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Architecture and Urbanism
II:04

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— Vienna, Prague and Ljubljana

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——维也纳、布拉格和卢布尔雅那

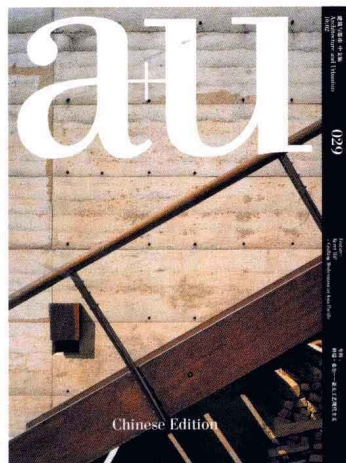
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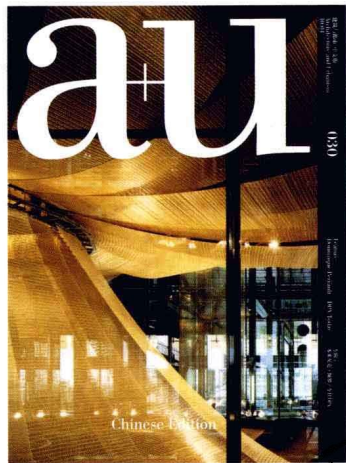
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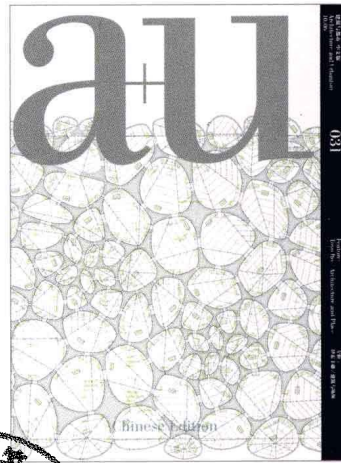
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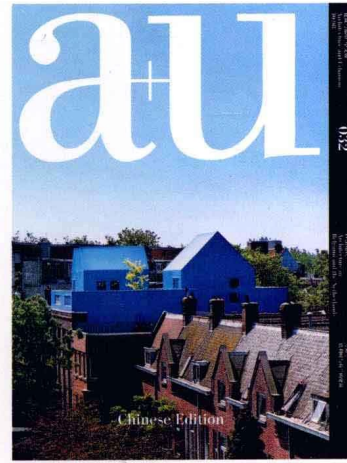
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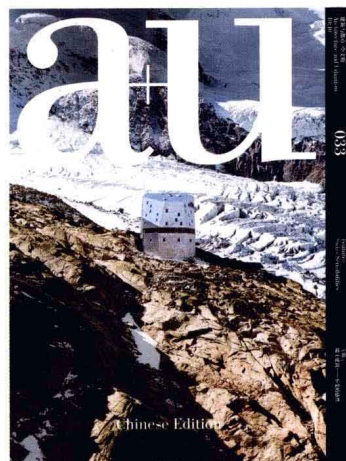
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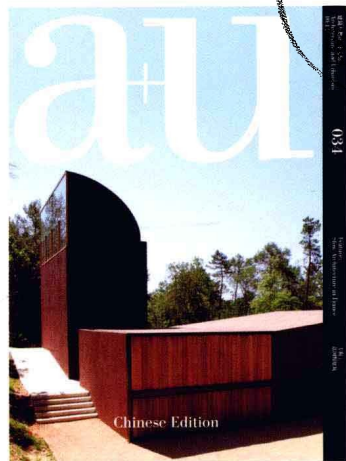
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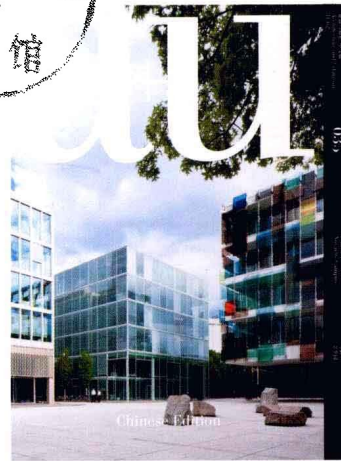
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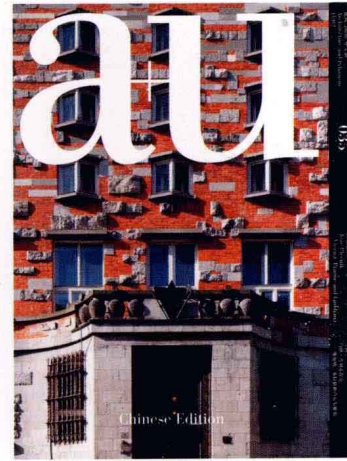
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最新信息：MoMA/PS1 和 MAXXI 联合主办的青年建筑师奖 (YAP) 揭晓 / BIG 建筑师事务所担纲设计格陵兰岛的新国家美术馆 / Made In 建筑事务所赢得高雄海洋文化及流行音乐中心设计竞赛

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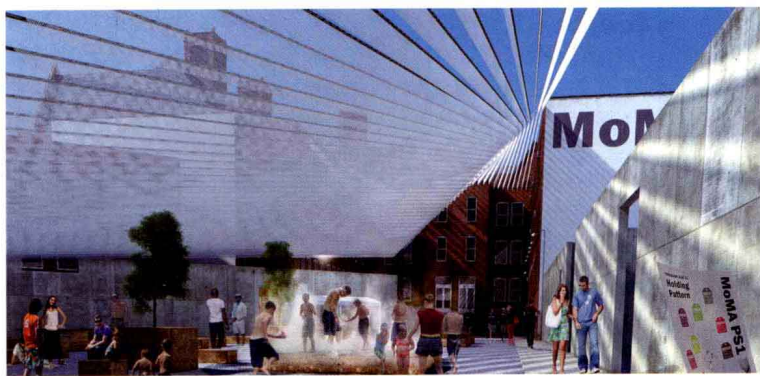
Jože Plečnik

Project List 1900–1957

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Winners of the Young Architects Program at MoMA/P.S.1 and MAXXI MoMA/PS1 和 MAXXI 联合主办的青年建筑师奖 (YAP) 揭晓

For the first time, the Museum of Modern Art (MoMA), MoMA/P.S.1, and the National Museum of XXI Century Arts (MAXXI, a+u 10:09) have worked in partnership to recognise and applaud aspiring young designers: Interboro Partners of Brooklyn, NY, as the winner of the 12th annual Young Architects Program (YAP) by MoMA/P.S.1 in New York, and stARTT, of Rome, as the winner of the YAP_MAXXI Young Architects Program in Rome. Interboro Partners' "Holding Pattern" brings an eclectic collection of objects including benches, mirrors, ping-pong tables, and floodlights, all disposed under a very elegant and taut canopy of rope strung from MoMA/P.S.1's wall to the parapet across the courtyard. A key component of the theme is recycling; objects in the space will be donated to the community at the conclusion of the summer. Incorporating objects that can subsequently be used by these organizations is a means of strengthening MoMA/P.S.1's ties to the local Long Island City community. "WHATAMI" by stARTT is based on the manufacturing of an artificial archipelago-hill. The hill works as a garden, injecting "green" into the concrete plateau of the museum's outdoor space, allowing it to serve as a stage and/or parterre for concerts and other events, or as a space to rest and look at the museum itself. The artificial landscape will be punctuated by large "flowers" providing light, shadow, water, and sound. The materials proposed for the installation involve a two-fold recycling process, the supplying of the

materials for the construction and the dismantling of the "hill". Both installations will open in June.

纽约现代艺术博物馆 (MoMA) 及纽约当代艺术中心 (MoMA/PS1) 首次与罗马的国家 21 世纪美术馆 (MAXXI, a+u 10:09) 联合举办“青年建筑师奖”，旨在表彰和激励设计师当中的年轻有为者。今年，来自纽约布鲁克林的英特堡事务所成为 MoMA/PS1 主办的第 12 届青年建筑师奖 (YAP) 得主；同时，来自罗马的 stARTT 事务所赢得 MAXXI 方面的 YAP 奖项。

英特堡事务所的获奖方案“Holding Pattern”在 MoMA/PS1 庭院四周的墙壁和女儿墙之间张拉了近百条绳索，织成一方天篷，遮盖于庭院上方，形态优雅精致。天篷下面设有长椅、镜子、乒乓球桌和投光灯等物品。该装置以“循环回收”为主题，夏季结束后，所有物品将捐赠给当地社区。此举也意在强化 MoMA/PS1 与当地的长岛社区之间的联结纽带。

stARTT 事务所设计的临时装置“WHATAMI”以群岛式的人工假山为主体构思。假山由绿色植被覆盖，散布在博物馆室外广场的混凝土地面上，将之营造成一处花园空间。该空间既可充当舞台或花园，供音乐会和其他活动所用；也可作为休息场所，供参观者驻足休憩并观赏博物馆建筑。场地各处又点缀着许多大朵的花形装置，用于提供照明、遮阳、喷泉和音响等功能。该方案在建造材料上充分考虑到循环回收，兼顾了安装取材和拆除后的材料处理两方面。

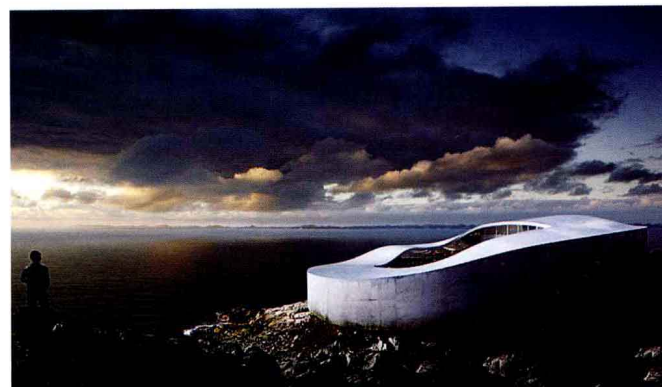
两件装置作品都将于 6 月与公众见面。

BIG to Design Greenland's New National Gallery BIG 建筑师事务所担纲设计格陵兰的新国家美术馆

Located on a steep slope overlooking fjords in the capital, Nuuk, the 3,000 m² National Gallery will serve as a cultural and architectural icon for the people of Greenland. As a projection of a geometrically perfect circle on to the steep

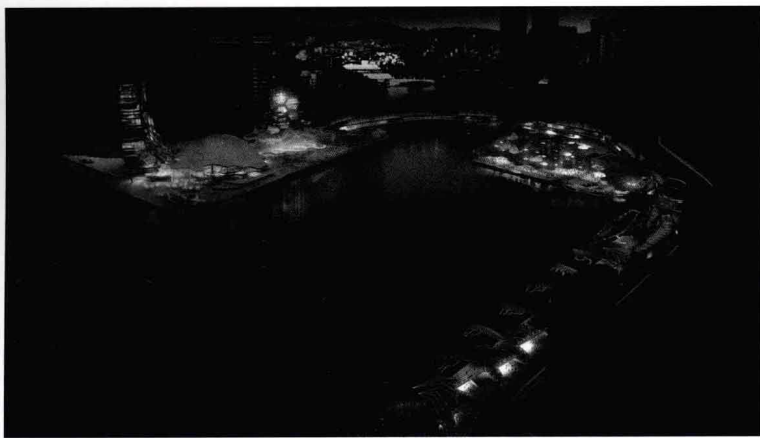
slope, the new gallery is conceived as a courtyard building that combines a pure geometrical layout with a sensitive adaptation to the landscape. The three-dimensional imprint of the landscape creates a protective ring around the museum's focal point, the sculpture garden where visitors, personnel, and exhibition space merge with culture and nature, inside and outside. The slope opens up the sculpture garden towards the city and the view, framing both the sculpture garden and museum functions. More activity will be created after the shifting inclinations of the terrain, which interconnects the whole area. The locals and visitors will be able to admire the clear shape of the gallery which appears as a sculpture or a piece of land-art.

格陵兰将于首府努克兴建一座国家美术馆，基地坐落在峡湾陡坡之上，该馆总建筑面积为 3000 m²，建成后将成为格陵兰人的文化和建筑的象征。该方案构思为一座正圆形的庭院建筑，正圆投影在陡峭坡地上，顺应陡坡的地势而产生各种细微贴切的形体变化，如同基地地形的三维压模。该圆环形建筑呈内向性，空间会聚于圆心处；庭院中央布置为雕塑花园，游人、工作人员与展览空间被交织融合在文化与艺术、室内与室外之中。雕塑花园居于陡坡斜面上，因地势高差，花园并未完全隐蔽在环形建筑之内，而是朝向城市方向开放，视线通透。雕塑花园和博物馆的空间



This page, top left: View of Interboro Partners' proposal for MoMA/P.S.1. This page, top right: View of stARTT's proposal for MAXXI. Top images courtesy of the MoMA. This page, bottom: General view of National Gallery in Greenland with the fjords in the background. p. 6, top left: Aerial view of the Kaohsiung Maritime Cultural and Popular Music Center. p. 6, middle: View of model of Firmiry Church (a+u 10:03). Photo courtesy of MoMA. p. 6, right: View of the etching by Cyprien Gaillard. Photo courtesy of Sprüth Magers Berlin, London. p. 7, left: Fuller Factory. Photo courtesy of The Skyscraper Museum. p. 7, right: Artist's rendering of The Merlion Hotel by Tatzu Nishi. All images on pp. 5-7 except as noted courtesy of the architects.

本页，左上：英特堡事务所为 MoMA/PS1 所做的方案；右上：stARTT 事务所为 MAXXI 所做的方案；下：格陵兰国家美术馆全景，以峡湾为背景。6 页，左上：高雄海洋文化及流行音乐中心鸟瞰图；中：菲米尼教堂 (a+u 10:03) 模型；右：西普里安·盖加尔的蚀刻铜版画。7 页，左：富勒工厂；右：西野达的鱼尾狮酒店效果图。(5-7 页：陈霜译)



功能也与地形坡度相呼应。美术馆的背坡面设有一条步道通往海滨，人们于此可参与享受更多活动。该建筑轮廓清晰，有如一尊雕塑或地景艺术品，供当地居民和游客们尽情欣赏。

Made In Architects Wins Kaoshiung Maritime Cultural & Popular Music Center Competition

Made In 建筑事务所赢得高雄海洋文化及流行音乐中心设计竞赛

Made In Architects from Spain has been named winner of the Kaoshiung Maritime Cultural and Popular Music Center international competition. The project develops along a bay in an extension of more than 11 hectares and has a building area of 100,000 m² and a budget of 100 million euros. It will have two auditoriums, an Outdoor Performance Area for 12,000 people with a Large Performance Hall that seats 5,000 inside. The Marine Culture exhibit area is conceived as a "promenade" between the different pavilions on the sea, which is always present in the skyline along with a Pop Music Exhibit Area, a night market and eight smaller multi-purpose auditoriums.

来自西班牙的 Made In 建筑事务所在高雄海洋文化及流行音乐中心的国际设计竞赛中获胜，将承担该项目的建筑设计。该中心坐落于海湾腹地，占地超过 11 公顷，规划建筑面积为 100 000 m²，项目预算总计 1 亿欧元。建成后，该中心将拥有两个音乐厅和一处可容纳 12 000 名观众的室外表演区，表演区内含一间 5000 座的大型表演厅。该中心的海洋文化展区部分构思为一条海上“长廊”，贯穿于各座馆厅。远眺观之，海洋文化展区、流行音乐展区、夜市及 8 间小型多功能礼堂聚成建筑组群，始终浮现于海天一线。

announcements

Steven Holl awarded the 2010 Jencks Award

斯蒂芬·霍尔荣膺 2010 年度詹克斯奖

Charles Jencks stated that Steven Holl divided his time between writing and architecture. This two-way traffic between theory and practice has led to the considered development of several themes, which work on different scales. For smaller commissions, houses and chapels, he explored a tightly layered and faceted aesthetic based on light studies. This research was furthered through his watercolors and writings on phenomenology - both a form of theoretical investigation. At the large scale Holl investigated more conceptual and systematic models, such as structural and scientific ideas of porosity or the fractal known as Menger's Sponge. His urban work creates formal order at several scales, and is tied to social ideas of passage, meeting and communal well-being.

查尔斯·詹克斯评述说，斯蒂芬·霍尔跨足于著述与设计两界，往复于理论和实践之间，藉此在不同尺度上开创了若干课题。对于规模较小的项目，诸如住宅和礼拜堂，霍尔基于对光线的研究，将层次紧密且多元面向的建筑美学应用于设计当中。而通过水彩画和现象学论著这两项理论研究手段，霍尔更将其建筑思想进一步深化。对于大规模项目，霍尔则采取更为概念化和系统化的模型进行研究，例如构造上的多孔性概念和拓扑学上的门格尔海绵模式。斯蒂芬·霍尔的城市建筑作品创建出尺度不等的形式秩序，并与通道、聚会和公众幸福感等社会性议题紧密相连。

Thomas Heatherwick to design Olympic Cauldron 托马斯·赫斯维克将主持设计奥林匹克圣火台

Thomas Heatherwick, principal architect of Heatherwick Studio and the designer behind Britain's Dandelion pavilion at the Shanghai World Expo has been chosen to design the Olympic Cauldron for the 2012 games in east London. The elevated structure is expected to sit to the north of the main stadium and will be visible from inside the arena. The cauldron will be home to the Olympic torch from July 27-August 12, 2012.

托马斯·赫斯维克身为赫斯维克事务所的首席建筑师，曾主持设计了上海世博会英国展馆——“蒲公英馆”。日前他获选为 2012 年奥运会圣火台的设计师。圣火台地处伦敦东部，居于主体育场以北，形为高台，届时将从主体育场内望见。奥运圣火将于 2012 年 7 月 27 日至 8 月 12 日期间在圣火台上熊熊燃烧。

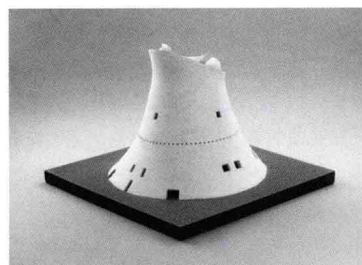
exhibitions

Building Collections: Recent Acquisitions of Architecture

建筑收藏：近年新增馆藏

MoMA

Until May 30



The exhibition, which is organized around several thematic areas, covers the full range of MoMA's collection from the 1890s to the present, and features such figures as Louis Sullivan, Le Corbusier, Bodo and Heinz Rasch, Jean Tschumi, Ant Farm, Paulo Mendes da Rocha, UN Studio, Sauerbruch Hutton, and Seung H-Sang. The vast majority of models and drawings are being exhibited for the first time.

该展览由纽约现代艺术博物馆主办，围绕若干主题全面展出了该馆自 19 世纪 90 年代至今所收藏的建筑作品。路易斯·苏利文、勒·柯布西耶、拉什兄弟（博多与

亨兹）、让·屈米、蚂蚁农场事务所、保罗·门德斯·达·罗查、UN 工作室、绍尔布鲁赫与胡特恩建筑师事务所和承孝相等历代设计师的作品都囊括在内，其中大多数模型和图纸为首次公开展出。

Contact: 11 West 53 Street, New York, NY 10019, USA

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email: info@moma.org

url: www.moma.org

You Are Here: Architecture and Experience

你就在这里：建筑与体验

Carnegie Museum of Art
Until May 29

The show brings together the photographs of German artist Candida Höfer and a video and etchings by French artist Cyprien Gaillard. Both artists express the formative power of architecture in different but complementary ways. Candida Höfer's photographs of ornate historical and contemporary interior spaces are usually devoid of humans, yet reveal details that draw the viewer in. By contrast, Cyprien Gaillard's video Desniansky Raion and his meticulously detailed etchings probe the human legacy of Modernist high-rise housing blocks.



该展览荟萃了德国艺术家康蒂达·霍弗尔的摄影作品和法国艺术家西普里安·盖亚尔的蚀刻铜版画和一段录像作品。两类艺术作品都以表现建筑的造型力量为主旨，形式体裁各不相同，互为补足，相得益彰。康蒂达·霍弗尔的摄影多以历史建筑或当代建筑的室内空间为主题，往往不出现人物，但充分突显引人入胜的建筑细部。与之相反，西普里安·盖亚尔的录像《第斯梁斯基住宅区》及其精雕细琢的蚀刻铜版画则着眼于探索高层住宅区的现代主义人文传承。

Contact: 4400 Forbes Avenue, Pittsburgh, PA 15213, USA

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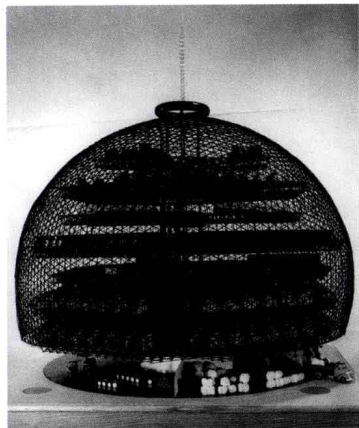
url: www.cmoa.org

Vertical Urban Factory

竖向都市工厂

The Skyscraper Museum

Until June 26



The exhibit explores historic and contemporary concepts for the design, structure, mechanization, and economics of multi-storied factories, and their relationship to the urban environment. Features include the innovative architecture of factories that are both urban – located in cities or shaping cities – and vertical – integrated throughout a building or layered floor by floor. Ultimately, it focuses on the impact of global economies on the physical space of industries and aims to stimulate ideas for reintegrating the vertical factory and places of production into the urban fabric both programmatically and economically.

该展览以多层厂房为主题，从设计理念、结构形式、机械化、经济性以及厂房与城市环境之间的关系等角度对其历史和现状进行探讨。该展览重点介绍了新型的竖向厂房建筑：它们或坐落于城市地缘内，或对城市形象起塑造作用；整座厂房或采用竖向连接模式，或将楼面层层叠加。从根本上说，该展览旨在探讨全球化经济模式对工业建筑物理空间的影响，意图激发创意概念，使竖向厂房等建筑能够从机制上和经济上再度融入城市肌理。

Contact: 39 Battery Place, New York, NY 10280 USA

phone: +1 212 968 1961

url: www.skyscraper.org

Singapore Biennale 2011:

Open House

2011 新加坡双年展：门户开放

Various locations in Singapore

Until May 15

The 3rd Singapore Biennale, titled “Open House”, examines artistic processes and their links to the daily transactions that take place between people. From trading objects to swapping stories, from sharing food to dressing up, we are constantly making exchanges, as individuals, groups, cities and nations. In the world’s busiest port, a multicultural city built on trade, the exhibition brings together artworks that offer multiple perspectives and myriad creative approaches to questions of how we move across borders, see other points of view, and form connections with others.

第三届新加坡双年展定名为“开放日”，旨在检视艺术创作的过程及其与人们日常事务的关联。从物物交换到言谈会话，从同享食物到梳妆打扮，个人、团体、城市和国家之间无时无刻不在进行着交换和交流。新加坡作为世界上最繁忙的港口城市，以贸易为本，文化多元。本次展出的众多艺术品为人们提供了多元视角，意在启迪创意，试图就如何跨越边界、如何换位思考，以及如何与他人交往和沟通等问题探索解决方案。

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Feature:

Jože Plečnik – Vienna, Prague and Ljubljana

专辑:

约热·普列茨涅克——维也纳、布拉格和卢布尔雅那

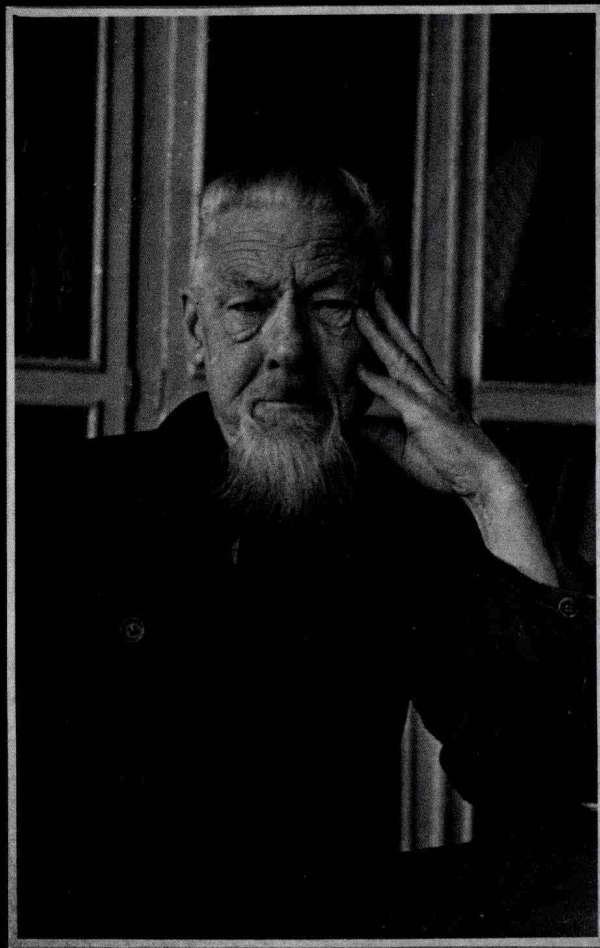


Photo of Jože Plečnik from 1948.

约热·普列茨涅克（摄于1948年）。

For the Japanese, countries that are located in the east of Germany and Austria are categorized as “eastern Europe” and those countries are a deep part of Europe. The architect Jože Plečnik from Slovenia lived only within this area. Vienna, Prague and Ljubljana, where he lived, belonged to the former Austrian-Hungary. This dual monarchy was called Kaiserlich und königlich (k.u.k.) – meaning imperial and royal – held about one third of Europe. Plečnik, who lived within this k.u.k., had the luck of joining in the city planning of his hometown, Ljubljana. Today, the people are still proud of him; his works are all over the city and his face is used for 500 Tolar bill. Internationally, however, he was almost forgotten in the 1960s and 1970s until an exhibition of Plečnik was held at Centre Pompidou in Paris in 1986, which rediscovered the “postmodernism” of Plečnik and placed him in the spotlight again. It was only proper that Plečnik, who studied under Otto Wagner, was influenced by the Vienna Secession and dedicated his life to architecture as a leading architect in the modern architecture movement of Slovenia, is seen differently from other great architects in western Europe and USA. While his architecture evokes a calmness akin to black-and white photos, the details of his architecture inspires us to take photos and brings to mind the idiom, “god is in the details”. This special issue traces the three cities where he lived and introduces the whole world of Plečnik with newly taken photos. We would like to thank Dr. Damjan Prelovšek, who is a leading researcher of Plečnik and an inhabitant of the house, Villa Prelovšek (*a+u* current issue) that Plečnik renovated, for a great amount of help with this issue.

Yoco Fukuda-Noennig, Guest Editor

Jože Plečnik was born in Ljubljana, the capital city of the Republic of Slovenia (former Austria-Hungary). From 1885 to 1888 he worked in his father’s furniture atelier, with the intention of succeeding him. He afterward studied furniture design at the School of Industry and Crafts in Graz and received training as a draftsman at the same time. In 1894, he began to study under Otto Wagner and attended Wagner’s lectures at the Vienna Art Academy. In 1898 his work for his diploma won him the Prix de Rome and allowed him the chance to stay in Italy and France until 1899. After he returned, he participated in the project for the Vienna station at Wagner’s architectural office before starting his own architecture office in Vienna in 1900. In 1911 he accepted the post of lecturer at the School of Arts and Crafts in Prague, which was offered by a friend of his, a position he maintained until 1921. In 1921 he accepted the post of professor at the architecture department of Ljubljana University and moved back to his hometown. In Ljubljana he worked on many important architecture projects, which we still see today. He died in his house in 1957.

在日本人的地理概念中，德国和奥地利以东的欧洲内陆国家都属于“东欧”。斯洛文尼亚建筑师约热·普列赤涅克一生都不曾远离这片土地。他生活过的三个城市维也纳、布拉格和卢布尔雅那，历史上都是奥匈帝国的属地。奥匈帝国实行“帝国”与“王国”（Kaiserlich und königlich）的双重君主制，其版图曾涵盖了欧洲大陆约三分之一的领土。普列赤涅克生活在曾经的奥匈帝国，有幸参与了他的家乡卢布尔雅那的城市规划和建设。今天，卢布尔雅那人民仍然以他为荣；他设计的建筑遍布全城；他的头像印在500托拉尔的纸币上。然而，普列赤涅克这个名字在20世纪60至70年代期间却几乎被国际建筑界彻底遗忘了。直至1986年，巴黎蓬皮杜中心举办了普列赤涅克建筑作品回顾展，这位“后现代主义”大师才走出尘封的历史，重回聚光灯下。普列赤涅克师从奥托·瓦格纳，深受维也纳分离派的影响；他倾尽毕生精力投入建筑事业，是斯洛文尼亚现代建筑运动的领军人物。诚然，普列赤涅克之伟大与其他西欧或美国的建筑巨匠们甚为不同。他的建筑蕴涵着黑白照片般的沉静气息，其丰富精美的建筑细部诠释出“上帝就在细节中”的深刻含义，令人赞赏流连。本期特别专辑追随着普列赤涅克的足迹，寻访了他生活过的三座城市，以全新拍摄的照片向读者展现普列赤涅克的建筑世界。丹穆扬·普列洛夫谢克博士是普列赤涅克研究专家，现居于由普列赤涅克设计改建的普列洛夫谢克别墅（本期 *a+u*）。普列洛夫谢克博士对本期内容的采写给予了莫大协助，特此志谢。

福田阳子，特邀编辑

约热·普列赤涅克生于卢布尔雅那，斯洛文尼亚共和国（前奥匈帝国领地）的首都城市。1885至1888年期间，他在父亲的家具作坊学徒帮工，原意日后继承父业。而后，来到奥地利格拉茨，进入工业与工艺学院学习家具设计以及工业制图。1894年，他进入维也纳艺术学院，拜师奥托·瓦格纳门下。1898年，凭毕业设计获得罗马奖学金，赴意大利和法国游历。1899年回到维也纳。1900年，参与了瓦格纳工作室承担设计的维也纳地铁车站项目。1911年，由友人举荐，前往布拉格艺术与工艺学院，担任讲师。1921年，他受聘于卢布尔雅那大学，任职建筑系教授，并从此迁居回到故乡。在卢布尔雅那，他主持设计了许多重要建筑项目，至今仍为人们喜闻乐见。1957年，普列赤涅克于家中悠然长逝。

（陈霜译）

Essay:

Jože Plečnik (1872–1957)

Damjan Prelovšek

论文:

约热·普列赤涅克 (1872–1957)

丹穆扬·普列洛夫谢克



This page, top: Photo of Otto Wagner and his staff circa 1898. Plečnik is 2nd from right, Josef Hoffmann is behind him and Joseph Maria Olbrich is 1st from left. This page, middle and bottom: Furniture designed by Plečnik. All photos on pp. 10–14 except as noted courtesy of Damjan Prelovšek.

本页，上：奥托·瓦格纳及其设计团队，约摄于1898年。右二为普列赤涅克，他身后为约瑟夫·霍夫曼。左一为约瑟夫·马利亚·奥布里克。
本页，中、下：普列赤涅克设计的家具。

Architect Jože Plečnik was born on 23 January 1872, the third child of a modest family. He gave up formal education within the first class of secondary school, and was left with no other choice than to join his father as a cabinet maker. He came to the monarchy's capital from Graz where he had attended the building and joiner's department of the School of Arts and Crafts. For two years he designed furnishings for the Viennese court and homes of the rich, following historical examples, but was increasingly depressed by the day to day factory work. In 1884, strongly encouraged by his family, he collected his courage and introduced himself to Otto Wagner, who at that time was professor at the Vienna Academy of Fine Arts. Wagner immediately recognized Plečnik's extraordinary talent as a draughtsman and accepted him as his student.

Plečnik enrolled at the renowned avant-garde school at the very moment when a new architectural art had just been born in Vienna. If he wanted to be better than his fellow-students, he had to work much harder than them because of his incomplete secondary schooling and provincial origin. It is not often that a teacher has such a profound influence on a student as was the case with Plečnik. Excelling mainly in practical work, Wagner as a teacher borrowed strongly from a theory of Gottfried Semper's and selected several chapters from it which seemed useful to him, despite being of the opinion that his model architect had underestimated the importance of construction. In Austria at the turn of the century, Semper was still considered to be the leading authority in the field of art theory. Wagner gladly accepted Semper's ponderings upon the development of architectural ornamentation as having emerged from antique handicrafts; the theory is known as the principle of cladding. According to Semper, all ornamentation on buildings is a result of a long sequence of metamorphoses whose beginnings are to be sought in antique textiles and ceramics. Various materials enriched the treasure trove of world art with their specific forms. If an architect is to apply old forms correctly to new contexts and properly adapt them to the needs of modern times, he should know what the beginning was like and what transformations the ornamentation underwent while passing from one civilizational or cultural sphere to another. In other words, he should know the original function of each ornament, even the smallest one. Wagner's method tended, through Semper, to sharpen the students' sense of interdependence between form and material. Although Plečnik was attracted by the tasks connected with sacred architecture, he chose to do his diploma work on ideal town-planning solutions, the course by which Wagner's students usually completed their studies. It won him the Roman Prize, which enabled him to spend several months abroad. The meeting with classical Italian art, which he had known only

建筑师约热·普列赤涅克生于1872年1月23日，他出身寒素，在家中排行第三。普列赤涅克于中学一年级时辍学回家，跟随父亲学习家具木工。而后，他进入奥地利格拉茨的艺术与工艺学院，就读于建造与木工系。毕业后，他前往帝国都城维也纳工作了两年。在那里，他专职为维也纳宫廷和富人人家设计制作仿古式样的家具，日复一日的车间劳作令他渐生倦意，颓迷不振。1884年，他得到家人的大力支持，终于鼓足勇气，向时任维也纳美术学院教授的奥托·瓦格纳毛遂自荐。瓦格纳立即发现了普列赤涅克卓越的制图才能，深为赏识，欣然收为门徒。

普列赤涅克随即入校就读。该学院以风气前卫著称。而彼时正值一门新兴的建筑艺术流派在维也纳萌芽诞生。普列赤涅克苦于出身偏远省份，更兼中学学业未竟，因而想要超越同侪、表现拔尖，他就必须付出加倍努力。瓦格纳对普列赤涅克影响深远，如此师徒相契、衣钵传承的例子并不常见。瓦格纳主要擅长于技术实践；在传道授业上，其学术思想则多半借鉴于戈特弗里德·森佩尔的理论。在19世纪末20世纪初的奥地利，森佩尔是艺术理论界的顶级权威。但瓦格纳认为森佩尔低估了建造技术的重要性，所以在教学时，他只从森佩尔理论中撷取若干章节为己所用。森佩尔的“饰面理论”认为建筑装饰是由古代工艺品演化而来的，瓦格纳对此深表赞同。根据该理论，所有建筑装饰构件都起源于古代纺织品和陶瓷工艺品，后来经过一系列变形演化而成。各种材料分别演变造就出其特定形制，丰富充实了世界艺术的宝库。如果建筑师想要将某一古老形制正确地运用于新的时代背景，并使之合乎现代功能用途，那么他首先就应该去了解这种形制的起源，了解它从一种文明或文化背景传入另一种文明或文化背景时所经历的演变。换言之，不论装饰构件大小，建筑师都应该了解其原初功能。瓦格纳利用森佩尔的思想理论，试图让学生更敏锐地观察和领悟到材质与形式两者之间相互依存的关系。到了毕业设计阶段，尽管普列赤涅克个人十分倾心于宗教建筑的题材，但他最终仍旧服从瓦格纳门生的惯例，选定理想城镇规划为设计课题。他的毕业设计荣获了罗马奖学金，于是他得以出国游历数月。在此之前，他仅仅在课本上读过意大利古典文艺，那所有的书本知识与当时的实地体验相比，顿时黯然失色。1899年夏末，普列赤涅克回到瓦格纳身边，协助完成了维也纳地铁多瑙河运河沿线车站的项目。当时，分离派建筑大行其道，普列赤涅克暂时只能将其意大利之旅的心得束之高阁。但普列赤涅克并未轻易放弃自

己的理想。他与瓦格纳之子奥托合作开设建筑师事务所的尝试失败后，1900年夏，他成为一名自由职业建筑师。

1901至1909年期间，普列赤涅克加入维也纳分离派，多次参与其展示活动。分离派的展厅设在纳绪市场¹，是新思维、新理念的交流集散地，其中的活动在很多方面决定了维也纳现代建筑的发展走向。同时，展示设计要求高超的创意和即兴创作能力。因而，从事分离派的展示活动可谓一举成名的捷径。普列赤涅克深谙展示设计之道，凭借森佩尔的理论指导，他从古代手工艺品中汲取灵感，运用纺织品、花朵、衬里面料等材质和元素，令观众参观时兴致盎然。

普列赤涅克在维也纳的设计项目包括兰格别墅（1901—1902年，本期 a+u）、兰格公寓（1900—1902年，本期 a+u）、查哈尔公寓（1900—1905年，本期 a+u）和圣灵教堂（1909—1913年，本期 a+u）。

到布拉格去

后来，普列赤涅克的经济状况益见困窘。此时，昔日同窗扬·科特拉伸出了援手。1911年初，科特拉邀请普列赤涅克赴布拉格艺术与工艺学院执教。于是，普列赤涅克头顶着“斯拉夫天才建筑师”的光环踏上了波希米亚的土地。尽管在此期间他未能承接任何重大项目，但十年教书育人的生涯并非荒废光阴。1921年，普列赤涅克接受了新成立的卢布尔雅那高级技术学校²的教授职位，重返故里。离开捷克的原因之一，也由于功能主义建筑思潮席卷一时，普列赤涅克的艺术理念逐渐边缘化，不受重视。在布拉格，他受命承担了布拉格城堡的整修工程（本期 a+u）。

普列赤涅克的卢布尔雅那

回到卢布尔雅那后，普列赤涅克带领学生们一同着手研究家乡的城市建设问题。像瓦格纳一样，他把教学重点放在公共建筑、广场和公园设计上。他相信城镇环境的美化必然有助于提高人民的民族意识。另外，卡米罗·希特也是普列赤涅克的效仿对象。参照希特作品的先例，普列赤涅克在卢布尔雅那规划建造了多处广场，各自独立设计，但又相互呼应，构成一个彼此关联的体系。卢布尔雅那北区的城市规划项目自1928年开始设计并实施，最能够全面到位地体现出普列赤涅克的城市设计思想。与此同时，国际建筑界有两件大事发生。一是国际现代建筑协会（CIAM）的

from books, made all his school learning fade away. Toward the end of the summer of 1899, Plečnik returned to Wagner and helped him to complete the stations of the Viennese underground railway along the Danube Canal. His experience of Italy was temporarily obscured by the triumph of Secessionist architecture. But Plečnik was not able to renounce his ideals for a longer time. After his attempt at establishing a joint architectural studio with Wagner's son Otto failed, he became a freelance architect in the summer of 1900.

Between 1901 and 1909 Plečnik was a member of the Viennese Secession. The arranging of exhibitions demanded a lot of inventiveness and a sense of improvisation. It was also the shortest way to recognition, since the events in the association's exhibition hall at Naschmarkt¹ were a true exchange of new ideas, and in many ways they defined the development of modern architecture in Vienna. Thanks to Semper's teaching, Plečnik knew how to fill the public with enthusiasm by means of textiles, flowers, various linings and such like, all taken from antique handicrafts.

In Vienna Plečnik worked on Villa Langer (1900–1901, *a+u* current issue), Langer House (1901–1902, *a+u* current issue), Zacherl House (1900–1905, *a+u* current issue) and the Church of the Holy Ghost (1909–1913, *a+u* current issue).

To Prague

The one who saved Plečnik from his ever more embarrassing financial situation was his fellow-student Jan Kotěra, who in the beginning of 1911, provided a professorship for him at the Prague College of Arts and Crafts. Plečnik came to Bohemia glorified as one of the most talented among Slavic architects. A decade of pedagogical work was not lost time, despite the absence of any major commission. Czech architectural functionalism slowly drove Plečnik's art to the margin of interest, which was also one of the reasons why the architect returned to Ljubljana in 1921 and accepted the post of professor at the newly established Technical High School². In Prague he was appointed as the architect for Prague Castle (*a+u* current issue) and worked on its renovation.

Plečnik's Ljubljana

With his students in Ljubljana Plečnik began to tackle urbanistic questions in his home town. Like Wagner, he ascribed a great pedagogical importance to designing public buildings, squares and parks, and he believed that the beauty of the town decisively contributed to the enhancement of national awareness of its inhabitants. Another model for Plečnik was Camillo Sitte. After his example, Plečnik developed a dynamic succession of individually designed squares in Ljubljana. Plečnik's attitude to urbanism is best seen in the realized plan of the northern district of Ljubljana from 1928. It coincided with the foundation of the CIAM (Congrès International d'Architecture Moderne) and the famous competition for the Letná plateau in Prague. Neither of these two events had any special influence on him. Plečnik did not have to face questions of the future of some big city, which were the themes of the CIAM conferences, but of a place that had advanced to become the capital of the Slovenes and had no more than a hundred thousand inhabitants.

Plečnik's Ljubljana is a mosaic of several partial regulations, the order of which was dictated by the actual needs of the town. He planned to surround the town with a circular road, but he did not keep to it consistently. South of the railway, it disappears from the plan at several places, or it changes its direction towards interesting views of the nearby mountains, etc. The worldwide economic slump stopped the implementation of the

plan and priority was given to major public works, such as the regulation of the Ljubljanica River or the levelling of the castle hilltop. He insisted on the implementation of his key urbanistic points and he drew attention to them again and again with projects which he kept adapting to the actual needs. During the Second World War, when there were no possibilities for building, Plečnik designed some of his boldest visions. After the war he was excluded from planning the town and could only renew the complex of the former Teutonic Knights' monastery.

Not only did he try to revive the town's Mediterranean character of the time before the earthquake in 1895, but he also persistently employed various kinds of symbols to express his belief that the Slovenes were the descendants of the ancient Etruscans. By this he gave his solutions historical legitimacy, or, to put it in another way, he understood classical architectural forms as the basic vocabulary of the Slovene national style, while its content was determined by the proportions, the rhythm, and the syntax. Since his training in Vienna he had imagined that a national acropolis should be set on the top of the castle hill. His numerous columns, obelisks and the restored remains of the Roman Wall clearly point to his endeavours to blur the image that had been given to Ljubljana by the centuries of the Habsburg rule.

After he was involved in the design of many churches and important architecture in his hometown, Ljubljana, he retired from Ljubljana University, withdrawing from active practice. Later, he received an offer to design the main municipal cemetery, now called Žale (*a+u* current issue), and this cemetery concluded the period of Plečnik's grand realizations. The anti-religious and anticlerical atmosphere after the war hurt Plečnik deeply. The underlying reason why he was excluded from designing his home town and why his position at the architectural school was no longer as certain as before was the reorientation of Slovene architecture in the 1950s towards the pre-war Functionalist thinking patterns of Le Corbusier. Plečnik's younger colleagues, who were supported by this, wanted to establish, after political dependence on the Soviet Union, a new model of Socialist architecture. For no proper reason, Plečnik's classical style began to be regarded as being identical with the eclecticism of Soviet Socialist Realism, and thus discredited. Plečnik never lacked work after the Second World War, but these commissions were far from those he had executed before it. Great ideas such as a monumental Slovene Parliament building (1947) remained only on the drawing board, half-done. The architect's activity was reduced to the implementation of modest, mostly ecclesiastical commissions, bound to the cheapest means.

Who was Jože Plečnik after all?

From the viewpoint of today, the architectural history of the 20th century cannot be defined one-sidedly or clearly. Parallel to the main stream functionalism a few outsiders such as Gunnar Asplund from Sweden, Dimitris Pikionis from Greece and Hans Dölgast from Germany existed and proceeded in their own non-conventional way. Jože Plečnik belongs amongst them and to the so-called generation of Frank Lloyd Wright or Adolf Loos. He came from the modest environment of a provincial city of the Habsburg Monarchy and was a deeply religious person like Antoni Gaudi from Catalonia; and therefore rather conservative. People might wonder what such an architect, who was suspicious about the new era of intensive technical development, could contribute. In spite of that, Plečnik became the designer of the first church made of reinforced concrete. His education by Otto Wagner, who was himself rather an innovator

成立，二是著名的“布拉格拉提那广场设计竞赛”。这些事件对普列赤涅克影响甚微。CIAM的会议以探讨某些大城市的未来发展为主题，而卢布尔雅那的居民人口尚不足10万。普列赤涅克的要务是建设发展一座斯洛文尼亚的首都城市。

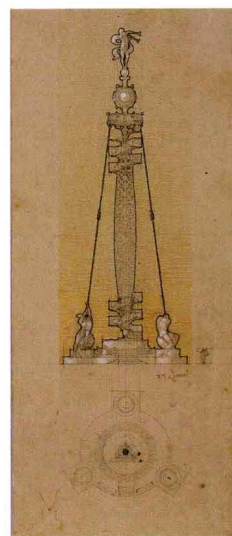
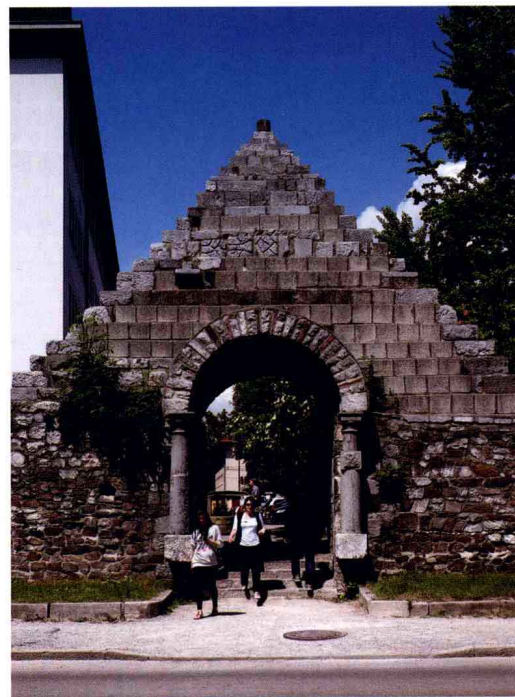
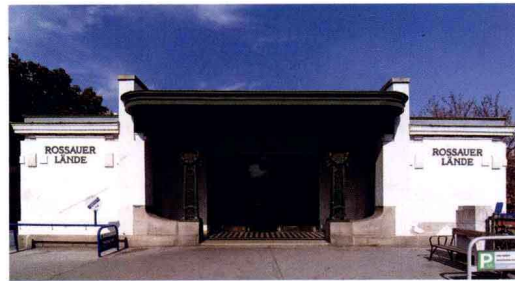
普列赤涅克根据城市发展的实际需求，如同拼贴马赛克一般将卢布尔雅那依次分区规划而成。他规划的环城铁路并不恪守教条、严格围合成圆。铁路的南段有几处中断未建，有几处则改变线路朝向大山风景或其他有特殊意义的地点延伸。而后，全球经济衰退，规划的实施遭到搁置，只有一些主体公共项目优先建设，例如卢布尔雅尼卡河的治理工程或城堡山顶的整平工程。普列赤涅克执着于落实其城市规划的核心原则。在多个项目中，他不断修改以适应实际需求，并一再强调这几项规划原则。二战期间，建筑业几乎完全停滞，但在此期间普列赤涅克做出了他职业生涯中最大胆前卫的设计。战后，他被有关部门拒之门外，不再参与城市规划工作，仅从事了原条顿骑士团修道院的整修项目。

普列赤涅克坚信斯洛文尼亚是古伊特鲁里亚人的后裔，因而他不仅意图复兴卢布尔雅那在1895年大城震之前的地中海式城市风貌，更坚持在设计中运用各式各样源于伊特鲁里亚文明的建筑元素。借此，普列赤涅克的设计方案传承了历史文脉，或者说，在他的概念里，斯洛文尼亚的民族建筑即以古典建筑形式为基本语汇，但具体形制由比例、节奏和构成法则来决定。早在维也纳求学时代，普列赤涅克就想像过在城堡山的山顶修建一处“斯洛文尼亚卫城”。他总是力图把哈布斯堡王朝留在卢布尔雅那的印迹模糊淡化掉，在古罗马墙修复工程中就可清晰看出他的这种努力：他大量运用了柱子和方尖碑，与修复后的墙体遗存和谐融合。

普列赤涅克在家乡参与设计了许多教堂和重要建筑，之后，他从卢布尔雅那大学退休，并退出设计一线。他最后一个付诸实现的设计作品是扎莱墓园（本期a+u），即卢布尔雅那的市立墓园。战后，反宗教、迫害圣职人员的社会风气横行，身为虔诚教徒的普列赤涅克深受其害。20世纪50年代，斯洛文尼亚建筑界改弦易辙，转而信奉战前的柯布西耶的功能主义。这构成了普列赤涅克被城市规划部门排斥在外的深层原因，也导致了他在建筑学院的教职不保。斯洛文尼亚在政治上受制于苏联，而在建筑界，普列赤涅克的年轻同事们也试图模仿苏联，以柯布西耶为理论依托，建立起社会主义建筑的新模式。普列赤涅克的古典风格莫名其妙地被扣上“苏联社会主义现实主义的折中主义”的帽子，遭到贬低弃用。二战后，尽管他的设计委托仍然络绎不绝，但与之前的城市公共建筑相比，项目规模与性质都不可同日而语。诸如斯洛文尼亚议会大厦（1947年）这样的宏伟构想只完成了一半，停留在绘图板上。普列赤涅克在晚年所从事的项目大多成本低廉且朴素低调，其中以宗教建筑为主。

普列赤涅克究竟是谁？

按今天的观点来看，20世纪的建筑史无法单线定义，也难以条理明晰地书写。始终有几条非传统的旁支游离于功能主义主流之外，各自独立前行，例如瑞典的古纳·阿斯普朗德、希腊的迪米特里斯·皮吉奥尼斯和德国的汉斯·多尔戈斯特。与弗兰克·劳埃德·赖特和阿道夫·鲁斯同时代的约热·普列茨涅克也应归类于这一路。他成长于哈布斯堡王朝时期的小城市，生活环境朴素，又与加泰隆尼亚人安东



This page, top: View of the Viennese underground railway station along the Danube Canal. This page, middle: View of Roman Wall. Photo by Noboru Inoue/Shinken-chiku-sha. This page, bottom: Plecnik's diploma work of 1898: An observation tower for the seaside resort of Scheveningen.

本页，上：多瑙河沿线的维也纳地铁站；中：古罗马墙；下：普列赤涅克完成于1898年的毕业设计，席凡宁根海滨度假区瞭望塔。