



A Guide to Public Art at CUHK

香港中文大學 公共藝術手冊



香港中文大學

The Chinese University of Hong Kong

M.A. in Cultural Management Programme



A Guide to Public Art at CUHK 香港中文大學 公共藝術手冊

Edited by Dietrich Neumann, Haoqian Yu

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Foreword

序言



It is with great pleasure that I write the foreword for this exceptional publication, which introduces 34 public artworks on CUHK's campus.

We are blessed with a beautiful campus, surrounded by nature and culture. Some public artworks are more prominent, such as the *Pavilion of Harmony* and the *Gate of Wisdom*. There are also numerous other works

on campus that have great social and cultural significance. The mission of this book project, I believe, is to present the context of these works so that we can better appreciate their artistic and cultural values the next time we walk by them.

This publication was initiated and led by Professor Dietrich Neumann, with contributions from Haoqian Yu (Teaching Assistant) and students from the course, *CULS5331 Seminars in Cultural Management*. Dietrich and I connected in January 2022. Then, Dietrich had just

assumed the Directorship of John Nicholas Brown Center of Public Humanities and Cultural Heritage at Brown University in Providence, RI, USA, while I was just half a year into my role as Director of the Master of Arts in Cultural Management (MACM) programme at CUHK. Our predecessors had long-standing collaborations, and in our first meeting, we both agreed to continue this meaningful engagement between Brown University and CUHK. One thing led to another, and I am delighted that Dietrich accepted my invitation to join the MACM programme as Visiting Professor in the Spring Term of AY2022/23. And now that his visit is drawing to a close, he has gifted us with this wonderful publication. This publication is also very timely given that CUHK is celebrating our 60th anniversary this year. Thank you very much, Dietrich. You have definitely left an indelible mark in this short 4-month visit.

I would also like to take this opportunity to congratulate the students in this course. All of you played a vital role in the success of this publication. I hope you are proud of your accomplishments. Most importantly, I believe you have gained a lot from this experience.

I am confident that you will enjoy this book as much as I have, and I am eager to see what new insights it may bring to future studies and appreciation of public art on campus.

我很高興能為這本介紹香港中文大學校園中
34 件公共藝術作品的出版作序。

我們有幸享有一個美麗的校園，充滿自然景色與文化歷史。其中有一些公共藝術作品十分著名，如「合一亭」和「仲門」。校園裡還有其他許多頗具社會和文化意義的作品。我相信，本書的使命是介紹這些作品的來龍去脈，以便我們下次路過它們時能夠更好地欣賞其藝術和文化價值。

本書由迪特利希·諾伊曼（Dietrich Neumann）教授發起並掌舵，助教于溟千先生和「CULS 5331 文化管理研究研討」班上學生合力撰寫。我與迪特利希於 2022 年 1 月相識。那時，他剛剛就任布朗大學公共人文與文化遺產中心（John Nicholas Brown Center for Public Humanities and Cultural Heritage）主任，而我接任中大文化管理碩士（MACM）課程主任也僅半年。我們的前任有著長期的合作關係，在第一次會面時，我們就一致同意繼續布朗大學與中大之間有意義的合作。因勢利導，很高興迪特利希接受了我的邀請，在 2022/23 學年春季學期以訪問教授的身份加入 MACM 課程。正值他的訪問即將結束之時，他又給我們留下這本精彩的書。鑑於中大今年迎來六十週年校慶，這本書也顯得非常應時。再次感謝迪特利希，在這短短 4 個月的訪問中，你無疑留下了不可磨滅的印記。

我也想藉此機會祝賀這門課的學生。你們所有人的付出及努力成就了這次出版。希望你們能為自己的成就感到自豪。最重要的是，我相信你們也從這次經歷中收穫良多。

我有信心你會像我一樣喜愛這本書，我也很期待看到本書在未來能為校園公共藝術的研究和欣賞帶來新的見解。

Benny Lim 林國偉

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香港中文大學文化管理專業應用副教授
文化管理碩士課程主任

Introduction

本書介紹

The Chinese University of Hong Kong surely has one of the most dramatically beautiful campus settings in the world, thanks to its hillside location in Ma Liu Shui and the magnificent views over Tolo Harbor and the Shing Mun river. It is also a true ‘academic village,’ as American statesman Thomas Jefferson famously called his vision of a perfect university, with all the elements of a community - museums and libraries, theaters, living quarters, social gathering spaces and sports facilities, as well as administration buildings, parks, well-functioning public transport and many restaurants and cafes.



The campus also serves as an outdoor museum for a substantial collection of public art. Many pieces are by major artists such as Weishan Wu, Ming Ju or Yee Cheung while others were envisioned by students or faculty and then commissioned by their college. They cover the entire course and breadth of art in the 20th Century, from

representational to abstract, figurative to metaphorical, minimalist to postmodern. Many are rooted in Chinese craft and calligraphy, others reflect Western developments. Some are well-known campus landmarks, others are hidden in locations off the beaten track.

What makes this group of sculptures particularly coherent and relevant, is the fact that almost all are closely tied to this place and its history - different from, let's say, sculptures in a city park. Most were specifically commissioned to, for example, celebrate a college's anniversary and its ethos, or to commemorate a beloved professor or outstanding scientist. In other words, they are markers of identity, reflection and memory in the campus landscape. Thus, creating a guidebook seemed like a good class project for a seminar in Cultural Management, and we hope that it will make the art on CUHK's beautiful campus more visible and recognized and thus also more 'public.'

When Professor Benny Lim, director of the MA Programme in Cultural Management called me up to revive the previous collaboration between our institutions and invited me to teach here, I could not foresee how much I would enjoy my time at CUHK and how much I would learn and discover. Working with Haoqian Yu, Teaching Assistant for this course and co-editor of this publication, has truly been one of the great delights of my stay. In addition to editing and organizing the workflow for our book, Haoqian was also in charge of all translations into

Mandarin. We greatly enjoyed collaborating with the wonderful designer Faye Cheah who created the visual identity and layout for this book. I am truly grateful that Professor Laikwan Pang, head of the Department of Cultural and Religious Studies also supported this project.

Most importantly, I want to compliment the students in this class, who did amazing research in college archives and online, contacted artists and researched their oeuvre, and patiently went through several stages of the editing process. They helped me understand the unique challenges of translating the poetic essence of Chinese characters into appropriate and respectful English, they were eager to explore materiality and process together and our discussions about fundamental roles and central importance of public art was enlightened by many examples they provided from their own experience and cultural sphere.

This book is the result of a multifaceted collaboration and mutual inspiration and marks a renewed connection and exchange between our two institutions.

香港中文大學無疑擁有世界上最美麗的校園之一，座落於馬料水的山坡上，俯瞰吐露港和城門河的壯麗景色。它也是一個真正的「學術村」，正如美國政治家托馬斯·杰斐遜（Thomas Jefferson）所說。他設想中一所完美的大學需擁有社區的一切元素——博物館和圖書館、劇院、生活區、社交聚會場所和體

育設施，以及行政樓、公園、運轉良好的公共交通和許多餐廳與咖啡館。

然而鮮為人知的是，中大校園還是一個戶外博物館，收藏了大量的公共藝術作品。許多作品出自知名藝術家如吳為山、朱銘、張義等之手，而其他作品則由學生或教師提出設想，再由書院委約製作。它們覆蓋了20世紀藝術的整個歷史與廣度，從具像到抽象，從再現到隱喻，從極簡主義到後現代。有許多作品植根於中國傳統工藝與書法，其他則反映出西方的影響。有些是著名的校園地標，有些則隱藏在人跡罕至的地方。

這些雕塑之所以互相關聯，是因為不同於城市公園中的雕塑，校園內幾乎每一件雕塑都與其所處的空間及歷史緊密相關。例如，大多數是為慶祝大學或書院週年紀念日及其理念專門委託藝術家創作，亦或是為了紀念某位備受愛戴的教授或傑出的科學家。換句話說，它們在校園景觀中標記著身份、思考和記憶。因此，編撰一本導覽冊可以說是「文化管理研究研討」這門課一項合適的練習。我們希望這本手冊能夠讓中大美麗校園中的公共藝術被更多地看到和認可，從而更具「公共性」。

當文化管理碩士課程主任林國偉教授提議重拾兩校之前的合作，並邀請我作為訪問教授來此開課時，我不曾預料到自己會在中大度過多少美妙的時光、

學習與探索多少新知。與這門課程的助教及本書的共同編輯于湔千的合作十分愉快。他不但組織了本書編撰的工作流程，還負責校對了所有的中文譯文。與為本書設計視覺並排版的出色設計師 Faye Cheah 的合作也十分順利。非常感謝文化及宗教研究系主任彭麗君教授對本項目的支持。

最重要的是，我想要稱讚這門課優秀的學生，他們對大學的檔案和網上資料進行了充分的研究，聯繫了藝術家並研究了他們的生涯創作，耐心地完成了歷經數個階段的編輯。他們幫助我理解了將漢字的詩意本質翻譯成恰當且真誠的英文這一獨特的挑戰，樂於探索雕塑的材質和製作過程，他們基於自身的經驗與文化背景分享的諸多案例也啟發了課堂上我們關於公共藝術的基本角色及重要性的討論。

這本書是多方合作、相互啟發的成果，亦標誌著兩個學術機構之間聯繫與交流的延續。

Dietrich Neumann 迪特利希·諾伊曼

Brown University, Visiting Professor, CUHK, spring 2023
布朗大學，香港中文大學訪問教授（2023年春）

Central Campus 大學本部

- 1 Four Pillars 6-9
by Wai Szeto Hoiyau Cheung
四條柱 - 司徒惠 張凱柔
- 2 Gate of Wisdom 10-14
by Ming Ju Jiayi Miao
仲門 - 朱銘 繆佳怡
- 3 Statue of Choh-Ming Li 15-17
by Weishan Wu Yuanyuan Liu
李卓敏銅像 - 吳為山 劉源遠
- 4 Institute of Chinese Studies Memorial 18-23
by Dr. Choh-Ming Li Lai-fei Mo, Gorie
中國文化研究所落成記 - 李卓敏博士 巫麗斐
- 5 Golden Jubilee Garden of Appreciation 24-25
by Yutaka Yano Jingyang Wang
金禧承澤園 - 矢野豐 王旌楊
- 6 Statue of Professor Chen Ning Yang 26-30
by Weishan Wu Pak-yiu Li, Leaper
楊振寧教授銅像 - 吳為山 李柏耀
- 7 Statue of Professor Sir Charles Kao 31-35
by Weishan Wu Cheuk Yiu Koo, Sandy
高錕爵士雕像 - 吳為山 古卓瑤

Chung Chi College 崇基學院

- 8 Chung Chi Sculpture 38-41
by Chung Chi Alumni Association Xiao Fu
崇基雕塑 - 崇基校友會 傅曉
- 9 Chung Chi Couplet 42-44
Unknown artist Tsz Kwan Kam
中大崇基學院校門牌樓暨楹帖 甘芷昀
- 10 Jesus Washing His Disciple's Feet 45-48
by Ke Hu Jiayi Li
耶穌為門徒洗腳 - 胡珂 李佳怡
- 11 Soaring Fifty Golden Jubilee Sculpture 49-51
by Pui Ping Roe Chan King Hin Koh
五十飛翔 - 陳珮萍 許敬賢
- 12 The Spring of Wisdom 52-54
by Hon Ching Lee Xiaoxia Li
六十智源 - 利漢楨 李小夏

- 13 People 55-58
by Prof. Kung Hing Yung *Jiaqin Wu*
 「众」- 容拱興博士 吳佳沁
- 14 Theatre of the Fai Society & 59-62
 “Glory to Labour” Tablet
by Chung Chi College Class '74 (Fai Society) *Haoqian Yu*
 暉社台與「勞動光榮」碑 - '74級畢業生(暉社) 于湜千
- 15 Statue of Professor Sze- Kwang Lao 63-65
by Tat Shing Chu *Dietrich Neumann*
 勞思光教授像 - 朱達誠 迪特利希·諾伊曼

New Asia College 新亞書院

- 16 New Asia College Stone Tablet 68-72
by Ke-Duan Zeng *Tan, Nicole*
 新亞書院石碑 - 曾克崙 譚妙賢
- 17 Statue of Chun-i Tang 73-77
by Tat Shing Chu *Yung Hing Cheung*
 唐君毅先生像 - 朱達誠 張容馨
- 18 Confucius 78-81
by Lou Wen *Xinyu Zhou*
 孔子像 - 文樓 周昕豫
- 19 A Dew Drop (a.k.a. Universe) 82-83
by Danny Lee Chin-fai *Ruoning Wu*
 露珠 或 萬象 - 李展輝 吳若凝
- 20 New Asia Clock Tower 84-85
by Ka Wa Li *Meixian Liu*
 新亞校園鐘樓 - 李家華 劉美嫻
- 21 Ceramic Relief 86-89
Unknown artist *Hin Kiu Chung, Joey*
 學思樓無名壁畫 鍾衍蕎
- 22 Pavilion of Harmony 90-93
by Freeman Chan *Lok Man Wong, Eddie*
 合一亭 - 陳惠基 王樂文

United College 聯合書院

- 23 United College has cultivated a steady 96-99
 stream of talents in the past 60 years.
by Hon Ching Lee *Leyi Zeng*
 聯合書院 六十年來 作育英才 源源不絕 - 利漢楨 曾樂怡

- 24 Release 100-102
by Lou Wen *Lai-fei Mo*
開放 - 文樓 巫麗斐
- 25 Om/Um 103-106
by Siu Kee Ho *Jiatian Huang, Erica*
調 - 何兆基 黃嘉鉅
- 26 Dancer 107-108
by Yee Cheung *Shanice Lam*
舞者 - 張義 林慧怡
- 27 Celestial Power (a.k.a. Cavort) 109-111
by Yee Cheung *Shanice Lam*
龍騰虎躍 - 張義 林慧怡
- 28 Concrete Benches 112-115
by Pui Leng Woo, Jingxiang Zhu *Siying Chen*
混凝土長椅 - 胡佩玲, 朱競翔 陳斯穎
- 29 To the excellent people of United College 116-119
by Bing Wah Hon *Po Tung Leung*
光輝聯合人 - 韓秉華 梁寶桐

S.H. Ho College 善衡書院

- 30 Home 122-125
by Tat Shing Chu *Yiqing Wang*
「家」 - 朱達誠 王禕晴

Lee Woo Sing College 和聲書院

- 31 Harmony 128-131
by Sing Hung Cheung (Yo Sing) *Desmond Tse*
「和」 - 張醒熊 (西星) 謝宗原
- 32 Wall of a Hundred Harmonies 132-137
by Sing Hung Cheung (Yo Sing) and College Members *Xiting Luo*
百和圖 - 張醒熊 (西星) 及和聲書院師生 羅西亭

Campus Outskirts 校園外圍

- 33 The Integration 140-143
by Weishan Wu *June Wong*
融匯 - 吳為山 王素君
- 34 NS173 Tunnel Murals 144-147
Unknown artist *Haomin Lu*
NS173 隧道壁畫 陸昊旻

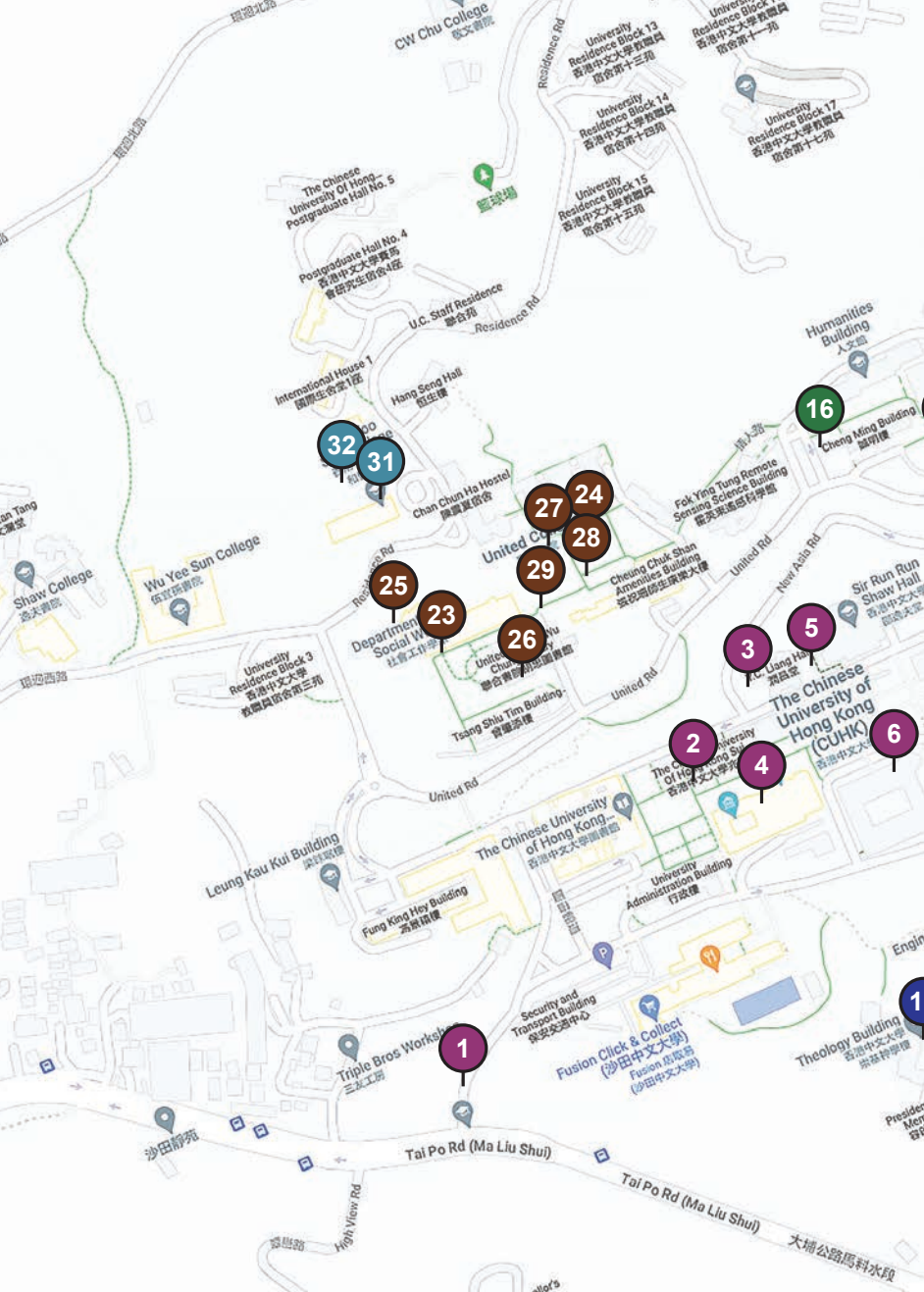




Table of Contents & Map 目錄與地圖

Works of Art

藝術作品

Central Campus

大學本部

- 1 Four Pillars 6-9
by Wai Szeto
四條柱 - 司徒惠
Hoiyau Cheung
張凱柔
- 2 Gate of Wisdom 10-14
by Ming Ju
仲門 - 朱銘
Jiayi Miao
繆佳怡
- 3 Statue of Choh-Ming Li 15-17
by Weishan Wu
李卓敏銅像 - 吳為山
Yuanyuan Liu
劉源遠
- 4 Institute of Chinese Studies Memorial 18-23
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中國文化研究所落成記 - 李卓敏博士
Lai-fei Mo, Gorie
巫麗斐
- 5 Golden Jubilee Garden of Appreciation 24-25
by Yutaka Yano
金禧承澤園 - 矢野豐
Jingyang Wang
王旌楊
- 6 Statue of Professor Chen Ning Yang 26-30
by Weishan Wu
楊振寧教授銅像 - 吳為山
Pak-yiu Li, Leaper
李柏耀
- 7 Statue of Professor Sir Charles Kao 31-35
by Weishan Wu
高錕爵士雕像 - 吳為山
Cheuk Yiu Koo, Sandy
古卓瑤

The Chinese University of Hong Kong (CUHK) is a public research university established in 1963 as the second-oldest university in Hong Kong and the first one to operate in both Chinese and English. CUHK was founded as a federation of three pre-existing colleges in Hong Kong. Colleges are congenial communities consisting of full-time undergraduate students and university faculty, each with its own residential area, canteen, and other facilities. Most of the public artworks included in this guide book are placed, managed, and maintained by the colleges.

Central Campus is the area surrounding the University Mall on the middle level of the mountainous campus, where the University Main Entrance, University Library, Institute of Chinese Studies, Art Museum, and Science Centre are located.

香港中文大學 (CUHK) 是一所成立於 1963 年的公立研究型大學，是香港的第二所大學，也是第一所以中英文雙語授課的大學。香港中文大學是由香港彼時三所既有的學院合併成立的。書院是由全日製本科生和大學教師組成的和睦群體，每個書院都有自己的學生宿舍、食堂等設施。本手冊中大部分的公共藝術作品均由書院安置、管理和維護。

大學本部是位於山城中大之半山，林蔭大道兩側及周圍的區域，大學正門、大學圖書館、中國文化研究所、文物館和科學館均位於此處。



1

Four Pillars 四條柱

1974 by Wai Szeto 司徒惠 (1913-1991)

Location	University Entrance, Tai Po Road
位於	中文大學正門，大埔路
Materials	Granite
材質	花崗岩

Entering the campus at the main entrance on Tai Po Road, you immediately catch sight of a stone tablet with the name of the University and four ceremonial stone columns. The stone tablet is located at the right side of the entrance, bearing the Chinese and English names of CUHK, with the Chinese calligraphy written by Dr. Choh-Ming Li 李卓敏博士 (1912-1991), the first Vice-

Chancellor of CUHK. At the back of the stone marker, there is a bronze tablet commemorating the anonymous donor – “Chuwansau”, for the construction cost of the pylons. The four stone pillars are 29’3 feet (ca. 8.92 meters) tall and made from granite for its durability and ease of maintenance. They were part of the original campus plan by university architect Wai Szeto. Each one carries a light on either side towards the top.

These pylons are a part of traditional Chinese architecture and can be traced back to the 22nd Century BC. They were called ‘Huabiao’, or ‘publicity posts’ in ancient times. They are typically erected in pairs at the entrance to places of power, such as palaces and tombs. There are other institutions of higher learning that have incorporated ‘Huabiao’ at their campuses, for instance Peking University, Tongji University in Shanghai and Chinese Culture University in Taipei. We also find ‘Huabiao’ at the power centre of China, at Tiananmen square in Beijing and at most of the medieval and pre-modern imperial tombs, including the imperial tombs of Ming and Qing Dynasty.



Huabiao at Tiananmen Square, Beijing

Our posts are unadorned and clear-cut and thus match a Chinese cultural element with the aspiration of the university “To bring together China and the West”. As there are no gates or barriers, the pylons also symbolise the connection of the University to the community and the dedication to public service and to representing the University’s open and liberal spirit and social consciousness by not cutting it off from the community.

中文大學的正門位於大埔路，正門右側豎立著石碑，四幢石柱分別設於入口處左右兩旁。石碑上刻有香港中文大學的中、英文名稱，由中大首任校長李卓敏博士親筆提字。石碑背後亦附有一塊刻上「岫雲叟」的銅牌以鳴謝一位熱心人士捐助正門的建設費用。正門入口的四幢石柱平均分佈在進入校園的道路兩旁，因此正門入口一般也俗稱為「四條柱」。四幢石柱高約29’3英尺（約8.92米），以花崗岩製成，這種材質十分耐用，而且易於維修。除此之外，每幢石柱頂部兩旁各設一盞燈作照明之用。

這些石柱的正式名稱為「華表」，古稱「榜木」，乃是中國一種傳統建築形式。華表大多豎立於重要場所的大門位置，例如是宮殿及陵墓門外；除了中文大學以外，也有大專院校的校園當中設有「華表」，如北京大學及上海同濟大學。在校園以外，一些政治及經濟中心地帶也能夠尋找到「華表」的蹤影，包括北京的天安門廣場以及明清時期的帝皇陵園。



1974年的中文大學正門

有別於「華表」富有裝飾性的外型，中文大學正門的「華表」設計線條簡潔明約，甚具標誌性，易於辨識。另外，「華表」作為中國傳統符號之一，為校門設計帶來一抹中國色彩，更能突顯中大融會中西文化之使命。不僅如此，中文大學的正門只以石碑及四幢四柱作記，不設大閘、大門，或是其他障礙物，象徵著中文大學致力期望能夠與社區保持連繫、回報並得以服務社區，代表著大學自由開放的精神。

Hoiyau Cheung 張凱柔

Sources: "Let's Go Visit our Campus Landmarks" CUHK Newsletter 26 (Jan 1992), 6. Online: https://www.iso.cuhk.edu.hk/images/publication/archive/newsletter/026/pdf/NSL026_en.pdf
"University Pylon" The University Bulletin, 11/2 (Oct 1974), 1. https://www.iso.cuhk.edu.hk/images/publication/archive/bulletin/1974v11_02/html5/#zoom=z



2

Gate of Wisdom

(known as 'The Gate' before 2006)

仲門

1987 by Ming Ju 朱銘 (Chuan Tai Ju 朱川泰)

Location**位於**

In front of the University Library

大學圖書館前

Materials**材質**

Bronze

青銅

The Gate is a large hollow bronze sculpture, ca. 6m wide and 3m tall. It sits in front of the entrance of the main Library at the western end of the central University Mall. It is one of the university's landmarks. The Gate is one of the largest and most abstract examples in Ming Ju's

62-piece Tai Chi series. On the advice of his teacher, the sculptor Yuyu Yang, he began practicing Tai Chi in 1976 and started his series of sculptures around 1980. Tai Chi is a traditional Chinese martial art and mental exercise based on core ideas of Yin-Yang dialectics from Confucianism and Taoism. The shape of the Gate evolved from a Tai Chi pair practice and technique of flexible application of force and counterforce. It had been commissioned years earlier by University Architect Wai Szeto.

Ming Ju had started as a wood carver and the pieces for the Tai Chi series were either executed in wood or first formed in wood or styrofoam and then cast in bronze as in this case (note that the granular structure of the styrofoam is still visible). Ming Ju maintained traces of the process of creation, of a knife or steel saw on the original material. “When one sculpts at high speed, cutting strokes follow closely upon each other and attention is focused on the fleeting moment,” he said. “It is the power of instinct that brings the work to completion.” The sculpture sits elevated on a large plinth, with four flat steps leading up from all sides. The steps are of gray granite, the center consists of 18 x 18 square plates of pink granite. The artist signed at the bottom on its southwestern corner. The sculpture forms a meaningful relationship with an amphitheater and pergola immediately north of it. Water basins form part of a fountain arrangement, and the floor of the two basins are partially translucent to give access to daylight to the vast study spaces underneath.

There is an interesting legend about the gate. It is said that if you pass through the gate in the direction of the university library, you will graduate with first-class honours, but you will not be able to graduate if you pass through the gate in the direction of the Science Centre. When Ming Ju came to the Chinese University of Hong Kong in 2006, he could not help but smile when he heard the legend about the gate. To let students understand his sculptures could be approached, he discussed it with the university and renamed “The Gate” as “Gate of Wisdom.” Hoping to give students a different impression, he wrote the inscription on the new name of the sculpture himself. Despite this, the Chinese University of Hong Kong students still try to avoid passing through it before graduation, just in case.

仲門是一個大型空心青銅雕塑，約長6米，高3米。它位於主校區林蔭大道的西端即大學圖書館的入口前，是香港中文大學的地標之一。仲門是朱銘62件太極系列中最大和最抽象的例子之一。1976年他在雕塑家楊英風（字嘮嘮）的建議下開始練習太極拳，1980年左右開始創作太極系列雕塑。太極拳是以中國傳統儒、道哲學中的太極、陰陽辯證理念為核心思想的一種內外兼修的中國傳統武術。



朱銘的簽名和創作年份



朱銘最初是一名木雕師，太極系列的作品要么是用木頭雕刻的，要么是先用木頭或泡沫塑料成型，然後再用青銅鑄造，就像仲門一樣。朱銘在原始材料上保留了創作過程的痕跡。「當一個人高速雕刻時，切割筆觸會緊接著彼此，注意力會集中在轉瞬即逝的瞬間，」朱銘如是說，「正是本能的力量使作品得以完成。」仲門坐落在一個大的底座上，四層平坦的台階從四面八方向上延伸。台階是灰色花崗岩，中心由 18 x 18 方形粉紅色花崗岩板組成。在其西南角的底部有藝術家簽名。

關於仲門，有一個有趣的傳說。據說向大學圖書館方向穿過仲門會得到甲等榮譽畢業，向科學館方向穿過 the gate 就不能畢業。朱銘在2006來到香港中文大學期間，聽到有關門的都市傳說，不禁莞爾，為了讓學生明白自己的雕塑是可以親近，遂與大學商議，把「The Gate」重新命名為「Gate of Wisdom」，希望藉此給同學不同印象，他更為雕塑的新名稱親筆題字。儘管如此，但香港中文大學的學生們還是會盡量避免在畢業前穿過，以防萬一。

Jiayi Miao 繆佳怡



3

Statue of Choh-Ming Li 李卓敏銅像

2004 by Weishan Wu 吳為山

Location	Courtyard of Institute of Chinese Studies
位於	中國文化研究所院內
Materials	Bronze
材質	青銅

When the building for the Institute of Chinese Studies opened, a plaque with a text by its founder (and Vice Chancellor of the University), Dr. Choh-Ming Li was installed at the entrance. 10 years after Dr. Choh-Ming Li's passing in 1991, his successor, Dr. Chen Fangzheng initiated the installation of a life size sculpture in the Institute's courtyard and commissioned prominent sculptor Prof. Weishan Wu.



Dr. Li is shown seated with an open book in his lap. He is not reading, but looking happily into the distance, lost in thought. The sculpture shows the typical style of Weishan Wu, naturalistic and life-like, while still leaving traces of its creation out of clay. The chair is somewhat abstracted, as if hewn out of wood. The hollow bronze sculpture has been deliberately left to develop its natural patina.

在中國文化研究所的大樓建成後，由其創始人（即大學創校校長）李卓敏博士所書寫的石碑被安放在研究所入口處。李卓敏博士於1991年去世，10年後，他的繼任者陳方正博士委托著名雕塑家吳為山教授製作一座等身銅像，以此來紀念李卓敏博士。

從中國文化研究所的這座雕塑中我們可以看到，李卓敏博士坐在椅子上，膝蓋上放著一本攤開的書，但他並沒有看向這本書，而是泰然自若地望向遠方。該雕塑展現了吳為山的典型風格——自然主義和生活化，同時仔細看還可以發現用黏土塑形所留下的痕跡。李卓敏博士所坐的這把椅子看起來十分抽象，似乎是用真正的木頭做的一般。銅像自然生成的鏽跡未加掩蓋，以顯示歲月的流逝。

Yuanyuan Liu 劉源遠



4

Institute of Chinese Studies Memorial

中國文化研究所落成記

1971 by Dr. Choh-Ming Li 李卓敏博士 (1912-1991)

Location

位於

Materials

材質

Entrance of Institute of Chinese Studies

中國文化研究所入口旁

Granite

花崗岩

The memorial plaque carries the narrative on the founding of the Institute of Chinese Studies (ICS) with calligraphy by Dr. Choh-Ming Li (1912-1991), the first Vice-Chancellor of the Chinese University of Hong Kong and the first Director of ICS. The guiding mission of ICS is to bring together China and the West and to integrate tradition with the contemporary world. Construction of the ICS Building was completed in December 1970. To mark the opening of the Art Museum of ICS and its first exhibition of Chinese art, a reception was held in September 1971, at which Dr. Li unveiled the plaque of the Institute. The plaque consists of a thin slab of granite with golden letters, attached to a thicker slab of porphyry on a base of black basalt. It complements the life size statue of Dr. Choh-Ming Li by the sculptor Weishan Wu in the courtyard.

Dr. Choh-Ming Li was born in Canton. He attended Jinling University from 1927-1930, and then studied economics at the University of California, Berkeley, where he received his PhD in 1936. He taught at different Chinese Universities from 1937-1943, and introduced a number of western economic concepts here. Immediately after the Sino-Japanese war he worked with the United Nations on relief and recovery efforts. He immigrated to the US in 1951 and became chairman of the Center for Chinese Studies at Berkeley in 1961. When he was appointed in 1963 by the Government of Hong Kong to found the Chinese University there, he was given a 10 year

leave of absence from Berkeley. (His title was Vice Chancellor, as the governor of Hong Kong was officially the chancellor of all colleges and universities.) His scholarly work focused on economics in Communist China, he published three books on the development and early history of CUHK and a Cantonese Mandarin dictionary. He was awarded the titles Commander and Knight Commander of the Order of the British Empire by Queen Elizabeth II - among many other honors.

Dr. Li had a great passion for Chinese art and culture and was an accomplished calligraphist. Dr. Li not only inscribed the name of CUHK at the main entrance, but also narrated its missions here on founding of the Institute. The text written by Dr. Li was executed in the regular script of Zhong Wang (two great ancient calligraphers - Zhong Yao and Wang Xizhi). Dr. Li narrated his educational ideals while incorporating the motto of the University “博文約禮” (broadening one’s intellectual horizon and keeping within the bounds of propriety). Dr. Li also acknowledged his gratitude to the Lee Hysan Foundation who donated the entire building of ICS, the Architect Wai Szeto, and the Contractor, Lam Woo & Col, who contributed their services free of charge.

The building of the Institute of Chinese Studies was designed by University architect Wai Szeto (1913-1991), in consultation with Chinese American architect Ieoh Ming Pei (1917-2019), it adapted the design of a

siheyuan - a Chinese traditional quadrangle building with offices on four sides and a central courtyard. The rocks in the water basin came from the bedrock excavated during the initial construction of the campus. The shallow pools provides a home to carps and koi fish.



中國文化研究所

「香港中文大學中國文化研究所落成記」紀念碑上的碑文為首任校長兼中國文化研究所所長李卓敏博士(1912-1991)撰書，闡述了其設立研究所的構思。研究所由李校長於1967年成立，理念為「結合傳統與現代，融會中國與西方」。中國文化研究所大樓於

1970年12月落成，並且在1971年1月正式啟用。1971年9月研究所轄下的文物館舉行第一次中國文物展覽，李校長於招待會中，為中國文化研究所揭紀念碑石。李校長於致辭時提及，香港中文大學的使命之一，就是發揚中國文化。所以在中學大學成立不久之後，就創立了中國文化研究所。紀念碑的面板為較薄身的花崗岩，碑文染以金色，背部托有較厚身的斑岩石板，附以黑色玄武岩底座。它與擺放在研究所庭園裏，由雕塑家吳為山創作的李卓敏銅像相輔相成。

李校長生於廣州，1927-1930 年肄業於金陵大學，後赴美國柏克萊加州大學修讀經濟，並於 1936 年獲哲學博士學位。回國後，於 1937-1943 年間在不同大學任教，並引進西方經濟學的概念。中日戰後曾參與協助聯合國濟助物資及善後工作。1951 年移居美國，1961 年於柏克萊加州大學兼任中國研究所所長。1963 年受聘到香港籌辦香港中文大學，擔任香港中文大學首任校長，並獲得加州大學校方給予史無前例的十年長假，以便專心於創校工作。在學術上，李校長對共產中國有深入的研究，亦曾發表三本有關中文大學發展及早期歷史的著作，此外，又曾編纂《李氏中文字典》。李校長曾獲多項殊榮，包括獲英女王伊利沙伯二世頒授 CBE(榮譽)勳銜、KBE(榮譽)勳銜。

李校長熱愛中國文化及藝術，書法造詣甚高。跟據陳方正（1986-2002 年中國文化研究所所長）於《與中大一同成長-香港中文大學與中國文化研究所圖史 1949-1997》提及，李校長不但親自為研究所大門題字，並且以鍾王（鍾繇及王羲之）小楷為研究所寫了闡述設立研究所構思的碑記。李校長於撰書描繪了校園依山傍水的壯麗景色，亦道出他的學術精神與教育理念，以及培育賢才的期盼。其中撰書提及的「博文約禮」，為中文的校訓。此外，他亦於文中向利希慎基金慷慨捐贈全部建築費用、建築師司徒惠義務擔任設計工作，及聯益建造公司依照成本承建作致謝。

研究所的四合院式設計出自大學建築師司徒

惠(1913-1991)手筆，並得世界知名的美籍華裔建築師貝聿銘(1917-2011)提供意見。研究所四面為辦公大樓，中央庭園繞以魚池，佈局清幽雅緻。魚池中綴以奇石，為當年校園建設初期移山倒海所得，後搬運至研究所，以紀念建校之艱巨。香港中文大學依山而建，從昔日開山闢地，60年間已發展為一所國際知名的領先高等學府，透過這紀念碑，李校長的遠大視野、創校理念與辦學精神，以及發揚中國文化的使命，用其秀麗的字體，得以精確地留存。

Lai-fei Mo, Gorie 巫麗斐

Sources: Chen Fong-ching (Ed.), Growing Up with The Chinese University CUHK & ICS: A Photo History 1949-1997 (Institute of Chinese Studies, 2000); Choh Ming Li, The Emerging University (Hong Kong: CUHK, 1975).

*Small Regular Script of Zhong Yao, Wang Xizhi and Wang Xianzhi—
Chinese Calligraphy 6 (Chinese Edition) Paperback – (2010)*



Golden Jubilee Garden of Appreciation

金禧承澤園

5

2014 by Yutaka Yano 矢野豐

Location

位於

Between Sir Run Run Shaw Hall
and Y.C. Liang Hall
邵逸夫堂與潤昌堂之間

Materials

材質

Aluminium, steel, granite, glass
鋁、鋼、花崗岩、玻璃

The Golden Jubilee Garden of Appreciation was established in 2014 on the occasion of the University's 50th anniversary, in recognition of the indispensable contributions from our major benefactors over half a century. The Garden was designed by Professor Yutaka Yano from the School of Architecture of CUHK. Its eight portals symbolize the fields of knowledge offered by the faculties

of Arts, Business Administration, Education, Engineering, Law, Medicine, Science and Social Science. The eight gates out of aluminum and granite have different widths and are staggered towards each other, but they are all united by a continuous glass roof they carry together, which provides a shelter for the path between the two adjacent buildings, Sir Run Run Shaw Hall and Y. C. Liang Hall. The water accompanying this main pathway of the Garden represents the support from the university's benefactors. An installation in the shape of the hillside of CUHK depicts the silhouettes of mountains and buildings on the campus and a screen acknowledges the names of major benefactors above the skyline of CUHK.

金禧承澤園成建於2014年，適逢中文大學五十週年校慶，以表達對大學的主要捐助者在半個多世紀以來所做之傑出貢獻的感激之情。金禧承澤園由中大建築學院矢野豐教授設計，園內豎立八道拱門，象徵著中大的文學、工管、教育、工程、法律、醫學、理學及社會科學八大學院，向同學開哲知識寶庫的大門。園內主幹道旁的潺潺流水代表捐助者的支持。山巒形狀的裝置上描繪校園中山脈和建築物的輪廓，上方的屏幕則呈現主要捐助者與機構的芳名。

Jingyang Wang 王旌楊

Source: "An Evening of Gratitude: Opening Ceremony of the Golden Jubilee Garden of Appreciation" Dec. 6, 2014. Online at: <https://www.oia.cuhk.edu.hk/eng/news/2014/an-evening-of-gratitude-opening-ceremony-of-the-golden-jubilee-garden-of-appreciation>



6

Statue of Professor Chen Ning Yang 楊振寧教授銅像

2007 by Weishan Wu 吳為山

Location	Rooftop Garden of Lady Shaw Building
位於	邵逸夫夫人樓天台花園
Materials	Bronze
材質	青銅

In celebration of the 85th birthday of Chen Ning Yang, and the 50th anniversary of his being awarded the Nobel Prize, in 2007, CUHK commissioned a statue of Prof. Yang, one of the four sculptures created by Weishan Wu for our campus. The hollow bronze sculpture shows Prof. Yang standing with his hands behind his back, in a



high-collared coat, looking with confidence and determination towards the main campus. The sculpture is slightly larger than life and placed on a square white marble plinth.

As the first Chinese Nobel Prize awardee, (together with Prof. Tsung-Dao Lee), Prof. Yang's legacy held special meaning. Through interactions with the scientific community and national leaders, Prof. Yang has also witnessed and influenced many aspects of scientific development in China, and contributed to the improvement of ties between China and the US, especially between their scientific communities.

The ties between Prof. Yang and CUHK evolved over decades. When Hong Kong City Hall opened in 1964, CUHK invited Prof. Yang for a public lecture that drew a packed audience. In 1982, Prof. Yang was made an Honorary Professor at CUHK, and in 1986, he graciously accepted a special invitation to be Distinguished Professor-at-Large. Jointly with Prof. Yau Shing Tung, he established the Institute for Mathematical Sciences at CUHK in 1994 and served as its Co-Director. Prof. Yang was awarded an honorary doctorate by CUHK in 1997. In 1999, he donated his papers, correspondence, manuscripts and publications, as well as his medals, including the Nobel medal, to the University. This valuable collection is housed in the C N Yang Archive, established in 2002.



“I should like to say that I am as proud of my Chinese heritage and background as I am devoted to modern science, a part of human civilization of Western origin, to which I have dedicated and I shall continue to dedicate my work.”

「我深深察覺到一樁事實：在廣義上說，我是中華文化和西方文化的產物，既是雙方和諧的產物，又是雙方衝突的產物，我願意說我既以我的中國傳統為驕傲，同樣的，我又專心致於現代科學。」

—Prof. Chen Ning Yang 楊振寧教授

Source: “The Nobel Prize in Physics 1957: Chen Ning Yang, Tsung-Dao Lee, Chen Ning Yang Biographical.” <https://www.nobelprize.org/prizes/physics/1957/yang/biographical/>

為慶祝諾貝爾物理學獎得主、香港中文大學博文講座教授楊振寧教授於2007年85歲誕辰，以及他自1957年獲頒諾貝爾獎50周年，香港中文大學為楊振寧教授豎立了一座銅像。這是雕塑家吳為山教授為中大創作的四座雕塑之一。這座雕像所展現的楊教授身著高領風衣，負手而立，自信而堅定地望著中央校區。雕塑比真人稍大，銅製、空心，放置在方形的白色大理石底座上。

與李政道教授共同作為首位來自中國的諾貝爾獎獲得者，楊教授的傑出成就對華人社會別具意義。楊教授透過與科學界和國家領導人的互動，也見證並影響了中國科學發展的許多方面，併為改善中美兩國的關係，特別是兩國科學界的關係做出了貢獻。

楊教授與中大之間的聯系在幾十年間不斷發展。1964年香港大會堂新落成時，中大邀請楊教授進行公開演講，吸引了大量聽眾。1982年，楊教授被任命為中大名譽教授，1986年，他欣然接受特別邀請，成為特聘教授。1994年，他與丘成桐教授合作，在中大成立了數學科學研究所，並擔任聯合所長。楊教授於1997年被中大授予榮譽科學博士學位。1999年，他將自己的論文、信件、手稿和出版物以及包括諾貝爾獎章在內的獎章慷慨地捐贈給中大。這些珍品現存放於在2002年成立的楊振寧檔案館。

Pak-yiu Li, Leaper 李柏耀



7

Statue of Professor Sir Charles Kao 高錕爵士雕像

2010 by Weishan Wu 吳為山

Location
位於

Podium, 5th Floor,
Ho Sin Hang Engineering Building
何善衡工程學大樓5樓平台

Materials
材質

Bronze
青銅

Amid the autumn breeze in 2018, bunches of memorial bouquets were resting on the tiny white pebbles underneath the Statue of Professor Sir Charles Kao (1933-2018), as a most dignified tribute to the world-renowned scientist, as well as the third Vice-chancellor of The Chinese University of Hong Kong (1987-1996) upon his passing on 23 September 2018 at the age of 84. The

Statue of Professor Sir Charles Kao was first unveiled during the Ceremony on 27 September 2010 attended by Sir Kao himself, Lady Kao, world-renowned sculptor Professor Weishan Wu and the then Vice-Chancellor of CUHK Professor Joseph Sung. Since then, it has been situated at the open-air podium of Ho Sin Hang Engineering Building of the Faculty of Engineering.

Made of bronze, it stands 2.2m tall and weighs 400kg, with pebbles placed beneath the foundation to accentuate the statue. Titled “Professor Sir Charles Kao – Father of Fiber Optics”, a bilingual transcription is printed on a transparent glass panel that sits behind the statue. The statue lively captures Professor Kao in a suit and tie smiling and gazing into the distance at the Run Run Shaw Science Building. When coming close to the statue, one may appreciate Professor Wu’s finger marks left on the statue’s body, demonstrating his style of “freehand sculpture”. Instead of depicting every detail, he emphasises the genuine expression of the figure’s character and makes traces of his process visible. Professor Kao is shown with his left hand in his pocket, and standing at ease with his weight slightly shifted onto the right foot, further exuding an air of calm and collected charisma.

Sir Charles Kao was born in Shanghai in 1933 and resettled with his family in Hong Kong in the late 1940s. He joined CUHK and founded the Department of

Electronics (later the Department of Electronic Engineering) in 1970. During his tenure as Vice-chancellor, he established several research institutes and departments including the Faculty of Engineering in 1991. He is said to be one of the most pivotal figures in the development of fibre optic technologies and telecommunications in the information age.

Sir Charles Kao won the Nobel Prize in Physics for his “*groundbreaking achievements concerning the transmission of light in fibres for optical communication*” in 2009. A year later, he was knighted by the late Queen Elizabeth II in acknowledgement of his epochal contribution. For the benefit of humanity, he refused to apply for a patent for his fibre optic technology hoping everyone in the future could access the internet for free. As the artist Weishan Wu said during the Unveiling Ceremony, “*Not only is he a giant of science, but he is also a man of great kindness and integrity who incessantly strives to pursue scientific truths.*”

2018年，秋風剛至，一束又一束的悼念花束放置在高錕爵士雕像前的小白石之上，作為對高爵士（1933-2018）這位世界知名科學家，以及中大第三任校長（1987-1996）最崇高的敬意。高爵士在2018年9月23日逝世，享年84歲。高錕爵士雕像堅立在何善衡工程學大樓外的平台上，於2010年9月27日由高爵士伉儷、世界著名雕塑家吳為山教授、以及時任中大校

長沈祖堯教授揭幕。

雕像以青銅製成，高2.2米，重400公斤，石座下鋪滿鵝卵石，藉以突顯雕像。雕像後方的玻璃背板上寫著「高錕教授光纖之父」，並載有高爵士的生平。雕塑家吳教授生動地刻劃了高爵士身穿西裝、面露微笑的神情，彷彿仰望著遠處的逸夫科學大



高錕爵士雕像

樓。走近雕像，觀眾便能欣賞吳教授於手掐雕像時留下的紋理和痕跡。高錕爵士雕像充分展現了由吳教授首創，並與中國傳統世界觀和人文精神一致的藝術風格——「寫意雕塑」。塑像時，吳教授不追求勾畫每項細節，然而他期望透過作品呈現人物的真實個性。他對高爵士的描繪亦正好詮釋了此美學——高爵士把左手置於口袋中，站立時重心稍為偏向右方，流露出這位科學巨人冷靜和穩重的魅力。

高爵士於1933年在上海出生，1940年代末隨家人移居香港。他於1970年加入中大，並創辦了電子學系(現稱電子工程學系)。在擔任中大校長期間，他成立了多個研究所及學院，包括於1991年成立的工程學院。被譽為「光纖之父」的高爵士於2009年獲頒授諾貝爾物理學獎，以表彰他「在光傳輸於纖維的光學通信領域突破性成就」。翌年，他獲已故英國女王伊莉莎白二世封為爵士，以表揚他劃時代的貢獻。為了世人利益，他拒絕為其光纖技術申請專利，只寄望下一代每人皆能免費上網，讓他成為在資訊世代中，光纖技術和電信發展的關鍵人物之一。吳教授的作品向觀眾展示了高爵士的神韻和形象，正如他在揭幕儀式上表示：「高錕爵士是一位偉大的科學家，我希望藉這雕像，讓高爵士的仁愛之心、高尚的人格，以及努力不懈追求科學真理的精神，深入每個人的心裏。」

Cheuk Yiu Koo, Sandy 古卓瑤

Chung Chi College

崇基學院

- 8 Chung Chi Sculpture 38-41
by Chung Chi Alumni Association Xiao Fu
 崇基雕塑 - 崇基校友會 傅曉
- 9 Chung Chi Couplet 42-44
Unknown artist Tsz Kwan Kam
 中大崇基學院校 門牌樓暨楹帖 甘芷昀
- 10 Jesus Washing His Disciple's Feet 45-48
by Ke Hu Jiayi Li
 耶穌為門徒洗腳 - 胡珂 李佳怡
- 11 Soaring Fifty Golden Jubilee Sculpture 49-51
by Pui Ping Roe Chan King Hin Koh
 五十飛翔 - 陳珮萍 許敬賢
- 12 The Spring of Wisdom 52-54
by Hon Ching Lee Xiaoxia Li
 六十智源 - 利漢楨 李小夏
- 13 People 55-58
by Prof. Kung Hing Yung Jiaqin Wu
 「众」- 容拱興博士 吳佳沁
- 14 Theatre of the Fai Society & 59-62
 “Glory to Labour” Tablet
by Chung Chi College Class '74 (Fai Society) Haoqian Yu
 暉社台與「勞動光榮」碑 - '74級畢業生(暉社) 于湜千
- 15 Statue of Professor Sze- Kwang Lao 63-65
by Tat Shing Chu Dietrich Neumann
 勞思光教授像 - 朱達誠 迪特利希·諾伊曼

Chung Chi College is one of the three founding colleges of the Chinese University of Hong Kong. It was established in 1951 by the Protestant Churches in Hong Kong, at first using borrowed and rented premises on Hong Kong Island. In 1955, Chung Chi College was recognized by the Hong Kong Government and moved to its permanent site at the Ma Liu Shui Valley in the New Territories in 1956, even before the founding of the Chinese University of Hong Kong there in 1963.

The campus of Chung Chi College is right in front of the University Station, surrounding Lake Ad Excellentiam and Lingnan Stadium. The teaching and administration area is on the west side, while the living area is on the east side.

崇基學院是香港中文大學的三所創校學院之一。它於1951年由香港基督教教會代表創辦，起初在港島借用或租用場地辦學。於1955年，崇基學院獲香港政府承認，並於1956年遷至新界馬料水村永久校址，建設時間早於1963年中文大學建校於此。

崇基學院校園就在大學站前，環抱未圓湖與嶺南體育館。教學及行政區在西側，生活區則在東側。



8

Chung Chi Sculpture

崇基雕塑

1983 by Chung Chi Alumni Association 崇基校友會

Location 位於	Beside Lingnan Stadium, Chung Chi College 崇基學院嶺南體育場旁
Materials 材質	Cast concrete (with reinforcement inside) 混凝土鑄造(內部有鋼筋)

The sculpture of two 3-metre-high characters “Chung Chi” (崇基), located at the exit of the MTR University Station, in front of the Lingnan Stadium, was erected on the campus nearly 40 years ago. Take Exit C of University Station and you will see the Chung Chi

letters across from the University Bus Stop. The project was initiated by the Chung Chi Alumni Association, which raised the funds and donated the sculpture to the alma mater on the college's Founder's Day in 1983.

Written in an archaic form of Chinese calligraphy, called small seal script (Chinese: 小篆, pinyin: xiao zhuan), meaning "worshipping Christ" as well as "sublime foundation", these two Chinese characters "Chung Chi" became one of the most important landmarks of Chung Chi College. Small Seal Script, a style of calligraphy originated in the Qin Dynasty, 3rd century BCE., formerly romanized as Hsiao-chuan. After the Qin conquest of the six other major warring states of Zhou China, Emperor Qin implemented the policy to unify the writing standards of the characters. This was the first systematic standardization of writing in China.

The calligraphic font used for the sculpture of "Chung Chi" is the same as that of the College's motto (止於至善) engraved on the emblem. "In Pursuit of Excellence" (止於至善), comes from The Great Learning (Chinese: 大學, pinyin: da xue), one of the "Four Books" in Confucianism, which upholds the spirit of lifelong self-improvement in humanity, and the humble and liberal attitude of "never assuming one has achieved perfection." "Excellence" is the highest state and an eternal ideal, not in terms of absolute completion or attainment, but as an "end" to be approached and a source of motivation. On the

one hand, the ideal is the “perfect”, on the other hand, the reality is the “unfulfilled”; the process from the “unfulfilled” or “imperfection” to “perfection” is a dynamic process of eternal striving. It embodies the highest degree of health and modesty, as well as the spirit of self-improvement and openness in the “constant pursuit of perfection.”

All the strokes in the Small Seal Script are mainly round, starting and ending in an arc, while squarish inside the roundness. In the Chinese context, “roundness” means “completeness and perfection.” The combination of “round” and “square” in the Small Seal Script echoes the motto’s meaning, the never-ending pursuit of perfection.

位於港鐵大學站出口處的「崇」「基」兩個3米高的大字雕塑，背靠嶺南體育場，已在校園內樹立了近40年。從港鐵大學站C出口出來，就能看到中大校巴站對面的「崇基」二字。這個項目最初是由崇基校友會發起並籌集資金建造，並在1983年院慶時將雕塑捐贈給中文大學。

用小篆字體撰寫的「崇基」二字同時有「崇拜基督」和「崇高的基礎」兩種含義，目前已成為目前崇基學院最重要的標志之一。小篆，又稱秦篆，起源於公元前三世紀。秦國一統六國後，秦始皇實施了以小篆作為統一文字書寫標準的政策。這是中國第一次系統地規範書寫。

雕塑《崇基》的書法字體與院徽上銘刻的院訓「止於至善」的字體相同。「止於至善」來自於儒家「四書」之一的《大學》，它倡導人類終身自我完善的精神，以及「以至善為永恆理想」的謙虛和自由態度。「至善」意指最高的境界和永恆的理想，其意義不在絕對完成或達到，而在作為「目的」以接近，兼且作為動力之源。一方面是理想為「圓滿」，另一方面是現實為「未圓滿」；由「未圓滿」而追求「圓滿」，邁向「圓滿」，是一永恆地努力不息的動態過程。「止於至善」蘊含至健與虛懷，同時兼有「不斷追求圓滿」的自強不息精神以及「不自以為圓滿」的開放精神。

小篆字體的筆觸以圓為主，起筆和落筆都圓中有方，方中有圓。在中文的語境中，「圓」意味著「完整和完滿」。小篆字體圓方結合的特點，呼應了這句格言的含義，即對「圓滿」永無止境的追求。

Xiao Fu 傅曉



9

Chung Chi Couplet 中大崇基學院校 門牌樓暨楹帖

1959, *unknown artist*
無名

Location
位於

Next to Lake Ad Excellentiam and
the University MTR Station
未圓湖畔和大學港鐵站旁

Materials
材質

Concrete with ceramictiles
混凝土、瓷磚

Chung Chi College, founded in 1951, found its permanent location in the New Territories in 1956. It was the first college on this site in Ma Liu Shui Valley, before the founding of CUHK in 1963. Originally erected in 1959, the gate at the entrance from Tai Po Road was

replaced with an enlarged replica in 2001 to widen the street and improve traffic safety. In order to acknowledge the historical significance of the original gate, the two piers on either side were preserved and re-erected near Lake Ad Excellentiam, opposite the University MTR Station. A concrete marker next to it carries the Chinese name of the college, the college emblem, and the description of the Gate in Chinese and English. Each gate post is 5m tall and 80cm wide, while the concrete block next to it is 71 cm high and 2m wide. The remaining central component of the old gate with the College name was relocated next to the student hostel Wen Chih Tang.

The most important element of Chung Chi Gate is the Chung Chi couplet, written by Dr. Lin Daoyang, one of the founding fathers of CUHK and the President of Chung Chi from 1955 to 1960. It consists of two rows of 18 Chinese characters arranged vertically. The couplet embodies the spirit of attaching great importance to harmony with nature, emphasising environmental education, and cultivating lofty and fraternal thoughts with inclusivity and an open spirit. The name “Chung Chi” means “worshipping Christ,” and the inscription on each post begins with the words “Chung” and “Chi” to reflect this. But the name can also be translated to “noble foundation.”

The new Chung Chi Gate and the remnants of its predecessor are integral parts of the physical and spiritual landscape of CUHK campus and reminders of its history.

於1951年成立的崇基學院，於1956年遷往新界永久校址。在中文大學於1963年成立之前，這是位於馬料水村的首間書院。校門牌樓暨楹帖原址位於大埔道入口處，門柱高5米、寬80厘米，早於2001年因擴建街道以改善交通安全為由被取代。為了紀念原校門牌樓暨楹帖的歷史，兩側的門柱被保留下來並重新豎立在未圓湖畔的港鐵大學站旁邊。附近的混凝土標誌上刻有書院中文名稱、校徽和中英雙語的門牌介紹。舊門的剩餘部分，包括院名牌匾部分，已遷移到文質堂學生宿舍旁邊。

中大崇基學院校門牌樓最重要的元素是由中大創校先驅之一、崇基學院第二任校長凌道揚博士撰寫的楹帖，由兩排18個中文字垂直排列。楹帖體現了契合自然、重視潛移默化的環境教育、以崇高博愛的思想和包容開放的精神教育人才。「崇基」的名字意為「崇拜基督」，而對聯分別以「崇」和「基」二字開頭。亦意譯為「崇高的基礎」。

新崇基校門牌樓和其前身的遺跡是中大校園物質和精神景觀不可或缺的一部分，也是其歷史的見證。

Tsz Kwan Kam 甘芷昀



Jesus Washing His Disciple's Feet

耶穌為門徒洗腳

2021 by Ke Hu 胡珂

10



Video

Location

位於

Materials

材質

Divinity School of Chung Chi College

崇基學院神學院

Bronze, granite

青銅、花崗岩

The sculpture sits outside of the Theology Building at Chung Chi College (established by Protestant Churches in 1951 to meet the demand for a local institution

of higher learning, which was both Chinese and Christian). It depicts a scene from the Gospel According to John, where Jesus poured water into a bowl and began to wash his disciples' feet one by one, drying them with a towel. The message behind the sculpture is the spirit of equality, humility, and service as exemplified by Jesus Christ.

The realistic bronze sculpture (slightly larger than life size) sits on a plinth of pink and grey granite, with a water basin in front. Jesus, barefoot himself, is kneeling and carefully washes his disciple's feet. The disciple sits on a pedestal, one foot in a round bucket, full of water and overflowing, the other foot held aloft by Jesus. The bucket is placed on a large cloth which guides its water towards the edge of the pedestal into the basin in front. The disciple watches the Lord with focused concentration, while his hands are clasped in a fist and palm salute as a sign of respect. The realistic sculpture in the typical style of the 19th Century handles the folds of cloth and posture of both protagonists superbly well.

《耶穌為門徒洗腳》這座雕塑坐落於崇基學院神學樓外（崇基學院於1951年十月由香港基督教教會代表創辦，以滿足當時香港社會對中文神學教育之需求）。這座雕塑描繪了《約翰福音》中的一個場景：耶穌將水倒入盆中，開始逐一為他的門徒洗腳，並用毛巾擦乾門徒的腳。雕塑想要傳達的是耶穌所體現的平等、謙卑和奉獻精神。

“So when he had washed their feet, and taken his garments, and sat down again, he said unto them, Know ye what I have done to you? Ye call me, Teacher, and, Lord: and ye say well; for so I am. If I then, the Lord and the Teacher, have washed your feet, ye also ought to wash one another’s feet. For I have given you an example, that ye also should do as I have done to you.”



「他給他們洗了腳，拿了衣服，又坐下來，對他們說，你們知道我對你們做了什麼嗎？你們稱我為老師，又稱我為主。你們說得不錯，因為確實是這樣的。那麼，我這個主，這個老師，若是給你們洗了腳，你們也應當為彼此洗腳。我已經給你們作了榜樣，你們也應照著我對你們所做的去做。」

—Bible, Gospel of John 13:12-15
聖經·約翰福音 13:12-15

這座青銅雕塑（略大於真人）放置在混凝土與花崗岩的基座上，雕塑前有一個水池。耶穌自己光著腳，跪在地上，仔細地給他的門徒洗腳。門徒坐在基座上，一隻腳放在裝滿水的圓盆里，另一隻腳被耶穌托舉著。門徒全神貫注地看著他的主，雙手抱拳，以示對主的尊重。水盆被放在一塊形如大布的裝置上，這塊「布」將從盆中溢出的水引向基座的邊緣，最終匯入前面的水池。這座具有19世紀古典風格的現實主義雕塑，將布的褶皺和兩位主人公的姿勢處理得十分完美。

Jiayi Li 李佳怡

Source: "The art of leisurely steps and freedom - Hu Ke" Yixing Ceramic Sculpture (August 8, 2021). Online: <https://mp.weixin.qq.com/s/po2lXh6uhmGMGbwY8Dv9wA>

Soaring Fifty Golden Jubilee Sculpture 五十飛翔

2003 by Pui Ping Roe Chan
陳珮萍



Location 位於	Small square next to Chung Chi College Administration Building 崇基學院行政樓旁的廣場
Materials 材質	Metal coated with gold leaf (Sculpture) Dolomite (Base) 塗有金箔的金屬 (雕塑) 白雲石 (底座)

Located at the small square next to the Chung Chi College Administration Building, The Soaring Fifty Golden Jubilee Sculpture was created to commemorate the 50th anniversary of Chung Chi College, in a symbolized acronym “C.C.” for the College Name. With the shape looking also like a pair of flying birds, the sculpture implied Chung Chi College continues to thrive from one

generation to another, iconized by a young bird carried by an older bird. As the front view of the sculpture faces to the east, the sunlight of the rising sun strikes the sculpture everyday.

When Chung Chi College was celebrating its 50th anniversary in 2001, Pui Ping Roe Chan, a student at the School of Journalism and Communication, designed a vibrant logo comprised of the first letters of “Chung Chi”, for the T-shirts for the Golden Jubilee Founder’s Day Student Festival. The logo impressed College Head, Professor Pui Leung Rance Lee, and the idea of shaping it into a three-dimensional sculpture

was born. A prototype was made and the basic design was finalized with the help of a fabricator. The small prototype made on that occasion is kept today on view in the Chung Chi College Faculty Canteen. The College’s fundraising campaign received enthusiastic responses and the needed fund were soon secured. With the joint efforts of students, staff and alumni, the sculpture was officially unveiled on Founders’ Day of Chung Chi College on 31st October 2003.



Illustration of old and young birds

位於崇基學院行政樓旁的廣場上，《五十飛翔》雕塑是為了紀念崇基學院成立五十周年而製作的，是

為學院金禧紀念的第一座校園雕塑。雕塑的形狀構源自學院名稱英文縮寫“Chung Chi”的約稱，其形狀也像一對造型生動、正在飛翔的鳥兒。鳥兒一大一小，相連相繫，彷彿在暗示崇基學院一代又一代的「崇基人」薪火傳承之誌，以及後輩在先輩的扶攜下持續茁壯成長，呼應了崇基精神中「未圓」至「圓滿」追求的進境。雕塑的正面朝向東方，旭日的陽光反映在雕塑塗有金箔的金屬表層，鳥兒形態因而神似，賦予雕塑如有生命之妙。

在崇基學院於2001年慶祝其成立50周年金禧校慶之際，當時就讀新聞與傳播學院的陳佩萍同學為了校慶學生節設計了一件「T恤」，其中的構圖正是由“Chung Chi”二字中的英文縮寫所組成的標誌（註：“C.C.”）。這個標誌給時任院長李沛良教授留下了深刻的印象，覺得此圖案富有紀念價值，於是產生了以雕塑呈現的想法。在雕塑製作者的幫助下，圖案成功立體化為一個雕塑原型，而該原型時至今天仍存放在崇基學院的教職員餐廳，以供大眾鑑賞。「五十飛翔」雕塑籌款活動得到了十分熱烈的迴響，所需的資金亦成功募集達標。在學生、教職員及校友的共同努力下，《五十飛翔》雕塑於2003年10月31日在崇基學院的建校日正式揭幕。

King Hin Koh 許敬賢

Sources: “Outdoor Sculptures on Chung Chi Campus”

Chung Chi Campus Newsletter 54/12 (CUHK: Chung Chi College, July 3, 2018), 1-2.

華甲方周：撫今追昔話崇基，初版，*Chung Chi College (CUHK: Chung Chi College, 2015), 72-73.*



The Spring of Wisdom

六十智源

12

2011 by Hon Ching Lee 利漢楨

Location	On the west lawn of Elisabeth
位於	Luce Moore Library
	牟路思怡圖書館的西側草坪
Materials	Stone, brick, concrete
材質	石頭、磚頭、混凝土

“The Spring of Wisdom” is based on the concept of trickling water passing over six layers of rocks which recalls the 60th anniversary of Chung Chi College. The piece features six levels of terraced rock, with rivulets slowly running down; the water then flows through a narrow channel into a small pond, illustrating the idea of linkage and continuous circulation.

The sculpture's designer is Hon Ching Lee, a renowned artist residing in America who also kindly sponsored the whole project. His artworks are a blend of nature and the East and the West, with a lofty mood in simplicity, abstraction with rules, and simplicity with a hidden depth of feeling. Mr Lee loves the realism of sculpture and feels that it is necessary to know all kinds of materials to make sculpture, and it is not possible to understand only one, so he also has a deep understanding of different materials such as clay, stone, wood, copper, iron, lead, etc., and he believes that the work must relate to the environment. "The Spring of Wisdom" is placed on the lawn beside the Elisabeth Luce Moore Library near Lake Ad Excellentiam, signifying that wisdom in life comes from the integration of nature, the study of books, and continuous struggle, and that experience is transformed into wisdom, just like a trickle of water, flowing over a long time, not seeking to show off, not reinforcing.

崇基學院六十周年大慶，旅美藝術家利漢楨教授特以涓涓流水穿過六層山石，循環運轉、永不停息的概念，設計巨型雕塑《六十智源》一座。該作品以六層梯形岩石為特色，水流緩緩流下，穿過六層山石，沿細水道連接小圓池，意契相連。經驗化成智慧，正如涓涓水滴，細水長流，不求炫耀，不加強抑，循環不息。

雕塑的設計者利漢楨教授的藝術作品融合了自然和東西方文化，簡約中帶著崇高的意境，抽象中帶著規則，簡約中藏著深情。利先生喜愛雕塑的真實感，覺得製作雕塑必須認識各種材料，只懂一種是不夠的，因此他對用泥、石、木、銅、鐵、鉛等等不同的素材亦有深入理解，他認為作品必需跟環境有交互作用，互相配合。《六十智源》置於圖書館側，靜處林間，隱然與未圓湖相對望，寓意人生智慧，乃從融合自然、博覽群書及不斷奮鬥而來。

Xiaoxia Li 李小夏

Sources: "Outdoor Sculptures on Chung Chi Campus" Chung Chi Campus Newsletter 54/12 (CUHK: Chung Chi College, July 3, 2018), 1-2.

People

「众」

2006 by Prof. Kung Hing Yung

容拱興博士



Location

Near Chung Chi Tang

位於

近眾志堂

Materials

Coated steel

材質

鍍層鋼

The ‘众’ sculpture was placed on the lawn next to the Elisabeth Luce Moore Library to commemorate the 55th anniversary of Chung Chi College. The sculpture consists of three three-legged 人 characters, at different heights, between 2.50 and 4m. Each of the three steel sculptures is hollow, and is fused by welding at half its height. Each leg of the ‘人’ is curved, with a small pyramid at the top for stability.

Together, they reveal the sign ‘众’ for ‘crowd’, ‘people’, or ‘multitude.’ The character ‘众’ is intended to highlight the three meanings of nurturing talent in the College: firstly, nurturing the whole person; secondly, nurturing the people of the College; and thirdly, loving every person. It also suggests the meaning that teachers and students move forward together. The sculpture is made from steel, so their relationship is very strong and cannot be broken easily. The unique triangular shape of this sculpture echoes the architectural appearance of Chung Chi Tang’s Student Canteen’s triangular roof at Chung Chi College which is the building next to it, designed by Wong Chack Sang Jackson, Ng Chun Man, and Ouyang Zhao in 1972.

The idea for the sculpture came from Dr. Kung Hing Yung, an alumnus of Chung Chi College. He taught in the Department of Biology at CUHK for 27 years, chaired the department for several years, and has been a senior tutor at Chung Chi College since his retirement. Dr. Yung was inspired by a beautifully built bridge that he saw. He noticed that one side of the bridge was in a similar shape to the Chinese character “人” (“a person”); he imagined a three-dimensional symmetric arrangement with three sides each in the form of “人”, which added up to the character “众” (“a group of persons”, also the first character in the Chinese name of Chung Chi Tang).

Thanks to the generous donations by three alumni namely Chan Chi Kin (1966/Physics), Mr. Foo Cheung (1970/Geography), and Zen Wei Pao (1971/Physics), the idea was realized and the sculpture inaugurated in 2006. Due to the renovation and construction of campus facilities, the sculpture's orientation and location has changed. It has been moved from the lawn that was once close to the library to the lawn near Chung Chi Tang.

「众」字雕塑起初安置於牟路思怡圖書館旁邊的草坪上，以此紀念崇基學院成立55週年。雕塑由三個三腳「人」字組成，高低各不相同，大約在2.5到4米之間。三個鋼製「人」雕塑的每一條腿都是空心和彎曲的，它們大約在高度一半的地方焊接在一起，頂部有一個小型金字塔以保持穩定。

這三個「人」在一起呈「众」字，意為「人群」或「許多」，強調了崇基學院培養人才的三層含義：第一，培養綜合發展的個人；第二，培養崇基學院的人才；第三，愛每一個人。「众」字還蘊含了師生眾志成城、共同進步的意義。同時，選用鍍層鋼來打造這座雕塑，也意味著崇基學院師生之間的關係牢固，不會輕易被打破。這個雕塑獨特的三角形造型與一旁崇基學院學生食堂——眾志堂的三角形屋頂的外觀相呼應。眾志堂是由王伍歐陽建築工程師事務所在1972年設計的。

「众」字雕塑的想法來自於崇基學院的校友容拱興博士。他在中大生物系任教27年，曾擔任系主任數年，退休後一直是崇基學院的高級導師。他對於該雕塑的靈感則來自一次旅遊的經歷。那時他在觀賞一座結構優美的大橋，他觀察到橋的一面呈「人」字狀，再聯想到若立體而對稱地增加一劃，那麼三面便各有一「人」字，合起來不就是「众」字？容博士原來的構思是只有一座，但後來則增加多兩座，成為「大中小」三座，一來視覺效果較佳，二來寓意「老中青」三代崇基人團結一致。

這項計劃獲學院接納，後經學院教職員共同參與製作，並獲三位校友——陳志堅校友（1966/物理）、羅富昌校友（1970/地理）、單偉豹校友（1971/物理）的慷慨捐款，玉成美事。特別地，由於校園設施的改造和建設，雕塑的方向和位置發生了調整。它已經從曾經靠近牟路思怡圖書館的草坪移到了靠近眾志堂的一塊草坪上。

Jiaqin Wu 吳佳沁



Theatre of the Fai Society & “Glory to Labour” Tablet

暉社台與「勞動光榮」碑

14

1974 by Chung Chi College Class '74 (Fai Society)
崇基學院'74級畢業生(暉社)

Location
位於

Lawn behind Chung Chi Tang,
Chung Chi College
崇基學院眾志堂北側草坪

Materials
材質

Marble, Shanghai plaster, stones, cement
大理石、混凝土仿花崗岩、石塊、水泥

Walking east along Lake Ad Excellentiam, passing by the Chung Chi Tang student canteen, you might be surprised to find the words “Glory to Labour (勞動光榮)” written on a stone tablet standing in a small lawn behind the building. A few metres to its west, there is a stone-built platform covered by dirt and grass, which is around 50 centimetres tall in the centre and 8 metres long before it goes down to the ground with three stone steps on each side. Its name is written on a slab built in the middle of the south-facing side, red characters on white marble, which says “Theatre of the Fai Society (暉社台)”.

As a long lasting tradition in Chung Chi College, students graduating in the same year will form a class society, with the aim of strengthening the bonding among the graduates of the same cohort. The theatre was built by the Fai Society as a gift to the College in January of 1974, the year they were graduating. The stone tablet beside it was a tribute from the Student Union at that time for the theatre’s opening on 18th of January, 1974.

The words “Glory to Labour” and the socialist idea behind it seem not compatible with the capitalist city of Hong Kong. However, back in the 1970s, university students in CUHK were also influenced by the global leftist movements and Maoist callings from China. In the beginning of Fai Society Graduation Memento published in 1975, the editors wrote: “In the past four years, the thriving of Socialist China was a shock to our minds.

But now, ‘Understanding China and caring for the community’ has become the mainstream consensus among all students.”

It’s a pity that no photo of performances that happened on this stage was found. The tiny theatre is located in the living zone of Chung Chi College, surrounded by steep slopes to the north and the canteen building in the south, which creates an ideal environment for small-scale outdoor performances. A thick bush of Traveller’s Ravenala behind the platform serves as the natural background. Following the death of Mao Zedong and the end of the Cultural Revolution in 1976, the focus of student movements in Hong Kong also gradually changed. Probably considering the political message symbolised by the theatre, few events have been held there for a long time. Green shoots are growing out of the cracks of stones.

沿未圓湖畔東行，走過眾志堂學生膳堂，你或許會發現一塊刻著「勞動光榮」四字的石碑豎立在膳堂背後的草地上。石碑西側幾米之外，有一座被泥土和草叢覆蓋的石砌平台。平台最高處約50厘米，東西向長約8米，兩側各有三級石階以供上下。一塊白底紅字的大理石板嵌在南向的平台中央，上面刻著它的名字：暉社台。

級社是崇基學院的傳統，由同年度畢業的同學組成，發揮聯繫同屆崇基人的作用。這座平台便是由

1974級社「暉社」成員在當年一月建造而成的露天劇場。當年的崇基學生會亦在1974年1月18日送上一塊“勞動光榮”石碑，以紀念劇場的開幕。

「勞動光榮」四字及其背後的社會主義思潮似乎與香港這個資本主義都市並不協調。然而，1970年代的中文大學學生亦受到其時全球左翼運動與內地毛澤東思想的影響。在1975年出版的《暉社同學錄》卷首，編者的話中寫到：「在過去的四年中，社會主義中國欣欣向榮。總的來說，『認識祖國，關心社會』已經成為當前學生界的主流。」

遺憾的是，沒有找到發生在這個平台上的演出照片。這個小劇場位於崇基學院的生活區，北有山坡圍合，南面是眾志堂，這為小規模的戶外表演創造了理想的環境。平台後面一叢茂密的旅人蕉成為了天然的舞台背景。在1976年毛澤東去世、文化大革命結束後，香港學生運動的方向也逐漸改變。可能是考慮到這座劇場所蘊含的政治信息，很少有活動在這裡舉行。石頭的縫隙中也長出了綠色的嫩芽。

Haoqian Yu 于渙千

Sources: 中大群像聚首——一代一故事, by 張嫩嫩、鄺慧妍、林曉鳳
U-Beat Magazine, (CUHK: School of Journalism and Communication, Nov. 2011)
“Chung Chi College Class of 1974” “編者的話”, 《暉社同學錄》
(Hong Kong: Chung Chi College, 1975), 3.



15

Statue of Professor Sze- Kwang Lao 勞思光教授像

2017 by Tat Shing Chu
朱達誠

Location
位於

By Lake Ad Excellentiam near
Elisabeth Luce Moore Library
未圓湖畔，近牟路思怡圖書館

Materials
材質

Bronze
青銅

One can hardly imagine a more idyllic setting for memorial of a much beloved and very prominent philosophy professor than that for Prof. Sze-Kwang Lao (1927-2012). He was a Professor in the Philosophy Department at CUHK and one of the most respected philosophers in contemporary China. He held an honorary degree from CUHK and was a fellow of the Academia Sinica in Taiwan.

He had studied at Peking and Taipei Universities and began teaching at CUHK in 1964 and retired in 1985. From 1994 on, he served as chair of the philosophy department at Hua Fan University, Taiwan. He also held visiting professorships at Harvard University, Princeton University, Tsing Hua University and others. Among his many books is a three volume history of Chinese Philosophy.

The life size bronze sculpture by prominent local artist Tat Shing Chu shows Prof. Lao sitting comfortably on a rock, his legs crossed, hands folded, with a content, contemplative expression on his face, looking towards Lake Ad Excelentiam in the wonderful landscape garden at the heart of the campus, which Prof. Lao saw grow from its beginnings in Sha Tin. Prof. Lao is dressed formally with a vest and bow tie, as if he just came from teaching one of his classes at the University. The bronze statue is placed on a round plinth from black porphyry with an appreciative inscription in front. The sculpture is signed and dated by the artist in the back.



*Statue of Professor
Sze-Kwang Lao*

很難想像還有比雕像所立之處更田園詩般的環境來紀念勞思光教授(1927-2012)，一位備受愛戴、非常傑出的哲學教授。他曾任香港中文大學哲學系教授，是當代中國最受尊敬的哲學家之一。他持有香港中文大學榮譽學位，並為台灣中央研究院院士。曾就讀於北京大學和台北大學，1964年開始在中文大學任教，1985年退休。1994年起任台灣華梵大學哲學系主任。他還曾在哈佛大學、普林斯頓大學、清華大學等大學擔任訪問教授。在他的諸多著作中，有一套三卷本的中國哲學史。

這尊由本地知名藝術家朱達誠創作的、真人大小的青銅雕塑所展現的勞教授舒適地坐在一塊岩石上，雙腿交叉、十指交扣，平靜地望著美麗園林中的未圓湖與他曾經見證了其建設的中大校園。勞教授穿著莊重，著背心和領結，好像剛剛教完一節課。青銅雕像放置在圓形黑色斑岩底座上，正面刻有一篇讚頌碑文。雕塑背面刻有藝術家簽名和創作時間。

Dietrich Neumann 迪特利希·諾伊曼

Sources: "Lao Sze-kwang, Doctor of Literature, honoris causa, CUHK" News and Events Department of Philosophy CUHK (Fall 2007). Online: <http://www.phil.arts.cuhk.edu.hk/web/tcivp/lao-sze-kwang/>

New Asia College

新亞書院

- | | |
|----|--|
| 16 | <p>New Asia College Stone Tablet 68-72</p> <p><i>by Ke-Duan Zeng</i> <i>Tan, Nicole</i></p> <p>新亞書院石碑 - 曾克崙 譚妙賢</p> |
| 17 | <p>Statue of Chun-i Tang 73-77</p> <p><i>by Tat Shing Chu</i> <i>Yung Hing Cheung</i></p> <p>唐君毅先生像 - 朱達誠 張容馨</p> |
| 18 | <p>Confucius 78-81</p> <p><i>by Lou Wen</i> <i>Xinyu Zhou</i></p> <p>孔子像 - 文樓 周昕豫</p> |
| 19 | <p>A Dew Drop (a.k.a. Universe) 82-83</p> <p><i>by Danny Lee Chin-fai</i> <i>Ruoning Wu</i></p> <p>露珠 或 萬象 - 李展輝 吳若凝</p> |
| 20 | <p>New Asia Clock Tower 84-85</p> <p><i>by Ka Wa Li</i> <i>Meixian Liu</i></p> <p>新亞校園鐘樓 - 李家華 劉美嫻</p> |
| 21 | <p>Ceramic Relief 86-89</p> <p><i>Unknown artist</i> <i>Hin Kiu Chung, Joey</i></p> <p>學思樓無名壁畫 鍾衍菁</p> |
| 22 | <p>Pavilion of Harmony 90-93</p> <p><i>by Freeman Chan</i> <i>Lok Man Wong, Eddie</i></p> <p>合一亭 - 陳惠基 王樂文</p> |

New Asia College was founded in 1949 by Dr. Ch'ien Mu and other scholars who had emigrated to Hong Kong from mainland China, to preserve the traditional Chinese culture while facing the challenges in a modern westernized society. In 1963, it became one of the three founding colleges of the Chinese University of Hong Kong. While the new college campus was constructed in Ma Liu Shui, New Asia College had to remain in Kowloon City until its buildings were ready in 1973. The campus of New Asia College is high up the hills above Central Campus. Walking up from the west side, you will first find the teaching blocks, Ch'ien Mu Library, and then living areas behind it.

新亞書院於1949年由錢穆博士等從中國內地移居香港的學者創辦，旨在保存中國傳統文化，同時面對現代西方社會的挑戰。1963，新亞書院成為香港中文大學的三個創校學院之一。由於馬料水的新校園彼時尚未建成，新亞書院直至1973年都在九龍城辦學。新亞書院校園位於大學本部北側的山坡上。從西側上行進入，首先看到的是教學樓與錢穆圖書館，而後則是書院生活區。



New Asia College Stone Tablet

新亞書院石碑

16

1973 by Ke-Duan Zeng 曾克崙 (1900-1975)

Location	Next to the New Asia College bus stop
位於	新亞書院巴士站旁
Materials	Concrete (sands, stones, granite, cement)
材質	花崗岩、砂石、岩石、水泥

Stone tablets have long served as the primary historical recorders and memorialize the importance of moral values in traditional Chinese culture. In addition, stone tablets are inscribed with text to teach future generations and praise virtues. New Asia College was founded

70 years ago, on October 10, 1949, and moved to its current location at the Chinese University of Hong Kong in 1973. With the completion of other monuments and statues in the College campus, I couldn't help wondering about the significance and value of the stone tablet of New Asia College. Still, after studying it, I was deeply moved by its founding history, missions and spiritual values.

Prof. Mu Ch'ien (1895 – 1990), who founded New Asia College and served as its first president, requested to build the stone tablet. It was inscribed by the well-known poet and calligrapher Prof. Ke-Duan Zeng in the clerical script. He relocated from the mainland to Hong Kong at the age of 50, and taught Chinese classical poetry in the Department of Chinese at New Asia College. He was highly passionate about Chinese calligraphy and skilled in diverse categories of calligraphies and tablet inscriptions. He later established the first calligraphy course at the College, teaching official script, running script, seal script, cursive script, and other styles. Therefore, it made sense to have Prof. Zeng inscribe the name of New Asia College. He suggested that “square,” “straight,” “simple,” and “vigorous” be the four essential requirements for the monumental inscription. With its elegant and clear strokes, and strong outline, this font gives a sense of firmness, vigor, and elegance. In his book *Chinese Calligraphy*, he pointed out that “from Chinese people's perspective, the Chinese character is not only a kind of art, but also represents a person's knowledge, moral integrity, ambition,

and spirit.” He wrote the inscription in the clerical script, which reflects his calligraphy aesthetics and shows that he placed great hopes in the morale of the College students.

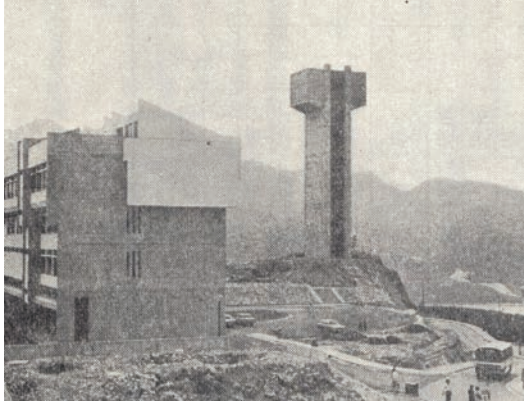
The New Asia College stone tablet has not only artistic, but also important historical value. This stone tablet reflects the spirit and founding ideals of New Asia College. Mu Ch’ien, Chun-i Tang, Pi-kai Tschang, and others were exiled to Hong Kong and established New Asia College with great difficulty, hoping to cultivate more people with lofty ideals to contribute to the motherland. The establishment mission of the College is to preserve and promote Chinese culture. One of the College’s founders, Prof. Chun-i Tang, mentioned the meaning behind the name of the College in *New Asia Life Monthly Publication*, “Asia is smaller than the rest of the world, but it is larger than China. The concept of Asia can be thought of as a bridge between the concept of the world and the concept of China. The teaching philosophy of New Asia College is to accommodate both Chinese national conditions and global academic cultural trends”. There are various modern interpretations of the spirit of New Asia since times have changed. But what remains unchanged is that the Academy is still committed to living out the ideals of its wise founders, nurturing talents, and encouraging people to overcome difficulties and strive for greatness.

在中國的傳統文化中，石碑是歷史的載體，記錄重要的事件和紀念德政等作用，而樹立石碑並雕刻文字於其上，以昭示後人和歌功頌德。新亞書院由1949年10月10日創校到1973年遷校至現時的香港中文大學，已經70多年。隨著書院其他紀念碑和雕像的相繼落成，我不禁好奇新亞書院這塊石碑的意義和存在的價值，但當我研究之後，對它的創校歷史、理想和精神價值深受打動。

新亞書院的石碑在書院的創辦人和第一任校長錢穆(1895-1990)的指令下而興建。「新亞書院」的隸書碑文乃由曾克崙教授所題字。曾教授是一位著名的詩人和書法家。在他年屆五十歲時來到香港，並於新亞書院的中文系教授詩古文辭。他同時熱忱於書法和擅長於各種書法和碑文，後來更創立了大學最早期的書法課程，並教授隸書、楷書、篆書、草書四體等。新亞書院的碑文由曾教授來書寫自然最合適不過。他提出碑帖的主要標準是「方」、「直」、「樸」和「勁」。石碑上「新亞書院」四個字給人一種厚重樸實、雄健有力的感覺。他在其論著《中國書法》中提出「在中國人看來，字不僅是一種藝術，並代表一個人學問、品節、抱負、氣概的東西」。曾教授選擇隸書去題寫這塊石碑，除了體現了他的書法美學，也不難看出他對書院學生們的道德品格寄予了深切的厚望。

新亞書院石碑除了涵有藝術價值，也別具重要的歷史價值。這塊石碑反映了新亞書院的精神和創校

在1973年建設中的新亞書院石碑



的理想。錢穆、唐君毅和張丕介等人當年流亡到香港，並艱難地創立新亞書院，希望培養出更多的有志之士以貢獻祖國。唐君毅教授在《新亞生活月刊》中對新亞精神進行了闡釋「新亞二字即新亞洲。亞洲之範圍比世界小而中國大。亞洲之概念可說是世界之概念與中國之概念間之一中間的概念。而新亞書院講學的精神，亦正是一方要照顧中國的國情，一方要照顧世界學術文化的潮流。新亞書院的同人，正是要在中國的國情和世界學術文化的潮流之中間，嘗試建立一教育文化的理想而加以實踐。」。時而勢易，現今對新亞精神也有不同的解讀，但不變的是書院仍致力實踐先賢們的理想，作育人材，並鼓勵人們不畏困難和奮發向上。

Tan, Nicole 譚妙賢

Statue of Chun-i Tang 唐君毅先生像

2009 by Tat Shing Chu
朱達誠



Location	East of New Asia College Plaza
位於	新亞書院圓形廣場東側
Materials	Bronze
材質	青銅

The statue of Professor Chun-i Tang was unveiled on May 20th in 2009 to celebrate the 60th anniversary of the Department of Philosophy and the centenary of Professor Tang, founding chairman and the first Chair of the Department. The two-meter tall bronze statue stands near the CUHK New Asia College Plaza and has become an icon of New Asia College, representing Professor Tang's lifelong pursuit of revitalizing Chinese culture.

The statue was created by the sculptor Tat Shing Chu, who is a master of creating life-like sculptures of the human form and spirit. The statue of Bruce Lee at the Hong Kong Heritage Museum, the different statues of Sun Yat-sen at the Sun Yat-sen Memorial Park and Sun Yat-sen Memorial Hall, and the statues of the heroes of SARS in Hong Kong Park are all from the hand of Tat Shing Chu. The statue of Mr. Tang embodies the image of a wise Chinese philosopher: He is dressed in a suit, standing upright, and wearing large-framed glasses, with the appearance of a scholar. His eyes look towards the distant ocean, his mouth is tightly closed, his left hand is behind his back and his right hand is holding his coat, which is flapping in the sea breeze, reflecting the attitude of Chinese people who are not afraid of the waves of the sea and Chinese philosophy of bearing everything with equanimity.

Mr. Chun-i Tang was born in Yibin, Sichuan province, in 1909. After graduating from Nanjing University, he taught at a number of universities including Sichuan University and Huaxi University, and was also appointed as registrar at the newly established Jiangnan University in Wuxi. Mr. Tang came to Hong Kong in April 1949, where he established the New Asia College in association with Dr. Ch'ien Mu and others. Since November 1950, Mr. Tang held over 130 seminars with speakers from the arts and cultural sector. In 1963, CUHK was established, and Mr. Tang was appointed founding chairman



of the Department of Philosophy. He retired in 1974, but continued to serve as the director of the New Asia Research Institute. On February 2, 1978, Mr. Tang passed away in Hong Kong at the age of 70.

Throughout his lifetime, Mr. Chun-i Tang devoted himself to the reconstruction and development of humanism. His knowledge was immense, excelling in both analysis and synthesis. His erudition encompassed both the Chinese and Western philosophical traditions, with always an affinity to the moral principles of the Chinese sages.

為慶祝香港中文大學哲學系創系六十周年，以及該系創系系主任、首位講座教授唐君毅先生的百歲冥壽，中大於2009年5月20日為唐君毅先生銅像舉行了奠立儀式。這座2米高的銅像豎立在新亞書院校園圓形廣場附近，它現已成為新亞書院的一個標誌，以紀念唐教授振興中國文化的畢生追求。

這座雕像由著名雕塑家朱達誠先生創作，他創作的人像形神兼備。香港文化博物館的李小龍雕像、中山紀念公園和孫中山紀念館的孫中山雕像、香港公園的7位沙士抗疫英雄雕像均出自朱先生之手。唐先生雕像呈現出一位睿智的中國哲學家的形象：他身著西裝，筆直站立，戴著大框眼鏡，正是一位學者的模樣。他兩眼深邃地望著遠方的大海，嘴巴緊閉，左手背在身後，右手拿著大衣，大衣隨著海風飄動，這正

體現了他代表的中國人不懼大風大浪的態度和淡然處事的哲學。這座銅像的線條感和動態感表達了朱大師對這位偉人真摯的敬意與讚賞，似乎這位人物的精神已被朱先生精湛的技藝注入了銅像。

唐君毅先生於1909年生於四川宜賓。在南京中央大學哲學系畢業後，歷任四川、華西大學教授，並任無錫新設江南大學教務長。1949年4月，唐先生來港，與錢穆博士等人共同創辦新亞書院。自1950年11月起，先生更倡設文化講座，共舉辦了講座一百三十餘次。1963年，香港中文大學成立，新亞書院為成員書院之一，唐先生為哲學系創系系主任及首位講座教授。1974年先生以哲學系講座教授榮休，繼續擔任新亞研究所所長。1978年2月2日，唐先生病逝於香港，享年七十歲。

唐君毅先生一生致力人文精神的重建與發展，其學問體大思精，長於辨析又善於綜攝，馳騁於東西方哲學之中，而歸於中國聖賢義理之學。

Yung Hing Cheung, Alina Rosita 張容馨

Confucius

孔子像

1998 by Lou Wen 文樓



Location	In front of New Asia College water tower
位於	新亞書院水塔前
Materials	Bronze
材質	青銅

In 1998, New Asia College invited the artist Lou Wen, to sculpt a statue of the philosopher Confucius, which is located in front of the water tower on the New Asia campus. It was cast in mainland China and is made of hollow bronze. The statue is larger than life-size and sits on an elaborate plinth: a circular stone base on top of a stone square on top of a stone hexagon. Confucius' (c. 551 - c. 479 BCE) hands are slightly raised in front of his

waist and he is holding Bamboo slips (the main media for writing documents in ancient China) in his right hand, symbolizing his love for learning and his status as a teacher. Behind the bronze statue is a bamboo branch on which Confucius' teaching philosophy is written: "Never tire of learning, never tire of teaching". Confucius looks to the north - to Qufu, his hometown in Shandong Province. He is wearing a cross-collar, right-overlapping Chinese dress. We know from the Analects of Confucius that he considered proper clothing style important. He credited politician and philosopher Guan Zhong (720–645 BCE), prime minister to Duke Huan with introducing this style: "...without Guan Zhong, we should now be wearing our hair unbound, and the lapels of our coats buttoning on the left side." This shows that the feature of "right overlapping" in the Chinese costume is part of etiquette promoted by Confucius. Note the artist's signature (in its Vietnamese transliterate spelling Van Lau) at the bottom of the statue, with the date 1998.

Confucius is widely considered a thinker and educator on par with Plato, and the location of this statue is very much in line with the spirit behind it. As the oldest college of the Chinese University of Hong Kong, New Asia College also accommodates the arts and anthropology majors. The school's emblem features Confucius, based on a painting from a Han dynasty tomb, showing him in conversation with Laozi, with the Chinese characters cheng for 'sincerity' and ming for 'intelligence' (誠

明”) in the center. Since New Asia College focuses on promoting traditional Chinese culture, it is most appropriate to place the statue of Confucius here.

Chinese University has a second piece by the artist Lou Wen on the United College grounds, called “Release.”

新亞學院於1998年邀請藝術家文樓創作了一尊哲學家孔子的雕像，設於新亞校園內的水塔下面。孔子像在中國大陸用青銅鑄造而成，內部中空，體積比真人稍大，坐落在一個精緻的基座上：一個圓形的石基下有一個方形石塊，方形石塊下有一個更大的六邊形地基。孔子（約西元前551年 - 約西元前479年）的雙手在腰前微微抬起，右手握著竹簡（中國古代書寫的主要材料），象徵著他對學問的熱愛和教師的身份。銅像背後是一根竹枝，上面寫著孔子的教學理念：「學而不厭，誨人不倦」。孔子的眼睛看向北方——曲阜，位於山東省的孔子故鄉。他穿著交領右衽的中國服裝。論語中記載孔子曾曾說：「管仲相桓公，霸



近距離的孔子像

諸侯，一匡天下，民到于今受其賜，微管仲，吾其被發左衽矣。」意思是說要是沒有管仲（西元前720-645年），即桓公的宰相，我們就得淪為蠻夷那樣，穿著左衽的衣服，披散著頭髮。可見「右衽」這一特征對於漢服系服裝的重要性。

孔子這一形象作為中國儒家代表廣為流傳，是與柏拉圖齊名的東方思想家、教育家，這座雕像所在的位置也是十分契合其背後的精神，新亞書院作為香港中文大學的歷史最悠久的書院，毗鄰藝術和人類學系，理念是：誠明。校徽就有孔子像，根據漢墓出土「孔子問禮於老子」畫像設計，中間鑲上「誠明」校訓二字。由於新亞書院著重發揚中國傳統文化，孔子像放置在這裡是最為合適。

雕像底部的刻有藝術家簽名（越南語的音譯拼寫為 Van Lau），日期為1998年。中文大學亦有第二件藝術家文樓的作品，在聯合學院的校園，名為《釋放》。

Xinyu Zhou 周昕豫



A Dew Drop (a.k.a. Universe) 19

露珠 或 萬象

2009 by Danny Lee Chin-fai 李展輝

Location	New Asia College
位於	新亞書院
Materials	Stainless steel
材質	不鏽鋼

This sculpture is situated on the lawn in front of the water tower at New Asia College and greatly enhances the College's campus space. It consists of three large 'dew drops' in the grass, made from stainless steel plates, welded together to form irregular shapes with smooth, crack-free surfaces that shimmer metallically.

As stated by Danny Lee, water is the source of life for all things and is also capable of producing all things.

People and objects can be observed in close proximity due to the surface's reflective quality, which reflects objects and landscape from all directions. Sky and earth, man and things, and creatures and nature are once again interconnected. The piece is somewhat reminiscent of Anish Kapoor's much larger Cloud Gate in Chicago (2006).

The three large sculptures, together titled "Universe" were donated by Danny Lee through the Department of Art's Professor Chan Yu-keung in October 2012.

這組雕塑位於新亞書院水塔前的草坪上，大大美化了書院的校園空間。它由草叢中的三個巨大「露珠」組成，雕塑是由不銹鋼板焊接而成，形成表面光滑、沒有裂縫的不規則形狀，閃爍著金屬的光澤。

正如李展輝所說，水是萬物生命之源，亦能衍生萬物。由於表面的反射質量，人和物體可以在近距離觀察到，吸引著來自四面八方的天地萬物。天與地、人與物、生靈與自然，重新有了親密的關係。這件作品讓人想起阿尼什·卡普爾在芝加哥創作的雕塑《雲門》(2006)。

三件雕塑作品合稱為《萬象》，由李展輝於2012年10月通過藝術系陳育強教授捐贈。

Ruoning Wu, Ronnie 吳若凝



20

New Asia Clock Tower 新亞校園鐘樓

2009 by *Ka Wa Li*
李家華

Location Martial Training Ground, next to Staff
位於 Student Centre, Leung Hung Kee Building
書院練武之地，樂群館梁雄姬樓前
Materials Granite column with clocks and speakers
材質 花崗岩柱、鐘錶、音箱

The clock tower was donated by Mr. Fung Shing, a former member of the Board of New Asia College, to commemorate his parents. It was designed by the architecture student Ka Wa Li, who graduated in 1995, as a result of an open competition. The clock tower is based on the concept of “the sky is round and the earth is square” (天圓地方) to express the idea of the integration of man and nature. This concept is based on ancient Chinese

philosophy and has been reflected in traditional Chinese architectural design. The base of this clock tower is square, and the top is round, appearing that they are integrated. The four clocks face four directions, north, south, east, and west, and are supported by two triangle pillars divided by an open square at the center. The space in the middle connects the northeast, where the Pavilion of Harmony is located, and the southwest, where the New Asia Water Tower is located. Both are related to water, illustrating the integration between man and nature again.

新亞校園鐘樓，亦稱天圓地方鐘，由原新亞書院校董馮昇先生為緬懷其父母馮元先生及馮譚玉霞夫人捐獻，由前新亞書院1995屆建築系校友李嘉華先生設計。作為公開賽的冠軍作品，鐘樓以「天圓地方」為設計理念，表達天人合一的思想。這是中國古代的哲學思想，亦是中國傳統建築的設計理念。鐘的底座是方形的，與圓形的頂部融為一體。四個時鐘均正對東南西北四個方向，主體由正方形分解為兩根相等的三角形柱支撐。中間的隔空連通了東北方位的「天人合一」和西南方位的「新亞水塔」，兩者都與水有關，再次表達了人與自然的結合。兩根三角形柱子亦表達了錢穆先生（新亞書院創辦人之一）所寫的院歌歌詞「千斤擔子兩肩挑」的意思。

Meixian Liu 劉美嫻



21

Ceramic Relief

學思樓無名壁畫

1982, *unknown artist* 無名

Location

位於

Materials

材質

Basement exterior wall, Xuesi Hall

新亞書院學思樓地下外牆

Terracotta, enamel color, wooden frame

陶、油漆、木框

New Asia College is the oldest college in the Chinese University of Hong Kong. Its philosophy and spirit stress traditional Chinese culture in the manner of Confucius and Laozi whose values maintain social order and human relations.

The terracotta relief is surrounded by a 2-cm wide white wooden frame and is installed on the ground floor exterior wall in Xuesi Hall of New Asia College. Xuesi Hall is a female student dormitory at New Asia. The name Xuesi comes from a famous quote from The Analects of Confucius, Book 2, Chapter 15: “Learning without thinking leads to confusion.” This quote implies that memorizing knowledge without thinking is not enough to truly understand it. Only through thinking can we truly comprehend and master what we have learned. The students call Xuesi Hall the “women’s prison” because of its strict access control. There are four dormitories at New Asia College and the male student dorm Chih Hsing Hall often holds activities with Xuesi Hall for fellowship.

The mural relief is created of baked clay (‘terracotta’) and consists of 24 square parts in different sizes and coated in different shades of brown, blue and white enamel colors. It shows a man lying leisurely on the ground, with his chin supported by one arm, next to a seated woman facing him. The woman with what seems to be only one blue eye is sitting cross-legged in front of the man and seems to be nursing a baby. The arrangement suggests a couple or a family, complementing each other as suggested by the visual reference in black and white to the yin and yang concept.

We don’t know the artist, despite a date and signature in the lower right corner. Pablo Picasso might have

been an influence, in particular his ‘Seated Bather on the Beach’ of 1930, which shows some similarities, as do the stylistic movements of Cubism and Surrealism.



Artist's signature and year

新亞書院是香港中文大學歷史最悠久的書院。它的哲學和精神強調中國傳統文化和作風，如孔子和老子之學說，其價值觀維護社會秩序和人際關係。

壁畫以2厘米寬的白色木框包圍，掛於新亞書院學思樓地下外牆上。學思樓是新亞的一間女學生宿舍。學思樓的名字取自《論語》第二卷第十五章「學而不思則罔」，意思是不加思索地記住知識是不足以真正理解它的，只有通過思考，我們才能真正領悟和掌握所學知識。另一方面，學思樓門禁嚴格，被戲稱為「女子監獄」。新亞書院共有四個宿舍樓，其中知行樓為男生宿舍，常與學思樓舉行聯誼活動。

壁畫以黏土為原料燒結，分為大小不一的24個四邊形，帶有弧線和不規則裂紋，並塗有不同深淺的棕色、天藍色和白色油漆。石壁上刻有一男一女。白眼男躺在地上，單腿翹起，右手托著下巴。而一隻藍眼睛的女人盤腿坐在男人面前，手裡拿著一個球，或許是個嬰兒。他們的肢體語言都透出一種溫馨的氛圍，像是情侶或是一家人。壁畫代表了新亞書院的價值觀和宿舍中人與人之間親密的關係，另一方面亦傳達了太極哲學中陰陽能量的概念。

壁畫啟發自立體主義風格。立體主義是一種通過碎片化、分析和重組來表現現實的方法，以許多組合片段的形式展示。其藝術作品會在同一幅畫中從多個角度和視角來描述物體，以表達物體的完整形象，而物體的不同角度交錯堆疊則形成許多垂直和平行線。

Hin Kiu Chung, Joey 鍾衍蕎



22

Pavilion of Harmony

合一亭

2003 by Freeman Chan 陳惠基



Video

Location

Between the student hostels Xuesi Hall and Chih Hsing Hall

位於

學生宿舍學思樓與知行樓之間

What we call the Pavilion of Harmony was designed by Freeman Chan, a former professor of architecture at CUHK. The College Head, Prof. PC Leung, had commissioned Prof. Chan in 1998 to convert the overgrown and undeveloped piece of land at the highest point

of the campus into a place of commemoration of the founder of the New Asia College, Chien Mu (or Ch'ien Pin Szu, 1895-1990), one of the greatest historians and philosophers of 20th-century China. This public artwork was inspired by Chien Mu's Theory of the Union of Man and Nature (written in 1990 when he was 96 years old), suggesting that people's spiritual consciousness should follow the laws of nature. Confucianism emphasizes ethical education to facilitate human beings conforming to the laws of nature. The artist emphasizes how his own "Christian lens on human philosophies" has influenced the design and "gives the Pavilion its special resonance."

The installation consists of a round reflecting pool, a Banyan tree, a path behind the pool, and an area for seating and reflection with a roof against the rain. On the other side of the bay, one can see the enormous, 76 meter tall, statue of the Bodhisattva Guan Yin at the Tsz Shan Monastery.

The pond is crescent-shaped with a round cut out for the Banyan tree and is elevated four steps up from the ground. It has a black marble surface under the water. The pool's still water reflects the sky and its northern edge meets the water level exactly, thus producing the illusion of merging with the water of Tolo Harbour in the distance, while reflecting scenery and human figures nearby. It is a so-called "infinity pool" or "vanishing-edge pool." While introduced in Californian architecture in the 1960s, such

pools have recently become popular at resort hotel destinations, especially since 2010 when the architect Moshe Safdie established one on the roof of Singapore's Marina Bay Sands Hotel.

According to Buddhist texts, the founder of Buddhism, Siddhartha Gautama, found enlightenment after meditating under a Banyan tree for 49 days. It is a sacred symbol of faith for the followers of Buddhism. It is known as Bodhi tree in India (bodhi means 'awakening' in Sanskrit).

Along the ramp for wheelchair users, a brick wall of black stone laid in a 1/3 running bond, carries a text by Prof. Wun Yoon Lee (former chair of the Fine Art Department) of The Theory of the Union of Man and Nature. It is engraved in Chinese calligraphy (to be read from right to left) in metal plates. The seal of the Union of Man and Nature next to it was designed by Prof. Kam Tang Vincent Tong from the Fine Art Department.

「合一亭」是由中大前建築系教授陳惠基於1998年受時任新亞書院梁秉中院長委託設計，在校園最高處一片雜草叢生的空地建造，為紀念新亞書院創辦人錢穆先生(字賓四，1895-1990)的空間。錢穆先生被不少中國史學領域研究者認為二十世紀重要的中國歷史學家及哲學家之一。1990年，他以96歲高齡寫下《天人合一論》，藉以傳達儒家學說的核心觀念。

設計者陳教授亦認為「合一亭」可以與其基督教視角的人文思考相共鳴。

「合一亭」的整個公共藝術空間由水池、小路、一棵榕樹，以及一個配以座位的有蓋空間組成。遠眺海港的另一邊，則能觀看豎立在慈山寺的巨型觀音聖像。

新月形水池離地四級高，以黑色大理石建造，中心更特意切割成半圓形，以配合榕樹生長。池水倒映著天空，其北面池緣剛好與水面相平，彷彿與遠處的吐露港相接，亦可倒影出近景和人物，與天人合一的意念互相呼應，因而被稱為「無邊際池」。這類形水池於1960年引入於加洲建築，自建築師摩西·薩夫迪（Moshe Safdie）於2010年在新加坡濱海灣金沙酒店的頂部建造後，近年獲不少度假酒店廣納採用。

榕樹在古印度稱為菩提樹，梵語讀音為「Bodhi」，比喻智慧或覺悟。根據佛經記載，佛教創始人釋迦牟尼在菩提樹下靜坐冥想四十九天後，成為覺者。故此，對於佛教徒而言，榕樹為信仰的神聖像徵。

於輪椅斜坡旁側，有一堵使用三分一排列砌法建構而成的黑色外牆，牆上的金屬片刻有錢穆先生的《天人合一論》，為前藝術系教授李潤桓教授的墨寶。而轉角的「天人合一」圓形印章，則為藝術系唐錦騰教授設計。

Lok Man Wong, Eddie 王樂文

United College

聯合書院

- 23 United College has cultivated a steady stream of talents in the past 60 years. 96-99
by Hon Ching Lee Leyi Zeng
 聯合書院 六十年來 作育英才 源源不絕 - 利漢楨 曾樂怡
- 24 Release 100-102
by Lou Wen Lai-fei Mo
 開放 - 文樓 巫麗斐
- 25 Om/Um 103-106
by Siu Kee Ho Jiatian Huang, Erica
 調 - 何兆基 黃嘉鈿
- 26 Dancer 107-108
by Yee Cheung Shanice Lam
 舞者 - 張義 林慧怡
- 27 Celestial Power (a.k.a. Cavort) 109-111
by Yee Cheung Shanice Lam
 龍騰虎躍 - 張義 林慧怡
- 28 Concrete Benches 112-115
by Pui Leng Woo, Jingxiang Zhu Siying Chen
 混凝土長椅 - 胡佩玲, 朱競翔 陳斯穎
- 29 To the excellent people of United College 116-119
by Bing Wah Hon Po Tung Leung
 光輝聯合人 - 韓秉華 梁寶桐

United College is one of the three founding colleges of the Chinese University of Hong Kong. Five post-secondary colleges migrated from Canton and joined hands in Hong Kong to found the College in 1956. Main campus of the College was once on Caine Road and Bonham Road on Hong Kong Island. The Chinese University of Hong Kong was inaugurated in 1963, when construction of the campus began. In December 1971, the College moved to its present location Ma Liu Shui, Shatin. In its four dormitories it houses 1250 students.

The campus of United College is located on the upper level of the university. On the west side is the teaching area and Wu Chung Library, while the living area is on the east side. Students can access the college from the Central Campus by a footbridge connected to the Lee Shau Kee building.

聯合書院是香港中文大學的三所創校學院之一。1956年，五所由廣東遷往香港的私立書院聯手創辦了聯合書院。書院校園曾位於港島堅道及般咸道。香港中文大學於1963年成立，當時校園尚在建設。1971年12月，書院遷往現址位於沙田馬料水的中大校園。它的四個宿舍可容納 1250 名學生。

聯合書院毗鄰新亞書院，位於大學校園的山頂。西側為教學區和胡忠圖書館，東側為生活區。學生可以通過連接李兆基樓的人行天橋從大學本部走入書院校園。



23

United College has cultivated
a steady stream of talents in
the past 60 years.

聯合書院 六十年來
作育英才 源源不絕

2016 by Hon Ching Lee 利漢楨



Video

Location

位於

In front of the Wu Chung Library

聯合書院胡忠圖書館前

Materials

材質

Granite, marble, cement

花崗岩、大理石、水泥

This work was created to celebrate the 60th anniversary of United College. It is a truncated cone-shaped sculpture and there are about 660 pieces of block-shaped

granite connected by cement on the surface. The granite comes in several different square shapes and colours. At the top of the sculpture is a piece of marble carved with the figure “60”, and a steady stream of water flows from top to bottom. The sculpture initially caused a lot of debate online because its shape, which resembles a raised mound of earth, is similar to the shape of traditional Chinese tombs, which are highly sensitive in Chinese culture. Others criticised the sculpture for damaging the landscape of the United College green. With the college’s explanation, the audience understood the creative idea that the cultural symbols of mountains and water in traditional Chinese culture were used to represent the educational achievements of United College.

Water has a special significance in traditional Chinese culture. Laozi, the founder of Taoism, puts forward that 上善若水 “the highest goodness is like water”, which means that the highest level of good deeds just like water, moistens and nourishes everything without competing for fame and wealth. Thus, water often represents clarity, freedom and good character, as a metaphor for education. So, in this sculpture, the flowing water symbolises that United College has been cultivating talents to contribute to society for 60 years, and the educational work will continue to flow like water. The sound of water also adds musicality to the sculpture, appealing both visually and aurally.

The mountains echo the water. The shape of this sculpture simulates a high mountain. Many artworks in the shape of simulated mountains can be seen all over the world, such as the sand pyramid of Ginkaku-ji in Japan echoing Mount Fuji. Mountains are as important as water in Chinese philosophy and traditional culture. They are sacred objects that absorb the spirit of heaven and earth. In the story of Yu Gong moving mountains, they represent the spirit of perseverance.

此作品是為慶祝聯合書院成立六十週年而創作。這是一個圓台形雕塑，表面覆蓋了約660塊塊狀的花崗岩，岩石之間用水泥連接。每塊花崗岩都有不同的形狀和顏色。雕塑的頂部是一片大理石，上面刻著「60」這個數字，有一股穩定的水流從頂部緩緩流向底部。這座雕塑最初在網上引起了很多



上面刻著「60」這個數字

爭論，因為它的形狀像一個凸起的土堆，與中國傳統墳墓的形狀相似，然而中國文化對墳墓的形狀非常敏感。另一些人則批評這座雕塑破壞了聯合書院的綠地景觀，認為這座雕像除了破壞生態環境外，沒有任何意義。在學院的官方解釋下，觀眾明白了創作者的創

意思路，意在借用中國傳統文化中的山、水文化符號來代表聯合學院的教育成果。

水在中國傳統文化中有著特殊的意義。道教創始人老子提出「上善若水」，意思是說具有完美道德的人的品性就像水一樣，滋潤萬物，不爭名利。因此，水往往代表著清澈、自由、良好的品格且無窮無盡，常被用作教育的隱喻。所以，在這個雕塑中，流動的水象徵著聯合學院 60 年來一直在培養為社會做貢獻的人才，教育工作也將像流動的水一樣繼續流動。潺潺流水聲也為雕塑增添了音樂感，在視覺和聽覺上都很吸引人。

山與水相互呼應。這個雕塑的形狀在模仿一座高山。世界各地都可以看到許多模擬高山的藝術品，比如日本銀閣寺的沙金字塔是模擬富士山。在中國的哲學和傳統文化中，山和水一樣重要。它們是神聖的事物，吸收了天地之靈。愚公移山的故事也讓山代表了堅韌不拔的精神。

Leyi Zeng 曾樂怡

"The joint sculpture of CUHK was ridiculed as a mountain grave" (Hong Kong 01, November 1, 2016). Online: https://www.hk01.com/article/51737?utm_source=01articlecopy&utm_medium=referral

Release 開放

1996 by Lou Wen 文樓



Video



Location

位於

Materials

材質

Courtyard, T.C. Cheng Building

聯合書院鄭棟材樓天井

Bronze

銅

Release, made by renowned sculptor Lou Wen, belongs to his series of seeds. The sculpture depicts a fruit or pine cone which is opening to release its seeds into the air. This symbolizes a vivid new life is going to start. The sculpture features a core value of United College —“be liberal and open”. Release was donated by Eva Li, Emerita

Senior Lecturer of Department of Social Work. The sculpture was installed in the courtyard of the T.C. Cheng Building in July 1996 as part of several projects to celebrate the 40th anniversary of United College.

Over time, the sculpture, which was bright bronze colour when it was unveiled, has oxidised and turned greenish-blue on those surfaces that face the elements. If we take a closer look, we will discover that the sculptural form of the fruit is spherical —rather abstract and geometric. The outside layer is smooth while the inside shows the texture of a pine cone.

The same artist created the sculpture of Confucius at New Asia College.

《開放》由著名雕塑家文樓博士創作，為其種子系列的其中一個作品。雕塑的造型是一顆剛成熟裂開的松果，發放著強勁的生命力。種子發芽，再誕生另一棵樹木，正好帶出聯合書院悉心栽培學生的意念，體現了書院「自由」及「開放」的精神。《開放》為聯合書院校園美化計劃的其中一件戶外雕塑作品，計劃承蒙社會工作系退休高級講師李碧聰女士的慷慨捐獻，得以推行。

《開放》於1996年7月放置於鄭棟材樓的天井內，作品擺放的位置正好位於大樓內三個相鄰著的扇形演講廳的中心點。適逢聯合書院成立四十周年，書

院於同年10月為美化計劃的戶外雕塑、明德壁及聯合瀑布舉行了揭幕儀式。

翻看聯合書院的舊照片，雕塑的外層披上一層閃亮耀眼的啡銅色，隨著時間，銅色漸漸退去，氧化後換成青銅色。走近作品仔細觀看，松果的造型傾向於抽象，以簡單的球體作主體，雕塑的表面是光滑的，而裏面則以具象手法，呈現了松果的質感。從遠處看，雕塑就好像一顆剛從樹上掉進院子裏的松果，完完全全地與校園的環境融合在一起。

文樓為本校創作的另一件作品為孔子像，該雕像設置於新亞書院內。

Lai-fei Mo 巫麗斐

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Ming De Xin Min - United College 40th Anniversary, 聯合校史編輯委員會, 吳倫霓霞(主編), (CUHK: United College CUHK, 1996), 30.
The Way - The Chinese University Culture Trail (CUHK: Office of the Arts Administrator, 2005), 47-48.
Van Lau Sculptures and Painting (Regional Services Department, 1996) 6-11.



25

Om/Um

調

1995/1996 by Siu Kee Ho

何兆基

Location

位於

Materials

材質

Near T.C. Cheng Building

聯合書院，近鄭棟材樓

Stainless steel

不銹鋼

Located in the area near Wu Chung Library and T C Cheng Building in United College, “Om” (or “Um”) was made in 1995/1996 by Siu Kee Ho, donated by businessman and university trustee Anthony Y C Yeh (1924-2022). The sculpture Om is in the form of a classic tuning fork, assembled in welded stainless steel on a round plinth. The tuning fork, an acoustic resonator in the form of a two-pronged fork from a U-shaped bar of elastic metal, was invented by British musician John Shore in 1711. When struck, it emits a pure musical tone, its pitch

depending on the length and mass of the two prongs. It is traditionally used for tuning musical instruments.

Om is a sacred sound, syllable, mantra, and an invocation in Hinduism, representing the sound of the divine or the essence of the cosmic world. Om could also be interpreted as the sound of the beginning of the universe, which is filled with the endless energy of everything in the world. As a syllable, it is often chanted either independently or before a spiritual recitation and during meditation in Hinduism, Buddhism, and Jainism, symbolizing the highest level of consciousness and provides energy and motivation.

The “U” shape of Om echoes the letter “U” in United College on the surface. And also based on the introduction of tuning fork and Om above, the combination of a sound fork and “Om” implies that the tuning fork can produce the “Om” sound which is believed to be the basic note coordinating all sounds of nature. It denotes, even in a static presence, the living collection and coordination of all the forces and energies in the universe.

“Om” was constructed in 1995 and placed at UC college in 1996, the year of its 40th anniversary. In that year, several renowned local artists were invited to create and design sculptures for UC college and the campus including “Om”, hoping to strengthen students’ self-cultivation and artistic appreciation gradually.

《Om》(或《Um》) 位於聯合書院胡忠圖書館及鄭棟材樓附近，是藝術家何兆基於1995/1996年創作的雕塑作品，由校董葉元章(1924-2022) 捐贈。該雕塑的造型靈感來源於經典的音叉，並由不銹鋼焊接組裝而成，置於一個圓形基座之上。音叉是英國音樂家約翰·肖爾(John Shore) 於 1711 年發明的一種聲學共振器，由彈性金屬的雙叉製成，外形猶如字母「U」。當敲擊音叉時，即可發出清晰純正的音色，而其音調則取決於兩個分支的長度和質量，因此在傳統上，音叉多被用於樂器調音。

Om 是經常出現在印度教或佛經的種子字，多指一種神聖的聲音、音節、咒語或祈禱詞，代表著充滿神性的亦是揭示宇宙本質的聲音。Om 亦可以解釋為宇宙之初的聲音，它充滿了世界上一切事物的無盡能量。作為一個音節，Om 經常在印度教、佛教和耆那教中被單獨吟唱，又或在誦經前和冥想期間被誦讀，因為其在宗教中寓意著最高水平的意識境界，並能為人們帶來能量和動力。

雕塑 Om 的「U」字形狀與聯合書院英文名稱中的字母「U」相呼應；另外，正如上文對音叉和「Om」的介紹，音叉和「Om」的結合便意味著：音叉可以發出「Om」一般的聲音，而這一聲音亦有協調所有自然界聲音之意，因此，即使是在靜止狀態下的雕塑 Om，也被賦予了一股生機勃勃的力量——對宇宙中所有力量和能量的集合和協調。

《Om》建於 1995 年，並於 1996 年被置於聯合書院。而1996年即是聯合書院成立40週年之際，因此，為紀念書院的成立和祝願其未來的發展，聯合書院於當年為書院環境做了許多修繕和美化工作，並邀請了多位本地知名藝術家為書院及校園創作設計了包括《Om》在內的多件雕塑作品，希望能在潛移默化下培養學生在學科學習之外的自我修養，提高藝術鑒賞力。

Jiatian Huang, Erica 黃嘉鈿



26

Dancer 舞者

1996 by Yee Cheung
張義



Video

Location	Next to Wu Chung Library
位於	聯合胡忠圖書館旁
Materials	Hollow bronze
材質	青銅

The sculpture depicts a female dancer in Chinese Hanfu costume (from the Han Dynasty). The sculptor simplified the form in such a way that no facial features or other details are visible, and the figure is reduced to somewhat simple geometric forms in order to focus on the essence of movement of Chinese dance. A viewer can identify a female figure, swinging wide sleeves or props in hands (likely Chinese fans or Chinese hand drums in a simplified shape) and a flowing Chinese dress moving along with the dancer.

At the same time, the sculptor makes his process visible by leaving traces of the clay sculpting on the surface. Despite this raw texture, certain details of pleats and hemlines are still distinguishable.

雕塑《舞者》描繪一名身穿中國古代舞衣起舞的女士。這雕塑所刻劃的是一名穿著中國漢服的女性舞者，雕塑家巧以簡約的风格，將舞者的表情神態等細節省略，化為呈幾何的輪廓，以俐落的線條展現中國舞蹈婀娜的舞姿。觀者不難從雕塑簡約的外型意會到屬於女性的身姿、雙手舞動著寬袖子，或是舞蹈的道具如扇子或手搖鼓、以及隨舞者搖曳的裙襬。

與此同時，雕塑家刻意於雕塑表面留下造泥稿的痕跡，呈現仿如石紋的原始質感，而細節如衣裙的縐褶裙襬亦清晰可辨。雕塑所營造的巧妙曲線，讓觀者感受到女性舞者輕盈的身軀以及舞蹈的活力與喜悅。



近距離的舞者

Shanice Lam 林慧怡



Celestial Power (a.k.a. Cavort) 27

龍騰虎躍

(Flying Dragon, Leaping Tiger)

1996 by Yee Cheung 張義



Video

Location

位於

At the Tong Shek garden, in front of
Adam Schall Residence and Library
湯若望宿舍前名為湯石的花園內

Materials

材質

Bronze

青銅

In conjunction with its 40th anniversary, United College placed five sculptures on its campus under the campus enhancement project supported by Ms Eva Li, emerita Senior Lecturer of the Department of Social Work.

Among the five pieces are OM by Siu Kee Ho, Release by Lou Wen, Celestial Power and Dancer by Yee Cheung. The two pieces by Yee Cheung were donated by Anthony YC Yeh.

Celestial Power (the literal Chinese translation is Flying Dragon, Leaping Tiger) is a semi-abstract sculpture that depicts a leaping pose, even flight, perhaps inspired by Chinese Kungfu. The sculpture symbolises the energy and strength of young people and their incessant pursuit of knowledge. In Chinese culture, mythological creatures (such as dragon and phoenix) and animals are usually given symbolic meanings by their characteristics and cultural images.

The sculpture was formed from clay and then, with the lost wax process, converted into a hollow cast bronze sculpture. The artist Yee Cheung also created the Dancer nearby.

承蒙社會工作系退休高級講師李碧恥女士的慷慨支持，於聯合校園進行美化計劃。適逢聯合書院四十周年，聯合校園添置五件雕塑藝術作品，當中包括何兆基的《調》、文樓的《開放》，以及張義的《龍騰虎躍》及《舞者》，其中兩件張義的藝術品由校董葉元章捐贈。

《龍騰虎躍》以現代風格而帶原始質感的青銅雕塑，將中國功夫跳躍中的靈巧一刻呈現；雕塑簡約俐落的線條強調出中國功夫富動感的神髓。此雕塑象徵年輕人的幹勁與力量，以及孜孜不倦的求知精神。中國文化常以神話中的圖騰（如龍鳳）或動物的外形表徵或生物特性賦予文化意義，其中龍與虎常用於中國成語中表達活力、能量、好動、剛陽、精神抖擻的意思，例如龍精虎猛。



龍騰虎躍的右側

雕塑原型由粘土製成，通過失蠟法轉化為負形，再以青銅鑄造。藝術家張義的另一件雕塑《舞者》也在附近。

Shanice Lam 林慧怡



28

Concrete Benches 混凝土長椅

2006 by Pui Leng Woo, Jingxiang Zhu 胡佩玲, 朱競翔

Location
位於

In front of the Cheung Chuk Shan
Amenities Building
聯合書院張祝珊師生康樂大樓前

Materials
材質

Concrete
混凝土

There are five large benches on the avenue in front of the Cheung Chuk Shan Amenities Building at United College. The benches were installed in 2006, as part of the United College renovation project. That year, a new public leisure space was built at the center of United College, as part of the celebration of the College's fiftieth anniversary.

The benches serve as spatial filters between the long corridor and the main circulation path. The colors and design of these five benches are very much in line with the appearance of the Cheung Chuk Shan Amenities Building and other buildings on the United College campus. The campus was planned and designed in the 1970s by university architect Wai Szeto in a typical modernist architectural style, with simple, functional, horizontal outlines. At the same time, influenced by Brutalism, a style popular worldwide from the 1960s to the 1970s, the exposed and raw concrete structure and its heavy rough texture made the United College building group more natural and bold. The benches respond to the architecture nearby, are also made of concrete and covered with white pigment. All five are slightly different in shape and constellation, but share a U-shaped design for contemplation and gathering purposes. They are also reminiscent of minimalist sculpture of the 1970s by artists such as Sol LeWitt, Donald Judd and others.

In analyzing the public significance of these benches, it is important not to separate them from the surrounding gardens. The five benches have become a landmark and a tectonic landscaped element in the garden. As an open space to store natural resources, the meadow has an essential value as a place for the public to relax, play, and exercise. In the book “The Social Life of Small Urban Spaces (1980),” American scholar William H. Whyte (1917 – 1999) listed several important elements

for evaluating public spaces, among which seating is extremely important, in connection with daylight, aesthetics, quantity, and size. These benches provide visitors more opportunities to relax and engage with the public space. People are free to sit, perch, stretch out, or lie on the grass and these benches. Students and visitors heavily use the garden and the benches for relaxation.

聯合書院張祝珊康樂大樓前的林蔭道上有五張混凝土長椅。2006年，聯合書院中心興建全新公共休閒空間，慶祝書院五十週年慶典，這些長椅于該年落成，是聯合書院翻新工程的一部分。

這五張長椅的顏色和設計，與張祝珊師生康樂大樓和聯合書院其他建築物的外觀保持一致，充當了長廊和主要路徑之間的空間過濾器。聯合書院的主要校園建築空間由建築師司徒慧於1970年代規劃設計，具有典型的現代主義建築風格，簡潔、實用、橫向的輪廓。同時，受20世紀60至70年代風靡全球的粗野主義風格的影響，裸露的混凝土結構及其厚重粗糙的肌理使聯合書院的建築群更加自然大膽。長椅與附近的建築相呼應，同樣由混凝土製成，並覆蓋著白色顏料，其在形狀和排列上略有不同，但都呈現一個U形，這樣的設計滿足了大眾在此沉思和聚集的目的。它們也讓人想起1970年代藝術家索爾·勒維特 (Sol LeWitt)、唐納德·賈德 (Donald Judd) 等人的極簡主義雕塑。

在分析這些長椅的公共意義時，必然不能將它們與周圍的花園和草地分開。作為儲存自然資源的開放空間，草地具有作為公眾放鬆、玩耍和鍛煉場所的基本價值。美國學者威廉·懷特（William H. Whyte, 1917-1999）在《小城市空間的社會生活》（*The Social Life of Small Urban Spaces*, 1980）一書中列舉了評價公共空間的幾個重要要素，其中座位極為重要，與日光、美學、數量、尺寸等元素集合在一起，為遊客提供了更多放鬆和使用公共空間的機會，正如這些長椅一樣。人們可以自由地坐在、棲息、伸展或躺在草地上和這些長椅上，日常中有大量學生和遊客使用花園和長椅來放鬆身心。

Siyang Chen 陳斯穎



To the excellent people of United College

(a.k.a. Glorious United Man)

光輝聯合人

1989 by Bing Wah Hon 韓秉華

29



Video

Location

位於

Materials

材質

The lawn of Adam Schall Residence

聯合書院湯若望宿舍草坪

Stainless steel

不鏽鋼

To commemorate the 33rd anniversary of the College's founding in 1989, the sculpture was commissioned and donated by Dr. Thomas Huen-cheong Cheung, President Emeritus of the College. It was created by Hong Kong based artist and designer BingWah Hon.

The hollow sculpture is constructed of welded aluminium sheets. From the side it reads like walking man or the traditional Chinese character “人”, while from the front one can read both a letter C and a U (for United College) to stand for “People of United College.” Two of its parts have a wavy edge and consist of two parallel parts. The sculpture sits on a square plinth of 16 granite cubes. It is meant to symbolize both the name and the goals of United College, such as continuous self-improvement and the passing of the flame. It is also frequently utilized in College publications and activities, such as the United College whatsapp stickers with the sculpture as the design theme.

Also, it makes us think of the sculpture “Transformation,” which Bing Wah Hon also created in 1989 and is housed at Hong Kong's Kowloon Park Sculpture Walk. That piece appears dull and abstract, but it is actually based on a classic Chinese carp jumping from a dragon gate and was designed in accordance with Chinese mythology. It depicts the transformation of a fish into a dragon, which occurs in mythology when a dragon gives birth to one of its nine sons who resembles a fish. The

artwork is shaped like waves to represent the dragon's wavering body. Bing Wah Hon's innovative take on classic Chinese narrative depicts how Hong Kong evolved from a modest fishing port to a bustling metropolis, and how he uses stainless steel to represent this change with a contemporary tension.

Both sculptures can blend in with the natural surroundings and function as cultural markers in a landscape, reflecting their spiritual and cultural value in a lush setting and creating a symbol of cultural relevance.

為紀念1989年書院成立33周年，該雕塑由書院名譽院長張煊昌博士委托捐贈，並由香港的藝術家和設計師韓秉華創作的。雕塑是由中空的不鏽鋼構成，從側面看，雕塑有一個動態的形狀，它就像一個行走的人或一個漢字「人」。而從正面看，人們可以看到一個字母 U 和一個 C（代表聯合書院院生）。它的兩個部份有一個波浪形的邊緣，由兩個平行部份組成，並坐落在一個由16個花崗岩立方體組成的方形基座上。它象徵著聯合書院的名稱和目標——不斷自我完善、自強不息和薪火相傳。該雕塑經常被用於學院的許多出版物和活動中，如以雕塑為設計主題的聯合書院 whatsapp 貼圖。

這也讓我們聯想到了韓秉華同樣在1989年創作的雕塑《魚進龍》，它被放置在香港的九龍公園雕塑廊。這件作品看起來沈悶而抽象，但實際上它是根



以雕塑為設計主題的聯合書院 whatsapp 貼圖

據中國經典神話傳說中的「鯉魚跳龍門」而設計的，描繪了魚變成龍的過程。在神話中，當龍生下它的九個兒子，其中一個像魚時，就會出現這種情況。作品的形狀像波浪，代表了龍搖擺不定的身體。藝術家韓秉華透過對中國經典敘事的創新，描繪了香港如何從一條漁港演變成繁華的大都市，以及他如何用不鏽鋼這種物質來表現這種變化的現代張力。

這兩座雕塑都能與周圍的自然環境融為一體，發揮其作為文化景觀的作用，在鬱鬱蔥蔥的環境中體現其精神和文化價值，創造出一種文化意義上的象徵。

Po Tung Leung 梁寶桐

S.H. Ho College

善衡書院

30

Home 122-125
by Tat Shing Chu *Yiqing Wang*
「家」- 朱達誠 王禕晴

S. H. Ho College is a relatively new college, founded in 2006 with a donation from the S. H. Ho Foundation Limited. The name of the college comes from the Hong Kong entrepreneur Sin Hang Ho, who was the co-founder of Hang Seng Bank in 1933. The College is dedicated to providing a homely atmosphere for its members while they are staying in the university. The word “Home” can be found on both its mission and identity statement. It is operating on a fully residential and communal dining basis.

The campus of S. H. Ho College is sited north of the Wu Ho Man Yuen Building and next to the University Sports Centre.

善衡書院是一所較新的書院，於2006年由何善衡慈善基金會捐資成立。學院名稱來源於香港企業家、恆生銀行聯合創辦人何善衡。書院致力為成員在校期間營造如家一般的氛圍，這一點在其使命和標識中都有所呈現。善衡書院實行全宿共膳。

善衡書院校園位於伍何曼原樓以北，大學體育館以西。



30

Home 「家」

2011 by Tat Shing Chu 朱達誠

Location

位於

Terrace near Lee Quo Wei Hall and
Ho Tim Hall, S. H. Ho College
善衡書院何添堂及利國偉堂前平台

Materials

材質

Bronze
青銅

Tat Shing Chu's sculpture for S. H. Ho College turns the Chinese character for the school's motto "home" into a three dimensional sculpture. The motto indicates the school's desire to be the students' "Home away from Home" and an "Anchor for their Voyage."

The creation of this work presented two challenges: how to transform calligraphy, a flat art form, into a three-dimensional sculpture by designing the relationship between the forward and backward position of the strokes, and how to keep this complex sculptural form stable. The work demonstrates the strength of Chinese calligraphy through bronze while emphasizing its coherence through continuous brush strokes, a combination of strength and flexibility. Thus, the bronze sculpture consists of one continuous line of different widths.

Tat Shing Chu created three similar text sculptures at Sun Yat-sen Memorial Park on the Victoria Harbor waterfront in Sai Ying Pun. These three sculptures, created before our "Home" sculpture, represent the Chinese characters for freedom, equality, and fraternity, demonstrating how the French Revolution influenced Dr. Sun's revolutionary ideas.

On the 25th anniversary of Hong Kong's return to China in 2022, Tat Shing Chu reduced the size of the original 'Home' sculpture, changed some of its structure, and recreated it as an indoor sculpture for the exhibition

“Painting the Bay Area with Ink and Paint - Celebrating the 25th Anniversary of Hong Kong’s Reunification with the Motherland” at the National Museum of China. At this moment, the concept of “home” had evolved into a symbol of nationalism.

“In my opinion, calligraphy has a front and a back, and the front and the back are interspersed,” says Tat Shing Chu. “I use this structure in sculpture, simulating calligraphy brushwork with the thickness of the form, the smoothness, and the roughness of the surface. The agility of the calligraphy combined with the sculpture’s three-dimensionality appears more substantial than on paper.”

「家」字雕塑是朱達誠先生于2011年為香港中文大學善衡書院設計的雕塑作品。朱先生解釋說，家這個字的含義對於學生來說是以校為家。對於學校來說，則意味著培養專家。

這件作品的製作有兩個難點：一是如何通過設計筆畫的前後位置，把書法這種平面藝術形式變為立體雕塑；二是如何讓這種複雜的造型能夠保持穩定站立。最終呈現出來的作品，一方面用銅這種材料展現了中國書法書寫的力度，另一方面通過不斷的筆畫強調了中國書法連貫的氣韻，可謂是剛柔並濟。

中山紀念公園展出了同樣由朱達誠先生創作的三個相似的文字雕塑。它們比「家」字雕塑的創作

時間更早，分別由「自由」、「平等」、「博愛」三組漢字組成，顯示了法國大革命對孫中山先生革命思想的影響。

2022年時值香港回歸祖國25周年，朱達誠將原來的「家」雕塑縮小，改變了部分結構，複刻了一件適合室內展覽尺寸的作品。這件作品在中國國家博物館舉行的「筆墨丹青繪灣區——慶祝香港回歸祖國25周年美術作品展」首次展出。在這個歷史時刻，「家」的含義演變成為家國情懷。

「在我眼中，書法是有前有後、前後穿插的。」朱達誠說，「我將這種結構運用到雕塑上，利用形體的粗細虛實、表面的光滑和粗糙來模擬書法的用筆。書法的靈動結合雕塑的立體感，比在紙上顯得更有分量。」

Yiqing Wang 王禕晴

Lee Woo Sing College 和聲書院

- 31 Harmony 128-131
by Sing Hung Cheung (Yo Sing) Desmond Tse
「和」- 張醒熊 (西星) 謝宗原
- 32 Wall of a Hundred Harmonies 132-137
by Sing Hung Cheung (Yo Sing) and College Members Xitng Luo
百和圖 - 張醒熊 (西星) 及和聲書院師生 羅西亭

Lee Woo Sing College was founded in 2007 with donations from the Li Foundation (Bing Hua Tang). The College Founder Wo Hing Li named it after his brother Woo Sing Lee, who was born in Shanghai in 1928 and became an important figure in Hong Kong's financial circle. A motto of Lee Woo Sing College is "Harmony", which emphasizes being kind to people and handling things with moderation. The College aims at nurturing talents for Hong Kong, the mainland and the world.

Lee Woo Sing College is located at the northern valley of the University, overlooking the beautiful Tolo Harbour.

和聲書院於2007年由秉花堂李氏基金會贊助成立，書院創辦人李和鑫博士以其兄李和聲博士之名為書院命名。李和聲於1928年出生於上海，後成為香港金融界的重要人物。和聲書院強調「和」的精神，也即是與人為善，處事有度。學院致力為香港、中國內地以及世界培育人才。

和聲書院校園位於大學北麓的山谷，俯瞰美麗的吐露港。

Harmony

「和」

2017 by Sing Hung
Cheung a.k.a Yo Sing
張醒熊 (酉星)



Video



Location

Lee Woo Sing College Main Entrance

位於

和聲書院正門

Materials

Rosewood, ceramic,
high-temperature glaze

材質

花梨木, 陶瓷, 高溫釉料

To celebrate Lee Woo Sing College's 15th anniversary in 2022, a series of workshops and an exhibition were organized with Yo Sing to create an important art installation called the "Wall of Hundred Harmonies." Yo Sing's "Harmony" reflects the college's motto of being kind to people and handling things with moderation. Following an invitation from the Founding Master of Lee Woo Sing College, the "Harmony" installation is currently exhibited at the college's entrance.

The work “Harmony” is made of rosewood with ceramic and high-temperature glaze as the base. The rosewood has the classic color of light brown with red. It has a woody aroma and is naturally mellow. The shape of the wooden part is the Chinese Character “和”, it means together and/or harmony. It was originally created to celebrate the 20th anniversary of the Hong Kong Special Administrative Region in 2017. Yo Sing welcomes audiences to touch the artwork from various angles to feel the engraved Chinese characters. Audiences can even smell the natural aroma of rosewood when they are close enough to the artwork.

Besides “和”, another character “龠” is an ancient variant of the modern character “和”. According to an ancient Chinese dictionary, Shuowen Jiezi (說文解字), “龠” means tune or in tune. “龠”, the left part of the character “龠”, has glyph origin that depicts the shape of a tube-like music instrument with three openings. It is a short flute made of bone or wood. Its sound takes an important role to establish the harmonic system of traditional Chinese music to be in tune and peaceful.



Ancient letter “龠”

As a reflection of the political movement in 2016 and 2017, Yo Sing engraved different styles of the same character “和” all over the wooden part, Yo Sing hopes the audience values the meaning of “Harmony” despite

all kinds of differences. Although the Chinese character “和” looked and transformed differently from one to another, embracing differences makes greater harmony.



「和」的正面

為慶祝和聲書院的十五周年紀念，書院與西星合作舉辦了一系列的工作坊和展覽，創作了一件重要的藝術作品，稱為《百和圖》。另外，西星的另一作品——《和》反映了和聲書院的座右銘——待人平和，處事適中。得到和聲書院院長邀請，西星答應將《和》置於和聲書院正門展出。

作品《和》是由花梨木製成，底部是陶瓷和高溫釉料，花梨木具帶有典型的淺棕色和紅色，木質高貴，自然柔和。木製部分的形狀是漢字「和」，意為共同及和諧。它是為慶祝2017年香港特別行政區二十周年而創造。西星歡迎觀眾從不同的角度觸摸藝術作品，感受雕刻的中文字。當觀眾靠近藝術作品時，甚至可以聞到藝術作品的天然花梨木氣味。

除了「和」之外，另一個字符「龠」是現代字符「和」的前身。根據古代漢語詞典《說文解字》，「龠」意為音調或和諧。字符「龠」的左部分「龠」描繪了一個具有三個開口的管形樂器的形狀。它是一種用骨頭或木頭製成的笛子。它的音調在建立傳統中國音樂的音律相當重要。

《和》反映了西星重視和諧的感受，尤其是對 2016 和 2017 年社會面對政治運動的感受，西星在木製部分刻上了不同風格而相同字符「和」，西星希望觀眾明白，盡管社會中存在各種差異，仍能珍視「和諧」的意義。儘管漢字「和」有不同的形相，包容差異就能創造更大的和諧。

Desmond Tse 謝宗原



32

Wall of a Hundred Harmonies

百和圖

2023 by Sing Hung Cheung a.k.a Yo Sing and College Members 張醒熊(酉星)及和聲書院師生

Location

位於

Materials

材質

Lee Woo Sing College Main Entrance

和聲書院正門外

Ceramic

陶瓷

The Wall of a Hundred Harmonies, located at the entrance of Lee Woo Sing College, was installed for the 15th anniversary of the college in January 2023. The wall consists of 196 glazed ceramic tiles in a 14 x 14 tile square, 180 of which carry the Chinese character for Harmony in different writing styles - no two tiles are alike. In Chinese culture the term “hundred” can be approximate, simply symbolizing abundance and completeness, even if the actual number is somewhat different, as in this case. The outer two rows of square tiles (96) have a green enameled surface with white letters, while three rows of the inner square of 10 x 10 tiles have a beige clay surface with green letters. At the very center are 16 tiles, again with a dark green surface that together show a large sign for harmony. The green color did not come from a typical glaze, but from the melted glass of green beer bottles. The dark frame around the tiles consists of densely stacked pieces of slate.

The tiles were developed in a workshop held by Yo Sing (Sing Hung Cheung) for Lee Woo Sing College students and teachers, who would each copy a “和” character from a famous calligrapher and carve it onto a clay tile. The biggest “和” at the middle of the wall consist of 16 tiles and was written by Professor Jao Tsung-i, and carved by Yo Sing. After the workshop, all the tiles were transported to Yo Sing’s workshop in Kennedy Town, where they were fired at 1200 degrees Celsius. Each piece is fired for hours and cooled for up to three days. The





和

whole piece was fired over a period of several months and was finally completed before the Spring Festival in 2023.

The corner of each tile carries the signature of its creator. In addition, on the left side of this work, there is a short description of it. You can scan the QR code on it, which will introduce you to the students who created the tile and the original calligrapher of the character. In Chinese, the character “和” symbolizes not only harmony but also concord, peace, and unity. Also, it is the first character of the College’s Chinese name. Therefore, the word “和” is an important symbol for Lee Woo Sing College and a good omen for the College’s future.

為慶祝和聲書院成立15周年而製作的《百和圖》坐落於和聲書院大樓入口的右側，由196片瓷磚組成，多達180個「和」字印刻在 14×14 的畫框之內。最外圍的兩排方磚底色為綠色，刻著白色的「和」字。往裏數三排 10×10 的方磚有米色粘土的表面和綠色的「和」字。在最中央是16塊瓷磚，同樣是深綠色的表面，共同刻有一個大「和」字。作品中的綠色並非來自普通的上釉，而是來自融化的綠色啤酒瓶。鑲嵌著整幅「百和圖」的炭黑色外框由水流石製成。2023年一月才剛剛揭幕的《百和圖》可以說是香港中文大學裏一件嶄新的藝術作品。為了這件作品，和聲書院早前專門舉辦了一次工作坊，邀請西星老師到校園來，親自教授書院的師生們雕刻技藝，在陶片上刻下自己臨摹的「和」字，最終組成整幅作品。而正中間由16片陶

片組成的大「和」字是饒宗頤教授的字跡，由西星老師親自雕刻。工作坊結束後，這些陶片由專業人士運送到西星老師位於堅尼地城的工作坊進行燒製。每片陶片都要經過高達1200度的高溫燒製數小時和長達三天的冷卻。整件作品的燒製歷經了幾個月的時間，最終在2023年的春節前完成。

在漢語當中，「和」字不僅代表「和諧」，更有「和睦」、「和平」、「總和」之義。更主要的一點是，它也是和聲書院的代表文字。西星先生也認為，對於《百和圖》上的「和」字，同學們可以有自己的理解。參與《百和圖》製作工作坊的師生們，通過在陶片上刻下不同書體的「和」字，將自己對書院的感情深深地印在作品當中，化成對書院的祝福。

在每一片陶瓷的左下角，刻有其作者的簽名。而在整幅作品左方的牆上有關於作品來歷的文字介紹，掃描上面的二維碼可以獲取各個「和」字的書法家及瞭解更多有關作品的資訊。

Xitng Luo 羅西亭

Campus Outskirts

校園外圍

- 33 The Integration 140-143
by Weishan Wu June Wong
融匯 - 吳為山 王素君
- 34 NS173 Tunnel Murals 144-147
Unknown artist Haomin Lu
NS173 隧道壁畫 陸昊旻

The following two public art works are located at the outskirts of the main campus. The Integration is located at Golden Jubilee Alumni Garden of the Eastern Campus, which is across the Tolo Highway from the main campus and connects to it by No.2 Bridge. The site is close to the sea shore and next to the Hong Kong Science Park.

NS173 Tunnel Murals are located on the walls of a bicycle tunnel right in front of the MTR University Station entrance B, the university's main entrance for pedestrians.

以下兩件公共藝術作品位於主校園的外圍。《融匯》位於校園東區的「金禧校友園」，與主校園隔著吐露港公路，由二號橋相連。地盤靠近海邊，毗鄰香港科學園。

《NS173 隧道壁畫》位於港鐵大學站 B 入口（大學主要的行人入口）前，一條單車隧道的牆壁上。

The Integration 融匯

2013 by Weishan Wu
吳為山



Location

位於

Materials

材質

At the side of the Eastern Gate Entrance

金禧校友園(校園東區東閘旁)

Bronze, stainless steel

青銅、不銹鋼

The Integration was a birthday gift from 5 alumni to celebrate CUHK's Golden Jubilee. The renowned Chinese sculptor, Weishan Wu, who is also an Honorary Fellow of CUHK, was commissioned to create an artwork symbolizing the founding mission of the university — to combine tradition with modernity, and to bring together China



and the West. That is to say, it is about contradiction but also integration. It sits in the center of a grove of trees, many of which donated by Alumni, and offers four, long curved benches, parts of a circle surrounding the sculpture. While its immediate foundation stone is round it also sits at the center of a carefully designed water feature that zig zags around the sculpture, as well as 18 square granite cubes.

The artist combined contrasting elements into one work for the purpose of visually reflecting the idea. The three-meter-tall and oval-shaped sculpture integrates the faces of two generations and they are crafted with two different materials, an old person in bronze and a youngster in stainless steel. In particular, the characteristics of the mediums reflect the work's intention. Bronze was discovered a few thousand years ago and was the hardest metal in widespread use roughly between 3300 to 1200 B.C. This is the historic period also known as the Bronze Age, in which some early features of urban civilization emerged such as coins, weapons, and vessels were fashioned

in bronze. In contrast, stainless steel is at a very young age, which makes it perfectly match the youngster's face. It was invented in 1913 after many attempts since the eighteenth century. Its properties, for instance, luster, resistance to corrosion, and recyclability are favored by a myriad of fields including architecture, art, housewares, transportation, medicine, and infrastructure.

Most importantly, the images of human faces can be seen as a representation of humanity. Thus, the confluence of the old and young can also be interpreted as an idea of the inheritance and transformation of knowledge as well as the spirit of humanity at CUHK.

It is worth noting that the approach of this artwork is quite inconsistent with the artist's oeuvre, including another three sculptures at CUHK. Along with his artistic career path, he created his signature sculpting style "xieyi", or freehand, which is a style usually applied in traditional Chinese painting. Its presentation lies between abstractness and realistic depiction. The Integration may reflect a new direction in the work of the celebrated sculptor for the school's anniversary.

雕塑《融匯》是五位校友為慶祝中大金禧贈予校方的賀禮。作品由中國當代著名雕塑家、中大榮譽院士吳為山教授受委託而作，以中大的創校使命——「結合傳統與現代，融會中國與西方」為創作靈感，當中包含的是既對立又融合的意念。

藝術家把充滿對比性的元素運用到雕塑上，從視覺上反映作品主題。這座三米高的橢圓形雕塑結合了兩副不同年代的面孔，並由兩種不同材料製作而成，一個是青銅製老人，一個是不銹鋼製青年。兩種物料富有差異性的特質正好與創作意圖相契合。青銅已有數千年歷史，大約在公元前 3300 年到 1200 年間，因其為當時最堅硬的金屬而被廣泛使用，那個歷史時期也因而被稱為「青銅時代」。當時，城市文明的一些早期特徵經已出現，例如錢幣、武器和器皿等均用上青銅來製造。相對而言，不銹鋼卻非常年青，正好完美地配合青年的年輕特質。自十八世紀以來經過多次嘗試，不銹鋼終於1913年被發明出來。自此，其特性如富有光澤、耐腐蝕和可回收等受到建築、藝術、家居品、交通、醫藥以至基建設施等眾多界別的青睞。

作品中所呈現的人類面孔，可被視為人文精神的一種象徵。因此，老少相依的設計正代表著中大在學術知識和人文精神上的傳承與轉化。

值得注意的是，這件雕塑的造型手法與吳教授一貫的作品大相徑庭，當中包括他在中大的另外三件作品就呈現出他慣常的風格。在追求藝術的路途上，他創造了代表性的雕塑風格「寫意」，這本身是一種常用於中國傳統繪畫的風格，表現形式介乎抽象與寫實之間。或者可以說，此作反映了吳教授為中大週年誌慶而嘗試的新方向。

June Wong 王素君



34

NS173 Tunnel Murals

NS173 隧道壁畫

1970s by unknown artist 無名



Video 1



Video 2

Location

位於

Materials

材質

Near the University Station Exit B

港鐵大學站B口前

Mosaic Tiles, stucco and paint

馬賽克磚、灰泥、顏料

NS173 is a tunnel on the eastern side of the MTR University Station (former Ma Liu Shui Station of the Kowloon-Canton Railway) and separates pedestrian and bicycle traffic from the buses and taxis above. It was probably established in the 1970s as part of the land reclamation project and development of Sha Tin and Ma



On Shan. The tunnel runs parallel to the MTR line, which followed the curve of the former coastline. It thus keeps a memory of the old topography, before the small bay there was filled in, CUHK was built, and Sha Tin grew from a small town of about 30000 inhabitants in the early 1970s to a major community of about 700000 people today.

The mural on both sides of the tunnel thematizes this history. The mosaic tiles are in shades of blue, green, and yellow, complemented by purple and red. In the above-ground part of the tunnel, the mural uses a combination of mosaic and painted art. The yellow, orange, and green mosaics in the upper part of the mural are tiled to form a mountain range; the lower part uses blue paint to represent the sea to let visitors feel the wonderful atmosphere of walking into the ocean. As the tunnel goes deeper into the ground, the pattern changes into a mosaic tile patchwork of water plants and fish, as if the visitor gradually penetrates the ocean interior and encounters the rich and lovely marine life with different kinds of fish and plants.

The NS173 tunnel belongs to the Hong Kong Shatin District Highways Department, but it played an essential role for cycling fans, as it connects the bicycle lane from Tai Po to Shatin. People can still rent a bicycle from the nearby rental stores and enjoy a nice ride in the tunnel and along the waterfront.

NS173 is mentioned on the website of People of Fortitude, International Mutual-aid Association for the Disabled. While it acknowledges the tunnel's existence, it suggests the introduction of tactile guide paths to facilitate the movement of people with disabilities. Sadly, the murals in the NS173 bicycle tunnel have been losing color and chipped, which will hopefully be rectified by the Highway Department.

NS173是港鐵大學站(前九廣鐵路馬料水站)東側的一條隧道，以分離行人、自行車和地面的的士及公共交通。該隧道大約於1970年代作為填海項目及沙田和馬鞍山新市鎮建設項目的一部分而被建造。這條隧道位於澤祥街地下，與港鐵東鐵線平行，沿著舊時彎曲的海岸線而建。後來海岸線被填海改直，中文大學成立，沙田由一個在1970年代大概有30,000名居民的小村鎮變成了如今有大約700,000名居民的大社區，而這條隧道依然保留了一些曾經地形的記憶。

NS173隧道兩側的壁畫描繪畫了這段歷史。壁畫中的馬賽克瓷磚以藍色、綠色和黃色為主，輔以紫色和紅色。在隧道的地上部分，壁畫使用了馬賽克與

繪畫藝術相結合的形式。處於壁畫上部的黃色、橙色和綠色的瓷磚被切割成山脈的輪廓狀；壁畫中的下部使用了藍色的油漆得以讓來訪者體會到走進海洋之中的美好感受。隨著隧道逐漸深入地下，壁畫變化成了水草和海洋，讓來訪者彷彿逐漸深入海洋的內部，得以看見豐富可愛的海洋生物，例如多種多樣的魚類和植物。

NS173隧道受香港沙田區路政署管轄，它曾經對騎行愛好者十分重要。它連接著大埔到沙田的騎行路線。人們今天仍可以從附近的租車行租用自行車，在隧道和海邊享受一段美好的騎行時光。

NS173隧道在「堅毅忍者・殘障人士國際互助協會」的網站上被提及。雖然它肯定了隧道的存在，但是它建議引入觸覺引導設施以方便殘障人士的出行。遺憾的是，NS173自行車道的壁畫已褪色和破損多時，希望路政署能夠對其進行修補維護。

Haomin Lu 陸昊旻

Artist Profiles

藝術家簡介

Freeman CHAN

陳惠基

**1948*

Freeman Chan was born and raised in Canada. He received both his Bachelor of Science and his Bachelor in Architecture from McGill University in Montréal in 1970 and 1971. He moved to Hong Kong in 1984 to work as a practicing architect. From 1996 on he taught in the Architecture Department at the Chinese University as Associate Professor until his retirement in 2003 - the year when the Pavilion of Harmony was finished. Chan has been a life-long advocate of community building. He has learned architecture can be transformational, with the purpose and power to satisfy mankind's practical, personal, communal and spiritual aspirations. He worked with NGOs on housing construction in Indonesia and the Philippines and was centrally involved in McGill University's 2006 Build Aid program in Manila. He and his family live in Hong Kong. He devotes his life to mentoring others to develop their full potential.

陳惠基在加拿大出生和長大。他於1970年和1971年在蒙特利爾的麥吉爾大學獲得理學及建築學學士學位。1984年他移居香港，以建築師身份執業。自1996年起，他在中文大學建築系任教，擔任副教授，直至2003年退休——同年「合一亭」竣工。陳教授終身倡導社區建設。他了解到建築可以帶來變革，其力量可以滿足人類的實際需求，個人和社群的精神需要。他與非政府機構合作在印度尼西亞和菲律賓進行住房建設，並參與了麥吉爾大學 2006年在馬尼拉的建設援助計劃（Build Aid program）。他與家人現居香港。他畢生致力於指導他人充分發揮潛能。

Sing Hung CHEUNG
alias Yo Sing
張醒熊 (別名酉星)

is passionate about Chinese pottery, calligraphy and painting, as well as artwork production in engraving on wood and bamboo. He held his first personal exhibition on carving art under the sponsorship of the Hong Kong Arts Development Council in 2002. He took part in the Wisdom Path wood columns carving project on Lantau Island during 2004-5, and the engraving of building name boards and couplets for Tsz Shan Monastery in 2013.

His carving and engraving works “Homecoming” and “Forever Self Strengthening” were selected for participation in the 11th and 12th National Art Exhibition respectively. Currently he is appointed art consultant for several schools and organizations. Yo Sing has also been invited by the University of Hong Kong to run courses on engraving and pottery arts. He is currently running his Unison Art Workshop for his own artwork production and course provision. (<https://yoshing.hk/>)

西星，原名張醒熊。酷愛書畫陶藝，醉情竹木篆刻。2002年獲香港藝術發展局資助，舉辦個人雕刻藝術展；曾參與大嶼山「心經簡林」及「慈山寺」大型牌匾的雕刻工作；雕塑作品《回歸》、《自強不息》分別入選第十一屆及第十二屆全國美術作品展。



目前榮膺多間學校、機構及團體的藝術顧問，並應邀在多間學校教授雕刻陶藝等課程。現為香港刻字藝術學會會長及多個藝術團體顧問、會員。目前開設「西星藝術工作坊」從事專業藝術創作及教學工作。

Yee CHEUNG

1936-2019

張義

was a significant figure in Hong Kong's contemporary art scene, renowned for his paper castings, bronze relief and sculptures in wood, stone and bronze which mixed Western modernism, traditional Chinese aesthetics, and elements of folklore and ancient philosophies. Together with Lou Wen, Chi Fun Hon, Wucius Wong and other artists he founded the Circle Art Group which was active from 1964 to 1971 and regarded as Hong Kong's local avant-garde during the time.

Cheung was awarded the Most Excellent Order of the British Empire (MBE) in 1979 for his artistic innovation. In 1988, Cheung received the Hong Kong Annual Sculpture Award. He taught in the Department of Design at Hong Kong Polytechnic University and in the Department of Fine Arts at the Chinese University of Hong Kong, where he served as chairman from 1984 to 1992.

Cheung's works can be found in the collections of the Hong Kong Museum of Art; the Museum of Modern Art, Mexico City; the National Museum of History, Taipei; the Taipei Fine Arts Museum, Taiwan; and the Kaohsiung Fine Arts Museum, Taiwan.

“Art should not be confined to a visual language. When you close your eyes, you should still be able to touch and feel it, that is the ideal form of art.”

「藝術不只局限於視覺上，當你閉上眼，靠觸感仍可感受到的，才是最完美境界。」

—Yee Cheung 張義



Photo supplied by the Hong Kong Museum of Art

圖片由香港藝術館提供

張義是香港當代藝術界的重要人物，以其鑄紙、青銅浮雕和木、石、青銅雕塑而聞名，其作品融合了西方現代主義、中國傳統美學、民間傳說和古典哲學的元素。與文樓、韓志勳、王無邪等創立「中元畫會」，活躍於1964年至1971年，被視為當時香港本土的前衛藝術團體。

1979年，張義因其藝術創新而獲頒大英帝國勳章(MBE)。1988年，張義獲香港年度雕塑獎。他曾任教於香港理工大學設計系及香港中文大學藝術系，並於1984年至1992年任香港中文大學藝術系主任。張義的作品見藏於香港藝術館、墨西哥城現代藝術博物館、國立歷史博物館(台北)、台北市立美術館和高雄市立美術館。

Sources: The Art of Cheung Yee. (iPreciation, 2021). «Cheung Yee» Art Forum (January 22, 2020). Both available online.

Tat Shing CHU

朱達誠

**1942*

Born in Wuhan, China in 1942, Tat Shing Chu studied sculpture at the Central Academy of Fine Arts in Beijing in 1978 and settled in Hong Kong in 1984. He has always been engaged in the local arts community as a sculptor, teacher and long-time member of the Hong Kong Sculptors Association and Hong Kong Sculpture Society, which he helped to found. He also served as a member of the Board of Directors at the Hong Kong Artists Association. Chu has taught at HKU and CUHK.

In 2007 he was awarded a Medal of Honour by the Hong Kong SAR government. His work is easy to find in Hong Kong, for example, the five meter tall bronze statue of Dr. Sun Yat-sen at the Sun Yat-sen Park on the waterfront of Sai Ying Pun, the “Dance of Heaven and Earth” in Kowloon Park, Tsim Sha Tsui, and the 3.5 meters tall Bruce Lee statue at the Hong Kong Heritage Museum of Art.



朱達誠1942年生於中國武漢，1978年赴北京於中央美術學院學習雕塑，1984年定居香港。他一直以雕塑家和教師的身份積極參與本地藝術發展，協助創立了香港雕塑家協會及香港雕塑學會並長期擔任會員，亦曾擔任香港美協常務副主席。朱曾任教於香港大學和香港中文大學。

2007年獲香港特別行政區政府頒授榮譽勳章。他的作品在香港隨處可見，例如位於西營盤海濱中山紀念公園中高達5米的孫中山銅像、尖沙咀九龍公園的《天地之舞》、以及香港文化博物館3.5米高的李小龍雕像。

Siu Kee HO **何兆基**

**1964*

Siu Kee Ho graduated from CUHK with a B.A. degree in Fine Arts in 1989, and then obtained his MFA degree majoring in Sculpture from Cranbrook Academy of Art in Bloomfield Hills, Michigan, US in 1995, and received his Doctorate in Fine Art from the RMIT University, in Melbourne Australia in 2003. After teaching at the Academy of Visual Arts at Hong Kong Baptist University and at the Hong Kong Art School, he joined CUHK's Department of Fine Arts, where he is now an Associate Professor.

Ho's artworks mainly focus on exploring bodily perception as a means and process of aesthetic expression both in contemporary sculptural practice and in traditional handicraft. He represented Hong Kong at the Sao Paulo Biennale in 1996 and the 49th Venice Biennale in 2001 and is a member of the Royal British Society of Sculptors. His research covers phenomenological traditions in the philosophy of art, in particular the work of French philosopher and critic Maurice Merleau-Ponty (1908-1961).

何兆基1989年畢業於香港中文大學，獲得藝術文學士學位。1995年獲得美國密歇根州布隆菲希爾市鶴溪藝術學院（Cranbrook Academy of Art）雕塑專業碩士學位，2003年獲澳大利亞墨爾本皇家理工大學藝術博士。曾任教於香港浸會大學視覺藝術院及香港藝術學院，現為香港中文大學藝術系副教授及賽馬會「手作確幸」青年工藝教育計劃項目總監。

何的創作著眼於探索身體知覺經驗如何成為當代雕塑和傳統手工藝實踐中審美表達的手段。他曾代表香港參加1996年聖保羅雙年展及2001年第49屆威尼斯雙年展，並為英國皇家雕塑家協會會員。他的研究涵蓋藝術哲學中的現象學傳統，尤其是對法國哲學家和評論家莫里斯·梅洛-龐蒂（Maurice Merleau-Ponty）作品的分析和梳理。

Jiatian Huang, Erica 黃嘉鈿

Bing Wah HON

韓秉華

**1949*

is a well-known sculptor and designer in Hong Kong. He has been in the business for many years and has garnered numerous accolades on a global scale. In addition to serving as the Hong Kong Designers Association's advisor, he is currently the principal of the Hong Kong School of Formal Design, the director and design director of HSART & DESIGN, the director and art advisor of the Hong Kong Leisure and Cultural Services Department Museum and the vice chairman of the International Graphic Design Association (ICOGRADA), where he served as chairman from 1998 to 2000. He is also a visiting professor at Shanghai University. Bing Wah Hon's large sculpture "Transformation" (1996) in Hong Kong's Kowloon Park uses a similar formal language to the sculpture at CUHK, "Excellent United College Members".

“Art and nature play equally important roles in my life. This influence is reflected in my works depicting different aspects of nature such as clouds, mountains, waterfalls, rivers and islands. My sculptures have evolved from Chinese philosophy and the spirit of nature, giving shape to “Fire”, “Wind”, “Air”, “Heaven-Man-Determination”. Maybe this is the reflection of being a busy urban dweller seeking the peace of mind in nature.”

「藝術和自然在我的生活中扮演著同樣重要的角色。這種影響反映在我的作品中，描繪了自然的不同方面，如雲、山、瀑布、河流和島嶼。我的雕塑從中國哲學和自然精神中演變而來，賦予“火”、“風”、“空氣”、“天人合一”的形態。也許這就是作為一個繁忙的城市居民在自然中尋求心靈平靜的反映。」

—Bing Wah Hon 韓秉華

香港知名雕塑家及設計師。從業多年，在全球範圍內收穫諸多讚譽。擔任香港設計師協會顧問、香港正形設計學校校長、HSART&DESIGN 董事及設計總監、香港康樂及文化事務署博物館藝術顧問、國際平面設計協會（ICOGRADA）副主席（1998年至2000年任主席）、上海大學客座教授。韓炳華在香港九龍公園的大型雕塑《魚進龍》（1996）使用了與中大雕塑《光輝聯合人》相似的形式語言。

Ke HU

胡珂

Ke Hu was born in Shanghai and is a modern Chinese sculptor, a member of the Art Committee of the Chinese Urban Sculptors Association, and a well-known designer. He was engaged in ivory carving in his early years and later taught sculpture at the Pottery Research Institute of the Shanghai Academy of Fine Arts. He received the Golden Cup Award, the highest prize of the National Arts and Crafts Hundred Flowers Awards in 1984. In 2008, he designed the work 'Sailing' for the Beijing Olympic Games, which was presented to the then President of the Olympic Committee as a national gift.

Source: <https://mp.weixin.qq.com/s/po2IXh6uhmGMGbwY8Dv9wA>

當代雕塑家，中國現代雕塑家，中國城市雕塑家協會藝術委員會委員，著名設計師。早年從事象牙雕刻，後在上海美術學院陶藝研究所任教雕塑。於1984年曾獲全國工藝美術百花獎最高獎的金杯獎。2008年為北京奧運會設計作品《揚帆》，被選為國禮贈送給當時的奧委會主席。



Jiayi Li 李佳怡

Ming JU
(original name *Ju Chuan Tai*)

1938-2023

朱銘(本名朱川泰)

Ming Ju was born in Taiwan, and was trained as a wood-carver, but soon developed an interest in other materials as wide ranging as bronze, styrofoam, ceramics and stainless steel. After running a commercial craft business for clay figurines, he sought another apprenticeship with the prominent sculptor Yang Yuyu (1926-1997). With his support, he landed a first solo exhibition at the National Museum of History in Taipei in 1976. On Yuyu Yang's advice, he adopted his artist name, and he took up Tai Chi. He became so fascinated with it that he dedicated a series of 62 sculptures to it. Some are life-size abstractions of certain Tai-Chi positions out of wood, others are cast in bronze, based on maquettes from Styrofoam. Another series begun in 1980 deals with the human figure in different modern constellations, under the title "Living World."

Much of his work is housed at the Ming Ju Museum, north of Taipei, which he designed (including the architecture and landscaping) and built over 12 years. Its sculpture park is over 100000 square meters large and the collection contains more than 2000 pieces by the artist. His work stands in the tradition of Eduardo Chillida, Jorge Oteiza and other contemporaries. He was awarded the 18th Fukushima Asian Culture Prize in 2007.



朱銘出生於台灣，學過木雕手藝，但很快就對青銅、塑料、陶瓷和不銹鋼等其他材料產生了興趣。在經營一段時間泥人作坊後，他開始跟隨著著名雕塑家楊英風（1926-1997）學習。在楊英風的支持下，他於1976年在台灣國立歷史博物館舉辦了第一次個展。同樣聽從楊的建議，他採用了藝名朱銘，並開始學習太極拳。他對太極如此著迷，甚至為它創作了一系列62座雕塑。有些是木製真人大小的抽象太極架勢，有些則是基於塑料模型以青銅鑄造的。1980年開啟的「人間系列」則再現了現代社會中多姿多彩的人物形象。

他的大部分作品都收藏在台北北部的朱銘博物館，他親自設計（包括建築和景觀）並建造該博物館超過12年。其雕塑公園面積超過10萬平方米，收藏了朱銘的2000多件作品。他的作品與 Eduardo Chillida、Jorge Oteiza 等同時代人的傳統相為映照。2007年獲第18屆福岡亞洲文化獎。

Danny LEE Chin-fai

李展輝

Danny Lee (Zhanhui Li) is one of Hong Kong's best-known sculptors. He has created public works for the Airport and the Nam Cheong MTR Station. His sculptures are included in the collections of the Hong Kong Museum of Art, the Hong Kong Heritage Museum and the Hong Kong Arts Centre. Similar Water Drop sculptures can be found at the Art Square at Salisbury Garden in Tsim Sha Tsui (2014) and in the Urban Waterscape at the Hong Arts Center (2012).

Lee has served on the executive committee and as Chairman of the Hong Kong Visual Arts Society (2006-2009), on the board of the Hong Kong Sculpture Association, as a member of the Jockey Club Creative Arts Center Authority and as course director at the Sculpture Department of the Hong Kong Art Promotion Office.

Website: <http://www.dannylee.hk/>

李展輝是香港最知名的雕塑家之一。他曾為機場和南昌地鐵站創作公共藝術作品。他的雕塑作品被香港藝術館、香港文化博物館和香港藝術中心收藏。人們亦可以在尖沙咀梳士巴利花園的藝術廣場(2014年)以及香港藝術中心的都市水景區(2012年)找到他的作品，其中包括類似的「水滴」雕塑。

李曾擔任香港視覺藝術協會執行委員會委員和主席(2006-2009)，香港雕塑協會董事會成員，以及賽馬會創意藝術中心管理局成員和香港藝術推廣辦事處雕塑部門課程主任。

Hon Ching LEE

利漢楨

**1941*

was born in Xinhui in Guangdong, and after high school and a solid training in calligraphy and drawing, he went to the US to study architecture at the University of Kansas and the University of California at Berkeley. He received a Master of Fine Arts from the University of Oregon in 1967. He taught art for two decades at the University of Oregon and Rockford College, where he was also the Director of the Clark Arts Center Gallery, organizing many major exhibitions. He was Arts Commissioner for the City of Bellevue, WA.

He served as art adviser to Chung Chi College and United College at CUHK, where also established a number of scholarships and supported research projects of the Institute of Chinese Medicine, the Hong Kong Literature Research Centre, the School of Life Sciences, and the Art Museum. He was awarded an Honorary Fellowship at CUHK. In 2022, Chung Chi College, United College and Wu Yee Sun College, co-organised an exhibition of Hon Ching Lee's work at the CUHK Art Museum, called "Awareness: new birth."

利漢楨出生於廣東新會，自幼在書法和繪畫方面受到紮實的訓練，高中畢業後他前往美國堪薩斯大學和加州大學伯克萊分校學習建築。1967 年獲得俄勒岡大學藝術碩士學位。他在俄勒岡大學和羅克福德大學教授藝術二十年，同時也是克拉克藝術中心畫廊



(Clark Arts Center Gallery) 館長，組織了許多大型展覽。他也曾是華盛頓州柏衛市的藝術委員。

利漢楨曾任中大崇基學院及聯合書院藝術顧問，期間設立多項獎學金及資助中醫中藥研究所、香港文學研究中心、生命科學學院及文物館的研究項目。他獲中大頒授榮譽院士。2022年，崇基學院、聯合書院及伍宜孫書院合辦、中大文物館協辦了「涅槃重生——利漢楨教授作品展」。

Wai SZETO

司徒惠

1913-1991

As campus architect at the Chinese University in Hong Kong, Wai Szeto was responsible for the design and construction of many buildings there between 1963 and 1978. He was born in Kwantung, China and attended St. Paul's College, Hong Kong and St. Johns University in Shanghai, from which he graduated with a bachelor of science in 1938. He received further training as an engineer in the United Kingdom and then worked on civil engineering projects in Chungking and Yingtak, before opening his own consulting practice in Hong Kong in 1948, working on many urban planning, infrastructure and housing projects. From 1963 on, he designed the master plan and many structures on CUHK's campus, often with exposed concrete, in an expressive, 'brutalist' style. In great contrast, for Hong Kong University, he designed Robert Black College in 1966, mimicking the wooden construction and spatial sequence of traditional Chinese architecture. In 1960, Wai Szeto became President of the Hong Kong Society of Architects. In 1965 he was appointed Unofficial Member of the Legislative Council of Hong Kong. He was named Officer and then Commander of the Order of the British Empire in 1967 and 68. In 1975, he received an honorary doctorate in science from Hong Kong University.

Source: <https://www4.hku.hk/honggrads/citations/c-b-e-b-sc-ceng-f-i-c-e-f-i-s-tructe-f-a-s-c-e-m-i-m-eche-wai-szeto-the-hon-szeto-wai>

作為香港中文大學的校園建築師，司徒惠在1963至1978年間負責了校園內許多建築的設計和建造。他出生於中國廣東，曾就讀於香港聖保羅學院和上海聖約翰大學，於1938年獲理學士學位。他赴英國深造，而後在重慶和英德從事土木工程項目，並於1948年在香港開設了工程顧問公司，參與了許多城市規劃、基礎設施和住房項目。自1963年起，他設計了香港中文大學校園的總體規劃與其中許多建築，通常採用裸露的混凝土，呈現表現力極強的「粗野主義」風格。與之形成鮮明對比的是，他於1966年為香港大學設計的柏立基學院則模仿了傳統中式建築的木結構和空間序列。1960年，司徒惠出任香港建築師公會會長。1965年起即擔任主法局非官守議員。1967年獲頒英帝國官佐勳章(OBE)，1974年榮獲英帝國司令勳章(CBE)。1975年，他獲香港大學頒授名譽科學博士學位。

Lou WEN

**1933*

文樓

Lou Wen, a native of Xinhui, Guangdong, grew up in Vietnam and graduated from the Department of Fine Arts of Taiwan Provincial Normal University in 1958. He moved to Hong Kong in 1960 and was honored with an exhibition at Hong Kong City Hall in 1964. In 1965, he visited the United States on a grant from the Institute of International Education, U.S.A and won a medal from the National Academy of Design in NY in 1970. Many exhibitions followed, such as at the Hong Kong Arts Center (1979), the Hong Museum of Art (1987) and the Hsiung Shih Gallery in Taipei (1992). He has also served as the chairman of the Hong Kong Artists Association and as president of the Hong Kong Sculptors Association. He has been a visiting professor at the Beijing Central Academy of Fine Arts, Shanghai Institute of Visual Art and the Fujian Normal University. He is art advisor at Nanjing University. He received the Artist of the Year Award from the Hong Kong Artists Guild in 1989 and the “Bronze Bauhinia Star” by the Hong Kong government in 1999. There is a 3 m tall sculpture of a fist and hand salute by him in Hong Kong’s main shopping street, Nathan Road in Tsim Sha Tsui, called Please 請 (1989). CUHK has two statues by Lou Wen (who also uses the Vietnam spelling of Van Lau), that of Confucius at New Asia College and ‘Release’ on the campus of United College.

文樓，廣東新會人，在越南長大，1958年畢業於台灣省立師範學校美術系，1960年移居香港，1964年獲邀在香港大會堂舉辦展覽。1965年獲美國國際教育協會資助訪美，1970年於紐約獲美國國家設計學院獎章，其後多次舉辦展覽，如香港藝術中心（1979），香港藝術館（1987）和台北雄獅畫廊（1992）。他亦曾擔任香港美術家協會主席及香港雕塑家協會會長。曾任北京中央美術學院、上海視覺藝術學院、福建師範大學客座教授。現為南京大學美術研究院學術顧問。1989年獲香港美術家協會頒發年度藝術家獎，1999年獲香港政府頒授銅紫荊星章。尖沙咀彌敦道購物街名為《請》（1989）的高達3米的抱拳雕塑即為文樓創作。香港中文大學校內有兩座文樓（署名為越南語拼寫的Van Lau）的雕塑，分別是新亞書院的《孔子像》和聯合書院的《釋放》。

Pui Leng WOO **胡佩玲**

**1953*

Pui Leng Woo is a Professor at the School of Architecture of the Chinese University in Hong Kong. She joined the school in 1991 and teaches architectural design and urban theory. She has worked on architectural and design projects in Singapore and the US and conducted a study of the Jalan Besar Street with its shop houses and its surrounding neighborhood in Singapore, where she grew up. She has been engaged in saving modern architecture in Hong Kong.

胡佩玲是香港中文大學建築學院教授。她於 1991 年加入中大，教授建築設計和城市理論。她曾在新加坡和美國從事建築和設計工作，並對她故鄉新加坡的惹蘭勿剎街 (Jalan Besar Street) 的店屋及其周邊社區進行了研究。她一直致力於保存香港的現代建築。

Weishan WU

**1962*

吳為山

Weishan Wu is one of the most internationally recognized contemporary sculptors in China. He is also Curator of the National Art Museum of China, Vice-Chairman of the China Artists Association, President of the Chinese Academy of Sculpture and Director of the Academy of Fine Arts at his alma mater, Nanjing University. In 2017, he won the Pangolin Prize for Sculpture, awarded by the Pangolin foundry in Stroud, in West England.

Wu was born in Jiangsu Province, China, graduated from the Art Department of Nanjing University in 1987 and pursued postgraduate studies at Peking University and at the Sam Fox School of Design & Visual Arts at Washington University in St. Louis. He has executed over 600 representational portraits of important contemporary and historical figures. Of particular importance is his engagement for a better understanding of Chinese Sculpture abroad, as exemplified in his double portrait of Leonardo da Vinci and Chinese artist Qi Baishi in conversation for the Italian city of Vinci, the birthplace of Leonardo. His sculptures are held in major collections around the world. Prof. Wu shapes the figure first in clay, careful to leave traces of the sculpting process and its materiality, before the sculpture is then cast in bronze. Weishan Wu sculpted several important CUHK figures, among them Founding

Vice-Chancellor Dr. Choh Ming Li, Professor Sir Charles Kao, and the Founding President of New Asia College Prof. Ch'ien Mu. In 2010, CUHK conferred an Honorary Fellowship to Professor Wu in recognition of his contributions to the University and society.

吳為山是當代中國最具國際知名度的雕塑家之一。現任中國美術館館長、中國美術家協會副主席、中國雕塑家協會主席、母校南京大學美術研究院院長。

吳為山出生於中國江蘇省，1987年畢業於南京大學藝術系，先後在北京大學和聖路易華盛頓大學山姆福克斯設計與視覺藝術學院(Sam Fox School of Design & Visual Arts)深造。他創作了 600 多座重要的當代和歷史人物的雕像。值得強調的是，他致力於讓世界更好地了解中國雕塑藝術，例如他為達芬奇(Leonardo da Vinci)的出生地意大利芬奇城(Vinci)創作的《齊白石與達芬奇對話》。他的雕塑被世界各地的重要博物館收藏。在創作雕塑時，吳為山首先用粘土塑形，並小心地留下雕刻的痕跡，而後再用青銅鑄造。吳為山創作了數位重要的中大人物的雕塑，包括創校校長卓敏博士、第三任校長高錕爵士、新亞書院創辦人錢穆教授。2010年，中大頒授榮譽院士銜予吳教授，以表揚他對大學及社會的貢獻。

Yutaka YANO

矢野豊

Yutaka Yano studied architecture in The Bartlett School of Architecture in London, where he received the RIBA President's Bronze Medal for his Master's Thesis. Since 2011, Yutaka has been Adjunct Assistant Professor at the School of Architecture, CUHK, where he has actively encouraged the engagement of a wider audience with architecture, promoting Hong Kong design through practice and education.

Together with Sarah ('Sky') Lee, he directs the multidisciplinary design studio in Hong Kong, called Sky Yutaka, which engages in Master Planning, Mixed-use Residential, and Landscape design across Europe, Asia, India and the United Arab Emirates. Both directors are members of the Hong Kong Society of Architects and the Royal Institute of British Architects.

Website: <https://sky-yutaka.com/>

矢野豐畢業於倫敦巴特利特建築學院 (The Bartlett School of Architecture)，其碩士論文曾獲 RIBA 主席獎銅獎。矢野自2011年起擔任中大建築學院兼職助理教授，積極鼓勵公眾認識建築，通過實踐和教育推廣香港本土設計。

他與 Sarah (‘Sky’) Lee 一同在香港創設名為 Sky Yutaka 的跨學科設計工作室，在歐洲、亞洲、印度和阿拉伯聯合酋長國從事總體規劃、混合用途住宅和景觀設計。兩位合夥人均為香港建築師學會及英國皇家建築師學會會員。

Jingxiang ZHU

朱競翔

Zhu is an Associate Professor at the School of Architecture, CUHK. With his architectural practice in Hong Kong and his teaching and research he focuses on new spatial structures, lightweight and prefabricated building systems as well as sustainability in architecture.

Zhu has executed many projects in China and Kenya and lectured widely. The Wall Street Journal named him China Innovator of the Year in Architecture in 2012. He also won First Prize of Local Academia in the Hong Kong Construction Industry Council Innovation Award 2015, Technique Exploration Award and Youth Explorer Finalist Award in the 4th China Architecture Media Awards 2016. At the Venice Architecture Biennale in 2016, he designed the ‘pavilion dou,’ a prefabricated, flexible ‘checkered playroom’ out of wood and plywood for a kindergarden in western China’s Gansu province.

香港中文大學建築學院副教授。通過他在香港的建築實踐和教學研究，他專注於新的空間結構、輕型和預製建築系統以及建築的可持續性。

朱在中國和肯尼亞執行過許多項目並廣泛講學。2012年被《華爾街日報》評為中國年度建築創新人物。他還曾獲2015年香港建造業議會創新獎本地學術界一等獎、入圍第四屆中國建築傳媒獎技術探索獎和青年探索獎(2016)。2016年，他設計了第十五屆威尼斯建築雙年展中國國家館之「斗室」，一間由木製及膠合板預製件靈活組裝而成的格子狀嬉戲房間，源自他在一個建於甘肅省的幼兒園項目。



*Haoqian Yu (TA) and students from the course CULS 5331
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香港中文大學

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