

世界建築

Global Architecture



Otto Wagner
Post Office Savings Bank, Vienna, Austria. 1904-06
Church of St. Leopold, Am Steinhof, Vienna, Austria. 1905-07
Edited and Photographed by Yukio Futagawa
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建築師 / 鄂圖・華格納

攝影 / 二川幸夫

本文 / 漢斯・霍林

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郵政儲金銀行及聖李奧波德教堂 —— 撰 / 漢斯·霍林

Post Office Savings Bank and Church of St. Leopold, by Hans Hollein

本書所選錄的「郵政儲金銀行」和「聖李奧波德教堂」，是華格納多樣性作品中的典範。如果我們能參透所謂“現代性”的意義，它們正可以顯示華格納的成就中所含有的兩極性與分裂性格。華格納的作品——包括其建築及著作，大部分因為“引用”偏差而有不當的批判或溢美（尤其是在英語系國家中），很少人嘗試直指核心地尋求其創作根源。華格納的作品——或甚至是作品中的某些觀點，總是被任何作者（或各種建築運動）在有意無意之間用來強調他們的理念，且將其框限在各家的學說之中。這種情況竟使他以早期現代主義者及機能主義者著稱。而其郵政儲金銀行中的玻璃頂罩大廳，也經常在所有的教科書中，被指為如羅斯（Loos）所說的“裝飾及罪惡”。但這些偏狹的評斷，對華格納的作品而言，無異見樹而不見林，乃是未能掌握其作品之整體脈絡並欠缺整體的認識有以致之。

因此，重要的是必須獲取一較完整的視野，本文即為依此方向所邁出之一步。至少，這是本書所介紹的兩個重要作品的題旨。華格納作品中的複雜性及不純性，本當以美德看待，不應視其為惡。然而這種事實，却被那些巧取、利用華格納作品的豐饒資

源的人們，惡意地予以遮掩。

華格納是承續奧地利——甚至是南歐——傳統的建築師，兼具布雜藝術及巴洛克傳統之雄厚背景的佼佼者。而且他具有澄澈無礙的眼界，不論在一般或特定的藝術工作領域中，皆能洞悉其所擔當之建築家或計劃者的主宰角色。但他畢竟是成長於十九世紀的人物，並且也是當代科技成就的熱情的宣揚者。他對千萬人口無限制大都會區的實現深信不疑（還包括了運送靈柩至中央墓園的公共街車），而且視鋁製品如天使一般。我認為他的成長依循著一條明確的路線，顯然的具有某種維也納風格，這種風格首先強烈地展現在費雪·厄拉區（Fischer von Erlach）的作品中。費雪的建築以及特別在其著作「歷史建築的草案」（1730年譯成英文）中所顯示的他的建築理念，乃根植於以不同出處及意義，異類甚至對立元素的繁複組合，建構一形似混同的整體（然而却具有可塑的同質性），這種作風有意地提昇了各種建築組件在記號學及圖像學上的包容性。

幾世紀以來，建築領域中的創造性本質有若干典型的現象：存在於建築家個性中及其所創作之事物中的矛盾成份。建築家執

The “Postsparkasse” (Post Office Savings Bank) and the “Kirche am Steinhof” (Church of St. Leopold, am Steinhof), which have been selected for presentation in this volume are two typical examples of Wagner’s many-faceted work, examples, which — if one penetrates the surface “modernity” — serve to show the polarity and disparity of his endeavours. Wagner’s work — both his buildings and his writings — is mostly judged and praised (especially in the English speaking world) on the basis of biased “quotations” and little effort has been made to assess the roots, the originals directly. Wagner’s work — or rather certain aspects of his work — has been used to underscore certain ideologies and pigeon-hole him in various directions, whatever the thesis of the respective author (or the movement) happened to be. This brought him for instance fame as an early modernist and functionalist (or even Bowelst) and the glass-roofed hall of the Postsparkasse appears as often in all the textbooks as Loos’ statement of “ornament and crime” — but usually as isolated part without the context of and knowledge about the whole.

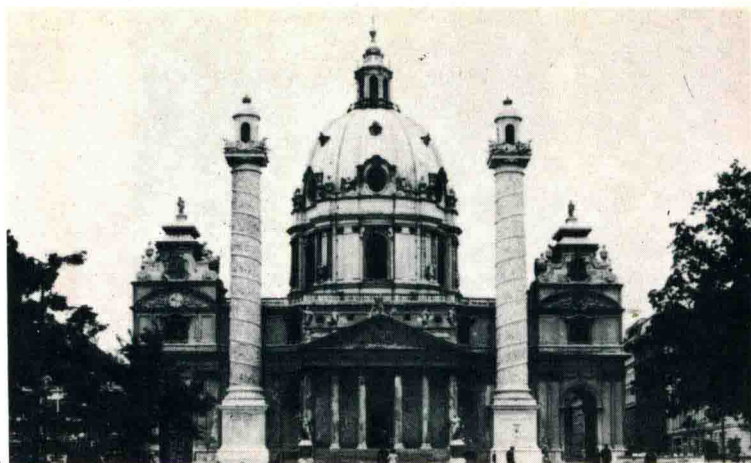
It is therefore important to gain a more complete picture.— and this book is a step in this direction, at least what the visual appearance of two major works concerns. The complexity and heterogeneity of Wagner’s work has to be recognized as a virtue and not as a vice, shamefully hidden by those who have used this manifold oeuvre like a

quarry, taking those stones for their constructions they saw fit.

Wagner is an architect in the Austrian — or rather Southern European — heritage, a man with a strong background in the Beaux-Arts tradition as well as in the Baroque and his was a clear and undaunted vision of the dominating role of the architect and planner in general and the Arts in particular. But he also was very much a child of the 19th century and a fervent propagator of the technological advances it had brought. He believed in the unlimited metropolis for millions of people (including streetcars for ferrying coffins to central cemeteries) and in aluminum angels. I think that he is in a clear line of a development which is somewhat specifically Viennese and which had its first strong manifestation in Fischer von Erlach. Fischers buildings and in particular his “Entwurf einer historischen Architektur” (translated into English already 1730!) show an approach to architecture based on the complex arrangement of disparate, even conflicting elements of different origin and meaning to a seemingly heterogeneous whole (of plastic homogeneity however) whose message consciously draws upon the semiotic and iconographic capacity of the various components.

Contradictory elements both in the objects and in the personality of architects who created them, inconsequential manner as part of an uncompromising attitude,

St. Charles Borromeus
photo by Atelier Hollein, Jerzy Surwillo



著態度中無法以常理推斷的作風，源自歷史萌生革新或“現代性”的動力。自譏諷的實用主義所衍生的豐沛激情與感傷……等等。這種種的特質更是明晰地刻劃在鄂圖·華格納本人及其作品上。

本書兩幢建築物是華格納的晚期作品，是他最後的鉅構。但並不是一種發展的頂點，確然無移的最終宣言。它們是某種源遠流長、歷久彌新的工作的前衛記錄，這使得它們——尤其是郵政儲金銀行——鮮活而適切。

華格納對早期佛羅倫斯文藝復興樣式（Early-Florentine Renaissance-Style）、純淨的平面佈局、新藝術運動（Art-Nouveau）式的立面、“外殼及骨架（skin-and-skeleton）”式結構、都市設計等樣樣皆精。50歲過後，在尋求突破之際，他開始擔任教職，並著「現代建築」一書（再版後改名為「時代之建築藝術」），成為現代建築運動的指標、秘傳與經典。1903年，他從37名競爭者中脫穎而出，獲得K.K.郵政儲金銀行新廈的設計權。在這前一年，也贏得維也納郊外山頂上之聖李奧波德教堂的競圖。

relation to history as germinating impulse for innovation, for “modernity”, cynical pragmatism as nucleus for florid emotions and sentiments, these are phenomena typical for the creative substance of this area through centuries and also very much apparent in the man Otto Wagner and his work.

Both objects shown in this book are late works, Wagner's last big manifestations. But they are not the culmination of a development, the final, definitive statements. They are progress-reports of a work in flux, a work ever starting anew, and that is what makes them — especially the Postsparkasse — so fresh and so continually relevant.

Wagner, the master of the Early-Florentine-Renaissance-Style, of immaculate plans, of Art-Nouveau façades, of skin-and-skeleton structures, of metropolitan urban designs, starts practically anew as he started anew when he began to teach in his fifties and wrote his “Moderne Architektur” (or “Die Baukunst unserer Zeit” as it was called in later editions), a book which provided all the guidelines, recipes and quotations for the modern movement. He enters 1903 a competition and is selected among 37 participants as winner for the new building of the K.K. Postsparkassenamt. The year before another competition entry wins the commission for a church on the hills surrounding Vienna.

聖·李奧波德教堂

本教堂及其附設精神病院，以1902年的競圖案為藍本，在1905～1907年間建造完成。教堂部份完全出自華格納手筆，而其餘的精神病院部份，雖然依照他的配置計畫，却由別人着手完成。部份室內裝修的藝術工作一直持續到第一次世界大戰才完工，但是地下室禮拜堂部分——如剖面圖所示——則沒有建造。

本教堂充分顯示出華格納既保守又前衛的性格。他跟如普萊茲尼（Plečnik）等其他建築師不同，並不想賦予“現代”教堂新的概念。他了解在維也納這應是一座紀念性教堂，以此為前提，他創造了與費雪的聖查里斯·伯羅繆斯（St. Charles Borromeus）教堂大異其趣的設計。費雪的教堂在外形上相當忠實的遵循貝尼尼（Bernini）的概念以及早期中央穹頂的教堂式樣。華格納的作風與之迥然不同。

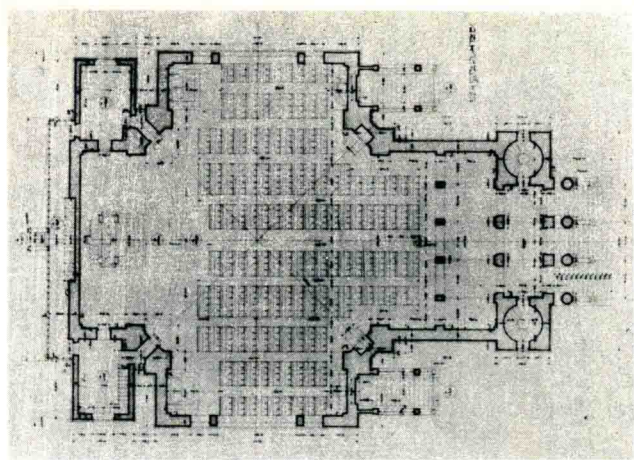
費雪（1656～1723）有意的運用一些圖像學元素賦予某些意義而造成被譏為矛盾的古怪組合，維也納建築——如前所述——自從那時候起，就傾向於樸實無華的記號學旨趣——常常是下意識地而非覺知地運用在設計上，雖則它在理論上的意含完全是另

THE CHURCH OF ST. LEOPOLD, AM STEINHOF

Based on the competition scheme of 1902 both the church and the pavilions of the Insane Asylum were built during the years of 1905–07. The church is entirely Wagner's work, while the rest of the asylum though based on his master-plan, was executed by others. Work on parts of the interior artwork lasted until the First World War, the crypt however — shown in the sectional-drawing — was never built.

The church signifies very much Wagner's position as both a conservative and modernist. Unlike others — as e.g. Plečnik — he did not try to formulate anew the concept of a “modern” church. Knowing, what in Vienna was understood to be a monumental church, and basing his design on this semiotic premises, he created a concept not unlike Fischer von Erlachs St. Charles Borromeus. Fischers church appears, at the surface, to be strictly in the following of Berninis concepts and other earlier central-dome-churches — however with a marked difference.

Fischer (1656–1723) uses consciously iconographic elements charged with certain meanings, in an assemblage which many accused to be heterogeneous and whimsical. Viennese architecture — as has been said before — has since that time this tendency to literal meaning, to a semiotic message — often more subconscious than knowingly applied to a design, which in its theory purported to be



Church of St. Leopold, plan
by courtesy of Historisches Museum der Stadt Wien.

一碼子事。羅斯即是一個最佳例證，而華格納當然亦不例外。聖李奧波德教堂的設計，有許多地方跟他在「時代之建築」中的論點相詆觸，但是他的建築物的力量却來自他的計畫書與成果，此二者造成了另一種理論的基礎——一種華格納自己可能從未覺知的理論。

華格納在圓頂的設計上採用了類似東方建築的原理。他使用了內外兩個圓頂，兩個薄殼彼此獨立而且幾乎毫無關係——兩者既是結構體也是空間及造型。教堂的外圓頂主要在誇耀視覺效果，純粹是為雕塑之目的以及都市景觀上之支配者的機能而存在。內圓頂則恪守自身的法則形成室內空間。然而，華格納既無意於掩飾這種內外不一致的狀況，也不試圖使空間顯現其結構性。他掌握了薄殼的質地，使此穹頂達成特異的崇高效果。他運用交錯的着色玻璃及黃金分格兩種簡單的方法，納入嚴謹的組織之中，使內外圓頂的衝突及矛盾明顯化。他並不刻意去計算搭配格子的模距以便恰當的落在交叉面上，這裡沒有純粹主義者所欲見的轉角出現。華格納在口頭上、文字上可能鼓吹純粹主義者的觀點

但卻不會真正把它造出來，就是這種近乎錯亂的手法，使得

something completely different. Loos is a case in point and of course Wagner — to return to him. Much in the Steinhof-church contradicts what he says, for instance in his “Baukunst unserer Zeit”, but the strength of his architecture lies both in his program *and* the results, which form the basis of another theory — a theory maybe never realized consciously by Wagner.

Take the dome. Wagner applies here a principle followed for instance in oriental architecture, where there is an outer and inner dome, the two shells being independent and almost unrelated — both as structure and as space and form. The outer dome in the church “Am Steinhof” is more visual pageantry, a form created for strictly sculptural purposes and functions as urban dominator. The inner dome creates an interior space which strictly follows its own rules. However, Wagner does not camouflage this situation, does not try to make this space to appear structural. The membrane quality, which he achieves, gives this vaults its peculiar loftiness. He achieves this by simple means — the cut-through stained-glass windows and the golden grid, both of which he deliberately places in such a way that the conflicts and contradictions are obvious. No attempt is made to coordinate the modules of the grid, to make it meet at the intersecting surfaces, nothing turns a corner here in a way the purists would like to see it, the way the purist Wagner would verbalize (but not build) it.

本教堂的內部空間呈現非常虛弱的“現代感”，也使華格納大體上看來令人耳目一新。我無意討論這空間的其他細節及訴之感覺的材料（有如華格納在其「現代建築」一書之終篇中稱之為“材料的愉悅選擇”的他的秘訣），我也不想深論其藝術的整合性，因為這些觀點相當鮮明可見，就像一個概念或一個計畫書般的昭然若揭。在巴伐利亞（Bavaria）及波希米亞（Bohemia）以南——奧地利或義大利境內——無庸置疑的，任何一流的建築家對前述事物之鑽研將無特殊價值可言。然而，其他的室內空間有些仍值得一論，它們展現出華格納手法的複雜性，這種複雜性在某種程度上，並不得自理論或知性基礎（如保守主義者），而是導自他背景中，並行不悖而且時或展現的各種糾纏無解的張力所形成的衝突。舉例來說，這個現實的機能主義者，會運用稍微傾斜——幾乎感覺不到——的樓板，使面向神壇時獲得較好的視角，神壇本身即已高出入口地面水平而顯然入目；而神壇及其華蓋高居於空間中的統制性地位，又因地坪逐層遞昇的安排，更被強調出來了。這算得上是精彩的解決手法。

光看神壇這部分的設計，只要你不要太注重華格納在其著作

It is this applied schizophrenia what makes this interior space of this church so enervating “modern”, makes Wagner so fresh in general. I do not want to dwell too much on the other details of this space, on the sensuous materials (“the happy selection of the materials” as Wagner calls it in his final paragraph of his “Moderne Architektur”, his “recipe”) nor do I want to go deeply into the integration of the arts because these aspects are all so clearly obvious, obvious as a concept but also obvious as a program. South of Bavaria and Bohemia — in Austria or Italy — it is no special merit for an architect of quality to handle these matters, it was considered selfevident. Still, a few remarks on the interior might shed some more light on the complexity of approach Wagner took, a complexity which to a certain extent did not derive from an intellectual basis or a theory (as with the mannerists) but from the clashes of the different unresolved strains of his background running parallel and surfacing at intervals. The pragmatic functionalist for instance introduces a slightly sloped floor — hardly noticeable spatially — for better sightlines to the altar-level which in itself is strangely enough not raised above entrance level, while the altar proper then — with its golden baldacchino — has a very dominating height, further emphasized by the step-up arrangement. A strange solution to a problem.

This altar as a piece of design can also only be

中的主張的話，也是相當值得稱道的。他所提到的一些元素，在此均無疑義，但對他的處理方法就隨人好惡了。當然，自歌德及巴洛克時代以來，奧地利向有奢華神壇的傳統，費雪並曾以怪誕的佈局納入整體的組構。華格納運用了奇特的不平衡組織來塑造更富於拜占庭色彩的造型。而神壇與建築的整合，包括其位置的決定（當然在中央），以及以兩個作用曖昧的樑狀物將之與馬賽克飾面的背牆連接起來。（這些樑狀物可能具有結構作用，但如代之以結構獨立的遮棚却也非常容易。）

華格納在他整體的建築概念中，統合各種必要物體及元件的手法，既暴其短亦示其長。在郵政儲金銀行中，我們將會看到他如何直率的把通風管和燈炮組合在一起。在本教堂中，他則把各種教堂器物 and 相關的藝術品混合起來。在當時，仍然是個風行「整體藝術作品」年代，而華格納却能高瞻遠矚，另闢徑。首先，他就不把工匠、藝術家和建築師三者結合在一起，他自己設計器物及裝修——或者讓別人按其草稿來完成。這點跟萊特（是他作品的仰慕者）較相似，反倒不像維也納當代的其他建築師，例如他的學生霍夫曼等。他跟繪畫雕塑的關係——在他的建築物中

appreciated if you disregard Wagner's claims in his writings. The elements, he mentions, are here all right, but used in a way which one can only label genial or awkward. Of course, there is a tradition in Austria of lavish altars, since Gothic and baroque times, and Fischer von Erlach for instance would have made a fantasmagoric arrangement — integrated into the whole. Wagner makes a singular object of a more Byzantine character with a very strange lop-sided set-up and the integration into the building consists of its positioning (naturally in the center) and a double-connection to the back mosaic-covered wall with some kind of girder of unclear function. (It may be structural, but then you can build an independent free-standing canopy easily).

Integration of necessary objects and items into his overall architectural concept is both Wagner's weakness and strength. In the Postsparkasse we will see how ingeniously he shows and incorporates ventilation-ducts and bare light-bulbs. In this church he incorporates various liturgical necessities and related works of art. The time, in which he worked, was again striving for the "Gesamtkunstwerk" but Wagner did not have the same approach as some of his contemporaries. For one, he did not seek the union of craftsmen — artists — architect. He designed most of his objects and decorations himself — or delegated the development to others after his initial sketches. In this he

也一樣——都相當的曖昧不明，而聖李奧波德教堂更是個中典型。一些藝術構件——繪畫、馬賽克、彩色玻璃窗或雕塑品皆屬次一層次的藝術作品——全都仔細的安放在要點上，但並沒有真正的整合起來（就如同拜占庭教堂一般）。

在此，他組織藝術作品的關係，較傾向於巴洛克傳統——視之如裝飾品。這種態度，却使他的建築物很矛盾的近似於羅斯的反裝飾建築（何其湊巧，華格納是羅斯唯一接受且仰慕的維也納建築師）。因為，即使是華格納的建築物依賴這些謹慎佈置的藝術構件（它們都是設計原案的一部分），但其藝術或成就却不因其「藝術性」而獲致。總之，對於室內空間的討論，再度證明其主要機能是在外部，形成一個雕塑體。在維也納寬廣的都市景觀中，成為維也納山林斜坡上的標竿。而這正是它存在的原意。從我工作室的窗口望去——距離好幾哩遠——可以看到教堂在夕照中閃爍生輝，當它圓頂的方形金屬片覆上金光時，就跟克里姆林宮或麥什德（Meshed）的教堂一樣，你可以想像出那是多麼令人神馳心動。

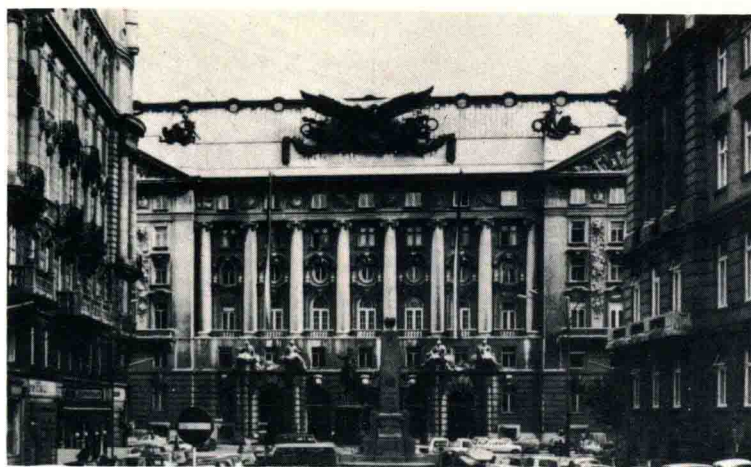
沒有人——或尚未有人——使用過教堂正面所暗示的寬廣遊

was more in line with Frank Lloyd Wright (an admirer of his work) than with other Viennese contemporaries like his student Hoffmann. His relation to painting and sculpture — also in his buildings — was rather ambiguous and the Church "Am Steinhof" is a case in point. The objects of art — paintings, mosaics, stained glass windows or sculpture are independent second rate* works of art — carefully and strategically placed, placed but not really integrated (as in a Byzantine church for instance).

Here his relation to incorporation of works-of-art is more in the baroque tradition — they are seen as decoration. That attitude paradoxically places his buildings closer to those of the ornament-opposed Loos (incidentally, Wagner was the only major Viennese architect Loos accepted and admired) because even though Wagner's buildings rely on these strategically placed art objects (they are already part of the initial designs) his buildings do not rely on their "art" for becoming and being works of art. After all this discussion of the interior it has again to be said, that the main function of it is an outside, a sculptural one, as dominating object on the slopes of the Wienerwald-Hills in the vast urban landscape of Vienna. And it is conceived as such. From the windows of my studio — many miles away — I can see it radiating in the evening sun and can dream and imagine how much more impressive it was, when the square metal-tiles of its dome

* This seems to be pre-mediated.

War Ministry
photo by Atelier Hollein, Jerzy Surwillo



行大道，事實上它消失在兩條迂迴蜿蜒的道路中。有些精神病院裏的患者和來訪親友，星期天常在教堂裡望彌撒。使徒雕像高居於青銅台座上，並不俯視膜拜者——他們直視廣大的都市空間，“500 萬人的城市”。亦即華格納念茲在茲的視野。

當奧地利皇太子佛蘭茲、斐迪南主持教堂揭幕式時，他最後的讚語是：「即使如此，瑪麗亞—特烈西亞樣式確屬至美。」

郵政儲金銀行

本幢建築建造於1904~1906年間，在1910~1912年又增建形成完整的都市街廓。其中容納了銀行的中央行政部門，透過遍佈奧匈帝國大約7,000個地方郵局對每一個人提供服務。共有2,658人在此辦公，除了行政部門以外，在第一層——即名聞遐邇的大廳——尚有一般的銀行業務。整幢建築物屬於鋼筋混凝土構造，外部貼大理石跟花崗岩板，用鉛螺栓固定。入口挑簷、陽台以及屋頂和飛簷裝飾也都是鋁製品。

室內的表面貼瓷磚，而主要中庭的屋頂則用鋼骨玻璃結構覆蓋，形成了中央大廳。雖然整棟建築物外觀不但展現出新的技術

，更顯現出不同的格調（與十年後建造的陸軍部相較的話）；但真正的創新還是在其室內空間。華格納在此室內空間——雖然整體觀念仍沿襲著傳統模式——直接實證他的主義和理論，並在外觀上及結構、設備概念上都創造出一種與傳統截然不同的被覆體。這種概念起初被應用在展覽廳或火車站設計，但卻不曾出現在這種小尺度的都市結構中。

當時對於大空間的傳統作法，如大博物館等都仍然是密閉式的拱頂。此大廳却與之完全不同，使用了鋼架結構和天窗，它也不依靠在石牆砌成的中庭上放置屋架；在此，這種石牆環繞的構造概念是當做前景擺置（就如貝爾拉齊在阿姆斯特丹的證券交易所，或萊特的拉金大廈）。這真是一個“現代”空間，一個確然不移的建築宣言。此空間之性格溯自某種“就在那裡”，而且“必須”在那裡的觀念。華格納在此放棄他早期作品中意識和無意識的矛盾衝突，而且終於履行他直陳無諱的名言：“不實用的東西，絕對談不上美”以及“我們可以斷言，新機能與新結構必可導出新造型”。

華格納運用組成空間的建築構件來塑造另一種空間樣態。而

were all gold-plated, something like the churches in the Kremlin or the cupolas of Meshed.

Nobody uses — or has ever used — the grand processional axis the façade suggests, as a matter of fact it deteriorates right away into two winding roads. A few inmates of the insane-asylum and their visiting friends and relatives frequent the church for Sunday mass. The saints sit high up on their pedestals in bronze chairs and do not look down on them — their sight is the big urban space, “the city of 5 millions”, a vision so dear to Wagner.

When the crownprince Franz Ferdinand (the one of Sarajevo-fame) opened the church, his final remark was: “Der Maria-Theresien-Stil ist doch der schönste”.

THE POST OFFICE SAVINGS BANK

Construction lasts from 1904 — 1906, 1910 — 1912 follows a further addition which completes the whole city block. It houses the central administration of a banking-institution, which provides banking services for everybody through about 7.000 local post-offices throughout the Austro-Hungarian Monarchy. 2658 people work here. Besides the administration, there are normal public banking operations on parts of the first floor — in the famous hall. The building is a reinforced concrete structure, faced outside with marble and granite slabs, fastened with aluminum bolts. Entrance-canopy, balconies and roof and

cornice decoration are also of aluminum.

The interior façades are covered with tiles and the main court is roofed-over with a steel and glass structure, creating the central hall. While already the outside of the building manifests not only a new technology but also a different attitude (compare the building of the war-ministry opposite, built ten year later!) the real innovation is this interior space. Here — unlike the overall conceptions which still follows traditional patterns — Wagner exemplifies his dogmas and theories directly and creates an ambience which not only from its appearance but also from the concept of structure and mechanical equipment is a radical departure from the conventional and a first application of principles hitherto used in exhibition halls or railroad stations, but not in such intimate urban context.

This hall makes no compromise with the traditional notion of large spaces, like in the great museums of this period, where the idea is still the solid vault, however mixed with steel structure and skylights. It also does not resort to just roofing over masonry-walled courts, where the tectonic idea of surrounding masonry is in the foreground (like in Berlaes Amsterdam Stock-Exchange or Frank Lloyd Wrights Larkin Building). This is a truly “modern” space, a built manifesto without ambiguities. This space derives its character from what “is there”, what is *necessary* to be there. Wagner here has left the conscious

組成空間的構件均已不單是結構組件而已，它也是自然或人工照明以及機械空調裝置的複合物。管狀的鋁製出風口就是其中範例。室內的設備、機械設備等所必須的裝置決定了空間的性格。它們有如祭品、儀典陳設謎幻般地呈現出來，而且優美動人。這種美，不是勒·柯布意所說的發現船舶之美，而是誠如華格納自己所說：“美本身即決定其必要性”。

與此有關值得一提的是，郵政儲金銀行直到最近大部分都還保持原狀。然而，近年來，拙劣的改建增加了一些奇奇怪怪的東西，已破壞了舊有的部分。現在的大廳（在照片中可以看到）不幸的，已跟建築物的其他地方一樣，風味全變了。

由於中央大廳的顯眼與突出，建築物的其他部分（也保存得相當好）大都被忽略了。主要走廊不但在建築上相當精巧，而且引導至壯觀的樓梯上，這個樓梯在精神與品質上毫不遜色於大廳。更遠處還有幹部辦公室，除了少部分不幸被更改過外，盡都保持原狀。在此，可以相當明顯的看出華格納的另一種奮鬥。他顯然受了中國建築的影響（或有意的引用它），創造出不比尋常的室內空間；特別是董事會會議室，在姿態上及氣氛上已足可媲美

大廳，而且稱得上是一個真正“現代”的空間。通風管所扮演的角色，在此處代之以非常實用，特殊設計的彎木椅及燈泡。令一般人覺得沮喪的黑色在此被當作色彩的主調，而且造成優雅明快的氣氛；可惜美中不足的，却被一幅皇帝畫像和後來添加的有框水彩畫所擾亂，此外就再無裝飾品或裝修了。就這樣，華格納於1906年便已實現，並且——毫不虛誇地——對那些即將領導新時代建築之綱領與精義瞭然於胸了。

and unconscious contradictions of his earlier work and finally implements his straight forward dictums: “etwas Unpraktisches kann nicht schön sein” and “Jede Bauform ist aus der Konstruktion entstanden und sukzessive zur Kunstform geworden”. “Es kann daher mit Sicherheit gefolgert werden, dass neue Zwecke und neue Konstruktionen neue Formen gebären müssen”. (“It can be deduced with certainty that new uses and new structures give birth to new forms”).

Wagner uses the parts which make up the space to create the ambience. And the parts which make up the space are no longer only structural. It is light – natural and artificial – and air, induced by mechanical means. The tubular towerlike air-outlets, made of aluminum, are a case in point. The servicing of the room, the mechanical equipment offers the objects which determine the character of the space. They are like sacred, ritual figures with an almost enigmatic presence. And they are beautiful. A beauty, not in the interpretation of a Le Corbusier discovering the beauty of ships, but a beauty which is premeditated. *Artis sola domina necessitas.* (Wagner).

It is important to mention in this connection, that the Postsparkasse building had been preserved in most of its parts in its original state until recently. However, unsensitive and clumsy remodeling has introduced new alien members and has destroyed existing parts. The main hall,

as it is now (and as it is presented on the photographs) unfortunately has a changed appearance, as have other areas in the buildings.

Because of the dominance of the Central Hall, other parts of the building (which are rather well preserved too) are generally overlooked. Not only are the main corridors subtle pieces of architecture, but they lead to spectacular stairs, which in spirit and quality equal the main hall. Furthermore, there are the executive rooms, which except minor, but unfortunate changes – are in their original state. Here, another strain in Wagners approach becomes evident. Clearly influenced by Chinese precedent (or consciously quoting it) Wagner creates an extraordinary interior – especially in the board room which both in its attitude and mood matches the endeavours in the Hall and again a truly “modern” space is achieved. The role the ventilation ducts are playing in the Hall is taken over here by the strictly utilitarian, specially designed, bentwood chairs and the bare light-bulbs. Black, a color one would consider gloomy, is the dominant hue and creates an elegance and distinct atmosphere which is only hampered by the disturbing picture of the emperor and the later addition of framed watercolors. No ornamentation, no decoration is applied. Thus by 1906 Wagner has already *built* and *realized* – without fanfare – what was to be the program and dogma of the years to come.

Otto Wagner

Post Office Savings Bank, Vienna, Austria. 1904-06

Church of St. Leopold, Am Steinhof, Vienna, Austria. 1905-07



