



建筑以人为本：建筑学的整体—现象学方法之以色列案例研究

ARCHITECTURE IS MADE FOR PEOPLE: A HOLISTIC-PHENOMENOLOGICAL APPROACH TO ARCHITECTURE BY A CASE STUDY IN ISRAEL

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摘要：本文明确地阐释了理论和实践范畴的整体—现象学世界观。这种世界观作为一种具有整体性的准则，近年来一直位于科学话语探讨的前沿，像宇宙学、神经生物学、心理学、量子物理、脑科学。它可以联系到最近的复杂性学说，并且与佛教的基本教义紧密相关。本文将展示这种理论如何运作，以及源于它的设计过程（方法学）。这与传统方法有着根本的不同，本文将通过作者在以色列设计和建造的一系列项目加以说明，它们的设计和建造都与物质、文化和社会现实（地方精神）相联系。以色列的现状很特殊，显露着有异于东方和西方的独特气质。作者本人作为自19世纪起生活在萨法德加利利城的家族第7代后裔，也体现了这里的文化因素。

Abstract: This article presents here forms a clear interpretation given to the holistic-phenomenological worldview both in theory and practice. A worldview stands in recent years at the forefront of the scientific discourse as a whole in disciplines like cosmology, neurobiology, psychology, particle physics, brain sciences, and is linked to recent theories of complexity, as well as tightly related to the fundamentals of the Buddhist teachings. This article will demonstrate how this approach as well as the planning process (methodology) stemming from it, which is fundamentally different from conventional one implemented in a variety of projects designed and built by author in Israel, that in relation to the physical, cultural and social reality (the spirit of the place) they were planned and built on, an Israeli reality which reflects a unique interface between the orient and the west. A cultural interface author personally represent, has been a seventh generation descendent of a family living in the Galilee city of Safad (The city of the Kabbala) since the early 19th century.

在我们这个高科技时代，当今建筑设计的真正挑战是最大限度地开发内在潜能。尽管如此，今天有用的现代科技不应当以自身作为发展的目的或意义，而应该成为我们可以控制的工具，通过价值导向和道德的途径实现人与环境的和谐。我认为，建筑学的意图首先和最重要的是为人类建造一个人居环境。诚然，人的价值在现代社会已经不那么重要了，因而才出现了人与环境的疏离感。

建筑影响我们的生活，我们生活的物质环境的毁灭要经历漫长的过程，它们的存在实际上是对时间的考验。伟大的建筑、村落和神庙令人感到像“家”——我们总是试图回去的地方，所以它们是超越时间的纽带，触动我们心灵并能够建立一种深度的情感体验（图1）。

存在很多方式描述建筑的永恒特质，建筑传达着一种内在的精神体验。弗兰克·劳埃德·赖特称之为“带你超越语言的存在”。斯蒂芬·格拉伯曾引用克里斯托弗·亚历山大的话说：“有着精神价值的建筑是内心世界的图示，是内在精神的景象。”

无疑，伟大的永恒建筑（和艺术）自始至终随着社会演变，从文化和精神传统中吸取力量，深深地根植于它们所属的地方，但是同时，我们必须认识到，无论它们建于何时，置于何处，有何传统，也无论我们从属于哪种文化，来自何地，这些建筑都有着让我们建立深度情感体验和释放情感的能力。

一般来说，现代建筑（和艺术），特别是观念运动都在试图将自己与情感世界分离开，而建立设计进程与理念世界的联系，由此建立一种建筑与人的理性关系，摒弃任何情感因素。

基于克里斯托弗·亚历山大的基本构想，在人类建筑的背后存在着普遍的永恒代码对所有人都适用，而且

在美与舒适之中潜在着绝对真理反映出“内在模式”（口语研究的乔姆斯基术语），模式早已建构于我们的意识里。我的基本理论是改变环境感受，建造令人有“家”的感觉并愿意居住的场所和建筑，所需要的不是风格和时尚的改变，而是：

1. 将潜藏于我们思想和方法之下的机械论世界观转变为整体论世界观。

2. 应用规划的过程中，内在模式和场地现状（场所精神）将反映在我们建造的新的物质环境的构筑物之中。该方法能够令建筑物中的人们从灵魂深处产生共同的精神体验，无论他们来自何方，源于何种文化。

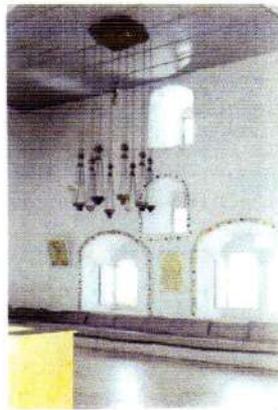
建筑学的整体方法——局部与整体的关系

与我们这个时代人和其所处环境的脱离有着显著的不同，在这个观念里，人是大自然的一部分，而非凌驾其上。较之导致将人从环境中抽离出来的设计过程，该方法使人感受到他身处的部分物质世界，强调机械—零碎的世界观和整体有机世界的差异。

这是两套不同的秩序。

当代建筑学（一般来说）背后的机械论世界观涉及城市、社区、街道、建筑和室内这些大环境的方方面面。这种世界观导致的结果，以城市规划为例，像巴西利亚、昌迪加尔、1960年代晚期、1970年代早期英格兰的新卫星城和1967年后耶路撒冷周围的新社区建筑，这些地方房屋与街道、街道与社区、社区与城市的布局脱节，令人产生分离和疏远的感觉。

在另一方面，整体有机的做法是将社会—物质环境视为一个系统的或动态的整体，其存在依赖于自身不断变化的各部分之间的相互关系。像在任何有机系统内，环境的各组成部分（对任何规模级别）有自己的独特性和力量，但始终是它所从属和补充的更大的整体的一部



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1a 特尔非，希腊：圆形神庙（4世纪）遗址/Delphi, Greece; The Tholos (4th century) left

1b 西安，中国：大雁塔（7—8世纪）/Xi'an-Fu, China; The Great Gandar Pagoda (7th—8th century);

1c 萨法德，以色列：约瑟夫·卡罗犹太教堂（16世纪）/Safad, Israel; Yosef Karo Synagogue (16th century)

2 不独立存在或无意义的局部，是构成整体的语境/The part has no existing or meaning but in relation to the context of the whole

分。此外，每一个部分的存在整个依赖于局部与整体的相互关系。非独立存在的或无意义的局部，是构成整体的语境（图2）。

这个相互依存和连续性的概念是所有佛教的基本教义。源起理论的教义有着广阔的影响。它基于一种认识，即一切的存在源于其他因素和条件，而不存在独立的自我。

既然采用了互相依存的概念，我就不能把城市设计、建筑设计、室内设计及景观设计作为独立的学科而回避其他。举例说明，我为特拉维夫城市历史核心区的音乐中心和图书馆所作的新建筑设计（图3a）将广场的建设和室内当作一个连续和动态系统（图3b）。统一的整体感——建筑内部整体包括与广场的关系和内部各规模级别的局部和整体的相互关系。

如果我们深入看看被建筑整体的美所蕴含的秘密。例如，建筑的入口门廊（图4），我们看到它的细部特征。建筑细部以礼堂（图5）为例，它不是室内设计符号的堆砌，也不是只为了它自己而装饰，而是层次分明的设计语汇中内在的经过组织的一部分。这里没有单独的礼堂，是拱形天花、椅子、灯具等的修建和存在构成了它。

此外，正如震颤派教徒指出，“漂亮的空间无不源于功能的需要”。^[1]

再比如，入口大堂（图6a）的构筑物的主要构造铁柱（图6b），柱子上连接梁的构件和其他部分从功能上讲截然不同，因此，采用了与众不同的形式（叶片）和颜色（金）。

同时，不管怎样，“纯粹功能主义”这个词，不能从语义上被当作现代主义所说的那个狭隘的词，并非只与建筑实体相关，而是应该也对建筑中使用者的精神体验起作用。

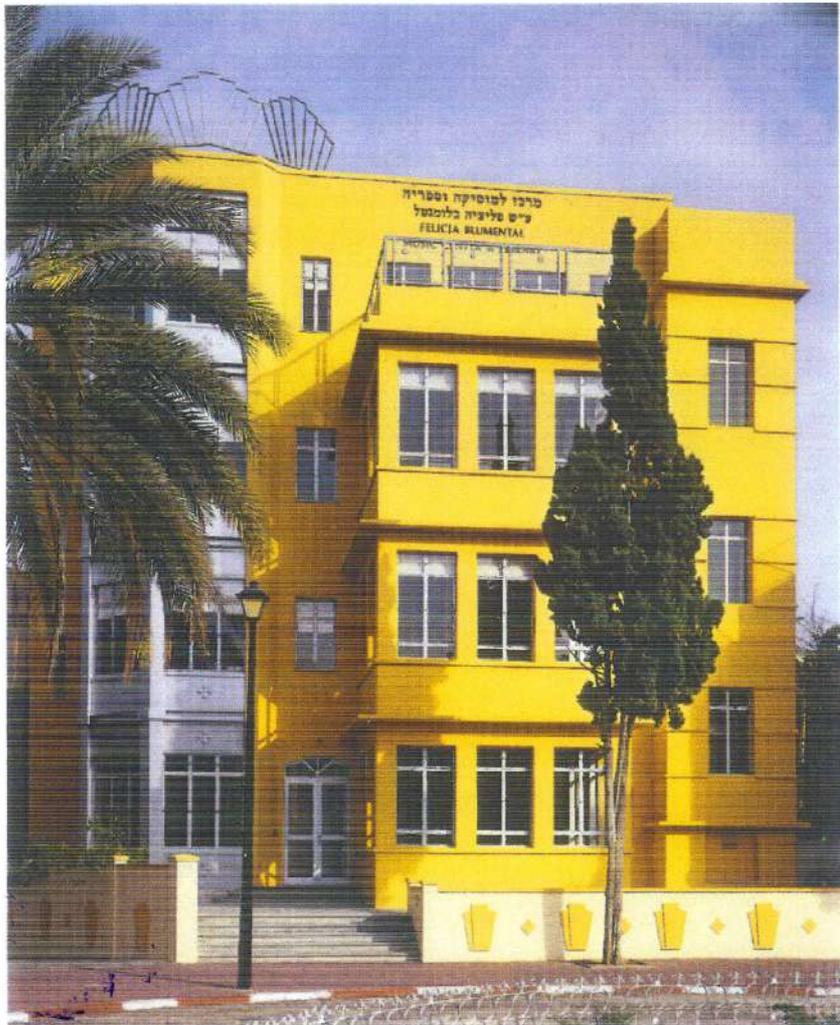
当然，这个特质与任何怀旧的感情或是对过去的向往无关，过去并不意味着美。无论过去是否出现过，今天仍可以产生这种美感。

空间模式

基于这样一种假设：美与和谐是关系到建筑物自身固有的几何形式的客观属性，而且这种情感来源于与现实密切相关。克里斯托弗·亚历山大所提出的问题是那些场所背后是否隐藏着对共同的事件形式，有着普遍的好感？

事实是，这些地方，像威尼斯的圣马可广场、锡耶纳的德坎普广场和尼泊尔的广场（图8），虽然形式不同，却都有着共同的形式模式，能引发相同的愉快的情绪体验，这导致了一种假说，在那些不同的表象背后，确实存在它们共有的东西。

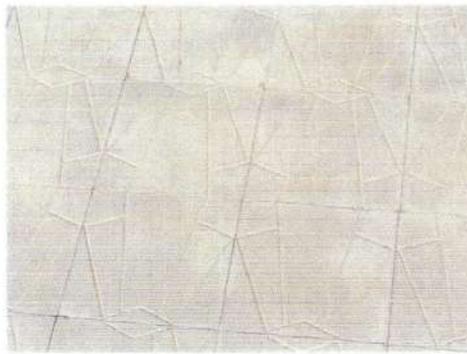
基本假设是，正如构成每一个物质的基本组成被称



3a, 3b 广场、建筑和室内是一个连续的系统。音乐中心和图书馆，特拉维夫。The square, the building and the interior are one continuous system. Music Center and Library, Tel-Aviv.



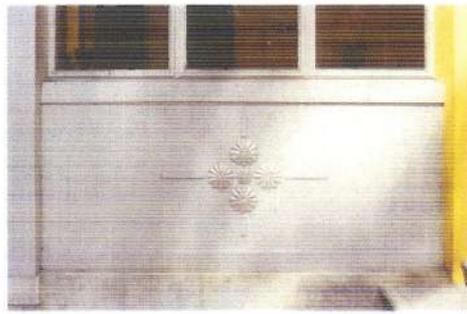
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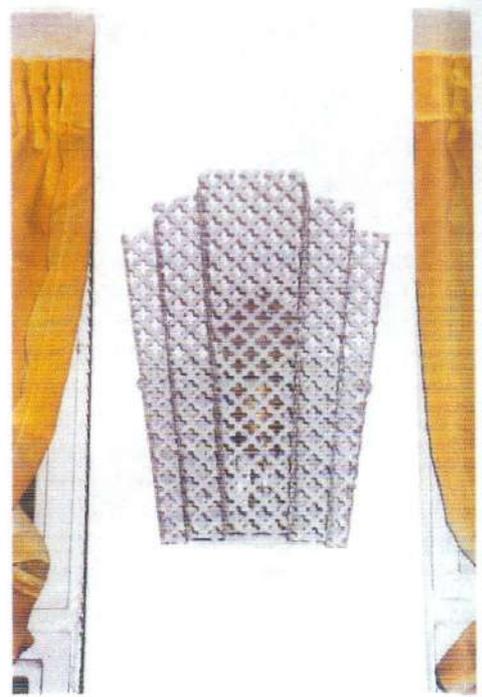
4b



4a



4c



5a

之为原子，构成人造环境的“原子”正是所谓的模式。每个模式都是在以多种多样的方式不断重复同样的结构原型，虽然此地与彼地的形式不同，而潜在的某种结构保持不变。

在《模式语言》中列出的模式构成了完整的语言体系。语言是会不断衍生发展的，但它的既定秩序则由其内在的固有模式决定，任何语种都有着自身的规则。如同两棵不同的树，虽然它们有着截然不同的形态甚至是前所未见的，我们仍然可以立刻辨认出这是一棵树。已有的解释是让我们辨认有机体系或人造物品的不是它们变换的形式表象，而是它们潜在的共同的模式。每种模式都是一种表达关系的方式，所以实际上任何物体的本质都可以被我们识别为局部与体系之间的一整套关系（图9）。

如果我们将这一理念用到建筑上，并举一个称之为“拱廊”的模式例子（图10a - 10c），无论是在设计老年服务中心（特拉维夫）、学校、社区图书馆（拉马特甘）以及在中央西班牙系犹太教堂（哈代拉），它们虽然在外观上不同，却有着共同的“上层建筑”，这使建筑与环境形成了一种柔性的关系，即在建筑和环绕它的空间之间确定了渐进的过渡。

因为任何规模级别的任何构造物都是由模式构成的，

这些模式产生了某种感觉，问题是它们背后到底是什么能创造出场所的舒适感和愉悦感？对此的解释是这些场所的物质构造是一种早已印在我们脑海里的模式的映像，该模式是人性最基本的部分，对全人类来说都是共同的，而现代建筑将这种代码残忍地割裂了（一般而言）。

规划是场所自发的

为了将场所和建筑作为环境的有机组成部分，为了让它们能够唤起我们深层的情感经验，它们应该是从其所建造的场地上“生长”出来的。

因此，不同于产生于办公室里的普通的规划设计，它们是强加于场地上的，我会认真仔细地根据当时的场地自身状态订出确定项目所有规划决策的模式清单。这个过程是完全由我以直接的方式感知“业已存在”的现实，无论是可见的还是隐藏（在场地中）的情绪。

最后完成的房屋设计实际上在为项目选定的抽象的模式语言与实际场地各异的活态现实之间建立了一种平衡的结构（图11）。经验告诉我，设计决策虽然有时在图面上显得不规则和奇怪，在现实（源自其中）中却能合情合理，反之亦然，一项设计似乎在图面上（画于其上）非常完美，在场地上却显得不明所以（图12）。

再以我设计的马阿甘迈克尔集体农庄新住宅区（位于山上，面对地中海，图13）。设计过程中的主要思路

是出于我希望能从每个滨水的景观点都看到海（图14），场地上的每户房子的位置彼此关联，因此要尽可能确保它们每一个有开敞视野的立面能对着海（图15），并决定每个窗口的位置，由此确定了整个场地的每个小地块的布置（图16）。

“集体农庄（kibbutz）”在以色列创建于20世纪早期，是具有社会、经济和物质结构的集体。

在创立之初，集体农庄的最高价值是平等的，在社区生活的大部分领域里转变为表面上的量的均等，而不是本质上的机会均等。这教条式的平等，抹煞自我认知和个人独特性，只是将个人当作集体的一部分。

然而，近年来，这种旧的平等观念在许多方面已经被改变了。

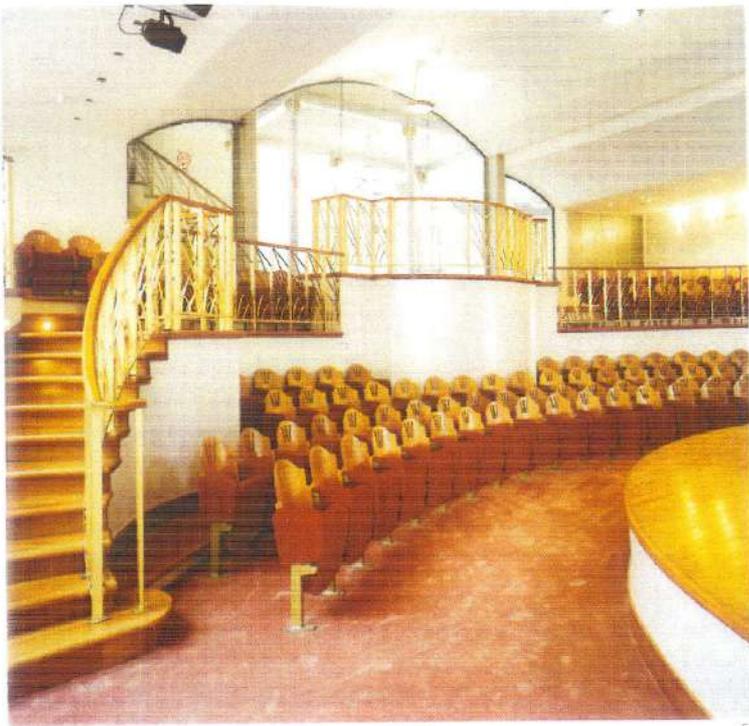
社会结构回归到核心家庭，在家抚养孩子，不再是在一个公用的房子里将孩子视为整个社区的共有财产。工资，以前的观念是，按照每个成员的需求而不是他们的贡献进行分配。现在已经不同了，工资的多少基于个人的贡献大小。

在集体农庄的住房问题上，也许是陈旧简单化的平等观念的最后堡垒，现在比以往任何时候都更有可能加以改变。

（以前）根据“平等”的概念，房屋被当作静态模

4 皇冠的形式（图4a），替换了栏杆、水墙（图4b）和物花形式（图4c）都是同一种图案的重复。主入口、音乐中心和图书馆、特拉维夫（The forms of the crown (Fig.4a), the railing wall, reliefs, the cement tile (Fig.4b) and the pattern on the steel panels (Fig.4c) are all echoes of one pattern, Main Entrance, Music Center and Library, Tel-Aviv.

5 天花板、玻璃墙、廊、椅和灯具之间的相似形式（图5a）出自它们所属并构成的共同的整体。音乐中心和图书馆、特拉维夫（The similarity in form between the ceiling, the glass wall, the gallery, the chairs and the lighting fixture (Fig.5a) stems from the common whole to which they belong and help to construct, Music Center and Library, Tel-Aviv.



5



6

型预先设定统一形状，武断地放在建筑场地上。所有的房屋并没有就任何环境因素有特别的对策，结果他们有着同样的平面和标高。因此，窗户正对果园的住户就比窗户正对奶牛棚的要有优势。这种做法创造了本质的不平等，房子虽然一样，但住户之间的机会却不平等。此外，这种教条做法的结果，显然是在全世界都取得了极大的发展，房子无论建在内盖夫的沙漠环境中或加利利丘陵环境中都完全一样。

我所采用的新模型有着根本的不同，这是将建筑平面从相互作用的抽象的设计模式逐渐发展起来的方法，设计模式脱胎于新的社会结构、集体农庄的地理位置及该场地不可预测的发展情况。当这些共同的模式，用在不同的场地条件，形成各具特色的房子，却有着同一种建筑语言（图17）。

在尤金·哈里格（Eugene Herrigel）的书《箭艺中的禅》（Herrigel, 1964年）中描述的精神状态是在创作过程中必须采取的，他写道：“拉弓和放箭对于弓箭手来说是独立的。双手放松如同成熟水果的表皮。弓箭手必须放开自己，唯一关注的事情就是无目的地拉弓。……在这种精神状态下，释放所有的情感，技艺就得到了锤炼。”

房子被设置成共用一个开放空间的小的组群。集体农庄的传统模式是让所有被称为“草坪”的开放空间共

用，建筑物随意分散其中，与此不同，（现在）这里有着次级道路穿行于房屋之间作为非正式的小道，划分了没有围栏的属于每个家庭的“私人”领域。这种“私人领土”的感觉出人意料地创造了一种新的现实情境，每个家庭都开始增加自己的花园（图18）。这个新的行为模式在传统方式里是无法发展的，那时共同的室外领域被当作每个人的财产，其实是无人拥有的财产。

墙壁都是白色涂料混合赭蓝色辅之以当地开采的砂岩丰富建筑细节。

在每家前面有一个自行车架，集体农庄范围内和只能穿靴子的泥泞地区，自行车是唯一的交通工具。这是集体农庄的一个突出象征。

如今，在一个非常僵化的社会框架内实施一个新的概念模型变得可行，由于集体农庄社区的现状有了翻天覆地的变化，在21世纪，这种变化是不可避免的。

维护和增进场所精神，意味着尊重自然。例如，在集体农庄的例子或创造一个有意义的当代新建筑与城市历史环境的对话，我曾尝试在特拉维夫中心毗邻城市中央粮食市场的历史地段设计一栋新的公寓楼和商店（可追溯至1930年代初，图19）。

相反，大部分当代的公寓楼，都创造了一个不可识别的统一的的环境，因而它们提供的不过是一个庇护所，



05_06 入口大厅、音乐中心和图书馆，特拉维夫/Entrance lobby, Music Center and Library, Tel-Aviv



在此，我们努力设计以便建筑能够具有某种人性并反映这一老区特色的友好气质（图 20）。

商店在首层前面对步行街，形成一个通向手工艺市场的延伸部分。

从街道到建筑的步行路，经过了一系列彼此相对的过渡地区，并渐渐融入住户家中。入口处半私密的花园沿着建筑边缘，经过一个可见的红色金属大门通向人行道。主入口大门两侧栽种着具有装饰作用的橘树。大门引导人们面对宽敞大厅，通向建筑每一层的大楼梯。高高的窗户使得花园里的景观能够照亮室内空间（图 21）。

通过连接和分离空间逐步过渡的模式从公共街道发展到私人建筑，并在公寓楼内部重复使用。入口大厅逐渐引导人们从公寓大厅的主入口大门到公寓生活区域（图 22）。

根据其在大楼内的具体位置，每套公寓的设计略有不同，以便能够在街道及相邻的院落之间形成互相的保护作用。在屋顶层有屋顶平台，能够看到远处宏伟的特拉维夫海景（图 23a - 23b）。

阳台、“法式窗”和很高的窗面向街道增强了持续不断的真正的内外空间的对话（图 24）。

结语

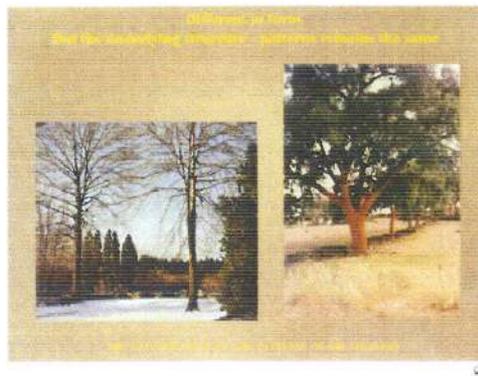
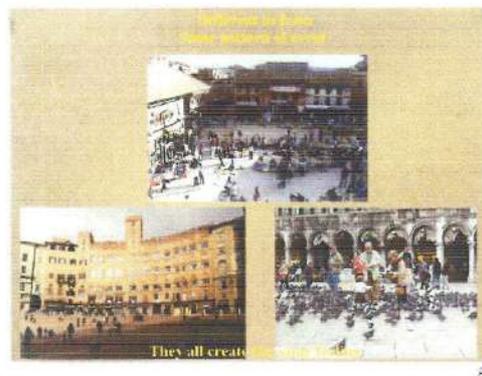
当我开始撰写我的新书时^[1]，很明确的是不论设计公共广场、一栋建筑、一把椅子抑或一本书，除却其复杂性上规模的差异，它们在本质上对于我是相同的。使建筑物或其他人造物成为经典的关键在于其所激起的情感体验，而这也正是一本书得以经久不衰的原因。

我希望通过我的作品和我的书尽可能地尝试找到我们全人类共同的需求，跨文化的内在编码以及和谐地连接它们的方式，并且提供一种设计思路，能够从根本上反映我们做设计所遇到的各种文化或社会团体的特性和每块场地自身的独特性。我将提供一些东西有助于摆脱现在那些在设计过程中掺杂其他动机和自我膨胀的人们所持的设计概念与方法，那是对我们生存的物质与人类环境的真正威胁。□

注释：

[1] 震颤派 / Shakers 是一个宗教团体，1747 年成立于英国，后在美国得以发展。震颤派深信“优美就是实用”，“美观以实用为基础”，“能完全符合设计目的的任何事物都可以称之为完美的事物”和“每种力量发展成一种形式”的理念，尤其是最后一条，是建筑大师沙利文后来大量引用的“形式遵循功能”的口号。这也可以认为是 100 多年的现代主义设计理论的雏形。

[2] 《创造的作用和场所的灵魂。建筑学的整体—现象学方法》，Edition Axel Menges 出版社，已经被提名为 2007 年度 RIBA 国际建筑图书大奖候选人。



7 开放的宽敞楼梯通向各楼层，有一种自成的空间感，音乐中心和图书馆。特拉维夫 / The open spacious staircase opens onto the floor, having a sense of a place by itself, Music Center and Library, Tel-Aviv

8 威尼斯的圣马可广场，佛罗伦萨的德坎普广场和在纳波利的广场 / Piazza San Marco in Venice, Piazza De Campo in Siena and the square in Napoli

9 形式不同但潜在结构是一致的——模式保持不变 / Different in form but the underlying structure - patterns remains the same

The real challenge of current architectural practice is to make the best use of the potential inherent in our modern technological age. Nevertheless modern technology available today should not be conceived as an aim or a value in itself, but as a tool used by us in a controlled, value-oriented and moral way for attaining a human and friendly environment. The purpose of architecture, as I see it, is first and foremost to create a human environment for human beings. Yet, modern society has lost the value of man and thus created a feeling of alienation between man and the environment.

As buildings affect our lives and the fate of the physical environment in which we live over the course of many years, therefore their real test is the test of time. The great buildings, villages and temples in which man feels 'at home' — the places we always want to return to, thus can be considered of timeless relevance are the ones that touch our hearts and have the power to create a very deep emotional experience. (Fig. 01)

There are different ways to describe buildings that have this timeless quality, buildings that convey an inherent spiritual experience. Frank Lloyd Wright called them "the ones which take you beyond words". Quoted by Stephen Grabow, Christopher Alexander says: "The buildings that have spiritual value are a diagram of the inner universe, or the picture of the inner soul."

There is no doubt that the great timeless architecture (and art) throughout history evolved in societies that drew their strength from their cultural and spiritual traditions, all deeply rooted from the places they belonged to, but at the same time we do realize they all have the capacity to create deep emotional experience and release feelings in us no matter from what period, place or tradition they are, and no matter from which culture or place we belong to. So in this sense the quality they possess cross cultures.

Contemporary architecture (and art) as a whole and the conceptual movement in particular sought to dissociate themselves from the world of emotions and connect the design process to the world of ideas, thus creating a rational relation between building and man,



10a



10b

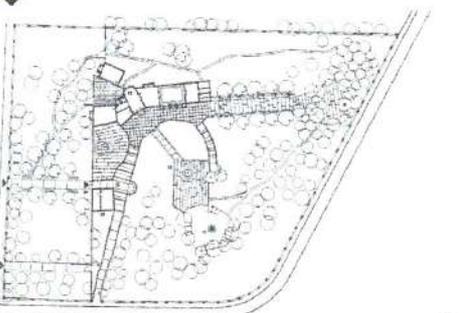
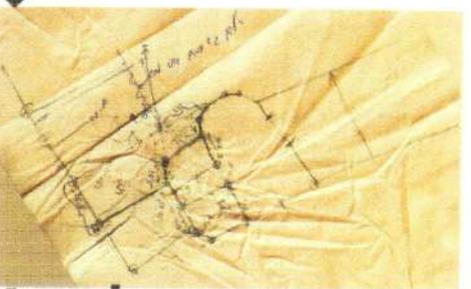
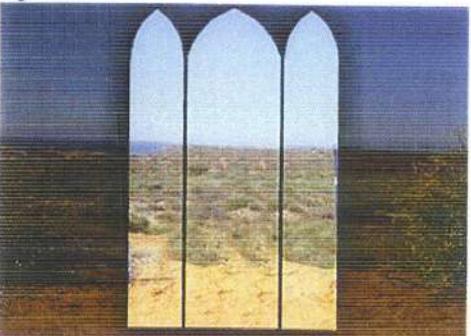


10c

10a Onei Shem 社区和学校图书馆 / Onei Shem community and school library, Ramat-Gan

10b 老年服务中心 / Senior Citizens Day Center, Tel-Aviv

10c 中央西班牙系犹太教堂 / The Maimon des Central Sephardic Synagogue, Hadera



devoid of any emotion.

Based on Christopher Alexander's basic assumption that behind human architecture there are universal and eternal codes common to us all as human beings, and that there is absolute truth underlying beauty and comfort that reflect the 'innate patterns' (a concept suggested by Chomsky's terminology in the spoken language) which are already structured in our mind, my basic argument here is that in order to change the feeling of the environment and create places and buildings we really feel 'at home' and want to live in, what is needed is not a change of style or fashion but

1. A transformation of our mechanistic worldview underlying current thought and approaches to the holistic one.

2. Application of a planning process by which these innate patterns and the reality of the site (the spirit of the place) will be reflected in the structure of the new physical environment we create. A methodology which has the capacity to generate that common spiritual experience people undergo in buildings endowed with soul, no matter where or from what culture they come from.

A Holistic Approach to Architecture

- The Relations Between Parts and the Whole

The dissociation created in our time between man and his environment is a clear expression of the change that occurred in the concept that man is part of nature and not superior to it. Comparing planning processes which resulted in dissociating man from his environment to planning processes that make him feel part of the physical world he lives in, emphasizes the difference between the mechanistic-fragmentary worldview and the holistic-organic one.

These are two different sets of orders.

The mechanistic worldview underlying contemporary architecture (in general) regards the city, the neighborhood, the street, the building and the interior as autonomous fragments of the environment. That worldview resulted for example in the planning of cities like Brasilia, Chandigarh, the satellite new towns built in England at late 1960s-early 1970s and the new neighborhoods built around

Jerusalem after 1967, where the structured disconnection between the house and the street, the street and the neighborhood, the neighborhood and the city as a whole arouses a feeling of detachment and alienation.

The holistic-organic approach on the other hand regards the socio-physical environment as a system or a dynamic whole, the existence of which depends on the proper ever-changing interrelations among its parts. Like in any organic system, each element of the environment (on any level of scale) has its own uniqueness and power, but always acts as part of a larger entity to which it belongs and which it complements. Moreover, the existence of each part within the whole depends on the interrelations between that part and the whole. The part has no existing or meaning but in relation to the context of the whole (Fig.02).

This concept of interdependence and continuity is the foundation of all Buddhist teaching. The teaching of dependent arising has vast implications. It is based on the understanding that everything comes into existence in dependence on other factors and conditions, and thus contains no presentation of an independent self.

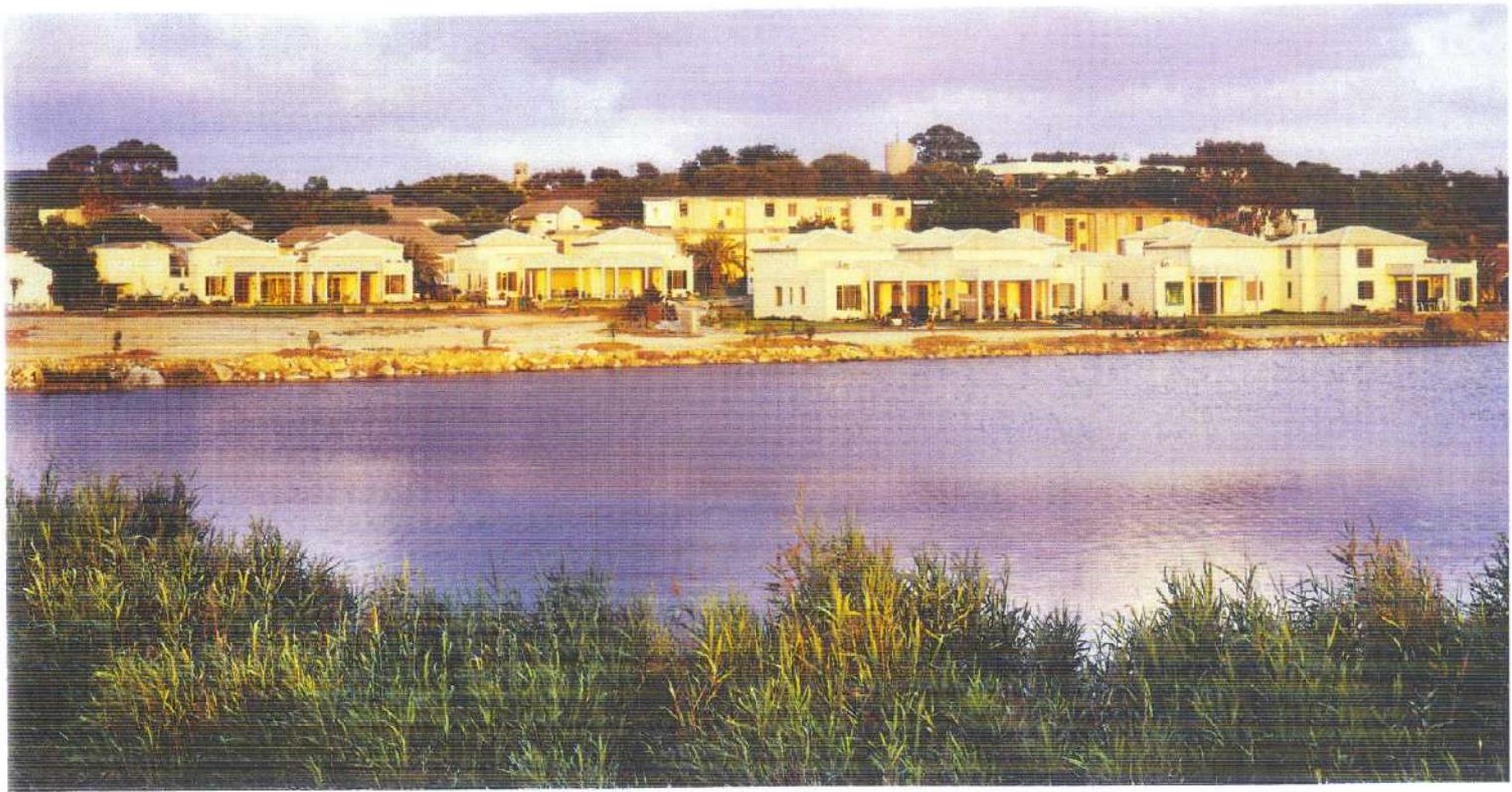
Having adopted this concept of interdependence I cannot regard urban design, architecture, interior design and landscape design as independent disciplines removed from each other, but as illustrated for example in the new building I designed for the music center and library at the historic heart of the city of Tel-Aviv (Fig. 03) where the square the building and the interior were regarded as a one continuous and dynamic system (Fig.03a). The overall feeling of unity - inner wholeness of the building both in relation to the square and internally stems from the proper interrelations among the parts and the whole, at any level of scale.

If we go deeper and look at the secret enfolded in the beauty of a building as a whole, taking for example the entrance porch to the building (Fig.04) we see that it lies obviously in the nature of its details.

But the details of the building, taking for example the Auditorium (Fig.05) are not perceived as a

11 在现场将建筑意向具象化形成设计决策 / Planning decisions taken on the site, materialize in the building itself

12 最终置于场地上的“图示”（木桩平面）是经过仔细推敲的，并由测绘人员记录，形成建筑平面 / The final "layout" (stakes plan) that emerges on the site is measured and recorded by a surveyor, becoming later the plan of the building itself



collection of designed fragments related to the realm of interior design, or as an ornament for its own sake but as an inherent and structured part of one hierarchical language. There is no auditorium but for the arched ceiling, the chairs, the lighting fixtures and so on which construct it and for whose existence it is responsible.

Moreover, as was noted by the Shakers "there is no room for beautiful forms that do not flow from a functional need."

If we take for example the capital of the construction iron column (Fig.06a) looking at the entrance lobby of the building (Fig.06), this part which connects it to the beam is functionally different from the other parts of the column and therefore given a different form (leaves) and color (gold) from the rest.

At the same time however the term "pure

functionalism" is not perceived here as was by the modernists in the narrow sense of the word semantically connected only to the physical body of the building, but also to the spiritual experience of the user in a building.

This quality of course has nothing to do with any nostalgic feelings or yearning to the past, the past has no monopoly on beauty. It happened in the past and it did not happen then and it can of course happen today.

The Patterns of space

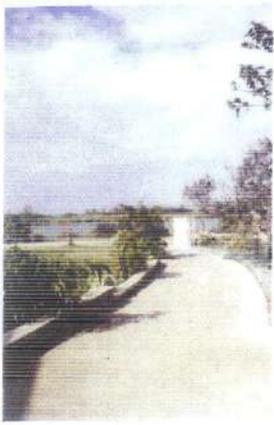
Based on the assumption that beauty and harmony are objective properties related to the geometrical properties inherent in the structure itself, and that the source of the feelings have to do with facts, the question that was raised by Christopher Alexander was what lies behind those places that share a common pattern of events and have this common good feeling?

The fact that places for example like Piazza Marco in Venice, Piazza De Campo in Siena and square in Nepal (Fig.08) although different in form they all share a common pattern of events and create the same emotional pleasant experience that give rise to the hypothesis that beyond what appears different, there is something else, common to them all.

The basic assumption was that just as every substance has a basic component called an atom, man-made environment consists of "atoms" called patterns. Each pattern is an archetype of a structure that repeats itself in an infinite variety, and although the form varies from place to place, there is an underlying structure that remains the same.

These patterns as listed in the book 'A Pattern Language' constitute a system that generates an order language. The language is a generative one and

13 新住宅区，马阿甘迈克尔集体农庄 / New residential neighborhood, Kibbutz Maagan Michael



order by which the patterns appear in the language is determined like in any language by the rules of the language itself. If we take for example 2 different trees, we realize that although having a different form and that we might have never seen before, we immediately identify it as a tree. The explanation given to that is that what makes us identify any organic system or artifact is not its formal appearance which is changing but its underlying patterns which always remains the same. As each pattern is a pattern of relationship, the essence of any object that is identified by us is in fact the set of relationship among the parts within that system(Fig. 09).

If we translate that to architecture and take for example a pattern called "Arcade"(Fig.10abc) one of which I used for example both in the design of a Senior Citizens Day Center (Tel-Aviv), a School and Community Library (Ramat Gan) and in the Central Sephardic Synagogue (Hadera) although different in appearance there is one superstructure common to them all, that which is responsible for the soft relationship between the building and its outdoors, that which defines the gradual transition between a building and the space around it.

Since any structure on any level of scale consists of patterns that produce a certain kind of feeling, the relevant question was what lies behind those patterns that have the capacity to create comfort and good feeling in a place? The explanation to that was that the physical structure of those places is a reflection of patterns which are already printed in our mind, very basic to the human nature and thus common to us all as human beings. Codes have been brutally ignored (in general) by contemporary architecture.

Planning process taking place on the Site Itself

In order to create places and buildings that are organic part of their environment and having the capacity to arouse in us a deep emotional experience, they must grow from the place they are built on.

So unlike common planning process that takes place in the office and then later imposed on the site, once I have set a list of patterns for the project all planning decisions are taken literally and currently on the site itself. A process by which I fully sense in an immediate way the reality which is 'already there' either visible or still in a hidden state.

The plan of the building that is finally created is actually a structure of balance between the abstract

pattern language chosen for the project and the living reality of the actual site, a reality that differs from site to site(Fig.11). Experience has taught me that decisions that sometimes appear irregular and strange on paper often make sense in reality (where it comes from), and vice versa, a plan that appears perfect on paper (where it was created) does not make sense on the site(Fig.12).

In taking for example the new Residential Neighborhood designed by me in Kibbutz Ma'agan Michael (situated on a hill that faces the Mediterranean Sea) (Fig.13), each planning decision, from the course of the main path that was dictated by my wish to see the water from every spot along it (Fig.14), to the positioning of each house on the site in relation to the others so as to ensure an open view to the sea (Fig.15), and unto the location of each window, was taken on the site of each plot(Fig.16).

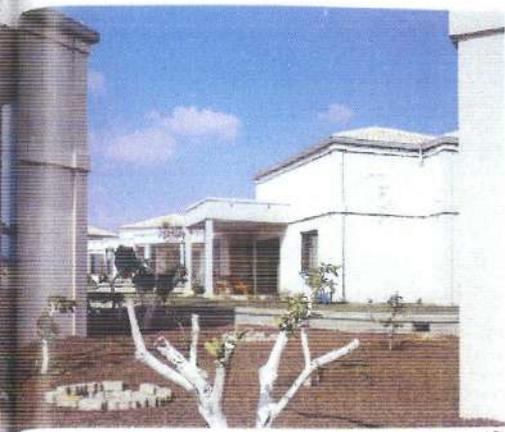
The social, economic and physical structure of the collective known as a 'kibbutz' was founded in Israel in the early 20th century.

Its uppermost value since its very beginning was equality, translated in most realms of community life not as equality of opportunities, in its qualitative

14 - 16 马阿甘迈克尔集体农庄 / Kibbutz Ma'agan Michael

17 以同样的模式用在不同场地条件下创造不同的房子,它们有着同一种建筑语言 / 马阿甘迈克尔集体农庄 / The same patterns used in different site conditions created different houses sharing one architectural language / Kibbutz Ma'agan Michael

18a - 18c 私人花园 / Private garden



18b



18c

sense, but rather in its quantitative sense, as formal uniformity. This dogmatic equality obliterated the self-identity and uniqueness of the individual and saw him only as part of the collective.

In recent years, however, this old conception of equality has been redefined in many respects.

The social structure reverted back to the nuclear family, with children raised at home and no longer in a communal house where they were regarded as the possession of the community as a whole. Wages, previously based on the notion that every member contributed according to his or her own ability, but was supported according to his or her needs, have now become differential, based on one's contribution.

Housing in the kibbutz is perhaps the last fortress of the old and simplistic conception of equality, a conception that now more than ever can change.

According to this conception, houses are regarded as static models of predetermined uniform shape, arbitrarily positioned on the building site. All houses with no regard to any environmental factors on any specific plot resulted in having all identical plan and elevations. Thus a tenant whose window happens to face the orchard has the advantage on the one whose

window faces the cow shed. This approach created a qualitative inequality between the houses and inequality of opportunities among the tenants. Moreover, the outcome of this dogmatic approach which is apparently adopted in most large scale developments all over the world was that houses built in the desert environment of the Negev or the hilly Galilean environment were exactly the same.

The new model implemented by me was fundamentally different. This was a process whereby the plan of the buildings develops gradually from the interaction of the abstract planning patterns that grew out of the new social structure and geographical location of the kibbutz and the unpredictable developing situation on the site. When these common patterns were used in different site conditions, a

variety of houses emerged, sharing one architectural language (Fig.17).

In his book *Zen in the Art of Archery* (Herrigel 1964) Eugene Herrigel describes the state of mind which the process of creation must take place, noting "Drawing the bow and loosing the shot happen independently of the archer. The hands must open like the skin of a ripe fruit. The archer must let himself go, to the point that the only thing that is left of him is a purposeless tension... At this state of mind, being released from all attachments, art should be practiced".

The houses were arranged in small clusters sharing a communal open space. Unlike the traditional pattern in the kibbutz, where all open spaces, called 'the lawn' were communal and the buildings were



19



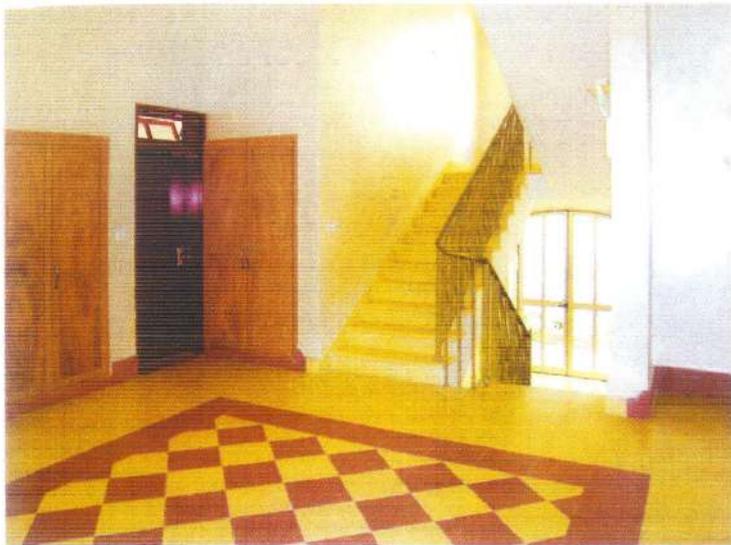
20a



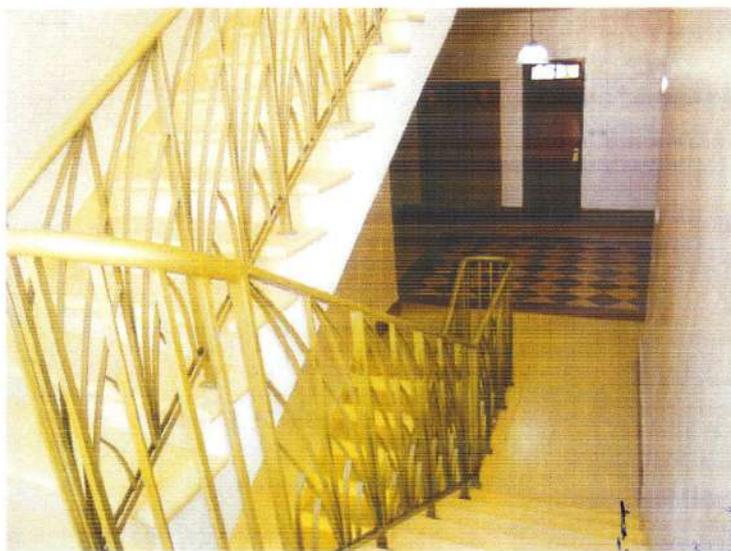
19 现存情况—友好的感觉 /The existing quarter—a friendly feeling

20a 新公寓大楼—特拉维夫 /New Apartment building, Tel-Aviv

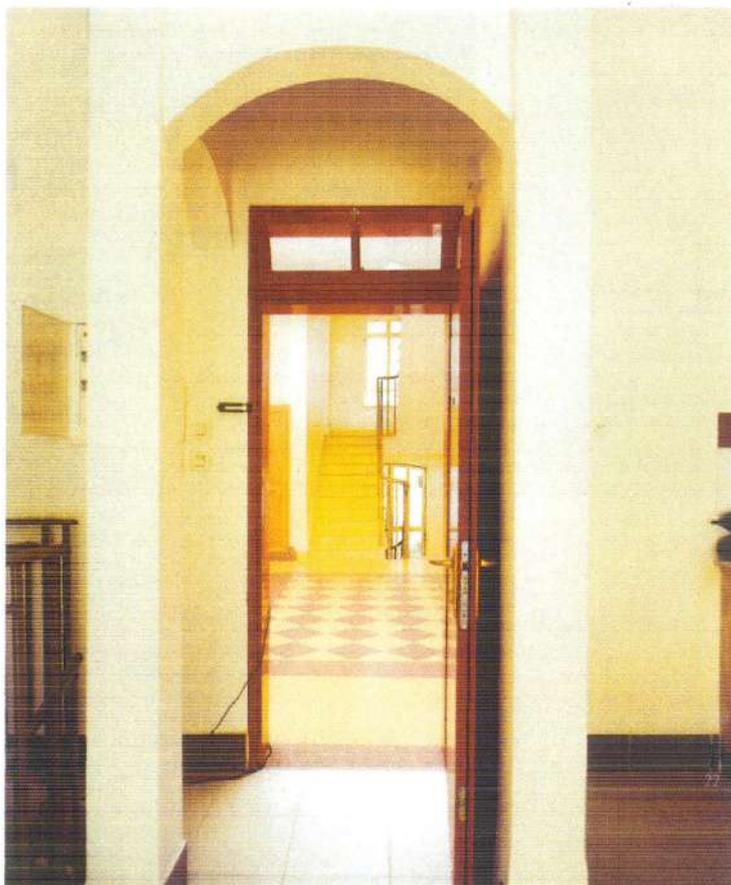
20b 首层的金色将它与上层分开，屋顶的颜色是最浅的 /The golden color of the ground floor distinguishes it from the upper floors. The roof floor is the lightest in color



21a



21b



dispersed arbitrarily in between, here the secondary paths running between the houses defined in a non-formal way, with no fences, the "private" zone of each family. This sense of "private territory" unexpectedly created a new reality in which each family started to grow its own garden(Fig.18). This new pattern of behavior could not have developed in the traditional model, where the common outdoor areas were planned as the property of everyone, and therefore of no one.

The walls are all whitewashed light blue complemented by regionally quarried sandstone characterizing the construction details.

In front of each house there is a bicycle rack, the only means of transport allowed within the boundaries of the kibbutz and a place for muddy boots, a prominent symbol of the kibbutz.

The implementation of a conceptually new model in a very rigid social framework became possible now, as a result of an overall change in the reality of the kibbutz communities, a change that was inevitable in the twenty-first century.

Preserving and enhancing the spirit of a place can mean respecting nature such as in the case of the Kibbutz or creating a meaningful dialogue between a new contemporary building and a historic urban environment, that I have tried to achieve in the design of a new apartment building and shops built at the heart of Tel Aviv's historic quarter (dates back to the early thirties of the 20th century) in adjacent to the city's central food market (Fig.19).

In contrast to most contemporary apartment buildings, of which create an anonymous and uniform environment thus providing not more than a shelter, here an effort was made to design a building with the kind of human and friendly spirit that characterizes this old quarter (Fig.20).

The shops in the front of the ground floor open onto the pedestrian street, forming an extension to the arts and crafts fair held there.

The walk from the street to the building is via a sequence of transition areas that open onto each other and bring the residents home gradually. The entrance to the semi-private garden alongside the

21a 空间感觉来自于颜色、材料和光的相互关系。新公寓大楼，特拉维夫/Th feeling of the space stems from the interrelations between the colors, the materials and the light. New Apartment building, Tel-Aviv

21b, 21c 新公寓大楼，特拉维夫/New Apartment building, Tel-Aviv
22 新公寓大楼，特拉维夫/New Apartment building, Tel-Aviv



23a



23b

building is via a visible red metal gate that opens from the sidewalk. The orange trees planted along the path adorn the building's main entrance door. That entrance door leads to a spacious staircase, which opens onto a spacious lobby on each floor of the building. High windows offering a view to the garden illuminate that space(Fig.21).

The pattern of gradual transition from the public street to the private building by spaces that connect and separate them is repeated inside the apartments. An entrance hall leads gradually from the main entrance door at the lobby of the apartment to the living areas (Fig.22).

Each apartment was designed slightly differently, according to its specific location in the building, so that it interlocks either with the street or the garden next to it. Those at the roof level have roof terraces that offer a magnificent view of the sea of Tel-Aviv at the distance(Fig.23ab).

The balconies, the 'French windows' and the very high windows facing the street enhance the ongoing live dialogue between them(Fig.24).

Conclusion

When I started to work on my book, it was clear to me that designing a public square, a building, a chair or a book, is by essence the same. The only difference is of course in its complexity and the level of scale. What makes a building or any artifact to be of timeless relevance is what makes a book to have long life shelf, and that is the emotional experience it provokes.

I hope that by presenting in my work and my book accordingly an approach which tries both to identify the needs common to us all as human beings, codes that cross cultures and link them together in harmony, and by applying a planning process which structurally responds to the identity of each cultural and social group we design for, and to the uniqueness of each site, I will contribute something towards replacing current conceptions and approaches whereby other motives and egotistical ambitions of people involved in the planning process create the kind of architecture that forms a real threat to the physical and human environment we live in. □



23a, 23b 通向屋顶平台的主卧室，能够看到海景 新公寓大楼，特拉维夫 / The master bedroom opens to a roof terrace that offers a view to the sea New Apartment building, Tel-Aviv

24 阳台有助于增强私人空间与公共空间之间不断的真正的对话 / The balcony helps to enhance the ongoing live dialogue between the private and the public domain