

house is not a roof, is not a wall, is not a ground. It is the void between all these elements because it is in this void that I live.
ception. **Ardo da Vinci** Architecture is frozen music. **Friedrich von Schelling** Much is more. **Antonio Gaudi** As you
es us realize the truth. **Pablo Picasso** A house is a machine for living. **Le Corbusier** Less is more. **Ludwig Mies v**
opposite of beautiful is not ugly, but wrong. **Eric Fromm** Form follows desire. **Louis I. Kahn** A bicycle shed is a building
ld. Imago mundi. **Otto Bollnow** Serving the client is one
king. **Oscar Niemeyer** Small is beautiful. **E.F.Schumacher**
rnell A building must have a soul, so it could be
much more important than the expression and shape of a
ate. **Charles Correa** The most impressive element of art
enman Good design is a question of as little design as

建筑哲思录

THOUGHTS ON ARCHITECTURE

[芬] 埃萨·皮罗宁 方海 东方檀 编译

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中国电力出版社
CHINA ELECTRIC POWER PRESS

ARCHITECTURE IS ...

Thoughts from Practice

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Since the ancient times, numbers of famous sayings have been created by scholars and architects from various ages. As time goes on, some of the sayings have been forgotten gradually, however, another ones have deeply touched us and even today still in our mind. The ones, as 'less is more,' and 'form follows function' that truly summarize the concise and rational spirit of western modern architecture, were unforgettable. The organic concept, as in "all the parts must be related to the whole" by Frank Lloyd Wright, let many architects know exactly what they are doing. More people have been inspired by the sayings and speeches about lighting from Le Corbusier, Louis I. Kahn, and so on... All these quotes that condensate the exploration and thoughts of masters in their creating are the valuable treasure and worth us learning and thinking with devout attitude.

As I said before, meanwhile, "even masters can only conceive architecture from a certain angle in a certain period of time. It is impossible for us to address each and every changes in the world by just taking a glimpse on it." There is no permanent theory or golden laws and precious rules in architecture. Each famous saying have been unique but limited for each architect have their own individual point of view, at the same time, architecture has been a field of polysemy, vague and temporal spirit. All these characters let us pursue and conceive architecture always. So, for the statement of the certain angle on famous sayings we don't mean the depreciating value, on the contrary, the insights of the sayings assist us to analyse and control architecture through various sides. The opinions and insights of the sayings collected in this book have been different, even mutual contradiction. And the editors, I think, just want to show us the 'difference' and encourage us to create our own point of view through comparing and considering the opinions to know more about architecture.

Obviously, avoiding the clamor and fickleness, the editors have put great time and energy on this book, starting from 'foundation work' of architecture. That is real help to architects indeed both domestically and overseas.

I feel deep respectful to them.

立足于本土实践的思考

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古往今来，历代学者和建筑大师们都曾留下了数不清的名言警句。随着时光的流逝，其中有些已慢慢为人们所淡忘，而有些名言则曾经强烈地打动着我们，且至今仍然深深地留在我们的记忆中。“少就是多”“功能决定形式”，高度概括了西方现代建筑所秉持的简洁、理性的建筑精神，使人过目难忘；路易斯·康的“建筑是对空间苦心孤诣的制造”、赖特的“局部必须与整体关联”的有机建筑理念则帮助过不少建筑师，使其对创作有了一个全面的把握；而勒·柯布西耶以及路易斯·康等人关于“光”的独特感受和精彩言论激发了更多人的创作灵感……这些名言警句，凝聚了历代建筑大师在建筑创作中的探索 and 思想，是一笔极为宝贵的财富，值得我们以虔诚的态度去学习、去思考。

当然，正如我在多年前所说，“任何大师巨匠，都只能从一个时期、一个侧面去认识建筑，以一隅之见拟万端之变是不可能的。在建筑中，没有经典理论，没有金科玉律”¹。名人名言，有其独特性，也必然会有局限性，这不仅在建筑师个人对建筑的理解有不同的切入点，而在于建筑学所具有的多义性、模糊性和时间性的特征，也将使我们一直处在对建筑的探索 and 认识当中。因此我们说名人名句是“一隅之见”丝毫不贬低其价值，恰恰相反，他们所阐述的独到见解，能够帮助我们从多个角度去理解建筑，把握建筑。正如我们在本书中所看到的，这里收录的大量名人名句，其实对建筑有着很不一样的，甚至相互矛盾的观点。我猜想，本书编者正是想把这些“不同”呈现给广大读者，使我们能在反复比较、思考的基础上，动态地、多侧面地认识建筑，从而鼓励人们建构自己的“一隅之见”。

可以看出，本书编者为编写本书付出了很多时间和巨大的精力。他们避开喧嚣，远离浮躁，从建筑学的“基础工程”做起，这对当代中国（其实也不仅是中国）的广大建筑师是一个切切实实的帮助。

对此，表示我深深的敬意。

1 当代中国建筑师。程泰宁。天津：天津出版社，1988。

The Mirror of Architect

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It's really fortunate for me, as one of the first generation of architectural students after the Great Cultural Revolution, getting a chance listening to lecture by professor Yang TingBao, one of the founders of Modern Chinese Architecture. Shortly after I entered the Southeast University, I became a student of a group of excellent teachers headed by Professor Yang. I still remembered by Professor Yang's famous thought "Everything could become knowledge when keeping your eyes open", which has become the motto for us late generation Chinese architects in their growing-up.

The famous thoughts of great masters are counted as the beacon light for our studying and working later, "Ornament is a crime" by Alolf Loos taught me to keep a starting point of functionalism when design any project; "less is more" by Mies Verde Rohn told us to concentrate on the essence of design instead of unnecessary items; "the paper was invented to draw by architecture, however, most architects misuse it" by Alvar Aalto actually suggested us that we should think deeply, meanwhile to practice more!

Later on more mottos we got to know, such as Venturi's "the contradiction and complexity in architecture", Koolhaas's "more is more", Foster's "technology is more", and Murcutt's "touch this earth lightly". We asked ourselves frequently: What architecture is? What design is? What the essence of more and less is?

We are catching up with Chinese great construction. Fortunately endless design projects we met, unfortunately, however, no time to think with us. In the era of materialistic, information explosion and surplus goods, we couldn't help following the economic trend, pursuing the science and technology, and running after the expansion of human desire... however, history is often remembered by us, context is frequently crossed our mind, and countryside scene full of poetry and harmony with nature is often flashed in front of our eyes... I feel lost in these thoughts.

建筑师的镜子

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作为“文革”后第一届建筑专业的学生，我曾有幸多次聆听中国老一代建筑大师的谆谆教诲。进入东南大学建筑系不久，中国建筑教育与实践的第一代大师杨廷宝教授就给我们多次讲课，他的名言“处处留心皆学问”深深地印刻在我心中，并成为我们这代学子成长中的座右铭。

在之后多年的学习和工作中，各位前辈大师的“名言”成为我们进步的指路明灯。路斯的“装饰就是罪恶”让我所从任何设计一开始就坚持“功能主义”的出发点；密斯的“少就是多”则教导我们摒弃多余之物而专注设计的本质；阿尔托的“纸是为建筑师画图而生的，可是多数人却误用了它”实际上是在建议我们不仅要勤于思考，更要苦练建筑基本功。

随后我们开始接触文丘里的“建筑的矛盾性与复杂性”，接触库哈斯的“多才是多”，接触福斯特的“科技才是多”，接触格林·默克特的“建筑师轻轻地触摸这个地球”……我们时常在内心深处自问：“‘建筑’是什么？‘设计’是什么？‘多和少’的本质又是什么？”

我们生逢中国的大建设时期，幸运的是我们曾有做不完的设计项目，不幸的是我们无暇思考！在这个物欲横流、信息爆炸与过剩的商品时代，我们情不自禁地追随着经济、追随着科技、追随着膨胀的物欲……但又时常想念历史、想念文脉、想念与大自然融为一体充满诗意的田园画面……迷失的感受由此而生！

My eyes lights up at once when I got the manuscript from professor Fang Hai, my senior schoolfellow. These thoughts earliest collected by Esa Piironen, a Finnish master architect, during 50 years through all kind of chance, and most of them record talking with greatest architects and designers around the world directly. The original version with English and Finnish published in Europe has been accepted warmly, and became the necessary book for Europe architects. Re-edited version with English and Chinese was be collected by professor Fang Hai, Mrs. Dong FangTan and Mr. Piironen recently.

For contemporary Chinese architects, several hundred of famous thoughts like a mirror. Facing enormous projects and feeling confused, these thoughts could provide us with inspiration; Facing too many projects and running them endlessly, they would keep us calm; when we start to think and pursue related research, they could bring us the clues of thinking. This book, I believe, will gather strength and enlightenment for us.

I can't help reminding that "stones from other hills may serve to polish the jade of this one."

Let us enjoy it as my preface!

学友方海教授的这部书稿，令人在设计的忙乱中眼前一亮。该书最早是由芬兰建筑大师埃萨·皮罗宁在其五十年的设计生涯中利用各种机会收录而成的，大多数是他与当今世界各路顶级建筑与设计大师直接对话的结晶。该书已在欧洲出过英文及芬兰语版，广受好评，成为西方建筑师手中的必备小册，后经方海教授、东方檀与皮罗宁先生一道又增改形成最新的中文版。

书中的几百条建筑名言与警句，正是当代中国建筑师的镜子。当我们为巨大的建筑项目而感觉迷茫时，这些名言或许会提供灵感；当我们为众多的设计项目而疲于奔命时，这些名言或许会让我们平静；而当我们意欲思考并进行研究时，这些名言能给我们提供思维的线索。我相信这本小册子积聚力量与启迪。

我不禁又想起那句老话：它山之石，可以攻玉。

在此共勉！

The Charm of “the Famous Sayings”

Fang Hai

I believe, most of people know the charm of “famous thoughts” , and have experienced their power. From the beginning of life enlightenment, we actually already have been living in the radiation of famous thoughts. “The meal in a dish, hardship is in every food—grain” make us know the truth of saving food since childhood; “A young idler, an old beggar” told us the importance to value time; “Have more if get up early, and late nothing” , could make the younger generation form diligent habits since their childhood, no matter how much science rationality has. Later on we began to read “*The Goethe Maxims*” “*Bacon Talking About Life*”, to extracted “*Einstein’s view of life*” “*The Story Of Madame Curie*” and “*How Did Edison to Think*” . Moreover, we read widely all kinds of “Quotes by Famous People” . “*Three Days to See*” by Helen Keller “*The Flowers of Evil*” by Charles Baudelaire, “*Love and Raw Misery*” by Schopenhauer, “*Thus Spoke Zarathustra*” by Nietzsche, “*Human Life*” by Takekoji Miatsushi, “*The Human of Stars*” by Weasley Finn Zweig, and so on. Clearly, we grow up under all kinds of famous thoughts.

Each field has its own wisdom. In a great extent, they can push all industries forward in a healthy direction. A few words by masters, on many occasions, would become the beacon light to inspire later-comers thoughts and acts from multi-level. A common study experience of Frank Gehryt, the famous architect, formed the wonderful note of this inspiring pattern. About ten years ago in Helsinki, Frank Gehry who had reached the peak in his career was invited to give a lecture in the annual meeting of Finnish Architects Society. Then a journalist asked him how to create unique in architecture? Thus Gehry told the following story.

“I would like to listen to lectures here and there for seeking the career goal when I was young and studying. Once I went in for it when I heard a young professor from MIT would hold a lecture. This professor who was late that day is Alvar Aalto, coming from Finland, brought a very odd chair named Pamiuo Chair. It is noted for design in design history later but not well-known at that time. Starting from the Pamiuo Chair made of laminated plywood which he studied many years, Aalto expressed what the design idea of humanism function led the world trend in design later. Functionalism ideas of

“名言”的魅力

方海

相信大多数人都明白“名言”的魅力，并体验过“名言”的力量。从人生启蒙开始，我们实际上早已生活在“名言”的辐射场当中。“谁知盘中餐，粒粒皆辛苦”让我们从小体会爱惜粮食的道理；“少壮不努力，老大徒伤悲”，则让我们明白珍惜时间的重要；“早起三光，晚起三荒”，且不论其科学上的合理性成分究竟有多大，这句箴言让一代又一代的年轻人从小养成勤勉的良习。随后我们开始阅读《歌德箴言集》《培根谈人生》，开始摘录《爱因斯坦谈人生》《居里夫人的故事》和《爱迪生如何思考》，并进而广泛涉猎各类“名人名言录”。海伦·凯勒的《假若给我三天光明》，波德莱尔的《恶之花》，叔本华的《爱与生的苦恼》，尼采的《查拉斯图拉如是说》，武者小路实笃的《人生论》，斯莱芬·茨威格的《人类的群星闪耀时》等，可以说，我们是伴随着各类“名人名言”长大的。

每个行业都拥有自己的智慧名言，并在相当大的程度上推动着各个行业的健康发展。在很多场合，行业大师的只言片语往往能成为后来者的指路明灯，从多层面启发着后来者的思维和行动。这里，当代建筑大师弗兰克·盖里的一次看似寻常的人生求学经历，构成了这种启发模式的一个精彩注释。

大约在十多年前的赫尔辛基，事业已达顶峰的盖里受邀在芬兰建筑师年会上做了个报告，而后记者提问时间及盖里独具一格的建筑风格是如何形成的？于是盖里讲述了下面这个故事。

“我年轻时代求学时需四处听课以寻求事业的目标。有一次听说麻省理工学院的一位年轻教授举办讲座，就去听。这位来自芬兰的教授叫阿尔托，他当时迟到了，却随身带来了一把非常奇特的椅子，就是后来设计史中大名鼎鼎的‘帕朱奥椅’，但当时并非那么

Northern Europe I didn't understand at the time, but the two wisdoms by Aalto impressed me deeply all my life. Firstly the real high-quality of modern design follow humanized material. Secondly design idea of International, Square Box, is not perfect. Meanwhile, curve element is the most attractive usually. They become the thinking origin in my career of architectural design later."

Esa Piironen, as the chief author of this book, is the typical Finnish architect. Except his achievements in professional career, Piironen used to take all kinds of opportunity to interview wildly and record what he learned all the time, then the personality characters of Finland contemporary architects—diligent and rigorous was reflected from one side after this book was collected and compiled step by step. With the development of modern architecture around the world in the 20th century, Finland is considered as one of the most successful examples and is well-known widely for high quality on building, as well as being regarded as the typical example of successful harmonious society. Esa Piironen is one of Finnish architects who pushed Finnish architecture into top level of the world. It is fairly important for such example of good architect with diligence and studiousness, both in Finland and other developed countries.

Jyvaskyla, the beautiful city in Central Finland, is called Aalto city where every year "Aalto International Architecture, design and research Symposium" hosted by the municipal government and Finland academy of architecture is held. Theme for this year is "Architecture and Craft Art". Just as before, many masters from all around the world displayed their professional accomplishments with academic reports and exhibitions. However, special feature for this year's symposium is that no architect stars, such as the Pritzker Prize owner, but all speakers showed their design activities with the same wonderful power, even more visually stunning, attracting participants more than four hundred. For all this, in the crowd of auditorium, when I saw the two masters Glenn Murcutt, the owner of the Pritzker Prize and Juhani Pallasmaa, the chairman of the Pritzker Prize Jury, I still asked the stupid question, "Would your have a speech? Since I don't see your name in forum program."

广为人知。阿尔托从这件用他自己试制多年的层压胶合板制作的帕米奥椅开始，讲述了他后来引领世界设计潮流的人文性功能主义设计理念。反而在当时，我并没有理会太多的北欧功能主义理念，但阿尔托的两句至理名言却让我终生难忘。首先是人性化的材料决定着现代设计的真正质量；其次是国际化方盒子的设计理念并非完善，而曲线的元素往往是设计中最引人入胜的内容。阿尔托这次讲座中的这两句话成为我之后建筑设计生涯的理念起点。”

《建筑哲思录》的主要编者埃萨·皮罗宁是一位典型的芬兰现代建筑师，除了职业上的成就之外，皮罗宁在五十余年的设计与研究生涯中，利用各种机会与当时行业内先锋名流广泛交流并随时记录，逐渐收集并整理成书，从一个侧面反映出芬兰当代建筑师勤勉而内敛的性格特点。在20世纪世界现代建筑的发展中，芬兰被公认为最成功的范例之一，其总体建筑水平之高世所公认，并被看做是成功和谐社会的典范，而皮罗宁就是使芬兰建筑成为最优的那批芬兰优秀建筑师之一。不论在芬兰还是其他建筑发达国家，优秀建筑师勤勉好学的表率作用都是非常重要的。

在芬兰中部的于瓦斯屈拉这座被称作阿尔托城的美丽城市，由市政府与芬兰建筑学会、阿尔托学会主办，每年召开“阿尔托国际建筑、设计与研究高峰论坛”。2012年的主题是“建筑与工艺”。与往年一样，来自世界各地的行业高手都以学术报告及展览的方式展示了各自的专业成就，而此次论坛的一个特点是：主题发言者中并没有诸如普利兹克获得主之类的大牌建筑明星，但发言者所展示着同样的甚至更加具有冲击力的设计活动，吸引着四百多位与会者。尽管如此，当我在观众席的人群中看见普利兹克奖评委会主席帕拉斯玛教授和前普利兹克奖得主格林·默科特教授时，我依然问了他们那个愚蠢的问题：“你们讲演吗？好像论坛节目表中没看到你们？”

Professor Pallasmaa told me he would like to take part in all kinds of forum full of thoughts with his modesty as usual, and the main purpose is to meet new and old friends, as well as absorbing the academic nutrient. Pallasmaa, clearly, is not only an outstanding architectural master, but also specialist and scholar with many works, and one of the most influential critics of architecture. He used to be the university president, the curator of national museum, the full-time and visiting professor, so it is unthinkable for common people how did he use time to write more than 40 academic works and 500 articles. However Pallasmaa said that “all depend on many friends, and record friends’ famous thoughts by heart and eyes as well as hands” .

The second day of symposium, Glenn Murcutt who lived in the same hotel talked with me when we had a breakfast together. I have lived and worked in Europe for many years, but I still was surprised by Murcutt as a famous master came here and listened to the lectures with his own expense. Peers knew professor Murcutt was fond of Finnish design deeply, and only use furniture products and lamps by two Finnish masters—Alvar Aalto and Yrjö Kukkapuro. Meanwhile, Murcutt has been the chief agent of Kukkapuro’s products in Australia for many years.

Murcutt told me seriously and sincerely that he would like to hear the fresh voices from younger generation, although with such business background, because the development would take the older generation out and bring the younger in. The most effective way of delaying aging, however, is to concern on the younger as much as possible and to catch up with their pace. The diligence and the desire of studying made Murcutt’s mentality younger, as well as keeping the super memory, because he actually mentioned that he talked over the problems of “the Chinesism design” and “the spirit of craftsmanship” with the writer when he attended the Doctoral Dissertation Defense of the author in Helsinki 10 years before. So I remembered his famous thought “Building should respond to the conditions. We should be able to operate a house like making a sailing boat.” This word emphasize “the spirit of crafts” in the human design development from a special view. Meanwhile, “Touch this earth lightly” is better-known from Murcutt.

帕拉斯玛教授以其一贯的谦逊告诉我，他喜欢参加有思想性的各种论坛活动，主要目的是会见新老朋友并吸收学术养分。帕拉斯玛教授不仅是成就卓著的当代建筑大师，也是著作等身的专家学者，同时也是影响全球的建筑评论家之一。他曾担任过大学校长、国家博物馆馆长、芬兰及欧美日各国的全职及客座教授，因此，常人难以想象他是如何安排时间写出40多本学术专著和500多篇学术文章的，对此，帕拉斯玛教授给出的答案是：全靠朋友多，并时常用心用眼，用手去记录朋友们的“名人名言”。

论坛的第二天，住同一酒店的笔者与默科特教授共进早餐时又聊起同类话题。笔者尽管已在欧洲生活及工作多年，但仍多少做出些惊讶默科特这样名扬四海的建筑大师居然自费从遥远的澳大利亚赶来听论坛的讲座。业内人士都知道默科特教授非常钟情于芬兰设计并在其建筑设计中只使用两位芬兰大师的家具灯具产品——即阿尔托和库卡波罗的设计产品，并多年担任库卡波罗产品在澳大利亚的首席代理商。

尽管具有这些诸如此类的商务背景，默科特教授依然认真而诚恳地告诉我，他非常希望能时常听到更时尚更年轻的声音，因为时代的发展必然淘汰老的一代，同时催生新一代大师。而老的一代推迟衰老的最有效办法就是时刻关注并尽可能跟上年轻一代的探索步伐。也许是这种强烈的勤勉与求知欲使默科特心态年轻，并有超强的记忆力，因为他竟提起十多年前他来芬兰参加笔者的博士论文答辩时与我讨论的“中国主义设计”与“工匠精神”问题，让我想起他的一句名言，“建筑应该适应环境。我们应该能够像操作一艘船一样操作房子。”这句话从一个独特的角度强调人类设计发展中的“工匠精神”。而默科特更著名的一句名言就是“轻轻地触摸这个地球”。

《建筑哲思录》汇集了古今中外各类大师的建筑名言，尽管它们并不能真正定义任何一