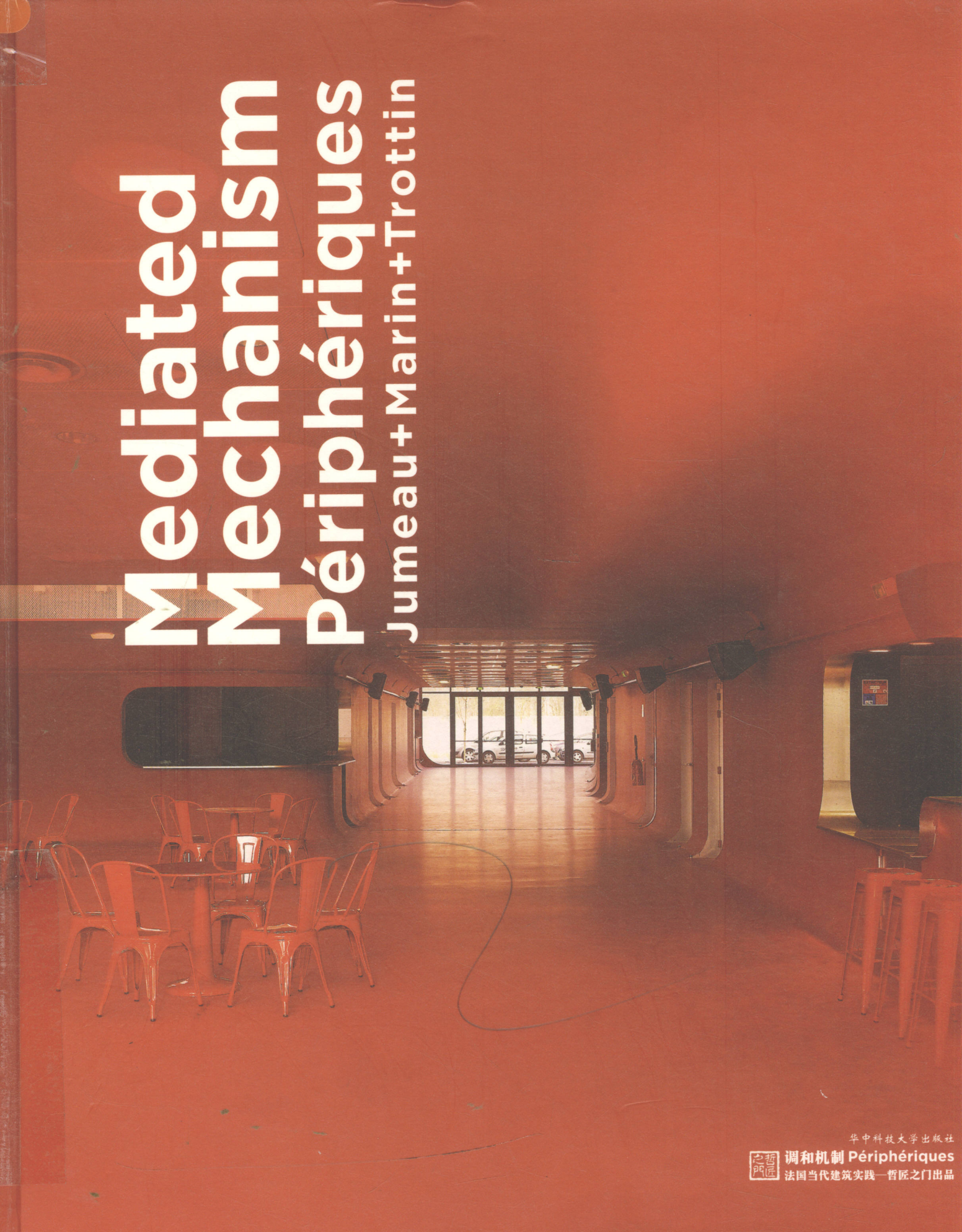


Mediated Mechanism Périphériques

Jumeau+Marin+Trottin



华中科技大学出版社



调和机制 Périphériques

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Mediated Mechanism
Périphériques
Marin + Trottin + Jumeau

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My first meeting with the Périphériques "gang" took place in 1997 on the occasion of their call to architects throughout Europe to submit designs for homes that would cost less than 500,000 francs. I visited their Paris agency because this concept coincided precisely with my own interests and those of arc en rêve centre d'architecture, and found the office cluttered with all sorts of models and graphic documents. It was a joyful bazaar, a tumult of ideas and of architects who already at that time had a reputation as agitators, but in the positive sense of the term: these young activists seduced me with their determination. We quickly decided to work together on what would become the "36 Models for a Home" exhibition and catalogue. Presented at arc en rêve from October 1997 to January 1998, the exhibition later traveled throughout France and Europe. It eventually led to the building of several houses based on the stated principles of the project. The aim was to show that hiring an architect to build a home need not be reserved to the elite, that it could generate a stimulating dialogue between homeowners and project managers, and unique works of architecture that respond to specific needs within the framework of a small budget.

The adventure has carried on to this day, notably with their experimental projects based on the question of housing developments and the Périphériques operation in Rezé on the outskirts of Nantes, which was featured in the arc en rêve exhibition, "Voisins/Voises", presented for the first time in the Cité de l'architecture et du patrimoine in Paris in June 2005. In January 2006, several houses by Périphériques were also included in the arc en rêve exhibition "Histoires de maisons." Our projects and paths have been crossing in this way for over ten years now. And I have seen my initial impressions confirmed over time in our meetings, in our conversions, and in the (more than) sustained pace of their publications. These people are unrepentant agitators! They are insatiable travelers, busy absorbing images, information, and words, but also resonating with them. And, something that is precious and rather rare among architects in France, they are shrewd too. In making the world visible, with its creators and creations, in the broadest sense of both terms, they are also making themselves visible, and for this they have been criticized. Here in France we are not ready to emerge from a system of thought dominated by a number of strict conventions. What appears natural to an Anglo-Saxon or a Dutch person is too often seen in a dim light in France; the fear of interdisciplinarity is still too deeply rooted in our country.

If I tried to look at it from an objective standpoint (which is not easy), I might say that this unbridled will to be reporters, photographers, videographers, set designers, producers, and publishers—all at the same time—could be an expression of a disturbing form of megalomania. However, what I have personally taken away from them is the militant energy that sustains this hyperactivity. The Périphériques architects demonstrate an insatiable curiosity that immediately sets them apart.

In their geographical incursions and in their desire to engage in dialogue with architects and designers who are often, in my opinion, transmitters of values and concepts that are interesting, perhaps even essential today, I can discern an attitude that is embedded in our time. The Périphériques team plays over and over again with words and with worlds, turning them upside down, agitating them (the term seems hard to avoid!), transforming their meanings, doing whatever they want with them. Then, by way of this tactic, tested in their IN-EX series,

they submit the results of their reflections and convulsions (provocative but not for an aggressive end) to the protagonists whom I have been describing. They are just as likely to call upon young artists known only to a small circle of followers as such major architects as Herzog & de Meuron. The Périphériques associates like neologisms and diverted concepts but they also like to use the same means to subject creators to interrogation! And the answers they get are sometimes amazing. I think that reading all this can have an impact on the still babbling generation of students, especially students of architecture. The message, or the issue of the message, certainly comes across better to those who know how to use the visual and graphic tools and the language of the times, on which, as they themselves say, they like to "surf."

This need for multiple contacts and experiences, and for combining different areas of expertise should not make us forget the fact that the Périphériques architects are also architects, recognized today for the high quality of their work. To name a few, there is the extension to the University of Jussieu, the MR House in Pomponne, the Concert-Café in Savigny-le-Temple, and also the odd "belvedere" designed for the Tsumari Art Triennial in Japan in 2003, and finally, of course, the experimental project in Rezé that they directed with great courage. The Périphériques architects are quick change artists, importers specializing in dealings of all kinds. Their creations, caught in the nets of concepts that they launch like balls meant to bounce back in all directions, do not hide the borrowings from different currents of architectural thought and its contemporary advances. In their buildings and installations, their "mixing" tactic is the logical reflection of their ongoing strategy of tracking things from one end of the planet to the next: the tracking of "patterns", identified and then dismounted and displaced; of ideas, turned inside-out and upside-down; of a civilization's obsessions converted into totems and icons, that are removed from their original context to be installed in fusions devoid of taboo, for all types of programs, be it in the French countryside, in a big city or on its outskirts, or in Japan. Périphériques architecture resembles them, in terms of the commissions they receive, the scales of the projects, their approach, and the unique proposals they make (one can sense the fierce internal debates). The Périphériques architects like to experiment with spaces, forms, colors, and materials. A contemporary house, with a colorful exterior or enveloped in a monochrome gray, with distinct bold volumes thrown off kilter, and with a mix of cottage industry and manufactured materials, is something that naturally sends a shockwave through the selfsameness of the French residential landscape. But soon enough – the reactions have demonstrated as much – the inhabitants come to recognize what their "windows onto the world" give them to see every day. More or less consciously, they pick out the signs and artifacts of the processes at work from one end of the globe to the other, processes that they themselves participate in every day in their own lifestyles. I believe that this is one of the most important aspects of Périphériques' work. Theirs is an architectural output that is still hard to define. But its sequences – caught in the frenzy of displacements (in all senses of the term), in the vigorous appetite for testing more and more of our chaotic twenty-first century, and handling/manhandling its codes and taboos without inhibitions – tells us a lot about our world, our anxieties, and our questions. Now emerging from this period of experimentation, we can glimpse the start of a period of maturity, particularly with the Jussieu project in Paris. But, perhaps, in the approach that is theirs, it is less a matter of providing firm, definitive answers to questions raised about our time than of unfolding the observations that enable us to measure how much further we have to go.

Michel Jacques, Bordeaux, June 2007

我第一次和“Périphériques小组”见面是在1997年，当时他们呼吁全欧洲的建筑师为一项设计造价小于500,000法郎的住宅项目提交方案。我拜访了他们在巴黎的事务所，因为这个概念恰好符合了我的兴趣。他们的办公室杂乱地堆放着各种模型和图形文件。那里就像一个令人感到愉悦的集市，几位当时已经是著名的概念倡导者的建筑师和他们的想法拥挤在一起，这些年轻活动家以他们的决心促使我加入他们的团队。我们立刻决定合作一起完成“36个模型住宅”的展览和画册。这个展览于1997年10月到1998年1月在Arc en Rêve举办，随后在全法国和欧洲巡回展览。最终，有数个住宅工程在这项计划提出的原则之上得以建成。这项计划的目的在于告诉大家雇佣一名建筑师设计家园不是只有社会精英才有的特权，还同时激发了业主和项目管理人之间的对话，这些独特的建筑作品回应了在小预算范围内的特定需求。

这样的冒险直到今天仍在继续，尤其是他们在住宅发展问题方面的研究计划和在南特市郊的实践，这些实践是在Arc en Rêve的展览中的重要展品。在2005年6月，“Voisins/Voisines”首次在巴黎Cité de l'architecture et du Patrimoine展出。2006年1月，“Histoires de maisons”也展出了几个住宅。我们的项目和实践历程已经沿着这条路走了十年，在这些年中通过我们的一次次会面、谈话和他们作品持续不断的发表，我发现我最初的想法得到了证实。这些人是永不后悔的鼓动者！他们是不知疲倦的旅行家，忙碌着汲取图像、信息和话语，同时和它们产生共鸣。另外，他们也很精明，这在法国的建筑师中是不多见而且非常宝贵的。创造者和他们的创造使这个世界变得更引人注目，在这两者的广义定义上，他们同时也在使自己变得引人注目，这点他们曾遭到一些批评。在法国，我们并没有准备好从一个受控于很多严格的传统的思想体系中形成自己的观点。对一个盎格鲁撒克逊人或荷兰人看似自然的东西，在法国却多次地被拒绝。对多学科性的恐惧仍然深深地扎根在我们的国家。

如果我尝试以一个客观的角度来看看这个问题（这是很不容易的），我也许会说，那些无法抑制的想要做记者、摄影师、摄像师、布景师、导演和出版人的愿望——所有这些都一样——可以是一种令人厌烦的自大狂的表现。然而，就我个人而言，我从他们身上汲取了一些维持他们的极度活跃的好奇心的精力。Périphériques建筑师展现出一种永不自足的好奇心，这立刻使它们两者区别开来。

在他们地理上的人侵和他们渴求与建筑师、设计师对话的愿望中——在我看来那些人通常是一些有趣的，甚至是精华的价值和概念的传达者——我可以看到一种深深植入我们时代的观点。Périphériques团队一次次地用文字和整个世界进行游戏，把它们颠来倒去，煽动它们（这个词看起来很难避免！），转换它们的含义，做一切他们想做的事。然后，通过这些策略，并在他们的内一外系列研究中进行测试，他们把从反射和骚乱中得到的结果提交给我所描述过的领导者，这个过程很具煽动性但并不是以侵略性的结果为目标。他们呼吁年轻艺术家不要走入大家所知道的像建筑大师赫尔佐格&德梅隆和他们的跟随者那样的小圈子。Périphériques的合作人喜欢用新的语言和转换过的概念，但他们也喜欢用同样的方法来评断作为创作者的主体！他们得到的答案有时是惊人的。我认为理解了所有这些，可以对这代仍然在胡言乱语的学生产生影响，尤其是建筑学的学生。这些信息，或者说信息的内容，肯定对那些懂得怎么使用这个时代的视觉图像工具和语言的人来说，更容易接受。而这些时代的语言用他们自己的话来说就是“冲浪”。

他们需要多样的接触和体验，也需要结合不同领域的专业技术，但是我们不能因此忘记Périphériques的建筑师也是建筑师，这点通过他们高质量的作品可以体现出来。举一些例子的话，有巴黎第5大学扩建工程、Pomponne的MR住宅、拐角咖啡厅、还有为2003日本三年展设计的奇怪的“望景楼”，当然最后还有他们在René以极大勇气指导的实验性项目。Périphériques建筑师是变化很快的艺术家和各种各样的新事物的接纳者。他们的创造建立在一个概念网络中，像球一样向各个方向反弹，而且他们并不掩饰借用了其他流派的建筑思想和一些当代先进潮流。在他们的建筑和装置中，他们的“混合性”策略是他们的一个持续战略的逻辑上的反应，即从行星的一端到另一端追踪事物：追踪“模式”，把它们鉴别出后再剔除替换；追踪想法，把它们内外翻转颠来倒去；追踪已经转换为图腾和偶像的文明困惑，它们被搬离了最初的文脉，融合进一个没有任何禁忌的环境。所有的项目都是这样，不管是在法国的乡村、大城市、大城市的市郊或者是在日本。Périphériques的建筑在他们所承接的委托、项目的规模、设计手法和项目所提出的独特要求（可以感觉到强烈的内在冲突）方面与它们类似。Périphériques建筑师喜欢进行空间、形式、色彩和材料的实验。设想一座现代的住宅，它有着色彩缤纷的外表或者套着一层单色的灰色外皮，抛弃了传统平衡感而拥有大胆的体量，还是一种乡村住宅和工业化材料的混合，那它自然对于法国单一的住宅景象会是一个巨大的冲击。公众反应已经充分显现出来，很快居住者就开始意识到他们从“面向世界的窗户”每天可以看到什么。有意无意中，他们从世界一端到另一端的工作进程中提取一些标志和产物，而他们每天在他们自己的生活方式中也参与这些进程。我相信这是Périphériques工作中很重要的一方面。他们在建筑方面的产出仍然有些难以定义。但是，它的次序告诉我们很多有关我们的世界、我们的焦虑和我们的疑问。这些次序充满了从任何意义上来说都趋于癫狂的术语替换，测试越来越多混乱的21世纪事物的充沛欲望，以及没有抑制地操作/粗暴地对待它的代码和禁忌。现在自这个实验阶段，我们也许可以看见一种走向成熟的阶段，尤其是巴黎的朱西厄项目。不过，也许通过他们的手段，提供一个针对我们时代问题的确定正确的答案并不是那么重要，更重要的是创造一个观察的机会，让我们可以衡量我们到底需要走多远。

Michel Jacques, Bordeaux, 2007年6月



UNIVERSITY BUILDING, JUSSIEU, PARIS 5 • ARCHITECTS: Périphériques architects, Emmanuelle Marin + Anne-Françoise Jumeau + David Trottin • PROJECT MANAGERS: Stéphane Razafindralambo & Sébastien Truchot • PROJECT TEAM: A. Thuin, G. Mangot, N. Spinetto, G. Le romancer, B. Stratil, P. Pflughaupt, J. Paulre, M. Proietti Gaffi, M. Haggard, L. Paillard, N. Stragier, M. Tuur, A. Perroux, V. Touleiridou, P. Bialek, J. Rauliet, P. Erhet • MODEL MAKERS: M. Haggard, N. Stragier • ENGINEERS: Structure & Economy: OTH Bâtiments, Acoustic: Peutz&Ass • 3D MODELS: Périphériques architects • CONTRACTING AUTHORITY: Établissement Public, du Campus de Jussieu (EPCJ) • PROGRAM: New building for "Pierre et Marie Curie" university in Paris : Laboratory for scientific students and classrooms • FLOOR AREA: 16895 m² • BUDGET: 24.8 M € non including VAT (value of 01/2004) • SCHEDULE: competition: october 2002; studies: january 2003 - january 2004; demolitions & infrastructures: january - september 2004; chantier: september 2004 - june 2006 • ENTREPRISES: DBS [démolitions]; BOTTE FONDATION [infrastructures]; CBC-SICRA [Principal Company]; PYRRHUS Conception [furnitures]

巴黎第五大学朱厄校区教学楼 UNIVERSITY BUILDING, JUSSIEU, PARIS 5

The 16M on building on the Jussieu university campus, near the historic center of Paris, extends and completes the grid plan that architect Edouard Albert designed in the 60s to serve 45 000 students and researchers. The response formulated by Périphériques for the extension is based on the existing system, where buildings are laid out in a crown configuration; but at the same it deforms it: where Albert laid out a single patio, Périphériques have planned two. One of them is covered by the bridge-buildings raised on pilotis to make short-cuts in the ring like circulation itinerary, and forms a "vertical place" that groups all the movements of the buildings. This concrete space opposes its heaviness and hardness to the light-weight metal cladding of its outer skin.

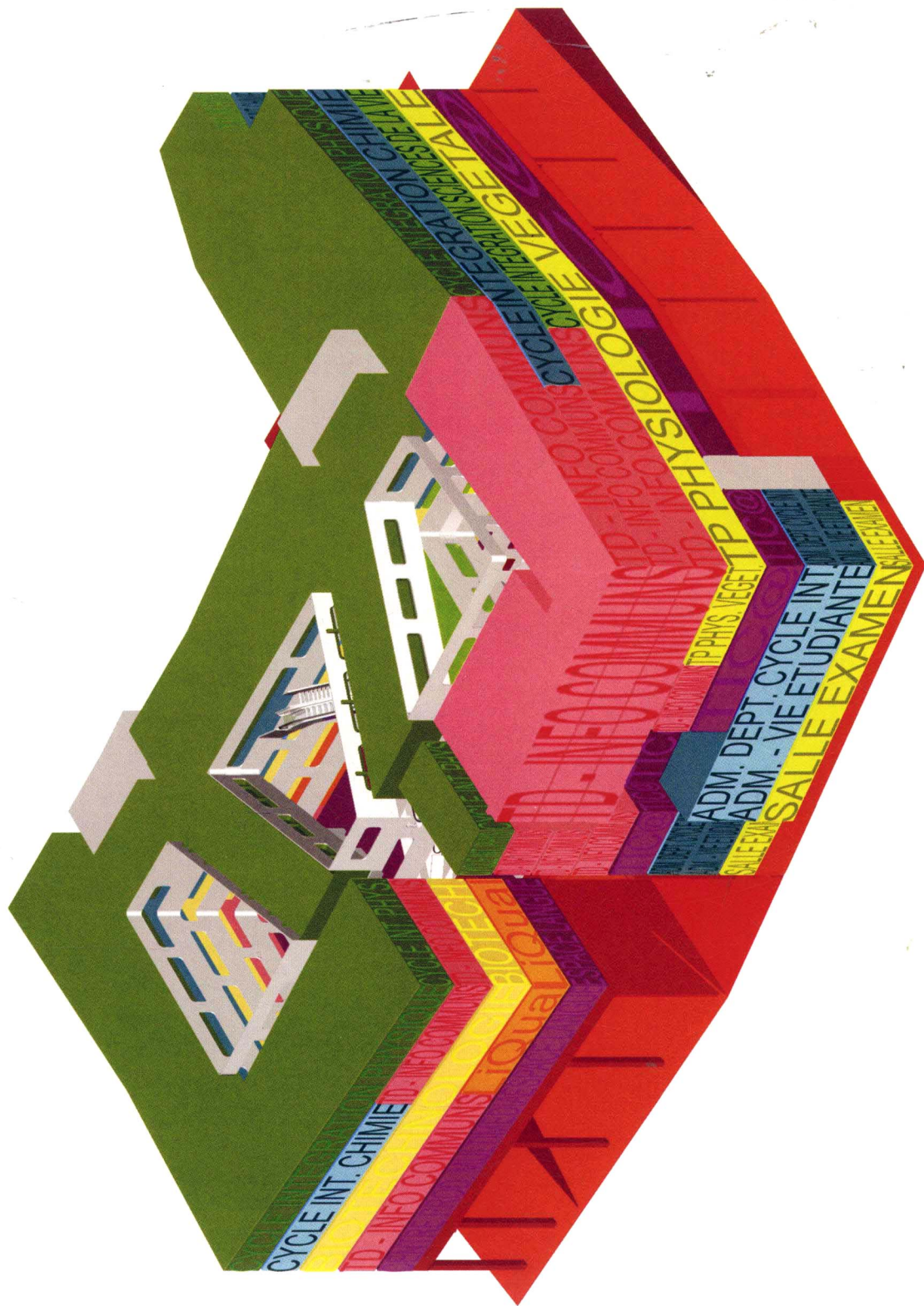
At ground floor level, the existing slab on which the university buildings are built folds up in an origami-like ramp to even up natural and built levels in a fluid movement - an echo of well-known Jussieu library project designed for Rem Koolhaas some years ago.

To the orthogonal grid of the existing layout, Périphériques oppose a slightly deviant geometry that tends to make the new building look like solid unitary block in which the patio are hollowed out. The project presents itself as a form that is both independent and in continuity with pre-existing logic.

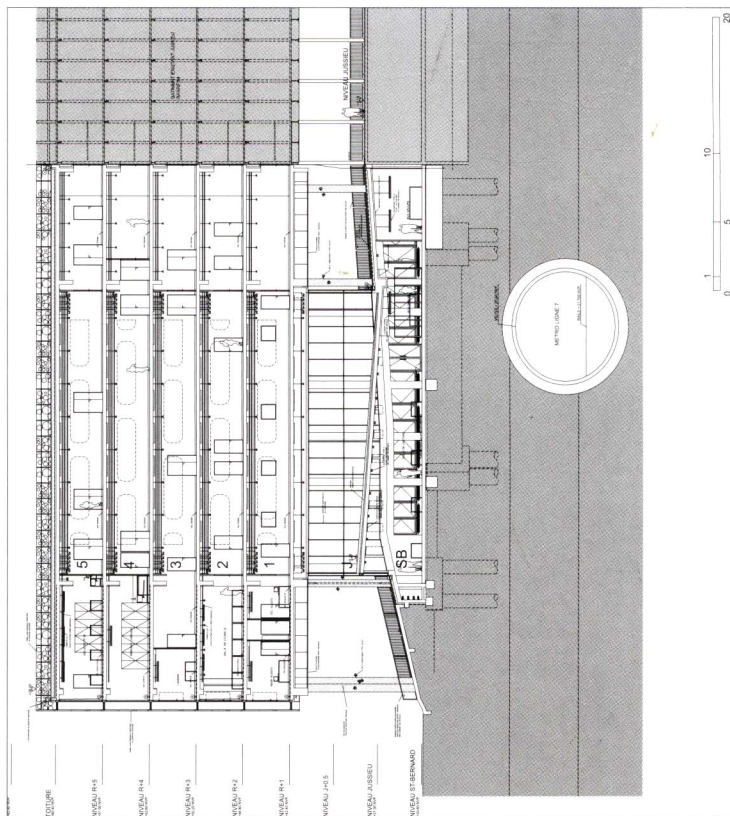
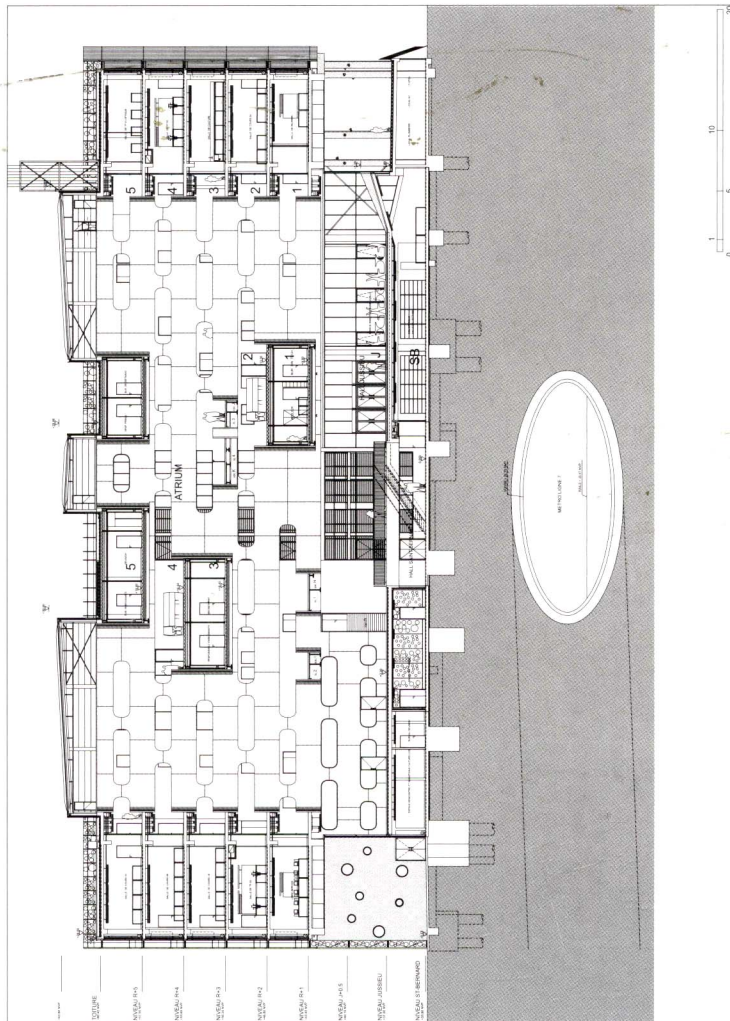
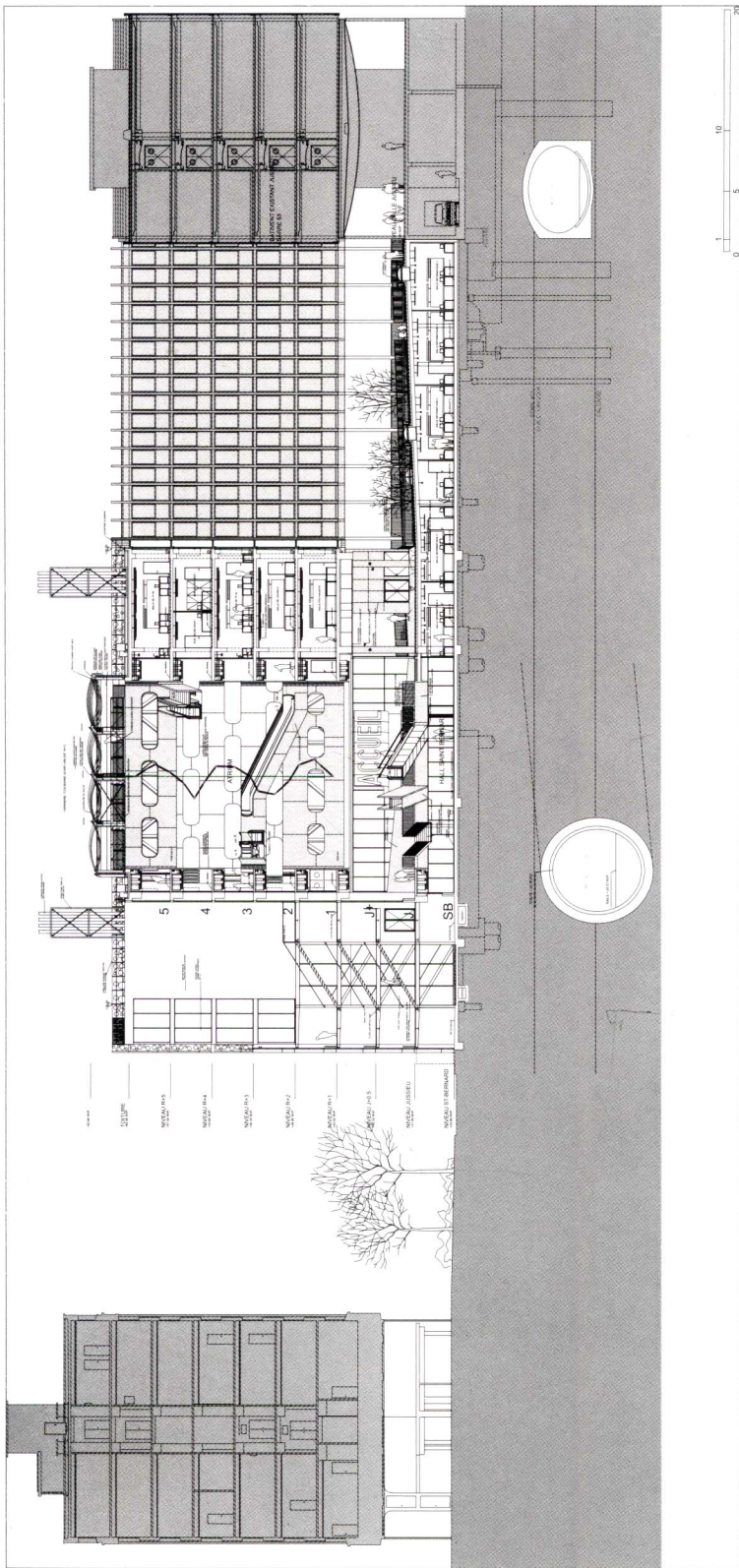
The programme also evolves: in first phase students forced out of other campus buildings by remedial asbestos-removal works will use the new building, which will ultimately be used by under-graduates alone. The plan and the nature of spaces allow for this polyvalence and maintain a neutral presence; the facades are glazed on the same pattern as that Albert's existing building. But over the glass metal skin composed of ten types of panels perforated with circular holes of different sizes give the facades complex and variable depth. The holes also filter daylight and reflexions over the glass surface and create shimmering effects that give the building a constantly changing, which reminds us that the original plan has "shifted".

在原有布局的直角网格上，Périphériques布置了一个有些变异的几何体和这个网格布局形成对立，这样新建筑就看上去像一个实心整体，而院子是从实体中挖空形成的。这个项目的形式表现出同已存在的逻辑的一致性和一定的独立性。

这个项目也会在将来有所发展；在第一阶段，学生因为矿石棉拆除工程从其他校园建筑中搬出，使用新的建筑。而新建筑最终将仅供本科生使用。空间的平面和性质使得建筑可以有多种功能，同时保持中立的性质。建筑立面和Albert设计的现有建筑用同样的手法做玻璃幕。但是在金属和玻璃表皮上，有十种带有各种大小孔洞的面板，这使得立面显示出复杂多变的进展。这些孔洞也可以过滤日光和玻璃表面的反射光，创造出一种闪烁发光的效果，使得建筑的外表一直在变化，这象征了建筑的最初平面已经发生了“转换”。







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