

部落文明视角下的建造实践

CONSTRUCTION PRACTICES FROM THE PERSPECTIVE OF TRIBAL CIVILIZATION



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在家庭和国家、家庭和社会的关系构建中，社区是核心的组织单位。您认为社区的凝聚力源自哪里？

谢英俊（以下简称谢）：“社区”一般是城市里的称呼，少数民族地区称之为“部落”，而在农村地区基本上是指“村落”。尽管它们在地理空间上尺度较小，但其凝聚力也正源于此，因为人与人之间的密切交流往往在较小的空间范围内才能实现。在网络时代它又有了新的形式——由拥有共同兴趣爱好或相近价值观的人群所构建的各种社群，虽然它们在一定程度上跨越了物理空间，但这种虚拟社群并不能取代带给人们亲密互动关系的真实社区。

在您的思想体系中，“匮乏”一词常被提及，您如何理解匮乏？

谢：匮乏不只是一种状态，更是一种维度。通过这个维度，我们会看到不一样的世界。基于改革开放40年的成果，中国当下处于一种过于“丰腴”的状态，所以我们倾向于通过“浪费”的价值观去看待世界。匮乏这一维度是一种反差，它以另外一种价值体系来审视我们现有的状态。我一直生活在物质相对匮乏的部落，并在帐篷下工作了近20年。部落的经验告诉我，基于匮乏状态的生产和生活，往往更具可持续性。

以您的地球屋001号和002号项目为例，前者采用了传统木结构，而后者采用了新型轻钢结构，使用者可按需选择不同的建造类型。您如何判断不同建造方法的适用性？其评价标准是什么？

谢：评价标准的核心在于它是否遵循了

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摘要

本次访谈围绕乡村建房实践及对部落文明的讨论展开。受访者谢英俊以河南省兰考县合作建房项目及四川省茂县杨柳村震后重建项目为例，阐释了可持续性这一建造核心原则和居民参与的重要性。他认为在部落文明的视角下，从“匮乏”的维度出发，遵循设计师主体弱化的原则，采用开放系统、简单技术，以及数码化的方法，可以促进公众参与，并更好地利用传统智慧进行建筑营造和社会构建。

关键词

匮乏；可持续性；传统；部落文明；数码化；公众参与

ABSTRACT

This interview discusses the practice of house building in rural areas and opinions of tribal civilization. Through cooperative building projects in Lankao County, He'nan Province and post-earthquake reconstruction in Yangliu Village of Mao County, Sichuan Province, Ying-Chun Hsieh, the interviewee, explained the importance of sustainability, which is the core principle of construction, and the public participation in community rebuilding. He believed that, from the perspective of tribal civilization and the dimension of scarcity, by reducing the importance of the "expert" designer, and adopting open system, simple techniques, and digitalized approaches, public participation could be promoted and a better integration of traditional wisdom in building and society construction could be achieved.

KEY WORDS

Scarcity; Sustainability; Tradition; Tribal Civilization; Digitalization; Public Participation

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1-1



1-2

1. 河北省定州市地球屋（图1-1为001号，图1-2为002号）

1. Earth House 001 (Fig. 1-1) and Earth House 002 (Fig. 1-2) in Dingzhou City, Hebei Province.

可持续建造的原则，这不只是绿色建筑技术层面的问题，还须涵盖社会、经济，以及文化等各个方面。中国有大量人口生活在农村地区，要想解决农村人口的居所问题，我们必须充分利用当地居民的劳动力和创造力。同时，还有很多技术难题需要攻克，例如建立开放系统，最大限度地将不同类型的材料结合使用；要运用简单技术，降低村民参与的技术门槛。地球屋001号和002号这两个教学实验项目表明，不管是木构造、钢构造，还是竹构造、混合构造都可以因地制宜地发挥效用。我们目前大量采用轻钢构体系，主要是因为钢板材质稳定性强、易于批量生产、可被回收利用，甚至能够与数码技术相结合。我们应积极利用钢材这类可持续材料和现代技术来解决农村人口居所问题。

您的项目注重与当地传统相结合，在因地制宜地开展设计建造的过程中，哪些传统技艺或民间智慧给您留下了深刻印象？

谢：以四川省茂县杨柳村为例，当地村民的生活本身就是一个积累传统智慧的过程。千百年来，除工匠体系之外，大家盖房子都是互相帮忙，所以一些基本的建造知识全部以这样的方式传承下来。而我们在当地盖房子其实也运用了非常典型的传统建造方法，不同之处无非是将传统的木料换成钢料，榫卯换成螺栓，所以村民可以很容易掌握钢结构的组装方法。我们带领村民组装第一座钢架时，由于它本质上与传统木架并无

二致，所以村民迅速完成了屋架的地面组装。带头的大爷还非常默契地带来两根撑杆——撑杆在传统屋架起架时也会用到。他熟练地将撑杆绑在架子两侧，喊着号子和众亲友一齐施力并顺利起架。所以，只要处理好轻钢构件与砖石相结合的问题，传统的土石构造技术就能用得上，村民就能即刻上手，旧房子堪用的建材就能被回收再利用。这完全符合可持续的建造原则，不仅可以节省大量经费，而且能有效调动富余劳动力，恢复亲朋好友互相帮忙的传统，重聚渐渐疏远的人际关系。

如何判断传统文化中的精华与糟粕？

谢：传统的糟粕比较少，现代的糟粕比较多。我推崇部落文明，怀疑现代文明。人类学者列维·斯特劳斯在其《忧郁的热带》一书中暗示了对于人类无法回到部落状态的遗憾。现代人对于部落文明非常生疏，也存在很多误解。其实，老子的《道德经》就是关于部落的观点，柏拉图的《理想国》讲的也是部落，美国总统大选施行的选举人团制度亦借鉴了部落的传统。部落有上万年的历史，所以它践行的是长久以来与自然相契合的生存之道。而所谓的现代文明只有几百年的历史，所以，我们现在面临很多难以解决的问题，比如环境污染，若要解决这些问题，不只是提出几项措施那么简单，而需要从衣食住行，以及我们的价值观及宇宙观等各个方面着手改变。在“可持续”的挑战面

前，现代文明亟待被重构。传统中有很多可以借鉴和延续的地方，只是传统文化演化的脚步无法跟上人类文明发展的速度。我们要做的事情就是重拾传统。

您强调设计师角色的弱化，这是否意味着设计师的角色需要被重新定位？设计师未来的角色是什么？

谢：不管是在技术还是价值观层面，“无为”都是我们的原则，但是设计师又不能不为，所以弱化的尺度需要自己去揣摩和把握。现在很多设计师太注重建模技术或画图技术，但事实上，建造工作涉及建造过程中的各个细节以及管理等诸多方面，它需要系统性思维的引领，且与社会建构息息相关。建筑师首先应该会盖房子，然后再去设计房子。

我在灾区和农村近20年的设计实践可以总结为三个方面：开放系统、简单技术，以及数码化。其中，从传统的协力造屋到当代“工业4.0”建造模式的转变其实就是增强数据信息处理的过程，后者采用以整套数码技术为支撑的操作方式。比如我们绘制的图纸都是以单线和符号为主，它们和实际建造之间有对应的函数关系，只要我们将数据导入以单线和符号为基础的自动化平台，就可以极大地减少繁复的绘图工作以及之后的生产管理程序。纵观各个行业的技术发展，建筑行业是严重滞后的。和上万名工程师共同设计一个手机操作系统不同，建筑专业在经验



的积累和协作方面效率很低，很难就一个项目进行共同的经验累积和技术迭代。如果没有足够的经验，设计师犯错的几率就很大，而且容易粗制滥造。设计师个人的力量非常有限，所以未来一定要更多地借助数码技术和协作平台。

当下最前沿的设计都在讨论互动性，即弱化单方主体而强调多元主体的互动合作，

社区营造强调的就是强化居民主体并弱化设计师的角色。公众参与是未来的趋势。虽然现在已有一些民主参与形式，但并没有产生实际效果，全世界多数公众参与都还只是点到为止。中国由于城镇化进程太快，所以这方面相对较弱，但这是我们未来必须面对的议题。所以，成为整合者和协调者并促进公众参与，是设计师未来工作的重点之一。**LAF**

2. 杨柳村震后重建项目
3. 村民参与讨论尼泊尔“未来之村”震后重建项目。
2. Post-earthquake reconstruction project in Yangliu Village
3. Villagers participated in the discussion of Nepal Future Village post-earthquake reconstruction project.



Community is the core unit to build relationships between household and country, and household and society. How is community cohesion developed?

Ying-Chun HSIEH (HSIEH hereafter): The community is generally what we call in the city, while it is tribe and village in minority and rural areas respectively. A community is often geographically small, but its cohesion derives from interactions in small space that allow for close communication. Now with the Internet, community can be developed in new forms by gathering people with common interests or shared values. Although community could exist without a physical space, it cannot provide such intimate interactions that real community brings to people.

Scarcity is frequently mentioned in your work, lectures, or publications. How do you interpret scarcity?

HSIEH: Scarcity is a dimension, not just a state of being. We can see a different world if we look at it from the dimension of scarcity. China is currently in a state of being too productive, resulting from the reforms for the past 40 years. Because of this overproduction, we see waste and excess as normality. As a comparison,

scarcity could examine our present state from another value system. I have been living and working in tribes for the past twenty years, and tribal experience tells me that work and life based on scarcity rather than excess is often more sustainable.

Take your Earth House 001 and Earth House 002 as examples. The former uses a more traditional wood structure while the latter uses a new light-steel structure. These different types of structure are developed to meet different demands. How do you consider the applicability of different construction methods and what are your evaluation criteria?

HSIEH: The evaluation criterion follows sustainable construction principles. Sustainability concerns not only green building technologies, but also social-, economic-, and cultural-friendly actions. In China, there are a large number of people living in rural areas. In looking to house this population, we must consider both their labor and cultural values. Meanwhile, a range of technical problems need to be overcome. For example, an open system that can maximize the combined use of different materials and techniques should be established, and technical

thresholds should be reduced. The Earth House 001 and 002 are both teaching experimental projects, and the material use — wood, steel, bamboo, or a mixture of them — is meant to be adjusted to local conditions. We currently use light-steel structure because of its stability and ability to be mass produced, recycled, and combined with digital technology. We need to consider how modern technology can help in housing rural population with environmentally-friendly building materials like light-steel.

Your projects often emphasize integration with local traditions. What traditional skills or wisdom have made a lasting impression on you?

HSIEH: For instance, villagers of the Yangliu Village in Mao County, Sichuan Province accumulate traditional wisdom in their daily lives. For thousands of years, they have helped each other build houses, except for those built by craftsmen, during which process building knowledge is transferred generation by generation. When we build houses here, we adopt the typical traditional methods, often simply replacing the wood with steel and replacing mortise and tenon joints with bolts. This allows locals

to understand the construction and to assemble the steel structures more easily. With our guidance, villagers are able to quickly assemble steel roof truss just as they would assemble traditional wooden frames. Besides, a leading elder brought us two supporting poles that could be used for lifting the traditional roof truss. He skillfully tied the poles to the sides of the truss before leading friends and relatives in smoothly lifting the structure. Therefore, as long as technical problems of combining light-steel components with bricks and stones are addressed, traditional earth and stone structures can be used, villagers can immediately start to build, and usable building materials from the old houses can be recycled. In accordance with the principle of sustainable construction, it not only saves money, but also effectively uses surplus labor. As a result, the tradition of building cooperatively is maintained, and alienated relationship is reunited.

How do you evaluate the value and dross of traditional culture?

HSIEH: Dross in the traditional context is less than in the modern age. I praise highly of tribal civilization

and have long been critical of the dismissal of traditional culture in modern society. The anthropologist Levi Strauss in *Tristes Tropiques* implied regrets that humans could not return to tribal states. Modern people are unfamiliar and have misunderstandings of tribal cultures. In fact, Laozi's *Dao Te Ching*, Plato's *Utopia*, and the electoral system with the core of the majority respect for the minority in the United States are all influenced by tribal cultures. Traditional tribal cultures can be thousands of years old and they have often maintained a way of life that is consistent with nature, whereas modern society is only a few hundred years old and in that time we have created an unprecedented scale of environmental destruction. In order to address these modern problems, our modern lifestyle and value system need to be reconstructed instead of just putting forward several measures. There are many traditions we can look at for reference, but our society has developed too quickly to study them, and bringing back traditional practices is our task.

You have stated that the role of the designer should be weakened. Does that mean the role of the designer

4. 尼泊尔“未来之村”震后重建项目中的一座抗震屋

4. An earthquake-resistant house of Nepal Future Village post-earthquake reconstruction project



needs to be repositioned? How do you think of the role of designers in the future?

HSIEH: Non-interference is our principal. However, as designers, we cannot do nothing. Therefore, the role of the designer needs to be judged individually. Designers today pay too much attention to modeling or drawing skills rather than systemic thinking of construction work, which refers to all the details in construction and management, and is closely related to society construction. We should know how to first build a house and then how to design a house.

My twenty years of experience as a designer in post-disaster and rural areas could be summarized in three aspects: open systems, simple techniques, and digitalization. From traditional cooperative construction to the current Industrial 4.0 is the result of data processing supported by digital technology. For example, our drawings are mainly lines and symbols meant to recognize the functional relationship between design and construction. After we input data as single lines and symbols, the complicated drawing work is reduced, as is the production and management. Architectural technology is lagging

behind technological development in other industries, and compared with the accumulation of technological knowledge by thousands of engineers designing for a mobile phone operating system, the accumulation of architectural knowledge is inefficient as it is difficult to build knowledge and experience across piecemeal projects. Without adequate experience, designers are likely to make mistakes and design shoddy projects. The knowledge and power of an individual designer is small and limited and we must make better use of digital technology and collaborative platforms.

The most cutting-edge designs today include interactivity and cooperation among multiple subjects. Community building emphasizes the role of the residents, reducing the importance of the designer as expert. Public participation will continue to be a trend. Although there have been some forms of public participation, unfortunately they rarely result in true democratic participation. In China, public participation remains weak, in part because of the shifting nature of urbanization. We must face up to this issue, and coordinating and promoting public participation will be key components of future design work. **LAF**