

# BEST BUILT 显筑

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雪铁龙展厅, 法国 // Freitag 旗舰店, 瑞士 // 阿迪达斯品牌中心, 德国 // A1商店, 奥地利 // Kaldewei展示厅, 德国 // 酒吧和餐厅, 北京 // Z58办公大楼, 上海

Citroën Showroom, France, Manuelle Gautrand // Freitag Flagship Store, Switzerland, Spillmann Echsle Architekten // Adidas Brand Center, Germany, querkraft architekten // A1 Shops, Austria, behf architekten // Kaldewei Showroom, Germany, Bolles + Wilson // Bar and Restaurant, Beijing, Philippe Starck // Z58 Office Building, Shanghai, Kengo Kuma & Associates





Manuelle Gautrand建筑事务所在巴黎古老而繁华的香榭丽舍大道为汽车生产商雪铁龙建造了一个新的展示厅。这是栋用以展示雪铁龙过去和现在的汽车产品的建筑，而其最为引人注目的是由玻璃和钢组成、并将雪铁龙的品牌标志巧妙地显示其中的晶体状立面。

## 折皱造型的汽车展厅

## A Creased-Look Car Dealership

In the prestigious Avenue des Champs-Élysées in Paris, Manuelle Gautrand designed a new showroom for Citroën. The most conspicuous element of the building, which is home to a gallery of vintage and modern automobiles, is its crystalline skin of glass and steel which subtly echoes the Citroën brand logo.



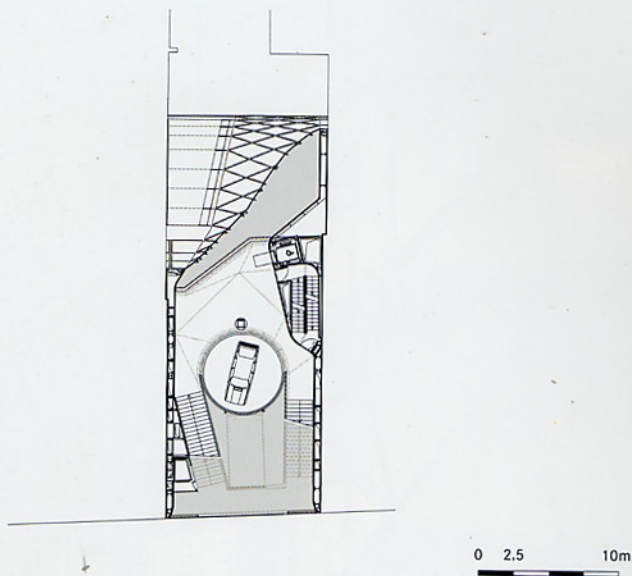
香榭丽舍大道是巴黎的圣地之一。在这条3km长的著名的繁华大道两旁，主要聚集了19世纪以及20世纪初建造的古老建筑。在此新建的建筑物，都会试图与其相邻建筑的古典主义的、厚重的石砌式建筑风格相协调，以尽可能不显得突兀刺眼。所以香榭丽舍大道42号新建的雪铁龙汽车展示厅就更加引人注目；在这里从周围封闭的外立面中突然凸出一栋多折面的玻璃建筑物，其棱柱形的表面伸展向街道，就象个外星人自信地立在一栋老建筑和一栋没有特色的80年代所建的商场中间一般。它那轻盈、通透，而且富有寓意的外形让人惊叹！仔细观察，可以发现在外立面的褶皱处有一个红色的人字型的“双重角”，形成了雪铁龙的品牌标志。

这栋独特的建筑是由巴黎年轻女建筑师Manuelle Gautrand设计的。2002年她与其它5家受邀建筑事务所一起参加了竞标，她的设计得到了业主的青睐。业主当时的要求并不是特别具体，只是要求在此设计一栋标志性的建筑物，一方面作为雪铁龙汽车公司的象征，同时又能推动其与外界公众的对话交流。除了在美学方面和功能方面的高品质外，Manuelle Gautrand的设计还有一点优势特别让业主信服：“Gautrand建筑事务所完整、完全的领会了我们公司的战略雄心”，雪铁龙公司的公关部经理Yves Boutin如是说道。









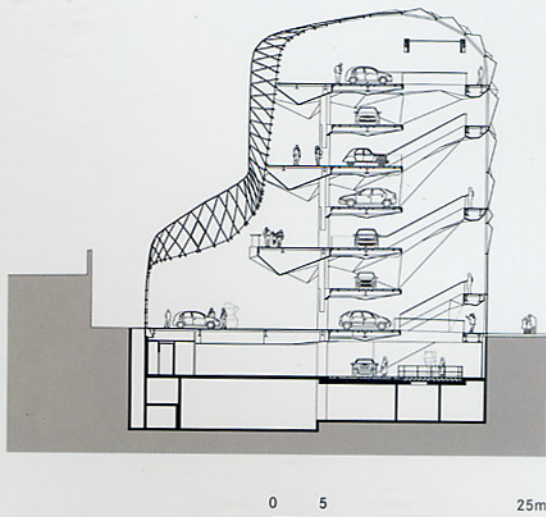
### 晶体形外壳后的旋转式产品展示台

其战略雄心之一就是，富有象征意义地表达出雪铁龙这一品牌的持续性。因为就是在这一位置：香榭丽舍大道42号，安德鲁·雪铁龙（André Citroën）先生早在1919年就在此展示了其第一部汽车：A系列；并于1928年在此建造了现代化的销售店。当时的雪铁龙“橱窗”为简洁的立方体结构，采用通高的玻璃立面，与现在的结构相比，造型更加直线形，而对于那个年代来说，其未来主义的钢和玻璃美学就曾以和今日相似的方式打破了该街道的严肃历史感。几十年来，这栋建筑物都作为雪铁龙在香榭丽舍大道的标志，直到19世纪70年代大多数的大型汽车生产商纷纷放弃其在这条繁华大道上的分支机构而转向市中心之外的新址，于是1980年雪铁龙公司也把雪铁龙大楼的下面几层出租给一家连锁餐馆。然而在最近几年，许多汽车生产商又重新选择香榭丽舍大道，例如标致、雷诺、梅塞德斯-奔驰和丰田纷纷在此设立豪华分店。在此发展趋势的推动下，雪铁龙公司也计划对其原来的展示厅进行改造。

与其它大多汽车品牌不同的是，在雪铁龙汽车的展示厅内，既不卖汽车也不提供任何娱乐设施和活动；而仅是展示其最重要的历史以及当前各型号的汽车。新建建筑的垂直性结构以及25m高的玻璃立面设计都旨在更好地展示汽车。在建筑物内部有一根大约20m高的中心柱，以它为中心有7个圆形的平台。这7个平台围绕中心轴缓缓旋转，在每个平台上都展示有一台汽车：从顶层展示A型车开始，一直向下直至底层展示最新的概念车。这个旋转式展示结构位于开阔的室内空间内，通过玻璃立面，从外面也可以一览无余。走在一条围绕着展台结构的螺旋形走廊上，观众可以从上往下查看雪铁龙汽车的历史。

### 品牌商标作为整个建筑物造型的出发点

位于建筑物中心位置的展示台结构完全设计为雪铁龙的品牌颜色：红色。透过玻璃立面向外界展示雪铁龙的企业整体形象设计。立面结构上的最重要的造型元素是雪铁龙的商标，它的雕塑般的外形会让人联想到被揉皱的玻璃纸，但它其实是由红色玻璃加工而成的富有寓意的双重角。这个人字型的双重角正好位于晶体形立面的平滑的基座部分之上，此平滑的建筑结构部分是用以纪念19世纪20年代建造的老展示厅。从人字型商标向上，双重角开始堆积并越来越向晶体形状变化。雪铁龙公司解释说，把这个人字型商标定位为这两种立面结构部分之间的连接部分，象征着雪铁龙这个商标的持续发展。而建筑师Manuelle Gautrand则更愿意把包裹整个建筑物，包括屋顶，并在建筑物的背面过渡至网眼细密的菱形网的立面结构比作是汽车的车身，而立面结构上的人字型双重角的商标比作是在汽车发动机的防护罩上闪闪发亮的汽车商标。这是一个非常稳重的商标造型，以优雅的形式既作为整个外部造型的出发点又融为其中的一部分。Gautrand建筑事务所的设计成功地使雪铁龙展示厅把众多的意义层面和象征层面结合为一体，有机联系了雪铁龙公司的历史，而且引起外界对它的众多关注，又保持了其非常细致、敏感的特性。 □



In Paris, the Avenue des Champs-Élysées almost qualifies as holy ground. The buildings which line the famous three-kilometre boulevard are predominantly magnificent old houses dating from the nineteenth and early twentieth centuries. The few new buildings that stand between these historical structures attempt to blend into the massive stone architecture of their classicistic neighbours, trying not to stand out too much. And so the new building at number 42 is all the more conspicuous. Here there is a sudden eruption of faceted glass that projects from the closed façade and thrusts its prismatic skin into the space above the street like a self-assured alien alighting between an historical structure and a rather nondescript commercial building from the 1980s. The first impression the building creates is one of lightness, openness and expressive form. It takes a second glance to notice that the angles of the façade take the form of the red chevrons which make up the Citroën brand logo.

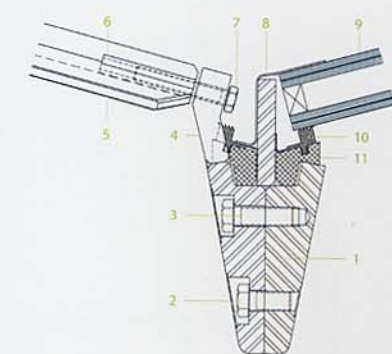
This unusual building was designed by the young Parisian architect Manuelle Gautrand and took first place in an invitation-only design competition in 2002 against five other architectural firms. The somewhat loosely defined task was to design an emblematic building which would advertise the automobile manufacturer's brand presence and, at the same time, encourage a dialogue with the public. The client selected this design both for its aesthetic and functional qualities, and because "Gautrand Architectes understood the full scope of our strategic aims", says Yves Boutin, PR manager at Citroën.

### A presentation carousel under a crystalline skin

One of these aims was to symbolise the continuity of the brand. The address of the new building, Avenue des Champs-Élysées 42, was the exact location where André Citroën introduced his very first automobile, the Type A, in 1919. In 1928, he built a modernist showroom on this site. This Citroën "display case" was a simple cube with a floor-to-ceiling glass façade. While built along very much straighter lines than its current successor, its futurist aesthetics of steel and glass counterpointed the historical weightiness of its neighbours in a similar way. This building served as Citroën's flagship on the Champs-Élysées for decades, until most of the major automobile manufacturers abandoned their branches on the boulevard in the 1970s and moved to other locations away from the expensive city centre. Thus the lower storeys of the Citroën building were let to a restaurant chain in 1980. In recent years, however, many automobile manufacturers have returned: Peugeot, Renault, Mercedes and Toyota each opened a representative subsidiary on the Champs-Élysées. In the course of these developments, Citroën decided to revive its old showroom.

Unlike most of the other brands, however, Citroën will not use





0 5 25cm

#### 详图

- 1 螺栓连接的型钢
- 2 螺栓M16x35毫米,用Loctite牌粘合剂固定
- 3 螺栓M16x50毫米,用Loctite牌粘合剂固定
- 4 15毫米的钢板
- 5 扁钢制成的拉杆,10毫米
- 6 螺纹套管 M12 x 80毫米
- 7 螺栓M 12 x 80毫米
- 8 密封橡胶,2毫米
- 9 玻璃:厚度为49.52毫米
- 10 硅胶密封
- 11 PE型材
- 12 硅胶绝缘保护
- 13 盖板压条,扁钢,3x105毫米
- 14 护罩,20x8毫米

#### Detail

- 1 Semiprofile with screw thread
- 2 Scale 16 x 35 mm secured with Loctite
- 3 Scale 16 x 50 mm secured with Loctite
- 4 Plate, 15 mm
- 5 Flat steel tension rod, 10 mm
- 6 Threaded bush, dimensions 12 x 80 mm
- 7 Dimensions 12 x 80 mm
- 8 Sealing rubber, 2 mm
- 9 Glass, d = 49.52 mm
- 10 Silicon seal
- 11 PE profile
- 12 Silicon sealing
- 13 Cover strip, flat steel, 3 x 105 mm
- 14 Cover, 20 x 8 mm



雪铁龙汽车的标志作为整个建筑设计的首要考虑部分,最终被融入整个建筑的立面设计中。

The logo of the automobile manufacturer was the initial point of the architectural design and was adopted as the determining element of the façade.

the showroom to sell cars or offer any kind of entertainment spectacle, but simply to exhibit the most important historical and modern automobile models. Thus the verticality of the new building and the 25m glass façade are entirely devoted to the purpose of displaying the cars. Inside the building, there is a spindle which contains seven round platforms over a total height of approximately 20m. Each of the platforms holds one car as it slowly rotates about its axis, starting with the Type A on the top level and ending with the latest concept car on the ground floor. The carousel stands freely in space and is visible through the façade. Visitors to the building can take a tour of Citroën's history along the gallery that spirals its way around the interior.

#### The brand logo as the germ cell of form

The presentation spindle in the centre of the building is coloured a uniform red, the Citroën brand colour. This colour filters through the façade and thus transmits the corporate design to the exterior. However, the most important branding element in the façade, which has a

sculptural form somewhat reminiscent of crumpled cellophane paper, is the emblematic double chevron of red glass. This chevron is located at the exact spot where the smooth pedestal zone – an echo of the building's predecessor from the 1920s – begins to bulge out into increasingly crystalline shapes. According to Citroën, the placement of the double chevron at the border between these two zones symbolises the continual growth and development of the brand. In contrast, the architect herself likes to compare the façade, which extends even over the roof of building and gives way to a fine network of lozenges at the rear, to the chassis of a car on which the double chevron is emblazoned like a radiator ornament. As corporate logos go, however, this one is presented in a very restrained, understated style and elegantly succeeds in being both the point of departure for and an integral element of the overall form. Thus Gautrand's design succeeds in uniting several levels of meaning and symbolism, echoing the company's history and attracting attention – and it does all this in an astonishingly subtle way.



Anneke Bokern

雪铁龙交流中心, 巴黎

业主: 雪铁龙汽车, 巴黎

建筑设计: Manuelle Gautrand建筑事务所, 巴黎

结构设计: Khephren Ingénierie, 阿格伊

造价: 1100万欧元

Citroën Communication Centre, Paris

Client: Automobiles Citroën, Paris

Architect: Manuelle Gautrand Architectes, Paris

Structural design: Khephren Ingénierie, Arcueil

Construction costs: 11 million euros in total