

ARCHITECTURE— STUDIO

法国AS建筑工作室



PHILIP JODIDIO

菲利普·朱迪狄欧 编著



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ARCHITECTURE —STUDIO

法国AS建筑工作室

Philip Jodidio / 菲利普·朱迪狄欧

Born in New Jersey, Philip Jodidio studied art history and economics at Harvard. In 1979, he became the Editor in Chief of the French monthly *Connaissance des Arts*, a position he held until 2002. A specialist in contemporary Architecture, Philip Jodidio has published over 100 books including the Architecture Now! series (Taschen), and monographs on such influential architects as Tadao Ando, Santiago Calatrava, Norman Foster, Zaha Hadid, Richard Meier, Álvaro Siza and Renzo Piano. His body of work has served to bring contemporary architecture to the fuller attention of the general public in numerous countries.

菲利普·朱迪狄欧出生于美国新泽西州，1979年曾在哈佛大学研读艺术史和经济学。随后，他成为法国著名艺术杂志《艺术知识（Connaissance des arts）》的主编，并任职二十余年。作为当代建筑领域的专家，菲利普·朱迪狄欧先后出版了上百本著作，其中包括由Taschen出版社出版的《Architecture Now!》系列书籍，以及安藤忠雄、圣地亚哥·卡拉特拉瓦、诺曼·福斯特、扎哈·哈迪德、查理·麦尔、阿尔瓦罗·西扎以及伦佐·皮亚诺等著名建筑师的专著。他的这些文学作品让不同国家的众多读者更加关注并了解当代建筑。

Architecture-Studio / 法国AS建筑工作室

Founded in Paris in 1973, Architecture-Studio is based in Paris, Shanghai and Venice. The firm has a team of 150 architects, planners and interior designers, representing 25 different nationalities, who support the 12 partners.

法国AS建筑工作室在1973年创立于巴黎，在上海和威尼斯均设有分支机构。如今，工作室十二位合伙建筑师身边集结了约一百五十名由25个不同国籍成员组成的专业团队，包括建筑师、规划师和室内设计师等。

Martin Robain, Rodo Tisnado, Jean-François Bonne, Alain Bretagnolle, René-Henri Arnaud, Laurent-Marc Fischer, Marc Lehmann, Roueida Ayache, Gaspard Joly, Marie-Caroline Piot, Mariano Efron, Amar Sabeh el Leil.

马丁·罗班、罗多·蒂斯纳多、让-弗朗索瓦·博内、阿兰·布勒塔尼奥勒和勒内-亨利·阿诺、洛朗-马克·费希尔、马克·莱曼、罗伊达·阿亚斯、以及贾斯帕·朱利、玛丽卡·碧欧、马里亚诺·艾翁和艾马·萨布埃雷。

The international presence of Architecture-Studio is particularly strong in China. Architecture-Studio China, which managed by Vincent Hannotin, Pan Li and Ying Chaojun, pursues Architecture-Studio's philosophy. It combines the ideas and characteristics of the French and Chinese cultures.

法国AS建筑工作室尤其注重在中国的发展，其中国团队由文森·汉诺丁、潘莉和应朝君联合负责。在中国的事务所延续了法国AS建筑工作室的理念及工作方式，并与巴黎总部紧密联合将中法两国的精神理念和文化特点融合在一起。

Note / 说明

The project descriptions in this book are preceded by a code, which is the internal classification system of Architecture-Studio. The letters refer to the location of the project and this is followed by a number which indicates the specific project at this site. If the letter code is followed by a dash this indicates there was more than one project. An index at the end of the book lists the 1 200 project codes which sum up the work of Architecture-Studio since its inception.

本书中介绍的建筑项目均配有对应的编号，此编号由字母和数字组成，为法国AS建筑工作室工作时内部使用的项目编号。字母为项目所在地地名的缩写，跟随的数字代表的是所在城市所开展的项目序号，若字母后跟随的是小横线，则代表的是同一个地区几个不同项目的合并。列于本书最后索引部分的1200个编号是法国AS建筑工作室从建立起至今所有项目列表。

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**NATURAL
ARCHITECTURE
ARCHITECTURE
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THE WORK OF
LE TRAVAIL
ARCHITECTURE-
D'ARCHITECTURE
STUDIO
STUDIO**

浑然天成的建筑——法国AS建筑工作室的作品

Contemporary architecture has long since ceded to the cult of the “genius” – the creator whose every gesture speaks of art and originality – a man with a hat like Frank Lloyd Wright, a man with little round glasses like Corbu. The very presence of the “starchitect” brings media attention and political acceptability, at least until budgets get out of hand. Even beyond the rarified world of such famous figures, the commonest organization of architectural offices revolves around an individual whose name is put forward at the front, even if that person is not always involved in the projects concerned. This is not the case with Architecture-Studio, which was founded in 1973 in Paris. Its twelve partners do not put themselves forward as individuals and in the very real equality that they have established lies the first reason for the longevity and continued, or rather increasing, presence of the office¹.

Starting from a conceptual approach, projects are discussed in weekly meetings in Paris, and each partner is free to comment, to make proposals, and thus to participate in the final result. Speaking of the early days of Architecture-Studio, Martin Robain says, “Our ideas had to do with equality and sharing.” To this day, the structure of the firm is not pyramidal, but consists of a more horizontal layering of responsibilities, with the partners, associates and other architects who work for Architecture-Studio all participating in what might be best called an eco-system, rather than an ego-driven quest for fame. No single architect working for the firm can be identified as the “inventor” of the concept or the form of a building; rather theirs is a participatory process that ultimately resembles that of a natural system, where each person or entity plays a role in creating the final result. The work of the office, and indeed its list of partners, speaks to what was defined from the outset as an open, international approach, one that retains a “militant” view about the role and usefulness of architecture. The point has never been to change the world, but to create buildings that are an integral part of their site and their neighborhood, somehow not only rooted in the earth they are built on, but also contributing to their environment, making it better in ways that are not only aesthetic, but also social. This approach inevitably means that the office eschews the stylistic foibles that have so marked the evolution of contemporary architecture from Post-Modernism to Minimalism and beyond. If the partners reject the idea of the architect as artist, they do all agree that time and its users may find that a well-conceived building is indeed a work of art. Each of their works is based on the programmatic requirements, ecology, economics and innovation as those terms are defined by the context concerned. Context for them is not just a matter of aligning rooflines or window patterns; it is also about achieving a deeper appreciation of each project, an appreciation that can also delve into the historical background.

For Architecture-Studio, being “international” has more than one meaning. Members of the team, including partners, are from a number of different countries, ranging from Peru to Syria. Additionally, from the time that their European Parliament building made it clear that they could handle very large-scale projects, the firm has been building extensively outside of France, including China, the Middle East and, more recently, Africa. A sense of openness, which indeed characterizes the office itself, is an essential element of their approach to work in other countries. With their base in Venice at the Ca'asi, they have organized numerous exhibitions that have focused on developing parts of the world, from China to Africa and on to the Middle East. Not only do they acknowledge that each of these areas has its own characteristics, but they have actively sought not to impose their own point of view but to learn from the contexts concerned. As they say, in Africa ecology is not so much a matter of avoiding excess energy use or pollution as it is an issue of pure survival. In China or the Middle East, they have combined their sensitivity towards the historic context with the needs, or even desires, of emerging countries to be fully modern.

当代建筑一直以来都是“天才”的狂热追求——这里的“天才”是指举手投足都彰显艺术气息和创意的创造者——他们头戴一顶帽子，看起来像弗兰克·劳埃德·赖特；戴着一副小圆框眼镜，看起来像柯尔布。唯独“明星建筑师”的出现能够吸引媒体的关注，同时在政治上得到反响，这种现象至少持续至预算失控之前。即使抛开这些建筑界稀有的著名代表，最常见的建筑事务所也时常以个人名字命名，并且所有工作都围绕着此人展开，即便该人不一定真正参与到某些项目中。然而，1973年成立于巴黎的法国AS建筑工作室并不会出现此种情况。它的十二名合伙人不把自己视为单独的个体，而是做到真正的平等，他们的运作首先考虑持久性和可持续性，更确切地说，是增加事务所的稳定性¹。

每个进行中的项目都会在巴黎周会上被讨论，从概念构思开始，每位合伙人都可自由发表意见，献计献策，从而分享最终成果。在说起法国AS建筑工作室的初期时，马丁·罗班说：“我们的想法必须与平等和共享有关”，至今，该公司的架构仍然不是金字塔形的，而是由更多同等级别的人组成的，合伙人、合作伙伴以及其他建筑师都参与到工作中，而不是单纯追求所谓的自我名声，称该运作系统为生态体系最合适不过了。没有哪个为公司效力的建筑师可以被定义为概念构思或建筑形式上的“创建者”；在该体系中每个人或实体都对最终结果作出贡献。工作室及其许多合伙人的工作，从一开始就被定义为具有开放性和国际化的方式，其中，对关于建筑的角色和作用保留“激进”的看法。该观点不是为了改变世界，而是将建筑物设计成为其周边环境和附近区域的组成部分，在某种程度上，建筑不仅根植于它们的建造位置，还应对其环境发展作出贡献，使其以更好的形式呈现，不仅美观而且社会化。这种方法无疑意味着事务所可以避免追随从后现代主义到极简主义以及随之而来的当代建筑演变中在风格上的潮流。如果说合伙人否定了建筑师即是艺术家的想法，他们都承认时间会让其用户发现一座构思巧妙的建筑其实就是一件艺术品。每个项目都有生态性、经济性和创新性等不同的需求，而这些条条框框与建筑的内涵密切相关。建筑设计不仅仅关注齐整的屋顶轮廓线与窗户的样式和排列，更是要实现建筑更深沉的意义，其中包括促进建筑与其历史背景的和谐。

对于法国AS建筑工作室而言，“国际化”具有多种含义。团队成员包括合伙人来自不同国家（从秘鲁到叙利亚）。此外，从欧洲议会大厦的顺利竣工来看，很明显，该工作室有能力处理国际大型项目。该工作室一直在法国以外的地区进行设计，包括中国、中东，最近还扩展到非洲。工作室本身就具有开放和包容的特征，这为设计师们在其他国家开展设计工作提供了基本的方法。事务所在威尼斯建立的CA'ASI艺术展览馆已经成功举办众多的展览，展览主题主要集中在世界各地的发展中地区，从中国到中东以及非洲。他们承认每一个地区都有各自的特点，他们也不寻求强加自己的观点，而是从相关环境中学习。正如他们所说，在非洲，生态与其说是一种避免过多能源使用或污染的问题，不如说它是一种纯粹的生存问题。在中国或中东地区，工作室依靠对历史的认识和感知，尽量了解当地对实现国家全面现代化的渴望和需求。



References to the economic consciousness of Architecture-Studio have several implications. Working within an established budget, and indeed offering a client more than they expect, is a part of their understanding of economics. So, too, is the related idea of an economy of means, whereby superfluous additions are consciously rejected. Interestingly, this includes some aspects of high technology that are often added to buildings, perhaps in an effort to demonstrate how up-to-date they are. Architecture-Studio takes the position that technology must be part and parcel of the architecture, of the project, not something that is tacked on for the sake of proving an interest in contemporary means and methods. It might be said that the firm's sense of "economy" also takes technology into account – what is truly useful and integrated into the architecture is surely present, whether the means employed are of recent invention or of a more established variety. For example, for them, correct orientation and shading are more important than a field of solar panels added to a roof, though they never exclude the use of technological means when they are justified.

Architecture-Studio has had a number of projects where existing buildings have been retained as the basis for new uses, or as a transition into modernity. In contrast with some of their well-known colleagues, their goal has never been to erase the past, but rather they seek to embrace what is clearly another element of context. Where architectural quality exists they acknowledge and amplify this, reworking circulation patterns, making use of interstitial spaces to stimulate the activity and flow of users. Here again, the image of the creation of an eco-system, most frequently in a dense urban environment, is one that is appropriate. Their sense of rootedness and movement in the city has also led them to be active in the area of urban planning, in the sense of enlarging their vision of an individual building in order to take into account broader swathes of future communities.

Shared responsibility, openness, a sense that architecture still has a social meaning – these guiding ideas are combined at Architecture-Studio with a broad sense of the economics of buildings and of context, whether the context is historical (defined in terms of an urban environment) or even beyond into the realm of city planning. Imagine architecture that is not the fruit of one ego, but of openness and sharing. Imagine a building that is fully rooted in its environment, not only echoing its real context but also defining it, designed and built with a sense of respect for all concerned. Perhaps this is a way forward for contemporary architecture, which critical references to style and "isms" have ignored for far too long. And what if ego and fame were less important than the quality of the architecture? Rather than being a kind of foreign body imposed on a city, what if a new building was instead to be an integral part of an eco-system that the architecture itself helps to define and invent? This architecture is not "organic" in the sense of imitating nature; it is natural in the sense that it seeks to an active part of what already exists and what is to come.

Philip Jodidio

May 2016

1. Architecture-Studio was awarded the Chaptal Construction Committee and Fine Arts Prize in 2016.

法国AS建筑工作室的经济意识体现在不同方面。在既定的预算内工作，为客户提供高于他们期望值的产品，这是工作室理解经济学的一部分。此外，工作室的经济意识还体现在对使用材料的节约上，即有意识地拒绝多余的附加物。有趣的是，当今的建筑设计中，某些高科技时常被生硬地植入建筑物中，也许是为了彰显这些建筑是何等的现代化。法国AS建筑工作室认为高科技须是建筑项目的必要部分，而不是单纯为了证明现代手段和方法而附加的事物。可以说工作室的经济意识也包含对高新科技的考量——对于建筑具有真正价值的技术是一定会被考虑的，无论是最新的科研成果还是已被广泛运用的技术。例如，对于他们来说，相比在屋顶上安装太阳能电池板，正确的朝向和合理的遮蔽才更为重要，但他们从来没有排斥合理使用高科技。

法国AS建筑工作室曾负责许多整修项目，目的在于保留现有的建筑物，使其作为新用途的基础，或作为向现代化的过渡。与他们的一些知名同行相比，他们的目标从不是抹掉过去的痕迹，而是设法找出环境中其他清晰而可利用的元素。他们承认并将优化其已存在的建筑优点，通过改进环流模式，比如利用间隙空间来促进使用者的活动和流动。需要强调的是，建立一个生态系统，尤其是在密集的城市环境下的生态系统是他们所追求的。深厚的生态意识和在城市的活跃程度让他们在城市规划领域有所建树，他们的视野往往超越单一的建筑体，而是考虑整个社区未来的发展。

建筑仍然具有分担责任和对公开放的社会意义——法国AS建筑工作室将这些建筑理念结合到建筑和环境的广义经济学中，无论该环境是具有城市环境规划历史性又或者是超越城市当前规划的领域。建筑构想并不是一个自我意识的果实，而是开放和共享的成果。一个建筑物的构想需要完全根植于其环境，不仅应当呼应其真实环境，也应在尊重与其有关因素的基础上对环境进行再定义、设计和建造。也许这是当代建筑的发展方向，因为这是对于风格和“主义”的过度吹捧而被长时间忽视的重要参考。如果将自我和名声看得比建筑的质量轻，那会如何？如果一个新建筑成为生态体系的组成部分并起到建立和优化生态系统的作用，而不是强加于城市的一种外来事物，那又会如何？从效仿自然的意义上讲，建筑并不是“有机的”；只有寻求在已存在和未来的环境中发挥积极作用，建筑才能与环境融为一体。

菲利普·朱迪狄欧

2016年5月

1. 2016年法国AS建筑工作室荣获Chaptal建筑与艺术奖

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菲利普·朱迪狄欧出生于美国新泽西州，1979年曾在哈佛大学研读艺术史和经济学。随后，他成为法国著名艺术杂志《艺术知识（Connaissance des arts）》的主编，并任职二十余年。作为当代建筑领域的专家，菲利普·朱迪狄欧先后出版了上百本著作，其中包括由Taschen出版社出版的《Architecture Now!》系列书籍，以及安藤忠雄、圣地亚哥·卡拉特拉瓦、诺曼·福斯特、扎哈·哈迪德、查理·麦尔、阿尔瓦罗·西扎以及伦佐·皮亚诺等著名建筑师的专著。他的这些文学作品让不同国家的众多读者更加关注并了解当代建筑。

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Martin Robain, Rodo Tisnado, Jean-François Bonne, Alain Bretagnolle, René-Henri Arnaud, Laurent-Marc Fischer, Marc Lehmann, Roueïda Ayache, Gaspard Joly, Marie-Caroline Piot, Mariano Efron, Amar Sabeh el Leil.

马丁·罗班、罗多·蒂斯纳多、让-弗朗索瓦·博内、阿兰·布勒塔尼奥勒和勒内-亨利·阿诺、洛朗-马克·费希尔、马克·莱曼、罗伊达·阿亚斯、以及贾斯帕·朱利、玛丽卡·碧欧、马里亚诺·艾翁和艾马·萨布埃雷。

The international presence of Architecture-Studio is particularly strong in China. Architecture-Studio China, which managed by Vincent Hannotin, Pan Li and Ying Chaojun, pursues Architecture-Studio's philosophy. It combines the ideas and characteristics of the French and Chinese cultures.

法国AS建筑工作室尤其注重在中国的发展，其中国团队由文森·汉诺丁、潘莉和应朝君联合负责。在中国的事务所延续了法国AS建筑工作室的理念及工作方式，并与巴黎总部紧密联合将中法两国的精神理念和文化特点融合在一起。

Note / 说明

The project descriptions in this book are preceded by a code, which is the internal classification system of Architecture-Studio. The letters refer to the location of the project and this is followed by a number which indicates the specific project at this site. If the letter code is followed by a dash this indicates there was more than one project. An index at the end of the book lists the 1 200 project codes which sum up the work of Architecture-Studio since its inception.

本书中介绍的建筑项目均配有对应的编号，此编号由字母和数字组成，为法国AS建筑工作室工作时内部使用的项目编号。字母为项目所在地地名的缩写，跟随的数字代表的是所在城市所开展的项目序号，若字母后跟随的是小横线，则代表的是同一个地区几个不同项目的合并。列于本书最后索引部分的1200个编号是法国AS建筑工作室从建立起至今所有项目列表。

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