Urban Environment and Human Behavior: Learning from History and Local Wisdom
城市环境与人类行为：向历史和本土智慧学习

Author: Johannes Widodo

Associate Professor in National University of Singapore, Director of Tun Tan Cheng Lock Centre for Asian Architectural and Urban Heritage in Melaka, Executive Editor of Journal of Southeast Asian Architecture, PhD in Architecture in University of Tokyo, Founder of Modern Asian Architecture Network and International Network of Tropical Architecture.

新加坡国立大学建筑系副教授，马六甲亚洲建筑与城市遗产 Tun Tan Cheng Lock 研究中心主任，《东南亚建筑》期刊执行主编，东京大学建筑学博士，现代亚洲建筑网络与热带建筑国际网络创建者

Translated by Zhijian Sun

Deputy Editor of Global Knowledge Leifeng, Overseas Stringer of Urban Flux, Editorial Assistant of Domus China, Master of Science in Columbia University GSAPP, Bachelor of Architecture in Southeast University

Abstract: The wisdoms of building traditions in Southeast Asia is the rational outcome of local climate, available building materials, articulation of building typologies, development of construction techniques, manifestation of beliefs and rituals, cosmopolitan urban culture, tangible and intangible traditions, and lessons of sustainability learned over many generations. This keynote paper discusses various examples on different scale levels of urban environment and focuses on how we can learn from history, real experiences, and local wisdoms on tangible efforts to achieve environmental, cultural, and economic sustainability in holistic way.

摘要：东南亚的建造传统的智慧是一代代人在漫长实践中从当地气候、建筑材料、建筑类型表达、建造技艺发展、宗教信仰、国际化都市文化、有形与无形的传统以及可持续性中不断学习得出的理性结果。本篇主旨论文探讨了不同尺度的城市环境的各色案例并聚焦于我们如何向历史、真实经历和本土智慧中学习，以切实的努力通过从全局角度获得环境、文化和经济层面的可持续性。

1.Protection of Natural Resources and Integration of Human Settlement into Nature

1.自然资源的保护以及人居环境与自然的交融

Early cosmopolitan settlements that bore the seeds of urbanity in coastal Southeast Asia appeared at the connection point between the outside worlds with the interior hinterland. This waterfront settlement in many areas in Southeast Asia is known as Kampung. According to local resources, "Kampung" (in Malay or Indonesian), or "Kompong" (in Cambodian) originally refers to the area on the riverbank near the landing point and on the path to the settlement a bit further uphill from the waterfront. The term Kampong in this paper refers to an urban village, an enclave, or a rural-like settlement located at the middle or at the fringe of a city, characterized by low-rise high-density and organic growth.

在东南亚沿海地区播下城市性的种子的早期世界性聚落是外部世界与内陆腹地之间的连接点，这些分布在东南亚许多地区的滨水聚落被称为"水村"（Kampung）。根据当地资料，"Kampung"（马来语或印尼语）或"Kompong"（柬埔寨语）起初是指邻近河岸登陆点或从水边上坡途经的地区，本文的"Kampong"一词指坐落于城市中心或边缘地带的城中村、飞地或乡村聚落，通常表现为低层高、高密度和有机生长等特征。

The forested hills and mountains provided steady supply of fresh water through the rivers to the community living in these settlements for their daily life and cultivations. Therefore, to ensure the continuous flow of this lifeline, the forests are protected against violations and destructions, through rituals and social rules. The choice of location for the built-up area of the settlement is carefully considered against natural and supra-natural factors, in order to ensure the harmonious relationships between human, nature, and the spirits. In rational sense, it is to ensure the survivability of the community's existence and its livelihood.

草木丛生的山峦通过河流为居住于这些聚落的社群的日常生活和耕殖提供了稳定的新鲜水源，因此为了确保这条生命线的不断流动，他们通过当地习俗和社会规则保护森林免受侵害，聚落的建成区域的选址也出于自然与超自然因素被

审慎斟酌，以达到人类、自然和神灵之间的和谐关系。从理性角度而言，这是为了确保社群的生命力和谋生之道。

The vernacular building tradition in Southeast Asia is the results of adaptation to local climate, innovation in building materials and techniques, and creative integration of belief, function, and form. Pitch roof, wide eaves, raised floor, breathing roof, and porous walls are the responses against the equatorial tropical warm-humid climate, affected by monsoon with plenty of rain, and to ensure comfort for people who lives within it. The timber construction system using flexible joints are reactions against earthquakes, especially in the Indonesian archipelago, which are continuously rocked by active volcanoes and the movement of continental plates.

东南亚的乡土建造传统正是这种适应当地气候、建筑材料和技艺创新以及信仰、功能和形式创造性融合的集中表现，坡屋顶、宽屋檐、高架地板、通气屋顶和多孔墙壁是对近赤道热带地区受季风和雨水影响的湿润炎热气候的回应，以确保栖居其间的人们的舒适度，而大量使用灵活节点的木结构建造体系是对尤其多发于印尼群岛的由活火山和大陆板块的运动引起的地震的应对。

On the land based farming settlement in Southeast Asia, there is a strong indication that the vernacular stilt-house was developed out of the rice growing culture in the warm-humid tropical region, originated from granary architectural typology, which was then further developed into dwelling places. The attic under the roof works as a storage for rice, goods and valuables, while the middle space is meant for living. It is a direct respond to the forces of nature, creative innovation in using available resources, and manifestation of belief in supra-natural powers by special ornamentations placed on the roof.

在基于土地农业的东南亚聚落中，乡土的吊脚楼似乎深受由温暖湿润的热带地区的水稻种植文化的影响，它起源于谷仓粮库的建筑类型，此后逐步发展成栖居之所。它屋顶下的阁楼用作储藏水稻、物资和贵重物品的仓库，而中部空间用于生活起居，所以它是对自然的伟力的直接回应，是对现有资源的极具巧思的创新，并通过屋顶上的特殊装饰来表达对超自然力量的信仰。

From the earliest vernacular traditions of Southeast Asia, we learned that local architecture and native urbanism are able to offer the best and integrated solution towards human needs in their relation with nature, social, and supra-natural environments. It is the medium for human survival in both mortal and spiritual worlds, for reconciling the power of nature and the desires of human being.

我们可以从东南亚最早的乡土传统中学到当地建筑和本土城市能为人类需求及其与自然、社会和超自然环境之间的关系提供最佳的交融方法，它是人类生存在世俗和精神世界的媒介，调和了自然力量与人类欲望之间的矛盾。

2.Harmonious Coexistence: Order, Hybridity and Cultural Sustainability

2.和谐共生：秩序、混杂和文化可持续

People of Southeast Asia had been learning from Indian philosophy and cosmology since the first century, and applying the formal and spatial ordering principles – known as Mandala to their architectural typology and settlements morphology. This is understood as the tri-partite divisions of the cosmos in macro-, meso-, and micro-levels. This tri-partite cosmological divisions or hierarchy corresponds to the metaphor of the human body (the head, the torso, and the feet), and to the metaphor of the universe: the sky where the divine spirits reign, the ground where the human lives, and the underworld where the evil spirits dwell. It may be seen in two-dimensional plane, or applied to three-dimensional space and form.

自公元 1 世纪以来东南亚人都在学习印度教的哲学和宇宙学并将这种被称为"曼荼罗"（Mandala）的形式与空间秩序原则运用于他们的建筑类型和聚落形态，它将宇宙划分为宏观、中观和微观三个层次，这种三分的层级恰好与人体（头、躯干和脚）以及天地万物的隐喻相对应：天是属于神灵的，地是人类生活的场所，而地狱是恶魔聚集的所在，这种思考被他们广泛应用在二维图像或三维空间和形式中。

Traditional planning of the settlements in many local contexts in Southeast Asia follows this ordering principle, by situating the village in between the mountain and the water body (sea, lake, or river). The most important building or function (like temple of origin, chieftains' house, or ancestral graves) is placed on the vantage point of the village or towards of the mountain. Functions associated with death or impurities (like temple of death, or waste disposal) are placed down towards the opposite direction. In many cases the rice barns – the most important function for the rice growing community – are situated on the eastern side of the village facing the sunrise, symbolizing life.

东南亚许多本土聚落的传统规划会遵循这种秩序原则，将村落选址定在山峰和水体（海洋、湖泊或河流）之间，而最重要的建筑或功能（佛寺庙宇、首领府

邸或祖先宗祠）会建在聚落的有利位置或朝向山峰，与死亡或不洁之物相关的功能（坟墓或垃圾场）会朝向相反方向。往往储藏水稻的谷仓——对农业聚落而言最重要的功能——会布置在村落的最东端朝向日出的方位，象征着新生的生命。

Islam entered and spread throughout Southeast Asia through two different main trading routes: through the Asian mainland ("Silk Road") and through the Indian Ocean ("Ceramic Road"). The fusion process of the new Islamic design principles and environmental ethics with the pre-existed buildings and urban spatial typology was evident. The transition and transformation processes took place peacefully and naturally through absorption of the old craftsmanship and building traditions and integration with the new architectural, structural, and environmental vocabularies. The artists and builders from different racial and cultural groups worked together and blended their artistry and skill into new and unique building tradition and architectural totality. Community groups of different religions and origins lived together side by side in close-knitted settlement fabric.

伊斯兰教通过两条主要商贸路径进入东南亚并广泛传播：一条是亚洲大陆（丝绸之路），另一条是印度洋（陶瓷之路），伊斯兰教全新的设计原则和环境伦理与现存的建筑与城市空间类型的融合过程是显而易见的，这种转变和演化过程以平静的方式自然而然地进行：将古老的工匠技艺和建造传统与新的建筑、结构和环境的表现形式统一起来，来自不同宗教和文化族群的艺术家和建造者协同合作，将他们的艺术思考和技艺混合成全新且独树一帜的建造传统和建筑整体，不同宗教和血缘的社群聚落以紧密交织的村落肌理生活在了一起。

People from China, India, Arabia, Persia, and other parts of , South China Sea, Oceania and Indian Ocean had been passing through and many had settled down in Southeast Asia since the establishment of the maritime trading route between China, India, Arabia and Africa. During the cyclone periods of the changing monsoon seasons, the traders stayed in Southeast Asian ports, while waiting for their trading partners from other parts of the world to come. During their stay here the crew and passengers of the ships populated the city and mingled with the local population. Many of them settled down and formed early waterfront towns and coastal cities with a cosmopolitan character.

自从中国、印度、阿拉伯半岛和非洲之间的海运贸易路线建立以来，来自中国、印度、阿拉伯半岛、波斯以及中国南海、大洋洲和印度洋其它地区的人们

多次穿越东南亚，很多人就此定居下来，在季风气候的热带气旋时期，不少商人盘桓在东南亚的港口等待来自世界各地的贸易伙伴的到来，此间船上的船员和旅客居于城中，会与本地人进行交往，其中很多定居下来并形成充满多元的世界性文化的早期的沿海滨水城镇。

Trade came together with the promulgation of Islam in this region. Therefore it was a common phenomenon in coastal Southeast Asia that an old Chinese temple was situated adjacent to an ancient mosque, and/or a Hindu shrine within the historical urban core, in close proximity to the waterfront in the middle of a multi-racial community.

与贸易相伴而生的是伊斯兰教在这片地区的广泛传播，所以随处可见一座古老的中国佛寺与传统清真寺比邻而居，或一座印度寺庙矗立在历史城区中心，毗邻滨水的多民族社群，这些都实属正常现象。

The diaspora's building typology and construction method were based of their place of origin, but the roof typology, open veranda, building materials, and its flooring were local, adopting to local climates, resources, and lifestyles. The new building typology has an eclectic nature especially in details and ornamental levels. These complex layering and blending processes in architectural typology, style, and physical manifestation did not change but definitely enhance the environmental properties and performance of the buildings.

移民者的建筑类型和建造方法都基于故乡的习性，但屋顶类型、开放式阳台、建筑材料和楼板都是本土的，适应了当地的气候、资源和生活习惯。这种新的建筑类型显示出兼收并蓄、不拘一格的特征，尤以细部和装饰层面最为显著。这种建筑类型、风格和物质表现之间复杂的层叠与混合过程大同小异，但无疑增强了环境特性和建筑性能。

3.Modernity: Contextualization, Modernization and Innovation

3.现代性：场所化、现代化和创新

From the fifteenth century onward, various European colonial powers (Portuguese, Spaniard, Dutch, British, and French) entered Southeast Asia. Numerous new typologies and functions were introduced into the urban infrastructures, urban design, and architecture, such as boulevards, streetscapes, façade, building techniques, and

new functions (military establishments, public buildings, churches, urban squares and plazas, markets, railroads, stations, plantation houses, and many more).

公元 15 世纪以来，各种欧洲殖民政权（葡萄牙、西班牙、荷兰、英国和法国）相继进入东南亚，大量新的建筑类型和功能被引入基础设施、城市设计和建筑创作之中，例如林荫大道、街道景观、立面、建造技艺和新功能（例如军事机构、公共建筑、教堂、城市广场、市场、铁路、火车站和种植园等）。

At the very beginning, the European design was directly applied into tropical Southeast Asia with minor modifications, resulted in a not so comfortable living condition within the building. Responding to this, then a more responsive design solutions were invented, by adapting building and urban design into local climatic, aesthetic, and social-cultural conditions. European style buildings with deep veranda and ventilation holes, mixed with Chinese, Indian, Malay, Arab, and others design features, evolving into unique and rich regional styles. Similar to the previous process, the European influences were naturally and openly accepted and absorbed into the vocabulary of Southeast Asian architecture and urbanism.

起初欧洲的设计被几乎不加修改地直接应用于热带的东南亚地区，导致了建筑内部不甚舒适的体验，为了解决这个问题，一种响应式设计策略应运而生：将建筑与城市设计与本土的气候、美学和社会文化条件相适应。带有大进深的阳台和通风孔的欧式建筑逐渐与中国、印度、马来、阿拉伯及其它设计特征相混合，演化成为一种独出机杼的丰富地域风格。与此前的融合过程相似，这些欧洲的影响被自然且开放地接纳并吸收进东南亚的建筑与城市设计中。

During the late colonial period, segregation policy of dwelling areas according to different races was implemented almost in all colonial cities in Southeast Asia. In many cases there was no clear physical boundary which separated the different racial zones, although in some cases there were rivers, walls, or roads which functioned as the physical boundaries. In any case the segregation policy had caused an internal densification process within each restricted zone especially in the non-European quarters. The over-densification would later push the colonial cities into environmental disasters and worsening of public health conditions.

在殖民阶段后期，根据不同种族划分的居住区的隔离政策几乎被施行在东南亚的所有殖民城市。大量案例显示不同种族区域之间并没有明确的物质边界相隔，除了有些时候河流、墙或道路作为物理界限。隔离政策在各限定区内导致

了一种内部的致密化过程，尤其是在非欧洲人片区，此后这种过度致密化会给殖民城市带来环境灾难并使公共健康状况进一步恶化。

In early twentieth century the colonial governments' policies shifted to a more ethical approach towards their colonies, parallel to the rise of ethics and socialist movements in Europe. New housing areas were planned and developed inside and around the city, to accommodate the rapid increase of urban population. Infrastructure and housing improvement programs were implemented to improve the wellbeing of all segments of the urban population. Garden cities and hygienic housing typologies were developed in the capital cities, municipalities and smaller towns. Modern building codes and regulation were introduced in order to improve sanitation condition and public safety in the inner city. New building types were invented and old building typologies were improved following the new regulations to provide pedestrian arcades, open backyard with utility functions, fire escape, etc.

20 世纪早期，殖民政府对殖民地的政策转向更人道的方式，与当时欧洲此起彼伏的道德与社会运动不谋而合。新的住宅区被规划和开发在城市内部和周边以容纳高速增长的城市人口，基础设施和住宅改善项目被大量启动以提升城市各片区人口的共同福祉，花园城市和卫生住宅类型在首府城市、直辖市和小城镇不断发展，现代建筑法规和规范也被引入以改善内城的卫生条件和公共安全，全新的建筑类型被发明出来，而旧建筑类型也根据新规范加以提升以提供步行拱廊、带有使用功能的开放庭院和安全出口等。

With the opening of new architecture and planning schools in Southeast Asia by the colonial governments, new tropical-regionalism discourses were actively debated and practiced by young architects and urban planners in the region. Fresh ideas from modern urban planners and architects were manifested into city plans, urban designs, and architectural styles – blended with the elements from the local, natural and cultural contexts. A large dose of idealism and hopes were put into the transformation and the future of the coastal cities in Southeast Asia in early twentieth century.

随着殖民政府在东南亚不断开设新的建筑与规划学院，新的热带地域性建筑话语被这里的年轻建筑师和规划师们热烈探讨和实践，现代规划师和建筑师的新颖理念不断体现在城市规划、城市设计和建筑风格中——同时与本土、自然和文化的文脉语境相融，在 20 世纪早期人们对东南亚沿海城市的改善和未来发展寄予了大量的理想主义的期待和希冀。

The Second World War and the invasion of Japanese Imperial army to East Asia and Southeast Asia brought end the colonialism history in Southeast Asia, and changed the course of urban history and morphology of this region. A new chapter of the Southeast Asian history began to emerge, riding the waves of decolonization and the spirit of national independence. The International Style and the ideas of Modernism were used to express the breakaway from the colonial past and the emergence of the new spirit of Nationalism by the leader of the newly independent countries of Southeast Asia. Modernist urban plans and locally developed modern architectural styles were produced and implemented in the cities across the region. International style buildings with strong tropical character (such as sun-shading, façade screen, monsoon window, etc.) are widely implemented in various building typologies, from low rise detached houses into multi-stories offices. Response to local climate, functionality, and efficiency are considered as the expressions of the spirit of modernity, nation building, and independence.

第二次世界大战以及日本帝国军队对东亚和东南亚的侵略使东南亚的殖民历史走向终结，同时深刻改变了这里的城市历史与都市形态，乘着殖民地自治化和民族独立精神的时代浪潮，东南亚历史的新篇章就此展开。国际风格和现代主义的观点被东南亚独立国家的领袖们用作摆脱殖民历史和新的民族精神出现的表达，现代主义城市规划和从本土发展而来的现代建筑风格在城市中大量涌现，带有强烈的热带特征（遮阳板、幕墙立面、季风窗户等）的国际风格建筑在各种建筑类型中广泛出现，从低层独栋住宅道多层办公楼应有尽有，对当地气候、功能和效率的回应被视为现代性、民族建筑和独立精神的有力表达。

Five decades after the World War II, the wave of globalization and consumerism sweep across Asia and the rest of the world. Many of the national and regional capital cities in Southeast Asia have risen into metropolis, megalopolis, and world city, which play indispensable roles in the interconnected global market and economy. Unfortunately this rapid growth has accelerated the cultural and physical transformation process, which often speeding up the fragmentation and destruction of old urban fabrics and creating serious problems of cultural identity of its citizens. Gross ignorance of sustainable environmental and cultural practices has created many problems, including extremely large carbon footprint, wasteful and irresponsible lifestyle, fragmented identity, cultural break down, social conflicts, and other ethical issues.

二战之后 50 年，全球化和消费主义浪潮席卷了亚洲和世界各地，东南亚的大量城市都发展成了大都市、大都市带（megalopolis）和世界城市，在互通有无的全球贸易市场与经济中发挥不可替代的作用。不幸的是这种迅猛增长加速了文化与物质变革进程，同时加速了旧有城市肌理的碎片化和破坏，对市民的文化身份认同造成严重影响。对可持续性环境和文化实践的漠视导致了不少问题，包括极大的碳排放、铺张浪费的生活方式、碎片化的身份认同、文化衰落、社会矛盾和其它道德问题。

4.Beauty Radiates from Truth: Examining Our Conscience

4.美源于真理：拷问我们的灵魂

At the heart of the ancient city of Yogyakarta (Indonesia), Romo Mangun in 1983 to 1985 transformed a slum and squatters settlement on a site used to be rubbish dump under the bridge and along Code River into an environmentally and culturally sustainable settlement. Romo Mangun (Yusuf Bilyarta Mangunwijaya, 1930-1999) is a Catholic priest, architect, humanist, writer, novelist, social worker, human right activist, and recipient of Aga Khan Award in 1992 for this project. He worked together with the local community leaders and slum's inhabitants of about 40 families to persuade the government for not to demolish the kampung, but to gradually improve the infrastructure and architecture of the settlement instead. The project was gaining momentum and wide-spread support from the community. He asked special permission from the Bishop to settle down and to live in the slum to carry out his mission. The whole planning and building processes were carried out with the help from local carpenters and masons, the kampung occupants, and volunteers.

在古城日惹市（印尼）的市中心，Romo Mangun 从 1983 到 1985 年用了两年时间将一座位于桥下曾用作垃圾倾倒场的贫民窟和违章居留地改造成兼具环境和文化可持续性的新居住区，Romo Mangun (Yusuf Bilyarta Mangunwijaya, 1930-1999)是一位天主教神父、建筑师、人类学者、作家、小说家、社会工作者、人权活动家以及 1992 年阿卡汗奖得主。他与当地社区领袖和近 40 户贫民窟居民共同合作劝说政府不要拆除这片水村，而是逐渐提升这里的基础设施和建筑，这个项目获得了社区的广泛支持，势如破竹，他从主教那里获得特许可以定居在这片贫民窟中实施他的方案，整个规划和建造过程离不开当地木匠、泥瓦匠、水村住户和志愿者的巨大帮助。

Building process is a community event and effort, and as require the architect to immerse himself completely into the community and into the transformation process. The existing and living kampung became the site of the improvement and development project. The steep slope – which was formed by compacted rubbish for many years - was strengthened by stone retaining walls. A light-weight "A" frame stilt house structure system supported by a simple concrete block footing is used to produce a great variations of building forms and functional spaces, and at the same time creating an earth-quake resistant construction.

建造过程是社区共同的事业和努力，同时也需要建筑师全身心投入到社区改造中去，而现存的水村就成了改造项目的场地。过去很多年用于倾倒垃圾的陡峭的斜坡被石材的挡土墙加固，由一个简单的混凝土砌块的基础支撑的轻质的 A 形框架的吊脚楼的结构体系创造了形形色色的建筑形式和功能空间，同时产生较好的抗震性能。

Bamboo is used extensively for the construction and finishing, because it is locally available, inexpensive, strong, durable, and already used in vernacular buildings by the locals. It is used for walls, floors, sun-screens, etc. which allowing cross ventilation and environmentally friendly building. Assisted by student volunteers, the whole community was involved in painting and decorating the exterior of their houses with vibrant and cheerful colors.

竹材在建造和装修中被大量使用，因为它是盛产于当地的廉价、坚固、耐久的材料，且已多次被使用于乡土建筑中，应用于墙壁、楼板和阳光板等处的竹材创造了自然通风和环境友好的建筑。在学生志愿者的协助下，整个社区都在以鲜艳醒目的活泼色彩对他们的住宅外观进行涂绘和装饰。

According to him the role of the architect or designer is to give form in its totality to ambience, personality, and spirit of space which is generated or intended by the human and the community. The building we construct is a house for human, and therefore is spirited by human life. It gives to human spirit Function and Form (Mangunwijaya 1981: 2-9). Function refers to usage or services that man gets, and capacity that increases human capability. Form refers to image, meaningful reflection for human who lives in it. Form is related to level of culture, while Function is related to level of civilization.

在 Romo Mangun 看来，建筑师或设计师的角色就是为社区与居民自然形成的氛围、个性和场所精神赋予一种整体形式，他相信"我们是为人类建造房屋的，

因此建筑会被人们的日常生活赋予精神意义，它为人类精神赋予功能和形式"
(Mangunwijaya 1981: 2-9)，功能指人们获得的使用或服务，增强人们的技能；
而形式指对栖居于此的人们的图像和意义的反映，形式与文化相关，而功能与
文明有千丝万缕的联系。

Design process is problem solving that moves from inside to outside. Therefore it is
fundamental to gain understanding about the fundamental problems and potentials
from the inside, before we can generate the resolutions through Architecture. Every
material has its own language, and we have to be sensitive to the message it conveys
and to its characteristics. The Aga Khan Award in Architecture jury gave this project
a global recognition by giving him an Award in 1992. The jury found that although
"the scale is small, yet the achievement within the given constraints is immense and
humane - a compelling model for the world at large."

设计过程就是由内向外的解决问题的过程，所以在我们通过建筑产生解决策略
之前，理解建筑内在的基本问题和潜力是必不可少的，每种材料都有它独特的
语言，我们需要对它们的特性以及传达的信息保持高度的敏感。1992 年阿卡汗
建筑奖评委授予 Romo Mangun 奖项使这个项目蜚声全球，评委认为 "尽管项目
尺度不大，但它在既定限制内做出巨大的人道主义贡献，从世界角度看这是令
人叹为观止的方案"。

5.Re-Architecturing Our Future
5.重构未来

Architecture is the materialization of culture, the physical-spatial articulation of
social-cultural inhabitation processes, which is continuously transformed and enriched
along historical periods. It is a process rather than a product – "Architecturing" rather
than "Architecture". Human, fauna, flora and the environment is one entity like a
human body with its limbs. Everything is interrelated and interconnected. Planet Earth
is one ecosystem, a sum of unified and interconnected organic and integrated life.
Therefore nature, flora, and fauna should become the integral part in designing
building (Mangunwijaya 1981: 379-383). Our building has to bear common
responsibility to manage and to preserve our environment. We should not consider
nature, flora, and fauna as enemies, but to include them as organic members in the
creation of buildings within the culturisation process of the whole Planet Earth.

建筑是文化的物质性表达，是社会文化发展进程的物质空间表达，随着历史的发展不断演化并产生丰富的新维度。它是一段过程而非产物，是进行时的"建筑"（Architecturing）而非完成时（Architecturing）。人类、动物、植物和环境就像人的躯干和肢体般是一个整体，任何事物彼此都有内在联系。地球是一个生态系统，是大量的互相联系的有机生命的统一体，因此自然、动物和植物应该成为建筑设计不可或缺的组成部分(Mangunwijaya 1981: 379-383)，我们的建筑要承担调控和保护环境的普世责任，所以自然、动物和植物不该被视为仇敌，而是要将它们有机地纳入到整个地球文明发展进程中的建筑创作之中。

Ancient building tradition is the outcome of local climate, building materials and techniques, also indigenous believes and rituals. In traditional sense, architecture is offering the best and integrated solution towards human needs, in their relation with the nature, the community, and the supra-natural beliefs (Widodo 2004: 1-5). The traditional practices, knowledge, and knowhow which have been tested and implemented for generations for its efficiency, effectiveness, and sustainability should be pushed forward into wider public debates, academic discourses, and political processes on sustainability and climate change. Possible socio-political-cultural barriers which prevent the integration of cultural heritage paradigms into the current urban planning and development discourses should be understood and properly responded, so local wisdoms can be effectively repositioned in the current architectural design and urban planning praxis.

古老的建造传统是当地气候、建筑材料和技艺以及本土宗教信仰的综合结果，从传统角度而言，建筑为人类需求提供了最佳的整合策略，同时与自然、社群和超自然信仰紧密关联(Widodo 2004: 1-5)。已被一代代人们在长期生活中实施并检验过效率和可持续性的传统的实践、知识和技巧应该被化用到关于可持续性和气候变化议题的更广泛的公共讨论、学术话语和政治进程中。阻碍文化遗产范式融入到当前的城市规划和开发话语的可能的社会政治文化障碍应该被理解和妥善处理，如此本土智慧可以在如今的建筑设计和城市规划实践中获得重新定位，浴火重生。

For more than two millenniums of its urban history, many cities in Southeast Asia have been demonstrating their ability in preserving its primary elements and basic morphological patterns, tangible fragments and intangible traces, linkages, and connections, while continuing to be transformed and reborn. All of these can be learned, understood, adapted and appropriated, decoded and reconstructed, to enrich

在 2000 余年的城市历史中，东南亚很多城市在持续不断的改造和新生中展现了它们保护传统元素、基本形态模式、有形的成分和无形的脉络、关系和联结的能力，这些经验都能被学习、理解、适应、挪用、转译和重建以丰富我们教育下一代学者和建筑师的教材库。它或许会提供对建筑、城市和环境可持续性的共同理解的关键，有望成为我们追寻更具合理性、敏锐性和在地性的范式的起点。"我们要重新定义'建筑'的概念和实践，要摒弃对基于国外建筑理论和生活方式的建筑思考与设计的蹩脚模仿"（Mangunwijaya, 1988）。

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