C3

# 复杂性与装饰风格的回归
## Redux Complexity and Ornament

C3

# 复杂性与装饰风格的回归
## Redux Complexity and Ornament

# 复杂性与装饰风格的回归

# Redux
# Complexity and Ornament

历史古城的诞生史已经遗失了千年，所以，任何一个城区的出现都会为其带来传说以及或多或少的真实故事。但是，经过数百年、甚至数千年的地层累积，这里已经积累了复杂的结构和令人兴奋的丰富景观，使城市生活更加完美、惬意。因此，对这种复杂性的描述非常困难，而更加复杂的是将新项目嵌入到这些现实环境中。

日本艺术家冈部昌生与美国艺术家金•琼斯为人们呈现了许多作品，证实了许多可以描述城市层层积累的方式，按照评论家Bruno Zevi和Robert Venturi的观点，这些作品为当代城市与历史性城市创造了对话方式。

这里所要介绍的项目是这两位艺术家和两位评论家的心声，它们都遵循了积累的原则，而不是缩减原则，最终使用一种独到的方式对其进行装饰。

或许它们还会有一种被抛弃的感觉，如文豪雨果的一句果断论述：这可能将其扼杀掉，又或许不会。

The birth story of the consolidated historical city has been lost over millennia, so that the appearance of any urban area brings with it legends and more or less verified events. It is sure, however, that the stratification of the hundreds of years, or even of the thousands, has resulted in the accumulation of complexity, of stimulating richness, that makes life in the city more complete and desirable. The description of this complexity is thus very difficult; even more so is the insertion of new projects into these realities.

Japanese artist Masao Okabe and American artist Kim Jones have presented a series of works that demonstrate possible ways to describe urban stratification and, following certain ideas of Bruno Zevi and Robert Venturi, help us bring out possible means of dialogue between the contemporary and the historical city.

The projects presented here embrace the aspirations of these two artists and of these two critics, seeking to follow the path of accumulation, rather than that of reduction, to which end they resort, among other things, to a marked use of decoration.

They return, perhaps, to an abandoned feeling, as embodied in a resolute sentence Victor Hugo wrote: This will kill that. Maybe it will not.

圣德尼市郊学校／AAVP Architecture
Elsbethen遗址／Trint＋Kreuder d.n.a
它或许不会扼杀建筑／Diego Terna

**信仰**

在经过这些概括后，某些人可能会想要为自己建造一座哥特式教堂，设有庞大而狭窄的中殿，甚至还有塑胶玻璃制成的拱门，那么，这些人应该放弃。经过折衷派的调查研究，19世纪新哥特式风格是最严肃、最有效的运动之一，但却从未产生一个带有诗意的真实作品。真正的哥特式风格是以墙面、壁龛中数以百计的雕像及建筑背面优美的雕刻为特征的，遗憾的是人们却并未发现建筑背后的雕刻。在当今社会中，这种信仰早已不见踪影。

——Bruno Zevi，《Storia e controstoria dell' architettura in Italia》，1997年

日本艺术家冈部昌生的作品中具有某些令人感动的地方，他通过拓摹法（即用柔软的铅笔在一张纸上轻轻涂抹，通过这种方法能使人们了解到纸张的纹理）创造了《城市肖像》；一位艺术家美不胜收的作品让我们叹为观止，他收集了上百幅作品，为在1945年8月6日被原子弹所摧毁的日本广岛市重新描绘出崭新的风貌。这些作品于2007年

**With acts of faith**

*If, after these summary guidelines, someone would be willing to build for himself a Gothic cathedral, with a gigantic and narrow nave, even with plexiglass arches, this one should give up. The nineteenth-century neo-Gothic was, in the survey of eclecticism, one of the most serious and effective movements; yet it has never produced a true work of poetry. The true Gothic is characterized by the fact that the hundreds of statues against the wall or enclosed in niches are beautifully sculpted also in the back, where nobody can see them; in our times the availability of such acts of faith is improbable.*

– Bruno Zevi, *Storia e controstoria dell'architettura in Italia*, 1997

There is something touching in the work of Masao Okabe, the Japanese artist who makes *Portraits of the City* through the technique of frottage (which entails rubbing a soft pencil on a sheet placed above the surface of which one wants to capture the texture); something that leaves us speechless before the extraordinary work of an artist who has collected hundreds of sheets of paper on which he has reproduced surfaces of the ruins of the city of Hiroshima, devastated by an atomic bomb on Aug. 6, 1945. All these papers were collected during the 52nd International Art Exhibition in Venice, in 2007, constituting an impressive portrait of the complexities of a city.

Inter-Municipal School, Saint-Denis／AAVP Architecture
Elsbethen Site／Trint＋Kreuder d.n.a
This, perhaps, won't kill that／Diego Terna

全部收藏在第52届威尼斯国际艺术节中，构成一幅描绘城市的错综复杂的感人画卷。

在每幅画中，我们都能感受到破裂的墙壁表面所存在的力量、材料的质地及历史的层次感，这些都构成了城市的独特外貌。

问题的关键正如冈部昌生在日本展馆的一次展览（即以"人类的历史是否还有未来：光明中的黑暗"为主题）的采访中所说：

我最开始发现的是纸面下暗藏的现实可以浮现在纸面之上……不久，我就开始被城市的表象及城市表面下藏匿的东西所吸引。随着时间的流逝，我开始在单一的表面上发现一些变化，不同的表现开始令人联想起不同的事件。

这使我察觉到在现实中，有数不清的历史相互堆积一起，更精确地说，我开始感觉到这些暗藏的历史层次正通过我的双手浮出水面。……这就产生了一种特殊的感觉，人们开始不仅对现实的表象印象深刻，同时还关注起过去的现在，甚至未来的现在。

因此，在整个作品中，我们可以了解由大量历史、作用、空间、活

In every drawing one can feel the power inherent in the cracked surface of a wall, the texture of materials, the historical layers that led to that peculiar shape of the city.

The crux of the matter is as Okabe declared in an interview during an exhibition in the Japanese pavilion (entitled *Is There a Future for Our Past: The Dark Face of the Light*):

*The first thing I noticed was that the surface of the present which lay just beneath the surface of the paper emerged onto the paper. […] After a while, I began to be fascinated by the expression of the city and what lay deeper beneath it. I began to perceive the changes in expression within a single surface over time, and different expressions began to recall different events.*

*This led me to perceive the present as a condition where the numerous layers of the past were piled up on top of each other, or rather I began to be able to feel those layers emerging onto the surface with my own hands. […] This induces a peculiar feeling, one begins to make impression of not just the surface of the present but also simultaneously that of a past present and an even older present.*

In the overall body of this work, therefore, we can recognize the non-simplified genesis of the city, being a place for the accumulation of stories, behaviors, spaces, movements, that can scarcely be repeated, because they come from the aspirations,

冈部昌生的绘画作品《城市肖像》，于2007年
在第52届威尼斯国际艺术节中展出
*Portraits of the City*, by Masao Okabe,
exhibited in 2007, at the 52nd Venice Biennale

动而形成的城市的复杂起源，这些几乎都不能重现，因为它们皆来源于城市中居住者的愿望、需求和规划。

与这位日本艺术家的作品稍微不同，金·琼斯向人们呈现了他的作品《军装1》和《军装2》，作品中详细描述了一座虚构的城市征战威尼斯兵工厂的经历，作品的精髓主要在于其大量的符号和在冈部昌生的作品中同样存在的无限耐心和激情。

但在这个作品中，画并非呈现在纸上，而是在一件白色军装上，并反射到墙面上：城市被人类建设起来，它如人类的灵魂一样复杂，人类世世代代都以城市为居所，并以城市为生。

因此，这两个相似的作品都主要基于市民的生活，极其详尽地描绘了城市结构的复杂性。

这样，引用Bruno Zevi描绘哥特式作品的话来说，就是最终城市会了解到人们的信仰，甚至某个结构精准的雕刻部分会隐匿起来，准确地告诉我们设计、构造、扩建、沉降等体系，这些都绝不会在它们的复杂程度上被限制。

desires and projects of the people who lived in them.
A short distance from the work of this Japanese artist, Kim Jones has presented the works *Trench Coat #1* and *Trench Coat #2*, in which minute drawings of an imaginary city conquer the walls of the Venetian Arsenale, with their strength derived from the quantity of signs, and from the infinite patience and passion that we also read in the work of Okabe.
But here the drawings do not start from a sheet of paper, but from a white trench coat, thence radiating onto the surfaces of the walls: the city was founded by humanity, it is as complex as may be the souls of people who have lived in it and lived it, generation after generation.
The two bodies of work, therefore, examined in parallel, describe with astonishing precision the complexity of an urban structure, based mainly on their unraveling of what amounts to the lives of its inhabitants.
The city, therefore, may be told, ultimately, using the words Bruno Zevi used to describe Gothic works: the faith that people put in their work, even to the extent of faithfully sculpting parts of a structure that will be invisible, telling us precisely about the system of design, construction, addition, and sedimentation, which can in no way be limited in their complexity.

## 积累

下面分析的两个项目面临着需要进行修复的现实，这样非但不会减少问题的解决方式，反而会增加解决问题的方法，并提供不同的理解方式。

所有这些规划都包含在历史性城市的整体结构中，这个结构只能在意大利评论家提及的信仰方面才能描述出来，并采用冈部昌生展示给我们的相同精致作品。通过某种方式，它们可以凭借Venturi于1966年在《建筑的复杂性与矛盾性》一书中所表述的观点，融入到原有的结构中：

哥特式风格和洛可可装饰风格不仅在整座建筑中体现出了价值，而且还体现了手工技巧的价值，并体现了这种方式直接而个性化的活力。……20世纪最杰出的建筑设计师们通常都拒绝简单化（即通过缩减而简单化），以此来使整体更加具有复杂性……简单化、表面复杂的形式并不发挥作用。相反，视觉上多种多样的模糊感才需要人们的认可和探究。

## With accumulations

These two projects analyzed below face a reality that requires precisely interventions that do not reduce the possible solutions of a problem, but rather increase the number of answers and then provide different ways of reading.
All these projects are included in the consolidated historical urban fabric, which can only be described in terms of that sort of faith mentioned by the Italian critic, using the same precision work which Okabe showed us. In a certain way, they can fit into the existing fabric relying on the concepts Venturi expressed in 1966, in the book *Complexity and Contradiction in Architecture*:
*Gothic tracery and Rococò rocaille were not only expressively valid in relation to the whole, but came from a valid showing-off of hand skills and expressed a vitality derived from the immediacy and individuality of the method. [...] The best twentieth-century architects have usually rejected simplification – that is, simplicity through reduction – in order to promote complexity within the whole [...] Simplified or superficially complex forms will not work. Instead, the variety inherent in the ambiguity of visual perception must once more be acknowledged and exploited.*
These two projects tend to define urban situations that allow various layers of reading and may enable the inhabitants to build
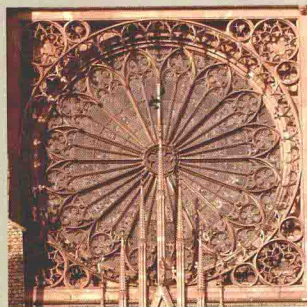
斯特拉斯堡大教堂的圆花窗，展示了敞开的格状窗饰
The rose window of Strassburg cathedral, showing the open tracery screen

路德维希堡宫殿中洛可可风格的镜子和墙面粉刷
Rococo mirror and stuccowork in Schloss Lud-wigsburg

这两个项目都倾向于明确城市的环境，使人们了解城市的各种层次，并使居民可以围绕建筑所限定的空间进行建造，了解丰富的历史和各种用途。

因此，由Trint & Kreuder d.n.a设计的、位于德国大都市梅明根的Elsbethen遗址通过不需要将空间简单化的替换机制，经历着翻新与扩建；相反，它们实施的是多样性的压缩方式：新场地的每座建筑都因外形、材料及不同的风格而存在。与普通风格不同，新建筑概括了它们所具有的完全不同的建筑语言。这样，整个建筑群就倾向于历史性的层次感，仿佛每座建筑都在不同的时期设计而成，且设计师也完全不同。

这在由AAVP建筑事务所设计的圣德尼市郊学校这个项目中重新体现出来：在该项目中，学校建筑群由一系列完全独立存在的建筑构成，它们的构造、材料、饰面各不相同。历史性建筑的简单嵌入，如烟囱，将现在与不久之前的过去联系起来，创造出连贯的线条，使建筑所在场地更加丰富，因为它并没有将这里的历史抹去，而是加深了人

们对历史的印象，并将其扩展，使其向未来进军，成为超越学校功能的场所。这样，抛开人们对空间的判断不谈，人们再一次在这些项目中发现相同点，所有居民都可以共享哥特式教堂的建筑风格，及随之而来的使其富有活力和生气的信念，对材料的精心研究使建筑具有极其复杂的城市环境，使其与整个环境的热情相对话。

因此，这种扩建而非拆除的坚定意愿令我们联想起冈部昌生的作品：建造城市及城市中建筑的大量经压实的材料展现了层层历史。尽管不能深入到数千年前的历史，设计师们仍选择了增建的方式，这种方式或许是当代城市或城市中的部分区域与过去形成对比的唯一途径。

装饰

根据Bruno Zevi和Robert Venturi的观点，产生了与原来交织在一起的更加深刻的主题；两种风格在复杂性方面都与装饰有关，或在某种方式上，与作品外观相关的装修有关。大教堂雕像的背面以及哥特式、洛可可装饰风格都是注重"细节"的范例，在这些项目中，纯粹

around the space delimited by the architecture, a number of possible tales, through uses that are very rich and diversified.
Thus, in the project by Trint & Kreuder d.n.a, *Elsbethen Site*, in Memmingen, a large piece of the German city undergoes a renovation and expansion through replacement mechanisms that are not aimed at a simplification of the spaces; rather, they implement a system of a multiplicity of condensations: each building of the new plot lives thanks to forms, to materials, to a distinct poetic. As opposed to a unified vision, the new buildings are the sums of details that speak entirely different languages among them. In this way the whole tends towards an almost historical layering, as if each building had been designed in different eras, seeming as well to have many designers.
Such is a situation repeated in the *Inter-Municipal School*, in Saint-Denis, designed by AAVP architecture: here the school complex consists of a series of buildings that appear to live a life all their own, through structures, materials and finishes very different from another. Brief inserts of historic buildings, such as the chimney, tie the present to the recent past, building a line of continuity that makes fertile the territory of architecture, because it does not erase the stories that have passed through here, but deepens them, extends them, helps them to evolve towards a future, more

so because of the presence, every day, of the kids studying there. Regardless, then, of any judgment of the space, one seems to find again, in these projects, the same power that allowed a full citizenship to share in the construction of a Gothic cathedral and thus in the consequent belief making it alive and vibrant, thanks to the painstaking work on the materials that renders the building an exceedingly complex urban text, which speaks to the passion of the entire cosmos that produced it.
Thus, again, the determined will to add, rather than remove, reminds us of the work of Okabe: the unveiling of the layers of history through the compact mass of materials that build the city and its buildings. Although unable to reach the accumulation of events of thousands of years, the designers have chosen the path of multiplication, of addition – a path which, perhaps, is the only mechanism for the contemporary city, or parts of it, to stand in comparison with the old.

## With ornaments
From the conception of Bruno Zevi and of Robert Venturi emerges a further theme, which is intertwined with the previous; both texts, speaking of complexity, refer to decorative systems or, in some way, relate to the finishing work with regard to the work's external appearance. The backs of the sculptures of the cathedrals

从Lindentorstraße看到的Neue Schranne南立面
Neue Schranne's south elevation from the Lindentorstraße

的建筑活动被中止了，我们所关注的是建筑引人注目的工艺，这些工艺改变了人们的看法，吸引众多的人来此参观，同时对其进行重新审视并发表不同见解。事实上，这些古老的作品告诉我们复杂性的更深程度，这主要体现在建筑的规模上，随后逐渐扩展到最细微之处。

在历史性城市结构中的建筑通常被看作是一本巨大的书籍，它讲述着人类的故事，不管这些故事是真实的还是虚构的，是具有教育意义的还是仅仅是托辞。如文豪雨果于1831年在其著作《巴黎圣母院》一书中写到的Claude Frollo神父的话：

"……但是，首先，我会让你一个接一个地阅读石头上的字母表，即石书中的页面。我们会前往吉约姆主教的大门和圣母小教堂的Saint-Jean le Rond……我会让你阅读Saint-Gervais医院大门和Rue de la Ferronnerie上四个巨大的铁钳上的象形文字。我们还会一起朗读Saint-Come、Sainte-Geneviève-des-Ardents、Saint Martin、Saint-Jacques de la Boucherie墙面上的文字。"

有很长一段时间，和其眼眸一样充满智慧的Tourangeau神父都未曾理解Dom Claude所说的话。

"胡说! 你所说的书在哪？"他打断道。

"这就是其中一本。"神父说。

打开小屋的窗户，他指向巨大的巴黎圣母院，该教堂在星光璀璨的夜空中凸显出其轮廓，它的两座塔楼、石质的侧翼建筑以及巨大拱腋的黑色轮廓，仿佛一座庞大的双头狮身人面像，坐落在城市中央。

神父安静地注视着巨大的建筑，过了一段时间，他叹了口气，右手伸向桌上翻开的一本书，左手还指向巴黎圣母院，难过地将视线从书上转移到教堂，说，"唉，书会将其扼杀掉的"。

文字会扼杀建筑，扼杀的方法就是人类这本大书，这种现象一直持续到1500年（即雨果在书中所讲故事的发生时间），这本书对城市居民和宗教教育进行着教导性诠释。

慢慢地，建筑不再发挥"导师"的作用，而是逐渐倾向于丧失构成自己的形象以及装饰体系。墙壁被设计得完全均匀，这种设计方式在1900年达到了顶峰，当时理性主义者们开始设计一些纯白体量。

and the Gothic or Rococo tracery are examples of detail work, of "minutiae," in which the purely architectural activity is suspended and we pass on an insistent craftsmanship which changes the scale of perception and allows the visitor of the work to zoom in, thus inviting a different plane of reading. In fact, the ancient works tell us of a further degree of complexity which is reflected primarily on the architectural scale, but then deepens even more in frames of reference that demand to be further enlarged to the smallest detail.

The architectures that are observed in the historical urban fabric work as great books that, again, tell human stories, real or invented, educational or purely evasive. It is for this reason that Victor Hugo, in his 1831 book *The Hunchback of Notre Dame*, wrote, in the words of Archdeacon Claude Frollo:

"[…] But, first of all, I will make you read, one after the other, the marble letters of the alphabet, the granite pages of the book. We shall go to the portal of Bishop Guillaume and of Saint-Jean le Rond at the Sainte-Chapelle […] I will make you read the hieroglyphics which cover the four great iron cramps on the portal of the hospital Saint-Gervais, and of the Rue de la Ferronnerie. We will spell out in company, also, the façade of Saint-Come, of Sainte-Geneviève-des-Ardents, of Saint Martin, of Saint-Jacques de la Boucherie."

*For a long time, Gossip Tourangeau, intelligent as was his glance, had appeared not to understand Dom Claude.*
*"Pasque-dieu! what are your books, then?" He interrupted.*
*"Here is one of them," said the archdeacon.*
*And opening the window of his cell he pointed out with his finger the immense church of Notre-Dame, which, outlining against the starry sky, the black silhouette of its two towers, its stone flanks, its monstrous haunches, seemed an enormous two-headed sphinx, seated in the middle of the city.*
*The archdeacon gazed at the gigantic edifice for some time in silence, then extending his right hand, with a sigh, towards the printed book which lay open on the table, and his left towards Notre-Dame, and turning a sad glance from the book to the church,–"Alas," he said, "this will kill that".*

Print would kill architecture, the medium that, until 1500 (when takes place the story narrated in the book by Hugo), was the great book of humanity, a favorite place to narrate in a didactic way the great civil and religious teachings of a city.

Slowly, very slowly, architecture, which would no longer fulfill the role of "teacher", tended to lose the iconography that completed itself, as well its decorative system. The walls were rendered clean to the point of absolute homogeneity, a trend which would reach

市郊学校TINO体育馆的南立面，外墙覆有装饰性的网状木板
south facade of gym, TINO, Inter-Municipal School,
clad with decorative wood mesh panels

通过不断重复地建设细微之处、楼群、欧几里德平行六面体结构等，城市就这样被建造起来，这个空间就以群体的平衡性作为衡量的基础，所有的设计工作都集中在这场游戏的猛烈程度上（如勒•柯布西耶所说）。

总之，建筑仿佛已经失去了其希望使更易理解的、修饰丰富的层次能够重申其本质的愿望，其本质就是空间，且以其他城市需求、人类需求为代价。

然而今天，当人们发现新的"正在进行"的犯罪行为时，就会想到这些网络、虚构的世界会扼杀印刷业，由此就再一次引发了重新将字体加在建筑上的需求：这并非是明显的图形或装饰，而是抽象的纹理、微小的细节、或多或少复杂的场地。新的方式已经将复杂性带到这个以古老且一成不变的现代性为主的世界中，建筑也随着这种变化而转变。这种比较静态的方式通过一种矛盾的手法呈现出了新方式的某些特征：不受限制的表层文字，各种文字和不同媒介之间概念性、外形上的连接，对历史与一般性事件之间连续而不断扩展的焦点的需求。

这里介绍的两个项目都以出色的立面处理方式为特征，这种处理方式只能当作装饰方法，但是，和哥特式教堂的雕像一样，这些处理方式成为吸引参观者欣赏、改变建筑规模、感受建筑不同材料的途径。它们发挥着超文本的作用，需要对不同的规模、各种可能的文献、历史进行关注。

简而言之，这些作品为人们提供了一种复杂性，这再一次令我们想起Zevi和Venturi的话，以及冈部昌生与金•琼斯所做过的探索；他们努力重建城市的各个部分，同时还不抛弃人类丰富的起源。他们使人们意识到城市并不是所有建筑体量的集合，而是人类经历的汇总：这样，或许文字并不会扼杀建筑。

its peak in early 1900, when the rationalists were working with volumes of pure white.

The city is built, then, by the repetition of particles, of blocks, of Euclidean parallelepipeds, such that the space is measured by the balance of the masses and all the design effort is focused on the severity of this game (in the words of Le Corbusier).

It is as if, at the conclusion of this process, the architecture had actually lost the will to make a layer of more immediate reading which was figurative, having the need to reiterate its own essence, which is the space, at the expense of any other urban or human needs.

Yet, today, when someone sees new "in progress" crimes and thinks that this (the Internet, the virtual world) will kill that (the press), the need seems to recur to re-add a layer of reading onto architecture: "this" is not clearly legible figures or decorations, but abstract textures, minute details, a more or less complicated plot. The new medium has brought complexity to a world that lived in the wake of a century-old modernity, and the architecture has followed this change. In an almost paradoxical way the more static mediums have taken on some features of the new: the unlimited layers of reading, the conceptual and physical connections between various texts and different media, the need for a continued and expanding focus between the details of stories and general events.

The two projects presented are characterized by a marked use of facade treatments that can only be defined as ornamental implement, yet, as with the sculptures of Gothic cathedrals, they serve as a means to push visitors to restrict their vision, to change the scale, to feel different about the materiality of the building. They act as hypertext, in which attention is required for the different scales, the various possible references, the stories.

These works offer, in short, a complexity which again brings us back to the words of Zevi and Venturi and to the explorations of Okabe and Jones; they try to reconstruct pieces of the city without losing the genetic richness of human entities. They give the feeling, therefore, of redefining the city not as a sum of architectural volumes, but as systems of human experience: in this way this, perhaps, won't kill *that*. Diego Terna
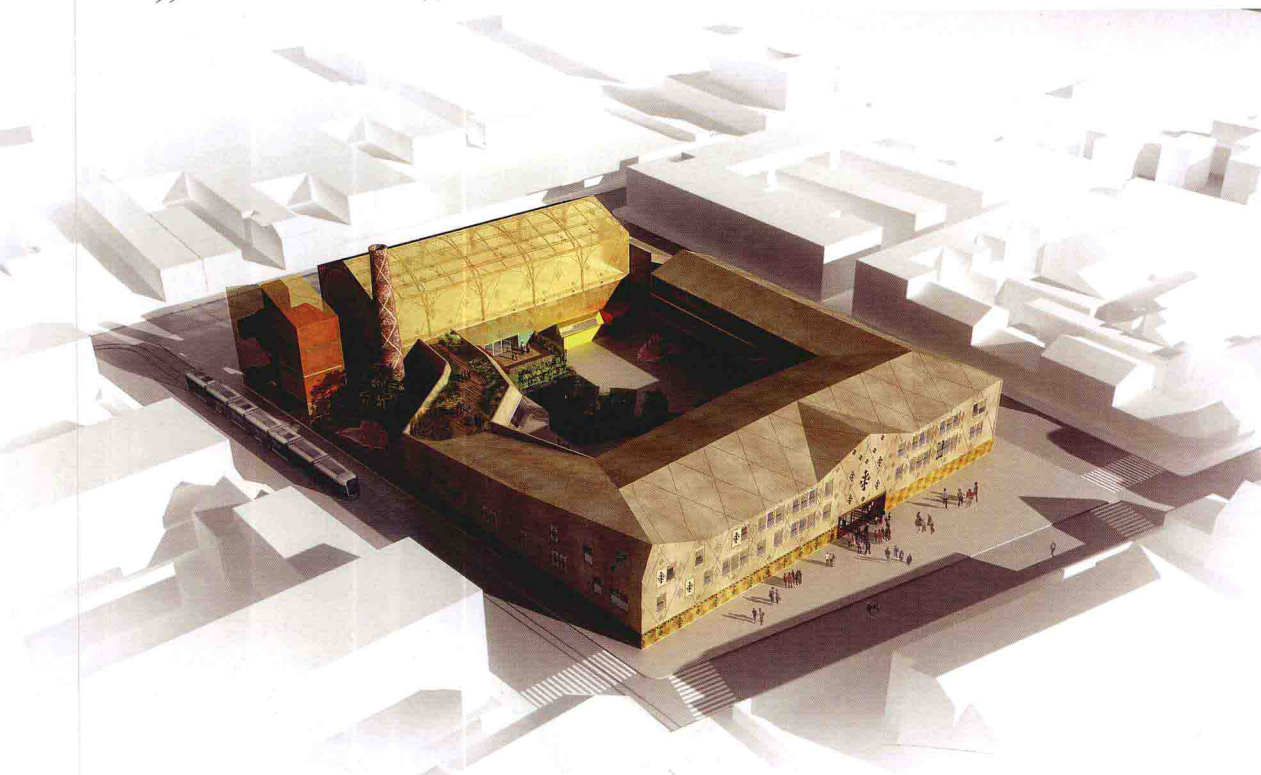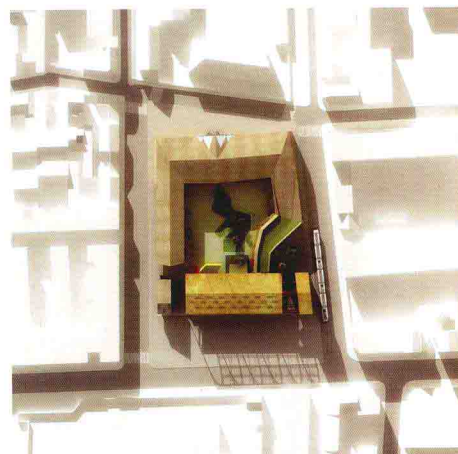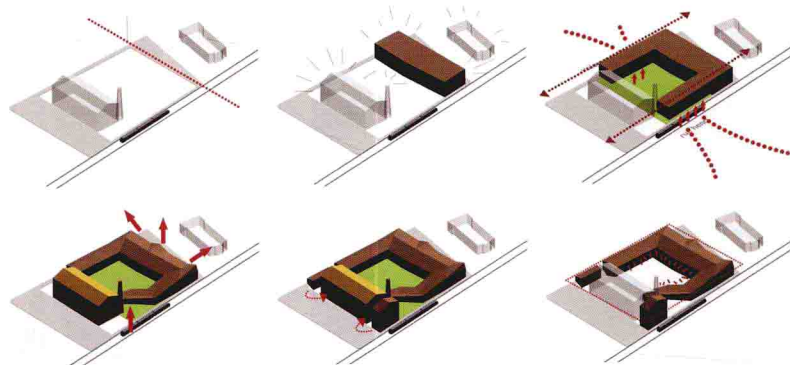
# 圣德尼市郊学校

AAVP Architecture
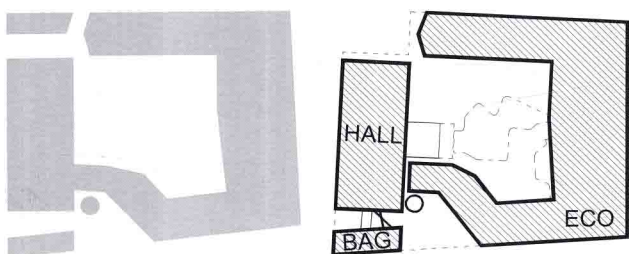


ECO: 幼儿园和小学建筑
HALL: 体育馆和食堂建筑
BAG: 通往体育馆的建筑

ECO: nursery and elementary school building
HALL: gymnasium and cafeteria building
BAG: access to the gymnasium

塞纳–圣德尼省的建筑遗产丰富多样：这些建筑融合了20世纪多种建筑运动及19世纪末典型的彩砖与磨石粗砂岩建筑的特点。圣德尼市同样也以其宏伟的12世纪哥特式建筑遗迹和壮观的当代建筑而著称。

工业建筑投入使用时并不总受人们欢迎，如今，工业建筑是现代性的真实象征，建筑师希望能够将它们保存下去，以便更好地展示它们的原貌。建筑遗产体现了建筑前后联系的要求；这种联系是与过去、现在和将来之间的联系。通过特定方式，他们将这种关系呈现在当地居民和儿童面前，使它与人们密切相关，还有什么比这个理想更加远大的呢？这项挑战是以带有寓意的融合方式将建筑遗产和社会历史融合在一起，重新诠释整个城市。城市中涌现的工业建筑和空间的丰富形式迷失在在整个建筑历史中。建筑师的目标就是重新恢复这种建筑外观，并赋予其现代化的意义。

该项目的结构和装饰构件均为木质的，采用的材料雅致而耐用，证实了人们对成熟建筑构想的真正承诺。

这种构想符合项目场地，并赋予每个建筑项目鲜明的特性。
——ECO学校建筑
——HALL食堂+体育馆
——通往体育馆的BAG建筑
——LOG建筑，具有独立通道的管理员宿舍。不同的建筑通过人行天桥相连接。

ECO主楼是一座R+2木质建筑（结构/覆层）。这座建筑位于场地（克里斯蒂诺–加西亚街）的北侧，呈U形，包含幼儿园和小学。为避免压抑现有的周边环境，建筑东侧的木质主体像根茎一样折成平面，使人们站在Henri-Murger街上就可以看到砖砌的烟囱。烟囱已经重新恢复原貌，向城镇敞开，成为一个直立的参照点。

在ECO建筑对面，HALL建筑采用与学校相同的构造原则（用水泥做地基的木质框架结构）建成；在上方，一个附属的层压支柱构成了装饰性的网状结构。

建筑呈现为两个相重叠的巨大结构体。底层的第一个体量是一个加顶的室外空间，仿佛旧式的覆顶市场，包含有更小的单层结构，学校餐厅就位于这里。所有结构体的外壳都是木质的，令人联想起ECO建筑的结构。

ECO建筑的屋顶露台上有两个空间：一个是禁止进入的花园，另一个是用橡木板（与步行道相同的材料）装饰的步行空间。

第二个体量位于二层，里面设有运动中心，屋顶极高（至少7m）。运动设施都采用聚碳酸酯（保温的凝胶工艺）制造。仅计划建造2.10m深的地基（双层钢覆层，具有保温、隔声效果）；它将环绕整个体育馆，与天花板一起将馆内的声音完全吸收，保护外立面免受球撞击的干扰。外围带状物的内部设有木质覆层，和底层食堂的外围结构相似。HALL建筑外表用太阳能电池板覆盖。

两个体量勾勒出场地的四角。西侧与ECO建筑位于一条线上的是LOG（R+1）建筑，这座建筑是管理员宿舍楼，以木质结构和覆层为特色。东侧的BAG建筑是覆顶空间的延伸，二者由低处的通道相连。BAG建筑由多个门廊构成，为木质结构，看起来仿佛与HALL建筑融合在一起，内部有重叠的双层钢覆层体量。这里设有运动中心所需的后勤设施，包括每层的更衣室和屋顶的CTA。

## Inter-Municipal School Saint-Denis

The architectural heritage of Seine-Saint-Denis is rich and varied: buildings characteristic of the 20th century's various architectural movements mingle with the polychrome brick and millstone grit constructions typical of the late 19th century. The town of St-Denis also boasts magnificent 12th century Gothic style monuments and remarkable contemporary constructions.

While industrial buildings were not always celebrated when they were brought into service, today they are real symbols of modernity which we wish to preserve in order to better display them. The idea of heritage corresponds to the need for a connection; it is a relationship with the past, in the present and for the future.

3. wooden blocks (30x20) nailed onto lathing (2)/support for weather-boarding framework (ventilation)

1. outer wall with weather-proofing
2. vertical lathing for securing the weather-proofing (every 600mm)

7. larch wood window frame fastened to wooden cleats (including sub-frame included in lot 2)
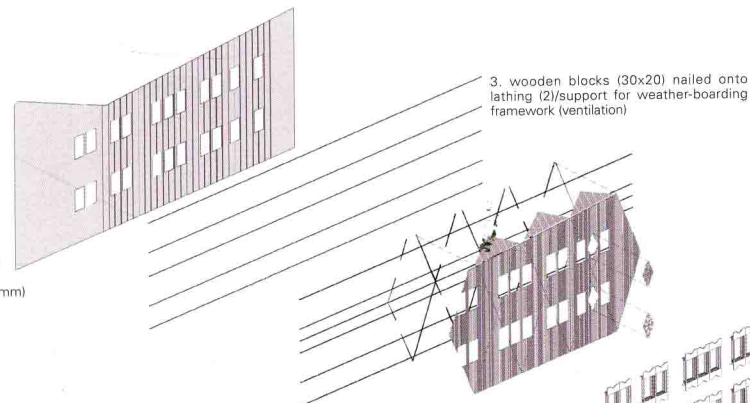
4+5+6. wooden insulating weather-boarding assembly:
4. Z-bar frame (20x40x20mm) fastened to wooden cleats +horizontal rails as per frame+fastening bolts on lathing
5. larchwood cleats (60x40x△ variable ∧) factory-mounted onto metal frames (4).
6. decorative "lathed" larch wood motif jointed to wooden cleats.

8. drilled aluminium cassettes/3 drilled motifs/ secured to metal t-bar (70x70x2,190mm)+bolting

立面组合 elevation assembly

墙体详图 wall detail

1. outer wall with weather-proofing 2. vertical lathing for securing the weather-proofing (every 600mm) 3. wooden blocks (30x20) nailed onto lathing (2)/ support for weather-boarding framework (ventilation) 4. Z-bar frame (20x40x 20mm) fastened to wooden cleats+ horizontal rails as per frame+fastening bolts on lathing 5. larch wood cleats (60x40x△ variable ∧) factory-mounted onto metal frames (4). 6. dec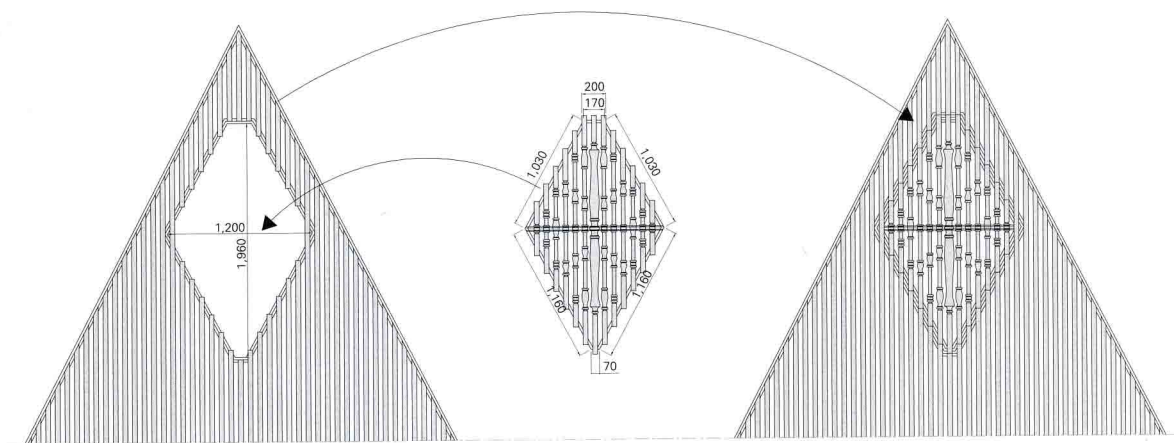orative "lathed" larch wood motif jointed to wooden cleats 7. larch wood window frame fastened to wooden cleats (including sub-frame included in lot 2) 8. drilled aluminium cassettes/3 drilled motifs/secured to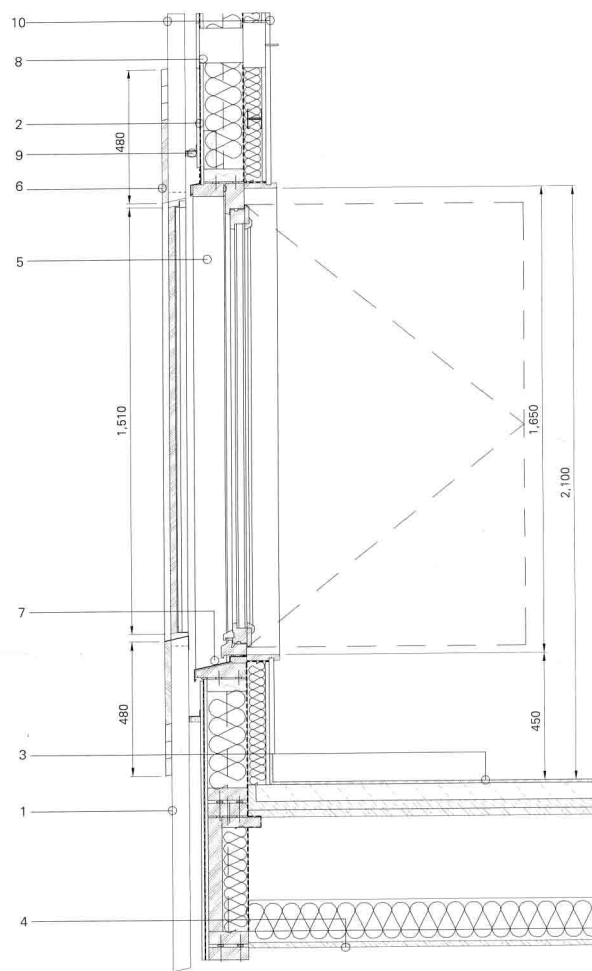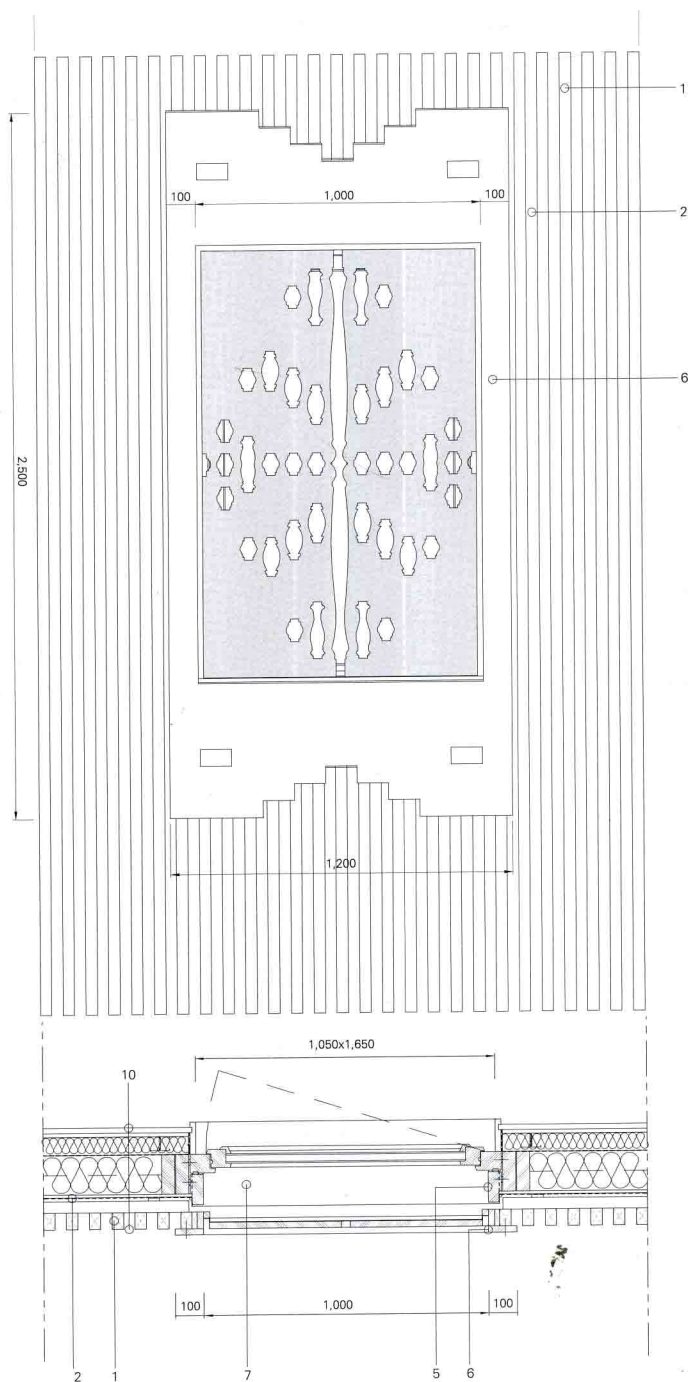 metal t-bar (70x70x 2,190mm)+bolting 9. steel stirrup (10mmth.x300mm) secur ed by concrete structure via steel tube +plate/facade T-bar support 10. zinc flashing 11. cleat heads mitre cut accor ding to roof slope 12. water-tightness measurement 13. M1 type wooden frame wall 36cm thick
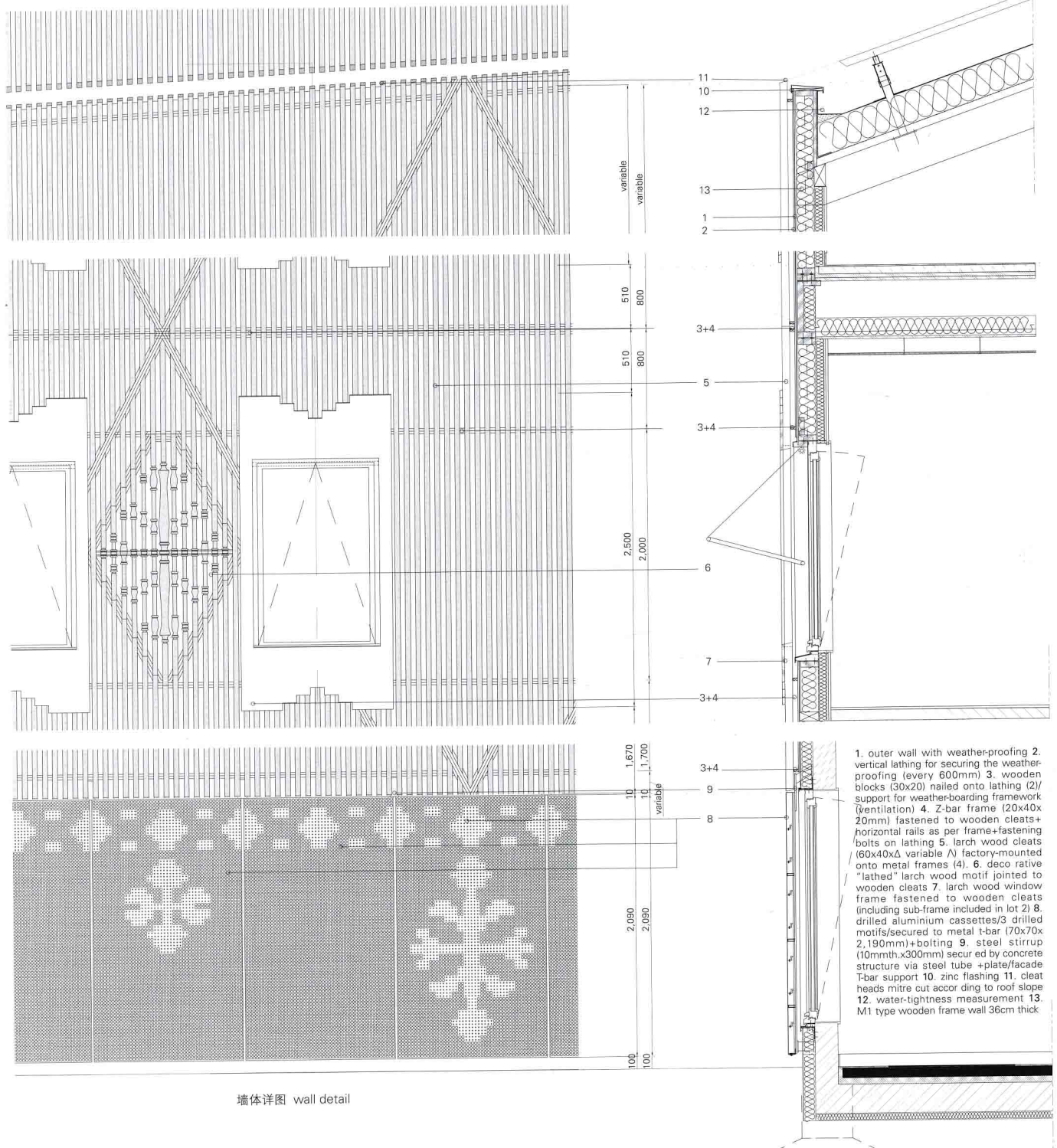
图案详图 pattern detail

1. vêture bois mélèze brut: tasseau x verticau x 40x60mm
2. etanchéité 4mm
3. sol souple sur chape/remonté en plinthe soudé sur 10cm
4. isolation sous dalle BA fixation rondelle
5. cadre des fenêtres extérieures en hêtre rétifié
6. panneau en hêtre rétifié reconstitué par planche formant cadre de fenêtre, fixation invisible
7. appui de fenêtre en eluminium laqué RAL au choix architecte
8. bouche acoustique type STM (masquée derriére bardage de façade)
9. ossature des panneaux de façade, omega+cêle bois
10. mur périphérique à ossature bois de façade sur rues épaisseur 36cm