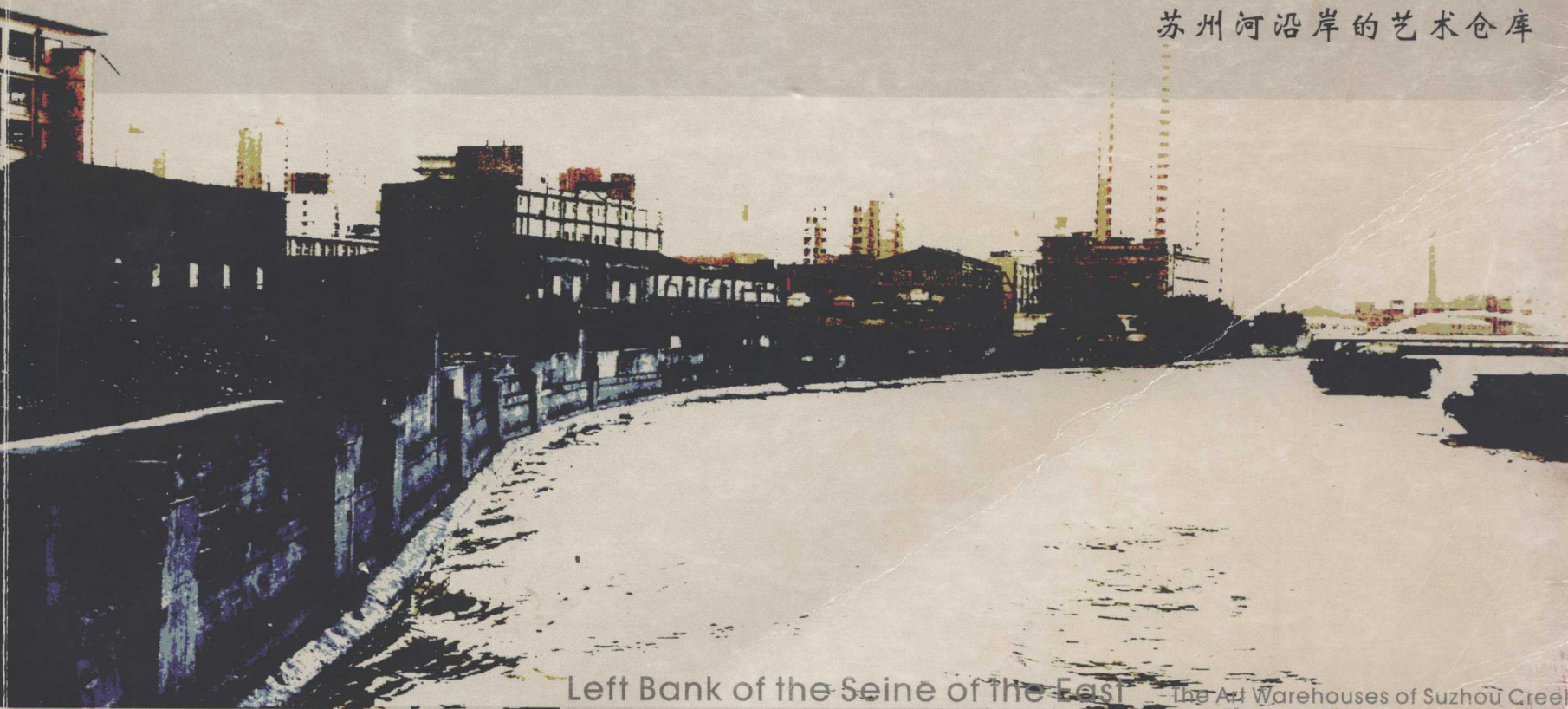


# 东方的塞纳左岸

苏州河沿岸的艺术仓库



Left Bank of the Seine of the East The Art Warehouses of Suzhou Creek

韩舒齐 张松 著

上海古籍出版社



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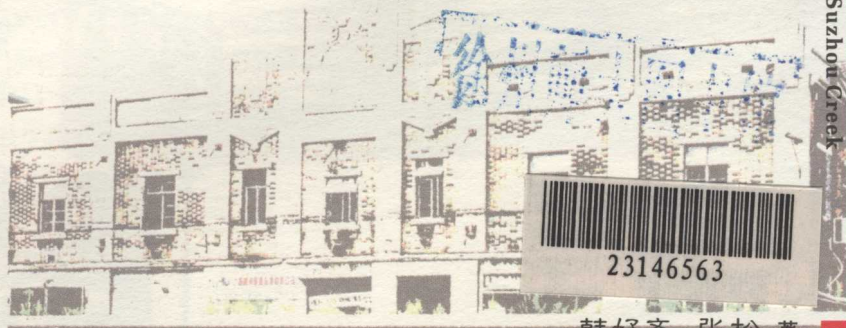
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**'Positive research into the conversion of buildings in the old city quarter  
and the construction of a cultural environment'**

**National Youth Special Project Authorisation number: 03CF071**

**Project director: Han Yuqi**

“旧城区建筑改造与文化环境建设的实证研究”

国家青年专项课题 批准号03CF071

项目主持人 韩舒奇







月底即将被拆除的三幢厂房





# 序

伍 江

在上海的城市建设以史无前例的规模与速度全面推进的时候，越来越多的人意识到城市历史文化保存的重要性。一座座具有文化艺术价值的建筑被列为文物保护单位或建筑保护单位，一片片代表着上海历史文化特色的街区被列为历史文化风貌区而受到法律的保护。然而还有另外一类建筑，它们看上去并不那么动人，没有那么强烈的“艺术性”，对它们的保护还没有得到大多数人的理解，譬如那些曾经养育了几代上海人而如今已经破败不堪的旧式石库门，譬如那些曾经带来了近代中国工业文明的曙光、造就了上海作为我国工业经济中心地位的昔日工厂、码头。

当我们看到沿苏州河两岸那一排排破败的旧厂房旧仓库，很少有人会想起它们当初是何等荣耀；当我们看到沿苏州河两岸那一幢幢高楼拔地而起，很少人会为它们所取代的那些旧厂房旧仓库惋惜。20世纪的工业文明，这个造就了今日上海辉煌的摇篮，似乎注定要在微弱的余辉中被人们逐渐忘却。当今天的人们自认为时代的宠儿而沉湎于步入后工业时代的欣喜之中，很少有人会意识到那一段辉煌的历史所隐含的文化意义。

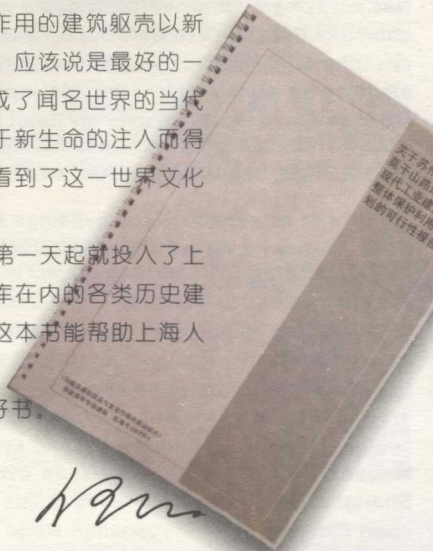
然而，还是有一批有识之士，一批有着强烈文化责任感的人，当他们看到这些辉煌了一个多世纪的工业文明即将在我们的视野中消失殆尽的时候，开始大声疾呼，我们在创造新时代文明的同时绝不能让我们的城市形成一段历史的空白。而更有一批艺术家则成了保护和利用这些旧厂房、旧仓库的实践者。毕竟，这些记载了一个世纪工业文明的物质载体，已成了正走向腐朽的躯壳，如果只是被动地谈保护，那只能是历史保守主义者的一厢情愿，其结果也只能看着这些记录着历史的躯壳越来越快地消失而在一旁空感悲切。真正的保护是积极的保护，即赋予这些承载着历史记录者作用的建筑躯壳以新的生命。利用旧厂房旧仓库作为艺术家工作室，甚至作为向社会开放的具有一定商业回报的艺术画廊，应该说是最好的一种保护方法。纽约的Soho就是因为一批又一批艺术家的进驻而使那片曾经也即将走向衰落的工业区成了闻名世界的当代艺术中心，那个曾经诞生了纽约城的工业文明由于当代艺术营养的注入而又再次焕发了青春，历史由于新生命的注入而得到延续，纽约也因此成为世界当代艺术的中心之一。苏州河两岸艺术家工作室和画廊的进入，使我们看到了这一世界文化奇迹在上海的重演。

本书作者之一韩妤齐正是这一批先驱者中的一分子。另一位作者张松教授则从他留学日本归来的第一天起就投入了上海建筑遗产特别是产业建筑遗产保护的工作。正是他们的奔走与呼唤，抗争与投入，包括旧厂房旧仓库在内的各类历史建筑受到了全社会越来越多的重视。而他们的实践也让我们看到了历史建筑所拥有的文化潜力。我希望这本书能帮助上海人更加热爱我们这座城市，更加理解保护我们城市历史的重要性，更加珍惜我们的昨天、今天与明天。

韩妤齐女士与张松先生合著的《东方的塞纳左岸——苏州河沿岸的艺术仓库》是一本值得一读的好书。

上海市城市规划管理局副局长  
同济大学教授、博士生导师

2004年2月10日





## Preface

*Wherever artistic vitality exists, it is always exciting and unpredictable.*

Never did I imagine that I would one day form an unbreakable bond with the old warehouses of Suzhou Creek, but such is the unpredictable nature of life.

There are some things that surround us day in and day out; we don't think much about them, only when they are gone do we realise how important they were.

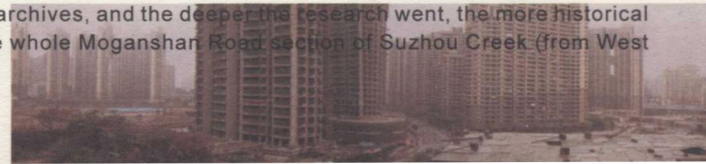
Buildings are an inescapable form of art, the result being that people become too familiar with them and cannot see them clearly. They are closely linked to everyone's daily life but their artistic value is mostly ignored.

The appeal of old buildings lies in the dilapidated state of their walls, pillars, roofs, passages and stairways. They bear the traces of history, telling us riddle-like stories of times past; the great changes wrought by time are condensed in them, giving them a power and dignity that excites, attracts and moves us.

It is most significant that modern, avant-garde artists have occupied the old warehouses of Suzhou Creek and are going about their creative work there. The special information conveyed by the special forms of the warehouse buildings has a mysterious power that interacts with the emotions of contemporary artists. The marks on the walls, the symbols painted on the red and grey bricks, the skylights in the ceiling, the industrial pipes in all shapes and sizes their peculiarity fascinates the young avant-garde artists, giving rise to many strange imaginings and passions, nostalgic yearnings and mental associations. The artists have entered and stationed themselves inside, endowing the old warehouses with a new vitality. Their unconscious, spontaneous activities evolved into conscious, active social activities, ultimately forming a new round of burgeoning cultural industries that bring history and culture together, and have a broad social benefit. Based upon this, the artists can at the very least be said to have had the effect of 'throwing a brick to attract a jade', paving the way for what was to come.

I remember back when I first started visiting the old warehouse studios at 50 Moganshan Road, passing 1131 and 1133 Suzhou Creek Road on the way. The sky was always grey and overcast, with a continuous drizzle falling. Later I watched helplessly as they, along with some other historical buildings, were torn down, their quiet and beautiful bodies stripped away layer by layer, dismantled, bulldozed, until all that was left was a single wall. That scene shocked me in a way that I cannot describe, and I paced up and down in front of it for a long time, in the rain, reluctant to leave. Perhaps it was because the rain would not let up, but that wall stayed standing for a while before the final curtain came down, appearing even more solemn and desolate. Finally the wall disappeared, vanished over the horizon, leaving behind a mood that hung over my heart like an endless rainy day, a scene of finality that became cemented in my mind and could not be shaken off. Now, new buildings are going to be erected, and many artists, architects and insightful people feel very downcast. They heave silent sighs of regret, knowing that urban culture needs to be protected and developed, only then can it be broad and profound.

Brand new multi-storey buildings keep going up, but many old and irreplaceable former warehouses that reflected Shanghai's industrial history are gone for good. We are losing more than warehouses; we are losing history, culture, spirit and feeling. In 2002 we started a research project in the Suzhou Creek studios, and in February 2003 applied to the Ministry of Culture for approval as a scientific research project. We planned to use typical examples of converted and reused old factory buildings concentrated in the area around Shanghai's mother river, Suzhou Creek, and the creation of a cultural themed environment on the banks of Suzhou Creek as a point of entry from which to discuss issues such as the construction of urban environments, the continuation of cultural and historical legacies and the formation of cultural environments, with respect to Shanghai's after the successful bid to host the World Expo, and engaged in a new round of reconstructions of old sections of the city. On both sides of Moganshan Road, in a bend of Suzhou Creek, there are clusters of old warehouse and factory buildings in the styles of different eras, which have been transformed by the current environment created by the contemporary artist community, into symbolic buildings artistically and culturally, where dreams are just a step away from reality. When we began our study of the Moganshan Road area, we visited every currently existing work unit as well as local residents, and obtained first-hand data from the Shanghai Archives, the Shanghai Urban Construction Archives and other places. We received enthusiastic help and support from many people; for instance, 'Camera' edited and dubbed a short film about the Moganshan Road area for us free of charge, and the Chunming Industrial Park provided many conveniences that facilitated our work. The researchers put in almost a whole year of work, conducting on-the-spot investigations and consulting archives, and the deeper the research went, the more historical and cultural heritage we unearthed. Our line of vision also extended from 50 Moganshan Road to the whole Moganshan Road section of Suzhou Creek (from West Suzhou Creek Road to Changhua Road), and the old industrial warehouses on its banks.





## 前言



摄影：韩好齐、邵健健、宋巍

艺术生命的存在总是动人的、不可预知的。

从来没有想过自己会与苏州河的旧仓库结下不解之缘，人生是如此的变幻。

有的东西天天在身边，不觉得怎样，失去了才觉得它是如此重要。

建筑是不可抗拒的艺术，以致人们对它太熟悉而模糊了视线，又因它与大众生活息息相关而忽视了它存在的艺术价值。

老建筑的魅力在于它留有残破的墙面、柱子、屋顶、通道、楼梯……承载着历史的印迹，娓娓地对我们诉说着逝去的、谜一样的故事，它凝聚着历经沧桑的力量和尊严，才会如此震撼、吸引和感动我们。

最有意思的是这些新生代的现代前卫艺术家，盘踞在苏州河的旧仓库里进行创作。这些仓库里特殊的形状所传递的特殊信息，有一种神秘的力量，与当今艺术家的情感产生了互动。墙面上的印迹，红砖、青砖上的标记符号，屋顶各异的天窗，各种形状的工业管道，正因为它们的特殊，对这些新生代现代前卫艺术家产生了一种强有力的魔力，燃起了千奇百怪的想象和热情、怀旧和联想，他们进驻到里面，旧仓库就被赋予了新的生命。艺术家这种无意识、自发性的活动，演化为有意识的、积极的社会活动，最终形成新一轮凝聚了历史与文化、具有广泛的社会效益的新兴文化产业，基于这样的行为，艺术家至少起到了抛砖引玉的作用。

记得当我开始去莫干山路50号旧仓库工作室，经过西苏州河路1131、1133号时的那段日子，天色总是灰蒙蒙的，阴雨连绵，后来眼睁睁地看着它和一些其它的历史建筑被拆除，那些沉静而美丽的身躯被一层层的剥离、拆毁、推倒，直至拆成最后一堵墙时，眼前的情景给我的震撼无法用语言形容，阴雨中我久久地在它面前徘徊，不舍得离去……也许是雨水不断，那一堵墙在落幕时持续了一段日子更显得悲壮凄凉。那一堵墙终于消失了，消失在地平线上，那种心情就和阴雨不断的天气一样，久久地笼罩在内心深处，在我脑海的记忆中定格了这一场落幕的情景，怎么也挥之不去。

新的大楼将要建起，许多艺术家、建筑师和有识之士心情都很沉重，他们无声地慨叹：城市文化需要保护、发展，才可能博大精深。

新的大楼可以不断地建造，而许多旧的、独特的反映上海工业史的旧仓库，就不会再有了。我们失落的岂止是仓库，我们失落的是历史、文化和精神情感。

2002年在苏州河的工作室开始课题研究，2003年2月申请文化部的科研项目，准备以上海的母亲河苏州河周边集中工业园区的旧厂房改造利用、形成苏州河滨人文主题环境的典型范例为切入点，探讨上海在“申博”成功后，新一轮旧区改造中，城市环境建设与文化历史继承、文化环境形成的问题。莫干山路地块苏州河的一个美丽的弯道，莫干山路两边各个时期风格的旧仓库、厂房群与现代艺术家群落的现状环境，形成上海标志性的艺术文化建筑，真是梦想与现实一步之遥。我们开始莫干山路地块的调查，走访了现存的每一个单位和附近地区的一些居民，去上海档案馆、上海城市建设档案馆等处拿到了第一手资料，得到了许多热心人的支持和帮助，“开麦拉”免费为我们剪辑和配音了莫干山路地块的短片，春明工业园区提供了许许多多的方便。参加者做了将近一年的实地考察和查找档案工作，研究越深入，挖掘的历史文化遗产也越多。我们的视线也从莫干山路50号一直延伸到整条莫干山路段苏州河沿岸工业旧仓库群（西苏州河路到昌化路）。







On July 12<sup>th</sup> 2003, while engaged upon one of our investigations, we learned that several outstanding historical buildings in the Moganshan Road area were threatened with demolition. Three factory buildings, that were once part of the Shanghai Flour Mill and had a unique style, would be torn down within two weeks. The project group worked through the night to turn our previous few months research work including four dissertations, a cultural 'point, line and plane' map of Shanghai with accompanying photographs, a pictorial analysis of the Moganshan Road area, and additional data and images into a report titled 'On the feasibility of a conservation and utilisation plan for the modern industrial buildings in the Moganshan Road area on the south bank of Suzhou Creek'. Through the recommendation of Zheng Huiqiang, assistant dean of Shanghai Institute of Applied Technology, we were kindly assisted by experts from Tongji University, and sent out an urgent appeal to the community.

On July 18<sup>th</sup> we went to register a complaint at the offices of the municipal government.

On July 23<sup>rd</sup>, Zhao Tianzuo, Zhang Song, Yang Youpiao, Wei Shaonong, Hong Chongen of the *Cultural Report* and others met at the planning office. We did everything we possibly could to protect industrial architecture, and it is gratifying to see the three unique factory buildings of the Shanghai Flour Mill still standing tall on the bank of Suzhou Creek today.

On August 22<sup>nd</sup>, at 5 o'clock in the morning, Huang Yunhe, his assistant and I started out from Waibaidu Bridge and walked along Suzhou Creek, photographing the bridges of Suzhou Creek and the old buildings on the banks. The sun was scorching, it made us think of the experiences and feelings of many people when searching for a warehouse. We went along Suzhou Creek and visited the art warehouses on its banks, and in the process discovered that Shanghai Sihang Warehouse at No. 12, Lane 1384, Wanhangdu Road, and Hualian Warehouse at No. 955 South Suzhou Road, two old warehouses that display a very unique architectural language, will be demolished at the end of the year. I submitted a report to the relevant departments, in the hope that they could be put on the fourth list of Shanghai's excellent historical buildings.

September 3<sup>rd</sup> was another fine day, on which I took a TV crew to start filming for a special programme about Suzhou Creek. Our first stop on the first day was Moganshan Road, and as I watched the camera pointing at the beautiful old factory buildings we had saved from the bulldozers, I felt very proud of everyone who had participated in this public-spirited undertaking.

This year we have been beset by the SARS virus and experienced abnormally high temperatures, but I was barely aware of either, being so occupied with saving the art warehouses of Suzhou Creek. The artists' protection of Suzhou Creek's old industrial architecture is like a piece of performance art that has continued for many acts, that defends the cultural soul of the city and has received attention and support from many quarters. It is hard to find any words of thanks adequate to express our gratitude for the concern many people have shown for the survival of the old buildings, the help they have given and their hope that the city of Shanghai will have beautiful future. For us, researching this project has been a purification of the soul; after artists moved into the warehouses of Suzhou Creek, a new developmental stage began for industrial culture on the banks of that river, and it is no longer a simple question of protecting historical buildings, but also a question of improving national character and carrying forward national spirit. The special cultural and historical background, the young artists full of passion for life, and the spaces where Chinese and overseas cultures can coexist, will add a brand new voice to Shanghai's metropolitan cultural history. The significance of the study of Suzhou Creek's art warehouses has in fact already gone beyond environmental aspects such as architecture and space.

During this study, I discovered that communication and exchange of ideas is very important. Through communication it is possible to gain the understanding and support of many people, and that is what has enabled some unique old warehouses to survive. So I hope for more communication, to make the city of Shanghai more glorious!

The harsh nature of much of what has happened may make people feel like wringing their hands with grief, and thus learning to cherish what we have now.

This book tells the stories of the art warehouses, those that have already disappeared and those that remain, and hopefully it will contribute to preventing the loss of any more of these buildings.



2003年7月12日,在其中一次考察中,得知莫干山路地块的部分优秀历史建筑面临拆除的危机,上海面粉厂的三幢风格独特的老厂房两个星期内要拆除,我们课题组连夜把前几个月调查写的四篇论文,一张上海文化点、线、面配有照片的地图和一张莫干山路地块分析图等资料图片做成了一本“关于苏州河南岸莫干山路地块近现代工业建筑群保护利用规划的可行性报告”。通过上海应用技术学院郑惠强副院长、黄贻平教授的推荐,得到同济的专家鼎力相助,并向社会发出紧急呼吁。

7月18日去市政府信访办。

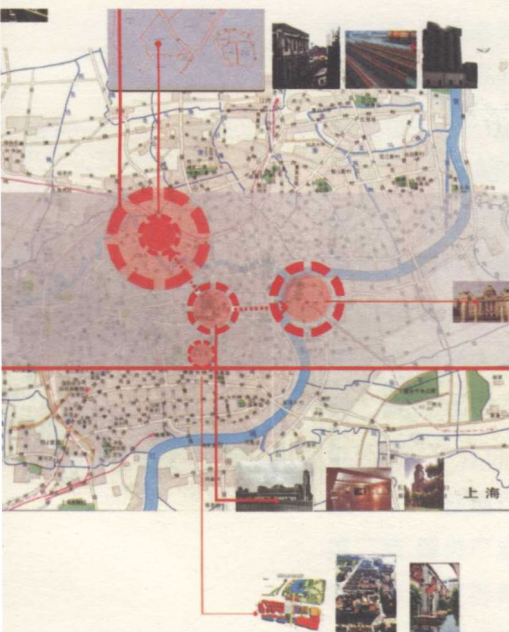
7月23日,赵天佐、张松、杨幼飘、魏劭农、《文汇报》的洪崇恩和我等人在规划局见面,为保护产业建筑,我们竭尽所能。令人欣慰的是我们现在还能看到这上海面粉厂的三幢风格独特的老厂房仍矗立在苏州河岸边。

8月22日,早晨5点,我和黄云鹤及他的助手,沿着苏州河从外白渡桥开始走,拍摄苏州河上的桥、苏州河边的旧建筑,烈日炎炎,使我想到许多人寻找仓库时的经历与感受。我们沿着苏州河拜访了沿岸的艺术仓库,同时,发现万航渡路1384弄12号上海四行仓库、南苏州路955号华联仓库,这些非常有独特建筑语言的老仓库年底将拆除,我向有关部门反映,希望能将其列入上海市第四批优秀保护建筑。

9月3日,又是一个酷日,我带着电视台的工作人员开始了苏州河专题片的第一天第一站莫干山路地块的拍摄。望着我们保护的几幢美丽的老厂房摄入镜头时,我真的为所有参与这次公益事业的工作者而感到自豪。

9月22日,得知国家文化部的科研项目批下来了,但我担心的是苏州河沿岸的优秀建筑还在遭到人为的破坏。

上海文化区域分析图



年中虽然还有“非典”和异常高温的骚扰,由于抢救苏州河沿岸的艺术仓库,使我全然无觉它们的存在。艺术家对苏州河沿岸上海旧工业建筑仓库的保护,如同一幕捍卫城市文化的精神灵魂的行为艺术,并得到方方面面的关注和支持,很难单纯用感谢、感动的言语来表达这么多人对旧建筑生命延续的关怀和帮助,对上海城市美好未来的希望。艺术家入住苏州河沿岸的仓库,掀起了苏州河沿岸新一轮的产业文化发展,这已不是单纯的保护历史建筑的问题,而是提高国民素质、弘扬民族精神的问题,它特定的文化历史背景与当代年轻的、富有生命激情的艺术家及中外文化共存的空间,将为上海的都市文化历史添上崭新的一笔。研究苏州河沿岸的艺术仓库的课题其实已经超越了建筑及空间环境方面的意义。

在这一过程中,我发现沟通非常重要。沟通,可以获得许多人的理解与帮助;沟通,使一些独特的老仓库幸存下来。因而,希望沟通,让上海的城市更美好!

许多事情的无情发生,会让人感到扼腕痛心,因此应珍惜现在拥有的。  
这本书是为已经失去的和还存在的艺术仓库,同时为避免更多类似的遗失做点事情。

- 浦江两岸文化景观带
- 人民广场文化建筑群
- 上海“新天地”
- 苏州河三角洲地带



文化点区域覆盖范围

.....文化点区域辐射示意

韩舒齐

2003年10月





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## 引子

世纪回望：苏州河

### Looking Back: The History of Suzhou Creek

在李白的时代，西来东去的波涛在这儿汇成一片浩渺，江面最阔处达20里。其间的万千气象今日已难追想……

*In the age of the poet Li Bai, the waves rolling from west to east converged here to form a vast expanse of water, a river that was ten kilometres across at its widest point. It was a scene of majestic variety that is already hard to imagine today...*

《史记》载：“三江既入，震泽底定。”（震泽，太湖古名）此“三江”为东江、中江和娄江。中江即为吴淞江，从19世纪后半叶开始，因为它上通丝织业中心苏州，其下游就被英国人称作了苏州河，之后就成了定称。如同许多河道一般，苏州河古时也“游移多端”，先是汇千浦而独流入海，后因淤积，治水改道而归流黄浦江。原入江口在现河道的偏北方向，改道后被称为“旧江”，大致就是现今“虬江（路）”经过的路线。

In the *Records of the Historian* it is written: 'Three rivers flow together, and Zhen Ze is formed.' (Zhen Ze is an ancient name for Lake Taihu). The 'three rivers' referred to here are the East River, the Central River and the Lou River. The Central River is today's Wusong River, the lower reaches of which began to be called Suzhou Creek by the British in the latter half of the 19<sup>th</sup> Century, because it connects Shanghai with Suzhou, and the name stuck. Like many rivers, Suzhou Creek has 'wavered between many extremes' over its long history. In earlier times it gathered its many tributaries and ran into the sea independently; later, because of a build up of silt deposits, its course was altered so that it emptied into the larger Huangpu River. The original mouth of Suzhou Creek was to the north of the course the river now follows, and after the alterations the former course was known as Jiu Jiang, 'the old river', and is approximately the route followed by Qiujiang Road today.

这一条古老的河流，在已逝去的千年岁月中，先后有过松江、松陵江、笠泽江之名。它源自吴江市太湖瓜泾口，终于黄浦江，全长125千米，途经吴县、苏州、昆山，抵沪后又经青浦、嘉定、闵行、普陀、长宁、闸北、黄浦、虹口等行政区域，在上海境内长为53.1千米。

In the years and centuries gone by, this ancient river has successively borne the names of Song River, Songling River and Lize River. Its source is Lake Taihu, near Guajingkou, Wujiang city, and it ends where it empties into the Huangpu River. With a total length of 125,000 metres, it passes through Wu County, Suzhou and Kunshan before arriving in the Shanghai area, then runs through the administrative districts of Huangpu, Jiading, Minxing, Putuo, Changning, Zhabei, Huangpu and Hongkou, running for a length of 53,100 metres within the boundaries of Shanghai.



More than 1600 years ago, during the Jin Dynasty, Zhang Han, a native of Wu (the southern Jiangsu and northern Zhejiang region), 'saw the winds of autumn rising, and longed for the wild rice and vegetables of Wu, the soup made from water shield leaves, the chopped perch meat', and so abandoned his official post and returned to Wu. The fish, wild rice and water shield leaves he longed for were those that grow in the waters of the Song River. 'Have you not heard of Zhang Han who resigned, carefree, to go home to eat his perch with high glee?' intoned Li Bai (Li Po) in his poem 'Hard is the Way of the World', while Su Dongpo's 'Second Ode on the Red Cliff' pictures the Jiangnan scenery of a Huangzhou winter, and makes the following analogy in one of its lines: 'Up come the nets full of fish, huge mouths and tiny scales, like Song River perch'. The words of their poems flow together with the distant sound of the eternal river, giving a long-lasting human colour to this water system originating in Lake Taihu.

According to what is recorded in historical materials, in the age of the poet Li Bai, the waves rolling from west to east converged here to form a vast expanse of water, a river that was ten kilometres across at its widest point. It was a scene of majestic variety that is already hard to imagine today. But by the time of Su Dongpo, silt deposits were building up on the riverbed, causing the wide surface to shrink from a span of ten kilometres to 4.5 kilometres. By the Ming Dynasty, floods upriver and silt deposits downriver were having an adverse effect on the national economy and the livelihood of the people, and the only option for local officials was to rely on manpower. 100,000 labourers were set to work on the task of changing the river's course, using the 'Pu' (i.e. the Huangpu) to capture the 'Song' (i.e. the Wusong). After the work was complete, the Huangpu became the Wusong's route to the sea, its winds and waves gradually dying away as it shrank to a peaceful tributary. Today, within the boundaries of Shanghai Municipality the river is on average about 50 - 60 metres wide, reaching 80 - 90 metres wide just before it meets the Huangpu.

This historical process was a comparatively natural transition, whereas the changes that took place in Shanghai after the mid 19<sup>th</sup> Century as a result of the open port were a social transition. The Wusong River kept flowing through changes large and small, and was modified by the processes of history.





◀ 昔日苏州河货船云集（老照片）

吴人张翰在一千六百多年前的晋代，“因见秋风起，乃思吴中菰菜、莼羹、鲈鱼脍”，遂弃官归吴。他所思念的鲈鱼和莼菜，就出产在松江的水中。李白叹咏“吴中张翰真达生，秋风忽忆江东行”。苏东坡的《后赤壁赋》在冬日的黄州玄想江南风物，有“举网得鱼，巨口细鳞，状似松江之鲈”的比拟之辞。他们的笔触与远去的千古江流汇在一起，为这条发源于太湖的水系留了悠远的人文色彩。



1	2
3	4

1. 原苏州河桥
2. 泥土淤积的旧苏州河
3. 原苏州河桥
4. 原苏州河桥

据史料记载，在李白的时代，西来东去的波涛在这儿汇成一片浩渺，江面最阔处达20里，其间的万千气象今日已难追想。而到了苏东坡的时代，因河流淤积，宽阔的江面由20里减为9里。时至明代，上游的水患和下游的淤积已牵动国计民生，地方官不得不凭人力，用10万河工促成了以“浦”夺“淞”的河流改造。此后黄浦江成了入海口，而吴淞江则风涛渐息，缩为一条静静的支流。目前，在上海市境内河面一般宽度为50-60米，近黄浦江入口处为80-90米。

与这种自然变迁的历史过程相比，19世纪中叶后，因上海开埠而造成的物换景移则是一种社会变迁。吴淞江流淌于这种变迁之中，成为这个历史过程中的被改造者。





近代苏州河在外力和内力的共同作用下，在强加、反抗、吸纳和自主发展的历程中成就了自己20世纪上半叶的繁忙，和因繁忙而带来的繁荣或者说辉煌……

*In the first half of the 20<sup>th</sup> Century, under the combined effect of external and internal forces, and while travelling down a path of development that moved through imposition, resistance, absorption and autonomy, Suzhou Creek became a hive of activity, and the result of that activity was prosperity, or perhaps one could even say splendour...*

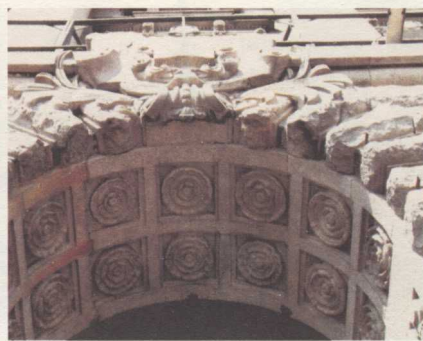
1840年的鸦片战争是中国历史的重大转折点，也是上海近代历史的开端，苏州河也随着历史车轮的转动开始了新的历史篇章。

The Opium War of 1840 was an important turning point in Chinese history, and also the beginning of Shanghai's modernisation. The wheels of history were also turning for Suzhou Creek, and a new chapter in its history commenced.

China's defeat in the Opium Wars led directly to the inequalities of the Nanjing Treaty between China and Britain. The Qing government was forced to open the five cities of Guangzhou, Xiamen, Ningbo, Fujian and Shanghai as trading ports, and Shanghai embarked on a modern course of forced change and active acceptance. On November 17<sup>th</sup> 1843, an official proclamation was posted declaring the opening of Shanghai, and the city involuntarily accepted the intrusion of foreign cultures. During its development in the modern era, a unique distribution of functions gradually took shape on the banks of Suzhou Creek.







苏州河边优秀建筑的装饰细节 摄影：韩好齐

The place where Suzhou Creek joins the Huangpu River is naturally endowed with qualities that make it an excellent harbour, with the convenience of transport by water. The colonists had designs on it long before they arrived in Shanghai; indeed, this is the very place that the development of modern Shanghai started from. After Shanghai was opened, in 1845 the British forced the 'lease' of an area on the south bank of Suzhou Creek along a section of the Huangpu River and established the British concession, the first foreign concession in Shanghai; then in 1849, the Americans established their concession on the north bank of Suzhou Creek. The area of the creek where it entered the river was once a 'boundary river' between the British and American concessions; the West part of the Creek became a symbol of the separation of the British concession (later they combined to form a common concession) from the Chinese world. On the basis of these reasons, the mouth of Suzhou Creek on both its banks received quite a strong Western influence, and became an area that was markedly Western in style.

鸦片战争的失败，直接导致中英《南京条约》的不平等性，清政府被迫开放了广州、厦门、宁波、福建、上海等五处通商口岸，上海开始了被迫性转变和主动性接受的近代历程。1843年11月17日，上海正式开埠，随着一张告示的张贴，上海便开始身不由己地接受了外来文化的侵入。在近代的发展中，苏州河沿岸逐渐形成了特有的功能布局。

苏州河和黄浦江的交汇处因为天然的优良港口条件和水上运输的便利，殖民者在进入上海之前就觊觎已久，近代上海城市的发展，就是从这里开始的。开埠后的1845年，英国在苏州河南岸沿黄浦江一带，强行“租用”而建立了英租界，这是在上海的第一块租界；接着，1849年，美国人在苏州河北岸设立美租界。这条河的人江一带，曾是英、美租界的“界河”；河的西向部分，则成了英租界（后合并为公共租界）与华界分割的标志。基于这些原因，苏州河河口的两岸受西方影响较大，构成了特色显著的西式风貌区。

