柏林建筑

阿德里安·考夫卡 温迪·科恩 编

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Building in Berlin

HUMBOLDT - BIBLIOTHEK

MOORE RUBLE YUDELL

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Introduction by Michael Webb
Edited by Adrian Koffka and Wendy Kohn

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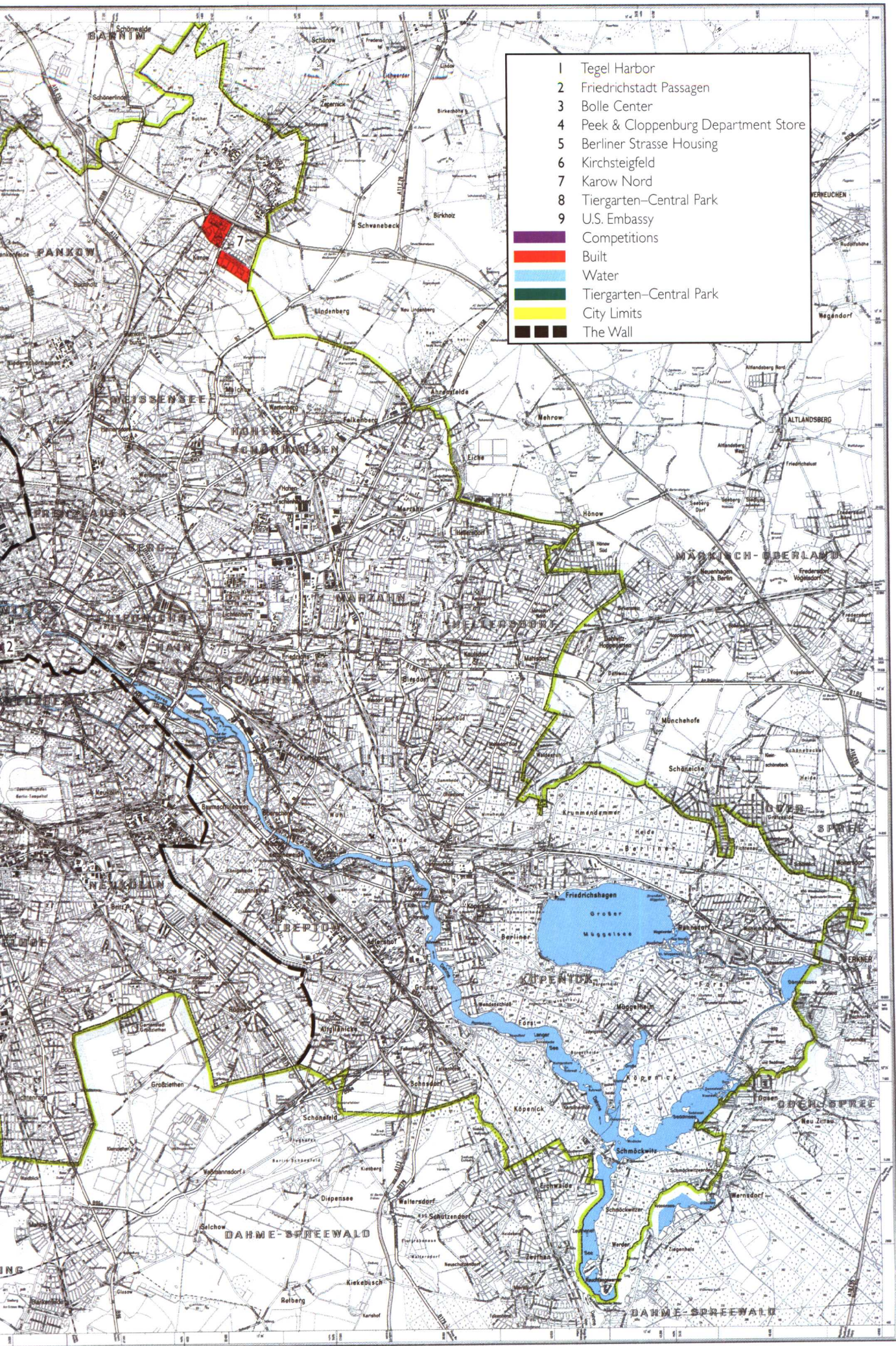
UNDIVIDED: THE PROJECTS OF MOORE RUBLE YUDELL IN BERLIN 1980-2000

MRY 公司 1980-2000 柏林工程

简介

迈克尔 · 韦伯

MRY 的故乡洛杉矶与其公司多数作品所在地的柏林是友好城市，且有许多相似之处。它们都是在过去的130年中经历了飞速发展的新兴大城市，吸引了众多雄心勃勃的移民并将其边界扩展合并了周边的农场和小城镇。人才的汇集和各国文化的融合使每个城市都成为新事物的中心。那里存在着一种潜在的活力和不安定的因素，一种无限可能的意识使外来者感到刺激与惊恐。这两座城市都经受住了严峻的考验——柏林是战争的摧毁和政治分裂，而洛杉矶是骚乱和自然灾害——但它们都证明了其迅速恢复的能力。

20世纪前半叶，由于好莱坞吸引了德国魏玛许多顶尖艺人，随后又接受了受纳粹压迫的难民，所以当时的文化潮流是从柏林涌向洛杉矶。而20世纪后半叶，由于许多政治流亡者返回家园，且美国也参与了西柏林的重建与资助。所以人才的流向恰好相反。这些交流的结果使洛杉矶成为美国第一个接受欧洲现代主义的城市，且自19世纪20年代以来柏林与美国之间一直存在着一种复杂的爱与恨交加的关系。

在柏林墙将柏林一分为二的30年间，为了显示各自思想意识的优势所在，东、西柏林都进行了重建。在东部，共和国大厦、电视塔及重建的亚历山大广场均宣告了社会主义的胜利。在西部，文化广场、自由大学及运河大坝街上琳琅满目的商店都显示了民主资本主义的成功。差异最大的是住宅区。斯大林大街住宅区是模

Introduction
By Michael Webb

Los Angeles—the home of Moore Ruble Yudell—and Berlin—home to much of the firm's work—are twinned cities and have much in common. Both are upstart metropolises that have undergone explosive growth over the past 130 years, attracting ambitious immigrants and stretching their boundaries to incorporate farms and small towns. The influx of talent and fusion of cultures have made each city a center of innovation. There is an underlying energy and restlessness, a sense of unlimited possibilities, that excites and alarms outsiders. Both cities have been severely tried—Berlin by the destruction of war and political division, L.A. by riots and natural disasters—and have demonstrated their resilience.

In the first half of the 20th century, the cultural flow was from Berlin to L.A., as Hollywood lured the finest artists of Weimar Germany, then welcomed refugees from Nazi oppression. In the second, the flow was

reversed, as many of those émigrés returned home, and Americans participated in the rebuilding and sustenance of West Berlin. As a result of these exchanges, L.A. was the first American city to embrace European Modernism, and Berlin has had a complicated love-hate relationship with the U.S. since the 1920s.

During the three decades that the Wall divided Berlin, each half of the city was rebuilt as a showcase of competing ideologies. In the East, the Palace of the Republic, the television tower, and the rebuilt Alexanderplatz proclaimed the triumph of socialism. In the West, the Culture Forum, Free University, and the glittering stores along the Kurfürstendamm were among the trophies of democratic capitalism. Nowhere was the contrast greater than in housing. The Stalinallée was designed in grandiose Soviet style to house workers in palatial splendor, but, behind this Potemkin facade lay serried

仿雄伟的苏式风格设计的供百姓居住的大厦，使这里的居民能体验到宫殿般的壮观，但是，在这苏式建筑的后面是一排排密集的预制混凝土简陋房。

西柏林继承了战后重建的近郊及被一些年青艺术家和激进分子所使用的克罗依茨贝格区的地产。波恩政府推出各种鼓励政策以促进这一边缘地区的拓居，资助了经济实用的低收入的公寓大楼及几个示范工程，最著名的是1957年和1987年的国际建筑展。

第一次国际建筑展的成果是汉萨居民区，这个位于中心地带的综合建筑——塔状建筑街区、花园式公寓及美化自然的风景——是由来自14个国家35位建筑师共同创作的。后来为纪念柏林成立750周年及标志由现代主义向后现代主义转变的工程项目吸引了200名建筑师，他们分别在90个不同的地点竞争其设计和建筑权。1987年国际建筑展的目的是修补由于大量净空及追求现代时尚建筑而裂开的城市建筑物。官方的信条是："恢复历史的遗迹，尊重传统的格局，保存现有的建筑。"这一政策主要实施者是当时柏林权威城市建筑师约瑟夫·克莱修斯，他坚持多样性的原则，将总体规划中的各个街区和邻近地区责成几家公司分别设计，每位建筑师要在规定的密度、高度和布局范围内有所创新。

国际建筑展中一个较有争议的工程是位于城市西北边缘附近的泰戈尔。这是一个湖畔社区，以其繁忙的机场及一栋由欣克尔设计的新古典主义乡村住宅洪堡城堡而闻名。泰戈尔港原来是一个向过往船只供给的煤场，且是1949年柏林空中补给线一个重要的供给仓库。1974年，100名德国建筑师向政府递交了重新开发这一地区的建议，但是赖尼肯多夫市政会对其预测结果不满意未予准许。随着国际建筑展概念的成型，住在这一地区的柏林规划负责人克莱修斯将这一边缘地区列入它的花名册。处于鼎盛时期的查尔斯莫尔应邀前来与拉尔夫厄斯金（瑞典）、荒田（日本）及罗布·克里尔（卢森堡）角逐。莫尔与起其在洛杉矶的MRY公司一起设计了总平面图并赢得了1980年的比赛，这个综合建筑包括：介于港口和泰戈尔村之间的320套住宅，一个岛上游泳馆及入口处的一个文化场所。

这一方案将风景与各种不同高度的建筑以一种即松散又谐调的布局交织在一起，从顶端现存

rows of precast concrete barracks. The West inherited the bourgeois suburbs, most of which were restored after the war, and the tenements of Kreuzberg, which were appropriated by young artists and radicals. The Bonn government offered varied incentives to boost settlement in this beleaguered outpost, financing unpretentious low-income apartment buildings and a few demonstration projects, notably the international building exhibitions (IBA) of 1957 and 1987.

The first IBA produced the Hansa Quarter, a centrally located complex of tower blocks, garden apartments, and landscaping created by 53 architects from 14 countries. The later project, which marked the 750th anniversary of Berlin and the shift from Modernism to Postmodernism, attracted 200 architects who competed for the privilege of planning or building on 90 scattered sites. In 1987, the goal was to stitch up the urban fabric, which had been rent by massive clearances and the Modernist fashion for object buildings. The official brief was to "pick up historical traces, respect the traditional layout, and conserve existing buildings." The chief enforcer of this policy was Josef Kleihues, then Berlin's authoritative city architect, who insisted on diversity, giving several firms a stake in the master plan for each block or neighborhood.

Each architect was to pring fresh ideas but to work within agreed limits of density, height, and layout.

One of the more controversial of the IBA projects was located near the northwestern edge of the city at Tegel, a lakeside community that is also known for its busy airport and for Schloss Humboldt, a Neoclassical country house by Karl Friedrich Schinkel. Tegel Harbor was formerly a coal port, supplied by boat through a network of waterways, and a vital supply depot during the 1949 Berlin Airlift. In 1974, one hundred German architects submitted proposals for its redevelopment, but the municipal council of Reinickendorf was dissatisfied with the results and withheld its approval. As the concept for IBA took shape, the Berlin planning director, who lived in the area, persuaded Kleihues to add this fringe site to his roster. Charles Moore, then at the height of his fame, was invited to compete, alongside Ralph Erskine (Sweden), Arata Isozaki (Japan), and Rob Krier (Luxembourg). Moore developed his master plan with the Moore Ruble Yudell (MRY) office in Los Angeles, and they won the 1980 competition with a complex of 320 housing units (sandwiched between the harbor and Tegel village), a swim stadium on an island, and a cultural complex at the tip of the inlet. The

塔状街区逐渐过渡到一定规模的村庄。

当时赖尼肯多夫的规划官员及当地国际建筑展评奖团成员沃纳·韦伯回忆道，他和他的市政同僚们都"争取获得MRY设计方案，因为这一方案将水域引近城镇，其高度适中，其住宅文化、商业各部分可分别建造且布局协调。这一方案方便百姓且增加了这个地区中心的艺术效果"。事实证明分阶段开发是必要的。市政当局提供了2000万马克来扩大港口，修建一条滨水区大道，及加固岛上的堤岸。但是，计划中的一所等级音乐学校，一个表演空间，一个出租艺术书籍处及体育馆的建造都被推迟了，惟一的一个与文化相关的建筑是洪堡图书馆。

第一阶段工程完工的一年后，柏林墙推倒了；城市和私人的公司都充满了竞争的机会。泰戈尔的扩建被搁置下来。只有在这时一位开发商才开始考虑一个可供选择的方案：即在这绿树成林的岛上为老年人建屋造房，在住宅通向图书馆处建一个三合一广场并使它同泰戈尔港的其余部分连接起来。

MRY在大赛中获胜的总设计图展示出3个中部

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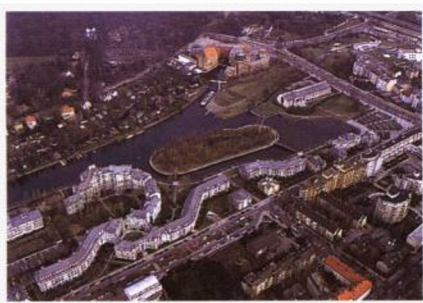
隆起的街区，几条宽而长的风景地带将它们同蛇状的联立式房屋分隔开来。最后将这些分散的各部分都紧密结合构成一个城市综合建筑。4个入口将4个4层的街区连接起来组成一个八边形的庭院。一条轴形人行道穿过庭院进入一片公地，公地的一部分由一曲线形的七幢六层房屋所环绕，穿过另一个大门便进入到了滨水区大道。这一方案将南加利福尼亚的开放和随意与以洪堡城堡为典范的德国浪漫主义传统建筑结合起来，达到了一种风格上的协调。

设计住宅房屋的重任由MRY公司（他们花了两年的时间改进其参赛作品）、5位国际级建筑大师及几位地方建筑师共同承担。

来自JSWS公司（1974年比赛获胜者）的地方建筑师们负责建造波浪形的四层联立房使它将东边界的别墅与北边由MRY负责的街区分开。别墅区由MRY公司，安托尼·格鲁姆巴赫、约翰·海杰达克与莫里兹·马勒，保罗·波罗吉

scheme wove together landscaping and buildings of varied heights in a loose yet coherent composition, stepping down from the existing tower blocks at the end of the site to the modest scale of the village.

Werner Weber, who was then planning officer for Reinickendorf and a member of the local IBA jury, remembers that he and his municipal colleagues "fought for the MRY design because it brought water close to the town, because the heights were moderate, and because there was a good balance between residential, cultural, and commercial components which could be built separately as funding became available. The scheme was people-friendly and it strengthened the center of the borough." The potential for phased development proved critical. The city authorities provided DM 20 million to enlarge the harbor, construct a waterfront promenade, and strengthen the banks of the island. However, plans for a graduate music school, a performance space, an art rental library, and a stadium were all deferred, and the only cultural element to be built was the Humboldt Library.

A year after the first phase was completed, the Berlin Wall came down; the city and private firms were overwhelmed by competing opportunities, and the expansion of Tegel was shelved. Only now has a developer begun to consider an alternative scheme of housing for seniors on the forested island, and a trio of plazas that would step up from the edge of the housing to the library, finally uniting it with the rest of Tegel Harbor.

Moore Ruble Yudell's competition-winning master plan shows three mid-rise blocks separated by wide swathes of landscaping from the serpentine row houses. In the final version, the components have been pulled together in a tight-knit urban complex. Four four-story blocks linked by four gateways define an octagonal courtyard. An axial footpath runs through this courtyard into the commons—partly enclosed by a curving range of seven six-story blocks—and out through another gate to the waterfront promenade.[1] The plan achieves a balance between the openness and informality of southern California and the romantic German tradition of buildings framed by landscape that is exemplified by Schloss Humboldt.

Responsibility for the design of the housing was shared between MRY, who spent two years refining its competition entry, five international stars, and local architects who emerged from the firm of Jonzen Schultze

INTRODUCTION

斯、罗伯特·斯特恩和斯坦利·泰格曼、福格曼、麦克里共同设计。这一规划的强度和弹性恰恰将建筑本身与表现活力集中于一点。MRY设计的公寓楼既有气势又充满乐趣，它的整体被阳台和屋顶窗所分解，但这些却增添了这个小小居住单元的空间和多样性。模拟的粗糙、檐口及拱门形成了外观建筑上的古典柱式，而由蒂纳·毕比设计的暗灰与暖色的颜料又增添了它们的吸引力。锌灰色的屋顶在北方暗淡
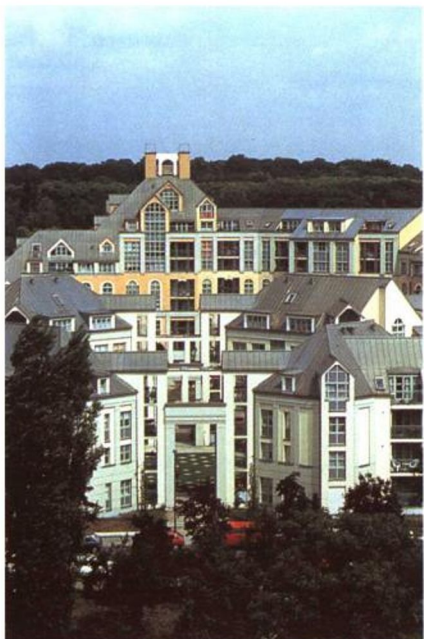
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的光线下闪烁着微光。这种规模、色调及表现形式应归功于欣克尔，但这些建筑同时也体现了一种强烈的荒诞的成分。在主楼的中心、在轴心，一排排山墙高耸像一座塔，顶端是两个烟囱和一个拱门。这样的建筑手法激怒了一些纯粹派艺术家，他们认为MRY的设计是"迪斯尼风格"而不屑一提。但是，公众的反映总体上说却是肯定的、这些小小的公寓非常受欢迎。

Weber Steinebach (winner of the 1974 contest) who got to build the undulating ranges of four-story row houses that separate the villas along the south boundary from the MRY blocks to the north. The villas were designed by MRY, Antoine Grumbach, John Hejduk with Moritz Muller, Paolo Portoghesi, Robert Stern, and Stanley Tigerman, Fugman, McCurry. The strength and elasticity of the plan comfortably accommodates this concentration of architectural egos and lively self-expression.

The MRY apartment blocks are monumental yet playful, their mass broken up by balconies and dormer windows, which add space and variety to the small living units. Mock rustication, cornices, and arches evoke a classical order in the facades, and these devices are enhanced by the palette of pale grays and warm pastels that was designed by Tina Beebe.[2] Zinc roofs gleam in the pale northern light. Scale, tonality, and language owe a debt to Schinkel, but the buildings also incorporate a strong element of fantasy. At the center of the main block, on axis, a cluster of gables rise to suggest a tower, which is topped by two chimneys and an arch. Devices like these angered purists, who dismissed MRY's designs as "Disneyesque," but the public

response was generally favorable, and these tiny apartments have been eagerly sought-after.

The success of Tegel Harbor has much to do with the way it fits into its pastoral setting; most residents are delighted that the swim stadium was not built, leaving the island as a tranquil green refuge. Hancsome iron rails border the serpentine promenade, which is shaded by maples and linden trees, and the bridges to the island. Over the past ten years, the landscaping has matured and filled out what was originally a bare site, thanks to the creativity of Cornelia Müller, Jan Wehberg, and their former associate, Elmar Knippschild.[3] This landscape architecture firm was established only a year before the Tegel competition, and its young principals remember their excitement in meeting Charles Moore and John Ruble just after they had won. Müler boldly pleaded for the elimination of the carports, and she worked with MRY to put parking underground and conceal the access ramps. That required an added layer of earth to sustain grass and hedges, and strategically located pits for trees. Elaborate planting diagrams gave way to naturalistic designs that incorporated an existing row of poplars along the waterfront.

泰戈尔港住宅区的成功是因为它适合那里田园般的环境，多数居民对没建游泳馆感到非常高兴，使它成为一个平静的绿色安全岛。蜿蜒的且枫树椴树成荫的海滨大道两边及通向小岛的桥梁的边缘是漂亮的铁栏杆。在过去的10年里，由于马勒、韦伯和他们的前合伙人尼普斯恰尔德的创造，这里的环境美化已日趋成熟并使原先光秃秃的地面披上了绿装。这个环美建筑公司在泰戈尔大赛的前一年才成立，公司年轻的负责人仍然记得见到刚刚获胜的查尔斯·莫尔和约翰·鲁布时的激动心情。马勒大胆地提出去掉带棚架的汽车间，她与MRY一起研究设地下停车场，并将停车场入口的斜坡遮掩起来。那样就需要增加一层土壤以维持青草和树篱、树木的生存。充分利用滨水区原有的一趟白杨的自然主义的设计取代了精心设计的种植示意图。

韦伯格认为这里的园艺种植过于茂盛——覆盖庭院内壁的常春藤和周围的树木均应修剪以保持草木和建筑间的协调。

洪堡图书馆是在这一地区原有的工业用阁楼式建筑的启迪下建成的，但对它既简朴又庄严的外观来说——剖面的筒形拱顶，帕拉蒂奥建筑式的末端窗，象征性入口处的拱道（模仿MRY别墅入口处的拱门）——这只是个起点。
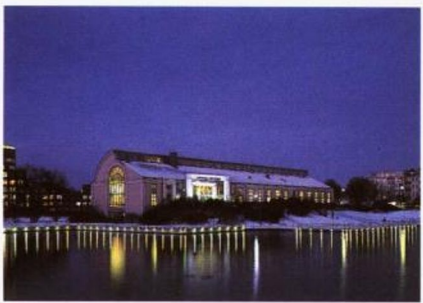
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灰泥柱构成了从上到下的宽大的窗户框架，一个镶嵌玻璃的槽固定在拱顶上，这样即使柏林经常阴天，自然光也能透过它照射到楼内。今天，这里漂亮的外表已被一些刻意的乱涂乱写而毁；具有讽刺意味的是，将秩序和整洁奉若神明的德国人似乎对这种无处不在的恣意破坏公物的行为漠不关心，或许他们误以为这是一种艺术表现形式。就这方面而言，"柏林墙"已开创了一个危险的先例。

对图书馆内部的呵护弥补了对外观的疏忽。这是一个壮丽、高耸的大厅，一排支撑木制百叶板内部拱顶的钢筋混凝土柱将大厅分为不对称的两半，内部拱顶是模仿外部罗纹金属板弓形

Wehberg complains that the landscaping has become too exuberant—that the ivy covering the inner walls of the courtyard should be cut back and the trees pruned and culled to maintain a good balance between greenery and buildings.

The Humboldt Library was inspired by the industrial lofts that once occupied the site, but that was just a point of departure for the plain but dignified facade, with its cut-away barrel vault, Palladian end windows, and symbolic entry arch (echoing the arch that frames the recessed entrance of the MRY villa). Stucco columns frame expansive windows down the sides, and a glazed slot set into the vault pulls natural light into the heart of the building on Berlin's frequent dull days. Today, the handsome exterior is marred by graffiti; ironically the Germans, who make such a fetish of order and cleanliness, seem entirely indifferent to this ubiquitous vandalism, perhaps mistaking it for artistic expression. In that respect, "the Wall"—where protest was appropriate—set a dangerous precedent.

The care for the library's interior makes up for the neglect of the facade. It is a glorious, soaring hall, divided asymmetrically by a row of concrete and steel columns supporting an inner vault of wood slats that echoes the bowed outer vault with its ribbed-metal lining. A mezzanine gallery loops around the circular reception desk and slices across the hall, linking the upstairs reading room (the children's library is tucked in beneath) with a wedge of book stacks. Witty cut-outs of perforated metal form a screen of arches that leads to mock pediments atop the stacks. Structure and ornament, orthogonal geometries and sensual curves, the warm embrace of wood and the cool shimmer of aluminum are all in perfect balance. The space is layered and kinetic and turns everyday routine into a joyful adventure.

Tegel and its library represented the last flourish of extravagance in Berlin, for it was planned and built at a time when no price seemed too high to uphold this fortress of freedom.[4] A year after the Wall came down and the city was reunited, it became clear that the authorities could no longer afford IBA-type projects. The euphoria that had greeted reunification dissipated. The German economy was strained by recession and the awesome cost of bailing out the moribund provinces of the former DDR. Huge investments were being made to transform the desolate juncture of East and West into a vibrant hub for multinational corporations.

拱顶而设计的。夹楼层上的廊台环绕着圆形服务台将大厅分成上下两部分，并将楼上的阅览室（儿童图书室在它下面）和一些楔形书架连接起来。由一些切割精巧的钻孔金属组成的拱屏构成了书架上方的模拟三角终饰。建筑物与装饰物、直角的几何和性感的曲线、暖色木制结构与冷色制品的结合浑然一体。这个空间既有层次感又有动感，将日常工作变成了充满乐趣的冒险。

泰戈尔和它的图书馆体现了当时柏林最奢侈的繁荣，因为它是在一个不惜挥金如土以支撑这个自由城堡时期计划修建的。柏林墙推倒一年后，这个城市也统一了。很明显当局不再能支付起国际建筑展一类的工程。统一带来的喜悦消失了。由于经济衰退和为帮助一部分前德意志民主共和国的省份，德国经济很不景气。大量的投资都用来将东西德这一凄凉时期转变成一个充满活力的经济活动的中心。

泰戈尔的繁盛在一些坚定的现代主义者中引起了争论，但它的成功却为今后的发展打开了大门。尽管MRY的参赛作品并没有取得应有的成功，但它的3个商业建筑在大赛中给人们留下了深刻的印象。伯尔中心，一个多用途的综合建筑，是参照毗邻的斯普雷运河建造的，将其不高的耳房及公共花园呈扇形展开。一条商业街将腓特烈施塔特大街上3个商业区——住宅区连接起来，目的是要恢复战前这条街的名望。时髦人士常去的比克＆克劳彭堡服装店的设计将它的购物区围绕着一个玻璃正厅展开；尽管MRY有不同的设计方案，但他们还是按要求在莱比锡建一个类似的商店。

迪特尔·格拉夫斯，柏林发展公司格罗斯格拉夫斯的合伙人之一，委托该公司设计柏林大街住宅区——一个在冷战时期闻名的格利尼克桥附近的，包括75栋豪华公寓的湖边别墅区。不久，他邀请MRY提交建造科尔希斯费尔德的方案，这是他们公司在前德意志民主共和国波茨坦东南部要建造并管理的一个多功能社区。这是一片53公顷的楔形农田，周边有高速公路，德雷维兹中世纪村庄，枥树林荫道及德意志民主共和国房产。

科尔希斯费尔德是在十分精心与高速度的情形下设想并建成的。格罗斯格拉夫斯与地方当局签定了一个城市发展协议，建立了对各方都有利的公私合作制，且格拉夫斯与波茨坦城市规划指挥理查德·罗尔本建立了个人联盟。6位建筑师，包括MRY和罗布·克里尔，应邀参加一

The exuberance of Tegel sparked controversy among committed Modernists, but its popular success opened many doors. MRY made an impressive showing in competitions for three commercial structures, although its entries did not have the success they deserved. The Bolle Center, a mixed-use complex, took its cues from the adjoining Spree Canal, fanning out low-rise wings and public gardens. Three commercial–residential blocks on the Friedrichstrasse were to be linked by a shopping passage that would restore the pre-war fame of this street. The design for the Peek & Cloppenburg clothing store on the fashionable Tauentzienstrasse ranged the shopping floors around a glass atrium; although an alternative design was chosen, MRY was asked to build a similar store in Leipzig.

Dieter Graalfs, one of the partners in the Berlin development company Groth + Graalfs, commissioned the firm to design Berlinerstrasse, a group of villas that would contain 75 luxury apartments on a lakeside site near the Glienecke Bridge of Cold War fame. Soon after, he invited MRY to submit their ideas for Kirchsteigfeld, a mixed-use community of 10,000 that his company would build and maintain on the southeast edge of Potsdam in the former DDR. The site was a 53-hectare wedge of farmland bordered by an autobahn, the medieval hamlet of Drewitz, and an oak-lined allée, with an estate of DDR slab blocks beyond.

Kirchsteigfeld was conceived and built with great care and astonishing rapidity. Groth + Graalfs signed an urban development contract with the local authorities, establishing a public–private partnership that worked to the advantage of all, and Graalfs forged a personal alliance with Richard Rohrbein, the director of city planning for Potsdam. Six architects, including MRY and Rob Krier, were invited to participate in an interactive workshop, debating their respective plans for the new community. As Ruble recalls: "Rob had drawn beautiful plans of an almost medieval town: narrow, crooked streets, formed by small closed residential blocks leading to shaped squares with a powerful figure–ground composition."

In contrast, the MRY plan was airy, proposing a modified grid of straight streets lined by generously scaled blocks that were open to the street and built around landscaped courtyards. There was a strong but permeable boundary line, and the plan incorporated two natural features: the allée along the north side

个相互影响的研讨会，辩论他们各自的新社区规划。正如鲁布回忆的那样："罗布绘制了一幅优美的中世纪城镇的规划图：狭长而蜿蜒的街道，形成了小而封闭的住宅区通向几何构图的广场。"

相反，MRY 的规划却是令人感到畅通，笔直的街道两旁是大规模的面向街道的且围绕着景色如画的庭院而建的建筑群。这里有一条明显的分界线，这一规划充分利用了这里的自然条件 北面的林荫道及从东向北将这片工地一分为二的灌溉运河——赫尔藤渠，克里尔最初的规划中没有包括这两项中的任何一个。MRY的规划表现了一种协调的简朴，他们借鉴了该公司受新都市化影响在洛杉矶城边建的类似规模的盐湖社区的设计方案，它吸收了由著名建筑师雨果·哈林和布鲁诺·陶特设计的19世纪20年代模范住宅区柏林城市住宅规划的优点。

格拉夫斯对 MRY 的设计方案表现了浓厚的兴趣，但在第二次讨论会上，克里尔及他的合伙人彻底修改了他的第一方案，将封闭的街道和街区打开，并将对手设计方案中最有特色的部分纳入进来。格拉夫斯在80年代中期曾与克里尔合作过国际建筑展的工程，现在决定由克里尔负责做科尔希斯费尔德的总体规划并与研讨组的5位成员及分别来自斯基德莫尔伦敦办事处，奥因斯梅里尔，科恩·彼德森·福克斯及刚成立不久的柏林伦尼托费希尔公司的16位建筑师一起分担建筑任务。2200套单元房，600个公寓单元及联立房，广场中心是一个教堂，两条树木林立的中心线绕过广场。一条是南北方向的主干路；另一条是通向池塘的水路，它们都是由于长期雨水而出现的，根据德国法律必须予以保留。由于这里地下水位高，所以没有地下室。结果，带屋顶的储藏室和汽车间挡住了多数大楼的底层。克里尔本想把整个建筑群交给一个建筑师，但格拉夫斯坚持将各组成部分交给不同的公司设计以达到风格各异的效果。MRY设计25幢大楼，其中15幢已建成。可是，像色彩顾问沃纳·斯皮尔曼一样，克里尔严格地执行规划的指导方针，所以，每位设计师在这种严格的控制下工作，没有多少机会来自我表现。

多少有些独裁的该产品既受到控制，又控制于

and the Hintergraben, an irrigation canal that bisects the site from east to west, neither of which appears on Krier's original plan. The MRY plan had a pleasing simplicity that drew on the firm's designs for Playa Vista, a community of similar scale on the edge of Los Angeles that was strongly influenced by the New Urbanism of Duany/Plater-Zyberk, another member of the L.A. planning team. It also drew on the enlightened plans of the Berlin Siedlungen—model housing estates of the 1920s that were designed by such architects as Hugo Haring and Bruno Taut.

Graalfs indicated his strong preference for the MRY approach, but a second workshop had been scheduled, and Krier, with his partner Christoph Kohl, radically revised his plans, opening up the streets and the blocks and incorporating the best features of his rival's design. Graalfs had worked with Krier on an IBA project in Berlin in the mid 1980s and now decided that he should do the master plan of Kirchsteigfeld, sharing responsibility for the architecture with the five workshop participants and 16 other architects, ranging from the London offices of Skidmore, Owings & Merrill, and Kohn Pedersen Fox to the fledgling Berlin practice of Lunetto & Fischer.

There were to be 2,200 subsidized apartments, 600 condomiriums and row houses, a main square with a church at its center, and two tree-lined axes that bypass the square. One is the main north–south road; the other is the waterway which leads to a pond, both of which are augmented by rainwater which must. according to German law, remain on site. Because of the high water table, there are no service basements; as a result, storage sheds and carports with landscaped roofs block off the ground stores of most blocks. Krier would have preferred to give over entire blocks to a single architect, but Graalfs insisted that, to achieve variety, each component building be designed by a different firm. MRY designed 25, of which 15 were built. However, Krier enforced strict guidelines, as did the color consultant, Werner Spillmann, so that every designer worked within tight constraints and was given limited opportunity for self-expression.

The product of this somewhat authoritarian approach is controlled and controlling. For all the efforts to mandate variety through varied forms and heights (generally five stories at street corners and four in between), the town was clearly realized as a whole and lacks the elements of surprise and serendipity that

人，因为所有的一切努力都是要通过不同形式和高度（街角一般是5层，中间是4层）来表现多样性，明显地就可以看出该镇是一个整体、缺乏新奇的成分和表明逐步发展的迹象。克里尔总是争辩说波茨坦本身——以及100个其他的有活力的社区，从郊区到市内的住宅区——都是以同样方式规划的，而且完全适应不断变化的实用模式。科尔希斯费尔德所出现的部分问题是缺乏经验，随着刺眼的色彩褪去颜色，树木长大，它将会逐渐不被注意。另外一个问

5

题是建筑的平淡无奇：住宅建筑津贴的预算受到削减，因此除去了一些诸如楼顶凉亭之类的修饰成分。

最主要的困难是克里尔全盘否定了现代主义，坚持城镇建设的柏拉图理想——一种极易变得乏味的形式，就像文艺复兴时期所规划的帕瓦诺瓦城一样，那时候理于图解式，但是它们给过去住在经济公寓的工人们带来了阳光、空气和绿色的宽敞空间。其中最好的住宅——如奥科尔－汤姆斯－赫特——非常具有层次。科尔希斯费尔德具有漂亮的狭长景观，美化自然的工作是马勒和韦伯授意的，但给人的感觉是有点不太真实。克里尔的设计相对于狭窄的街道和环形广场来说建筑物显得过高，给人一种陷入迷宫的感觉。MRY对该项目做出了可贵的贡献，但是如果能让他们负责的话，结果一定会更丰富，更惬意。但在前德意志民主共和国可负担得起的住宅当中，科尔希斯费尔德对它的新居民来说也算得上像天堂一般，搬进去才一年，他们就积极地参与各种活动，创造出一种可行的社会实体。

1982年成立于柏林的格罗斯格拉夫斯公司决定在柏林墙拆除后按兵不动，并且在市内和市周围找到了大量的机会，成为建筑业和有社会责任感的开发商开明的资助者。人们提供给他们的地皮远远超过了他们在西德飞地所能获得的。科尔希斯费尔德是第一个。不久他们购买了邻近卡罗村庄的98公顷农田，就在柏林东西边界

characterize piecemeal growth. Krier would argue that Potsdam itself—and a hundred other vibrant communities, from Versailles to Siena—were planned with similar rigor and have adapted well to changing patterns of use. Part of the problem at Kirchsteigfeld is its rawness, which will diminish as the strident colors fade and the trees fill out. Another is the blandness in much of the architecture: the budget for subsidized housing is limited, and refinements such as rooftop loggias were eliminated.

The major difficulty may lie in Krier's wholesale rejection of Modernism and his insistence on a Platonic ideal of town-making—an approach that can easily turn sterile, as it did in Renaissance planned towns like Palmanova when intellect overwhelmed intuition. Some early Modern estates may have been too diagrammatic, but they brought light, air, and green open space to workers formerly confined to tenements, and the best of them—like Onkel-Toms-Hutt—are architecturally impressive. Kirchsteigfeld has many pretty vistas and the landscaping (by Müller & Wehberg) is inspired, but there's an air of unreality about the place, as though one had strayed onto the movie set of a model town—as The Truman Show portrayed Seaside

in Florida. Though Krier's plan was opened up, the buildings feel too high for the narrow streets and modest circles, giving one a sense of being trapped in a maze. MRY made a valuable contribution to the project but would probably have generated a far richer and more relaxed complex if they had been put in charge.[5] However, given the choices of affordable housing in the former DDR, Kirchsteigfeld must seem like paradise to its new residents, and they have participated enthusiastically in neighborhood activities, creating a viable social entity within a year of moving in.

Groth + Graalfs, which was established in Berlin in 1982, decided to stay put after the Wall fell, and found abundant opportunities within and around the city to be enlightened patrons of architecture and socially responsible developers. People began offering them much larger sites than they had been able to acquire in the western enclave. Kirchsteigfeld was first; soon after they purchased 98 hectares of farmland adjoining the village of Karow, just inside the northeastern boundary of Berlin. They applied for permission to build there in 1992, just as the authorities were projecting demand from immigrants for 90,000 housing units over the

内。就在当局拒绝了移民要求在下5年建设9万个住宅单元时,他们申请同意于1992年在那里建房。27座新住宅开发项目,包括格罗斯格拉夫斯提出的一个,获得参议院的通过,农业区被允许进行多用途的开发建设。

与科尔希斯费尔德一样,卡罗诺德也将是公私合作,但是拥有更多的参与者和更多不必要的冲突。汉斯·斯廷曼博士,柏林住宅建设的沙皇,已经阐明了他所希望的发展模式。与克里尔一样,他感到科比西尔以及追随者已经毁掉了传统的欧洲城市。然而他想要回到1914年,而不是古典主义时期,将柏林附近和英式花园城市作为典范。卡罗将成为一个具有特色的郊区卫星城。斯廷曼说,"该住宅区过于千篇一律:为产业工人及家属所建——在西部已经消失的社会部分。""如今,半数的居住者都是单身。作为城市建筑的指导者,你要为成千上万的人负责,如果你诚实的话,你就必须承认已经出了什么差错。人们总是忘记传统的智慧,而抛弃历史正是柏林的一个特征。

格拉夫斯提议由MRY设计总平面图,但是斯廷曼不喜欢泰戈尔住宅区的后现代主义风格,在此之前,他和他的开发商就已商定好各自选3家公司,总共选择7家,然后全部参加投标。两个人都很关心确立一个基本原则。他们确立了一个5000个单元的目标,将其中的4500个单元出租。双方都坚持住宅区的规模要适当,楼顶为倾斜的瓦屋顶,看起来非常亲近,因为楼顶会给有限的生活空间增加额外的空间。他们希望卡罗诺德能够具备高质量的生活环境,并且能够摆脱德意志民主和国所欣赏的单调的预制板建筑的模式。关于楼顶是平的还是倾斜的设计之战,最初是在现代主义者和柏林魏玛时期的传统主义者之间展开的。现在该问题已经成为一个思想观念问题,因为纳粹分子将平顶和鲍浩斯理性建筑看作"文化的布尔什克主义",要求住宅建设的民主性和其公共建筑物的古典主义。因此,这些风格被联想所毁掉。斯廷曼回想起有两个年轻的建筑师拒绝在此问题上妥协,并且放弃了在卡罗的机会。

MRY虽然也倾向于平顶与斜顶的综合,但由于缺乏政治上的说服力,只好屈从于该要求。

next five years. Twenty-seven new housing developments, including the one proposed by Groth + Graalfs, were approved by the Senate, and the agricultural zoning was changed to permit mixed-use construction.

Like Kirchsteigfeld, Karow Nord was to be a public–private partnership, but with many more participants and much unnecessary conflict. Dr. Hans Stimmann, the housing czar of Berlin, had outspoken views on the kind of development he wanted. Like Krier, he felt that Le Corbusier and his followers had destroyed the traditional European city; however, he wanted to return, not to the Classical era, but to 1914, using the old neighborhoods of Berlin and English garden cities as models. Karow was to be a Vorstadt— a satellite town with a strong character. "The Siedlungen are too uniform: they were built for industrial workers and their families—a sector of society that has largely vanished in the West," says Stimmann. "Today, half the occupants are single. As city building director, you are responsible for hundreds of thousands of people and, if you are honest, you have to acknowledge what's gone wrong. People forget the wisdom of old ways, and it's a characteristic of Berlin to repudiate history."

Graalfs proposed MRY for the master plan, but Stimmann disliked the Postmodern vocabulary of Tegel and objected to the choice, even before agreeing that he and the developer would each pick three firms and jointly select a seventh and that all should compete for the plan. Both men were concerned to define the ground rules. They established a target of 5,000 units, 4,500 of which would be rented. Both insisted on modestly scaled buildings with pitched tiled roofs, considering them friendlier and because the attics would provide bonus space to supplement the modest living areas mandated by the subsidy program. They wanted Karow Nord to have a high quality of life and make a clean break with the monotonous prefabricated slabs that were favored by the DDR. The battle of the roofs—flat versus pitched—was first fought by Modernists and traditionalists in Weimar-era Berlin. Now the issue has acquired an ideological overlay, for the Nazis characterized the flat roofs and rational construction of the Bauhaus as "cultural Bolshevism," and demanded a *volkische* character in housing and a ponderous Classicism for their public buildings. As a result, these styles have been tainted by association, and Stimmann recalls how two young architects refused to compromise on