

## 中国需要一场“复兴运动”

### China Needs a Renaissance

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我国地域广阔，文化源远流长，历史遗迹丰富，然而在大多数的当今城市中，却几乎全然不见当地的历史，一些地区似乎更是成为了一张可以肆意规划的白纸。您能否从考古学的角度来分析一下造成这种文化特性缺失现象的原因？

刘庆柱（以下简称刘）：我们的城市，从北京到上海，再到广州、深圳，甚至到邻国的首尔，基本上都是一种面貌，所有的城市在现代化的城镇化过程中都不同程度地丧失了历史文化特性。但过去，由于受交通条件的局限，每个地区都会形成与当地民族、地理环境相契合的个性。随着交通工具越来越发达，信息交流越来越畅通，世界越来越趋同，这是大势所趋。但对于中国这样一个有着久远历史的国家来说，应该尤其注重在世界的舞台上如何表现出自身文化的特殊性、珍贵性。考古学正是挖掘一个地区文化个性的重要方式。只有对文化充分重视，城市才会有自己的特色，这也就是我们通常所

说的“没有民族性就没有世界性”。

但是，目前来说，我们整个社会都缺乏对考古学的深入认识，甚至缺乏基本了解。考古并不等同于“挖宝”，考古的目的并不是仅仅为了挖掘出具体的器物，还要关注建筑遗址，乃至复原整个社会环境，使我们了解过去社会的方方面面。我们关注具体的物件太多，关注整体环境太少。例如，中国的很多历史文化名城不过是“历史文化名街”而已，并没有从整体上来反映城市的文化。

我们了解到您参与过很多关于遗址保护规划项目的评审工作，在其中您发现了哪些值得我们重视的问题？

刘：我认为考古与规划现在还是“两张皮”。大多考古学的工作仅仅停留在描述，就物论物、就事论事。研究报告就像“摆摊儿”一样，只是在告诉别人在什么地方有哪些东西。所以考古工作者的成果材料难以应用到规划者的设计当中。考古学工作者

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**摘要 /** 城市在现代化的城镇化过程中都不同程度地丧失了历史文化特性。考古学正是挖掘一个地区文化个性的重要方式。只有对文化充分重视，城市才会有自己的特色。但是目前来说，考古学与城市规划是相互隔离的两部分。在未来，我们应促进这两个学科之间的融合。文化遗产是不可再生的资源，文化遗迹保护应在城市发展初期就在整体层面上作出初步的判别。

**关键词 /** 考古；遗址；城市发展；城市特色；公众

**Abstract /** To a varying degree the modern cities have all lost their historical and cultural characteristics. Archaeology is one way to excavate the cultural identity of an area. The urban characteristics take root in its culture. But for now, archaeology and planning are currently mismatched and should do more to relate. I suggest that planning majors need enroll in a number of related courses to achieve a cross integration of disciplines. Culture heritage is non-renewable resources, we need make initial identification of culture heritage before city development.

**Key words /** Archaeology; Relics; Urban Development; Urban Identity; Public

China's long history is rich with historical and cultural sites, but in most of today's cities planning it seems to be done recklessly with little regard for local history. From the perspective of an archaeologist, what do you think contributes to this lack of cultural identity?

**Qingzhu LIU (LIU Hereafter):** From Beijing to Shanghai, Guangzhou to Shenzhen, and even to our neighboring cities, such as Seoul, our modern cities look the same. To varying degrees they have all lost their historical and cultural characteristics. In the past the identity of a city matched its local geographical conditions and regional ethnic tradition, due to the traffic limitations. Today, with faster transportation and information exchanges, the world is converging. China's long and varied history means we need to give special attention to our cultural resources. Archaeology is one way to excavate local cultural identity. The urban characteristics take root in its culture, this is what we say, “no nationality, no internationality”.

As a society we lack an in-depth understanding of archaeology, even without a basic knowledge. The purpose of archeology is not to dig treasure, the purpose of archaeology is to read an entire site and to rehabilitate a society through its cultural identity. We have concerned with too many specifics and not concerned enough with the overall environment. For example, China's current method of interpreting historical cities through “historical and cultural streets” does not reflect the city culture as a whole.

We have learned that you contribute to many heritage site planning project as a reviewer, what kind of problems do you find in contemporary projects?

**LIU:** I think archaeology and planning are currently mismatched and should do more to relate. Most archaeological work stays at a very singular, objective state of discussion — where things are from, how old they are, etc. It is therefore difficult for planner to

apply archaeological materials and findings to their work. Archaeologist need to present research results in an intelligible way.

Planning is actually a very integrated discipline, that if anything needs more scholarship. Planners who work on heritage site protection should be familiar with archaeological language, just like if we want to read foreign classics, we can fully appreciate them only if we understand the foreign language. I often recommend to planning majors that they enroll in a number of related courses to achieve an integration of disciplines.

How do we manage the contradictions between excavation and protection that archaeological and cultural heritage sites face?

**LIU:** It is nearly impossible for relic sites completely not to be exploited. Archaeological work is a process, its cycle is very long and it is not practical if we give absolute priority to site preservation. Therefore, we need make a culture heritage identification in the initial phase of a project. In the west, ancient cities are mostly stone, making historical sites easy to recognize. But ancient Chinese cities are generally wood and rammed earth structures, and many historical sites are buried and unrecognizable. If historic clues are found in the construction site, the construction work should immediately stop and determine its nature, importance, and approximate territory by archaeologist. If the heritage value is high, construction work may need to be relocated. Once damaged, historically sites are difficult to repair.

At a regional level, cities need an overall framework and approach to the protection of history and culture. Cities are formed and shaped by their histories, each period representing a node of time that should be spatially reflected to in the current urban fabric. Over the 800 year history of Beijing, it has developed from the to the northeast — from the

需要考虑换一种视角来呈现研究成果。

但是规划其实是一个综合的学科，需要有百科全书式的学者。规划师来做遗址保护的工作，就应该懂一些考古的“语言”。就像如果我们想读外国名著，只有懂外文，才能领略到原著的原汁原味。所以，我常常建议高校的规划专业设置一些相关的课程，实现学科之间的交叉与融合。

### 我们应该如何来协调考古与文化遗迹保护所面临的发掘与保护之间的矛盾？

刘：对于文物保护或者说遗址保护，完全不允许进行开发是不可能的。考古的工作周期都很长，不能等考古都结束了再来进行开发。因此，文化遗迹保护应在城市发展初期就在整体层面上作出初步的判别。西方的古代城市多为石构建筑，历史遗迹很容易辨认。但是中国的古代城市采用木结构、夯土结构，大多历史遗迹都被封埋于土地之中，不容易辨认。所以如果在新的城市建设中发现了一些线索，就应该立即停下来，由考古学家先确定其性质和重要性，以及大致占地范围。如果文物价值较高，那么可能就需要建设工作迁至他地。因为文化遗产是不可再生的资源，但是建设是可以调整选址的。

对于一座城市而言，历史文化的保护要有一个整体的框架。城市都是在历史的长河中不断变迁形成的，我们要在纵向的时空轴上确定一些时间节点，每一个节点都应该有对应的历史遗存来反映，并在横向的空间上确定其位置与范围，才能完整地体现出这座城市的历史。例如北京建城800多年，是由西南往东北发展的。在汉代到元代之前，宣武区一带是城市的中心，西城区一带是辽代的行宫。元大都是在金中都的基础上在其东北部发展而来的，明清的都城基本上继承了元大都而位置稍有变化。北京可以说是一个中国古代都城的集大成者，它继承先秦、汉魏、唐宋以来的都城规划主要理念进行建设，形成了统一多民族国家的政治认同，上述历代都城规划的一脉相承也是中国多民族统一的物证。但是北京在历史文化保护方面并没有起到模范的作用，近年来的建设破坏得非常严重。原本地下应该还保留了一些各个历史时期的信息，但是现在整个



1. 扬州宋大城通泗门遗址与其周边的社区（图片来源：维基百科）  
1. The Tongsi Gate of the Great Song City and the neighbourhood, Yangzhou (Source: Wikipedia)

城市都充满了高楼大厦了，考古就很难进行了，连古代宫殿地基的位置都很难确定。所幸的是，北京还是将明清故宫完整地保留下来了，元大都城墙的遗址保留了一些，但是辽金时期的遗迹几乎没有了。

### 对于确立为重要历史遗址的地区，生活在那里的民众，以及当地的建设发展将会受到很大的限制。如何在保护的同时满足他们的诉求？

刘：一个国家中，像殷墟这样重要地方能有几个？这些地方对整个国家来说是尤为珍贵的财富，是历史文化的符号与象征。但这些地方对于当地的人民来说，似乎却成了发展的“累赘”，他们的生活受到了“连累”。所以，国家应该承担起这个责任，采用土地置换、村民迁移等措施来解决相关民生问题，不能把国家及全民族应该担当历史责任，由所在地的少数老百姓独自承担。

然而也有一些观点认为可以通过发展旅游业来补偿。但事实上，通常国际上的旅游热点大多是自然风光景区，而非文物景点，尤其是古代遗址类景点很难成为旅游热点。仅仅靠旅游是带来不了太多收

Han to the Yuan Dynasty, the Xuanwu District was the center of the city and Xicheng District was the temporary Liao Dynasty imperial palace. The Great Capital of Yuan Dynasty was to the northeast Zhongdu of Jin Dynasty, while the capital of Ming and Qing was inherited from Yuan Dynasty. The construction of Beijing has been inherited from the city planning philosophy developed during pre-Qin, Han, Wei, Tang and Song dynasties. The urban fabric represents the formation of a multi-ethnic and political unified country. Despite this evidence of succession dynasties, Beijing has not been a role model in cultural protection and the recent construction damage has been very serious. Furthermore, it is difficult to conduct archaeological work as most high-rise buildings restrict access to buried relics. Fortunately, the Ming and Qing Imperial Palace in Beijing has been completely preserved, along with some ruins walls of the Great Capital of Yuan Dynasty and some small remains of Liao and Jin Dynasties.

### How do we meet local demands for development and construction while protecting historical sites?

LIU: In China, how many important historical sites do we have like the Yin Dynasty Ruins? These sites

are valuable assets for the whole country, they are a symbol of our history and culture. There is an attitude that these sites are a burden on development, that they somehow compromised the advancement of local communities. The state should play a greater mediation role, we should be establishing land exchanges and addressing the specifics of migration and livelihood issues. We cannot let a few local people bear a historic role that the state and the nation are responsibly for heritage conversation.

However, there are also some ideas that can be enhanced by the development of local tourism. The most popular tourist destinations are usually also locations of natural and scenic beauty, rather than stand alone cultural attractions. This is especially true in regards to ancient ruins and tourist hotspots. Alone, tourism does not bring many benefits, although there are exceptions, such as the Terracotta Warriors. However, the majority of “broken pot” sites are difficult for general tourists to understand. One challenge is that it is difficult to attract people’s attention to these sites if the viewer does not understand the relevant cultural history. In China there is a need to improve the general awareness and respect of our history.

2. 从良渚古城遗址可以窥见其周边紧邻的村庄（图片来源：维基百科）。
2. Looking from the Ruins of Liangzhu Ancient City, we can see the village next to the ruins (Source: Wikipedia).



益的——虽然秦始皇兵马俑这类保存完好的大型遗址每年都吸引了数以万计的游客，但是我国大多数的遗址是以“残砖断瓦”为主，一般民众很难看懂其中的究竟；这些遗址很难起到吸引眼球的效果，它们应该是让观者去凭吊、感怀的。如果观者不了解相关的文化历史知识，是难以欣赏、领会的。就当前现实而言，我国的相当多民众对于我们自身历史的认知和尊重还需要深入与提高。

### 我们有哪些有效的途径来展示历史遗迹的信息，从而提升公众的认识呢？

刘：对于历史遗迹最好的展示方法是不脱离他原本所处的环境来展示。我们不能只看到物件本身，还要看到与之关联的方方面面。例如，我们到了故宫，看到龙椅摆放在太和殿上，才能体会到那种威严感。博物馆“文物商店”般的展览方式，其实是将很多文物的历史信息肢解了。例如，摆放着博物馆中的瓦当，我们只能欣赏到其雕刻工艺的精美，却很难知道它是位于建筑的哪个位置，乃至整栋建筑的功能是什么？文物一旦脱离它原本的空间，也就失去了原真性。所以，我们现在非常提倡建设遗址博物馆，提倡对遗址遗存进行就地保护。

现在有一些电视节目，如《探索与发现》，成为了老百姓了解文物、考古的一个窗口，这是非常不错的方式。文化普及是一个漫长的过程，不能急于求成。而对于考古学工作者而言，还有一个重要的任务，那就是如何将这些知识说得有趣。很多考古工作者如数家珍的内容，在大众听来很可能是枯燥乏味的，这就需要考古工作者去探索一种更加吸引公众、接近公众的表述方式、话语系统。

然而我更想说的是，我们常常说要传承中华民族的优秀文化，但是文化的传承是需要载体的。我们古代城市中，有很多建筑遗址反映了我国古代对于天、地、人关系的思考。例如古城中的城门在其命名、朝向、功能等方面通常都具有深刻的文化内涵，但是我们的城市却见不到这样的景象了，而我们的社会保护历史文化的意识和知识还需要大大提高，中国需要一场“中华民族优秀历史文化”的“复兴运动”。LAF

### What effective ways can we adopt to exhibit historical information so as to enhance public awareness of our history?

LIU: The best method of display is in the environment that the object was found. People best understand cultural artifacts if they can see the associated environment and landscape. For example, the dragon throne in Taihe Palace of the Forbidden City is best-understood in-situ to experience a sense of grandeur and dignity. The way of displaying relics in museum diminishes the historical information to some extent, the relic pieces are shown as products in shopwindows. For example, we can enjoy a piece of tile in a museum, but without seeing its environment, we cannot understand its function relative to the entire building. Once an artifact is broken away from its original space, it loses its authenticity. Therefore, we strongly advocate for the construction of site museums that celebrate artifacts remained in-situ.

There are a number of TV shows that have become a window for ordinary people to understand the importance of artifacts and archaeology — this is very good, but enhance cultural awareness is a long process and we cannot be anxious for success. For archaeologists, we need to continue to work towards making our material interesting and accessible to the public.

Ultimately what I want to say is this: we have inherited the outstanding culture of the Chinese nation, but that cultural history needs more material carriers. Our ancient architectural monuments reflect our thinking towards heaven, earth, and people. For example, each gate of an ancient city has its own meaning and connotation in aspects of its name, orientation, function, etc. These characteristics of the Chinese culture are becoming more and more difficult to see in our modern cities, our awareness and knowledge of history, culture, and social preservation needs to be greatly improved. China needs a cultural renaissance. LAF