

大师系列

Otto Wagner

奥托·瓦格纳

王晶译

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中国电力出版社
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奥托·瓦格纳的作品代表了一个在20世纪早期占主导地位的设计新趋势，他的建筑风格讲究建筑与城市整体和功能的和谐。其城市设计理念体现了巴洛克和复古主义的风格，这种风格也渗透在开放空间的设计和建筑的有序布局上。本书介绍的奥托·瓦格纳的作品有奥地利州银行、瓦格纳别墅、维也纳地铁站、霍夫亭车站、奥地利邮局储蓄银行等10余个案例。内容包含每个设计案例的设计建造地点、施工时间及设计说明，以图文结合的形式讲述了大师的成就。

Otto Wagner

ISBN 3-8238-5545-X

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北京市版权局著作权合同登记号：01-2007-4887

图书在版编目 (CIP) 数据

奥托·瓦格纳 / 王晶译. —北京: 中国电力出版社,

2008

(大师系列)

书名原文: Otto Wagner

ISBN 978-7-5083-6859-7

I. 奥... II. 王... III. ①瓦格纳, A. —生平事迹②建筑设计

—作品集—奥地利—近代 IV. K835.216.16 TU206

中国版本图书馆CIP数据核字 (2008) 第017812号

中国电力出版社出版发行

北京三里河路6号 100044 <http://www.cepp.com.cn>

责任编辑: 梁 瑶 责任印制: 陈焊彬

北京盛通印刷股份有限公司印刷·各地新华书店经售

2008年4月第1版第1次印刷

635mm × 965mm 1/16 · 5印张 · 124千字

定价: 28.00元

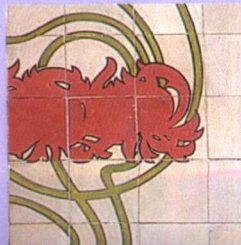
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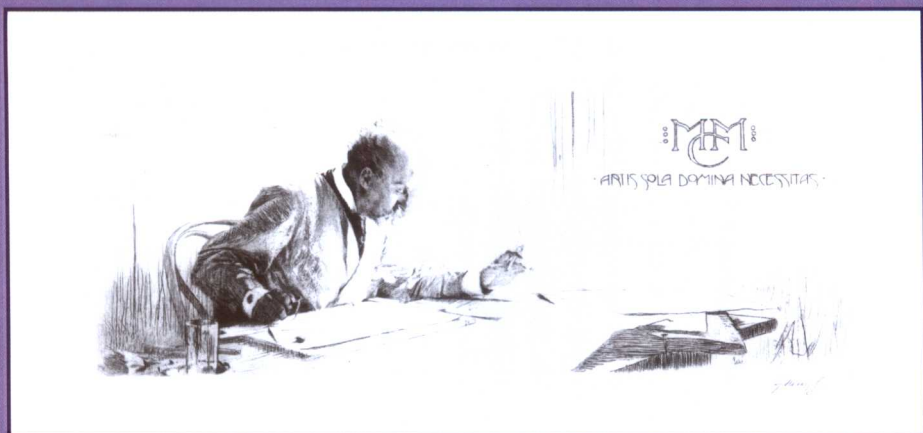
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桌上的奥托·瓦格纳雕版画（戈特利布作）

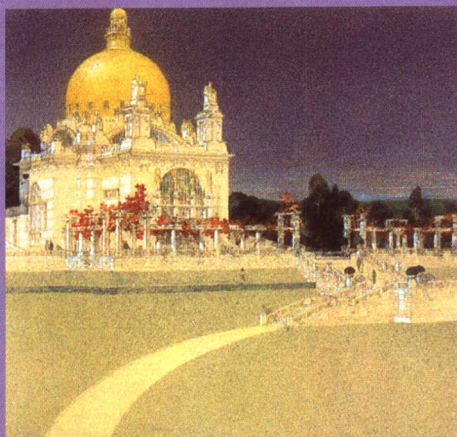
Otto Wagner on his desk, engraving by Gottlieb Theodor Kempf Hartenkampf

19世纪末的科学发现影响了所有的艺术学科，维也纳也大胆地走上了新的发展潮流。奥托·瓦格纳在实践和理论方面都运用了新知识，并且在现代建筑史上刻下了他的印记。

瓦格纳把从Schinkel, Semper或Theophil Hansen等老师那学习到的维也纳巴洛克所遗留下来的财富和古典文艺复兴的教诲与他自己突出的创新热情相结合，使他能够平衡传统美与现代美。

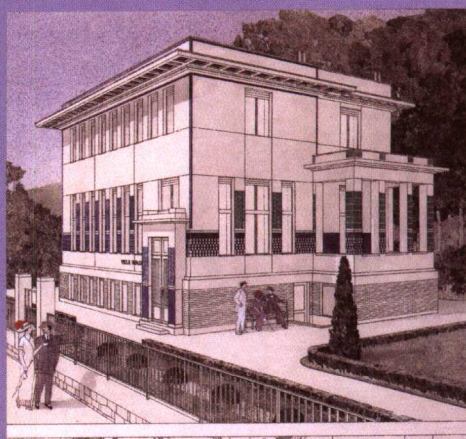
The scientific discoveries of the end of the nineteenth century impacted on all artistic disciplines, and the city of Vienna took to the new trends in a daring spirit. Otto Wagner used the new knowledge in practical and theoretical ways and left his mark on modern architecture.

The legacy of the Viennese baroque, the Classical-Renaissance teachings Wagner received from teachers like Schinkel, Semper, or Theophil Hansen, combined with a pronounced innovative zeal, enabled him to aesthetically balance tradition and modernity.



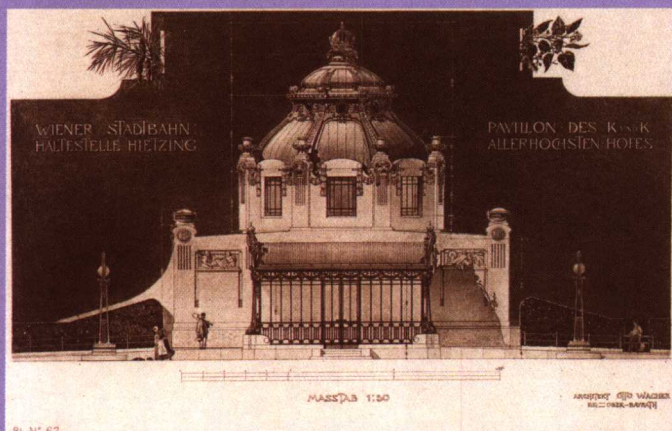
斯坦霍夫教堂，水彩画
Steinhof church, tint and aquarelle

许多代表性的人物，如卢斯、克里姆特、霍夫曼、奥别列去、弗洛伊德、席勒、科柯什卡和勋伯格，他们中的一些人是分离派成员，这些代表人物充斥着19世纪末的维也纳。这些人大多在公共机构或报纸行业中参与了变革，就象瓦格纳这种情况，他甚至在Schillerplatz建筑学校教授了反学术的课程。那个时候，现代建筑学可能将成为正式教育的一个组成部分，这将赋予学校这种机构以强大的力量。同时，现代建筑学也赋予新一代建筑师很大的力量，他们组成了第一期现代建筑师工作室，甚至先于贝伦斯的出现。它的重要性在于如果没有它的备选提案，就不会产生分离派。



维拉·瓦格纳，水彩画
Villa Wagner, tint and aquarelle

Many emblematic names as Loos, Klimt, Hoffmann, Olbrich, Freud, Schiele, Kokoschka and Schönberg, some of them members of the Secession group, dot the landscape of fin-de-siècle Vienna. Most of these people participated in the changes from public institutions or from newspapers, as was the case with Wagner who, moreover, taught his anti-academic course at the Schillerplatz architectural school. At that point in time, modern architecture would come to form a part of official education, which conceded an enormous power to the school as an institution. It also afforded power to the new generations of architects, who would constitute the first workshop of modern architecture, prior even to that of Behrens. Its importance was such that without its alternative proposal the Secession would not have been conceivable.



郊区地铁，素描图
Suburban railway, drawing

瓦格纳的课程有深厚的历史和技术基础，同时他还注重建筑的实用性。他主张国家提倡艺术，应特别重视艺术家及其发展。他寻求“艺术感的公正判断，正确并富有热情”（我们这个时代的建筑，维也纳，1914年）。

在他的作品中，瓦格纳始终没有忘记，不论从建筑上还是城市本身上都要把作品看作一个整体。他任何时候都会注意建筑的功用。在面对向大城市中心集聚的趋势上，他会提出一项城市离心扩张的设计，并且在包含建筑艺术性和功能性的前提下，建成一个具有一定秩序与和谐氛围的扩张了的大都市。作为一名教师和一名设计维也纳地铁的大型工程建筑师，瓦格纳的业绩使他赢得了19世纪末维也纳的一个显著地位。

Wagner's classes contained solid historical and technical groundings which he paralleled with the practical aspects of building. He favored a State promotion of art, laying special emphasis on the artist and their development. He would seek "a fair judgment of artistic feeling, correct and enthusiastic" (The Architecture Of Our Time, Vienna, 1914).

In his projects, Wagner did not fail to remember the perspective of the work as a whole, both in terms of the buildings and of the city itself. He was ever aware of the functional aspect. In the face of the agglomerative tendency in large city centers, he will propose a centrifugal expansion of the city and will achieve, in his artistic and functional involvement, a dilation of the metropolis effected with a certain order and harmony. His activity as a teacher and as an architect of large-scale works as the Viennese metro confer on him a signal place in fin-de-siècle Vienna.



左维也纳河畔大道正面图
Linke Wienzeile building façade



维也纳大饭店的内部装饰细节
Detail of the interior of the Neustiftgasse building

可以感觉到分离派和瓦格纳之间的相互影响。尽管后者始终脱离系统性组织运动，并且瓦格纳一直捍卫遭到系统性组织拒绝的建筑物的功能性。奥托·瓦格纳的职业生涯将伴随着依照他个人风格所建作品的实现而达到顶峰。

Mutual influences between the Secessionists and Wagner are perceptible, although the latter would remain apart from the schematism of the movement and its rejection of the functionality he had always defended. Otto Wagner's career will culminate in the realization of his own architectural pieces, built according to his personal language.



奥地利州银行 Länderbank

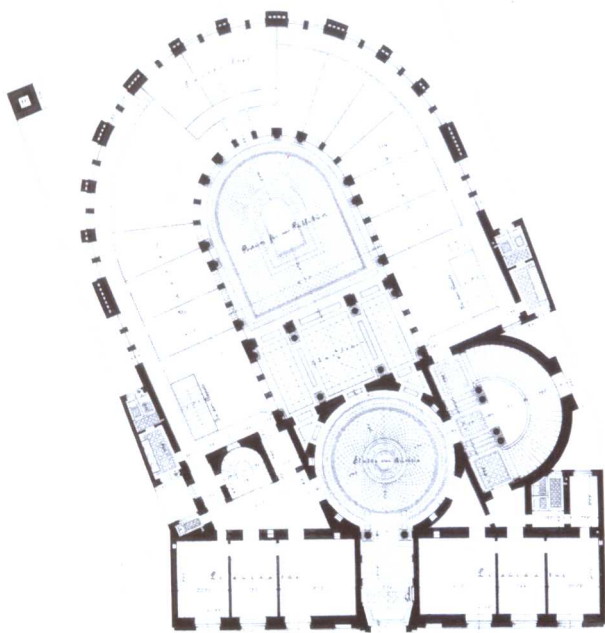


位置: 奥地利 维也纳
赫恩斯道分伽瑟3号
建造时间: 1884年

Location: Hohenstaufengasse 3, Vienna,
Austria
Date of construction: 1884

这项工作在很大程度上决定着奥托·瓦格纳建筑设计的一个新阶段的开始。一眼就可以看出，这一建筑从古典主义那里有所承袭，但也引入了现代技术和新材料。而且，其建筑方法通过对空间的合理布局体现了建筑本身的功能性和优雅的观赏性。该建筑应了他所习惯说的一句话，“不实用的东西不可能美丽”（我们这个时代的建筑）。从外表看，该建筑的立面显然是传统的，但它并不能反映其内部结构。座落在一个不规则的地理位置上，该银行被建筑师规划成圆形设计。前庭成为整个建筑的主轴。约翰内斯本克的抽象派奥地利雕塑安放在主厅的入口处，与主厅的圆形布局相呼应。大堂让人想起托斯卡纳风格，壁柱林立，方圆相间，辅以铁和玻璃制成的顶灯，反映了19世纪最新的技术进步成果。

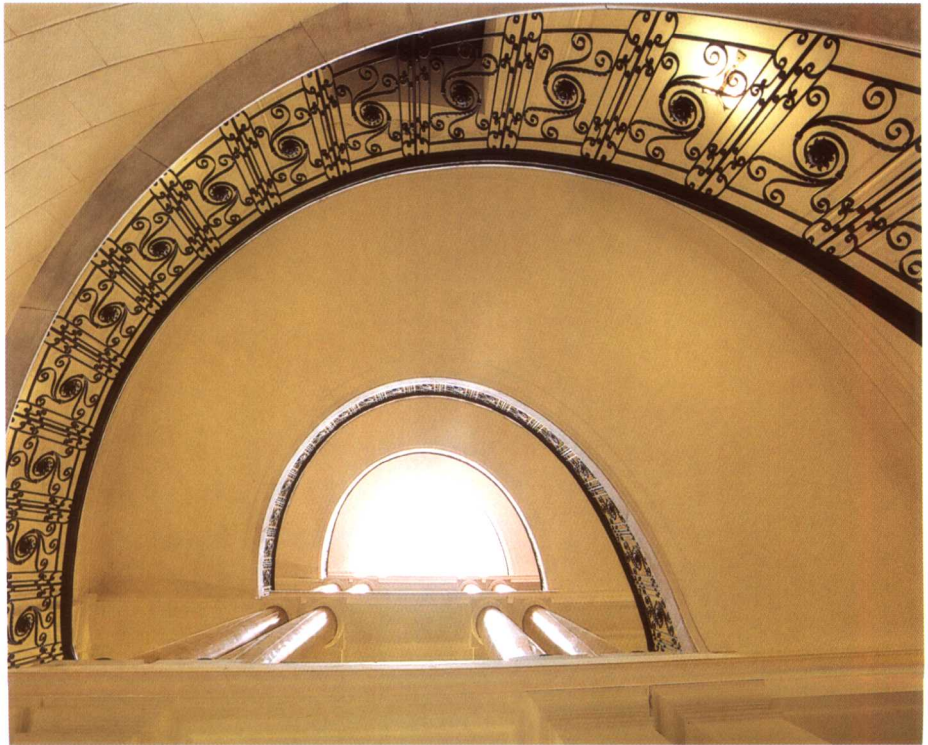
This work to a great extent determines the beginning of a new phase of Otto Wagner's architecture. What the architecture inherits from classicism may be glimpsed here, yet there is also an introduction of modern techniques and new materials. The building methods stand out, moreover, for their functionalism and for the elegance with which the piece resolves its spatial organization. The architecture thus uses the praxis contained in one of his sentences: "It cannot be beautiful if it is not practical." (The Architecture Of Our Time). From the outside, the building's façade is clearly traditional and does not reflect the interior structure. Set on an irregularly shaped site, the bank has been projected by the architect on a circular plan. The vestibule becomes the main axis of the whole mass. Abstract Austria, sculpted by Johannes Benk, echoes his circular arrangement in the statue's placement at the junction with the main room. The lobby then suggests a Tuscan order, with a play of columns alternating round pilasters with square ones and a lantern roof of iron and glass, reflecting one of the technological advances of the nineteenth century.

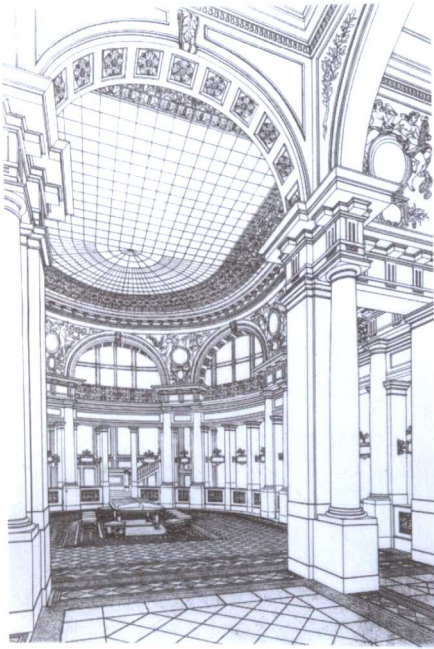


首层平面图
Ground floor









草图
Sketch



