

老建筑改造

刘圣辉 编

辽宁科学技术出版社

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前言

梳理记忆：老建筑再造的逻辑

老建筑作为人类记忆的最佳载体，对其的孜孜保护就是对历史的尊重，已成为现今的底线共识，也是留存老建筑的最重要动机。中国传统历来尊老敬古，但在短短百年间，因各种历史原因，这种伦理观念悄然断裂。随着人们对过去的重新认识和发掘，现代的老建筑保卫战在一个个城市打响。对国外保护重建经验有良好借鉴的上海，也是成为成功范本的集中诞生地。

老建筑的保护范式有很多种，建筑本身的渊源也是其重新开发价值的基础。因此，在本书中，我们依照老建筑的原有风格，为您分为三大类型：西洋建筑、老工厂与仓库、传统建筑及其他。从中您可以看到，在建筑美学、生态空间、城市景观等各种保护、再利用规则的平衡之中，在新所有者开发诉求和设计者重建智慧的共同作用下，无论是单体老建筑还是建筑群保护区，都显露出独特的趋势和想象力。

传统建筑和西洋建筑不仅有历史意义，其本身也有卓然的美学价值。陶家宅忠实还原老建筑的原貌，后加的现代造景元素则以“完全不破坏恢复的建筑体”为前提，提供了崭新思路；俏江南881在原庭院中新建玻璃房餐厅，与原有建筑和谐共存，更为建筑整体增添了现代附加值；宽庭会馆的寸寸精细印证着其展示品牌的品质，让重建空间与其新功能唇齿相依；外滩花园酒店按照上海上世纪30年代的历史记忆形成其整修风格，袒露现代人的怀旧情结。

老工厂和仓库区、里弄等建筑保护区从地块的整体升值，呈现“园区”“特色街”为代表的重整形式。“艺术街”泰康路田子坊，艺术家自由创意的工作室与原住民的油盐酱醋共存于同一条弄堂；波西米亚式的对立统一；八号桥重新开发老厂房仓库的工业建筑价值，以“沟通·创意”为新开发核心，提升整个厂区的存在意义；不断成长中的上海同乐坊从“里弄工厂区”、无锡北仓门从“桑蚕仓库”，一起走向“休闲·文化”地标的新方向。

入选本书的每一个建筑作品，都是基于对老建筑记忆的细致梳理，从而得出保护修整的个性逻辑。存在的是合理的；留住曾经合理的存在，同样也是合理的。

Smoothing the Memory: the Logic of the Reconstruction to Old Buildings

As the best carrier of human memory, old buildings' renovation and conservation show our respect to the history. Today, it has become a common sense and is the most important motivation to protect old buildings. Chinese always respect the old. But during the one hundred years in the last century, based on different historic reasons, the ethic is broken in silence. Along with the re-cogitation and discovery to the past, the contemporary old buildings defense happen across China. Shanghai uses much excellent renovation & conservation experience from foreign countries so becomes the birth place of successful paradigms.

There are numerous old buildings conservation models, and their origin is also the value base of re-development. Therefore, in the book, due to the original style of the old building, we classify them on three genres: western-style buildings, old workshops and warehouses, and traditional Chinese buildings & the others. You could see that, in the balance of all kinds of protection & recycling rules (such as architectural aesthetics, bio-system, urban landscape and so forth), under the resultant forces from the new owners' inquiries and the re-designers' renovation wisdom, whether the monoliths or the complexes, they demonstrate different trends and imaginations.

The traditional Chinese buildings and the western-style ones possess historic significance and prominent aesthetic values. The original structure of the Tao Jia Zai is well reverted and all the late interior decoration is separated from the old constructions, offering a new way of renovation; in the South Beauty 881, a new-built all-glass restaurant in the court exists in harmony with the original building and brings modern added value to the whole constructions; the Kuan's Living is concise and exquisite every inch, seems to prove the tone of the brand, and the renovation space and its new function cannot live without each other; the Bund Garden Hotel is revamped in accord with the memory of the 1930s Shanghai and shows the reminiscence in the modern world.

The old workshops and warehouses, li-long and the other historic areas embody the reforming modes, such as "design center", and "characteristic street". The "Art Street" Tian Zi Fang at Taikang Road, artists' creative studios and original tenements' ordinary life live in peace with each other, exhibiting a Bohemian paradox; with the core of "Communication & Creativity", the Bridge 8 re-develops the value of industry architecture and upgrades the significance of the whole factories; the growing-up New Factories and the BCM Life Arts Center, from li-long factories and a silkworm warehouse, go on a new way to "leisure & culture" oriented landmarks.

The selected buildings in the book gain the personal logic of renovation based on the memory-smoothing. What exists is reasonable; conserving what was reasonable is also reasonable.

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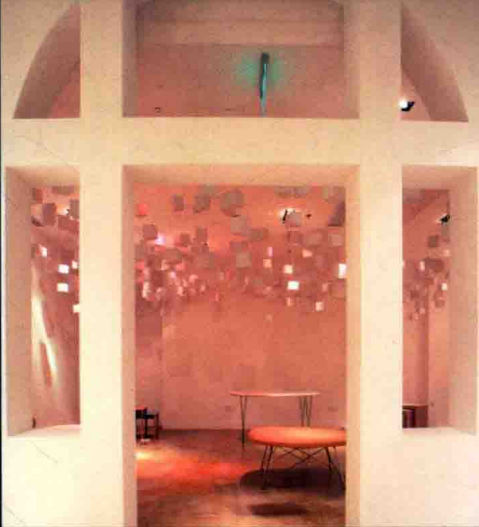
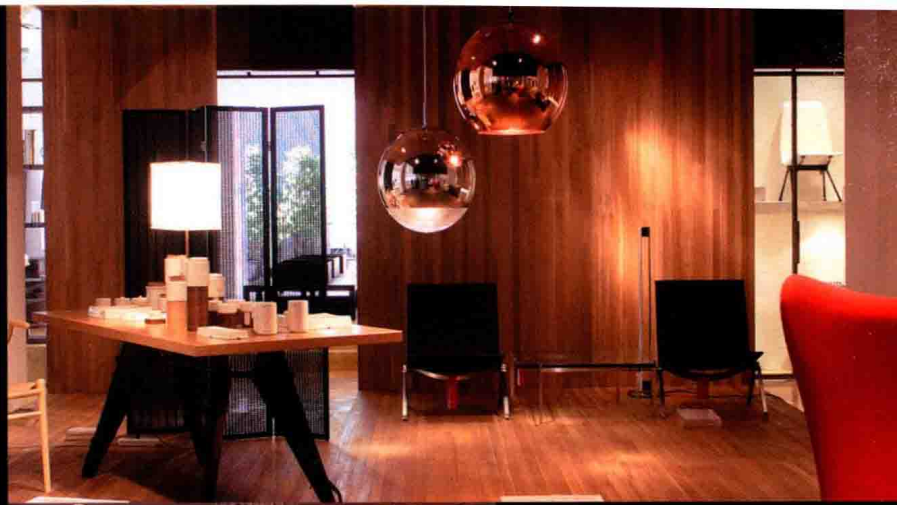
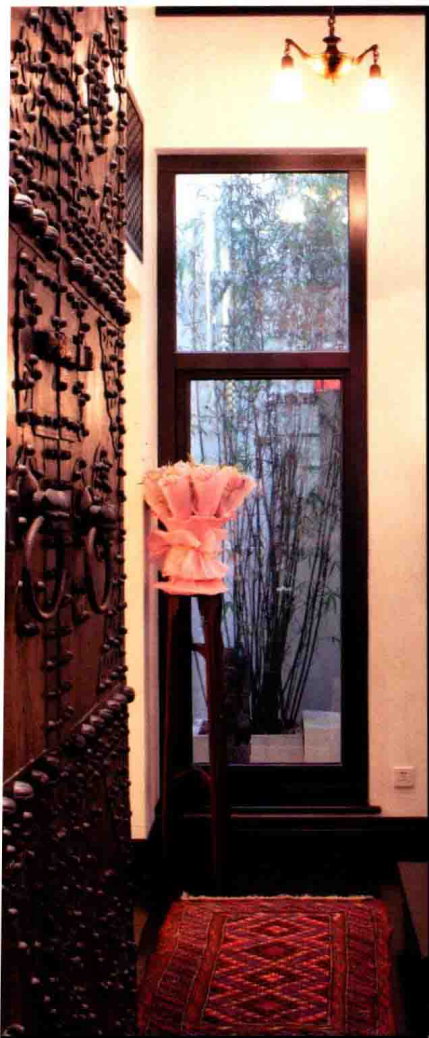
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The Reconstruction to Old Western-style Buildings 西洋老建筑的改造

It is said that the half charm of Shanghai depends on the great exposition of multi-styled western architecture. Compared with Qingdao, Dalian or any other former treaty ports in China, the quality and number of western-style constructions in Shanghai may rank the first. During the last century, the foreign architectural styles exhibited to the Chinese people through Shanghai, at the same time, many insightful men were inspired to explore the modern Chinese-style architecture, specially the dwelling houses. It also can explain why so many literators and poets are willing to pen the moment when China met the modern in Shanghai, the "Oriental Enchanting City". The conservation and use of the western buildings in Shanghai, continue the complex memory that Shanghai staggered into the modern world and becomes the economic capital in China. When we concern about the successful paradigms, the New Heaven and Earth by Benjamin Wood, jumps out, as well as the South Beauty 881, the private garden house at West Fuxing Road, and the Design Republic

有人说，上海半数风情要归功于“万国博览会”般多元的西洋建筑风格，可媲美青岛，可比肩大连，更可贵的是上海优秀西洋建筑的数量和质量恐怕是无城可及的。在上世纪国外建筑通过上海展示给中国人的同时，也激发不少有识之士不断探索中国式现代建筑，尤其是住宅的新模式。这也是为什么文人骚客们都乐意把中国和现当代文明接轨的情怀都落在上海这“东方魔都”。西洋建筑的保留和利用，可能也是上海从踉跄进入现代文明到渐行渐远的复杂记忆的延续，其中的范例总会先想到Benjamin Wood打造的新天地，但同样可以再发现俏江南881、复兴西路中的卿卿庭院私宅、冷峻的设计共和……

Enjoy Design in Life — Design Republic

享用设计 — 设计共和

In concert with its location, the Five on the Bund, the construction of modern Japanese-and-western combined style, the fashionable furniture flagship "Design Republic" also go in minimalism, a relish of contemporary Japanese design. The NHDRO employs cement, oak, copper, pig iron, glass and other materials to create a raw, cool space. The world seems to extend unlimitedly. The extensive application of monotone opens the customer's eyes furthest. Meanwhile, almost all components are free of lacquer, but polished or brushed by sand paper. They are original and lively and set off the meaningful products.

The decorator also uses the former pattern to arrange doors, passages and separates and makes the space transform to be elongated and intersected runways, which are lined with design furnishings, like gorgeous models. The way of exhibiting is the same as the show in museum. Dozens of furnishing brands are collected behind show windows, on showstages and cabinets. The distance between the visitor and the articles will inspire the quality of the unique furnishings. The store of hundreds of square meters is a museum, exhibiting space, and communication room for creativity. It is an austere shell that carries design soul.

仿佛和外滩五号的日本近代西洋建筑风格隐隐呼应，设计共和这间时尚设计家居旗舰店也同样贴合简洁、颇具玩味的现代日式设计潮流。在这个由如思设计研究室所用水泥、橡木、铜、生铁、玻璃穿插造就的生冷世界，空间似乎可以无限制地扩张。单一色调的大量运用，最大限度地打开观者的视觉边界。同时，几乎所有材料都未经漆油保护，仅以砂纸打磨或刷洗，原始而有生命力，更衬托店中设计产品的睿思。

设计师利用楼层原有的格局，并技巧地设置门廊隔断，让空间缩变为一条条延展并相互交织的T台，而设计精品以模特之姿，错落有序地出现，光鲜夺目。此外还以日常展览的陈列方式呈现多家世界顶尖设计师的家居名品，或隔着橱窗，或置于展台，或放入柜格。拉开与观众距离，借以凸现每件商品“独一无二”的气质。如此，这数百平方米的空间集设计博物馆、商品展示、创意交流于一体，朴素的躯体中包裹着设计智慧的灵魂，寓意深长。





