

《Encounters - Archite》

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内容概要

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精彩短评

1、IntroArch的第一篇阅读。貌似是综合了之后很多characteristic reading的points

1、ARCH 150的阅读材料，仅作摘录，供分享。Architecture threatened by instrumentalization and aestheticization; Architecture is not only to provide physical shelter, facilitate action and stimulate sensory pleasure; buildings are mental projections, and are externalizations of imagination, memory and human conceptual capacities. "Man-made structures 'tame' the world for human habitation and understanding." Gaston Bachelard, "Our house is our corner of the world...it is our first universe, a real cosmos in every sense of the word." Opposing Heideggerian "thrown into the world" view, he argues that we are born in the "cradle of the house". Architects articulate the encounter of the world and the human mind as painters and writers do. An authentic architectural metaphor is a highly abstracted and condensed entity fusing the multiplicity of human experiences into a singular image through which people are able to communicate the complex experience of being human. Andrei Tarkovsky, "The image is not a certain meaning, expressed by the director, but an entire world reflected as in a drop of water." Architectural metaphors are frequently used in other art forms to describe their work as can be understood spatially and structurally. Henry James likens the writer to a craftsman building a "house of fiction" with a "thousand windows". The current phase of industrial culture is frequently characterized as the "culture of images". There are images that deliberately focus our attention to an object or message or hypnotically dull the senses and weaken our sense of self, yet poetic images open up a stream of association, strengthen our existential experience and sensitize the boundary between ourselves and the world. An architectural metaphor is both an abstraction and condensation of the world; it is an interpretation and concretization of the order of the world. Architecture humanizes the world by giving it a human measure and horizon. Architectural structures give measure to the frightening infinity and homogeneity of both space and time. Karsten Harries, "Architecture helps to replace meaningless reality with a theatrically or rather architecturally transformed reality..." The essential dimension in the art of architecture: as opposed to other art forms, architecture takes place in the real world of life, in the actual theater of life. Its ethical task is to be supportive of life and to enhance our existential experience by providing life with a specific horizon of meaning. Deep architectural experiences are actions instead of objects. Noel Arnaud, "I am the space where I am." There exist a vivid unconscious identification, resonance and correspondence between our images of the house and our own body with its sense organs and metabolic functions. I place myself in the space and the space settles in me. A moving and soothing architectural experience arises from images concealed in our very historicity as biological and cultural beings (running in the childhood house like blood does in veins, dreaming about the cave for primitive humans...). Architectural metaphors, as poetic images, have their mental impact through emotional and embodied channels before they are understood by intellect; or metaphors may not be understood at all, yet move us deeply. Architectural images do not project specific meanings, but elicit certain experiences, feelings and sociations. The primal architectural images are: floor, roof, wall, door, window, hearth, staircase, bed, table and bath. The categories that are usually used as foundational in analyzing architecture such as space, light, structure, scale, or materiality are all experiences articulated by architecture, yet of a composite nature; they arise as interactions of the primal images existing outside and independently of the realm of architecture. Architectural images can be most clearly identified in the house, the human dwelling. Eyes and windows: Dim light stimulates dreaming and imagination. A window with a view has been given specific meaning. People dream with closed-eyes, and a room for dreaming has to be shaded by curtains or closed with shutters. A door is simultaneously a sign to halt and an invitation. Opening a door the an intimate encounter between the house and the body. The automated glass doors make entry physically convenient, but strip the act of all existential meaning. Excessive convenience and functionalization dilute meaning. Bachelard, "How concrete everything becomes in the world of the spirit when an object, a mere door, can give images of hesitation, temptation, desire, security, welcome and respect." The dilution of architectural images are too common in the modern world (see original text). Tradition is the accumulation of conventions.

章节试读

1、《Encounters - Architectural Essays 奇遇》的笔记-第9页

I suppose everyone has competing and conflicting qualities in one's character, some of them conscious intentions, others unconscious reactions. Any artistic discipline consists of both instrumental and existential realms, the first being connected with conceptual knowledge and professional skills, the other with a sense of lived culture and life.

I see the dialectics of practice and theory in architecture in a similar way. A grasp of the historical, theoretical, and conceptual fields of architecture simply provides you with a kind of intellectual map, but it doesn't make you any better as a designer; design arises from lived and embodied reactions. In order not to drain the mental tension necessary for design work, one needs to keep theoretical thought and design work in different parts of one's mind. Teaching, for me, is primarily a matter of trying to open perspectives and views into the phenomenon of architecture. However, the phenomenon has to be seen and experienced, and eventually, understood by the student.

2、《Encounters - Architectural Essays 奇遇》的笔记-第18页

Paradoxically, I have grown increasingly skeptical about architectural theory; here my doubt reflects the late attitudes of both Aalto and Blomstedt. I have come to understand that artistic and architectural quality derives from unique and personal poetic encounters rather than from theories. The phenomenological approach appeals to me bcz of its intellectual innocence and its essence as an anti-theory. I wish I had been drawn to this line of thought decades earlier, although I probably would not have been ready for it.

At a younger age, one seems to need rationalized explanations almost as intellectual crutches, whereas age and experience prepare one to accept uncertainty and undefinability. I have grown increasingly suspicious of persons who are sure of themselves and their work; in my own thinking, the realm of uncertainty constantly expands.

3、《Encounters - Architectural Essays 奇遇》的笔记-第19页

As a consequence of the shifting of my intellectual interests, my view of architecture has altered from a visual and formal focus to a multi-sensory, existential, and experiential understanding. I see this development as a rather consistent deepening of perspective and insight, as well as a strengthening of my personal encounter with architecture, as opposed to any given theoretical or dogmatic stance.

In retrospect, I feel that the development of my thinking has been rather logical and inevitable; the shifts and slants are part of that very logic. I am a bit surprised to make this observation, as my writings on architecture have evolved as responses to externally given situations and impulses, rather than through a deliberate theoretical conception or project.

4、《Encounters - Architectural Essays 奇遇》的笔记-第19页

For me, the current course of Western culture - towards a surreal cult of materialism and consumption, temporary fashion and image - poses another moral imperative. The task of the artist and architect is to resist these forces, to prevent the erosion of value and meaning. As Italo Calvino saw the task of literature, so too I see the task of architecture: as the defense of the authenticity of human experience.

5、《Encounters - Architectural Essays 奇遇》的笔记-第18页

Paradoxically, I have grown increasingly skeptical about architectural theory; here my doubt reflects the late attitudes of both Aalto and Blomstedt. I have come to understand that artistic and architectural quality derives from unique and personal poetic encounters rather than from theories. The phenomenological approach appeals to me because of its intellectual innocence and its essence as an anti-theory. I wish I had been drawn to this line of thought decades earlier, although I probably would not have been ready for it. At a younger age, one seems to need rationalized explanations almost as intellectual crutches, whereas age and experience prepare one to accept uncertainty and undefinability. I have grown increasingly suspicious of persons who are sure of themselves and their work; in my own thinking, the realm of uncertainty constantly expands.

6、《Encounters - Architectural Essays 奇遇》的笔记-第9页

One needs to develop a rhythm of life and work, where moments of inspiration and excitement are embedded in everyday routines and even boringly repetitious tasks. The depth of any work, I believe, derives from this fusion and compression of things.

7、《Encounters - Architectural Essays 奇遇》的笔记-第7页

Engagement in the phenomenon of architecture is, for me, a balancing act between uncertainty and certainty, between a sense of security and a sense of helplessness. When one experiences architecture-or any of the arts-this way, it becomes inseparable from one's self-identity and way of life.

8、《Encounters - Architectural Essays 奇遇》的笔记-第8页

I do not believe that one could, or even should, plan one's life; life is an open-ended process where one thing leads to the next, and the most enjoyable and rewarding moments are the ones that you never imagined in advance. This applies also to design work and writing; the joy does not arise from doing things you know, but from discovering things you have never considered.

9、《Encounters - Architectural Essays 奇遇》的笔记-第6页

I share the view of Joseph Brodsky, the Russian writer, that before we become ethical beings, we are first aesthetic beings. The identification and enjoyment of beauty is the ground for ethical values.

Education is primarily about an aesthetical and ethical view of life, an internalization of a sense of responsibility and ambition. Thus, instead of trying to teach architecture or design, I try to teach how to be an architect : how to look at the world, perhaps, or how to think, and how to work with curiosity and humility.

10、《Encounters - Architectural Essays 奇遇》的笔记-第14页

A pragmatic, and one could say, even an anti-theoretical, stance is a long tradition in Finnish architecture. It probably reflects the peasant's unself-conscious attitude towards building, but it is also reinforced by the severely practical demands on construction in our climate.

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