

gmp

von Gerkan,
Marg und Partner
Architekten

国 外 著 名 设 计 事 务 所 在 中 国 丛 书



清华大学出版社

国外著名设计事务所在中国 丛书

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gmp 冯·格康、玛格及合作者建筑事务所 编
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内容简介

本书是世界著名建筑设计机构gmp在中国的作品专集,收入8大类30余个项目。这8个类别为:教育建筑、公共文化设施、商务办公建筑、会展体育设施、交通建筑、住宅、校园规划和城市规划;其中包括引起业界广泛关注并得到实施的项目,如北京德国学校、深圳会展中心、南宁国际会议展览中心等,以及一些代表性的竞赛作品,如上海东方艺术中心、广州歌剧院、北京国家体育馆、北京朝阜大街城市发展规划等。

gmp作为德国最大的和获得国际重要建筑奖项最多的建筑事务所之一,进入中国设计领域6年来,在建筑设计方面显示出了严谨的设计态度,体现了不折不扣的德国风格。在本书开始的3篇重要文章中,比较详尽地介绍了他们的理念、在中国开展业务的经历,以及从中德差异角度对中国建筑设计行业的见解。

本书不仅为建筑界人士和高校建筑学专业师生提供了详实的作品资料,而且提供了国外设计机构对中国项目的研究方法和设计思路。

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前言

众所周知，中国是当今世界经济发展最快、也是基本建设量最大的国家。随着中国改革的深化和开放的扩大，以及中国加入WTO和即将举办2008年奥运会与2010年世博会等重大历史机遇，我们必将迎来新一轮的建设高潮。而在这一进程中，我国的建筑设计市场将进一步放开，国际交流将进一步加强。

其实早在20世纪80年代末期，就有一些境外事务所开始以不同形式涉足中国的建筑设计市场；而今天，大规模参与国内建设项目招投标的国外建筑设计事务所更是多得数以百计。近几年国内比较重要的标志性的建设项目的设计投标大多被国外的设计公司赢得，如：上海金茂大厦（美国SOM事务所）、浦东国际机场（法国巴黎机场公司）、中国国家大剧院（法国巴黎机场公司）、中国银行总行（美国贝氏建筑事务所）、北京2008年奥运会总体规划（美国SASAKI设计公司），等等。同时，国外设计公司往往会选择中国的设计企业作为合作伙伴，共同完成这些项目。可以说每个项目中都凝聚了中外建筑师的共同智慧。这反映出当今中国建筑市场已经迈出了和世界接轨的第一步：信息的交流、技术的交流乃至人员的交流已经成为了今天中国建筑市场的主旋律。

在这个意义上，加强对国外高水平建筑设计事务所的学习和研究就显得十分必要。研究他们所应用的理论、设计过程和思考方法，关注外国建筑师是如何观察、分析并较好地解决中国的建设问题是我们在这个交流的时代所应该特别重视的。正因如此，编辑出版一些国外高水平设计事务所在华实践和成功经验的书籍以加强中外建筑界的交流与合作就显得十分必要。这也是本套丛书选题和出版的意义所在。

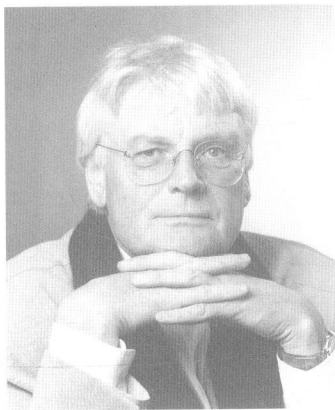
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冯·格康教授访谈录

Interview with Prof. von Gerkan



关于冯·格康教授

1 您最初当建筑师的时候是什么样的情形？您是怎样接触到建筑的？

我在第二次世界大战结束后第十年通过了我的学校毕业考试。我父亲在东部前线阵亡，我母亲在被纳粹分子关押后不久故去。作为一个孤儿，我曾被许多家庭照顾，也上过12所不同的学校。

最长一段时期是在汉堡的鲁道夫·斯坦纳学校，但我没有通过那里的学校毕业考试。

1年后，我成功地获得了上夜大的资格。我没有任何成形的专业思想，仅仅有一些偏爱与技能。这些偏爱与技能表现在自然科学、数学和物理方面，也表现在艺术和绘画方面。

最初，我学了两年物理，然后学了1学期法律，但是这些都没有吸引我。

在对建筑职业毫无清楚的概念的情况下，我决定到柏林开始读建筑学。

起初，我对建筑的接触是很肤浅的。我们当时都不得不把精力专注于基础科目。建筑设计是绝对不可及的事。

在快到学业中期，我改换了大学，进入了不伦瑞克的工学院

(Institute of Technology in Braunschweig)。后来，大约10年后我在那里被任命为教授。

我的建筑师生涯始于我完成学业的1年之前。作为业务量不多的自由建筑师，我和佛尔克文·玛格 (Volkwin Marg) 成功地参与了一些竞赛设计。

在拿到学位之后不久，我就和佛尔克文·玛格以及克劳斯·尼克尔一起努力，争取在公开建筑方案竞赛中碰碰运气。在我们工作的第一年期间，虽然我们几乎没有收入，但是赢得了10项一等奖，其中有些还属于国际性的竞赛。

那时最大的工程就是柏林-特格勒机场 (Berlin-Tegel Airport)。赢得比赛后不久我们就获准签约设计该建筑，尽管当时我们还从未建过一个花园。几年后，我们的事务所规模发展到了100名职员。我们为柏林机场项目开设了一个分部，并与我们的同事们一起在德国、欧洲乃至世界各地连续取得了一系列设计方面的胜利。

2 有没有哪些建筑师或建筑物影响过您或给您留下了持久的印象？

许多建筑物和许多建筑师都曾深刻地影响过我。

具体而言，我只得以有限的方

式说明它（他）们是如何影响我的工作与我自己的。这其中，肯定包括路易斯·康 (Louis Kahn) 的古建筑学 (the archaic architecture)，埃罗·沙里宁 (Eero Saarinen) 的象征主义 (the symbolism)，约尔恩·乌卓恩 (Jörn Utzon) 的超凡的要素 (the transcendental moments)，奥斯卡·尼迈耶 (Oskar Niemeyer) 的庄严的建筑表达方式 (the solemn architectural expression) 等。最持久的影响力肯定来自结构与形式的表达方式之共生与协作，比如，在皮耶尔·路易吉·内尔威 (Pier Luigi Nervi) 的作品中所见到的那样。

3 在您的设计中有没有一种个人的风格或个人的“标签”？在许多材料中您偏爱一种吗？

假如风格可以被理解为一种纯粹的形式美学礼仪，被理解为雷同的形式元素的反复使用，同时如果一种标志可以被看作是一个反复出现的象征符号的公开价值，那么我们就不会有任何风格或者标志了。

但是，我们有一个明确的建筑学的立场，那是可以被称为建筑哲学的东西。

我们的设计遵循这样的哲学：简洁。我们的目标是把东西设计

得尽可能的简单，从而让它们有内容与耐久性。形式的朴实与材料的统一正是基于这种设想的，因为我们相信明显性是一条不可违抗的要求。

我们希望设计一种简朴、自然与清新的建筑，希望为各种人类生存环境创造出空间与场所，让它们尽可能地耐久，尽可能地少需要维修与保养。我们试图通过不断地质疑我们自己的作品，通过采取一种批判性的态度从而让我们保持对传统的建筑现象有一段距离，来避免那些纯粹来自艺术上的异想天开的、与大自然没有理智关系的表现主义的形式与结构。

根据我们的看法，简化的基础是合理与常识，因此，那些因目标和场所不当而造成的所谓“风格上的失败”必须被综合地处理。

统一性与多样性

都市主义既需要整体上的谨慎平衡的一致性，又需要个体上平衡的多样性。过度的统一意味着一致性和令人乏味的单调。过度的多样性导致混乱。

大多数欧洲城市——比如巴塞罗那、都灵、里昂以及大都市巴黎、伦敦和马德里——都表现出了多样性与统一性的之间的良好关

系，而这这就要求每位建筑师进行协调与自我约束。每个建筑，无论它多大——或者有一个国会中心那么大，或者有一个火车站那么大，或者有一个大型办公楼那么大——都是城市整体结构上的一件马赛克镶嵌。

如果我们不想让我们的城市降格为一个原始的战场——一个受商业利益的市场尖叫声或“杂耍卖艺人”般的个人利益所控制的粗俗的地方，那么，就需要有一定量的重叠式的统一性，同时，在材料运用方面，还要有一个和谐的序列。

因此，最好要有一个预先规定的调和度，而不能采取那种放纵、专横的个人主义。这样一种理念要求设计建筑师必须是谦逊适度的，必须避免弄出一些建筑学的杂技零碎，无论那是出于假设性的信仰或者仅仅出于平民性的裸露癖。

由于新闻界总是必须要宣布点新东西，所以，这种放弃生产“建筑爆竹”的做法常常很容易被诽谤为无能的表现，或者是心甘情愿去简单地适应环境的表现。然而对我们而言，建筑仍然是一门有关社会实用的艺术，是服务于人类的环境的，而非主要作为一个供新闻界和摄影师们猎奇的场地。这种传统主义并不是一个风格问题，而是一个类比性问题，即关于我们的环境意义与它的设计之间的类比性问题。因此，我们总是倾向于一种精心设计的正规性，而非一种平常设计的例外论。

连续性

在一个不仅新闻界而且连审查委员会都期盼着轰动效应的时代，我们遵循这样一条连续性的轨道行进，是很难保证有成功的希望的。与其他艺术大不相同的是：其他艺术都标榜自己为自由的艺术，因为它们并不直接与责任相关，但建筑学是一门受制于各种社会责任的，因此它必须老是表明与内容之间的因果性，表

明与目的之间的相关性。只要作为建筑师主要任务的建筑设计一直遵循这条基本规则，那么，革新就是我们建筑师从社会那里得来的科学性或艺术性的赠品。不断更新的建筑作品和建筑式样极端的短寿命自然会令我们怀疑它们是否可以被称为是探索性的新作，或者，是否归根结底仅仅是为标新立异而标新立异而已。我们尽力不因那种“时代精神”的幽灵而兴奋；它是如此的诱人，以至于会把人引入歧途。

我们自己基本立场的连续性是建立在这样一种信念之上的：在心存怀疑的时候，最简单的答案总是最佳的解决方案。也正因为此，我们才努力把每次设计任务都还原为很少的几个基本点。

革新与变化

设计中最令人着迷的东西就是新发现。对具体问题的具体解决方案，对满足使用标准、场地条件以及物质和结构条件的新概念的开发，还有耐用性以及把一切要素整合成一个建筑整体的能力……这一切都是很吸引人的方面。对整体以及周围环境的尊重一直都是一个非常重要的方面。因此，对我们来说，那种仅仅想要从审美方面，从雕刻方面，从表面上改变建筑的革新，并不是我们所感兴趣的。对于我们这些创新者而言，必须要有一个合意的任务，而那是一个基本的要求。正如佛尔克文·玛格所说：“如果革新的目标是让一辆车有一个轮子或让一艘船有一只帆，那么，它就具有正当的实现理由。那种仅仅为了引起轰动的革新会导致发明家的裸露癖，仅仅把自我炫耀的激动欲望表现了出来而已。”

城镇规划是离直接实现最遥远的事情。我们也懂得，革新不是乌托邦。

乌托邦是人类发展的智力催化剂。我们尊重约纳·弗里德曼（Jona Friedmann）或巴克敏斯特·弗勒（Buckminster Fuller）的成就。他们在构思的时候远远没有

今天这么多真实的理由。对我们而言，更大的挑战是搞一些大多数人都认为不实际或不可能的但可以通过努力来证明是可能的东西——当然，通常都必须要进行许多妥协。

公共关系

每一种建筑形式都是城市的一部分，因此，也就是一块公共经验的实体表现。假如失去了生命，它会怎样？因此，我们进行每次工作都要问一问这个问题：如何消除私人与公众间的障碍？这不仅仅是在所有权方面，还关系到功能、使用、欣赏以及都市整体性等一切方面。

这样一来，建筑作品的创造对于我们而言就和一种美学义务连接起来了。每个建筑都占据一块我们的有限的、世俗的场所。即使是极端资本主义社会的理论也不能说这块土地就可以仅仅用金钱来随意开发与肢解。不，每个建筑及其设计者、拥有者与用户都欠公众一份贡献，那贡献就是公众参与和理性的设计。

对话

“对话”这个比喻可以说明我们的立场。我之所以把我们的设计方法描述为“对话式的”，就是因为在设计过程中问与答一直都是相互依存的。

每项特殊设计任务都暗示着各种解决方案。对它们的评价可以改变任务的内容，改变我们的价值观，还可以产生许多新的需要。

虽然我们经常把自己排除在外，但是，这里仍然有“时代精神”与我们自己的作品之间的相互作用。如果一个人知道自己是植根于坚实的个人基础之上的，那么，也就可能以一定程度的心理免疫来对抗“时代精神”。这些基础之一就是建筑之于适当性的关系。

对我们而言，建筑是一个对话的使命。这是就字面的意义而言的，但首先也是一种转移了的含义。因此，我们把自己看作是合作伙伴，应该通过一种苦心孤

诣的设计过程来回答环境设计的问题。

对我们而言，这些回答不是裁决，不能强迫每种解决方案都服从一个美学立场的“标签”。我们试图用我们的“回答”来深深地对“问题”做出反应。我们的设计方式是从问题的具体条件出发，来制定我们的设计路线，发展我们的设计思想。

我们不想进行一场建筑的独白；其中，一个毫无疑问的标记就是永远相似的设计，就是重复的设计已经变得公式化。我们并不喜欢做那种“圆滑的帮助者”，不想一眨眼就解决每个“问题”，因而制造出一大堆建筑的杂烩。只有在对话中仔细地倾听对方并做出反应，但同时也保持自己的坚定的立场的情况，讨论才能结出丰硕的果实。

结构

抽象的结构与抽象的技术是不存在的。两者都需要形式来支持，所以，必须发现和设计出一种合适的形式来。

每个建筑结构都是一个聚合体，集成了敏感的承载能力原则、支撑和抵抗各种压力的能力的原则；这一切都表现为物质的形式。这种形式是可以被夸大的，通过使用大量的材料来达成。我们可以给它穿衣，把它隐藏。

然而，我们可以设计出一种微妙的结构来，它既可经济地使用原料又可发挥美学的作用。这种荟萃总是起源于一个结构的。

因此，恰到好处，经济性与生态性就同美学结合为一体，形成一个几乎不可穷尽的设计宝库，完全是不依赖于风格的，而仅仅依赖逻辑。对我们而言，结构不是一个极权主义的自己设计的设计元素。问题在于要把结构当做一种高层次的工具，就像音乐中的节奏、语言中的语法那样。

对我们而言，建筑本身象征性的尺寸并不是一个可以接受的假定。经过了后现代主义的短暂寿命之后，那种作为纯粹美学姿

态的象征主义的人造物已经偃旗息鼓了。

一种称为“解构主义”的观念甚至把反对结构主义定为目的。作为一个主题，它把“官能论”引入了它的语义中。那是一种把无意义当做我们时代天启之隐喻的主张。这不是我们的任务。这不仅是和我们的感情相矛盾的，也是旨在对抗职业规范的玩世不恭的思想，而我们的职业道德就是要为人类创造生存空间，并非要制造社会混乱。

可识别性

在现代的技术文明的世界里，只有建筑是不属于那种有大量重复的成批生产的产品，假如我们把预制的住宅排除在外的话。

人们可以遗憾地说现代建筑业的工业化时代还没有到来。同其他行业相比，建筑业已经变得比较昂贵了，而且，还将变得更加昂贵。

我们却视此为一种先进，建筑产生出最终的可识别性，这种非常特殊的可识别性，它出自每个新建项目，产生于场地、气候、功能、环境以及施工的和经济的条件之间的一种创造性的交流。同时，我们在这种挑战中感到有责任要创造具有可识别性的场所、空间和建筑容积。

用我们的话说，每所房子都需要有一张“脸”，它要能映照和表现自己的特性；这特性产生于同它的各种限制条件的对话。

从佛尔克文·玛格和我的两种个性中，我们发现了一种统一的建筑语言。我们的建筑必须要显示出我们的观念与内容的统一，而不是商标化的或“为艺术而艺术”的任意而为之的作品。我们的建筑的可识别性必须要满足如下两点：既要保持在我们自己的原则之内，又要符合独特性的要求。无论是在过去，还是在未来，我们的作品都一直保持公众责任与个体表达之间的平衡。

4 作为一个极不平常的建筑师，您

还在大学保留一个教学的位置吗？您对教师与建筑师之间的关系如何看待？

我已经终止了作为Braunschweig工学院的全职教授的活动，但仍在全世界各地从事各种教学活动。

一方面，因为只有具体的建筑实践才可以确保我进行理性的和明确的教学，所以，作为建筑师的实践经验和教学之间的密切关系对我而言是必不可缺的。

另一方面，这样做也产生了一个永久性的时间冲突，因为作为某一个大型工程的建筑师与负责人的工作会限制教学活动，相反，在大学固定的职责（比如讲课、考试、研讨课等）也常常和建筑实践的时间表互相干扰。

5 在您的讲课中，您试图向您的学生传递什么样的信息？建筑学的学生在大学应该学习什么？

这似乎很简单，但其实也是最困难的。这需要一种能力：区分相关的问题和不相关的问题的能力。在我们当今的世界里，我们面临着令人难以置信的洪水一般的信息、知识与经验，而所有这一切都需要考虑。

许多这些相关的问题都是矛盾的，而且不能达到与整体的所有元素进入一种和平共处的关系。

因此，更重要的是，要能够特别注意那些具有更高价值或同样重要性的东西，同时在决策过程中把无关的东西置于第二、第三或第四的位置。

设计中的困难在于常常受到未经过滤的各种要求的困扰，比如城市设计方面的、经济方面的、功能方面的、技术方面的、法律方面的、社会方面的，以及气候的、传统的和美学的要求。

如果你不能在发展概念时优先对待重要问题的话，那么，你就不能达到令人满意的结果。最终被证明是正确的和决定性的东西，必须是参照人的个性以及建筑哲理、以一种逻辑上一致的和可信的方式被确定下来的。

如果你想同样地赢得一切方面，避免树敌、让每个人都高兴，那你就得总是妥协，妥协，而那建筑就将变得毫无特征、平淡无奇。

关于建筑和设计

1 您怎样给“建筑”这个术语下定义？

从广义来说，建筑就是我们环境一切具有人类创造力与人类精神的设计物。它是都市的居住空间、公园和风景，它是建筑物以及我们的生活空间中的内部设置。

2 您的设计常规模宏大：城市规划，建筑设计等。您是怎样看待城市规划与建筑设计之间的关系？您是怎样看待室内设计、景观设计和建筑设计之间的关系？您时常把它们当做一个统一体来看吗？

我总是把城镇规划、建筑和景观设计当作一个统一体来看。这个统一体总是有层次的，换言之，城市结构高于单一的建筑物，一所房子属于一个整体的城市。房屋的室内设计是建筑的一部分，如同外立面的功能一样，它在室内空间重现建筑的基本设计。因此，从技术的观点上看，我也把城镇规划、建筑和室内设计当作一个统一体，而总是努力按照我们自己的特征和客户的要求来把它设计好。

然而，在景观设计中关于自然气候条件的专门知识是非常具体的，因此它代表了一种独立的学科，要求建筑师和景观设计师充分合作。

3 依照您的意见，什么是建筑设计中最重要的因素？您怎样来定义“成功的建筑设计”？什么因素使得一个建筑获得成功？

建筑设计中最重要的要素是概念，也就是相当于音乐中的总谱。最终的决策因素并非是那单一的音乐家，也不是那著名的独奏者，而是这段音乐作品的合成。我认为建筑也不例外，即把建筑

合成为概念。

概念既包括整体的思想，也包括单一的细节。只有当所有组件都彼此协调呼应了，当平衡得以实现了，当每个元素都按照整体概念安置好了，各项功能都到位了，材料是结实耐用的，外观是简明和有个性化的，这时，你才成功地完成了这个建筑。

4 您在一个概念的最初阶段都想些什么？

一个设计的开始总是由问题来确定下来的：“什么”、“为何”、“哪里”之类的问题以及问题的逻辑常常是非常重要的。

5 最近，人们对生态方面更加注重了，结果就出现了“绿色建筑”、“可持续性建筑”等。您对可持续性建筑是怎么看的？它是一种新的趋势吗？它到底是不是真正的技术进步？这样的考虑在您的建筑设计以及您的城市规划概念中起作用吗？

从一开始，可持续性和生态性就一直在我们的设计中起决定性的作用，因为那关系到如何理智地处理材料和能量。然而，我们从不把它推入一种表面的市场活动中去，从不使用那些很快就消失而且基本上对实际生活没有什么作用的流行做法。

为什么可持续性、生态性和绿色建筑越来越成为人们关注的中心呢？因为有下列因素：社会政治的不断发展，人们对毫无意义的能量浪费，对我们这个“扔掉一切”的社会的种种恶习，对廉价的、迅速失去价值的易腐货物的意识不断深化。

由于以上敏锐关注，绿色建筑变得时尚了，但实质上这种时尚是产生幻觉，根本就不具有可持续性或生态保护性。

并非一切看上去是技术进步的东西都是理智的，许多在建设过程中被证明是理智的和有可持续性的东西实际上并不需要任何技术进步或新技术。仅仅是对自然材料的欣赏与尊重，仅仅是好

的、理智的建筑的影响力，仅仅是朴素的技艺，以及它们的协同作用，就可以产生一件好的建筑作品。

许多现在被誉为进步的东西其实都是对过去有价值品性的再发现，尤其在耐久的原料和优良的细节技艺这些方面。

社会和客户对有关可持续性和耐用的生态性的解决方案以及如何实现这些方案的接受心理已经发生了根本的变化。

20年前，如果要建设一座以一个圆形的、直径为3km的湖泊作为中心的城市，那简直是不可想象的。那会明显地不符合任何经济方面的考虑，因为最有价值的建筑场地总是位于市中心的。当我们看看芦潮市的概念，就会明白那片湖泊所产生的地段价值要远远大于任何其他大城市中的建筑。

结果像芦潮市这样的生态学角度被证明是一个很明智的经济决策，因为无论从位置、居住和工作质量以及悠闲活动方面的魅力等哪个角度看，都有多得多的城市市场地得到了改善。而且，这些位置点会毫无疑问地让该城市恰好具备自己所追求的身份地位。

6 在您看来，哪些是建筑的当前需要？好的设计在我们的社会发展中起很大作用吗？

当前，我们这个世界在建筑方面的需求和一直以来的情况相比并无实质性的区别。建筑必须要按照功能来组合，必须构成我们的有益的生活环境，必须为提高我们的生活、工作以及休闲的质量服务，必须制造一种让我们感到舒适的气氛。就此而论，建筑必须扮演一个支配性的角色。

据我的理解，这并不是一个好的设计问题，而是一个明智的概念问题，那是社会原则、社会系统同空间定向和空间设计的组合问题。

为何当前无论世界哪里的建筑都不能实现自己创造高质量生存环境的宗旨？那是因为经济和商业的目标已经偏离了社会的宗

旨，而世俗的消费需要占了上风。在这方面，这个问题具有全面的社会关联性。作为环境设计者的建筑师们一直都不能够任意决定这个问题。

7 您认为对于设计和施工过程而言，建筑理论的意义在哪里？

由于建筑是一门社会应用的艺术，所以，建筑的理论代表一种联系：一方面是社会的要求，另一方面是创造性的技术和革新。

如果不谈理论，那么建筑就是独立的，变成了乐天的纯艺术主题，但是通常会有一种“向钱看”的市场战略在左右着它。

8 在建筑的悠久历史中，出现了许多不同的风格，然后又都消失了。那么在建筑方面出现的这种转移和变迁究竟是源于什么？您对其后的建筑是怎样看的？

历史上的变化几乎存在于所有的生活层面：仪式和习俗、服装、饮食文化、音乐、绘画以及宗教。

在社会上互相交叠的风格趋势总代表着某些和意识形态平行的方向，因此就是一定的社会状况和心境的具体表现。这些东西常常变化，而且最近变化的幅度和周期正越来越缩短，所以那些曾在中世纪延续了100年或200年的式样(中欧的年表)有时仅仅有3到5年的寿命。

从一方面讲，今后的建筑会是未来派的。人们会越来越多地需要探索新的技术，尝试建造一些新的生活形式。但另一方面，今后的建筑也会宁愿选择过去的要素，这基于对持久、耐用、清晰的组织和生活舒适性的传统经验。

9 我们正生活在信息化时代。信息技术使建筑改变了吗？如果是这样的话，达到什么程度？

信息技术已经在许多方面根本地改变了建筑的过程。当我们晚上在德国为我们的中国项目完成了图纸的时候，它们可以在几个小时后就在北京、上海或深圳

被印出来，然后立刻被送到施工场地。因此，动力被这种技术以惊人速度加快了，但同时决策也越来越变得短期化了。信息技术的一个负面后果就是：通过因特网而导致的创见和智力成果的迅速传播会造成这样的结果：今天在世界上某个地方产生的创意会在明天就通过网络而传到世界的另一端。那会造成一种令人心烦的全球化 and 个性丧失。

关于建筑师这门职业

1 一名建筑师应该具有的最重要的特征是什么？

一个建筑师的最重要的特质就是有一个清楚的理论立场，遵守它，并会根据这个立场来区分相关的要素和不相关的要素。

2 依照您的意见，建筑师是否对社会负责？当代的建筑师对社会有什么义务？

建筑师虽然不对社会负责，但是他们在社会内所起的作用往往比许多其他社会领域的人更多。

由于他们创造性的机遇，他们已经引发了或强化了一些社会趋势。许多开发项目，特别是城镇规划和建筑项目，虽然已经步入歧途，但总是会得到社会的认可。

建筑师们会让他们的任务体现他们的责任，而在他们的主导的范围内，他们会采取行动给生活环境带来积极的影响，并为捍卫这些积极的東西而战斗。

3 您的建筑师生涯中最激动人心的体验是什么？最困难的体验是什么？什么给您带来莫大的乐趣？

最令人激动的经历莫过于得到了那份巨大的柏林-特格勒机场项目的合同，而那是我们完成建筑学业后仅仅两年的事情，那时我们还没有任何建筑经验。

最困难的经历还没有来到，也就是芦潮市的完工。我们在设计它的时候它是非常统一的，但是现在要经受各种利益的考验。

最大的快乐发生在1975年，

也就是我们从电话得到通知：我们在与全世界600多个竞争对手的竞赛中赢得了德黑兰图书馆的设计一等奖。

4 您是否同意这样的意见：外行也可以设计出优秀的建筑，其证据可以在美丽的公用住宅中发现。甚至存在着这样的概念：“没有建筑师的建筑”。可是，究竟是什么使得建筑师不可缺少？

在几乎所有我的演讲中，我都展示“没有建筑师的建筑”的例子。

我使用这些例子意在清楚地证明：明智地处理当地的原料，明智地进行结构组合，认清材料的品质特性以及对材料的功能进行协调应用，总会导致良好的、耐用的和持久的解决方案，同时也可以保证独特性和永恒性。

建筑师之所以仍然必不可少，就是因为建筑任务的复杂性，比如说整个城市都必须在一个很短的时间内完成：机场、商品交易会中心、火车站等。那正是许多情况和许多种要求都集中在一起的时候。因此，首先需要建筑师的专门知识，其次需要他分层次地进行构造以及从观念上应付整个问题的能力。

关于中国

1 您对当代的中国建筑如何看？

在过去几年内在中国实现的建筑项目中，我几乎都无法区分许多新建筑究竟是中国建筑师设计的还是外国建筑师设计的。显然，他们具有共同点：模仿美国的模式，使用代表高科技和进步的材料，然而又用貌似传统的中国元素来装饰它们。

我认为，这类建筑是受人们的一种意识影响的结果，即仍然想保持传统的元素，但是同时也希望在他们的城市中仿效美国的进步。这样一来，尽管其中有一种备受尊崇的超然性，尽管建筑师们是想利用这些手段来实现他们的意愿，但是结果产生的是一种混合物：有进步，有传统，还

有可爱的附属品。

2 在中国的城市规划发展中的主要问题是什么？尤其是在您有项目涉及的城市，如北京、上海。

在任何中国城市的规划发展中，我都看不到一种分层的结构策略。

依我看，许多决策都是非常支离破碎的，那就是说，它们是根据单一的项目做出来的，而忽视了统领一切的城市规划环境。

这样一来，单个中国城市的许多具体个性就丢失了。

3 gmp的设计过程或组织原则是否和其他的建筑学实践——尤其是中国的做法——有区别？如果是这样的话，哪些是重大的差别？

因为我不熟悉中国的设计过程，所以我不能直接地拿它同我们的工作方法相比较。我们的方法的明显特征就是严格分层和概念性的程序；尽管我们有300多名职员，但最初的概念都是设计者本人用手或用心创造出来的；提出问题与设计概念，然后据此产生详细的计划。在很多大的机构里，特别是在美国，我发现他们的工作方法的特点是很细的任务分工，各个设计元素然后被拼合到一起，首先考虑已有的详细设想，然后随机组成一个总体的方案，而不是由一个总体的概念统领一切。

4 请说明一下您在中国遇到的主要困难，好吗？

那种试图检验我们欧洲人的饮酒习惯的、每次宴会都必然出现的“干杯”场面。

5 不同的文化传统与背景可以导致不同的生活方式以及在城市结构与生活空间中的不同需要。就城市规划与建筑设计而言，欧洲与中国有没有差异？您可以描述这些差异吗？

在中国与欧洲之间，城市结构与生活环境的格调和要求是有明显差异的。同时，中国的发展

方法有一种急速的特点，而美国城市的结构特点是明显的与汽车交通相关的。在大多数欧洲城市中，传统的特性和典型的要素一直被保持到今天。例如，巴黎、伦敦、柏林或米兰这些城市，我们可以用鼻子就认出它们来。当我们合上眼睛的时候，仅凭那气味、那气氛，就足以辨别出是哪个该市。许多区域和都市环境都是如此，不仅仅是那些标志性的旅游建筑。

这在很大程度上令欧洲的城市规划保持了自己的个性。而在中国，现代化导致的是除了少数非常重要的建筑和纪念品外几乎一切有点传统特色的东西，被破坏和被替换。道路是越来越宽了。这就导致规模的全面变化，产生了几乎所有城市的相同特征。确实，北京的环状结构，以紫禁城为中心的结构特色仍然依稀可见；广州大量突起道路的突出特征仍然如此；上海滨江路和浦东的二重性仍然未改。

但是，一旦你离开城市精粹的中心位置，市容就陷入了铺天盖地的单调，没有一点个性特征了。

在建筑外观上，惟一可见的差别就是南北之间的气候之差。

6 现在，在中国建筑师中间出现了这样的讨论：在现代建筑中应如何看待传统的建筑。欧洲也有这种情况吗？在设计具有全新功能的建筑时，您认为传统建筑能起什么作用？您在中国也遇到类似问题了吗？

关于欧洲传统建筑和历史建筑方式的讨论至少是一样明确的，但是有一个本质区别：那些以复制品的方式保留的欧洲古建筑，例如，正面为巴洛克式，内部为新的建筑形式的柏林城堡，通常都有一个外壳。这个外壳就规模、楼层数以及结构构造而言是可以让我们把现代用途综合到里面去的。

相反，在中国，占地面积达5万m²、10万m²、15万m²乃至25万m²的建筑物竟然都是作为一个整体建筑而建造的。这种规模上的

巨大跳跃是与中国传统的小规模建筑毫不相符的，所以那些装饰性地附在立面上的传统特征显得有点滑稽。然而，也有一些传统的市镇规划元素，它们在悄悄地、以变形的方式进入了我们的设计之中。一个例子就是四合院住宅：它在我们的城市规划设计图中以多层楼房出现，但同样追求相同的亲密感、安全感和与噪音隔离的原则。

在这里我们碰到另一个中国住房建筑的传统：即表面上看，根据一条神圣的规则一切住宅都必须是南北朝向的，结果出现了联排式房屋，它们把城市结构阻挡在外，不能充分受益于街道和广场的景观。

7 在21世纪初的中国，哪些是都市与建筑发展中最重要任务？

凭着自己的历史和高速发展，中国应该利用现代化的飞跃来证明自己是一个独立的文化体。这个文化体不该是仿制和使用陈规旧套，同时不该否认或隐藏这种尺度上的跳跃。

结构上的城市规划决定应该严格地按照完全概念性的标准来制定，而个体的经济利益应该被整合到一个清楚的层面里去。

目前受欢迎的建筑——那种充斥着虚假的历史修饰和装饰性的、表面化的中式附属物的建筑——仅仅适合于一个无个性的时代。只要有勇气的现代建筑，它就有能力留下自己显著标记。

一幢60层的高楼不能伪装为一个小家。然而，是可以发展出一种新的表达方式的，它可以从建筑物的用途、规模和结构那里获得一种特性。

8 中国的建筑师和政府领导想要创造一种“有中国特色的建筑”。您认为，从全球化的角度看，有没有必要或可能实现这样一个目标？您如何看待“有中国特色的建筑”？

在德国神话故事“小红帽和狼”中，狼装扮成无恶意的老奶

奶，以便抓住和吃掉小女孩。

许多人，不仅是中国人都把现代建筑当做那个狼。虽然人们总是试图让它显得像一个亲切可爱的老奶奶，但是这样的试图总是一再地失败。

我们的任务就是驯服这只狼，把它变成一个正面人物。

On Prof. von Gerkan

1 What were your first steps as an architect like? How did you initially come into contact with architecture?

I passed my school leaving examination ten years after the end of the Second World War. My father was killed in action on the eastern front and my mother had died shortly after the capitulation of the National Socialists. Being an orphan I was taken care of by different families and visited twelve different schools.

The longest period was spent in the Rudolf-Steiner School in Hamburg, but I did not pass the school leaving examination.

A year later I succeeded in achieving the general qualification for university entrance at night-school. I did not have any tangible professional notions, only preferences and skills. These were in the field of the natural sciences mathematics and physics as well as in the artistic field and the love of drawing.

Initially I studied physics for two terms, followed by one term of law, which did not appeal to me.

Without a clear direction of what the architectural profession is about, I decided to start an architectural university education in Berlin.

In the beginning the exposure to architecture itself was very superficial. We had to primarily devote ourselves to basic subjects. The

design of architecture was out of the question.

Towards the middle of my studies I changed university and enrolled in the Institute of Technology in Braunschweig, where I myself was appointed a professor approximately ten years later.

My career as an architect started a year before I completed my degree. Volkwin Marg and I successfully developed competition designs for free-lance architects with small practices.

Immediately after the completion of our degrees, Volkwin Marg, Klaus Nickels and myself joined forces in order to try our luck participating in public architectural competitions. During the first year of our work, during which we hardly yielded any revenue, we won ten first prizes, some of them in international competitions.

The largest project was the Berlin-Tegel airport, which shortly after we were actually given the contract to plan the building, although at that point in time we had not even built a single garage. Within a few years our practice grew to more than 100 employees. We opened a branch office for the Berlin airport and achieved continuous success in the intellectual competition process with our colleagues in Germany, Europe and the big, wide world.

2 Are there any architects or buildings that have influenced you or left a lasting impression and why?

Many buildings and numerous architects have impressed me.

Analytically I can only explain to a limited degree how they have influenced my work and myself. It surely is the archaic architecture by Louis Kahn, the symbolism of Eero Saarinen, the transcendental mo-

ments in the architecture of Jiri Utzorn, and the solemn architectural expression of Oskar Niemeyer. The most sustainable influence surely comes from the symbiosis of structure and formal expressiveness as it can be found in Pier Luigi Nervi's work.

3 Is there a personal style, a personal "label" in your designs? Do you prefer a single material over others?

If style would be understood as a purely formal aesthetic etiquette, as the permanent reuse of identical formal elements, and a label would be regarded as the publicity value of a recurrent symbol, then we don't have any style or label.

But we have a definite architectural position, which could be referred to as architectural philosophy.

Our designs follow this philosophy:

Simplicity

Our aim is to design things as simply as possible, so that they have content and durability. Formal modesty and material unity is based on this assumption, because we believe that obviousness is a categorical imperative.

We wish to design a building simply naturally and sensibly, to create space and enclosure for the variety of human existence as permanent as possible with low maintenance. Expressionistic shapes, which are only derived from artist whimsy, without sensible relationship to nature, construction and wear through use we try to avoid by questioning our own work and adopting a critical distance to topical architectural phenomena.

It is our opinion that reduction is based on plausibility and com-

mon sense and therefore so-called stylistic failures, which are caused by the objectives and location, must be integrated.

Unity and Variety

Urbanism needs a carefully balanced unity of the whole and a balanced variety of individual elements. An excess of unity means uniformity, boring monotony. An excess of variety tends towards chaos.

The fine tuning between variety and unity, from which still most parts of European cities such as Barcelona, Turin, Lyons and also metropolitan Paris, London and Madrid are derived, requires agreement and restraint from every architect. Every building, even if it has the size of a congress centre, a railway station or a large office building complex, remains a piece of a mosaic in the total structure of an urban unit.

A certain amount of overlapping unity is required controlling building form and height, and it should also be dictated by a harmonic sequence of material use, if our cities are not to be degraded into a primitive battlefield, reigned by the market scream of commercial interest or the interest of the individual through "would-be-acrobatic".

Thus a prescribed degree of unison is preferred to the credo of an uninhibited despotic individuality. This recognition requires the designing architect to be modest and to avoid the enactment of pieces of architectural acrobatics, whether through theoretical belief or just populist exhibitionism.

The renunciation of the production of architectural fireworks is all too easily defamed as incapability or the willingness for easy adaptability because the press always have to announce something new.

However to us, architecture remains an art of social application, serving the environment of mankind and not primarily as a hunting ground for the press and photographers.

This traditionalism is not a question of style, but a question of the analogy between the meaning of our environment and its design. Thus a well-designed normality should always be preferred to an average designed exceptionalism.

Continuity

In an age in which not just the press, but also juries are hungry for sensation, a path, which follows this line of continuity, is not just exactly a strategy for success. Much more than other arts, which name themselves free, because they are not linked directly to obligations, architecture, which is subject to a whole host of obligations, always has to show that it has a causality to content, a relationship to purpose. As long and as far as the design of buildings being the main task of the architect follows this elementary rule, innovation is the scientific or artistic input which we architects owe to society. The extreme short life of ever newer developments and architectural fashions put into doubt if they can be justified by Heuristic, or if they just turn out to be being different as a self-purpose. We try not to be particularly irritated by the apparitions of "Zeitgeist", so tempting some side steps might appear to be.

The continuity of our own basic position is founded on the conviction, that, in the case of doubt, the simplest solution is always the best solution. This is why we try to reduce every design task down to a few basics.

Innovation and Change

The most fascinating in designing is discovery. The production of specific answers to specific problems, the development of concepts, which satisfy the use criteria, the site conditions, the conditions of material and structure and not least the durability and which blend all components into a total building agglomerate. The respect for the whole and the context is always a very important component. Thus for us innovation which wants to change architecture only aesthetically, sculptural, only on the surface is not a part of our effort. For us in the search for new a desirable task is necessary, still better a basic requirement, to quote Volkwin Marg: "If innovation has an aim as a wheel for a wagon or a sail for a ship, then it possesses a true right justification. Innovation just for the sake of sensation leads to an inventor's exhibitionism, instrumentalizing the sensational lust of self-display."

Town planning is the farthest away from direct realisation. We also understand innovation not to be utopia.

Utopia is the intellectual juice for the development of mankind. We respect the achievements of Jona Friedmann or Buckminster Fuller, who had at the time of thinking much less real reason as today. To us the bigger challenge is to work on things, which most think are not real or not possible, but which prove to be possible today through effort - usually under the condition of accepting many compromises.

Public Relationship

Each form of architecture is a piece of the town and thus a piece of public experience. What would it be without life? This is the reason why we occupy ourselves every

time with the question how the barrier can be lifted between privacy and public - not in terms of ownership, but concerning function, use, appreciation and urban integration.

This way the creation of architecture is to us linked to an aesthetic obligation. Every building occupies a piece of our limited earthly globe. No even really extreme capitalist social theory can justify that this piece of earth is allowed to be exploited and maimed through money alone. No, every piece of architecture and thus its designer, owner and user owes the public a tribute, the tribute of public participation and good design.

Dialogue

The metaphor of dialogue serves as explanation of our position. The way, in which I describe our design method as dialogical, is intended to clarify that questions and answers stand in interdependence in the design process.

Each special design task induces hints of solutions. The assessment of which reshapes the task, changes the values and relativizes quite some demands.

The interaction between the Zeitgeist and our own work is also referred to here, although it is cheap to count oneself out. It is possible to counteract Zeitgeist with a certain amount of intellectual immunity, if one knows that one is on solid personal foundations. One of these foundations is based on the relationship of architecture to appropriateness.

Architecture is to us a mission of dialogue - in a literal, but above all a transferred sense. Thus we consider ourselves to be partners, who answer questions of environmental design, often in a laborious design process.

For us these answers are not

a verdict subjugating every solution to an aesthetic "signature". We try with our "answers" to deeply respond to the "questions", it is our way of designing, developing our design path, the design conception from the specific conditions of the questioning.

We do not want to hold an architectural monologue, in which the forever similar and repeating design formulations become an unmistakable trademark. We do not appreciate our role to be that of smooth helpers, who solve every "question" at a wink and thus produce a potpourri of an architectural kaleidoscope. A good discussion only takes fruit when one can listen, when one can respond to the other partner in the dialogue, but at the same time retains a stable opinion.

Structure

Pure structure and pure technology do not exist. Both need form in order to exist - a form which has to be found and designed.

Every building structure is conglomerate, linking the sensible principles of supporting loads, the bracing and resistibility against differing pressures welded into material shape. This shape can be plump and using quantities of material can fulfil its purpose. One can clad it and hide it.

However one can devise subtle structures that economically use materials displaying aesthetic charm. These constellations are derived always from a structural reason.

Thus appropriateness, economy and ecology are united with aesthetics into an almost endless design repertoire, completely without a dependence on style, only on logics. Structure is not to us a totalitarian self-determining design element. The point is to use structure

as a higher-level instrument, as beat in musical rhythm or grammar in language.

The symbolic dimension of architecture per se is not an acceptable postulate for us. The artificiality of symbolism as a purely aesthetic gesture has subsided through the short life of postmodernism.

Deconstructivism, which even breaks down purpose into structuralism, as a theme has to try to involve for its semantics the Sinnlehre, that is the senselessness as apocalyptic metaphor of our age. This is not what we see as our task. This is not just against our feeling, but also in its defatal cynicism aimed against the professional code, whose responsible task is to create living space for mankind and not to stage social criticism in concrete as a designed chaos.

Identity

Architecture is within the modern technological-civilized hemisphere the last human invention that, not considering prefab housing, is not a mass product with its large repetition.

One can regret the fact that industrialisation of the modern building industry has not been reached. The building industry, in comparison to other industries, has become relatively expensive, and will become more expensive.

We instead regard this as an advance. Architecture creates the last resort of identity. A very specific identity, which is developed at each new project, out of a creative dialogue between the site, climate, functions, surroundings as well as constructional and economical conditions. At the same time we see in this challenge our duty to create places, spaces and building volumes with identity.

According to us, each house

needs to have a face, which mirrors and expresses its character; a character, which has been developed in the dialogue with its restrictions.

We find a united architecture language in the 2 signatures of Volkwin Marg and mine. Our architecture has to reveal the unity of our concept and content, without being trademarked or at libertinage of l'art pour l'art. The identity of our architecture has to fulfil both: to keep within our own principles as well as in the requirement of uniqueness. Our work was in the past and will remain in the future on the balance between public responsibility and individual expression.

4 Do you, as an extra-ordinary architect, still maintain a teaching position at university? How do you regard the relation between a teacher and an architect?

I have terminated my activity as full university professor at the Braunschweig Institute of Technology, but fulfil varied teaching obligations in various locations throughout the world.

On the one hand a close relationship between the practical experience as an architect and teaching seems indispensable to me, because only concrete experience gained from the realization of architecture allows a reasonable and defined teaching.

On the other hand this generates a permanent time conflict, because the full engagement as architect and principal of a large practice has a restrictive effect on teaching and vice versa fixed obligations in form of lectures, examinations and seminars at university interfere with the scheduling in the architectural practice.

5 What do you try to communicate to your students in your lectures? What should architectural students learn at university?

Something that sounds very simple but constitutes the highest degree of difficulty: the attainment of the ability to differentiate relevant from non-relevant issues. In our present world we are confronted with an incredible flood of information, knowledge and experience, which all need to be considered.

Much of these relevant issues are contradictory and cannot be brought into a symbiosis with all elements of the whole reacting equally well to all requirements.

It is therefore even more important, to pay paramount attention to those things that have a higher value or even importance and to replace the non-relevant issues in the decision process to the second, third or fourth rank.

The difficulty in design is the confrontation and burdening of the designer with equally unfiltered requirements: town planning, economic, functional, technical, legal, social as well as climatic, traditional and also formally aesthetic demands of the client.

If someone does not succeed in developing a concept giving priority to the important issues, a satisfactory solution cannot be achieved. What is in the end correct and decisive must be individually determined with regard to the personal characteristics and architectural philosophy in a consequently logical and credible fashion.

If someone tries to win equally well on all fronts, avoid making enemies, please everybody, he will always compromise and the architecture will remain without a profile.

On Architecture and Design

1 How do you define the term "architecture"?

Architecture in a broader sense is everything in our environment that is designed with human creativity and human spirit. It is the urban living space, parks and landscapes, it is buildings and the interior furnishing of our living sphere.

2 You design on a grand scale: town planning, architecture etc. How do you see the relationship between town planning and architecture? How do you regard the relationship between interior design, landscape planning and architecture? Do you more often than not consider them as an entity?

I always regard town planning, architecture and landscape planning as an entity. This entity always represents a hierarchy, in other words, the city structure is superordinate to the form of the single building, a house is part of an integral city. The interior design of the rooms is part of the architecture and reproduces the design in the interior space, such as the facade functions externally. From a technical point of view I therefore consider town planning, architecture and interior design also as an entity, which I endeavour to design with our signature, the client's permission provided.

In landscape design the expertise of natural climatic conditions is however so specific, that it represents an individual department of science, necessitating the cooperation between architect and landscape planner.

3 What is according to your opinion the most important factor of an architectural design? How do you define "successful architecture"? What factors

make a building successful?

The most important element of an architectural design is the concept, the score when referring to the musical context. Not the single musician, not the famous soloist is ultimately the determining factor, but the composition of a piece of music. The same is true for architecture. I refer to the composition of architecture as concept.

The concept comprises the overall idea as well as the single detail.

When all components are in accordance with each other, when a balance has been achieved, when each element is assigned to the overall concept, functions adhere to the intended use, the material is durable and the appearance is concise and individual, then one has achieved successful architecture.

4 What are your thoughts at the initial phase of a concept?

Questions always define the beginning of a design; the question of what, what for, where, the logic and the question of what is of dominant importance.

5 Ecological aspects have recently gained greater importance, the outcome being a "green architecture", "sustainable architecture" etc. What do you think of sustainable architecture, is this a new trend or real technical progress? Do such considerations play a role in your architecture respectively your town planning concepts?

Sustainability and ecology, that is the sensible treatment of materials and energies, has played a dominant role in our work from the very beginning. However, we have never turned this into an ostensible marketing and used fashionable

terms that quickly wear off and mostly have little relevance for the actual concern.

The fact that sustainability, ecology and green architecture have increasingly been in the centre of attention has got to do with socio-political developments, the awareness of the effects of the senseless waste of energies, the vices of our throwaway society, the perishables that are cheap and quickly lose their value.

This has obviously grown into a fashion ostensibly following the sensible perception, but which in truth simply generates illusion and is by no means sustainable or ecological.

Not everything that looks like technological progress is sensible, and many things that prove to be sensible and sustainable in the construction process do not require any technological progress or new technology. Simply the appreciation and respect for natural materials, the importance of good, sensible constructions, simple craftsmanship, rather a symbiosis is necessary to generate a good piece of work.

Many things presently being celebrated as progress are in truth the re-discovery of valuable qualities of the past, especially durable materials and the good craftsmanship of details.

The acceptance of society and clients to approve proposals concerning sustainability and durable ecological solutions and also to realize them has however changed fundamentally.

Twenty years ago it would have been unthinkable to build a city with a circular lake, measuring three kilometres in diameter, forming its centre. This would apparently be contradictory to any economic consideration, because the most valuable building sites are always

located in the city centre. When looking at the Luchao City concept, it becomes apparent, that the lake produces far more quality addresses than have been achieved in any other large city.

Ultimately such an ecological position as the Luchao City concept simultaneously proves to be a sensible economic decision, because far more city sites will be upgraded regarding their location, residential and work quality as well as their attractiveness for leisure activities. Furthermore these sites will generate the unmistakable identity the city is looking for.

6 Which in your opinion are the present demands in architecture? Does good design have a role in the development of our society?

The demands in architecture in our world are presently no different from what they have always been. Architecture has to functionally organize and positively form our living environment, generate quality for our life, work and leisure activities, produce an ambience in which one is comfortable. Insofar good architecture must play a dominant role.

According to my understanding this is not a question of good design, but of sensible concepts, that is the combination of social principles, social systems with spatial organization and spatial designs.

The fact that architecture of the present, in the east and west alike, cannot fulfil principle aims, namely the generation of quality living environments, is based on the fact that the economic-commercial objectives have deviated from the social objectives, and profane needs of consumption have priority. In this respect this question has an overall social relevance, to which architects in their function as de-

signers of the environment contribute without being able, whether today or in the past, to determine this question arbitrarily.

7 Which significance do you ascribe to architectural theory for the design and construction process?

As architecture is an art in social application, the architectural theory represents the connection between the social requirements on one hand and the creative technologies and innovations on the other.

Without theory architecture makes itself independent, becoming optimistically a purely artistic subject, but as a rule a marketing strategy for "return of money".

8 Many different styles have been developed in the long history of architecture, which have then disappeared. Where does this movement and alteration in architecture originate? How do you see the architecture of the future?

This change in history exists in almost all living spheres, in rites and customs, clothing, eating culture, music, painting, and not least in religion.

Socially overlapping stylistic trends always manifest the parallel direction of certain ideologies and are therefore the material expression of a certain social condition and frame of mind. These are subject to constant change, with amplitudes and wave-lengths recently being increasingly shortening, so that styles that have lasted for 100 or 200 years in the Middle Ages (central European chronology) sometimes have a lifespan of only three to five years.

The architecture of the future will on one side be futuristic. There will be an increasing need for the

exploration of new technologies, experimenting with and building new forms of life. On the other hand the architecture of the future will rather feature elements of the past, which is a result of traditional experiences of longevity, durability, clear organization and the comforts for life.

9 We are presently living in the information age. Has information technology modified building? If so, to what effect?

Information technology has considerably changed the building process in various ways. When we complete drawings for our China projects late in the evening in Germany, they can a few hours later already be printed in Beijing, Shanghai or Shenzhen and delivered to the building site.

Consequently the dynamic is tremendously accelerated by this technology, but simultaneously decisions become increasingly short-term.

A negative consequence of the information technology is the rapid distribution of original ideas and intellectual achievements via the internet, having the effect that ideas conceived and invented in one part of the world today, can tomorrow already be copied via the internet at the other end. That leads the way to an annoying development of globalization and the loss of identity.

On the Architectural Profession

1 Which is the most significant characteristic an architect should have?

The most significant characteristic of an architect is to have a clear theoretical position, to abide by it and separate relevant from non-relevant issues on the basis of

this position.

2 Are architects, according to your opinion, responsible for society? What obligation has the modern-day architect to society?

Architects are not responsible for society, but they play a more responsible role within the society than many other vocational fields.

Due to their creative opportunities they have initiated or reinforced several social trends. Many developments, especially in town planning and architecture have also taken a disastrous course, but always with the approval of society.

Architects befit the task to be aware of their responsibility and within their guiding status in the social change to take up positions in which a positive effect on the living environment come to the fore and then fight for them.

3 What has been the most exciting experience in your career as an architect? What was the most difficult one? And what has given you the greatest pleasure?

The most exciting experience will always be being awarded the contract for the enormous Berlin-Tegel airport project two years after the completion of our architectural degree, at a time when we did not have any built reference project.

The most difficult experience is yet to come, namely the completion of Luchao City, with the conceptual unity in which we conceived it and which is now subject to various interests.

The greatest pleasure occurred in 1975, when we were notified by telephone that we had been awarded 1st prize in the competition for the Teheran library against 600 competitors from all over the world.

4 Can you subscribe to the fol-

lowing opinion: Laymen too, can design excellent buildings, proof of which can be found in beautiful public dwellings. There even exists the concept of "architecture without architects". What makes the architect nevertheless indispensable?

In almost all of my lectures I show examples of "architecture without architects".

I use these examples to clearly illustrate that the sensible treatment of local materials, the sensible structural assembly, the recognition of material qualities and the consistent functional use of materials will always lead to good, durable, sustainable solutions simultaneously conveying identity and timelessness.

The fact still making architects indispensable is the complexity of the building tasks, whole cities that have to be realized in a short period of time: airports, trade fair centres, train stations. This is when so many conditions and requirements accumulate, which firstly require the expertise of an architect and secondly his skill to hierarchically structure and conceptionally deal with the overall problem.

On China

1 What is your opinion of modern-day Chinese architecture?

I can hardly determine the differences between the many new buildings being designed by Chinese architects and those from foreign architects that have been realized over the last few years in China. Obviously they have one common denominator: to copy American models, use materials that convey high-tech and progress and nevertheless decorate them with seemingly traditional Chinese elements.

I believe that this architecture

is influenced by the interaction of the people's consciousness that still wants to maintain traditional elements, but at the same time would like to emulate the progress of the United States of America in their cities, which is despite all critical detachment highly valued, and the architects, who use those means in their intention to fulfil this wish generating a mix of progress, traditionalism and pleasant accessories.

2 What is the major problem of town planning developments in Chinese cities, especially in cities such as Peking and Shanghai, where you are also involved in some projects?

I cannot identify a hierarchical structural strategy in the town planning development of any Chinese city.

According to my opinion decisions are extensively fragmented, that means they are made with regard to single projects whilst neglecting the super-ordinate town planning context.

In doing so much of the specific identity of single Chinese cities is being lost.

3 Are there differences in the design process or the organization of gmp and other architectural practices, especially Chinese practices? If so, which are the most significant differences?

As I do not know the design process in Chinese practices, I cannot make a direct comparison with our working method. The significant characteristic of our method is the strictly hierarchical, conceptual procedure: Development of the initial concept by hand or thoughts of the designer himself despite our more than 300 employees; asking of questions and development of a concept and subsequently the generation of a detailed

planning on that basis. In many large practices, especially in the USA, I have observed that the working method is characterized by a strong division of tasks, with single design elements being brought together and priority being given to existing detailed considerations 'off the shelf' that are assembled to form an overall solution, instead of the prevalence of an overall concept.

4 Please define the main difficulty your practice is confronted with in China?

The "Gamb i" ceremony during every dinner that tries to test our drinking qualities as Europeans.

5 Different cultural traditions and backgrounds can result in varying life styles and demands in urban structures and living spaces. Are there any differences between Europe and China regarding town planning and architecture? Could you describe these differences?

Traditional differences between the lifestyles and requirements in urban structures and living environment in Europe and China are considerable. In the meantime China's development approaches in a dynamic gallop the structural characteristics of American cities with the dominant relevance of motor traffic. In most European cities the traditional character and typical features have been maintained up to the present day. Cities such as Paris, London, Berlin or Milan can be identified by nose. When closing the eyes, the odour, the atmosphere of the respective city alone is sufficient to identify the city. This applies to many districts and urban scopes, not only to landmarks and prominent tourist buildings.

This helped to maintain the identity of town planning in Europe

to a great extent. Whereas in China the modernization leads to the destruction and replacement of almost everything with a traditional character, with the exception of a few significant buildings and memorials, while roads take on enormously wide dimensions. This results in a comprehensive change of scale, generating identical characteristics in almost all cities. Indeed Beijing's ring structure with the low centre of the Forbidden City can still be perceived as a structural characteristic, the dominance of the numerous elevated roads in Guangzhou is still prominent as well as the Shanghai's duality of the boulevard "Bund" and Pudong along the river.

But as soon as the succinct central locations of the cities are left behind, the appearance blends into a diffuse monotony lacking any identity and characteristic.

Solely the climatic differences between the north and south are perceptible in the architectural appearance.

6 Discussions frequently arise amongst Chinese architects on how traditional architectural should be considered in modern architecture. Is this also the case in Europe? What role do you ascribe to traditional architecture for the design of buildings with completely new functions? Do you encounter similar problems in China?

The discussion with regard to traditional architecture and historic building methods in Europe is at least equally pronounced, but with one essential difference: Those historic buildings in Europe that are restored as replicas - for example the Berlin Castle with its Baroque facade and new constructional form in the interior - often have a form,

regarding their scale, number of floors and structural organization that allows for the integration of modern uses.

In China on the contrary, buildings with a floor area of 50,000, 100,000, 150,000 or even 250,000 square metres are constructed as one overall building. This immense jump in scale has nothing in common with China's traditional small-scale architecture, so that traditional attributes that are decoratively attached to the facades or motives painted in polished glass facades rather become a caricature. There are however traditional town planning elements that find their way into our designs in their transformation. One example is the Courtyard House, that however appears as a multi-storeyed building in our town planning designs, but simultaneously aims for the same principles of intimacy, security and seclusion of residential living from the noisy environment.

Here we are confronted with another tradition of the Chinese housing construction, namely that apparently according to a sacred rule all residential buildings must be orientated towards the north and the south resulting in terraced housing alone, preventing any urban structure, which benefits from street and square scapes.

7 Which are the most important tasks for the urban and architectural development in China at the beginning of the 21st century?

Based on its history and dynamic growth, China should utilize the leap into modern times to prove itself as an independent culture, one that does not copy, use stereotypes, deny or conceal this quantum jump of dimensions.

Structural town planning deci-

sions should be made strictly according to exclusively conceptional criteria, and individual economic interests should be integrated into a clear hierarchy.

The presently preferred architecture, the one operating with pseudo-historic garnishing and decorative, ostensible Chinese accessories, is only suited for a generation of facelessness. A courageous modern architecture alone is able to leave its prominent mark.

A 60-storeyed high-rise building cannot be disguised as a doll's house. However, a new expression can be developed, that gains a characteristic quality from the building's utilization, its scale and structure.

8 Chinese architects and members of government would like to create an "architecture bearing Chinese characteristics". Do you consider it necessary or possible, to achieve such an aim in view of globalization? How would you describe "architecture with Chinese characteristics"?

In the German fairytale "Little Red Riding Hood and the wolf" the wolf dresses up as the harmless grandmother, in order to catch and eat the little girl.

Many people, not only in China, perceive modern architecture as the wolf. The attempt to make it appear like the friendly and adorable granny has failed and fails repeatedly.

The given task is to tame the wolf and change his character into a positive one.