



Opus 51

Bolles + Wilson, NORD/LB, Magdeburg

With an introduction by Frank R. Werner und photographs by Christian Richters. 60 pp. with ca. 60 ill. in b & w and colour, 280 x 300 mm, hard-cover, German / English
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Julia Bolles-Wilson and Peter L. Wilson have built a large number of striking, thoroughly detailed cultural and commercial buildings in recent years, all sharing the characteristic that they stubbornly resist superficial stylistic categorization. Their buildings are articulated and positioned in an unmistakable way in their respective urban spaces, thanks to pointed breaks with rational space configurations, sculptural shapes for architectural silhouettes and the use of polychrome surfaces.

The concept for the new cathedral quarter in Magdeburg, which was just like creating a little town-within-a-town, is also based in the first instance on reinterpreting existing contexts on the western periphery of the highly sensitive cathedral square in Magdeburg. Sections are deliberately punched out of two compact blocks and then partly folded, thus creating an ensemble that can be read in various ways despite its lucid overall form. The spatial sequences are like stage sets, forming a basis for decoding the compositional strategy. Voluminous folds in the roofs break up the austere geometry of the façades below them, which are about twenty metres high, by acting like vectors to create new transverse links across the historic urban panorama.

The interior design is articulated as a three-dimensional, strictly regular and functional system, successively broken by pointed sequences of eventful spatial expansion. These look like cavities or open spaces cut out of the blocks. The pedestrian route through them is distantly reminiscent of a walk through English landscape gardens, offering strollers scenically composed sequences of condensed or slowed-down space that cut across both space and time, and also scenarios using compressed perspective.

Frank R. Werner was professor of history and theory of architecture at the Staatliche Akademie der Bildenden Künste Stuttgart from 1990 to 1993, since 1993 he has been director of the Institut für Architekturgeschichte und Architekturtheorie at the Bergische Universität in Wuppertal. He studied painting, architecture and architectural history at the Kunstakademie in Mainz, the Technische Hochschule in Hanover and Stuttgart University. After voluntary work with Pan Walther, Christian Richters studied communication design at the Folkwangschule in Essen. He is one of the most sought-after architectural photographers in Europe today. His photographs are to be found in publications like *The Architectural Review*, *Architecture*, *Bauwelt*, *Domus*, *El Croquis*, *L'Architecture d'Aujourd'hui* and *Zodiac*.

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Opus
Architektur in Einzeldarstellungen
Architecture in individual presentations
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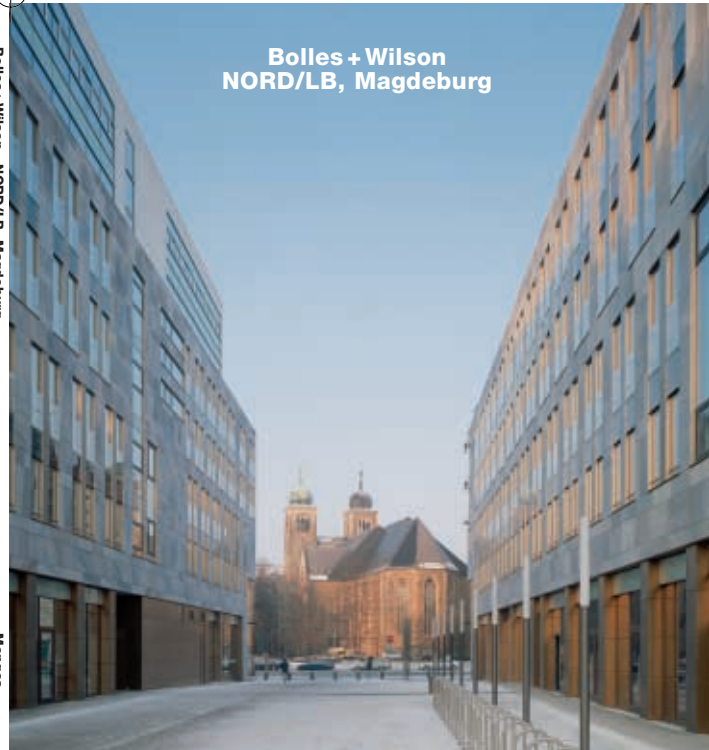
- 1 Rudolf Steiner, Goetheanum, Dornach
- 2 Jørn Utzon, Houses in Fredensborg
- 3 Jürgen Exler und Wilfried Wolken, Louisiana Museum, Humlebæk
- 4 Aurelio Gattini, Castellgrands, Bellinzona
- 5 Fatehpur Sikri
- 6 Baltasar Neumann, Abteikirche Nerstheim
- 7 Henry Hobson Richardson, Gleasoner House, Chicago
- 8 Luis Domènech i Montaner, Palau de la Música Catalana, Barcelona
- 9 Richard Meier, Stadthaus Ulm
- 10 Santiago Calatrava, Bahnhof Stadlerhofen, Zürich
- 12 Karl Friedrich Schinkel, Charlottenhof, Potsdam-Sanssouci
- 13 Plaueninsel, Berlin
- 14 Sir John Soane's Museum, London
- 15 Enric Miralles, C.N.A.R., Alicante
- 16 Fundación César Manrique, Lanzarote
- 17 Dharma Vihara, Ranakpur
- 18 Benjamin Baker, Forth Bridge
- 19 Ernst Gisel, Rathaus Fellbach
- 20 Alfredo Arribas, Marugana Hirai Museum
- 21 Sir Norman Foster and Partners, Commerzbank, Frankfurt am Main
- 22 Carlo Scarpa, Museo Carloviano, Possagno
- 23 Frank Lloyd Wright, Home and Studio, Oak Park
- 24 Keizo Kurokawa, Kuala Lumpur International Airport
- 25 Steidle + Partner, Universität Ulm West
- 26 Himeji Castle, Japan
- 27 Kazuo Shinohara, Centennial Hall, Tokyo
- 28 Alte Völklinger Hütte
- 29 Altsiedel
- 30 LOG ID, BfGW Dresden
- 31 Steidle + Partner, Wacker-Haus, München
- 32 Frank O. Gehry, Guggenheim Bilbao Museum
- 33 Neuschwanstein
- 34 Architekten Schweger + Partner, Zentrum für Kunst und Medientechnologie, Karlsruhe
- 35 Frank O. Gehry, Energie-Forum Innovation, Bad Oeynhausen
- 36 Rafael Moneo, Audrey Jones Beck Building, Museum of Fine Arts, Houston
- 37 Schneider + Schumacher, KPMG-Gebäude, Leipzig
- 38 Heinz Tesar, Sammlung Essl, Klosterneuburg
- 39 Arup, Hong Kong Station
- 40 Berger + Partner, Die Botschaften der Nordischen Länder, Berlin
- 41 Nicholas Grimshaw & Partners, Halle 3, Messe Frankfurt
- 42 Heinz Tesar, Christus-Höhlung der Wall, Wien
- 43 Pöchl/Achaz/Schürmer, Münchner Kammer-spiele, Neues Haus
- 44 Alfredo Arribas, Seel-Pavillon, Wolfsburg
- 45 Stiller/Strack/Merz, Alte Nationalgalerie, Berlin
- 46 Keizo Kurokawa, Oita Stadium, Oita, Japan

- 47 Bolles + Wilson, Nieuwe Luxor Theater, Rotterdam
- 48 Steidle + Partner, KPMG-Gebäude, München
- 49 Steidle + Partner, Wohnquartier Freschützstraße, München
- 50 Neufert/Karls + Buxbaum, Ernst-Neufert-Bau, Darmstadt
- 51 Bolles + Wilson, NORD/LB, Magdeburg

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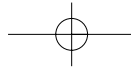
**Bolles + Wilson
NORD/LB, Magdeburg**

Julia Bolles-Wilson and Peter L. Wilson haben in den vergangenen Jahren viele höchst erdigem durch-formte Kultur- und Verwaltungsbauten errichtet, deren Gemeinsamkeit darin besteht, daß sie sich vordergründig stilistischen Zuordnungen hartnäckig verweigern. Dank pointierter Störungen rationaler Raumkonfigurationen, dank skulpturaler Ausformungen architektonischer Silhouetten und dem Einsatz polychromer Oberflächen artikulieren und positionieren sich ihre Bauten auf unverwechselbare Weise im jeweiligen Stadtraum.

Auch das Konzept für das neue Domviertel in Magdeburg, welches gleichbedeutend mit der Erschaffung einer kleinen Stadt in der Stadt war, basiert zunächst streng auf der Neubesetzung vorgeschriebener Kontextualitäten am Westrand des hochsensiblen Magdeburger Domplatzes. Durch gezielte Ausstattungen aus zwei kompakten Baukörpern und deren teilweise Aufaffung entstand trotz einer klaren Gesamtform ein mehrfach lesbares Ensemble, dessen bildnerische Raumabfolgen Grundlage zur Entschlüsselung der kompositorischen Strategie sind. Voluminöse Dachaufaltungen brechen die strenge Geometrie der darunter liegenden, etwa zwanzig Meter hohen Fassaden auf, indem sie wie Vektoren neue Bezüge quer über das Panorama der historischen Stadt hinweg setzen.

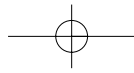
Die Gestaltung des Inneren anknüpft sich zunächst als dreidimensionales, streng funktional ausgerichtetes Regelwerk, welches sukzessive von pointierten Situationen eingeschnittener Raumabfolgen durchbrochen wird. Letztere wirken wie aus den Gebäudeblöcke herausgeschnittene Höhle oder Freiraume. Die sie verbindende Parcours erinnert ganz entfernt an einen Rundgang durch englische Landschaftsgärten, die dem Flaneur szenographisch komponierte Abfolgen von Raumverdichtungen bzw. -verflüchtungen sowie perspektivisch komprimierte Szenarien offenbaren.

Frank R. Werner war von 1990 bis 1993 Inhaber des Lehrstuhls für Baugeschichte und Architekturtheorie an der Staatlichen Akademie der Bildenden Künste Stuttgart, seit 1993 ist Direktor des Instituts für Architekturgeschichte und Architekturtheorie an der Bergischen Universität in Wuppertal. Er studierte Malerei, Architektur und Architekturgeschichte an der Kunstakademie in Mainz, der Technischen Hochschule Hannover und der Universität Stuttgart. Christian Richters studierte an der Folkwangschule in Essen. Er gehört heute zu den gesuchtesten Architekturphotographen Europas. Seine Aufnahmen finden sich u. a. in *The Architectural Review*, *Architecture*, *Bauwelt*, *Domus*, *El Croquis*, *L'Architecture d'Aujourd'hui* und *Zodiac*.



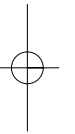
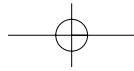
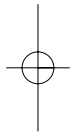
- 1, 2. Gesamtansichten von Osten.
3. Gesamtansicht von Westen.
- 1, 2. General views from the east.
3. General view from the west.

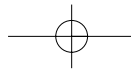




22, 23. Das Atrium im nördlichen Flügel des Nordbaus mit einer Installation von Tamara Grčić.

22, 23. The atrium in the northern wing of the north building with an installation by Tamara Grčić.





26, 27. Die Cafeteria der NORD/LB im 5. und 6. Obergeschoß des Nordbaus in Richtung Osten.

26, 27. The NORD/LB cafeteria on the 5th and the 6th floor of the north building looking east.

