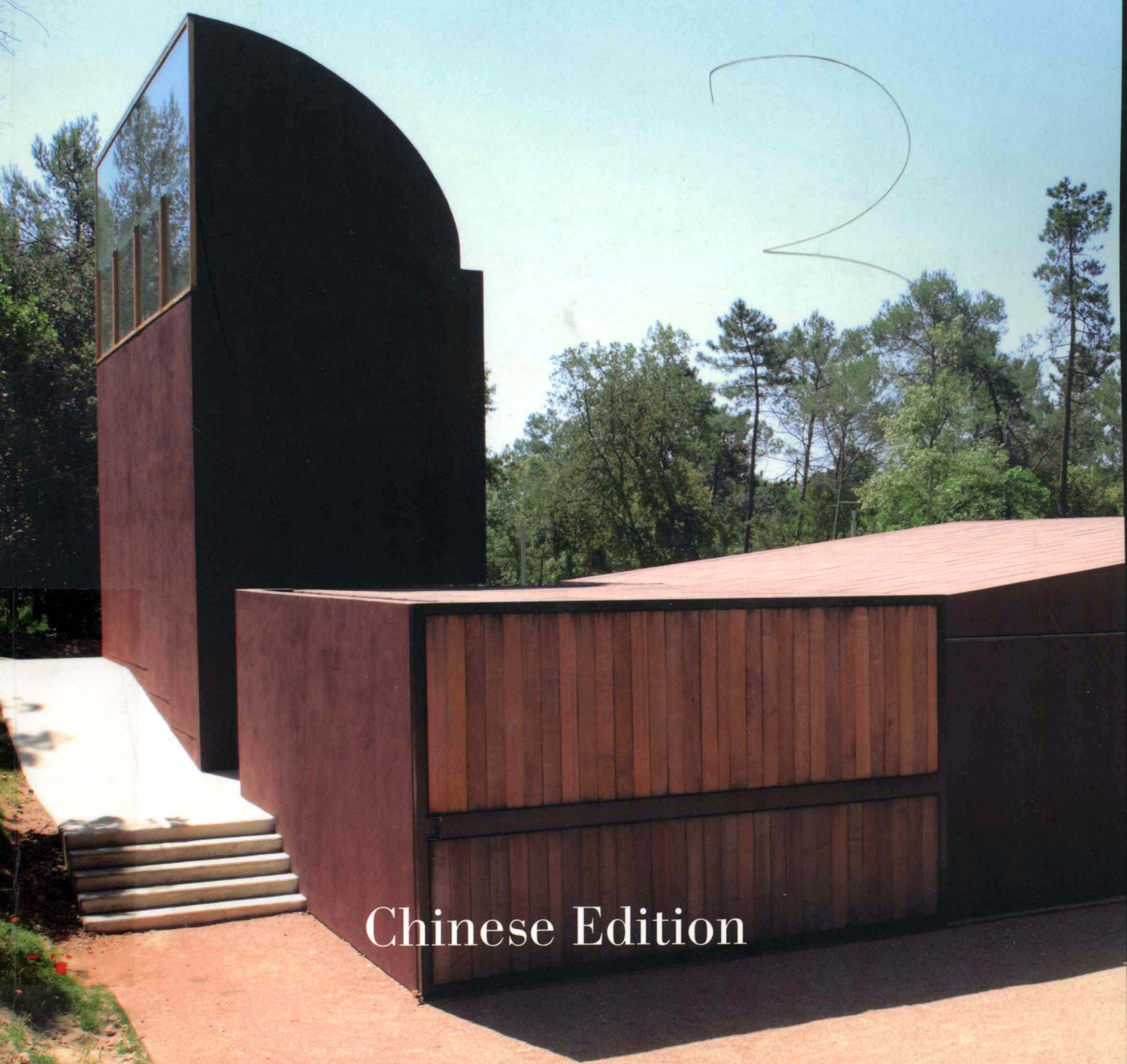


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Chinese Edition

Slow Architecture in France

法国慢建筑

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Architecture and Urbanism

Chinese Edition

2010:12 No.034

日文版

发行人/主编:

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设计顾问:

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森俊子, 坎布里奇
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西泽立卫, 东京

中文版

主编: 孙学良

执行主编: 王娜

英文编辑: 陈景

美术编辑: 张璐

英文翻译: 陈霜/肖靖/张宇 等

市场总监: 付力

广告总监: 李金鹏

图书在版编目(CIP)数据

建筑与都市. 法国慢建筑/《建筑与都市》中文版编辑部 编.
—武汉: 华中科技大学出版社, 2010. 12
ISBN 978-7-5609-6792-9
I. ①建… II. ①建… III. ①建筑设计—作品集—法国 IV. ①TU206
中国版本图书馆CIP数据核字(2010)第236724号

建筑与都市 法国慢建筑

《建筑与都市》中文版编辑部 编

出版发行: 华中科技大学出版社(中国·武汉)
地 址: 武汉市武昌珞喻路1037号(邮编:430074)
出 版 人: 阮海洪
责任编辑: 王 娜
责任监印: 马 琳
美术编辑: 张 璐
印 刷: 北京建宏印刷有限公司
开 本: 965 mm × 1270 mm 1/16
印 张: 8
字 数: 64千字
版 次: 2010年12月第1版
印 次: 2010年12月第1次印刷
书 号: 978-7-5609-6792-9/TU·1014
定 价: 98.00元

销售电话: (010) 82220795 (华北/东北地区)
(021) 36031779 (华东地区)
全国个人征订电话: (022) 60266193

台湾地区总代理: 恩楷股份有限公司
电话: (02) 23121566
网址: www.archi-online.com

广告热线: (022) 60262226/7/8-8023

(凡购本书, 如有缺页、脱页, 请向本社发行部调换)

au

Architecture and Urbanism

Chinese Edition

2010:12 No.034

《建筑与都市》中文版编辑部
华中科技大学出版社建筑分社
地址：天津市南开区白堤路240号科园科贸大厦304
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7

最新信息：BIG 建筑师事务所设计台北TED方块大厦 / 索布鲁赫·胡顿建筑师事务所赢得M9设计竞赛 / 埃里克·范·伊格拉特建筑师事务所设计罗斯奇尔德新垃圾焚化炉

10

展评：
迪迪耶·弗萨·弗斯提诺的“Agnosian Fields”展
禅野靖司

专辑：法国慢建筑

14

论文：
慢建筑
洛朗·博杜安

18

马克·巴拉尼
凡波恩景观墓园

26

埃马纽埃尔·博杜安、洛朗·博杜安和奥雷莉·于松
特吕克泰塞姆音乐学院及多媒体中心
蒙泰居学院 36

44

让-雅克·贝格、贝尔纳·佩里舒、埃尔韦·博杜安和伯努瓦·昂热尔
干邑博物馆

52

埃尔韦·博杜安
协会活动中心

58

佩罗丹建筑师事务所
索兰修道院

64

费尔南德斯与赛尔建筑师事务所
博梭别墅与孩童之屋

72

贝尔纳·基罗建筑师事务所
路易·卢密耶学院
富日罗勒的樱桃生态博物馆 78

82

巴克莉与克鲁斯建筑师事务所
H住宅

88

让-皮埃尔·普朗拉斯-德库尔建筑与规划事务所
蒙特勒伊苏布瓦的25户住宅

94

里希特建筑师事务所
吕尔的马赛克住宅

100

伊夫·巴洛和娜塔莉·弗朗克
尼扬斯学校建筑群

108

贝尔纳·德穆兰
莱奥·德利布音乐舞蹈戏剧学院

114

多米尼克·库隆
蒙特勒伊剧院

124

展评：建筑在哪里？日本建筑师的七个装置
从偶然性中解放

Architecture and Urbanism

Chinese Edition

2010:12 No.034

Publisher/Editor:
Nobuyuki Yoshida

Design Consultant:
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Advisers:
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Distributor:
Shinken-chiku-sha Co., Ltd.:
Sawa Kato
Emiko Yazawa

**Chinese Edition
Editor-in-Chief:**
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Executive Editor-in-Chief:
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English Editor:
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Art Editor:
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Translator:
Shuang Chen/Jing Xiao/Yu Zhang

Marketing Manager:
Aaron Fu

Advertising Director:
Jinpeng Li

*Cover: Landscaped Cemetery of Valbonne Sophia Antipolis by Marc Barani.
Photo: Serge Demailly.*

Editorial Department
Architecture Branch of Huazhong University of Science and Technology Press
Address: Room 304, No.240 Baidi Road, Nankai District, Tianjin, 300192 China
Tel: +86-22-60262226-8015
Fax: +86-22-60266199
E_mail: auchina@126.com
http:// www.hustpas.com

7

Currents: BIG to Design TED / Museum by Sauerbruch Hutton / Erick van Egeraat's Roskilde Incinerator

10

Exhibition Review: Agnosian Fields by Didier Fiúza Faustino
Yasushi Zenno

Feature: Slow Architecture in France

14

Essay:
Slow Architecture
Laurent Beaudouin

18

Marc Barani
Landscaped Cemetery of Valbonne Sophia Antipolis

26

Emmanuelle Beaudouin, Laurent Beaudouin and Aurélie Husson
Truchtersheim's School of Music and Mediatheque
Montaigu College 36

44

Jean-Jacques Begue, Bernard Peyrichou, Hervé Beaudouin and Benoît Engel
Museum of Arts in Cognac

52

Hervé Beaudouin
Maison des Associations

58

Perraudin Architectes
Monastere de Solan

64

Atelier Fernandez & Serres Architectes
Villa Boisseau & Children's Cabin

72

Bernard Quirot Architecte + Associés
Louis Lumière College
Cherry's Eco-Museum in Fougerolles 78

82

Barclay & Crousse
Maison H

88

Atelier Jean-Pierre Pranlas-Descours Architecte Urbaniste
25 Dwellings, Montreuil-sous-Bois

94

Richter Architectes
La Mosaïque in Lure

100

Yves Ballot and Nathalie Franck
Groupe Scolaire Nuyens

108

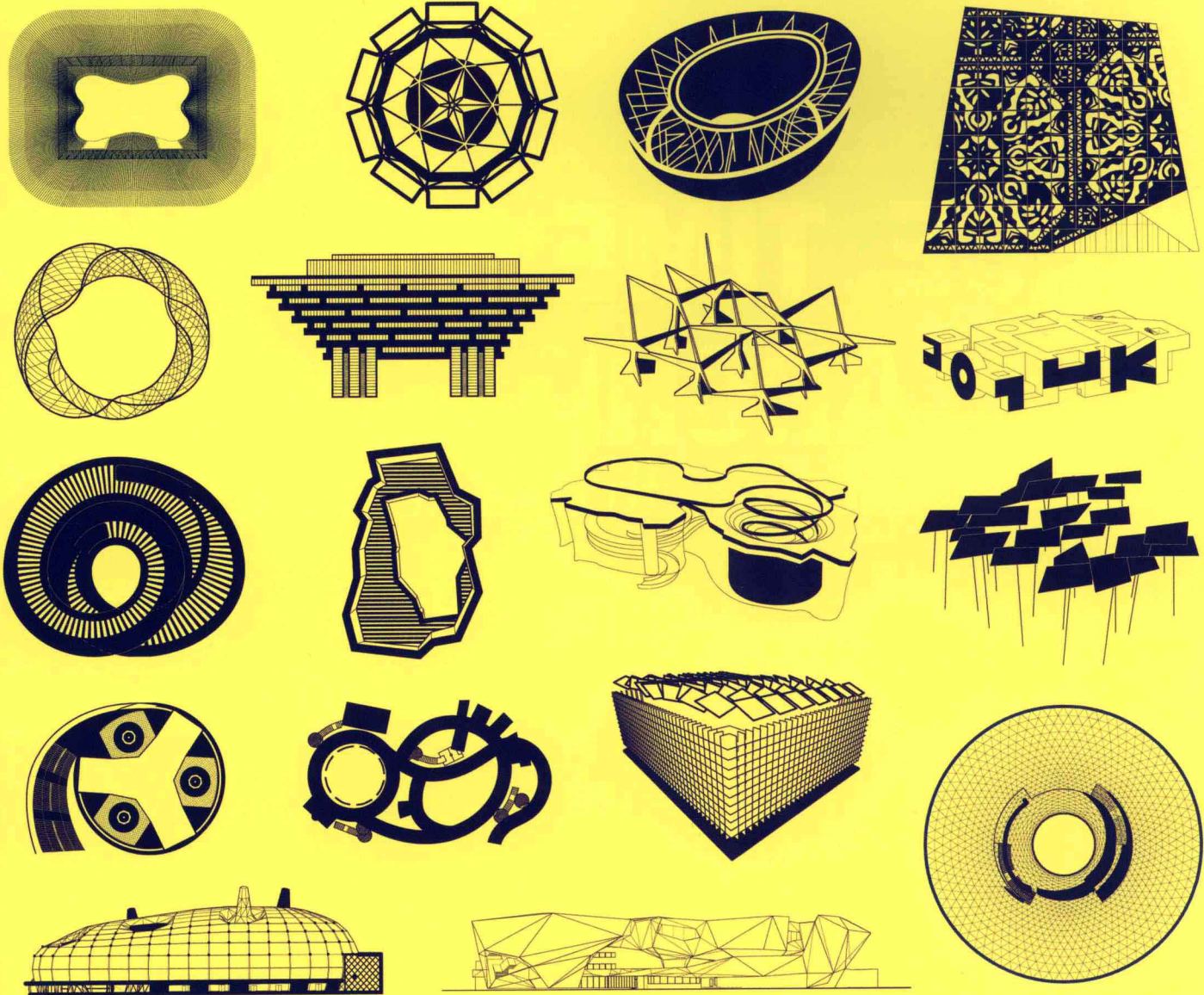
Bernard Desmoulin
Leo Delibes Music, Dance and Drama Academy

114

Dominique Coulon
Theater in Montreuil

124

Exhibition Review: Where Is Architecture? Seven Installations by Japanese Architects
Freed from Contingencies
Seng Kuan



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66张专业图纸+A1尺寸海报
打造“不闭幕”的纸上世博建筑盛会

城市中国 编著

孙浚良(LES Suen) 设计

上海三联书店

ISBN 978-7-5426-3343-9



直接订阅(优惠价):

《城市中国》编辑部 上海市杨浦区中山北二路1111号同济规划大厦7楼 200092 手机: 张先生 13918021120/ 李小姐 13585783551 E-Mail: 00urbanchina@vip.163.com



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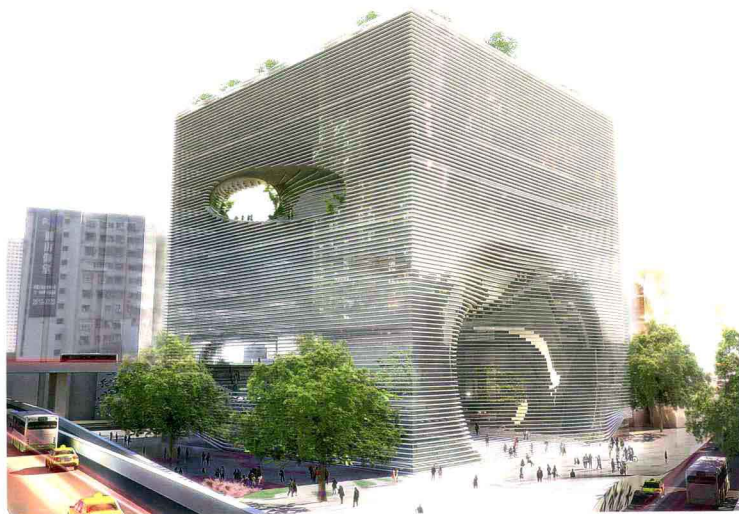
the growth of a new tradition

空间·时间·建筑

一个新传统的成长

(瑞士) 吉迪恩 著 王锦堂 孙全文 译

书 名：空间·时间·建筑
作 者：(瑞士) 吉迪恩 著
 王锦堂、孙全文 译
出版社：华中科技大学出版社
书 号：978-7-5609-5946-7
装 帧：平装
开 本：210×285
页 数：648 P
定 价：99 元



BIG to Design Taipei's Technology, Entertainment & Design Center

BIG 建筑师事务所设计台北 TED 方块大厦



Technology, Entertainment & Design Center Taipei (TED) contains an almost urban mix of programs with no obvious hierarchy. BIG's (Bjarke Ingels Group) proposal organizes the shops and showrooms, offices and hotel rooms, conference rooms and exhibition spaces, restaurants and galleries along an internal extension of the pedestrianized street to the south. To remain within the site and the maximum building volume, the public street is coiled up in an ascending spiral leading from the ground floor to the roof garden. The spiraling street of media programs is consolidated into a $57 \times 57 \times 57$ m³ cube of program permeated by a public trajectory of human activity. The cube is finished in concrete lamellas serving as solar shading as well as public access. The lamellas recede inwards, forming a generous public staircase that allows the public to walk into the facade and all the way to the roof. At the roof of the cube, the trajectory expands, forming a big informal public arena. All restaurants on the penthouse floor open to the arena, making it a natural gathering point for social activities and

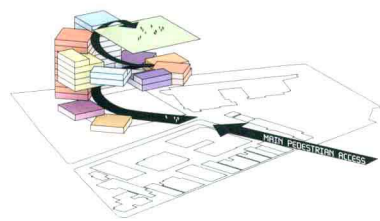
informal performances amongst Taipei teenagers.

台北 TED 方块大厦 (科技·娱乐·设计中) 旨在容纳诸多不同类型的城市公共活动, 各种活动之间不设置明确的分界和层级。丹麦 BIG 事务所 (比雅克·英格尔团队) 的设计方案将步行街向南延伸到建筑内部, 以此通道为主轴, 将商店、展示间、写字楼、酒店、会议厅、展览厅、餐馆和画廊组织起来。该“街道”贯穿整个建筑体量, 同时又必须尽可能保证建筑面积最大化, 因而采用螺旋形式, 盘旋向上, 从地面层通往屋顶层。整座大厦设计为一个边长为 57 m 的立方体, 中央由螺旋式通道穿过, 通道内设媒体活动, 意在将人们的活动轨迹渗透进建筑。方块大厦表面覆以混凝土薄板, 既为遮阳, 也用作行人的台阶。薄板向内收缩, 构造出宽敞的楼梯通道, 人们可由之步行深入建筑立面, 一直登上屋顶。在大厦的屋顶上, 螺旋楼梯铺展开来, 形成一处大面积的开放空间。位于建筑顶层的全部餐馆都面向该公共区域开放, 使之成为一处广场, 可为台北青少年提供一处公共活动场所和非正式表演区。

Winning M9 Competition Entry by Sauerbruch Hutton

索布鲁赫·胡顿建筑师事务所赢得 M9 设计竞赛

The Berlin-based firm was declared the winner of the



competition at M9 / A New Museum for a New City, an exhibition on the competition designs arranged in the premises of the future cultural pole in Mestre, Italy. The jury expressed its satisfaction with and appreciation for the high standard of the designs presented and chose the Sauerbruch Hutton design for successfully combining the needs of a modern museum with the technical restrictions and urban features of Mestre. It forms a brand-new relationship with the city, carving out new public spaces and accesses as well as bringing total permeability and fruition to the area. With a cutting-edge structural and systems concept that is eco-friendly and energy saving, it offers a first-class design solution and extremely flexible use.

柏林的索布鲁赫·胡顿建筑师事务所在 M9/ 新都市的新博物馆项目设计竞赛中胜出。该竞赛的设计方案在意大利新城梅斯特展出, 该地区将成为未来的文化阵地。评审委员会对各家高水平的参赛作品都表示满意和赞赏, 并最终确定索布鲁赫·胡顿建筑师事务所的设计为获奖方案。该方案最大亮点在于将现代博物馆的功能需求、既存建筑所造成的技术限制以及梅斯特新城的城市特征成功地结合起来。M9 新博物馆将与城市建立起一种新型联系, 营造出崭新的公共场所, 创造出崭新的公共通道, 并使它所处的整个地区开放而统一。该方案以其环保与节能的先进构造及系统概念, 提供了一流的设计方案和极其灵活的功能用途。

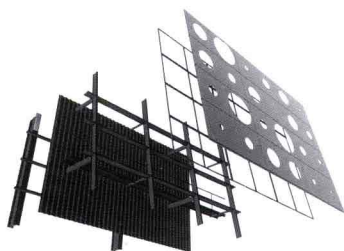


This page, top left: General view of the TED Taipei by BIG. This page, top right: Conceptual diagram of the TED. This page, middle: View of gathering area in the TED. This page, bottom left: View of cafe in M9 by Sauerbruch Hutton. This page, bottom right: General view of M9, p. 6. left above: Exploded axonometric of facade of Erick van Egeraat's incinerator, p. 6. left below: Side elevation of the incinerator, p. 6. middle: Portrait of David Chipperfield, Photo by Martin Godwin, p. 6. right: Interior of MAXXI - National Museum of 21st Century Arts, Photo by Helene Binet. All images on pp. 5-6 except as noted courtesy of the architects. p. 7, left: I-1 installation by John Pauson, Photo courtesy of Gilbert McCarragher, p. 7, middle above: Isamu Noguchi with model for pool by Josef von Sternberg, Photo courtesy of The Noguchi Museum, p. 7, middle below: Exhibits by Coy Howard, Photo courtesy of SCI-Arc Gallery, p. 7, right: Deckchair S exhibit, Photo courtesy of Mathieu Gabiot.

本页, 左上: BIG 设计的台北 TED 方块大厦全景; 右上: TED 方块大厦概念示意图; 中: TED 方块大厦的广场; 左下: 索布鲁赫·胡顿建筑师事务所设计的 M9 博物馆内部咖啡厅; 右下: M9 博物馆全景。8 页, 左上: 埃里克·范·伊格拉特建筑师事务所设计的垃圾焚烧炉的立面分解轴测图; 左下: 埃里克·范·伊格拉特垃圾焚烧炉立面; 中: 大卫·奇普菲尔德; 下: MAXXI 室内。9 页, 左: 展厅中央场地空间, 由约翰·帕森设计; 中上: 野口勇, 他身边是电影导演约瑟夫·冯·斯滕伯格的游泳池模型; 中下: 科维·霍华德展览; 右: 展品“轴椅 S”。(7-9 页: 陈霜译)

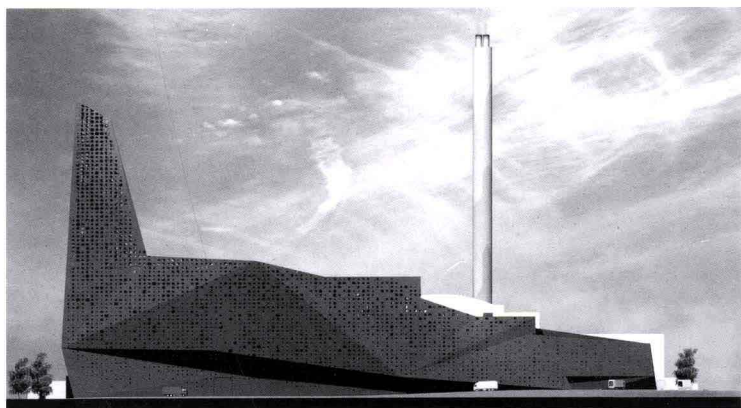
Erick van Egeraat Builds the New Roskilde Incineration Line

埃里克·范·伊格拉特建筑师事务所设计罗斯奇尔德新垃圾焚化炉



Erick van Egeraat won the design competition for the Danish waste-to-energy supplier KARA/Noveren's incinerator in 2008 with his proposal that sought to embrace both the historic and industrial heritage. Termed by the architect to be "a contemporary cathedral", the large amber-colored design is likely to become a new icon for the wide and open landscape of the Roskilde, Denmark. After its completion in 2013, the facility will not only process a large part of the local waste but will also produce both electricity and heating for the Roskilde district through its waste-to-energy process. Insight is given to the mostly hidden processes of transforming waste into energy with the backlighting of the perforated facade that transforms the incinerator into a glowing beacon at night, symbolizing the energy production inside the facility. The facade is composed of two layers; the inner layer ensures the daylight entry and air circulation. This "liberates" the outer layer to be flexible in the patterning.

2008年, 荷兰埃里克·范·伊格拉特建筑师事务所在丹麦垃圾处理企业卡拉·诺弗伦公司的垃圾焚烧发电炉设计竞赛中获胜。该获奖方案力图充分融合其历史背景与传统工业建筑的特质。该构筑物被埃里

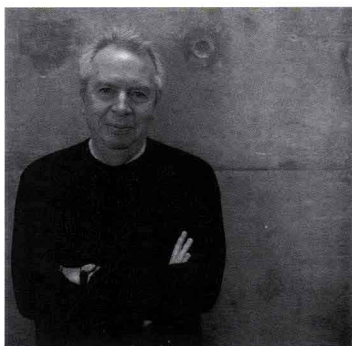


克·范·伊格拉特称之为“当代大教堂”, 它形体巨大, 呈琥珀色, 建成后很可能成为丹麦罗斯奇尔德地区的一座地标。该设施将于2013年竣工, 投入使用后不仅将负责处理大部分的本地垃圾, 而且通过其垃圾转换能量的生产过程, 为罗斯奇尔德地区供应电能与热能。该设施的多孔立面透露出垃圾转换能量的隐秘过程, 夜幕下, 立面孔洞背后的逆光将整座构筑物映照得有如一座闪亮的灯塔, 象征其内部正在制造电能和热能。立面分内外两层: 内层保障了采光和通风, 从而使外层在形式处理上得以自由发挥。

announcements

David Chipperfield to Receive the RIBA Royal Gold Medal for Architecture

大卫·奇普菲尔德荣获英国皇家建筑师学会金奖



British architect, David Chipperfield has been named as the recipient of one of the world's most prestigious architecture prizes, the Royal Institute of British Architects (RIBA) Royal Gold Medal. David Chipperfield's practice has won over 50 national and international competitions and many international awards and citations for design excellence, including the RIBA Stirling Prize 2007 for the Museum of Modern Literature (*a+u* 06:09), Marbach am Neckar in Germany. His practice's Neues

Museum project in Berlin (*a+u* 10:09), in partnership with Julian Harrap, was shortlisted for the 2010 RIBA Stirling Prize.

英国皇家建筑师学会奖 (RIBA) 是世界顶级的建筑设计奖项之一, 本年度金奖由英国建筑师大卫·奇普菲尔德获得。多年来, 大卫·奇普菲尔德以其出色的设计方案, 曾在英国本土或国际设计大赛中 50 多次获奖及提名, 其中包括 2007 年因设计位于德国内卡河畔马尔巴赫市的现代文学博物馆 (*a+u* 06:09) 而获得英国皇家建筑师学会斯特林奖。另外, 奇普菲尔德与朱利安·哈拉普合作设计的柏林新博物馆 (*a+u* 10:09) 也被提名入围 2010 年英国皇家建筑师学会斯特林奖。

Zaha Hadid Wins Stirling Prize for MAXXI

扎哈·哈迪德以 MAXXI 获英国皇家建筑师学会斯特林奖

RIBA awarded this year's Stirling Prize to Zaha Hadid Architects for the MAXXI - National Museum of 21st Century Arts in Rome (*a+u* 10:09). The RIBA Stirling Prize is given to the project built or designed in Britain deemed to have made the greatest contribution to architecture. MAXXI is described as a building for the staging of art, and whilst provocative at many levels, this project shows a calmness that belies the complexities of its form and organization.



本年度的英国皇家建筑师学会斯特林奖授予扎哈·哈迪德建筑师事务所, 其获奖作品为罗马的国家 21 世纪美术馆 (MAXXI) (*a+u* 10:09)。英国皇家建筑师学会斯特林奖专为奖励在英国本土建成或设计的杰出建筑项目。MAXXI 搭建起一个展示艺术品的平台, 其外部形态和内部组织结构都十分复杂, 然而在其富于冲击性的表象之下, 却又透出一份宁静气质。

competitions

Holcim Awards for Sustainable Construction Holcim 全球可持续建筑奖

The Holcim Awards is an international competition for sustainable construction. The competition celebrates innovative, future-oriented and tangible sustainable construction projects and visions from around the globe and provides prize money of USD 2 million per competition. The main category of the competition is open to architects, planners, engineers, project owners, builders and construction firms that showcase sustainable responses to technological, environmental, socioeconomic and cultural issues affecting contemporary building and construction.

Holcim 设计竞赛以“可持续建筑”为主题, 向全球征集创新性的、富于超前意识的、切实可行的可持续建筑项目和创意概念。该竞赛年度奖金为 200 万美元。主奖项面向建筑师、规划师、工程师、项目业主、建造商和建设公司而设立, 奖励那些在科技、环境、社会经济和文化层面上以可持续发展的方式, 提升了当代建筑设计和施工水平的杰出项目和人才。

Host organization: Holcim Foundation, Hagenholzstrasse 85, CH-8050 Zurich, Switzerland
Submission deadline: March 23, 2011
email: info@holcimawards.org
url: www.holcimawards.org

Mediapark: Ciudad Juárez 墨西哥华雷斯市的媒体公园

The 13th Arquine competition asks for participants to develop ideas for architectural interventions in a characteristic area of the city: a youth-oriented Media Park that contributes to breaking the environment of violence and frustration by activating the semi-abandoned polygon. ProNaf (Programa Nacional de la Frontera) Zone. Projects should create an environment for free and safe interactions that can also be a space for culture and learning. Some of the references for this competition include the Park Library in Belen, Medellin or the MIT Media Lab within their respective contexts.

第13届 Arquine 建筑设计竞赛日前启动。项目基地位于半废弃的 ProNaf 地区，要求参赛者设计一座青少年媒体公园，以消除其原有的暴戾阴郁的环境气氛，激活其城市空间。参赛作品应以营造自由和安全互动的场所为主旨，创建文化和学习的空间职能。哥伦比亚麦德林市的贝伦区公园图书馆或麻省理工学院的媒体实验室都可作为成功的项目实例，为参赛者启发思路。

Host organization: Arquine, International Journal of Architecture and Design
Registration deadline: February 15, 2011
Submission deadline: February 18, 2011
email: concurso@arquine.com
url: www.arquine.com

Loft Boutique 2010 2010 阁楼精品

The challenge requires a new kind of "Lofts Tower" for one of the most beautiful residential zones in Lima, Peru. The architecture of this building should reflect contemporary design tendencies, standing out for the uniqueness of its "boutique" design while meshing in with the surrounding San Isidro urban tissue.

该项目坐落于秘鲁利马市内环境最佳的一处住宅区内，设计任务要求创造出一座新型的“阁楼高塔”式住宅，其建筑风格既反映出当代设计潮流，同时又充分展现其“精品”特色。参赛作品既需独树一帜、个性鲜明，又须恰如其分地与其周边的圣伊西德罗城市肌理相契合。

Host organization: Arquia & Hunter Douglas, Calle José Del Liano Zapata 331, Office 201 Miraflores, Lima 18, Peru
Submission deadline: January 15, 2011
email: miloftboutique@arquitectum.com
url: www.arquitectum.com

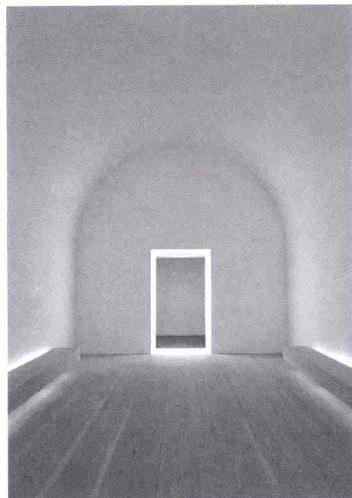
exhibitions

John Pawson – Plain Space
约翰·帕森——极简空间
 Design Museum
 Until January 30, 2011

Plain Space celebrates Pawson's career from the early 1980s to date and includes a selection of landmark commissions including the Sackler Crossing – a walkway over the lake at Kew's Royal Botanic Gardens, the new

Cistercian Monastery of Our Lady of Novy Dvur in the Czech Republic (*a+u* 09:12) and Calvin Klein's iconic flagship store in New York, as well as current and future projects. At the heart of the exhibition is a site-specific, full-sized space designed by Pawson to offer a direct and immersive experience of his work.

建筑师帕森自20世纪80年代初从业至今，本次展览为纪念其设计生涯，展出了他多件标志性作品，例如，位于英国皇家植物园内横跨丘园湖面之上的赛克勒步行桥、地处捷克共和国的努威·德尔圣母院的新修道院 (*a+u* 09:12) 和卡尔文·克莱恩 (CK) 坐落于纽约的标志性旗舰店。另外，展览中还可欣赏到帕森近期及未来几年的设计项目。展厅的中央场地由帕森按实际尺寸比例专门设计，供参观者实地体验帕森特色的建筑空间。

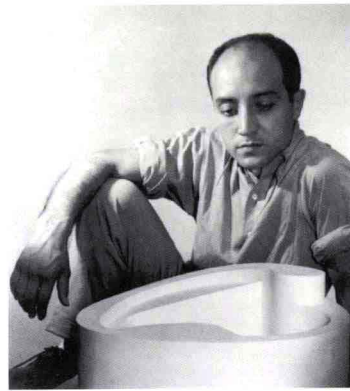


Contact: Shad Thames, London SE1 2YD, UK
phone: +44 0207 940 8790
email: info@designmuseum.org
url: www.designmuseum.org

On Becoming an Artist: Isamu Noguchi and His Contemporaries, 1922–1960
艺术家之路：野口勇和他同时代的艺术家，1922–1960
 The Noguchi Museum
 November 17–April 24, 2011

The exhibition integrates artworks and documentary materials to examine Noguchi's relationships with figures such as artists Constantin Brancusi, Alexander Calder; architects Gordon Bunshaft, Louis Kahn, and Richard Neutra; and dancers and choreographers including Martha Graham and Erick Hawkins. In so doing, it will provide a singular

portrait of the art world at critical points during the 20th century.



该展览将艺术品和文献资料综合展出，主旨在于探讨野口与其他艺术家之间的交流互动。其同时代艺术家包括雕塑家康斯坦丁·布朗库西、亚历山大·考尔德；建筑师戈登·邦夏、路易斯·康和理查德·努特拉；舞蹈家及编舞家如玛莎·格莱姆和埃里克·霍金斯。这些展品共同构成一幅单张写照，综合反映出20世纪的多个关键时期艺术领域的众生百态。

Contact: 9-01 33rd Road (at Vernon Boulevard), Long Island City, New York, USA
phone: +1 718 204 7088
email: education@noguchi.org
url: www.noguchi.org

Coy Howard: Part II – Whispers and Echoes
科维·霍华德：第二部分——私语和回声
 SCI-Arc Gallery
 Until January 9, 2011

The exhibition by SCI-Arc long-time faculty member Coy Howard, will explore perennial issues of architectural experience in an installation of shrouded forms and introduce Howard's enigmatic writings on the definition of architecture.

科维·霍华德在南加大建筑学院 (SCI-Arc) 执教多年。本次展览设计了多个罩状装置空间，人们将看到霍华德对那些建筑学的永恒课题的探索，以及他关于建筑的定义的深奥著述。



Contact: 960 East 3rd Street, Los Angeles, CA 90013 USA
phone: +1 213 613 2200
url: www.sciarc.edu

Belgium is Design. Design for Mankind
设计在比利时·设计为人类服务
 Grand-Hornu Images
 Until February 27, 2011

The theme of the exhibition is the social significance of design in Belgium. Neither presenting an inventory nor showing the latest products, the exhibition will instead examine how the impact of design on mankind's fundamental needs can influence the lifestyle of ordinary people. There will be a focus on such concepts as "service design", "social design" and "user-centered design" and also on sustainability and quality of life.

本次展览以“设计在比利时的社会意义”为主题，采用新颖的组织形式，既不罗列物件，也不展示最新先进产品；展览着重于探讨设计对人们的基本生活需求有何影响，从而又如何改变了普通人的生活方式。展览以“服务性设计”“社会性设计”“以用户为中心设计”以及可持续发展 and 生活质量等概念议题来组织展品。

Contact: Site du Grand-Hornu Rue Sainte-Louise 82 BE-7301 Hornu, Belgium
phone: +32 (0) 6565 2121
email: info.ghi@grand-hornu.be
url: www.grand-hornu.be



Exhibition Review:

Agnosian Fields by Didier Fiúza Faustino

August 26–November 23, 2010 Maison Hermès 8F Forum, Tokyo, Japan

Yasushi Zenno

展评:

迪迪耶·弗萨·弗斯提诺的“Agnosian Fields”展

日本, 东京, 爱马仕大厦 8 层会场, 2010 年 8 月 26 日—11 月 23 日

禅野靖司

I had an interview on August 25, 2010 at Maison Hermès with Didier Fiúza Faustino, a young architect and artist based in Paris. He was in Japan for the opening of his exhibition entitled *Agnosian Fields* (showing until November 23 at Maison Hermès, Ginza, Tokyo). Faustino was born of Portuguese parents in 1968 in France. This year, he received the silver medal, Prix Dejean, from French Architectural Academy. Although this is his first exhibition in Tokyo, This year, he received the silver medal, Prix Dejean, from French Architectural Academy. Although this is his first exhibition in Tokyo, he exhibited his work *H BOX* at Yokohama Triennale in 2008, and also was invited as a resident artist by the CCA Kitakyushu.

Yasuji Zenno: First, could you explain what your exhibition title, “Agnosian Fields” means?

Didier Fiúza Faustino: Agnosia is a kind of brain disorder, concerning one’s recognition capability, which makes people unable to recognize what they are seeing. For example, for us to recognize a chair when we see one, it is necessary for the chair as an object to be associated with the word “chair.” With agnosia, such association fails to be formed. So, with the chair named *Hermaphrodite* that I designed for this exhibition, for example, people could feel hesitant not knowing whether it is a chair or whether they are expected to sit on it. I think such a state of being reluctant and perplexed, and a sense of incongruity, which comes to us during the process of recognizing the world, is an important part of our architectural experience.

By creating various installations and objects, Faustino has explored and pursued the possibility of architecture through such senses, especially those we experience through our bodies. For this, he says, he has been sometimes categorized as an artist rather than an architect in France, but he locates himself firmly within the architectural profession. And his being awarded Prix Dejean by French Architectural Academy this year is a clear sign that his French architectural colleagues have come to recognize the significance of his work.

Zenno: I think we can say that you have been “an architect who does not build” until recently. What is your view on other architects such as Bernard Tschumi and Zaha Hadid, who were also similarly known for a long time?

Faustino: Tschumi, for example, did very significant studies concerning physical and architectural choreography. It is important for an architect to accumulate such thinking and experiments, which enables one’s creation.

2010 年 8 月 25 日, 我在爱马仕大厦采访了迪迪耶·弗萨·弗斯提诺, 一个巴黎的青年建筑师兼艺术家, 他来东京是因为他的“Agnosian Fields”主题展开幕(在东京银座爱马仕大厦展出直至 11 月 23 日)。弗斯提诺 1968 年在巴黎出生于一个葡萄牙家庭。今年他获得了法国建筑科学院颁发的“德扬奖”银奖。他曾于 2008 年在横浜三年展中展示了他的作品《H BOX》, 并且受邀在北九州当代艺术中心做客座艺术家, 此次是他在东京的首次个展。

禅野靖司: 首先, 您能否解释一下展览的主题“Agnosian Fields”的含义?

迪迪耶·弗萨·弗斯提诺: “Agnosia”是一种大脑功能紊乱的现象, 它牵涉到人的认知能力, 让人无法识别看到的事物。例如, 当我们看见并识别一把椅子时, 作为一个物体的椅子需要与词汇“椅子”相联系, 而“Agnosia”会打破这种联系。所以, 这次展览中我设计的名叫“Hermaphrodite(雌雄同体)”的椅子, 会导致人们对于它是否是一把椅子或者能不能坐而犹豫不决。我想这种尴尬而困惑的状态以及不协调的感觉来源于我们感知世界的过程, 这是我们建筑体验不可或缺的组成部分。

通过创造多种装置和物体, 弗斯提诺通过特别是身体感知的体验挖掘并追求着建筑的可能性。正因如此, 他在法国时常被认定为艺术家而非建筑师, 但他坚持认定自己的职业是建筑师。法国建筑科学院今年颁给他的德扬奖清楚地标志了他的法国建筑同仁已经意识到他作品的意义。

禅野靖司: 我想可以说至少直到现在您还是一位“不建造建筑”的建筑师, 你对在很长一段时期内同样以此闻名的伯纳德·屈米以及扎哈·哈迪德等建筑师怎么看?

弗斯提诺: 比方说, 屈米, 他对于物质性和建筑性的编排所做的研究非常有意义, 不断积累这样的思考和实验能够提高建筑师的创造力。

禅野靖司: 包括屈米的作品在内, 我认为建筑都具有社会批判的一面。您又是如何通过不同媒介将这些方面与身体感知联系起来? 这么一问倒让我联想起迈克尔·哈内克, 一位奥地利的电影导演。

Left, above: Close-up of Hand Architecture. English artist Russell Haswell designed a sound landscape. Left, below: Looking down at Sympathy for the Devil. Right, top: Erase Your Head. Right, middle above: View of Sympathy for the Devil with Drawing produced in partnership with Hiroya Oku at the back and Hand Architecture on the left. Right, middle below: Uncut House. Right, bottom: Hand Architecture. Center: State of Unreal / Estate of Real. All photos on pp. 11-12 by Noboru Inoue / Shinkenchiku-sha.

左上：《Hand Architecture（触摸式建筑）》的近景，英国艺术家罗素·汉斯维尔设计的音效景观。

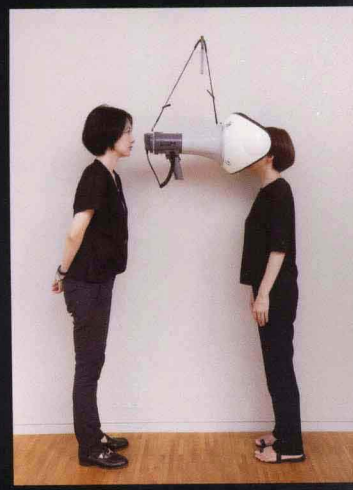
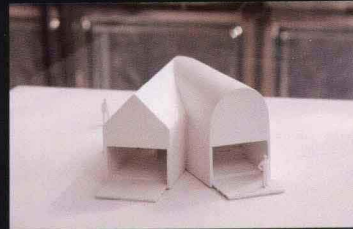
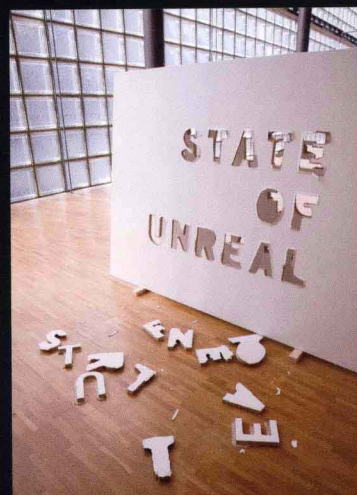
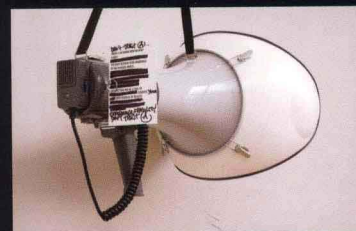
左下：《Sympathy for the Devil（对恶魔的怜悯）》俯视图。

右上：《Erase Your Head（抹去你的头）》。右，中上：《Sympathy for the Devil（对恶魔的怜悯）》全景，后方是与奥浩哉共同创作的画作，左侧是《Hand Architecture（触摸式建筑）》。

右，中下：《Uncut House（未切割的房子）》。

右下：《Hand Architecture（触摸式建筑）》。

中：《State of Unreal / Estate of Real（虚幻的国家 / 真实的地产）》。



Zenno: Including the work of Tschumi, I think architecture has an aspect of social criticism. How such an aspect is related to bodily senses that you are representing by means of various media? Somehow with this question, I'm right now thinking of Michael Haneke, an Austrian film director.

Faustino: Oh, Haneke! I'm so glad that you mentioned his name. His films are characterized by his severe criticism of our society that cannot be separated from the unnamable sense of shock and incongruity that their viewers experience on a physical level. In my works also, critical aspects of architecture are conveyed exactly through such bodily sensations to those who experience them.

So toward the end of this interview, we were talking about films. Indeed, for his exhibition at Maison Hermès, Faustino materialized a collaboration with the British avant-garde composer Russell Haswell and the Japanese manga artist Hiroya Oku, thus expanding architectural possibilities by involving the power of different media that appeal to our senses. The exhibits thus created might make their viewers feel frustrated. But, possibilities are inherently frustrating, are they not?

Yasushi Zenno

Born in Tokyo in 1960, he studied architectural history at Columbia University in New York City. He contributed a chapter to Charlotte Perriand: *An Art of Living* (New York: Harry N. Abrams, 2003), and also published books and articles in Japanese on various architectural and urban topics.

禅野靖司

1960年生于东京，曾在纽约哥伦比亚大学学习建筑史。他与夏洛特·里安合著《生活的艺术》（纽约：Harry N. Abrams, 2003），并在日本对多个建筑与城市话题出版了众多书籍和文章。

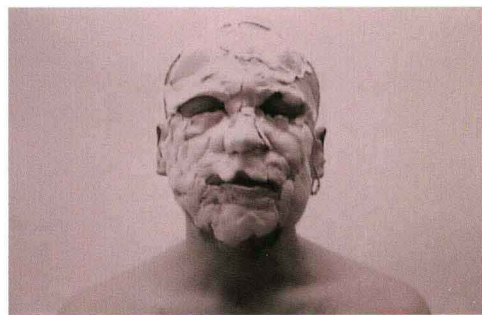
佛斯提诺: 噢，哈内克！我很高兴你提到他。他电影的特征是针对我们社会的极端批判，这与观众凭身体感知到的那种不可名状的冲击与不协调是密不可分的。在我的作品中，建筑的批判性就是通过这样的身体感知传达给了体验者。

采访尾声我们讨论了电影。确实，佛斯提诺在爱马仕大厦的展览中，通过与英国先锋作曲家罗素·汉斯维尔及日本漫画家奥浩哉的合作，调动不同媒介的力量来吸引我们的感官，从而拓展了建筑的可能性。展览可能会让参观者感到沮丧，但是，可能性本就让人沮丧，不是么？

（肖靖译）

Left: Hermaphrodite. Middle: Didier Fiuza Faustino seating on Hermaphrodite. Right, above: (G)host in the (S)hell. Right, below: Faustino in front of Drawing. Hand Architecture by Faustino was drawn as a part of GANTZ by Hiroya Oku.

左：《雌雄同体》。
中：迪迪耶·弗萨·佛斯提诺坐在《雌雄同体》上。
右上：《攻克机动队》。
右下：画作前的佛斯提诺。佛斯提诺的《触摸建筑》是为奥浩哉的《杀戮都市》所做。



Feature:

Slow Architecture in France

专辑：
法国慢建筑

There is something very unexpected about the current architectural scene in France. A number of internationally noted projects are underway, and many of them are by foreign architects, to whom the door appears to be wide open. French architects, on the other hand, are often involved in down-to-earth architecture that sidesteps the more celebrated projects. Their work may not attract as much international attention, but they are doing the same careful work they have always done. At times it seems that they are casting a cool and rather ironic eye on the more glamorous and celebrated projects.

This issue introduces 15 topics in slow architecture in France, centered on the work of Laurent Beaudouin, Emmanuelle Beaudouin, and Marc Barani. They are not architects who fly around the world to work on glamorous buildings. They keep a certain distance from all that, and continue to design scrupulous and intelligible architecture where it is needed. Laurent Beaudouin, who contributed an essay for this issue, is an architect who for more than a decade has argued that architecture must be a machine for slowing down the pace of human life, which in our consumption-oriented society moves too fast. Through their work, we might be able to catch a glimpse of the depth of French architecture. (a+u)

Translated from Japanese by Thomas Donahue.

法国建筑界的现状颇为耐人寻味。一方面，若干国际知名的项目正在大兴土木，其中大多是由外国建筑师主持设计的，在他们面前，法国大门洞开。而另一方面，法国本土的建筑师们却不以国际光环为意，他们热衷于那些朴素务实的建筑项目。这些项目也许不那么饱受瞩目，但建筑师们却照样坚持不懈、认真如一。对于那些五光十色、声名大噪的项目，他们似乎只是偶尔投去淡然甚至略带嘲讽的目光。

本期以“慢建筑”为主题，介绍了15个法国项目。以洛朗·博杜安、埃马纽埃尔·博杜安和马克·巴拉尼为首的这群建筑师从不以飞遍全球各地，树立起一座座金碧辉煌的华夏为己任。他们对此敬而远之，始终兢兢业业地执着于审慎而纯粹的建筑设计，以满足需求为主旨。

本期还刊载了洛朗·博杜安的一篇论文。十余年来，这位建筑师孜孜不倦地倡导着“慢建筑”。在他看来，我们生活在一个消费型社会中，生活节奏过于匆促；而建筑应该是一架减速机器，让人们放慢生活节奏。通过本期这15个“慢建筑”项目，我们或许能够管中窥豹，得以见识到法国建筑的深度。

(编者)



Map of France / 法国地图

• Locations of works in this issue / 本期刊载的建筑项目所在地 • Major cities / 法国主要城市

Essay:

Slow Architecture

Laurent Beaudouin

论文:

慢建筑

洛朗·博杜安

Inside time

In appearance, time seems to flow like a calm and stately river, but beyond its semblance of eternity it is like space: it has no sides, it is a borderless infinity, it has no exterior and no limit, it cannot be contemplated outside of itself, it has no periphery and no end. We are never outside of time, in the same way as we can never get outside of the universe and look at it from the exterior. If the instant is like a point in space, having neither width nor depth, the present, on the contrary, is made up of moments just passed and threads of the future: we are caught in a fabric woven from the past and what is about to be. But in the same way as a point is not a place, we do not feel the acuteness of the instant. Time demands a lull before it can be looked at; and what we find then is always a distance, a margin between immediate past and imminent future. Time is not an eternal return, it is an endless inside. Architecture lies under the spell of this spatial time and stands as its metaphor: it attempts to imitate this endless inside, unlimited and eternal.

Slowing down

Architecture is a machine for slowing down time. Time is less visible than matter, it is like a sub-text, an outline underlying the palpable surface of what is actual. Time is masked by the excessive visibility of the world. The body experiences space with the obviousness of what is material, but it has more difficulty in perceiving time, which remains an abstract dimension, almost an hypothesis. Architecture speaks to us about archaic time, cold and of low intensity, a time that knows how to wait. Architecture is a sun dial onto which the gentle rhythm of slow hours is projected. Calmly, it describes forms that elicit emotion – the silent sun is its metronome. Architecture is time slowed down.

Time drawn

Like proportion, time is a separate figure of reality, it is not a dimension that supplements space, it sticks to its skin. 'Time is the substance I am made of', said Jorge Luis Borgès. The journey of light shows time as if it were in movement. We perceive it in three dimensions, we experience it in perspective in the same way as we see foreshortened space: we feel time thru the prism of depth. Time seems to consume itself in its manifestation, as if each instant effaced the one preceding it. Time burns and memory conserves little more than its ashes, just as each of us crosses the breadth of a different period. Time seems to be infinite because it moves away as quickly as we advance towards it; it follows a variable line and we experience it as a shifting, a slipping away into the unknown. Architecture draws the perspective of time in three dimensions, the spatial coordinates of which are all of different duration.

Circular time

The clock displays time that returns over its own tracks, as if it were an eternal recommencement, a time that reassures us because it always passes by the same place. Clock faces are metaphors of the terrestrial globe, they present the image of a world turning on its own, which is the heritage of the age when time was measured according to duration, based on the

movement of stars and the cycle of seasons. The idea of circular time helps us to understand why we can never see a way out of it. We are travelling between a past without beginning and a future that is endless, but certain phenomena recur with a regular rhythm, as if to give meaning to nature. Architecture enables us to feel this repetition, by lengthening the course of the hours and changing our perception, it uses slowness to make us aware of time passing. Little by little, memory reconstructs events, overlaying time forgotten with instants remembered. Just as a tree hides part of a landscape, our experience of time helps us to anticipate coming events. It is as if we retained the memory of what is yet to come.

Weight of light

A building is like a face. East and west bear resemblances, inverted symmetries, while north and south are as different as day and night. What architecture feels of the sun is the arch of light that turns gently around it, as if in courtship – the sun is gallant and makes architecture beautiful. It illuminates it with a cardinal light, its rays do not have the same intensity or the same colour front and back, so light gives direction to time: morning time is not evening time, the duration of dawn and dusk are never identical. The architect draws the appearance of daylight in the same way as the painter makes the picture visible by the touch of the brush. Light is the raw material of architecture, we might say that it is the only material. Is it tangible? Does it have breadth? Can it carry a building? Resolving these questions entails giving light greater visibility. Building with light means giving it density, conferring on it a breadth that is almost palpable: giving mass to light slows down its movement to make it ponderous. If gravity could apply to light, it would give it the firmness of matter. In architecture, light has weight.

Containing

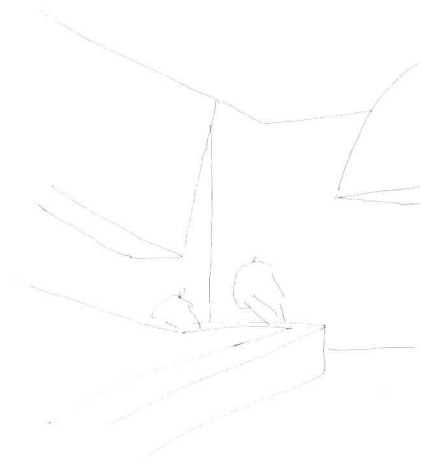
Architecture can only be partly understood by the eye. Like painting which demands more than looking, like music which demands more than listening, we need a good deal of intuition to understand architecture: it solicits unsuspected instincts and manifests itself in the manner of a mute speaking with his hands. What we perceive ordinarily of space is matter without density, light without opacity; what we grasp is its lack of resistance, we are used to its total plasticity and this does not surprise us because we do not see it. Space is too fluid to be seen in open air; it must be contained and needs anchor points, it is like the water in a bottle, filling out its form. Space and architecture stand back to back: architecture gives space presence, by transmitting substance it makes its edges appear. 'Space becomes visible there where it ceases to exist', wrote Hans van der Laan. Architecture is an interiority that enables us to perceive what is impalpable, it is a constant withdrawal, thought focused on loss, it gives breadth to the air around us, enabling us to feel the fullness of absence.

Continuous space

Neither inside nor outside, space is unitary. Even when we enclose it in walls it still remains the same; a partition does

时间之内

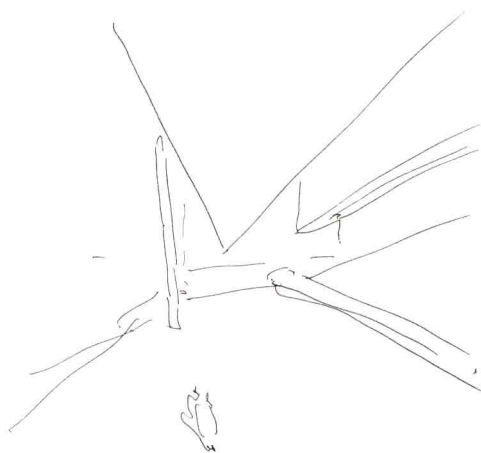
表象上，时间一如静水流深，但从超越其永恒不朽性来看，时间与空间非常相似：无边无垠，无穷无尽，没有外部，没有分界，没有表皮，没有尽头。我们永远无法超越至时间之外，不可能从“外部”来审视时间，正如我们不可能到达宇宙之外，从“外部”来看宇宙。一个“瞬间”可类比于空间中的一个几何点，既无面积也无体积；而“现在”这个时间概念就是由刚刚过去的那些瞬间与即将到来的瞬间共同构成的——过去与未来编织成一张网，不偏不倚，恰将我们捕获其中。然而，一个几何点并不能称其为一处场所；同理，精确的单个瞬间也并不能成为我们通常意义上的时间，因为我们无法感知到它。时间需要一段间隔之后才能加以观察和审视；因而，我们所认知到的“现在”总是一个时间段，介于刚刚消逝的过去与即将来临的未来之间。时间并非永恒轮回¹，时间是连绵的内部。时间具有空间的特性，而建筑则完全居于时间的魔咒之下，作为时间的象征，试图模拟它那永无止境的内部性。



Museum of Fine Arts of Nancy / 南锡美术馆

放慢速度

建筑是架减速机器，让时间放慢下来。时间不是可见的实体，它好比一篇潜台词，潜伏在实物表层之下，待人捉摸体味。实体世界已是满目琳琅，令人眼花缭乱，时间被遮蔽其后，不易察觉。空间可以通过材料而显现出来，但时间却很难感知到。时间很抽象，近乎一个假设的概念。建筑向我们诉说着悠远的古代，那是个冰凉而舒缓的年代，一个懂得如何等待的年代。建筑是座日晷，映射着时间缓慢挪移的脚步。建筑沉静地抒写着形式语言，唤起情感共鸣，而无言的日出日落即是它的节拍器。建筑就是慢速前行的时间。



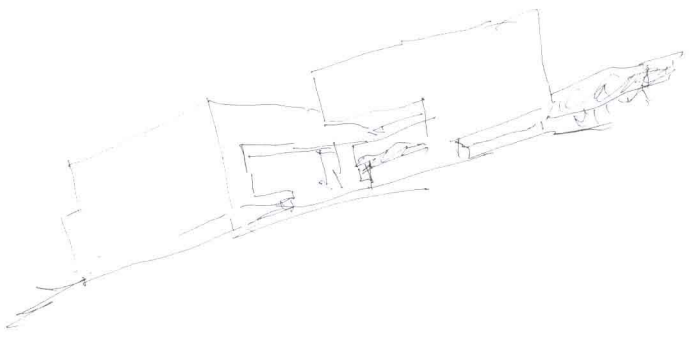
Pôle AAFE Université de Dijon / 第戎大学, AAFE中心

绘制时间

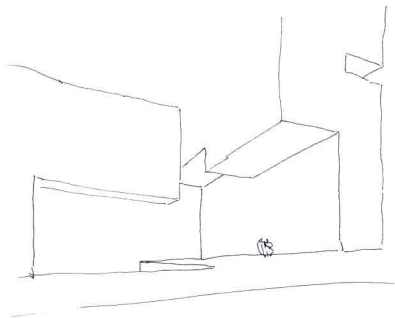
时间是个类似于“比例”的概念，独立于具体实体之外存在。诗人豪尔赫·路易斯·博尔赫斯写道：“时间乃构筑我身之物。”朝夕晨昏，昼夜更替，时间看起来仿佛在运动中。光的轨迹显出时间的运动。如同在透视中缩短的空间，我们在三维空间中感知时间，在透视中体验时间，我们所感觉到的时间也经过了棱镜的折射。时间在不断生成的同时又抵消掉自己，好似每一瞬间都前赴后继，将前一瞬间擦除消去。时间燃烧过后，记忆中徒留灰烬，而我们每个人都经历了不同的时期。时间看起来不可接近，因为它逃逸的速度跟我们奔向它的速度一样快；它沿着一条可变的轨迹运动，我们会感觉到它不断地转向、变线，进入到一个个新的未知中。建筑则将时间在空间坐标各不相同的三维空间中的透视绘制出来。

周而复始的时间

时钟的指针不停地转动，循环往复，好像在告诉我们：时间永远都在周而复始。把时钟的盘面比作地球仪，则展现出一个自转的世界的图像，它是依据天体运动和四季轮回的周期来测算时间的年代的遗



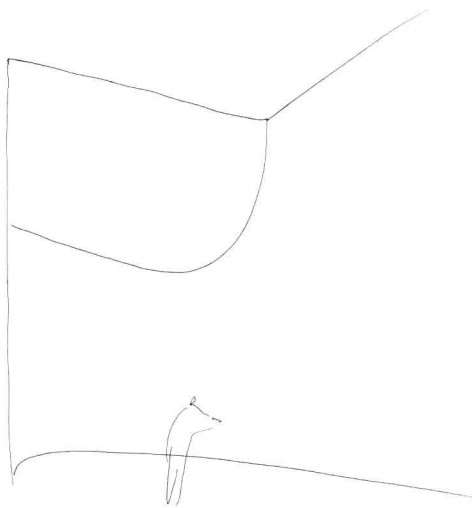
Saint-Jacques-de-la-Lande Town Hall / 圣徒公社 (圣雅克·德拉兰德) 市政厅



University of Clignancourt, Paris / 巴黎克里昂库大学



Matisse Museum, Nice / 尼斯马蒂斯美术馆



not cut it in two, space remains indivisible. Henri Matisse once said in an interview: 'My feeling is that space is one from the horizon to the interior of my studio-room and that the passing ship exists in the same space as the everyday objects around me; the wall and the window do not create two different worlds'. The view from a room belongs as much to the interior as the fictitious depth that opens behind a mirror. The interior forms a single entity with the landscape. Architecture draws them into proximity in the same way as the sky gathers together the stars: an abyss separates them, but our regard takes them in as a single figure, the foreshortening of vision embraces all things and absorbs them in a same place. Architecture draws together inside and outside in a continuous movement in which the interior is a fold of the exterior. Architecture creates a privacy that belongs simultaneously to inside and outside, it creates itself by way of our faculty of liking to get inside things to perceive their depth. The concave reality of architecture can be turned inside out like a glove. In architecture, there is an external privacy, just as there is an internal urbanity.

Unfolding

The plan is an open continuity, section is its deployment. We live in folds of plan and section, caught between the relief of surface and under-side. The plan guides our footsteps, slopes, lifts up, moves forward or pauses, floor and ceiling enter into dialogue and without knowing it we hear their whispering around us. Space does not reveal itself all at once. We often have to guess what is about to come or keep in mind what has just vanished. The body, anticipating movement, recalls the shape of objects. We walk following the geography of volumes, sensing the presence of the under-side as surely as the pressure of the floor under our feet. The plan is not flat, it eludes the two dimensions of the sheet, it develops in width, height and depth, it exists in the memory of what is below once we are on an upper level. Architecture is not instantaneous. It deploys itself in sequences, it is a transition that prepares follow-ons and echoes what has preceded, just as memory anticipates the future or the ear guesses what the end of a melody will be by listening to the music. Space is not the edifice itself but our experience of it – the memory of what is hidden allows us to sense what we cannot see, as if something of what is about to come were already present in what has just passed.

Dance of time and space

Architecture is an art of thrust and withdrawal. Wherever we go, space precedes us to appear there we have not yet arrived. Architecture is a positioning of distance in which vision depends on movement – the withdrawal that allows it to be visible is also what separates us from it. The more we move forward, the more space appears to recede and redeploy further on. Depth is a perceived portion of this withdrawal. Architecture consists in mastering movement, it is an uninterrupted transition that resembles a choreography. The body moves across space as if it were looking for a way out, but the world recedes from it at the same pace, little by little the landscape appears to vanish, moving towards an inaccessible point that thrusts into infinity. The world lies beyond our reach, so much so that movement becomes an end in itself. We attempt to penetrate impenetrable space, a place that vanishes beneath our feet. Architecture is not an object that we can reach out and touch, it is the gradual withdrawal that accompanies movement. The more we move the more it redeloys, opening up in one direction, closing in another. Architecture is the dance of time and space.

Translated from French by Ronny Corlette Theuil.