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欧洲顶级建筑师 II

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ARCHI
TECTURE
IN
TRANS
LATION

广州王序设计有限公司编著

大连理工大学出版社

欧创建筑 II

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大连理工大学出版社
Dalian University of Technology Press

伯纳德屈米建筑师事务所
法国巴黎

004

BERNARD TSCHUMI ARCHITECTS

Paris, France

■ 01 法国巴黎拉维莱特公园 Parc de la Villette, Paris, France ■ 02 法国弗雷斯诺国立现代艺术工作室 Le Fresnoy Contemporary Art Center Tourcoing, France ■ 03 法国鲁昂音乐厅和展览馆综合建筑 Concert Hall and Exhibition Complex, Rouen, France ■ 04 798工厂住宅区 Factory 798 Housing ■ 05 瑞士日内瓦江诗丹顿钟表工厂及总部 Vacheron Constantin: Watch Factory and Headquarters, Geneva, Switzerland

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挪威奥斯陆

066

JENSEN & SKODVIN ARKITEKTKONTOR

Oslo, Norway

■ 01 山路项目, 物品 Mountain Roads Project, Objects ■ 02 新奥斯陆机场停车场建筑 Parking Lot Buildings New Oslo Airport ■ 03 “摩藤斯鲁德”教堂 Mortensrud Church ■ 04 Storo地铁站 Storo Metro Station ■ 05 新西多会修道院 New Monastery for Cistercian Nuns

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荷兰阿姆斯特丹

122

RUDY UYTENHAAK ARCHITECTENBUREAU

Amsterdam, The Netherlands

■ 01 哈勒姆Kantoor Kennemerplein办公楼建筑项目 Kantoor Kennemerplein, Haarlem ■ 02 鹿特丹Gamma商店 Gamma, Rotterdam ■ 03 乌德勒支Uithof项目 Uithof, Utrecht ■ 04 阿尔梅勒“电气石”大厦 Tourmaline, Almere ■ 05 阿姆斯特丹波尼奥斯波伦堡项目 Borneo Sporenburg, Amsterdam ■ 06 阿姆斯特丹“希望、爱情和财富”项目 Hoop, Liefde en Fortuin, Amsterdam ■ 07 阿尔梅勒“诺德帕拉森”住宅项目 Noorderplassen, Almere

艾德加耶公司
英国伦敦

214

ADJAYE / ASSOCIATES

London, England

■ 01 伦敦艾利克特拉房子 Elektra House London ■ 02 伦敦灰宅 Dirty House, London ■ 03 伦敦“概念商店” Idea Store, London ■ 04 不对称室, 英国曼彻斯特立方体艺廊委托项目 Asymmetric Chamber commissioned by Cube Gallery, Manchester, UK ■ 05 2003年威尼斯艺术双年展英国展馆之“克利斯·欧菲利”展 Chris Ofili—British Pavilion at the Venice Art Biennale 2003 ■ 06 肯辛顿宫花园顶层住宅 Kensington Palace Gardens Penthouse ■ 07 丹佛现代艺术博物馆 The Museum of Contemporary Art in Denver

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荷兰代尔夫特

292

MECANOO ARCHITECTEN

Delft, The Netherlands

■ 01 鹿特丹工作室/住宅 House with Studio, Rotterdam ■ 02 乌得勒支经济与管理学院 Faculty for Economics and Management, Utrecht ■ 03 代尔夫特技术大学图书馆 Library, Delft University of Technology ■ 04 阿纳姆国家历史博物馆 National Heritage Museum, Arnhem ■ 05 鹿特丹天使圣玛丽小教堂 R.C. Chapel St Mary of the Angels, Rotterdam ■ 06 鹿特丹新特布雷赫住宅小区 Nieuw Terbregge, Rotterdam

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■ 伯纳德屈米建筑事务所

BERNARD TSCHUMI ARCHITECTS

PARIS — FRANCE

设计理念

作为一个建筑师，我专注于研究空间与其用途之间的关系。在上世纪70年代期间，我通过绘图和撰写文章不断地强调一种观点，即不存在没有事件、行为或是活动的建筑。建筑不是由其形式上的容器（“楼房”）来界定，而是通过它对空间、活动和事件的组合来界定的；我在工作中认识到建筑能回应并加强发生在其内部的活动，而发生的事件则改变并创造性地延伸了容纳它们的建筑结构。

我在出版的著作《曼哈顿手记》中概括了我的理论思考，这些思考指导其他建筑师去关注建筑中的纲领性组成部分，即处于社会领域中的那一部分。1983年这种理论研究在设计面积达5060.7m²的拉维莱特公园项目时付诸实践。拉维莱特公园对巴黎东北部地区的发展产生了巨大的影响。“作为一个21世纪的城市公园”，它的设计要求是成为一座新“文化”公园的起点，这座公园以人们的活动而不是自然景观为基础，公园内的许多建筑、花园、桥梁和场地将作为举办音乐会、展览、研讨会、运动比赛等活动的场所。拉维莱特公园广受欢迎获得的成功（它每年的参观人数超过了欧洲迪斯尼乐园的参观人数）和它促进的纲领性变革相符合，例如在夏天的夜晚，它宽阔的运动场转变成一个有3000座位的室外电影院，生动地改变了场地的用途。

我在实践中从不同学科中得到领悟，特别是电影、文学和哲学等领域。如果一个前提是建筑为了获得和文化的关联性，必须参与我们的文化讨论，另一个前提则是它必须永远对它的基础提出质疑。这种文化和社会层面持续不断地出现在我的工作中。后来的文化中心、博物馆和教育场所等项目都不断考虑到为了获得文化关联性，建筑必须参与到我们的文化讨论中。

随着我工作的发展，它越来越充满由新型建筑技术提供的可能性，特别是玻璃和钢材技术，这些技术由某种现

代工程学和具有动态联系的影响因素而不是静态的外形概念共同作用产生。最近几年来，我们在双层外壳方面的工作已经在建筑外壳研究中引入了一种环境和可持续因素。我们的双层外壳概念利用夹在两个表皮之间的间隔空间作为人们的活动场所，并达到节约能源和可持续发展的目的。

这些看法表明，我关注将界定我们新世纪的环境设计，还关注促进建立在新建筑方式基础上的新型活动的发展和空间的创造性使用。建筑必须促进变革。不像艺术（这两者之间的比较日益增多），建筑不仅有能力向传统社会的各方面发出挑战，而且能够改变它们，因此我们的体验变成通过建筑产生的事件之一。

DESIGN PHILOSOPHY BY BERNARD TSCHUMI

My work as an architect focuses on the relations between space and its use. During the 1970s, through drawings and written texts, I constantly insisted that there is no architecture without events, without actions or activity. Architecture was not defined by its formal container ("the building") but by its combination of spaces, movements and events; my work recognized that buildings respond to and intensify the activities that occur within them, and that events alter, and creatively extend, the structures that contain them.

Summarized in the work published as *The Manhattan Transcripts* (1981), my theoretical speculations were an injunction to other architects to attend to the programmatic component of architecture, the part that locates it in the social field. This research was put in practice in 1983 with the commission to design the 125-acre Parc de la Villette. La Villette would have an enormous impact on the development of the northeast region of Paris. Its brief for "an urban park for the 21st century" became the starting point for a new "cultural" park based on activity rather than nature, one whose numerous buildings, gardens, bridges and fields would serve as sites for concerts, exhibitions, workshops, sports events, and more. La Villette's popular success (its annual attendance exceeds EuroDisney's) is matched by the programmatic changes it fosters, as for example, when on summer nights its broad playing fields are transformed into a 3,000-seat outdoor cinema, dramatically altering the site.

My practice draws insights from different disciplines, notably film, literature, and philosophy. If one premise is that architecture, in order to achieve cultural relevance, must participate in our culture's polemics, another is that it must always question its foundations. This cultural and social dimension is a constant of my work. Subsequent projects for art centers, museums, and educational spaces have steadily considered that architecture, in order to achieve cultural relevance, must participate in our culture's polemics.

As my work develops, it becomes increasingly informed by possibilities offered by new building technologies, particularly glass and steel technologies that work with concepts of dynamically interconnected forces rather than with static forms. In recent years, our work on double envelopes has introduced an environmental and sustainable dimension to our research on architectural enclosures. Our concept of the double envelope uses the interstitial space between the two skins simultaneously for the movement of people and for purposes of energy conservation, and sustainable development.

These remarks suggest that I am concerned with designing the conditions that will define our new century, and with encouraging new modes of activity and inventive uses of space that are supported by new means of construction. Architecture must accelerate change. Unlike art (to which it is increasingly compared), architecture has the power not only to challenge conventional aspects of society, but also to transform them, so that our experience becomes one of events generated through architecture.

客户 Client: French National Government (Presidency)

竞标年份 (一等奖) Competition (first prize): 1983

完成年份 Completed: 1997

PARC
DE LA
VILLETTE

PARIS • FRANCE

法国巴黎
拉维莱特公园





1983年，伯纳德·屈米在国际竞赛中从470多名参赛者中胜出，被选为法国拉维莱特公园的设计者。这个项目是法国政府的“重大项目”之一，这些项目包括法国新图书馆、罗浮宫金字塔、凯旋门和阿拉伯世界研究所等。项目设计竞赛的目标是既要标明一种时代远景，又要符合巴黎一个关键地区的未来经济文化发展趋势。

拉维莱特公园所在地是巴黎最后保留的大面积土地之一，这片面积达5060.7m²的开阔地带原先是一座中央屠宰厂，位于城市的东北角。除为公园做总体规划以外，该项目还包括设计和建造超过25种建筑、散步场所、有遮盖的人行道、桥梁和园林，项目建造期长达15年。

与在竞赛中描述的一样，拉维莱特公园无意成为一个简单的景观复制品；正相反，这座“21世纪的城市公园”的要求是设计一个包括文化和娱乐设施的综合项目。长1000m、宽700m的公园是个分散的规划场地，里面除了公园，还包括一间巨大的科学和工业博物馆、一座音乐城、一个大展览馆和一间摇滚音乐厅。公园目前每年接待800万个参观者，参观人数超过了欧洲迪斯尼乐园。

拉维莱特公园可以被设想成是有史以来建造的最大的建筑物之一——一个不连续的建筑，然而仍是一个统一的结构整体，它与建造地点原有的特色（运河、高速路等）交错重叠，并将各种新型活动连接起来。它反对在19世纪广为流行的奥姆斯德的景观设计观点，即“在公园里不应存在城市”。相反，它提出了一种社会和文化公园的概念，这种公园包括各种活动设施，如工场、健身房和淋浴设施、运动场及举办展览、音乐会、科学实验、游戏和竞赛的场所，除此之外，还有科学和技术博物馆及音乐城。在夏天的夜晚，宽阔的运动场变成一个能容纳3000多名观众的露天电影院。

拉维莱特公园是个以其建筑上的成就和新型城市组织策略著称的获奖项目，它是一种前所未有的公园类型并以此闻名遐迩，这不是一座自然公园，而是一座文化公园。它是一个由分散的“点”组成的系统——用于不同的文化和休闲活动的红色钢结构被置于道路体系的上方，道路体系强调活动遍及整个公园。这种方式成功的同时为偶然来访的参观者和大量的游客提供了多种多样的空间体验。

In 1983 Bernard Tschumi was selected from over 470 international competitors to design the Parc de la Villette in Paris, France. The project is one of the “Grands Projects” of the French Government, which include the new Library of France, the Louvre Pyramid, the Arch at Tete-Defense, and the Arab World Institute. The objectives of the competition were both to mark the vision of an era and to act upon the future economic and cultural development of a key area in Paris.

La Villette is located on what was one of the last remaining large sites in Paris, a 125-acre expanse previously occupied by the central slaughter houses and situated on the north-east corner of the city. In addition to the master plan, this project has involved the design and construction of over 25 buildings, promenades, covered walkways, bridges and landscaped gardens over a period of fifteen years.

As described in the competition, La Villette was not intended as a simple landscape replica; on the contrary, the brief for this “urban park for the 21st century” develops a complex program of cultural and entertainment facilities. Over one kilometer long by seven hundred meters wide, the park is a dispersed programmatic field containing, in addition to the park, a large Museum of Science and Industry, a City of Music, a Grande Halle for exhibition, and a rock concert hall. The park currently accommodates eight million visitors a year, more than EuroDisney.

La Villette could be conceived as one of the largest buildings ever constructed - a discontinuous building but a single structure nevertheless, overlapping the site's existing features (canal, highway, etc.) and articulating new activities. It opposes the landscape notion of Olmstead, widespread during the 19th century, that “in the park, the city is not supposed to exist.” Instead, it proposes a social and cultural park with activities that include workshops, gymnasium and bath facilities, playgrounds, exhibitions, concerts, science experiments, games and competitions, in addition to the Museum of Science and Technology and the City of Music. At night during the summer, the broad playing fields become an open-air movie theater for 3,000 spectators.

An award-winning project noted for its architectural merits and new strategy of urban organization, La Villette has become known as an unprecedented type of park, a park not of nature, but of culture. A system of dispersed “points” - the red enameled steel folies that supports different cultural and leisure activities is superimposed on a system of lines that emphasizes movement through the park. This approach succeeds in providing a variety of spatial experiences for the casual visitor as well as for large crowds.









