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## 武重义建筑事务所

### Vo Trong Nghia Architects



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Feature:

# Vo Trong Nghia Architects

特辑：

武重义建筑事务所

This is a special issue devoted to the work of Vo Trong Nghia Architects (VTN), a practice based in Ho Chi Minh City and Ha Noi, Vietnam.

Above all, their work is concerned with how they can contribute as architects to cities and society in Vietnam.

In recent years the Vietnamese economy has grown rapidly, with numerous development projects underway in Ho Chi Minh City, Ha Noi, and other urban areas. But economic growth has brought with it overcrowding, deterioration of the living environment, and increasing inequality. Meanwhile, the applicability of Western-style architecture is open to question. In Vietnam's climate, warm in both the rainy and dry seasons, architecture that introduces a barrier of glass between inside and outside cannot be called a very realistic choice. In this context, VTN proposes three solutions: bamboo architecture, green architecture, and low-cost houses. Their work is informed by a renewed evaluation of traditional Vietnamese lifestyles, but it is not nostalgic. It is the result of thinking about what architecture should be today and in the future.

As is clear from their belief that bamboo can replace steel as the structural material of the next century, their bamboo architecture is more than simply a style. Through repeated experiments, they have developed new structural designs and construction methods, and organized and trained a group of skilled craftsmen with the requisite specialized expertise. This process has been described for this issue by Takashi Niwa, Director of the VTN Ha Noi Office.

The emergence of Vo Trong Nghia as a globally known architect has brought new attention to Vietnam, which has often been overlooked within the profession. That he is conscious of his role as leader can be seen in his dedication to architectural education in Vietnam.

Can a single architect change the future of Vietnam's cities? One hopes that Vietnam's cities will be able to develop without losing sight of the best in the country's traditions or its love of tropical greenery, light, and natural breezes. We look forward with great anticipation to what the future holds for this practice.

(a+u)

*Translated from Japanese by Thomas Donahue*

本辑是武重义建筑事务所（以下简称VTN）的作品特辑。VTN主要以越南的胡志明市和河内为其实践据点。

VTN是一个在越南进行建筑实践的团队。他们最为关注的是，作为建筑师，他们可以为城市和社会做些什么。

近年来，越南经济飞速发展，尤其是胡志明市和河内等城区，这些城市中目前就有多个正在进行的开发项目。但随之也出现了城市过度拥挤、居住环境恶化以及经济成长背后的贫富差距加大等一系列问题。此外，越南只有雨季和旱季之分且全年都处于高温环境中，所以将西方建筑引入越南，以玻璃来分隔内外的建造手法并不算是切实的选择。

在这样的现状背景下，VTN提出了“竹造建筑”、“绿色建筑”和“低成本住宅”三种解决方案。他们的作品决非崇尚复古怀旧主义，而是在重新解读越南传统生活方式的过程中，不断思考现代建筑及未来建筑如何存在。

他们认为竹造建筑所体现的不仅仅是单纯的“风格”，他们坚信竹子有望替代钢筋成为一种未来的结构材料。经过反复摸索，他们研发出了新型结构和施工工艺，在公司团队中也组织和培养了一批具备专业素养的能工巧匠。本辑中，将由参与此实践的VTN河内分所代表丹羽隆志先生执笔，为我们解读这一过程。

过去的越南在建筑界似乎是一个常被忽视的话题，如今因世界级建筑师武重义先生而成为业界新的关注点。武重义先生引领着越南当代建筑业的发展，同时，他也意识到自己的社会角色和责任，积极地投身于越南的建筑教育事业中。

单凭一位建筑师的力量就能改变越南城市的未来吗？这也许还不得而知，但我们由衷地希望越南的城市发展可以延承其民族传统的精髓，保留对自然的光、风以及热带雨林绿色的那一份珍爱。相信VTN会在今后大放异彩，让我们拭目以待。

（编者）

（巫盈盈译）





Portrait courtesy of the architect.

Vo Trong Nghia was born in 1976 in Quang Binh province, Central Vietnam. He moved to Japan in 1996 as a Japanese government's scholarship student and started studying architecture. After graduation from Nagoya Institute of Technology in 2002, he joined the University of Tokyo's Landscape and Civic Design Laboratory under the Department of Civil Engineering. There he studied under Prof. Hiroshi Naito. He received his master's degree in 2004. His research thesis discussed the utilization of wind in Hoi An, Central Vietnam and received president award of the University of Tokyo. After 10 years of studying and living in Japan he then decided to return to Vietnam.

In 2006, he started his firm, Vo Trong Nghia Architects (VTN) in Ho Chi Minh City, Vietnam. The early projects were characterized by bamboo structures. From the first bamboo project, Wind and Water Cafe (See pp. 12–19), he developed his bamboo construction team through his bamboo buildings. The design approach combined with bamboo treatment and construction brought him global awards and recognition.

Several years later, he also started green projects which utilize not only landscape plants, but started to design green facades and roofs which work as a bio-skin for buildings. His aim is to rehabilitate Vietnamese urban condition with greenery in order to reconnect humans back to nature. Model of green architecture, House for Trees (See pp. 118–125) is a project that is now a series of projects working to bring more and more greenery to Vietnamese cities and aiming to solve the problem of urban problems such as air pollution, flood and thermal environment. Nghia received international prizes and honors including but not limited to: AR House award, ARCASIA gold medal and Building of the Year, FuturArc Green leadership Award. He also was selected as one of Young Global Leaders 2014 by the World Economic Forum. Besides running his architectural practice, Nghia has continued to be involved in architecture at a grass roots level by teaching at the Singapore University of Technology and Design in 2015. Currently, he is a visiting professor of Hiroshima Institute of Technology.

Nghia is a registered architect in Vietnam.

武重义于1976年出生在越南中部的广平省。1996年获得日本政府奖学金后前往日本，开始学习建筑。2002年武重义于名古屋工业大学毕业后，进入东京大学研究生院，在工学系研究科社会基础学专业下的景观研究室深造，师从内藤广。2004年获得硕士学位，其研究课题阐述了越南中部城市会安的自然风利用，并因此荣获“东京大学校长奖”。在日本学习生活长达10年后，武重义决定重返越南。

2006年，他在胡志明市成立了自己的建筑事务所——武重义建筑事务所（VTN）。其早期项目反映了他对竹结构的探讨。从最初使用竹子建造的项目“风与水咖啡馆”（详见本书第12–19页）起，他通过一系列作品培养并建立起了一个竹造建筑的施工团队。VTN的建筑不论是对竹材的处理、施工或是对竹构造的研究都在国内外获得很高的评价，也因此赢得了各种奖项。

在之后的绿色生态建筑项目中，武重义不再限于在景观设计中使用植物，他开始致力于立面绿化、屋顶绿化等领域，对这些能调节环境的生态表皮进行研究。他希望通过这类绿色建筑，将绿地还给越南的城市，将人与大自然再次紧密地联系在一起。其中绿色建筑的代表作“树之家”（详见本书第118–125页）在恢复城市绿地的基础上，更将解决污染、泄洪、热环境等各种城市环境问题作为目标，目前正进行着一系列的努力与尝试。

武重义曾获得多项国际荣誉及奖项，包括“AR House奖”、“亚洲建筑金奖”、“年度建筑奖”以及“FuturArc 绿色领导奖”等。同时，他还被世界经济论坛评选为“2014年世界青年领袖之一”。

在参与事务所的设计活动的同时，武重义也投身于建筑教育事业。2015年任新加坡科技设计大学的客座教授。现今任广岛工业大学的客座教授。

他是越南国家注册建筑师。





Photos courtesy of the architect.

Founded in 2006, Vo Trong Nghia Architects (VTN) is a leading architectural practice in Vietnam with offices in Ho Chi Minh City and Ha Noi. More than 60 international architects, engineers and staff work closely on cultural, residential and commercial projects worldwide.

By experimenting with light, wind and water, and by using natural and local materials, VTN employs a contemporary design vocabulary to explore new ways to create green architecture for the 21st century, whilst maintaining the essence of Asian architectural expression. The motto of VTN is “Greening the City” which VTN considers the most effective method for a Vietnamese city to become a sustainable city with happiness. The VTN’s building designs utilize trees and local materials while considering the harmonization between function and energy efficiency.

VTN works in strong collaboration with Wind and Water House JSC, a construction company specializing in green buildings construction, to realize designs of high quality in Vietnam.

成立于2006年的武重义建筑事务所（VTN）引领着越南的建筑设计实践，在胡志明市和河内分别设有工作室。VTN拥有60多名来自世界各地的建筑师、技术人员以及员工，参与了文化、商业、住宅等领域的众多项目。

VTN擅长运用光、风、水等环境要素和当地的天然素材，将亚洲建筑的风格特色植入当代设计语系，开创了21世纪尖端的绿色建筑设计。为了构筑充满幸福感的宜居空间和真正意义上的可持续发展城市，VTN认为最有效的手段是“打造绿色城市”。此外，VTN的建筑作品注重功能与节能的协调发展，通常会选用树木和当地的材料。

VTN保持与绿色建筑的专业建设公司“风与水住宅”的密切合作，从而确保了项目在设计与施工过程中的品质。

（巫盈盈 译）



Statement:

# What Can Architects Do in an Age When Nature Is Being Destroyed by Human Acquisitiveness?

Vo Trong Nghia

论述：  
在人类欲望破坏自然的时代，建筑师可以做什么？

武重义  
吴瑞香 译

## 1. The Social Background of Our Practice

There is no limit to human desires. For example, when people are young they want a bicycle. In their student years they want a motorbike, and then they want a car. There is no end to the desire for more and more. The idea is that “the more things you have, the happier you are”. But looking back, we notice that qualitatively there was no difference between the happiness of getting a bicycle and the happiness of getting a car. It may well be that we were happier to get the bicycle. In this way, human desires multiply without limit. This leads to the desire to master nature, and to the development of science and technology. In such a society, everything tends to fall into a vicious cycle, which develops with tremendous speed. Stronger desires appear one after the other, and we grow ever more estranged from nature. The earth is destroyed, wars and climate change arise, and changes accelerate as the world becomes less stable. Especially in Asian cities, population density is very high. Ho Chi Minh City and Ha Noi, where our offices are located, each have a population of about seven million. Many of those people ride motorbikes, releasing exhaust gases, and an enormous volume of radio waves are generated by the use of electronic devices. We live in dense cities and cut down forests to build condominiums. Rivers are polluted, and the streets are overflowing with waste from petroleum-derived plastics. Our job as architects is to provide spaces that meet human desires, and to create beautiful things. But I think that an important theme for architects from now on will be how to connect people and nature.

## 2. Green Architecture

What we want to do, first of all, is something very simple – to increase the amount of greenery in cities and restore a bit of nature to where it originally existed. Beyond increasing the amount of green space, we also think about urban farming and how to deliver food to Vietnam’s 90 million people. Currently, conventional agriculture uses chemical fertilizers and pesticides to produce large volume of food. Both are probably harmful to our health. This is why we think it is important to increase the amount of urban land where vegetables can be planted. Since the act of building architecture is itself implicated with the elimination of nature, we think that it is meaningful to incorporate agriculture in part of the architecture. To summarize some of the many advantages of increasing the amount of greenery: it 1) improves the appearance of the neighborhood; 2) improves the living environment; 3) reduces the risk of flooding, thanks to the water storage function of trees; 4) increases the amount of arable land and the ratio of self-sufficiency in food; 5) shields buildings from the direct sunlight, to decrease the amount of heat stored by the buildings;

and 6) provides shade, to counter the heat island effect. Our final goal is, through architecture, to create spaces where people and nature can come together. But the social influence of our activities alone is limited. So we try to convey our philosophy by having our work and activities taken up by media like magazines and TV. We hope this will help change people’s consciousness. We are also approaching the Vietnamese government with suggestions about changing architectural standards and drawing up green guidelines for new buildings.

## 3. Bamboo Architecture

We believe that bamboo is “the steel of the 21st century”. It is inexpensive, easy to obtain, lightweight, durable, fast growing, usable in various types of structures, and has about half the tensile strength of steel. With properties such as these, we think that bamboo can be a viable alternative to materials like wood and steel. It is no exaggeration to say that almost all of the Vietnamese timber that can be used as a structural material has already been harvested. Currently, logging of natural tropical rain forests has reached as far as Laos. It is no longer easy to procure wood materials. But bamboo is abundant. And because it grows so rapidly, the impact on the natural environment is small when it is harvested. This is what prompted us to try using bamboo instead of architectural materials such as concrete, steel, and wood. There are still few precedents for using bamboo as a structural material, so builders have to be trained. Therefore, from our first work, we founded a construction company and employed acquaintances of mine from my native village who were looking for work. The company has gradually grown, and now provides a firm foundation for new challenges to explore the possibilities of bamboo architecture. Precision is increasing, and we want to pursue further development as more engineers are trained.

## 4. Low-Cost Houses

According to statistics, the average residential area in the Mekong Delta area of southwestern Vietnam is 10 m<sup>2</sup>. Further, people’s average income is from 100 to 200 USD per month. Almost all of them live in shacks and other temporary housing. This increases vulnerability to land subsidence and the harsh tropical climate, and ironically ends by increasing maintenance costs. It is difficult to build in this region because of the lack of roads and other infrastructure. There is a pressing social need in this region for housing that is inexpensive, durable, and easily built. Architects normally receive design fees for their work, so the needs of these people tend to be forgotten. Against this background, we have worked toward the goal of developing a low-cost house that the residents themselves could build in three



hours, and that would last for 30 years or more and cost 3,000 USD or less. Up to now we have developed three prototypes, which have been evaluated and improved each time. After media announcements, inquiries have come from every part of the world, which reinforced our belief that the demand for low-cost housing is a global phenomenon. We plan to continue development with a view to use in regions such as India and Africa, which have the problems of slums and poverty, as well as in Southeast Asia, where natural disasters are frequent.

## 5. Everyday Practice: Enhancing Awareness Through Meditation

It is said that 95% of human thoughts are about pointless matters. Recently it seems that the flood of information has shifted the focus of human consciousness away from nature and toward settling into the world of the Internet. We set aside two hours during every working day as time for meditation by everyone on the staff. It is a time for observing ourselves and putting our thoughts in order. Observation allows us to take an objective view of ourselves, to remain composed, and lessen the burden of desires and stress. It results in greater concentration and creativity, and helps foster the awareness and sensitivity needed to create architecture that connects man and nature. Through our everyday practice, we intend to continue designing architecture that brings in nature as a part of daily life.

*Translated from Japanese by Thomas Donahue*

### 1. 建筑实践的社会背景

人类的欲望是无止境的。比方说，年幼的时候想要一辆自行车，学生时代想要一辆摩托车，紧接着是汽车……人们的所欲所求没有尽头。现在还有这样的一种观念：物质越富足，生活就越幸福。而回过头来看，我们却会发现那种得到自行车后的喜悦与得到汽车后的喜悦，在本质上并无二致，或许相比之下得到自行车的喜悦更强烈一些，也未知。人的欲望就这样无限地增长、滋生着。想掌控自然的欲望，促使我们不断地发展科技。在这样的社会环境下，所有的事情都陷进了一个恶性循环中，而这种恶性循环正朝向一个不稳定的状态极速运转着。人类更强烈的欲望接连出现，人与自然更加疏远，地球环境遭到破坏，战争、气候变化等全球问题被引发。

尤其是在亚洲，城市的人口密度极高。VTN所在的胡志明市和河内，人口均已达到700万。很多人出行选择摩托车，向环境中排放很多尾气，使用电子设备，产生大量电磁波。现在的我们，居住于高密度的城市，伐林建楼，污染河川，街道上充斥着石油制品塑料垃圾。

作为建筑师，设计出可满足人们的空间欲求并且美观宜人的建筑是我们的职责所在。然而，接下来对我们建筑师而言一个很重要的课题应该就是“如何联系起人与自然”吧。

### 2. 绿色建筑

我们首先想做的事情极其单纯，希望通过努力可以增加城市的绿地面积、归还给城市其本应如是的自然，哪怕是一点点。随后在此基础上，我们还想建立一个可供越南九千万人口所需粮食的城市型农业体系。现行的农业多使用化学肥料、农药等进行大批量生产，但无论哪一种，可能都无益于人们的健康。因此，增加城市中可用于种植蔬菜的土地面积很重要。建筑，本是一种消隐自然的行为，这也使在建筑的部分空间中引入农业变得很有意义。为城市增添绿色的好处，我总结为以下

六点——1)可改善街区景观；2)可改善生活环境；3)树木的蓄水能力可减少洪涝灾害；4)农业用地面积增加，可提高粮食的自给率；5)遮阳功能，可减少建筑存储的热量；6)绿荫丛生，可减轻城市的热岛效应。

我们最终是想通过建筑这种介质搭建起一个可供人们与自然相互接触的空间，但我们的实践活动对社会产生的影响有限，所以希望能通过杂志、电视等大众媒体，展现我们的实践、工作，传达我们的理念，来改变人们对此的认识。此外，我们也在积极与越南政府职能部门沟通，为改变建筑标准法规、制定出用于新工程建设的绿化指南而努力着。

### 3. 竹造建筑

我们认为竹子是“21世纪的钢材”。它便宜、易得、轻量、耐久、生长快、适宜多种结构且拥有钢材二分之一的抗拉强度。这些特性使竹子有了替代钢材的可能性。

目前越南国内可作为建材使用的树木已被砍伐殆尽。这种说法并非夸大其词，目前对天然的热带雨林进行的采伐动作已经波及我们的邻国老挝。因此，在越南，木材的使用调度并不易。而相反，越南的竹子资源却很充裕，即使采伐了一些，新竹也很快就会长出来，对环境和自然的影响很小。这些考虑就是我们想灵活运用竹子而非混凝土、钢材、木头等作为建材的契机。将竹子使用于建筑的前例屈指可数，所以需要对手工匠进行一定的培训。从我的首个竹造建筑以来，我们成立了竹材施工公司，雇佣本地村子里正在找工作的熟人进行培训，然后逐渐扩大公司规模。待公司的基础稳定后，我们就可以挑战设计一些可能的新型竹造建筑，施工的精度也会有所提升。日后，我们也会继续增加竹材施工的技术人员，使公司持续发展。

### 4. 低成本住宅

据统计，越南西南部的湄公河三角洲地区的人均居住面积为10m<sup>2</sup>，而该地区的人均月收入为100~200美元。人们几乎都居住在棚户式的临时简易房屋里。该地区地基下沉，并且易受强烈的热带气候所带来的灾害的影响，也因此增加了维护成本。道路和其他基础设施也不是很完备，给施工增加了一定的困难系数。廉价、耐久、易建的住宅类型是该地区切实的社会要求。一般而言，建筑师的工作常态是收取设计费用，然后进行设计，但这样一来，会容易忽略穷困者们的需求。在这样的背景下，我们开始开发低成本住宅形态，这种住宅可由住户自己3小时建成，耐久性可达30年以上，并且造价在3,000美元以下。截至目前，我们已经试做出了三种住宅原型，每次经评议后再继续改良。在媒体上发表了这种住宅后，VTN收到了来自世界各地的咨询，相信这种低成本住宅确是全世界所需。之后，我们也将继续推进这种住宅的发展，将其活用在印度、受贫民窟和穷困问题困扰的非洲地区，以及自然灾害频发的东南亚国家。

### 5. 每日实践：冥想，增强觉知

据说人思想活动中的95%都是徒劳无用的。近来，信息泛滥，人类意识的聚焦点远离了自然原态，逐渐向因特网的世界沉淀。

每日的工作中我们安排了两小时的冥想活动，在事务所全体成员间践行。通过冥想我们可内观自己，也可整理自己的思绪。这种观察可使人们获得客观看待自己的能力，可保持内心平和，还可减少欲望和压力。由此，我们得以集中注意力、提高创造力，同时也培养了要创造出连接人与自然的建筑所必需的觉察力和细腻感觉。今后的我们也将通过这种每日的实践，投身于将自然引入人们生活的建筑设计工作中。



Essay:

# The Meaning of Creating Architecture in Vietnam

Pham Thuy Loan

论文：

建筑创作于越南的意义

范翠姝

盛洋 译

Personally, I got to know Vo Trong Nghia for the first time in 2000, when I was a PhD candidate at Urban Design Laboratory, Department of Urban Engineering, University of Tokyo. At that time, Vo Trong Nghia had just left Nagoya for the University of Tokyo, where he would study for a master's degree in architecture. As a Vietnamese student, he learnt from Japanese culture how to be kind and considerate to friends; thus he came to meet and greet each member of the Vietnamese Students Union at the University of Tokyo, bowed, and said "yoroshiku onegai itashimasu".

Then, we quickly became intimate friends and he usually shared his passion for architecture and design with me, as well as what he had learnt from Japan, the buildings he was undertaking and the new ideas that he was pondering and nurturing. One day, he told me a bit about how to build a seven-story timber house, the highest of its type ever known in Japan, which required extremely strict fire prevention regulations. As I had also studied architecture in Vietnam before, we quickly found something in common – it was architecture, of course! His stories about architecture seemed to be really new and interesting to me, because I saw how large an impact the Japanese thinking and methodology had made on him. Vo Trong Nghia, at the time, was just a student, like any other students I had met before. However, I realized something extraordinary in this guy! He was really great in his mind!

One day, he suddenly asked me a question while we were visiting an architectural exhibition in Roppongi: "Do you think that I should go back home in Vietnam for my future career?". I did not answer his question instantly. Instead, I put my own question: "Why don't you stay in Japan? You are highly appreciated by the Japanese. You speak Japanese so well. You have a chance to work here ...". In reality, Vietnam was still such a poor country that only a few people could build their own houses. There were not many large construction projects either. Once the Vietnamese went abroad to study or to work, the majority of them often chose to stay there, if it was possible. He responded "But Japan has produced so many star architects on the world stage! One more star will not make a change. Vietnam really needs me and my homeward trip, my dear sister!" I smiled because I thought that what he said was true. Therefore I told him "Yes, I agree with you! It depends on you. Whatever you choose, I will always stand by your side!". But I did not really believe that he would be able to overcome so many difficulties in his upcoming professional career as well as in Vietnamese society in order to become a star architect. Eventually, he was right! Today, he was a brilliant practitioner in the whole world of architects. A star architect from Vietnam! We are all proud of him!

## Socio-economic transformations and the building market in Vietnam

In the last few decades, Vietnam has seen dramatic change. According to the assessment of the World Bank, Vietnam is widely considered a developmental success story. Driven by the Doi Moi (Reform) that began in late 1986, Vietnam has rapidly evolved from one of the poorest countries in the world into an emerging middle-income country. In the span of about 25 years its GNI per capita has risen from less than \$100 to over \$1,000, living standards have tripled and the poverty headcount has fallen by 80%. Vietnam's urbanization, urban development and construction industry have been developing in parallel. Currently, Vietnam has 765 cities, towns and townships, classified into 6 classes.

The real estate market was realized, turning housing and land into tradable commodities, even the most profitable ones. Large cities in Vietnam have managed to enable a pluralistic supply of housing to meet the needs of different segments.

Every year, the total housing supply varies between 30 and 70 million m<sup>2</sup>. The past 20 years has seen a boom in the building market in Vietnam, together with a vigorous growth in the domestic economy. This building sector promises to be an immense labor market for architects. Vo Trong Nghia returned home and joined the development in time.

Nevertheless, such rapid development has also resulted in numerous environmental problems for many cities in Vietnam, particularly large cities. The land area for agriculture has significantly diminished. The traffic situation has become worse. The living environment has been polluted with a large amount of waste and contaminants, including many rivers, lakes, ponds and paddy fields. Green areas and water bodies in cities are replaced with buildings and the natural landscape there has been spoilt. In addition, natural resources have been exploited on a large scale as inputs for the manufacturing of everyday life products in a fast-growing economy. We are running out of energy, minerals, and especially forest wood. As an ecological and a favorite building material, wood is becoming exhausted and is extremely hard to find today, as a consequence of deforestation and uncontrollable exploitation. Vo Trong Nghia has seen it all. As for him, practicing architecture in Vietnam is both an opportunity and a sense of responsibility. He has a great chance to make a substantial contribution with various building designs. At the same time, an architect must be responsible to protect and to shape the environment. He or she is expected to create pioneering buildings which should use as few natural resources as possible. Architecture is a remedy, helping humans become closer to nature and love nature much better.





初识武重义是在2000年，当时我在东京大学的城市工程系，是城市设计研究室的博士生。那个时候，武重义刚从名古屋来到东京大学，即将攻读建筑学硕士学位。虽说是越南学生，他却已然从日本文化中学到了如何善待和关爱朋友，所以在参加越南学生联合会时，他向每一名成员鞠躬、打招呼说“请多多关照”。

我们很快便成了密友，他常会与我分享自己对建筑和设计的热情和他在日本学到的东西、他所参与的建筑项目，以及那些他正酝酿着的新点子。有一天，他和我略微说起如何建造一栋当时在日本木构建筑中堪称最高的七层木结构住宅，同时还要遵守极其严格的防火规范。因为我也曾在越南学习过建筑，所以我俩立刻有了共鸣——这不就是建筑么！他的建筑之路对我来说颇为新奇，因为不难看出他受到了很多日本理念和方法的影响。尽管那时的武重义，就像我之前遇到的其他任何学生一样，不过是个学生而已；我却感觉到这个家伙身上有着某种非凡的特质，即便只是一些所思所想，就已不同寻常。

一天，我们在六本木参观一个建筑展览，他突然问我：“你觉得我应该回祖国越南继续未来的事业吗？”我没有立刻回答他，而是反问之：“为什么不留在日本？日本人非常欣赏你，你的日语也说得那么好，你有的是在这里工作的机会……”毕竟当时的越南还是一个贫穷的国家，只有一小部分人能够建造属于他们自己的房子，也并没有多少大型工程项目。许多越南人一旦到了海外学习或工作，如果有可能，都会选择留在那里。而他回答道：“日本已经有这么多明星建筑师站到世界舞台上了，再多一个也不会改变什么。但越南真的需要我，需要我回去，难道不是吗？”

我笑了笑，我想他说得对。所以我告诉他：“是啊，正如你说。总之你决定吧，无论你选择哪条路，我都支持你。”虽说如此，但我并不真地认为他能够克服未来职业道路上的种种困难，成为一名明星建筑师，况且还是在越南。但最终事实证明，他是正确的！今天，他成为全世界建筑师中的一位杰出的实践者。这是一位来自越南的明星建筑师，我们所有人都为他感到骄傲！

### 越南的社会经济转型和建筑市场

在过去的数十年里，越南经历了巨大的变革。根据世界银行的评估，越南的发展在总体上是成功的。获益于1986年末开始的革新政策，越南迅速地从世界最贫穷的国家之一发展为一个新兴的发展中国家。在过去的25年中，越南的人均国民总收入从不到100美元增长到1,000美元以上，生活水平提高了三倍，贫困人口减少了80%。越南的城市化、城市发展和建造业正在齐头并进。目前，越南已有分成6个行政等级的765个城乡镇。

房地产市场的形成使得住房和土地成为可交易的商品，甚至是利润最大的商品。越南的大城市也已经能够根据不同群体的需求，提供多样的住宅形式。

如今，越南的年住房供应总面积正从3,000万 $m^2$ 向着7,000万 $m^2$ 推进。过去的20年，伴随着越南国内经济的良好增长，越南建筑市场也经历了一场热潮，建设业有望给建筑师提供一个巨大的用工市场。武重义选择回国投身其中，可谓恰是时候。



**Bamboo architecture and green architecture: looking forward to “saving the earth” as an SOS message**

Vo Trong Nghia returned to Vietnam and established his own career in 2005. He started with buildings that used bamboo as a major construction material. Initially, he embarked on a cafe for an old acquaintance, the second cafe called Wind and Water Cafe (See pp. 12–19), and then a bamboo dome named Wind and Water Bar (See pp. 20–25) in Binh Duong province. After that he went on to design another outstanding bamboo building – Bamboo Wing in Dai Lai (See pp. 26–32). He started from scratch and appeared to be a little strange in the limelight with his first bamboo designs. Then his bamboo buildings conquered Vietnam and the world. Vo Trong Nghia has received an avalanche of national and international awards. His recent projects include Kontum Indochine Cafe (See pp. 40–45), Son La Restaurant (See pp. 46–53) and EXPO 2010 Vietnam Pavilion. Bamboo, in Vo Trong Nghia’s architecture, is used as an original language of both architectural and structural design. Strictly abiding by his own rules, he has reached a pinnacle of success and combined all the essential factors, such as structure, aesthetics, micro-climate and environment. I asked him a question “Why did you begin with bamboo? Is there anything special in bamboo and should it be an adventure?”. Vo Trong Nghia opened his heart: “This is a natural choice and a combination of reasons and feelings. But at the very beginning, I believed that I could make it”. Make it – in his words – means restore bamboo to the top of architectural design. Feelings can be seen in the following aspect: Vo Trong Nghia found bamboo very familiar. Bamboo was closely connected with him throughout his childhood. He was born and grew up in a poor province in central Vietnam. He got the feeling that he understood bamboo, loved it and wanted to work with it. He was immensely influenced by and inspired from his supervisor – Prof. Naito Hiroshi, whom he admired so much. Prof. Naito Hiroshi succeeded in conquering the world with wood architecture. Vo Trong Nghia is also keen on building with wood. But compared with bamboo, wood is more difficult to acquire and more expensive, because it takes a longer time to wait for a tree to be usable for construction, and it may bring back the memory of massive deforestation in Vietnam to him. He feels that he should never use wood in his designs. It took him six years to persuade people that bamboo is an appropriate material for contemporary architecture: easy to find, fast-growing, low-cost, resilient and flexible enough to make different components. By using traditional Vietnamese techniques, such as dipping bamboo in water and fumigating bamboo against deterioration caused by insects, etc. in combination with high-tech processes, for example heating for shaping, modulation of components, etc. Vo Trong Nghia is a real master in terms of using bamboo in architecture. He has actually brought bamboo closer to present-day life of many Vietnamese people by means of brand new architecture made of bamboo. By design, Vo Trong Nghia emphasized his point of view that he has helped to protect the eco-system and environment and to improve living quality in cities, as well as to create many jobs for farmers who get used to bamboo. These considerations have shown a very high level of reasoning and he is going on the right track.

**Green architecture as a tendency**

Having succeeded in bamboo architecture and being awarded so many gold medals in both Vietnam and abroad, Vo Trong Nghia continues to be internationally recognized for his “green solutions” in various types of buildings, from the smallest to the most complex and innovative ones, such as Binh Duong School,

Farming Kindergarten (See pp. 126–135), FPT University Hanoi Education Center and House for Trees (See pp. 118–125). Green architecture, in Vo Trong Nghia’s concept is truly simple. At first, it provides us with the feeling of the green color of vegetation that can be seen everywhere, inside and outside one certain house or building. He would like to reduce the stress caused by modern city life and urban space on the residents so that everybody may have a direct contact with nature in his or her home. Still on top of this, green areas in and around his buildings go very well with his intelligent passive design solutions. Together, they help to minimize solar radiation and thermal effects on buildings. Simultaneously, it is possible to maximize cross ventilation and fresh air for the house, as well as to use energy more efficiently and to ensure indoor bio-climatic comfort for building occupants. Normally, his design solutions do not use complicated technology or equipment. Instead, he prefers to take simple and nature-based measures. As a result, the total building cost will not increase so much. He invited me to put forward some proposals with him to the Ministry of Construction and we insisted that this state agency should think about new requirements and regulations on green area planning and design in architecture, not to replace green areas with buildings any longer as often misunderstood and done in a wrong way. He always imagines that our cities will become more beautiful and environmentally friendlier. The effect “urban heat island” will be eliminated, when we have green facades as he designed in Stacking Green (See pp. 110–117) in Ho Chi Minh City, as well as green roofs, for example House for Trees or Farming Kindergarten. Vo Trong Nghia’s strategy of launching many green building designs within a short time comes from his huge concern about the pollution in the environment of the largest cities in Vietnam (Ha Noi and Ho Chi Minh City) and from an in-depth view of negative global climate today as a consequence of excessive industrialization, urbanization and consumption. Vo Trong Nghia – with his designs – will always keep on trying to go beyond the basic requirements applicable to an architect nowadays, namely design with nice view and convenient in use. To him, architecture means much more than that. Architecture is an open message and strong commitment in which the responsibility for the society, ecology and environment could be clearly reflected. Architecture is a bridge connecting people and nature, teaching humans what life really means and how precious it can be.

p. 9: *The current situation of Ho Chi Minh City. Photo courtesy of art4d magazine / Ketsiree Wongwan.* 9页：胡志明市的现状概貌。

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然而，这样的快速发展也给越南许多城市——尤其是大都市——带来了各种各样的环境问题。农业用地大幅减少，交通恶化，人居环境中充斥着大量垃圾和污染，甚至蔓延到了河流、湖泊、池沼和水田之中。城市绿地和水体正在被建筑取代，自然景观遭到破坏。此外，快速发展的经济需要大量原料制造生活用品，于是自然资源被过度开发。我们的能源、矿产，尤其是林木，正消耗殆尽。木材，作为一种生态且经济受用的建筑材料，如今也难觅踪影，而罪魁祸首便是森林采伐与无节制的开发活动。武重义见证了这一切。对他来说，在越南进行建筑实践既是机遇，也是责任。他可以借此机会设计不同的建筑来回馈社会，与此同时，建筑师也有义务担起保护环境、营造环境的重责，利用尽可能少的自然资源创作出前卫建筑，通过建筑这剂良药，让人们更加亲近自然，更加热爱自然。

### 竹造建筑和绿色建筑：“拯救地球”的求救信号

2005年，武重义回到越南，开始了自己的事业。从受老熟人委托而设计的咖啡馆，到“风与水咖啡馆”（见12-19页），再到位于平阳省的竹造圆顶建筑“风与水酒吧”（见20-25页），武重义早在这些初期项目中就将竹子作为了主要的建筑材料。之后，他又设计出另一座出色的竹造建筑——地处黛莱的“竹之翼”（见26-31页）。

白手起家的武重义设计的这些早期的竹造建筑，尽管乍看之下有些怪异，但后来，这些竹造建筑竟席卷了越南乃至整个世界，武重义也因此接连荣获多个国家级和世界级的奖项。他最近的项目有“昆嵩印度支那咖啡厅”（见40-45页）、“山罗餐厅”（见46-53页）和2010年上海世博会越南馆。在武重义的建筑中，竹子是一种可同时用于表达建筑设计和结构设计的基础语言。他恪守自己定下的规矩，这使他不仅攀登上了成功的塔尖，而且也将结构、美学、微气候、环境等基本元素整合为了一体。我曾经问过他：“你为什么会从竹子开始？是竹子有什么特质，还是它富有挑战性？”

对此，武重义坦言：“这只是一次自然而然的选择，是理性和感性的结合。但在一开始，我就知道我可以做到。”他口中的“做到”，便是让竹子重登建筑设计的顶端。

感性的因素体现在武重义对竹子非常地熟惯和亲近。竹子伴着他度过了整个童年时代。武重义出生并成长于越南中部的一个贫困省份，他懂竹子、爱竹子，也想尽其所用。他十分敬仰的导师内藤广教授在很大程度上影响并启发了他。内藤教授曾用木建筑成功地征服了世界，武重义也同样着迷于木建筑。但比起竹子，木材更难获得，也更昂贵，毕竟可作建材使用的树木需要更长的生长期；而且于武重义而言，木材会唤起一些他对越南曾经大规模砍伐森林的记忆，他甚至觉得不应在自己的设计中使用木材。他花了六年时间让人们信服，竹子是一种适用于当代建筑的建材：易获取，生长快，成本低，可凭借其足够的韧性和灵活度打造出不同的构件。而在进行材料处理时，武重义又将越南传统工艺——例如为防止虫蛀而对竹子进行浸泡和熏蒸处理——与热塑、制模等高科技工序相结合，他是一位将竹子在建筑中用活了真正的匠者。通过这些全新的竹造建筑，他真正做到了将竹子带入越南百姓的寻常生活，也借助设计强调了自己的观点：维护生态系统，保护环境，提高城市生活质量，为习惯与竹子打交道的农民创造更多的就业机会。这些思考反映出他高度的理性，也足以说明他正在走的是一条正道。

### 走向绿色建筑

武重义在竹造建筑的实践中取得了成功，并获得了无数国内外的奖项。之后，他继续有意识地将这种“绿色策略”应用于更多的建筑形式，从最小的项目到最为复杂、新奇的建筑，例如“平阳学校”、“农场幼儿园”（见126-135页）、“FPT大学河内教育中心”和“树之家”（见118-125页）等，这些都使他获得了很多国际赞誉。在武重义看来，绿色建筑是一种真正的极简。首先，人们会产生一种这样的感觉——植物的绿色在住宅或大楼内外随处可见，人们在自己的家中就能与自然亲密接触，由此缓解来自现代都市生活和城市空间的压力。其次，有了巧妙的被动式设计，建筑内外的绿色可以充分发挥其效用。而这二者的结合，不仅有利于将太阳辐射和建筑的热效应降至最低，同时还有可能最大程度地实现房屋通风、清新空气的对流和能源的有效利用，以及保证居住者对室内生物气候的舒适体验。武重义在设计中一般不会采用复杂的技术或设备，而更倾向源于自然的简单的方式，因此建筑成本不会随之大幅增加。他还曾邀请我一同给建设局建言献策。我们强烈建议政府应该针对绿地的规划和建筑的设计提出新要求、制定新条例，而不是错误地、无休止地用建筑取代城市绿色。他总是畅想着，我们的城市可以变得更美、环境可以更加友善。我想如果能有更多像他在胡志明市设计的“层叠的绿意”（见110-117页）那样的立面，或是“树之家”、“农场幼儿园”中的绿化屋顶，那么城市的热岛效应应该会消失了吧。

武重义之所以能在短时间内设计出如此之多的绿色建筑，一方面源于他对越南大城市（河内市和胡志明市）环境污染的高度关注，另一方面则是因为他将当今不容乐观的全球气候状况归结为过度工业化、城市化和过度消费的影响。

在未来，武重义还会继续追求更高的设计标准，而不仅仅是创造出美观好用的作品。对他而言，建筑的意义远非止于此：建筑是一种开放的信息和强有力的承诺，它会明确地传达我们对社会、生态和环境的责任；建筑也是连接人与自然的桥梁，教会人们生活真正的意义及其可贵之处。

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# Wind and Water Cafe

*Thu Dau Mot, Vietnam 2006*

风与水咖啡馆  
越南，土龙木市 2006





