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序

并非先有“后历史主义”，才存在 ECUC 华东城建的这些实践活动，而是恰恰相反，先有了 2003—2013 年间的项目实践，在过程中出现了对理论、对自我、对市场价值取向的迷惑不解，ECUC 华东城建才开始反思，进而总结成“后历史主义”的粗浅概念与提法。

ECUC 华东城建的“后历史主义”是一种回归历史、但非“后现代”的建筑学方法论：这种回归不仅指符号式的外在，而且是对“细节、尺度、比例、秩序、均衡感”等古典美学原则的一种回归。它倾向于从历史上出现过的各种风格吸收养分、获取原型，并逐渐创造出一种为每个项目量身定做的形式表达，但其都被统一到一种传统经典美学的框架之下。它反对符号化的简单处理和滥用，建议用提取历史“法则”代替“符号”剪切，强调秩序感的修辞，强调符号和语言的组织方式更甚于符号本身。

所以，“后历史主义”虽然不反对符号和语法，但更重视语言的修辞，认为不加思索的符号片段是对历史的割裂，提倡风格的整体化和均衡化，讲求尺度比例的精美和谐，对隐喻和能指的游戏不感兴趣，对符号的意义不夸大其词，认为现在的中国最缺乏的是长期被我们抛弃的形式美原则，并重新承认和强调这个原则。

“后历史主义”认为在所有的历史经典建筑之中，都存在着这样一种共同的本质，一种“形而上”的秩序倾向：所有的语汇、符号或元素都统一于一个已设定的强有力的规则，表现出秩序的统一、清晰的逻辑和均衡稳定的美学。而“后

历史主义”立志于重新解读和再现这种历史风格的修辞传统，在新建筑上表现为一切元素都围绕逻辑、文法或修辞来展开、连结、排列、组合。

不管哪一种历史风格，它的重复是一种手段，是一种再理解的过程，“后历史主义”的出发点就在于意识到这种手段的存在与有效，是对现代“包豪斯”设计方式的一种补充。ECUC 华东城建不把“后历史主义”单纯地解释为具体的风格表象，或是建筑的特定外观，而是把“后历史主义”看作是一种对待历史的态度、提炼手法的方法和设计观点的运用，是一种设计方法论。

从华东城建的实践过程来看，“后历史主义”的探索之路从西方古典开始，走向中式传统；从严肃的纯粹开始，走向复合的杂糅；从风格的本体模仿开始，走向原型的分析变异。而讨论任何一种“主义”，都离不开真正的实践活动和真实的实物刺激，“文本”终究归于“文本”，“图像”将更加直接和明了，“过程”会带领我们明晰来龙去脉和变化轨迹——先有令主流学术不屑一顾的实践，从自我贬低到不自信的摸索，再到某种自我认同，“后历史主义”就在从不自觉到自觉的道路上不断形成。

所以，《后历史主义》一书并未按照理论阐述的方式来撰写，而是按照时间跨度描述了 ECUC 华东城建的建筑实践，并忠实地反映出建筑师在当下对“后历史主义”的认知过程，这不是一个在一开始就被提出、认可、完善的理论，而是在不断修正、扩大并得到认同的一种观念，伴随着项目的进展，它还在路上。❖

后历史主义(上):西方古典的提炼与变异

“后历史主义”探索道路的起点是从建筑界最不喜的“复古”，尤其是“西方复古”开始的，大多数设计师都对这种市场非常喜爱、土豪甲方指定的设计风格抱持敷衍态度，而不敷衍的建筑师又大多在从事住宅设计，然而，很少有人从中去深入思考。在 ECUC 华东城建看来，西方古典的价值所在是如何从一种历史风格中提取对当代建筑形式有用的“秩序”，而对于这种“秩序”的领悟和提取方法，最终将运用到更为广阔的范围中。

华东政法大学、复旦大学、上海音乐学院是“后历史主义”早期的三个代表性实践项目，选择标准在于：这三个项目都包含完整的建筑群而不仅仅是一个单体；三个项目分别指向西方历史时期中三种相当有代表性的风格——哥特式、古典复兴和巴洛克风格，“后历史主义”提炼出三种风格中不同的“秩序”：哥特式的冷峻严酷，反映了法学专业院校的鲜明主题；古典主义的节制平衡，承载着海纳百川的平和与包容；巴洛克的华丽妖娆，则体现了艺术学院的浪漫气息。

“穹顶”、“柱式”等常常是我们理解和辨认西方古典的意象符号，但“后历史主义”不执着于对建筑的细节采用抽丝剥茧的符号表征系统，转而学习符号的修辞与文法，认为对于哥特式、古典复兴和巴洛克风格来说，庄严冷峻、平和包容和饱满华丽的秩序与修辞，才是最适合专业法学、综合大学、音乐学院的气质概括。这三个项目代表华东城建“后历史主义”的起点，代表选择、转译、重新诠释西方古典原型的这一阶段。❖



哥特式纯粹——华东政法大学



接近古典理想——复旦大学



巴洛克奏鸣——紫都·上海晶园



古风悠扬——嘉显山庄



回归中国固有形式——应用技术学院漕宝路校区



江南断想——上海海洋大学



多重的复杂——应用技术学院奉贤校区



线条之美——山西运城学院

后历史主义（中）：中式符号的截取与运用

当 ECUC 华东城建把“后历史主义”的原型研究由西方转向中国时，发现现代建筑的外向性、独立立面、体块化、注重单体等，都与西方古典一脉相承，继而影响了中国现代城市的组织方式和现代建筑形式美的表达方式，这与中国古典语言的内向型、重视剖面、扁平化、注重群体等截然相反。所以，中式古典的现代探索常常陷入到低矮体量、狭小院落、乡土主义、大屋顶、斗拱符号的窠臼之中，遇到体量合适的项目还好，但以上手法在中国目前主流的大体量、大规模实践中格格不入。

乔治·塞菲里斯 (George Seferis, 1900–1971, 希腊诗人) 曾有名言曰：“人们通过翻译学语言；我不是指他所翻译的那门语言，而是指他自己的母语”，因此在中国古典和现代建筑实践之间，“后历史主义”方法成为了一个翻译：西方古典的秩序修辞加上中式符号，这就是 ECUC 华东城建“后历史主义”由西方转向东方的过渡系统。

当建筑师体验了如何把握西方古典的典型秩序，并渐渐能够自如地把这种“后历史主义”方法运用到设计中去时，“就像是创造性的诗人翻开了历史书，诗人不会像历史学家一样去读那本书，而只是从中寻找能够让诗歌创作脉搏兴奋的幻象、历史时刻或者人格而已，诗人随心所欲地保留着任何符合自己想象的东西，并把它们作为构思的素材”，于是 ECUC 华东城建把对各种历史符号的截取转换为中式符号，沿用西方古典

的秩序组织方式以及内在修辞文法，成就了许多的项目实践。

为什么外籍建筑师常常可以更准确和优雅地表达中国传统？和以往认为的“对一种文化相处越久越了解”的思维不同，其实在陌生环境取得的设计成果，要比在一个熟悉的文化背景下取得的成果多得多，因为整个创作过程和结果都会让人耳目一新，“‘舶来品’向设计者提供了一个选择性编辑过程，这是一个特别有利的因素，人们在非本土文化中可能会更依赖于直觉，从而突破自身文化和修养的局限。”“后历史主义”对待西方古典的态度，也就是一种对异域文化的选择性编辑，对这种选择性编辑的总结，促使“后历史主义”方法论的形成，即刨除符号的外在形式后，对“细节、尺度、纯粹、比例、秩序感”等等美学原则的一种回归，形成具有历史秩序感的形式美组织。

这种“后历史主义”的方法论首先帮助了我们对于中式古典符号的截取与运用，进而推动了 ECUC 华东城建突显与张扬地域传统的手法进步，当对“后历史主义”方法运用纯熟之后，各种地域符号的使用、截取、调和与搭配，对于建筑师来说就可以信手拈来、随意拿捏了。❧



隐约的伊斯兰——新疆师范大学



川西风格——都江堰聚源中学



出砖入石闽粤风——养正中学



厚重雄浑晋南书院——太原理工大学



清澈淡然江浙灰——绍兴县钱清中学



现代中式——天津中医药大学

后历史主义（下）：后历史法则下的现代探索

虽也有一个“后”字，但“后历史主义”与“后现代”其实是背道而驰的，“后现代”把风格和历史感分离开来，在传统中掇取某些手法和细节，以肢解、截取、分离和移植的方式赋予产品历史语言，而不讲求秩序与修辞。相反，“后历史”与其说是对现代主义的反叛，不如说是对现代主义的传承与发扬，这首先来自于现代主义对西方古典法则的继承，现代建筑的外向性、独立立面、体块化、注重单体等呈现形式，都与西方古典一脉相承，这才是符号掩盖下的秩序真相。



前工业时代——上海电机学院

对比一下，更是可以感觉到西方一以贯之的外向型秩序体系与中国古典的内向性秩序体系有着彻底的不同：西方的建筑逻辑，如亚里士多德所说，需要开始、中间和结束的跳跃顿点（有边界）；中国古典建筑逻辑却是一个无始无终的循环体系（向内的圆环，无边界）。所以中国古典建筑逻辑喜欢平面的连续纹样，正如现在的历史学家喜欢把斗拱从建筑中剥离出来，像西方的柱头一样作三维透视解剖，但那不是正确的理解方式，斗拱其实是为了在建筑的檐口阴影下产生一圈平面的光影连续纹样罢了。



清洁能源时代——上海电力学院

在对“秩序法则”的新领悟下，我们可以用前工业时代的符号元素、现代主义的符号元素、数码时代的符号元素，随心所欲地编织为项目实践量身定做的“秩序结构”：ECUC华东城建一系列的现代主义作品，其中就暗含建筑师在“后历史主义”方法论的锤炼下对于“秩序法则”的控制力度。



数码时代——苏州市民广场

ECUC 华东城建也可以用纯粹中式的“秩序法则”搭配现代的符号元素来设计现代中式古典风格：比如，丢弃雕塑化的石造审美倾向转向扁平化的木构审美倾向，当西方建筑秩序强力表现凹凸体块关系以体现力量美时，ECUC 华东城建转化为浅刻的扁平层叠关系来体现线条美。

文丘里在《建筑的矛盾性和复杂性》中说：这是一篇温和的宣言，本书也是温和的鼓吹“后历史主义”。中国本身就是一个发展极不平衡的国家，前卫现代的建筑有人能够欣赏、雄心勃勃的建筑并没有什么过错、乏味枯燥的建筑也必须容忍，所以“后历史主义”的提出，只是一种补充和提醒，在现代主义和后现代主义全面占优的中国建筑界发出另一种声音，一种除了后现代以外的另一条通向历史的道路。

这条道路也许是从“复古”和“折中”开始，但结束点在何处？也许还在远处。按照我们教科书上对折中主义的定义，说它“任意模仿历史上的各种风格，或自由组合各种式样，虽讲究比例权衡的推敲，却沉醉于纯形式的美，没有固定的风格，没有摆脱复古主义的范畴。”但彼得·柯林斯在《现代建筑设计思想的演变》中论述折衷主义时，引用了库辛的话：折衷主义不能创造出一种新的艺术，但至少它能成为从复古主义到将来新建筑的有用的过渡。

所以，“后历史主义”并不是一个单纯的风格讨论，我们更希望将它作为当代社会文化背景下的一种现实题材，它也不是一种完全定型的手法展示，而是 ECUC 华东城建在一段时间以来的风格变化曲线与方法论总结，它还在改变和突破中，我们心中的方向是更自由、更轻松、更活泼和更值得玩味，是一种和谐蕴于其中，而又会人无法一览无余的建筑呈现。❖

PREFACE

The belief that the theory of “post-historicism” emerged before the launch of any of ECUC’s projects is rather misleading. On the contrary, it was while these projects were being carried out, over a ten-year period between 2003 and 2013, that details were worked out in terms of theory, self value and market orientation, and from which the concept of “post-historicism” was then proposed.

ECUC’s “post-historicism” is a form of non-post-modernist architectural theory which returns to historic concepts. Such a return not only refers to the external use of symbols, but also represents a return to the aesthetic principles of “details, scale, proportion and a sense of order and balance”. Moreover, it draws from various styles used throughout history, and gets prototypes in order to gradually create a way of representing the individual features of each project, which are all unified within the framework of classic aesthetics. It opposes the oversimplification and abuse of symbols and suggests replacing these symbols with the rational concept of “law”. This rhetoric with a sense

of order is weighted towards having more emphasis on the organization of symbols and language, rather than on the symbols themselves.

Although “post-historicism” does not oppose the use of symbols and grammar, it places more importance on the rhetoric of language. It believes that using symbols without any elegance is to cut apart history, and instead advocates the integration and balance of styles. Moreover, it pays a lot of attention to the elegance and harmony of proportion and scale, without spending too much time on the play of metaphor, signifier and exaggerating the meaning of symbols. It proposes the recognition of the principle of beauty in form, which has been abandoned for a long time and is currently very hard to find at all in China.

“Post-historicism” also purports that there is a common essence in all historical and classical architecture, a sort of “metaphysical” effect on order within design. Specifically, all languages, symbols and elements are framed under a rigid set of rules to show the uniformity

of order, clear logic and balanced and stable aesthetics. However, “post-historicism” is aimed at re-interpreting and representing this tradition of historic styles, and is reflected in new architecture in the same way that elements can be extended, connected, arrayed and combined, while always being centered on logic, grammar or rhetoric.

For any historical style, reusing it in a later age is an approach, as well as a process of reevaluation and understanding. The starting point for “post-historicism” lies in just this point: realizing the existence and effectiveness of such a technique is a sort of complement to the modern “Bauhaus” approach. ECUC thus regards “post-historicism” as a method for design which entails an attitude towards history, a perspective of extracting and applying certain designs, rather than simply defining it as one specific style or appearance.

It can be concluded from the work carried out by ECUC that the exploration of “post-historicism” starts from classical Western architecture, yet also covers traditional Chinese styles: from formal purification to complicated blending, from imitation of styles to variation of prototypes. However, no discussion of any theory or doctrine can be completely isolated from practice and physical stimulation. “Texts” cannot change their forms, while “images” are more straightforward; nonetheless,

it is “process” that will lead us to understand the ins and outs as well as the changing paths. More specifically, “post-historicism” has been gradually formulated along a course starting from the subconscious through to consciousness, passing through unworthy mainstream practices, followed by self-depreciation and unconfident exploration, before finally arriving at a sort of self-recognition.

Hence, Post-Historicism differs from other design theories in its method of exposition. It basically documents and depicts the architectural practices of ECUC in a chronological order, while faithfully manifesting the cognitive process of architects related to the theory of “post-historicism”. It has to be noted that the theory is not totally complete, nor commonly recognized. On the contrary, it is in fact still undergoing a process of constant modification, enlargement and identification with development of projects.

Post-historicism: extracting the essence and variations of classical Western architecture

The starting point for exploring “post-historicism” is the often despised restoration period, and the “Western restoration period” in particular. Most architects hold a fairly lukewarm opinion towards this style, which is considered tacky and lacking in taste. Architects

making use of it are often designing residence buildings, meaning they do not tend to give too much thought to the issue. From the perspective of ECUC, the value of classical Western architecture lies in extracting a useful sense of “order” from certain historical styles for use in modern architecture. The theories and extraction methods for such “order” will ultimately be applied within a broader scope.

The East China University of Political Science and Law, Fudan University, and the Shanghai Conservatory of Music are three illustrative projects conducted by ECUC in its early period of exploring “post-historicism”. These three projects were selected since they include complete architectural clusters rather than a single building, and respectively belong to three representative historical styles: Gothic, Classical Revival and Baroque. Moreover, three different types of “order” for these three styles can be extracted using “post-historicism”. Specifically, the sternness of the Gothic style reflects the distinctive feel of a law school; the conservatism and balance of classicism display peace and tolerance, in the same way an ocean refuses no rivers; and the enchanting magnificence of the Baroque period is mirrored in the romantic atmosphere of an art school.

“Arches” and “columns” are symbols for us to understand and identify with Western classicism. But

“post-historicism” is not a system based on symbols, obsessed with investigating the details of architecture. Instead, it endeavors to understand the rhetoric and grammar of these symbols and believes that the Gothic sternness, the tolerance of the Classical Revival and the magnificence of Baroque are the most suitable order for a law school, a comprehensive university and a conservatory of music respectively. These three projects were the starting point for ECUC to explore “post-historicism”, and represent its early period of selection, translation and re-interpretation of classic Western prototypes.

Post-historicism: extracting the essence and applications of Chinese symbols

When ECUC turned its theory of “post-historicism” from the West to China, it was found that the extroverted style, independent facades, and emphasis on mass and single buildings in modern Chinese architecture can be traced back to the same origins as those of classical Western architecture. This in turn affects the urban patterns in modern Chinese cities, and ways of expressing beauty through architecture. This style is in complete contradiction to the language of classical Chinese architecture, which is marked by an introverted style, a flattened form and emphasis on sections and clusters. Therefore, the modern exploration

of classical Chinese architecture is often trapped in low-mass buildings, small courtyards, localized designs, large roofs and bucket arches. This is fine for a project of adequate size, but the style described above is out of tune with current mainstream practices in China of utilizing large areas and scales.

A famous saying by George Seferis is that: "People learn a language through translation, but the language I refer to is not the target language but the source language". Thus, "post-historicism" plays the role of translator between classical Chinese styles and modern architectural practices. ECUC's transitional system from the west to the east is based on adding Chinese symbols to the rhetoric and order of classical Western styles.

Architects started to use the "post-historicism" approach in their designs after having understood the typical order found in Western classical architecture. "It is just like when a great poet opens a history book; he will not read the book in the same way as a historian, but will try to seek out the illusions, historical moments and characters which will inspire him in his poetry. The poet will remain in compliance with his imagination and treat the historical data as source material for his artistic concepts." ECUC borrows various historical symbols

and transforms them into Chinese symbols; at the same time, it continues to adopt an organizational pattern of the order and internal rhetoric of classical Western architecture to guide its research in many projects.

Why can foreign architects usually express Chinese traditional styles with more accuracy and elegance? Contrary to the common belief that "the more intimacy one has with a culture, the more understanding of it one gains", architects will almost always create more designs when in a foreign environment than when in a familiar cultural background—both the creative process and the results obtained will have a certain freshness to them. "The selective editing process provided by imported ideas is a particularly beneficial factor, as people will depend more on instinct in a non-native culture; this may help them break through the constraints of their own culture and existing accomplishments." The attitude of "post-historicism" towards classical Western architecture gives a sort of select edition of foreign cultures. The methodology of "post-historicism" comes into being based on the summary of this select edition. Specifically, it is a return to the aesthetic principles of "detail, scale, purity, proportion and a sense of order", along with an organizational pattern for beauty in form. The methodology of "post-historicism" first helped us to extract and make use of Chinese classical symbols

in architecture, and then promoted ECUC's progress through highlighting and showcasing local traditions. Once they have understood the "post-historicism" approach, architects can freely use, extract, mediate and match various local symbols.

Post-historicism: Modern exploration under post-history

Even though "post-modernism" and "post-historicism" both share the prefix "post", they are in fact running in completely opposite directions. The former splits styles and their sense of history through extracting certain methods or details from accumulated traditions; it then bestows a historic language to them by dismembering, extracting, separating and transplanting, without giving any consideration to order or rhetoric. In contrast, "post-historicism" carries forward the ideas of modernism, rather than rebelling against them. The extroverted style, independent facades, and emphasis on mass and single buildings in modern Chinese architecture can be traced back to the same origins as Western classicism, displaying the truth of the order as conveyed by symbols.

It can be sensed through a comparison that the extroverted order system adopted consistently in the west is completely different from the introverted order

system seen in Chinese classical styles. As Aristotle suggested, the Western logic for architecture comes with boundaries, which requires demarcations for commencement, intermediate section and conclusion. The Chinese classical style is an endless cyclical system, consisting of an inward circular ring without boundaries. Therefore, continuous two-dimensional patterns are strongly favored in the Chinese traditional style, just as modern-day historians often separate bucket arches from architecture and dissect them using the same three-dimensional perspective as they use for the Western column cap. But this is not the correct way to arrive at an understanding: a bucket arch is actually a ring of continuous two-dimensional patterns created under the shadow of the architectural brim.

The semiotic elements of the pre-industrial period, those of the age of modernism and those employed in today's digital times are all used freely within the tailored "structure of order" for projects conducted by ECUC, based on this new contemplation of the "rules of order". A series of modernistic works by ECUC indicate the capabilities for control when using "rules of order", especially when exercised by architects under this "post-historicism" methodology.


ECUC also adopts pure Chinese "rules of order",

combined with modern semiotic elements, when designing modern Chinese classical architecture. For example, the aesthetic tendencies of stone sculptures are abandoned and transformed to flattened wood structures. While the Western order of architecture would try to display the beauty of power through a much more obvious way, demonstrating the relationship between raised and depressed masses, ECUC expresses the beauty of lines through shallowly-carved flattened layers.

Robert Venturi suggested in his book *Complexity and Contradiction of Architecture* that this was a moderate declaration, and the book itself was in fact advocating a moderate form of “post-historicism”. China is a country with extremely unbalanced development, in which avant-garde architecture may be appreciated by some people, ambitious projects are regarded as being nobody’s fault, and boring buildings are also tolerated. The proposition of “post-historicism” is therefore simply a complement along with a reminder, sounding a different note in today’s Chinese architectural circles dominated by modernism and post modernism. It is also another route, besides post-modernism, which can lead us back to history.

This route probably started from “classical revival”

and “compromise”, but where is its finishing line? Maybe it is still far beyond. According to the definition of “syncretism” in textbooks, it is the “imitation of any styles in history, or freely combining different patterns. It weighs proportion, yet is immersed in the pure beauty of forms with no fixed style. Thus it can still fall within the classification of revivalism”. However, Peter Collins quoted Cousin in his *Changing Ideals in Modern Architecture*, saying that “although syncretism cannot create a new form of art, it plays a constructive role in transforming revivalism into new architecture style for the future”.

“Post-historicism” is thus expected to be regarded as a realistic theme against a contemporary social and cultural background, rather than simply a discussion on styles. Neither is it a demonstration of a set of fixed methods, but rather a summary of methodology adopted by ECUC for analyzing changing styles in previous times. It is still changing and making breakthroughs, and has led to an orientation towards displaying architecture with more freedom, in a more relaxed and dynamic manner, and with more thought given to invisible harmony and subtly obstructed views. 

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