

## 亚洲教堂建筑处境化的启示

Contextualizing the Architecture of Church Buildings  
in Asia—Reflections and Insights

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### [英文提要]

Architecture art is the focus embodiment of the time spirit and it gives the most intuitional vision art effect to the artificial nature. The church architecture must also embody the time spirit and the local colour, besides the necessary theological thought.

The church architecture never has a fixed pattern all through the ages, and it is always being in the course of changing and developing. Not only can this be proved by the keeping changing church architecture styles in the European church building history, but also it can be understood by a frondose convictive evidence from Asian church architecture, that is, since the end of the Second World War many Asian countries have been constructing their churches one after another which are full of their own nationality characteristics and age breath, as well as the theology essence of Christianity. That the indigenization churches bring new life to Asian Christianity has already been approbated by the world.

But to our abashment, Chinese Christian church which has got self-determination development more than 50 years almost turn in a blank ex-

amination paper in the indigenization of Chinese Christian church building, because they still stick to the unfashionable western old mode. In the face of the brand - new century, Chinese Christianity circles should recognize the serious situation, grasp the opportunity, carve out boldly and take an active part in constructing the modernization churches which are carved in our own nationality characteristics, using them to glorify the God, and also to show the glory of our God's creation in China.

I bring this article to birth in the hope of that it will stimulate the thinking of Christians in China as they contemplate their present places of worship and fully consider future building projects in the 21st century.

建筑已被公认为是一种凝固的音乐、物化的文明和时代精神的集中体现。它凝聚着不同时代和不同地区亿万劳动人民的创造性智慧,并赋予人化自然最直观的视觉艺术效果。教堂是基督教不可缺少的重要组成部分,是“神的居所”,是信徒与神进行交流的圣殿,也是上帝在世间创造的见证。因而,教堂建筑艺术不仅要体现出最基本的宗教性而且还应体现出一定的时代性和地域特色。教堂自始有以来,就毫不例外地表证着这一真理。然而,中国教堂建筑从不敢越雷池一步,一直固守着西方中世纪盛行的教堂建筑模式。这一模式既不能反映出当代不断变化的神学思想,也不能体现出应有的中国特色,从而影响了基督教在中国的传播和发展,有时甚至还唤起了中国人对“洋教”的反感和仇视。本文拟从教堂建筑艺术风格变化的历史特点;亚洲教堂建筑处境化的探索;对中国教堂建筑的一点看法等几个方面探讨二十一世纪中国教堂建筑本色化、处境化的重要意义。