



THE UNIVERSITY OF HONG KONG 香港大學  
**faculty of architecture** 建築學院

# BUILDING THE DRAGON CITY

HISTORY OF THE FACULTY  
OF ARCHITECTURE AT  
THE UNIVERSITY OF HONG KONG

This publication has been made possible  
through a generous contribution from Wong & Ouyang (HK) Ltd.

Author / Christian Caryl

Researcher / Rebecca Lo

Editor / Poonam Datta

Graphic Designer / Stanley Wong, 84000communications

Hong Kong University Press  
14/F Hing Wai Centre  
7 Tin Wan Praya Road  
Aberdeen  
Hong Kong  
[www.hkupress.org](http://www.hkupress.org)

© Hong Kong University Press 2012

ISBN 978-988-8083-62-6

All rights reserved. No portion of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording, or any information storage or retrieval system, without permission in writing from the publisher.

British Library Cataloguing-in-Publication Data

A catalogue record for this book is available from the British Library.

Printed by RR Donnelley in China.

# CONTENTS

Dean's Introduction	6	
PART ONE	CREATION / 1950–65	8
	Chapter 1—The Bald Man	12
	Chapter 2—The Real World	20
	Chapter 3—End of the Beginning	27
	Chapter 4—Curry Chicken	34
PART TWO	TAKING OFF / 1965–79	42
	Chapter 5—The Blessings of Disillusionment	46
	Chapter 6—Hong Kongers	62
	Chapter 7—Fat Cat	73
	Chapter 8—Going Up	84
PART THREE	THE WORLD CITY / 1979–89	90
	Chapter 9—Expanding Ambitions	94
	Chapter 10—Order out of Chaos	102
	Chapter 11—Fire	113
	Chapter 12—What's an Architect?	121
PART FOUR	RETURN TO THE MOTHERLAND / 1989–97	124
	Chapter 13—It's Personal	129
	Chapter 14—New Frontiers	135
	Chapter 15—A Rose Garden	144
	Chapter 16—Farewells	152
PART FIVE	CELEBRATION / 1997–2010	156
	Chapter 17—Piers and Palaces	163
	Chapter 18—Expanding Horizons	171
	Chapter 19—Work in Progress	180
Faculty of Architecture Timeline	190	
Contributors	194	
Acknowledgements	200	
Credits	202	
Bibliography	203	

## Chapter 1 - The Bald Man

September, usually a hot month in Hong Kong, feels especially so in 1950. As you leaf through the pages of the *South China Morning Post*, you experience a moment when the Cold War belies its name. The Korean War is raging. American President Harry Truman vows to create a world of peace and freedom, while British Prime Minister Winston Churchill fulminates against the Iron Curtain that seems to be falling across most of Eastern Europe. Chinese Nationalist leader Chiang Kai-shek, recently exiled to Taipei, declares that he will soon return to power in Nanking. Five years after the end of World War II, tensions between former allies are nearing their peak.

Of course, the paper also has plenty of news from closer to home. There's a wealth of reporting on a gangster's shooting of two British police officers, or the trial of three women accused of selling teenaged girls for "purposes of prostitution." Every few days, it seems, customs officials catch another refugee from China with gold bars in his pockets. Hong Kong's first policewoman is making her rounds. The Alhambra Movie Theatre (air-conditioned!) boasts Gene Kelly and Frank Sinatra in *On the Town*. Amid the advertisements for Watson's Prickly Heat Powder and Morris Minor cars, you'll find wedding announcements for ceremonies to be held in St. John's Cathedral, or lists of European or American VIPs arriving on the latest steamer.

And, here and there, you'll also see notices from the University of Hong Kong (HKU), urging prospective students to sign up for new courses or even new programs. The university had gradually come back to life after the depredations of World War II—above all, the three years and eight months of Japanese occupation. Some of the Japanese officers who ran that occupation were still locked up in Stanley Prison—ironically, the same place where interned

HKU officials spent the war. These academic staff wiled away much of their time in captivity discussing the postwar future of their beloved institution. British defeat at the hands of the Japanese in 1941 had given a new impetus to skepticism about colonial rule. By 1950, it had become more apparent than ever that one of the tasks of the revived university would be working towards the creation of a local elite capable of supporting the administration not only of mainland China but also of the Crown Colony.

One of the biggest shortcomings was Hong Kong's lack of local-born architects. Five years after the end of World War II, Hong Kong was swelling with people—and sorely lacking in buildings to house them. Immediately after the war, Hong Kongers displaced by the Japanese flooded back in. Mao Zedong's victory on the Mainland had sent hundreds of thousands of refugees pouring over the border into Hong Kong. The new authorities in Beijing didn't look kindly on that exodus, either, so it hardly came as a surprise when the two sides decided to seal off the border. It was a decision that didn't come lightly for the British. They knew perfectly well that Hong Kong, cut off from its traditional role as a trading hub for the Mainland, would now have to seek a new economic role for itself. That would also mean new construction for the city. But who would design it all?

One of the people with a few thoughts on the subject was a newcomer from Britain. He was 38-year-old South Africa-born architect Raymond Gordon Brown, just arrived in Hong Kong after a brief stint as professor of architecture at the University of Edinburgh. He was a bona fide war hero, an ex-paratrooper who led an assault on a German position in Normandy and finished the war with the rank of major. He also happened to be a died-in-the-wool modernist. In the 1930s he became a member of the Modern Architectural Research Group (MARS), the

organization where British promoters of the Modern Movement gathered to push for a future using new technology and new materials as their formal language. In 1945, just back from the war, he was appointed as principal of the Architectural Association (AA) in London, where he had received his professional schooling. His job there was to transform his *alma mater*, devastated by the ravages of World War II, back into one of the best architecture schools in the world.

Now HKU staff was hoping that Gordon Brown would be the man to inculcate that spirit of modernism and progress into Hong Kong—a place that, with its seething squatter settlements, looked about as far-removed from Corbusier’s visions of communal living as anyone could possibly imagine. They had hired him as the first professor of HKU’s newly created Department of Architecture, to be based on a Western academic curriculum. It was, as a matter of fact, the first of its kind anywhere in the region.

From the very beginning, the faculty evinced an unapologetic spirit of cosmopolitanism. Just over half of the students from the first intake of 43 were from mainland China and Hong Kong; the rest came from Malaysia (then including Singapore), Thailand, India, Indonesia, and Taiwan, with the balance of Eurasian or European descent. For the time being Gordon Brown, affectionately known to his Cantonese-speaking students as *kwong tau lo* or the “bald man,” was the only full professor. He bolstered his meager staff with a lecture or two by fellow AA graduate Eric Cumine, a successful Eurasian architect from Shanghai. (Cumine subsequently joined the university for a year to teach some of the practical aspects of building construction.) He hired a trio of young Swedish design professors to work side by side with Asian lecturers. In acknowledgment of local sensitivities, there was also a *feng shui* master to instruct on how to apply the principles of geomancy.

The students referred to themselves as “guinea pigs.” Their course work took its lead from the offerings at British architectural schools, but there was plenty of attention to local construction methods and materials specific to a subtropical climate. They absorbed Chinese calligraphy and architectural history from Classical Greece to contemporary American, along with the full gamut of modern architectural doctrine. Lecturers Lars Myrenberg and José da Silva chaperoned them out to construction sites around the territory to look at how concrete was reinforced. When they wanted to study Chinese temples, they ferried over to Lantau Island and hiked up to check out Po Lin Monastery. When there was a need to study European heritage buildings, they toured Macau, plentifully endowed with churches and leafy boulevards in the Portuguese tradition—which they then documented in a rich harvest of painstaking measured drawings. Hong Kong, true to its own traditions, was tearing down any building whose advanced age might make it an impediment to progress, usually defined in straightforward economic terms.

## Chapter 2 - The Real World

Architects (and architecture students) faced a daunting array of challenges in the Hong Kong of the early 1950s. Countless buildings damaged in the Japanese occupation demanded repair or refurbishment. The number of businesses grew rapidly in the late 1940s as Hong Kong evolved from a trading post to an industrial hub, and their owners needed new office and manufacturing space.

But the biggest problem of all revolved around the question of where to house the city's exponentially expanding population. As the tide of refugees continued to rise, the city became a place of squatters' huts and densely packed tenements. People slept on the streets in cardboard boxes or crowded into ramshackle settlements that offered little in the way of creature comforts. Those who experienced the Hong Kong of this era frequently compare the crowded hillsides of Kowloon City or Causeway Bay to the *favelas* of Brazil. Roads, sewers, electricity, plumbing, or waste disposal were considered luxuries. Homes were improvised. Given the available building materials, fire was a constant threat. The Shek Kip Mei fire of 1953, which left 53,000 people homeless overnight, was merely the biggest.

Gordon Brown, not the kind of man to keep his students in the studio, sent them out into the settlements to document conditions. It was an experience that imprinted itself on their memories in graphic detail. "Squatters picked very interesting and very dangerous areas to live," recalls architect Barry Will, an Australian who taught at HKU for decades and ultimately rose to dean of the faculty. Newcomers on meager salaries did not fare much better. Inside the usual lowrise tenement buildings, bunk beds were stacked four or five levels high in each room—more like the quarters in a nineteenth-century sailing ship than a 1950s apartment building in Europe or the United States. Some people slept on staircase landings or in shacks on the roofs.



Goaded by the fires, and rejecting these conditions as intolerable, the government embarked on a revolutionary program of public housing construction—one that, contrary to Hong Kong’s fabled reputation as a sanctuary of laissez faire economics, would soon transform the government into the colony’s largest landlord. HKU architecture students—knowing this to be another legacy with which they would one day have to contend—set out to examine these buildings too. They fanned out to explore the first generation of resettlement units. The H-shaped blocks, with their long wings connecting at a central communal kitchen on each floor, were still dauntingly crowded. But their concrete made them less prone to fire, and they provided desperately needed services—such as running cold water and indoor plumbing—to a rapidly growing population. These increasingly ubiquitous forms of public housing would shape a generation.

## Chapter 3 - End of the Beginning

It would be hard to imagine someone who embodied the colonial system better than Raymond Gordon Brown. Impeccably dressed, tall, suave, and charming, he bore—outwardly, at least—all the instinctive self-assurance that characterized the imperial Briton. He was, by all accounts, not only a fluent conversationalist but also a gifted public speaker, a man who cut an imposing figure at a podium. “He was the only university professor who could walk into the office of Governor Sir Alexander Grantham unannounced and be received,” recalls Lee Yuet (BArch60), noting that Gordon Brown had a close friendship with Sir Grantham’s American wife, Maurine, an interior designer. “This man really had character and showmanship. He could charm the birds off the trees.” The experience he gained in his work on major public projects gave him an additional edge in his dealings with the governor.

Yet there was a bit more to him than that. His ramrod bearing was belied by a mercurial spirit. He was famously casual with his money; one of his cars was repossessed. He drove a Jaguar and had his own sailboat moored in the harbor—not to mention a motorized Chinese junk for pleasure cruises with HKU students joining in the fun. “We would go on boat outings—me, David Sun (BArch58) and some others,” remembers Andrew Lee (BArch56). “Gordon Brown was with us all the time—in school, outside school, in the middle of the night. He had a flamboyant personality who inspired everyone to work hard.”

Starting each day with two strong shots of Black Label whisky, Gordon Brown happily participated in student drinking contests. Sometimes he would stand his students a round. “Quite often he would visit the design studios around 2:30 or 3:00 am, give us valuable design criticisms, and invite us all, anywhere from 10 to 12 students still working in the studio, to his home for breakfast,” recalls Gustavo da Roza (BArch55). “And he was generous to a fault.”

When a student had difficulty meeting school fees, he would more often than not find himself on the receiving end of a Gordon Brown gift. And it was not only students who benefited. Gordon Brown had a symbiotic relationship with Shanghai architect Eric Cumine, a longtime friend from London. Cumine would reciprocate by jumpstarting the careers of many HKU graduates.<sup>11</sup>

Gordon Brown put his social skills to good use in his own practice as well as in his work as Dean. He opened his own office in Hong Kong soon after his arrival, and his good relations with the local elite helped him acquire some important commissions. The government needed a new city hall; Gordon Brown got the job. “On July 1, 1955, we started drawing the design for city hall as it is built today,” recalls Donald Liao (BArch55), who worked briefly for his former professor after graduation. “I did the tall block, Gus [da Roza] did the theatre and Jackson [Wong BArch55] did the concert hall.” Using his contacts from a global network fashioned during his days at the AA, he invited Scandinavian architects to work for the government and to teach at HKU as well.

In 1953, the Faculty of Architecture applied for accreditation by the Royal Institute of British Architects (RIBA). British examiners visited the school, surveyed the course offerings, and stated publicly that the school would soon obtain the RIBA’s official seal of approval. Gordon Brown eagerly awaited the accreditation, which would allow his students to practice professionally around the world and give his custom-designed curriculum solid support. But it didn’t come. In December 1953 the news arrived that RIBA accreditation would not be granted. It was a blow.

1 | Rebecca Lo interview with Yg Nook Man June 21, 2010

The years that followed tell a story of growing disappointment and frustration on the part of Gordon Brown. In November 1957 came another blow. The university decreed that faculty members would no longer be allowed to conduct private practice of any kind along with their teaching duties. Gordon Brown, who had always viewed himself as a working architect as well as an educator, resigned in protest and left Hong Kong behind. The years that followed brought only further professional and financial disappointment, and he finally gave up. Beset by financial difficulties and professional frustration, on March 17, 1962, just before his 50th birthday, he shot himself, leaving behind his wife Alison and three daughters.

Yet Gordon Brown also left behind a remarkable legacy. The class of 1955, the first he recruited and nurtured, would produce a notable harvest of architects. After graduation Ng Yook Man (BArch55) went to work for Eric Cumine and then another Shanghai architect Robert Fan. He would move on to design numerous residential and commercial developments around Hong Kong in the years to come; he continues to practice today. Michael McDougall (BArch55) opened his own urban and planning design practice in California and later taught architecture. Eddy Kho (BArch55) would also put in a stint with Cumine before opening his own interior design practice. Doreen Young (BArch55), one of the four women in the class of 1955, would go on to finish a Master's at Harvard; later she married Robert Fan, Jr., and the two of them opened a joint practice in the San Francisco Bay area that continued until the 1990s. Gustavo da Roza worked for Gordon Brown and taught at HKU for a few years before embarking on an illustrious career as an architect and educator at Berkeley and the University of Manitoba.

Some of the graduates would have an especially profound impact on Hong Kong itself. Donald Liao would make a transformative contribution to Hong Kong's public housing policies. Perhaps most consequentially of all, Jackson Wong and Ng Chun-man would band together to found a firm whose metamorphoses might have supplied the plot of a novel by James Clavell. It would shape the profile of Hong Kong's built environment like none other.

## Chapter 4 - Curry Chicken

Gordon Brown's departure ushered in an era of distinctly more modest ambitions. Under Wallace Gerard ("Gerry") Gregory, the Faculty of Architecture would be stripped of its autonomy owing to financial and administrative limitations and subsumed under the Faculty of Engineering. Gordon Brown's emphasis on architectural design as an artistic endeavor would give way to Gregory's more utilitarian view. As Hong Kong began a slew of massive infrastructure projects, many of Gregory's students would come to value this approach for what they saw as its broadness and realism. Others would violently reject it as philistinism. The pendulum between art and function began swinging towards the latter.

And yet—perhaps precisely because of his no-nonsense ways—it was the methodical Gregory who would succeed, in 1961, in attaining the prize of RIBA accreditation that had eluded the charismatic visionary who preceded him in the job. Gordon Brown had recruited Gregory, another ex-military man, from the Public Works Department in Mauritius. Gregory's detractors would deride him accordingly as a mere "builder" (or worse, as an "engineer"). According to Lee Yuet: "Gregory was not as brilliant as Gordon Brown—people thought that he could follow orders." But there may have been at least a bit more to him than that. He had, after all, trained at the University of Liverpool under Professor Sir Charles Reilly, an early modernist. Gregory was a founding member of the Hong Kong Institute of Architects and designed several university buildings.

Unlike the worldly Gordon Brown, Gregory would never be seen in casual dress; he was always in jacket and tie. "Gerry Gregory was an ex-army guy," recalls Barry Will. "He ran a military-like school." Gregory and other senior professors lived in Robert Black College, dubbed "Buckingham Palace" by the students, presumably for the way it loomed magisterially

over the campus, which was still an idyllic, leafy place dotted with old buildings. Some among Gregory’s colleagues came to value his crisp, no-nonsense manner. His students, a bit less respectful, would refer to him in Cantonese as “Curry Chicken,” which is how his name sounded.<sup>12</sup> One of them, Dennis Lau, recalls Gregory as “stern, solemn and inflexible,” and remembers how the professor would hurl chalk at anyone caught dozing off during lectures. Gregory’s one concession to poetry was his fondness for sailing. A member of the Royal Yacht Club, he never missed a Saturday race. Those who remember the era recall the harbor filled with colorful sails before the competitors headed out to the waters off North Point.<sup>13</sup>

Gregory’s matter-of-factness did not prevent the Architecture Department from continuing to cultivate its own eccentric ways. The department in those days included Gunter Hollmann (a German who had been a prisoner of war under the British) and Bjorn Nedberg (a Norwegian who had been a prisoner under the Germans). Hollmann’s Cantonese nickname was “Hungry Dog,” and the students, who knew of his fondness for snacks, would use their chocolate and biscuits to lure him over to their drafting boards in return for longer crit sessions. Among themselves the students cultivated a proud sense of community, aside from the occasional fistfight.

This was an era when the department boasted two phones of its own, and a call from overseas was a major event, triggering shouted searches for the recipient that echoed around the Duncan Sloss Building. Photocopying was a thing of the future. Anything that had to be copied was either photographed and developed in the department’s darkroom or replicated with carbon paper. Sitting on tall stools at high work tables, students formulated their designs on boards covered with costly Saunders Drawing Paper. Each student had to prepare five

2 | Edward Ho memoir

3 | Christian Caryl interview with Ying Wah Kwok, 2010

boards for each class, applying the paper wet so that it would stick, painstakingly smoothing out the bubbles, and then leaving the board out to dry overnight.

Outside the idyllic university grounds, though, nothing was standing still. New visitors to the city, like Barry Will, confessed themselves mesmerized. He landed at Kai Tak International Airport, riveted by the dramatic descent through Kowloon. “It was a magic carpet of lights and mountains,” he recalls. “The harbor was full of junks and fishing boats—livelier than now and much bigger.” His HKU hosts brought him down to the harbor, which they crossed on the Star Ferry—these were pre-tunnel days—then drove him up Cotton Tree Drive, still under construction. “It was a revelation: exciting, atmospheric and totally unexpected in some ways,” he recalls. “The compactness and tightness of buildings was amazing—much better than I was expecting, and more diverse than I was able to conceive.” There were also less positive impressions, such as the environmental impact of the city’s burgeoning households. “In Kowloon, the method of collecting garbage at the time was to throw it out the window. Then people raked the garbage into pyramids everywhere. The smell was something out of this world.”

Services weren’t managing to keep up, but the vibrancy that Will picked up on was real. The sealing of the border with China had proved a blessing. Cut off from its natural hinterland, Hong Kong responded by expanding its traditional strengths in trade and finance and by coupling its inherited entrepreneurial instincts to a brisk manufacturing culture. The influx of cheap labor fueled new growth in textiles, optics, toys, and plastics. A smart young businessman named Li Ka-shing, for example, was beginning to make a killing by producing plastic flowers for the world market, laying the foundation for a future empire. He gave



Simon Kwan (BArch67) some of his earliest commissions. The cityscape in Central was still dominated by traditional four-story commercial blocks. Anyone looking for an especially impressive commercial address might well choose Man Yee Building, the first office building in the city to boast escalators. Tellingly, it had been completed in 1960 by Chu Bin, another one of the Shanghai exiles. For the moment, Man Yee Building remained the tallest structure in Hong Kong. That, like so much else, was about to change.

## Chapter 5 - The Blessings of Disillusionment

In 1966, Mao Zedong launched the People’s Republic of China into a period of profound and destructive delirium. The Great Proletarian Cultural Revolution represented nothing less than an assault by the Communist Party on itself, and it soon led to a state of political paralysis and virtual civil war that reached into virtually every corner of Chinese life. It was perhaps inevitable that Hong Kong would come to feel the side effects from this enormous upheaval. In 1967, political agitators inside the colony seized the chance to launch a campaign of calculated rebellion against the government. Strikes and demonstrations mushroomed. Once the government succeeded in damping down the protests, the would-be revolutionaries responded with an underground bombing campaign.

This amounted to an existential shock for Hong Kong’s population. Before the riots, many Hong Kongers had looked to China as an ultimate source of identity, their “real” homeland. Now that was over. “In 1967, the local Chinese had to choose between supporting Communist China and the colonial government, which had provided stability, good order and the general conditions for them to live and work without facing persecution or overt oppression,” as the historian Steve Tsang writes:

... In the process, they reflected on their sense of identity. It was not an easy decision but they overwhelmingly chose to uphold their own way of life. It was as a result of being forced to choose that for “the first time in Hong Kong’s recent history, the inhabitants believed that the British-Hong Kong government was ‘their government,’ however wanting it might be in other ways. This change in attitude was critical to the forging of an ‘imagined community’ of Hong Kong in the long process entailed in the emergence of a local identity.<sup>11</sup>

From now on, Hong Kongers would be increasingly inclined to think of themselves as Hong Kongers first—people who could be proud of their own distinct achievements.

1 | Steve Tsang, *A Modern History of Hong Kong*, Hong Kong: Hong Kong University Press 2004 p. 190

Not all of the social turmoil in this period came from outside. The Star Ferry riots of 1966, when young people from within Hong Kong indulged in a violent protest in response to a fare hike, revealed sources of genuine dissatisfaction. Hong Kong's rulers were smart enough to understand that the city's rapid growth had left many of its citizens—especially younger ones—frustrated and angry. Ironically, it was precisely the government's earlier expansion of public education that had raised expectations among the newer generation. Now administrators understood that there was a host of problems that urgently demanded remedies. First and foremost among them was the challenge of providing adequate housing to a rapidly expanding population. Governor Sir Murray MacLehose made this one of his priorities upon assuming office in 1971, and the government soon began building new towns and housing developments at astonishing speed.

For the first time, the ranks of those assigned to tackle the task at hand included experts drawn from among the Hong Kongers themselves. One of the most effective would prove to be Donald Liao, a member of that first illustrious class of 1955. Roland Firth, one of the British instructors at the Gregory-era Department of Architecture, moonlighted as a government consultant on housing issues. It was Firth who brought Liao into the Housing Authority, making him the first Chinese to ascend to become chief architect for its most formative years.

Liao, born to a sixth generation Taiwanese landowner and mayor, worked for Gordon Brown in both his office and at HKU after graduation. Then he studied landscape architecture in the United Kingdom, returning to Hong Kong to begin his career in the civil service. It was in his capacity as the Housing Authority's Chief Architect that he began designing four major estates, including Ma Tau Wai and Wah Fu. The shift in political conditions that followed

the Confrontation of 1967 would give added impetus to Liao’s work, and he would soon press ahead with a new vision.<sup>12</sup>

Wah Fu marked a turning point in the city’s development, and not only because of the background of the man who designed it. Well into the 1960s, Hong Kong public housing was still dominated by clones of the spartan Mark and So Uk estates. Wah Fu, completed in 1971, changed all that. This—the most significant of the estates under Liao’s direction — wasn’t just another collection of cookie-cutter buildings; it aimed above all to provide a sense of community. Shops, banks, and schools were all incorporated into the plan. The towers stood around carefully designed public spaces for play and relaxation. Everything you needed for a good life was there. “To design public housing, I believe that you must start from a basic assumption that you are providing an independent, self-contained unit,” states Liao. “Wah Fu was the first housing estate which had the size of a new town population. Over 50,000 people were planned to live there. I had to design something like a new town.” It would become a model for an entire subsequent generation of public housing developments.<sup>13</sup> Liao would continue to play a leading role in the formulation of housing policy.

Liao and other Housing Authority officials would make ample use of the Department of Architecture’s expertise along the way. Hong Kong’s path-breaking efforts to cope with its housing problem radiated far beyond the colony’s borders. As their own economies began to take off, countries throughout Southeast Asia found themselves contending with comparable problems, and a market for Hong Kong expertise emerged. HKU’s Barry Will set up a group of companies to spread relevant know-how around the region. Singapore’s public housing system borrowed liberally from this fund of knowledge; so did Malaysia’s.

2 | Letter from Gustavo da Roza, June 5, 2010

3 | *Growing with Hong Kong: The University and Its Graduates—The first 90 years*, p. 144

And it wasn't only the public sector that did pioneering work. Edward Ho (BArch63) embarked on a fruitful architectural career that included a long stint with Wong Tung & Partners. Projects included Hong Kong Park and the Sheraton Hotel with its attached multilevel shopping mall. Ho went on to design luxury residential projects in the 1970s and 1980s and later enjoyed a prominent role in Hong Kong politics, particularly as the handover of the colony back to Chinese sovereignty and implementation of “one country, two systems” neared.

Yet one of his most lasting legacies was not a single grand building but an entire estate. Mei Foo Sun Chuen, a residential development located at the site of the former Lai Chi Kok Mobil Oil tank farm, “mixed residential, commercial, retail, institutional and recreational constituents”<sup>14</sup> in a way that Hong Kong really hadn't seen before. And it was all done on a commercial basis. “At the time of designing Mei Foo Sun Chuen, private housing only existed in single blocks with varied qualities. Public housing, on the other hand, consisted mostly of public resettlement estates. Following Mei Foo, the idea of comprehensive private housing development became widely adopted as the middle class of Hong Kong emerged. The planning concept of Mei Foo Sun Chuen was further carried through in the firm's later projects, such as Taikoo Shing and Chi Fu Fa Yuen.”<sup>15</sup>

Despite its age, Mei Foo Sun Chuen remains a popular residential address. The prices of apartments there have held steady for years—testament not only to the development's convenient location but also to its excellent management and the range of services that were incorporated in its design from the beginning. The mainland Chinese, among many other visitors to Hong Kong, would find much to emulate there in the years to come.

# CONTRIBUTORS

## Chan, Paul

Obtained his Bachelor (98) and Master (07) degrees from HKU in Architecture and Landscape Architecture. He practices landscape architecture with Earthasia in Hong Kong.

## Chau, Kwong-wing

Obtained his Bachelor (84) and PhD (91) degrees from HKU in the former Department of Building. Dr Chau is chair professor and acting head of the Department of Real Estate and Construction at HKU.

## Chen, Leslie

Is the deputy head of the Division of Landscape Architecture, associate professor and director of the Master of Landscape Architecture Program at HKU.

## Chiu, Rebecca

Is assistant sirector of the Centre of Urban Studies and Urban Planning and program director of the Master of Housing Management and Bachelor of Housing Management programs at HKU.

## Cunich, Peter

Is director of the Centenary History Project at HKU. Dr Cunich teaches in HKU's Department of History.

## da Roza, Gustavo

Obtained his Bachelor (55) degree in Architecture from HKU with its first class of graduates. After a career spent teaching and practicing architecture in North America and Asia, he is retired and resides in Vancouver.

## Du, Juan

Is assistant professor, Master of Architecture Program Coordinator and thesis chair at HKU's Faculty of Architecture. She was the chief curator for the Hong Kong pavilion at the 12th Venice Biennale.

### **Ho, Barrie**

Obtained his Bachelor (96) degree in Architecture from HKU and is founder and director of Barrie Ho Architecture Interiors in Hong Kong.

### **Ho, Daniel**

A surveyor by profession he received his PhD (2000) and is currently an associate professor in the Department of Real Estate and Construction. He was head of Department from 2006 to 2009. His research interests are facility management, building performance assessment, development control, and urban renewal.

### **Ho, Edward**

Obtained his Bachelor (63) degree in Architecture from HKU and was a partner at Wong & Tung. From 1978 to 2008, he served with the Hong Kong Government and was a legislator for many years. He is retired and resides in Hong Kong.

### **Kwan, Simon**

Obtained his Bachelor (67) in Architecture and PhD (89) in Fine Arts, both degrees from HKU. Dr Kwan is Chairman of Simon Kwan & Associates in Hong Kong.

### **Kwok, Ying-wah**

Was Executive Officer at HKU's Faculty of Architecture from 1962 to 2002. He is retired and resides in Hong Kong.

### **Lai, Lawrence**

Obtained his PhD (95) and is currently a professor in the Department of Real Estate and Construction. He is a professional planner, economist and noted historian of Hong Kong during World War II.

### **Lam, Wo-hei**

Obtained his Bachelor (71) degree in Architecture from HKU and is senior director at Wong & Ouyang Architects in Hong Kong.

### **Lam, Tony**

Obtained his Bachelor (84) and Master (05) degrees in Architecture and Architectural Conservation from HKU. He is co-founder and director at AGC Design in Hong Kong.

### **Lau, Dennis**

Obtained his Bachelor (70) degree in Architecture from HKU and is chairman and managing director at Dennis Lau & Ng Chun-man Architects & Engineers in Hong Kong.

### **Lau, Patrick**

Was a professor at HKU from 1973 to 2004 and head of Architecture from 1996 to 2000. He is a Legislative Councilor in Hong Kong.

### **Lee, Anderson**

Is an assistant professor at HKU's Department of Architecture and principal designer of Index Architecture in Hong Kong.

### **Lee, Andrew**

Obtained his Bachelor (56) degree in Architecture from HKU. He is founder and director of Andrew Lee King Fun & Associates in Hong Kong.

### **Lee, Yuet**

Obtained his Bachelor (60) degree in Architecture from HKU. After a career in civil service and the private sector, he is retired and resides in Hong Kong.

### **Lerner, Ralph**

Chair professor and dean of the Faculty of Architecture from 2006 to 2011.



### **Leung, Joan**

Is an architect and a professor at HKU's Department of Architecture from 1987 to 1996. Along with her husband, the late Eric Lye, she co-founded Lotus Architects in Hong Kong.

### **Liao, Donald**

Obtained his Bachelor (55) degree in Architecture from HKU with its first class of graduates. After a career spent in civil service, most notably as director of Housing Authority, he is retired and resides in Hong Kong.

### **Ling, Kar-kan**

Obtained his master (83) degree in Urban Planning with its first class of graduates. He is deputy director of Planning/Territorial with the Planning Department in the Government of Hong Kong.

### **Liu, Anita**

Left Hong Kong at the end of 2007 but re-joined the University of Hong Kong in 2010 as the head of Department of Real Estate and Construction, after leaving Loughborough University in the UK where she was chair professor in commercial management and quantity surveying.

### **Lo, Philip**

Obtained his Bachelor (83) degree in Quantity Surveying from HKU with its first class of graduates and is chairman of Rider Levett Bucknall in Hong Kong.

### **Lung, David**

Registered architect, professor of Architecture, joined HKU in 1984 and currently dean (special projects and development). He is founding director of the Architectural Conservation Program.

### **Ma, Mabelle**

Obtained her Bachelor (90) degree in Quantity Surveying from HKU and is general manager, Development and Valuations with Swire Properties in Hong Kong.

### **Mak, Lawrence**

Obtained his Bachelor (96) and Master (04) degrees in Architecture and Architectural Conservation from HKU. He is senior manager, planning and design at the Urban Renewal Authority in Hong Kong.

### **Ng, Vincent**

Obtained his Bachelor (85) and Master (94) degrees in Architecture and Urban Design from HKU. He is co-founder and director at AGC Design in Hong Kong.

### **Ng, Yook-man**

Obtained his Bachelor (55) degree in Architecture from HKU with its first class of graduates. He practices architecture in Hong Kong.

### **Solomon, Jonathan**

Is acting Head and assistant professor at HKU's Department of Architecture. He was the curator of the US pavilion at the 12th Venice Architecture Biennale.

### **Sun, David**

Obtained his Bachelor (58) degree in Architecture from HKU. After a career practicing architecture mostly in Singapore, he is retired and resides in California.

### **Walker, Anthony**

Was appointed first chair professor of the Department of Real Estate and Construction in 1985. Currently he is emeritus professor.

**Will, Barry**

Was professor from 1971 to 1999 and dean from 1990 to 1998 at HKU's Faculty of Architecture. The Brisbane native is executive director at WCWP International in Hong Kong.

**Wong, Chi-kui**

Obtained his Bachelor (59) degree in Architecture from HKU and was a professor from 1978 to 2001 in the Department of Architecture and Division of Landscape Architecture at HKU. He is retired and resides in Hong Kong.

**Yeh, Anthony**

Is head and chair professor of the Department of Urban Planning and Design at HKU.

**Yim, Rocco**

Obtained his Bachelor (76) degree in Architecture from HKU and is executive director of Rocco Design Architects in Hong Kong.

**Yung, Jason**

Obtained his Master (98) degree in Architecture from HKU and, along with his wife and business partner Caroline Ma, is co-founder and director of Jason Caroline Design in Hong Kong.