



Retreat

Primal Concept and Experimental Design

世外桃源——住宅的理想与实验性

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A+U

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世外桃源

住宅的理想与实验性

This edition of *a+u* is focused on retreats, in particular the places where people spend their free time. The locations of featured works range from abundant natural environment, such as nature reserve and ancient landscape, to dense urban environment lined with houses and cultural facilities.

In retreats – a place of seclusion for people to spend time away from their everyday lives – functional necessity is not the priority. Retreats portray the essential lifestyle that the residents desire and, from there, an image of house that would reflect the everyday is created.

The sites that are abundant in nature, on one hand, present vast landscape to the residents. On the other hand, they lack basic elements readily available when designing a house in cities: materials may be difficult to obtain, construction technology may not be available, and basic infrastructure such as electricity or water may not be accessible. Because of these shortages, however, architects are encouraged to put their experimental concepts into practice.

When the situation “lacks” something, how are the ideal image of house and architect’s experimental concept unified and conceived as a retreat?

On May 27th, designer Massimo Vignelli passed away at the age of 83. His designs include American Airline logos and New York City subway signs as well as furniture and interior.

The design of *a+u* magazine is one of his works. His logo, fonts and layout grid give us the means to simply and beautifully convey architecture. We would like to express our sincere condolence.

(*a+u*)

本期 *a+u* 集中探讨那些人们用于度过闲暇假日的居住场所。本期收录项目丰富多样，有的深藏于林木丰茂的自然环境，例如自然保护区或历史景观区；有的坐落在人口稠密的都市环境，四周高楼林立，文化设施密布。

在这类住宅中，人们可暂时远离尘世喧嚣，追求一种世外桃源般的生活方式。因而，其建筑设计无需优先考虑功能性需求，旨在营造一种人们希求与渴望的本真生活方式，以此为鉴，也可投射出日常住宅的理想意象。

谈及那些基地自然环境优越的住宅项目，我们发现，一方面，住户得以尽享优美风光；但另一方面，项目实施缺乏相应的配套条件：材料运输困难，施工技术低下，基础设施薄弱（例如水电不通）。然而，恰恰是这些短缺和不足激励着建筑师们勇于创新，将实验性概念付诸实践。

当基地环境“缺乏”配套设施的时候，建筑师们如何将住宅的理想意象与实验性方案进行统一和整合，从而营造出一个人间桃源呢？

设计大师马西莫·维格纳利于今年5月27日辞世，享年83岁。维格纳利的代表作当推美国航空公司徽标和纽约市地铁的标识系统，此外，他在家具设计和室内设计领域也多有建树。

a+u 的平面设计便出自维格纳利的手笔。他所设计的标识、字体和版式让本刊得以简洁优美地表达建筑。在此谨表深切悼念。

(编者)

Essay:

The Lived Metaphor

Juhani Pallasmaa

论文:

居住的隐喻

尤哈尼·帕拉斯马

Architecture is threatened by two opposite processes in our time: instrumentalization and aestheticization. On one hand, our secular, materialist and quasi-rational culture is turning buildings into purely instrumental structures, devoid of mental meaning, for the purposes of utility and economy. On the other hand, in order to draw attention and facilitate instant seduction, the art of architecture is increasingly becoming the mere fabrication of aestheticized images without roots in our existential experience. Instead of being a lived and embodied existential metaphor, today's architecture tends to project solely retinal images, architectural pictures for the eye, as it were. Yet, the task of architecture is not only to provide physical shelter, facilitate action and stimulate sensory pleasure. In addition to being externalizations and extensions of human bodily functions, buildings are mental projections; they are externalizations of imagination, memory and human conceptual capacities. Towns and buildings, in addition to man-made objects, structure our existential experience and invoke specific meanings. Man-made structures "tame" the world for human habitation and understanding. The world outside the house is a different world than the one confronted without the mediating effect of the house. A storm raging outside the window is a different storm than the one experienced without the distancing, sheltering, separating and focusing function of an architectural device. The philosopher Gaston Bachelard, whose phenomenological writings on the poetics of space and material imagination have inspired studies of the mythopoetic basis of architecture, ascribes a monumental task to the house: "Out house is our corner of the world ... it is our first universe, a real cosmos in every sense of the word. ... It is an instrument with which to confront the cosmos."¹ Opposing the Heideggerian view of the fundamental anxiety of the human experience as a result of our being "thrown into the world," Bachelard argues that we are born in the "cradle of the house,"² and consequently our existential experience is mediated and structured by architecture from the very beginning. Even in the absence of a concrete house, the houses of our memory and imagination structure our experiences. We do not confront the cosmos unprotected and unmediated.

Architecture as Metaphor

"How could the painter or poet express anything other than his encounter with the world," writes philosopher Maurice Merleau-Ponty.³ In a similar manner, the architect articulates the encounter of the world and the human mind. Architecture articulates the "flesh of the world" (Merleau-Ponty) through spatial and material metaphors of the basic human existential encounters. An authentic architectural metaphor is a highly abstracted and condensed entity, which fuses the multiplicity of human experiences into a singular image. All powerful artistic images in literature, music, painting and cinema are similar existential condensations which are able to communicate the complex experience of being human through a single image. "In a word, the image is not a certain meaning, expressed by the

今日建筑正受到两大趋势的冲击:工具化和审美泛化,两者彼此对立。一方面,当前的世俗社会文化、唯物主义文化和准理性文化以经济性与实用性为宗旨,正将建筑转化成纯粹的工具性结构,逐步剥夺其精神内涵。另一方面,为了制造“眼球效应”,激发瞬间吸引力,建筑艺术日益走向纯粹的审美化意象创造,不再根植于人们的生活体验。今天的建筑已不再是描绘居住行为的具象隐喻,却越来越趋向于单纯满足视觉享受。然而,建筑的任务不仅在于营造实体上的遮蔽场所,而且也力求促进人类活动,带来感官愉悦。除了将人体机能外化和延伸,建筑的功能还在于精神投射,也就是说,建筑是人类的想象力、记忆力和构思力的外化。城镇、建筑与所有的人工制品共同构建着我们的生存体验,引发特定的含义。人工构造物“驯化”了这个世界,以供人类居住,并为人类所理解。房屋建筑介于人与世界之间,大大改变了人类对世界的感知。建筑将人们隔离和庇护起来,紧紧地凝聚于内。这时,窗外肆虐的风暴在人们的体验中便再也不同于风餐露宿时所感受到的那般凶猛暴烈了。

哲学家加斯通·巴什拉在其现象学专著中探讨空间的诗意和材料的想象力,开启了关于建筑的神秘诗学基础的研究。他认为房屋建筑功能重大、意义深远:“家就是我们的世界……是我们面对的第一个宇宙,真正意义上的宇宙……是我们应对世界的工具。”¹海德格尔认为,人类生存经验的基本焦虑源于我们“被扔进了这个世界”,而巴什拉则反驳道,并非如此,人类其实是诞生于“房屋这个摇篮里”²的,因而,我们的生存体验从最初开始就受到建筑的影响,是由建筑塑造和组织起来的。即使没有一幢具象的房屋,我们对房屋的记忆和想象也会引导和构建生活体验。面对茫茫宇宙,我们并非上无片瓦、手无寸铁。

隐喻式建筑

“画家或诗人怎么可能表达他见所未见、闻所未闻的世界?”³哲学家莫里斯·梅洛-庞蒂如是探问。建筑师也是如此,他们力求表达人类认知中的世界。建筑采用空间和材质来隐喻人类的基本生存体验,从而表现出“世界的血肉”(梅洛-庞蒂)。真正的建筑隐喻是一种高度抽象、高度简明的实体,它将多种多样的人类经验融合成为单一形象。所有在文学、音乐、绘画和电影领域创造出的精彩生动的艺术形象都是相似的生活体验的集中缩影,以单一意象传达人类的复杂体验。俄罗斯导演安德烈·塔可夫斯基在自传中这样写道,“总之,电影意象并非导演个人想要传达某种具体含义,而是一滴水珠,折射出整个世界。”⁴

建筑隐喻影响广泛,甚至为其他艺术形式所借用。譬如说,作家常常将自己的作品比作建筑结构及建筑构件。玛丽莲·钱德勒的名著《栖居在文字中:美国小说中的房屋建筑》⁵中写道:“美国作家风格

director, but an entire world reflected as in a drop of water,” as the Russian film director Andrei Tarkovsky writes.⁴ Architectural metaphors have an extraordinary impact and are even exploited in other art forms. Writers, for instance, frequently compare their work to architectural structures and elements. In her excellent book *Dwelling in the Text*,⁵ Marilyn R. Chandler writes: “American writers as diverse as [Henry] James, [Willa] Cather, [Edith] Wharton and [William] Faulkner repeatedly use architectural metaphors to describe their work and their idea of the text as something that can best be understood spatially and structurally. In explaining their craft, they speak of surfaces and interiors, rooms and foyers, thresholds and windows, and furnishing. James, in perhaps the most famous of this conceit, likens the writer to a craftsman building a ‘house of fiction’ with ‘a thousand windows.’”⁶ The integrating power of the imagery of the house is well illustrated by the use of architectural contexts and metaphors in literature. Chandler’s book, for instance, “is an exploration of the ways in which a number of our [American] major writers have appropriated houses as structural, psychological, metaphysical, and literary metaphors, constructing complex analogies between house and psyche, house and family structure, house and social environment, house and text.”⁷ Architectural imagery has a similarly central role in cinema, photography and painting. The affinity of musical and architectural structures has also been frequently noted ever since Renaissance ideas of proportional harmony.

The Architectural Image

The architectural image relates our experience of the world with the experience of our body through a process of unconscious internalization and identification. Architectural structures strengthen our experience of the real, of horizontality and verticality, distant and near, above and below, left and right.⁸ An architectural metaphor is both an abstraction and condensation of the world; it is an interpretation and concretization of the order of the world.

Architecture humanizes the world by giving it a human measure and horizon. In addition to mediating our relation to the infinite, amorphous and meaningless “natural” space, architecture also mediates our relation to endless “natural” time. Architectural structures give measure to the frightening infinity and homogeneity of both space and time.

Like Bachelard, philosopher Karsten Harries sees the mental role of architecture in terms of providing order and meaning; “Architecture helps to replace meaningless reality with theatrically, or rather architecturally, transformed reality, which draws us in and, as we surrender to it, grants us an illusion of meaning ... we cannot live with chaos. Chaos must be transformed into cosmos. ... When we reduce the human need for shelter to material need, we lose sight of what we can call the ethical function of architecture.”⁹ Harries points out the essential ethical dimension in the art of architecture. As opposed

各异, 比如亨利·詹姆斯、威拉·凯瑟、伊迪丝·沃顿和威廉·福克纳, 他们都多次借用建筑来比喻他们的作品和他们的文本构思, 因为他们认为, 就空间和结构而言, 以建筑为喻最一目了然。论及写作技法时, 作家们总会谈到表面和内部、房间和大厅、门槛和窗户以及家具等。其中, 詹姆斯最精于此道, 他将作家比作工匠, 写作便有如建造一所‘小说之屋’, 开有‘千扇窗户’。”⁶ 在文学中采用建筑语境和隐喻, 作家能够生动精准地表现出“小说之屋”的整合力量。钱德勒的著作正是“在房屋和心理、房屋和家庭、房屋和社会环境以及房屋和文字之间构建复杂的类比, 以探讨各位(美国)大作家如何运用房屋作为结构上的、心理上的、形而上的和文学上的隐喻”⁷。同样, 建筑意象在电影、摄影和绘画领域也充当了重要角色。而自从文艺复兴时期提出比例和谐的理论之后, 音乐与建筑在结构上的相似性更是为人们所津津乐道。

建筑意象

通过一个无意识的内化和识别过程, 建筑意象将我们身体的体验与对世界的体验关联起来。建筑结构加强了对现实、横竖、远近、上下、左右的体验⁸。建筑隐喻既是对世界的抽象化, 也是浓缩化, 它是对世界秩序的解释和具体化。

建筑以人的尺度和视野来认识世界, 将世界人性化。空间是无限的、无定形的、无意义的、“天然”的, 时间是无穷无尽的、“天然”的。建筑不单单调解了人与空间的关系, 也引导着人与时间的关系。时空无限而均质, 令人心生畏惧, 但建筑结构却给了它们尺度。

哲学家卡斯滕·哈里斯与巴什拉的观点一致, 他也认同建筑在构建秩序和意涵方面具有精神作用, “建筑以戏剧取代无意义的现实, 或者更为建筑化地将现实转化, 新的现实将人们吸入, 当人们投身其中时, 它便给予有意义的幻觉。……我们无法忍受混乱。混乱必须转化为有秩序的混沌, 即宇宙。……当我们对遮蔽物的需求降至物质层面时, 我们就看不见所谓的‘建筑的伦理功能’了”⁹。哈里斯指出, 在建筑艺术中, 伦理维度必不可少。与其他艺术形式的意象不同, 建筑发生在现实世界中, 上演在活生生的“生活剧场”里。因此, 建筑的伦理功能在于为生活添加一个特定意义的维度, 从而支持并提升生活体验。

动词式建筑

建筑本身不是目的。其宗旨在于改变和影响人们的现实体验, 对生活进行构造框架、组织、表明、关联、分离、结合、促进和阻止。深刻的建筑体验是行为, 而不是对象。因此, 身体行为成为建筑体验不可分割的一部分。建筑意象对人们产生激励和引导: 地板引导人们站立和行动, 门引导人们进入和穿越, 窗引导人们向外张望, 而楼梯

to the imagery of other art forms, architecture takes place in the real world of life, in the actual theater of life. Consequently, its ethical task is to be supportive of life and to enhance our existential experience by providing life with a specific horizon of meaning.

Architecture as a Verb

A building is not an end in itself. It alters and conditions the human experience of reality: a building frames, structures, articulates, relates, separates and unites, facilitates and prohibits. Deep architectural experiences are actions instead of objects. As a consequence of this implied action, bodily reaction is an inseparable aspect of the experience of architecture.

Architectural images are promises and invitations: the floor is an invitation to stand up and act, the door to enter and pass through, the window to look out and see, the staircase to ascend and descend. The authentic “elements” of architecture are not visual units or geometric *gestalt*, as perceptually based post-Bauhaus theory and pedagogy have suggested, but confrontations and active encounters. A building is encountered; it is approached, confronted, entered, related to one’s body, moved about, utilized as a context and condition for action and things, etc... Architecture directs, scales and frames actions, perceptions and thoughts. Most importantly, it also articulates our relations to other persons as well as to human institutions. Architectural constructions materialize and concretize the social, ideological and mental order.

Consequently, the basic architectural experiences have the essence of *verbs* rather than *nouns*. Authentic architectural experiences consist, for example, of approaching or confronting the volume of the building and sensing its physical presence rather than the formal apprehension of the facade; the act of entering or crossing the boundary between two realms, not the appreciation of the visual image of the door; looking out of the window, rather than the form of the window itself as a unit of visual composition. The quality of a window lies in the manner it elaborates and expresses its “windowness,” how it mediates between outsideness and insiderness, frames and scales the view, articulates light and privacy, and how it invigorates the room and provides its special scale, rhythm and ambience. A room can be terrifying or peaceful, aggressive or calming, imprisoning or liberating, dull or vivid, solely by means of its window. Thus, the impact of a window on the human experience is too existentially enrooted to be approached merely as an element of visual composition.

The House and the Body

The authenticity and poetic power of an architectural experience is founded in the tectonic language of building and the sensory comprehensibility of the act of construction. While speaking metaphorically about the world, a building tells the story of its own construction and it places itself in a dialogue with the human institution of architecture; all meaningful buildings are simultaneously about the world, life and the discipline of architecture itself.

We behold, touch, listen and measure the world with our entire bodily existence, and the experiential world is organized and articulated around the center of the body. In fact, the existential world has two simultaneous foci: the body and the home. Our domicile is the refuge of the body, memory and identity. We are in constant dialogue and interaction with our environment to the degree that it is impossible to detach the image of the self from its spatial and situational context. “I am the space where I am”, as the poet Noel Arnaud states.¹⁰

引导人们攀上或踏下。正如基于感知的后包豪斯理论和教育理论所主张的那样，真正的建筑“元素”不可见，亦非几何形体，而是面对和相遇。人与建筑相遇，人靠近和面对建筑，与建筑发生联系，在建筑内四处走动，以建筑作为行动和事物的背景及条件等。建筑为人类的行为、感知和思想提供导向、尺度和框架。最重要的是，建筑揭示了人与人的关系、人与社会的关系。建筑结构体现了社会、心理和思想秩序。

因此，在本质上，建筑体验是动词，而不是名词。举例而言，真正的建筑体验是靠近和面对建筑体量，感知建筑实体的存在，而非单纯地观赏建筑立面；门并非只是让人欣赏其视觉形象，而是引导进入或穿越的行为；窗并非单纯为了组成立面构图，而是引导人们向窗外张望。窗的品质在于它如何表现和表达“窗性”，亦即：窗如何调节室内外空间属性，如何为景观构设边框和进行缩放，如何保障采光与私密性，如何激活室内空间，如何决定房间的尺寸、节奏和氛围。不同特性的窗会使房间具有不同的空间特质——或惊恐或平和，或咄咄逼人 or 安详亲切，或局促或开放，或沉闷或活泼。窗对人类体验的影响之深刻而丰富，绝不限于单纯的视觉效果而已。

房屋与身体

建筑体验的真实性和诗意力量源于建筑的构造语汇和人们对建造行为的感知。建筑一方面隐喻指代了整个世界，另一方面也诉说着自己的故事，与人类建筑体系展开对话。所有富含意义的建筑都同时喻示着世界、人类生活和建筑学本身。

我们以全身心的存在看见、触摸、聆听和丈量这个世界，而体验中的世界便以我们的身体为中心进行组织结构。事实上，世界同时存在着两个中心：身体和房屋。房屋是我们身体、记忆与身份的庇护场所。我们不断地与环境展开对话、进行互动，某种程度上，任何事物本身的意象都无法与其空间和背景分离。诗人诺阿·阿尔诺有句云：“我就是我所占据的空间”¹⁰。在房屋的意象与我们的身体（及其感官和代谢机能）之间存在着一种生动的、无意识的识别、共鸣和呼应。这是一个双向指代：房屋隐喻着身体，身体也隐喻着房屋。体验空间场所是一场交流和对话。我的身体在空间里，而空间在我的心里。

意象的历史性

很显然，深厚的建筑体验不可能从智识概念、精致构图或是人造视觉形象中获得。人类既是生物体，又是文化体，一份感人而令人慰藉的建筑体验源自于人们内心隐藏着的历史意象。这些意象唤起了永恒不变的安全、庇护、舒适和愉悦记忆，也投射出人与世界的关系。人类作为生物文化体，不可能突然转变成为纯粹的审美体——其感官和心理机制只从审美角度来体验世界。真正的建筑意象和隐喻揭示和表达着那些深藏和积存于人们的潜意识和基因之中的原初而历史性的存在体验；墙令我们感动，是由于它让我们想起了外部和内部世界的第一次分隔；屋顶触动心弦，是因为它令我们暗自庆幸自己安居乐业，无需风餐露宿；而壁炉则让人感激火的发明，给生活带来如此的温暖舒适。

建筑总是让我们想起人类与世界的初次相遇。当我们听到暴雨倾盆、敲打着铁皮屋顶时，当我们踽踽独行于寒冷冬夜、终于望见自家窗口的灯火时，心中所感受到的建筑的诗意是那么强烈，无可比拟。

There exists a vivid unconscious identification, resonance and correspondence between our images of the house and our own body with its sense organs and metabolic function. This is a two-way correspondence; the house is a metaphor of the body, and the body a metaphor of the house. Experiencing a place, space or house is a dialogue, a kind of exchange; I place myself in the space and the space settles in me.

Historicity of Images

It is clear that a deep architectural experience cannot arise from an intellectualized concept, compositional refinement, or a fabricated visual image. A moving and soothing architectural experience arises from images concealed in our very historicity as biological and cultural beings. They echo ageless experiences of safety, shelter, comfort and pleasure as well as our very relation to the world. We cannot be suddenly turned from bio-cultural beings into purely aesthetic beings whose sensory and mental mechanisms could appreciate the world only as an aestheticized experience. Authentic architectural images and metaphors articulate the primordial and historical essence of the existential experience concealed and stored in our unconscious and genetic constitutions; a wall that moves us echoes the first separation of the exterior and interior worlds, a roof that is able to touch us makes us conscious of the climate and weather and the pleasurable protection from them, the fireplace that provides maximum comfort arises from the very invention of fire. Architecture returns us to the first and innocent encounters with the world. The poetic essence of architecture is never stronger than when listening to the beating of heavy rain underneath a tin roof, or when seeing a light in the window of your house in a cold winter night. The Fauvist painter Maurice de Vlaminck describes the primordial essence of the pleasure of the heat from the fireplace: "The well-being I feel, seated in front of my fire, while bad weather rages out-of-doors, is entirely animal. A rat in its hole, a rabbit in its burrow, cows in the stable, must all feel the same contentment that I feel."¹¹

Primal Architectural Images

Architectural mental effect and emotion is concentrated in distinct aspects, or confrontations, of the house. These are not "elements" in the sense of clearly delineated and defined objects. As in the case of all artistic works, the ingredients derive their meaning from the whole instead of the whole being a sum of its "elements." Architectural metaphors, as poetic images, have their mental impact through emotional and embodied channels before they are understood by intellect; or, metaphors may not be understood at all, yet move us deeply. The power of poetic and architectural images lies in their ability to enter the existential experience directly without conscious deliberation or manipulation. In its structure, the primary architectural image is akin to C. G. Jung's notion of the archetype. Jung developed the notion on the basis of Sigmund Freud's idea of "archaic remnants" in the constitution of human psyche. In accordance with Jung's definition, an archetype is not a specific meaning but a tendency of an image to give rise to certain emotions, reactions and associations. In the same manner, architectural images do not project specific meanings, but elicit certain experiences, feelings and associations. Consequently, we could also call these primal images architectural archetypes.

In the order of their ontological emergence, the primal images of architecture are: floor, roof, wall, door, window, hearth, staircase, bed, table, and bath. Each one of the images can be analyzed in ontological terms as well as the power of their

野兽派画家莫里斯·德·乌拉曼克如此描述壁炉取暖的乐趣：“我在炉火前安坐，听任恶劣天气肆虐于门外，会觉得幸福完全是动物性的。想来，老鼠趴在洞里，兔子蹲在窝里，奶牛歇在栏里，必定也是跟我怀着同样的满足感吧。”¹¹

原始建筑意象

建筑的精神作用和情感集中在房屋的各个局部，或是房屋所面对的各类事件中。这些都不是明确界定和定义的“元素”。正如所有艺术作品，是各组成部分从整体里分生而获取意涵，而不是整体将所有“元素”集合而建立意涵。建筑隐喻如同诗歌意象，在被理性知识所理解之前，会通过感性具象手段产生精神影响；抑或，隐喻虽不能完全被理解，却依然感人至深。诗歌形象和建筑意象的力量在于它们能够直接进入人类的存在体验，无需刻意为之，不经操纵设置。在结构上，原始建筑意象类似于荣格所谓的“原型”。荣格在弗洛伊德的“原始时代之遗存”的理论基础上发展出人类心灵框架内的“原型”概念。根据他的定义，原型没有特定意义，它是意象催生情绪、反应和联结的倾向。同样地，建筑意象不存在特定含义，但它会引发某些体验、感受和联想。因此，我们也可以将原始建筑意象称为建筑原型。

按本体的出现顺序，原始建筑意象包括地板、屋顶、墙体、门、窗、壁炉、楼梯、床、桌子和浴缸。各个意象都能通过本体论来分析，也可以以其现象学相遇的力量进行研究。空间、采光、结构、尺度或材质通常用作建筑分析的基础，但它们并非原始建筑意象。它们是建筑所表达和呈现的体验，性质复杂。它们从原始建筑意象的互相作用中产生，而这些原始建筑意象独立存在于建筑领域之外。建筑从栖居的行为中出现，因而，各个原始建筑意象能够从住宅上清晰地识别出来。

门窗意象

房屋的各个局部与人体器官一一呼应。窗是房屋的眼睛，薄而透明，我们透过它观察世界、检视访客。房屋的眼睛代替人的眼睛对景观进行预选和预视。透过窗户看见的世界驯顺无害。透过窗户看见的景观富有特定的含义。梦想家在房屋的庇护下生活，而窗户让他/她能够继续梦想。我们做白日梦时总会闭上或半闭双眼，同样，做梦的房间的窗户也必须拉上窗帘或关上百叶窗。在昏暗的光线中，我们的梦想尽情高飞，我们的想象力自由驰骋。破窗令人不悦，因为它像是挨打受伤的眼睛。现代摩天大楼多采用黑色偏光玻璃窗，观之有如恶疾致盲，也好像一双双邪恶的眼睛在秘密监视着人来人往。

门既是阻止进入、又是邀请入内的标志。大门沉重厚实，阻挡着人们，将进门的动作仪式化，并营造人们对室内空间的期望心情。开门的动作是人与房屋的亲密接触；人由此感受到门的体量、材质和表面；门的把手被抓握摩挲，长年累月，兀自发亮，仿佛与人握手，表示欢迎。当今流行自动玻璃门，使进门变得更加便利，但却剥夺了这一行为的精神意义。过度追求便利性和功能化，会使存在的意义消退和淡化。门应该同时具有保护性和吸引力，应该在私密与吸引、礼节和防范之间达成平衡。巴什拉撰文写道，“当一件物体，简单如一扇门，可以制造出犹豫、诱惑、欲望、安全、欢迎和尊敬的意象时，精神世界的万事万物便都具体起来了。”¹²

phenomenological encounter.

The categories that are usually used as foundational in analyzing architecture, such as space, light, structure, scale, or materiality are not primal architectural images. They are all experiences articulated by architecture, yet of a composite nature; they arise from interactions of the primal images existing outside and independently of the realm of architecture. Architecture arises from the act of inhabiting, and consequently, primal architectural images can be most clearly identified in the house, the human dwelling.

Imagery of the Window and Door

Various parts of the house have resonance with the human body. Windows are the fragile eyes of the house, which observe the world and inspect visitors. The eyes of the house pre-select and pre-view the landscape on behalf of human eyes. The world seen through a window is a tamed and domesticated world. A view through a window has already been given specific meaning. The house provides protection for the dreamer, but windows enable him / her to dream. We daydream with closed or half-closed eyes, and in the same way, the windows of a room of dreaming have to be shaded by curtains or closed with shutters. Dim light stimulates dreaming and imagination. A broken window is an unpleasant sight because of its unconscious association with a violated eye. The polarized and darkened window panes of contemporary buildings are houses blinded by a horrible illness or malicious eyes that secretly control the inhabitants themselves.

A door is simultaneously a sign to halt and an invitation to enter. The front door resists the body by its very weight, ritualizes the entry, and creates an anticipation of the spaces beyond. Opening a door is an intimate encounter between the house and the body; the body meets the mass, materiality and surface of the door; and the door handle, polished to a sheen by use overtime, gives a welcoming handshake. The automated glass doors of today make entry physically convenient, but strip the act of all existential meaning. Excessive convenience and functionalization dilute meaning. A proper door simultaneously protects and invites, it mediates gestures of secrecy and welcome, courtesy and dignity. "How concrete everything becomes in the world of the spirit when an object, a mere door, can give images of hesitation, temptation, desire, security, welcome and respect," writes Bachelard.¹²

Tradition and Newness

The very transparency of a contemporary door diminishes the power of its image; the door has become a window. This is an example of the dilution of architectural images, all too common in the modern world. The floor has lost its association with the ground and become an artificial plate which facilitates stacking; the roof has lost its protective roofness and become a horizontal plane identical with the floor plate; the wall has lost its thickness, solidity and materiality and become a mere weightless surface of immaterial transparency; the window has lost its focus and become a transparent wall; the door a mere transparent opening that can no longer conceal and protect; the hearth has lost its essence as a source of enveloping warmth and become a mere framed picture, the cold fire of the contemporary house; and, the staircase has become a mere practical device which has forgotten the difference between ascension and descension, Heaven and Hell¹³; the bed has lost its essence as a protected intimate space and become a stage; the table has abandoned its centering power and sacredness.

Our current obsession with novelty and uniqueness as the sole

criteria of architectural quality detaches architecture from its mental and experiential ground and transforms it into a fabrication of visual imagery. Today's products of architectural virtuosity may amaze us, but they typically lack the ability to touch our soul because their expression is detached from the existential ground of architectural experience. Architectural form has lost its ontological ground and become a practice of formal invention.

In his delightful little book *The Poetics of Music*, Igor Stravinsky has an intriguing line which sounds like an outright absurdity: "Everything that does not grow from tradition is plagiarism."¹⁴ Curiously, this is a sentence *verbatim* by the Catalan philosopher Eugenio d'Ors, which also Luis Buñuel quotes in his memoirs,¹⁵ but Stravinsky presents the sentence as his own thought without any reference to the source. The fact that the arch-modernist of music wants to emphasize the significance of tradition so pointedly is more important, however, than the Freudian plagiarism by the composer himself.

But what is the meaning of this enigmatic formulation, which has drawn the attention of two radical figures of the artistic world of the twentieth century? Doesn't tradition constitute the accumulation of convention rather than its opposite? Isn't authentic creativity a form of emancipation from the limitations of tradition rather than a surrender to its doctrines? Poetic imagery in music, poetry, painting and architecture alike arises from a timeless existential and experiential ground. Art is about the experience of being human rather than a process of intellectual or formal fabrication. Poetic images are not invented or fabricated, they are encountered, revealed and re-articulated. That is why newness is a shallow criteria for artistic quality. Tradition is an astounding sedimentation of images, and it cannot be invented; it can only be lived. Tradition constitutes an endless excavation of shared myths, memories and experiences. Here is the site of the archeology of emotions. An artistic image, which does not derive from this mental soil, is doomed to remain a mere rootless fabrication, a quotation from the encyclopedia of formal inventions, and destined to wither away without being able to re-fertilize and thereby become a part of the soil of tradition. The artist or the architect needs to be in touch with the primordial origins of poetic imagery in order to create something that touches us with the subtlety and freshness of authentic newness. As the Finnish architect and professor Aulis Blomstedt taught his students in the 1960s, "In order to discover something new, we must study what is oldest."¹⁶

The essay is a condensed version of the writer's essay with the same title published in Primary Architectural Images, Seminar Document 2001–2001, School of Architecture, Washington University in St. Louis, 2002.

Juhani Pallasmaa was born in 1936. He is an architect and professor emeritus, based in Helsinki, Finland. He has practiced design first in collaboration with other architects, and in 1983–2012 through his own office in Helsinki. He has held a number of positions, such as rector of the Institute of Industrial Design, director of the Museum of Finnish Architecture and professor and dean of the School of Architecture, Helsinki University of Technology. Pallasmaa has published 45 books and 350 essays. He is honorary member of SAFA, AIA and RIBA, academician of the International Academy of Architecture.

尤哈尼·帕拉斯马生于1936年，为建筑师兼荣誉退休教授，其事务所总部设在芬兰赫尔辛基。早期，帕拉斯马与其他建筑师合作承接项目；1983—2012年间，他在赫尔辛基创立个人建筑师事务所。此外，他曾身兼多职，例如工业设计研究所所长、芬兰建筑博物馆馆长、赫尔辛基理工大学建筑学院院长及教授。至今，帕拉斯马已出版了45本专著，发表了350篇论文。他获得了芬兰建筑师协会、美国建筑师学会和英国皇家建筑师学会的会员资格，还荣任国际建筑科学院院士。

传统与创新

现代大门极度透明，削弱了其意象的力量。门已然沦为窗。现代世界非常普遍的所谓“建筑意象淡化”，此为一例。另外，地板失去了它与地面的紧密联系，简化为一个用于堆叠的人造平面；屋顶失去了保护意味，成为与地板如出一辙的人造平面；墙体失掉了厚度、质感和硬度，变身为轻巧无形的透明平面；窗失去了聚焦的功用，变成一面透明的墙；门简化为透明的洞口，不再具有隐藏和保护的力量；壁炉丧失了热源的本质，沦为了一幅装饰性画框、一丛闪动在现代住宅内的冷火；楼梯成为纯粹的实用性装置，不再让人体会到上升与下降、天堂与地狱的区别¹³；床不再是一处受到保护的私密空间，而变成一座舞台；而桌子则丧失了它的向心力量和神圣地位。

当今世界，人们痴迷于追求新颖性和独特性，以之作为评判建筑品质的唯一标准。其实，这是将建筑从其精神土壤和体验基础上剥离下来，转化成人工制造的视觉形象。今天的建筑作品有时会给我们带来惊奇，但总体上无法动人心弦，原因便在于建筑表现与建筑体验的存在土壤是分隔而疏离的。建筑形式失去了本体基础，只能沦为造型艺术。

伊戈尔·斯特拉文斯基著有《音乐的诗意》，在这本令人愉快的小书中，他说了这么一句听起来荒谬不经却发人深省的话：“不从传统而来的东西都是抄袭。”¹⁴有趣的是，同时代的加泰罗尼亚哲学家欧亨尼奥·德·奥尔斯也发表过同样的见解，一字不差，并为路易斯·布努埃尔在回忆录中引用过¹⁵。然而，斯特拉文斯基却把这句话当作自己的思考表达出来，从未提及出处。不过，这位后现代主义音乐大师如此激烈地力图强调传统的重要性，这一事实比作曲家本人下意识的抄袭行为更值得我们重视和思索。

那么，这句令人费解的论断究竟有什么神秘含义，引得20世纪的两位艺术先锋争相关注？难道传统不是由常规习俗积累而成的？难道真正的创新不是挣脱传统束缚、获得解放？音乐、诗歌、绘画和建筑中的诗意意象都源于一方永恒的存在与体验之热土。艺术是人类鲜活的感知体验，而不是理性创造过程。诗意的意象不可发明、无法创造，唯有遇见、揭示和再表现。

这就是为什么以新鲜感作为艺术标准是十分肤浅的。传统是无数意象的沉淀，取之不尽，用之不竭，令人惊叹。它不会被创造发明出来，只可能延续存活下来。我们可以从传统中无穷无尽地挖掘人类共有的神话、记忆和经历。这里就是人类情感的考古遗址。但凡不是从这片精神土壤中生根发芽、开花结果的艺术意象，注定会沦为一株无根的假花、一句形式百科全书中的词条，也注定会因之无法施肥补给营养而枯萎，最终凋落于传统土壤中。艺术家和建筑师只有深入探究诗意意境的原始起源，才可能创新，以其真正新意所包含的微妙和新鲜打动人心。20世纪60年代，芬兰建筑师及教授奥利斯·布隆斯达特教导他的学生，“为了发现新东西，我们必须研究那些最古老的东西”¹⁶。

(陈霜译)

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Notes

1. Gaston Bachelard, *The poetics of Space*, Beacon Press, Boston, 1969, 46.
2. Bachelard, 7.
3. Maurice Merleau-Ponty, *Signs*. In Richard Kearney, *Modern Movements in European Philosophy*, Manchester and New York, 1994, 82.
4. Andrei Tarkovsky, *Sculpting in Time – Reflections on the Cinema*, The Bodley Head, London, 1986, 110.
5. Marilyn R. Chandler, *Dwelling in the Text: Houses in American Fiction*, University of California Press, Berkeley – Los Angeles – Oxford, 1991.
6. Chandler, 2.
7. Chandler, 3.
8. Even metaphors of language are grounded in the human body. See: George Lakoff and Mark Johnson, *Metaphors We Live By*, The University of Chicago Press, Chicago and London, 1980, and: George Lakoff and Mark Johnson, *Philosophy in the Flesh*, Basic Books, New York, 1999.
9. Karsten Harries, “Thoughts on a Non-Arbitrary Architecture”. In: David Seamon, editor, *Dwelling, Seeing and Designing: Towards a Phenomenological Ecology*, State University of New York Press, Albany, 1993, 47–51; see also: Karsten Harries, *The Ethical Dimension of Architecture*, The MIT Press, Cambridge, Mass. – London, 1997.
10. Bachelard, 137.
11. Bachelard, 91.
12. Bachelard, 224.
13. For the metaphoric content and unconscious imagery of the staircase, see: Juhani Pallasmaa, “Stairways of the Mind”, *International Forum of Psychoanalysis*, 9:2000, Taylor & Francis, 7–18.
14. Igor Stravinsky, *Musikin poetikka* (Poétique musicale/The Poetics of Music, 1962), Otava, Helsinki, 1968, 59. The book contains Stravinsky’s six lectures held at Harvard University in 1939–40. The composer himself calls these lectures “confessions”.
15. Luis Buñuel, *Viimeinen henkäkyseni* (Mon dernier soupir/My Last Breath, 1982), Otava, Helsinki, 1983, 86–87. Buñuel writes: “He [Eugenio d’Ors] is the source of a sentence, which I often quote to those who seek originality at any cost. ‘Everything that is not tradition, is plagiarism.’ In my view, this paradox contains a deep truth.”
16. Aulis Blomstedt (1906–1979) was the writer’s mentor as a student and young architect. See: Aulis Blomstedt, *Thought and Form: Studies in Harmony*, Juhani Pallasmaa, editor, Museum of Finnish Architecture, Helsinki, 1980.

注释

1. 加斯东·巴什拉·空间的诗学·张逸婧译·上海：上海译文出版社，2009年。
2. 同上。
3. 莫里斯·梅洛-庞蒂·符号·姜志辉译·北京：商务印书馆，2003。
4. 安德烈·塔可夫斯基·雕刻时光——塔可夫斯基的电影反思·陈丽贵、李泳泉译·北京：人民文学出版社，2003。
5. Marilyn R. Chandler, *Dwelling in the Text: Houses in American Fiction*, University of California Press, Berkeley–Los Angeles–Oxford, 1991.
6. 同上。
7. 同上。
8. 即使是语言上的隐喻也植根于人体。请参阅：George Lakoff and Mark Johnson, *Metaphors We Live By*, The University of Chicago Press, Chicago and London, 1980; George Lakoff and Mark Johnson, *Philosophy in the Flesh*, Basic Books, New York, 1999.
9. Karsten Harries, “Thoughts on a Non-Arbitrary Architecture” (David Seamon, editor, *Dwelling, Seeing and Designing: Towards a Phenomenological Ecology*, State University of New York Press, Albany, 1993, 47–51); Karsten Harries, *The Ethical Dimension of Architecture*, The MIT Press, Cambridge, Mass.–London, 1997.
10. 同1。
11. 同2。
12. 同3。
13. 关于楼梯的隐喻内涵和无意识的意象，请参阅：Juhani Pallasmaa, “Stairways of the Mind”, *International Forum of Psychoanalysis*, 9:2000, Taylor & Francis, 7–18.
14. 伊戈尔·斯特拉文斯基·音乐诗学六讲·姜蕾译·上海：上海音乐学院出版社，2008。该书收录了1939—1940年间斯特拉文斯基在哈佛大学举办的六场讲座内容。作曲家将这些讲座称为“自白书”。
15. Luis Buñuel, *Viimeinen henkäkyseni* (Mon dernier soupir/My Last Breath, 1982), Otava, Helsinki, 1983, 86–87. 布努埃尔写道：“我常常奉劝那些不惜任何代价追求独创性的人：‘一切不是来自传统的东西都是抄袭。’这句话的原创为欧亨尼奥·德厄尔斯。在我看来，这一奇谈怪论蕴含着真理。”
16. 奥利斯·布隆斯达特(1906—1979年)是作者在学生时代及初出茅庐时的导师。请参阅：Aulis Blomstedt, *Thought and Form: Studies in Harmony*, Juhani Pallasmaa, editor, Museum of Finnish Architecture, Helsinki, 1980.

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