

主编

欧洲当代著名建筑师作品精选

尤哈尼·帕拉斯马, 建筑师

感官性极少主义

Juhani Pallasmaa, Architect

SENSUOUS MINIMALISM



中国建筑工程出版社

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尤哈尼·帕拉斯马

Juhani Pallasmaa

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关于建筑的自白

尤哈尼·帕拉斯马

我相信我早期在农场简朴的生活经历对我的建筑师生涯产生了影响。我的童年时代受到战争的影响。由于我的父亲在前线作战，母亲和她的六个孩子迁居到了祖父的小农场住宅，那里远离战争的威胁但食物紧缺。在整个分散布局的村庄里我是惟一的男孩。在那漫长日子里，我在房前屋后和附近的树林里想出各种活动游戏，或者观察年迈但睿智的祖父做各种家务活儿。

我钦佩他的勤劳，他所掌握的各种技能和他的自信，对他而言似乎没有什么工作是无法完成的。无论是给鞋子换底或宰杀一口猪，还是在邻居拜访时充当发言人的角色。在20世纪30年代和40年代交替之际，一个农民的家庭仍然不得不掌握各种各样的技能：建造房屋，谷仓和运输工具；制作家具，家用物品和挖掘捕猎陷阱；用亚麻做衣服，用剪下的羊毛编织外套，打猎，捕鱼，耕种，照顾牲畜，甚至给孩子们和动物看病。我无法回想起曾经有任何一个人被这样询问过：你能做这个吗？掌握每一样必需的技能，在农场生活中被看作是自然而然的事情。农民的技能并非书本上的理论知识，而是实实在在而心照不宣的智慧，这些技能通过观察和摹仿得来并被牢牢记住。

大概是由于我的农场生活的经历，我无法承认在建筑和设计，艺术和哲学思索，或者生活与工作领域之间存在着分界线。我认为任何事情只要足够关注和重视都可以做成，而一个人完成工作的方式正反映出他的生活态度，工作就是生活艺术中的本质部分。

an architectural confession

Juhani Pallasmaa

I believe that my early experiences of simple farm life are reflected in my work as an architect. My childhood years were coloured by wartime. As my father was at the front, my mother moved with her six children into my grandfather's small farmhouse, which was away from the threat of war and the shortage of food. I was the only boy in the entire dispersed village and I spent my endlessly long days inventing pastime activities around the house and in the nearby forests, or observing the manifold chores of my aged but wise grandfather.

I admired his diligence, and his multifarious skills and self-confidence; no task was beyond him whether it was a matter of resoling shoes, slaughtering a pig or functioning as the spokesman when a neighbour went a-courting. In the late 1930s and early 1940s, a farming family still had to master all kinds of skills: building houses, barns and vehicles; making furniture, household objects and traps; turning flax into linen cloth; weaving garments from wool sheared from sheep; hunting and fishing, cultivating the fields, tending the cattle, and even healing children and animals. I cannot recall anyone ever having been asked: can you do this? Mastering everything necessary was considered self-evident in farm life. The skills of a farmer were not theoretical knowledge learned through reading but embodied and tacit wisdom, skills learned and remembered by muscles through observation and imitation.

Presumably as a consequence of my farm experiences, I am unable to acknowledge the boundaries between architecture and design, the fine arts and philosophical speculation, or the spheres of living and working. I learned that everything should be done



速写:

- 2 动物头骨, 贝格斯卡岛, 20 世纪 80 年代晚期。
- 3 动物骨骼, 贝格斯卡岛, 20 世纪 80 年代晚期。
- 4 桥墩的石材接合处, 海卢奥托岛, 芬兰, 1980 年。
- 5 沙滩上的石头, 海卢奥托岛, 芬兰, 1980 年。

后来我在欧洲、美洲、亚洲、非洲和大洋洲的游历, 对我关于建筑师职业的看法产生了同等重要的影响。我已经学会了解到我们生活在一个不可分割的同时存在着物质和精神的世界中。然而, 内容和形式是不能够割裂开的。我们所做的每一件事都构建着我们的世界, 并塑造我们的自我形象。通过建筑, 我们在世界上和时间的连续统一体中界定出自己的住所。通过建筑, 我们克服自己的不安全感, 并正视对死亡的恐惧。通过建筑, 我们将自己与超越我们此时所处时刻的时间维度联系起来。艺术和建筑仁厚地使时间的无限洪流停顿下来。对于我, 建筑是一种有其存在依据的表现方式。建筑表达并且是清晰地表达了我在这个世界中的存在。在这方面, 我从两位法国哲学家的思想中学到了很多东西。他们是莫里斯·梅洛-庞蒂(Maurice Merleau-Ponty)和加斯东·巴舍拉尔(Gaston Bachelard)。

建筑直接通过一种未被意识到的空间和身体多重感官的语言, 通过与我们最深层记忆相关联的一种具体化的符号体系, 与我们对话。我们的世界观、人生观、价值层次和对美的渴望, 转化成了结构、空间和关系, 也转化成一种公共和私密、纪念与亲切、光与影之间的更迭替换。

在道德和美学之间, 在有益与优美之间, 我看到了一种无可辩驳的关系。美, 反映出人们对一个更美好世界的存在可能性的信念。同时, 在我们认识到自身生命的短暂时, 对美的体验中便包含了一种忧郁的成分。当一种文化失去了它对美的感知和渴望时, 它也失去了对高尚品德的感

Pages of sketch books:

- 2 Animal skulls, Bergskär Island, late 1980s.
- 3 Animal bones, Bergskär Island, late 1980s.
- 4 Joints of stones on a pier, Hailuoto Island, Finland, 1980.
- 5 Stones on a beach, Hailuoto Island, Finland, 1980.

with care and attention, and the way you work reflects your attitude to life. Work is an essential part of the art of living.

My later travels in Europe, the Americas, Asia, Africa and Australia have affected my view of the architect's work equally as strongly. I have learned to understand that we live simultaneously and inseparably in material and spiritual worlds. Thought, matter and form cannot be separated. Everything we do structures our world and determines our self-image. Through constructing we define our place in the world and in the continuum of time. Through constructions we overcome our insecurity and confront the fear of death. Through construction we tie ourselves to time dimensions that surpass our own temporality. Art and architecture mercifully halt the measureless flow of time. To me, architecture is an existential expression; buildings structure, express and articulate my being-in-the-world. In this respect I have learned much from the thinking of two French philosophers, Maurice Merleau-Ponty and Gaston Bachelard.

Architecture addresses us directly through the unconscious spatial and multi-sensory language of the body, through an embodied system of codes bound to our most archaic memories. Our world view, view of life, hierarchy of values and yearning for beauty turn into structures, spaces and relations, as well as into an alternation of public and private, monumental and intimate, light and shadow.

I see an indisputable relation between ethics and aesthetics, good and beautiful. Beauty reflects a faith in the feasibility of a better world. At the same time, an experience of beauty contains an element of melancholy as a realisation of our own transitoriness.



知，失去了对可信与虚假，意义有无之间的分辨能力。

我重视谦逊而朴素的艺术和建筑。当作品内容在理智与情感，思想与形式方面达到平衡时，艺术具有最强的感染力。我在朴素的表达中体验到一种浓缩了内容与情感的丰富。保罗·瓦莱里(Paul Valéry)曾提出这样的问题：“还有什么东西比清澈透明更神秘吗？”——这是我最喜欢的警句之一。奥利斯·布卢姆斯泰特(Aulis Blomstedt)，我的教授和朋友，教我理解了瑞典哲学家威廉·埃克隆(Wilhelm Ekelung)的另一格言：“哪里只有纯净透明，哪里就有深藏着的强烈情感。”思想的精确和情感的满足，与刻苦努力并不是相互对立的。

在所有的艺术形式中，建筑是最具公共性和集体性的。这也是为什么我不愿通过我的建筑去支配他人情感的原因。我希望唤起一种能够感受到的被触动的，但并非明确满足感的状态。我欣赏节俭和静默。静默，没有很多表达，但并不空洞，而是一种特殊的存在状态，它能够使人领悟到个体的独一无二的存在。

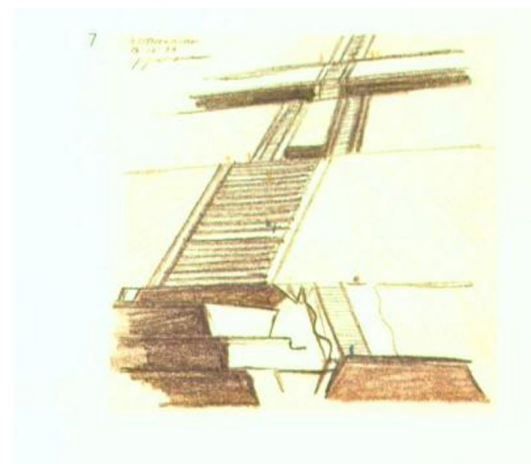
当代的文化，受形而上学唯物主义的支配，处于迷失和湮灭的危险中。而随之失去的，是它对于人类互动和艺术品质的真实感知。甚至极少主义艺术也常常是以单纯的外在风格取代思想的过程。甚至极少主义艺术也可能是武断而喧嚣的。正如康斯坦丁·布兰库希(Constantin Brancusi)所说的“在艺术中，简洁并非是预定的目标，但当一个人接近

When a culture loses its sense and longing for beauty, it also loses its sense of quality, its ability to distinguish between authentic and false, significant and meaningless.

I value unassuming and ascetic art and architecture. Artistic impact is at its strongest when the intellectual and emotional content of the work, thought and form, are balanced. I experience ascetic expression as a richness, which condenses content and emotion. Paul Valéry's question: 'Is there anything more mysterious than clarity – Qu'es-ce qu'il ya de plus mystérieux que la clarte?' – is one of my favourite sentences. Aulis Blomstedt, my professor and friend, taught me to appreciate another aphorism by the Swedish philosopher, Wilhelm Ekelung: 'Where there is clarity, there are strong emotions underneath.' Precision of thought and emotional content are not opposite endeavours.

Architecture is the most public and collective of all art forms. That is why I do not wish to dictate the emotions of others through my architecture, but rather evoke a sensuously receptive emotive state without a specific content. I appreciate sparseness and silence. Silence, the absence of expression, is not emptiness but a specific ontological state, which provides the condition of grasping your individual and unique existence.

Contemporary culture, dominated by metaphysical materialism, is in danger of losing and annihilating silence, and along with it, its very sense of quality both in human interaction and art. Even minimalist art is often a mere external style instead of being a process of thinking. Even minimalist art can be aggressive and noisy. As Constantin Brancusi states: 'Simplicity in art is not a



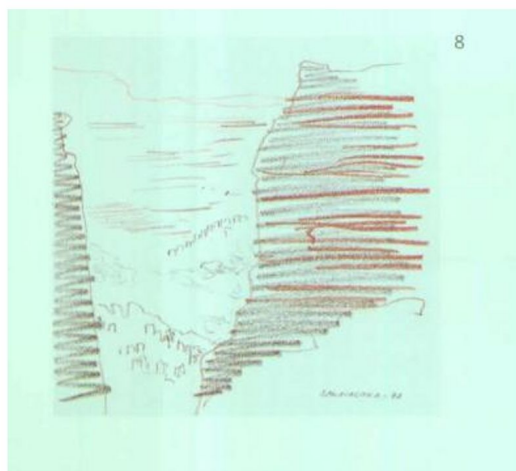
- 6 旅行速写，埃尔图勒，墨西哥，1979年。
世界上最大的树。
- 7 旅行速写，特奥蒂瓦坎，墨西哥，1979年。
- 8 旅行速写，班迪亚加拉卡南，马里，1978年。
多贡村庄。
- 9 旅行速写，埃尔塔金的废墟，墨西哥，1979年。

事物的本质时，总会不可避免地到达这一点。”

在世界各地博物馆中收藏的华丽的装饰性艺术作品，唤起了我对作者双手技巧的赞赏，但我通常并不能感悟到其中的思想，它们也无法触动我的内心。尽管我欣赏简洁的风格，我仍然认为安东尼·高迪是历史上最伟大的建筑师之一。他的外形丰富的作品反映出大自然不可动摇的永恒和静默。

在设计物品或空间时，建筑师也在无意识地塑造着他的自我形象。随着时间的推移，我已经越来越意识到在自己的作品中重复出现着某些主题、图式和兴趣：模数化的构图，对结构的强调，使用弧线形式作为直角体系的补充，连续的直线，表面穿孔以及清晰的联结。这些必然可以从早期的童年经历中找到源头。这些主题似乎具有一种存在的根据，而并非仅仅是出于美学的动机。

我的作品是几何性的并且它们显得抽象。然而，它们是基于一种独特的具有古老含义的观点和源于形式的精神影响力之上的。形式是表达的手段。在画一条水平线的时候，我仿效着芬兰风景的水平地域；在设计一根立柱的时候，我重复着挺立的人类外形。在画出圆形时，我感觉到我正在创造一种完整而独立的表达姿态。抽象，始终暗示着对这个世界的浓缩而含糊的印象，或者更确切地说，是一种世界与支撑物之间的结合体。



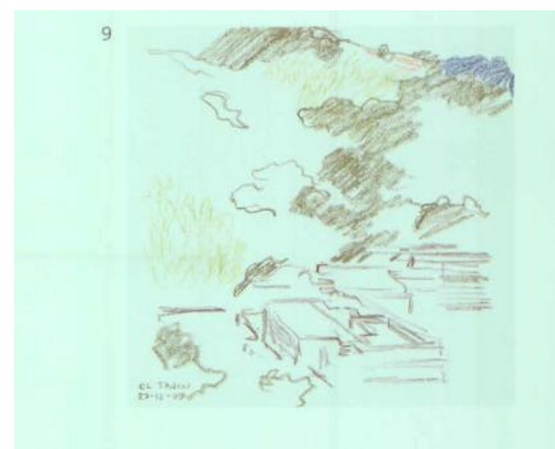
- 6 Travel sketch, El Thule, Mexico, 1979.
The biggest tree in the world.
- 7 Travel sketch, Teotihuacan, Mexico, 1979.
- 8 Travel sketch, Bandiagara Canyon, Mali, 1978. A Dogon village.
- 9 Travel sketch, El Tajin ruins, Mexico, 1979.

preconceived aim, but one arrives at it unavoidably when approaching the essence of things.'

The opulent and ornamental works of art in the museums around the world arouse my admiration for the skills of their creators' hands, but I do not always grasp the thought they contain and neither do they touch my heart. Despite my appreciation of simplicity, I regard Antonio Gaudi as one of the greatest architects of all time. His externally abundant works reflect the unshakable timelessness and silence of Nature.

When designing objects and spaces the architect unconsciously moulds his self-image. In time I have become more conscious of the repeated appearance of certain themes, motifs and interests in my work: modular composition, the underscoring of structure, the arc form used as a counterpoint to rectangularity, continuous line, perforation of surface and articulation of joint. These engagements must have their sources in early childhood experiences. These themes seem to have an existential rather than an aesthetic motivation.

My works are geometric and they appear abstract. Yet, they are founded on a view of distinct archaic meanings and the mental impacts of form. Forms are gestures; when drawing horizontal lines I imitate the superimposed horizontal zones of the Finnish landscape, when designing a column I repeat the image of an upright human figure. When drawing a circle I feel that I am making a gesture of integrity and singularity. Abstraction always implies a condensed and ambiguous image of the world, or more precisely, a union between the world and the self.



比起它们的外形来，我对事物的本质更感兴趣。建筑的本质常常导致冥想和郁积。然而建筑形式的目标常常是富有魅力和动态的构图。我喜欢重复，某种单音节和灰色调；在这方面，我感受到与美国极少主义艺术家的共鸣。重复和静默具有聚焦和逗弄的影响力，以禅宗庭园的方式唤起人们精神上的想像。

我想把我的建筑方法称为“感官性极少主义”。作为一名建筑师，我希望能够增强这个世界的静默。

赫尔辛基，1999年9月

I am more interested in the essence of things than their shape. An architecture of essence usually leads to meditateness and stasis, whereas an architecture of form aims at captivating and dynamic compositions. I like repetitiousness and a certain monotony and greyness; in this respect I feel a special affinity with the American Minimalist artists. Repetition and silence have a focusing and tantalising impact, which evokes mental images in the manner of a Zen stone garden.

I would like to call my architectural approach 'sensuous minimalism'. As an architect I wish to strengthen the silence of the world.

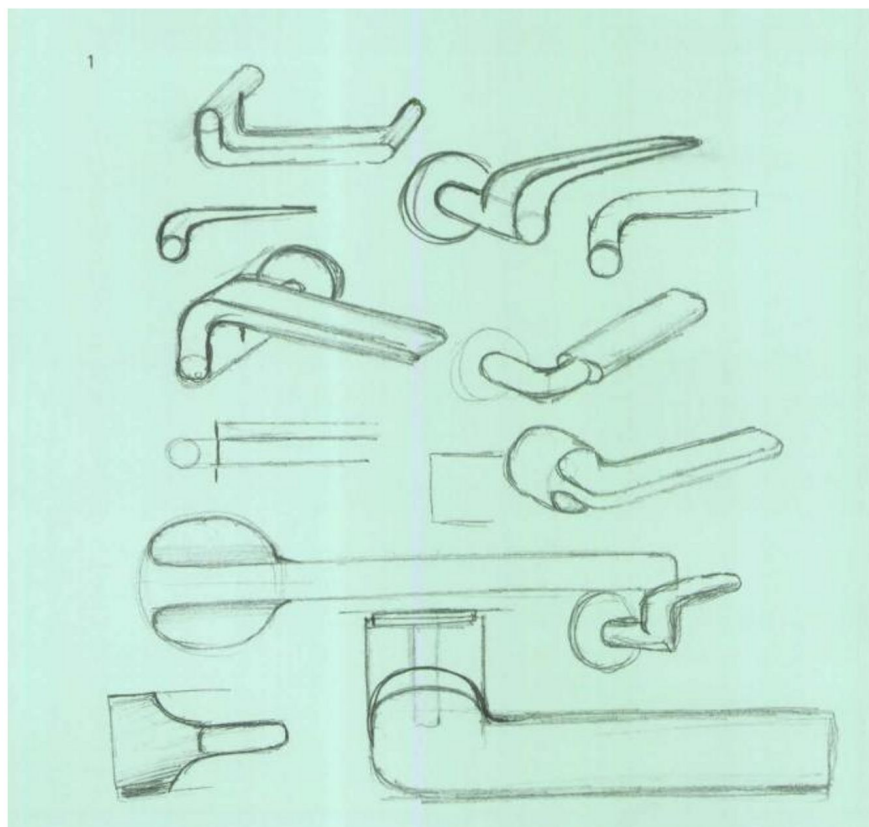
Helsinki, September 1999

十二个主题

twelve themes

- 1 连续的线条
- 2 弧线
- 3 孔洞
- 4 接合
- 5 触觉
- 6 物质
- 7 光线
- 8 尺度
- 9 立柱
- 10 楼梯
- 11 结构
- 12 景观

- 1 continuous line
- 2 arc
- 3 perforation
- 4 joint
- 5 touch
- 6 matter
- 7 light
- 8 scale
- 9 column
- 10 staircase
- 11 structure
- 12 landscape



1 速写本中的一页，20世纪80年代早期。
门把手。

1 Page of a sketch book, early 1980s.
Door handles.

轮廓线给予或塑造了物体的特征。连续的线条创造出一种舞蹈般的运动。同时描绘了空间的两种形态：积极的和消极的。

有技巧的艺术家借助单一连续线条就塑造出模特的姿态和韵律。建筑师同样能够用单一的弯曲线条构想一种形式。并沿线条行径显现出其在结构上或功能上的作用。

A contour gives an object or shape its character. A continuous line creates a dancelike movement and delineates simultaneously two shapes in space: positive and negative.

A skilled artist shapes the posture and rhythm of his model by a single continuous line. The architect can similarly conceive a form with a single meandering line, which takes on varying structural or functional roles along its progression.

2 G4 美术设计小组(奥拉·莱西奥、埃斯科米耶蒂宁、尤哈尼·帕拉斯马、埃萨·皮奥宁)的展览会招贴画。1977年。丝网印刷。

3 纺织品艺术家(伊尔加·米卡拉)展览会的招贴画。1970年。丝网印刷。

4 层压座椅。山毛榉木。1994年。细部。

5 为韦林&格斯出版社和印刷厂做的联合活字。1963年。(WG印刷品平面设计：阿尔诺·鲁苏武奥里。1963年)

6 为符合人体工程学的躺椅所做的图纸。1994年。层压夹板和碳纤维 镀铬弹簧钢支架。

7 座椅。原型。1991年。层压夹板和碳纤维。镀铬弹簧钢支架。

2 Poster for an exhibition of the G4-Group of graphic designers (Ola Laiho, Esko Miettinen, Juhani Pallasmaa, Esa Piironen), 1977. Silkscreen print.

3 Poster for the exhibition of a textile artist (Irja Mikkola), 1970. Silkscreen print.

4 Laminated stool, beech wood, 1994. Detail.

5 Logotype for The Weilin&Göös Publisher and Printing House, 1963. (WG Printing Plant designed by Aarno Ruusuvuori, 1963)

6 Drawing for the ergonomic shape of a reclining chair, 1994.

Laminated plywood and carbon fibre, chromed spring steel base.

7 Chair, prototype, 1991. Laminated plywood and carbon fibre, chromed spring steel base.







几何学是对秩序的隐喻和建筑的永恒意象。几何学将房屋与宇宙联系起来。

弧线联结并环绕围合。弧线超出其终点延续着它的路线。并因此创造出一种动态的运动。它起源于最完美的形状——圆形。正如一个片段，圆弧通过我们的想像来将自己完满成一个丰满的圆形，并成为一种独特的姿态。

- 1 克兰布鲁克学院到达者广场的圆弧几何形。布卢姆菲尔德山，密歇根州，1994年。青铜浇注的工作模型。
- 2 弧线塑造出东部芬兰法院的延伸感。库奥皮奥，1987—1993年。沿街景观。
- 3 胡韦莱塔托14号经过修复的阁楼公寓中的圆柱形壁炉。赫尔辛基，1993年。漆蓝的钢板。
- 4 西尔塔沃里工作室和住宅。基尔科努米，1990年。方案。后部的墙体是用漆成白色的木材构的40m长的弧线。
- 5 静默的住宅。西卡科斯基，2001年。夏季住宅主体和蒸气浴室都采用了弧线的片段。



Geometry is a metaphor of order and a timeless image of architecture. Geometry connects the building with the cosmos.

The arc unites and encloses. The line of the arc continues its course beyond the point of its termination thus creating a dynamic movement. The arc is in accord with the movements of the human body in space. It refers to the most perfect of shapes – the circle. Even as a fragment, the arc is completed by our imagination into a full circle and becomes a gesture of singularity.

- 1 The circular arc geometries of the Arrival Plaza, Cranbrook Academy, Bloomfield Hills, Michigan, 1994. Working model cast in bronze.
- 2 The arc shaped extension to the Eastern Finland Court House, Kuopio, 1987–93. Street side view.
- 3 Cylindrical fire place in the renovated attic flat at Huvilakatu 14, Helsinki, 1993. Blued steel.
- 4 Studio and Residence Siltavuori, Kirkkonummi, 1990. Project. The back wall is a forty meters long white painted arc in wood.
- 5 The House of Silence, Siikakoski, 2001. Both the summer house proper and the sauna are fragments of circles.

