



都市场所

——杰罗梅·布鲁奈特与艾瑞克·索尼尔建筑作品集

[德] 塞巴斯蒂安·雷德克 著
王 葳 译

中国建筑工业出版社

Urban Sites

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Jerome Brunette and Eric Sorel



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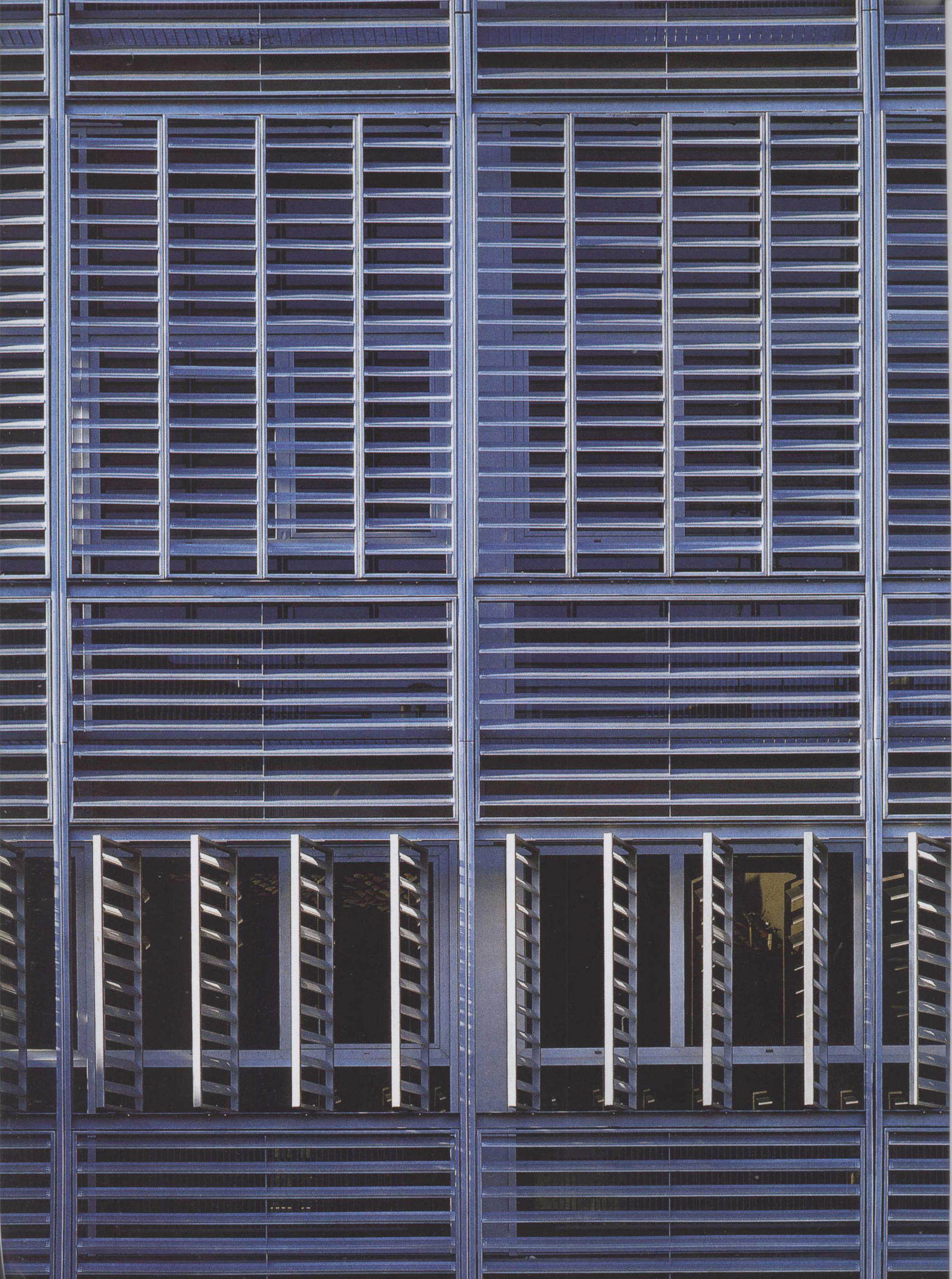
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目 录



尼姆 (Nîmes) 拥有一个辉煌的古罗马圆形剧场。它始建于公元1世纪的弗兰维尔时代, 规模宏大, 长103m, 宽101m。有韵律感的巨大拱廊构成了剧场典型的外部形象, 位于下部的拱廊被饰以壁柱, 而上部则是由多立克柱支撑。这是至今保存最完好的罗马剧场, 可以容纳7000个座位, Labfac建筑师为它重新设计了一个玻璃屋顶, 剧场借此重新焕发出昔日的光彩, 用于夜间演出和网球比赛。从北到西, 剧场建筑群成为古镇不可或缺的一部分。许多窄巷都汇入环绕剧场北侧的林荫广场。在这个高密度的城市中只有维克多·雨果林荫大道才给人带来宽阔的空间感觉, 它一直向南延伸到另外一个古老的建筑——卡利神殿 (Maison Carrée), 一个坐落在基座上保存完好的神殿。再往下是卡利艺术中心——

碰撞

Nîmes has its magnificent Roman amphitheatre. The oval structure, erected in the first century AD in Flavian times, is a notable 133 metres long and 101 metres wide. Its facades are characterised by the typical rhythm of massive rows of arcades, the lower row ordered by pilasters, the upper by engaged Doric columns. The best-preserved Roman theatre, with its 7000 seats and a new, spectacular roof by Labfac architects, is used today for large-scale events ranging from a night of opera to a tennis tournament. To the north and west, the building becomes a part of the old town with its tightly packed houses. Narrow streets unexpectedly open onto the Boulevard des Arènes that circles the big round in the north. The only exception in the dense urban tissue is the wide Boulevard Victor Hugo. It leads north to another building of antiquity, the Maison Carrée, a well-preserved podium temple, and to the Carré d'Art, the city's cultural centre designed by Norman Foster. The

Encounters

◀ 尼姆 La Placette 小学的外立面

Facade detail of the elementary school "de la Placette" in Nîmes

诺曼·福斯特(Norman Foster)设计的城市文化中心。从古镇高密度的空间到圆形剧场前开阔的大广场，空间的张弛令人眩目，即使从各个不同的方位上看亦是如此。

距剧院西侧250m的地方又呈现出完全不同的景象，进入位于圣约瑟诊所后面的医院，有一段楼梯通向小礼拜堂，它前面方形小广场是古镇中最美的景致之一，它的北侧边界由一长段现代高科技感很强的铝合金玻璃幕墙外立面所界定。在这里我们与建筑师杰罗梅·布鲁奈特和艾瑞克·索尼尔的设计思想和作品初遇。

这个立面从几个层面上表达了他们典型的建筑语言，阐述了布鲁奈特和索尼尔解决设计问题的方法。首先，建筑师毫不犹豫地发展了新生的和创新的立面结构。通过进一步的观察，我们会发现，他们所设计的建筑和周围的历史文脉息息相

change from the density of the old town to the expanse of the large square with the amphitheatre is striking. Seen from different directions it is surprising again and again.

Only 250 metres to the west of the theatre there is a totally different situation. Upon entering Rue de l'Hôtel-Dieu behind Clinique Saint-Joseph, one steps onto the small Place de l'Oratoire, a triangular square in one of the most beautiful parts of the old town. On its northern edge, the square is bordered by a long, very technical looking facade of aluminium slats. This is the first, to begin with puzzling encounter with the architecture of Jérôme Brunet and Eric Saunier.

This facade speaks their architectural language on several levels. In an exemplary way, it demonstrates how Brunet and Saunier tackle a design problem. First of all, it is characteristic that the architects do not hesitate to develop a fundamentally new and innovative facade structure. Upon closer inspection, however, it also becomes clear that they nevertheless succeed in integrating the building into its surrounding ensemble, in this

通，与已有的教堂和神殿有机地融合在一起。布鲁奈特和索尼尔将对新建筑的设计和小礼拜堂的重新设计合二为一，以期创造出和谐均衡的建筑艺术作品。胸怀坚定的设计理念，他们设计了一个4层的、能容纳500个学生的学校建筑，它成为周围环境中的又一个亮点。建筑于1991年建成，由20世纪早期建成的已有部分和一个新建的部分组成。建筑师仅仅是沿南侧将原来的建筑体扩大一倍，新旧建筑的对话在中央走廊中展开，隔墙分立在走廊两侧，走廊两端各有一门分别通向两所建筑。

他们执著的设计理念在朝向广场的建筑立面中得到了淋漓尽致的展现。建筑立面由下至檐口都是由一种连续的铝合金百叶幕墙材质构成，幕墙表面呈现出时时变幻的光影。建筑师将此看作是：“放大的软百叶窗的模板”。除了女儿墙外

case the historic fabric and the adjoining church, Temple de l'Oratoire. Brunet and Saunier took the brief for the new building and the redesign of the Place de l'Oratoire to be one task demanding a harmonious balancing-act. With great resoluteness in design they created a four-storey school building for 500 pupils, establishing a new visual focus in the neighbourhood. Completed in 1991, the Ecole de la Placette comprises a building from the early 1900s and a new building. The architects simply "doubled" the old building volume on its south side. Old and new are engaged in an intense dialogue best experienced in the central corridors. Here the interior walls, with doors to the classrooms of both building parts, stand face to face.

Their resoluteness in design, however, is most apparent in the new facade facing the square. Up to the parapet of the open roofstorey, the facade is one continuous, long front made up of simple aluminium slats grouped into panels, a delicate structure producing an ever-changing play of shadows. The architects think of it as a "transcription of a greatly enlarged Venetian blind". Each framed panel with its fixed slats—except those at the level of the parapets or in

挂的幕墙，其他每一个单元的窗户都可沿中轴旋转打开。这样使广场的美景尽收眼底。

在建筑师的设计理念中最基本的构成是对于建筑文脉的考虑。由于不愿受建筑形式和建筑语言等的限制，两位建筑师的建筑理念显得大胆而冒险，他们没有着力于寻找简单或者直接的设计方法，而是将一个场所重新赋予建筑艺术的生命力。抱着这样一种大胆的创作精神，自1981年杰罗梅·布鲁奈特和艾瑞克·索尼尔从业以来，他们令人惊讶地在参加的建筑竞赛中均有所斩获。在这些竞赛中，他们不时地奉献出非同寻常、立意新颖的建筑造型，并努力将他们的设计理念变得生动和更具说服力。

在尼姆的建筑设计竞赛中，他们将新建建筑的南立面用铝合金百叶幕墙包起来，以抵消建筑在夏季中的过热反应。铝合金百叶装在玻璃幕墙的外部，这像是

front of a closed wall surface-can be pivoted around a central axis. The unobstructed view of the square is therefore available to all.

Fundamental considerations of context constitute a further theme in the architects' work. Unwilling to be categorised by building type or vocabulary, this is taking a risky position. They are not interested in searching for the easy, perhaps obvious path. They want to transform a place architecturally, want to redefine it. With their daring attitude, it is astonishing that ever since they founded their practice in 1981, Jérôme Brunet and Eric Saunier were awarded almost all commissions as the result of architectural competitions. In these competitions, time and again they presented unconventional, newly developed facades. With great dedication, they managed to present their concepts in a vivid and convincing way.

In the competition for Nîmes, they chose to clad the new building's southern front with an aluminium structure to counteract the extreme overheating of the building in summer. The

建筑师的自述。因为在立面的双层皮中运用了最简单的几种材料，所以施工造价不会超出预算。此外，将外部的百叶窗关上，为学生营造相对隔绝的学习环境——不被外界吸引，也不会吸引外界的关注。

整个建筑立面都覆以铝合金百叶，在视觉上产生极大的冲击力，从而使其他构成元素变得黯淡无光。建筑前方朝向广场的下沉场地是专为一年级的学生设置的。这是室内空间的延伸，既为过路人带来开敞的绿色空间，也使低年级的学生能够在远离街道的、安全的室外环境中玩耍。

aluminium slat wall was set in front of the actual, mostly glazed facade in a way that seems self-explanatory to the architects. Because only simple building materials were used in this double facade, construction costs did not exceed the budget. In addition, the building's certain hermetic quality that results when the slat wall is closed prevents pupils from being too distracted by gazing out or being seen.

It would surely have been too provocative to extend the uncompromising aluminium skin across the entire length of the building. It was therefore ingeniously "played down" by other elements. A sunken playground for the first graders is open to the square in front of the building. By placing it there, an additional floor was gained, passers-by have a view of this partially planted open area, and the younger children can play in a space that is outdoors, but separated from the street.

另外一种减弱铝合金百叶在立面中所占据重要地位的方法就是将它看作是立面组成的一部分。由于底层外部缺乏室外活动空间，在第二层和第三层平面上设计了两处大型开放的屋顶花园。索膜结构纵身穿过整个新建建筑，飞跨于整个新建筑上，遮蔽了屋顶平台和人工草坪。这不仅解决了城市用地紧张的问题，而且为高年级学生提供了游乐场地。

尼姆的设计理念表达了布鲁奈特和索尼尔如何成功地重新诠释一种在工业建筑中常见的看似老套的手法，即重复性的结构体系。在他们其他作品中，如正在建设的勒阿弗尔(Le Havre)的音乐舞蹈学校和于1999年建成的Jussieu大学的临时建筑就体现了这种立面的设计精神。

在古镇尼姆，这个不落俗套的设计作品注定在既有的古老建筑氛围里掀起了波澜。由于这个建筑立面，许多评论家批评整个建筑结构太粗糙，太高科技化。

Another measure to reduce the dominance of the aluminium slats is a part of the facade itself. On the second and third floors, two large, loggia-like openings are punched through the entire depth of the new building to create open-air play areas here, as there was not enough room on the ground. Finally, the entire length of the new building is topped by a flying roof, a rigged, white canvas structure that shades the roof terrace and its artificial lawn. This is the play area for the older children, also installed above the city for lack of space elsewhere.

The design concept for Nîmes demonstrates how Brunet and Saunier succeed in using a homogeneous, seemingly banal, repetitive structural system that appears to be taken from industrial building, in a new and persuasive way. Other examples, such as the school of music and dance in Le Havre, under construction at the time of writing, or the temporary building for Jussieu University completed in 1999, illustrate this quality with comparable facade concepts.

In Nîmes, the attitude, uncompromising and yet not in any way dominant, is decisive in making the building a surprise in this historic place. Because of its facade, some critics

然而事实上，在围合和通透的相互影响下，它所采用的结构以及设计构成都沿袭了清晰的结构概念。建筑设计尺度合宜，在阳光的沐浴中，精致的铝合金百叶分格像闪烁在地中海天空下的白银。

小尺度的学校建筑和大尺度的罗马剧场从外部看都转化为雕塑的骨架构成。很自然，在开放空间中两个建筑物的体量不具有可比性。二者带来完全不同的空间感受。但纯粹从形式上看，二者都有室内外空间交融渗透的因素。剧场巨大的回廊向外部开放，而学校的铝合金幕墙将建筑向前延伸了一大步，使其连成一体，并与立面结合在一起。

第二次与布鲁奈特和索尼尔的作品相遇，作品中的后退式立面结构更好地阐述了他们的设计精神。我们离开位于塞文山脉(the Cevennes)和卡玛格岛(the Camargue)之间的尼姆市，来到圣日耳曼昂莱(Saint-Germain-en-Laye)，巴黎的西北郊区。在这里布鲁奈特和索尼尔设计建造了另外一个学校。将这两个设计理

have put down the entire structure as being too crude, too technical. In the interplay of closure and transparency, however, it is conclusively structured and all its parts follow a clear functional logic. There is no conflict of scale, and in sunlight the building and its many delicate slats gleam like precious silver under the Mediterranean sky.

The exteriors of both the school, on a small scale, and of the Roman theatre, on a large scale, are transformed into sculptural framework. Naturally, the buildings are not comparable in terms of their physical presence in framing open space. A very different impression results in each. But in a purely formal sense, in both cases the effect is that of the interplay of interior and exterior. The arena's large arcades open the galleries to the exterior, the school's aluminium structure, extended far in front of the actual building, pulls together and structures the facade as a whole.

A second encounter will better illustrate how Brunet and Saunier master the work with reduced facade structures. We move from Nîmes, the city between the Cevennes and the Camargue, to Saint-Germain-en-Laye, a suburb north-west of Paris. Here Brunet and



▲ 圣日耳曼昂莱的国际学校

International School in Saint-Germain-en-Laye

念迥异的学校直接进行对比是一件很有趣的事情。国际学校拥有Château d'Hennemount的房产。学校原来的教学部位于城堡的底部，场地中其他的建筑也正在为学校所用。教学部位于两个两层的、有着人字形屋顶的短翼和一个连接翼中。建筑主体内包括学校特有的功能：一个报告厅，一个餐厅和一个图书馆。为了保持原有建筑群的风貌，布鲁奈特和索尼尔选择完全保留两翼并将新建的矩形建筑融入已有建筑中。

建筑师在这里选择了“无为”的设计思想，建筑场地位于一个公园中，被孤立的历史建筑所环绕，在这样的环境背景下，对历史建筑扩建的最佳解决方案就是不过分抢眼，保持谦虚的姿态，钢筋混凝土框架结构由修长的圆柱构成并隐现于外挂玻璃幕墙后方。外立面经过了特别的设计和處理。与尼姆的学校结构完

Saunier built another school. A direct comparison is interesting as the schools were realised at the same time, but based on entirely different concepts. The International School commanded a large estate with the Château d'Hennemont. The former working quarters located below the castle, as well as many other structures on the site, were already being used by the school. The working quarters consisted of two short two-storey wings with gable roofs and a lower connecting wing. The brief included some of the school's special functions: an auditorium, a restaurant and a library. In order to retain the character of the old ensemble, Brunet and Saunier chose not to touch the wings and to totally integrate the new rectangular building into the existing structure.

The architects refrained from doing too much. The special location, embedded in a park, surrounded by isolated historic buildings, and the direct extension to the remains of the existing structure in particular, called for a neutral solution with no need to flaunt itself. The architecture of the reinforced concrete skeleton with slender round columns is therefore emphasised only in the suspended glass skin. It is treated with particular attention and care.

全隐藏在铝合金百叶后面的处理方式相比，这里学校设计的立面结构是清晰可见的：自承重固定铝合金玻璃幕墙系统，完全是预制的、材质精良的构件与混凝土结构直接固定，这与1990年设计完成的多米尼克·佩罗(Dominique Perrault)的“Jean-Baptiste Berlier”工业饭店(Hôtel Industriel)相似。杰罗梅·布鲁奈特和艾瑞克·索尼尔与佩罗有深厚的友谊。多年以前，他们在Vieille-du-Temple街开办了他们的事务所。在圣日耳曼昂莱建筑设计中他们采用了一种新的玻璃系统，即在两层玻璃之间增加一层遮阳百叶，这项技术上的创新成为该建筑作品中的亮点。它所采用的是固定的穿孔铝合金幕墙结构。经小孔的过滤，阳光变得分外柔和和纯净。走近窗户，透过小孔可以清楚地观察到室外的景观。这样一个特别的围护结构给人以意外的视觉效果。只有身处其中良久以后才会适应。建筑给人的最初感受完全不同于尼姆的学校，虽然在两个建筑中都采用了限制视线通过的遮阳构件。在这里不是两个完全分离的立面系统，而是将多层次结构整合在一起的节省

In contrast to the school in Nîmes, where the building structure is hidden by the slat wall, here the facade structure is immediately legible: it is a self-bearing fixed-panel window system with aluminium frames, completely prefabricated and made up of identical elements screwed to the concrete structure, similar to Dominique Perrault's Hôtel Industriel "Jean-Baptiste Berlier" completed in 1990. Jérôme Brunet and Eric Saunier are friendly with Perrault. Years ago they took over his office space in Rue Vieille-du-Temple. What is new in the window system at Saint-Germain-en-Laye is the delicate sunscreen grating between the two layers of glass. It is a fixed perforated aluminium structure. It admits only subdued light because of its perforation, that texturally resembles cleaning tracks, but from close-up the view outside is hardly impaired. The ensuing character of a total enclosure is surprising. Only after some time does one grow accustomed to it, once seeing outside becomes possible from the right point of view. Seemingly different at first in terms of its organisation, the building does allow for a comparison to the school in Nîmes. In both cases, the architects chose a shading device that limits views into and out of the building. Here, however, this is