

1. 郵政總局
2. 環球大廈
3. 香港會所
4. 新香港會所
5. 火車總站及鐘樓
6. 香港文化中心
7. 淺水灣酒店
8. 新淺水灣酒店
9. 美利樓
10. 赤柱美利樓
11. 三軍司令官邸
12. 茶具博物館
13. 利舞台
14. 重建後的利舞台
15. 灣仔循道會教堂
16. 重建後的循道會
17. 李節街市區重建項目
18. 高街舊精神病院
19. 虎豹別墅
20. 虎豹別墅及住宅
21. 紅磚屋



的，以保育方式保存，例如建於1846年的三軍司令官邸(11)，在1984年改為茶具博物館。在私人歷史建築方面，還是處於無人理會，自生自滅的階段。

3. 九十年代

九十年代出現了另一種發生於私人歷史建築的懷舊思維。建於1925年的利舞台(13)，1992年被拆卸重建。新設計採取了後現代主義建築設計手法，將舊有建築元素，重新在新的建築中演譯，以解決懷舊的情緒。另外建於1932年的灣仔循道會教堂(15)，於1994年重建為辦公及教會混合式建築，也是採用同樣的建築設計手法。這種手法的重建，只反映了懷舊的思維，而沒有建築保育的理念。社會人士對重建沒有太大反應，只是拍照留念。1994年的李節街市區重建項目(17)，建築師何弼曾嘗試把唐樓的外牆保留，但最終祇能將外牆仿造。直至2000年高街舊精神病院(18)改建為社區中心時，建築署的建築師才成功把舊外牆保留。這種在沒有其他辦法，只可保留外的做法，是其中一種早期外國流行的保育手法。當年的行動只是個別建築師對保育歷史建築，沒有辦法中的辦法。社會人士還沒有表達出保育的訴求。

香港在九七回歸之後對建築保育思維有所改變，對象開始涉及私人產業。建於1935年的虎豹別墅(19)，範圍包括萬金油花園。花園曾經是市民及遊客喜愛的遊覽地方，是港人的集體回憶。1998年業主將別墅出售重建，政府於2001年跟新業主達成協議，將別墅保留，花園重建為住宅。當時曾有爭議，要保育的應該是港人遊覽的花園，而不是從未開放的私人別墅。

巨變的十年 2000-2010

香港建築保育用了三十年的時間，完成了它的萌芽階段。在千禧年之後的十年期間，發生了多個影響建築保育的事件。而事件與事件之間，也間接或直接產生因果關係。

2000年香港開始有正規的建築保育碩士課程，香港大學建築系的建築文物保護課程，為香港提供建築保育教育。此課程是根據國際保育標準制定，為香港培養了不少專業人才，為日後香港建築保育發展打下基礎。此課程其中一個重要的引入是歷史研究，而油麻地紅磚屋是首個重要案例(21)。此建築物建於1895年，原為舊水務署工程師辦公室，是九龍首個自來水抽水站的一部分。本來屬於市區重建計劃將要清拆，因港大的歷史研究，發現了它的重要性，最後導致此歷史建築得以保留。其後的文物評估制度，因此而續漸確立。在2000年還發生了首次由私人擁有的歷史建築捐給政府的案例。建於1931年的雷生春(22)，是傳統上居下舖的唐樓建築。在政府正式接管後，成為

第一期活化歷史建築伙伴計劃的其中一個項目，於2008年推出作為中醫藥保健中心，供大眾市民使用，建築保育從始變為平民化。

2002年**甘棠第(24)**被申請拆卸重建，遭民間團體強烈反對。甘棠第建於1914年，是一所華麗西式私人大宅。政府終於在2004年買下甘棠第，改建為孫中山紀念館。這是首宗群眾自發的成功保育案例。同在2002年市區重建局的**和昌大押(25)**重建項目，2008年活化後成為高消費的餐廳酒吧，普通市民難以負擔所需消費，不能入內欣賞歷史風貌。成為部份人士反對以商業掛帥，其後更發展為城市士紳化(Gentrification)及「公共空間私有化」的議題。

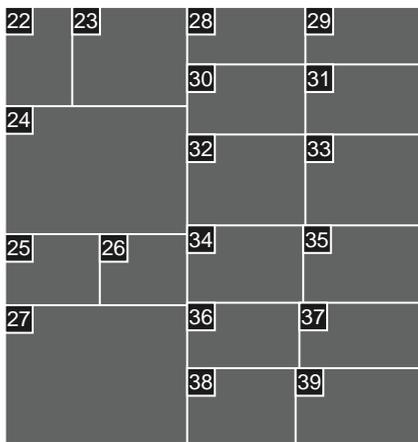
2003年何福堂的**馬禮遜樓(27)**被申請拆卸重建，建於1936年的馬禮遜樓，在1946-49年間由周恩來和董必武指導下創辦了達德學院，不少知名學者均到此居住和講學。政府宣布為暫定古蹟，其後更列為古蹟。以往政府不敢對私人歷史建築作出保育，以免侵犯私有產權。同時在港英政府年代，不會將與中國有關的歷史建築保育。這事件反映出政治改變對建築保育產生的影響。

建於1884年的**水警總部(28)**，2003年政府租與發展商，將此地活化為酒店及商業用途。在要獲取最高商業回報為大前提之下，大部份樹木被移除。文化地貌受到改變，原本平實的建築變為奢華的酒店，破壞原有歷史建築及其周遭環境的氛圍及神粹。2003年政府打算以類似水警總部的手法，將集警署、法庭及監獄於一身的**中區警署建築群(30)**，變為旅遊項目。後來因水警總部顯現的弊病，最終於2007年改以古蹟文化、藝術及消閒為活化主旨設計。2008年以地標式的竹棚為概念設計，但被批評為不配合原有氛圍而遭否決，最後更改為大眾較為接受的低調設計。

2003年初香港爆發了SARS，令港人反思生命意義，對發展是硬道理的價值觀產生質疑。新一代要求生活的素質、人與人之間的關懷及社區網絡的保存。市區重建項目，成為高密度住宅及商場，導致陽光及空氣質素變差，社區網絡消失。環保及社區因素與建築保育開始掛鉤。另一轉變是政府的失當，導致市民爭取自我權益，產生七一大遊行。這種心態的轉變，成為日後建築保育行動的基礎。

2005年市區重建引發了第一個由下而上的保育「本土」及社區網絡行動，**利東街(32)**舊唐樓建於五、六十年代，是一般大眾市民的居所。市民組織起來為自己的權益抗爭，其他學術及專業人士也加入協助，提出新的規劃方案，以保留本土特色及社





- 22. 雷生春
- 23. 中醫藥保健中心
- 24. 甘棠第
- 25. 和昌大押
- 26. 活化後的和昌大押
- 27. 馬禮遜樓
- 28. 水警總部
- 29. Heritage 1881
- 30. 中區警署建築群
- 31. 竹棚方案
- 32. 利東街
- 33. 利東街抗爭
- 34. 天星碼頭及鐘樓
- 35. 皇后碼頭
- 36. 景賢里
- 37. 破壞後的景賢里
- 38. 永利街
- 39. 電影《歲月神偷》



區網絡。運動雖然失敗，但已將一群人士連繫起來，成為日後天星皇后抗爭的一份子。2006年因中區填海計劃，天星及皇后碼頭需要清拆。天星碼頭及鐘樓(34)建於1957年，在停航的最後一夜竟然有十五萬人作告別，大家才發覺天星碼頭在市民心目中的重要性。群眾展開保衛行動，最後政府以粗暴的手法將鐘樓清拆，令市民反感，激發了2007年保衛皇后碼頭抗爭。皇后碼頭(35)於1953年建成，保衛皇后碼頭主要是要求城市規劃制度民主化、抗衡發展主義和爭取公共空間。它超越了狹義的建築保育，將保育的要求推向更深層次。

2007年亦發生了景賢里事件，建於1939年的景賢里(36)，2004年業主打算將它拍賣，長春社發起「一人一元」運動，希望購買景賢里保育，結果業主取消拍賣。2007年業主再聯絡政府商討，但不得要領。同年業主將物業轉讓，新業主把建築物的瓦頂及飾面打碎，引發公眾嘩然。政府隨即將景賢里列為暫定古蹟，2008年列為古蹟。最後與業主達成協議，以旁邊一幅同樣面積的地交換，業主負責復修工程。這是香港首宗以政府土地，換取私人產業的案例。

2010年初電影《歲月神偷》，在柏林影展獲獎。此電影在即將重建的上環永利街(38)拍攝，獲獎之後引起了保留永利街的聲音。市建局原本堅持重建方案，但在巨大的保育行動壓力下，突然宣佈將永利街從重建範圍剔除及劃為保育地段，使不少社會人士感到錯愕。認為市建局不應在政治壓力下低頭，立下不良先例。市民對它的保育訴求，主要是基於非物質的社會因素，反映出香港已進入新的里程，評估標準需要重新厘定。

結論

從1970至2010年這四十年的建築保育發展歷史的研究分析中，可以看到以下的發展趨勢：1.由點至面：建築保育的對象，由一座獨立的建築物，擴展至保育一區的建築物及文化地貌。2.由貴族化到平民化：已往保育具有特色的宏偉歷史建築，擴展至具意義的普通建築。3.由硬件到軟件：從保育建築物，擴展至保育社區網絡、生活模式。保育包括物質及非物質文化遺產。4.由上而下轉變為由下而上：從政府主導轉為大眾市民的訴求。

建築保育不是一成不變的，它是隨著社會發展而改變。建築保育最重要的，是要根據客觀研究分析，加上不同持份者(Stakeholders)的意見，作出最能夠為當代人士接受的最佳決定。政府應改變以個別事件手法處理建築保育，儘早訂立保育政策，化被動為主動，確保建築保育的持續發展。

林中偉

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Vertical and Volumetric Urbanism : Hong Kong

- A Conversation with A/Prof. Barrie Shelton

C = Hing-wah Chau, Registered Architect, Hong Kong
S = Barrie Shelton, Associate Professor in Urban Design,
 The University of Melbourne

C: Thanks for accepting my invitation for this conversation. Your co-authored book, *The Making of Hong Kong: From Vertical to Volumetric* (2011) (Fig. 1) considers that Hong Kong has “some of the vertical characteristics of central New York and Chicago” (p.162), but states that Hong Kong is “the world’s most concentrated and vertical city” (p.7). What are the common vertical characteristics shared among New York, Chicago and Hong Kong? What is the unique feature of Hong Kong as compared to New York and Chicago?

S: Thank you. The obvious similarity between Hong Kong and the two American cities is lots of very tall buildings, in other words, verticality. However, the spread of that verticality is very different because New York and Chicago, like most American cities and Australian cities for that matter, are highly concentrated in their verticality at their centres with vast areas of low buildings beyond. In Hong Kong, verticality is at the centre and the edges, and most places in between. If you take the metropolis as a whole, this is really what makes the difference, and makes Hong Kong unique. I know there are many other cities lying somewhere in between, like some of the larger Latin American and Chinese cities. But the small footprint of Hong Kong and its verticality is exceptional. New York has an image of skyscraper capital but, at the time of writing, Hong Kong had 558 skyscrapers which were above 400 feet or 122m compared with New York’s 360. As I said before, the skyscrapers in New York tend to be concentrated, whereas Hong Kong’s cross the whole city: on Hong Kong Island, in Kowloon, and in the New Territories’ new towns. Also, there is little that is remote in Hong Kong because of a very good public transport system.

If I had to pick out another quality for Hong Kong, it is proximity to nature. Because it is either a long thin city on Hong Kong Island, or point development in the New Territories, or concentrated development in Kowloon, few places are far from the hills. Now at the moment, the connection between nature and city is rarely well-developed, but the potential is there simply because of the proximity, and for this reason, I think Hong Kong has a unique potential.

C: Some of hiking trails in Hong Kong have close proximity to the city fabric.

S: That is indicative of the potential. Yes, I have to smile when I see signs with hikers in the middle of the city, and backpackers crossing through the city to head for the hills, which are just minutes away.

C: *The Making of Hong Kong* observes that “Hong Kong’s compact components, concentrated functions and movement...bring together the volumetric tendencies experienced in many parts of Tokyo and other large



Fig. 1 – *The Making of Hong Kong: From Vertical to Volumetric* (Routledge 2011)

Japanese cities...” (p.162) What are the similar volumetric tendencies shared by Tokyo and Hong Kong? What are the significant differences between these two cities?

S: I should first say something about the term ‘volumetric’, as it is not one in common use. What we mean by ‘volumetric’ is multiple modes of movement and many and varied programs stacked up across many levels, which maybe above ground and below ground, and where connection between the levels is extremely effective and easy. Having said that, if you look at Hong Kong and large Japanese cities, you find that Japan does it much better underground, whereas in Hong Kong, extensive well-connected underground development is only really just starting, with projects like that connecting Tsim Sha Tsui and Tsim Sha Tsui East MTR Stations. So there is a real difference. Of course above ground, Hong Kong has many connected places: Central, Admiralty and Wanchai, for instance all have extensive above-ground movement. Shatin is a centre where there are above-ground connections between several large podiums and other structures. So Hong Kong is strong above ground. Japan does well both under and over; but in the book, when we wrote of combinations of the two, I was thinking particularly of sub-surface Japanese and above-surface Hong Kong experiences. To have urbanism work well in a series of below and above ground levels is the ultimate volumetric experience.

C: Both your article “The Fear Free City” (2010) and *The Making of Hong Kong* (2011) mention that typical Hong

Kong tower and podium development approach (Fig.2) is topologically similar to the cul-de-sac approach in residential neighbourhoods (Fig.3). However, the same book also considers that the extensive use of connected podia and tower forms in Sha Tin can be an “extensive volumetric system”, serving as a new town phenomenon, i.e. “dense vertical living over volumetric services and infrastructure” (pp.97-98). Since tower / podium development approach is very common in Hong Kong nowadays, is it also a manifestation from vertical to volumetric urbanism?

S: There may appear to be a contradiction between these two statements, but I don't think there is, because if you look at the range of podia with towers, what you will find is a sort of continuum from the relatively simple to complex. The simplest are multi-level car parks with towers on top. Clearly, that is hardly a volumetric experience within the framework I have just described. It is multiple activities and good connections between multiple levels that bring liveliness or ‘intensity’, which is the word we use in the

book. At the next level of complexity, you may get a simple shopping centre with residential towers on top. You may then get residential, office and hotel towers over a podium with a considerable mix of activities, community facilities and transport facilities. Shatin was a pioneering example. Ultimately, the common separation of podium and tower may start to dissolve, as in Langham Place, although I think that is more of an irregular boundary between podium and tower than a real merging of the boundary.

However, the fact remains that any tower is a cul-de-sac, because it is a single route between the center and the edge - which, in the case of a tower, is in the air. And that is just like the situation in some modern new towns where suburban communities are each separated by green belts and tied to the center by a single or very few roads. Topologically, podia and towers are very much tree structures in the Christopher Alexander sense: he, of course, argued that the successful ‘city is not a ‘tree’ but a ‘lattice’ or grid. In terms of true volumetric development, I am thinking that three dimensional lattice connections

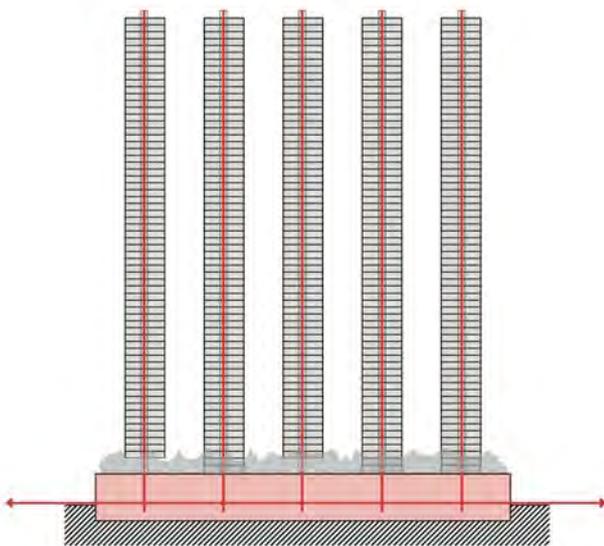


Fig. 2 – Diagram of typical Hong Kong tower and podium consisting of a town centre (podium) and single strand connections to isolated “tower neighbourhoods” above. [Source: *The Making of Hong Kong*, p.158.]

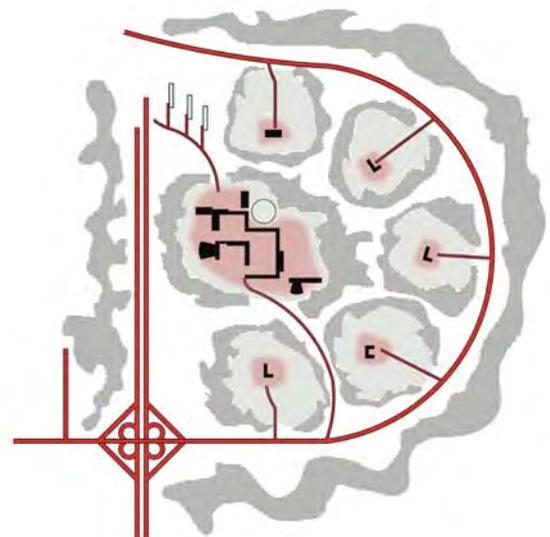


Fig. 3 – Diagram of Walter Bunning's 1944 model new town, consisting of town centre and single strand connections to residential neighbourhoods, each with its own small centre. Both town centre and neighbourhoods are bounded by a green belt. [Source: *The Making of Hong Kong*, p.158.]

should extend through the volume of a centre, as is the case in some Japanese railway stations and their environs.

C: You mean the Kyoto Station?

S: Well, Kyoto Station is a good example to a certain extent. It is well, sometimes dramatically, connected within its own volume. And it has good sub-surface connections to the north and south, but it does not have links other than visual ones to the surrounding city at higher levels. If there were connections at higher levels, then the intensity of above ground activities would also be higher. Nevertheless, the central walkway rising through 12 or more levels in Kyoto Station is a stunning sight and experience by any standards.

C: Nowadays, tower / podium development approach in Hong Kong is very common. To normal Hong Kong people, the provision of security guards on ground floor and/ or podium level can provide security and safety to the residents, increasing the property value. If there are multi-level connections, will the safety and security be affected?

S: It is possible to see why there are some preferences for a simple structure of towers over a podium. However, there are also some practical advantages in connecting towers: for instance, if towers are connected at higher levels, there are more escape routes at hazardous times. Here reference to the writing and design concepts of Ken Yeang is probably in order. His tower designs with areas of greenery at various levels such as sky gardens are an advance on the traditional tower: his more tentative proposals for

connections between towers would mean that the sky gardens were more effective as community or public places. It is not really a matter of security or no security for there are degrees, and it is a matter of how much you truly admit outsiders, or whether you have connection between the people who are living in the development. Developments in Hong Kong are certainly big enough to generate activities at higher levels with the right configuration.

C: In some residential developments in Hong Kong, instead of putting their clubhouses on podium level, they are located on the top floor to enjoy beautiful view.

S: There are a lot of alternatives to be explored along these lines. The book is very much a call for exploration, the results of which might make Hong Kong more attractive, more complex, more successful and more enjoyable.

C: *The Making of Hong Kong* highlights the volumetric development approach in Hong Kong such as Langham Place (2004) in Mong Kok, but criticizes its “street level relationship between the inside and the street” (p.161). Similar lack of connection with the street can also be found in Olympian City (2000, 2001) and other introverted podium design. In your term, it is a “beautified but dead street edge”. As the development becomes larger and more massive, is there a risk of the existing urban fabric in Hong Kong being deteriorated?

S: With larger developments and more internalized movement, and fewer entrances, it is inevitable that outside edges become relatively dead. I have stood on those streets

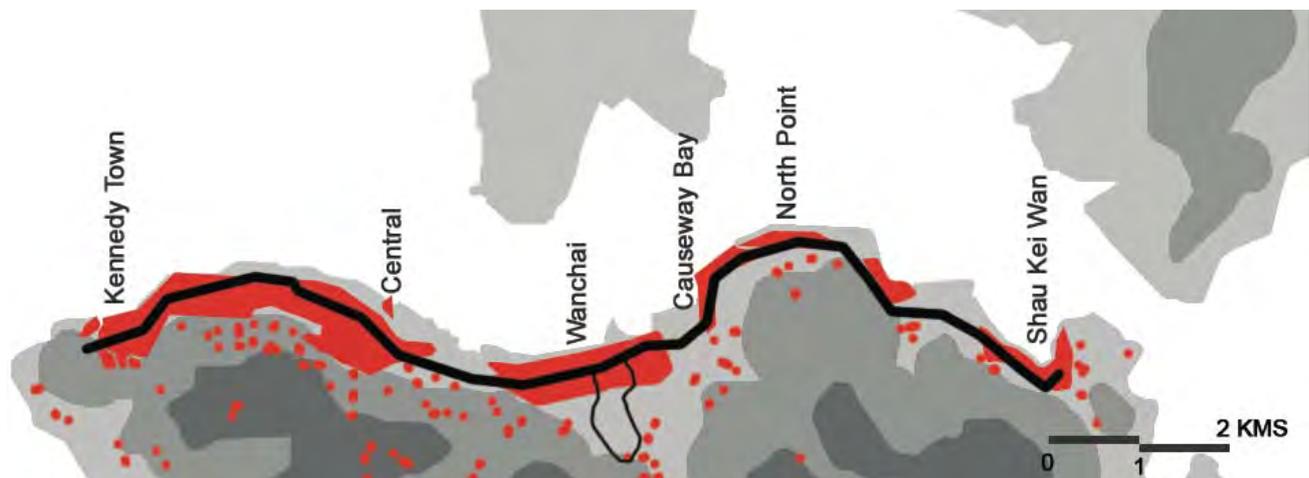


Fig. 4 – North part of Hong Kong Island (c.1950) emerging as a linear city [Source: *The Making of Hong Kong*, p.54.]

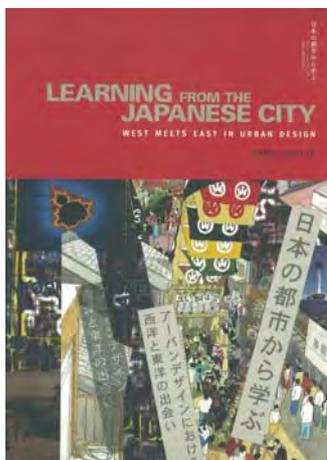


Fig. 5 – *Learning from the Japanese City: West Meets East in Urban Design* (Spon, 1999)

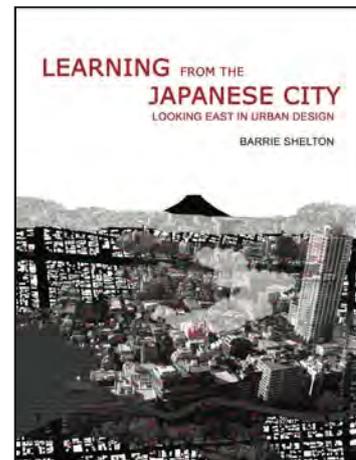


Fig. 6 – *Learning from the Japanese City: Looking East in Urban Design* (Routledge, late 2011)

around Langham Place for long periods and taken photographs. I have not tried particularly to choose dead periods, but on all my photographs, there are very few people around the exterior except at a few places, which are around the entrances. Yet when I walked only 50 or 100 metres down the street to the next block the people re-appear. That is the adverse effect of internalized movement. It seems to me that the essence of the city is connection and connection is both internal and external. The more exits you have to a building, the more benefits it can bring to the development *and* the city due to multi-directional movement across the developments and the city: otherwise a development runs the danger of being merely a destination or an island in the urban fabric.

- C: The Olympian City is a landmark case of being an island, relying the connection of footbridges, but it is quite detached from the existing urban fabric of Tai Kok Tsui.
- S: Well, that is an extreme example. In the Olympian City, people are more likely to arrive either by MTR or by cars and enter from within. Large developments in Hong Kong seem to becoming more isolated by highways: it is a trend that has to be consciously and positively averted.
- C: In your book *Learning from the Japanese City: West meets East in Urban Design* (1999), you mention that when you visited Japanese cities, you were “baffled, irritated and even intimidated” by what you saw. Besides, you also realized that your “knowledge and experience may have been more handicap than advantage” and seemed to be irrelevant in Japan. Can you share your feeling when you first visited Hong Kong, such a city with “culture of congestion” in Koolhaas’s term?
- S: My very first impression of Hong Kong, going back 30 years, was landing between city buildings into the old Kai Tak Airport. I felt that the aircraft’s wings were going to touch the buildings and I could even see people inside the buildings from the jet; but that was not a case of being baffled, just stunned. Thereafter, I was really never as baffled in Hong Kong as in Japan, perhaps because it is compact and has a very strong topography. On the north part of Hong Kong Island, it is essentially a linear city (Fig.4). The Kowloon side was somewhat thinner in those days than it is now, because there has since been much reclamation. Nathan Road was a very strong central spine and provided a good baseline for legibility - understandable to someone from a British-Western background. The forest of signs was stunning but not overwhelming. Reading Hong Kong has much to do with sensing the overall topography, and the street layout on the Kowloon side around a strong axis. At that time, Shatin was still in its infancy, so Hong Kong was basically bound by the ridge lines along the length of Hong

Kong Island and to the north of the Kowloon Peninsula. It seemed to be contained in a bowl, within which there was a strong urban structure on both sides of the harbour. And much of this legibility remains, even though there are now more and higher buildings and more extensive reclamation.

- C: During your first visit to Hong Kong, how was your feeling when you went to the Peak to enjoy the panoramic view of Victoria Harbour?
- S: Yes, that just reinforced my understanding of the city. On the Peak, I looked over the city and saw the opposite side of the bowl, the ridge that includes the Lion Rock peak. I could see Victoria Harbour and understood the importance of the harbour as a centrepiece, which has featured strongly in tourist guides and novels in terms of the imagery of Hong Kong. It is an extremely powerful feature. On both sides of the harbour, the built-forms are readable and contained within a legible topography, so I think that makes Hong Kong very distinctive.
- C: I know that you will publish a second edition of *Learning from the Japanese Cities* (Figs.5-6) shortly, hope your book can bring insight and another perspective of reading Japanese cities.
- S: I hope so, the new edition contains some old material, but it is very much a new edition with many changed illustrations and a great deal of additional writing. The difference between the first and second editions very much reflects my experience of Japan: in the first book, I was exploring and explaining Japanese culture as a basis for understanding the urban forms; but in the new one, I am much more concentrating on actual forms that have not been well-reported but I think are models for urban development. And I am finding these not only in Tokyo, which tends to be exceptional amongst Japanese cities, but in the larger regional cities such as Nagoya, which tend to be more typical.
- C: Looking forward to seeing your new book. Thank you very much.

(Remark: The above interview was carried out on 13 May 2011.)

Hing-Wah Chau
HKIA, Registered Architect (Hong Kong)
Authorized Person (List of Architects)

“Love Lives On- Learn about the World of Poor Children” Exhibition for Famine 30-Hour

Billy Chan and Calvin Chan

This is the first ever collaboration of the HKIA and World Vision Hong Kong (WV). The HKIA Community Development Committee (CDC) had gathered about 50 volunteers from schools and our full members and set up an experiential exhibition on the nights of May 14 & 15 for World Vision’s annual event, Famine 30-hour.

The experiential exhibition was a first attempt of WV and served to provide the participants a break from their urban life before joining the camp and also to let them understand the meaning of the event. Designed based on a green concept, the exhibition was made mostly of borrowed and recycled materials, such as tyres, water barriers, planks etc. The design concept was to create a central meditation space by an enclosed tyre circle wall with an evolved path and 4 themed exhibition pockets around it. The 4 themed space, put together by WV, were aimed to display the daily life of the people living in the third world.

The whole design process by CDC lasted for nearly 6 months. Apart from meetings with WV, we took time to try out stacking of tyres and attempt different water bottle wall effect. The set up had a tight schedule and we had to build the whole exhibition within 2 evenings before the event started. The volunteers had to work intensely and it came out successfully owing to the cooperation and team effort from all the contributors. It was well accepted by the organizer and the participants. There were coverage by newspapers and digital media.

CDC is much encouraged by the turn-out rate and the support from the Board of External Affairs and the Council, which undoubtedly made the event a fruitful experience for all and we are proud of those Architects who found time from their long working hours and contribute to that charitable event.

Once again, our heartfelt thank you to CDC Committee members and all the volunteers who put in their time and effort to make that happen. We look forward to seeing you in our next meaningful event.

Billy Chan and Calvin Chan
Chairmen
Community Development Committee
HKIA



CPD Event

Factory Visit - Nippon Paint, Guangzhou

16 April 2011

Wong Ping and Tyler Fong



As freshmen in the architectural field, this visit to Guangzhou Nippon Paint certainly brought us the opportunity to have a close look at the construction industry, and the development that is taking place in China. China is the enormous factory as well as the huge market for the globe, Nippon Paint is an illuminating example of the success in our industry.

The relations between Nippon Paint and other Japanese vehicle manufacturers best exemplify the phenomenon in China—co-operation in manufacturing. To remain competitive, quality control, in the long run, is the key to a successful partnership. In the case of Nippon Paint, the head office in Japan has sent a deputy to the company to supervise the manufacturing process. The supervision leads to a win-win situation for both companies by guaranteeing a stable quality. The stable quality, together with effective cost control and efficiency, allows the companies to be successful.

Besides, the administration, operation and production were very interesting as well. The operation inside a factory - the construction work and production - are seldom seen by public. We both cherished this chance to have a deeper understanding of construction and material production in reality, stepping outside the studio. We were also honored to be given a tour around the Nippon Paint plant to see the complete picture of the manufacturer that also produces all kinds of paint for vehicles and homes.

Apart from showing us their company's operation in this fruitful tour, their warm, welcoming and generous treat was also impressive. We especially enjoyed the guided tour around Guangzhou, seeing the city's latest architecture. Once again, we would like to express our gratitude towards Nippon Paint.



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Wong Ping and Tyler Fong
Students of HKU SPACE

Review on *World Architecture in China*

Yingchun Li

The urban architecture of China of the past thirty years is particularly notable for its drastically changing face, radical ideas and influence on lifestyle. It is believed by many that 'westernization' and 'importation' played a pivotal role in this process of 'modernization'. The question however is how did they adapt to the local conditions and what impact did this have on China's urban form? One has to possess both a strict academic foundation and a deep understanding of our era so that both macro and micro levels can be thoroughly analyzed.

Charlie Xue undertook this task by examining foreign architecture in China. In the past thirty years, he has been involved in China's building boom having first involved himself with the one of the earliest waves of construction in Shanghai in the early 1980s. He went on to study overseas in the 1990s before settling in Hong Kong. His observations are both intimate and contemplating. In the past five years, he published two books: *Building a Revolution: Chinese Architecture since 1980* and *The Global Impact: overseas architectural design in China*. Additionally Xue and his partners have also studied topics relating to John Portman's architecture in Shanghai, Japanese architecture in China, Kisho Kurokawa's legacy in China, the one city and nine towns plan in Shanghai and mega-structures in Beijing. All the outcomes of these studies were subsequently published in domestic and international journals.

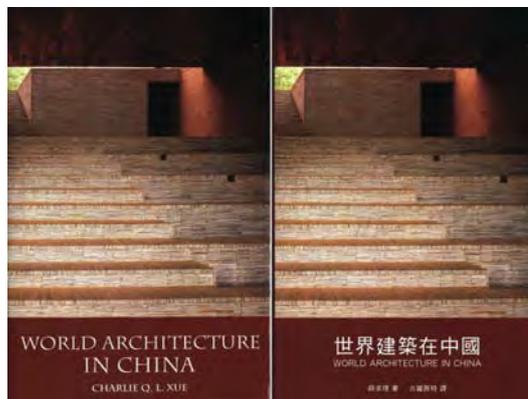
Recently, Charlie Xue released his new book *World Architecture in China*. A book in the Catalpa Series published by Joint Publishing (HK) Co. Ltd.. While Xue used a chronological framework in a previous book, *The Global Impact: overseas architectural design in China*, each chapter is threaded by building types in this new book. Chapter One 'Forerunners' discusses colonial buildings in the late 19th and early 20th centuries and the 'Soviet' influence in the 1950s. Xue tries to find the relationship between Chinese modernization, 'westernization' and 'importing civilization'.

Despite the seemingly dissimilar titles for the following chapters: 'Hotel', 'Masters', 'Celebrities', 'Parks' and 'New Towns', they all describe the historic process of 'importing foreign architecture' in China. 'Hotel' represents an iconic window of 'western modernization' demonstrated to the Chinese people; 'Masters' and 'celebrities' are representatives of 'advanced world architecture' and darlings of the Chinese government. The 'masters' are monuments extending from the range of a single building to the scale of the landscape and the city, as such these have also greatly impacted the appearance of Chinese cities. Xue establishes this new method of narration and his writings are no doubt keys to contemporary Chinese architecture.

In the Epilogue, the author points out that this 'importation' and 'exportation' of architectural design is a cultural phenomenon characteristic of a particular historic period (1980-2010). An increasing number of overseas design companies have set up their offices and localized in China. More Chinese architects and students are returning from overseas and bringing back new concepts. The definition of 'Overseas architecture in China' will evolve and be open for new interpretation. What is in store for the future of Chinese architecture? We shall wait for Xue's next book.

Yingchun Li

Yingchun Li is a Ph.D. student of Hong Kong University. She was awarded bachelor and master degree of architecture from Tongji University in Shanghai.



Charlie Q. L. Xue, *World Architecture in China*, Joint Publishing (H.K.) Co. Ltd., Hong Kong, 2010, ISBN 978-962-042890-6

薛求理：《世界建築在中國》(繁體字版) · 三聯書店(香港)有限公司 · ISBN 978-962-042889-0

理解中國當代建築的鑰匙 讀《世界建築在中國》

李穎春

近三十年來中國城市和建築的歷史，是城市面貌的大變動，是建築思想的大逆轉，也是對傳統建築形式和生活方式的大顛覆，特別值得關注和研究。對於這段激蕩的中國建築“現代化”的過程，大多數學者都認同“西化”和“輸入文明”在其中扮演的至為重要的影響。然而，這種“外來的力量”在“輸入”的過程中，所面對的現實環境是什麼？它通過何種具體的途徑、經歷怎樣的適應性變化、在哪些方面對中國當代的城市和建築產生影響？要令人信服地回答這個大問題，同時建立一個科學且生動的論述，一方面需要嚴謹的學術基礎，能分析細微個案，另一方面要兼有對時代的強烈感受，能關注宏大格局。鉅細兼顧，談何容易！

薛求理先生知難而上，從早期的個案研究入手，筆耕不輟，開闢出了“海外建築設計在中國”這一研究課題。薛先生在上世紀80年代投身投入建設熱潮，在90年代負笈海外，隨後棲息香港，潛心研究。在過去的三十年間，他身處內外之間，對中國當代建築的視角既是切近的，又是反思的。過去五年，薛先生先後出版了《建造革命-1980年來的中國建築》和《全球化衝擊：海外建築設計在中國》兩本專著，並與合作夥伴一起在海內外的學術期刊上發表了“波特曼設計在上海”、“日本建築設計在中國”、“黑川紀章在中國的建築遺產”、“上海‘一城九鎮’”、“北京巨構建築”等多篇專論，在積累豐富的一手資料的同時，多有精闢的分析和獨特的見解。

最近，薛先生推出《世界建築在中國》一書，作為三聯書店“梓夷叢書”中的一種，以英文、繁體中文、簡體中文三種版本，在全球發行。本書是薛先生對自己出版於2006年的《全球化衝擊：海外建築設計在中國》一書的超越。在這本新書中，薛先生捨棄了《全球化衝擊》採用的編年體寫法，而根據主題和建築類型來編排章節，第一章“先驅”，首次將19世紀末20世紀初的殖民建築和20世紀50和60年代的“蘇維埃”模式納入對中國“當代建築”的論述之中，尋得中國現代化與“西化”和“輸入文明”的歷史關聯。第二章“酒店”、第三章“大師”、第四章“明星”、第五章“公園、步行街和規劃”、第六章“新城”，看似互不關聯，實際上却從根源上理清了中國當代“輸入建築”的歷史過程。在這個過程中，“酒店”作為改革開放初期向外部世界傳達中國“現代化”圖像的窗口，成為主動邀請海外建築師來華的先鋒；隨後“大師”和“明星”作為當前世界“一流建築文化”的代言人受到中國業主的垂青，得以在中國樹立自己的或城市的“紀念碑”；最後，大師“紀念碑”的概念從建築延伸到景觀和規劃領域，從而在更大尺度上改變著中國城市的面目。薛先生建立的這一嶄新的歷史論述，是我們理解中國當代建築的鑰匙，為一系列的個案現象提供了歷史學的解釋。

另一點值得關注的，是薛先生在本書的結語處批判性地指出：“輸入”和“輸出”建築只是一段特定歷史時期的文化現象。在當前，越來越多的海外建築師事務所通過在中國設立分部而變得“本土化”，越來越多在海外受教育的中國建築師歸國，以中國建築師的身份帶來海外建築的觀念。“海外建築設計在中國”，必將具有全新的含義，亟待一種全新的詮釋。未來的中國建築，當以何種方式書寫？我們期待薛先生的下一部著作。



In Memory of Professor Ralph Lerner (1949 – 2011)

It is with profound sadness that we announce the passing away of Professor Ralph Lerner, Dean of our Faculty, on Saturday morning, 7 May 2011, in Princeton, after a long battle with brain cancer.

Professor Lerner received his Bachelor of Architecture from The Cooper Union School of Architecture and his Master of Architecture from Harvard University Graduate School of Design. He worked for Haus-Rücker Architects, Richard Meier, and Ulrich Franzen, before opening his own practice in Charlottesville, VA, and then in partnership with Richard Reid in London, England 1980-84, until establishing the firm Ralph Lerner Architect PC in 1984. He taught at the University of Virginia, The Polytechnic of Central London, Harvard, and Princeton, where he was named Dean in 1989 and then the George Dutton '27 Professor of Architecture in 1994. He was a Fellow of the American Institute of Architects.

Professor Lerner was appointed as the Dean of the Faculty of Architecture at The University of Hong Kong in February 2006. He left the position at the end of March 2011 for health reasons. During his five years as Dean, Professor Lerner set about revamping the entire Faculty in order to achieve his goal of making the Faculty one of the undisputed world-leading Schools of Architecture. Under his leadership, the Faculty achieved a higher standard of lecturing, a broader range of international contacts and, in particular, the influx of fresh teaching talent. His deep sense of commitment and passion towards his work, and his strong leadership provided a feeling of unity and purpose for all members of the Faculty. The Faculty was very fortunate to have Professor Lerner as our Dean and he will be fondly remembered for his vision, dedication and sharp intellect.

Professor Lerner will be sorely missed by his colleagues, friends and students.

Faculty of Architecture
The University of Hong Kong