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# 透明建筑

[德] 赫尔穆特·威利·约斯 克利斯特尔·卡皮茨基/著

## Built Transparency



大连理工大学出版社





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[德] 赫尔穆特·威利·约斯 克利斯特尔·卡皮茨基/著 李立群 王婧/译

## Built Transparency

大连理工大学出版社

**J.S.K Built Transparency**

By Helmut Willy Joos and Christel Kapitzki

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回顾一下 J.S.K 建筑师的作品（例如本书中介绍的作品），我们不仅对作品本身，而且对近代法兰克福的城市设计和开发史将有着更深地了解。

自 20 世纪 60 年代以来，J.S.K 法兰克福总公司对这个城市的特色塑造起了举足轻重的作用。而且，他们在建筑上所取得的成就也与法兰克福城市设计的当前发展有着紧密的联系。

就上述观点而言，我想举几个例子来加以说明：

1963 年，在波肯海姆路修建的“莱茵 - 美因中心”（Rhein - Main - Center），就是在西区（Westend）渐渐兴起的重建工程中一座较早且独具特色的建筑。这座建筑后来曾遭到猛烈的公开指责；但恰恰就是这座建筑，在法兰克福向国际性金融中心发展转变的过程当中，没有被完全改建，它代表了法兰克福城市设计历史的一个时代。但是，如今在西区（Westend），由于住宅占地的缘故，已经没有建设办公建筑的空间了，因此“莱茵 - 美因中心”这座 20 世纪六七十年代遗留下来的建筑遗产再也不会引起任何的质疑。

1984 年，J.S.K 对“莱茵 - 美因中心”（Rhein - Main - Center）的整修和改动只是为了满足 80 年代建筑上的需要和所谓的“品味”。因此，这次整修可视为是关于西区（Westend）“高层建筑开发”讨论所产生的结果。

J.S.K 在 Gutleut 地区设计的“塔楼”（Campanile）高层建筑也成为法兰克福城市设计史的一部分。塔楼建筑与其他项目不同的是，它记载了法兰克福对于建设高层建筑所引起的争论。现在，我们已经懂得：高层建筑的分布要参照一定的标准，而且这些标准不仅与空间效果相关，更与其周围环境有着深刻的联系，尤其是在周围环境容易受到外界影响的情况之下。给塔楼（Campanile）划拨的地点，于一方面有利就是在火车总站的旁边；但另一方面，塔楼或许会对 Gutleut 区住宅产生一些负面效果。因此，如今塔楼不会被优先考虑，也不会被置于高层建筑的设计之列。

我在任“美因河畔法兰克福”设计工作室主任时，曾与 J.S.K 建筑师负责的三项工程有着特殊的联系。这三项工程分别是：索森海姆的“西部花园住宅”（Westpark）、“伽鲁斯花园住宅”（Galluspark）和“法兰克福之波”（Frankfurter Welle）。

前两项作为对旧城区重建工程的一部分，算是一个成功的尝试，其目的是设计出一个对各类法兰克福居民都具有吸引力

的多功能住房。西部花园住宅的建筑地点曾经是 Moha 奶牛场；伽鲁斯花园住宅的建筑地点曾是旧的 Adlerwerk 工厂。两项工程的部分资金由城市的“社会住宅部”提供。这减轻了法兰克福住房不足的状况，同时也促进了混合型住房结构的发展。

法兰克福之波，是对旧城区中最落后的地区进行城市改建的一项宏伟工程。当时由于经济建设原因需要建立一个金属公司。在竞争过程中脱颖而出的法兰克福之波工程既具有高度的建筑密度，又能完美地融入其所在的环境之中。法兰克福之波令人振奋地实现了这个愿望：不单是建筑本身，它对城市的发展也做出了相当大的贡献。

同时，这三项工程也再次促进了城市街区密集型住宅的发展。它们标志着新的住宅建筑风格与 70 年代社会住宅建筑风格的背离。70 年代的社会住宅风格大多集中在城市边缘的高层建筑区内。前两项工程中的“Park”一词或许会产生误导，因为这个工程的开发事实上具有典型的城市色彩。然而对于投资者而言，在旧城区建筑住宅“街区”的想法过于超前，以至于使他们没有足够的信心把上述想法反映到工程的名字当中去。

法兰克福城市发展策略认为，在一段合理的时间内，在城市内建成这样一座有创意的主题性结构非常重要：它可以发现一些建筑实践和工程开发方面有创意的人才；而这些人才认同城市发展中的新城市形象，而且他们也懂得如何将这些新形象转化为相应的设计方案。

在法兰克福，J.S.K 就被视为这样的“实践”型公司，它不仅是一个通过竞争获胜的公司，而且其准确的设计管理模式也为 J.S.K 赢得了殊荣。这就是我对“美因河畔法兰克福”和其他地区建筑工程，那段辉煌时期感到愉快的原因。对此本书将予以说明。

马丁·文茨（Martin Wentz）

近年来，我们反复地接到对 J.S.K 的建筑作品予以出版的请求，目的是能够展示这些建筑背后的基本理念，以及我们所追求的目标。我们的建筑作品类型多样：从办公建筑到公寓建筑及旅馆，到商业中心，再到飞机场、火车站以及会议大楼，应有尽有。提供一份类似于比较性质的调查，把所有建筑作品穿成一线，并且展现因受工程需要、地点和建筑目的等条件制约下的各个建筑之间的差别——这似乎是一个恰当且具有吸引力的想法。

“建筑实践”一直是我们生活的一种动力，因此我们的作品本身就说明了自己的特点，无需再加以说明。只要有工程要做，我们就激情地投入进去，把它变成现实。我们主要的兴趣并不在于大量谈论我们走过的路；但是，这些年来我们的工作确实逐渐变得多样和复杂起来。而且，为了与我们负责的工程和建筑作品的数量及规模同步，我们也在逐步的成长发展。

本书中展示的作品，尽管只是近年来我们建筑工作的一个概括，但由于我们对项目工程和建筑作品进行了精心的选择，因此本书也会使读者对于我们要力求达到的目标有所了解。这本书以插图的形式清晰地再现，是什么激发了我们的灵感；我们建筑的基本原则是什么；以及这些激发灵感的要素和原则是如何在个别工程和个别建筑上体现的。这样，我们总是力图在理念创新和建筑的实用性之间找到平衡，力图创造出集功能性、审美性和环保性于一身的建筑作品。

关于这一点，请允许我向那些近年来一直给予我们信任的朋友，那些曾与我们共同工作的同事，尤其是向我们的客户们表达我的感激之情。

感谢出版商和书中文字部分的作者：是他们的参与和努力使这本书得以出版。同样感谢我的合作伙伴和同事们；特别是我的合作者君特·比尔克和那些在柏林分公司工作的同事们，是他们负责对文字材料、照片和设计形式进行了收集和整理。

### 以“人”为“本”

成为一名独立建筑师已经有 35 年多了，回首这 35 年，我在

工作中已积累了丰富的经验。这些经验使我对建筑的理解，以及对于我的同事和合作者在建筑的理解起到了重要的促进作用。从这些经验中，正像在我们的建筑作品中所体现的那样，我们拓展了工作中的基本原则。我们对建筑过程的理解是这样的：它是一个包罗万象的过程；在这个过程中，建筑师已经不能被单纯地看做是一个艺术家或者一个个体。J.S.K 就是悠久的建筑传统和精湛工艺的一个组合集体。对我们而言，从工程的最初理念到工程建成的每一个细节，全身心地投入其中是十分必要的。

与那些参与设计工作的同事们合作，特别是与我们的客户和未来使用者们的紧密且具有建设性意义的合作只不过是我们对建筑的理解所产生的合理性结果而已。也正是这种理解，在一定程度上为我们建筑实践的成功和发展贡献了力量；正是这种理解，使得我们在以往大规模工程参与的国际建筑前沿上奠定了坚固的根基。

建筑语言在不断地变化与发展，力求与更新、更全面的建筑使命齐头并进。在 80 年代早期，德国典型的建筑语言以“风格导向”为核心，但随着国际性实践活动的到来，以及工程在大小和复杂程度上的加大，这种现象已经在很大程度上得到了改变。

如今，能表现我们建筑特色的风格已经与国际时尚相接轨，而且由于使用了诸如玻璃和铝材等先进的材料和技术，我们的建筑风格更具经典风范。

我一直认为“一座建筑的建造方式和发挥作用的方式应该与使用者的需要相吻合”。本书中所提到的工程或建筑，读者不会看到不必要的，人为制造出来的复杂性，而且无论在建筑的外观还是在建筑的内在上，都不会看到这种复杂性。本书的设计和策划者们致力于用尽可能浅显易懂的建筑语言，来表达技术与功能之间最为复杂的联系。

就透明性和技术的优化利用而言，已经出现了所谓的“高科技”建筑。同时，这种建筑被仔细地处理各个组成部分、精



度和细部，力求在历史性建筑结构与新建筑之间找到和谐统一，这恰恰是当今时代对建筑艺术提出的一个高层次要求。

在这一点上，我们竭尽全力（我认为，已经取得了一些成功）创造出极具特色的设计，这就是细心的观察者从我们以往建筑作品中看到的所谓“与众不同之处”。

建筑的质量和功能性仍然最为人们所关注；而且在整个发展过程中，其核心要素始终是“人”，即建筑物的使用者，因为使用者的评价才是我们评判工作成功与否的标准。城市空间也应该由人们来决定，并最终为人们所用。

本书的题目，“Built Transparency”也应该从这个意义上来理解——透明不仅是一座建筑其玻璃外表上的透明，而且还应该是延伸到其后的设计哲学的透明。

赫尔穆特·W·约斯（Helmut W. Joos）

*In recent years we have repeatedly been urged to publish the work of our architectural office in order to show the basic concepts behind our architecture and the aims we pursue. In view of the wide spectrum covered in our work – from office buildings, apartment blocks and hotels to shopping centres to airports, stations and congress buildings – it seemed an appealing and appropriate idea to present a kind of comparative survey which would bring out not only the common thread in them all, but also the distinctions, as dictated by the various project requirements, locations and tasks.*

*Building was always a force in our lives, and our work should speak for itself. Where a job is to be done, we tackle it with vigour and turn it into reality. Talking a lot about this process was never our main interest. However, over the years the kind of work we did became more diverse and complex; and we, too, have grown and developed to keep pace with the number and scale of our projects and buildings.*

*The work presented here, although only a summary of our activities over recent years, will, through the careful selection of the projects and building, nevertheless enable the reader to understand what it is we are trying to achieve. This book will illustrate perhaps more clearly what inspires us, what the fundamental principles of our architecture are and how these are reflected in the individual projects and buildings. We have thus tried to always keep a balance between innovative concepts and practical construction, to create architecture which can be a synthesis of functionality, aesthetics and environmentally-compatible design.*

*Allow me at this point to thank all those who over the years have placed their trust in us and who have worked with us, in particular also our clients.*

*I should also like to thank the publishers and the authors of the texts; it is their involvement and efforts which have made this book possible. Not least I thank, too, my partners and colleagues, especially my partner Gunter Bürk and the colleagues in the Berlin office who were responsible for selecting and collecting text material, photographs and plans.*

### Man is at the heart of the process

*After over 35 years working as an independent architect, I can now look back on a rich fund of experience. These experiences have played a major role in my views on architecture and those of my partners and colleagues. From these were developed the basic principles in our work, as reflected in our buildings. Our understanding of building is of a process that is all-encompassing, and one in which the architect is not merely the contributor of the artistic and the individual. J•S•K is part of a long tradition of building and of*

*master craftsmanship; for us being involved in all phases of a project from initial idea to finished detail, is of fundamental importance.*

*Working together with all those involved in the planning process, in particular the close and constructive cooperation with the clients and future users, is merely a logical consequence of this understanding. And in part it is this which has also contributed to the success and development of our architectural practice, and to the fact that we now have a firm place on an international front, too, where large-scale projects are involved.*

*The language of architecture is constantly changing and developing, keeping pace with the ever new, ever more comprehensive tasks. In the early and mid eighties the architectural idiom in Germany centred on stylistic tendencies, but this has moved on considerably further with the advent of international activities and the increasing complexity and size of projects.*

*The style which distinguishes our architecture today is aligned with the international modern and typified by the use of contemporary techniques and materials like glass and aluminium.*

*I have always maintained that "the way a building is constructed and the way it works has to be in tune with the needs of the users." The reader will find no unnecessary, contrived complexity in the buildings and projects presented in this book – neither in their outward appearance nor in their interiors. The designers and planners strove to express even the most complex technical and functional relationships in as easy and understandable architectural language as possible.*

*What has arisen are buildings which in terms of transparency and optimisation of technology, can often be classified as high-tech. At the same time this architecture seeks, through the sensitive use of components, fineness and detail precision to harmonise existing historic building structures with the new, a task encountered more and more nowadays.*

*In this way we try, and I think with some success, to create by means of our repertoire quite distinctive designs which the observer may recognise as a kind of "corporate identity".*

*Quality and functionality remain paramount concerns and the core of this development process is always the human being, the user of that building. He is the measure against which we review our success. Urban spaces should be determined by people, and filled by them.*

*The title of our book, "Built Transparency" is also to be understood in this sense – a transparency that not only refers to the glass skin of a building but one which extends to encompass the design philosophy behind it.*

Helmut W. Joos



## J.S.K 建筑工作室

在过去的 15 年到 20 年中,建筑师的工作发生了巨大的变化,而且这种变化往往不为人们所注意。这段时间内,在中型建筑公司产生的同时,也应运而生了几家大的建筑公司,而且这些大型公司的结构和建筑实践更具有工业公司的特点。J.S.K 就属于这类公司:大约 200 名员工分布在德国海内外,他们负责的建筑总量为 40 000 亿~45 000 亿马克的工作。这个数字在同行中名列前茅。J.S.K 的建筑师们经常以设计者的身份,或者以总承包商的身份参加工作。在这种情况下,在同一公司内,建筑师们积累了建筑各领域的专业知识和技能。这些领域包括:城市规划、建筑施工、结构分析、建筑系统、建筑地点和工程管理。这些专业知识和技能使得 J.S.K 有能力一次性完成复杂的大工程中涵盖的所有工作任务。通过短期内的设计和建筑步骤,最大限度地降低成本,与客户更好地沟通,J.S.K 的这种工作方式产生了极为重要的意义。

值得赞赏的是法兰克福的德意志建筑博物馆在 1998 年举办了一次名为“规模上的飞跃”(Massstabsprung)展览会。在这次展览中,建筑工程发生了本质上的变化,建筑风格的过程得到了关注。这是一个发展,它反映了许久以来在建筑之外的其他领域已经发生的变化。在第三次工业革命时期,与对旧的工业用地回收利用相联系的大规模城市重建活动;服务业的成长;被忽视的水设施和港口设施的重振;交通设施的增长以及其引起的更大的关注;对集住房、办公和休闲设施于一体对整个旧城区的重新设计——所有这些变化赋予了建筑事业新的、复杂的任务。

20 年前,这些需要考虑的因素还没有被提到日程上,而且运用传统的设计和建筑方法处理这些问题也肯定不会取得任何实质上的成功。在这样的背景下,大的投资商、建筑公司和设计公司的相互合作必然导致新趋势的产生,这些趋势也必然同样地补充或代替了建筑的传统形象。J.S.K 建筑工作室的发展就反映了这样一个过程,而且,在设计和建筑方面,即使不是“全球化”,也至少是“欧洲化”的一个典范。

本书中的工程是按照时间顺序排列的,就像树的年轮一样。由于范例的数目太多,所以此书并未很系统的介绍。其中对有

些工程用了较多的笔墨进行描述,那是因为这些建筑代表了一组相似的建筑,并且它对其各个方面以及所关联的因素都进行了充分地展示。

## 发展历程

是赫尔穆特·威利·约斯(Helmut Willy Joos)建筑师开始了最初的建筑实践,至今他仍在法兰克福的总部领导着公司的发展。1961 年,赫尔穆特·威利·约斯(Helmut Willy Joos)在卡尔斯鲁厄获得了建筑学学位,之后,他就在美因河畔法兰克福创立了这家公司。不久,在 1963 年,这个公司就以波肯海姆路修建的名为“莱茵中心”的建筑而扬名。这座建筑引起了人们的兴趣,那是因为这座建筑是一座美式风格的高层建筑,它几乎是周围建筑的两倍高。这开创了一个新局面,赫尔穆特·威利·约斯(Helmut Willy Joos)试图在美因河畔法兰克福继续开发这一领域的建筑。于是,法兰克福成了德国长期以来唯一一座认可高层建筑的城市。

继“莱茵中心”建筑之后,公司又完成了一系列建筑工程,例如,在法兰克福机场设计的希尔顿酒店。而且,在 20 世纪 60 年代对建筑的需求在逐步地增长。因此,1970 年,赫尔穆特·威利·约斯(Helmut Willy Joos)开始与来自不伦瑞克的赖哈特·W·舒尔茨(Reinhart W. Schulze)合伙经营。他们俩一起建立了约斯-舒尔茨设计组;之后,在不伦瑞克,年轻的建筑师卡斯滕·克吕格-黑顿(Karsten Krüger-Heyden)也加入了进来。自 1980 年以来,赫尔穆特·威利·约斯(Helmut Willy Joos),赖哈特·W·舒尔茨(Reinhart W. Schulze)和卡斯滕·克吕格-黑顿(Karsten Krüger-Heyden)三人的建筑结晶就是人们所知的 J.S.K 工作室。

在接下来的一段时期内,该公司有了相当大的发展:除了在不伦瑞克和法兰克福的公司外,在杜塞尔多夫也建立了一个分公司,其目的是处理北莱茵河威斯特伐利亚(Westphalia)工程。1991 年,德国统一后,开始了重新设计新首都柏林的工作。J.S.K 在柏林的最初工作就是把奥斯特克雷兹地区变成一个服务、办公和商业中心。1998 年以来,东欧的建筑工程,其设计和管理工作由在华沙的分公司完成。早在 1986 年,在苏黎世建立的分公司继续从事其室内设计工作。作为国际性工作的一部分,该公司相当明智地与美国建筑师 Perkins Et Will 紧密

合作。1991年，与美国建筑师合作的结果是：“J.S.K 国际建筑师和工程师责任有限公司”的诞生，而且在 1991 年到 1996 年间，建立了 J.S.K Perkins & Will 公司。

尽管建筑与工程的类型和范围在 20 世纪 80 年代有了相当大的扩展，但是 1994 年在法兰克福机场的航空 2 号机场大厅的竞争，标志着前面提到过的公司规模巨大变化。在进行此项极具影响力的工程当中，公司开发了一种设计管理模式，这使公司在国际舞台上站稳了脚跟；从此开始不断地参与国际竞争，接受多方的邀请。在激烈的竞争背景下，为了保持这种稳固的地位，J.S.K 必须进行不断的拼搏；而且巩固这个地位是驱动 J.S.K 的强大动力。

公司留下来的两个开创者、另外四个负责的合伙人及其他十位合伙人，在公司的各个设计分公司经营着公司的业务，使公司的建筑业务得以不断地发展。为了获得某项工程，他们参与世界范围内的竞争。在公司内部，他们参与所有决策的制订过程，其中有些决策过程进行得非常缓慢。H·W·约斯(H.W.Joos)回忆道：“刚开始的时候，我们的想法总是不一致，”但是，如果有能力利用合力，并且有能力在团队中工作，与之结合起来的个性和创造性便会得到同样高度的重视。如果一个人只顾追求自己的利益而不顾公司的整体目标，妄自尊大、气量狭小——这种工作态度是不允许的。毕竟公司的工作目的就是使客户得到认同。

公司内很重要的一个方面在于工程的领导者们，他们设法负责推动各项工程的进行，并把工程进行到底。这些建筑师们不仅要有高水平的专业知识和与之相和谐的专业工作方式，还必须要有能够长期献身工程的意愿。对于某些大规模工程来说，5 年到 10 年并不罕见。

J.S.K 的订单确实很多，这部分是因为不断增长的直接委托，但如此多的订单也得益于 J.S.K 所做的报告和参与其中的竞争活动。不论哪一种原因，都是“自给机制”的表现。由于过往的业绩，“自给机制”造就了建筑往来业务的成功。

在 J.S.K 推出一套确实可行的方案之前，公司都要进行一次内部竞争，竞争中大量的工作小组推出他们各自的设计理念。这些设计理念要经过详细地讨论和修改，直到最终找到一

个最好的设计。在过去 10 年中，这种看起来烦琐的办法在参与竞争中早已证明了其自身价值。而且这种方法保证了建筑方式不断推陈出新，因为不能只把它看做是从已制定好的一系列设计方案中选择出某种标准性设计。诚然，公司的基本原则之一就是任何一个建筑方案都是新的、与众不同的。

不论工程规模如何，J.S.K 都一如既往地担任总承包商的工作。在同一管理部门下完成所有必要的工作：从初步设计、草图设计和设计方案的改进，一直到最后详细的规划方案和现场操作。J.S.K 向客户提交一份“工作一览表”，这个表格具有高度的成本透明度和成本效益，而且在这个表上还有一个精心制作的可靠时间计划，当然也是高质量的。除此之外，客户可以从那些艰巨费力的工作中解脱出来：例如获得规划许可，或者处理与建筑有关的所有行政程序。对每一项工程，各个操作过程都各就其位，顺利进行。包括各个过程之间的交接处都有很多领域专家进行负责。除此之外，对于某些特殊的项目工程，J.S.K 长期以来已积累了特殊的、附加的专业知识和技能，而且这是在完成 800 多项工程过程中所积累起来的。当然，这些附加的专业知识和技能还需要不断地加以调整。

建筑以及先进的建筑技术具有悠久的历史传统，而 J.S.K 建筑师视自己为这一历史传统的一部分。而且 J.S.K 认为，仅仅设计出一部建筑作品而不开发它并付诸实践，是无论如何也不能令人满意的。这种“脚踏实地”的方式同样地被用于培训和支持下一代的建筑师们。我们保持与大学间的联系，以引进毕业生，让他们有机会把学校学到的知识运用到实际工作中去。这种“人才寻觅”的结果常常使他们成为公司的正式员工；J.S.K 的原则之一就是不用自由职业员工。这种方式使建筑实践在发掘新人时，前一代建筑师和新一代建筑师之间不会产生问题或困难——引用赫尔穆特·威利·约斯(Helmut Willy Joos)的话就是默默地换位。在建筑活动中，为了达到高水平的工作业绩和工作效率，J.S.K 的雇员把这种建筑活动和高度的责任感恰当地结合起来。

## 一个广泛的建筑工程领域

由 J.S.K 完成的工程覆盖了当今整个建筑领域。这些建筑



包括：办公和行政大楼、旅馆、公寓、购物中心、工业和研究设施以及火车站和机场等交通设施。除此之外，J.S.K 还进行了对注册的文物保护单位的整修工作，以及对战后建筑物的翻修工作。

对于后者的设计和施工，J.S.K 的建筑师们采用这样一个原则——建筑是为了服务社会，而不是为了抬高自己。在这一点上，他们对经济、社会、生态和技术各个方面都进行了深入的观察和分析。

在过去的 20 年中，一些变化对建筑艺术产生了直接的影响。例如，从工业社会向服务性社会的转变反映在建筑上，产生了如下的影响：对办公空间的巨大需求；回收并重修荒废的工业和商业建筑成为一种必要。零售商报怨消费量的下降，这导致了购物中心等更高质量的建筑的出现，并领导了普遍提高购物环境和购物体验的新潮流。对环境问题等的逐步关注对城市汽车使用提出了难题，这使我们从便于汽车使用的城市模式上转移；转移的结果是，我们心中城市的概念以及城市的设计都发生了变化。建筑艺术对这些变化产生的回应是：重新设计并重新整修公共运输的各种建筑；建立社交型建筑，更多的修复建筑结构以及综合公共用地等。特别是当前正在向信息和传播型社会转变，它要求建筑艺术也随之变化：使人们能够真切地感受到，处于最新设备和技术的包围之中。简言之，社会变得复杂多了，这种变化在建筑艺术上也得到了体现；现代社会，几乎找不到为单一用途而设计的建筑了，相反的，建筑工作越来越多地融合着多种用途。

此外，要求城市的设计者和建筑师们发展他们的理念，使我们顺利地迈向未来，这要求他们现在就要考虑将来的需要。尽管建筑艺术上的“永恒”在过去的五十年中已经减弱了，然而通过在规划阶段考虑到将来的可能性用途，并把这些用途通过灵活的空间安排来表现出来，建筑依然要为存在较长时期而进行设计。从建筑规划的分析角度来看，这意味着要较早地发现社会趋向和社会运动。在寻找“正确”答案的过程中，J.S.K 开创了一种建筑艺术；这是一种在实用和正规的原则指导下的建筑艺术；而且恰到好处，这种建筑艺术对当今时代和社会做出了很大的贡献。

无论是地方政府还是个人，他们对建筑的实用性的要求往往是，建造出多功能建筑。这些建筑的规模及其周围环境各不相同，覆盖着一个广泛的领域。把居住空间、工作空间和休闲设施融于单一的一座大楼，就像是把拥有这些用途的各个建筑物安排在城市中的某个开阔区域内一样，这是完全可行的。而后者多数都是对已有，但用于其他用途的建筑，进行重修和结构重建时采用的一种方式。对城市空间进行重新设计的最典型的例子，就是柏林的奥斯特克雷兹中心和在法兰克福的伽鲁斯花园住宅（Galluspark）。两项工程都肩负着“城市修补”的使命。其中奥斯特克雷兹中心还肩负有与已有的文物保护单位建筑克诺尔股份公司相统一的使命，而伽鲁斯花园住宅（Galluspark）则要与 Triumph Adler 工厂综合为一体。

既要恰当地整修文物保护单位建筑，又要在新旧之间建立起与之共存的新建筑——这在建筑师们眼中是一个既有吸引力又相当有趣的工作。例如在柏林的阿尔弗雷德·格列南德（Grenander）建筑群，新的设计方案就表现出对旧式建筑的尊重：通过对建筑物外立面材料的恰当选择，使新与旧能够和谐统一；通过对可选择“宽度”的加以利用，加强了已有旧建筑的实体存在感。

法兰克福的 Triumph Adler 工厂的重建工作同样细致且极注重细节：一大片锯齿形布局的新建筑群与旧建筑形成对比，加上一座独立的圆形建筑，创造了独具特色的通道环境。

对柏林的萨尔茨乌弗区（Salzufer）的设计展示了建筑多功能区域方法的多样性。要在萨尔茨乌弗区（Salzufer）规划出一个由个体建筑物组成的新居住区和商业区。在施普雷河和兰特威尔运河（Landwehrkanal）之间的空地上建设了具有吸引力的海滨住所，而在空地的公共广场上注入一排具有城市特色的“高雅”建筑：咖啡馆、餐厅、商店及公用机构。此外在南岸建一座高层建筑作为城市独具特色的标志性建筑。

要将较大的多功能城市街区融入现存的城市结构之中，需要考虑的问题之一就是零散空地的处理，这些空地对在二楼或基地以及通道区域的艺术设计上有着特殊的要求。常常是建筑的有机形式吸引人们走近某一建筑或建筑群——表现这一特点的建筑有：与希尔顿酒店相连的福特·马拉考夫花园（Fort

Malakoff Park)、德累斯顿办公楼及商用建筑的圆形角。同样也包括,目前正在法兰克福建设的波浪形“法兰克福之波”(Frankfurter Welle)。这些建筑的一些相似之处在于:通过大面积地使用镶嵌玻璃,产生人工照明和自然光线的和谐统一;通过视觉与视线轮廓的相互作用,激发了观察者的好奇心。如果这些轮廓线满足了上述的愿望,并构成整体效果的一部分,那么观察者就会发现,用大块玻璃镶嵌的大门和花园设计融入庭院周围的建筑,让人们感到一种放松和休憩。

此外,J.S.K.也进行高层建筑的建设,目的是体现某种形象,其部分原因是遵循美国模式而发展。一个例子就是法兰克福43层高的菲利浦·霍尔茨曼高层建筑,这个建筑有一种晶莹剔透的效果;另一个例子就是“塔楼”建筑,一个赫尔穆特·W·约斯(Helmut W. Joos)通过激烈的竞争才获得的工程。高层建筑不太适用于多功能建筑目的,但是,“塔楼”却把办公室、商业拱廊和豪华宾馆三项功能成功地融于一个穹顶之下。

体育馆和运动馆在很大程度上具有相似的建筑目的。大多数的建筑就是要建造一座标准长方形的建筑,用于各种类型的体育运动,并要保证各个方向看台上的观众都会有一个尽可能清晰的视野。因此,建筑艺术注重于建筑物顶部的设计。顶部的设计在体育馆的外观特征上起着关键性作用。这就是法兰克福“绿野体育馆”,“悬在树林上空的屋顶”的核心设计理念。绿野体育馆是现代工程技术的一个非常成功且别具一格的特例。

在某些领域,一些新的公共运输建筑,作为雄伟的现代化计划的一部分,对建筑艺术提出了类似的要求;它们同时要求建筑具有极高的功能性。J.S.K.建筑师就参与了法兰克福机场2号机场大厅的设计工作;而且J.S.K.还参与了在杜塞尔多夫的“2000plus 机场”国际机场的工程建设。

从20世纪90年代初开始兴起的“车站复兴”运动,J.S.K.从一开始就投入到了这项紧张的运动中。德国铁路股份公司的目的在于建造新车站并使旧车站现代化,使其服务尽可能地具有吸引力,而且要改变曾经是病态的国家铁路垄断的形象。J.S.K.荣幸地收到两份合同,建设柏林铁路网的两个重要的交通运输站。城市南边的帕珀大街(Papestrasse)火车站作

为一个中转站,为地方运输和长途运输服务。来自德累斯顿、哈勒、莱比锡和慕尼黑的旅客,将来会坐车到达此站,或者在此站转车到新柏林-勃兰登堡大机场。在奥斯特克雷兹(Ostkreuz)火车站周围规划的新建筑群,构成了规模庞大的现代化计划的一部分。新车站的轨道数量将比任务繁重的旧车站轨道数增加一倍。这个车站目前承担了九条城市铁路线以及向城市各方向运来的长途和地区铁路运输任务;因此,此站是德国最大的地方运输中转站。整修计划开始的同时,车站继续进行它的工作。现代化的运输中转站应该满足下列要求:铁路线之间距离缩短;布局简单清楚,便于人们熟悉车站的情况。同时这个计划还会美化附近城区的环境。美因河畔法兰克福“AirRail 机场大厅”的理念在流动性思想和行为方面更进了一步。它在空中运输和铁路运输之间架起了一座桥梁,建筑本身就像是一个飞翔的载体,满足了旅客和观光游客的需求;而建筑内部也涵盖了一系列可供选择的多种用途。

克利斯特尔·卡皮茨基(Christel Kapitzki)和  
弗洛里安·冯·布特拉尔(Florian von Buttlar)

克利斯特尔·卡皮茨基(Christel Kapitzki):1959年生于杜伊斯堡。在柏林自由大学学习文学和艺术史。1990年以来,继国际展览工程之后,一直从事建筑艺术和城市规划工作。她曾写过各种出版物和电视专题片。

弗洛里安·冯·布特拉尔(Florian von Buttlar):1944年生于拉恩河畔马尔堡,在柏林技术大学和麻省理工学院学习建筑艺术和城市规划。曾在美国和柏林接受教育并进行研究工作。1983年以来一直为自由建筑师和建筑宣传者。

## J•S•K Architects

During the last fifteen to twenty years the job of an architect has changed dramatically, and this change has gone mostly unnoticed by the public. A few large architectural offices have emerged alongside the medium-sized ones; the structures and working practices of these bigger operations resemble more those of an industrial company. One such practice is J•S•K, where approximately 200 employees in various locations in Germany and abroad handle a building volume of DM 4 to 4.5 billion. Such a figure places it well within the top bracket. J•S•K Architects operate as designers, often as general contractors, combining under one roof a range of expertise in various areas such as urban planning, building construction, structural analysis, building systems, site and project management. This means it is possible to provide a one-stop service for all the tasks involved in large and complex projects, ensuring also early integration and coordination of the various planning stages. As a result key benefits ensue through shorter design and build stages, through cost minimisation and better communication with the client.

To its credit, it was the Deutsches Architektur-Museum in Frankfurt which drew attention to this sea-change in the nature of construction projects, and thus to the production process of architecture, in an exhibition it staged in autumn 1998 – called “Maßstabsprung” (a leap in scale). It is a development which merely mirrors what has already long since taken place in other fields. The immense restructuring of our cities in what is known as the third industrial revolution, associated with the reclamation of old industrial sites, the growth of the services sector, the revival of neglected water facilities and harbours, the increase in and greater concentration of transport facilities and the redesign of entire inner-city districts to incorporate a mix of housing, offices and leisure facilities has led to new and complex tasks.

Twenty years ago, these considerations were not yet on the agenda, and it is certain they could not have been tackled with any substantial degree of success using traditional methods of planing and building. The interplay of large investors, building companies and planning offices has developed against this background and led to tendencies which necessarily supplement or supplant the traditional image of the architect. The development of J•S•K Architects reflects this process and is at the same time an example of the Europeanisation, not to say globalisation, in planning and building.

The projects in this book are set out in chronological order, like the rings of a tree, as it were. This is not a comprehensive survey, as the number of examples is too great. Certain projects have been described in more detail, as they are representative of a group of similar tasks and illustrate well the various aspects and concerns.

## Development

The practice was started by architect Helmut Willy Joos who still leads the company from his office in the headquarters in Frankfurt. After obtaining a degree in architecture in 1961 in Karlsruhe, he set up his first office in Frankfurt am Main which soon made a name for itself with the building of the “Rhein-Main-Center” on Bockenheimer Landstrasse in 1963. Interest was aroused in particular by the fact that the building is an American-style high-rise, almost double the height of surrounding structures. This broke new ground, and Helmut W. Joos sought to continue in this field in Frankfurt am Main, which was for a long time the only city in Germany to have an open mind towards high-rises.

There followed a series of architecture projects, such as the design for the Sheraton Hotel at Frankfurt Airport, and during the 1960s the demands upon the practice grew. In 1970, therefore, Helmut W. Joos went into partnership with an architect from Braunschweig, Reinhart W. Schulze. Together they set up the Joos-Schulze design group which was then joined in Braunschweig by the young architect Karsten Krüger-Heyden. Since 1980 the architectural practice of Helmut W. Joos, Reinhart W. Schulze and Karsten Krüger-Heyden has been known as J•S•K.

In the period which followed the company expanded considerably: in addition to the offices in Braunschweig and Frankfurt, a new office was opened in Düsseldorf to deal primarily with projects in the North-Rhine Westphalia area. In 1991, after German unification, work started on redesigning Berlin, the new capital; J•S•K's first involvement here was in turning the Ostkreuz district into a modern services, office and commercial centre. Before work started, J•S•K opened an office in the city. Since 1998 building projects in Eastern Europe have been designed and managed from a subsidiary in Warsaw. An office in Zurich, set up back in 1986, continues to focus on interior design. One logical step as part of its international activities was to work closely with the famous American architects Perkins & Will; in 1991 this cooperation led to the founding of J•S•K International Architects and Engineers GmbH and in the period from 1991 to 1996 to J•S•K Perkins & Will.

Although the type and scope of the buildings and projects had already considerably expanded in the 1980s, the completion of Terminal 2 at Frankfurt Airport in 1994 marked the sea-change in scale previously mentioned. During the work on this prestigious project, the company developed a level of design management which placed it firmly among the global players and began to attract regular invitations to take part in international competitions and reports. This is a status that has to be continually fought for, against a back-

ground of intense competition, and reaffirming this position is a strong motivation and driving force for J•S•K.

The continued development of the practice is in the hands of the two remaining founding partners, four other accountable partners and ten partners, who run the business in the various planning offices. They are involved in project acquisition worldwide and within the company they are involved in all decision processes. Some of these processes were very drawn out, as H. W. Joos remembers: "In the beginning we were not always of one mind." Yet individuality and creativity is valued equally highly, if it is combined with the ability to utilise synergies and work in a team. A *prima donna* attitude, where an individual seeks only his own gain and loses sight of the overall objectives, is not required. The aim is after all to reach a result with which the client can identify.

Great importance within the company is attached to the project leaders who manage the various projects through to completion. These architects must have not only a highly professional approach, combined with expert knowledge, but they must also be willing to be involved in their project over a long period. Five to ten years is not unusual for some large-scale undertakings.

J•S•K's order books are very healthy indeed, accounted for in part by a growing number of direct commissions, but also resulting from reports and competitions. Both are an expression of the self-feeding mechanism whereby successful practices benefit as a result of past performance. Such a fortunate situation also brings advantages to the architects who have ample opportunity to test and expand their own skills in competition with other practices.

Before a J•S•K design leaves the office, an internal competition takes place in which a number of working groups develop their own concepts. These are discussed at length and revised, until at last the best solution is found. This seemingly complicated and long-winded method has more than proved its worth in competitions over the last ten years, and it ensures the approach is continually fresh, not merely a picking out of standard solutions from the portfolio of designs already produced. Indeed it is one of the basic principles in the company that each and every building solution must be new and different.

Whatever the scale of a project J•S•K acts frequently as general contractor, combining under one management all the requisite functions from preliminary design, design drawings and approved plans through to the final and detail planning, construction and site management. The client is presented with a "performance package" which has a high degree of cost transparency and cost-effectiveness, as well as a carefully worked out and reliable time plan, and of course high quality. In addition the client is relieved of the arduous task

of obtaining planning permission and of dealing with all the administrative formalities involved in construction. For each project smoothly operating processes are put in place, covering the interfaces between a wide range of different specialists. This knowledge about which additional expertise would be needed for a particular project has been developed over a long period of time, in the course of more than 800 projects, and of course this has to be continually updated.

J•S•K Architects sees itself as part of a long tradition of building and of master craftsmanship; merely producing the design for a building would be regarded as extremely unsatisfactory. The same 'feet on the ground'-type approach is taken towards training and support for the next generation of architects. Contacts are maintained with the universities to introduce graduates to the practical side of the business, following on from their studies. This 'talent search' often leads to a permanent position, for it is one of the principles of J•S•K not to employ freelance staff. It is also a method which ensures the architectural practice has no generational problems or difficulties finding new talent; what takes place, to quote H. W. Joos, is a kind of "silent changing of the guard". At J•S•K there is a pleasant combination of architectural activity aimed at high performance and efficiency and a great sense of responsibility to the employees.

## A wide spectrum of building projects

The projects completed by J•S•K cover the whole spectrum of architecture today. The buildings include office and administration blocks, hotels, apartments, shopping centres, industrial and research facilities and transport buildings such as stations and airports. Added to these are commissions to renovate listed buildings or refurbish post-war buildings. The architects of J•S•K approach the design and implementation of the latter with the principle that "We are building for society, not to heighten our own profile", and here, too, they observe closely, analysing economic, social, ecological and technological aspects.

Some of the processes of change over the last twenty years have had direct effects on the architecture. For example the transition from an industrial society to a services one has led to a considerable need for office space, and the necessity of reclaiming and refurbishing abandoned industrial and commercial buildings. Retailers complain about the decline in consumption and this has brought about the creation of higher quality architecture in shopping centres and a trend towards generally enhancing the shopping environment and experience. An increasing concern about the environment is putting pressure on the use of cars in our cities, leading us to move away from the model of a car-friendly



city, with the result that even our vision of cities and their design has changed. Architecture has reacted to this by redesigning and renovating public transport buildings, erecting communicative buildings, reclaiming more and more structures and integrating our public spaces. Not least the current process of transition to an information and media society is calling for changes in architecture such that people can be surrounded practically everywhere by the very latest equipment and technology. In short, society has become much more complex, and this has found expression in architecture; few buildings nowadays are planned for just one use, instead the job is more of one of integrating a range of functions.

In addition it is expected of town planners and architects that they develop concepts which will carry us through into the future, taking into account now the needs of tomorrow. For although the 'permanence' of architecture has declined in the last fifty years, buildings are nevertheless intended to exist for a longer period of time, with possible future uses already being considered at the planning stages, and expressed in a flexible arrangement of space. For the analytical side of architectural planning, this means that social trends and movements have to be recognised early. In its efforts to reach the 'right' answers J.S.K creates an architecture guided by formal and pragmatic principles, an architecture which, no more and no less, is a contribution to this time and to this society.

The most common aim of local authority and private projects is to produce mixed use buildings, covering a wide range of situations and scales. Integrating housing, work space and leisure facilities in a single large building is just as possible as bringing them together in an urban configuration extending across a wide area. The latter happens mostly in the form of a reclamation and structural reorganisation of space which used to serve some other purpose. Particular examples of the redesign of urban space is the Ostkreuz services centre in Berlin and Gallus Park in Frankfurt. In both cases the task was one of 'urban repair', and the added interest lay in integrating the existing listed Knorr-Bremse AG buildings in the one case, and the Triumph-Adler factory in the other, into the new design.

Renovating these listed buildings appropriately and setting up a symbiosis between old and new was regarded by the architects as a particularly attractive and interesting task. In the case of the Alfred Grenander buildings in Berlin, respect to the old was shown in the new design by choosing a facade material which allowed the new to enter into a dialogue with the old, and through the careful use of the breadth of options available to strengthen the physical presence of the existing listed buildings. The buildings of the Triumph-Adler factory in Frankfurt were also refurbished just as carefully and reconstructed down to the last detail, yet they con-

trast with the new buildings arranged in a large indented-plan development, which together with the free-standing rotunda, create a distinctive entrance situation.

The designs for the Salzufer district in Berlin show the diversity of solutions for mixed-use areas. A new housing and commercial district is planned here, consisting of individual buildings. These are arranged in such a way that the exposed site between the Spree and Landwehrkanal is used for attractive housing by the waterside, while a public square in the interior of the site injects urbanity, through its mix of cafés and restaurants, shops and services. A proposed tower on the south bank acts as a distinctive urban marker.

In large mixed-use city blocks to be integrated into an existing urban structure one of the main focuses is on the retail space, which places special requirements on the architectural design of the ground floor or base zone, and entrance areas. Often it is organic forms which attract the visitor and which are intended to bring him or her into the building or the complex – examples of this are the rotunda of Fort Malakoff Park in Mainz, connected with the Hyatt Regency Hotel, and the rounded corner of an office and commercial building in Dresden and, not least, the wave shape of the „Frankfurter Welle“ currently under construction in Frankfurt. Other similarities are the extensive glazing in a well-tempered balance between artificial and natural lighting, and an interplay of lines of sight and views which arouse the curiosity of the observer. If the latter then gives in to this desire and enters the ensemble, he or she will find generously sized glass-covered halls or garden designs integrated into the courtyards, offering spaces to relax and sit down for a while.

J.S.K also builds high-rises which are intended to project a certain image, and in part are oriented towards the American model. One such is the 43-storey Philipp Holzman high-rise in Frankfurt, which has a light and transparent effect, and the "Campanile", a project fought for very vehemently by Helmut W. Joos. High-rises are less suitable for mixed use; however, this latter building functionally integrates a shopping arcade, offices and a luxury hotel under one roof.

Sports stadia and sports halls serve a largely homogeneous purpose. Mostly the aim is to create a building volume which corresponds to the standard rectangular surfaces used in the various sports and to guarantee the spectators as clear a view as possible from all points. The architecture concentrates therefore on the design of the roof, which also plays a key role in the visual identity of the stadium. This thinking was at the heart of planning the quasi-floating "roof in the wood" for Frankfurt's "Waldstadion", which is a very successful and distinctive example of modern engineering skills.

In some areas, similar requirements and at the same time the highest expectations in terms of functionality are imposed by the new transport buildings, subject to ambitious