



Josef P. Kleihues

# Collection of famous German Architects



Karl-Heinz Schommer

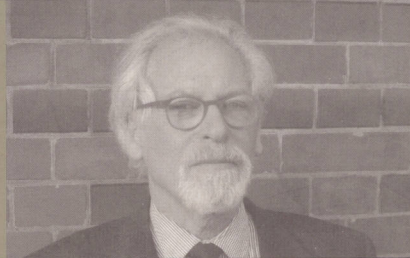
Norbert Hensel



Kruger Schubert Vandreike



Graetz Nofer Tyrra



Bernhard Winking



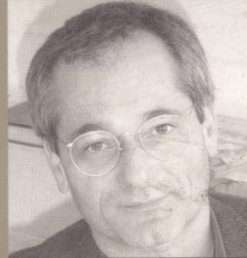
Jan Kleihues



Nietz Prasch Sigl Tchoban Voss



Daniel Gossler



Gotz Guggenberger

## 德国著名建筑事务所作品集

编辑 = Philipp Meuser 翻译 = 陈晓芳 关莹 曲义 吴君竹 吕毅 审校 = 吕列克  
辽宁科学技术出版社

Reinhard Muller



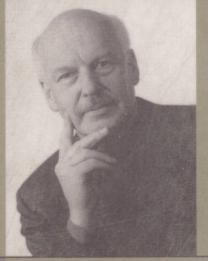
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Steffen Lehmann



Winfried Brenne



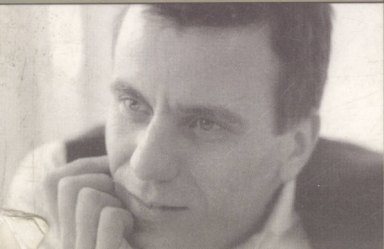
Wolfgang Lutz



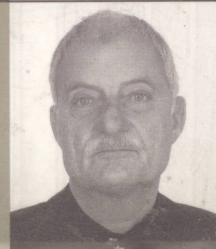
Bernhard Gossler



Mark Braun



Walter von Lom



Martin Kreienbaum



Walter Belz



本书由德国Verlagshaus Braun 出版社授权辽宁科学技术出版社在中国大陆出版发行简体字版。

版权登记号：06—2003—66 号

### 图书在版编目(CIP)数据

德国著名建筑事务所作品集 / Philipp Meuser编辑; 关莹等译. —沈阳: 辽宁科学技术出版社, 2003.7

ISBN 7-5381-4023-9

I. 德... II. ①P...②关... III. 建筑设计—作品集—德国—现代 IV. TU206

中国版本图书馆CIP数据核字(2003)第055240号

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出版者：辽宁科学技术出版社

(地址：沈阳市和平区十一纬路25号 邮编：110003)

印刷者：利丰雅高印刷(深圳)有限公司

发行者：各地新华书店

幅面尺寸：240mm × 320mm

印 张：34

字 数：150千字

插 页：4

印 数：1~3000

出版时间：2003年7月第1版

印刷时间：2003年7月第1次印刷

责任编辑：陈慈良

封面设计：耿志远

版式设计：袁 舒

责任校对：张丽萍 蔡桂娟

---

定 价：228.00元

联系电话：024-23284360

邮购咨询电话：024-23284502 23284357

E-mail: lkzsb@mail.lnpgc.com.cn

http://www.lnkj.com.cn



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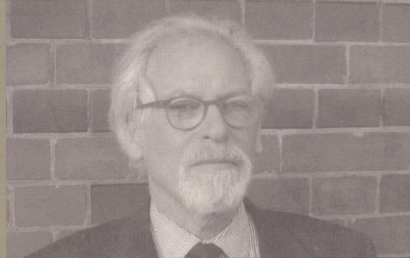
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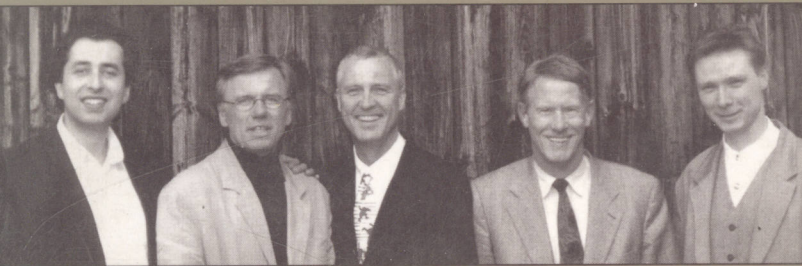
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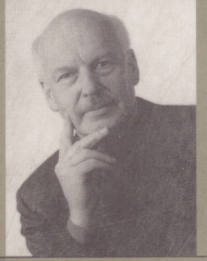
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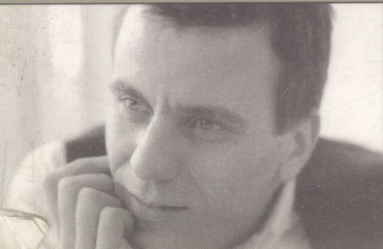
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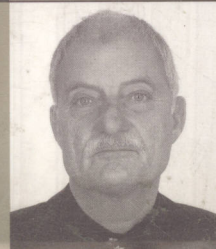
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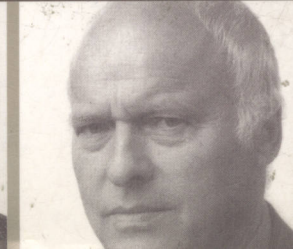
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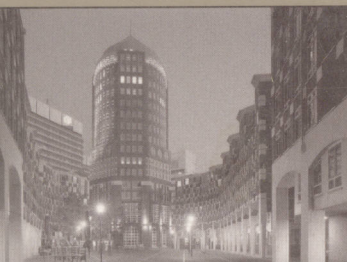
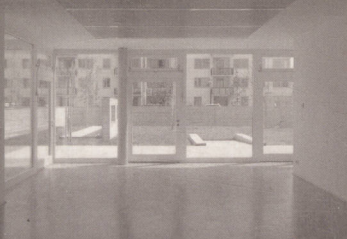


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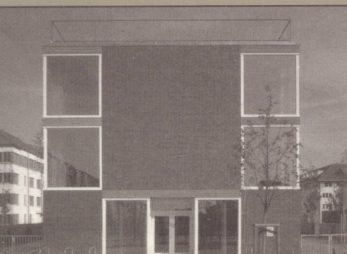
ISBN 7-5381-4023-9



9 787538 140231

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ISBN:7-5381-4023-9 定价: 228.00



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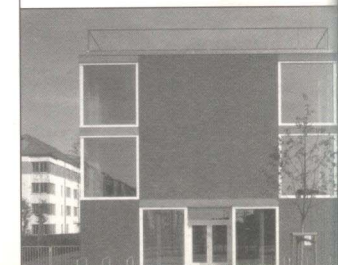
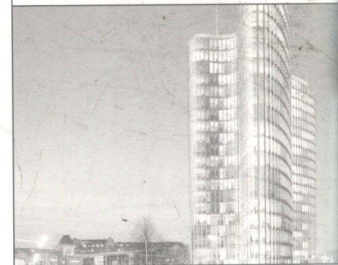
编辑 = Philipp Meuser

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吴君竹 吕毅

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辽宁科学技术出版社



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德国建筑正在开始成为出口的重头戏！也许今天看来这不过是一个大胆的设计，但在20世纪中期，事实的确如此。如今密斯·凡德罗及沃尔特·格罗庇乌斯的大名无人不晓。在20世纪20年代，他们作为包豪斯策划执行者，为德国设计学派赢得了国际美誉。他们在20世纪50年代的成果更使现代派作为一种国际风格声名远扬。密斯设计的芝加哥西格拉姆大厦及格罗庇乌斯设计的纽约泛美塔楼在全世界各地都有仿效者。

目前我们得承认能产生世界影响力的设计并不是在德国兴起的。例如悉尼歌剧院、香港——上海银行大厦、卢浮宫、金字塔、比尔巴鄂的古根海姆博物馆以及亚历山大的新图书馆，这些均是具有新式建筑风格的跨时代之作。目前在建筑业方面，基本上讲德国算是一个进口型的国家。在经济方面，德国的出口业一直处于优势，但事实上德国建筑商在世界贸易领域上已经出现了最大的赤字。按照国际建筑学会（UIA）的说法，出现该现象的原因之一便是德国建筑商承建的项目中只有1%是海外工程，而在荷兰和法国，海外工程所占的比例已达33%。在丹麦，海外工程的承包量已占总额的一半。我们还应该认识到，国际建筑风格已开始倾向于仿袭国内的式样。

最能说明此事的事例便是2000年第一次在德国汉诺威举办的世界博览会。主办方事实上并没有为此次博览会特别建立新址。焕然一新的综合建筑取代了现存的展览大厅。综合建筑内含全新的底层结构，并设有改进的火车站及特设的电车线路及高速公路网。曾是闻名的包豪斯风格典范的展厅也被改装为同等规模的玻璃展厅。由于使用了最先进的德国工程技术，这些展厅在没有人工照明和空调的情况下依然能行之有效地工作。实际上，整个工程的设计是十分完美有效的。作为世界领先的展览场所，汉诺威的展厅可算是传世之作。但似乎仍有一个不小的缺憾，那便是：荷兰人建立了一个位置很高的摊位用来陈列该国的文化成就，在某种程度上讲，这个摊位可以算是整个展览中最惹眼的建筑。这使德国在展览会中相形见绌。

无法获得国际订单的原因很简单：首先，由于德国的建筑风格缺少变化，所以导致了这样一个结果，即：在世界各地确立包豪斯建筑风格后相当长的一段时间内，德国建筑一直缺乏现代国际建筑业最具决定性的因素：特色。其次，由于国内的建筑工程繁多，使德国的建筑师一直忙

于国内事务而很少考虑到要在国际上有何壮举。作为一个历史悠久的发达国家，德国具有相当高水平的建筑技术。建筑部门的收入占德国国内生产总值的1/6，有时甚至达到1/3。德国是已轻而易举地成为世界上具有高配额建筑师的国家。在德国，建筑师的数量甚至多于医生。此过程始于二战德国的战败，同时也确定了建筑的风格：那些为纳粹独裁者推崇的传统式样已为人所弃。只有那些不涉及国家政权的，面向未来的现代主义建筑风格才能真正开创民主的新纪元。除此之外，德国大部分地区仍处于一片废墟之中。在空中地面轰炸及巷战后，有2/3的市镇中心需要重建，这些需要达到很大的力度。

尔后德国的建筑业便陷入了紧急的状态之中。重建工作与其他状况不同，需要以特殊的方式实行。这尤其会影响到负有重大责任的政府，他们将面临严重的形势。由于现有的管理系统需要增强。因此德国政府目前正处于这样一种状况之中：决定在何处建立何种建筑，以及建筑的标准，该建筑适于哪类人士居住。并且同时决定哪些建筑需要拆迁抑或是翻新。以及改变的进程需要拆迁抑或是翻新。更为重要的改革的进程使国家成为资产的最大拥有者及新项目的主要委托者。由于缺乏其他的资产投资者，政府开始在私人住宅区展开所有建筑计划。若是没有政府的投资，就不可能建成家庭住宅及大型工业综合建筑。经常会有一半以上的公众消费用在建筑工程上。德意志民主共和国的这种紧急举措使其重建体制在战后德国开展起来，实行两种对立制度的一方安全地进行了几十年。

德国的建筑师意识到了为民主而从事建筑的责任。那时候，稍有些智慧的人们都会自觉地从从事建筑业。此外还有一个显著的事实：在高等教育的政府学院内专门开设建筑课程。这些学院内不收学费并且拥有适度的接收外国学生的固定配额。一旦学业结束，德国的建筑师只被允许从事本行业工作。有关建筑师行业的立法使他们无法成为建筑承包商或开发商——而这在盎格鲁—萨克逊民族则是一项正常的事情，只有少数的建筑师成为雇员。一旦有机会，他们便会选择自立门户。结果是德国建筑师不仅能设计一手完美的草图，并且会尽可能精确地设计项目，从开端到实现阶段不断协调方案，领导整个建设过程并在工程完成后对其承担全部责任。这也保证了建筑师们不仅仅是为投资方工作，而且也承担起了为建筑业和普通大众



German architecture is set to become an export hit! This may seem like a bold prediction today, but in the middle of the 20th century this really was the case. Who today hasn't heard of Mies van der Rohe or Walter Gropius? As directors of the Bauhaus, they won international fame for the German design school during the 1920s; while their efforts in the 1950s even led to the modernism becoming known as International Style. Mies' Seagram building in Chicago and Gropius' »Pan-Am« tower in New York have found imitators all over the world.

It has to be said that at the moment the designs making a world impact are not emerging from Germany. The Sidney Opera House, the Hongkong-Shanghai Bank building, the Louvre Pyramid, the Guggenheim Museum in Bilbao and the new library in Alexandria – these are the epoch-making buildings of new architecture. At the moment, architecturally, Germany is essentially an import nation. Economically Germany may well lead the way in terms of exports; the fact remains that German architects have, so to speak, run up the biggest global trade deficit. One of the reasons for this, according to the international architects' association, the UIA, is that only one per cent of works commissioned from German architects are for projects outside of Germany, unlike the Netherlands and France where the figure is 33 per cent or Denmark where foreign commissions account for 50 per cent of business. It also has to be said that international architecture tends to steal the show at home as well.

The best example of this was the first World Fair to be held in Germany, the Hanover EXPO of 2000. The hosts really pulled out all the stops here. No new site was actually developed for this World Fair; instead the existing exhibition hall complex was dramatically overhauled. It was given a completely new infrastructure, a revamped railway station and additional tram lines were built, as well as a high-speed road link. All the exhibition halls, which before had been good examples of the well-known Bauhaus style, were transformed into equally stylish glass show cases. Thanks to the most innovative German engineering technology, they function largely without the need for artificial light or air-conditioning. Indeed the whole project functions so effectively, that the Hanover exhibition halls should be able to retain their status as the world's leading exhibition site well into the future. There is only one problem. During the EXPO itself Germany was put into the shade by its neighbour: the Dutch erected a towering stand with which to display their cultural achievements, which was by some way the most eye-catching construction on display.

Failure to win international orders can be easily explained: first of all style in German architecture has varied little. As a result, long after the modernity of Bauhaus has been established all over the world, it lacks the most decisive element in international architecture today:

distinctiveness. Secondly German architects had little need to make an impact internationally, as there was more than enough work to occupy them within their own country. For a developed and long-established nation Germany has seen a disproportionately high level of construction activity. This sector has regularly accounted for one sixth of Germany's GDP and sometimes twice this figure. Germany could easily afford to have one of the world's highest quotas of architects. Indeed there are more architects in Germany than doctors. This process began with Germany's defeat in World War II, which also determined issues of style: traditional forms, favoured by the Nazi dictatorship, were discredited. Only a forward-looking modernity, free from national associations, was possible for a new era of democracy. Apart from this, most of the nation lay in ruins. After the aerial and ground bombing and the house-to-house fighting, it was necessary to rebuild two-thirds of all town and city centres. An unparalleled show of strength was required.

Henceforth German architecture found itself in a state of emergency. All involved in the reconstruction had to function in a very different way than was the case elsewhere. This particularly affected the situation of the state, which undertook a huge amount of responsibility. The existing systems of control had to be strengthened, so that the German state was in a position to decide what to build and where, what standards needed to be met, who the buildings were for, and which buildings were to be pulled down and which renovated. More important still was the reform process which made the state the biggest owner of property and the major commissioner of new buildings. In the absence of anyone else to invest in property, the state initiated all construction in all private areas. Without state money family homes and large industrial complexes simply wouldn't have been built. At times up to 50 per cent of public spending went on building projects. The emergence of the GDR ensured that this system of reconstruction lasted for decades in one of the two opposing systems that emerged in post-War Germany.

German architects perceived their efforts as building for democracy. It wasn't just that every half intelligent person at that time felt called upon to take up architecture. Just as significant was the fact that architecture courses were run exclusively at state institutes of higher education where there were no fees and where fixed quotas for foreign students were already in place. On completion of their studies, German architects were only permitted to work as architects. The laws governing their profession prevented German architects from acting as building contractors or developers – something which was normal practice for their Anglo-Saxon counterparts, where only a minority of architects are employees. Wherever possible they prefer to work for themselves. As a result, the German architect doesn't merely make

服务的责任。德国建筑师们很少独自工作，他们喜欢团队作战，并且德国的策划实践活动为这提供了机遇。若是比车库大的建筑是不会仅通过与客户共同商讨就能实行的，这还需要经过一种复杂的过程来采纳政府权威人士、毗邻者及普通大众的意见。若是比托儿所大的建筑，便要考虑引进设计方案了。例如从欧洲建筑师那里引进方案是极普遍的现象，目前以这种形式组织的建筑业的竞赛给大家带来了许多不同的见解。

以上所述皆对德国建筑业产生了巨大的影响。因此国外建筑异常稀少。国内的设计方法保证了透明度及流行性。国内建筑的经典也许得说是德国分裂时所设计的那两座国会大厦了。西德建的是一座可容纳所有代表团的建筑，其通体透明，且露暴于众目之下。东德则与之相反，代表团的席位完全避开了众人的视线。民主政府的工作职能便是满足人民的需要：人人都可支付起独立的家庭住宅，建筑的最低标准便是要使社会住房与别墅几乎毫无差别。国家有大量的私人企业，这种极具优势的广泛前景在这些特别完美的建筑中得以体现。德国缺乏可以任意使用的原材料，因此人们采取各种措施保护自然资源。由于同德国政府颁布的环境法长期密切的接触，德国工程师已经成为环境方面的专家。最后一个重要的方面是：现代德国曾有过二战时的历史惨痛教训，因此德国的建筑师们乐此不疲地工作以忘却过去。对废墟的重建以及具有旧装饰的新建筑这种的实用主义转变及发展来看，德国的建筑师对如何对待历史有着正确的认识。用一个词来概括这些便是——可持续性。

这方面的典范要属德国统一后的建筑了。那时期的任务便是巩固一个实行两种政治制度的国家基础。这项任务对德国民众来说是艰巨的。据估计，此项目需资金1万亿之多，其中大部分用于资产投资。这绝不仅是为政府建一座新宅邸那么简单。整个工业综合建筑都需重建。能显现经济强势的信号随处可见，诸如作为莱珀茨格展厅的玻璃宫殿建筑。在过去的10年间，有2/3的住宅房屋被翻修，并且政府又修建了15%的新房。虽然许多专家仍持怀疑态度，但是政府还是毫不犹豫地重建了那些大规模的旧社区（如Plattenbau社区）以及历史悠久的市镇中心。如今他们成了繁荣的象征，除此之外，中央政府全部搬到了翻修后的建筑中。这成功地促进了德国统一。

统一进程中发生的事情也能够解释为什么德国建筑业能在未来国际舞台上发挥更大的作用。首先，有关可持续发展的专业知识比以往增加了。这意味着在解决那些迟早都会在各种领域出现的问题方面具有明显的优势。其次，现在的德国建筑师比以往建筑师增多。在德国，近10年来出现了许多建筑公司比前60年加起来的还多。在联合建筑工程中出现了一种特殊风格：这种风格显著存在于柏林新政府大楼中。从城市发展的角度看，连接统一前被称为东部和西部地区的Band des Bundes大楼反映了独特的德国形势。然而建筑风格与包豪斯一样运用了东方的传统技术以及纯想象的形式。在国际舞台上德国风格的出现正成为事实。第三个原因，也是目前最重要的原因，便是：德国建筑师们将首次另觅用武之地。在国内，占据了他们大部分精力的统一工程项目业已完成。建筑业不得不与6年来出现的滑坡相抗争。现今，建筑业只为经济作出小部分贡献。鉴于德国人口的持续减少，这似乎成为无法逆转的趋势，德国政府十分正确地建立了“建筑出口网络”，首次为德国建筑业提供真正的市场。一些本书曾提及过的私人建筑商也正在向这个目标努力。他们跃跃欲试融入国际舞台。毋庸置疑，他们精湛的技术及丰富的经验定将他们载向胜利的彼岸。

pretty sketches, but designs a project as precisely as possible, fine tunes the plan right through to the realization stage, directs the entire construction procedure and takes full responsibility for his or her work after its completion. This also ensures that he or she is not merely working for whoever is putting up the money, but rather sees his or her duty as serving architecture itself and the general public.

German architects rarely work in isolation: they want to be challenged and German planning practice provides plenty of scope for this. Anything bigger than a garage is not executed only in consultation with the client, but is the result of a discursive process, to which state authorities, neighbours and the general public contribute their ideas and suggest alternatives. For anything bigger than a nursery school, design proposals are invited for consideration. It is not unusual for designs to be invited from architects throughout Europe. Recent architectural competitions, organized in this way, have resulted in hundreds of entries.

All of this has had a huge impact on German architecture. Outlandish architecture is rare as a result. A democratic approach to planning has ensured transparency and popularity. The best example of this is perhaps the parliament buildings which were designed when Germany was still a divided nation: West Germany built the only structure housing a representative body to be fully glazed and open to the public gaze; East Germany, in contrast, was the only chamber of deputies to be totally sealed from public view. The democratic state worked to support the needs of the people: detached family houses were made affordable for all and minimum standards were set at such a level that it was difficult to distinguish between villas and social housing. A wide perspective, which is the advantage that the state has over private business, found expression in unusually sound architecture. The fact that Germany has little raw material at its disposal, led to great efforts being made to preserve natural resources. German engineers have become leaders in environmental matters as a result of the continual tightening up of environmental legislation by the German state. A final important aspect is that, because modern Germany was born from the historical catastrophe of World War II, architects in Germany have worked tirelessly to work off the past. From the total demolition of the ruins, the complete reconstruction of what had been, the pragmatic conversion and development through to new structures with old trimmings – architects in Germany have a perfect understanding of how to engage with history. All this can be summed up by the word »sustainability«.

The best instance of this is the architecture of German re-unification. The task was to cement the foundation of a country which until then had been two political systems. This undertaking hit Germans hard: it is estimated that more than a thousand billion Euros were required, of

which the largest single share was invested in property. It wasn't merely a case of building a new seat of government. Entire industrial complexes had to be restructured. Shining beacons of a new economic strength, such as the glass palace that is the Leipzig exhibition halls, sprang up everywhere. Two thirds of all residential housing has been given a general overhaul in the last ten years, and 15 per cent more housing has been provided. Every large-scale prefabricated development (the Plattenbau) and historical town centre, despite the scepticism of many experts, were reconstructed without a second thought. Today they symbolize a prosperity which silences any desire to return to how things were. In addition to this, the central administration was also exclusively housed in smartly renovated older buildings, which did much to promote the success of Germany's re-unification to the world at large. All things considered it could be said that German architecture has done an exemplary job.

The events of the re-unification period also provide the reasons why German architecture will play a bigger role internationally in the future. Firstly its expertise concerning sustainability is greater than ever. This means that it has a clear advantage concerning those issues which sooner or later will have to be addressed everywhere. Secondly there are more German architects than there have been for a long time. More signs for architectural offices have been put up in the last ten years in Germany, than in the preceding six decades. A distinctive style has even emerged from the unification building projects. This can be most clearly seen in the new governmental buildings in Berlin. The »Band des Bundes« building which unites what were the east and west zones of the city prior to re-unification may well reflect, from an urban development perspective, a uniquely German situation. The architecture, however, draws on oriental traditions and purely imaginative forms every bit as much as Bauhaus did. The emergence of a German style on the international stage is becoming a reality. The third factor, and the one having the greatest impact at the moment, is that, for the first time, German architects are having to look elsewhere for work. Domestically all the major re-unification projects which occupied them for so long are now completed. The building trade has had to contend with a fall in business over the last six years. Today it accounts for only a fraction of the contribution it once made to the economy. Given the ongoing decrease in population in Germany, this seems a trend unlikely to be reversed. It seems right that the German government recently set up an »Architecture Export Network« to provide genuine marketing for German architecture for the first time. Individual architects, as this book demonstrates, are also working towards this goal. They are ready to make the jump onto the international stage. It isn't necessary to wish them luck as their skills and experience should be enough to guarantee their success.

# 阿斯曼·萨洛蒙建筑事务所

AssmannSalomon<sup>AS</sup>

with Assoziierte Ingenieure

15年来，弗兰克·阿斯曼和彼得·萨洛蒙一直在建筑和城市主题项目上进行研究。其工作特点侧重于城市开发，建筑如何与周边环境相协调以及基地的形状等方面。他们的建筑经过理性的思维，反映出时间、空间和城市的现实性。工作的范围之一是对建筑环境的设计，这一项占有很大的比例。正像它的名字 AssmannSalomonAS 所表达的那样，这个工作室的重点不仅放在建筑上而且注意对城市的设计。一个好的建筑总是来源于合理而可持续性的城市设计。一种跨学科的合作和综合的设计管理从一开始就很重要。他们的建筑赢得了大奖，在德国和海外均有出版并展出。其作品在欧盟（欧洲地区发展基金会）和德国也都有发行。



Frank Assmann and Peter Salomon have been working on the theme of architecture and the city for the past 15 years. A distinctive feature of their work is their ability to work in terms of urban development, how a building is integrated with its surroundings, the shaping of a location. Their architecture is rationally conceived and reflects the actualities of time, space and city. Their sphere of work is, then, the design of the built environment – a task which carries a big deal of responsibility. As the name »AssmannSalomonAS« implies, the core competence of the office is the focus on architecture (Architektur) as much as urban design (Städtebau). Good architecture should always derive from intelligent and sustainable urban design. An interdisciplinary team and »integrative design management«, are important from the outset. Their work has won awards, has been published and exhibited both in Germany and abroad. This publication was made possible by the European Union (European Fond for regional development EFRE) and the State of Berlin.





# 腓德烈斯街地铁站办公大楼

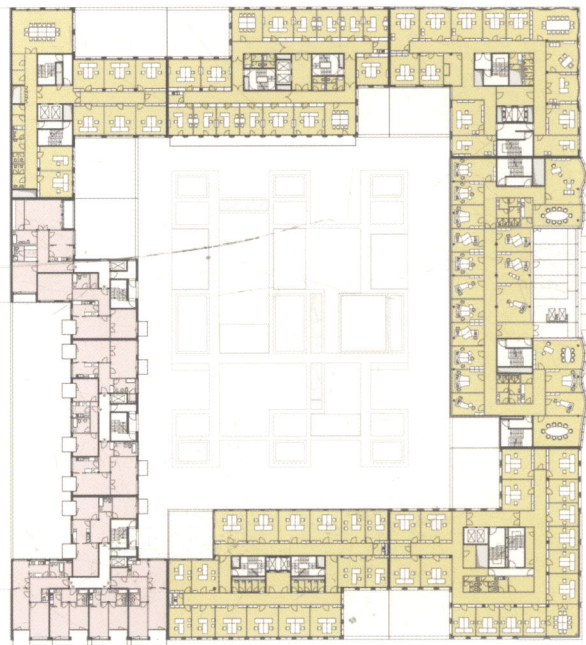
柏林

## »Friedrich-Carré-Berlin« Office Buildings Berlin

1998年德国建筑公司Zublin开发部接受委托，为处于繁华的柏林市中心且邻近腓德烈斯街地铁站的一片空地提供城市设计方案。中标方案的规划图是一个包括7个私人住宅和内嵌绿色庭院的综合大楼。因为腓德烈斯街边的楼房通常都是具有柏林特色的高22米的建筑，因此为了与周围的建筑相称，一律都改成了30米高的8层建筑。突出的部分构成了大型平台，从而使整个街道变成了小巷。正因为如此，受到欢迎的街角办公处的数量开始增加且楼中设有不同的门厅。建筑的正面包括2层底楼，一个中间区域及两层顶楼。这种有效独立的建筑理念为不同的建筑表现手法提供了表演舞台。就某一处建筑而言，不同建筑师的选择使建筑保持不同的风格。更多的是空间上的差异和视觉上的独立效果。正面的设计强调了互相分离的建筑的一致性。参与工程师的选择促进了同时代不同建筑理念的对话。该方案在现代商业环境方面给“欧洲城市”以新的诠释。不同的建筑语言在融会的建筑理念中得到表达。不同的外观明确地表达了那些分离的建筑的意义。另外，腓德烈斯街的街角建筑及另两幢大楼是主要设计者设计的。该立体建筑角落的开口构成了多层次的“城市之窗”，而平坦的外部镶有活动的玻璃板，这可以使办公空间更加敞亮，在夏季时又能遮阳。另外，这座大楼的又一特点在于它的两层底楼，中间区域及两层顶楼。2层宽敞的层顶平台形成了建筑的开放空间。窗子的外层是可直接接收自然光而避免太阳光直射的活动百叶窗。每逢夜晚时，百叶窗使建筑更加鲜明。

In 1998 the development arm of major German construction company »Zublin« commissioned an urban design concept for a plot, right next to the busy Friedrichstrasse station in the heart of revitalised Berlin. The scheme which won first prize in the competition devised a masterplan: A block structure with seven individual buildings and a common green courtyard in the middle. The block on the side street, typically for Berlin, is 22 metres high but is raised to eight stories (30 metres) on Friedrichstrasse, to match the neighbouring buildings. Setbacks create large terraces and turn the whole block into a meander. Thus the number of sought after corner offices is significantly raised and the floor plans have differentiated hall ways. The facades have a two-storey base, a middle zone and another two roof storeys. The concept of functionally independent buildings sets the stage for a variety of diverse architectural expressions. The choice of different architects guarantees different contemporary architectural styles within one site. Spatially differentiated as well as visually independent buildings have been developed. The façade designs emphasize the identity of each functionally separate building. The choice of the participating architects fosters dialogue between different contemporary architectural opinions. The scheme strives for a new interpretation of the »European city« in today's commercial environment. Various architectural languages find expression within one unified concept. The different facades create a clear sense of separate buildings. The corner building on Friedrichstrasse, together with two more buildings, were designed by the master planners. An open cut at the corner of the cube creates a multi-storey »window on the city«, while the outer layer is flat with movable glass lamellas that allow light into the offices and provide shade in summer. The two storey pedestal zone, the middle part and the two storey roof end characterize this building. A spacious roof terrace on the second storey creates an open cut in the building's cube. A planar façade with movable glass louvres directing natural light and protecting the rooms from sun light creates the outer layer of the window. When illuminated at night, the louvres emphasize the corner of the development.





(上图) 从 Dorotheen-  
en 大街角度观看  
(右图) 平面图  
(前一页) 动画  
View from Dorotheen-  
strasse (above)  
Floor plan (right)  
Animation (previous page)



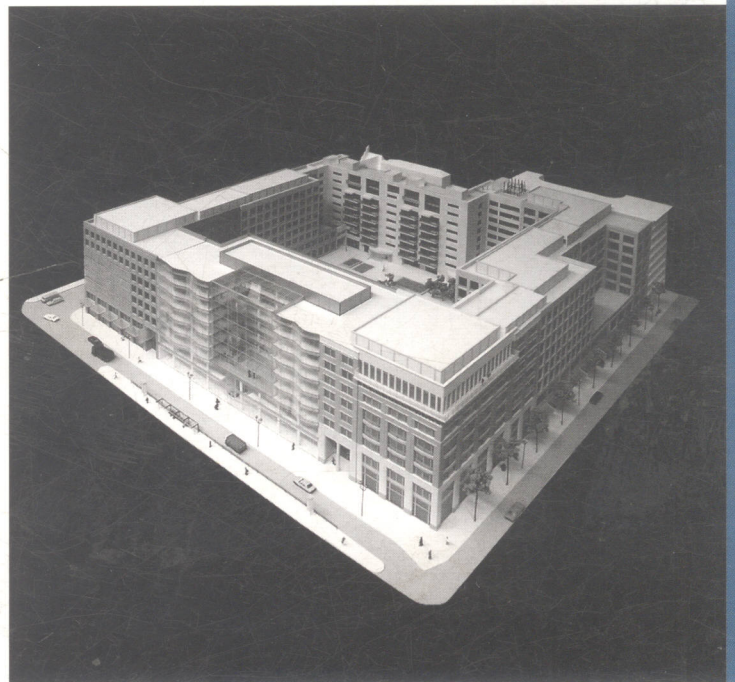
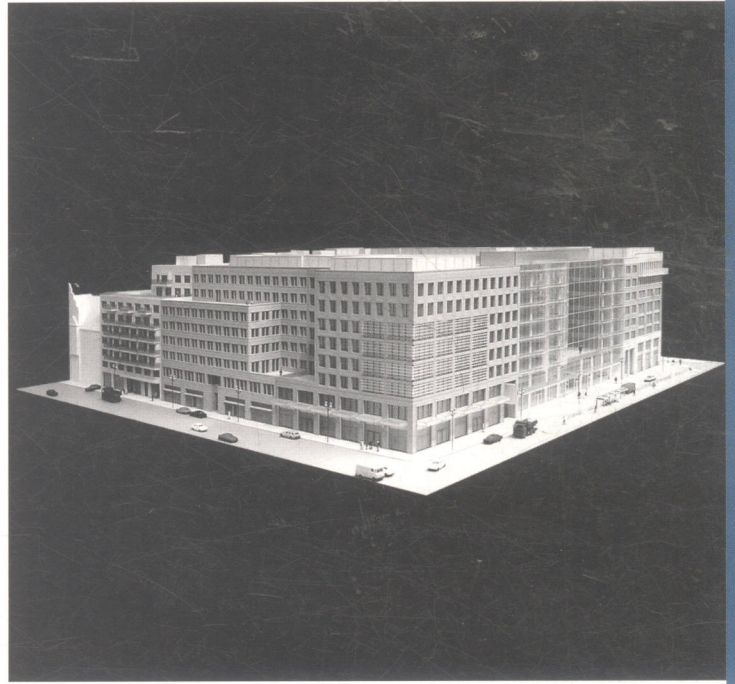
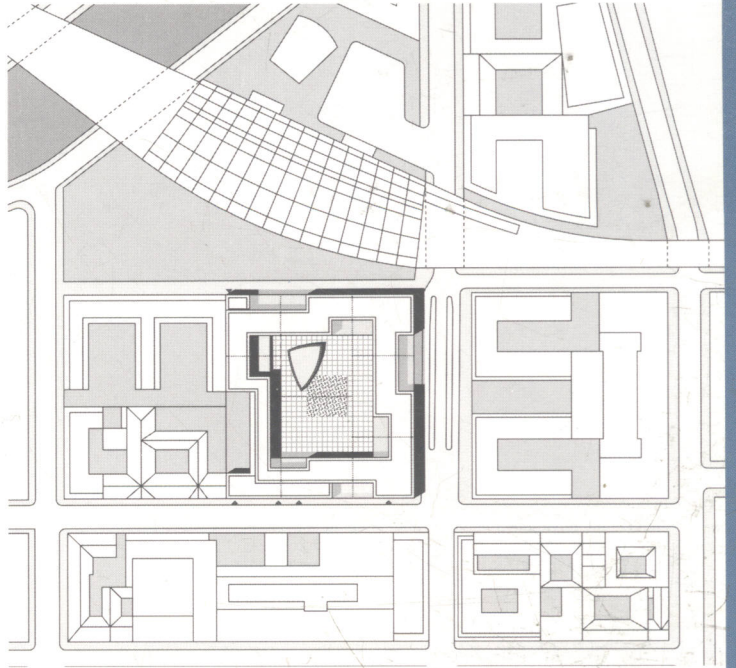
GEORGENSTRASSE 24

TIEFGARAGENAUSFAHRT

Das  
Friedrich Carré:

7





(左图) 从格奥尔根大街  
角度观看  
(右上图) 总平面  
(右下图) 模型

View from Georgenstrasse  
(left)  
Site plan (top right)  
Models (bottom right)