

城市景观与光环境设计

VESA HONKONEN, ARCHITECTURE OF LIGHT, CITIES AND LANDSCAPE

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Vesa Honkonen works in his own offices in Helsinki and Stockholm in the field of architecture, lighting design, interior design and design. From 1993 till 1998 he worked with Steven Holl in New York and Helsinki as Kiasma's project architect. Cooperation continues still. Now his projects vary from design, urban design to large scale urban lighting and interior lighting commissions and even to interior design, public buildings, one family houses and lighting fixture design. He has had projects in Finland, Sweden, Norway, France, Switzerland etc. His goal is to find projects, where the architectural and lighting design skills could be combined. He is also a visiting professor in Shandong University of Art and Design.

韦萨·洪科宁在赫尔辛基和斯德哥尔摩拥有自己的工作室，致力于建筑设计、照明设计、室内设计和工艺设计工作。1993 - 1998 年间，他在纽约和赫尔辛基与斯蒂文·霍尔合作共事，担任 Kiasma（赫尔辛基当代艺术博物馆）的项目建筑师，这一合作延续至今。目前，他的项目范围涵盖工艺设计、城市设计、大规模城市照明和室内照明的委托任务，乃至室内设计、公共建筑设计、私人住宅设计和照明灯具设计等，工程遍及芬兰、瑞典、挪威、法国和瑞士等国家。他的目标就是寻求那些融合建筑与照明设计技艺的项目。韦萨·洪科宁是山东工艺美院的客座教授。

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ABOUT THIS BOOK 关于本书

When I first heard that Professor Fang Hai wants to make a book on my work I was extremely surprised. I had not noticed that I would have been working so long time that we would have produced enough reason for a book. It was anyway good that my dear friend Fang Hai asked me to take a look back, take a look on the path I am on.

I have been concentrating in architecture for 30 years, from the age of fifteen. When I finally started my studies of architecture (did not manage to get in to architecture school before the fourth try) I had a feeling and intuition that it will be a long journey, actually a never ending journey. I presumed 25 years ago that first I have to study and wonder for the first ten years, learn the basics, look for my way. During those years I studied far up in north, the most northern school of architecture in the world, Oulu in Finland.



当我听说方海教授建议出一本有关我的工作的书时，我非常吃惊。我都没留意到自己已经工作了这么久，都能够出一本书了。但无论怎样，我亲爱的朋友方海让我能回顾一下过去、回顾一下我走过的路都是件好事。

从十五岁时起，我从事建筑这一行已经30年了。当我终于能学习建筑时（我努力了四次，才进了建筑学院），我就有这样一种感觉或者说是直觉，建筑的学习是一个漫长的过程，实际上这个过程是漫无止境的。25年前我开始认识到，在最初的十年，我只能学习、只有疑惑，学些基础知识，寻求自己的道路。那时，我在遥远的北方上学，那是世界上最北的建筑学院——芬兰，奥卢（Oulu）。

接下来的一个十年里，我在其他建筑师的事务所里努力工作，在实践中学习理论知识。那段时间，我在芬兰做项目建筑师的工作。主要是为佩卡·萨尔米宁（Pekka Salminen）教授工作和为纽约的斯蒂文·霍尔（Steven Holl）作赫尔辛基当代艺术博物馆（Kiasma）的项目建

Then the next ten years I have to work hard for the other architects, learn the theories in practice. Those years went working as a project architect in Finland, mostly for Professor Pekka Salminen and in New York for Steven Holl as his project architect for Kiasma, the Museum of Modern Art in Helsinki. Kiasma was completed 1998, the same year I turned 40.

Then the next ten years I have to start to try my own wings, go on my own path, leave the safety to work for the masters. I am now on the half way of this third phase and it is interesting for me to see where we are now, what are we doing. This is the reason why I like the idea of this book. It forces me to take a look. And after this look, I will leave this book behind me, as it would not exist for me. I want to keep my past as flexible as my future.

But this theory of mine about these decades continues. Then, after this present decade, it will be once again time to be a new beginner. I will not be at all more clever than 30 years ago, I was as wise or stupid as all ready then. It is a danger to start to believe that you master something. Everything I do is always a surprise for me since I want to learn it again every time. With the attitude of doing everything always the first time, you will see that situation is slightly different every time, and you can experience new things about the things other people repeat without thinking.

Even if I am talking about this path as a linear form, I do not believe in linear time. I see this path as something that exists as its whole length at the same time. Maybe the path is a wrong word but it is more describing than saying that you are going on in one spot which does not have any boarders and that you are moving without going anywhere. And I know that this journey can be interrupted at any time or it can change its direction and that my path is not more or less important than anybody else's. You never know what happens and that is the beauty of life.

I am happy that I have been able to go on this path surrounded by love. I want to dedicate this book to Hanna, Hemmo and Emmi, my children.

Vesa Honkonen
30.06.2004 Helsinki

筑师。1998年竣工，那年我40岁。

接下来的十年，我必须摒弃为大师们工作的安逸日子，自己初试羽翼，走出自己的道路。现在，这个阶段的路我已经走了一半了。看看我们现在身处何处，正在做些什么是很有意思的。因此我很喜欢出书这个主意，它使我不得不回头看看。回顾之后，我会将这本书置之脑后，就像它对我不再存在似的。我想使自己的过去和未来一样不被定型。

我这有关十年一阶段的划分法还将继续。过了现在这个十年，又会是一个新的开始。那时，我不会比30年前更聪明——我只是和以前一样聪明或者说一样愚笨。以为自己掌握了什么东西的想法是危险的。我做的每件事都经常使我感到惊奇，因为我每次都想重新学习它们。抱着做每件事都是初次尝试的态度，你会看到每次的情况都略有差别，也会对其他盲目重复的事情有新的体验。

虽然我把我的道路描述成阶段性的，但我并不抱持阶段的时间观。我同样也把这条道路当作是一个整体来看。可能“道路”这个词并不恰当，但比起“你在没有边界的地点上前进”或者“不会到达任何地方的前进”之类的说法，它还是更能表达意思的。而且我也知道这种历程可能在任何时候中断或是改变方向。我同样知道，我走的道路可能也不比别人所走的更重要。你永远不知道将会发生什么，这就是生活的美妙之处。

我非常高兴我能走上这条被爱包围着的道路。我以此书献给我的孩子罕纳（Hanna）、海莫（Hemmo）和艾米（Emmi）。

韦萨·洪科宁（Vesa Honkonen）

2004年6月30日

赫尔辛基

PREFACE I SHADOWLANDS

序一 阴影场所



斑马的照片

Come writers and critics
Who prophesize with your pen
And keep your eyes wide
The Chance won't come again
And don't speak too soon
For the wheel's still in spin
And there's no tellin' who
That it's namin'.
For the loser now
Will later to win
For the times they are a-changin'.

Bob Dylan¹

Nothing could be further away from architecture than Bob Dylan. Think again! Vesa Honkonen and I share a liking for the Finnish filmmaker Aki Kaurismäki. There is one film in particular that draws me to the unknown in the thinking of this young architect. Calamari Union (1985) is a simple film, a simple idea, full of simple one-liners. But like good architecture, even a disposable throw away idea, it makes more of this simplicity. Nine, twelve, fourteen or is it seventeen young hipster-thugs in leather and poplin all named Frank begin a black and white journey from the working class side of Helsinki (Kallio) to the Betterlands of Southern Helsinki (Eira).² There, only 2 miles away over the rainbow, the sun shines and the sea slowly laps the shore. There, the air is fresher and the future is bright. There, when the surviving two Franks reach it after fighting off women and

来吧作家批判家
你们动笔预言
睁大你们的双眼
机会不会再重现
也别说得过早
因为轮盘还在转
谁也不清楚
哪个名字会被念
现在是输家
过会儿就能赢
因为形势变不停

——鲍勃·迪伦¹

没有什么比建筑和鲍勃·迪伦二者更风马牛不相及的了。再想一想！韦萨·洪科宁和我都喜爱芬兰制片人阿基·考里斯梅基 (Aki Kaurismäki)。特别是他的一部电影将我带到年轻建筑师洪科宁思想中的不明领域里。《卡拉马利联盟》(Calamari Union) (1985) 是一部简单的影片，简单的构思，充斥着简短的俏皮话。但是就像好的建筑一样，即使是一个可以随意丢弃的构思，都能从简单中升华。九个、十二个、十四个或者十七个名字都叫弗兰克的衣着纨绔的嬉皮士，他们开始了一次极端的旅行，要从赫尔辛基的工人阶层的一边 (Kallio) 到赫尔辛基南部的“优越区 (betterland)” (Eira)² 去。那里，距离彩虹只有 2 英里，阳光明媚，海水缓缓拍打着海岸。那里，空气清新，前途光明。那里，当幸存的两个弗兰克击败了一些女人和其他的忧虑到达时，那里就是遥远的大陆，爱沙尼亚。最后的一幕是一只前行的小船，嬉戏打闹，还有未来的安定生活。东方！在这次貌似宿命的旅

other worries is the far off land, Estonia. The last shot is a rowing boat, a mock fight, the future secure. Eastland! The end of this mock-noir journey is a happyend world. It is – and Honkonen understands this too – one of the best sequences to describe the development of Finnish architecture over the last 30 years.

Finland to all intents and purposes is still one of the margins of the world. Most of what is known of the country is second hand. Most of its authority is passed through foreign scholars or researchers interested enough in its identity, but more usually influenced by the sentiment of its image. Few have the luxury or privilege of depth. Few ever feel that they inhabit the country. Even less inhabit its language, that zone, a zone linguists often call a 'falling zone', without quite using those words. When Honkonen worked with Steven Holl as his assistant on the Kiasma Museum of Contemporary Art in Helsinki during the 1990s decade he prepared a series of notes on 'darkness' as a letter to the American architect. It was an attempt to explain without explaining away the ungraspable subtleties and difficulties within the Finnish culture, within the Finnish way of doing things. Everything appears to fall you see, and still goes on. Even the tango, an inscrutable form of creative sadness, falls away without ever quite falling off. It is not the sadness you quite think it is; which makes the creativity something inscrutable also.

Historically belonging to the Finno-Ugrian peoples rather than the Indo-European language speaking world, Finnish is a difficult language to improvise within. It is a language that does not open without some knowledge of its syntactical structure. That means you need to understand its additive, agglutinating characteristics.³ Like a sculptor who adds not subtracts, you throw more and more clay at the language, the words get longer; the meaning sticks. Yet, and this can be surprising, languages in the margin, especially non Indo-European languages, continue to hold a fascination for students and scholars beyond comparative linguistics. The societies themselves become attractive too because of their margins. And their margins are beginning to reach into their architecture.

It is often said that there are few advantages being in the margins. What is defined elsewhere in the centre (wherever that is) too often finds its way eventually in modified, even reduced form, in the periphery. This is a shadowland. Cultures meet and co-opt, for their own use ideas from elsewhere. The shadowland is often tormented until originality is established. Then there is the Nightlands,⁴ the darkness, the sadness, the silence, the suicide figures, the tango and the lakes. Considering its intensity during the five or six winter months from October through March, we can understand Christian Norberg

行的终点是一个皆大欢喜的世界。故事情节完美地诠释了芬兰建筑过去 30 年间的发展，洪科宁也是这样理解的。



无论从任何的含义上或在任何的设想中，芬兰仍是世界的一隅。对这个国家大部分的认识都是二手的。有关它的主流的信息是经由外国学者和研究者传播的，这些人对它的特色颇感兴趣，但往往更被它的印象造成的情绪所左右。极少数人有幸或有资格能进行深刻的研究。极少有人会有置身于这个国度的感觉。少之又少的人栖居于它的语言，那个地区，那是一个语言学家称之为“沉落地区”的地方，但他们很少使用它的语言。洪科宁在 1990 年代给斯蒂文·霍尔做助手参与赫尔辛基当代艺术博物馆工程时，曾为这位美国建筑师写了很多有关“黑暗”的注解。他试图去解释，同时又避免解释芬兰文化、芬兰式的行为方式中难以捉摸的微妙与难解之处。所见的事物都像在沉落，而又不断继续。就连探戈，这种富于创造性地表现哀伤的神秘形式，都在下沉但又不全然沉沦。不是真像你想的那么悲伤——这使得创造变得有点神秘。

由于历史上属于芬兰-乌戈尔语民族，而非印欧语系的世界，学芬兰语很难一蹴而就。如果不了解其语法结构的相关知识，就学不会这种语言。这就意味着你一定要了解它那种加法式的、聚集性的特点³。就像一个雕塑家一样，只加不减，将越来越多的黏土加进语言中，词变长了，意思粘在上面。不过，有一点很令人吃惊，边缘语言，特别是非印欧语系的语言，对那些比较语言学研究领域以外的其他学生和学者也总是充满了魅力。使用这些语言的社会也因其边缘性而吸引人。它们的边缘性也开始渗透到其建筑中。

人们常说处于边缘是不利的。而在其他地方被认为是中心的东西（无论这个中心是什么）却往往到最后是从改造了的、甚至简化的外围形式中找到了自己的出路。这是一个“阴影场所（shadowland）”。



Schulz's notion of this part of the world as the Nightlands. Helsinki particularly is as windy as Edinburgh but darker, with a different less compact rugged majesty. It is as attractive as St.Petersburg in miniature form. It is not however Stockholm, Oslo or Copenhagen. For much of this century Helsinki has been a terminal city. With the Cold War, things stopped at Helsinki.

Further east was too far east. In films like *Reds* Helsinki became a stand-in city for Leningrad. Now the Helsinki-St.Petersburg axis runs a flourishing trade line just as it did at the turn of the century. The black market stretches the whole length. It is obvious that such specific geo-cultural and geo-political conditions have undoubtedly influenced its architecture. The darkness of Finland's northern latitude certainly suggests a shadowland but with a difference. It is this difference that feeds the images that become too predictable. These are the images visitors wish to re-script as if they experience anxiety like no other: Well, the news is out; the Nightlands are changing.

This is the beginning of a beautiful relationship. In this century, not the last.

Honkonen does not use the phrase a 'falling zone' but the way light fades in autumn, the way darkness re-defines lightness in the country he might have done. And the best image to describe just how and why Honkonen will work within the falling zone, is this. In Aki Kaurismäki's film *Ariel* (1988) it opens with a young man leaving the mine in Northern Finland for the last time. He loses his job, the mine is closing. His father sits in a café. He hands the son his car keys and after announcing the sadness of it all, proceeds to the toilet cubicle. The shot is heard off screen. The young man goes to find the car left to him by his father. It is a huge whale of a white Cadillac. He reverses it out gently. The timber barn creaks. He slowly pulls off. The barn continues to creak, eventually collapsing just as the car is set free.

The Collected Works of an architect not yet fifty year of age? Is this not something to smile about and celebrate? It's not everyday you get the chance to write the foreword to an architect not yet 50. But for this I would suggest there is a good reason. In a country like Finland, perhaps generally all over the world, many architects don't achieve their so-called serious work until they are well past 50 years of age. Look at Frank Gehry or Daniel Libeskind. It is often a deceptive contract with maturity when it is usually more about suffering. Life is scripted out by the profession. An architect not yet leaving behind what must be left behind, and a Finnish architect not wanting to reach what colleagues say it is inevitable to reach; maturity. Forget it, because the country will. The profession mauls the 'calling',

不同文化相遇并相互吸收，为了自身发展而从他方借用理念。“阴影场所”常常混杂混乱，直至原创之物产生。然后还有夜地(Nightlands)⁴，是黑暗、悲伤、寂静、自我毁灭的事物、探戈以及湖泊。在从十月到来年三月的五六个月的漫漫冬季里品味着“夜地”的浓重，我们就可以理解克里斯蒂安·诺伯格-舒尔兹(Christian Norberg-Schulz)用以描述这个地方的概念：夜地。赫尔辛基的多风气候很像爱丁堡，但更加黑暗，淡淡地带着一种特别而酷烈的凝重。它就像圣彼得堡的微缩形式，很迷人。反倒不太像斯德哥尔摩、奥斯陆或哥本哈根。在过去的这个世纪里的很多时候，赫尔辛基成了一个终点城市。冷战时，很多事就止于赫尔辛基。

再东则太东。在《赤色分子》(*Reds*)之类的影片中，赫尔辛基这个城市被当作了列宁格勒的替身。现在“赫尔辛基-圣彼得堡”一线成了活跃的贸易线路，这与世纪之交时的情形一样，黑市贸易贯穿全线。这样特殊的地缘文化和地缘政治条件无疑影响到了这里的建筑。芬兰北部地区的黑暗当然表明这里是“暗地”，但它别有特色。正是这种特色产生了人们心里普遍的那种印象。观光者总想向别人描述这种印象，好像只有他们自己才经历过这种焦虑一样。哦，这样的报导过时了，夜地在改变。一种美妙的联系开始形成。就在今世纪，而非上上世纪。

洪科宁没有使用“沉落的地区”这个词，但是在这个国度里秋天的光线消退的那种方式以及黑暗重塑光明的那种方式，他可能用了。有一个情景能再恰当不过地描述洪科宁在这个沉落地区工作的动机和方式。那是在阿基·考里斯梅基1988年的电影《轴线》(*Ariel*)里，开篇是一个年轻人将要永远地离开芬兰北部地区的矿厂了。他丢了工作，因为矿厂关门了。他父亲坐在咖啡馆里，把自己的汽车钥匙交给儿子，又表白了一番他内心的悲伤，然后就走向卫生间。画面外传来一声枪响。年轻人走向他父亲留给他的汽车，那是辆巨大的白色凯迪拉克轿车。他缓缓倒车，木屋开始吱嘎作响，他慢慢拖着，木屋摇摇欲坠，最后坍塌了，而汽车也挣脱了。

一个年纪未满50岁的建筑师的作品集？不该为此欣喜或庆祝吗？可不是每天都有为不满50岁的建筑师写序言的机会的。但是，我有另一个该庆祝的好理由。在芬兰这样一个国家，或者一般情况下在全世界的范围内，很多建筑师即使年过五旬都得不到所谓重要的工作。看看弗兰克·盖里(Frank Gehry)或



and the 'calling' resists the profession. Feel-good architecture is seen as a result instead of the transition it always is. To resist the clichés of its own profession is becoming part of the 'calling' in architecture. That is why we don't really need to talk about architecture to talk about the young Finnish architect Vesa Honkonen. When you note the departures Honkonen uses and then insinuates within his works, you realise this is a person operating within and outside the shadowlands. Here, in the *Collected Works of Vesa Honkonen So Far*, we see the poetic, even enigmatic departures – darkness, sadness, cinema, Bob Dylan or Shakespeare – offer unusual and challenging tectonic, cognitive and aesthetic response.

These departures are a kind of lift-off. They might edge us toward the transformations necessary for a more conventional urbanism, for architecture as event or more other recognisable architectural encounters. But these are conventions, aspects of an accepted architecture only other architects feel comfortable with. These departures make one obvious point: young architects are unlikely to remain within architecture alone. Today this is the biggest club in architecture that has no membership fee, no club headquarters and no common manifesto – it is what we might call Pulp Architecture.

So what is pulp architecture? Let's rap a little. Pulp is not quite (yet) a new architectural programme. Pulp is a strategy, an attitude, a parti, a google, an alibi, a motor, an engine, a scroll, a resistance,

an optimism, a seduction, a fatigue and possibly an ethic.....(the list is not closed) If movement itself is essential to our contemporary existence, then Pulp Architecture can only ever be a movement-in-progress. Pulp Architecture responds to changing social, cultural and economic conditions. Pulp Architecture learns mortgage and developmental terminology to appropriate planning inertia. Pulp architecture must even respond to political uncertainty, terror, surveillance politics and deceit. Pulp architecture cannot avoid the new media but it can programme its potential uses within architecture.

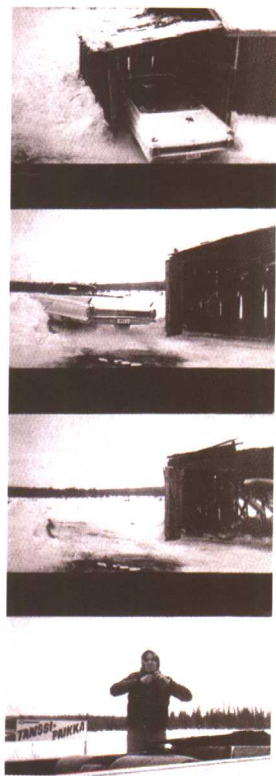
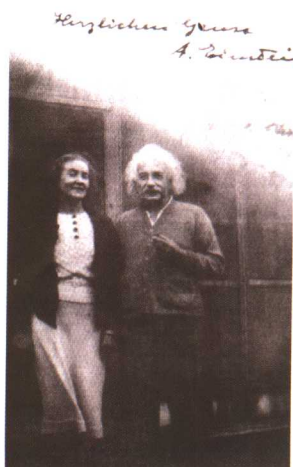
Pulp Architecture explores

者是丹尼尔·里布金 (Daniel Libeskind) 吧。人们自欺欺人地把这和成熟与否联系在一起,但这往往主要是种无奈。生命由职业来编写,建筑师还没有把必须抛弃的抛弃,而一个芬兰建筑师并不想达到同行们认为必须达到的程度,那就是成熟。别管它,因为国家会达到的。职业伤害了“使命”,而“使命”拒斥职业。感觉不错的建筑被看成是一个结果,而其实它往往是个过渡。抵制建筑业本身的陈腐观念正在成为建筑的某种“使命”。正因为如此,我们在谈到年轻的芬兰建筑师韦萨·洪科宁时不必谈建筑。当你注意到洪科宁在其建筑中使用和暗示的一些离经叛道的东西,你会明白这是一个活动于“阴影场所”内外的人。在本书中,我们看到了诗性的、甚至是谜一样的离经叛道——黑暗、悲伤、电影、鲍勃·迪伦还有莎士比亚——引起了建筑、认知以及美学方面非同寻常的争议。

这些离经叛道是一种飞升。这促使我们对较为正统的城市规划进行必要的改造,使建筑成为事件或其他可识别的建筑经历。但要面对的可是正统,正统的观点只讨论被其他建筑师认可接受的建筑。这种离经叛道明确了一点:年轻建筑师不想囿于建筑的一隅了,这在当今成了建筑界最大的团体,它不收会费,没有总部或一致的宣言——我们可以称之为“低俗建筑 (Pulp Architecture)”。

那么什么是低俗建筑呢?批判地讲,低俗并非建筑设计中非常(仍然)新的方式。低俗是策略、态度、图解、搜索、托辞、马达、引擎、卷轴、排斥、乐观主义、诱惑、疲倦,还可能是道德……(此列无限长)如果运动本身对我们当代的生活必不可少,那么低俗建筑就只不过是正在进行中的运动。低俗建筑学习孤注一掷和不断发展的术语,以此来改善规划中存在的惯性。低俗建筑还必须对政治的不确定性、恐怖事件、监控政治及欺骗作出反应。低俗建筑回避不了新的媒介,但可以在建筑中利用其潜在的好处。

低俗建筑探索着这样或那样的条件会如何重组建筑。在当今的一种可以称作“之间”——而非“之内”——的条件下,低俗既是理论又是反理论。低俗是一种流



how these conditions and others could re-program architecture. In a contemporary condition 'between' rather than 'within', Pulp is theory and anti-theory. Pulp is a transportable architecture that seems to wish to stay on the edge. Pulp is trans-urbanism, trans-architecture. Pulp is awkwardness before it is smoothed out. Pulp architecture respects but rejects the star architecture system of individualised spectacles. Pulp challenges existing architecture as much as it challenges architecture already on the edge. Pulp is an architectural strategy informed and fashioned from film, street culture, art, play, terror, surveillance, the hacker ethic, shopping, surveillance, war and new media..... (the list cannot be closed) but – and this is important – pulp is not fiction.⁵

Is there a danger here?

Yes, hopefully. For who wishes to tame such thinking, to bring it back into the country's national idiom, into the so called mellow stage of an architect's thinking, into the myth of Finnish architecture? Who wishes to see the promising signs in a designer's repertoire conform to the conventional forms up ahead? Gone is the time for such nostalgia. By re-framing issues – light, space, interiors, installations, buildings, yes buildings! cities, yes cities! – the edge in such thinking will go inwards and become more dangerous.

The Collected Works of Vesa Honkonen So Far has one other serious message: to avoid being re-framed by a society that has seen many young architects begin brave, become established, and remain housebound. Today, in the nightlands, in the shadowlands, in the betterlands, this is not an option any longer for a young architect.

The script remains to be written.

Instead: Honkonen suggests more edge, and subsequently more falling off that edge. Make what significance you wish, but here is an architect beginning to draw on the legacy of a Finnish architecture that now needs no further support. It is time to move. Old critical forms and frames will no longer suffice for Finnish architecture. The practice wheels on the early learning bicycle have been thrust away. Other young architects will no longer accept that the 21st century will be a more accomplished version of the 21st century. More recently and this is where Vesa Honkonen comes in, a stage has been reached where younger architects have taken different choices than their teachers, their professors. The choice for them is not between Heidegger and Stockhausen, or Satie and Sibelius, it is between rock music, rap, tango, art, film making, electronic art and design. When young architects make these choices they don't suddenly leave such interests and impulses behind, they don't choose one over the other; they don't edit out everything that doesn't concern architecture.

动性的建筑，它希望处于边缘。低俗是跨城市规划、跨建筑的。在被清理之前，低俗面貌丑陋，低俗建筑对一盘散沙式的明星建筑系统敬而远之。低俗挑战现有建筑，也同样激烈地挑战已经边缘了的建筑。低俗是一种建筑策略，电影、街头文化、艺术、戏剧、恐怖事件、监视、黑客伦理、购物、监视、战争以及新的媒体……（此列必定是无限长的）都启发并塑造了低俗，但——这点很重要——低俗并非虚构⁵。

这里存在着危险吗？

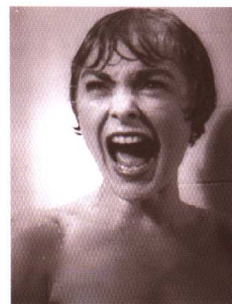
很可能有，对那些想要压制这类想法、想要使它重回一个国家的传统、重回建筑构思所谓的圆熟阶段、重回芬兰建筑的童话的人来说可能就有。谁会希望看到一个设计师全部设计中最有希望



的迹象都与以前的传统形式相似呢？这么怀旧的年代一去不返喽。通过重组素材——光线、空间、室内、装置，建筑，就是建筑！城市，就是城市！——这类想法中的边缘将会进入主流，还会愈发危险。

本书还传递了另一个重要的信息：避免被社会重构，在这个社会里很多年轻建筑师开头很勇敢，后来站稳了脚跟，然后就裹足不前了。现在，在夜地，在暗地，在优越区，一个年轻建筑师都再也不能这样选择了。故事要继续写下去。

不仅不能那样，洪科宁认为还要更边缘化，也因此而更多地从边缘跌落。不管你如何看待这件事都好，芬兰建筑的传统本身已无需一再重复，有个建筑师正开始利用这种传统。是该有所发展了。芬兰建筑不再满足于原有的重要形式和构造。旧的“学习”之车上的实践之轮已被抛弃。其他年轻建筑师不会再认为 21 世纪应该是更成熟的 21 世纪。最近已经出现了一个新的时期，较年轻的建筑师开始选择与他们的老师和教授们不同的事物，洪科宁也进入了这一时期。年轻人的选择不再只是介于海德格尔 (Heidegger) 与施托克豪森 (Stockhausen)、萨蒂 (Satie) 与西贝柳斯 (Sibelius)，而是在摇滚乐、饶舌音乐、探



Instead, they re-evaluate and re-script architecture through them.

"It was a light week in Lograire. The wine was free. Connie had a bowl. All the boys' names were frank. He went all the way to the drugstore to be sick on account of military school. Phones rang. Cops' cars came and went looking at the party.

Anna had a relative in a field and the field had a speakeasy. Connie had an inn called Connie's Inn. Music under the hot tunnels of summer. The cops were in the cellar wanting to do the Charleston with the German maid. Connie had on a wet bathrobe and frank got sick in the maid's bathroom on account of military school. We went to sleep in a boat that night in the harbor singing in front of fat Tony's. The boats were all beyond the reach of Edison and played their own lights upon the harbor. Several called Frank went all the way. I knew they took him in a copscar from the middle of the Park. I knew Finneran would fall in the middle of Harlem. Some stayed in the boats and others went to Cambridge."⁶

The Contemporary Moment? We are always about to come up to the present as if we can avoid falling once more. The confusion about confusion instead of thrilling us, wards us off. We want less of everything if it is going to be as insecure as the American President says it is. We opt for safer solutions, safer hotels and journeys, safer restaurants, neater critical theories, and a return to the safer past when bombs didn't fall, when random acts of terror did not put our life in jeopardy. Architects now grow up, and becoming so wise they begin to tell younger architects this is the way it is. Coherence is invited as if we all need now to join the war against the infidel. It still goes on.

I keep getting asked whatever happened to Finnish Architecture? Can it ascend once more? Is it doing so, is it really so predictably Modern and inevitable? I try desperately to avoid such questions. Most of those asking have an image of a Golden Age in their minds. Based on so little knowledge of the past it hurts trying to answer them. There is in this anxiety and romance a lamentable hope that somehow things haven't changed. At least not in Finland, the questioner suggests. At least not out there in the shadowlands, in the betterlands - surely things haven't changed. Well, I think architects like Honkonen have news for them. Things have changed. Things will go on changing. And just as I keep getting asked this question I keep being just as stubborn and repeat those lines from the British playwright Edward Bond. "Remember: The firing squad shoots in the back of the neck. Whole nations have been caught looking the wrong way." Finland?

To conclude however reluctantly; as if to invite us into the falling

戈、艺术、电影制作、电子艺术以及工艺设计等等之中的选择。年轻建筑师作选择时，他们不是突然间就把这些兴趣与冲动抛到脑后，不是选了这样就不要了那样，也不是将与建筑不相关的所有元素拼凑起来；而是利用这些事物重新评估并改写建筑。

“这是在《洛格拉瑞》(Lograire)的轻松的一周。葡萄酒免费，康妮喝了一杯。所有的男孩儿都叫‘弗兰克’。他总去药店，因为军校的缘故生了病。电话铃响了。警车开来开去，盯着这个聚会。安娜有个亲戚在一个商业区，那里有个地下酒吧。康妮开着一个‘康妮酒馆’。音乐从夏天炽热的风道下传出。警察想跟德国女佣在地下室里跳查尔斯顿舞。康妮穿了件湿的浴袍，弗兰克因为军校的缘故病倒在女佣的浴室里。我们那晚睡在港口的一艘船里，在胖子汤尼跟前唱歌。那些船离艾德森很远，船上灯火闪耀，照亮了港湾。几个叫弗兰克的一模一样。我知道他们把他从公园里带上了警车。我知道芬娜仁(Finneran)将会在黑人中沉落。有人留在船上，还有些人去了剑桥。”⁶

当前的一刻？我们总是将要到达现在，就好像我们能避免坠入其中一样。对困惑的困惑不是使我们震撼，而是使我们逃避。如果一切真如美国总统所说的那样不安全的话，我们还是宁愿它们少点的好。我们选择更安全的方案、更安全的旅馆和旅程、更安全的餐厅、更纯粹的批判理论，还想回到炸弹没掉下来之前的那个更安全的过去——那时偶发的恐怖事件还没有置我们的生活于险境。建筑师现在已经成长起来，变得明智，他们开始告诉更年轻的建筑师这就是现实。需要保持一致，就好像我们现在都必须加入到反击异教徒的战争中去似的。这样的情形正在继续。

我总是在问：芬兰建筑到底怎么了？它能否传承下去？如果可以，它是否真的必定是现代主义的，是否确定无疑？我拼命想不去问这样的问题。问这样的问题的人多半在他们的意识里还留有黄金年代的记忆。由于对过去知之甚少，想回答这样的问题真的令人头痛。在这样的不安与怀旧当中有一种可悲的希冀，期望从某种意义上讲世界并未改变。至少在芬兰没变吧，提问的人希望是这样。至少在阴影场所，在优越区没变吧——在那儿，当然没变啦。呃，我想洪科宁那班建筑师有新闻要告诉他们：事情已经变了，而且会继续改变。就在我不断问这些问题时，我也不断变得坚定起来，不断重复着英国剧作家爱德华·邦德(Edward Bond)的几句话：“记住：行刑队对着后脖子开枪。整个国家都看错了方向。”芬兰？

尽管不情愿，但还是要有关语——就像邀请我们到“沉落地区”一样，就像带着我们越过边缘一样，只有用芬兰诗人博卡尔佩兰(Bo Carpelan)的小说Axe/ (1914年11月16日)中的话才能消除这种眩晕感。不是安全的字眼，不是易懂的字眼，但是某种程度上是明智的话语：“低微的事物是如此的低微，以至于看得到的人都会微笑。低微之物有着坚韧的生命力，





zone, as if to take us over the edge it is only decent to balance this vertigo by the words of the Finnish poet Bo Carpelan from his novel Axel (16.11.1914). Not safe words, not easy words, but, to some, wise words: "The insignificant is so insignificant that whoever sees it smiles. The insignificant has a tough life-energy,

is always there, always signifies something and is a significant warning. It warns the significant against always believing that it is significant. The insignificant displays itself in the cracks between the stones, or is it perhaps the mortar? Why am I interested in the insignificant? Because the insignificant does not simply draw nourishment from the significant; the significant is also dependent on the insignificant, as the landscape is dependent on its sometimes almost invisible shadows."⁷ I have the feeling Honkonen knows exactly what the poet means: the insignificant is so insignificant that whoever sees it smiles. And it is in the architecture of idea not the idea of architecture that the new work begins to smile. The barn collapses yes, but the smile draws itself across the mouth, across the veiled, silent, dark culture. Now, from this part of the world, with its own tough life-energy, isn't that some sort of triumph?

Nothing to add

But the big voice of a detective

Using the wrong first names

In national archives.⁸

Roger Connah

The Hotel Architecture, Ruthin, North Wales.

(18.10.04)

1 Bob Dylan, Writings & Drawings, Cape, London 1972, p.85

2 for more on this & other films by Kaurismäki see Connah, K/K, Helsinki, 1991

3 see Peter Hajdu, Finno-Ugrian Languages & Peoples, Deutsch, London, 1975

4 see Christian Norberg-Schulz, Nightlands, MIT, 1995

5 for more on Pulp Architecture see Connah, Pulp Architecture Goes Yale, Perspecta 036, MIT Press, 2004.

6 Thomas Merton – The Geography of Lograire. New Directions, New York, 1969, p.46-47.

7 Bo Carpelan, Axel, Paladin, London, 1991

8 Thomas Merton, Lograire, op.cit., p.130

总是存在于那里，总是表明一些事情，成了一种重要的警示，它提醒重要的事物不要总自以为是。低微之物在岩石的缝隙中展示着自己，也许它就是泥浆吗？为何我对低微之物感兴趣？因为低微之物并不单纯从重要之物中汲取营养；重要之物也依赖于低微之物，正如风景依赖于那些有时甚至不可见的阴影一样。”⁷我觉得洪科宁确切地知道这首诗的意思：低微的事物是如此的低微，以至于看得到的人都会微笑。正是从有创意的建筑中，而不是从建筑的创意中，新的作品开始微笑。木屋是坍塌了没错，但是微笑自己爬过了嘴边，爬过了蒙着面纱的、沉寂的、阴暗的文化。现在，从这个地方，带着自身坚韧的生命力，不是取得了某种胜利吗？

无需再添加什么

只有探员的大嗓门

叫着错误的名字

留在国家档案中。⁸

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2004年10月18日

注释：

1. 鲍勃·迪伦的《写作与绘画 (Writings & Paintings)》，Cape 出版社，伦敦，1972 年，第 85 页。
2. 有关该电影以及其他阿基·考里斯梅基 (Aki Kaurismäki) 的电影的更多情况请见康纳 (Connah) 的《K/K》，赫尔辛基出版社，1991。
3. 见 Peter Hajdu《芬兰 – 乌戈尔语言及民族 (Finno-Ugrian Languages & Peoples)》，Deutsch 出版社，伦敦，1975 年。
4. 见克里斯蒂安·诺伯格 – 舒尔兹 (Christian Norberg-Schulz) 的《夜地 (Nightlands)》，麻省理工出版社，1995。
5. 有关“低俗建筑”的更多情况见康纳的《低俗建筑去耶鲁 (Pulp Architecture Goes Yale)》，Perspecta 036，麻省理工出版社，2004。
6. 托马斯·莫顿 (Thomas Merton) 的《Lograire 地图 (Geography of Lograire)》，New Directions 出版社，纽约，1969，第 46-47 页。
7. Bo Carpelan 的《Axel》，Paladin，伦敦，1991。
8. 引自托马斯·莫顿 (Thomas Merton) 的《Lograire》，第 130 页。

