



澳门著名的郑家大屋十几年来一直被忽视，现在终于重新回到了公众的视野。该地至今长期封闭，作为2005年公布的世界文化遗产的一部分，引起了外界的好奇。每当有关于这里的新闻，当地华文媒体间或表达了公开的不满，主要怀疑这是1999年回归前澳门政府所奉行的差别对待政策的延续，那时只惠及葡萄牙式的文物建筑而忽视了中式文物建筑。当郑家大屋经过澳门文化局的细致精巧的修缮之后重新开放，这些谣言无疑将不会不攻自破。

郑家大屋以前居住着中国近代著名思想家、买办、改革家郑观应及他的父亲郑文瑞一家。英文名称来自葡萄牙人的习惯称呼，可能由于它毗邻亚婆井前地，那里是澳门最早的葡萄牙人定居地。郑家大屋1881年左右建成，这个非同寻常的传统住宅由一个门楼、院落、门廊、走廊及主仆居住的厢房构成，总面积4 000m²，在妈阁街上延伸超过120m。它建筑上的非凡之处包括重要的位置、恢弘的设计、东西文化融合的改良结构与雕刻细琢的细节，郑家大屋是那时期中国住宅建筑的突出典范，当今澳门少数遗存之一（卢家大屋是另一例）。

命运多舛的宅邸

外表看来，郑家大屋有着高高的围墙，紧邻港务局大楼，远离莲峰庙附近的政府机构，郑观应在这里完成了《盛世危言》（1893年），书中他主张为了让中国能够进入现代化，要进行彻底的体制和经济改革。光绪皇帝及后来的孙中山和毛泽东都读过这本书，郑观应的书至今仍被当作那一时期影响中国历史进程的开创性文本。

在他这所堂皇的住处里，郑观应，这位富裕、开明的商人、改革家，与孙中山讨论过近代中国的问题与解决之道。因此，郑观应的住所在建筑与历史上有着重重的意义。

然而，屈从于时代的变迁，这个院子被分割了，从20世纪50年代起租给了多个贫困家庭，据澳门文化局的记录，2001年之前这里曾一时间容纳了180户居民。1990年，郑观应的后人放弃了房子的所有权，将其卖给了开发商，它变得越来越破旧，由于缺乏维护，许多珍贵的文物惨遭掠夺。自然风化、火灾、台风、蚁害导致建筑物局部几近坍塌。最终，2001年，经过10年漫长的谈判，终于达成土地置换协议，澳门政府收回了这处文物建筑。

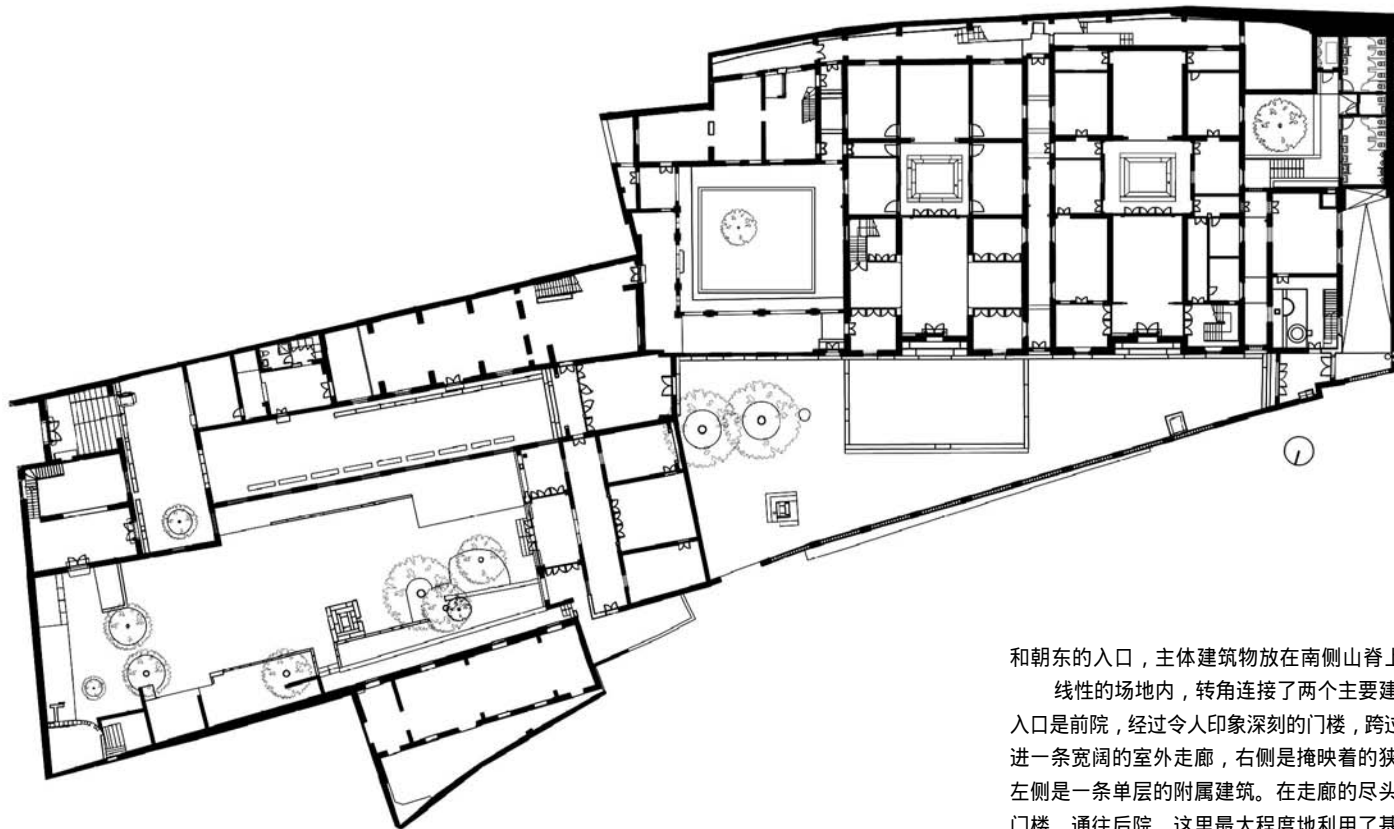
澳门文化局受托进行修复工作，为确保切实严格地遵守建筑形制的规范，从广州请来了专精于传统岭南风格建筑的专家。由于多年来严重的衰败和非法添建，郑家大屋情况复杂，困难重重，严重拖延了保护工作的进度。经过8年的艰苦劳动，现在看来原有的建筑特色和室内外构造大部分已经恢复。目前，澳门文化局计划以某种形式于2009年12月对广大群众开放（见杜·克劳斯文）。

修建梦想中的家

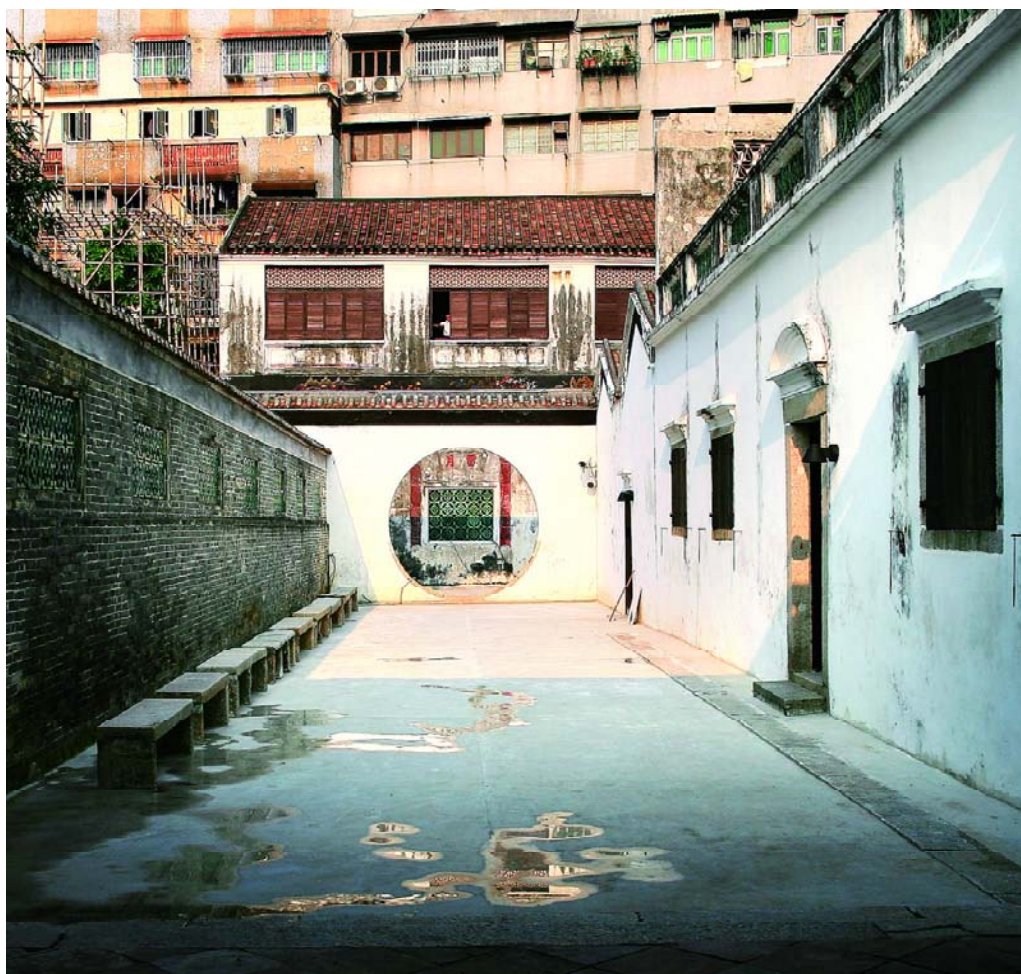
这处院落坐落在向南升起的山坡上，是风水很好的位置，倾斜的基地可以居高临下看到北侧全景。传说郑观应的父亲郑文瑞在第一眼看到就选定了这里，宣称与他先前梦到的新居吉址完全一样。沿东西方向布置门楼

After decades of neglect, it seems that Macao's renowned Mandarin's House is about to return to public consciousness. Up to now, the prolonged inaccessibility of this site, as a designated part of the city UNESCO World Heritage inscription in 2005, has always been a curiosity to an outsider. Whenever there was news about the site, it seems to be sporadic outcries in the local Chinese media, mostly lamenting the continuation of the supposedly discriminatory policy before the 1999 handover of favouring Portuguese heritage and disregarding Chinese ones. This myth will no doubt be dispelled once it is re-opened after Macao Cultural Institute's (ICM) meticulous and skilful restoration.

The Mandarin's House is the former family residence of eminent modern Chinese thinker and comprador-reformer Zheng Guanying and his father Zheng Wenrui. The English name comes from customary Portuguese appellation, possibly related to its adjacency to Lilau Square, the spot marking Macao's earliest Portuguese settlements. Built around 1881, this extraordinary traditional residential compound consists of a gatehouse, garden, porticos and passageways, courtyard houses with masters and servants quarters encompassing an area of 4 000m² and extending over 120m along Barra Street. With its architectural merit ranging from significant location, grand intentions, to innovative structure and finely crafted details imbued with East-West cultural fusion, the Mandarin's House stands out as



2 一层平面图/Ground floor plan
3 室外长廊/Outdoor passageway



和朝东的入口，主体建筑物放在南侧山脊上。

线性的场地内，转角连接了两个主要建筑群。靠近入口是前院，经过令人印象深刻的门楼，跨过月亮门，走进一条宽阔的室外走廊，右侧是掩映着的狭长花园，而左侧是一条单层的附属建筑。在走廊的尽头，是另一个门楼，通往后院。这里最大程度地利用了基址条件，两个毗邻的中式院落单元（分别给父亲和儿子）都面向垂直于入口的通道，略偏西北方向对着一个开敞的平台，可以俯瞰内港部分的中国人居住区。

在每栋房子里，虽然各层的中厅都有着非常豪华的室内，但还是能从总体结构看出典型的中式建筑手法。建筑师张鹤桥（澳门文化财产厅厅长）解释，技术创新的要点是支撑屋顶构造的传统中式梁柱结构与更坚固的西式支撑柱础组合在了一起。灰砖墙，在外檐上有着色彩艳丽的浮雕装饰，门窗的细部构造，都符合晚清时期典型的当地住宅做法。尽管如此，随着进一步研究，许多细微的西式和外国影响逐渐显现出来——拱形门道上的抹灰工艺、陶瓷窗、木雕、圆柱门廊、内院装有百叶的阳台、源于印度用了珍珠的窗间板以及室内的装饰图案。

因此，虽然主要的建筑结构是中式的，但小尺度的细节里融合了许多国外的做法，反映了当时更大范围的文化趋势。有些人甚至猜测，郑观应本人参与了设计，将“更先进的”西方观念和生活方式融合进去。

重拾失去的遗产

一场围绕着郑家大屋适应性再利用最终方案的争论还在进行之中。可以肯定的是，利益相关者和社会各界人士都会参与到决策之中（杜·克劳斯文）。近来，澳门居民以及海外华侨发起了一场运动，呼吁归还或捐赠有关郑观应生活工作的散落物品及有价值的文物，以完成郑家大屋的修复。这非常恰当，因为郑观应是最早提出“民权”的中国思想家之一，在他的著作中，对反抗封建统治的中国百姓给予了政治上的关注。

可以说，郑家大屋的修复传奇，其跌宕起伏，动静不停，展现了另一种“有澳门特色的文物保护”。无论就其未来用途的讨论结果如何，澳门文化局颇具洞察力的修复工程将重新激活这个城市丰富的文化遗产中重要的一环。（叶扬 译）

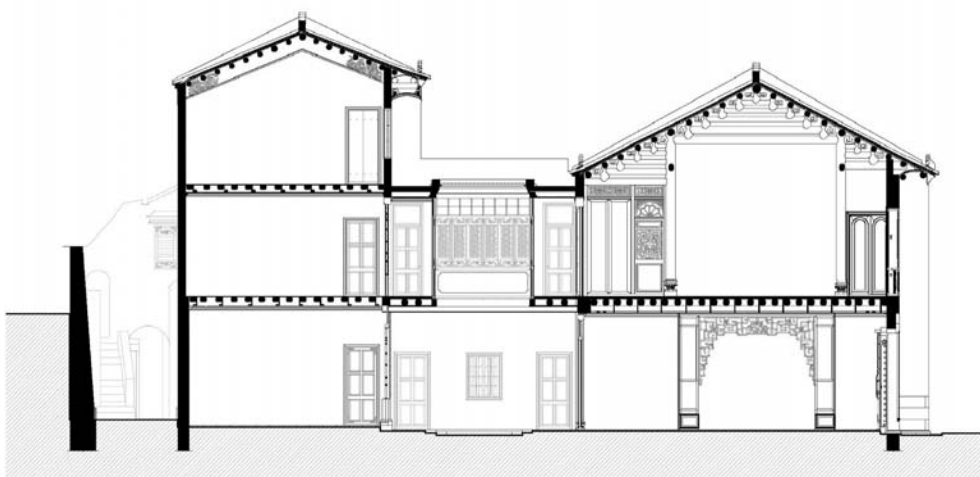
项目规划：澳门文化局 / Project planning: Macao Cultural Institute
建设时间 / Construction: 2002-2009



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- 4 往开天井的百叶木窗/Timber shutters opening to lightwell
 5 往开天井的百叶木窗/Timber shutters opening to lightwell
 6 院落大宅剖面图/Cross section through courtyard house
 7 大屋围墙/High boundary wall



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an exemplar of Chinese domestic architecture of the time, one of a handful left in Macao today (Lou Kau Mansion being another).

House of changing fortunes

It was apparently here, protected by a high boundary wall and close to the Moorish Barracks, away from the established sphere of mainland authority near Lin Fung Temple, that Zheng completed *Warnings to a Prosperous Age* (1893), in which he advocated radical institutional and economic reforms for the modernization of China. Read by Emperor Guangxu, and later Sun Yat-Sen and Mao Tse Tung, Zheng's book is still regarded as a seminal text influencing China's historic changes of the period. It was also in his grand abode that Zheng, the wealthy, progressive merchant-reformer discussed with Sun Yat Sen problems and solutions for a modern China. Thus Zheng's residence is doubly important, architecturally and historically.

Yet bowing to the vicissitudes of time, the compound was subdivided and rented out to destitute families from the 1950s, and according to the ICM, before 2001 it once accommodated up to 180 households. After the property was abandoned by Zheng's descendants and sold to a developer in 1990, it became increasingly dilapidated due to lack of maintenance and many valuable artifacts were plundered. Natural weathering, fires, typhoons and termite infestation brought part of the buildings to the verge of collapse. Finally in 2001, after a decade of protracted negotiations, a land exchange deal was struck and the Macao government repossessed the heritage site.

Entrusted to undertake restoration work, the ICM solicited the assistance of experts of traditional Lingnan-style architecture from Guangzhou to ensure adherence to effective and rigorous criteria. Difficulties and complications due to severe decay and extensive illegal additions over the years lengthened the preservation process. After eight years of painstaking labour, it appears that the greater part of the original architectural character and internal and external configurations has been reinstated. The ICM currently plans to open the restored compound to the general public in some form in December 2009 (du Cros text).

Building a dream home

The compound is situated on a geomantic vantage point, with rising hillside to the south and sloping ground and commanding panorama to the north. Legend has it that Zheng's father Zheng Wenrui chose the site on his first visit, claiming to have had a déjà vu moment of the site matching an auspicious location for his new home that he had previously dreamt of. The main buildings are placed on the southern ridge along the east-west direction with the main gatehouse and entrance to the east.

Within the linear site, there are two main clusters



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connecting at the corners. Nearer the entrance is the front courtyard cluster. Passing the impressive gatehouse and then the moon gate threshold, one reaches a wide outdoor passageway. An elongated garden is screened off to the right side, while a single-storey subsidiary block lines the left side. At the end of the passage is another gateway to access the back residence cluster. Here to maximize site conditions two contiguous units of Chinese courtyard house (for father and son) are oriented perpendicular to the entrance passageway, and faces slightly northwest onto an open terrace, overlooking the Chinese quarters along the Inner Harbour.

Within each house, typical Chinese architectonics can be discerned from the overall structure, although the central entrance halls have unusually lofty interiors on both floors. As architect Jacob Cheong (Head of ICM's Cultural Heritage Department) explains, the technical innovation lies in the combination of traditional Chinese timber framework for the roof construction with more sturdy western-style supporting column bases. The grey brick walls, colourful relief ornamentations on the external friezes, and detailing of windows and doors generally conform to the typical late Qing residential architecture of the area. Nevertheless, on further examination, many subtle Western and other foreign influences become apparent-plasterwork with arched ornamentation over doorways, ceramic windows, carved wood sculptures, porticos gates, louvred balconies in the inner courtyard, the use of mother-of-pearl window

panels of Indian origin, as well as decorative motifs for the interiors.

Thus while the primary architectural configuration is Chinese, the smaller scale articulation mixes in a host of foreign ideas, reflecting larger cultural trends of the time. Some have even speculated that Zheng himself was involved in incorporating the "more advanced" western concepts and lifestyle implements in the design.

Reclaiming a lost heritage

An ongoing debate revolves around the final adaptive re-use strategy of the Mandarin's House. What is certain is that concerned stakeholders and the community will be involved in the decision-making (du Cros text). Recently there has also been a campaign calling for Macao residents as well as overseas Chinese to return missing objects or donate valuable artifacts relating to Zheng's life or work in order to complete the site's restoration. This seems particularly fitting, given that Zheng was one of the first Chinese thinkers to refer to people's rights (min quan) in his writings on giving political representation to the Chinese common people in defiance of imperial rule.

Arguably, the Mandarin's House restoration saga, with its ups and downs, stops and starts, illustrates another case of "heritage conservation with Macao characteristics". Yet whatever the outcomes of the discussion on its future use, the ICM's insightful restoration project will have reactivated another significant piece of the city's rich cultural heritage. (Thomas Chung)



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- 8 修复后主庭院/Restored main courtyard.
- 9 印度珍珠窗间板/Mother-of-pearl window panels
- 10 木门雕花/Detailed decoration on timber doors
- 11 外墙装饰/External wall ornamentation