

世界建筑大师优秀作品集锦

THE MASTER ARCHITECT SERIES II

# ARCHITECTURE • STUDIO

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# Super Stadium for the 1998 World Soccer Cup

International competition 1994  
 Paris-Saint Denis  
 Interministerial Delegation to the 1998 World Soccer Cup

# 1998 年世界杯足球赛超级体育场

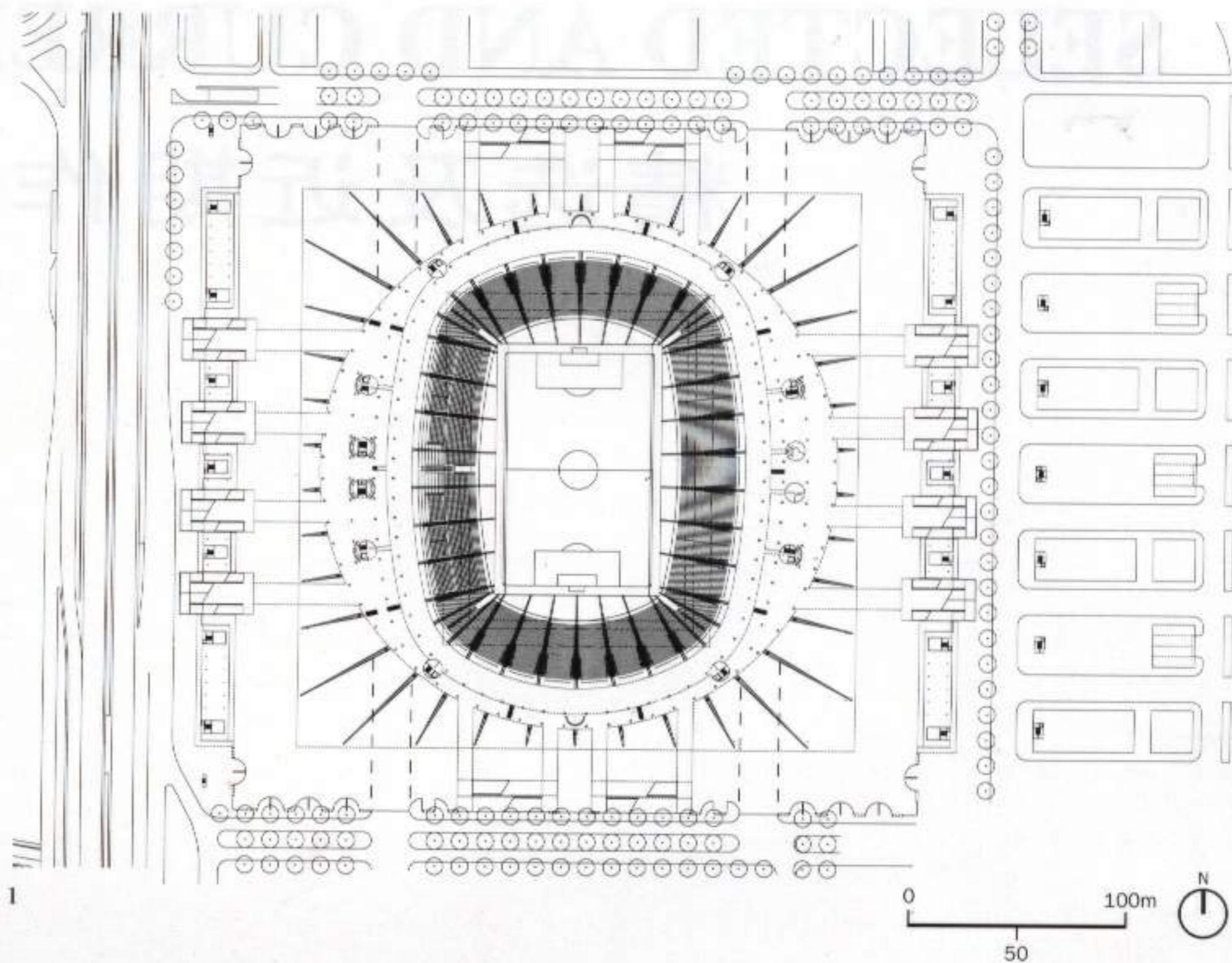
1994 年国际竞赛  
 巴黎 - 圣德尼  
 参加 1998 年世界杯足球赛部长级代表团

The purpose of the Super Stadium is to host the 1998 World Soccer Cup, the Olympic Games and other large-scale events. It has an undercover seating capacity of 80,000 people and places the public as close as possible to the action. It also aims to structure a new district in the Saint-Denis Plain. Its role in the city is central to the project. It is symbolised by the similarity between its layout and that of the city.

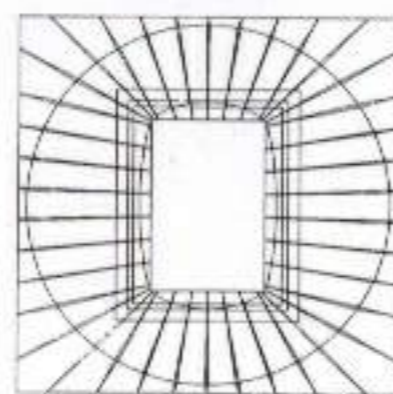
Like the Spanish town's 'Plaza de Toros' or English colonial towns' cricket fields, the arena that surrounds the game area initiates the urban contour. The rectangle of the lawn, the oval of the stands, and outside, two simple figures, the circle of the amphitheatre and the square of the roof structure the geometry of the city. The anamorphosis of the volumes defines complex spaces, rigorous purities of structure.

建造超级体育场的目的是主办 1998 年世界杯足球赛，奥林匹克运动会和其他大型体育盛会。体育场总共有可容纳 8 万人的有顶盖座位，并尽可能使观众与比赛靠近。它的另一目的是在圣德尼平原区构筑一新区。其在城区的作用是对该项工程极其重要的。它的布局与城市的布局相似，成为它本身的象征。

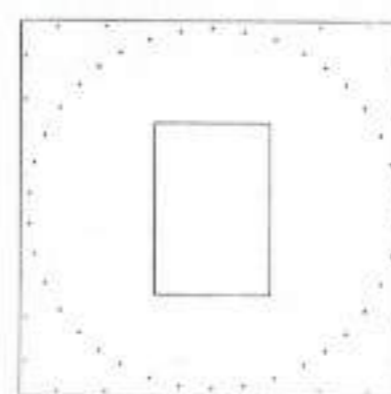
像西班牙城镇斗牛场或像英格兰殖民地城镇的板球场地，环绕球场区域的竞技场勾勒市区大致轮廓。矩形的草坪，椭圆形的看台，以及外面两处简单的形状，古罗马圆形剧场的圆形和正方形的屋顶，构筑了城市的几何图形。建筑形体的变型表明了复杂的空间，建筑结构一丝不苟的纯正。



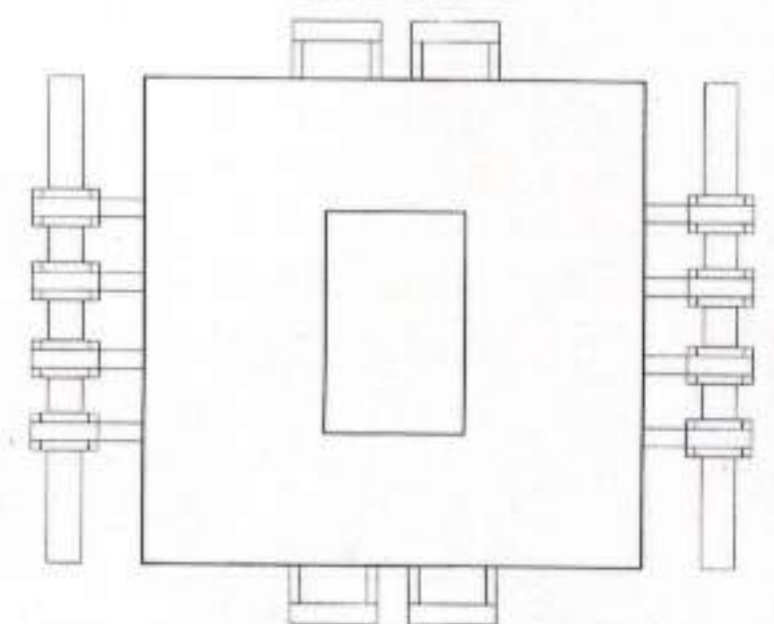
(a) Framework  
(a) 框架结构



(b) Structure  
(b) 结构



(c) Roofing  
(c) 屋面



2

- 1 Plan of esplanade level
- 2 A simple figure: circle and square
- 3 General view
- 4 Aerial view of stadium and surroundings
- 5 View of entrance

- 1 草地标高平面图
- 2 简单图形：圆形和正方形
- 3 总体景观
- 4 体育场及其四周鸟瞰图
- 5 正门景观



## Church

Design/Completion 1994/2000

Rome, Italy

Vicariate of Rome

1,500 square metres

## 教堂

设计/竣工 1994年/2000年

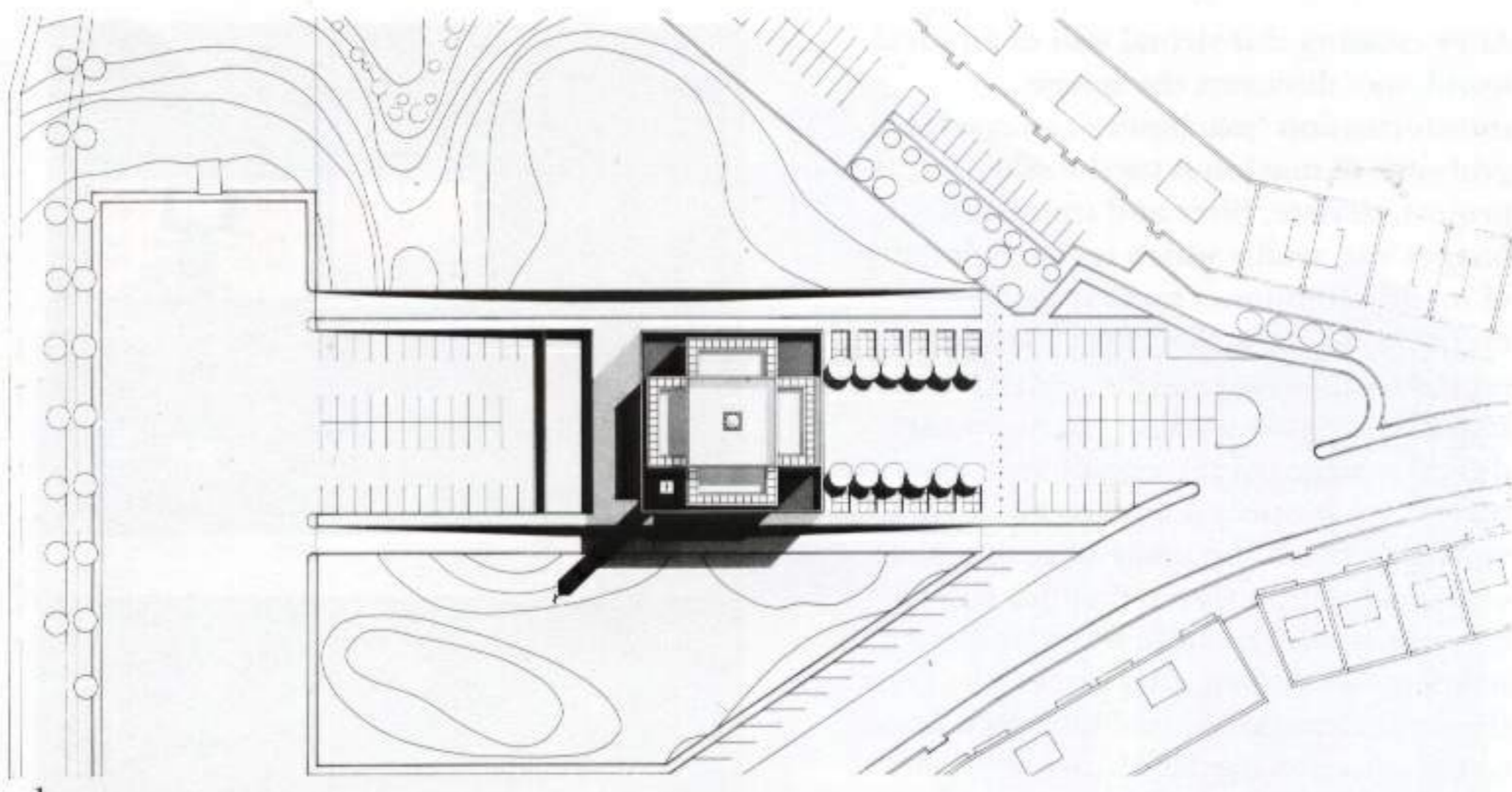
罗马, 意大利

罗马教区牧师辖区

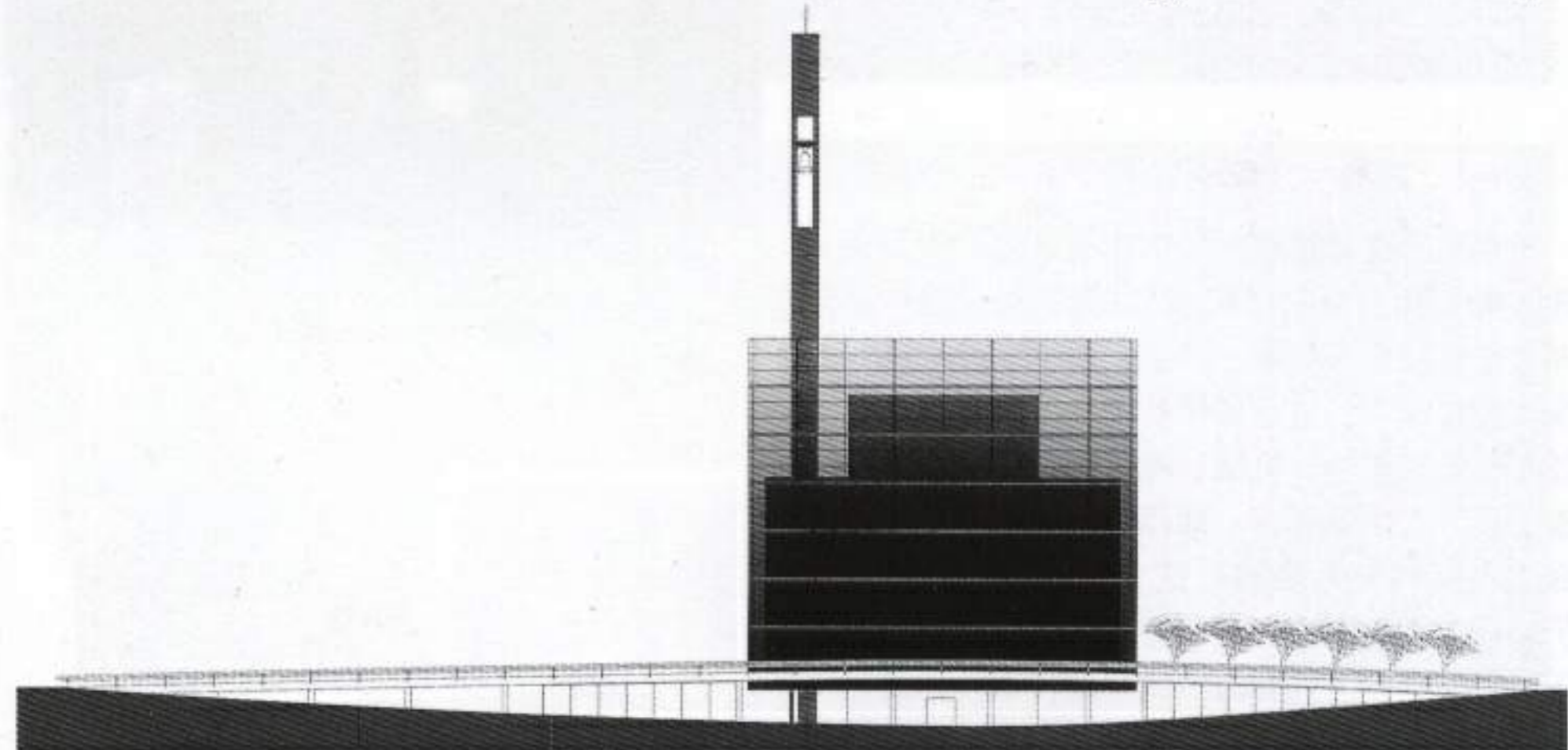
面积: 1,500m<sup>2</sup>

This was one of the award-winning projects in the competition for the construction of 50 churches in Rome organised by the Vicariate of Rome. The project includes a church proper, complete with a multi-purpose hall, classrooms and the vicarage. It is located in one of the unfinished suburbs of the Italian capital. The church is part of this landscape, and is in the same line as the suburb's 'asphalt space'. It is a simple, cube-shaped, identifiable volume, surmounted by a spire. It is visibly a church in the city, asserting that role. The metal grid shell suggests the immateriality of the programme. The inside is in the archetypal tradition of Architecture Studio's church studies.

这项工程是由罗马教区牧师辖区组织的罗马市区五十所教堂建筑竞赛中获奖项目之一。工程项目包括一所教堂本体，拥有一个多功能大厅、教室和教区牧师住宅。坐落在意大利首都尚未完成建设的一个郊区内。教堂是景观的一部分，与郊区的‘柏油空间’为同一类。它是个简洁、立方形并且容易辨认的形体，顶部建有塔尖。显而易见，这座教堂在城市里所表现的角色作用。金属网格外壳暗示了这个工程建设项目非物质性。而它的内部则是建筑设计工作室教堂研究的原型的传统。



1



2



3

- 1 Block plan
- 2 Longitudinal section on ramp
- 3 Aerial view
- 4 Cross-section
- 5 View from the street

- 1 总平面图
- 2 坡道上的纵剖面
- 3 鸟瞰图
- 4 剖面
- 5 从街上看教堂

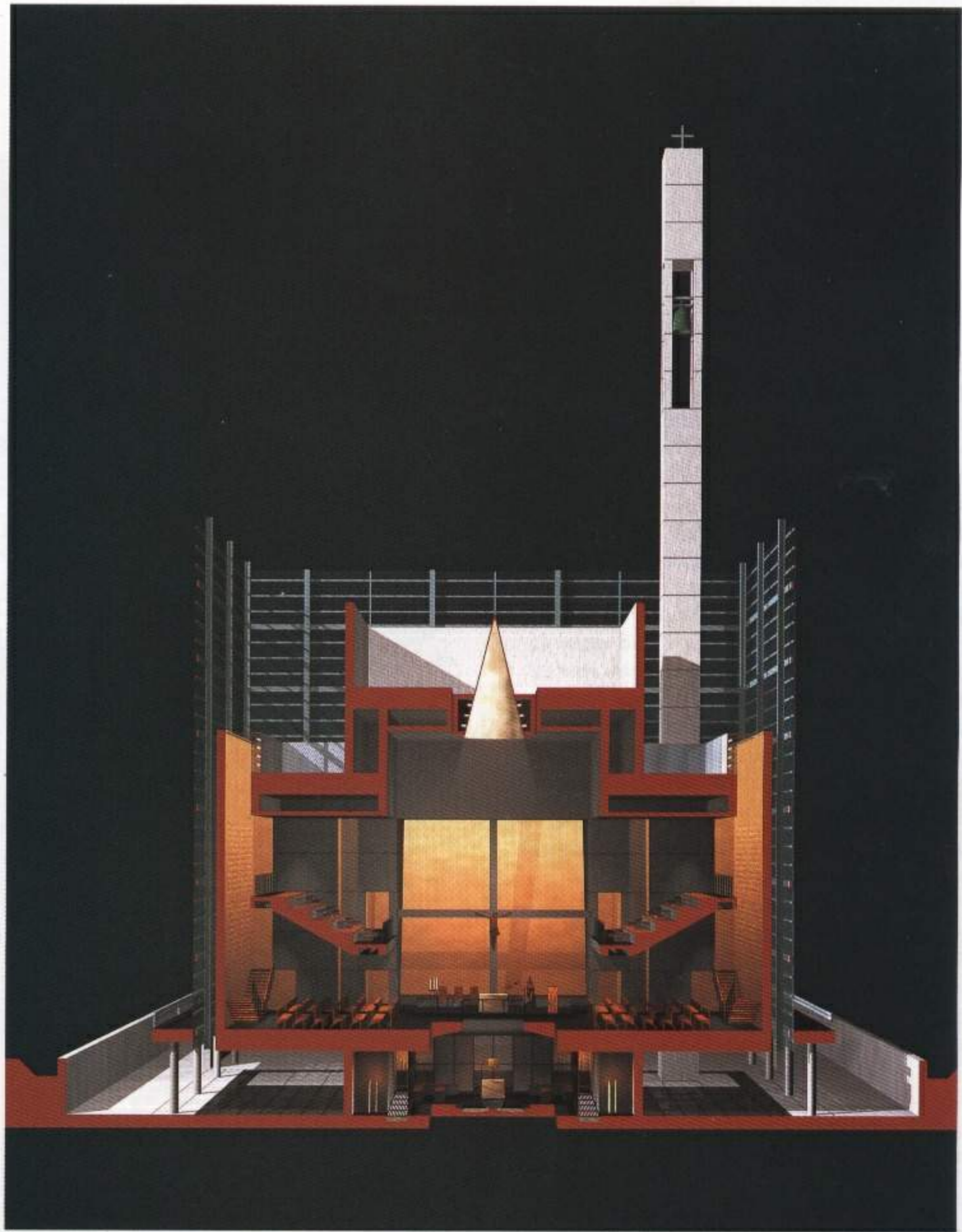


Its volume is a three-dimensional Greek cross, one of the branches of which is the choir, the others being the nave, tribunes, chapel, portal—which extends like a Latin cross into the parvis for open-air services. This uniting cross is defined by varied and independent space limits, thus conveying the church unity and its universal richness.

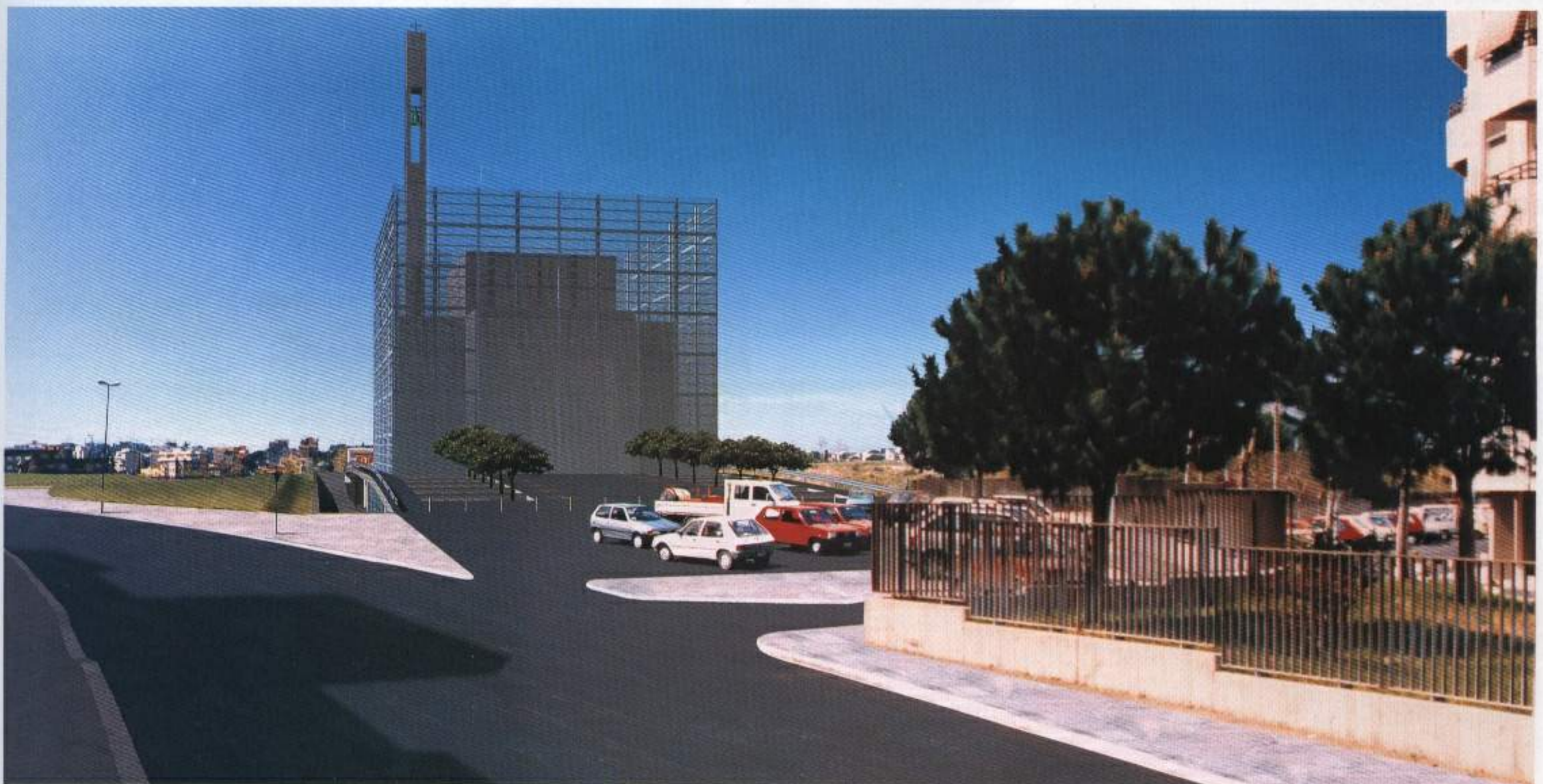
The treatment of light helps create this space where one is 'elsewhere' in the middle of the roman suburbs.

教堂的体形是一个立体的希腊十字架，其中一个分枝是教堂唱诗班，另一枝是中殿、讲坛、祈祷处和教堂正门入口，它像一个拉丁十字架伸展到教堂的前廊，可进行露天宗教礼拜仪式。这个统一的十字架由不同的、独立的空间组成，从而传达了教堂的统一性和多样的丰富性。

日光的处理有助于创造这样一个空间，使人有身在罗马郊区‘某处’之感。



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## Rebuilding of souks

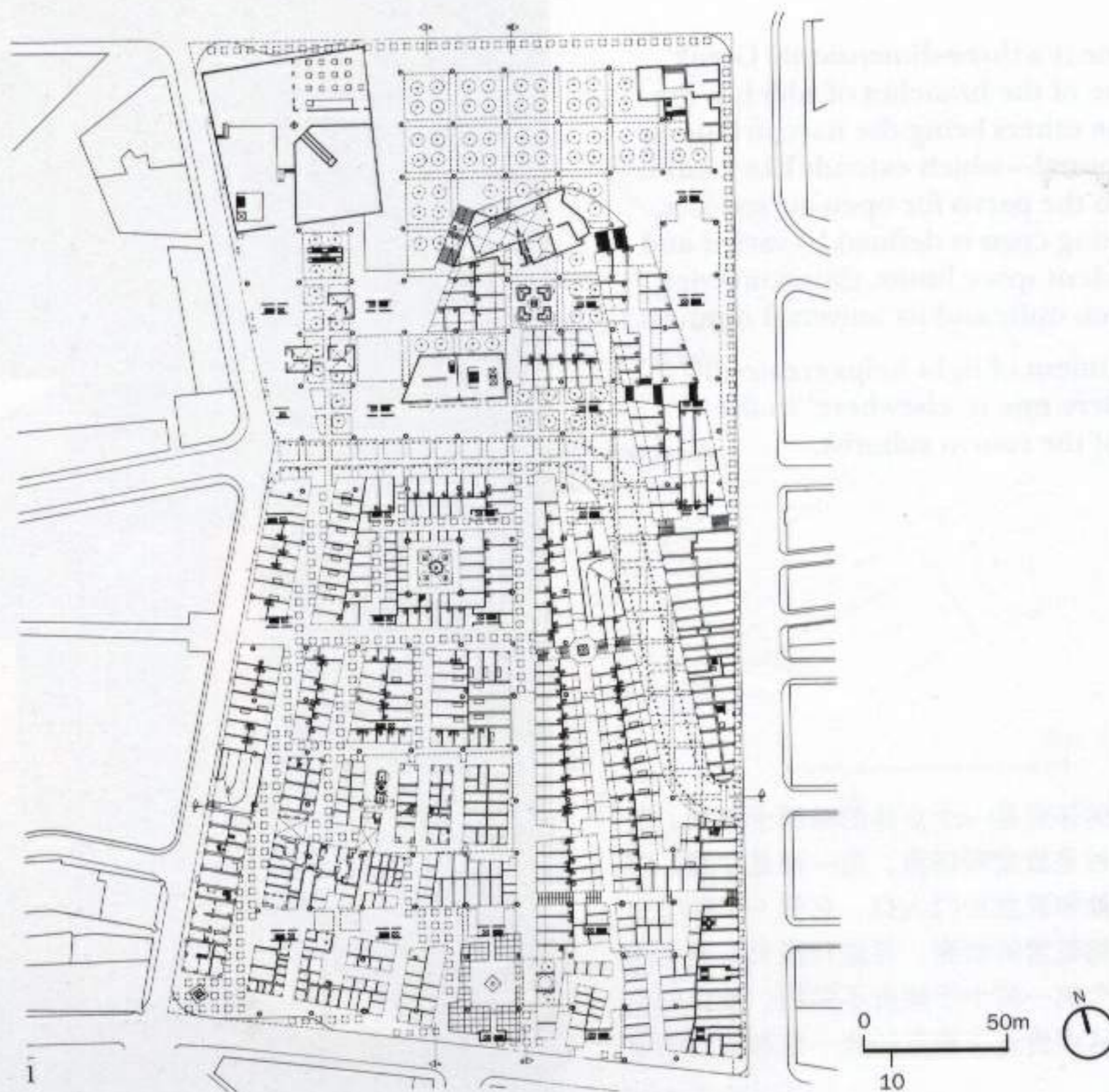
Design 1994  
Beirut, Lebanon  
Solidere  
135,000 square metres

## 阿拉伯式市场的重建

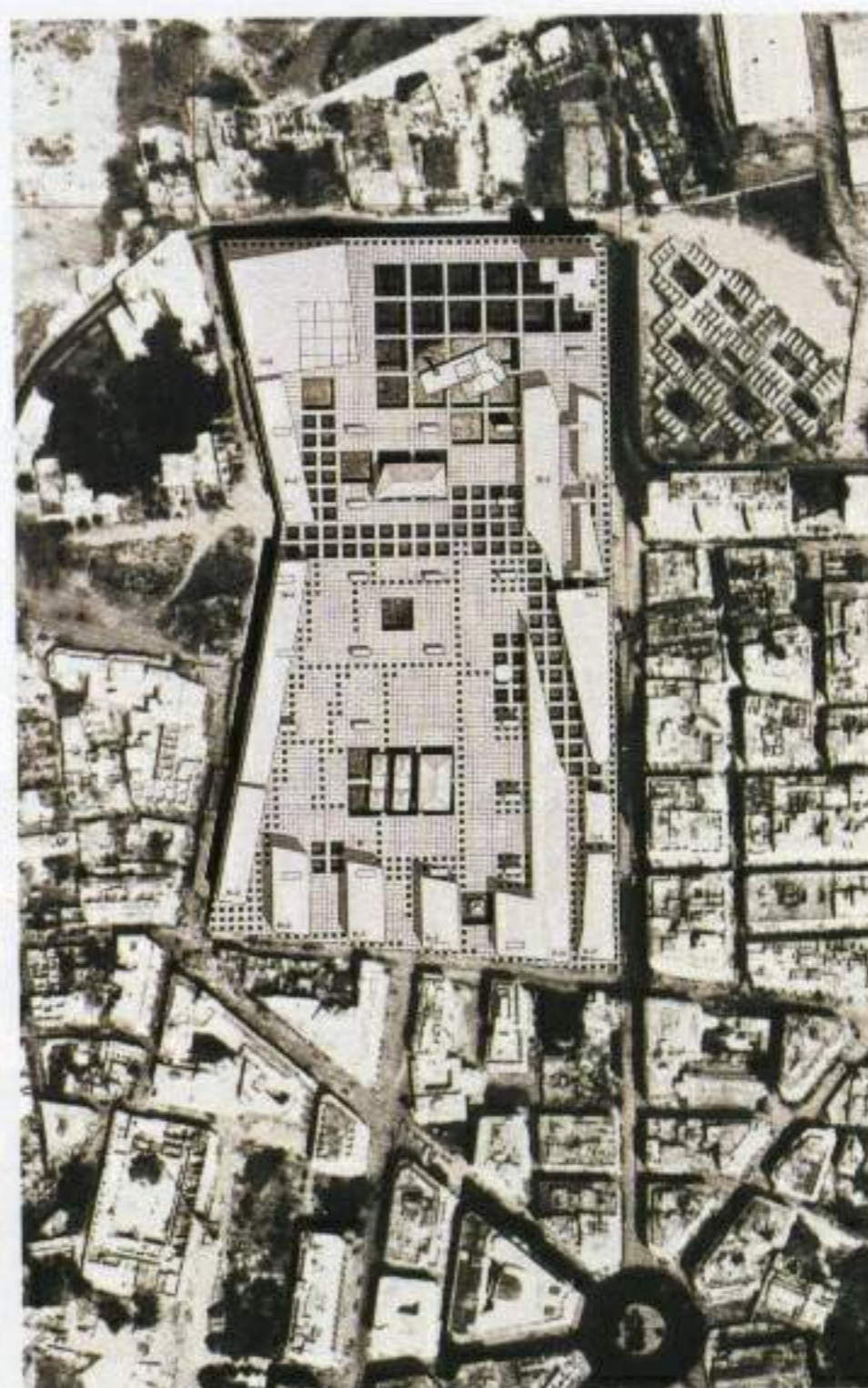
设计 1994年  
贝鲁特 黎巴嫩  
皇宫  
面积: 135,000m<sup>2</sup>

The project takes into account space and time data, through the rebuilding of a place—the souks—that still exists in the collective memory. The magic of the souk roofs is recreated by using a large ‘plate’ sloping down towards the sea, accessible to the public, a horizontal transposition of a *moucharabieh* that supports the present-day upper town. This ‘plate’ represents the upper town, the reference for the stratification and unity of the project. A free and autonomous space, manifestly aligned with the scale of the city, it gives the latter its urban character and unity, while providing diversified activity spaces. It is the roof of the souks, a magic place, with a vista of the sea.

Endowed with a historical or archaeological structure, the souk buildings are rehabilitated, giving an architectural and memorised character to the souks. Synthesis of history and modernity, the project bears in mind the context of the city, all the while giving the communicable vision of a contemporary Beirut.



通过重建阿拉伯式市场，这个仍存在于共同记忆里的地方，工程把空间和时间资料考虑在内。通过使用一个巨大的，向大海方向倾斜的，但公众可以上去的大‘盘子’，来重新创造阿拉伯式市场屋顶的魅力，它是支持现代上层阶层城镇的遮窗格栅的水平变换。这个‘盘子’代表上层阶层城镇，是工程的层次和统一性的参照物。这个自由自在，独立自主的空间明显地与城市的尺度相匹配，它赋予后者以特征和统一性，同时又提供了丰富多彩的活动空间。这是阿拉伯市场的屋顶，一块神奇的地方，能观赏大海的景色。市场建筑物具有历史或考古结构，修复一新，并给该处阿拉伯市场增添了建筑上难以忘怀的特征。这项建筑工程综合了历史与现代，不忘城市的文脉，并体现了当代贝鲁特可传播的佳景。





## Exhibition ground

Design 1993  
 Paris-Nord Villepinte  
 Paris-Nord Villepinte Exhibition Ground Operating Company,  
 Paris Chamber of Commerce and Industry  
 500,000 square metres

## 展览会场地

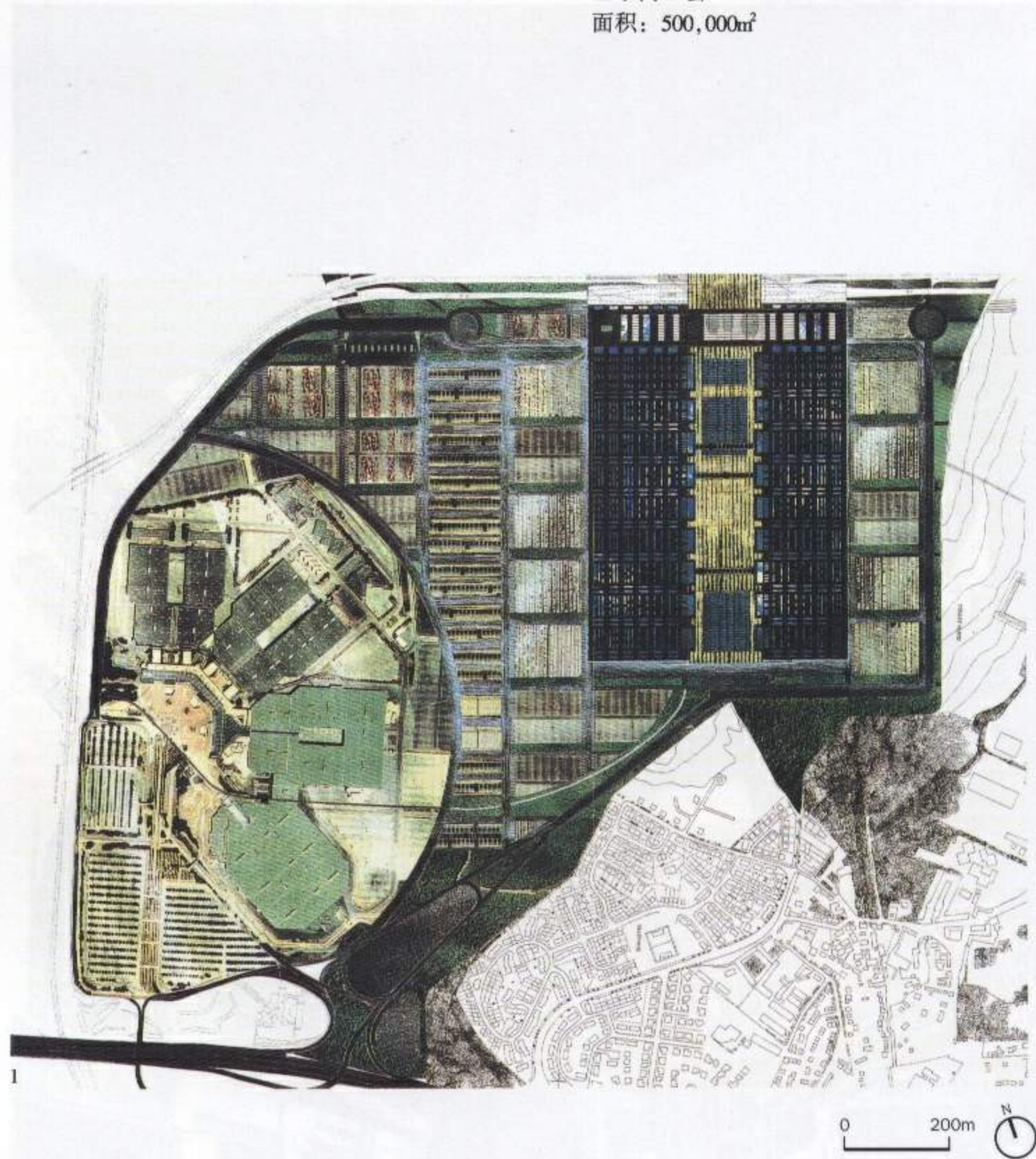
设计 1993年  
 巴黎-诺尔 维勒潘特  
 巴黎-诺尔 维勒潘特展览会场地经营公司  
 巴黎商工会  
 面积: 500,000m<sup>2</sup>

The very idea of staging a show or an exhibition is to present products, novelties, under the most attractive conditions. The notion of exhibition implies that of the future, of innovation.

The project expresses this relationship, new materials, new technologies; at the same time, it asserts its environmental mission, an exhibition-territory in a landscaped site.

Here, the place is an element of a communication system. The scale of the project demands the use of images, of photographic representation. The overall perception is virtual, media-inspired and expresses landscaping intentions. Particular, immediate perceptions are sensitive and assert the desire for a human, inviting architecture.

The exhibition ground offers a strong, efficient and exportable image that distinguishes it from a mere technological development.

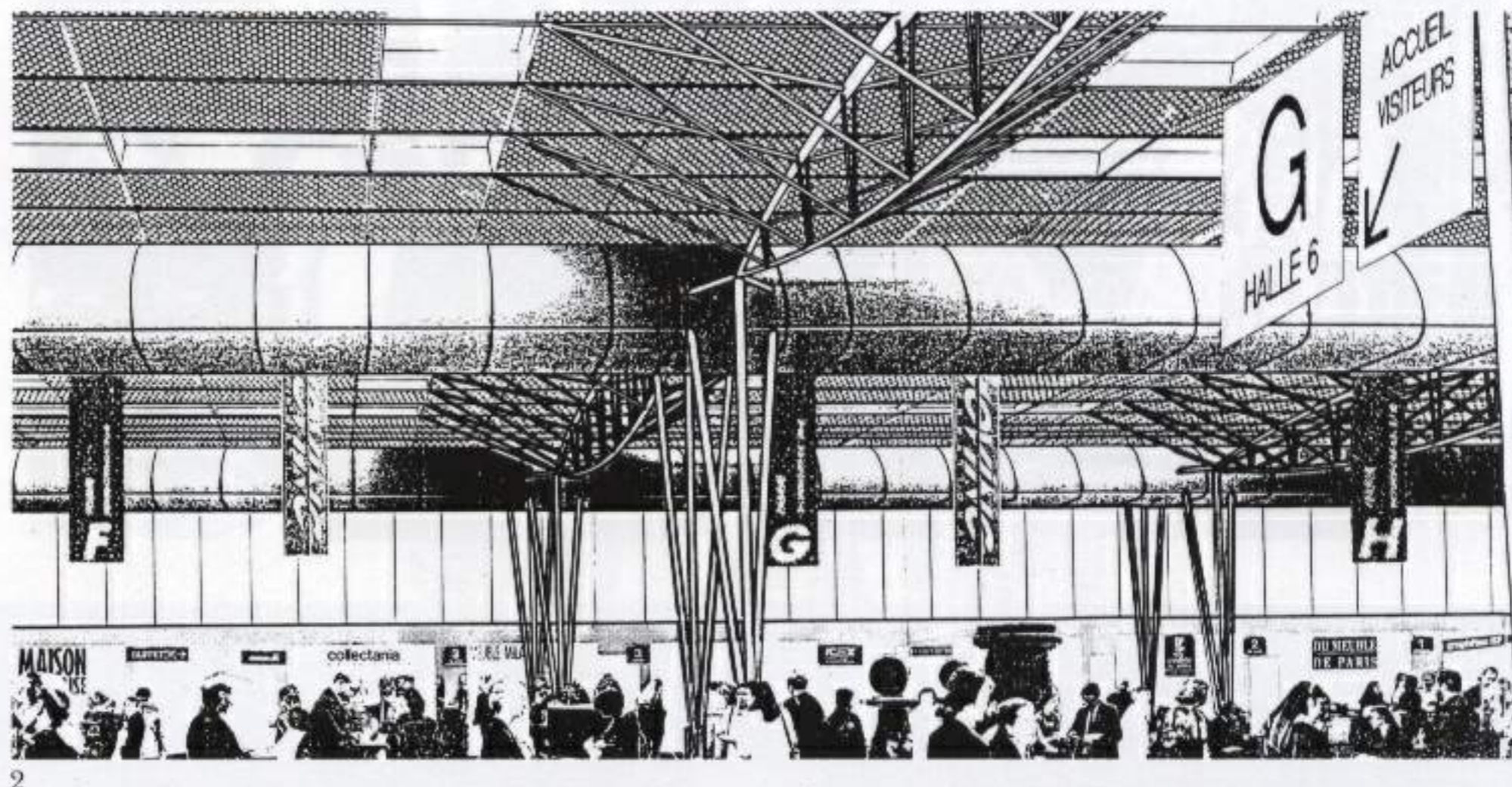


搭建舞台举办展示或展览会的真实意图是为了在最吸引人的条件下展现产品和新奇物品。展览会的意图蕴含着未来与创新。

这项工程表达了新材料、新技术的关系；同时维护了它的环境使命，即这是一块风景地内的展览区。

这里，该地区是交流系统的一个要素。这项工程的规模要求运用形象，摄影的表现。整体的感知认识是虚拟的，充满媒体灵感和表达了景观美化的意图。直接的感知尤其敏感，并且坚持着对有人性和迷人建筑的渴望。

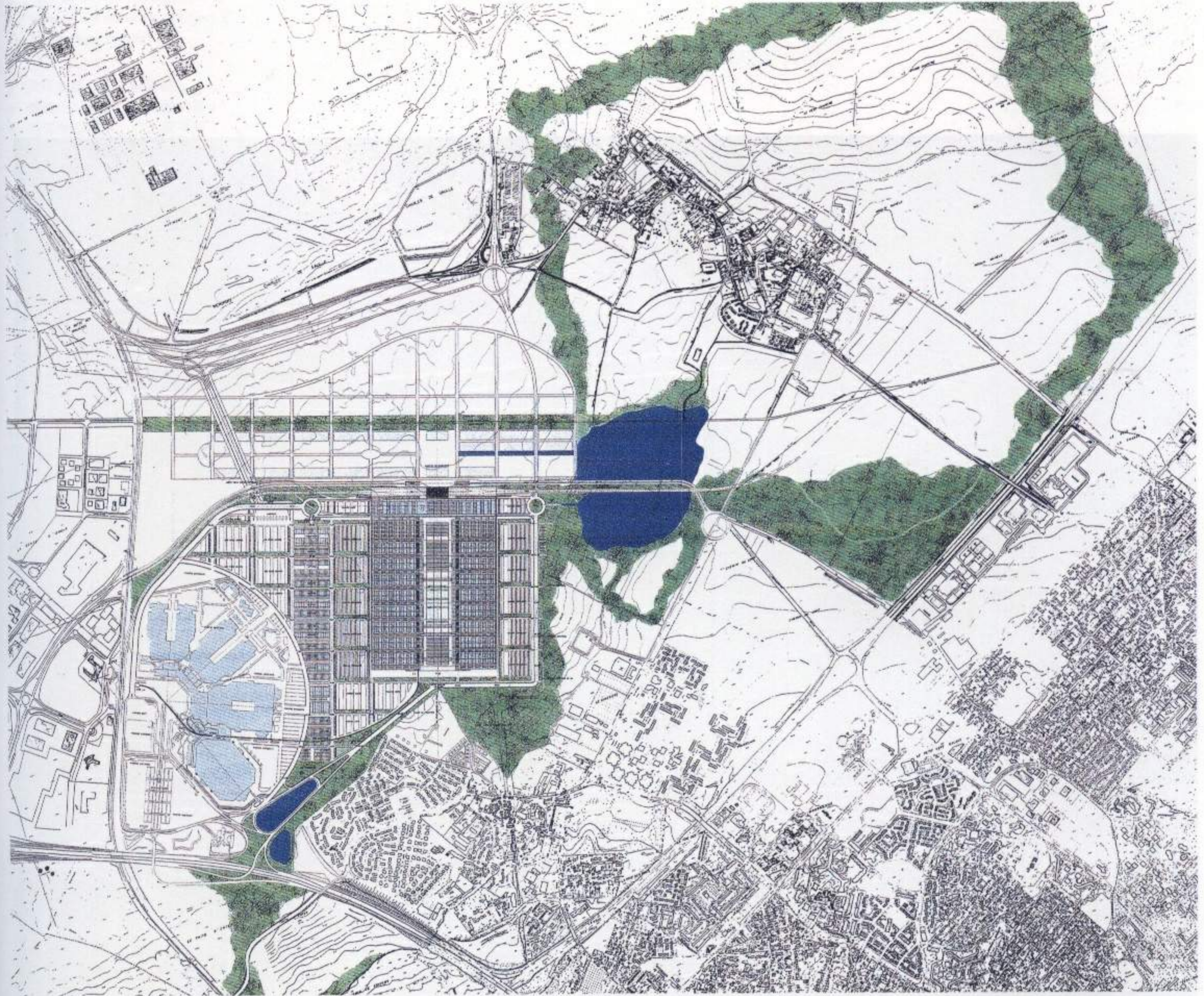
展览厅场地提供了一个坚强，高效和可出口的形象，使之与一种纯粹技术开发区分开来。



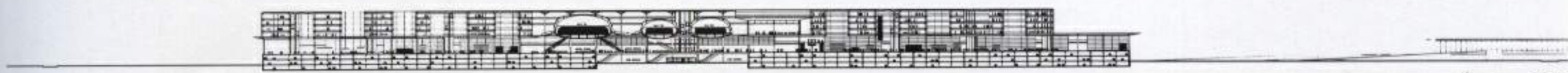
- 1 Block plan. Project 2
- 2 Exhibition hall perspective. Project 2
- 3 Overall plan. Project 2
- 4 Longitudinal sections and cross-sections. Project 2

- 1 总平面，工程项目 2
- 2 展览大厅透视图，工程项目 2
- 3 总体布置图。工程项目 2
- 4 纵剖面 and 横剖面，工程项目 2

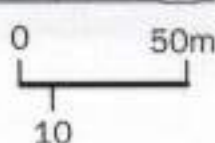




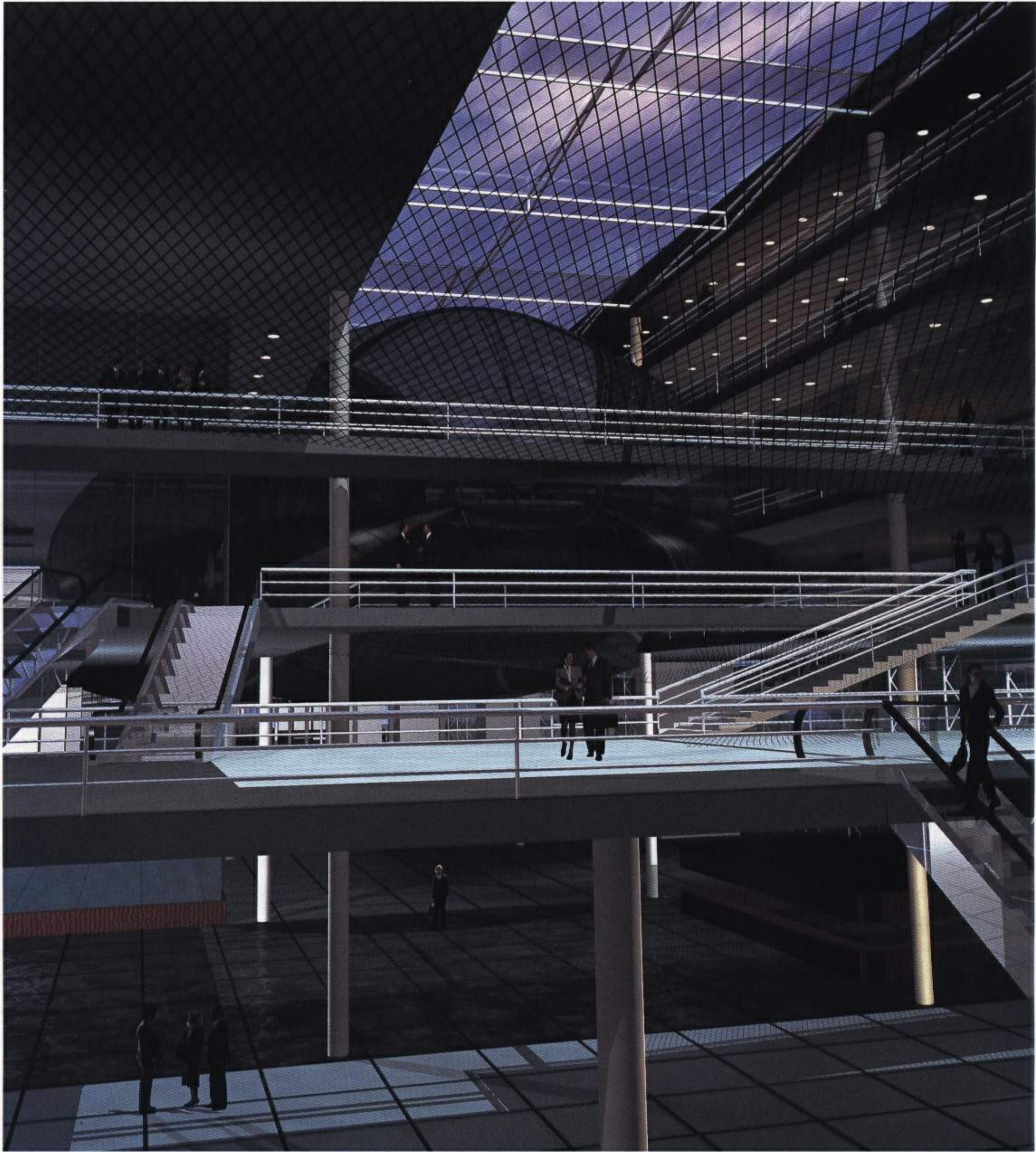
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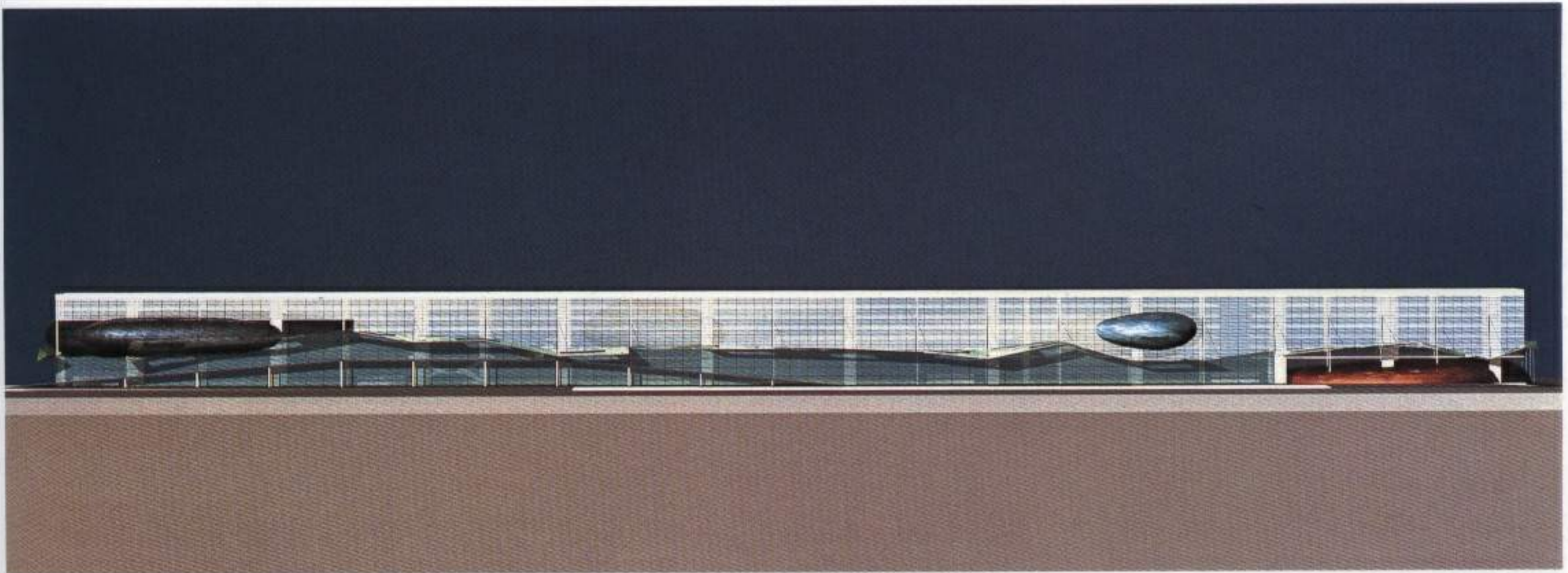


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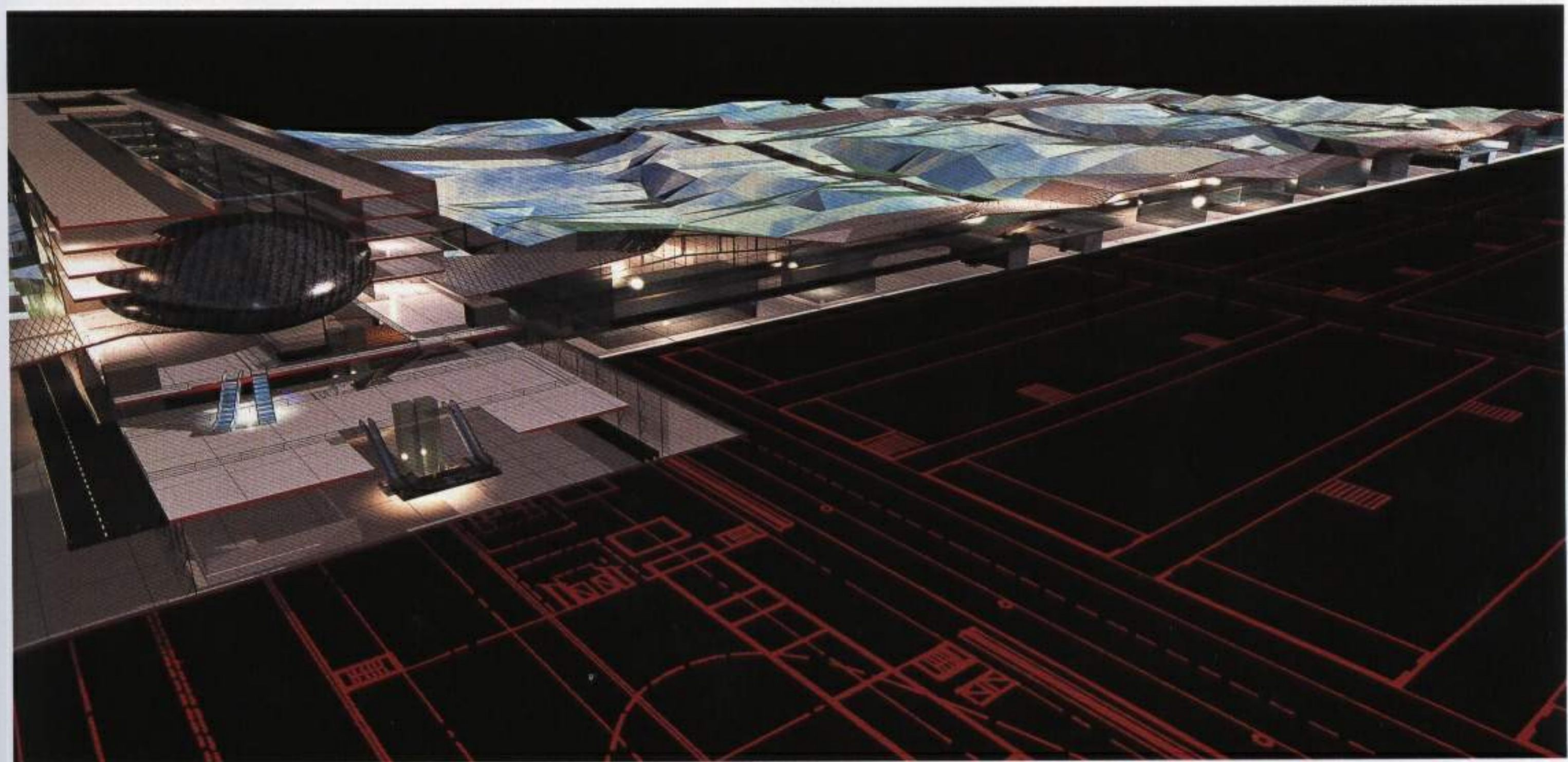


- 5 View of the hall. Project 1
- 6 View of the entrance. Project 1
- 7 Aerial view. Project 1

- 5 大厅景观 工程项目 1
- 6 建筑正门景观 工程项目 1
- 7 建筑物鸟瞰图 工程项目 1



6



7



## Law Courts

Design/Completion 1993/1996

Caen

Ministry of Justice

9,500 square metres

## 法院大厦

设计/竣工 1993年/1996年

卡昂

司法部

面积: 9,500m<sup>2</sup>

A cornerstone of the Place Gambetta, the Law Courts (*Palais de Justice*) are a determining factor in the urbanisation of a new district.

The reflection on the monumentality of the judiciary institution, between autonomy and contextuality, gives rise to a strong, unifying image that is visible in varying degrees throughout the city.

The edifice is structured by three distinct orders that are superimposed and dialogue with each other.

The urban, contextual, order defines the external volumetry of the buildings in the area by means of horizontal rails that are the materialisation of the blueprint. The institutional order asserts the autonomy of the Law Courts in a particular and synthetic form emanating from its contextual frame. The internal order of the different jurisdictions is manifested on the outside in a cruciform geometry that distinguishes them and organises them into a hierarchy, thus signifying the content of the edifice.

法院大厦的建成是甘贝特广场的奠基石，也是新区城市化的一个决定性因素。

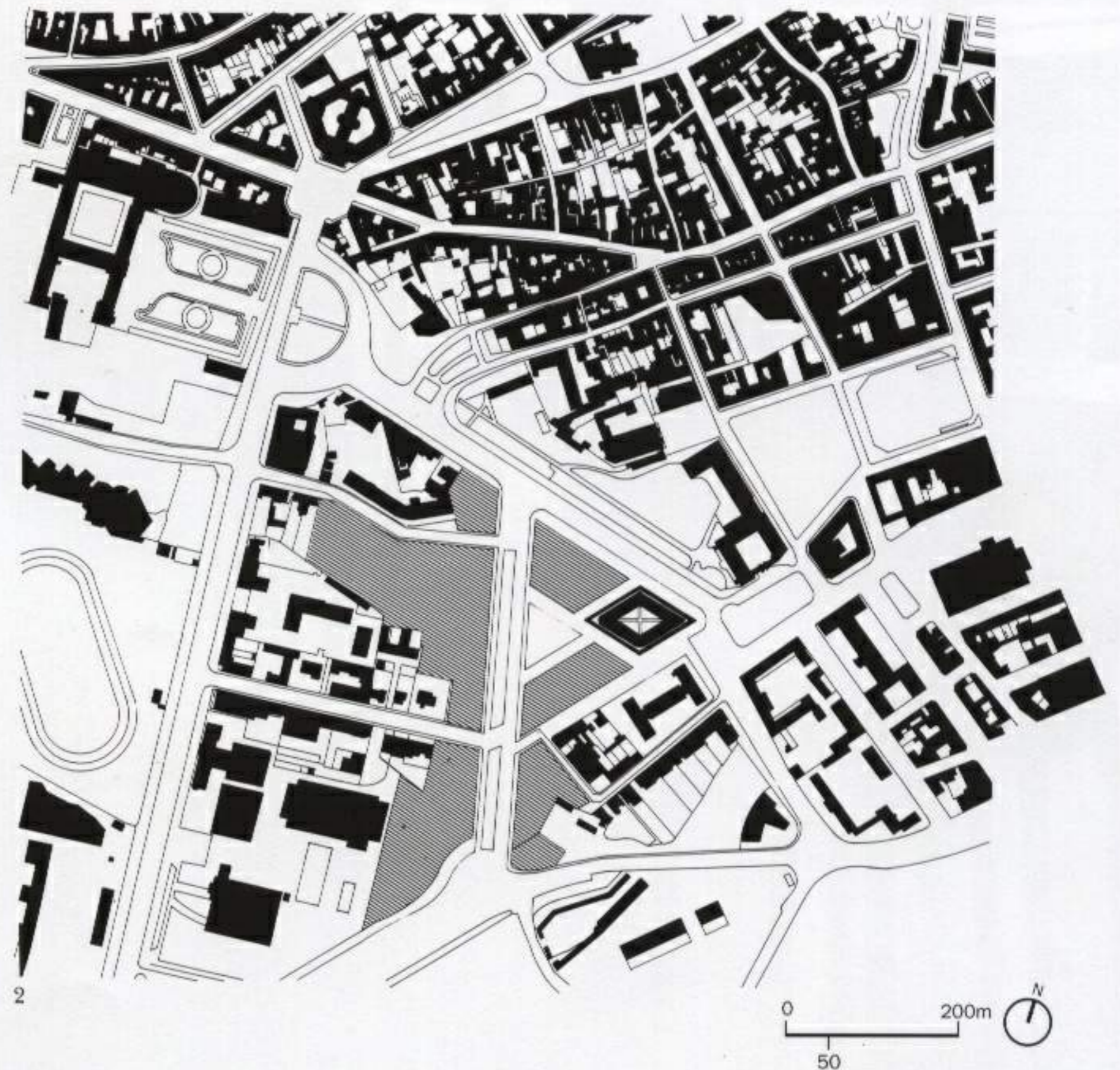
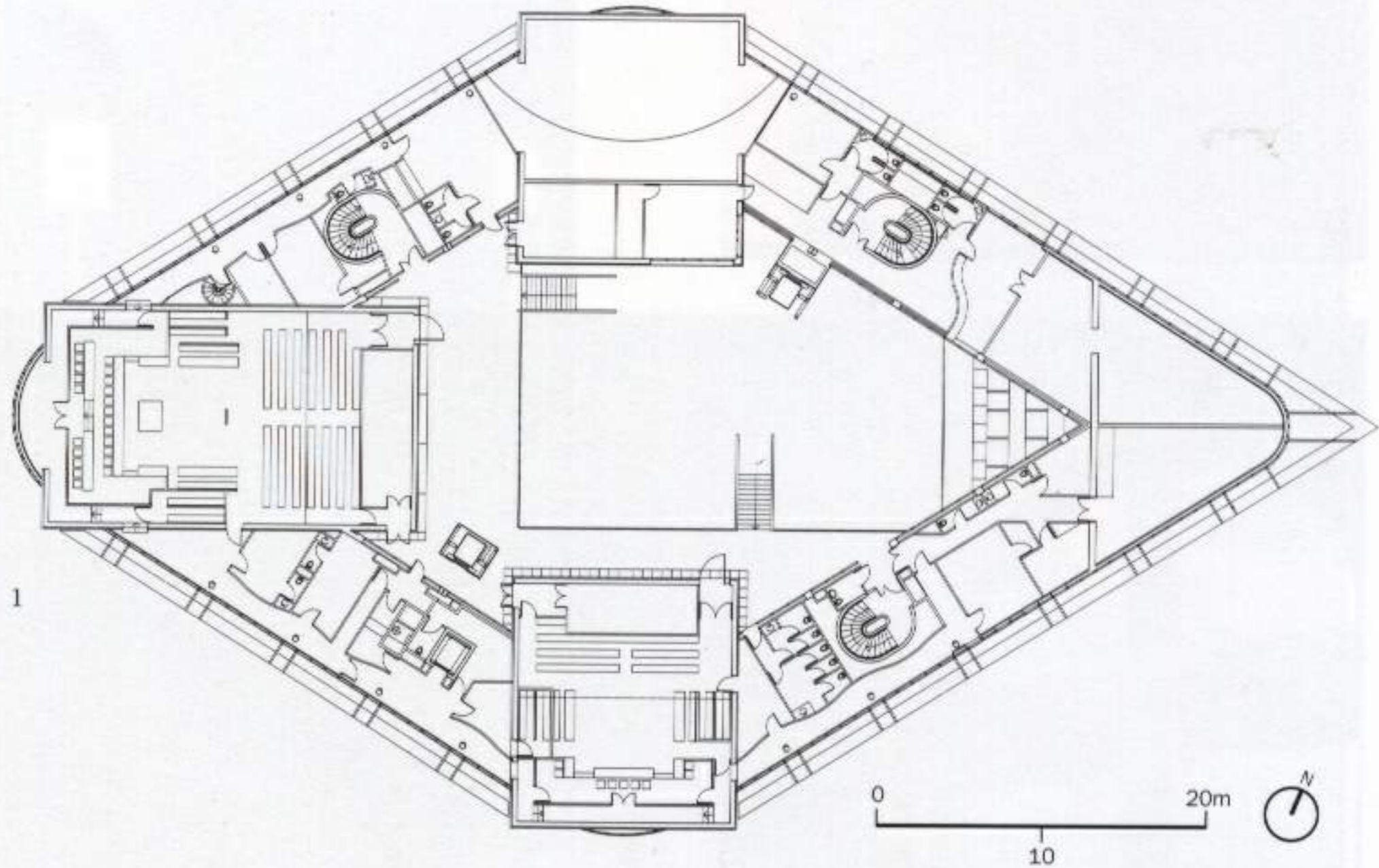
对于在自主性与文脉主义之间，司法机构的纪念性的想法，产生了在整座城市中或多或少都能看到的，强烈的统一形象。

该大厦根据三条附加的但相互能对话的显明规律构成。

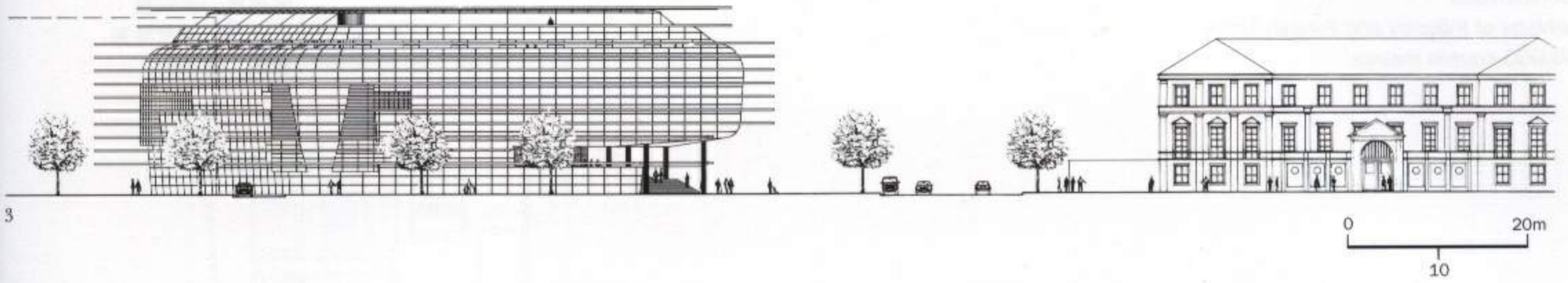
城市的，与周围环境联系的规律规定了该地区大楼的外部形体，依靠水平横条，使设计蓝图具体化。

建造机构的规律规定了与周围环境联系的框架，以特别的综合形式，表明法院的自主自治性。

法院各分支司法机构的内部规律在外部显示了十字型几何图的造型，将它们区分并将它们组织成等级体制，充分表明了法院大厦的内容。

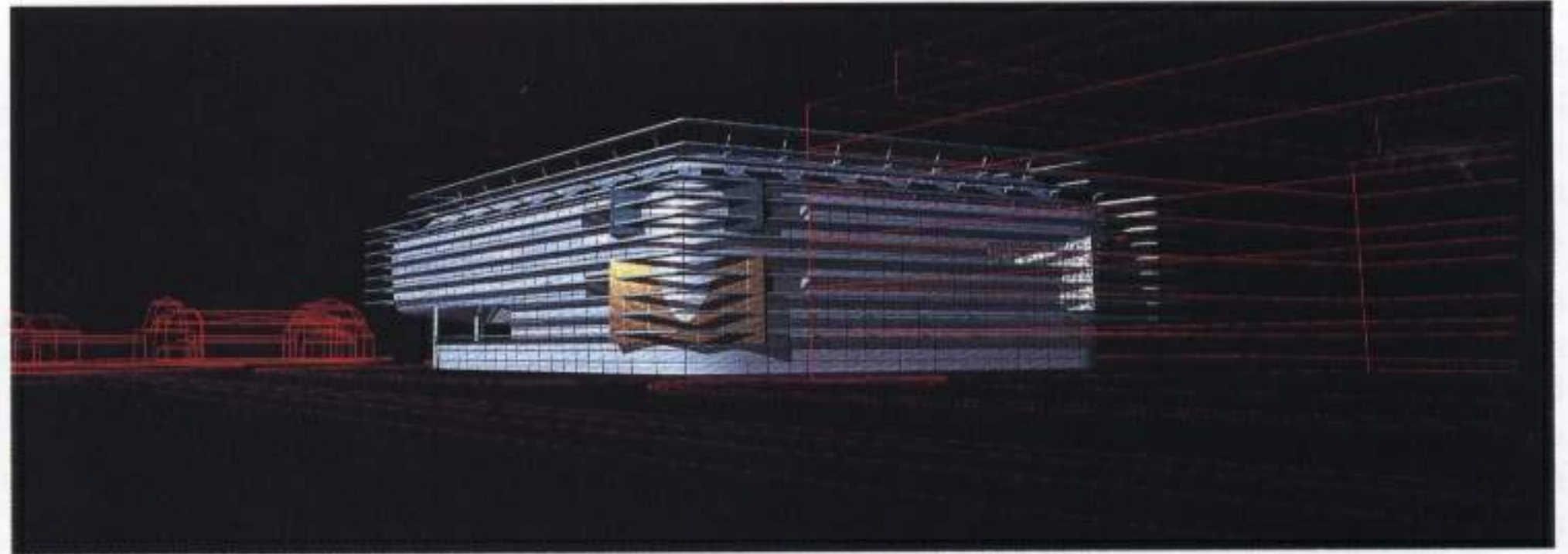






The Law Courts are arranged around a large atrium, a veritable urban piece situated in the same line as the square; the glass facades reflect the service activity of the institution. A walkway with a panoramic view of the city constitutes an open intermediary space. The architecture of the Law Courts gives to all the keys to its organisation and its specific function, thus breaking, through this rigorous 'structural transparency' of the various orders it is made up of, the image of an opaque, inward looking building.

法院大厦环绕一个大中庭布置，是名符其实的城市建筑作品，位于其外面广场的同一直线上。玻璃幕墙映现着法院内的活动。一条能看到城市全景的通道形成一个开敞的中间空间。法院的建筑交代了揭开它的组织和特殊功能的全部秘诀，这样，通过构成建筑的这些规则的‘结构透明性’，打破了不透明的，内向的建筑形象。



- 1 First level plan
- 2 Location plan
- 3 Eastern frontage
- 4 Perspective from the boulevard
- 5 View from the square
- 6 Internal view of atrium (study for the competition)

- 1 二层平面图
- 2 位置图
- 3 东面图
- 4 透视图(从林荫大道看)
- 5 透视(从广场看)
- 6 中庭内景(参赛研究)



## École des Mines

Design/Completion 1992/1995  
Albi-Carmaux  
Ministry of Industry and Foreign Trade  
35,000 square metres

## 矿务学校

设计/竣工 1992年/1995年  
阿尔比—卡尔莫  
工业与对外贸易部  
面积: 35,000m<sup>2</sup>

The École des Mines draws its inspiration from the rich local tradition while expressing in a strong and contemporary way the modernist values peculiar to Écoles des Mines.

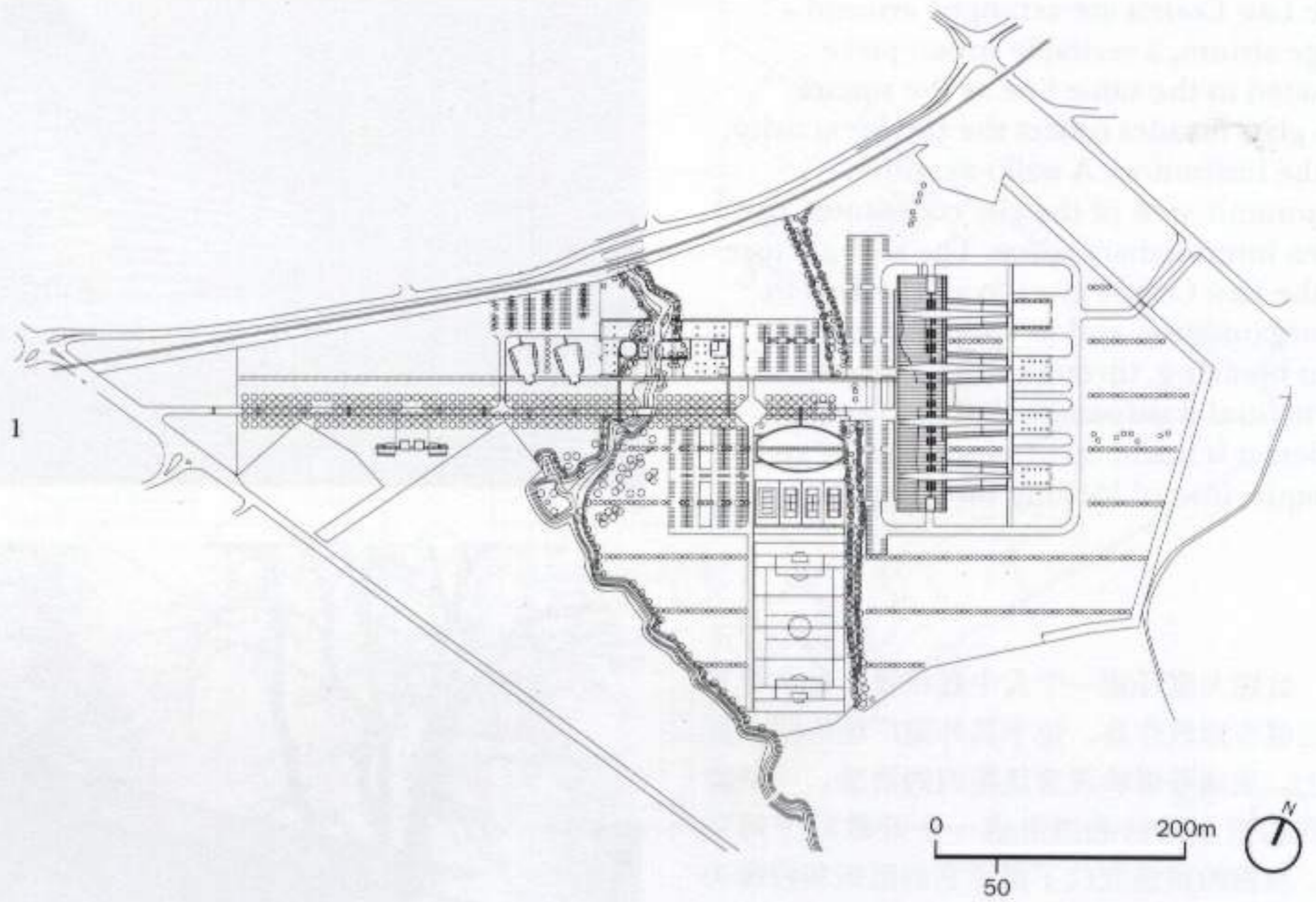
The school mixes classical and modern references, a quest for balance between the timeless and the present, between history and modernity. This is an archetypal building that solves the faults that creates self-sufficiency from the city and self-sufficiency of each function. The school follows the logic and continuity of the city of Albi.

Its internal operation enables it to link the different functions without a break (brick spindle perpendicular to the covered street with the forum in the centre, in close contact with the external gallery: the warp).

矿务学校的建筑既汲取了当地丰富的传统之灵感，同时又以强有力的和当代的方式表达了矿务学校所特有的现代主义价值。

这所学校是将古典和现代的参照混合起来，寻求在远古和现时之间，在历史和现代之间的平衡。这是一座典型样板建筑，它解决了缺陷，使能不依靠城市而自给自足和每项功能的自给自足。矿务学校遵循阿尔比城的逻辑和连续性。

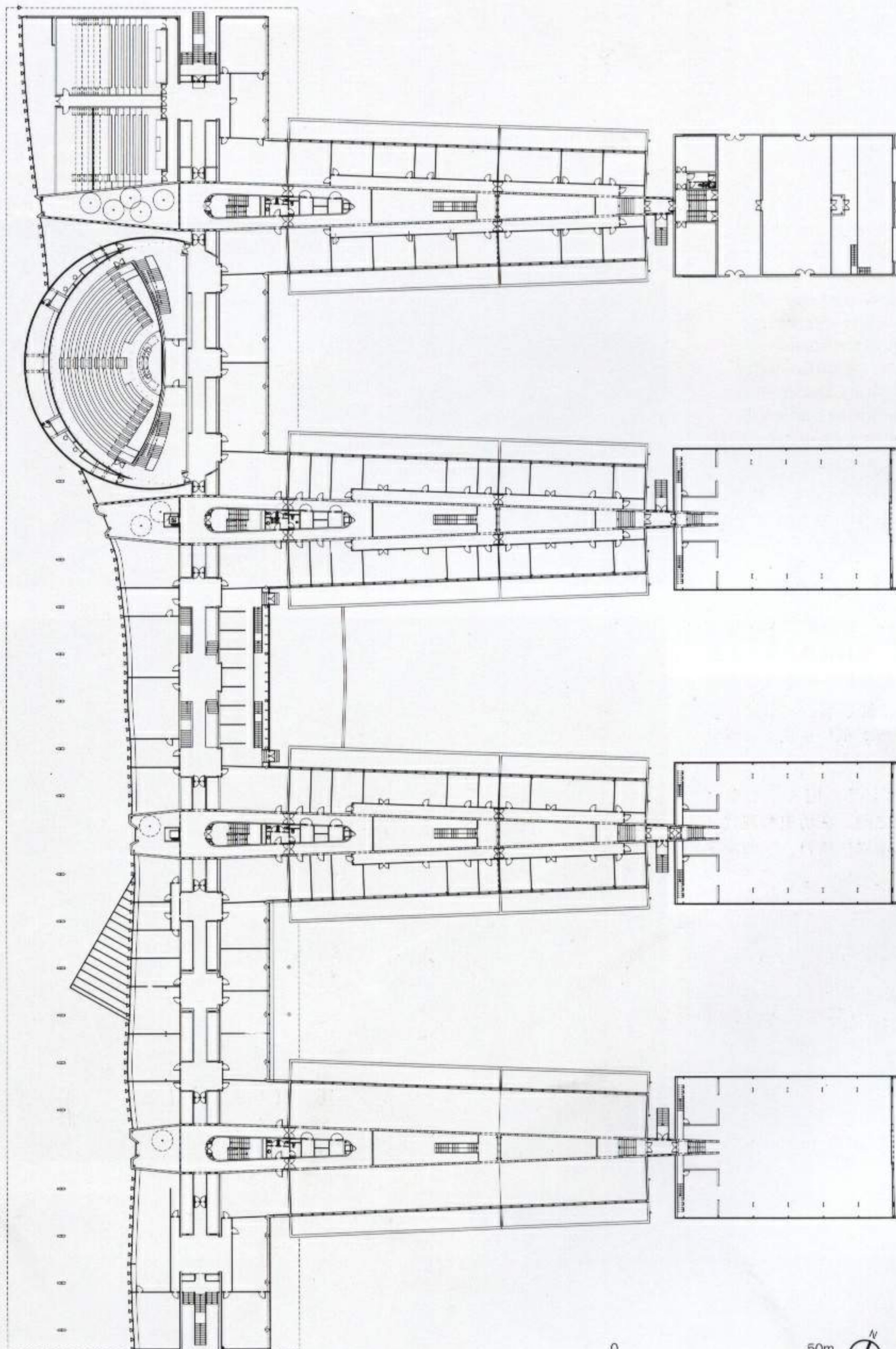
它的内部操作使整个学校能够不间断地连接不同的功能(有砖筑的心轴垂直于有盖的街道，其中心有广场，与室外的长廊紧密接触)。



1 Block plan  
2 Aerial view site (in December 1994)  
3 R+1 level plan

1 总平面图  
2 基地空中鸟瞰图(1994年12月)  
3 R+1平面图

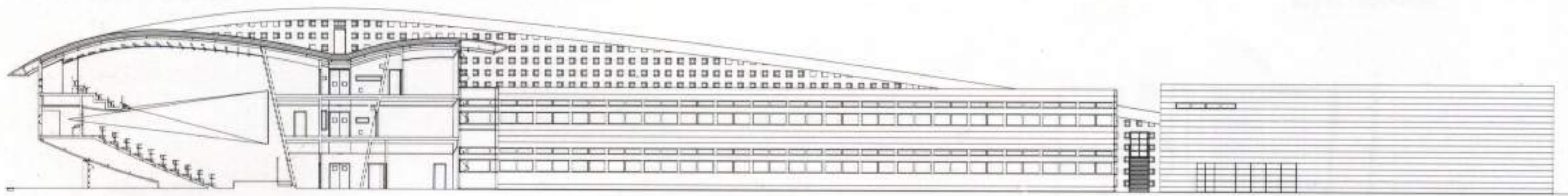




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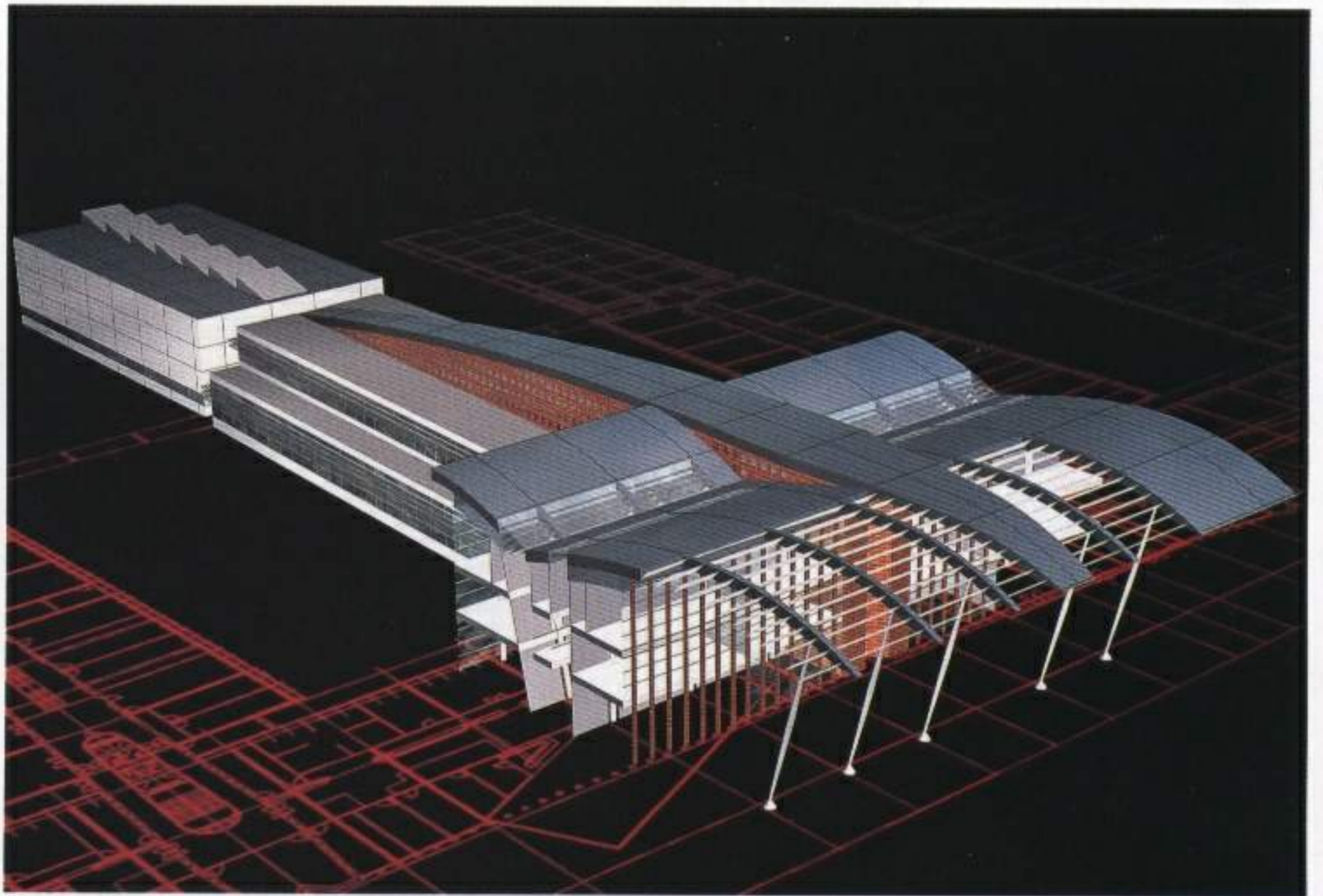
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This duality between the cultures of the site—the thickness, massiveness of the city's brick walls, and the culture of the École des Mines, the transformation of matter, and development of new technologies—is the vehicle for a reflection and aesthetics that bring out significant, rich and stimulating oppositions, thus making it possible to define solutions that go beyond those stated by mere functionalism or regionalism.



5

基地文化的两重性——厚厚的结实的城市砖墙与矿务学校的文化、物料转换与新技术的开发——是思考和美学的载体，前者产生出有意义的、丰富的、有促进作用的对立意见，这样就有可能找到超越仅仅功能主义或者地域主义所表述的解决办法。



6

- 4 演讲大厅剖面图
- 5 空中鸟瞰图
- 6 轴测图
- 7 东立面
- 8 东立面日景
- 9 东立面夜景

- 4 Lecture hall section
- 5 Aerial view
- 6 Axonometry
- 7 Eastern frontage
- 8 View of eastern frontage, by day
- 9 View of eastern frontage, by night



7



## Libraries and completion of Jussieu Campus project

Design 1992  
Paris  
Ministry of Culture and National Education  
50,000 square metres

图书馆和瑞塞校园

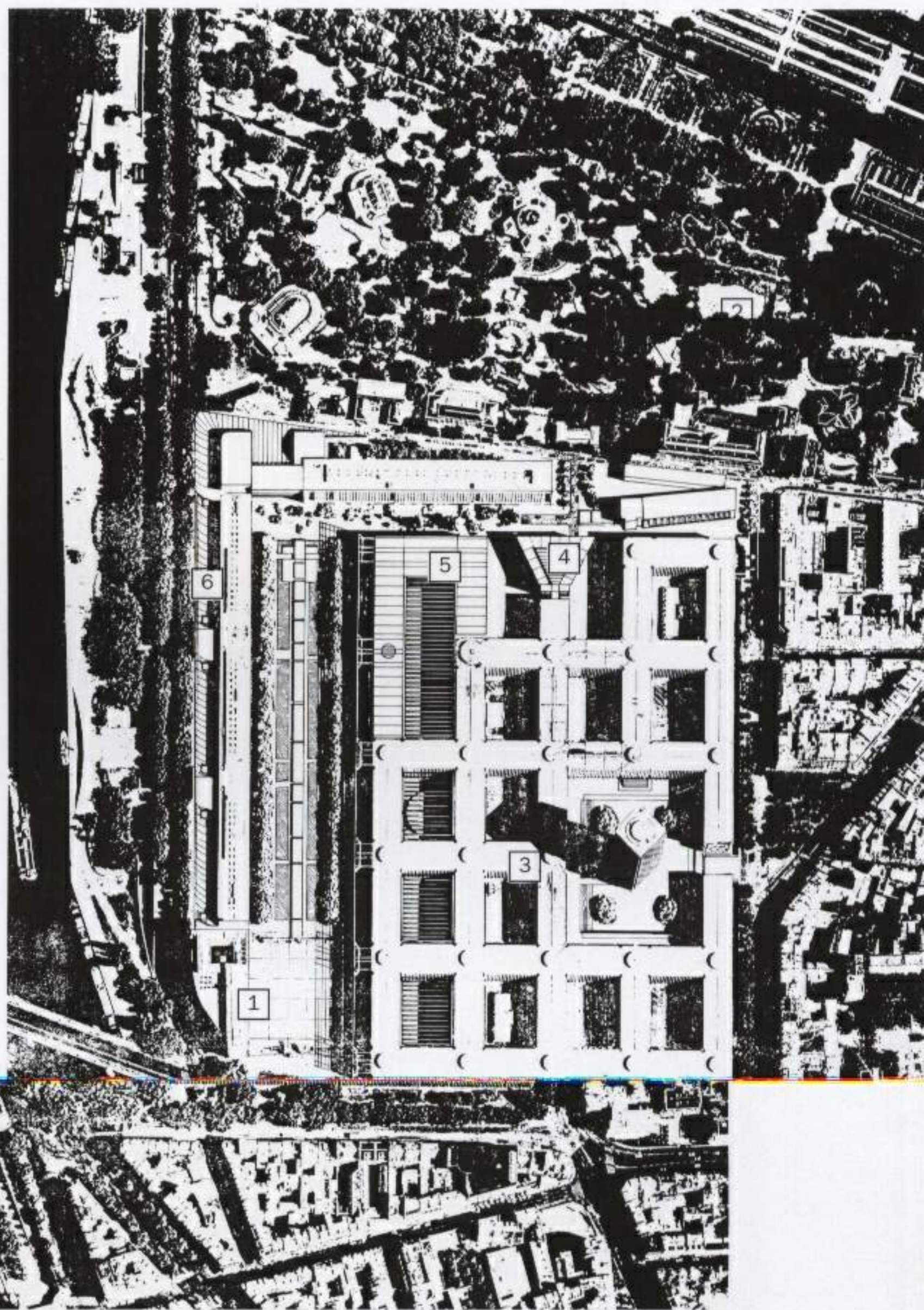
1992年设计  
巴黎  
文化及国民教育部  
面积: 50,000m<sup>2</sup>

The location of the project, in the same line as the Institute of the Arab World, reinforces the theatrical nature of the university in the city. Facing the Seine, the library features a glass facade that is set at an angle to permit a better diffusion of daylight into the inner spaces. To assert the urban alignment of the Quai Saint-Bernard, a line of diodes that emit a blue light restores the virtual vertical of the building. A string of light crowns the facade and cycles through the names of great men, as well as announcing the cultural activities of the library.

Inside, the library offers a space bathed in light from a glass vault that soars towards the sky, a dynamic element signifying that knowledge is on the move. The light is diffused from the centre glass roof to all the reading rooms.

这个设计项目所处位置与阿拉伯世界学院的位置共处，增强了大学在城市中的剧院式性质。面对塞纳河，图书馆的特征是使用玻璃幕墙，并且使其安装成一个角度使日光更好地漫射进入建筑物内部空间。为了维护圣一贝纳德防洪堤的城市基准线，设置了一排发光二极管，散射的蓝色光芒使建筑物恢复虚拟的垂直感。一组华灯装置于玻璃幕墙顶部，通过伟人的名字循环轮转着，同时也宣告图书馆的文化活动。

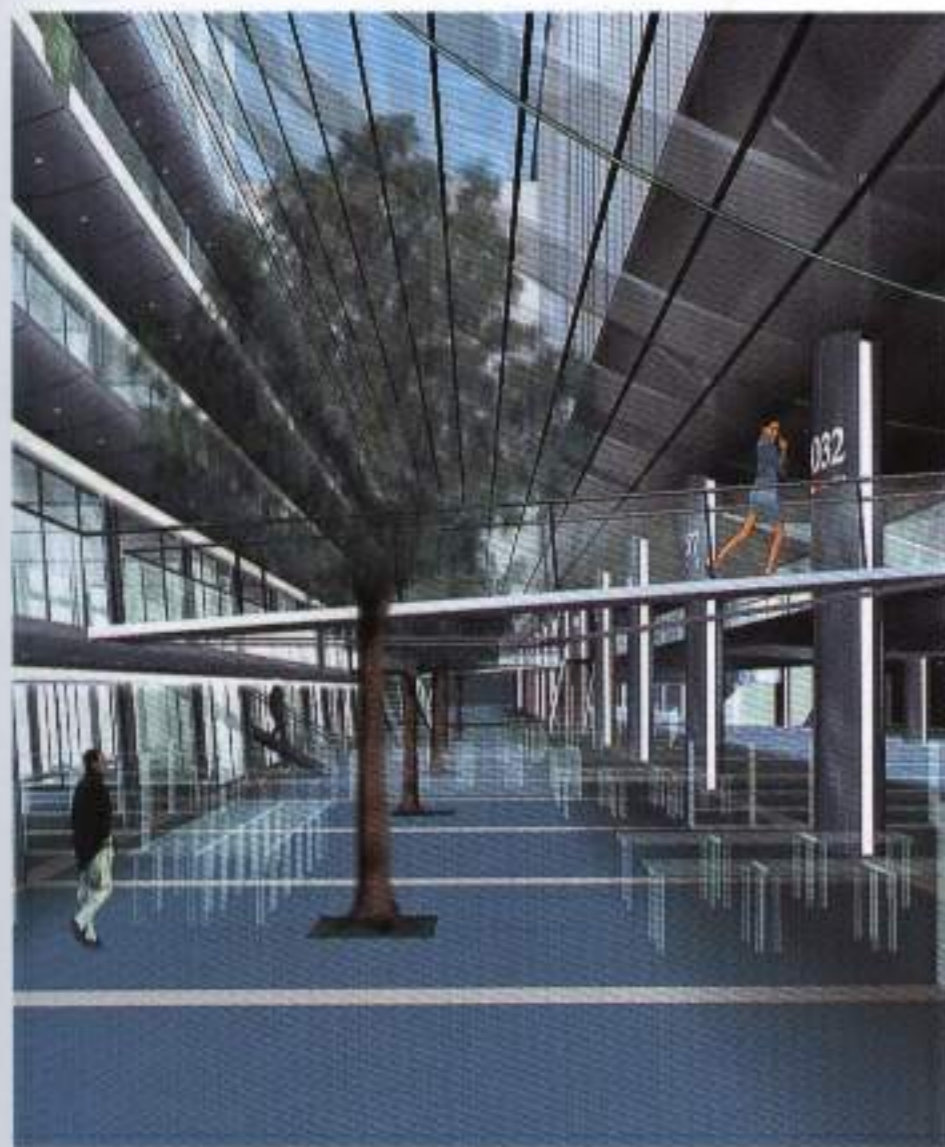
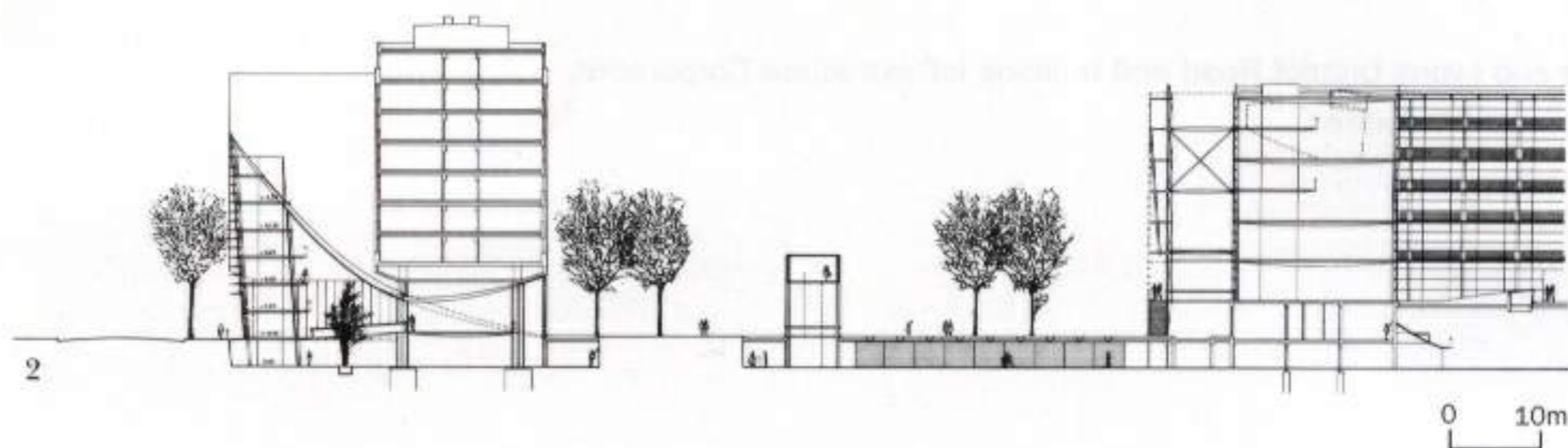
在内部图书馆，提供了一个沐浴在来自直指天空的玻璃拱顶的明亮光线中的空间，这是一个有动感的成份，意味着知识在不断更新。光线从中央玻璃屋顶漫射到所有阅览室中。



- 1 阿拉伯世界学院
- 2 植物园
- 3 现存校园区
- 4-6 设计的图书馆位置

- 1 Institute of the Arab World
- 2 Plant garden
- 3 Existing campus
- 4-6 Projected library site





3

The project is also intended to enrich the capital with a new urban green space on the same scale as Parisian gardens such as Palais-Royal, Place des Vosges or the Observatory: the Jussieu garden. The garden transposes the classical garden, its geometry asserting the linearity of space and the will of a transversal link.

It was important to rethink the facade of the University that gives onto the Seine and to create a new big garden on a site of rapture in Paris.

工程项目也打算以新的城市绿地：朱西厄公园来丰富首都，其规模如同现有的巴黎一些公园，例如，皇宫公园、孚日广场或者天文台等。朱西厄公园转变了古典园林，它的几何图形表明了空间的直线性和横向联系的意愿。

重要的是重新考虑大学的面向塞纳河的立面，在巴黎的令人着迷的地点创造了一座新的大型花园。



4



5

- 1 Block plan
- 2 Cross section of the north-south axis
- 3 Entrance foyer of building facing the river bank
- 4 Garden between faculty buildings
- 5 View from the Seine

- 1 总平面图
- 2 南北轴线横向剖面图
- 3 正对河岸的建筑物入口门厅
- 4 教职员工大楼间的花园
- 5 从塞纳河看的视图



# City of Paris School of Fine Arts

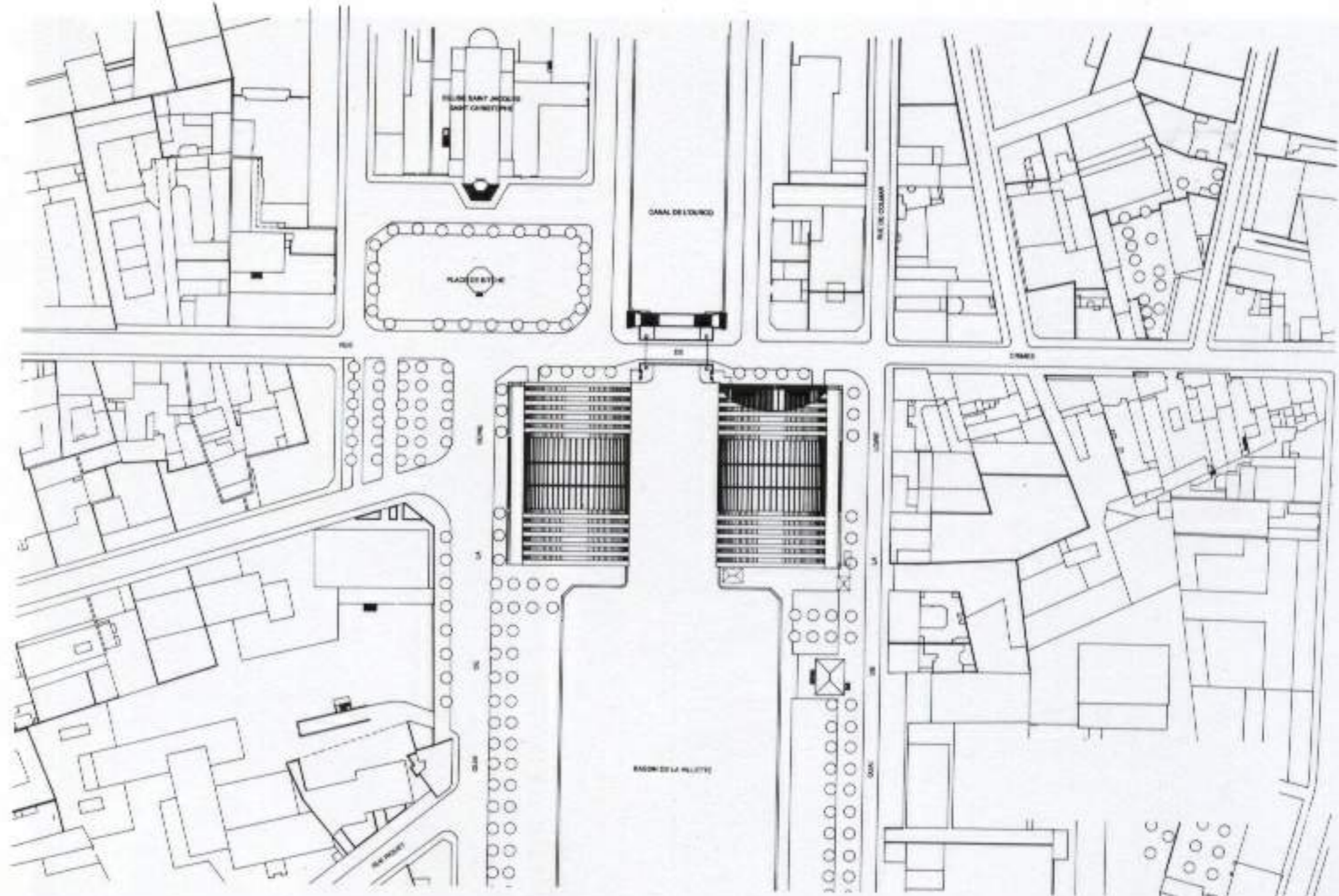
Design 1992  
Paris  
City of Paris  
18,000 square metres

# 巴黎艺术学校城

设计 1992年  
巴黎  
巴黎市  
面积: 18,000m<sup>2</sup>

The project is in keeping with a dialectic between history and the future of the city the symmetry of which is a major element. Before the building was burnt down, the two general stores represented an ideal counterpoint to the centrality of Ledoux's Rotunda situated at the other end of the basin. The project recreates this symmetry while preserving the mark of history. The school is housed in two identical and symmetrical contemporary buildings, located on either side of the Villette Basin, exactly where the former general stores stood.

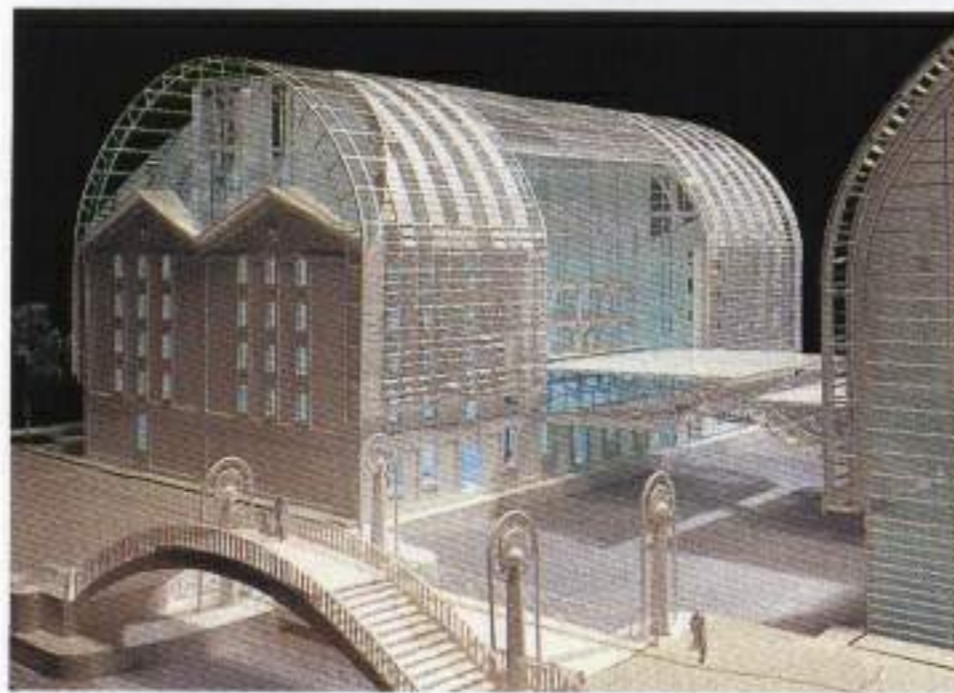
As a counterpoint to this urban and historical continuity, the school is designed as a single entity where the two buildings are linked to one another by a high square that spans the canal. This square is a mobile deck the movement of which punctuates school life and makes it possible to preserve the urban perspective of the canal.



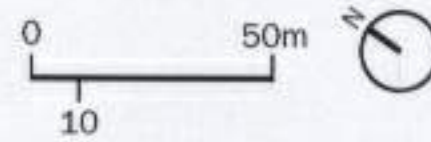
1



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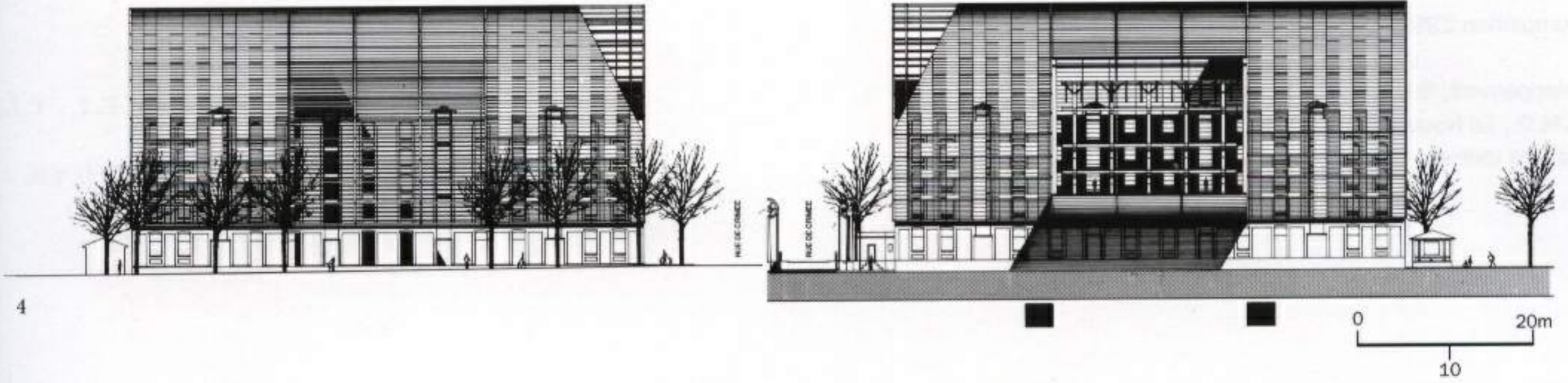


- 1 总平面图
  - 2 从维莱特盆地看的景观
  - 3 连接两建筑物的步行吊桥
  - 4 东建筑物的正立面图
  - 5 两栋建筑与升起的步行吊桥
  - 6 从维莱特盆地看的景观
- 
- 1 Block plan
  - 2 View from Villette Basin
  - 3 Footbridge between the two buildings
  - 4 Facade of eastern building
  - 5 The two buildings, with raised footbridge
  - 6 View from Villette Basin

本方案与巴黎古老的过去与美好的未来之间的对立相协调，城市的对称性是其主要成分。在这座建筑物被焚毁以前，是两家杂货店，它们与坐落在维莱特盆地对面的勒都圆顶建筑的向心性成了理想的对称。工程设计者在原来的焦土上重塑往昔的“对称美”，同时还要保存历史的标志。

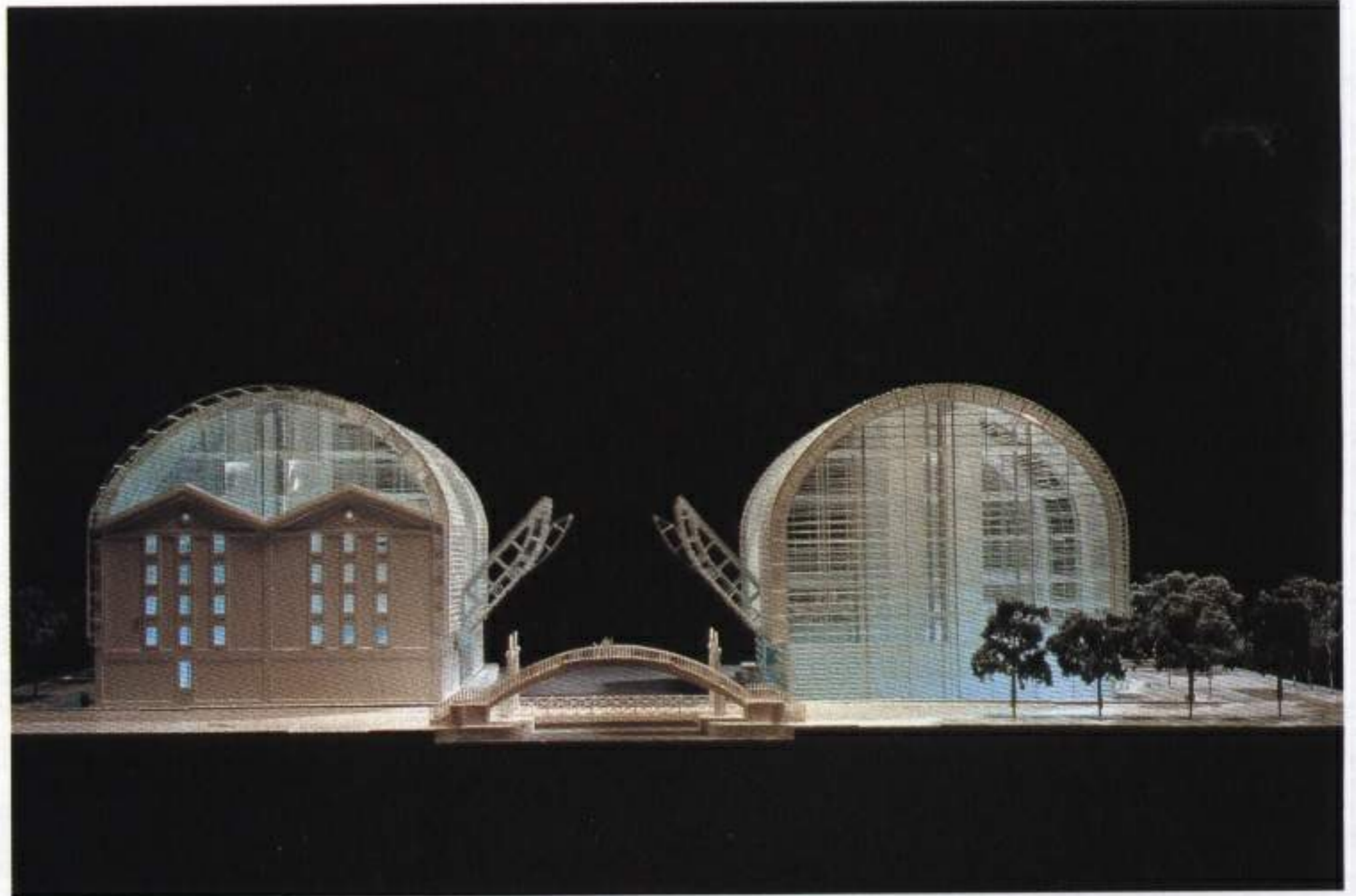
艺术学校就设置在这两座独立而又互相对称的当代建筑物内，它们坐落在维莱特盆地的两边，正好是先前的杂货店所在之处，作为城市和历史延续的对比物，该校设计成一个整体，由高高的横跨运河的平台把二座建筑结成连理。这块平台是可移动甲板状桥面，板桥的离合强调学校生活，也使有可能保留运河的城市远景。





Movement, expression of modernity, is written here into the history and the environment of the location. The movement of the space is the means to preserve and enrich the bases of the disposition of the Villette basin: it is the companion of the regular movement of the bridges and the locks of the canal.

运动，表现现代性，在此写进载入史册的一笔，融进当地的环境。桥面平台的运动是种手段为了保留和丰富维莱特盆地清理的基点：它与诸河桥和运河船闸的通常运作相一致。



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## Forum des Arènes

Design/Completion 1992/1994

Toulouse

M.T. Développement, S.C.E.T., C.L.F. Immo, S.A. H.L.M. les Chalets,

S.C.I.C. A.M.O., Le Nouveau Logis Méridional

35,000 square metres

## 阿雷纳罗马广场

设计/竣工 1992年/1994年

地点 图卢兹

工程包括: M.T. 开发区 S.C.E.T., C.L.F.

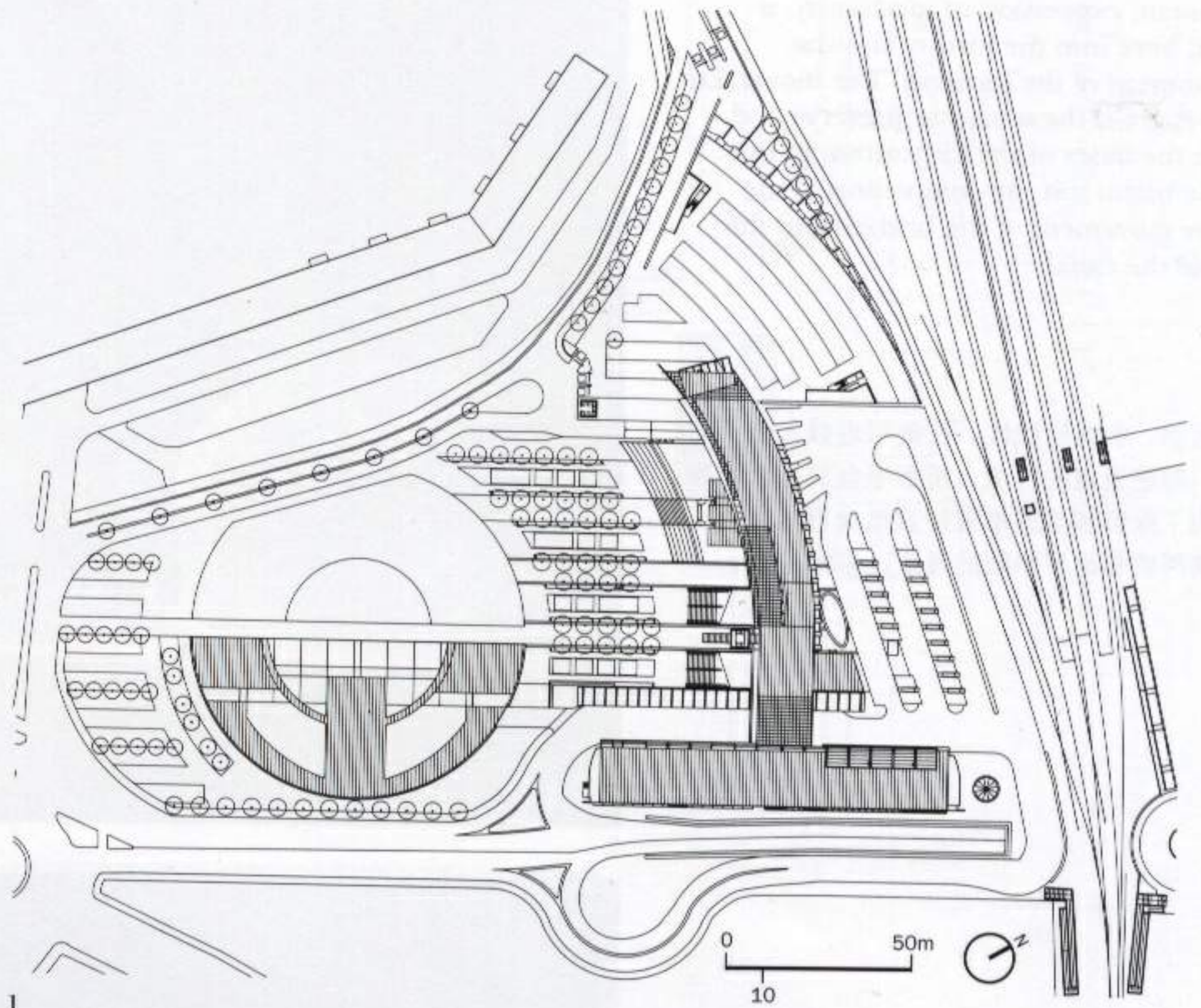
不动产区 S.A.H.

L.M. 别墅区 S.C.I.A.M.O. 南部新住宅区

面积: 35,000m<sup>2</sup>

Built after the Arènes High School, this was an important operation on more than one account. First because it is located on the outskirts of the greater Toulouse on the site of former railway wasteland and embodies the effort made to rehabilitate urban fringes and suburbs which is one of the major challenges of the end of this century. Second because the answer put forward is not an insipid regionalistic make-up job that clashes with the surroundings but an architectural project that comes to terms with its violent context and tries to create therewith lines of strength and a poetry, be it that of the fringes.

此工程建于阿雷纳中学之后，是有诸多原因的重要工程。首先，因为工程位于大图卢兹市郊区原先废弃的铁路工地，体现出重新修建都市边缘地区和郊区的努力，这是本世纪末主要挑战之一。第二，因为提出的答案不是枯燥乏味的与周边环境格格不入的地区性修补工作，而是一项建筑工程，旨在与其强烈的环境达到和谐一致，并努力由此创造有力度的线条和诗意，即使它是一项城市边缘地区的工程。







The uncompromising aesthetic of the project draws its inspiration from road markings: alternately coloured strips, 'lacerations' and scoring of roads, route markings and night lighting, totems, etc. and becomes a screen and collages on the street, and staircases in the forum, visual gaps, tearings and grillwork in the parking.

But this aesthetic that allows the context to 'express' itself is balanced by the constitution of different, identifiable territories, by the clarity and ease with which the spaces may be understood, by the scale of the urban equipment and the way it was done (the organic structures of the bus stops' structures for example), by the night lighting. It is only in a contradictory space, that mirrors the social problems and paradoxes of this century that citizenship can be tempered, against exclusion and the extension of banality.

此项工程不折不扣的美学特点是从道路标志中吸取其灵感的：交替间隔彩色线条，“破口”和道路中间划线，行车线路标志和夜间灯光照明，交通标识图等等，该工程也成了在街道中的展览板和抽象派艺术的拼贴画，在广场里的楼梯，在停车场里的视觉缺口，裂口和格栅。

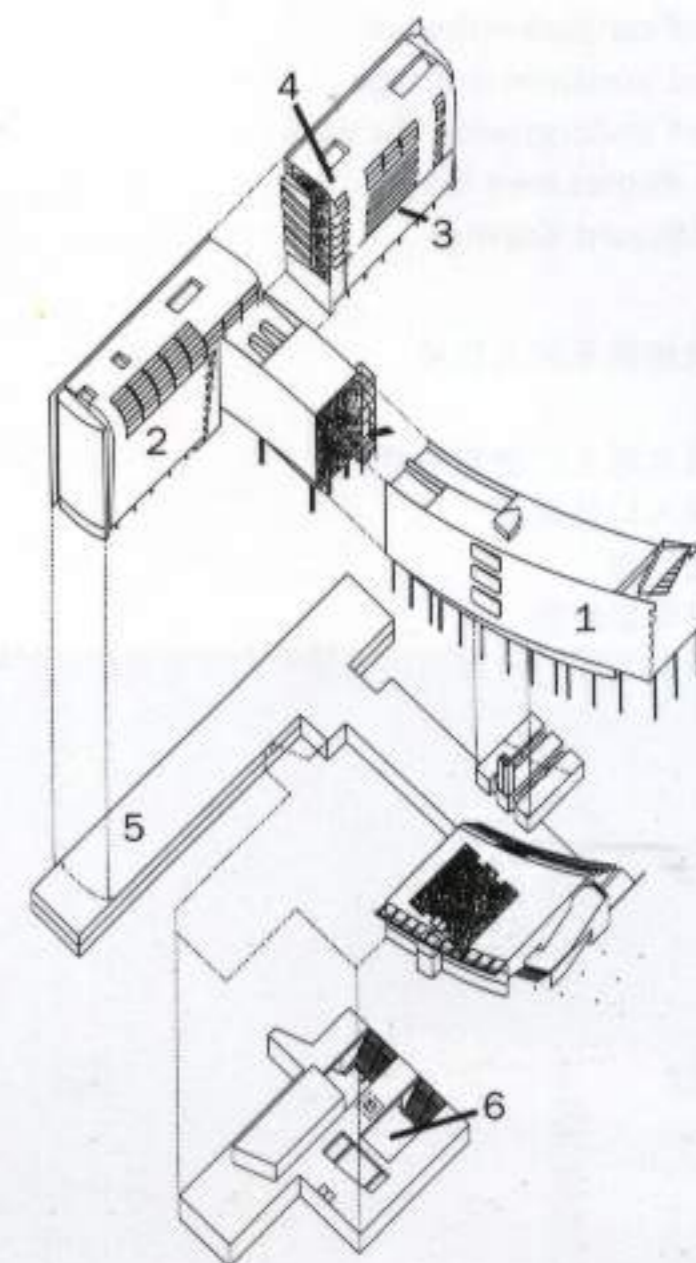
但是，这种让环境“表达”自身的美学是由于建立了不同而可辨认的领域，由于具有清晰而舒适的、可了解的空间，由于具有城市设施的尺度感和其他做法（如公共车站的有机结构），由于夜间灯光等，从而取得平衡的。只有在这相互矛盾的空间才能折射出本世纪的社会问题和诸多矛盾，公民们才能在反对被排除在外和反对平庸的蔓延中受到锻炼。





- 5 Southern frontage
- 6 View of southern frontage
- 7 Detail of western apartment frontage
- 8 Detail of eastern frontage
- 9 Exploded axonometry
- 10 Southern frontage and tier

- 5 南立面
- 6 南部正立面景观
- 7 西部公寓楼立面细部
- 8 东立面细部
- 9 部分分解轴测图
- 10 南立面及阶梯状座位



- 1 Aragon residence
- 2 UNESCO residence
- 3 Offices
- 4 Low cost housing
- 5 Parking
- 6 Underground station

- 1 阿拉贡住宅
- 2 联合国教科文组织住宅
- 3 办公楼
- 4 低造价住房
- 5 停车场
- 6 地铁站



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## Jules Verne High School

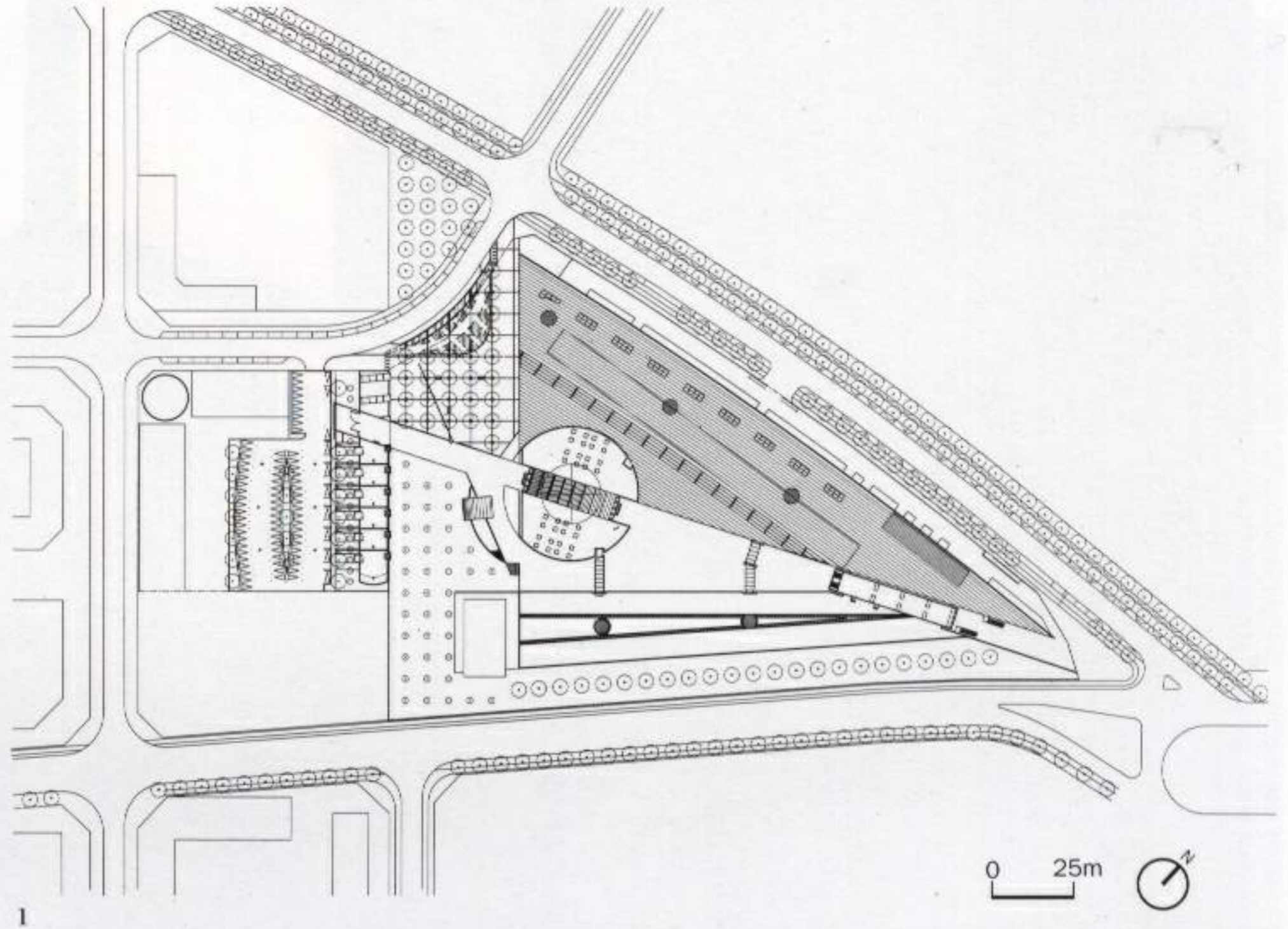
Design/Completion 1991/1993  
Cergy-le-Haut  
Ile-de-France Regional Council  
16,600 square metres

## 儒勒·凡尔纳中学

设计/竣工 1991年/1993年  
塞尔吉-勒-奥特  
法国岛大区委员会  
面积: 16,600m<sup>2</sup>

The Jules Verne High School is located at the outskirts of the new district of Cergy-le-Haut, at approximately thirty kilometres northwest of Paris in an environment yet still being urbanized. The land is triangular and bounded by two intersecting roads, one curved and the other rectilinear. This high school can accommodate 1,350 students and combines general courses and technical courses (production, electronics, metalworks).

This site and programme conditioned the architectural response with this project of two distinct but linked entities. The two teaching blocks are arranged along a composition and traffic axis which bisects the school grounds. The high school common areas (restaurant, resource centre, administration) are established along this axis.



儒勒·凡尔纳中学位于塞尔吉-勒-奥特新区郊外，在巴黎西北约30km，是一处仍在城市化的环境。该处地块呈三角形，夹在相交的一条曲线状道路和一条直线状道路之间。这所中学能容纳1350名学生，组合公共通用课程和技术专业课程(生产课程，电子课程，金工课程)。

基地和设计大纲限定了对这个项目建筑上的回答是二个有分又有合的实体。两幢教学楼沿一种构图和把校园一分为二的交通轴线来布置。该所中学的公共使用区域(餐厅，资料中心，行政)沿这条轴线来安排。



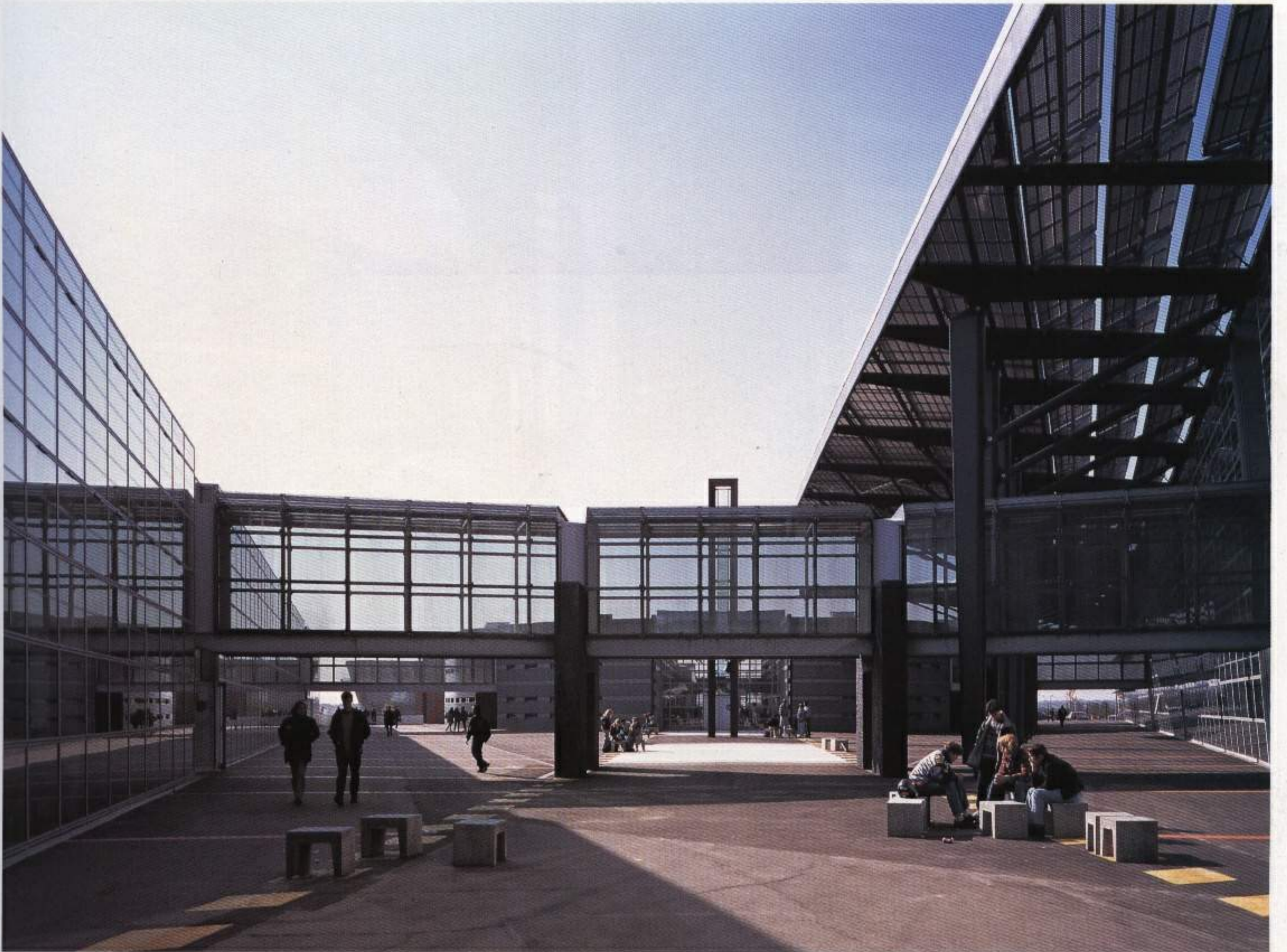
- 1 Block plan
- 2 Night view of school life building with sculpture by Piotr Kowalski
- 3 Aerial view
- 4 Footbridge in inner courtyard

- 1 总平面图
- 2 学校生活区楼夜景与彼得·科凡尔斯基雕塑作品
- 3 鸟瞰图
- 4 校园内院步行天桥





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The technical block has a long curved facade that duplicates the curve of the road. The volumetry of this building is generated by curves subtended by a streamlined cross-section that integrates the workshops and technical classes. It is a product of technology. The general education block runs along the rectilinear road. The concrete screen facade is an expression of a building with urban characteristics, with priority being given to common internal volumes. High school life is organised around the common courtyard towards which all access roads converge and is punctuated in its center by Piotr Kowalski's glass hologram sculpture.

This high school celebrates its dedication to Jules Verne, tireless dreamer, inventor of stories that we still have pleasure reading today.

技术楼区有长长的曲线形正立面，与道路的曲线相重复。这栋大楼的形体是由与流线型横断面相对应的诸曲线产生的，这一横断面把实习车间和技术课堂合成一体。这是一项技术的产品。公共课教学楼沿着直线形道路布置。混凝土幕墙外立面是具有城市特征的大楼的表现，将优先权给予公共的内部形体。中学生活区环境公共院子来组织安排，所有通道汇集到公共院子，在中央用彼得·科凡尔斯基的玻璃全息图雕塑作品加以强调。

这所中学庆祝它敬献给儒勒·凡尔纳的落成典礼，这位不知疲倦的梦想家，今日我们读来仍觉惬意的故事创作家。



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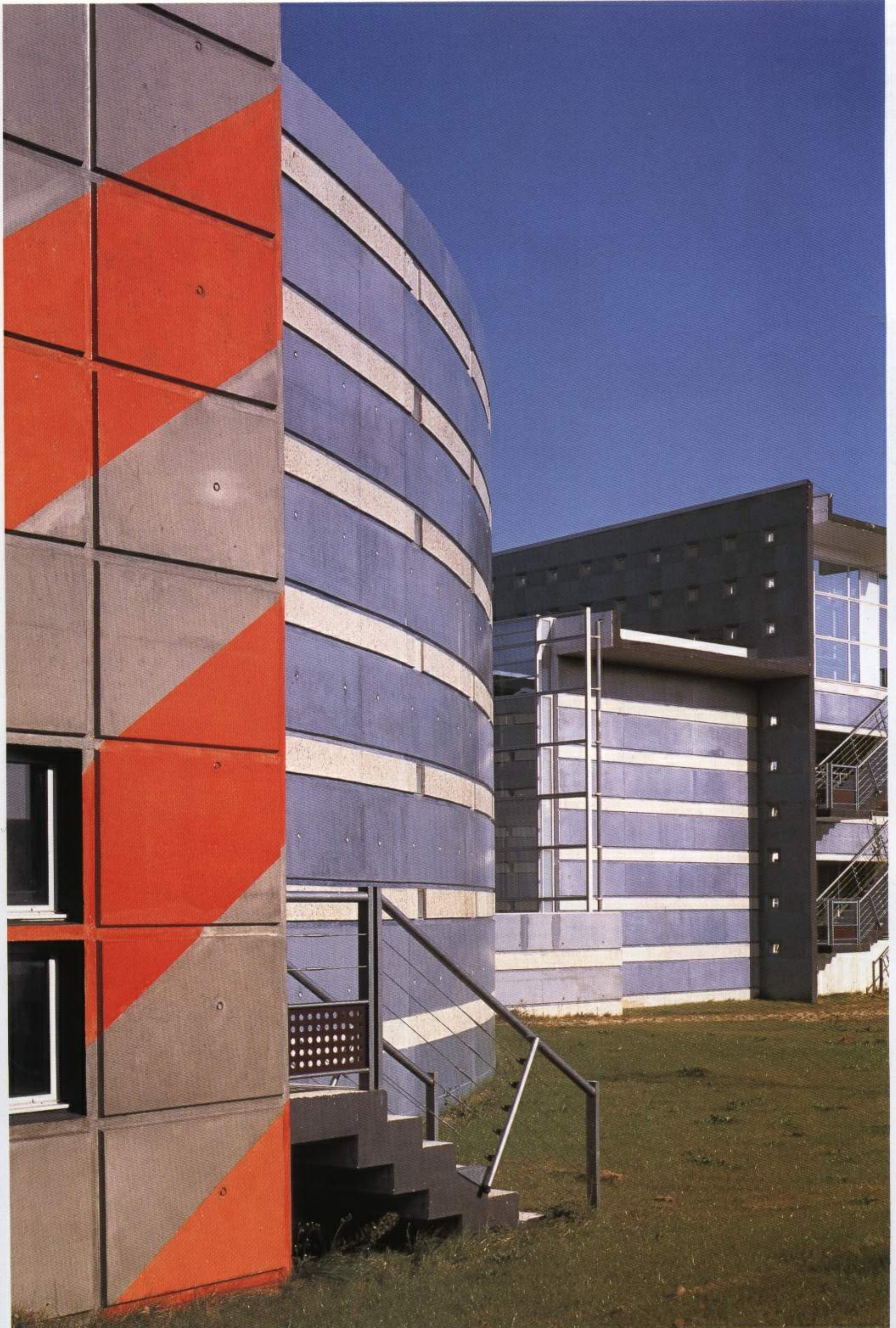


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- 5 View of the access square
- 6 Inner courtyard
- 7 Aerial view
- 8 Cutaway, western side

- 5 入口广场景观
- 6 内院
- 7 鸟瞰图
- 8 西侧切去一部分后的视图





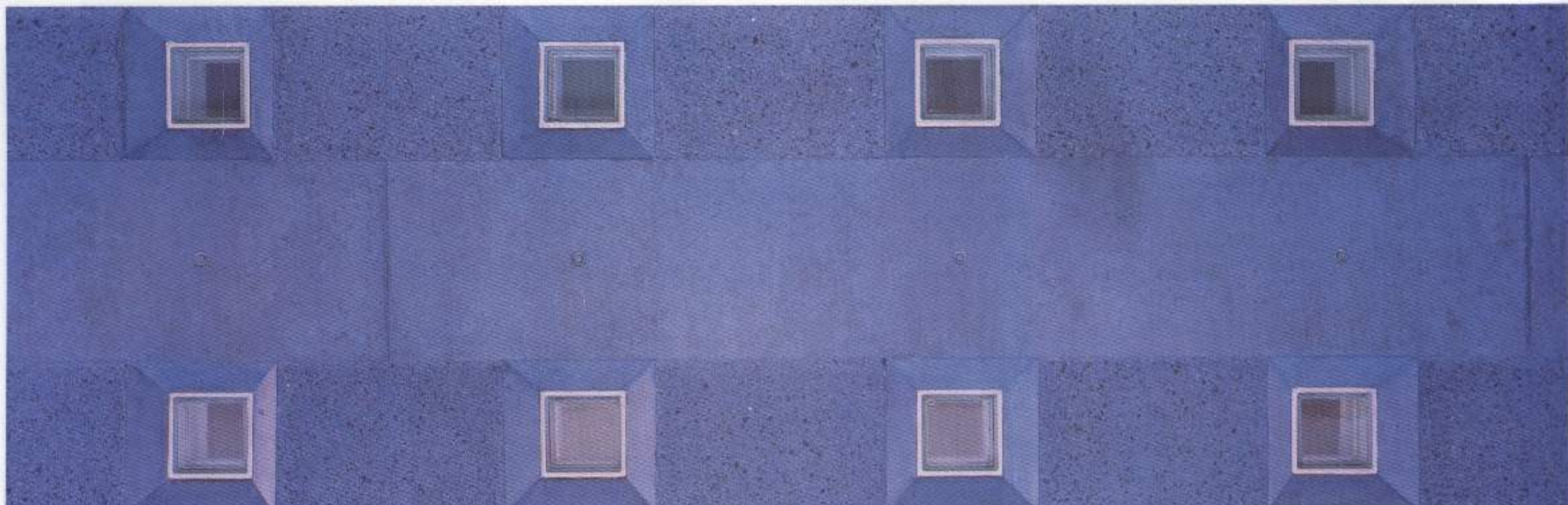


- 9 View of the inner courtyard
- 10 Detail of painted concrete wall
- 11 Detail of inner space

- 9 校院内部景观
- 10 着色混凝土墙面细节
- 11 室内空间细节



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14 Black box (High school kitchen) on the east side

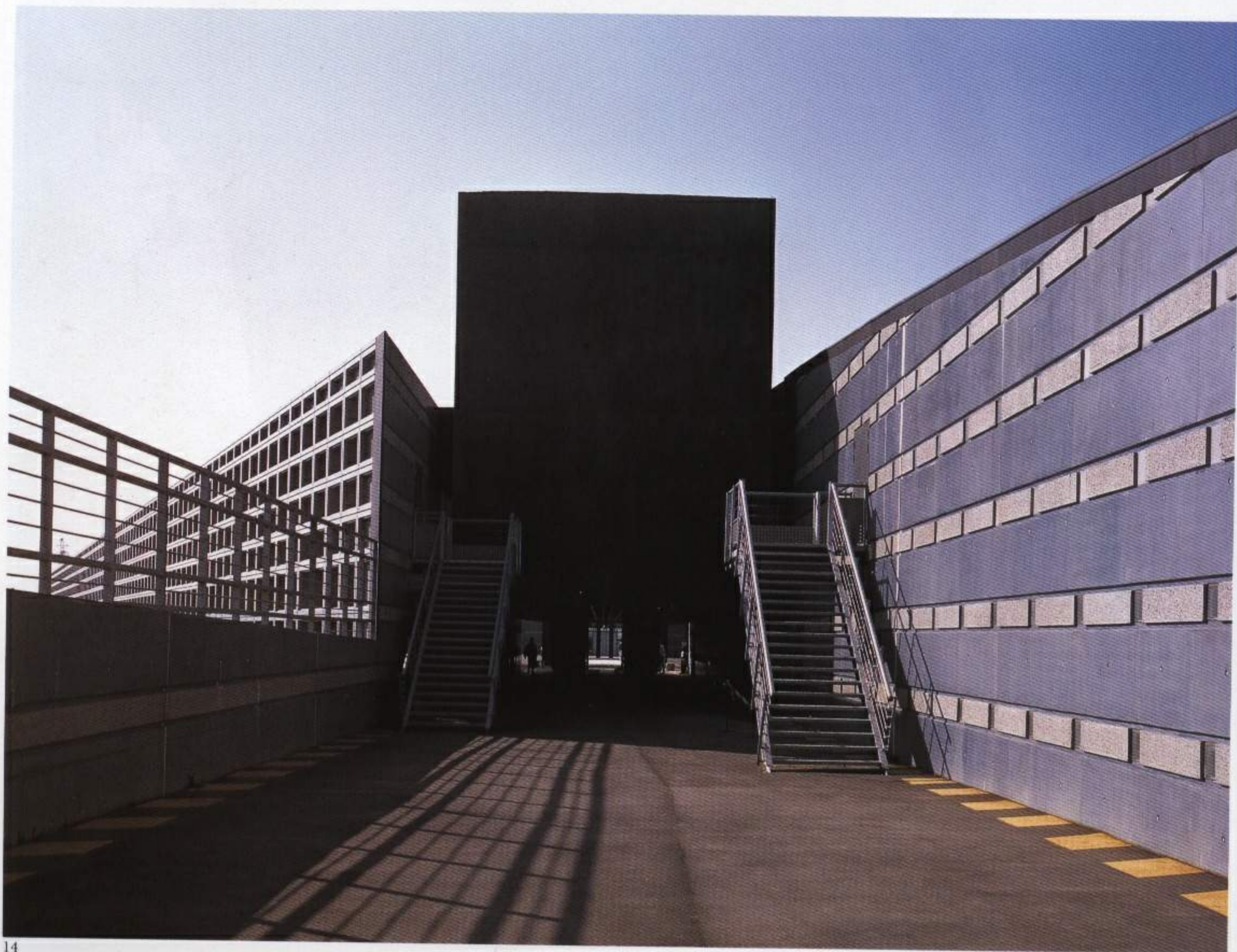
15 View of the facade from the courtyard of the technical building

16 Facade on the inner courtyard of the technical building

14 东面为一栋黑匣子楼(中学厨房)

15 从技术大楼院子里看的正立面图

16 面向技术大楼内院的正立面图



14



15







## European Parliament

Design/Completion 1991/1997

Strasbourg

Société d'Exploitation de la Région Strasbourgeoise

180,000 square metres

## 欧洲议会大厦

设计/竣工 1991年/1997年

斯特拉斯堡

斯特拉斯堡大区开发公司

面积: 180,000m<sup>2</sup>

The architecture of such a building must express the European culture and history. It must also be representative of our era and the democratic institution that supports it: a new heritage is being created which will take on its full value with the Euro-MPs' decisions.

The structure expresses the foundations of Western civilisation: Classicism and Baroque, from Galileo's circle to Kepler's ellipse, the passage from a centred geometrical structure (Galileo) to the anamorphosis (Borromini), the ellipse (Kepler, Gongora), an unstable moment in geometry, the passage from a central power to the democratic movement.

The European Parliament will be recognisable, identifiable, directly or through the transmission of images, and autonomous. It takes into account the morphology of the environment, from the city to Europe—the context in its broadest sense. These two notions, autonomy and context, are antinomic but are connected and complement one another. Isn't modernity wanting contraries simultaneously?

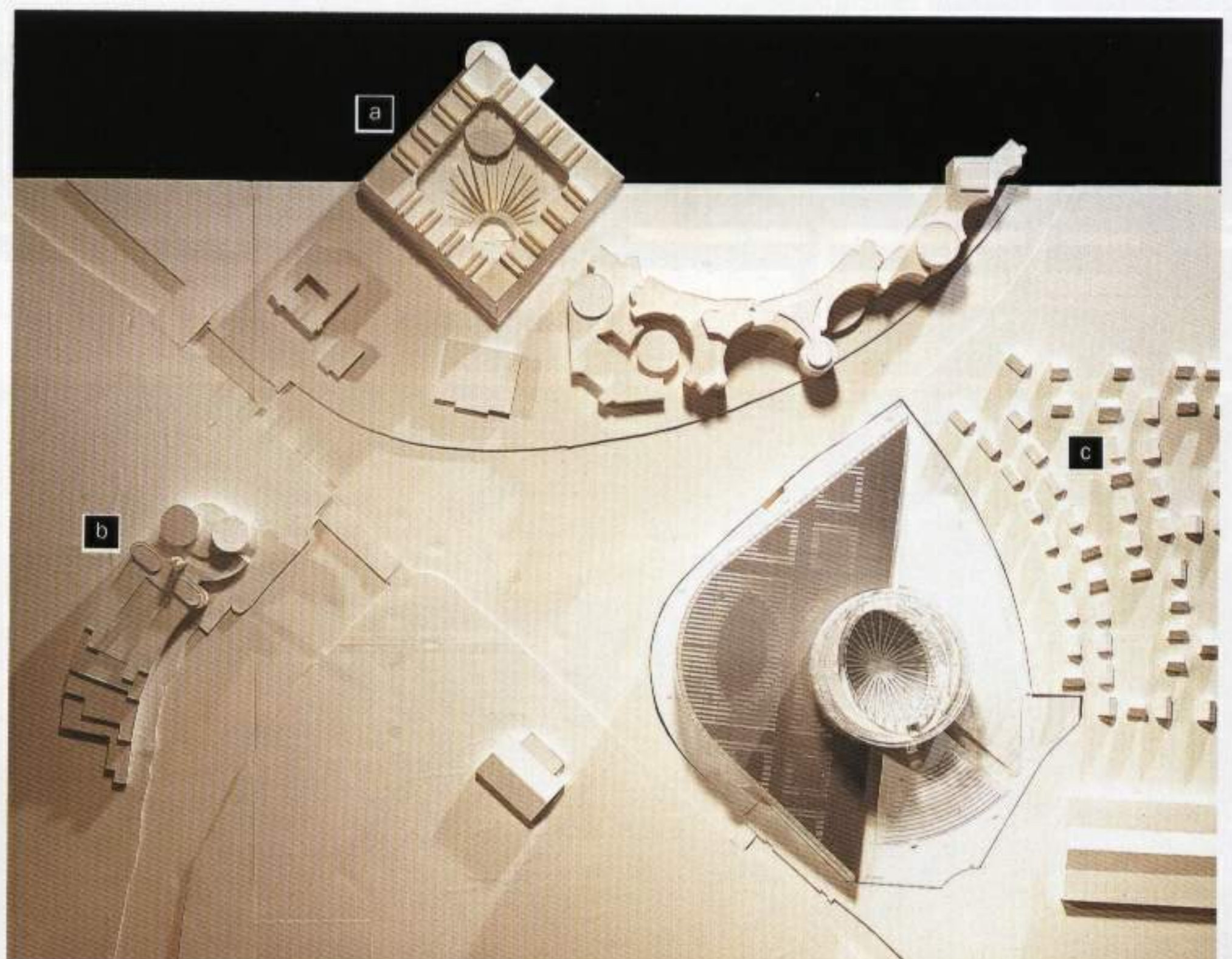
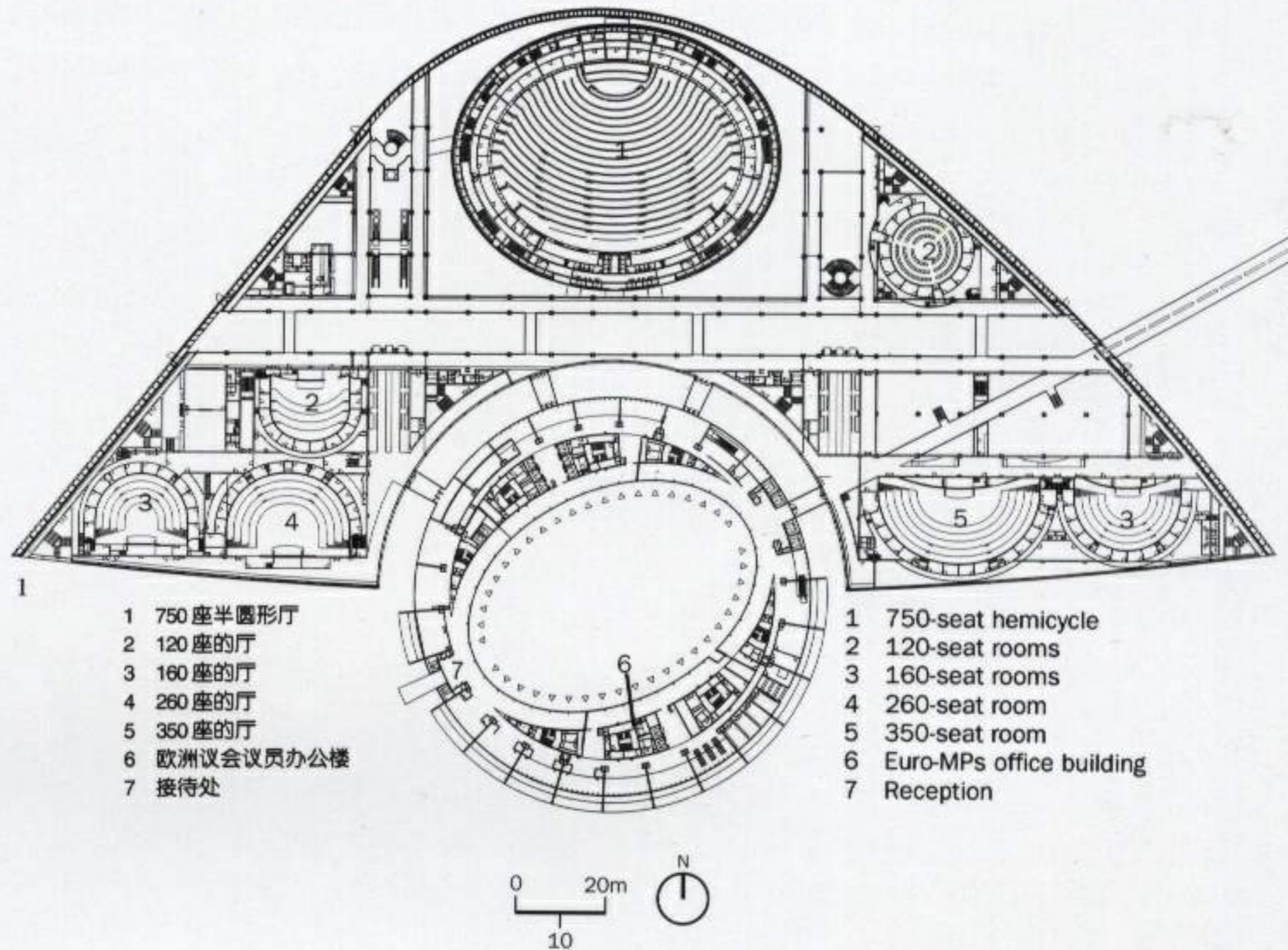
This building has, at the same time, the strength of power and the openness of democracy.

这样一座大厦的建筑必须表现欧洲的文化 and 历史。它也必须是我们时代的代表和支持时代的民主机构：正在创造一份新的遗产，它将体现出欧洲议员们决议的全面价值。

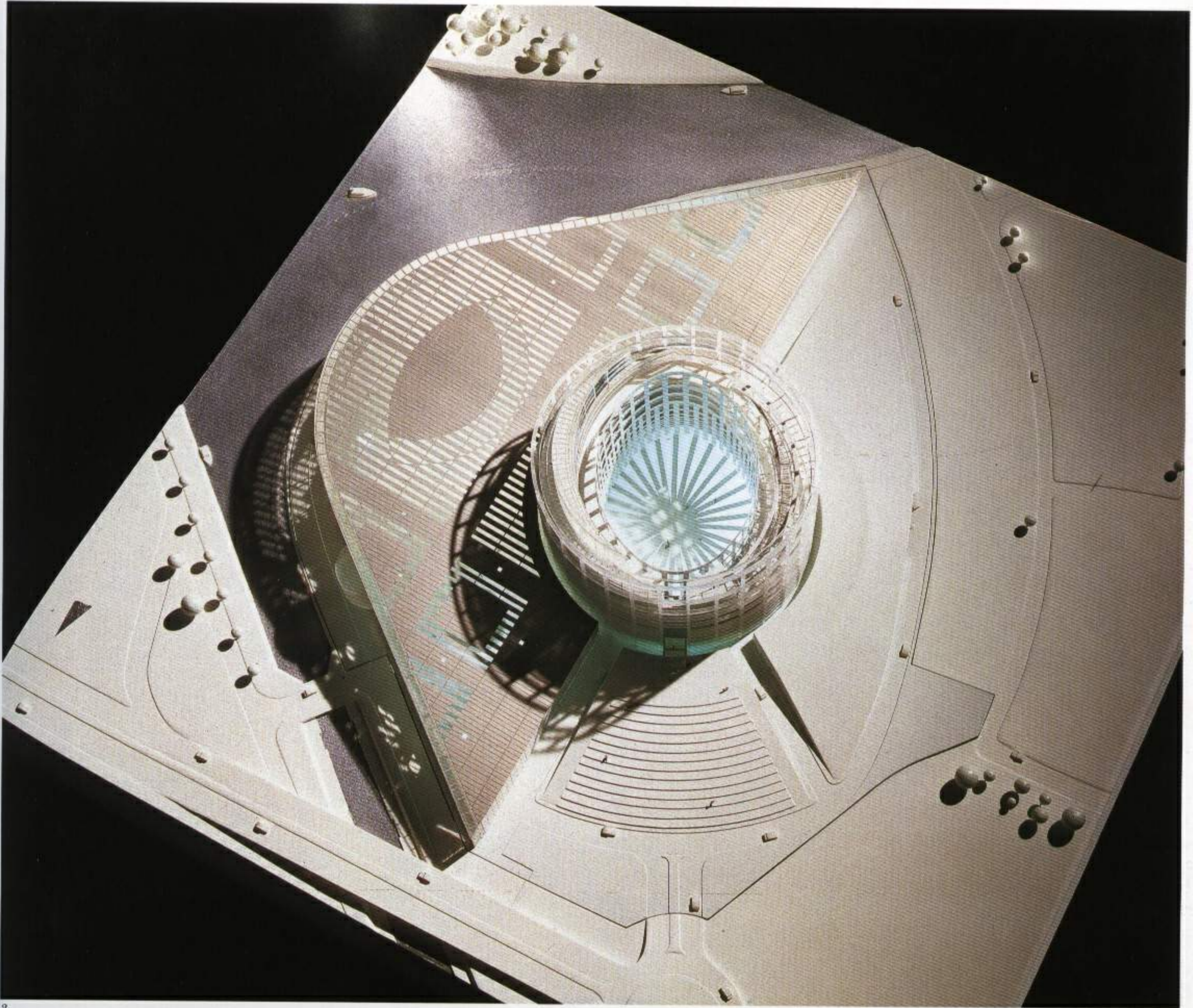
建筑结构表现了西方文明的基础：古典主义和巴洛克风格，从伽利略的圆形到开普勒的椭圆形，从中心几何结构(伽利略)过渡到外观变型(博罗米尼)，椭圆形(开普勒，贡戈拉)几何学中不稳定的时刻，从中央集权到民主运动的过渡。

欧洲议会将是直接地或通过形象传递来辨别和确认和自主自治的。它考虑到环境的结构形态，从城市到欧洲——最广泛意义上的文脉关系。这二个意念，自主自治和文脉是自相矛盾但又相互联系、相互补充。难道现代主义不同时需要对立立面吗？

这座大厦同时兼备有影响机构的力量和民主的开放性。







3



4

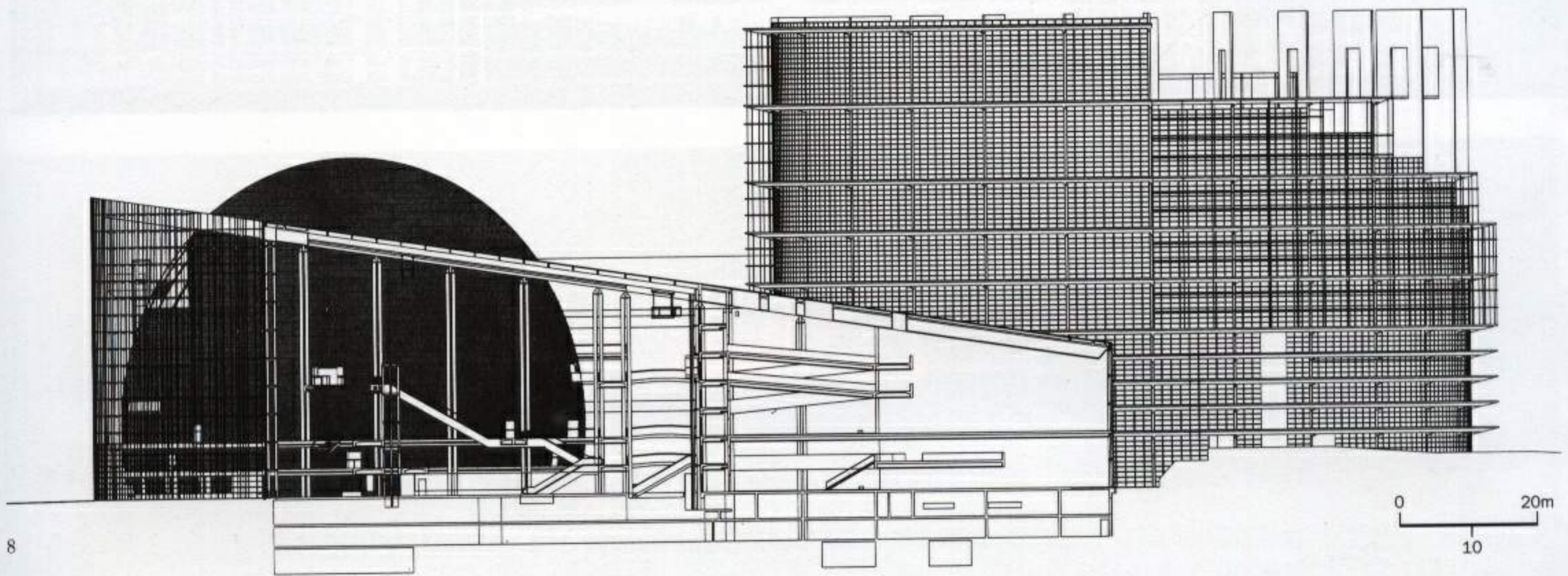
- 1 Plan of level +7.33
- 2 Photo of scale model showing (a) Council of Europe (b) Palace of Human Rights (c) Ungemach Garden City
- 3 Aerial view
- 4 General view

- 1 标高平面图 + 7.33
- 2 按比例尺的模型照片 (a) 欧洲委员会 (b) 人权宫 (c) 温格马克花园城
- 3 鸟瞰图
- 4 总体景观



- 6 Cross-section of the hemicycle
- 7 Eastern facade of the hemicycle
- 8 Cross-section along row 26
- 9 View of access porch

- 6 半圆形厅横截面
- 7 半圆形厅东立面
- 8 沿 26 排处剖面
- 9 入口门廊景观



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11

- 10 Cross-section
- 11 General interior view of the hemicycle
- 12 Detail of facade facing the river

- 10 剖面
- 11 半圆形厅总体内部景观
- 12 临河正立面细部



## University restaurant

Design/Completion 1990/1993  
 Dunkirk  
 Lille Education Authority, C.R.O.U.S.  
 1,500 square metres

## 大学餐厅

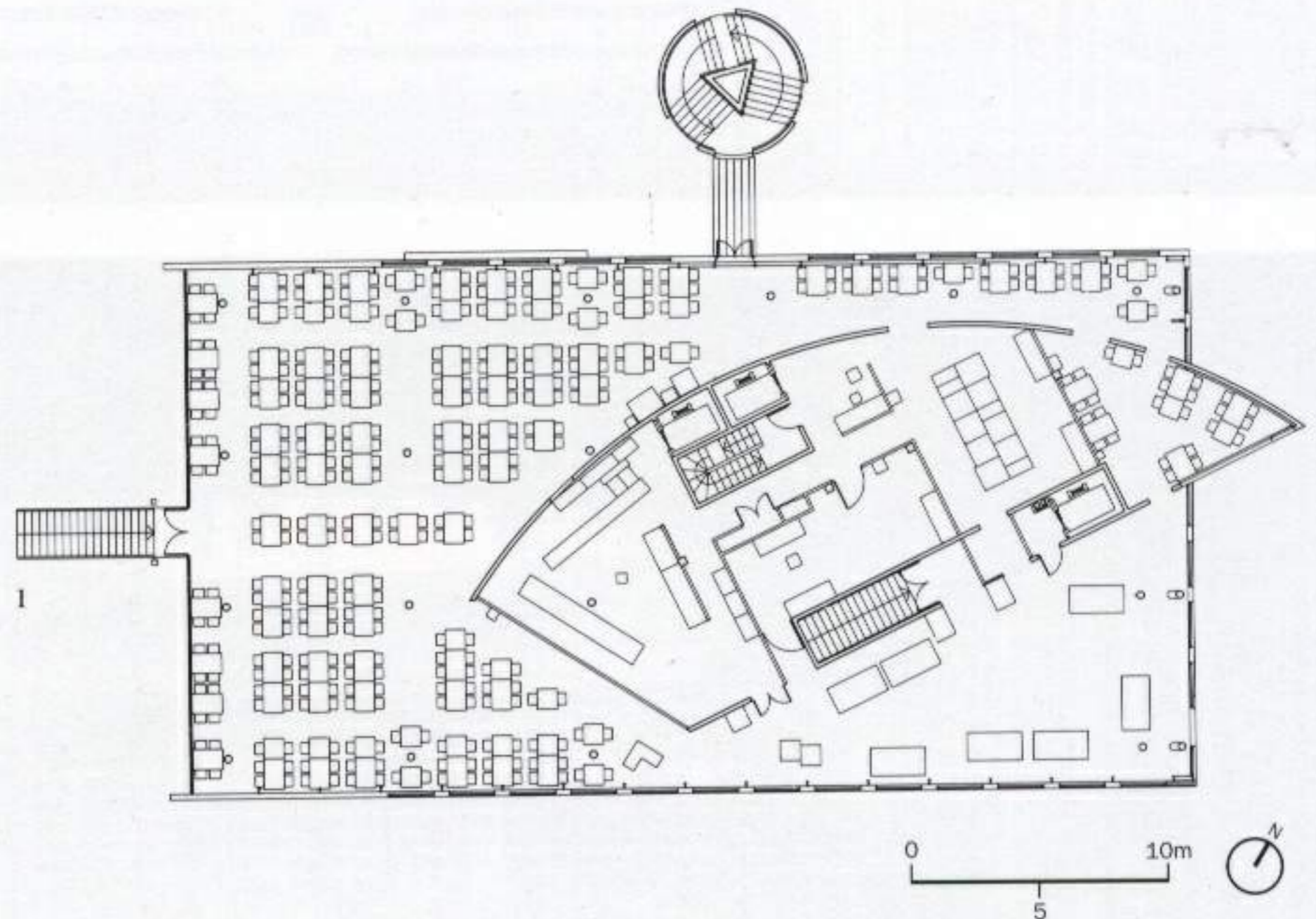
设计/竣工 1990年/1993年  
 敦刻尔克  
 里尔教学局, 地区大中学校福利事业中心  
 (C.R.O.U.S.)  
 面积: 1,500m<sup>2</sup>

Located close to the Citadel University, completed in 1990, the university restaurant presented an opportunity to express the city of Dunkirk's new tertiary vocation. This desire is expressed by a structure built on stilts, whose red colours and dynamic lines make it a contemporary building that can be identified from the city and that fits in with the surrounding harbour setting.

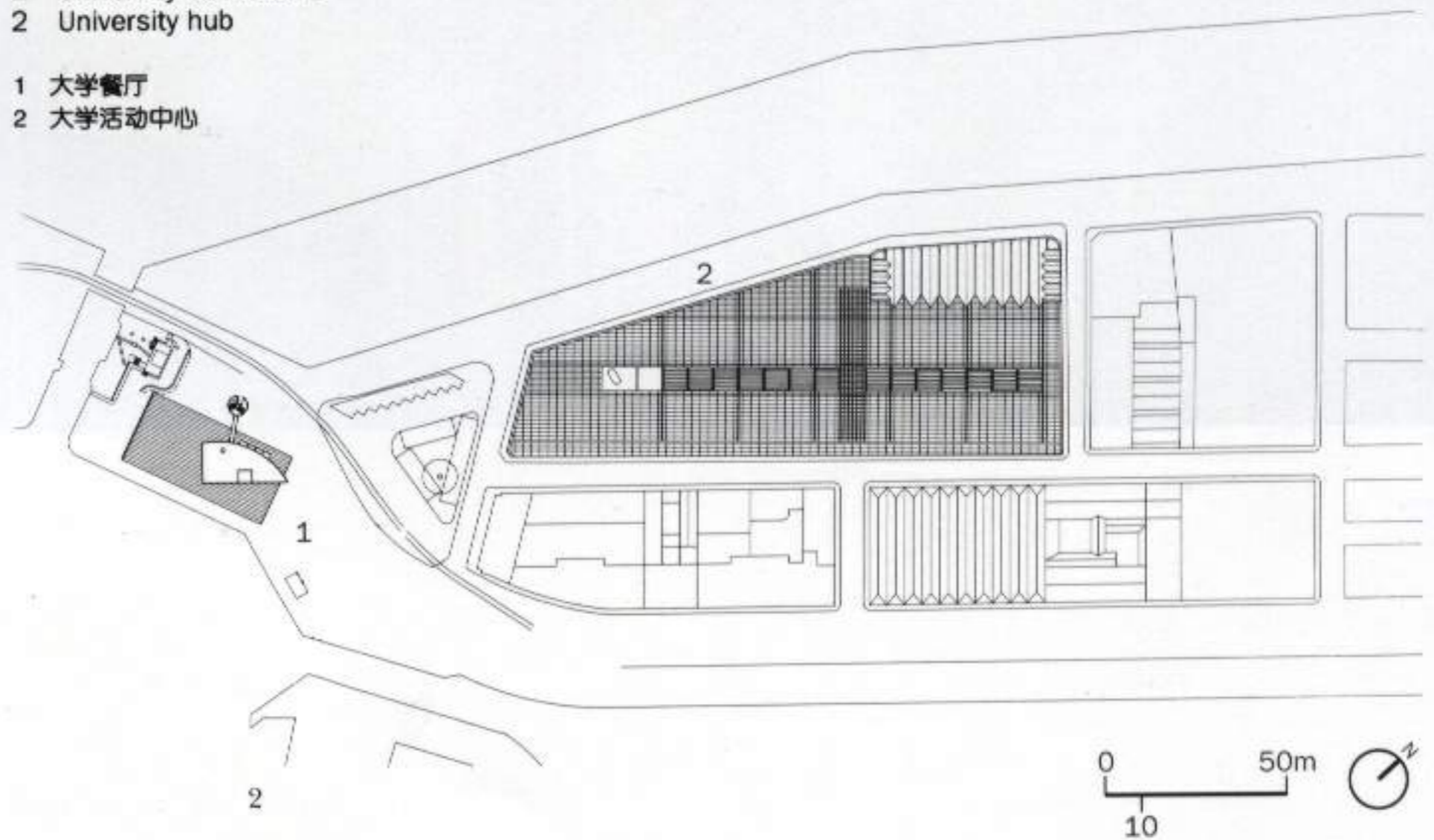
The building is joined to the Citadel islet context by a 'ground swell' sweeping through the structure on all levels. This part of the restaurant anchors the building to the urban structure. The 'ground swell' is located in the same line as the street with the university entrance, and channels the students towards the restaurant.

大学餐厅位置紧靠 1990 年竣工的斯德尔大学, 提供了一个表现敦刻尔克市新的第三级行业的机会。这种愿望由建造在立柱上的结构来表达, 立柱的红色和动态的线条使餐厅成为一幢当代建筑, 从市区就能辨认出来, 并与周围港口环境珠联璧合。

由于建筑各层的“地面隆起, 使该建筑与斯德尔小岛的脉络相融合。餐厅的这部分使建筑物将整幢建筑固定在城市结构中。‘地面隆起’位置与通往大学正门的道路相一致, 并引导学生通往餐厅。



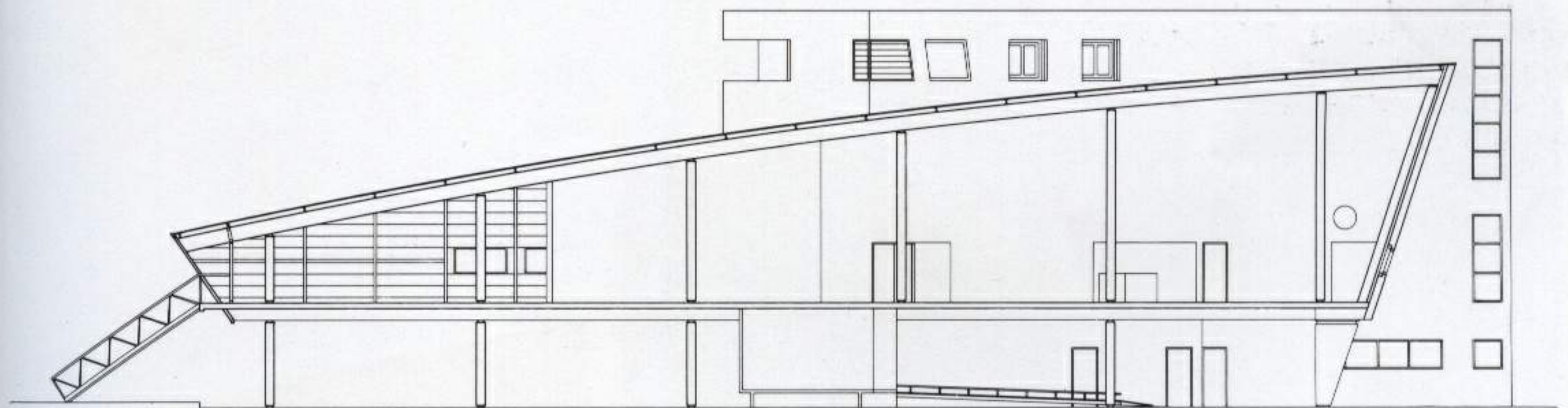
- 1 University restaurant
- 2 University hub
- 1 大学餐厅
- 2 大学活动中心



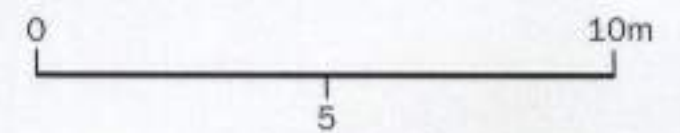




3



4



- 1 First floor plan
- 2 Block plan
- 3 Southern frontage
- 4 Longitudinal section

- 1 二层平面图
- 2 总平面图
- 3 南立面
- 4 纵剖面

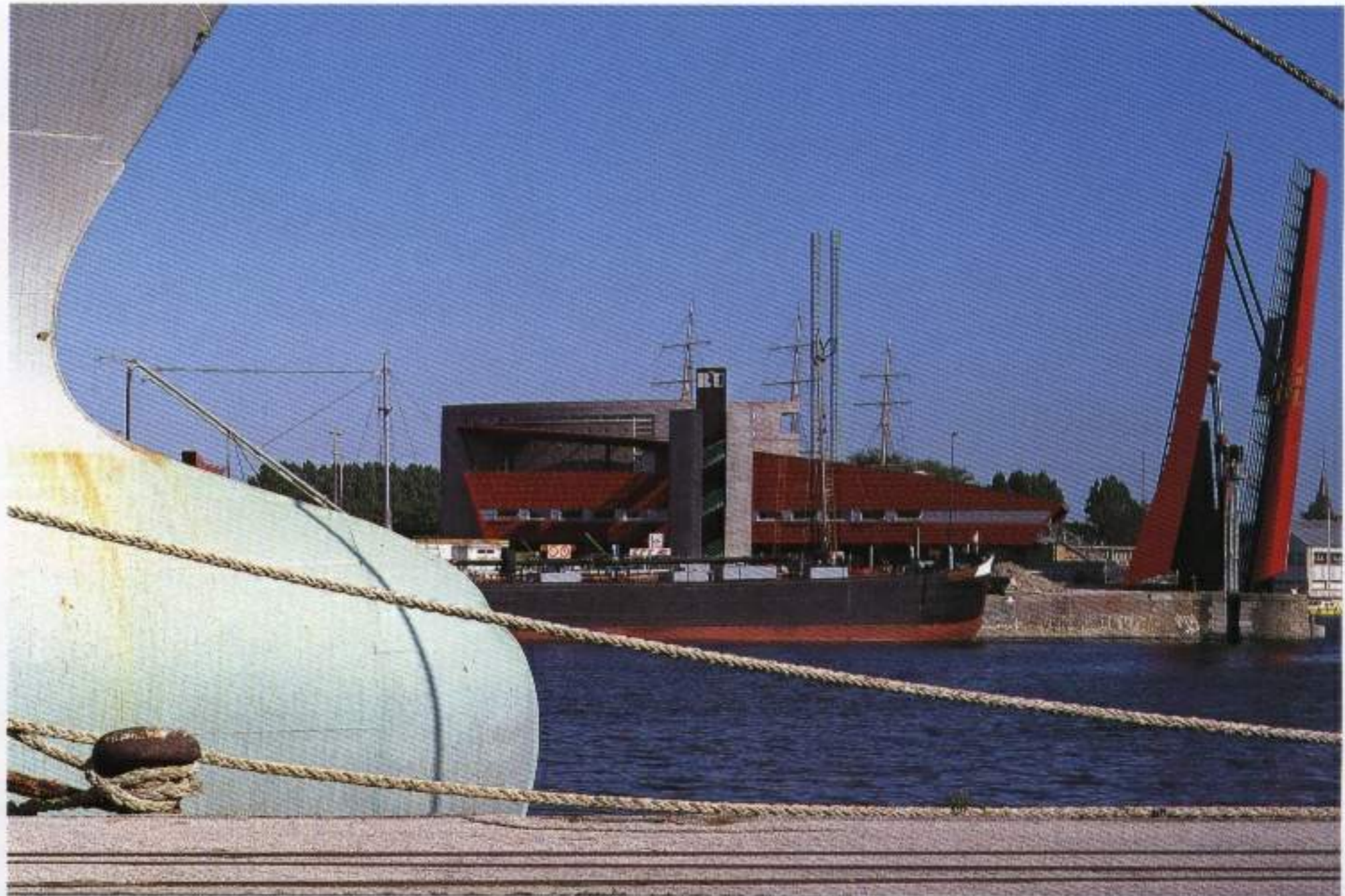


The part built on stilts is located parallel to the banks of the bridge quays and frees the use of the embankment and the quays. The belvedere-like main building affords an exceptional view of the port of Dunkirk.

On this strategic site, the university restaurant is conceived as a signal, an urban event.

建造在立柱上的部分，其位置与栈桥码头堤岸相平行，并使得人们可以自由自在使用堤岸和码头。观景楼似的主建筑提供了敦刻尔克港美妙绝伦的景观。

在这战略要冲处，大学餐厅被设想成一个标志，一项城市的引人注目之物。



5



6



- 5 Western frontage
- 6 Northern frontage
- 7 Southern frontage
- 8 View from the new bridge

- 5 西立面
- 6 北立面
- 7 南立面
- 8 从新桥看



7



8



# Apartment building and Jeanine Manuel Bilingual Active School

Design/Completion 1990/1994  
Paris  
S.E.M.E.A. XV, S.A.G.I.  
9,000 square metres

公寓楼和杰尼·马尼埃尔双语制学校

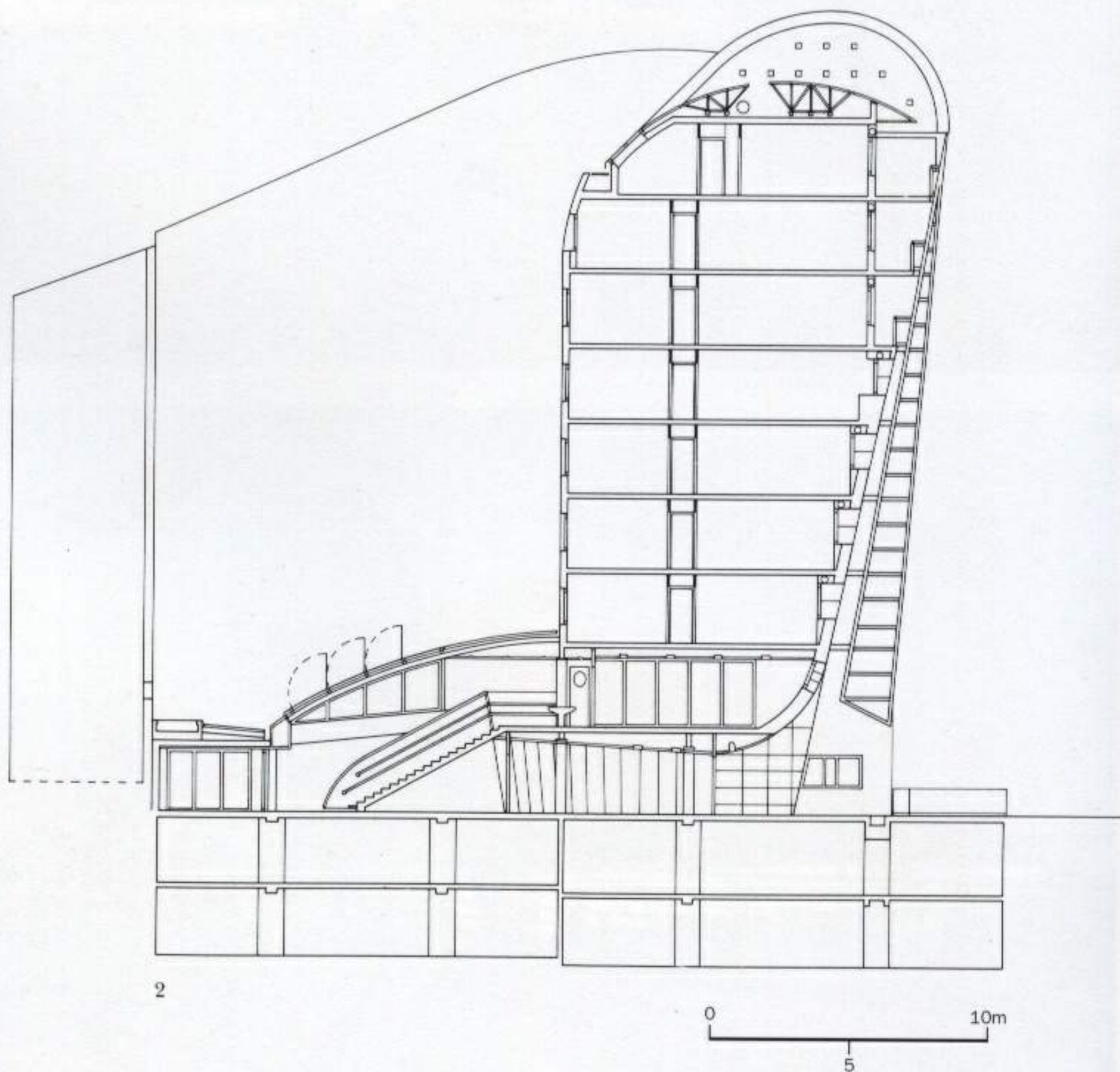
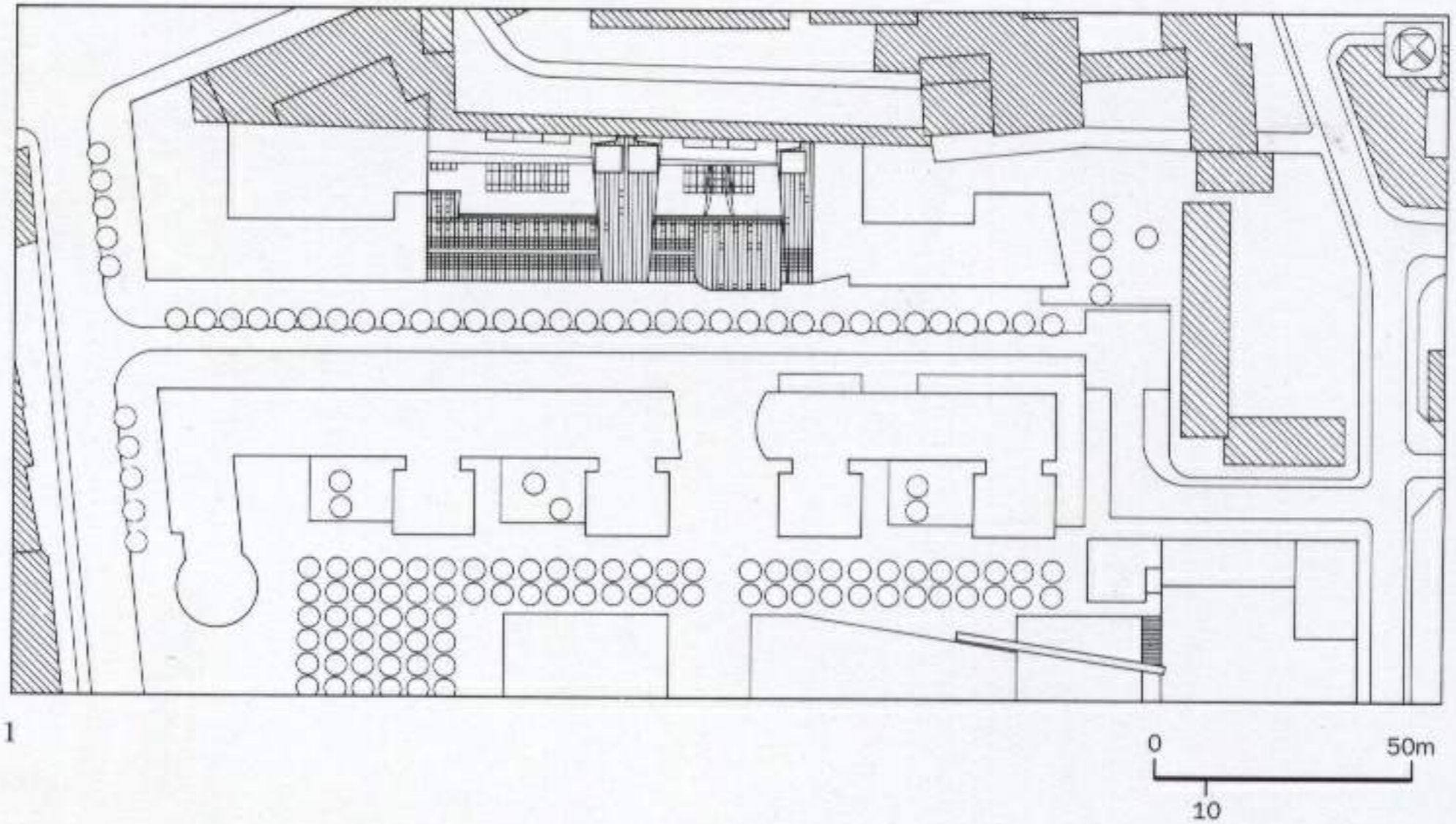
设计/竣工 1990年/1994年  
巴黎  
S.E.M.E.A.XV, S.A.G.I.  
面积: 9,000m<sup>2</sup>

The facade of the building can be described in terms of theatrical space such as a decor, a backdrop. The curtain falls in front of the facade, opening slightly to reveal a darker mass that evokes the focal point of the visual axis. By parting at the lower edge like a raised veil, this volume clears the vast portico of the entrance to the Bilingual Active School. The remainder of the facade, slightly in retreat from the street, blends in with the neighbouring buildings.

The school and apartments, are spatially and clearly situated and dissociated; the school, which has its own separate entrance, is located on the ground floor and organised around an atrium with a glass roof.

该建筑物的外立面可使用剧院空间的语言，例如舞台装置和舞台背景来描述。舞台大幕落在建筑物正立面前，略为开启，显露出较暗的实体，激起视觉轴线的焦点。如一块掀起的面纱，在底部分离，该建筑形体使大门的巨大门廊畅通无阻进入双语制教学学校。立面的其余部分从临街处稍微后退，并与相邻的建筑物相融合。

学校和公寓楼在空间上清晰地各占其位，互不相干，带有独立入口的学校位于底层，围绕有玻璃顶的中庭加以组织。







3

1 Block plan  
2 Cross-section  
3 View from the south

1 总平面图  
2 剖面  
3 从南面看





- 4 View from the Eiffel Tower
- 5 School entrance
- 6 Stock floor plan
- 7 Ground floor plan

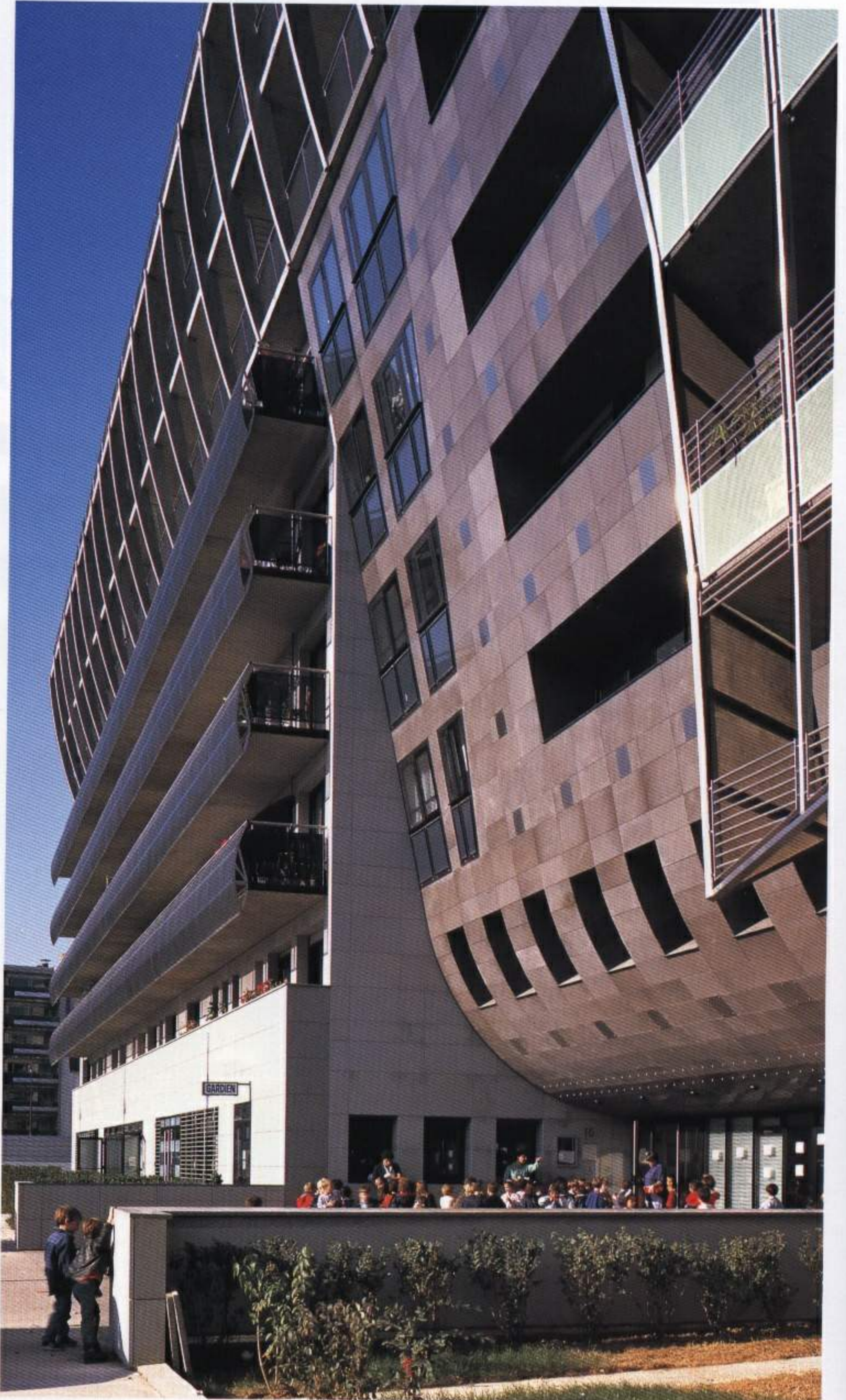
- 4 从埃菲尔铁塔看的景观
- 5 学校入口
- 6 标准层平面图
- 7 一层平面图

The apartments occupy the upper stories, offering a vertical stacking of several types of dwelling, apartments in length on the first levels, and duplexes on the higher levels facing south towards the Edgar Faure street, freeing up space in the attic for technical control rooms without any structure jutting out from the roof.

The metal roof comes down the northern facade of the building like a very smooth skin.

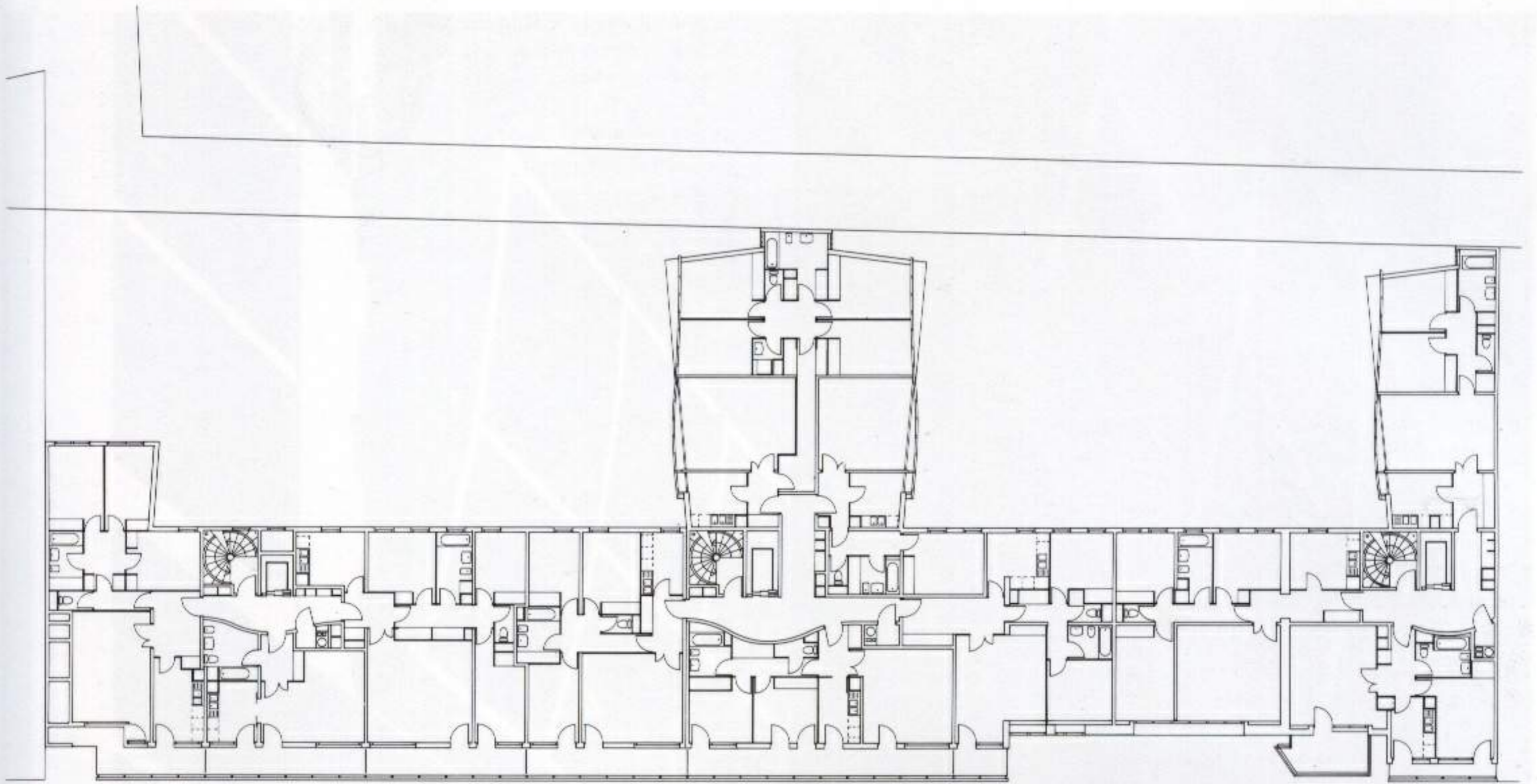
公寓楼占据建筑物上部各层，将不同户型的住宅在竖向叠起来，在低层次有长向的公寓和在较高层次有跃层套房，它们是朝南面向埃德加·富尔街，并腾出在阁楼中的空间用作技术控制室，没有任何伸出屋顶的结构。

金属屋顶从建筑物北墙面落下，好似一层极为光滑的皮肤。

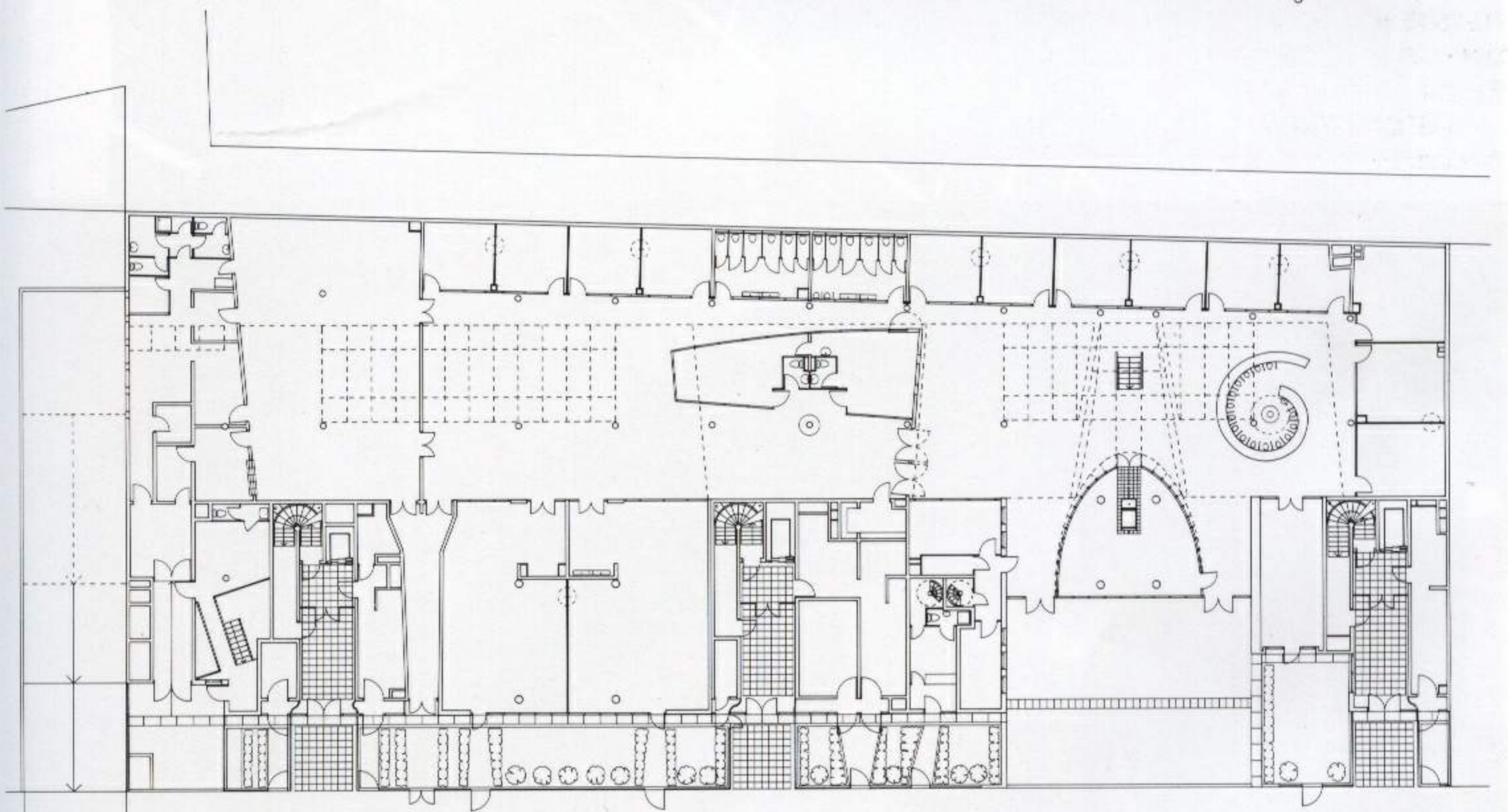
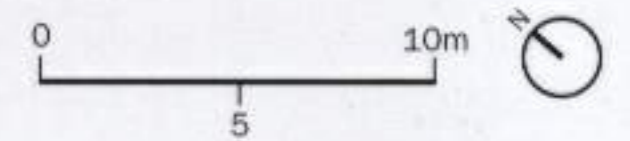


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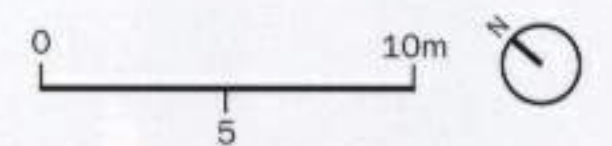




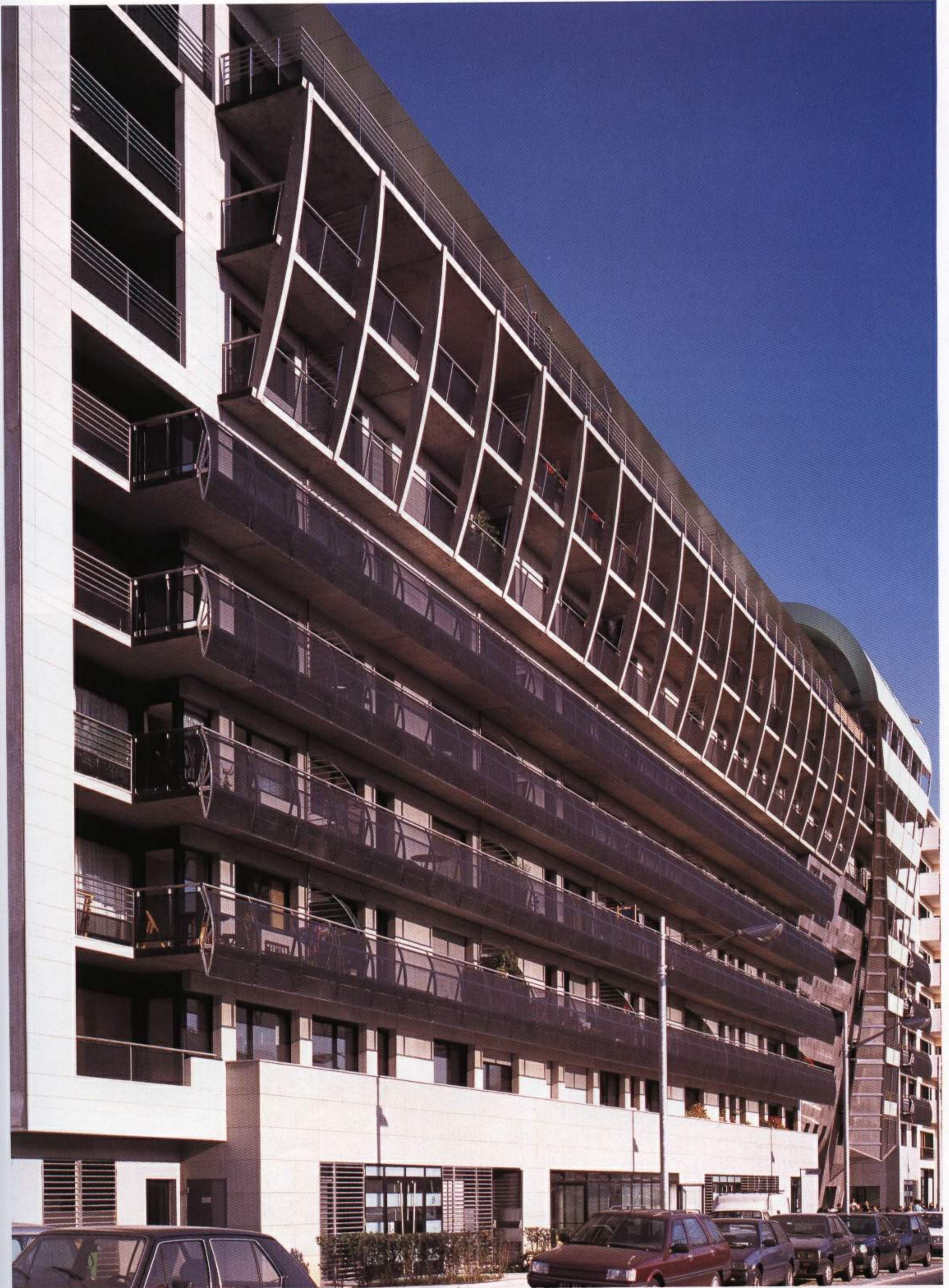
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7









# Renault Technology Centre

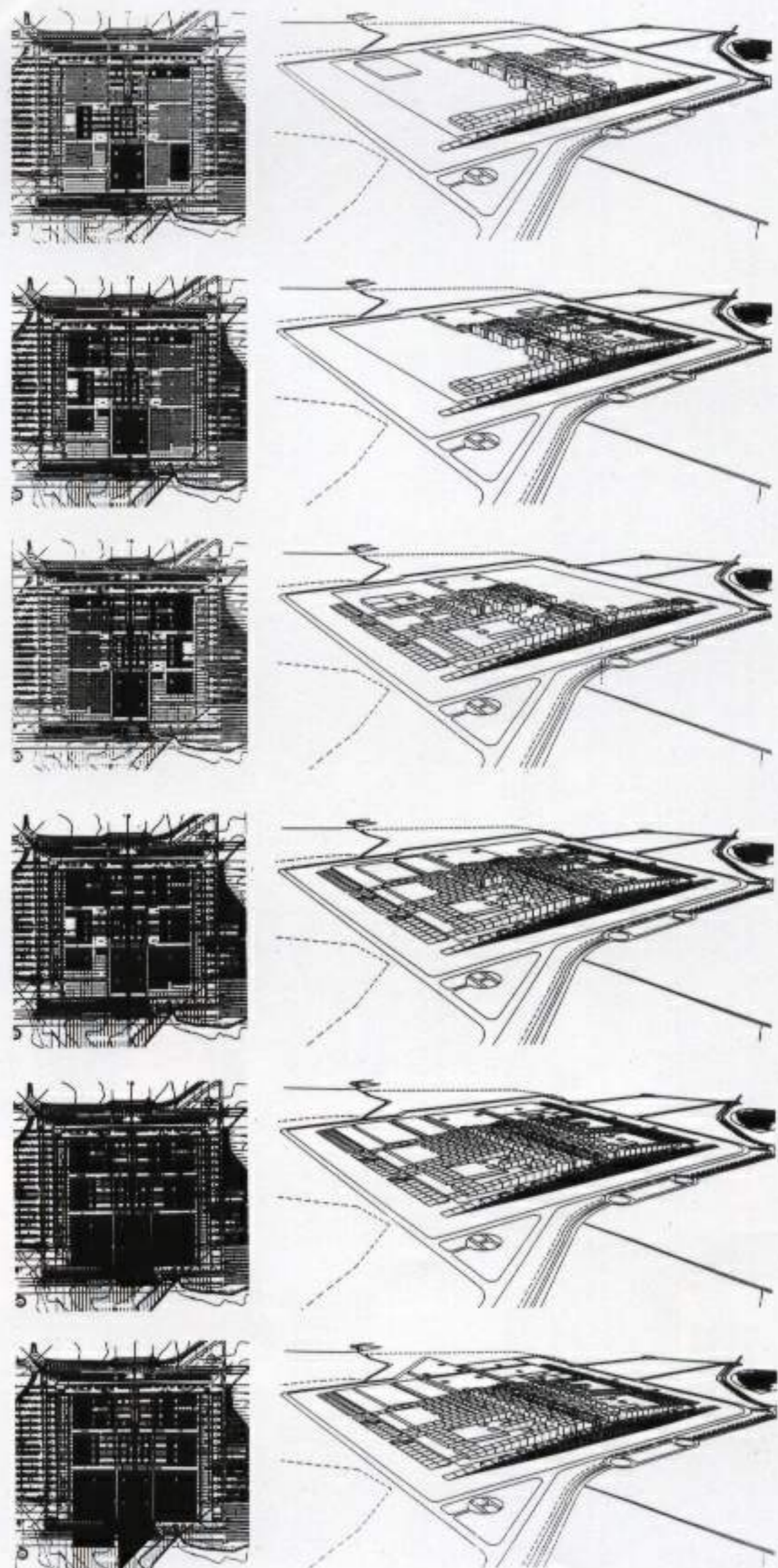
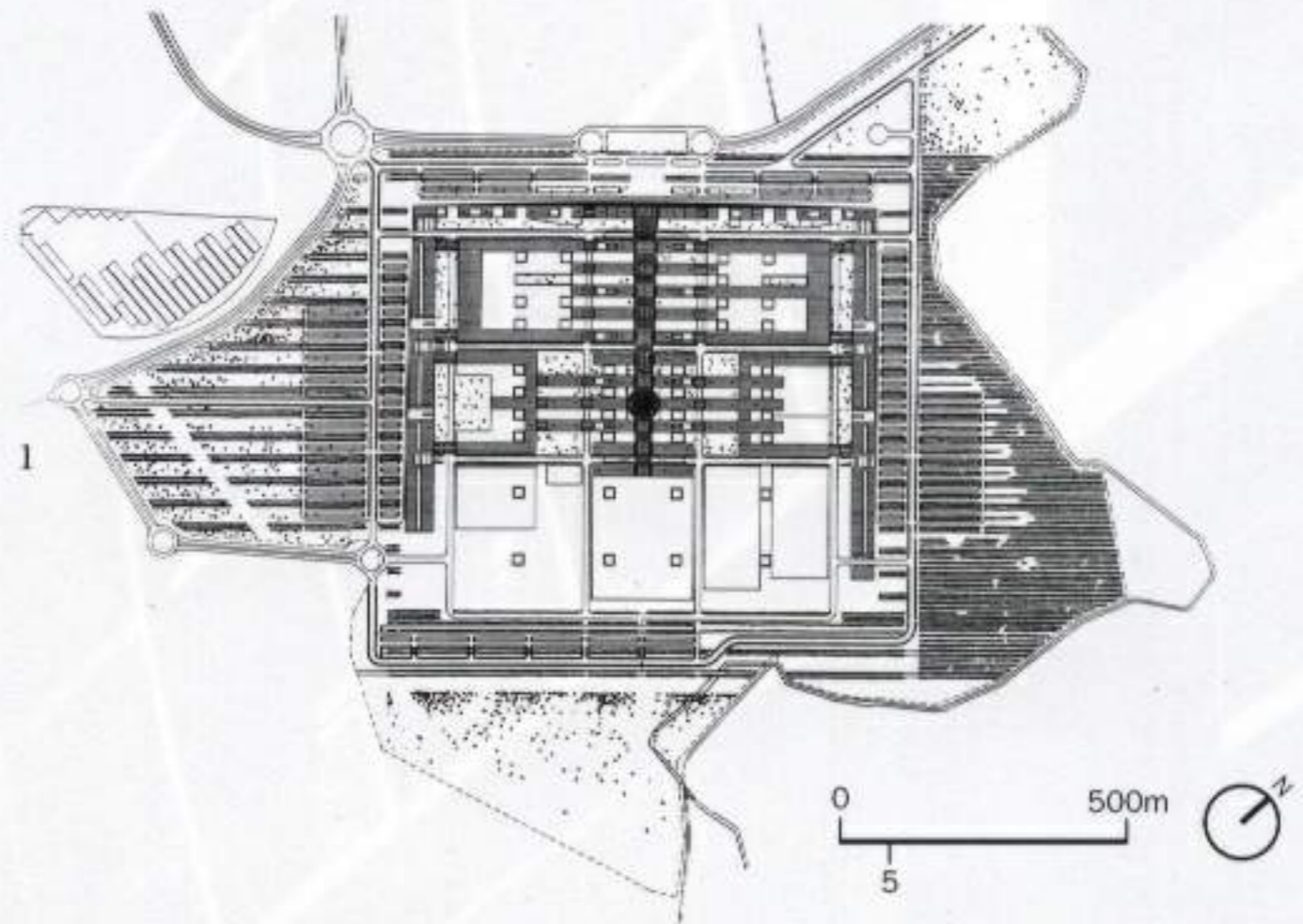
Design 1990  
Guyancourt  
Régie Renault  
550,000 square metres

# 雷诺技术中心

设计 1990年  
吉耶科特  
雷诺业务管理处  
面积: 550,000m<sup>2</sup>

The Renault consultancy made in 1990 was to draw up the 'general master plan' of a structure capable of accommodating, by the turn of the century, a very large and highly complex technology centre, where research, design and perfecting of the car maker's production would be carried out. Not quite architecture, since it was not just a matter of erecting a building, but more than mere town planning since the prerequisite shapes, functions and volumes had to be worked out. Such a large-scale project, an industrial city, almost a landscape, explicitly includes the element of time. It could not consist of a 'turnkey' megabuilding.

1990年所作的雷诺咨询报告打算在世纪之交设计出一个结构物的“总平面图”，以能容纳一个庞大的、高度复杂的技术中心，用来开展汽车生产的研究、设计和完善工作。由于它不仅仅是树起一座大楼，所以这不单单是建筑的事，而是超越单纯城市规划的事，因为先决条件的形状，功能和形体必须拟订出来。如此大规模的项目，一座工业城，几乎是一处风景地，明白无误地包括时间因素。它不能由一个“一切齐全即可投入使用”的超大型建筑组成。



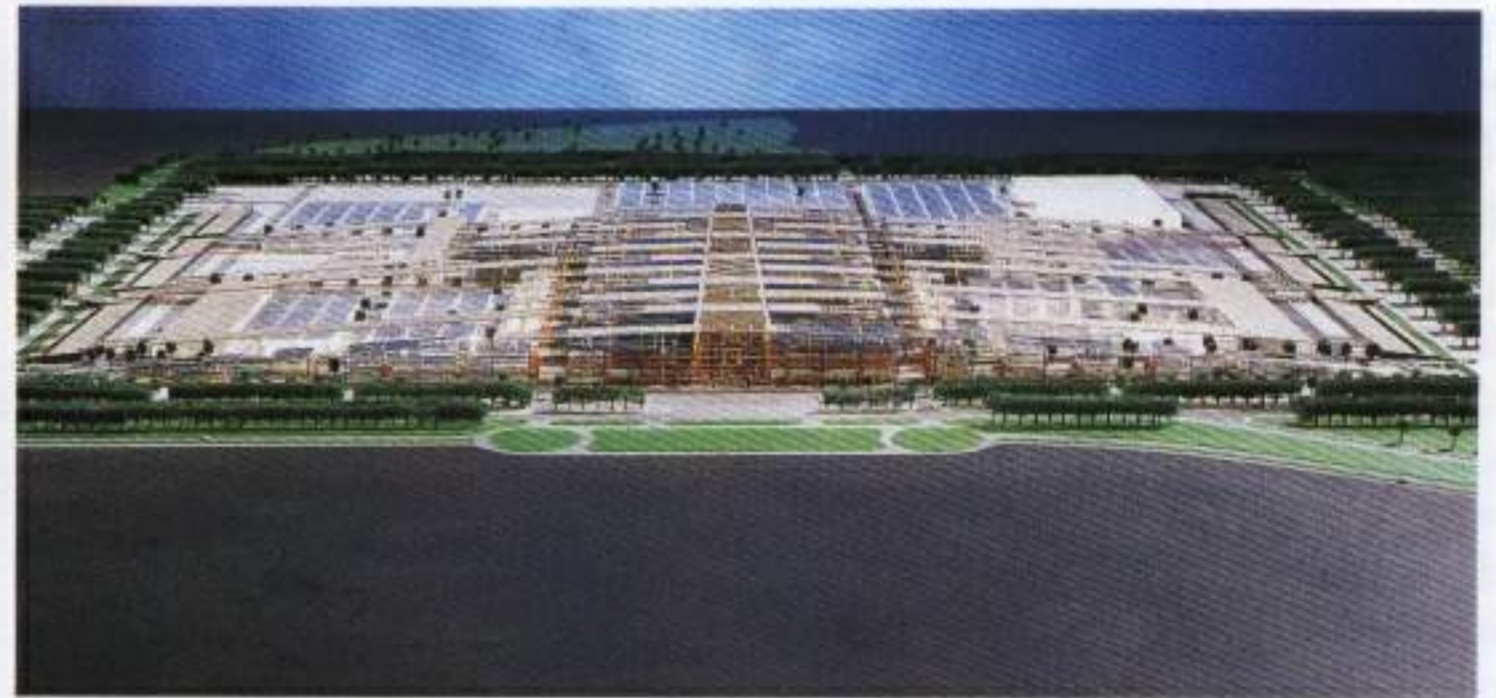


- 1 Overall plan
- 2 Open-ended diagram
- 3 View of the 'beehive'
- 4 General view from the northwest
- 5 General view from the north

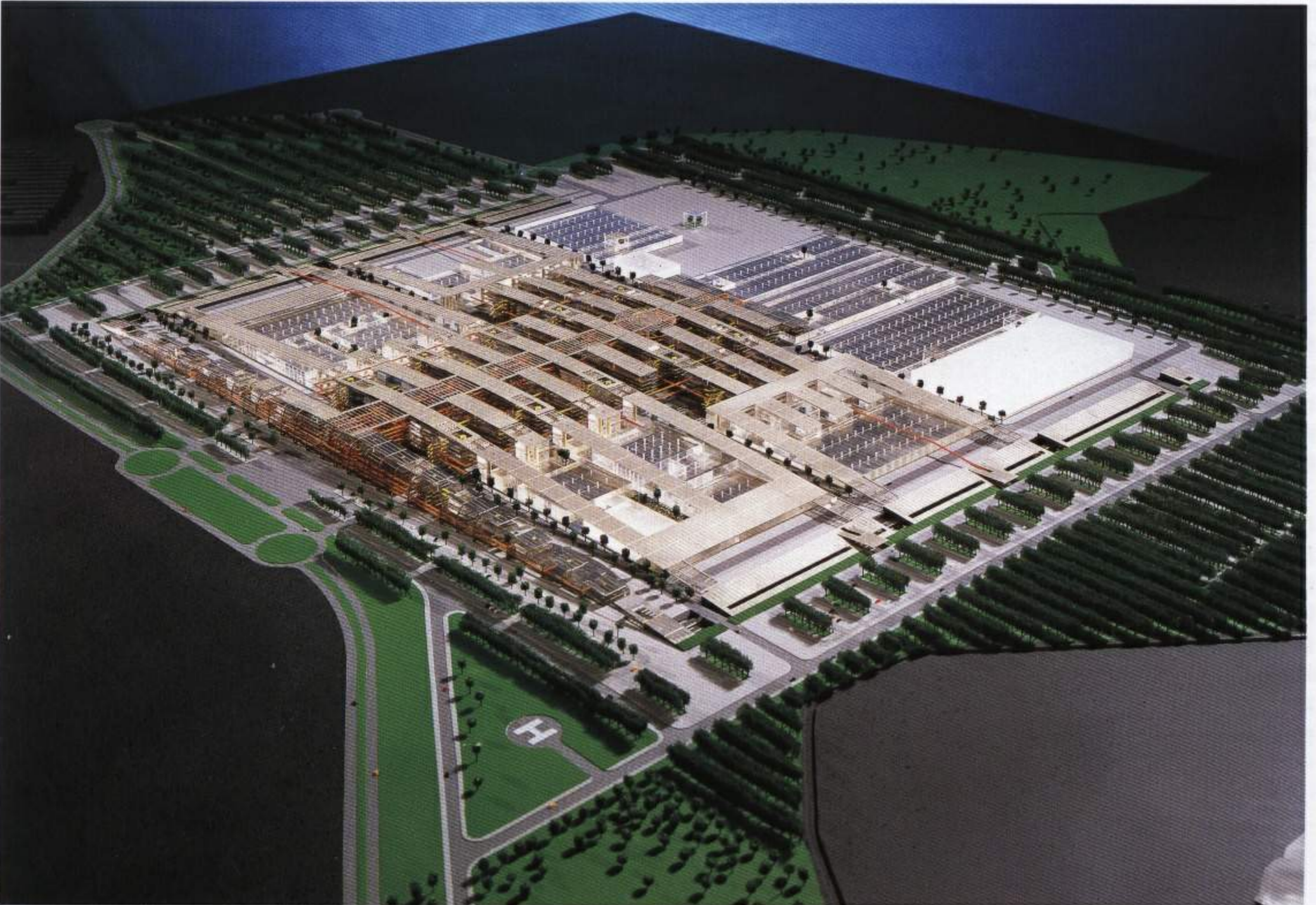
- 1 总平面图
- 2 两端开口(可调整的)图型
- 3 '蜂窝形'建筑景观
- 4 从西北面看的总景观
- 5 从北面看总景观



3



4



5



On the contrary, it was rather a question of establishing a land occupation procedure and managing it over time. Because of the scale and ambition of this project, it is possible to compare it to a city. Its building layout is that of a mixed urbanisation—tertiary sector, industry, services—that has its own logic, its templates, the movements and organisation of which are clearly defined.

For this project to rapidly anchor, adapt and evolve with time, strong elements are taken from the programme: irrigation and circulation axes, functional sets, nexuses, activity areas, personalized zones. They materialize a structure that simultaneously develops horizontally and vertically. A basis is created, vivified from the start by the construction of significant elements. The growth and extension scenarios are created from this basis. They use more or less space or density, depending on the needs, and welcome architecture's possibilities. They remain unified and use an unchanging template, a soft curve on the plains that writes the identity of the programme into the site.

相反，这的确是一种建立土地占据程序和长时间加以管理的问题。因为这个工程项目的规模和雄心，它可以与一座城市相比。它的建筑布局是混合型城市化布局——高等教育区域，工业园区，服务区域——它有自身的逻辑，样板图纸，其运动节奏和组织机构都规定得清清楚楚，明明白白。

为了使工程项目迅速扎根，适应和随时间而渐进，依据设计大纲，采取了强有力的因素：灌注和运行轴线，功能布局，交叉点，活动区域，人员配置区域。它们使一座结构物化，同时又向水平和垂直方向发展。通过建造意义重大的因素，从一开始就创造了活跃生动的基地。从这基础出发创造出增长和扩展的方案。它们根据需要使用或多或少的空间或者密度，并欢迎建筑的各种可能性。它们仍然是统一体，并使用不变的样板图纸，在平原地块上一条柔软的曲线，把设计大纲的庐山真面目一一写进该建筑基地。



6

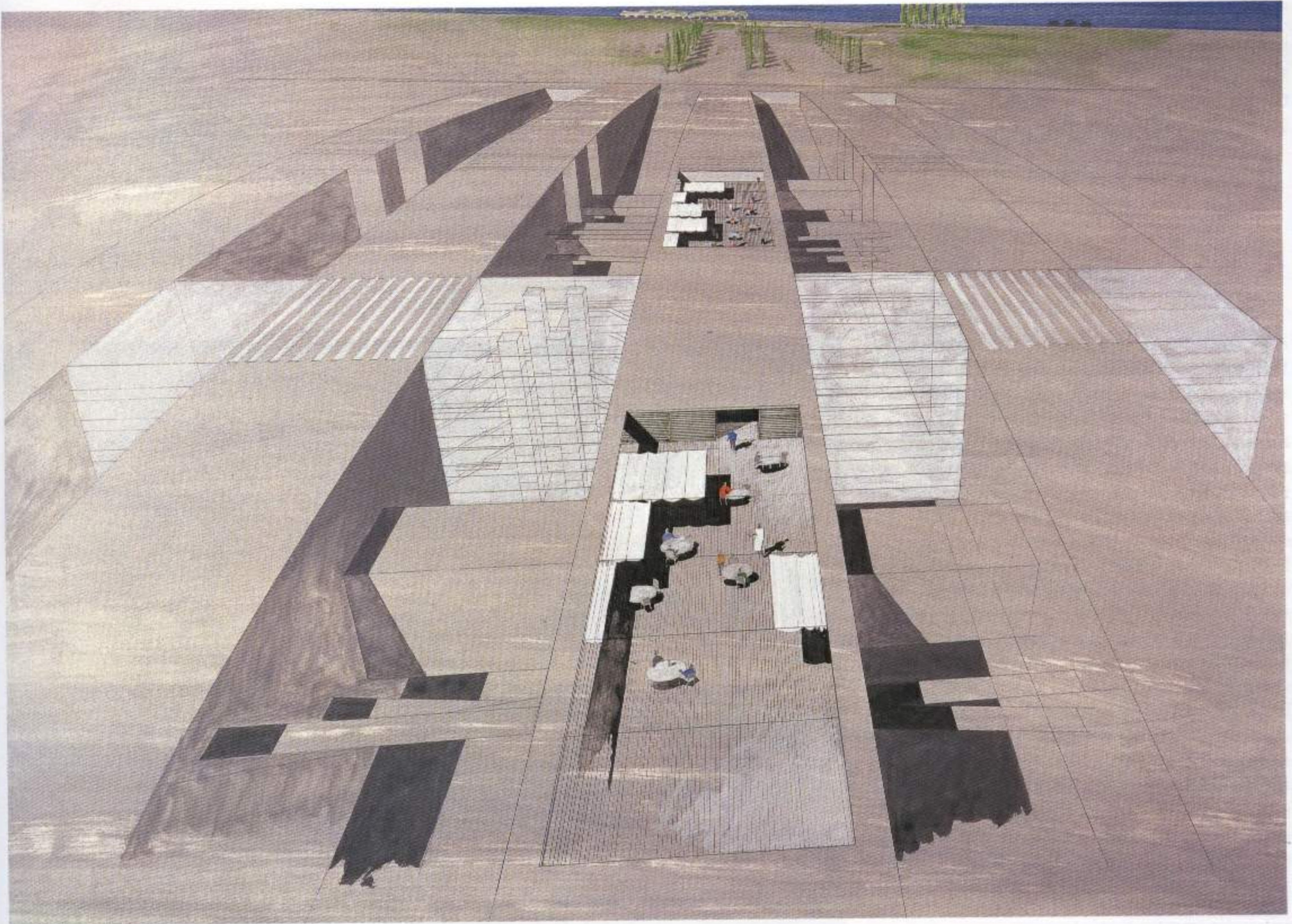


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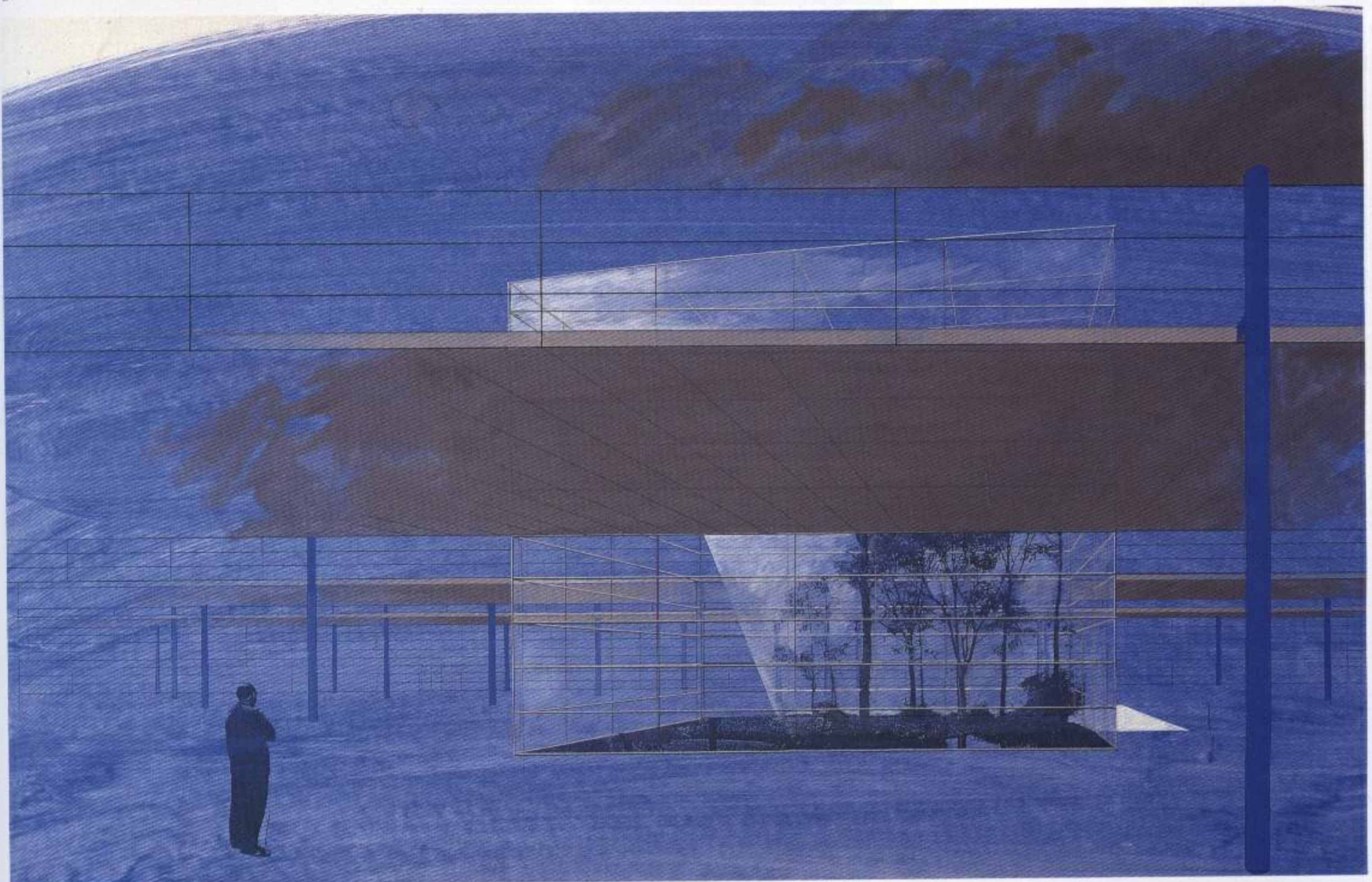
6 Aerial view from the north  
7 Detail of the roof  
8 View of restaurant terrace  
9 Perspective view of a patio

6 从北面看的鸟瞰图  
7 屋顶细部  
8 餐厅露天平台景观  
9 院子透视图





8



9



## Arènes High School

Design/Completion 1989/1991  
Toulouse  
Midi-Pyrénées Region  
15,000 square metres

## 阿雷纳中学

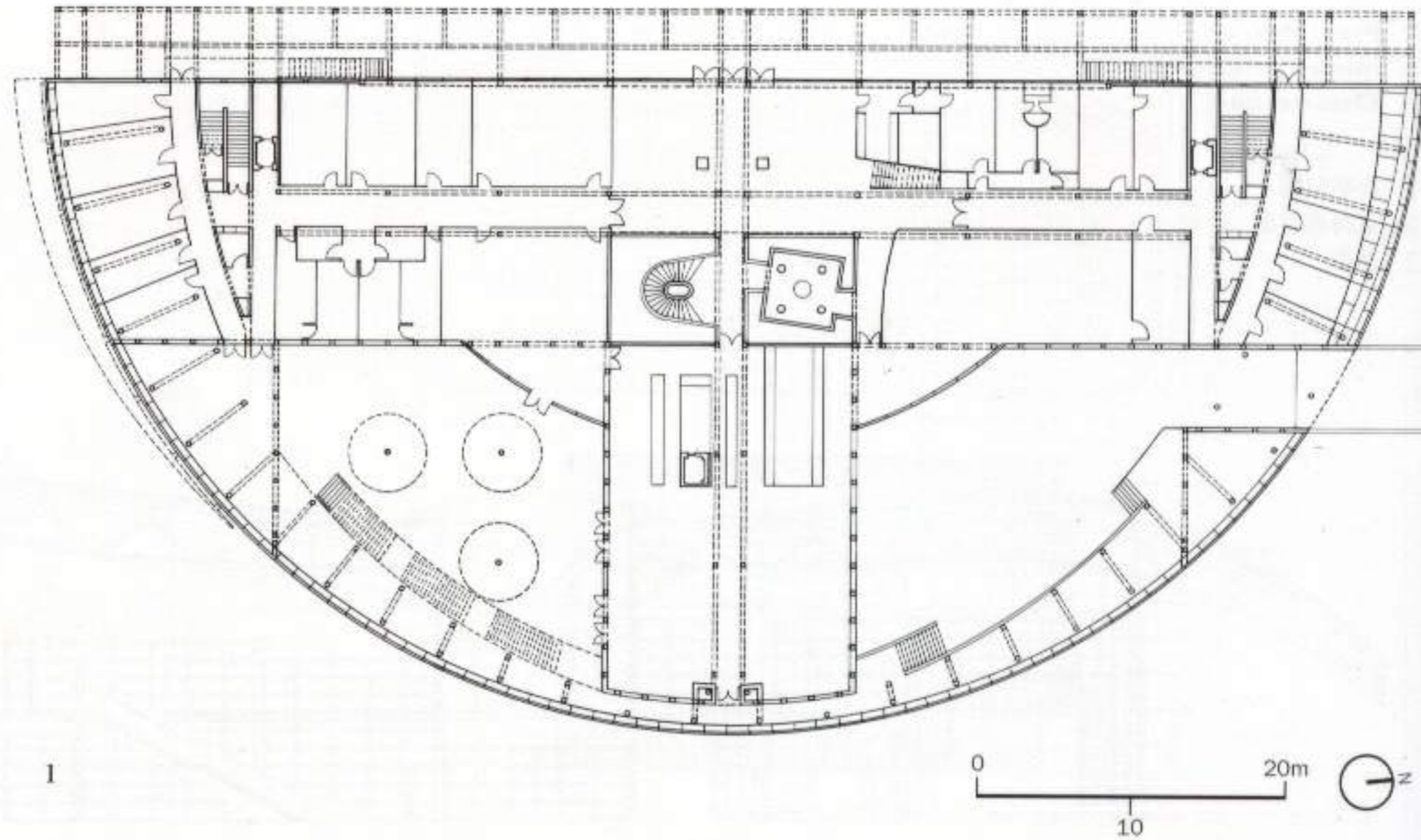
设计/竣工 1989年/1991年  
图卢兹  
南部比利牛斯山区  
面积: 15,000m<sup>2</sup>

In 1988 the Midi-Pyrénées Region initiated a competition for the construction of a communications high school. The surrounding urban landscape, discontinuous is dominated by the imposing 'cristal' bar that modern urbanism left. The concept of the Arènes Communications High School is structured by the emblematic figure of the quarter: the Golden Sun Arena that was built after the war. This Arena occupied the whole site and the area originally covered has been preserved exactly, thus giving the project a contextual permanence, a scenographic space linking the high school to the city.

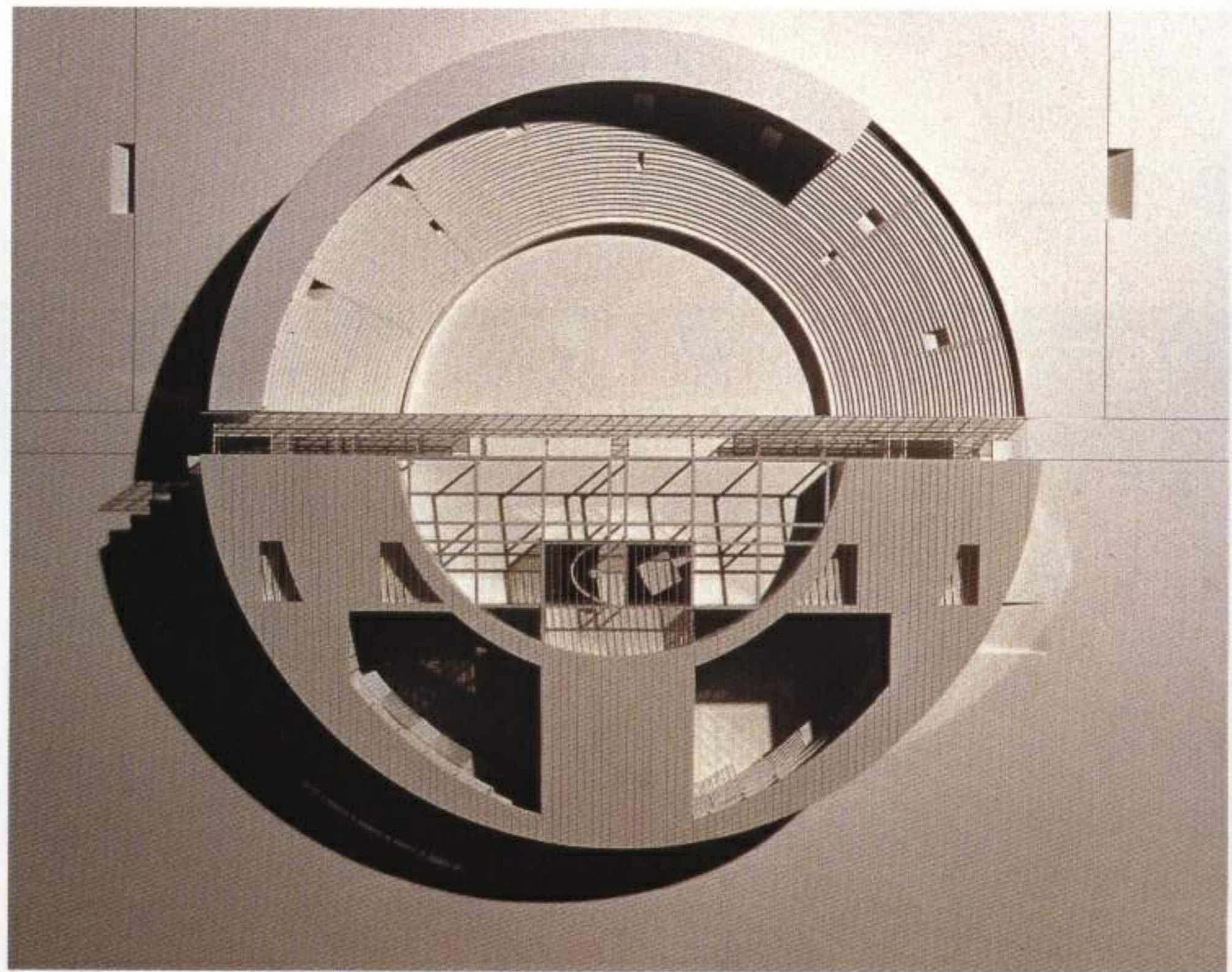
The diameter, like a geological fault, defines an axis from which to start the new district and the facade, entirely metallic, conceived like a technical grid, is visibly the screen for the communicating activities of the school.

1988年，南部比利牛斯山区发起建造一所通讯系统中学的竞赛。四周城市景致，断断续续连不成片，由现代城市主义遗留下来的壮观的“水晶”棒占据着支配地位。阿雷纳通讯系统中学的概念由本地区象征性的图形构成：在战后建造的“金色太阳”图形场地。这圆形场地占据整块基地，原先覆盖的地区全部被保存下来，这样给予工程项目一种文脉的永恒性，是该中学与城市连结起来的透视空间。

像地质断层一样，那直径确定了一条轴线，从它为起点开始了新地区和立面，全部是金属的，构想成一个技术网格，它引人注目的是学校用于通讯活动的屏幕。



1

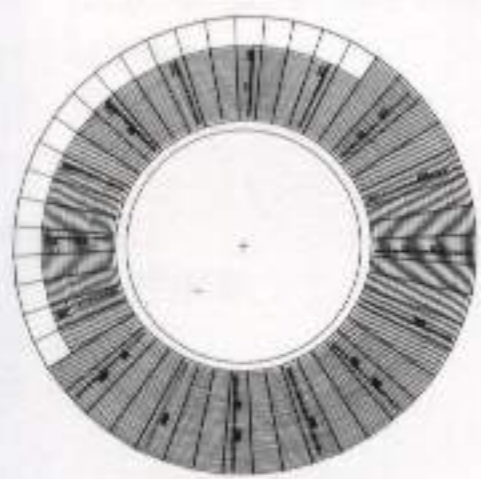


2

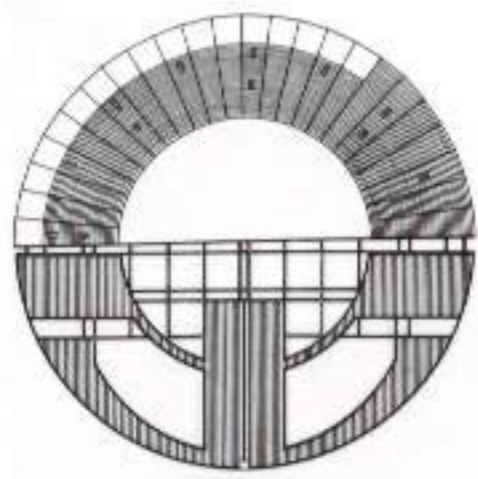
- 1 Ground floor plan
- 2 Block plan
- 3 Evolution of construction
- 4 Seen by night
- 5 View of inner courtyard

- 1 一层平面图
- 2 总平面图
- 3 建造渐进图
- 4 夜景
- 5 内院景观

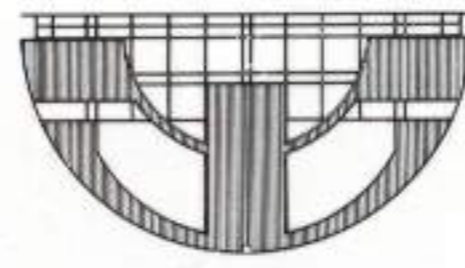




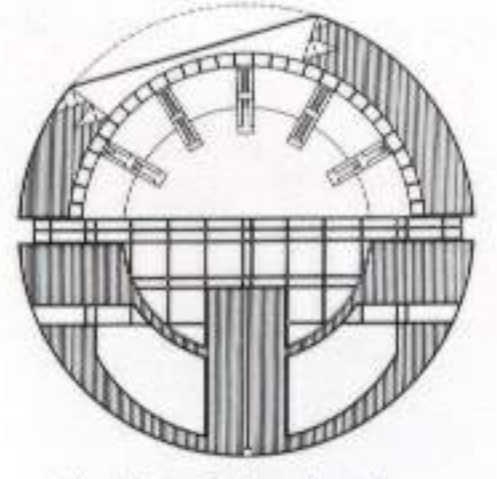
(a) Arena  
(a) 圆形场地



(b) High School and Arena  
(b) 中学和圆形场地



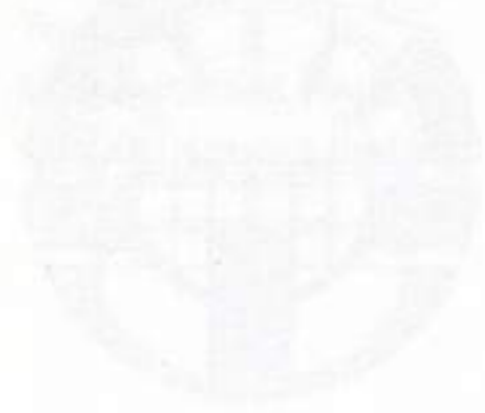
(c) High School  
(c) 中学



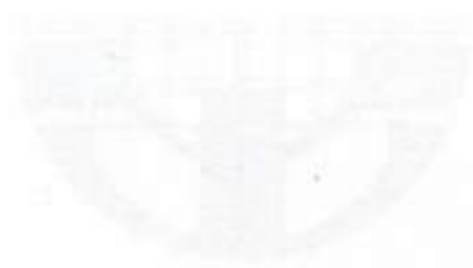
(d) High School and Communications house  
(d) 中学和通信系统房







Architectural diagram showing a grid pattern.



Architectural diagram showing a grid pattern.



Architectural diagram showing a grid pattern.



Architectural diagram showing a grid pattern.

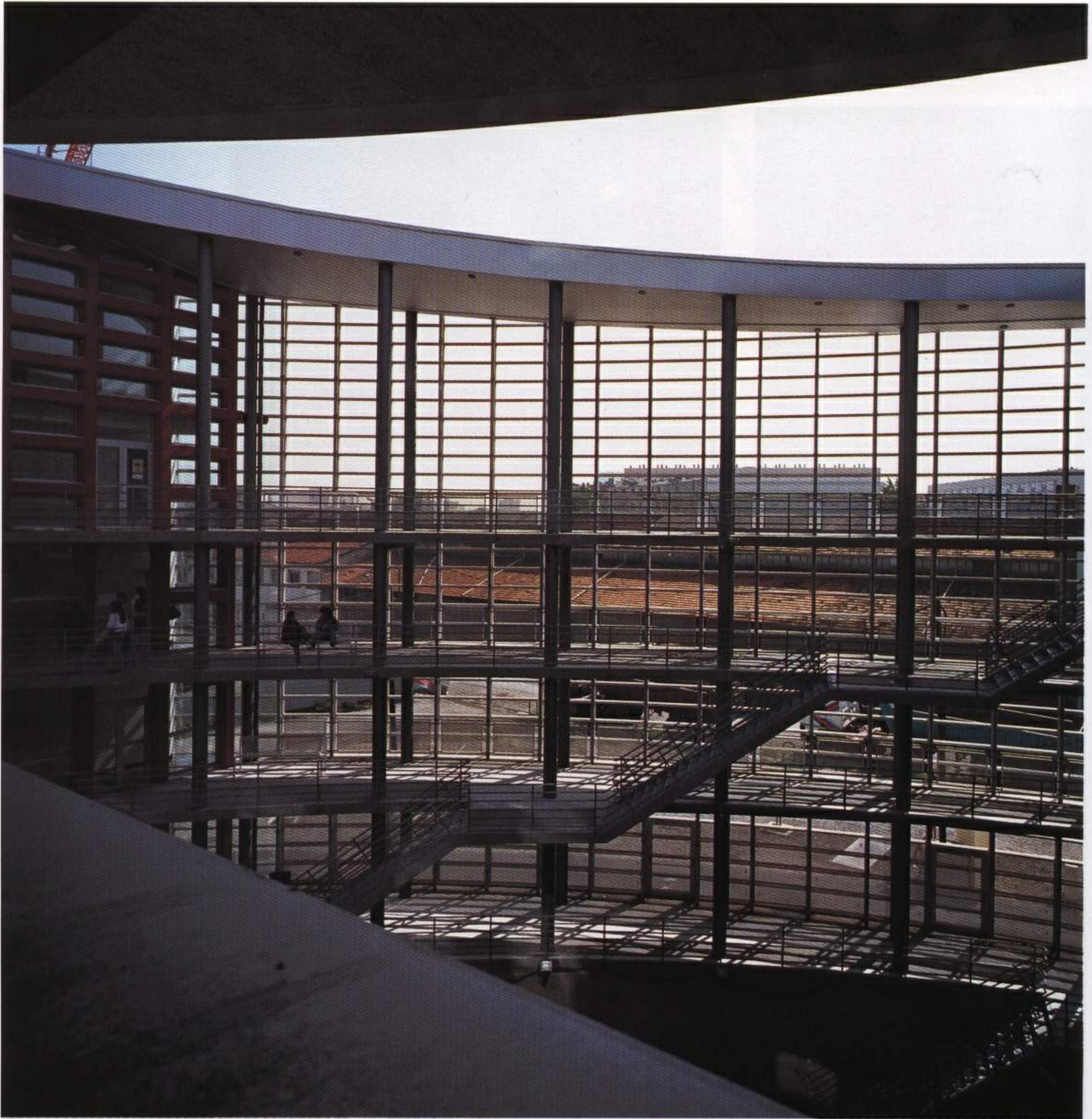
This autonomous object thereby answers its immediate surroundings, but defuses the modern paradigm and redefines its territory as a fabric and rearticulates it to the city. In the high school, the vanished circle is recreated, retranscribed, distanced; the geometry of its arcs is combined with the orthogonal geometry peculiar to teaching institutions. The overall volume is indented by terraces, patios, belvederes, a series of set-backs that establish physical links and prospects on urban layouts. These directions—circle, orthogonality, site data—impact on each other and create a third reading order that belongs by rights to the site we are creating; the complexity of the spaces harmonises with the apparent simplicity of the form.

这个独立存在的物体从而适应了它邻近的周围环境，但是缓和了这现代范例的作用，重新限定这块地作为一种结构，并重新把它和城市连接起来。在中学里，已消失的圆被重新建立起来，重新改编，置于一定距离，其弧形的几何与为教学机构所特有的正交几何结合起来。整个形体被搞成锯齿形，由阳台，天井，观景楼，一系列后退来建立城市布局的自然联系和景色。这些定位指示——圆形，直角相交形，基地资料——相互影响，创造出第三种理解趋势，它按理属于我们正在创造的建筑基地，空间的复杂性与形式的明显简洁性相互协调。



6





10





11

10 明亮的通道  
11 从通道看内院

10 Brightness of light in the passageways  
11 View of inner courtyard from passageways



## European Patents Office

Design 1989  
The Hague, Netherlands  
200,000 square metres

## 欧洲专利办公楼

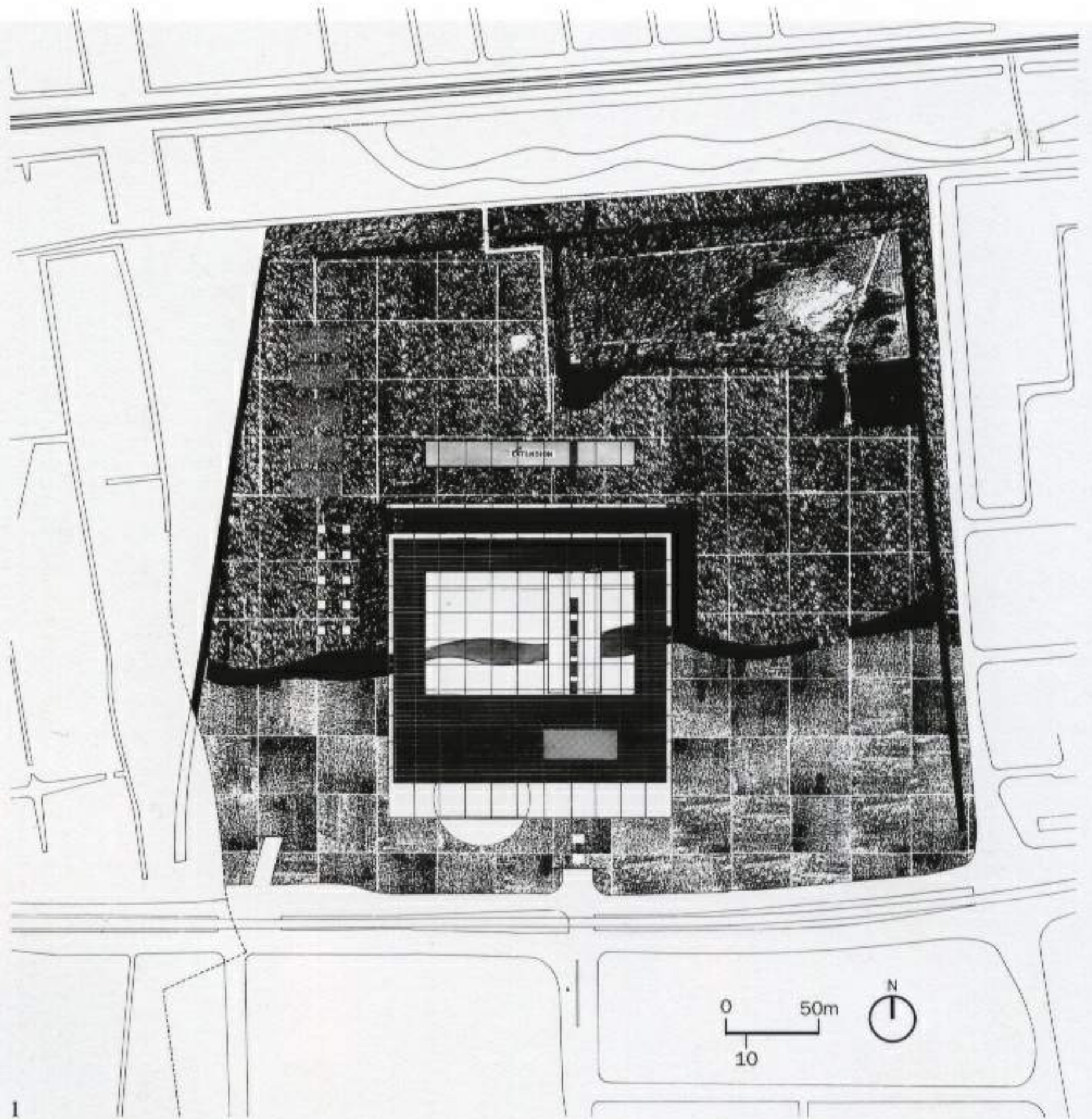
设计 1989年  
海牙, 荷兰  
面积: 200,000m<sup>2</sup>

Scientific and technical discoveries are often born of meditations on nature or ordinary and extraordinary events of life.

Far from conceiving the European Patents Office building as an independent whole living solely off its technological fantasies, we wished to relate it to its surroundings by a system that envelops, appropriates and reinterprets.

The proposed site in The Hague is a large park criss-crossed by canals. The European Patents Office is a glass parallelepiped, surrounded by water, with a square base measuring 180 metres along each side. It fits in with an orthogonal rational layout grid oriented by the city which restricts the land as a whole.

The natural part, which is thus distanced and absorbed, implants the progressionist utopia in its terrestrial memory and in time: a reminder of its origins and the intangible laws of the physical world. But in addition to creating a microclimate, this 'capture' permits all possible reconstructions and the enlargement of the relational geographical context to include a universal dimension.

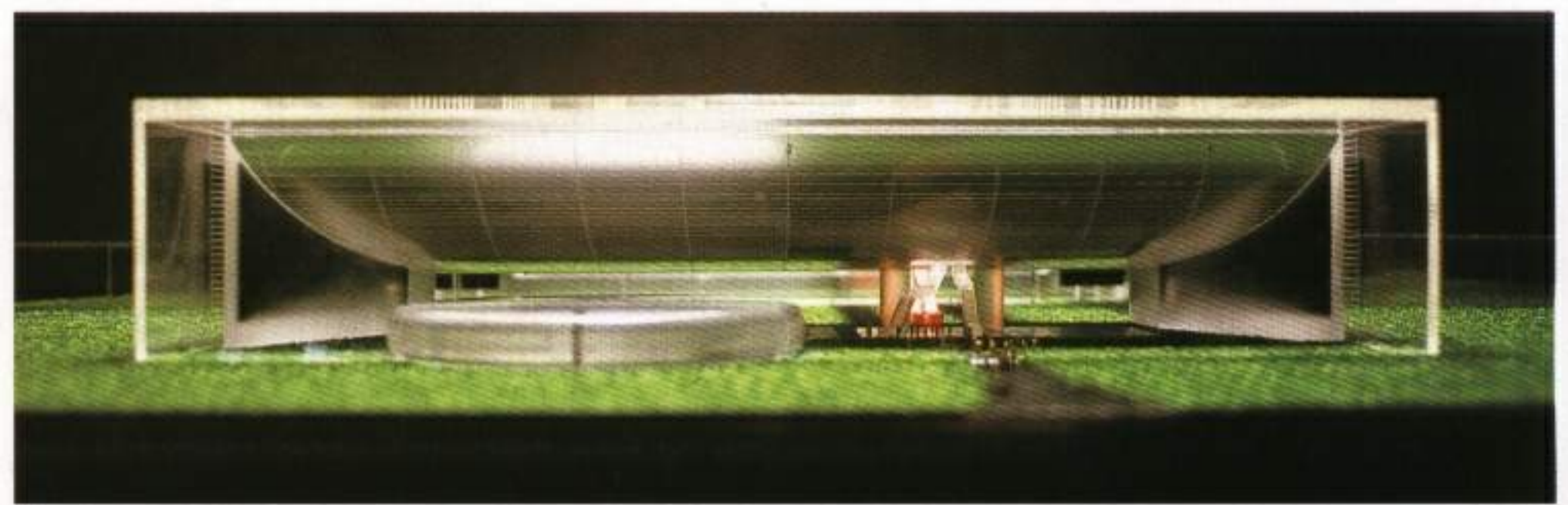
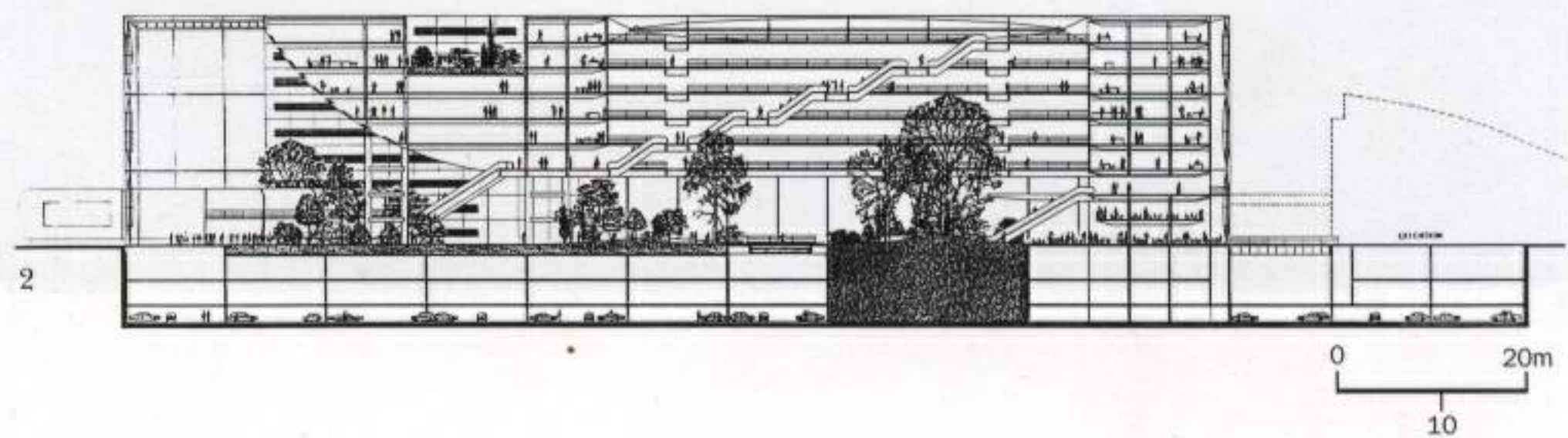


科学与技术的发现常常产生于对自然或者生活中平凡与不平凡事件的深思熟虑。

不应把欧洲专利局建造成一个独立的整体依靠其技术幻想而存在。我们希望通过一种能包络、供专用及重新解释的体系，把该建筑物与它周围环境联系起来。

在海牙，计划的建筑基地是一处运河纵横交叉的大公园。欧洲专利局是一个玻璃六面体，四面环水，基底为正方形，其每边长为180m。该建筑适合互相垂直的理性的设计网格，这是城市从整体上限制土地的定位。

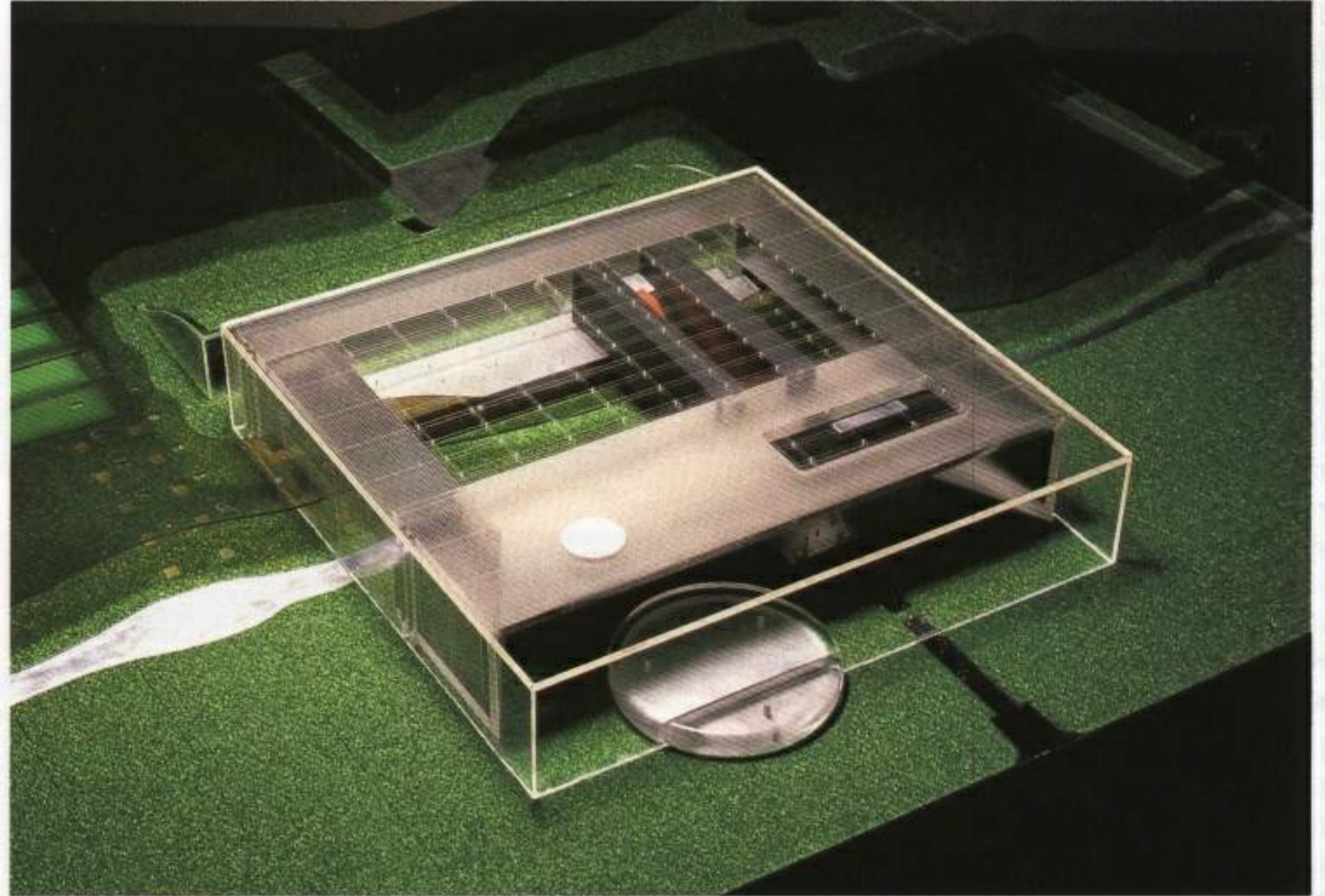
被疏远和同化的自然部分，因而在其人世间的记忆中和时间里灌输了提倡进步论者的乌托邦：提醒它的超始源头和有形世界的无形法则。但除了创造小气候外，这种“占领”允许任何可能的重建和相关的地区性背景的扩大，以包含一种全世界的特性。



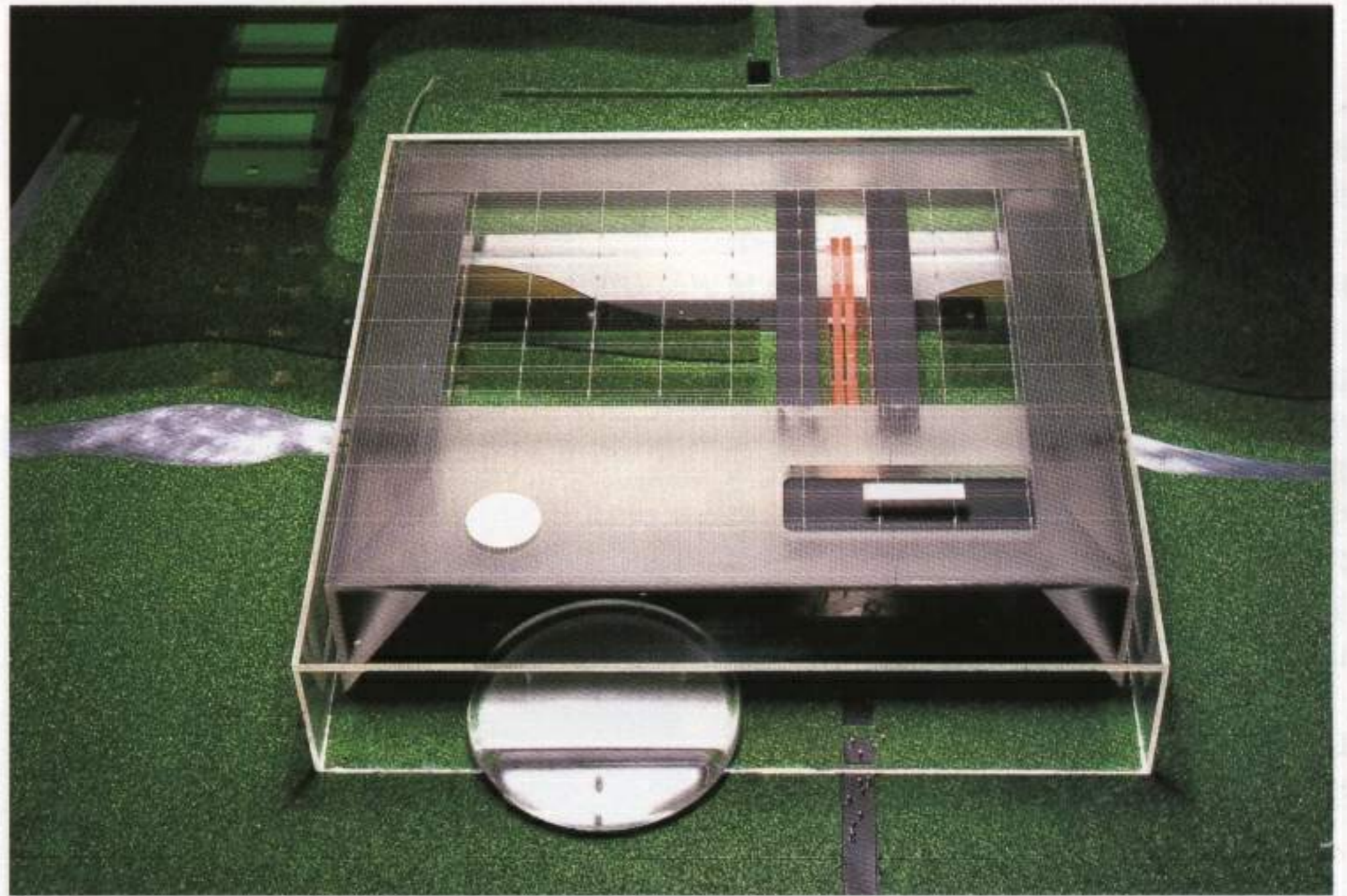


The building offers its own innovations: facade panels with variable opaqueness liquid crystals, a technology of relation and confidentiality. Technology is thus considered not as an end in itself but as the vector of a particular poetics.

该建筑提供了自己的创新：正面镶板带有变换莫测的不透明的液晶体。这是一项关系和机密性的技术。这样，技术在本质上被认为不是一种目的，而是特殊诗意的动力。



4



5

- 1 Block plan
- 2 Cross-section
- 3 Entrance frontage
- 4 Aerial view
- 5 View from the south

- 1 总平面图
- 2 横断面
- 3 入口处正立面
- 4 鸟瞰图
- 5 从南面看的透视



## University residence

Design/Completion 1989/1996

Paris

S.A.G.I.

11,000 square metres

## 大学住宅

设计/竣工 1989年/1996年

巴黎

通用离子交换器公司(S.A.G.I.)

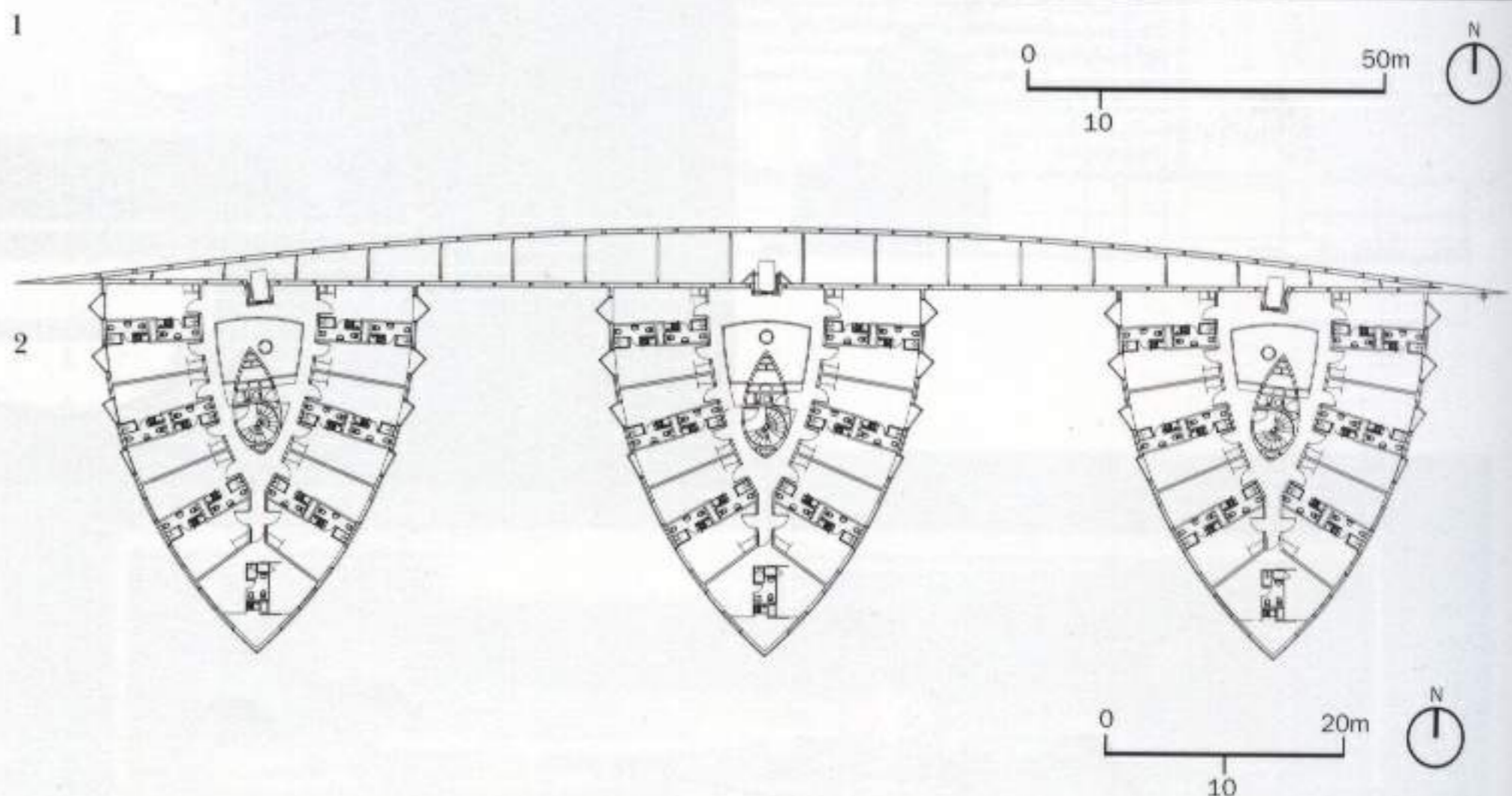
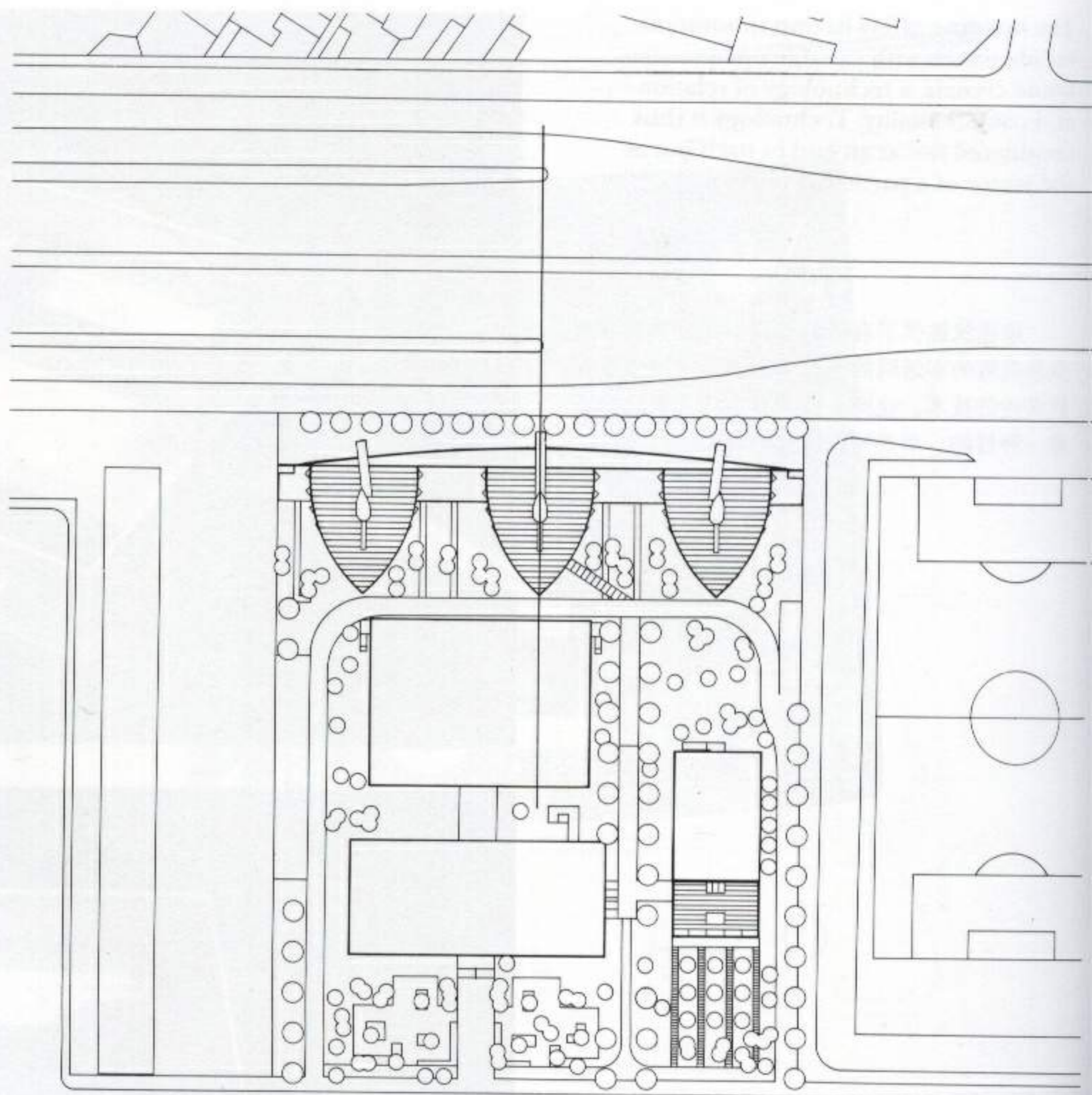
面积: 11,000m<sup>2</sup>

Framing what one wishes to see, shielding from what one does not want to suffer: that is the challenge facing this 340 student studio project built right on the edge of the ring road. On the ring road side, noise, speed: a curved wall, a shield 30 by 100 metres, like a giant screen, a signal built into the kinetic landscape of the city as seen from a motor car. On the Paris side, a quiet, green belt: three curved, 11-level tips pressing against the shield. All the studio flats are located in these three south-facing tips; at the points and in the centre, large collective volumes complete the private spaces by 20 square metre rooms. The shield is double, it protects from the noise, clings closely to the traffic; it is also a Piranesian walkway with views of the cars whirling round and of the suburban horizon.

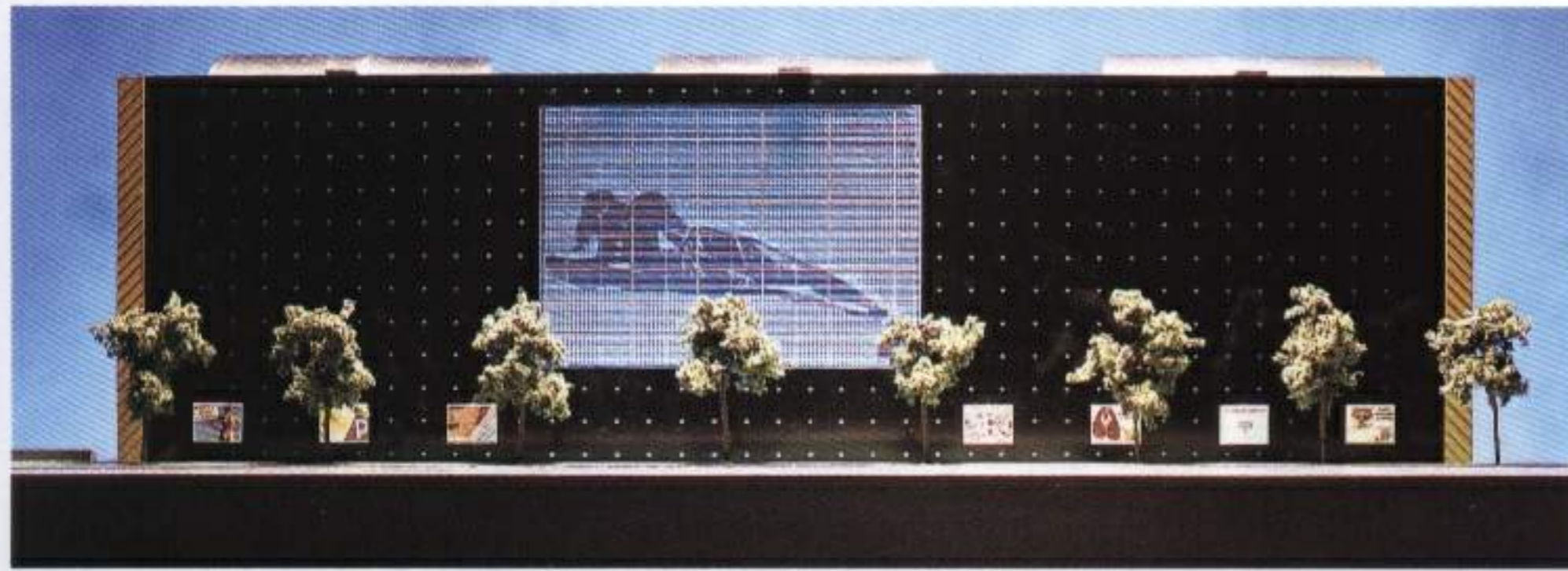
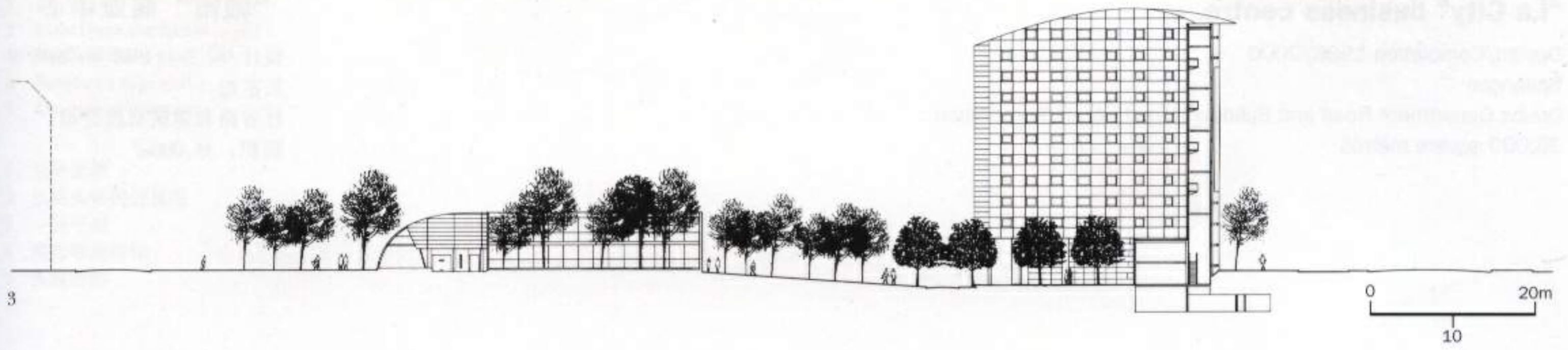
It uses 'peri-urban' vocabulary: asphalt, light, advertising. From the dwellings, it is transparency, modern comfort, living space.

计划建于环路弯的 340 套学生公寓所面临的挑战，就是要使人喜欢看这个建筑物，使人免受损害。在靠环形道路一边，噪声，车速：一座曲线形墙，30m × 100m 的盾形物像是一个巨大的屏幕，从小轿车上看到的是一座嵌入城市活泼风景中的标志性建筑物。在靠巴黎一边，一条静悄悄的绿色带：三栋 11 层的顶端尖形高楼紧靠着防护墙。所有学生公寓房就布置在三栋朝南的顶端尖形楼房里，在顶尖部和中间部，大型集体性空间完成了 20m<sup>2</sup> 私人空间的房间安排。防护是双重的，能阻挡噪音，紧靠交通；这也是建筑师皮拉内西式走道，可以看到轿车风驰电掣地来去和市郊的地平线。

该建筑使用‘靠近城市’的词汇：沥青，灯光，广告。从居住处看是透明，现代舒适的生活空间。

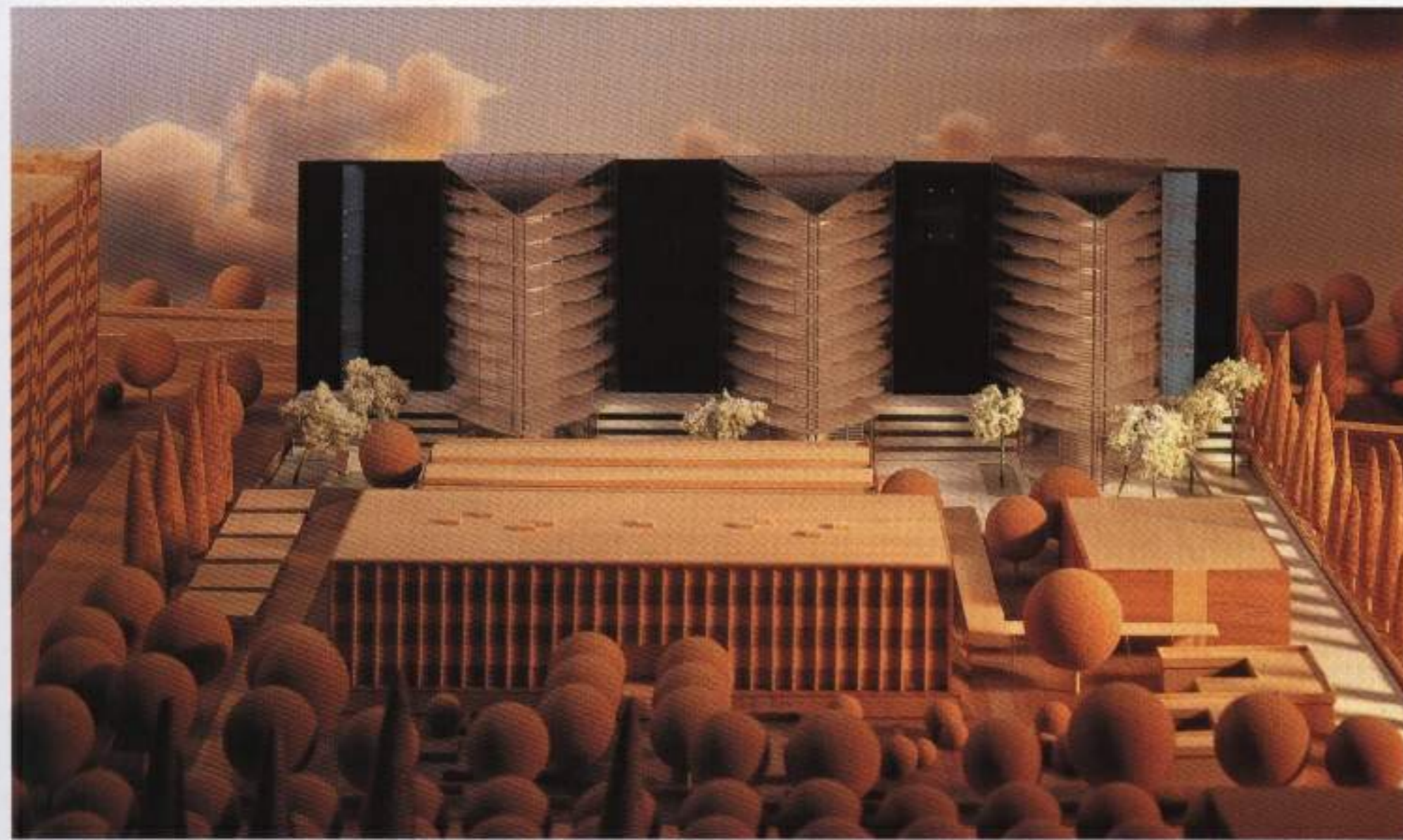






- 1 Block plan
- 2 Stock floor plan
- 3 Park section
- 4 Northern frontage
- 5 General view
- 6 Southern frontage

- 1 总平面图
- 2 标准层平面图
- 3 公园剖面
- 4 北立面
- 5 总体景观
- 6 南立面





## “La City” business centre

Design/Completion 1988/2000

Besançon

Doubs Department Road and Building Infrastructure Corporation

35,000 square metres

## “城市” 商业中心

设计/竣工 1988年/2000年

贝芷松

杜省路和建筑市政公司

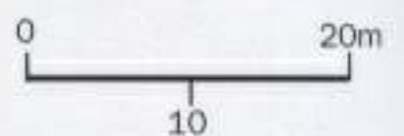
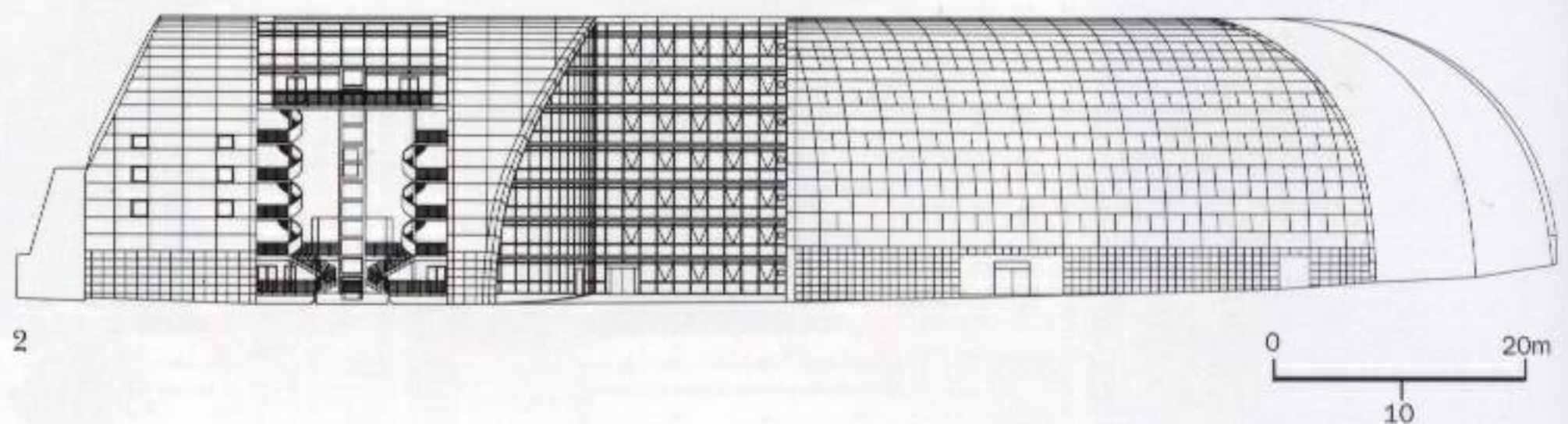
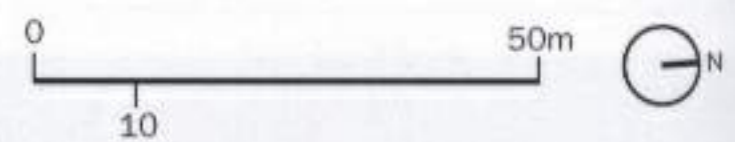
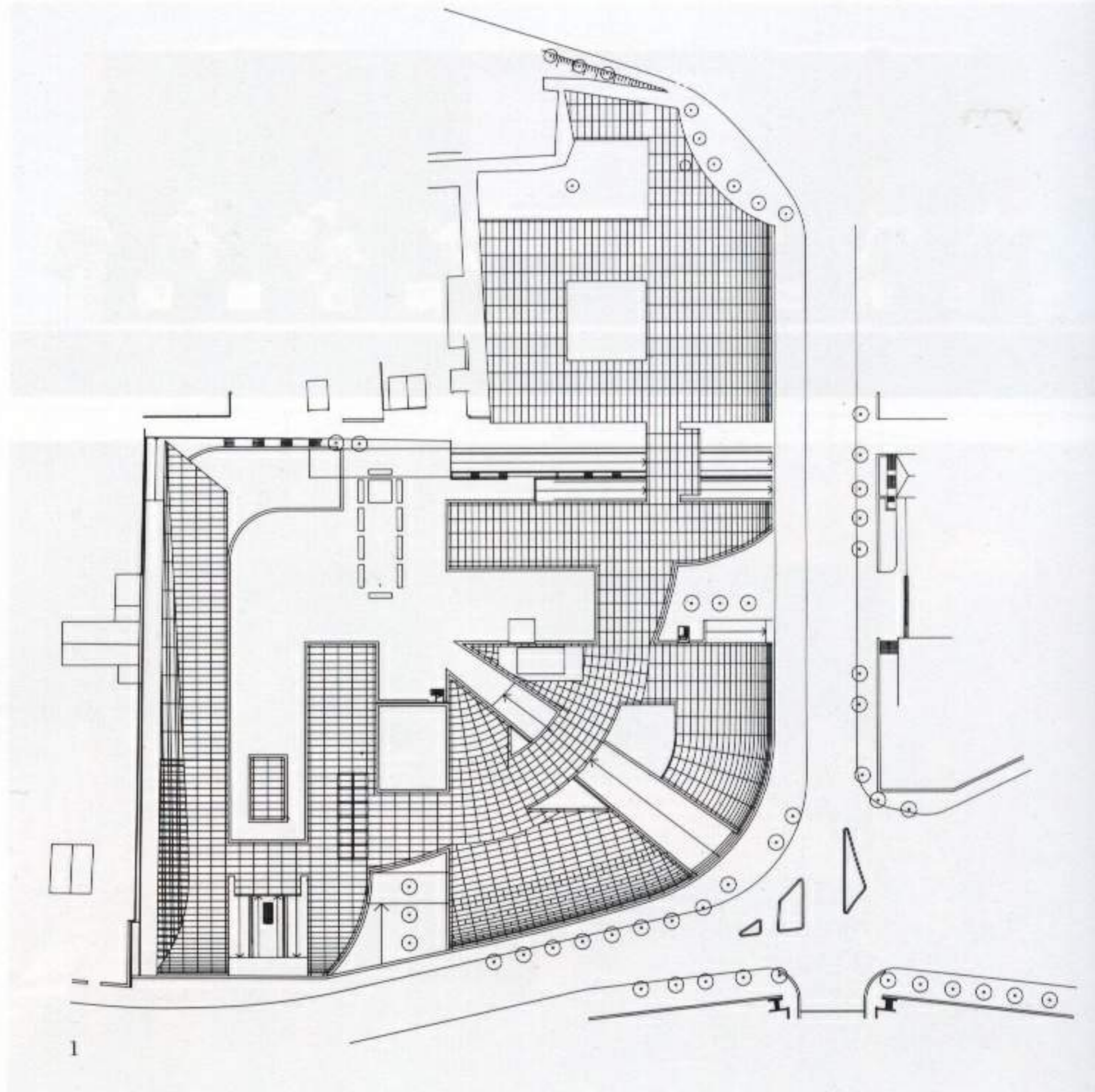
面积: 35,000m<sup>2</sup>

Besançon was the home of the first great collectivist utopias of the industrial era, of which the phalansteries that grouped complementary activities—housing, work, services—in a large-scale built entity. A social culture expressed into architecture, a topographical context perceived as obvious by Architecture Studio.

An award winner in the 1988 international competition, Architecture Studio started Phase 1 of the site in 1991, grouping together 15,000 square metres of cabled, telecomputerised offices, a foreign language training centre, a hotel, apartments, the head office of a bank.

贝芷松是工业时代第一个伟大的集体主义者乌托邦的家，空想主义者的基层组织“法伦斯泰尔”是在一个大规模的建筑实体中组织各种互补活动——住房，工作，服务行业。设计工作室显然已经认识到表现于建筑中社会文化和建筑与地形环境的关系。

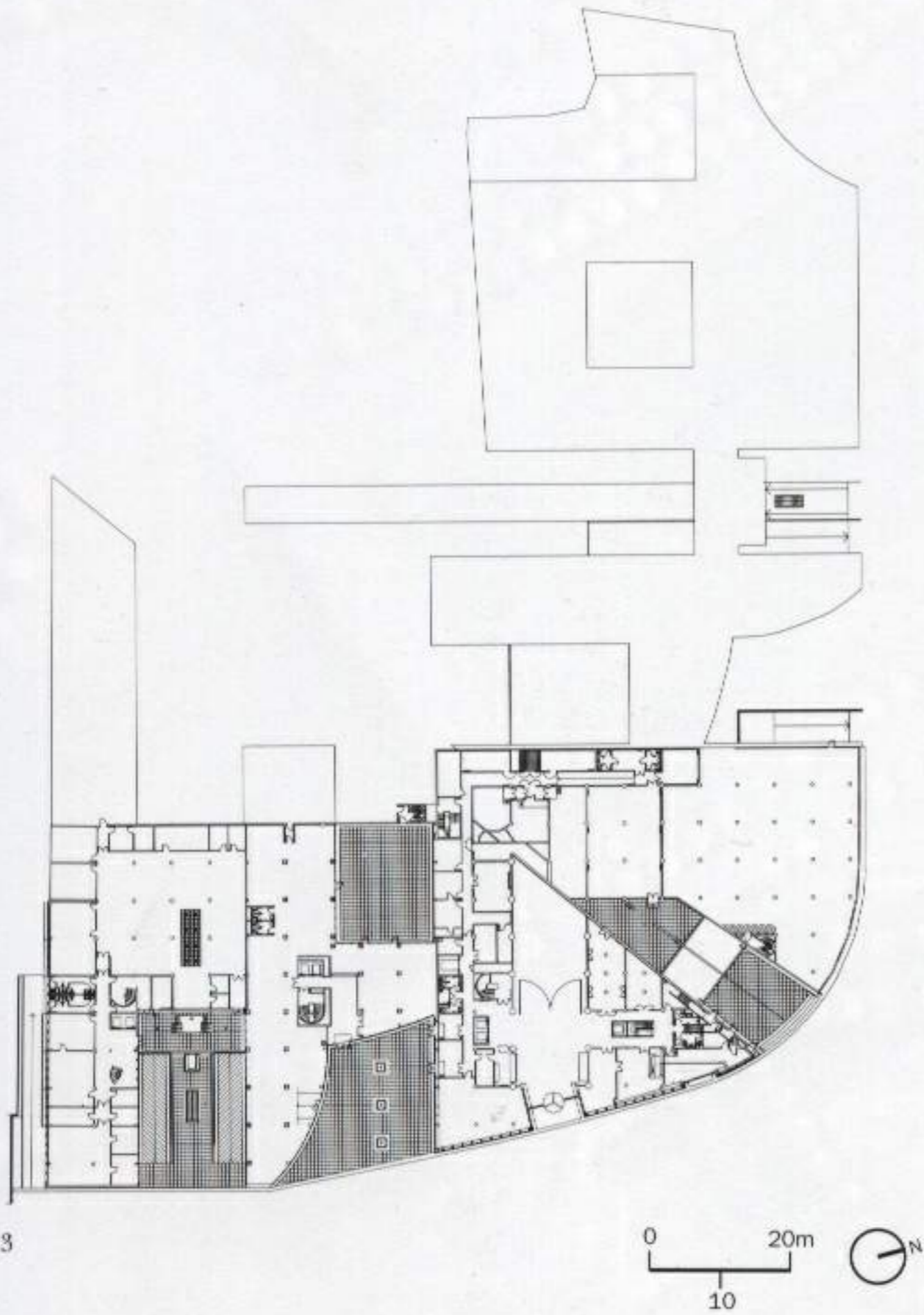
在1988年国际竞赛中获奖，建筑工作室于1991年开始基地第一期工作，聚集15000m<sup>2</sup>通电缆的，远程电脑信息处理办公室，一个外语培训中心，一家旅馆，公寓，一家银行的总行。





- 1 Block plan
- 2 View from the quays
- 3 Ground floor plan
- 4 Southern side wall
- 5 Operation diagram

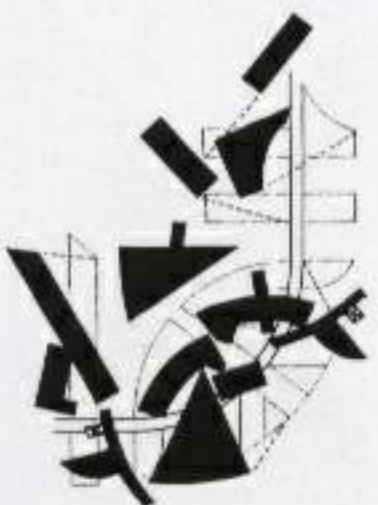
- 1 总平面图
- 2 从码头看的透视图
- 3 一层平面
- 4 南边墙透视图
- 5 实施图解



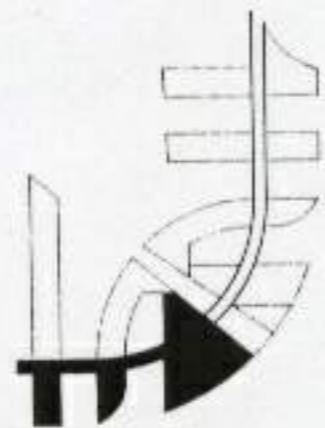
3



4



(a) Exploded view of project  
(a) 工程项目分解图



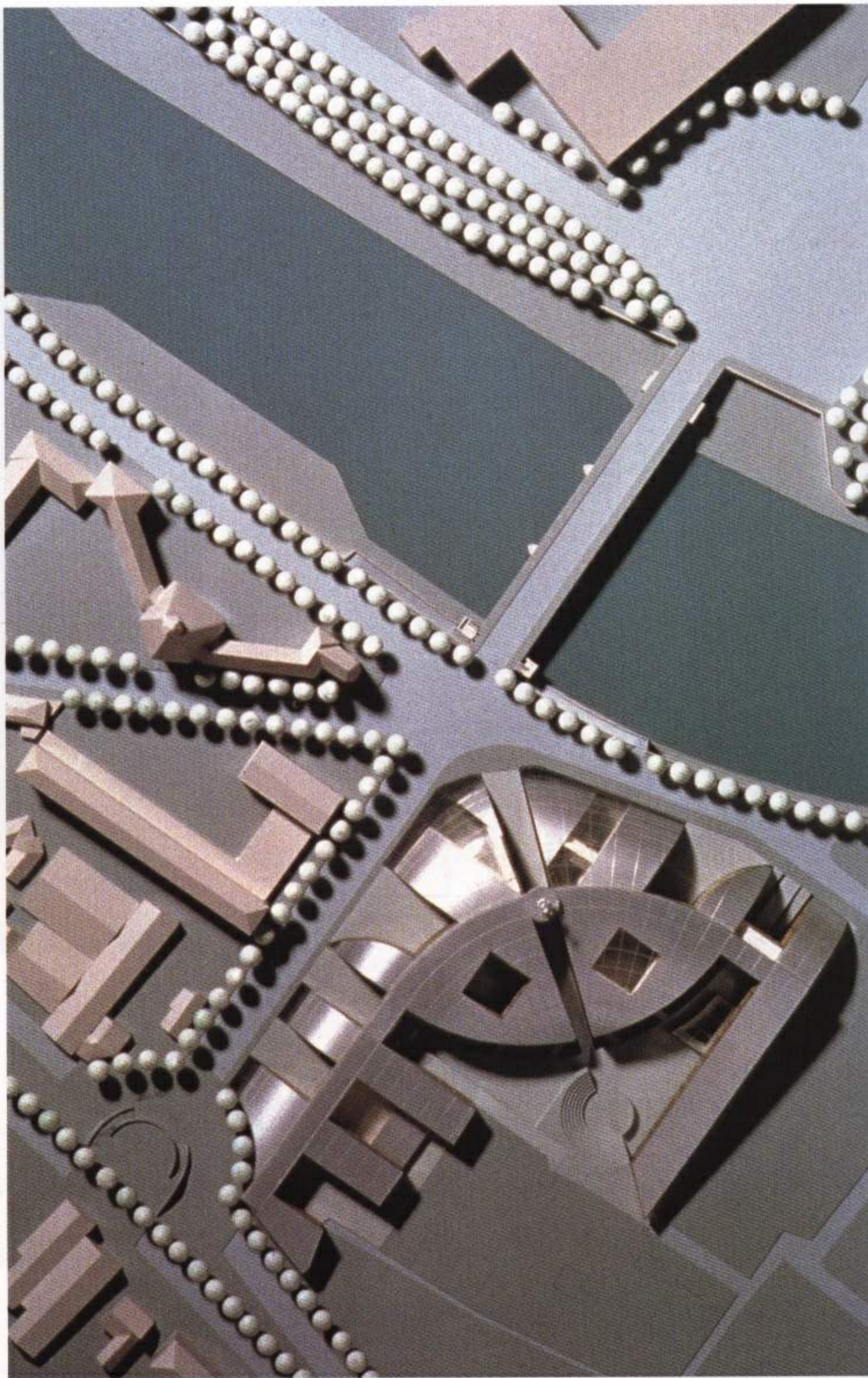
(b) A progressive development  
(b) 渐进开发图

5



On this site, located on the bank of the Doubs River and dominated by powerful slopes mastered by Vauban's architecture, the roof is treated as a sign, a unified cover, curved without a break down to ground level, marking the periphery of a virtual dome, a dome fractured by deep cuts corresponding to the facades of the buildings. The meeting of two characteristic geometries, the curve of the cover and the verticality of the facades generate a third geometry of atypical logic. It weaves relations of continuity with the streets, axes, orientations, topography and the templates of waterfront buildings. This unified complex is a veritable piece of city.

这块基地，位于杜河岸边，沃邦的建筑控制着大片的斜坡地，屋顶处理成一种标志，一个统一的顶盖成曲线状延伸不断下弯到底层标高，明显标明一个实质上圆屋顶的周边，圆屋顶被相当于建筑物正立面的深切面所断裂。两个有特征的几何图形相会，顶盖的曲线形和正立面的垂直形产生出第三个不规则逻辑的几何图形。它编织出与街道，轴线，朝向，地形和临水建筑物的垫石的连续性关系。这统一的综合体是一座名符其实的城市。



6

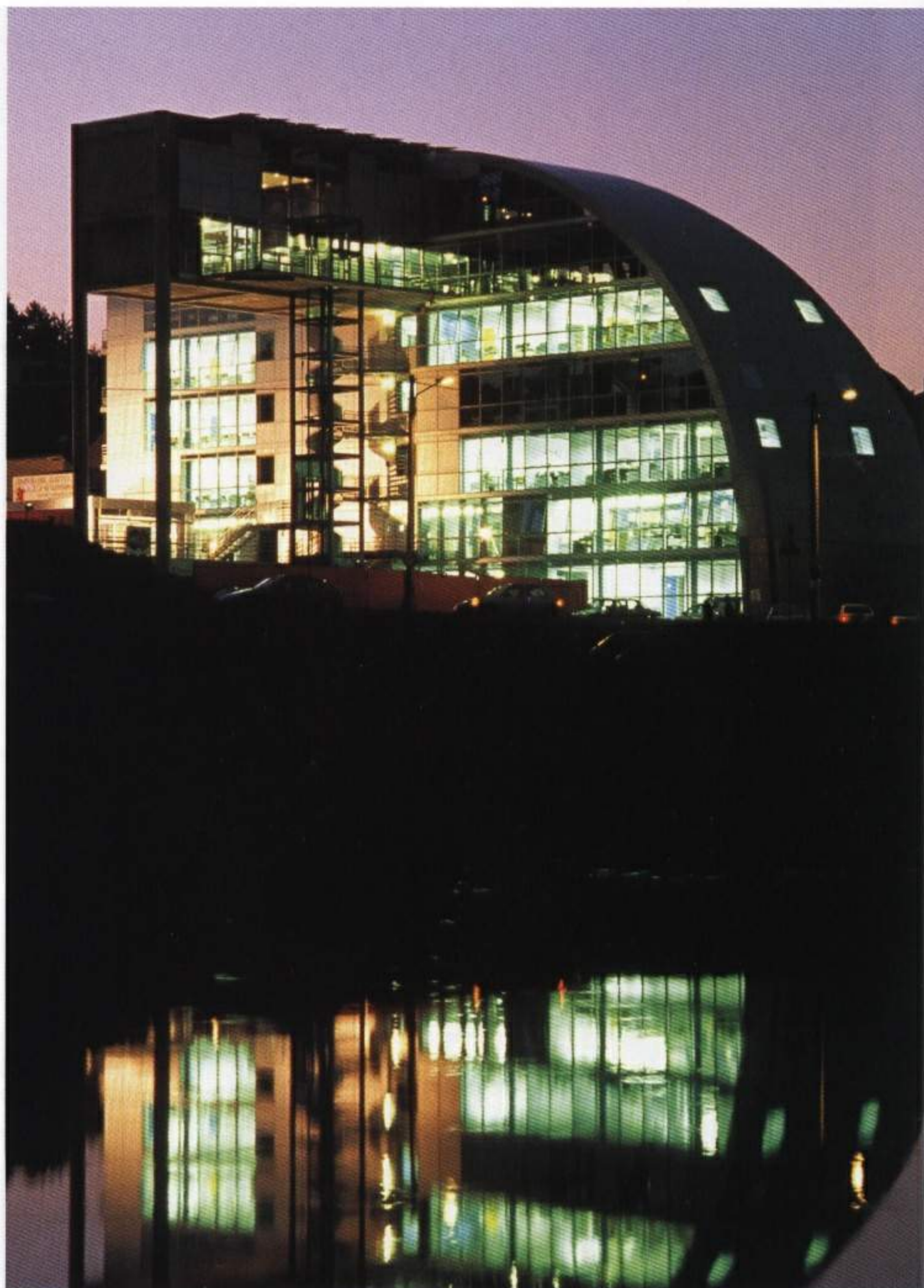
6 Block plan  
7 Detail of the fault

6 总平面图  
7 层错细部



- 8 Night view
- 9 Eastern frontage
- 10 The fault looking towards the Doubs river

- 8 夜景
- 9 东部正面
- 10 朝向杜河的层错



8



9







## Canal+ headquarters

Design 1988

Paris

Canal+, Cogedim

35,000 square metres

卡纳 + 总部

设计 1988年

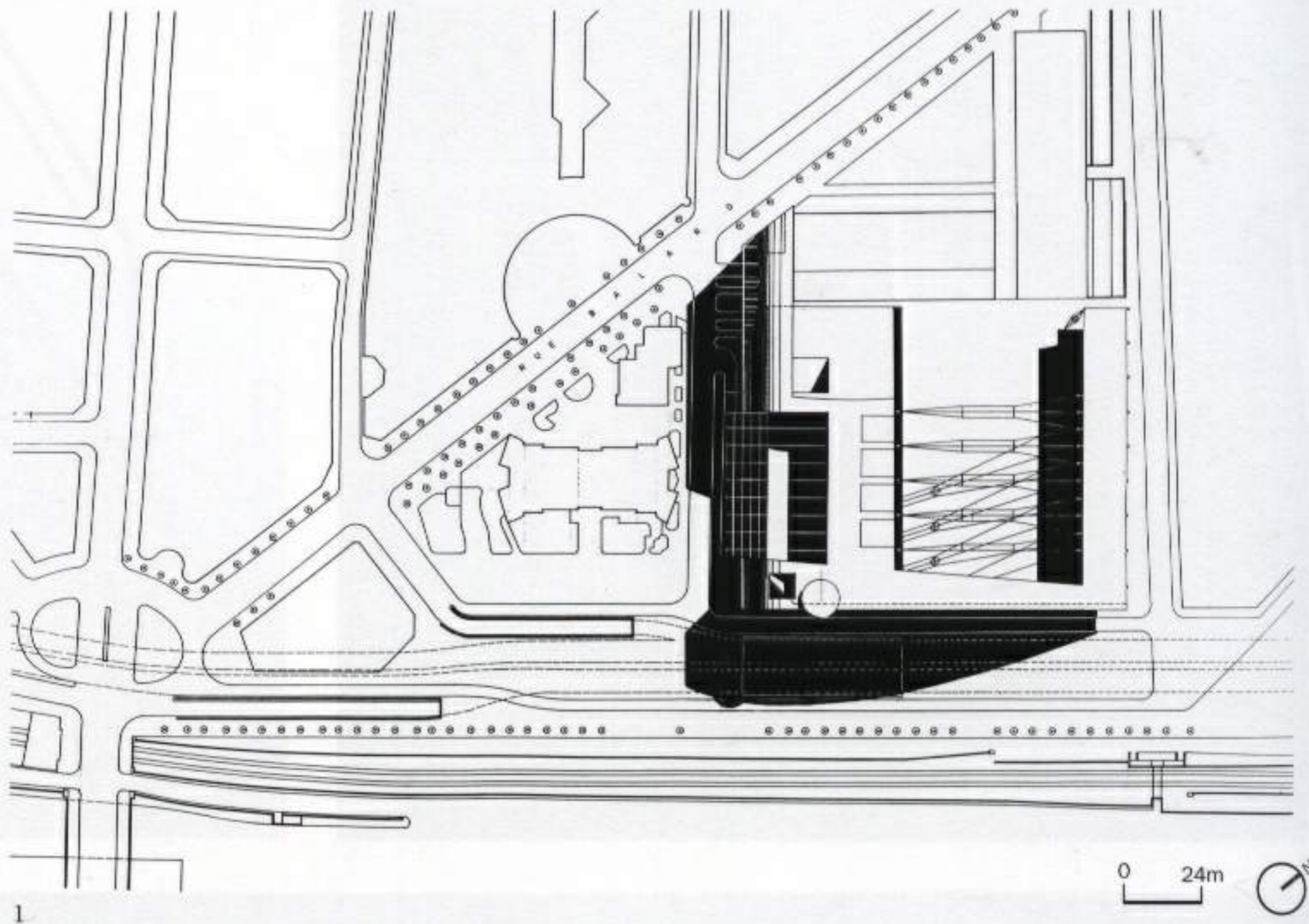
巴黎

卡纳+, 科吉迪姆

面积: 35,000m<sup>2</sup>

A project with an exceptional programme, the headquarters of a television chain, a request by the clients for a strong and contemporary image, a plot by the Seine. Extreme conditions where reputedly contradictory forces are conjugated: respect for the context and inventiveness.

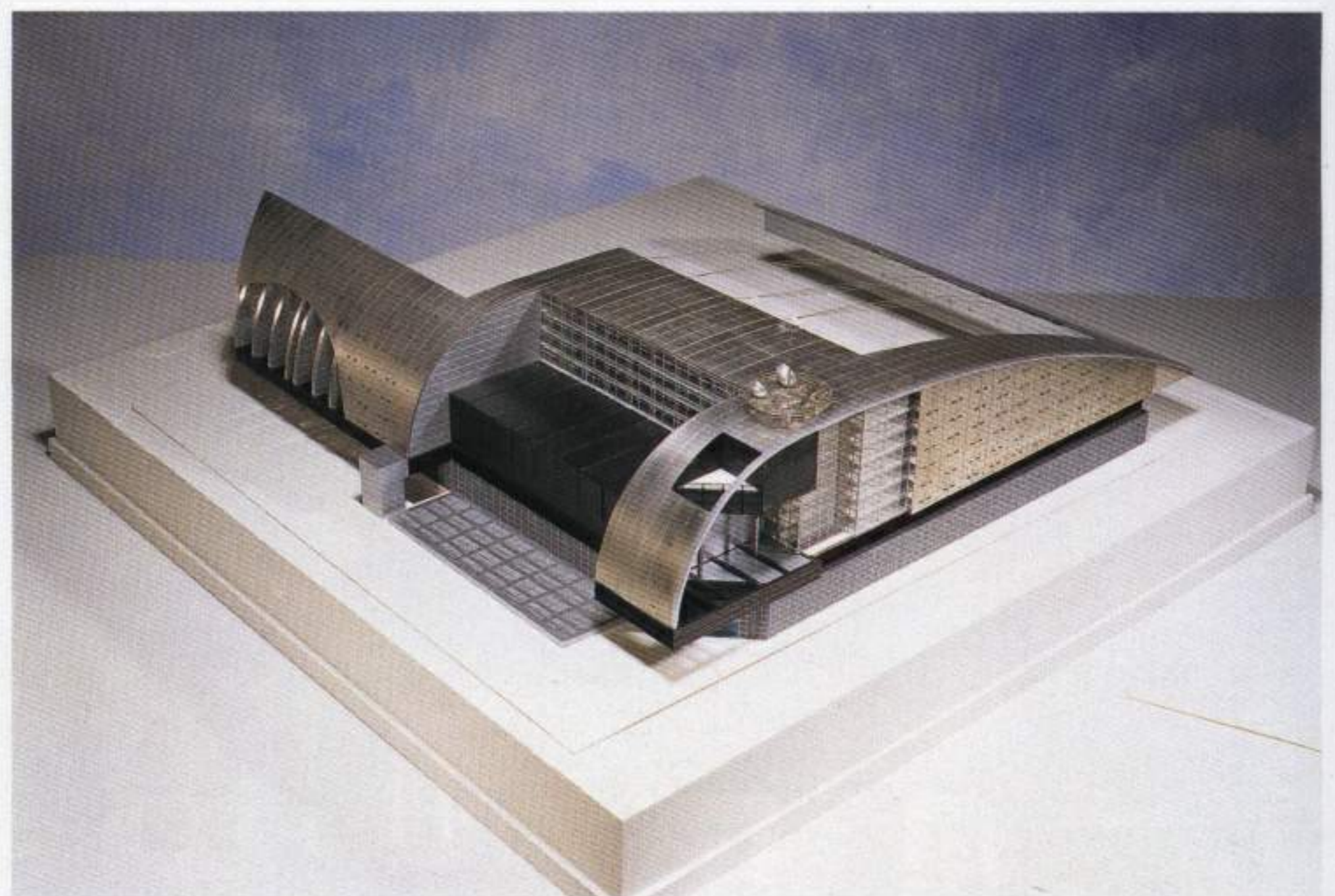
A unified, autonomous, atypical shape, neither a high-rise on a parcel nor a building with street frontage nor an islet; as much as possible of the land is taken up by the building. Its limits, in surface and in volume, are those imposed by the city, there is hardly any change of emphasis; an urban organism is born. Its dependency towards the city generates its unexpected body. The facade/roof system is replaced by a continuous shell—black, metal, mysterious. The fractures, openings, traffics are determined by the inner functioning, an autonomous vocabulary.



1

这是一个具有特殊计划的工程电视网总部，业主要求能创造一个有力的时代感很强的建筑形象，基地临近塞纳河。其情况很特殊，有一些据说相当对立的影响因素：建筑尊重文脉和创新。

建筑的形体是统一的，独立的，非同寻常的，它既不是一块土地上的一幢高层，又不是有临街立面的建筑，而且也不是一个孤零零的单体；建筑尽可能地充满基地。由于城市法规对其表面和体量有限制，所以很难再作任何重点处理；于是，一个城市中的有机体产生了。它对城市的依赖性产生了一个出乎意料的形体。正常的立面/屋顶系统被一个黑色，由金属制成的，神奇的连续壳体所代替。其本身的断裂，开口，交通均由其内部功能所决定，构成它本身独立的词汇。

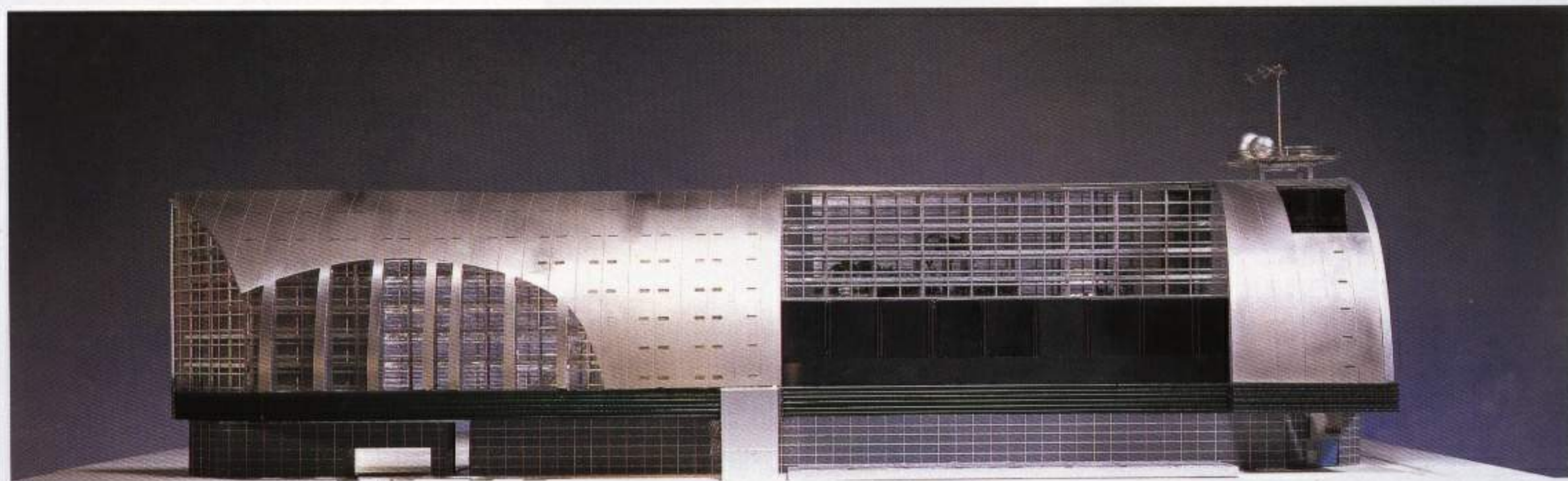
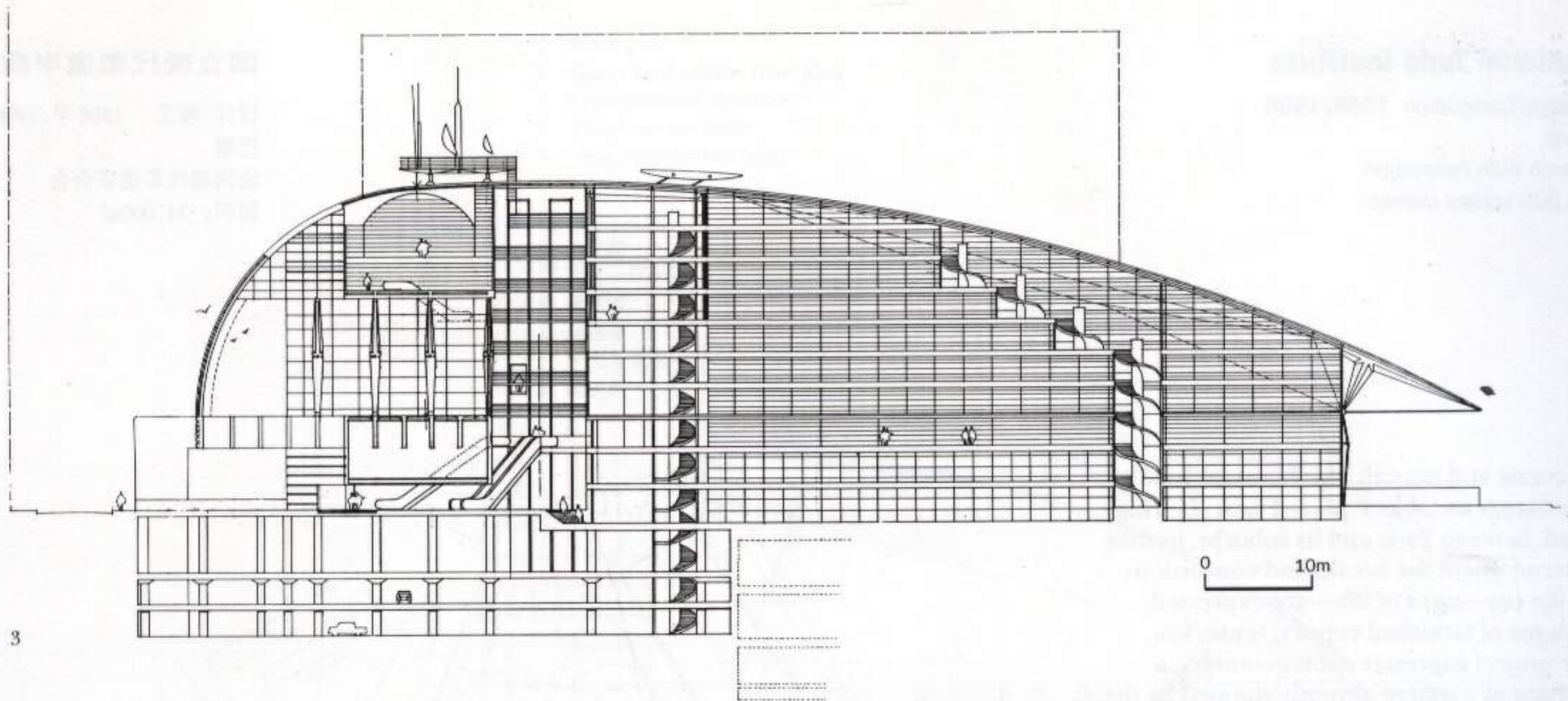


2

- 1 Block plan
- 2 Aerial view
- 3 Cross-section
- 4 View from the south
- 5 Entrance facade
- 6 Frontage on the Seine

- 1 总平面
- 2 鸟瞰图
- 3 横剖面
- 4 南视图
- 5 入口立面
- 6 面向塞纳河的立面







## National Judo Institute

Design/Completion 1988/1996  
Paris  
French Judo Federation  
34,000 square metres

## 国立现代柔道学院

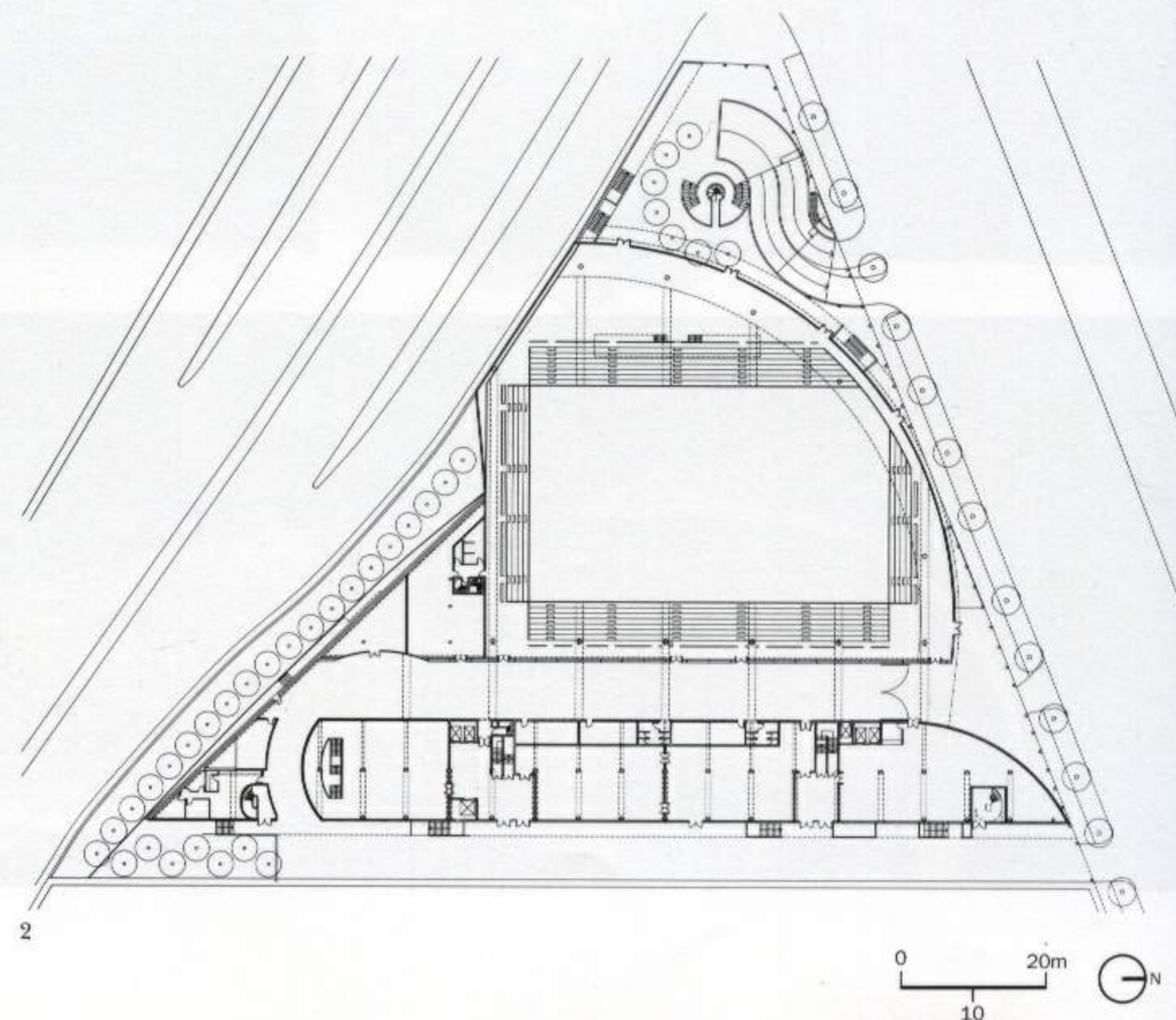
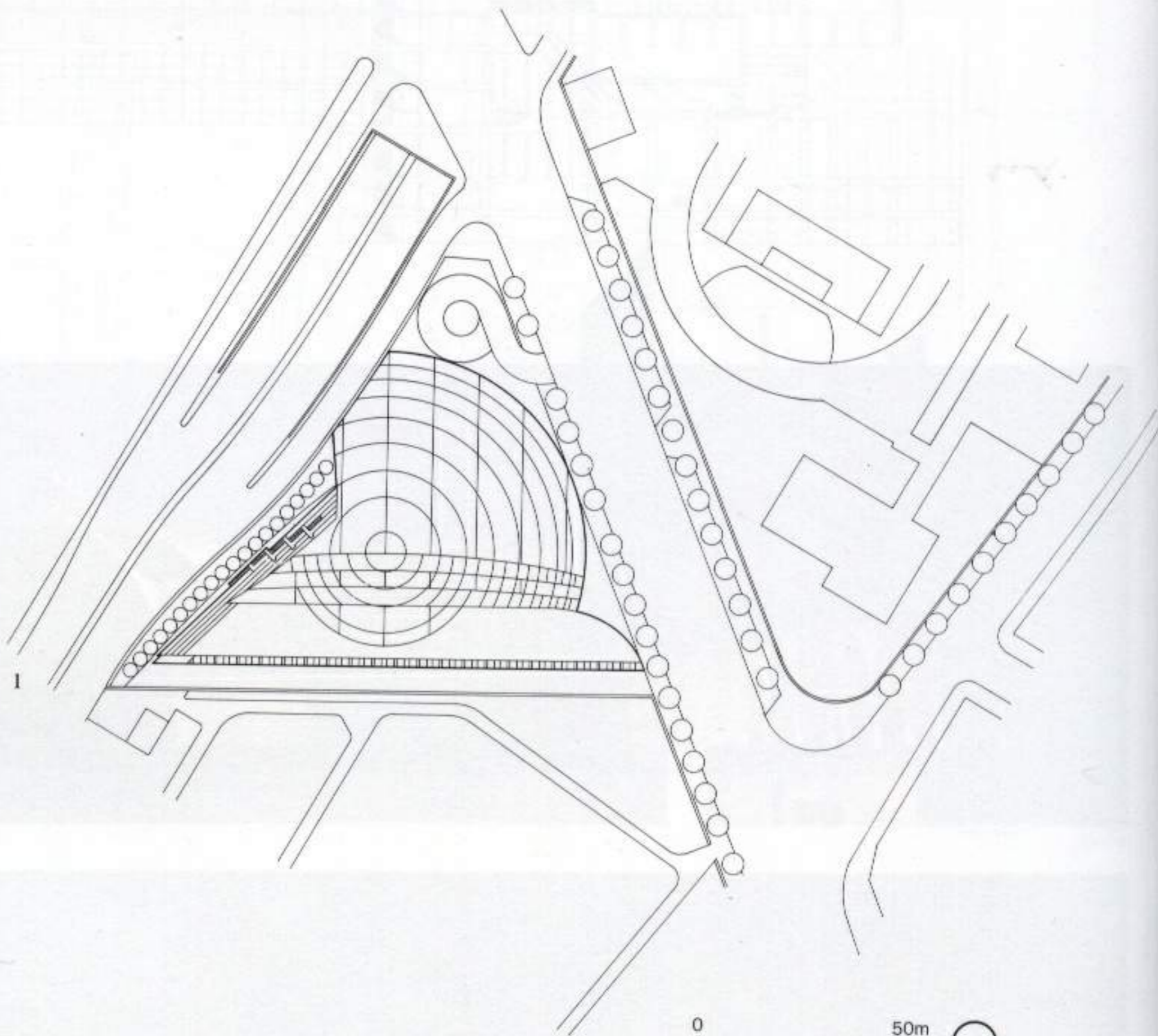
设计/竣工 1988年/1996年  
巴黎  
法国现代柔道联合会  
面积: 34,000m<sup>2</sup>

Accurate and smooth, the National Judo Institute is an 'object' placed near the ring road, between Paris and its suburbs, in that interval where the breaks and contortions of the city—signs of life—are expressed. A dome of tarnished copper, tense, low, the project expresses a soft geometry, a portion of a sphere abruptly stopped by the block boundaries on the ring road side. The cutting-up of a simple shape by irregular boundaries produces these diverse faces, obvious paradoxes of geometry.

Under the arched beams of the dome, with a wingspan of 100 metres, is the dojo, judo stadium for 3000 spectators and training rooms. The linear building houses the head office of the National Judo Federation and other sporting federations, offices and a hotel. Between the two, a covered street where a rough concrete wall confronts openings towards the dojo.

国立现代柔道学院准确而流畅，被置放在巴黎市区和郊区之间的环城路边上，它在这个城市暂歇和转折之处表达出一种生命的符号。一个紧绷而低矮的、由灰暗色铜做成的圆顶使这个建筑表达一种柔和的几何外形，一个球体的一部分被环城路一侧的基地边界突然截断。被不规则边界截断的简单形体上产生了许多不同的面，这些面与球体构成很明显的对立关系。

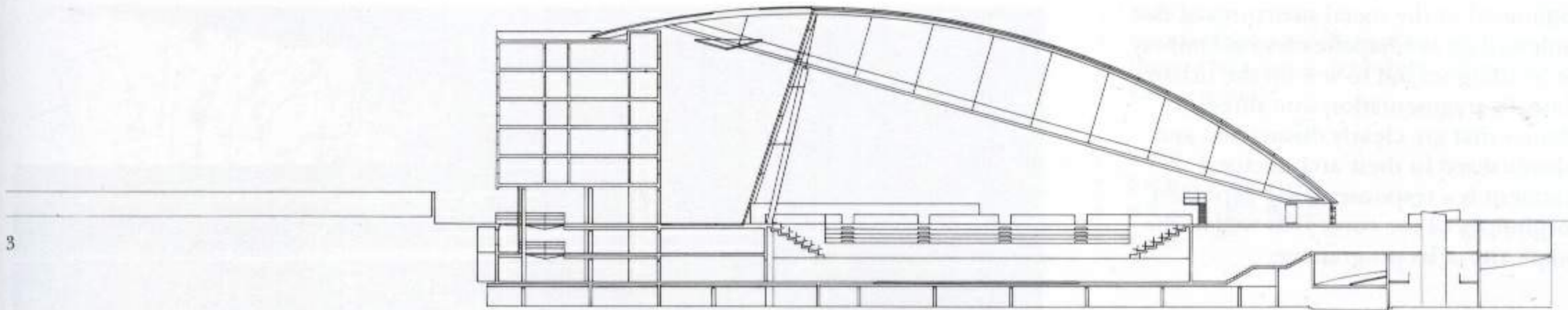
在圆屋顶的曲梁下面，是一个跨度达100m<sup>2</sup>的扇型空间，这就是柔道馆，一个能容纳3,000名观众的现代柔道体育馆，还有一些训练教室。建筑的直线部分容纳了法国现代柔道联合会和其他体育协会的总部办公室，普通办公室和旅馆。在这两部分之间，有一条室内街道通向柔道馆，一堵毛面混凝土墙面向进入馆内的各个入口。





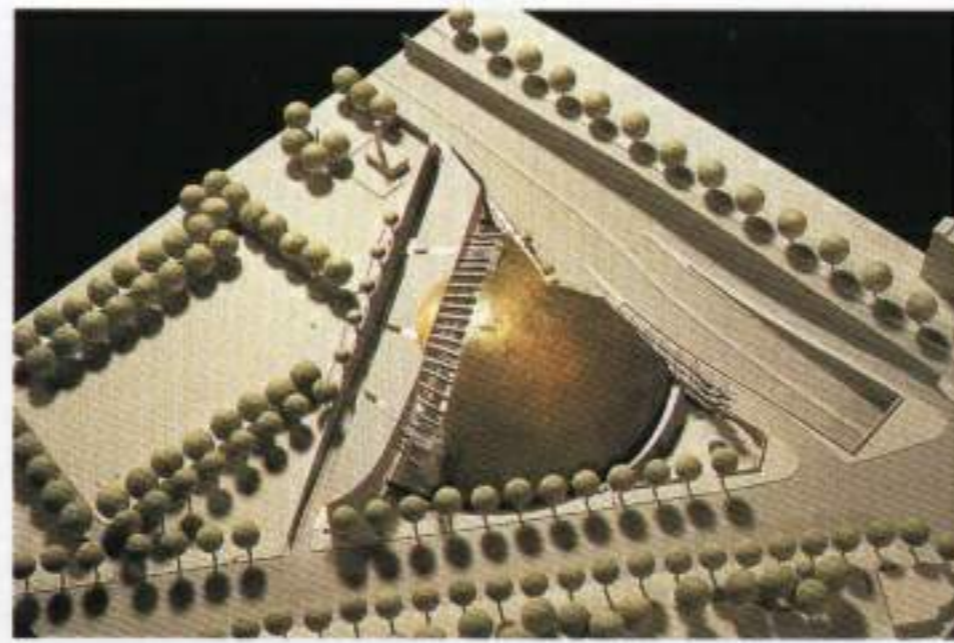
- 1 Block plan
- 2 Upper level ground floor plan
- 3 Cross-sectional elevation
- 4 View from the north
- 5 View from the northeast
- 6 View from the south

- 1 总平面
- 2 地上一层平面
- 3 横剖面
- 4 北视图
- 5 东北角视图
- 6 南视图

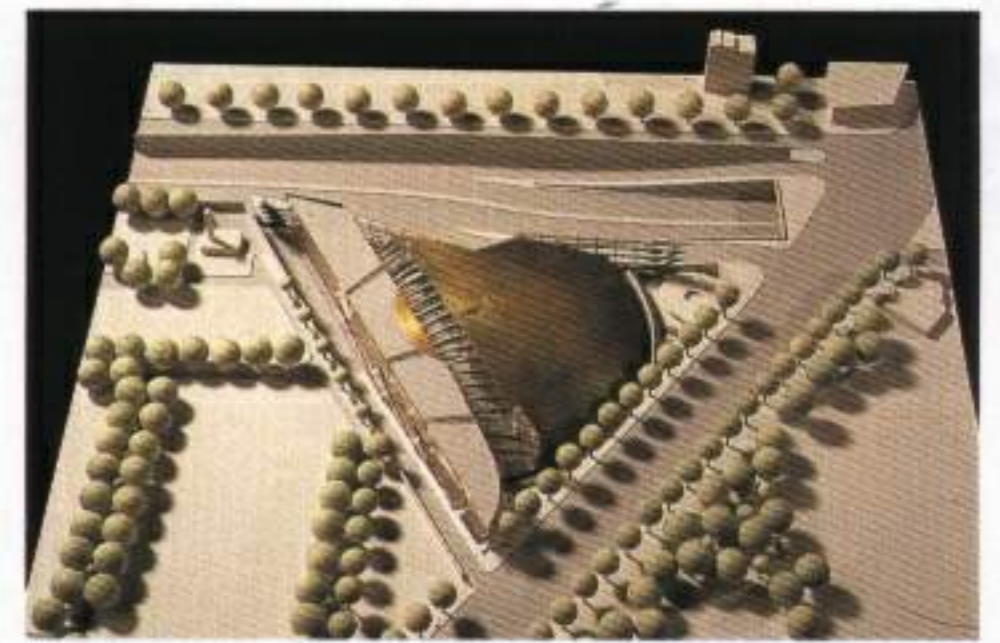


3

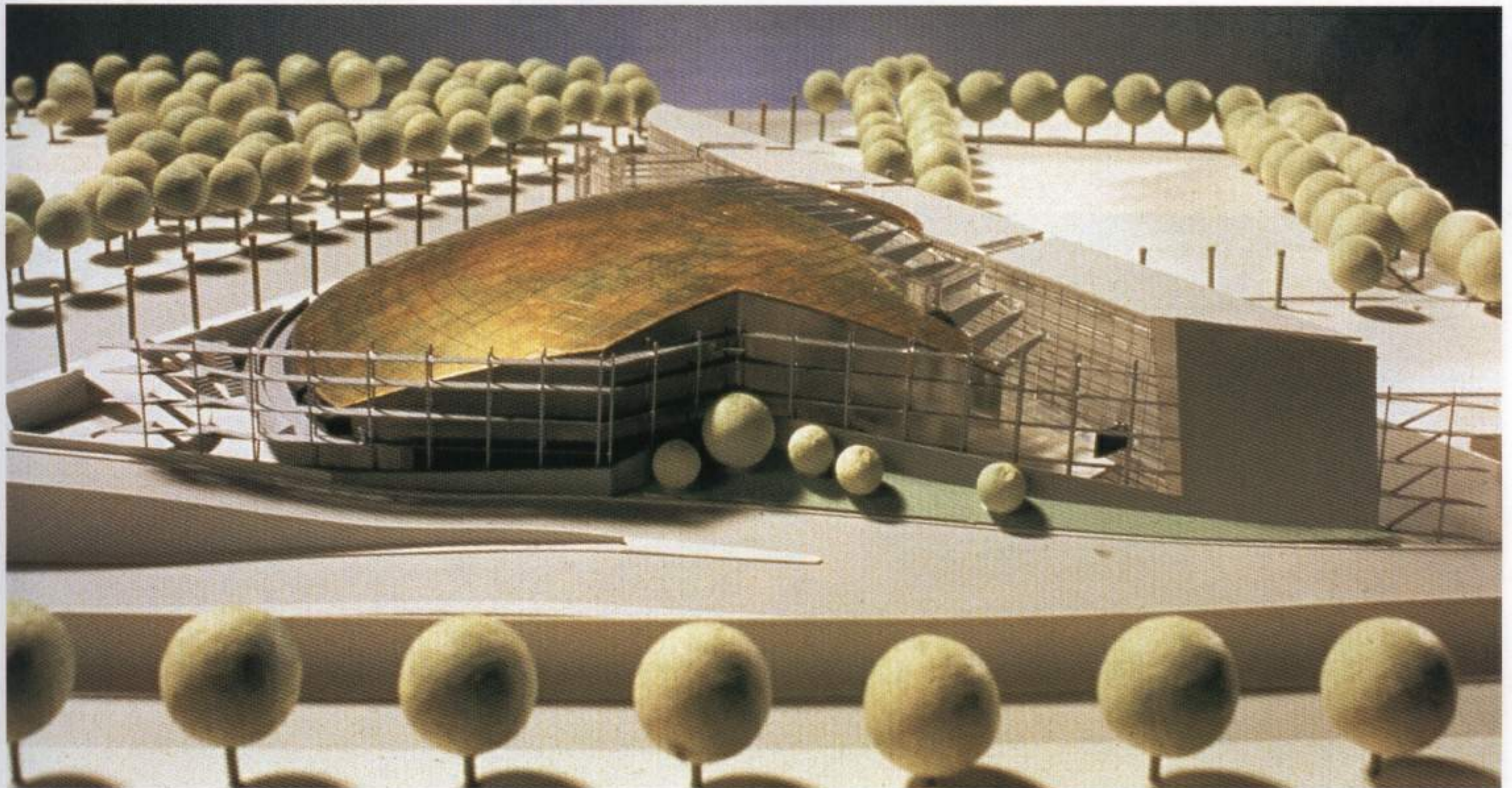
0 10 20m



4



5



6



## Post office and mail sorting centre

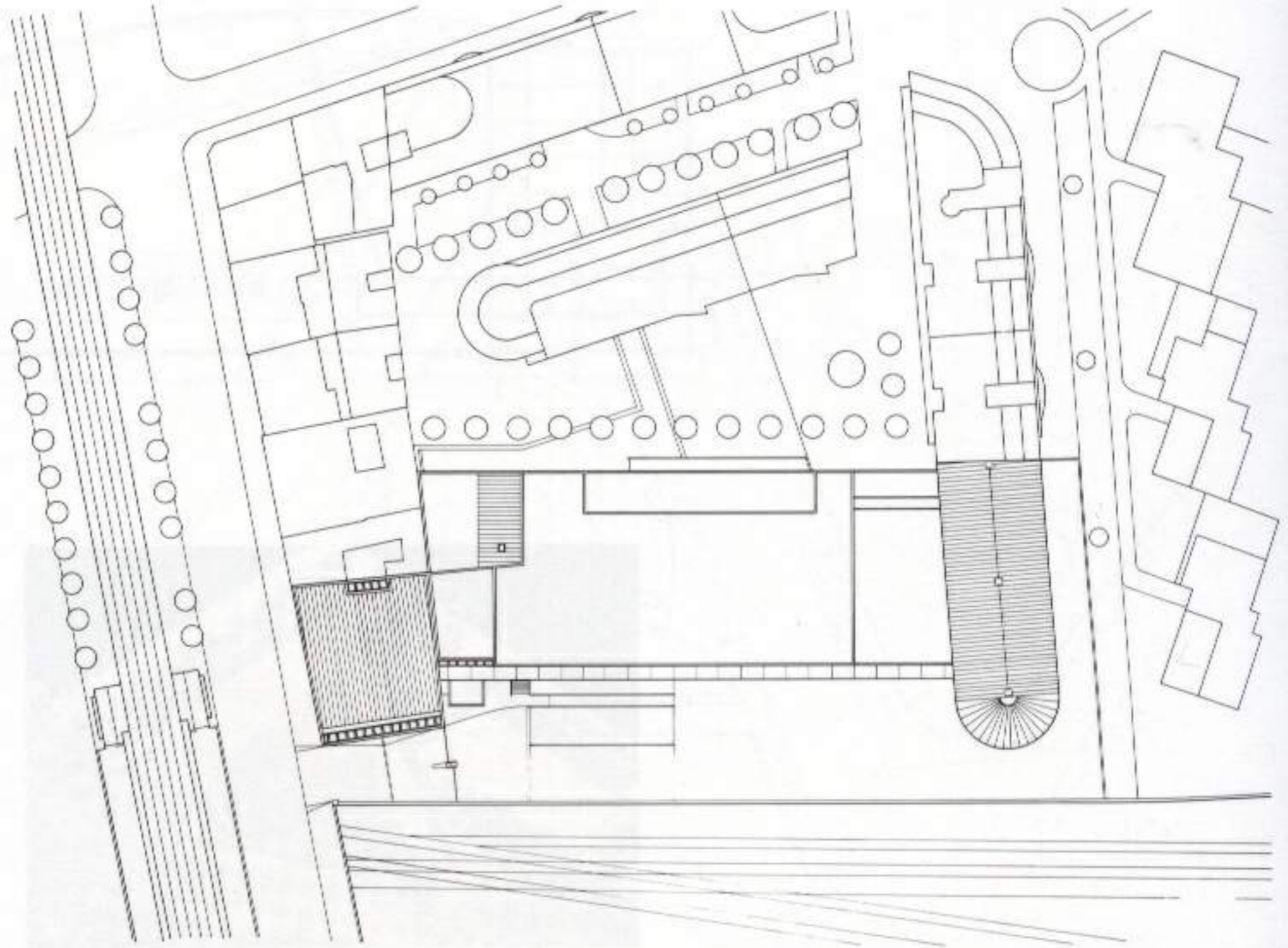
Design/Completion 1988/1993  
Paris  
Paris-Nord Post Office Directorate  
11,000 square metres

## 邮政局和邮件分拣中心

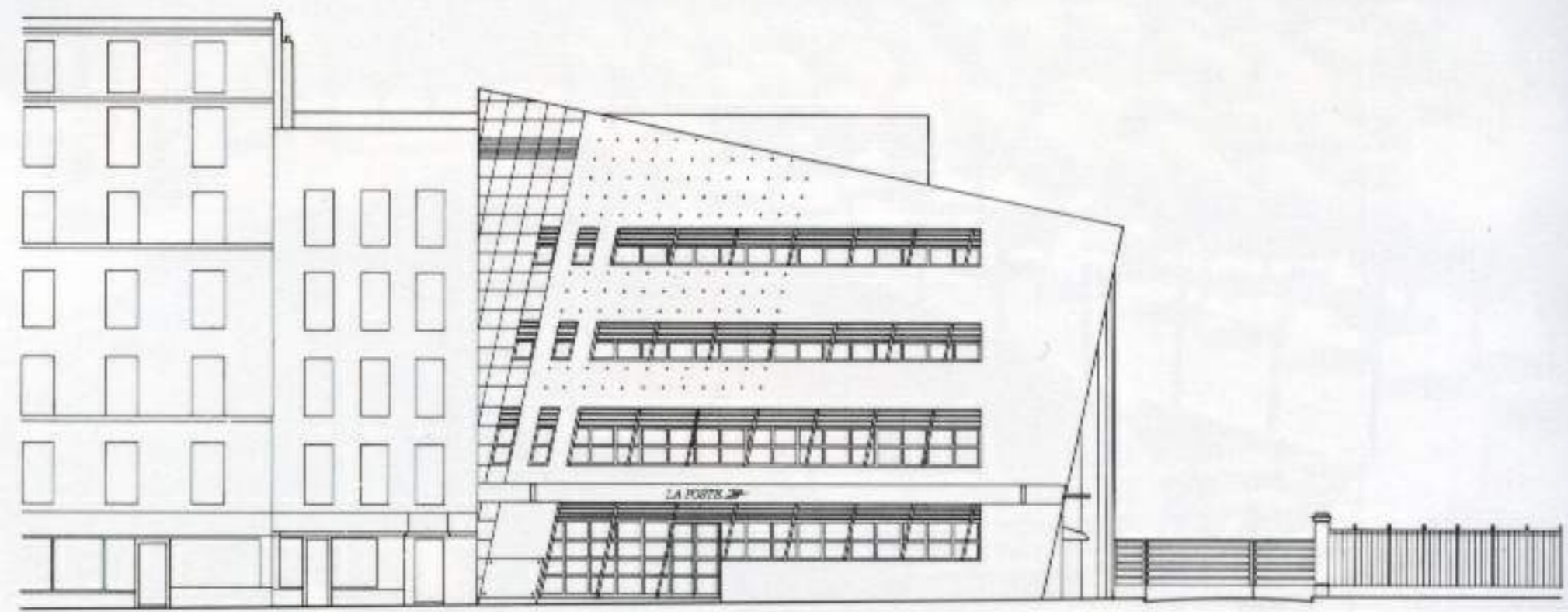
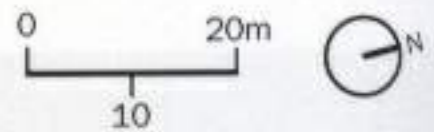
设计/竣工 1988年/1993年  
巴黎  
巴黎-诺尔 邮政局董事会  
面积: 11,000m<sup>2</sup>

Dominated by the metal structures of the Boulevard de la Chapelle elevated railway, the building set out to sew up the urban fabric. Its fragmentation into three volumes that are clearly dissociated and individualised in their architectural treatment is a response to the exploded morphology of the context as well as the complexity of its programme.

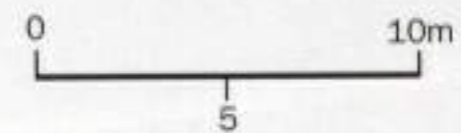
这幢建筑处在夏贝尔高架铁路大道的钢结构俯瞰下，设计着手于确保城市的结构。建筑被分离成三个很明显互相独立的部分。这种建筑处理上的个体化不仅反应了工程计划的复杂性，而且反应了周围环境的分解的形态。



1



2







3

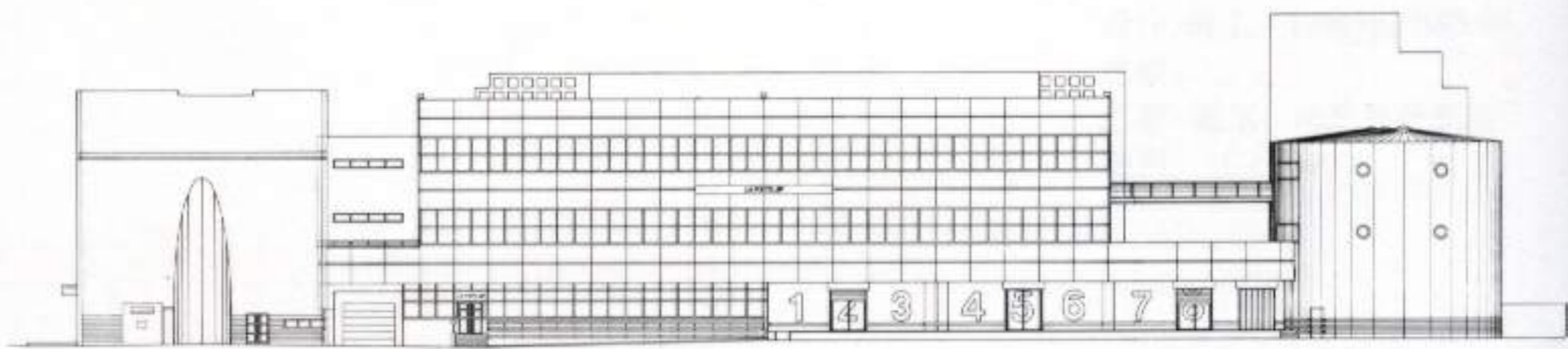
- 1 Block plan
- 2 Boulevard de la Chapelle frontage
- 3 Detail of Boulevard de la Chapelle frontage
- 4 Eastern frontage

- 1 总平面
- 2 面向夏贝尔大道的立面
- 3 夏贝尔大道的立面细部
- 4 东立面



4





On the Boulevard, the administrative building and the post office, as well as the concourse centre at the far end of the block, extend existing volumetries. They are linked to the sorting centre and its transfer area. The main facade faces the goods station and reveals itself to restless city dwellers through catenaries, cables, railings and structures. The emblematic colours of the post office, yellow and blue, wink at this deconstructed kinetic perception, in playful contrast to the black building on the Boulevard, which is dislodged, shifted out of its environment, ripped open by the shaft of its staircase.

The metallic cladding, the lights and the relentless ballet of trucks night and day comfort the image of an openly industrial building in the center of Paris.

面向夏贝尔大道，行政楼和邮政办公室和位于这个街区远端的汇合中心一起延伸了现有的体量。它们和分拣中心及其转换区相连。建筑主要立面面向货运站，并通过其本身的悬链，钢索，栏杆和结构向繁闹的市民充分展示自己。邮政部门的标准色，黄色和蓝色，它们默许着这种结构的动态概念，面向大道的那栋黑色的建筑物形成了有趣对比。该建筑的立面打破了秩序，从它所处的环境中分离出来，并被楼梯间的形体所撕裂。

建筑的金属面板，灯光和像表演舞蹈一样日夜不停运作的转运架支持了它作为处在巴黎市中心的一个开放性的工业建筑形象。



5 Facade facing the railway tracks  
6 Frontage on the boulevard  
7-8 Inside the mail sorting room

5 面对铁路轨道的立面  
6 夏贝尔大道方向立面  
7-8 邮件分拣间室内





9



10



## Fire station

Design/Completion 1988/1995  
Genneville  
City of Paris, Police Headquarters  
12,000 square metres

## 消防站

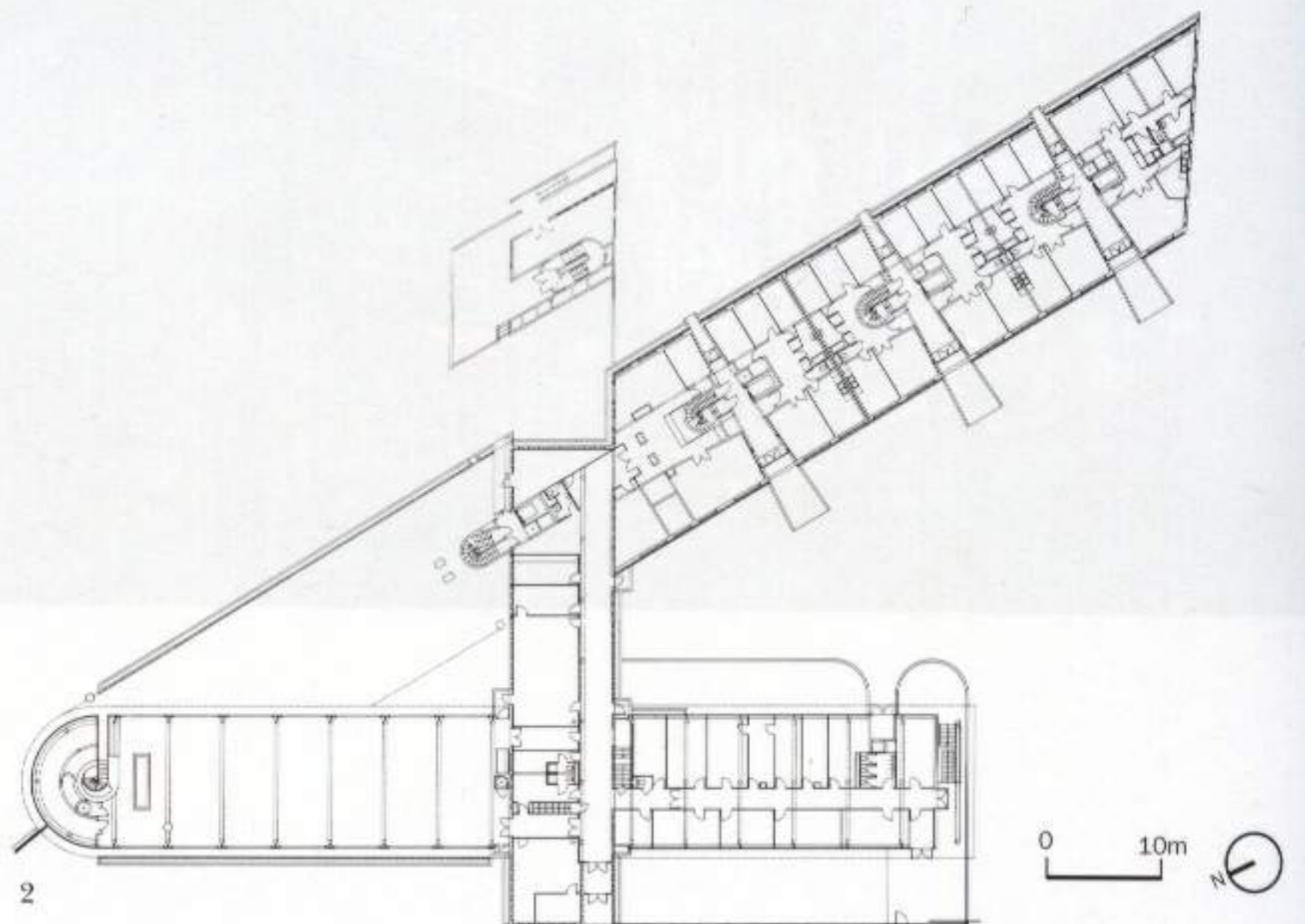
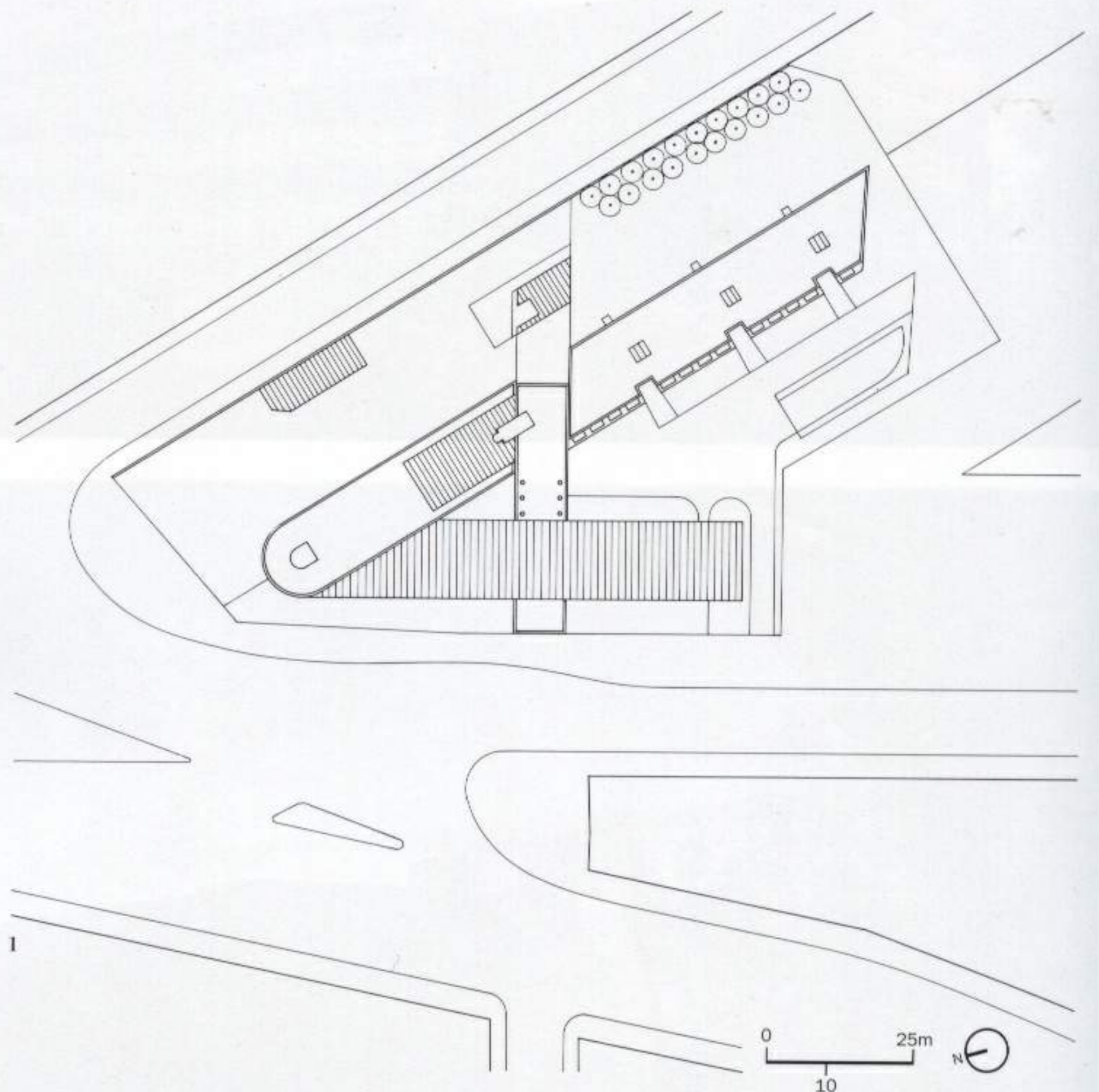
设计/竣工 1988年/1995年  
热纳维耶  
巴黎市警察总部  
面积: 12,000m<sup>2</sup>

The fire station inscribes its complex programme in the scattered suburban environment: the firemen's accommodation, the telephone exchange, the exercise tower, some offices. On this site which lacks togetherness, the fire station introduces drama, a meaningful opposition.

At the bow, the articulation of two buildings designed to match each other. One of them leans forward, the other straightens up; one submits, the other swaggers about; one slides, the other flies off. It is a necessary choreographic figure: the mastery of alignments.

在分散的郊区环境下，这个消防站计划显得十分复杂，它由消防员宿舍、电话交换站、练习塔和办公楼组成。在缺乏整体性的基地中，消防站建筑引入了戏剧性的，富有含义的对比处理手法。

在建筑的转弯处，两幢建筑的连接部分相互呼应：一幢向前倾斜，另一幢挺直；一幢谦逊地处于从属位置，另一幢则神气活现；一幢徐徐而行，另一幢则突然离去。这是一个必要的舞蹈艺术式的形象：是高超的一种组合。







3

0 10 20m



4

- 1 Block plan
- 2 First floor plan
- 3-4 Western frontage
- 5 Detail of western frontage

- 1 总平面
- 2 一层平面
- 3-4 西立面
- 5 西立面细部



5



On the flank, a third figure is introduced which upsets this harmony. The battering ram makes a hole and extracts an unpredictable element from it. Detached, dissymmetrical, almost unbalanced, the instruction tower advances into the limelight and reveals gable walls. The colours contribute to the contrapuntal writing of the architectural project. Therefore they constitute neither an analysis nor a comparison. Like the architectural shape, the colours assert the buildings, not as singular entities, but as figures of a set.

在侧面，第三个建筑形象的引入打破了这种和谐，它像一个攻城槌一样在建筑中撞出了一个孔洞，并从中抽出一个出乎意料成分。指挥塔处于公众注目的中心，它脱离了主体，不对称，而且几乎是不平衡的，它裸露出它的山墙面。建筑本身的色彩也有助于增强建筑的这种对比效果，色彩既没有形成分解作用，又不构成对比效果，正如其建筑本身形体一样，色彩使该建筑明确地显示出：它不是单独的各个实体，而是一组建筑形象。



6



7



8

- 6 东立面
- 7 行政楼南侧墙面细节
- 8 西立面细节
- 9 在宿舍区前面的练习塔

- 6 Eastern frontage
- 7 Detail of administration southern side wall
- 8 Detail of western frontage
- 9 Exercise tower in front of accommodation block







# Citadel University

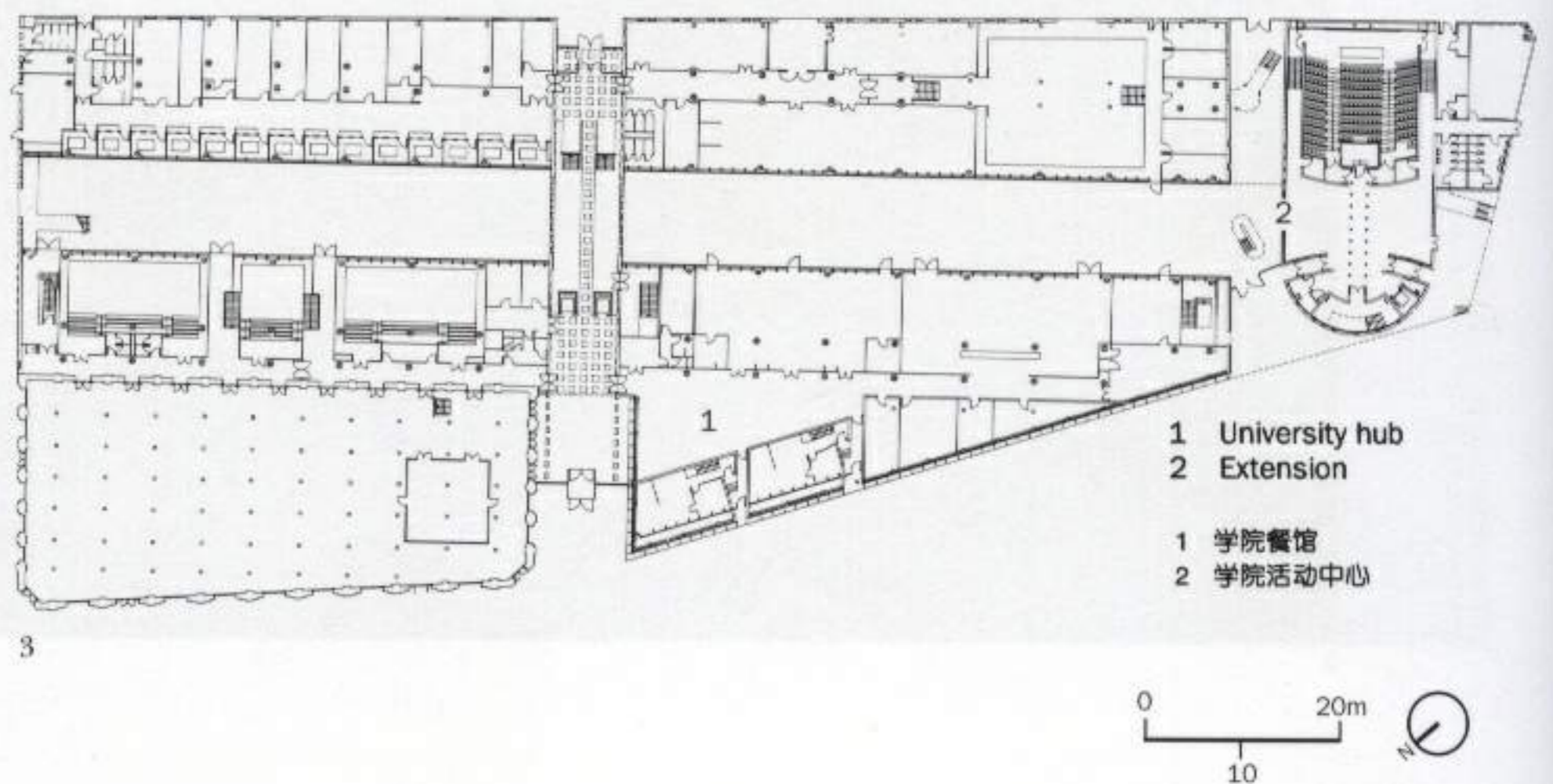
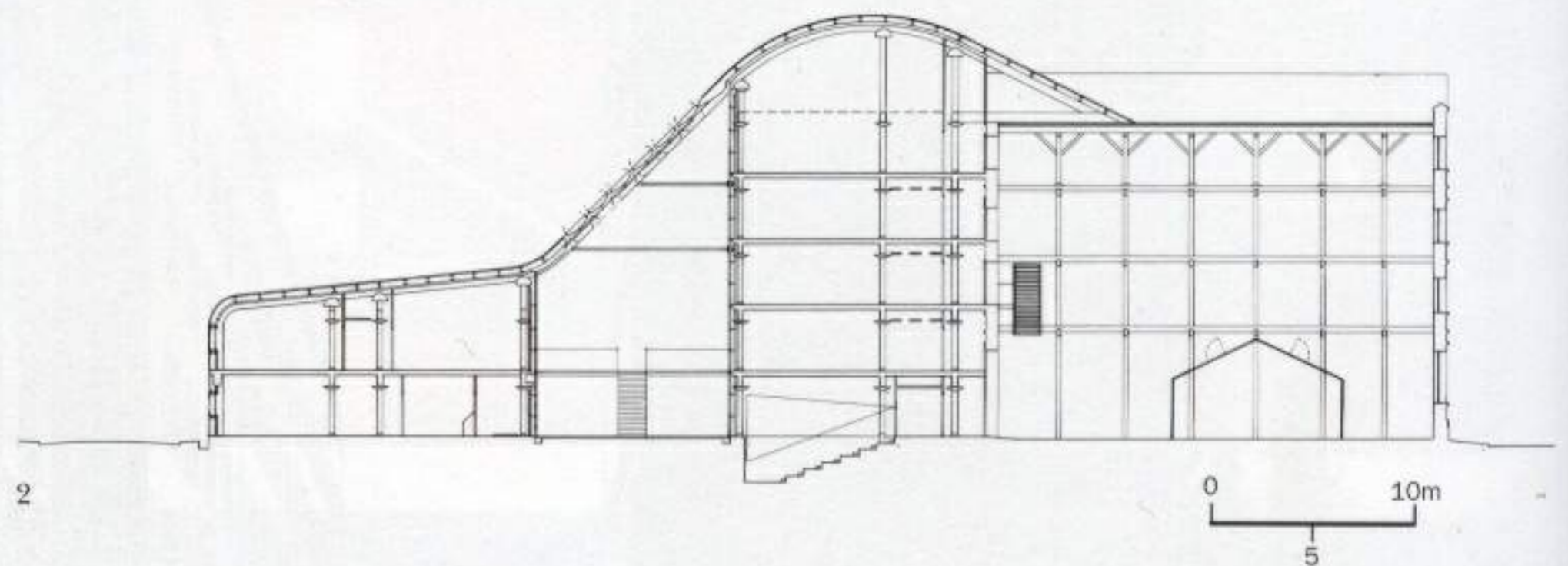
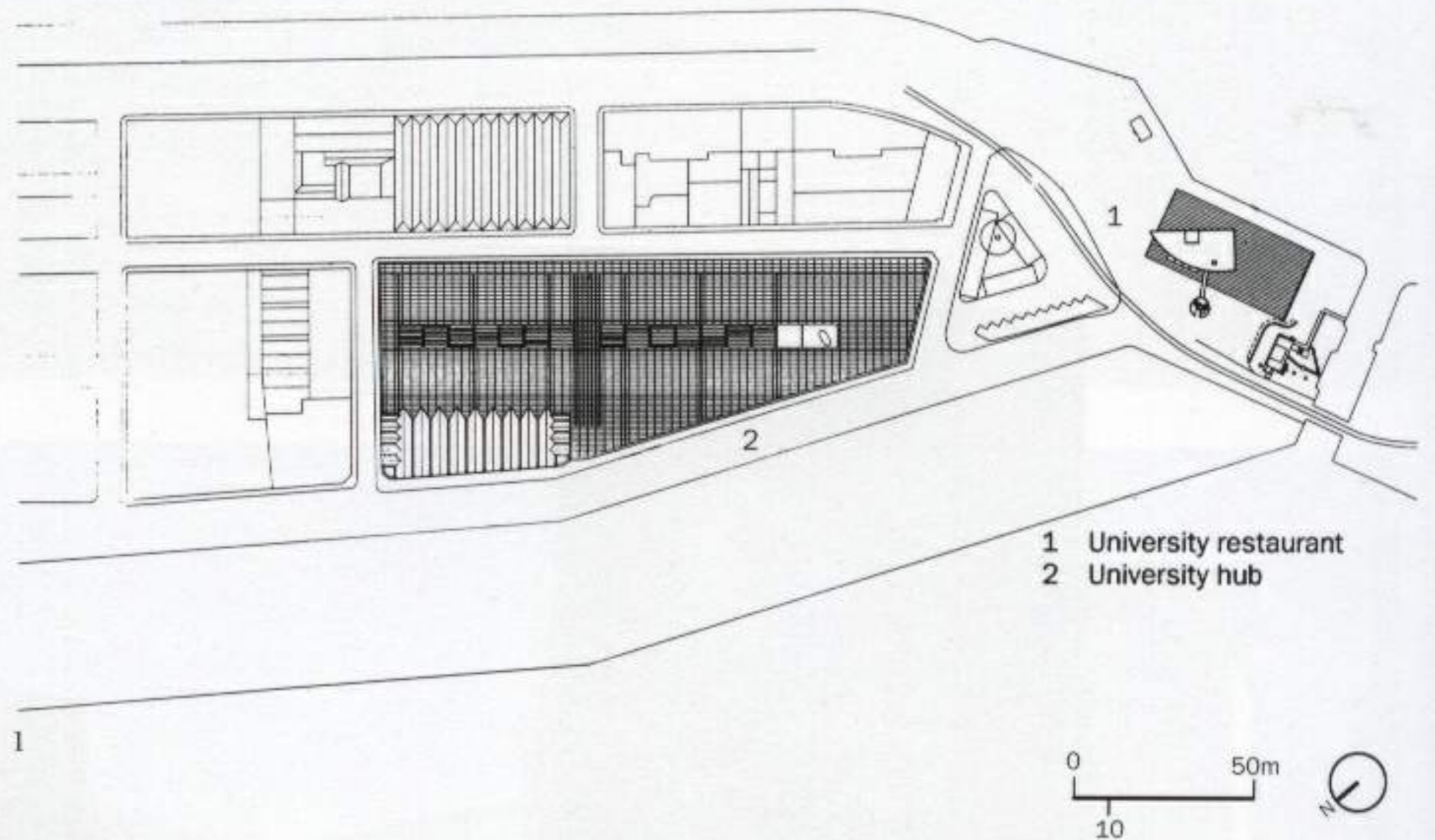
Design/Completion 1987/1990  
 Dunkirk  
 Dunkirk Urban Community  
 15,000 square metres

# 斯德尔大学

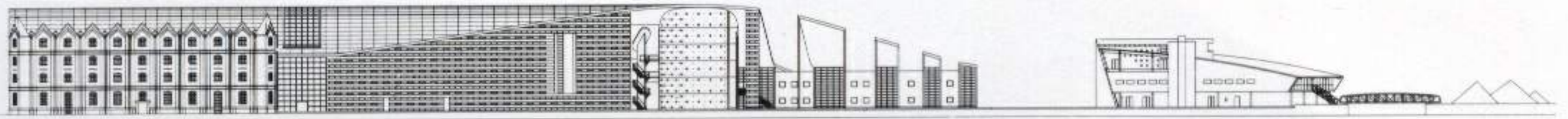
设计/竣工 1987年/1990年  
 敦刻尔克城市社区  
 面积: 15,000m<sup>2</sup>

The Citadel University, completed in 1990, takes an active place in the landscape, or rather in an industrial geography: on the quay, a pier of Citadel Island. The allocated land included a former tobacco warehouse, symbolic of a harbour. The whole plot has been taken over; the aluminium roof, a smooth, unified cowling whose grey colour changes with the shades of the sky, curves down towards the street, on the city side. Seen from that side, it appears between the old buildings, metal line, curve upon a line in time, with an apparently different speed. On the harbour side, the facade resumes the alignment and template of the context, and something of its texture: it is covered in brick-coloured industrialised elements.

斯德尔大学于1990年建成，建成后对当地的景色美化起了积极作用，或者更确切地说，是为一个工业区增添了活力：基地位于西台尔岛的一个码头上。拨给的土地中包括一个以前的烟草仓库，它是一个港口的象征。整个基地都被建筑占满；建筑用一个平滑，统一的铝屋顶罩住，这个屋顶朝着城市那侧的街道方向弯曲下去，屋顶的铝灰色会随着天空色彩的深浅而变化。从城市这一侧望去，该建筑出现在老建筑之间，它的金属线条以一个明显不同的频率恰好是一条线上弯曲着。从港口那侧望去，建筑立面重又回到城市文脉的组合和样式，同时又保持了其自身的某种特征：它被一些颜色相近于砖的工业化构件所覆盖。







4

(a) University hub (a)学院活动中心 (b) Extension (b)扩建

(c) University restaurant (c)学院餐馆



5

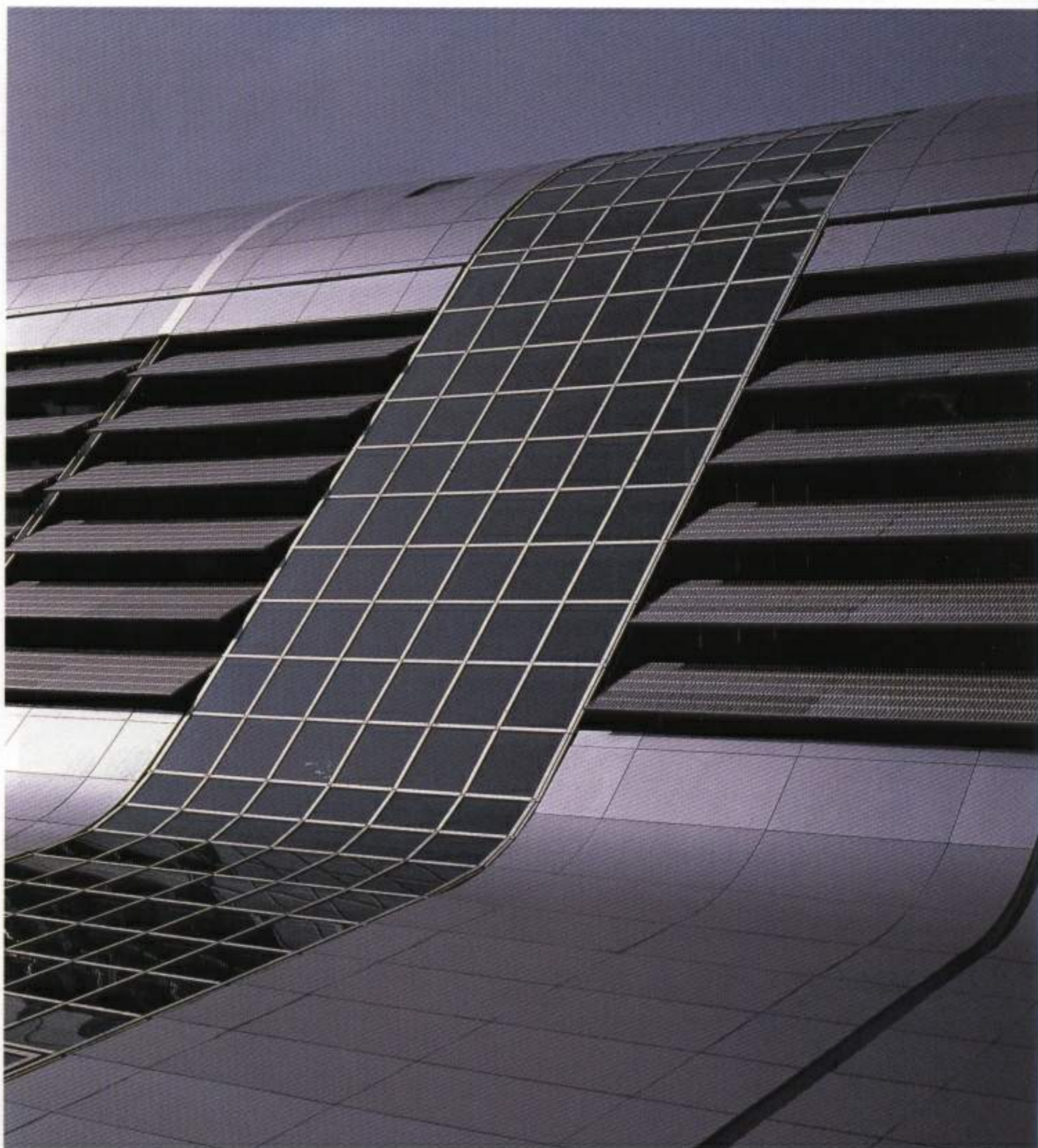
- 1 Block plan
- 2 Section of old warehouses
- 3 Ground floor plan
- 4 Quay frontage
- 5 Aerial view

- 1 总平面
- 2 旧仓库剖面
- 3 地面层
- 4 码头方向立面
- 5 鸟瞰视图



The meeting of geometries that are deliberately foreign to each other—the vertical plane of the facade, the old warehouse complex with its crenellated roof and the metal wave—creates other geometries. Inside, the warehouse is stripped, its woodwork and the reverse of the old walls visibly repaired: it becomes a covered square. A street used to cross the site, its route remains in the glass roof that cuts the building at right angles. The extension of the buildings is currently taking place.

立面上的垂直面旧仓库建筑群的锯齿形屋顶和金属波浪线条创造了另一些几何体形。在内部，旧仓库被拆除，它的木构件和旧墙背面明显已修补过，使其成了一个有顶的广场。以前有一条街道曾穿过基地，道路的路线现仍在玻璃顶上保留，这条路以直角将建筑剖开。现在该建筑的扩建部分正在施工中。



6



7

6-7 屋顶细节  
8 东立面细节

6-7 Detail of the roof  
8 Detail of circulation



- 9 Detail of eastern frontage
- 10 Inner street
- 11 Detail of quay frontage
- 12 The city seen through the sunbreakers

- 9 交通枢纽细部
- 10 内部街道
- 11 码头方向细部
- 12 通过遮阳板看到的城市



9

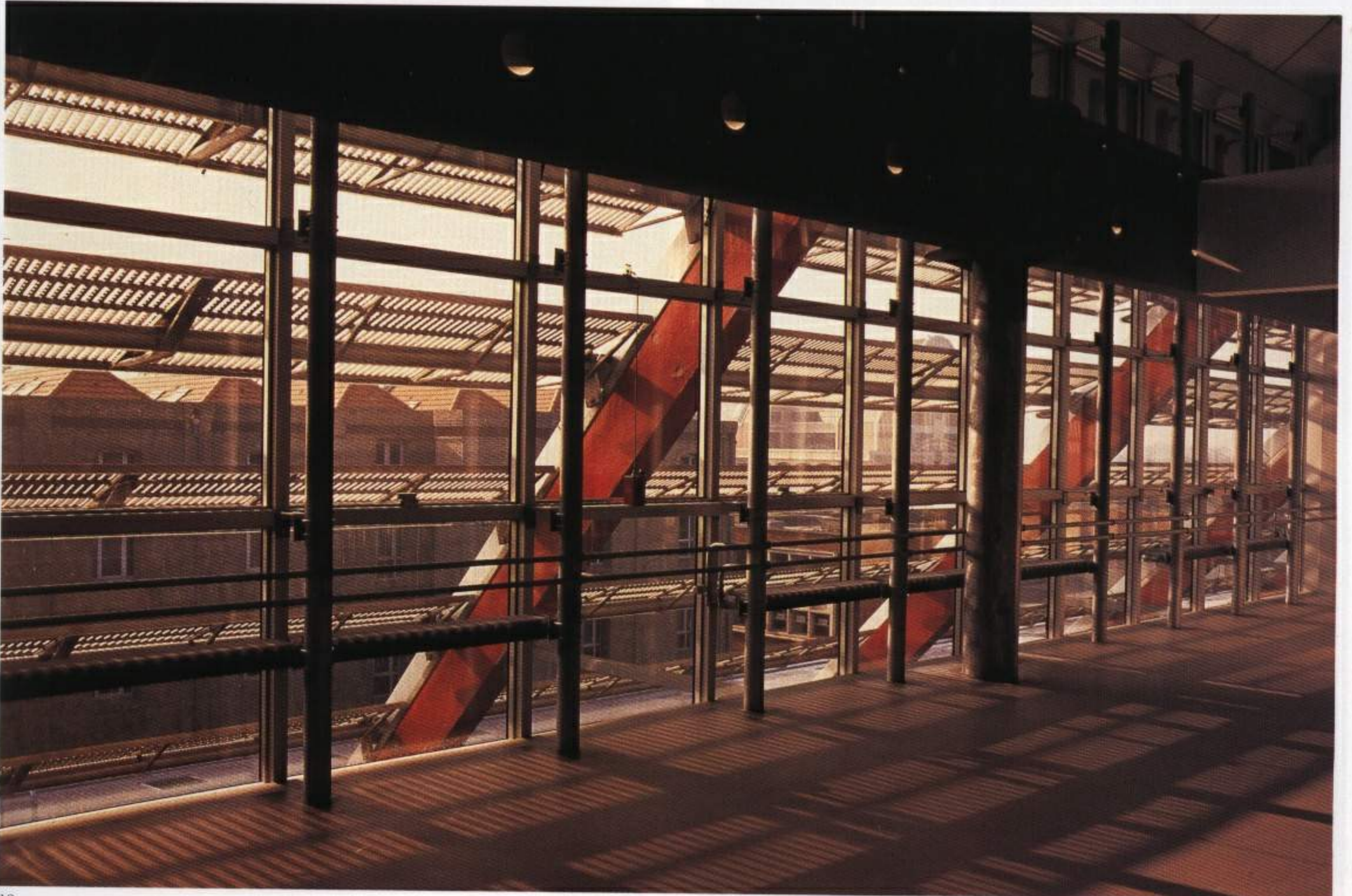


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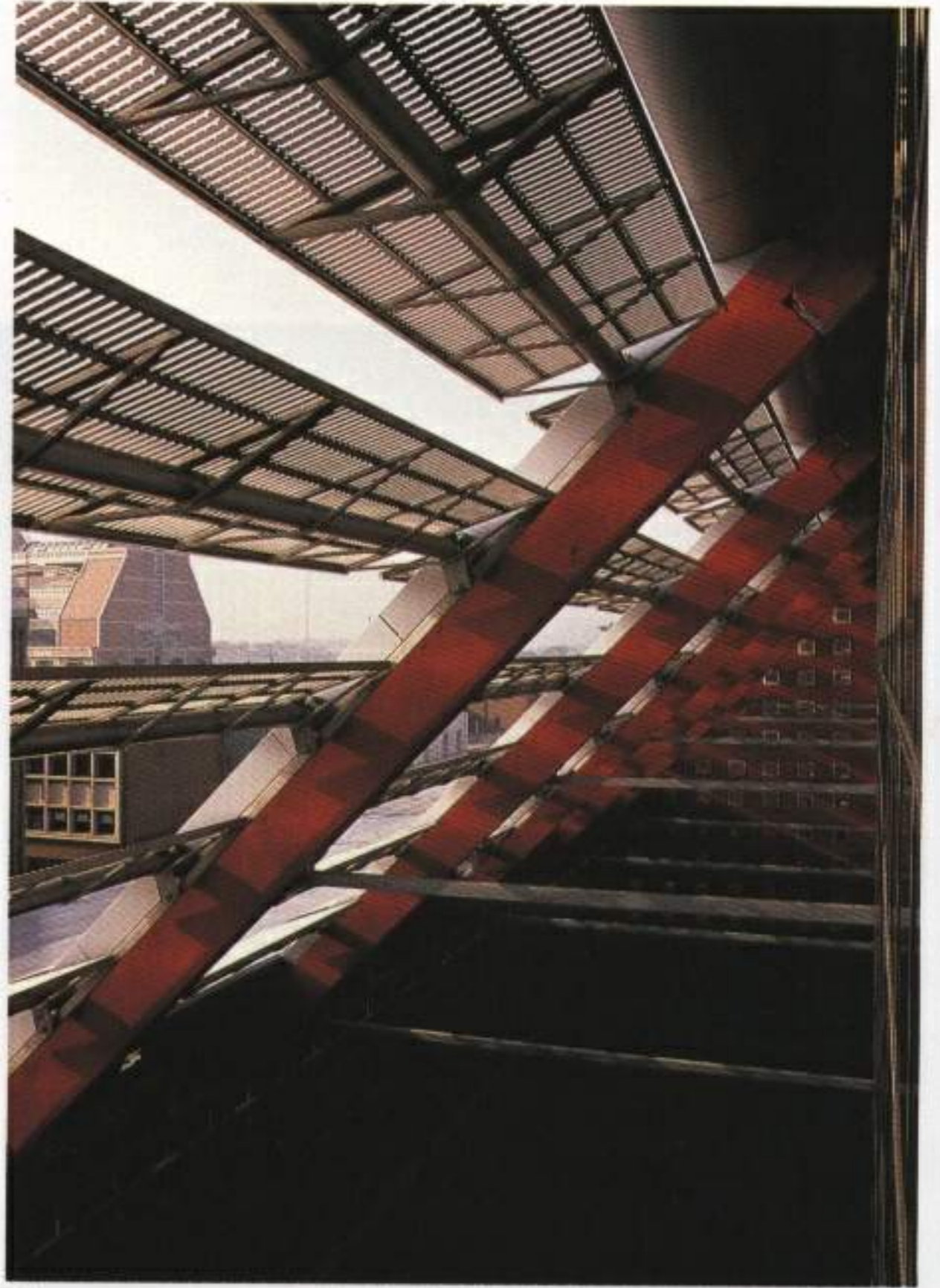


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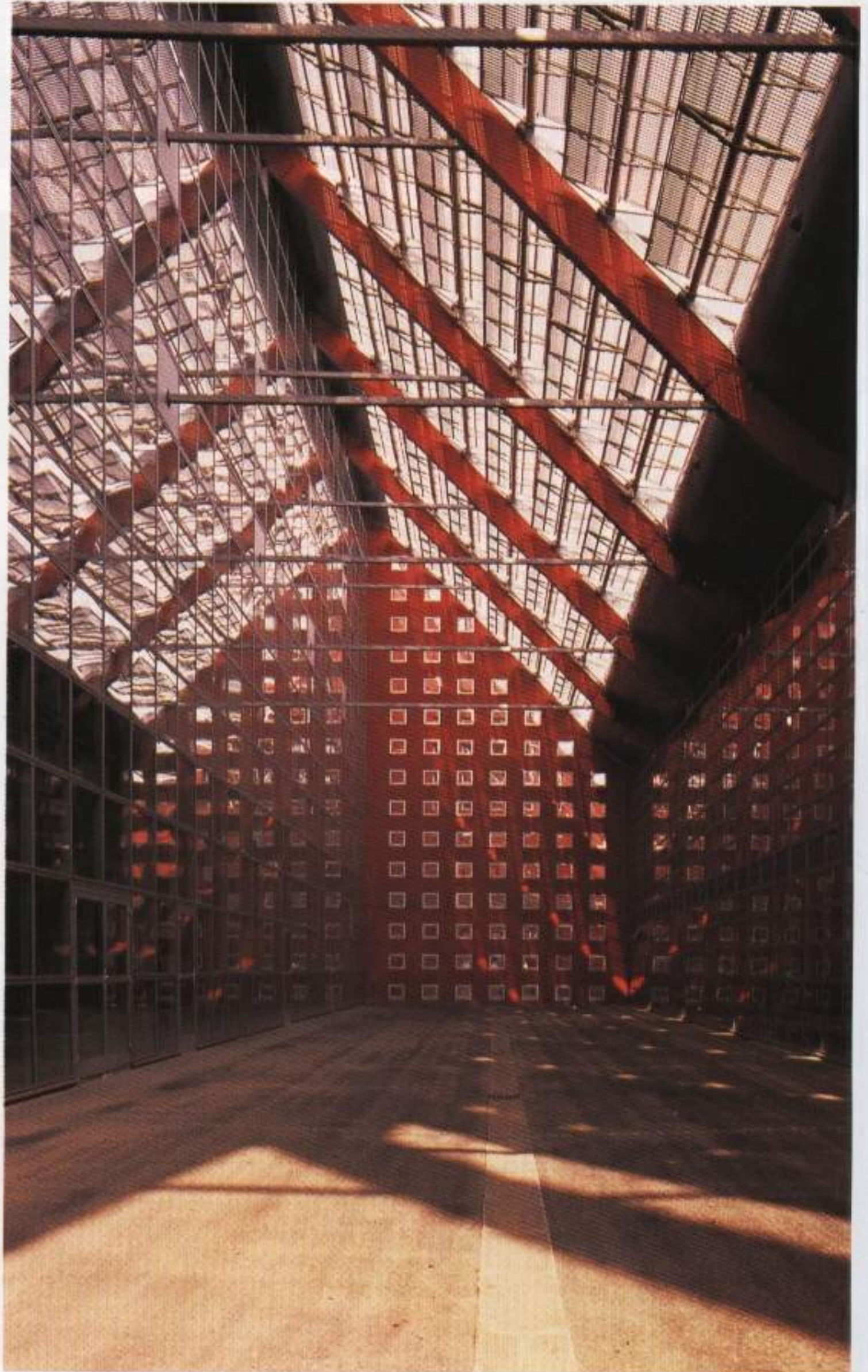
13



14



15



16



- 19 The interior walkway
- 20 Eastern frontage
- 21-22 Western frontage
- 23 View of frontage with extension
  
- 19 室内通道
- 20 东立面
- 21-22 西立面
- 23 带有扩建建筑的立面视图



19



20

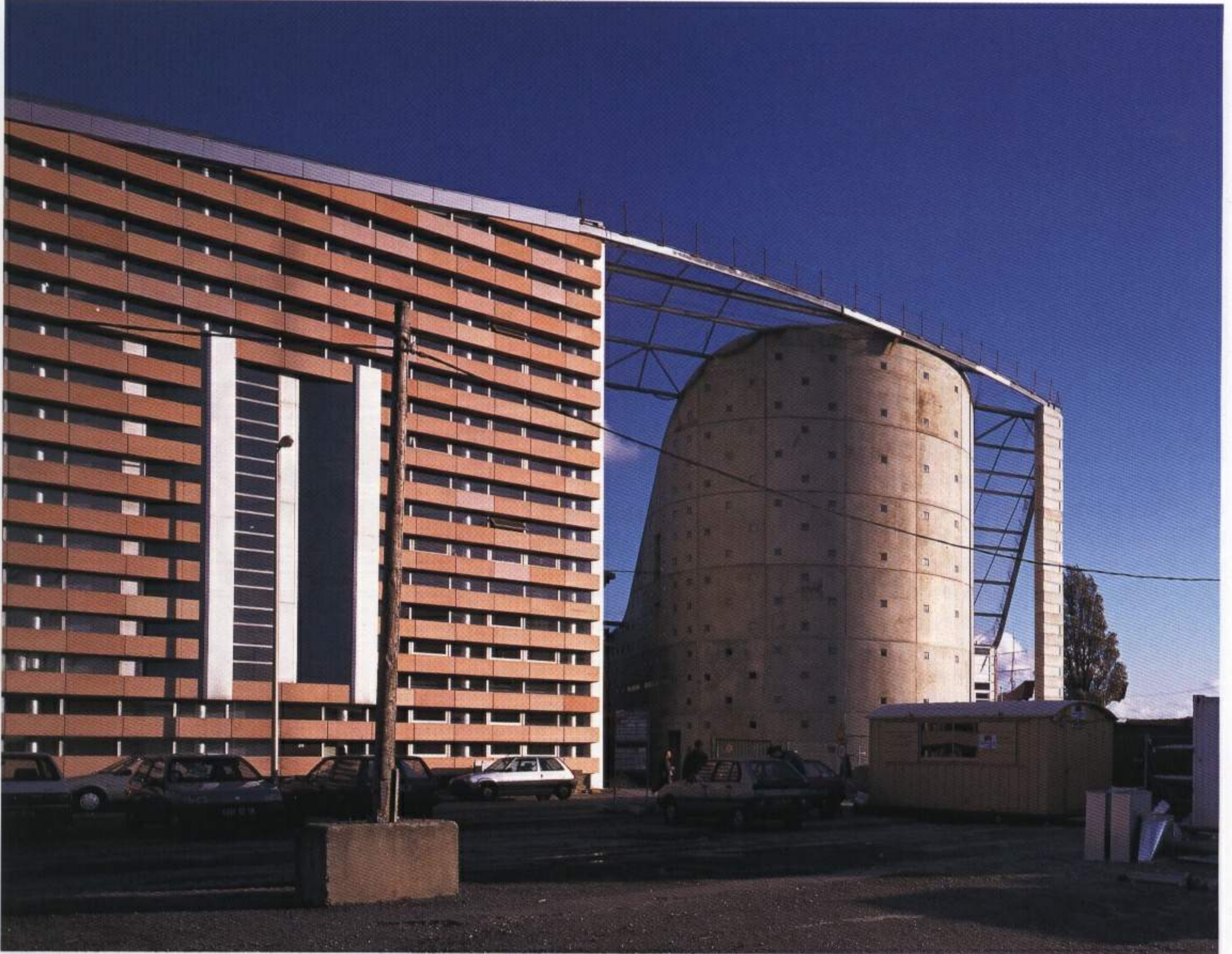


21



22







## French Embassy

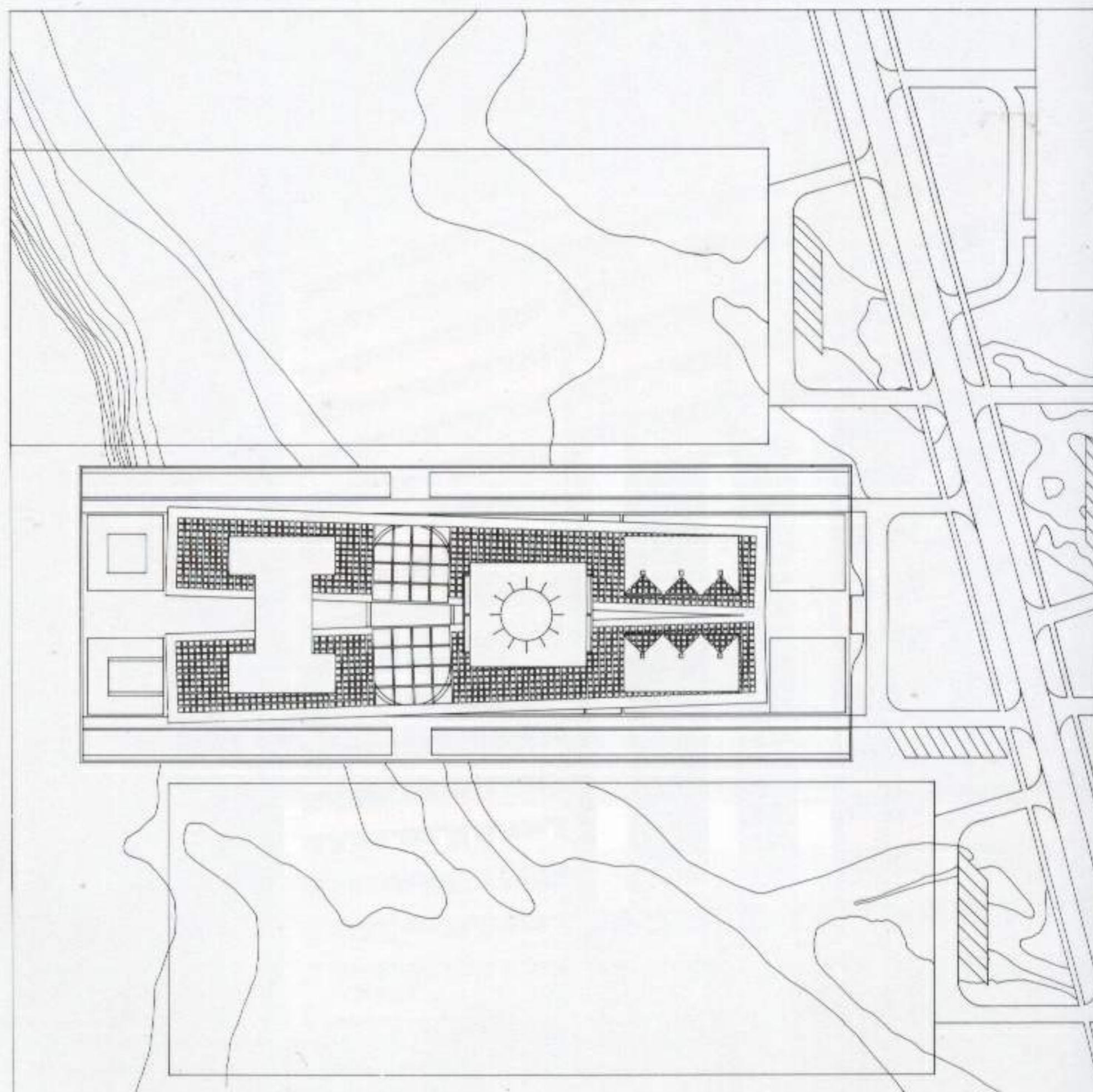
Design/Completion 1986/1989  
Muscat, Sultanate of Oman  
Ministry of Foreign Affairs  
4,600 square metres

## 法国大使馆

设计/竣工 1986年/1989年  
马斯喀特, 阿曼苏丹内特  
外交部  
面积: 4,600m<sup>2</sup>

Seaside, edge of the Sultanate of Oman desert, relentless sun, a site where all remains to be invented, shade most of all. In Muscat the embassy district is made up of rectangular 180x80 metre lots. The building is contemporary, with references to the Arab tradition and to the national requirement of its preservation. Monument of an institution, it asserts it and also reveals qualities of softness, shadow and light, the privacy of a palace. Nearly all the land is covered by a perforated concrete grid, horizontal transposition of a *moucharabieh*.

该建筑坐落在阿曼苏丹内特沙漠的边缘，临海，暴露在酷日之下，这个基地处处需要精心设计，大部分要求遮阳。在马斯喀特使馆区的用地是一个 180m × 80m 的矩形地段。建筑风格是现代的，同时兼顾了阿拉伯的传统风格及国家保护的要求。作为一个机构的标志，设计显示了它并展示了柔软的环境质量，光影效果及一座宏伟建筑的机密性。几乎所有的地面都被穿孔混凝土格栅所覆盖，它是阿拉伯式遮窗格栅作水平方向的转移。

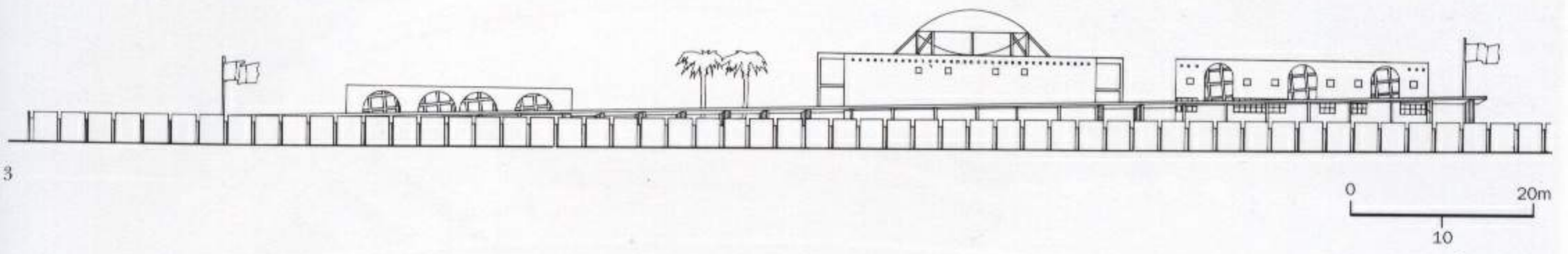


1

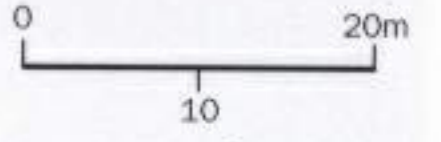


2





3



- 1 Block plan
- 2 Detail of entry
- 3 Western frontage
- 4 Entrance esplanade
- 5 View of the second garden

- 1 总平面
- 2 入口细部
- 3 西立面
- 4 入口广场
- 5 第二花园视图



4



5



From this inclined cover emerge the buildings of ambassador's residency and the chancellery crowned by a cupola. The slope of the *moucharabieh* warps perspectives, a device amplified by the leaning grid that divides the windows into arcades on the upper level. Underneath, an untreated concrete colonnade, a monochrome half-light spattered with the bright colours diffused by stained glass windows. In the middle, the grid is broken lengthwise, concentrating the spectacular point of view on the main axis. A long basin accompanies the perspective that evokes the *fajjah*, the trickle of water that refreshes palaces and gardens; it collects the streaming water on the *moucharabieh*.

The water, charoscore and air flow create a natural air conditioning at ground level, while the upper levels of the buildings are roughly chiselled, dazzlingly white marble in the burning light.

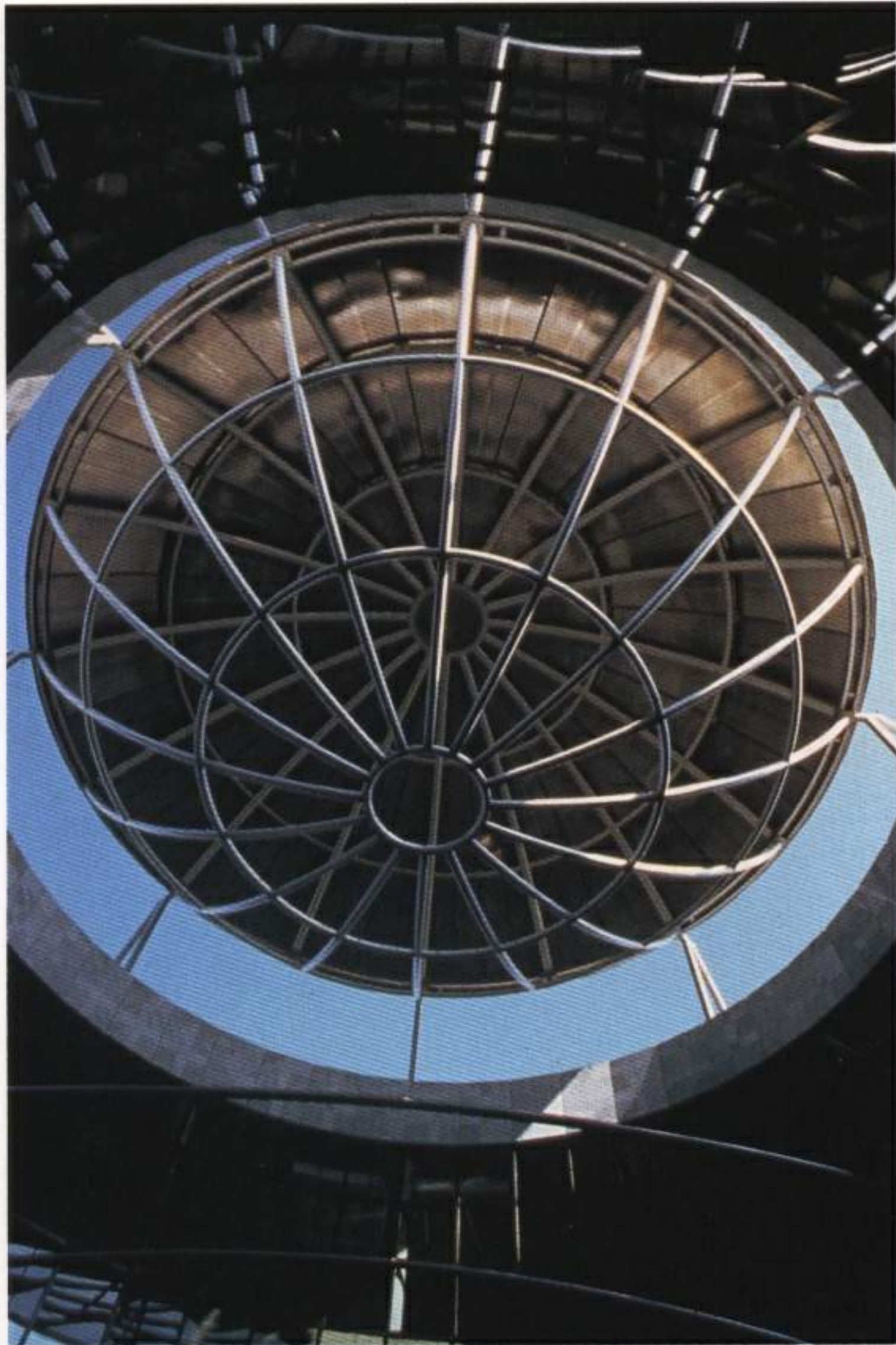
在倾斜的格栅覆盖上兴起的是大使的官邸和有穹顶的大使馆办事处。阿拉伯式遮窗格栅的坡度产生了一种透视的变形效果，这一手法被在上层将一系列连续拱窗分割成倾斜的网格所加强，下部则是清水混凝土柱廊，在有色玻璃窗所漫射的明亮色彩的辉映下展现出黑白的灰蒙蒙的效果。网格在中间部分则在纵向被打断，从而使视觉中心汇聚在主轴线上，形成焦点。沿透视方向延伸过去有一个水池，用来收集在阿拉伯式遮窗格栅上的流淌的水，这些涓涓细流滋润了官邸和花园。

这些凝结水，遮阳构件和流通的空气在建筑底层创造了一种自然的空气调节，底层以上各层用凿毛的大理石做饰面，这些白色大理石在强烈光线的照射下烁烁耀目。



6





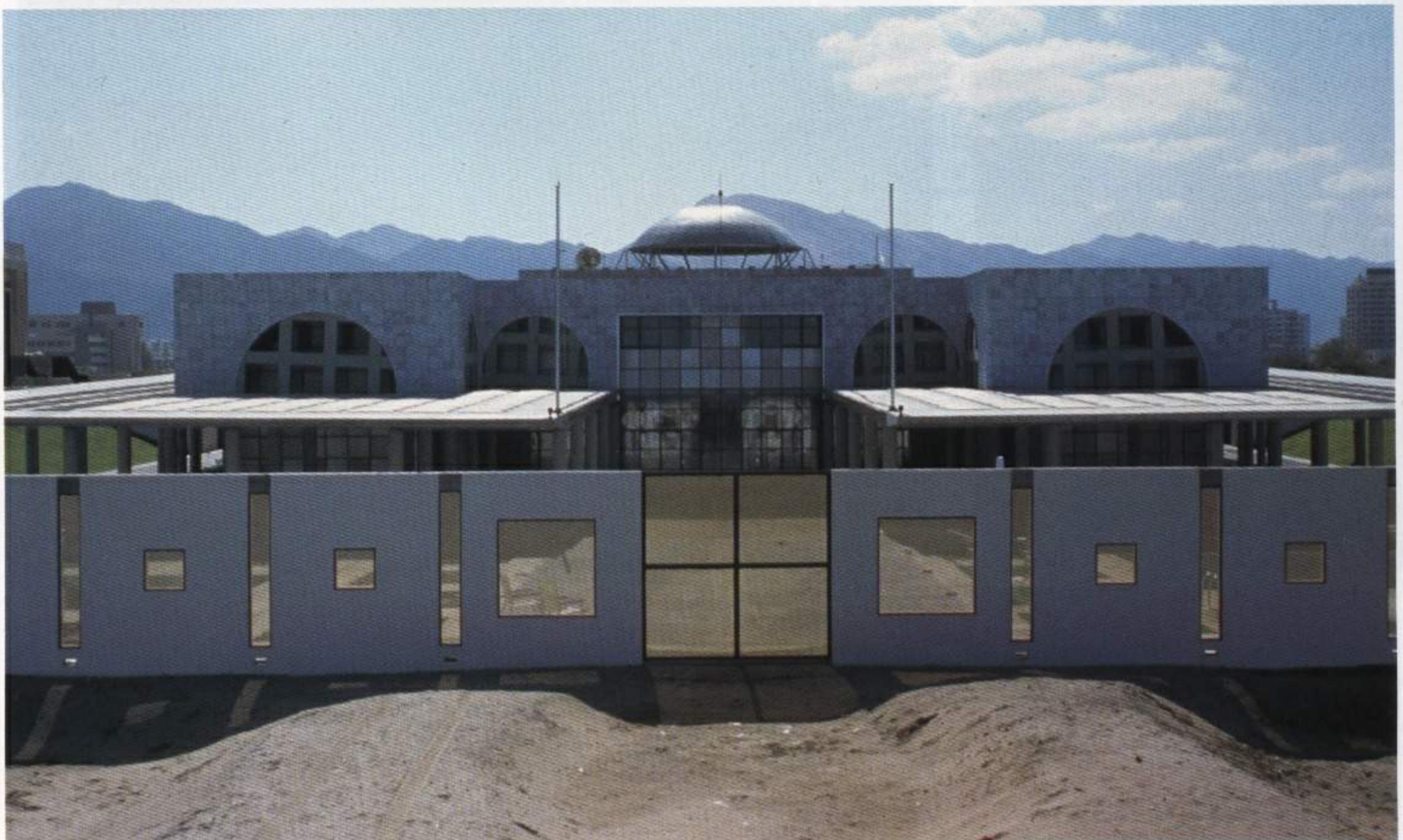
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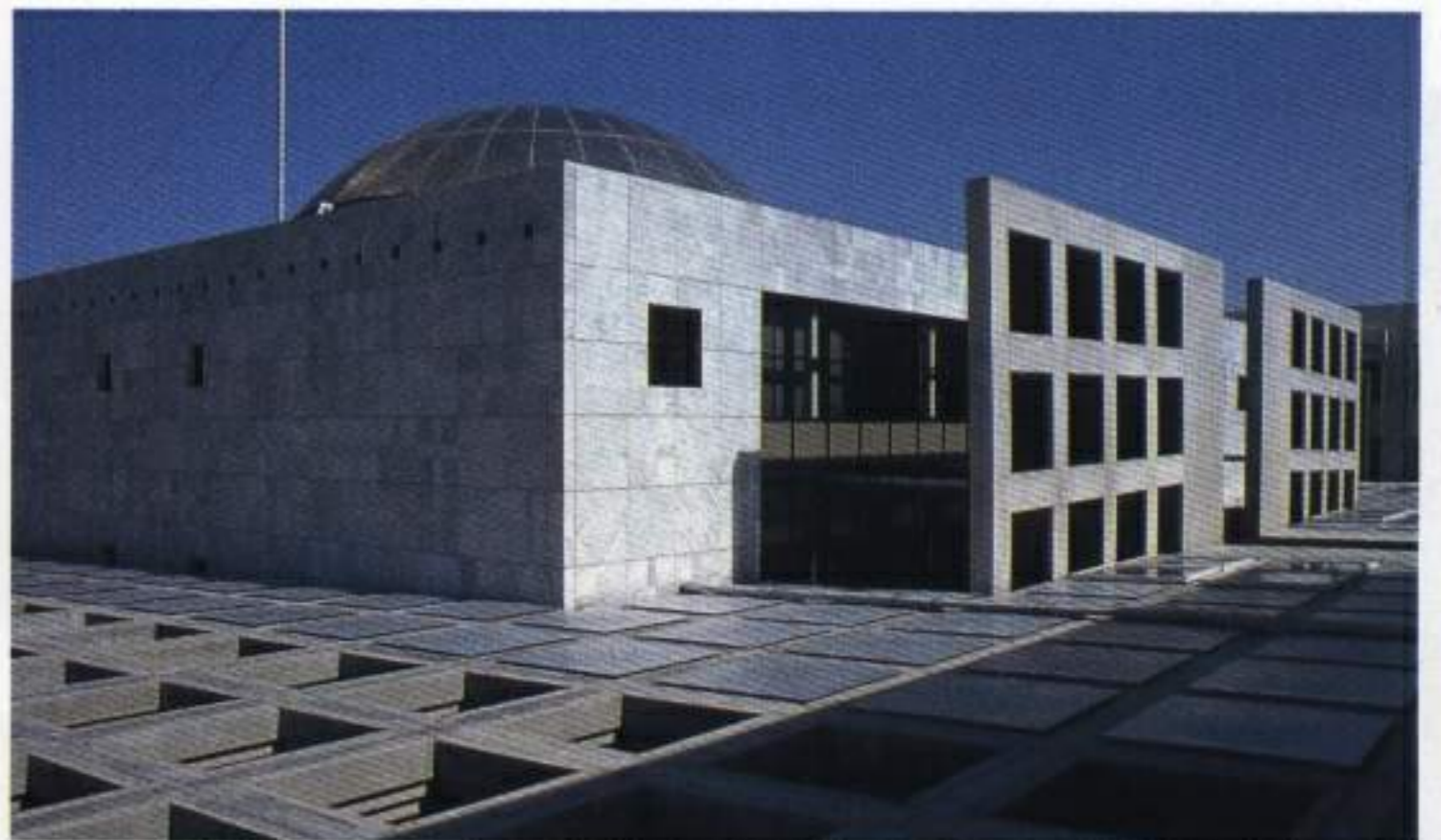




14

- 10 Underface of dome
- 11 Shadows under the *moucharabieh*
- 12 Detail of the eastern frontage
- 13 View of the northern frontage from the sea
- 14 View of the southwest angle
- 15 Emergence of chancery
- 16 View of the sea

- 10 圆顶的内表面
- 11 阿拉伯式遮窗格栅下的阴影
- 12 东立面细部
- 13 从海边方向所见北立面视图
- 14 西南角视图
- 15 办事处的突出部分
- 16 朝海边方向所见视图



15

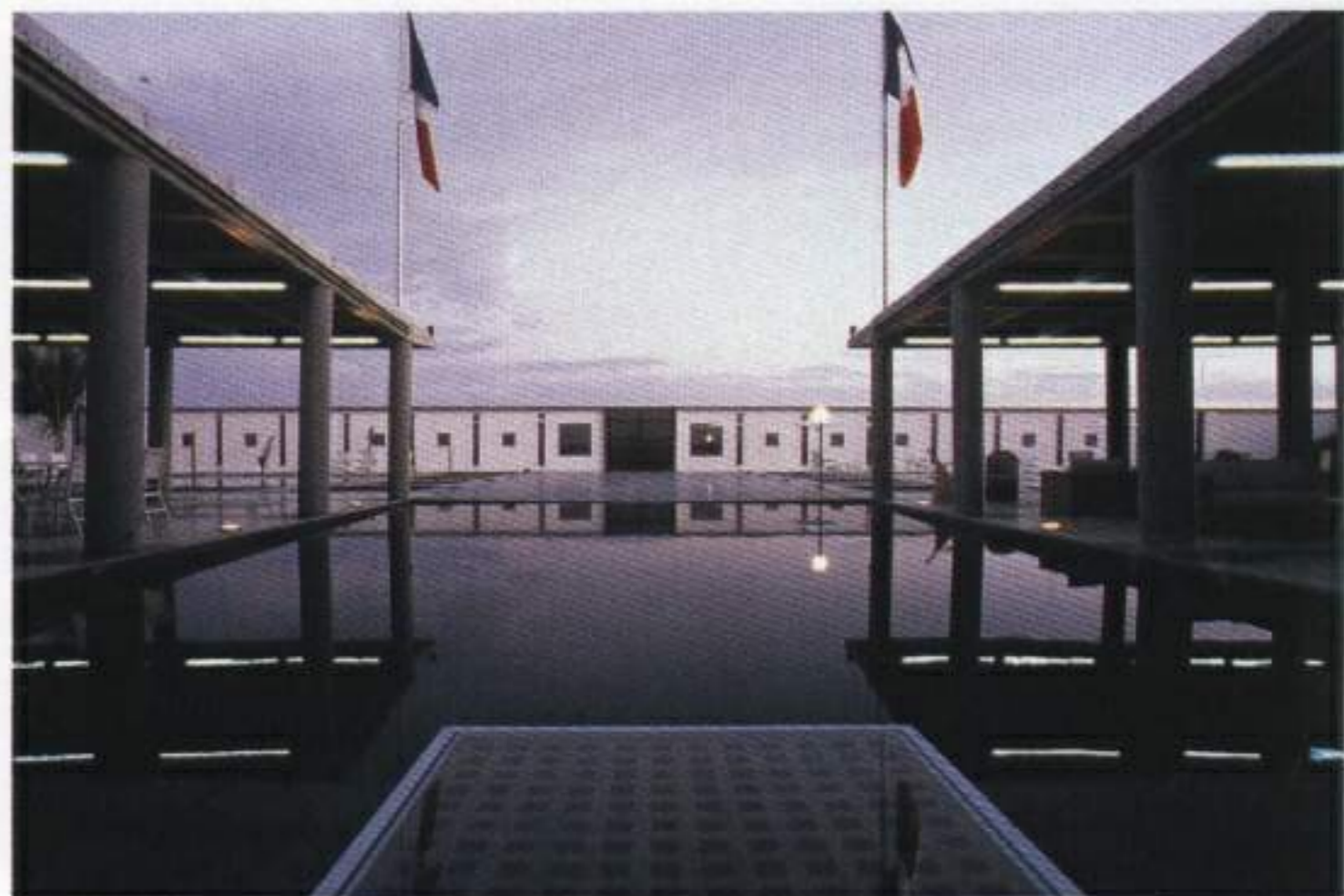


16



- 17 The second courtyard
- 18 View of the first courtyard
- 19 The pool, seen by night
- 20 The second courtyard, seen by night

- 17 第二庭院
- 18 第一庭院视图
- 19 夜色中的水池
- 20 夜色中的第二庭院



17



18



# Our Lady of the Ark of the Covenant Church

Design/Completion 1986/1996

Paris

Diocesan Association of Paris, Archbishopric of Paris

1,400 square metres

# 盟约方舟圣母玛利亚教堂

设计/竣工 1986年/1996年

巴黎

巴黎教区协会, 巴黎大主教教区

面积: 1,400m<sup>2</sup>

The dedication of Our Lady of the Ark of the Covenant implies the whole theology of the relationship between the Old and the New Testament in an architecture that expresses this theology, while at the same time experiencing its own constraints.

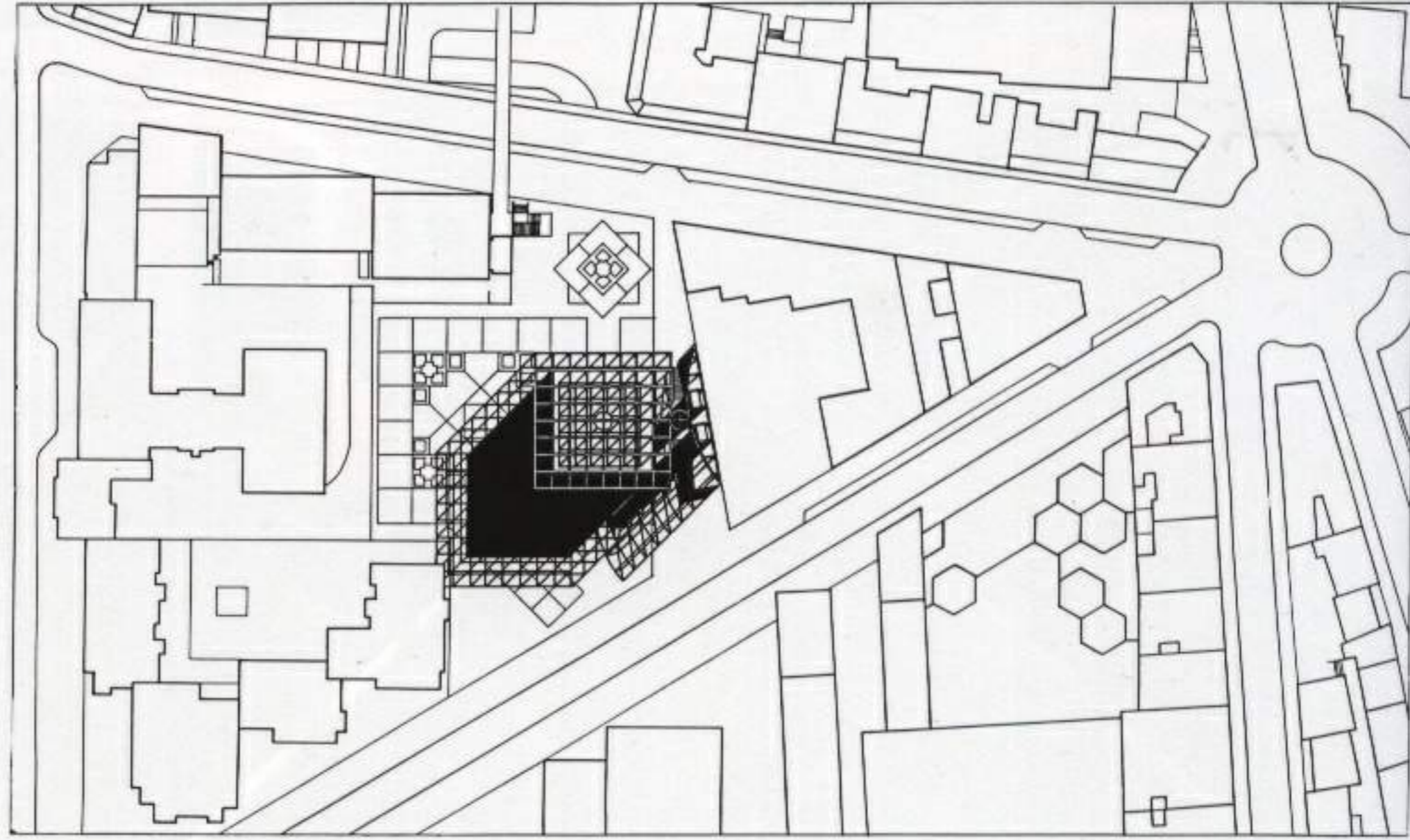
First of all, the church symbolises the Ark of the Old Alliance. A perfect volume was selected, that of the cube, because of its simplicity; from a symbolic point of view, this shape is immediately interpretable and is faithful not to archaeological accuracy—the biblical Ark was a parallelepiped—but to the intended meaning: the equal sides of the cube reflect the presence of the one and only.

This shape is inserted in a tridimensional metal grid that circumscribes a volume, creates a transition between the secular world and the sanctuary, vertically transposes an ancient narthex, guides the eye vertically up to the bell-tower and signals to the centre of town.

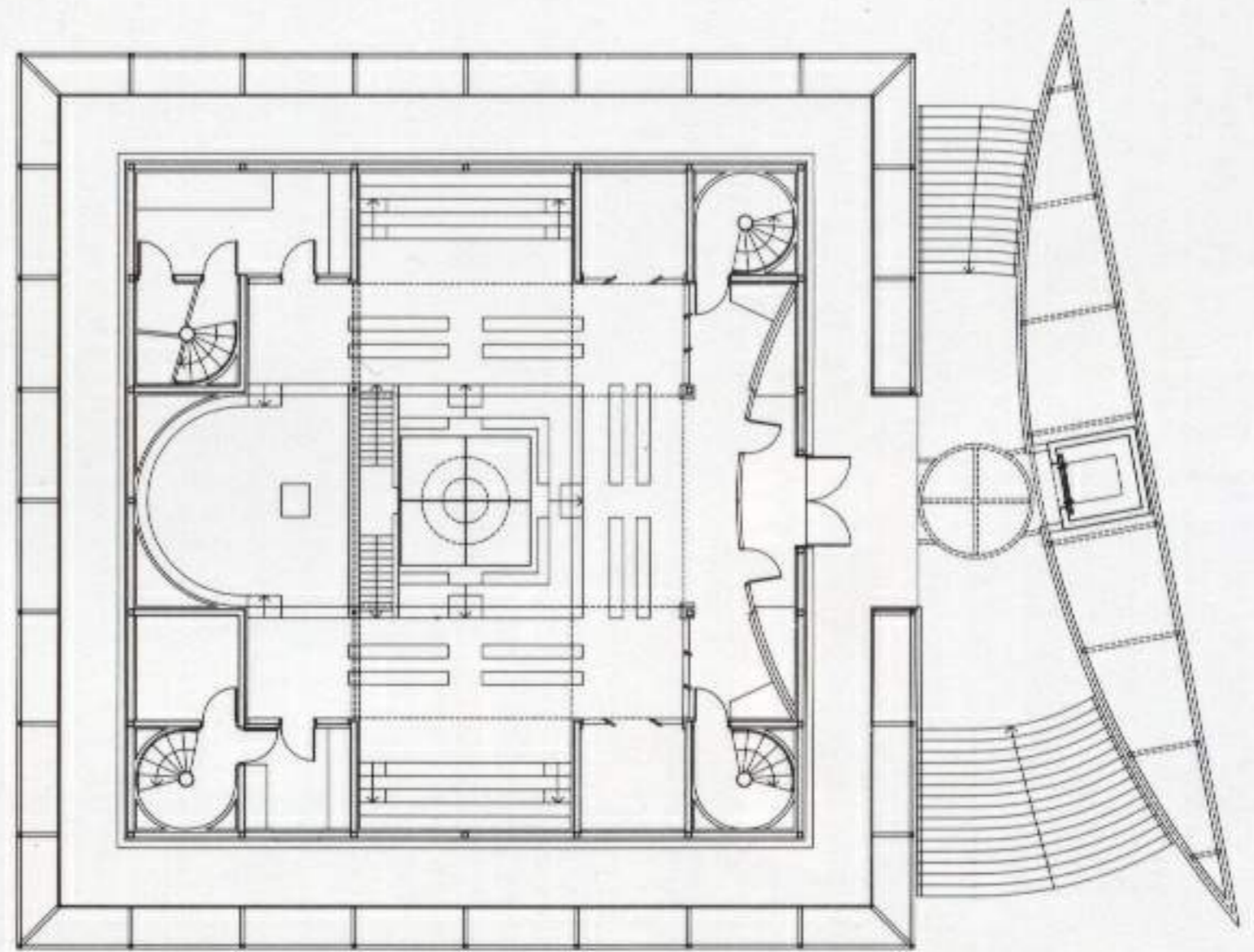
盟约方舟圣母玛利亚教堂的供奉, 在一座建筑中暗示了新旧约关系的神学。这座建筑表达了这种神学, 同时也体验着它自己的约束。

首先, 这座教堂象征了旧联盟方舟。它选用了完善的立方体, 这是为简洁性。从象征的观点来看, 这个形状能够立刻得到解释, 它并非忠实于考古的精确性(圣经中的方舟是平行六面体的), 而是忠实于它特定的含义: 立方体的相同的几个面反映了唯一的存在。

这个形体插入柱状三维金属网格中, 产生了一种从世俗世界到神圣境地的过渡, 垂直方向变化了古代的教堂前厅, 将人们的目光垂直引向上部的钟塔和城镇中心的标志物。



1

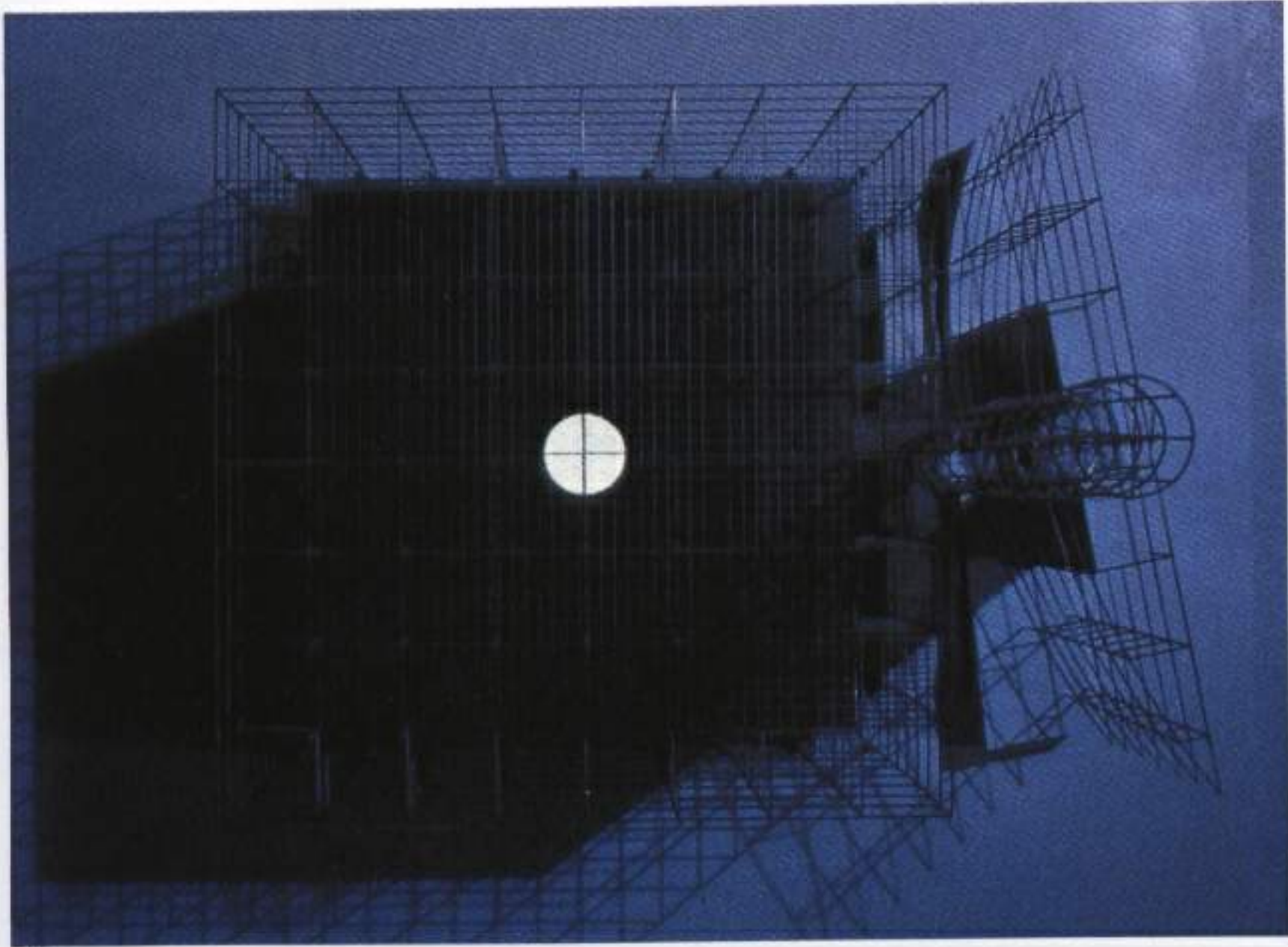


2

- 1 Block plan
- 2 First floor plan
- 3 Aerial view, seen by night
- 4 Northern frontage

- 1 总平面
- 2 一层平面
- 3 鸟瞰图(夜景)
- 4 北立面





3



4



The twelve foundation pillars refer both to the twelve tribes united in their obedience to the law and to the twelve apostles of the new Israel.

From the main entrance, everything leads the faithful to the immutable rock, a central figure of Christ, and to his body sheltered in the heart of the Ark which irradiates the whole space like that of the tabernacle.

Through the centering of the cross, through the light from the stained glass windows—on which the Decalogue and John's Prologue are engraved face to face—through the play of volumes, the gathering is marked by the seal of the Cross. The eyes converge towards the high altar: from the gallery to the oratory, everything is governed by this point where the ceiling recesses, which vertically reflect, modify and amplify this cruciform plan, continually direct to the axis of the choir, to the one and only celestial treasure.

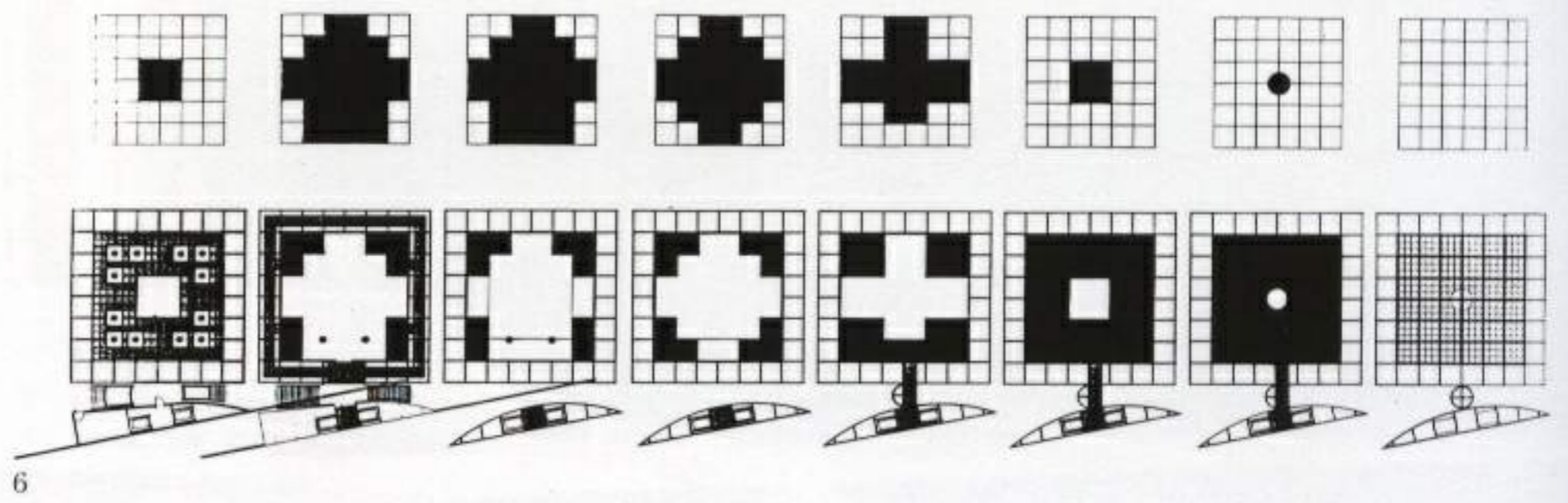
12 根基础柱既表示在服从共同法规的基础上结合起来的 12 个部落，也表示新以色列的 12 位门徒。

从主入口开始，每件事物都将信徒引向一块永恒的石块——耶稣的中心像，引向他掩蔽在方舟中心的身体。方舟发出光亮照亮了周围的空间，就像帐篷一样。

通过十字架的聚中、通过透过着色玻璃窗的光线（玻璃窗上面对面雕刻着摩西的十戒和约翰的序言）、通过体量的表达等几个方面，人们的聚集特征都由十字形表现出来。高高的祭坛是目光集中投向的焦点：从走廊到祈祷席，都由天花凹陷处这一点统领。它垂直地反映、修饰和增强了十字形平面，引向唱诗班座席的轴线，引向唯一的天国宝藏。

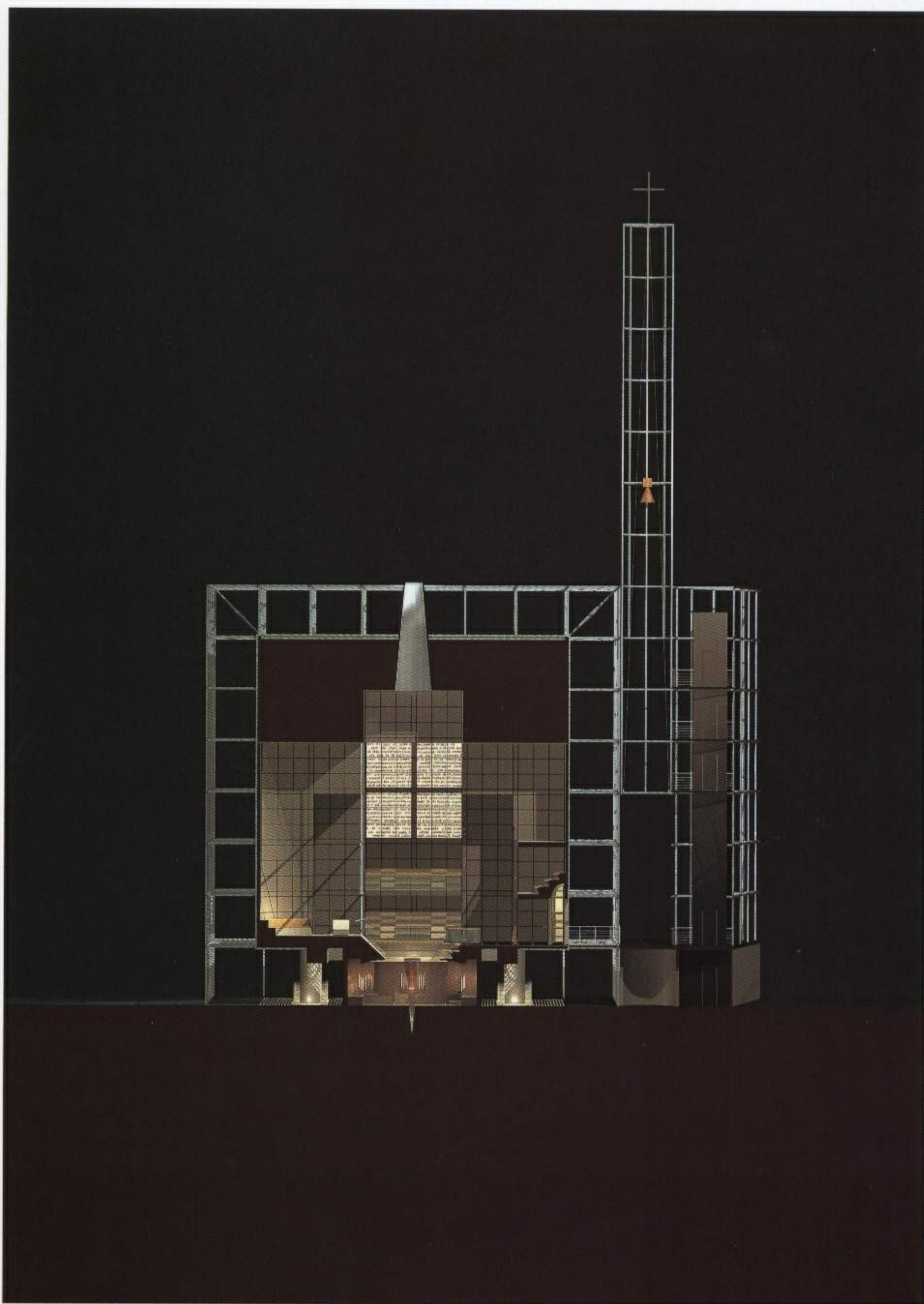


5



6





7

5 Entrance way  
 6 Cubic break-up  
 7 Longitudinal cross-section

5 入口通道  
 6 立方体的分解  
 7 纵向剖面图

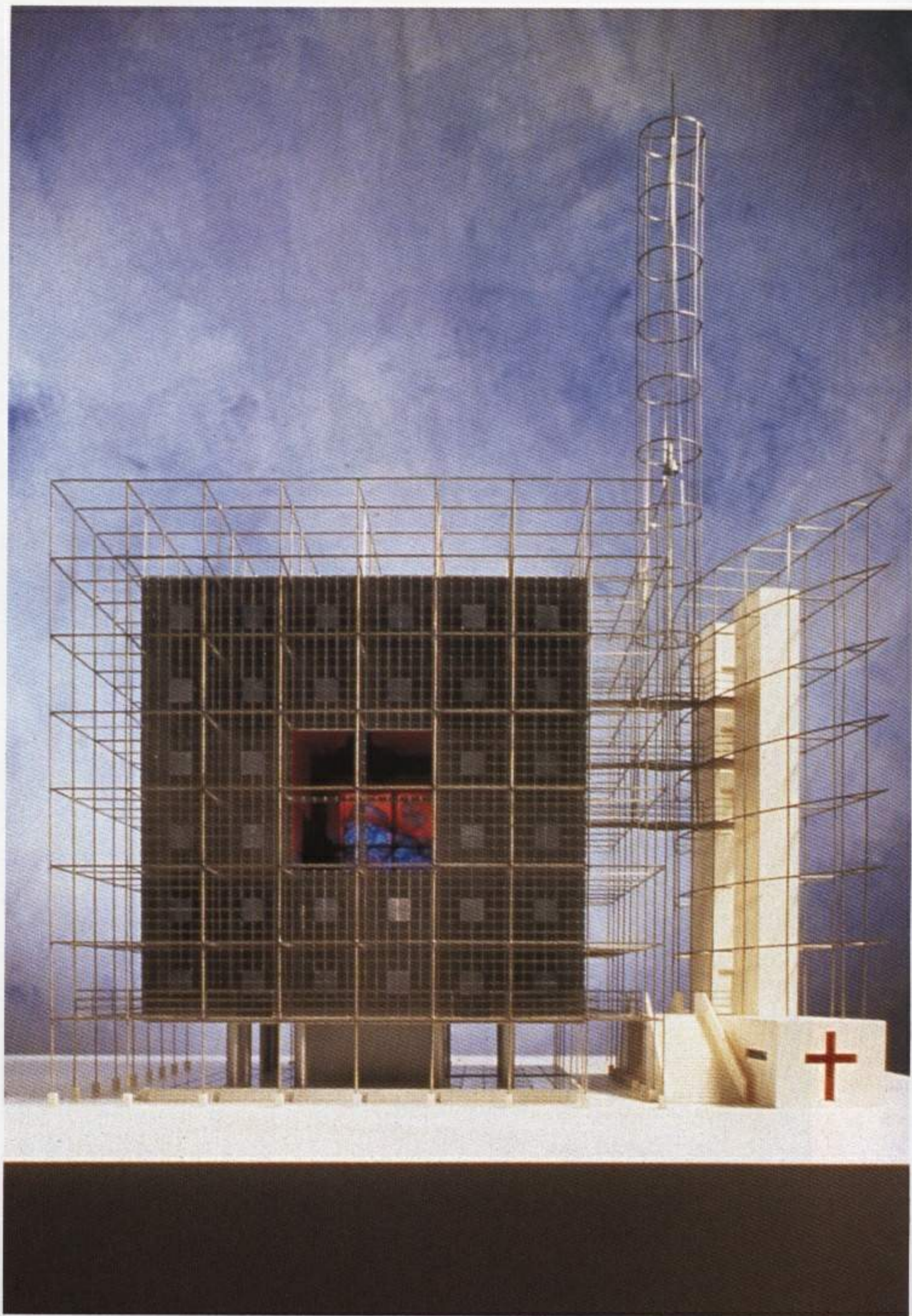


Finally, the high altar occupies a central and predominant position: it looks over the hollow of the crypt and the inner tiers of the oratory, and combines, without the unicity of the eucharistic centre ever being affected, with the tabernacle of the eucharistic reserve in front of which it will be possible to continually meditate on the reality thus offered to the heart of the world in the ascending movement made of light which is suggested by the zenithal occulus.

This completes the movement that makes the whole structure into a new ark, a large tabernacle of the incarnate word.

最后，高高的祭坛占领了中心和主要位置。它俯视着中空的地下室和祈祷席内部的行列，不和曾受其影响的圣体中心结合，而是和保存圣体的神龛相结合。在神龛的前面，由于天顶眼洞窗的光线上升运动的启示，可能使人不断思考向世界中心提出现实的问题。

这一完整的活动，使得整个建筑物成为一座新的方舟，一个形体化语言的大神堂。



8

8 Northern frontage 8 北立面  
9 Cross-section 9 剖面







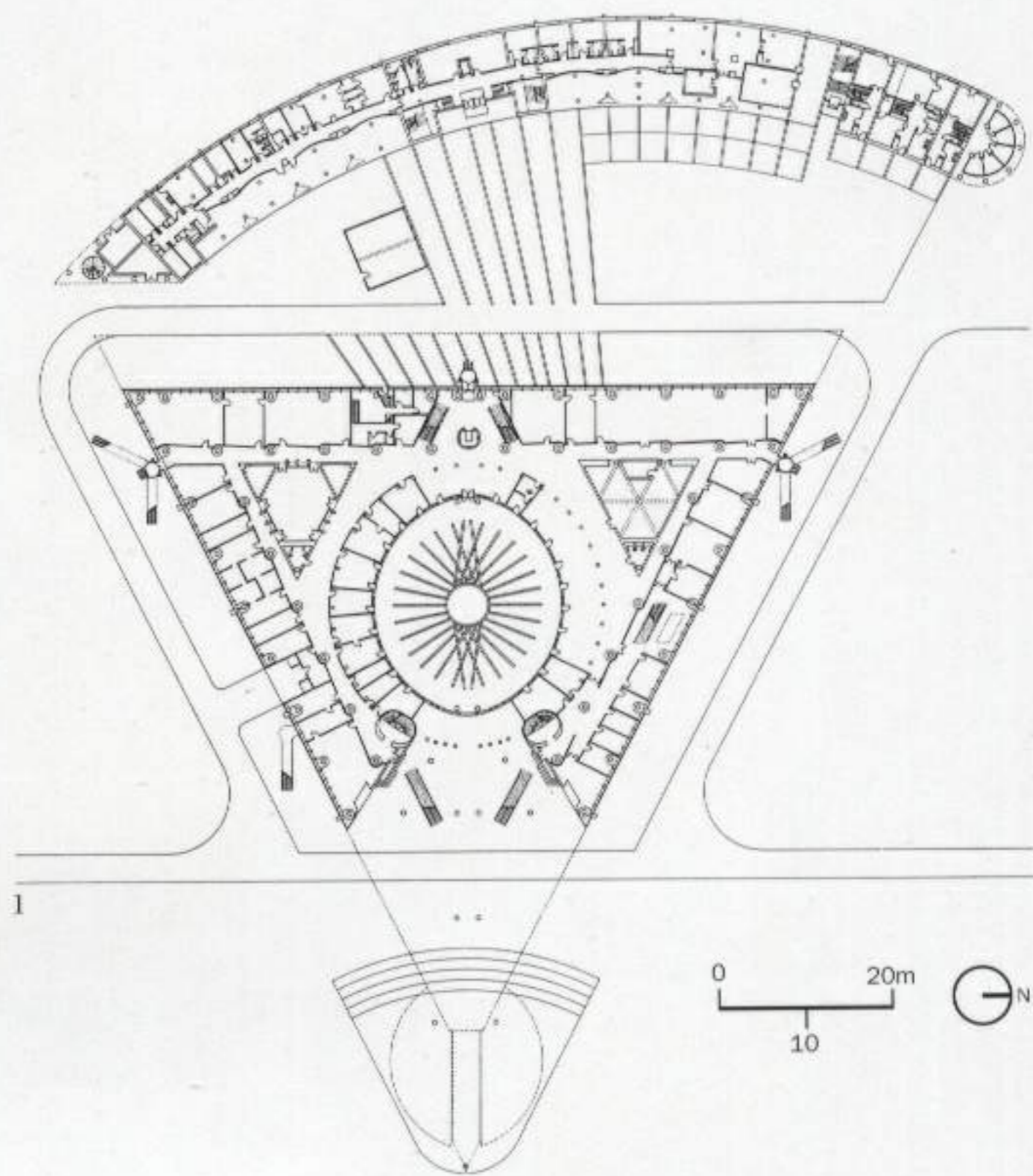
# High School of the Future

Design/Completion 1986/1987  
 Jaunay-Clan  
 Poitou-Charentes Region  
 19,000 square metres

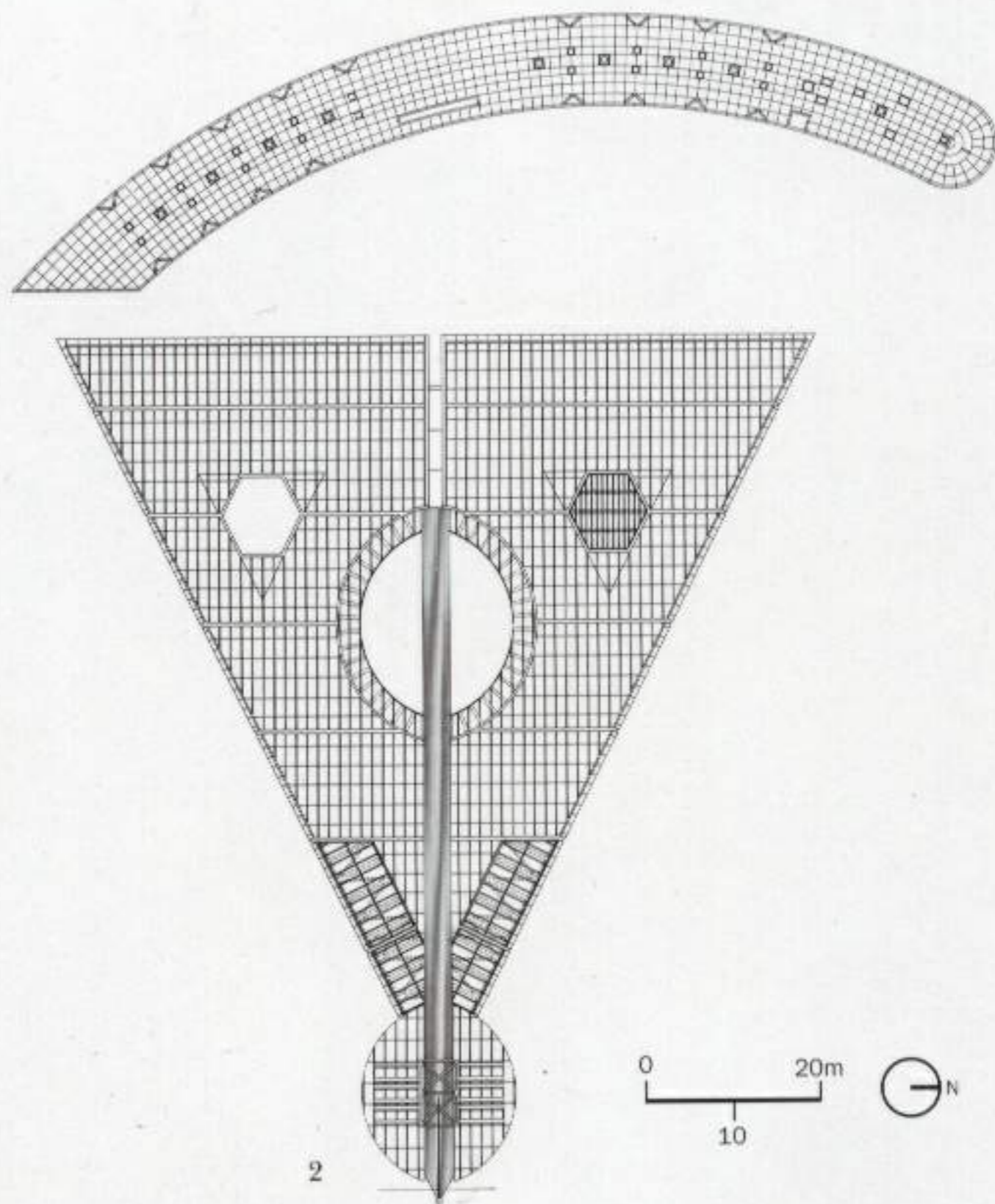
# 未来中学

设计/竣工 1986年/1987年  
 若奈-克朗  
 普瓦图-夏朗德地区  
 面积: 19,000m<sup>2</sup>

The High School of the Future is situated near Poitiers, in the Parc du Futuroscope; here the rural geographical context fades away and lets the park take over: a technological imagery. A metal-clad triangle, the high school is positioned within a discontinuous collection of signal-objects that finally form a whole, through a kind of play consensus. It apparently has the unequivocal simplicity of a giant toy: a kind of plane. It looks light, its external walls visibly have no thickness: curtain-wall, aluminium-leaf roof, recessed structure, as if they were alien, taking root. The heart of the triangle, its centre of gravity, is an elliptical courtyard surrounded by a concrete grid with red streaks. A mechanism sets a flying wing in motion, a piece of building moves and provides a roof for this inner courtyard.

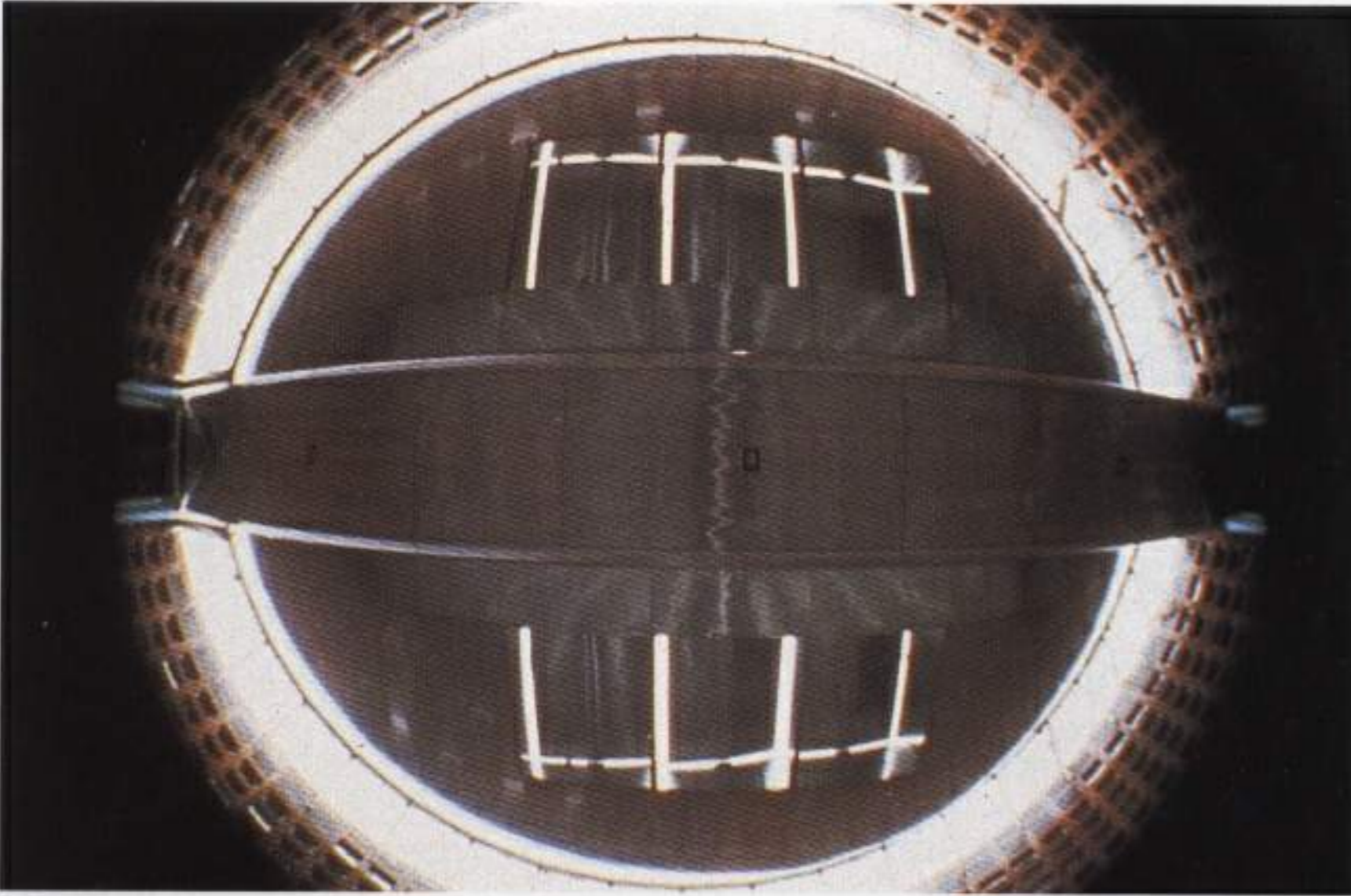
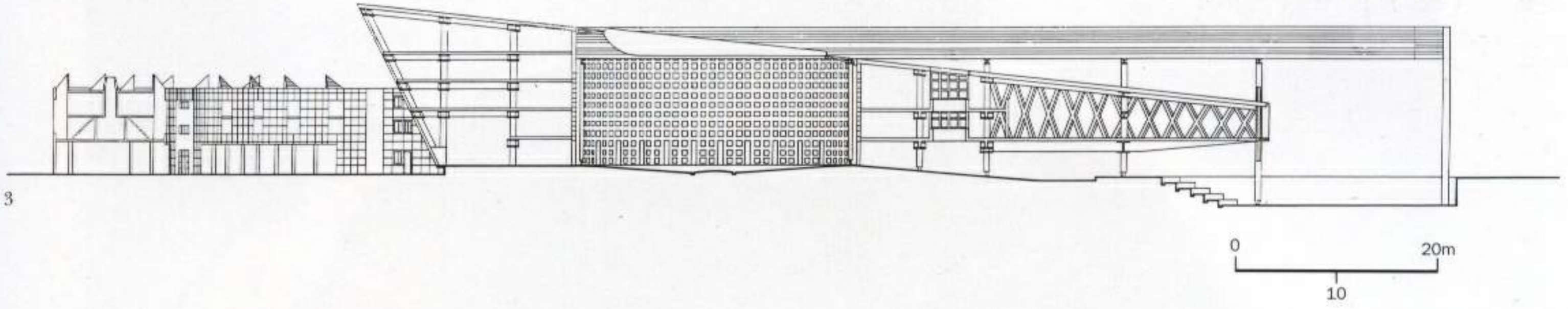


未来中学靠近普瓦捷，在观察未来公园内，这里乡村田园的地理文脉已经逐渐弱化，而由公园取代：一种技术意象。这座中学是由金属板覆面的三角形，它和很多不连续的标志物通过某种作用上的一致性共同形成一个整体。它的外观有着大型玩具明确的简洁，像某种飞机。它看起来很轻巧，外墙明显地没有厚度：幕墙、铝板屋顶、退进的结构，这些似乎是互不相容的东西生了根。三角形的中心，也就是它的重心，是由带红色条纹的混凝土网格围合的椭圆形院落。机械装置使一个飞翼移动，一个建筑构件可以移动并为内院加上屋顶。



- |                     |         |
|---------------------|---------|
| 1 Ground floor plan | 1 一层平面  |
| 2 Roofing plan      | 2 屋面平面  |
| 3 Courtyard section | 3 内院剖面  |
| 4 Flying wing       | 4 飞翼    |
| 5-6 Aerial view     | 5-6 鸟瞰图 |

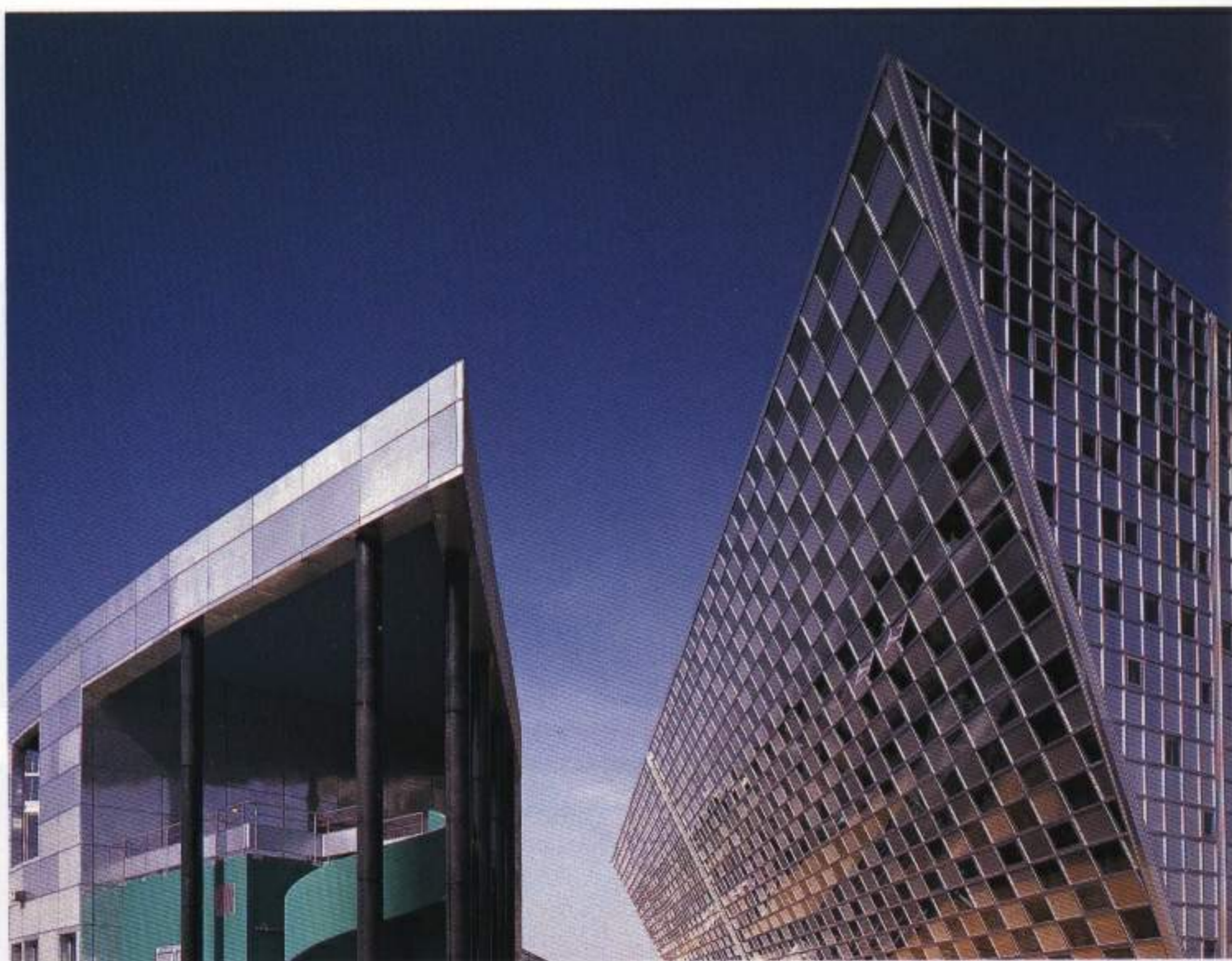




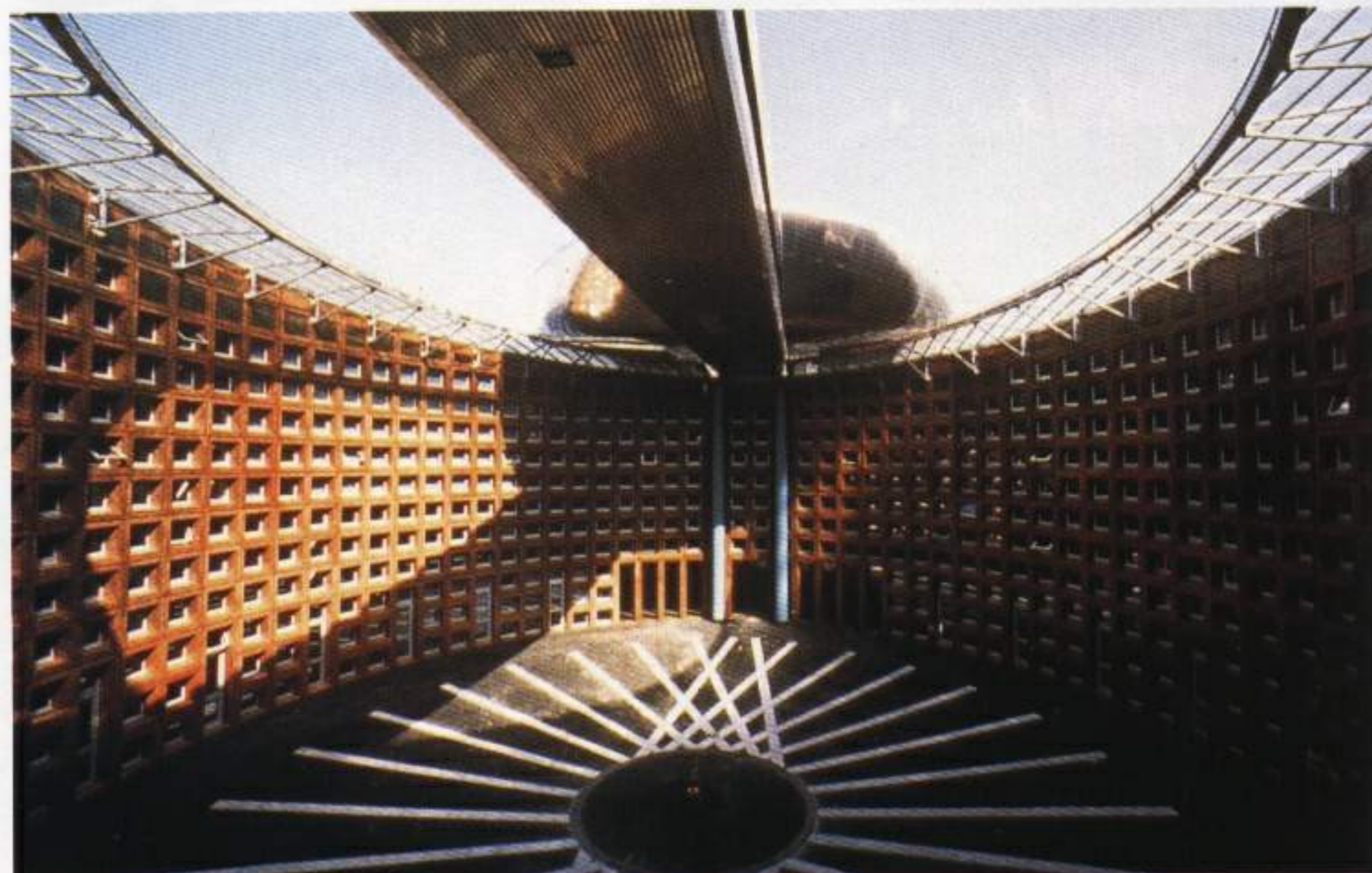


The High School of the Future applies the principle of contrasts: between fixedness and movement, between mass and lightness, between curved and straight lines, between the outside and the inside, between the present and the future.

未来中学采用了对比的原则：固定和移动的对  
比，沉重和轻盈的对  
比，曲线和直线的对  
比，外部和内部的对比，现在和将来的对比。



7



8

7 Eastern accommodation frontage  
8 Elliptical courtyard  
9 The flying wing above the courtyard  
10 Elliptical courtyard

7 东部宿舍立面  
8 椭圆形院落  
9 院落上空飞翼  
10 椭圆形院落





11



12





16

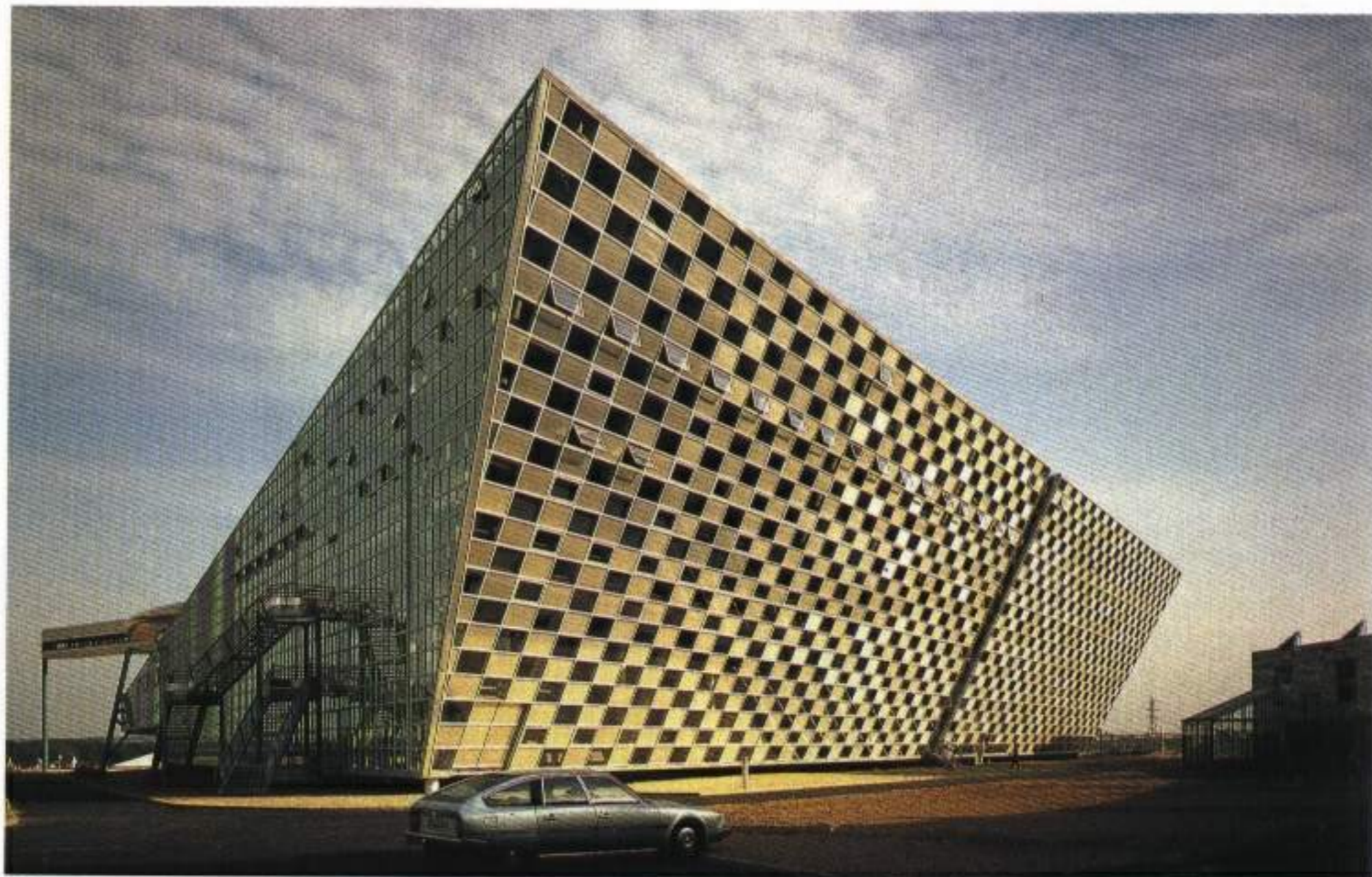


17

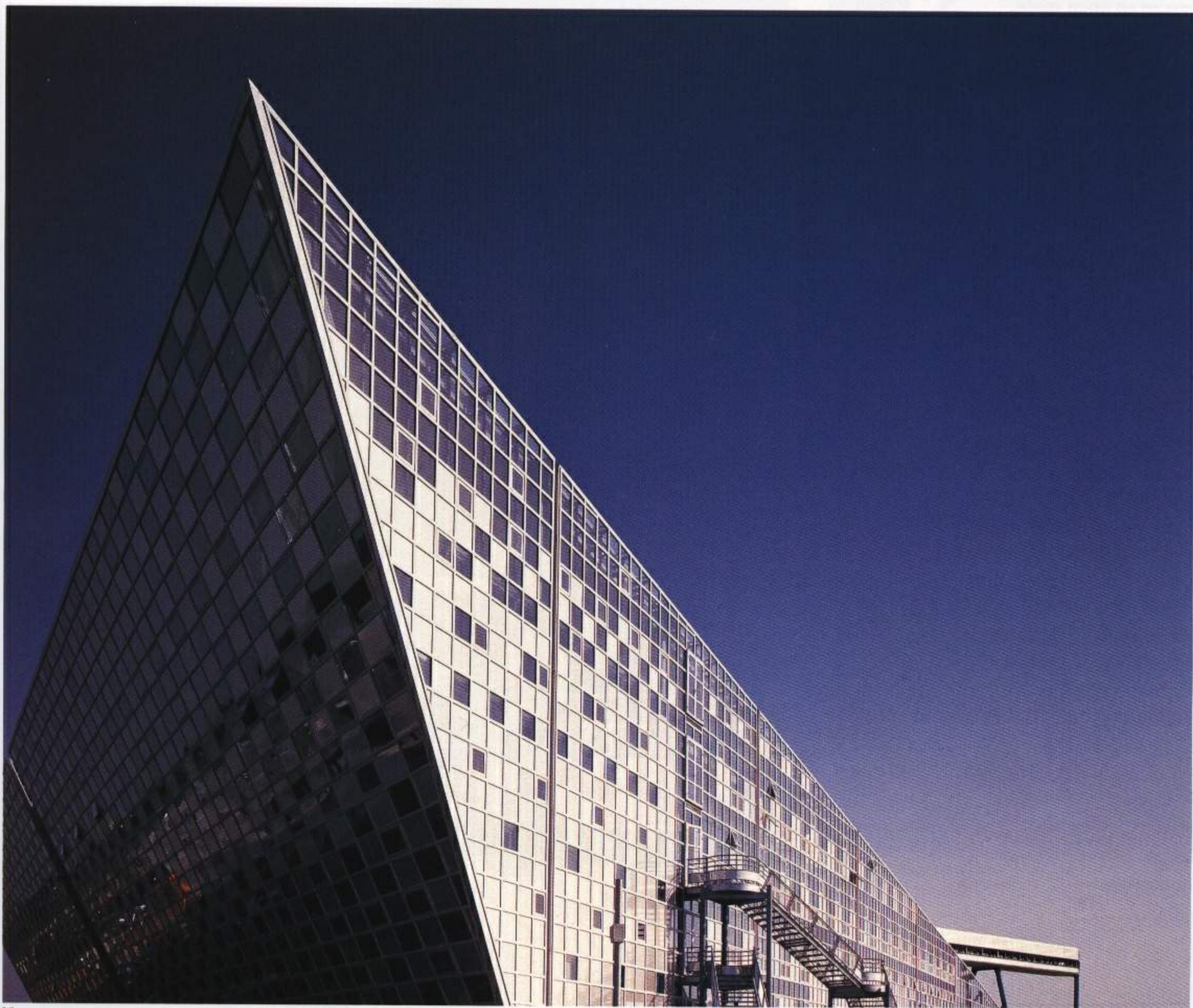


- 16 The restaurant
- 17 Traffic area between classrooms
- 18 The northwest angle
- 19 Southern frontage

- 16 餐厅
- 17 教室之间交通区
- 18 西北角
- 19 南立面



18



19



## Apartment building in the Rue du Château-des-Rentiers

Design/Completion 1984/1986

Paris

Habitat Social Français

1,300 square metres

沙托新堡路公寓楼

设计/竣工 1984年 1986年

巴黎

法国社居

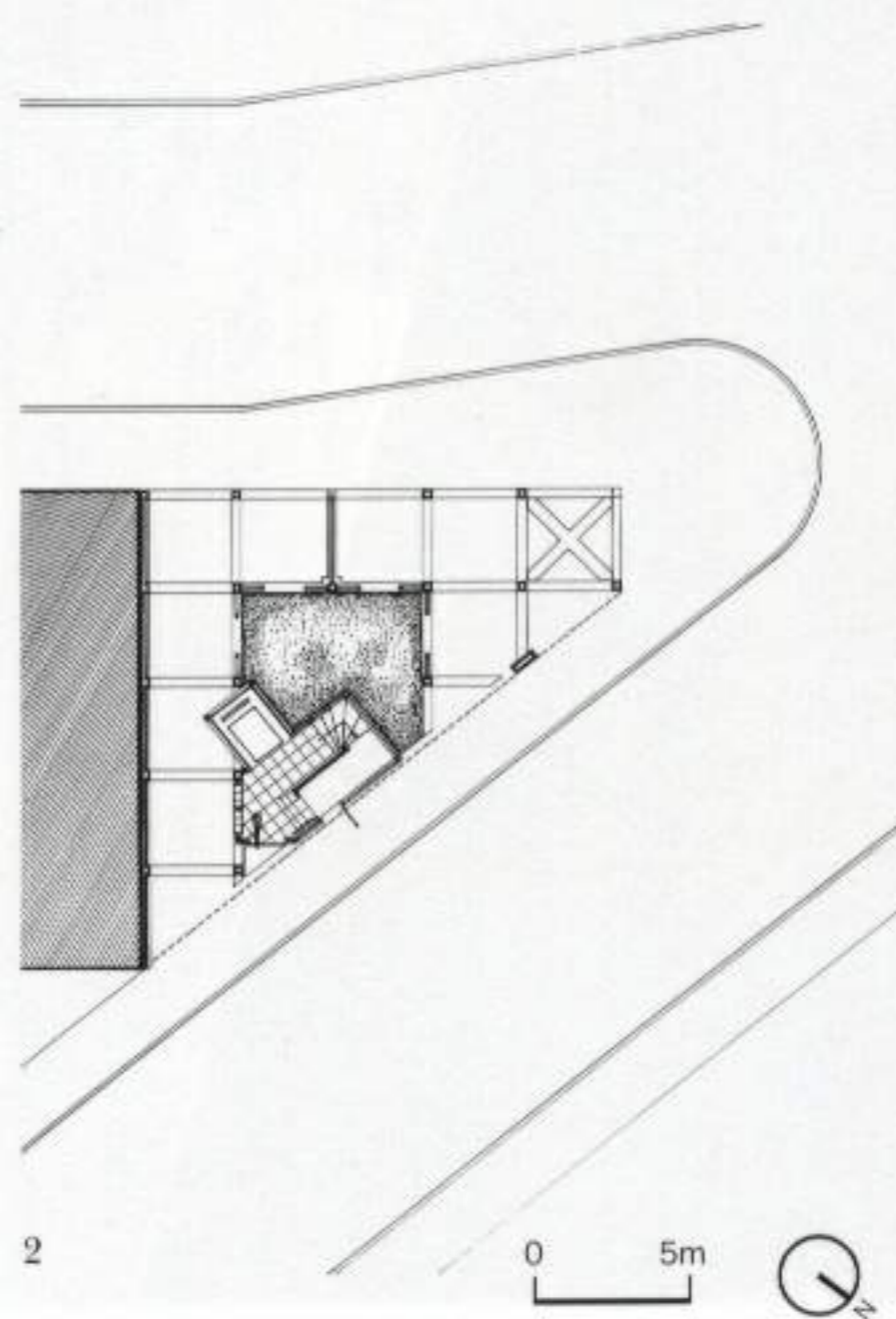
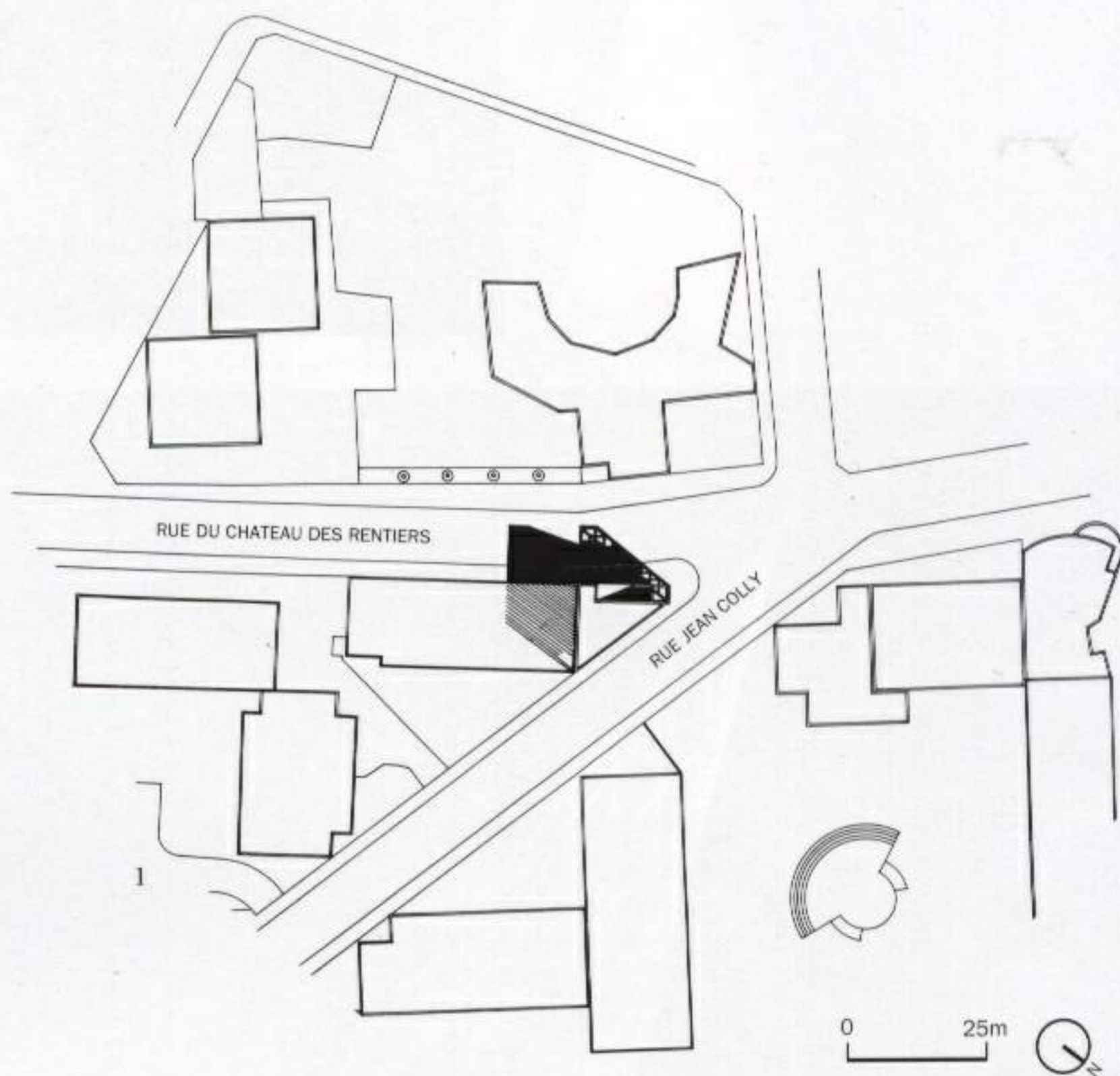
面积: 1,300m<sup>2</sup>

The first product of an approach aimed at using the residual blocks scattered around Paris. The building is on a small triangular plot in the 13th arrondissement. On this 150 square metre block, dominated by a blind wall over 30 metres in height, an 11-level landmark building comprising 25 apartments. A system of stilts clears the ground of any construction and the ground remains an open space.

The smallness of the land inverts the ratio between living space and facade surface. The facades become disproportionate and their function is radically changed. Thus, the great north wall comes to terms with this lack of proportion by integrating a gigantic map of the district, which lights up at night showing the bus and metro stations that have been marked out on the map. Inhabitable street furniture, this structure partakes in a more general interpretation of the city of which it merely wants to appear as a fragment.

这是利用分散在巴黎周围的剩余地块所作的第一个作品。建筑位于第十三区的一块小小的三角形基地上。在这个 150m<sup>2</sup> 的地块上，这座 11 层的地标建筑有一堵 30 多米高的实墙耸立，共有 25 套公寓。它采用立柱体系，使地面层没有任何建筑物，从而保持了底层的开放性。

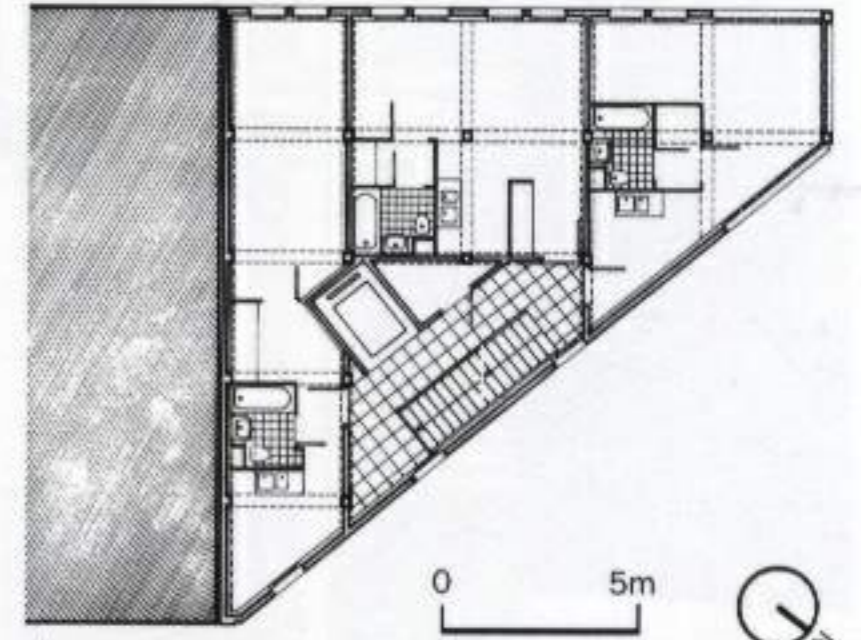
由于土地狭小使居住空间和建筑外表面之间的比率颠倒了，立面变得不成比例，功能被根本改变了。为了弥补这种比例缺陷，于是将巨大的北立面整合成一幅巨大的区域地图。地图在夜间发光，显示图中标出的汽车和地铁车站。作为可居住的街道设施，这座建筑参与了对这座城市的更全面的解释，而在这座城市中它只想作为片段出现。



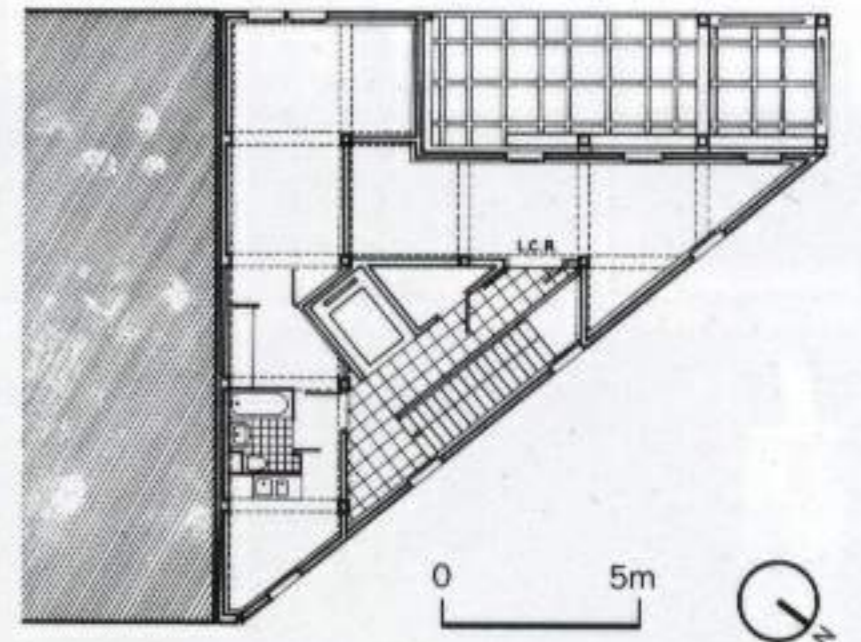




3



4



5

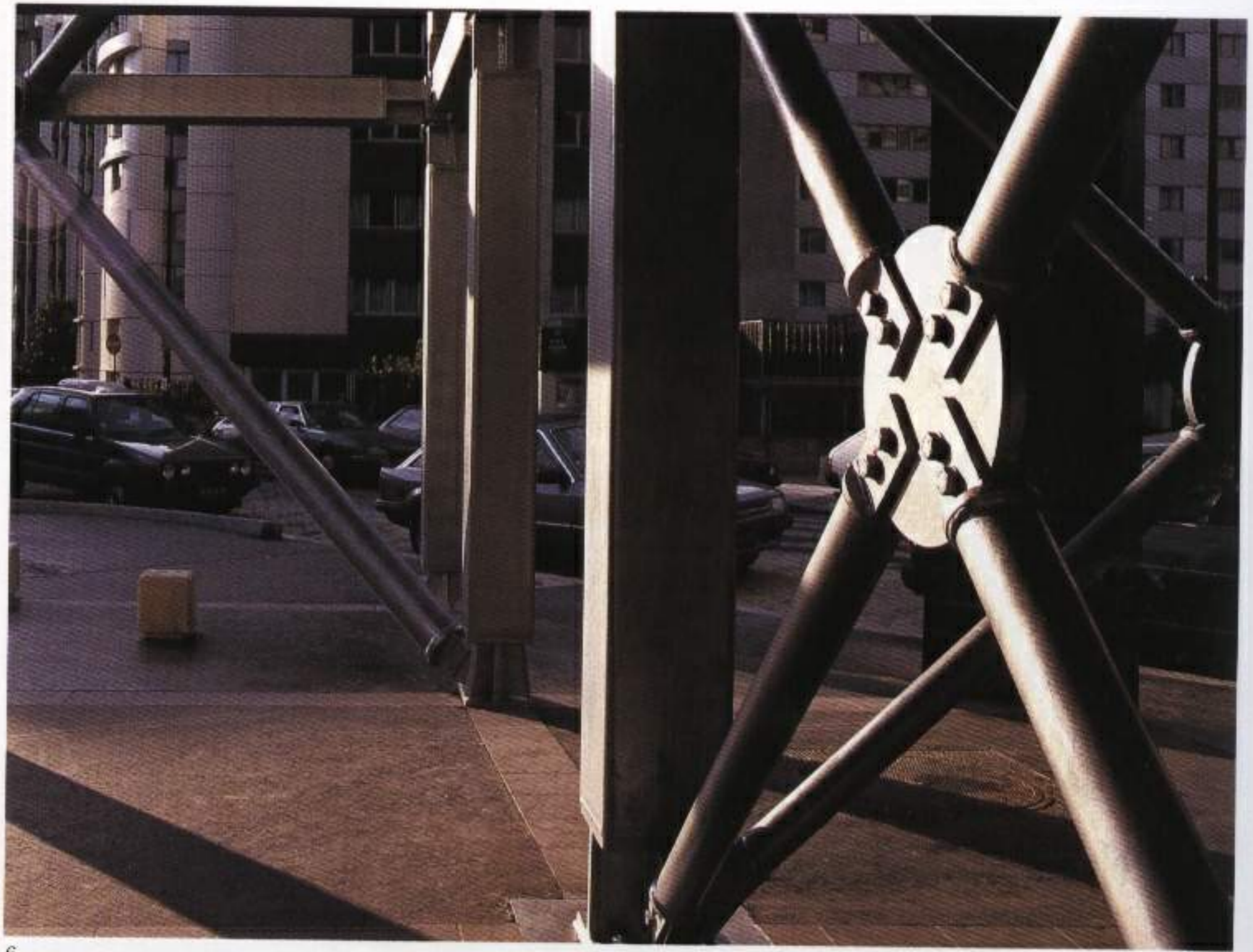
- 1 总平面
- 2 底层平面
- 3 北立面
- 4 标准层平面
- 5 十层平面

- 1 Block plan
- 2 Ground floor plan
- 3 Northern facade
- 4 Stock floor plan
- 5 Tenth floor plan

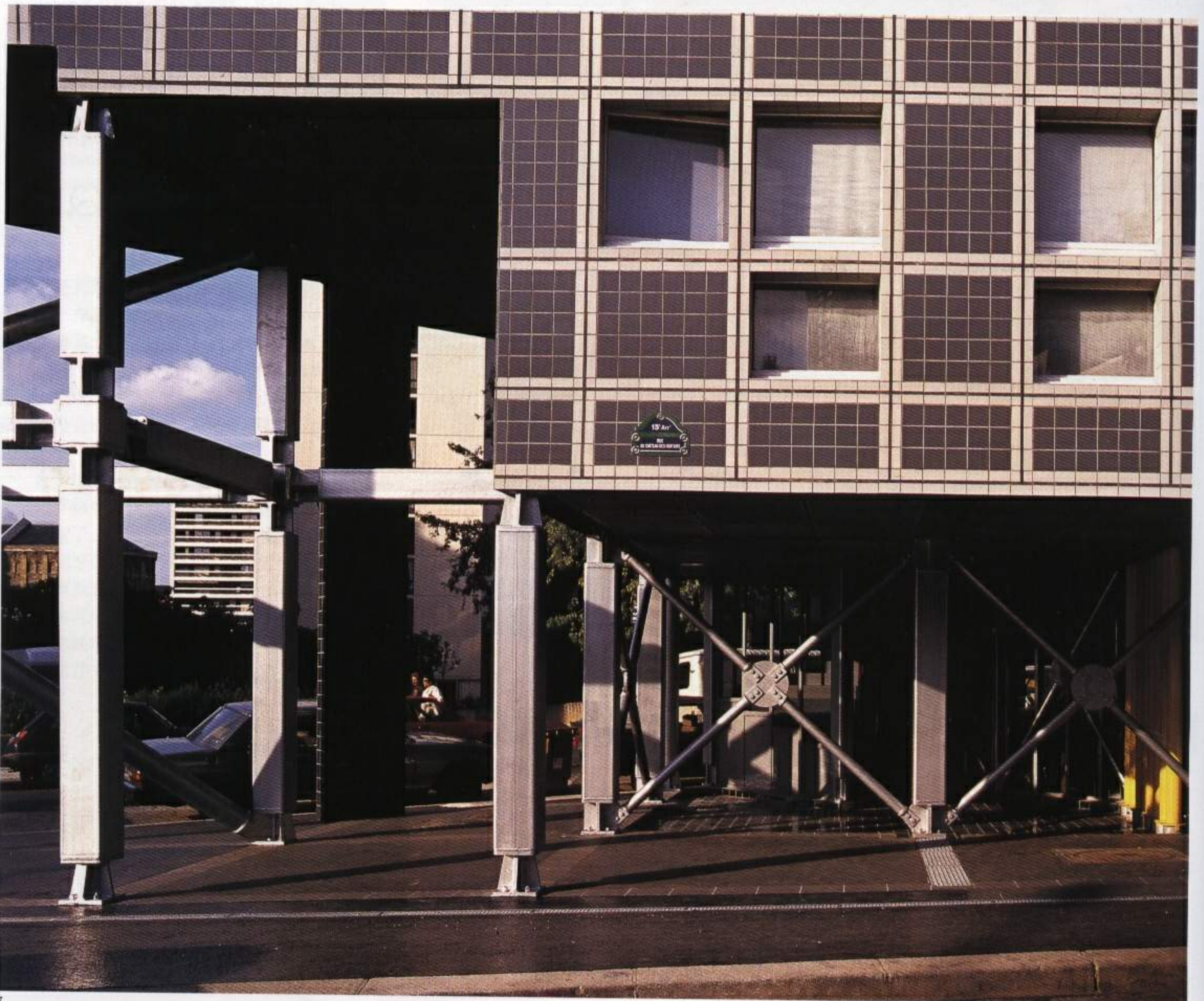


- 6 Detail of the public space on the ground floor
- 7 Public space on the ground floor
- 8 View of bow

- 6 底层公共空间细部
- 7 底层公共空间
- 8 端视图



6



7

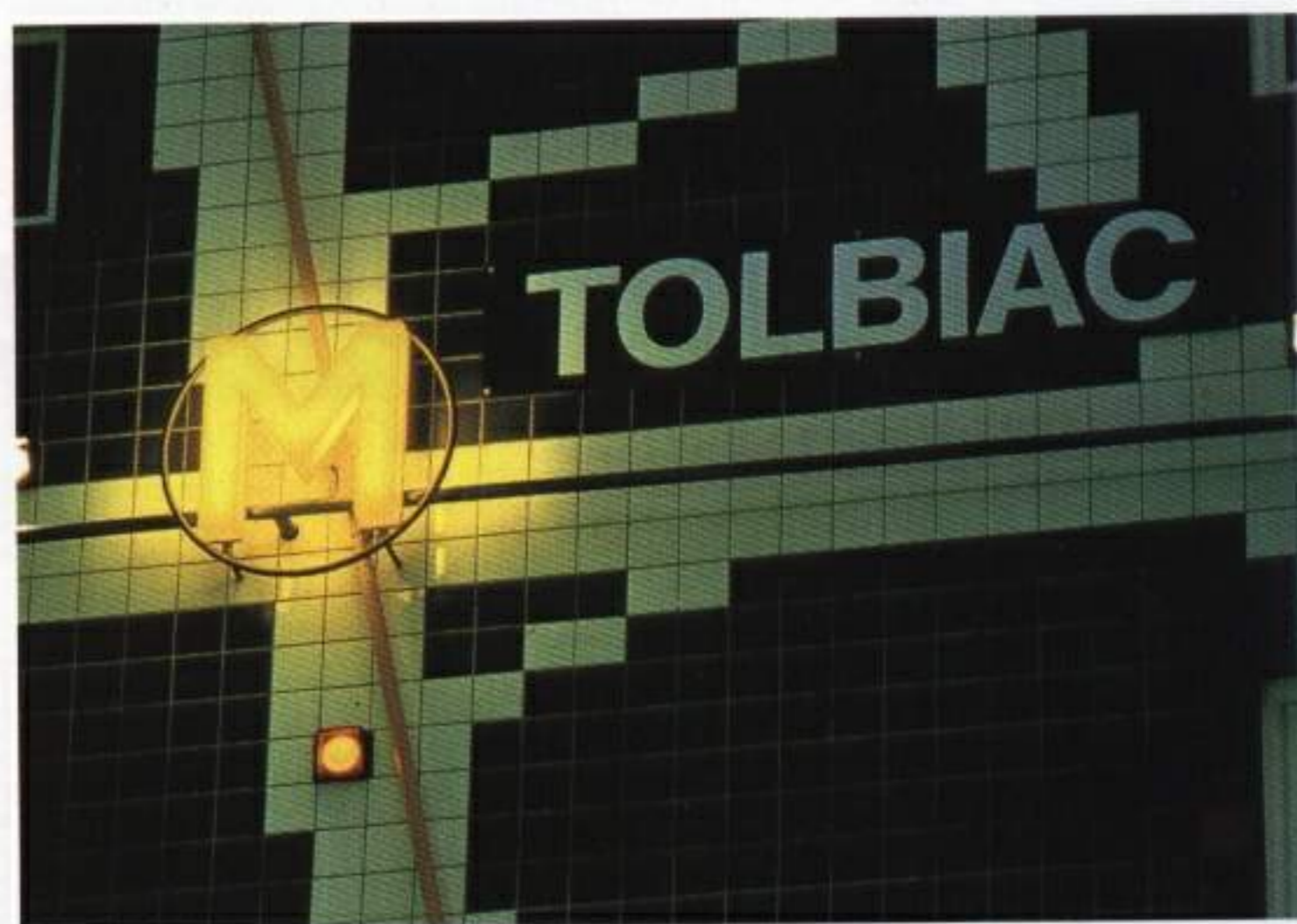




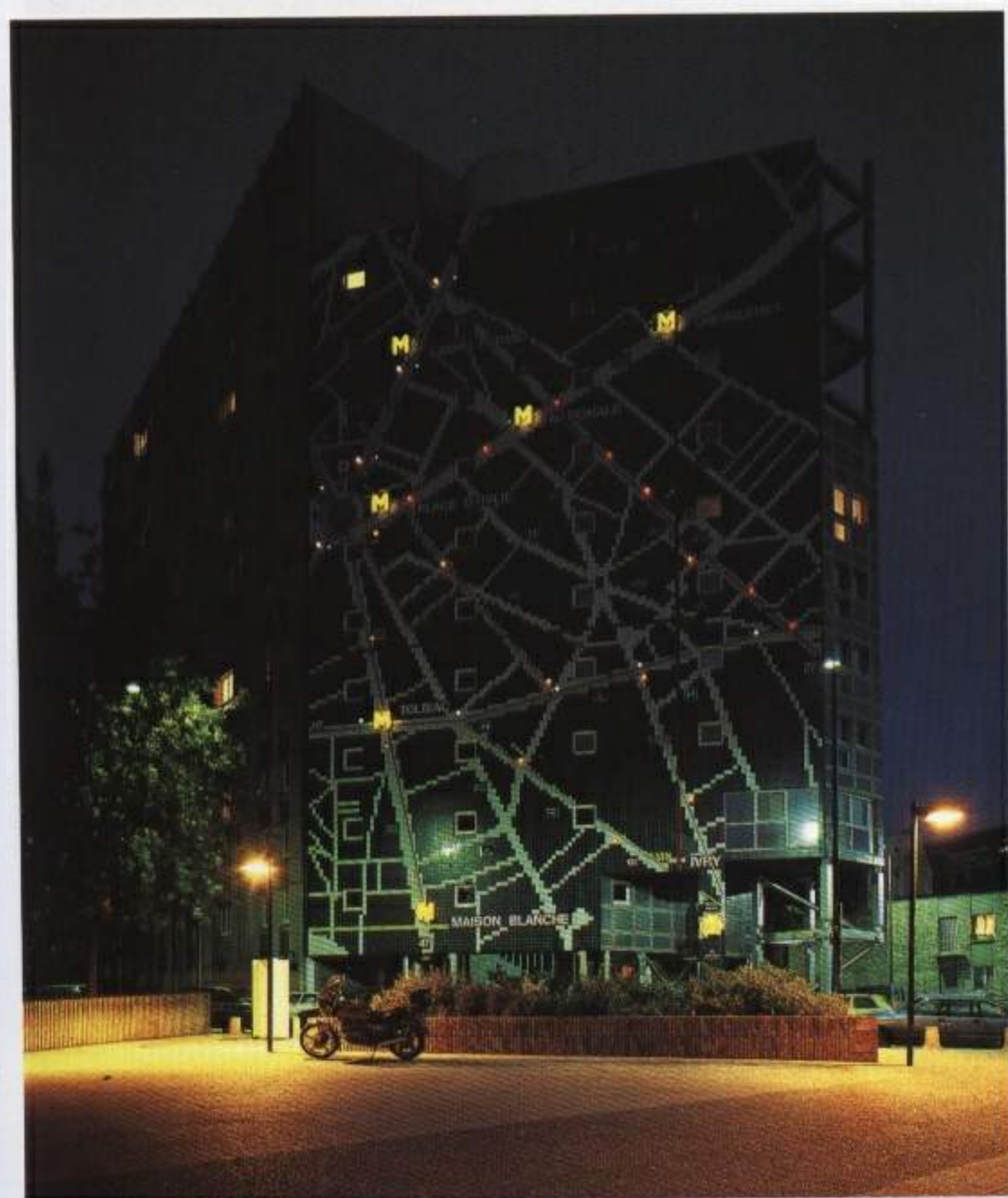




12



13



14

- 9 南立面细部
- 10 底层公共空间
- 11 端部细部
- 12 西侧透视图
- 13 北立面细部(夜景)
- 14 北立面(夜景)

- 9 Detail of southern frontage
- 10 Public space on the ground floor
- 11 Detail of bow
- 12 View from the west
- 13 Detail of northern frontage, seen by night
- 14 Northern frontage, seen by night



## “Tête de la Défense”

Design 1983

Paris

Public Development Corporation of the Défense Quarter

150,000 square metres

## “台方斯人头像” 建筑区

设计 1983年

巴黎

台方斯区公共开发公司

面积: 150,000m<sup>2</sup>

The challenge was to build on the horizon. The horizon of one of the most universally known perspectives. The temptation to step aside was great, but the Défense has been built. The towers frame the profile of the Étoile Triumphal Arch and, in the centre, the void becomes artificial, a sign of powerlessness, of inability to build a landmark representing the architecture of this century.

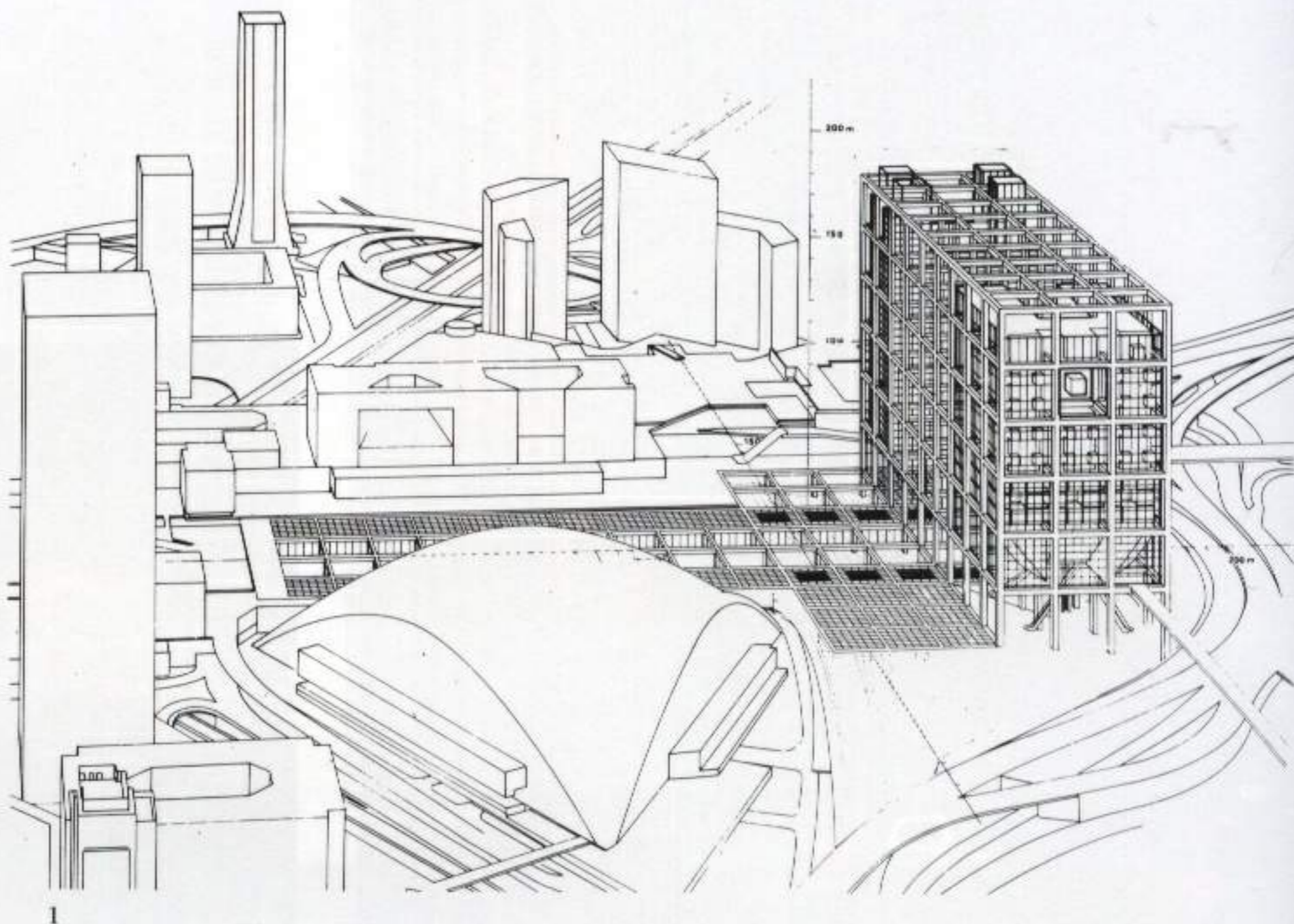
The building idealises a horizon consisting of the sky, the light, the setting sun, a changing horizon, variable according to the weather, the distance, the conscience, the way of looking. A square, refined, abstract frame materialises the distant horizon. From the Carrousel and the Tuileries, the sky under the Triumphal Arch is woven at regular intervals. It is a cross-ruling of the landscape.

The horizon is being built. The horizon is variable. Thanks to the aluminium which reflects the colours and the ambient light, the geometry is itself permeated with the nuances of each instant, its intensity changes with the time of day, the back light and the clouds filtering the sky.

在地平线上建造房屋是一个挑战。这里的地平线景观世界闻名。企图避开本题的诱惑是强烈的，但台方斯已经建成。这两幢高层框住了埃图瓦勒凯旋门的轮廓，而在中央，空缺变得人为的了，显示出没有力量和能力建造代表这个世纪的建筑的地标。

这座建筑使得包括天空、光线及落日在内的变化着的地平线理想化。地平线景观的变化是随着天气、距离、心情及观看方法变化而改变的。方形的、经提炼的抽象的框架使远处的地平线得以体现凯旋门下的天空，从骑兵竞技场到杜依拉利宫，以有规则的间隔交织着，这正是这一景观的交叉线。

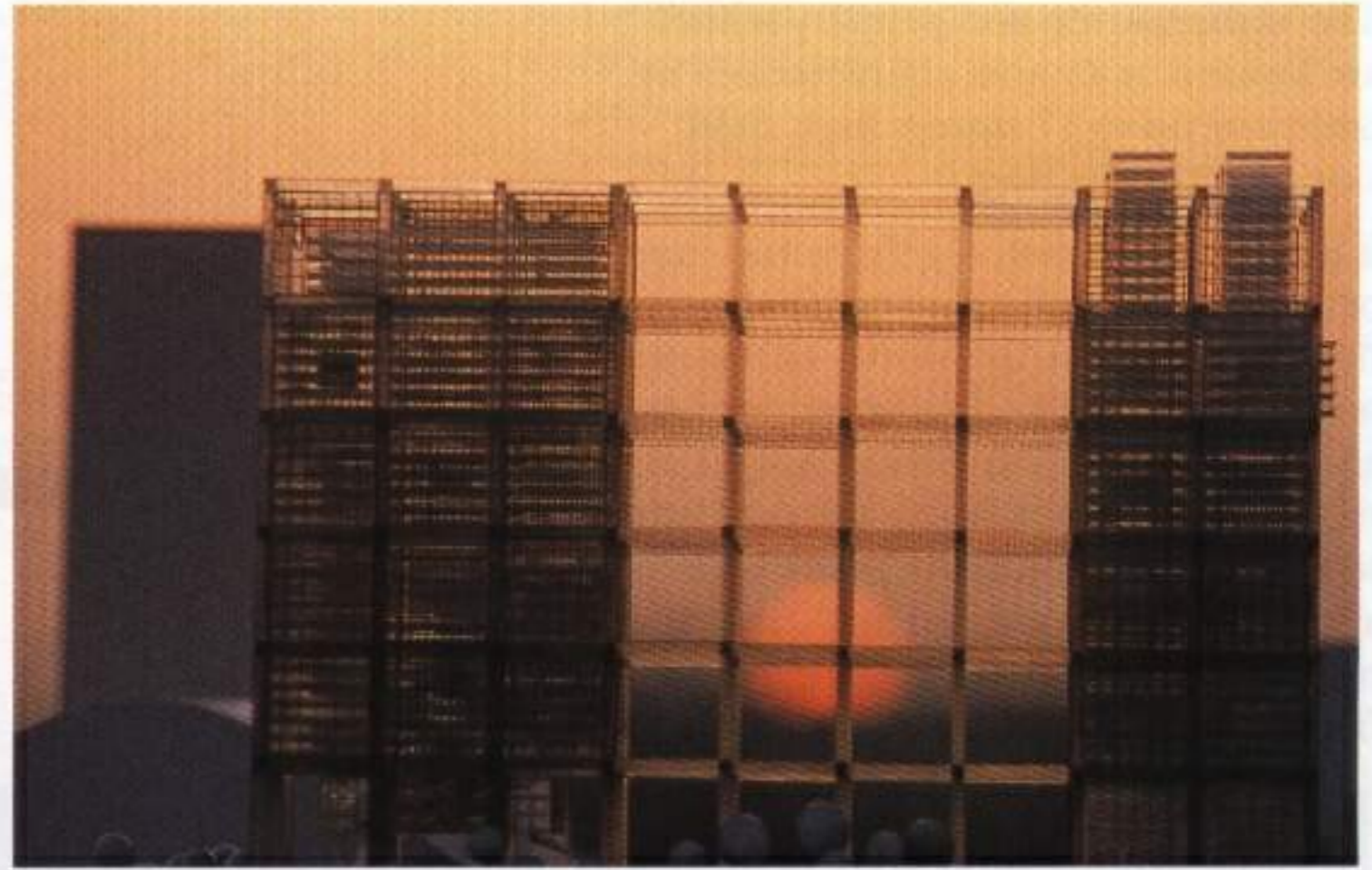
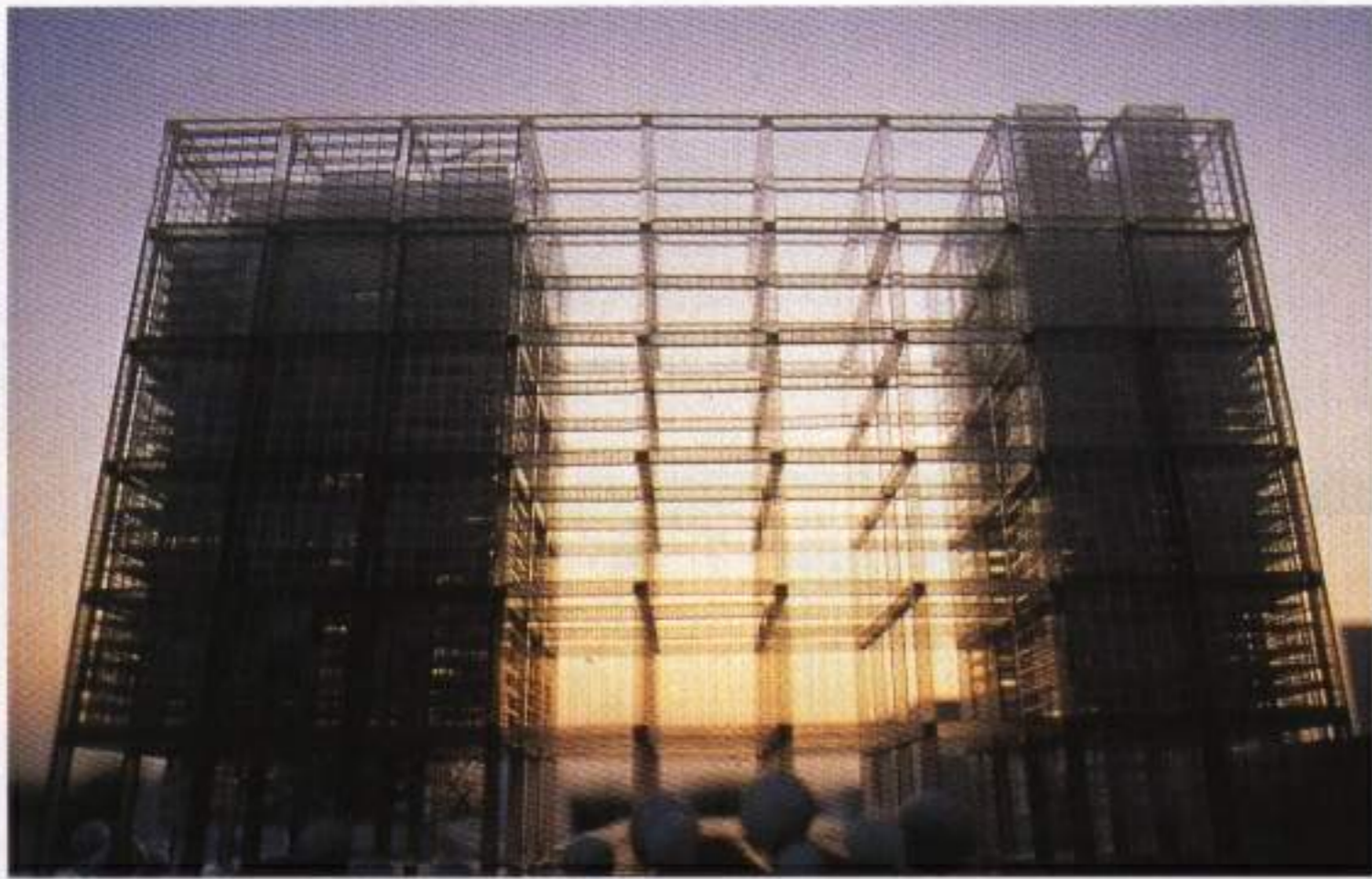
地平线景观正在形成。它是多变的。由于铝材反射了颜色和周围的光线，建筑形体本身每一瞬间沉浸在不断变化的色调中，它的强度随着一天的时间、背景光线和天空中云彩的变化而改变。





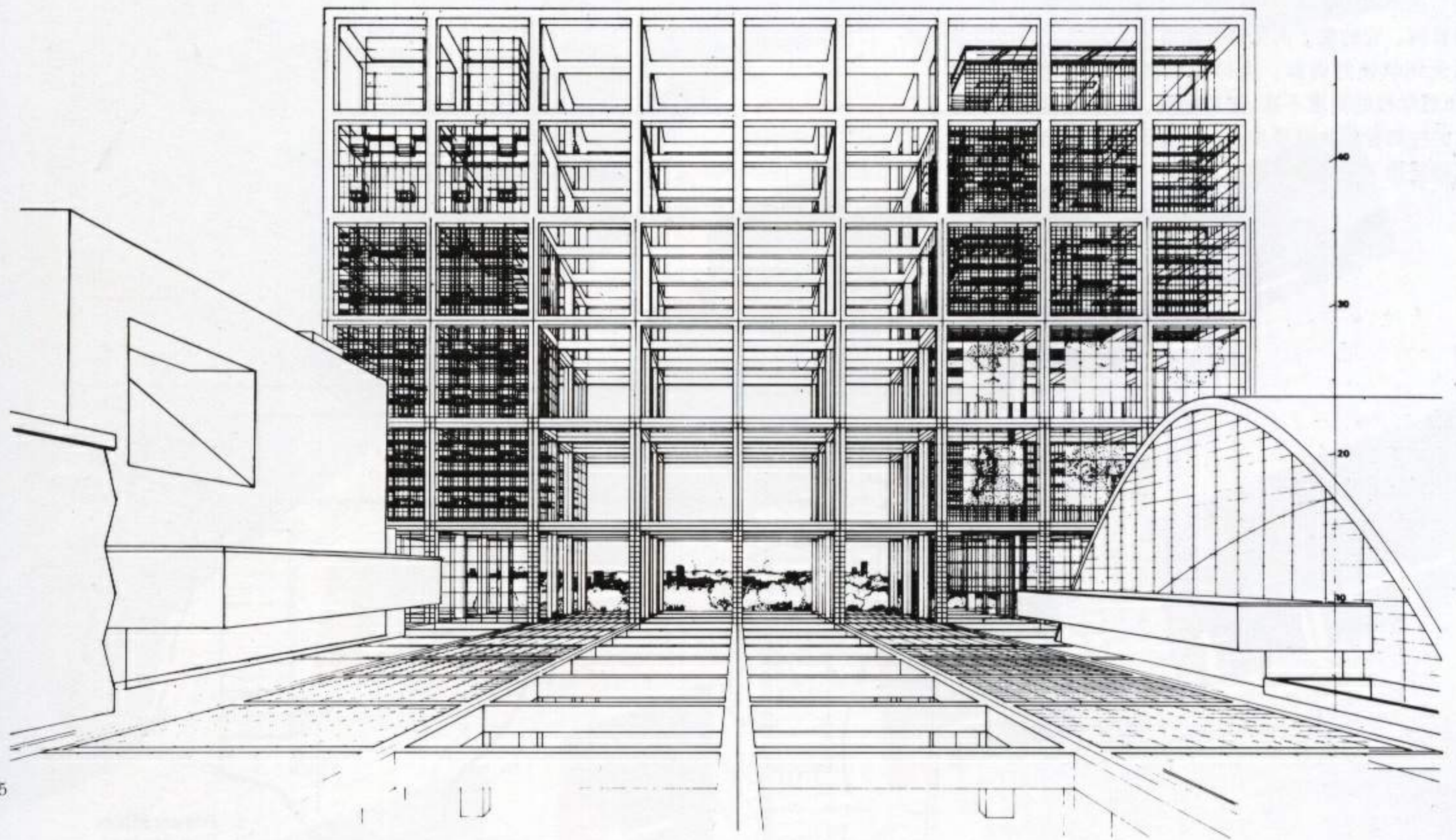
- 1 Axonometry
- 2 View from concrete forecourt
- 3-4 View towards Paris
- 5 Perspective from the Défense concrete forecourt

- 1 轴测图
- 2 混凝土前院透视图
- 3-4 巴黎方向透视图
- 5 从台方斯混凝土前院看



3

4



5



## Apartment building in the Rue Domrémy

Design/Completion 1982/1984

Paris

Habitat Social Français

1,700 square metres

## 栋雷米路公寓楼

设计/竣工 1982年/1984年

巴黎

法兰西社会住宅

面积: 1,700m<sup>2</sup>

An extremely precise architecture, a windowed wall facing the street, designed on a grid system, without any shadows or external profiling.

The depth of the building is expressed by recessed gangways, of complex shapes, on which the shadows of the frame will assert the opposition of the very precise pre-facade facing the street and the internal masonry wall, coated and painted with a mixture of colours.

The treatment of shadows of the depth of the building is denoted by moulding on the facade. The transposition of features of the municipal school opposite asserts the will to retain the street. The roof becomes a glass roof and the upper part of the roof expresses the fracture of the building, as it may appear that the glass roof is capped by the upper part of the roof.

The project expresses the achievements of the city, of history, of the modern movement, while creating an excessive link between the alignments and neighbouring buildings.



1

这是一座十分精确的建筑。临街的是一堵网格系统上设计的开窗墙，没有任何阴影或外轮廓。

建筑的深度由凹进的通道表现出来，在它上面的阴影将肯定地表明那面向街道的极为精确的外立面与用各种混合色彩涂抹的砖石墙之间的对立。

建筑物深度的阴影的处理由立面上的线脚表现出来。对面市政学校特征的改变表明了保留这条街道的意愿。屋顶是玻璃的。屋顶上部表现了建筑的分裂。显得玻璃屋顶是由屋顶上部覆盖着的。

这个作品创造了和周围建筑极其密切的联系，表达了城市、历史及现代主义运动的成就。



2





3

- 1 Rue Domrémy frontage
- 2 Sketch of street frontage, seen by night
- 3 Detail of the Rue Domrémy frontage

- 1 栋雷米路立面
- 2 街道正立面速写(夜景)
- 3 栋雷米路立面细部

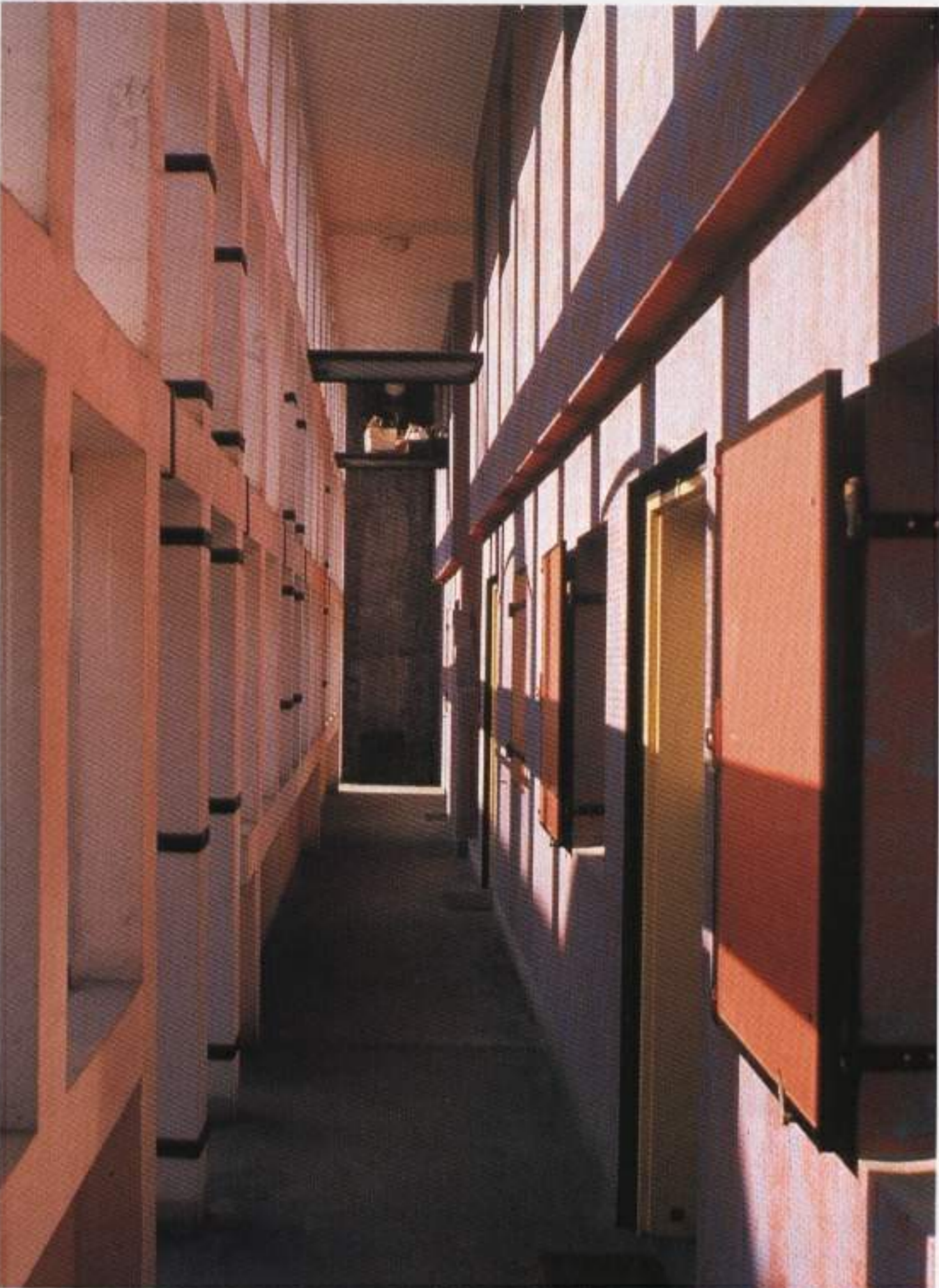




4

- 4 Detail of the courtyard wall
- 5 Space between railings and frontage
- 6 Detail of the Rue Domrémy frontage
- 7 Traffic area

- 4 院墙
- 5 栏杆和外立面间的空间
- 6 栋雷米路立面细部
- 7 交通区域



5



6







## Institute of the Arab World

Design/Completion 1981/1987

Paris

Institute of the Arab World

27,000 square metres

## 阿拉伯世界学院

设计/竣工 1981年/1987年

巴黎

阿拉伯世界学院

面积: 27,000m<sup>2</sup>

The head office of the Insitute of the Arab World takes into account, in dialectical terms, both aspects of the site: traditional quarter and modern quarter, Arab culture and Western culture, modernity and history, inwardness and opening.

Its symbolism and modernity are based on a present-day interpretation of the history of these two civilisations. The land, situated at the junction of two urban fabrics, one traditional (continuous), the other more modern (discontinuous) maintains a dialogue with these two types of urban planning.

The north side (facing the historical Paris), the skin of the museum, symbolises the relationship of the exhibits with the city, hence the retranscription of the Île Saint-Louis facade and surrounding Parisian landscape. The south side, the skin of the library, is based on traditional themes of the Arab artistic geometry.

阿拉伯世界学院总部辩证地考虑到基地的两面性：传统部分和现代部分、阿拉伯文化和西方文化、现代和历史、内在性和开放性。

它的象征性和现代性是建立在今天对这两种文明历史的解释的基础之上的。基地位于两种城市建筑风格的交接处，一种是传统式(连续的)，另一种更现代一些(不连续)，并保持了和这两种城市规划类型的对话。

北立面(正对老巴黎)是博物馆的外立面，象征了展品和城市之间的关系，所以也是圣路易斯教堂主立面及周围的巴黎景色的重新翻译。南立面是图书室的外立面，采用了阿拉伯传统的几何艺术图案主题。



1

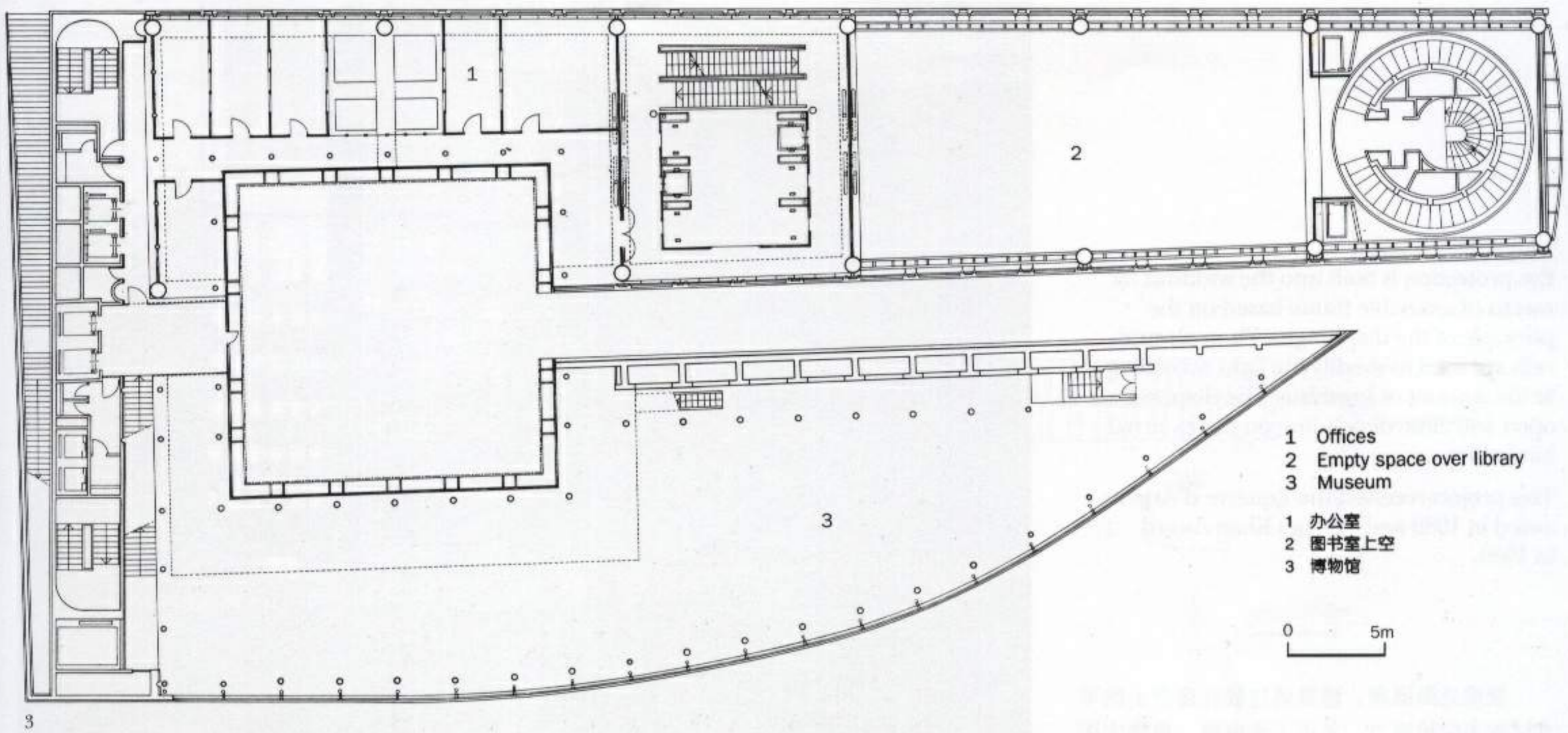


2

- 1 Location plan
- 2 Southern frontage
- 3 Plan of level +17.40 (level R+6)
- 4 Building in its context

- 1 总平面
- 2 南立面
- 3 +17.40 标高平面 (level R + 6)
- 4 建筑处于周围环境中







Eye protection is built into the windows by means of a variable frame based on the principle of the diaphragm. Photoelectric cells are used to modify the light according to the amount of sunshine. The diaphragms open and close depending on the external luminosity.

This project received the Équerre d'Argent award in 1988 and the Aga Khan Award in 1989.

根据光圈原理，建筑通过装在窗户上的可变结构来保护视力，采用了光电池，根据太阳光量调节光线。光圈的开闭取决于外部的亮度。

这个项目获得了 1988 年度 Equerre d'Argent 奖和 1989 年度 Agakhan 奖。



5

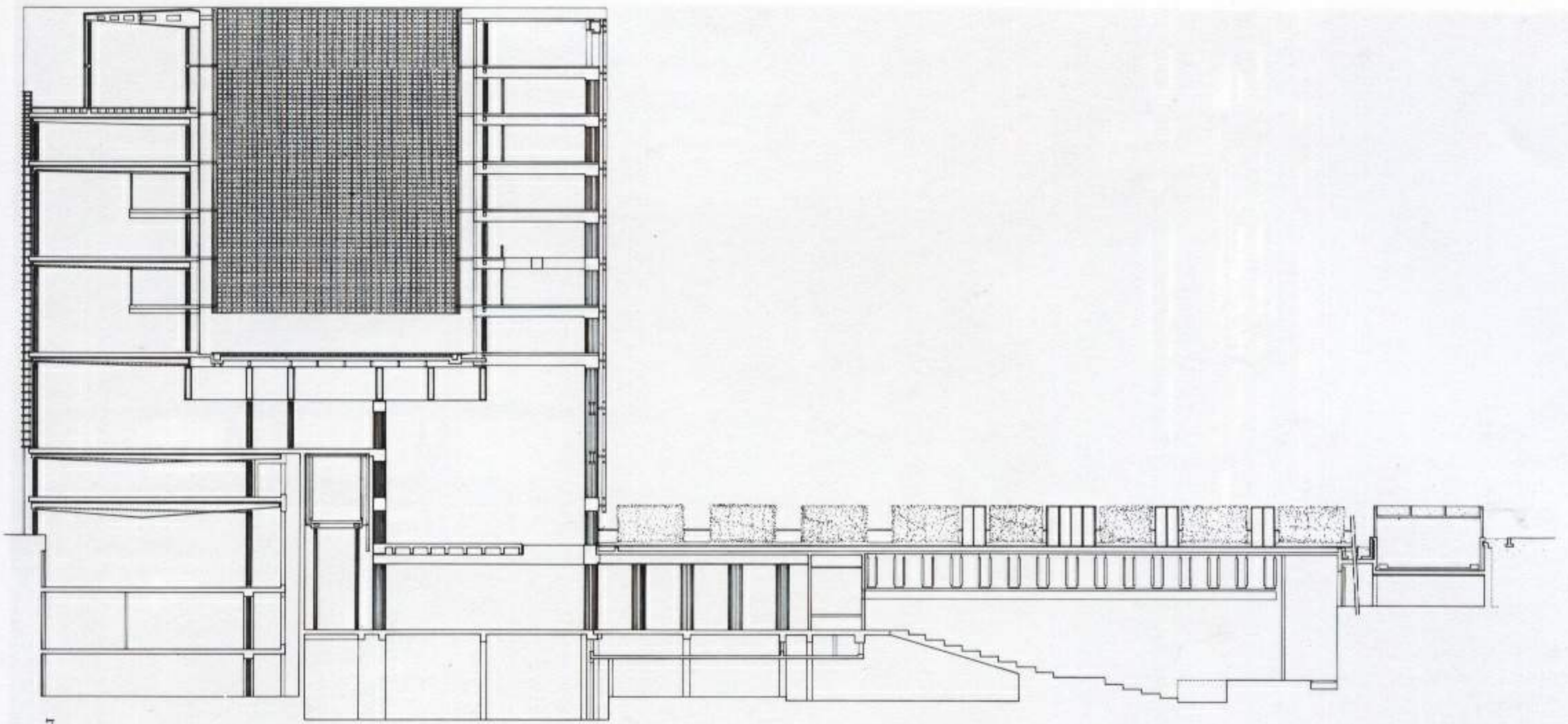


6

- 5 从圣路易看建筑顶部
- 6 临塞纳河立面(晚间)
- 7 庭院和会议厅剖面
- 8 0.00 标高平面(地面层和院子)

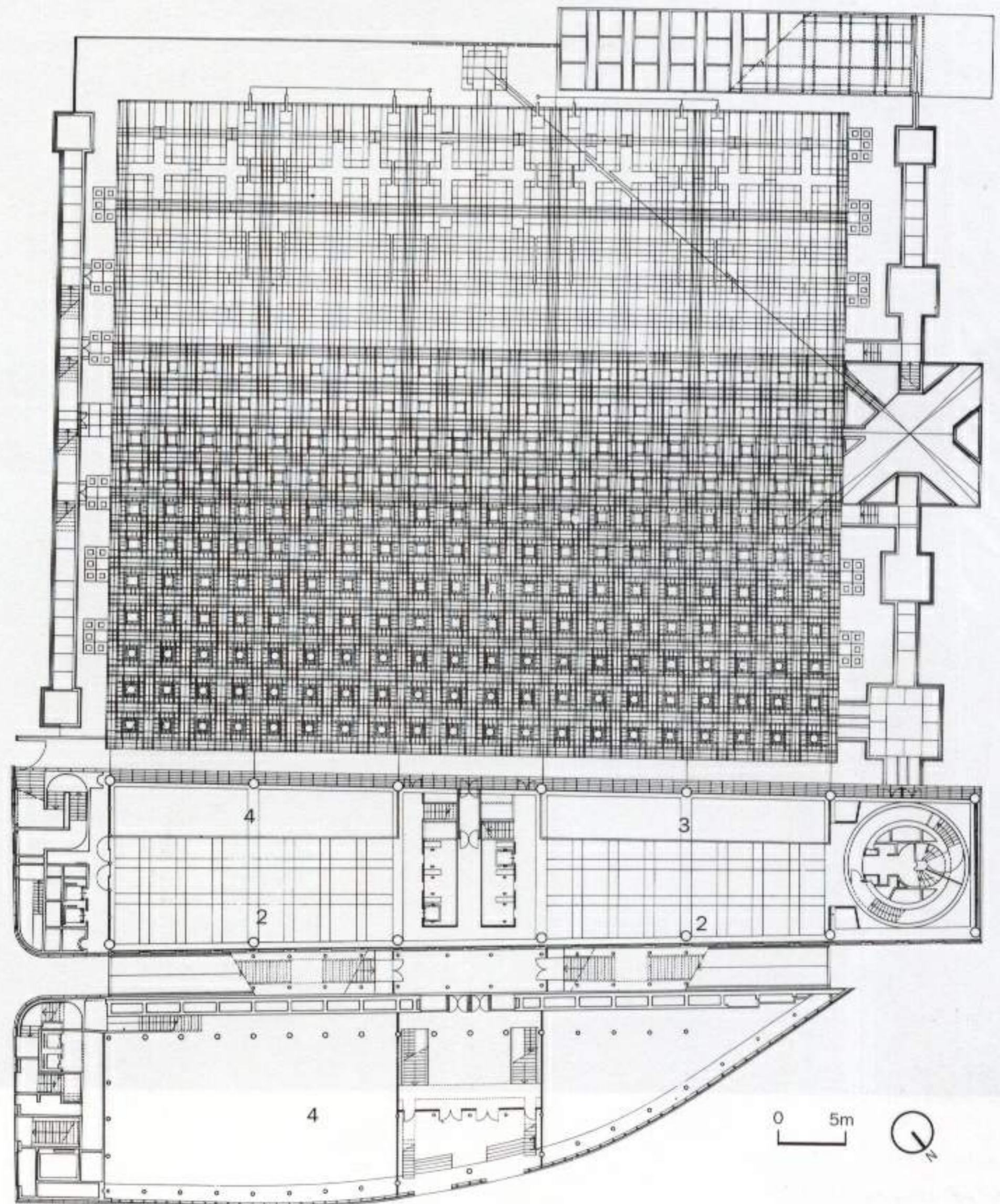
- 5 Tip of building seen from the Ile Saint-Louis
- 6 Facade on the Seine, seen by night
- 7 Cross-section of patio and auditorium
- 8 Plan level 0.00 (level of ground floor and courtyard)





7

0 5m



- 1 大厅
- 2 接待厅
- 3 当代展厅上空
- 4 陈列临时展品的展厅上空

- 1 Hall
- 2 Reception hall
- 3 Empty space above the contemporary hall
- 4 Empty space above the hall of temporary exhibits

0 5m



8

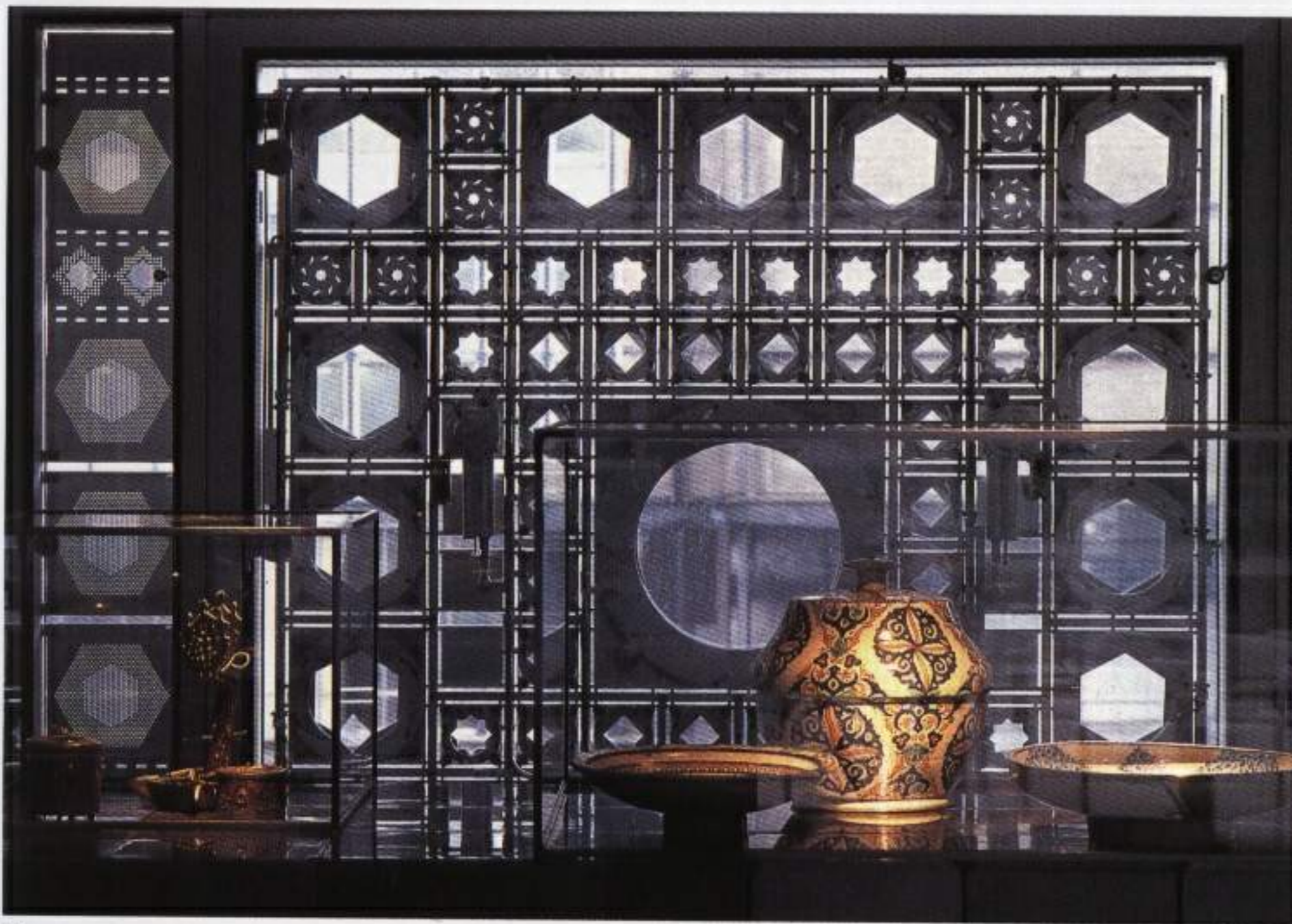








10



11

- 9 Detail of the tower of books
- 10 Museum space
- 11 Detail on the museum's interior

- 9 藏书塔细部
- 10 博物馆空间
- 11 博物馆室内细部

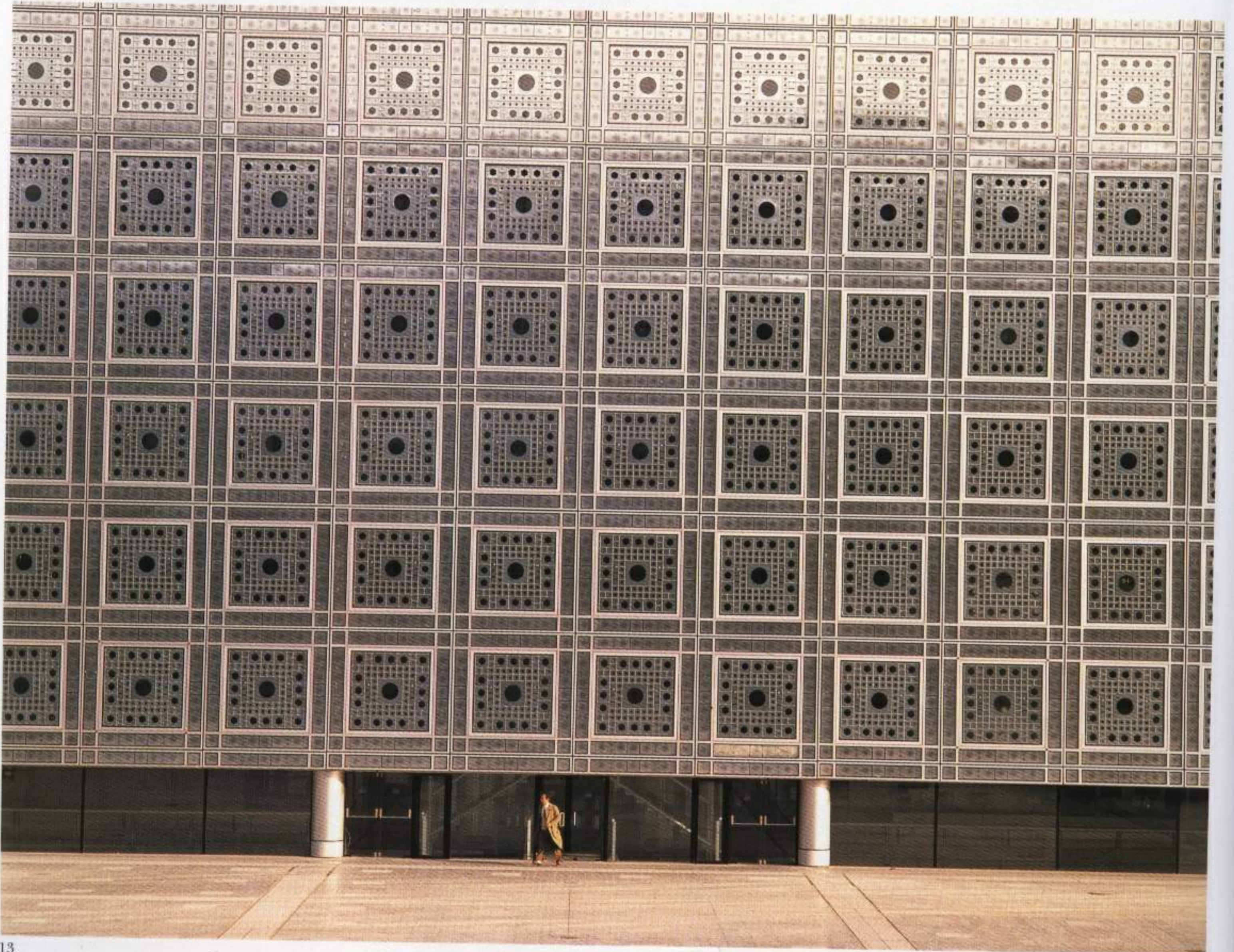




12 Detail of the patio frontage  
13 Southern frontage—diaphragm frontage with diaphragms open  
14 Detail on the ceiling of the Hall of High Council

12 庭院立面细部  
13 南立面—有着光圈孔的立面(光圈开着)  
14 高级会议厅天棚细部

12



13









15

15 Main staircase

16 Southern frontage seen through the entrance way

15 主楼梯

16 通过入口通道看南立面







## Tihama cultural centre

Design 1981  
Jeddah, Saudi Arabia  
Tihama  
30,000 square metres

## 帖哈麦文化中心

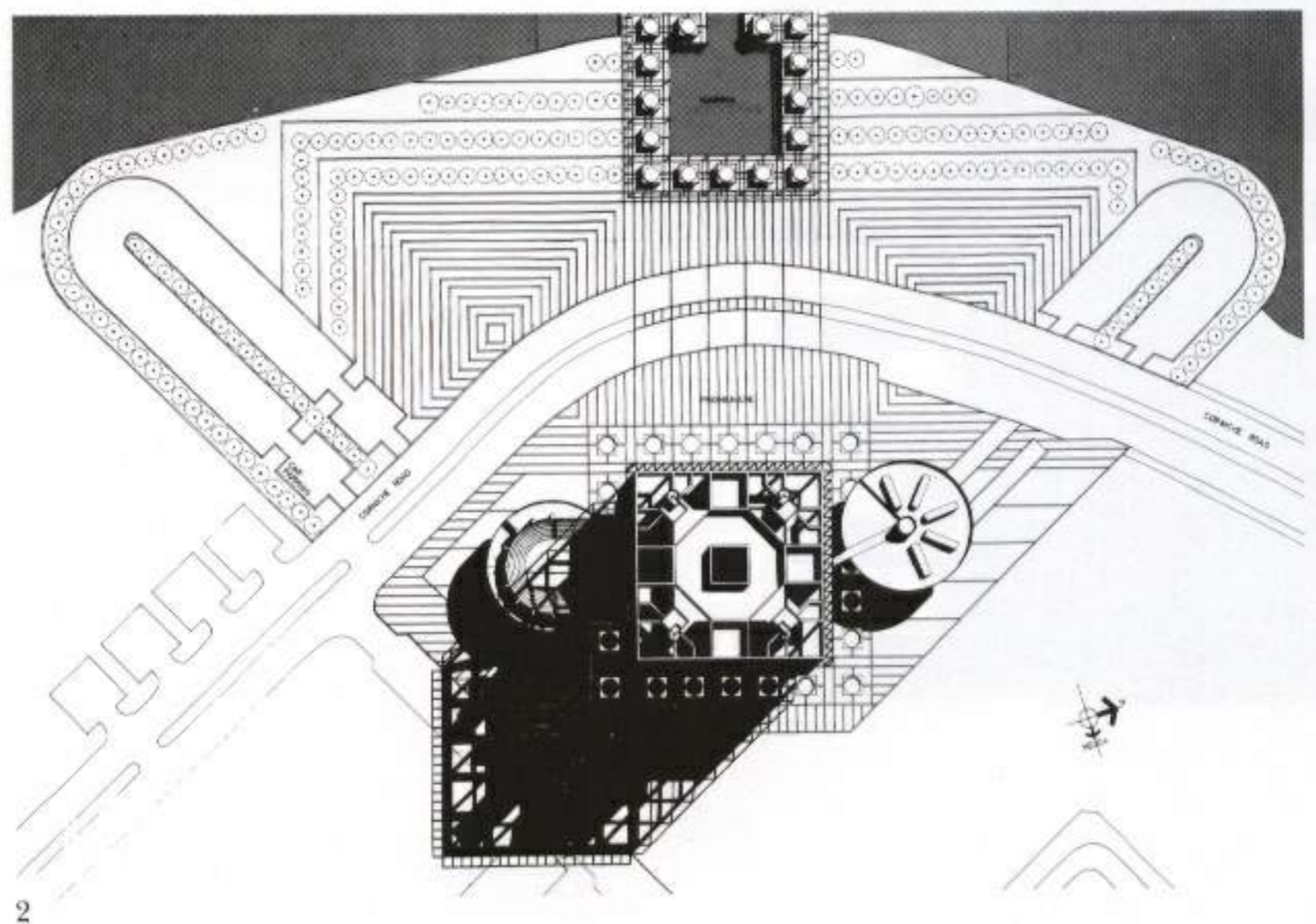
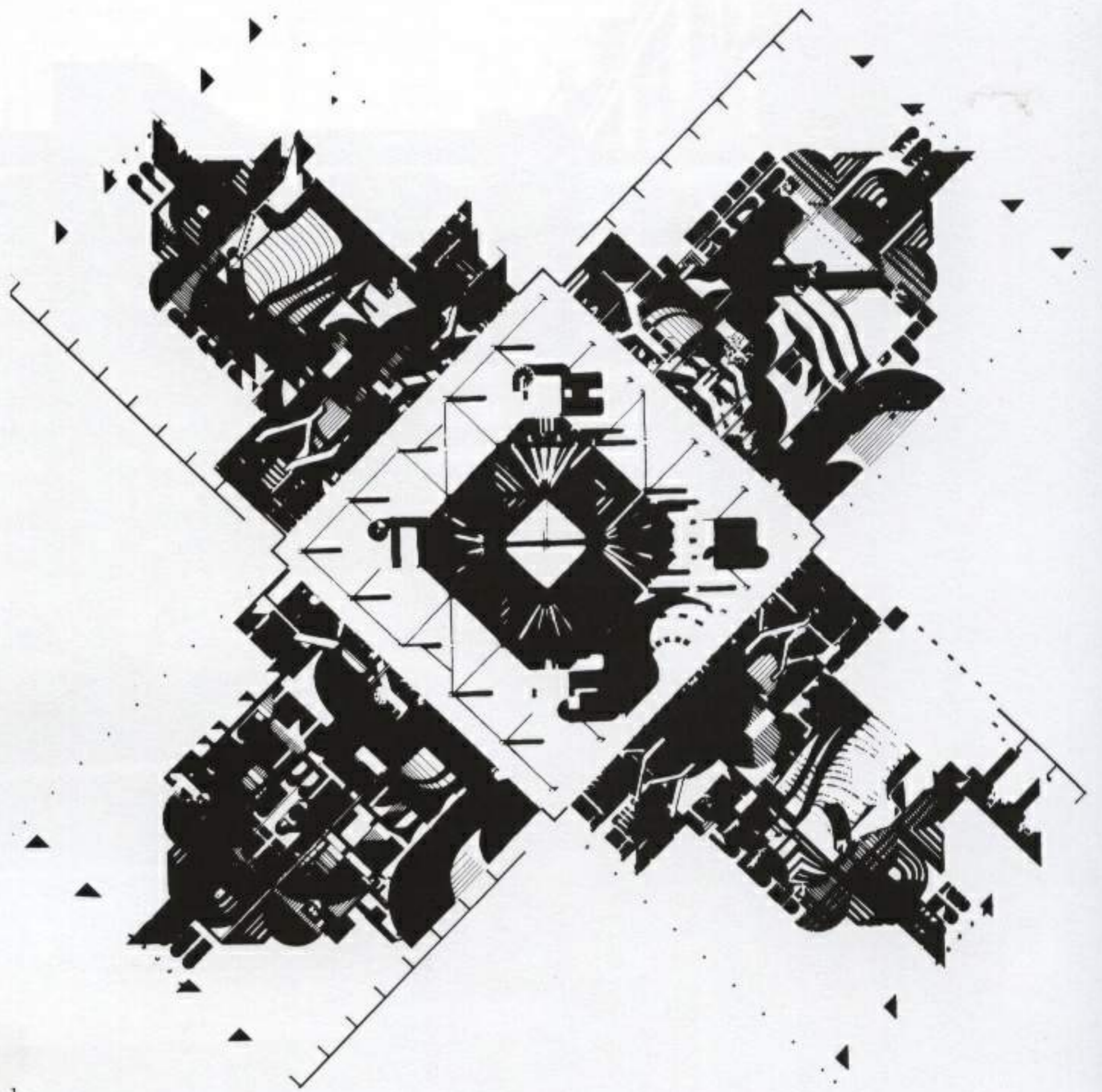
设计 1981年  
吉达, 沙特阿拉伯  
帖哈麦  
面积: 30,000m<sup>2</sup>

The purpose of the Tihama cultural centre is to enable the progress of man in the Islamic tradition. The heterogeneous diversity of the elements making up the urban fabric of the city of Jeddah precludes the centre from being placed in a stylistic continuity of an architectural nature.

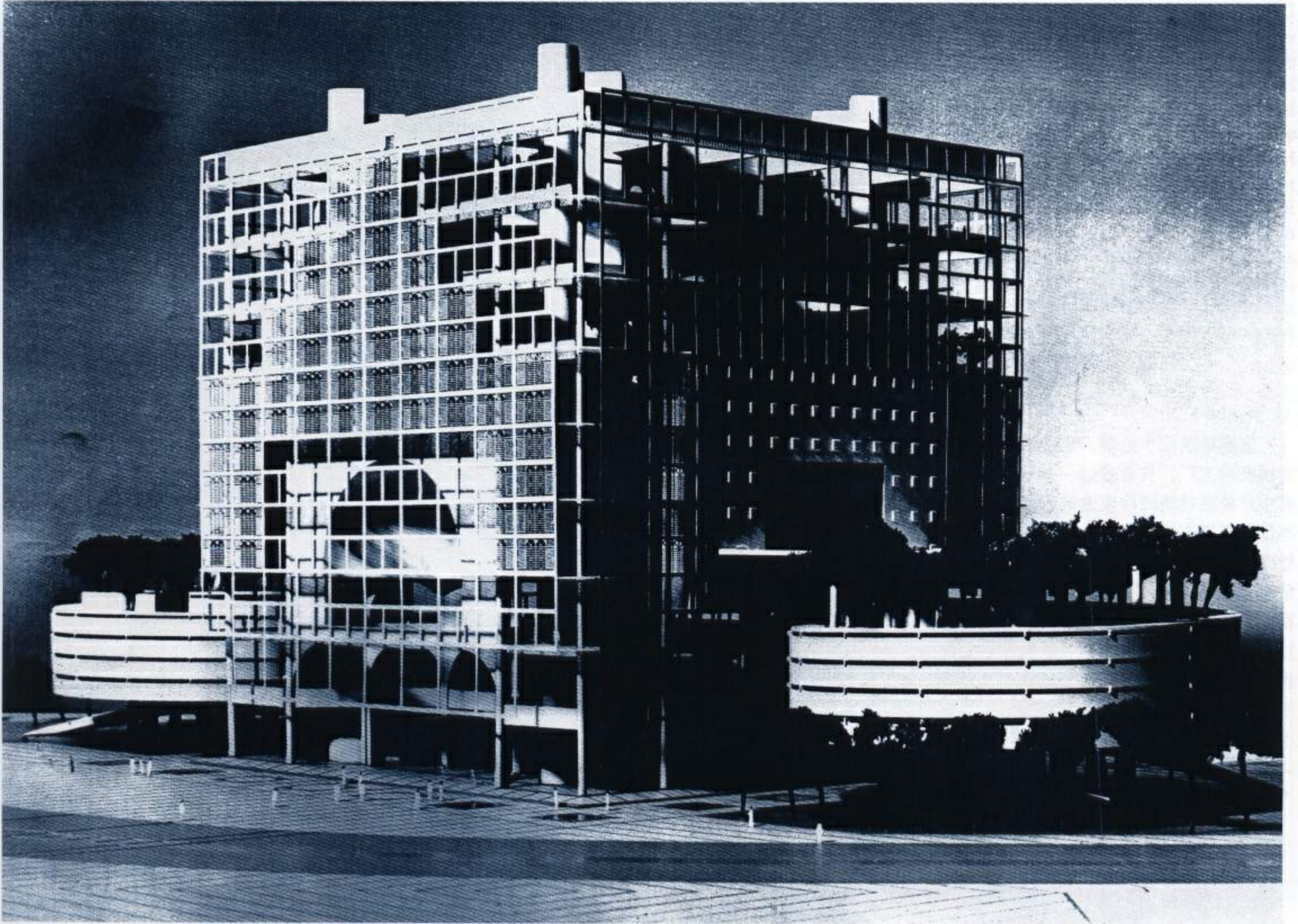
Despite this, points of reference have been selected, from daily experiences going back to the earliest arab antiquity, born of the desert: the organisation of a day in the Moslem life based on the Koran and the five laws, the fight against the heat and the harsh light, the free circulation of air and wind, the utilisation of coolness, shade, water, greenery in their relationship with the arid mineral.

帖哈麦文化中心的目的在于使信仰伊斯兰教的人进步。组成约旦城市结构的多种不同元素排除了将中心布置成建筑本性的格式上的延续。

虽然这样，还是从生于沙漠的早期阿拉伯人古代日常经历中选取了一些参考点：建立在可兰经和五条戒律的基础上的穆斯林生活中一天的组织与炎热和强烈日照的斗争，空气和风的自由流通对于那些与干燥的无机矿物有关的凉爽、阴影、水及绿色植物的利用。







3

- 1 Interior elevation
- 2 Block plan
- 3 View of the model

- 1 室内立面
- 2 总平面
- 3 模型透视