

<<江南木构>>

图书基本信息

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## 前言

The content of this book comes from my doctorate thesis "A Study of the Origins and Development of Wooden Architecture South of the Yangtze , " written when I was a student at Tongji University. After defending my thesis , some friends , including the friend of a publisher urged me to publish it. However , I knew full well that large portions of it were not ready to be published , and after careful consideration , I put the idea aside for the time being. In the spring of 2005 , I met the editor in chief of Shanghai Jiao Tong University Press , Mr. ZHANG Tianwei. I was introduced to the editor through a friend who wanted me to help the chief editor design and publish a series on architectural culture. Mr. ZHANG knew I had written a book-Taishun-four years before that was published by Sanlian Bookstores. Initially , the Press first thought was to publish something similar to Sanlian Bookstore about "Local China." Later , through Mr. ZHANG and deep discussion with the editor GUAN Xinchao , we decided that this series would be different from the previous one. Although "Local China" was published ten years ago , it led the Chinese domestic market for illustrated works. Today , however , I figure the market for publishers and the situation of readers , compared to the past , has changed considerably ; its hard for purely photographic books to approach their past brilliance. I hope this series , based on academic research , will inspire readers to enjoy and pay closer attention to the architectural culture surrounding them. My research focused on the region south of the Yangtze , including Shanghai , which is exactly in the center , and the area near the ancient border of the countries Wu and Yue in East Tang Village , Zhejiang Province , next to Shanghai. Naturally this series is called "Architectural Culture South of the Yangtze."

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### 内容概要

The author of this book relied on field study and documents as basic methods of research, including over ten years of travel through the region south of the Yangtze. He investigated successive generations of wood constructions, trying in the context of a new cultural history to capture the original appearance of wood constructions south of the Yangtze. This book includes a range of traditional architecture, and the technology and culture behind its creation. The rich selection of wood constructions includes various kinds of temples, palaces, balconies, and the social hierarchy's top-tier buildings. Of course, it also includes houses of common folk, workshops, and pedestrian bridges. Wood constructions south of the Yangtze, its construction, development, and overall history, form the essence of this book. In it, we explore the technological origins of its construction in the North and the problems facing its evolution.

## 作者简介

LIU Jie was born in 1970 in Chongqing. In 1993, he graduated from Southwest Jiao Tong University with a degree in architecture. In 1998 and 2006 respectively, he received a masters and a Ph.D in Architectural Theory and History from Tongji University in Shanghai. In 2002, he became an associate professor in the Department of Architecture at Shanghai Jiao Tong University. Since 1995, LIU Jie has dedicated himself to the study of ancient wooden construction in southern China, and in this field, he has presented over 30 papers both in China and internationally. In recent years, he has published a total of 7 books, including the following titles in order: Taishun, Kucun, An Environmental and Ecological Look at Ancient Chinese Architecture, Lounge Bridges in Taishun, and Local Shouning.

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## 章节摘录

C. The Integrative Concept      The contemporary philosopher REN Jiyu once said : "Culture is not something that dies , it has life and vigor , in possession of openness and inclusiveness , different cultures will harmoniously blend when they meet. The surface-level components of living culture ( such as clothes , food , tools ) are easily absorbed by each other while the deeper levels and concepts ( such as philosophical systems , ideas about value and ways of thinking ) cannot be revealed at first sight and can only possibly blend when there is a deep cultural foundation and cultural attainment. This type of high-level integration can only take place among great nationalities with a solid cultural basis."      Chinese ancient architectural styles were formed by the integration of different architectural features all over China through the process of trade , immigration , and wars between clans and ethnic groups. The influence from external nationalities such as Ancient India and Greece should be included in such integration as well. The integrative concept in architecture is easily formed in China since the nation was essentially shaped by an amalgamation of nationalities. The evolution and finalization of an established set was the result of the integration of architectural cultures in the north and the south. The birth of Chinese-styled stupas was an example of high-level integration—the fusion of ancient Chinese and Indian cultures that resulted in the emergence of Buddhist architectural culture in China.      During research on the historical evolution of ancient Chinese architecture , an ignorance of the integrative concept will result in a failure to grasp essential points. "Architectural integration" simply is reality.      In conclusion , ancient Chinese wood construction originated through a process of " bionic architecture , " developed through " architectural evolution" and improved by means of "architectural integration." These three architectural mechanisms are not independent of each other but often overlap. For example , "architectural integration , " a reaction of architecture meeting the demands of different cultural environments can also be taken as a special kind of evolution and "architectural evolution" can be promoted by the theory of " bionic architecture." Therefore , the development of ancient Chinese wood construction was jointly affected by the above-mentioned mechanisms. So was the wood construction technology south of the Yangtze.

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