

建筑与都市 中文版
Architecture and Urbanism
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Chinese Edition

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最新信息：妹岛和世+西泽立卫/SANAA 建筑师事务所获得2010年普立兹克建筑奖/让·努维尔受邀设计第10座蛇形画廊夏季展馆/施密特-汉莫-拉森建筑师事务所(SHL)在海牙国际刑事法庭竞赛中获胜

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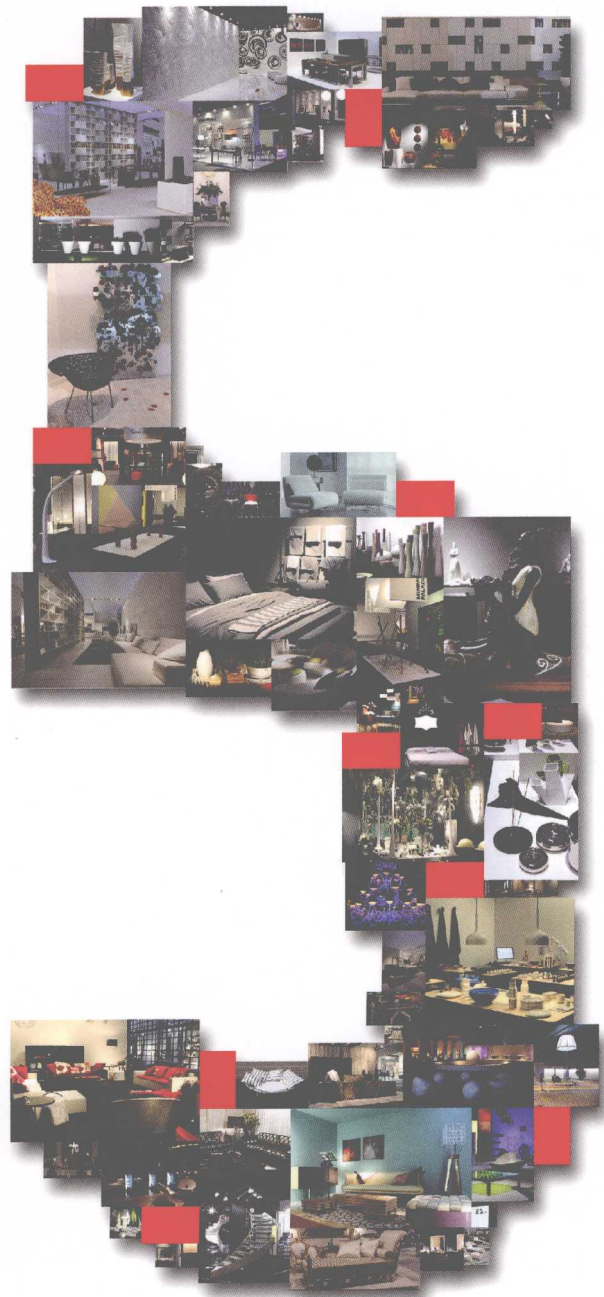
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国际室内装饰装潢展

**25年 -
引领时尚潮流**

维罗纳
2010年9月16至20日

25年 - 精心挑选鼎力推荐传统及现代装饰装潢顶尖产品，推崇意大利触感的超凡魅力，手工制作和工业化生产，从设计到成品。

25年 - 推动各类革新项目的研究及尝试，从生产到销售，探索时尚风格演绎，捕获潮流新动向，借助国际性展会和会议之舞台深入探讨市场开发之战略课题。

25年 - 鼓励时尚设计师及建筑师施展其创造才华，从家居到商业场所，秉承原创风格。

25年 - 忠诚服务，热情接待，不懈努力，宾至如归，愉悦的参观经历，满载而归的丰足体验。

2010年9月16至20日，诚挚邀请各位前来维罗纳，品味引领时尚潮流的展会，**共庆第25个华诞。**

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Architecture and Urbanism
August 2009 Special Issue

Architectural Transformations via **BIM**

This issue will focus on exploring the potential for BIM technologies in design. Ultimately, it is up to the architect to explore ways in which BIM could be utilized. With novel design and fabrication techniques becoming more essential in the design process, architects need better tools to help them navigate through complex data to acquire more control over their design. With design concepts often being diluted by the overwhelming influx of information, BIM could play a significant role in its revitalization.

Slowly but surely, a paradigm shift in design is taking place. By incorporating BIM into the design process, there is no doubt that architects will have more opportunities to discover new forms of expression.

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Kazuyo Sejima + Ryue Nishizawa / SANAA Becomes 2010 Pritzker Architecture Prize Laureates

妹岛和世 + 西泽立卫 / SANAA 建筑师事务所获得 2010 年普立兹克建筑奖

Kazuyo Sejima and Ryue Nishizawa, partners in the architectural firm, SANAA, have been chosen as the 2010 Laureates of the Pritzker Architecture Prize. This marks the third time that two architects have been named jointly in the same year and the fourth time Japanese architects have been honored.

While most of their work is in Japan, Sejima and Nishizawa have designed projects in Germany, the UK, Spain, France, the Netherlands, and the USA, among others. The jury cited the New Museum of Contemporary Art in New York, completed in 2007. The building has been described as “a sculptural stack of rectilinear boxes dynamically shifted off-axis around a central steel core”. The jury citation also mentions the O-Museum in Nagano, which was one of their first projects together. The Serpentine Gallery Pavilion in London was their first built project in the UK, and was in place for three months on the gallery’s lawn. Both architects have extensive lists of completed works and projects as individual architects as well. Martha Thorne, executive director of the prize, augmented the jury citation, saying, “the architecture of Sejima and Nishizawa explores the ideas of lightness and transparency and pushes the boundaries of these concepts to new extremes”.

2010 年普立兹克建筑奖得主是 SANAA 建筑师事务所的妹岛和世和西泽立

卫。这是该奖项第三次提名两位建筑师同时获奖，第四次由日本建筑师获奖。

妹岛和世和西泽立卫的大部分设计作品在日本，此外还遍及德国、英国、西班牙、法国、荷兰、美国等其他国家。评审团表彰了其 2007 年竣工的纽约新当代艺术馆。该建筑被描述为“长方体沿中轴错落堆砌而成的雕塑艺术”。评审团还特别提到了他们合作的第一个项目——日本长野的小笠原资料馆，以及他们在英国的第一个建成项目——伦敦蛇形画廊夏季馆，该建筑在画廊前的草坪上展出了三个月。此外，两位建筑师还有很多各自独立的建成作品。

评审团的执行董事玛莎·索恩还补充了评审团的评价：“他们探索光与透明性的本质，并将其概念扩展到新的领域”。

Jean Nouvel Commissioned to Design 10th Serpentine Gallery Pavilion

让·努维尔受邀设计第 10 座蛇形画廊夏季展馆

The Serpentine Gallery announced that French architect Jean Nouvel will design the 2010 Serpentine Gallery Pavilion. The design for the Pavilion is characterized by lightweight materials and dramatic metal cantilevered structures. The entire design is rendered in a vivid red that, in a play of opposites,

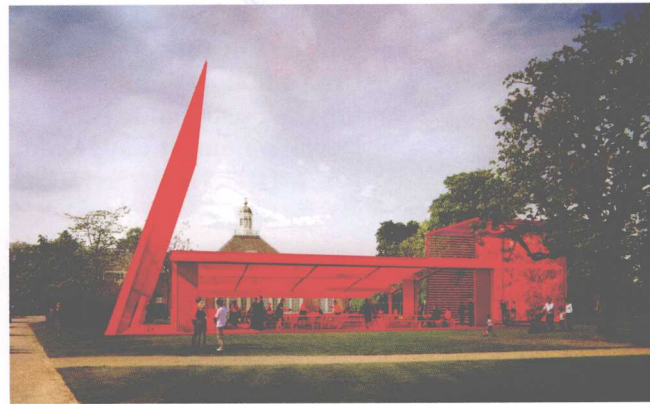


contrasts with the green of its park setting. In London the color reflects the iconic British images of traditional telephone boxes, post boxes and London buses. The building consists of bold geometric forms, large retractable awnings and a freestanding wall that climbs 12 m above the lawn, sloping at a gravity defying angle. It experiments with the idea of play in its incorporation of the French tradition of outdoor table tennis. Striking glass, polycarbonate and fabric structures create a versatile system of interior and exterior spaces. The flexible auditoria will accommodate the Serpentine Gallery Park Nights, the 5th Serpentine Gallery Marathon and the changing summer weather. The Pavilion will open in July on the Gallery’s lawn, where it will remain until October. Nouvel will work with Arup, led by David Glover and Ed Clark, and with Cecil Balmond, to realize this project.

法国建筑师让·努维尔受邀设计 2010 年的蛇形画廊夏季展馆。

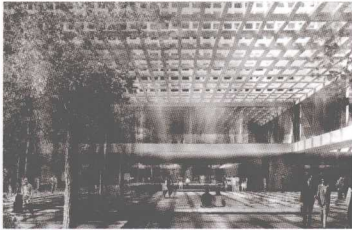
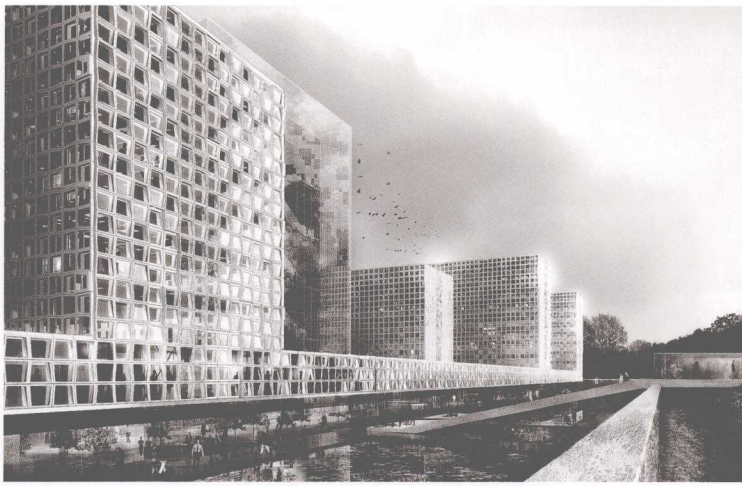
该建筑以轻型材料和生动的金属悬臂结构为特征。整个建筑为鲜亮的红色，与公园绿树成荫的环境形成鲜明的对比，也再现了英伦味十足的传统符号——红色电话亭、红色邮箱和红色公交车等。建筑由醒目的几何形态、大型可动天幕和 12 m 高的倾斜独立墙体构成。其中还融入了法国传统的户外乒乓球桌的概念。由玻璃、聚碳酸酯和织物构成的这个醒目的构造物创造出一个室内外空间转换的多功能系统。灵活的观众席将适用于蛇形画廊的公共演讲活动“公园之夜”、第五届马拉松对话活动和夏季多变的气候。

展馆将于 7 月在蛇形画廊的草坪上对外开放，一直持续到 10 月。努维尔将在大卫·格拉弗、易德·克拉克率领的奥雅纳工程顾问公司及塞西尔·巴尔蒙德的协助下共同完成这个项目。



Above: Portrait of Ryue Nishizawa (right) and Kazuyo Sejima. Portrait by Takashi Okamoto. Below, left: Interior view of 2010 Serpentine Gallery Pavilion. Below, right: General view of the pavilion. p. 6, above: General view of the International Criminal Court. p. 6, below: Interior view of gardens within the building. All images on pp. 5-6 except as noted courtesy of the architects. p. 7, left: Render of the Rainbow Church installation. Image courtesy of Tokujin Yoshioka Design. p. 7, right: Aerial view of Bruges Concert Hall. Photo courtesy of Robbrecht en Daem Architecten.

本页，上：西泽立卫（左）和妹岛和世；左下：2010 年蛇形画廊夏季展馆内部；右下：展馆全景。
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**schmidt hammer lassen
Wins International
Criminal Court
Competition in The Hague
施密特-汉莫-拉森建筑师事务所
(SHL) 在海牙国际刑事法庭竞赛
中获胜**

Danish office schmidt hammer lassen was selected as the winner in a prestigious competition to design the International Criminal Court (ICC) in The Hague, the Netherlands. Other strong contenders included David Chipperfield, OMA/SeARCH, and Kengo Kuma.

The new permanent home for the ICC is located close to the North Sea, between nature and the city. The project had to be impressive and grandiose but also relate to the human scale to express the very essence of democratic architecture. By designing a compact building with a small footprint, the landscape is returned to the city so that the open spaces, the sky and the horizon become an integrated part of the architectural composition. Through the lightness and simplicity in the architectural design, the values of "openness" and "transparency" are communicated. The building is designed as a sculptural abstraction, a composition of six volumes, firmly anchored to the site. The tallest volume is a green element with gardens containing species from the 110 member

countries. The remaining volumes are officer towers with facade grids designed with angles and cutouts, which allows light to reflect differently in an almost playful way. The overall architectural expression becomes an abstract and informal sculpture – a backdrop for communicating the values of the ICC.

在荷兰海牙国际法庭设计竞赛中，丹麦的施密特-汉莫-拉森建筑师事务所赢得了本次竞赛。参加本次竞赛的有力竞争对手包括大卫·切普菲尔德、OMA/SeARCH 建筑事务所，以及隈研吾。

法庭的新址靠近北海，坐落于城市与自然之间。该项目要求宏伟壮观，能给人深刻印象，同时考虑人的尺度，以体现其民主性的本质。该设计通过小面积的紧凑的建筑，使景观融入城市，开放空间、天空与地平线都成为建筑的一部分。建筑的设计明亮而简约，传达了开放性与透明性的设计理念。建筑像是一件由 6 个体块组成的抽象的立体作品。其中最高的一座设有庭园，收集了来自 110 个成员国的植物物种。其他楼体都是高层办公楼，立面窗格的角度与开口使光线呈现出不同的反射。整个建筑像一座抽象而又不拘于形式的雕塑，传达了国际法庭的价值观念。

announcements

**Winners of International
Urban Ideas Competition
for the Sustainable
Development of Gadeokdo
加德岛可持续发展城市设计竞赛结果公布**

This competition is to establish a schematic design for the development of the Gadeokdo region of Cheonga-Dong, Busan,

South Korea. Entries should propose a high quality maritime tourism and leisure center, complementary business and exhibition facilities, coupled with renewable energy to sustain this development. The jury includes Lee Sang Leem (President, Korea Institute of Architects), Suhi Eu Tack (Professor, Pusan National University), Yang Byung E (Professor, Seoul National University), Anne V. Moudon (Professor, University of Washington) and Kan Izué (President, Japan Institute of Architects). After reviewing 66 entries from 19 countries, the jury awarded first prize to Dohwa Consulting Engineers for their entry "Modal Polis: Connecting the World". The second prize was awarded to Group Han Associates for their entry "Edge City Stitching the Urban Fragment".

本次设计竞赛旨在确立韩国釜山市天加洞的加德岛的城市开发设计方案。参赛者的提案应包括高品质的海洋观光与休闲中心、商业与展示设施以及可再生能源的利用。评审团成员包括李尚林（韩国建筑师协会会长）、徐艺泰（釜山大学教授）、杨柄义（首尔大学教授）、安妮·V·默东（华盛顿大学教授）和出江宽（日本建筑师协会会长）。在 19 个国家的 66 件参赛作品，评审团将一等奖颁发给了韩国东华工程顾问公司的作品“样本城市：连接世界”。二等奖为汉集团的“边缘城市缝合城市碎片”。

**The Zumtobel Group
Award 2010
2010 年奥德堡建筑奖**

French-Brazilian architects, Triptyque's office building Harmonia 57 (*a+u* 09:04) won the Zumtobel Group Award under the built environment category. Under the research and initiative category, Terrefuge/Terreform I of New York, USA won for their research project "Self-Sufficient City" (New York City Resource & Mobility) which explores the sustainable future of New York. This award honors outstanding sustainable solutions in architecture and engineering that make a notable contribution to a livable, sustainable and equitable future.

奥德堡建筑奖的建筑环境类的获奖建筑是哈耳摩尼亚 57 号办公大楼。该建筑由法国的巴西籍建筑师组合 Triptyque 设计。研究与提案类奖项由纽约的 Terrefuge/Terreform1 获得，他们的作品为“自给城市”（纽约市资源与流动性），探索了纽约未来的可持续发展。

奥德堡建筑奖是奖励在建筑与工程方面对未来的适宜居住性、可持续性和公平性做出卓越贡献的优秀的可持续性提案。

obituary

**Bruce Graham Passes Away
布鲁斯·格雷厄姆逝世**

Bruce Graham, a former partner at Skidmore Owings & Merrill (SOM), died at his home in Florida. He was 84 years old. Graham joined SOM in 1951 and was design partner from 1960 to 1989. He personally led the design of the John Hancock Center (*a+u* 02:11) and the Sears Tower. Globally, he left his mark on the skylines of many cities including Hong Kong, London, and Cairo.

SOM 建筑师事务所的前合伙人布鲁斯·格雷厄姆在佛罗里达的家中去世，享年 84 岁。格雷厄姆 1951 年加入 SOM 建筑师事务所，1960-1989 年担任设计合伙人。他独立领导完成了约翰·汉考克中心 (*a+u* 02:11) 和西尔斯大厦的设计。全球很多城市的天际线都留下了他的痕迹，包括香港、伦敦和开罗等。

**Raimund Abraham Passes
Away
雷蒙德·亚伯拉罕逝世**

Raimund Abraham, a visiting faculty member at SCI-Arc died in a car accident in downtown Los Angeles, hours after a lecture. Abraham, an accomplished architect and educator in Europe and USA, was born in 1933 in Tyrol, Austria. Abraham emigrated from Austria to the USA in 1964, and has taught at the Cooper Union and Pratt Institute since 1971. A gathering in honor of Abraham was held at SCI-Arc.

南加州建筑学院客座教授雷蒙德·亚伯拉罕在一场讲演数小时后死于洛杉矶郊外的一场车祸。亚伯拉罕于1933年生于奥地利蒂罗尔，是美国和欧洲优秀的建筑师和教育家。1964年，亚伯拉罕从奥地利迁往美国，1971年起在柯柏联盟学院和普瑞特艺术学院任教。

南加州建筑学院举办了纪念亚伯拉罕的集会。

competitions

Kaohsiung Maritime Cultural & Pop Music Center International Competition

高雄市海洋文化与流行音乐中心国际竞赛

The goal of this international competition is to create a Maritime Cultural & Pop Music Center that highlights the unique character of Kaohsiung while satisfying the needs of the local people, industries and future trends. This project is an integral part of the major public investment and construction plan by the Kaohsiung City Government.

此次国际竞赛的目的是创建一个既能体现高雄特色，又能满足当地人民需要、符合工业与未来发展趋势的海洋文化与流行音乐中心。该项目是高雄市政府重大公共投资建设计划的一个部分。

Host organization: Construction Office, Public Works Bureau, Kaohsiung City Government, Taiwan

Submission deadline: July 6

email: tlee@kcg.gov.tw

url: www.kpop.com.tw

exhibitions

Tokujin Yoshioka_ SPECTRUM

吉冈德仁_光谱

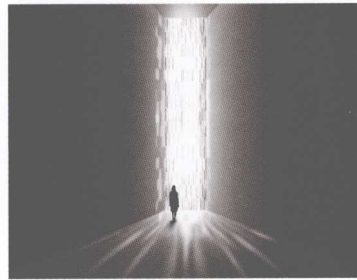
MUSEUM. beyond museum

May 1-June 30

Tokujin Yoshioka will present his dream project Rainbow Church, a large scale straw installation,

amongst other works. Yoshioka designed Rainbow Church as an architecture where people can experience light with all senses. This exhibition is held in conjunction with World Design Capital, with four solo exhibitions by Damien Hirst, Theo Jansen, Humberto & Fernando Campana and Yoshioka.

吉冈德仁将展出他的梦幻作品“彩虹教堂”，这是一个由大量吸管制作而成的装置。吉冈将这个装置设计为一个可以让人们用多种感官体验光的建筑。该展览是“世界设计之都”联展之一，同时参展的有四个个展：达米恩·赫斯特、泰奥·扬森、费纳多·坎帕纳 & 阿贝托·坎帕纳和吉冈德仁。



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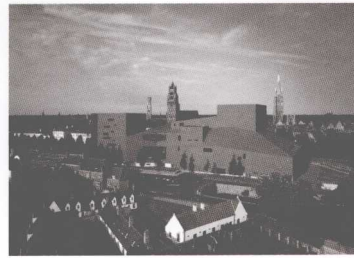
Robbrecht and Daem: Pacing Through Architecture

罗伯里奇与丹姆：建筑漫步

Whitechapel Gallery

Until June 20

This exhibition features the work of Robbrecht en Daem Architecten from the 1980s till today. On view will be Kristien Daem's extensive photographs and six films by Maarten Vanden Abeele with projects such as Bruges Concert Hall, St. Felix Warehouse (a+u 10:04) and the Whitechapel Gallery's recent expansion.



该展览将展示罗伯里奇与丹姆建筑师事务所从20世纪80年代至今的作品。展览将展出克里斯汀·丹姆的大量摄影作品、马丁·范登·阿必莱的6部影片，以及布鲁日音乐厅、圣菲利克斯仓库 (a+u 10:04) 和伦敦白教堂美术馆扩建等项目。

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磯崎新的 訪談

@

中韓日

Interviews with Arata Isozaki in Asia

In Stores Now

■Information

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Selected 3 interviews of Arata Isozaki, collected from 3 magazines in 3 countries; Chinese "Domus China", Korean "Space", and Japanese "Shinken-chiku". Independently organized 3 different interviews interact with one another, and open up a new horizon. 77 years old this year, in this volume, Arata Isozaki continues to be vigorous and explores potentialities of Asia in the age of globalization, unique cultures and thoughts of Asia, and possibilities of architecture.

The unbuilt project of "2016 Fukuoka Olympics" is also included.

●Interviewers

Jian Shi + Keru Feng "Domus China" (CHN)
Lee Sang-leem "SPACE" (KOR)
Kayoko Ota + Todd Reisz "Shinken-chiku" (JPN)

Feature:

Dominique Perrault / DPA Today

专辑:

多米尼克·佩罗 / 今日 DPA

This is the second issue of *a+u* devoted to the architecture of Dominique Perrault. The previous one, which appeared in April 2003, introduced his innovative use of many kinds of softly enveloping metallic fabrics, as embodied primarily in works that were then still in planning.

This issue turns to some recent projects, with a focus on harmony between architecture and the environment – another theme that has occupied him throughout his career. Among the works introduced are the Campus Valley at Ewha Womans University in Seoul, completed in May 2008, the Court of Justice of the European Communities in Luxembourg, and the Olympic Tennis Center in Madrid.

Three essays, by Frédéric Migayrou, Luis Fernández-Galiano, and Perrault himself, examine an architectural strategy of disappearance. In the words of Migayrou, “Architecture that disappears, erases itself, is no longer an obstacle, a frontier between man and his surroundings, is the contradictory domain of practice Dominique Perrault has dedicated himself to”. The article on Ewha Womans University contains newly commissioned photos. The works in this issue, some still incomplete, offer a perspective on the state of Dominique Perrault’s architecture at this point in time, and hints of its future course. (a+u)

Translated from Japanese by Thomas Donahue.

这是 *a+u* 杂志第二次做多米尼克·佩罗专辑。上次专辑 (*a+u* 03:04) 中刊载了他当时尚处在方案阶段的一些作品，介绍了他在这些作品中中对多种柔性金属织物表皮的创新手法。

本期则重点介绍其近年完成的作品，这些作品关注建筑与环境的协调——这也是他职业生涯中另一个重要的主题。本期介绍的作品有：2008年5月竣工的首尔梨花女子大学“大学谷”、卢森堡的欧洲共同体法院、西班牙马德里的奥林匹克网球中心。

本期收录了三篇论文，分别由弗雷德里克·米盖鲁、路易斯·费尔南德斯-加利亚诺和佩罗撰写，这些论文审视了一套关于“消隐”的设计策略。用米盖鲁的话来说：“建筑的消隐姿态，消解了其本身，它不再是一个障碍物，不再是人与其周围环境之间的界线，这是多米尼克·佩罗专心投入的矛盾实践领域。”

本期还收录了最新拍摄的梨花女子大学的照片，同时还介绍了一些尚未竣工的作品，使我们更多地了解多米尼克·佩罗的建筑在“当下”的状态以及未来的走向。

(编者)

Essay:

History and Geography

Dominique Perrault

论文:

历史与地理

多米尼克·佩罗

Why does history no longer serve as a sufficient reference source for contemporary architects? It now seems an established fact for my generation, and even more so for coming generations, that this subject has been largely supplanted by geography and by analysis of the geographic dimension. This upheaval in sensibilities and theoretical approaches, the early signs of which began emerging at the close of the 20th century, is a fundamental event for understanding the architecture of tomorrow. There is reason to believe this architecture will focus first and foremost on *place*, rather than on the building envisioned as a simple physical mass. This is explained by and/or translates into the substitution of the real by the virtual, which will have the effect, in what is only seemingly paradoxical, of tying us ever more emotionally and culturally to our urban environment. Thus, the heightened emphasis placed on geographic concerns will simultaneously foster our need for the physical presence of buildings.

The increased importance of place reveals what is lacking in an architecture focused mainly on the building. To build walls, design gates, insert windows, add a glass roof, or compose an innovative movement in a facade, all these tasks were, until recently, almost enough to define the architect's role. Now, however, this incomplete definition has become obsolete, to say the least, under the pressure of another essential parameter. I am referring to the constant transformation of *territories*, which are increasingly complex and disparate, and more and more fragmented, dense and polluted. A narrow definition of architecture limited to terms such as "walls", "gates", "facades" and "roof" simply cannot meet the needs of territories. Hence, one must now think about architecture as a full-fledged element of the landscape, meaning we must become aware of the fact that we create artificial landscapes, that the nature in which we live is, as strange as it may seem, more and more artificial. Let's acknowledge, by the way, that this does not make it more unpleasant. Artifice is merely the imprint we leave on nature. It has become an important component of our culture, our daily environment, to such an extent that we no longer even notice it. And if we consider, according to the theories developed by certain Enlightenment philosophers, that the landscape is first and foremost an element to be acted upon, then we are simply placing the terms "artifice" and "city" on the same footing.

However, yesterday's cities do not exactly correspond with the today's territories. In the course of this metamorphosis the city has lost one of its main characteristics, namely the dreamlike dimension induced by the visionary act of organizing spaces for streets, residential areas and parks. Nowadays, all effort is aimed

对当代建筑师来说,为什么历史不足以作为一个充分的参照项呢?对我这一代,乃至对下一代而言,既成事实似乎是:地理及其尺度分析已在很大程度上取代了历史主题。这一感官及理论方法上的大变动,其征兆在20世纪末即开始显露,是理解未来建筑的重要事件。有理由相信,新建筑首要关注的焦点将是**场所性**,而非构想为简单物质体块的建筑。它也可以解释或理解为意想产物取代现实,这看似矛盾的事物将加强我们与城市环境在情感与文化上的联系。这样,提升地理问题重要性的同时,我们对建筑物质实体的需求也将得以催生。

"场所"日益提高的重要性揭示了将建筑物自身作为焦点的建筑学的欠缺之处。构筑墙壁,设计大门,插入窗户,添加玻璃屋顶,或是建筑立面的创新——直到近年来,所有这些任务几乎足以定义建筑师的职责。不过眼下,这个不完整的定义已经过时,至少可以说,受到了新的本质要素的挑战。我在设计中应对着不断变化的**领地**,它们日益复杂,彼此差异拉大,越来越碎片化,密度渐增,污染更甚。如果仅用诸如"墙"、"门"、"立面"、"屋顶"等狭义地定义建筑,则将根本无法应对"领地"的问题。因此,建筑必须被看作景观中的一个成熟要素,这意味着我们必须意识到如下事实:我们创造了人工景观,而且我们所栖身的自然(看上去似乎有些奇怪)亦越发人工化。顺便说一句,我们不妨承认,这倒未必会使人增添不快。"人工"无非是我们给自然残留下的印记。它已成为我们文化的重要组成部分,成为我们的日常环境,我们甚至不会注意到它。如果根据18世纪欧洲启蒙时代某些哲学家提出的理论,认为景观是首要元素,并以其作为行动之本,那么,现在我们也只是把"人工"、"城市"置于同样的行动立足点。

然而,过去的城市并不能真正对应如今所说的领地。城市在蜕变过程中丧失了其主要特征之一,即对街道、居住区、公园等空间组织的想象所引发的想象维度的感知。如今,城市中的所有努力都旨在改造既存的城市构造——或者我们可以更准确地称之为**城市实体**——这一振奋人心的挑战由于建筑师已不再能够规划城市的事实而令人苦恼。建筑师被迫接受的事实是:他们无法参与到一座城市的未来演化中,也无法对其进行全局性把握。他们必须放弃支配城市构形的造物主之梦。总之,模糊的大包大揽意向是注定要消失的——如果我们愿意回顾的话,大包大揽体制的主要特征之一正是以其强权对城市强制推行严密的几何形状。这也是我们有必要在思考中引入"领地"意识



Portrait © Rui Morais de Sousa.

at modifying the existing urban fabric, or what we could more accurately call the *urban substance* – a challenge as jubilatory as it is distressing precisely owing to the fact that architects can no longer lay out the city. They are forced to accept the fact that they cannot anticipate the future evolution of a city, nor grasp it in its entirety. They must let go of the demiurgic dream of controlling its configuration. In sum, vague totalitarian inclinations are destined to disappear – if one is willing to recall that one of the main features characterizing totalitarian regimes was their great power to impose a strict geometry on the city. And this is why it seems indispensable that we introduce the notion of territory into our thinking. But not the way it was formulated for example by the *Tendenza* movement in the 1960s, a fundamentally Stalinist, or Marxist at the very least, architectural current. The territory must above all be dealt with in terms of our relationship to this planet, of which we have explored virtually every last corner, whose limits we now grasp, and whose suffocation is increasingly audible. Architects are on the cutting edge of growing ecological awareness and completely sensitive to issues of sustainable development. Given the context, it is surprising that *sustainability* – concept that does not convince everyone and notably not Peter Eisenman, who views it a just another mantra, a pathetic promotional argument instrumentalized by “green architects” – has not yet produced new utopias. If a similar idea had appeared at the end of the 19th century or even at the beginning of the 20th, it undoubtedly would have inspired such schemes. In that bygone era, when every innovation was perceived as another step in the march of progress, the practical implications of sustainability (the conservation of heritage and biodiversity) would not have been met with indifference by architects. We can only assume the time is not ripe yet for unbridled imaginations that have fully integrated the ecological imperative.

Tragically, the movement we are currently witnessing is the exact opposite of an approach promoting public salvation. Rather than working to protect the places in which we live, we just build more and more – more buildings, more infrastructures of every kind, more cities. We are prisoners of an inflationary logic that prevents us from conjugating architecture with well-being. Clumsily, complacently, we accept our schizophrenia, which permits us to hold forth on sustainable development, while wholeheartedly participating in the headlong rush to throw up more buildings. Hence, is it any wonder that living in the city is so difficult? How did we get into this arbitrary and absurd predicament that is causing happiness to desert our cities? Before becoming “predatory” as it might be today, the city began as a protective nurturing place, a place of generation,

development and rootedness. The city has always carried not only the memory of its history in its bosom, but also the stuttering emergence of the near future. How can the city be reconciled with the idea of civilization, of which it is a pillar?

One possible answer to these questions may lie between our ongoing relationship with place on the one hand, and the building itself on the other. The concept of the envelope lies at the intersection of these two considerations. It synthesizes all by itself what one could call *architecture degree zero*, its point of incandescence, in other words its distillation to the essential, which serving as a primary element is orchestrated in a given geographic context. The envelope can be materialized by a layer, a thickness or a space that fits in between the edifice and its environment, between the artificial and the natural. The purpose of this procedure of envelopment is to achieve the transfiguration of architecture.

The envelope tends to make the building gradually disappear, vanish, and incidentally transforms our concept of the forbidden. Obviously, if one envisions architecture from an elementary point of view, if one considers it as “the art of building walls”, then the envelope plays a primary role. Whatever the reasons for building a wall, whether to delimit, protect or isolate, it creates separation – the forbidden. Since this axiom was posited, the challenge we must meet has consisted of transforming something that creates separation into something that connects. Architects must imagine walls that are merely walls. In other words, we have to create places of transition, between outside and inside, between public and private, and between the urban magma and the intimate sphere. Thus, a new kind of space can substitute for the wall, an “in-between” that confronts visitors head on, directly striking their emotional chords without passing through the filters of their intellect.

的原因。但是，它不同于20世纪60年代“倾向派”（又称“新理性主义”）运动那样，其本质无异于一种斯大林主义（起码是马克思主义）的建筑思潮。领地首先涉及我们与地球的关系——我们几乎已探究了地球的所有角落，把握了其界限，可感受到她越来越艰难的呼吸。如今建筑师处在生态意识的最前沿，并对可持续发展问题有很强的意识。在这种背景下，令人惊讶的是，**可持续性**（其概念并没有得到广泛的信服，尤其是彼得·埃森曼，他认为可持续性只是一个口号，是所谓“绿色建筑”可怜的宣传战略）并未打造出新的理想国。如果类似的构想出现在19世纪末甚至是20世纪初，无疑会激发出这些理想国计划。在那个逝去的时代，每一次革新都意味着向前迈进一步，可持续性的现实意义（对文化遗产与生物多样性的保护）应不会遭到建筑师的冷淡对待。我们只能认为，要使不受束缚的想象充分结合生态需求驱使，目前时机尚未成熟。

可悲的是，我们当下目睹的时代潮流正是一种与宣传拯救公共空间背道而驰的方式。我们并不是在保护我们栖居的场所，我们只是在不停地建造——新的建筑物、各种新的基础设施、新的城市。我们成为膨胀逻辑的囚徒，正是这种逻辑使建筑与幸福相分离。我们笨手笨脚地、自我满足地承认了自己的精神分裂症，一方面对可持续发展高谈阔论，另一方面又一头扎进新建筑物大干快上的湍流里，全心全意地参与其中。因此，如今都市中的生活如此困难，又有什么可奇怪的呢？我们是怎样进入这一混乱而荒谬的困境，从而使幸福远离我们的城市的呢？今日的城市或许有些“掠夺成性”了，而在此之前，城市起初乃是一个给予保护的养育场所，一个世代繁衍、成长发育、扎根于此的场所。城市不仅怀抱着历史记忆，而且还断断续续地呈现出它在不久的将来的图景。怎么才能使作为文明支柱的“城市”与“文明”的理念实现和解呢？

上述问题的答案可能一方面存在于我们与场所的关联性，另一方面存在于建筑本身。界面的概念正出自上述两方面的交叉。界面自身合成了所谓的“建筑零点”、“热点”，即对本质的萃取，并作为主要元素融入当地地域文脉。界面以层、厚度或空间的形式置于建筑物及其环境之间，人工与自然之间。界面的目的在于实现建筑的变容。

界面往往会使建筑物逐渐消失，继而不复存在，也顺带转变我们对“阻隔”的概念。显然，如果以基本的观点来思考建筑，如果将它

视为“筑墙的艺术”，那么界面扮演着重要的角色。无论筑墙的缘由是划界、防护还是孤立，都是对空间的分隔，即“阻隔”。假设这一规律成立，我们所面临的挑战就是将分隔的形式转化为连续的形式。建筑师应该把墙体看作单纯的墙体，也就是说，我们需要在内与外、公共与私密、城市的混杂区域与亲密领域之间创造过渡场所。这样，一种新型空间即可取代墙体，当这种“中间领域”与来访者迎头对峙，它无须透过他们的心智，就可直接拨动他们的情感心弦。

（张宇译）

Studio Dominique Perrault Architecture

Paris, France 2005–2007

多米尼克·佩罗建筑事务所
法国，巴黎，2005–2007

Few architects actually live and work “within their own walls”. However, Dominique Perrault does. After more than fifteen years on the seventh floor of the Hôtel industriel Berlier, which he built, his firm has moved to a new location, just a few steps away from the Place de La Nation.

To a narrow little L-shaped street, like so many in the neighborhood, lined with recent constructions of mediocre quality, linking the boulevard Voltaire with the rue Chanzy, and in the middle stands a former factory, built at the beginning of the 20th century.

Perrault rehabilitated it, without touching the original structure, gutting it and opening it on all sides to compose a space of variable geometry, flexibility and light, and especially, to create a place where simplicity's only equal is complexity: “in which to work, study, inhabit, exhibit, and store...”. The architect's goal: to create a place for experimentation, a hive, a “factory”, where research, whether experimental or applied, is clearly affirmed as the highest value. “The future of architecture!” Perrault declares. The 3000 m² structure comprises a succession of independent yet connected spaces in which the agency will cohabitate with a research center, student housing and a 450 m² exhibition space. The whole is in shades of white and gray, nestled under an astounding metallic framework, adjoining a most typically Parisian garden. For the new agency's inauguration, the exhibition space hosted part of the contemporary art collection of François and Jean-Philippe Billarant. A selection of 40 pieces was on view, for the most part shown for the first time, and signed by the great names of conceptual and minimalist art such as Carl Andre, Daniel Buren, Donald Judd, François Morellet, Claude Rutault and Niele Toroni.

Why host the Billarant collection? Because a real affinity and deep friendship binds the collectors and the architect. Perrault designed a factory on the outskirts of Nantes for the Aplix company, headed by Jean-Philippe Billarant, the vocabulary of their work resonates perfectly with the art the collectors so passionately support.

Opposite: Entrance with mesh metal curtain. All photos on pp. 16–19
© Perrault Projets / ADAGP.

右页：有网眼金属幕帘的入口。

在自己设计的建筑中工作与生活的建筑师其实很少，而多米尼克·佩罗即是一个少数的例外。他在自己设计建造的贝利埃工业馆7层办公长达15年以上，之后才搬到离民族广场不远的新办公地点。

一条这块区域常见的狭窄的L型街道连通了伏尔泰大道与尚齐路，街道两旁是新建的普通建筑，道路中部是建于20世纪初的工厂旧址。

佩罗对这座旧建筑的改造保留了其原有结构，清除了结构以外的所有要素，并在各面敞开，构成一个具有多种形状的、灵活的、拥有自然采光的场所，创造出一种单纯性与复杂性并存的场所，“在此工作、研究、生活、展示、收藏……”。建筑师的目标是创造一个实验性场所，一个集聚的场所，一座“工厂”，在这里，无论是实验性还是应用性的研究，都具有至高无上的价值。佩罗宣称：“这是建筑的未来！”3000 m²的建筑由

一系列彼此独立又相互连接的空间组成，其中包括佩罗的事务所、一个研究中心、学生宿舍及一个450 m²的展示空间。整个建筑的色调为白色和灰色，并覆以大规模的金属框架，毗邻典型的巴黎式庭园。在举行事务所的开业典礼时，展示空间展出了比亚朗当代艺术作品收藏选展。展出的40件作品大部分都是首次公开亮相，其创作者都是概念艺术与极少主义的大家，如卡尔·安德烈、达尼埃尔·布朗、唐纳德·贾德、弗朗索瓦·莫雷莱、克劳德·吕托、尼尔·托罗尼等。

为什么要主办比亚朗收藏展呢？正是真正的共鸣和深厚的友谊将收藏家和建筑师联系在一起。佩罗曾在南特郊区为让·菲利普·比亚朗率领的Aplix公司设计建造了一个工厂，该作品的语汇与收藏家如此热心支持的艺术产生了完美的共鸣。

(张宇译)

Credits and Data

Project title: Studio Dominique Perrault Architecture

Client: Dominique Perrault Architecte

Location: 6 rue Bouvier, 75011 Paris, France

Beginning of conceptual design: April 2005

Beginning of construction: February 2006

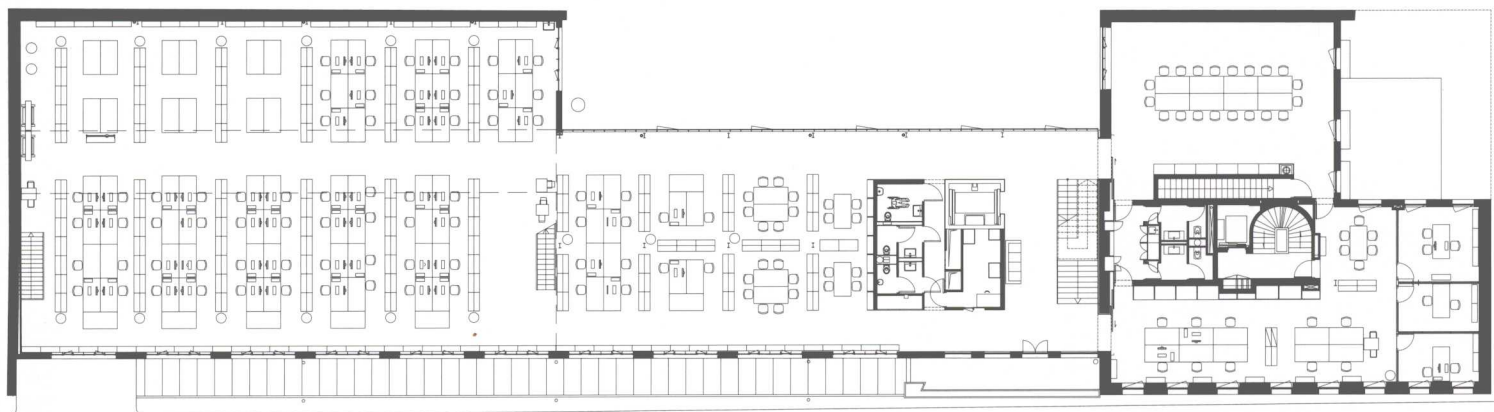
Completion: October 2007

Architect: Dominique Perrault Architecte, Paris, France

Engineering: Jean Paul Lamoureux (acoustic), Cabinet Ripeau (economy), ALTO (building services)

Site area: 1479 m²

Built area: 3000 m²



1st floor plan (scale: 1/400) / 一层平面图 (比例: 1/400)