

世界建筑大师优秀作品集锦

THE MASTER ARCHITECT SERIES II

ARCHITECTURE • STUDIO

Selected and Current Works

FRANCE 建筑工作室



中国建筑工业出版社

China Architecture & Building Press

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Introductions by Masayuki Fuchigami and Mario Pisani

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INTRODUCTION

绪 论



Interview with Architecture Studio

By Masayuki Fuchigami

访问建筑工作室

渊上正幸采访

Masayuki Fuchigami, an architect and architecture critic established in Tokyo, has travelled all over the world and is acquainted with many architectures. He has written mainly on contemporary architects and architecture. He is the chief editor of *Compe & Contest*, a review devoted to architectural competitions, the only one of its type in Japan.

Masayuki Fuchigami

A few years ago, in a review of French architecture, I discovered a very futuristic and ultramodern architecture—the High School of the Future. It looked like a Concorde. I was very surprised by the shape of that project. We Japanese have difficulty in conceiving such bold shapes for the design of a school. It was the High School of the Future that first made me want to know Architecture Studio.

Masayuki Fuchigami

I would like to know your general perception of architecture.

Architecture Studio

Architecture today is first of all a social thing that results as much from a conflictive process as from the expression of a consensus.

Conflicts are inevitable and necessary: the dynamic that springs from the contradictory dialogue of economic, cultural and social interests fits in with the project, imparts information to it and precludes its autonomy.

But the production of space through the consensus that it establishes presupposes a will that transcends individuals. It bears testimony, at a given moment, to a shared cultural reality. This is what gives it its specificity, not a supposedly 'artistic' manipulation of shapes.

We are stimulated by the collective dimension of the job and by working on sites that have a collective dimension.

Vis-a-vis the aesthetic dimension, we affirm the primacy of the cultural dimension in architecture.

The education and regulation of beauty no longer exist.

We do not believe that it is possible to create one or several codes of aesthetics, we believe in a transfer of values across present-day creative disciplines, we believe in intercultural correspondences, we believe in the poetry of a situational architecture.

We are not in favour of a single idea or a single model, whether it be political or formal.

Our leanings indicate the uncertainty of (philosophical, formal) plurals and denote both simplicity and diversity.



渊上正幸是东京公认的建筑师、建筑评论家，他走遍了世界各地，洞悉众多风格的建筑。他的文章主要评述当代建筑师与当代建筑。他担任《竞赛》杂志的主编，该杂志致力于建筑竞赛，这是日本唯一的此类刊物。

渊上正幸：

几年前，在一篇关于法国建筑的评论中，看到了一座非常未来主义的极为现代的建筑——未来中学。它看起来像一架协和式超音速客机。其造型令我惊叹不已。我们日本人在设计校舍时很难构想如此大胆的造型。就是这所未来中学首次使我想了解该建筑工作室。

渊上正幸：

我很想知道你们对建筑的总的看法。

建筑工作室：

当代建筑首先是一种社会性的产物。它既是冲突过程的结果，同时也是人们一致见解的表达。

冲突是不可避免的，而且是必要的：因为由经济、文化、社会利益之间的矛盾所产生的动力，既要适应设计的项目，为其传递信息，同时也限制了设计的自主性。

然而，按照一致意见产生的空间是以超越个体的愿望为前提的。它是某一特定时刻的共同文化现实的写照。因而使其具有特色。而这种特色绝不是一种想象的“艺术的”处理形式。

我们为这个职业的集体性而兴奋，同时也为具有集体性的工作场所而兴奋。

和美学含量相比，我们认为文化含量在建筑中占首位。

美育和美学规则现已不复存在。

我们认为如今提出一种或几种美学规范是不可能的。我们认为目前各个创作领域的价值观在转变。我们信奉不同文化间的相互交流。我们信奉富有诗意的建筑。

我们反对单一思路或单一模式，不管是政治的还是有关形式的。

我们的倾向表明不论从哲理上还是形式上诸多派别尚无定论，我们倡导简洁性和多样性。

Our discourse is centred on what underlies our actions that are themselves uncertain, conflictual, complex.

We like theories but fight against doctrine and dogma.

The following are a few fragments of our thinking, a few keys to our architecture:

Concept

A means of repelling intuition as much as possible (see *Method*).

After the inevitable constraints of a programme have been stated, the concept is the idea of the project, what matters above all, what gives rise to the project even before it has been designed. This preliminary conceptualisation of the project is made indispensable by the group's design method.

Artists

We do not profess to be artists, we are architects. It is a profession.

The field of architecture must be opened up.

Architecture is made with the city, the landscape, the colours, the furniture, the design, the techniques...

Possibilities

No data on a context or way of thinking, even if it appears to be negative, should be rejected out of hand. We endeavour, through our work, to reveal all the potentialities afforded by a problematic.

Contradictions

Ambiguities resulting from the dual interpretation of a building, its obvious signs and its deep nature, its autonomy and its contextualism. If there is often a dissonance between the facade and the interior, or even along the same path, if there is nearly always a lack of identity—or indeed a deliberate confusion—between the expression of constructive functions and those that are characteristic of the plastics of the materials, we think it is because a building should not be read like a machine, a scale model, a drawing, the demonstration of a single theory. We think that it is perceived in its different scales, from a number of distances and proximities, and that the 'codes' are not the same. We place it in a close, but often disturbing, relationship with the context. The relationship depends on the topology, the town planning—we accept, for example, that a new building is affected by the layout, size and other constraints of a site. We highlight these things. The disturbance could be caused by a sudden change in style, the choice of techniques and the expressiveness of materials and also by the partitioning of rhythms and the introduction of a narrative that does not suit the history of the site and belongs by rights to the building.

Method

Our will to practise a collective mode of architectural design requires the use of a method, the necessary tool for group work, a language base that permits all of us to understand each other and to progress in successive layers.



我们所谈论的中心集中在构成我们行为的基础上，我们的行为本身是不确定的，充满矛盾的和复杂多样的。

我们喜欢理论的东西，但我们与教条和武断作斗争。

下面是我们对建筑的几点看法——我们坚持的几条建筑原则：

概念

概念在这里指尽量排斥个人直观感觉的一种方式。（见方法）

在一个工程项目的各种不可避免的制约因素阐明之后，概念便是这个工程项目的构思：这是最要紧的，它在项目设计之前就形成了。这种将设计项目初步形成概念是集体设计方法所必不可少的。

艺术家

我们并不认为自己是艺术家，我们是建筑师。建筑师是一种职业。

我们必须开拓建筑领域。

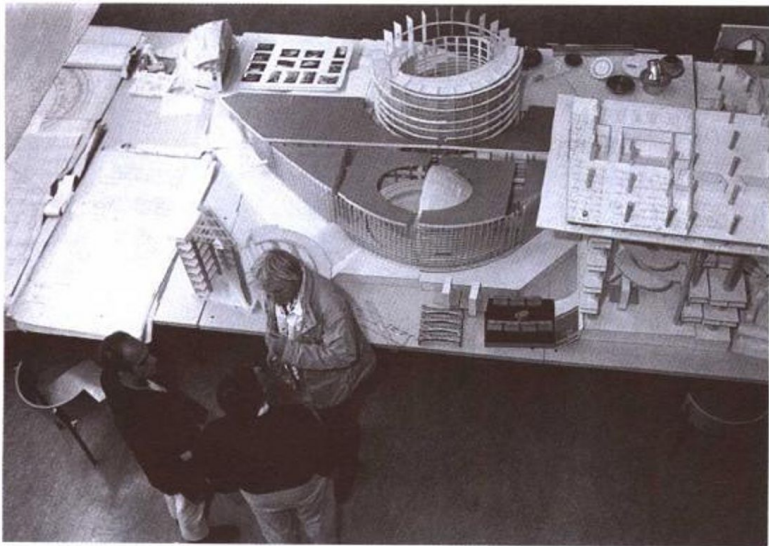
建筑涉及的范围很广：城市规划、风景园林、色彩搭配、室内家具、建筑设计、技艺手法等等都与建筑有关。

可能性

任何有关建筑背景或思考方式的资料，纵使它们看起来是负面的，我们也不应该一下子就把它拒之门外。我们尽力通过我们的工作设法揭示每一项可疑资料所提供的一切潜在的可能性。

矛盾

矛盾是人们对一座建筑物的双重看法，建筑物醒目的符号和它深层次的内在特性，自成一体的独立性与周围背景的协调关系等所造成对一座建筑模棱两可的看法。如果常常在外立面与室内有一种不协调的感觉，或者甚至在同一行动路线上，如果差不多总是缺少一致性，或者实际上是一种在建筑功能表现和为材料的可塑性所特有的表现之间故意的混淆，我们认为这是因为一座建筑不应该像一台机器，一个缩尺模型，一张图纸或者一种单一理论的示范表演那样加以观察。我们认为建筑物是与其不同的比例，从不同的远近距离被人们感知的，我们认为它们的“准则”也是各不相同的。我们常常将其布置在与周围环境关系密切但却是破坏环境的地方。



'Red-lining'

A kind of x-ray of the project, a preliminary regulating outline enabling the control and co-ordination of all the sitings of the various elements of the project, both sectionally and longitudinally (structures, layout, partitions, ducts, doors, stairs, lift...), the outcome of the initial design phase, this document—which is regularly updated—serves as a basis for all project drawings.

Autonomy

We are completely opposed to buildings designed as a whole, and built anywhere, totally unconnected to anything.

Harmony

The search for harmony may be dissonant. The *raison d'être* of harmony is not the 'enjoyment' of shapes and volumes. It is also an attempt to meet a social demand—whether expressed or not.

It is a negotiation between the different parameters of the context of a project.

'Good taste'

An eternal debate, a label to avoid, conformist versus traditional. Always remember this quotation from Victor Hugo, which borders on provocation: "Ugliness is beauty".

Tabula rasa

To the yawning gap of the *tabula rasa* approach, we always prefer the complexity (interrogation, uncertainty) of the city and the uncontrolled confrontations of the suburbs, the accumulation of memory values, the stratification of meaning.

Limits

Limits interest us. Going all the way—good taste, technology..., to the verge of imbalance.

这种关系取决于建筑物的表面结构和城镇规划——比如，我们认为一座新建筑往往要受其布局、规模和基地的其他制约因素的影响。我们特别注意这些方面的影响。建筑风格的突变、技术手法和富于表现力的建筑材料的选用，建筑韵律的分隔以及与基地历史背景不相称但又自成一体的建筑风格的引入都可造成混乱。

方法

走建筑设计集体化模式之路是我们的愿望，实现这一愿望需要使用一种方法。这种方法就是集体协作所必备的一种工具。它能使我们大家彼此沟通，并在相继的层次上取得进展的一门基础语言。

"红描"

红描是建筑工程项目的一种 X 射线辐射图。它是一个初步的控制大纲，可以使工程各组成部分所有设置的控制和协调得以实现。这种控制和协调既是横向的又是纵向的(如结构、布局、分隔、管道、门、楼梯、电梯等等)，它就是初步设计阶段的结果。这个红描文本不断地被更新，它可以作为全部工程图纸的基础。

独立性

我们坚决反对将建筑设计为自成一体，到处乱建，对任何东西毫无联系。

和谐

蓄意地追求和谐往往会导致不和谐。和谐存在的理由不是寻求形和体的“乐趣”，而是应设法满足一种社会需要——不管这种需要明确与否。

和谐是建筑项目的环境中不同参照物之间的妥协。

"鉴赏力"

一个永恒的争论话题，一个要避开的标签，遵奉与传统。牢记维克多·雨果的话“丑即是美”，虽然此话近乎挑衅。

白板

和白板法的完全空白说相比，我们更喜欢城市的复杂性(疑问多，不稳定)；我们更喜爱市郊不受控制的冲突，记忆价值的积累和意义的层次。

限制

我们关注各种限制。从鉴赏力，工艺技术……等各方面一直到濒临失衡。

Masayuki Fuchigami

What are your inspirations or the creative origins that influence you the most?

Architecture Studio

Generally speaking, we are influenced by culture, or cultures, and we continue to draw from these sources without there being a need to define a single origin, or to limit them in time or duration.

For us, architecture has broken its isolation to open up to other artistic and intellectual fields. The approaches of artists like James Turrell or Robert Irwin, for example, seem very close to our own preoccupations, as are some analyses by Michel Serres and by René Girard.

We are influenced by the production of our contemporary society, whether it be through architectural and urban phenomena or through theatrical, economic, social, etc. creations.

Moreover, these influences can vary from one project to the next and our group benefits from contributions by each of the personalities that make it up.

But the basis of our approach and the inspiration for each project also depend greatly on the ambient context. We are referring to the economic, social, cultural context, the client or contracting authority and the specific challenges of the operation, as well as the site topography, its orientation and physical environment.

We claim that for each project we create something truly unique because of the complex relationship and the synthesis that we institute between all the elements of its genesis.

Thus a superficial reading of our architecture in purely formal terms is meaningless if the other 'dimensions' of the project are not taken into account.

The critical role of architecture and its significant dimension are fundamental even if we also recognise the intrinsic value and manner of art.

Masayuki Fuchigami

Among world architects—dead or alive—who influenced you the most and how?

Architecture Studio

In the light of what we have just said, our answer might be "all" or "no one in particular". It is an operative question and not a matter of principle or sentiment, although everybody has his or her preferences. We are not really interested in architects as such, we are interested in architectures. All architectures, no matter how big they may be, are not equally relevant under the same conditions of construction and scheduling.

In other words, for us, the future of architecture is not in architecture.

渊上正幸:

你们的灵感是什么?或者说对你们最有影响的创作源泉是什么?

建筑工作室:

一般而言,我们会受到一种文化或者多种文化的影响,并且不断地从这些资源中汲取灵感。这样做时,我们不必拘泥于一种源头,或者对它们的时间性与持续性作出限制。

对我们而言,建筑学已打破了自家与其他的艺术或知识领域相隔离的状态,而向它们开放。像詹姆士·特雷尔或罗伯特·欧文这二位艺术家的态度似乎与我们自己的见解非常接近,还有米歇尔·塞雷斯和雷内·吉拉德的某些分析也是如此。

我们还要受到当代社会产物的影响。无论它是通过一种建筑的或是都市的现象,或是通过戏剧的、经济的、社会的等等创造所得到的产物。此外,从一个设计项目到下一个设计项目,我们所受到的这些影响是不同的,而我们的建筑设计工作室就能从每一个项目的个性特征中获益。

但是,我们创作的基础和对每一个项目的灵感也极大地依赖于周边的环境条件。我们指的是经济的、社会的和文化的的环境条件,还有业主的或者立约当局的,以及操作时的具体挑战,同样还有建筑基地的地势、方位和自然环境。

我们要求在每个设计方案中都创造出某些真正独特的东西。这是由于复杂的关系和我们在这些关系的起源要素之间所建立起来的综合。

因此,如果不对我们设计项目的其他特点加以考虑的话,只是单纯从形式上肤浅地理解建筑,那将是毫无意义的。

即使我们已经认识到艺术的内在价值和表现形式,建筑本身具有的重要作用及其重要特点仍是最根本的。

渊上正幸:

在全世界所有的建筑师中,包括已去世的和尚健在的,谁对你们影响最大,又是如何影响你们的?

建筑工作室:

如前所述,我们对这个问题的回答也许是“全部都是”,或者是“一个都不是”。这是个产生影响的问题,而不是原则或感情问题,尽管每个人都有各自的选择与偏爱。我们对建筑很感兴趣,但并不真正对建筑师感兴趣。所有的建筑,不论其规模如何,即使是在相同的建设条件和计划下,并不都是具有同等意义的。

换句话说,对我们而言,建筑的未来并不在于建筑本身。



Masayuki Fuchigami

What do you think of Japanese culture or the differences between France and Japan?

Architecture Studio

We are fascinated by Japanese culture. It seems to be continually developing, precariously balanced on a razor's edge, oscillating between tradition and modernism (and for us Westerners, this modernism has certain futuristic characteristics that it owes to its very extremism), spirituality and consumer society, nature and megalopolises, etc....

Japan is a country where extremes meet. As architects and town planners, we are sensitive to the spatial and urban implications of these power relationships.

Japan's large cities, one could say the conurbation along the Pacific coast, provide an example of uncontrolled town planning which is completely inconceivable in the West but salutary—inasmuch as it is topical and contemporary—for us who live in Baron Haussmann's seemingly well laid-out Paris. It expresses what our culture has a tendency to play down, all the violence and barbarity generated by infrastructures and speculation.

At the same time, Japan would not survive if these built-up areas were not structured by something else. Augustin Berque wrote that "Japanese cities express nature", which sounds paradoxical but expresses an 'inner' reality.

Whilst the Japanese have assimilated the achievements of Western architecture, notably through the modernist movement, it seems to us that the reverse path would be enriching.

All these cultural differences fuel our curiosity and stimulate our architectural appetite. We would very much like to build in Japan. In our eyes, it would mean a new freedom in certain respects, far from the constraints of the 'museum city' for example, and the need for a thorough cultural rethinking because of this East/West interface.

渊上正幸:

你们如何看待日本文化?或者说你们认为日本文化与法国文化的区别是什么?

建筑工作室:

我们对日本文化很着迷。日本文化似乎永远在向前发展,并在两种完全相对的状态间小心地保持着平衡。即在传统观念与现代主义之间摇摆(对我们西方人而言,这种现代主义由于其本身含有的极端主义色彩,而具备某种未来主义的特征),在精神生活与消费社会之间,在自然与特大都市之间等等摇摆不定。

日本是一个二种极端相互交汇的国家。作为建筑师和城市规划师,我们对这些极端力量的彼此关系中所包含的空间内涵与都市内涵是很敏感的。

日本有很多大城市,有人会说日本太平洋沿岸地区所出现的集合城市正是“城镇规划不受控制”的典型例子。这种情况在西方是完全不可想象的。但对于我们这些居住在巴黎——一座由拜伦·豪斯曼规划得似乎不错的城市而言,日本的集合城市是很有用的。因为它是人们谈论的热点,又具有时代性。西方人对日本集合城市的看法也反映出西方文化所具有的一种倾向。这种倾向就是要使所有由城市基础设施与投机活动所造成的暴力与暴行显得微不足道。

另一方面,如果没有其他因素构筑了日本的建成区,日本就不可能幸存下来。

奥古斯丁·伯尔格曾说“日本城市是在表现大自然”。这种表述也许似是而非,但确实传达了一个内在的现实。

日本人已经吸收了西方建筑的成就,这主要是通过现代主义者所发起的运动而完成的。而在我们看来,逆向的吸收将变得更为丰富。

所有这些文化差异极大地增强了我们的好奇心,激励了我们的设计愿望。我们将十分乐意在日本搞建筑。在我们看来,在某些方面,这意味着一种全新的自由。它摆脱了诸如“博物馆城市”等模式的束缚。同时,它也是一种彻底的文化反思的需要。这种需要是在东西方文化的接触与碰撞中产生的。

Architecture Studio

By Mario Pisaní

建筑工作室介绍

马里奥·皮萨尼

Architecture Studio is currently experiencing particularly intense and happy times. The members who make up the agency are the material expression of a radical change that has taken place, over the last few years, in architecture in France, where not only the clients and contracting authorities but also the public are involved in initiatives that are talked about and that strike the collective imagination.

Included among the representatives of this change are Jean Nouvel—with whom Architecture Studio built the Institute of the Arab World in Paris (1981–1987)—and Christian de Portzamparc, the creator of The City of Music, who received the prestigious Pritzker award for his works that are deeply rooted in French culture.

All contributed new ideas that made architecture evolve. They changed the expression of taste and took a critical look at architecture.

What differentiates them from the former is the attention they devote to sites, a rich source of inspiration, and their desire to build urban dramas and episodes and not just plain architectural objects, even if they were perfect. They have understood that they need to think in terms of urban landscapes—so much more complex and attractive.

The technological soul to bring science closer to man, a 'soft' technology, a boundless passion for the present which has lost none of its attractiveness but fulfils an interest in history, brings them closer to the latter.

These architects illustrate one possible path, situated somewhere between continuity and renewal.

Their agency is located in the Rue Lacuée, not far from the Place de la Bastille, in a magnificent setting—a former hothouse for oriental plants turned into a locksmithing business and featuring a central space, a succession of galleries, all teeming with life.

Architecture Studio is comprised of Martin Robain, Rodo Tisnado, Jean-Francois Bonne, all three nearly fifty, who have belonged to the group since its inception in 1973. They were recently joined by Alain Bretagnolle, René-Henri Arnaud and Laurent-Marc Fischer, all about thirty and brimming with talent.

At present, having won the international competition for the European Parliament in Strasbourg, Architecture Studio is supervising the construction operations, a work that will mark the future of architecture with the force of its overall image and its technological innovations. An element of great density in the agency's conceptual experience, the Parliament creates a 'before' and an 'after' its existence, and symbolises a 'rite of passage'.

Mention must also be made of their entry in the competition for the construction of new churches on the outskirts of Rome.

It is now several months since the Jules Verne High School at Cergy-le-Haut has been completed, where the name of the famous writer has become a source of inspiration for a large-scale architectural story that is in symbiosis with the great author's writings.

In Paris, a bilingual active school and 79 apartments, in the 15th arrondissement, are starting to be inhabited by 'warm' human lives, an example of a world rich in potential dialogue, while a post office and mail sorting centre are already operating at full capacity, a very interesting building that stands out because of its refusal to make concessions to form.

建筑工作室目前正在经历一个特别紧张而又幸福的时期。在过去的几年里，巴黎的建筑学已发生了一场激进的变化。而这一变化的物质表现就是组成工作室机构的各位成员。在巴黎，设计方案的原始创意不仅要考虑到客户和契约规定的要求，还要考虑公众主动参与的意见。公众的意见会被人们不断地谈论着，同时又极大地影响着群众的想像力。

吉恩·努韦尔和克里斯琴·迪·波特赞伯克是这一激进变化的代表人物。前者曾与建筑工作室共同在巴黎建造了“阿拉伯世界学院”（1981~1987年）。后者则是“音乐城”的创作者，他的作品深深扎根于法国文化，并使他获得有名望的普里茨克奖。

所有这些都为建筑学的进步提供了全新的观念。他们改变了个人审美的表现方式，并以批判的眼光看待建筑学。

他们更加关心注意建筑的现场环境，因为这是他们汲取灵感的丰富源泉。他们渴望表现都市戏剧和都市篇章，而不仅仅是建造单纯的建筑物，即使该建筑物本身已很完美。

这是他们与过去的建筑设计师之间最大的差异。因为他们已经懂得必须把建筑物作为一种都市风景来思考设计的道理，当然这也就更为复杂也更具有吸引力。

这些建筑设计师们拥有一个让科学与人类更为接近的技术头脑，掌握了一项“软”技术，并怀有一种对现实的无限激情。这种激情不仅从未丧失其自身的魅力，而且还培养出另一种对历史的兴趣。这一切也使他们自己与“都市风景”的设计观念更为接近。

他们阐释了一条可能的途径，它就存在于继承与创新之间。

设计师们的工作室位于巴黎吕拉库，离巴士底广场不远。这是个美妙绝伦的背景——这是曾经适合东方植物生长的温室转变成锁匠店，并且已成为中心城区的特色，加上连绵的画廊，一切都充满了生活的气息。

建筑工作室由马丁·罗宾、罗多·蒂斯纳多和吉恩·弗兰科斯·博纳三位组建成。他们都已年届 50，1973 年工作室创建之始，他们业已在此工作了。最近又加入了阿兰·布雷塔格诺尔、雷尼·亨利·阿诺德和劳伦特·马·费希尔三位 30 岁左右，才华横溢的建筑师。

在“欧洲议会大厦”〔将建于法国斯特拉斯堡〕设计方案的国际大赛中，工作室的作品获得了胜利。目前工作室已在监理这一项目的建筑工程。这一建筑工程所包含的全部想像力以及技术革新的内容将标注于建筑学的未来。在工作室设计构思的经验中，建筑的高度密集是一项原理。欧洲议会大厦是史无前例，后为样板的创作，同时又象征了“过渡典礼”。

我们还必须提到，在为罗马郊外新教堂建造而举办的大赛中，工作室的作品又一次入围了。

位于塞尔吉-勒-奥特地区的儒勒·凡尔纳中学竣工已经几个多月了。这位大名鼎鼎的作家名字已成为一长篇建筑故事的灵感来

A hive of activity, the Gennevilliers fire station is a condenser, an urban signal, an efficient agglomerate in an area without clear-cut borders, that abandoned its rural origin to turn into something else.

One begins to wonder, when one sees the quality and quantity of their production, if one of the reasons for the pregnancy of this architecture is not the methodology used, the work in common that brings together the most diverse experiences. Architecture Studio has remained a collective structure that favours dialogue and confrontation of the individuality of its members.

This approach obviously has many advantages.

For the strength of the group is that reasoning is developed, amplified and enriched. The final solutions that are adopted are never those of a single individual but have been weighed up by several people, each of whom has made his own contribution. This internal criticism is very productive as each idea is thrown at the group; the result is a complete freedom that nevertheless meets the collective requirement.

Thanks to the methodology used, ideas progressively become clearer and are selected; the best, the strongest ideas, those that can resist the sting of criticism finally prevail. The final outcome is born of this confrontation: intense, continually renewed and different from one project to the next.

This method and the group work undeniably bear the mark of the enthusiasm of 1968, when it was believed, amidst the total confusion, that change was at hand.

This is when our friends met in architecture faculties; they discussed not only fundamental questions, the great ideal options, but also everyday life, the possibility of freeing oneself, of throwing off the constraints that characterise industrial societies, such as repetition which brings about alienation, dependence when making choices, hierarchy in functions—architecture is not immune to any of this.

Ten years later, in France as in Europe, ideas and consciences were conditioned by the backwash, the disappointed hopes. The *tabula rasa* was supplanted by individualism, cynicism, etc. While in the 1930s the team concept—an idea dear to William Morris—had gained acceptance as an essential component of modern projects, one wonders why architecture ended up creating a kind of 'star system', as in the cinema, fashion, the record industry, which tends to promote just the person, in the fine arts spirit against which we had fought so hard in 1968.

We are convinced that it is not by chance that the European Parliament, the strongest symbol of this strange community of peoples, often fighting each other and at least continually arguing, will be built by representatives from a civilisation that is the bearer of all other ideas.

The European Parliament in Strasbourg is a moment of great strength for Architecture Studio. This building complex explores the perimeters, the uncertain borders of two archetypes: the tower and the pyramid which will metamorphose into a cylinder surrounding an elliptical square and an incline covering the hemisphere.

These volumes are often used in designing highly representative edifices, for, in addition to their monumental aspect, they identify essential cosmic symbols.

源, 并且与伟大作家的其他作品相媲美。

在巴黎, 一所双语制学校和 79 套公寓房已在第十五区建成, 并开始住进“富裕的”人士。这是一则世界富有潜在对话的例子。一所邮局和邮件分拣中心也正开足马力运作着, 这是一栋非常有趣的建筑物, 在形式上它拒绝作出任何让步, 因而显得独树一帜。

热讷维耶消防站是熙熙攘攘的场所, 它位于一个界限模糊的地区, 是个聚合器, 是城市的标志, 是个高效率的聚合体。它摒弃了自己的那种乡土起源而摇身变为其他尤物。

当人们见到工作室设计作品的数量与质量时, 就开始感到疑惑, 这些建筑设计产生的原因之一是不是不是工作室所使用的方法, 不是将最丰富多彩经历集合在一起的共同工作。建筑工作室保留了一套集体的组织结构, 有利于各成员个性的对话和碰撞。

这种做法明显地具有许多优势。

因为集体的力量就是发展、扩充和丰富了逻辑思维。最终解决的办法绝非个人所为, 而是经过几个成员的再三斟酌后才被采纳, 每个人都为此作出了自己的贡献。当一个主意在集体中发表讨论时, 这种内部互相点评的作法卓有成效。这样做的结果是产生了一种完全的自由, 而又仍然满足了集体的要求。

由于使用了这种方法, 主意想法逐渐变得更加清晰明了, 并加以精心筛选。最佳、最强的创意能够经得起反复推敲, 最终独占鳌头。最后的成果产生于这种比较对照: 激烈的, 并被不断更新的, 因而一个方案不同于下一个方案。

不可否认, 这种方法与集体合作明显烙有 1968 年法国激情的印记。那时, 在全面的骚乱中只有一点是人们深信不疑的, 那就是变化即将发生。

当时我们这些建筑界的朋友相遇时, 他们不仅仅谈论一些基本问题, 那些非常理想的选择, 而且还谈论日常生活, 解放自我的可能性, 以及如何摆脱工业社会所特有的各种束缚。例如, 重复现象, 它造成人们在作出选择时表现出的异化和依赖性, 还有功能的等级制度。建筑界对此无一幸免。

十年之后, 在法国如同在欧洲一样, 创意和良知受到失望的恶果的冲击。建筑学的“白板”哲学被个人主义、犬儒主义……等所取代。早在 20 世纪 30 年代, 集体概念——威廉·莫里斯所热衷的思想——被视为是现代工程项目的重要组成部分而被人们所接受。而现在人们又疑惑为什么建筑界不再创设一种“星级制度”, 如同星级电影院、时装、唱片业一样。这种制度是要凭着艺术策划潮流捧红个人。而在 1968 年, 我们是曾苦苦与之斗争过的。

我们深信, 欧洲议会决非偶然是多民族奇特共同体最强有力的象征。这些民族经常彼此相斗, 至少是不断地争论, 而议会将由来自于海纳百川文明的代表们构成。

建于法国斯特拉斯堡的欧洲议会大厦对于建筑工作室而言, 意味着强大力量时刻的到来。这一建筑群体俯视周围的环境, 探索着两种建筑原型之间的模糊界限: 塔型与金字塔型建筑。它们稍加变

The Parliament project took those figures as a starting point and developed them by transforming those archetypes that talk about mediation between life and death, between rationality, which calls up geometry as a method of constructing science, and fancy, which permits the unbridled invention of images, between rules and exceptions to rules, all of which provide the impetus for the development of architecture. This project which, because of its complexity, could not be the agency's first assignment, occupies a central position. Let us take the story from the beginning.

When Architecture Studio won the competition for the Parliament in 1991, it had already built the nursery and primary school in Paris (1982-1985) where the orthogonal layout grid appeared, at once affirmed and denied. It conjures up the matrices of Rationalism, which allude to the possibility of perceiving the universe through a structure that enables objects to resume their own characteristics, those of their usage value, not their exchange value. But here the grid is lightened by colour which distinguishes it from, and opposes it to, the typical whiteness of rationalistic architectures. This linguistic element is further unbalanced by a freehand 'promenade' that breaks the rigidity, the schematism of the plan; finally, upside-down Doric capitals of some kind, placed at the foot of external pillars, add a touch of irony to the whole. The grid is also one of the salient features of the "Tête de la Défense" project (1983). The grid, in its slow ascent to the sky, tends to lose its consistency, to become immaterial. It can then be regarded as an extraordinary poetic expression, an allusion to Lyotard's theories on total languages that are put in a difficult situation by the arrival of minor languages.

In the Institute of the Arab World, which has an extraordinary relationship with its context, the grid becomes a kind of filter that operates like a sunbreaker in the inner courtyard and has marble slabs attached to it. The grid also plays a role in a game of union with the graphic elements of the Arab culture, which, through the use of photosensitive diaphragms, conjures up a *moucharabieh*.

Next the agency built the apartment building in the Rue du Château-des-Rentiers in Paris (1984-1985) where the exploration of the orthogonal layout grid continues in the form of a steel structure that climbs beyond the building—an element which is also present in the Parliament. At the High School of the Future, in the Parc du Futuroscope at Poitiers-Jaunay-Clan (1986-1987), the logic of the slightly inclined roof is one of the major components. The Arènes High School in Toulouse (1989-1991) is shaped like an ancient amphitheatre. In the latter projects, the search for forms already heralds the European Parliament. They are the natural antecedents of concepts that they already partly foreshadow and that will only need to be developed to arrive at the key ideas of this large undertaking. The Parliament is the result of a series of sedimentation processes and constitutes a veritable rite of passage, similar to that described by Conrad in *The Shadow Line* or those alluded to by Benjamin in his most emblematic work.

The reason for the density of the concept derives from the methodology used to represent the image of Europe—from the initial approach to more complex themes. There is an awareness that Western culture, which was born here, is certainly not the only one; it is, therefore, possible to represent one's contribution to universal history by the concept of Classicism, beginning with the Greek ideal of *kalos kagathos*, the indissoluble link between ethical and aesthetical values, and by the concept of Baroque, interpreted as dream, whim, fancy.

型就成了一个环抱椭圆型广场的圆柱体和覆盖半圆型结构的倾斜面。

这种形体经常应用于设计具有极高代表性的建筑物中。因为，除了它们具有纪念性的特点外，还因为它们是必不可少的美伦美奂的象征。

议会大厦的设计方案把这些图形作为起点，并以轮换那些谈论下列方面的主题来发展这些图形：生与死之间的调和，提出将几何学作为构筑科学的理性观点与允许无拘束创造形象的幻想之间的调和以及在规则与特例之间的调和。所有这些都为建筑学的发展提供了强大的动力。议会大厦由于其复杂性并不是工作室的第一个任务，从而成为万众瞩目的中心点。让我们从头说起。

早在建筑工作室于1991年赢得议会大厦设计方案大赛时，它已经设计建造了位于巴黎的幼儿园小学(1982~1985年)。当时采用了矩形设计布局网格。人们立即断然否定。它凭幻想作出理性主义的矩阵。这种矩阵暗示了一种通过结构来让人们理解宇宙的可能性。这一结构可以使物体保留各自的特征，这是物体使用价值的特征，而不是交换价值的特征。但是，在这个设计中，色彩使网格明亮显示出来。这种色彩不仅区别于更是对立于理性主义建筑所惯用的典型白色。由于有了徒手画的散步场所，打破了刻板僵化，打破了平面图的图解性表述，因而“理性主义”这一语言学上的要素进一步失去了平衡。最后，某种类型的倒置的陶立克柱式的柱头安放在外柱的底部，为整体建筑抹上了一层讽刺的色彩。网格设计也是台方斯工程(1983年)的特色之一。网格沿着斜面缓缓地，似乎失去了一贯性，变成非物质的。这可以被视为一种极其出色的充满诗意的表达方式，它暗示了由于使用小语言的表达方式使利奥塔尔关于总体语言的理论陷入困境。

阿拉伯世界学院建成后，与它周围的环境形成了极为和谐的关系，网格变成了一种过滤器，作用类似于房层内院的遮阳板，并以大理石石板与网格相贴。网格还与阿拉伯文化中的绘画艺术成分相结合。通过使用有感光性能的隔膜，让人们联想起阿拉伯建筑的遮窗格栅。

接着，工作室又建造了位于巴黎吕息宫路(1984~1985年)的公寓楼。在设计中，继续探索着运用矩形布局网格，以钢结构形式攀越大楼——这一手法也运用于议会大厦中。位于普瓦图-若奈-克朗的未来公园内，工作室建造一所未来中学(1986~1987年)，略有倾斜屋顶的合乎逻辑作法是设计的重要组成部分。在后来的工程项目中，建造了位于图卢兹的阿雷纳中学(1989~1991年)，则形体似古代圆形剧场。对形体的探索已经预示了欧洲议会大厦的设计方案。以上涉及的设计都已经部分地预示议会大厦设计概念的自然前提，只需加以发展就可达到现在这一庞然大物的主要创意。因此，议会大厦实际上是经过一系列去粗存精的沉淀作用过程后获得的成果，并构成了真正的过渡典仪，与康拉德在《阴影线条》一书中所描绘的那样或与本杰明在他的最典型的作品中所暗示的相似。