

VOL. 1

# OFFICE

## HEADQUARTERS III

### 办公总部大楼Ⅲ（上）

高迪国际 HI-DESIGN PUBLISHING 编

张华慧 孙璐佳 吴莱 译



GUANGXI NORMAL UNIVERSITY PRESS

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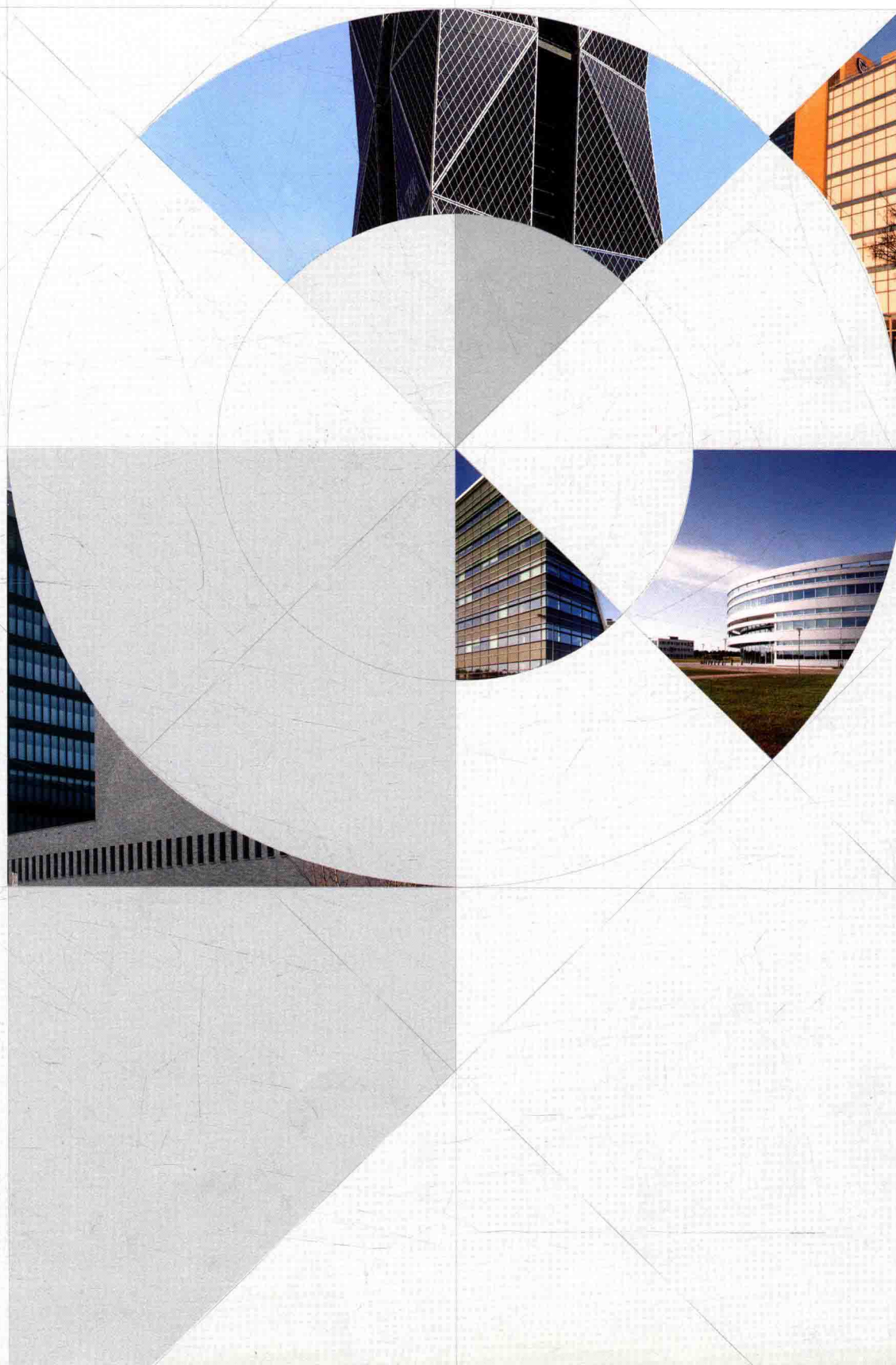
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# PREFACE

序言



## FORCED TO (MAKE YOU) FEEL

Although administrative tasks are linked to society since Roman times (it was they who created bureaucracy), it is not until the 19th and 20th centuries that office buildings become a type of construction, and it is possible to say that it all began with the building Frank Lloyd Wright designed for Larkin (Buffalo 1903-1905).

As Wright says, this project constitutes his first attempt at moving away from the building box, even though some of his previous houses had already advanced in that direction, with the presence of big awnings, openings in the roofing and the overlap of layers in impossible balances.

In the Larking, Wright displaced the vertical communications and installations towards the corners, thus liberating the center where the work space is located, an open space, isotropic and illuminated by a great interior patio to which the upper storeys open. Wright had created a building in which space was democratic, in which boss and employee shared a work space; this alone constituted a conceptual revolution. Another clear example of this organizing principle can still be seen in the building that Richard Rogers designed for Lloyds Bank in London (1986).

This quest for open space remained alive during the first half of the 20th century, mainly driven by the Chicago School, and even gave rise to companies specializing in "office landscaping", such as the Quickborner Team, led by the brothers Schnelle and Hermann Dunst (1959), who inquired into the possibility of improving the use of the work space through furnishing. This led to the appearance of movements like Bürolandschaft in Germany (1959) and Office Landscape in the USA, the latter under the auspices of Robert Propst.

In 1968, Propst came up with an office organizing system based on cubicles, the so-called "Action Office". He maintained that cubicle organization increased privacy and therefore workers' health, which in turn would lead to greater productivity. Years later, Propst spurned his invention; instead of increasing workers' privacy, the companies had perverted the system, using it to confine employees to tiny 2 m<sup>2</sup> cubicles.

We can say that to this date all the office headquarters have followed the typological path opened by Wright's Larkin, looking for open and diaphanous spaces, in which functionality and transparency and simply adaptability to a company's growth have been the fundamental premises.

Probably the biggest challenge for an architect who wants

to design an office building is to convince the owners that the better his workers live, the more productive they will be; that a building is not a machine in which the employee acts as a cog. Le Corbusier said that "working is not a punishment, working is breathing", and so we have to convince them to invest in space, in light... As Alejandro de la Sota said "where the sun enters, the doctor doesn't".

Throughout the process of writing out a project, the architect has to fight against the generalized idea of some owners, who believe that profitability consists in penning up employees. He has to do so by insisting on non-tangible rights like light, space and even a walk through the building in the manner of the Promenade Architecturale of Le Corbusier. He has to do so by resisting buildings in which maintenance reigns supreme. Surely a well-designed building is easier to maintain too.

Despite the changes that the needs of office headquarters since the beginning of the 20th century, such as greater technical demands at the work space, an increase in space designed for installations, the need to reduce the building's carbon footprint, or the inexhaustible capacity of adapting to different office requirements, for an architect the end is always the same: to dignify the life of its inhabitants.

This is why office architecture, and of course all the other types of architecture, must always be oriented towards light, not to the economic efficiency of each square meter; it must also seek "non-productive" space and not exploit every nook and corner of the building; it must seek the workers' identification with the working space, the arousal of architectural emotion and joy. All this can only be achieved through good architecture and following the lessons of Sota: "I always liked to talk about architecture as enjoyment; if we don't do it with joy it is not architecture. This joy is precisely architecture, the satisfaction we feel. The emotion of architecture makes you smile, laugh. Life doesn't."

There are therefore no clear typological lines which assure us that an office headquarter is optimal, as there are no tables which can frame the necessary emotion and sensibility for such a building. At the same time, a good office building also has to provide answers to the needs of the owners.

"Architecture is not four walls and a roof, but the air inside" (Lao-Tse)



## ■ 不得不（让您）感受到

尽管行政事务自从罗马时代（是他们创设了官僚制）就与社会紧密相连，但直到 19 世纪和 20 世纪，办公大楼才成为一种建筑类型，可以说这一切都始于弗兰克·劳埃德·赖特为拉金公司设计的办公大楼（布法罗市，1903-1905）。

正如赖特所说，该项目是他第一次尝试摒弃箱式楼体的建造，即使他的一些早期建筑已经在该领域颇为先进，呈现出宽大的遮阳棚、可露天的屋顶和似乎不可能平衡的叠层。

在拉金办公大楼中，赖特把纵向的设施移至角落，从而释放了办公区域的中央空间，这里空间开阔，各向同性，并由一个上层开放的室内庭院来提供照明。赖特创建了带有民主色彩的，也就是说老板和员工可以共享工作空间的建筑，仅此一点就构成了概念性革新。另一个关于这种组织原则的明显例子在理查德·罗杰斯为伦敦的劳埃德银行所设计的大楼中可见一斑（1986）。

主要受芝加哥流派的驱动，这种追求开放空间的设计在 20 世纪前半叶依旧十分盛行，甚至还有一些专门从事“办公风景”的公司应运而生，像史奈尔兄弟和赫尔曼·邓斯特（1959）引领的 Quickborner 团队等，他们探讨通过装饰来提高空间使用率的可能性。这就促成了运动式外观设计，像德国的 Bürolandschaft 公司（1959）和由罗伯特·普罗普斯特赞助的美国 Office Landscape 公司。

1968 年，普罗普斯特提出一个基于隔间的办公室组织体制，也就是所谓的“动感办公室”的设想。他坚持认为隔间的组织形式有助于增加员工的私人空间，因此保障了员工的健康，也会促进生产力的发展。多年以后，普罗普斯特摒弃了他的创意，因为他这样做非但没有增加员工的私人空间，反而扭曲了该体制，用它将员工束缚在 2 平方米的狭小隔间内。

可以说，迄今为止，所有的办公室总部设计都追随了赖特的拉金建筑类型学路线，寻求开放透明式空间，其中功能性、透明度及对公司发展的适应力已成为其基本前提。

对于一位想要设计办公大楼的建筑师来讲，他面临的最大挑战可能就是使客户相信：员工生活得越好，就越具生产力；办公大楼不应该是用员工充当轮齿的机器。勒·柯布西耶说过：“工作不是惩罚，而是呼吸。”所以，我们必须劝服他们投资于空间、光线……就如亚历杭德罗·德拉索塔所说：“哪里有阳光，哪里就没有医生的用武之地。”

纵观设计方案的起草过程，建筑师不得不反对某些雇主的普遍想法，因为他们坚信利润来源于压榨员工。建筑师必须通过勒·柯布西耶提出的“漫步式建筑”的方式来争取像光线、空间和建筑长廊这样的无形权利。他还必须反对建筑是维护至高无上地位的说法。当然，一个设计良好的建筑也更容易维护其至高无上的地位。

尽管自 20 世纪初以来人们对于办公总部大楼的各种需求在不断发生变化例如：工作空间需更高科技和增加设施空间的需求，减少建筑物内碳排放量，或是具备有求必应的超能力，但是对于建筑师来讲，这些需求归根结底是一样的：使它的居住者生活得有尊严。

这就是为什么办公建筑，当然其他类型的建筑亦是如此，必须总是以光线为导向，而不是计较每平方米的经济效率；它必须寻求非生产性空间，而不是竭力利用建筑的每个角落；它必须争取员工对工作空间的认同并且唤醒建筑的情感和愉悦。这一切只有通过良好的构架并且吸取索塔的经验教训才能得以实现。索塔说过：“我总喜欢把建筑视作一种享受；如果我们做这件事的时候并不快乐，那它就不能称之为建筑。这种快乐正是建筑带给我们的满足感。建筑的情感能使你嫣然一笑、开怀大笑。而这是生活所不能给予的。”

因为，没有什么条条框框可以束缚住建筑师在设计时对一座大楼所倾注的情感。因此，没有明确的类型学文字向我们保证什么样的办公室总部是最优的。与此同时，一座好的办公大楼也必须尽量满足业主的需求，做到有求必应。

“凿户牖以为室，当其无，有室之用”（真正的建筑并非在于它的四堵墙和屋顶，而是存在于内部空间，那个真正住用的空间。老子在这句话里论述了“有”与“无”，即实在之物与空虚部分之间的相互关系。他特别把“无”的作用向人们显现出来。房屋如果没有四壁门窗之中空的地方可以出入、采光、流通空气，人就无法居住，可见是房屋中的空的地方发挥了作用）”。

Marcos Ayala Calvo (Right in the Photo)  
Architect and Partner, Arquitectos Ayala  
集团负责人兼董事长



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# GREEN TOWERS - DEUTSCHE BANK

**Location:** Frankfurt, Germany

## ARCHITECT

Mario Bellini, Giulio Castegini, Giorgio Origlia

## FIRM

Mario Bellini Architects

## TEAM

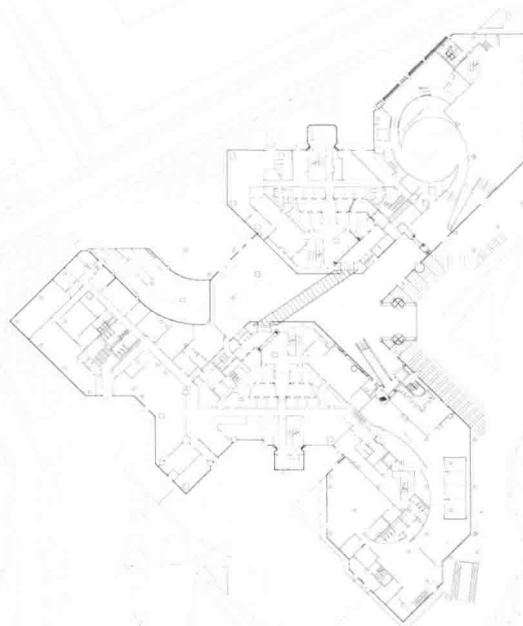
Manuel Hoff, Lucas Corato, Alessandro Zufferli, Luca Bosetti, Camilla Galli

## AREA

17,000 m<sup>2</sup>

## PHOTOGRAPHER

Samuelle Fosso, Giulio Oriani, Deutsche Bank



Corporate Headquarters becomes a "Green Building"; through innovative and pioneering measures, the implementation of ecological sustainability criteria will be combined with the creation of a state-of-the-art working environment. Deutsche Bank is in the process of modernizing and renovating its company headquarters, the two towers in Frankfurt am Main. The goal is to create an ecologically sustainable office building with a remedial design setting world-wide standards. With the remediation of our headquarters we want to make an active contribution to climate protection.

Here some data that demonstrate "Greentowers" – innovative sustainability: 98% of the materials recycled; 55% savings in electricity; 74% savings in water; "Leadership in Energy and Environmental Design", LEED certification; 67% savings in heating and cooling energy; 89%\* reduction in CO<sub>2</sub> emissions; 20% greater space efficiency.

Reliable and efficient technologies are used and optimally integrated for the renovation of the Taunusanlage property. Several technical systems have been

optimized, redeveloped or newly developed for the Green towers project. In our use of water, we are installing the world's most advanced flushing technology. The optimized heating and cooling ceiling system is equipped with newly developed radiant elements for the thermal activation of the building's mass – resulting in a 20% higher thermal output than conventional systems. The windows opening parallel to the façade are equipped with motorized scissor hinges – making it possible to have natural ventilation even at wind speeds of up to 180 km/h. The tubular lights especially designed for the office floors are equipped with high-tech prism technology – achieving a light output of 86%. The use of a newly developed, intelligent room booking tool will improve user convenience for the selection and booking of conference rooms to nearly double room occupancy rates. The GreenGain® toilets fixtures have a highly efficient flushing technology – using 30 percent less water than comparable modern systems.









公司总部变成了一座“绿色建筑”：通过采用创新手段，把生态、可持续性标准同最先进的工作环境紧密结合。德意志银行正在经历现代化进程，并励精图治翻修两座位于美国河畔法兰克福的公司大楼，目标是建造一座全球标准的生态可持续的翻新大厦。我们希望，公司总部大楼的整修能够为气候保护做出积极贡献。

以下是一些大楼之所以被称作“绿色建筑”的数据——创新式可持续性 98%的可回收材料；节省55%的电力；节省74%的用水；已获得美国绿色建筑评估体系认证的“能源与环境设计先锋”；节省67%的热能和制冷能源；减少89%的二氧化碳排放；提高20%的空间利用率。

在 Taunusanlage 房地产修葺过程中贯穿应用了可靠有效的技术，几种技术体系被最优化，并在绿色建筑项目中得以重建或新建。用水方面我们采用了全球最先进的冲水技术。优化的采暖和冷却吊顶系统，配备为新近建造的辐射组件，为大楼的热能服务。与传统技术相比，此系统创造了高出20%的热输出；敞开后的窗户同大楼外观呈平行状，并装有自动剪式铰，即便在风速高达每小时180公里也可以自然通风；为办公楼层精心设计的管状灯采用了高科技棱镜技术，实现了86%的光输出；新研发的智能房间预订工具使得用户更加方便地选择和预订会议室，使用率高达两倍。GreenGain 卫浴公司的冲水技术效率高，相比现代系统，节水30%。



