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后媒体视野

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LACATON & VASSAL			



Photo: Jacques Leroy / 摄影: 雅可·勒罗伊

LACATON & VASSAL

拉卡通和瓦萨尔

Anne Lacaton was born in Saint Pardoux la Rivière, France, in 1955. She graduated from the School of Architecture of Bordeaux in 1980, and got a diploma in Urban Planning at the University of Bordeaux in 1984. She has been visiting professor at the Ecole Polytechnique in Lausanne (2004, 2006 and 2010-2011), the University of Florida (2012), the University at Buffalo-New York (2013) and at the Pavillon Neuflyze OBC of Le Palais de Tokyo in Paris (2013-2014). She is currently teaching as a visiting professor at the University of Madrid since 2007, as well as in Harvard GSD.

Jean Philippe Vassal was born in Casablanca, Morocco, in 1954. He graduated from the School of Architecture of Bordeaux in 1980. He worked as an urban planner in Niger from 1980 to 1985. He is professor at UdK Berlin since 2012, and has been a visiting professor at the School of Architecture in Bordeaux (1992-1999), the School of Architecture in Versailles (2002-2006), the School of Architecture Peter Behrens in Dusseldorf (2005), the Ecole Polytechnique in Lausanne (2010-2011), the Technische Universität Berlin (2007-2010) and at the Pavillon Neuflyze OBC of Le Palais de Tokyo in Paris (2013-2014).

Anne Lacaton and Jean Philippe Vassal created the office Lacaton & Vassal in 1989, based in Paris. The office has a practice in France, as well as abroad, working on various buildings and urban planning programs. All their projects are based on a principle of generosity and economy, serving the life, the uses and the appropriation, with the aim of changing the standard.

安妮·拉卡通，1955 年生于法国圣帕尔河县。1980 年，她毕业于波尔多建筑学院并于 1984 年取得了波尔多大学城市规划学位。她曾担任洛桑理工学院（2004 年，2006 年，2010—2011 年）、佛罗里达大学（2012 年）、纽约大学布法罗分校（2013 年）和东京宫研究实验室的客座教授。自 2007 年至今，她作为客座教授在马德里大学和哈佛大学设计研究生院任教。

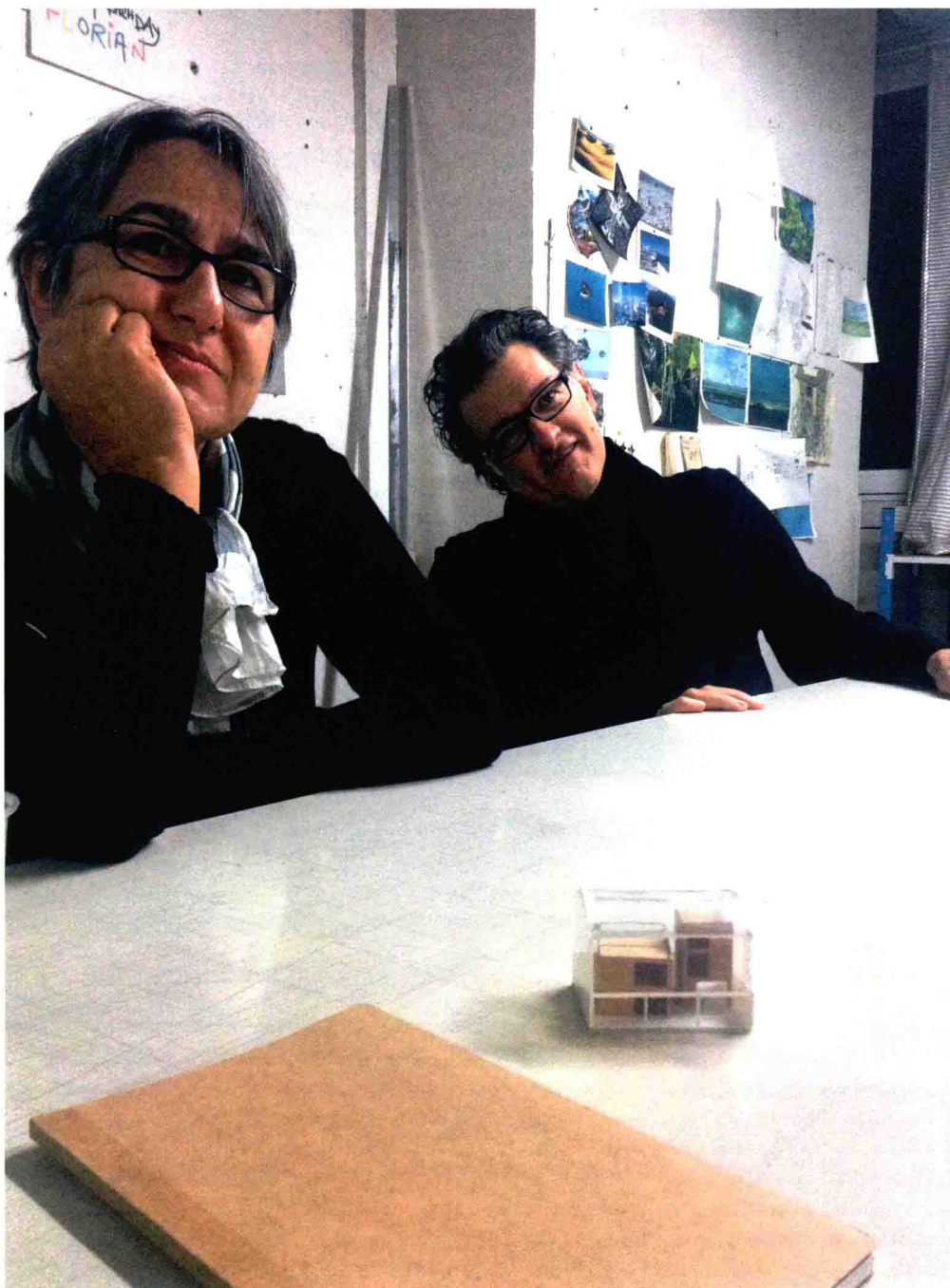
让·菲利普·瓦萨尔，1954 年生于摩洛哥卡萨布兰卡市。1980 年，他毕业于波尔多建筑学院。1980 至 1985 年，他在尼日尔担任城市规划师。2012 年起，他作为教授任教于柏林艺术大学。此外，他曾是波尔多建筑学院（1992—1999 年）、凡尔赛建筑学院（2002—2006 年）、杜塞尔多夫彼得贝伦斯建筑学院（2005 年）、洛桑理工学院（2010—2011 年）、柏林洪堡大学（2007—2010 年）和东京宫研究实验室（2013—2014 年）的客座教授。

安妮·拉卡通和让·菲利普·瓦萨尔于 1989 年在巴黎创立了拉卡通和瓦萨尔事务所。事务所的项目分布在巴黎乃至全世界，他们设计各种各样的建筑和城市规划方案。他们所有的项目都旨在改变栖居标准，并秉承一个原则：慷慨，经济，服务于生活、功能和改变。

EVERYDAY DELIGHTS A CONVERSATION WITH ANNE LACATON & JEAN PHILIPPE VASSAL

Cristina Díaz Moreno & Efrén García Grinda

Chinese Translation by Huang Huaqing



日常的欢愉
与安妮·拉卡通和让·菲利普·瓦萨尔的对话

克里斯蒂娜·迪亚兹·莫雷诺, 艾弗伦·加西亚·格林达

中文 黄华青 译

GREENHOUSES AND THE LATAPIE HOUSE

Let's start the interview speaking about the start of your practice. Surprisingly, a lot of issues you developed later on were very clearly present in Latapie house. How were you approached by the client and how did the project unfold?

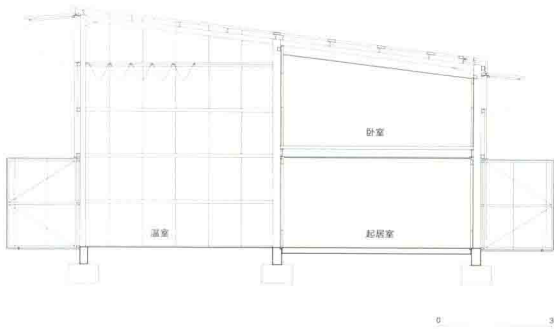
ANNE LACATON: They contacted us by chance and we started to have some meetings. They were very timid and explained to us that they had already designed some plans after thinking about installing a 'catalogue house' on the plot, but they didn't want to show the drawings to us. They lived quite close to the plot in an apartment block, and during our first appointment we started speaking about their light blue RV and the vacations they used to spend by the seaside in the south of Spain. From the very beginning we tried to surpass the subject of the program, breaking any preconceived conventional ideas they might have had. We brought some books including one about the *Case Study Houses*, because we didn't know how to engage them in the discussion.

So you basically triggered the project through conversations...

JEAN PHILIPPE VASSAL: Yes, it was interesting to go away as well, after having talked about going to the beach with the RV and placing a table in front of the sea and having lunch with the children. We tried to explain to them systems for greenhouses, so we ended up going to agricultural fields and spending hours in greenhouses speaking about architecture alongside the farmers. It was a very weird situation. So, this was the first proposal —placing a really small model with two wooden pieces inside what seemed to be a greenhouse—.

AL: In fact we were really involved in trying to radically change the standards of houses, and as this was our first commission, when they talked to us about catalogue houses —the space in them was too restrictive and small, about 75 square metres— we were really concerned with trying to make it drastically different and much better by expanding it, achieving a space that was twice as large.

LATAPIE HOUSE
Floriac-Bordeaux, France. 1991/1993
拉达皮住宅
奥尔皮拉奥, 波尔多, 法国, 1991/1993



So did greenhouses appear in your work because they were connected to the idea of good weather and living outdoors, or did they come from previous interests?

JPV: We were interested in them before that, probably because my diploma project was about constructing a buffer zone in Bordeaux that ranged from extremely private to totally public spaces, a sort of intermediate area working with vegetation and greenhouses inside the city. I was also personally interested in botanical gardens, classical conservatories, the history of trading with plants and vegetables, and the empathy generated by the introduction of foreign species in the city through these delicate, light structures that are capable of protecting them by just tempering the climate. When I went to Africa I found the same strategy, but obviously there you need shade instead of a greenhouse. There they use branches, straw and maybe some opaque nets to create a protective space. All these interests came back to us when we were in Bordeaux visiting big agriculture fairs to learn the state-of-the-art technology in agricultural greenhouses. We were really interested in the sophistication of the product, and at the same time fascinated by its economy and extreme pragmatism to be able to protect thousands and thousands of plants by precisely controlling the climatic conditions. But we were particularly interested in the idea of nomadism in dealing with climate and how, depending on the level of protection, temperature and light, the inhabitant colonizes these different spaces.

AL: The Latapie House project was also about the use of the greenhouse to modulate the local climate, because Bordeaux can have harsh winters, and in the process, having the opportunity to expand the house itself. The house was therefore not limited by its walls and façades, but it gained extra space with much better climatic conditions. It was also a good way to save energy.

JPV: And also linked to these initial conversations about their holidays and well-being in good climates —those spaces where you barely need a house— we finished our first meeting by saying to them that it was our first project and we were not sure how to build a big house on such a small budget. Jokingly, we said that maybe we could end up making a very nice space to park their RV to make them feel as if they were in southern Spain.

温室^[1]和拉达匹住宅

让我们从你们建筑实践的开端来开始这次访谈。令人惊讶的是，有不少你们后来发展出的设计语汇在拉达匹住宅中都有清晰的体现。业主是如何找到你们的？这个项目又是如何开始的呢？

安妮·拉卡通（AL）：他们偶然地找到我们，随后我们开始进行会面。他们很腼腆，解释道，他们已经绘制了一些平面图，之后希望在地段上建造一座“标准化住宅”，但并不想把那些图纸给我们看。他们住在离地段很近的一栋公寓楼，在第一次会面中我们开始谈论他们的浅蓝色房车，以及他们过去在西班牙南部度假的经历。从一开始我们就尝试超越任务书的话题，打破他们任何事先可能形成的传统观念。我们带去了一些书，包括一本《案例研究住宅》，因为我们不知道如何将他们引入讨论。

因此你们主要是通过谈话来触发项目的？

让·菲利普·瓦萨尔（JPV）：是的。有时候跳出项目的谈话也很有趣，他们谈到开着房车去海滩，在大海边摆放餐桌，还有与孩子们共享午餐。我们尝试向他们解释温室系统。后来我们来到农田中，在温室里花了几个小时一起讨论建筑，农民们也参与进来。这种情况是有些奇怪的，却由此产生了第一个设计方案：在看起来像温室的建筑中放置一个由两组木构件组成的小模型。

AL：实际上我们很希望能够大大改变住宅的标准，而由于这是我们第一个委托，当他们谈到标准化住宅（住宅空间过于局限且狭小，大约75 m²）时，我们开始关注如何通过扩建将它完全改变，改善居住环境，达到原先两倍的面积。



那么，你们在建筑中建造温室是因为它们与好天气以及室外居住空间的理念相关，还是出于你们先前的兴趣呢？

JPV：我们在之前就热衷于此，或许是因为我的毕业设计是在波尔多建造一个缓冲区域，从极度私密的空间到完全公共的空间，当时我也是通过城市中的植被和温室来营造这种中间地带。我自己同样对植物园、古典温室、植物和蔬菜贸易的历史很感兴趣，以及将外国物种引种在精巧而轻质的结构内，通过封闭的微气候调节，营造出与原产地相似的环境条件。当我去非洲时，我发现了相同的策略，不过显然在那里你需要的是庇荫而非温室。他们用树枝、秸秆、或是一些不透明的网来营造一个受庇护的空间。当我们在波尔多参观大型农业集市并了解农业温室最先进的技术时，这些曾经的启发都汇聚到了一起。我们有感于这些产品的复杂和精密，更惊叹于它的经济性和极度的实用性，它们能够通过精确控制气候条件来保护成千上万的植物。不过我们最感兴趣的还是涉及到温度变化的物种迁移概念，以及这些植物是如何依靠不同的保护措施、温度以及光照来定居在不同区域的。

AL：拉达匹住宅同样是用温室来调节当地气候，因为波尔多的冬天有时很寒冷，与此同时在这个过程中，又有机会扩大住宅面积。因此住宅不再受墙体和立面的限制，而获得了气候条件甚佳的额外空间。温室对节能也很有帮助。

JPV：温室还和他们在最初谈话中所谈到的假日以及舒适的好天气有关，在那样的环境下你几乎不需要一个住宅。在第一次会面结束时我们对他们说，这是我们的第一个项目，并不确定是否能用这么小的一笔预算来建造如此大的一座住宅。我们还打趣地说，或许我们最终能给他们创造一个舒服的空间来停放他们的房车，使他们感觉依然在西班牙南部一样。

“[]”部分为译者注

^[1] 温室（greenhouse）：建筑师设计灵感的来源，进而设计出冬季花园（即阳光房 / winter garden），共同点在于其技术措施和室内环境。冬季花园和阳台是建筑师最常用的两种设计策略，冬季花园的面积通常大于阳台，采用与传统温室类似的透明保温围护结构，在维持半室外空间感受的同时，营造出全年宜居的活动空间。

This was basically achieved by surprisingly very scarce materiality, which introduced a notion of fragility and delicacy even though the project used very common materials...

JPV: Yes, like what you wear on your shoulders to protect yourself against the rain and the cold. At the end it was about hanging it a bit higher and not just for one person, but for whole family. The house becomes a large cloth that protects you and adapts to the seasons, your mood, what you want to do, if you want to see your neighbours or not and so on...

AL: We started to work for the first time, maybe intuitively, on the question of 'double space' —or a large extra space— which by its size alone, completely transforms the nature of the initial space. In the first scheme of the house [pointing to the model on the table] and also in the built one, they finally enjoyed about 180 square metres when initially they were only looking for 75 to 80 square metres. At that time we couldn't totally formalize and conceptualize this notion, but it was our first experience of this extra space extension, or 'double space' idea.

The one at the very beginning looks like a series of small independent wooden boxes inside a large greenhouse...

JPV: Yes, but finally it was too expensive, about 10% over the budget. We carefully analyzed the factors of this overcost and we learnt a lot, because the foundations and the structure were oversized and it was too expensive to adapt the greenhouse to fix it to the concrete walls. So the second version was immediately much more radical, while staying within the budget without compromising its qualities and dimensions.

AL: At the time we were already really engaged with this relationship between cost and complexity. They loved the possibilities of the first house and they really imagined themselves living inside, so we were already committed to changing the initial scheme while keeping the same quality that we had promised them. Because the question was really not to reduce its quality or surface area, the analysis of the project costing was really exhaustive and interesting as an exercise for us to understand its relevance, in such a way that the economy should not be a restriction but rather a tool that permits freedom of space.



NIGER
(PHOTOS BY J.PH. VASSAL)
尼日尔
(让·菲利普·瓦萨尔摄)

STRAW MATTING HUT, NIAMEY
LACATON & VASSAL, NIGER, 1984
藤条编制的小屋，尼亚美
拉丰通和瓦萨尔事务所，尼日尔，1984



CREATING SITUATIONS

JPV: After my degree, I decided to go to Niger for a civil exchange as an alternative to the military service in France. It was for one year, but in fact I finally stayed there for five years.

You were working there as an architect, right?

JPV: Yes, but what I was doing was not really architecture. They proposed that I work in urban planning, but in fact I was doing, let's say, village planning. It was really interesting because it was immediately possible to go everywhere, around the whole country, including the Sahara desert. This urban planning dealt with the temporary settlements of nomads in the dry season around villages by trying to organize them and make things more comfortable. There was a confrontation of two populations, sedentary people and nomadic groups with their cattle coming around the villages because there was nothing for the animals to eat in the desert. So we had to plan a fast, temporary development for the villages. We had nothing to work with, no aerial views, no plans and no drawings, so we worked directly on site by trying to define accesses, streets and the arrangement of some plots by taking care of the few existing trees and discussing with the village elders to find out some very basic facts, including the climate.

So you were working with no drawings and making decisions by speaking directly to people...

JPV: The situation was completely new to me, and it was really nice to discover how these people, despite having literally nothing, could be so inventive by developing houses and objects by assembling found things. I also learnt a lot about how to deal with the extreme climatic conditions and what a house really is in this climate, or what it means by being inside or outside the house depending on the weather conditions.

令人震惊的是，这座建筑基本上是在材料短缺的情况下实现的，它证明了即便使用最常见的材料，也可以达成精致和优雅的理念。

JPV: 是的，住宅就像是你穿在身上用来抵挡雨水和寒冷的衣服。最终我们只是将它的含义更延伸一些，不只是为一个人，而是为了一家人。住宅成为了一把保护家人的大伞，适应着季节、你的情绪、你想要做的、你想在家的周围看到的，等等。

AL: 或许是出于直觉，我们第一次便开始了对“双空间”问题的研究，这个空间也可以说是一个额外的大空间，仅仅凭借它的面积就足以彻底改变原始空间的性质。在住宅的第一版设计方案（她指向桌子上的模型）以及最后的建成方案中，他们都享有 180 m^2 的室内面积，而最初他们希望建造的只有 75 m^2 到 80 m^2 。当时我们无法完全将想法形式化和概念化，但它仍是我们第一次实践额外空间、或者说是“双空间”概念的设计。

最初的这个方案看起来像是一个大温室中的一系列小的独立木盒子。

JPV: 是的，但最终它过于昂贵，超出预算大约 10%。我们仔细分析了超支的因素，学到了很多。原来是由于基础和结构过于庞大，而且要将温室固定在混凝土墙上也很昂贵。因此第二版方案立刻变得更加大胆，在保持预算的同时在空间质量和大小上也并没有妥协。

AL: 当时我们已经在仔细研究造价和复杂度的关系。他们很喜欢我们第一版方案中创造的可能性，甚至开始想象自己住在里面。因此我们承诺在改变初始方案的同时保持我们所应允的品质。因为我们的问题真的不是降低质量或缩减面积，分析造价的过程非常劳累但却很有趣，像是一个练习，让我们理解两者的关联：经济因素不应成为项目的限制，而应成为促进空间自由的工具。



创造情境

JPV: 在获得学位后，我决定去尼日尔做一次公民交换，作为在法国服兵役的替代选项。这只需要一年，但最终我在那里待了五年。

你在那里也是建筑师吗？

JPV: 是的，但我当时所做的并不是真正的建筑。他们建议我从事城市规划，而实际上我所做的应该说是乡村规划。这项工作十分有趣，因为你能够随时走遍整个国家的每个地方，包括撒哈拉沙漠。这里的城市规划需要处理旱季村子中游牧民族的临时住所问题，需要对他们进行有序组织，让他们居住得更舒适。定居和游牧的两个民族发生了冲突，游牧民族的牲畜拥入村庄四处游荡，因为在沙漠中找不到食物。因此我们需要为村子设计一个快速而临时的发展规划。我们没有任何设计资料，没有航拍图，没有平面和图纸，因而我们直接在现场工作，通过确定需要保留的现存少数树木、向村庄的长者讨教包括气候在内的基本因素，来试图界定入口、街道以及一些地块的排布。

所以说你没有设计图纸，而是直接与民众对话来做决定……

JPV: 这种情形对我来说是全新的，有意思的是，这些人虽然什么都没有，却能够如此有创造性地用找来的东西建造房子和组装物件。我也学到了很多，包括如何处理极端的气候条件、在这样的气候中住宅究竟为何物，以及气候条件是如何影响室内或室外空间的。

AL: I was not directly involved in this work, but I often stayed there. I was also impressed —through Jean-Philippe's descriptions— of the attention to and the use of what existed and their ability to invent something with what little they had. That somehow brings you back to the essentials. It was really interesting to see how people could define space virtually without materiality, just by using few things with a constantly changing attitude in their relationship with the place, being here for a while or moving somewhere else because the sand, the shadows or the breeze had varied. It was very interesting to see how they were creating space, but not necessarily one with walls, but with just a few materials and through their attitude and their interaction with others.

JPV: What I liked was the total inventiveness in the use of materials, how they used the straw and branches, but also a corrugated panel or even a fridge door could be suitable for the door.

AL: It is a very clever observation about the potentiality of things, of what you can do with objects, very different from the Western or European perspective. There is no comparative value between the thing and the material. Everything has the same value the moment you can do something with it. And it is very interesting because it is not defined by its cost, but whether it is nice, or beautiful or solid. It is not just a pragmatic or efficient usage of things, but also the care and creativity they invest in reusing and assembling them beautifully.

We were shocked by the radical simplicity of the house you constructed there...

JPV: The idea of a house there is not really defined by its walls. It is also defined by the geography, by the currents of air, the movement of the sand and the position in relation to the village. I built one on a sand dune outside the city, close to a village, after having some discussions with its representative and against his advice. It was a wonderful place, overlooking a large plain where a river crossed, and nearby was the city, but quite exposed to wind. I bought the materials and it only took one day's work to build it, but after 6 months it was blown away by the wind. Then I rebuilt it at the same place, but protected by a 3 metre high fence made out of straw and branches around the house, and that one was able to stand longer. Then we built a 6 by 6 metres straw roof supported by branches for a living room that was just an outdoor shadow.

How do you evaluate nowadays the influence of the African period and how it changed your perspective and previous experience at the school?

JPV: First of all, it was really interesting to learn this way of observing and producing things just a few years after school. We came back with the same kind of curiosity, but applied to issues and materials we had in Europe with more openness and freedom. So if the problem was about building an economical house, instead of trying to find the solution in books or magazines, we tried to look for cheap materials in supermarkets, industrial fabrics, greenhouses or garages, mixing them up to make something different, creating by addition a new compound.

AL: What we learnt in Niger was precisely this question of an architecture capable of producing situations, to generate space. Finally the range of tools you can work with is much more open. Anything can be interesting if it works, if it fits, if it is coherent with a way to produce situations. In Africa we saw many cases of how people with a few things were able to transform a situation in which previously it was not possible to stay, or to work. They understood that it was necessary to just introduce a shadow or to change the location slightly because of the wind. With very simple things they finally created space for use.

JPV: Even at the very large scale. For example, often the markets in this region are one day a week in small villages on the limits of the desert. During the week people make things to be sold in the market, then they walk for two or three days to arrive to a totally empty place that is overcrowded with 5000 people just for one day. The architecture of these markets is just pure space made out of a crowd that travels from different places across a very large territory, and then at one specific moment, they fill an empty space with their movements, with people talking, selling, eating, or discussing, and after that they all go away suddenly, leaving nothing behind, no sign, not even physical traces. It is just pure creation of space.

AL: The starting point of architecture could be that. Maybe that is why we have so much care and interest for existing places, because we know that there is always something in them you can use for the project; a tool, a chance, an opportunity that could be part of the project. This particular way of thinking comes from that period, without a doubt.

INHABITING SPACE

At a certain moment in your career, you moved from individual houses, in which you were able to get to know the inhabitants and talk with them, to collective houses where it is slightly more difficult to apply your methodology.

AL: As architects we have our own intentions, but it is important to consider that the inhabitant performs a job after you. It is a question of where to stop, where to finish the project, how much freedom you give the inhabitant. The space should not impose a particular way of life. You don't have to conceive of everything; you just must give him or her the potential space to be used and appropriated. If you give enough qualities and a range of capacity, then you provide maximum opportunities for everybody and the project will assume to be changed, transformed and re-appropriated.

AL: 我并不直接介入这项工作, 但我经常去那里。通过让·菲利普的描述, 我也折服于他们对现存事物的关注和使用方式, 以及他们在极为稀缺的物质条件下的创造能力。这或许会将你带回物质的本质。有趣的是, 我看到人们如何不用物质虚拟地界定空间。他们仅仅使用少数的元素, 以持续变化的态度来看待与场所的关系, 随着沙子、影子庇荫或是风的变化而时刻改变居所。他们创造空间的方式也很有意思, 并不一定需要墙体, 而只需少量材料, 通过他们对其他事物的态度和交互, 空间便产生了。

JPV: 我喜欢的是他们在材料使用上完全的创造性。例如他们是如何使用秸秆和树枝的, 一块瓦楞板甚至是一扇冰箱门都可以作为住宅的大门。

AL: 他们对于事物的潜力和能够拿某件物品做什么有着十分敏锐的洞察力, 这与西方或是欧洲的视角很不同。物件和材料本无价值的优劣之分。当你决定用某种事物做某件事时, 它便被赋予了某种价值。有趣的是, 它们的价值并不是由造价决定的, 而取决于它是否好用、优美或是坚固。吸引人的不仅是他们对事物实用、高效地使用, 还有他们在回收并重组物件时表现出的精心和创造力。

我们被你在那里所建造住宅的纯粹的简单震撼了……

JPV: 住宅的理念并不完全由墙体来界定, 它也取决于地理状况、风向、沙子的移动还有与村庄的相对位置。我和村庄的代表人讨论打算在靠近村庄的城外沙丘上建一座房子, 但之后我并没有采纳他的建议。那个地方是一个绝妙的场所, 能够俯瞰一大片有河流穿过的平原, 紧邻城市, 但是常有大风。我买好材料后只花了一天就建成了这座建筑, 不过六个月后它被风吹垮了。之后我又在原址重建, 不过这次在房子周围用秸秆和树枝编成了 3m 高的围墙进行保护, 这座房子才得以更加持久地保存。后来我们为起居室建造了一座由树枝支撑的 6m×6m 的秸秆屋顶, 它虽然作为客厅, 却只是一个室外的庇荫空间。

如今你如何评价这段非洲时期对你的影响, 这段经历如何改变你的观念以及先前在学校的经验?

JPV: 首先, 能够在毕业后几年就学会这种观察和制造方式是很有趣的。我们回来后抱着同样的好奇心, 但以更加开放而自由的态度来面对欧洲的问题和材料。因此当我们需要建造一座经济住宅时, 与其去书本或杂志中去寻觅方案, 我们宁愿到超市、工业织物、温室或车库中寻找便宜的材料, 将它们混合起来去做出一些不同的东西, 用一个新的组合来进行创造。

AL: 我们在尼日尔学到的恰恰就是如何在建筑中制造情境和创造空间。最终你使用的工具变得更加开放。任何东西都可以变得有趣, 只要它有用、适合、并与制造情境的方式相契合。在非洲我们看到很多的例子, 尽管材料有限, 人们却能够将一个原先不可能居住或工作的地方转变为适合的场所。他们明白创造庇荫或是随着风向稍稍调整位置的必要性。最终他们使用十分简单的材料, 创造出了适用的空间。

JPV: 即便在极大尺度中也是如此。例如, 每周在沙漠边缘的小村庄通常会举行一次这个区域的市集。人们在周中制作去去集市中贩卖的物品, 然后步行两到三天到达这个空空如也的地方, 直到一天后这里便挤满了超过 5000 人。市集的“建筑”仅仅是由人群形成的纯粹空间, 他们从广袤地域的各个地方赶来, 然后在特定的时刻, 这个空间被人群的运动、交谈、贩卖、饮食或讨论填满, 此后人群又突然消失, 什么都没有留下, 了无痕迹, 甚至没有有形的印记。这就是一种纯粹的空间创造。

AL: 这可以作为建筑的出发点。或许这就是我们如此关注场所现状的原因, 因为我们知道其中永远有某些你可以在项目中用到的东西: 一把工具、一种偶然或是一个契机, 都能够成为项目的一部分。毫无疑问, 这种独特的思考方式是从那个时期获得的。

空间的栖居

在你们职业生涯的某个时刻, 你们从设计私人住宅转向设计集合住宅, 对于前者你们可以通过交流来了解住户, 但对于后者, 就很难用你们惯用的方法来了解了。

AL: 作为建筑师, 我们有自己的构思, 但重要的是考虑住户在入住之后所承担的角色。问题是在哪里停止、在哪里终结这个项目以及要给予住户多少自由度。空间不应强加某种特定的生活方式。你不需要构想一切, 只需要给他(她)使用和改造空间的潜能。一旦你为他们提供足够的空间质量和容量, 你就赋予了每个人最大化的机遇, 而项目自然会被改变、改造和重新利用。

Cité Manifeste, Mulhouse is a pretty interesting example of how the previous experiments were able to produce collective houses through very precise decisions.

JPV: It was quite similar to the rest of social housing in France: full of constraints, regulations and restrictions in terms of areas and budget, but at the same time we immediately saw an alternative to it, which was the idea of the loft, by translating the ideas and principles of the Latapie House. The loft also refers to this question of space and function, because it was not originally designed to be for housing, but for some other use in which the amount of surface is really a key point. Then the new user starts to make decisions related to the amount of light or the anomalous dimensions like, "Where should I place my bed or a table?" So Mulhouse was very much about making a loft that did not exist before, and transforming it into housing while keeping its spatial qualities.

In addition to that, it seems that the project was mainly based on the idea of a really deep plan. Was it in this moment when you realized that the plan was also a tool to provide spatial heterogeneity?

JPV: The depth of the building was a direct consequence of the dimensions of the greenhouses (i.e., the standard ones on a modular system, measuring 6.4 m). The single one was clearly not enough and its double was exactly the conventional depth associated with this kind of housing unit, but we saw that it didn't have enough space for this idea of a loft, so we decided to go for 19.2 m.

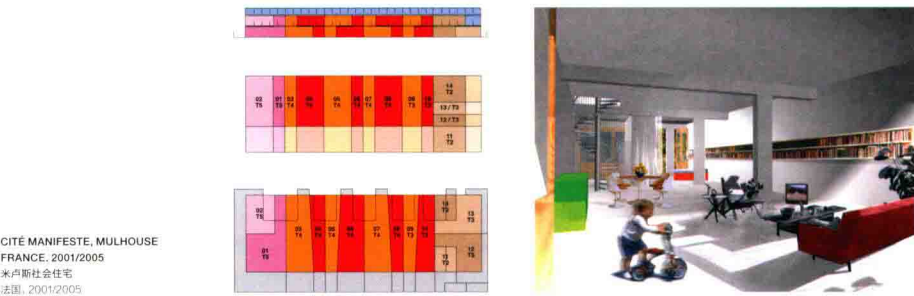
AL: In fact the initial decision was to use the whole plot and the maximum permitted volume because we could not lose one square metre. The plot was 60 metres by 25 metres, and we had to have a setback of 5 metres, so it was nearly 20 by 60. We made the concrete platform and put the greenhouses on top of that to finally reach the maximum volume allowed on the plot. After that, the challenge was to find a way to divide it into 14 dwellings and give every dwelling both a space on the ground floor and another on the first floor.

JPV: The division into 14 equal parts produced spaces that were too regular and lacked distinction. We then introduced a rule stating that every living room should have a glass facade of 6 to 7 metres and every bedroom a glass facade of 3 metres. This set of rules allowed us to create the partitions between the 14 dwellings, interlocking and superimposing the dwellings in twosomes. Some are bigger on the upper floor with the living room and a larger winter garden, and narrower on the ground floor, and the opposite for the adjacent one, with the living room on the ground floor with a wider garden in front.

And also you experimented with the lack of partitions...

AL: Yes, it was possible because the dwellings were twice as big as the standard size. Of course if you have a space with restrictive dimensions you need to make partitions because otherwise there is no intimacy. A loft is so big that the space plays the role of a partition. For example, you can be here and another person can be far away over there, and you might never meet one another or you might decide to do it in the centre of the space. Somehow you don't need to have walls because the volume has the same value as the partitions.

JPV: Geography is a sort of partition. But the first question in Mulhouse was to provide floors or new grounds, because producing artificial ground is more interesting than producing volumes. A floor is what you need to stand up, to walk, to run, to jump, and after that you can start adding partitions.



It would be interesting to speak about the Tower Bois le Prêtre in Paris or the project in Saint Nazaire...it has been a long time since you started your research on existing housing books.

AL: It has been 12 years —maybe more— since we started together with Frédéric Druot, architect and friend. For a long time we shared a common interest in the qualities of modern housing that were —and still are in many ways— rejected. When the French government decided to initiate a national urban renewal programme based on the demolition of about 200,000 dwellings from that period and their replacement with new housing units, we started the study because we were convinced it was a mistake to demolish them.

JPV: Observing the space as an architect is not the same as observing the space as a politician, an urban planner, or a programmer. That can be perfectly understood is the case of a loft, because when you see a building like this one, anyone could think that is just an old industrial building and that it should keep its original function, and if not, it should be demolished. But as an architect, you consider the space not as it is but as it could be if it were transformed.

米卢斯社会住宅是一个非常有趣的例子，展现了你们如何通过精准的决策将先前的实验作品转化为集合住宅。

JPV: 它和法国其他的社会住宅很相似：在面积和预算方面充满了限制、规定和约束，但同时我们很快看到了另一种可能，那就是“大空间”^[2]的概念（最早来源于工业厂房改造）。这是对拉达匹住宅的构思和原则的转译。早期工业厂房改造成住宅涉及到了空间和功能问题，因为它最初并不是为住宅设计的，而是为了其他功能设计的，因此它的空间尺度也是为其他功能量身定做的。接着新的住户就会开始对房屋的采光和层高做出设计和调整，例如：“我应该把我的床或桌子放在哪里？”所以米卢斯项目的核心就是要建造一个预设的“大空间”，在保持空间质量的同时将它转变为住宅。

除此之外，这个项目看起来主要是建立在一个很大进深平面的概念上。你是否从这一刻开始发现平面也是提供空间多样性的有效工具？

JPV: 建筑的进深是温室尺度的直接结果（即，标准的温室为模数体系，尺寸为 6.4m）。一个显然是不够的，而两个正好是这类住宅单元的传统进深，但我们觉得这对于“大空间”的理念来说并不够大，因此决定扩大为 19.2m。

AL: 实际上项目的初衷是占满整个地段并达到最高容积率，因为我们不能损失任何一平米。基地尺寸为 60m×25m，此外需退线 5m，最终尺寸接近 20m×60m。我们建造了一座混凝土基座，把温室置于其上，最后达到地段的最高容积率。之后，我们面临的挑战就是想办法将它分为 14 套住宅，并让每套住宅兼具首层和二层的空间。

JPV: 若将其均分为 14 套相同的住宅，则会显得过于死板而且缺乏个性。于是我们引进了一套规则，要求每个起居室拥有 6~7m² 的玻璃幕墙，而每个卧室有 3m² 的玻璃幕墙。这套规则使我们得以用交错叠加的方式划分这 14 套住宅。有些住宅在二层面积较大，可设置起居室和较大的冬季花园（阳光房），而在首层的冬季花园（阳光房）则较小；而相邻的住宅则恰恰相反，首层为起居室和较大的冬季花园（阳光房）。

你同样尝试着取消分隔……

AL: 是的，这些住宅两倍于标准尺寸的面积使之成为可能。当然，当你的空间尺度受限，你就必须做室内划分，否则会毫无私密性。而“大空间”住宅的空间十分宽裕，空间本身就起到了划分的功能。例如，你可以坐在这里而另一个人在远远的那里，你们或许永远不会见面，也可能你们会决定在空间的中央相见。某种程度上你不需要隔墙，因为体量大小和空间分隔有着同样的价值。

JPV: 地理就是某种分隔。不过在米卢斯项目的首要问题是提供居住面积或是新的活动场地，因为制造地面要比制造体量有趣得多。地面是你站立、行走、奔跑、跳跃的地方，有了地面你才能开始增加隔墙。



我们不如来谈谈巴黎的普雷特大楼或是圣纳泽尔的项目……你们开始研究现存住宅楼改造已经有很长的时间了。

AL: 建筑师弗雷德里克·德普是我们的好友，我们一起合作已经至少 12 年。一直以来，我们共同关注现代主义时期的住宅，直至今天住宅的品质在很多方面也没有得到大众的肯定，但实际上这些住宅都有它们独有的特质。当法国政府决定启动一个全国性的城市更新项目，将拆除约 20 万套这个时期的住宅并用新的来替代时，我们就开始了这项研究，因为我们坚信拆除它们是错误的。

JPV: 以建筑师的视角来观察空间是与政治家、城市规划者或程序员都不同的。这在工业厂房改造成住宅的案例中得到了完美诠释，因为当你看到这样一座建筑，任何人都会觉得它只是一座破旧的工业建筑，它要么保持原来的功能，要么就应该被拆除。但作为建筑师，我们并不以空间的现状来看待它，而是构想它能够变成什么样。

[2] “大空间”（loft）：有跃层公寓、工业厂房改造成住宅之意。这里可理解为营造出“大空间”，由住户设计和改造的更高质量的空间。