克里斯蒂安・德・鲍赞巴克 Christian de Portzamparc

[法]·吉勒斯·德·比尔 著 王建武 译

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克里斯蒂安・徳・鲍赞巴克

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à/for Églée, Aïna et Basile

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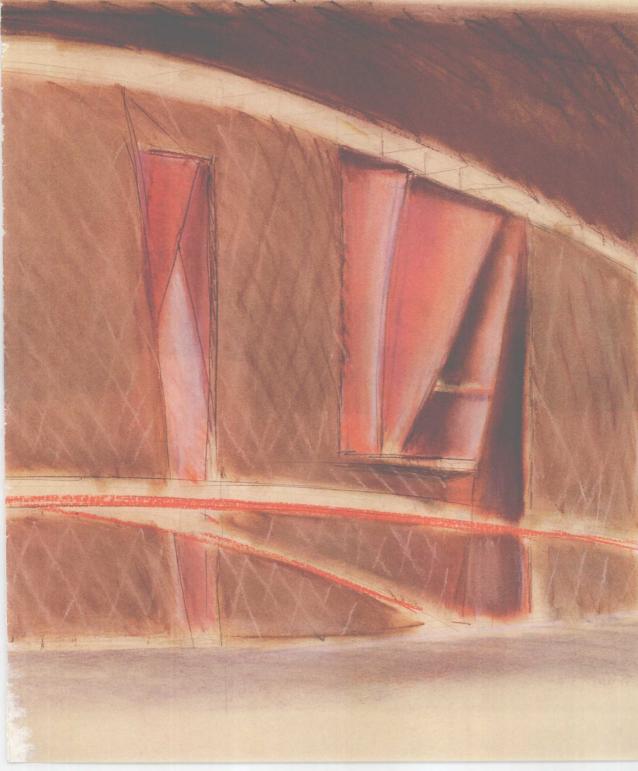
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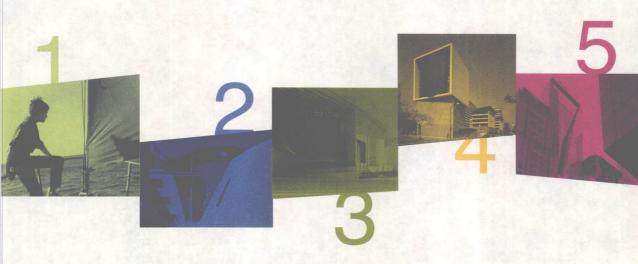
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The music of architecture

伸张 reaching out

开放式街区 The open block **升空** taking off 通天塔之谶

通天塔之谶 The Babel Myth

8

44

76

114

140



栖居 dwelling

私人维度 The private dimension

176

聚集 coming together

公共空间, 公共场所 Public spaces, common places

200

润饰 retouching

失之交臂 Missed opportunities

238

登峰造极 culminating

柏林法国 驻德大使馆 The French Embassy in Berlin

264

礼尚往来 exchanging

创造性的舍与得 Creative give and take

284

现实情形 existing



牛活之道

The business of living

以下是克里斯蒂安·德·鲍赞巴克与法 国作家菲利普·索莱尔的谈话——(内容) 海阔天空, 涉及生活、思想、世事、爱情、 感受、音乐、文学、成功、失败、旅行…… 说笑间, 他开始谈论索莱尔的写作方式: "我 愿意探讨您小说中的形式问题。举例来说, 我喜欢《顽念》(Passion Fixe) 描述的混沌 状态: 文章通过反复重叠与复杂(的描写) 使其形式趋向迷宫和万花筒似的效果。您 自己曾将其与立体派绘画相比较。而我则 很欣赏梦境、旭日、女性、广告、中国诗 歌,以及政治,哲学,色情和讽刺性的部分。 一切皆有存在的空间。在我看来,这部书 还采用另一方式消除行文的直线性: 即多 个主题的相互穿插——至少 12 ~ 13 个主 题相互交织,以不同的基调谈及生活、历 史、隐私、叙述、自语、独占——(甚至) 还包括性接触, 其处理方式可说是另辟蹊

So here's Christian de Portzamparc chatting with French writer Philippe Sollers—about everything and nothing, about life, ideas, what's happening in the world, love, feelings, music, literature, success, failure, travel... All of a sudden he embarks on an analysis of Sollers' approach to writing: "I'd like to talk about form in your novels. I love the mad tangle of Passion Fixe for instance: you've got form veering off into a labyrinth or kaleidoscope, with all those overlays and intricacies and doubling back. You've compared it yourself to a cubist painting. I just love the dreams, the sunrises, the women, the advertisements, the Chinese poems and the political, philosophical, erotic and sarcastic bits. There's a moment there for everything. It seems to me that in this book there's yet another way of getting rid of textual linearity: you could almost call it a manual rather than a novel, with its themes intertwining—there must be twelve or thirteen of them that keep on crisscrossing, different tones intersecting with life, history,

> 克里斯蒂安·德·鲍赞巴克 Christian de Portzamparc





径。你甚至可以缘此将其作为一部便览手册而非小说。在这部破碎化的文本中,您 (索莱尔)论及的不同主题相继而生并形成新的统一整体。"

"阅读《顽念》(Passion Fixe)," 鲍赞 巴克继续说道,"我发现自己惊愕于形式 与统一, 为其中领略到的众多'岛屿'(指 不同的主题——译者注)而动容。在您的 小说中, 解体 找到了其文学表达。而 这也是世界和城市的存在形式: 重叠、碎 片、通信、普遍存在、高速行进、多种媒 介,解体与挫败……"他总结道:"《顽念》 的形式是破碎的,但一切在视觉上却保持 常态,就像是有机且连续的陈述。如同生 活一样, 您会说, 没有什么统治性因素, 也与今天的城市异曲同工。您是否对重叠 形式的问题感兴趣? 从音乐的整体感维 度, 我的意思是, 从对作品整体性的感知 出发。" (选自 Voirécrire Paris Calmann-Lévy, 2003年)

这是鲍赞巴克头戴面纱的绝佳自画 像! 一切对他来说至关重要, 能够解释 定义和追踪锁定他的词汇,像游行队伍似 地整齐罗列起来:破碎、形式、整体、多 样性、解体、重叠、有机的连续性、音乐 感、感知。这一形象与雅克·拉肯 (Lacan) 的评论不谋而合:"破碎导致整体的创造, 整体中的各部分较其复杂的组织方式和辩 证的相互关系为轻。从这一观点分析、克 里斯蒂安·德·鲍赞巴克主要关注相互关 系和外部体型的均衡, 描绘和塑造乍看起 来生硬武断的建筑主题, 而实际上, 这些 主题是卓越建筑句法的组成元素,混合了 纯粹的形式和历史记忆。鲍赞巴克并非意 欲创造巨大而孤立的结构体, 而是要勾勒 出具有不对称性和极性的统一整体,他称 之为对现代建筑的善意批判。"

"克里斯蒂安·德·鲍赞巴克的志趣在于为业已建立的事物——情境与间隔、空旷地与图腾柱——加入二元性:象征的

"无名诗人墓": 到达 巴黎美术学院后的第 一幅草图, 1963 年。 "Tomb for an Unknown Poet": his first sketch on arriving at the Ecole des Beaux-Arts in Paris, 1963.

鲍赞巴克著名的铅笔 线条。无题、铅笔, 1976年。

Portzamparc's celebrated pencil strokes. Untitled, pencil on paper, 1976.

intimacy, narrative, solitude conversation and exclusive possession — and with making love, which is treated in a really unique way. In this fragmented text, Sollers' different themes follow on from each other and form new wholes.

"Reading Passion Fixe," Portzamparc goes on, "I find myself wondering about form and unity. All those islands the book takes you to. In your novels breakup actually finds literary form. Because it's also the form of the world, and the city: overlays, fragmentations, telecommunications, ubiquity, high-speed travel and multiple media. Breakup and frustration..." And he winds up: "The form of Passion Fixe is broken up, but visually everything looks normal, as if this were an organically continuous narrative. Like life, you'll reply, which has no dominant form. Which is exactly like the city of today. Does the guestion of overarching form interest you? In the musical sense, I mean, in the sense of a perception of the whole of a construction, of its unity." (In Voir-Écrire, Paris, Calmann -Lévy, 2003)

What a splendidly veiled self-portrait of Portzamparc himself! All the words that are important to him, describe him, define him, home in on him, are lined up as if on parade: fragmentation, form, unity, multiplicity, breakup, overlay, organic continuity, musicality, perception. A portrait that fits readily with the one offered by Jacques Lacan: "The fragmentation problem leads to the creation of a whole whose component parts are less important than their complex organization and the dialectic of their relationships. Seen in this light Christian de Portzamparc focuses on relationships and the proper balance of external volumes, drawing on architectural motifs which at first glance seem arbitrary but which in fact are elements of a singular architectural syntax mingling pure form and historical reminiscence. De Portzamparc is not out to create a monolithic structure, but rather to outline a unitary whole whose multiple dissymmetries and polarities radiate what he calls a loving critique of modern architecture."



和功利的,联系的和主观的,沉重与轻盈,图形与基底······"(选自法国建筑,1940-2000年,巴黎,Le Mouiteur, 2001年)(Architecture en France,1940-2000年,Paris, Le Mouiteur, 2001年)

鲍赞巴克与索莱尔之间的关联是什么?或许是二者身上皆存的 18 世纪法国 (精神)的余绪。不是 18 世纪的浪漫主义,而是那个时代弥足珍贵的特征——明朗、清晰性,以及独立自主精神的觉醒和对抒情诗式幻想的抵触。索莱尔或许如是——而马里沃(Marivaux)则毫无疑问(抱有该思想)

这是否意味着鲍赞巴克仅能通过文学才能被了解?通过文学的、辩证法、体裁上的策略?采用(特有)的建筑模式,他的建筑特征与风格是否兼备大众化气质与博学性、挽歌体情调与辛辣的讽刺性、隐喻重重而又生动具体、华美奢侈却又不失深沉?

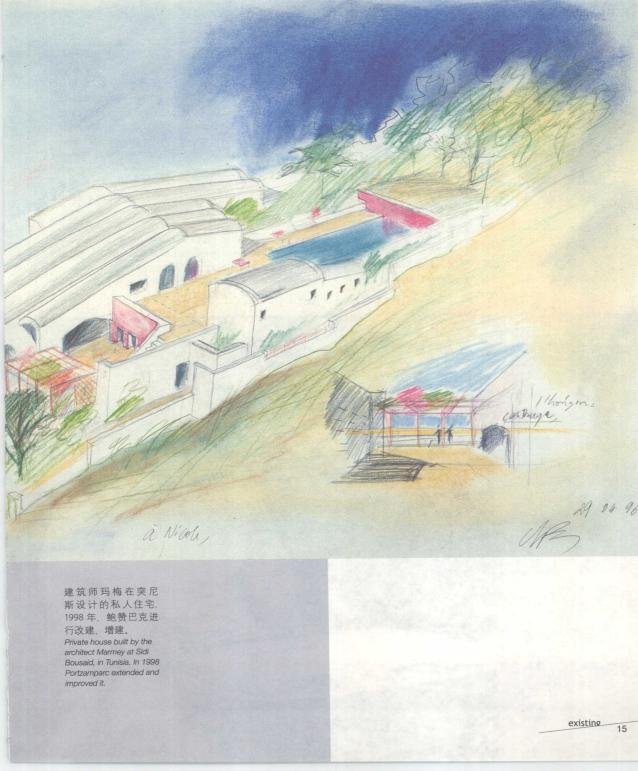
1996 年蓬皮杜中心举办了鲍赞巴克(设计成果) 展——"工作室纵览"(Studio Scenes),索莱尔作的目录序言拥有颇具启发性的标题——"作为思想的建筑",序言中写道:"我很高兴鲍赞巴克为建筑而写作,也为现实的影响,为表现某些阴暗放纵的内在状态的吸引力与暗示作用而写作。这是小说家和诗人的话语模式。场所创造和文字组织肇始于相同的源。"正如约瑟夫·布洛茨基曾向密友所罗门·沃克沃倾诉的那样:"任何对文学感兴趣的人都会或多或少地逾越规矩"——布洛茨基的古典主义风格并未有悖于他对俄国语言的根本性改变。

"Christian de Portzamparc's pleasure lies in adding other dualities to those — situation and spacing, the clearing and the totem pole — already established: the symbolic and the utilitarian, the relational and the subjective, heaviness and lightening, figure and background..." (In Architecture en France, 1940-2000, Paris, Le Moniteur, 2001)

So what's the connection between Sollers and Portzamparc? Probably that residue of 18th-century France you find in both. Not the 18th century Romanticism, but the 18th century of nimble lucidity, of sovereign disenchantment, of resistance to the lyrical illusion. Sollers probably — and Marivaux beyond a doubt.

Does this mean Portzamparc can only be approached through literature? Through literature, dialectics and stylistic devices? By taking his architectural mode, his manner and his style as simultaneously erudite and popular, elegiac and heavily ironic, metaphorical and concrete, sumptuous and sober?

As it happens, in "Architecture as Thought", his luminously titled catalogue preface to Scènes d'Atelier ("Studio Scenes"), the Portzamparc exhibition at the Centre Pompidou in 1996, Philippe Sollers wrote, "I'm glad Christian de Portzamparc writes about architecture, about the impact of presence, about magnetism and intimations of some darkly extravagant interiority. This is the way poets and novelists talk. Placecreation and word-assembling proceed from the same basic source." And Joseph Brodsky, whose classicism failed to prevent him from revolutionizing the Russian language, confided to his friend Salomon Volkov that "Anyone interested in literature knows he's more or less in breach of the law."



鲍赞巴克从未停止过绘画、素描与雕塑,无论在家,在工作室还是在旅途中,他全年笔耕不辍。在"工作室纵览"进行之际,他解释这一强制性做法的目是"对某些现象进行空间和造型探索,例如物质的伸展,空虚与盈满相互影响(的问题),再如对形式与内容的感知(问题)等。"他还补充说,他热衷于"即兴创作、无意识表演、现场发现等"。在此有必要进一步强调,在很大程度上,蓬皮杜中心举行的展览对鲍赞巴克本人也是有益和必要的。它不仅全面展示了设计师的作品及其多样性,而且对建筑师本人来说,也成为"自我解析"的一种形式。

在《读·写》(Voir-Ecrire)中,他告诉

Portzamparc has never stopped painting, drawing, sculpting, all year round and whether at home, in the studio or traveling. At the time of the Scènes d'Atelier exhibition he explained that this compulsiveness was aimed at "spatial or plastic exploration of such phenomena as physical expansion, the interaction between void and fullness, and the perception of form and content." Adding that he is also given to "improvisations, acts born of impatience, and on-the-spot discoveries". At this point moreover, it is important to underline the extent to which the Centre Pompidou exhibition proved both useful and necessary for Portzamparc. Not only because it revealed the full extent and diversity of his work, but also because for the architect, it served as a form of "self-analysis."

绘画——全年笔耕不辍。 Drawing – all year round.

