BEST BUILT 显筑

The Euro-Asian architecture magazine

品牌 branding

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-Elysées 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，坐落了19世纪以及20世纪初建造的古老建筑。在此新建的建筑，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，以尽可能不显山露水。因此香榭丽舍大道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显出一栋多折面的玻璃建筑，其棱柱形的表面伸展向街道，就像个整齐地立在一条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。仔细观看，可以发现在外立面的折痕处有一个红色的人字形的“双重轴”，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年她和其它5家被选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像具体，只是要求在此设计一栋标志性的建筑，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、全面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

其战略核心之一就是，富有象征意义地表达出雪铁龙这一品牌

的持续性。因为就是在这一个位置，香榭丽舍大街42号，安德鲁·雪铁龙
(André Citroën)先生早在1919年就在圣展示了其第一款汽车A系

列，并于1928年在此建造了现代化的销售点。当时的雪铁龙“橱窗”为简洁

的立体结构，采用通透的玻璃立面，与现在的结构相似，造型更加现代

化。而对于那个年代来说，它是一个创新的例证，和玻璃美学的普及

以及未来设计的潮流。近几十年来，世界各地的汽车制造商都作为

雪铁龙的同类型产品。直到19世纪70年代，大多数的大型汽车

生产商都放弃在其品牌专有的部分机构而转向市中心之外的

展厅。于是1980年雪铁龙公司将它的雪铁龙大楼的下层层出租给一家

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街

，例如标致、雪铁龙、雷诺、梅塞德斯—奔驰和丰田纷纷在此设立豪华分店。在此

发展潮流的推动下，雪铁龙公司也计划对其原来的展示厅进行改造。

与其它许多汽车品牌不同的是，雪铁龙汽车的展示厅内，既不

卖汽车也不提供任何的娱乐设施和活动，而仅仅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25米高的玻璃立

面设计都希望在更好地展示雪铁龙的建筑。它的空间设计的外形会让人

联想到湖边的桥梁。但它其实是由红色玻璃和蓝色玻璃的体块组成的，其轮廓

与天空的云层以及外界的主体结构。这个大字型的双重体正好位于水晶形

立面的柔和的基座部分之上，此光滑的结构部分是用以纪念19世纪20年代建造的

展示厅，从具体到抽象的转变，使这一座展示厅从整体到部分的变化，使

雪铁龙公司解释说，把这个人字形的结构定位为这两座立体结构部分之

间的有机连接，象征着雪铁龙这个品牌的持续发展，而建筑师Manuelle

Gautrand则更愿意用包容整个建筑，包括屋顶，在建筑的背面过渡

至网状细密的拱形网的立体结构上，作为一个身体的，而立体结构上

的人字形的结构部分在汽车发动机的保护罩上闪闪发亮的车

箱商标，这是一个非常重要的商标轮廓，以优雅的形式被作为整个

外部造型的点缀也成为了其中的一部分。Gautrand建筑事务所的设计

成功地使雪铁龙展示厅在众多的意识形态和象征层面上结合在一起，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，保持了其

非同凡响，动感的特性。

In Paris, the Avenue des Champs-Elysées 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 classier neighbours, trying not to stand out too

much. And so the new building at number 42 is all the more conspicu-

ous. Here there is a sudden eruption of faceted glass that projects from

the closed facade and thrusts its prismatic skin into the space above

the street like a self-assured alien sitting 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 expres-

sive form. It takes a second glance to notice that the angles of the facade

take the form of the red chevrons which make up the Citroën brand logo.

This unusual building was designed by the young Parisian archi-

tect Manuelle Gautrand and took first place in an invitation-only de-

sign competition in 2002 against five other architectural firms. The

somewhat loosely defined task was to design an emblematic build-

ing which would advertise the automobile manufacturer's brand pres-

cence and, at the same time, encourage a dialogue with the public.

The client selected this design both for its aesthetic and functional quals,

and because "Gautrand Architects understood the full scope of our stra-

gegic aims", says Yves Boudin, 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-Elysées 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 suc-

cessor, its futurist aesthetics of steel and glass counterpointed the histori-
cal 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 bou-

deau in the 1970s and moved to other locations away from the expen-
sive city centre. Thus the lower stories 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
雪铁龙汽车的标志作为整个建筑设计的主要考虑部分，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.

Anneke Bekern

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 spine 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 Bekern

雪铁龙汽车中心，巴黎
Citroën Communication Centre, Paris

客户：雪铁龙汽车，巴黎
Client: Automobiles Citroën, Paris

建筑师: Manuella Gautrand Architectes, Paris
Architect: Manuella Gautrand Architectes, Paris

结构师: Rhephine Ingénierie, 阿格伊
Structural designs: Rhephine Ingénierie, Arcueil

造价：1100万欧元
Construction costs: 11 million euros in total

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