



撰文：(德) 克里斯蒂安·马夸特
摄影：(德) 汉斯-乔里·埃施

汽车品牌店设计

MERCEDES-BENZ BRAND PLACES Architecture and Interior Design

Christian Marquart Hans-Georg Esch



大连理工大学出版社

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MERCEDES-BENZ BRAND PLACES

Architecture and Interior Design

By Christian Marquart and Hans-Georg Esch

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MERCEDES-BENZ BRAND PLACES

Architecture and Interior Design

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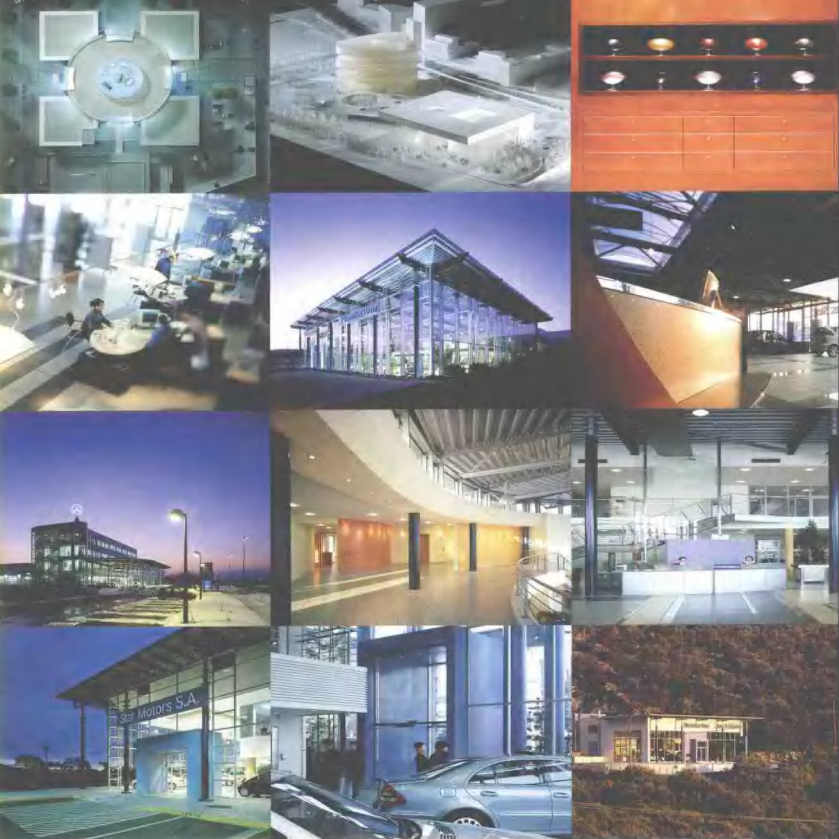
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序 言

1997年，戴姆勒—克莱斯勒公司建筑中心（后来成为戴姆勒—奔驰公司建筑中心），经董事会签约同意发展成为梅塞德斯—奔驰销售点的“面向未来的展厅”。该理念必须能适用于世界各地。

对建筑中心的所有员工来说，该方案无疑是一个不同寻常的挑战。其涉及面的深度和广度是巨大的。位于各大洲、所有气候区、社会和文化各异的大多数国家的大约6000个销售点都将受到该计划的影响；但很显然，我们被该合约及其可能带来的变化所吸引，并对其满怀热情。

我们想设计一个在世界各地都可转换使用的建筑。这种建筑将满足梅塞德斯—奔驰的需求，其外观的新颖性可以持续多年，而不会在短期内陈旧过时。这种建筑还可以不断完善，并且不会耗尽展厅所有者的资金。

另一个重要方面就是设计的这个建筑要反映销售点所在地独特的文化背景，透彻并实现具体的社会及城市规划。我们的宏伟目标是，品牌和品牌外观易于识别且千篇一律。“统一中求变化”成为我们的座右铭。总而言之，一个好的建筑需要一个理念的支持。

2001年，我们的工作经受了第一次严峻的考验。“大都市理念”就是在现行销售战略框架下产生的。它拓展了展厅形式的范围，并旨在选定的西欧大城市中建立“梅塞德斯—奔驰中心”。这些中心是销售网最大的基地，它们将特别在伦敦、巴黎等大城市展示梅塞德斯—奔驰小客车的全部项目。下一个目标是在这些中心举办专品牌展和令人满意品牌活动。

柏林和慕尼黑的梅塞德斯—奔驰中心可算是这一理念的先行者。在这个项目中，是否以及如何将这些销售点建筑的“大型计划”融入到品牌建筑的系统概念中的问题被提了出来。

乍一看，梅塞德斯—奔驰中心的功能和规模似乎注定了要在大型建筑竞赛中寻求独具匠心、引人注目的解决途

径。我们甚至考虑聘请一系列国际知名的建筑师将这些建筑设计成建筑艺术的“世界集锦”。只是没有将这种想法付诸实施罢了。

然而，这一战略的实质性风险还无法预知：梅塞德斯—奔驰的品牌形象可能很容易以与具有个性特征的“建筑品牌”冲突的结局而告终，故而成为一时冲动的“艺术”设计的牺牲品。因此，在这些梅塞德斯—奔驰销售点建筑理念和设计中，遵循其各自特点的立场在内部得到巩固。

最后，是我们在设计梅塞德斯—奔驰中心建筑时旨在达到的标准。这些项目的一个重要方面是建筑和城市规划。12万立方米的组合空间规模是真正的标准。目标是将“面向未来的展厅”项目的建筑理念转化为梅塞德斯—奔驰中心的一部分——能毫无例外地在所有销售点完成，并且，品牌能被立刻认出。

本书描述了自1997年以来我们所走过的路。它记载了我们不断的发展过程，也显示出两三个不足之处。有些细节可以加以完善，比如展厅立面上的“梅塞德斯—奔驰”几个字。起初，我们喜欢将字母一个个地排在展厅立面上；后来从实用角度，当然也是从建筑观点出发，我们采用了灯箱。同时，甚至在展厅的颜色上也没有选用夸张的颜色。本书所提到的展厅不都是完全符合今天使用的系统建筑标准。但是本书所记载的展厅特征描述和公认价值是值得注意的。

本书展示了梅塞德斯—奔驰不变的建筑在未来是多么地有影响力、有个性和有潜力。在此，衷心感谢我们的销售组织、后方力量和展厅的所有者。他们在梅塞德斯—奔驰建筑的建设以及本书的编写过程中全心全意地支持我们，并耐心地与我们合作。

Peter Hilken

斯图加特戴姆勒—克莱斯勒公司建筑中心主任

Preface

In 1997 the Architecture Centre of the DaimlerChrysler concept – the first building centre of Daimler-Benz AG – was contacted by the board of the company to develop “a showroom for the future” for the sales points of the Mercedes-Benz brand. The concept had to be able to be used on a worldwide scale.

The project was certainly an unusual challenge for the employees of the building centre. The dimensions appeared overwhelming: Approx. 6,000 sales points on all continents, in all climatic zones and in the most varied of cultures and societies were to be affected by this plant. But we were stubbornly fascinated and enthusiastic about the control and the possibility that it brought.

We wanted to develop an architecture that could be transformed and used on a worldwide scale. Architecture that would satisfy the demands of the Mercedes-Benz brand. That would still look fresh and up-to-date for many years and not look used and outdated after only a short time. An architecture that allowed a continual development and did not exhaust the financial means of the showroom owners.

Another important aspect was to develop a piece of architecture that would reflect the cultural backgrounds of the corresponding sales locations and take on and fulfil specific societal and urban planning expectations. Our ambitious goal: a brand and brand-appealance that would always be recognised without allowing for mistakes and uniformity. “Variety in unity” became our motto. In short: a concept was needed for a good piece of architecture.

Our work was put to its first hard test in 2001. The “Metropolis Concept” was created within the framework of the current sales strategy. It extended the spectrum of the showroom formats and aimed to set up “Mercedes-Benz Centres” in selected large towns in Western Europe. These centres are the largest bases of the sales network. They were built to present the complete spectrum of the Mercedes-Benz passenger car programme in the metropolises – such as Paris or London. A further aim was to build brand-specific exhibitions and brand-adequate events in these centres.

The Mercedes-Benz Centres in Berlin and Munich could be seen as forerunners of this concept. In the context of this project, the question was posed whether and how to integrate these “large formats” of the sales structure into the system concept of the brand architecture.

At first sight, the functions and size of the Mercedes-Benz Centres seemed to be predestined to search for differentiated, spectacular so-

lutions in large architectural competitions. We even enjoyed with the idea of having a series of internationally renowned star architects design these buildings as a “world collection” of building art.

An essential risk of this strategy was however not foreseeable. The profile of the Mercedes-Benz brand could easily end up conflicting with the individually characterised “architectural brand” and therefore falling prey to an “artistic” design impulse. Thus the position was consolidated internally to follow an individual course in the conception and design of the architecture of these sales points – that of the Mercedes-Benz brand.

In the end this was the standard we aimed to achieve in the development of the architecture for the Mercedes-Benz Centres. An important aspect of these projects was not only the architecture but also the urban planning: scales of 120,000 cubic metres of built-up space are indeed the norm. The goal was to translate the architectural concept of the “showroom for the future” project into the dimensions of the Mercedes-Benz Centre – in a way that could be realised without exception in all the sales points and that satisfied the claim of being recognisable as the appearance of the brand.

This book describes the path we have been following since 1997. It documents the continuous development and also shows one or two weaknesses. An example of a detail that could be criticised is the word “Mercedes-Benz” on the showroom facade. Firstly we favoured the use of single letters; at a later date we developed a facade with the words, from a pragmatic and of course architectural point of view. Even the type of letters in the Showroom is, in the meantime, dealt with in a reserved way. Not all of the showrooms shown here correspond in every last detail to the standard of system architecture that applies today. However the characteristic profile and the recognition value of the showrooms documented in this publication is noteworthy.

The book should show how much power, sovereignty and potential for the future lies in an unchangeable piece of architecture for the Mercedes-Benz brand. Connected to this publication is a heartfelt thanks to our sales organisations, to the force behind and owners of these showrooms who have supported us with their full commitment, patience and co-operation in the development and realisation of the architecture for Mercedes-Benz and in the production of this book.

Peter Hilken

Head of the DaimlerChrysler AG Architecture Centre, Stuttgart





从已确立的公司特征到品牌建筑

From built corporate identity to brand architecture



学习飞翔的屋顶。Salzter的柏林梅赛德斯-奔驰中心建筑细部

Roofs seem to fly. Salzter's final details of the Mercedes-Benz Centre in Berlin as the scaffolding.

从已确立的公司特征到品牌建设

一段时间以来，我们已经能够注意到公众生活的观念引领者和制造者更加关心建筑。当代城镇市场营销和公共政策的战略基础是城市特点的体现，而城市特点主要通过建筑体现。因此可以“现场”体验。原来注重公司特征的公司也转向注重总部和行政管理部门。因为合适的地理位置和具有代表性的建筑变得越来越重要了。其他公司虽然也注重公司新建筑和自身形象，但与之相比，他们更注重品牌介绍和品牌组合。后者谈论的是一种特殊的产品宣传方式，特别是品牌建筑——本书的主题。

今天，建筑的社会政治方面的重要意义第一次达到上个世纪前期的重视程度。尽管它们拥有不同的文化背景。在20世纪70年代末和80年代初，对于所谓的后现代建筑有过激烈的争论。然而，这场争论很快就被平息了，因为形式问题取代了对内容的讨论。

在今天的日常规划过程中，建筑的表现潜力、象征潜力和内涵潜力很明显已经或多或少地成为功能服务介绍和“规则手册”的显而易见的一部分。因为无论是建筑的内部还是外部都起着宣传工具的作用。因此，它在这方面有着多种意义。例如，它可作为革新工作的工具，加速社会非正式认知过程的工具和树立形象的工具。换句话说，根据现代媒体社会 and 知识经济的需要，建筑已经极大地拓展了其功能范围。

建筑史上的著名论题之一——功能主义也因此再次抬头。然而，它的条件、观点和

From built corporate identity to brand architecture

For some time now we have been able to observe the fact that opinion leaders and opinion makers in public life have been paying more attention to architecture. The strategic foundation of contemporary town marketing and communal policies is the conveying of urban qualities, which are primarily manifested through architecture and can therefore be experienced "in situ". Companies that choose to place emphasis on corporate identity move into headquarters and front offices, where the right address and a representative architectural design become increasingly important. Other companies place less emphasis on their new buildings and on their corporate self-portrait and rather more emphasis on the presentation of their brands and brand portfolios. The latter is all about a special variant of brand communication - in particular about architecture for brands, which is the topic of this publication.

The socio-political significance of architecture today appears to be, for the first time, almost as high as during the first decades of the last century, despite its different cultural background. In the late seventies and early eighties of the 20th century, there was heated controversy about the architecture of the so-called post-modern era; however, this quickly ran dry as questions of form replaced discussions about content.

In the daily drafting and planning process of today the semantic, symbolic and medial potential of architecture has more or less become an explicit component of functional service profiles and "rule books". Because architecture works internally and externally as a communications instrument, it is, in this respect, used for a variety of purposes - for example, as a tool for the innovation of work, for the acceleration of social, informal and cognitive processes or for shaping images. In other words, architecture has drastically extended its spectrum of functions according to the requirements of both the modern media society and knowledge economy.

目标群体已经有了显著的变化。德国 20 世纪 20 年代受包豪斯建筑学派影响设计和建造的建筑在某种程度上被今天的文化历史学家解释为魏玛共和国空间概念的展现。那时，甚至连建筑先锋派的仪仗者也只能通过建造公寓或住宅来实现建筑项目，他们甚至不是具有代表性的“公共建筑”项目签约的考虑对象，这是事实（或许是事实的原因）。今天，形成、发展当代建筑并使之真正全球化的主要商业部门、公司和品牌。

作为世界全球化的基本文化媒介的商业建筑，难道不是用来区分最近在欧洲、美国和日本新建的并引起轰动的重要文化建筑的吗？坦率地说，所有这些著名的博物馆、电影院和歌剧院都是一小组国际知名建筑师杰出的艺术作品。然而，作为“飞行的马戏团”不断地穿行于大洲之间，建筑师中的仪仗者无论在他们的工作地还是在其他地方都无法真正“拥有追随者”。他们实际的建筑条件和建筑风格都太独特或太个性化，以至于不能确定一个总体的标准，创立一种风格或领导一种潮流。

德国设计委员会——一个过去从事产品促销和宣传设计的机构，现在已经开始有意识地处理建筑文化和商业文化之间的关系，或更准确地说，是处理建筑和品牌宣传之间的关系。在（第一）德国设计委员会公司建筑贸易协会的名为《品牌建筑》（2002 年）的补充小册子中有一篇序言，这样写道：

“在过去的几年中，建筑已经成为设计学科的一个主要科目。同样，品牌也成为全球化经济的一个典范。知名品牌的创立、发展以及维护是公司战略的重心。品牌和建筑之间

One of the great topics in the history of architecture - "functionalism", has thus resurfaced. However, its terms, perspectives and target groups have shifted significantly. What was designed and constructed in Germany in the twenties under the influence of the Bauhaus is, to a certain extent, interpreted by today's cultural historians as a spatial expression of the Weimar Republic. This is despite the fact (or perhaps because of the fact) that at the time even the stars of the architectural avant-garde could basically only realise projects in apartment and housing schemes and were not even considered for contracts involving representative "state architecture". Today it is primarily the commercial sector - companies and brands, which shape, develop and indeed globalise the face of contemporary architecture.

Commercial architecture as the primary cultural medium of a globalised world, does this not sound too much like discrimination of significant cultural buildings which were recently constructed in Europe, America and Japan and which created a sensation? Plainly speaking, all of these famous museums, theatres and opera houses are splendid individual pieces of work by a relatively small but very international circle of architectural artists. However, as a *Flying Circus* continually travelling between continents, the stars of this architectural scene cannot really "create a following", neither at their place of work nor anywhere else. The actual building conditions for their projects as well as their architectural expressions are too specific or individual to be able to set a general standard, create a style or even shape a fashion.

The German Design Council, an institute which in the past almost exclusively concerned itself with the promotion of product and communication design, has now deliberately begun to deal with the relationship between building culture and commercial culture, or more precisely with the connection between architecture and brand communication. In the supplementary booklet for the (first) German Design Council's Trade Congress on Corporate Architecture, under the title "Architecture for Brands" (2002), the introduction



中国林A0776461



建筑立面成为橱窗 慕尼黑梅
塞德斯-奔驰中心

When the façade becomes a
shop window, the Mercedes-
Benz Centre in Munich.



柏林梅塞德斯-奔驰中心：立
面的每一个组成部分都是精心
设计的

Mercedes-Benz Centre in
Berlin every element of the
façade has been carefully
designed