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SHANGHAI LONGTANG, SHANGHAI PEOPLE & SHANGHAI CULTURE

Luo Xiaowei

"Jobs tears seed, almond and lotus seed congee!"
"Rose chip and white sugared rice cake!"
"Shrimp meat wun-tun (dumpling) with noodle!"
"Fragrantly spiced egg boiled in tea leaf!"

These were the hawking of snacks in longtangs around Zhabei district, that Lu Xun, the great writer, recalled in his essay "Business in Longtangs of the Past and Present", at the time of his first arrival at Shanghai by the 1920s. The great writer remarked that this kind of hawking was both attractive and artistic, which made people's mouth feel watery while hearing it.

Longtang is the local term used by Shanghai people for lilong. As "long" means a lane and "tang" means an important building or the front room of a house, "longtang" either means a lane that connects houses or a group of houses connected by lanes. According to elucidation, "longtang" might not so explicit as "Lilong" is, for the "Li" in "lilong" means neighbourhood, and people living in a longtang are actually living in a neighbourhood, but it is understandable.

In longtangs, besides hawkings of snack there were hawkings of vegetable, fruit, bean curd, melon and egg, even live chicken and duck; sometimes, once or twice in a week, there would be hawking or rendering services, such as repairing shoes, mending coir ropes stretched on wooden bed frames or flicking of cotton quilt to make it fluffy. Every sort of trades would have their own melodic tune in hawking, people could identify them without stepping out to see. Apart from them, there were fortune-tellers and those begged for alms. Sometimes, in the still of the night, there were shrill hawkings of selling fried ginkgo or selling tin foils for the use of burning to the dead, occasionally there even were melancholy howlings for calling back the soul of a sick child. The houses in longtangs, generally two storied, are proximately attached to each other in rows, sharing the same front and back lanes. People living along the same lane had the habit of nodding or greeting each other when passing by, some even had the mood to chat a little while. Once a hawking was heard, housewives of the same interest would come out, they commented and exchanged opinions on the quality of the goods and bargained or help their neighbour to bargain with the peddler, some of them also took this opportunity to gossip and exchange heresays of the

neighbourhood forgetting what they intended to buy. The advantages of the longtang life lie in the good neighbourhood relationship, "good neighbours are more helpful than far-away relatives" proved to be true in Shanghai, for most of the Shanghai people at that time actually came from other places or cities. However, the shortcoming was, as cited by Lu Xun in ditto essay, "..... for those who make a living on writing, if they fail in training themselves to be as calm as an ancient well, owing to the noise outside, they can write nothing." Moreover, in large longtangs different sorts of people and people with different interest mixed together, frequent contacts occasionally would result in trouble and disputes. Shanghai people are often considered to be ones who are keen on conducting business, smooth in social contact and good in dealing with money. This probably due to the fact that many people of this city lived in such a delicate society of langtang since their childhood and consistently receiving education of handling relationship among different people.

Longtang and the longtang houses were native products of Shanghai soon after the city was forced to be opened to the West as a treaty port. At the beginning, Chinese were not allowed to live in the foreign concessions. Later on the British found that relying on the small sum of Western residents at that time would not be able to tap the big potentiality of Shanghai becoming a metropolis. At the same time, incessant civil wars in China made a large number of wealthy Chinese refugees request to move into the foreign concessions. Then the authorities agreed to have them opened to the Chinese. But for the sake of management, large amount of collective dwellings were built in designate lots of land enclosed by walls. The house, similar in design as the English terrace house, but to suit the Chinese way of living are surrounded by house-walls including a courtyard at front. They were arranged in line like barracks, row after row and could easily be accessed by sub-lanes connected to the main-lane, while only the main-lane could lead to the city road outside through an iron grille gate. Nobody had the idea at that time that such a type of housing built at first for the convenience of management, had later became the main and typical type of housing in Shanghai, and finally turned to be the most active and important part of real estate business which had been the leading business of all of Shanghai's

economic activities for the following decades of years. Large numbers of longtangs were built not only in the foreign concessions but also in the Chinese quarter around the concessions, their total appearance made up the general physiognomy of the city of Shanghai. During the 1940s, out of 4.1894 millions of population in Shanghai, except those very rich (accounting 5%) and those very poor (about one million), the majority of population, nearly three millions, including white-collar Western and Chinese residents, lived in various types of longtangs. Even now although many of them are demolished, when one stands high up looking over from above, what he can see are waves of the roof of longtang one after the other.

Architecture, especially residential architecture, is the mirror of social life. In old Shanghai those who could live in a longtang house could only be people with fixed income. They had to be able to pay the monthly rent and tax for the house, in this case called the police tax. In the foreign concession, if one failed in payment, he must move out right away. Since the society was divided into different strata, the longtang houses were also classified into high, medium and low. Different ranks of longtang houses were indeed different in construction quality, but more ever were different in location. The longtang houses in Zhabei and Nanshi Districts were the lowest in rank, while those in Hongkou District were better, but those located along Bubbling well Road (Now Nanjing Road West) and Avenue Joffre (now Huihai Road) were the highest. There used to be what so called the "Upper Corner" and the "Lower Corner" of Shanghai, the "Upper" was referred to the best of location denoted above, and the "Lower" to the lower and lowest rank of location. The rent of houses in the two "Corners" could differ as much as to four or more than ten times. At the early stage, even the Chinese commercial buildings, such as banks, shops or the import and export firms managed by traders from Guangdong and Ningbo also took the form of longtang but on a larger scale. They usually had three or five front rooms on both first and second floors with a courtyard in the middle and back rooms behind, while the lower floor was for business, the upper floor for living, the back rooms in the first floor used as dormitories for employees and the courtyard a makeshift storage. It was up to the 1930s, improvement of business

systems and many new buildings for office use were built then this sort of longtang gradually turned into residential use.

The difference of ranks of longtang could also be reflected in the life-style and culture in them. "If you enter a longtang you will find urinals, snack stalls, flies flying in hordes, children fighting in groups, fierce turbulences and sharp curses. What a disorderly small world!" This was what Lu Xun wrote in his essay, "Children in Shanghai" to depict a longtang of the lowest class. Residents of such sort of longtang, in order to lessen the burden of rents or to earn some extra money, usually let out their surplus rooms to others and became an "ni vang dong" (literary a second landlord—a sublessors). Some even divided their houses into many small rooms, or built attics above and had them let to people who came to Shanghai to make a living or to take refuge. Thus the longtang became very crowded, bad in living condition and frequent disputes occurred. A satirical play entitled "72 Tenants" did give a vivid description of this sort of longtang. In longtangs of the middle and middle-lower classes, there were also some "ni vang dong" and "san vang ke" (those who rented their rooms from the sublessor), but the "ni vang dong" here would choose their tenants. It is interesting to note that many progressive literary men from interior China at that time lived in the "tingzijian", a small back room in a longtang house, which is cold in the winter and hot in the summer. This evolved the so called "Tingzijian Literature" in the history of modern literature of China. "Tingzijian Literature" is not anything that depicted tingzijian, but a term referred to a category of progressive literature written by some young writers who could only afford to live and work in the tough condition of a tingzijian but looked at the world with a new and realistic view. People nowadays when criticise the indifference of human relationship would like to talk about the good neighbourhood relationship of the past longtang as a universal model. In fact it was only partially true, for it seemed the higher the class of the longtang, the colder the relationship among residents. In those high-class longtang, only a few children could be found playing around, and even fewer people passing by, occasionally two or three maid servants or cooks chatting in low voices by one side, or the gate of one house opened and a host bidding farewells to his guests, those who were passing

by might cast a glance but tried not to pay attention.

In some large longtangs there inhabited nearly a hundreds or hundreds of households, they were like cities in a city. Within them there were groceries, snack shops, barbershops, hot water sellers, tailors and even small industries. "Longtang factory" was one special feature of Shanghai. The owners of these factories were mostly technical workers themselves, through the help of three or four apprentices, by careful design and fine workmanship, they could produce some very good and useful utensils and articles for daily use out from scraps cast away by the big factories. Their production had once played an important role in the small goods market in Shanghai. The present No. 8 Steel Works of Shanghai was actually set up on the basis of several longtang factories after 1949.

The "longtang mansion" was another special feature of Shanghai. In old Shanghai where public order was not good, robbery, kidnap seemed not uncommon, thus some of the wealthy men were afraid to show their wealth. They did not like to build their mansion along the street, but built a longtang in front to conceal their mansion. The mansion usually was big in size, beautifully decorated inside but the outward appearance was made similar to the other houses. Such peculiarity seemed very different from the West as well as from people in interior China.

Longtang was a product of Shanghai and belongs to the Shanghai people. It tells the story of Shanghai and reflects the culture, life-style and philosophy of Shanghai people. There were many types of longtang houses, and every one was a part of the whole. Reading the Shanghai longtangs is like reading the social history of Shanghai and the Shanghai people.

In the recent years, Shanghai has been completing a floor area of 10 million square meters of new housing per year, but there are still 45% of the city population living in longtangs. As the city is now undergoing a large-scale reconstruction, those longtangs of comparative good quality will be conserved and equipped with modern amenities, those of very poor condition will be demolished and those in between will be reformed in different ways, such as preserving their appearance and at the same time making them suitable to modern living. In this period of great

development and drastic change, it is meaningful and important to recall and discuss the relations between the Shanghai longtang, Shanghai people and Shanghai culture.

弄堂沿革

起源

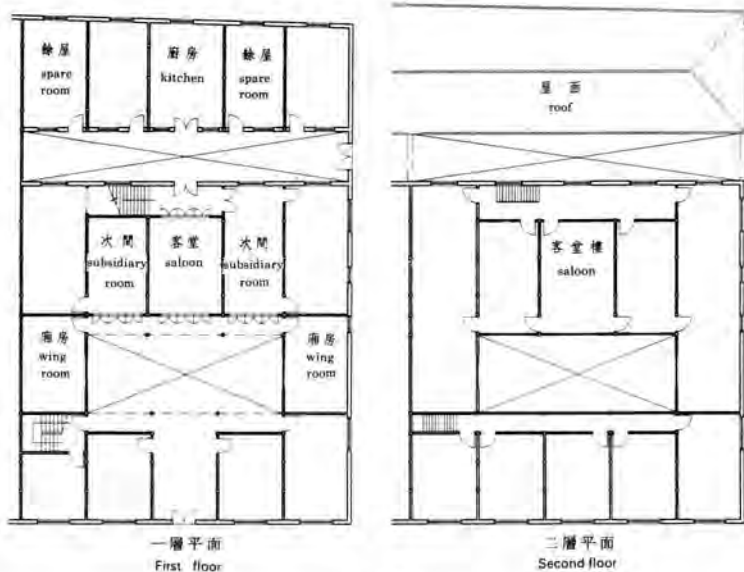
弄堂，這一上海特有的民居形式，曾經與千千萬萬上海市民的生活密不可分。多少個故事，多少個典故，多少個名人，多少個記憶，與石庫門，與亭子間緊緊地聯繫在一起。可以說，沒有弄堂，就沒有上海，更沒有上海人。弄堂，構成了近代上海城市最重要的建築特色；弄堂，構成了千萬普通上海人最常見的生活空間；弄堂，構成了近代上海地方文化的最重要的組成部份。

弄堂，上海人對里弄的稱呼，它既不同於傳統的中國江南民居，也不同於任何一種西方的建築形式。然而，它又總是既或多或少地帶有中國傳統建築的痕跡，又或多或少地帶有外來的建築影響。它最能代表近代上海城市文化的特徵，它也是近代上海歷史的最直接產物。

那麼，弄堂從何而來呢？這要追溯到上一個世紀。

第一次鴉片戰爭後，上海被闢為“通商口岸”，外國人被允許在此居住、經商。1845年，當時的上海地方政府公佈了《上海土地章程》，正式確定了第一塊租界的四至範圍。章程中將外國人租地範圍、租地辦法、租界內市政管理方法等加以明文規定，成為上海外國租界最早的法律條文。在此章程中，明確規定“外人不得架造房舍租與華人”，形成了早期“華洋分居”的局面。也就是說，在上海開埠的最初幾年裏，除租界範圍內原有的中國居民外，其他中國人是不允許移居租界內的，租界內的外國人的經濟貿易活動中也不存在房地產經營行為。

然而，1853年的小刀會起義，改變了這一局面。1853年9月，小刀會佔領上海縣城，與清軍展開了長達一年半的拉鋸戰，大量城廂居民為避戰火而移居較為安全的外國租界，“華洋分居”的規定被徹底打破。1854年，英、美、法三國領事乾脆撇開中國政府，自行修改《土地章程》，完



興仁里，建於1872年，位於北京東路之南，寧波路之北，河南中路之東，主弄長逾100米，由24個三開間或五開間的單元組成。拆於1980年。
Xin Ren Li, built in 1872, located to the south of Beijing Road, East, to the north of Ningbo Road, and the east of Henan Road, Central. The main longtang is 100 meters long, composed of 24 3-room or 5-room units. Pulled down in 1980.

全刪去了有關不得建屋租與華人的條例，“華洋雜居”得到“法律”承認，租界內外商從事房地產經營終於“合法”。與此同時，太平天國定都南京，攻克鎮江，60年代還三次進軍上海，迫使江浙一帶大量地主、鄉紳、富商、官僚紛紛携眷湧入上海租界尋求庇護。1853年前，租界內華人僅500人，1854年激增至2萬人，1865年已近15萬人。大量華人進入租界後，極大地刺激了租界內的房地產經營活動。由於人多房少，房價高得出奇，利潤可高達30~40%。許多外商發現，他們興建供華人選住的住宅所能獲得的利潤，遠遠大於也快於貿易利潤，且無任何風險。因此大多數外商都很快將商業興趣轉移到房地產經營中來。一些早期的著名洋行如老沙遜、怡和、仁記等，原來主要從事鴉片貿易，現在也都紛紛投巨資從事房地產經營。許多外商甚至借債造房出租或出售。

最初建造的這類專供向租界內華人出租的房屋，都是木板結構，成本低廉，施工簡單，建造速度快。從1853年9月到1854年7月，不到一年間，廣東路和福建路一帶，就建造了近800多幢這種以出租盈利為目的的木板簡屋。這種出租木板房屋一般採用聯排式總體佈局，並取某某“里”為其名稱，是後來上海弄堂住宅的雛形。到1860年，這種以“里”為名的房屋已達8740幢。1870年後，這種簡易木板房屋因易燃不安全而被租界當局取締，但由於大量建造出租住房可給租界當局帶來最主要的稅收來源，因此房地產經營活動非但沒有被制止，反而越來越繁榮。不過，早期簡易的木板房則完全被一種新型的住宅——石庫門里弄住宅所代替。從此，弄堂住宅開始正式走上上海城市建設活動的舞台，並扮演了越來越重要的角色。

演變

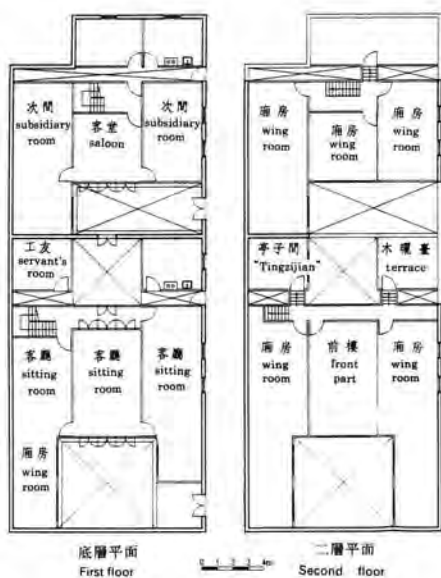
簡易木板房被取締後，上海租界內開始出現用中國傳統的“立帖式”木結構加磚牆承重的方式建造起來的新式住宅。這種住宅比起早期木板房要正規、耐久得多。它

的平面和空間更接近於江南傳統的二層樓的三合院或四合院形式，更適合於中國居民的永久性居住。它雖然無法跟過去傳統民居中層層進進、庭院深深相比，也無法鑿池疊石、賞花折柳，但它畢竟還保持着正當中規整的客堂，有樓上安靜的內室，還有習慣中常見的兩廂，對於那些離開了往日的的生活節奏而開始了現代城市生活但多多少少對傳統生活還有所眷念的上海人來說，倒也更加合適。這種住宅基本保持了中國傳統住宅建築對外較為封閉的特徵，雖身居鬧市，但關起門來卻也可以自成一統。於是這“門”也就變得愈加重要起來。它總是有一圈石頭的門框，門扇為烏漆實心厚木，上有銅環一副。這種式樣的建築被上海人稱為“石庫門”。為跟後來的新式石庫門住宅相區別，早期所建的石庫門住宅又叫作“老式石庫門”。從整體看，一個個“石庫門”單元被聯排在一起，呈西方聯立式住宅的佈局方式。一排排石庫門住宅之間，形成了一條條“弄堂”。

最早的弄堂住宅大多分佈在黃浦江以西、泥城浜(今西藏路)以東、蘇州河以南、舊城廂以北，即今黃浦區範圍內。如建於1872年，位於北京東路之南、寧波路之北、河南中路之東的興仁里；位於廣東路的公順里，等等。至20世紀初，仍有大量老式石庫門弄堂在建造。如位於浙江中路、廈門路的洪德里；位於漢口路、河南中路的兆福里；位於廣西路、雲南路和福州路之間的福祥里，等等。

19世紀末20世紀初，受租界內里弄住宅的影響，上海老城廂內外華界內，也開始大量建造起里弄住宅。如建於南市豆市街的棉陽里、敦仁里和吉祥里等。此外，在滬東一帶，還出現了另一類比較簡陋的弄堂住宅。這種弄堂平面一般為單開間，高二層，外形類似廣東城市的舊式房屋，被稱為“廣式里弄”。如建於1900年左右的通北路八埭頭即為早期廣式里弄較為典型的實例。

20世紀以後，上海的房地產經營活動更加高漲。除老



洪德至單元平面，建於1907年，早期石庫門弄堂。位於廈門路之南，浙江中路之西，現已部份被拆毀。

The unit surface of Hong De Li built in 1907. Early-stage shikymen longtang. Located to the south of Xiameng Road and to the west of Zhejiang Road, Central. Now it is partly pulled down.

牌的沙遜洋行、怡和洋行、仁記洋行等大多將主要業務轉向房地產經營外，新的房地產商更是如雨後春筍。如1901年開設的哈同洋行，1902年開設的美商中國營造公司，1905年開設的英法產業公司，1909年開設的比商義品地產公司等，都是當時極有影響的大房地產商。在大量興起的房地產業刺激下，弄堂住宅空前繁榮，在全市的分佈面也大大擴展了。

⑩

本世紀10年代，上海的石庫門弄堂有了一些變化。弄堂的規模比以前增大了，平面、結構、形式和裝飾都和原有的石庫門弄堂有所不同。單元佔地面積小了，平面更緊湊了，三開間、五開間等傳統的平面形式已極少被採用，而代之以大量單開間、雙開間的平面。建築結構也多以磚牆承重代替老式石庫門住宅中常用的傳統立帖式，牆面多為清水的青磚或紅磚，而很少像過去那樣用石灰粉刷，石庫門本身的裝飾性更強了，但中國傳統的裝飾題材逐漸減少，受西式建築影響的裝飾題材越來越多。這種弄堂被稱為“新式石庫門里弄”或“後期石庫門里弄”。其分佈範圍也較老式石庫門弄堂為廣。較典型的例子有淮海中路的寶康里（1914年），南京東路的大慶里（1915年），北京西路的珠聯里（1915年），雲南中路的老會樂里（1916年），新開路的斯文里（1916年）和淮海中路的漁陽里（1918年），等等。

第一次世界大戰後，上海的房地產業進入了它的黃金時期。到30年代，上海經營房地產者已在300家以上。日益高漲的房地產業刺激了上海建築業的繁榮，也帶來了弄堂建築的又一個建設高潮。整個20年代是新式石庫門弄堂最為興盛的時期。由於地價上揚，建築向高發展，傳統的兩層高的石庫門住宅開始向三層發展，室內衛生設備也開始出現。此時期新式石庫門弄堂如尚賢坊（1924年）、四明村（1928年）、梅蘭坊（1930年）、福明村（1931年）等都有相當大的影響。

在新式石庫門弄堂大量建造的同時，又從中演變出一

種新的弄堂住宅形式——新式里弄。在新式里弄中，石庫門這一形式被淘汰了，封閉的天井變成了開敞或半開敞的綠化庭院。形式上更多地模仿西方建築式樣而較少採用中國傳統建築式樣。各種設備也較為齊全了。其分佈也由市區東部向西區發展。新式里弄中較著名者有凡爾登花園（1925年）、霞飛坊（1927年）、靜安別墅（1929年）和湧泉坊（1936年）等。

30年代後，新式里弄進一步發展，演變出一類標準更高的花園式里弄住宅。這種住宅由長條式變成了半獨立式，注重建築間的環境綠化，室內佈局和外觀接近於獨立式私人住宅，風格多為西班牙或現代式。如建於1934年的福履新村、1934年的上方花園和1939年的上海新村等。

還有一些花園里弄，不是每家一幢或兩家合為一幢，而是和公寓一樣，每一層都有一套或幾套不同標準的單元，這種花園弄堂又稱為“公寓式里弄”。如建於1934年的新康花園和建於40年代的永嘉新村等。花園式里弄與公寓式里弄，除了總體佈局還有些類似於傳統弄堂的成片佈局特徵外，其建築單體已很難再視之為弄堂住宅了。

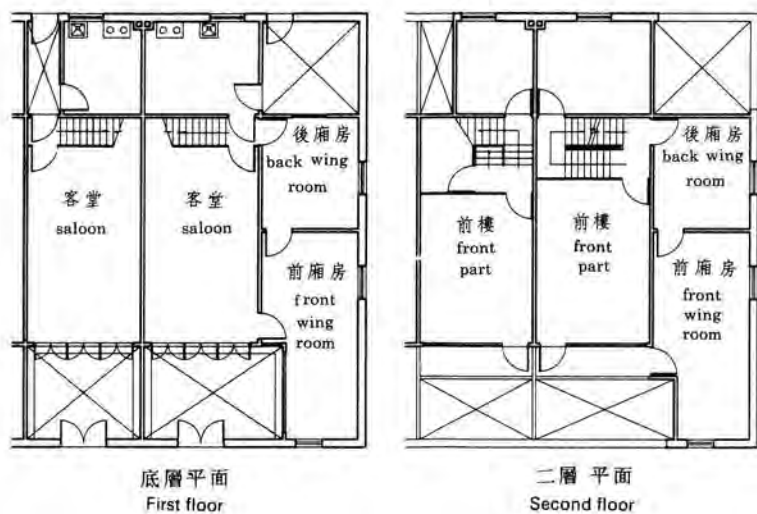
類型

1. 早期石庫門

早期石庫門弄堂，又叫“老式石庫門弄堂”，產生於19世紀70年代初。在上世紀末本世紀初有較大發展，本世紀40年代後，才逐漸被新式石庫門弄堂所代替。

早期石庫門弄堂的最大特色，就是採用具有濃厚江南傳統民居空間特徵的單元，按照西方聯排住宅的方式進行總體佈局，因此一開始就帶上了中西合璧的色彩。

它的單元平面基本上脫胎於我國傳統民居中三合院或四合院的住宅形式，一般為三開間或五開間，主要部份為二層樓，後部附屬房屋則為單層。它在某種程度上保持了我國傳統民居中封閉式深宅大院的樣式，但面積尺度大大縮小，空間變得局促緊湊了。在縱向佈置上，有一條



蘇文里單元平面，後期石庫門弄堂，包括單開間及雙開間兩種單元。

建於1916年，位於新開路之北，南蘇州路之南，大通路西側，由東、西兩部併起成，是當時上海最大的弄堂，有600多個單開間與雙開間的單元。西斯文里已拆於1994年成都路改造工程。

Unit surface of Si Wen Li. This is a late-stage shikumen longtang composed of two kinds of units (one and two-room units). Built in 1916. Located to the north of Xinzha Road, to the south of Suzhou Road, South and on the two sides of Datong Road. This was the largest longtang then in Shanghai with eastern and western sections. Composed of over 600 one-room and two-room units. Pulled down in 1994.

明顯的中軸線，平面總是對稱佈局。進門後首先是一個方正的天井，雖不比傳統住宅中的庭院深邃，但也能體現出一些庭院的空間特徵來。正對天井的是客堂間，有可拆卸的落地長窗（其形式為我國傳統格子門的簡化）面向天井。客堂一般闊約4米，深約6米，用於中國傳統起居中最重要之聚會、喜慶、宴請等禮儀活動。客堂的兩側為次間，天井兩側為左右廂房。客堂後面，為通向二樓的橫置單跑木扶梯。再後，則為後天井。後天井的進深一般為前天井的一半，且有水井一口。後天井之後是單層的寢間、貯藏間等附屬用房。這樣一種佈局方式基本滿足了中國家庭的傳統生活方式和居住觀念，又較為節省土地，適應了租界內新的城市空間條件。

老式石庫門弄堂的承重結構，大多採用江南民居中最常見的立帖式木構架外加磚牆圍護結構。其立帖木柱一般為直徑15厘米左右的杉木，4柱或5柱落地。建築材料、構造方式亦均為江南傳統民居的直接繼承。

建築的裝修風格，也呈現出濃厚的傳統江南民居的特色。立面上常看到馬頭牆形式或觀音兜形式的山牆，天井內客堂的落地窗，檐部掛落，以及兩廂的格子窗等，無不來源於傳統作法。與傳統建築相比，最大的不同，莫過於沿弄道一面的“石庫門”了，由此形成了石庫門弄堂住宅最明顯的個性。沿弄道一側的立面，一般由石庫門院牆和兩側略高的廂房山牆組成，後部單層的附屬用房採用單坡屋面，坡向後天井，因此後圍牆的高度接近正面立面高度，形成一圈基本封閉的外立面，真有一點鬧中取靜，任憑左鄰右舍嘈雜喧擾，仍能“躲進小樓成一統”的情調。在正立面位於單元中軸線的位置，即開有“石庫門”。早期的石庫門，一般比較簡單，僅為一簡單的石料門框，內配黑漆厚木門扇。稍晚一些開始注重石庫門本身的裝飾。一般在石料門框上方，有三角形或圓弧形或長方形雕飾，用磚砌成或用水泥做成，其構圖與圖案均開始受到西方建

築風格的影響，有一些門頭裝飾已完全變成了西式門楣或窗楣之上的“山花”，形成了石庫門弄堂中的最有特色的景觀。

如果說早期石庫門弄堂的建築單體還基本保持了傳統民居的特色，那麼它的總體佈局方式則更多地受到西方聯排式住宅的影響。在排列方式上既有南北向相聯的，也有東西向相聯的，主要考慮利用地形，多建房屋，並不太注重朝向。弄道寬度較窄，僅3米左右。一般沒有總弄次弄之分。

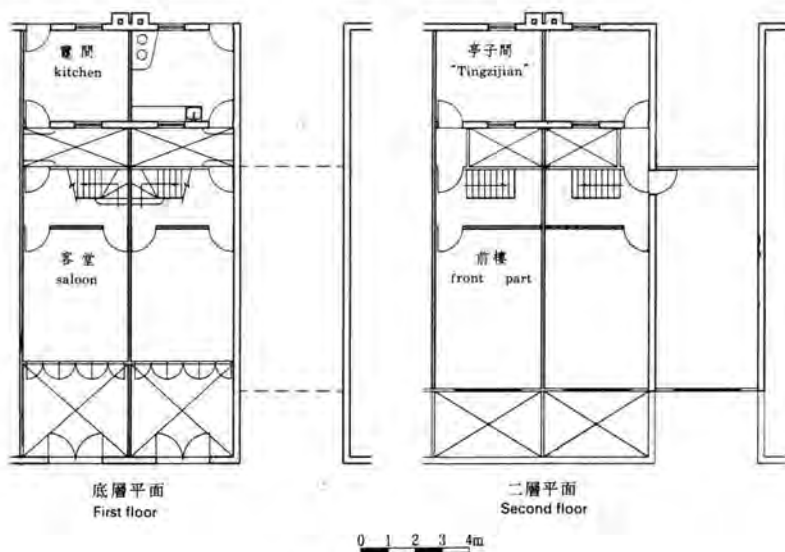
2. 後期石庫門

後期石庫門弄堂，又叫“新式石庫門弄堂”，約出現在本世紀10年代以後。

三開間、五開間的平面比較少見了，較多見的是雙開間甚至單開間的平面，傳統二層高的石庫門住宅開始變成三層。在後部出現了後廂房和亭子間。產生這種變化主要有這樣幾個原因：一是城市土地價格的上漲帶來房價的大幅度提高，大面積住宅售價的社會承受力大大下降。房地產開發商不得不考慮減小住宅單元的面積，要求住宅空間更為緊湊，並向高發展。二是當時上海居民中小家庭結構日趨普及，對小型居住單元的需求相應增加。三是市民階層的經濟收入發生分化，出現不同經濟層次的住房需求。

後期石庫門弄堂住宅的結構體系也多由早期石庫門的木構立帖式變成了磚牆承重和木屋架屋頂。在弄口、過街樓及門窗等部位開始大量出現磚砌發券。鋼筋混凝土也大量被採用，在亭子間及曬臺等部位使用鋼筋混凝土樓板。石庫門門框也多用清水磚砌或外粉水刷石面層，石料門框很少再被使用。

從總體佈局上看，建築排列更加整齊，有了明顯的總弄、支弄的區別。總弄的寬度增加，考慮到了汽車進出的需要。對通風採光問題也較為重視了。弄堂的規模一般也



寶康里，後路石庫門弄堂。建於1914年，位於淮海中路、寶隆路、馬當路與興安路之間，全部由單開間單元組成，共有120個單元。拆於1992年淮海路拓寬改造工程。

Bao Kang Li, late-stage shikumen longtang, built in 1914. Located at the intersection of Huibai Road, Central, Huangpi Road, South and Madang Road. Composed of 120 one-room units. Pulled down in 1992.

較早期擴大，有時甚至包括整個街區。

後期石庫門弄堂住宅的裝飾風格比早期也有較大變化。馬頭牆或觀音兜式的山牆已不再使用，屋面多用機製瓦代替小青瓦，外牆面也多用有石灰勾縫的清水青磚、紅磚或青紅磚混用，早期的石灰白粉牆沒有了。建築細部裝修開始大量模仿西方建築的處理手法。石庫門門頭和窗楣大多採用西式山花裝飾。立面常出現出挑的陽臺。建築風格越來越趨向於西化。

3. 新式里弄

新式弄堂住宅是在新式石庫門弄堂住宅的基礎上演變而來的一種新類型，最早約出現在20年代中期。

新式弄堂的單元平面一般不再受單開間、雙開間的限制，而是較自由地進行室內平面佈置。起居室、臥室、廚房和衛生間有了明確的功能區分。一般都有較完善的衛生設備和廚房設備。有的還安排了汽車間。

與石庫門弄堂相比，新式弄堂最明顯的區別是每家入口處的石庫門沒有了，代之以鑄鐵柵欄門。圍牆高度被大大降低或用低矮柵欄代替，甚至干脆用綠籬隔斷。小天井有時被敞開或半敞開的綠化庭院所代替。建築形式更多地模仿西方式樣而很少採用中國傳統裝飾。

新式弄堂一般為三層高，在採用磚牆承重的同時也大量採用鋼筋混凝土構件。鋼窗已相當普及。

從總體佈置上看，房屋的通風、朝向受到重視，故一般都是呈橫向聯立式。弄道寬度增加了，一般多在5米以上，不僅考慮到私人小車的回車需要，也考慮到了消防通車的需要。

4. 花園里弄與公寓里弄

花園里弄是從新式里弄進一步發展而演變出的一類標準更高的住宅形式。這種住宅由聯排式變成了半獨立式，更加注重建築間的綠化與環境。花園里弄住宅內的起居方式已完全西化，各種房間的功能均按照西方人的生

活方式佈置，且一般都有比較合理和明確的功能佈局。建築高度一般三層，有的甚至四層。層高及面積都比其他弄堂建築為大，設備標準與裝修標準也較高。

從建築風格上看，大多數花園里弄都是西式的。可以說，這類弄堂除總體佈局上還有某些類似於傳統弄堂的特徵外，實際應被視為聯立的花園住宅。

公寓式里弄與花園里弄類似，且同時期出現。所不同的是它不再是聯立的住宅，而是一種分層安排不同居住單元的集合式住宅。

公寓式里弄的出現，標誌着上海的弄堂建設已進入尾聲。

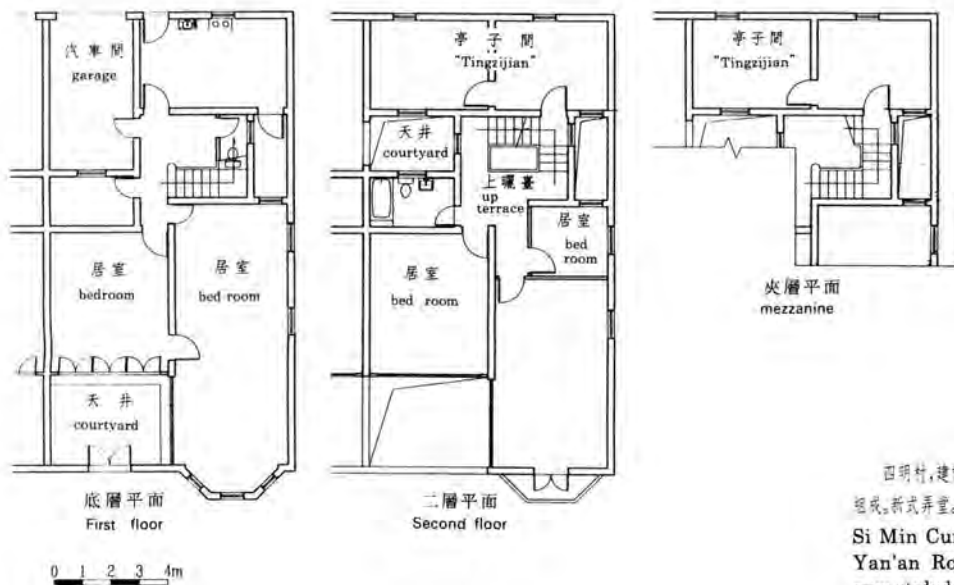
The History

The Origin

"Longtang" (the local term used by Shanghai people for "li long"), a special form of residence in Shanghai, have been closely related to the livelihood of Shanghai people for decades. Many stories, legends, eminent persons and many memories have been tightly associated with "shikumen" (a stoned-framed front gate that leads to a small front courtyard) and "Tingzijian" (a small back room of the longtang house. It can be said if there were no longtang there would be neither Shanghai nor Shanghainese. Longtang constituted the main architectural features of modern Shanghai, constituted the most common living spaces of millions of Shanghainese, and constituted the most important component part of the city's modern local culture.

"Longtang", a special form of residence in Shanghai, either differ from the residences in the regions south of the Yangtze River, or differ from any Western architectures. They are, more or less, tinged with traces of Chinese traditional architectures, as well as were influenced by various foreign architecture to a certain extent. They were the most typical of the urban culture of modern Shanghai, and were the most direct product of modern Shanghai history.

Then, how did the "longtang" come into being? It can be traced back to the last century. In the wake of the Opium War, Shanghai was forced to be opened as one of the treaty port cities, and since then foreigners were allowed to reside and do business in Shanghai. In 1845, the then Shanghai local government issued a Land Law, which officially defined the circumference of the first foreign Settlement in this city. The spheres and methods of leasing land to foreigners, and the ways of city management in the Settlement were clearly stipulated. That "foreigners could not let the houses they built to the Chinese" was clearly mentioned in this law, thus making the Chinese and foreigners live separately at the early stage. At that time no Chinese was allowed to live in the foreign Settlement, except those who were already there before the Settlement took shape. There was no real estate dealings in the trade business by the foreigners in the



四明村, 建於20年代末, 位於延安中路與巨鹿路之間, 由139個單元組成, 新式弄堂。

Si Min Cun, built in late 1920s, located between Yan'an Road, Central and Julu Road. This is new-styled longtang composed of 139 units.

14

Settlement at that time.

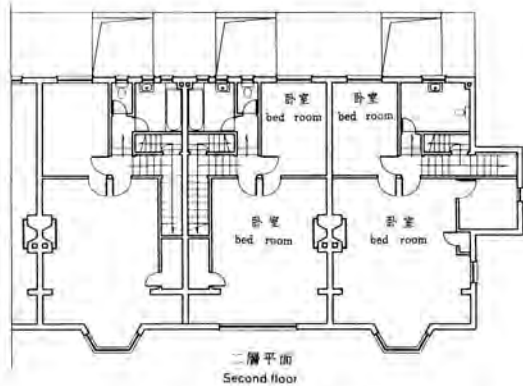
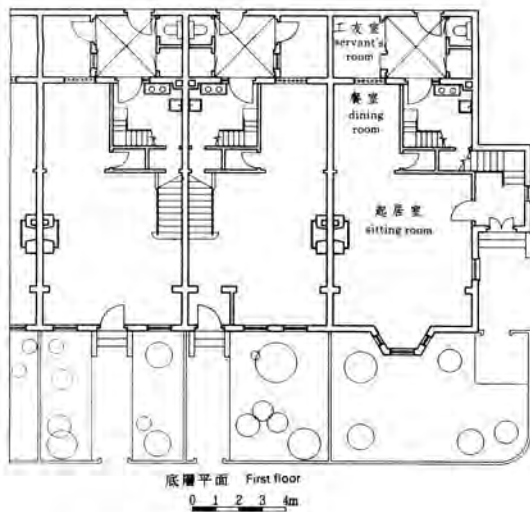
Nevertheless, the uprising of "the Small Daggers Society" in 1853 changed the situation. In September, 1853, the men of "the Small Daggers Society" occupied the seat of Shanghai County, and launched a seesaw battle with the Qing troops which lasted one year and a half. Then a big number of Shanghai citizens, in order to avoid the war, moved to the Settlement where they found safer. Thus the rule that Chinese and foreigners should live separately was broken. In 1854, the Consul General of Britain, the US and France authorities even revised the "Land Law" by themselves, regardless of the Qing Government. They stroked out the stipulation that "foreigners could not let the houses they built to the Chinese." Since then that the Chinese and foreigners live together was "legally permitted", and it was also legal for foreigners to do real estate business in the Settlement. During this period, the Taiping Heavenly Kingdom had set its capital in Nanjing, conquered Zhejiang, and its troops had stationed in Shanghai for three times in early 1860s, thus forcing a big number of landlords, squires, rich merchants and officials from Jiangsu and Zhejiang to swarm into the foreign settlements in Shanghai with their families to seek refuge. In 1853, there were only 500 Chinese in the settlements, but the number rose drastically to 20,000 in 1854. The big increase of Chinese living in the settlements gave an impetus to the development of real estate business. With more renters and less houses, the rents were incredibly high. The house owners could earn 30 to 40 percent benefits by letting the houses. Many foreign businessmen realized that they could earn much more benefits by letting the houses to the Chinese than by doing trade business. Moreover, there were less risk in letting the houses. Therefore, most of the foreign businessmen soon shifted their interest to real estate business. The earlier foreign corporations in Shanghai, such as Sassoon, Jardine & Matheson and Gibb livington started to do real estate business by putting in big investment instead of mainly doing opium trade in the past. Many foreign businessmen even started building by borrowing money and got the profit after they were sold or let.

The earliest houses built by foreigner for the purpose of letting to Chinese were made of wood boards. They were houses of low cost could be quickly and simply constructed.

In less than a year from September 1853 to July 1854, more than 800 such simple wooden houses had appeared along Canton Road and Fujian Road for profit-seeking by the owners. The general layout of these houses were in "row-upon-row" form. Each group of such houses was named as "li", literarily means meighloushood, which was the origin of the later proper name "lilong", while "long" means lane. Up to 1860, there were already 8740 houses built. After 1870, these simple wooden houses, being inflammable and unsafe, were prohibited by the authority of the concessions. However, letting the houses on a large scale was the main source of taxes for the authority of the concessions, real estate business even developed more rapidly than ever instead of being banned. Nevertheless, the earliest simple wooden houses were soon completely replaced by a new-styled residence, that was, "shikumen longtang". Since then, the longtang houses appeared on the stage of Shanghai city construction, and played a more and more important role.

The Historical Development

After the banning of the simple wooden houses, a new-styled residential house of Chinese traditional "free standing wood frame backed by luck wall" form appeased. This kind of residence was more formal and durable than the earliest type. Its lay-out were similar to the traditional way of two-storeyed "Sanheyuan" (a compound with houses on three sides) and "Siheyuan-Quadrangle" (a compound with houses on four sides) in most parts of China. These houses were more suitable for the Chinese people to use as permanent residence. Though one couldn't compare them with the former traditional big mansion with many blocks and multi-courtyards, one couldn't dig a pond and view flowers in the courtyard, but there were a decent parlor and saloon, quiet plant bedrooms upstairs. These sorts of houses were suitable for Chinese who had just given up the bygone way of life in a small town and started a new life in a the modern city. This kind of residence basically kept the enclosed form of the Chinese traditional residence. Though living in the bustling of a city, one still could find comfort and tranquility at home after closing the gate. Therefore, "gates" became important. The gates were made of solid wood and painted black, and were encased in a stone frame. People called this kind of houses as "shikumen". Compared with the new-styled



凡多里花園，建於1925年，位於英租界，南京路，由129個單位組成。
 新式長廊，建築風格中西合璧，色彩鮮艷。

Vurden Garden, built in 1925. Located at Changle Road and Shaanxi Road. Composed of 129 units. A new-styled longtang with strong Western architectural color.

shikumen which is to be described later, these built at the earliest stage were called old-styled Shikumen. Shikumen houses were arranged in "row-upon-row" form, somewhat representing the layout of Western terrace house. Longtang-lanes were formed between rows of house.

Most of the early longtang scattered to the West of Huangpu River, to the East of Nihengban (now Xizang Road), to the south of Suzhou River and to the north of the Old City Wall, the area now belongs to the Huangpu District. For example, Xing Ren Li built in 1872, located to the south of Beijing Road (East), to the north of Ningbo Road and to the east of Henan Road (Central); Gong Shun Li, located on Guangdong Road and etc.. Up to the early 20th Century, a big number of old-styled "shikumen longtang" houses had still been built. For example, Hong De Li located on Zhejiang Road (Central) and Amoy Road; Zhao Fu Li, located on Hankou Road and Henan Road (Central) and , Fu Xiang Li located on Guangxi Road, Yunnan Road and Fuzhou Road.

Influenced by longtang houses in the concessions, a large number of longtangs built in the Chinese Quarter at the Old City. For example, Mian Yang Li, Dun Ren Li and Ji Xiang Li, all were built on Doushi Street at Nanshi (Southern Shanghai). Besides, in the East of Shanghai, another kind of simple longtang houses appeared. These houses were also two-storeyed but without courtyard at front, similar to the old houses in Guangdong, thus called Guangdong-styled longtang houses. Badaidou longtang houses, built around 1900, were typical of this style.

Since the beginning of 20th century, the real estate business developed even more rapidly. Besides the famous old foreign corporations like Sassoon, Jardine & Matheson and Gibb Livingston, which had already shifted their main field of business to real estate business, new real estate dealers had sprung up like mushrooms. Among them, Haroon Corporation, founded in 1901, and China Realty Company founded in 1902; were the most influential real estate dealers at that time. Under the impetus of the rapid growth of real estate industry, longtang houses developed on an unprecedented scale, and this scattered to more places in the city.

In the 1910s, there were some changes in shikumen houses in Shanghai. The size of longtang expanded and the

structure, style and decoration were different from that of the former shikumen houses. The area of each unit was smaller, and its layout more compact. The traditional three-bay and five-bay layout of the earliest age were seldom adopted, instead the one-bay on two-bay plans were widely used. As for the structure, brick bearing walls were used instead of using free standing wood frame. The wall of the houses was made of blue bricks or red bricks instead of being white-washed with lime in the past. Then the shikumen houses were more decorative than before, but their decorations were something more influenced by Western architecture. This kind of longtang houses was called new-styled shikumen longtang houses. They spreaded more widely than the old-styled shikumen house. Among them, the most typical ones were: Bao Kang Li on Huahai Road (built in 1914); Da Qing Li on Nanjing Road East (built in 1915); Zhu Lian Li on Beijing Road West (built in 1915); Hui Le Li on Yunnan Road Central (built in 1916), Si Wen Li on Xinzha Road (built in 1916) and Yu Yang Li on Huahai Road Central (built in 1918).

Since the end of the First World War, the real estate business in Shanghai entered the golden age. There had been over 300 real estate dealers in the city at the beginning of 1930s. The increasing development of Shanghai gave an impetus to the prosperity of building industry, as well as building. The whole of 1920s was the most prosperous period of building new-styled shikumen longtang houses. The houses were built higher, as the prices of land kept soaring. The traditional two-storeyed houses were replaced by three-storeyed, and sanitary facilities began to appear. The most influential ones at this period were: Shang Xian Fang (built in 1924); Si Ming Cun (built in 1928); Mei Lan Fang (built in 1930); and Fu Ming Cun (built in 1931).

When a big number of new-styled shikumen longtang houses was being built, another new style appeared, and the style of shikumen gradually gave up. In the new style the enclosed courtyard was replaced by open or half-open green space. More Western architectural features and less Chinese ones were adopted, modern amenities were more complete. Most of the new-styled longtang were located in the city's west part. Among them, the most famous were: Verdun Terrace (built in 1925); Joffre Terrace (built in 1927); Jing An Villa (built in 1929) and Yong Quan Fang (built in 1936). In

1930s, a higher rank garden-styled longtang appeared on the basis of further improvement of the new-styled longtang. This kind of residence had turned from long-row form into semi-detached form. Much attention was paid to green the environment. The inner layout and exterior look were close to independent private houses. Most of them were of Spanish style or modern style. The typical ones are: Fu Lu Terrace (built in 1934); Shang Fang Garden (built in 1934) and Shanghai Terrace (built in 1939).

Some garden-styled longtang houses, instead of one or two families owning one house, are like apartments. There are one or several flats of different design on each floor, thus were also called "apartment-styled" longtang. Such as Xin Kang Garden (built in 1934) and Yong Jia Terrace (built in 1940s). These garden-styled longtang or apartment-styled longtang can hardly be called longtang houses, except their general layout with main lane and sublanes, and the whole compound enclosed by walls is still similar to that of longtang.

The Categories

I. *Early-stage Shikumen Longtang*

The early stage shikumen longtang are also called old-style shikumen lanes. They appeared at the beginning of 1870s and made a big development at the end of 19th Century and at the beginning of 20th Century. They were gradually replaced by the new-style shikumen longtang since 1940s.

The most outstanding feature of the early-stage shikumen longtang is that the general layout of the traditional spacious residential units in the regions south of the Yangtze River was based on adopting the "row-upon-row" method of Western residences. Therefore, this kind of houses was tinged with the integration of the Chinese and Western architectures at the very beginning.

The unit plan of the house was mainly based on the Chinese traditional residential form of "Sanheyuan" (a compound with houses on three sides) and "Siheyuan" (a compound with houses on four sides). There were three or five rooms spaced on each unit plan. The main part of the house was two-storeyed, and its subsidiary part was one-storeyed. This, in a sense, still kept the style of Chinese traditional residential form of having an enclosed big house with courtyard, but its proportion had been changed and its

layout was compact. There was an obvious axis in the layout. Its plan was always arranged in symmetry. There was a small square courtyard behind the front gate. Though it couldn't match with the big courtyard in a traditional mansion, it still looked rather spacious. In front of the courtyard, there was a parlor with long and detachable pivoted doors (a simplified form of Chinese traditional lattice doors) facing the courtyard. The parlor which was usually four meters in width and six meters in length, was used for such ritual activities as important gatherings, wedding ceremonies and banquets. There were two wing rooms on both sides of the parlor and the courtyard. There was a wooden staircase leading to the second floor at the back of the parlor. Behind the parlor, a back courtyard was found, which was less than half of the front courtyard. There was a drinking well in the back courtyard. Behind that, there was a one-storeyed subsidiary house with kitchen, storage and rooms for other purposes. This kind of layout could mainly meet the traditional way of living of a Chinese family and their concept for residence, and meanwhile, it could save the space, thus adapting to the new situation in the Concession where the land space was limited.

As far as the weight bearing was concerned, most of the old-styled shikumen houses adopted the free standing wood frame backed by brick wall, which was frequently used for residences in the regions south of the Yangtze River. Each structure contained four or five vertical pillars, mostly cedar wood. Every pillar was 15 cm in diameter, making the structure mostly based on the experience of regions south the Yangtze River.

The decoration of the houses also showed the special feature of the residences in the regions south the Yangtze River. The gable in the form of Ma Tou (Stepped Wall) and Guanyin Dou, the long vertical windows in the parlor facing the courtyard and the decorations on the eaves and the lattice windows on the wing rooms were all based on the traditional methods. The biggest difference between such house and the traditional architectures were the gates facing the lane. The front gates were the most outstanding feature of shikumen houses. The wall of the front courtyard and the gable of the two wing rooms which was a bit high up facing the lane. The roof of the one-storeyed subsidiary house sloped

towards the back courtyard, so that the altitude of back wall was close to that of front wall, thus forming quite an enclosed environment. One could feel tranquility, enjoyed himself without bothered by the noises from his neighbors. The gate of shikumen house was just at the axis of the residence, standing in front of a closed house without window or with a few windows. The gate of shikumen house at the early stage was very simple. It was framed with stone, and the gate itself was made of thick wood painted black. Attention was given to the decoration on the eaves and pediment of the gate later on. The pediment, triangular rectangular or arched in Shape, with carved or moulded ornament made of brick or cement, its pattern and design were influenced by Western architectural styles. Some ornaments on the gate frames were very Westernized, even with a "rose windows" on the frame. On both sides of the main lane, stood the girdle gates along the white-washed wall, presenting a peculiar scene of Shikumen.

At the early stage of shikumen longtangs, house basically kept the Chinese traditional style with little influence from the West. However, as far as the general layout was concerned, influenced by the West, the method of row-upon-row was adopted. The way of arrangement was "north to south order" as well as "east to west order". Main consideration was given to building more houses by making good use of the land, with little concern for exposure. Each lane used to be very narrow, only about three meters. There was no distinction between main lane and sub-lane.

II. *Late-stage Shikumen Longtang*

Late-stage shikumen longtang are also called new-style shikumen longtang. Since the beginning of 1910s, the old-style shikumen longtang had begun to turn into the new-styled shikumen longtang.

Each unit had two or even one front room instead of three or five rooms in the past, and two-storeyed replaced by three. There were back wing rooms and "Tingzjian" (a small back room). The changes were due to: A, The price of land rose up in the city all the time, so did the price of the houses. People could not afford the big houses. The real estate dealers could only minimize the area for each unit of residence, making full use of the space, making the space more effective, and build more areas for each house. B, The big-sized families

had been mostly disintegrated, the small-sized families was becoming popular at that time. People wanted to buy small houses instead of buying big houses. C, There had been big differences in the incomes of the people. People with different incomes had different requests for the house.

The structure of the late-stage shikumen longtang was different from that of the early-stage shikumen. The former weight bearing free standing wood frame were replaced by brick bearing wall, and the ceiling of rooms was made of wood. At the entrance and pathway of the longtang, overhead buildings were built over the pathway. Bricks were commonly used, reinforced concrete adopted, the latter was also used to build the floor of kitchen, back rooms and balconies. The gate frames of shikumen house were mostly changed to white-washed bricks from stone.

As time went on, the general layout of longtangs became more reasonable, there over the main lanes and the sub-lanes. The main lanes were much wider so that the vehicles could pass. Considerations were also given to ventilation and lighting. The size of the lanes had been greatly expanded and some lanes even covered one whole block.

There had been big changes in the decorations of late-stage shikumen longtang houses. Gable in the form of Ma Tou wall (Stepped Wall) or Guanyin Dou was no longer used. Machine-made tiles were used for the roof instead of blue tiles. Blue bricks or red bricks were used or both were used for the exterior wall. Lime was used for seaming the bricks. Then there was no longer white-washed wall which was used in the early times. Western methods were widely used for the details of the decorations. A big number of Western ornaments were used on the gate and window frames. Attractive balconies had appeared. The architectural styles, being daily divorced from the Chinese tradition, were getting more close to the Western style.

III. *The New-styled Longtang*

The new-styled longtang were a new form of residence based on the improvement of the new-styled shikumen longtang. Its earliest ones appeared in the middle of 20th century. Free arrangement was made for the unit space of the new style longtang houses. There were living room, dining room, bedrooms, kitchen and washrooms. There were better sanitary equipments and kitchen facilities. Some even had

garages. The way of living was getting Westernized.

Comparing with the shikumen longtang houses, the most striking difference of the new-styled longtang houses was that there had no longer the shikumen gate at the entrance of each family. Gates with iron bars were installed at the entrance. Exterior wall had been lowered or replaced by the lower railing. Some even used the green fences. The enclosed front courtyard had been replaced by the open or half-open green space. More Western methods of decoration were used instead of Chinese traditional ones.

Most of the new-style longtang houses were three-storeyed. Both brick walls and reinforced concrete structures were used to bear the weight. Steel windows had already been rather popular.

In terms of the general layout, more considerations were given to ventilation and exposure. A number of houses stood in a row. Lanes had been widened to more than five meters, so that both private cars and fire-engines could pass.

IV. Garden-styled Longtang and Apartment-styled Longtang

Garden-styled longtang houses, a new form of residence with higher standard, appeared on the basis of the improvement of the new-styled longtang. This kind of residence had turned from the "row-upon-row" form into the semi-independent form. More attention was paid to the green belts and environment. The way of living of the residents in this area had been Westernized. The function of each room was arranged in the light of the way of living for the Westerners. The houses there used to be three-storeyed or even four-storeyed. Each floor of these houses was higher and space bigger than the ordinary longtang houses, and the equipments and decorations were also better.

In terms of architectural styles, most of the garden longtang houses were Westernized, including the details of the decorations. As a matter of fact, apart from some traces of the traditional longtang houses in the general layout, such houses had already changed to be independent garden villas.

The apartment-style longtang were similar to garden-styled longtang, and appeared at the same period. Several families lived in different flats on a floor of a building instead of living in a separate house. The appearance of the apartment-styled longtang residences marked that the building of longtang houses in Shanghai had come to a close.





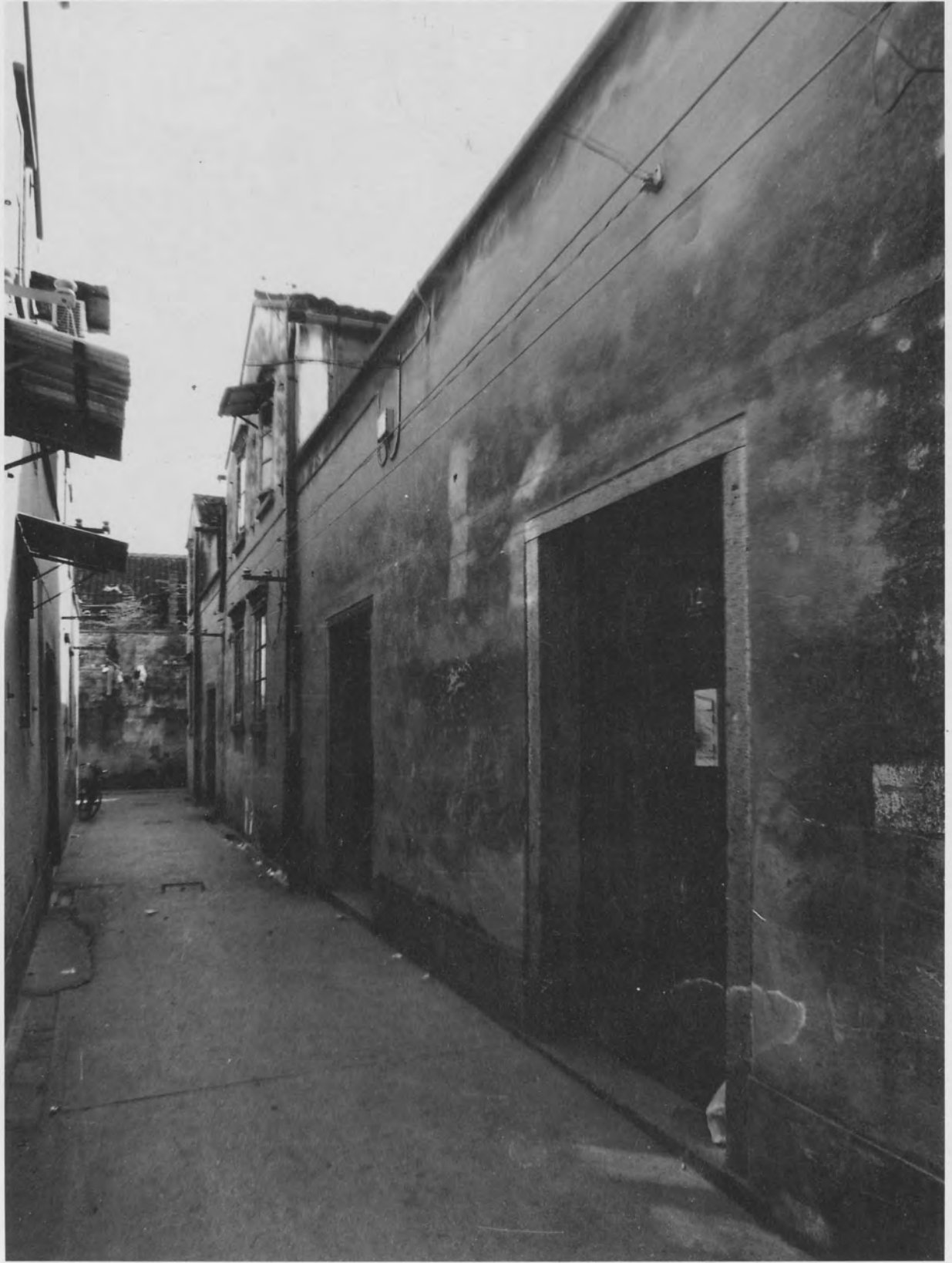
22



北京東路830弄保康里。典型的老式石庫門弄堂。

Bao Kang Li—Lane 830, Beijing Road East, is typical early-staged shikumen lane. 棉陽里弄內景色，可見牆角隅石。

The interior scene of the longtang of Mian Yang Li. A corner stone in the Longtang.



棉陽里某户内院。
The inner courtyard of one family at Mian
Yang Li.

24





25



棉陽里某户内院。
The inner courtyard of one family at Mian
Yang Li.

26



從棉陽里可見早期之“石庫門”非常簡單，石門框為條石砌成，幾乎無任何裝飾。

Simply-built shikumen at its early stage in Mian Yang Li. The frame of gate was made of stone with no decoration.



27



斯文里，建於1916年，後期石庫門的代表。圖為斯文里弄口。

Si Wen Li, built in 1916, a prototype of late-stage Shilumen. The picture shows the entrance of Si Wen Li.

斯文里弄口裝飾，已開始有明顯的西方建築裝飾特徵。

Decorations at the entrance of Si Wen Li, tinged with strong Western architectural style.

東二街





會樂里弄內。會樂里也是一處典型的後期石庫門弄堂，建於1916年。

The interior scene of Hui Le Li. Hui Le Li, built in 1916, is another prototype of late-stage shikumen.

會樂里的弄口裝飾，西式風格。

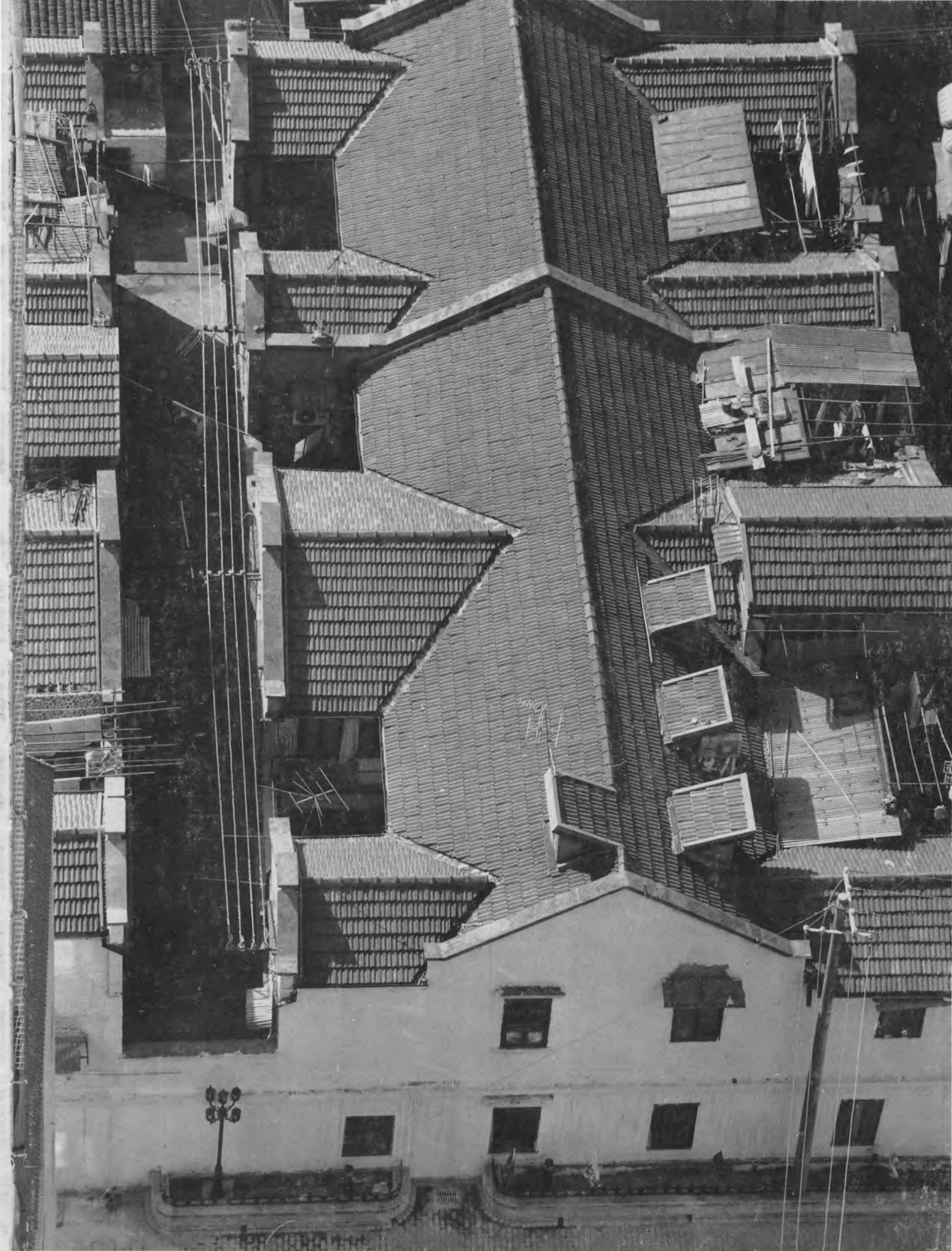
Decorations at the entrance of Hui Le li with Western style.



30



後期石庫門屋頂俯瞰。
Overlooking the roofs of late-stage shikumen houses.



32



泰興路481弄,後期石庫門弄堂。
Lane 481, Taixing road, late-stage shiku-
men.





新開路906弄康福里弄口，亦為後期石庫門弄堂。弄口門洞為西方券柱式，採用西方古典柱式作為裝飾。

The entrance of Kang Fu Li, Lane 906, Xingzha Road. This is another prototype of late-stage shikumen. The entrance of the lane in arch form with Western classical columnar decorations.





康福里弄內。

The interior scene of Kang Fu Li.

康福里內精緻的磚牆工藝。

The delicate brick wall in Kang Fu Li.



37





38



牆角隅石改為水泥抹成。

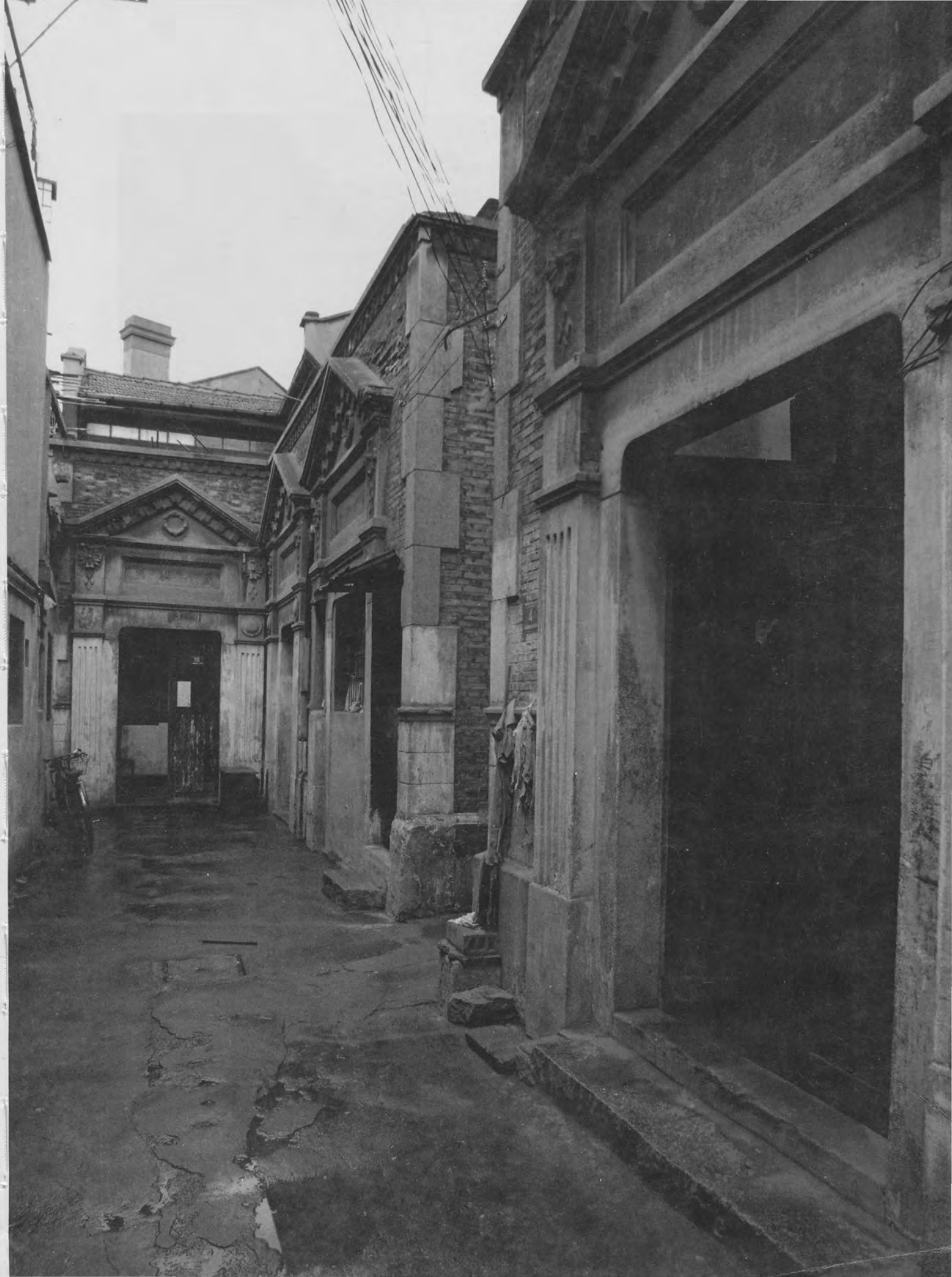
The Corner stone was made of cement.

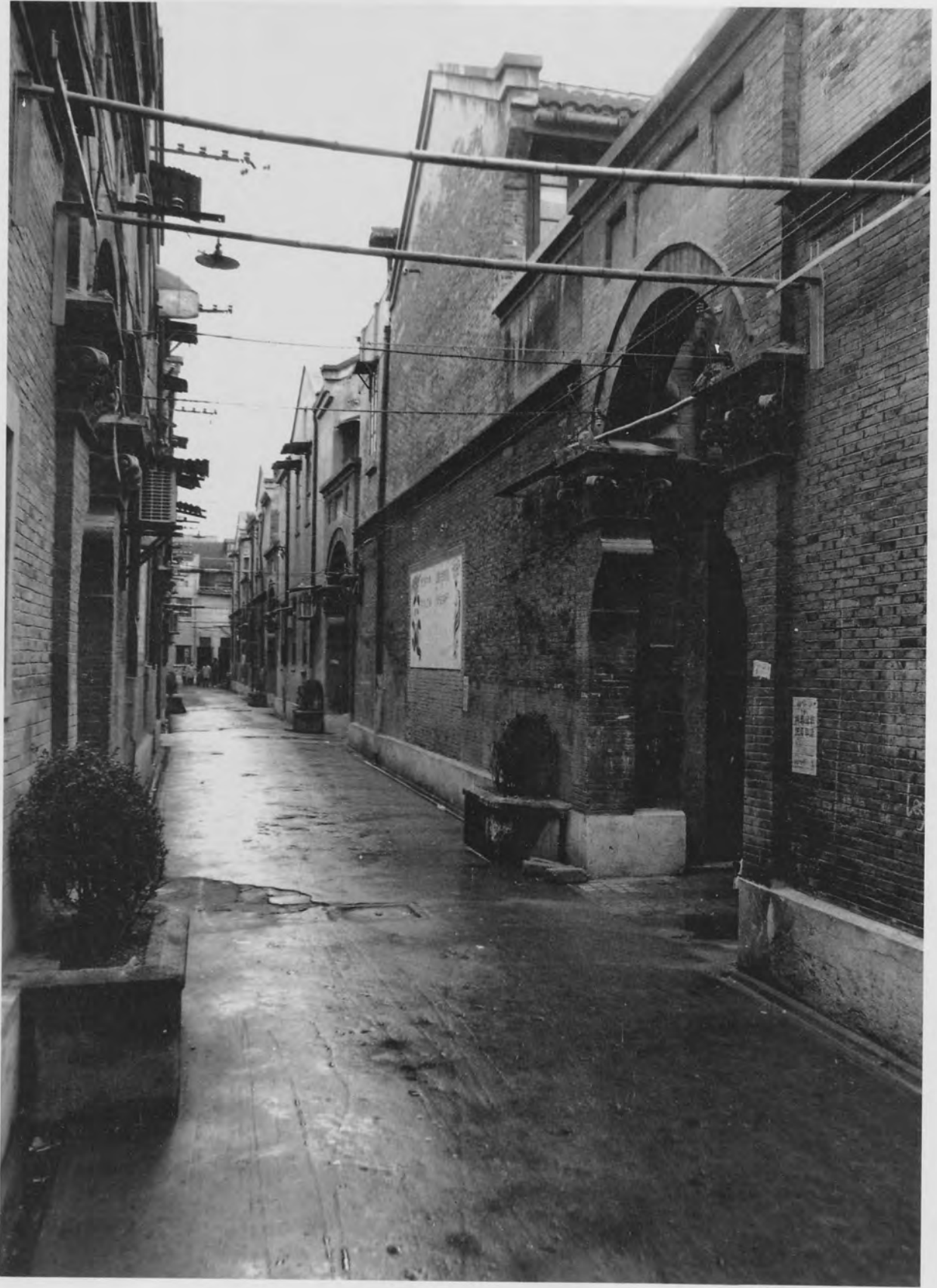
也有幾處牆角為用磚砌成的弧形。

Several wall corners are made into curve forms with bricks.

張家宅弄內，後期石庫門弄堂。

Zhang Jia Zhai, the longtang of late-stage.







④1

尚賢坊，建於1924年，後期石庫門弄堂的代
表。其入口裝飾帶有西方巴洛克建築的特
徵。

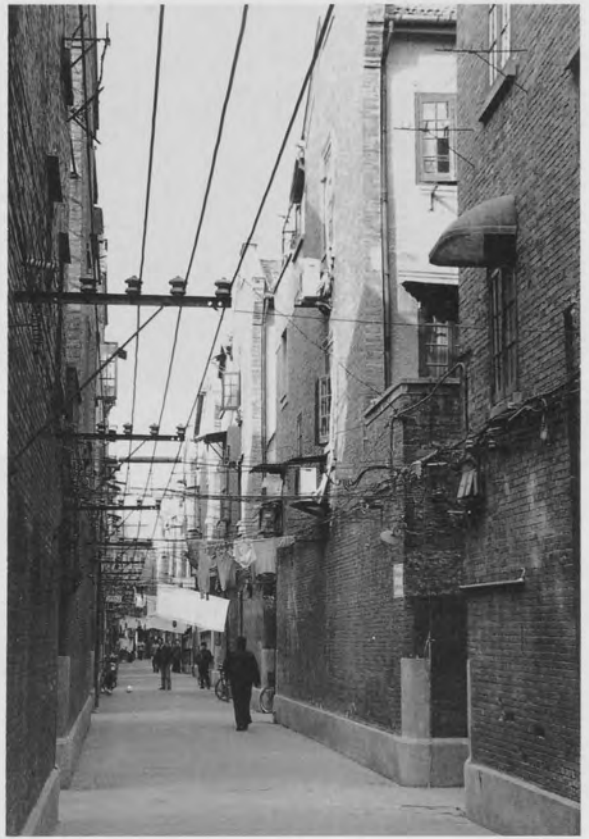
Shang Xian Terrace, built in 1924, is typical
of late-stage shikumen. Its decorations at
the entrance is influenced by Baroque style.



42

尚賢坊弄內俯瞰。
Overlooking the interior of Shang Xian
Terrace.
梅蘭坊弄口。
The entrance of Mei Lan Terrace.

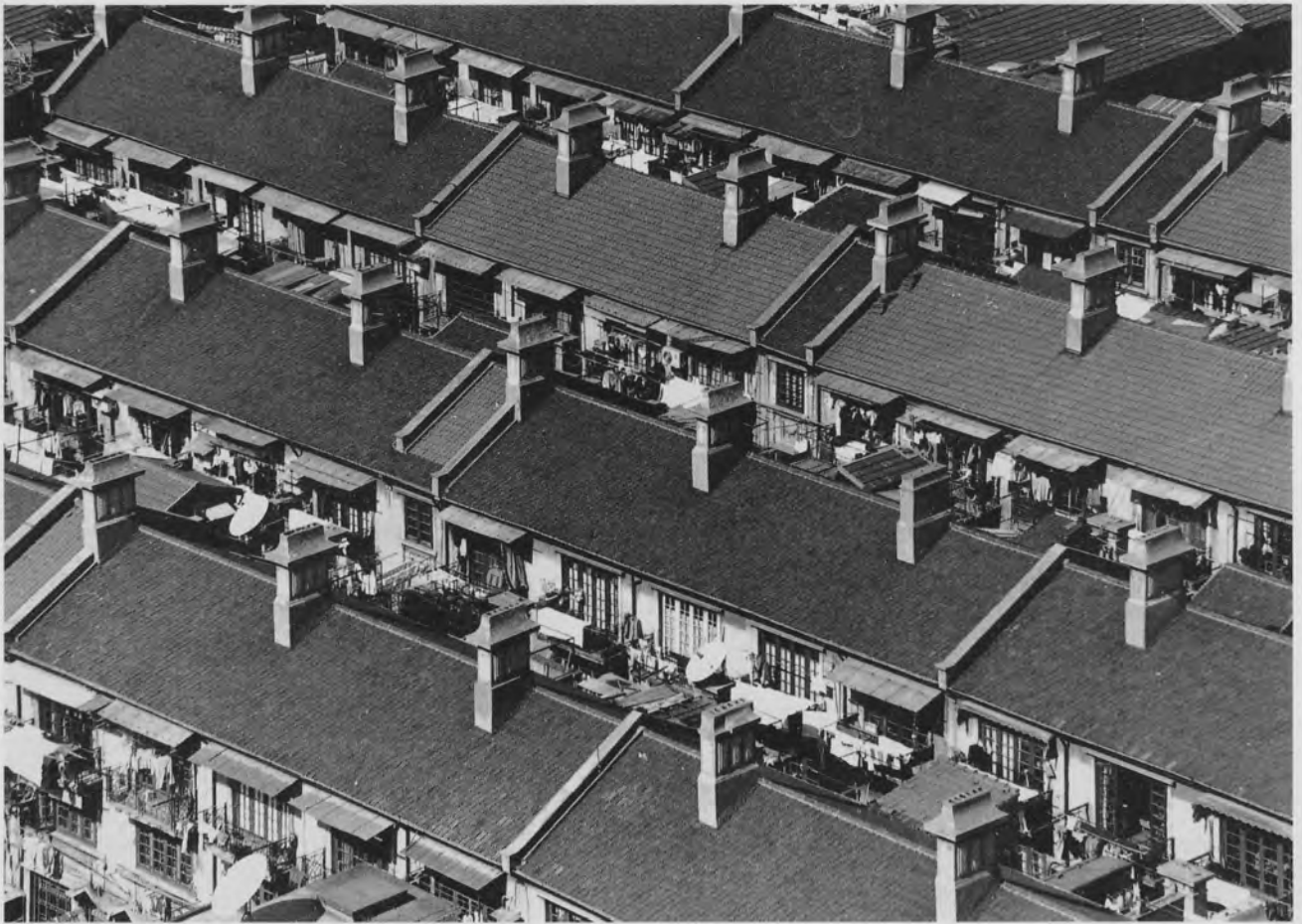




梅蘭坊弄內。
The interior scene in Mei Lan Terrace.



新式里弄。
Newly-styled longtang houses.



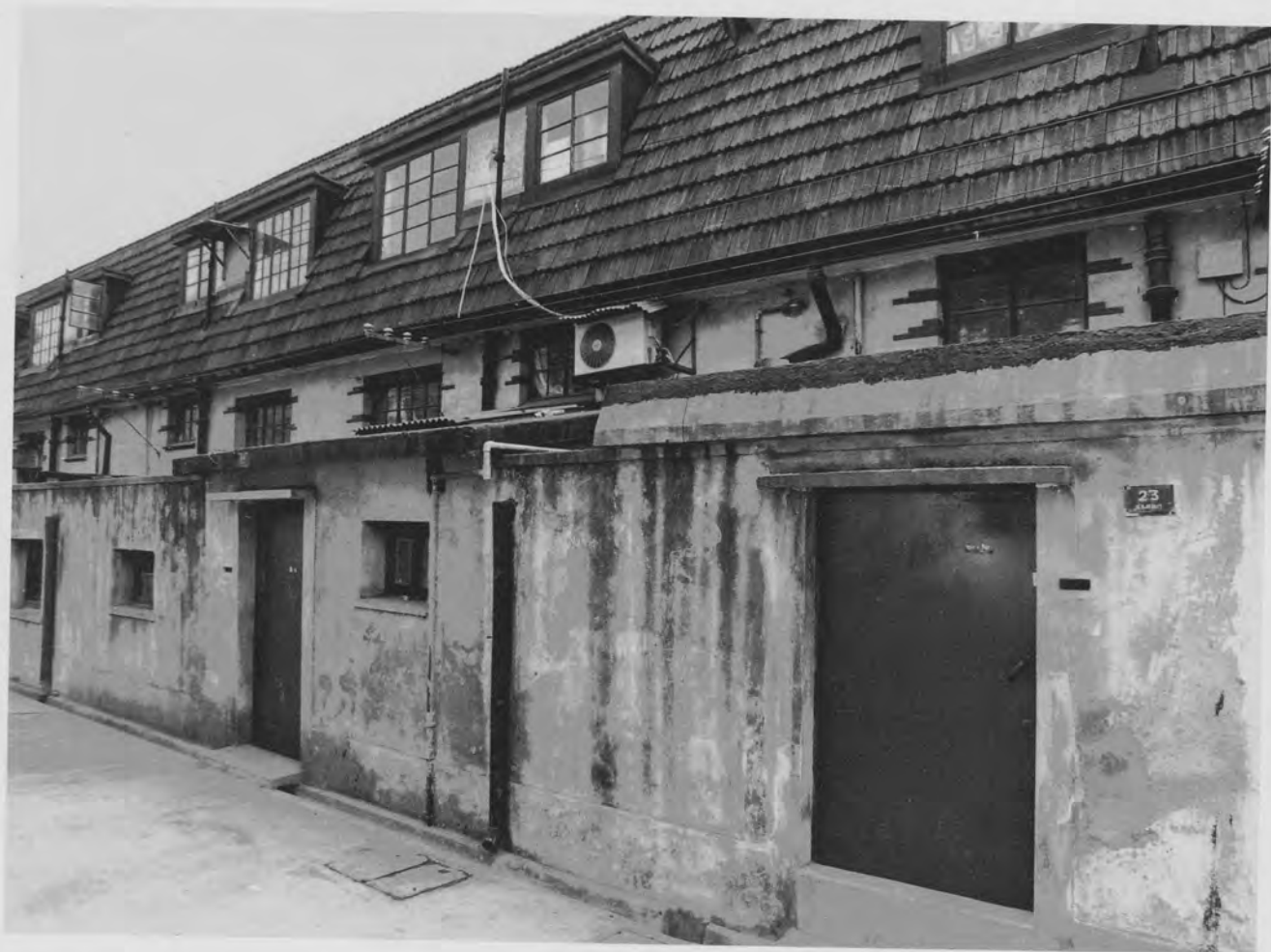
45



四川北路1953弄永安里, 典型的新式里弄。
Yong An Li—Lane 1953, Si Chuan Road,
North, is a prototype of newly-styled long-
tang.



凡爾登花園，建於1925年，新式里弄的代表。
Vurden Garden, built in 1925, is a proto-
type of newly-styled longtang.



48





49



凡爾登花園建築細部，裝飾風格已完全西化。
The detailed decorations of Vurden Garden
are entirely westernized.

50



淮海坊(原名霞飛坊,建於1927年)俯瞰。
Overlooking Huai Hai Terrace (formerly
called Joffre Terrace, built in 1927).





淮海坊弄内。

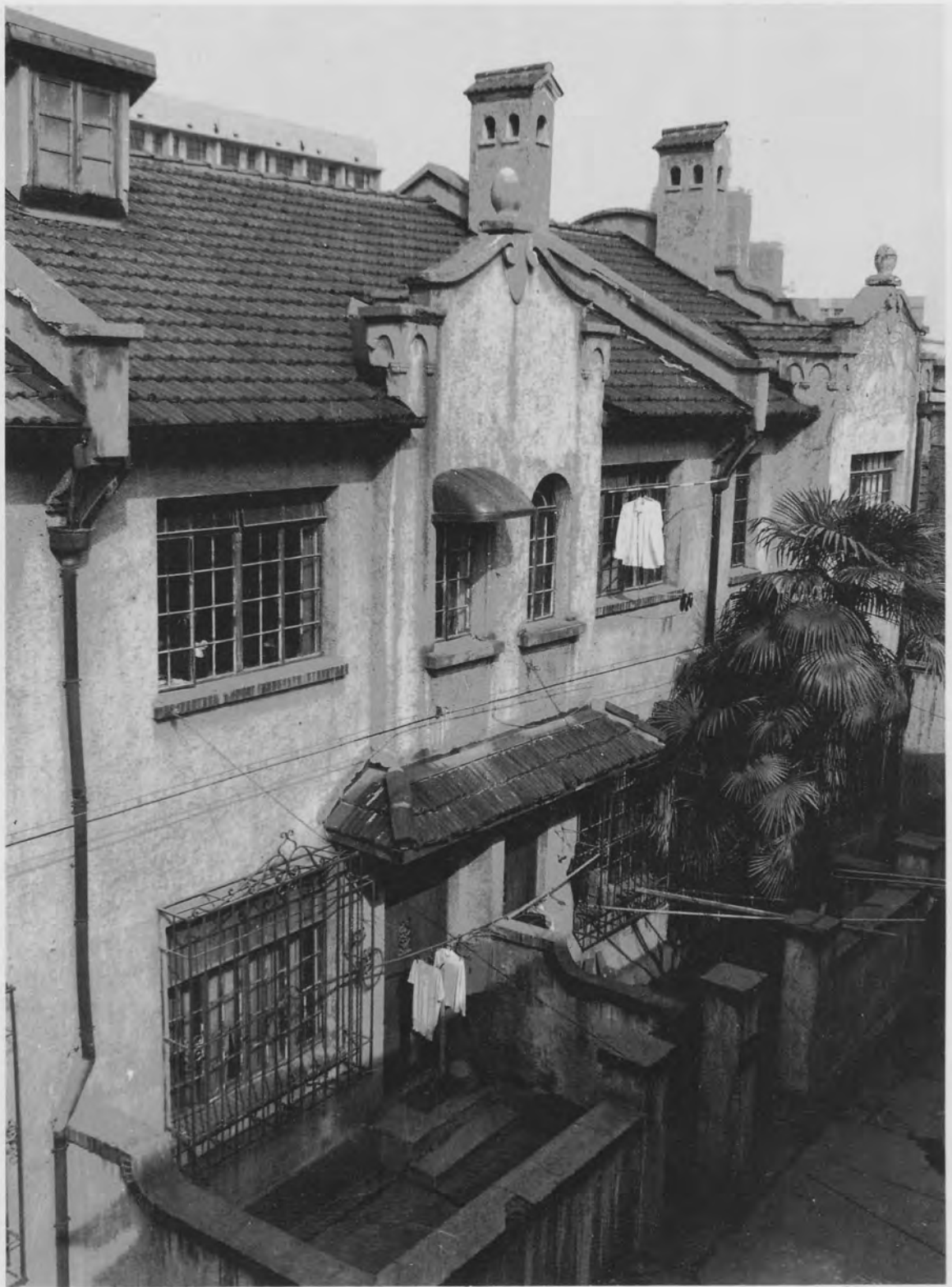
The interior scene in Huai Hai Terrace.



54



静安別墅。
Jin An Villa.

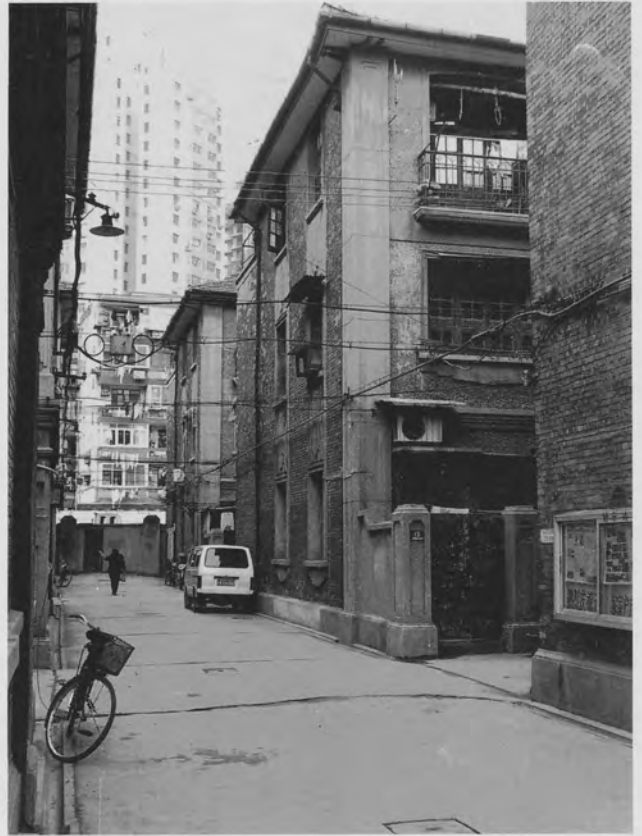


瑞芝村，膠州路148弄，完全西式的裝飾風格。
Rui Zhi Cun, Lane 148, Jiaozhou Road, its
decorations are entirely westernized.



56





三義坊, 萬航渡路223~239弄。
San Yi Terrace, Lane 223~239, Wanhang-
du Road.



涌泉坊，建於1936年，新式里弄的代表。
Yong Quan Terrace, built in 1936, is a prototype of newly-styled longtang.



59



涌泉坊細部裝飾,呈西班牙風格。

The detailed decorations of Yong Quan Terrace with Spanish style.



陕南村, 花园式里弄。
Shan Nan Cun—a garden-styled longtang.



←

樓
125

1.13
11/15

⑥1







63



愚穀村, 愚園路365弄。
Yu Gu Cun, Lane 365, Yuyuan Road.



64



新康花園，公寓式里弄與花園里弄，建於1934年，為西班牙式風格。

Xin Kang Garden, an apartment-styled longtang, was built in 1934 with Spanish style.

新康花園院牆裝飾。

Decorations on the wall of Xin Kang Garden.



65



上方花園，花園式里弄，建於1934年。

Shang Fang Garden, a garden-styled longtang, was built in 1934.

上方花園內現代派風格的建築。

The buildings with modern style in Shang Fang Garden.



66

上方花園內的西班牙風格建築。
The buildings with Spanish style in Shang
Fang Garden.



67

太原新村、太原路45弄，西班牙風格的花園式里弄。

Tai Yuan Xin Cun—Lane 45, Tai Yuan Road, a garden-styled Longtang with Spanish style.



68





太原新村弄内景色。
A scene from Tai Yuan Xin Cun.





71



永嘉新村，公寓式里弄。

Yong Jia Xin Cun, Apartment-styled
Longtang.

永嘉新村局部。

A scene from Yong Jia Xin Cun.





73



蒲園，長樂路570弄，西班牙風格的花園式里弄。

Pu Yuan, Lane 570, Changle Road, Garden-styled longtang.

蒲園內的細部裝飾。

The detailed decorations inside Pu Yuan.

弄堂藝術

空間特徵

上海的弄堂住宅有着強烈的空間藝術特徵。

① 這種空間藝術特徵首先表現在弄堂中不同層次的空間序列上，即從街面到總弄再到支弄最後入戶這樣一種空間組織方式。它將居民的居住空間有序地分隔成公共空間(街道)、半公共空間(總弄)、半私密空間(支弄)和私密空間(住宅內部)這樣幾個不同的層次，但又將這些不同層次的空間有機地組織在一個有序的係列中。這種空間組織方式，對外由於相對封閉，因此產生了強烈的地域感、認同感和安全感，使得整個弄堂形成了一個完整的社區。對內，這種空間組織方式又能帶來一種濃烈的鄰裏感和社區感。總弄是整個弄堂內居民相互交往的公共活動空間，次弄則是近鄰之間的半公共交往空間。在這樣的生活空間極易產生出親密的鄰裏關係，許多人不是由於這種和睦的鄰裏關係而不願搬離弄堂嗎？

我們先來分析一下弄堂的對外空間——沿街空間與弄堂口。臨街的弄堂住宅好似一堵厚“牆”，將整個弄堂團團圍住，使它們後面的弄堂成爲一個封閉的區域。城市嘈雜的街道與弄內安靜的居住環境，被它截然分開。弄堂成爲一種絕好的鬧中取靜的理想居住區。至於整個弄堂的對外聯繫，則僅爲少數幾個弄堂口。然而這堵“厚牆”又並不是一堵真的牆。它在空間上將內部封閉起來，但在視覺上卻又是開敞通透的。它的底層多爲小商鋪。這些店鋪將弄堂與外部的城市公共生活聯繫起來，使弄堂具有了一種“外向型”的空間特徵。同時，弄堂的沿街空間還給整個弄堂帶來了強烈的視覺上的統一性與可識別性。間或出現的底層店鋪，形式各異的二層陽臺，帶來各種圖案裝飾的頂部女兒牆或開有老虎窗的瓦屋頂，錯落有緻、富有韻律，形成了上海城市空間中最具有特色的街景之一。弄堂

口是由外部城市公共空間進入弄堂內部空間的門戶。它往往是視覺的中心和裝飾的重點。弄堂口常用過街樓的形式，既增加了入口的尺度，又帶來了額外的使用空間，使人們一開始便能體會到弄堂空間的高利用率。

再看弄內空間。總弄，對弄外的城市街道來說是內部空間，但對於弄內的居民來說又是外部公共活動空間。這裏是全弄的交通要道，也是全弄居民的公共交往之處。從視覺效果上看，總弄的空間由前後弄門（過街樓）及均勻間隔的住宅山牆組成。山牆之間即為各支弄。支弄弄口往往有磚發券相連，構成了總弄的“沿街立面”。有時總弄內也有一些磚發券或過街樓將弄道分隔成更加豐富的空間層次。從使用上看，總弄是通往各支弄的要道，更起着弄內“公共廣場”的作用。小孩在這裏戲嬉玩耍，老年人在這時休息、聊天，這裏成了名符其實的“社區中心”。

進入支弄以後，空間性質進一步變化。公共性更弱，私密性更強了。它由前後兩排住宅圍合而成，常為盡端式。一排連續的石庫門以及石庫門之間的實牆面，表現出這裏的戶外公共空間性質。但由於寬度小於總弄，空間的高寬比加大，因而封閉性強，產生出強烈的“內部感”。所有外來陌生人一旦進入支弄便處於各家視覺焦點之中。所謂“防衛性空間”便由此產生。可以說，這裏是弄內最安全、最隱蔽、最私密的公共空間。弄堂內特有的濃烈的鄰裏關係主要也在此產生。

從支弄進入石庫門，便完全進入了弄堂住宅的私密性空間。莊重、正式的門加上高高的院牆，由此產生出嚴格的“內外”之分。關上石庫門，便可“與世隔絕”。中國傳統居住方式中那種對閉性與內向性，在這裏又得到重現。

弄堂的空間藝術特徵，還表現在圍合各層次空間的建築立面上。正是這些立面構成了弄堂內特有的空間視覺效果。在總弄的兩側，是有規律而又有錯落的住宅山牆立面。兩坡的山牆加上山牆頂端的裝飾，山牆兩端略低的

水平的廂房側牆檐口和亭子間側牆檐口，構成了主弄兩側的立面韻律。而山牆頂端的裝飾，又因弄堂而異，形成了最能代表各弄堂自己建築風格的視覺元素。

在支弄兩側是住宅的入口立面。這裏往往是設計者最刻意表現其建築風格的地方。在石庫門弄堂中，這裏則是那一排排最能表現出石庫門建築特徵的風格因裡弄而異的富有裝飾性的石庫門。而這一建築立面又並非一個二維平面，而是一個有前後、有進深的三維立面；前面是兩廂的山牆面（單開間聯立的後期石庫門弄堂則沒有廂房的山牆面），由帶石庫門的高大院牆連成一個完整的立面；後面是比石庫門院牆更高的二層廳堂的窗扇和瓦屋頂。它們形成了高低錯落的輪廓，同時又使門內天井空間被顯示在立面上，組合成一種立體的構圖。

弄堂的空間藝術特徵，也表現在戶內的空間組合上。前後天井，將房間在縱向上分成不同的層次，同時又很好地解決了大進深住宅內的通風和採光問題。主、次房間的不同層高使空間利用更有效率，降低的竈披間上更是多出一個亭子間的空間，由此又引出了多少個亭子間的故事。

石庫門和天井

石庫門和天井是石庫門弄堂中最典型、最有代表性的空間元素和視覺元素。

先說石庫門。石庫門由門框、門楣和門扇組成，尺度高大。門框早期多用石頭砌成，後期則石頭、磚頭和水泥都有。早期門框多簡潔，無裝飾。後期則多有裝飾，往往有多重線腳，有時在門框兩邊也會使用西方古典柱式的壁柱，而古典柱式中又多用科林斯式柱或愛奧尼式柱。門扇一般採用5~8厘米厚的實心木門，以門木軸開啟，門面黑色油漆，門上有銅質或鐵質門環一對。黑色門扇加上金屬門環，使石庫門住宅平添了幾分莊重。門楣部分是石庫門最為精彩的部分。這裏裝飾最為豐富。在早期石庫門中，

門楣常模仿江南傳統建築中的儀門做成中國傳統磚雕青瓦壓頂門頭式樣。後期受到西方建築風格的影響，常用三角形、半圓形、弧形或長方形的花飾，類似西方建築門、窗上部的山花楣飾。其中也有一些門楣做成頗為地道的西方古典山花式樣，如三角形或弧形的山花，有時也有巴洛克式卷渦狀山花。有些石庫門中，在門楣與門框之間還有一個過渡層。裝飾上比上部的山花形楣飾簡潔，兩旁是門框兩側凸出牆體的壁柱的向上延伸，中間內凹部分則有浮雕裝飾，亦或寫上四字吉祥額批。石庫門是上海弄堂建築中極富特色的部分，“石庫門弄堂”也由此得名，成為弄堂住宅的代名詞和一種標志。

再看天井。在中國傳統住宅中，庭院是必不可少的。大型住宅中常有所謂“庭院深深深幾許”之嘆。弄堂身處大都市上海，使用對象為城市中產階級，地價、房價限制了住宅的面積，無法在住宅中留出大宅院。而小小的天井也就充當了傳統住宅中庭院的作用，使緊湊、局促的住空間增加了一些通透感。從大尺度上說，弄堂住宅是一種高密度住宅。建築間距狹窄，缺少大面積室外空間。但從小尺度上來說，天井的設置則在很大程度上彌補了這一缺陷，使房屋不覺擁擠，室內外空間交相輝映，在心理感覺上建築密度被大大降低了。

天井分前天井與後天井兩類。

前天井的基本功能是改善室內的通風與采光，並提供住宅內部的露天活動場所，同時也使弄堂的公共室外空間與住宅的內部空間之間有一個過渡。它雖然很狹小，對於門外弄堂的公共空間來說顯得封閉而又隱蔽，但對於室內空間來說它又顯得開敞、“公共”得多。它面積不大，卻巧妙地達到了空間循序漸進的效果。

後天井則主要用來滿足後面房間的通風與采光要求。同時也使由於進深過大而帶來的室內空間過於沉悶的局面有所打破。

天井提供了住戶生活中不可缺少的室外活動場所。這種露天但又封閉的空間既很好地保持了住宅與自然——陽光、雨水、綠化——的聯繫，又有別於戶外嘈雜的公共環境，是一種亦內亦外的特殊過渡空間。對內，它是一個“外部”空間：沒有屋頂，陽光和雨水可以渲泄而下，花草樹木可以茁壯成長；對外，它又是一個不折不扣的“內部”空間。進入天井，客堂間落地的通長格子門，兩廂大片的花格窗，都使天井與室內空間保持着最密切的聯繫。在這裏，室內室外被真正有機地統一起來了。

建築裝飾

弄堂建築裝飾豐富多彩。作為一種住宅類型，弄堂建築的空間形式與視覺形象大同小異，存在着廣泛的共性。而弄堂建築的裝飾，則往往是區別弄堂之間視覺形象特徵的最主要標志。各弄堂的可識別性主要通過不同的裝飾——一種極易讓人留下深刻印象的視覺元素而體現出來。這也就是每個弄堂的建築裝飾都被仔細刻劃的主要原因。

首先是弄口的裝飾。弄口是弄堂的門戶，它的形象必須成為整個弄堂的標志。因此這裏往往都被設計者和建造者精雕細琢。一般弄堂口均有過街樓，這既可增加有效使用面積，也可增加弄口的尺度，以增強其標志性。過街樓下往往有半圓拱券，拱券之上的過街樓立面是重點裝飾的部位。其上都標有弄堂的名稱、建造年代，字符周圍則總有繁覆的圖案裝飾，具有鮮明的標志性。整個弄口的造型和裝飾多採用西式建築風格，但也有少數弄堂採用中國傳統的牌樓門形式。後期的石庫門弄堂弄口也有採用簡潔的現代圖案裝飾的，其風格來自西方裝飾藝術派建築的影響。在花園里弄和公寓式里弄的弄口，則多用西班牙式建築風格的造型與飾。

第二個裝飾的重點是每家每戶的石庫門。石庫門的裝飾風格成為形成各弄堂可識別性的重要視覺元素。走

遍上海，到處都能見到有着強烈、統一的構圖特徵的石庫門。然而，你又絕對找不到任何兩個弄堂的石庫門會有雷同的裝飾。整個城市被如此協調地統一在同一個風格之中，但又給各弄堂建築留下了一個盡可以發揮其自身風格的空間。現代城市所缺少的，往往不就是這樣一種既統一協調、又千變萬化的建築景象嗎？走近每一個石庫門，你都會被那千姿百態、風格各異的裝飾所深深吸引。尤其是石庫門的門頭裝飾，其形狀有三角形、半圓形、弧形、長方形或組合形；其上的浮雕更是各不相同，有地道的歐洲古典山花裝飾，有巴洛克式的卷草、蛋飾和大卷渦，也有中國傳統的吉祥圖案，更有大量說不清到底屬什麼風格，然而卻又充滿了設計者與建造者創造性的藝術發揮。還有一部分石庫門，在門頭裝飾之下還留有一個空間，寫上一些表達設計者或使用者的吉祥文字，使西方色彩頗為濃重的裝飾中流露出中國傳統文化的痕跡。比如在一些弄堂中統一使用一些都帶有“德”字的“四字真言”，如“唯聽用德”、“唯德是輔”、“光明厚德”等等，不僅使每一座門都具有了明顯的可識別性，更體現出建築的文化內涵。以文字點景，以德寓於其中，怡情養性，陶冶情操，表現出中國居住文化的特徵。

在弄堂中，建築山牆上的裝飾也是使弄堂具有形象識別性的一個重要手段。當你走近弄堂，山牆尤其是山牆的頂端很容易成為第一視覺印象，它往往位置最顯眼，尺度最大。因此這裏也就成為設計者與建造者精心雕琢的一個裝飾高潮。為使整個弄堂建築風格統一，在同一個弄堂中山牆上的裝飾圖案往往都做成統一的風格，使弄堂產生強烈的可識別性。這些裝飾圖案一般都很精緻，用水泥做成，以青磚或紅磚的牆面為背景，顯得突出、高雅而又落落大方。在有的山牆面上，還會有一兩個陽台懸挑出來，使牆面更顯活潑。陽台的欄桿則也是一個重點裝飾的部位，它的裝飾風格，往往與石庫門門飾或牆面裝飾協調

統一。

此外，在有的石庫門弄堂中，還常常會有重重疊疊的半圓磚券或過街樓，這些券門或過街樓也是極富裝飾性的部位。它們既是標明弄名、門牌的指向性標志，更是使弄堂空間具有藝術性、裝飾性的重要手段，而其上的題辭、花飾本身，往往就是各弄堂及各支弄的識別符號。同時它們又使弄內空間有所分隔，打破了弄內單調感和狹長感，增加空間的層次，使各空間既相互分隔、區別又相互滲透、連通，使弄堂建築更具藝術性和裝飾性。

The Art and Design

The Features of the Space

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The longtang house in Shanghai possess an outstanding feature in spatial art. This feature manifests itself first in the different layers of space, that is, the order in which the arrangement of space is made from the street to the main lane, then to sub-lanes and finally to the house. The living space of the residents in good order as the following layers, such as the public space (streets), semi-public space (main lanes), semi-private space (sub-lanes) and private spaces (inside the residences). This way of amangement, being quite enclosed while looked from outside, brought forth a strong sense of regionalism, recognition and safety, making the whole longtang area an entity. And within the longtang, such arrangement space has brought a rather strong sense of good neighborhood and community. The main lanes are the places for public activities where the residents can communicate with each other, and the sub-lanes are the places for the close neighbors to carry on their semi-public activities. The good neighborhood relationship is likely to take shape under such living spaces. A good many residents are not willing to move from the longtang of such a good neighborhood relationship.

Now let us first analyze the exterior spaces of the longtang, that is, the space along the street and the entrance of the longtang. The houses facing the street look like a thick wall, enveloping the whole longtang area, making the longtang an enclosed area, thus separating the city's bustling street from the quiet living surroundings inside the longtang. Hence the longtang have turned into an attractive place where people can find quiet and comfortable despite of outside noises. There are only a few entrances of the longtang leading to the outside. Moreover, this kind of "thick wall" is not really a "thick wall", it envelopes the inside space, but is accessible and visually open. There are always small shops on the ground floors of the houses facing streets, which link the public activities inside and outside of the longtang, making the lanes have the "sociable" space features. Meanwhile, the longtang space facing the street have brought the longtang a strong sense of unity and recognition. Some shops on the ground floors have balconies in different styles on the second

floor, parapets of various designs and decorations on the top, tiled roof with a small window of an attic, presenting an attractive and rhythmic picture and constituting one of the most representative scenes in Shanghai streets. The entrance of the longtang is the place where people walk from the city's exterior public space into the new space inside the longtang. It is always the visual center and the center of decorations. There is always an overhead building at the entrance, which makes the entrance look bigger as well as offers more living space. As soon as one finds the overhead building, he will notice the high utilization ratio of the lane spaces.

Now let's analyze the spaces inside the longtang. The main lane is the inside space of the city streets outside the longtang, as well as is the outside space of the public activities for the people living in the longtang. It is the vital traffic line and the center of public activities for the people living in the whole longtang area. As far as visual effect concerned, the space of the main lane is composed of the front and back main entrances (including the overhead buildings), and the gables of the houses links with each other in orderly row. Between the gables are the sub-lanes. There are also overhead buildings and arches at the entrance of the sub-lanes, thus forming a street-like main lane. Even in the main lane, there are overhead attics and arches separating the lane into different parts, presenting more attractive space. As far as the function is concerned, the main lane is the leading access to all sub-lanes, playing the role of the "public square" in the lane area. The main lane is actually the center of community where children are playing and the aged people are resting and chatting.

The nature of the space has changed in the sub-lanes, where less public and more private atmosphere prevails. The sub-lanes are amid two rows of houses, always closed at one end. As the sub-lanes are less wider than the main lane, the ratio of height to width of the space there is bigger, thus becoming more closed and showing a strong sense of privateness. Once a stranger enters the sub-lane, he will be under the line of sight of all the neighborhood. Therefore, the sub-lane can be called as a "defensive space". It is a safest, most concealed and most private public space. The good neighborhood relationship has taken shape there.

Entering the gate of a shikumen longtang, one entirely

finds himself in a private space of the longtang residents. The exterior and the interior of the house are strictly separated by its solemn gate and high wall. After closing the gate, the house is entirely separated from the outside world. The closeness and privacy of the Chinese traditional way of residence has been taken into consideration here.

The features of the spatial art in longtangs manifest themselves also in the solid surfaces of the different layers of space in longtang. These solid surfaces constitute the peculiar visual effect of the space in longtangs. On both sides of the main lane, there are orderly and varied solid surfaces of gables. The gables on the two sides, the decorations on the eaves of the gables, the dado wall of the wing rooms on the two sides of the gables and the eaves on the side wall of the small back room, constitute the special features of the solid surfaces of longtang. Moreover, the decorations on the top of the gables are the most representative architectural element, a style of its own.

The solid surfaces of the entrances of the houses, on two sides of the sub-lanes, are the very place where the designers show their own styles. In shikumen houses, they are a row of decorative shikumeng gates with different architectural styles which can best manifest the special architectural styles of shikumen. Moreover, this kind of solid surface is not merely a surface, but a three dimensional solid surface with both front and back parts. The front part is the gable surface of the wing rooms (There is no gable surface for late-stage shikumen houses of one-room unit plan), and the big and high courtyard wall with shikumen gate formed an integral solid surface. The back part is composed of the windows and tiled roof of the two-storeyed house which are higher than the wall of the front courtyard, thus presenting an attractive picture, making the space of the front courtyard appear on the solid surface, showing a complete three dimensional scene.

The spatial art features of the longtang also manifest in the space composition inside the residence. The front and back courtyards separating the residence into different layers, have also solved the problems of ventilation and light for big houses. The different height of the main and subsidiary rooms makes the utilization of the space more effective. There is a space for a small back room (Tingzujian) situated above kitchen. For years, there have been many

moving stories from Tingzajian.

Shikumen Gates and Courtyard

The shikumen gates and courtyards are the most typical and representative visual and space elements in the shikumen longtang houses.

First, let's discuss the shikumen gate. A gate is composed of a big gate frame, gate lintel and gate panels. At the early stage, the gate frames were always made of stones, and later on they were made of stones, bricks and cement. The gate frames at the early stage were very simple without decorations. At the late stage, there were decorations on the gate frames with lines. Sometimes the pillars with Western classic order were used on both sides of the gate frame, of which the pillars with muslim order or Ionic order were frequently used. The gate panels, always made of solid wood with a thickness of 5-8 cm, painted in black, opened with a wooden shaft, had a pair of bronze knockers. The black panels and metal knockers have made the gate look more imposing. The gate lintel is the most attractive part of shikumen gates. The decorations there are very rich. In the early-staged shikumen houses, the gate lintels were always made into the Chinese traditional order with carved brick sculptures and tiled roof by copying the "ritual gate" (Yi Meng), a traditional order to the south of the Yangtze River. At the late stage, influenced by Western architectural style, triangular, semi-circular, curve or rectangular pediments were used, similar to the festoon ornaments on the gates and windows of Western architectures. Some of them were the typical Western classic festoons like triangular or curve festoons, and a few were wen Baroque. There is an additional part between the lintel and frame with more simple ornaments than the festoons on the lintel. On its sides are the extensions of the wall pillars. There are relievos on the concave part in the middle, or with four Chinese characters showing happiness and good luck chiselled on it. The shikumen gates are the most representative parts in Shanghai longtang architecture. Hence the name of shikumen longtang, have become the synonyms of longtang residences.

Now let's explain "Tianjin" (small courtyards). The courtyards are inseparable parts in Chinese big traditional residences. Speaking of the big residences, people always ask, "How big is the courtyard?" The longtang house were located

in Shanghai, serving mainly for the middle-class families. The space of the longtang houses were limited by the price. No bigger space could be left for a big courtyard in such residences, so the small courtyard had been playing the role of big courtyards, making the small and contracted house look a little bit spacious. The longtang house is the most contracted residence with little space between two houses and without big outdoor space. However, the small courtyard has made up this disadvantage, making the house look more spacious. The spaces inside and outside the gate seem to be connected together, thus making the residents feel much spacious psychologically.

There are two kinds of courtyards: front and back courtyards. The front courtyard is mainly used for ventilation and light, and is also served as a place for the people living in the house to carry on open-air activities. It is also a place leading to the public outside of the door from the residents inside of the door. Though it is small in space, it is actually quite inclusive and enclosed in the whole longtang area, and is quite open and public within the house. Anyhow, the small space has achieved good results.

The back courtyard is mainly used for providing ventilation and daylight to the back rooms. It also aims at breaking the oppressive atmosphere of the indoor spaces stemming from the big-sized residence.

The courtyards provide the inseparable place for the residents to have their open-air activities. This kind of open-air and enclosed spaces has on one hand kept the link of the residents with natural sunshine, rainfall and plants, and on the other hand is different from the outside noisy public environment. It is, therefore, a special interior as well as exterior space. In the residence, it is an "exterior" space without roof, sunshine and raindrops fall upon and flowers and trees can grow freely here. In the whole longtang area, it is entirely an "interior" space. Entering the front courtyard, one can find the vertical lattice door of the parlor and the lattice windows of the wing rooms, which keep well the link between the front courtyard and the indoor space. Here the exterior part and interior part are well connected together.

The Architectural Decorations

There are various forms of decorations in the longtang. As one sort of residence, its space form and visual image are

more or less the same and have much in common. Moreover, the decorations of the longtang architectures are the most important marks which can distinguish the special feature of the visual image of different longtangs. Various longtangs can be recognized by the different decorations, that is, by some specialities of visual element which can leave the people with deep impressions. This is also the main reason for each longtang to pay much attention to its own decorations.

First, attention is paid to the decoration at the entrance of the longtang. The longtang entrance is the gateway, this should be the symbol of the whole longtang. Therefore, the designers and architects have done a very careful and meticulous job for it. Most of the longtang have overhead building above the entrance, which can increase the space as well as make the entrance more attractive and symbolic. The overhead building is supported either by semi-circular arch on lintel. The overhead attic over the arch is the main part for decoration. The name and the date of building of the lane have been marked there with complicated designs and ornaments, which is symbol of the longtangs. The Western architectural styles were widely used at the entrances of longtangs. A few longtangs had adopted the arch form of the Chinese traditional style. At the entrances of the late-stage shikumen longtangs, influenced by Western art, modern simple designs were adopted. The Spanish styles of architectural designs and ornaments were adopted.

The second important part for decoration was the shikumen gates. The ornamental styles of the Shikumen gates were the most important visual elements for recognizing the longtang. If one had combed Shanghai, he might find some Longtang gates with the same designs, however, he could never find the shikumen gates in two different longtangs with the same designs and ornaments. The whole city had harmoniously adopted the shikumen gates, but each longtang had its own space to show its own style. What the present cities short of is the architectural scene which is unified in harmony as well as varied in different styles. If one had studied the Shikumen gate, he would be fascinated by the ornaments in different styles and various designs. Especially the ornaments on the triangular, semi-circular curve, rectangular or mixed forms of pediments. The reliefs on the gates are also in various forms, such as

the typical European classic ornaments, Baroque ornaments and the Chinese traditional designs of good luck. There had been many architectural designs which didn't belong to any style, but were made by the designers and architects to show their creative talent. On some shikumen gates, under the lintel, there was a small space on which an inscription showing good luck chiselled by the designers. These were traces of Chinese traditional culture in the gate with rather strong Western-styled decorations. There had always been four-character motto with the character "virtue" in it, for example, "only virtue is acceptable", "virtue is most helpful" and "brightness and virtue". This had not only made each lane recognizable, but also showed the cultural connotation of the architecture. By using the mottos with the character of "virtue" in them was to make decoration, and moulding people's temperament in the other, here the special Chinese cultural feature can be manifested.

In the longtang, making the decorations on the gables was also an important measure to enable the longtang become recognizable. After one enters the longtang, the gable, especially the top of the gable easily become the focus of his sight. The gable, being at the most eye-catching location and big in size, is likely to be the first visual impression in the lane. Therefore, the designers and architects had made great efforts to make decorations on it. In order to use the unified architectural style for one longtang, the decorations on the gable in one longtang are all in one style, thus making the longtang more recognizable. The decorations on the gable, delicately designed, made of white cement with the wall of blue and red bricks as the background, look elegant and attractive. Sometimes, there are one or two balconies on the gable wall, thus making the gable more active. The railings in the balconies are also important parts for decorations, whose style should be the same one of the gable decorations.

Besides, some semi-circular arches and overhead buildings above the lanes, are also important places for decorations. With the longtang's name, numbers of houses being marked on them, these decorations have made the longtang more artistic and decorative. The inscriptions and designs on them are always the signs of recognition for the main lane and sub-lanes. The overhead longtang and semi-

circular arches have divided the space of the lanes, thus changing the monotony and narrowness of the lanes. adding space and dividing the space into layers, is seperation and unification at the same time.



弄堂口總有一個明顯的大門。在石庫門弄堂中，這個大門往往總是和上部的過街樓組合在一起的。它也往往是最注重立面裝飾的地方。圖為曹家街45弄入口。

There are always eye-catching gates at the entrances of the longtang. In shikumen longtang, these gates are more often connected with the over-head attics. More attractive decorations have been made on these parts. The picture shows Lane 45, Cao Jia Road.



1921

商店

威海路172弄入口。

The entrance of Lane 172, Wei Hai Road.



茂名北路230弄榮康里入口。具有強烈的西式裝飾風格。

The entrance of Rong Kang Li—Lane 230, Mao Ming Road, North, with strong Western architectural style.

斯文里弄口，裝飾較簡潔。

Decorations at the entrance of Si Wen li is more simplified.



四川北路1953弄永安里弄口，是不太地道的西方古典風格。

The entrance of Yong An Li—Lane 1953, Sichuan Road, North, slightly influenced by Western classical style.

泰興路507弄弄口，建築風格受西方影響，但裝飾簡單。

the entrance of Lane 507, Taixing Road, influenced by Western architectural style with simple decorations.



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新昌路87弄祥康里入口,呈西方古典風格。
The entrance of Xiang Kang Li, Lane 87,
Xin Chang Road, with European Classical
style.



張家宅路33弄誠意里入口，西式風格，但裝飾較簡潔。

The entrance of Cheng Yi Li—Lane 33, Zhangjiashai, is in Western architectural style with simple decorations.

福田村入口，受到現代建築影響，呈藝術裝飾派風格。

The entrance of Fu Tian Cun is influenced by modern architectures with Art-Deco style.

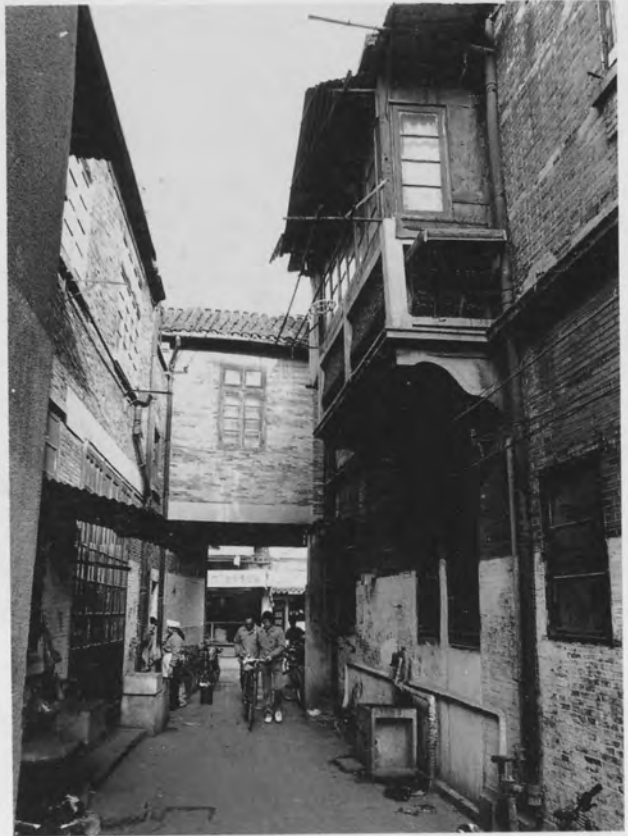


大田路300弄入口,採用西方券柱式,柱頭為愛奧尼式。

The entrance of Lane 300, Datian Road, with Western arch form and Ionic columns.



許多弄堂的弄口結合小雜貨店布置。
Small groceries can be found at the en-
trances of many longtangs.



張家宅路48弄過街樓。

The overhead attic of lane 48, Zhangjia-zhai Road.

慈谿路90弄內的過街樓。

The overhead attic of lane 90, Cixi Road.



93

券門常常被用來分隔弄內的空間。這是建國西路410弄建業里內部，半圓形券門圍合成一個公共廣場。

Arches are always used to separate the space in longtang, Here is the scene inside Jian Ye Li—lane 410, Jianguo road: the semi-circular arch makes a “square” within longtang.



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進入弄堂後，主次弄相交處往往成爲弄內的公共交往空間，在這裡可以進行各種公共活動。

The intersection of the main and sub-lanes is always the place for the residents to carry out various public activities.

南京西路270弄同福里弄內路口。

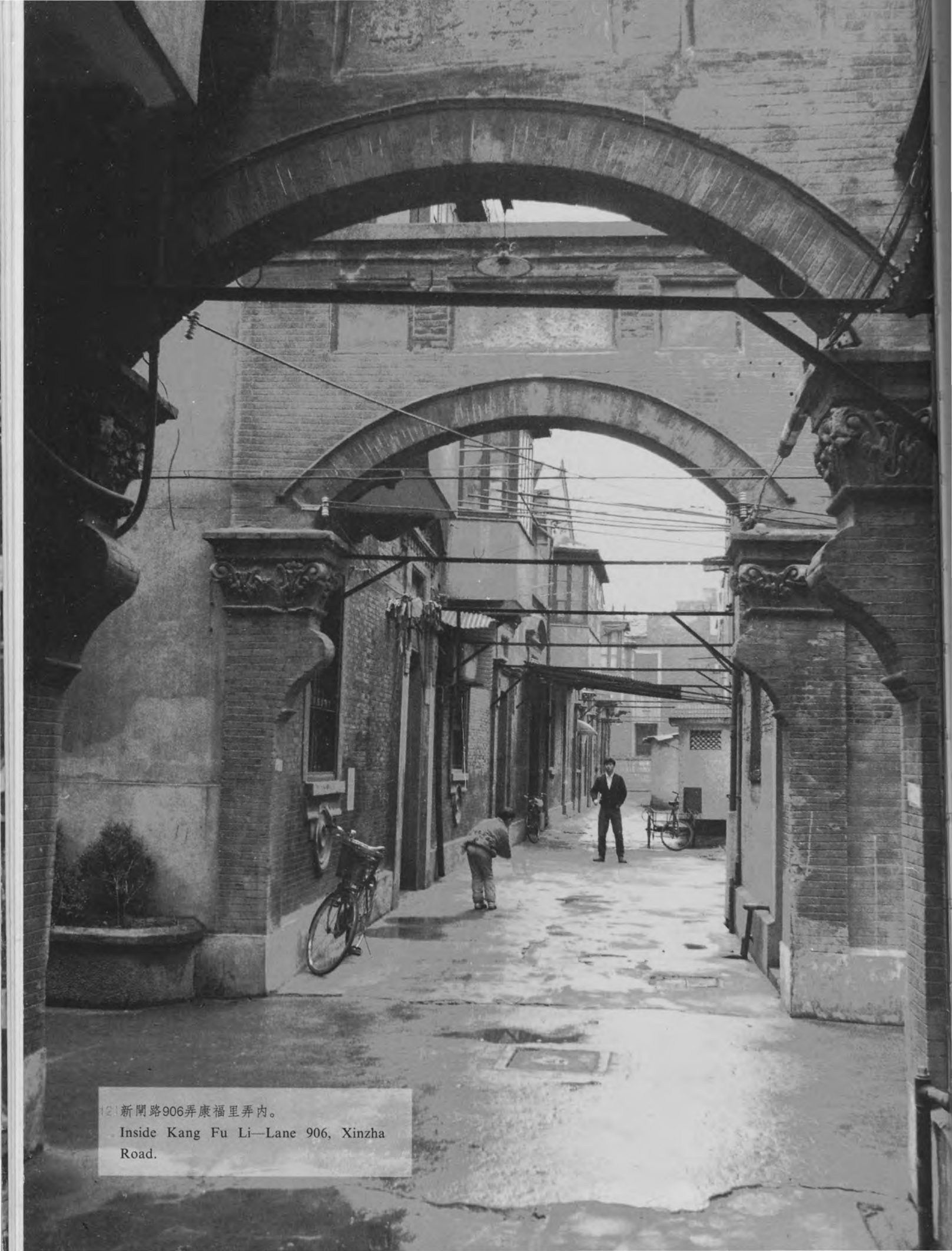
The entrance of a sub-lane of Tong Fu Li
—Lane 270, Nanjing Road, West.





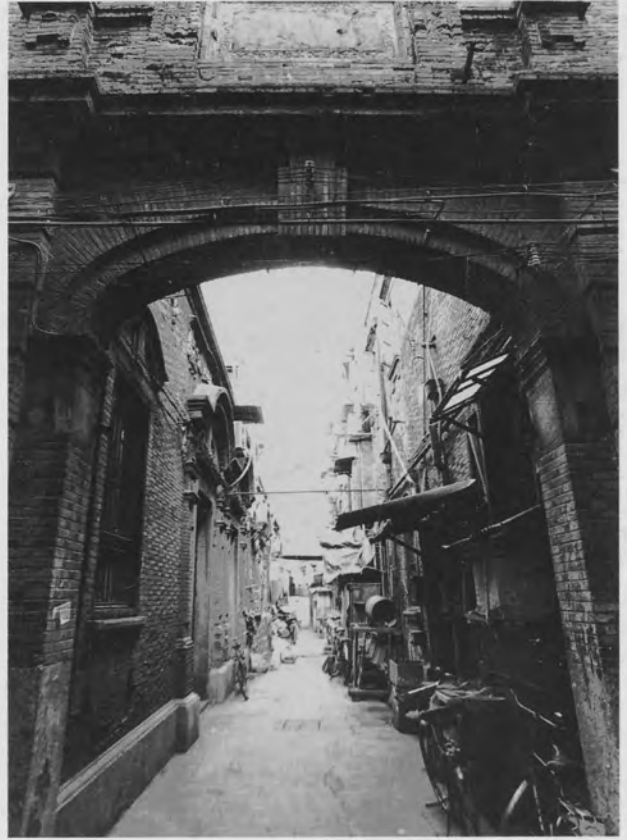
會樂里弄內。

Inside Hui Le li.



121 新聞路906弄康福里弄內。

Inside Kang Fu Li—Lane 906, Xinzha
Road.



步高里弄内。
Inside Bu Gao Li.
威海路590弄弄内。
Inside Lane 590, Weihai Road.

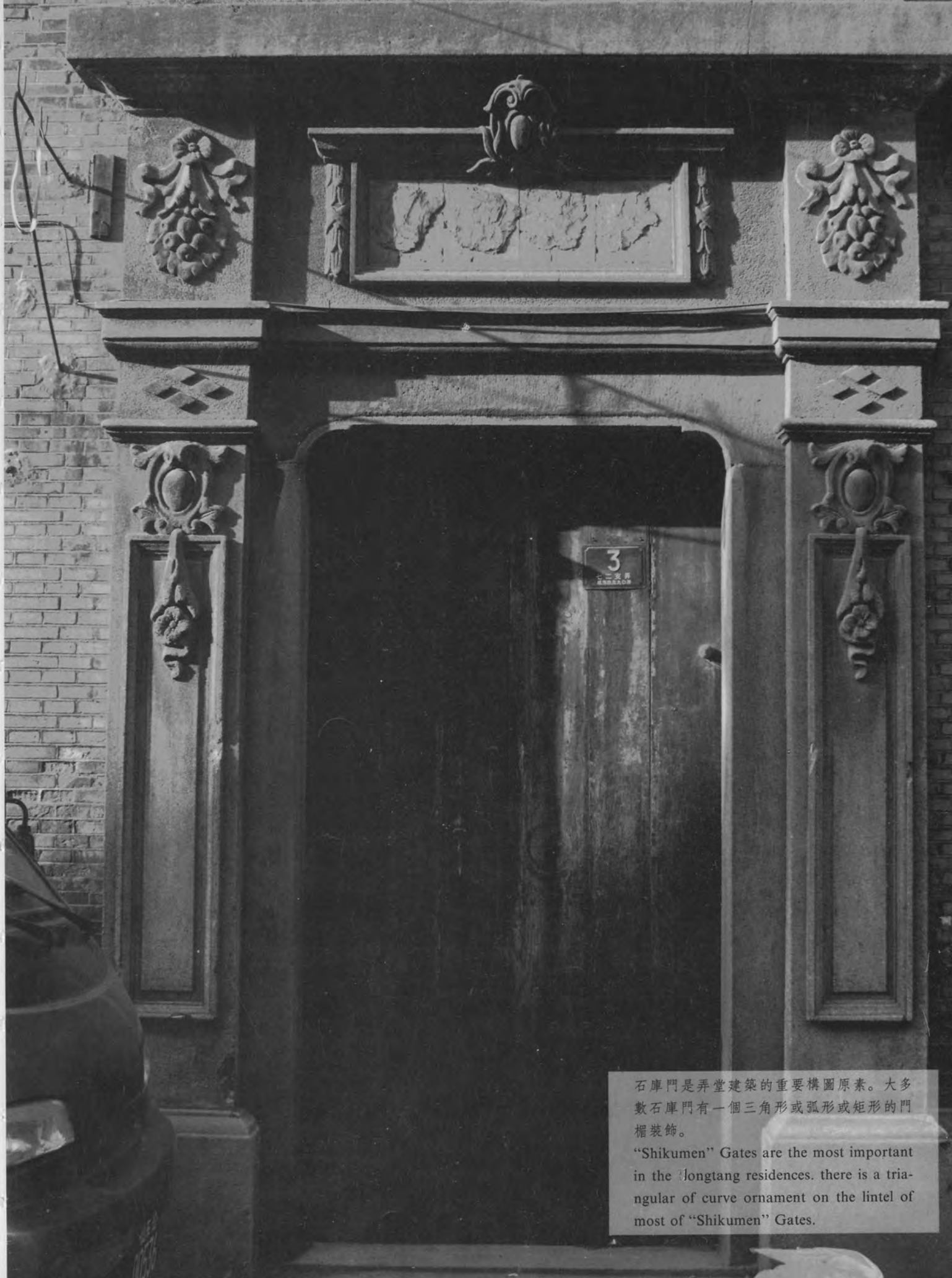


98



風格各異的石庫門。

“Shikumen” Gates in different styles.

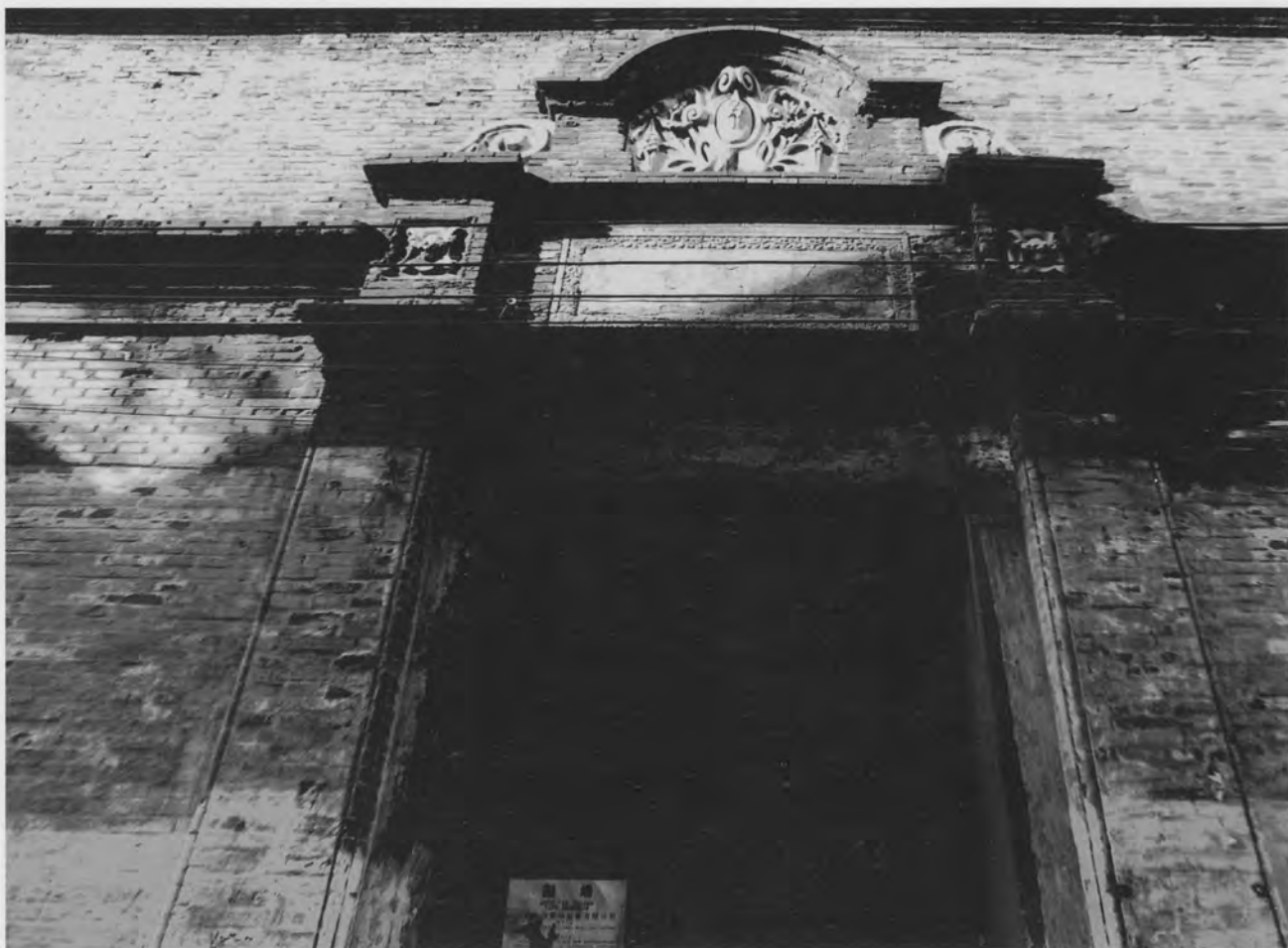


石庫門是弄堂建築的重要構圖原素。大多數石庫門有一個三角形或弧形或矩形的門楣裝飾。

“Shikumen” Gates are the most important in the Hongtang residences. there is a triangular of curve ornament on the lintel of most of “Shikumen” Gates.



威海路590弄内的石庫門。
“Shikumen” Gates inside Lane 590, Wei-
hai Road.



101



風格各異的石庫門。
Shikumen gates in different styles.



山陰路57弄四達里內的石庫門，採用西式弧形山花裝飾。

“Shikumen” Gates in Si Da Li—Lane 57, Shanyin Road, adopting Western curve ornament decorations.

昇平街41弄石庫門，裝飾簡潔。

“Shikumen” Gates in Lane 41, Shengping Street, with modest decorations.



風格各異的石庫門。
Shikumen gates in different styles.



一道牆、一排石庫門把住宅內分隔成兩個截然不同的空間——一面是可以與鄰居們交往的弄堂，一面是完全私密的內部天井。這是山陰路57弄四達里。

A wall and a row of "Shikumens" have separated the residences into two entirely different spaces: the outer space is the lane where the neighbors can communicate with each other, and the inner space is the entirely closed inside courtyard. This is Si Da Li, Lane 57, Shanyin Road.



105



二樓的主要房間均面向小天井。圖為威海路590弄內。

The main rooms on the second floor all facing the small courtyard. This picture shows the scene inside lane 590, Weihai Road.





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天井不大，卻是一個私密性很強的內部室外空間。

Though small, the courtyard is a closed inside open space with strong privacy.

正對天井的客堂間往往有落地長窗。

There are always door-windows in the sitting hall in front of the courtyard.



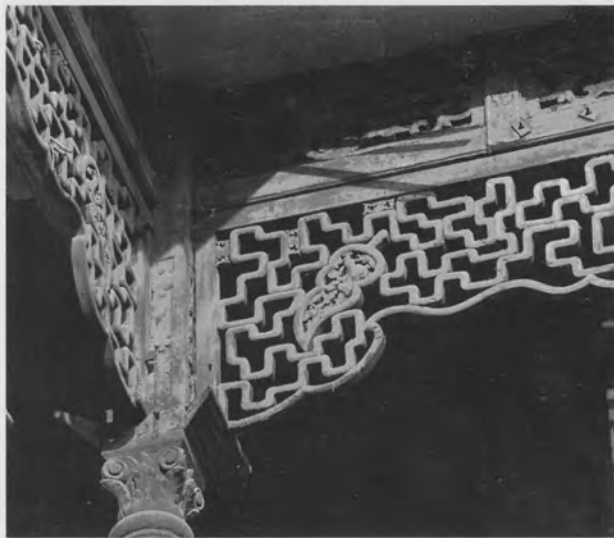
108

南市萬竹街31弄內的門頭作法是典型的江南民居風格。

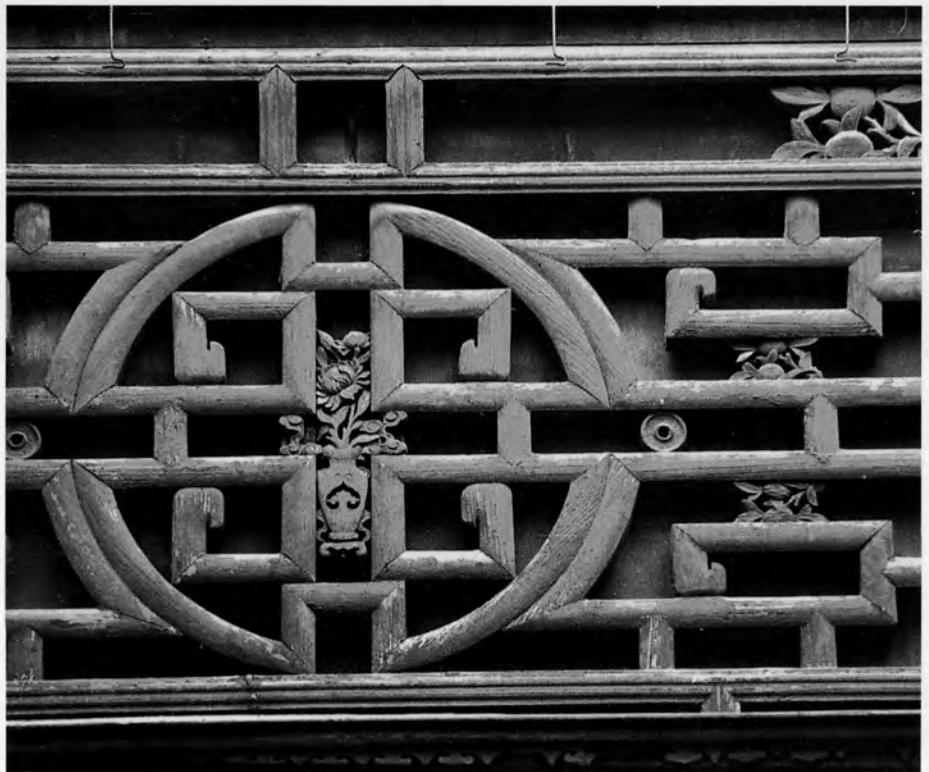
The making of the lintels inside Lane 31, Wanzhu Street are in the typical style of the residences of South East China.



109



萬竹街31弄內的中國傳統風格裝飾。
Decorations with Chinese traditional styles
inside Lane 31, Wanzhu Street.



110

中國傳統式裝飾。

Decorations with Chinese traditional style.



①①①



中國傳統裝飾中又摻雜着西式裝飾。
The Chinese traditional column mixed
with decorations of Western Capital



同一座建築的山牆處理。既有中國傳統建築山牆的痕跡，又有西方裝飾的影響。

The making of the gables in a same building: with both Chinese traditional traces and influences of Western decorations.



113



在後期石庫門弄堂中大多數山牆裝飾都是更多地帶有西方建築裝飾特徵。

Decorations of gables in the late-staged shikumen are more influenced by Western styles.



風格各異的山牆裝飾。

The gable decorations in different styles.



(15)





風格各異的山牆裝飾。

The gable decorations in different styles.





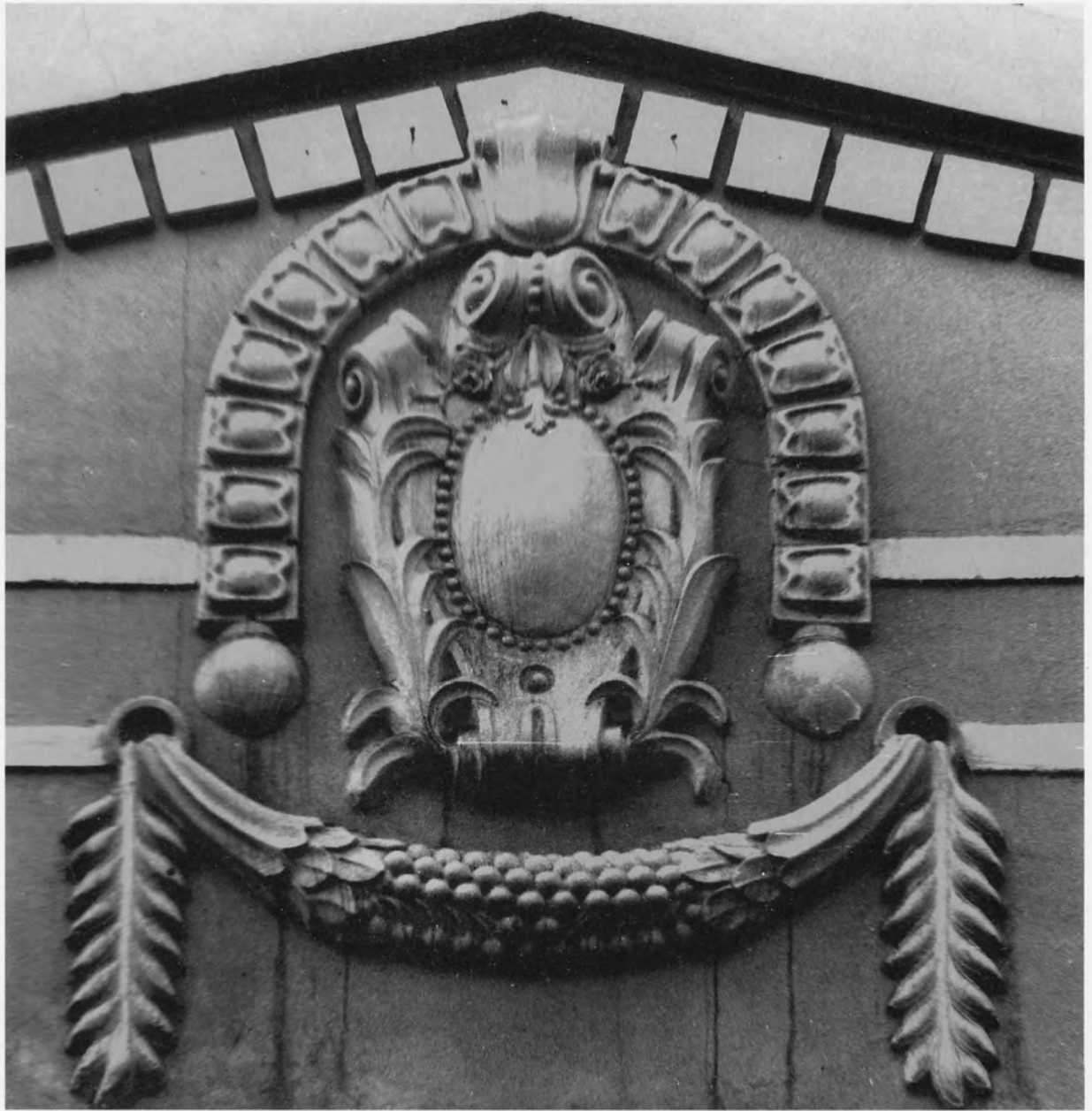
大多數弄堂的弄口都是西式風格裝飾。
The decorations with Western styles are
found at the entrances of most longtangs.



有着强烈西式风格的弄口装饰。
The decorations at the longtang entrances
with strong Western styles.

(120)

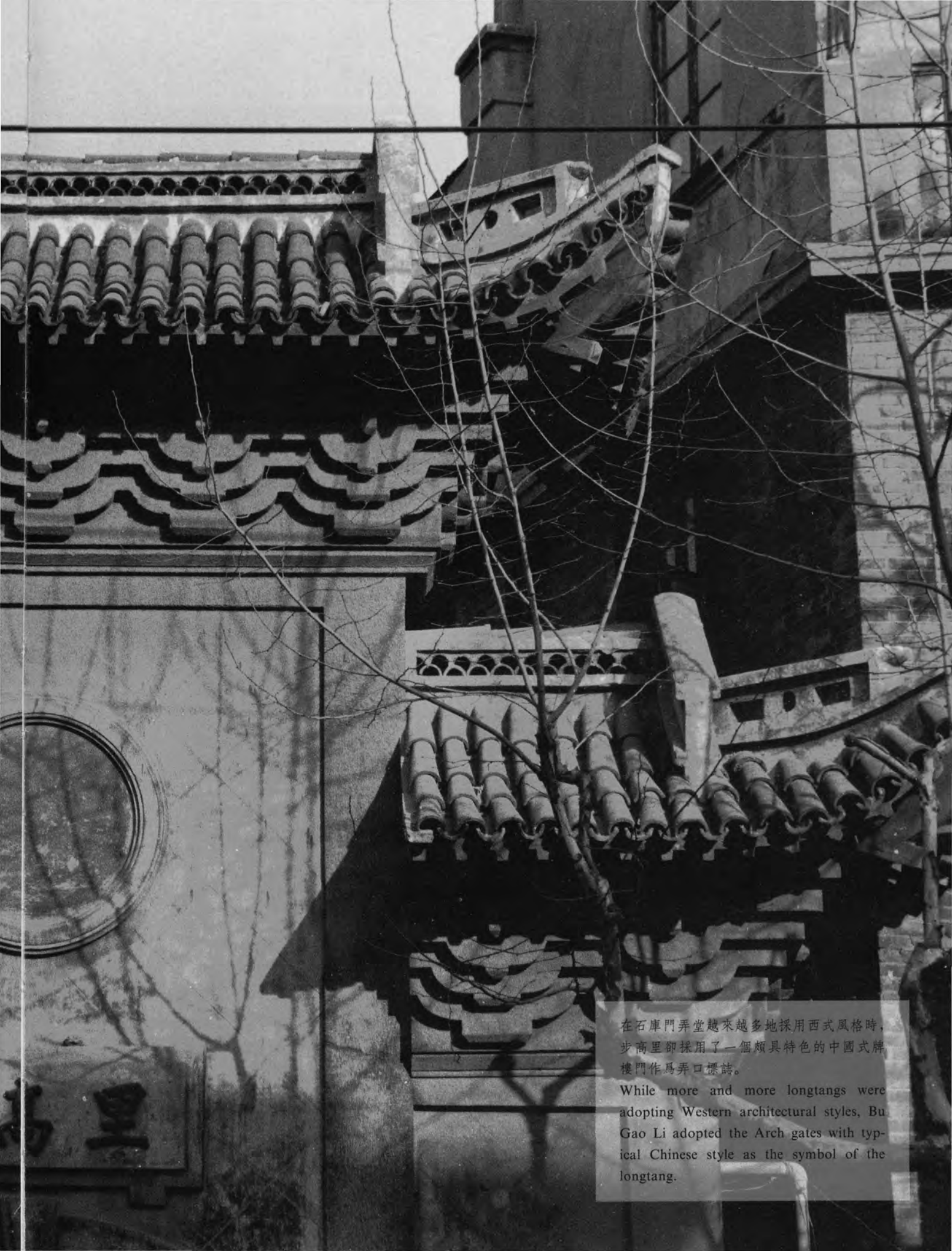




各種西式風格的弄口裝飾。

The decorations at the longtang entrances
with different Western styles.





在石庫門弄堂越來越多地採用西式風格時，步高里卻採用了一個頗具特色的中國式牌樓門作為弄口標誌。

While more and more longtangs were adopting Western architectural styles, Bu Gao Li adopted the Arch gates with typical Chinese style as the symbol of the longtang.



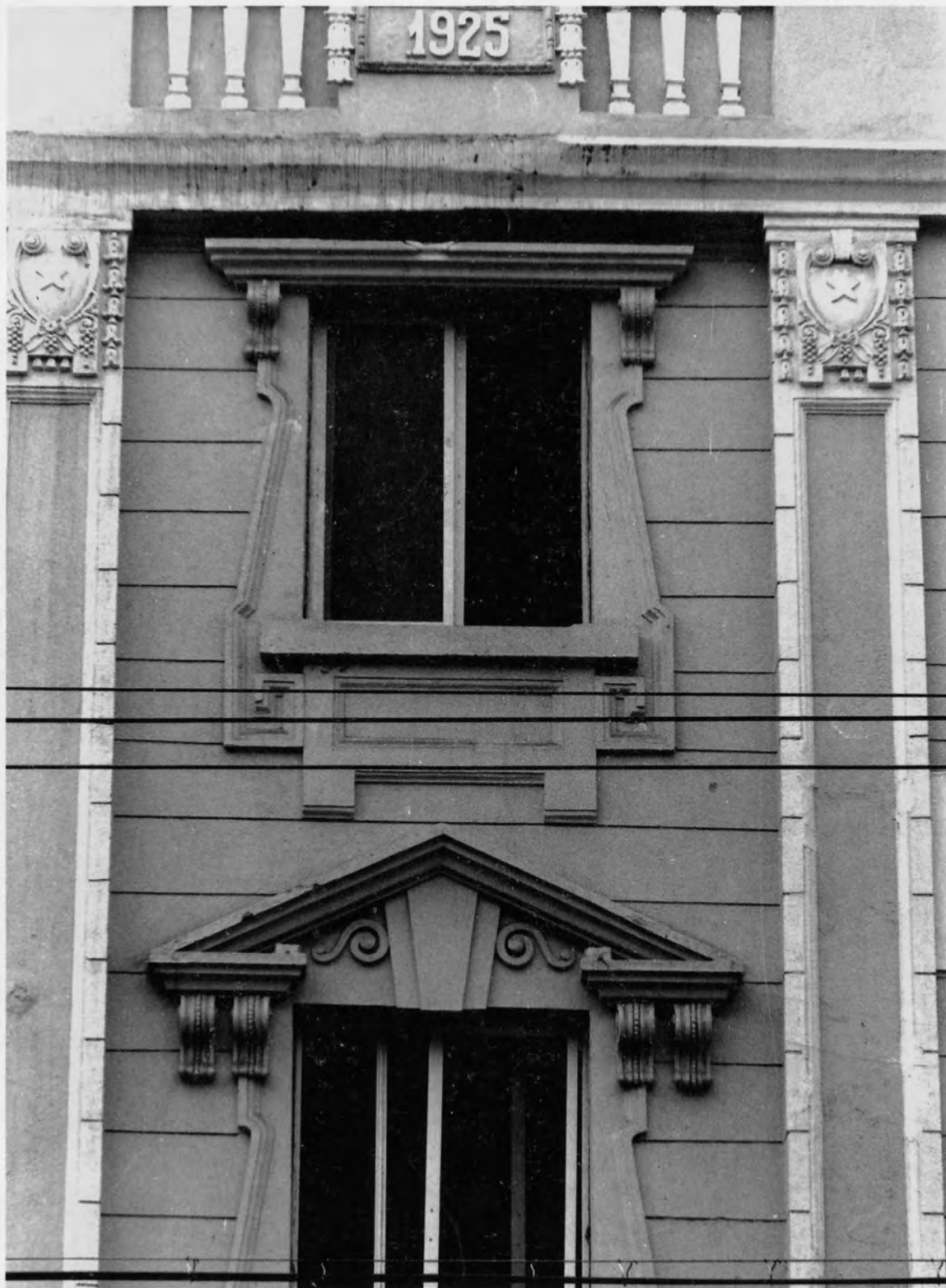
各種西式裝飾細部。
The details of decorations with different
Western styles.





風格各異的窗。
Windows in different styles.







風格各異的窗。
Windows in different styles.



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風格各異的窗
Windows in different styles.



風格各異的窗楣裝飾。
Window decorations with different styles.

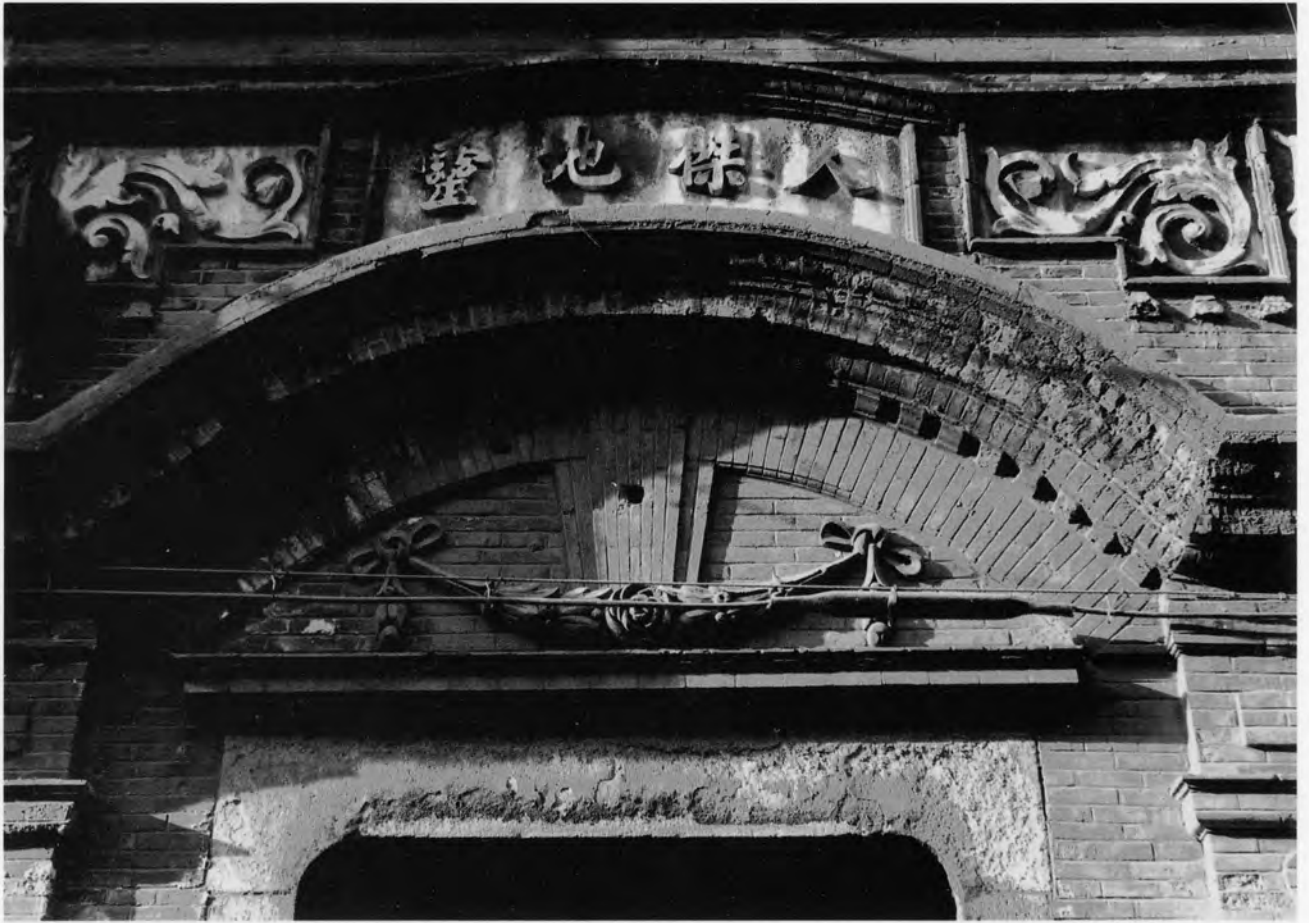


132



風格各異的門頭裝飾。

Decorations with different styles on the tops of the gates.



134



風格各異的門頭裝飾。
Decorations with different styles on the
tops of the gates.





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各種裝飾細部，均呈西式風格。

The details of various decorations, all in Western styles.



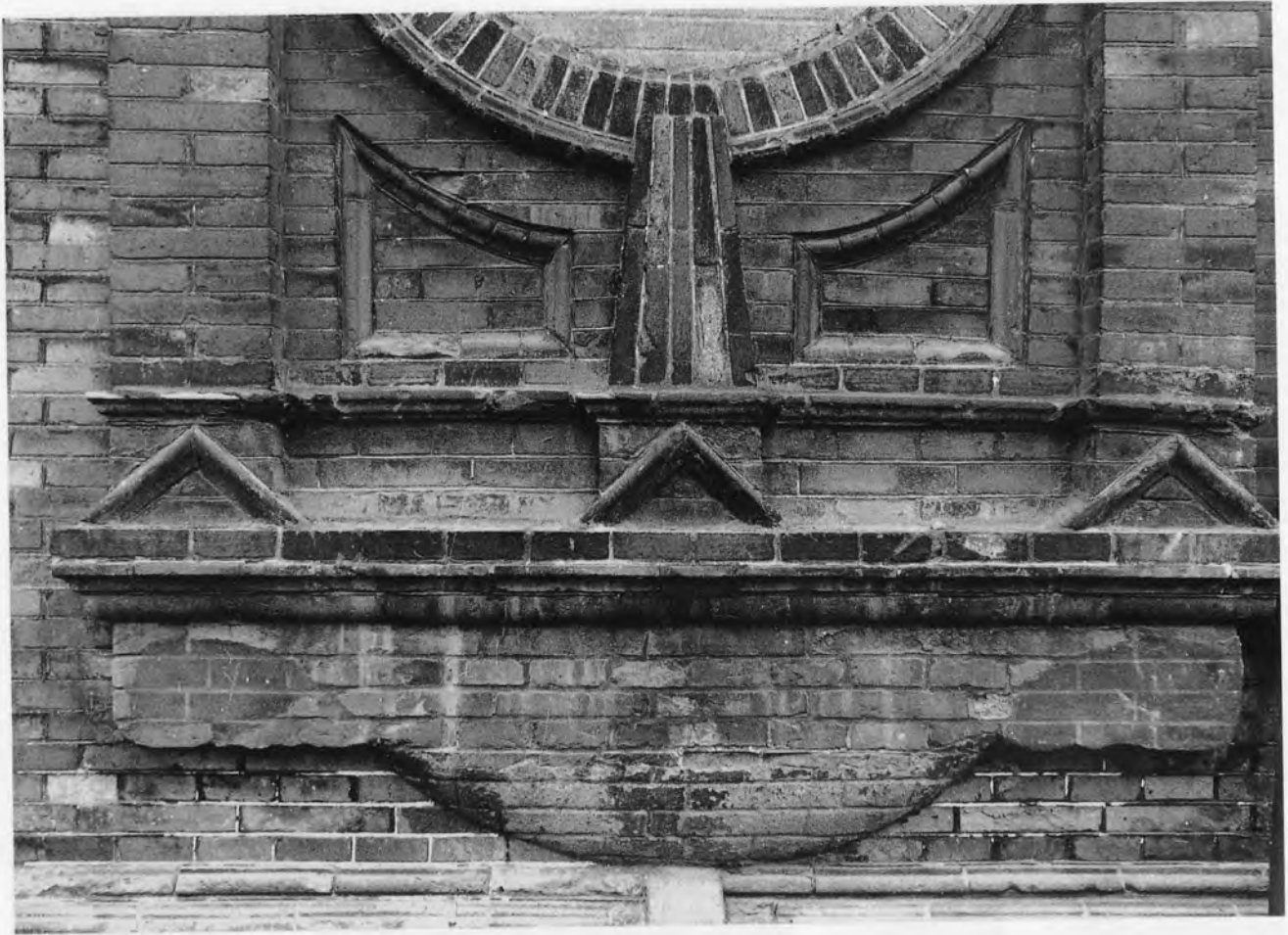


各種門頭裝飾。
Various lintel decorations.



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各種裝飾細部。
Tel details of various decorations.



弄堂文化

中西合璧的文化特徵

近代上海在東西方兩種異質文化的碰撞中形成，因而上海文化中就不可避免地反映出一種獨特的中西合璧現象。在這種獨特的城市文化氛圍中，弄堂住宅是最典型的例子。這種近代上海特有的新型居住建築，從產生的第一天起，就打上了中西合璧的烙印。

首先是弄堂的建築形態。從早期弄堂看，它們似乎並未擺脫傳統的江南民居形式，然而它的總體聯排式布局卻來源於歐洲。石庫門弄堂最有特色的部位——石庫門，其門框，黑門板，銅門環，等等，都不無中國傳統建築的特徵，而門上的三角形或圓弧形的山花門楣裝飾，卻為十足的西式建築圖案。

更重要的是，弄堂住宅這樣一種建築類型本身，既非任何一種中國傳統的居住建築，也不是對任何一種西方建築的模仿。它是一種融合中西建築特徵而產生的近代上海特有的中西合璧的新建築。事實上，弄堂建築中這種不中不西、半中半西、又中又西的不純性，存在於近代上海社會和文化的各個方面和各個層次上，正是這樣一種特有的中西合璧，形成了包括弄堂在內但又遠不止於弄堂的整個上海近代建築最大、最重要的特徵。

正因為如此，弄堂建築中的這種中西合璧特徵，不僅表現在建築形態上，更表現在弄堂建築中的居住方式上。一方面，弄堂這樣一種居住方式在很大程度上保留了中國傳統的居住方式，特別是在石庫門弄堂住宅中。中國傳統宅院中最主要的空間是廳堂（在普通民宅中稱為堂屋），它比西方居住建築中的起居室多了一種禮儀空間的功能。因而這一空間除必須處於中心位置，便於生活起居活動外，更應是一種正式、莊嚴的場所。在石庫門弄堂住宅中的客堂間，即起着這樣一種作用。它兼有家庭生活中日

常起居空間的作用，又可用於家族聚會、婚喪禮儀、節日喜慶等正式活動。其他居住空間亦是如此。前樓、後樓，正房、廂房，無不反映出中國傳統家庭中長幼有序、尊卑分明的特徵。

另一方面，弄堂住宅這樣一種居住方式又絕不同於傳統的中國宅院。它是為適應現代都市的生活節奏、價值規律，並滿足近代資本主義經濟和房地產經營方式而產生的一種嶄新的居住形式。聯立式的平面布置，使昂貴的都市用地得到高效率的利用；緊湊的房間布局則體現出房屋價值的經濟原則，讓使用者能夠以最經濟的方式獲得最大的使用效能。室內房間的設置，如亭子間，既為使用者提供了更多的使用面積，在人口不多、經濟不夠富裕的家庭中更可以用來出租獲利。它有限的面積、局促的層高，使住在前樓中的房主保持了某種尊嚴，又可因此而降低租價，增加租者的承受能力。它的位置則可以最大限度地保持私密性要求。

可以說，弄堂住宅是上海近代建築中最能反映中西合璧特點的一種建築類型。

弄堂生活與風情

弄堂這一上海特有的市民居住方式之所以為千千萬萬上海人所喜愛和留戀，主要是由於它具有濃烈的人情味。在這裏有着在其他現代居住方式中難以形成的親密的鄰裏關係，所謂“遠親不如近鄰”是也。弄堂這樣一種城市空間給鄰裏交往提供了極大的可能性，有時甚至是強迫性。人們常說“低頭不見抬頭見”，鄰裏之間在這樣一種生活空間中被緊密地連在一起，它具有強大的凝聚力，因此也帶來強烈的地域感、安全感和家庭感。

弄堂內的社會活動主要是老人和兒童的活動。在當代各種居住方式中，老年人和兒童始終是一個人們不願忽略但又實際上被忽略的因素。老人和兒童沒有因工作需要而形成的更廣泛的社會交往，他們的體力也不允許

他們有更多的超出居住空間太遠的交往。因而居住區本身就成為了他們幾乎唯一的選擇。弄堂這樣一種居住方式及其所提供的特有的空間，為老年人和兒童的社會公共活動創造了極好的場所與條件。我們在弄堂中常常看到這樣一種景觀：主婦們倚門而坐，一面做家務，一面與鄰居拉家常，一面又照看着正在弄堂內玩耍、遊戲的孩子；弄堂則有一小羣一小羣的退休老人聚在一起，或打牌，或下棋，或聊天，其樂融融。我們還常看到，由於鄰居間長期共處，弄堂幾乎成爲一個“大家庭”。在這裏，一家有喜百家來賀，一家有災百家支援。鄰居間偶而磨擦口角，便會引來更多鄰居的勸阻。在這裏，常有老人熱衷於弄內的公益活動，例如清潔衛生、互相照應、幫鄰居照看小孩等等。弄堂內這種鄰裏關係是非組織的、自然的，因而也更有人情味，更具有生活情趣。

弄堂又是一個具有多樣性、複雜性的居住空間。在這裏，居民的職業、背景各不相同，文化層次參差不齊，因而帶來了弄堂生活的多樣性。各階層居民在長期的共同生活中相互影響、取長補短，使整個弄堂文化氣氛趨於大眾化，形成一種特有的市民文化。這種市民文化由於居民文化素質的多樣性與複雜性同處一個空間，以及相互作用，既難以渙散、墮落，也難以形成高雅的文化氛圍。這樣，弄堂文化自然成爲一種世俗的然而卻又和諧的市民文化，構成了上海市民文化的主要方面。

由於上海城市人口的高速增長，加上歷史的原因，上海居住擁擠問題日趨嚴重。這樣，原來爲三戶獨用的弄堂住宅單元大多變成了多戶使用，許多地方還增加了不少違章搭建房屋，以致造成了現在弄堂住宅密度過大、人口容量超飽和以及居住環境質量下降的局面。正是這種特殊的狀態形成了目前弄堂中特有的“七十二家房客”景象。原本屬於家庭內部生活的某些內容被公共化了。如多家使用一個廚房或衛生間，形成了一種“超家庭”現象。

由於弄堂對於每戶住宅而言在空間上有着強大的向心力，所有的住戶都面向弄道（總弄與支弄），弄道成為大家所共有的公共空間。又由於整個弄堂是被圍合起來的，仿佛是一座封閉的城中之城。外面的喧囂擁擠被隔之於弄外，強烈的圍合感、地域感和認同感使居民一進入弄堂便似乎已經到“家”了。加上弄堂住宅房內往往采光不足，有時由於居住人口太多而顯得過於擁擠，有些早期弄堂中自來水設施亦不完備，常常幾家合用或後加設於戶外，而上海的氣候又使得戶外活動成為可能，弄內空間的相對封閉性和適當的空間尺度更為居民提供了這樣一種理想的戶外活動場所。於是，許多原本屬於家庭內部的活動，如洗衣燒飯、用餐納涼，都被移到了室外公共空間之中，使弄堂的弄道成為名符其實的“公共起居室”。雖然以損失家庭私密性為代價，然而卻也更加強了弄堂住宅中本來就已具備的那種大家庭似的親密無間的鄰裏關係。在這樣一個共同的“起居室”內，人們友好交往、和睦相處。與當今大多數現代居住區內人們互不認識、老死不相往來的冰冷氣氛相比，這裏是多麼富有人情味，多麼令人羨慕與嚮往！難怪許多搬離了弄堂的居民對過去那種環境質量低下的弄堂生活竟總會那麼依依不捨、念念不忘。社會性與私密性，其實是同等重要的啊！

弄堂生活總是充滿了活力。人們愛把弄堂比作都市生活的萬花筒，比作展示市民生活習俗的博物館。在這裏，你能體會到弄堂特有的人情世故，你能找到上海人性格的源頭，你能把握到整個上海跳動的脈搏與生命！

The Culture

The Feature of the Chinese-Western Culture

Modern Shanghai took shape through the crash of two different cultures, the Western and the Eastern. Therefore, the phenomenon of the integration of Chinese and Western cultures has inevitably manifested in the culture of Shanghai. In such a peculiar city culture, the longtang house is the most typical and representative one. Since the first day when the longtang house appeared, it had been stamped with the brand of the integration of the cultures of East and West.

First let's discuss the form of the longtang. At the early stage, the form of the longtang house divorced from the Chinese traditional form of residences to the south of the Yangtze River. However, its general layout of "row-upon-row" had originated from Europe. The most typical part of the shikumen longtang was the shikumen gate, its frame, door panels, and knockers were the characteristics of Chinese traditional architecture, but the triangular pediment on curve ornaments on its lintel were entirely with Western architectural designs.

The longtang houses, as a kind of architectural forms, is neither the imitation of Chinese traditional residential architecture nor the imitation of any Western architecture. It is a new kind of architecture based on the integration of the Chinese and Western exclusively found in Shanghai. As a matter of fact, such a phenomenon of "neither Chinese nor Western", "semi-Chinese and semi-Western" or "the Chinese-Western integration" as the longtang houses can be found in all sectors and all layers of the society and culture in Shanghai. It is just such a peculiar phenomenon of Chinese-Western integration reflected in the longtang houses and other architectures, which has shaped the most important feature of the modern architecture in Shanghai.

The special feature of Chinese and Western integration in longtang houses has been found not only in its architectural form, but also in the way of living in the longtang houses. On one hand, the way of residing in the longtang houses, especially in the shikumen houses, has kept the Chinese traditional plwov of living to a great extent. The most important space in a Chinese traditional residence is

the parlor. This kind of parlor has the function of ritual activities which the sitting rooms in Western residences don't have. Therefore, the parlor should be at the center of the house, which can serve as a sitting room as well as a ceremonial and formal place. The parlor of shikumen house plays the role of a sitting room for modern family life, as well as the role of holding activities, such as family gatherings, wedding or funeral ceremonies and feasts. The rest of the space of the front and back part, of the main rooms and wing rooms, had also reflected the custom of Chinese traditional families in which the old and the young, and people of different status live in rooms proper to their position.

The longtang houses on the other hand, is by no means like the Chinese traditional residences. It was a new kind of residences which aimed at adapting itself to the rhythm of living and value in a modern city, meeting the needs of modern capitalist economy and real estate business. The "row-upon-row" arrangement on the plan had made full use of the city land whose price was incredibly high. The compact layout of the rooms had shown the economical principle of the value of the house. Residents could make use of the space of the house to the maximum extent with the most economical method. "Tingzijian" (a small back room over the kitchen) had added more living space for the inhabitants. House owners who were not rich enough could let the "Tingzijian" and other back rooms to others. Usually the sub-tenants lived in a limited space at a corner of the house, so that the owners could live in the front part of the house and keep his dignity. The location of "Tingzijian" could keep the privacy for both the owners and the sub-tenants. Up to now, "Tingzijian literature" and "Tingzijian culture" are still talked about in Shanghai.

The longtang house is a kind of architectural form which can best reflect the feature of the Chinese and Western integration in Shanghai modern architecture.

The Life and Episodes in the Longtangs

Thousands upon thousands of Shanghai people are sentimentally attached to the longtangs till now. The main reason is that a strong human relationship prevails in the longtang. There a good and close neighborhood relationship has taken shape, which can hardly appear in other modern residences. As an old Chinese saying goes, "Relatives living

afar are not as intimate as the closed neighbors." Longtang is such a place which provided the residents more chances to communicate with each other. In the longtangs, people always meet together, all the residents are closely associated and conglomerated, thus bringing forth a strong sense of localism, safety and family-likeness.

The main social activities in longtangs are those of the old people and children. In a longtang they were never neglected as they are nowadays in other places. The special space arrangement in the longtang can provide people places for the old people and children to carry on public activities. There is always such a scene: A housewife is sitting at the doorway doing house chores, chatting with her neighbors and looking after the children who are playing in the lane. On the other side of the lane, a group of retired workers are playing cards, playing chess or chatting together to their hearts' content. In many longtangs, each lane area has almost turned into a big family, as the residents there have lived together for years. All residents will congratulate the family on a wedding occasion or other happy events, and all residents will come to help if one family has troubles. If there is a dispute between neighbors, many will come to mediate. Some of the old people are keen on doing public welfare activities, for example, doing the cleaning work, taking care of each other and looking after the children. Such activities, carried on spontaneously, have more human sense and interests of life.

The longtang is also a diversified and complicated living space. The residents, with different professions, different backgrounds and different cultural levels have brought a diversified life here. People of different social status, have learned from each other, influenced each other, thus shaping a special civil culture. This kind of civil culture, due to the diversity and complexity of the cultural level of the residents here, can neither be degenerated, nor turn into an elegant culture. Thus the culture of longtangs has become a secular as well as harmonious civil culture, constituting the main content of the civil culture in Shanghai.

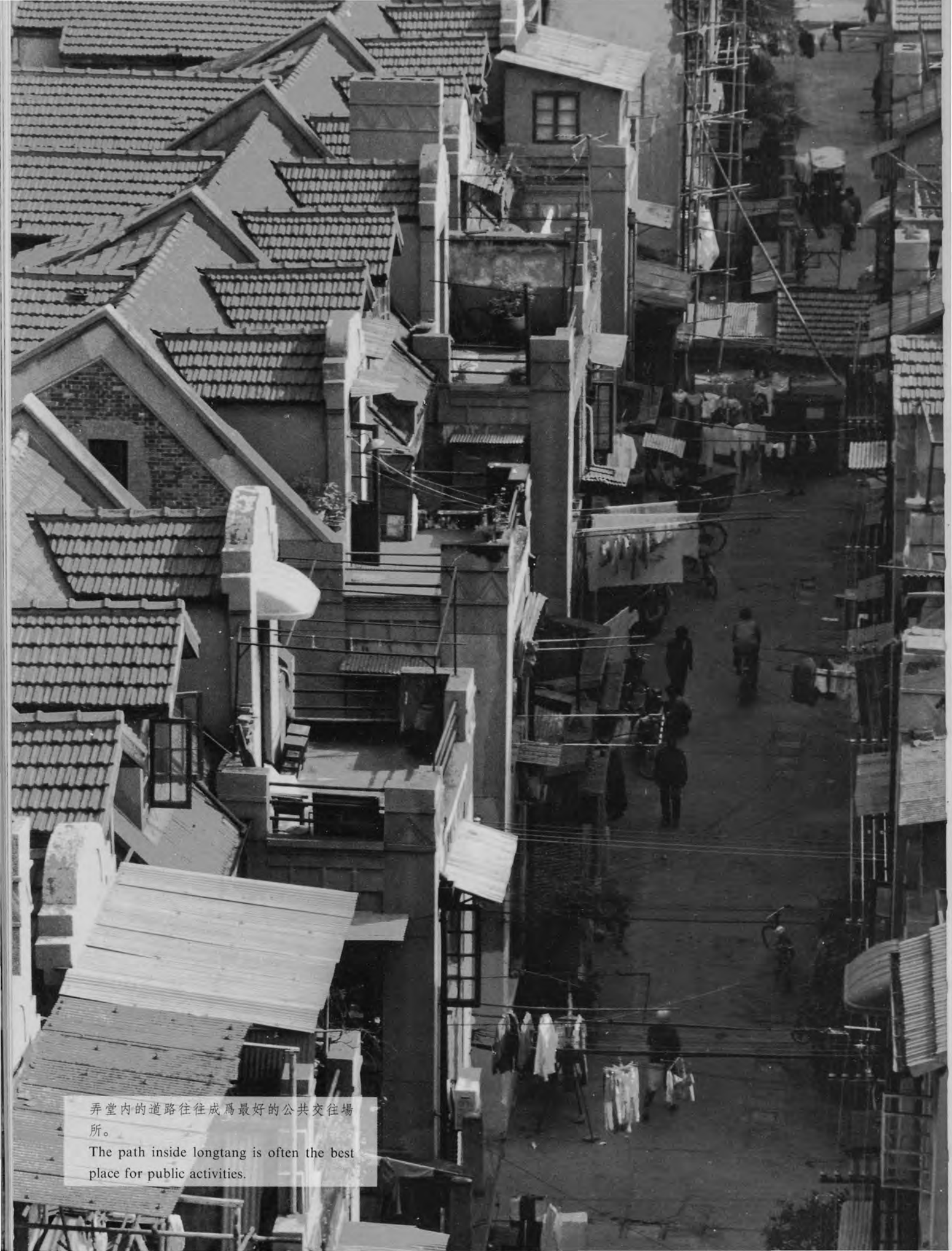
With the rapid growth of the urban population in Shanghai and due to some historical reasons, the housing problem in the city is becoming very serious. Each unit of the longtang house, formerly occupied by one family, now have

been shared by several families. The residents even built sheds in the places where buildings are not allowed to be built by law. There are too many houses built in a lane area which is overpopulated, thus causing the deteriorating of the quality of the residences. There has been the peculiar phenomenon of dozens of families living in a single house unit under such special condition. Some parts of the house, such as the kitchen and washroom, formerly used only by one family now are used by several families.

People in Shanghai call the lilongs as "longtang". "long" means lane or alley, while "tang" denotes an interior space like parlors or hall. "long tang" exactly depicts the life and scenes in the lilongs. longtangs are attractive in space to all households. All houses are facing the lanes and lanes become the public space used by all the residents. Being enclosed, the whole longtang area seems to be a closed "city within the city". The bustling and noisy city is separated from the longtang. Once one enters the longtang, he has a strong sense of closeness, localism and recognition, as if he had already been half at home. Usually the longtang houses are rather dark and short of daylight inside. There are no tap water system in the houses of early-stage longtangs, the people have to fetch water from a wall on from the public tap water system. The climate in Shanghai makes it possible for the residents to have more open-air door activities in the lane. The comparatively rather big size enclosed space provided the residents an ideal place for open-air activities. Therefore, many family chores like washing and cooking, eating and drying clothes, formerly done within the house, now are done in the public space in the longtang. The lane has thus been turned into a public center. Though this has been done at the expense of privateness, it has further improved the existed intimate neighborhood relationship. The word "tang" also denotes a "public saloon", what a proper word! In such a big open saloon, people do the daily family chores and carry on the social activities, living in great harmony. What an amicable atmosphere with strong human sense which people do admire! Many people now live in the modern residential quarters under a cold atmosphere where the neighbors seldom meet and fail to know each other. It can be understood that many people are still sentimentally attached to those old small longtang houses with poor quality, after they moved to

the new houses. Sociability and privateness are equally important.

The life in the longtangs is rich and full of vitality. People like to compare longtangs to a kaleidoscope of the city life, to a museum of life and customs of people. It is in the longtangs where you can notice the peculiar feeling of people there, you can know the origin of the personality of Shanghai people, you can feel the pulse and life of the whole Shanghai.



弄堂內的道路往往成爲最好的公共交往場所。

The path inside longtang is often the best place for public activities.



這裏最容易建立起密切的鄰里關係。
A good neighborhood relationship prevailed in the longtang spaces.



兒童遊戲時不用擔心他們的安全。
Children have no worry about their
ownsafety while playing.



(151)



鄰里交往。

Neighbors are communicating with each other.



“公共起居室”。

“The public sitting room”.



親如一家。
As intimate as in one family.



154



鄰居間。
Among the neighbors.
老倆口。
An old couple.



155



露天理髮店。

An open-air barber shop.

門前賣花。

Selling flowers in front of the gate.



156



弄堂花鳥店。

A birds and flowers shop in the longtang.

人鳥同樂。

Carrying bird cages with pleasure.



露天飯店。
An open-air restaurant.
弄堂百貨店。
A general stores in the longtang.



158



鐵匠鋪。

A blacksmith shop.

爆米花。

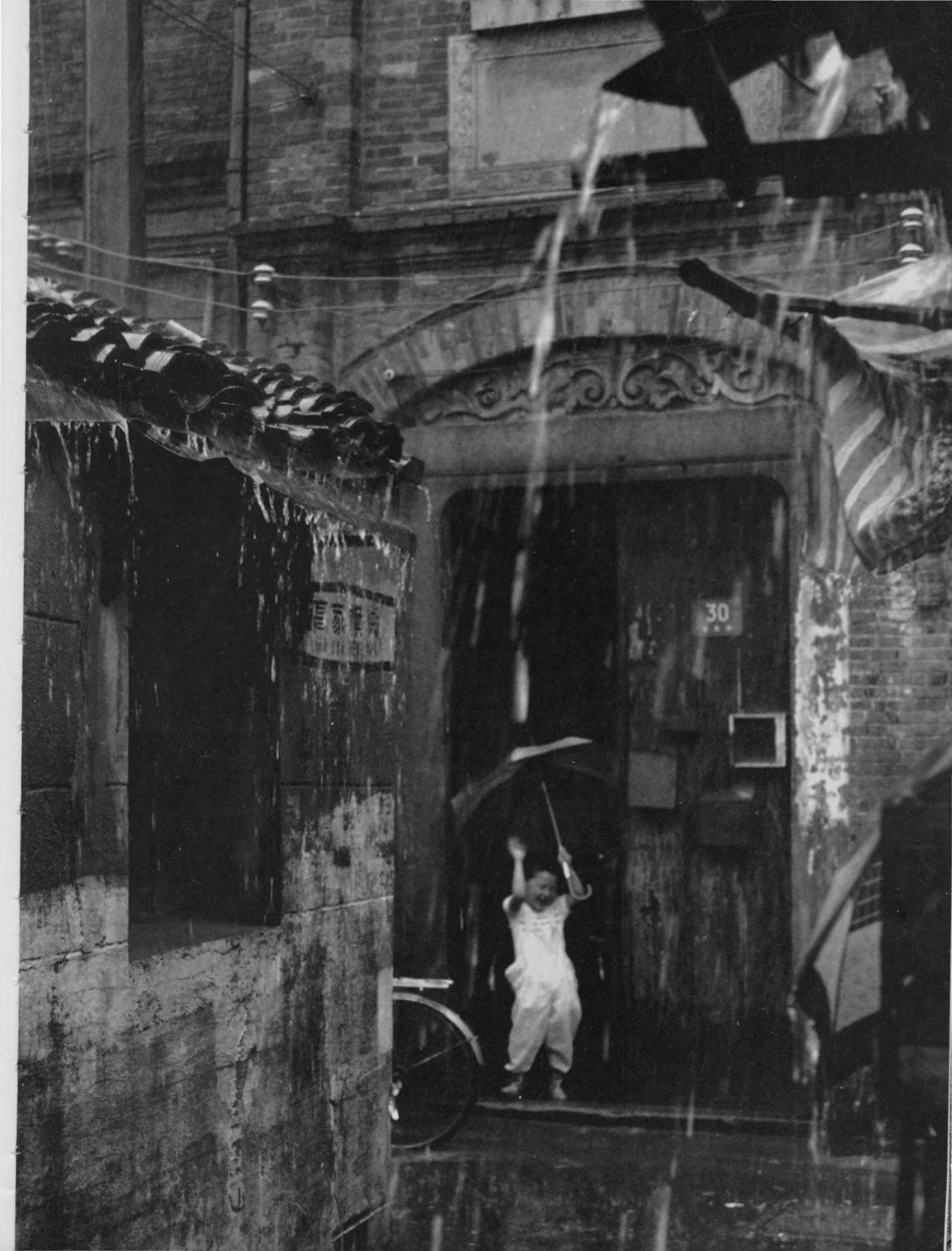
Making puffed rice.



古玩店。
An antique shop.
攤蛋餃。
Making egg dumplings.



雨天
In the rain.





162



服務上門。

Rendering service to the household.

放砲仗。

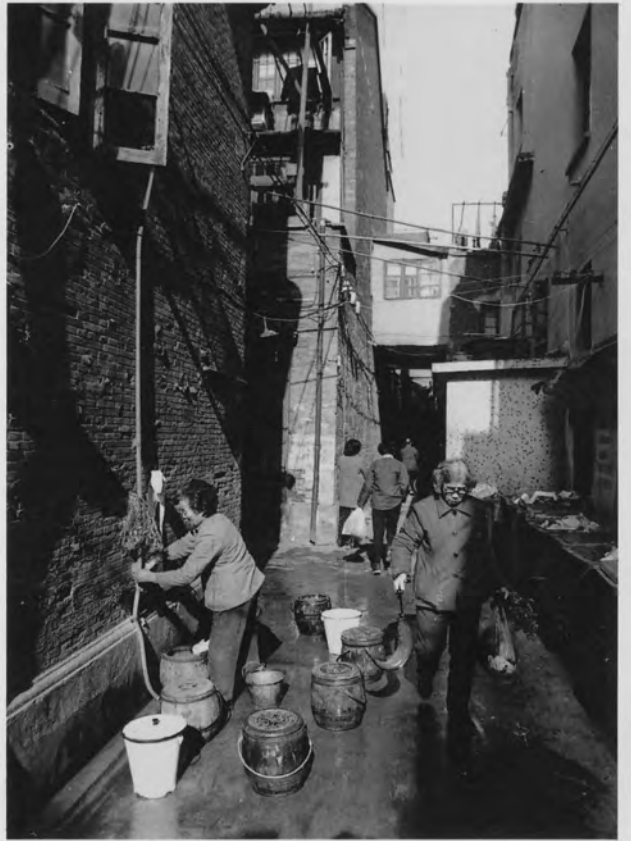
Letting off firecrackers.



星期天。
On Sunday.



弄口書攤。
Bookstall at the longtang entrance.





搬家。

Moving the houses.



消失中的弄堂。
The disappearing longtang.

後 記

上海里弄是上海特有的城市景色，是上海人特有的生活空間。里弄建築藝術是歷史賜予上海的一筆寶貴的文化遺產，里弄是上海一個半世紀以來近代歷史的記錄。上海產生了里弄，里弄又孕育了上海文化。

隨着上海城市建設活動的高速發展，大量的里弄正在成片成片地消失，被一座座高樓大廈所取代。然而上海人不該忘記里弄。作為城市建築藝術和上海文化的搖籃，里弄應該在歷史中佔有她應該佔有的地位。況且，今天的人們越來越多地意識到，當他們告別環境質量低下的舊里弄住宅而遷入新居的時候，他們所失去的並不比他們所得到的少。里弄既有那麼多值得我們留戀的地方，為什麼我們不能把這些優越性再現于那些居住質量已被大大改善的新居之中呢？我們的城市建設者難道不應該在為上海人建設新居的時候多向傳統的里弄吸取點什麼嗎？

上海人民美術出版社傾盡全力，使這本書得以極快的速度出版，給我們留下了一份可貴的視覺記錄。它在一片片里弄正在消失的同時為我們彌補了一份遺憾。

本文作者長期從事上海建築研究，他們多年的研究成果被凝聚在這本書上，希望能給上海人留下一份較為完整的記憶。攝影師不辭勞苦，跑遍上海的大街小巷，從千餘幅照片中精選出近三百幅，相信讀者會從中體會到畫面後所蘊藏的更多的生活內容與藝術魅力。

Postscript

The longtangs (lilong) in Shanghai are special scenes in this city, are the characteristic living space for people in Shanghai. The longtangs architectural art is a precious cultural legacy endowed to Shanghai by the history. The longtangs are the records of modern history lasting a century and a half. Shanghai has brought forth longtangs, and the longtangs have bred the culture of Shanghai.

With the rapid development of Shanghai's city construction, a large number of longtangs have been demolished in batches, and replaced by tall and big buildings. However, people in Shanghai can never forget longtangs. As a city architectural art and the cradle of Shanghai culture, longtangs should have its own place in history. Moreover, more and more people now have come to realize what they have lost are more than what they gained, after they bade farewell to the old longtang houses with poor environment and moved to new residences with better environment. Since there are quite a lot remembrances of longtangs, why shouldn't we apply the advantages of longtangs to the new housing? Why the city builders shouldn't learn something from the traditional longtang, while they are building new housing for Shanghai people?

Shanghai People's Fine Arts Publishing House has made great efforts to publish this book while it is not too late with an aim to leave Shanghai people a precious visual record. The publishing of this book tries to make up for the regret, when longtangs are disappearing.

The authors of this book have been engaged in the study of architecture in Shanghai for years, and the fruits of their research can be found in this book. They are in a hope of leaving Shanghai people a fairly complete memory. The photographers combed the city regardless of hardships and chose about 300 best ones out of 1000 pictures. They hope their readers can perceive the life contents and the artistic charm from them.

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