

欧洲中央银行 (ECB), 法兰克福, 德国

EUROPEAN CENTRAL BANK (ECB), FRANKFURT, GERMANY

法兰克福已经能够在本地运用欧洲经济中这一最重要的工具,但是还未能解决战争所带来的野蛮破坏之后的城市重建问题。要求管理当局能对这两个问题立刻提出有见地的谋略,未免有点期望值过高。然而作为一座伟大的城市,不一定意味着其能同时解决好这两方面的问题。

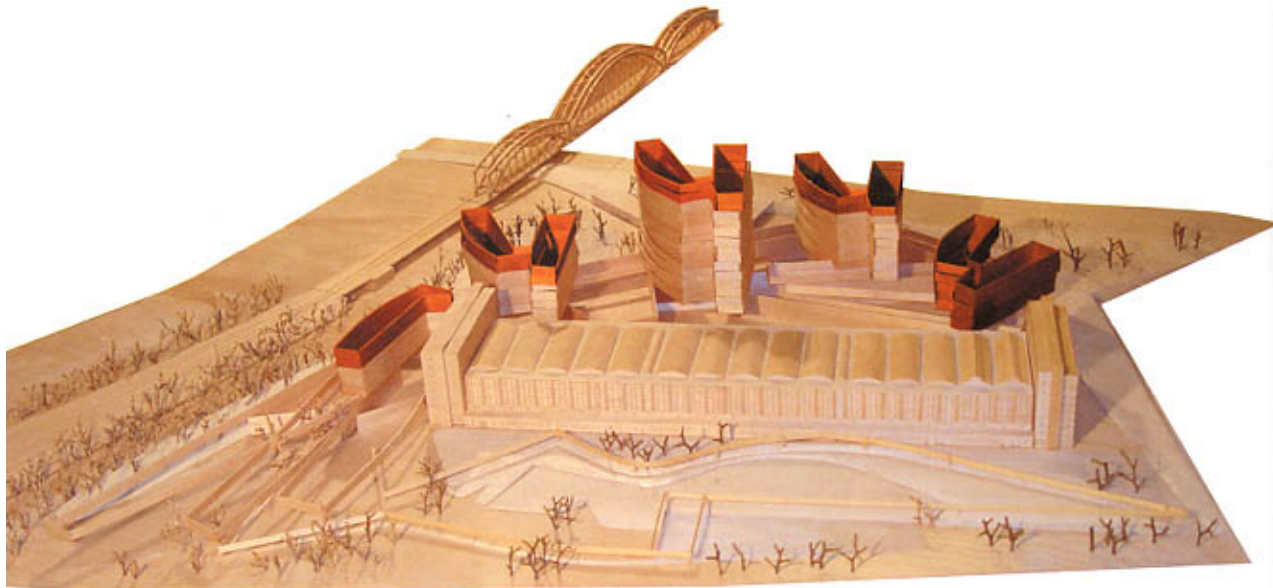
从一开始,重建的构思就不太妥当:让城市重现旧貌,就像许多德国和波兰的城市那样,主张通过这些手段重现其特征,其结果是早已预见到的:今天,法兰克福的那个旧广场看起来十分荒凉,周围建筑物像是用纸做的石头垒起来的,挡住了破烂不堪的内部构造,迷失在1950年代落后的审美观点和周围贫乏、失败的模仿之中。那时,我们无法认识到,追寻欧洲的特征只能用正确规划新城市的办法,而不是仿造原来的风格或是灾难性地怀旧,应适当地借鉴结构性历史参考。把新的社会和经济环境应用到旧框框上,他们仍然继承着3种常见的城市规划弊病:郊区、区域的单一功能、建筑与整个城市之间构造和形态的割裂。庸俗的摩天大楼的堆砌使得城市半天一过就被遗弃,然而郊区住宅又大量地浪费了土地和服务资源。

必需承认,与缺乏城市规划所并行而生的是,城市在另一方面显示了巨大的成功:它提供了用于经济和社会活动的空间,相信只凭这些活动的社会价值就能体现城市的价值,受德国联邦银行和证券交易所的吸引而来到此地的世界各地的商人,通常会举出商务区的公司和机场的建设质量这些好的例证。然而,在1970和1980年代里,也有推行了一些重建文化底蕴(特别是博物馆)的政治策略,并且把一些大项目分配给了许多享有声望的建筑师:理查德·迈耶(工艺美术博物馆)、马蒂斯·翁格尔斯(建筑博物馆)、冈特·贝尼施(邮政博物馆)、汉斯·霍莱因(当代艺术博物馆),包括同时进行的其他改建工程,到今天总共建造了22个博物馆。对于拥有一个60万人口的城市,即使人口集中分布在一块区域,也具有非常重要的意义,那就是非常现实地把社会活动集中起来,实现了城市的一种功能。

现在,另一座将要建设的、非同寻常的经济和社会重要性的建筑物,将对这座城市的城市结构产生影响:欧洲中央银行新总部大楼,建筑面积25万m²。不久前,国际建筑项目竞赛已经评选结束,维也纳蓝天组获胜。其项目是一座摩天大楼,其中涵盖了他们的一贯风格:

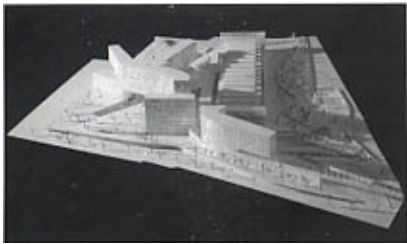
两个巨大的翘曲建筑体,中间有钢结构和玻璃组成的奔流的瀑布,具有齐全的功能。这个项目是不错,但也显示出它并没有改变法兰克福的城市基调,而是不可避免地采用了外形违背了城市规划的、喧嚣的高层建筑样式。

有71位建筑师参加了竞赛,其中有不少享有声望的大师(Mecanoo、佩罗、OMA、盖里、形态设计组,等等)。有12个项目在第二阶段入选,其中只有两个没有套用摩天大楼的形式,而是采用了一组建筑物,它们同街道和广场相连,在中心与西方式外围的连接形式上别具匠心。这些项目的作者是巴塞罗那工作室——米拉勒斯·塔格里亚布和丹麦的KHR。大多数评委早早地就认为这两个项目不行,就是因为它们不套用老套子。有人甚至正式谨慎地指出:这太城市化,作为全欧洲的金融中心,银行大楼不成为标志性建筑就不行。照此推测,如果它仿造美国建筑,那才算是现代化标志性建筑物。那些带有面对街道的窗户和露台的楼房,照他们的说法,让他们回想起前苏联的建筑。那些既不具有鲜明欧洲特点又不能理解必需用的办法改造法兰克福旧城区的说法都没有多少份量。□



- 1 模型 / Model
- 2 入口大厅室内外透视 / Exterior and interior perspectives of entrance hall
- 3 绿化带布置 / Greenbelt
- 4 构思草图 / Sketch
- 5 立面 / Elevation





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Frankfurt has achieved the localization of one of the most important instruments of the European economy, but it did not resolve its re-urbanization after the barbaric destruction of war. Maybe it is too much to expect that the same administration should offer brilliant ideas to both questions at once. The great city shouldn't have to be a guarantee of suitable order for collective wealth.

The reconstruction began with an erroneous idea: to renovate the urban settings with reproductions of old facades, as happened in many German and Polish cities with the pretension of recuperating by these means their identity. The result was foreseen: today, the old square in Frankfurt is a ridiculous sight, with some facades which appear to be of paper stone and which hide some frightful interiors, lost between the bad taste of the fifties' and the surrounding poverty of the failed imitations. We were not aware that the seeking of European identity could only be recuperated by correctly planning the new city, without imitating styles or catastrophically reminiscences, but with the due structural historical reference. They applied the new social and economical circumstances to the old outlines and they imposed the three usual urban ills, suburbs, the mono purpose of sectors and the disconnection of shapes and morphological between the architecture and the city. The accumulation of vulgar skyscrapers causes the city to be deserted halfway thorough the day and the residential peripheries squander the territory and the services.

It must be acknowledged that parallel to the



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lack of urban decisions, the city showed with great success another type of dealing: it offered spaces for economic and social activities, trusting in that the social value of these activities would give only by itself an urban value. The enterprise of market areas and the central quality of its airport are the most excellent examples, referenced by all the salespeople worldwide, already attracted by the Bundesbank and the Stock Exchange. But also between the seventies' and the eighties; there was also a political policy of rebuilding cultural foundations- especially museums - and the assignments of big projects to many prestigious architects: Richard Meier (Applied Arts), Mathias O. Ungers (Architecture), Gunter Behnisch (Communication), Hans Hollein (Contemporary Art), which together with the simultaneous rehabilitations reach today a total of 22 museum establishments. For a city of 600.000 inhabitants - even if they are concentrated in a populous land - this offer is a very important indicative, which has even achieved an urban function with a social activity physically integrated.

Now there is another occasion to influence the urban structure of this city with the construction of a building of singular economic and social importance: the new headquarters of the European Central Bank, with its 250.000 square meters of constructed superficialities. In the recent past the international competition for the architectural project has been judged and has been won by the Viennese team Coop Himmelblau with a skyscraper in which their habitual stylistic gestures are combined: two massive warped

bodies between which the torrential deluge is suspended and deconstructed with iron and glass, which house the collective functions. It is a good project, but it is also a proof that instead of changing the urban tone of Frankfurt, it attempts to maintain the hubbub of the inescapable high rise with shapes advertising against urban planning.

71 architects entered the competition, among those; there were some prestigious names (Mecanoo, Perrault, OMA, Gehry, Morophosis, etc). 12 were selected for the second phase and amongst those, only two did not propose the stereotype skyscraper model and offered a cluster of buildings, that is, an architecture which organized a neighborhood with streets and squares, extremely well thought out in the transference of the center to the western periphery. The authors of these projects were the Barcelonese studio, Miralles - Tagliabue and the Danish group KHR. The majority of the jury disqualified both very early on, precisely because they did not conform to the stereotype. Someone even affirmed with his formal modesty - so urban! - That the bank wouldn't mark the representative landmark that it would deserve as the monetary centre of all Europe. Supposedly, this landmark would only be modern if it imitated American architecture. Those discreet buildings with windows and balconies open to a succession of streets reminded them, they said of Soviet architecture. The arguments in favor of a vision neither specifically European nor the necessity of utilizing a new moment in order to renovate a very deteriorated area of Frankfurt held any weight. □

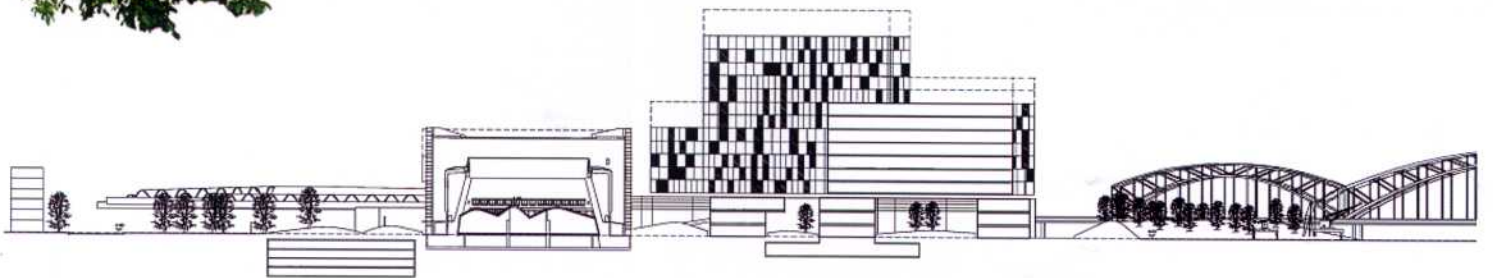
- 6-7 模型 / Models
- 8 总平面 / Site plan
- 9 外部透视图 / External perspectives
- 10 立面 / Elevation



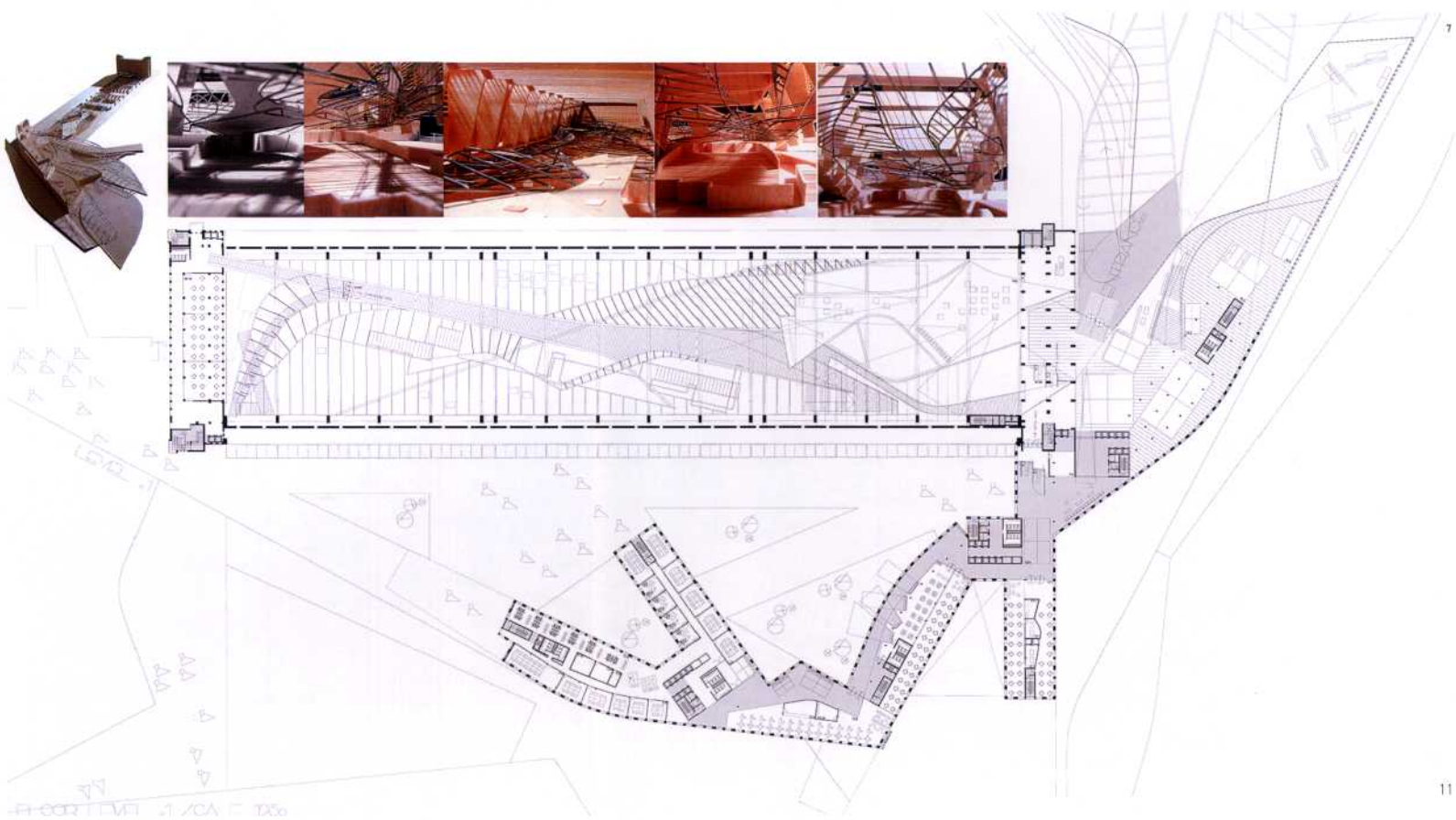
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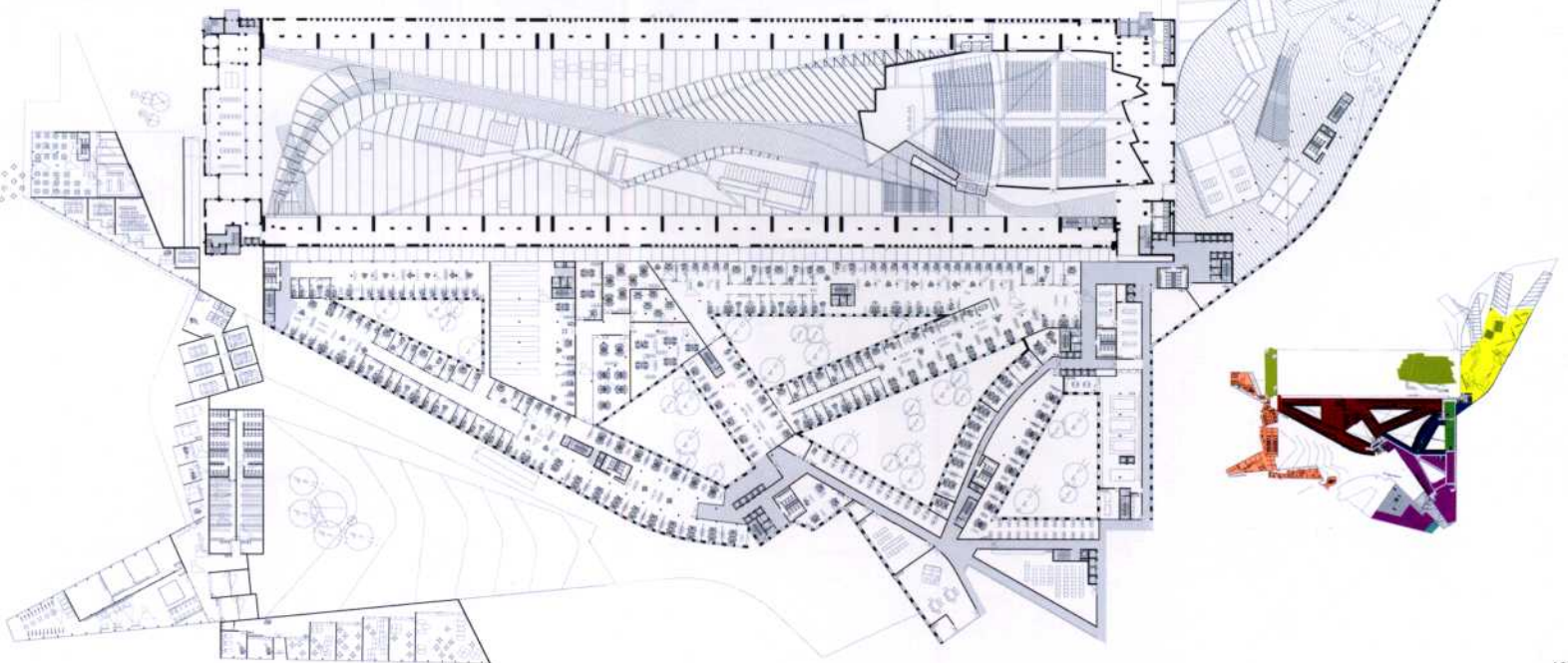
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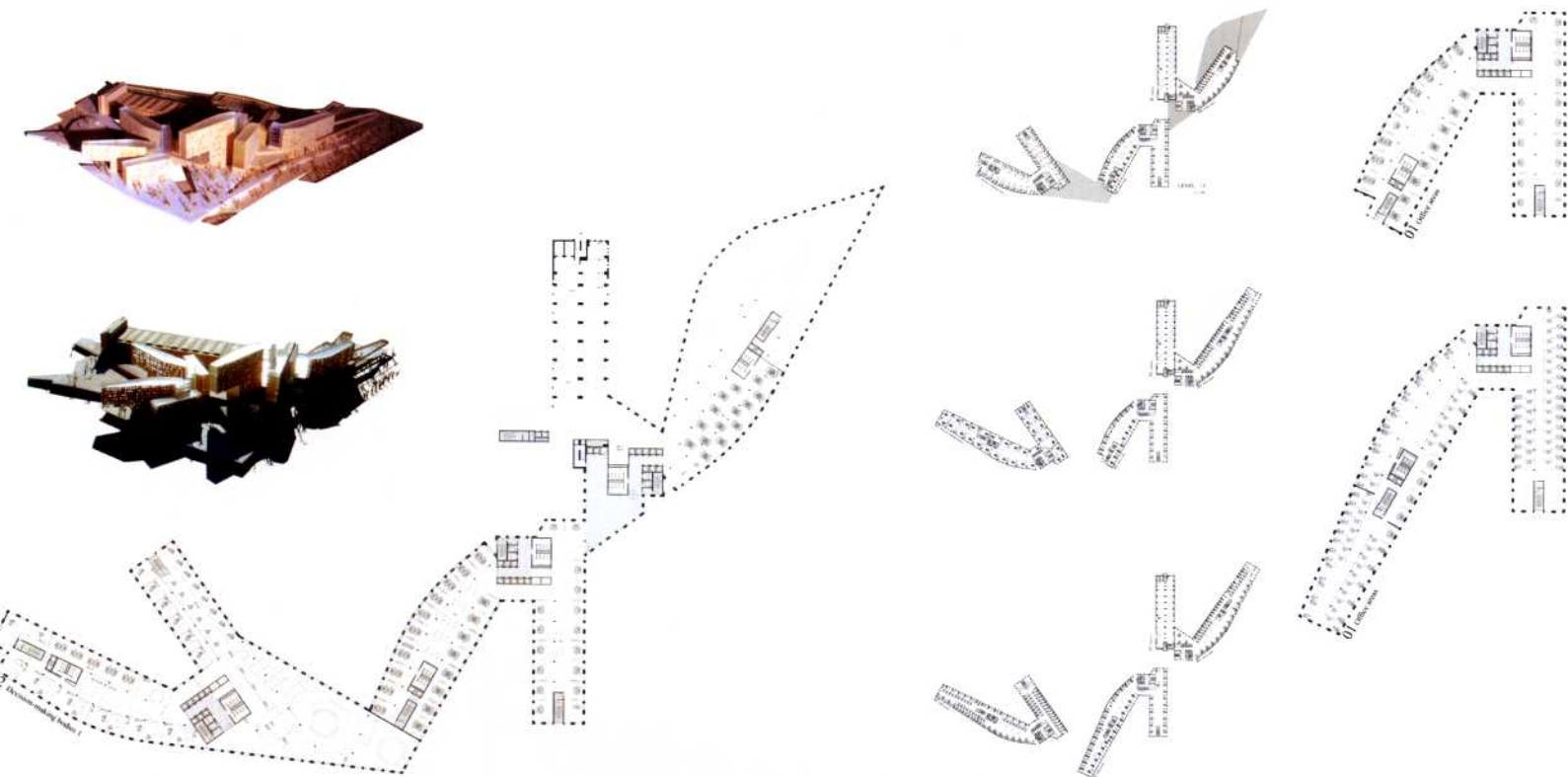


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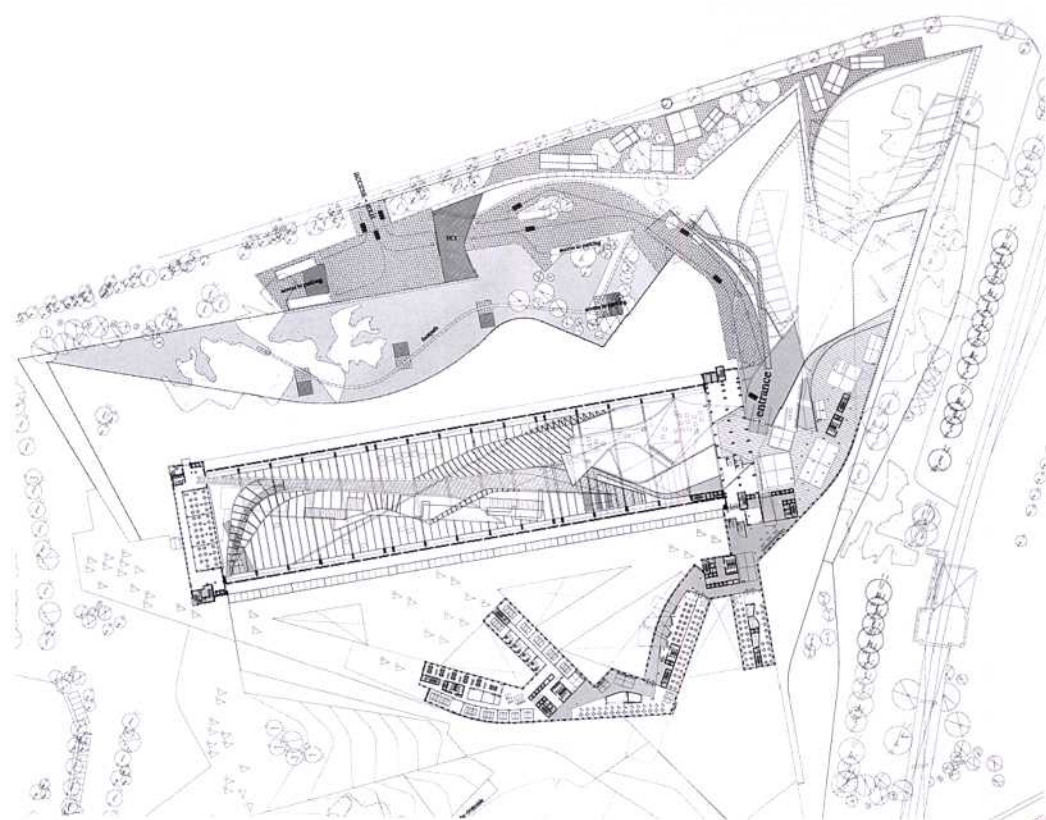


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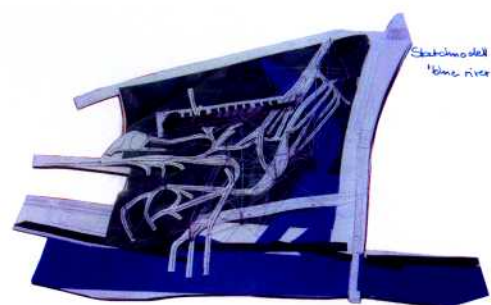
11 入口层平面 / Entrance floor plan
12 首层平面 / First floor plan



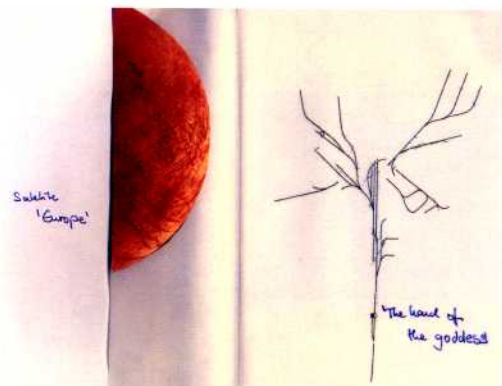
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13 三层平面 / Third floor plan
 14 入口层平面 / Entrance floor plan
 15, 16 构思草图 / Sketch