



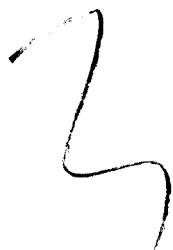
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R.M. 辛德勒

R.M.SCHINDLER

奥地利建筑大师



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辛德勒

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r.m.
schindler

Judith Sheine

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R.M.辛德勒 1887-1953年

很难想象，就在20世纪末期，一位年轻的来自于维也纳，受雇于弗兰克·劳埃德·怀特的建筑师就已经预料到他将在1920年去了洛杉矶。从欧洲时尚和文化生活的中心，从奥托·瓦格纳的维也纳，从分离论者中间，从阿道夫·鲁斯，来到了美国的中心城市芝加哥，对于弗兰克·劳埃德·怀特来说这只不过是一次旅行而已，但对于一个年轻的建筑师来说，这次旅行却是因为受到瓦格纳现代论思想以及鲁斯关于美国的演讲和作品的影响，接受了怀特提供的出版社部长的职位来到了这片到处是摩天大厦，牧场上的小屋在这块神奇的土地上却是梦想的地方。如果美国允许冲破旧的文化束缚，笔直的摩天大厦将描绘出一道全新的都市天际线，地平线上的牧场小屋会映衬出一望无际的景色，从建筑上，或者是通过钢筋和砖石诠释出美国的思想和理想。这个新生的成长中的国家具有的活力，使他在如此多的地方奔放不羁，这肯定也给1914年到达芝加哥的年轻的辛德勒以鼓舞和激励。但洛杉矶会是什么样呢？在加利福尼亚，怀特只是一个过客，维也纳对他来说就像童年一样遥远。洛杉矶仍然是一个前沿地带，没有束缚的建筑传统，没有杰出的建筑人物。随之而来的还有一种刚刚兴起的思潮和独特的风光，产生于一些在艺术上独立创新的年轻人中，以及希望体验工作和生活的居民中。既然狂野西部等待着开发还有什么理由停留在相对文明的芝加哥呢？

这些并不是暗示辛德勒忘记了他的根源和他的老师们。与之相反，鲁斯理论的影响可以从辛德勒的综合以及局部建筑中见到。怀特式建筑与外部环境的关系，通风窗的运用，早期建筑中的表现，都清楚的体现出辛德勒

R.M. Schindler 1887-1953

Is it hard to imagine, at the very end of the twentieth century, what a young Viennese-trained architect, working in the employ of Frank Lloyd Wright, would have seen in Los Angeles upon his arrival in 1920? To have come from a center of intellectual and cultural life in Europe, from the Vienna of Otto Wagner, of the Secessionists, of Adolf Loos, to the center of America, to Chicago and Frank Lloyd Wright was quite a journey in itself, but for a young architect caught up in Wagner's ideas on Modernity, Loos' lectures and writings on America, and Wright's Wasmuth portfolio, to come to the land of the skyscraper and the prairie house was a pilgrimage to the promised land. If America allowed freedom from older cultures' constraints, the vertical skyscrapers creating a new urban idea of a skyline and the horizontal prairie houses reflecting a seemingly endless landscape embodied American ideas and ideals in concrete, or rather, largely steel and brick, terms. The energy of a new and growing country, unrestrained in so many ways, must have been exciting and inspirational to the young Schindler when he arrived in Chicago in 1914. But Los Angeles? In California, Wright was only a visitor and Vienna as distant as childhood. Los Angeles was still a frontier, without constraining architectural traditions, without major figures in architecture marking a path. It also came with a benign climate and spectacular landscape, with other young people in the arts making their own way, with inhabitants who were willing to experiment in both their work and their lives. Why stop in the relative civilization of Chicago when there was the wild west to explore?

This is not in any way to suggest that Schindler forgot his roots and his teachers. In particular, the influence of Loos' *raumplan* can be seen in Schindler's complex and articulated sections and Wright's buildings' relationships to exterior space, the horizontality and low continuous datum, the use of clearstory windows, the early experiments in concrete, were clearly lessons Schindler absorbed into his own work. But, unlike many good students of these architects, Schindler took these ideas and more and synthesized them into his own original and very recognizable architecture, which he

将学习而来的东西运用到自己的创作中去。然而，同这些建筑师的许多优秀的学生不同，辛德勒将这些理念更多的融合到自己的原创建筑中，他自己将这些建筑称为“空间建筑”。他们是将形式的创新和理论概念结合之后的建筑，这点在辛德勒的极具创造性的设计和他清楚而简练的作品中都有表现。

然而，建筑的平等并未得到由拉塞尔·希契科克和菲利普·詹森领导的美国批评界的承认，他们是1932年在纽约现代艺术博物馆举行的著名的“国际主义流派”展览的发起者，那次辛德勒被排除在外。这次排除看起来有些古怪，因为即使是希契科克对于后来广受好评的洛佛尔海滨住宅（1923~1926）也认为是“20年代新型建筑最重要的典范之一”。希契科克迟来的颂词写在他为大卫·杰哈德1971年《辛德勒》一书的前言中，这是第一本全面介绍这位建筑师作品的书¹。书中，希契科克引用了他早期（1940）对辛德勒作品的评论：“这当然具有强大的活力……但活力一般会导致武断和不良后果。”他接着论述：“为了纠正辛德勒的狭隘方法”他和其他的批评家做了调整。但正是这个需要的“纠正”是洛佛尔海滨住宅大受赞许之处，辛德勒的“多样性”，不同于20年代纯粹派，也是对战后现代建筑发展方向“预测”的标志。这种“赞许”实际误解了辛德勒的“空间建筑”的重要本质，其本质在于内部空间的开发。从早期建于1921~1922年的国王路住宅，他在洛杉矶第一个独立的建筑，到后期建于1949~1950年的蒂斯勒住宅这样复杂的建筑，辛德勒的建筑运用清晰和连续的理念，协调发展。这些设计主要由住宅组成，也包括小型公寓和商用建筑以及一个简单朴素的教堂。不被认可并没有使他比著名得多的同行们，李·考布瑟尔、范戴尔罗、沃尔特甚至是理查德·纽特雷得到更大委托项目。

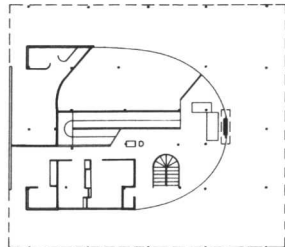
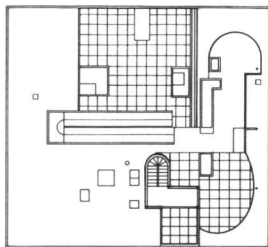
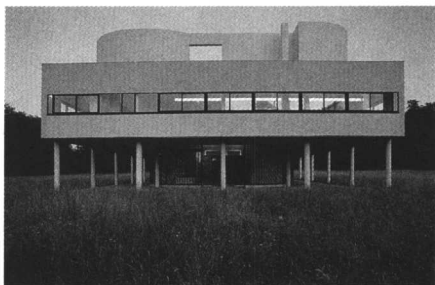
called 'space architecture'. It was an architecture of both formal invention and theoretical discipline, which a careful examination of Schindler's innovative designs and of his own clear and concise writings reveals.

It was, however, an architecture whose quality was not recognized by the critical establishment in America, led by Henry Russell Hitchcock and Philip Johnson, the curators of the famous 'International Style' exhibition at the Museum of Modern Art in New York in 1932, a show from which Schindler was excluded. This may appear to be an odd exclusion, given the later wide recognition of Schindler's Lovell beach house (1923-1926), even by Hitchcock, "as one of the really crucial examples of the new architecture of the 1920s." Hitchcock's tardy tribute was written in his preface to David Gebhard's 1971 book *Schindler*, the first full book on the architect's work¹. In it, Hitchcock quotes his own earlier (1940) critical evaluation of Schindler's work: "There is certainly immense vitality... but this vitality seems in general to lead to arbitrary and brutal effects." He then claims "to make some redress for the narrow-minded approach to Schindler" he and other Eastern critics had adopted. But this "redress" is largely the appreciation of the Lovell Beach house and a note on Schindler's "variety" as "premonitory" of postwar directions of modern architecture, away from the purism of the 1930s. But this sort of 'appreciation' misses the essential nature of Schindler's 'space architecture', which focuses on the development of interior space. Schindler's is an architecture which developed coherently, using clear and consistent principles, from the highly original Kings Road house of 1921-1922, his first independent work in Los Angeles, to the spatial complexity of late works like the Tischler house of 1949-1950. These designs were mainly of houses, but included small apartment and commercial buildings, and a single modest church. Lack of recognition did not encourage the large commissions his more famous contemporaries, Le Corbusier, Mies van der Rohe, Walter Gropius and even Richard Neutra, received.

Schindler, who perhaps best understood the differences between his work and Establishment modernism, vigorously distinguished himself from the International Stylists in his 1934 article 'Space Architecture', in which he criticized practitioners of the Style as mere "functionalists" obsessed with "the ideal of perfection...the machine."² Schindler

李·考布瑟尔，萨伏伊别墅，普斯，法国，1929. 建筑视图

Le Corbusier, Villa Savoye, Poissy, France, 1929. View. Plans



辛德勒也许最能理解他的作品和现代主义的差别，在1934年发表的文章《空间建筑》中极力强调了他与国际主义流派的区别，文中，他批评那些人只是“功能主义者”，迷惑在“机器……的理想功能中”。辛德勒的住宅很明显不是“居住用的机器”²，他对国际主义流派的厌恶从1932年与菲利普·詹森的来往的信中可以感到，信中谈论了他的作品可能会被收入在洛杉矶的布尔洛克威尔舍举行的MoMA展览中。辛德勒就展览对詹森写到：

“在那里我的作品找不到位置。我不是一个形式主义者，不是一个功能主义者，也不是任何别的口号主义者。我的每座建筑都处理了一个建筑的问题，他们的存在在这个机械化的时代已经被完全遗忘。与建筑是否由钢筋、玻璃、灰泥或是热闹的夸耀组成相比，建筑是否是真正的建筑的问题对我而言更加重要。”³

辛德勒和国际风格的区别体现最明显也许以他最著名的设计，洛佛尔海滨住宅中可以看

houses are clearly not ‘machines for living in’ and Schindler’s disgust with the International Style hype can be felt in an exchange of letters in 1932 with Philip Johnson over Schindler’s possible inclusion in a version of the MoMA show to be held in Los Angeles at Bullock’s Wilshire. Schindler wrote to Johnson about the exhibit:

“my work has no place in it. I am not a stylist, not a functionalist, nor any other sloganist. Each of my buildings deals with a different *architectural* problem, the existence of which has been entirely forgotten in this period of rational mechanization. The question of whether a house is really a house is more important to me, than the fact that it is made of steel, glass, putty, or hot air.”³

Perhaps the distance between Schindler’s work and the International Style can best be seen by examining his best-known work, the Lovell beach house, and comparing it to the work of the most famous International Stylist, Le Corbusier, and his famous ‘five points’, principles which became widely identified with the International Style. Le Corbusier’s own crucial work of the new architecture of the 1920s, Villa Savoye at Poissy, France (1929), is the clearest embodiment of his five points: free plan, piloti, roof garden, ribbon windows, and free facade. In the Lovell beach house, the expressed



理查德·纽特雷，洛佛尔健康中心，洛杉矶，1929. 建筑视图

Richard Neutra, Lovell Health house, Los Angeles, 1929. View



理查德·纽特雷，范·斯特恩伯格住宅，圣·菲尔纳多山谷，1935，建筑视图

Richard Neutra, Von Sternberg house, San Fernando Valley, 1935, View

到，这个设计与“五点”，最著名的国际风格主义者，李·考布瑟尔的著名设计相比较，其设计理念与国际风格十分一致。李·考布瑟尔于20世纪20年代创做的新建筑设计，位于法国普斯的萨伏伊别墅（1929）是他五点观念的具体表现：自由设计，底层架空柱，屋顶花园，带形窗，独立墙体。在洛佛尔海滨住宅中，混凝土框架将房屋从地面上撑起，使得裸露的楼梯就位于对角线位置上斜贯房间，屋顶花园，水平方向上连续的玻璃窗，样式多变的开窗法，都看起来符合“五点”观念的标准，但观察之后发现，尽管建筑内部采用的非承重式，因而架空的结构，但他们的位置也和混凝土结构排在一起，对于空间和结构处理没有不同的。相反，在辛德勒设计中的空间和结构是统一的这一点开始，表明辛德勒同国际风格主义者的差别，这种差别尤其在后期的设计中越来越明显。

辛德勒的空间建筑也许可通过与他的维也纳同伴，当时同在洛杉矶的著名国际风格主义者理查德·纽特雷相比较，得到进一步的解释。在纽特雷设计中对钢筋运用，作为外层“皮肤”建筑外部表现的“机械艺术”十分明显。甚至当墙体是标准的木质框架或者只是一个非承重的外表时，这种艺术形式也

concrete frame, raising the house off the ground and allowing the exposed staircases to diagonally slice through them, the roof garden, the continuous horizontal glazing and the exuberantly compositional fenestration all seem to meet the ‘five points’ standard. But an inspection of the plan reveals that although the interior partitions are non-load-bearing and thus ‘free’ of structure, their placement in the plan is aligned with the concrete frames. There is no polemical opposition of space and structure. Instead, in Schindler’s work space and structure are coincident. This begins to point to Schindler’s distinction from the International Stylists, a distinction that becomes more and more pronounced, particularly in the late work.

Schindler’s space architecture can perhaps further be illuminated by a comparison to his fellow Viennese and contemporary in Los Angeles, the far more widely recognized, International Stylist Richard Neutra. The ‘machine aesthetic’ is apparent in Neutra’s work in the use of steel, the expression of the exterior of the building as a lightweight ‘skin,’ even when the wall is standard wood frame and merely gives the appearance of being non-load bearing, the buildings’ appearance as light and independent from the ground. In Neutra’s early work in Los Angeles, the other Lovell house, the steel-framed Health house (1929), another widely recognized key modern work of the 1920s, the silver-painted Beard house (1934) and the Von Sternberg house (1935) clearly show International Style influence. The later work more closely connects the houses to their sites, but continues to show ‘five point’ characteristics. In the Singleton house

处处可见。纽特雷在洛杉矶创做的早期作品中，另一处洛佛尔住宅，钢筋混凝土结构的疗养中心（1929），另一个20世纪20年代关键的现代设计，镀银波德住宅（1934）以及范斯特恩伯格住宅（1935）清楚的表明国际风格的影响，后来的设计更多的是与当地环境联系在一起，但仍然表现出“五点理念”特征。辛格顿住宅（1959），其拐角细部被亚瑟·德瑞克勒描述为这个时代的代表⁴，采用的是框架结构，结构穿过起居室墙角的透明玻璃窗一直延伸到花园。这里结构和空间进行了对话。纽特雷当然参加了希契科克和詹森1932年举办的MoMA展览。

两座洛佛尔住宅的设计师为同一顾客设计住宅，都是在相似教育和职业背景影响出来的维也纳建筑师（两人都就读于科技大学和鲁斯学院，后来来到美国，都为弗兰克·劳埃德·怀特工作过），当纽特雷刚到洛杉矶时，两人曾共同居住在辛德勒位于国王路建筑的住宅和办公室内，但后来却选择了不同的建筑道路。这看起来十分奇怪，但在仔细地研究了深层背景之后这一切就不足为奇了。

辛德勒出生于1887年，比纽特雷年长5岁，最先来到美国，为怀特工作，最先去了洛杉矶。两位年轻的建筑专业学生在维也纳相遇于阿道夫·鲁斯学院的电影沙龙上。辛德勒就读于科技大学，并获得了建筑工程学位，之后在维也纳的艺术学院从师奥托·瓦格纳继续学习建筑，这是瓦格纳教育的最后几年，他于1914年获得学位。同年，辛德勒应奥托海姆、斯特恩与海赫特建筑公司的邀请离开维也纳去往芝加哥，但他却希望为弗兰克·劳埃德·怀特工作。在奥托海姆、斯特恩与海赫特建筑公司的几年里，辛德勒完成了许多设计，包括布维那海

(1959), a corner detail that Arthur Drexler has described as typical of this period⁴, has a structural frame that extends into the garden past the transparent glass corner of the living space. There is a dialogue between structure and space, as befits an International Style house. Neutra was, of course, included in Hitchcock's and Johnson's 1932 MoMA show.

That the architects of the two Lovell houses—houses designed for the same client, both by Viennese-trained architects with a common educational and professional background (both had studied at the Technical University as well as with Loos and then came to America and worked for Frank Lloyd Wright), architects who had shared both a residence and an office at Schindler's Kings Road house when Neutra first arrived in Los Angeles—took such different architectural paths seems curious until that common background is examined more closely.

Schindler, born in 1887, was older by five years than Neutra and came first to America, to Wright and to Los Angeles. The two young architecture students had met in Vienna at the studio-salon of Adolf Loos. Schindler attended the Technical University where he obtained a degree in structural engineering and went on to study under Otto Wagner at the Academy of Fine Arts in Vienna, during the last years of the *Wagner-schule*, receiving his degree in 1914. Schindler left Vienna for Chicago the same year with an offer of employment from the architectural firm Ottenheimer, Stern and Reichert, but hoping to work for Frank Lloyd Wright. In the several years with Ottenheimer, Stern and Reichert, Schindler completed a number of projects, including the Buena Shore Club (1916-1918), the only large building he was ever to complete, but had not given up his ambition to work with Wright. He joined Wright's office in 1917 and moved to Los Angeles, with his wife Pauline Gibling Schindler, in 1920 as project architect of Wright's Barnsdall house (called the Hollyhock house for the stylized flower motif Wright employed there) and ran Wright's office while Wright was in Japan working on the Imperial Hotel. Schindler began his own practice in Los Angeles with a house for two families, the Kings Road house for the Schindlers and the Chaces, but continued to work for Wright until 1923.

Schindler had originally intended the move to America to be a temporary one, but WWI stranded him in Chicago, where he main-

滨俱乐部(1916~1918),这是他完成的惟一一座大型建筑,但他从未放弃为怀特工作的愿望,他于1917年加入怀特工作室,辛德勒在1920年携妻子鲍琳·吉尔伯林作为怀特的巴恩斯道尔住宅(怀特的雇员称之为郝莱赫克住宅)的项目建筑师来到了洛杉矶。当怀特在日本设计帝国酒店时负责怀特公司的工作。辛德勒自己在洛杉矶的事业开始于为两个家庭设计住宅,即位于国王路为辛德勒和崔斯两家修建的住宅。但他一直为怀特工作到1923年。

辛德勒只是打算暂时待在美国,但第一次世界大战使他滞留在了芝加哥,他与仍然留在维也纳的纽特雷保持着频繁的书信往来,纽特雷请求辛德勒帮助他去美国。纽特雷在科技大学的学习因战争而中断,因为他服役于奥地利军队直到因为生病退役才回到学校继续学业,1918年获得了学位。战后,他为柏林的门德尔松工作直到1923年年末。那时他终于得到了美国的签证,先来到了纽约,后来在1924年初来到了芝加哥。那年年末纽特雷搬到了华盛顿的塔里辛庄园为怀特工作,后来在1925年初他和他的妻子戴妮和儿子弗兰克搬到了辛德勒的国王路住宅。

辛德勒在一战前就离开了欧洲,带着瓦格纳和鲁斯对他最后一些重要影响,他在中东待了六年,还与怀特共事了许多年,纽特雷和他不同,他经历过战后的欧洲,为门德尔松工作过,曾经待在柏林,接受了欧洲一股上升的潮流,后来被叫做国际主义流派和现代主义风格,他还曾为怀特工作过一小段时间。鲁斯理论的影响,瓦格纳对于现代材料的使用和表现的看法,几何概念和谐比例的重要性都来源于德国和奥地利像Gottfried Semper这样的理论家,他受教于艺术学院,怀特建筑和环境的关系,他

tained an intense correspondence with Neutra, still in Vienna, who asked for Schindler's help in coming to America himself. Neutra's studies at the Technical University had been interrupted by the War in which he served Austria until ill health took him out of service and allowed him to return to his studies and receive his degree in 1918. After the war, Neutra went to work for Erich Mendelsohn in Berlin where he stayed until late 1923. By then he had finally obtained a visa for the United States and he came first to New York and then, early in 1924, to Chicago. Later that year Neutra moved to Taliesin in Wisconsin to work briefly for Wright before moving to Schindler's Kings Road house early in 1925 with his wife Dionne and son Frank.

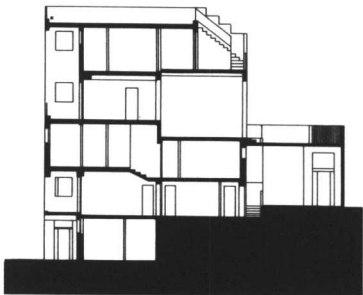
Schindler's having left Europe before WWI, with Wagner and Loos his last major influences there, his six years in the Midwest, his years with Wright, contrasts with Neutra's experience in post-war Europe, his work with Mendelsohn, his stay in Berlin and his exposure to the rising tide of European, later called International Style, modernism, and his short time with Wright. Where the influence of Loos' *raumplan*, Wagner's attitudes towards the use and expression of modern materials, the importance of geometric principles and harmonious proportions derived from German and Austrian theorists like Gottfried Semper who were taught at the Academy of Fine Arts, Wright's buildings' relationships to the landscape, his low horizontal datum lines, his clearstory windows, are all apparent in Schindler's work, machine age imagery, the interest in industrialization and mass production, all absorbed in post-war Europe are clear in Neutra's. A few years difference would make a very large difference in the two architects' work.

In the work of both architects Loos' influence can be traced, although the emphasis is quite different. Loos' admiration of America and American technology in particular, as well as his abhorrence of ornament expressed in his famous essay 'Ornament and Crime', made a deep impression on both architects. Their desire to go to America and experience the new construction techniques demonstrated in the skyscrapers of Chicago was a shared interest, and if Schindler did not embrace the steel frame with the enthusiasm of Neutra, his early experiments with methods of forming reinforced concrete make this interest clear. But it was not only the content of the writings and lectures by Loos that influenced the two young architecture students. Loos'

低矮的水平基准线，他通透的窗户在辛德勒的作品中显而易见。而机器时代的象征，对工业化和大规模生产的兴趣，所有吸收于战后欧洲的东西则明显的反映在纽特雷的作品中。几年的不同经历造成了两位建筑师作品的极大差别。

在两位建筑师的作品中都可发现鲁斯的影响，尽管重点十分不同。鲁斯对美国和美国科技的特别推崇以及在他著名文章《装饰和犯罪》中表达出的对装饰的厌恶，给两位建筑师留下了深刻的印象。他们渴望去美国，体验以芝加哥的摩天大楼为代表的新建筑科技的兴趣是共同的，如果辛德勒不是在纽特雷的热情影响下使用了钢框架，而是早期使用的混凝土框架，他的兴趣早就满足了。两位年轻的建筑学生不仅受到鲁斯的作品和讲座的影响。鲁斯把建筑表现当作一场精神革命对他们的影响同样重要。辛德勒在1912~1913年的宣言，实际上在他所有的作品中都表达出劝诱改宗的急迫论调，纽特雷在他的关于人类、建筑和环境的作品中也是如此表现。可以肯定的是，辛德勒在洛杉矶早期的作品，如他自己居住的国王路住宅，普韦布洛·里贝拉法院（1923），洛佛尔海滨住宅，他们宽敞的多用途的房间，特别是与室外的亲密联系，他们沉静的走廊都是关于生活和建筑的宣言。

但即使同在鲁斯理论的影响之下，两位建筑师作品的差别也相当明显。鲁斯复杂的室内空间以及错综的交接空间给辛德勒留下牢固的印象⁵。在1926年建在巴黎的Tristan Tzara住宅中一座属于城镇建筑的外墙看起来由5层组成，而实际内部由10层的交互空间组成。在维也纳的莫勒住宅中，同样建于1929年，一个小型起居空间通过升高地面，降低顶棚，运用家具，从主起居室中分离出来。这些室内空间没有过多设



阿道夫·鲁斯，Tristan Tzara 住宅，巴黎，1926~1927年，截面图

Adolf Loos, Tristan Tzara house, Paris, 1926-1927, Section

expression of architecture as a moral crusade was equally important. Schindler's manifesto of 1912/1913 and indeed all his writings have the urgent tone of proselytization, as do Neutra's writings on man, architecture and the environment. Certainly Schindler's early work in Los Angeles, his own Kings Road house, the Pueblo Ribera Court (1923), the Lovell beach house (1923-1926), and the Wolfe house (1928), with their large multi-purpose rooms, their intimate connections to the exterior, their sleeping porches, are all as much manifestos about life as they are about architecture.

But it is in the influence of Loos' *raumplan* that the two architects' work can most clearly be seen to diverge. Loos' complex interior spaces with their intricately articulated sections clearly made a strong impression on Schindler.⁵ In the Tristan Tzara house in Paris of 1926, a facade which seems to belong to a townhouse of perhaps five stories is revealed in section to have at least 10 levels of interlocking spaces. In the Moller house in Vienna, also of 1929, a small sitting area is articulated from the main living space by means of raising the floor, lowering the ceiling, and building in furniture. These interior spaces do not make much comment on structural expression. They can be said, like Palladian architecture, to exhibit a free section and a fixed plan. Although Neutra frequently made use of built-in furniture to articulate rooms, his flat continuous ceilings share Le Corbusier's notion of free plan contrasted with parallel slabs of floors and roofs, or a fixed section. Schindler's spaces, with their changing levels, expressed both in ceilings and floors, though more frequently in ceilings, and his

计结构表现。可以说和帕拉第奥形式的建筑一样展示出自由的部分和固定的计划。尽管纽特雷频繁使用嵌入式家具来连接房屋，他平坦的连续的顶棚，与平行的地面和屋顶或是固定的结构相比，和李·考布瑟尔的自由计划的观点相一致。辛德勒的空间，通过顶棚和地面表现出变化的层次，从频繁使用顶棚和嵌入式家具的复杂结构可以清楚的看出他与鲁斯的空间观念同出一辙。

同样可以清楚的看出，尽管两位年轻的建筑师尊崇怀特并受到他的影响，但辛德勒受怀特的影响最深。在为奥托海姆斯特恩和赖克特公司工作期间，没有完全脱离怀特的影响，尽管他曾受训于巴黎的Beaux艺术学院，在芝加哥的阿德勒和苏里范工作室工作过，当然那里曾是怀特工作过的地方。尽管很少有美国建筑在第一次就给辛德勒留下印象，也有例外的情况。在从洛杉矶发出的1920年12月或1921年1月⁶写给纽特雷的信中，辛德勒谈到了他的失望：

“如果要我说‘美国建筑’，我必须说没有这个东西存在。尽管有一些开始，但‘建筑’和‘美国’从未真正融为一体，被多产的机构树立起来的摩天大楼很少有能关注人的需要的。”

他找到的例外建筑是位于美国西南部的一座砖坯房（尽管像雕刻出来的还是十分明显），这是他在1915年去新墨西哥州、亚利桑那州和加利福尼亚州的旅途中发现的，也是H.H. 理查森和路易斯·苏里范的作品。辛德勒发现理查森的作品尽管也受“浪漫学院”的影响，但却在Beaux艺术学院的限制中有所创新：

“……在可怕的美国城市之中，他写下了浓重的一笔，不朽的琢石建筑好像来自另一个世界的短暂却是辉煌的过客。”

use of complex configurations of built-in furniture, can be clearly seen as more akin to Loos' spatial ideas.

It is also clear that although both young architects admired and were influenced by Wright, it was Schindler who absorbed lessons from the work more deeply. Working for Ottenheimer, Stern and Reichert was not entirely removed from Wright since Ottenheimer, although he had been trained at the École des Beaux-Arts in Paris, had worked in the office of Adler and Sullivan in Chicago, where, of course, Wright had worked. Although little of American architecture impressed Schindler when he got to see it firsthand, there were exceptions. In a letter to Neutra written from Los Angeles in December 1920 or January 1921,⁶ Schindler wrote of his general disappointment:

"If I am to speak of 'American Architecture' I must start by saying that no such thing yet exists. There are a few beginnings - but 'architecture' and 'America' have never really gone together and the few skyscrapers that have been cast up by the immense vitality of the infinitely fruitful prairies have nothing human about them."

The exceptions he found were the adobe buildings of the American Southwest (apparently despite their sculptural mass) which he had discovered on a trip he took in 1915 to New Mexico, Arizona and California, and also the work of H.H. Richardson and Louis Sullivan. Richardson's work, though of the 'Romantic School,' Schindler found to be refreshingly free of the restraints of the Beaux-Arts:

"...in the midst of the hideous American cities he sets down great, monumental ashlar buildings that look like meteoric visitants from another world."

Louis Sullivan, Schindler stated, not only was the first to proclaim "Form follows function," a phrase later associated with the International Style⁷, but the first to give a 'natural' form to the skyscraper. While he admired Sullivan's sketches of ornamentation, he found them to have no real feel for materials⁸. But his real enthusiasm was lavished on Frank Lloyd Wright. Schindler's experience in architectural offices and his training as an engineer helped finally land him in Wright's office in 1917, working on the construction drawings for the Imperial Hotel in Tokyo.

Schindler admired Wright's achievements in

辛德勒认为，路易斯·苏里范不仅是第一个宣称与后来的国际主义流派⁷有关联的“形式跟随功能”想法的人，还是第一个将“自然”形式赋予了摩天大楼的人。尽管辛德勒欣赏它的装饰素描图，却发现他对材料⁸没有真正的感觉。他真正的热情都给了弗兰克·劳埃德·怀特。辛德勒在建筑工作室的经历和曾受过的工程培训最终帮助他于1917年进入怀特工作室，从事东京帝国酒店的建筑画图工作。

辛德勒欣赏怀特在将空间创造脱离过去建筑的雕塑特征中所取得的成就。他认为设计是个统一的有机体，应完全从过去解放出来，推崇怀特运用所掌握的现代材料和技术进行创作。他欣赏怀特的平坦屋顶，对草原的表现以及他的空间理念产生的逻辑结果，还有怀特将建筑看成一个盒子进行分解，作为新发明与自然相互融合、相互作用。如果这些描述像怀特自己对作品的评价，那么这个年轻敏感的移民就可以释然了。

辛德勒在怀特建筑东京酒店期间一直为他工作，实际上从1919~1922年，在怀特儿子的协助下，管理着工作室的工作。尽管怀特宣称工作室的所有工作都是由他本人完成的，但从许多作品中都可以看到辛德勒的痕迹。尤其是1919年建筑的Monolith住宅和山佩住宅都被辛德勒收在自己的图册之中。最近才被发现的辛德勒和怀特之间的通信也证实了怀特不在期间，是辛德勒设计了山佩住宅，而怀特对其进行了一些“修改”。⁹

辛德勒1920年迁往洛杉矶是应怀特委托对阿莱恩·巴恩斯道尔住宅和奥利弗山的其他住宅进行设计。辛德勒监督了这座建造相当困难，花费庞大的住宅的建筑，至少为那个地方进行包括经理住宅在内多项设计。怀特的极端自私和不按时支付工资，当然都会促使辛德勒在洛杉矶开拓自己的事业。这位

the creation of space free from the sculptural character of past architecture. He wrote of the work as integrated organisms, with a total freedom from the past, and of Wright's mastery of all modern materials and techniques. He admired Wright's flat roofs, as both expressions of the prairie and as logical outgrowths of Wright's spatial ideas, as well as Wright's dissolution of the house as a box and its reinvention as an object integrated and interacting with Nature. If these ideas sound remarkably like Wright's own descriptions of his work, this can be forgiven in a young, impressionable immigrant.

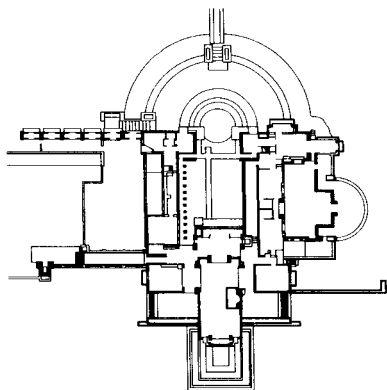
Schindler worked for Wright during the years Wright was often in Tokyo working on the Imperial Hotel, and thus essentially ran the Wright office from 1919 to 1922, with some help from Wright's son, Lloyd Wright. Although Wright claimed that all design work in the office was by himself, Schindler's hand can be seen in a number of projects. In particular, the designs for the Monolith house and the Shampay house, both of 1919, are included in Schindler's own drawing files, and recently discovered correspondence between Wright and Schindler confirms that Schindler designed the Shampay house in Wright's absence and that Wright made a few "corrections."⁹

Schindler's move to Los Angeles in 1920 is owed to Wright's commission for the Aline Barnsdall house and other buildings at Olive Hill. Schindler supervised the construction of this increasingly difficult and expensive house and at least did much of the design for several projects there, including the Director's house. Wright's egomania, as well as his irregular payment of wages, certainly helped to encourage Schindler to pursue his own practice in Los Angeles. The younger architect had observed that none of Wright's students had, as yet, been able to find their own voices as he was eager to do. It may also have had something to do with the realization of the Hollyhock house itself, a heavy dark building that Aline Barnsdall chose not to live in. (Schindler later designed a house for Barnsdall, the Translucent house of 1927, which was not built, but can be read as a commentary on the Hollyhock house, turning everything dark and heavy into translucence and light). Schindler had always intended to return to Vienna, but the post-war conditions were so discouraging that he decided to stay in Los Angeles, a decision that resulted in his own highly recognizable architecture, developed over the more than thirty years he spent in this city.

年轻的建筑师发现怀特的学生没有一人能够或曾经按照自己的意愿表达心声。同时郝莱赫克住宅的完成对辛德勒的决定也起了或多或少的作用。那是一座色调凝重的住宅，阿莱恩·巴恩斯道尔并没有住进去（辛德勒后来为巴恩斯道尔设计了一座住宅，即1927年的透明住宅，虽然建筑未被修建，但可以当作郝莱赫克住宅的注解。辛德勒将所有黑色色调改为透明或明亮的色调）。辛德勒一直打算返回维也纳，但战后局势如此不容乐观，所以他决定继续留在洛杉矶，这个决定在30多年的时间里成就了他非凡的建筑成就。

辛德勒和怀特之间从让人称羡的高徒与良师关系转变为独立自主的学生与自私利己的老师的关系，但双方之间的尊敬依然存在。1929年，怀特写了一系列热情洋溢的信寄给加利福尼亚的建筑师协会，以帮助辛德勒能够获得执照（“……他在洛杉矶以及附近建筑了许多住宅，从设计角度来看，相当值得赞赏，我从未听说有任何一座建筑倒塌的消息。”¹⁰）这些信表现出怀特对辛德勒的才智、能力和成就的高度尊敬。同时辛德勒也从未停止他对怀特的崇拜。两人在1931年经历到一次严重的分歧，怀特拒绝承认当他在东京期间，辛德勒管理他的工作室时的作品是由辛德勒创作的。随之而来是双方之间的指责，两位建筑师之间的对话已经不可能了。但辛德勒仍然承认他的现代建筑模式与怀特有关，尤其是在他攻击国际主义流派时。1953年，他去世之前不久，辛德勒给怀特写了一封信：

“谢谢你的关心。生长在奥地利阿尔卑斯山上的我了解站在群山之巅时所能激发的崇敬和爱戴。无论多远的距离，多长时间的冷漠，即使面对冲突都不能终止我对你的忠诚。”¹¹



Schindler and Wright's relationship changed from admiring student and mentor to one where the student's independence and the mentor's ego often strained communication between them, while still allowing room for mutual respect. In 1929, Wright wrote a hilarious series of letters of recommendation for Schindler to the Board of Architects in California in an attempt to help Schindler receive his license ("...he has built quite a number of buildings in and around Los Angeles that seem to me admirable from the standpoint of design, and I have not heard of any of them falling down."¹⁰). They show Wright's deep respect for Schindler's talents, abilities and achievements. And Schindler never lost his admiration for Wright. The two suffered a serious break in 1931 when Wright objected to Schindler's claim in an exhibition catalogue that Schindler had been in charge of the Wright office when Wright was in Tokyo. Mutual insults followed, after which communication between the two architects became nearly impossible. But Schindler continued to identify his form of modern architecture with Wright's throughout his career, particularly in his attacks on International Style modernism. Shortly before his death in 1953, Schindler wrote in reply to a letter of Wright's:

"Thank you for your sympathy. Being raised in the Austrian Alps I have learned about the feeling of veneration and love that mountain tops can inspire. Tremendous distances, long silences, and even direct disagreement could not break my loyalty towards you."¹¹

One more influence should be mentioned, and that is the work of architect Irving Gill.