

大师系列

Jean Nouvel

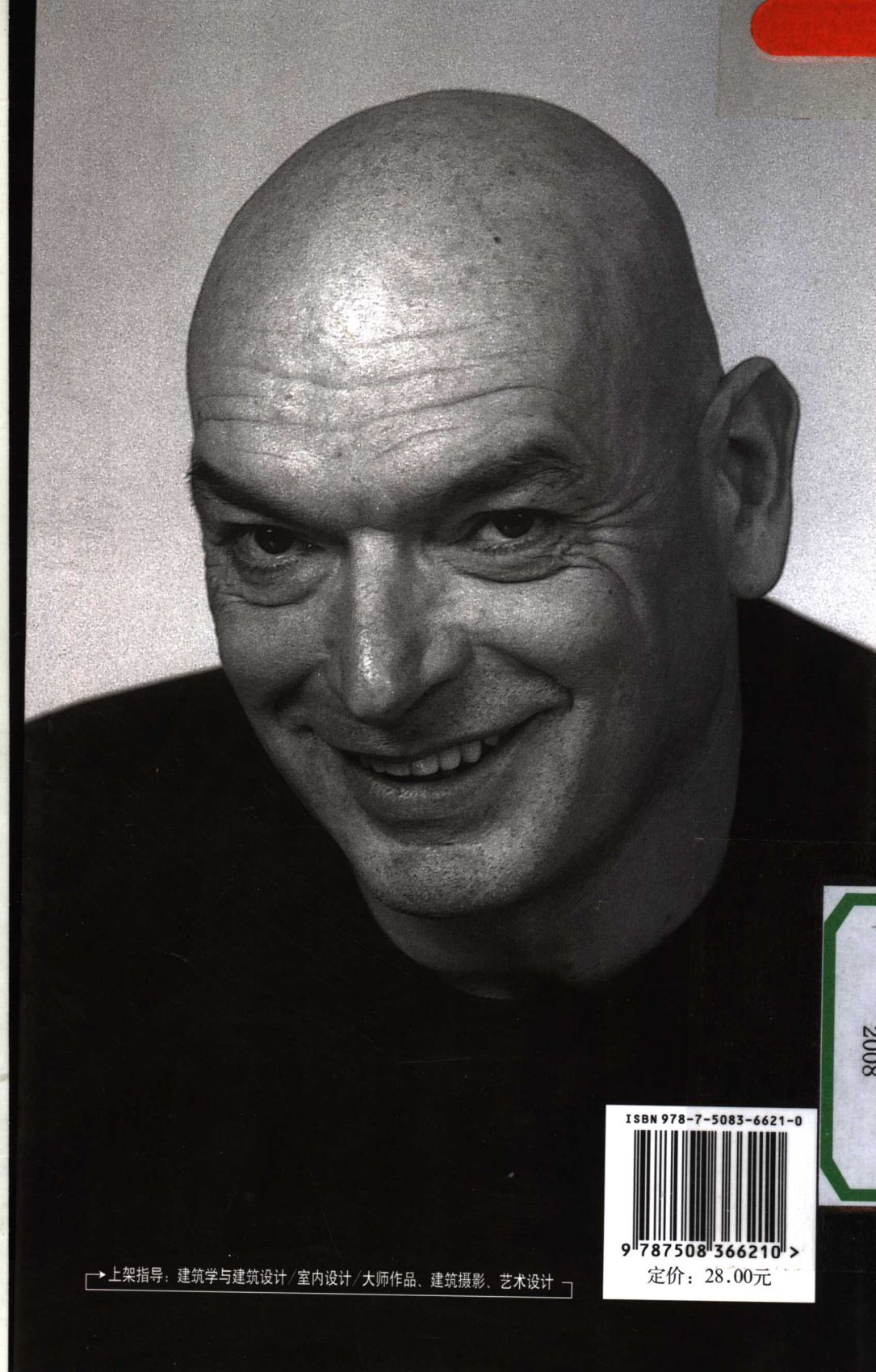
让·努维尔

林崇华 刘利 译



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让·努维尔是法国著名的建筑师和规划师，他的设计在法国和国际上都有相当广泛的影响。本书介绍的让·努维尔的作品有阿拉伯世界学院、内毛苏斯、里昂歌剧院、圣詹姆斯宾馆、CLM-BBDO公司、卢塞恩文化国际会议中心、卡通亚基金会、拉斐特美术馆、萨拉克的圣玛丽教堂等10余个案例。内容包括每个设计案例的设计建造地点、施工时间及设计说明，以图文结合的形式讲述了大师的成就。

Jean Nouvel

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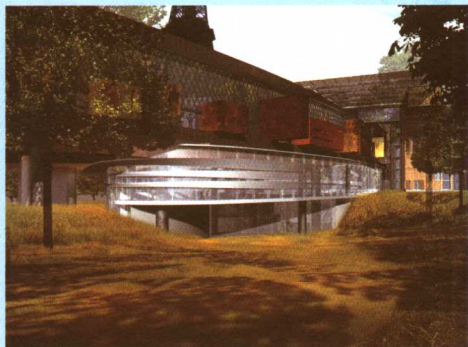
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让·努维尔以追求建筑的非物质化而著称。他的作品，无论规模大小，总以一幅飘渺的样子呈现在人们面前。同时也展示出了善于创造形象的能力，无论在他的电影还是绘画作品中，都能作为建筑的一个构成元素。最重要的是，他懂得如何从自己的灵光一现中取材来设计结构，就像虚拟的某些东西。在许多人眼中，这些元素，加上建筑师在现有技术和材料条件下进行创新的高超能力，成就了他的个人风格。

Jean Nouvel is known for his capacity to dematerialize architecture. His works, regardless of their large size, appear to us as light and ethereal. But Nouvel has also shown himself capable of introducing the image-whether on screens or printed on panels-as a constitutive element of architecture. Finally, he knows how to build structures by basing himself on abstract ideas-such as virtuality. These elements, along with the architect's great capacity for innovation in terms of techniques and materials, are for many people what marks his personal style.



事实上，这些元素为建筑中每一块混凝土都提供了很好的诠释。他的每一个作品都是其智慧和高新技术的结晶。卡迪亚基金会满足了一定的需求，分担了努维尔的疑惑，创立了不同于以往的“简约”办公室或者“简约”展览厅这样的事实。里昂歌剧院的这个大拱形在使用和视觉条件下都有种非同寻常的功能：一个宜居的空间，充满艺术气息，可用于小型集会和市民集会。整座建筑奇妙无比。努维尔的建筑艺术来源于生活又高于生活。

But in fact these elements are at the service of each concrete piece of architecture. High technology or intellectualism are tools that Nouvel uses to build a reality; they do not constitute aims per se. The Cartier Foundation answers given needs, shared by Nouvel's doubts, which create a reality that differs from a "simple" office or a "simple" exhibition room. The large arch of the Lyons Opera House has a specific functionality, both in terms of use and in terms of the visual: it is to make livable a space, an artistic moment, a social gathering, a city. It is to make passable a density-both physical and mental. Nouvel's architecture is human action empowered, condensed life.

阿拉伯世界学院

Arab World Institute

位置: 法国 巴黎 福塞·圣·伯纳街

建造时间: 1981~1987年

占地面积: 181 850平方英尺

Location: Rue des Fossés Saint Bernard
s/n, Paris, France

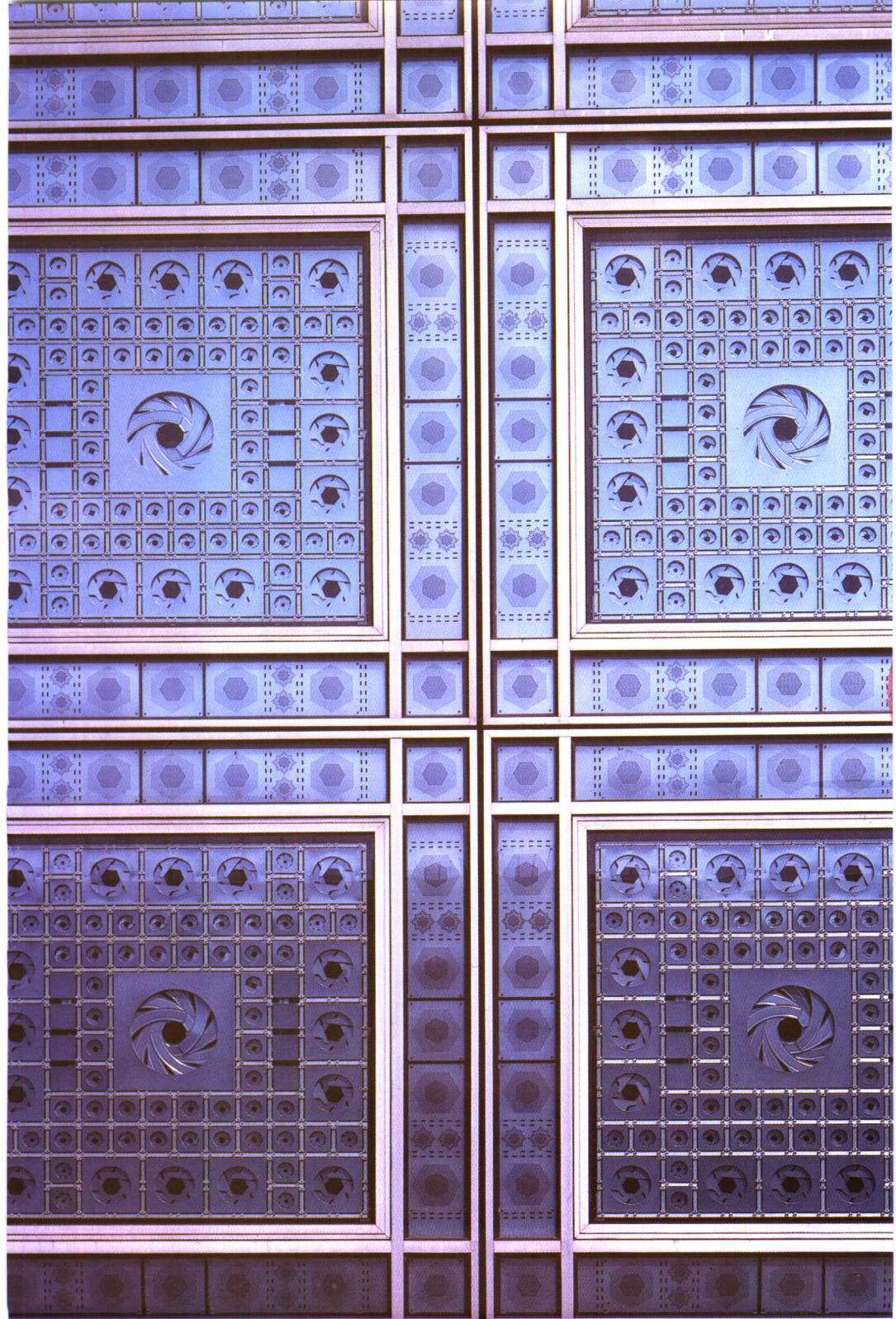
Date of construction: 1981~1987

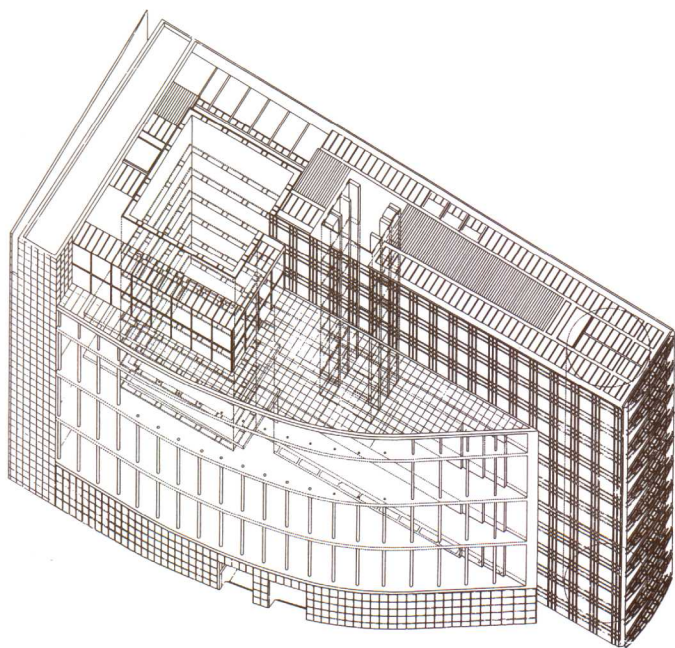
Floor space: 181 850 sq. ft.

让·努维尔凭借一项建议尝试冒险的工程解决方案赢得了1981年度的比赛，它在多年后被证明是正确的。此建筑沿着水路的曲线，成为朱西厄大学这一大街区和塞纳河之间的过渡区域。随着这种圆拱形的流动，传统街区建筑中的生硬棱角消失殆尽，进而与视线轨迹范围内的索列桥相互呼应。与此同时，它似乎朝着圣日尔曼地区的方向展开。背面的墙体是规则的矩形。一个很大的广场坐落在它的面前，可视的空间将巴黎大区和巴黎圣母院呈现出来。展开的覆盖着玻璃的金属结构配合动感的几何图形，充当了遮阳板的角色。它们像隔板一样被镶嵌好，使光线随着天气和四季的变化渐次进入室内。如此设计产生的过滤光使建筑内景与传统阿拉伯建筑和气候型的风格相得益彰。正是这座建筑，令努维尔在设计界脱颖而出，有了一些名气，它也成为巴黎的文化标志。

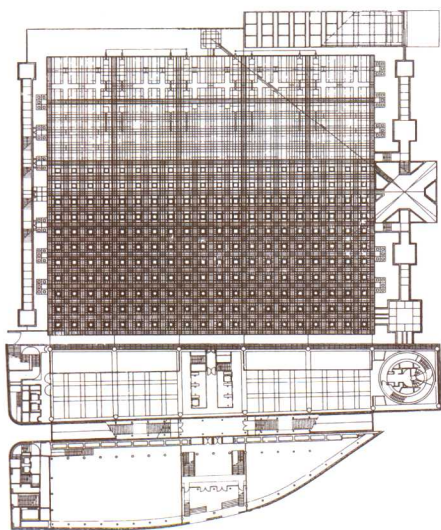
Jean Nouvel won the 1981 competition with a project that proposed risk-taking solutions which over the course of the years have proved correct. The building acts as a buffer zone between the University of Jussieu, in large rationalist blocks, and the River Seine. The river façade follows the curve of the waterway. With this rounded flow, the building loses the hardness of a rectangular block and is adapted to the visual trajectory obtainable from the Sully Bridge. At the same time, it also appears to fold itself back in the direction of the Saint-Germain district. The opposite façade, on the other hand, is rectangular without apologies. Facing it is a large square, a visual space that opens out toward the Île-de-France and Notre Dame. Above this glass-clad front a metallic structure unfolds with moving geometric motifs that act as a “brise-soleil”. They are mounted like diaphragms and can be graduated to let light enter according to the weather conditions and the season of the year. This generates interiors with filtered light, very natural to Arabic architecture and its climate-oriented strategies. This building catapulted Nouvel to fame and is one of the cultural reference points of Paris.



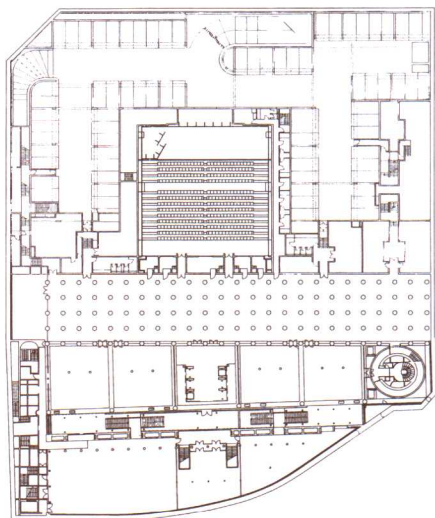




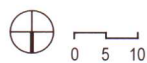
透视图
Perspective

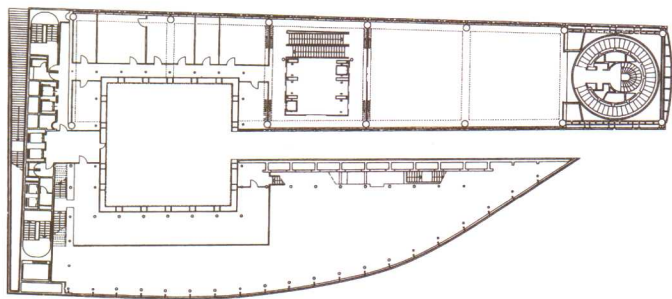
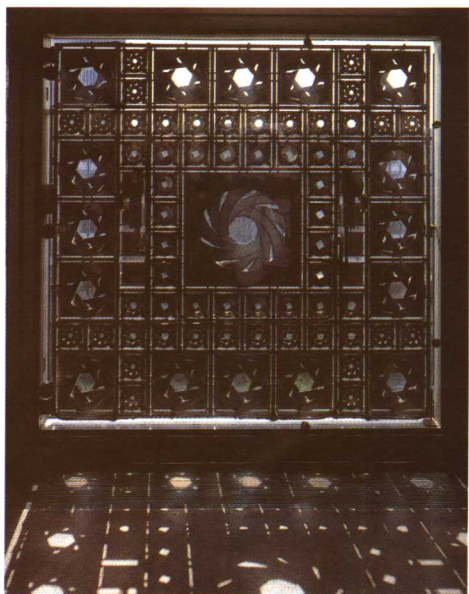


首层平面图
Groundfloor

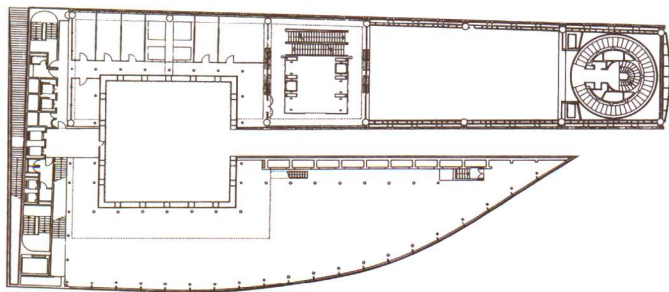


地下室平面图
Basement

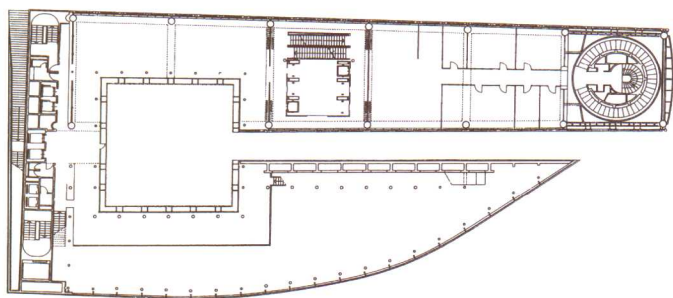




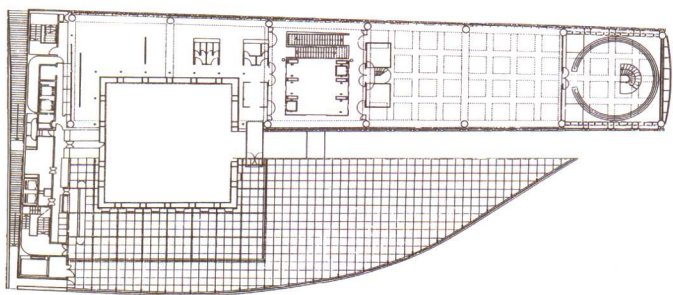
六层平面图
Fifth floor



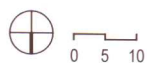
七层平面图
Sixth floor



八层平面图
Seventh floor



十层平面图
Ninth floor



内毛苏斯 Nemausus



位置：法国 尼姆
General Leclerc大街

建造时间：1985~1987年
占地面积：110 752平方英尺

Location: Avenue General Leclerc.
Nîmes, France

Date of construction: 1985~1987
Floor space: 110 752 sq. ft.

这些受官方保护的房屋的建成，是对20世纪20年代到20世纪30年代“存在最小化”思潮的批判性回应。该思潮的拥护者断言，作为被工人使用的房子，他们应当以最少的投资，通过最大程度地缩减建筑面积来达到目的。努维尔的这种住宅风格在于打破了设计的既定形式，空间也得到了适当的延伸。该工程由两排楼房构筑而成，配以17种不同模型的1~3个储物柜，其中包括主入口朝北的半地下车库。通过车库门样式的窗使公寓的每个房间里都能沐浴到自然光，从而将房屋和外景融为一体。由混凝土和铝浇筑而成的一面薄墙，具有相当优越的成本效益。同时，设计师在楼梯和阳台围栏上运用了工业元素。它的出现，就像是阁楼和地中海风格房屋的结合，因为他们以最震撼的方式运用了工业建筑的元素。

The construction of these officially protected houses is the critical response to the idea of the “Existenzminimum” of the 1920s and 1930s. This was the dictum according to which houses destined to use by workers should be raised by investing a minimum amount of money, achieved by reducing the built space to a minimum as well. Nouvel's version of this type of housing consists in breaking with the pre-established forms and expanding the space in the houses. The project is developed on two rows of buildings, with 17 different models of one, two, or three stories. They include semi-subterranean garages and have their main entrances on the northern face. The apartments themselves have natural lighting in all of the rooms with large garage-style doors that open the dwellings to the exterior. The construction has thin concrete walls finished in aluminum that are extremely cost-effective. It also uses industrial elements, as in the stairs and the balcony railings. The houses that come out of this project are a hybrid between a loft and a Mediterranean house. They use elements of industrial architecture in the most shameless way.

