

不同进程，共同遗产

——2013 西安建筑遗产保护国际会议论文集

Proceedings of 2013 Xi'an International
Conference of Modern Architectural Heritage
Conservation "Other MoMo, Same Heritage"



刘克成 主编



不同进程，共同遗产

——2013 西安建筑遗产保护国际会议论文集

Proceedings of 2013 Xi'an International
Conference of Modern Architectural Heritage
Conservation "Other MoMo, Same Heritage"

刘克成 主编

中国建筑工业出版社

图书在版编目(CIP)数据

不同进程, 共同遗产——2013西安建筑遗产保护国际会议论文集 / 刘克成主编. —北京: 中国建筑工业出版社, 2014.12

ISBN 978-7-112-17360-0

I. ①不… II. ①刘… III. ①建筑-文化遗产-保护-国际学术会议-文集 IV. ①TU-87

中国版本图书馆CIP数据核字(2014)第241763号

责任编辑: 陆新之 李 鸽

责任校对: 姜小莲 王雪竹

不同进程, 共同遗产

——2013西安建筑遗产保护国际会议论文集

刘克成 主编

*

中国建筑工业出版社出版、发行(北京西郊百万庄)
各地新华书店、建筑书店经销
北京锋尚制版有限公司制版
北京君升印刷有限公司印刷

*

开本: 880×1230毫米 1/16 印张: 25 $\frac{3}{4}$ 字数: 790千字

2015年1月第一版 2015年1月第一次印刷

定价: 80.00元

ISBN 978-7-112-17360-0

(26158)

版权所有 翻印必究

如有印装质量问题, 可寄本社退换

(邮政编码 100037)

编委会成员

主编

刘克成

编委会 (Docomomo China 委员会) (姓氏笔画为序):

王树声 卢永毅 吕舟 刘太平 李华

张兵 宋峰 杨宇振 杨豪中 周剑云

陈琦 侯卫东 徐苏斌

会议主办单位:

国际现代建筑遗产保护理事会中国委员会

西安建筑科技大学建筑学院

出版策划:

刘克成 吕东军

执行编辑:

王新文 杨成

序

19世纪60年代西风东渐，日本学习西方，脱亚入欧，启动明治维新，成为亚洲第一个走上工业化、现代化道路的国家。几乎与此同时，随着洋务运动的开展，中国也步入工业化、近代化道路。由此，亚洲国家波澜壮阔的现代化进程被开启了。

20世纪初叶，伴随着欧美现代主义建筑运动的兴起，现代建筑思潮作为现代化的一部分也进入亚洲。欧美现代建筑师不远万里，亲自操刀，在亚洲传播现代建筑的种子；亚洲建造师远渡重洋，西方取经，开始现代建筑的实践。

21世纪，当我们环顾整个亚洲，现代建筑运动已改变了亚洲城市及乡村的面貌，成为几千年以来在城乡环境及景观方面发生的最大一场革命。现代建筑遗产也成为亚洲各国及地区文化遗产的重要组成部分。

如果说现代建筑诞生于欧洲，发展在美国，但其极致态却在亚洲。一方面，亚洲现代建筑的总量已超过欧美；另一方面，由于亚洲历史文化的多样性，以及经济技术条件的复杂性，亚洲现代化过程以及现代建筑的发展状态，呈现出不同于欧美的丰富性，极大地拓展了现代建筑的格局及面貌。正如我在国际Docomomo大会所言：“现代建筑运动在亚洲的接受与抵抗，理解与误解，传播与嬗变都已成为国际现代建筑遗产不可分割的重要组成部分，是亚洲才使现代建筑运动成为真正意义上的国际运动”。亚洲正在经历人类历史上最快的现代化进程，亚洲现代建筑遗产也已成为国际现代建筑运动不可分割的组成部分。

2000年日本率先加入国际Docomomo，2003年韩国加入国际Docomomo，2012年中国也加入了国际Docomomo。亚洲国家开始与欧美国家一道研究和保护现代建筑运动及其遗产保护。

2012年8月，韩国成功申办2014第十三届国际Docomomo大会，2012年11月由韩国Docomomo组织，中日韩三国学者在首尔召开题为《现代建筑在亚洲的起源》（MOMO Coming in Asia）国际学术研讨会；2013年5月，再聚首尔召开题为《现代建筑遗产在亚洲》（Heritage of MOMO in Asia）的国际研讨会。亚洲国家开始积极开展亚洲现代建筑遗产研究及保护。

2013年10月9日，来自国际现代建筑遗产保护理事会（Docomomo）、国际建筑师协会（UIA）、国际古迹遗址理事会（ICOMOS）的专家学者，以及来自西班牙、葡萄牙、澳大利亚、法国、英国、马来西亚、印度尼西亚、新加坡、日本、韩国、印度以及来自我国内地和香港、澳门、台湾的建筑师、遗产保护工作者聚首古都西安，围绕《不同进程，共同遗产》（Other MOMO, Same Heritage）的主题，共同探讨中国及亚洲现代建筑遗产及其保护问题，并共同见证了Docomomo中国委员会的成立。

国际社会以及国内建筑遗产保护领域对本次会议给予了高度重视与广泛关注。国际现代建筑遗产保护理事会（Docomomo）主席安娜·托斯托艾斯（Ana Tostoes）女士、国际建筑师协会（UIA）主席奥尔伯特·杜博勒（Albert Duble）先生、国际古迹遗址理事会（ICOMOS）20世纪科学委员会主席谢里丹·博克（Sheridan Burke）女士全程参加了会议，并对中国及亚洲现代建筑遗产研究及保护提供了中肯的建议。来自不同国家和地区大学、研究机构及政府部门的数百位国内外学者汇聚西安，围绕不同文化语境下的现代建筑进程及其遗产保护开展了广泛的讨论。

在Docomomo中国委员会及西安建筑科技大学的出色组织下，会议期间共举办了5场主题报告，以及4个分主题学术论坛的近百场分报告。与会专家交流了不同历史和文化背景下现代建筑遗产保护的理念，分享了不同经济和技术条件下现代建筑遗产保护的成功经验，并在全球提交的54个现代建筑遗产保护案例中，评选出4个全球最佳案例，并由国际Docomomo主席、国际UIA主席以及国际ICOMOS20世纪遗产委员会主席共同授予国际建筑遗产保护大奖。

为更好地总结及传播会议成果，我们将会议收到的论文进行了筛选整理并结集成册，入选的60余篇学术论文涵盖了现代主义建筑运动东渐、东西方现代建筑遗产比较、建筑遗产保护的探索与实践、现代建筑遗产的图景与挑战以及遗产保护学术交流等方方面面，既有学术理论研究，也有规划设计实践，反映了当

前世界特别是中国及亚洲在现代建筑遗产保护领域的认识及水平。

这是Docomomo中国委员会的一项成果，也是国际Docomomo的成果。我衷心希望通过这本论文集，能够更好地展示世界现代建筑遗产的多样性，总结现代建筑遗产保护与利用的经验，推动中国现代建筑遗产保护事业的发展。

谨以此文为序，感谢国际现代建筑遗产保护理事会（Docomomo）主席安娜·托斯托艾斯（Ana Tostoes）女士、国际建筑师协会（UIA）主席奥尔伯特·杜博勒（Albert Duble）先生、国际古迹遗址理事会（ICOMOS）20世纪科学委员会主席谢里丹·博克（Sheridan Burke）女士，以及国际建筑师协会前主席路易斯·考克斯（Louise Cox）女士对会议的支持和指导。

感谢Docomomo中国委员会的全体委员全程参与并主持会议。

感谢西安建筑科技大学苏三庆校长及建筑学院等相关职能部门的领导、同事及志愿者具体承办并组织了本次会议。

感谢来自国内外的所有参会专家、投稿作者积极参与会议。

感谢中国建筑工业出版社对于出版会议论文集的支持。

刘克成
2014年6月

目 录

Table of Contents

现代主义东渐与东方现代建筑	1
Journey to the East	2
Rui Leão	
New Trends in the Conservation of Modern Architecture: Case Studies of the Royal Festival Hall and the National Museum of China	6
YUN DAI JOHN PENDLEBURY	
近代中国“建筑学”学科的诞生——清末建筑学的导入	10
The Beginning of Chinese Modern Architecture	
徐苏斌	
XU Subin	
台湾1950及1960年代现代主义建筑保存论述	35
Discourse on the Conservation of Modernist Architecture in 1950s and 1960s in Taiwan	
傅朝卿	
FU Chaoching	
保存——意义的投射 试论台湾现代建筑的保存	40
王维周	
WANG Weizhou	
改革开放初期中国现代建筑关于继承园林传统的探索	41
Searching for a Modern Architecture Inheriting the Tradition of Chinese Garden in the Beginning of Reform and Opening-up	
周鸣浩	
ZHOU Minghao	
西安当代建筑创作的传统意象与地域表达	46
Traditional Image and Regional Expression of Architectural Creation in Xi'an	
王 军 朱 瑾	
WANG Jun ZHU Jin	
建构现代纪念性景观——天津维多利亚公园：1887-1945	52
Constructing a Modern Memorial Landscape: Tianjin Victoria Park: 1887-1945	
张亦弛	
ZHANG Yichi	
烟台山殖民时期建筑的基础性研究和保护	57
The Basic Research and Protection of Yantai Mountain's Colonial Architecture	
温亚斌 张 巍 周 术	
WEN Yabin ZHANG Wei ZHOU Shu	
开埠后的中日近现代观演建筑改革之路	62
The Evolution in the Modern Theater Building After the Opening of China and Japan	
崔陇鹏 李红艳	
CUI Longpeng LI Hongyan	

东西方现代建筑遗产比较 67

- Mobility in Modern Architecture: The Architectural Concept of the Footbridge System in Central of Hong Kong and Architectural Designs for Its Revitalization and Sustainability 68
Mr Edward LEUNG Yee Wah

- 从城市的角度阅读遗产——基于城市形态学分析的上海曹杨新村现代居住建筑遗产研究 73
Reading Heritage from the Perspective of City, Research on Modern Residential Building Heritage of Shanghai Caoyang New Estates for Workers Based on Urban Morphology Analysis
熊忻恺 宋 峰
XIONG Xinkai SONG Feng

- 中国“一五时期”现代居住遗产的特征与演变——以北京市百万庄居住小区为例 77
Characteristics and Evolution: Chinese Modern Neighborhood Heritage of the First five-year Plan Period: Exemplified by Baiwanzhuang Neighborhood in Beijing
代 莹 石春晖 宋 峰
DAI Ying SHI Chunhui SONG Feng

- 近现代中国工业景观的剧变——以沈阳市铁西区为例 82
The Changing Face: Transformation of Modern Industrial Landscape in China: A Case Study of Tiexi District, Shenyang
吴梦荷 宋 峰
WU Menghe SONG Feng

- The Study of Heritage Value of *Danwei* Compounds in China Exemplified by *China Railway Erju in Chengdu* 86
MA Yandi YANG Xin SONG Feng

- 突出或整合：遗产边界内外的关系探索——以澳门历史城区为例 90
Outstanding or Integral: Relationship Between Boundary Within and Without: Exemplified by the Historic Centre of Macau
熊 筱 梁悦聪 宋 峰
XIONG Xiao LEONG Ut Chong SONG Feng

- Cost Effective Conservation of a Building for Rajendra Collge at Chapra, Bihar, India 94
Jitendra Singh Gaurav Singh Nayana R Singh

- City Walls and the Concept of Limit and Place in Modernity 99
Heleni PORFYRIOU Marichela SEPE

- Tradition, Innovation and Modernity: Study on Subway Station Names Modern Graphic Design in Xi'an Historic District ... 101
TANG Yali MA Ke

- 西安七贤庄现代建筑遗产保护思考 107
Reflection on Urban Housing Protection of Xi'an Qi Xian Zhuang
肖 莉 段 婷
XIAO Li DUAN Ting

- 中国现代建筑遗产定义刍论 113
The Definition of Chinese Modern Architectural Heritage
永昕群
YONG Xinqun

- 现代建筑何以成为遗产？——从阿洛伊斯·李格尔的价值学说探讨现代建筑遗产的评定标准 117
How does a Modern Architecture Become a Heritage? —— The Judgment Criteria of Modern Architectural Heritage on the Basis of “The Value Theory” of Alois Riegl
张剑文
ZHANG Jianwen

亚澳地区现代建筑遗产保护探索与实践	123
A Review on Criteria, Identification, and Conservation of Modern Heritage in the National Heritage Registers of China	124
YANG, Cheng Liu, Kecheng	
The Contribution of Modern Movement Transforming the Public Spaces of Singapore: The Sensibilization of the Users	128
Maria José Gomes Feitosa	
文化遗产完整性视野下的遗产价值研究——以陕西陈炉陶瓷工业遗产为例	131
Study on the Cultural Heritage Value with the Vision of Its Integrity: Case study on the industrial heritage of Chenlu, Shanxi province	
肖莉 苏静	
XIAO Li SU Jing	
基于“整旧如旧”原则的近代历史建筑保护技术——以南京基督教圣保罗教堂历史建筑保护工程为例	137
Technology for Conservation of Modern Historic Buildings Based on the Principle of Renovating Old as Old ——Take Historic Building Conservation Project of Christian St Paul's Church in Nanjing as an Example	
陈勳 周琦	
CHEN Meng ZHOU Qi	
海口中山路骑楼立面色彩的再现尝试	144
Restoration Practice of Coloured Facade of Shop Houses in Zhongshan Road, Haikou	
戴仕炳 常青 王红军 赵爱华 刘涛 宋岩 潘兴	
DAI Shibing CHANG Qing WANG Hongjun ZHAO Aihua LIU Tao SONG Yan PAN Xing	
哈尔滨建筑遗产保护中外部空间环境影响研究	149
Exterior Space Environment's Impacts on Architectural Heritages in Harbin	
赵天宇 韩露菲	
ZHAO Tianyu HAN Lufei	
从南京“胜利电影院”的“重生”实践探讨设计师在历史建筑保护设计中的现实操作空间	154
Study of the Feasible Design Space for Architects and Engineers in Historic Building Conservation with the Rebirth Practice Example of Historical Building 'Shengli Cinema' in Nanjing	
方立新 刘少恺	
FANG Lixin LIU Shaokai	
西北多民族地区乡土民居建筑文化遗产研究——以青海庄廓民居为例	158
Research on Architectural Cultural Heritage of Vernacular Dwellings in the Northwest Ethnic Regions: Taking Qinghai Zhuangkuo Folk House for Example	
崔文河 王军 岳邦瑞 李钰	
CUI Wenhe WANG Jun YUE Bangrui LI Yu	
关于现代建筑遗产“再利用”问题的思考——以西安贾平凹文学艺术馆改造设计为例	164
“Reuse” of Modern Architectural Heritage: Taking JIA Pingwa Literature Museum of Xi'an as an Example	
吴瑞 王毛真	
WU Rui WANG Maozhen	
原意大利驻哈尔滨领事馆修缮设计与再利用研究	169
The Research on the Repairing and Re-using of Previous Italian Consulate in Harbin	
张扬 刘松茯	
ZHANG Yang LIU Songfu	
浅谈西安钟楼与现代城市的交融	175
The Blend of Zhong Lou Culture in Xi'an with Modern Civilization	
石燕 李孟颖 梁润超	
SHI Yan LI Mengying LIANG Runchao	

天津鞍山道历史地区生活性街道的空间环境偏好研究·····	179
Study on the Preference for Spatial Environment of Living Street in Tianjin Anshan Road Historical Region	
林 耕 崔德鑫 兰 旭	
LIN Geng CUI De-xin LAN Xu	
中东铁路历史建筑的外墙保温设计浅析·····	185
A Brief Analysis on External Wall's Thermal Insulation Techniques of Chinese Eastern Railway Buildings	
司道光 王 岩	
SI Daoguang WANG Yan	
中东铁路时期扎兰屯的城镇规划与景观特色浅析·····	191
The Analysis of Zha-lantun's Urban Planning and Landscape Characteristics in the Chinese Eastern Railway Period	
曲 蒙 刘太平	
QU Meng LIU Daping	
中东铁路建筑墙体石材构筑方式解读·····	196
The Analysis of Stone Forms in the Wall of Chinese Eastern Railway Architecture	
王瑞婧 刘太平	
WANG Ruijing LIU Daping	
浅析中东铁路砖石建筑美学特征的影响因素·····	202
Analysis of Factors Affecting the Aesthetic Features of the Chinese Eastern Railway Masonries	
刘 桐 刘太平	
LIU Tong LIU Daping	
大明宫遗址区域工业遗产资源保护与再利用研究——以爱菊面粉厂为例·····	208
Research on the Protection and Reuse of Industrial Heritage Resource in Daming Palace Area	
廖 翥	
LIAO Xi	

现代建筑遗产的图景与挑战 ····· 215

Saving the “Modern” Central Government Offices on Government Hill, Hong Kong ·····	216
Katty Law	
Conservation of Courage and Beverage: The Conservation and Adaptive Re-use of the Little Hong Kong Project ·····	223
CHENG Hung	
现代工业遗产视野下的西安电力机械制造公司建设史研究·····	228
Study of Architectural History on Xi'an Electrical Machinery Manufacturing Company Under the Perspective of Modern Industrial Heritage	
王铁铭	
WANG Tieming	
工业遗产保护——大连港区第15号仓库再利用实践研究·····	235
Conserving Industrial Heritage: Case Study on the Reuse of Warehouse No. 15 in Dalian Harbor	
赵晓梅	
ZHAO Xiaomei	
基于“生态博物馆”理念的城市工业遗产再生探索·····	241
The Research on the Regeneration of Urban Industrial Heritage Based on the Concept of Ecomuseum	
王晓敏 李 帆	
WANG Xiaomin LI Fan	

面向未来的中国近现代工业建筑遗产保护与利用——以湖北黄石华新水泥厂为例·····	247
The Future of the Protection and Reuse to the Industrial Architectural Heritage in China:Take Huaxin cement plant in Huangshi city Hubei province as an Example	
王 晶	
WANG Jing	
基于AHP的工业建筑遗产价值评估研究——以宁波甬江北岸工业遗产利用研究为例·····	251
The Research of Industrial Architectural Heritage Valuation Based on AHP: Take the Research of Utilization of Yongjiang North Shore Industrial Heritage for Example	
杜星莹	
DU Xingying	
转型制度制约下的工业建筑遗产保护与再生初探·····	259
The Research on Conservation & Rehabilitation of Industrial Architectural Heritage Under the Policy Transformation Background	
张 鹏 吴霄婧	
ZHANG Peng WU Xiaojing	
南京市产业类建筑改造发展探析·····	266
Research on the revitalization of historical industrial heritage in Nanjing	
侯可明	
HOU Keming	
近现代校园遗产保护初探——以西北大学老校区为例·····	276
Preliminary Study on the Conservation of Modern Campus Heritage: A Case Study of the Old Campus of Northwest University	
尤 涛 董云慧 赵 璐	
YOU Tao DONG Yunhui ZHAO Lu	
西安高校近现代教育建筑的类型研究·····	287
The Typical Research of Moddern Educational Architecture From the Universities in Xi'an	
毕景龙 贺 嵘 吴 农	
BI Jinglong HE Rong WU Nong	
古镇·现代遗产·延续性——以江苏同里古镇为例·····	294
Old Town, Modern Heritage, Continuity:Taking Tongli Jiangsu as an Example	
刘延华 沈 骞	
LIU Yanhua SHEN Qian	
“曲江模式”背景下遗址公园文化保护方法研究——以曲江寒窑遗址公园为例·····	300
The Research of Heritage Park Culture Protection Method Under “Qujiang Model”: Take an Example for Qujiang Cool Cave Heritage Park	
雷 璇	
LEI Xuan	
文化大繁荣背景下城市历史街区的再生性保护探究——以邯郸市串成街（城内中街）为例·····	308
Regenerative Protection of Urban Historic Conservation Area amid Cultural Prosperity: Case Study on Chuancheng Street (Chengneizhong Street) of Handan	
李 晶 蔡忠原	
LI Jing CAI Zhongyuan	
高层建筑的遗产价值与保护对策·····	318
The Values and Preservation Strategies of Modern High-Rise Heritage	
武显锋 李云强 孙清军	
WU Xianfeng LI Yunqiang SUN Qingjun	

遗产保护学术交流..... 323

应县木塔保护的世纪之争.....324

侯卫东

现代建筑与遗产保护——中国石窟寺保护性建筑的设计与实践330

Modern Architecture and Heritage Conservation: Design and Practice of Protective Structure on Chinese Grotto Temples

陈筱孙华

CHEN Xiao SUN Hua

Research on Hancheng County Settlement Characteristics under Natural Environment..... 344

ZHANG Tao

黄土高原粮仓设计研究——以陕西丰图义仓为例.....348

Research on Granary Design in the Loess Plateau——Fengtuyicang in Shanxi Province for Example

石英汪俊旭

SHI Ying WANG Junxu

现代建筑遗产保护中环境设计原则与策略.....355

Principle and Strategy on Environmental Design of Modern Built Heritage

董俊刚 闫增峰 马涛 徐江涛 徐新新

DONG Jungang YAN Zengfeng MA Tao XU Jiangtao XU Xinxin

古城门遗址保护与展示方式探索——以汉长安城直城门遗址为例.....360

The Ancient City Gate Ruins Protection and Demonstration Research: Taking Zhi Cheng Gate of the Han Chang'an city as an Example

吴迪王润

WU Di WANG Run

西安古城墙遗址的近现代保护概况.....367

The Summary of Modern Exploration of Ancient Walls' Protection in Xi'an

陈义塘

CHEN Yitang

“城墙保护与利用”方法探讨——以山西朔州平鲁城墙为例380

Methods of Conservation and Utilization of City Wall: Taking Pinglu City Wall as an Exemple

童本勤 赵晓旭

TONG Benqin ZHAO Xiaoxu

国家考古遗址公园绿化原则的研究.....391

Studies on the Greening Principles of the National Archaeological Site Park

王璐艳 刘克成

WANG Luyan LIU Kecheng

五行观与中国传统建筑色彩.....395

The Five Elements Thought Effects the Color of Chinese Traditional Architecture

刘彩红 李荫兵

LIU Caihong LI Yinbing

现代主义东渐与东方现代建筑

Journey to the East

Rui Leão^①

The first incursions into the East by Modern European intellectuals in the beginning of the 20th century, from Hermann Hesse, Bruno Taut, Pierre Jeanneret and others, from India to Japan, all had a significant impact on certain developments of Modernist Architecture.

The fact that there was a paradigm shift from the Neoclassical, joined by a belief in the democratization of technology and industrial aesthetics, and its expansion through colonial empires, pushed for a new symbolic system of expression in Architecture.

The publication of *Ornament is a Crime* (or *Ornament and Crime*) by Adolf Loos and *Vers Une Architecture* by Le Corbusier, marked the shift into a new “empty sheet of paper” in the 20th century, away from 2000 years of Vitruvian stigma.

The fascination with the East, by these intellectuals was not only related to the fascination with otherness, but mainly with (re)discovering how elementary human reactions to the environment had matured through time: re-discovering the essential balance between form and function and how the historical balance between the individual and the collective (pleasure) had been dealt with: with a perspective of pure philology of form, a soul-searching endeavor away from 19th century opulence and decadence, and towards a new collective idealism.

These were founding moments of re-evaluation that culminated in Orientalism by Edward Said, and Post-colonial studies.

It is in light of all these events that the Portuguese School of Macau, designed by the Portuguese Master Raúl Chorão Ramalho is a significant building (also known as Escola Pedro Nolasco, or Escola Comercial). It contains all these cultural and civilizational question marks in its formal roots, and deals with them creatively. It reflects this conflict of discourse of the 20th century, trying to re-invent a place for Architecture through the management of light, open space (the open plan), orientation, natural ventilation, proportion, submission to a total system of order and universalism. The plastic expression of the materials (concrete, glass and steel), and the Urban exposure of the complex are solid manifestations of both the paradigm of Modernism and the re-discovery of the East as a purifying journey.

The Portuguese School of Macau stands proud on the corner of 2 structural axis of the city. I will elaborate on the multitude of dimensions that I recognize in this building. The School was built from 1963 to 1969, by after the design of Raúl Chorão Ramalho, who was asked to design a technical school by a local organization (APIM) that focused on promoting the education of the Macanese community. He designed 3 other projects for Macau in the same period^[1]. The School was one of the first buildings erected in the sanitary reclamation that was underway since the 50s in the Praia Grande Bay, and which defined a small grid structure extending out from the convex curve of the Praia bay, as a service centre consolidation of the historic south facing bay.

I love the EPM school building. It is an extraordinary piece of architecture as it draws itself up with a complex

① Rui Leão, Architect, Founder and Chairman of Docomomo Macau, Vice-President of Architects Association of Macau, Vice-President of CIALP

yet rigorous set of architectural rules that are used to construe the urban and the architectural fabric, define the urban block in a straightforward and yet complex manner in which it builds up scale and monumentality from the street out, towards the setback main block. It constructs its urban presence in an ambiguous manner, showing its progression of built layers to the passer-by outside, thus revealing the complexity of the program and offering a formal depth to the street section, that innovates the experience of walking by and driving by. It offers a wholesome architectural experience.

For me, growing up in Macau, it was very inspirational to have the presence of this building in town. Even though I didn't study there, I used the building a lot. The gym had a formal street entrance that made it easily convertible for community use, for shows, theatre performances and gatherings, in a city that in the 80s had very few cultural venues.

There was a significant intervention in the school in 1999, upon the handover of Macau to the PRC, where a new classroom block was added on the southeast edge of the plot, replacing the original canteen and covered recess. This project, signed by Carlos Marreiros, tried to emulate Choro Ramalho's original architecture, but to a great extent, the structural solution, the level of detailing and the introduction of new elements and architectural renderings compromised a strategy of integration. The most striking element of Carlos Marreiros' new block, from the front street view is a red roof that Marreiros refers to as a Portuguese cockscomb^[2]. This 1999 intervention saw the whole of the Portuguese language curriculum from primary school to the end of high school operating under one roof.

The building has been under threat since 2003. Then, in 2004 we saw the initiation of a movement when the Architects Association of Macau (AAM) hosted the Arcasia meeting in Macau and a lot of Architects came and reflected on the significance of this building, and this had a strong effect on the local press at the time, voicing out the significance of the building. In the small article which I wrote in our (AAM), Association's journal afterwards, in 2007, and which I called *Journey to the East*, I tried to talk not so much on why I personally appreciate the building, but what I thought it meant to Macau and its communities, and to the phenomenological effect of having this modernist artefact, coming out of the Portuguese *inteligencia* and erected directly on Chinese ground. It was a very gracious coincidence that in his search for a new order of things, this disciple of Le Corbusier and Frank Lloyd Wright found himself building his conceptual model of a public building on Chinese ground, in Macau. Modernism was so determined in establishing a new expression for architecture, and in so doing, finding faith on eastern (Chinese or Japanese) systems of construction and aesthetics to build strategies to enact the use on the new technology of concrete, glass and steel.

In February 2007, we prepared a petition to the Portuguese Government, signed by over 60 architects, which I handed to the Prime-minister of Portugal in the library of the school, when he was visiting the grounds of the EPM building. The petition explained why he shouldn't go ahead as a partner in the sale of the school property, and why the Portuguese government should not be involved in the type of business that had already alienated the Chinese Central government in the pre-handover period^[3].

From Raul Choro Ramalho's built work, both in Macau, Portugal and Brasil, I made two collection of images on what I like about his Architecture, on one side, what I identify as Chinese or Chinese-ness in the expression of his buildings and a second collection of images that carry a sense of the Portuguese approach to the public building scale: the search of a domestic gesture, something that is simultaneously an elegant response to the site and applies a strong domestic approach to the construction of space. Domestic or tame here, applies to something that is not strictly urban or arising from an urban culture, something that was and still is very present in the Portuguese modernist generations, and that focused on not distancing the project from the archetypes of our tradition, a quality that we most valued in the buildings of Alvar Aalto. For me, Choro Ramalho is a great master: he not

only understands the necessity to retain the archetypal throughout modernism (our tame revolution) in his built work in Portugal, but when arriving in Macau he doesn't do exactly that, as if he was projecting himself into this otherness that was outside of his maternal skin. This building becomes more monumental and blunt than his work in Portugal, and so does the public servants tower in Avenida Sidónio Pais.

The main hall of the school is a very engaging social space. It runs the whole length of the classroom block at ground level, forming a slightly elevated axis that is cut away from the street and projects itself towards the patios on both sides. This hall brings in the community, making the whole school interact with the community of parents and related Portuguese speaking institutions, while not allowing the street in.

In 2007, the school was in need of a reading room. The school library, located in one of the low volumes along the street, facing two patios on the southwest and the northeast, was a traditional reading environment, but the school needed a space to practice collective reading for primary school students, who have different linguistic environments at home. The EPM gave us a challenge: to keep the patio, or a feeling of it, and at the same time to design the new reading room in that same patio footprint, next to the library. So, we took the challenge, on how a seemingly antithesis could be integrated into a response. To think on how the patio could remain, not only as a memory, but as a presence of light and vegetation, and simultaneously, an urge, unlike in other projects, not to engage with the site with an affirmative action, to act as invisible agents trying to understand the existing fabric.

We started the design by redrawing the existing school building. We realized in the process that the whole building had a continuous belt of glass panels running along the edge of the whole ground floor, with an horizontal metal frame running along at level 2.10 meters from the floor which works to separate the doors from the ventilation windows, that otherwise have no gender difference in the modernist lexicon. We made use of this placement in the pre-existence to set our reading room slab at exactly that level, and found out that the height of the exterior walls of the patios, even though outside of the glass and steel belt, still respected the same 2.10 metric, allowing for our metal structure to rest right on top of it. As a result, the new slab becomes almost invisible from the surrounding spaces, but makes for a very low ceiling. The choice of lowering the level of the reading room derives from just finding the



right proportion of the space from a fixed ceiling height.

So the framework of our intervention was set: to fit all the presence of the reading room as an integration into the geometry of the modernist fabric. Our solution was to install a metal structure detached from the four façades of the school, forming a grid in line with the concrete gridlines of the Modernist pre-existence, and then place the slab in-between the horizontal metal beams, at the same height as the door sills of the old building. The centre of the patio was cut away to leave an existing palm tree and just enough space around it to bring in light.

The resulting scale of this space, structured from a small light source at the centre towards the more diffused light on the edge against the modernist building is a new spatial scale, not present in the building before, and very reminiscent to the light found in local Chinese temples. The connection to the main hall of the school is done through a glass box that separates the reading room from the rest of the building allowing for a full visual of the modernist block from the inside up. We prolonged the edges of the new metal beams towards the pre-existent concrete columns making them almost touch, as a gesture to express the meaning and will to relate.

Notes:

- [1] The EPM School, The kindergarden in Guia hill, the public servants tower block in Avenida Sidonio Pais, and the twin houses for government cadres in Avenida Coronel Mesquita.
- [2] The porcelain handcrafted cock from Barcelos is an icon that represents Portugal.
- [3] The government of Macau issues special land concessions for educational purpose that legally should not be object of sale to a third party, and should be kept as an educational resource.

