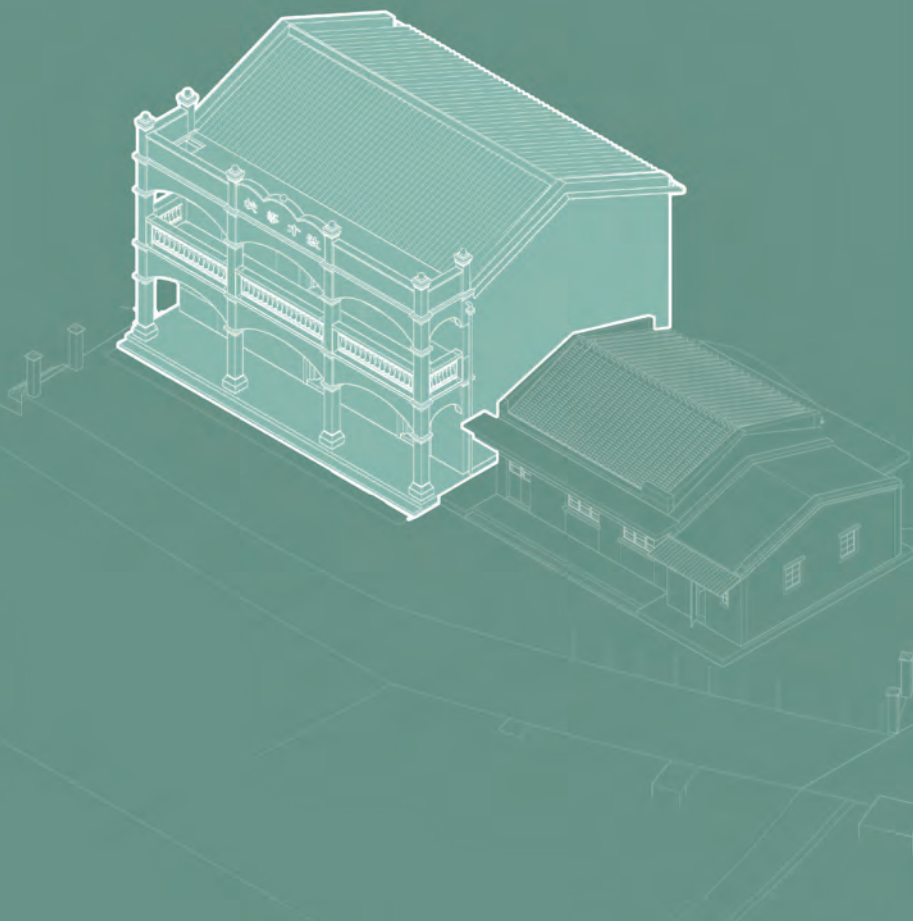
Curator
Wang Weijen; Tian Mengxiao, Mechelle

Team
Chu Tszying, Christina; Yau Kitsze, Jessy; Xie Fangda, Johnathan;
Cheng Lai Wa, Natalie; Chen Yushan; Cai Yijun

Field Theatre
Su Chang, Li Tianying with Wang Weijen and HKU Arch students
Tida Stool
Christian J Lange with Wang Weijen and HKU research team

- 001 展廳圖覽 Exhibition Map
- 005 展廳一 Room 1 谷埔四貼
- 019 展廳二 Room 2 生態地景
- 045 展廳三 Room 3 村落建築
- 071 展廳四 Room 4 社區肌理
- 089 田園劇場 Field Theatre
- 097 潮汐坐觀 Tidal Stool
- 105 平行展覽 Parallel Exhibition

展廳圖覽 Exhibition Map



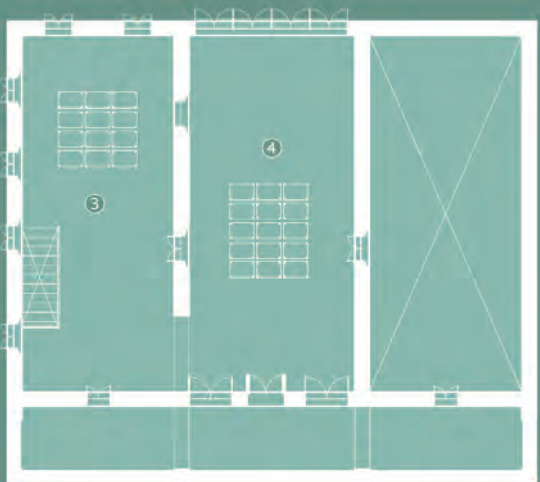
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- ① 展廳一： 谷埔四貼
Room 1 : Kuk Po 1-4
- ② 展廳二： 生態地景
Room 2 : Landscape

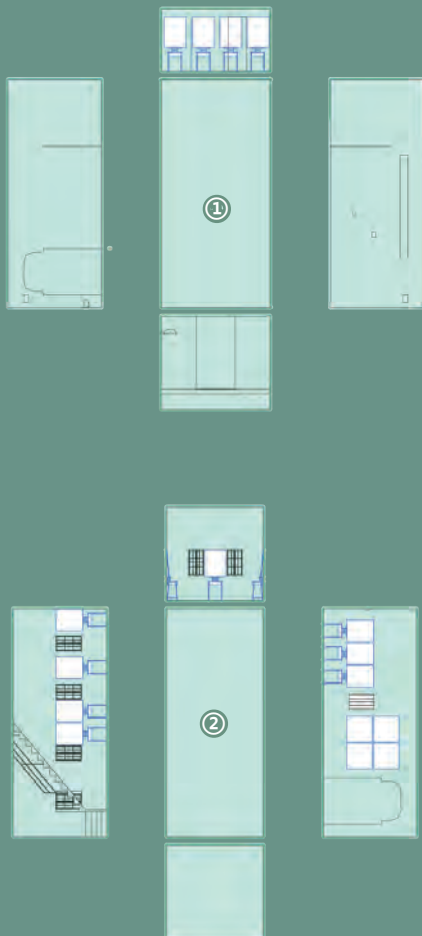


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- ③ 展廳三： 村落建築
Room 3 : Architecture
- ④ 展廳四： 社區肌理
Room 4 : Community



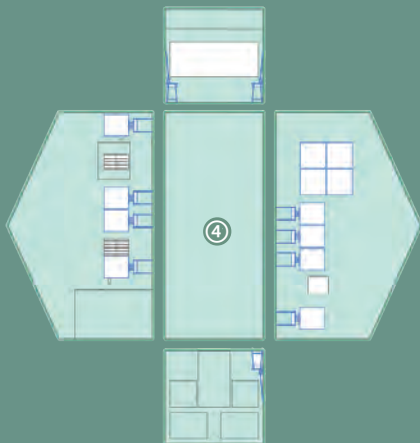
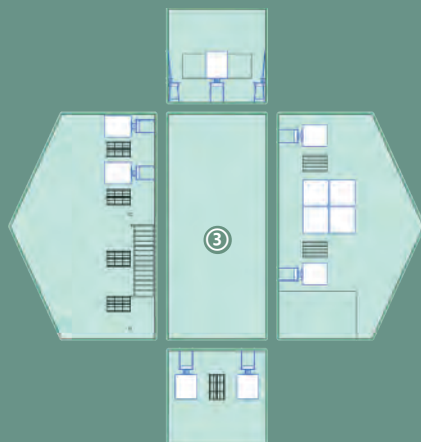
- ① 展廳一：谷埔四貼
Room 1 : Kuk Po 1-4
- ② 展廳二：生態地景
Room 2 : Landscape



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③ 展廳三：村落建築
Room 3 : Architecture

④ 展廳四：社區肌理
Room 4 : Community



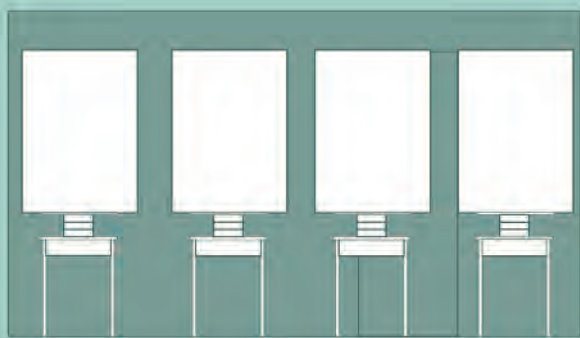


展廳一

Room 1

導讀：谷埔四貼

Introduction: Kuk Po 1-4





展廳一
Room 1

谷埔一貼
Kuk Po 1



張人俊·廣東與地全圖·新安縣圖·1897

沙頭角十約

谷埔所在的沙頭角位於香港新界東北的船灣西北面，也是大鵬灣西的內海進口。區內狹長的內海南北多山，山麓兩側沿海多谷地平原，船灣東面則為岩岸與吉澳等離島。沙頭角在清代隸屬廣州新安縣，相傳大臣到訪嶺南沿海，題詩“日出沙頭，月懸海角”，為“沙頭角”得名一說。

清末以來，沙頭角地區的居民包括廣府、客家、閩南以及蜑民等不同社群，以客家人族群為主。十七世紀末康熙年間在復界墾荒的政策下，大批客家移民從江西、福建、廣東惠州及潮汕等地遷入新界。沙頭角地區的新移民，在谷地平原開墾林地種植水稻，並利用水塘與潮汐發展養殖。十九世紀初，附近的村落在沙頭角河入海口共同創立了沙頭角東和墟，並先後興建了東和學校與文武二帝廟。墟市與廟宇除了舉行春秋二祭，更協調地方的公秤、更練、教育、衛生等公共事務，沙頭角成為新安縣東面的一個地區政治經濟與文化中心。在1898年港英政府的一份調查報告中，沙頭角人口已經達到8600人，55個村有54個屬於客家村落。

道光年間，隨著村落人口的增加，為處理日益複雜的宗族與經濟利益，沙頭角的客家村之間訂立了眾多的鄉約，為了進一步擴張勢力，又成立了鄉約聯盟。鄉約既是小宗小村自保的依靠，又是村落管理議事的保障，也承擔祭祀、防禦及墟市相關功能。新界在清末時期除了有沙田九約、大埔七約等鄉約，沙頭角附近大小十個鄉村聯盟組成的“沙頭角十約”也是其中重要的一環。當今沙頭角十約的聯繫，僅有荔枝窩的慶春約，和南涌鹿頭的南鹿約仍然活躍，保留著十年一屆的太平清醮活動。到了清末，谷埔的人口超過五百，已經發展成沙頭角人丁興旺具影響力的大村，不僅有通往對岸東和墟的碼頭，還有自己的學校，成為相對的自主於沙頭角十約之外的村落。

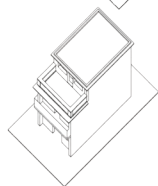
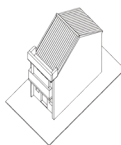
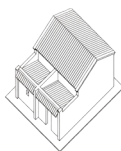
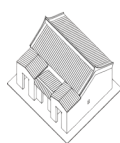
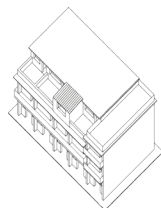
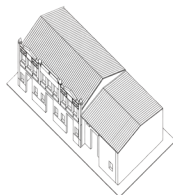
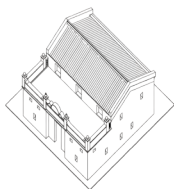
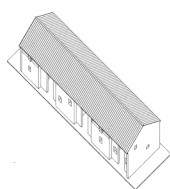
Alliance of Ten in Sha Tau Kok

Sha Tau Kok sits at river mouth of the Starling Inlet, the northeast corner of Hong Kong's New Territories. Flanked by mountain ranges in both north and south sides of the Inlet running east-west, a series of valley plains array along the coastal lines, providing the fertile land for the development of agricultural settlements. The history of settlements in Sha Tau Kok date back to the late 17th century after the Great Clearance, when Hakka immigrants from Guangdong, Jiangxi, and Fujian Province settled in Sha Tau Kok, Tai Po. Within the jurisdiction of Xinan County under Guangdong, as villages and populations increased during the late-Qing Dynasty, local Hakka villages in the New Territory set up a variety of Village Alliances to defend against pirates and establish market networks. Parallel to several other well-known Alliances in the region, the "Alliance of Ten" in Sha Tau Kok was established at that time, building up a social network for villages around the Starling Inlet. With market town, temples and schools, Sha Tau Kok town has since become the economic and culture center of the region. According to an 1898's report, the population of Sha Tau Kok had reached 8,600 at that time with 55 villages total of predominately Hakka communities.



展廳一
Room 1

谷埔二貼
Kuk Po 2



谷埔村屋類型

村落建築、地景

谷埔村位於沙頭角內海南側，為船灣北沿海岬角之間，由南涌、鹿頸、鳳坑等系列河谷沖積平原之一。面對大環海灣，谷埔是沙頭角內海和船灣東北海岸線的交通轉接，也是和沙頭角墟渡船最近的村落。谷埔居民以客籍為主，由多條村構成：沿海口沖積扇內側有田心、老圍、新圍（又名一肚），以及南側溪谷裡的二肚、三肚、四肚與五肚。客家話“肚”即“凹入”之意，谷埔的二、三、四、五肚表示建築沿溪谷的依次佈局。

沙頭角的產業以種植水稻為主，居民多在河谷平坦地或山邊開墾梯田耕種，同時在海邊築堤養魚。谷埔內陸溪流清澈，山谷間的狹長盆地，水土富饒適宜棲息耕種；近海潮汐交接平原廣闊，但地勢低窪容易海潮倒灌。谷埔的先民除了築堤圍灣，製造禾田養殖魚蝦，並修築水閘等水利設施，利用潮汐漲退與水閘開關，為禾田蓄存淡水並控制鹹水流入。1970年代後居民逐漸外遷，谷埔臨海灣地的休耕農地逐漸演替，成為生長紅樹林的濕地沼澤。在濕地與溪谷的自然生態資源之外，谷埔的村落建築也具備了獨特的歷史價值。除了具有客家方型圍村特征的老圍和長條型的新圍外，還有被評為三級歷史建築物的啟才學校和協天宮，以及老圍的楊氏宗祠和李氏宗祠。結合傳統建築與自然生態，村落肌理與建築遺跡和大樹景觀，交織成為谷埔獨特的文化地景。

Village Architecture Landscape

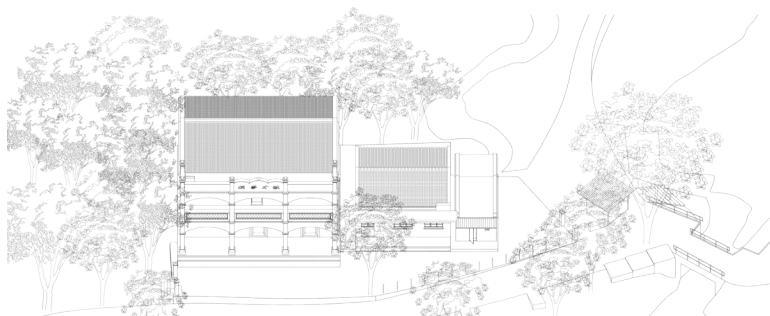
The Kuk Po Village is composed of several settlements. Lo Wai is a squared walled-village while San Wai is a linear village typologically, both sit on the alluvial plain facing the ocean. The Yi To (2nd Den), Sam To (3rd Den), Sze To (4th Den), and Ng To (5th Den) are smaller settlements developed amid mountains along the stream valley. The creek extends into the narrow valley is recognized as a river valley of significant ecological value. Besides, the remaining village-fabric and old houses, along with ruin sites interweaving with trees, forms a unique culture landscape integrating architecture heritage with nature and ecology.





展廳一
Room 1

谷埔三貼
Kuk Po 3



啟才學校 Kai Choi School

啟才學校、協天宮

啟才學校-協天宮的空間形式成功的整合了宗教與教學功能，成為香港複合式建築的特別。學校與廟宇建築群是谷埔村的文化教育中心，位於背山面水的谷埔左翼，也是沿海步道入村的門廳，同時與右側的碼頭碉樓左右呼應，構成了左文教右商貿的特色風水功能格局。

啟才學校成立於1932年，由村民及谷埔海外僑胞籌集資金，由校長宋青督導建造，担水坑村人負責建築圖則。宋校長畢業於黃埔軍校，建築風格或參照黃埔軍校總理大樓。啟才學校早期辦學設一至六年級，包括谷埔及鄰村鳳坑學童，最多學生人數達100多人。六零年代後由於村民陸續外移，學生人數逐年減少於1993年關閉，歷時一甲子年。

Kai Choi School, Temple

The architecture of Kai Choi School and Temple integrate village education with religion, demonstrate an excellent example of multi-functional building in rural Hong Kong. Situated in the left wing of Kuk Po valley opposite to the pier and watch-tower on the right, facing the basin and its settlements surrounded by mountain, the school-temple architecture complex plays a key role for Feng Shui, a good site planning integrating mountain and water.

Kai Choi School started with grades one through six, with a maximum enrollment of more than 100 students. In the 1960s, a new classroom and another annex building was built next to the main building, and the school had since expanded into the current three-building layout. The school closed in 1993 because of the low students-number due to village population decrease. Renovated by villagers in recent years, the school is now classified as an historical monument waiting for its new role in the 21st century.





展廳一
Room 1

谷埔四貼
Kuk Po 4



展示裝置：永續願景

香港大學建築學院的中國建築與城市中心以谷埔為起點展開對沙頭角角落的保育活化研究。項目以啟才學校為基地舉行系列展覽與裝置，結合社區建築與景觀生態，作為谷埔活化行動的第一步，也是啟才小學的新啟程。

谷埔願景的展覽包括了地景、建築與社區三個部份：由門廳的谷埔四帖和圖片為導覽，依序展開側廳的景觀，以及二層側廳的建築和正廳的社區展覽。景觀展覽介紹谷埔的平原和溪谷，包括濕地、風水林和它們孕育的動植物生態。建築展覽介紹聚落建築類型，包括典型客家圍村的老圍和新圍，由三開間合院逐漸發展形成的排屋，和由硬山隔櫺的土木構造逐步演變的混凝土磚造批擋的現代化過程。社區展覽介紹古埔的人與事。

谷埔願景田野的建築景觀裝置包括《田園劇場-山水四幕》與《潮汐座觀》兩部分，分別以木和土作為建構材料，以山林田野和海水潮汐作為場地，展開了兩組平行的對話

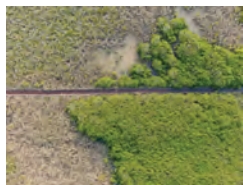
Exhibition with Installation: A Sustained Vision

Starting with the exhibition and installations in the Kai Choi School as the first move for the Kuk Po Valley Revitalization, the Centre for Chinese Architecture and Urbanism at the Faculty of Architecture, the University of Hong Kong is now looking into the conservation and revitalization of the Hakka villages in Sha Tau Kok.

The “Kuk Po Vision” includes “Introduction” and “Landscape” on the ground floor, as well as “Architecture” and “Community” on upper floor. The Landscape presents the wetland, Feng-shui woods, and the ecological diversity of flora and fauna of the valley. The Architecture introduces the evolution of building types in Lo Wai as a typical Hakka-walled village. The Community introduces peoples and events of Kuk Po.

The installation of Kuk Po Vision includes “Field Theatre: a landscape garden in four acts” and “Tidal Stool,” using wood and terracotta respectively, the installations each take the mountain-field and sea-tide to start the parallel dialogues.





展廳一
Room 1

谷埔影片
Video

剪輯/Editor
Jessy Yau



影片：《谷埔願景》

遠眺谷埔，其聚落格局分明。《谷埔願景》影片，配合谷埔地圖，帶領大眾觀察谷埔各處景致。從建築、生態到社區人文，包括老圍、新圍、啟才小學、田心、二三四五肚村、谷埔碣樓、山谷河溪.....全面展示這塊保存了豐富自然生態與人文景觀的寶地。

When looked far above, the configuration of village could be recognized easily. Introducing the village from the perspectives of architecture, landscape and community, this video will lead you understand the utopia retreat, Kuk Po.







展廳二

Room 2

生態地景

Landscape



景觀展廳展示谷埔的平原與溪谷地形，包括潮間帶紅樹林濕地生態、淡水沼澤景觀、淡水河溪生境，風水林及其孕育的豐富動植物等。谷埔的臨海灣地，由棄耕的水稻田逐漸轉化為鹹淡水濕地和紅樹林。溪流注入的水道在紅樹林間迂迴穿越，並利用堤防調控潮汐水位的進出。在堤防的保護下，潮汐鹹水與溪流淡水交替形成鹹淡水泥沼沙地，形成紅樹林與蘆葦相間生長的濕地景觀。這裡也是鳥類（白鷺、蒼鷺），魚蟹（彈塗魚、圓尾鯊、招潮蟹）與昆蟲（玉帶蜻、萊灰蝶）等多元物種的棲息地。谷埔肚溪上游是大樹遮陰、溪水清澈的谷地。山潤與駁岸邊的草木林地同時孕育了諸如珀灰蝶、港油麻藤等珍貴物種。廢耕後的草地沿山麓分佈，成為退耕牛群的棲息地。

The Landscape Gallery presents the intertidal mangrove wetland ecology, freshwater marsh landscape, freshwater stream habitats, Fengshui forests, and the rich flora and fauna of Kuk Po. The bayfront of Kuk Po is gradually transformed from abandoned paddy fields to brackish freshwater wetlands and mangrove forests, with streams feeding into and meandering around. Under the dike's protection, the tidal water level is regulated, and the marsh is formed by the alternation of salt and fresh water, creating a wetland landscape where mangroves and reeds grow together. The upper valley of the Kuk Po creek breeds many valuable species. The abandoned grasslands are distributed along the foothills of the mountains and serve as a habitat for fallow cattle.

工作團隊：王維仁、田夢曉、鄭麗樺、王思琪、李若希、方詠昕
合作：Ivan Valin、岑兆基(景觀)、張名樂(鯢魚)

Team: Weijen Wang, Mengxiao Tian, Natalie Cheng, Siqi Wang, Ruoxi Li, Joyce Fong
Corporation: Ivan Valin, David Shum(Landscape), Paul Cheung(Crab Habitat)





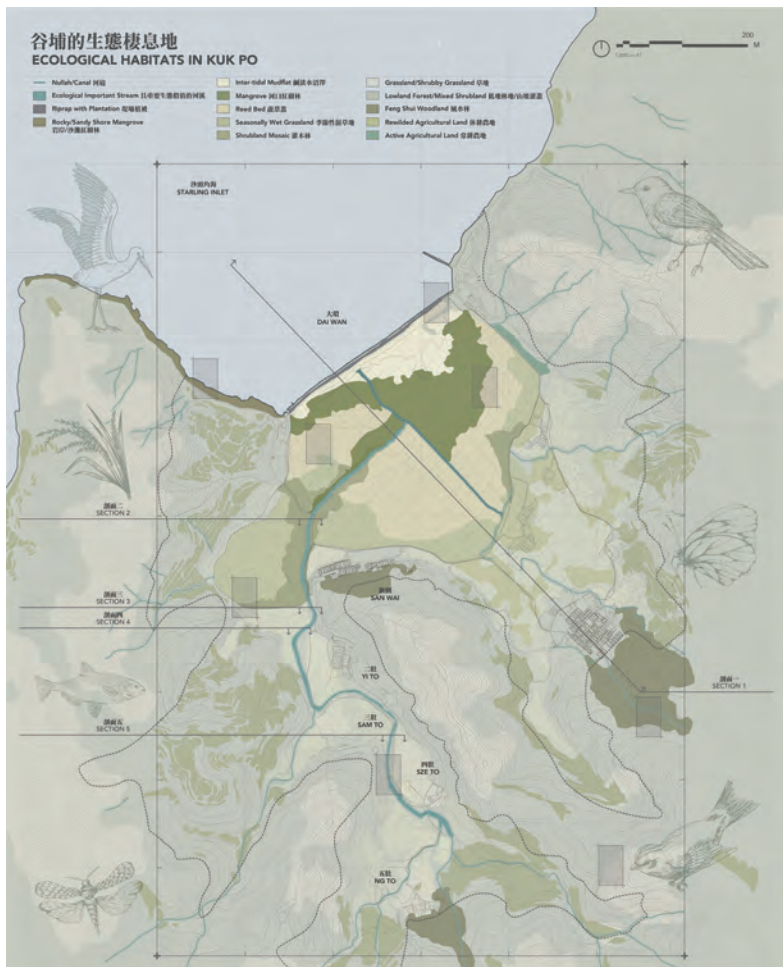
展廳二
Room 2

谷埔樣貌
Kuk Po Land-
scape

航拍
Drone shoot

Mount on
Foam board
900x900





展廳二
Room 2

谷埔生態
棲息地
Ecological
Habitats in
Kuk Po

Mount on
Foam board
850x594



展廳二
Room 2

物種生態
Kuk Po
Species

Mount on
Foam board
850x1050



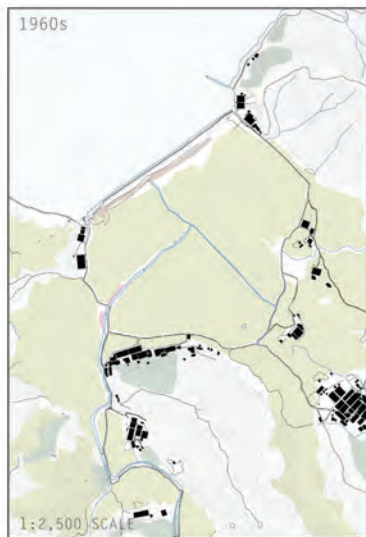


展廳二
Room 2

物種生態
Kuk Po
Species

Mount on
Foam board
850x1050





谷埔生態演變

(平面圖)

Landscape
character
evolution

(Site plan)

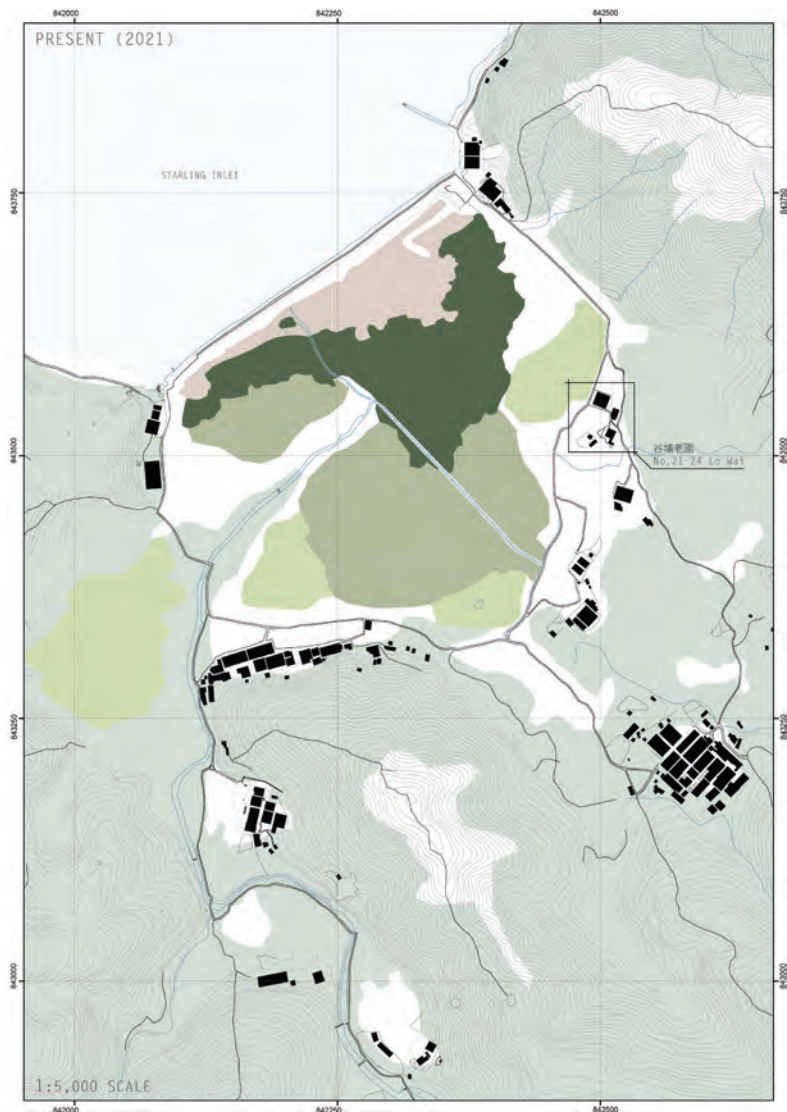
谷埔生態演變 Landscape Evolution

谷埔生態演變

(平面圖)

Landscape
character
evolution

(Site plan)



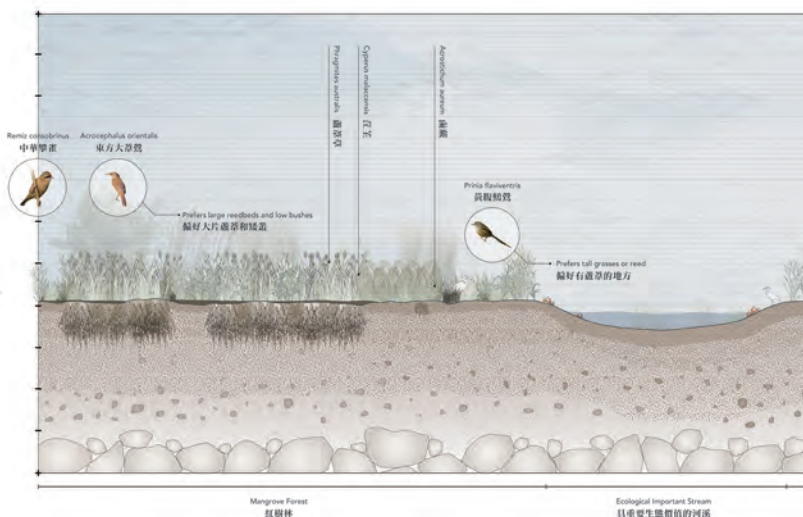
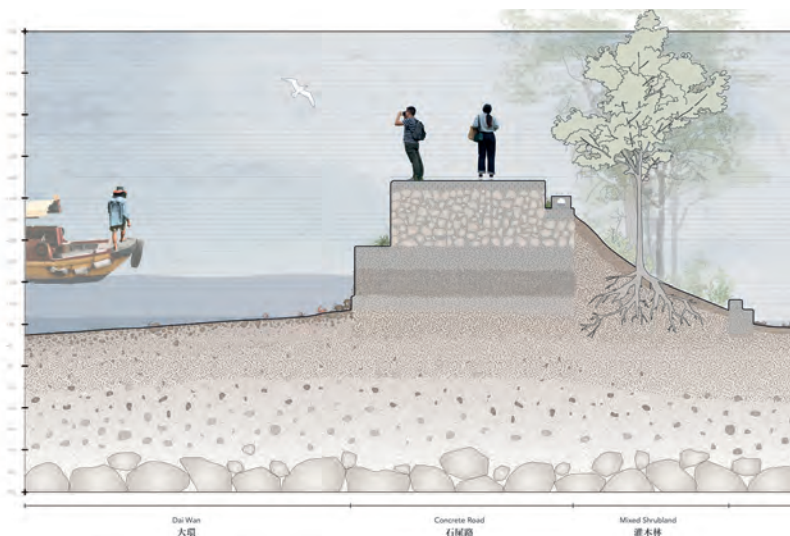


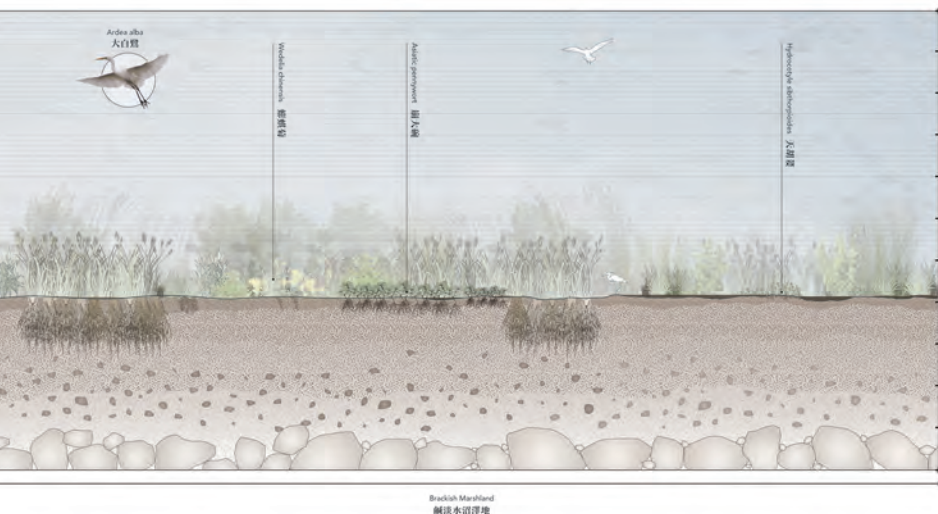
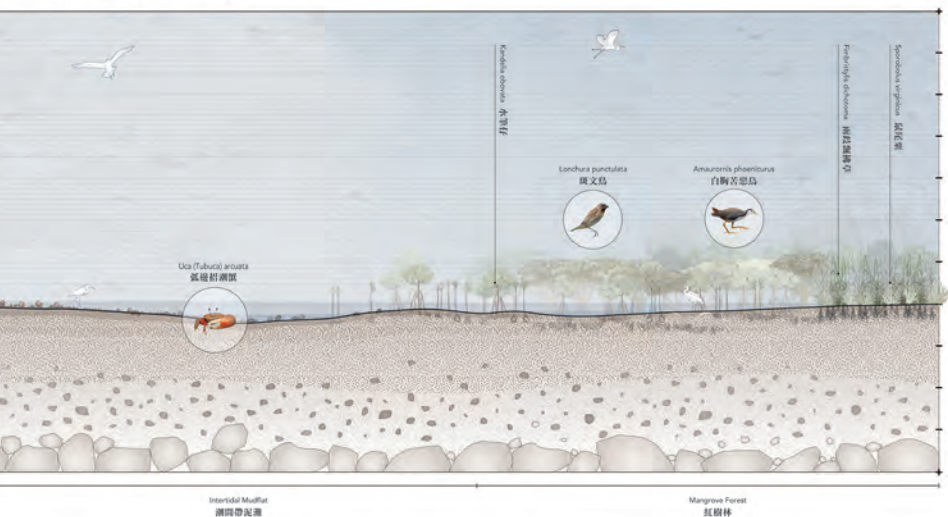
展廳二
Room 2

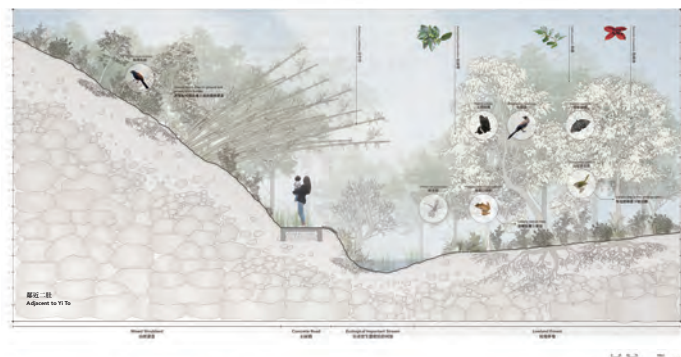
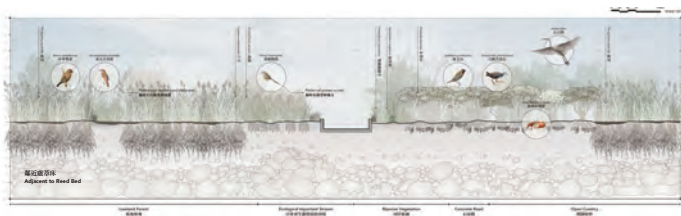
大環海旁
低地

Wetland
section

Mount on
Foam board







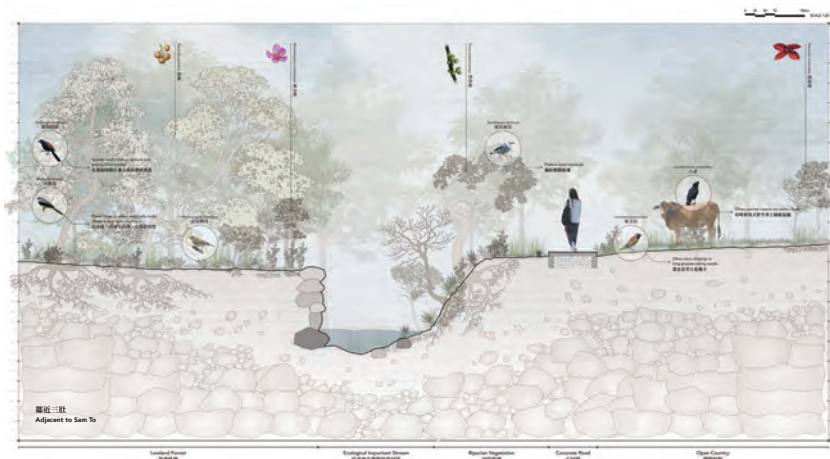
展廳二
Room 2

河溪剖面
Stream section

Mount on
Foam board
850x594

位於谷埔的天然河溪，從南面五肚流向北面的谷埔新屋下，其中約一公里的河段被鑑定為「具重要生態價值的河溪」。此河溪育有多種蜻蜓和淡水魚，亦為鳥類及具保育價值的濕地植物提供理想的生境。谷埔的天然河流深約一米，寬約一米至三米，可分為上游、中下游、下游，各有不同的生境特徵。上游的河溪地勢較陡峭，河道狹窄，淺流區水流湍急。河溪底層的主要物質為石塊、卵石或粗沙礫等，水質清澈，但一般較少生物棲息。位於中游的河溪，地勢較平穩，河道開始廣闊。由於支流開始會合，所以河水流量會增加，生物多樣性一般較上游豐富。位於下游的地勢平穩，水流緩慢而淺。河溪底層物質主要為細沙或泥，亦可見石塊卵石。由於水流比較緩慢，有助幼細泥土物質積聚，讓河岸兩旁植物生長，故在此可以找到不同品種的動植物。

In Kuk Po, there was a natural stream flowing across the area from Ng To in the south to the Kuk Po San Uk in the north. About 1 kilometre of the streamcourse was considered as an Ecologically Important Stream (EIS). The stream supports a high diversity of dragonflies and freshwater fishes, and provides a good habitat for over 100 species of butterflies and wetland plants of conservation concern. It is about 1m in depth and 1m to 3m in width. It could be roughly divided into upper, middle and lower stream, each with different habitat characteristics. In the upstream, the topography are relatively steep, with narrow channels and fast currents in the shallow areas. The river bottom comprises boulders and cobbles while outcrop of bedrock could also be seen. The water appeared to be free from pollution, yet there are limited living creatures. In the middle reaches, the terrain is relatively gentle and river channels are gradually widened. As streams start to merge, river flow is increased and hence biodiversity is much more rich than the upstream. In downstream, the river generally had slow to moderate water flow resulting from low gradient. The river bottom remains natural comprising soil, boulders and cobbles. The gentle water flow allows the accumulation of fine soil which support different species.





展廳二
Room 2

谷埔植物
Plants

Mount on
Foam board
850x1050





展廳二

Room 2

紅樹植物
Mangrove
Plants

Mount on
Foam board
850x1050





展廳二
Room 2

谷埔生物
Kuk Po
living thing

Mount on
Foam board
850x1050



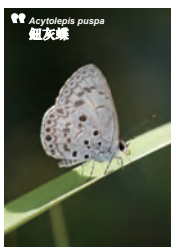
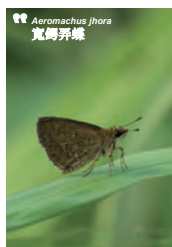
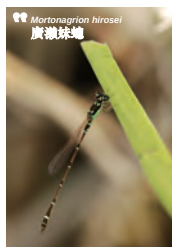


展廳二
Room 2

谷埔生物
Kuk Po
living thing

Mount on
Foam board
850x1050





展廳二
Room 2

谷埔昆蟲
Insects

Mount on
Foam board
841x1050



展廳二
Room 2

蠔魚
Crab

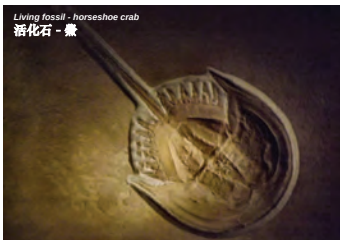
Mount on
Foam board
841x1050



Limulus spp.
中華蠔



Carcinoscorpius rotundicauda
圓尾蠔



Living fossil - horseshoe crab
活化石 - 蠔



Horseshoe crab & Us
蠔與我們



蠔小知識

北美洲現存活蠔蟹、巨蠔、中華蠔和短尾蠔共四種蠔。而香港現存則只有中華蠔和短尾蠔兩種。
蠔蟹科 (Limulidae) 有 47 個屬和 1000 多種物種。牠們主要生活在熱帶和亞熱帶地區。牠們是節肢動物門中最大的節肢動物之一，也是節肢動物門中最大的節肢動物之一。牠們是節肢動物門中最大的節肢動物之一，也是節肢動物門中最大的節肢動物之一。

牠們具有獨特的呼吸系統和排泄系統，這使牠們能夠在乾燥的環境中生存。牠們還具有獨特的防禦系統，這使牠們能夠避免被捕食者吃掉。牠們還具有獨特的繁殖系統，這使牠們能夠繁殖後代。

蠔蟹科

蠔蟹科是節肢動物門中最大的節肢動物之一，也是節肢動物門中最大的節肢動物之一。牠們具有獨特的呼吸系統和排泄系統，這使牠們能夠在乾燥的環境中生存。牠們還具有獨特的防禦系統，這使牠們能夠避免被捕食者吃掉。牠們還具有獨特的繁殖系統，這使牠們能夠繁殖後代。



Horseshoe crab & Kuk Po
蠔與谷埔



生態地景



展廳二
Room 2

風水林
Fung Shui
Forest

Mount on
Foam board
850x1050



風水林 Feng Shui Forest



FUNG SHUI WOOD

- ・物種數量 95
Species Richness
- ・面積 (m²) 6026
Area (m²)

風水林的植物區系主要屬於大戟科、大戟屬和月桂科。而灌木和草本植物大多屬於茜草科和木樨科。這些都是典型的熱帶或亞熱帶常綠闊葉林的科。它們反映了香港植被的一個區域特徵。而亞熱帶低地常綠闊葉林

The flora of FSW trees mainly belong to the families of Euphorbiaceae, Moraceae and Lauraceae, while shrubs and herbs are mostly members of Rubiaceae and Fabaceae (Papilionaceae). These are families typical of tropical or sub-tropical evergreen broad-leaved forests. They mirror a regional characteristic of Hong Kong's vegetation - southern subtropical lowland monsoon forest (see *Forest Survey Report*).

香港的水林是村區水廊局（枕山頭水）的一部分：背靠群山，左右有護山環抱，風水林則是村區後方的綠帶屏障。村民遷址建村時，以長有原生樹木及灌木的地點為理想，其後再栽種具有不同實用價值（食用、用）的樹木，整個風水林形成半圓形，環抱村落，構成「枕山」的布局。

The Fung Shui Woods in Hong Kong are part of the village Feng Shui layout: with the hills at the back and the hills to the left and right, the Fung Shui Woods act as a green belt barrier at the back of the village. When choosing a site to build a village, the villagers prefer a site with native trees and shrubs, and later plant trees with different practical values (edible and medicinal). The entire Fung Shui Wood forms a half-moon shape enclosing the village.

谷埔新圍

KUK PO SAN WAI

Room 2

風水林
Fung Shui
Forest

Mount on
Foam board
850x1050



新園風水林
SAN WAI - FUNG SHUI WOOD















展廳三

Room 3

村落建築

Architecture



建築展廳介紹谷埔村聚落與建築類型。其中聚落包括新界早期客家圍村的方形老圍、一字形的新圍與二肚，以及田心村及溪谷中的獨立宅邸。建築類型則展現了作為原型的三開間合院和聯排宅院，逐漸演變分化成六種形態過程中的連續性與多元性。同時，這也是新界客家建築近百年來，在技術變遷、家族繁衍與土地分割過程中由傳統三合院逐漸過渡到多層排屋的生動體現。在材料與建構上，谷埔建築見證了由條石青磚、夯土牆體與木椽檁條灰瓦頂的硬山攔檁條土木結構，逐步走向混凝土加強轉造，結合馬賽克瓷磚立面與批蕩塗料的現代化建構過程。

The architectural gallery introduces the settlement pattern and building type of Kuk Po village. These include the square-shaped Lo Wai, which represents the early Hakka walled village in the New Territories, the one-shaped San Wai and Yi Du, and the individual residences in Kuk Po valley. The building types demonstrate the continuity and diversity in the evolution of the prototypical three-bay courtyard house and townhouse, which gradually transformed into six different forms. In the meantime, it is also a vibrant manifestation of the gradual transition from traditional courtyard house to multi-story row houses in technological evolution, family expansion, and land division over the past hundred years of Hakka architectural history in the New Territories. In terms of materials and construction, the Kuk Po buildings have witnessed the modernization of the construction process from rammed earth walls and wooden rafters with a grey tile roof to concrete reinforced brick construction, combined with mosaic tile and lime plaster façade.

工作團隊：王維仁、田夢曉、徐翥、陳聿珊、蔡翊君、邱潔詩、謝方達、鄭吳峰、李慶烽、王瑞銓、陳心昊、顏紫悅

Team: Weijen Wang, Mengxiao Tian, Zhu Xu, Yushan Chen, Yijun Cai, Jessy Yau, Jonathan Xie, Chuah Hao Feng, Boris Li, Rueli Cuyan Wang, Xinhao Chen, Ziyue Yan





展廳三
Room 3

谷埔航拍
Drone shoot

Mount on
Foam board
900x2000
900x900



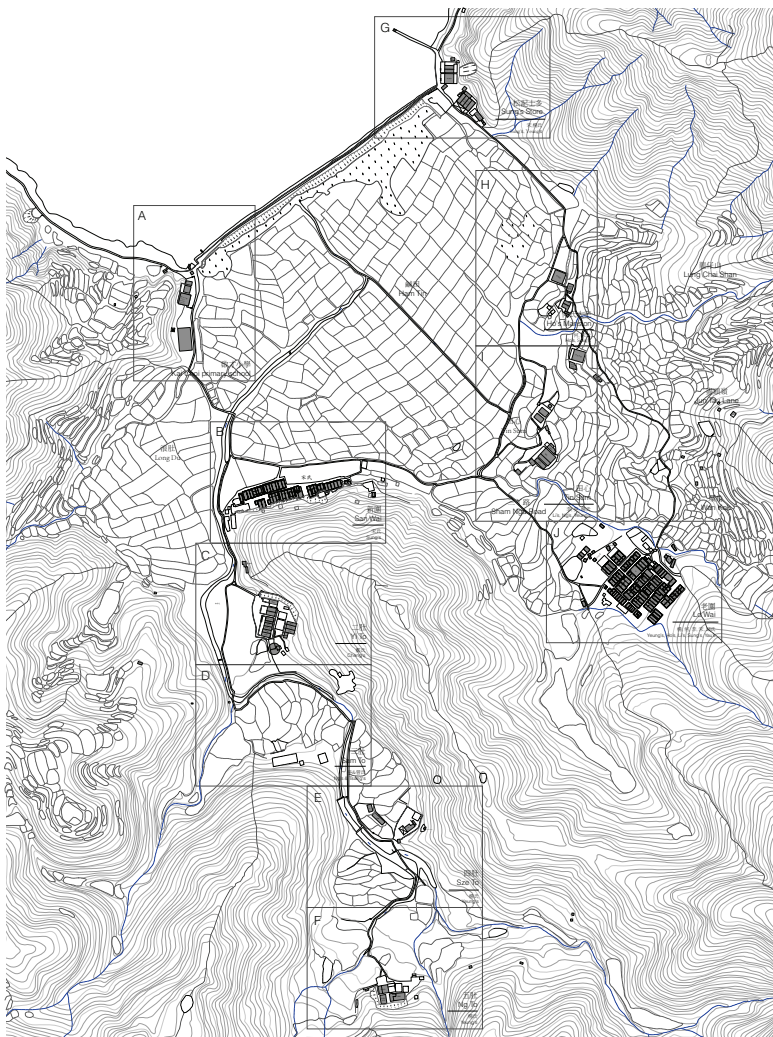




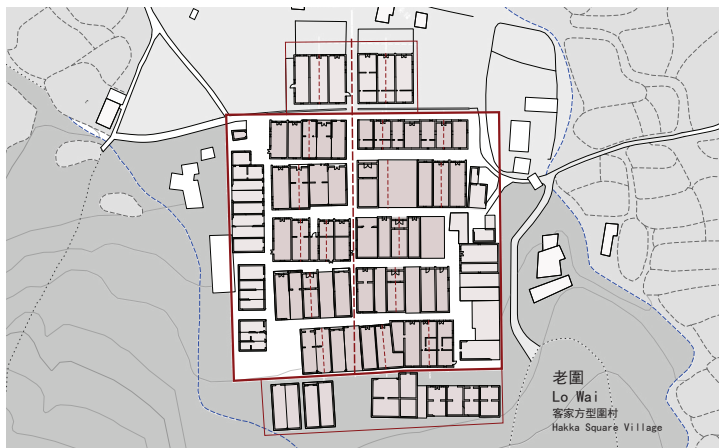
展廳三
Room 3

老圖/新圖
全貌
Site
information

Mount on
Foam board
850x1050



谷埔聚落 Village





展廳三
Room 3

老圍全貌
Axon:
Lo Wai

Mount on
Foam board
841x1189





展廳三
Room 3

新圖全貌
Axon:
San Wai

Mount on
Foam board
1189x841



晚清 late Qing
1850

民國 rep.
1930

1 開間
1 modular bay

2 開間
2 modular bay

3 開間
3 modular bay

原型
prototype

3+1 開間
3+1 modular bay

5 開間
5 modular bay

延長屋面
封閉合院
extended roof

在三開間基礎上
以開間為單元分割或擴充
subdivision or addition
of modular bay

前部發展
平屋頂
partial flat

合院
courtyard



展廳三
Room 3

谷埔村屋類型
演化
Village
house
evolution

Mount on
Foam board
900x610

建築類型 Types of House

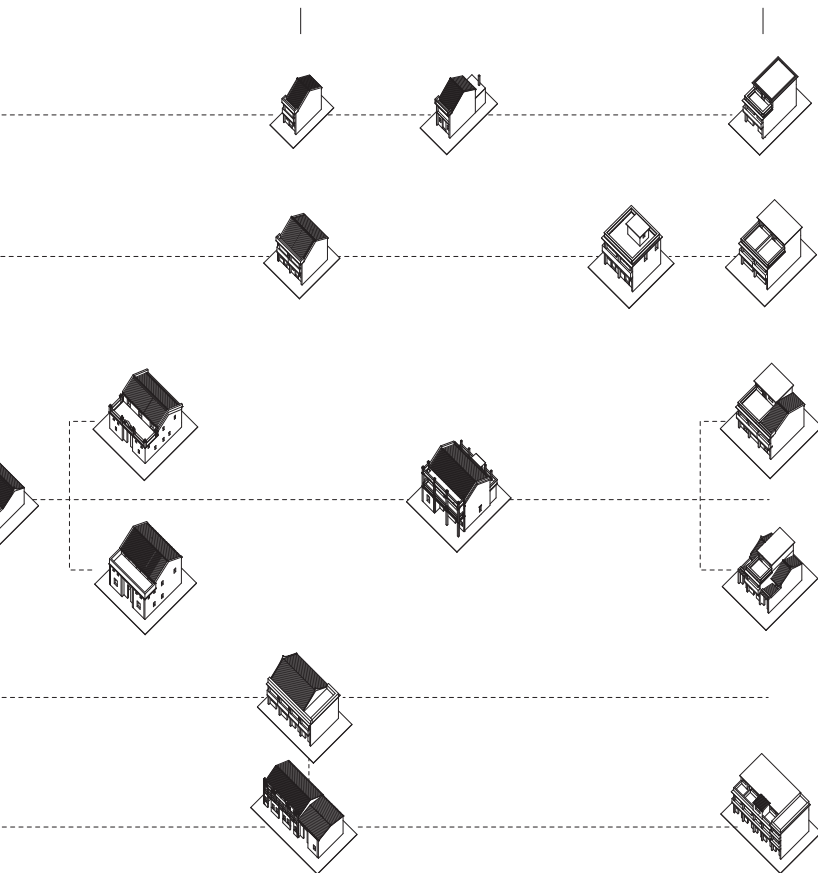
村屋類型演化

Village House Evolution

public

戰後 post-war
1965

當代 contemporary
1970



為
roof

後部升高至二層
形成二層露台
2F balcony

整體升高至二層
添加二層前廊
front porch

後方擴建服務空間
service space

發展為平屋頂
flat roof

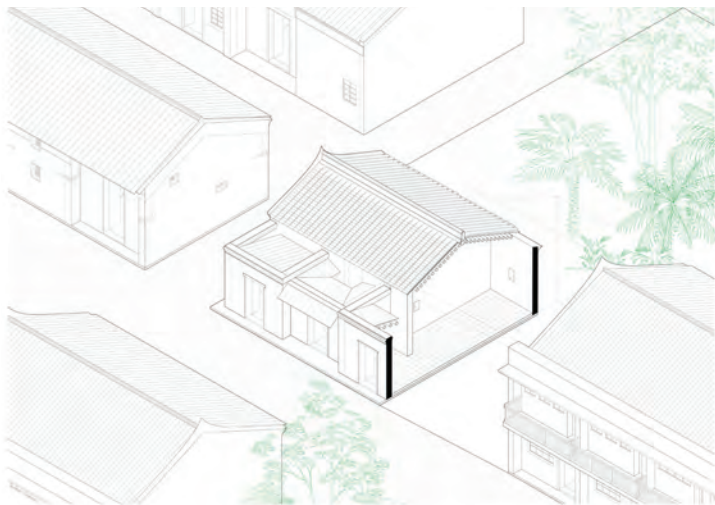
局部升高至三層
3 levels

產權分割 land division

密度 樓層 density floor height

多層排屋

multi-storey row house



展廳三
Room 3

老圍村屋
Village
house in
Lo Wai

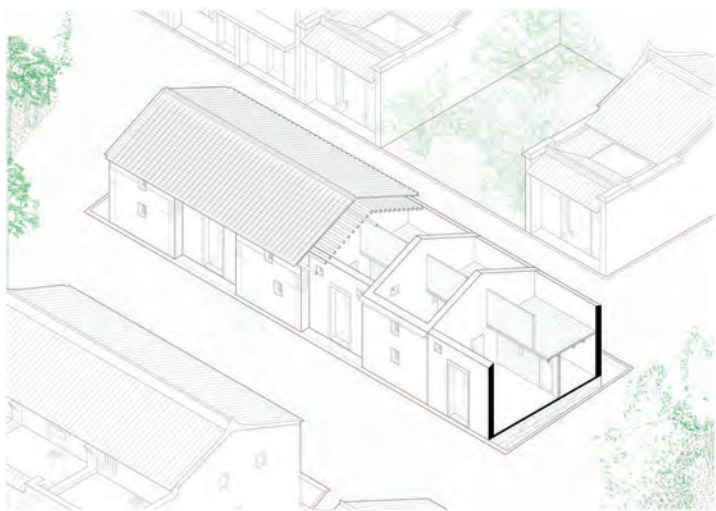
Mount on
Foam board
850x1050



老圍
李氏

材料：磚石青磚結
合夯土牆體，與木
樓加磚子架及瓦面
的硬山兩層構造。

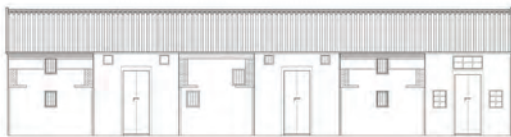




展廳三
Room 3

老圍村屋
Village
house in
Lo Wai

Mount on
Foam board
850x1050

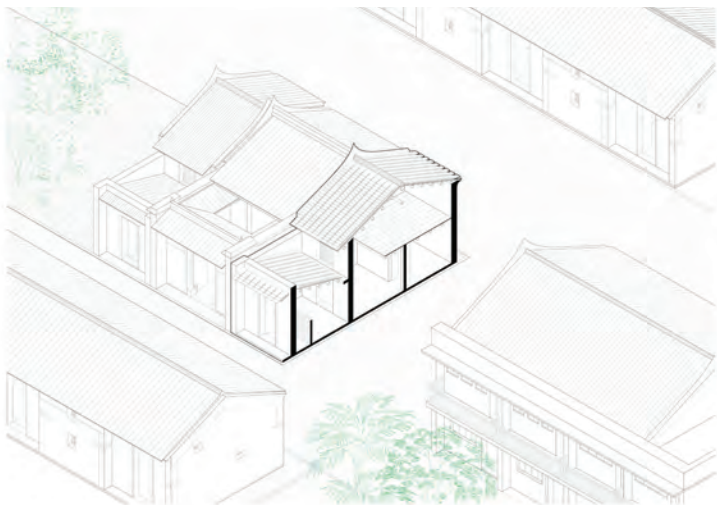


老圍

李氏



材料：綠石膏磚黏合青土牆體，與木
棧加棧子圍表正頂的硬山兩樣構造。



展廳三
Room 3

老圍村屋
Village house in
Lo Wai

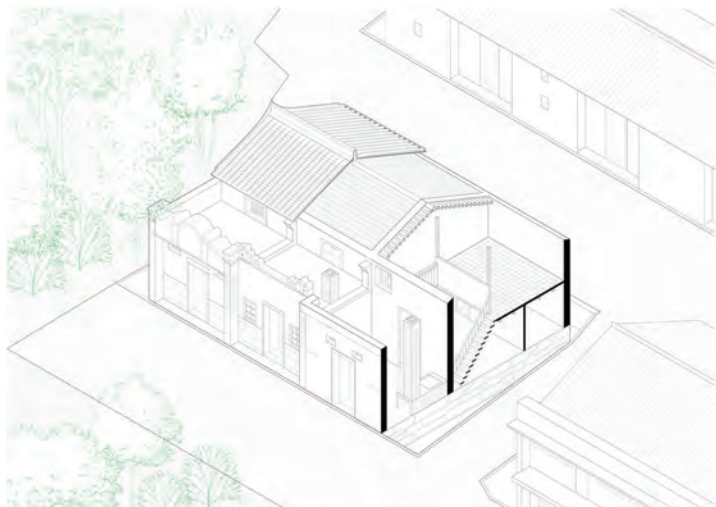
Mount on
Foam board
850x1050



老圍
宋氏

材料：鑽石青磚鋪
合外土牆壁，圓木
樑加橡子膠加瓦蓋
的硬山筒樓構造。





展廳三
Room 3

老圍村屋
Village
house in
Lo Wai

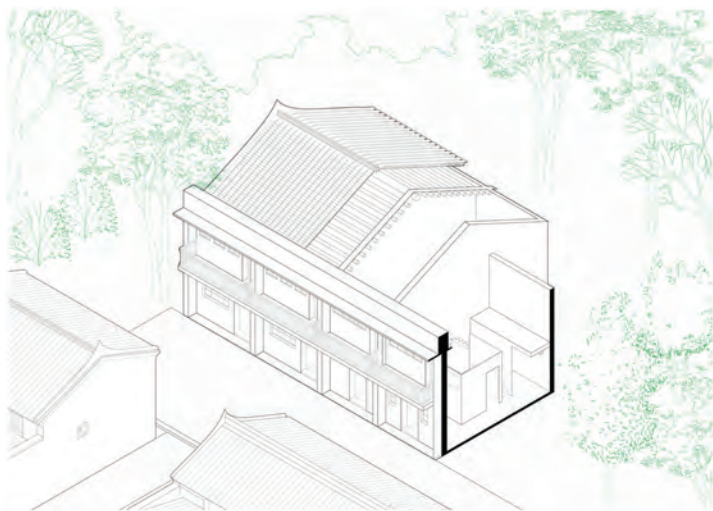
Mount on
Foam board
850x1050



老圍
林氏兄弟

材料：條石青磚貼
合旁土牆壁，與木
樓架條子及灰泥
的樓山兩樓構造。





展廳三
Room 3

老圍村屋
Village
house in
Lo Wai

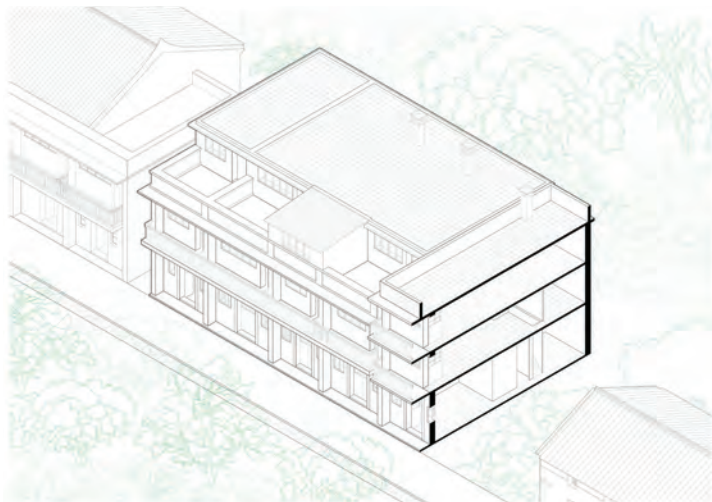
Mount on
Foam board
850x1050



老圍
宋氏

材料：混凝土加磚
構造，結合金屬
結構和輕質材料的
現代化構造。

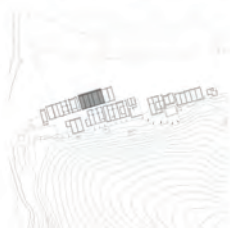




展廳三
Room 3

新圍村屋
Village
house in
San Wai

Mount on
Foam board
850x1050



新圍
宋氏

材料：瓷磚土加磚
構造，結合金屬
結構和玻璃材料的
現代化構造。

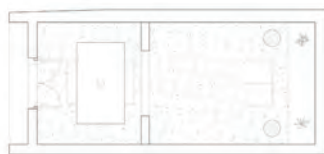
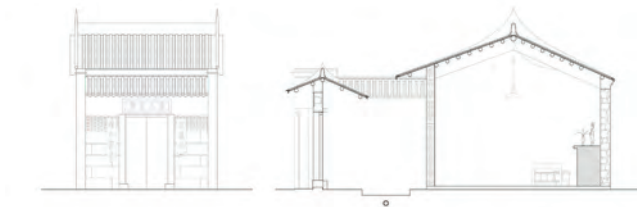
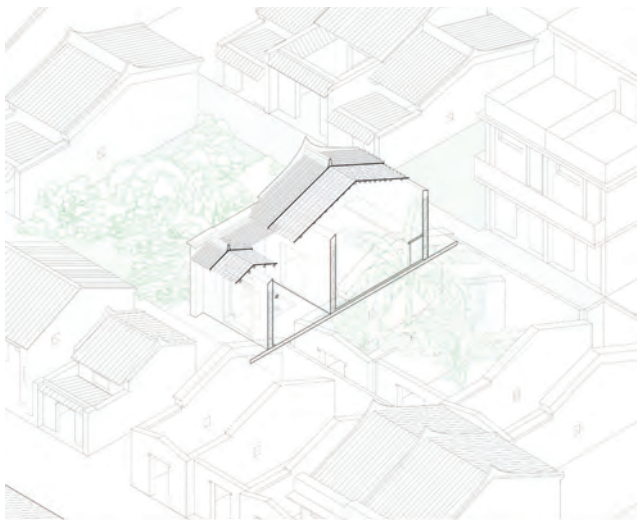




展廳三
Room 3

老圍宗祠
Ancestral Hall in
Lo Wai

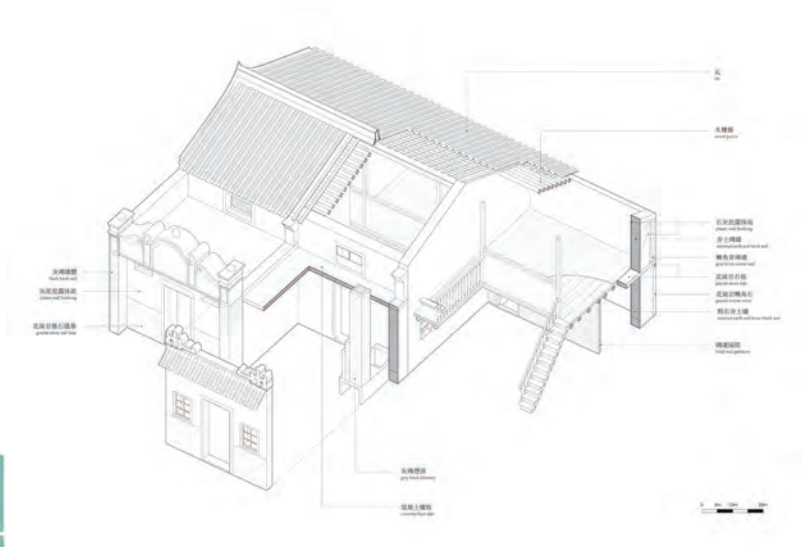
Mount on
Foam board
590 x 1050



老圍

楊氏宗祠

材料：條石青磚結合夯土牆壁，與木樓加綠子藤灰瓦蓋的硬山兩坡構造。



Room 3

村屋建築物料
Village
house
construction
material

Mount on
Foam board
850x1050





1965



1965

芳 馨 桂 齋

















展廳四

Room 4

社區肌理
Community



社區展覽介紹谷埔古往今來的人與事，包括村落中姓氏與家族祠堂的空間分佈、谷埔村不同社群的集體記憶與期望，以及人物故事、訪談與描繪。展覽同時以社區手繪地圖的，開啟社區參與的互動展陳模式。社區展覽由香港理工大學設計學院，與香港大學建築學院與的團隊共同完成，也開啟了谷埔生態保育與活化過程中，不同專業與院校合作的契機。

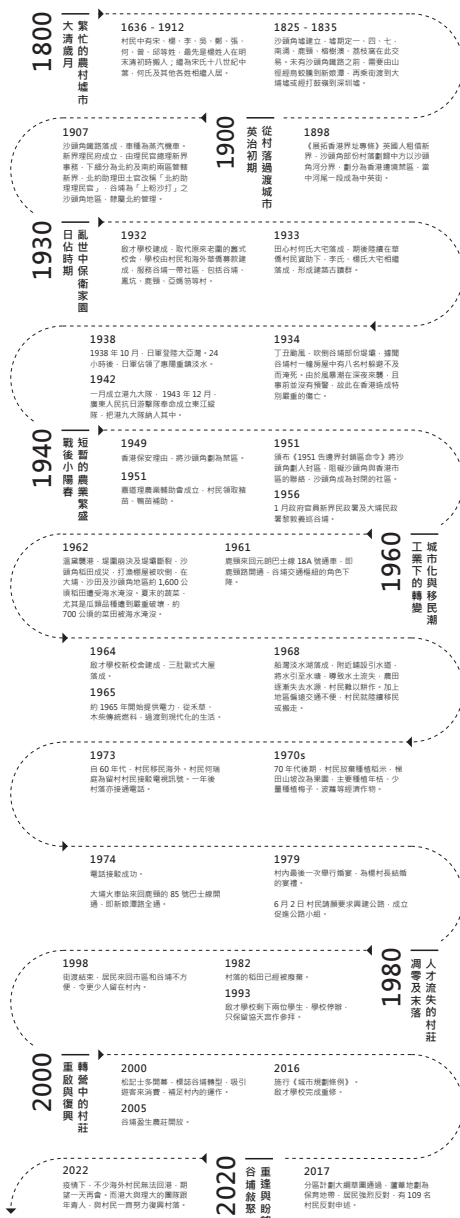
The community gallery introduces the people and events of Kuk Po village through the ages, including the spatial distribution and ancestral halls of clans, the collective memories, and aspirations, and the stories, interviews, and portrayals of people. The exhibition also uses a hand-drawn community map to open an interactive display mode for public engagement. The community exhibition is a team effort between the School of Design of the Hong Kong Polytechnic University and the School of Architecture of the University of Hong Kong. It presents an opportunity for collaboration between different professions and institutions in the process of revitalization of Kuk Po.

工作團隊: 朱梓瑩、Michael Chan及理工大學設計學院研究團隊

Team: Christina Chu, Michael Chan and PolyU School of Design Team



KUK PO TIMELINE 谷埔大事年表



展覽四
Room 4

谷埔故事記
Stories in
Kuk Po

Mount on
foam paper
600x1189

來源 Credit
Poly U
School of
Design

CCAUI

村民

米斗

傳統農村的米斗,度量衡工具,可盛載七公斤白米,上寫「永善堂」,每一姓氏有一堂名,此為何氏所屬。米是當年的交易貨幣,早年村民以物易物,以穀代錢,交付出租。

戰後至六十年代,港英政府及嘉道理農業輔助會協助下,谷埔出現農業的小陽春。谷埔曾是沙頭角沿海村落的中轉站,由於鄰近沙頭角墟,機動船尚未普及前,荔枝窩、烏蛟騰、梅子林等村村民經過谷埔,坐手搖船至沙頭角交易。他們背着谷物、手工藝品、柴枝等,先經過谷埔歇腳,休息一會,再到沙頭角墟,換取日用品。

學行車

木造的嬰兒學行車,圓形的木框,配上小輪,原理與今天相差無幾,時至今日仍能運作。當時塑膠未流行,家具和用具大多用木頭打造。村內並無木匠,這類家具多購自沙頭角。

傳統谷埔務農為業,喜歡大家庭,四至八個小孩也是常事。最年長的女兒分擔母親工作,照顧弟妹,下田務農,時有輟學情況出現。

擔挑

村民將草扎成一線用此擔挑運輸,並再將草堆疊高,而遍野的草堆成為昔日農家的象徵。草堆是村民私家的油庫,免費的燃料來源,大戶人家有多過一個草堆。草是從山上收集來,易於燃燒,用作燒水,一個草堆可以用一年至1.5年,最高可以去到十幾呎。草堆都是乾草,製作草堆,需要有特別的捆綁方法。疊高草,再曬乾。用家會在最下層拔草,拔草的方法很巧妙,不會令草堆倒下。時至今日,草堆不復見,但村民乃有使用柴火煮食,令食物有濃濃柴火香氣,特具風味。



展廳四
Room 4

谷埔大事年表
Kuk Po Time-
line

Mount on
foam paper
600x1189

來源 Credit
Poly U
School of
Design



圖片參考「企業認養」三星鄉行健村

《谷埔故事記》

THE STORIES IN KUK PO

卡紙上填上問題號碼
寫下底畫上您的回答



① 有沒有全村人參與的盛事呢？



谷埔世界盃

足球比賽，是學校和其他村落間的頂盛盛事，六十年代足球風靡全香港，谷埔也深受影響，每年校內的谷埔和鳳坑村學生進行對抗賽，吸引超過 30 位村民觀看，熱烈的打氣聲，為村拼盡，回想 60 年前的激烈情況，村民仍然歷歷在目。

② 汽水，無乜汽？小食部有乜食？



士多裡的小食

當時小食部在現在宋伯士多的位置，零食，對當時的學生來說，有點奢侈，他們將一支汽水，分成幾次才飲完，每次喝兩口，放回士多的書櫃，留待下次再喝。他們享受的不只是汽水的味道，也有從書櫃拿回汽水的喜悅。

③ 小時候，有何賺零用錢方法呢？



小孩搵食法則

幫補家計，小孩有計，捕捉河坑螺，上山採山橙。小孩用報紙包裹山橙，再於沙頭角公廟前地擺賣，每個只賣2至3毫，主要賣給漁民，因為他較難取得水果，小孩賺到兩、三元，就回村到宋伯士多買零食。

展廳四
Room 4

谷埔故事記
Stories in
Kuk Po

Mount on
foam paper
841x1189

來源 Credit
Poly U
School of
Design

④ 賊王襲來，點算好？



抗日生活怎麼樣

啟才學校二樓有三個槍洞，抵禦海賊或日軍。抗日時期，學校曾作電報中心，遊擊隊晚上棲身校內，舖草席地而睡。



據聞抗日烈士宋青和古大全當年在火水庫中避難，他們的事你又知多少？



⑤ 課堂內容，你記得多少呢？



老師的話記得嗎

創校校長兼抗日烈士宋青(1932-37)當年同時為6班學生授課，課堂的內容包括中文、英文、數學，而周末舉行軍事訓練等。當宋青在其一的班房教學，其他班房的學生則抄寫、默寫。

⑥ 大懲罰是甚麼？



你有沒有被罰過？

老師在學生手上畫上紅點。下課後，檢查紅點，如果紅點消失了，老師就知道誰偷偷地去游水，同學就被罰繞村跑步，跑上石芽頭，再回校。



展廳四
Room 4

谷埔故事記
Stories in
Kuk Po

Mount on
foam paper
841x1189

來源 Credit
Poly U
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Design

《他們的一九六四》

THEIR 1964 IN KUK PO

1964年，平平無奇的一年。

對谷埔來說，是一個新的紀元，啟才學校的新校舍落成，百多名學生望着綠油油的農田上課。村落被重重梯田包圍，荔枝窩、鎖羅盆、榕樹澳等四面八方的村民從谷埔上船，坐船去沙頭角墟市交易。從農業、商業和教育上，理大團隊利用航空圖、口述歷史與文物重構村落的風貌，記下谷埔這個重要的一年。

談起啟才學校，村民有無數歡樂回憶。教育對鄉村小童來說，不單是上流機會，也是快樂的群體生活。放牛、種田、捉魚、玩耍與學習，構成多姿多彩的村風景。繁華和衰落，只是一瞬之間，十多年後村的梯田不復再見。荒廢稻田被紅樹林入侵，村民外出市區打工或到英國謀生。

1964年，村落的高峰，也是轉變的開始。



展廳四
Room 4

谷埔故事記
Stories in
Kuk Po

Mount on
foam paper
841x500

來源 Credit
Poly U
School of
Design



1 1964年的新校舍

1964年，啟才學校的新翼落成，小一和小二學生安排于新校舍上課，舊校舍則給小三至小六上堂。上課室的內容，村民都不大記得，腦海只有小息時候，在沙地玩耍的快樂情景，無憂無慮，單純的生活，農村的喜悅。

2 兒時玩意

「一、二、三、拉！」學生的玩具不多，大多數是群體遊戲，跳大繩、拔河，都是同學喜歡的遊戲。60年代的小朋友，沒有手機，只有無限創意，用簡單的工具創造自己的快樂。

5 稻田與梯田

60年代，谷埔到處都是梯田，跟校前的一大片稻田不同，梯田主要種植番薯、芋頭和花生，種梯田可說是辛苦的差事，單是走上山上的梯田，最長需花上半小時，後來農業陸續式微，梯田逐漸被果園取代。

6 春播秋收

春天，客家婦女在田中插秧；秋天，金黃色閃閃的農田，印象難忘。學校的二樓是高年班的課室，當年的學生很想升讀小五，能在二樓上堂，觀看農家景色。



3 跳沙池跳水池

校前沙地，是學生眼中多功能空地，足球場、籃球場，也是跳遠場。校園面積不大，空間不多，學生小息時，愛在沙地中跑來跑去，熱鬧非常。村校生活雖樸素，到但處都是設施，浸在沙地前小水池中嬉水，跳入海中游泳，到處都是小玩意。

4 捕魚

捉魚，不單是糧食來源，也是小朋友的娛樂。一家人，晚上會帶著燈，在河邊捉魚，有時會找到蟹，有時捉到蝦，有時捕到魚，就能大吃一頓。只有較富的人家，才在海邊設立魚棚，每天捕捉新鮮魚，用鮮魚煮湯。





宋伯豆腐花













田園劇場

Field Theatre

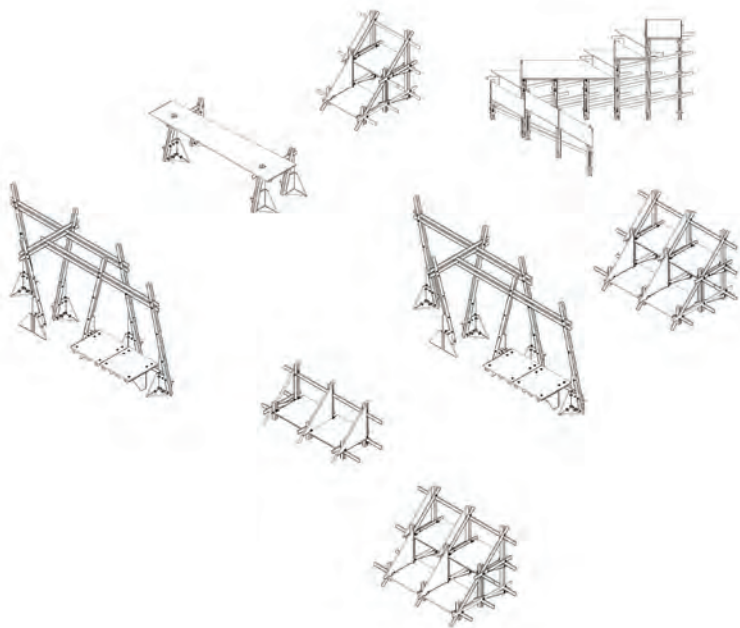
山水四幕

A landscape garden in four acts

蘇暢、李天穎、王維仁及香港大學建築學系同學
Chang Su, Tianying Li with Weijun Wang and HKU Arch students

《田園劇場-山水四幕》沿著海傍堤防道的四顆樟樹，發展四組構築與自然的對話。如同考古地質學家透過田野步行的身體手足與耳目感知，理解大地與人文的時間與空間，我們期待谷埔的行山旅人透過片刻的停頓，與裝置建構形成座、踏、臥、立的身體互動，帶動林木框景、遠眺濕地的自然探索。田園劇場的木構築進一步伸到堤防觀海，與啟才學校的前地廣場，開啟谷埔自然公共空間的序幕。

The “Field Theatre ” develops conversations between architecture and nature through four Camphor trees on the sea-side embankment. Just as geologists or archeologist understand time and space of landscape and artifacts through their body experiences in the field study, the installations hope to facilitate hikers of Kuk Po to pausing for a moment trough their bodily sitting, stepping, lie down and stand up, engaging further explorations of senses with nature of woods and the wetland. The wooden structures further extend to the sea view of the embankment, and the interactions with the front plaza of the school, opening up the development of public spaces for Kuk Po Valley.















潮汐坐觀

Tidal Stool

Christian Lange、王維仁、陳兆偉及香港大學研究團隊
Christian J Lange with Weijen Wang, ZhaoWei Chen and HKU research team

《潮汐觀座》沿著入村步道的沙灘展開，二十四個陶凳透過高低組合，在紅樹林與紅砂岩之間，隨著潮汐漲退成為海岸岩石的整體。多邊形的陶凳經由電腦控制的內部孔隙，透過機器人三維打印技術，提供潮間生物的棲息空間。有別於龍安寺石庭白沙之間的十五座大小苔石，黑褐和紅棕的高低陶凳隨著潮汐沈浮，或定座或變換方位，成為旅人步禪觀石或坐禪觀海的潮汐座凳。

The "Tide Stool" starts from the sandy beach along the trail, with the porosity of the robotic 3D-printing terracotta provides shelters for intertidal habitats. Twenty-four terracotta stools choreographed between the mangrove and sandstone, developed from the coastal rocks as the tide rises and falls. Distinct from the fifteen stones on the white gravel in the Zen-garden of Ryan-Ji, the tall and short gray-reddish brown terracotta stools anchor onto the sand while float and move with the tide, becoming the tidal seats for travelers to meditate and framing, their world of sea view.





模製底座
Prepare printing base



機械臂3D打印
Robot 3D printing



打印完成
Finished printing



封頂
Cap the top



窯燒
Firing in the kiln



成品
Finished











平行展覽

Parallel Exhibition

四十八隻小手的日記 香港大學鈕魯詩樓
Diaries of Forty-Eight Hands HKU Knowles Building

在過重的世界浮游 PMQ 元創方
To Float in a World Too Heavy PMQ

展覽主題：四十八隻小手的日記
策展團隊：蘇暢、李天穎、王維仁
開展日期：2022年2月8日
展覽地點：香港大學鈕魯詩樓3/F

Theme: Diaries of Forty-eight Hands
Curator: Chang Su, Tianying Li, with Weijun Wang
Duration: 8, Feb, 2022 - , 2022
Venue: 3/F, Knowles Building, HKU

HKU ARCHITECTURE GALLERY @KNOWLES

DIARIES OF FORTY-EIGHT HANDS

"In his trip to South America Bruce Chatwin encountered an old lady walking the desert carrying an aluminum ladder on her shoulder. It was German archaeologist Maria Reiche studying the Nazca lines. Standing on the ground, the stones did not make any sense; they were just random gravel. But from the height of the stair those stones became a bird, a jaguar, a tree or a flower!"

In January 2022, 24 undergraduate students from HKU Architecture designed and built four sets of timber structures along the Kuk Po Village watercise. We are interested in how the travel writer Bruce Chatwin captured Maria Reiche's actions - carrying, walking, looking, measuring - and his use of a ladder to understand the Nazca stone lines. It involves a technique of connecting architecture as a tool to establish our bodily relationship to geography, as well as its efficacy to help humans make sense of the secrets and potentialities of the territory.

At Kuk Po, each structure invites visitors to orient their bodies towards the surrounding landscape and connect new vistas: rising tides, mangroves, trees, migratory birds, hillside villages, Feng Shui forest, and the rapid urban development on the other side of the Starling Line. By rebuilding our bodily relationship with the territory, we rethink how to live with nature and contemplate the dialectic relationship between conservation and development.

"Diaries of Forty-Eight Hands" documents and presents the design and construction process of Field Theater, marking the launch of a series of projects initiated by HKU Architecture Centre for Chinese Architecture and Urbanism (CCAUI) with Hakka villages in Sha Tau Kok supported by HKSAR Countryside Conservation Funding Scheme (CCFS). A student-led performance will be hosted at Field Theater in March to mark the opening of Kuk Po Vision, an exhibition on the village's architecture, landscape, and history.

Workshop Lead:
Su Chang, Tianying Li with Weijun Wang

Students:
Fong Yui Nee Joana, Lu Shing Chun Chris, Kong Ling Yiu Yoyo, Ku Wan Lucinda, Lau Wing Lam Ally, Law Tsz Hin, Li Shui Fung Sherwin, Mo Yee Yung Lesley, Wong Lok Yee Angie, Wu Wan Szeung Ada, Zhou Yuying Charrie

Nim Dongan, Ma Ho Ching, Hon Ming Ror, Pak Hei Nam, Tam Wing Huen Ravish, Wong Chung Hei Matthew, Wong Chun Yan Oscar, Zhu Yalan Jolie

Liu Yiran

Special Thanks to:
Sammut Fung (BAAS '20), Jacky Lai (BAAS '20), Tam Kengzao (HKU Architecture CCAUI post-doctoral fellow)

8 FEB — 7 MAR 2022

3/F CORRIDOR, KNOWLES BUILDING

THE UNIVERSITY OF HONG KONG

DEPARTMENT OF ARCHITECTURE



展覽主題：在過重的世界浮游

策展團隊：蘇暢、李天穎

開展時期：2022年3月30日 - 2022年5月3日

展覽地點：中環鴨巴甸街35號, 元創方, S314

Theme: To Float in a World Too Heavy

Curator: Chang Su, Tianying Li

Duration: 30, Mar, 2022 - 3, May, 2022

Venue: S314, PMQ, 35 Aberdeen Street, Central, Hong Kong

HKU ARCHITECTURE GALLERY

TO FLOAT IN A WORLD TOO HEAVY

30 MAR –
3 MAY
2022
@PMQ S314

10:00am - 6:00pm
S314, 3/F, Block A (Staircase)
PMQ, 35 Aberdeen Street, Central, Hong Kong

Supported by:
HKU Department of Architecture
Design Trust
HKU Centre for Chinese Architecture and Urbanism
HK SAR Countryside Conservation Funding Scheme
HKU TDLEO for Undergraduate Research
Academy 22 Education for All Foundation

To Float in a World Too Heavy showcases four works by HKU Architecture students, alumni and faculty members between the seams of land and water in Hong Kong, with a focus on "making home in nature" through design, research, and action. Projects featured in the exhibition serve as explorations of the animistic beliefs – that house, a piece of seemingly inert artifact, is actually endowed with life and thought; and home, often a human-centric concept, could be understood beyond the need of humankind.

The exhibition also presents a series of myths, many from Hong Kong's deep antiquity, that stroll along the waterfront of the city, forming an interpretive framework for the design works. As Roland Barthes states, "However paradoxical it may seem, myth hides nothing: its function is to distort, not to make disappear." This exhibition hopes to uncover the making and living techniques which are often overlooked in Hong Kong's building culture, and to awaken an imagination of the good life in a city that is too often entangled in the congested heaviness of the land.

For enquiries, please contact Ms. Isabel Wong of the Department of Architecture, HKU at (Tel: 3957 2136, Email: isabel.wong@hku.hk)



Curation:
SU Chang
LI Tianying
Support:
Wai-ching Lam
Lai-wan Chan
Ho-yeung Yu

Project Support:
Design Trust
HKU Centre for Chinese Architecture and Urbanism
HK SAR Countryside Conservation Funding Scheme
HKU TDLEO for Undergraduate Research
Academy 22 Education for All Foundation

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展覽裝置：香港大學建築學院 中國建築與城市研究中心
項目主持：王維仁
項目協調：田夢曉
谷埔願景：王維仁、田夢曉及香港大學研究團隊
田園劇場：蘇暢、李天穎、王維仁及香港大學建築學系同學
潮汐觀座：Christian Lange、王維仁及香港大學研究團隊
展場燈光：理工大學設計學院
平面設計：邱潔詩
印刷：KRCC 印刷

Exhibition Installation: Centre for Chinese Architecture and Urbanism, HKU Architecture
Project Director: Weijen Wang
Project Coordinator: Mengxiao Tian
Kuk Po Vision: Weijen Wang, Mengxiao Tian, and the HKU team
Field Theatre: Chang Su, Tianying Li, Weijen Wang with HKU Architecture students
Tidal Stool: Christian Lange J., Weijen Wang and the HKU team
Exhibition Lighting: School of Design, Polytechnic University
Graphic Design: Jessy Yau
Printing: KRCC PRODUCTION CO.



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谷埔
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