

世界著名建筑师系列



埃马纽埃尔·博杜安 & 洛朗·博杜安
E. & L. BEAUDOUIN

〔韩〕C3设计 黄燕译 张东辉 王宁 审校
河南科学技术出版社

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Portraits by Christian Bizeul

Laurent Beaudouin 洛朗·博杜安

- 1955 Born in Nancy, France
生于法国南锡
- 1979 Graduated as an architect from Nancy School of Architecture
毕业于南锡建筑学院，成为一名建筑师
- 1983 Study in New-York at Cooper Union School of Architecture
在纽约库珀联盟建筑学院深造
- 1980- present In charge of his own studio in Nancy
掌管自己在南锡的工作室

Emmanuelle Beaudouin 埃马纽埃尔·博杜安

- 1966 Born in Nanterre, France
生于法国楠泰尔
- 1991 Graduated as an architect from Nancy School of Architecture
毕业于南锡建筑学院，成为一名建筑师
- 1988- present In charge of her own studio in Nancy with L. Beaudouin
与洛朗·博杜安共同管理在南锡的工作室

Teaching & Membership

- 1984-1985 Assistant of Christian De Portzamparc
Paris-Nanterre School of Architecture
- 1985-1986 Professor at the Paris-Nanterre School of Architecture
- 1986 - present Professor at the Paris-Belleville School of Architecture
Member of groupe UNO.
- 1983-1984 Member of the A.M.C. Review advisers

Awards

- 1978 Prizewinner of the 'Programme Architecture Nouvelle' - PAN
- 1980 Prizewinner of the 'Albums de la Jeune Architecture'
- 1983 Pensionnaire de la Villa Medici 'Hors les murs', Cooper Union School,
New York
- 1991 Nominated for the 'Equerre d'Argent' Prize for the Vitell Spa, Paris
- 1992 Nominated for the 'Mies van der Rohe Prize for European Architecture'
for the School of Management in Nancy, Barcelona
- 1993 Award 'Aménagement Urbain Prize. Le Moniteur' for the Urban Project
of Montreuil Paris with Alvaro Siza, Christian Devillers, Michel Corajoud
- 1994 Nominated for 'Mies van der Rohe Prize for European Architecture' for
the Town Hall of Bousse, Barcelona

Exhibitions

- 'Nouvelles Directions de l'architecture Moderne France-USA'
Institut Français d'architecture - Paris, 1985; São Paulo, 1986
- 'Lieux d'architecture européenne', Villa Médicis.
- Académie de France - Rome, 1989; Lisbonne & Paris, 1990
- '40 architectes de moins de 40 ans' - Paris & Venice 1991
- 'Contemporary Furniture Fair', New York 1992
- 'Meubles et Immeubles' Centre Georges Pompidou - Paris 1993

Works & Competitions

- 1978 Urban project for district Meurthe et Canal, Nancy
'Pour un urbanisme interstitiel'
- 1980-1982 Apartment Block 'Les Tiercelins', Nancy
- 1988-1991 'Pôle de Gestion', University Building and Library, Nancy
- 1988-1989 Fitness Area, Vitell
- 1989-1993 Town Hall and Village Square, Bousse
- 1989-1990 Extension of Spa Complex, Vitell
- 1989-1991 Beauty Area, Vitell
- 1990-1999 Museum of Fine Art, Nancy
- 1992-1996 Médiathèque François Mitterrand, Poitiers
- 1992-1996 Urban Project, City Center of Montreuil
- 1992-1996 Extension of Ecole Nationale Supérieure des Arts Décoratifs, Paris
- 1992-1996 Library for the University Campus of Jussieu, Paris
- 1993-1997 University Library Pierre Joseph Proudhon, Besançon
- 1995-1999 Fine Arts Museum André Malraux, Le Havre
- 1995-1997 National School of Industrial Systems Engineering, Nancy
- 1995-1997 Trade Fair Hall, Nancy
- 1996-1998 University Library of Le Mans
- 1996-1998 University Library of Belfort
- 1997 Médiathèque, Reims
- 1997-2001 Matisse Museum, Le Cateau-Cambrésis

Bibliography

- 1984 'Nouvelles Directions de l'Architecture Moderne', Institut Français
d'Architecture, Editions Electa / Moniteur, Paris
- 1989 'Lieux d'Architecture Européenne', Rome Edizioni Carte Segrete, Rome
- 1991 Catalogue de d'exposition de l'Institut Français d'Architecture, Paris
- 1991 October L'architecture d'aujourd'hui, Paris
- 1992 Modern Architecture. A critical history, Kenneth Frampton, Third edition,
Thames and Hudson, London
- 1992 May Casabella, Milan
- 1992 October L'architecture d'aujourd'hui, Paris
- 1992 December A+U, Tokyo
- 1993 Mies Van der Rohe Pavillon Award for european architecture, Barcelona
- 1993 October Casabella, Milan
- 1994 Mies Van der Rohe Pavillon Award for european architecture, Barcelona
- 1997 January A&C, Seoul
- 1997 February Space, Seoul
- 1998 January Space, Seoul
- 1998 March A+U, Tokyo

The Physical Thought of Architecture

关于建筑的思考

Laurent Beaudouin

洛朗·博杜安

Architecture is a concrete abstraction. It is produced by thought and crystallizes in a real object. It is a will or a desire for reality, an experience in which the end term is the relationship between thought and body. It is not an image. It only exists in a relationship with the human body, whose capacity is to perceive and to feel reality in its physical dimension.

The physical experience of space cannot be replaced by any virtual reality. The more science brings us the capacity to use devices to create or communicate, the more we should settle our body in the real world. We should not mix up technological progress with human progress. Balance with the natural world is what keeps us alive.

The encouraging of solitary pleasure is one of the mainsprings of the industrial world. Industry produces essentially celibate machines. The more the industrial object is celibate, the more industry and commerce are satisfied.

Behind this semblance of democracy hides a will to alienate, to create a state of addiction. This is how cities become useless and architecture negligible, since it no longer has to represent or unite the collective body.

This logic of 'to each his own', of generalized solitude in which the capacity to 'communicate' becomes an ersatz that replaces social and family relationships, leads imperceptibly towards the dangerous ideology of 'every man for himself'. It is a logic of separating people, of cutting them

建筑是对具体的抽象，是思想结晶的产物；它是人对现实的期盼和向往，也是对最终定格为思想与人体之间联系的一种体验。建筑不是一种图像，它只有与人体产生联系时才存在，人体具有真实感知现实的能力。

任何想像中的现实都无法取代人对空间的亲身体验。科学赋予我们利用发明物进行创造和联系的能力越大，可用来创造和沟通的发明物越多，我们的身体就越应该更多地停留在现实世界中。我们不应把技术进步与人类进步混为一谈，与自然界保持平衡是我们的生存法宝。

企业运转的一个主要驱动器是鼓励独享快乐。独自享受通常是工业产品所具备的一个特性，产品的独享性特点越突出，工商界对它的满意程度就越高。

在这一貌似民主的伪装之下，隐匿着使人与人之间相互疏离的用心，包藏着使人痴迷于独享快乐而不可自拔的企图。如此一来，城市将变得毫无价值，建筑也可以被忽略，因为它不必承担代表并维系公众自身的责任。

这一在“各自为政”的逻辑下产生的普遍孤独，使“沟通”能力成为社会和家庭关系的替代品，不知不觉地将“人人为自己”的危险观念灌输到人们的头脑之中。这种逻辑阻断了人与自然、人与人之间的联系，使人际关系变得生疏起来。人通过靠近身体而进行的直接交流被远程联系取

off from relationships with nature and with other human beings. Direct exchange between people among themselves in physical closeness is replaced by contact at distance, in which the machine appears as the vital interface. But the same technology that enables us to draw near to what is far away will soon cut us off from what is near to us. Architecture is the exact opposite of this - it is what brings people together in a single space.

This is where the 20th century has changed direction. The modernity inherited from the Industrial Revolution was founded on the myth of technological progress and on the exploitation of its image. This myth lives on in the 'technological' architecture of the late 20th century. An architecture in which the image of technology is projected as the sole positive value, the absolute guarantee of modernity. This imagery is as naive as the myth of wild and primitive nature in the paintings of Douanier Rousseau - but it is nowhere near as poetic.

For it is precisely in primitive nature, in the shreds of paradise that remain on earth, that we are going to have to seek our survival. Gone is the distant past when nature dominated us entirely. We now live in an age where humankind destroys nature, and is thus destroying itself.

Yet the elements of primitive nature - water, light, time - are once again the materials of architecture. They are the fragile arms of resistance in a struggle where architecture is always on the side of the weak.

而代之，于是，机器似乎成了连接人际关系的重要物体。然而，技术能够让我们把远方的东西拉近，却也很快地使我们与近在咫尺的东西分离。建筑的作用刚好与这一切相反，它使人们在一个空间里相聚。

这就是发生在20世纪的方向性转变。从工业革命中承继的现代性，是建立在技术进步的神话以及对这一神话的探索之上的。“技术（至上）的”建筑学理论盛行于20世纪末期，技术进步的神话在该理论中得到了充分体现。这类建筑所展示的技术，是惟一具有积极价值的东西，是现代性的绝对保证。其想像力和杜安尼尔·卢梭自然风景画中的原始与野性一样幼稚，但又缺少了后者作品中表现出的诗情画意。

我们的的确确要在野性的自然中，在地球上仅存的天堂残片中苦苦挣扎，以求生存。人类一切由自然主宰的时代已经成为遥远的过去；我们现在生活的时代，是一个人类毁灭自然、同时也毁灭自己的时代。

然而，原始自然中的元素——水、光、时间——却又成为建筑的素材，它们是我们用以抗争的微不足的武器。然而在这场抗争中，建筑却从未放弃与弱小者的结盟。

University Library, Besançon

大学图书馆，贝桑松

The Besançon university library stands on the city heights, on the edge of the parc de l'Observatoire. The building sits on a slightly raised base of greenery that follows the natural slope so as to ensure transparency between the reading rooms and the garden. A landscaped open court enhances the entrance, creating a transversal opening towards the park.

The library is placed horizontally. Its plan geometry consists of two squares that follow one after the other. They are fronted by an entrance sequence with awning and sunbreakers clearly detached from the facade, superposed at right angles.

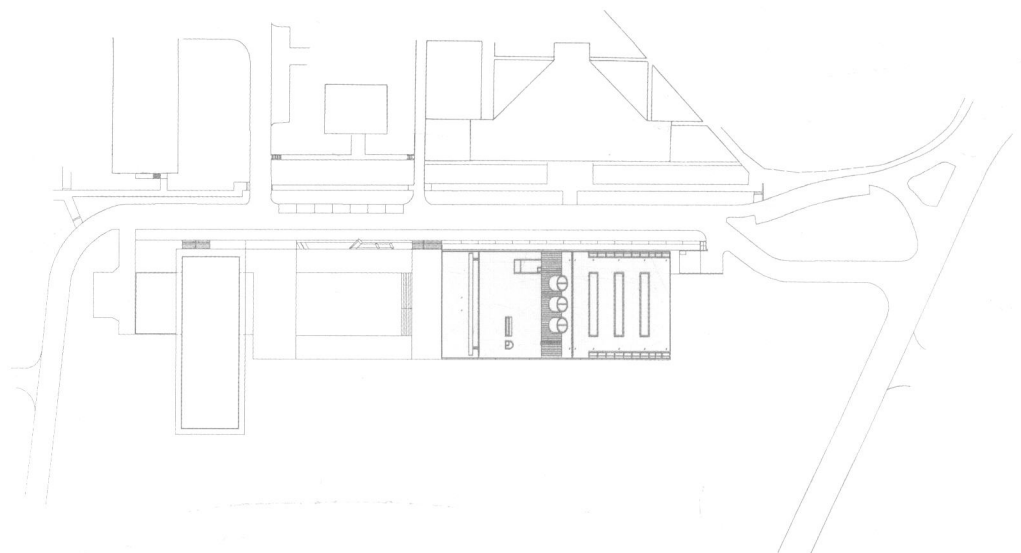
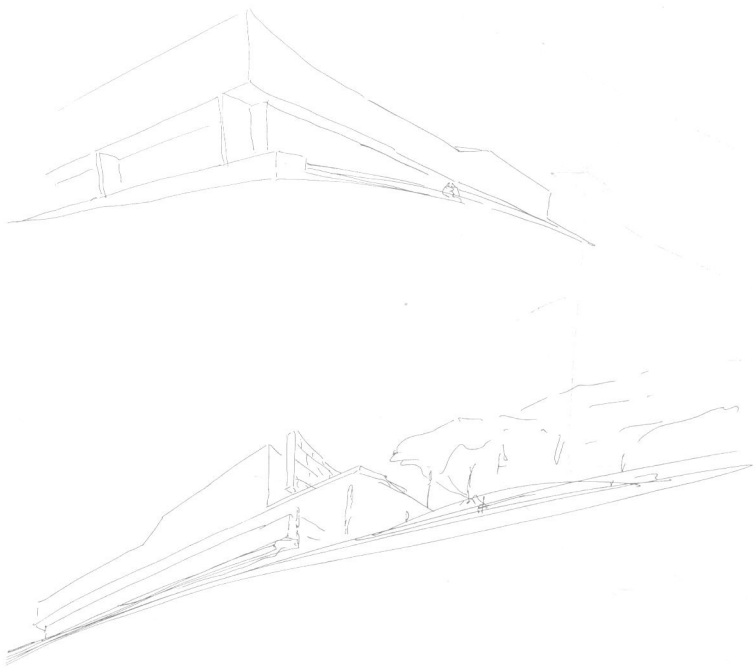
The library's volume seems to be suspended over a glazed, transparent space that runs all around the sides, establishing visual continuity with the park. Its entrance lies in the axis of the place. Near the entrance, under the horizontal awning, is the general culture room and the exhibition space, which opens at the corners.

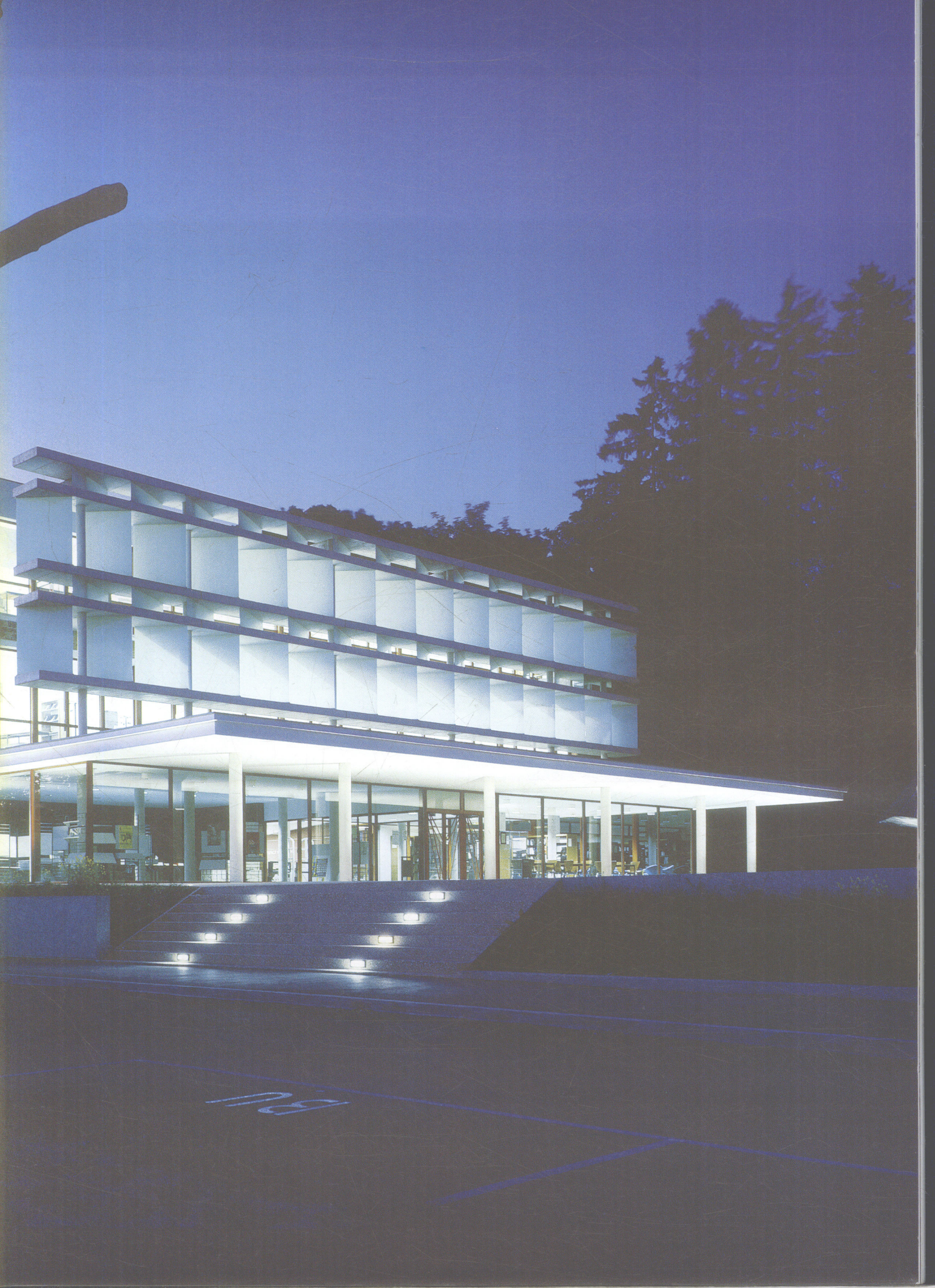
The form of the hall is scanned by three large cylindrical light wells, which bring to mind architectural themes derived from the nearby Observatory. They are designed as huge telescopes, which catch the light of the sky and diffuse it in internal space. Inside the building they create a volumetry that opens above to the reception, research and administration areas. The light they bring in, thanks to its slant, lights all these three levels.

The three light wells are concrete cylinders four metres in diameter. They open onto a 45° slope which enables the grouping in volumetric continuity of the upper administration level. The posts that support this slanting plane are spaced at 18 metres. The colour chosen for them accentuates the light-weight effect and the blue tinge of northern light.

Independent volumetric elements are suspended inside the hall : a sloping yellow plane, lit by direct southern light; a white cylinder, a curved volume burnt umber in colour. They contrast with the overall symmetry and create a more dynamic complementary dimension. A ramp links the reception area to the research plateau opening on the mezzanine, the hall, and above the terrace, to the landscape.

The volume of the large reading room follows on from this arrangement. Once again it is a square plane, more static and calm, open at ground floor level to the landscape and toplit by three openings integrated to the structures.









贝桑松大学图书馆坐落在城市的一片高地上，位于天文台公园的边缘。图书馆建在一块顺自然走势稍稍升高的绿地之上，视野开阔，身在阅览室可直接欣赏花园的美景。入口设在一个景色优美、开阔敞亮的庭院内，营造出一片通向公园的开阔地。这样的入口设计匠心独具，意味深长。

图书馆为一水平放置的建筑，其几何平面包括两个前后紧密相连的正方形，前面是入口部分，依次分别为相互垂直的雨篷和遮阳板，它们和建筑的主立面显然是相互分离的。

整个图书馆像一个悬于空中的透明体，与公园的景色完全融合在一起。入口处在中轴线上，雨篷的下方是通往各个角落的大众娱乐室和展览厅。

附近的天文台显然是建筑师这一设计灵感的来源。设计成天文望远镜状的四条巨型光柱，不断在大厅内掠过，它们捕捉住日光，将其与室内光混合，然后释放出来，在通往接待厅、研究室和行政管理部的上方形成一个明亮的区域。由于射进来的光为倾斜状，因而可以照亮这栋三层楼的每一层。

三条光柱的直径为4米，均照射到一个45度角的斜面上，这样一来，组合光便能连续照射到行政管理部所在的楼层。斜面支撑圆柱的间隔距离为18米，圆柱的色彩经过精心选择，显得轻盈活泼，与北面的淡蓝光相映成趣，十分和谐。

大厅的建筑元素也体现出悬空的理念：南面的日光直接照射到黄色的斜面上；一条弧形的白色光柱映射出棕红的色彩，和对称性的整体结构形成鲜明对比，创造出更具生命活力的美感。两层楼之间有一个夹层，位于上层的大厅和研究室通过一条斜坡道和下面的接待厅相连，如此一来，大楼和露台周边的风景便有机地融合在一起。

接下来出现的便是宽敞高大的阅览室，它也是一个正方形平面，给人以更为安静和沉稳的感觉。一楼被掩映在室外的风景之中，而与整个建筑结构融为一体的三个采光孔，可从屋顶为一楼提供光照。

Location : Besançon, France
Client : Franche-Comté County
Built out area : 3,400m²
Cost : 18,180,000F HT
Competition : 1993
Construction : 1997
Architects : Emmanuelle Beaudouin and
Laurent Beaudouin
Associate architect : Maxime Busato
Assistant architects : J.M. Metzger
A. Crupi, C. Presle
A. Creusot
Sculptor : Yoshi Okuda
Photography : Jean Marie Monthiers / p12, p26



