

THF in the forefront of Lhasa historical buildings preservation - Part II

THF 啟動保護拉薩古建築 (下)

Contributor 供稿: Tibet Heritage Fund 西藏文化發展公益基金會
Photography 攝影: Andre Alexander
Chinese Translation 中譯: Allan Lu 艾倫

In the last issue of Space we introduced the Tibet Heritage Fund, a small independent non-government organisation working in Lhasa to preserve and renovate the surviving historic buildings in the old city centre. From small beginnings in 1996, the organisation has grown rapidly to employ 200 Tibetan workers and craftsmen and foreign experts, with funding provided by an increasing number of Western governments and charitable foundations.

In 1999, the largest project on which THF worked was Merunyingba Monastery adjoining the Jokhang temple. This project was funded by the German Embassy in Beijing from its cultural preservation budget. Initially, monastery restoration was not planned by THF as it seemed there was more than enough work to do reclaiming the neglected residential buildings of Lhasa. With the overall situation in the old town markedly improved by the official preservation orders placed on the majority of the surviving historic houses in 1998, and following a growing number of requests from monastic communities, THF began to reconsider. After obtaining the necessary official permits from the Religious Affairs Department, it seemed natural to work on the site that is at the centre of the Oedepug conservation area.

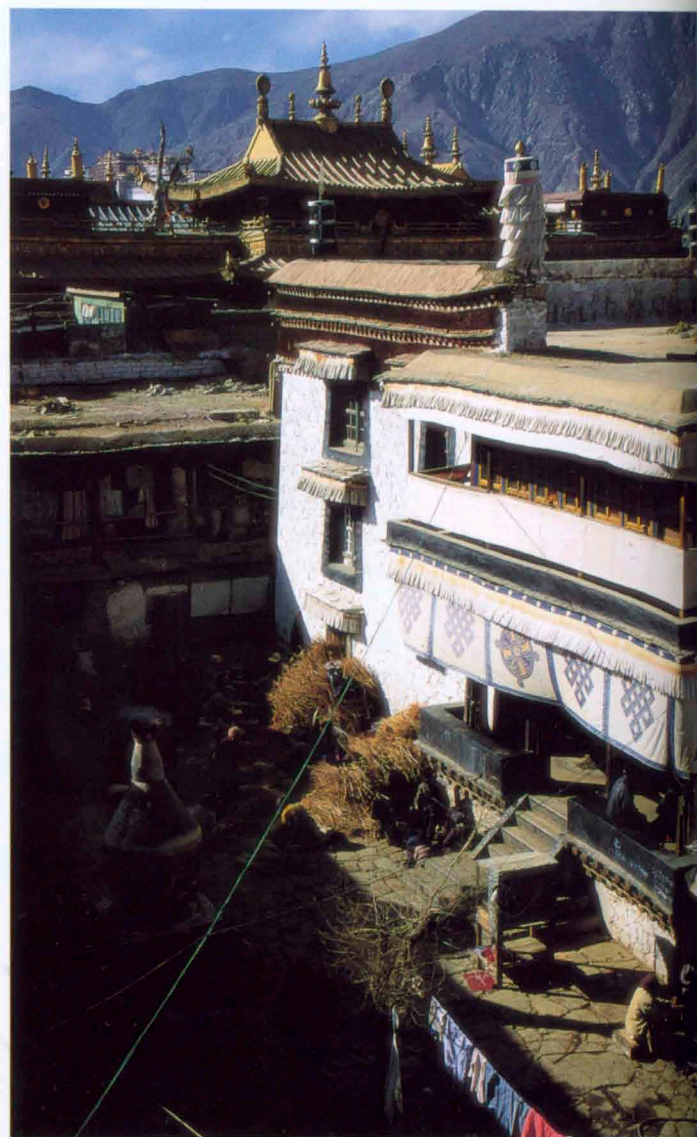
Merunyingba was part of the block of six historic buildings surveyed and studied by volunteer students of the Department of Architecture, Chinese University of Hong Kong. In a rented hotel room in Lhasa, they produced floor plans, elevations and sections of Merunyingba and the other houses. It was necessary for the group to

上期《空間》介紹了一家致力於拉薩舊城區歷史建築保護與翻新的小型獨立機構——西藏文化發展公益基金會 (Tibet Heritage Fund, 以下簡稱基金會)。這個非政府組織自 1996 年開始接手一些小項目, 發展至今已擁有 200 名藏族工匠和一些外國專家, 並且越來越多西方政府和慈善基金會向他們提供資金援助。

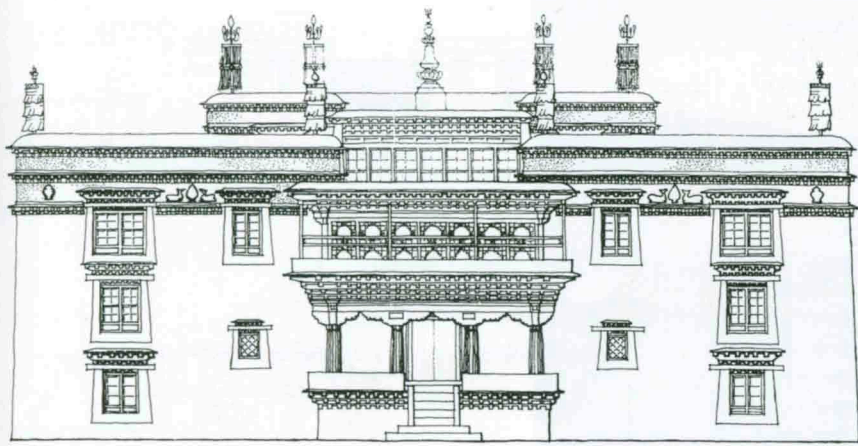
1999 年基金會獲得了他們目前為止最大的項目——緊鄰大昭寺的木工商國際 (由德國駐北京大使館從其文化保護預算中撥款資助)。最初基金會並沒有修復寺廟的計劃, 因為光是拉薩那些被人忽略的住宅建築就已經讓他們忙不過來。隨著 1998 年政府宣佈對舊城區內保存下來的大部分歷史建築進行保護後, 舊城區的整體情況有了顯著改善, 同時有越來越多的寺廟向他們提出請求, 所以基金會開始重新考慮這個問題。在從宗教部獲得必要的官方許可後, 他們開始對位於吾兌布保護區中心的木如寧巴寺進行修繕工作。

香港中文大學建築系的學生志願者對當地六座歷史建築進行了測量和研究, 木如寧巴是其中之一。這些學生在拉薩租了間酒店客房, 在那裡繪製了木如寧巴等建築物的平面圖、立面圖和剖面圖。學生們必須適應在高原環境中進行繪圖作業, 而且各方面的條件也並非盡如人意。徐頌雯是第一批前往西藏的學生志願者之一。她回憶說:「酒店客房成了臨時工作室。我們的工具很簡單, 丁字尺、一塊 A3 木板用作繪圖板。這是我在六年的建築專業學習中第一次使用丁字尺來繪圖。在夜裡畫圖十分枯燥乏味, 為了打發時間, 我們買了一架便宜的耳筒機, 一對喇叭, 還有一些卡式帶。儘管音質十分差, 這是我們在工作室裡唯一的娛樂。」

大昭寺是拉薩舊城區的中心。木如寧巴就座落在大昭寺東面一條小巷內。高大的主樓是大經堂, 四周是



A view of Merunyingba with the Jokhang Temple in the background.
木如寧巴寺。背後是大昭寺。



Merunyingba Monastery. Drawing by John Harrison, original survey by architecture students from CUHK.
木如寧巴寺。由 John Harrison 繪畫，原由中大建築系學生測繪。

get used to high altitude drawing, under less than ideal conditions. Carmen Tsui, one of the first group of students, recalls: "Our hotel room became our temporary studio. We used simple tools such as a small piece of roughly A3-size wooden panelling as a drawing board. It was my first time using a T-square for drafting in my six years of architectural studies. To withstand the boring drafting nights, we bought a small cheap Walkman, a pair of amplifiers and a few cassettes. Though the quality was extremely poor, it was the only entertainment we had in our studio."

Merunyingba is located in a little side-alley immediately to the east of the Jokhang temple at the heart of the old city. The large main building houses the monastery assembly hall, with a surrounding courtyard and the extensive two-storey galleries of the former monks' quarters. The oldest part of the monastery is the Dzambala chapel on the west side of the courtyard, founded by the Tibetan king, Ralpachen, in the 820s, and now independently managed by Merusarba Monastery in Lhasa. Next to this chapel is said to be the rock that rose from the lake in which the Jokhang was built, and over it now on the upper floor is another chapel containing the Lhasa protector Palgon Dranji, maintained by Sakya-pa monks from Gonkar Monastery.

The present monastery buildings were erected in the seventeenth century by the Fifth Dalai Lama who made Merunyingba the Lhasa seat of the Nechung State Oracle, and so part of the Nechung and Drepung monasteries.

庭院以及原來屬於僧侶居住的兩層樓房。寺中最古老的部分是位於庭院西邊的藏巴堂，由藏王赤熱巴堅修建於 820 年代，現在由拉薩 Merusarba 寺單獨管理。藏巴堂的旁邊是傳說中填臥塘湖建大昭寺時湖心露出的岩石。其上層是另一個小殿，供奉拉薩的保護神 Palgon Dranji，由來自 Gonkar 寺的薩迦派僧人負責管理。

現存的寺廟建築均由五世達賴喇嘛建於 17 世紀，作為供奉乃瓊護法神的聖殿，是乃瓊寺和哲蚌寺的一個部分。

在 1960 年代的文化大革命中該寺免遭毀壞，但是被關閉並用作馬房，有價值的東西都散失殆盡。所有壁畫也被覆蓋掉。庭院裡的房間被改作公屋。1985 年以後大經堂和兩個小殿獲准重新用作宗教場所；木如寧巴的僧人自己修葺了大經堂，並且使原來被覆蓋掉的壁畫重見天日。多年失修後，基金會不得不進行重大的結構修補工作。他們用水力起重器將塌陷的橫樑抬到原來的位置，換掉了腐朽的木柱基，並且對因屋漏損壞的屋頂托樑也作了修復。整個屋頂表面重新用傳統防水材料阿嘎土翻新。內部的電線也完全更新，並且新建了浴室，裡面還安裝了太陽能熱水器。庭院四周的房屋目前依然用作公屋，在諮詢住戶之後也對它們進行了徹底翻新和修繕。

由於木如寧巴寺的建築特色複雜，所以除了石工、木工、阿嘎土工匠等主要建築工藝外，基金會不得不採用一些在其他房屋修復工程中尚未使用過的技術。

西藏宗教建築的牆壁頂部都蓋有紅色的 Pembe（一段段碎樹枝混入灰泥中），形成了屋頂胸牆的外部表面。木如寧巴寺有很多 pembe 都必須採用拍打表面的辦法將它們弄直，有些則需要重新鋪砌，而屋頂有部分則要重新建造。Pembe 需要從山上運來，很辛苦地鋸成需



THF's Argalady brigade laying a new Argal roof for Merunyingba Monastery, with the roofs of the Jokhang and the Potala Palace beyond.
基金會的婦女們正在木如寧巴寺的屋頂上拍打阿嘎土，後面是大昭寺和布達拉宮的屋頂。



Argal ladies beating a clay layer to create a waterproof surface; women dance and sing traditional songs to maintain a regular rhythm.
拍打阿嘎土（用作防水層）的婦女們邊唱邊舞，以此保持一定的節奏。
(photography 攝影: Francoise Begaux)

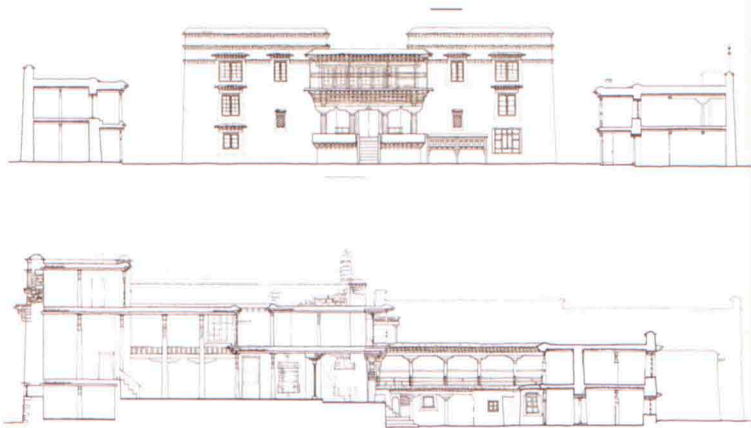
The monastery escaped demolition during the Cultural Revolution of the 1960s, but was closed, stripped of valuable objects, and used as a stable. All the murals were painted over. The courtyard rooms were converted into public housing. After 1985, the two chapels and the main temple were permitted to return to religious use; the Merunyingba monks themselves restored their assembly hall and uncovered the hidden murals. After many years of neglect and decay, THF had to carry out major structural repairs. Settling beams were lifted back into position with hydraulic jacks, the rotted bases of wooden columns replaced, and repairs made to ceiling joists affected by leaks through the cement-patched flat roofs. The entire roof surface was renewed in Arga, the traditional waterproof clay covering. Internally, the electrical wiring was completely renewed and a solar-heated shower provided in a new bathroom. The courtyard buildings, which remained as public housing, were fully refurbished in consultation with the tenants.

In addition to the principal building crafts of masonry, carpentry and

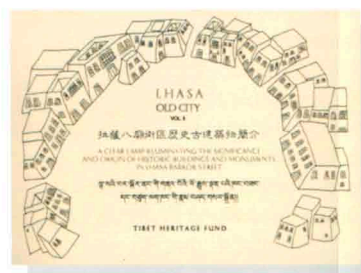
Arga roofing, at Merunyingba the more sophisticated nature of the building required the introduction of a number of other crafts that THF had not so far used in its house restoration projects.

The walls of Tibetan religious buildings are capped with a red band of pembe - branches of cut twigs bedded in mortar to form the outer face of the roof parapets. At Merunyingba much of the pembe had to be straightened by beating the outside face, or re-laid, and on the roof pavilion completely reconstructed. The pembe had to be brought from the mountains, laboriously trimmed to size and bound with strips of yak hide. Only Migmar, the 78-year old master builder, knew how to lay a corner correctly in pembe.

The outer face of the pembe had once been decorated with gilded brass ornaments, but only fragments of their wooden armatures remained. THF studied the remains and faint impressions in the face of the old pembe, compared the ornaments on the Jokhang temple and agreed suitable designs with the head lama, Tenzin. The designs were then beaten out



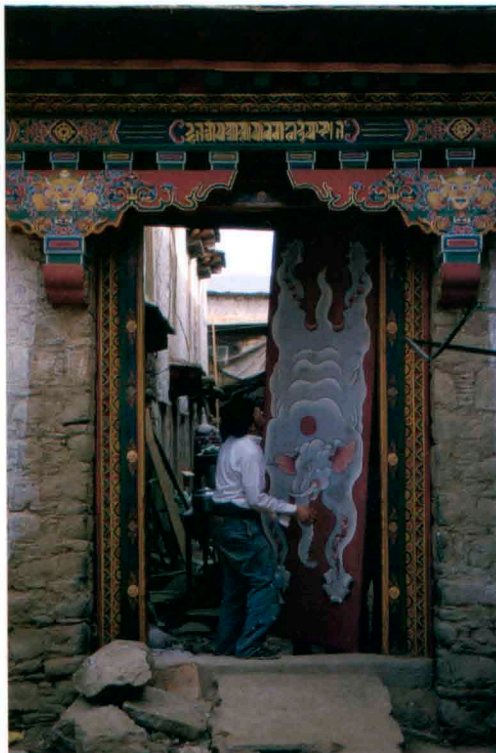
Section drawing through Merunyingba Monastery by architecture students from the Chinese University of Hong Kong. The students made a detailed survey of the monastery and adjoining historic houses in 1998, before THF started work.
木如寧巴寺剖面圖。由香港中文大學建築系學生繪製。他們於1998年基金會開始修復工程前對該寺以及相鄰的幾幢歷史建築進行了仔細測量。



The two publications of THF.
基金會出版的兩本刊物。



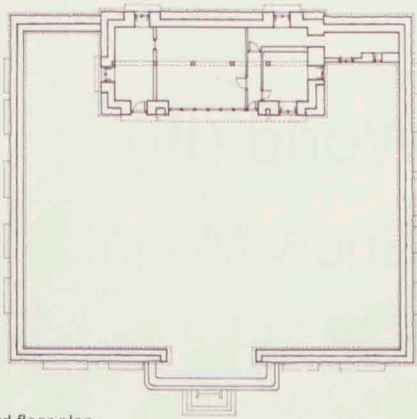
Scaffolding around the seventeenth-century red outer walls of Merunyingba.
木如寧巴寺十七世紀的紅牆外架起了竹棚。



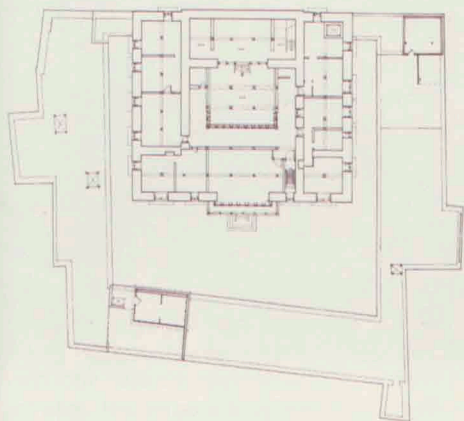
One of the two original entrance gates has been lost. THF painters are seen here fitting the recreated gateway, with its painting of an elephant skin, to the temple. 原來入口的兩扇大門已經散失了。基金會的畫匠正在重新製作的大門上繪製大象皮圖案。



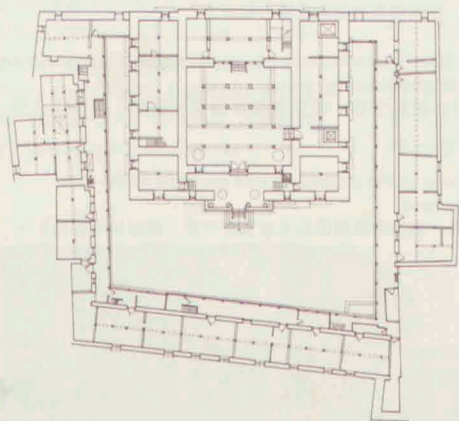
THF carpenters lifting a beam with hydraulic jacks to correct settlement.
木匠們正在用水力起重器矯正一根橫樑。



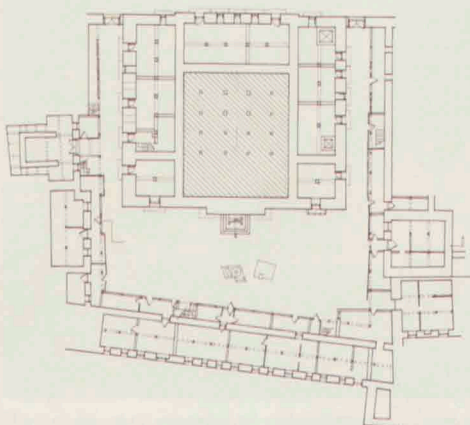
Third floor plan
三層平面



Second floor plan
二層平面



First floor plan
首層平面



Ground floor plan
地面層平面



Monks blowing their horns from Nechung monastery above Lhasa. Nechung, seat of the Tibetan State Oracle, is the mother monastery of Merunyingba.

在乃瓊寺吹號的僧侶們。供奉乃瓊護法神的乃瓊寺是木如寧巴寺的母寺。

of sheet brass and the completed ornaments gilded with gold leaf.

THF's silversmith, Jampa Tenda, made new door handles with convex bosses, and iron straps, decorated in filigree and silver inlay, for the main gates to the monastery. The massive wooden gates were repaired and covered with canvas for painting. THF went to Nechung Monastery, the principal seat of the Tibetan State Oracle, for the design of hanging animal skins, and this was then painted by Tsewang Dorje, who had studied with Amdo Jampa, a Tibetan painter famous in the 1950s. Tsewang Dorje and his apprentices also painted the two large gateway canopies, using traditional mineral paints, and he was then commissioned by THF to paint a new mural in the principal second floor room of the monastery, showing the Fifth Dalai Lama and his entourage.

Old wall paintings, which had been painted over in the 1960s, were found on the top floor of the monastery. Dr Uli Eltgen, the German painting conservator who spent seven weeks with THF in 1999, mostly working on the fifteenth-century paintings at Lho Talung Monastery in Southern Tibet, uncovered and stabilised these artworks. The richly carved and decorated capitals and beams in this pavilion were conserved, and a new chapel made with a statue of the fierce Nechung Oracle.

要的尺寸，並用犛牛皮帶子捆起來。只有78歲的老匠人Migmar知道怎樣在角位處正確的鋪砌 pembe。

Pembe 的表面曾經有鍍金銅飾，但是現在只留下了一些木框架（銅飾的基座）的殘片。基金會研究了這些殘餘物件和舊 pembe 表面的暗淡模糊的圖案，將它們和大昭寺的裝飾紋樣進行比較，並且經寺內的主持 Tenzin 同意選用了適當的設計圖樣。然後在黃銅皮上將這些圖樣敲打出來，最後用金葉完成裝飾。

基金會的銀器匠 Jampa Tenda 為寺廟主大門製作了新的球形門把手和鐵條，鑲以金銀裝飾。寺內大量的木門都經過了修葺，並且覆蓋上用於繪畫的帆布。基金會前往供奉西藏護法神的重地乃瓊寺得到了獸皮圖案，後來由 Tsewang Dorje 完成了繪製工作。Tsewang Dorje 曾和 50 年代著名的西藏畫家 Amdo Jampa 一起學習過。他和他的徒弟們還繪製了兩個大門遮棚的圖案。他們使用的是傳統礦物顏料。Tsewang Dorje 後來還受基金會委託在寺廟二樓繪畫了一幅以五世達賴喇嘛和他的信徒們為主題的新壁畫。

在寺廟頂層找到了在 60 年代被覆蓋的老壁畫，由來自德國的繪畫保護圖保護 Uli Eltgen 博士進行復原和加固（他曾於 1999 年花了七週時間在基金會工作，主要修復西藏南部的 Lho Talung 的產物。15 世紀繪畫作品）以及葡萄雕刻精美、裝飾豐富的柱冠及橫樑都被保存下來，並且新建了一個殿堂，裡面供奉有神態威嚴的乃瓊護法神雕像。