

IPA 设计大师

世界顶级
R O R C H I T E C T



(德国) 戈瓦斯·昆·昆

GEWERS KÜHN & KÜHN

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PA—戈瓦斯·昆·昆 Gewers Kühn & Kühn

年轻而有才华的柏林公司PA—戈瓦斯·昆·昆建筑师确实应被视为当今最成功的人士之一。在不可置信的短短的十年之内，他们从一个15人的小公司发展成为现在被广泛承认和极具国际竞争力的专职行业强手。

他们于1991年开始创业，几个人挤在前大酒店的广场上，其位于波茨坦尼·泊莱兹的欠发达地区，处于东西柏林的交界处。当然，这并不容易。公司通过其处理大型项目的管理能力并专业地将其交付使用的过程中，不断证明其能力并确认其地位。要体验布丁的滋味就要亲自尝尝，而这已通过他们完成一连串的设计发明和精细良好的建筑得到证明。现在在德国，要在高度竞争的商业环境中取得这些成绩，并与和现有的公司进行更大、更直接的竞争当然不是件简单的事儿。

有格言说：成功是遇见机会的前奏。如果该格言中包含有任何真理，那么，该公司当然就是这一格言的经典化身。对他们来说，职业生活的前奏在毕业后开始，年轻的丝万梯和奥利弗·昆夫妇，他们的同事卓杰·戈瓦斯和艾克·贝克（后来离开公司）一起共事并通过为一些名声显赫的大型英国公司工作获得报酬，然后回到柏林建立他们自己的招牌。

丝万梯和奥利弗都为理查德·罗杰斯合伙公司工作过。奥利弗实际负责德国的罗杰斯项目，他们的办公室一度曾在柏林。而卓杰·盖沃斯曾为诺曼·福斯特联合公司工作。

一回到国内，他们发现自己置身于一个新的德国当中，一个将要经历重新统一的德国。尽管这样，在他们的内心深处仍洋溢着一种极大的期望，他们充满信心、充满干劲和无畏的感觉，这种在国际上展露才华和进行风险的感觉只能从国外获得。

但他们执着地追求，使这些经历极大地与他们自己的才能

The young and talented Berlin firm of Gewers Kühn & Kühn Architects must surely be regarded as one of the great success stories of the day. Just within an incredibly short span of less than 10 years, they have grown from a small firm of fifteen to what is now a highly-regarded and seriously-major practice to be contended with internationally.

They started in 1991, all huddled together in that former Grand Hotel Esplanade, located then at the yet undeveloped part of Potsdamer Platz, right at the interface between the West and East Berlin. It has certainly not been easy. To affirm its position, the firm has now demonstrated its managerial capability to handle large projects and as well as being able to professionally deliver them well. The test of the pudding is in its eating and this is clearly demonstrated by them having completed a string of inventively well-designed and well-detailed buildings. Now to achieve all this within the highly competitive business environment in Germany, and in direct competition with the much larger and the more established firms is certainly no mean task.

If there is any truth in the adage that, success is preparation meeting opportunity, then the firm is surely its classic personification. For them the preparation for a professional life started after graduation, when the young couple of Swantje and Oliver Kuhn, their colleague Georg Gewers and Eike Becker (who later left the firm) all did time and gave their dues through working for some of the major premium and larger British practices, before trundling back to Berlin to set up their own shingles.

Swantje and Oliver had both worked for the firm of Richard Rogers Partnership. Oliver had actually been responsible for Rogers's projects in Germany, and for a while at their office in Berlin. Whereas Georg Gewers had worked for Norman Foster Associates.

Upon returning home, they found themselves to be in a new Germany, one that is just about to go through reunification. Notwithstanding this, all had in them such great expectations and that fearless sense of confidence and can-do spirit that would only have come from acquiring abroad that sense of

以及广为人知的大德意志工业优秀传统和精湛技术相结合，表现出不可估量的效应。

拥有英国血统公司工作的经历，使他们与当代人相比，站在了具有优势的起跑线。他们的英语才华也使他们在创造性的领域处理每一个新的项目提供全新的洞察力，使他们能预先看到其结果，远远超出本地的狭隘背景。

其经历也赋予了他们坚忍不拔的英国血统的奚斯·鲁宾逊离奇技术发明家型的品质，使他们以一种最新技术和发明创造接洽每一个项目。在柏林，许多本地的同龄人仍无意识地陷入设计和与他们的客户打交道的传统的工作方式。他们的国外经验不仅仅是一种额外的优势，也是一块跳板。正如他们其后所说的，那只是个跳板，其余只是历史。

很明显地，一个使他们的工作方式与众不同，并证明有决定性意义的特征是自打一开始，他们就对团体紧密合作的坚持，以及引进不同的工程和顾问到他们的设计过程中来。这使得他们的设计在之初而不是其后就受益于各种专业知识、技术和资讯的投入。

对他们来说，公司客户当然不被视为私底下反对设计的人，并在一种有敌意的气氛下打交道。相反，在整个过程中客户对他们来说是主要的合作者。所有这些对一个更为完整和更见多识广的设计终端产品是极为有利的。

然后，他们以一种灵活的和有经验的态度着手于每一个项目，而且当然是持续地追求设计上的卓越。不像一些他们的竞争者，每一个项目缺乏对流行或特殊建筑美学或风格的预先的固定构思。在起始阶段，指定一个起领头作用合伙人之前，其他合伙人会以一种愉快的合作的方式进行强烈的思维风暴活动。

international exposure and adventure. But what further proved invaluable to them is that these experiences are now formidably combined with their own immense talent and that well-known great Germanic heritage of industrial excellence and incredible technological virtuosity.

The experiences with the pedigree UK firms would immediately of course have differentiated them from their other contemporaries in Berlin right at the starting line. Their English exposure also gave them novel insights into dealing with each new project in a creative way, that enabled them to see its consequences, far beyond the local provincial context.

The experiences also gave them that British intrepid quirkiness of the Heath Robinson boffin-inventor type, which enabled them to approach each project technologically-laterally and inventively. Meanwhile, many of their local contemporaries in Berlin were still locked unconsciously into the more traditional ways of working, designing and in dealing with their clients. Their experiences abroad had been more than just a leg-up. It was a spring-board and as they say after that, the rest is simply history.

Noticeably one feature that made their method of work different, and which proved crucial was the insistence at the onset that they all worked closely and collaboratively as a team, besides also bringing in together all the various engineering and key consultants early on into their design process. This enabled their design to benefit from the various expert inputs right at the start of a design rather than later.

For them, the corporate client is certainly not regarded as someone who is surreptitiously anti-design, and thence held in an adversarial relationship. On the contrary, the client is for them a key collaborator in the entire process. All these contribute towards a more integrated and better informed designed end-product.

Each project is then embarked with a flexible and experimental attitude, while consciously of course, pursuing design excellence. Unlike some of their competitors, each project is fearlessly devoid of any pre-fixation to any prevalent or any particular architectural aesthetic or style. Right at the

正如奥利弗·昆所阐述的，这也许是他们成功基石的因素之一，即优秀的交流技巧。要很好地交流，他们会在起始阶段就开始绘制和制定项目的可能性。这也许就是许多优秀的英国建筑公司不可置信地做得很好的东西。在针对一个设计方案之前，他们也许就是花一些零散的时间作概要，侧面的和分散的思考和绘图。显然这项技术颇奏成效。公司成功地赢得了几个大项目竞争的胜利。事实上，至少他们目前进行的工作的三分之一是他们赢得许多竞争的结果。

但除了英国经验，公司能够以完全的方式使其观察结构问题和工程设计问题的著名的技术还溶入了德国传统最佳化的方法。这成为使他们进一步不同于其他竞争者，可能包括各地的更有名气的全球竞争者的另一个重要方面，他们中的一部分当然并不具备该技术和行业优势。

也许另一个使他们有效处理在不同文化环境的海外项目的特征是他们自身背景的全球性。除了在英国生活，丝万娣曾长期生活在美国，以及非洲的马拉维。

通过他们在海外和传统文化环境之外的地方努力工作之下，公司在远东的发展也具有一种亲合力。

他们的旅行犹如在他们的心中奏响的一曲共鸣。在远东的当代文化中，尽管他们发扬着浓厚的传统遗产，可他们也能够天衣无缝地与现代化的世界打交道，在和谐的关系中将旧的和现代的东西完美结合、吸收。

在他们作为建筑师工作的决定性十年，与伴随着重新统一的社会经济影响的斗争不可避免地赋予了他们新的洞察力和敏感性，加强了他们今天在不同文化背景中更好工作的能力。例如在日本，他们耳闻目睹了一些明明白白的东西，普遍存在的

inception stages, the partners would brain-storm furiously with each other in a cheerful collaboratively way, before subsequently assigning a single partner to take on the leading role.

As Oliver Kuhn elucidates, it is perhaps their excellent communication skills that has been one of the corner-stone contributing factors to their success. To communicate well, they would often diagram and map out the project possibilities at its inception. This is perhaps something that many of the premium British architect firms seem to do incredibly well, spending a perhaps inordinate amount of time on briefing, on lateral and divergent thinking and diagramming, before homing into a design solution. Obviously this technique worked. The firm successfully won several major projects and competitions. In fact their many competition wins have contributed to at least one third of their firms current on-going work.

But beside the UK experiences, the firm has been able to optimise their well-known German heritage of technological determinism of seeing difficult constructional problems and engineering design issues through in a very thorough way. This has become another of their important differentiating factors that would further set them miles apart from other competitors and likely including many of the more famous global competitors from elsewhere, many of whom would certainly not have this technological and industrial advantage.

Perhaps another of their attributes that will enable them to effectively deal with overseas projects in different cultural contexts is that globalness of their own backgrounds. Besides living in the UK, Swantje had lived for long periods in the USA, as well as in Malawi in Africa.

In their endeavours to work overseas and in places outside their own well-accustomed cultural milieu, the firm has developed an affinity for the Far East. Their travels had immediately struck a common chord in their own consciences. In the Far Eastern contemporary cultures they find that despite having strong traditional heritages, they are able to deal effectively with the modern world in a seamless way, engaging both the old and the modern in a

完美和怎样接洽和设计社会的多面性。相反地，这其后的经历帮助他们很好地理解在德国国外的工作。他们与法国建筑师的合作是一个难忘的例子。尽管小组没有赢得竞争（而实际上获得二等奖），多文化合作确实是令人愉快和卓有成效的。

奥利弗·昆进一步观察在他们的工作中的三个使他们的客户受益的内在的方面：首先，他们在一个项目的全面设计上追求卓越、有意识和持续性；其次，他们不断研究每一个项目中影响建筑的诸多要素尽可能将它们处理得和谐；最后，他们极力强调良好的交流。对他们来说，后者包括作为沟通者如何看待他们的建筑，特别是怎样与周围的都市或自然和谐地沟通。

该公司当然值得到海外更好地发展。他们的设计工作有必要为更广泛的、全球性的观众所知，他们的才华应被赋予机会并应用到国际水准的项目中。

肯·亿安(吉隆坡，马来西亚)

new harmonious relationship.

That crucial ten years of their working as architects struggling with the socio-economic effects accompanying the reunification had inevitably given them new insights and sensitivities that would now strengthen their abilities to work better in other and more different cultures and contexts than theirs. For instance in Japan, they experienced a certain clarity, an ubiquitous perfection and an abstraction of how the many aspects of design and of society are approached. Inversely, this had subsequently helped them too in their own understanding of their experiences in working outside Germany. As a consequence, one memorable example was their collaboration with a French architect practice, when working with them on the competition for a new TV station in Strasbourg in France. Although the team did not win (but actually received a second prize), the multi-cultural collaboration was indeed happy and effective.

Oliver Kuhn further sees three aspects inherent in their work which benefits their clients: firstly their conscious and constant pursuit of design excellence in all aspects of a project; then secondly in their constant search to find in every project and in its context a harmony between the many elements that affect their architecture, and finally their great emphasis on good communication. The latter for them includes seeing their buildings as communicators, especially in how these can communicate harmoniously with their surrounding urban or natural environs.

The firm certainly deserves greater exposure overseas. Their design work needs to be better known to a wider global audience, their talents should be given the opportunity to be applied to projects at an international horizon.

Ken Yeang(Kuala Lumpur, Malaysia)

访谈 Interview

我们今天生活在电子时代。以环球网为代表的电子时代象征着快速和全球性的交流。PA-戈瓦斯·昆·昆是一个年轻和充满活力的建筑师团体，把建筑作为一种交流看待并为实现这一概念进行建筑。他们似乎通过电子时代的自由活动在德国建立了一个新的建筑次序，就像鲸在广阔的海洋中游泳，协调新与旧的交替，协调自然与人工的和谐。

德国曾是一个分裂的国家。德国重新统一的基础应来自双方真正的交流。

与德国相比，在这一方面朝鲜的情形是令人痛苦的，因为朝鲜直到现在仍遭受相邻国家利益之间的意识形态的冲突。

不管怎样，将来有一天北朝鲜和南朝鲜终将会统一。我们想通过PA-戈瓦斯·昆·昆在统一的朝鲜为我们的将来作准备，就像在统一的德国通过建筑的方法推进建立新的社会次序。这就是为什么我们为这版刊物选择PA-戈瓦斯·昆·昆及我们能跟这批建筑师坐在一起的理由。

我们在上述的背景中安排这次会见。我个人从未见过这些建筑师或现场见过PA-戈瓦斯·昆·昆的作品，所以我的问题基于他们的出版物和原文。所以如果我的问题由于无知而有所错误，我请求PA-戈瓦斯·昆·昆谅解。

我将请求三位首席建筑师卓杰·戈瓦斯、丝万娣·昆和奥利弗评论以下问题：

PA：你们进入建筑业的动机曾是什么？

PA-戈瓦斯·昆·昆(G.K.K)：“我们都感到在我们中间有一股创造的动力。这极可能是迫使我们作出决定研究建筑的一种愿望。

创造力是指改变事物的强烈意志，而研究建筑似乎为我们在广泛的范围内实施我们的目的提供了工具。

不过，我们三个分别来自雕刻家、音乐家和建筑师的艺术家庭及我们都有机会在国外生活几年的事实对我们有极大的影响，使我们对人们开发的不同表达形式具有好奇心。

所以，最后我们开始进入建筑业，充分应用我们的才能，应用我们的乐观主义、我们的精力去做我们真正想做的事情：探索美丽的东西的本性，开发新的和迷人的空间及丰富人们在建筑物内外的环境。”

PA：哪一位建筑师与什么样的建筑对你们产生过影响？理

Today we live in an electronic age. The electronic age represented by the World Wide Web stands for a fast and global communication. Gewers Kühn & Kühn is a young and dynamic group of architects, who regard architecture as an instrument for communication and conduct architecture in order to realize this concept. They seem to establish a new architectural order in Germany by moving freely in the electronic age like a whale swimming in the wide sea and harmonizing the old with the new and nature with artificiality.

Germany was once a divided country. The basis for the German reunification should be real communication between the people from both sides.

Compared with Germany, the situation of Korea is miserable in this aspect because Korea has been suffering from an ideological conflict among the interests of neighboring countries until now.

However, someday North and South Korea will be reunified. We want to prepare ourselves for our future in a reunified Korea through Gewers Kühn & Kühn pushing on establishing a new social order by means of architecture in the unified Germany. That is the reason why we have selected Gewers Kühn & Kühn for this edition and why and we deal with this group of architects.

We have prepared this interview in the above context. I have never personally met the architects or seen the works of Gewers Kühn & Kühn on site so that my questions are based on their book publications and texts. I therefore ask Gewers Kühn & Kühn for their understanding should some of my questions be mistaking due to short knowledge.

I would like to ask the three principal architects of Georg Gewers, Swantje Kühn and Oliver to comment on the following questions:

PA: What has been your motive to enter architecture?

Gewers Kühn & Kühn(G.K.K): “We all feel a creative drive in us. Most likely, it was our desire to design to force the decision to study architecture. Creativity implies the strong will to change things and studying architecture seemed to provide the tools for the implementation of our intentions on a large scale.

But also the fact that the three of us come from art oriented families with sculptors, musicians and architects and also that we all had the chance to live several years abroad had a great influence on us and made us curious as for the many different forms of expression men have developed.

So in the end we started architecture to use our talents, our optimism and our energy to do what we really wanted: to explore the nature of beautiful things, to develop new and fascinating spaces and to enrich people's environment inside and outside the buildings.”

PA: Which architect and what kind of architecture have exerted an influence on you? For what reason?

G.K.K: “We are fascinated by the innovative and inspiring new concepts

由如何？

G.K.K: “我们对富有创新精神的和灌输着新概念的发明家型的建筑师感兴趣，他们的传记揭示了反映在他们的建筑物中的演化过程。特别地，我们认为劳埃德·莱特和更近的伦佐·皮埃罗。这两位都以他们特有的方式就作为持续的案例研究和作为建立在环境和人类客户群的基本灵感、好奇心上来将唯一的场地进行研究，阐明建筑的内涵。

‘瀑布别墅’只能为在宾夕法尼亚的比尔茨的独一无二的位置设计，而古根海姆博物馆也最适合在纽约的位置。

只有像皮埃罗这样的建筑师才能为在新喀里多尼亚的琼·玛丽·蒂保欧文化中心设计宏伟和无与伦比的竹子，并同时与波茨坦尼·泊莱兹的新的总平面图一同出现，设计出五星级远洋航班。

然后，当然人文主义的、群体导向的和有远见的建筑师，如理查德·罗杰斯或早期的巴克明斯特·富勒，对我们都有巨大影响。

我们对分享我们城市和文明的公民的进化保持乐观的观点，我们同意将来或就在眼前，我们的工作就是通过一个又一个项目将其影响转化为建筑丰富的内涵。

至于生态学，我们认为肯·亿安和他的生物气候摩天大厦是一个突破，他首先形成了一个全新的和适用的绿色建筑的视觉，在建筑中巧妙运用生态技术的方法。

而琼·诺瓦尔的建筑，对我们来说似乎是当代设计和形象交流中最强有力的宣言之一。我们欣赏他的作品中硬边缘技术与感性和高度情感内容的结合。例如其隐藏的性爱。在他的方式中，将历史的里昂歌剧大厦与在黑色的氯丁橡胶妇女感性图像的结合是无与伦比的。

还有我们喜欢的其他例子：荷兰的青少年的生活情趣，英国高科技加工的精确性和现代日本建筑师作品中，突出的简单易懂。

但总体来说，我们把建筑作为一个极好的例子——不管多古老——能够反映变化的环境和社会需要以及提供给我们在生活中表达和探究变化力量的创新形式的灵活性。”

PA:你说你们是在大学中不使用计算机的最后一代。你们怎样认识当今的电子时代及怎样对其进行管理？

and solutions of inventor type architects whose biography reveals an evolutionary process reflected in their various buildings. In particular, we think of Frank Lloyd Wright and more recently of Renzo Piano. Both demonstrate in their particular way architecture as a sequence of continuous case studies and as fundamentally personal results of inspiration, curiosity and experiment based on the unique constellations of site, environment and client.

‘Falling Waters’ could have only been designed for the unique situation in Bear Run, Pennsylvania and then, ever so different, the Guggenheim Museum for this particular situation in New York.

And there is most likely no other architect than Piano to design the magnificent and unique bamboo made Jean Marie Tjibaou Cultural Centre in New Caledonia and at the same time to come up with the New Master Plan for Potsdamer Platz and also the design for a 5 star ocean liner.

Then, of course, the humanistic, community orientated and forward looking architects like Richard Rogers or earlier Buckminster Fuller had a great influence on us.

We share their optimistic vision for our cities and the evolution of an enlightened citizenship and we do agree that the future is here and that it is our job to transform its impact into architecture, project by project.

As for ecology, we regard Ken Yeang and his bio climatic skyscrapers a breakthrough, who has firstly generated the vision of green buildings as an entirely new and applicable, smart tech approach in ecological architecture.

The architecture of Jean Nouvel, however, seems to us one of the most powerful statements in contemporary design and visual communication. We enjoy the combination of hard edge technology with sensuality and highly emotional contents in his work. The hidden erotic, for example, in his way to marry the image of the historic Lyon opera building with the lascivious image of female forms in black neoprene is unique.

There are still other examples and aspects we like, the juvenile joie de vivre of the Dutch, the clear cut precision of British High Tech and the striking clarity in the work of modern Japanese architect.

But in general, we take architecture as a good example - no matter how old - that is capable to respond to changing environmental and society needs and an architecture that provides flexibility and searches for new forms to express the power of change in our life.”

PA: You say you were the last generation at university not to use the computer. How do you perceive the current electronic age and how do you manage it?

G.K.K: “Regarding computers, our office is state of the art and we employ three network experts to advise us on new developments, train the architects and take care of network and digital administration. In this respect, we feel very advanced. Of course, it implies that our life goes faster and faster, everything is getting more precise and more complex and the dependence

G.K.K: “关于电脑, 我们的办公室是艺术的国度, 我们使用三个网络专家在新发展方面向我们提供咨询, 训练建筑师, 处理网络和数据管理。在这一方面, 我们觉得很先进。当然, 这意味着我们的生活过得越来越快, 所有的东西变得更精确更复杂, 并且对专家的依赖增加了。我们已形成了一种清晰和战略性的理解: 技术怎样奏效? 潜力怎样产生? 如何提高办公设计质量并使我们和客户相互受益?”

在我们最近的项目中, 慕尼黑的玛斯托泊莱兹项目和法兰克福的银行大厦, 我们全用无纸传输信息运转大量的数据。所有文件和图纸通过互联网产生, 交换和存档。

我们感觉到电子时代向人类提供了极大的潜力。以前我们从未具有如此的机会在全球的水平上进行交流, 大门向每一个人敞开。今天, 我们能够分享世界范围的经验并与具有不同文化且知识渊博和富有创造性的人们合作。

像我们这样规模的公司在这一发展中有一个优势。除了重型轮船结构, 我们能对变化的环境反应更快, 建立有活力的网络 and 通过网络进行联合行动。

在计算机技术的帮助之下, 我们能预见建筑物的能量消耗并更改设计以节约能源, 我们可优化材料的使用, 以无限元设计新的和简洁的结构, 极大地缩短建设周期。

但是, 不像在办公室的其他人, 我们自己并不在电脑上画图。这很奇怪, 我们的办公室越是在实现我们建筑物的高技术网络中飞速发展, 我们自己在初始设计中越能享受基础的技术, 也越感到画图的自由, 通过建造泡沫模型并思考正确的图纸和最佳的比例。”

PA: 在建筑业中, 你们关心的最基本的东西是什么?

G.K.K: “我们寻求基于深刻分析和实验研究的高档建筑, 将建筑物的简明和可测量的功能需要与我们的内在影像和艺术直觉相融合。我们相信灯光, 透明和有机的结构的建筑胜过沉重的纪念碑。我们试图发现新的表达形式并寻求对全球文化辩论呈奉相关的贡献。从人文主义的观点, 我们想向人们提供生活和工作场所及设计建筑, 在那里人们可畅所欲言, 可招待他们的好朋友。有了我们的工作, 我们希望人们分享我们在不断变化中的开明社会的乐观理解, 视觉和进化与记忆和永恒有同样的优先权。

from experts has increased. We have developed a clear and strategic understanding of how the technology works and how the potential can be made to use to mutually benefit the office, the design quality and our clients.

In our recent projects, the Marstallplatz Project in Munich and the banking tower building in Frankfurt, we handle the immense data flow entirely paperless. All documents and drawings are generated, exchanged and filed via Internet.

We feel, that the electronic age offers a vast potential to mankind. Never before had we such opportunities to communicate on a global level, access given to everyone. Today we can share experiences worldwide and cooperate between the different cultures with initiative people driven by their knowledge and creativity.

Companies of our size have an advantage in this development. Other than heavy steamboat structures we can react faster to a changing environment, build up dynamic networks and join forces via the net.

Aided by computer technology we can predict the energy consumption of buildings and alter the design as to save energy, we can optimise the use of material, design new and lean structures with infinite elements and shorten the construction time tremendously.

However, unlike everybody else in the office, we ourselves do still not draw on the computers.

It is curious, the more our office gears up in high tech networking for the implementation of our buildings, the more we ourselves can enjoy basic techniques in the initial design, the more we feel free to sketch, to build foam models and to think about the right diagrams and the best proportions.”

PA: What is your basic concern in architecture?

G.K.K: “We seek for high-end architecture based on profound analysis and experimental research thus marrying both the clear and measurable functional needs of a building with the non-measurable part of our intrinsic vision and artistic intuition. We believe in light, transparent and organic structures lean buildings rather than heavy monuments. We want to find new forms of expression and seek to make relevant contributions to the global cultural debate. From a humanistic point of view, we want to provide people with a better place to live and to work and design buildings, which they can relate, to personally like to good friends. With our work, we hope to make people share our optimistic perception of an enlightened society in change, in which vision and evolution have equal priority to memory and permanence.

Architecture is our form of expression. It is the discipline in which we seek to continuously improve our skills. It is our way to get in touch with our inner being.

In each project, you start at the same point. Soon after, you feel first to reach

建筑是我们的表达形式。这是寻求持续改善我们的技巧戒律，是与我们内心接触的方式。

在每一个项目中，你始于同样的起点，你首先预设要达到的最佳目标然后设法超越。在一瞬间，你开始对你习以为常的建筑经历有一种优越的感觉。

当项目完成后，一切重新开始：你急于争取另一个挑战并重新开始。”

PA：你们全都在英国第一流的建筑机构工作过几年。该经历是否对你们有影响？

G.K.K.：“有充分的理由说明我们在伦敦理查德·罗杰斯和诺曼·福斯特办事处的时间对我们有巨大和积极的影响。那时的伦敦是高级当代建筑中心，我们有机会学习最好的东西并在许多不同的项目和在各个国家证明我们的才能。

我们在我们的国际同事的团队中享受着浓烈的工作气氛，长时间的工作，项目的未知规模及我们被赋予的重大职责。

我们以现代的方式接受开发建筑的训练，更少的教条而更多的解决复杂问题的科学方法。我们被引进到一个专家的“整体设计团体”，这里有结构工程师、机械工程师和环境工程师，从项目的开始就寻求对个别问题的可能的最佳解决方案，然后在每个细节上以最大的精确度控制和实施项目。当我们完成我们的项目并回到德国，我们有一种毕业和提升的感觉。我们反对现行的教条的建筑形式主义，自由自在地建立我们自己的东西并在我们的工作中寻求适合我们个人的表达方式。”

PA：建筑活动就是要在特定的环境赋予新的定义。

你认为现有的环境规则，例如气候，自然和周围背景，在你们的规划中占有多大的分量？

G.K.K.：“我们愿意从两个标准讨论这个方面，环境的标准和背景的标准：

在技术问题的可测量的标准上，我们试图通过建筑总体上对环境作出反应，建筑与其结构部分是和谐的。

在该背景之下，我们喜欢冲浪运动员的形象，与远洋航班不一样，远洋航班以最小力量和能量消耗和最大的风度和技能迎着风浪航行。

我们使用还原的和再生的材料促进绿色和透明的建筑，如玻璃、钢和木头、并充分考虑在建筑物中的良好的自然光照条

your best and then want to go beyond. For a moment you start to experience a certain feeling of superiority to the architect you used to be.

When the project is done, however, it is like in the beginning: you are eager to grab the next challenge and start again.”

PA: All of you have experienced several years working in leading architectural offices in the United Kingdom. Did this experience have an influence on you?

G.K.K.：“Our time in London in the offices of Richard Rogers and Norman Foster had an enormous and positive effect on us for a number of reasons. London at that time was the centre of advanced contemporary architecture and we had the chance to learn from the best and to prove our talents in many different projects and various countries.

We enjoyed the dense working atmosphere in our teams of international colleagues, the long hours, the unknown size of the projects and the great responsibility we were given.

We were trained in a more modern way to develop architecture, a less dogmatic and more scientific approach to the solutions of complex problems. We were introduced to working in an “Integrated Design Team” of experts including structural, mechanical, and environmental engineers right from the beginning of a project such to find the best solutions possible for the individual problems and then control and execute the project with great precision in every detail. When we had finished our projects and had returned to Germany, we felt sort of graduated and promoted. We were resistant against the prevailing dogmatic architectural formalism and felt free to setting up on our own and to find our personal expression in our work.”

PA: The architectural action is to give a new definition in a given environment.

How much do you consider the existing environmental code such as climate, nature and surrounding context in your planning?

G.K.K.：“We would like to discuss this aspect on two levels of concern, the environmental level and the contextual level:

On the measurable level of technical issues, we try to respond to the environment in general by architecture, which is in harmony with the elements. In this context, we like the image of a surfer who unlike an ocean liner sails on the waves with a minimum of force and energy consumption and a maximum of elegance and skill.

We promote a green and transparent architecture using reduced and recyclable materials such as glass, steel and wood and allow for good natural lighting conditions and wherever possible natural ventilation in buildings.

For each project we develop state of the art low energy concepts, we try to integrate the use of solar energy and to recoup waste heat as to minimize the use of fossil energy and to reduce CO₂ emission. In this sense, we would

件和尽可能的自然通风。

对于每一个项目，我们发展了艺术国度的低能源概念，我们试图整合太阳能的使用及回收废热以最小化矿物能源的使用，并减少二氧化碳的排放。在该意义上，我们提出自然元素也是设计的自然元素。与挪威建筑物相比，西班牙最热的一栋房屋，在平面、地段和外表上当然需要不同的方法。

对于其他标准，其背景标准更为复杂，因为它不在技术范围之内，而涉及到建筑中的真实性的形而上学的问题。

每一个项目有其单独的背景，都作为该背景的一部分，我们承认传统和遗产的作用。无论任何时候，我们试图在我们的建筑中保持和整合现有的历史，假如他们能够证明是高质量的并对下一代有承传意义的。同时，我们觉得没有任何社会会在其遗产上停滞不前。现在的需要应该用当代的手段来回答。我们相信传统主要应该在建筑的规格中及在与其公共领域的传统联系中加以转化和变通。”

PA:有人说建筑是建立一种生活容器的方式。而你们的工作似乎将建筑视为一种交流的工具。对此有特殊的理由吗？

G.K.K:“确实有。我们觉得生活都围绕着交流。人们心有所属即能在感情上上述便感到自然。为了交流他们的感情，人类在建筑中发展了许多不同的表达形式。建筑本身能够与其环境和背景交流。建筑物的高度即可能是情感的源泉并经常用来反映一种骄傲和某些权威感。建筑物能够通过外观交流。最早的文化已产生了华丽的墙面涂料，向下一代述说其传说和神秘。

也有更微妙的交流形式。

一个极好的例子就是我们为索菲·基波斯·库斯所作的设计，这里原是柏林的一家工厂，我们将其改建并延伸为一个现代艺术的幽静收藏地。

我们的设计是新旧东西进行交流的谨慎的组合。它只需要现有的结构保持着雕刻在上面的历史伤痕和提示，向人们诉说着不同历史时期的历史事变和历史用途。

我们融入了极大的精确性和最新的技术于新近的作品中，并提出了鲜明的当代宣言。

在另一个背景中，一位瑞士同事为习惯于独居偏僻山村的老农设计了一个现代化的家。他根据古老的原理建造地板，以便老农用他们传统的木鞋走动时的声音使他们回忆起他们在山

suggest that the natural elements are indeed also natural elements of design. A house in the heat of Spain would certainly demand for a different approach in plan, section and façade than a building in Norway.

The other level, however, the level of context is far more complex as it goes beyond the technical aspects and deals with the metaphysical questions of authenticity in architecture.

Every project springs out its individual context and as part of this context we acknowledge the role of tradition and heritage. Whenever it makes sense we try to keep and to integrate existing documents of history in our buildings, provided they prove high quality and have something to tell to the next generations. At the same time, we feel that no society can rest on its heritage. Present needs must be answered with contemporary means. We believe that the traditional context must mainly be answered in form of translations and transformations, in the grain of the building and in its traditional relation to the public realm.”

PA: One says architecture is a way to establish a container for life. However, your works seem to regard architecture also as an instrument for communication. Are there any special reasons for that?

G.K.K: “Yes indeed. We feel life is all about communication. People feel home where their hearts are and where they can relate to emotionally. To communicate their emotions mankind has developed many different forms of expression in architecture. The building itself can communicate its relationship to its environment and context. The height of a building has most likely also emotional sources and is often to reflect the pride or a certain feeling of power. Then buildings can communicate via the skin. Already the earliest cultures made magnificent wall paintings telling the next generation of tales and mysteries.

And there are also more subtle forms of communication.

A good example is our design for the Sophie Gips Courts, a former factory in Berlin, which we redeveloped and extended for a private collection of contemporary art.

Our design is a cautious composition of communication where old and new enter a dialogue. The existing parts are only repaired and remain carved with hundreds of scars and hints of history telling the people of the different historical periods, events and uses.

Our new interventions, however, are implemented with great accuracy and latest technology and make a clear statement of today.

In an other context a Swiss colleague has designed a modern home for elder farmers who had been used to their lonely life up in the mountains. He constructed the floors according to the old principle so that the sound when they walk around in their traditional wooden shoes reminds the old farmers of their wooden huts up in the mountains and makes them once again feel at home in their new environment.

上的木屋，并使他们在新环境中再次感到回归自然。

这就是我们所指交流。

只有在最近，在建筑中的交流才被相当徒然的商业广告手段支配。而我们试图也使建筑在艺术和感性的水平上交流。我们的意图是，不仅通过墙壁，而且通过内容，深深触及他们的记忆，他们现有的感情和他们对未来的希望，以此设计提供家庭感和安全感的建筑空间。”

PA: 如果有人听到词汇蓬皮杜中心，会令人联想到法国和设计该作品的建筑师。一个好的建筑给予客户或用户强烈的印象。该印象使得建筑在社会中起着交流工具的作用。你认为你作为建筑师对客户和用户给予了多大的印象和影响？

G.K.K: “你从一个人身上得到的印象是一些很个人化的东西，并因此有赖于个人的理解。

至于个人印象，我想大多数人喜欢与我们工作，因为我们能够倾听，思想开放并努力工作。我们很高兴在过去的岁月中，我们的一些客户成为了朋友，一个建筑师没有比在一种亲密的气氛中为优秀的客户设计优秀的建筑物更令人愉快的了。

通过设计和建筑物对客户和用户的影响当然更为复杂，并延续数代。

你提到过蓬皮杜中心。该建筑物确实影响了客户和用户，因为它合理的功能本身就提供了灵活的使用方式。

即使在交钥匙30年之后的今天，该建筑物仍比罗浮宫和艾菲尔铁塔加在一起吸引的人还要多，因为它总是能够回应各种人的需要。至今为止，它将继续留在原地，使不同的年代，兴趣和文化能够汇集在一起，留在他们的脑海中。

当客户和用户的身份和感情以同样的方式被反映在我们的作品中时，我们感觉到的在该积极意义下的影响是在建筑业中最大的成功。要实现这个目标，要求超出我们所定的标准并在他们的需求中更好地理解用户。在每一个项目中，我们尽最大的努力来实现这一点。

例如，我们在VNG AG的莱比锡项目中，进行合作的员工们通常被分配到80个不同的建筑中。当然，他们不能享受到在一起的感觉。我们的解决办法是为合作雇员和他们的客户设计一个宽大的空间作为轻便防洪商业中心。

在这里，人们能够开会、交谈、讨论生意或只是喝咖啡。

This is the sort of communication we mean.

It is only lately that communication in architecture has been dominated by the rather vain means of commercial advertising. Instead, we want to allow architecture to communicate also on the artistic and sensual level. It is our intention to design buildings and spaces which can provide a sense of home and security not only by walls but also by content and allowing people to get in touch with their memories, their present feelings and their hope for the future.”

PA: If one hears the word of Pompidou Centre, it reminds of France and the architect who designed this work. A good architecture gives a strong impression to the clients or users. This impression makes architecture to play a role of instrument for communication in a society. What do you think how much you give impression and influence on the clients and users as an architect?

G.K.K: “The impression you get from a person is something very personal and therefore subject to an individual perception.

As for the personal impression, I think most people like to work with us because we can listen, are open-minded and work with great professional effort. We are happy that over the years, some of our clients became friends and there is little more enjoyable for an architect than to design good buildings with good clients in an atmosphere of familiarity.

The influence through design and building on clients and users is, of course, far more complex and lasts for generations.

You mentioned the Centre Pompidou. This building indeed influences client and users as it provides flexible uses and the activities themselves dictate the form.

Even today, thirty years after turnkey, the building still attracts more people than the Louvre and Tour d' Eifel together because it is always capable to respond to the various people's needs. It will stay up to date and in people's mind as their own building where different ages, interests and cultures can come together.

Influence in this positive sense we feel is the greatest success in architecture when clients and users identify and feel reflected in our work in the same way we do. To achieve this goal, however, demands to go beyond standards and to understand the users better in their needs. In every project, we do our best to come to this point.

In our Leipzig project for VNG AG for example the employees of the corporation used to be spread out over eighty different small buildings. Of course, they could not all share the feeling of belonging together. Our response was to design a building with one large common space as a light flooded market place for the corporation, the employees and their customers. Here people can meet and talk, discuss business matters or just drink a coffee.

在中庭中的各层之间的垂直运输是通过电梯进行的。人们在相邻的装有玻璃的办公室内与他们的同事可用目光接触，既能看见别人，也能被别人看见。

通过该建筑物的设计，员工至今仍有强烈的团结感，将其建筑作为他们公司的象征。

在我们的戴勒姆·克莱斯勒航空公司大厦中，我们经历了同样的影响。这些事确实令我们震动。”

PA:你们具有自己独特的建筑风格吗？

G.K.K: “我们对我们所需要的及我们所代表的东西有非常清晰的理解。

我们明白自己在一个进化的、动态的和相当多元化的社会中是活跃的角色，因此我们对风格的理解而稍微不同于其他人并更为多元化。

风格对我们来说从根本上是一种哲学态度而不是一个内容和形式分离的多余空洞的词汇。

我们相信作为一种具有自我局限性风格的诠释，对你进行或不进行的项目来说，或对正式的几何形式甚至对某些传统材料和细部设计来说，总是会妨碍建筑的进化，制约新的思想，并证明不可能给予今天和明天的问题以令人乐于接受的答案。

我们代表一种并不僵硬的风格，一种采取了正确的途径，新的和个体的概念，详细优美的设计风格，一种执着追求的风格，特别是一种展示人类的风格。

在最近的十年，我们设计了高档的办公大楼和各种花园，工业再生工厂和新的巴伐利亚国家歌剧院。难道这些项目不值得对其方法和细部设计作出单独的说明吗？还有，我们觉得尽管我们已提供了各种简介，我们仍需继续。

我们特地在该册子中收录题为“研究和实验”的章节，作为我们风格的一部分。这表明我们不受偏见的约束，有求知欲并向前看的精神。我们并不把每一个新的项目都作为一种唯一的机会，而是每一次都力争把事情做得更好。

我们的设计主管将根本信息分类规范化，使我们的建筑物与庞大的建筑家族的每一个行为入联系起来。

然后，我们的设计符号使我们形成与其美学和细部设计相似的建筑物。

我们觉得风格的未来是更广阔而不是更遥远。”

Vertical transportation between the levels in the atrium is via escalators. People have eye contact with their colleagues in the adjacent glazed offices, can see and are seen.

Through the design of the building, the employees today have a strong sense of togetherness and take the building as a symbol for their company.

We experience the same effect for example in our DaimlerChrysler Aerospace building. These things really move us.”

PA: Do you have your own unique architectural style?

G.K.K: “We have a very clear understanding of what we want and what we stand for.

We understand ourselves as active parts in an evolutionary, dynamic and extremely diversified pluralistic society and maybe our understanding of style is therefore slightly different and more faceted than others.

Style to us is a fundamentally philosophical attitude and not a superfluous empty phrase by which content and form could be divided.

We believe that the interpretation of style as a self limitation as for the kind of projects you do or don't do, or as for formal geometrical aspects and even worse as for the exclusive use of certain traditional materials and details will always hinder the evolution of architecture inhibiting new ideas and does prove unable to give acceptable answers to the questions of today and tomorrow.

We stand for a style which is not frozen and in which the right approach, new and individual concepts and exquisite detailing and implementation are pursued with maximum effort, a style where in particular the human aspect is largely staged.

In the last ten years, we have designed i.e. high-end office towers and kinder gardens, industrial recycling plants and the new Bavarian State Opera. Would these projects not deserve individual answers as for the approach and for the detail? Yet, we feel that despite these different briefs we have already achieved an underlying continuity in our work.

We have purposely included the chapter “Research and Experiment” into this book as part of our style. It is to show that we feel free of preconceptions and far too curious and future oriented not to take every new project as a unique opportunity to make things better each time again.

Our design principals generate the underlying generic information as the ethics of our style and make our buildings related to individual actors in a larger family of buildings.

Then our design language makes our buildings similar in the approach to the aesthetics and details.

We feel the future of style is wide, not long.”

PA: You wrote that you keep up the conversation to decide the best design before you choose the final design. Does it mean that you focus much on standardizing technique through a cooperative work for the improved prob-

PA: 你写到, 在你选择最终的设计之前, 你坚持进行对话讨论以决定最佳的设计。这是否意味着你致力于通过工作合作为提高解决问题的能力使技术标准化更胜于表现创造的特性?

G.K.K: “不, 正相反。当进入大型的项目时, 一个建筑的传统形象, 作为古老的“东家”已经过时了。

我们将建筑看作是并日益复杂的世界相关的科学。复杂和成熟的解决方法只有通才才能想得出来。这是我们作为建筑师的角色, 我们是富有创造性和有远见的。

无论如何, 既然无人能在每一门学科中都具有同样的天才, 为了取得可能的最佳成绩, 你需要具有完全不同能力的合作者。在我们的合作者中, 我们欣赏的只是共同工作。我们承认我们的相似之处并同时接受我们存在个人差异的事实, 这使得我们从一个计划的开始, 当我们界定项目的性质时, 就允许我们进入了这项智力乒乓球赛。

然后使得所有的咨询顾问, 所有代表客户和官方的决策者紧跟我们其后, 并形成一个建筑师所需要的良好的交流氛围。”

PA: 关于以上问题, 你是否曾经想过, 尽管会解决目前的问题, 从长远来说它仍会对确立建筑师的身份有所干扰?

G.K.K: “不, 我们并不这样认为。在我们的工作当中, 交流是至关重要的因素, 但本质上永不能成为一种目的。我们只需要良好的交流作为一种在建筑中实现我们自己的目标的工具。

事实上, 良好的交流是妥协和产生矛盾的对立体。它使我们首先发现我们自己的观点, 然后对所有其他人毫无保留地阐明。它使得我们为设计队伍编奏一曲管弦乐, 并在整个计划过程维持我们的身份。交流纯属将我们的想象转化为现实的传输带。”

PA: 根据你的意见, 在重新统一之后德国的建筑环境如何变化?

G.K.K: “随着柏林墙的倒塌, 东德成为一片废墟并处于一片混乱之中。整个经济和基础结构必须现代化, 在没有基础结构的地方, 则必须增加。每一样东西, 包括道路、电缆网络、下水道系统、火车站、机场以及大型仓库、办公室和无数的居民建筑现在都一片崭新。

同样重要地, 重新统一成为提高现有的主要基础结构战略的机会的一扇窗口。我们不久将能够乘火车从丹麦的哥本哈根

lem-solving capacity than on expressing the peculiarity of creation?

G.K.K: “No, just the opposite. When it comes to large size projects the traditional image of an architect, as the old “Maître” is outdated.

We see architecture as a cosmopolitan science concerned with increasingly complex questions. Complex and sophisticated solutions can only be developed by the generalist. This is our role as architects, we are creative and have visions.

However, since nobody is equally talented in every discipline, you need partners with entirely different competences in order to achieve the best results possible. Amongst us partners, we simply enjoy working together. We recognize our similarities and accept our individual differences, which allow us to enter this intellectual ping-pong game at the beginning of a scheme when we define the nature of a project.

To then make all consultants, all various decision makers from clients to authorities follow us and work into one direction the architect need to be an excellent communicator.”

PA: Regarding the above question have you ever thought that it could disturb establishing identity as an architect for the long run, even though it would be helpful to solve problems for the present?

G.K.K: “No, we don't. Communication is a vital element in our work but it can never become an end in itself. We simply need good communication as a tool to achieve our own goals in architecture.

In fact, good communication is the exact opposite of compromise. It enables us first to find our own view and then to make it crystal clear to all others. It allows us to orchestrate the design team and to keep our identity throughout the whole planning process. Communication is purely the transmission belt turning our visions into reality.”

PA: How did the German architectural environment change after the unification in your opinion?

G.K.K: “When the Berlin wall fell East Germany was derelict and in complete disarray. Basically, the whole economy and infrastructure had to be modernized and where infrastructure did not exist, it had to be provided. Everything, including roads, cable network, sewer systems, train stations, airports, and moreover the large warehouses, offices and innumerable residential buildings are now to a great extent brand-new.

And equally important, reunification had been the window of opportunities to get major strategic improvements in the existing infrastructure agreed. We will soon be able to travel by train from Copenhagen, Denmark to Ankara, Turkey and from Madrid, Spain to Moscow, Russia. The crossing point being the centre of Berlin in a huge new underground train station will make Berlin the centre and focus of the vision of a larger Europe growing together.

Due to the blatant demand and due to the fascinating opportunities through