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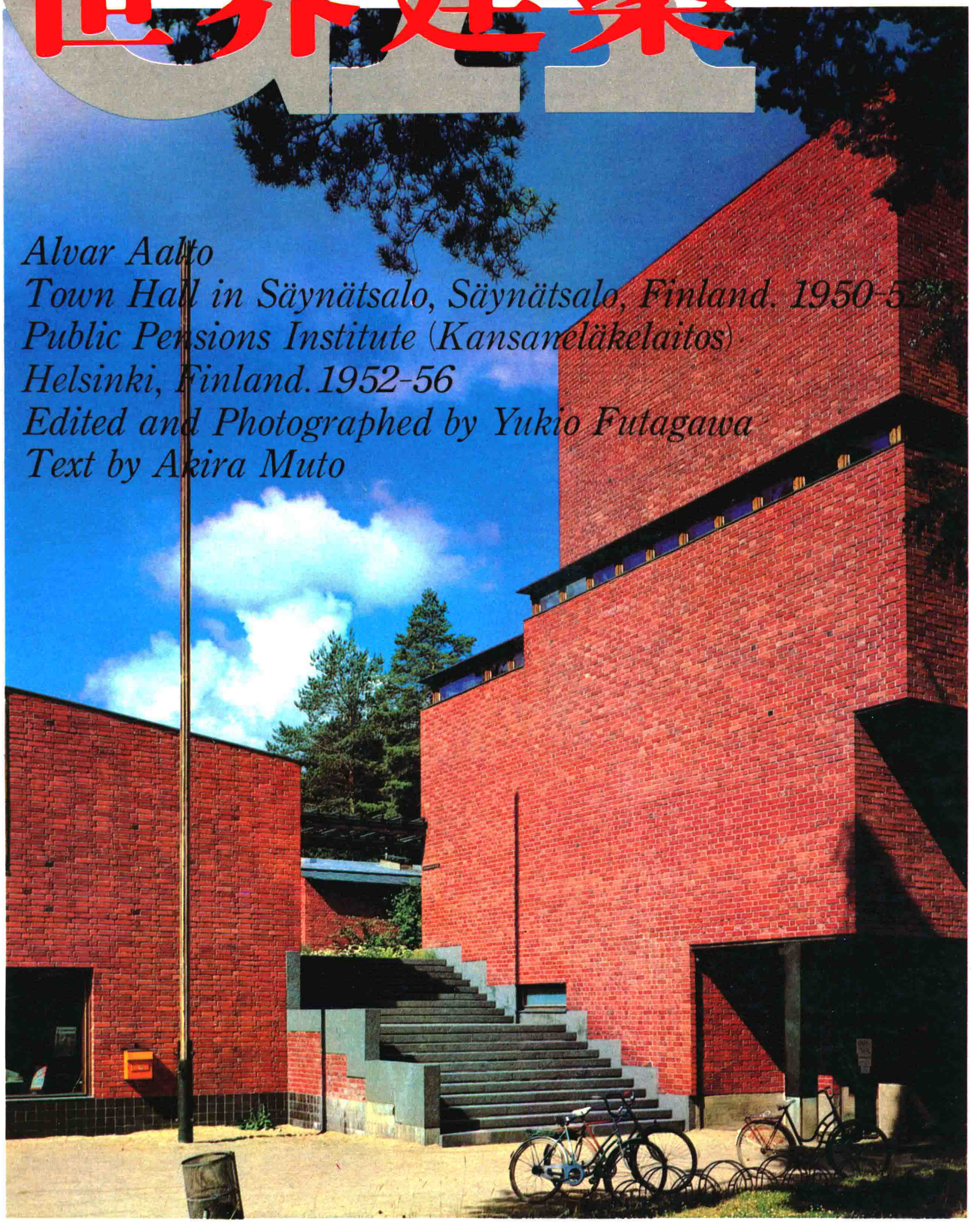
Global Architecture

世界建築

Alvar Aalto
Town Hall in Säynätsalo, Säynätsalo, Finland. 1950-5
Public Pensions Institute (Kansaneläkelaitos)
Helsinki, Finland. 1952-56
Edited and Photographed by Yukio Futagawa
Text by Akira Muto



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世界建築 No. 24
西納斯阿羅鎮公所／芬蘭，西納斯阿羅／1950—52年
國民年金協會(康沙尼拉克萊特斯)／
芬蘭，赫爾辛基／1952—56年
建築師／阿瓦・奧圖
攝影／二川幸夫
本文／武藤章
中譯／賴芳英
審訂／浩群建築師：蔡榮堂　陳乃城　黃模春　楊逸詠
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胡氏圖書

方盒空間 —— 撰／武藤章

Space as "the Box", *by Akira Muto*

受到戰爭之影響，奧圖在1940年代之作品寥寥可數。在這段期間中他所完成之較爲重要的作品，充其量僅有ＭＩＴ的貝克之家而已。然而自1940年代末期以降，他開始了其超乎常人之活躍。

1948年：雷帝比布姆（Forum Redivivum） 競圖第一名。
（此建築物之內容於事後有所變更，以康沙尼拉克萊特斯〔Kansaneläkeläitos〕之型態完成於1956年）

1949年：歐塔尼耶米（Otaniemi）計劃案競圖第一名。（完成於1964年）

1950年：西納斯阿羅鎮公所競圖第一名。（完成於1952年）
拉哈提教會競圖第一名。（未實現）
瑪爾米殯儀館競圖第一名。（未實現）
尤巴斯邱拉師範大學競圖第一名。（完成於1957年）

這段期間，奧圖接二連三應徵各種競圖，其成績堪稱已達百分之百之打擊率。在1950年一年中，他獨佔了四項競圖之鰲頭，簡直打破了競圖史上空前絕後的記錄。1940年代所蓄積之熱源，如決堤之洪水般奔瀉而出，造就了多件超級巨作，光耀了他1950年代的黃金時代，而這燦爛的一幕之序曲，即爲西納斯阿羅鎮公所。

在1950年左右，全世界風頭最健之建築家，應數美國的密斯。他着手 IIT 之企劃案，並建造了其中若干棟校舍，復於1950年完成了范士沃斯邸，1951年完成支加哥之湖濱公寓（Lake Shore Drive apartments）。這些作品促使1950年代所謂玻璃帷幕高層建築時代的來臨，並造成了世界上密斯式（Miesian）建築之流行。而對此種被稱爲"國際樣式"（International Style）之樣式漸形風行整個世界之傾向瘋狂地提出警告者，乃美國在地的建築師萊特。他痛斥玻璃帷幕建築，謂其乃整體主義之建築。在他的「爲了建築」（註1）之論文中曾有如下之激烈言論：「國際樣式絕非國際（International），亦絕非樣式（Style）。就本質而言，那是整體主義……」。自19世紀末開始，卽於充斥着折衷樣式之美國打着有機建築之旗幟，實踐「Truth against the world」之萊特的眼中看來，第二次世界大戰後密斯式建築在美國之風行，不啻納粹之入侵美國。萊特於1950年代遺留下其戰後之傑作古根漢美術館而與世長辭。另一方面在歐洲，柯比意之馬賽集住體在1945至50年之間亦經興建，他緊接著於50至53年之間完成了那無懈可擊的廊香禮拜堂。在1920年代具有相同出發點之近代建築家密斯、柯比意及奧圖均於1950年代在建築方面開拓了他們各自獨具一格之世界。

就這般地，在1950年代，因萊特等具卓越奇才之建築家們多彩多姿的活躍，而展開了現代建築史上五彩繽紛的數頁，然如今試對已作古之萊特、密斯、柯比意等人之豐功偉業重加清理，却

The only outstanding work among the few designed by Aalto during the early and middle 1940's, because they were the war years, was the Baker House at M.I.T. It was after this, toward the end of the 1940's that he began to design the awesome, almost superhuman, array of architectural works.

1948:	First Prize	Forum Redivivum Competition (The interior layout for this design was later changed and it was built in 1956 as the "Kansaneläkeläitos")
1949:	First Prize	Otaniemi Project Competition (Construction completed in 1964)
1950:	First Prize	Säynätsalo Town Hall Competition (Construction completed in 1952)
	First Prize	Lahti Church Competition (Construction completed in 1979)
	First Prize	Malm Funeral Chapel Competition (Not constructed)
	First Prize	Jyväskylä University of Education Competition (Construction completed in 1957)

During this period Aalto submitted design entries to a number of competitions, winning first prize in one after another to compile a 100 per cent record of successes. In 1950 alone he was awarded four first prizes in major competitions, which just may be an unprecedented achievement in the history of competitions. The energies built up in him during the war years of the 1940's came gushing forward to bring forth the numerous masterpieces to illumine his golden age of the 1950's. It was the Säynätsalo Town Hall which spotlighted the advent of this age.

In the world of the 1950's the architect who perhaps was most conspicuous in his activity was Mies van der Rohe. Mies, who had drawn up a plan for the campus of the Illinois Institute of Technology and designed some of the buildings for it, completed the Farnsworth House in 1950 and Chicago's Lake Shore Drive apartments in 1951. This brought upon the architectural scene the glass walled high rise building and a torrent of Miesian architecture all over the world. It was Frank Lloyd Wright who issued furious warning against the tendency for the architectural world to be tainted with what was called the International Style. Wright denounced the glass curtain walled structures as totalitarianism. In the 1953 pamphlet titled "In the Cause of Architecture", Wright declared that the so-called international style was neither international nor had it style: it was essentially totalitarian[1]. In the eyes of Wright who had been putting his motto of "truth against the world" into practice under the name of Organic Architecture since before the beginning of the twentieth century in the United States, where everything looked the same under rampant eclecticism, the spread of the Miesian fashion in the postwar U.S.A. must have seemed like a Nazi invasion of America. Then Wright died in these same 1950's, leaving behind the Guggenheim Museum, his last postwar masterpiece. In Europe, Le Corbusier was building his Unité in Marseille between 1945 and 1950 to be followed by his crowning jewel, the Chapel of Ronchamp, from 1950 to 1953. Mies, Le Corbusier and Aalto – three giants of modern architecture at the same starting point in the 1920's who were each to develop his own original architectural world in the 1950's.

發現這三位互相對對方有所不服，而各自擁有完全不同的造型領域之巨匠，却均以共同之理念不斷向空間進行挑戰。在20世紀初，萊特對空間之挑戰起始於對其本身所謂之「方盒」之破壞。在1904年之拉金大廈（Larkin Building）以及1906年之一體教會（Unity Church）中，萊特與此「方盒」展開鬥法，並因去除了其四個隅角，而成功地達到破壞工作之第一步驟。因隅角之去除，使得建築物內部之空間如婉轉流動之線條般與外部空間取得了聯繫。那一旦開始流動的萊特空間，透過巧妙的壁面裝飾，極爲奔放不羈且富流動性地開展於建築外皮之內外。此乃萊特有機建築之空間。柯比意亦不例外，在他1920年代所做之新的建築之出發，亦由對「方盒」(註2)之破壞着手。萊特藉去除隅角而逐步破壞了「方盒」，亦卽，對萊特而言，「方盒」之本質卽在那四個隅角，然對柯比意而言，「方盒」却係牆壁本身。他對牆壁不帶一絲執着，就如表現於多米諾住宅(Domino House)之計劃案般，利用以柱子支承平面樓板之手法，圖將牆壁完全驅逐。就這樣地，他創造了完全沒有壁面之空間——Pilotis（卽在地面層之僅有柱子之挑空部）。這個沒有半片牆壁，人們可在柱子之間自由穿梭的空間，方爲將他的心目中之空間做最單純而完整地表現者。這個以柱子及平面樓板所創造的空間基本構成，卽使如同廊香禮拜堂般以具彎曲度之堅厚牆壁掩覆於建築物之外面，或卽使建造了如印度的建築般以堅實的遮陽板所構成之正面，那將之一一貫穿而支承着平面樓板者，均爲那使盡全力承載着重量之混凝土柱。然密斯却非如萊特或柯比意般將理念放在行動前頭之類型的建築家。1920年代密斯的空間，係以柱子支承平面樓板，不承擔任何負重之牆壁隨意繞行，使空間呈現流動性，換句話說，亦卽萊特及柯比意兩者之折衷式（如巴塞隆納之展示館）。然而，他極可能未曾仔細澄清自己所持有之意想就持續着對它的探索，他漸次地使自己的建築凝聚朝向那個方向。牆壁逐漸自他的空間中消逝，而出現了以細瘦鋼柱支承平面樓板之沒有牆壁的空間（范士沃斯邸，1950年）。而在1956年的IIT之皇冠廳(Crown Hall)中，那些細瘦的柱子甚至消失於連續的豎框中。換言之，他完成了既無支柱亦無牆壁，僅有平面樓板之空間。就這麼地，在1950年代，「非方盒建築」之基本型態已然全部被完成。

當萊特、柯比意、密斯三人分別完成了他們的「非方盒建築」時，奧圖的1950年代之極具個性的建築空間——西納斯阿羅鎭公所之空間，到底具有何等型態呢？奧圖於1929年在特兒庫（Turku）受多倫・薩諾馬報社委託而完成了北歐第一座現代建築。這座建築物之正面任誰觀之皆有酷似當時之柯比意及密斯的建築之感。在一樓有着令人聯想起 Pilotis 之圓柱行列，上層之壁面裝設有水平連窗。他很可能利用了歐洲近代建築此種既成之造形語言，而斷絕了與古典主義之連帶關係。然他對近代建築之關懷，與其是在於其造形語言，毋寧是在其對機能主義的設計之態

Thus, the colorful pages of the architectural history of the 1950's were embellished with the marvelous works of genius architects, including the redoubtable Wright and others. Looking back on the superior works of these giants of the past, Wright, Mies and Le Corbusier, even though each had staked out entirely different territories of form, they were faced by a single challenge common to all – that of space. From the very beginning of the twentieth century, Wright challenged space by breaking up the "box" as he himself called it in An American Architecture[2], 1955. He grappled with the "box" in the Larkin Building of 1904 and in Unity Church in 1906. He was successful in his start to get rid of the "box" by getting rid of its corners first, and when he had done this he had achieved a space flow between the inside and the outside. Once it began to flow, Wright's spaces unfolded freely and fluidly between the inside and outside of his shelters as a result of the adroit arrangement of his walls. This was the space of his organic architecture.

Le Corbusier's start in the 1920's was also an attack on the boxiness of buildings. Wright got rid of it little by little by removing the corners. That is, for Wright the boxiness came from its corners. But for Le Corbusier it was the walls themselves. He had no attachment to walls at all, and, as seen in the plan for the Domino House, he tried to expunge the walls completely by providing only pillars to support the slab. And he arrived at a space with no walls at all – the pilotis. A space wherein people could move freely around the pillars must have been the peak of expression of his ideal. Even though the building may be wrapped in a thick curved wall as in the Chapel of Ronchamp or the solid *briese soleil* of his buildings in India, the basic characteristic of the space is a slab carried by pillars. That which supported the slab was the concrete columns bearing their great load with studied determination. On the other hand Mies was not the type of architect who puts his ideas ahead of everything else. Mies's space in the 1920's was eclectic with something of Le Corbusier and something of Wright, the slab being supported by pillars while the walls expanded freely without supporting a load, thus producing the flowing space seen in his Pavilion in Barcelona, 1929. Mies possibly had a concept of his very own though it was expressed only vaguely and he seems to have continually been groping for it. Eventually he found it possible to construct his architecture toward his own concepts. Walls disappear by degrees from his space until there appeared, in 1950, space with no walls and slab supported by thin steel columns in the Farnsworth House. Then in the 1956 Crown Hall at I.I.T. even the columns had disappeared, only spindly things undistinguishable from the mullions with which they were lined up. That is, Mies had constructed space with only the slab, no pillar, no wall. In this way the line of development of the architectural concept of destruction of the box had reached its culmination in the 1950's.

While Wright, Le Corbusier and Mies had each been working out his own concepts to destroy the box in architecture, what was the nature of the space concept held by Aalto, in his marked individuality, in the 1950's which were begun with his Säynätsalo Town Hall? The first modern building in Northern Europe was built by Aalto in 1929, the Turun Sanomat newspaper office in Turku. To everyone's eyes, the façade looked practically the same as those of Le Corbusier and Mies at the time. The first floor row of columns suggest pilotis and horizontal continuous windows deliniate the upper floors. Aalto most probably was using the vocabulary of form already established

度。因此，在接下來的拍密歐（Paimio）肺病療養所中他採用了白色牆壁，在某些部分雖亦採用了水平連窗，然奧圖却絲毫不爲所拘，而將重點置於較之更合理之平面以及簡潔而富機能性之細部大樣的設計。因此，在多倫・薩諾瑪所出現之有如Pilotis 的圓柱在此已不復見。此外，因較少見諸報章雜誌而鮮爲人熟知之病房南側的立面完全由不具任何炫耀技巧，而處理得極富機能性之連續四角窗所構成。

至於1935年之威璞里（Viipuri）圓書館却已完全見不到水平連窗，也就是說分離自柱子之外壁已不復存在。不僅如此，它所呈現的，竟然是萊特與柯比意所忌諱的四角形之方盒建築。那沐浴於採光高窗之照耀下的沒有窗戶之閱覽室正是個不折不扣的方盒。就這般地，他的1930年代之空間乃存在於「方盒」之中，並因對來自外界的光線以及天花板之材料與形狀之處理，而漸次渲染上細緻優雅之色彩。這個過程告訴我們他的建築在本質上是以「方盒」爲目標的。亦卽在1930年代中期，奧圖之空間已然成爲與柯比意及密斯之空間，甚至有機的建築之空間大異其趣者。

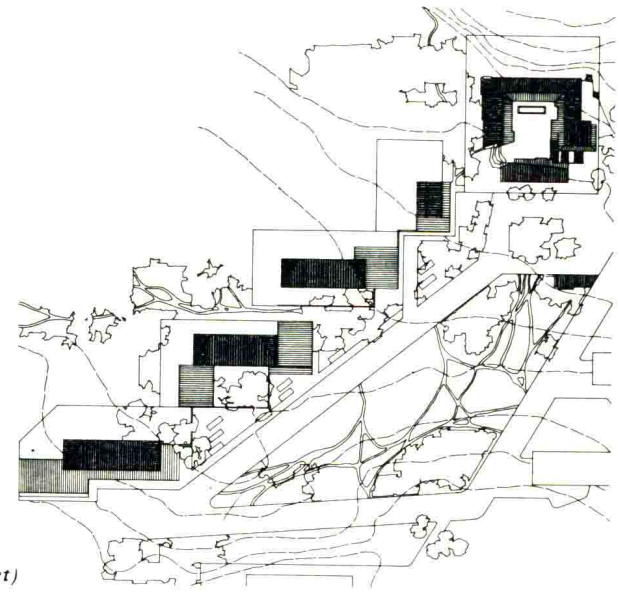
若是當時奧圖將「現代性」詮釋爲「機能性」的話，此種結果之造成可謂理所當然。對萊特而言，「方盒」意味着對自由之拘束。對於視傑弗遜式（Jeffersonian）的民主爲理想之萊特而言，「方盒」不僅是他的眼中大敵，更是整個美國人民之大敵。對柯比意而言，「方盒」則意味着傳統所帶來之拘束，以及汚穢不堪的都市那令人窒息的空氣。然而，對奧圖來說，「方盒」並不具有以上任何一種意味。在新興國家芬蘭中，既無令人難以忍受之傳統重擔，亦無古老而髒亂之都市。而在北歐，「方盒」並不意味着自由之拘束，而毋寧可謂意味着生活之安全。奧圖對於形成「方盒」之事毫不介意，致力追求閱覽室舒適環境之問題，終於誕生了威璞里的閱覽室那上方頂着無數照明之「方盒」空間。同樣地，若慮及北緯60度以北的漫漫長冬之生活環境問題的話，內外空間之流動將意味着危險與不安。萊特式之懸垂屋頂及柯比意式之Pilotis 將將造成龐大的熱量失散之損耗，這一點不能不考慮。如前所述，在多倫・薩諾瑪的正面一樓雖有類似Pilotis之存在，然圓柱却分別被收納入玻璃罩內。若是在北歐採行了Pilotis 的話，柱子將必須以同樣手法收納入玻璃罩中，或是不在乎其將變得極粗，而包覆以隔熱材。對於北歐之嚴冬生活而言，開口部較少之「方盒」，或許方爲最安全而恬適之空間。正因如此，奧圖理所當然地選擇了「方盒」。

然而「方盒」畢竟僅是個「方盒」而已。對於生活於其內部者而言，它愈是完整，「方盒」之堅硬度所帶來之壓迫感或陰沉感愈將成爲問題。因此，正如前節之「人本空間」（註 3 ）中所述及般，地板與天花板開始產生變化，連壁面之變化亦被要求。爲陰沉感之種種問題，而設計出一種圓筒形之採光高窗，更發展成爲各種型態之採光高窗。另有許多出類拔萃的照明器具被陸續

in modern architecture in Europe to cut his umbilical cord with classical architecture. But his real interest in that seemed to lean toward its functionalism in design rather than its vocabulary of form. Following this, in his next work, the Paimio Sanatorium, white walls are used and the horizontal continuous windows only to a limited extent. However, Aalto was not overly rigid. His aim was rational planning and simple functional design details. So no pilotis-like columns as seen in Turun Sanomat are found here. Moreover, though it is not commonly known because it is not shown in photographs of his works in books and magazines, the southern elevation of the sickroom building consists of a repetition of square functionally manipulated windows with no pretensions.

The horizontal continuous window had been completely eliminated by 1935 in his Viipuri Library. This means there is no outside wall set away from the pillars. Not only that, but this design was developed as a square box of a building, that which Wright and Le Corbusier had destroyed. In this way, Aalto's spaces in the 1930's were inside boxes, delicately variegated by his handling of light let in from the outside and of materials and shapes of ceilings. Such a process indicates that Aalto's architecture in itself aims at producing a "box". So we see that already in the mid-30's, Aalto's spaces had become something entirely different from those of Le Corbusier's, Mies' or organic architecture. This result is seen to be a matter of course if Aalto interpreted the meaning of "modern" to be "functional". To Wright, "box" meant restriction of freedom which to his Jeffersonian Democracy was an enemy and an enemy of the American people. To Le Corbusier, "box" meant not only restriction by tradition but also the suffocating air of filthy cities. But to Aalto, "box" had neither Wright's meaning nor Le Corbusier's. In the new country of Finland there was neither an intolerable burden of tradition nor filthy cities. In Northern Europe, the feeling for the "box" was rather that of safety of life rather than restriction of freedom. Aalto's pursuit of a comfortable interior environment is what created the Library Reading Room, a box-like space with many toplights above. For the same reason, in the outside environment in North European winters above 60° latitude a flow of space between the inside and the outside portends danger. For both Wright's deep overhang of the roof and Le Corbusier's pilotis, great loss of heat is unavoidable. As already stated, there are pilotis-like columns on the first floor of the Turun Sanomat, but each is enclosed in a glass case. To employ the pilotis concept in the climate of Northern Europe, columns must be protected from sub-zero temperatures by putting them in glass cases or wrapping them in so much insulation that they become burly and unwieldly. In the far north, a "box" with small openings is both a safe and comfortable space. Aalto inevitably chose box-like spaces.

But whatever we say, a box is still only a box. To people who have to live within it, the more completely a box it is, the more advanced the oppression and darkness becomes. As this writer has already discussed in "Person Centered Space"[3], variations in floor levels and ceiling heights came first and then variations in the walls themselves were sought after. Addressing the problem of darkness, top lights first developed cylindrically took on a variety of shapes and forms and eventually lead to the design of a great many superb light fixtures. Aalto became aware of the "box's" shortcomings from the inside, and the life inside it led him to modify the space with a second interior skin and to let in light from the outside and provide skillful lighting from the inside.



Master plan of the Town Hall in Säynätsalo (Project)

設計。換句話說，奧圖的「方盒」乃由內部着手修正其缺陷，以使之擁有適合其內部生活之方式的「表皮」，繼而開始考慮到技巧的採光問題。

在完成內部空間之後，奧圖之注意力在1930年末期至1940年代間逐漸轉移到外部之空間。根據李奧納多・莫索（Leouardo Mosso）之作品目錄，1940年代奧圖大部分的工作內容爲都市計劃，此乃頗值注目之點。

1. 實驗都市　1941
2. 科克梅基谷（Kokemäki Valley）計劃案　1941～42
3. 歐魯三角洲（Oulu Delta）計劃案　1943
4. 西納斯阿羅計劃案　1942～46
5. 羅巴尼耶米（Rovaniemi）計劃案　1944～45
6. 伊瑪特拉（Imatra）區域計劃案　1947～53
7. 歐塔尼耶米（Otaniemi）計劃案　1949

自1940年至47年間，奧圖在MIT執了七年教鞭，而將大部份的時光沉浸於美國，而上述之各計劃案乃此期間所從事者，我們可以猜想他定是考慮到戰後之復興而貫注了全付精力在都市計劃上。到底是這一連串之計劃喚起了他對建築物外部之關懷，亦或此種關懷早已存在故而產生了這一連串之工作呢？也許我們可以將之視爲一類似「先有蛋或先有雞」之問題，總而言之，在奧圖的建築之外側開始產生了變化。首開其端者乃MIT的貝克之家，繼之即爲西納斯阿羅鎮公所。

西納斯阿羅位於芬蘭中部都市尤巴斯丘拉南方數里處，乃培洋尼湖中之島嶼。尤巴斯丘拉距奧圖之出生地不遠，在他成爲建築師之後的第一個事務所即開業於此，該處有堪稱其處女作的勞工之家（1923）、師範大學（1957）、芬蘭中部美術館（1962）等作品。西納斯阿羅約有三千人口，並有恩索・古得蔡特公司之夾板工廠，社區居民均賴以維生。前曾提及奧圖在1942年自46年間曾從事於此西納斯阿羅之整體計劃。此計劃之概要約如下述。在西納斯阿羅島上有兩座略高之山崗，將文教及運動設施配置於較接近出入本島之橋樑的山崗，並利用另一座山崗之坡面配置以住宅群，而於渡過橋後不遠處之文教運動設施的山崗下之工廠及山崗之中間地帶設一以公車站爲中心之廣場，並將區域中心設置於此。誠不失一巧妙利用及配合地形之傑出配置。區域中心之競圖於1950年舉行，奧圖之設計案奪魁。他的構想乃將夾板工廠配置於底邊上，並於兩個斜邊配置以區域中心之大廈而成一三角形，復於頂點位置上配置公車站。在此計劃案中，現今已完成之部分僅有鎮公所。競圖之主題雖因未曾留下記錄而不甚明確，然極可能內容僅爲鎮公所，但誠如其計劃案之配置圖所顯示般，他設計了整個區域中心，而將鎮公所置於其構想之最頂端。對於已

Upon establishing his concept of space within Aalto then moved outside to pursue his concepts there, and this was from the end of the 1930's through the 40's. What attracts our attention as we peruse Leonardo Mosso's catalogue of his works, was that most of his works in the 40's were city planning projects.

1. Experimental City　1941
2. Kokemäki Valley Project　1941-42
3. Oulu Delta Project　1943
4. Säynätsalo Project　1942-46
5. Rovaniemi Project　1944-45
6. District of Imatra Project　1947-53
7. Otaniemi Project　1949

Aalto accepted a professorship at M.I.T. and resided in the U.S.A. most of the time from 1940 to 1947. His work on these projects was done in time he could spare from his teaching at M.I.T. We can imagine that he was putting his heart into planning cities in an effort to be ready to assist in recovery after the war. Whether these projects provoked his interest in space outside the building, or whether the interest was already there to produce the projects, is impossible to say, the proverbial "chicken or the egg." Whichever the case, changes did occur in the exterior concepts of Aalto's architecture. The first was seen in the Baker House at M.I.T. and the second in the Säynätsalo Town Hall.

Säynätsalo lies a few kilometers south of the city of Jyväskylä in the middle of Finland and is an island in a lake called Päjänne. Aalto was born near Jyväskylä and it was in this city that he first hung out his architectural shingle. Here he built the Labor Hall, his first modern work, in 1923, the University of Education in 1957 and the Middle Finland Museum of Fine Arts in 1962. Säynätsalo has a population of about 3,000 most of which is supported by an Enxo-Gutzeit Company plywood factory. Aalto worked out the overall plan for Säynätsalo between 1942 and 1946.

There are two low hills on the island of Säynätsalo, to describe the project plan. Aalto's approach was to locate the educational-cultural-sports facilities on the hill close to the bridge connecting the island and to arrange groups of residences on the slopes of the other hill. Not far from the bridge, a plaza centered on the bus stop takes its place between the factory below and the Educational-Cultural-Sports Center on the hill. This is a layout which utilizes the geographical features beautifully and also fits into the topography quite naturally. Aalto won first prize for the Säynätsalo Center competition held in 1950. His basic plan was triangular with the plywood factory as the base and the Center buildings as two sides pointing to the Town Hall and bus stop at the apex. Of this plan, only the Town Hall has been constructed. Since no records remain, it is not clearly known what the prescribed subject of the competition was, though it seems to have been only the Town Hall. But in the plot plan he submitted, Aalto visualized the entire layout of the Center and situated the Town Hall at its top. This probably came as a natural development for Aalto who was working out a plan for the whole island of Säynätsalo.

Supposing Aalto's concept had been realized in its entirety, the visual development would be: You cross the bridge and walk to the Center area, entering the plaza, a triangular open space with streets on three sides. Across the street on the west side of the plaza the

着手西納斯阿羅島整體計劃之奧圖而言，可謂一理所當然之舉。

若是他的構想全部實現的話，在視覺上之展開將爲如此：渡過橋進入區域中心，眼前將呈現爲道路所圍繞之三角形開放空間。在道路之外側，南向之建築的外牆沿着斜邊上之道路斜斜地向後退縮並蜿蜒連續，圖書館南邊之壁面與其後方會議廳之高聳形體在最後成爲視覺上之終止點。三角形開放空間穿過其側傍通向後方之住宅區。若欲更進一步對整體空間之構成加以說明的話，可經由道路而進入中心廣場。此廣場雖爲衆多建築物包圍，然却仍不失爲一相當具開放性之空間，在其後方之鎭公所內有一爲建築物所環繞之頗爲閉鎖之中庭。在此建築物中有着完全爲磚牆圍團圍住之昏暗的「方盒」空間——會議廳。換句話說，愈往前行，愈逐漸出現較爲閉鎖之狹小空間，最後終成爲一「方盒」，在此種計劃之空間構成上，可明顯地發現奧圖對誘導至「方盒」空間的指向性。

然很遺憾地，付諸實現者，不過是他的構想中之一部份而已，祇有鎭公所之建築孤零零地竚立着，然而，亦不可不承認它確帶來了另外之效果：正因序幕與內容之展開被裁去了，留下的只有最終一章，反而蘊釀出一種非散文的，詩一般的氣氛，而使此座建築物之孤獨感更形強烈。此外，僅有此座建築物被完成，亦造成了誇張中庭之存在的結果。對奧圖而言，中庭空間並非最後的目標。儘管逐漸到達「方盒」之過程本身方爲主題，然而就結果而言，中庭却成爲了主題。試分析奧圖在此作品先前的作品，令人絲毫預想不到此處有將出現被建築物所團團圍繞之中庭的傾向。此外，在日後亦不曾發現此等清晰地以建築物來切割空間之作品。繼此作品之後，在1950年代前半期的作品中可發現不少中庭，均係將建築物建爲L或匚型以形成中庭。奧圖在此作品中，並非自始卽屬意於此種中庭，而乃欲將沿着區域中心之道路排列的建築物之最後一區做爲圖書館，並正圖藉在其後方加置一匚型之建築物，以創造一建築物行列之終點。換言之，此□型之中庭乃匚型與I型的建築物之結合所產生者。然而，毋寧可謂爲副產品之中庭，因中心廣場之未曾實現，而發揮了出乎意外之芬蘭特有的閉鎖空間之效果。同樣地，正如過去在威璞里之圖書館，那因音響方面之問題而產生之波狀天花板帶來了意想外之效果而成爲他日後作品之主要中心思想，此中庭亦成爲西納斯阿羅鎭公所以來的作品之主要中心思想，尤值一提者，應爲其促成了緊繼此作品之後的奧圖之別墅柯耶塔羅（Koetalo,1953）之產生。

繼此作品之後，將建築物排列成匚型，並配置一中庭之作品相當多見，然匚I型之平面却未曾再出現。在內部創出了「方盒」空間之奧圖，於外部並不甚執意於閉鎖性空間之創造。在內部空間之場合中，爲了其間之生活，「方盒」乃屬必要，然而外部空間中却絲毫無此必要。完全被團團圍住之外部空間，毋寧可謂不具外部空間之意義。倒是那三面爲壁面所包圍，而以僅餘之一

buildings facing south stretch away obliquely in a row, while at the end of the street and the point of the triangle the raised mass of the Town Assembly Hall behind the southern wall of the Library brings a halt to the visual flow. The triangular plaza is connected with the residential area by a wing road. In the overall space composition the road from the bridge leads to the Center Plaza. Though surrounded by groups of buildings the Plaza is a large, fairly open space. The inner part of the Town Hall is a courtyard, exuding a feeling of confinement, enclosed by the building. Inside the building itself is the dark space of the Town Assembly Hall "box", surrounded completely by brick walls. We see the appearance of progressively smaller spaces becoming progressively more and more confined as one proceeds, finally coming to a completely enclosed "box". The composition of the plan is obviously Aalto's directional flow of space toward a "box".

It is of course unfortunate that only a part of his concept has been realized and the Town Hall stands alone, isolated. However this fact is not without its own pertinent effects. That is, since the introductory and developmental parts have been eliminated, leaving only the conclusion, a poetic rather than prosaic atmosphere is created to intensify the feeling of solitude of the building. Moreover, that it alone was built results in exaggerating the fact of the inner courtyard. For Aalto, the space of the courtyard was not his ultimate purpose. The process of reaching to the stage of the "box" was Aalto's main interest, subverted by the courtyard taking over as predominant. Even upon examination of works previous to this, no evidence to predict a courtyard surrounded on all sides by its building is to be found. And in works subsequent to this, there are none which so clearly deliniate a courtyard space on all four sides by the building itself. In these subsequent works, up until the 1950's, every building took on an "L" shape or a " ⊏ " shape, to form many inner courtyards. Aalto had no intention of making an inner courtyard in the Town Hall plan for Säynätsalo in the beginning. It seems that his intention was to make the library the final building in the row along the west and terminate the row with a " ⊏ " shaped building behind it. So a "□" shaped courtyard was actually produced by a " ⊏ " shaped building being closed with an "I" shaped building, the final one in the row. But the by-product of this, the inner courtyard, unexpectedly expressed the Finnish concept of confinement, just because the Plaza was never constructed. In the same way that the undulating ceiling arising from an acoustical problem in the Viipuri Library became a chief motif in his subsequent works because of a serendipitous effect, the inner courtyard became another chief motif of those works following the Town Hall of Säynätsalo, specifically his own villa, Koetalo, built in 1953 immediately after the Town Hall.

Though many of his " ⊏ " shaped buildings designed after this work have courtyards, there are none which combine the " ⊏ " shape and the "I" shape to produce an inner courtyard quite like that at the Säynätsalo Town Hall. Even the Aalto who would produce the space "box" inside this building was not inclined to produce another completely confined outside space. In the interior space, the "box" was necessary to the life function there. But there is no necessity for a "box" on the outside. To put it another way, a completely confined outside space has no significance as *outside* space. A courtyard enclosed by building walls on three sides and connected with open space on the fourth might be the very thing to function as a link, nicely harmonizing the "box" inside with the open space of

邊來與外界之自然空間聯成一體之中庭，方爲一定能圓滿達成「將內部之『方盒』與外界之廣大的自然空間巧妙地融合爲一之媒介」的機能者。亦即藉著此匚型中庭，奧圖那在性格上較爲閉鎖之空間亦獲致與外界取得聯繫之契機，而且亦成爲他在設計外部空間時之基本中心思想。

康沙尼拉克萊特斯（Kansaneläkelaitos）之平面雖極複雜，然其型態在基本上亦屬一匚型。此建築之基本型乃奧圖曾於競圖中奪魁之雷帝比布姆廣場（Forum Redivivum），最初乃一將養老金協會及音樂廳、體育館等合成爲一複合建築之企劃案，然其後基地之大小及企劃案均有所變更，而演變爲在現今之基地上（與赫爾辛基之曼尼爾海姆大道相連之三角形基地）建造養老金協會總部之單一機能建築物，並完成於1956年。在建造此建築物之際，芬蘭應已自戰敗之重創中重新站起，經濟上亦已較寬裕。此建築物成爲素來的作品中最爲豪華者。在此作品前後之奧圖的一切「設計語彙」均毫無遺漏地一併出現於此一建築物中，堪稱奧圖的建築之總目錄。例如自曼尼爾海姆大道所見之正立面，其將壁面一點一點地錯開並往下降之手法，與西納斯阿羅的區域中心大廈群之配置雷同，此處之圖書室亦設計成與威瑛里閱覽室相同之形態。此圖書室自此之後經定形化，而應用於種種建築物中。此外被使用於此建築物之內牆的C型剖面陶製面磚日後亦曾被採用於西納尤基市政廳之外壁，而爲此建築特別設計之各種照明器具，更透過「阿爾特克」（Artek）而流通至一般市面販賣。

在此建築物中，靠曼尼爾海姆大道這一邊之正面建造得極爲肅穆凜然，而鄰接公園之另一邊却將建築物如同方塊般堆積在階梯上，令其顯得較爲柔和可親。此乃因奧圖強烈意識到其後方細長地朝向海灣延伸的公園之存在所使然。爲匚型所圍繞之中庭，亦是爲著與公園的空間之銜接而存在。在此建築之中心點之會客室上方，有著在其作品中所未曾出現過之巨大玻璃窗，將光線引入室內，由此窗面積之龐大觀之，亦可窺知他顯然對自公園遠眺此建築之視線有所意識，不僅如此，其形狀亦配合中庭臨接公園邊之盡頭的噴泉之形狀而決定。觀之以上諸例可知，1950年之後，透過匚型之外部空間，奧圖之「方盒」空間已經開始積極地追求與周圍的空間之聯繫。

【註1】 萊特：In the Cause of Architecture, 1953年。

【註2】 萊特：An American Architecture, 1955年。

【註3】 武藤章：Church in Vuoksenniska（Imatra）and City Center in Seinajoki, GA No. 16。

nature outside. So we see that Aalto, by menas of the "匚" shaped courtyard, found how to relate his characteristically confined space to the outside, and in turn this affected his fundamental motif in designing outside space.

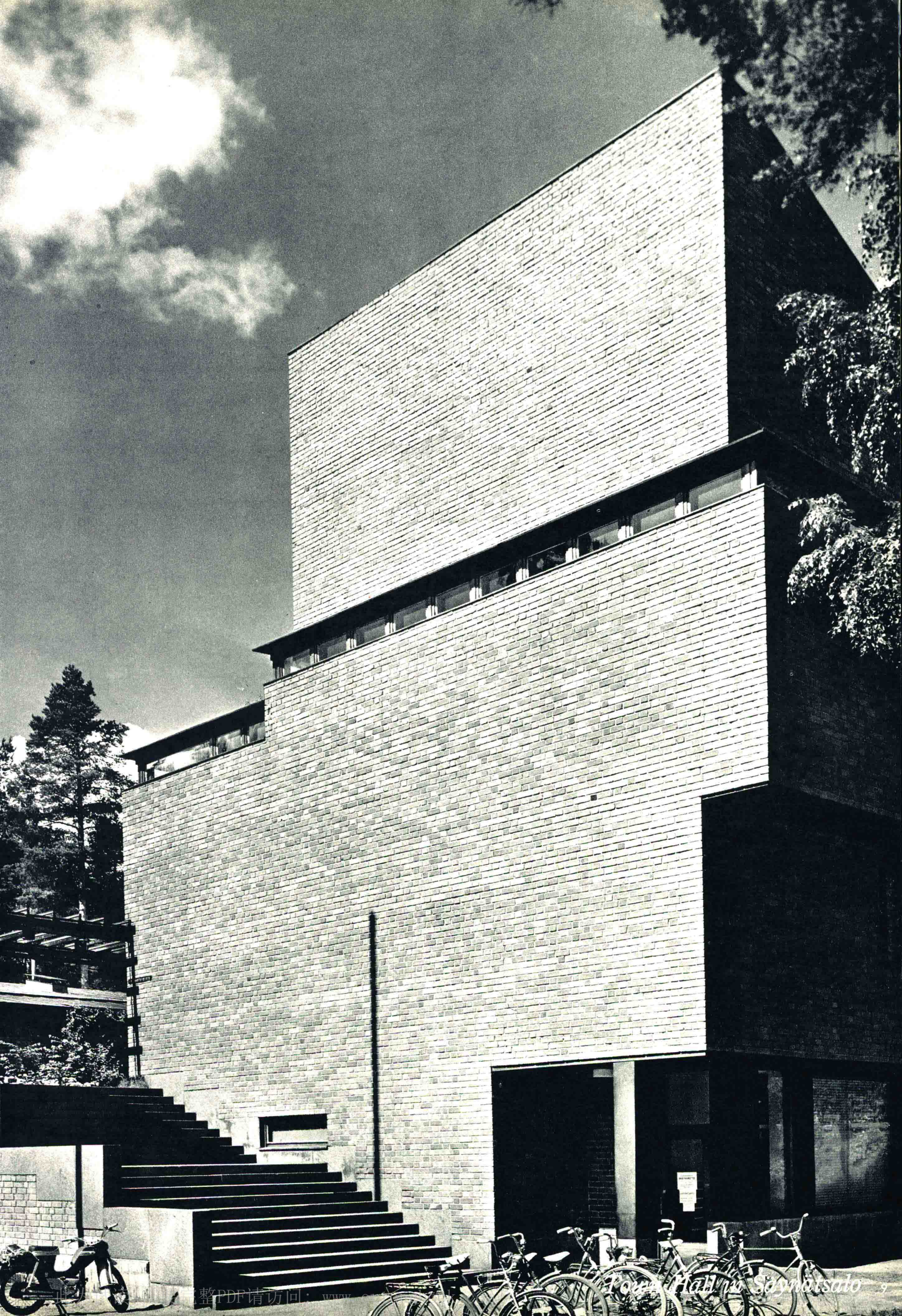
The Kansaneläkelaitos plan is a very complicated one. But its basis is the "匚" shape, also. The original form of this building comes from his Forum Redivivum for which he had also won a first prize. At the beginning the project was to have been a unified complex of buildings for the Public Pension Institute, a concert hall and a sports hall. Afterward the building site and purpose was changed and the building was constructed on the present site, a triangular shaped plot on Mannerheim Street in Helsinki, as the headquarters of the Public Pension Institute, for a single function. Construction was completed in 1956. By this time Finland had recovered from the devastation of defeat and was on the way to financial rehabilitation. This was the most well-appointed building of Aalto's design up to the time. Moreover, the whole of Aalto's design vocabulary, before and after this work, is all incorporated in this one building. It could be çalled a catalogue of Aalto's architecture. For instance, the design incorporating a series of indentions in the exterior line of the building as seen from Mannerheim Street is the same as that for Säynätsalo, and also, the Library at Kansaneläkelaitos is of the same type of design as the Reading Room at Viipuri. This type became a standard which he used in many other buildings. For another example, the earthern tiles of "C" shaped cross section used here on the interior walls were used later for the exterior walls of the City Center in Seinäjoki. A number of the lighting fixtures designed for Kansaneläkelaitos are produced and distributed around the world by "Artek".

The façade on the Mannerheim Street side is designed to look rather magnificent and stern while that on the opposite, park side has been given a gentler appearance with the stairs piled up like playing blocks. This is because of Aalto's strong awareness of the long narrow stretch of park reaching to the inlet. Here, too, the "匚" shaped courtyard relates spaciously to the park. Above the Interview Rooms at the core of the building there is a huge glass frame to let natural light in from above, a type which had never been found in his works up to that time. This top light was obviously designed to this scale in consideration of the eyes that would be turned upon the building from the park across the way. It can also be surmised that its form was created to harmonize with that of the pond fountain. We can understand from these examples that Aalto's "box" spaces had begun to pursue overtly their relations to the surrounding outside spaces.

(Translated from the original Japanese by James Wilson)

1) F. Ll. Wright, In the Cause of Architecture, 1953
2) F. Ll. Wright, An American Architecture, 1955
3) Akira Muto, GA No. 16 Church in Vuoksenniska (Imatra) and City Center in Seinäjoki

Alvar Aalto
Town Hall in Säynätsalo, Säynätsalo, Finland. 1950-52
Public Pensions Institute (Kansaneläkelaitos)
Helsinki, Finland 1952-56



Power Hall in Säynätsalo 9