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建筑与都市 中文版
Architecture and Urbanism
15:10

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专题:
英根霍恩建筑师事务所——超级绿色

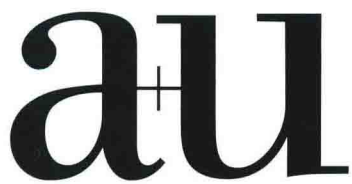
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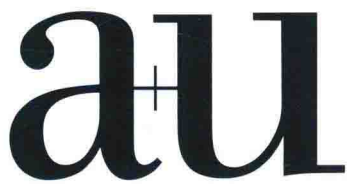
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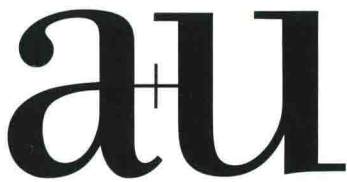
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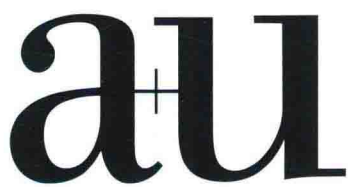
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专辑：
英根霍恩建筑师事务所——超级绿色

This edition of *a+u* is a special issue focused on ingenhoven architects from Germany, led by Christoph Ingenhoven. The concept of “supergreen”, proposed by Mr. Ingenhoven who has been the forerunner of sustainable architecture since the 1990s, transcends green architecture that merely meets the environmental standards. Rather, it is a comprehensive idea that encompasses people and their activities. This issue introduces 22 of their works from around the world and explores “supergreen” architecture.

The essay by Mr. Barry Bergdoll, Professor at Columbia University and curator at the Museum of Modern Art, New York, discusses the initiative by Mr. Ingenhoven who continuously explores and researches how architecture can exist in harmony with nature (See pp. 8–17). The interview with Mr. Ingenhoven by Ms. Martha Thorne, the executive director of the Pritzker Architecture Prize, introduces us to his attitude toward architecture and his desire to create spaces for the people and the society (See pp. 18–27).

“supergreen” architecture by ingenhoven architects will continue to evolve and contribute to the environment and people. Their next projects may very well exceed our imagination. (a+u)

本书介绍了克里斯托夫·英根霍恩率领的德国英根霍恩建筑师事务所。20 世纪 90 年代起，英根霍恩先生作为可持续建筑先驱者提出了“超级绿色”的概念，这是一个包括人及其活动等因素的复杂概念，超越了仅做到满足环境标准的绿色建筑。本书通过英根霍恩建筑师事务所在全球的 22 个项目探讨何为“超级绿色”建筑。

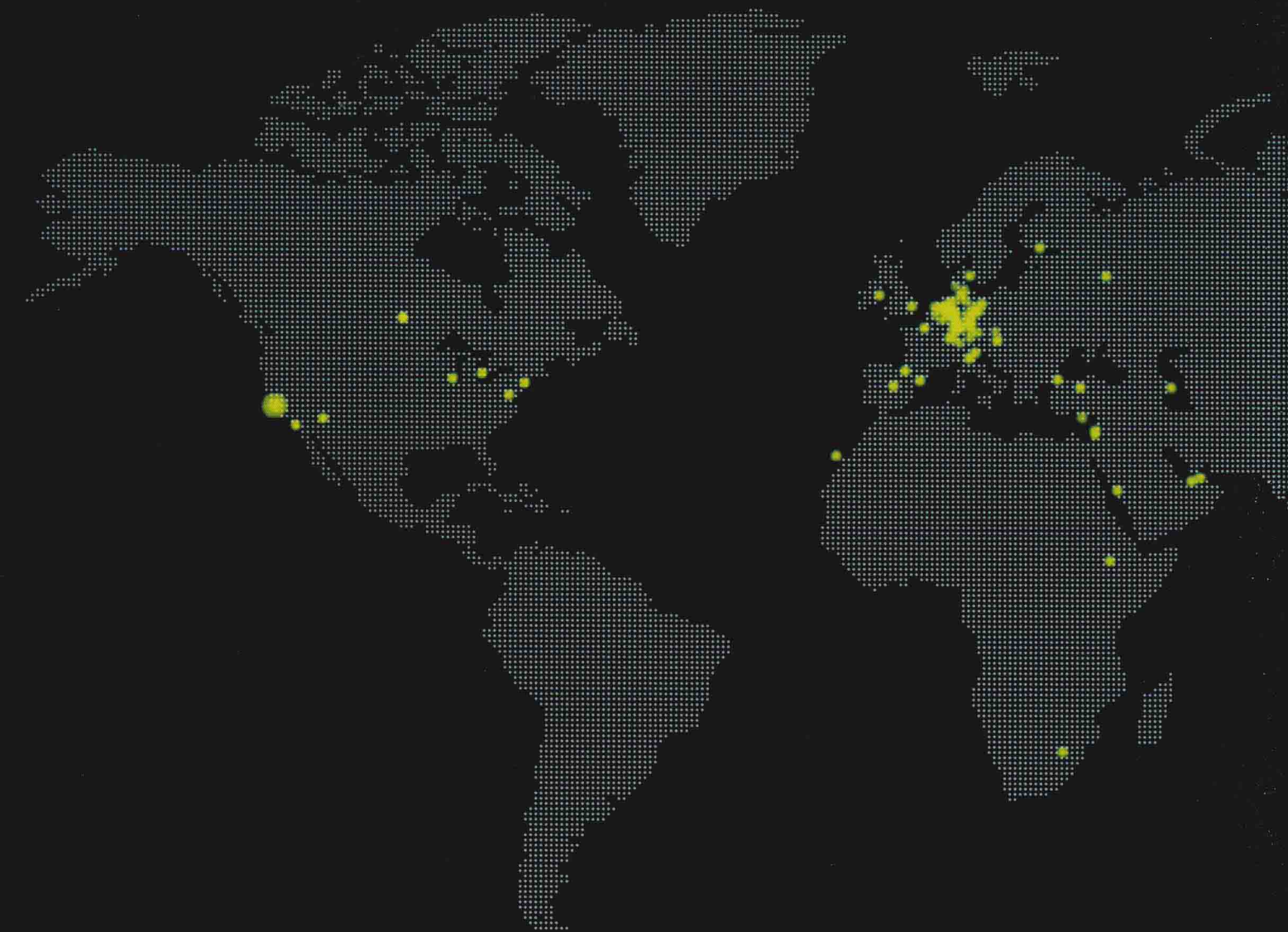
哥伦比亚大学教授和纽约现代艺术博物馆（MoMA）策展人巴里·伯格多尔撰写的论文讨论了英根霍恩在长期研究与探索建筑与环境如何和谐共处方面所作出的积极行动（8~17 页）。普利兹克建筑奖执行总监玛莎·索恩对英根霍恩的访谈向我们介绍了英根霍恩先生对待建筑的态度及为社会与大众创造场所的强烈愿望（18~27 页）。

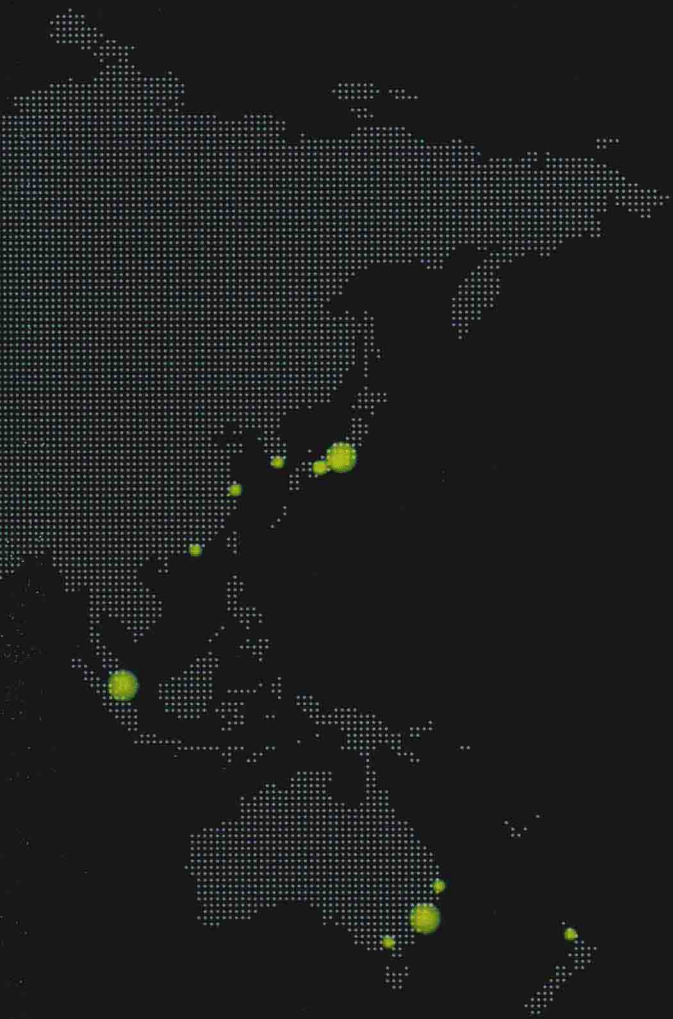
英根霍恩建筑师事务所的“超级绿色”建筑将继续进化并致力于环境与人的发展。事务所接下来的项目可能会超出我们的想象。
（编者）



Worldwide Projects

世界各地的项目





The works of the architectural studio ingenhoven architects, founded by Christoph Ingenhoven in 1985, are defined by an ecological based, sustainable building approach, the wellbeing of the occupants, technical innovation, flexibility and efficiency of internal spaces, logical structures and a precise finish. This holistic outcome is achieved by open minded team work and close collaboration with internationally renowned specialists, experts and advisers.

The internationally recognized works of ingenhoven architects include projects of almost every type and size and in almost all regions of the world. The projects range from headquarters for global companies, high-rise towers, department stores, office buildings, higher education and research buildings, residential buildings, hotels, hospitality, manufacturing and infrastructure projects, traffic projects, urban design and revitalization projects as well as product/industrial design and interior architecture. All projects follow the principle of supergreen® and meet highest green building standards.

List of works: www.ingenhovenarchitects.com/catalogue

Projects have been honoured with numerous national and international awards, among others, The International Highrise Awards 2012/2013 for 1 Bligh, Sydney as well as the Premio Internazionale Architettura Sostenibile "Fassa Bortolo", The CTBUH Tall Building Award Best Building, The Global Holcim Awards Gold for the Main Station Stuttgart, the RIBA International Awards for the European Investment Bank, Luxembourg in 2009 and for the Lufthansa at Frankfurt am Main Airport in 2008.

List of awards: www.ingenhovenarchitects.com/awards

英根霍恩建筑师事务所由克里斯托夫·英根霍恩创立于1985年。事务所作品的特征可描述为：基于生态的可持续建筑手法、建筑使用者的健康、技术创新、内部空间的灵活与高效、合理的构造和精确的完成度。这样的成果是通过开放的团队工作及与国际著名专家、顾问的密切合作实现的。

英根霍恩建筑师事务所赢得国际赞誉的作品几乎涉及所有的类型与规模，几乎遍布世界各地。这些作品从全球企业总部到高层塔楼、商业设施、办公建筑、高等教育设施与研究所、住宅、酒店、医疗设施、工厂与基础设施、交通项目、城市规划与地域复兴项目，以及产品/工业设计和室内设计。所有的作品都遵循“超级绿色”的原则，并达到了绿色建筑的最高标准。

作品列表参见：www.ingenhovenarchitects.com/catalogue

事务所的作品荣获国内外众多奖项，其中悉尼布莱尔大街1号获得2012/2013国际高层建筑奖、“法萨·博尔托洛”国际可持续建筑大奖和CTBUH（世界高层建筑协会）最佳建筑奖；斯图加特中央车站获得Holcim可持续建筑金奖；2009年的欧洲投资银行和2008年的美国河畔法兰克福汉莎航空总部获得RIBA国际建筑奖。

奖项列表参见：www.ingenhovenarchitects.com/awards



Christoph Ingenhoven engaged an ongoing research project into elegant solutions in which the tradition of “less is more” requires that every element of the building vocabulary respond in the most efficient way to a range of requirements: structural, ecological, social, aesthetic.

—Barry Bergdoll

克里斯托夫·英根霍恩一直致力于研究如何用简洁优雅的方案实现传统的“少即是多”：这意味着，在面对结构、生态、社会、美学等一系列需求时，每个建筑元素都要尽可能高效地发挥作用。

——巴里·伯格多尔

Revision of the Modern: An Unfinished Project On the Architecture of Christoph Ingenhoven

Barry Bergdoll

论文:

现代性的修正: 一个未完成的项目

关于克里斯托夫·英根霍恩的建筑

巴里·伯格多尔



1984 was a turning point in the career of a young German designer scarcely out of architecture school; at 24 years old, Christoph Ingenhoven stood at something of a crossroads. One of his drawings deeply marked by his training at the Kunstakademie in Düsseldorf under Hans Hollein was included in the epoch-making inaugural exhibition of the new German Architecture Museum in Frankfurt, Heinrich Klotz's declaration of the world-wide flourishing of Postmodernism, *Die Revision der Moderne*. But the "revision of the modern" that Ingenhoven was soon to pursue – with clarity of conviction and vision now for three decades – took him firmly to the other side of the debates over modernism vs. postmodernism that rocked architecture in the early to mid-1980s. Already in competition entries pursued before he had ever built a free-standing building (and as he now freely admits he is happy not to have been put to the test of execution at such a precocious moment), Ingenhoven responded architecturally to Jürgen Habermas's 1981 refuting of Postmodernism's premise that modernity and modernism as its self-conscious aesthetic expression were exhausted attitudes. Rather Habermas argued modernity – and by extension modernist research in architecture – is an unfinished project.

One might juxtapose two epoch-making competition entries separated by seven decades. Mies van der Rohe's unsuccessful entry in the 1921 competition for an unprecedented skyscraper at Berlin's Friedrichstrasse station – a dream image of an architecture based on new structural ideas and the exploitation of the transparency of glass to transform both the city and the life of its users, and Ingenhoven's early unbuilt competition designs, culminating in the 1991 Commerzbank competition in Frankfurt – a city then redefining the European skyscraper – which heralded a new engagement with the thoroughgoing updating of that paradigm urgently in need of rethinking for the challenges of the post-oil crisis world in which Ingenhoven came of age. A key project was the never-executed design for the headquarters of the Deutsche Post – the German postal service – where Ingenhoven announced an architecture that perhaps would more easily align itself with some of the values of the rising Green Party in Germany than it did with the terms of the Post-Modern/Modern debate, although he would be the first to claim that his position is at once, more complicated and more artistic than any knee-jerk ecological discourse.

But Ingenhoven's was to be no easy or formulaic approach to the research for an architecture of sustainability, nor one which retreated from the technological idiom of modernity, from the open transparency of the glazed building, from the open floor plan with its flexible social interactions. Nor was it

p. 8: RWE HQ (Essen, 1994–1997).
Opposite, above: Skyscraper Project
Friedrichstrasse Berlin by Ludwig
Mies Van der Rohe (1921). Opposite,
below: Commerzbank HQ (Frankfurt
am Main, 1991). This page: Barry
Bergdoll and Christoph Ingenhoven
at ingenhoven architects' studio
(Düsseldorf, May 2015).

8 页: RWE 总部 (埃森, 1994—1997 年)。
左页, 上: 密斯·凡·德·罗的柏林腓特
烈大街高层建筑方案 (1921 年); 下:
德国商业银行总部 (美因河畔法兰克福,
1991 年)。
本页: 巴里·伯格多尔与克里斯托夫·英
根霍恩在英根霍恩事务所 (杜塞尔多夫,
2015 年 5 月)。



1984 年, 一位刚刚从建筑系毕业、迈入职业生涯的年轻德国设计师, 24 岁的克里斯托夫·英根霍恩, 站在了重要的十字路口上, 正要迎来他人生的一次重大转折。当时, 前法兰克福国家建筑博物馆的创始人海因里希·克洛茨出版了《现代性的修正》, 宣称后现代主义在世界范围内的兴起, 同时举办了一场具有划时代意义的博物馆开馆展。就在这场展览之中, 收入了一幅英根霍恩的手稿, 手稿中明显带有他在杜塞尔多夫艺术学院时随汉斯·霍莱因学习的痕迹。英根霍恩很快随之投身于“现代性的修正”大潮——事实上 30 年来他也始终坚信并贯彻着这一理念, 并加入了那场在 20 世纪 80 年代初至中期冲击了整个建筑界的论战 (即现代主义对抗后现代主义)。尽管英根霍恩当时没有任何实际作品 (现在他已能坦然承认, 自己很庆幸并没有在那样一个过早的时刻着手真正的建造)——即便他已在各类竞赛中崭露头角, 但面对尤尔根·哈贝马斯 1981 年对后现代主义的批判, 他依旧站在建筑师的立场上给予了回应。哈贝马斯认为, 后现代主义不过是现代性与现代主义对自我意识的美学表达, 现代性, 甚至现代主义者在建筑领域的研究, 是一个未完成的项目。而在英根霍恩看来, 这完全是错误的。

有人会两场时隔 70 年却具有划时代意义的竞赛拿出来相提并论。一场是在 1921 年, 当时柏林腓特烈大街车站要建造一座史无前例的摩天大楼, 而密斯·凡·德·罗的提案落选了。他的方案采用全新的结构, 尝试利用玻璃的透明性, 希望整座城市与建筑使用者的生活能由此产生改变。另一边是英根霍恩早期一些仅限于纸上的竞赛作品,

包括最后 1991 年参与法兰克福德国商业银行设计竞赛的方案——尽管法兰克福后来确实重新定义了欧洲的摩天大楼——也同样展现了对旧范式的彻底颠覆。这与英根霍恩当时的生活密切相关, 那个年代全世界正面临着后石油危机, 传统模式迫切需要重新思考。其中一个关键的项目, 就是最终未能投入建设的德国邮政总部。英根霍恩通过他的设计方案表示, 与其作为后现代与现代争论中的字眼, 一座建筑更符合不断壮大的德国绿党的一些价值观。不过他也率先声明, 当下自己的立场绝不是基于环境话语的自动反射, 他的考虑要更复杂, 更有艺术性。

英根霍恩确实没有用简单的或程序化的方式来研究建筑的可持续性, 也没有放弃那些现代性的技术流、全玻璃外墙建筑的透明性及具有灵活社交性的开放布局。他没有像众多项目设计者一样, 会为了满足与美国 LEED 认证不相上下的德国被动式节能住宅标准 (Passivhaus), 而将建筑设计硬生生地嵌入某种固定模式或化为一长串的待办清单。自开创性地设计了双层外立面的埃森市 RWE 总部 (1994—1997 年) 以来, 克里斯托夫·英根霍恩就一直致力于研究如何用简洁优雅的方案实现传统的“少即是多”: 这意味着, 在面对结构、生态、社会、美学等一系列需求时, 每个建筑元素都要尽可能高效地发挥作用。最终一种参数化的设计模式应运而生。只是在这种设计下, 参数仅仅充当追求建筑灵活性的工具, 帮助实现用最少配件满足最多需求。而运算参数所带来的形态变化本身还意味着对建筑复杂性的探索, 这一点却常被忽视: 要知道, 建筑一旦形成自给自足的模式, 就

to become a site for the application of a formula or to-do list in the manner of so many projects responding, for instance to LEED qualification in the United States or the norms of Passivhaus in Germany. Rather beginning with the seminal double-skinned RWE HQ in Essen of 1994–1997, Christoph Ingenhoven engaged an on-going research project into elegant solutions in which the tradition of “less is more” requires that every element of the building vocabulary respond in the most efficient way to a range of requirements: structural, ecological, social, aesthetic. The result is, in essence a form of parametric design in which parametricism is understood to be the quest for an agile architecture that responds to the greatest number of demands with the fewest number of embellishments, rather than the quest to represent complexity through the generation of form from algorithmic parameters that create self-generating form with few of the demands posed by a world of ever greater ecological challenges. Responding to the demands of corporations, government agencies, and real estate development in dense urban cores, Ingenhoven has created an architectural practice that is nothing short of a research unit. The main task is to hone ever more efficient and humane responses to the most urgent needs of our time urbanistically: buildings that can take their place in dense environments with the least

possible demand on the energy grid, all the while creating some of the most satisfying working and living environments in contemporary architecture.

Here the parameters are those established since Vitruvius’s explanation of all the considerations that an architect must address from sun angles, to microclimates, to view corridors, to overlapping user populations, to civic awareness of the impact that private building has on the public realm. In this his office combines the elegance of contemporary German engineering of a Werner Sobek or the late Frei Otto, both friends and important influences on his development, with a sensitivity to site conditions and program that bespeaks an architecture of technological humanism.

Exemplary in this regard is what for the moment stands as one of the masterworks of the recent renaissance of skyscraper design: the cylindrical tower at 1 Bligh Street (2008–2011, see pp. 160–175) in Sydney, a building that joins the Harbour Bridge and Utzon’s Opera House as emblematic of Australia’s contribution to global architecture with unforgettable monuments of bold engineering. Here the key notes are transparent elegance, an ease of occupation of a difficult site, an insertion into the dense downtown business district of one of the densest downtowns in the world. 1 Bligh has been the recipient of so many awards and accolades that its “green” achievements are by now well known: the building relies overwhelmingly on natural daylight and natural ventilation, both filtered through Australia’s first double-skin glazed facade, it has a tri-generation energy system alongside a vacuum tube solar collector that produces on site much of the electricity used by the 30 story structure, even as the on-site filtration plant in the building’s basement actually cleanses more water than it uses. Here is a “machine” that runs largely on resources already on site, a veritable instrument for harvesting and recycling resources. As in so many of Ingenhoven’s buildings occupants have access to fresh air, and the possibility to override the systems the building has in place. Here, as in many of the architect’s finest works – the European Investment Bank (See pp. 76–87) notably – users need also to find the right balance between individual desires and the communal well-being of a building that can optimize both climate and energy use in a responsible way. Ingenhoven’s parameters are not a mindless faith in the machine but engage also a confidence that in creating a sense of community an ethos of using the building will also be developed. Winston Churchill’s famous quip “We shape our buildings thereafter they shape us,” is interpreted in a nurturing rather than mechanistic way.

The paradigm shifting nature of the Sydney tower, a capstone of Ingenhoven’s researches in the fifteen years since his first building in Essen, could not be more dramatic than in Sydney where the tower begs comparison with a masterwork of an earlier generation: Harry Seidler’s Australia Square, a circular building despite its name, built in 1961–1967. Seidler’s tower developed an impeccably pure 360-degree design for maximum profit of pre-fabricated elements in then revolutionary light weight concrete, containing a sealed climate-controlled environment, its circular shape creating an urban plaza much used and needed in the urban core. 1 Bligh is a double-skinned inflected elliptical cylinder the form of which is derived from the overlapping accommodation of a whole series of considerations: solar orientation, view corridors not only of Sydney’s breathtaking harbour and the Harbour Bridge, but even toward the distant Government House on the promontory



Opposite, above: 1 Bligh (Sydney, 2009–2011). Opposite, below: Australia Square by Harry Seidler (Sydney, 1961–1967). This page: Barry Bergdoll and Christoph Ingenhoven.

左页，上：布莱尔1号（悉尼，2009—2011年）；下：哈利·塞德勒设计的澳大利亚广场（悉尼，1961—1967年）。本页：巴里·伯格多尔与克里斯托夫·英根霍恩。



几乎不会再向这个已经面临许多生态问题的世界索取什么。面对来自企业、政府机构及在拥挤的市中心内进行房地产开发的需求，英根霍恩做了一个不亚于项目研究的建筑新尝试。他用更高效、更有爱的方式来回应那些最亟待解决的城市问题，即在房屋密集的环境中，建造出对能源需求最少的建筑，同时在其中营造令人愉悦的工作生活环境。

以维特鲁威发表言论为开端，参数——包括太阳角度、微气候、视觉景观通廊、使用者的共用，乃至对于私人建筑在公共领域的影响的公民意识等——就成了设计师的重要指标。在英根霍恩事务所，有两个参数尤其受到重视。其中之一是现代德国以维纳·索伯克与晚年的弗雷·奥托为代表的优异的工程技术，他的这两位好友给他带来了很大的影响。另一点是建筑的技术人文主义，他主张对场地环境与整个过程保持敏锐的感知力。

其中一个例子，就是被列为摩天大楼复兴之典范的设计：位于悉尼布莱尔大街1号的圆柱形高楼（2008—2011年，见160~175页）。继悉尼海港大桥、乌松设计的悉尼歌剧院之后，悉尼又一次凭借大胆的结构给世界奉上了一座令人印象深刻的建筑。值得注意的是这座建筑透明而优雅的外观，以及它在一个复杂地段呈现出的安逸姿态。可以说，这座建筑巧妙地将自己嵌入了建筑密度极高的商业区。布莱尔1号至今已经获得无数荣誉，而它的“绿色”成就尤其为人熟知：它有着澳大利亚首面全玻璃双层立面，能够大量使用自然光与自然通风；它拥有一个三重能源生成系统（电能、热能及二氧化碳的循环利用系

统），能产生供这座30层大楼使用的大部分电能的真空管式太阳能集热器，以及位于建筑地下室能够净化超过实际需要水量的过滤设备。整栋建筑几乎就是一台自给自足的“机器”，就地获取资源并循环利用。英根霍恩有许多类似的建筑，使用者不仅可以呼吸新鲜空气，还能手动置换建筑内的各种系统。对于他众多优秀的建筑作品，尤其是欧洲投资银行（见76~87页），使用者同样需要平衡个人需求与建筑的公共意义，为改善气候与减少能耗尽一份责任。在这台机器中，英根霍恩的参数并非只是无心之举，他坚信这样的建筑将催生一种社区意识，使用者能在达成共识的基础上用好这栋建筑。比起机械论，从教育的意义上来看，这正印证了温斯顿·丘吉尔那句著名的格言：“我们塑造了建筑，建筑反过来也影响了我们。”

这座悉尼高楼本质上是对旧范式的改变，是英根霍恩在埃森市完成他的第一个作品后又钻研了15年的巅峰之作，没有其他地方比悉尼更能戏剧般地凸显这座建筑的存在意义。悉尼有一件早期的大师作品：哈里·塞德勒设计的名为“澳大利亚广场”的圆柱形高楼建筑，建于1961—1967年。塞德勒的这座建筑有着360°无死角的设计，最大限度地利用当时具有革新意义的轻质混凝土预制材料，实现了由人工控制的全封闭内部环境，而圆形外观也使得下方空地成为一处被频繁利用的城市中心广场。布莱尔1号的外观是双立面的椭圆形柱体，采用这一形式也是基于许多因素：太阳方位，能看到悉尼激动人心的海港风光与海港大桥的视觉景观通廊，甚至与植物园一角的旧总督府遥遥相对，另一方面也考虑到内部办公布局、较冷一侧的温度调节，以及