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世界建筑典藏系列丛书

世界建筑典藏 3

ORLD ARCHITECTURE COLLECTION 3

华怡建筑工作室 编译

恩斯特·吉赛尔 费尔巴赫市政厅
Ernst Gisel Rathaus Fellbach

弗兰克·O·盖里 毕尔巴鄂 古根海姆博物馆
Frank O. Gehry Guggenheim Bilbao Museum

弗兰克·劳埃德·赖特的住宅及工作室、橡树园
Frank Lloyd Wright Home and Studio, Oak Park

恺撒·曼里克自宅，兰那里特岛
Fundacion Cesar Manrique, Lanzarote



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WORLD ARCHITECTURE COLLECTION 3

华佑建筑工作室 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3本,包括以下几个建筑:

恩斯特·吉赛尔费尔巴赫市政厅

弗兰克·O·盖里毕尔巴鄂 古根海姆博物馆

弗兰克·劳埃德·赖特的住宅及工作室,橡树园

恺撒·曼里克自宅,兰那里特岛

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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《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。

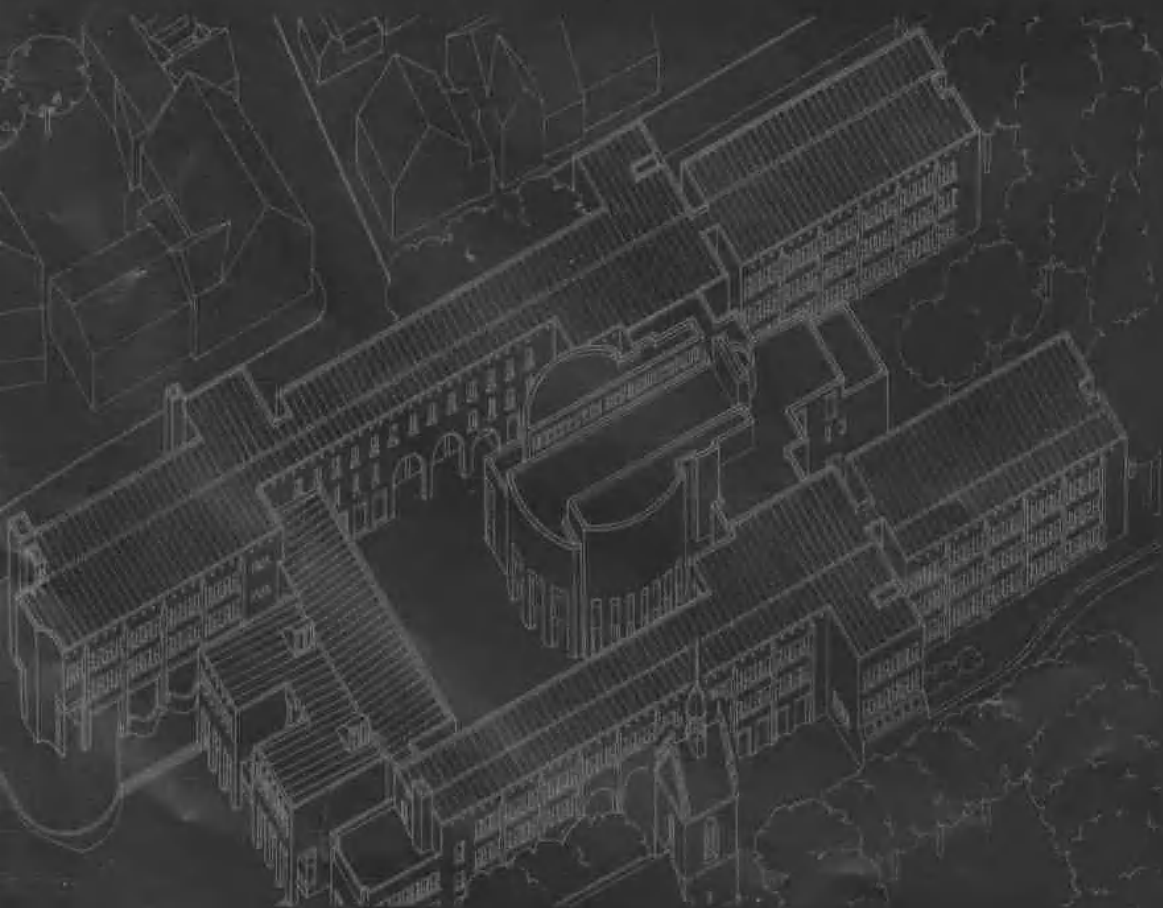
参加本书翻译的有：严坤、顾超、尹春生、余佳、傅莉、田胜泉、孔德喜、吴伟伟、李旭、刘峰、胡泊、肖振鹏、张超等。

在此特表示感谢。



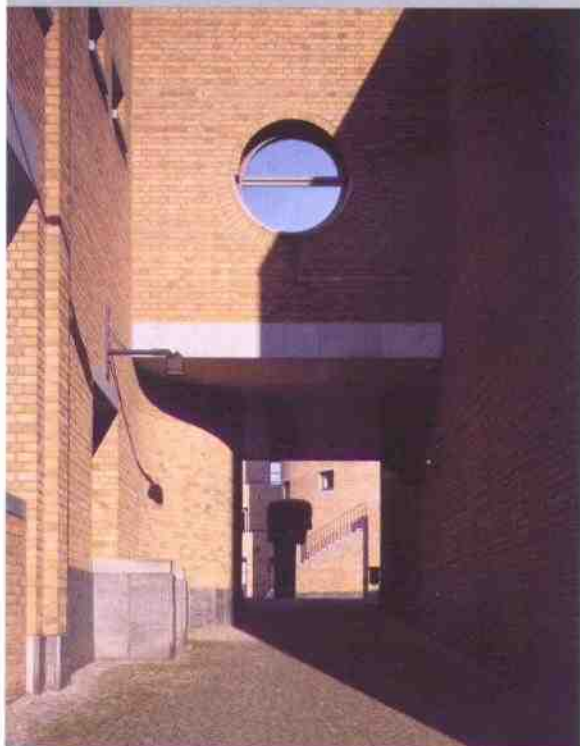
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恩斯特·吉赛尔
费尔巴赫市政厅
Ernst Gisel
Rathaus Fellbach

不只是赢家,而且是个大赢家。费尔巴赫通过让苏黎世建筑师恩斯特·吉赛尔来建造它的新市政大厅而获得了成功。这一切就像是中了彩票一样:一段时间之后这座城市才认识到这一点并且对此感到相当高兴。当然胜出也意味着压力,尤其当玩家从不真地相信他的运气的时候。

但是为什么对一座市政厅,对一个仅仅是为了更加顺畅地管理个别公民而设计的办公房间的集合体感到高兴呢?一座市政厅除了能作为官员们应对民众激烈反应的甲冑之外,还能是什么东西么?但是实际上,只要你把它当成这个城镇的一个组成部分,它的确能成为这个城镇很好的一部分。

恩斯特·吉赛尔为费尔巴赫设计的市政厅是那些能够激发出城市的热情的少数几栋建筑物之一。正如斯特林的 Neue Staatsgalerie一样,它邀请你在里面逗留。哪怕没有任何理由:在斯图加特博物馆,你会被那些平台、坡道和一个开敞的圆形大厅所吸引,然而在费尔巴赫的这座建筑物内有一种强烈的吸引力引导着公众进入建筑群的内部庭院。有一点“意大利风格”——这也是吉赛尔

自己所说的那种氛围。而且他说对了。

这座新市政厅的城市品质和那个详细的建筑方案的质量以及吉赛尔苦心经营的室内建筑设计相得益彰。

建筑里的艺术作品?那里也有。吉赛尔自己为市场的正立面设计了喷泉;一座小尺度的建筑,一个有水在其中慢慢流淌的逐层跌落的装置。在内部庭院当中的大议政室的门前广场上,是一座由苏黎世雕刻家奥托·慕勒(Otto Moller)设计的“幸存者之头”——一座很好地符合了建筑物自信而谦逊特征的庄重的纪念碑。

这座新市政厅是一件非常完美的建筑和城市的艺术品,整体上很含蓄,而细节却颇具匠心,比如说那座镶嵌在内部庭院里面的独立建筑。

(克里斯汀·玛阔在该市政厅的开幕式上所写的)

克里斯汀·玛阔学习了政治科学、社会学和历史学之后就在城市研究和城市规划领域工作,他现在是德国建筑和设计的主要评论家之一。而对摄影师托马斯·狄克斯(Thomas Dix)来说,这是他第四次在这个作品系列中出现。

>>Not just a winner, but a major winner. And Fellbach won it by letting Zurich architect Ernst Gisel build its new town hall. And it is just the same as winning the lottery: it takes time for it to sink in and to be really pleased. Winning also means stress, especially if the player never really believed in his luck.

But why be pleased about a town hall, about a collection of official rooms, intended only to make administering the individual citizen even smoother? Can a town hall be anything at all more than a home for all the official panoply of *tu-for-tat* responses? It can indeed, if you make it into a piece of the town, a good piece of the town...

Ernst Gisel's town hall for Fellbach is one of the very few buildings that make one enthuse about the town. Like Stirling's Neue Staatsgalerie it invites you to linger—even without a reason: in the Stuttgart museum you are attracted by terraces, ramps and an open rotunda; whereas in the Fellbach building there is a sense of a strong section that will draw the public into the inner courtyard of the complex. >A bit Italian<—this is what Gisel himself says about the atmosphere there, and he is right.

The urban quality of the new town hall corresponds

with the quality of the detailed architectural solutions and the care with which Gisel devoted himself to the architectural design in the interior.

Art in the building? There is that too. Gisel himself designed the fountain for the market-place facade: architecture on a small scale, a game with volumes through which the water slowly runs. In the inner courtyard, in the town hall square, is a >>Survival Head<< by Zurich sculptor Otto Moller—a sober monument that corresponds precisely with the confident but modest character of the building.

The new town hall is a fairly perfect piece of architecture and urban art, reticent as a whole, monumental in detail, like for example the solitaire structure in the inner courtyard.<<

(Christian Marquart writing on the occasion of the opening of the town hall)

Christian Marquart studied political sciences, sociology and history and then worked in the field of urban research and urban planning. He is now one of the leading German architecture and design critics. For photographer Thomas Dix this is his fourth appearance in the Opus series.



在城市品质和新彼德麦样式之间

什么时候一个村庄才能成其为一个村庄？又是什么使一个城镇成为一个城镇呢？那么又是什么使一个村庄成为一个城镇的呢？在过去的几十年以来，数不尽的小城镇和村庄被不断扩大的城市所影响，而不得不提出这些问题。它们现实特征和独特的历史传统在面对那些高速扩张的大城市的时候显得岌岌可危，而工业园区和市郊的开发区也在越来越靠近那些城镇和村庄，那些在生气勃勃的大城市周围的“肥沃地带”上的人口也正在持续地增长，并且有连成一片的趋势，因此，周围的乡间正在被吞噬，但是这样下去的结果通常不是创造出一种新的城市性质，而仅仅是展示了一种新的乡土气息。

费尔巴赫——这座德国西南部城镇的居民也不得不开始去把握这些发展。费尔巴赫和别的城镇几乎是别无二致：大约数万的居民，相当多的工业，其农业长期以来一直在衰败（即使它是 Baden-württemberg 最大的葡萄种植地之一），由一些毫无章法的小村落组成，城镇的景观也并不显眼，几乎没有什么显著的特征。既然如此人们为什么还要谈论费尔巴赫呢？理由是费尔巴赫事实上和其他的任何城市都不相同，一座重要的欧洲建筑——市政厅建造在这里，尽管在开始的时候由于地方政治的原因而经历过严重的阵痛，但随后却获得了公

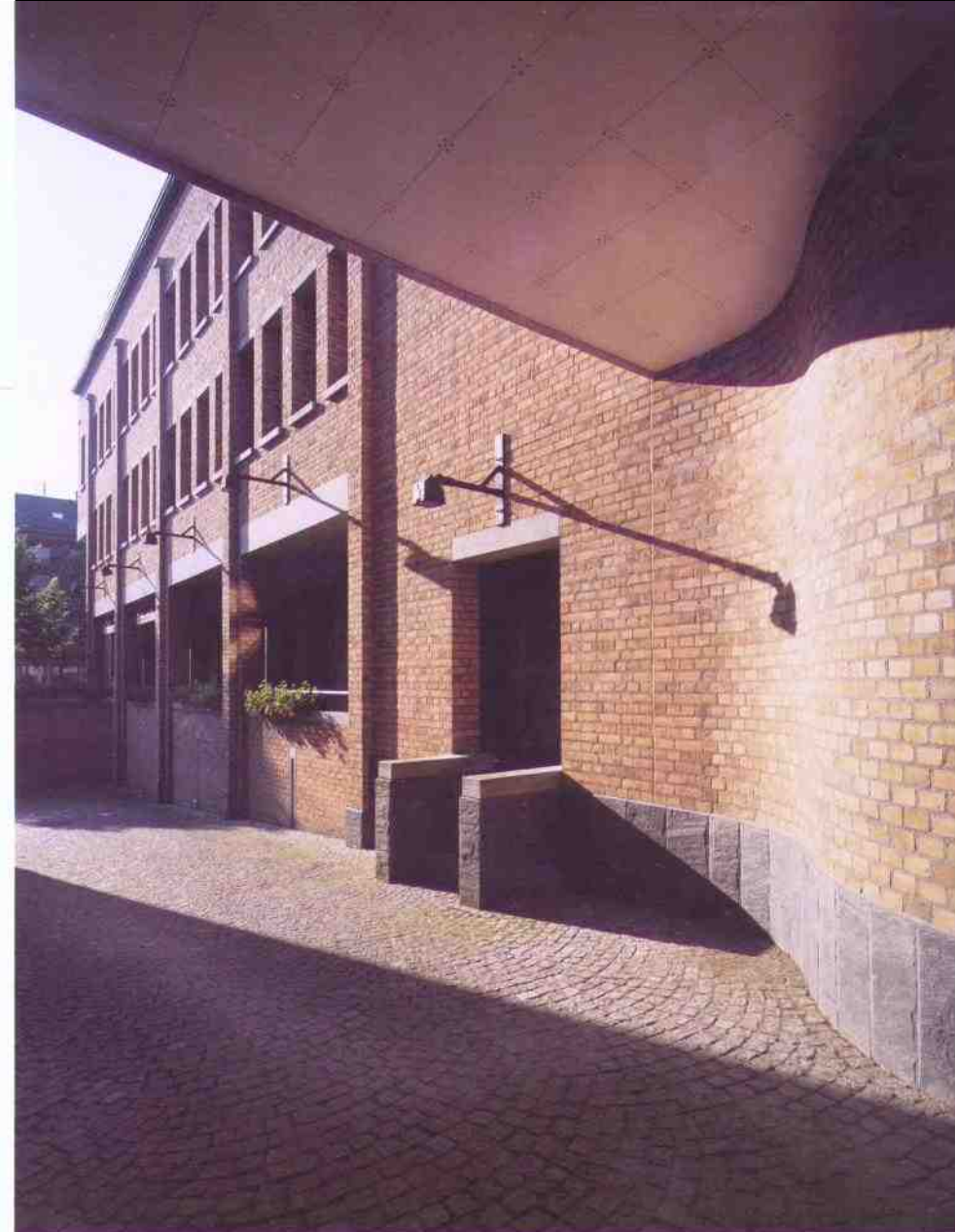
众当中的专家们由衷的赞许，非常难得地撞上了好运气，但绝非偶然。它按照瑞士建筑师恩斯特·吉赛尔的设计方案来建造，和詹姆斯·斯特林（James Stirling）在附近的斯图加特设计的 Neue Staatsgalerie 大约在同一时期。就像 Staatsgalerie 一样，虽然和建设规模相关的基地条件不尽相同——费尔巴赫的市政厅示范了建筑是如何创造一个城镇的。通过设计 Staatsgalerie，斯特林把斯图加特市从 20 世纪 80 年代的境况中拯救出来，因为斯图加特在遭受了第二次世界大战的毁坏之后经历了一段相当不光彩的规划历史。费尔巴赫镇也有同样的情况。

村庄和城镇的本质在哪里？对这个问题可能会有许多答案。在欧洲文化历史的文脉当中，它们毫无疑问必然会被人们从不同的视角给予不同的阐述，比如说，从美洲或亚洲的那些先行者的情况来看，在最近几十年来，空前高涨的开发已经强加到了现存的固有传统之上。但那还不是唯一的要点。自从每个人都已经对“地球村”这个词所意味的概念有了一种大体一致的看法之后，自从那些事无巨细的最及时的新闻报道已经被普遍地利用起来之后，再去问城镇和村庄、大城市和乡村、中心和外围之间的差异已经多少显得有些愚蠢。国际化和多元文化的信息社会到如今已经是无所不在。地球村随着钟摆不停地运转，由于现代的通信技术，你就是“中心”，就在正中间，哪怕你身在最边远的荒芜地带。

从东北方看到的议会室建筑。
Council-room building from the north-east.

从市政大厅的庭院沿着南翼向市场看去的景观。
View along the south wing from the town-hall courtyard to the market place.

从市场沿着北翼向市政大厅的庭院看去的景观。
View along the north wing from the market place into the town-hall courtyard.



Between urban quality and neon Biedermeier

When is a village a village? What makes a town a town? And what makes a village a town? Over the past few decades, countless small towns and village affected by expanding cities have had to address these questions. Their identities and individual histories are at stake in the face of these burgeoning conurbations, as industrial parks and sub-urban developments come closer and closer to the towns and village. The >>belts of fat<< around dynamic metropolises are becoming increasingly densely populated and interlinked, so that the surrounding countryside is being swallowed up. But what is being created as a result of this is not usually a new urban quality, but merely new manifestations of provincialism.

The citizens of the south-west German town of Fellbach have also had to come to grips with these developments. Fellbach is—almost—a town like any other, some tens of thousands of inhabitants, quite a lot of industry, its agri-

culture having long been in decline (even if it is still one of the biggest vine-growing places in Baden-Württemberg). made up of a jumble of smaller communities, the townscape inconspicuous, with few striking features. So why should one talk about Fellbach? The reason is that Fellbach is in fact not a town like any other. An important piece of European architecture has been built here, despite serious birth pangs caused by local politics at the outset, but accompanied by lively interest from experts among the public: the town hall. A rare stroke of luck, but no coincidence. It was built to a design by Swiss architect Ernst Gisler, at about the same time as James Stirling's Neue Staatsgalerie in nearby Stuttgart. Just like the Staatsgalerie—though under different conditions where scale is concerned—Fellbach's town hall demonstrates how architecture creates a town. By designing the Staatsgalerie, Stirling saved the city of Stuttgart from itself in the eighties, as Stuttgart had experienced a rather inglorious planning history following the Second World War and its devastations. Town of Fellbach a sense of identity.

There are many possible answers to the question of where the essence of a village or town lies. They will certainly, in the context of European cultural history, have to be formulated differently from the way in which they are looked at, for example, from the pioneering perspective of America or of Asia where, over the last few decades, unprecedentedly dynamic developments have superimposed themselves upon the strong existing traditions. But that is not the only point. Ever since everyone has had an approximate notion of what the term >>global village<< might mean, and ever since the latest news about everything and nothing has become universally available, the question of the difference between town and village, between metropolis and countryside, between centre and periphery, has threatened to become somewhat foolish. The information society has by now become omnipresent, international and multicultural. The global village operates round the clock. Thanks to modern communications technology, you are >>downtown<<, right in the middle, even on the farthest-flung turnip field.



在地面层的大厅里的细部景象
Detail views of the foyer on the
ground floor



人们发现建筑学和城镇规划都很难对这种开发扩展做出适当的反应。人们产生了这样的想法，认为不再会有令人信服的建筑形态或者有效的城镇规划设计，来适应那些文化评论家们。比如保罗·维里诺（顺便提一下，他也是建筑师）所预言的那种由于数字文化而导致的无法控制的停滞状态。在这种状态下，建筑的功能和那种相对论者所说的时空的连续统一性是相关的，而这个新的以媒体为基础的整体在没有被意识到的情况下正渐渐地迷失在一个缺乏明确场所的世界里。今天，当那些理论规划师、规划理论家和那些为自我实现而奋斗的有艺术创造力的建筑师们，从那幅被物理科学所影响的、有着“混沌的”自我组织的、缺乏长远目标的、源自于“蔓延”这样一种新的主题的图景来分析一个城镇的时候，他们必然会对此感到迷惑。从长远的观点来看，似乎是媒体的革命把建筑学从城市环境中开除出去。如果所有的场所都与其他场所连结在一起，那么不管是大城镇还是小村庄最终都无需一个具体的形状。一种便利而明显的期待就是每个人都将会和其他的事物相关联，无论作为一个世界公民还是一个隐士。

但是为什么现代的隐士经常把自己从舒适的计算机屏幕前赶到城镇里那种朴实的社会生活中去呢？是什么浪漫影像重复不断地吸引世界各地的人们返回到乡村里的田园牧歌中去呢？为了它，人们甚至于不顾后者是否是被确实地保存下来的，还是仅仅在表面地修补和美化过的；或许有一个不言而喻的共识就是：郊区并非一个场所，而是一种场所的缺失。不够虚幻到可以去享受那种虚无的感觉，也并非十分地真实到可以让人们产生强烈的感知。这个正在快速接近的以信息为基础的社会仍然像村庄和城镇一样深深地扎根于对悠久的文化观念的坚持，也扎根于这样一些互相补充的概念，比如公众生活对应隐私，自然对应文明。这是因为，随着距离的减短和时间收缩，人类不再是终点。因此，明确而不会弄错的场所——建筑学也同样。又一次回复了它们本身的样子。这种回复既适用于当建筑具有一种明确的城市性质的时候，同时也适用于当它和某一景观或者地区相关联的时候。

在他的费尔巴赫市政厅当中，恩斯特·吉赛尔完成的是一项建筑创作的功绩，它完全是不让自明的，并且具有一种应有的庄重。首先它把一个城镇的外观带到了一个已经被长期现代化了的村庄，其次它没有不恰当的僵硬，从而使得那里残留的乡村气氛和社会改革带来的不切实际的期望互相协调。吉赛尔的建筑果断地帮助了这个在20世纪的头几十年就一直在扩张的种植葡萄的村庄转变成为一个社区，并且现在令人信服地证明了它能够而且想要不仅仅在斯图加特地区成为一个膨胀的定居区域的核心，而那里是戴姆勒—奔驰、保时捷和一些主要的电子公司的总部所在地。

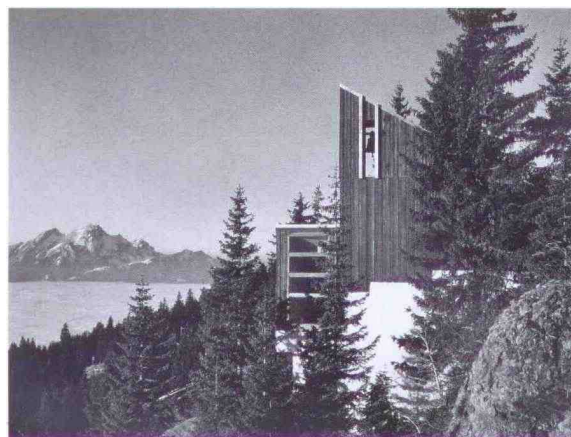
Architecture and town planning find it hard to react appropriately to such developments. The impression arises that there are no longer any convincing architectural shapes or valid town-planning designs that might correspond to the headlong standstill which such critics of civilization as Paul Virilio (who, by the way, is an architect) had prophesied would be the result of digital culture. Where its function as a relativist space-time continuum is concerned, this new mediabased cosmos is, without noticing it, becoming lost in a world that lacks specific locations. Today, when theorizing planners, planning theoreticians, and artistically creative architects striving for self-realization, analyse a town from the perspective—imposed by the physical sciences—of >>chaotic<< self-organization and, without further ado, derive from this such new leitmotifs as the >>sprawl<<—the

haphazardly dispersed conurbation—, then this must mean that they are confused. It looks as if the media revolution is, in the long term, dismissing architecture from the conditio urbana. If all locations are interlinked with all others, then neither a large town nor a small village will in the end need to have form. The convenient and obvious expectation is that every person will be concerned with other matters, either as a world citizen or a hermit.

But why is the modern hermit constantly being driven away from the cosy computer screen and into the raw social life of the town? And what is the romantic reflex that repeatedly draws cosmopolitan man into the rural idyll, irrespective of whether the latter has been authentically preserved or cosmetically repaired and prettified? There is probably an unspoken agreement that suburbia is not a place, but an absence of place, not unreal enough to be enjoyed in a virtual sense, and not sufficiently real to make strong feelings possible. The rapidly approaching information-based society is still sufficiently rooted to the soil to cling to such age-old cultural constructs as village and town and to such complementary concepts as public life as against privacy, nature as against civilization. This is because, as distances decrease and time shrinks, the mans are no longer the end. Consequently, specific and unmistakable locations—and thus also architecture—again come into their own. This applies both when architecture is explicitly urban and when it relates to a landscape and region.

In his Fellbach town hall Ernst Gisel brought off the feat of creating a building which, quite self-evidently and with due decency, firstly brings the appearance of a town to a village which has long been modernized and secondly, without undue stiffness, reconciles the remains of a rural atmosphere with unreasonable expectations of social transformation. Gisel's building assisted decisively in turning a winegrowers' village, which was already expanding in the first few decades of this century, into a community which now credibly demonstrates that it can and wants to be more than merely a core of burgeoning settlement in the Stuttgart region where Daimler-Benz, Porsche and some major electronic companies have their headquarters.

恩斯特·吉赛尔和刘易斯·柏拉斯 在里奇卡特巴德的新教教堂，卢塞恩，1960–1963年，（摄影 弗瑞提兹·毛尔）
Ernst Gisel with Louis Pluss, Reformd church in Rigi-Kaltbad, Lucerne, 1960–1963 (Photo Fritz Maurer)



北侧外观。
North side



在市政大厅的庭院看北边。左边的主入口的上面有一个大议会室。

Town-hall courtyard looking north. On the left the main entrance with the large council room above.

恩斯特·吉赛尔来自瑞士，一个位于中欧而且还承受着空间有限的压力的国家，他必须艰难地在世界主义的开明思想和农村里的顽固习性之间造成一种联系，从而在农村地区实现城市化。因而可以说吉赛尔被邀请成为1979年的这场为费尔巴赫计划中的新市政厅而作的建筑师竞赛中的建筑师之一，不仅仅是由于偶然机会，更因为有费尔巴赫领导层的支持。他们的城镇当时必须在两套已知的规划方案中选择其一：它应该在一种苦心营造的乡村气息的田园牧歌中去寻找它的将来吗？它应该仅仅是坚持那种粗俗的环境和毫无希望的、互相不能区别的市郊的地方特征吗？——还是说费尔巴赫会在斯图加特的扩张的工业区当中通过创造和维持它自己的个性而获得成功呢？

权威人士怀疑如果只是允许那些雄心勃勃的本地斗牛士——或者再加上一些来自当时正如日中天的后现代主义圈子里的稀奇古怪的形式主义者，去判决这场为市政厅工程而举行的全国建筑师公开竞赛，大概会一点收获都没有，因此一小部分精心挑选的客人们也被邀请参与进来。除了恩斯特·吉赛尔之外，下列的人也被邀请来参赛：来自于慕尼黑的亚历山大·凡·布兰卡，他设计了他家乡的新皮那科德（Neue Pinakothek）美术馆；来自于柏林的约瑟夫·保罗·克莱赫斯（Josef Paul Kleihues），后来他成了Internationale Bauausstellung的主管之一；来自于柏林的博多·弗莱斯彻（Bodo Fleischer）；来自于因斯布鲁克的约瑟夫·纳克勒（Josef Lackner），他以前为费尔巴赫设计了一座有趣的青年活动中心；还有来自于维也纳的当时已经是明星的汉斯·霍莱恩（Hans Hollein）；而来自于科隆的沃斯瓦德·马蒂斯·昂格斯（Oswald Mathias Ungers）拒绝了费尔巴赫的邀请。

Ernst Gisel comes from Switzerland, a country which, located in central Europe and suffering from the pressure of limited space, had to achieve the difficult link between cosmopolitan open-mindedness and rustic inflexibility, and consequently urbanization of rural areas. Thus it was no mere chance that Gisel was among those invited to submit entries to an architects' competition for the planned new town hall in Fellbach in 1979. This was because the leading lights of Fellbach planning knew that their town now had to choose between two alternatives: should it seek its future in a laboriously feigned rural idyll, should it persist in the just milieu of the philistine and hopelessly mutually indistinguishable topography of the suburbs—or would Fellbach succeed in creating and maintaining an individuality of its own amidst the extensive industrial region of Stuttgart?

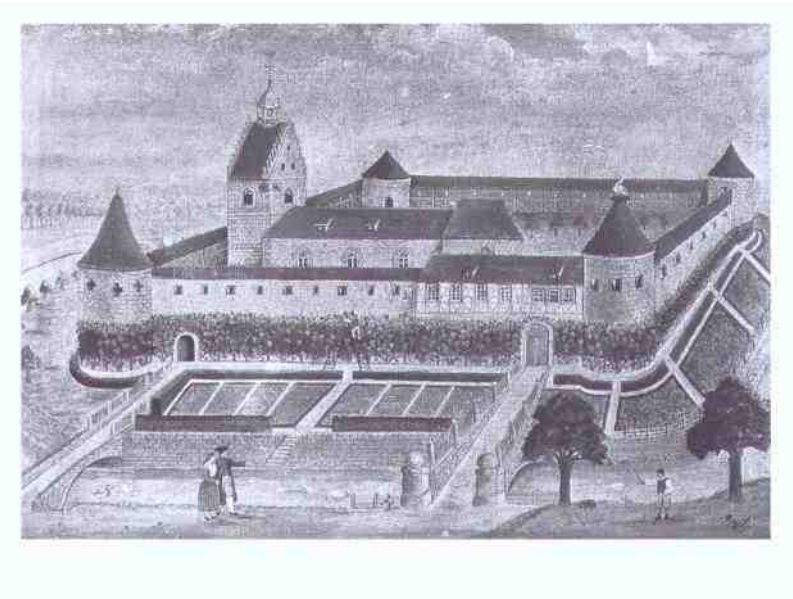
The authorities probably suspected that little would be gained if only ambitious local matadors, and possibly also some whimsical formalists from the circles of Post-Modernism, which had just reached its height at that time, were permitted to decide this architects' open competition was announced nationwide for the town-hall project, while a handful of selected guests were also asked to participate. Apart from Ernst Gisel, the following also took part when invited: Alexander von Branca from Munich, who designed the Neue Pinakothek art gallery in his home town; Josef Paul Kleihues from Berlin, later on one of the directors of the Internationale Bauausstellung; Bodo Fleischer from Berlin; and Josef Lackner from Innsbruck, who had previously designed an interesting youth centre in Fellbach. Hans Hollein of Vienna, already a star at that time, and Oswald Mathias Ungers from Cologne declined the invitation from Fellbach.

费尔巴赫概况

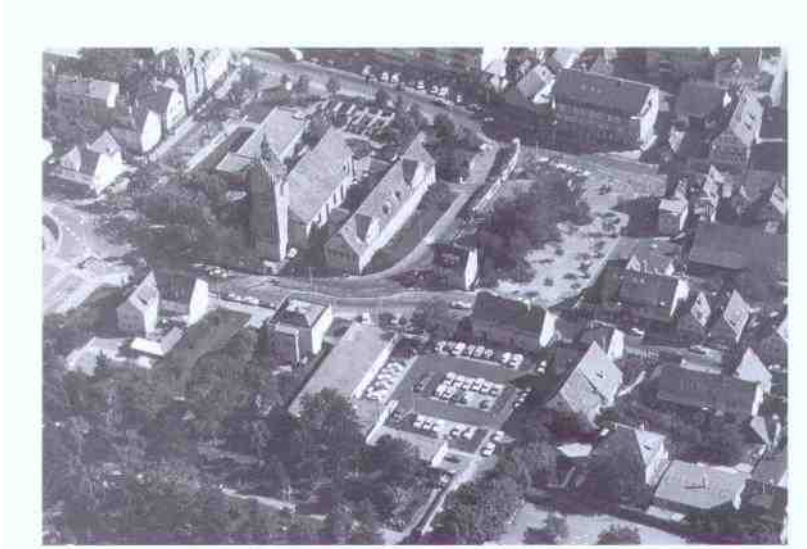
在纳粹党夺取政权之后的几个月，考虑到也有一个可靠的专家团体，政府为这个到 1933 年才获得城镇地位的小镇划拨了非常充裕的规划工作资金。虽然自 1973 到 1974 年以来费尔巴赫已经“吞并”了 Schmiden 和 Oeffingen 这两个邻近的村落，但这并没有使这里产生出一种明确的城市定居的结构。这个乱七八糟的城市并没有一个看起来合理的中心，这不仅仅是由于费尔巴赫的旧城核心区在它 800 多年来整个人类定居的过程当中从来没有去发展过一个适当的中心区域，有的人确实认为这仍然是一种迷人的特色。在 1956 年，当时的 Baden-Wuttemberg 的首席部长宣称，尽管有人口增长和工业化，这个社区还是保留了“一种城市生活方式和乡村特征的恰当的混合”。但是事实上这更像是对这种位于城乡之间心理的边界上的生活方式的一种不很确切的表达。大约在同一时期，作家马科斯·弗瑞奇（Max Frisch）——像吉赛尔一样是瑞士人，并且学习过建筑学，在反映自己国家的时候，把这种生活方式描述为“新彼德麦式样的”。

这恰好是费尔巴赫当地的政客们和地方长官们在 1978 年邀请人们对新市政厅进行公开投标时试图避免的。新的管理中心想要给这个拥有大约 40 000 位居民的城镇一个不仅仅是很明显的而且当然也应该是十分适当的外观——在城镇规划中也是这么说的。弗瑞德维奇·威廉·基尔（Friedrich Wilhelm Kiel）市长这样描述那些治理方针“我们故意地想要保留一个小型并且易于管理的城镇。在这个城镇里，良好邻里关系的价值将被保持，并且仍然会对市民的公共生活保持高度的关心。”虽然恩斯特·吉赛尔的获奖设计很快引起了来自一个相当成功的市民行动小组的顽固抵抗，但弗瑞德维奇·威廉·基尔仍然令人惊讶地在地方议会当中获得了当地所有党派的政治家们当中大多数人的坚定支持。

费尔巴赫编年史中的某一章节描述了一场长期的“关于城镇中心的战争”¹，那决不是一段持续数年之久的争论，而是一种思索的结果——开始犹豫不决后来又重复不断地修改——这种思索关注的是这个小城镇怎样才能为它自己创建一个中心——而这里从中世纪流传下来的葡萄种植业已经被认为是多余的了，这个历史悠久的居民区偶然地崛起于长满了葡萄藤的卡普尔堡（Kappelberg）的脚下，并且没有一个交易的场所，那座乡村教堂，现在的卢瑟教堂，矗立在小村的北面，是费尔巴赫最为显著的建筑纪念碑。它的唱诗班席位可以追溯到 1524 年并且至今仍然幸存，而它的中殿也在 1779 年得以重建。它在 14 世纪被一圈厚重的环形墙壁和一条壕沟所环绕。作为一座设防的教堂，它和一座稍后建造的历史久远的学校建筑一起或多或少地与村子相隔离了。直到 19 世纪，这座城堡一样的建筑的围墙和高塔才被夷为平地，而且壕沟也被填平了



现在的卢瑟教堂，费尔巴赫，被一圈环形的墙所包围，马思奇的绘画，C 1800 年
Present-day Lutherkirche, Fellbach, surrounded by a ring wall Painting by Maisch, C 1800



卢瑟教堂周围区域的鸟瞰图，C 1978 年。（摄影：费尔巴赫城市档案馆）
Aerial view of the area around the Lutherkirche, C 1978 (Photo Archives of the City of Fellbach)



市政厅周围的绿色空间，市民礼堂（Schwabenlandhalle）和国会旅馆，模型。（摄影：曼夫瑞德·斯托克）

The green space with town hall, Schwabenlandhalle and congress hotel. Model. (Photo: Manfred Storck)

Fellbach, a sketch

Considering that there was also a jury of reliable specialists, the amount of planning work done for this small town, which did not acquire the status of a town until 1933, some months after the Nazis seized power, was very lavish. Though Fellbach had >>swallowed<< the neighbouring villages of Schmiden and Oeffingen in 1973 and 1974, this did not in any sense cause a specific structure of urban settlement to arise here. This jumbled town did not have a plausible centre, not the least reason being that the old town core of Fellbach had never developed a proper central area in the whole course of its eight hundred years of human settlement. Some people did think that this was nonetheless a charming feature. In 1956, the then prime minister of Baden-Württemberg acknowledged that, despite population growth and industrialization, this community had preserved >>a happy mix of an urban way of life and rural character<<. But the truth was rather that this was the not very genuine expression of a way of life on the psychological border-line between town and village. At about the same time, the writer Max Frisch—who, like Gisel, was Swiss and, in addition, had studied architecture—, in reflecting on his own native country, described such a way of life as >>neon Biedermeier<<.

This was exactly what the Fellbach local politicians and municipal administrators were trying to avoid when, in 1978, they invited public tenders for the new town hall. The new centre of administration was intended to give this town of some 40 000 inhabitants an appearance that—in town planning terms too—was not only unmistakable but of course suitable as well. Friedrich-Wilhelm Kiel, the mayor, described the dominant guideline as follows: >>We deliberately intend to remain a small and manageable town, in which the value of good neighbourliness will be preserved and the citizens' communal life will still be held in high regard.<< Though Ernst Gisel's prizewinning design soon attracted stubborn resistance from a fairly successful citizens' action group, Friedrich-Wilhelm Kiel was supported in the local parliament by a surprisingly staunch majority made up of local politicians of all parties.

What one of the chapters of the Fellbach chronicle describes a long >>battle for the town centre<<', was by no means a bickering for years on end, but the result of reflections initially hesitant and then repeatedly revised—on how this small town could create the central area for itself that the mediaeval winegrowers had regarded as superfluous. The historical settlement grew up haphazardly at the foot of the vine-clad Kappelberg, and did not have a market place. The village church, today the Lutherkirche, stood to the north of the hamlet, and was Fellbach's most striking architectural monument. Its choir dating from 1524 survives, while its nave was rebuilt in 1779. It was surrounded in the 14th century by a massive ring wall and a moat. As a fortified church, it was—along with a historical school-house built at a later date—more or less isolated from the village. It was not until the 19th century that the wall and towers of this castle-like structure were razed and the moat was filled in.



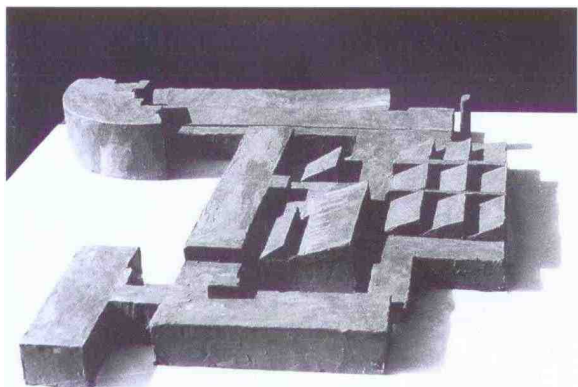
第一市长的会议室。
Conference room of the first mayor

20 世纪费尔巴赫的扩张，最初指向北方，后来也在东西两个方向增强了，但也同样没有创造出令人信服的聚集区。只有到了 20 世纪 50 年代，人口数量的快速增长促使了建造一座新的市政厅建筑想法的出现，与此相关的，如何为费尔巴赫设计一个城镇中心的新思索也在继续着。通过拆除位于教堂南部和与之平行的校舍旁边的一些房屋，人们建造了一座临时的“柏林市民广场”，市政厅将会在将来的某个时候在这里建造起来。自从那时候起，一张相关设计想法的粗略草图就被勾画出来，他们想要设计一栋设备齐全的、三层高的、方形的建筑物，同时也使之成为那个未来的小型市场的西部边界。但当时的城镇管理者们更在意另外的一些建筑工程，所以柏林市民广场最终从临时性当中获得了的众所周知的永久性。那座广场过去主要被用作一个电车的转弯场所。20 世纪 60 年代晚期，在提交了一份关于费尔巴赫的城镇规划的技术报告之后，这座小镇决定建造一座市民礼堂，但当时并没有考虑把它建造在柏林市民广场之上，这座市

民礼堂本身理所当然地将会成为城镇中心区的核心。但是，按照那个时代的风格，它“正巧”被安置到了位于城镇西部边缘和卢瑟教堂的旧墓地连接在一起的绿林空地之上。自 1984 年以来，一座完成于 1976 年的旅馆就矗立在这座市民礼堂（“Schwabenlandhalle”）的旁边，这座旅馆是供议会使用的，它也为后现代主义做出了美学上的贡献。但不幸的是，这座旅馆并没有使这里变成城镇中心，而只是一座缺乏追求的、离群独处的位于城镇的西部边缘上的建筑。假如在 20 世纪 70、80 年代费尔巴赫的城镇规划师们当时设法保证市民礼堂、旅馆、市政厅和那座大约在同一时期建成的紧临它们北侧的设计得颇为壮观的综合大楼“Wohncity III”，以及那些附属的商店、服务场所和那座由建筑师阿诺·李德尔（Arno Lederer）设计的地方图书馆，这些建筑紧密地聚集在一起的话，随后费尔巴赫发展成为一个严格意义上的城镇也就会更加顺理成章了。



大议政室
Large council room



恩斯特·吉塞尔·列支敦士登体育馆（今天的 Muhleholz 学院中心），列支敦士登 1968-1973 模型。
Ernst Gisel, Liechtensteinisches Gymnasium (today Muhleholz School Centre), Vaduz, Liechtenstein, 1968-1973, Model

20th century expansion in Fellbach, which pointed northwards initially, but was then also intensified in the east-west direction, also did not result in the creation of a convincing focal area. It was only in the fifties, when rapidly increasing population figures gave rise to the idea of a new town-hall building, that new reflections on how to design a town centre for Fellbach were pursued in the same connection. A temporary >>Berliner Platz<< was created by pulling down some houses located to the south of the church and beside the schoolhouse, which stood parallel to it. The town hall was to be built here at some time in the future. A cursory sketch, dating from that period, of an idea for the design shows a self-contained, three-storey, square building, which at the same time forms the western edge of a small future market place. But the town's administrators preferred other building projects, so that Berliner Platz finally acquired the proverbial permanence of the temporary.

The square was mainly used as a turning bay for trams

In the late sixties, after a technical report had been submitted on the development of town planning in Fellbach, it was decided to build a civic hall, but the idea of locating it in Berliner Platz was not considered. This civic hall could of course itself have been the nucleus of a town centre. But, following the style of those times, it was given a >>casual<< location in a green glade linking the western edge of the town with the old graveyard of the Lutherkirche. Since 1984, a hotel, which is used for congresses and is an aesthetic tribute to Post-Modernism, has stood next to this >>Schwabenlandhalle<<, which was completed in 1976. Unfortunately, though, this hotel is not oriented towards the town centre, but is an unambitious, detached building on the western edge of town. If in the seventies and eighties the Fellbach town planners had managed to ensure that the civic hall, the hotel, the town hall and the ambitiously designed complex >>Wohncity III<<, which was built in the same period as those three buildings, adjoins them to their north, and includes shops, services, and a municipal library designed by the architect Arno Lederer had been closer together, then Fellbach's development into a proper town could have proceeded much more decisively.

设计竞赛

从一种纯粹功能的观点来看，为一座拥有 40 000 名居民的城镇建造一座市政厅的任务不算是个过分的挑战。一开始的要求是那些市政办公室应该被包容在一座单栋的建筑里面，其中的使用空间应当被明智地组织起来，而且应该在一定程度上做到“以人为本”。对空间的安排方案要求有大约 5 000 平方米的房屋净使用面积来用作政府办公室，还要有一些议政室和党代表会议室，一个地下停车场以及在地面一层的中央区域提供一定的用作商店和餐馆的空间。

当然，对于那些参加竞赛的人来说，真正的挑战来自于公众的渴望，他们想要“创建一个和市场联系在一起的，不仅仅作为一个政府权力的中心，还要是一个可以供市民使用的生活区”。评审委员会的评判标准在竞赛的邀请上做了如下的详细说明“这次建筑任务的执行方式将会……特别是，以是否成功地让建筑物对环境有适宜的表现这一点作为基础来评定。对那些独立建筑物和露天空间的布局和设计，把当地的周边环境也计算在内，在这里是特别的重要。因为那些建筑和空间之间的相互作用将会有意地创造出一座市民的中心，一个体现了城镇特色的区域，在其中不管是市民还是地方议会都能够找到一种认同。”

一种适应环境的表达——但是那时的环境是什么呢？这一点也不是很清楚。正如对这场竞赛相关项目的官方陈述中所使用的那些令人费解的表达所体现的那样。此次竞赛的主题位于该地区的南面，那里是由小型片区组成的旧的城镇核心区域，而该地区的东部则是康斯塔特大街（Cannstatter Strabe），那里有一些具有历史价值的建筑物，它们起先是直面卢瑟教堂的唱诗班席位，然后又微微地转向东北方；在北面的是所谓“新的”费尔巴赫——一片混合的建筑：首先是一排排整齐的带有人形山墙的小型传统房屋；然后又是一些非常庞人的混凝土盒子，最后，在西边的是旧墓地和延伸出去的市民礼堂，一些绿树和停车场环绕着它们。

在 20 世纪 50、60 年代，几乎没有任何现成的考虑了“本地环境”的设计，可以作为与这次竞赛相关的参考。那个时代典型的建筑语言将会获得赞许并且能够毫无困难地得以实施。但是到了 1979 年规划师们变得更加谨慎了，而且人民主义者倾向于使一个地区能够和它的历史相适应，从而能够被普遍地辨认出来。在经过一次初步调查之后，费尔巴赫竞赛的评审委员会明确地把自己从任何这种适应行为中脱离出来，声明“预先确定的建筑形态”在这里是不适当的；人们争论的问题不仅仅是城镇构成中的那些现存的遗迹，而且也包括对当前时代的种思索。“评审委员会的任务将是要找寻那些能够从给定的环境中创建出一个‘场所’的设计。”



婚礼房的接待室。
Anterooms of the marriage room



在婚礼房里面看庭院里的花园
Marriage room with view into the courtyard garden