

MIES
VAN DER ROHE

WEST MEETS EAST

密斯·凡·德·罗导读系列

东西方的会合

[瑞士] 维尔纳·布雷泽 编著
苏怡 齐勇新 译

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West Meets East -
Mies van der Rohe

附约翰奈斯·马姆斯的评论

第2版，修订本
致 约翰奈斯·马姆斯

This book was conceived in memory of Ludwig Mies van der Rohe, the architect and thinker, a great son of the city of Aachen, an exceptional personality serving as an inspiration to all humankind.

路德维希·密斯·凡·德·罗——建筑师、思想家、
亚琛之子、给予全人类灵感的卓越人物，谨著书
以念。

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A similarity – an inner harmony, even – between attitudes and architectural conception in the West and the Far East is recognisable in this essay on building and buildings, spacial form and effect, and the relationship of architecture, nature and human being. Most of the buildings that represent the West in this book (and which thus become either the inspiration or the object of the observations it contains), stem from Mies van der Rohe. The illustrations show how the spiritual or structural proximity of his work to Far Eastern buildings is not only possible, but indeed self-evident. On the one hand, Mies van der Rohe was a collector of Chinese books, and the writings of Confucius and Lao-tse formed part of his library. But his friendship with Frank Lloyd Wright and Hugo Häring, who in the West prepared the way for an awareness of Far Eastern building methods, was certainly also influential. Additionally, his conversations with that profound expert on Eastern wisdom Graf Karlfried von Dürckheim, who at the time had been engaged by Mies to give lectures at the Dessau Bauhaus, may have strengthened this influence. From the few theoretical writings by Mies van der Rohe, we indeed have no actual point of reference for direct Chinese or Japanese inspiration, but when the Chinese architect Chen-Kuan Lee visited him shortly before his departure for America in 1937, Mies is said to have acknowledged a Chinese architectural influence.¹

On the other hand, the theoretical background to Mies van der Rohe's architectural theory was European classicism, and mainly that of Karl Friedrich Schinkel. Indeed, Schinkel had quite a few followers and imitators in the Berlin ateliers of the 1920s – Peter Behrens and Hendrikus Petrus Berlage should be mentioned in particular. Contact with the work of the Dutch artist Theo van Doesburg and the Dutch de Stijl group should also not be overlooked.

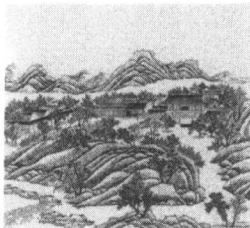
Mies' philosophical library was well stocked: works by Henri Bergson, Nicolai Hartmann, Max Scheler, Eduard Spranger, Friedrich Dessauer, Werner Heisenberg, Carl Friedrich von Weizsäcker and others.² And from the mid-1920s, the influence of the Catholic religious philosopher Romano Guardini was decisive. A "summa philosophica" for his buildings may well be

在这篇关于建筑、建筑的形式及影响，以及建筑、自然与人类之间相互关系的文章中，西方与东方的认识和建筑理念之间的相似之处——甚至可以说是本质上是一致的——表露无疑。本书中绝大部分代表西方的建筑（在本书中，既研究它们的启示，也研究建筑本身），都是密斯·凡·德·罗的作品。这些实例都表明了他的作品与东方建筑在思想上和结构上的相似，不仅是“有可能”，而且是确定无疑、不言自明的。一方面，密斯·凡·德·罗收藏了大量的中国书籍，孔子和老子的著作都在他的藏书中占有一席之地。此外，他与弗兰克·劳埃德·赖特和雨果·哈林——哈林为西方人了解东方建筑的方法铺设了一条通道——之间的交往也同样对他产生了影响。再者，他与深谙东方智慧的专家格拉夫之间的交流，也进一步强化了这种影响。当时，格拉夫应密斯之邀，正在德绍的包豪斯讲学。我们从密斯·凡·德·罗为数不多的理论著述中，实在很难找到明确的论据来说明密斯的灵感直接源于中国或是日本。但是，在1937年密斯即将启程赴美之前，中国建筑师李成宽（音译 Chen-Kuan Lee）曾前来拜访，据说密斯当时承认自己受到了中国建筑的影响。¹

另一方面，密斯·凡·德·罗的建筑学说的理论背景是欧洲古典主义，大体上是卡尔·弗雷德里希·辛克尔（德国建筑师）的理论。的确，20世纪20年代，在辛克尔的柏林工作室中有相当一批追随者和效仿者——其中特别应该提到彼得·贝伦斯（德国建筑师）和贝尔拉格。此外，密斯对荷兰艺术家凡·杜斯堡的作品以及荷兰风格派作品的接触也同样不容忽视。

密斯收藏了大量的哲学书籍：其中包括亨利·柏格森（法国）、尼科拉·哈特曼（德国）、马克思·舍勒（德国）、爱德华·斯普朗格（德国）、弗雷德里希·德绍尔（德国）、沃纳·海森堡（德国）、卡尔·弗雷德里希·冯·魏茨泽克（德国）以及其他一些人的著作。²从20世纪20年代中期开始，天主教哲学家罗马诺·瓜尔迪尼则对密斯产生了决定性的影响。

以1927—1928年间密斯在书中标记的大量重点、批注以及笔记摘抄为证，我们完全可以借用这些书中蕴涵的哲学观念编辑出一篇关于密斯建筑的“哲学综述”。



Chinese copper engraving by Pater Matteo Ripa 1713 A.D.

中国铜版画，马国贤（意大利传教士），1713年

1 Chuan Wen Sun, *Der Einfluss des chinesischen Konzeptes auf die moderne Architektur*, Stuttgart 1982 (IGMA Dissertation 12), p. 119.

2 Fritz Neumeyer 提供了密斯·凡·德·罗藏书的情况，尤其是那些他本人曾考证过，且摘录和批注过的文献，*Mies van der Rohe*, Berlin 1986, p. 61, pp. 136–143, 以及许多其他地方。该书实际上是密斯的建筑理论史。它还包括了自1928年以来密斯著述、演讲和个人笔记的第一套完整版本。如果没有这些收藏，本书的论证根本无法进行。

compilable from the wealth of ideas contained in these books, supported by a multitude of underlinings, margin notes and notebook entries dating from 1927 – 1928.

Some thoughts that secretively inspire us as an expression of Far Eastern wisdom, and some of the architectural ideas shaped by these thoughts, find a comparable echo in Western philosophy and architectural theory, without a direct mutual influence being discernible – the harmony, therefore, of archetypal human thought surmounting all barriers.

The title of this book: *West meets East* would be misunderstood if it was taken to imply a direct dependency of Mies van der Rohe's architecture on the Far Eastern architectural conception. Naturally, the title can be justified with the view that the ideas of East and West meet, as if at the centre of a cross, in the thoughts and buildings of Mies van der Rohe, and that, independently, an extraordinary similarity ensues.

一些暗中影响我们的代表东方智慧的思想,以及由此而形成的一些建筑理念,在西方哲学和建筑理论中找到了可以相提并论的回应,两者之间并没有直接的相互影响——因此,人类思想原形的协调统一超越了所有藩篱。

如果认为本书的题目“东西方的会合”暗示了密斯·凡·德·罗的建筑直接来源于东方建筑理念的话,那么题目的含义就被误解了。当然,该题目可以按如下的观点来理解,即东方和西方的理念在密斯·凡·德·罗的思想和建筑中会合,就如同处在十字架的交叉点上一样,并且各自发展出了十分相似的内容。

This view is the result of an inner dialogue: a conversation about buildings, nature and human beings – between philosophers of culture and architects; between Far Eastern thought processes and building methods, and their Western equivalent. The Chinese sage Laotse (5th century B.C.), the 20th century Catholic religious philosopher Romano Guardini and architect Ludwig Mies van der Rohe (a wonderful combination for sure) are among those who also have a voice – with opinions and facts, conclusions and hypotheses. And amidst them all is a questioning, admiring and thoughtful observer.

In the cathedral at Aachen

In his youth, Mies van der Rohe was an altar boy in Aachen Cathedral. Often, however, it seems his interest lay not in the activities around the altar, but in the stones and mortar that had transformed themselves into the space where Mass was held. During the service, he would count those stones, and let his eyes follow the courses of mortar. His father was a stonemason, and in his father's workshop the young Mies had become familiar with the qualities of these materials. In seeing how stones combined to form walls, arches and vaults, he at the same time attempted to see construction in the way he was to conceive it later: as an idea ordering all components; a complete morphology.³

The secret of proportions

A boy of about 10 years attending the Cathedral School would not have been aware of Pythagoras and the numerical symbolism of the Bible, nor the modular system of Aachen's octagon.⁴ He would have hardly subjected the great glass conservatory of the Gothic choir to analysis on the basis of constructional theory; but he certainly felt the human harmony of this building, and the secret of proportions that would one day determine his own buildings, and also the link between order and interpretation. Perhaps he had felt that this space was a sign, an allegory for something even greater and absolute: "Architecture ... extends

这一观点是一次重要对话的结果：是在文化哲学家与建筑师之间、在东方与西方各自思想和建筑方法之间展开的——关于建筑、自然和人类的交谈，既有观点也有事实，既有结论也有假想。在这里，中国的圣贤老子（公元前5世纪）、20世纪的天主教宗教哲学家罗马诺·瓜尔迪尼以及建筑师路德维希·密斯·凡·德·罗（这着实是个了不起的组合）都作了发言。在他们所有人当中，密斯是一位善于提问的、受人钦佩的、有思想的观察家。

在亚琛大教堂中

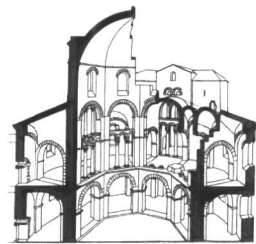
少年时代，密斯·凡·德·罗在亚琛大教堂当祭坛助手。但是，他的兴趣似乎经常不在祭坛举行的活动上，而是在那些为弥撒活动提供空间的石头和灰浆里。在工作中，他更愿意去数那些石头，而且目光紧紧追随着砌灰浆的过程。他的父亲是石匠，在父亲的作坊里，少年密斯渐渐熟悉了材料的特性。在观看石头如何组合起来构成墙、拱券和穹顶的过程中，密斯同时也尝试着用他日后构思建筑的方式来看待建筑：一种按秩序将建筑所有部分组织起来的理念；一种彻底的形式论。³

比例的奥秘

一名上了大约10年教会学校的男孩可能并不了解毕达哥拉斯，也可能不了解圣经里数字的象征含义，同样也不会了解亚琛大教堂八角形平面的模数制。⁴ 对于这个哥特唱诗班的大玻璃音乐学校，密斯几乎不懂得从建筑理论的角度去进行分析；但是，他显然感受到了这个建筑中的和谐人性，也体会到了日后将在他的建筑作品中发挥决定性作用的有关比例的玄机，以及秩序与艺术处理之间的联系等等。也许他早已意识到，空间是一种符号，是某种更伟大、更绝对的东西的象征：

“建筑……超越了所有能够想到的价值层面，直抵精神领域的最高境界。”⁵

年轻的石匠密斯在帮父亲做事的时候，主要负责制作墓碑和纪念碑——它们是非理性的、甚至是精神层面的以及反



"... how stones combined to form walls, arches and vaults ..."

Aachen cathedral

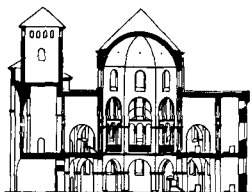
"……石头是怎样构成了墙壁、拱券和穹顶……"

亚琛大教堂

3 David Spaeth, *Mies van der Rohe*, Stuttgart 1985, p. 17.

4 最近: Michael Jansen, "Weitere Überlegungen zu Modul und Ikonographie des Aachener Domes", in: *Architektur und Kunst im Abendland*, commemorative volume for Günter Urban, Rome 1992, p. 115 ff.

5 Mies van der Rohe, "Leitgedanken zur Erziehung in der Baukunst", in: Werner Blaser, *Mies van der Rohe, The Art of Structure*, new edition, Basel 1993, p. 52



beyond all conceivable planes of value, into the highest level of spiritual being.”⁵
In his father's business, the young stonemason Mies was mainly involved with gravestones and memorials – a nonrational, rather idealistic and formally excessive “building” that aspired to reach into the metaphysical realm with a purpose filled with symbolism.⁶ This may also explain his refined sensibility.

Space – what is “space”?

“... as if stone and mortar had transformed themselves into space”.

What is “space”?

An almost limitless question, with many possible answers which can only be complementary because none can fully embrace the “essence” of space; answers that are written or formed, timeless, yet born of the spirit of the age, while depending on thoughts and feelings, and the situation of that which comes close to the phenomenon of space.

Disregarding scientific and philosophical enquiry (which is concerned with absolute space) and descriptions based on architectural theory (which is concerned with relative space), it is, of course, seldom that an answer to this question is sought. Space, like time, is as natural a condition to human existence as it is secret. Both are elementary human requirements: for shelter and permanence.

Kant's statement in his *Kritik der reinen Vernunft*:

“Space is no empirical term. Accordingly, the idea of space ... cannot be attained through experience” is not of much assistance to our existential enquiry. The experience of space – nurtured by observation, coloured by feelings, articulated by inspiration – is just our way of approaching space. With such attempts at “understanding” space, spacial terms can become keywords in some experiences of life.

Ideas of space

The word “space” primarily awakens ideas about buildings with confining walls ... until we suddenly stand in the light of a street lamp, enveloped in a “light-space”, in a “cavern of light” which, although limited by darkness, is nevertheless completely open – its “wall” without substance, almost transparent, effortlessly penetrable, but still clearly felt. Or a memory can be awakened about a similarly reversed, equally unenclosed “existence within space”, as prayed for and experienced by the Psalmists: “... Lord, in the shadow of your wings you wished to shelter me”.⁷ Space and the feeling of shelter are here almost synonymous; the word “space” approaches a metaphor for suggesting inner experience.

常规形式的“建筑”，人们祈望通过赋予它们象征意义，而进入精神王国。⁶或许这也能说明为什么密斯的领悟力如此之敏锐。

空间——什么是“空间”？

“……似乎石头和灰浆早已把自己转化成了空间。”

什么是“空间”？

这几乎是一个无穷无尽的问题，有很多种可能的回答。而这些答案也只能是不断地去补充和完善，因为没有哪个回答可以完全涵盖空间的“实质”。那些以文字形式记录下来的、或是已经形成认识的众多答案，也只是时代精神的产物，不过就是一些想法、感觉，或是非常接近“空间”现象的状态罢了。

如果忽视科学和哲学的质询（它们只关心绝对空间），以及建立在建筑学理论基础上的描述（它只关心相对空间），那么理所当然，几乎无法找到这个问题的答案。空间与时间一样，既是人类存在的自然条件，又是一个未解之谜。两者都是人类寻求庇护和永恒的最基本的需要。

康德在他的《纯粹理性批判》(*Kritik der reinen Vernunft*)一书中谈到：“对于空间并没有先验的规定。因此，空间的概念……无法通过实践来获得”，他的说法对于解决我们关于“存在”的问题并没有什么帮助。对空间的体验——由观察所产生，因感觉而多彩，由灵感所表达——不过只是我们接近空间的方式而已。当我们试着去“理解”空间的时候，日常生活中的空间术语就有可能成为关键词。

空间的观念

“空间”这个词首先让人们想到的是墙体围合起来的建筑……直到我们不经意间站到了路灯下，包围在“光的空间”中。尽管周围漆黑一片，但是这个“光穴”(cavern of light)却是完全开放的——它的“墙壁”不是实体，而是近乎透明的，无需吹灰之力就可以轻而易举地穿行而过，然而人们仍能清晰地感受到空间的存在。也许人们还会想到与之类似的经历，正如赞美诗作家所祈求以及感受到的那样，也同样是“身处开敞的空间中”：“……主啊，我们身处您希望能给予我们庇护的双翼之下”。在这里，“空间”和受到庇护的感觉几乎是同义词；“空间”一词几乎就是对内心体验的隐喻。

对于另外一个领域而言，两者之间的差别并不大。那是一个能凌驾于现实世界之上，进入更高等级世界的领域，也就是里尔克（1875—1926年，奥地利诗人）在他的《致俄耳甫斯十四行诗》(*Sonettes to Orpheus*)中所提到的：“从颤动的石块中传出的音乐历久弥新，在虚幻的空间中，它们

6 Fritz Neumeyer, *ibid.*, p. 59.

7 Psalm 17,8; similar Ps. 36,8; 63,8; 91,4; 57,2.

It is then not a large step to another sphere which dominates the real world to an even greater degree, and which Rainer Maria Rilke evoked in his *Sonettes to Orpheus*: "And the music, ever new, from the most quivering stones, builds in the unusable space its deified house" – an allegory anticipated by Friedrich Wilhelm Schelling in another way, in a quote derived from the poetry of the ancient Greeks: "Architecture is music solidified".⁸

Space – that describes something quite simple: a place out of the rain. Yet it also extends to the most Holy of Holies, to the spiritual, and to the yearning for a state of exaltation within the whole – for Eternity. Space extends beyond architecture, and can be a thing that exists between different design media. "Im-Geviert-Sein" (Heidegger) is included in the meaning of the words "human being"; the human being is "enclosed", but not like an object within a vessel; "to be in a space" is a way of existing.⁹

Max Beckmann expressed it emphatically in a London lecture in 1938: "Space – space – and still more space, the infinite Divinity that surrounds us, and in which we also exist ... I attempt to use painting to create that."

Although space is first encountered as something that surrounds us, it requires a certain spiritual process to "experience" space as an answer to our questions, and as a response, for example to our need for silence, or a "place" – a home. A common reaction to "space" is: "Here, I feel ... followed by a word describing the inner mood and moment."

Infinite space – concrete space

The idea of infinite space (the universe, in other words) fills us with a kind of uneasiness, even fear (television's science-fiction writers play on this hair-raising stimulation). It is also a reminder of our own limitation and mortality. (Here, our idea of space and perception of time merge.)

On the other hand, we enjoy being enclosed and sheltered in "our spaces"; we can find a centre there; we can feel ourselves as the centre. But if that enclosure should become a prison, with space becoming a tiny cell, we will rebel with a lust for freedom and distance.

Within ...

If, without reflection, we think about space, we will mostly see ourselves "within". Many different associations are linked to this "inner feeling": pleasant, welcoming, oppressive or frightening, all are entirely independent from how the function of this space is defined, or whether something, and if so what, is actually happening there.

构成了神圣的殿堂。”谢林（德国唯心主义哲学家）用另一种方式找到了这种象征意义，他从古希腊诗歌中引用了这样一句话：“建筑是凝固的音乐”。⁸

空间——描述的是一些相当简单的事情：一处能遮风避雨的地方。然而它同样也可以延伸到最神圣的事物中去，延伸到精神领域，以及延伸到对提升生命境界的渴望中去——以求不朽。空间的意义远远超出了建筑本身，而且存在于各种不同的设计媒介之间。“四重整体的存在”（Im-Geviert-Sein，所谓四重整体即天、地、人、神四位一体的重合）（海德格尔）包含在“人类”这个词的涵义当中；人类是“被围合起来的”，但又不像是装在容器中的物体；对人来说，“在空间里”是一种存在的方式。⁹

1938年，马克思·贝克曼（1884—1950年，德国表现主义画家）在伦敦的一次讲演中着力强调了这一点：“空间——空间——还是空间，更多的空间！我们周围是无限的神域，我们就生存于中……我尝试着把它画出来。”

尽管我们第一次认识“空间”的时候，会把它看作是某种环绕着我们的东西，必须借助某种心理过程去“感受”空间，才能解答我们的提问；比如说我们对于安静或者某个“场所”的需求，结果就产生了——家。人们对于“空间”通常的反应是：“在这里，我觉得……这之后将是一个描述内心感受或是某个瞬间的词汇。”

无限空间——有形空间

无限空间的理念（换句话说，宇宙）让我们内心充满了不安，甚至是恐惧（科幻电视剧的编剧就喜欢玩弄这种让人毛骨悚然的感觉）。同样，它也让我们想到了自身的局限和难逃一死的结局（在这里，我们对空间的认识和对时间的理解合二为一）。

但是另一方面，我们喜欢被“自己的空间”所环绕和包围；在那里，我们可以找到一个中心点；我们可以觉得自己就是空间的中心。但如果“围护”变成了监狱，空间变成了促狭的单元，对自由和开阔空间的渴望将促使我们揭竿而起。

内……

如果不假思索地去认识空间，通常我们会看到自己处在空间之“内”，许多不同的感觉都与这种“内心感受”相联系：愉悦、欢迎、压抑、恐惧……所有这些都与该空间的功能无关，即便在那里真的发生了什么事情也无关紧要。

有一些教堂的空间是冷漠而且令人不快的，这使得祷告几乎无法进行；然而有些世俗的建筑却创造出近乎神圣的气氛。



Greek lyrist

希腊竖琴演奏者

8 Rainer Maria Rilke, *Sonette an Orpheus*, selected works, volume 2, Wiesbaden 1940, p. 304 (also see p. 396 f.). Friedrich Wilhelm Schelling, *Schriften zur Philosophie der Kunst*, Leipzig, 1911 Edition, pp. 224–25; 241.

这两段文字都提到了宙斯之子安菲翁的神话，他曾用其七弦竖琴的魔力把石头变成底比斯城墙。

9 Martin Heidegger, *Bauen, Wohnen, Denken, Darmstädter Gespräche*, Pfullingen 1954, p. 151f.



Chinese courtyard house

中国四合院

There are church spaces that are cold and repelling, and make the act of prayer almost impossible; there are profane buildings that create an almost consecrated atmosphere.

An experienced or imagined discovery within space can trigger contradictory mental or physical associations: space becomes a territory in which the horizons of human experience and life flow together, or part. The "feeling of being within" is also evoked by borders that in everyday life are mostly experienced or imagined as confining walls. Borders turn us inward, but allow us to sense an "outside", beyond enclosed space. As a result, borders will almost always challenge us to cross them; they appeal to our curiosity, and our thirst for knowledge; they are a reason for finding the courage to release ourselves from foreign influences and find our way to an all enveloping unity.

... and beyond

The realisation of borders, and the compulsion to cross borders, to reach out to the "beyond", lead to a dialectic relationship between inner and outer. This tension is like a crack in our consciousness – a crack that allows us to be in both an inner and an outer, like a split of the supposedly unseparable individual, causing a firm relationship between the self and the world to become fragile. This dialectic between inner and outer leads philosophers to ponder about "to be, or not to be"; the notion of the "here and beyond" is a dark continuation of such thoughts. However, of inner and outer the great Chinese sage, Laotse, says: "The origin of both is one; they are different only in name. The secret lies in their unity."¹⁰ For the architect, therefore, overcoming the tension between inner and outer is primarily a human-philosophical task involving the achievement of a continuity of space. In a limited, temporary form, that begins in dispensing with the compartmentalisation of space: with the transformation of work cubicles, for example, into the flexible, much more "inhabitable" open spaces we find with Mies van der Rohe. It continues with the endeavour to dissolve the closed solidity of borders, and the search for an integration of inner and outer: an integration of architecture and nature in which the building combines with nature, within and into a greater unity. The old Chinese idea of the continuity and integration of space both poses and answers the question: "Where does the garden end, and where does the house begin? Where the garden begins and the house ends!"¹¹ In 1928, Mies van der Rohe, increasingly fulfilled by the duties of an architect, formulated this tense relationship between architecture and nature as one of his "programme points" in search of a solution: "From inside to outside, and from outside to inside."¹²

人们在空间中的体验或者对空间的想像，会引发身体与思想的对立：空间变成了一个场所，在这里，感受与生活这两个平面或者水乳交融，或者分道扬镳。在日常生活中，人们经常体验到的或是想到过的类似墙面那样的边界，让人们产生了“身在其中的感觉”。边界使我们转向内部，但又允许我们去感觉远远超出围护空间以外的“外部”。如此一来，边界似乎总在向我们发出挑战，让我们去超越它们；它引发了人们的好奇心和对知识的渴望；它让我们鼓起勇气把自己从外在的影响中解脱出来，同时去找寻万物统一的整体。

……外

对于“边界”的认识，以及跨出边界置身于“外”的冲动，使得内与外之间建立了一种辩证联系。这种关系就如同我们意识中的一道裂隙——它允许我们既存在于内部又存在于外部，就如同去想像一个完整个体上的裂口，致使自身与外界之间牢固的联系变得脆弱了。内与外的辩证关系促使哲学家们去思考“是与非”；“内与外”的概念也是这类思想的模糊延续。但是，关于内与外，中国伟大的圣人老子说：“此两者同出而异名，同谓之玄。”¹⁰ 然而，对于建筑师而言，超越内与外之间的关系是人类哲学的首要任务，而这个任务就是要实现空间的连续性。在一个有限、临时的空间中，这一任务就可以从避免空间划分开始：例如，把一间小卧室改造成灵活的开放空间，就像我们在密斯·凡·德·罗那里看到的那种更“适于居住的”开放空间。接下来就是要去努力消解封闭实体的边界以及寻求内与外之间的融合：建筑与自然是一个整体，在这个整体中，建筑与自然合二为一，进而构成一个更大的整体。中国古代关于空间的连续和统一的思想在提出问题的同时也给出了答案：“花园在什么地方结束？房屋从什么地方开始？哪里既是花园结束又是房屋开始的地方？”¹¹ 1928年，建筑师的责任感让密斯·凡·德·罗日渐成熟，他在寻求答案的过程中，把建筑和自然之间的这种弹性关系看作是一个“纲要点”：“由内及外，由外而内。”¹²

墙

如果墙的产生是源自其作为支撑构件这一功能的话，那么独立隔断或是灵活隔断就可以同时具备限定空间和整合空间的双重功效；灵活性则需要通过组织才能获得。在极端情况下，如果用来界定空间的隔断是透明的，就像日本建筑中用到的米纸墙那样，那么必然会用到一些立柱来限定空间——对于现代建筑技术而言，就促生了“皮包骨”（skin and bones）的框架结构体系，外墙玻璃则会在这种情况下成为

10 Wilhelm Richard, *Laotse, Tao Te King*, Köln 1975, chapter 1.

11 Frank Lloyd Wright, *Das natürliche Haus*, Munich 1966, p. 95.
(参见 56、63、111 页插图)

12 Fritz Neumeyer, *ibid.*, p. 255.
这些论点都以此书为依据：
Romano Guardini, *Der Gegensatz, Versuche zu einer Philosophie des Lebendig-Konkreten*, Mainz 1925. 维尔纳·布雷泽与密斯·凡·德·罗谈话之后，他提炼出这个经典论述：“内即外即内”。

The wall

If the wall is deprived of its function as a supporting element, then free-standing or sliding partitions can have the effect of simultaneous confinement and unification; a flexibility will arise that demands organisation. In extreme cases, the transparency of spacial demarcation, as suggested in the rice paper walls of Japan, will lead to a demarcation of space using a few supporting posts – transferred to modern technology, it will lead to the skeleton structures of “skin and bones”, in which glass becomes the material filling intermediate space.¹³ Such a “wall” is like a breathing skin between occupants and the outside world; the comparison of building and human “existence within space” becomes clear. With the dissolution of a clear solidity for space, evoked by a massive load-bearing demarcation, the impression of lightness is also gained, accommodating the requirement for life within spaces that are light and airy. In the modern, this lightness is made possible by new materials (steel, glass) and refined construction techniques; the quest for such lightness is perhaps also a transference of the centuries-old spacial ideas and spacial organisation from the building culture of the Far East.

Confinement and motion

Massive solidity¹⁴ and lively motion are clear opposites: one paralyses, while the other animates. Confined space and flowing movement, however, can also exist in a dialectic tension in which one is equally an element of the other. This reposing solidity, or statics, is linked to the dynamics of a mutual interplay of spacial components whose rhythm, aiming at something greater, extends beyond individual space into the open, into a unity with cosmic space. Such a tension is a relatively rare but lasting experience. In some Gothic churches, because of the rhythmic order of the walls transforming the interior-exterior demarcation into a vertical emphasis, the upward impulse becomes an almost physically uplifting experience. At times, and in spite of their mostly massive walls and columns, elements imparting structure to space in Baroque buildings (the line of a staircase, the design of ceilings and arches, intersections) appear playful – an invitation to dance, almost. The order and transparency of space in Chinese and especially in Japanese houses is an invitation to enter and pass through.

The offset walls and wall openings (passages) in the Ester House in Krefeld, built by Mies van der Rohe in 1930, permeate the spaces to dynamically loosen them. Even at the design stage of the Backsteinhaus (1924), Mies departed from the “usual principle of

室内外空间的媒介。¹³ 这样的一面“墙”就仿佛是内部使用者与外部世界之间的一层可呼吸的皮肤：“在空间中生活”的人与建筑之间的对比就变得清晰起来。随着厚重的承重隔断所带来的空间明晰性与确定性的消解，轻盈感随之产生，从而满足了人们在明亮通风的空间中生活的需求。现代建筑中的轻盈感，则是通过新材料（钢、玻璃）的运用或是通过讲求技术的精美来获得。对于轻盈感的这种需求，也很可能是来自东方建筑文化中古老的空间观和空间构成手法。

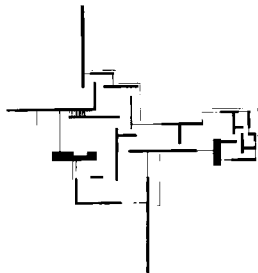
限定与运动

厚重的静止¹⁴与轻巧的运动是鲜明的对比：一个死气沉沉，另一个却生机勃勃。但是，静止的空间和流通的运动也完全可以在辩证的平衡中得以共存，两者互为对方的要素。这种静止，或者静态，是与空间构成要素之间的相互作用相关联的。为了获得更为强烈的效果，这些由要素构成的韵律从个体空间中超越出来，拓展为开放的空间，并与宇宙空间形成一体。相对而言，如此这般的张力比较少见，但却能够给人以恒久的感觉。

在一些哥特教堂中，正是由于墙体的韵律和秩序打破了室内外的界线，强化了垂直感，因此这种向上冲涌的力几乎让人有种升腾之感。尽管在巴洛克建筑中也有大量厚重的墙体和柱子，但是一些元素（楼梯的线条、顶棚、拱以及断面等等）却使得结构体系具有了空间感，这有时也十分有趣——仿佛邀人共舞一般。在中国和（特别是）日本住宅中，讲求序列感和通透感的空间往往会对人产生吸引力，引导人们步入其中，穿行其间。

密斯在1930年建于克里弗尔德的埃斯特住宅中，就让那些凹折的墙（壁阶）以及墙上的开口（通道）渗透到空间中去，使空间得以放松并充满活力。甚至他在贝克斯坦住宅（1924年）的设计过程中，也摒弃了“常规的空间围合原则”，而是尝试设计一系列个体空间，创造一种空间的序列感¹⁵：“墙没有了那种孤零零的感觉，而是成为建筑这个有机体中的一个构成要素。”随后，个人的内心体会逐渐发展成为设计原则：要打破封闭的平面和边界，让整个空间成为一个活生生的有机体。

现如今就有这样一个极端实例，它体现出了非比寻常的动势和空间运动的可变性，这就是理查德·迈耶为乌尔姆市蒙斯特广场所设计的联排住宅¹⁶，它于1991—1993年间施工落成：在其室内，空间几乎无法平静下来。似乎只有在短期使用时才会有所缓解。在它之后是高耸的哥特教堂，因此它的形式引发了一个吸引眼球的冲突性对话。当人们从其一旁经过或在周边逗留时，就会想起密斯在他文章中所说的：“只有生动的内部空间才能带来生动的外部造型，只有具备



Ground floor plan brick house

乡村砖宅首层平面图

13 框架结构体系实例参见78、79、86页插图。

14 柏林的德国国会大厦就是一个厚重实体的典例，据称2/3的建筑空间都由石材组成。

15 密斯·凡·德·罗未发表的手稿，见Fritz Neumeier, ibid. p. 309.

16 由美国明星建筑师理查德·迈耶设计，1991—1993年建成，其刺激的形式暗示了许多社会、文化生活的功能都结合在了这些开放、混合的空间中。

space enclosure" and instead aimed at a series of individual spaces, a sequence of spacial effects:¹⁵ "The wall loses its isolating character, and merely serves as an element of the house as an organism." A human, organic feeling develops into an architectonic principle: the closed plan and borders are dismantled; the entire space is organised as a living organism. An extreme present-day example of an unusually lively and variable spacial motion confronts us in the town house on Munsterplatz, in Ulm,¹⁶ built between 1991-93 by Richard Meier: within, space hardly comes to rest. It appears to capitulate to merely transitory use. And with the Gothic cathedral towering behind, its forms give rise to a provocative dialogue that guides the eye. When passing through and around this building, Mies' thesis is recalled: "Only a lively interior has a lively exterior; only intensity of life has intensity of form."¹⁷

The void

In the 1920s, an alternative conception begins with Mies, away from the shape of a space determined by walls, and into the heart of the enclosure; into the "space, the void, extending rhythmically between the walls ... the liveliness of which is more important than the wall";¹⁸ into a space that forms the framework for the feeling of great freedom. The void becomes the "content" — the actual statement, in other words. In the same way as Heidegger saw the reality of the pitcher in the void that contains it,¹⁹ it could here be said that the essence of the space exists within the void that, given order for human beings, demands organisation.

The process of this reassessment, away from construction and back into space, finds completion with Mies van der Rohe and the Barcelona Pavilion of 1928-29, the Tugendhat House (1928-30) and his design for Berlin's Bauausstellung building (1931). Just how important it was for him to dematerialise confinement into details and, rather than compartmentalising space, to create the effects of space, can perhaps be made clear by the following: the steel supports for the Barcelona Pavilion (and later for the Tugendhat House) were, to a certain extent, "disembodied" by means of a cross-shaped section. But Mies had the surfaces nickel plated so that specular reflections optically reduced the effect of these supports, and apparently extinguished their form.²⁰ "Disembodiment" on the one hand, and the exquisiteness of materials on the other, allowed the Barcelona Pavilion to be transformed into an aesthetic experience that suppresses more functional thoughts. The space forbids noisiness and idle gossip; it invites meditation, and imparts the impression of sacredness; and

了生命力,形式才能充满活力。”¹⁷

虚空

20世纪20年代,密斯最先提出了一个全新的概念,这就是——抛开由墙体限定出的空间形态不论,而是进入这个围合体的内部:进入“墙体之间呈序列展开的空间与虚空之中,空间的活力则要比墙体本身更为重要”¹⁸;进入一个能让人们体会到强烈自由感的空间中去。虚空(void)变成了“内容”——换句话说,也就是事实上的主题。海德格尔也是如此这般发现了“罐子里的空间”这个事实的。¹⁹在这里,我们可以说,空间的本质存在于有组织的虚空之中,它给人类带来了秩序。

抛开造型回归空间,这一重新审视建筑的方法在密斯·凡·德·罗和他的巴塞罗那(世博会)德国馆(1928—1929年)、吐根哈特住宅(1928—1930年)以及柏林Bauausstellung大楼(1931年)方案中修成正果。

精心地去消除空间周边限定而不是去围合空间,此外还要有空间的感觉,这对密斯而言是非常重要的。也许下面的内容能让人看得更清晰一些:从某种意义上说,巴塞罗那德国馆(以及后来的吐根哈特住宅)中的钢立柱借助一个十字形构件而被“虚化”(disembodied)了。而密斯又把柱子的表面镀上了镍,其表面的反光效果也让柱子在视觉上被弱化,明显地消解了它们的存在。²⁰

“虚化”的同时又讲求材料的精美,这使得巴塞罗那德国馆成了审美对象,而大量出于功能考虑的想法却被忽视。建筑空间使得喧嚣之声和闲聊之语一扫而空;它是沉思的,冥想的,并被赋予了神圣感;密斯·凡·德·罗的意图十分明确:“建筑通常都是意志的空间表达。”²¹巴塞罗那德国馆就是想把无(invisible)和超自然(supernatural)带入现实世界的一个尝试。从这层意义上来看,当人们在谈到“诗意空间”(poetry of space)(纽迈耶)的时候,就会想到密斯·凡·德·罗的宣言,人们将之视为纲领:“建筑是一种讲究语法规则的语言。在日常生活中,这种语言可用来写散文;但是如果有人水平很高,那么他就可以成为一个诗人。”²²

老子与空

这种超越人为限制空间的渴望与中国哲学家老子的思想十分接近,这一思想就是:有形的限定和无形的虚空,永恒的变化由此而生。由于人们对秩序的渴望而使得这一观念得到了新的发展,它成为解决新时代需求的答案之一:“三十辐共一毂,当其无,有车之用。埴埴以为器,当其无,有器之用。凿户牖以为室,当其无,有室之用。故有之以利,

17 Mies van der Rohe, "Über die Form in der Architektur", in: August Endell, *Vom Sehen, Texte 1896-1925 über Architektur, Formkunst und «Die Schönheit der großen Stadt»*. Ed. by Helge David, Basel 1995, p. 77.

18 August Endell, *Die Schönheit der großen Stadt* (1908), in: August Endell, *Vom Sehen, Texte 1896-1925 über Architektur, Formkunst und «Die Schönheit der großen Stadt»*. Ed. by Helge David, Basel 1995, p. 77.

19 Martin Heidegger, "Das Ding", a lecture in the Bavarian Academy of Fine Art, Pfullingen 1954, p. 157.

20 引自密斯·凡·德·罗的一位同事 Sergius Rugenberg 写给 Akio Izutu 的一封信(1988年12月16日)。发表在1994年11月在东京大学作的演讲笔记中: *The Relationship of Japanese Architecture to Mies*.

21 Mies van der Rohe, "We are at a turning point in time", in: *Innendekoration*, Yr. 39, 1928, No. 6, p. 262. 参见90-95, 100-101页巴塞罗那德国馆插图。

22 Mies van der Rohe, quoted according to David Spaeth, p. 7.

Mies van der Rohe's intention is made clear: "Architecture is always the spacial expression of a spiritual decision."²¹ The Barcelona Pavilion was an attempt at bringing the invisible, the supernatural, into the figurative world. If, in this respect, one speaks of the "poetry of space" (Neumeyer), one is reminded of Mies van der Rohe's claim, as programmatic as it is self-assured: "Architecture is a language with the discipline of a grammar. In ordinary life, one can use this language as prose; but if one is very good, one can be a poet."²²

Laotse, and the void

This aspiration, in going beyond artificially confined space, approaches the Chinese philosopher Laotse's idea of visibly defined and invisibly empty space from which a permanent transformation arises, innovated by the human desire for organisation as an answer to the needs of the epoch: "Thirty spokes meet at the hub, and the space between creates the wheel; clay is formed by the potter to create the pitcher, but the pitcher is created by the space within. Windows and doors are set into walls; the space between makes the home. The visible creates material form; the invisible gives it value."²³

Disintegrated space

The transparency of the border separating interior and exterior permits the eye to perceive other elements that create spacial order: fences, trees, stones, woods, mountains, clouds. A unity between nature and the human being becomes possible. According to Laotse, nature is "the great void" in which various types of space-forming demarcation are possible – not only walls or posts, but also the aforementioned natural shapes and objects. Nature is not only appreciated with the visual senses; nature also becomes an ordering factor in that "greater space" – in the unity of heaven and earth, where the human being is at home.

Space and landscape

The organising intellect is most strongly stimulated by looking; the ideas thus gained combine with the images and visions of our fantasy. A thought-provoking experience can result if, when looking out of the window, we see not an "object", in other words the landscape, but nature as a part of a greater space in which we exist and also participate. Landscape is no mere "outdoors" in a dialectic interplay of inner and outer. It is also no converse to architecture. Through the perception of the observer, landscape becomes a part of

无之以以为用。²³

空间的消解

划分室内外空间的透明界面可以让人看到用来塑造空间秩序的其他元素：围栏、树木、石头、森林、群山和云朵等等。天人合一也因此成为可能。拿老子的话来说，宇宙就是“太虚”（the great void），在这之中，无论什么类型的空间形态均存在可能——不仅包括墙和柱，也包括天然的形态和物体。自然是不能仅靠眼睛去发现的；自然是“太虚”——天地统一体，也就是人类安身立命之所中一个建立秩序的因素。

空间与景观

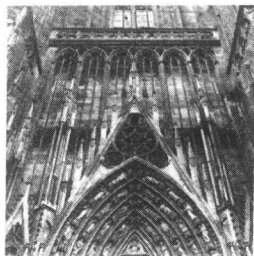
影响思维形成的最大因素来自观察，观点的形成融合了影像与人们的观念。用一个引人深思的经历就可以得出这个结论：当人们从窗口向外看时，看到的不仅仅是某一个“事物”（object），也就是说，不仅仅是景致而已。我们还应看到，对于人类生存并参与其中的、更为广义的空间而言，自然只是其中的一个部分；在内与外的辩证关系中，景观并不仅仅是指“室外”。这对于建筑也同样适用。通过观察者的感知，景观就会成为内部空间的一个组成部分。²⁴ 有一句看似矛盾的话这样说：“越是身边的东西，人们对它们的了解反而越少。”

某一特定用地与“大空间”（great space）的关联、对营造“优美景观”的关注，以及为满足生活所需而确定空间的使用功能时，都要优先依照常规行事。也就是：要以太阳的位置和指南针的指向为依据，从强制性的空间秩序中解脱出来；讲求空间功能的灵活性；摆脱对称的空间序列和空间组织关系。

“自然”建筑

因此，“自然”建筑的观念也就应运而生。其中，灵活的组织、与景观和天然的自然空间的融合、下意识的直线构图以及空间的有机协调等等，都是空间布局的指导原则。

这一营建方式，也就是自然决定平面布局的理念，就是不要把房子看作是一个完美的几何体（以帕拉第奥为例），而是把它当作一个配角，或是看作自然环境这个整体的一个组成部分。从数学中得出的比例关系并不能决定建筑的美和丑（维特鲁威）；它的美来自于人们通过对自然环境的观察和分析而得到的印象。这样一来，“自然”建筑的个性——也就是要与环境相符并且完全全地抛开僵化的形式和功能

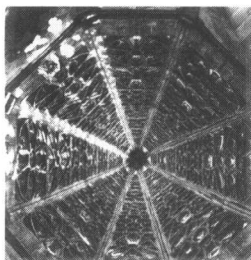


Straßburg cathedral

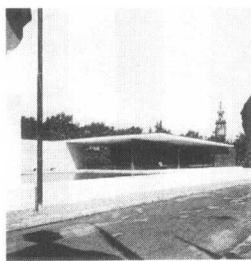
斯特拉斯堡大教堂

23 Wilhelm Richard, *Laotse*, ibid., chapter 11.

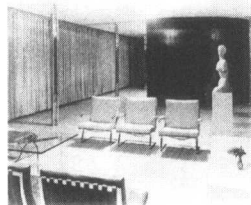
24 参见 56、63、77、96–97 页插图。



Tower of Freiburg cathedral
弗赖堡大教堂的钟塔



Barcelona Pavilion
巴塞罗那馆



Tugendhat House
吐根哈特住宅

interior space.²⁴ An apparent paradox: things move nearer while our ability to perceive them seems more remote.

The association with the “great space” of a particular topography, the interest in the “lovely view”, and the function of spaces for the fulfilment of life all take priority over traditionally ordered routine. The results: a release from the compulsive ordering of spaces according to the sun's position and the points of the compass; a flexibility of spacial function; and a disregard of symmetrical spacial order and spacial organisation.

“Natural” architecture

The idea thus arises for a “natural” architecture, in which free organisation, absorption into landscape and unbuilt natural space, and composition in line with the intended purpose and harmony (organism) of spaces are among the principles that govern the arrangement of spaces.

This way of building, in which nature becomes a determining planning factor, does not see the house as a perfect geometrical body (Palladio, for example), but as a complementary or integrated component of the natural environment. Mathematically derived proportions do not determine the beauty of a building (Vitruvius); its beauty grows out of a human vision gained through looking and studying the natural environment. Thus, the individuality of “natural” architecture – corresponding to the circumstances of the environment and far removed from the fixing of form and function in an absolute way – is also emphasised. The quest for an intrinsically effective “essence” of nature, and the acceptance of its constant transformation, are two poles between which the desire for structural organisation wrestles with the form-giving solution.²⁵

The spiritual basis from which an architecture close to nature develops – in East and West alike – can become apparent in another area which, customarily, is seen as having something to do with architecture only as an addition or through association: namely, the garden.

Symmetry, and “the curved straight”

The terms order and function unite almost synonymously in classical architecture – a beauty determined by a strict symmetry, and formed on the basis of mathematical calculation by lines, triangles and rectangles according to the golden section, as well as by circles. If such a beauty is imposed on nature, then Renaissance and Baroque gardens will result – the gardens of Versailles, Florence and Brühl. They are subor-

——就得到了强化。探求“自然”所固有的发挥实效的“本质”，以及认为自然是变幻不息的观点就分成了两个极端。而在这两者之间，对结构秩序的渴望以及寻求用形式作答的观念之间彼此发生着对抗。²⁵

建筑应当贴近自然——这一观点在东西方都是一致的——而促成该观点的基本思想在另一个学科中则表现得更为突出。但人们却习惯上把该学科与建筑学的关系仅仅看作是从属或是间接的关系：这就是园林。

对称与“大直若屈” (the curved straight)

秩序与功能这两个名词在西方古典建筑中几乎是同义词——美取决于严格的对称，得益于以黄金分割为依据的直线、三角形、方形以及圆形的数学计算。如果把这样的美强加给自然的话，那么得到的就是文艺复兴时期的园林和巴洛克园林——凡尔赛宫园林、佛罗伦萨园林以及布吕尔园林等等。它们都是建筑形式的附庸；自然的野性被人类的观念驯化了。

另一方面，将自然带入建筑的尝试——以及将建筑带入自然的尝试——把人们的注意力引向了自然所具有的那种自由、跳跃以及流动的形式语汇上来；由此，“自由”、“活泼”、“原创”、“质朴”、“独特”以及“生发于事物的本质”等等诸多想法的获得也就变得轻而易举了。这种形式语言用圣·老子的话归纳如下：“大直若屈。大方无隅。大象无形。”²⁶ 讲求几何形体的西方古典建筑被人们看作是冰冷的、僵硬的、不自然的，因此对它而言，曲线有可能会制造冲突。同样的情况，中国的园林却让老子的话得到了落实——以苏州园林为例，其园林的形态都是效法自然而形成的。在18世纪的欧洲，特别是英国，以契斯威克和布伦海姆为例，自然决定了景观园林的发展方向。在德国也有类似的例子，诸如位于德绍市（1778年，歌德发现这里“简直就像飘浮的梦境一般”）附近的沃里茨城堡之外的园林，以及当今诺伊施市郊的“赫姆布洛依岛”等等。在诺伊施，雕塑般挺立的建筑与近乎放纵无束的自然之间彼此发生着竞争。

不对称的建筑

对于这些新设计的园林而言，它们的美来自原生于自然的形式语汇。正如前面提到的那样，这种美的获得与放弃对称原则和完美的几何造型是分不开的。当这一原则应用到建筑中，或者应用在混凝土上时，就会得到一个混乱的、令人困惑的、而又让人印象深刻的结果——以建于1955年的勒·柯布西耶的朗香教堂为例：这里没有起主导作用的直线和直角；墙体、窗洞和屋顶的组织及布局都与传统发生了决裂；室外空间的构图是不对称的；室内外之间也被赋予了新的功

25 Chuan Wen Sun, *ibid.*, p. 103ff.

26 Wilhelm Richard, *Laotse*, *ibid.*, chapter 41.

minate to architectural form; artificial ideas domesticate the wildness of nature. On the other hand, efforts to include nature in the building – and the building in nature – focus our attention towards nature's free, undulating and flowing form-language; associations such as "freedom", "vivacious", "original", "simple", "untouched", or "arisen from the essence of things" are then easily made. This form-language is characterized by the wise Lao-tse as follows: "The great straight line must appear curved. The great rectangle has no corners. The great image has no form."²⁶ The curved line can become a kind of contradiction to geometrical-classical architecture, which is perceived as cold, rigid and unnatural. Equally, Chinese gardens have, so to speak, transformed Lao-tse's words into images – in Soochow for example, the forms of which unfold according to the forces of nature. In the Europe of the 18th century, and mainly in England, (at Chiswick and Blenheim for example), such forces have determined the development of the landscape garden. Similar examples can be found in Germany – the park surrounding Schloss Wörlitz, near Dessau (which, in 1778, Goethe found to be "like a quite dream-like image floating by"), or the present-day "island" of Hombrich, near Neuss, where sculpture-like free-standing buildings vie with a diverse and almost orgiastically rampant nature.

Asymmetric architecture

The beauty of these new garden designs has been achieved from the original form-language of nature. As already stated, this beauty went hand-in-hand with the cancellation both of the laws of symmetry and the geometrising beauty of form. When this basis returns to architecture and is applied to concrete, a confusing, puzzling and impressive solution will arise – Corbusier's pilgrimage church in Ronchamp, for instance, built in 1955: a lack of dominating straight lines and right angles; an allocation and organisation of walls, windows and roof that breaks with tradition; an asymmetric formation of interior space and a new functional link between interior and exterior – all combine to produce an intrinsic agility, an ever-changing existence within space that makes it difficult to discover standard forms of architecture in a work of art that, without much hesitation, can also be assigned to the realm of sculpture. Perhaps in postmodern architecture's much-quoted curves there is a similar move away from a (misunderstood?) cold-cubic modern that is apparently dictated by the slide rule.

能联系。所有这些共同造就了一种内在的活力，变化在空间的内部不断地发生着，对于这样一件无需过多考虑就可以划归于雕塑范畴的艺术品而言，要想看出它的基本建筑语汇是很困难的。

也许后现代建筑师大量使用的曲线也有同工之妙，它摒弃了现代建筑仿佛通过计算得出的冰冷的方盒子造型。

附录：中国人的理念

中国最古老的哲学思想认为（其基本思想受到了孔子和老子的影响，并由他们传播开去），所有存在于自然中的力都是由一对反作用力控制的：这就是“阴”（无）与“阳”（有）。不过这对反作用力之间并不矛盾，而是互为前提，互为补充；为了达到完美的和谐，两者相互依存，力求统一。

这样一来，物质与精神、观念与感受、人类与自然、有与无、有机与几何、好与坏、主观与客观等等，这种清晰明了的二元性——以西方教育体系为例，就不存在了；任何事都不是绝对的，而是相对的。有关反作用力之间协调统一的理论就是道（Tao）；它是世间万物所内在的，也是看不见、摸不着的规律，它是隐含在万物（creation）之中的创造意志（creative will）。

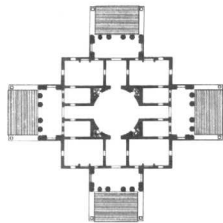
宇宙处于无穷无尽的变化之中，万事万物都在周而复始地地向其对立面转化。所谓“有生于无”，“有无相生”。²⁷任何建立起来的固定联系最终都被证明是毫无意义的。无论在何种情况下，我们认识现实的方法都应该是：既看到“事物本质”的这个方面，同时也要对其另一方面给予同等的重视。

基督教的观点是，上帝与人类之间是一种精神上的联系；用二元论思想来看就是，自然是物质的，是上帝给人类创造出来的。然而，中国人的观念则认为，自然就是天、地、人的三位一体：“人法地，地法天，天法道，道法自然。”（老子）²⁸

因此，建筑与自然也不是对立的；景观和建筑则是相互渗透的。密斯作为现代建筑运动中的“明星建筑师”，如是这般表述了他的设计原则：建筑不是环境中的一个“物体”（object），它也不是环境的附属，更不是“对抗自然的暴力”。自然是个大空间（太虚），在这之中，任何空间形态和空间特性均有存在的可能；有的只是室内与室外的差别。如果想让室内外产生联系，就可以让空间敞开，以最大限度地消解封闭感，或者采用框架结构体系。如果借助这种方法使得景观成为生活空间的一部分，那么自然与建筑之间的差别也就仅限于它们的尺度不同，以及是否带有顶盖了。²⁹



Palladio: Villa Rotonda
帕拉第奥：圆厅别墅



Ground floor plan
底层平面图

27 Wilhelm Richard, *Lao-tse*, ibid., chapter 10.

28 Wilhelm Richard, *Lao-tse*, ibid., chapter 25.

29 Chuan Wen Sun, *ibid.*, p. 41. 该论文的中文概念附录被写成了摘要。