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世界建筑典藏系列丛书

世界建筑典藏 5

ORLD ARCHITECTURE COLLECTION 5

华怡建筑工作室 编译

施泰德勒 / 帕特纳联合设计事务所 慕尼黑的福瑞斯克社区
Steidle+Partner Wohnquartier Freischutzstrape, Munchen

海茵茨·泰萨 维也纳多瑙河城的教堂
Heinz Tesar Christus Hoffnung der Welt Wien

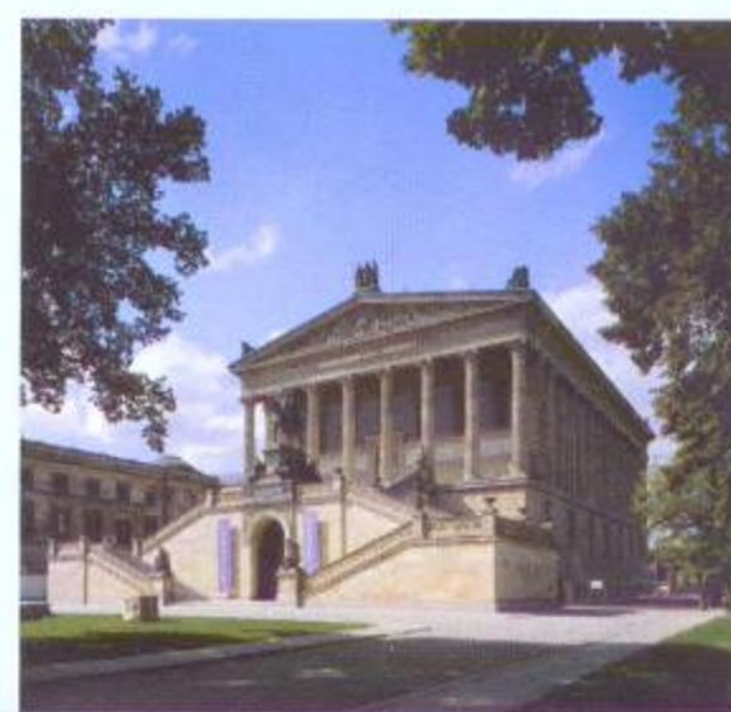
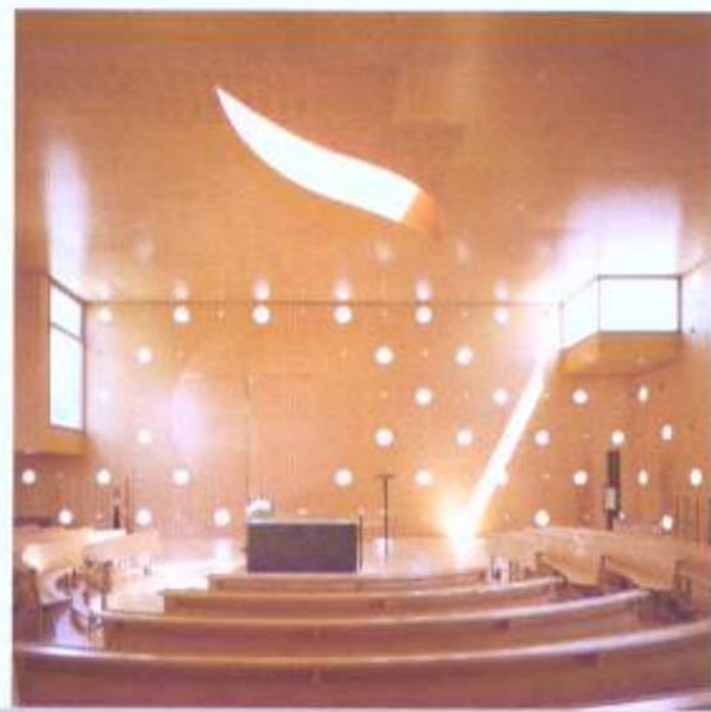
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WORLD ARCHITECTURE COLLECTION 5

华怡建筑工作室 编译

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本丛书是一套介绍世界建筑精品的图书。其涵盖面极为宽广,收集了近几个世纪以来,在人类历史上非常有影响力的一些精品建筑。每一个建筑作品本身就是一个非常具有说服力的建筑设计的范本,再加上世界级摄影大师对建筑作品的逼真诠释以及建筑评论界的专业人的分析,无疑会引领读者进入新的意境,真切感受每一个建筑的魅力。

本书是该套丛书的第5本,包括以下几个建筑:

慕尼黑的福瑞斯克社区(施泰德勒/帕特纳联合设计事务所)

维也纳多瑙河城的教堂(海茵茨·泰萨)

沃克林根钢铁厂

柏林的老国家美术馆(斯特雷/斯川柯/莫兹)

本书内容丰富、装帧精美,不仅可以为广大的建筑设计师提供非常有价值的参考,同时也能够为相关专业院校师生了解世界建筑提供信息来源,当然也能够成为建筑爱好者的珍藏。

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编者按

《世界建筑典藏》丛书收集了世界各地极具代表性的建筑，我们策划出版这套丛书，目的就在于开阔国内建筑设计师的眼界，为提高国内建筑设计水平提供一定的参考。同时也可以成为相关专业院校师生的辅导资料，对提高建筑的鉴赏水平有很大的帮助。希望我们的工作能够为广大的建筑设计专业人士、学生以及建筑爱好者提供一个认识世界建筑的窗口，也欢迎广大的读者给我们提出宝贵的意见。

参加本书翻译的有：杨凤利、李琦、孟宪峰、傅莉、田胜泉、孔德喜、吴伟伟、李旭、刘峰、胡泊、肖振鹏、张超等。

在此特表示鸣谢。



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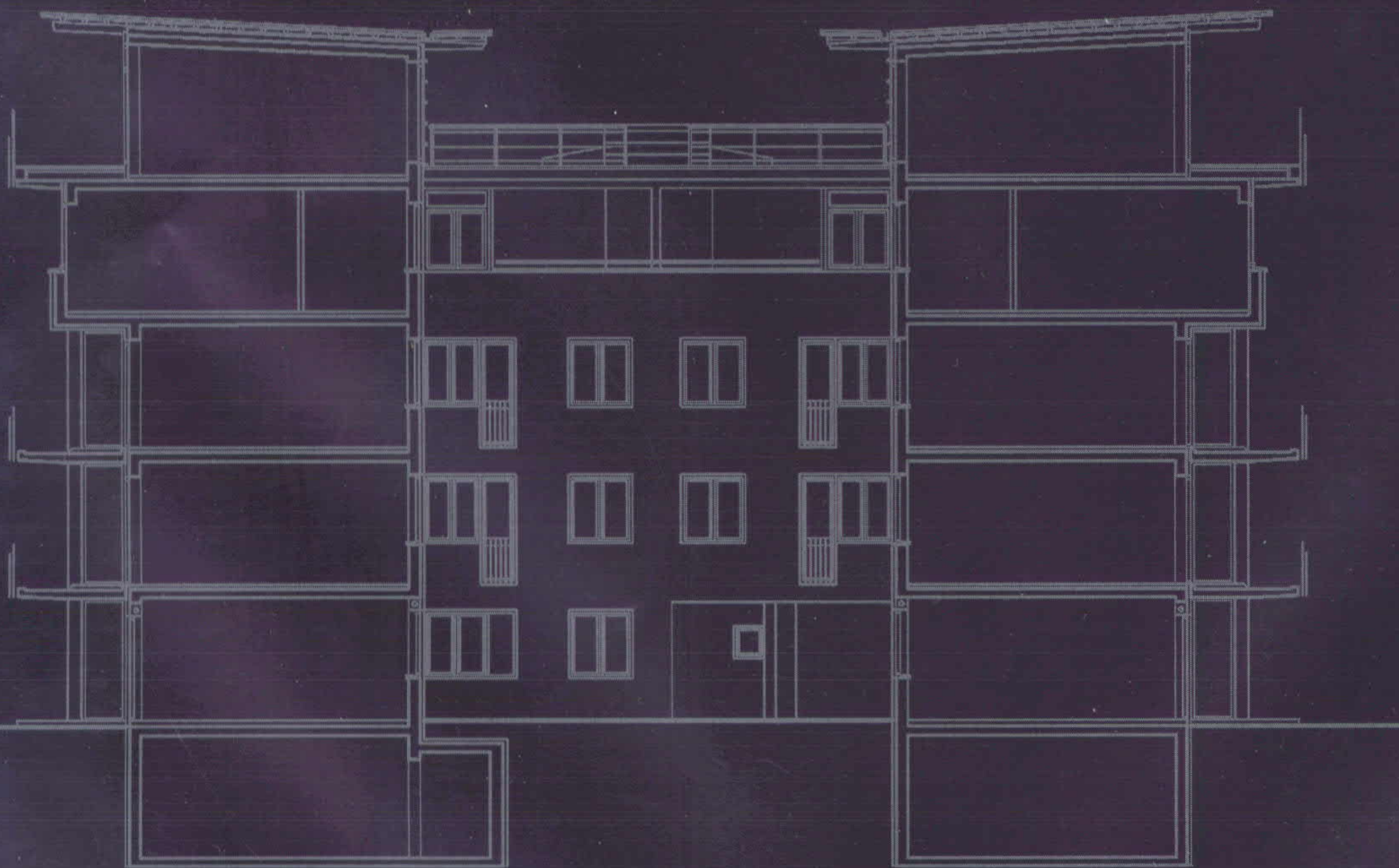
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施泰德勒 / 帕特纳联合设计事务所 慕尼黑的福瑞斯克社区

奥托·施泰德勒已经从事社区设计30多年，他在社区设计方面投入的时间比德国其他任何一个建筑师都多。起初，慕尼黑办公楼采用由预制构件建造的建筑形式。首先，这不是为了适应建筑工业产品的需要，但往往要在装修家居时给居住者最大限度的可适应性，比如说慕尼黑的詹特社区（1969年~1972年）和卡塞尔（1979年~1982年）的多克门塔社区。从1986年到1992年，在老城纽伦堡的Kreuzgassenviertel，施泰德勒首先采用了高密度的内城住宅建筑群，正是这种建筑风格使他逐渐走向成功。在慕尼黑的沃克尔博物馆（1992年~1996年）和汉堡密克里斯区（1994年~2001年）的设计中，施泰德勒采用了塔状的住宅设计，这些住宅从传统的城区中脱颖而出，恰好位于庭院里面，可以免受噪声的干扰。

在慕尼黑的福瑞斯克社区的设计中，施泰德勒首次将传统的线性区与一系列的塔状建筑结合到一起——这样就找到了一种方法，解决了在绿草丛生的环境中，以合适的密度建造城市建筑带来的挑战。不同建筑形式的相互影响使得在绿草丛生的环境中创造令人兴奋的城市空间成为可能；在社区的南侧，一片已经存在的植物生长区在整个社区内格外引人注目。

尽管这个社区的建造分五个阶段进行，但它看起来仍是一个整体。这不得不归功于艺术家艾瑞克·威斯纳的敏感的色彩设计方案，艾瑞克·威斯纳曾经和施泰德勒/帕特纳联合设计事务所的建筑师们在一起工作了许多年。这些社区的特点是在两侧有开阔的生活区。住宅的大小可以通过删除或增加个性化的空间进行改变。

奥利弗·G·海姆是柏林《德国建筑》杂志的主编，他还在各类日报、杂志、商业出版物发表了许多关于建筑和城市规划的文章，同时也是许多相关书籍的作者。弗朗兹斯克·葛真曾在柏林的弗莱堡专业技术学院和慕尼黑的弗伦斯堡专业学院接受培训，从1998年开始，他成为慕尼黑的一名自由投稿的摄影师。

Steidle+Partner Wohnquartier Freischutzstrabe, Munchen

Otto Steidle has devoted himself continuously to the subject of housing for over 30 years, more perhaps than almost any other architect in Germany. At first the Munich office experimented with building with prefabricated elements. This was not in the first place a response to the building industry's production requirements, but intended to give occupants maximum flexibility when equipping or modifying their homes, for example in the residential estate in Genter Strabe in Munich (1969–1972) or at documenta urbana in Kassel (1979–1982). It was from 1986–1992, in the Kreuzgassen-viertel in the old town in Nuremberg, that Steidle first addressed the high-density inner-city housing construction that he has increasingly made his own in recent years. For the Wacker-Haus in Munich (1992 to 1996) and the Michaelis quarter in Hamburg (1994–2001) he experimented with tower-like residential buildings developed from the traditional urban block, right down to the inner courtyard, protected from the noise.

For the Freischutzstrabe residential quarter in Munich Steidle first combined the >>classical<< linear block with a sequence of tower-like slender buildings—finding an up-to-date response in this way to the challenge of uniting living in green surroundings with urban structures and appropriate density. The interplay of different building types made it possible to create exciting >>urban<< spaces in green surroundings; an existing biotope with a fine stand of trees thrusts deep into the estate on the open south flank.

Although the estate was built in five phases, it seems to be all of a piece. This is not least due to the sensitive colour scheme devised by the artist Erich Wiesner, who has been working with Steidle + Partner for many years. The dwellings are characterized by generous living areas lit on two sides. The sizes of the dwellings can be varied by removing or adding individual spaces.

Oliver G. Hamm is editor-in-chief of the Deutsches Architektenblatt in Berlin and author of numerous publications on architecture and town planning in daily papers, magazines, trade publications and books. Franziska von Gagern, who trained at the Staatliche Fachschule für Optik und Fototechnik Berlin and the Fachakademie für Fotodesign in Munich, has been working in Munich as a free-lance photographer since 1998.



施泰德勒 帕特纳联合设计事务所，位于慕尼黑的复杂的詹特社区，1969 年~1972 年。
施泰德勒 帕特纳联合设计事务所，带有外部楼梯的住宅，卡塞尔，1979 年~1982 年。（摄影：维热那·葛真）

Steidle+Partner, residential complex at Genter Strabe 13, Munich, 1969-72.

Steidle+Partner, >>House with external stairway circulation<<, documenta urbana, Kassel, 1979-82. (Photo: Verena von Gagern.)



奥利弗·G·汉姆

从詹特社区到福瑞斯克社区

在工程中，我们曾尽力发现如何适应新的社会需要，从原来高密度的分离式住宅转变成近来慕尼黑的分区式的公寓式建筑群，这个建筑群现在还没有完工。¹

奥托·施泰德勒，慕尼黑的建筑师，大学讲师，城市开发商和农场主（他在帕绍的哈普林有自己的土地），到现在为止，他一直把社区设计作为主要工作，并为此辛勤工作了 40 多年。他按自己的建筑信仰来工作，1965 年，当他从慕尼黑的斯特斯伯大学毕业之后，就取得了在慕尼黑造型艺术学院深造的资格。1969 年，当他获得明斯特造型艺术学院学位时，他和他的第一个合作者马赫，已经设计了二十几座住宅建筑，并获得很好的声誉，但正如沃尔夫冈·巴赫曼所写的那样，“他们仍然很谦虚。”同年，²奥托·施泰德勒与陶瑞斯和拉尔夫·萨特共同工作，开始进行位于慕尼黑施瓦特区的詹特社区的设计，这个社区于 1972 年完成。后来，关于这个社区的许多出版物使得施泰德勒小有名气，那时，他仅仅 28 岁。

首先建造了第一个公寓区，其中包括我们自己的一个小办公室，还有我自己的“家”。在慕尼黑的詹特社区中，我们能够一个接一个地为社区增加其它的部分。³

与此同时，建筑师贝尼施和帕特纳在卡姆卡（1959 年~1963 年）和阿伦（1965 年~1968 年）的教育用建筑中不再使用预制构件，他们开始采用自由的建筑形式。这样，使得建筑物在艺术上具有更大的可塑性。在慕尼黑奥林匹克公园（1968 年~1972 年）的设计中，透明的屋顶与所有的建筑相连。但施泰德勒和他的同事们发现了采用预制构件以外方法的可能性，而采用新的设计方法似乎别无选择。对于单个确定的建筑，只采用混凝土骨架作为框架结构，在现存的基础结构（壳体）上面可以自由的设计多样的住宅，这种基础能够通过充分的扩展，以任何一种新颖的方式表达自己的特点。这样，在私人区、商业区和集体社区之间就有明显的区别，而不会有任何的空间层次感。

那时为了适应整个社会的需要，要尽量采用合适的预制构件。我们并没有关注使用预制构件带来的根本问题，我们仍然认为建造房屋是一个古老的过程，但随之而来的问题是不同的建筑单元怎样融合到一起，以及如何改变这种状况。第一座公寓式的住宅大约出现在 1968 年。”⁴



艾瑞克·威斯特纳在柏林的工作室。(摄影：瑞恩哈德)
Erich Wiesner's studio in Berlin.
(Photo Reinhard Gerner.)



Oliver G. Hamm

**From Genter Strabe to Freischutzstrabe.
Residential buildings by Steidle + Partner**

>>In our... projects we have tried to find responses to the new social necessities, from high-density estates of detached houses to our most recent block of flats in Munich, which is still not complete.<<¹

Otto Steidle, the Munich architect, college lecturer, urban developer and farmer (with his own land in Harpring near Passau), has devoted himself to housing as a key issue for almost forty years now. He has been working on this construction brief, probably the most involved and complex there is, since 1965, when he had just graduated from the Staatsbauschule in Munich and registered at the Akademie der bildenden Künste there. In 1969, when he was awarded his diploma by the Kunstakademie, he and his first practice, Muhr + Steidle, had about twenty residential buildings to their credit, though—as Wolfgang Bachmann wrote—they>> remained fairly unassuming<<.² In the same year, Otto Steidle (now practising as Steidle + Partner), working with Doris and Ralph Thut, started on the residential complex at 13 Genter Strabe in the Schwabing district of Munich, which was to bring him early fame thanks to numerous publications after it was completed in 1972 (Steidle was just 28 at the time).

>>We built the first block of flats including an office pretty much for ourselves, for my >>extended family<<. In Genter Straße in Munich we could add parts of the block first

to one flat and then to another.<<³

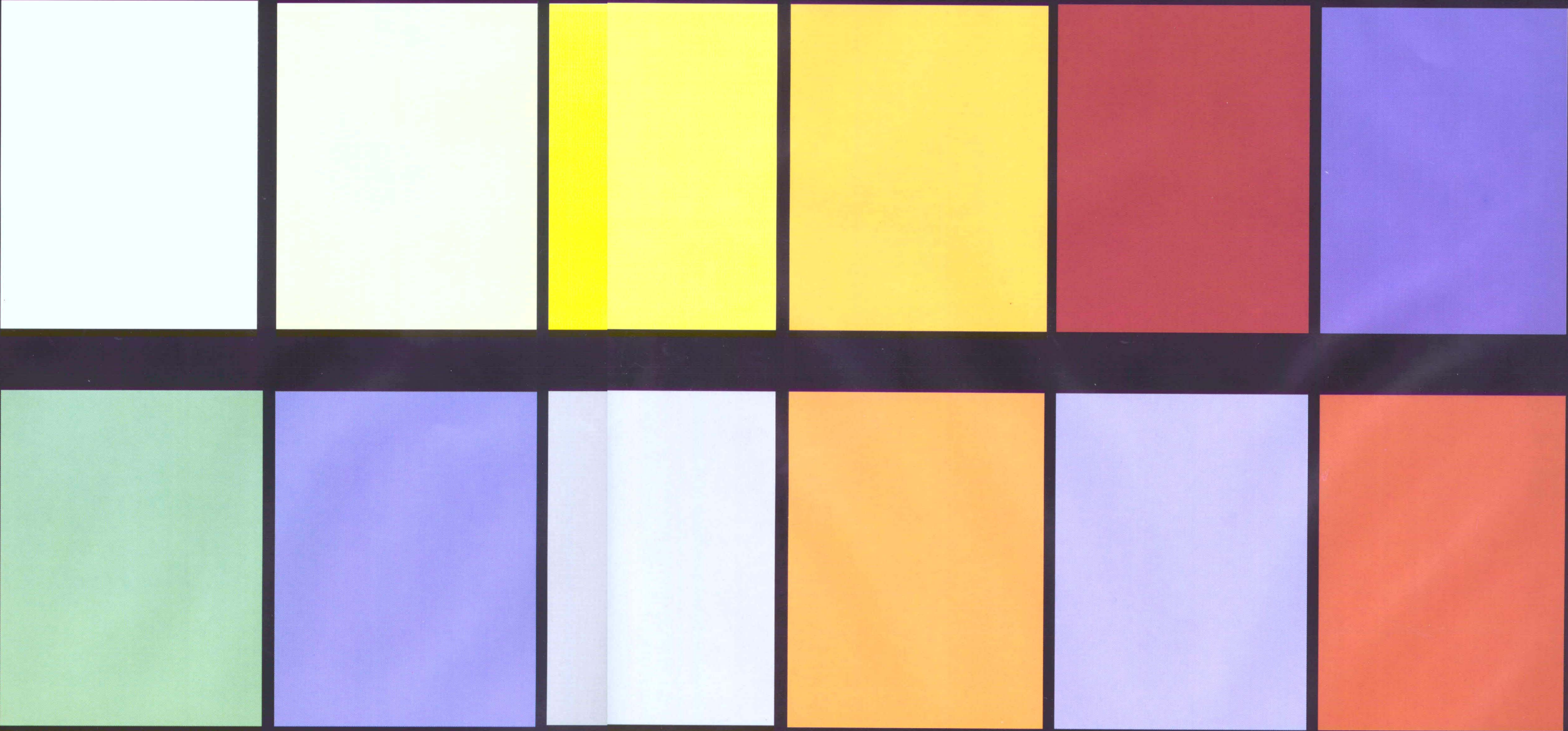
At the same time, the architects Behnisch & Partner were saying goodbye to construction with prefabricated elements in their higher education buildings in Ulm (1959–63) and Aalen (1965–68) and turning to >>freer<< architecture that was shaped to a large extent by an artificially modelled landscape and the transparent roof that connected all the buildings for the Olympiapark complex in Munich (1968–72). But Steidle and his comrades-in-arms found ways of teasing new possibilities out of the prefabricated approach, which seemed to have got itself into a cul-de-sac: they used nothing but a concrete skeleton as a framework for individually defined, flexible housing that could develop freely within the existing basic structure (>>shell<<) and express itself in any number of new ways by >> open<< expansion—from the >>classical<< family with a clear distinction between private and communal areas and> >collective housing<< without any sense of spatial hierarchy.

>>At the time the prefabricated parts fitted in exactly with what we were trying to do socially. We were not fundamentally concerned with the issue of using prefabricated parts, it was much more that we realized that building was still an essentially archaic process, and that it is tied up with questions about how individuals live with other individuals and how that can change. The first house-shares started to crop up in about 1968.<<⁴

为了评定施泰德勒 / 帕特纳联合设计事务所在住宅设计中所采用的本质上具有革命性的结构单元，以及在他们设计中类似的思想，很有必要清除我们在 1968 年左右关于社会政治和住房财政条件的记忆。战后的重建——尤其是大规模达到了顶点：每年都要尝试满足不断增长的住房需要，住房建造数量的纪录不断刷新。在当时追求建筑的数量而不是质量（尽管住房的建造数量不断增加，我们仍假设住房总是需大于求，但这种做法从住房资金的角度考虑这是完全不能理解的）。在这样的背景下，似乎只有工业化和标准化的住宅才值得花费资金去建造——无论是在原联邦德国还是在原德意志民主共和国。西方的戴·尼优·赫米特（还有其它的住宅建造组织）和东方的“板层建筑”都适合现代的生活起居，但最主要的特征是标准的起居室，而不是某个人的住所与直接的和较远的周围环境分离开来。在当时，亚历山大密切里斯并不是批评我们这个“不好客的城市”⁵唯一的人。人际关系变得日益疏远，显然，这些在建筑行业就可以表现出来，这种状况是 19 世纪 70 年代的社会政治分裂带来的后果，并最终导致对建筑师和城市规划者完全不同的需要。

In order to assess the new and essentially revolutionary element in Steidle + Partner's architecture and that of similarly minded practices it is necessary to refresh our memories about the socio-political and housing finance conditions in the period around 1968. Post-war rebuilding—and especially mass housing provision—was approaching its climax; an attempt was made every year to satisfy the persistently heavy demand for housing with new record figures for housing construction. Quantity rather than quality was the order of the day (and this was completely understandable from the housing finance point of view, and given the demand for accommodation which always exceeded supply despite a constant increase in production). Against this background, it seemed that only industrialized, standardized housing construction would fit the bill—in both West Germany and the GDR. Die Neue Heimat (and other housing construction associations) in the West and slab construction, in the East were synonymous with modern living, but the central feature was the standard home, and not the individual occupant—quite apart from the immediate and more distant surroundings. Alexander Mitscherlich was not the only person to complain about our >>inhospitable cities<<⁵ at the time. The increasing alienation and anonymity of society, which was visibly expressed by the building industry, became a breeding-ground for the socio-political rifts of the 1970s, which were finally to make quite different demands on architects and town planners.

艾瑞克·威斯特纳设计的社区的色彩。
The colours developed by Erich Wiesner
for the quarter.

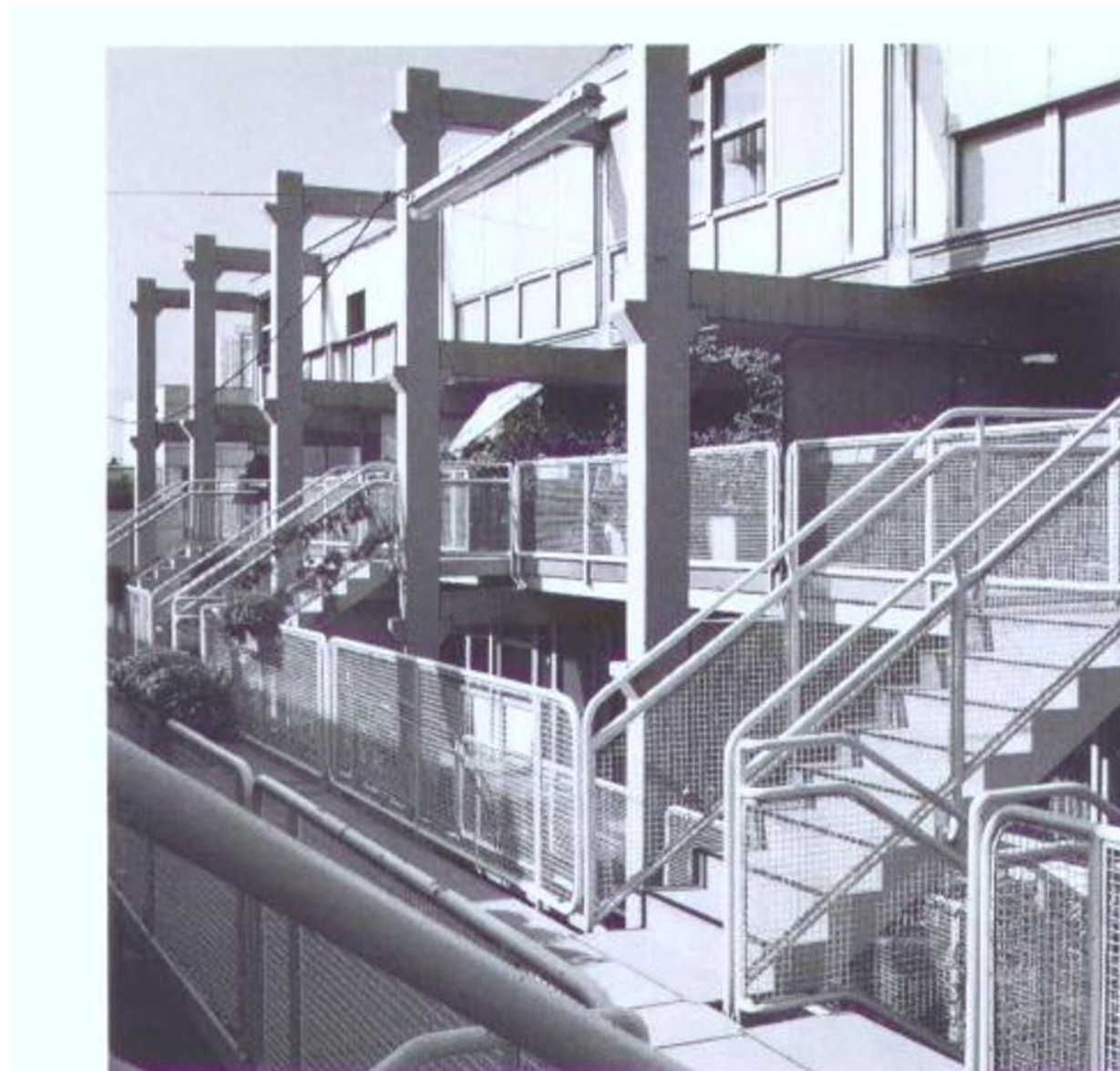


施泰德勒 / 帕特纳联合设计事务所, 埃勒门塔社区, 纽伦堡, 1972年~1974年。(摄影: 维热那, 葛真)

施泰德勒 / 帕特纳联合设计事务所, 国际化住所, 柏林, 1979~1983。(摄影: 维热那 葛真)

Steidle+Partner, Elementa residential block, Nuremberg, 1972-1974. (Photo: Verena von Gagern.)

Steidle+Partner, Internationales Begegnungszentrum, Berlin, 1979-1983. (Photo: Verena von Gagern.)



哈德特-沃瑟·海姆, 还有柏林和其它地方的像他一样的建筑师, 重新把共享式的设计方法作为一种规划工具——一种在那个似乎是无休止的重建年代没有人使用的设计方法——当时那个被人忽略了的市中心和它周围自然发展的环境正在被重新发现。共享还意味着个人需要, 它尤其需要在居住的建筑结构中要有高度的灵活性——包括新建筑在内。在20世纪60年代末期, 像施泰德勒 / 帕特纳联合设计事务所这样的建筑师, 他们开始发展一种基于新的规划的灵活新颖的建筑形式。这些设计方法往往能够满足新的社会需要和个人需要 (在住宅建筑单元的建造过程中, 尤其是在完工之后更为有效)。

我从没想过要发展一种生产系统, 这决不是目的。我对如何让那些壳体尽可能的发挥作用很感兴趣。一个壳体结构可以说明一些问题, 它不能通过任何古老的结构单元连接到一起。但是, 接下来施工工艺和个人的手工技艺可以得到充分的表现。如果全部的连接工作都按照已有的原则进行, 然后你可以下意识的使自己接受建筑物中的缺陷, 因此, 预料不到的东西出现了: 窗户出现在你不想让它们出现的地方, 由颜色带来的干扰等。一个建筑物所在的地点, 例如农场, 是建造社区最合适的地方!⁶

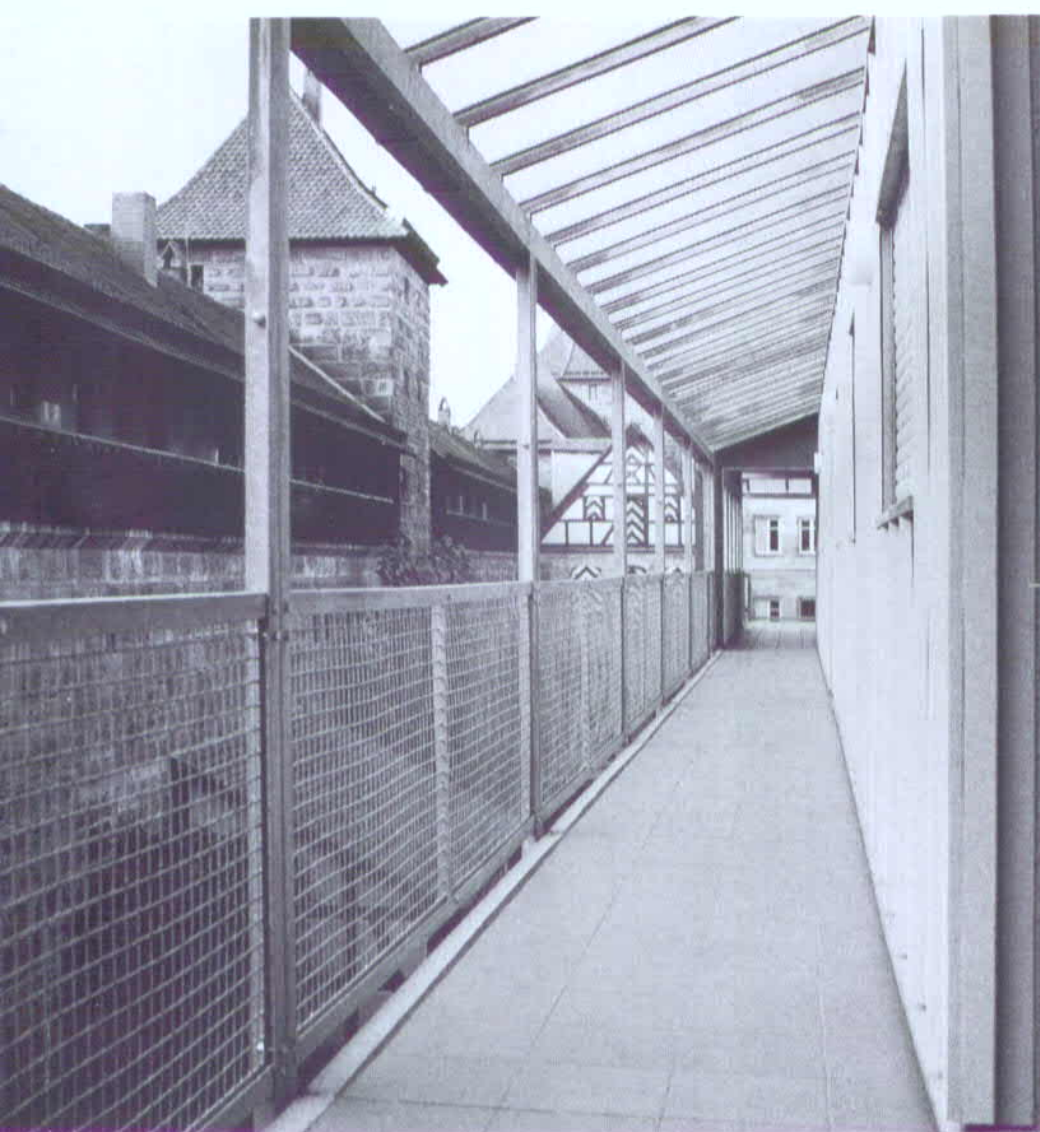
詹特的公寓区在过去的30年里不断的扩展和修缮, 现在仍然能够保持原来的功能。框架式的建筑结构不只是允许单个的住所或办公室可以灵活的分离, 而且使两个住宅单元之间的边缘可以进行各种各样的转变, 这样住宅在形式和规模上就获得了最大程度的多样性。它也使得一个完整的社区转变成办公区 (或其它区域) 成为可能, 包括奥托·施泰德勒设计的“城市之家”, 30年后, 当你看到位于柏林、科隆和哈普丰开放的办公分支机构之后你仍然会觉得这是施泰德勒 / 帕特纳联合设计事务所“总部”, 而且无可争议。

“10年后, 我们在社区的设计中采用了相同的结构形式, 而现在这种结构形式在建筑物的内部框架结构中不断出现。同时, 我不断处理一些关于入口的问题, 因为这是连接各个建筑单元或者将它们巧妙的分开的首要问题——最初的也是最重要的问题是关于入口的问题。”⁷

从北面看社区四期工程的景象。

View of the 4th building stage from the north.





施泰德勒 / 帕特纳联合设计事务所,
Kreuzgassenviertel, 纽伦堡, 1986~1992
年。(摄影: 维热那 葛真)

从北面看的社区景象。

Steidle+Partner, Kreuzgassenviertel, Nuremberg,
1986 to 1992. (Photo: Verena von Gagern.)
View of the quarter from the northeast.



Hardt-Walther Hamer and other architects like him in Berlin and elsewhere reactivated user participation as a planning instrument—something that had played no part at all during the seemingly endless rebuilding years—when the long neglected city centres and their naturally developed surroundings were being rediscovered. Participation meant individual acquisition and this required a high degree of flexibility in architectural structure for housing in particular—including new building. In the late sixties, architects like Steidle + Partner started to develop a new and flexible kind of architecture based on this new planning. It was intended to be able to accommodate new social demands and occupants' individual needs (during and especially also after the residential units were complete).

>>I never wanted to develop a production system, that was never my intention ... I was interested in the time in making the shell as useful in as many ways as it could possibly be ... A shell has to demonstrate something, it can't just be thrown together by any old body. But then craft and individual handiwork can come into play ... If the overall connections work in principle, then you can deliberately permit yourself >flaws in the fabric<. So unexpected things come into being: windows where you wouldn't have expected them, disturbances caused by colours, etc. A building site, like a farm, is one of the finest production plants!<<⁶

The block of flats in Genter Strabe—much extended and converted over the thirty years that have since passed—still fulfils its original function. The constructional—structural framework does not just allow flexible division of the individual dwellings or offices and all kinds of shifts of the borders between two residential units—and thus maximum diversity in terms of the size of the dwellings. It also makes it possible to transform a residential area completely into an office (or vice versa), it still contains Otto Steidle's town home—and is still the undisputed >>headquarters<< of Steidle + Partner, after thirty years, after seeing branch offices opening in Berlin, Cologne and Harpding.

>>We took up the same structural approach almost ten years later for documenta urbana, and I now constantly come back to such structures for the internal framework of a building. At the same time I have constantly worked on questions of access, because it is this above all that makes it possible to link units up with each other or divide them off ingeniously—all that is first and foremost a question of access.<<⁷

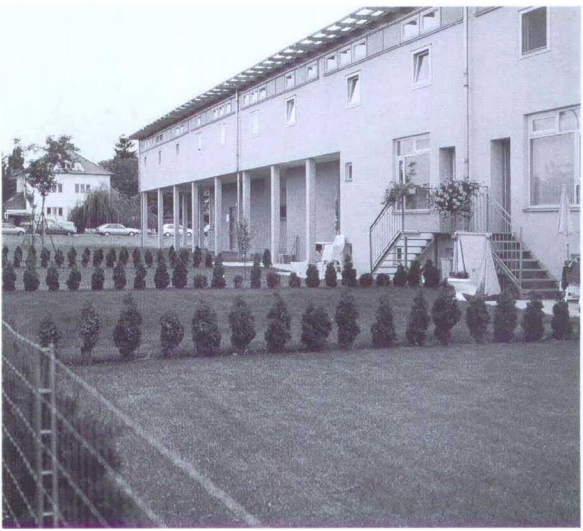
施泰德勒 / 帕特纳联合设计事务所在纽伦堡的埃勒蒙塔社区（1972 年～1974 年）的设计中简化了原来预制构件的建筑理念，采用了新的荷载承重结构和扩展的结构单元，这些在詹特社区（1975 年）的二期建造中进行了细微的修改。几年后，在两个同时进行的工程中采用了进一步的改进措施。卡塞尔的城市公寓区（1979 年～1982 年）和柏林的国际化住所（1979 年～1982 年），这些住宅中都采用了阶梯形的道路，这些道路起了重要的作用，它们可以作为组合建筑的入口和交通区。在卡塞尔，施泰德勒 / 帕特纳联合设计事务所和其它八个设计单位都尝试在一个复杂的“绿色区域”进行住宅建设时采用新的替代方法，这样可以使得住宅建筑更具观赏性，而脚手架状的承重结构将是最后一次决定建筑物的外观。预制的混凝土楼梯将各个住所相互连接，这种楼梯总是在每层楼的中间设置，这些楼梯很恰当的连接在一起，形成住所间相互连接的空间，部分楼梯位于住所的前面（有的楼梯上还镶有玻璃），部分楼梯则伸进单个的住户。公众区，半公众区和私人区之间的过渡区是不固定的，但是可以很明显的观察到。在柏林的国际化住所中，有一个“普通的”用于接待大学客人的旅馆，一个斜向的楼梯通向建筑物的入口，还有内部结构的设计和它的外观（在院子的边缘观看）设计都经过了设计师精心的考虑。这座建筑物与沿着住所的开阔的走廊直接相连，而它外围的空间属于公用区，外围空间的结构不仅形成了建筑物轻盈的主干部分，这些部分以一系列的 U 形截面为基础，它还在连接区中起着重要的作用。

国际化住所庭院的外观暗示框架式的设计需要逐个进行充实——对建筑物逐个截面的进行充实。但是街道的正面从此以后将远离建筑物，这就不得不放弃框架式的设计方案。（由于要考虑单个的截面，这将决定建筑物最终的形式）这一次，在住宅密集的城市中工作的建筑师们借助了附近一些古老建筑的设计方法，这些上个世纪的建筑有精美的雕塑，它们的色彩设计非常合理。这带来了如下的事实：在后现代主义的全盛时期，1984～1987 年，出现了一些奇怪的建筑，柏林的国际化住所就是其中之一例——这是一座非常昂贵的建筑，它的正面具有古典风格，用现代的正常眼光看，建筑物和它周围的环境都很优美。不仅要根据个人兴趣采用新颖的设计，还要创造性地尝试将空间建筑结构单元融入到现代建筑中——这才是现代建筑的发展方向！

从南面看社区一期工程景象。
View of the 1st building stage from the south.



施泰德勒 / 帕特纳联合设计事务所，
维尔波甘德社区，维也纳，1986～
1993 年。（摄影：维热那·葛真）
佩勒坦格斯社区，维也纳，1987～
1991 年。（摄影：维热那·葛真）
Steidle+Partner, Wienerberggrunde estate,
Vienna, 1986–93. (Photo: Verena von
Gagern.)
Pilotengasse estate, Vienna, 1987–91.
(Photo: Verena von Gagern.)



Steidle + Partner simplified their original prefabricated building concept for Elementa in Nuremberg (1972–74) and used the load-bearing and extension elements developed there, again slightly modified, in a second building phase for Genter Strabe (to 1975). A few years later a further step forward was taken, in two simultaneous projects: the block of flats for documenta urbana in Kassel (1979–82) and also the Internationales Begegnungszentrum in Wilmersdorf, Berlin (1979–82) have so-called step paths that play an important part as combined access and communication areas. In Kassel, where Steidle + Partner and eight other practices tried out alternative approaches to the housing construction of the day in a complex >>green field<< housing estate, which is still worth seeing, a scaffolding-like load-bearing structure determines the external appearance of the building for the last time. Prefabricated concrete flights of steps link the dwellings, which are always staggered by half a storey. These steps fit together to form an encounter and communication space that is placed partly in front of the dwellings (and glazed in places) and partly extending into the individual homes. The points of transition between public, semi-public and private areas are fluid and yet perceptible. In the case of the Internationales Begegnungszentrum as well, a >>normal<< hostel for university guests, a continuous diagonal stairway determines access to the building, internal organization and also its appearance (on the courtyard side) to a very considerable extent. It is placed directly adjacent to the open corridors running along the dwellings and the peripherally placed spaces for communal use, and forms not only the light-flooded backbone of the building, which is based on a sequence of U-shaped sections, but also plays an important part in terms of communication.

The courtyard view of the Internationales Begegnungszentrum still implies the idea of a framework that has to be filled in individually—section by section of the building. But the street facade consistently turns away from the henceforth abandoned idea of a constructional-structural framework that is put on show (and that determines the ultimate form despite or precisely because of the individual sections). This time the architects—working in a denser urban context for the first time—borrowed from the fine old buildings in the immediate vicinity from the turn of the last century for their sculptural and indeed their colour design. The fact that this produced—in the heyday of Postmodernism, which came up with some strange specimen in advance of the 1984/87 Internationale Bauausstellung in Berlin a highly expressive structure with classical facade articulation in modern formal language was visibly good for both the building and its surroundings. Showing respect for the existing building stock not by attempting to curry favour with it, but by transforming tried-and-tested space-creating building elements into contemporary architecture—that's how natural modern building can be!

在柏林的国际化住所设计中，施泰德勒与柏林的艺术家艾瑞克·威斯特纳首次合作。威斯特纳从古典艺术的角度考虑建筑设计，他在众多艺术家的竞争中赢得胜利，他直到国际化住所将要完工时才被请来，并建议在阶梯形的路上添加格架。他在2002年7月与作者第一次会面的谈话中谈到柏林的国际化住所——这座建筑建在柏林存在很大的问题。但是这两个顽固的艺术家最终还是找到了共同点：艾瑞克·威斯特纳，首先是一个雕塑家，但是他研究色彩设计已有很长一段时间，他对于施泰德勒／帕特纳联合设计事务所设计的建筑产生了很重要的影响，他作为色彩设计师，曾经参与过西乌尔姆大学的设计。

“我们应当创造一种城市建筑。这种城市建筑不仅是要具有某种特殊的形式，而且要融入城市本身，能够满足城市所需要的某种用途。我的意思是要设计这样一种建筑，它能够创造出大量不同的空间——小巷，庭院，街道——与此同时，没有明确的中间区域。”⁸

施泰德勒／帕特纳联合设计事务所接下来的一个关于住宅设计的一个理念是：在发展城市社区的过程中不采用复杂的结构形式——要创造建筑历史上真正包含感情的建筑。Kreuzgassenviertel社区是在古城纽伦堡最后计划修建的一个社区，它是由卡塞尔的建筑师组织鲍甫热斯克（施泰德勒／帕特纳联合设计事务所曾与该组织联合，共同设计了多克门塔社区）基于基本的城市发展理念而设计的。

“如何改变当今城市建筑的随意性是建筑师的责任，接下来他们应当仔细考虑城市的模型。它不是这个地方城市发展的历史和具体的内容，但是城市开发者应当对这个地方的那些明确表达设计标准的人做出反应。显然，对于城市发展的评价和城市发展的途径所遵循的原则只是来源于某种社会目标。”⁹

Kreuzgassenviertel的建筑群与佩尔尼茨河，城墙和有着狭窄通道的古城纽伦堡，还有大小受到限制的庭院毗邻。新的建筑群于1986年～1992年建造，它可以说明这座城市历史性的发展和有关建筑方面的内容，但是我们不能不加任何思考来继续发展它。一个入口区位于整个地区的正面——入口区可以很明显的察觉，它在建

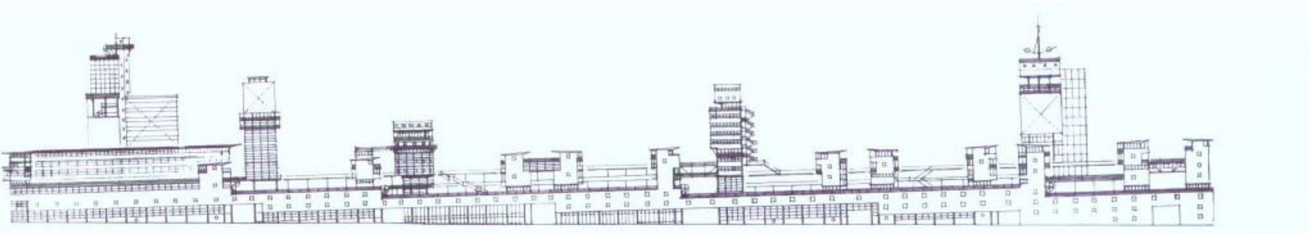


筑形式、材料和颜色方面都与其地方不同，这就形成了那些传统风格的带有陡峭的马鞍状屋顶的主建筑的外部框架。这些半公众区既可以作为“正面看台”和“阳台”，成为公共的活动空间，也可以作为由公众区向住所的私人区（这些人的起居室和卧室面向庭院）过渡的区域。不像丁格芬的宝马汽车公司工人宿舍（1973年～1974年）那样，举例来讲，施泰德勒／帕特纳联合设计事务所已将传统的庭院式建筑类型转变成一个更大的复杂的居住区，各个入口区开阔的走廊和居住区的庭院之间相互分离。

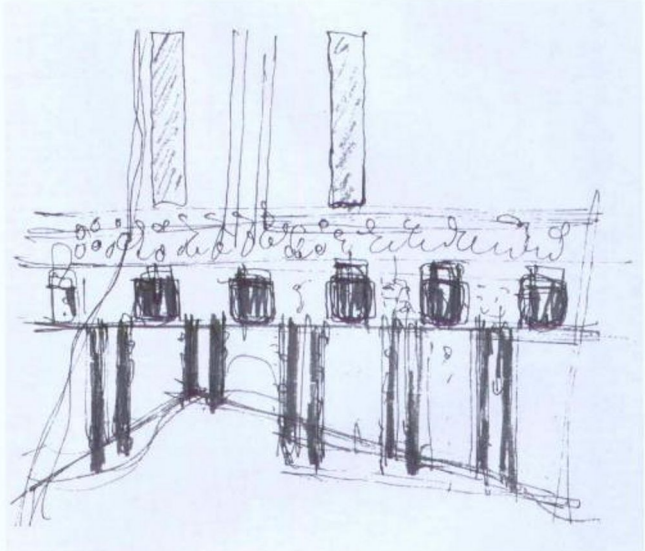
“我认为城市设计最好的规则就是，在城市中要有排列规则的公众活动空间，这些空间要以街道为特征。公共区域通过街道相互连接形成区域网，这些设计遵循了建筑设计的要求，而没有仅仅使街道成为城市的边缘。这通常会使建筑成为开阔的结构，同时建筑师也力图使建筑的内部空间变得开阔。即使如此，我们还是需要设置最少的建筑单元来使街道的线型变得明显，而不允许用街道或空间的内部明确地边界在形式上具有稳定性，在传统的建筑区往往会这样。相反的，这种设计方式使得内部结构对建筑的外部结构和其它方面产生了影响，这种设计方式来源于传统的郊区别墅的设计。”¹⁰



施泰德勒／帕特纳联合设计事务所，美茵茨－勒琛博格社区，1990～1994年。（摄影：瑞恩哈德）
施泰德勒／帕特纳联合设计事务所，慕尼黑的威凯社区，1992～1996年。（摄影：斯特芬·马勒）
施泰德勒／帕特纳联合设计事务所，普热格塞特尔，服务中心，斯图加特，1990年，竞争工程。
Steidle+Partner, housing estate in Mainz—Lerchenberg, 1990—94. (Photo: Reinhard Gorner.)
Steidle+Partner, Wacker—Haus, Munich, 1992—96. (Photo: Stefan Muller—Naumann.)
Steidle+Partner, >>>Pragsattel<<< service centre, Stuttgart, 1990, competition project.



从东北面看社区一和二期工程的景象。
施泰德勒／帕特纳联合设计事务所，福瑞斯克社区，慕尼黑，1994～2001年，由奥托进行设计。
View of the 1st and 2nd building stage from the northeast.
Steidle+Partner, Freischutzstralbe residential complex, Munich, 1994—2001. Design sketch by Otto Steidle.



In the Internationales Begegnungszentrum in Berlin Otto Steidle and the Berlin artist Erich Wiesner came to work together for the first time. Wiesner, in the classical manner of >>art in building<<, had won a separate competition for artists, and was not brought in until the building work was almost over, when he finally contributed a trellis for the stepped pathway. He said in a conversation with the author in July 2002 that their first meeting in the context of the Internationales Begegnungszentrum in Berlin was exceptionally problematical. But the two self-willed (building) artists did finally find common ground. Erich Wiesner, who is a sculptor in the first place, but had been addressing the subject of >>colour<< for a long time, has been an important influence on the image of Steidle+Partner's architecture as a >>bringer of colour<< ever since he became involved in the Universitat Ulm West (1988—94).

>>>I should like to make a kind of urban architecture. Not just typologically, but urban in itself, urban in the sense of use, of appropriation. I mean a kind of architecture that creates a variety of spaces—alleyways, courtyards, streets—and at the same time intermediate zones that are not so precisely defined.<<<⁸

Steidle+Partner's next housing brief left nothing to be desired in terms of the complexity of the urban development context—this was really empathetic building in an (architecturally) historical context. The Kreuz gassenviertel, one of the last plots that had not been built on in the old town in Nuremberg, was to be developed following a basic urban development concept by the Kassel architects' practice Baufrosche (with whom Steidle+Partner had already worked for documenta urbana).

>>>It is the architect's role to set an evaluation against the randomness of the cities we have today and to follow this evaluation with a carefully considered urban model. It is not the historical and concrete context of the place, but the urban developer responding to this place who formulates design criteria, and whose bandwidth for decisions lies somewhere between currying favour, respect, negation or continuation in this context. It is obvious here that the evaluation and the urban development approach that follows it can only be derived from a sense of a social goal.<<<⁹

The new buildings in the Kreuzgassenviertel are immediately adjacent to the river Pegnitz, the city wall and the old town of Nuremberg with its narrow alleyways and confined courtyards. The new buildings, dating from 1986 to 1992, interpret the historically developed urban and architectural context, but do not simply continue it without reflection. An access zone placed in front of the plot—clearly identified and set apart in terms of construction, material and colour—forms the external frame for the otherwise conventional main buildings with their traditional steep saddle roofs. These semi-public areas are both a >>>grandstand<<< and a >>>balcony<<< for the public space, and also filters for the transition from the public space into the private area of the dwellings, whose living rooms and bedrooms face the courtyard. Unlike the BMW guest-workers' hostel in Dingolfing (1973/74), for example, where Steidle+Partner had transferred the classical courtyard building type to a larger residential complex, the open access corridors and residential courtyard are separated from each other.

>>>In my view there is no better rule for a city than that of well-ordered public space that has the character of a street. This network of public connections, which is followed architecturally without being slavishly turned into a block-edge development ... usually leads in our case to open structures that also try to lay the interiors open to architectural experience. Even so we do undertake a minimum of architectural placements that serve to clarify the line of the street, without allowing this stabilization of the street or space to define boundary with the interior, as is the case in the classical building block. On the contrary, this is a way of making the interior have an effect on the exterior spaces and vice versa, in the way we are familiar with from the classical villa suburbs.<<<¹⁰

