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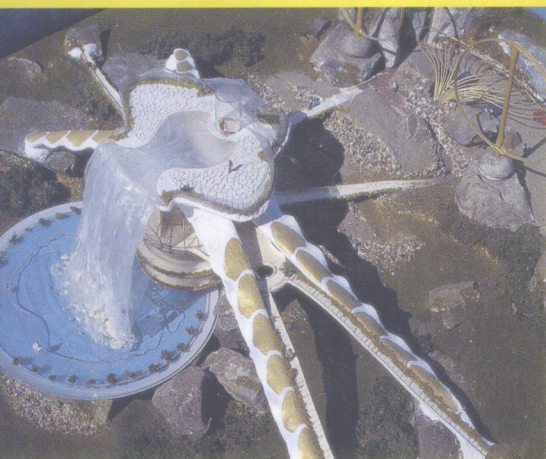
THE URGENCY OF CHANGE

创新建筑

——崔悦君和他的进化式建筑

EUGENE TSUI

崔悦君



中国建筑工业出版社
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创 新 建 筑

——崔悦君和他的进化式建筑

崔 悦 君

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During filming for National Geographic documentary



在中国给学生上课
Teaching students in China



势在必行的革新

崔悦君是一位科学地研究自然界设计法则的建筑师。他的研究涉及从原子和动物的器官，一直到整个栖息系统，并且直接将这些知识应用到城市规划、建筑和场地设计中，使这些设计具有独特和功能完备的特点。崔博士被公认为这方面的先驱，他早在“生态思想”这个概念被提出来之前就发出了生态设计的号召。他称之为“进化式建筑”的设计理念可能是建筑界中最具创意和力量的，使得评论界称他为“21 世纪的种子建筑师”。

但是崔博士的影响力最突出的方面在于他跨时代的作品和思想中所显示出的一种多领域交融的日常生活方式，一种独特的物质的、智慧和精神的意识；另外与众不同的，他还同时是：建筑师、规划师、景观和工业设计师、服装设计师、发明家、作家、教育家、科学家、艺术家、音乐家和运动员，之前从来没有人能够将这众多的才能集于一身。历史上没人能做到的，他做到了。他曾在全世界无数纪录片和电视节目、书籍、报纸和杂志中出现过。

《创新建筑——崔悦君和他的进化式建筑》收集了崔悦君部分作品、他的传记、文章和语录，并且这是首次将它们集于一体。这是一次很好的机会，去全面了解这位也许是 21 世纪最具影响力的思想家之一，同时可以了解这种本世纪无法比拟的个性。

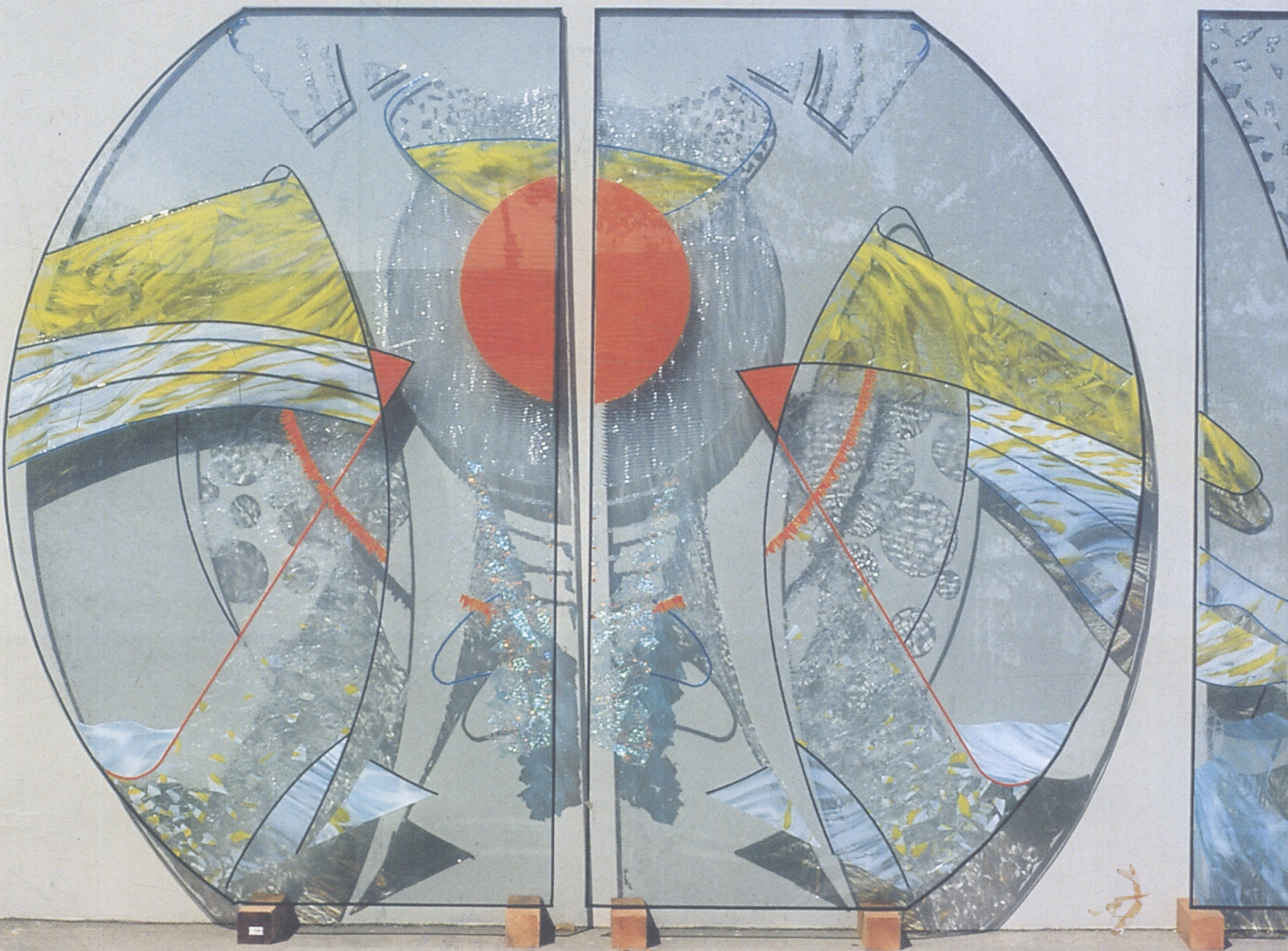
通过互联网联系崔悦君可以发邮件到: info@TDRInc.com

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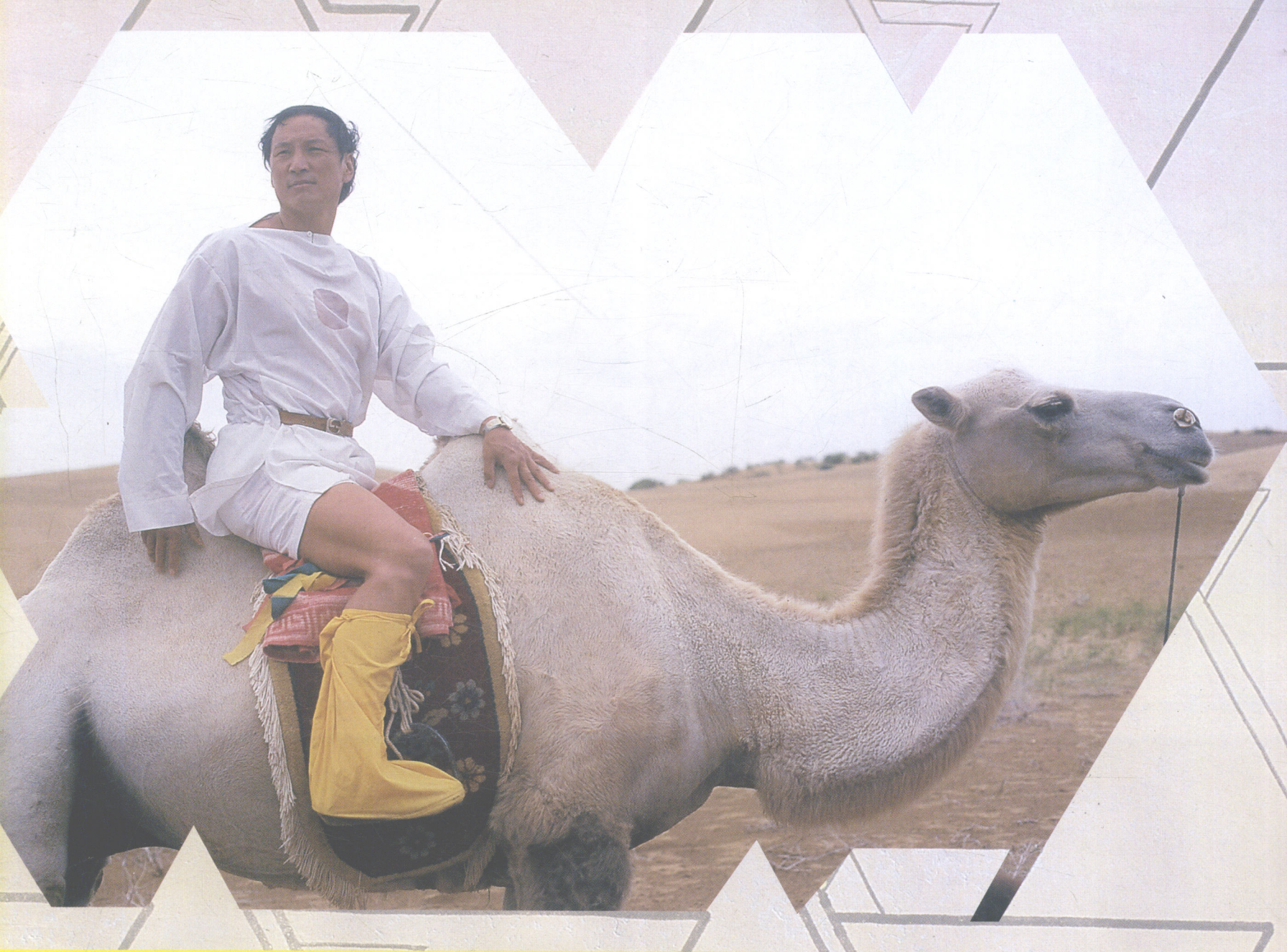
为马龙·萨瑟度设计的玻璃壁画，位于美国加州阿拉梅达。壁画所用的材料是覆有感光物质的釉色玻璃。
Glass mural for Malou Salcedo, Alameda, California, USA.

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◆ 在历史上建筑第一次有了道义上的责任——保护地球和他的人民——并用一种很强的责任感和创造力影响着每一个人。人类与自然现在应该并肩作战，让那些被破坏的地方重现生机，用独特的富有创见的敏锐眼光来代替由无知带来的绝望，并永远摧毁那些法令、法规所代表的想当然的陋习和墨守成规。

For the first time in history architecture has a moral imperative – to protect the earth and it's people – to imbue every human being with a higher sense of responsibility and creative power. Now is the time for humanity and nature to work together as one interconnected intelligence to bring life where there was destruction. Now is the time to replace the dark despair of ignorance with the buoyant insight of originality and discovery and to destroy forever the constrictive edicts of unquestioned tradition and conformity.



图1 “Aquaterra” 格雷格·斯诺敦先生的度假别墅，位于美国加州。别墅以屋顶水池和20m高的瀑布为特点，并通过它们控制室内的温度、湿度和日照量；还有一个“X-Wing”的结构桥，由尼龙/橡皮做成，装有弹簧，能够吸收震动以抵抗地震；另外有太阳能电池板和风车能产生电力；整个基础在地面上只有六个着力点，保护了地面的自然心态；一个直径36m的玻璃游泳池和桥能够通往场地的任何地方。

“Aquaterra”, tourist visitation house for Mr. Greg Snowden, Woodside, California, USA. The house features a roof pond and 20 meter high waterfall for controlling interior temperature, humidity and amount of natural light; an “X-Wing” structural bridge foundation with nylon/rubber, spring-loaded shock-absorbing gaskets for earthquake resistance, built-in photovoltaic solar cells and egg-beater windmills for electrical generation, a foundation system that touches the ground in only six points preserving all of the natural ecology, a 35 meter diameter circular glass swimming pool and bridge ways that lead to all areas of the natural site.

THE HOUSE ON THE CLIFF • DEVELOPED BY ANDRÉ FREDRICKS • SAN FRANCISCO, CALIFORNIA
 EUGENE TSUI, ARCHITECT • BERKELEY, CALIFORNIA • MARCH 23, 1989
 LOCATED ON TELEGRAPH HILL OVERLOOKING THE SAN FRANCISCO BAY, THE GOLDEN GATE BRIDGE, THE MARIN MOUNTAINS AND THE PACIFIC OCEAN,
 THIS HOUSE IS OPEN TO THE GENERAL PUBLIC AND CONTAINS AN EXHIBITION GALLERY, EXTENSIVE DESIGN STUDIO AND PRODUCTION SHOP.
 THE "HOUSE ON THE CLIFF" IS HEADQUARTERS OF THE TELUS FOUNDATION, A NON-PROFIT EDUCATION CENTER.

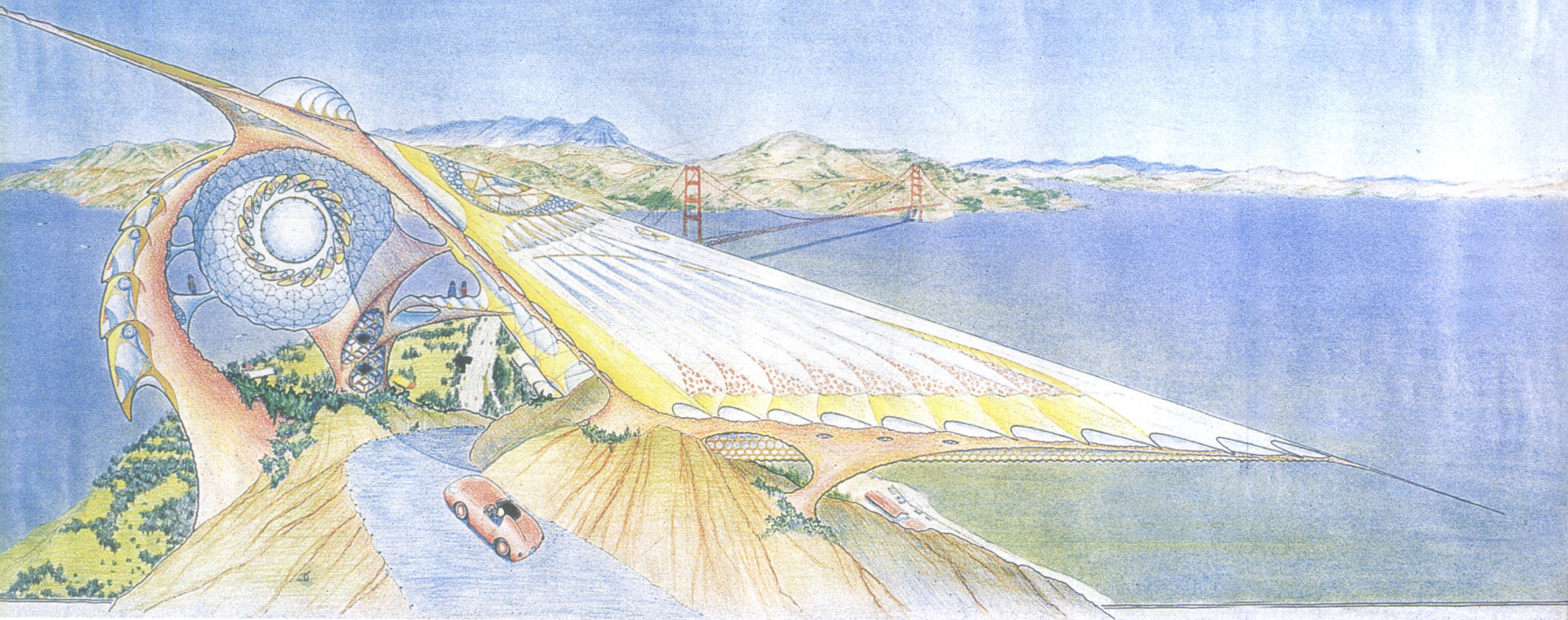


图2 “悬崖住宅”，旧金山

“The house on the cliff”, this office building for a non-profit organization, features a lightweight, aerodynamic roof and earthquake-resistant support structure, San Francisco, California, USA.



图3 崔悦君工作室的入口夜景，该入口是可动的，细部采用鹅卵石地板和玻璃墙。摄于1982年美国俄勒冈。
 Night view of convertible entrance detail with river stone floor and glass walls. Studio for Eugene Tsui, Oregon, USA, 1982.



图4 美国国家公园服务部的宿舍、研究室和观光塔。每组宿舍群包括有四间三个床位的宿舍，分别悬挂在中央的不锈钢核上。
Apartment residence, research laboratory and recreation tower, for the National Park Service, USA.
Each apartment "pod" contains four, three-bedroom apartments suspended from a central Cor-Ten rustproof steel core.

空间预言家(代序)

罗素在《自由主义教育中科学的地位》一文中说：“在科学事业中，真正的天才只是那些发明新的研究方法的人。”20世纪70年代以后，在建筑设计领域，人们试图从日益僵化的以炫耀工业技术、注重功利的设计观中突围，以建立在生态学意义和仿生形态的实验性作品不时出现在我们的视野中。20世纪末期，这种倾向似乎快要成为时尚性潮流，就连尚无此“学派”的中国，生态主义的设计口号也快要成为一面流行的旗帜。而这种只停留在表层的形式追仿和雕塑般的视觉效应，不仅没有撼动现代建筑体系这棵大树，反以高成本、低空间效能和尚未完全回答许多现实的功能性难题而招致批评否定，被列入“另类”。不管怎样，这种建筑师生态意识的群体觉醒体现了全球意识形态多元化在建筑领域的敏感涟漪，是否就是那种禁锢了我们近一个世纪之久的大工业时代的设计思维版块“解体、离散、转变的先兆？”

崔悦君先生是在这样的背景下带着他的理想来到中国。

有着中国血统、中国情结的崔悦君，却在美国生就了一副特立独行的性格。这是因为美国建筑学界“思想解放”的程度甚至不如中国。这一点从崔悦君的自传中我们可以了解到。然而，个人意志力和由音乐、美术、体育综合天赋所注入的活力、乐观与自信，使他长时期以近乎偏执的醉心观察和研究，竖立起了他称之为“进化建筑”的思维系统。重要的是，他没有在同辈设计师们的相似路途上就此止步。在他看来，相对于伴随地球生存亿万年之久的众多自然生物，人类的生存只是一个非常孱弱、非常幼稚的起点。随着生产方式的递进，人与自然彼此日益疏远，建筑美学意义上的欣赏也只停留在一般意义的肢体模仿。他认为，人向自然学习的过程还远未全面和深入。如果把建筑当作是一个处在进化过程的生命体，那么它的呼吸循环功能（通风调节系统）、肌肤对于气温的抵御调节功能（复合保温层材料）、精致有效的骨骼及结构的防御功能（材料及结构力学系统）、微循环和对微生物、细菌的过滤灭杀功能（污水自净化系统）、能量转换与再生功能（再生能源系统）、肌体细胞再生功能（可恢复性合成材料）都可以被当作一个生命系统中的维生结构再认识和科学模拟，使其参与真正的生态运动过程。崔先生将这种研究方法一再运用到自己的建筑设计实践中，并坚信这种研究方法可以成为21世纪人类生态化生存问题的技术性与环境伦理对策。作为建筑艺术家，崔悦君不是只将建筑作品当作一个自由艺术家个人自觉性创作过程的

SPACE PROPHET

It has been said that, "true genius are those who discover new research methods". Since the 1970's people have been attempting to leap forward from a stagnant, hightech, imitative-minded outlook to an ecological view rising on the horizon. In China, ecology has become a catch-word, a popular one-sided banner with no true understanding. Such superficial comprehension has little effect on the giant tree of modern architecture. Modern attempts at ecological design have often increased cost, contributed little to spatial creativity and energy efficiency. It has invited negative criticism and been labeled "alternative design". The true effect of ecological design has yet to come to fruition and find a leadership voice in this new century.

In this context Eugene Tsui makes his presence in China and the world.

Being Chinese in body and sentiment Eugene Tsui is American born with a fiercely independent and prolific character. Reading his autobiography it seems China readily embraces Tsui's abilities even more so than in the USA. His vision, determination and self-confidence, his multiple gifted abilities in music, art and gymnastics and his strongly inquisitive and inventive mind has lead him to establish what he calls, "Evolutionary Architecture". The important point is that he never ceases to delve into the unknown, as both scientist and artist, and continues to question everything, unlike his architectural peers who cling dearly to their own static and conformist style.

In Tsui's view, humanity's design intelligence is only in its infancy compared with the billions of years of nature's design development and evolution. Some architects peripherally imitate natural forms and body extremities in a so-called, "organic" approach. Tsui's work goes far beyond this narrow and dated approach. Each building or city plan is looked upon as a living organism responding to the natural environment and the needs of its inhabitants. Parallels can be drawn with natural systems: Lungs (ventilation systems), muscle movement (cold/heat insulation), bacterial reaction (self-purifying systems), regeneration (renewable

结果,而是以他的社会责任感、生态危机意识以及批判现实主义精神注入其中,相信这正是建筑师迈入建筑的生态化设计时代应持有的心理准备。

其次,崔先生作品的动人之处还在于对空间表达的系统驾驭能力。

崔氏作品的造型资源,无论是取材自水下的无脊椎肠腔体、贝类、有脊椎的鱼类,还是取自陆上节足类、爬行类、飞行类、哺乳类动物,在他笔下,都已不再是直观性再现,而是剔出生物最显著的美学特征部分作为抽象性信息,再按照有机体的特殊构造规律作隐喻性展开。这种师法造化,又不拘守固型的手法使其空间延展性大为增强。由他开创的这种变异仿生空间的“营造法式”,在崔悦君的激情涌动下,似乎表现得酣畅淋漓,收放自如,横陈宛若行云流水,直立又如起伏诗行,连每个器官状的细节都可以触及到鲜活般生命律动。水、透明材料、色彩与光的运用又强化了展示性效果。用建筑师、雕塑师、动物仿生造型师还是平面装饰艺术家的哪一类来评价崔悦君,亦或兼而有之,已是很困难了。但这些并不重要,重要的是,他为我们带来了什么?

在中国,不少人还沉浸在由金属、水泥、玻璃紧密相拥而降起的经济繁荣中兴奋不已,设计师们通过键盘和图纸还在一遍遍地复述着从格罗皮乌斯、赖特到罗杰斯、黑川纪章的线性轨迹。“手法的完美和目标的混乱”成了我们这个空间在世纪之交时历史形态的无奈写照。

幸喜的是,一批新的空间预言家出现了,这中间或许有人还登上了太平洋西岸,崔悦君或许是其中之一。

总之,一时还难以评价崔悦君先生和他的书给一个郁闷已久的业界所带来的影响力。但有一点可以肯定:历史是螺旋式上升的,从原始穴居走出来的建筑文明,在经历了数千年嬗变与阵痛后,会找到一条承载着人类更高理想的复归之路。

走近崔悦君,感觉的是一种冥冥中在期待,又无法清晰表达的相知。那是一种等待已久的期待。

谨以此,是为序。

郑建平
2001年7月于深圳

energy systems and self-repairing materials), skeletal structures (more efficient building structures) and much more. By the scientific study of nature's systems and organisms Tsui applies the working principles of nature to solve humankind's problems of the 21st century simultaneously creating a new kind of functional art.

But Tsui does not stop there. He creates an ecological design that addresses the psychological, emotional and spiritual needs of human beings. His inspirational drawings show extraordinary draftsmanship and the buildings attest to his genius for spatial manipulation. His designs draw from every kind of living thing, from atoms and microbes to giant mammals and habitats. His fecund mind creates works, at every scale, that are poetic and visually stunning like the movement of majestic clouds, cascading water or sinosoidal tree columns to the sky. Every minute detail of Tsui's buildings are imbued with fresh life. Water, translucent and iridescent glass, textured, uncommon materials, color and light are employed with bewildering effect.

It is impossible to determine whether Tsui is principally an architect, sculptor, fine artist, naturalist or scientist; he is all of these things and more. The important question is, what can he bring to us, to China and the world?

In China, lots of people emerging from the reinforced concrete, glass and steel box school of thought blindly copy the likes of Gropius, Wright, Rogers, Kurokawa and others. At the beginning of a new 21st century they are stuck with a "perfection of technique and confusion of goals". Fortunately, new prophets of space appear and land on the west side of the Pacific Ocean. Eugene Tsui is such a prophet. There are great expectations here in China. Therefore, I am honored to write this prologue.

Zheng Jianping
Shenzhen, China
July 2001

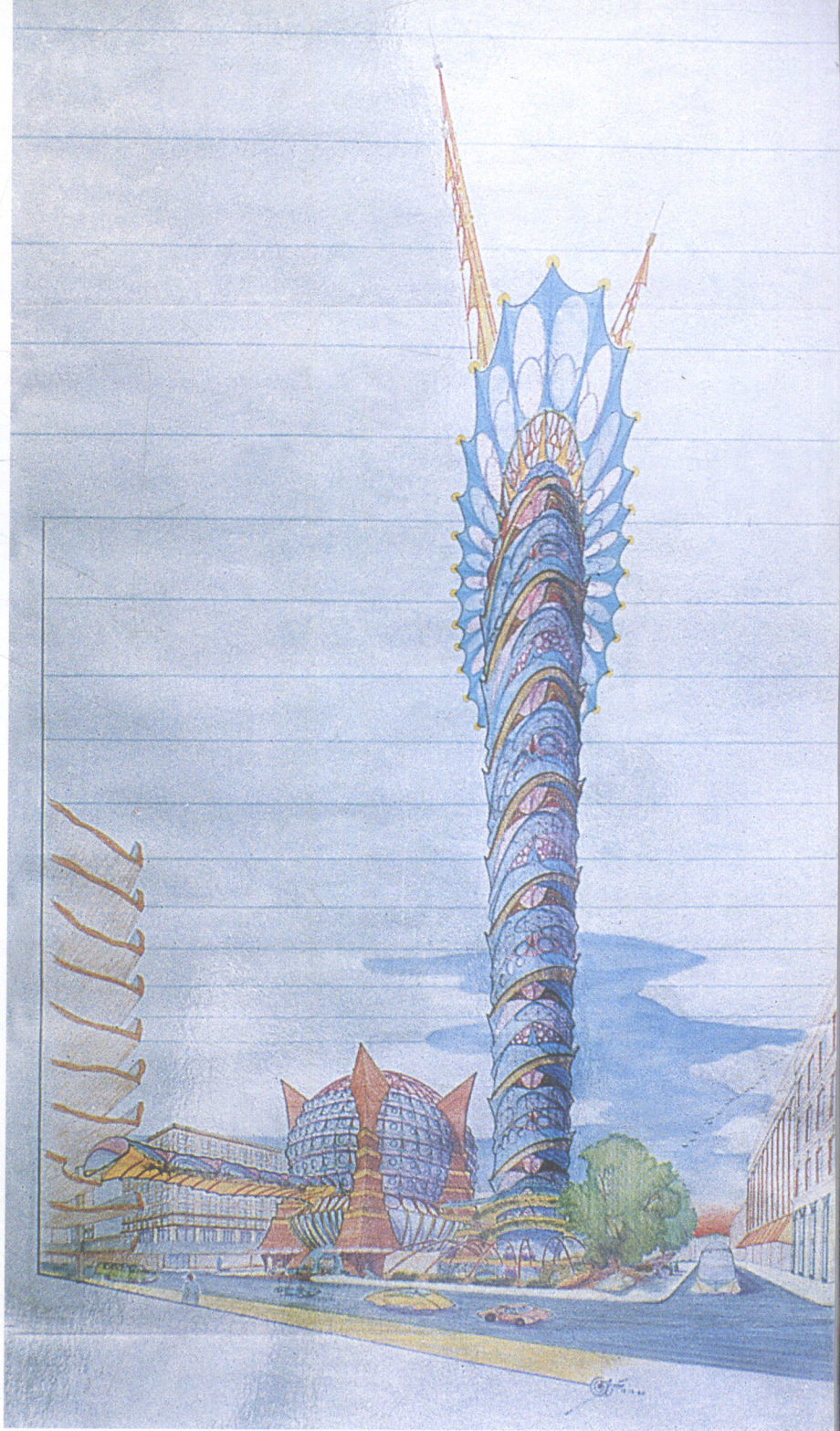


图5 “Starburst”, 商业娱乐居住综合体, 采用循环水和自然通风系统, 位于美国俄勒冈的波特兰。
“Starburst”, the design center, commercial, retail, hotel, residence and entertainment complex with recycled water and natural air, flow systems, Portland, Oregon, USA.

摆脱已知的桎梏

创造的特征就是不向沿袭惯例和传统的惰性屈服，一言以蔽之就是——要摆脱已知的桎梏。要么从已有的东西中寻找安慰；要么不满足于现状，在未知的世界里做出大胆的探寻，尝试着各种可能性，享受妙手偶得而带来的乐趣，这两种思维方式有着天渊之别。

熟练的艺术家不仅仅满足于尝试他们所不知道的，他们总是探寻、探寻、再探寻

各种各样的可能性——并将这些可能性以有形的方式表达出来，他们在任何时候都承担着失败的风险。但是失败是获得成功的先决条件，并不存在所谓的“错误”。每一次的失误都将开启另一全新的方向和另一层面的理解。错误和“意外”能够带来全新的视角，它们是酝酿新发现和新方向的沃土。

从最高的层次说，艺术家就是科学家、发明家，是永不停止探索的人，尽管他们

FREEDOM FROM THE KNOWN

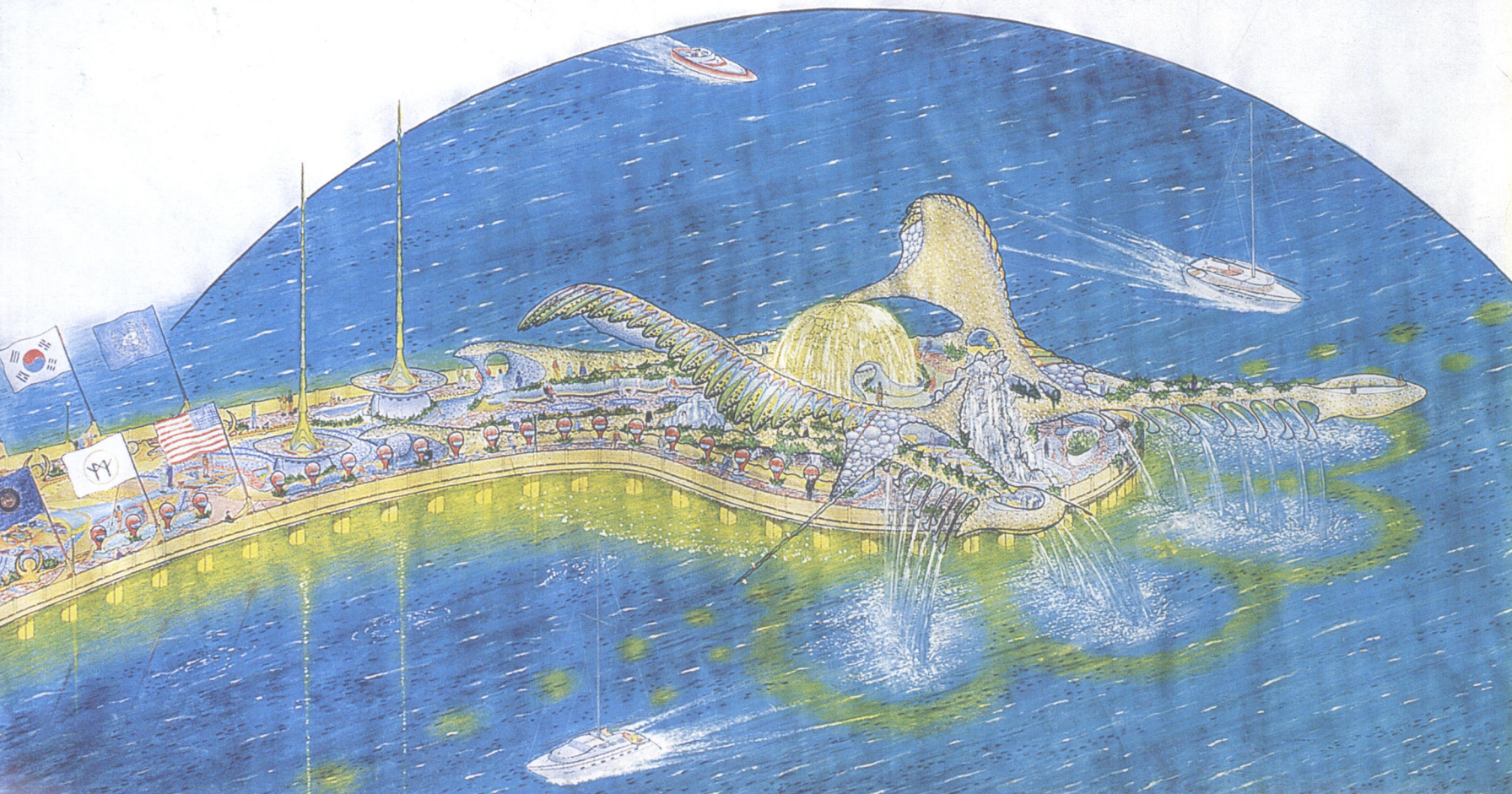
It is a mark of creative will not to succumb to the indolence of familiar images and tradition; in a word – to be free from the known. There is an immeasurable difference between a mind that finds solace only in what exists and the mind that is not satisfied with what exists but wishes to seek the furthest reaches of the unknown; testing the unfeasible and probing the audacious; rejoicing in this dialogue of impudence yet reaching for something not yet seen.

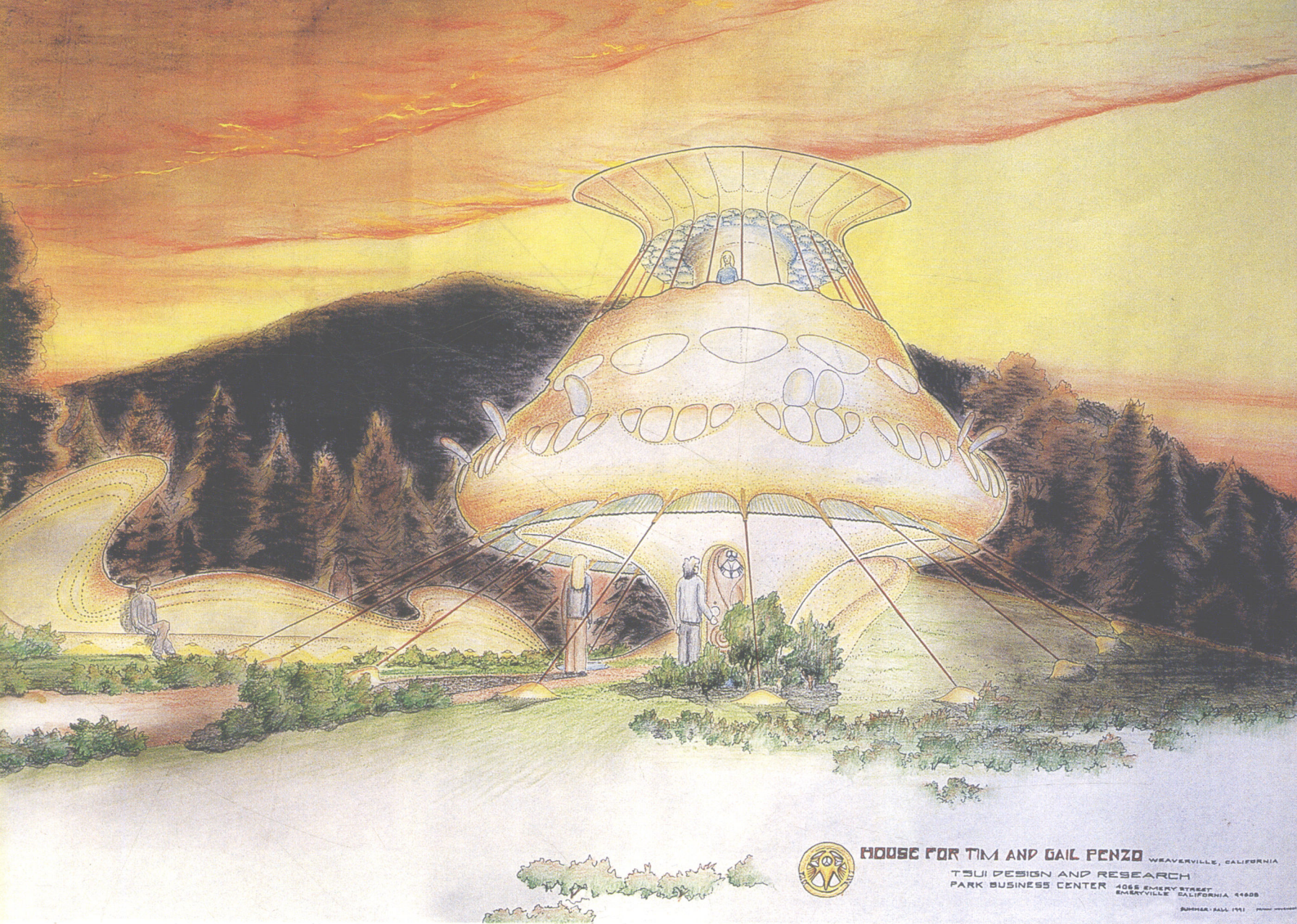
The skilled artist is not satisfied with merely testing the unknown; he or she is forever questioning and re-questioning and still questioning again, the aspects of possibility – bringing these possibilities into physical form; ever beckoning the potential of failure. But failure is a prerequisite to achievement and there is no such thing as a “mistake”. Mistakes can initiate a wholly new direction and dimension of understanding. Mistakes and “accidents” bring fresh possibility into view. They are fertile events that reveal vital new discoveries and directions.

At the highest level the artist is a scientist, an inventor, a probing individual who never ceases to question even though the answers may be completely contrary to everything we have

图6 旧金山和平纪念大厦，美国加州旧金山。

The San Francisco peace memorial building, San Francisco, California, USA.





HOUSE FOR TIM AND GAIL PENZO WEAVERVILLE, CALIFORNIA
TSUI DESIGN AND RESEARCH
 PARK BUSINESS CENTER 4055 EMERY STREET
 EMERYVILLE, CALIFORNIA 94608
 SUMMER: FALL 1991 PHOTO: JEFFREY

图7 彭佐夫妇住宅，美国加州威弗维尔。圆锥体里包含有三个楼层，均以不锈钢索侧拉固定。
 Residence for Tim and Gail Penzo with three levels in a conical shape and laterally braced by stainless steel cables, Weaverville, California, USA.

所找到的答案与我们大多数人所认识的完全相反。单单是这一点还不够，这些发现还应该揭示生活，融入生活。这一切需要极大的勇气。只有那些以极大的宽容度包含各种想法和观点，并用这些想法来改变我们日常生活的人，才是伟大的艺术家。

come to know. But this is not enough. These discoveries must be revealed and infused with life. This requires great courage. The greatest artist is he or she that encompasses the greatest dimensions of thought and observation which transform the experiences of everyday life.

To defy the edicts of convention, even for its own sake, is a telling and necessary feature of life truly lived – the art of living – the passion for life countenanced in everything one creates. Art is not the application of technique. It is not merely the result of skilled action. Art is there when one becomes the kind of person who is compelled to create. To such a person creation

公然挑战传统的桎梏，就其本身而言，是我们所应该过的真正生活，即艺术生活，是一种为生活而创造的激情。艺术不是技术的应用。它不仅仅是技术行为的结果。当感到有动力推动你去创造的时候，艺术就产生于其中。对于这样的人来说创造就是一



图8 崔氏工作室夜景，美国俄勒冈。橙色的毡顶和能发声的尖顶饰。
Night view of orange carpeted roof and sound-producing structural finials, Eugene Tsui Studio, Eugene, Oregon, USA.

切。创造的激情就是使这些曾经是不可见的想法变成可见的东西。为不屈不挠的推动力和巨大的激发力所驱使，去怀疑、去探寻结果，这就是艺术的开始。艺术因渴求而存在，渴求那些从未见过的东西。艺术在挑战就是因为艺术家在挑战。挑战，因此而成为那些富于怀疑和创造精神的创造者们个性中必不可少的东西。

is all that matters. The passion to produce – to make visible what was once invisible. To question, explore and see results, to be compelled by this incessant and unrelenting force, this great motivating vitality, is the beginning of art. Art is there when desire is there. The desire to see what has not been seen before. Art defies because the artist defies. One becomes the kind of personality who can and does question and create.

Creation is a kind of madness. It is an imbalance in the same way that our bodies, to move forward, must be off-balance. To move forward, to venture forth and delve into the unknown, requires an impetuous and tenacious vision. For such vision to sustain a continued life it must have universal meaning. Such vision is a hunger for freedom, freedom from that which has been. The results of such desire is a return to the origins – the seed-germ of originality. True originality has a profound relatedness with the origins of things; and the origins of all things

◆ 我们不追求诗意是因为它显得幼稚。我们又找寻诗意是因为我们是人类的一分子，而人是有激情的。对职业技术的执著是崇高的，也是我们维持生命所必不可少的，但我们活着却是为了诗情，为了美好，以及创造力和爱情。

We do not seek the poetic because it is cute. We seek the poetic because we are members of the human race and the human race is filled with passion. The pursuit of a profession is noble and necessary to sustain life, but poetry, beauty, creativity and love; these are what we are alive for.

创意。真正的创意与事物的来由有着千丝万缕的联系，同时，所有事物的来由在自然界中都可以找得到。理解这些来由，需要极大的好奇心、精力和智慧。

认为思维存在于思想，即存在于大脑，这一观念是错误的。思维存在于我们身体每一个细胞，并且与我们行为的方方面面，如感情、心理、精神、教育程度以及物质生活等有着密不可分的联系。我们是作为整体而存在的，任何东西作用于其中的一方面，都将影响到其他的方面。如果一个人的感情生活受到扭曲和伤害，那么他的心理健康、精神和社交生活显而易见都将受到伤害。这在历史上是有先例的。这样的人将花大量的精力弥补混乱的内心。也许他表现得很有学问、很成功，但是他的内心受伤却很深。除非他去正视自己的伤口，否则他将不得不永远逃避现实。

艺术家敢于睁大他们的双眼去对待残酷现实生活中的一切。现实总是比想像中的要残酷。除非想像能揭示现实，否则它将毫无作用。只有当一个人能承认其内心以及外在生活的一切，他才能去创造具有持续价值的、有意义的艺术品。为了能用未经污染的、真实的眼光去看，这要求有不受约束的好奇心；这意味着不能用相同的眼光去对待不同的事物，而应具体情况具体分析。这种自由意味着抛开一切的假设和预先的期望，而这些假设和期望正是来源于我们对过去经验的认同和积累。

为什么要讨论艺术、创造、激情、发现、自由和生活？因为正是这些东西赋予生活以意义；正是这些东西赋予生活以美；正是这些东西为每一个人所渴望，然而又只有少数人将它们付诸生活。只有这些东西构成我们生活的核心。要敢于正视内心和我们所处的世界，奋力去改正那些不正确、变错为对、变丑为美的东西，关注所忽略的，并发掘所隐藏的，只有这样，我们才不至于有一天发现自己没有真正活过。

我们中的大多数已经做了别人要我们做的，默默无闻地行驶在生活的河流上，拘泥于客观条件的潮流，从事着我们也许明天就会忘记的事。也许有一天我们会发现，我们所过的生活受制于习以为常和易逝的成就。瞬间的成就只不过是墓地上的水仙花。时光飞逝，我们总是无法抓住生活。我们只不过是临时的舞台上扮演着我们平静的角色；然而，如果我们每一个人的生活都如此地平淡，那么这将成为一个大问题。我呼吁，站起来吧，向似乎压倒一切的身份地位挑战。勇于获得并充分发挥生活赐予我们的力量！把你从已知的桎梏中解放出来吧！为生活的快乐、悲伤和激情歌唱，为了美丽、为了死亡、为了重生，去创造永恒的价值。这就是艺术！这就是生活！

are found in nature. Understanding the origins of things requires tremendous inquisitiveness, energy and intelligence.

It is a misconception that intelligence is seated in the mind – in the brain. Intelligence is present in every cell of our body and is interconnected with all aspects of our being; our emotional, psychological, spiritual, intellectual and physical life. We are a unified whole. What effects one aspect of our living being effects all aspects of it. An individual whose emotional life has been tortured and torn asunder is going to have a recognizably injured and debilitating psychological, spiritual and social life. This is a historical fact. Such individuals expend a great deal of energy compensating for their inner turmoil. They may appear erudite and accomplished but inside they are profoundly wounded; and unless one faces one's wounds one will always be seeking to escape the truth.

The artist dares to look himself or herself squarely in the eyes and see the truth in all its terrifying reality. Truth is always more terrifying than imagination. Imagination has no substantive value unless it reveals the truth. Only when one affirms the truth of one's inner and outward life can one begin to create meaningful works of enduring value. To see innocently, truthfully and with fresh eyes one must have inquisitiveness that is free; that is not identified with any particular thing but simply looking into everything everywhere. Such freedom implies putting aside all of the assumptions and expectations that we have identified with and accumulated over the past.

Why discuss art, creation, passion, discovery, freedom and life? Because there are the things that give meaning to life. These are the things that give beauty to our lives. These are the things that everyone craves yet few commit their lives to them. I say to you that these things are at the avowed core of life itself. Unless you dare to see the truth that is within you and in the world and take pains to correct that which is not correct, right that which is wrong, make beautiful that which is ugly, attend to that which is neglected and look at that which is hidden, you may one day realize, too late, that you had not lived.

Most of us have done what we have been told to do and quietly sail through the river of life on the waves of conditioning and conformity accomplishing that which will be tomorrow forgotten. We may one day realize that we lived a life conscribed by habitual routine and fleeting accomplishments. Momentary acknowledgements are as Daffodils on our grave. Time passes and we have not seized life. We have merely played our calm part on a temporal stage; and that is the problem – we have been calm all our lives. Rise up I say and defy the crushing weight of obscurity. Dare to seek out your god-given powers and reveal them for all to behold! Free yourself from the known! Sing of life's joy, sorrow and passion – of beauty and death and rebirth and create that which has eternal value. THAT is art! THAT is life!