

# 沟通 BEGEGNUNGEN

## ——建筑师与建筑师的交往

AN ARCHITECT MEETS ARCHITECTS

[瑞士] 魏纳·布拉什 著  
陈红 赵曼 译

中国建筑工业出版社



Begegnungen  
An Architect meets Architects

# 沟 通

——建筑师与建筑师的交往

任何实践活动都需要人际交往。

——马丁·巴伯

An Architect meets Architects  
Begegnungen

沟通

——建筑师的自我形象与社会责任

号 0444-10 字图出建图合册计建

图并在版编目 (CIP)

沟 通

BEGEGNUNGEN

——建筑师与建筑师的交往

AN ARCHITECT MEETS ARCHITECTS

[瑞士] 魏纳·布拉什 著  
陈红 赵曼 译

中国建筑工业出版社

著作权合同登记图字：01-2003-4469 号

图书在版编目 (CIP) 数据

沟通——建筑师与建筑师的交往/(瑞士) 布拉什著; 陈红, 赵曼译. —北京:  
中国建筑工业出版社, 2009

ISBN 978-7-112-10944-9

I. 沟… II. ①布…②陈…③赵… III. 建筑师-生平事迹-世界-摄影集  
IV. K816.16-64

中国版本图书馆 CIP 数据核字 (2009) 第 063687 号

Copyright © 2000 Birkhäuser Verlag AG (—Publishers for Architecture),

P. O. Box 133, 4010 Basel, Switzerland

本书由瑞士 Birkhäuser 出版社授权我社翻译、出版、发行中文版。

BEGEGNUNGEN/AN ARCHITECT MEETS ARCHITECTS/WERNER BLASER

责任编辑: 戚琳琳 段 宁

责任设计: 郑秋菊

责任校对: 刘 钰 关 健

沟 通

——建筑师与建筑师的交往

**BEGEGNUNGEN**

AN ARCHITECT MEETS ARCHITECTS

[瑞士] 魏纳·布拉什 著

陈红 赵曼 译

\*

中国建筑工业出版社出版、发行 (北京西郊百万庄)

各地新华书店、建筑书店经销

北京嘉泰利德公司制版

北京建筑工业印刷厂印刷

\*

开本: 889×1194 毫米 1/20 印张: 6 字数: 180 千字

2009 年 12 月第一版 2009 年 12 月第一次印刷

定价: 23.00 元

ISBN 978-7-112-10944-9

(18190)

版权所有 翻印必究

如有印装质量问题, 可寄本社退换

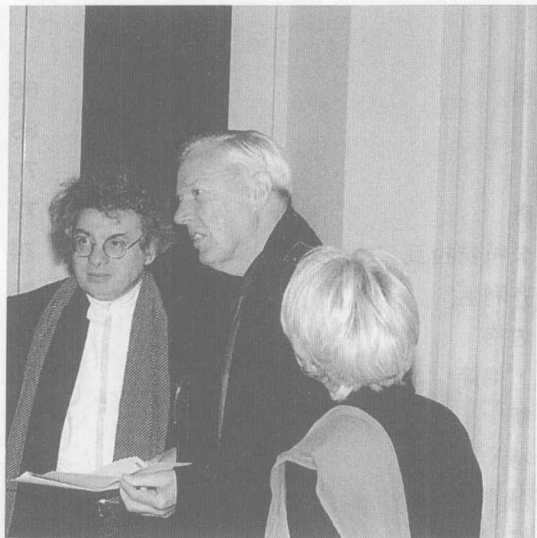
(邮政编码 100037)

# 目 录

与建筑师的交往之路：谋求沟通，营造人脉	8	
促进交流：巴塞尔建筑论坛效应	12	
保罗·阿塔利亚	14	马里奥·博塔 66
阿尔瓦·阿尔托	16	安藤忠雄 68
奥利斯·布隆斯达特	18	福埃·奥图 70
阿尔多·凡·艾克	20	甘特·班尼奇 72
路德维希·密斯·凡·德·罗	22	圣地亚哥·卡拉特拉瓦 74
雅克·布朗逊	24	伊都瓦多·齐利达 76
伯特兰·戈德堡	26	雅克·赫尔佐格 78
迈伦·戈德史密斯	28	皮埃尔·德·梅隆 80
吉恩·萨默斯	30	理查德·罗斯 82
弗兰克·劳埃德·赖特	32	诺曼·福斯特 84
乔治·施密特	34	罗杰·迪耶那 86
让·丁格利	36	尼古拉斯·格雷姆肖 88
奥图·森	38	扎哈·哈迪德 90
拉尔夫·费赫巴姆	40	利维奥·瓦齐内 92
卡尔·格什特纳	42	西奥·霍茨 94
威廉·格拉茨玛	44	理查德·迈耶 96
赫尔穆特·扬	46	约汉尼·宝拉斯玛 98
菲利斯·兰伯特	48	伦佐·皮亚诺 100
约瑟夫·艾伯斯	50	亚瑟·约各 102
约翰斯·斯帕尔特	52	斯德凡·波隆尼伊 104
阿尔弗雷德·卡尔德威尔	54	理查德·霍登 106
马克斯·比尔	56	魏纳·索伯克 108
贝聿铭	58	汉斯·扎格 110
格里特·瑞特弗尔德	60	彼得·卒姆托 112
罗伯特·文丘里	62	
查尔斯·埃姆斯	64	后记 114
建筑师（按姓氏英文字母顺序排序）		117
魏纳·布拉什作品		118

马里奥·博塔与作者，1995 年摄于卡尔斯鲁厄

Mario Botta, WB,  
Maria Botta, Karlsruhe 1995

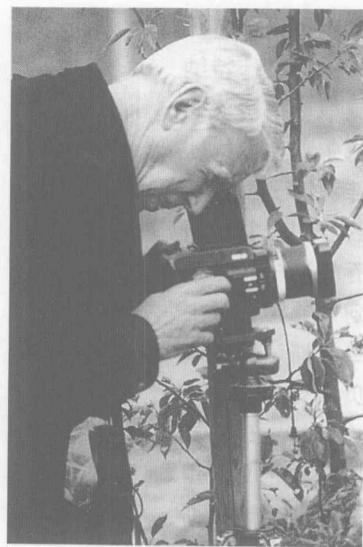
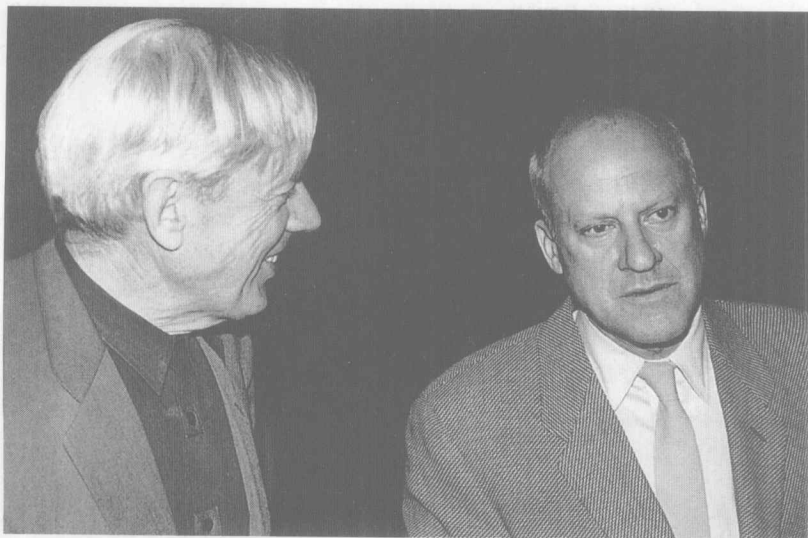


117 Studenten in der Wohnung von  
Mies Chicago 1952 Links WB,  
Mies, rechts Waltraut van der Rohe

密斯同作者及伊利诺伊  
理工学院学生在一起，  
1952 年摄于芝加哥

诺曼·福斯特与作者，1992 年摄于巴塞尔

WB, Norman Foster, Basel 1992



WB, Karlsruhe 1998

本书作者，1998 年摄于卡尔斯鲁厄

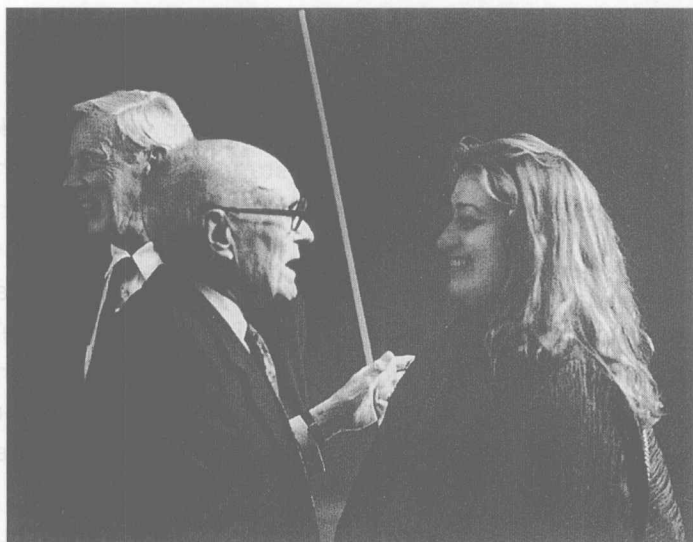


Tadao Yumiko Ando, WB, 安藤由美子和安藤忠雄夫妇、费德瑞卡·赞可、拉尔夫·费赫巴姆夫妇及作者, 1993 年摄于巴塞尔



Richard Meier, WB, Basel 1996

理查德·迈耶与作者, 1996 年摄于巴塞尔



WB, Philip Johnson, Zaha Hadid, Weil a.R 1993

菲利普·约翰逊、扎哈·哈迪德与作者, 1993 年摄于莱茵河畔魏尔

伊都瓦多·齐利达与作者, 1989 年摄于圣塞瓦斯蒂安  
WB, Eduardo Chillida,  
San Sebastian 1989





## 与建筑师的交往之路：

### 谋求沟通，营造人脉

这要追溯到遥远的1949年了，当我旅行穿越芬兰时，芬兰的景色令我体验到一种视觉上的强烈对比：纵向耸起的岩石片与欧洲当地的阿尔卑斯山，兀然出现在一望无际的水平旷野上。天空宛如硕大无比的穹顶，俯跨过辽阔的湖泊与森林。大自然发出的召唤，让我们坠入了遐想中，而她的宁静安谧又成为我心灵的归宿。

美国的景象，却与此恰恰相反。在那里，每日寻常的生活不断受到惊扰，渐渐变成一派嘈杂。因此，密斯·凡·德·罗那非常有个性的生活态度成为我的灵感之岛。非凡的密斯令我很好地适应了新环境。作为教育家，他以慈父般的随和方式，在芝加哥伊利诺伊理工学院培养熏陶了年轻一代的建筑师。他将建筑的真谛通过言传身教传给他的学生，他的大师风范与理想对我的一生也起了决定性和引导性的作用。体验之深刻，对我影响至今。

虽然我对阿尔瓦·阿尔托有机风格的作品也充满敬意，特别是他的家具设计作品。但是，你不能两头说好。基本上，只有一位大师。就是我到芝加哥后所学到的，为我日后的独立发展铺平了道路。我发现自己对简洁、本质的东西有本能的敏感，并下决心朝这个方向发展。

### My path to architects – Seeking encounters, cultivating relationships

As long ago as 1949, when I was travelling through Finland, I experienced a contrast to the vertical rock slabs and towering mountains of our native Alps in the boundless horizontal distances of the Finnish landscape. The sky stretches like a vast canopy over expanses of lake and forest. Nature is an invitation to meditate, and the quietness was a home to me.

Then came the great contrast in America, where normal everyday life constantly threatens to degenerate into chaos. There, Mies van der Rohe's very characteristic way of life became an inspiring island for me. The mighty Mies with his fatherly accommodating manner, his aura of educator for the young generation of architects at the Illinois Institute of Technology in Chicago. What he taught his students and lived for them was architectural truth. This intention and his example played a decisive and guiding role in my life as well, and the profound experience has its effect on me to this day.

I have a great regard for the organic style of Alvar Aalto's work, and particularly his furniture. But you cannot run with the hare and hunt with the hounds. Fundamentally there is only one master. The architecture of intellectual content, as I came to know it in Chicago, smoothed my path to independence. I found my self-awareness in simple and fundamental things, and made this worthy inheritance my own.

数十年过去了，我在芝加哥遇见了德裔美国建筑师赫尔穆特·扬。我们的交谈一次又一次地围绕着密斯留下的最后作品进行。密斯设计的大会堂，有着非常先进的结构，毫无疑问是他事业巅峰时期的巨作。赫尔穆特·扬以密斯的成就来挑战自己。他首先考虑到建筑的结构与肌理，就像针对所有大型建筑项目设计时考虑的那样。但作为一个多面手，在他的设计中还得综合考虑其他复杂的设计因素，这事实上让他在一段时间内远离了密斯的手法框框。20 世纪末，随着年纪的增长及经验的日渐丰富，赫尔穆特·扬达到了一个新的高度，在这个层面，他重新抬起了密斯的设计原则，并将其在自己最新但尚未完成的作品里进一步发扬光大。倘若密斯今天有知，他肯定亦感欣慰。

另一位鼓吹密斯精密建筑风格的是日本建筑师安藤忠雄。灵感的表达与材料的运用令其作品富有生命力。他从形式上反映的混凝土哲学，令其作品面层非常光滑细腻，几乎像婴儿的皮肤一样。安藤忠雄的成功之处在于将禅意渗透贯穿到空间之中。他的作品风格简练而宁静。无论是赫尔穆特·扬所致力于的结构的伸展，还是安藤忠雄作品的安谧纯净：都是继承了密斯的理念后在更高层面上发展。建筑的静态带来美感和内省，借之，人性渴望能得到永恒的引导。

For decades now I have been meeting the German-American architect Helmut Jahn in Chicago. Again and again our conversation has taken up where Mies left off with his last project; the Convention Hall, structurally highly developed and without doubt the absolute pinnacle of his career. Helmut Jahn regarded this achievement as a challenge. Structure and texture preoccupied him as much as did large-scale buildings, which as a generalist, he would incorporate into a comprehensive architecture that in fact led him away from Mies for a time. As he grew older and more experienced towards the end of the 20<sup>th</sup> century, he reached a point where he took up Mies's principles again and developed them further in his newest, as yet unrealised projects. Mies would certainly have been delighted with them today. Another advocate of balanced architecture as exemplified by Mies is the Japanese architect, Tadao Ando. Spirit and material give life to his work. Surfaces almost like a baby's skin provide the form for his philosophy of concrete. His achievement is infusing the spirit of Zen into spatial penetrations. Simplicity and stillness characterise his buildings. What Helmut Jahn achieved in his development of structure, Tadao Ando created with the quiet clarity of his buildings: the extrapolation of Mies's heritage onto the largest possible plane. In stillness lies the beauty and introspection by which humanity so longingly desires to be guided.

我的两个年轻同僚视密斯如教父，但他们并不效法密斯。是他们自身洋溢的创造力使他们与众不同。密斯的遗赠，在于尊崇结构并突出美感，综合考虑两方面因素就会创造出一个好的建筑作品，这一点是根本性的。每个严肃的建筑师可以自由选择这二者（决不会只取其一而弃另一）作为其目标。密斯已逝，愿密斯永存吾心。

把目光掠向这三个名字：密斯、扬和安藤忠雄。一瞥之下，他们的内在品性也昭然若揭，我们可以发现那些设计理念是如何直接或间接地被吸纳、应用然后付诸实施的。本书摘要描绘出与这 50 位大师重要的“晤面”感受（事实上，我一生中会晤的大师肯定超过 100 位），就是试图在大师们的思想与读者间架起一座沟通的桥梁，希望这会是一种令人激动的方式。

Mies stood as godfather to my two younger colleagues, but they are not his imitators. It is their own creative commitment that distinguishes them. His legacy, on the levels of structural obligation and aesthetic intensification, that can make for good architecture, is ground-breaking. Every serious architect is free to choose both (never the one or the other alone) as his or her goal. Mies is dead; long live Mies.

Through these three names, Mies, Jahn and Ando, the inner content of an encounter can be shown, and we can see how principles can be directly and indirectly assimilated and made to bear fruit. The purpose of the fifty important "encounters" outlined here (in fact there must have been over a hundred in my life) is to make this idea accessible to the reader in what I hope will be a stimulating way.





## 促进交流： 巴塞尔建筑论坛效应

1980年，我为家乡的城市创办了巴塞尔建筑论坛，或者说是建筑讲座。此前我已经受海尔伏蒂亚教授（瑞士艺术理事会）委托，组织过一个名为“20世纪70-80年代瑞士建筑”的国际展示活动。最初是从100幢建筑中抉择，最终只选出30幢。这不可避免地令一些参与者失望。后来，瑞士建筑师同盟（BSA）主席乔治·韦伯，嘱我另开设一个讲坛提供给建筑师进行讨论。这使我有机会给我那些在展示中落选的瑞士同事有讲话的机会。另外，我已经有过多次组织国际会晤交流的经验，这对我搭建一个国际平台很有帮助。观众中有的年轻的建筑师，有的是对建筑最新动向感兴趣的该城居民，还有一些是外国来访者。因此，巴塞尔建筑论坛很快就在我们的圈子外声名鹊起了。

自那之后的20年，几乎整个建筑界的精英，来自世界的各个角落，都到坎斯特拉会聚一堂，举办讲座和研讨活动。他们聚集在大学的会议大厅，或是在城市剧院的休息大厅；最近三年里，则定于每年的年初，在巴塞尔—梅瑟的瑞士建筑年展上举办。很多人通过这个机会近距离接触仰慕许久的建筑大师。

### Facilitating relationships – the potential of the Basel Architektur Vorträge

I created the Basel Architektur Vorträge, or architecture lectures, for my native city in 1980. At the time I had been commissioned by Pro Helvetia (the Swiss Arts Council) to put together a worldwide exhibition entitled “70/80 Architecture in Switzerland”. There were initially a hundred buildings to choose from, and thirty were finally selected. This inevitably led to disappointments. The then chairman of the Bund Schweizer Architekten (BSA), Georges Weber, set me the task of creating a forum for architectural discussions. This gave me the opportunity to allow some of my Swiss colleagues who had been left out to have their say. In addition I had had many encounters worldwide, which were useful in forming an international platform. The audience was partly young architects, but also residents of the city who wanted to inform themselves about what was happening architecturally, and foreign visitors. Thus the Basel Architektur Vorträge soon became known far beyond our borders.

In the twenty years since then, almost the entire architectural elite from all parts of the world have come together for lectures and discussions in the Kunsthalle, in the university hall, in the foyer of the Stadttheater, and for the last three years at the beginning of each year at the Swissbau at the Basel Messe. A chance for many to meet famous and important architects personally.

因此，一些著名的外国建筑的设计得以在巴塞尔落地生根，这不是一种巧合。比如说安藤忠雄，他设计的维特拉培训中心，坐落于莱茵河畔的魏尔；理查德·迈耶靠近 SBB 车站的办公建筑；伦佐·皮亚诺设计的比耶那博物馆。毫无疑问，这些来自世界各地的精英（迄今已有 175 位），将要为我们提供更多积极的展演，这将成为巴塞尔的特色。众人的交流从来不是排他的，而是共同培育扶持出良好的建筑准则。巴塞尔建筑论坛已经向我们展示出建筑的作用到底是什么——通过挖掘一座城市自身的精神气质，为其寻找到最佳的形式。

It is therefore no coincidence that good foreign architecture has come to rest in Basel. I am thinking for instance of Tadao Ando, his Vitra Training Center in Weil am Rhein, of Richard Meier's office building near the SBB station, and of the Beyeler Museum by Renzo Piano. Doubtless there will be further positive contributions from the speakers (175 to date) of the world elite, which will come to be seen as typical of Basel. The encounters were never self-serving, but were intended to foster the standard of good architecture. The Basel Architektur Vorträge have thus shown us what architecture is really capable of – finding the happiest form for a city through its own spirit.

## 保罗·阿塔利亚

1892 年，巴塞尔——1959 年，海登（瑞士）

1946 年，我刚落脚巴塞尔学习设计技法。在晚课上聆听透视图技法时，还有在室内设计学校上课时，有机会师从保罗·阿塔利亚。这是我第一次从一个大师那里学习基本设计知识。培训包括按原物比例绘制古典家具，还有从传统中挖掘精华为现代所用。这些巴塞尔建筑学的先锋派人物对我的努力很满意，所以此后我可以使用斯堪的纳维亚露天博物馆。他给了我 6 本他写的书，让我在去丹麦骑脚踏车旅游时翻阅。然后，我又用这些书与丹麦那边的建筑界中坚人物交换他们的书。哥本哈根建筑学教授斯特恩·埃勒·拉斯穆森对我说：“一个建筑在其项目的设计阶段应有超前设计，那样才能与建成后的实际需要相合拍。”在巴塞尔这些年的求学实习期间，让我明白建筑的文脉，使传统的东西可以为现代所用。

14 透视图：设计草图由魏纳·布拉什和保罗·阿塔利亚绘制，1948 年

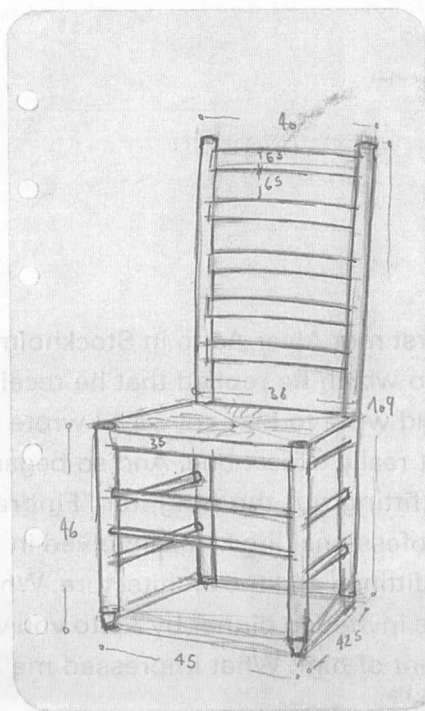
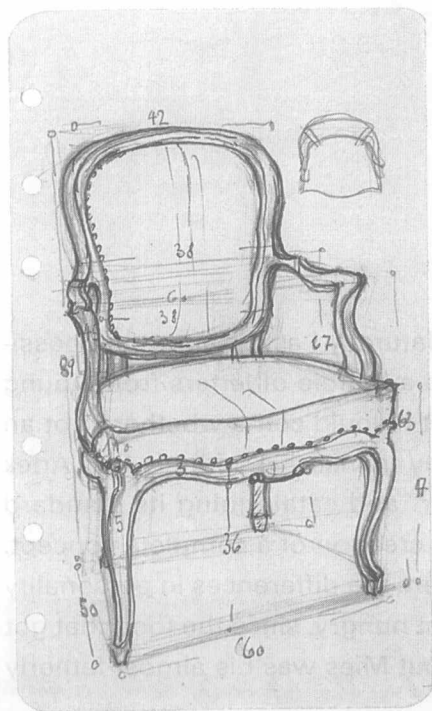
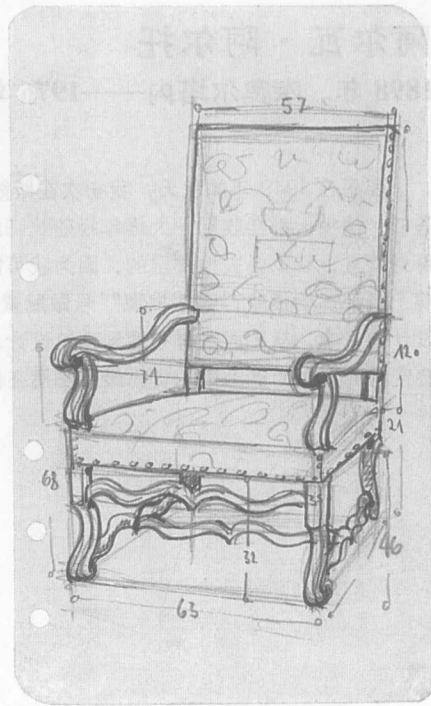
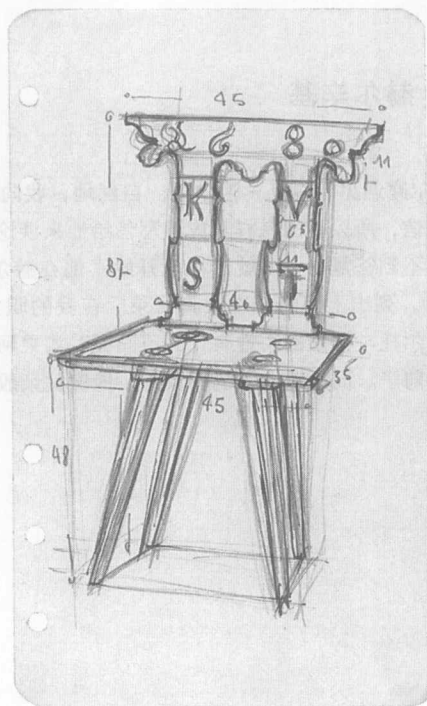
*Perspective drawing: Layout sketches by Werner Blaser under Paul Artaria, 1948*

Paul Artaria

1892 Basel – 1959 Heiden (Switzerland)

In 1946, after my grounding in craftsmanship in Basel, I studied with Paul Artaria, in evening classes in perspective drawing, and at the Schule für Innenausbau. It was the first time I had learned the fundamentals of design under such a master. My training consisted of studying scale drawings of classical furniture and in understanding the significance tradition can have for modernity. The Basel architectural pioneer was satisfied with my efforts, which I was later able to use in the Scandinavian open-air museums. He gave me half a dozen of his books to take with me on my cycling trip to Denmark; I then exchanged them with the architectural elite there for some of their publications. The Copenhagen professor of architecture Steen Eiler Rasmussen said to me: “A building in its project stage should if possible be ahead of its time, so that it can fit in with the time in which it will then stand.” These years of apprenticeship in Basel revealed to me the context in which tradition can be adapted to modernity.





## 阿尔瓦·阿尔托

1898 年，库奥尔塔内——1976 年，赫尔辛基

那是在 1949 年的秋天，我初次在斯德哥尔摩遇见阿尔瓦·阿尔托。自然地，我向他咨询是否可以在他的事务所做见习生，他答曰，他每天都会收到一大堆年轻建筑师的来信，所以不管怎样我应该写信给他来谈论这事。于是我就写信给他，我说，不管是否得到答复，我都会去他那里的，因为我可能得不到答复。于是就这样我开始了他在赫尔辛基的雅特事务所的实习生涯。1951 年以前，我都在给货船“雷达发现”号做配置设计，列出上面的标准家具目录。在我的职业生涯中，这是我第一次进入到一个完整的设计项目中，从图面式样布置到建筑设计。阿尔托与密斯的个性有什么不同呢？如果阿尔托邀请你一起用餐，最终你的胃可能还是会空空的，因为递上来的食物最后都搁在他面前了。而密斯给我的印象是，他像父亲般关照大家，让客人觉得很惬意。

- 16 阿尔托与密斯作品展览：“霍尔茨和斯塔尔家具展，”——魏纳·布拉什，巴塞罗那工业设计博物馆，1957 年

*Aalto and Mies exhibition: "Möbel in Holz und Stahl" by Werner Blaser, Gewerbe-museum Basel, 1957*

Alvar Aalto

1898 Kuortane – 1976 Helsinki

It was in the autumn of 1949 that I first met Alvar Aalto in Stockholm. Naturally I asked about the possibility of a traineeship in his office, to which he replied that he received a bundle of letters from young architects every day, but that I should write to him anyway. I wrote that I would come whether I got an answer or not, for I knew I could not really expect one. And so began my traineeship with his firm Artek in Helsinki. Until 1951 I worked on fitting out the freighter "Findrader" and cataloguing its standard furniture. For the first time in my professional life I was involved in the creation of a complete concept, from the typography through to the fittings and the architecture. What are the differences in personality between Aalto and Mies? If you were invited to dinner by Aalto you went hungry, since the food that got passed around tended to stop in front of him. What impressed me about Mies was his almost fatherly concern for the comfort of his guests.