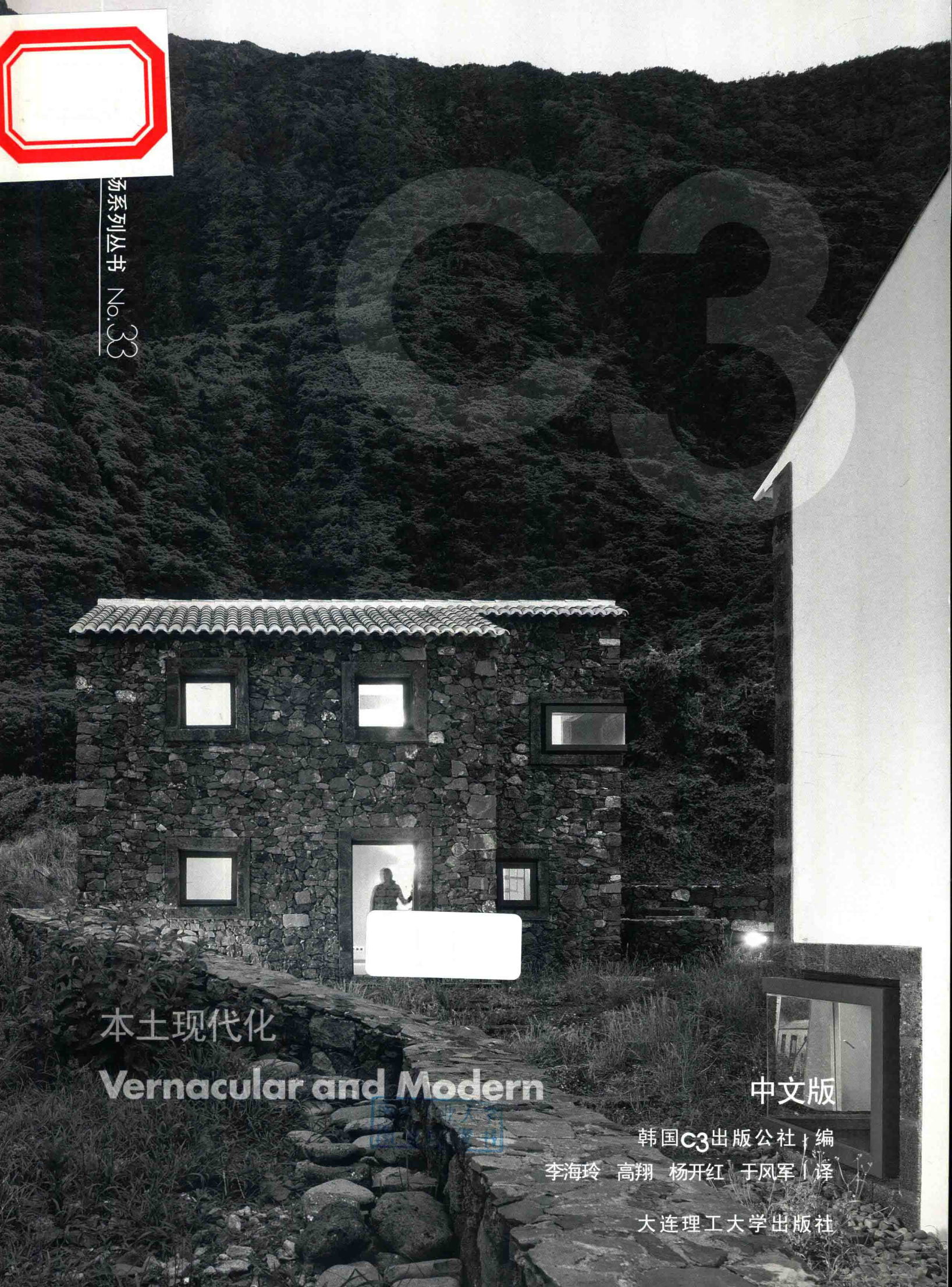


本土现代化

Vernacular and Modern

中文版

韩国C3出版公社 | 编
大连理工大学出版社



汤系列丛书 No. 33

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韩国c3出版公社 | 编
李海玲 高翔 杨开红 于风军 | 译

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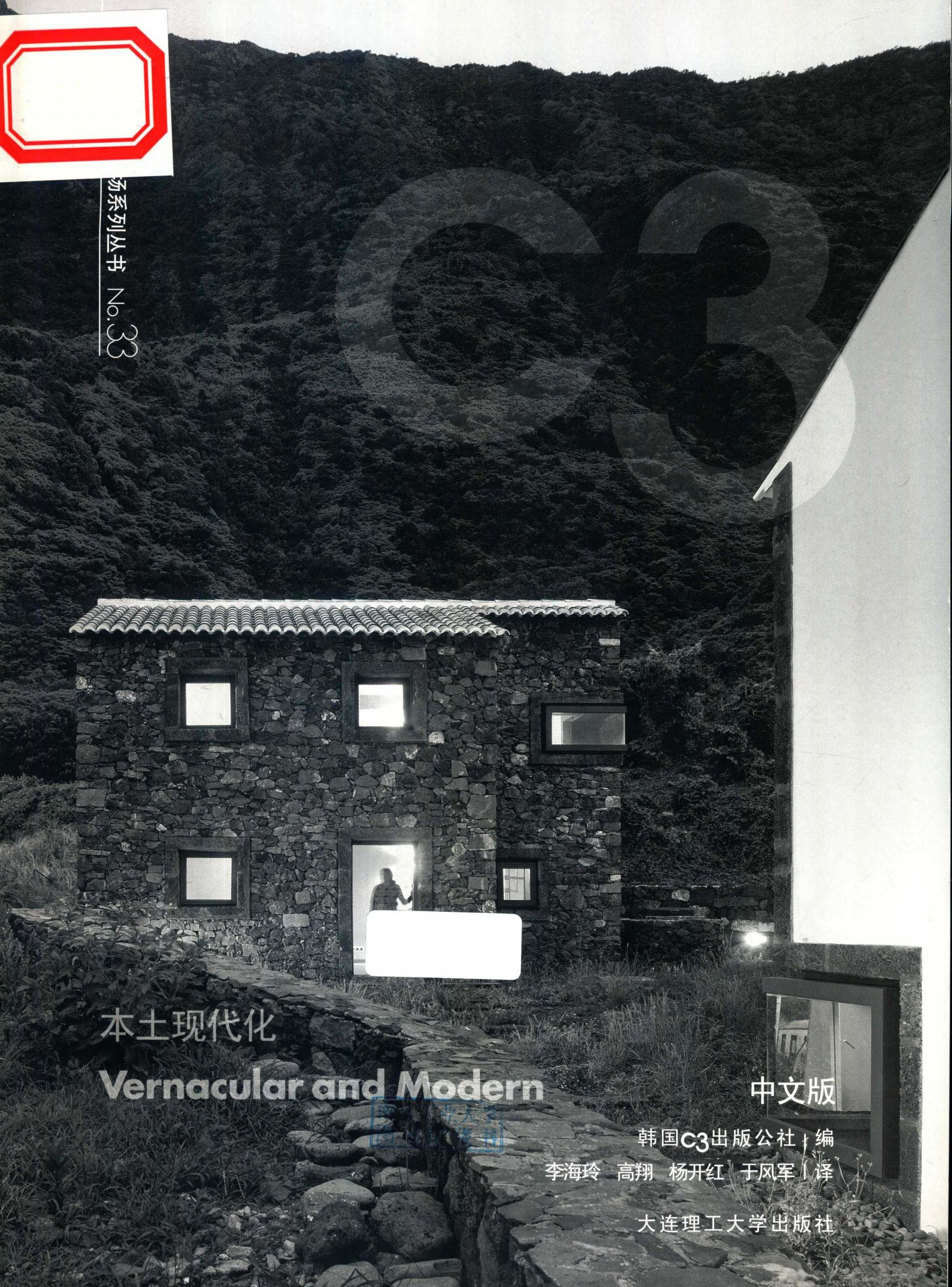
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本土现代化

如果我们是建筑师，我们就是现代建筑师。我们不但学习过建筑传统——组合、施工和细部处理。我们还接受过训练，使我们的设计属于现代，或者说不只属于一个特定的时代。

其他时代和带有其他文化特点的建筑师们和建设者能够分享现代建筑理念吗？他们能够找到一种有别于现代建筑理念的新思路或是新方法吗？我们能把现代建筑理念和那种永恒的、本土化的建筑理念相结合吗？

在近代建筑设计中，要做到这一点非常困难。本土化的建筑不只是建筑工艺、材料或是形式，而是一种态度——那是一种让我们从自己建造的事物中看到自身存在的态度。毫无疑问，我们在容纳身体的空间里认知自己，而不仅仅是为了一个“理念”。建筑通过建筑方法、规模和不同空间范围的结合来为我们的身体营造存在的空间。

如果我们是我们的身体营造存在的空间，我们就应该为我们的“整体存在”营造空间。我们的目标既不是证明我们是现代的或是创新的，而是要为我们的“整体存在”营造空间。

If we are architects, we are modern architects. We have been trained not only in the modern tradition of composition and construction and details. We have also been trained to regard our designs as modern or not, as belonging to a particular time.

Did architects and builders in other ages and other cultures share our modern attitude? Can architects and builders now discover an attitude and a way of building something different from the modern attitude? Can we combine modern insights with timeless, vernacular insights?

Recent designs reveal how difficult it is. Vernacular building, it turns out, is more than techniques and materials and forms. Vernacular building is an attitude. It is an attitude that lets us see ourselves in what we build. Without thinking about it, we recognize ourselves in spaces that make space for our body, not alone space for our concepts. They make space for our body through their measures, their scales, and the composition of their boundaries.

If we build in order to make space for our body, then we make space for our whole being. Our goal is not to prove we're contemporary, not to show we're innovative. Our goal is to make space for our whole being.

Vernacular and Modern

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本土现代化?

本土现代化矛盾的。这两个词意是冲突的、意义相反的。它们没有交集。就如你说一件物体是巨大的渺小，我们会哑然失笑，可是当我们寻找本土现代化的建筑时，我们可能意识不到其中自相矛盾的地方。

本土化就是本地化。本土化是源于语言研究，只在最近才用于建筑。本地化来自我们的生活经历。在建筑业，我们对来自本地的建筑材料和工艺和从遥远的外地运来的材料和外来的建筑工艺是有区别的。

我们不只是和物质世界的材料打交道，我们也在探索这个世界的意义。当我们看到我们称之为本土化的建筑时，我们在这些建筑里看到了自己。当我们穿堂入室时，竖立的窗户就像人一样站在那里，窗户不像邮箱那样会倒下，整体建筑就像一个人形，立于地面，头戴王冠。

Modern Vernacular?

Modern vernacular is an oxymoron. The two terms fight with each other. They are opposites. They don't belong together. If we say something is gigantically tiny, we smile at the oxymoron of the two terms form. But when we look for examples of modern vernacular buildings, we're probably not aware of the paradox.

Vernacular

Vernacular is what is native. We applied the term originally to language, and only later on to buildings. What's native is what arises in our experience. In building we distinguish native materials and building techniques from materials and ways of building we import from far away.

Our experience is not only our encounter with materials in a materialistic world. Our experience is also our discovery of meaning in our world. When we look at buildings we call vernacular, we see ourselves reflected in them. Windows stand, just like people stand when they move through rooms. Windows don't lie down, don't

它们不是抽象的雕塑、空洞的事物。立柱也不会毫无意义地把力量插入地面，它们像有生命一样，有脚、身体和头，向我们致敬。本土化建筑中房间的大小也恰好能满足我们的身体和心灵的原本需要。房间也自然地具备本土化特点，围绕着中心的空间，聚为一体。

本土化的特点，是我们本地的特质，是在我们身上自然形成的。我们趋向于建造一个世界。在这个世界里。我们是生机勃勃的。为了建造这样的世界，我们唯一要做的就是做类比。在一座本土建筑中，我们所看见的、所应用的不仅仅是材料，还有类似于人类，类似于生命的元素。我们建造一座赋予我们意义的建筑，而不仅仅是为了舒适。我们建造设有安置灵魂的空间的世界，而不仅仅是为了容纳我们的活动。

look like mailboxes. Elevations remind us of the human form: they stand on the ground, and they wear a crown. They are not abstract sculptures, disembodied things. Columns don't only serve to conduct annoying forces into the ground: they greet us as living beings with feet, body, and head. And the size of the rooms in vernacular buildings grows from our original need to contain our body and our soul. Vernacular rooms give way naturally to vernacular compositions: rooms grouped together around a central space.

Vernacular, is what's native to our own make-up, what arises in us automatically. It's our tendency to build a world we can experience as alive; and the only way to do that is through analogy. What we see, what we meet, in a vernacular building is not materials alone but elements that are like us, like living beings. We build a world that gives us meaning, not just comfort. We build a world that makes space for our soul, not just for our activities.



照片提供: © Ana Laura Vasconcelos

圣乔治环境展览中心采用本地材料建成,使其轻易地与周围环境融为一体

São Jorge Interpretation Center, made of vernacular materials so that it blends in easily with the surrounding environment

现代化

本土现代化是另一回事情。现代化属于一个特定的时期。我们知道没有比昨天的报纸更旧的东西了。它不是现代的东西,也没有了风格。

大约从20世纪20年代起,在建筑业,“现代化”的概念引起专业建筑师的重视。现代化变成了一个教条。它告诉我们应该无视过去的建造方式和我们在建筑业所秉承的理念——本土化的建筑理念。如果你仔细看一下我们定义为“现代化”的建筑,你就会发现一些明显的东西,这些“现代化”的建筑并不完全是全新的事物,它们只是对过去做出了否定。

它们否定过去的建筑,因为它们没有遵循组合的秩序,而这种秩序的制定源于我们对世界的认识。Christopher Alexander在反复研究了各个时期和各种文化的本土化建筑之后,精确地用15种特征描述了这种秩序。这些特征包括:在空间和材料的组合中,应突出和

烘托中心、保持局部(不局限于局部)对称以及边界清晰等。Nikos Salingaros把这15个特征放在自然界中,举例说明了生物学和建筑设计中碎片的组织形式。

现代建筑遵循的规则和本土化建筑遵循的规则相悖。在现代化建筑中,我们没有发现局部对称,而是像机器一般的串联。我们找不到中心,也找不到清晰的边界。空间到处都是,又向四周流窜,空间不再容纳我们。整体的建筑立面不再是一个垂直的或者横向的层次,而是互不相连的抽象形状或者抽象形状的组合。也许对永恒建筑理念最大的否定就是现代建筑理念,即一座建筑看起来像是机器建造的。

建筑、空间、态度

让我们看看几个我们称之为本土现代化的建筑。我们来重新探寻一下在这些建筑中,哪些是本土化的元素,哪些是现代化的元素。我们来分辨一下这些建筑的建筑师运用了哪些设计原则。一旦我们看到这些建筑,我们还要问一些其他问题——首先,为什么我们要给这

Modern

Modern is another kettle of fish altogether. Modern is what belongs to a particular time. And we all know there's nothing so old as yesterday's newspaper. It's no longer modern. It's no longer in style.

In architecture, and among professional architects since roughly the 1920s, modern is something else again. It's a doctrine. It tells us we should ignore both the ways we built previously and the attitude we previously had when we built: the vernacular attitude. If you take a good look at buildings we classify as modern, you will discover something quite revealing. They're not truly new. They're the denial of what we always built.

They're the denial of what we always built because they go out of their way and not to follow the compositional order that arises from how we perceive our world. Christopher Alexander adeptly describes this order in 15 properties he detects again and again in vernacular buildings through the ages and across cultures. The properties, in both the spaces and the materials that bound them, include focusing on and celebrating centres, local (but not rigid) symmetries, clear boundaries and etc.. Nikos Salingaros grounds

the 15 properties in the natural world, showing for example the organizational pattern of fractals in biology and in design.

Modern architecture follows rules, and the design rules are the negation of the rules that lead to vernacular buildings. Instead of local symmetries, we find machine-like series. We can't find centres anymore, neither do we find clear boundaries. Space flows everywhere, escapes, no longer contains us. Rather than a vertical or horizontal hierarchy in elevations, we see abstract shapes or combinations of shapes that are not linked together. And perhaps the most glaring denial of timeless architecture is the modern doctrine that a building should look as though a machine had built it.

Buildings, Spaces, Attitudes

Let's look at several recent examples of buildings we might call modern vernacular. Let's rediscover what is vernacular in them and what is modern in them. Let's discern the design rules their architects followed. And once we've met the buildings, we'll be ready to ask other questions. Why are we concerned with labels in the first place? What do labels have to do with our experience of spaces and buildings? Why do we let a style straitjacket us? What's



托肯湖游客中心，通过升级传统的茅草屋与现代化的外形，来与历史进行对话

Tåkern Visitor Center, establishing a dialogue with history by updating the local tradition of thatched roofs with a modern form

照片提供: ©Wingårdh (Tord-Rickard Söderström)



黛莱会议中心，把人们带回自然，体验当地的生活

Dailai Conference Hall, leading people back to nature for a vernacular experience

照片提供: ©Vo Trong Nghia Architects (Hiroyuki Oki)

些建筑插上标签呢？这些标签和我们对空间或是建筑的认识有什么联系呢？为什么我们要让一些风格约束我们呢？我们给建筑物插上“现代化”的标签，我们的动机是什么？

圣乔治环境展览中心

这座位于葡萄牙圣乔治岛的令人精神一振的建筑是一处环保教育的场所。

本土元素

材料是来自本土的：材料来自该中心所关注的环境，并和环境轻易地混合起来。比材料更重要的是其空间构成：建筑的大小相当于本地房屋的大小；有各个房间；中间有类似本地房屋的屋脊；四周的窗户从整体上把房子分割成小块。

现代元素

实际上这座本土化的建筑让人看起来有现代化特点的唯一因素是它的窗户，那些窗户没有任何支撑就相交成角。外行人会感觉窗户

上方的石头就安置在窗户上。建筑的边界交角被隐藏起来了。

托肯湖游客中心

这座建筑就在瑞典森林的尽头和芦苇景区的起点迎接着游客。

本土元素

屋顶覆盖的茅草是就近取材的，这一材料的运用构成了本土化的元素。

现代元素

建筑的主要风格和形成这种风格的理念有着鲜明的现代化的意味。采用与地面和屋脊不平行的设计，使檐槽不规则地起落，形成抽象的建筑主体。墙体的交界处都是不规则的角度。由于这些出人意料形状和交界，内部空间的形态也没有规律，显得十分活跃。整座建筑像一个大飞船偶然降落此岛。在我们要如何凝视这一问题而去建造一座建筑以及如何建造一处容纳我们身体和心灵的空间的问题上，似乎难觅本土化的踪影。

behind our motivation to make buildings we can label as modern?

São Jorge Interpretation Center

This refreshingly modest building on São Jorge Island, Portugal, serves as a venue for environmental education.

What's vernacular;

The materials are clearly vernacular: they come from the environment that the centre is concerned with, and they blend in easily with that environment. But what is even more significant than the materials is the spatial composition: it has the scale of a vernacular house, with clearly defined rooms, a vernacular roof with the ridge in the middle, and window surrounds that form houses in miniature in the elevations.

What's modern;

Virtually the only element that turns this vernacular composition into something self-consciously modern is the windows that turn the corner without any visual support. To the untutored eye the stone above the windows rests on the window itself. The corner boundary of the building is in hiding.

Tåkern Visitor Center

This building greets its visitors at the point where a Swedish forest ends and a reed landscape begins.

What's vernacular;

The use of thatch for the roof covering is vernacular both as element and as material culled from the immediate environment.

What's modern;

The essence of the building, and the attitude that gives rise to it, are glaringly modern. Instead of running parallel to the ground and the ridge, the gutter rises and falls randomly, turning the building into an abstract mass. The walls are forbidden to meet each other at right angles. And interior spaces are active and busy due to their unexpected forms and boundaries. The whole composition might well be compared with spaceships that happen to have landed on the same field. They are hardly native to how we build without thinking about it, and how we build spaces to contain our body and our soul.

Dailai Conference Hall

A residential resort in Vinh Phuc Province, Vietnam, aims to bring



照片提供: © Bangkok Tree House

曼谷树屋的木质桥墩和桥,以及房间结构,使人们忆起一个充满乡情的世界

Bangkok Tree House's wooden piers, bridges and the structure of the rooms recall a vernacular world

黛莱会议中心

这是一处位于越南永福省的住宅区建筑,其设计目的是要把人们带回自然,这真的意味着我们在这座建筑里能获得当地生活的体验吗?

本土元素

进入会议大厅的路径把参观者带到并且穿过一个掩映在石墙中的优美的大门。学习建筑的学生立刻认出了这条路是来自于紫禁城的经典设计。进入大厅,参观者立即会被一片真正的当地竹林所倾倒,捆起来的竹子做成了桁架和房顶。竹子和石头都是本土化的元素,其设计理念来自Rudolfsky的“没有建筑师的建筑”。茅草屋顶为建筑加冕,是本土化材料中的一种。

现代元素

虽然桁架赋予大型室内空间一定的规模,但墙体却仍保持抽象的设计。石墙上整齐化一的洞使人们透过墙根本看不到整体的人形。

people back to nature. Does that mean we can have a vernacular experience in it?

What's vernacular;

The route leading to the conference hall brings the visitor to and through a sensual gate punctured in an otherwise blind stone wall. Students of architecture would surely recognize in the route to and through the forbidden city. Once inside, the visitor finds himself captivated by a veritable forest of bamboo, bundled together to form the roof trusses and indeed the roof itself. Both the bamboo and the stone are vernacular materials collected in Rudolfsky's *Architecture without Architects*. A thatched roof crowns both the building and the list of vernacular materials.

What's modern;

Though the trusses give a certain scale to the large interior space, the walls remain abstract. The regimented holes between the stone blocks make it quite impossible to detect the scale of a human body in the abstract walls. Except for the gate, the stone wall on the entry side lacks all information that might let us see a body in it. The trusses do their best to avoid an obvious ridge in the middle of the space, resulting in different roof pitches. Such

除了大门以外,人们透过入口一侧的石墙也看不到房屋里的人形。桁架尽可能避免在屋内中央部分形成明显的屋脊,于是形成了不同的屋顶坡度。这样的设计明显来自现代理念,它告诉我们不应太保守。

曼谷树屋

该旅馆试图创造一种生活在树上的体验,即使房间并不是真的建在树枝上。

本土元素

木质的桥墩和桥、木质房间结构、房间和周围土地的密切关系:所有元素都使人们回忆起一个充满乡情的世界。

现代元素

设计本身意在掩饰组合和细节上的现代元素。可是有哪一个受过现代建筑学训练的建筑师能够完全摒弃现代化的设计方式呢?看看 Aldo van Eyck 的代表作品“阿姆斯特丹市立孤儿院”在构造方面的智能构成。又有哪一个设计本土化风格作品的建筑师会设计幕墙而放

a design is clearly the result of a modern attitude that tells us we shouldn't be too traditional.

Bangkok Tree House

This hotel attempts to recreate the experience of dwelling in a tree house, even if the rooms don't literally rest on the branches of a tree.

What's vernacular;

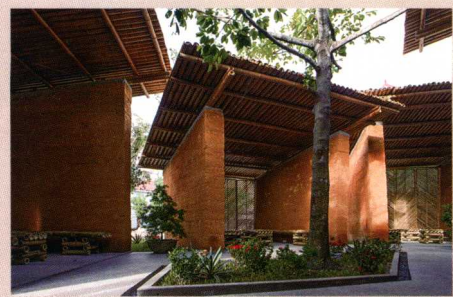
The wooden piers and bridges, the wooden structure of the rooms, the relationship of the rooms with the land around them: they all recall a vernacular world.

What's modern;

The design itself belies the modern attitude both in composition and details. Which modern-trained architect would not recognize it in the structural and thus intellectual composition of Aldo van Eyck's Amsterdam Orphanage? Which vernacular builder would build curtain-wall elevations rather than windows cut in a wall? Even the stair with alternating treads tells us how strongly the architect was influenced by his training in the modern tradition.

BES Pavilion

In Vietnam a cluster of pavilions illustrates how we can build sus-



贝斯凉亭, 无论从材料还是建筑本身的构成来说, 其结构都符合可持续发展的理念

BES Pavilion, a sustainably built structure both in terms of materials and composition itself

弃在墙内嵌入窗户? 即使是错步楼梯也告诉我们建筑师深受现代建筑理念的影响。

贝斯凉亭

在越南的许多凉亭设计中, 我们可以看到利用建筑材料和建筑本身构成来推崇可持续理念。

本土元素

各种各样的单间凉亭随意分布在中心区域, 仿佛它们是围绕神圣地方临时搭建的小屋, 或者舞台上隔一段距离站好的演员。这些凉亭按照自然的秩序排列, 毫不做作。土质或石质墙体、竹质横梁、竹片制成的屏风, 所有这些本地材料构成了本地特色的设计。

现代元素

在这样小型的建筑中, 很难找到现代建筑的痕迹。我们可以认为墙是现代化的。墙体很厚重, 像永不走动的飞机。在这方面有一些关于构成的认知主义的建造方法被掩盖了。

兰溪庭

兰溪庭是中国成都的一所私人俱乐部, 还包括一个餐馆和一个内部庭院, 是用现代视角来解读中国传统园林和建筑的一次尝试。

本土元素

门廊所用的栋和梁、有着优美弧度的屋顶, 无不表现了紫禁城的传统设计对建筑师的启示。百叶窗也并非是永恒的。其空间设计曲径通幽, 又别有洞天, 这同样体现了来自中国传统园林的设计灵感。由于人是整座建筑整体的创建者, 所以这些设计无疑是本土化的。

现代元素

虽然设计师受到中国传统园林的影响, 其设计理念却是现代的、概念性的。设计师想尝试创造一些新的、与众不同的风格, 而不是只是客观建造有意义的、好的事物。为了再现当地的水景, 设计师设计了一种波状的斜屋顶。这种寓言式的符号在本土化建筑里非常少见。本土化建筑的设计者为人类的身体和心灵建造了家园。墙体设计有点写

tainably, not only with materials but also with the composition itself.

What's vernacular;

The various one-room pavilions stand informally around a center space as though they were huts grouped around holy ground, or else actors standing at exactly the right distance from each other on a stage. They embody a natural order that does not seem all contrived. The walls made of either loam or stone, the beams made of bamboo, and the screens made of smaller pieces of bamboo: they are all native materials that work together to form a composition native to how we can build.

What's modern;

You have to search quite hard to find a residue of the modern attitude in this gentle building. You might call the walls modern. Though they're undeniably massive, they stand as planes that never turn the corner. In this respect they belie a certain cognitive approach to the composition.

Lanxi Curtilage

A private club in Chengdu, China, including a restaurant and an inner courtyard, is an attempt at a modern interpretation of a tra-

ditional Chinese garden and architecture.

What's vernacular;

The vernacular discoveries in the Forbidden City have inspired the architects here as well, both in the columns and beams that form one of the porches and in the gracefully curved roof above it. The window shutters are unattestably timeless as well. And the spatial composition juxtaposes small spaces with larger spaces and then with still larger spaces. The inspiration is said to be a traditional Chinese garden. The result is in any case vernacular since the human body is the generator of the spatial building blocks.

What's modern;

The attitude the architects took when they were inspired by the traditional Chinese garden is, however, modern. It's conceptual. It's the attempt to create something new and different rather than the attempt to build something objectively good and meaningful. This same modern attitude led the architects to create an undulating series of pitched roofs in order to recall the region's rivers. Nowhere in vernacular architecture do builders try to create symbols which become no more than allegories. Vernacular builders create homes for the human body and the human soul.



照片提供: © Archi-Union Architects (Shen Zhonghai)

兰溪庭的波状墙体,灵感来自于对水(一种灵活的自然理念)的解读

ripple wall of Lanxi Curtilage which was derived from an interpretation of water, a flexible natural conception



照片提供: © TYIN tegnestue Architects (Pasi Aalto)

肉桂培训中心非常具有本土特色,有永恒的感觉

the spatial composition of Cassia Coop Training Center is vernacular in the timeless sense

实,有点抽象,有点无形,它们给来访者一个信息,而不是一个拥抱。然后郑重地告诉来访者,一旦住在这里,就要与周围联系在一起,而庭院四周的幕墙里之间的联系或是利华大厦,或是西格拉姆大楼。

肉桂培训中心

在苏门答腊岛推崇环保的肉桂学校,工人们学习肉桂交易,同时也了解了他们拥有的权利。建筑物中间的柱子都是通常被扔掉的肉桂树制成的。

本土元素

空间设计非常具有本土特色,有永恒的感觉:空旷的广场周围是一些小的建筑,它们是整座建筑的中心。这座建筑采用一个人体比例的规模,站在那里,适得其所,又像若干位演员在舞台上讲着一个故事。

除了混凝土,建筑材料都来自当地:本地制作的砖和肉桂树的树干制成的柱子。建造方法也是用当地建造房子的方法:由那些当地

的、没有受过培训的工人用双手建造。建筑本身就告诉你这是一个手工建造的房子。

现代元素

窗户是随意嵌入墙内的,毫无章法,让我们想起那些获奖的当代建筑中精心设计的窗户。柱子也随着自己的形状,与倾向于定义的空间主题无关。我们在这里找不到人为的感觉。如果我们是专业建筑师,你可以找到勒·柯布西耶的底层架空的设计。底层架空的设计对空间没有限定。隔离房间的墙体和支持房顶的结构是分开的,这种设计有柯布西耶式的,有现代的,还有意识形态的痕迹。大窗户的窗格没有直角的,这一设计灵感也来自当代设计风格。这些设计与我们对于墙、空间和对我们自己的认识毫无关联。

现代和本土的合成体,可能吗?

建筑和空间在和我们对话。它们告诉我们,我们建造了什么。它们体现了我们在设计和建造这些建筑作品时的态度。也告诉我们如何

The walls of the building are similarly cognitive, similarly abstract, similarly scaleless: rather than embrace the visitor, they give him a message. The next step would be to hand out folders telling visitors what they were meant to associate once they inhabited the building. And the only association possible in the curtain walls surrounding the courtyard is either Lever House or the Seagram Building.

Cassia Coop Training Center

In this sustainable cinnamon school in Sumatra, workers learn both their trade and their rights. And the columns in the building are the parts of the cinnamon trees that are normally discarded. What's vernacular;

The spatial composition is vernacular in the best, timeless sense: small buildings cluster together to enclose an open square. They make a centre of it. The scale of the buildings is the scale of a human body. The buildings stand in just the right places as though they were human actors telling a story on stage.

Except for the concrete, the building materials are vernacular as well: locally made bricks and native cinnamon trees as columns. The building method is vernacular too: local, unskilled people

build with their own hands. The building itself tells you it was built with human hands.

What's modern;

The windows are haphazardly punched in the walls: they form no meaningful composition; they remind us of the arbitrarily placed windows in many prize-winning contemporary buildings. The columns follow their own path, quite divorced from the spaces they help to define. We can't recognize a human body in them. If we are trained architects we might recognize Le Corbusier's piloti in them: piloti plays no role in defining space. The walls that define the rooms are separate from the structure that supports the roof: equally Corbusian, equally modern, equally ideological. And the panes in the larger windows are not allowed to be orthogonal: clearly another borrowing from current modern architecture. They have nothing to do with how we perceive walls, how we experience space, how we regard ourselves.

Modern vernacular: Is a synthesis possible?

Buildings and spaces speak to us. They tell us what we've built. They embody the attitude we took when we designed and built them. And so they tell us how we use that attitude and how that

利用这种态度，以及态度是如何利用我们的。

希望建造本土现代化建筑的意图本身就是一种态度。这种态度是现代建筑的核心教义之一：建造现代的建筑；建造只属于我们这个时代的建筑。在建筑的世界里只有一个上帝，他的名字叫做“时代精神”。

建造本土化的建筑不是要跟上潮流。它也不是教条。我们要建造一座能让我们联想起山脉、波涛或是森林的建筑并不难。本土化的建筑风格来源于我们本身对空间的感受。我们渴望有一处空间能容纳我们，我们想看到自己在周围的空间里的反映。我们需要一处生气勃勃的空间，而不是举目只有没有生命的物件。

我们设计和建造所使用的工具都是我们双手的延伸。难道那意味着电子技术是当代的方言吗？

答案不在工具本身，而在我们使用它们时的态度。我们究竟要设计和建造什么呢？我们意识到我们所希望的了么？我们的希望比我们

现在意识到的要深奥多吗？

从本土化的建筑来看，确实是这样。一个本土化的世界就是当地人的世界，一个我们知道自己是谁且在做什么的世界。本土化的世界充满了“意义”，但不是我们所认为的“意义”，而是我们碰到和认可的意义。一旦邂逅了这个“意义”，你不必去特意编写它，把它制成教条。一个梦或是一个景象会直指你心，而一个教条则只能让你记住而已。我们建造的世界是个制造麻烦的世界。

我们这个特定的时代不神圣，而生活是神圣的。我们能够建造一个我们觉得神圣且统一的世界。当我们这么做了，我们就不必问我们的建筑是现代化的还是本土化的。我们就不再执着于我们作为建筑师应该怎么样，我们的同事怎么看待我们。我们只是建设者，永恒的建设者，我们有天生的使命，那就是建造一个符合我们天性的世界。

attitude uses us.

The attempt to create a building we might call modern vernacular is itself the result of an attitude. That attitude is one of the cardinal doctrines of modern architecture: building something we can call modern; building something that belongs exclusively to our own age. It is as though there was but one god in the world of architecture, and the Spirit of the Age is his name.

The attitude that produces vernacular architecture is not concerned with keeping up with the times. It is not doctrinal. It doesn't challenge us to make a building that reminds us of a mountain range or a wave or a forest. The vernacular attitude comes from the knowledge our body has of spaces. We yearn for spaces that contain us. We want to see ourselves reflected in the boundaries of those spaces. We long for spaces we can experience as alive, not spaces we encounter as things.

The tools we use when we design and build are extensions of our hands. Does that mean that digital technologies are the vernacular of our current age?

The answer lies not in the tools but in the attitude we take when we use them. What, really, do we want to design and build? Are

we conscious of our wishes? Are our wishes deeper than what we think about them?

The record of vernacular architecture proves they are. A vernacular world is a native world, a world native to who we are and what we are. A vernacular world is a world filled with meaning, not meaning we think about, but meaning we encounter and recognize. Once you've met meaning, you no longer have to codify it, to make a doctrine of it. A dream or a vision touches all of you. A doctrine touches only your head. And in the world we build, it produces headaches.

Our particular age is not holy. Life is holy. We are capable of building a world we can experience as holy, as whole. When we do, we no longer ask whether we can call our architecture modern vernacular or not. We're no longer preoccupied with who we are as architects, with what our colleagues think of us. We're simply builders, timeless builders, with an inborn task: to build a world native to our own nature. Jaap Dawson

圣乔治环境展览中心

Ana Laura Vasconcelos