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# 历史环境的再生之道

——历史意识与设计探索

THE WAY TO  
HISTORIC ENVIRONMENT  
REBIRTH  
THROUGH DESIGN



中国建筑工业出版社  
CHINA ARCHITECTURE & BUILDING PRESS

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本书以八个既各自独立又相互关联的篇章,从历史环境对象的性质、特征和具体的约束条件出发,以作者所主持和主创的典型设计方案(内含上海外滩轮船招商总局大楼复原、豫园老街改造、杭州来氏聚落再生、日喀则“小布达拉”重建等国内外知名项目)为例,结合理论分析方法和实践操作途径展开讨论,涉及了对历史建筑的分类认识、处置方式和再生策略选择,充分体现了保护与再生的时代主题、国际视野、历史眼光、地方特色,以及设计者的独创性观点和手法。

书中所涉主题和相关成果先后获“教育部科技进步奖”、“亚太建筑金奖”、“上海市优秀建筑创作奖”、“优秀勘察设计奖”等。作为相关研究背景之一,作者同时也承担了主持国家科技部“十一五”科技支撑计划重大课题之一“历史建筑可持续利用与适应性改造关键技术研究”的任务。本书所探讨的有关历史环境再生设计的理论与实践主题,对建筑师、城市规划师、城市设计师、城市管理者,相关专业大专院校师生都具有很好的参考借鉴作用。

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历史环境是一个含义很广的概念，既可指历史建筑、历史街区，也可指历史村镇和历史城市，还可涵盖历史文化洗礼和积淀影响下的地理环境。历史环境的再生，是保护和延续前提下的资源利用与环境演进，是城乡可持续发展战略的重要组成部分。

本书正是从历史环境对象的性质、特征和具体的约束条件出发，以笔者所主持和主创的典型设计案例为经，又以上述问题的逻辑次序为纬，结合理论分析和实践操作，在设计思考和解决途径上一一展开讨论，形成了八个既各自独立又相互关联的篇章，内含上海外滩轮船招商总局大楼复原、上海豫园老街改造、杭州来氏聚落再生、日喀则“小布达拉”重建等国内外获奖的重要项目。书中将充分体现保护与再生的时代主题、国际视野、历史眼光、地方特色，以及一些独到的观点和方法。其中第一章至第四章有关城市历史地段和地标性建筑的保存修缮、复原重建和活化再生；第五、六两章涉及历史环境的建设控制地段中，特别是拥有历史地望的环境中，新建筑的形态选择与制约因素间的关系；第七、八两章探讨了历史风土聚落的适应性保护与再生设计策略。

## 1. 保护与再生的关系

万物都有从生到死的生命周期，历史环境当然也不例外。但人是需要文化记忆的动物，所谓历史环境，其实就是文化记忆最重要的空间载体和心理坐标。人们在享受当代文明成果的同时，也无法回避“我们是谁？我们从哪里来？我们的家园在哪里？……”这样一些人类本体性的时空认同问题。一座历史城市的本色和身份，在很大程度上是要靠历史环境及其建筑所负载的文化记忆来证明的。虽然许多历史建筑已经苍然老去，但依然是历史文化记忆和现实生活形态的空间承载者。我们有充分必要的理由让它们延续生命，成为“活着的”过去，并加入建构中的未来。

历史长河中，保存古迹和纪念物这类智性的思想和行为并不鲜见，但20世纪以前的人类历史上，还从来没有在大范围内，为那些既存的、同时又是历史的环境演进设定广义的保护约束，从而在社会上引发观念和利害冲突的大事件。这是发人深思的。起码可以判定，现代文明对历史环境的态度是多元化、多维度的，包括了文化资源视角的、历史价值观的、怀旧情绪的、审美取向的、经济动因的，乃至政治考量的等等复杂因素。所以本来狭义的古迹和纪念物保护，延展到了既存的、人们生活其中的广义历史环境的保护层面。或许正是出于这个原因，美国哥伦比亚大学“建筑、规划与保护学院”40多年前建立的历史建筑保护专业，已经把重点转向了城市历史环境的保护与演进。

显然，在这样一个广义的层面上就无法回避“再生”二字，因为生存和发展永远是人类社会的第一主题。离开了再生的保护常常事与愿违，而缺乏深思熟虑的“再生”，又会吞噬本该保护的有限遗产资源。问题是如何再生？站在历史环境研究者和设计者的立场，就是如何以批判性的历史意识，坚守保护原则的底线（其实就是有关的法律、法规），采取适度的策略和设计方法，来推动历史环境的持续性演进。因而再生涉及保存与修缮、复原与重建、既存与翻建、扩建、新建等复杂的工程问题，而这又同历史空间与现代场景、建筑形态与生活形态等范畴的相互

适应密切相关。

再生的前提是保护，但保护不等于怀古恋旧，不是反进化论，保护基本上是价值性的判断和工具性的控制。价值判断固然重要，却不是保护的底线，保护的底线只能是对象法定身份的确定并落实于法定的保护控制。因而面对有法律身份的保护对象，再生就不是乱拆乱改，不是将“关公”变“秦琼”，不是恣意进行“艺术”发挥。即使对尚不具有法律身份的对象，也不能随心所欲地处置，价值判断和专业意识是决定这些对象去留的关键。

由此看来，保护与再生是一块硬币的两面，保护纳入再生才能持续长效，再生受到约束才有实际意义。虽然历史环境的保护对再生设计是一种约束，但约束往往也会引发创意，因为保护的约束条件既是对再生的束缚，也是创造性再生的源泉。历史文化的约束和历史信息的保留，给创造增加了更厚重的可能。但保护对象的身份不同，再生处置方式迥异。一种是登录保护的历史建筑，有法定的强制性约束；一种是建议保留的旧建筑，有专家建议的非强制性约束，也可称为“选择性约束”。对法定保护对象，宜“修旧如旧，补新以新”；对建议保留对象，可“修旧利废，化朽为奇”。只要不违反保护法规，同一对象的不同部位实际上可以选用或综合运用上述十六字策略。可以说，保护与再生设计是对专业理想、社会欲望和公众利益三者关系进行权衡与抉择的创造性活动。

进而需要强调，既然存在“弹性”，再生设计就容易模棱两可。但再生是“适应性再利用”，不是把“甲”艺术地改造成“乙”，而是在必要时把“甲”用途的建筑改成适应“乙”用途的建筑，或者在环境控制性能上把较低的品质改进为较高的品质，以适应再利用的需要。但甲还是甲，否则就不是历史环境和历史建筑了。而且，历史信息不只反映在建筑躯壳上，比如民俗文化类建筑遗产，其所承载的仪式、场景也要有选择地延续和恢复一些。再如工业文明遗产，过去的生产工艺、流程、机器等也应有选择地保留一些。这就像语言与思维—行为的关系，一种语言形式保留了下来，但其所传达的思想和行为却不能被遗忘得一干二净。

## 2. 修复设计的策略

在整体尚存，局部和细节残缺的对象面前，是对其进行历史风格性的修复和完形，还是现状维持性的清理和维护，这两种截然不同的评判态度和操作方式，在国际上并存，争议了100多年也无定论。例如最近西方该专业领域还在瑞士苏黎世高工（ETH）召开专门的国际研讨会，探讨“二战”废墟的重建问题。实际上，所涉对象的性质和功用（如古迹观光或现代功能），所在环境的约束条件（如有关历史保护的法规、文化传统（如修复方式及其文化意涵）和技术水平（如最小干预的适应性方法）等，都对二者间的选择和最终效果起着程度不同的影响作用。

本书在开篇第一章中，便以百年沧桑的上海外滩轮船招商总局大楼为例，阐述了如何将一座残缺不全的历史建筑，经过慎重修缮论证，在掌握充分依据和成熟技术的情况下，恢复到破坏前的样子，并在保持历史空间格局和保存法定不变部分的前提下，对其内部进行创造性整饬。第二章，又以上海“外滩源”（外滩北端原英国领事馆所在地段）的划船俱乐部为例，提出了对历史建筑残存片段加以“完形”，或使新旧部分交融的处置方式和设计策略。

第三章专题探讨了城市旧工业区建筑遗产的再生问题。旧工业区往往处于城市土地价值快速增长的地段，其中的建筑遗产承载着一段工业文明演化的历史。一方面，老的厂房、仓储本身就有结构和造型上的保存研究价值，空间再利用上的资源价值和原职工的社保资产价值；另一方面，这些工业建筑遗产及其历史环境，对已经或正在迈入后工业时代的大城市，也可能起到再生和更新的引擎作用。作为本章案例的上海市杨浦区滨江的“东外滩”，曾是中国工业文明的摇篮，这里是中国最早的包括自来水、火力发电、煤气站、机器纺织厂等工业和市政设施的诞生地。我们的再生设计设置了沿江的四条滨江景观带，将具有重要历史价值的建筑遗产作为地标和纪念物予以整体保留，并以插建、修景等手段对其内、外部环境进行保护性更新，促其获得持续的再生。

第四章涉及目前国际上广为争议的一个焦点，即如何处置近现代以来遭到人为毁灭性破坏的重要历史建

筑（古代已是废墟的另当别论），尤其是照相术发明以来留下清晰图像资料或实测资料的历史对象。重建应遵循原址原貌的原则，与无中生有的仿古建筑性质不同，不能一概贬斥为“假古董”。而究竟是保留遗址还是复原重建，同样不能一概而论。问题是作为前提条件，重建某一特定对象的必要性与可能性是否存在？以及对目的与效果的预期？本章以上海市援藏重点工程——日喀则桑珠孜宗堡（“小布达拉”）为特例，论述了当两大前提条件具备时，如何复原性重建一个重要历史地标性建筑的原则和策略。工程竣工后，一举恢复了日喀则的城市历史天际线，同时也对维护国家统一和民族关系作出了积极贡献，因而成为受到国内外瞩目的“政治工程”。

### 3. 新旧协调的设计

当历史环境中插入新的空间元素时，新旧协调就成了首要的问题。实际上，历史环境“建设控制地段”的新建筑设计，既有“刚性”的法定约束，如“檐口高度”、“退距”；也有“柔性”的审美约束，如形式上的“呼应”、“协调”。前者较易实现控制，后者就难了，而且角度不同，说法不一。此外，在一个历史地望颇高的城乡环境中设计新建筑，即便不属历史风貌区，也会有与历史元素有关的形态设计需求。除了仿古或贴旧符号的老套做法，其实还有其他较好的选择方式。在这里，批判性的历史意识对建筑设计依然起着关键作用。笔者主张，与历史环境相关联的新建筑设计，在基本态度上应尊重历史，谨慎创新。但尊重历史并非被动延续，也不等于模仿历史。

本书的第五、六两章，探讨新建筑特殊背景和情形下，历史环境建设控制地段的再生设计问题，其中既有价值判断、审美取向的思考，更与约束条件和策略选择密不可分。譬如第五章叙述了上海豫园方浜路街廓新建筑的形态设计与方案选择过程。这一工程的建筑方案设计，曾经在守旧仿古与创新时尚间长期徘徊，最后在笔者的坚持下，选择了“古韵新风、和而不同”的形式语言，将历史记忆及审美情感表达在现代结构与材料的造型逻辑之中。再如第六章以龟兹博物馆为例，提出了在异质文化跌宕演绎，民族关系敏感复杂的丝绸之路重镇——古龟兹（今库车），如何从古代建筑原型上获得灵感，整合多元文化质素的设计思路 and 手法，以使新建筑表达出异质同构的环境意象和文化隐喻。

### 4. 风土聚落的再生设计

伴随着工业化和城市化浪潮的冲击，在我国城乡的广大地区，从农耕文明延续下来的地域风土特征，已经无可避免地消失或消退了。无论立场保守还是开明，也不管是诅咒还是赞叹，这都是一个不以人的意志为转移的文明演化进程。问题是，除了文物范畴的遗产之外，我们还能对昔日的聚落文明留下些什么呢？在迫不及待的“改造”风潮之后，还有无可能把一些侥幸生存下来古村古镇作为地域纪念物一般保存下去，并且让其中的居者也能过上体面的现代文明生活？同时，能否以保护为契机，比较清晰地判断和把握我国地域性建筑文化的渊源、演变和全球化背景下的发展走向？

为了回答这些问题，本书的第七、八两章则把再生的话语从城市地标性历史建筑，延伸到了城乡结合部的历史风土聚落之中。这里一方面尚未完成工业化改造，一方面又保留了更多的地方传统文化质素。除了少量具有典型历史价值和观光价值的对象有望永久“原真”保存外，对于大多数这样一类的风土聚落，夷平重建既不可取，维持现状也有悖常理。在进退维谷中如何处置，已成为城乡改造中的棘手难题。笔者认为，只有探索这些风土聚落在经济、社会、文化和技术演进上的适应性方式，才能促其通过保护和改造获得再生。本书第七章以杭州历史望族朱氏宗族聚集地长河古镇为对象，分析了在工业化浪潮中，如何以“延续地志，保持地脉，保存地标”的原则和策略，让残存的历史风土聚落如“活化石”一般得到保护与再生的方法与途径。这一初步研究成果意外地获得了首届赫尔希姆（Holcim）国际可持续建筑大奖赛亚太区金奖。而第八章则有特殊的着眼点，以上海路桥文化



的金泽古镇为例，特别关注历史环境中场景与仪式的再生，探讨了修复历史节场空间与激活民俗仪式之间本应具有的内在关系。

本书可看作是5年前出版的《建筑遗产的生存策略》一书的续集。作为相关研究背景之一，笔者同时也承担了主持国家“十一五”科技支撑计划重大课题——“历史建筑可持续利用与适应性改造关键技术研究”的任务。因而本书内容反映了我们在历史环境再生设计理论与实践领域的新探索，切入时代主题，不但在国内有一定影响，在国际上也引起了关注。本书将以中英文两种文字在该领域与国内外同行对话交流。

Historic environment is a concept with a very wide signification, which may refer to historic buildings and historic districts, and may also to historic villages, small towns and cities. Besides, it may still cover geographical environment under the impact of historical/cultural baptism and accumulation. Regeneration of historic environments refers to resource utilization and environmental evolution under the prerequisites of conservation and continuation and constitutes an important part of the strategy of sustainable development for urban and rural areas in China.

Proceeding precisely from the characters, features and actual restrictive conditions of targeted historic environments, this book unfolds itself in eight chapters at once individually self-contained and mutually correlated, which are strung together by surveying the typical cases presided over and developed by the author and by following the logical order of the aforementioned issues, presenting the discussions in turn along the lines of approaches to design and ways of solution. Covered in these chapters are such prizewinning and well-known projects as the restoration of the building of China Merchants Steam Navigation Company in the Bund, the repair of the Old Street near Yu Garden, the regeneration of the Lai's settlement in Hangzhou, the reconstruction of the "Small Potala" in Shigatse, etc. The book gives a full demonstration of the predominant motif of our time—preservation & regeneration, international visions, historical perspectives, local features and some unique views and methods. Its first four chapters are concerned with the preservation/rehabilitation, restoration/reconstruction and revitalization/regeneration of the historical sections and landmark buildings in the cities concerned. Chapters 5 and 6 involve the relationship between the formal selections for new buildings and restrictive factors with regard to urban sections of controlled development for the sake of historic environments, especially locations with historical backgrounds. Chapters 7 and 8 consider the adaptive conservation and the designing strategies for regeneration of historical vernacular settlements.

## 1. The Relationship between Preservation & Regeneration

Everything has a life cycle from life to death. Historic environments are naturally no exception to this general rule. But human beings are creatures that need cultural memories. The so-called historic environments are actually the most important spacial carriers and psychological coordinates of cultural memories. While enjoying the fruits of contemporary civilization, people cannot avoid some ontological questions of humanity on their temporal and spacial identities such as "Who are we? Where are we from? Where is our homeland?" The underlying character and the identity of a historical city have to be demonstrated to a considerable extent by the cultural memories carried by its historic environments and their architecture. Though many historic edifices have aged away lamentably, they still remain the spacial carriers of historical and cultural memories and different forms of actual life. We have sufficiently convincing reasons to perpetuate their life, turn them into a "living past" and incorporate them into the future in the making.

Although from the historical perspective such rational thinking and conduct of protecting historic monuments and memorials is of common occurrence, no attempt had been made in human history before the 20th century to install in large scopes broad-sense conservation restraints for the evolution of environments that exist both as actuality and history, thus giving rise to significant events involving conflicts in values and interests, which is thought-provoking. At least, we can draw the conclusion that modern civilization holds a pluralistic and multidimensional attitude towards historic environments, which comprises a whole array of complex factors such as cultural resource perspectives, values on

history, nostalgia, aesthetics, economic drives, political considerations, etc. Therefore, the originally narrowly confined conservation of historic monuments and memorials has been extended to include the dimension of preserving existing broad-sense historic environments that people live in. It is probably for this reason that as far back as over forty years ago Columbia University of USA set up the College of Architecture, Planning and Preservation.

Apparently, in such a broad sense, it is not possible to avoid the word “regeneration”, as existence and development stand forever as the paramount theme for human society. Conservation divorced from regeneration frequently runs counter to our expectations, whereas radical “regeneration” devours limited resources of historical remains that should have been preserved. The problem now is how regeneration is to be brought about. From the standpoint of researchers and designers of historic environments, the issue boils down to how continual evolution of historic environments is to be promoted by applying a critical historical awareness, adhering to the bottom line of conservation principles (i.e. laws and regulations concerned) and adopting proper strategies and design methods. Consequently, regeneration involves complicated engineering problems such as preservation and renovation, restoration and rehabilitation, the actually existed and modifications, extensions and rebuilding, which are in turn closely associated with the mutual adaptations between such categories as historic spaces and modern settings, building forms and living activities, etc.

The prerequisite for regeneration is preservation, but preservation is not equivalent to nostalgia or antievolutionism. Preservation is essentially guided by value judgement and achieved via implementational controls. Important as value judgement is, it is not the bottom line, which can only be the determination of the legal status of the target and which is to be fulfilled in legally stipulated protective controls. Consequently, when tackling protected targets with legal status, regeneration shall not be random demolition or alteration, nor effect such a drastic transformation of the original that it looks like an edifice from a different era, nor simply give free reign to “artistic conceptions”. Even in cases of targets still without legal status, they are not to be dealt with at will. Value judgement and a professional awareness are key to determining the retention or rejection of such targets.

Thus viewed, conservation and regeneration are two sides of the same coin: conservation can only achieve continuity and long-term effectiveness when it absorbs regeneration; regeneration can only make practical sense when properly constrained. Although protection of historic environments poses some sort of constraint on regeneration designs, constraints often also spark inspiration, for restrictive conditions imposed for the sake of conservation both constrain regeneration and serve as a fountainhead for creative regeneration. Constraints imposed by history and culture and retention of historical information go even further in substantially increasing possibilities of creativity, but approaches to regeneration differ radically for targets of protection with different status. One method is to register the historic buildings to be protected, which imposes compulsory constraints according to law; another method is to recommend old buildings for protection, including non-compulsory constraints recommended by experts, which can also be termed “selective constraints”. Regarding legally protected targets the appropriate strategy is “repair the old as the old; supplement the new as the new”; as for targets recommended for retention, the strategy of “repair the old and make use of the decaying, turn the run-down into the wondrous” can be adopted. So long as the statutes on protection are not violated, a selective or integrated application can actually be made of the preceding strategies for different sections of the same target. It can be said that protection and regeneration designing is a creative undertaking of weighing and selecting among the three factors of professional ideals, social expectations and public interests.

It should be underscored in turn that since “elasticity” exists regeneration designing is prone to ambiguity. But regeneration is “adaptive reuse”, which, rather than remodeling “A” artistically into “B”, transforms a building for the purposes of “A” into one that is suited to the purposes of “B” if need be or improves a relatively inferior quality to a comparatively superior quality in terms of environmental control performance so as to suit the demands of reuse, whereas A still remains A, otherwise it would cease to be a generator of historical environments or a historic building. Furthermore, historical information is not reflected through the physical form of the building alone. In the architectural heritage of folklore culture, for instance, the rituals and spectacles of which such heritage serve as a carrier should be carried on and

restored to some extent selectively. Taking the heritage of industrial civilization as another example, production techniques, processes and machinery of the past should also be selectively retained. This is like the relationship of language to thoughts and acts. One linguistic form gets settled down as a historical relic, but the thoughts and acts it denotes are not to be thrust into sheer oblivion.

## 2. Strategies for Rehabilitative Designs

With regard to targets overall still extant but partially or minutely damaged and incomplete, there exist two decidedly different kinds of attitude of evaluation and of operational approaches, namely either carrying out rehabilitation orientated on historical styles or conducting cleaning-up and maintenance intended to keep the status quo, which, for more than one hundred years, have co-existed on the international scene and provoked controversies that haven't yet reached any definite conclusion. For example, a specialized international seminar in this professional field was held not a long time ago in the West at ETH of Zurich, Switzerland, which discussed the issue of reconstruction amid the ruins of World War II. In fact, the nature and functions of the targets involved (for instance, to be used as ancient remains for sight-seeing or to fulfill modern functions), the restrictive factors circumstantially imposed (such as relevant laws and statutes on the protection of historic buildings), cultural traditions (such as methods of rehabilitation and their cultural implications) and the level of technical sophistication (such as adaptive methods of minimal intervention) all have bearings of varied magnitude upon the choice made between the two options and on the eventual effects.

The very first chapter of this book adopts as a case in point the building of China Merchants Steam Navigation Company on the Bund, which has undergone historical vicissitudes of a century, expatiating on how a dilapidated historic edifice was restored, through prudent deliberation on rehabilitation and with a full understanding of adequate justifications, to its original state before damage was inflicted upon it and on how innovative renovation was worked out for its interior under the precondition of retaining its historical spatial layout and preserving those sections of it that are required by law to be kept unchanged. The subsequent second chapter takes the Rowing Club of "The Bund Origin" of Shanghai (located at the northern end of the Bund where the former British Consulate used to stand) as another example, discussing the approaches to treatment and strategies of design on how to effect a "gestalt" treatment of dilapidated segments of historic edifices that are still extant or how to make the new and the old parts mingle together harmoniously.

Chapter 3 deals exclusively with the issue of the regeneration of the architectural heritage in outmoded urban industrial areas. Outmoded industrial areas tend to be located in sections of a city where land value is undergoing a steep rise. The architectural heritage in these areas bears part(s) of the evolutionary history of industrial civilization. On the one hand, the outmoded workshops and warehouses have an inherent value for preservation and research in terms of their structure and architectural shape, for spatial re-utilization as a potential resource and for the original employees as an important asset capable of yielding social security benefits; on the other hand, these architectural heritages of industrial evolution and their historical environments may also serve as an engine for regeneration and renewal for major metropolis already into or on the threshold of the post-industrial age. The "East Bund" along the Yangtze River in Yangpu District of Shanghai, which is used as a case study for this chapter, was the cradle of China's industrial civilization. It is the birthplace of China's earliest industrial and public utility facilities including the supply of running water, thermal power generation, gashouses and mechanized textile mills. But with the passage of time and the change of circumstances, the present-day "Eastern Bund" has lost its original glory and glamour altogether, falling instead into a lamentable defect on Shanghai's image as a coastal metropolis, with its declining industries, its bleak banks along the Yangtze River and its sprawling sights. Our regenerative design has installed four riverside sight-seeing belts along the Yangtze River, conferring overall retention upon architectural heritages of important historical value as landmarks and memorials and attempting to effect protective renewal of their interior and exterior environments by means of inserted constructions and artificial creation of scenes so as to enable them to acquire sustainable regeneration.

Chapter 4 involves an issue that is a focal point of extensive international controversies, namely how to treat important

historic edifices on which destructive artificial damage has been inflicted (as for those which had already turned into ruins in ancient times, that is another issue altogether), especially those historic buildings as objects of regeneration concerning which distinct image data or actual surveying data have survived since the invention of photography. The principle generally to be adhered to in reconstruction is “at the original site” and “in the original appearance”, which sets reconstruction apart in nature from mimic buildings patterned after ancient styles but not based on any real ancient edifice, hence the illogicality of denouncing all reconstruction indiscriminately as “fake antiques”, whereas whether the site of remains shall be retained or restoration and reconstruction shall be conducted is likewise not to be dealt with indiscriminately. The rub is whether necessity and feasibility, as the prerequisites for reconstruction, truly exist for a given target. By taking as a special example a key project sponsored by Shanghai as an assistance to Tibet—the Sangzhutse Fortress (“Small Potala”) in Shigatse, this chapter expounds the principles and strategies on how to achieve a restorative reconstruction of an important historic landmark edifice when the two primary prerequisites are available. When this project was completed, it restored at one stroke the historical skyline of Shigatse as a city and simultaneously contributed to maintaining national unity and harmonious inter-racial relationships, as a result of which it became instead a project emblematic of “political discourse” which attracted considerable domestic and foreign attention.

### 3. Designs Harmonizing Old with New

When new spatial elements are inserted into historic environments, harmonization of the old with the new becomes an issue of paramount importance. In actuality, in the case of designing new buildings in “sections of controlled construction” of historic environments, there exist both “hard” statutory constraints such as “eaves altitude” and “controlled distance” and “soft” aesthetic constraints such as formal “resonance” and “harmonization”. It is relatively easier to achieve control over the former, whereas in the case of the latter far greater difficulties and different approaches and premises exist. In addition, when designing new buildings in urban and rural environments of considerable local historical repute, even if they do not belong to areas with a historical outlook, there will also arise historical elements-related demands on the formal aspects of their designs. Apart from ancienry or adding old signs to new forms in historic environments, other better options are actually available. Here a critical historical awareness still exerts a key influence on design. The view I champion is that in designing new buildings correlated to historic environments the basic attitude should be to “treat history with deference” and “innovate with prudence”. But deference to history is not passive continuation, or mere imitation of history.

Chapters 5 and 6 investigate the issue of regenerative designs for sections of controlled construction in historic environments, which are inclusive of both thinking on value judgement and aesthetic orientation and, to a greater extent, inextricably associated with restrictive conditions and strategy selection. Chapter 5, for instance, gives an account of how the formal design for the new buildings on the flanks of Fangbang Street near Yu Garden, Shanghai is formulated and how their construction plan selected. The designing of the architectural plan for this project once tarried long between keeping to the old and imitating the ancient and showing innovativeness and following the vogue. In the end, at the insistence of the author, the formal language characterized by “new styles embodying the ancient spirit” and by the quality of “being harmonious but not homogeneous” was adopted, expressing historical memories and aesthetic sentiments in the logic that governs the shaping of modern structures and materials. And again there is Chapter 6, which, by instancing Qiuci Museum, proposes how inspiration is to be drawn from the original ancient architecture and how strategies and how methods of design which integrate plural cultural elements are to be formulated so as to enable the new buildings to embody environmental imageries and cultural metaphors heterogeneous in nature but homogeneous in structure in the historic city of Qiuci (called Kuqa today), a consequential stronghold on the Silk Road where the grand drama of history, marked by the rise and fall and sequential evolution and replacement of cultures heterogeneous in nature, had been staged, which has bequeathed the place with delicate and complex inter-racial relationships.

#### 4. Designs for Vernacular Settlements' Regeneration

With the impact of the waves of industrialization and urbanization, in extensive areas of urban and rural China, regional vernacular features inherited from the agrarian civilization have inevitably disappeared or waned away. Whether one takes a conservative or liberal-minded stance, curses or celebrates it, this remains an evolutionary process of civilization which is independent from anyone's will. The rub is what else we can retain of the bygone settlement civilization apart from heritages under the category of cultural relics. Is there still a possibility of preserving as regional mementos the ancient villages and towns fortunate enough to have survived the surge of "renovation" characterized by a frantic impatience and enabling the inhabitants therein also to live a dignified life of modern civilization? Simultaneously, could preservation be used as an activating event that would eventually bring us to a relatively clearer evaluation and understanding of the origin and evolution of China's regional architectural culture and the trend of its development in the context of globalization?

In order to answer these questions, Chapters 7 and 8 extend in turn the discourse on regeneration from urban historic landmark edifices to historical vernacular settlements in places where the urban merges with the rural. Here exists yet uncompleted industrial reformation on the one hand and a retention of a greater amount of elements of local traditional culture on the other. Apart from a small number of targets for regeneration which have classical historic values and significances for sight-seeing and which are therefore likely to be preserved permanently in their "original authenticity", for the majority of such vernacular settlements, levelling them out for the purpose of reconstruction is inadvisable and maintaining the status quo unreasonable. How to treat them in such a predicament has become a thorny issue in urban and rural renewal.

I am of the opinion that only by exploring the economic, social and cultural methods of adaptation and those respecting technological evolution can we advance their revitalization via preservation and renovation. Chapter 7, by using as the subject of investigation the ancient town of Changhe, where the clan of Lai, a historically renowned family in Hangzhou, is settled, makes an analysis of the methods and approaches to preserve and revitalize as "living fossils" extant historical vernacular settlements in a dilapidated state amid the waves of industrialization by adhering to the principle and strategy of "continuing the topography, retaining the geography and preserving the landmarks". Unexpectedly, this preliminary research result has won the Golden Prize for Asia & Pacific of the first International Holcim Awards for Sustainable Architecture. Chapter 8 then has something special in view. Using as an example the old town Jinze, which typifies the culture of temples and bridges in Shanghai, this chapter focuses on the regeneration of settings and rituals in historic environments, and investigates the inner correlations that should have existed between the restoration of historical festive settings and the rejuvenation of folk rituals.

This book can be taken as a sequel to *A Conservation Strategy of Architectural Heritage*, a book published five years ago. As one of the themes involved and the relevant results yielded, I have also concurrently undertaken as part of the background for related research the task of presiding over one of the major research projects in the National Eleventh Five-Year Science and Technology Research-Sustaining Programs of NMST of China—Research in the Key Technologies for Sustainable Utilization and Adaptive Renovation of Historic Buildings.

The contents of this book therefore reflect the new explorations we have conducted in the theory and practice of regenerative designs for historic environments and maintain a potent pertinence to the motif of our age, not only having caused quite a stir at home, but also attracted much attention from abroad. This book will be published in both English and Chinese so as to facilitate communication with colleagues both domestic and foreign in this realm.



# 第一章 修复与完形

## ——上海外滩9号整飭设计

### 引子

在中国清末民初以来的近代建筑遗产中,大量存在的历史老大楼仍发挥着城市生活容器的重要作用。但是这些建筑毕竟已过平均寿命期,有的甚至已过“期颐”之年,饱经沧桑,凋敝凌夷。尽管如此,这些建筑的历史纪念价值、美学鉴赏价值和建筑研究价值并未改变,且大多都拥有受保护的法律效力。问题是如何寻求某种恰当的方式促其实现保护与再生。本章以上海外滩建筑群中一栋风格独特的历史建筑遗产——外滩9号“轮船招商总局大楼”为例,对其历史和现状、外部复原和内部整飭设计,以及工程施工方法进行了扼要阐述,并对如何获得内部空间上的再利用效果,添加再生活力,提出了独到的设计策略。其中包括了历史建筑保护工程设计所涉及的大部分内容,如室内外的整体修缮、局部复原、重点整飭、结构加固以及物理环境改善等,为中国近代历史老大楼的保护与再生,提供了可资参考借鉴的典型案列。

### 一、历史背景

外滩9号“轮船招商总局大楼”建于1901年,是在原旗昌洋行(Russell & Co., 1870年代起陆续被清政府招商局收购,今福州路17号为其遗址)临江花园的基址上建造的。在李鸿章(图1-1)、盛宣怀(图1-2)等政治历史人物的操控下,轮船招商总局成为中国近代国有招商业与外强在上海滩进行商贸竞争的桥头堡。因此,从某种意义上可以说,这座楼房实为“洋务运动”后对中国最具象征性和纪念意义的建筑物之一。

轮船招商总局大楼看上去小巧玲珑,是外滩建筑群中唯一一座保留下来的英国维多利亚时代后期新古典主义风格的外廊式建筑,也是外滩灰色基调的风景线上仅有的两栋红砖楼房之一(另一栋为汇中饭店,即现为和平饭店南楼)。这座外廊式洋楼虽然建在外滩,但还保留着与南亚殖民地气候相适应的建筑特征。在20世纪初寸土寸金的外滩,这种形式其实已显得非常奢侈了。事实上,外滩历史建筑群形成的滨水界面从整体看,自1840年代至1930年代,至少已历三波的更新换代。大部分单座建筑多次由低向高翻新。可以想见,如若后来由外国投机商来操弄,这座建筑多半要往高处重建。不大保留原来遍布周边的低层外廊式结构。因此才更显得弥足珍贵。

原建筑由英国莫利逊(Morrison)洋行设



图1-1 李鸿章像  
Premier Li Hongzhang



图1-2 盛宣怀像  
Mr. Sheng Xuanhual



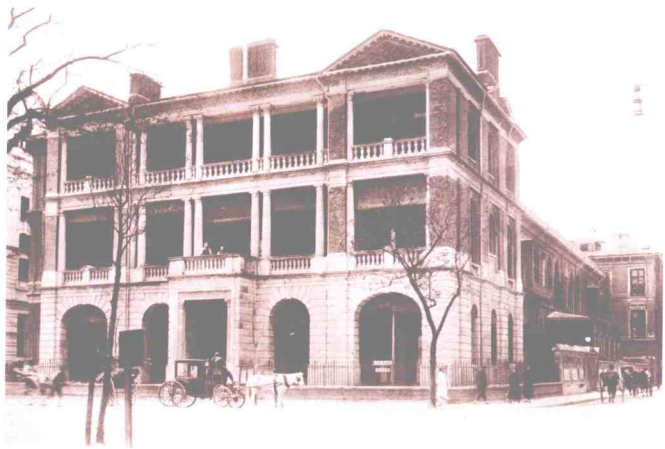


图 1-3 历史上的轮船招商局大楼  
No.9 Building of the Bund in history

计。建筑主体为 3 层砖、石、木、钢四种材料混用的结构，建筑面积  $1460\text{m}^2$ 。主体平面为五开间，内用 8 根钢柱与外圈砖墙联合承重。原楼层结构为木梁、木格栅及木地板。外观为坡屋顶的新古典主义三段式构图。朝向外滩的东立面二至三层分别为塔司干和科林斯柱式的敞廊（图 1-3），西南角有一等高砖木结构附体与之相连。东面南北两翼屋顶为英国古典复兴风格的山花。面对外滩的整个东立面除柱式部分为花岗岩材质外，基座、檐口及屋顶部分大多使用青石。西面正中为楼梯间，与哥特式风格的福州路 17 号相连，见证了二者间的渊源关系。

然而，这座美丽的外滩建筑 100 年来历尽沧桑，物是形非，昔日的“小天鹅”蜕变成了今日的“丑小鸭”。东立面顶部南北两翼的山花及整个坡顶屋面被拆除，新古典柱式构成的敞廊被简陋厂房般的玻璃面钢窗封死，动人的红砖墙被水泥砂浆抹平，室内则由各时期的吊顶、夹层、搭建所充斥，除木楼梯及一些券门、券窗外，已难以辨识昔日的模样了。特别是与左邻右舍的浦东发展银行和泰国益盛银行相比（图 1-4），大楼愈显得粗陋卑微，以致以往连上海市级优秀近代建筑的牌子也未能挂上，更毋庸提及其国家重点文物保护单位——外滩建筑群之一的身份了。因而复原外观和整饰内部成了保护这栋大楼的主要设计任务。

2001 年秋，当我们接受这一任务时，遍查历史档案资料，发现这栋大楼竟没有一幅当年的设计图纸留下来，所幸复原外观的依据和条件还是存在的。我们在尘封的历史档案中找到了它昔日的身影，并对现状进行了详细的实物测绘。以此为基础，从概念方案到实施方案；从扩初到施工图；从外观修复到内部整饰，我们进行了长达两年多的保护性设计和现场施工配合工作。