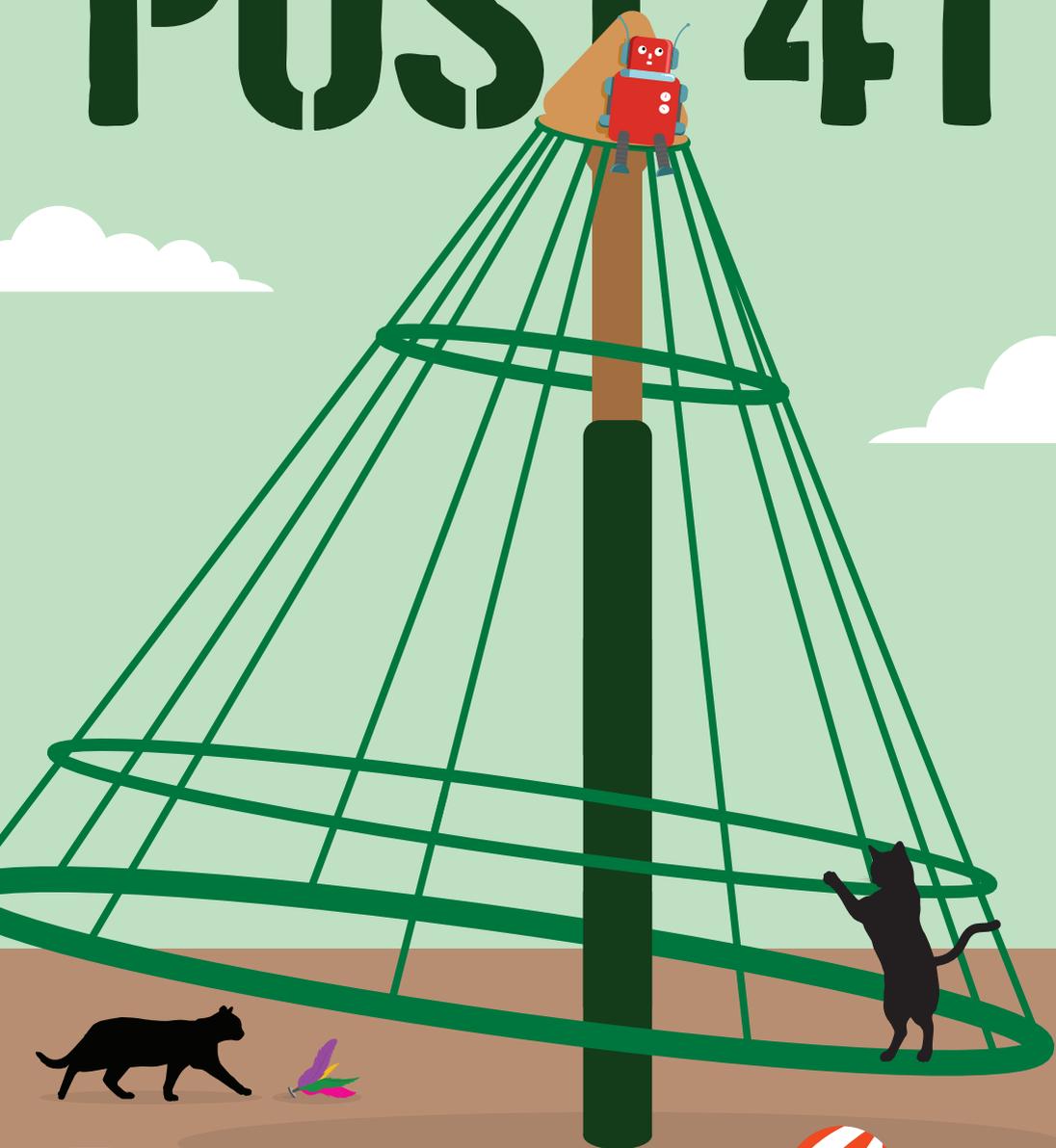


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戰後的十幾年間，徙置區與屋邨在城市各處相繼落成。樓宇之間的空地被不同的公共遊樂設施填滿，成了孩子們樂而忘返的天地。滑梯又高又陡，灑下去時風在耳邊呼嘯；鞦韆盪起，短暫離開地面，好像在半空漂浮；沙冰轉一圈又一圈，眼前的世界微微失焦。這些設施或許粗糙，甚至帶點危險，但就這樣走進了童年之中，成為了一代人的深刻回憶。

那時，多數家庭收入只夠溫飽，商店櫥窗裏的玩具多半只能張望。於是，孩子們在日常裏尋找可能：紙皮、石頭、橡筋、荷蘭水蓋，在手中被重新想像，變成槍、飛鏢、風車，或某種只屬於自己的發明。更多時候，他們與兄弟姐妹、鄰里朋友聚在一起，玩捉迷藏、紅綠燈、跳飛機。規則簡單，場地隨意，卻足以消磨整日。快樂不必昂貴，只要有人同樂，便已足夠。

這些場景，對未曾經歷過的人來說，或許帶着一點距離，也多了幾分好奇。本期《四十一報》邀請了兩位來自深水埗的舊街坊，沿着記憶的線索，回到那些在徙置區玩耍的日子，聽他們講述如何在簡單的遊戲裏找到無窮樂趣，如何用手邊的每一件小物展現無限創意，以及在平凡的生活中心度過無憂而明亮的童年。

春暖花開，祝願大家一切安好，在日常中找到快樂。

2026年3月

In the decade following the war, resettlement areas and public housing estates sprang up across the city. Public playground equipment soon filled the open spaces between the buildings, creating small worlds where children could lose themselves in play. Slides rose high and steep, the wind whistling past as they sped down; swings lifted briefly off the ground, as if floating in midair; roundabouts spun again and again, making the world blur for a moment. These structures were often rough, sometimes even risky, yet they became inseparable from childhood, leaving vivid memories for a generation.

At that time, most families earned just enough to get by, and toys in store windows were a distant luxury. Children learned to find possibilities in the everyday: cardboard, stones, rubber bands, and soda bottle caps were reimagined in their hands, becoming toy guns, throwing stars, pinwheels, or inventions entirely their own. More often, they gathered with siblings and neighborhood friends to play hide-and-seek, Red Light Green Light, or hopscotch. The rules were simple, the spaces improvised, yet the games could last all day. Happiness did not need to be expensive; it only required someone to share it with.

For those who did not grow up in those days, such scenes may feel unfamiliar, even a little curious. In this issue of *Post 41*, we invited two former residents of Sham Shui Po to revisit memories of their childhood playing in the resettlement estates. They share how simple games brought endless joy, how everyday objects sparked boundless creativity, and how ordinary life unfolded into a carefree and radiant childhood.

With spring in bloom, wishing everyone well and joy in everyday life.

March 2026

專題：深水埗的無憂童年

Feature: Carefree Childhoods in Sham Shui Po

消失的遊樂設施 Vanishing Playgrounds

二十世紀五、六十年代，政府在各區的公共地方興建了大量遊樂設施，包括石硤尾、深水埗、長沙灣一帶的徙置區和屋邨之中，為青少年提供玩樂與活動的空間。這些遊樂設施多以石製或金屬搭建，安全標準亦與今天不同。到八、九十年代，它們逐漸被較為安全的膠製設施取代。然而，對當年的街坊而言，這些看似粗糙的設施，卻曾陪伴他們度過無憂的童稚時光。

容浩生（下稱 Sam）1949 年於廣州出世，約在 1956 年隨家人南下香港，居住在寶血醫院對面的一座三層唐樓天台。他在李鄭屋徙置區的聖公會基愛小學上學，那時學業不重，放學後總有時間玩耍，通常會與兄弟姐妹以及隔離鄰舍的小朋友一起。Sam 回憶道：「以前的家庭多是幾個孩子，白天大人都出去工作，哥哥姐姐就要照顧弟弟妹妹，出去玩也會用襁褓背上。」

In the 1950s and 60s, the government built numerous playgrounds in public spaces across areas such as Shek Kip Mei, Sham Shui Po, and Cheung Sha Wan. Many of these were located within resettlement areas and housing estates, giving children and teenagers places to play and explore. These playground structures were primarily made of stone or metal, offering poor safety features by today's standards. By the 1980s and 1990s, they were gradually replaced by safer plastic equipment. Yet for residents of that era, these rough and simple playgrounds quietly accompanied their carefree childhoods.

Yung Ho Sang, Sam, was born in Guangzhou in 1949 and moved to Hong Kong with his family around 1956. They lived on the rooftop of a three-storey tong lau across from Precious Blood Hospital. He attended S.K.H. Kei Oi Primary School in the Lei Cheng Uk Resettlement Estate. Schoolwork wasn't demanding back then, so there was always time to play after after school. He usually played with his siblings and the neighborhood children. Sam recalled, "Families often had several children, and while the adults were out working, older siblings would look after the younger ones, sometimes even carrying them in slings while playing outside."

Sam 又提到：「我們家附近沒有遊樂場，所以有時會和朋友在唐樓裏玩捉迷藏。那時候，石硤尾徙置區、李鄭屋徙置區、蘇屋邨等地方才有遊樂場，我們便特地走過去玩。各個屋邨的遊樂設施其實大同小異。」

Sam also mentioned, "There were no playgrounds near our home, so we sometimes played hide-and-seek with friends inside the tong lau. Back then, only places like the Shek Kip Mei Resettlement Estate, Lei Cheng Uk Resettlement Estate, and So Uk Estate had playgrounds, so we would go there to play. The facilities in each estate were more or less the same."



▲ Sam 以前在李鄭屋徙置區上學，放學後常到鄰近的蘇屋邨與朋友玩耍。Sam attended school in the Lei Cheng Uk Resettlement Estate and often went to nearby So Uk Estate to play with friends after school.



▲ 家中沒有大人照看，孩子外出玩耍時，往往以襁褓背着弟妹同行，攝於 1958 年。（照片由香港特別行政區政府提供）
With no adults at home, older children would carry their younger siblings in slings while playing outside. Photo taken in 1958. (Photo courtesy of the Government of the Hong Kong Special Administrative Region)



驚險的瀟滑梯 Thrilling Slides

說到以前最受歡迎的遊樂設施，Sam 第一個想起的就是滑梯。那時的滑梯多是金屬做的，有兩層樓高，大約五、六米，又窄又陡，瀟下來時稍一失平衡，隨時會跌出去。夏天太陽一曬，金屬表面被曬得滾燙，皮膚一碰就「熱辣辣」。

Sam 卻笑說當年的孩子特別貪玩。「我見過有人從滑梯尾端往上爬，但恰巧有其他人瀟下來，於是雙手雙腳馬上撐在滑梯兩邊的凸起處，另外一人則從下方瀟過；有時躲避不及更會互相碰撞。」

When asked about the most popular playground equipment, Sam immediately mentioned slides. In those days, slides were mostly made of metal. They were often two-storey high, about five to six meters tall, narrow and steep. A child could lose balance at any moment and fall while sliding down. In summer, the metal surfaces became scorching under the sun, and even a brief touch with bare skin felt painfully hot.

Sam chuckled, saying kids back then were especially playful. "I have seen someone climb up a slide from the bottom, only to have someone else sliding down at the same time. They would quickly brace themselves with their hands and feet against the raised edges of the slide, while the other child slid past below. Sometimes they did not dodge in time and ended up colliding."



▲小朋友逆向向在滑梯攀爬，貪玩又驚險，攝於1977年觀塘徙置區。(照片由高添強先生提供)
Children climbing up a slide the wrong way—playful but risky. Photo taken in Kwun Tong Resettlement Estate, 1977.
(Photo courtesy of Mr. Ko Tim Keung)

Sam 補充，蘇屋邨內有一條水磨石滑梯，約兩米高，比金屬滑梯闊。水磨石觸感清涼又光滑，就算夏天瀟下來，也不會燙到皮膚，所以特別多小朋友來玩。時至今日，邨內仍保留着一條石滑梯，只是早已荒廢。

Sam added that So Uk Estate had a terrazzo slide about two meters high, wider than the metal ones. The terrazzo surface felt cool and smooth to the touch, even in summer, and sliding down it did not burn the skin, making it especially popular with children. Today, the slide still stands in the estate, although it has long been left unused.



▲六、七十年代的蘇屋邨水磨石滑梯，歲月留下荒廢的痕跡。
So Uk Estate terrazzo slide from the 1960s-70s, now showing the wear of time.

追求刺激不「錫身」 Chasing Thrills Without Safety

鞦韆多設於空地，或者徙置大廈的天台。Sam 記得當時每個地方的鞦韆不多，往往需要排隊輪候才能玩。他提到當年的小朋友總愛把鞦韆盪到很高，幾乎與頂端的鐵杆平行；有些人為了追求刺激，甚至會站在鞦韆上，既更危險，也容易損壞設施。

Sam 解釋說：「以前的鞦韆多以兩條鐵鏈吊着木板座椅，經常踩踏容易導致木板從鐵鏈中鬆脫，玩耍的孩子便會因此跌倒受傷。現在的遊樂場地多鋪上軟墊，但以前全是硬邦邦的石屎地。」

Swings were often set up in open spaces or on the rooftops of resettlement buildings. Sam remembered that there were usually only a few swings in each location, so children often had to queue for their turn. They loved to swing as high as possible, sometimes almost reaching the top metal bar. Some children even stood on the swings for thrills, which was more dangerous and could easily damage the equipment.

Sam explained, "In the past, swings were usually suspended by two iron chains holding a wooden seat. With frequent use, the seat could come loose, causing children to fall and get hurt. Today, playgrounds are mostly covered with soft padding, but back then, the ground was nothing but hard concrete."





▲ 鞦韆木板一側已從鐵鏈脫落，攝於 1970 年慈雲山徙置區天台。(照片由高添強先生提供)
One side of a swing wooden seat detached from its iron chain. Photo taken on the rooftop of Tsz Wan Shan Resettlement Estate, 1970. (Photo courtesy of Mr. Ko Tim Keung)

設計新奇種類多 Creative Designs and Variety

昔日的遊樂設施設計多樣，各有不同玩法。以氹氹轉為例，較常見的一款是嵌在地面的旋轉圓盤，設有扶手，孩子們圍着推轉，速度全靠人力；另一款則是三角錐體的氹氹轉，附有攀爬架與座位，轉動之餘，還會隨着身體前後左右擺動。Sam 憶述：「以前玩氹氹轉會『整蠱』人，越轉越快，有些小朋友就會站不穩跌倒，甚至會飛出去。」

至於馬騮架，則是可攀爬的遊樂設施，常見有球形與方形兩款。Sam 笑言，單純攀爬沒有甚麼樂趣，以前大家更喜歡在馬騮架上捉迷藏。

Playground equipment in earlier days came in a wide range of designs, each offering a different way to play. One common type of roundabout was a spinning disc set into the ground with handrails, driven entirely by children pushing it themselves. Another was a triangular pyramid structure fitted with climbing frames and seats that swayed back and forth as it spun. Sam said, "We used to play tricks on each other, spinning it faster and faster. Some kids would lose their balance, fall, or even be thrown off."

As for the monkey bars, they were climbing structures commonly found in spherical or square forms. Sam joked that simply climbing offered little excitement; in the past, children preferred playing hide-and-seek on the monkey bars.



▲ 氹氹轉有不同的設計，左圖為白田邨的三角錐體型，右圖為彩虹邨的圓盤式，攝於 1976 年及 1978 年。(照片皆由高添強先生提供)
Roundabout came in different designs. The left shows a triangular pyramid structure in Pak Tin Estate, while the right shows a disc type in Choi Hung Estate. Photos taken in 1976 and 1978. (Photo courtesy of Mr. Ko Tim Keung)



▲ 左圖為蘇屋邨的球形馬騮架，攝於 1979 年；右圖為石硤尾徙置區的方形馬騮架，孩子攀爬其上，樂此不疲，攝於 1967 年。(照片皆由高添強先生提供)
Left, a spherical set of monkey bars in So Uk Estate, photographed in 1979. Right, square monkey bars in Shek Kip Mei Resettlement Estate, where children climbed without tiring, photographed in 1967. (Photo courtesy of Mr. Ko Tim Keung)



遊樂設施四圍有 Playgrounds Everywhere

很多徙置區內會有大型空地，因常被用來「踢波」，街坊慣稱為「波地」。例如在石硤尾徙置區，當時便有兩個波地，因大小不同，分別被叫做「大波地」和「細波地」。從舊照片可見，當年石硤尾的大波地有多種遊樂設施。

不過，Sam 卻很少到波地玩。他解釋：「很多中學生和成年人會在波地踢波，小朋友去玩，很容易『食波餅』。而且波地經常會有黑社會和街童盤踞，如果經過就會被恫嚇學壞。所以在石硤尾，我會去一些徙置大廈樓下，那裏也有滑梯、鞦韆等設施可以玩。」

Many resettlement estates had large open spaces often used for playing football. Residents commonly referred to these spaces as football grounds. In Shek Kip Mei Resettlement Estate, there were two such spaces known as the big football ground and the small football ground. An old photograph shows that the larger ground was once surrounded by various play equipment.

Sam, however, rarely played there. He explained, "Many secondary school students and adults played football there, so younger children could easily get hit by the ball. There were also gangs and street kids around, which could lead you into bad habits. In Shek Kip Mei, I preferred playing under the resettlement blocks, where there were slides, swings, and other equipment."



▲ 石硤尾徙置區「大波地」內設有各式各樣的遊樂設施，旁為窩仔街，攝於 1972 年。（照片由高添強先生提供）
Various playground facilities at the big football ground in Shek Kip Mei Resettlement Estate, with Woh Chai Street beside it. Photo taken in 1972. (Photo courtesy of Mr. Ko Tim Keung)

真「爬」上嘉頓山 Climbing Garden Hill

Sam 還會和朋友去石硤尾徙置區旁的嘉頓山玩耍。那時的嘉頓山沒有樓梯，他們會徒手爬上山。他回憶道：「山外圍是擋土牆，我們會踩着擋土牆的凹凸處爬上去，然後便坐在紙皮上，沿着斜坡滑下山。斜坡並非從山頂直接去到山腳，中間有多個小平地，滑下去過程中可以停頓一下，不然很容易受傷。」

貪玩的「代價」 The Price of Play

玩得興起，就會忘乎所以，甚至連吃飯都顧不上。每到黃昏時，徙置大廈走廊就會有父母對着樓下玩耍的子女大叫「返嚟食飯啦！」Sam 幽默地說，自己經常會玩過了飯點才回家，但都有「晚餐」，就是媽媽的「藤條炆豬肉」。

他又提到，小時候去玩耍「唔知驚」，跌倒擦傷是家常便飯，傷口多半不作處理，嚴重一點才塗紅藥水。雖然他不在意，但回到家仍會被父母用藤條「招待」。

When fully absorbed in play, children often forgot about everything else, even meals. At dusk, parents would lean over the corridors of resettlement blocks and shout down, "Come back for dinner." Sam humorously said that he often returned home late, and his dinner was his mother's "rattan stick braised pork."

He also remembered that scratches and bruises were part of daily life. Minor injuries were often ignored, while more serious ones were treated with antiseptic. Even if he did not mind the pain, returning home usually meant facing his parents' rattan rod as punishment.

Sam and his friends also spent time playing on Garden Hill next to the Shek Kip Mei Resettlement Estate. At that time, there were no stairs, so they had to climb up the hill by hand. He recalled, "There were retaining walls along the edges of the hill. We stepped on the uneven parts to climb up, then sat on pieces of cardboard and slid down the slope. The slope did not run straight from the top to the bottom. There were several small flat areas where we could pause along the way. Otherwise, it was easy to get hurt."



難以忘卻的快樂童年 Unforgettable Happy Childhood

分享回憶時，Sam 也不禁懷念昔日的童年時光：「小時候沒有太大壓力，玩得非常快樂自在，雖然窮，但是開心。以前沒有其他娛樂，這些遊樂設施真的陪伴了我們成長，從小玩到大，所以記憶真是非常深刻。」

Sam 更帶來數件自製玩具，例如用雪條棍和橡筋組成的玩具槍，以及用繩和荷蘭水蓋製成的「風車」。其實，昔日大部分家庭收入不高，沒有餘錢給孩子買玩具，小朋友多靠自己的雙手和創意，製作小玩意作樂。

As he shared his memories, Sam could not hide his nostalgia. "When I was young, there was not much pressure. We played freely and happily. We were poor, but we were content. There was no other entertainment. These playgrounds really grew up with us, from childhood into our teenage years, so the memories are still very clear."

Sam also brought along several homemade toys, including a toy gun made from craft sticks and rubber bands, and a pinwheel crafted from string and bottle caps. In those days, most families had limited income and little money to spare on toys. Children relied on their own hands and imagination to create simple playthings and find joy in everyday life.



▲ Sam 說兒時幾乎沒有個人娛樂，總是與兄弟姐妹和街坊朋友周圍去玩，關係因此特別親密。
Sam said that as a child, he had almost no personal entertainment and spent most of his time playing with siblings and neighborhood friends, forming especially close bonds.



◀ Sam 自製的玩具槍，以雪條棍與橡筋組裝，扣動「扳機」即可發射橡筋。
(照片由容浩生先生提供)
A toy gun made by Sam using craft sticks and rubber bands. Pulling the trigger would launch the rubber band. (Photo courtesy of Mr. Yung Ho Sang, Sam)

萬物皆可變玩具 Anything Could Be a Toy

今日的小朋友，玩具選擇多不勝數：玩具車、芭比、泥膠、卡牌遊戲，還有電腦與手機裏的電子遊戲，伸手可得。然而在六、七十年代，物質並不充裕，玩具從來不是隨手就能買到的東西。

潘濤源（下稱 Alfred）自六十年代出生起便住在李鄭屋徙置大廈，直到十五歲才搬到愛民邨。他憶述：「當年在徙置大廈樓下吃一碗車仔麵或碗仔翅作早餐，只需一毫幾仙，但一件玩具卻要幾毫甚至一元。」

Today, children have endless choices of toys—cars, Barbies, clay, card games, and even electronic games on computers or smartphones, all within easy reach. In the 1960s and 70s, however, material goods were limited, and toys were never something you could buy on a whim.

Alfred Poon was born in the 1960s and lived in the Lei Cheng Uk Resettlement Estate until he was fifteen, when his family moved to Oi Man Estate. He said, "Back then, a bowl of cart noodles or imitation shark fin soup for breakfast downstairs in the estate cost just a few cents, but a single toy could cost several cents or even a whole dollar."



▲ Alfred 曾用紙皮自製上鏈的鐵甲人，代替買不起的玩具。
Alfred once made a wind-up tin robot from cardboard, a substitute for toys his family could not afford.

就地取材的玩意 Imagination Made from What's at Hand

一件玩具幾乎等於一、兩餐飯的價錢，自然捨不得花。於是，孩子們學會就地取材，自製玩意自娛自樂，例如用碎布縫製豆袋玩，或撿石頭代替；會斬藤，在兩端綁上繩子，做成弓箭；又會坐在廢棄紙箱上，幻想自己在坐船或飛毯。資源有限，孩子的想像力卻沒有受限。

Alfred 提到：「中秋節時，我們會剪掉『牛奶嘜』（多數是煉奶罐頭）的蓋子，裏面放一枝蠟燭，然後穿上一條鐵線拉着走，就好像風火輪。」



▲ 孩子以鐵線串起「牛奶嘜」，於罐底加上線軸，並用鐵線將兩者固定，自製滾動燈籠。
Children strung condensed milk cans together with wire, attached a spool to the base, and secured both with wire to make rolling lanterns.

With toys costing as much as one or two meals, they were precious and rarely bought. Children learned to make their own playthings from whatever they could find. They sewed beanbags from scraps of cloth, or used stones as substitutes. They crafted bows and arrows from cut rattan tied with string or sat in discarded cardboard boxes, imagining they were on a boat or a flying carpet. Resources were limited, but imagination knew no bounds.

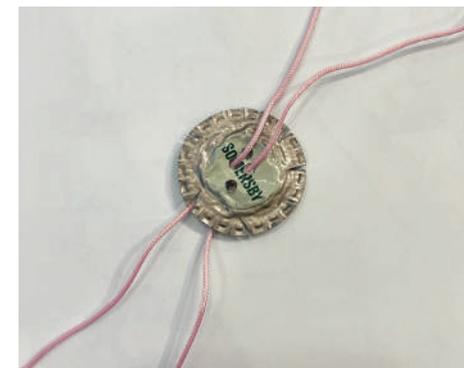
Alfred mentioned, "During Mid-Autumn Festival, we would cut the lids off condensed milk cans, place a candle inside, and attach a wire to pull it along, just like a little spinning fire wheel."



▲ 推着燈籠向前跑時，線軸會轉動，從而帶動「牛奶嘜」旋轉。
When the lantern was pushed forward, the spool turned, causing the cans to spin.

一件小物往往也能變化出多種玩法。小朋友喜歡撿玻璃樽汽水上的「荷蘭水蓋」（即汽水瓶蓋），看看會否有印花可以換汽水或小食；又會把「荷蘭水蓋」製作各種玩意，例如將瓶蓋剪開做成忍者飛鏢，或當成小球，在後巷踢來踢去。

Even the smallest items could become countless games. Children loved collecting glass soda bottle caps to see if they could trade the prints for drinks or snacks. They also turned these caps into toys, cutting them to create ninja stars or using them as tiny balls to kick around in the alleyways.



▲ 當時，小朋友會將「荷蘭水蓋」槌扁，在中間鑽兩個小孔，用棉繩穿過製成「風車」。
Children flattened soda bottle caps, punched two small holes, and threaded cotton string through them to make spinning toys.



▲ 對戰時，用力拉動繩子，讓瓶蓋旋轉，嘗試割斷對方的線。
During battles, children pulled hard on the strings, trying to cut through their opponent's line.

難得買玩具 Rarely Buying Toys

在那個年代，買玩具就如一件大事。Alfred 坦言：「買玩具其實很奢侈，我只有在農曆新年，才會用壓歲錢買玩具，例如自行組裝的飛機模型、大炮模型和塑膠恐龍玩具等，或者『豆槍』。有餘錢就買黃豆當子彈，沒有就用紙代替。」男孩們還會踢西瓜波，幾毫子一個。Alfred 也曾買過膠劍和膠槍，模仿日本《座頭市》系列電影中的武士——「盲俠」。

談起當年的玩具，不得不提公仔紙。Alfred 記得：「那時很多小朋友都會買公仔紙玩，上面印有不同主題的精美圖案，像是《水滸傳》或《三國演義》的人物。」孩子之間會互相交換，Alfred 笑言，就像現在交換明星卡一樣。至於玩法，最常見的是「拍公仔紙」：兩人把公仔紙疊成一疊，輪流用手拍，拍到翻面的便可取走，最後手上公仔紙最多的人，便是贏家。



In those days, buying toys was like a big deal. Alfred recalled, "Buying toys was actually a luxury. I only used my Lunar New Year red packets to buy things like model airplanes, toy cannons, plastic dinosaurs, or a bean shooter. If I had extra money, I would buy soybeans as bullets; if not, paper would do." Boys also played with plastic footballs (known as watermelon balls), which cost just a few cents each. Alfred added that he sometimes bought plastic swords and guns to imitate the samurai from the Japanese *Zatoichi* films, featuring the blind swordsman.

When talking about toys from back in the day, Alfred highlighted portrait picture cards. He said, "Many children would buy these cards, which featured intricate designs on various themes, like characters from *Water Margin* or *Romance of the Three Kingdoms*." Children would trade them with one another. He chuckles, much like exchanging trading cards of celebrities today. The most common way to play was slapping cards. Children stacked the cards into a pile and took turns slapping them. If a card flipped over, it could be taken. The player with the most cards at the end was the winner.



◀ Alfred 記得以前樓下的青年中心可借用飛行棋、象棋和康樂棋，攝於 1975 年坪石邨。（照片由高添強先生提供）
Alfred recalled that the youth centers downstairs used to lend out Aeroplane Chess, Chinese chess, and Chinese billiards. Photo taken in Ping Shek Estate in 1975.
(Photo courtesy of Mr. Ko Tim Keung)



▲ 公仔紙圖案繁多，除了取材自中國古典小說的人物，六、七十年代亦常見以迪士尼與日本機器人動畫角色為主題的設計。（照片由莊慶輝先生提供）
Portrait picture cards featured a wide range of designs. Besides figures from Chinese classics, 1960s-70s cards also showed Disney and Japanese robot characters. (Photo courtesy of Mr. Chong Hing Fai)



▲ 公仔紙玩法多樣。除放在地上「拍公仔紙」外，也可以每人各持一張，互相對拍。卡片落地後圖案朝上的一方為勝；若雙方同樣圖案向上，則算平手。
Portrait picture cards could be played in different ways. In addition to slapping a stack onto the ground, players could each hold a card and strike them against each other. After the cards fell to the ground, the player whose card landed face up would win; if both cards showed the same side, it was considered a tie.



大自然的玩伴 Playmates from Nature

自製或購買玩具之外，孩子們還會從大自然中尋找玩伴。Alfred 分享說：「小時候甚麼都不怕，常常跑到山上捉蟋蟀、『紅孩兒』（即蜘蛛，又稱金絲貓）和壁虎；又會在河流、水渠或水坑，用盤撈魚、紅蟲（搖蚊的幼蟲）及和味籠（水蟑螂）；偶爾也會捉麻雀、蜻蜓、蝴蝶和飛蛾。」捉回來的蟋蟀和紅孩兒，會養在自己編織的草籠裏，間中餵些小蟲。Alfred 補充說：「鬥紅孩兒很簡單，只要把牠們放在一起，就會自己打起來。」

除了鬥蟲、鬥蟋蟀，小朋友也會買金魚或孔雀魚來鬥魚。Alfred 談起自己曾養過一條藍色孔雀魚：「那條魚是我用存下來的早餐錢買的。父母每天給我一毫買早餐，我只用五仙買一串魚蛋或一片方包，其餘的就存起來，最後花了一元買了那條孔雀魚。」

在徙置大廈的日常生活中，飼養動物非常普遍。居民會照顧流浪貓狗，或領養鄰居家剛出生的小狗；也有人養巴西龜、魚或兔子。Alfred 提到，母親曾在走廊廚房旁的空位搭起鐵絲籠，飼養鵝、雞和鴨等家禽，其中甚至有一隻重達四斤的鴨子。「我們會把家禽趕到徙置大廈的洗滌間覓食，因為人們會在那裏洗菜、宰魚和洗碗，留下廚餘、魚內臟和蔬菜殘渣。」每天清晨，母雞下蛋時啼叫，他們便會去撿雞蛋。然而，當時的居住環境相當複雜，偶爾會有「道友」（吸毒人士）或黑社會出沒，甚至剪破鐵籠偷走雞鴨。

Beyond homemade or store-bought toys, children often found their playmates in nature. Alfred shared, "When I was young, I was afraid of nothing. We would run up the hills to catch crickets, jumping spiders, and geckos. We also used pans to scoop fish, blood worms, and water beetles from rivers, canals, or puddles. Sometimes we even caught sparrows, dragonflies, butterflies, and moths." The crickets and jumping spiders were kept in handmade grass cages and fed small insects from time to time. Alfred added, "Fighting jumping spiders was simple. Just put them together and they would start on their own."

Besides insect and cricket battles, children also bought goldfish or guppies for fish fights. Alfred remembered a blue guppy he once owned. "I bought that fish with money I saved from breakfast. My parents gave me ten cents every day for breakfast. I spent five cents on a skewer of fish balls or a slice of bread and saved the rest. In the end, I used one dollar to buy the guppy."

Keeping animals was a common part of daily life in the resettlement blocks. Residents would care for stray cats and dogs, or adopt newborn puppies from neighbors. Some also kept Brazilian turtles, fish, or rabbits. Alfred recalled that his mother once set up a wire cage in an empty space beside the corridor kitchen to raise poultry such as geese, chickens, and ducks, including one duck that weighed as much as four catties (about four pounds). He said, "We would drive the poultry to the washing area to forage because people washed vegetables, gutted fish, and cleaned dishes there, leaving behind kitchen scraps, fish innards, and vegetable peelings." Every morning, when the hens laid eggs and began clucking, they would go and collect them. However, the living environment at the time was rather complicated. Occasionally, drug users or gang members would appear, and there were even instances where wire cages were cut open and the poultry stolen.



◀ 洗滌間是徙置大廈居民的共同空間，也是唯一供水之處，日常用來洗衫、洗菜、洗碗。攝於 1977 年大坑東邨。
(照片由高添強先生提供)
The washing area was a shared space for resettlement block residents and the only source of running water, used daily for washing clothes, vegetables, and dishes. Photo taken in Tai Hang Tung Estate, 1977. (Photo courtesy of Mr. Ko Tim Keung)

集體遊戲的樂趣 Simple Pleasures with Group Games

集體遊戲當年最受歡迎，因為人人都會玩，哪裏都能玩，且完全不花錢。Alfred 回憶說：「徙置大廈樓下通常畫有跳飛機的格子，我們也會在走廊玩紅綠燈遊戲。此外，女生會找一塊布當絲巾，模仿古裝劇跳舞；男生則愛玩『點指兵兵』、『何濟公』（類似鬼抓人的遊戲）和老鷹捉小雞。」他們還會玩「穿山洞」，由兩個人手牽手架起「山洞」，其他人彎腰穿過，一邊播放音樂。當音樂停下，遊戲亦暫停。

Group games were the most popular back then because everyone knew how to play them, they could be played anywhere, and they cost nothing. Alfred recalled, "The ground floors of the resettlement blocks usually had hopscotch grids painted on them, and we also played Red Light, Green Light in the corridors. In addition, girls would use a piece of cloth as a scarf to imitate dances from costume dramas, while boys enjoyed playing counting-out games, 'He Ji Gong' [similar to tag], and Eagle Catching Chicks." They also played "Tunnel Game," in which two children held hands to form a "tunnel" while others bent down and crawled through, accompanied by music. When the music stopped, the game paused as well.



▲ 小朋友搭着彼此肩膀，假裝自己是火車，玩「穿山洞」遊戲，攝於 1962 年。（照片由政府檔案處歷史檔案館提供）
Children resting their hands on each other's shoulders, pretending to be a train while playing the "Tunnel Game." Photo taken in 1962. (Photo courtesy of the Public Records Office, Government Records Service)

頑童惡作劇 Mischievous Tricks

那個年代，人們的安全意識普遍不高，小朋友偶爾會惡作劇，也時常有些不良示範。Alfred 分享道：「他們會把水灌滿塑膠袋做成水彈，甚至把乒乓球弄碎，用火燒，再用錫箔紙包住製成『臭彈』，扔到對面的單位後迅速跑開。這些臭彈會散發出極難聞的氣味。還有些調皮孩子會用彈弓和橡皮筋發射石頭，和對面大廈的朋友玩閃避戰。」

Safety awareness was low in those days, so children occasionally played pranks and were exposed to bad examples. Alfred shared, "Some kids would fill plastic bags with water to make water bombs. They even crushed table tennis, burned them, wrapped them in foil to make stink bombs, and threw them at units across the corridor before running away. These stink bombs smelled terrible. Other mischievous kids used slingshots and rubber bands to shoot stones, playing dodge battles with friends in the opposite buildings."

粗生粗養 Rough-and-Tumble Upbringing

玩耍時難免受點小傷，扭傷、擦傷或留下疤痕也是常有的事。Alfred 回憶，他和朋友常在七層高的徙置大廈走廊和樓梯間玩捉迷藏，跑上跳下。樓梯中間是空心的，用鐵絲網圍着，撞到破損的鐵絲網會刮傷皮膚。有時玩捉迷藏會跳梯級躲避，一不小心就會扭傷，甚至踏空而滾下樓梯。但 Alfred 說：「這些小傷沒甚麼，塗些藥膏或紅藥水就可以。」

Playing often led to minor injuries. Sprains, scrapes, and scars were common. Alfred recalled that he and his friends often played hide-and-seek in the corridors and staircases of the seven-storey resettlement blocks, running up and down. The stairwells were hollow and enclosed with wire mesh, and brushing against a damaged section could easily cut the skin. Sometimes, while hiding, children jumped between steps, and a misstep could lead to a twisted ankle or even a fall down the stairs. Alfred said, "These little injuries were nothing. Just put on some ointment or antiseptic, and you were fine."

快樂可以很簡單 Happiness in Simplicity

如今回想童年，Alfred 感慨：「有簡單的玩具我們就很開心了，大家可以一起玩耍，快樂可以持續很久。親手做玩具會帶來滿足感，也讓我們更加珍惜這些得來不易的小玩意。即使過了這麼多年，我仍然覺得那段日子十分快樂。」

回望六、七十年代，儘管物質匱乏，卻激發出孩子們無限的創造力。他們用「牛奶嘜」自製會滾動的燈籠，將「荷蘭水蓋」改造成飛鏢，甚至上山下溪探索自然，將昆蟲和魚類視為玩伴；有時寧可省下早餐錢，也要買小玩具。這些花心思親手製作、得來不易的玩意，雖然不如今天的玩具精緻，卻帶來無可取代、最純粹的快樂。

Looking back on his childhood, Alfred reflected, "We were happy with simple toys. Everyone could play together, and the joy lasted a long time. Making toys with our own hands brought a sense of satisfaction and made us appreciate these hard-earned little things even more. Even after all these years, I still feel those days were very happy."

In the 1960s and 70s, although materials were scarce, children's creativity was limitless. They made rolling lanterns from condensed milk cans, turned soda bottle caps into ninja stars, explored hills and streams, and treated insects and fish as playmates. Sometimes they even saved their breakfast money just to buy small toys. These handmade and hard-earned toys were not as polished those of today, but they brought an irreplaceable and pure kind of joy.



難以尋回的童年 A Childhood Hard to Find Again

隨着時代推移，上一代人成長時的遊樂設施與玩意，許多早已難覓蹤影。美荷樓生活館透過展品與口述歷史，把那些漸行漸遠的童年片段重新帶回眼前。

館內展出了多款昔日遊樂設施的模型，包括滑梯、搖搖馬、氹氹轉、馬騮架等，當中亦有今天已難再見的設計，如三角錐體形狀的氹氹轉。展覽同時介紹了昔日兩大主題樂園——荔園與啟德遊樂場。荔園除了過山車、摩天輪等機動遊戲，還設有動物園，其中大象「天奴」更是當年的明星，吸引不少家庭專程前來。

對小朋友而言，遊樂設施是與朋友嬉戲的場所，而玩具則像陪伴成長的玩伴。生活館展示不同年代的代表性玩具：五十年代常見的自製玩意，如抓子、紙飛鏢、毽子、「東南西北」等；到了六、七十年代，隨着香港輕工業興起，塑膠與鐵皮玩具逐漸普及，西瓜波、鐵甲人等經典玩具，成為不少人童年裏的共同記憶。

展覽中亦有多段舊街坊的口述故事。有街坊記得，小時候會到附近山頭捉俗稱「金絲貓」的蜘蛛互相較量；也有人憶起年少貪玩，曾與對面樓的小朋友隔空射波子，結果不慎打破門窗。這些看似零碎的小故事，拼湊起來，正是那個年代最真實、也最無憂的童年景象，長大後卻再難尋回。

As time passes, many of the playground equipment and toys that once shaped a generation's childhood have quietly disappeared. At the Heritage of Mei Ho House, these fading memories are brought back through exhibits and oral histories.

The exhibition features scale models of old playground equipment, including slides, rocking horses, roundabouts, and monkey bars. Some designs are rarely seen today, such as a triangular pyramid roundabout. It also revisits two iconic amusement parks from the past, Lai Yuen and Kai Tak Amusement Park. Beyond roller coasters and Ferris wheels, Lai Yuen even had a small zoo. Its most famous resident was an elephant named Tino, a beloved star who drew families from across the city.

For children, playgrounds were places to play and have fun with friends, while toys were like companions that grew up with them. The exhibition showcases representative toys from different periods. In the 1950s, homemade playthings were common, such as pick-up pebbles, paper origami, shuttlecocks, and paper fortune tellers. By the 1960s and 70s, as Hong Kong's light industries developed, plastic and tin toys gradually became more widespread. Classic toys such as plastic footballs (known as watermelon balls) and tin robots became shared childhood memories for many.

Throughout the exhibition, oral stories from former residents are woven in. Some recall catching jumping spiders on nearby hills and pitting them against one another. Others remember mischievous games, like flicking marbles across to the kids in the opposite building, sometimes breaking windows by accident. These seemingly small anecdotes together paint the truest, most carefree scenes of that era, moments of childhood that, once grown, are nearly impossible to reclaim.



尋寶 · 深水埗

Treasure Hunt · Sham Shui Po

玩具，從來不只是兒時的玩伴，它們更像一面鏡子，折射出每個時代的模樣——見證工業興衰、科技演進，也陪伴着無數孩子走過成長時光。短短半個世紀間，玩具從樸素的手作小物，逐漸演變成精密的電子產品，甚至成為收藏的藝術品。

今期，我們搜羅了1960年代至2000年代的代表性玩具，帶大家重溫童年的歡笑，一同探索科技如何悄悄改變了我們的玩樂方式。

Toys have never been just childhood companions. They serve as mirrors of their times, reflecting the rise and fall of industry and the progress of technology, while quietly accompanying countless children through their growing years. In just half a century, toys evolved from simple handmade creations into intricate electronic gadgets and even collectible art pieces.

This issue features iconic toys from the 1960s to the 2000s, inviting readers to revisit the joys of childhood and explore how technology quietly transformed the way we play.

60年代：手作玩具

1960s: Handmade Toys

當時的香港經濟仍處於起步階段，家庭收入普遍有限，鮮有多餘金錢用於娛樂。孩子就地取材，撿來石頭、布碎、橡皮筋、竹籤，用雙手把最簡單的材料變成玩具，放學後帶到街頭巷尾，與朋友一起玩耍。雖然這些玩具在今天看來或許簡單，甚至顯得「無聊」，卻曾是無數孩子最佳的玩伴。

Hong Kong's economy was still in its early stages, and most families had limited incomes, leaving little money for entertainment. Children made do with what they found around them, such as stones, scraps of cloth, rubber bands, and bamboo skewers, they turned the simplest materials into toys. After school, these handmade creations were brought to the streets and alleys, where children played with their friends. Though these toys may seem simple or even "boring" today, they were once the best companions of countless children.



70年代：塑膠玩具

1970s: Plastic Toys

踏入七十年代，香港勞動人口急速增長，工資低廉，造就了玩具製造的黃金時期。塑膠玩具因成本低、易於大量生產而迅速普及，各式各樣的款式湧現，成為孩子們的新寵。外國品牌紛紛來港設廠，本地工場和山寨廠也抓住機會推出仿製玩具。這些軟膠製成的小玩意，做工簡單，卻勝在價錢親民、選擇多樣，讓更多孩子能擁有屬於自己的玩具，悄悄為童年添上繽紛的一頁。

In the 1970s, Hong Kong's booming workforce and low wages turned toy-making into a thriving industry. Plastic toys were cheap, easy to mass-produce, and came in countless styles, quickly becoming children's favourites. Foreign brands set up factories locally, while home-grown and imitation manufacturers produced more affordable alternatives. These soft-plastic toys may have been simple, but they were accessible to all and quietly added a splash of colour and joy to childhoods.

80年代：金屬玩具

1980s: Metal Toys

八十年代，日本動漫在香港掀起熱潮，如《鐵人28號》、《機動戰士高達》及《超時空要塞》，同時帶動了相關商品與玩具的流行。最受孩子追捧的，莫過於機械人玩具，各大玩具廠紛紛推出機械人系列，其中「超合金」系列最為經典。金屬製造不僅增添了份量與質感，還能拆裝合體，重現動畫中的精彩場景。對大多數孩子來說，它的價格高昂，難以負擔，卻成了無數男孩子心中夢寐以求的玩具。



In the 1980s, Japanese anime swept through Hong Kong, with hits like *Tetsujin 28-go*, *Mobile Suit Gundam*, and *Macross* capturing children's imaginations and sparking a craze for related merchandise and toys. The most coveted were robot toys, and manufacturers rushed to release their own series. Among them, the "Chogokin" line became iconic. Made of metal, these toys felt substantial, could be assembled and combined, and recreated the thrilling scenes from the anime show. Though expensive and out of reach for most children, they were the dream toys of boys.



90年代：電子玩具 1990s: Electronic Toys

玩具正式走進數位時代。掌上遊戲機橫空出世，打破了傳統玩具的框架，只需更換遊戲卡帶，便能進入不同世界，展開一場又一場冒險。像他媽哥池這類電子寵物，則把「照顧」與「陪伴」帶進口袋。這些輕巧便攜的設計，讓玩樂不再受時間與地點限制，大人小朋友都為之着

迷。遊戲方式逐漸個人化，即使足不出戶，也能沉浸在螢幕前度過整日，悄悄改寫了一代人的童年記憶。

Toys entered the digital age. Handheld game consoles broke traditional boundaries, letting players explore new worlds and adventures simply by swapping cartridges. Electronic pets like Tamagotchi brought care and companionship into children's pockets. Portable and lightweight, these toys freed play from time and place, captivating both kids and adults. Play gradually became more individualized. Even without stepping outside, one could spend an entire day immersed in front of a screen, quietly shaping the childhood memories of a generation.

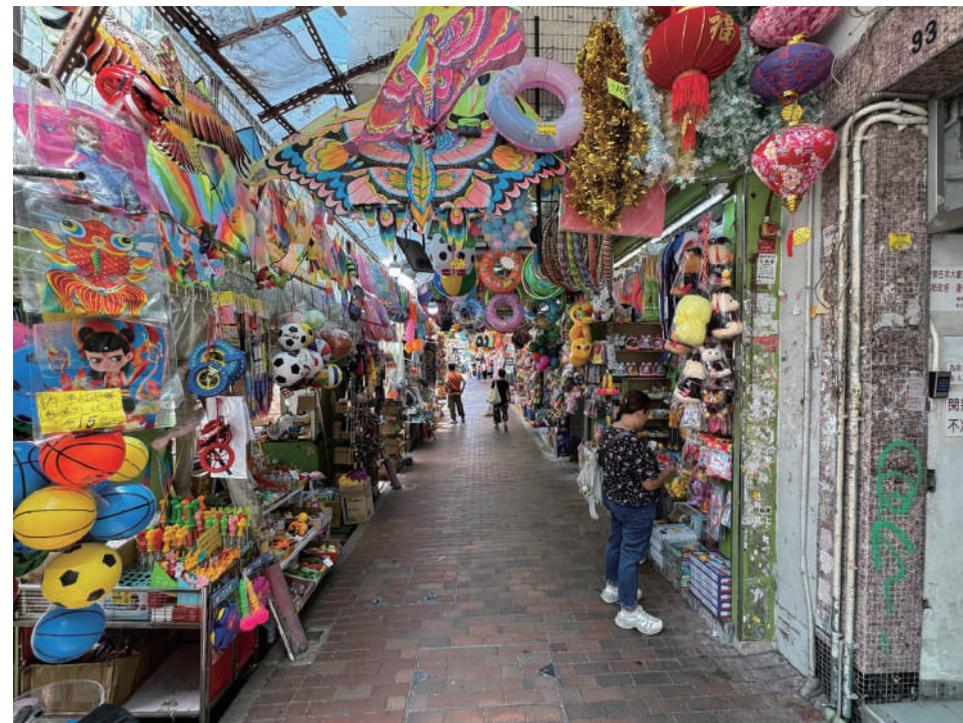


00年代：新時代玩具 2000s: New Age Toys

進入新世紀，實體玩具也邁入全新時代，品質大幅提升。玩具的受眾不再僅限於小朋友，各種跨界聯乘和收藏系列開始盛行。隨着生活水平提高，電子遊戲機不再是奢侈品，一般家庭也能負擔，畫面與音效日益精緻，帶來更沉浸的個人遊戲體驗。網絡普及後，遊戲不再只是單人世界，單機變聯網，玩家可以跨地域一同競技，開啟線上社交，但面對面的互動也因此減少。

Entering the new millennium, physical toys reached a new level of quality. The audience for toys was no longer limited to children, with cross-brand collaborations and collectible series becoming popular. As living standards improved, game consoles were no longer a luxury; families could afford them, and graphics and sound became more immersive, enhancing personal gameplay. With the rise of the internet, gaming moved online, allowing players to compete across distances and socialize virtually, though face-to-face interaction gradually declined.

時代以外，玩具集中地：福榮街 Beyond the Eras: Toy Hub at Fuk Wing Street



走進福榮街，彷彿踏入一個屬於玩具的世界。街道兩旁的店舖與攤檔，擺滿了布偶、模型、公仔與各式玩具，每一步都可能遇上心頭好，因此福榮街亦被稱為「玩具街」。對孩子來說，這裏是充滿驚喜的寶藏樂園；對大人而言，則承載着童年的回憶與當年的期待。

A walk along Fuk Wing Street feels like stepping into a world of toys. Small shops and street stalls are filled with dolls, models, figurines, and all kinds of playthings, where a long-forgotten favourite might appear around any corner. Often known as "Toy Street," it is a place of wonder for children and a gentle reminder of childhood for adults, carrying memories and the hopes once held in their hands.

美荷樓舊居民網絡活動

Mei Ho House Alumni Network Activities

「香港博物館節 2025」特備節目：在此地 @ 美荷樓
 "Muse Fest HK 2025" Programme Series: Here @ Mei Ho House



配合「香港博物館節 2025」，美荷樓生活館以「在此地」為主題，舉辦兩週活動，帶領公眾重新認識社區的過去、現在與未來。

首週活動包括「霓虹重現：非遺燒箔畫工作坊」，讓參加者製作香港特色霓虹燈牌燒箔畫；「繪出『深』中風景：深水埗社區地圖創作班」由插畫家車婷帶領走入社區，繪製專屬地圖；「戰後歲月：追溯徙置計劃的來龍去脈」講座邀請余震宇先生回顧香港徙置計劃與新市鎮發展；以及「九龍仔尋蹤」社區導賞團，由舊街坊莊耀洸先生與作家梁觀誠先生帶領走訪大坑東及南山邨，重溫社區舊日記憶。

第二週以「戳出茶記美食：簇絨刺繡襟針工作坊」揭開序幕，參加者親手製作港式茶記造型襟針。隨後的「從冰室到茶記」講座由阮志博士主講，分享冰室與茶餐廳的歷史與飲食文化。最後，由都市字治學 Dave 帶領「石硤尾 Citywalking 散步團」，透過街頭文字重新認識社區面貌。

非常感謝各位的支持，一同在此地探索深水埗的故事與人情味。

In support of "Muse Fest HK 2025," the Heritage of Mei Ho House hosted a two-week programme under the theme "Here," inviting the public to explore the past, present, and future of the community.

The first week featured the "Neon Reimagined: Burnt Foil Painting Workshop," where participants created artworks inspired by Hong Kong's iconic neon signs. The "Sketching Sham Shui Po: Community Map Workshop" invited participants to explore the neighborhood and draw their own maps under the guidance of illustrator Che-ting. The talk "Post-War Years: Tracing the Resettlement Scheme" by Mr. Yu Chun Yu reviewed the development of Hong Kong's resettlement estates and new towns. The community tour "Tracing Kowloon Tsai" was led by a former resident Mr. Chong Yiu Kwong and author Mr. Leung Koon Sing, taking participants to Tai Hang Tung and Nam Shan Estate to revisit neighborhood memories.

The second week began with the "Punch Needle Embroidery Workshop: Taste of a Hong Kong Café," where participants created pins inspired by Hong Kong-style cafés. The talk "From Bing Sutt to Cha Chaa Teng," presented by Dr. Yuen Chi, explored the history and culinary culture of Hong Kong's cha chaan tengs. The programme concluded with the "Shek Kip Mei Citywalking" tour led by Dave of Citywording, which invited participants to rediscover the community through its street typography.

Thank you to everyone who joined us in discovering the stories and charm of Sham Shui Po "Here."

【分享會】時光「剪」影：從《九龍城寨之圍城》探尋昔日理髮故事
 [Sharing Session] Snapshots of Time: Discovering Barber Stories from *Twilight of the Warriors: Walled In*



上一期的《四十一報》以理髮舖為主題，透過理髮舖店主和舊街坊的口述歷史分享，訴說巷仔理髮檔的故事、上海理髮舖的興衰，以及舊時徙置區的理髮回憶。

為進一步加深大眾對理髮歷史與文化的認識，美荷樓生活館特別邀請擁有逾三十年理髮經驗的胡光駿先生作為分享嘉賓，以電影《九龍城寨之圍城》中「龍城髮廊」的場景作引入，介紹昔日的理髮用品、上海式理髮獨有的手藝與待客之道，並回顧香港理髮業自戰前至今的變遷。

胡先生亦展示了他珍藏的舊式理髮用品，包括價錢牌、明星髮型相冊及金屬外殼風筒等，讓參加者細賞昔日工具，在電影與時光之間穿梭，重溫一段段屬於理髮舖的舊故事。



The previous issue of *Post 41* focused on barbershops, sharing the stories of alleyway barber stalls, the rise and decline of Shanghai-style barbershops, and haircut memories from resettlement estates through the oral histories of barbers and long-time neighborhood residents.

To deepen public understanding of barbering history and culture, the Heritage of Mei Ho House invited Mr. Wu Kwong Chun Ernest Romeo, a barber with over thirty years of experience, as a guest speaker. Beginning with the barbershop scene from the film *Twilight of the Warriors: Walled In*, he introduced traditional barbering tools, the distinctive techniques and hospitality of Shanghai-style haircuts and explored the evolution of Hong Kong's barbering industry from the pre-war era to the present.

Mr. Wu also showcased his collection of vintage items, including price boards, celebrity hairstyle albums, and metal-cased hair dryers, allowing participants to appreciate the tools of the past and revisit the stories of old barber shops, moving seamlessly between film and history.



《四十一報》過往期數
 Previous issues of *Post 41*

YHA 美荷樓青年旅舍賀年活動 2026

YHA Mei Ho House Youth Hostel Lunar New Year Celebration 2026



農曆新年前夕，YHA 美荷樓青年旅舍舉辦新春賀年活動，與街坊鄰里齊聚一堂。

活動現場設有全新賀年打卡裝置與幸運籤文，今年更以「龍虎榜」為主題，參加者透過三大挑戰競逐排名，包括赤腳走完石春路的「行大運」、甩牌尋找「發」牌的「誰是麻甩雀王」，以及快速組合賀詞字句的「揮春賀詞大亂鬥」。

此外，活動推出兩個創意工作坊——招財貓擴香石與錫紙浮雕畫，讓參加者親身體驗新年趣味與傳統手藝。

感謝各位熱情參與，使活動順利圓滿完成，也為新年增添歡樂與喜慶氣息。

YHA Mei Ho House Youth Hostel hosted a festive Lunar New Year celebration, bringing together local residents to welcome the season.

The event featured new festive photo installations and Lucky Fortune Sticks, and this year's theme, "Leaderboard Challenge," invited participants to take part in three exciting activities: "Walk for Good Fortune," "Who's the Mahjong King?" and "Fai Chun Word Matching."

Two creative workshops—Maneki-neko Aroma Stone and Tin Foil Relief Art—gave participants the chance to enjoy hands-on festive fun and experience traditional crafts.

Thanks to everyone's enthusiastic participation, the event was a great success, bringing joy and festive cheer to the community.

美荷樓舊居民網絡及義工團隊 Mei Ho House Alumni Network & Volunteer Group

導賞活動 | 口述歷史 | 資料搜集 | 故事分享 | 文化活動
Guided Tours | Oral History | Research | Story Sharing | Cultural Activities

* 活動以廣東話為主 Activities are mainly conducted in Cantonese

歡迎加入我們！You are welcome to join us!



詳情及登記
Details & Registration

導賞團 Guided Tour

YHA 美荷樓青年旅舍作為「活化歷史建築伙伴計劃」之一，致力保育及傳承這座二級歷史建築所承載的歷史、建築、文化與社會意義。透過導賞，參加者可了解美荷樓所見證的香港公共房屋發展史、早期徙置大廈居民的生活面貌、舊居民的人生經歷，以及美荷樓的建築特色等。導賞員亦會介紹香港青年旅舍協會在活化計劃中的角色，並詳述活化工程如何在保育與改建之間取得平衡。

As one of the projects under the "Revitalising Historic Buildings Through Partnership Scheme," YHA Mei Ho House Youth Hostel is dedicated to conserving and passing on the historical, architectural, cultural, and social significance of this Grade 2 historic building. Through our guided tours, participants will learn about how Mei Ho House contributed to the development of Hong Kong's public housing, the daily lives and personal stories of early resettlement block residents, and the building's distinctive architectural features. Docents will also introduce the Hong Kong Youth Hostels Association's role in the revitalisation project and explain how the scheme has carefully balanced conservation with adaptive redevelopment.

公眾導賞團 Public Guided Tour

廣東話 Cantonese
逢星期二至日，以及公眾假期
Tuesdays to Sundays, and public holidays
15:00 - 16:00

名額 Quota
15 人 15 People

英文 / 普通話 English / Mandarin
隔週星期日
Alternate Sundays
11:00 - 12:00

費用 Charge
全免 Free



詳情
Details

團體導賞服務 Group Guided Tour Service

人數 No. of Visitors
10 至 30 人
Group with 10 to 30 Visitors

導賞時段 Sessions
星期一（公眾假期除外）
Mondays (except public holidays)
星期二至五
Tuesdays to Fridays

導賞語言 Language Available
廣東話 / 英文 / 普通話
Cantonese / English / Mandarin

導賞服務 Guided Tour Service
1小時導賞服務
1-hour Guided Tour

費用 Charge
每團港幣 1,000 元正
HKD\$1,000 for each tour

* 所有收費將用作美荷樓生活館之日常營運及展品保養維修等。
* All the revenue will be used for daily operations, repair and maintenance of the museum and artefacts.



詳情及申請
Details & Application

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美荷樓
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