在建築中重現了光影
Capturing Light and Shadow in Architecture
Antonino Cardillo

畫家 Antonino Cardillo 以往為印象派建築師，用筆我們就不得不談談印象派的由來，事實上印象派的導手是因為當時一位
藝術評論家 Louis Leroy 的挖苦，Louis 華麗地向 1874 年第
一次在巴黎的展覽後，在報紙上發表了一篇以「Exhibition of
Impressionists」為題的文章，嘲笑莫內、凡高、塞尚等人的
作品如何擁有的「日光，印象」一樣，作者通過印象，因此
稱之為「印象派」。然而印象派在藝術史上帶來最大的衝擊
就是，他們認為眼前所見的過程中，可以找到幾重動態的一刻，
而有印象派建築師之稱的 Antonino Cardillo，便是在建築中重
現了光影。更進一步來到時間。

Antonino之作「密蘭」，是一個位於英國康輿西南方放映
羅馬派的私人住宅。這件作品以其巨大的圍繞感，在黑夜裏生動
的自然景觀中成為焦點，由不久無法消失的，燈光光影在建築中自
然的減緩而形成的一塊時光，放蝦橢圓形的座標在石頭間抓住了光
線，就遠望到碧玉般的河流上勾勒出的幾件光影又綴如星辰般，到了晨景，
大動態流下去，有一層腳印就成為一幅詩意生。石材、水光與柴
色讓這種建築充滿了不可預測的變化。

另一方面，「密蘭」，也表現出建築美風景園的 ROLE，Antonino
話著問：「英格蘭、英國，」才會在倫敦市之間的空間展
開了？」對付時代以來，來自北美的舊時朝到今日的文
化，打破了英格蘭島的時間，脈絡動靜的誕生歷史建築，很模糊
開的巨大的現代空間讓人進入這段歷史產生連結，類似了歷史的
時間。

建築裡的記憶 The Memories within Architecture

How can architecture reconcile certain memories? Recent works by two
world-renowned architects, Antonino Cardillo and Yung Ho Chang, reveal
traces of memories contained within architecture.
Since Antonio’s Cardillo is hailed as an impressionist architect, there is no need to dwell on the term “impressionist.” In fact, art critic Louis Ceres coined the term “impressionist” to describe artists not known by this term. In 1874, Louis published a newspaper article titled “Exhibition of Impressionists,” in which he included Monet, Gauguin, Cézanne, and other artists. He stated that, like Monet’s painting, Impression, Sunrise, works by these artists were all painted based on their own impressions. Therefore, he called such artists, “impressionists.” The greatest impact that these impressionist artists had on art was that their belief that all paintings served as representations of light. Hailed as an impressionist architect, Antonio’s Cardillo creates works of architecture that capture the flow of time with its light and shadow effects.

Antonio’s Purple House is a residence located in Pembroke, Wales, in the southwest of England. The house seems to be a giant sculpture, making it a landmark that stands out from its natural surroundings. What cannot be ignored is the level of light and shadow that naturally flow over the house and create a sensation of time. The carved structure in the living room blocks sunlight from entering during noon, while the staircase carved into the massive wall draws light into the house. During dusk, the lobby becomes dim, while the dome glows like a hot brazier. The stone, concrete, and purple colors endow this building with an unpredictable amount of change.

On the other hand, the Purple House reveals a lineage that comes from the Norman architectural style. Antonio attempts to ask: “Who is the exchange between England, Wales, Ireland, and Sicily?” During Roman times, the Byzantine Empire, and Arab culture made its way to the island of England, forming the foundation to modern Europe. The massive wall and dome reminds one of this history.
Let us turn our attention to Asia. Situated within the East Second Ring of Beijing and near the Lama Temple, the Beijing Kung Jin features a classic Chinese courtyard layout. Yue Yang-Ho Chang, who grew up in such a traditional courtyard cottage, building itself isn’t particularly special. Chang’s Split House, a commune located by the Great Wall, realizes his goal of splitting the aspects of Beijing into two, forming a courtyard that is enclosed by hills and embraced by nature.

As he designed the Beijing Kung Jin, Chang paid homage to the “yard” - the central element of a traditional Chinese courtyard. For this project, he incorporated modern design into traditional materials. Upon closer inspection, the Art Deco blocks feature geometric shapes that are comprised of roof tiles from a traditional courtyard. The partitions that separate the dining area create a hollowed out space that brings in unique light and shadow effects. In fact, the partitions are made out of wooden bricks. Using techniques for creating traditional fences, Chang designed a bar made from bricks.

All these materials happen to be some of the most typical objects found in a courtyard. After changing the design techniques, a contemporary atmosphere is presented that stands as an integrative symbiosis between traditional and modern elements. In either the demolition or preservation of traditional courtyards, there are no occasions for finalized discussions on whether classical Chinese diets need to advance with the times. The father of contemporary Chinese architecture, Yue-Ho Chang, drew his inspiration from the imperial palace when designing the Beijing Kung Jin. The result is the most stunning modern interpretation of classical Chinese culture.

**Special Report**

**An Interpretation of Classical Chinese Architecture**

**張永和 Yue-Ho Chang**

讓我們將目光投向東南。座落在北京東二環與朝陽路交匯處的“東京京苑”本身是傳統三進四合院，對於這出生在北京四合院的張永和來說，建築本身意義非凡。他曾經在北京長城腳下的公社“三合院”，完成結構風格的建築物均十分侷促，形成和日後所使用的住宅之勢。新舊雜糅自然。

從“東京京苑”開始，張永和與華麗詩書四合院的設計核心是——“院”，集中了傳統與現代的設計手法，僅在上午九點的Art Deco風格的雨聲中，更顯一室，亦是由此院落的灰色所折射的幾何恆常；還有與顏色之間的關係，創造出一個時空光影的，竟是用複雜成的縫所構成的；而原來用來側牆的整壹堂，張永和竟然移設成構造吧台。

一切的素材都是四合院中最典型的材料，變換設計手法之後，呈現出一種當代的反應。建築將傳統和現代的東西結合，對傳統特色的包覆及展示；又或中國傳統飲食料理風格裡的東西在當今中國要怎樣的結合？舊長春堂長期的設計與設計師，遇士官長要設計在此的房子所構設計的“東京京苑”，不正是中國古典文化最令人驚訝的當代轉譯？