



中威图文
ZHONGWEN

法国建筑工作室作品精选集

ARCHITECTURE-STUDIO

A Group Monograph

(法) 雨果·拉克鲁瓦 (Hugo Lacroix) (中) 李世芬 (Shifen Li) 著

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作者, 摄影师和参与编制人员 **Authors, Photographers and Contribution**

作者 **Authors**

Hugo Lacroix
Ms. Shifen Li

文章 **Text**

Hugo Lacroix

序 **Preface**

Mr. Yuhang Kong

摄影师 **Photographers**

Abbadie Hervé
Barral Baron Marc
Bechet Michel
Bergeret Gaston
Couteron Valérie
Couturier Stéphane
De Monfaucon Christophe
Denancé Michel
Fessy Georges
Gouillardon Alain
Guérin Gilles
Halary Gérard
Meauxsoone Jean-Claude
Moch Michel
Monthiers Jean-Marie
Rhie Michel & Urquijo Fernando
Rosais
Rothan Roger
Tourneboeuf Patrick

感谢以下参与编制人员 **Contribution to this publication**

Bartosova Nina
Donnez Paola
Dumenil Hélène
Harel Astrid
Jin Xing Er
Lee Seung Ho
Papillon Marion
Tabet Marc
Veyrier Carole

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电 话: 0411-84708842

传 真: 0411-84701466

邮 购: 0411-84707961

E-mail: dutp@mail.dlptt.ln.cn

URL: <http://www.dutp.cn>

目 录

精选项目和完成作品	4
序	6
Architecture-Studio 简介	8
第一章 什么是文脉建筑?	10
第二章 建筑是城市和社会的片断	40
第三章 建筑为什么需要偶然性	68
第四章 关于建筑的对话、概括与民主	104
第五章 体现社会权威	140
第六章 建筑的形象与功能	176
第七章 Architecture-Studio 的词汇和几何研究	206
第八章 技术与艺术的融合	234
第九章 空气、水、植物和建筑	260
第十章 项目之间的协同	286
附 录	329

Contents

Selected and Current Works	5
Preface	7
To Situate Architecture-Studio	9
Chapter 1 What is contextual architecture?	10
Chapter 2 Architecture as fragment of city, fragment of society	40
Chapter 3 Why architecture integrates accidents	68
Chapter 4 Dialogue, synthesis, democratic architecture	104
Chapter 5 Representing the powers of man	140
Chapter 6 Architecture of image, architecture of usage	176
Chapter 7 Vocabulary and geometry of Architecture -Studio	206
Chapter 8 The interface between industry and artisan work	234
Chapter 9 Building with air, water and plant -life	260
Chapter 10 Synergy between projects	286
Annex	329

精选项目和完成作品

10	欧洲议会: Strasbourg.fr
30	Citadel 大学和学生餐厅: Dunkerque.fr
40	La Bovisa 市中心公园: Milan.it
46	耀辉国际城: Beijing.cn
48	La City 商业中心: Besançon.fr
54	三座监狱: Liancourt, La Farlède, Chauconin.fr
58	医学及会议中心: Zabrze.pl
62	麦加西门入口规划: Makkah.sa
68	住宅楼: Paris.fr
74	大学生公寓: Paris.fr
84	消防队营房: Gennevilliers.fr
88	高山小屋: La Vogealle.fr
92	医学中心, 神经科大楼: Arras.fr
96	世界杯体育馆: Saint-Denis.fr
98	未来中学: Jaunay-Clan.fr
104	事务所工作室: Paris.fr
106	儒勒·凡尔纳中学: Cergy le Haut.fr
114	邮局发送中心: Paris.fr
118	西港口规划: La Réunion.fr
120	艺术学院: Clermont-Ferrand.fr
124	2004 年奥运村: Athens.gr
128	Arènes 高中: Toulouse.fr
134	Guy Dolmaire 中学: Mirecourt.fr
140	Béchet 公司总部: Clichy.fr
144	市府办公楼: Montpellier.fr
146	棒棰岛国际会议中心: Dalian.cn
150	法院: Caen.fr
160	地方议会: Turin.it
162	法国大使馆: Muscat.om
168	HASPA 公司总部: Hamburg.de
170	议会: Hong Kong.cn
172	法院: Gaza/Ramallah.ps
176	圣安纳医院 Ferrus-Joffroy 楼改建: Paris.fr
178	巴黎圣安纳医院控制性规划: Paris.fr
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206	住宅: Paris.fr
210	圣约柜教堂: Paris.fr
218	老年人公寓: Paris.fr
226	艺术学院: Shanghai.cn
230	Avicenne 医院: Bobigny.fr
234	皇家大道: Casablanca.mr
236	住宅楼: Paris.fr
242	诊所: Lagny sur Marne.fr
244	矿业学校: Albi.fr
252	人类之爱主题地标: Dalian.cn
254	歌剧院、文学及工艺品艺术中心: Athens.gr
260	阿拉伯世界研究中心和 Mohammed V 广场: Paris.fr
274	Jussieu 大学校园改建: Paris.fr
276	柔道中心: Paris.fr
282	渝中半岛规划: Chongqing.cn
286	UGC 电影院: Seville.es
288	建筑与艺术学院: La Réunion.fr
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302	Paris-Nord Villepinte 会展公园扩建: Villepinte.fr
308	达能研发与质量中心: Palaiseau.fr
316	2010 年世博会: Shanghai.cn

序

建筑的发展离不开特定的时空与文化的传承。谈起法国建筑,人们自然会联想起哥特时期的巴黎圣母院、17世纪的凡尔赛宫、现代建筑运动的代表作萨伏伊别墅,以及在后现代文化思潮影响下的蓬皮杜艺术文化中心和拉维莱特公园。法国的土壤孕育了一批批优秀的建筑和杰出的建筑师。法国建筑向世人展示其浓厚的文化底蕴,建筑作品也充分展示着其浪漫情怀与历史印记。从欧洲议会大厦中就可以感受到巴黎圣母院的空间气势与巧妙的细部设计。纵观法国建筑工作室(Architecture-Studio)的所有作品,人们可以看到很多历史的片断,并能联想到建筑师们对机器美学、新材料、新技术运用的方法和策略;其动态的造型和鲜艳的色彩会使人想起解构主义建筑;对于光影的处理,高科技的运用也使人们产生很多遐想。建筑工作室认为建筑的将来并不在于建筑本身,所以当溯上正幸问起建筑工作室在全世界范围内所有的建筑师中对其影响最大的是谁时,建筑工作室做出了出人意料的解释:全部都是或一个都不是。

紧张而有序的团队工作模式是法国建筑工作室高效运作的关键。“团队精神”“集体智慧的结晶”这样的词汇对于中国人来说并不陌生,国内各大、小设计院在汇报、介绍作品时均以“集体创作”作为潜台词。然而真正的“团体合作”是一种类似莫比乌斯圈的拓扑结构关系,即整个团队共同追求完美的精神,团队的每一位成员有充分的自由发表意见,最后的成果则是各个成员相互交流所产生的智慧结晶。在这一过程中,他们不忌讳彼此的争执和强烈的评判。这种机制既不同于西方的“明星”建筑师事务所,又有别于中国的巨型设计院机制:“明星制”带有强烈的个人感情色彩,所有的作品均留下“明星”痕迹,因此其存活的生命力值得怀疑,同时面对超大型的综合性建筑群,他们就显得束手无策;而中国的设计院机制则存在另外一个弊端,就是其组织方式带有明显的金字塔几何构架特征,尽管也是集体创作的模式,但存在着深层次的等级体系。在这种体系中的个体创造性往往得不到充分的发挥,创作的激情与灵感通常会中途夭折,以至于最后形成一种“折衷性产品”。只有这样一种团队,努力使身在其中的每一个个体均处于自由平等的位置,没有无形的等级体制约束个体的创造能量,每人以追求完善的目标为己任。法国建筑工作室成功地做到了这一点。

要评价法国建筑工作室的成就、设计思想及创意,如果不将其放进整个后现代文化语境中去定位,则无法全面而深刻地去把握其作品的深刻内涵。可以说,法国建筑工作室的作品是后现代社会文化现象在建筑领域的缩影。当代西方在二战后发生了一系列剧变,波及到政治、思想、经济、文化、科技及核心价值观念等领域。1960年在法国巴黎成立了一个“太凯尔”(Tel Quel)的先锋派文化理论社团。德里达、索诺尔、福柯是这个社团的中坚力量,他们提出了一个消解中心与本源,颠覆行而上学的二元分立,对统一性、确定性加以思想解构,以突出差异性和不确定性的解构主义方案,以此彻底瓦解西方的形而上学传统。“消解”、“解构”、“延异”、“超越”等概念频繁出现。1979年弗朗索瓦·利奥塔出版了《后现代状况》一书,系统地探讨了关于知识在后工业社会统一场中面临的畸变悖谬和可能性。法国建筑工作室本身就生活在后现代文化浪潮之中,无疑会受到其很大的影响。在回答日本建筑评论家溯上正幸关于对建筑的总的看法时,建筑工作室曾如是宣言:“建筑是社会的产物,是冲突过程的结果,亦是默契的表达,而冲突又是不可避免的和必要的。目前各个创作领域的价值观在转变,如今提出一种或几种美学规范是不可能的,美学和美学规则现已不复存在。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;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;我们必须和教条与武断做斗争。”这些观点是典型的后现代话语,是后现代哲学思想在建筑上的反映,如强调中心的消解;注重随机性与偶然性;提倡事物的多样性与矛盾性;对真理、规则、教条的叛逆。建筑师们将这些宣言和理念作为工作室的行为准则,使建筑工作室的创作作品充满着无限的朝气和浓郁的时代气息,并与后现代社会密不可分。对于欧洲议会大厦,法国建筑工作室巧妙地运用了几何的转换:从伽利略的圆形到开普勒的椭圆形,从权威的中心几何结构转向动态的多中心几何结构,来隐喻中央集权到民主运动的过渡;阿拉伯世界研究中心的每一部分都映射着对光影的思考;通过光线强化建筑的动态感,同时建筑体量的安排也考虑了光影的变化;在巴莱索的达能研发与质量中心,人们能领悟到建筑的有机性,建筑与自然的密切结合,对自然环境的尊重并创造出高质量的建筑空间;广州科学城设计方案将城市基础设施、建筑和环境合为一体精心设计,以优美的曲线体现与自然的亲和力和协调性;未来中学则是考虑了随机性、偶然性与建筑的关系;幼儿园及小学的设计则引用了反讽性的建筑元素。

意大利评论家马里奥·皮萨尼(Mario Pisani)是这样评价建筑工作室的:“无论是作品与文脉的关系,还是新技术与光线的应用,建筑工作室都自成一派。他们正是以这种方式跨入第三个千禧年。”初次与马丁·罗班先生见面时,他送给我一本建筑工作室的作品集,阅后为之震撼。这些作品无疑被印上了法国建筑文化的烙印:恢宏的空间处理、高科技与情感的互动、奇妙的光影、优美的曲线、响亮的色彩组合无疑给笔者留下了深刻的印象。作品中充满了理性与浪漫的组合。当今世界要建造一个优秀的建筑并非易事,所考虑涉及的面之广是很多历史建筑师无法想象的。建筑师必须考虑横向与纵向的多种因素,使建筑与文脉相得益彰;建筑师必须深刻领悟历史上优秀的建筑空间处理手法,并将之升华到一个新的高度,以恰如其分地精心塑造;建筑师不能全盘否定建筑存在的理性基础与几何属性,而是有效地继承、批判与发展;建筑师必须充分考虑建筑与自然、建筑与环境的辩证关系;建筑师必须掌握最新的技术手段和学会运用最新的建筑材料,还必须考虑各种新型学科最新发展成果的运用。由于建筑工作室是集体合作的模式,建筑师们成功地关注着各种要素,并努力使建筑达到一个崭新的接近完美的高度。法国建筑工作室是凭欧洲议会大厦享誉国际,以上海世博园设计为国人所知;以团队精神作为工作室的灵魂,成功地通过其作品向世人展现了深厚的法国建筑文化底蕴和时代精神,并凭借其团队创作的激情,高超的感悟能力,娴熟的设计方法,创造出一个又一个建筑杰作。希望这本作品集能给广大读者以启发与借鉴。

于 皓

2004年3月于大连

Preface

Architecture development is indispensable to specific age, setting and cultural tradition. When talking about architecture in France, it is natural for people to think about Notre Dame de Paris in the Gothic Period, Château de Versailles in the 17th century, Villa Savoye as the representative of modern architecture movement, and the well-known architectural works of Pompidou Cultural Centre and the Parc de la Villette built under the influence of post-modernism. Quite a large number of outstanding architects and fabulous architectures were cultivated in the great land of France. French architects and the architectural works have made known to the whole world a profound culture, a glorious history as well as a charming romantic style. The grand spacious capacity and the subtle details displayed in the design of Notre Dame de Paris can be identified with the European parliament. A thorough survey of the works of Architecture-Studio will reveal various historical facets, which help to arouse an association with the application of alternative methods and strategies exploited by the architects such as the mechanical aesthetics, new building materials and upgraded technologies. The dynamic fashions and bright colors will remind people of the buildings with deconstructionist style. In addition, the proper use of lightings and shades with high technology will also offer a scene of romantic reverie. The Architecture-Studio holds the view that the future of architecture does not lie in the architecture itself. So, when asked by Masayuki Fuchigami as to who is the most influential architect in the world, Architecture-Studio's answer is "everyone and no one in particular".

The key factor contributing to the high efficiency of Architecture-Studio lies in its intense, orderly and systematic teamwork. Terms like "Esprit de corps" and "collectivist wisdom" are not new to the Chinese people, which actually have been advocated as collective creation in all sorts of reports, handouts and documents from different institutes and agencies in China. However, the true implication of "collective cooperation" should be embodied in a sort of Mobius topological relationship. That is to say that all the members of a team should hold the same ideal to strive for perfection. Every member is free to put forward his own opinions and suggestions and the final outcome of an architectural project is a satisfactory creation resulting from the communication and cooperation of every one in the team. In the process of the project towards the target goal, sharp criticisms and heated arguments are appreciated as valuable and crucial elements. Such a mechanism in Architecture-Studio is different from other well-known architecture agencies in the West, nor does it equal the administrative mechanism of Chinese giant-sized institutes. As it is commonly the case, noted well-known agencies in the West usually bear an obvious tint of individualism, and all the works give a strong imprint of certain stars' personal charisma. As a result, such agencies often appear without resources facing macro-architecture complex works, rendering their potential in doubt. On the other hand, there exists a vital weak point in the administrative mechanism of the institutes in China. A collective form as it seems to be, such pyramid structure in organizational system often hides under it a severe hierarchical effect, which is likely to restrict the initiative from those further down ladders. As a result, the sparkles of creativity and aspiration might be suppressed half way to the top level. Consequently the final outcome of a project might very well turn out to be a compromised one. Architecture-Studio is superior in this respect, as it has succeeded in putting every member of its team in a truly equal position, no one being constrained by any ranks or authorities, and everyone taking it as his own responsibility to pursue after the goal of perfection. It is impossible to get a good understanding of Architecture-Studio's achievements and its ideas in design and creativity without putting it into the cultural context of post-modernism for guidance. It might be concluded that Architecture-Studio could serve as an epitome of the post-modernism in the field of architecture. Ever since the Second World War, a series of dramatic changes have taken place in the West, which have generated a strong impact on all the aspects of politics, ideology, economy, culture, science and people's sense of value. In 1960, a pioneering cultural theory forum, Tel Quel, was established in Paris, France. Derrida, Sollers and Foucault composed the nucleus of this organization. They initiated a deconstructionist design, eliminating the single centre and fountainhead, overthrowing the metaphysical duality, deconstructing the idea of unity and certainty, so as to give prominence to uniqueness and uncertainty, and to thoroughly break up the metaphysical tradition in the West. The frequent conception terms in that period were "elimination", "deconstruction", "difference" and "transcending". In 1979, Jean-Francois Lyotard published the book "The Postmodern Condition: A Report on Knowledge", which gives a systematic analysis as to the likelihood of aberration and deviation in knowledge away from the unification of the post-industrial society. Existing right in the wave of postmodernist culture movement, Architecture-Studio was duly splashed with its influence. When replying the question from the Japanese architecture critic Masayuki Fuchigami concerning the attitudes towards the overall state in architecture, Architecture-Studio once provided the following response: 'Architecture is first of all a social thing that result as much from a conflictive process as from the expression of a consensus.

Thus, it takes disagreement and argument as its essential components. Nowadays, there is a transfer of values across present-day creative disciplines. It is almost impossible to single out one or two aesthetic models as the orthodox. The so-called aesthetic rules no longer exist. 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. Our consideration is focused on the foundation of our action. Our action is not stable in itself. Instead, it is full of uncertainty, contradiction, complication and variety. We have to fight against doctrine as well as dogma.' These points are typical representative sayings in postmodernism, reflecting the postmodernist philosophy in the field of architecture. They have attached great importance to the elimination of the core, giving emphasis to randomness and arbitrariness, proposing diversity and contradiction, denying any dogmas, rules and doctrines. These manifestoes and beliefs are taken as guidelines for Architecture-Studio, contributing to give boundless vitality and huge magnitude to their creative works of the artistic buildings, which bear a close relationship with postmodernism.

As for the European Parliament, Architecture-Studio made a crafty shift in its geometry: from Galileo's circle to Kepler's ellipse; from the authoritative central geometrical structure to multi-central geometrical construction, metaphorically highlighting the transformation from the centre power to democratic system. Every facet of the Arab World Institute could serve as an example of sophisticated consideration of lighting: the dynamic feeling of the architecture is intensified through the clever arrangement of light. The composition of the building volume also pays sufficient attention to its lighting. What could be appreciated from the Danone Research Center in Palaiseau is the organic feature of the building, the intimate combination between architecture and nature, the respect to the environment and the creation of a high quality space. The design project of Science City of Guangzhou incorporates in it the city's infrastructure, the buildings and the surroundings as one organic whole, using elaborate design and charming curves to embody the harmony and coordination with the great nature. High School of the Future takes into consideration the manifold relations with nature's random and haphazard factors. The designs of kindergarten and primary school, on the other hand, make use of some ironical architecture elements.

The Italian appraiser Mario Pisani gave such comments on Architecture-Studio: 'What they build, by thinking out the relationship between the edifice and its context, the application of new technologies and the use of light, does not belong to any school of architecture; it is their way of opening the way for the third millennium.' The first time I met Mr. Martin Robain, he gave me as a present an album of the studio's works. I eagerly scrutinized the album and was very much touched with the magnificent works illustrated in it. All the works show the influence of French architectural culture: the magnificent approach in dealing with the space, the dynamic interaction between high-tech and nostalgia, the fantastic light and shade, the beautiful curves and the combination of bright colors. All these impressed me immensely, especially the many harmonious, holistic uses of rationalism and romanticism. To work out an outstanding design is never an easy thing in the present world, with far too many factors involved to be ever imagined by architects in the past. An architect has to bear in mind all the elements both horizontally and vertically, so as to bring out the best in the building and its context. The architect has to have a good understanding of how first-class architectures have dealt with space, get the essence of it and upgrade it to a higher standard. Only by doing so can a better architecture come into being. A qualified architect should never give total denial to any rational foundation and geometry attributes existing in certain architectures. Instead, he should make selective inheriting and development of the precious experience in addition to adequate consideration of its dialectic relations with nature and its surroundings. Apart from that, an architect needs to have a good knowledge of the latest technology, the most up-to-date building materials and the application of the R & D products to new disciplines. Since Architecture-Studio is a model of 'esprit de corps', its staff architects have successfully followed all the elements concerned, and pushed the art into an almost perfect realm.

Architecture-Studio's fame arose from its design of the European Parliament, it enhanced its reputation through its design of the Shanghai World Expo. The agency regards the 'esprit de corps' as its moral motto, offering a splendid show of the profound French architectural culture and the trendy pursuit to the world with its many great masterpieces. With the creative inspiration of the corps, its superb aesthetic understanding and sophisticated methods, Architecture-Studio has produced a great array of outstanding works. We hope that this book will offer some inspiration and useful reference for readers.

Yuhang Kong
Dalian, March 2004

Architecture-Studio 简介

随着建筑的发展,设计领域的竞争日益国际化。无所不在的当代建筑唤起人们对于形象的遐思。提出和塑造竞争形象已经成为市场的主流。公众面前的伟大形象源自建筑师的伟大构想。

Architecture-Studio 在一系列重大项目和宏观项目中夺标,不断成长壮大起来。今天,在向中国做出多方面承诺的同时,其将以自己雄心勃勃的设计方案为上海成功主办 2010 年世界博览会做出贡献。对于建筑史学家来说,伟大创作始于一种“理论”的升华。它在融入实践的过程中得到各方的认可。Architecture-Studio 一直以综合设计和高科技成果见长。30 多年来,这个由八名建筑师合伙组成的团队成就斐然。他们的成功得益于 21 世纪的设计理念吗?一本介绍该团队的书籍为我们做了诠释。该书的作者认为,“他们的方法就是团队追求完美的精神,为了让各种建筑元素被人理解,他们找到了一种基于计算机程序的共同工作语言。”Geneviève Brisac 在这本由技术与建筑杂志社出版的精美著作中这样写道。

从方法上来说,Architecture-Studio 的作品既是历史的延续,又是对历史的重负、偏见和巢臼的超脱。意大利评论家马里奥·皮萨尼 (Mario Pisani) 认为:“无论是作品与文脉的关系,还是新技术与光线的应用,Architecture-Studio 都自成一派,他们正是以这种方式跨入第三个千禧年。”波兰的建筑师 Wojciech Lesnikowski 断言:“纵观现代思想发展史,在高科技棱光镜折射出的新老概念的碰撞面前,我们终于斩断了历史偏见的羁绊。”

蕴含哲理和逻辑的方法和科学的思维程序促进了人们的交流。以数学模式描述的语言给我们带来了更多可供分享的成功经验。

一种方法总与它产生的时代息息相关。Architecture-Studio 的方法产生于一个科学日新月异的复杂时代。日益重要的抽象思维绝不仅限于科学领域。每个人都力图从一定的高度来看待复杂的世界。方法可谓理论和实践的媒介,并为数学定理以及城市建筑提供了各种答案。Robain、Tisnado、Bonne、Bretagnolle、Arnaud、Fischer、Lehmann 和 Ayache 等建筑师的务实设计方法作为一种高效率和充分发挥才智的工具在人们中间传递。

然而,这种方法是否可应用于所有的建筑艺术呢?哲学家笛卡尔的日心说和实证体系是否适用于现代物理学的一切方面呢?答案自然是否定的。尽管笛卡尔没能完成他的鸿篇巨作《宇宙论》,欧洲人依然铭记他的“方法论”。在

宗教禁锢的时代,谈论方法论总比谈论伽利略的物理学说安全。今天,这样的桎梏在建筑界已不复存在。设计招标不再是暗箱操作,重大国际项目的透明度和可追踪性都是绝无仅有的。

自由创作离不开相应的解释,人们希望以全新方式对各种理论进行总体评估。Architecture-Studio 采用什么样的施工方法?采用什么样的数学模式?以什么样的科技理念指导设计呢?

回答此类问题必然涉及对人类的整体思考。八位建筑师认为,所有项目都离不开人类学背景和对人的思考。一个团队的工作组织方式、民主运作机制和整体政策都具有实实在在的人文内涵。美学设计必须从用户的需要出发。无论是外部还是内部处理,建筑设计都应成为改善环境、创造生活情趣的现代化手段。建筑的外观应给人以和谐的美感。设计和材料应有逻辑上的默契。建筑应是这种逻辑的物质体现。

无论是采购和运用高科技产品,还是在分析问题方面,新的建筑美学观都像一股清风那样自由吹拂。哲学家黑格尔曾预料建筑设计将超越人类探险的一切范畴。今天建筑的发展,正处在黑格尔所称的“艺术终结”阶段。在当今这个杰作不断涌现的时代,建筑的艺术风格和形式正在被一种新的实用美学所超越。

Architecture-Studio 以特定社会整体行为作为表现对象,古希腊人称之为“ETHOS”。这个词表示巩固的习俗规范,其核心是社会行为的内涵。对虚与实和一些基本原则的信仰使八位建筑师结下不解之缘。自 1973 年至 2003 年,他们在自己和同仁们熟悉的创作氛围中与 45 个国家的 400 名同行合作。团队在这个巴黎的思想园地中日益成熟。事务所如同一棵枝繁叶茂的大树,庇护着高科技的创作。思想的交流为各种设计带来了丰富的养分。

作者希望读者们能够从 Architecture-Studio 的经验中得到启示。背景、偶然性、宏观设计、表现方式、象征意义、结构,以及视觉、形象、用途、细节等问题不仅决定了我们提出和解决问题的方式,也是对一种理论的最好诠释。

雨果·拉克鲁瓦

To Situate Architecture -Studio

Architectural competition has become international nowadays, reflecting supply. Images of contemporary architecture are everywhere. Making people dream. Even the most important contracts rely on imagery, the proposing of architecture by way of images, hence the architectural image and the battle of images. A peak of creativity for architects always brings a spate of images for the public. The development of Architecture-Studio - generated by their winning major competitions, with programmes applied on the scale of macro-architecture - has led today to a fertile commitment on mainland China. It is there that the creators of so many architectural sites are shaping the ambition of a territory, favouring the victory of Shanghai as host-city for the World Expo slated to take place there in the year 2010. But for people who observe the movement of architecture, an intense moment of creativity is first and foremost a time when architectural 'thought' becomes clearer, embodied all the better in reality, and as such perceived more clearly by interlocutors.

Over the past thirty years, complex construction and technological finish have become hallmarks of projects conducted by Architecture-Studio, a structure of eight associate architects. No doubt their fine architecture results from the method they have elaborated for designing and building for the 21st century. The books written about them say as much. Their authors note the exacting work of the creators who are part of this Studio: 'Their method is the exigency of a group. The element that is represented must be understood by everyone. A quest for a language in common that bears a close resemblance to data processing techniques', says Geneviève Brisac in a monograph piloted by the review *Techniques & Architecture*.

Two specialist critics of architecture, the one Italian, the other Polish, have also described this method whereby Architecture-Studio espouses history understood as movement, shaking off the weight of history seen as prejudice or vestige. As Mario Pisani remarks: 'What they build, by thinking out the relationship between the edifice and its context, the application of new technologies and the use of light, does not belong to any school of architecture; it is their way of opening the way for the third millennium.' For Wojciech Lesnikowski, the prism of high-tech architecture refracts a collision between the new and the historic: 'Considering the recent evolution of thought, it seems as if we have been able to definitively sever our links with the historic past and its conceptual encumbrances.'

A method implies reasoning, logic. It borrows from the sciences the codification of thought that facilitates communication between people. A language that accepts mathematical models is liable to contain the secret of shared success. Methods can always be dated. Methods appear in periods when science advances before the complexity of the universe. At such times the need for a potential of abstraction is felt, even outside scientific communities, because forward-looking people want to be able to understand these complex phenomena. The method is a mediator between theory and practise. It provides solutions to questions that arise when someone wants to build something, whether it be a mathematical theorem or a set of buildings in an urban development. Pragmatic by destination, the method adopted by the architects Robain, Tisnado, Bonne, Bretagnolle, Arnaud, Fischer, Lehmann and Ayache constitutes a tool that passes from one hand to another - an efficient tool that liberates the potential for performance.

Does their method contain all architecture then? The method used by the philosopher Descartes, which he developed from a system of proofs expounded to support the heliocentric theory in physics, did not contain all the contempo-

rary physics of his day. By no means. Europe remembers that Descartes proposed his *Discourse of Method* because he was unable to write a 'Treatise of the world'. In the context of religious intolerance that surrounded the emergence of a new conception of the world, to discuss method was less dangerous than to expound the details of Galileo's physics. This is not to say that the position of architecture in the world today is at all comparable. Deals are transparent, big international competitions for architecture expose construction products to a visibility and a 'traceability' that other fields of activity do not demand. But the moment of the greatest freedom of enterprise calls forth in proportion the need to explain.

Hence the desire to understand the theory that enables the mastery of things, in a more global mode than has been attempted up to the present. What is the underlying theory that links all of the projects of Architecture-Studio? What is their philosophy of physics? What is their philosophy of mathematics? What is their philosophy of technology?

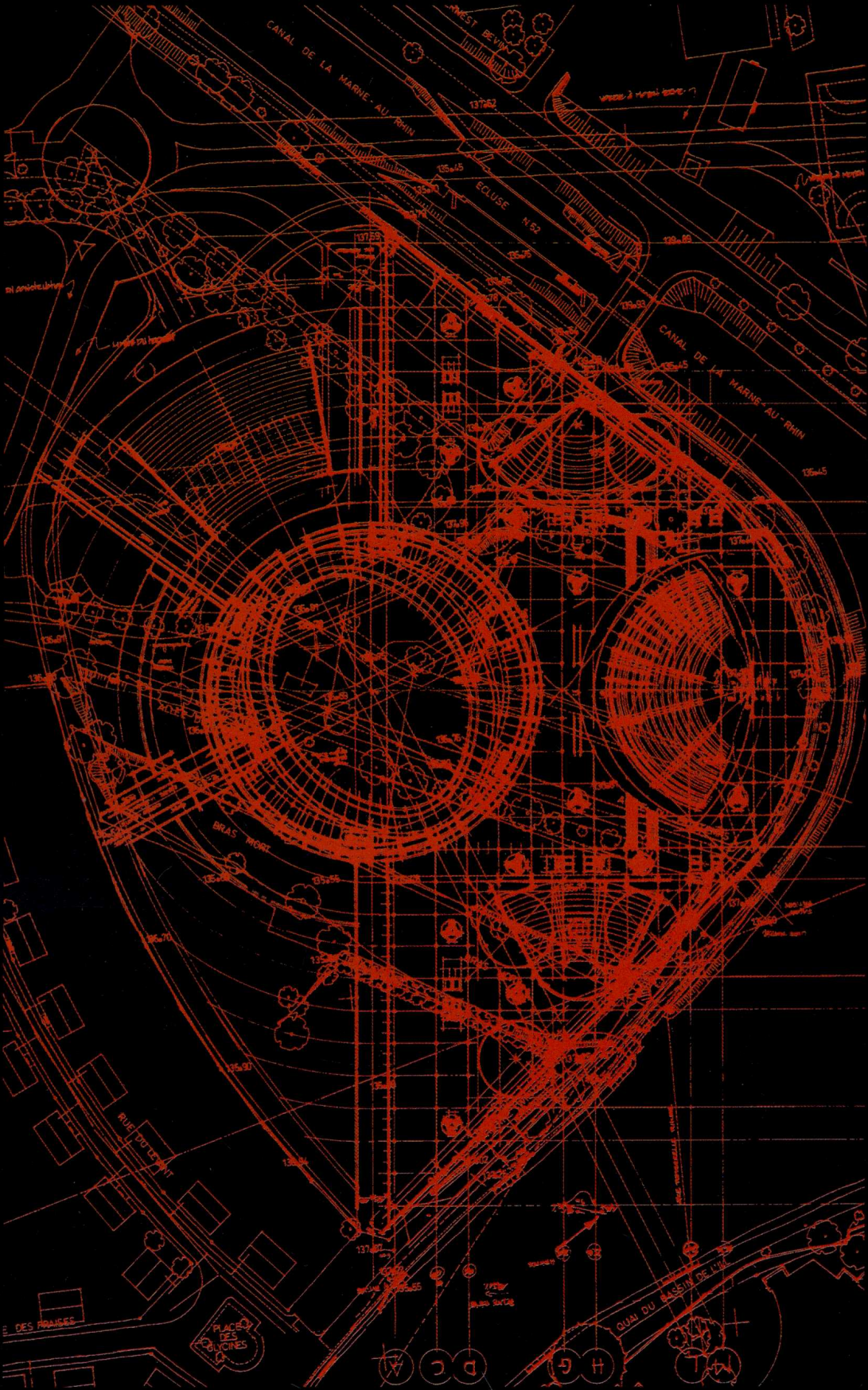
To answer these questions we must first ask: what is their philosophy of humankind? For these architects, every programme has anthropological roots. Expertise cannot become operative unless thought is given to the human factor. The team that performs the best is the one that thinks out the work in hand and the way it has to be organized, taking into account its democratic and political functioning in general, a highly symbolic dimension that is also thoroughly human. The aesthetic flair that results from this derives from a certain way of pledging architecture to its users. It offers people the most contemporary set of means possible for improving the reality and environment of their life. It acts on what is visible and invisible. The explicit beauties that appear in the finished work and its material presence began as virtual possibilities and rhythms of thought. Architecture materialises the mind.

By selecting industrial materials, by using products elaborated in the laboratories of advanced technology, by subjecting everything to rigorous analysis, the architects of today have gained an absolute freedom of spirit such as the philosopher Hegel saw as the finest achievement of human endeavour. Their new architecture is one of the fields in which the expression 'the end of art' defined by Hegel acquires meaning: 'end' in the sense of achievement, whereby works that are interesting by their art, style and form are surpassed by a new ethical pragmatism.

Architecture-Studio correspond to an ethos. They embody an ethos. This ancient Greek word signifies 'habit' or 'disposition', made into a rule by usage. How does this rule act? This is the secret. A few solids and voids, a few pertinent ideas have been adopted by these eight architects. They compose a familiar intellectual panorama. But one that is not just their own, because from 1973 to 2003, over 400 collaborators of 45 different nationalities have accompanied them, helping their architecture take shape in the same Parisian garden of ideas. High tech creativity burgeoning like the exuberant growth of an enormous leafy plant. To keep their ideas clear in the company of its organic profusion, they need concepts.

May the reader profit by the ideas that Architecture-Studio have adopted. Context. Accident. Macro-architecture. Representation. Symbolic, structuring, sensorial function. Image. Usage. Detail. Key words that determine ways of posing problems and of solving them. Words that explain. Words that structure a theory.

Hugo Lacroix



第一章 什么是文脉建筑？

无论是在城市还是乡村，一座建筑的文脉总是先于建筑而存在。有时，美好和谐的背景使建筑师慎而又慎，生怕造成败笔，给当地生态环境或城区的历史造成破坏。有时，设计师需要精心修饰令人生厌的突兀背景。总之，任何成功的建筑都不能脱离背景而单独存在，这已成为建筑师的共识。

Chapter 1 What is contextual architecture?

Architecture is created in a context that already exists, whether it be a city or a landscape. At times the context is so pleasant and harmonious that the architect hardly dares to touch it for fear of spoiling it. Respect for the ecology of a place. Respect for an urban site shaped by time. At other times the con-

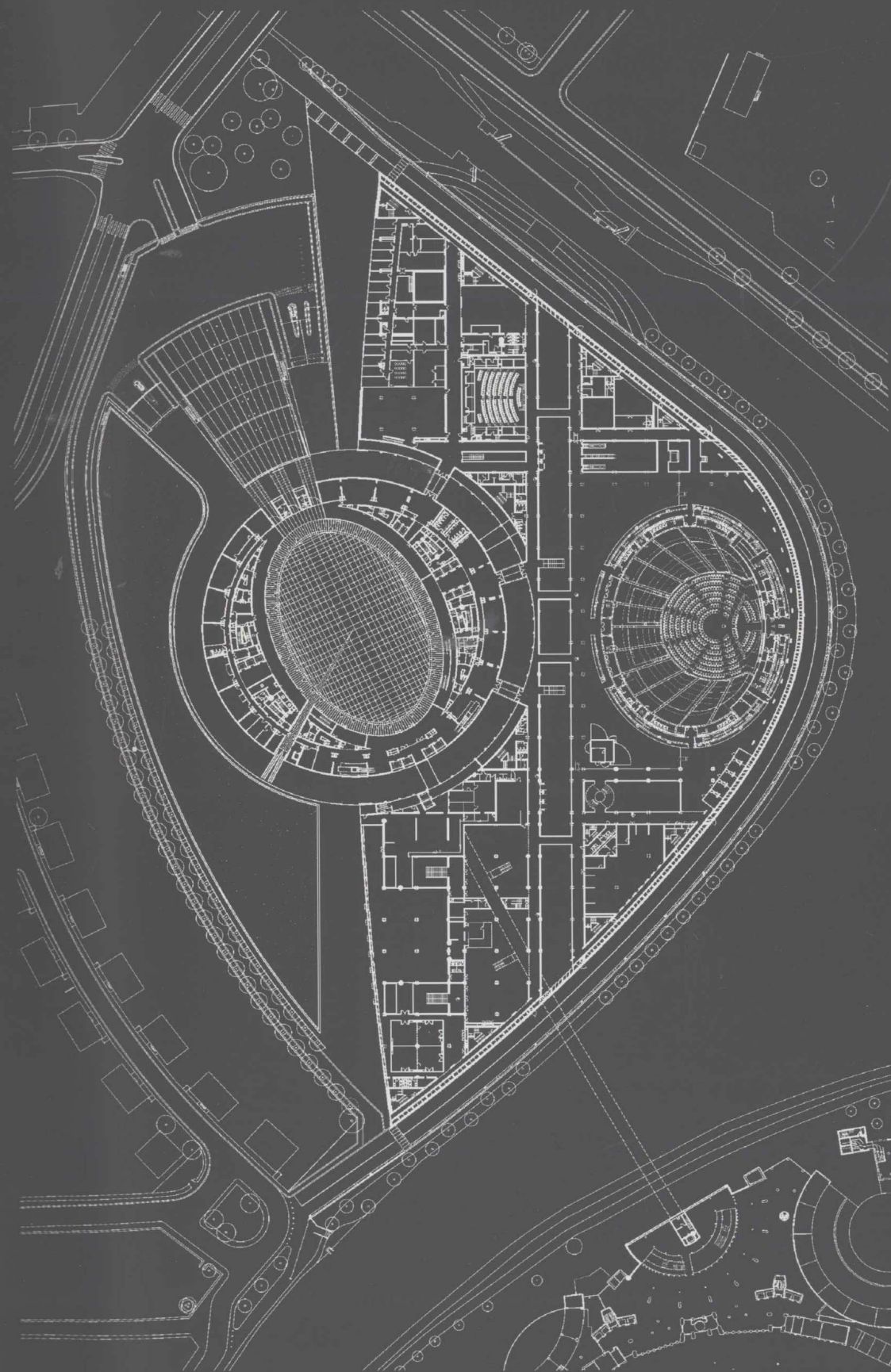




今天，城市建设热潮席卷全球。建筑市场既包括一些如雨后春笋般崛起的新兴城市，也包括一些需要安装高科技缆线和专用设施的老城市。随着城市规模的不断膨胀，在20世纪的西方世界，除了北美以外，已不见大规模的城建项目。在这种情况下，那些主攻城市建设但又经验不足的欧洲建筑师在德国、俄罗斯、瑞士和法国，随后又在美国发起了“现代运动”（1920~1970年）。他们的作品

text is ugly, even brutal, and the architects will have to deal with it, however beautiful their building may be. An old problem in the construction of cities.

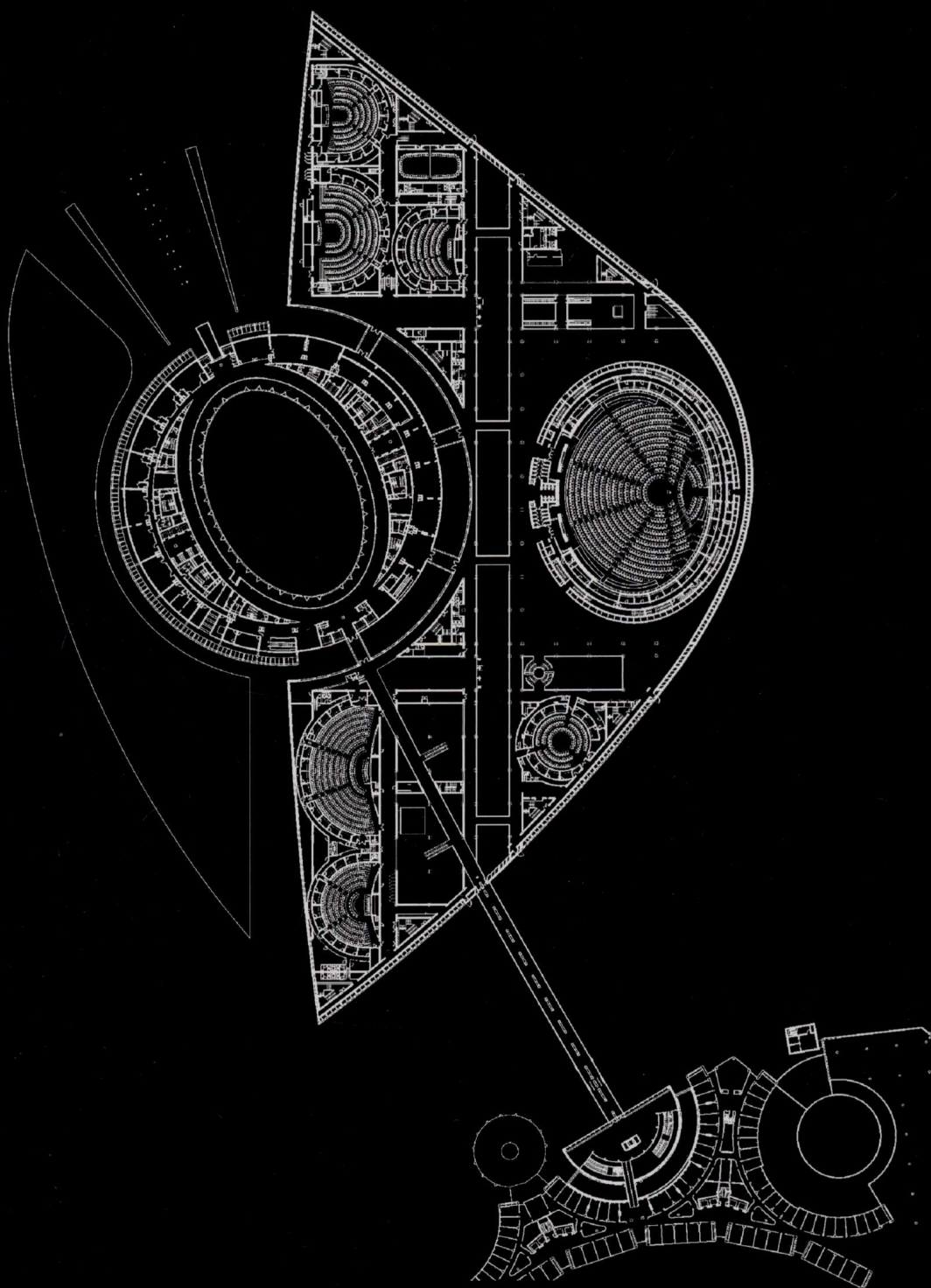
Today, there are cities to be built all over the world. New buildings to erect, since even in big cities the work of building is never finished. New networks



良莠不齐，其中大量千篇一律的作品与背景毫无联系：延伸到现代楼房墙根的笔直草坪、茫然凝视着邻居的窗口、对外封闭的通道、直线和正交的图形扼杀了任何变化。

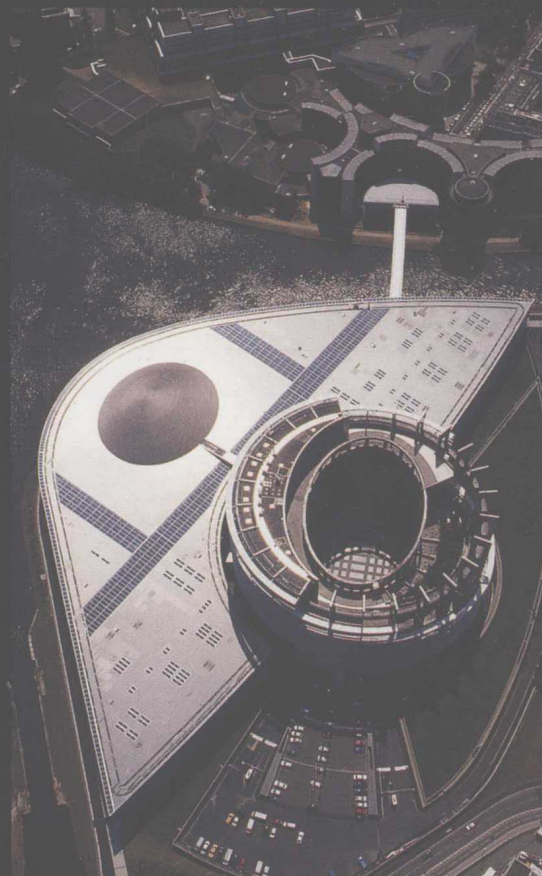
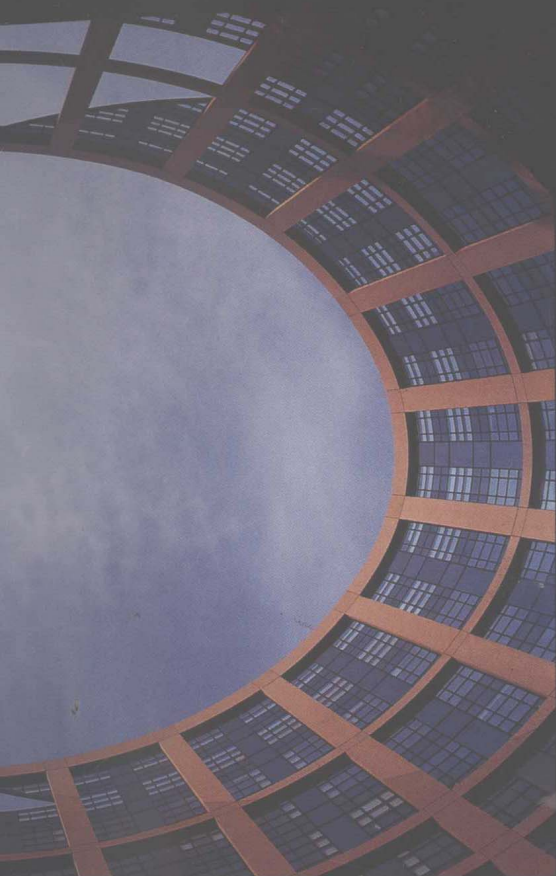
Architecture-Studio和其他一些大师彻底打碎了这种结构。依样画葫芦怎么能对症下药呢？从考虑用户舒适和地区特征的角度来说，建筑师和医生极为相似。

have to be installed, new cable technologies demand that buildings be built to accommodate them. Cities sprawl. In the 20th century this was especially true of North America. The European architects who launched the Modern Movement (1920-1970) in Germany, Russia, Switzerland and France, and later in the USA, were not concerned with designing cities. So they gave little thought



舒适的音响、采光、通风条件是他们开出的处方。所有工程都有自己的特点、用途和历史沿革。这正如从生理学角度来看，每个人的健康状况和患病风险取决于其自身的“体质”那样。建筑师应该对文化特质加以改造，使它们存活，而不是加以扼杀。为此，人们需要建立长期的可视文化框架，协调新建筑和原有环境之间的联系。这里的一个实例就是敦刻尔克大学城堡式建筑的金属屋顶。

to problems of context. They were inclined to build, whenever they could, objects that are in a few cases superb, but that in a great many others lack qualities, objects that have no reference to their context. The modern building cut the grass in a line at its feet with a razor blade. Its windows turned a blank stare at neighbours. Access roads were made to resemble closed perimeters.



该大学坐落在城市的港湾旁，寥寥无几的船只掠过它的仿砖石立面，开往安特卫普和鹿特丹。

这所大学既是对经济下滑的宣战，也是培养未来港口人才的场所。立面不是用黏土砖，而是整块油漆混凝土纤维板。立面的平行线要比传统的砖石砌面舒展一些。屋脊把线条向扇骨那样拉开，使得立面底部褶皱显得较小。老烟草仓库

Straight lines and grid patterns limited the flexibility of the constructive system. Like many other leading architects, Architecture-Studio took a firm stand against this limiting of architecture to itself. Can a doctor limit the treatment of a patient to himself? The architect is a doctor of sorts, because he has to show concern for other people, with an eye to ensuring their needs and their well-