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世界建筑典藏系列丛书

# 世界建筑典藏 10

## ORLD ARCHITECTURE COLLECTION 10

华怡建筑工作室 编译

波尔斯+维尔森建筑设计事务所 鹿特丹新卢克索剧院  
Bolles+Wilson Nieuwe Luxor Theater, Rotterdam

李瑞斯·多曼尼克·I·蒙特那 加泰罗尼亚音乐厅 巴塞罗那  
Lluis Domenech I Montaner Palau de la Musica Catalana, Barcelona

诺伊菲特/卡尔勒·巴克斯鲍姆 达姆施塔特市诺伊菲特的标准设计  
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## WORLD ARCHITECTURE COLLECTION 10

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10本,包括以下几个建筑:

鹿特丹新卢克索剧院(波尔斯+维尔森建筑设计事务所)

巴塞罗那加泰罗尼亚音乐厅(李瑞斯·多曼尼克·I·蒙特那)

达姆施塔特市诺伊菲特的标准设计(诺伊菲特/卡尔勒·巴克斯鲍姆)

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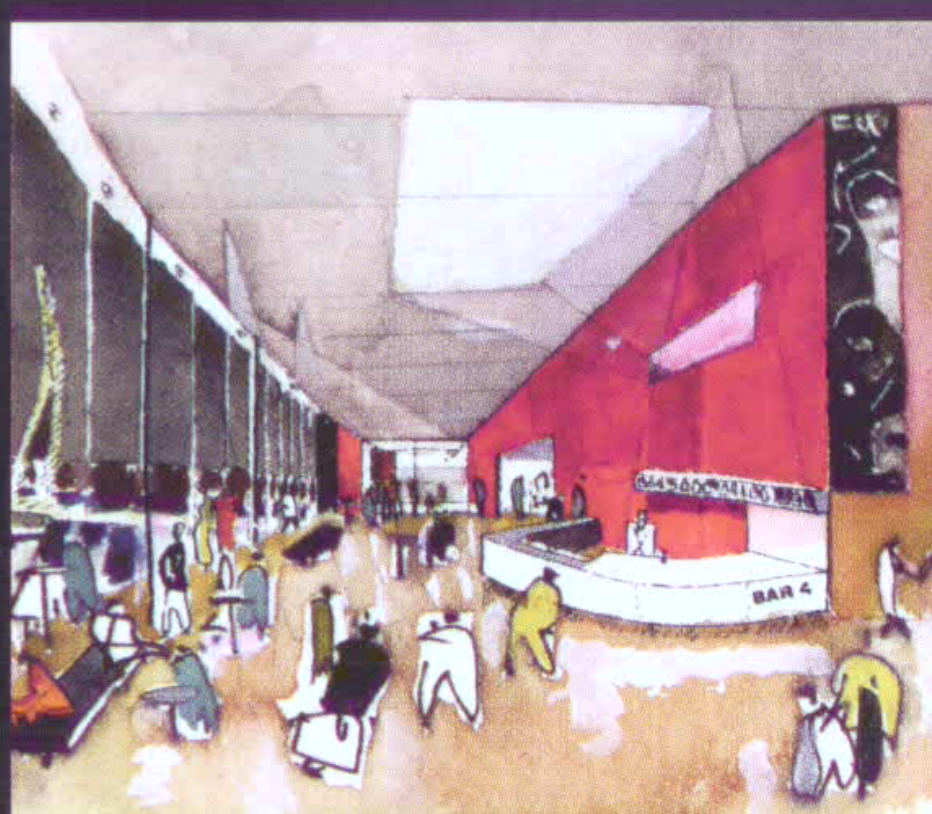
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《世界建筑典藏》丛书收集了世界各地极具代表性的建筑，我们策划出版这套丛书，目的就在于开阔国内建筑设计师的眼界，为提高国内建筑设计水平提供一定的参考。同时也可以成为相关专业院校师生的辅导资料，对提高建筑的鉴赏水平有很大的帮助。希望我们的工作能够为广大的建筑设计专业人士、学生以及建筑爱好者提供一个认识世界建筑的窗口，也欢迎广大的读者给我们提出宝贵的意见。

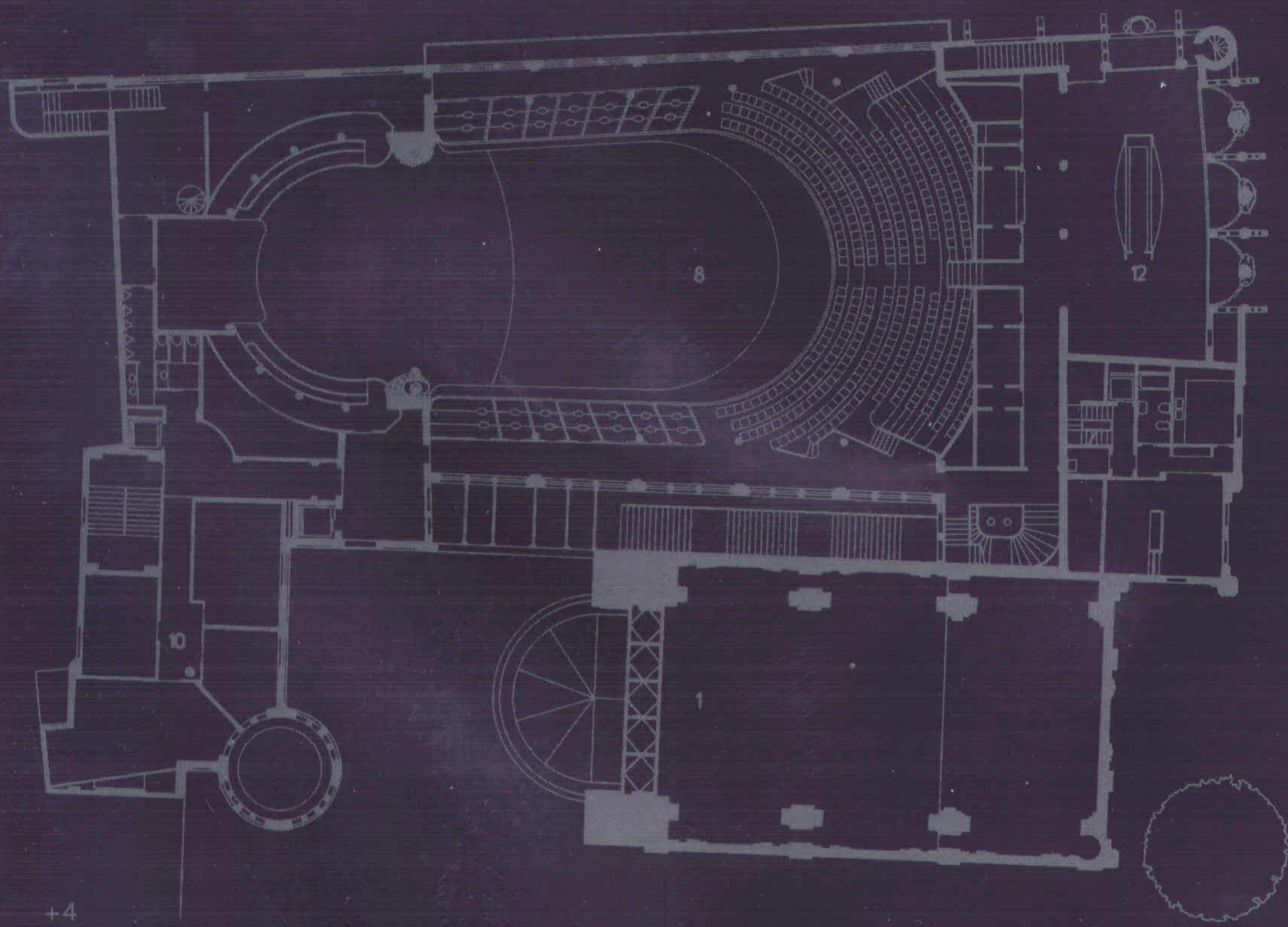
参加本书翻译的有：卢建、余佳、杨凤利、傅莉、田胜泉、孔德喜、吴伟、李旭、刘峰、胡泊、肖振鹏、张超。在此特表示鸣谢。



## 目 录

波尔斯+维尔森建筑设计事务所 鹿特丹新卢克索剧院	1
李瑞斯·多曼尼克·I·蒙特那 加泰罗尼亚音乐厅 巴塞罗那	74
诺伊菲特/卡尔勒·巴克斯鲍姆 达姆施塔特市诺伊菲特的标准设计	122





CONTENTS

Bolles+Wilson	1
Nieuwe Luxor Theater, Rotterdam	
Lluis Domenech I Montaner	74
Palau de la Musica Catalana, Barcelona	
Neufert/Karle + Buxbaum	122
Ernst-Neufert-Bau, Darmstadt	



## 波尔斯 + 维尔森建筑设计事务所 鹿特丹新卢克索剧院

这里要介绍的是一座 2001 年 4 月才由荷兰女王正式宣布对公众开放的剧院。从那时起，这座剧院就经常上演一些深深植根于荷兰传统文化中的音乐喜剧、音乐会和歌剧。它是由 Bolles+Wilson 建筑设计事务所设计的。凭借其对海港的重新定位、别出心裁的剧场外形设计和由布置在剧场前面的后台设备及通往第一层舞台的运货车构成的机构化的后勤体系，Bolles+Wilson 建筑设计事务所在与众多荷兰建筑设计所，如库哈斯、赫兹柏格和克里斯坦斯等的竞争中赢得了胜利。剧院的大厅的外面包裹着一层红墙，看上去像一个舞台幕一样。这样的处理使卢克索 (Luxor) 成为鹿特丹新港 Kop van Zuid 区广阔城市舞台上的主角。而这座新区被叫做“幻想之家”，是由壮观的桥梁、城市和海港组成的一道两色的风景。

卢克索剧院是 Bolles+Wilson 建筑设计事务所创作生涯中的一座有着重要意义的里程碑。作为一座主要的公共建筑，它遵循了 1993 年在明斯特公共图书馆中首次尝试的设计理念：个性化的外形设计，对周围景观的重组，抽象而温馨的空间组合，直接和间接与广大听众交流的氛围，尽管这种德国 / 奥地利二重唱式的建筑很难与当地主流的建筑流派相协调。秀气、隐蔽和精确的细节处理是他们作品的特点，就像越来越多地在亨厄洛、海牙或者马格德堡出现的那些对城市造成巨大冲击的建筑一样。

本书全面介绍了卢克索剧院的设计、建造的过程和 Bolles+Wilson 建筑设计事务所提出的城市环境规划新理念，更重要的是，书中还描述了建筑形式的改变给生活在建筑里面的人们带来的新的生活方式。

拉斯·莱奥普是美国德克萨斯州休斯敦莱斯大学建筑学院的院长。默克·扎蒂尼 曾经是 Casabella 杂志和 Lotus International 杂志 编辑委员会的成员，并在包括洛桑技术学院和哈佛大学在内的多所大学担任过客座教授。克里斯坦·理查德斯曾就读于艾森邦·福克旺设计学校，他是当代欧洲最受欢迎的建筑摄影师。

Bolles+Wilson

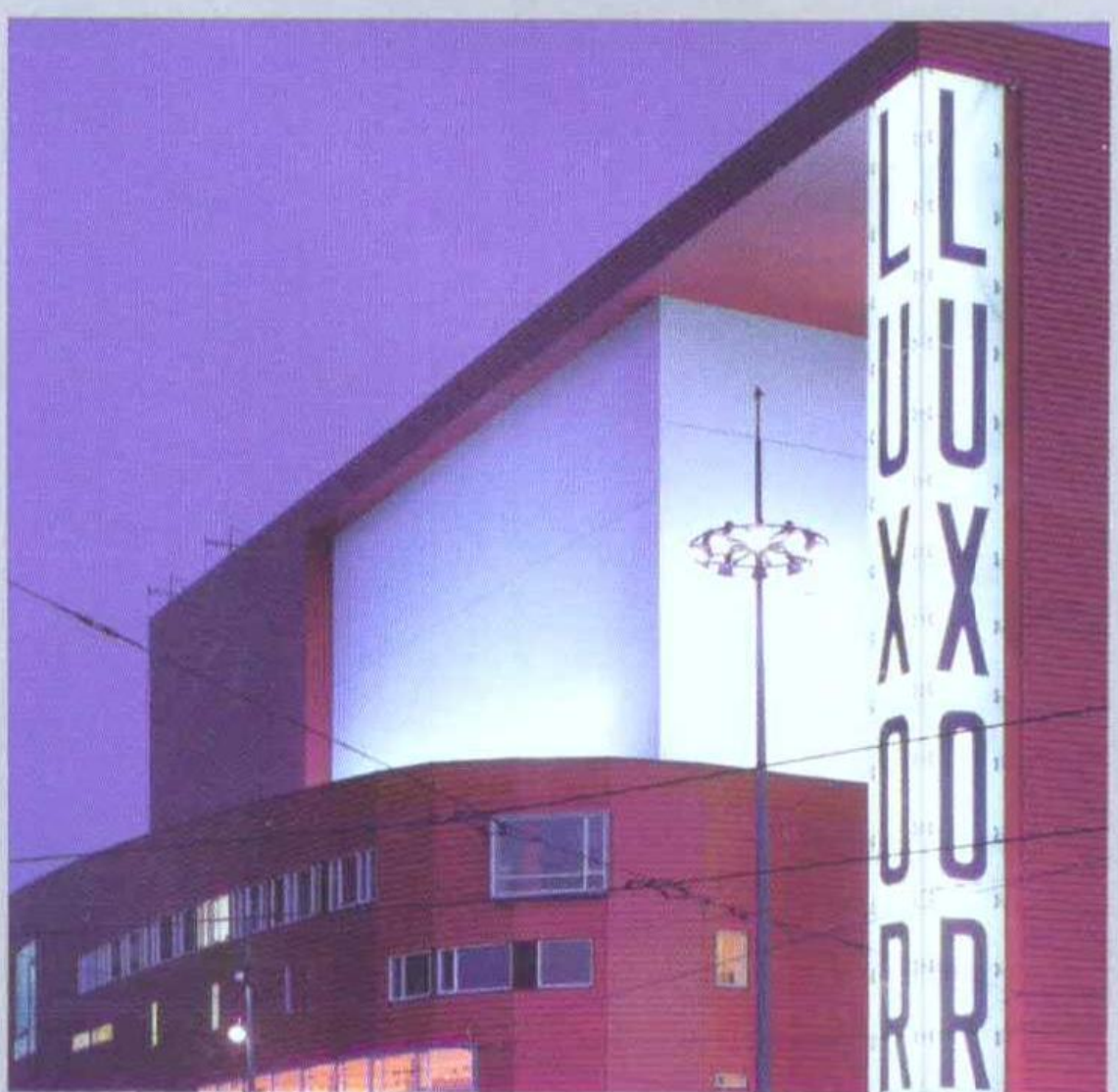
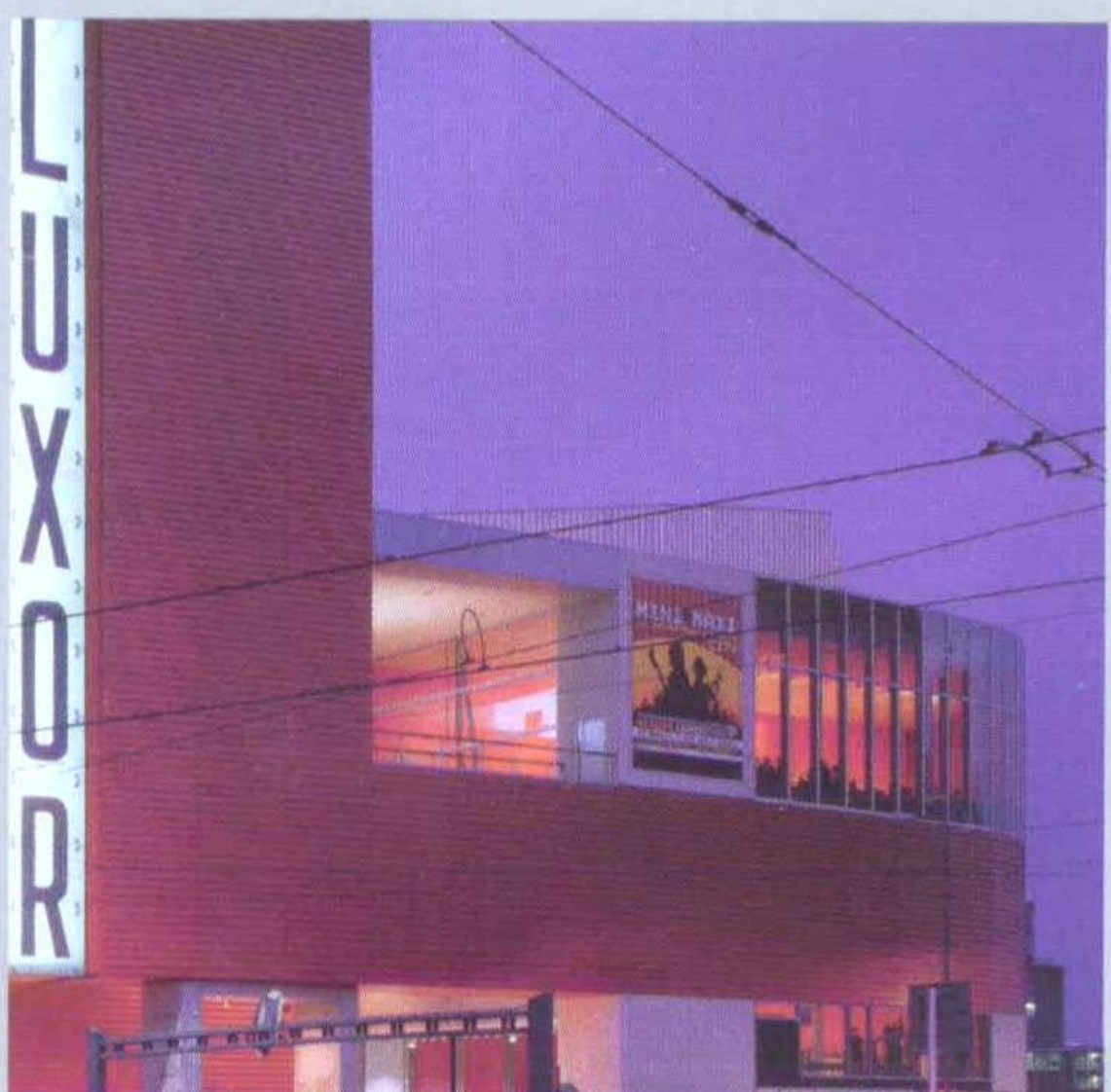
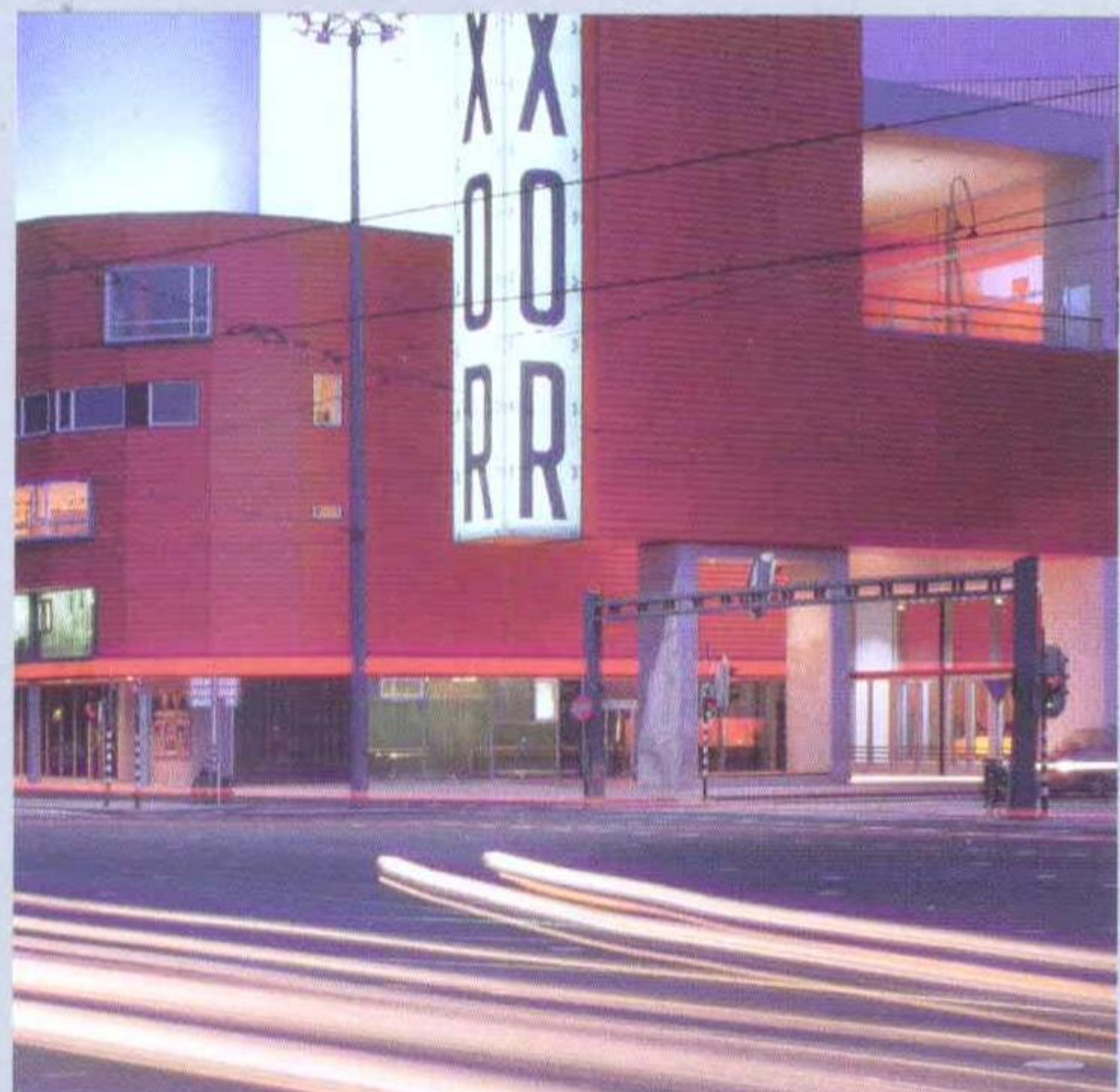
## Nieuwe Luxor Theater, Rotterdam

This building, opened by the Dutch Queen in April 2001, is a theatre for musicals, concerts and opera with a long tradition deeply rooted in Dutch popular culture. The Bolles+Wilson design, which won the original competition against such Dutch luminaries like Koolhaas, Hertzberger or Christianse, responds to the multiple orientation of the harbourside site, radically reconstituting theatre plan form and organisational logistics, with back-stage facilities at the front of the building and delivery trucks routed through to a firstfloor stage. A wrap-round red facade encloses visually dramatic foyer sequences like a stage curtain; at the same time it presents the Luxor as a leading actor in Rotterdam's new docklands district of Kop van Zuid on a wider urban stage. This >>house of illusion<< is a full-scale camera obscura with spectacular bridge, city and harbour panoramas choreographed into the unfolding interior landscape.

The Luxor is a significant milestone in the oeuvre of Bolles+Wilson. As a major public building it pursues themes first tested in the 1993 new city library in Munster: a characteristic plan form, an intervention that redefines its context, and a synthesis of the abstract with a spatial warmth, an ambience that communicates directly and subliminally to a wide audience base. The architecture of this German/Australian duo does not fit easily into conventional architectural genres. Smallness, intimacy, and precise details characterise their work, just like an increasing number of urban interventions that have made a major impact on cities like Hengelo, The Hague or Magdeburg.

The design of the Luxor Theatre, the process of its realisation, Bolles+Wilson's surrounding urban fields and, most importantly, the internal life in the building engendered by the architecture are fully presented in this book.

Lam Lerup is dean of the School of Architecture at the Rice University in Houston, Texas. Mirko Zardini has been a member of the editorial board of Casabella and Lotus International and visiting professor at several universities including Lausanne Polytechnique and Harvard University. Christian Richters studied at the Folkwangschule in Essen. He is one of the most sought-after architectural photographers in Europe today.





拉斯·莱奥普

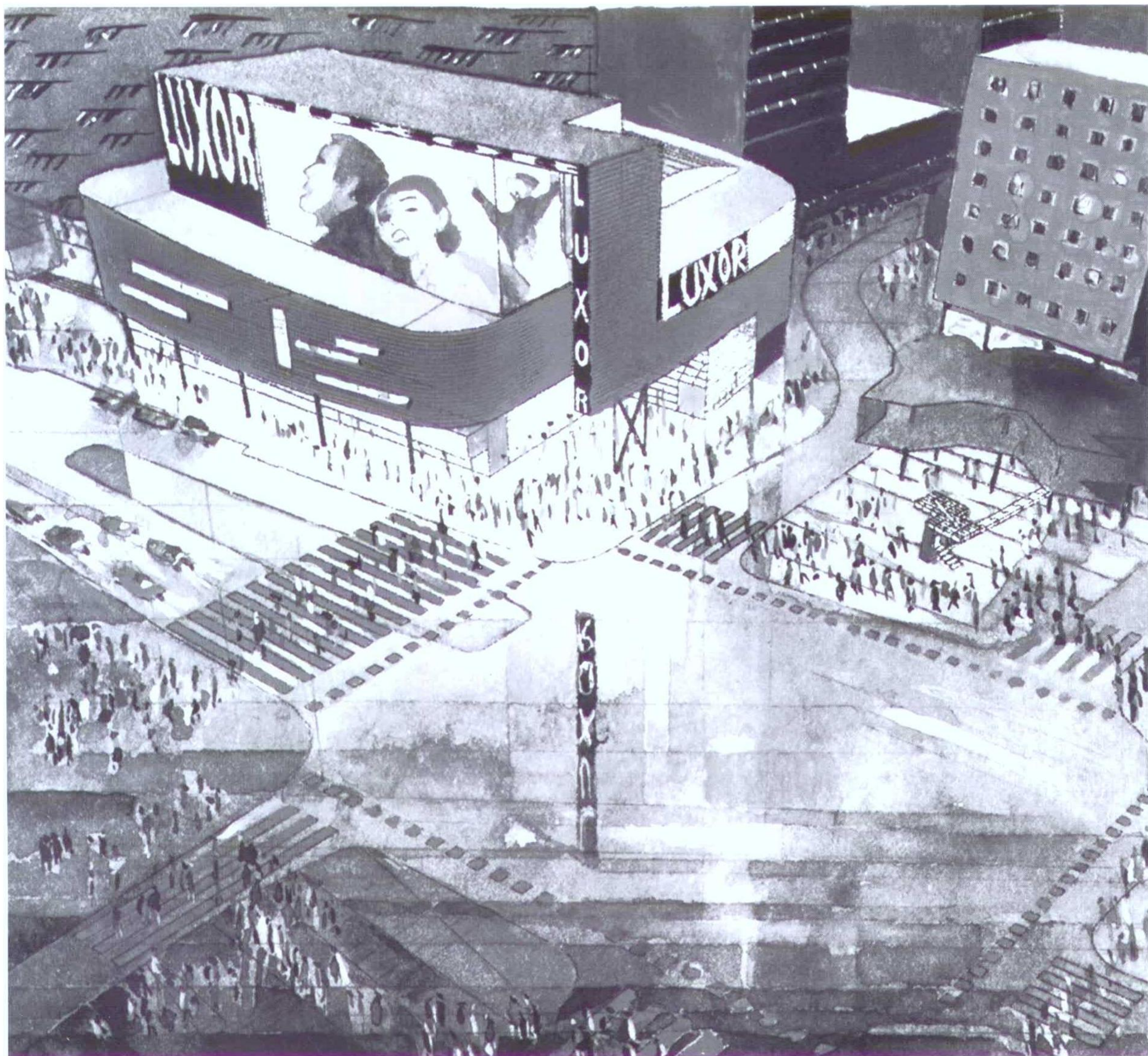
Lu-x-x-x-or

处在新卢克索 (Luxor) 中, 如果你对水怀有恐惧或者不介意坐船, 你将会发现你自己正处在一个介于摇摆和稳固之间的所在。在卢克索 (Luxor) 剧院对岸的郁金香宾馆, 如果你对与航海有关的事务不太在意, 而正好又在早上五点钟被汽笛声惊醒, 你不仅会发现在河里飞驰而过的黑色幽灵般的船只, 还会听到雅克·布瑞尔演唱的 Le plat pays (乡村平原)。对我来说, 这当然完全是由于我个人的原因所决定的, 不仅因为这是在鹿特丹而我又喜欢坐船, 还因为雅克·布瑞尔所演唱歌曲来源于比利时的乡村生活 (至少我是这么认为的) 而不是凭空编造。不仅如此, 灰暗而潮湿的空气不断地刺激着你的神经, 柴油发动机发出低沉而连续的声音, 浪花不知疲倦地拍打着在河里航行的船只那长长的圆滑的身体, 所有这一切都深深的沉浸在新马斯河里那不透明的牛奶一样的绿色液体之中, 将我带到一个水和歌的世界中去。

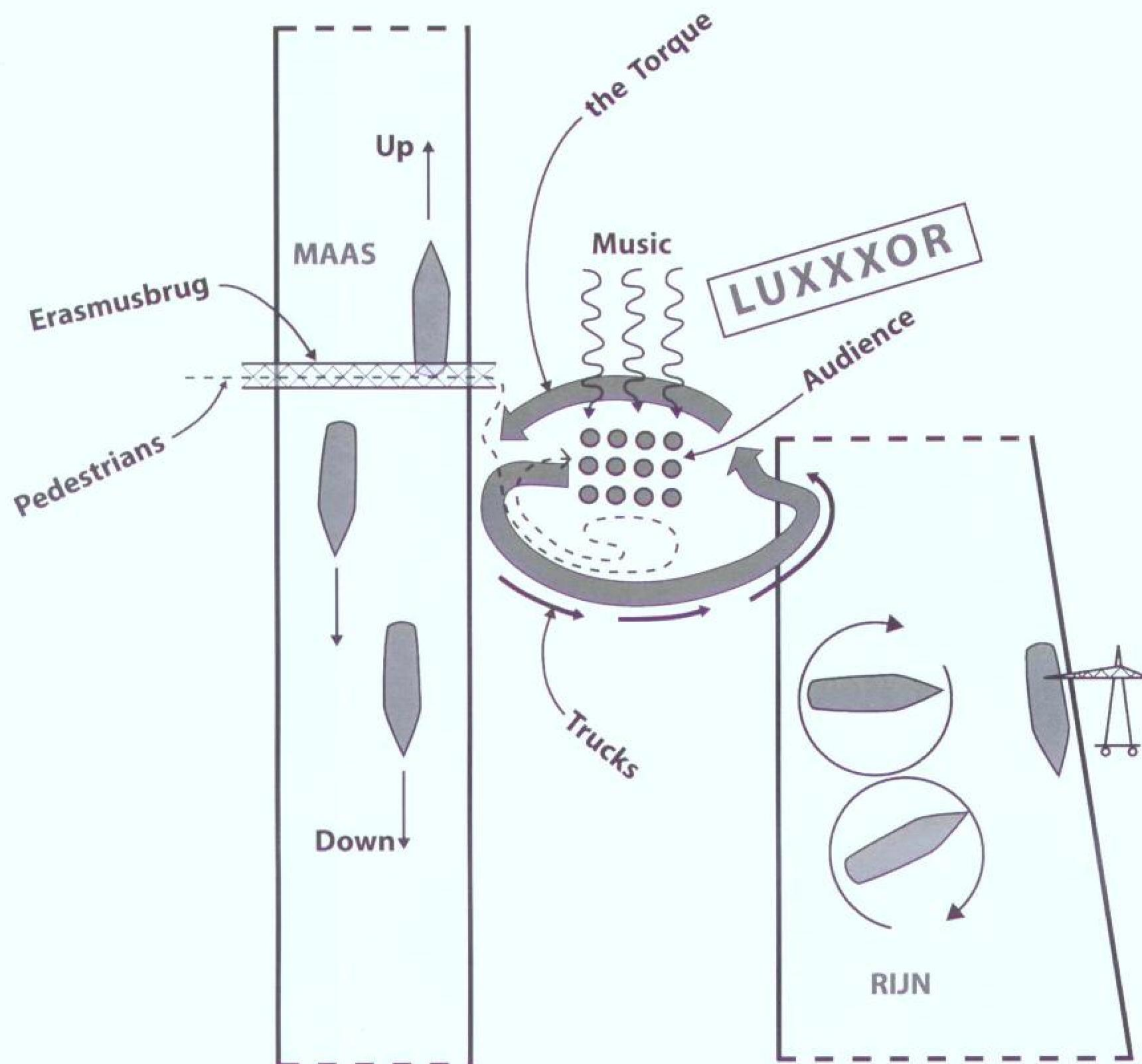
从郁金香宾馆的房间里临窗远眺, Bolles+Wilson设计的新卢克索剧院就坐落在马斯河和莱茵港 (莱茵河港口) 之间。透过巨大的伊拉兹马斯大桥——Bos & van Berkel 建造的新桥——和荷兰电信大厦支撑之间的缝隙, 我可以看到它的一抹红色。当然, 即使仅从其扭曲的建筑造型来看, 在这里用 "坐落" 作动词都不是很恰当的。

当今在建筑界内部共存着两种不同的流派: 传统和革新 (当然是虚拟的), 前者努力秉承建筑的首要准则, 而后者却试图动摇那些苛刻的旧规矩。卢克索 (Luxor) 剧院显然是属于后者的范畴。

卢克索剧院被两边的水面环抱着, 呈现出一种海滨的景色和情调。滚滚流动的马斯河与静静的莱茵港, 分别赋予了它坚强和活泼的性格。一边是船只不停地来往穿梭, 另一边却是船只在缓慢地旋转, 静静的等待着靠岸或进出港口——通常这都是非常缓慢的。只要距离不太远, 游人可以很方便通过大桥或沿着河流和海边到达想去的任何地方。你经常可以看到人们默默的迎着海风, 在桥上或公路上超各个方向步行。当然也有人骑自行车来往穿梭。灯光令人难以置信的在荷兰电信大厦的正面和谐地闪烁着。卢克索 (Luxor) 在中间扭曲着。抬头仰视布瑞尔歌中所唱到的那种灰暗而低沉的天空, 让我们感到自身的渺小。







Lars Lerup

Lu-x-x-x-or

At the New Luxor you will find yourself between a rock and hard place if you suffer from aqua phobia, or don't care for boats. If you do care for all things maritime, and you wake up at five, because of jet lag, in Hotel Tulip just across the river from the Luxor, not only will you see the darting black ghosts of riverboats passing by but you may also hear Jacques Brel singing the *Le plat pays* (The flat country). In my case, this is of course entirely personal and idiosyncratic, not only because this is Rotterdam and I love ships but that Jacques Brel's singing (in my

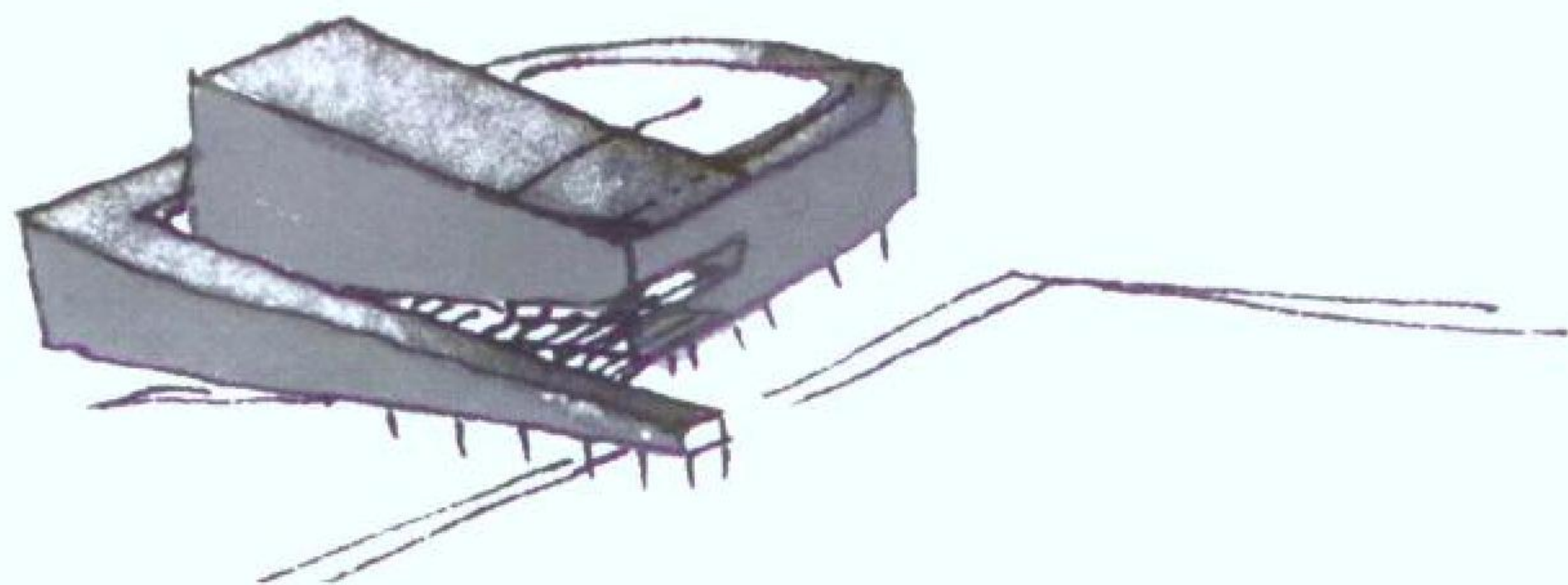
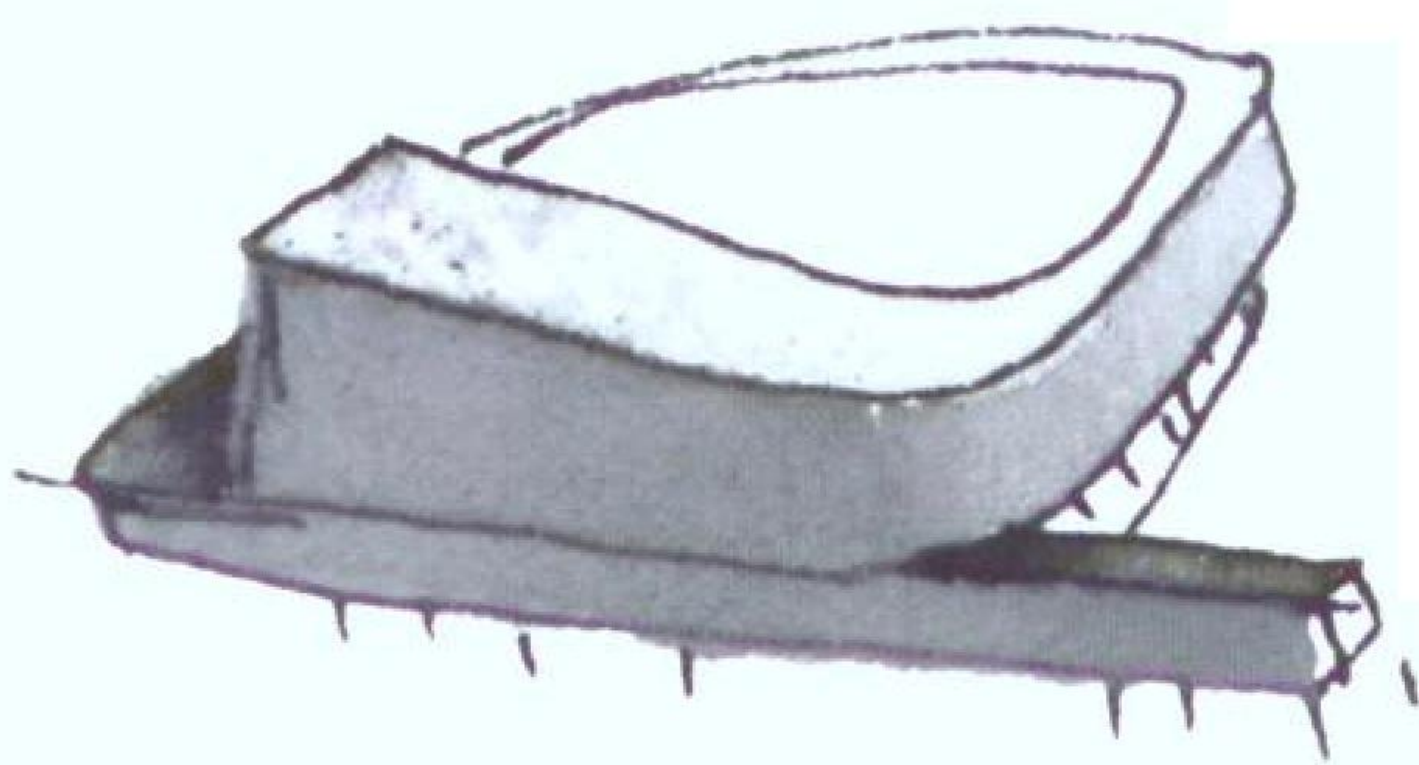
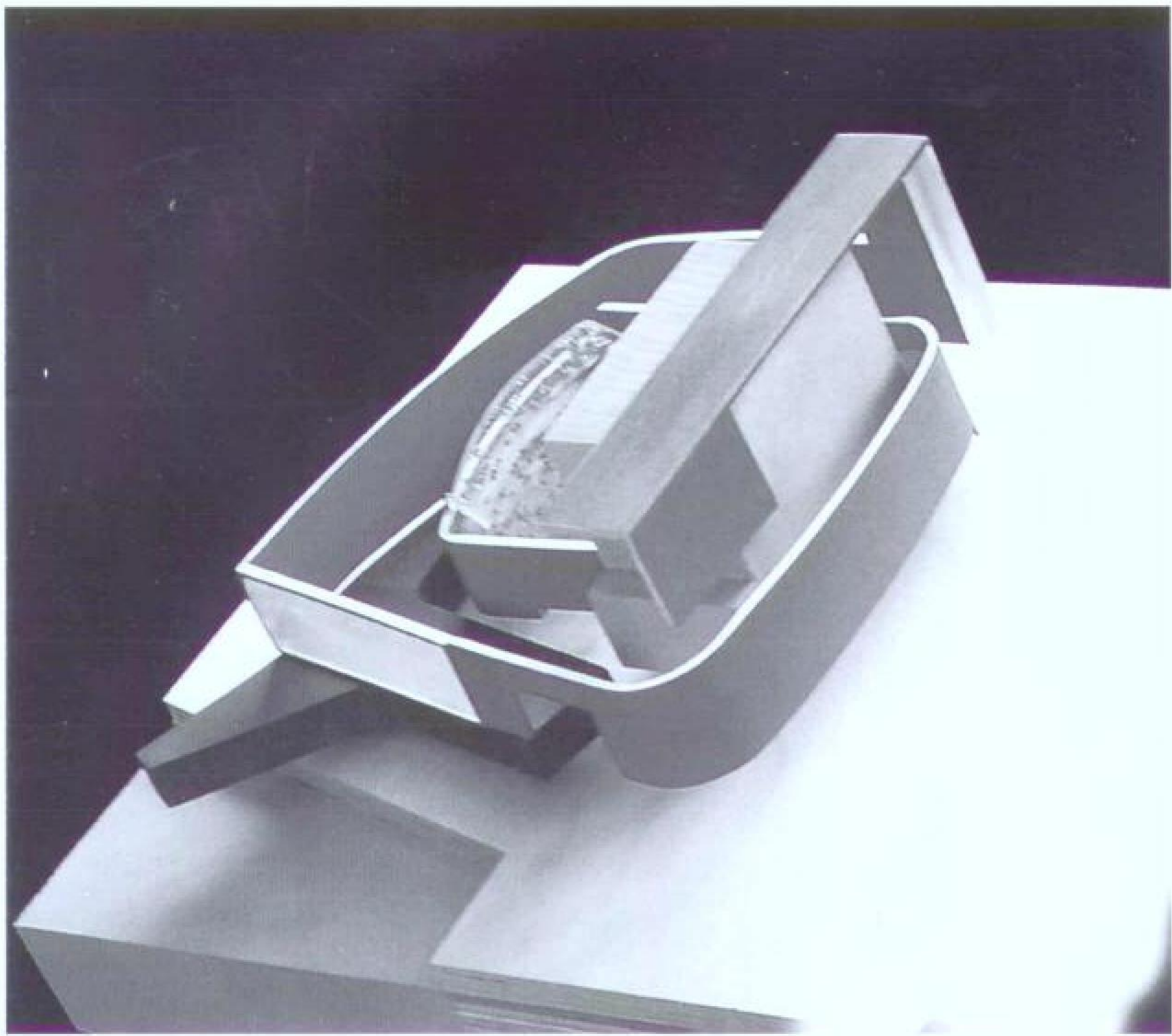
mind) is presumably about Belgium, more than a stone's throw away. Nevertheless the penetrating damp grayness, the deep murmur of diesel engines, the insistent vent du Ouest pressing against the long sleek ship bodies going down the river, all sitting deep in the opaque milky green of the Nieuwe Maas, transports me to a place between water and song.

From my window in the Tulip, Bolles+Wilson's New Luxor sits on a strip of land between the Maas and the Rijnhaven (the Rhine harbor). I see it's red, in the gap between the giant digit of the Erasmusbrug—the new bridge by Bos & van Berkel—and the Daliesque crutch of the Renzo Piano building. But sitting is not an apt verb because even in situ the Luxor torques.

Today there are two distinct architectural trajectories; the still and the (virtually) moving. The former adheres to architecture's first principle while the latter attempts to shake this onerous inheritance. The Luxor belongs in the latter category.

The two waters surrounding Luxor set a maritime scene and the pace. The swift river Maas and the still Rijnhaven. The determined and the ambivalent. In one boats navigate up or down, in the other boats rotate in slow motion, sit still for loading, or move in or out to the river—always at a snail's pace. Closer in vehicular traffic moves swiftly on the bridge and along the river and harbor's edge. Leaning into the wind, pedestrians cross the bridge and roadways looking furtively in both directions. Bicyclists do the same. Lights blink in incomprehensible unison across the facade of the Piano building. And the Luxor torques in the middle. Rotterdam in motion. And a gray sky so low Brel sings, to bring us humility.



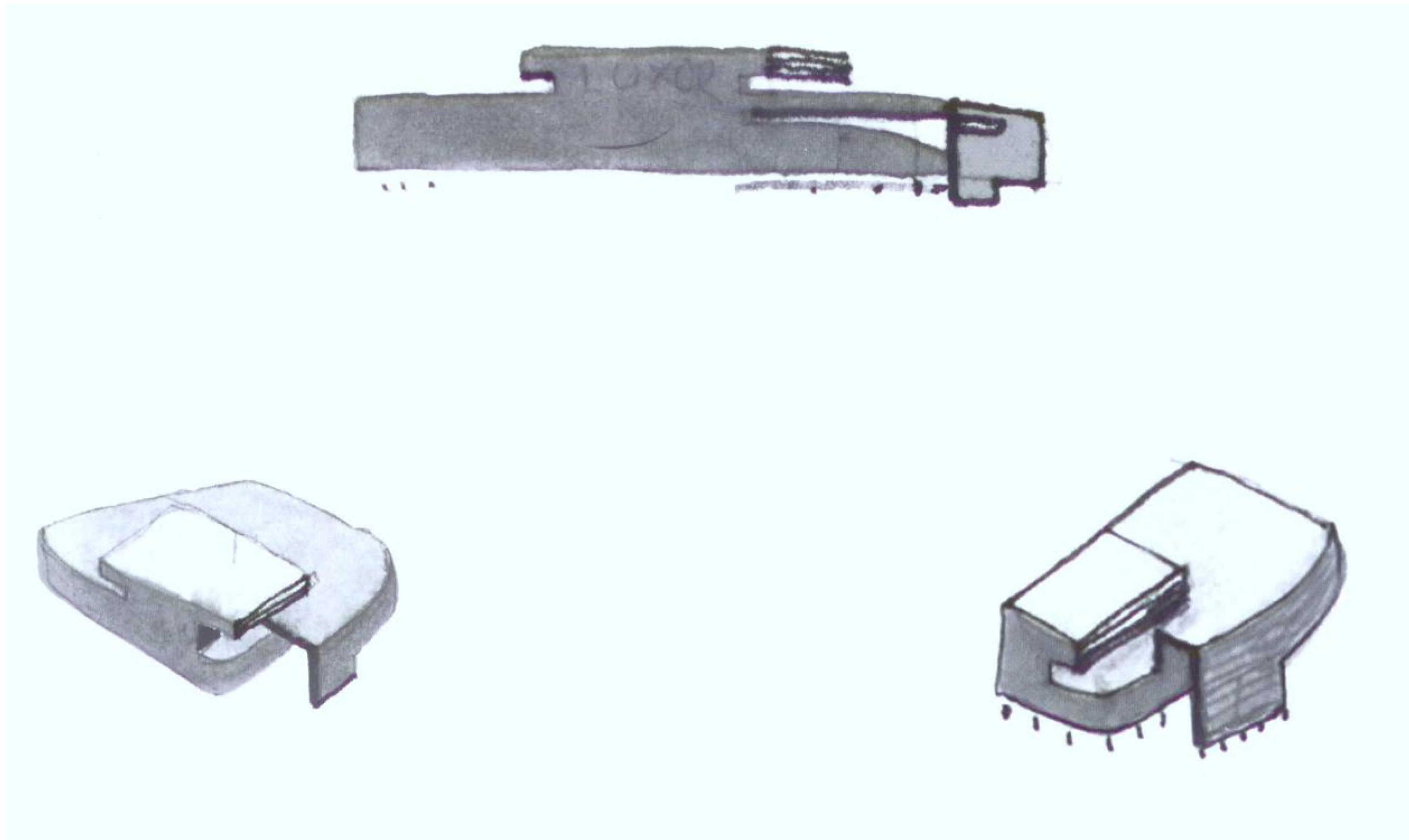


真希望卢克索 (Luxor) 美丽的面容能够展现在每个人面前——像布瑞尔歌中唱的那样。

扭曲的外壳象一条中国传说中 (红色的) 的巨龙一样, 从房顶开始盘旋, 在转弯处转身向下, 然后又升上去伸出到莱茵的上方 (利用一个敞篷的斜坡, 也就是 Lu-x-x-or 中的 x), 接着又突然转回身来在拐角处完成全部的长度扩展重又回到房顶与自己的尾部汇合, 将整个建筑的外表改变了。在这扭转中间, 窗户和巨大的开口将卢克索 (Luxor) 剧院的内部陈设展示了出来。在这里, 听众就象河里的船一样沿着由这段扭转所形成的通路或顺流而下, 或逆流而上。一旦他们到达了剧院内部的大音乐厅, 坐在舒适的椅子上, 宽阔的舞台上来的音乐便带给他们一种心灵和听觉上的双重震颤——木管乐器, 喇叭, 长号和人的歌声处在一种非凡的和谐之中, 共同舞蹈, 促使他们进入到一个音乐的世界中去。远处潺潺的水声使得河流的声音和音乐更加生动。生产和生活中的一切, 机器、建筑和上百对耳朵都沉浸在这永远的运动中了。

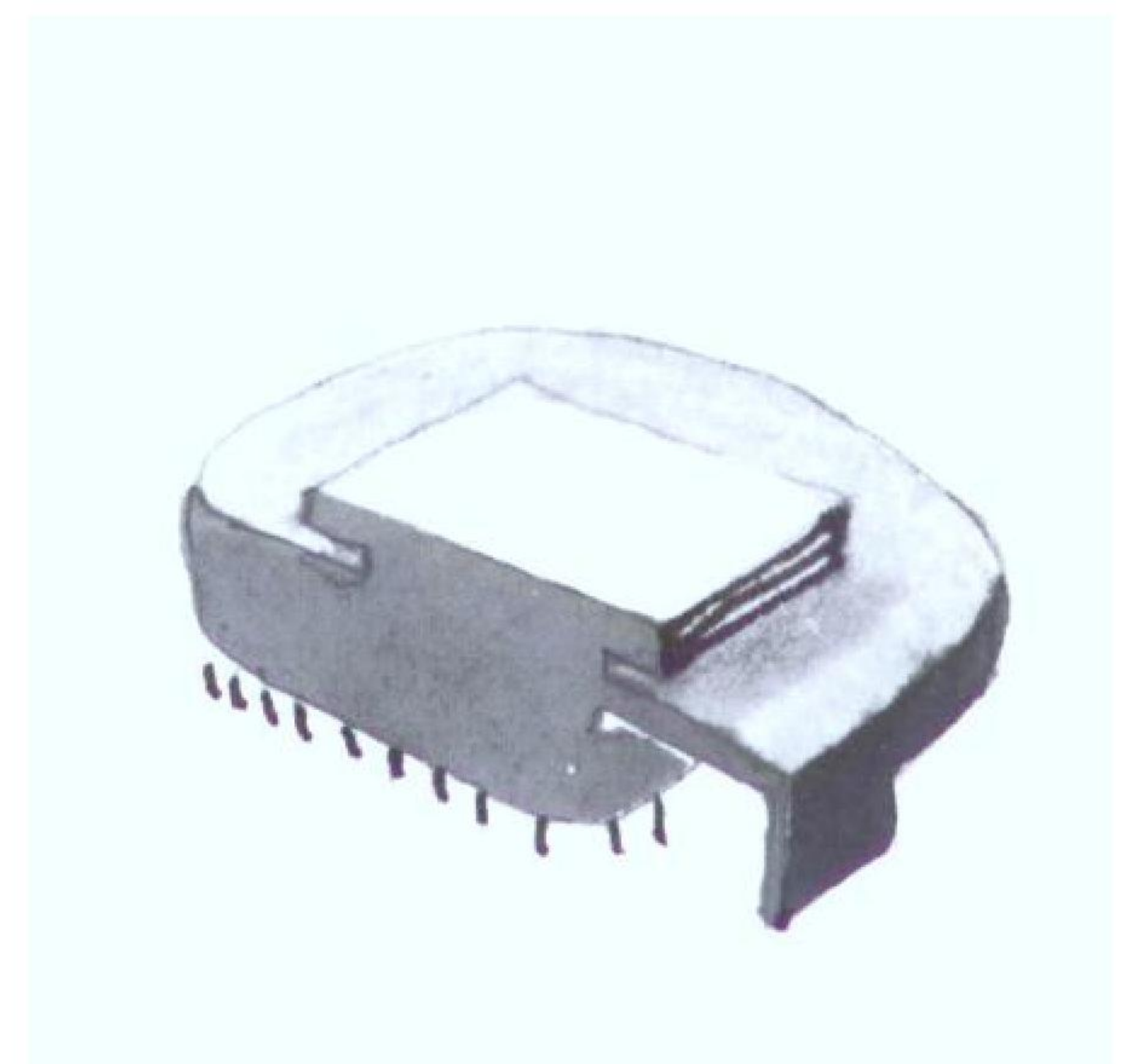
鹿特丹现代史上有着悲惨的一页, 那就是因为它在航海上的重要性 (它的河流和港口), 它曾经在第二次世界大战中被轰炸成一片废墟。在一片钢铁和玻璃组成的世界中, 鹿特丹没有一件象代夫特或阿姆斯特丹那样的有价值的历史遗存。所以, 鹿特丹参与了所有同样缺乏历史的城市共同表达的承诺, 那就是历史标志物的缺乏和由此引发的城市吸引力问题似乎要靠海港来弥补。所以, 人们将这里建设成一座被运动、交通、能源、行动和现代化所填充和推动着的风洞。而卢克索 (Luxor) 的刺眼而奔放的红色构成了一幅与周围雅致的桥梁和有着超现实主义支撑的高塔完全不同的图景。就像画家罗伯特·兰格的扭曲的画作一样, 卢克索 (Luxor) 是鹿特丹市现代化的一部分, 它的非凡特质预示着一个非凡的未来。





Solicitous the Luxor shows its face to everyone—to Brel's vents du Nord (that pulls you apart), Est, Sud, et Ouest. Anamorphic the facade attenuates its front. Beginning on the roof the elastic face much like a (red) Chinese dragon, dips down while turning, then raises (with a truck ramp, the x's in Lu-x-x-x-or) to jut out over the Rijnhaven only to abruptly turn back and complete its stretch around the corner to meet up with its own tail soaring back onto the roof. In the meantime windows and gigantic openings simultaneously look out and expose Luxor's inner workings. Here the audience, like the ships in the river go with and against the flow set up by the torque. Once they reach the inner sanctum, the great music hall, and sit down in its comfortable seats, the music from the wide stage exerts a new motion, visceral and aural—woodwinds, trumpets, trombones, and human voices in exuberant unison, in dance, propelling us into the world of the musical. Murmuring water beyond, embodying sound within, river and music. The built and the living, machines, buildings, and hundred pairs of ears swept up in perpetual motion.

Rotterdam in its pragmatic unsentimental modernity was in World War II bombed to smithereens because of its maritime prowess—because of its river and its harbors. None of the quaintness of a Delft or Amsterdam lurks among the steel and glass. Yet Rotterdam shares with all unfulfilled cities a promise that the lack of visceral historical prominence and subsequent urban charm seem to harbor. A wind tunnel filled and motivated by motion, by traffic, by energy, by action, by modernity. Luxor's torment and its superheated redness make a figure quite different from the elegant bridge and the tower with its surreal crutch. Like a contorted figure by the painter Robert Longo, the Luxor is a piece of Rotterdam's modernity, its idiosyncratic promise for an exuberant future.





默克·扎蒂尼：

"Eurolandschaft"，从图书馆到剧场

从1993年朱丽娅·伯利斯·维尔逊和彼得·维尔逊设计的明斯特公共图书馆完工到今天已经有10年时间了。这一引人注目的公共委托项目结束了19世纪70年代到19世纪80年代以来以阿尔文·波亚斯基为主席的伦敦建筑协会一直热心进行的长期试验。正是由于这一图书馆在竞标中的获胜使朱丽娅·伯利斯·维尔逊和彼得·维尔逊放弃了在建筑协会的教学工作，关闭了他们在伦敦的小型工作室转而到明斯特定居，也就是在明斯特他们进行了后来的专业实践。

直到今天，明斯特公共图书馆仍然展示给我们以光辉灿烂的城市小品形象。它看起来与其说是一座建筑物，不如说是这座谦虚的城市的组成部分：不以为自己歌功颂德为目的，依照特定的规则对自身部件进行重新排列从而向周围环境开放。这样做的结果是一条新的市内道路穿过整个图书馆，以一条街，一个公共的空间为基础构成了图书馆的中心部分。

不同建筑材料的应用在客观上鼓励建筑物不同部分之间采用不连续方式进行处理，并在市区尺寸上引入了新的价值观。每一个单元都根据自身的环境特点，本着组合和强调重点城市景观、综合景观或者重新进行集中比照的目的进行假设。该图书馆取消了传统的建筑立面，代之以屏幕。墙壁和屋顶是交迭在一起的，它们之间并没有明确的分工。例如，从铜质的屋顶过渡到采用金属材料制成的，折向中央通道（以兰伯蒂教堂为轴）的两翼，构成了一个真正意义上的市内幕墙。这些改动，这些有限的副产品、截断和新的空间就使得我们能够对部分确定城市景观的根本要素进行修正和再创造。这些潜在的新建城市空间的发展同时还将延伸开去，构成深入到建筑内部的新景观。

起初该图书馆制定了精确的行动计划，对建筑进行分解、转化、综合和修正，甚至要重组建筑自身和部件以使它成为新的城市景观的一部分。这一假想来源于当时的柏林改造试验，直到今天这种试验也从未间断过。



Mirko Zardini

**From the Library to the Theatre,  
through the >>Eurolandschaft<<**

Almost ten years have passed since Julia Bolles-Wilson and Peter Wilson completed their 1993 Public Library in Münster. This significant public commission concluded a prolonged phase of experimentation that incubated in the charged atmosphere of the 1970s and 1980s at London's Architectural Association under the chairmanship of Alvin Boyarski. It is precisely the win of the Library competition that caused them to abandon teaching at the AA and their small London office to settle in Münster, the seat of their subsequent professional practice.

The Library still appears to us today as a brilliant urban essay. It presents itself less as a building, more as an urbane piece of city, renouncing self-celebratory intentions and opening instead to the surrounding context to which it presents its components and its reordering principles. Thus a new urban street passes through the whole complex, a street, a public space that ultimately constitutes the centre of the Library.

The use of different materials instigates an intended disarticulation of the building, underlining at an urban scale new points of interest. Each element assumes according to situation particular characters, to integrate in and enhance the urban play of emphasis, integration or newly focussed contrasts. Rather than conventional facades there are screens, walls and roofs that overlap in an ambiguous interchanging of roles. The copper roof, for instance, transforms into two metal wings that fold down towards the central passage (on axis with the St. Lamberti Church) to create a genuine urban backdrop. These movements, these restrained by-products, cuts and new spaces enable a correction and reinvention of the original partly defined urban scene. This developing of unrealised and latent potentials in the found urban space extends also to the creation of a new landscape that extends deep into the interior of the complex.

In the first instance the Library represents a refined operation of dissolution, and subsequent transformation, integration, modification and reorganization of the building itself, and also of its components as constituent parts of a new urban landscape. A hypothesis far removed from the reconstruction experiments which began in Berlin at that time and have continued uninterrupted until the present moment.





在接下来的几年中，Bolles+Wilson 建筑设计事务所又在许多别的市区建筑工程项目中发展和运用了这些原则和策略（明斯特的 WLV 和 ZKV-WVK 办公室）。由于总是以同样的原则和对现有环境的理解为指导（即使是在极端例外的情况下也是这样），新的景观往往是通过表面看来很简单的操作例如定义界限、建立连接、在更加精确的层面上阐明周围的环境等创造出来的。

在明斯特公共图书馆建成10年后的今天，Bolles+Wilson 建筑设计事务所又呈现给我们以一座新的建筑作品——鹿特丹卢克索（Luxor）剧院。这里介绍的是最近这些年对这座建筑的研究成果，同时也要介绍一些新的方向、理念和领域的开端。

这座剧院象一个红色的斑点一样坐落在莱茵河畔鹿特丹市 Kop van Zuid 港口区中间的一个盆地里，该地区近年来已经被一系列新的规划和建筑彻底改变了。新建筑中直接与卢克索（Luxor）剧院紧密相连的（同时也是骄傲的和有一点迂腐的）是皮亚诺设计的荷兰电信大厦、不透明的税务办公楼（纯粹的立方体办公建筑）和顶上建有新地铁站的基层法院大楼。卢克索拐角是城市两个不同部分的交界点。尽管 Kop van Zuid 地区的位置并不是最好的，但是它却提供了最多的机会。

In the following years Bolles+Wilson have developed these principles and strategies in many other projects embedded within the urban fabric (the offices WLV or ZKV-WVK in Munster). Always guided by the same attention to and perception of the pre-existing context, even in cases of less than exceptional significance, a new landscape is created by some ostensibly simple operation such as defining a limit, creating a link, clarifying a situation by specifying more precise hierarchies.

At a distance of almost ten years from the realization of the Library Bolles+Wilson now offer us a new building, the Luxor Theatre in Rotterdam. Presented here is a conclusive act for these intervening years' researches, and simultaneously an opening of new directions, themes and territories.

The Theatre appears to us as a red smudge on the border of the Rijnhaven, one of the basins of Rotterdam's Kop van Zuid docklands, an area that in recent years has been totally transformed by a series of planning and building interventions. Among these and in direct proximity of the Luxor is the building (arrogant and a bit banal at the same time) of the Dutch Telecom designed by Renzo Piano, also the opaque volumes (pure expression of office cubic metres) of the Tax Office and Law Court buildings that crown the new adjacent subway station. The Luxor corner is a hinge between these two different components of the city. The Kop van Zuid offers an exceptional opportunity, in spite of its partly compromised situation.



卢克索 (Luxor) 剧院并没有受尺寸的过分限制, 但与周围的大块头建筑相比, 它还是显得过于渺小了一些。不过由于从采用红色和橙色作主色调这一点看来, 它仍然是被当作具有支配地位的建筑物来设计的, 这显然与实际尺寸所标示出来的局限性有所不同。一个红色纤维水泥板做成的幕象绷带一样缠绕在剧院的周围, 把一系列相互联系的部分甚至剧场自身包围在内部。在先前的某些场合 (在现在的数字表现方式出现以前) 彼得·维尔逊已经表达了他对 "水滴" 或者 "没有特定的形状, 但是仍然有一定的形式的东西..." 的强烈兴趣。在这句话中, 与别处一样, "水滴" 可以被解释成一滴液体, 或者创造节点的 "一个带色的点", 是城市景观中一个吸引人的点。

理解了这些, 你就很能容易地理解卢克索 (Luxor) 剧院的 "红色的点" 的概念: 足够在港口地区强调他 "靓丽色彩" 和其他方面价值的颜色和形状。与此并不完全背离的是, 它不仅仅是一种出人意料的现象, 同时也是一种判断的实例。尽管它确实让人感到不舒服、遥远和超然, 但它却显然并不令人感到焦虑。相反, 由于它精确但不定形的空间组织, 卢克索 (Luxor) 剧院融入了整个城市, 这样的结果使它的需要立刻就能得到自我满足, 如果没有做到这一点, 那它就无法正确定位。

这并不是 Bolles+Wilson 建筑设计事务所作品中的什么新东西。最近几年他们感兴趣的东西和许多他们所做的工程都是遵循他们自己的规范 "Eurolandschaft", 以我们能够详细说明的理念发展起来的。而这些情景是我们在西班牙、意大利、德国和尼德兰半岛地区经常遇到的。问题的关键在于那些相当熟悉的工业建筑、综合住宅、新技术园区和购物中心都延伸到了传统意义上的城市之外。新的城市概念是分散的, 它很自然地表达了新的组织和行为方式。



Seen in this way it is easier to understand the >>red spot<< of the Luxor Theatre: colour and shape suffice to underline its >>light extraneousness<< to the surrounding dockland topography, to underline its allegiance to another set of values. Not quite an alien, it is more a case of an unexpected presence and at the same time of discretion. This is certainly not a disquieting presence, circumventing as it does sensations of discomfort, distance or detachment. On the contrary the Luxor Theatre slips into the city, occupying its amorphous spaces with precision and determination, with the result that its necessity is instantly self-evident, it could not be positioned otherwise.

This is not anything new in the work of Bolles+Wilson. In recent years their interest and many of their projects have developed within the scenario that we can define, following their own classifications, as >>Eurolandschaft<<. This is a landscape that we often encounter, in Spain, in Italy, in Germany or in the Netherlands. The subject in question is that rather too familiar world of industrial buildings, housing complexes, new technology parks and shopping malls that extends beyond the traditional boundaries of the city. A new dispersed expression of the urban, the physical manifestation of new organizational and behavioural patterns.



The new building is certainly not restrained in its dimensions, but is nevertheless small when confronted with the surrounding volumes. Thanks to its red and orange colour it assumes a predominant role, apparently contradicting the limits dictated by its actual dimensions. A screen of red fibre-cement panels wraps like a bandage, and encloses in its interior a series of associated activities, as well the Theatre itself. In previous occasions (and long before its current cyber manifestations) Peter Wilson has expressed his particular interest in the >>blob<<, i. e. >>something of no particular shape, but still with a clear form...<<. In this as in other cases the blob could be interpreted as a drop of liquid, or >>a spot of colour<< that creates a node, a new point of attraction in the urban landscape.



在这个目前尚无定论的领域内，Bolles + Wilson 的建筑(从明斯特的 Technologiehof 到 Yellow-Furniture 仓库，再到伯尔尼的 Volksbank 办公大楼)已经将自己当作景观测量元件。它们本身为新建筑的兴建以及现存建筑的改造提供了必要而清晰的标准。在金属或砖石外壳构成的坚硬的外表后面，一个新的富于道路、变化、分割和意外的景观在建筑物的内部被创造了出来。

剧院并没有局限在这种 "Eurolandschaft" 内，而是处在一个刚刚制订了详尽而独特的总体规划，并已经根据规划构建起来的城市新区里。这里需要地并不是根本的重组和定型。而对于卢克索剧院的设计者来说，他们除了要使设计符合城市战略的总体布局，还要考虑更加紧密相关的体积偏差因素。上面提到过的围绕在建筑外面的 360° 红色外壳实际上是一个时而垂直走向，时而水平伸展的长条，这个长条还时常被朝向水面的巨大的窗户所截断。而所有这一切又都处在一个与供货运卡车通过的向上的坡道连在一起的巨大的构架之上。

这层外壳的作用不仅仅是将他自己装扮成一个神秘的容器，它还展示了建筑的不同部分：通过巨大的文字引入大都市气息的广告；通过巨大的开口直接与外部景观相联的宽敞的内部公共空间（休息厅、酒吧和坡道）；布局巧妙的立面（通过将演出大厅设在一层，空出地面的空间，从而把入口当作连接城市相邻两部分的一条通路）。红色长条上方的侧面轮廓则体现了剧院在体积处理上的技巧。尽管在空间组织方面采用了设置一个两边带有包厢的演出大厅的传统处理方法，剧院还是成功地将其内部空间旋转了 90°。这样就为使从观众到行驶在底层的长达 18m 的货车都能在不同的路线顺利通过提供了必要的前提条件。

只要一进入新区，一个新的城市景象就呈现在你的面前。即使是在面对一座像卢克索 (Luxor) 剧院一样将其内部组织直率的展示出来的建筑的情况下也是这样。由于剧院的门厅采用了非传统的布置方式，这里变成了以不同方式开发和表现不同力量的区域，而正因为如此，市区内外的优势都能被体现出来。



In this still amorphous territory the buildings of Bolles + Wilson (from the Technologiehof in Munster to the storage for Yellow-Furniture, to the offices for the Volksbank in Borken) impose themselves as new landscape-measuring elements. They proffer themselves as unavoidable benchmarks for the articulation of realities that have not yet evolved as well as the reorganizers of the existing. Behind the hard surfaces, the metal or brick shells, a further landscape builds up within the interior of these buildings, rich in paths, incidents, deviations and surprises.

The Theatre though is not situated in this >> Eurolandschaft<<, but in an urban area recently structured by a comprehensive masterplan in its principal hierarchies and characters. In this case it is not about instigating a radical process of reformulation and anchoring. Thus for the Luxor Theatre the urban strategy is coupled with a more articulated declination of the volume. The same 360° red shell that unwinds around the building is in reality a band that at times runs vertically, then again horizontally, and is also suddenly interrupted by big windows opening to the water. This whole ensemble rests on the giant truss which corresponds to the rise of the ramp for delivery trucks.

More than presenting itself as a mysterious container, the skin reveals the different components of the building; that of advertising, which through its oversized text reintroduces a metropolitan atmosphere; the presenting of big inner public spaces (foyer, bar, ramps) in direct relation with the exterior landscape via the grandly scaled openings; and the particularity of the section that sets the auditorium at first floor level, freeing the ground below and allowing at the entrance level a fluid interior connection between the two adjoining sides of the city. The technical volumes of the Theatre emerge in silhouette above the red band.

Although conventional in its organization, with an auditorium symmetrically enclosed by two side balconies, the actual Theatre is rotated 90° within its enclosing volume. This sets the premise for various internal tensions between the different movements and trajectories that pass through the interior, from those of the spectators to that of the 18-metres lorries that drive up to the first floor.





我们可以通过楼梯到达剧院的上层，在所有构件中楼梯是最传统的。它与顺着曲率建造的巨大的步行坡道平行，但方向相反（从内里装饰着木壁板的红色外壳内部看来，这一点表现更加明显）。步行坡道的下方就是直通到建筑一层的货车坡道，它一直通到同样位于建筑一层的舞台那里。通过这样的处理，建筑场地的地面层就可以还给城市了。

卢克索（Luxor）剧院的设计并没有破坏和过分改变剧场的传统组成部分，而仅仅是对它们作了一系列位置上的移动和改变（大厅）以及出人意料的组合（楼梯和坡道），就使得整个剧院从头到脚变了样。建筑内部的公共空间出人意料地诠释了城市空间和内部空间的相互渗透。我们可以在明斯特公共图书馆工程中发现同样的技巧，尽管那项工程有着更多的表面细节，更加清晰的个性，更加家庭化和大众化。现在，我们面对的是一幅更加强烈的图景，它被人们公认为具有将城市的激进主义和连续而清晰的空间、单元结合起来的能力。所以，尽管强调了过多地细节发展，卢克索剧院仍然表现出太多令人吃惊的地方，在很大范围内给我们以全新的不同的体验。

就像在明斯特公共图书馆工程中一样，卢克索剧院的景观设计引导了建筑内部和建筑本身的选择。它还像它之前在纽约饭店附近完成的对 Kop van Zuid 码头的改造工程一样参与和改变了周围的环境。在卢克索剧院工程中，Bolles+Wilson 建筑设计事务所向人们展示了这样一种可能性，那就是在不改变一个地方的布局规律的前提下，仅仅通过进行一点小小的改变，就能改变这个地方整体氛围。同时，他们还认为利用一些小的标志或者适度面积的改变，还可以为将来可能在附近出现的新建筑或实施像在明斯特进行的那样的具有市中心特征的改造提供支持。

On entering the enclosure an urban scenario offers itself to us. Even in the case of a building as apparently straightforward in its inner organization as the Luxor Theatre, the foyer, thanks to the slip of its conventional positioning, becomes a field that exploits and expresses different forces, in a multiplying of routes and vantages from where urban interior and the city beyond are observed. The stair, that most conventional of elements, brings us to the upper galleries of the Theatre. It runs parallel but in a reverse direction to a grand pedestrian ramp that follows the curvature, even more evident from the inside, of the red exterior shell, which on the interior is clad in wood panels. Located directly below this pedestrian ramp the truck ramp penetrates the building up to the first floor, to the stage also situated at the first floor level, thus allowing the possibility of a ground floor given back to the city.

Without disrupting or manipulating the conventional elements of the Theatre, but as a consequence of a series of shifts and transfers (the foyer) and unexpected combinations (the stair and the ramp) the image of the Theatre is transposed from within. An unexpected sequence of the public spaces within the building clarifies this osmosis between urban space and interior space. A technique that we could already recognise in the Munster Library, even when that project was suffused with more surface detail and character articulation, more domesticity, more familiarity. Now we are faced with a particularly strong figure, recognizable from afar and charged with the capability to combine this urban radicalism with a continuous articulation of elements and spaces. Thus although renouncing an excessive development of details, the Luxor building always appears rich in surprises, and generously offers to us new and differently scaled experiences.

The landscape strategy seems in the Theatre, as in the case of the Library, to guide the choices both for the



interior and for the building itself. But it also invades the surrounding space as in the transformation of the Kop van Zuid Quay, which preceded the realization of the Luxor Theatre, and also in the arrangement of the area around the nearby Hotel New York. Here Bolles+Wilson demonstrate how it is possible, even with only minimal interventions, to arrange not so much the rules but the atmosphere of a place. An anticipating and arranging for the arrival of other new buildings, or a transformation as in Munster of the character of an inner city by small signals or interventions of modest proportions.



正是由于采用了这种景观概念，最近几年 Bolles+Wilson建筑设计事务所才能在各种城市环境中再一次对传统的建筑条例提出质疑。他们提出了一种新的参与策略，这种策略特别关注个性和布局，由此也引申为对不同建筑元素之间比照和同化作用的关注。曾经出现在明斯特公共图书馆工程中的对建筑元素特定形态的描述和表现，在卢克索剧院工程中已不再使用。卢克索剧院工程看起来更像是在城市大尺度建筑研究和传统剧院建筑元素的实验性再利用之间震荡。但是在这表面的平凡下面隐藏着一种新的紧张感和不平衡感，通过传输过程、不协调的和出人意料的结合暗示出来。这些分散在卢克索剧院之中和围绕在它周围的迹象表明，对 Bolles+Wilson而言，在明斯特公共图书馆和以后的其他遵循"Eurolandschaft"理念的建对城市的参与和改造已经成为一个新的研究领域的开端。

It is thanks to this landscape concept that Bolles+Wilson could in these recent years question again the traditional statutes of architecture in a variety of urban contexts. They suggest a new strategy of intervention, with a particular interest in character and positioning, and therefore in the play of contrasts, and the assimilation of diverse elements. The narrative dimension and the presence of a certain figuration of the elements, present in the Munster Library, are no longer to be found in the Luxor Theatre. The Theatre project seems more to oscillate between the researching of a grand urban scale and an experimental reusing common typological elements of conventional theatre. But from behind this apparent normality a new tension radiates, a new unbalancing suggested by the transfer processes, by the incongruous and unexpected combinations. These indications, scattered in the Theatre, and around it suggest, after the urban investigations of the Library and those of the >>Eurolandschaft<<, the opening, for Bolles+Wilson, of a new field of research.

卢克索理念

文本，照片和设计图  
Bolles+Wilson 建筑设计事务所

Luxor themes

Texts, photographs and images  
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