

东南大学建筑学院国际联合教学丛书
International Joint Teaching Series of SEU-ARCH

Typological Permanencies and Urban Permutations

Design Studio of Re-generation
in Hehuatang Area, Nanjing

类型的恒在与 城市的蜕变

南京城南荷花塘地块及住区
建筑更新设计

鲍莉 Marco Trisciuglio 姜蕾 湛洋 等著

东南大学出版社
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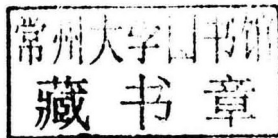
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总 序

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全国高等院校建筑学教育专业指导委员会主任
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以践行“国际化”办学为宗旨的国际化教学正成为中国许多建筑院校新近最重要的设计教学趋势，这一趋势不仅包括了以往办学条件较好的诸如“老八校”和“新四军”之类的建筑院校，而且也覆盖到其他一些建筑院校。在我校举办的“2014年中国建筑院校境外交流学生作业展”中，参评学校已达35所。

从历史的角度看，国际化办学一直是世界名校建筑学办学的主要方式之一。美国哈佛大学、麻省理工学院和瑞士苏黎世联邦工业大学的建筑教育一直奉行的是全球延聘教授组织教学。中国早年的建筑教育也是一开始就与西方发达国家的建筑教学接轨。以中国建筑学办学历史最早的东南大学为例，当年的教材大纲、教程组织、教案编写等主要出自西方留学回来的教师之手，这些教师包括刘福泰、卢树森、鲍鼎、刘敦桢、杨廷宝、童寯、李汝骅、谭垣等，他们全都拥有着西方建筑学学习的经历。后来改革开放初期，也开展过一些外教教学的尝试，我本人就参加了由苏黎世联邦工业大学温克尔教授夫妇主持的建筑构成设计教学。而1946年创立的清华大学建筑系的奠基者梁思成也是美国学习背景。早期建筑设计教学的主要师资力量来自西方建筑教育的培养，所以在这个意义上讲，建筑设计教学的国际化也并不是全新的创举。只是在1950年代到1990年代，总体来说，改革开放前的中国建筑教育基本处于自我循环和封闭的状态。

General Preface

Professor Jianguo WANG
Academician of Chinese Academy of Engineering
Chair of National Supervision Board of Architectural
Education, China
Former Dean, School of Architecture, Southeast University

Following the principle of “internationalizing” in architecture education, international joint teaching has recently become a trend among many architecture schools in China. Not only the schools ranked among “The Senior Eight” with more advanced education qualities, but also “The Junior Four”, along with some other architecture schools, are chasing up with this trend. The number of schools participated in “Exhibition of Chinese Architecture Students Works of International Exchange, 2014”, held in School of Architecture, Southeast University, already reached 35.

From a historic point of view, internationalized teaching is an ordinary phenomenon among world-known architecture schools such as Harvard, MIT and ETHZ. These schools have always been employing professors worldwide for teaching. Actually, architecture education in China was in line with schools in western countries back in early years, taking the example of Southeast University, the architecture school with the longest history in China, the teaching program and curriculum of which at that time were all produced and organized by teachers graduating from western architecture schools, including Futai LIU, Shusen LU, Ding BAO, Dunzhen LIU, Tingbao YANG, Jun TONG, Ruhua LI and Yuan TAN, all of whom had overseas studying experience. Later in the early period of “Reform and Opening-up”, we had also invited foreign teachers to our school as a teaching experiment. I, myself, had the experience participating in Architecture Composition Teaching Studio hosted by Prof. Heidi and Peter Wenger from Switzerland in 1983. Sicheng LIANG, who established School of Architecture, Tsinghua University also had studying experience in the U.S. Teachers involved in architecture teaching were mainly educated in the west in early years, therefore, internationalized teaching is not an innovation. Exceptionally, from 1950s to 1990s, China was basically self-circulating and enclosed.

今天，进入新千年的东南大学建筑教育走到了一个历史发展的转折点上，作为全国建筑教学的标杆，东南大学建筑教学必须应对当今全球建筑学领域学术的研究前沿和关注热点的流变。因此，我们将国际化作为新时期建筑教育努力突破的重点，而其中一个重要标志就是突破了以往多半教师先行出国学习进修，然后回校借鉴国际经验开展实验教学的做法，陆续开展了由境外教授和国际学生一起参与的、工作语言为英文的联合教学或工作坊项目。

多年来，东南大学建筑学院分别与美国麻省理工学院、加州大学伯克利分校、华盛顿大学、明尼苏达大学、德州农工大学和伍德布瑞大学以及瑞士苏黎世联邦工业大学、加拿大多伦多大学、荷兰代尔夫特理工学院、澳大利亚新南威尔士大学、奥地利维也纳理工大学和新加坡国立大学等合作组织了国际联合教学并取得显著成果。

经过多年的实践和持续积累，我们积累了较为成熟的国际合作办学和联合教学的经验。目前，东南大学建筑学院每年均开展6~8次国际联合课程教学，与国际知名建筑院系实现了校际学分互认，双授学位工作也在进行中。同时，东南大学建筑学院已经具备国际公认的办学特色和人才培养水准，拥有稳定和富有实效的国际联合培养的合作渠道，每年有一定数量的本科毕业生和研究生到国际知名建筑院系和规划设计机构继续深造和工作。

Stepping into the new millennium, Southeast University is coming to a turning point. As a role model among all architecture schools in China, it needs to deal with the changes of academic frontiers and heat focuses of architecture education in a global scale. As a significant symbol, Southeast University steps beyond the tradition of sending teachers abroad for learning, who returns with foreign experience in order to conduct experimental teaching practice back home, rather, conducts series of international joint teaching programs or workshops involving foreign professors and international students, taking English as the official working language.

For years, our school has respectively carried out international joint teaching with MIT, UC Berkeley, University of Washington, University of Minnesota, Texas A&M University, Woodbury University, ETHZ, University of Toronto, TU Delft, University of New South Wales, TU Vienna and National University of Singapore, with significant outcomes.

After many years of practice and experience accumulation, we have gained mature experience in internationally collaborative education and joint teaching. So far, on average, our school carries out 6 to 8 joint teaching courses every year. We are also working on mutually recognizing credits and double degrees recognition together with world-known architecture schools. In the meantime, our school is internationally recognized by its education characteristics and qualities, having built up stable and substantial connections with world-known architecture schools for international joint education. Each year, a considerable number of undergraduate and graduate students continue their study in these schools or begin working in international institutions worldwide.

在教学实践中，我们也曾克服了不少实际的困难，如国内外学校的学期时段设置和教学计划安排存在的差异，不同文化背景的师生在合作交流时存在的价值观差异，以及教学经费筹措、教学活动管理、教学空间安排乃至师生的安全保险等等。为使这项教学活动实际可行，我们是从研究生阶段启动国际联合教学点，主要是教学时间和计划较为灵活，便于组织安排，同时研究生各方面较为成熟，境内外自主交流沟通和生活自理比较有保障。随着不断发展和经验积累，目前国际联合教学已经扩大到本科教学，课程设置和选题也有部分已经直接遴选在国外基地，让学生学习国外场地调研工作和人际沟通的能力。一直以来，东南大学建筑学院对国际联合教学工作中的教师人员配备给予优先，并在学院层面划拨了专门的经费加以支持。

国际联合教学极大地激发了学生的学习热情，使他们有机会直面国际化的教学授课环境，感受不同的教学传统、文化特点和创新活力，显著开拓了国际化视野，使学生们在日后深造和就业竞争中直接受益。而同时，国际联合教学对于教师也是一次参与和感受国际化教学环境的极好机会。

多年来，我们切身感受到国际联合教学对彰显东南大学建筑教育特色和优势的益处，此举也是东南大学建筑教育和办学国际化的重要组成部分。本丛书的陆续出版，从一个侧面见证了上述国际化教学方面取得的成果，由于很多工作仍然属于探索性的尝试，所以难免缺憾，希望读者批评指正。

We have also overcome many hurdles during the practice of joint teaching, such as the differentiations of academic schedules and curriculum between different schools, different perceptions of values of teachers and students from various cultural backgrounds, financing issues, management of teaching activities and teaching space, and even security insurance for each individual involved. To make these joint teaching programs more promising, at the beginning, we activated the teaching points only in graduate students' curriculum, since they have more flexible schedules for teaching organization, and they are generally more mature in every aspect, so that they can autonomously communicate with others and organize themselves. Along with the continuous development and experience accumulation, international teaching program has been extended to undergraduate curriculum. Some sites located abroad are chosen to offer better opportunities for students to learn the skills of site analysis and communication in foreign contexts. Our school has long been giving priorities to international joint teaching program, providing advanced teaching resources and extra financial support from school.

International joint teaching program greatly encourages students' enthusiasm of studying, offering them opportunities of facing directly to internationalized teaching environment, coming across with various teaching traditions, cultural characteristics, and creative energies, broadening their perspectives internationally, for their own benefits in future studies and careers. At the same time, International joint teaching program is also a perfect chance for teachers to participate into international academic community.

Over years, we have experienced the benefits brought by international joint teaching, which enhances Southeast University's characteristics and advantages in architecture education. International joint teaching forms an important part of architecture education in Southeast University. Publication of this series of books, from a side aspect, witnesses the outcomes of international joint teaching mentioned above. Since a lot of work is still under experimental practice, some regrets are hard to avoid, any correction and comment are sincerely welcome.

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前言
Preface

身份的模糊性

马可·德诺西欧

The Ambiguity of Identity

Marco TRISCIUOGGIO

在对南京荷花塘地区的方案设计中，我们与东南大学的本科生及硕士生一起，针对其身份的模糊性进行了探讨：今天，在定义相对清晰的历史城区的城市更新工作中，生成的新建筑应该有什么样的特征？

1963年，奇安弗兰科·卡尼吉亚在他关于科莫¹的著作中用这样的话来开头：“认识城市结构是进一步操作城市的准备条件。”而这一研究的目标就是绘制意大利科莫的类型学地图。类型学地图是由确定时期城市聚居地所有建筑物地面层平面图组成的地图。其绘制从现存地图（在欧洲通常是19世纪的地籍图）开始，要借助大量的本地调研活动，而最重要的是需要引入基于类型学与类比思想的城市形态学的观察方式。

卡尼吉亚将存在过的一系列城市——过去各个时代的科莫，作为规划和设计新城市——未来时代的科莫的前提。不同历史图层的地质学式的叠图可以为城市自身的未来发展暗示各样的轨迹、线条和轮廓。

以城市空间形态学的方法作为设计活动的基础，在奇安弗兰科·卡尼吉亚的科莫研究50多年后的今天，仍然在发挥作用。

例如，薛杰，在他极富影响力的著作，在“中国生态城市与未来可持续建筑”合作项目框架下发表的《城市与形态：关于可持续城市化的研究》（2011）一书中对形态学方法进行了重新阐述（甚至加入了建设城市及环境的可持续发展问题）²。几乎在同一时间，陈飞和凯文·恩韦茨在利物浦和谢菲尔德完成，并在伦敦（Ashgate出版社）出版了他们的《中国城市设计：类型形态学方法》（2013）。在这一工作中，卡吉尼亚式的理论和方法发挥了基础性的作用。

We worked, in our projects for the small house settlement of Hehuatang in Nanjing, together with the Undergraduate and the Master students at the SEU School of Architecture, on the ambiguity of identity: which can be the character of contemporary architectures in approaching the urban regeneration of a well defined historical settlement in nowadays China?

In 1963, Gianfranco CANIGGIA, opens his book on Como¹ using these words: “Recognizing urban structures is a condition to operate on cities”. The goal of that research is drawing the typological map of the Italian village of Como. The typological map is a map of the first floors of all the buildings of an urban settlement in a certain date, drawn starting from the existing maps (usually in Europe the cadastral maps of 19 century), using a local intense survey’s activity, but overall adopting an urban morphology reading method based upon the ideas of typology and analogy.

CANIGGIA keeps the existing cities (the lot of “Como” in the past times) as a premise to plan and design the new city (the Como of the future times). The stratigraphic overlapping of historical layers can suggest traces, lines, shapes for the future development of the city itself.

The morphological approach to the urban space as a basis for designing activities is still working nowadays (more than fifty years after the researches on Como by Gianfranco CANIGGIA).

Serge SALAT, for example, renewed the morphological approach (even adding the sense of sustainability in building cities and their environment) in his monumental book *Cities and Forms: On sustainable Urbanism* (2011), published in the framework of the cooperation project “Chinese Eco-cities and Sustainable Buildings in the Future”². Almost at the same time, Fei CHEN and Kevin THWAITES wrote between Liverpool and Sheffield and published in London (through Ashgate publishing company) their *Chinese Urban Design: The Typomorphological Approach* (2013). That is a work where Caniggia’s theories and methods play a fundamental role.

由于英国地理学家怀特汉德和新西兰的规划学者谷凯的努力，关于中国城市居住地的形态学式研究方法（与遗产保护问题相联系）在过去十年中已经十分活跃³。但是，康泽恩的概念更多地基于各种空间和使用的等级结构，而不是城市的建造和建筑物的现实状态（它们的类型、风格元素和建筑材料）。

也许改善中国城市的城市形态学研究，引入卡吉尼亚和穆勒托里的方法，在中国城市设计的新趋向向下可能会是成果丰硕的。而如果这件事直到现在还没有发生，就像邓浩最近提及的，可能与英语或者中文翻译资料的缺乏有关：“与康泽恩学派相比，意大利学派的工作在中国依然鲜为人知。这在很大程度上要归因于这样的事实，就是穆勒托里学派的工作几乎没有可查考的英文版，更鲜有中文版本。”⁴

所以现在我们面临着双重的挑战：利用意大利的类型形态学方法（与萨韦里奥·穆勒托里和奇安弗兰科·卡吉尼亚的研究相联系）来调研中国城市，通过相关建筑和空间的设计找到一种新的操作城市的方式，这同时也将富有案例和实验的新生命带回给类型学研究本身，它在过去30年的意大利建筑学论战中实际上并非如此幸运。我们有机会面对这一双重挑战，皆从类型形态学在中国城市现实和城市设计中的创新性的应用而起，它与那些在意大利研究刚刚兴起时的意大利本土实践是非常不同的。

虽然与意大利城市完全不同，中国的城市却正在经历着与1960年代意大利的历史城市同样的情况，也正是此时阿尔多·罗西写成了他的《城市建筑学》⁵：城市涉及新城市社会和经济驱动力的方面吸引了很多的讨论，而全景式的当代中国城市本身的形态及与此相关的建筑类型和建筑特征却少有提及。

Because of the efforts by the British geographer J.W.R. WHITEHAND and the New Zealander planner Kai GU, the morphological approach to the Chinese urban settlement (linked with the question of the heritage's conservation) was already vivid during the last decade³. But the CONZEN's conception is more based upon the hierarchy of spaces and of uses, rather than upon the construction of the city and the reality of buildings (their types, the stylistic elements and the building's materials).

Maybe an improvement of the urban morphological studies on the Chinese city, adopting the CANIGGIA's and MURATORI's methods can be really fruitful for the new tendencies of urban design in China. If this didn't happen until now, as Hao DENG recently highlighted, it is because of a lack of an English (or Chinese) translation: "the work of [the Italian] school remains less known in China than that of the Conzenian school. This is owing to in substantial part to the fact that much of the work of the Muratorian school is still not available in English and even less of it is available in Chinese."⁴

So, we are living a double challenge nowadays: using the Italian typo-morphological approach (the one linked with the studies by Saverio MURATORI and Gianfranco CANIGGIA) to investigate the Chinese cities and to find a new way to operate in them by designing their buildings and their spaces, and giving a new fruitful life of experiments and cases to those typological studies, at the end non to so lucky in the Italian architectural debate of last 30 years. We can face this double challenge just thanks to the innovative application of the typo-morphological approach to the Chinese urban realities and urban design, that are so different from the Italian ones that were considered at the rising of those researches in Italy.

Though it is totally different from the Italian city, in the Chinese city of nowadays is happening exactly what in the historical Italian cities happened in the Sixties (when Aldo ROSSI wrote its *The Architecture of the City*⁵): there is a great debate around them, concerning the new urban societies and their economical dynamics, but few things has been told in the last years about a panoramic or a comprehensive review of the shape of the contemporary Chinese cities themselves and the architecture and the buildings' characters related with that.

不幸的是，在世界范围内关于城市的讨论中，爱德华·格莱斯的书，《城市的胜利——城市如何让我们变得更加富有、智慧、绿色、健康和幸福》（2011），以及乔纳森·F.P. 罗斯的《顺服的城市——关于城市生活的未来，现代科学，古代文明和人性告诉我们什么》（2016），似乎是简·雅各布斯的《美国大城市的死与生》（1961）的续集，甚至在内容中都是：如此普遍，如此宽泛，如此基于北美的（既不是欧洲的，也不是亚洲的）城市经验。所有这些作品都可以叙述当代城市，但它们却无法向设计师提供实用的建议。

这就是为什么我们决定重新开始，跟我们的学生一起，通过绘制地图、调研、勾画建筑平面草图、拍照理解城市空间——集体和私人空间及其使用，来进行城市分析。

荷花塘地区位于南京历史城区的南部（城墙范围之内），是一个重要的实验场地：在这个有许多棚屋、破败房屋、狭窄街道，日常生活被封闭在南侧紧邻的高大城墙之下的“贫民窟”中，我们可以识别出在该地区反复出现的一些“类型”。一些历史悠久的院落住宅为其他部分留下可追溯的足迹：一个通常很小的庭院是一个多家庭建筑群的真正核心；有时内部非常狭窄的街道可以穿过两三个以上的院落，连接两条平行的道路；同一条路上的房屋“使用”那条道路的方式是同时作为私人 and 集体空间。这些都是需要被调查并检查其形态和成因的主题。

这种推理推动了我们开始描绘荷花塘的类型地图：它是这个场地的局部地图，但它远比标识建筑保护等级（标记为“保护建筑”“历史建筑”“普通建筑”）的地图更能说明这个小地区的情况。

Unfortunately, in the worldwide debate about cities the books by Edward GLAESER, *Triumph of the City: How Our Greatest Invention Makes Us Richer, Smarter, Greener, Healthier, and Happier* (2011), and by Jonathan F.P. ROSE, *The Well-Tempered City: What Modern Science, Ancient Civilizations, and Human Nature Teach Us about the Future of Urban Life* (2016), seem to be the sequel of Jane Jacobs' *The Death and Life of Great American Cities* (1961), even in the contents: so generic, so wide, so based on the experience of the North American city (that is neither the European one, nor the Asian one). All those works can describe narratively the contemporary cities, but they are unable in giving practical suggestions to designers.

That's why we decided to start again, with our students, from an urban analysis made by mapping, surveying, taking sketches of buildings' planes, taking pictures to understand the urban spaces, the collective and the individual spaces and their use.

The Hehuatang area, in the south part of historical Nanjing (inside the precinct of the City Walls), is an important experiment's field: in the "slum" of a lot of shacks, poor houses, narrow streets, a daily-life closed against the incumbent height of the south city walls, we could recognize some "types" that recur in the area. Some historical courtyard-houses give the footprints for others: a (often very) small courtyard is the real core of a multiple homes' buildings; internal very narrow streets can cross more than two or three courtyards to link two parallel roads; the way in which the houses along the same road are "using" that road, as individual and collective spaces at the same time. They are all topics to investigate and to check in its morphologies and in its interpretations.

This kind of reasoning pushed us in starting tracing a typological map of Hehuatang: it is a partial map of the site, but it tells about that small district much more than the map devoted to introduce the level of protection of buildings (labelling them as "protected buildings", "historical buildings", "ordinary buildings").

使用类型来描述城市意味着进入房屋和城市空间的遗传结构，意味着识别那些迄今为止建造城市所依据的法律和规则，意味着理解在这一地区的发展中新方案、新设计活动、新经济与社会项目继续前进的形式基础。

方案，事实上，也理所当然，是此次工作的真正重点。

通过形态类型学方法介入荷花塘，意味着提出“身份”的问题。借助这一概念，我们考虑了当下可以设计的新建筑与类似荷花塘这样地区的过去建筑传统之间的关系。在中国城市的“城市遗产性居住区”中，什么样的建筑特点是更合宜的？

这不是一个简单的问题，而是当今中国城市和中国建筑新趋向的关键问题。我们确信荷花塘新建筑的风格不可能像多数现代亚洲城市，从杜拜到上海⁶，一样的“新国际风格”。另一方面，中国社会的富裕阶层正把越来越广泛传播的“新传统中国建筑”风格视为理所当然。这种风格在整个中国都高度相似（也许与西方理论中的“新城市主义”相关），而对于它们被建造地区的真实特征却兴致寥寥，因而带有一点“流行”与“附庸风雅”的意味。虽然老门东已然如此，现在荷花塘的新规划方案也有类似的建筑风格，我们却认为这不应该是荷花塘这样的历史住区的唯一选择。

就在过去的十年中，中国新一代建筑师的研究，一些更加有趣而丰富的东西正在被唤起。在新国际风格和新传统风格之间存在着第三种方式。这一方式研究设计新形式和新语言，同时具有强烈的创新性（例如对可持续性的研究），并深深扎根于中国建筑的真实传统。

Using types to describe the city means entering inside the genetic structure of houses and urban spaces, means recognizing the laws and the rules according to which the city has been built until now, means understanding the formal basis to go ahead in the development of that site with new projects, new design activity, new economical and social programs.

Projects are in fact and of course, the real focus of this work.

Approaching Hehutatang through the typo-morphological method means putting the question of “identity”. Using this concept, we consider the relationship between the new architecture we can design nowadays and the tradition of past architecture in a place like Hehutatang. Which is the more appropriate character of the architecture in the urban heritage settlements in the Chinese city?

This is not a simple question, but it is a crucial question for the Chinese cities of nowadays and also for the new tendencies of Chinese architecture. We believe that the character of the new architecture in Hehutatang cannot be the neo-international style of most of the contemporary Asian architecture (from Dubai to Shanghai⁶). At the same time the richer classes in the Chinese society are feeling as a “must” the more and more spread taste for a “neo-traditional Chinese architecture”. This taste is always the same all over China (maybe linked to the western philosophy of New Urbanism), with very few interest for the real features of the place in which they are built, maybe a little “pop” and a little “snob” at the same time. Even if the near district of Laomendong is already pervading now also Hehutatang with the same architectural style, we can keep that as not the only possibility for the renewal of a historical settlement like Hehutatang.

The research of the new generation of architects in China is evoking, just in the last decade, something more interesting and more fruitful. There is a third way in between the neo-international style and the neo-traditional style. It is the way of researching through design new shapes and new languages, at the same time strongly innovative (for instance in their research on sustainability) and deeply rooted in the real tradition of Chinese buildings.