

大师系列

Friedensreich Hundertwasser

弗里德里希·汉德瓦萨

胡小草 刁训刚 译

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弗里德里希·汉德瓦萨曾就读于维也纳美术学院，他是首先实现了在绘画和建筑上构想的艺术家。他在理论上的论述和建议其意义远大于他的实际作品，他运用自然环境中的颜色和形式，创造出理想的童话世界。本书介绍的他的作品有维也纳艺术馆、圣巴巴拉教堂、百水公寓等10余个案例。内容包括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。

Friedensreich Hundertwasser

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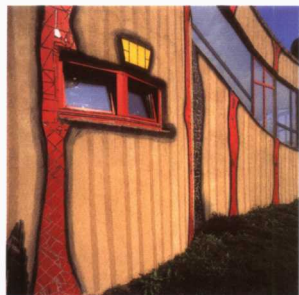
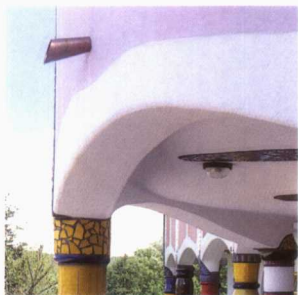
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Chronology of Hundertwasser's works



弗里德里希·汉德瓦萨（1928~2000）首先他实现了将绘画和建筑构想紧密联系的艺术家，他的作品之所以杰出不是因为技术上的创新，而是因为观念上的创新：他在屋顶上建造著名的种植园，不但可以保护我们，而且与生态系统紧密联系。“窗户权”是汉德瓦萨向每个人都推介过的思想，这种思想指引我们展开与自然和谐相处的活动。尽管有时被误解，他依然四处演讲，强调保护自然的重要性，提出未来环境问题的解决办法。

Friedensreich Hundertwasser (1928–2000) is above all an artist who realized his constructions in both painting and architecture. His creations are not outstanding because of their technical innovations but rather because of the audacity that resides in his proposals: his famous rooftop plantations protect us and continue a close collaboration with our ecosystems; window rights, which Hundertwasser claimed for everyone, his thought that we should let ourselves be led by a creativity that is in harmony with nature ... His talks and manifestos, at times misunderstood, stressed the importance of nature and anticipated precise solutions for the future of the environment.



作为一个画家，汉德瓦萨坚持这样的观点：画家们承担创作、修饰绘画作品的任务与建筑师们在油画基础上构建建筑物是一致的。他的观点中隐含着对同时期建筑学的批评，这从他的一个简单的论点中可以证实：“他们认为房子由墙构成，而我认为房子是由窗户组成。”由此可以看出，他特别重视建筑物表面开口的设计。

有多少次我们经过某一个城市时，试图寻找这个城市背后隐藏着什么，它掩盖了什么？汉德瓦萨直接面对了这种未知感：“对我来讲，最重要的东西不是建筑物或墙壁，而是窗户，人们就生活在窗户后面，房屋由窗户组成，窗户使房屋完整。如果窗户足够好，那么这个居住场所就是完美的。建造一个建筑物必须从窗户开始，因为窗户是联系屋内世界和屋外世界的桥梁，因此，就像毛孔穿透人的皮肤一样，窗户穿透建筑物的‘皮肤’，窗户是建筑物的眼睛。”

He thus defended the view, as a painter, that it corresponds to this group to carry forward the task of invention and figuration in pictures, and to architects to build on the basis of the canvases. Underlying his concept is a criticism of contemporary architecture, contained in a simple affirmation: “They say that houses are made of walls, I say they are made of windows.” And hence does he concede a special importance to the apertures in our façades.

How many times will we have passed through a city attempting to discover what is concealed behind them, what they cover. Hundertwasser faces this anonymity: “For me, the most important thing is not the building or walls but windows: behind these live people. The house is made of windows, they make it up. When they are adequate, the dwelling is perfect. One must begin to raise a building by its windows because they are the bridge between the inside and the outside. So, as pores perforate the skin, windows go through the skin of the building. The windows are the equivalent of eyes.”

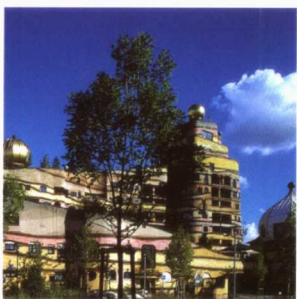


基于这种理论，汉德瓦萨提出“窗户权”，这种权利使人们可以探出窗户，也可以为了手臂长度范围内的方便而改建外墙。

他激进的观点得到了当时的奥地利政府的支持，这使他有可能会参与国家重要建筑物的设计，例如施皮特劳焚化炉发电厂。他的设计同时兼顾了色彩的运用，色彩也应与自然环境和谐。形式和颜色有极大的相关性，他认为在一个偏执地崇尚单色、一致的文化中，形式和颜色不可能被自由运用。

As a result of this theory, he established window rights. These rights consist in the right of people to be able to lean out of their window and to alter the outer wall at their convenience to arm's length.

His at times radical positions have been supported by the Austrian government, which has made it possible for him to intervene in state buildings, such as the Spittelau power station. His campaigns also concern the use of color, which should be in harmony with nature. Form and color acquire great relevance and he did not consider them free in a civilization perversely obsessed with monochromy, smooth forms, and uniformity ...



在忠实于自己观点的前提下，汉德瓦萨构思了他的设计模型和作品，其中包括他在屋顶上种树，并称之为“居住的树”，这是对城市生态上的主要贡献。

汉德瓦萨激进的言论使他拥有了一大批追随者和一群不知疲倦的反对者。但就他的理论和作品而言，他对同时期建筑学的贡献是不可磨灭的。他的见解直接转变成成为催生新理念的动力。

Faithful to his premises, he conceived his maquettes and his works, including what he called the tree tenant—trees that live in houses as simply another neighbor—and foresaw vegetation-covered roofs, a major ecological contribution to the city.

His provocative message has gained him a large following as well as tireless detractors. But his major contribution to contemporary architecture is undeniable, both in terms of his theories and his realizations. His vision retains a childlike immediacy and converts it into a positive force for new ideas.



百水*公寓 Hundertwasser House

位 置: 奥地利 维也纳
建造时间: 1983~1986 年
规 划: 约瑟夫·克劳维纳
皮特·贝林根
摄 影: 休伯特·克劳格



Location: Löwengasse 41-43 / Kegelgasse 34-38, Vienna, Austria
Date of construction: 1983~1986
Planning: Architects Josef Krawina and Peter Pelikan
Photography: © Hubert Kluger

1977 年 12 月，维也纳市长利奥波德·格拉茨为汉德瓦萨提供了一块土地，委托他用与自然和谐相处的理念建造一座公寓。汉德瓦萨设计了一座居民楼，公寓的开放阳台一直通到大街上，旁边的一座高塔与最低的阳台形成鲜明对比。从一开始，汉德瓦萨就致力于建造一栋人与自然和谐共处的建筑物。最终的结构确定为砖石结构，对此，有各种不同的评论，可谓众说纷纭。公寓的结构可以从突出的阳台、藤架、凉廊的设置看出。公寓的一些阳台设计为公用，另一些则用来种植。这样的阳台在百水公寓随处可见，连当初为建造公寓移走的植物又重新种在了屋顶上。汉德瓦萨用他的作品证明：满足正常建筑需要，不超出公共预算限制，不违反当代建筑规则的建筑可以更加人性化，可以做到与自然和谐共处。

* 弗里德里希·汉德瓦萨原名弗里德里希·斯塔瓦萨 (Friedrich Stowasser)，“汉德瓦萨”是他给自己取的昵称，德文的意思是“百水之王”，所以汉德瓦萨又被称为“百水先生”，他的作品风格被称为“百水风格”，这也是他众多建筑作品名称的由来。

In December 1977, the mayor of Vienna, Leopold Gratz, offered Hundertwasser a site to build a house where he could carry out his ideas for an architecture in harmony with nature. Hundertwasser designed a residential edifice with open terraces giving onto the street and a large tower that contrasts with the lowest level terrace. The architect had, from the beginning, set himself the task of creating an organic piece that harmonizes with people and nature. The resultant structure is brick, its stories are very varied and in no way homogeneous. Its identity stems from the arrangement of balconies, pergolas, and loggias that jut out from many of the apartments. Then, too, some of the terraces were designed for public access while others were reserved for the vegetation, which is present throughout the terrain: what was removed to raise the building was restored on the roofs. Hundertwasser shows with this work that a more human architecture not out of harmony with nature is possible, even in the normal time required for building, within public budget limits, and without infringing the current building codes.





