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世界建筑典藏系列丛书

## 世界建筑典藏 7

WORLD ARCHITECTURE COLLECTION 7

华怡建筑工作室 编译

斯泰德尔伙伴公司 KPMG大楼, 慕尼黑  
Steidle+Partner KPMG-Gebäude, München

阿尔斯菲尔德  
Alsfeld

施维格建筑师事务所 艺术和媒体技术中心 卡尔斯鲁厄  
Architekten Schweger+Partner Zentrum für Kunst und Medientechnologie Karlsruhe

弗兰克·O·盖里 电力中心 百德奥恩豪森  
Frank O. Gehry Energie-Forum-Innovation Bad Oeynhausen



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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,无疑会引领读者进入新的意境,真切感受每一个建筑的魅力。

本书是该套丛书的第7本,包括以下几个建筑:

慕尼黑的KPMG大楼(斯泰德尔伙伴公司)

阿尔斯菲尔德

施维格建筑师事务所

百德奥恩豪森电力中心(弗兰克·O·盖里)

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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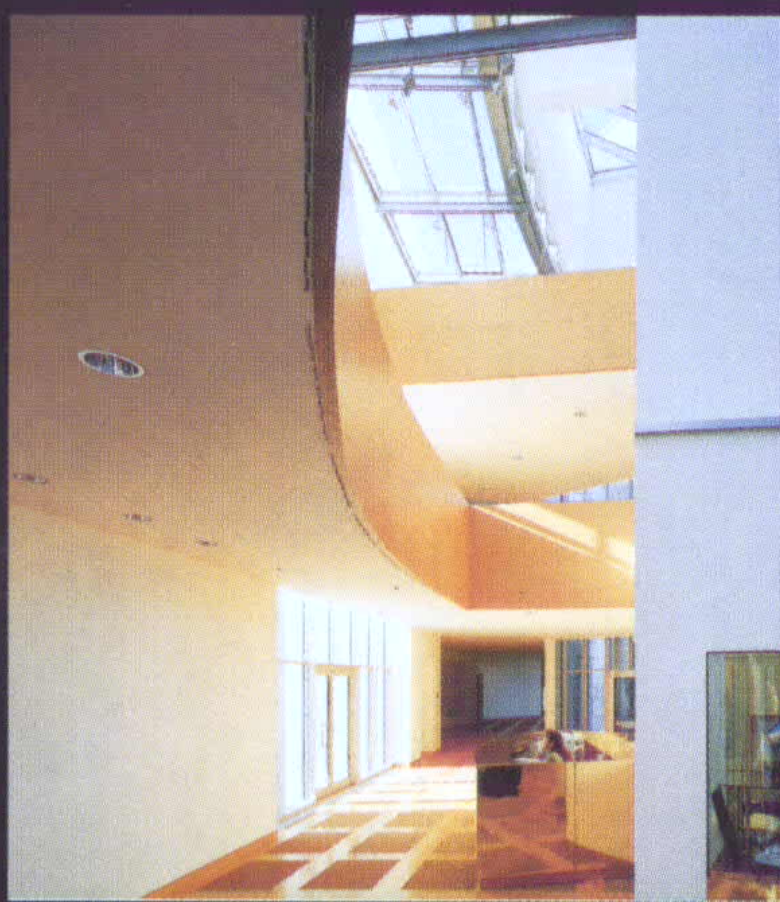
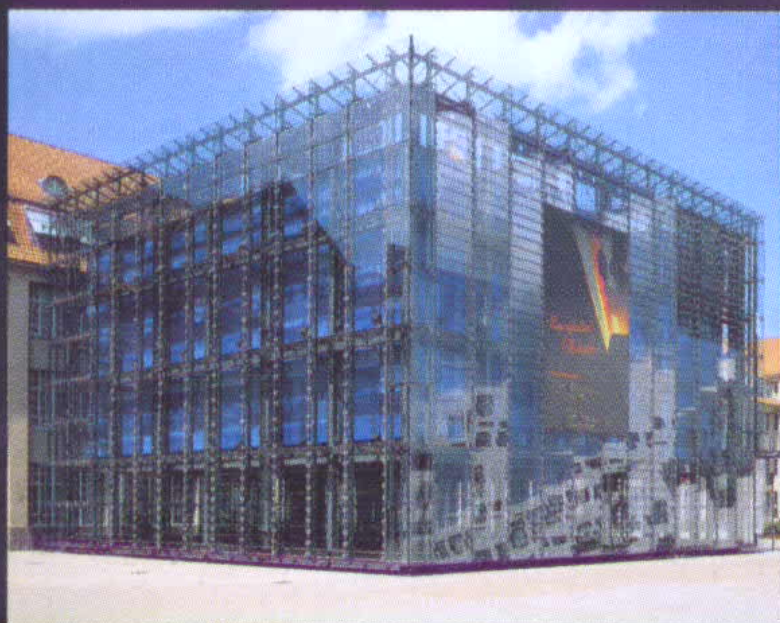


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《世界建筑典藏》丛书收集了世界各地极具代表性的建筑，我们策划出版这套丛书，目的就在于开阔国内建筑设计师的眼界，为提高国内建筑设计水平提供一定的参考。同时，也可以成为相关专业院校师生的辅导资料，对提高建筑的鉴赏水平有很大的帮助。希望我们的工作能够为广大的建筑设计专业人士、学生以及建筑爱好者提供一个认识世界建筑的窗口，也欢迎广大的读者给我们提出宝贵的意见。

参加本书翻译的有：赵旭、盖旭东、严坤、吴春苑、傅莉、田胜泉、孔德喜、吴伟伟、李旭、刘峰、胡泊、肖振鹏、张超等。

在此特表示感谢。



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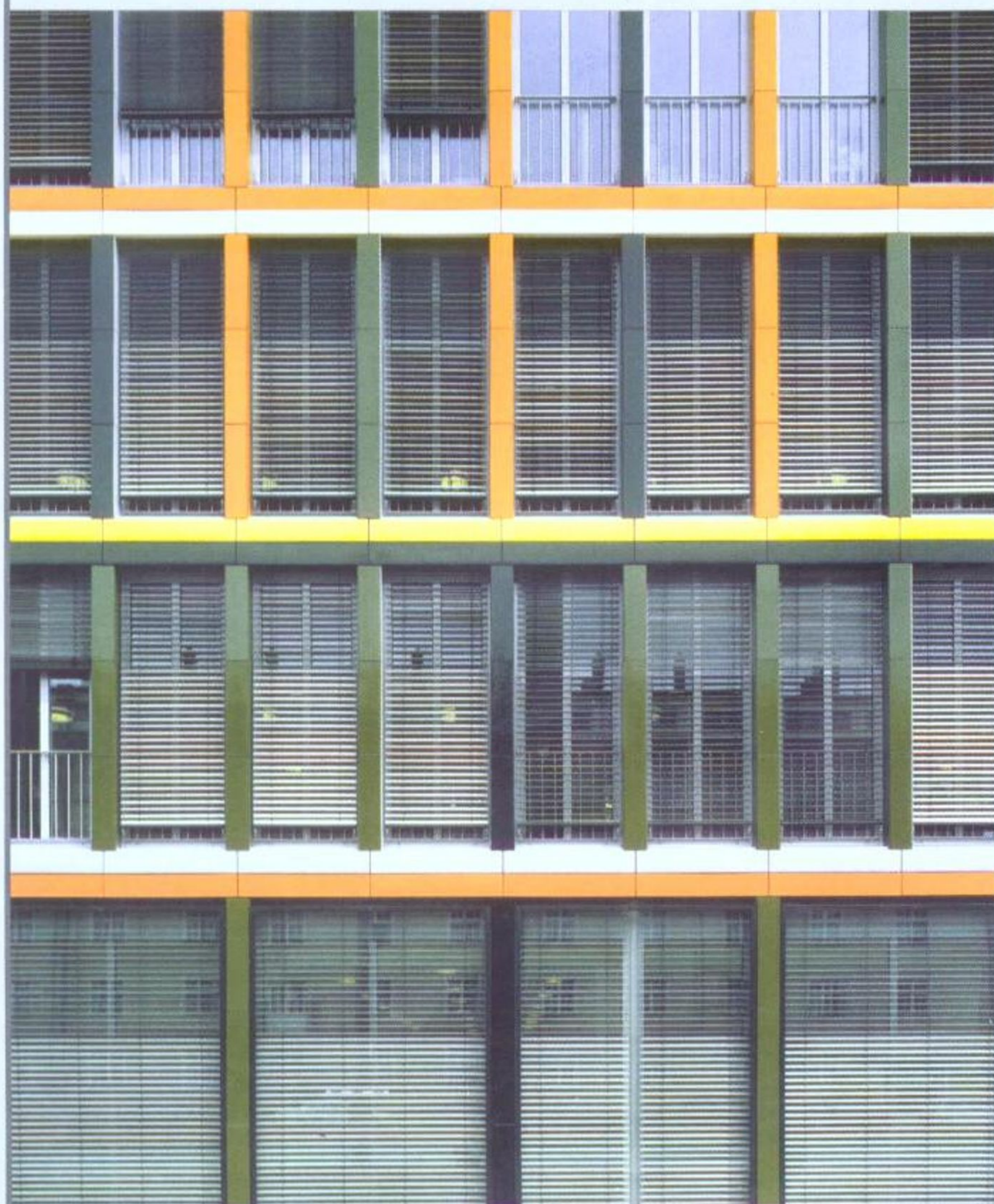


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## 斯泰德尔伙伴公司 KPMG 大楼，慕尼黑



Steidle+Partner KPMG—Gebäude, München

慕尼黑是幸运的。这是一座引领时尚的城市，它需要的仅仅是富有吸引力的建筑物。近年来，随着工业用地逐渐迁出市中心，兵营的关闭，货运站和飞机场的搬迁，以及将展览中心移到里姆的空地上，则更显出了这一时尚的特点。这说明，Theresien高地已变成了一块发展中的区域。在这个公共场地附近，贸易展览馆在20世纪80年代仍然在建设中，并且在世纪之交左右还要发展成一个展览会公园。1997建筑竞赛的题目是为一座“内部城市，文化的混合物，居住和商业中心”寻找灵感。斯泰德尔伙伴公司的获奖提案成了建筑大楼的基础。这一提案有着令人信服的特点，即确信可以通过实践将周围地区的建筑尺度和风格用在展览中心的建筑上。这是一个可以采用很多方法来表现的发展提案，但是我们现在看到的却是一幅易于理解的设计图，而交错布置的建筑物使这一提案得以延续。KPMG总部大楼是第一个竣工的，这栋建筑的构想是从一次专题讨论会中得出的，这一复杂的结构在平面图上蜿蜒，并在临近的一栋高层居民楼的拐角处结束，这也证明了同一街区内居民楼和办公楼是可以并存的这一理论。入口处有一个院子，此外也可以从其他地方进入。大楼共7层，前部色彩丰富的光滑瓷质装饰嵌板，令人愉快，使人眩目。狭窄的窗户的出现则恰到好处地与其形成了鲜明的对比。两者共同赋予了这栋建筑一种特质，使其像一件神秘乐器一样能奏出年轻而有节奏的音乐。

沃尔夫冈·贝克曼，鲍迈斯特总编辑，他还为报纸、杂志和年鉴写过评论和短篇小说。Reinhard Gurner，一位资深的建筑摄影工作者，从事这项工作多年，并且深受像冈特·贝尼斯，彼得·艾森马，汉斯·珂勒霍夫，于尔根·萨瓦德，汉斯·迪特尔·沙尔和奥托·斯泰德尔等这些建筑大师的尊敬。

Munich is lucky. A city that is at the top of the popularity scale needs nothing more than attractive building land. There has been a great deal more of this in recent years since industry and commerce have moved off to the periphery, barracks have been closed, the goods station and the airport have been relocated and the exhibition centre has gone to the empty site in Riem that was freed up. This meant that the Theresienhöhe became an urban development area as well. Trade-exhibition halls were still being built around the historic parkland, established as an exhibition park around the turn of the century, in the 1980s. In 1997, an architectural competition was looking for ideas for an >>inner-city, dense mixture of use for culture, as a central, for housing and commerce<<. The prize-winning suggestion by Steidle+Partner became the basis for further planning. The convincing feature was the instinctive sureness with which the practice imposed scale and urban character of the surrounded quarters on to the former exhibition-centre site. The development proposal, which could be interpreted in many ways but proposed an easily remembered line, is continued in the architecture, with its sets of buildings staggered against each other. The first buildings to be completed included the KPMG head office, which emerged from a workshop procedure; the ground plan for the complex uses a meander pattern, completed at one corner by a high-rise residential building—which means that the quarter principle of reversible residential and office use is demonstrated within a single block. A central entrance courtyard provides access to the office block, but there is access from the outside elsewhere as well, should the function ever be changed. The building rises to seven storeys, and is pleasingly disturbing because of the lively colours on its facade of glazed ceramic panels. The even staccato of the narrow windows forms a contrast with this. Both together give the architecture the appeal of a mysterious musical instrument—certainly intended for very young, rhythmic music.

Wolfgang Bachmann was editor of Bauwelt after studying architecture and working in a practice, and is now editor-in-chief of Baumeister. As well as this he writes reviews, commentaries and short stories for newspapers, magazines and yearbooks. Reinhard Gurner has been working as an architectural photographer for many years, and is highly regarded by a number of distinguished architects as an interpreter of their work, including Gunter Behnisch, Peter Eisenman, Hans Kollhoff, Jürgen Sawade, Hans Dieter Schaal and Otto Steidle.



沃尔夫冈·贝克曼  
KPMG 大楼，慕尼黑

从西部尽头咖啡店你可以看得最清楚。它是那种在柏林街角你也能见到的小店。有着大扇窗户，高镶木地板房间内装饰着黑色座椅与落地镜。它是一种介于啤酒店和咖啡屋风格的建筑。与其风格相一致的还有其随意的菜单：全天开放的早餐，意大利面，墨西哥菜，火腿煎蛋和可以尽情享用的鸡尾酒。慕尼黑人都认为这是大城市应具有的。这个受欢迎的小店所在的大楼是一栋灰绿色的居民楼，是由建筑师爱德华·赫伯特和奥索·奥兰多·库尔兹在 1927~1928 年间建造的。它像是一座有着宏伟入口和连续阳台，并装饰成战斗风格的坚固堡垒。正面屋檐下的三角形窗子中楣体现了这一时期的建筑特色。同年西奥多·费希尔在旁边建造了相对来说默默无闻的公寓大楼。汉斯·珂勒霍夫希望在冈霍弗尔大街内的这些给人印象深刻的大楼能标明在 Theresien 高地的新建筑区域的范围。

如果你能在西部尽头咖啡店里占到一个靠窗的座位，就可以透过它看到对面的街道。街道上仍充斥着建筑商的车，款冬、飞燕草、车前草，在废弃的有轨电车轨道之间蔓生。低于 40m 的街道通过宽度是一项亟待解决的市政问题。咖啡店的斜对面耸立着一栋引人注目的新建办公楼，大楼上挂着的蓝色照明的“KPMG”广告牌标明了大楼的身份。它简直与这栋 20 世纪 20 年代的庞然大物形成了鲜明的对比。这两栋建筑有着充分的纪念性和全球性，无论内外，它们都是对德国建筑清楚的声明，上上下下毫不含糊(在很多方面)，这一定会载入史册。对比在于，KPMG 大楼颜色鲜艳，大楼的设计似乎是在开玩笑，屋檐下的建筑毫无顾忌的弯折。如此简单的构造，看起来就像分子结构一样向各方向延伸似的。然而，好像要嘲笑任何阶级观点一样，中间的入口向法庭致敬一样地耸立着长长的庙宇般的柱子。所有的窗子只是一条条由中心梁支承的狭窄裂缝，并且形状完全统一，似乎那些空洞是由同一台机器印成的一样；在直角处总是保持打孔样式的支撑和天花板过梁，被油漆了很浓重的色彩，与支撑骨架一起看起来就像是编织或折叠的纸条，好像遵守一个秘密协定，又像是在破译一条密码，在对古老的德国田园诗的致敬。

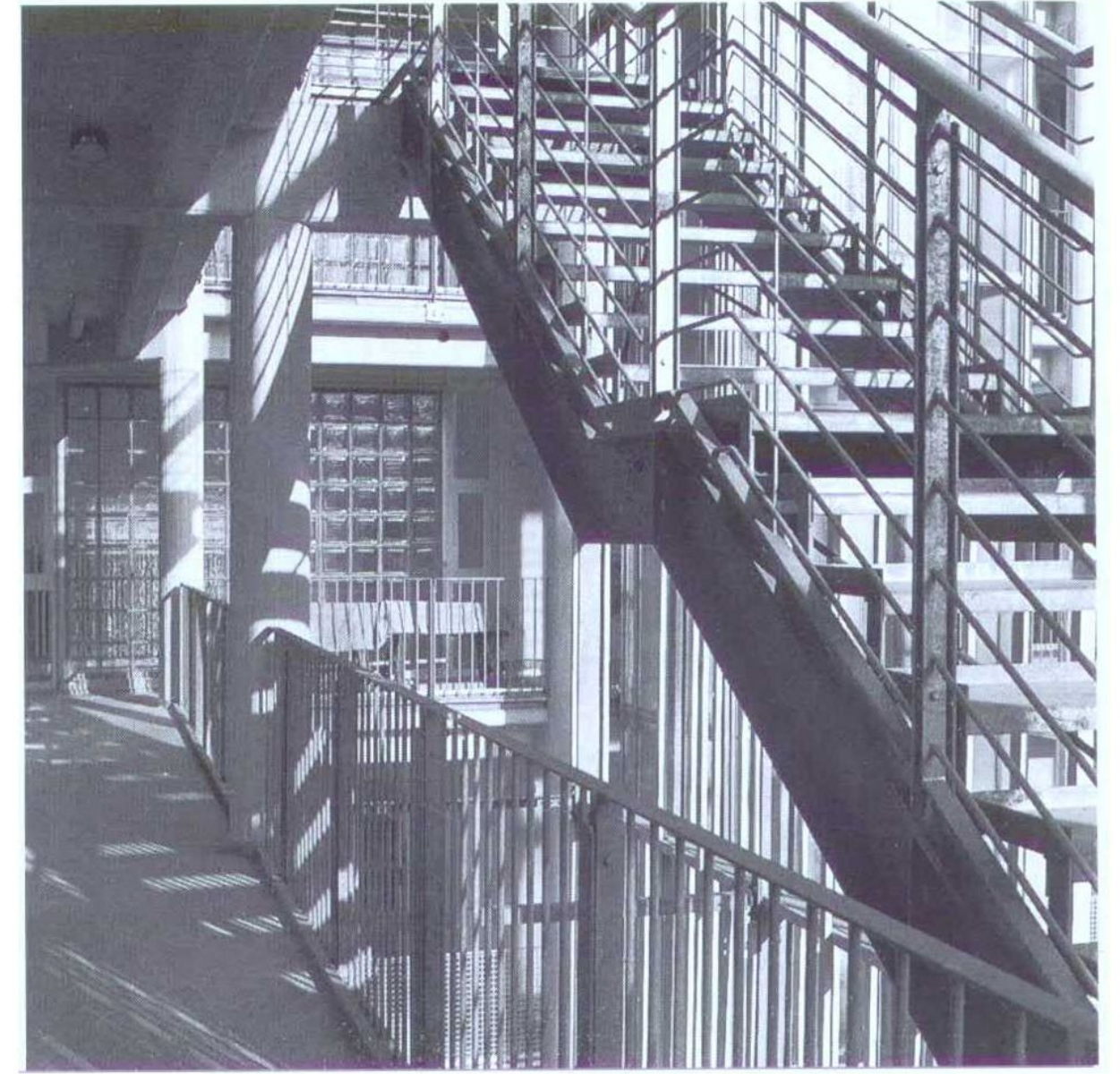
过后我们将看出大楼的建筑师可能完全认为这种解释有其合理性。对现在正快要关闭的前展览会区所实施的新发展计划，其主要目的不是为了标明政绩，而是要在展览中心搬走之后以相当独特的方式完成一项结合居住、工作和文化的都市区域发展规划。1997 年的城市发展竞赛，导致了这一计划的实施。奥托·斯泰德尔的公司因为在这一建筑竞赛中取胜，因此被获准设计 KPMG 大楼以及其他一些建筑。

巴伐利亚公园 和 Theresien 草场，慕尼黑，1920。  
斯泰德尔伙伴公司，Theresien 高地城镇规划竞赛的参赛者，1997。  
Bavariapark and Theresienwiese, Munich, 1920.  
Steidle+Partner, entry to the Theresienhohe townplanning competition, 1997.





斯蒂德尔夫什公司：国际竞赛中心，柏林 1979  
8.3 (照片：费莱纳·冯·咖格尔恩)  
Steidl+Partner: Internationales Begegnungszentrum  
Berlin 1979-1983 (Photos: Verena von Gagern)



Wolfgang Bachmann

### The KPMG building in Munich

You get the best view from the >>Westend<< cafe—restaurant. It's one of those corner places with big windows, the sort you find in Berlin: high parquet rooms with dark—coloured seating and wall mirrors, a reliable halfway house between a beer hall and a coffee bar. The timeless menu fits in with this as well: breakfast till all hours, pasta, Tex Mex and fry—ups all at the same time, as many cocktails as you can drink. That's what Munich people think a big city should be like as well. The building containing this popular establishment is a greygreen residential block built in 1927-28 by the architects Eduard Herbert and Otho Orlando Kurz, a solid fortress with magnificent muschelkalk entrances, decorative martial figures and continuous balconies running round the corners. The facade concludes under the eaves with a frieze of triangular windows, typical of the taste of the period. The rather more reticent block of flats next door was built by Theodor Fischer in the same year. Hans Kollhoff would like these imposing buildings in Ganghoferstrabe, marking the limits of the new building area on the Theresienhohe.

On you've managed to grab a window seat here in the >>Westend<< cafe you can watch what's going on at the other side of the road. The stree is still dominated by contractors' vehicles, and coltsfoot, larkspur, ribwort and sorrel proliferate between the defunct tram tracks. The passable width of just under 40 m requires an urban solution. A striking new office building is going up exactly on the diagonal to the cafe, with its blue illuminated >>KPMG<< sign advertising the site for its company. There could hardly be a greater contrast with the large, solid, late 20s residential monsters. These are comfortably monumental and earth—bound, a clear statement by a kind of German architecture that has an inside and an outside, unambiguous aspects (in many ways),

a top and a bottom, put together in the certainty that history will run its traditional course. The response from opposite is a brightly coloured alien framework, playfully defining a cubic volume that folds back over the eaves without giving in, seeming as though it could grow on all sides like a molecular structure because it is built to such simple rules. But then, as though to ridicule any sense of hierarchy, in the middle is a long—legged, temple—like entrance with a court of honour. The windows are just narrow slits with a central bar, all completely alike, as if stamped out by a machine; the supports and ceiling lintels, endlessly keeping up the perforated pattern at right angles, are painted in strong colours and accompany the load—bearing skeleton like woven and folded strips of paper, as though keeping to some secret agreement, as though they are a way of deciphering a message, a degenerate response to the old German idyll opposite.

We shall see later whether the architect of the building might find this interpretation not particularly strange. Here, inside the new development of the former exhibition site, which is now drawing to a close, the main aim is not to produce a political beacon, but to complete a piece of urban development after the departure of the exhibition centre, combining housing, work and culture in a pretty unique way. It is the result of an urban development competition dating from 1997, and won by Otto Steidle. His own office was allowed to plan some buildings, like the KPMG building, for example.









西南侧外观。  
General view from the southwest.



## 《起床的时间》

普法战争后，当还是仓库管理员的奥古斯特·屈恩在施万塔勒高地寻找住处时，许多名称沿用至今的街道已经存在了。这些街道以“卡赤迈尔，里德勒尔，里格萨茨和图尔贝克等伟大的中世纪家庭”命名，“这些人为公爵提供钱以交换特权，使他们可以常常在国会上发言排斥低级阶层和行会”——这是那部工人小说《起床的时间》的开头部分，它具有重大的政治意义。直到20世纪70年代，奥古斯特，这个用小说中的英雄赫尔穆特·汉斯·明希作为自己笔名的人，把“红色的”施万塔勒高地作为小说中故事发生的环境和地点。

尽管环境和生活条件贫困，但莱奥·冯·克莱恩泽名人纪念堂与它入口处巨大的巴伐利亚雕像已经建成了，与接近雷根斯堡的英烈祠不同，路德维格·埃是“为了杰出和卓越的巴伐利亚人的光荣”而建立这座祖国纪念碑的。田园诗般的公园与石头雕像早些时候根本不存在，而今天却被房地产经纪人利用，作为它们公寓和办公楼的一项招引顾客的手段。在这里，出租给奥古斯特·屈恩房间的女房东过去经常“骑在牛背上，在巴伐利亚附近的河边林地中收集柴火”。

直到1907~1908年间，在市政建筑部部长威廉·伯奇的主持下，“慕尼黑展览会公园”才得以落成，冯·塞德尔兄弟等当地著名的建筑师参与了这项设计。1934年绿地不再作为娱乐公园向公众开放，而是将其中的越来越多的土地用作开展览中心。在战后，慕尼黑贸易和展览公司建成时，围绕建立国际展览中心的活动真正展开了。这导致了在古老的礼堂旁涌现了一系列杂乱无章且符合时代特征的建筑，若将其一一列举，有很多都体现了青春艺术风格（注：西方在1900年前后的一种艺术创作方向）。1972年，又建造了另一座双层礼堂，被用作奥林匹克运动会临时摔跤场地。1983年，随着铁路线的建成通过，此地也被开发殆尽。

这座公园的附近有一些颇具历史意义的别墅，而公园实际上就在所谓的Theresien高地，这里举办了世界闻名的十月节（啤酒节）。在19世纪后期，这一地区被视为慕尼黑最具人气的居民点之一。标志建筑是乔治·约瑟夫·冯·豪贝里舍尔的别墅，他是Neues市议会厅的建筑师。在其他建筑中，别墅矗立在十月节场地以北，用城市中的话说就是已被隔绝了。石头已成为历史，但它证明了这一在车站和展览中心附近缺乏统一建筑风格却依然吸引人的建筑场地的发展过程。



东北侧外观。  
Ansicht from the northeast.



## Time to get up

When the warehouse worker August Kuhn was looking for somewhere to live here on the Schwanthaler Hohe after the Franco-Prussian War, a lot of the street names that are still in use today were already in place. They were named after >>Kazmaier, Ridler, Ligsalz and Tulbeck . . . , the great medieval families, who . . . had provided money for the Duke in exchange for special privileges, which they used to exclude the lower classes and the guilds from having their say in the council<< this is the politically significant start to the workers' novel Zeit zum Aufstehn (Time to get up), in which Helmut Hans Munch, writing under the pseudonym of his hero, followed the fortunes of the >>red<< Schwanthaler Hohe as a location and milieu until the 1970s.

The circumstances and living conditions were impoverished, but Leo von Klenze's Hall of Fame with its gigantic accessible statue of Bavaria was already in place, a monument to the fatherland, unlike the national Valhalla near Regensburg, erected by Ludwig I >>to the glory of outstanding and especially distinguished Bavarians<<. The idyllic park with its stone statues, which estate agents use today as a convincing and attractive argument for the flats and office spaces, did not exist at that time. Here August Kuhn's landlady who let sleeping space used to collect >>firewood, often on the back of a cow, from the riverside woodland behind the Bavaria<<.

It was not until 1907/08, under Wilhelm Bertsch, the director of the municipal building office, that the >>Munich Exhibition Park<< came into being; well-known local architects like the von Seidl brothers were involved in the planning process. The green area was closed as a pleasure park in 1934, and then used more and more to develop the exhibition centre. After the war, when the Munich Trade Fair and Exhibition Company was founded, movement towards an international exhibition centre really got under way. This led to the emergence of a motley collection of other large buildings following contemporary taste alongside the older halls, now listed, which were still very much in the spirit of Jugendstil. Another double hall, the arena used temporarily as a wrestling hall for the Olympic games, was added in 1972. The site reached its maximum capacity in 1983, when the railway lines were built over.

This park, which had some historic villas nearby, forms the actual Theresienhöhe above the >>Wiesn<< (meadows) where the world-famous Oktoberfest is held. In the late 19th century the area was seen as one of Munich's most desirable residential areas. The main section of Georg Joseph von Hauberrisser's villa—he was the architect of the Neues Rathaus, among other things—now stand to the north of the Oktoberfest site, isolated in urban terms. History has turned to stone, demonstrating how diversely and with what lack of unity this attractive building land next to the station and the centre has developed.





这种居住和办公的混合物从都市发展竞争的角度来说，需要大众适当的支持。因为惧怕完全不同的方案，即豪华住房与智能办公室的发展方案，市民的主动情绪很快被调动起来。而使其成为“文化中心”的计划（包括自然教育中心，音乐厅，艺术博物馆，音乐剧院等一些建筑），“由于财政方面的原因”也已经基本被搁置了，尽管建筑顾问克里斯迪安·索尔戈特在 1995 年仍然大声疾呼追求高的建筑标准（“必须有一部分心思用在特别的设计上，而不是都浪费在普通的想法上”）。在高质量建筑似乎要大量涌现的前提下，人们热切期盼的摆脱平庸的建筑，目前都已在这种住宅区和商业区的混合物中得到体现。回顾整个过程，有趣的是，如果时机成熟，政治家们对高质量设计图是多么充满热情。对慕尼黑来说这是对的，这是一座非常时尚的城市，它仅仅需要有吸引力的建筑群。尽管为此已经作了很多，包括工商企业移到城市外围，关闭兵营，将货运站、飞机场和展览中心迁出。这也只是使得 Theresien 高地成为一个都市中的开发区。

市政计划部门安排了一场气氛热烈的专题学术讨论会，并有许多公众参与进来，讨论结果获得了参赛者的满意，10 家公司从 138 家企业中胜出。用城市规划项目经理卡米拉·威尔的话来说“这是一个具有个性的地区……，虽然借鉴了一些周围已有社区的年代久远且成熟的设计方案，但是整体的项目确有一种现代感”。整个程序不是暗地里的竞争，而是一项包括 4 个工作阶段的公开合作。有趣的是富有经验的两家慕尼黑的企业斯泰德尔伙伴公司与希尔迈尔－萨特勒公司分别赢得了一等奖和二等奖。三等奖则被柏林的奥特纳－奥特纳公司夺走，他们的方案与前两者完全不同。

两处不同办公地区的外观。  
View of two different office areas

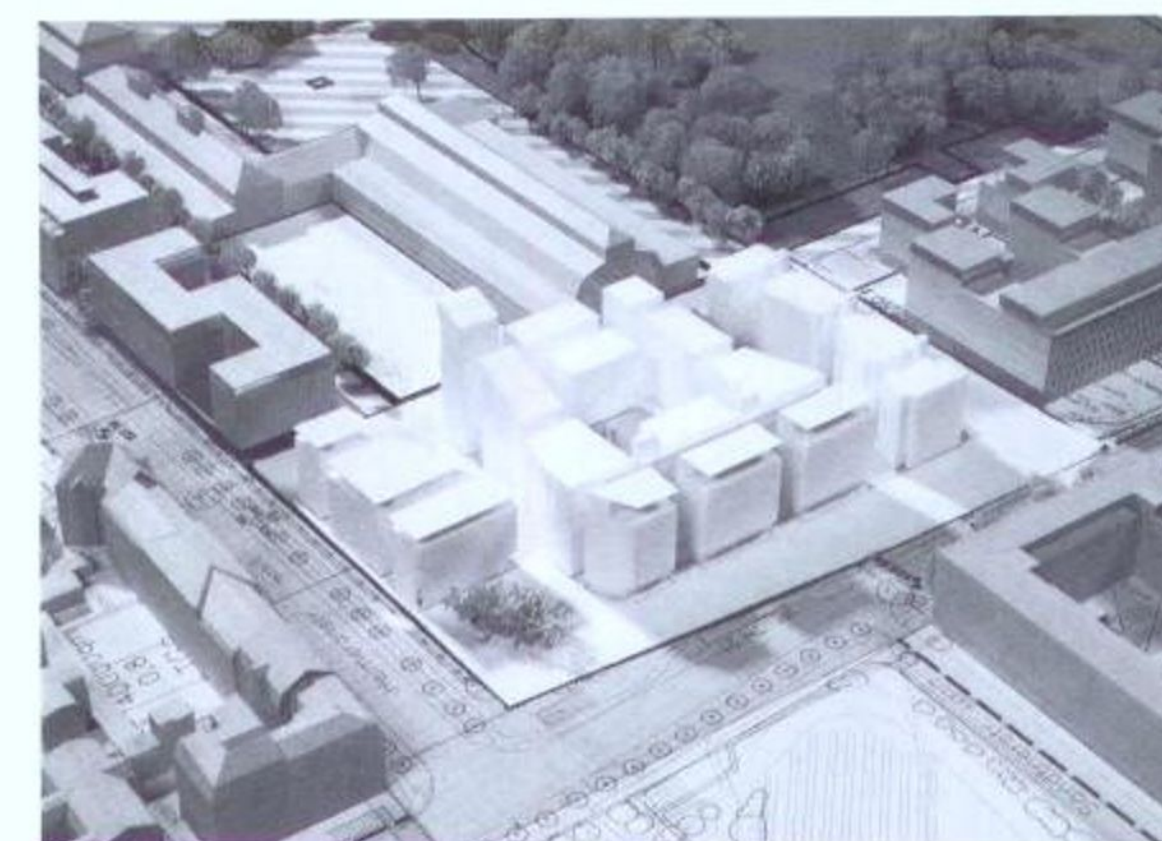
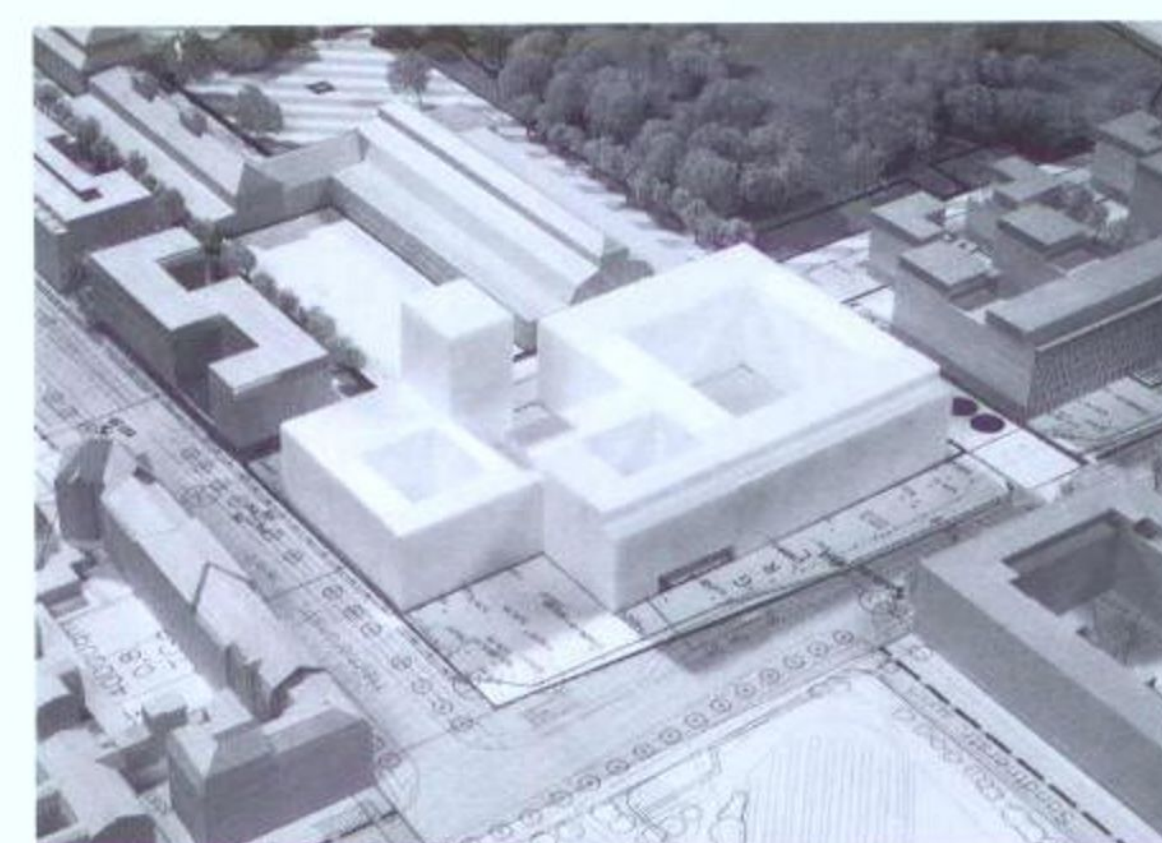
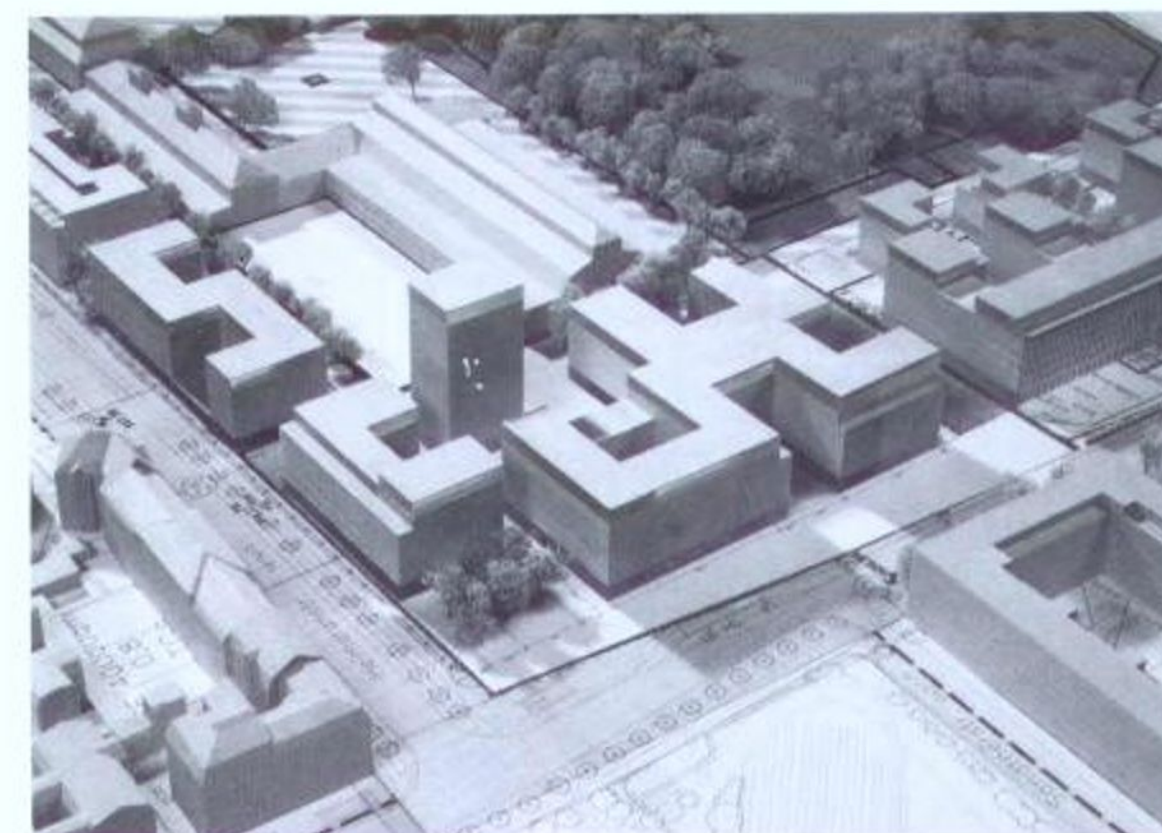




### A very special competition

This social mixture required an appropriate response from the urban development competition. Citizens' initiatives sprang up immediately, fearing an alien development with luxury housing and smart offices. The >>cultural focal point<<, with a nature education centre, concert hall, art gallery, musical theatre and things of the like had already been largely abandoned >>for financial reasons<<. Although building councilor Christiane Thalgott may still have been speaking out for high architectural standards in 1995 (>>That must come out as something very special and must not be used up for ordinary purposes<<), the present mixture of housing and commerce shows precisely that ordinariness—though it can be eagerly anticipated, given the quality that seems to be emerging. In retrospect it is even quite amusing to see how enthusiastic politicians can get about highflying plans if the opportunity presents itself. And ultimately it is absolutely true of Munich, which is very high up on the popularity scale as a city, that it needs nothing more than attractive building land. Though of course there has been more of it about in recent years, now that industry and commerce have moved to the periphery, barracks have been closed down, the freight station and the airport moved and the exhibition centre has moved out to the site that was freed up in Riem. This also made the Theresienhohe into an urban—development area.

After heated discussions at a workshop arranged by the municipal planning department, in which a large number of the public took part, what was expected from the competition entrants—ten offices from a long list of 138 interested parties—was >>a quarter that is complete in itself . . . , that takes up the structures of the old, mature districts around it, but gives the whole project a sense of modernity<<, in the words of Camilla Will, the project director for the city. The procedure was not an anonymous ideas competition, but an open co—operation, with four joint working sessions. An interesting feature of the result was that two practices with a great deal of experience of Munich—Steidle+Partner and Hilmer & Sattler—won the first and second prizes respectively—and with suggestions that were complete opposites. The third prize went to Ortner & Ortner, Berlin.



斯泰德尔伙伴公司, KPMG 大楼. 慕尼黑. 模型。

阿道夫·克里舍尼茨, KPMG 大楼. 慕尼黑. 模型。

赫尔曼·赫茨贝格尔, KPMG 大楼. 慕尼黑. 模型。

Steidle+Partner, KPMG building, Munich. Model.

Adolf Krischanitz, KPMG building, Munich. Model.

Herman Hertzberger, KPMG building, Munich. Model.



## 竞争的城市建筑

希尔迈尔-萨特勒公司提出了一项惊人的城市发展计划，这项计划从冈霍弗尔大街的历史发展中借鉴了很多东西并得到了赞扬。他们在比Theresien草场高8m的巴伐利亚公园两侧倾斜的街道上沿街布置了一排长长的围墙。这使人想起在20世纪20年代流行的城市形式，但那样的话就与本来的风格不统一了。C形和U形街区因此看起来更加古怪：这里蜿蜒曲折并且被街角的堡垒保护，好象这里的居民要保卫什么。这是一个不太妥当的影射，如果我们想起奥古斯特·屈恩的作品中提到的在这一地区的工人战斗的话。当然，这一想法在自然的竞争中，最后没有被作为实际的发展计划，但是作为一个获胜的提议，与人们心目中满意的城区相差如此多的距离却是令人吃惊的。由地方委员会和居民组成的发展论坛“Theresien高地工作组”，在计划编制部门将其列为近期发展计划以后，只有10人同意这一计划，其他人都认为入口设计得太不合适了。最后所有的人都赞成一等奖的获得者斯泰德尔伙伴公司的计划。这一矩阵般的地区才得以明白无误的发展。这一发展计划中对后来KPMG大楼正面颜色的使用甚至在发展提议中就获得了赞成。

街区与标志性的建筑表现出了整齐和自由的完美结合。Die Zeit, Manfred Sack Zeit在周报上称它为“既是一项凝固的而富于空间感的聪明的设计，又是一项富于变化的现代化的设计”。

西侧外立面细节  
Detailed views of the west side





## Competing city scapes

Hilmer & Sattler were commended for an astonishing urban proposal that draws more from the historical development in Ganghoferstrabe. It fixed the sloping periphery on both sides of the Bavariapark about 8 m above the Theresienwiese with a very long residential wall following the line of the streets. This is reminiscent of the city forms prevalent in the twenties, but it would have been a foreign body on this site in Munich. The C- and U-shaped blocks seemed even more curious: these drew themselves together convulsively and were secured with corner bastions, as though the residents had something to defend—an ill-considered allusion if we remember the workers' fights in this quarter that have come down to us in August Kuhn's writings. Of course an ideas competition of this nature is not intended to be a realistic development plan, but it is surprising when a winning proposal starts off at such a distance from a desirable urban quarter. The >>Theresienhofe working group<<, an open discussion forum made up of members of the district committees and various citizens' initiatives, ranked this entry as the least suitable of all then ten submitted after the planning department had included it in the considerations for the development plan for a short time. Ultimately everyone was persuaded by the design by the first prizewinners, Steidle+Partner, from which the matrix that is being followed by today's construction unmistakably developed.

This development proposal, which used the facade colours of the later KPMG building even in the urban development submission, in favourable anticipation, Shows a charming juxtaposition of order and freedom, of blocks and point buildings. Writing in the weekly newspaper Die Zeit, Manfred Sack called it >>a solid, spatially intelligent, diverse, very urban design<<.





