

新拓扑形态，操控矩阵

旧建筑改建中的新结构
与文脉对话

塞纳河上的码头：流动的建筑

逆向的合围

台北表演艺术中心

具有决定性的综合体

蓬皮杜中心乔治餐厅

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世界著名建筑设计事务所

JAKOB+MACFARLANE

建筑事务所作品集

雷诺通讯中心：推断几何学

OPAC住宅：社会仙境

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PHASE

the architecture of jakob+macfarlane

“在拓扑空间中，每一个系统参数代表一个多维空间的轴。对于系统内所有可能的状态，或者被允许的系统参数值的组合，都能通过相图展现出来，而且相图的形状能够很容易地阐明系统中那些不是很明显的良质。”

“In a phase space, every parameter of the system is represented as an axis of a multidimensional space. For every possible state of the system, or allowed combination of values of the system's parameters, the phase diagram represents all that the system can be, and its shape can easily elucidate qualities of the system that might not be obvious otherwise.”



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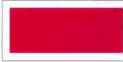
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Jakob+MacFarlane conceive of the architecture they develop as contributing to a critical transfiguration of the very notion of the project. Their architecture not only succeeds in avoiding any idealistic understanding of a formal representation of the architectural object but also eschews any assumptions about the internal logic of architecture, or of rationalism aiming to confine architectural expression to a limited grammar or syntax, or even the idea of architecture still being held to comply with the structural laws of a language. While the architecture of Jakob+MacFarlane is indeed deeply contextual, the role of context is not merely intended as a response to the universal and collective codes of the historical environment of the city, in order to create new links between typologies and morphologies at the heart of the urban discontinuity. Far more importantly, it is their attempt to generate complex hybridized forms touching the most immediate phenomenal aspect, the exploitation without hierarchy of a physical and cognitive materiality, from which the project can draw upon to emerge from its environment. From the simple interplay of tectonics in the House T (1994) and the House Puzzle (1997), to the Restaurant Georges (2000) atop the Centre Georges Pompidou and the project for the Quai Branly Museum (2004), their use of the interplay of topologies was based on the exploitation of spatial geometric frameworks from which their architectural forms seemed to emerge. But their approach quickly evolved toward a deconstructive hermeneutics and a radical critique striving to meld the whole range of semantic, historical and social values of the context into a new material, one redefining multiple links between simple physical values, historical or technical references, and new functional parameters.

The intensified economy of transfers, the affirmation of this hyper-materiality qualified by the gradual sedimentation of historical forms and social uses brings a fully generic and genetic dimension to each project, opening the way to the dynamic of a new constructivism drawing its vitality from the very heart of the infinite field of information available in the urban context. Thus, in the practice of Jakob+MacFarlane, the architectural object arises from internal structural constraints, is genuinely involutinal, and avoids any excess expression, or even the supposed autonomy of a language or logic that might overdetermine the semantic and material domain which accompanies and delimits the specificity of each project. The accomplishment, the actual construction and the actual carrying out of the act of architecture are thus a realization in the literal meaning of the term; the reactivation of the contextual domain as a whole, conceived of as an open field of

complexity, the blending or the grafting of structural or qualitative and sometimes antinomic elements into a new phenomenal domain, an actualization in which architecture appears as something shared - between restitution and creation - in which the new architectural object seems to have swallowed the semantic and cultural dimension of its domain of intervention. The calculated economy of mutation implemented by Jakob+MacFarlane, already at work in the renovation of the Maxime Gorki Theatre, Petit-Quevilly (1999), has attained its most advanced level of achievement thus far in the design for the FRAC Centre in Orleans (2011) and of course in Docks on the Seine, Cité de la Mode et du Design, Paris (2008), which together constitute a veritable manifesto of their thinking on the generic re-materialization of architecture.

As an issue of identity, architecture can no longer cling to the static presupposition of a form, whether of a skin, of a structure, or even of a simple decorative motif (The Orange Cube, Lyon, 2010). The singularity of each architectural object has more to do with the dynamics of emergence, linked to a field of constraints, with the interaction of internal and external forces, and with finding equilibrium in a self-organizing process. The architecture developed by Jakob+MacFarlane offers answers to essential questions about the intelligence of morphogenesis, tackling changes in symmetries, playing with the phases of transitions (in order to define as in physics or biology the unstable balance of scale for a spatial-temporal domain), and affirming the architects' work as the resultant of a dynamic interaction between different agents, the conjunction of local processes. To redefine the emergence of a new active singularity at the heart of a complex system is to evade the static temporality of the project, to assert the architectural construction as a generic instability, a simple state of equilibrium, as seen in the Euronews Headquarters in Lyon (2013), which seems to be nothing other than the sounding box for a virtual spectrum of information, a volumetric screen whose green aluminum surface opens like an echo chamber, in which images of the world shimmer.

Frédéric Migayrou,

architecture critic

Deputy Director — Chief Curator, Centre Georges Pompidou MNAM-CCI, Paris

Chair, Bartlett Professor of Architecture, Bartlett School of Architecture, University College, London

雅各布+麦克法兰相信他们设计的建筑作品能够增进人们对项目的理解。他们的建筑作品不仅成功地避免了对建筑表达不切实际的理想化解读，也防止了对建筑内部逻辑的臆断，或者说防止了理性主义将建筑表达局限在某种语法或句法中，甚至认为建筑应该屈从于结构上的规则或语言。虽然雅各布+麦克法兰的建筑注重建筑文脉，但文脉的作用不仅仅是对城市历史环境现状的回应，更是在城市持续发展的过程中建立建筑类型与形态之间的联系。更为重要的是，他们在试图创造一种复杂的建筑综合体，与瞬息万变的现实息息相关，这种探索抛开了物理及认知层面的等级性，建筑在此基础上能够从环境中凸显出来。在T住宅（1994年）和观景住宅（1997年）中，不同的建筑构造之间已经开始了简单的相互作用，蓬皮杜中心的乔治餐厅（2000年）以及布隆利本土艺术博物馆（2004年）则运用了拓扑学的相互作用，这两种相互作用都建立在空间几何框架的基础上，建筑形式也是由此才产生的。但自此之后他们的设计方法迅速转移到非构造解释学，开始发表激进的评论，将语义学、文脉的历史及社会价值加以融合，形成一种新的素材，重新定义自然物理、历史、技术及新的功能之间的联系。

运输业的发展、对复杂物质性的确认（这种确认来自历史形式和社会用途的沉淀）为衡量每个项目带来了通用的尺度，为新型构成主义绘画带来了活力，这种活力来自城市文脉中信息含量丰富的核心领域。因此，在雅各布+麦克法兰的实践中，建筑产生于内部的结构制约，这种制约正在衰退，表现形式也愈发含蓄，即使语言或逻辑上的自主需要由多种因素共同决定语义和材料的领域，这些领域的范围伴随且决定着每个项目的特殊性。实际建造建筑的过程逐步诠释了这一术语的意义；文脉领域的反应会产生很多复杂开放的领域，集建筑结构、各种定性的，甚至矛盾的元素于一身，在这一领域中，建筑的建造过程似乎具有了恢复和创造的多重意义，新建筑的介入似乎已经影响到了语义和文化领域。雅各布+麦克法兰在马克西姆·高尔基剧院（位于Petit-Quevilly，1999年）的改造过程中实现了计算经济的转变，事务所在新奥尔良的FRAC中心（2011年）的设计中表现出了最高的设计水平，当然在塞纳河码头（位于巴黎Cité de la Mode et du Design，2008年）方案中，事务所还表达了他们对广义建筑现实的态度。

建筑如果具有可识别性，就不应该固守一种静态的形式，无论是建筑表皮、结构，还是一个简单的装饰图案（橙色立方体，里昂，2010年）。每个建筑的特点与其外表的动态特征及其约束条件紧密相关，是建筑内外因素共同作用的结果，也是建筑在自我组织过程中寻找平衡点的结果。雅各布+麦克法兰设计的建筑作品回答了有关建筑基本形态的问题，注重寻求建筑对称性的变化，处理建筑的阶段性变化（这样做的目的就像在物理学或生物学中定义某个时空领域中的不稳定平衡），并且证实了建筑师的工作是与不同代理商及当地政府互动的必然结果。为了在一个复杂系统的核心定义新的活动并避免建筑项目停留在现状，也为了将建筑项目看成广义上的不稳定体、一种简单的平衡状态，在里昂的欧洲新闻总部（2013年）项目中，建筑被设计成了传递信息光谱的音箱，绿色铝制表面的屏可以像回声室那样敞开，让室内来自世界各地的图像闪闪发光。

Frédéric Migayrou

建筑评论家

总策展人、副主任，MNAM CCI / 巴黎蓬皮杜中心

伦敦大学Bartlett建筑学院教授、系主任

“...coming from the inside, trying to understand why it is so,
and what is the goal we are trying to reach...
We used the geometry of existing conditions to generate new ones.”

Jakob + MacFarlane

If an architectural object can be described as an enclosed fragment of space, strategically laid out and lit, then a book, too, can be designed as a piece of architecture. Its texts are walls that define the space, but they are also circulation paths that guide you, offering larger or smaller liberty to choose your itinerary. They both discover and unwind the essential logic of the program content, while visual imagery acts as a lighting scheme with its combination of natural and artificial light. Photos are windows into the reality of the natural light outside world; other kinds of graphic images — drawings, sketches, diagrams — stand for spotlights that single out key elements of the project and help visualize its development.

“Anyone who sees architecture as fixing a situation is wrong; architecture is about ideas that become the motor of our work. The fundamental idea has to have a lot of levels of meaning. It needs this pertinent resonance — then it becomes a form, touching issues that are important to society, and to what people think about themselves,” says Brendan MacFarlane. Designing a book on Jakob + MacFarlane is about creating a mental and visual space where these levels of meaning — intellectual, historic, sensorial, conceptual layers — are highlighted and at the same time shown as integral parts of a bigger context.

Based on a series of interviews with Brendan and Dominique, fifteen stories reveal the internal logic of each selected project, as well as the unifying moves and trans-methodologies that underlie the totality of Jakob + MacFarlane’s work.

Seen within a larger creative flow, each individual solution acquires a new kind of mindfulness — as a next stage in an evolving continuity, or, alternatively, as a pivotal point. The decision to demolish an existing building in order to open the project towards the city gains an additional dimension when presented alongside a whole number of designs deliberately based on various kinds of

succession, be it the case where Jakob and MacFarlane sought for the way to introduce a new program into the sacred and legendary Centre Pompidou; or another one, where they chose to maintain the old Parisian Docks as an iconic element of the city's history and infrastructure; or the OPAC story where they aimed to recreate the magic of their first visit to the project site... On the other hand, this approach allows tracing common methodologies behind seemingly unrelated buildings: note how the deformation of the basic grid at the Centre Pompidou and the convergence of two historic grids in Orleans give shape, respectively, to the restaurant Georges and the FRAC Centre. The book's non-hierarchical structure makes it equally effective to read the stories in order of appearance — Frédéric Migayrou suggested grouping them into four big chapters, from Topological Growth to Dynamic Involutions, — or pick them out at will, creating your own links between projects.

Punctual comments scattered throughout the book uncover still other levels and layers: ingenious structural or spatial solutions; sources of inspiration; techniques imported from other industries; projects-within-projects... A layer of "visual hyperlinks" uses graphical codes that point out further connections and create their own statistics of common traits, conditions and strategies. Visual content, too, has a layered structure. A series of regular elements — a model, a site plan, a set of facade drawings and sections — serves as a formal introduction of each project and creates an internal rhythm, while the vibrant irregularity of sketches, animation-based sequences, glimpses of construction works, and final photos galvanises this rhythm as you witness the process of materialising ideas and concepts into built forms.

If we go on with architectural analogies, then roof is probably the only element this book does not have because the whole thing keeps growing. Each project — and especially the most challenging ones — contains seeds of future ideas that will germinate when occasion comes. Each question that emerges from not taking anything for granted generates a new layer of meaning.

Anna Yudina,
editor

“……来自内部，试图了解事物为什么如此，
我们正在努力达到的目标是什么……
我们利用现有的几何形状，生成新的几何形状。”

雅各布 + 麦克法兰

如果一个建筑物可以被看成一个封闭的空间片段，是一种策略性地施以光照的布局，那么一本书也可以被设计成一座建筑。书里的文字可以被看成定义空间的墙体，与此同时也是引导你前行的流线，让你自由地安排自己的旅程。它们还能发掘并展开必要的逻辑，而视觉形象就像自然光和人工照明相结合的照明方案。书中的摄影图片是向外部世界打开的窗口；其他图像如绘图、草稿、图表则集中关注了项目中的关键元素，能够推动项目的发展。

“建筑不应该被视为静止不动的事物，它是我们工作的动力。这个基本思想蕴含了很多层面的含义。我们要对建筑做出中肯的评价——建筑是一种形式，与社会问题以及人们对自己的看法密切相关。” Brendan MacFarlane说道。为雅各布+麦克法兰设计一本书其实是在设计一个视觉上和精神上的空间，要体现出其中的多重含义，如智慧、历史、感知、观念等。这些层面是广义文脉中不可缺少的组成部分。

在对Brendan和Dominique进行一系列访谈的基础上，书中的15个故事揭示出每个项目的内在逻辑，以及它们统一的方法论，这些方法体现在雅各布+麦克法兰所有的作品中。

在一个更大的创新过程中，每个人的解决方案都着眼于一个创新点，并以此作为推动下一阶段革新或发展的支点。为了让新建筑获得向城市开放的姿态而推倒旧建筑的做法，为新建筑周边连续的建筑群带来了另一种尺度。正因为如此，雅各布+麦克法兰在设计蓬皮杜中心餐厅时，曾努力寻求为这一宗教圣地引入新建筑的方法。另一个例子是他们想将老的巴黎码头作为代表城市历史和公共设施的图案元素保留下来并加以延续，在OPAC项目中他们努力重现首次访问基地时所感受到的神奇……另一方面，这种方法能够帮助我们找到建筑设计的方法论，它们存在于看似无关的建筑项目之后：请注意蓬皮杜中心中的基本网格是怎样变化的，在新奥尔良的历史街区中两种