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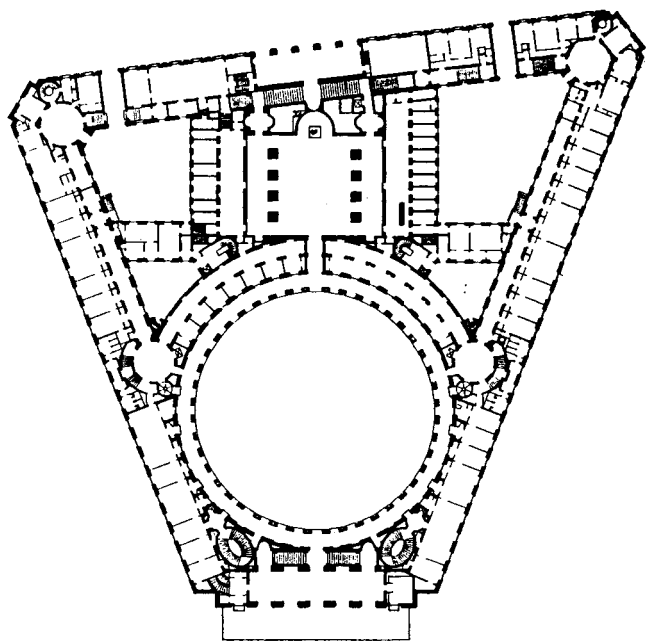
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阿恩·雅各布森的建筑作品所追随的风格根源要追溯到日耳曼新古典主义最后一项伟大的工程，由Hack Kampmann于1919~1924年设计建造的哥本哈根警察总署（插图1）。

在当代的学术领域中这是一栋非常重要的建筑，Kampmann，建筑学院的教授，在他所有的作品中，他以及他的学生和年轻的设计师（比如说Aage Rafn）一起对这部作品倾注了所有热情，并且把他们所

The course which Arne Jacobsen's architecture has followed could perhaps be traced back to an origin in that last great project of Nordic neoclassicism, the Copenhagen Police Headquarters building constructed by Hack Kampmann between 1919 and 1924 (ill. 1).

This was a building of special significance in the academic world of the time, given that throughout the project Kampmann, a professor in the School of Architecture, surrounded himself with students and



1 Hack Kampmann 哥本哈根警察总署平面图 (1918-1924)

1 Plan of the Copenhagen Police Headquarters by Hack Kampmann (1918-1924)

有的参与人员都定位在一个最细小的决定性的元素上，对他而言这是一部学习作品。

刻板的外观与有着清晰的古典主义“戏剧性”的内部设计形成了鲜明的对比。然而这些古典主义元素的借鉴不仅仅是形式上的“理想主义的源泉”。他们对每一项程序都进行了严格缜密的执行。这一点在圆形中心广场上体现得非常明显，它的尺度与罗马的万神殿一模一样，或者最后的长方体空间，让人想起Pompeyan 别墅的庭院空间的设计，接近于轴对称图形。整体的设计受到梯形城市区域的局限，可以看到建筑合理地融于整个都市的布局中。

1912~1915年间，Carl Petersen在已有的Faborg城市布局中，建造了一个艺术画廊，同时它也是当地一位要人的豪宅，以及一个他展示个人大量艺术收藏的博物馆的扩建工程。1919年，Petersen在丹麦皇家艺术学院作了一次讲演，提到了关于标准的讨论，这段陈述对当时占统治性地位的原则的确定有着极其重要的意义：“在造型艺术中，在建筑和雕塑领域中最重要有四个元素：设计，颜色，比例和结构。”

Faborg的艺术画廊被视作几何投影法有效的利用，以创造一种多变设计的发展代表作，这样就使建立在建筑理论上的、在狭长的地基上如何建造连续性房间的问题得以实现，这样的作品让人回想起Bindesboll或者Hansen，甚至是仿佛隔世的古典主义世界，建筑中的墙体和画廊上预留了水平面的变化，同时结合着色彩的变化，营造了一个精美的动感空间。

Petersen一直在努力设法达到能够设计出体现一个房间内每一处个人特征的理想境界，并把这种经验推广到这栋房子的设计中：“在任何严格的艺术形式中必定有一些规律被考虑在内了。”博物馆中最后面的艺术画廊

young architects (such as Aage Rafn) for whom the building was a work of apprenticeship into which they poured their enthusiasm and in which they were a decisive element in the definition of even the smallest details.

The stark exterior is in contrast to the “theatrical” interior with its explicitly classical references; however, these references are not merely in terms of some “fountain of ideal inspiration”; they impose the further obligation of a strict adherence to the orders of proportion. This is evident in the circular central courtyard – its dimensions exactly those of the Pantheon in Rome – or the final rectangular space, a clear allusion to the courtyard of the Pompeyan villa, which closes the project’s axis of symmetry. The composition carries its logic right to the limit of the trapezoidal city block with an obvious will to integrate itself into the urban fabric.

Within the existing urban framework of Faborg, between 1912 and 1915, Carl Petersen constructed an art gallery which was at the same time an extension to the house of a local magnate and a museum to show off his extensive art collection. In 1919 Petersen commenced a lecture to the Royal Danish Academy of Art with the statement of criteria which go a long way towards defining the ruling principles of the time: “In the plastic arts, above all in architecture and sculpture, there are four critical elements: design, colour, proportion and texture.”

The art gallery in Faborg takes as its goal the development of the effective capacity of the geometric projections to create a varied design in which the succession of rooms on the long, narrow site is based on a rational theory of architecture, recalling in turn works by Bindesbøll or Hansen or even the distant classical world, and where the reserve of the facade, the galleries, the changes in level and the vivid colours combine to create a wonderful sense of dynamism.

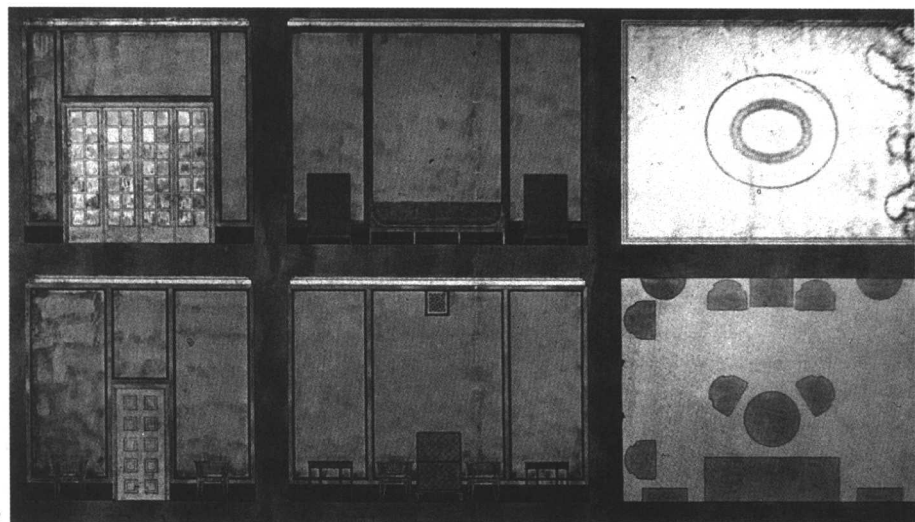
Petersen was trying to arrive at an architecture capable of working out *in*

正是他们遵循这样的设计原则创造出的现实中的艺术作品。房间的图画（插图2）展示了把理想转化为可以掌控的现实那种微妙的尝试。

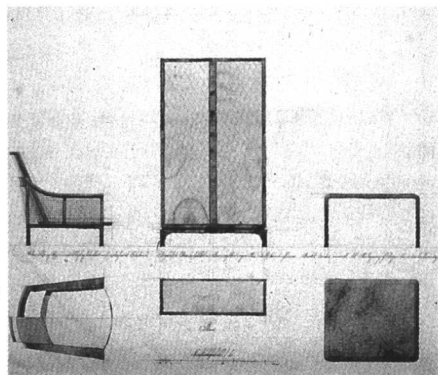
这是一组彰显智慧的设计，一位名为阿恩·雅各布森的学生设计了其中一系列的作品，经历了一段定型时期后，他形成了自己的设计风格，而且这一风格几乎没有改变过。

advance the significance of each individual part of a room, and from that moving on to an experience of the whole: "In any rigorous artform there are certain rules which must be taken into account." The last gallery of the museum reveals these regulating principles in their application to the reality of the end product. The drawing of this room (ill. 2) shows the delicacy of the attempt at a controlled realisation of the imagined goal.

This was the cultural framework within which a young student called Arne Jacobsen (ill. 3) set out on a course which, through a succession of identifiable stages, was still to maintain its own characteristic, almost unchanging, features.



2



3

2 Carl Petersen/Kaare Klint Faabor博物馆最后一个房间的截面图和平面图（1912-1915）

3 阿恩·雅各布森学生时代设计

2 Section and plan of the final room of the Faabor Museum by Carl Petersen/Kaare Klint (1912-1915)

3 Student project by Arne Jacobsen

从传统到现代

1902年，阿恩·雅各布森出生于哥本哈根，并于1971年在故乡辞世。

1924年，经历了在一所建筑学院的四年学习后，他被皇家艺术学院接受，当时的传统理念中，那里被视作是古典主义世界的理想境地，而且那个时代Eric Gunnar Asplund的建筑受到极大的尊重和推崇。对于雅各布森而言，传统是一个他从不曾忘记的借鉴框架，即使是1925年他参观了Le Corbusier的Esprit Nouveau 亭台设计，看到了Melnikoff的设计，以及同年的巴黎世界博览会，亦或是1928年对柏林造访时发现了Mies van der Rohe和Walter Gropius的作品，这些对他的这一原则都没有丝毫的影响。

阿恩·雅各布森与Kay Fisker合作设计的亭阁参与了那届博览会，在激烈的争论中他们所持的观点成为接下来一个时期的领导潮流。从另一方面而言，简约的菱形外观，宽大的入口设计，以及简单的各色砖体构筑的几何体，都保持了传统的丹麦风格，与如同身临其境的古典主义传统风格的室内设计形成了强烈的反差，在其中还可以找寻到世纪之初维也纳的风格。这个建筑布局充满逻辑性，传统与现代并存，雅各布森于1927年因为被建筑师协会授予金奖的一项工程而获得了建筑师证书，这项工程就是位于Klampenborg的国家艺术画廊（插图4）。

早期的作品持续了这种并不明确的风格，但是从中仍可见Nicolai Abigaard(1743-1809)的影响力（插图5），从1928年起（26-27页）那一时期一系列房屋设计的风格都清晰地体现了雅各布森的典型特色：一或二层高，斜瓦屋顶，暴露砖面的墙体，对称结构，等等。

然后，Le Corbusier和Mies的影响力开始突显，这一点可以在1929年设计的

From the Traditional to the Modern

Arne Jacobsen was born in Copenhagen in 1902 and died there in 1971.

In 1924, after four years of study at a school of construction, he was accepted by the Royal Academy of Arts, at a time when the traditional values, as represented by an idealised vision of the classical world, and the architecture of Erik Gunnar Asplund, were receiving the greatest admiration. The Tradition was for Jacobsen a frame of reference which he was never to forget, not even when in 1925 he visited Le Corbusier's l'Esprit Nouveau pavilion, or saw Melnikoff's pavilion, at that year's World Exposition in Paris, or when on a visit to Berlin in 1928 he discovered the work of Mies van der Rohe and Walter Gropius.

The pavilion by Kay Fisker for that Exposition, on which Arne Jacobsen collaborated, took a clear stand in the controversy which was coming to a head during this period. On the one hand the simple prismatic form of the exterior – a volumetry of large openings and an uncomplicated geometry with courses of different-coloured bricks in keeping with Danish tradition – was contrasted with an interior in which the world of classical tradition was very much present, and in which there are clear analogies with the Vienna of the early years of the century. Within the logic of this context, very close to the Tradition yet with a certain Modern quality too, Jacobsen was awarded his architect's diploma in 1927 for a project – on which the Academy bestowed its gold medal – for a national gallery of art in Klampenborg (ill. 4).

The early work continues along this ambiguous path, and clearly bears the influence of Nicolai Abilgaard (1743-1809) (ill. 5), notably in the house dating from 1928 (pp. 26-27), which is manifestly representative of a series of houses from this period which share a similar scheme: one or two storeys high, sloping tiled roof, walls of exposed brick, symmetrical composition, etc.

The influence of Le Corbusier and Mies,



房屋中得到鉴证(29页)。这栋房子呈现了新的设计风格:平顶,光滑的外墙体,镶边的窗户,等等。然而,这种革新只是形式上的,因为建筑结构本身完全是传统风格,尽管佯装采用了新的审美标准:砖块被着色粉刷,过梁是金属的,等等。技术上的局限带来了无数的困难,这些问题在随后只能通过把设计中的每一件事情落到最细节处来解决。Rothemborg的房子(30-31页)雅各布森带着极大的热情接受了新的理念和趋势,并在随之而来的建造过程中追求着代理人的要求,但却发现自己处于这样一种境地,工程中的很多建筑元素都远离自己的意愿,即使是带有新风格的创意家居,也只是形式上脱离了传统,他发现自己落入了实用主义的领域里。

however, was soon to increase in strength, as can be seen in the house built in 1929 (p. 29). This is a house in the new style: flat roof, smooth white exterior walls, windows in a continuous band, etc... Yet the innovation here is no more than formal, since in terms of construction the type continues to be entirely traditional, albeit camouflaged to conform to the new aesthetic criteria: the brick is rendered and painted, the lintels are of metal, etc. The limitations in technology gave rise to a number of difficulties which were later tackled from the point of view of design with the resolve to define everything down to the smallest detail. In the case of the Rothemborg house (pp. 30-31), Jacobsen was working for a client enthusiastically receptive to the new ideas and tendencies then being pursued in architecture, and found himself in a position to work out all

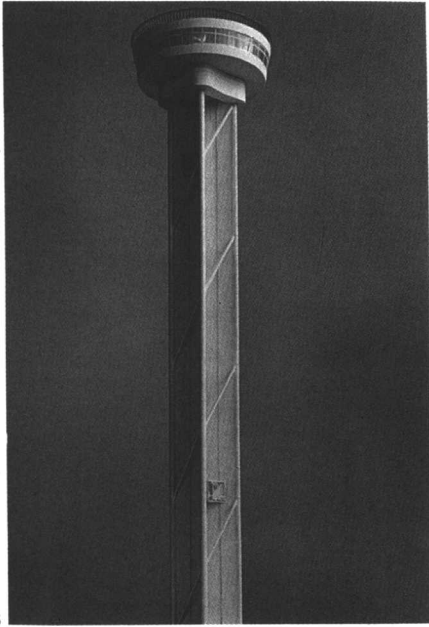
4 Klampenborg 国家博物馆 金奖 1928

5 避暑住宅 Nicolai Abilgaard (1805)

4 National Museum in Klampenborg. Gold medal, 1928

5 Summer residence. Nicolai Abilgaard (1805)





6

6 旋转塔 Bellevue 的未建工程
7 Goteborg市政厅 E.G. Asplund (1934-1937)

6 Rotating tower. Unbuilt project for Bellevue
7 Town Hall in Goteborg. E. G. Asplund (1934-1937)

1930年，雅各布森在Bellevue海滨娱乐设施竞标中获胜，此后他在该工程中加入了大量风格多样化的建筑：一栋社交性质的综合住宅建筑，一个剧场，一家饭店。而后又将它们改建成一排房子，一家马术学校，一座顶部是餐厅的观景塔（插图6），依据工程机械运动的原理，这个餐厅是旋转式的。但是，这个观景塔并没有得以建成。人们认为现代建筑应该是一件具有适用于新工业化发展能力的艺术品，这一点可以从带有现代流行文化意识的“未来房屋”（28页）的主人所使用的现代机械中清晰可见。

在极富创意的建设原理中，每一项可能接受的条件不仅要由其本身的基本原理决定，同时还取决于整栋建筑的基本建设原理。Bell-evue剧场所使用的机械设施因其拥有可移动的滑顶而变得可以享受夏季夜晚的美好，尽管这样的设计理念仍被排除在Clichy的Prouvee村镇的房屋设计

of the elements of the project in a manner far more to his liking, even to the extent of designing furnishings in keeping with the new language, formally making a break with the Tradition and consciously aligning himself with the premises of Functionalism.

In 1930 Jacobsen came first in a competition to equip the beach at Bellevue as a recreational amenity, to which he was later to add a number of buildings of a variety of types: a social housing complex, a theatre, a restaurant – later converted into a row of houses – a riding school, and a belvedere tower which was to have a revolving restaurant at its top (ill. 6) and would have offered, as a result of the incorporation of mechanical movement into the project's rationale, a changing outlook, a constantly shifting reality. In the end, however, the belvedere was never built. Nowadays architecture is considered to be something more than an art with a certain capacity for adapting itself to a new industrialisation exemplified by such