

巴库·雷宾格建筑师事务所

# Barkow Leibinger

Architects

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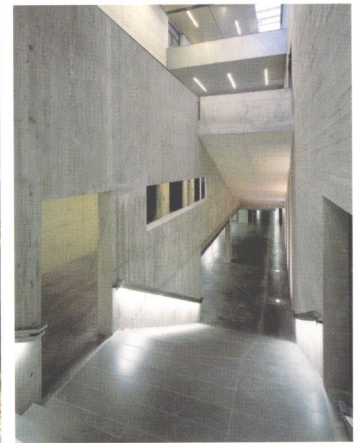
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**Barkow  
Leibinger**







In 1993 Frank Barkow and Regine Leibinger founded their German-American office in Berlin. Since then projects in Germany and abroad have been published in numerous publications and honored with international awards. Their ongoing successful participation in national and international competitions contributes to the reputation of this office which employs an average of 35 people. The scope of Barkow Leibinger's work spans from cultural projects to industrial ones. Their focus on industrial architecture includes masterplanning and building representational and functional buildings for production, logistical and office spaces.

1993年，弗兰克·巴库（Frank Barkow）和雷吉娜·雷宾格（Regine Leibinger）在柏林创建了德-美联合事务所。自那以后，他们在德国及其他国家的项目作品刊登在各种刊物上，并获得了许多国际奖项。他们不断参与各种国内国际竞赛，屡获成功，为事务所赢得了声誉。巴库·雷宾格建筑师事务所共有35名员工，其作品涵盖了文化项目和工业项目。工业建筑方面，主要是对生产、物流和办公空间的展示和功能大楼提供总体规划和建造。

#### (Collaboration)合作

Frank Barkow and Regine Leibinger's approach to architecture is formed by the continuous interaction of practice, research, and teaching. This interdisciplinary, discursive attitude allows their work to expand and respond to advancing knowledge. Collaborations with consulting structural and energy engineers, landscape architects and artists offer dynamic opportunities that inform and direct their work. The identity of every project is based on a distinct and appropriate concept based on a direct reaction to the task at-hand. Their response to a project rejects style or signature in favor of a process that is opportunistic, exploitive and reacts to site, local and global technologies, materials and techniques, and continuous dialogue with a client.

弗兰克·巴库和雷吉娜·雷宾格的建筑方法是在不断的实践、研究和教学过程中形成的。这种多学科、涉猎广泛的治学态度，使他们的作品范围不断延伸，与时俱进。与结构能源工程师、景观建筑师和艺术家的积极合作，使他们获得了各种难得的机会，为他们的建筑作品提供了信息和指导。他们的每一个项目都基于独特的、适宜的理念，在与实际任务直接互动的基础上设计而成。他们对待项目的态度是拒绝形式主义和签字主义，不迎合机会主义和掠夺性过程，而是考虑到现场、当地和全球的技术、材料和工艺，并与客户持续对话。

The whole is greater than the sum of the parts. Therefore a practice is defined as more than a chronological sequence of all its work. Individual projects, undogmatic and distinct, contribute to a consistent yet continually emerging body of work. This demonstrates how changing circumstances affect and inform the work, and reciprocally how the work has its own internal logic. This autonomy allows a distinct and singular work that can be sublime and sensual while responding to the realities of place, program, scale and function.

整体大于部分之和。因此，实践中没有按照所有作品的年代顺序进行编撰。非教条主义及独特的个人项目，体现了作品一致而持续的风格，这揭示出变化的环境是如何影响并形成作品的，反过来也揭示出作品是如何建立其内在逻辑关系的。这种自主性诞生出个性鲜明的单一作品，这些作品壮观卓越充满感性，并与场地、规划、比例和功能等现实情况密切联系。

**Johann Philipp Heydel** [项目经理、高级顾问]

**Johann Philipp Heydel** [project manager, senior associate]

**Martina bauer** [高级顾问]

**Martina bauer** [senior associate]

Coordination for C3 Monograph : Martina Bauer, Veronika Weisner

From left : Regine Leibinger, Frank Barkow (Rose, Corinne)





Frank Barkow

1957 Born in Kansas City, USA  
1982 Bachelor of Architecture, Montana State University  
1990 Master of Architecture, Harvard University, Graduate School of Design, Cambridge  
1990-1992 Visiting Critic, Cornell University, Ithaca, New York and Rome  
1995-1998 Unit Master, Architectural Association, London  
2000 Visiting Professor, Harvard University, Graduate School of Design, Cambridge  
2003 The Arthur Gensler Visiting Professor of Architecture, Cornell University, Ithaca  
2004 Visiting Professor, Harvard University, Graduate School of Design, Cambridge  
Cass Gilbert Visiting Professor, University of Minnesota, Minneapolis  
2005-2006 Visiting Professor, State Academy of Art and Design, Stuttgart

Regine Leibinger

1963 Born in Stuttgart, Germany  
1989 Diploma, Technische Universität, Berlin  
1991 Master of Architecture, Harvard University, Graduate School of Design, Cambridge  
1993-1997 Assistant Professor, Technische Universität, Berlin  
1997-1998 Unit Master, Architectural Association, London  
1999-2000 Visiting Professor, Hochschule für Bildende Künste, Hamburg  
2000, 2004 Visiting Professor, Harvard University, Graduate School of Design, Cambridge  
2006~ Professor for Building Construction and Design Technische Universität, Berlin

弗兰克·巴库(Frank Barkow)

1957 出生于美国堪萨斯市  
1982 蒙大拿州立大学, 取得建筑学学士学位  
1990 哈佛大学设计研究生院, 取得建筑学硕士学位  
1990-1992 康奈尔大学访问评论家  
1995-1998 伦敦建筑学会理事  
2000 哈佛大学设计研究生院访问教授  
2003 康奈尔大学阿瑟·亨斯勒特邀访问教授  
2004 哈佛大学设计研究生院访问教授  
明尼苏达州大学卡斯·吉尔伯特特邀访问教授  
2005-2006 斯图加特艺术设计学院访问教授

雷吉娜·雷宾格(Regine Leibinger)

1963 出生于德国斯图加特  
1989 毕业于柏林技术大学  
1991 哈佛大学设计研究生院, 取得建筑学硕士学位  
1993-1997 柏林技术大学助理教授  
1997-1998 伦敦建筑学会理事  
1999-2000 汉堡建筑艺术学院  
2000, 2004 哈佛大学设计研究生院访问教授  
2006~ 柏林建筑设计大学教授



# 周边的观点

## Peripheral Vision

Barkow Leibinger

This collection of works coincides with eight years of practice 1999-2006. In contributing to this we have the chance to reflect on the nature of an evolving practice as works completed, works in progress and works yet to be done. In this sense we can gauge the circumstances that have led to these projects, consider their effects and to speculate where this may lead. As a work-in-progress it has been contributed to by ourselves, the young architects who make up our studio, collaborators and critics alike.

Aaron Betsky perceptibly points out that ours has been a practice located in the periphery both physically (where we build) and professionally (the types of projects we build) This non-alignment has allowed us a certain freedom to work and think independently from the debates of the center. Characteristically ours is a practice that is non-dogmatic, casual and opportunistic in its approach. Significantly, in defining ourselves as a practice, has been the importance in finding a balance between consistency and repetition against difference and variation. Place, building culture, technology, and site-specificity are means for informing each work distinctly and uniquely. This contrasts an approach where pre-conceived (or determined) projects are site-adjusted and completed.

Considering this ambition, a practice that is overly repetitive risks works that are formulaic and facile while work which is overly differentiated lacks continuity and divests from a increasing body of acquired knowledge. Kein Stil

本书收集了巴库·雷宾格从1999年到2006年——8年时间的建筑作品。这个过程可以使我们在已完成作品和正在进行中的设计项目及设计案中，对我们工作发展的性质进行一下思考。在这种意义下，我们可琢磨形成这些设计项目的环境，思考其效果，深思这种做法会把我们引向何方。作品在设计过程中，既得益于我们自身的努力，又归功于工作室外的年轻建筑师，还有合作方和评论家的贡献。

Aaron Betsky极有说服力地强调，我们的工作不论从实质上(进行建筑工作的场所性侧面)，还是专业上(设计项目的类型性侧面)，周边性都是很重要的。托非主流性质的福，我们从主流的议论中独立出来，能够自由地进行思考、工作。特别的是，我们的工作从接近方法开始，就是非教条主义、偶发的、便利主义。重点在于我们的工作不是差异和变化，而是想努力维持一贯性和反复性之间的均衡感。位置、建筑文化、技术及场所，是清楚而独特地区分各个工作的手段。这样的方式与被事先设计(或决定)的设计项目因地制宜而完成的方法形成了对照。

以这样充满野心的想法来看，过分反复性的工作有着常规老套、倾向于便利主义的危险，相反的，被过

sondern Haltung, can loosely be translated as, no style rather position. Position, in our case, favors process over preconceived forms or solutions. This resistance to image also favors thinking and making as a simultaneous process rather than one that is lineal: thinking and making rather than think then make.

As students at Rafael Moneo's Harvard GSD, where we began to work together, we instinctively resisted both an image-based architecture as well as the possibility of a theory-driven architecture. Of less importance was how a thing (or an architecture) looked like in favor of how it was conceived or imagined. Central to these concerns was the turn to a material-based architecture where ideas and architecture's physical essence are inseparable. "Put another way, architecture is a physical substance and the point of conceptualization is to figure out how to treat that material."<sup>1</sup>) This orientation, perhaps characteristic of our generation, has seen an extraordinary emphasis on material, it's application, transformation and how it directly makes architecture. This drive closely tracks the availability and kind of material and it's possible tooling. A direct aspect of this position is the importance of legibility in our work. That is, that architectural ideas are visible in the works themselves, silent and solitary as they are, and ultimately separate from explanation or instruction.

As architects we look for tools. We look for instruments that can directly generate form and space. When rigorous

分进行了差别化的工作又缺乏连续性，并且有着脱离累积知识体系的危险。与其说“Kein Stil sondern Haltung”是大略被规定的某种状态，还不如说是无形式地解析。我们所面临的处境，与事先被选定的形态或方式相比，与过程的联系更紧密一些。对概念的这般抗衡，即与其思考过后建造，不如边思考边建造更好一些。

我们在rafael moneo的哈佛大学学习的时候，就开始相互合作，从那时起就探讨理论为中心的建筑的的可能性，就本能地以概念为基础的建筑进行着抗衡。怎样看待事物(即建筑)，与建筑怎样选定，或者被想象成以什么样的事物作对比要更为重要一些。这样问题的核心，就是对以概念和建筑的物理性本质带有密不可分的关系的材料为基础的建筑进行关注。“以不同观点来看，建筑具备了物理实质，我想概念化的重点就在于怎样操纵材料。”(1)恐怕这看似我们这个时代建筑师的特征倾向，即材料自身和材料的用途及变化，以及材料，这些是建筑中最先被使用的方法。这就是仔细地调整材料的利用可能性和类型，以及运用方法，这也是我们的工作中直接阅读的重要部分。也就是说，无论概念多么沉默或孤独，从建筑自身中都能够、且必须体现出来，必须从根本上与解析或说明分离开。



such an approach has the chance for producing works that can be singular, unique to the processes that determine them. These so-called operational tools have been chosen through observation or alignment often from adjacent disciplinary areas such as landscape, engineering, nature/biology, or material. It is this kind of hyper-attention given to these topic/areas that has given us a research-based approach producing an introduction or start for which to ground an architecture in. This is a process of observation, discovery or accident producing research, which is then selected, transformed and refined leading to a final built work. Underscoring a practice that engages thinking and making as a simultaneous activity we have always had the chance to build. This has allowed us to evolve through the building process rather than it being a deferred activity at the end, in explanation, of a preceding area of research/speculation. This ability to conceive and build simultaneously re-directs all thinking, representation and research toward the end-game of building. This does not rule out failure but identifies building, not it's conception, as the conclusion and ultimate evidence (or testing) of a procedure.

We work as a partnership. Regine Leibinger brings from her Stuttgart origins a sensibility, which is urban, cultured, rational and methodical. It is essentially European, diverse and informed. Frank Barkow, from Montana in the American West, grew up in a place isolated where no architecture existed. His orientation was to industrial buildings, dams, foundries, mines, silos or to the topographical power of the landscape itself. While Leibinger grew up near

作为建筑师的我们，要找到工具，还要找到能够直接生成造型和空间的方法。如果正确的接近方法换成为与众不同的生产作业，那是因为决定建筑物的过程创造了独特感。为此，有效的工具就是通过对类似景致、工程技术、自然/生态界、材料——邻接领域的观察，以及将它们进行组合而进行选择的。建筑的根本性出发点，或者发现起始点的研究方法，也可能是因为类似这样对主题/领域进行深度洞察而得来的。这是观察、发现，或是用研究延续的偶然构思过程，这样的过程经过选择及变形，延续到整理出的最终产物。我们由于强调了同时性的概念思考及建筑行为，常常也会因此而找到建筑的机会。通过建筑的过程，得以发展所谓研究和思考的先行性活动。由于思考和行为能够同时进行，那么概念性思考和表现，以及研究的方向也可以同时被再次设定，也就可以迎合建筑的目标了。但这并不意味着我们的建筑没有失败的可能性，只是说明了这不是概念，建筑物自身是所谓进行过程的结果，也是最终的证据(或尝试)。

我们结为伙伴进行工作，出生于斯图加特[德意志联邦共和国西南部城市]的雷吉娜·雷宾格具备了城市性、文化性、合理性、方法论的感觉。她的感觉，本质上看是以欧洲的、多样性的，是以理论为基础的。出生于美国西部蒙大拿州的弗兰克·巴库，他是在没存在过建筑、被孤立的地区中长大的。他参与了企业用建

the Weissenhof Siedlung from the 20's Barkow's first introductions were to land-art, Arcosanti, or the pottery of the Archie Bray in Helena. Key to the practice is the merging of these two sensibilities characterized by give and take, excess and restraint, and debate. Projects are not divided between partners but are discussed and worked through by both.

Although our practice began as an extremely local one reacting to the spectacular possibilities that arose following the fall of the Berlin wall that has changed. As American educated, European-based, now internationally-sited practitioners the sure footing that we've enjoyed in the European building culture (where site and means have been clearly defined by established methods within the saturated sites of historical memory) is giving way to new challenges in places like North America and Asia where site, history, or methods may be irrelevant, transitional or appropriated from other places. Having relied on site as a key condition for which an architecture might react to dialectically we have found ourselves in a position where site may not so much inform an architecture than to simply receive one.

First works, by default (architects don't usually get to choose their projects), took place in the Berlin periphery while the debates for the center raged. This allowed us to work independently on industrial projects and those

筑、水库、钢铁厂、矿山、储藏库等建设工作，很好地体现出了景致自身的定向力。雷宾格是在巴库所设计的weissenhof住宅小区附近长大的，并设计了位于helena的Archie Bray陶艺空间——Arcosanti。他们为了融合彼此间的不同感觉，经过讨论的过程，将他们的感觉合并在了一起。设计项目并没有让两个建筑师各自来分担，而是经过相互讨论共同进行的。

虽然我们的工作开始带有非常强烈的地域性，但我想这反而积极地反映了柏林墙崩溃之后的变化可能性。虽然在美国接受教育、欧洲活动，现在国际范围内开展活动，但欧洲的建筑文化——由于用地和手段都采用了扎根于充满历史记忆场所内的方法，因此被清楚地定义了。我们具备的坚实基础，即无论在用地、历史或方法与场所无关的、或过渡性的、或被折衷的北美或亚洲等地，都正接受着新的挑战。建筑作为可以用辩证法反映的核心条件，一直以来依存用地的我们，面临着的不再是用地为建筑的条件，而是地区能容纳下建筑的状况。

第一次工作是义务性的——建筑师们大概无法选择自己的设计项目。在柏林周边地区中进行，那段时间我

within the marginal territories of the periphery. No less poignant than the possibilities for the center, in a formally divided country, it was a place to begin with seductive possibilities. Though schooled in the lessons that industrial architecture has offered us: function, workplace, structure/material, surface, and serialism one yearns for the work to have a more public and urban face. Currently both practice and teaching have expanded to wider Germany, Europe, America and Asia. These place-positions have offered us chances to engage in different building cultures and contexts allowing us to consider the city, the campus or the master plan. In response to Betsky's observation of our peripheral location this sets an ambition for us to turn to the center as a means of expanding possibilities but also to allow the work to have another kind of authority and reception. This more transient way of working avoids exporting our work intact, as is, independently from place. It is manifested in accordance to both opportunizing and exploiting possibilities as they come forward.

Our work for industry has offered us in the last ten years a vast field for construction and experimentation. Rather than a set of established prototypically repetitive models each factory has responded specifically to each program/site. Factories are buildings, which are never complete never finished always being added to and changed. This aspect helped us make projects that react to soft (variable) master planning, landscape, serialism, workspace, surface and enclosure. Given the chance to continue with this typology recent emphasis has focused on sustainability and

们就中心部分进行了激烈的讨论，于是我们能够在周围地区单独地进行产业设计项目了。在被分段的国家周边部分工作，比在中心部分工作的负担要少一些，特别符合以魅力概念开始的工作。产业建筑的机会，即能够体现功能、工作场地、结构/材料、表面、职列性等，这些虽然都是在学校学习过的，但建筑师们更渴望进行公共性的、城市性的表面工作。现在我们的建筑工作和教育正朝着全德国、欧洲、美国、亚洲等地扩大。这些地区对于我们来说，提供了能够在多种建筑文化和脉络中工作的机会，在这样的文化和脉络中，使我们想到了城市及校园，以及总体规划。一贯对周边位置进行Betsky观察的我们，以扩张可能性的手段，为了获得不同类别的权威及评判，把注意力都集中在了中心部分。类似的临时工作方式中，我们尽力避免将工作照搬进场所中，以及进行与场所隔离开的工作。我们的工作积极地利用所有的可能性。

通过过去十年的产业建筑工作，进行了多种施工和尝试，各个工厂不是既成原形模型的重复，而是反映着各个设计项目及用地的状态。工厂绝对不是被完成的或被装饰的建筑物，而是被增建、被变化的建筑物。考虑到以上方面，我们的工作中体现出了多变性总体规划、景观、序列性、工作场、表面、围护等。因为给了我们以这样的类型继续工作的机会，所以也将焦点集中在了持续可能性及工程技术中(结构性、机械性



engineering (both structural and mechanical). The ability for us to export our work has offered us new opportunities to work in other building cultures informing the work and differentiating it powerfully.

While industry has given us the chance to build the European competition system has given us the chance to speculate and to address the city and its public spaces. Our Culture Center for Böblingen is an example of a hyper-contextual site where both the damaged city is repaired along the lines of its missing historical palace while producing a relevant and forward-looking replacement. Other sites such as the DMC for Seoul, seemingly context-less, suggest an architecture that is self-referential and self-generating within the context of a neutral master-plan.

This longing for a focus on the city is a means to redirect the effect, reception and relevance of our work. While grounded in the lessons of the periphery the center offers us a tempting new realm challenging both the powers of imagination and desire. It is our hope that these works shed light on this path and where it might lead.

侧面)。我们工作方式的输出，在不同的工作环境的建筑文化中，也同时得到了新的具有差别化的机会。如果说产业建筑提供了建筑的机会，那么欧洲的有奖设计招募体系，也可以算是为我们提供了对城市及其公共空间进行思考，并进行规整的机会。Boblingen文化中心的建筑设计，是根据被损害城市所遗失掉的历史性宫殿线路进行复原工作的，也就成为了典型性城市诞生的超联系性设计案例。像首尔市DMC设计案那样的，似乎是非联系性的不同设计案，也在中立性总体规划的脉络内，自然而然地呈现出具有可参照性的、生长的建筑。

综上所述，对于城市性焦点的渴望，是再次设定工作效率、容纳能力、关系的手段。在周边建筑的尝试中打下基础的首尔DMC设计案，是在想象力和欲求力驱使下，挑战魅力的新领域。这些作品阐明了建筑的道路。

1. George Wagner. *Matters of Fact: The Architecture of Barkow Leibinger*. Werkbericht, Birkhäuser, Basel, 2001, p.11

# 用地及空间、以及它们之间

## From Field to Form, with an Attitude

Aaron Betsky

In the work of Barkow Leibinger, fields become skins, and skins become volumes, and volumes become “boxes with attitude”. Starting from the reality on which and in which they operate, these architects produce effects by pushing and pulling at the elements of construction. They use its own craft to produce buildings whose articulation is their point of existence. And so one arrives back at a singularity within the field: the moment when technology reveals itself as the luscious making of a thing, an unfolding of nature into something new.

That this point appears at the periphery—either horizontally or vertically—of the field is, according to the architects themselves, no coincidence. Not only are they interested in the possibility that landscape can generate form and building surface can produce space, but they also see themselves as operating at the periphery. Many, if not most, of their projects are located in such sites, rather than in traditional downtowns. It is in fact remarkable that they tend to not be able to obtain commissions for inner city sites, despite entering and coming close to winning prestigious competitions for buildings such as the European Central Bank in Frankfurt (2004), the Music Casino in Basel (2004) and the Bosch Headquarters Tower in Stuttgart (2004). Instead, they have designed factories, office and laboratory buildings and exhibitions structures in suburbia and beyond. There, their work is part of the transformation of agricultural areas into extensions of urban culture.

These types of buildings also put them on the periphery of an architecture discipline that focuses itself more and more on the production of landmark structures. Such monumental buildings usually have a (quasi)

在Barkow Leibinger的作品中，用地成为了皮肤，皮肤成为了体积，体积成为了“具有思想的箱子”。从包围着自己的现实中出发，利用建筑要素，创造出了某种效果，利用自己的能力塑造出被赋予了自我特征性存在的建筑物。技术以官能性行为显露自己的瞬间(自然以新面貌呈现的瞬间)，我们就能发现用地内的独特感。

建筑师们在用地的周边以水平或垂直的方式来表现以上内容，在Barkow Leibinger的作品中，不仅能感受到景致能塑造形态、建筑表面能塑造空间的可能性，还将自己称做周边。这些作品中的大部分都不是位于城市中心位置，而是在城市的外廓地区。事实上，Frankfurt欧洲中央银行(2004)、巴塞尔的Music Casino(2004)、斯加图特市的Bosch Headquarters Tower(2004)等首屈一指的设计案在建筑设计竞技中崭露头角，受到了人们的关注。他们设计了坐落在郊外或乡村工厂、办公室、研究室、展示馆等设计项目，代替了坐落在城市中心的华丽度假胜地，即郊外地区通过他们的作品换身为城市文化的延长空间。

这种类型的建筑群塑造了城市的里程碑，这与将重点放在建筑原则上的理念多多少少有些差距。建筑师设计成为里程碑的建筑群，是为了使其能发挥行政或文化性建筑在城市中的象征性、共同体功能，因此也能

governmental or cultural function, and thus can justify the care taken in their design by the fact that they are meant to have a symbolic and communal function. Barkow Leibinger, in contrast, have designed no such structures. The closest they have come has been in the design of a small Day Care Center in Berlin (1997), in which the architecture was meant to symbolize the revitalization of the formerly divided city through the good graces of the new government. Only recently have the architects gained the possibility of constructing a building that will have the manifest function of serving as a community symbol: the civic center in Bolingen (2005). Here they wrestled with exactly what the iconic image of small town should be, arriving at a solution in which the structure is split and duplicated, and then its glass skin, which in Germany represents transparency and therefore democracy, is partially occluded with a wood slat skin that evokes tradition. The relationship between interior and exterior displays the same tension between a historicizing form (a shed-roofed structure that recalls both old market—or town halls and farm buildings) and a complex, highly modern interior. It seems as if they trying to find the edge even within such solid structures, the place where the monument can split apart and become a collection of peripheries again.

Beyond such accidents of site and type, Frank Barkow and Regine Leibinger feel themselves as being peripheral. Barkow was born and raised in Montana, one of the emptiest and most remote parts of the United States. Leibinger, though born and raised in Germany, chose to complete her education in the United States. They then decided to locate in Berlin, which promised to become a new center, but has proven to be,

按照规则和制约来进行。与此形成对照的就是Barkow Leibinger建筑事务所的作品，在他们的作品中几乎没有那样的公共建筑物。能够算做是公共建筑物的就是柏林的一个小托儿所(1997)。接受德国统一政府资助经营的这个托儿所象征着曾经被分离开的柏林市现在被合并统一了。在这个建筑设计中，他们对怎样设定可以代言小城市的形象而感到苦恼。最后他们将结构切开进行复制之后，通过玻璃正面——玻璃的透明感来象征统一德国的民主主义，还采取了使用部分带有传统感觉的木材板。观察建筑物的外部和内部，倾斜屋顶结构能使人联想到传统的形态——即老市场或老政府办公楼、农场住宅，这标示出了与复杂的现代内部之间形成的紧张关系。雄伟的建筑物由许多个外边的破片形成了被切开分割的空间。

Frank Barkow和Regine Leibinger将自己称为“周边人”。Barkow出生在美国人口最少、偏僻的蒙大拿州，并且在那儿长大的，Leibinger则生长在德国，后到美国留学。结束了学业后，他们两个人都留在了柏林。当时柏林市正准备跳跃成为新的国际中心城市，但经济、建筑方面还处于“边境”状态。当时欧洲的文化也正处于摸索变化中，对于风景的关注被转移到实用工学设计上去。

那么Frank Barkow和Regine Leibinger作为“周边人”得到的是什么呢？恐怕是将象征的历史、地形等这些建筑物中所包含的所有普通要素统统蒸发掉，得到作为技术形态的建筑可能性。面对可以作为标准的





Customer and Administration Building  
客户与行政大楼

economically and architecturally, a peripheral site. An interest in the wide-open landscape has met a training in the highly pragmatic design of engineered structures at a site where European culture is trying to reinvent itself.

What then have they found by living and working on the edge? Perhaps it is the possibility of using architecture as a form of craft bereft exactly of the history of symbolism, typology and all the other baggage with which its production is usually weighted down. Faced with situations in which there is almost no context - at least at first sight—Barkow Leibinger were free to create their own field of operation. Faced with programs in which functional issues demanded a high degree of flexibility while the investments were located in machinery and other objects outside the architects' purview, they found in the skins themselves a way of expressing the very nature of that machine-oriented freedom.

The field on which they have researched these possibilities is that of the Trumpf company, to which Regine Leibinger has a family connection. This maker of machine tools for precision cutting has its headquarters in Ditzingen, a small suburb of Stuttgart. As part of the cluster of automotive industries in the area (anchored by the presence of Mercedes Benz and Bosch), Trumpf sits on the edge of a highway, where it has taken over more and more of gentle undulating fields. Barkow Leibinger's work there has taken both the topography of the landscape, the presence of the nearby highway and the possibility it offers for the marking of the place, and

一体化环境消失的状况，Frank Barkow和Regine Leibinger展开了自由飞翔的翅膀。在要求高度灵活性和多变性的功能性空间，以及机械和物质万能主义热潮的状态下，Barkow Leibinger发现了在建筑外皮中体现机械自由本质的方法。

他们通过与Regine Leibinger家族曾有过交情的Trumpf 公司设计案实现了这样的可能性。制作激光切割精密仪器的Trumpf 公司将公司总部设在了斯加图特市郊外的地区。Trumpf 公司位于高速公路的周边，这个地方也形成了工业小区。Frank Barkow和Regine Leibinger将周边的地形(邻接高速道路所能带来的可能性)和Trumpf 公司的企业性质当作设计的根基，经过10多年的时间，摸索进行了多种多样的尝试工作。

在起伏不定的地形中，他们选择了获得形态主题的“激光机械生产工厂(1998)”，并且能让阳光照射进入制作激光切割机械的生产线上，以及裸露的桁架结构。长走廊、混凝土墙体和各个环节将生产线空间固定在用地内，并使之与原有工厂相连，走廊将开放的空间编织为一个整体。墙体和天花板以多种形式进行折叠、分割、划分，同时充分地吸收着阳光的照射，整体构造合并为一个，给建筑赋予了独特的特征。多种多样的基本骨骼代替了僵硬的垂直构造，无限地发掘出灵活而多变的可能性。