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世界建筑典藏系列丛书

世界建筑典藏 8

ORLD ARCHITECTURE COLLECTION 8

华怡建筑工作室 编译

Schneider和Schumacher 莱比锡城的KPMG大厦
Schneider+Schumacher KPMG-Gebäude, Leipzig

筱原一男 百年纪念馆 东京
Kazuo Shinohara Centennial Hall, Tokyo

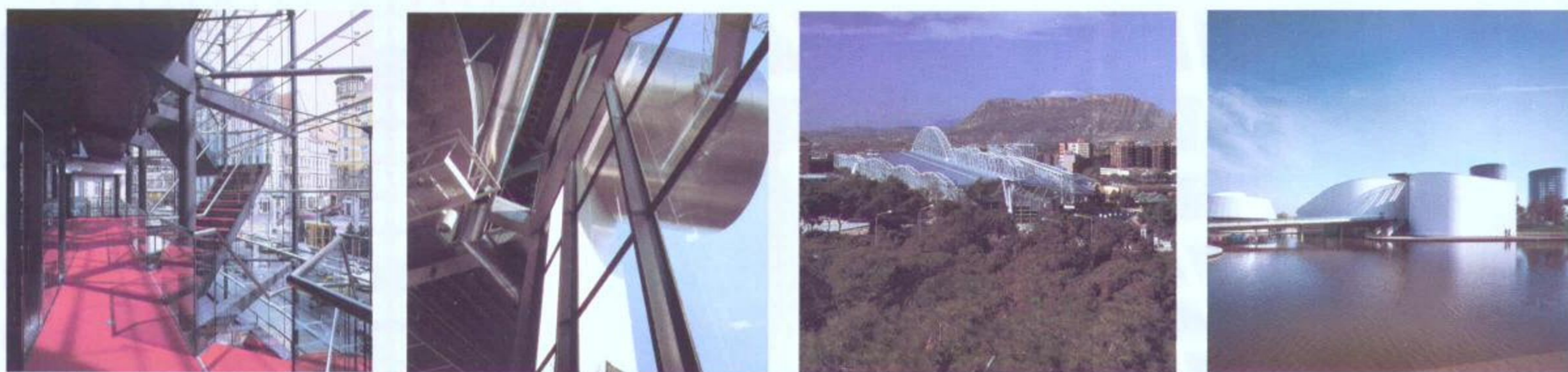
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Alfredo Arribas Seat-Pavillon, Wolfsburg



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华怡建筑工作室 编译

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本丛书是一套介绍世界建筑精品的图书。其涵盖面极为宽广,收集了近几个世纪以来,在人类历史上非常有影响力的一些精品建筑。每一个建筑作品本身就是一个非常具有说服力的建筑设计的范本,再加上世界级摄影大师对建筑作品的逼真诠释以及建筑评论界的专业人的分析,无疑会令读者进入新的意境,真切感受每一个建筑的魅力。

本书是该套丛书的第8本,包括以下几个建筑:

莱比锡城的KPMG大厦 (Schneider 与 Schumacher)

东京百年纪念馆 (筱原一男)

阿利坎特国家体操训练中心 (恩里克·米拉莱斯)

沃尔夫斯堡的西特主题展馆 (阿尔福瑞德·艾瑞博斯)

本书内容丰富、装帧精美,不仅可以为广大的建筑设计师提供非常有价值的参考,同时也能够为相关专业院校师生了解世界建筑提供信息来源,当然也能够成为建筑爱好者的珍藏。

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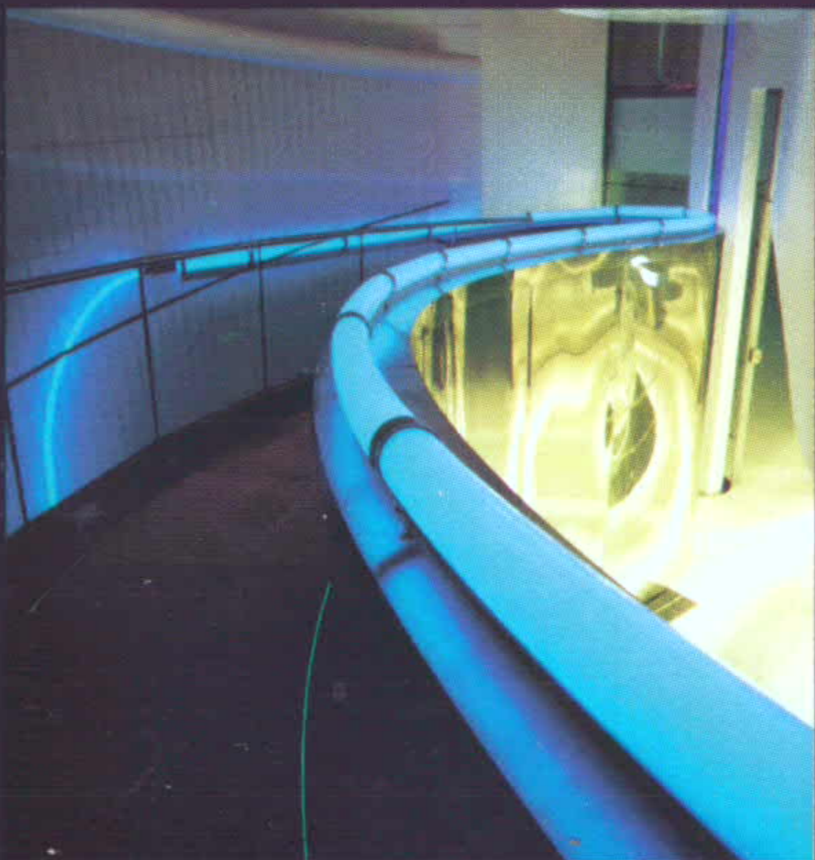
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《世界建筑典藏》丛书收集了世界各地极具代表性的建筑，我们策划出版这套丛书，目的就在于开阔国内建筑设计师的眼界，为提高国内建筑设计水平提供一定的参考。同时也可以成为相关专业院校师生的辅导资料，对提高建筑的鉴赏水平有很大的帮助。希望我们的工作能够为广大的建筑设计专业人士、学生以及建筑爱好者提供一个认识世界建筑的窗口，也欢迎广大的读者给我们提出宝贵的意见。

参加本书翻译的有：吕永刚、王晓梅、苏迪、余佳、傅莉、田胜泉、孔德喜、吴伟伟、李旭、刘峰、胡泊、肖振鹏、张超等。

在此特表示鸣谢。



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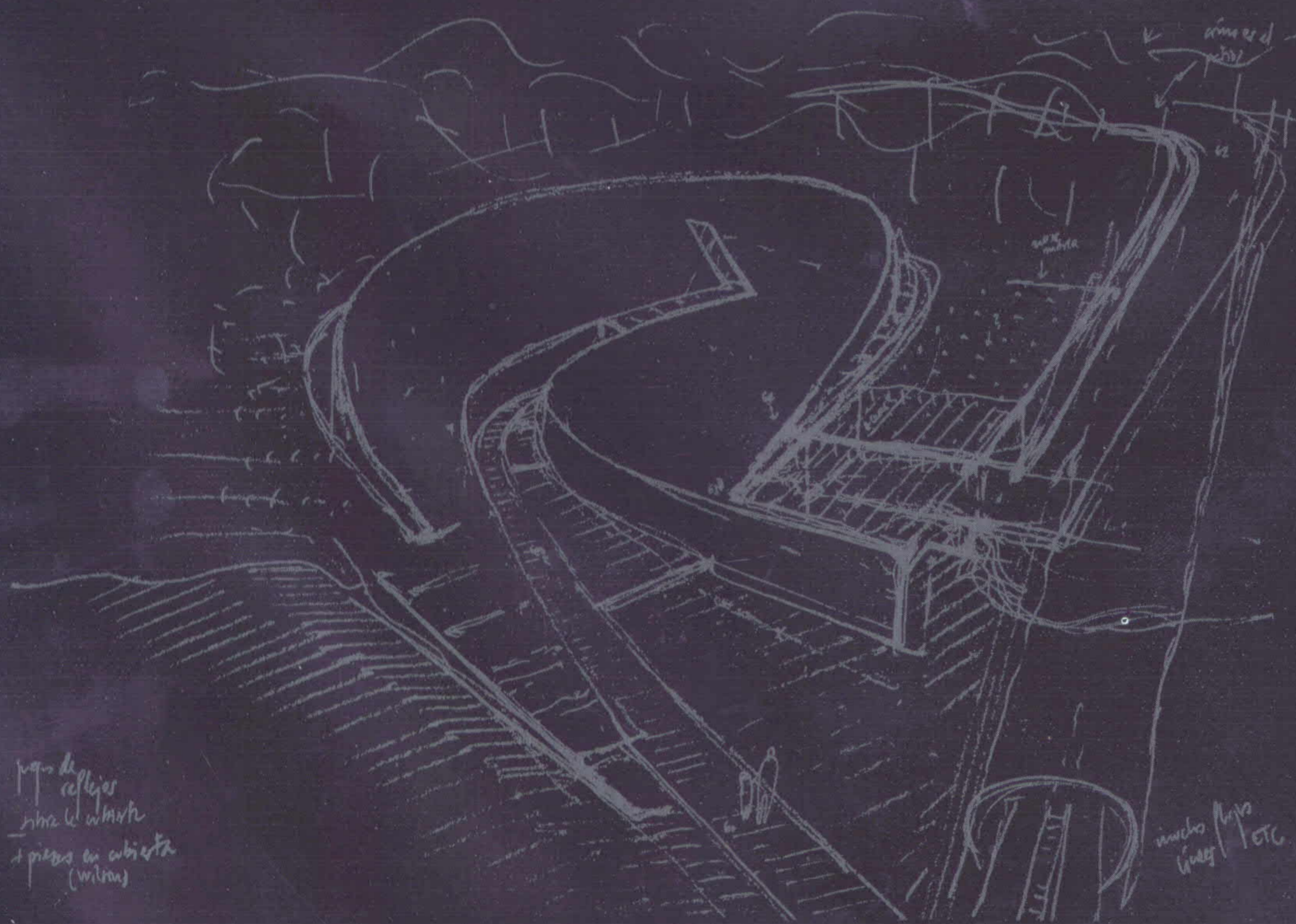
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Schneider+Schumacher KPMG—Gebäude, Leipzig

Schneider 与 Schumacher 莱比锡城的 KPMG 大厦



建筑是历史的延续：现代建筑业是否应该沿袭老式建筑业的模式？是否允许建筑师在建筑业上留下他们自信创新的印记？Till Schneider 和 Michael Schumacher 两位建筑师利用他们的 KPMG Deutsche Treuhand-Gesellschaft 设计研究室已经十分准确地回答了这个问题。是否采用钢筋玻璃结构是在老式的建筑环境下建造现代建筑的一个争论焦点。

建筑师们面对的是在莱比锡市区中心南边边缘的一块废墟地。战争已经使市政厅和 Reichsgericht 附近留下了一个巨大的裂缝，其中 Beethovenstrabe 和 Petersteinweg 两条大道在这里交汇。本来早在 19 世纪晚期就计划在这里建成一座大厦，最后却在这里建设城市广场。Till Schneider 和 Michael Schumacher 想寻找一个极具个性的解决方案，他们不准备采用莱比锡十分典型的圆柱形塔楼，也不准备采用具有对称体积的建筑结构。

相反，他们决定采用正面装有玻璃幕墙的很流畅的建筑风格。独特而清晰建筑外轮廓正适合于建筑物粉刷和贴上装饰物。随着光线强度和视觉方位的改变，墙面上大面积的玻璃闪烁发光。它们有时似乎是不透明的，有时又呈现暗淡的光泽，有时又似被笼罩，有时却又是透明的。白天，这些窗格玻璃映出周围的建筑环境；夜晚，它们能展现出内部精致的结构。

从某种程度上来说，KPMG 建筑是 19 世纪做作建筑风格的一个对立面——玻璃建筑对应于石料建筑物。然而如今在莱比锡城，古老建筑 and 现代建筑已经完全融合在一起相映成趣：与 Till Schneider 和 Michael Schumacher 同时代的建筑师们在设计中都考虑了与现有建筑比例的协调、屋檐高度的匹配。

许多人看到了这样的一个事实：建筑师们在未开发的地区大范围设计建造玻璃建筑引起了非常大的争议。市政机构申明建筑物的正面必须至少有 5% 的石料。只要有城市郊区发展顾问团的干涉，玻璃建筑设计规划就要流产。

KPMG 建筑大厦对于城市建设是一个破坏性的因素还是对城市建设的一种复兴？本书评价了两种对立的观点，并且介绍了在柏林因设计了“Info-Box”大厦而引起世界关注的两位建筑大师的设计风格。

文学学者和社会学家 Fabian Wurm 作为建筑设计杂志“design report and form（设计报告与构思）”的编辑多年。Jörg Hempel 是美因茨建筑档案图片的创始人之一，他在 Fachhochschule Dortmund 大学教授建筑摄影技术，在德国他是建筑摄影这个领域中最著名的专业人士之一。

Building in a historical context: does the new have to live in the shadow of the old? Or is the architect allowed to make his own self-confident mark? Till Schneider and Michael Schumacher have answered this question very decisively with their offices for the KPMG Deutsche Treuhand-Gesellschaft. Their steel and glass structure is a plea for modern building in old surroundings.

The architects were faced by a derelict site on the southern fringe of central Leipzig. The war had ripped open a massive gap near the town hall and the Reichsgericht, where Beethovenstrabe joins Petersteinweg. A block dating from the late 19th century had to be completed, and an urban square concluded. Schneider and Schumacher looked for a characteristic solution. But they did not want to cite the cylindrical corner turrets that are so typical of Leipzig. They also chose not to organize the volume of the building symmetrically.

Instead of this they opted for a smooth building with glazed facades. Distinct, sharp outlines meet up with stucco and ornaments. The large areas of glass shimmer as the light changes and the viewpoint shifts. They sometimes seem opaque, sometimes dull, sometimes sealed off, sometimes transparent. In the daytime the facades of the surrounding buildings are reflected in the panes of glass, at night they open up a view of the filigree structure inside.

To a certain extent the KPMG building is intended as the antithesis of the stagey architecture of the 19th century, a counterpoint—glass versus stone. And yet here in Leipzig old and new fit together to form a whole; for all their determination Schneider and Schumacher's contemporary forms respond to the existing buildings, and take up their proportions and eaves heights.

Many people saw the very fact that the architects placed a glass building in a largely intact historical quarter as provocative. The municipal authorities stated that the facade of the building must contain at least five per cent stone. The building was only passed when an outside urban-development advisory board intervened.

The KPMG building—is it a disruptive factor or a piece of urban repair? This book assesses the opposing positions and gives information about the way in which the two architects work who have already attracted international attention with their bright red „Info-Box“ in Berlin.

Fabian Wurm, literary scholar and sociologist, was an editor of the design magazines design report and form for many years. Jörg Hempel was co-founder of the Architekton picture archive in Mainz and teaches architectural photography at the Fachhochschule Dortmund; he is one of the most distinguished practitioners in his field in Germany.

垂直建筑。Schneider 和Schumacher设计的坐落在莱比锡城的KPMG 建筑大厦。

建造 Madlerpassage 大厦和现代贸易展览大楼所用的起重机和贴出的标语并不能掩盖这样一个事实：莱比锡城的设计规划是非常糟糕的。像“莱比锡城正在不断发展壮大”这样的标语相对于现实来说仅仅是一个口号。Pleibe 最大的城市不断地吹捧自己，宣称自己是和拥有百万人口的大都市加利福尼亚一样发展速度的新兴都市。但是，许多远离中心的郊区没有看到情况好转的迹象。

4 0 年的忽视也把在市中心环形公路南边靠近 Reichsgericht 的地方遗忘，这里 Petersvorstadt 已经开始建设。在这里建筑物上的灰泥都已剥落成碎屑，整个街道看上去非常的荒凉，也不可能不注意到屋顶和建筑物的正面都已经遭受严重破坏的痕迹，整体给人一种凄凉的感觉。过去这个地区曾被认为是很有发展前景的。在 20 世纪 70 年代早期，这里工业迅速发展，Grunderzeit 曾大量奢侈地装修建筑物，这也促使在 Petersteinweg 末期进行仿效。例如，利用带沟槽的壁柱和科林斯式柱头装饰地面层，第二层地板还有精致的半柱状物。辉煌必将成为过去。这幢巨大的建筑仍然屹立在那里，但是油烟已经染黑了整个建筑物，除了地面层以外都已经被废弃。随着时间的推移，地面层很少材料能经受得住岁月的消磨，在这一层利用即兴技巧建了一个名为“Ambiente (ambience)”的 咖啡馆。这个名称本身就意味着反抗——在过渡期间内过着一种非常高尚的生活。当时俾斯麦正在迫害社会党分子，Cafe 正是一个组织莱比锡城的工人、印刷工和编辑的非法聚集地。年轻的波希米亚人在道路的另一边碰头。E. T. A. Hoffmann 和瓦格勒理查得(德国歌剧家、作曲家)是 Zur grunen Linde 旅馆的常客。Zur grunen Linde 是一个有着悠久历史的地方，帝王和独裁者在街道上贴上他们的标记。在 Munzgasse 仍有一些木匠和杰出的石匠设计的具有古典派风格的彼德麦式样的房子。它们已经荒废了几十年，有些已经被临时凑合进行了修补。如果不是一个监狱已经被关闭，这里将是呈现一派恐怖的田园风景。这栋在 1874 年建立的带有密室的建筑物是警署总部，1935 年，纳粹分子在这里增加了一个令人感到恐怖的弧形大厅。这幢建筑物后来被原东德 Staatssicherhei (国家安全局) 占领。近来，Stasi 建筑已经被变为警方拘留在押犯的地方。这幢复杂的建筑用带刺铁丝网封顶，如同它过去那样。

1930 年在 KPMG 大厦的建筑遗址 在街道拐角处的著名建筑，它附近的建筑物在上次战争中遭受破坏。(摄影：Stadtarchiv Leipzig)

坐落在莱比锡城 KPMG 建筑大厦，Schneider 和 Schumacher 联合设计，1994~98。(摄影：Jorg Hempel)

The KPMG Building site, c. 1930. The striking corner building and the buildings adjacent to it were destroyed in the last war, (Photograph: Stadtarchiv Leipzig.)

Schneider+Schumacher, KPMG Building, Leipzig, 1994-98. (Photograph: Jorg Hempel.)



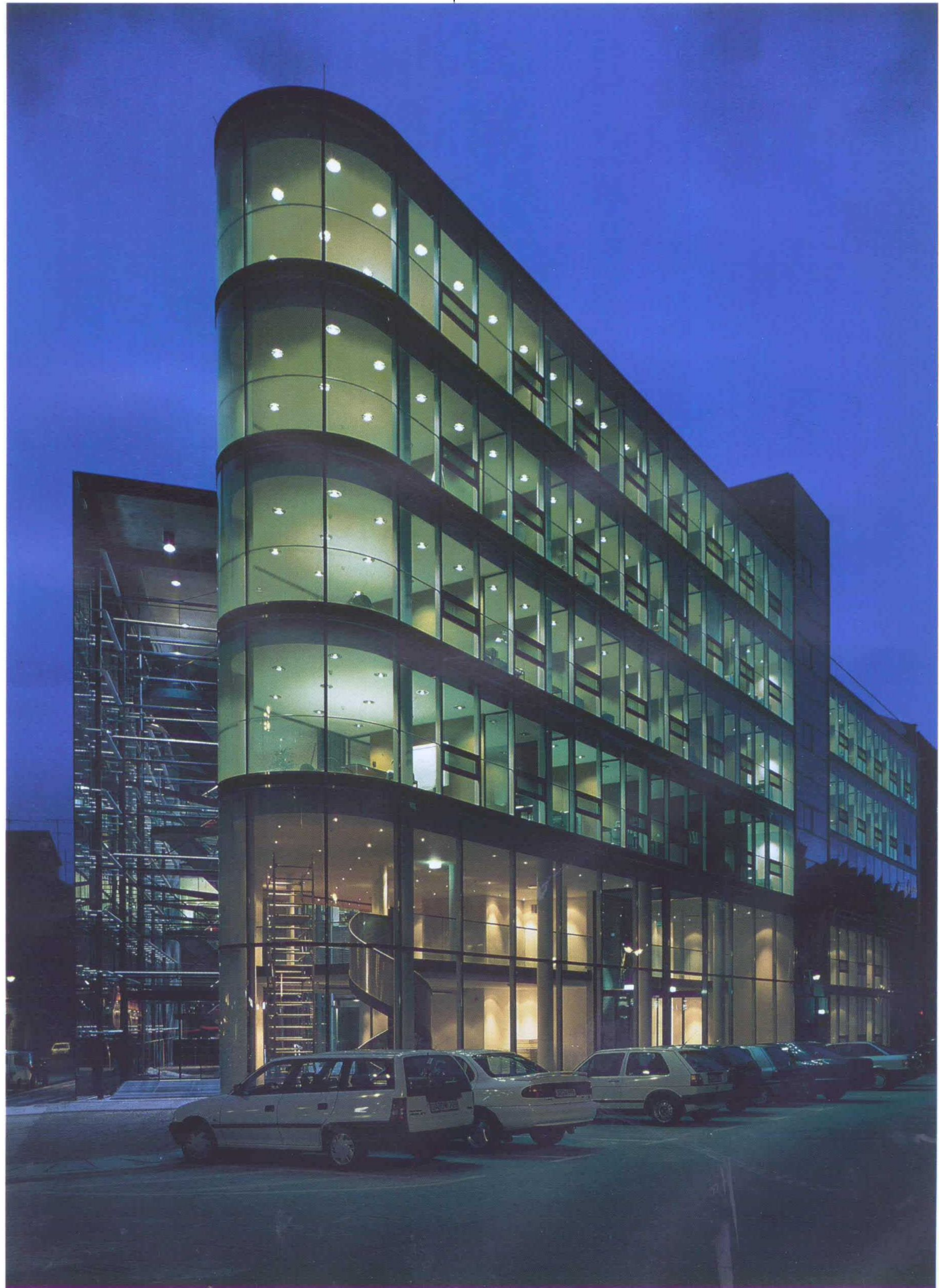
Architecture with aplomb. The KPMG Building by Schneider+Schumacher in Leipzig

Building cranes and banners, the Madlerpassage and the new trade-fair buildings cannot conceal the fact that Leipzig is a city that has been very badly treated. >>Leipzig kommt!<< (Leipzig is up and coming)—the slogan is more a promise than a reality. This great city on the Pleiße can blow its own trumpet as loudly as it likes, even call itself >>Boomtown LE<<, in the same way as California's mega-metropolis—but in many districts away from the centre there is very little sense of an upturn.

Four decades of neglect have also left their traces south of the ring road round the city centre, near to the Reichsgericht, where the Petersvorstadt begins. Plaster is crumbling, whole streets are looking deserted, it is impossible not to notice the damage to roofs and facades—a dismal ensemble. This used to be an up-and-coming district. Lavishly decorated buildings from the Grunderzeit, the period of rapid industrial growth in the early 1870s, give a hint of this, the large building at the end of Petersteinweg, for example. Fluted pilasters and Corinthian capitals adorn the first floor, and the second floor has delicate half-columns. The splendour of bygone days. The mighty building stands there, blackened with soot and abandoned except for the ground floor, where a few stalwarts—tolerated for the time being—have set up a cafe with a great deal of improvisational skill. >>Ambiente<< (ambience)—the name suggests defiance, more gracious living in a period of transition. At the time when Bismarck was persecuting Socialists the cafe was an illegal meeting-place for organized Leipzig workers, printers and editors. The young bohemians met on the other side of the road. E. T. A. Hoffmann and Richard Wagner were regular customers in the inn called >>Zur grünen Linde<<. Definitely an area with a great deal of history. Empire and dictatorship made their mark on the streets. There are still Biedermeier houses in Munzgasse, designed by carpenters and master-masons in the late Classicist style. They have been decaying for decades, some are patched up in a makeshift fashion. It would be a morbid idyll if it were not for the fact that there is a prison close by. It was built in 1874 as a police headquarters with cells, the Nazis added an intimidating arched hall in 1935, and the building was later taken over by the East German Staatssicherheit, the state security service. Most recently the Stasi building has been converted for remand prisoners in police custody. The complex is topped with barbed wire—as it always has been.

这幢建筑晚上看起来似乎没有量。灯光从里面照耀着整个外部通体透亮，建筑结构和空间结构都变成可视的。

The building looks quite weightless at night. The interior shines out-wards. Construction and spatial structure become visible



在S法兰克建筑师事务所的Schneider 和 Schumacher 到来之前，监狱和 Cafe 之间的空地还仅仅在设计规划。Till Schneider 和 Michael Schumacher 受委托来到德国莱比锡著名的 Treuhand—Gesellschaft KPMG 公司设计办公大楼，这两位建筑师为寻找了一个合适的场所跑遍了整个城镇。因在波茨坦 Platz 设计的 Info—Box 大厦而引起了世界注意的 Till Schneider 和 Michael Schumacher 不想让自己设计的建筑被隐藏在不为人知晓的角落，也不想建造在被大型超级市场的巨大商业停车场包围的绿地上，更不想建造在因为 1989 年共产主义倒台而没落的便宜的连锁购物中心周围。建筑师和 KPMG 的老总 Peter Wesner 达成一致意见就是希望他们的建筑能成为规划失败城镇复兴内容的一部分。南边的市郊似乎是非常理想的地段从这里走到市中心很方便，离大学图书馆也非常近，离 Hochschule für Graphik 和 Buchkunst 都不是很远。战争已经在 Beethovenstrabe 和 Peters—steinweg 的交汇处留下了一个大空隙，有足够容纳超过一百名员工的空间来建造莱比锡城的一个 KPMG 大厦。他们想在这里建造一栋开放而又透明的玻璃建筑。建筑规划很快就确定下来了，整个建筑必须占据在街区 and 广场之间的空地，其他类似与城镇维修工程也同时得到了批准。

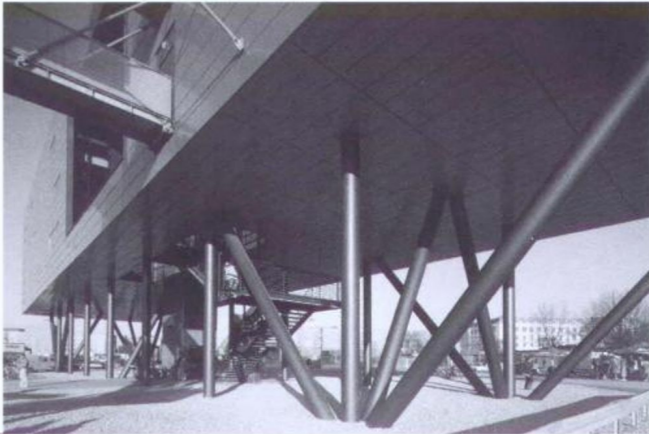
如今，这座屹立在 Grunderzeit 区的玻璃建筑物是非常令人惊叹的，就像万吨巨轮的船头。它是那样透明，又像蒙上了一层面纱朦朦胧胧。剧院是经过精心设计的：不仅仅是那巨大的窗格玻璃照射到街道边的光芒变化无穷，还有它的整个外貌。有时它似乎是不透明的，然后再变得阴暗，转瞬又变得明亮起来。大楼的视觉景象随着光线角度和人视觉方位的不同而改变。整个建筑是在沉睡还是在流畅地运动着呢？建筑师们把这两者巧妙的融合在一起，既显得庄严又透明。南面白色的幕墙使建筑大厦在白天看来显得结构紧凑，人们不可能直接地看到里面的状况，同时也使其免受太阳的照射。但是到了晚上这个建筑看起来似乎是轻飘飘的，里面的灯光照射着周围，使得整个建筑内部的房间结构和布置都变得清晰可见。在夜晚整栋大厦就像郊外石砾中闪闪发光的水晶——这是一个戏剧性的效果，至少像是在魔术表演。

时代的反差在这里形成鲜明的对比。乍一看去，两者之间的反差是如此之大：光滑的表面如同刀一样锋利，在墙角处弯曲成一个美丽的曲线，对应于老式建筑弦月窗上奇异的莲花。这样的类似船头的设计是否和古老建筑发生冲突？新式的建筑风格会不会和古老的粉刷和装修发生磨擦和冲撞？但是没有更好的选择可以尝试。Schneider 和 Schumacher 经过深思熟虑后准备不采用对称建筑结构，他们决定让建筑物正面像玻璃陈列柜一样面对 Munzgasse 街道，而且让前厅呈开放状态。



白天这些屹立在 Munzgasse 旁边如同丝网印刷模式的建筑看起来异常的紧凑，并且像一个巨大的遮阳伞一样阻止人们直接看到里面的各种办公室和服务设施。During the day the white silk—screen printing pattern makes the building look compact on the Manzgasse side, prevents a direct view into the offices and serves as a sunshade.

柏林 Info—Box 大厦，Schneider 和 Schumacher 联合设计，1994 / 1995。Info—Box 大厦是柏林建筑项目的样板建筑，具有划时代意义。该栋建筑物长 60 米，由 7 米多高的管状钢筋结构支撑，整个建筑像穿上了红色金属铠甲。（摄影：Jorg Hempel。）Schneider+Schumacher, Info—Box, Berlin, 1994 / 1995. The Info—Box is a showcase for the Berlin building projects, a great draw for the public and a landmark. The building is over 60 m long and stands on 7 m high tubular steel supports; it is clad all round in red sheet metal. (Photos: Jorg Hempel.)



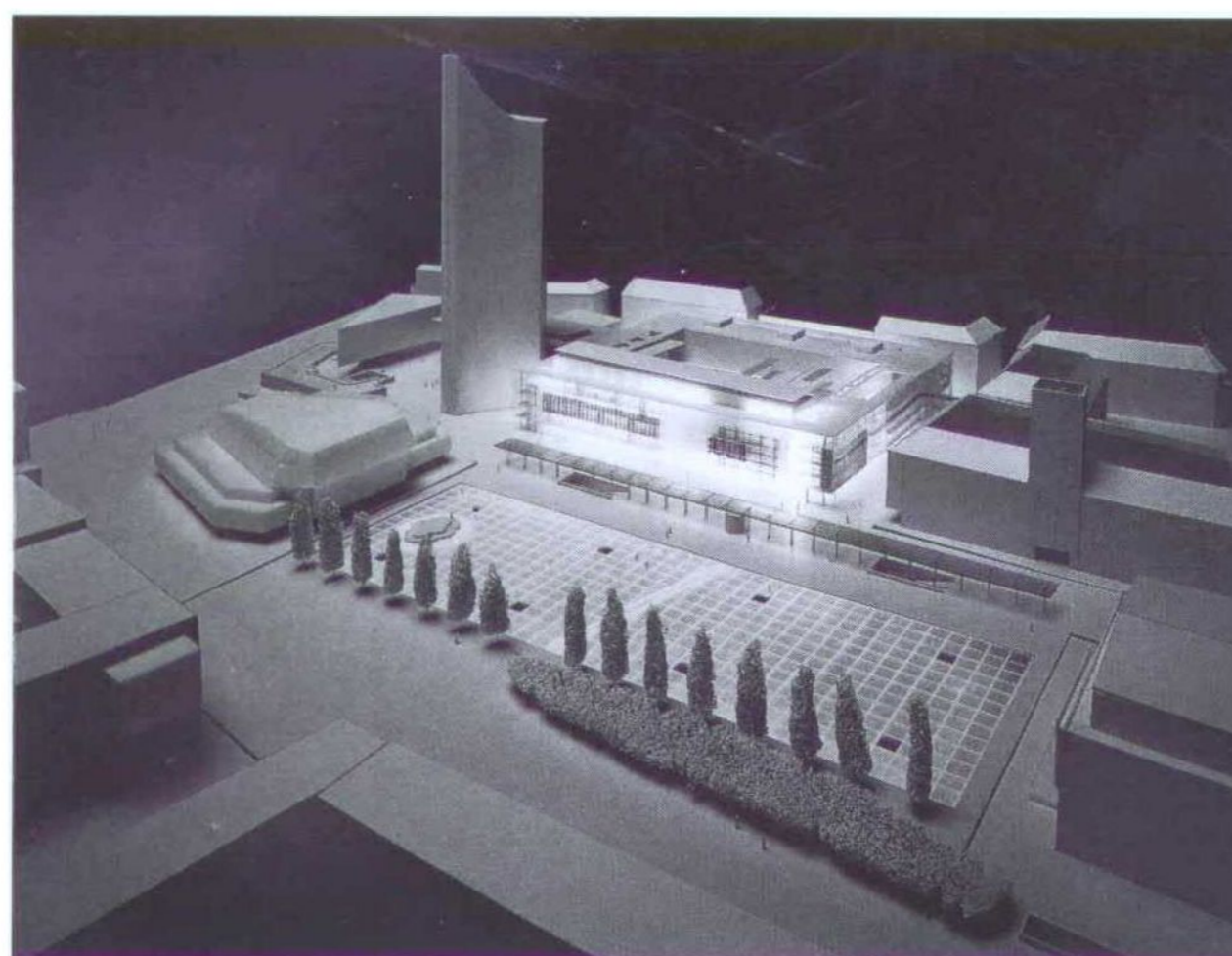
A site between the clink and a cafe; that was the scenario when the Frankfurt architects' office of Schneider and Schumacher came into the picture. Till Schneider and Michael Schumacher had come to Leipzig with a commission to design an office building for the distinguished Deutsche Treuhand—Gesellschaft KPMG. The two architects had looked out for a suitable site all over the town. Schneider and Schumacher, who had attracted international attention with the red InfoBox in Potsdamer Platz, did not want to hide their building away, did not want to build on a green—field site on one of those great commercial parks with hypermarkets and shopping malls that had formed a ring on cheap land around the city since the collapse of Communism in 1989. The architects and KPMG boss Peter Wesner agreed: they wanted to be part of the revival of the ill—treated town. The southern suburbs seemed ideal; it is easy to walk to the centre, the university library is close by, and it is not far to the Hochschule für Graphik und Buchkunst either. The war had made agap where Beethovenstrabe meets Peterssteinweg, enough room for the Leipzig branch of KPMG with over one hundred employees. They wanted to create openmindedness and transparency here. The urban task was quickly defined. They had to fill in the gap in the block and complete the square. A piece of urban repair—and yet a great deal else as well.

Today the result is a source of astonishment—a glass building in a quarter dating from the Grunderzeit. The

building is like the mighty prow of a ship. It is transparent and at the same time veiled. A sophisticated piece of theatre; it is not just the colour of the large glass panes reaching down to street level that changes, it is their whole appearance. Sometimes they seem opaque, then dull again, then light the next moment. The building's optical presence changes according to the angle of the light and one's point of view. Mass in repose or fluent movement? The architects have brought both into harmony—gravitas and transparency. The white screen—print pattern on the southwest side gives the building a compact look by day, makes it impossible to look directly inside and protects it from the sun. But at night the building becomes weightless. The inside shines outwards. Construction and the layout of the rooms become visible. The building sparkles like a crystal in the dark in the stone suburb—a dramatic effect, at the very least a magnificent trick.

Epochs clash. At first glance the contrast could hardly be greater: smooth surfaces, sharp as a knife, bent into an elegant curve at the corner, set against the fanciful lotus flowers on the lunettes of the old buildings. A ship on collision course? Hard lines grate against stucco and ornament. But no attempts to curry favour: Schneider and Schumacher deliberately decided against organizing the building symmetrically. They made it face Munzgasse, allowing the facade to protrude like a showcase, and it is here that the atrium opens up.

莱比锡城 Augustusplatz 大厦重新设计的参赛样稿, Schneider 和 Schumacher 联合设计, 1994 年。(摄影: Jorg Hempel)
Schneider+Schumacher, new design for Augustusplatz, Leipzig, 1994. Competiton entry. (Photo: Jorg Hempel.)



这幢建筑像一条船一样延伸到广场的五条街道的交汇处。

The building thrusts into the square where five roads meet like the bow of a ship.



建筑的内外似乎不再有什么不同, 我们是置身于建筑物内还是站立在街外? 建筑师们继续在这个广场建造类似的带有玻璃橱窗一样正面的建筑, 以期望将他们连成一片大规模的没有边框的玻璃。这是一个经过精确计算的策略, 让您无论从哪个角度看去都是很流畅的衔接起来的。入口大厅的地板是使用花岗石厚板铺平的, 一直铺到外面, 像沥青一样漆黑。想尽了各种办法来避免这种进漆黑建筑所带来的恐惧, 具有玻璃屋顶的门廊对公众是开放的, 在这里可以举行演讲和音乐会。在这里已经建立了 Flipper 书店 (带有画廊) 和 Palermo 餐馆, 这两个名称都是对英年早逝的艺术家的纪念, 他们作为 Peter Schwarze 出生在莱比锡, 注定在 Dusseldorf 会像 Blinky Palermo 一样引起人们的狂热, 不仅仅归功于他们的手绘。

顾客们喜欢最简单派的艺术, 简明的形式、多而强烈的色彩。你穿行于走廊、办公室和铺有红地板的精致的楼梯。楼梯在楼层之间蜿蜒——再次节省时间。它像一个运动的雕塑品, 具有真实的灵性, 这些台阶都非常重, 连接的通道起着平衡层层蜿蜒台阶的作用。这一原理在建筑物正面的支柱上得到了同样的应用, 这些支柱就是用来平衡这些悬挂在钢缆上的窗格玻璃重量的。平衡之后整个正面就像漂浮在空中。

一般办公建筑大厦设计都把楼梯作为附属物, 设计往往缺乏想象力, 因为他们仅仅起次要的作用或者用来做紧急出口的, 但是在这里, 楼梯是中心, 被称为“瀑布”, 它是这栋建筑设计最突出的特点。楼梯平台突出到门廊中, 在这里透过明亮中厅的一面可以看到日新月异的风光, 从闪闪发亮的地板到天花板以及门口发亮的地板都可以看到这些美丽的景观。这栋建筑里没有光线暗的办公室, 尽管 KPMG 大厦里也有的职工不想沐浴在光线下, 也不想遭受外界奇异的目光, 但是他们可以用威尼斯式的遮阳物保护自己。

这栋建筑的整体是由两种基本的几何图形形式支配的: 三角形和半圆形。楼梯的圆形驻脚台选择了像船头一样的圆形, 而门廊采用了棱柱形。边缘和弓形的精巧搭配组合: 当代的建筑结构竟是如此的精巧, 没有采用平面的一致性, 而大胆选用了尖锐形状和弓形搭配。

这样的建筑是否是稳固的? 在任何情况下, 垂直的建筑结构毫无疑问倾向于和 Grunderzeit 的舞台建筑相对应——也就是玻璃对应石头。

莱比锡城Grunau大厦内室内游泳池的参赛样稿。Schneider 和 Schumacher 联合设计，1996。(摄影：Jorg Hempel)

Schneider+Schumacher, indoor swimming pool in Grunau, Leipzig, 1996, competition entry. (Photo: Jorg Hempel.)

坐落在威斯特法伦边缘的沃尔特汤普森广告公司代理机构的Frankfurt am Main办公大楼，处于汽油加油站、停车场、运输公司和仓库之间。Schneider 和 Schumacher 联合设计，1992~1995年。(摄影：Waltraud Krase)

Schneider+Schumacher, offices for the J. Walter Thompson GmbH advertising agency, Frankfurt am Main, 1992-1995. The building holds its own on the edge of Frankfurt, among petrol stations and car lots, transport firms and warehouses. (Photo: Waltraud Krase.)



Stairs in office blocks are very often an accessory, planned unimaginatively, because they only fulfil secondary functions or are intended for emergency use. But here the staircase is central, the >>cascades<<, as they are called, are the characteristic feature of the building. The landings thrust deep into the atrium. New views and insights are constantly offered into the office spaces arranged on the side of the brightly lit atrium, glazed from floor to ceiling and free of sills. There are no dark offices, though KPMG employees who do not want to be bathed in light Or subjected to curious glances can protect themselves with venetian blinds.

The building as a whole is dominated by two basic geometrical forms: the triangle and the semicircle. The rounded landings of the staircase pick up the round forms of the prow, while the atrium is prismatic. A game with edges and arches: how exciting contemporary architecture can be when it avoids superficial conformity!

Uncompromising building? In any case: architecture with aplomb. There is no question that this building is intended to act in counterpoint with the scenic architecture of the Grunderzeit—glass versus stone.

Inside and outside there no longer seem to be any contrasts. Are we in the building, or still out in the street? The architects continued the square into the building with the glass showcase—fitted together from unframed sheets of glass of a considerable size. Once more—a well calculated game. Fluent transitions wherever you look. The floor of the entrance hall is paved with granite slabs—>>nero assoluto<<—, dark as asphalt and the pavement outside. Fear of entering the place is to be avoided at all costs. The glass-roofed atrium is open to the public. Lectures and concerts take place here. The >>Flipper<< bookshop (with gallery) and the >>Palermo<< restaurant have already established themselves; both names are a tribute to an artist who died at an early age, born as Peter Schwarze in Leipzig, and destined to cause a furore in Dusseldorf as Blinky Palermo—not least thanks to a flipper painting.

The client is fond of minimal art, succinct forms and powerful colours. You walk through corridors, offices and the subtle staircase on a red carpet. The staircase winds from floor to floor—offset time and again. It seems like a kinetic sculpture and is certainly a most ingenious structure: connecting walkways balance the steps as they wind upwards—like large weights—and this principle is repeated in the wind bracings on the facade, which act as counterweights to the glass panes suspended on ropes. A balancing act—everything floats.



沃尔特汤普森广告公司代理机构的办公大楼。夜晚时分玻璃建筑消失在夜幕中，变成了一个巨大的玻璃橱窗。Schneider 和 Schumacher 联合设计，1992~1995年。(摄影：Jorg Hempel)

Schneider+Schumacher, offices for the J. Walter Thompson GmbH advertising agency, Frankfurt am Main. At night the glass box dematerializes and the building is transformed into a gigantic shop window. (Photo: Jorg Hempel.)



前厅鞍形屋顶承重框架的三维视图。
A three-dimensional framework supports the
saddle-shaped atrium roof,





前厅鞍形屋顶承重框架的三维视图。
A three-dimensional framework supports the
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玻璃表面的微光就像一个光线和视角的调节器。有的时候它看起来似乎是不透明的；有的时候又光泽暗淡；有时又像敞开的；有的时候却又是完全透明的。白天，这些窗格玻璃映出周围的建筑环境；夜晚，透过窗格玻璃可以看到台阶、扶手、立柱和悬臂，此时楼梯及其结构都变成可见的。

The glass surfaces shimmer as the light changes and the viewpoint shifts. They sometimes seem opaque, sometimes dull, sometimes sealed off, sometimes transparent. In the daytime the facades of the surrounding buildings are reflected in the panes of glass, at night they open up a view of steps and rails, supports and cantilever arms; the staircase and its structure become visible.



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