

WORLD ARCHITECTURE REVIEW

2018:3/VOL 33 NO.181

世界建筑导报

PERSONAGE OF THE EDITION 本期人物

INTERVIEW: Manuelle Gautrand

访谈: 曼努埃尔·高特兰

ARCHITECTURE NOW 建筑时空

A Miniature of the Universe

微缩宇宙

ARCHITECTURAL TRACES 建筑史话

The World Expo Venues Historically Applied New Building Structures

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THE DESIGN FIRM 设计事务所

gerner° gerner plus

奥地利 GERNER GERNER PLUS 建筑事务所

PROJECT INTRODUCTION 作品推介

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湖北宜昌一二美术馆副馆

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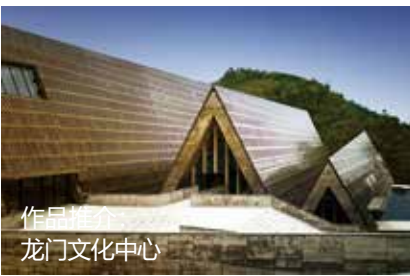
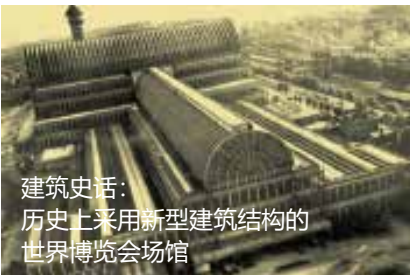
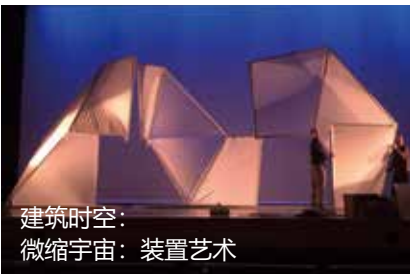
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荣誉：
2017 年荣获艺术与文学勋章
2010 年荣获 Ordre de Légion d’Honneur 奖项

专业机构任职：
2016 年至今，（法国）建筑师学院院长
2016 年至今，（美国）凡艾伦协会国际理事会会员
2013 年至今，法国国家工业促进协会（S.E.I.N）美术委员会会员
2005 年至今，（法国）建筑师学院正式会员
1990 年至今，法国建筑师协会会员

重要奖项：
2017 年 希腊 获得“欧洲建筑奖”——整体职业
2017 年 美国 获得“芝加哥雅典娜神庙”国际奖——巴黎 Alesia 电影院
2016 年 德国 获得 2017 年“德国设计大奖”（公共建筑类）——圣路易斯法院
2015 年 法国 获得 2015 年“照明设计”（照明设计师）——梅茨老佛爷百货
2014 年 法国 获得 2014 年“女建筑师”，颁奖者为 ARHVA
2013 年 法国 获得“Montgolfier”，颁奖者为法国国家工业促进协会
2011 年 美国 获得“芝加哥雅典娜神庙”国际奖——里尔现代艺术博物馆
2010 年 法国 获得“最佳钢结构项目”法国奖——圣埃蒂安 Cité des Affaires
2009 年 英国 获得“世界建筑新闻”国际奖（“商业”类）——巴黎雪铁龙展厅
2009 年 德国 获得“Contracworld 奖”国际奖——巴黎雪铁龙展厅
2008 年 美国 获得“室内设计协会”国际奖三等奖——巴黎雪铁龙展厅
2004 年 法国 获得“Vivrelac”法国奖二等奖——雷恩 Solaris 住宅
2003 年 法国 获得“建设奖杯”——整体职业
2002 年 法国 获得建筑师学院颁发的银牌——整体职业
2000 年 法国 获得法国奖 AMO “建筑与工作场所”——南特机场餐饮设施

Distinctions:
• Made "Officier" of the Ordre des Arts et des Lettres in 2017.
• Made "Chevalier" of the Ordre de Légion d'Honneur in 2010.

Professional bodies:
• President of the Académie d'Architecture (France) since 2016.
• Member of the Van Alen Institute's international Council (USA) since 2016.
• Member of the Fine Arts committee of the Société d'Encouragement pour l'Industrie Nationale (S.E.I.N) since 2015.
• Full member of the Académie d'Architecture (France) since 2005.
• Member of the Ordre des Architectes Français since 1990.

Selected awards:
2017 Greece Winner of the "European Prize for Architecture" – overall career
2017 United States Winner of the "Chicago Athenaeum" international prize – Alesia Cinema, Paris
2016 Germany Winner of the « German Design Award » 2017 (Public Building Category) – The Forum, Saint-Louis
2015 France Winner of "Lighting Design" 2015 (On – Lighting designers) – Galeries Lafayette, Metz
2014 France Winner of "Woman Architect" of the year 2014, awarded by ARHVA

2013 France Winner of "Montgolfier", awarded by the Société d'Encouragement de l'Industrie Française
2011 United States Winner of "The Chicago Athenaeum" international prize – Museum of Modern Art, Lille
2010 France Winner of the French prize "best projects built in steel" – Cité des Affaires, Saint-Etienne
2009 UK Winner of the "World Architecture News" international prize, 'commercial' category – Citroën showroom, Paris
2009 Germany Winner of the "Contraeworld Award" international prize – Citroën showroom, Paris
2008 United States Third place in the "Interior Design Association" international prize – Citroën showroom, Paris
2004 France Awarded the Silver Pyramid for the French prize "Vivrelac" – Solaris housing, Rennes
2003 France Awarded the "Trophy for Construction" – overall career
2002 France Awarded the Silver Medal by the French Académie d'Architecture – overall career
2000 France Winner of the French prize AMO "Architecture and Places of Work" – catering facility, Nantes airport

PERSONAGE OF THE EDITION

本期人物：曼努埃尔·高特兰

Manuelle Gautrand

责任编辑：沈少娟

Manuelle Gautrand 曼努埃尔·高特兰

简介 Biography

Manuelle Gautrand 于 1961 年 7 月 14 日出生于法国马赛。

1985 年毕业于蒙彼利埃 Ecole Nationale Supérieure d'Architecture 建筑专业。

1991 年开始实践，在巴黎生活和居住。

作为 MANUELLE GAUTRAND ARCHITECTURE 的首席建筑师，她负责设计和建造各种建筑物，包括文化设施（剧院、博物馆、文化中心）、办公室、住房、商业和休闲设施等。

她为法国境内外的的大型公共客户及机构以及私人客户提供服务。

2007 年，巴黎香榭丽舍大街雪铁龙展厅 C42 首次为她赢得公众和国际赞誉。

目前正在进行的项目包括蒙彼利埃的混合型酒店和住宅项目、斯德哥尔摩一栋办公大楼的垂直扩展项目、安纳西购物中心项目；Edison Lite 住宅单元（“巴黎改造”计划的一部分），位于澳大利亚帕拉马塔的“学习与市民中心”等。

最近完成的项目包括巴黎 Hipark 公寓酒店，阿尔萨斯圣路易斯体育、社区和活动中心，巴黎 Alesia 多厅影院等。

其他活动：

1999 年 – 2000 年在巴黎建筑专业学院 ESA (Ecole Spéciale d'Architecture) 教学；2000 年 – 2003 年在巴黎瓦尔德塞纳国立高等建筑学院 (Paris-Val-de-Seine architecture school) 教学；2009 年在维也纳技术大学 (Technische Universität in Vienna) 教学；2010 年，在美国佛罗里达大学建筑学院教学。

在建筑学校和公共机构进行多场演讲；参加会议和圆桌讨论，尤其是在安特卫普、曼谷、柏林、布达佩斯、科隆、迪拜、日内瓦、洛桑、伦敦、卢森堡、马德里、墨西哥、奥斯陆、巴黎、里加、特拉维夫、多伦多、维也纳、佛罗茨瓦夫等地；定期参加公共和私人客户以及奖项的竞争评奖团，如世界建筑节等。

出版多篇文章及多本建筑书籍。

多次举办个展及联展，其中包括 2011 年在巴黎 Galerie Marquart 举办展会；2010 年在梅茨蓬皮杜中心举办展会；2009 年在斯德哥尔摩 Arkitektur Museet 举办展会；2009 年在特拉维夫 ZeZeZe Architecture Gallery 举办展会；2008 年在巴塞爾瑞士建筑博物馆举办展会；2008 年、2004 年及 2002 年威尼斯建筑双年展；2004 年在法兰克福德意志建筑博物馆举办展会；2003 年在巴黎建筑画廊举办展会；在德国、比利时、西班牙、法国、意大利和荷兰举办展会。巴黎建筑博物馆 (Cité de l'Architecture et du Patrimoine)、巴黎城市规划与建设展览馆 (Pavillon de l'Arsenal) 以及巴黎建筑之家 (Maison de l'Architecture) 会定期展出其中一些项目。

作品永久收藏在巴黎蓬皮杜文化中心和巴黎建筑物博物馆 (Cité de l'Architecture et du Patrimoine)。

2008 年及 2009 年法德电视频道 ARTE 中播放她的作品纪录片（'L'Art & la Manière' and 'Chic'）。

Manuelle Gautrand was born on 14 July 1961 in Marseille (France).

She graduated as an architect in 1985 from the Ecole Nationale Supérieure d'Architecture in Montpellier.

In 1991 she set up her practice; she lives and works in Paris.

As the principal architect at MANUELLE GAUTRAND ARCHITECTURE, she is responsible for the design and construction of a diverse range of buildings, including cultural facilities (theatres, museums, cultural centres), offices, housing, commercial and leisure facilities, etc.

She works for large public clients and institutions as much as for private clients, in France and abroad.

It was the Citroën showroom, the « C42 », on the Champs-Élysées in Paris that first brought her public and international acclaim in 2007.

Current projects include a mixed hotel and housing project in Montpellier, the vertical extension of an office building in Stockholm, a shopping centre in Annecy; the Edison Lite housing units (as part of the 'Réinventer Paris' scheme), a 'learning & civic center' in Parramatta, Australia, aso...

Among recently completed projects are the Hipark apartment hotel in Paris, the sports, community and event centre in Saint Louis, Alsace, the Alésia multi-screen cinema in Paris, etc.

Various other activities:

• Teaching at the Ecole Spéciale d'Architecture in Paris (1999–2000), the Paris-Val-de-Seine architecture school (2000–2003), the Technische Universität in Vienna (2009) and the University of Florida architecture school in the US (2010).

• Numerous lectures in architecture schools and public institutions, participation in conferences and round-table discussions, notably in Antwerp, Bangkok, Berlin, Budapest, Cologne, Dubai, Geneva, Lausanne, London, Luxembourg, Madrid, Mexico, Oslo, Paris, Riga, Tel-Aviv, Toronto, Vienne, Wrocław, etc. Regular participation on competition juries for public and private clients and awards, such as the World Architecture Festival, etc.

• Numerous articles in press and architectural books, etc.

• Solo and joint exhibitions. Some, of many, that can be mentioned include: Galerie Marquart in Paris (2011), Pompidou Centre in

Metz (2010), Arkitektur Museet in Stockholm (2009), ZeZeZe Architecture Gallery in Tel-Aviv (2009), Swiss Architecture Museum in Basel (2008), the Venice Architecture Biennale (2008, 2004, and 2002), Deutsches Architektur Museum in Frankfurt (2004), Galerie d'Architecture in Paris (2003) and others in Germany, Belgium, Spain, France, Italy or the Netherlands. Certain projects are regularly exhibited at the Cité de l'Architecture et du Patrimoine, the Pavillon de l'Arsenal and the Maison de l'Architecture in Paris.

• Works held in the permanent collections of the Pompidou Centre in Paris and the Cité de l'Architecture et du Patrimoine in Paris.

• Documentary films on her work were screened on Franco-German television channel ARTE in 2008 and 2009 ('L'Art & la Manière' and 'Chic').

Interview with Manuelle Gautrand

人物访谈

1. 您能向我们的读者分享一下建筑学习方面的经验吗？其中又有什么事情让您印象深刻深刻呢？

学习建筑学很重要的一点就是从整体性、功能性的角度思考如何让建筑融入城市。

Jom Hutson 的“悉尼歌剧院”工程让我印象尤深。当时的我刚满 20 岁，刚学习建筑学不久，就踏上了环游世界之旅。悉尼与法国相隔甚远，在这个全新的环境里，我发现了“悉尼歌剧院”，这座建筑结构严谨、面朝大海，当时让我尤为震撼，那一刻确实心潮澎湃，那种感觉就像站在一件艺术品前一样，激动而惊喜，也想建造一座集外形功能性于一体的建筑，能给人们带来同样的感觉，而这就是我在建筑学习中上的第一堂课。

2. 您在巴黎承建过很多革命性建筑项目，那么您又是如何处理施工地与周边历史悠久的街道乃至整个城市间的关系呢？

在巴黎，历史悠久的街道与城市的关系非常重要。我们有时会碰到一些中世纪建筑地处“豪斯曼翻修”时期建筑与当代建筑之间，诚然这表明了欧洲的兴盛，我们很自豪，但是同时我们也要让“新建筑”留下来，在城市里有一席之地。

从这点来看，欧洲各国首都情况各有不同，比如在北欧、荷兰等北方国家，但人们更接受这种融汇古今的做法。

如何融汇古今？在法国是个热点问题。我的观点是我们已经从这些宝贵的历史性建筑身上汲取足够多的方法、创意，用以改造旧有建筑，使其满足现代社会需要。当代建筑工艺完全可以在保持旧有建筑原貌的基础上，让其重焕生机。举个例子来说，巴黎的 La Gaîté Lyrique 是一座老剧院，我们把这座老剧院改造成了一座集展示当代音乐、艺术于一体的文化展馆，我们保留了这座历史性剧院原貌，但加入了新设计满足（现代人）新的生活方式。

3. 您的建筑风格新颖，用材多样化，那么您又如何评价自己的作品呢？

很难重新回顾所有作品，但我可以说，我对自己的每一件作品都有过创新，我的作品重视内部设施，同时也着力改善周边环境。我渴望在每一个项目上分析、发现新的经验：可能是文化方面、地理方面、国家层面又或是某个特别地方，每一个项目及周边的环境都帮助我重新规划策略，以求切合实地发展需要。通过寻找项目、施工地间的关系，我们精雕细琢每一座建筑，这就表现为不同的配色、选材、外形和用量。

说到这里，（建筑的）各个立面是重点，立面就像城市和建筑间的“滤网”。不管从内向外或从外向内看，居住者都会把“立面”当作基础，“立面”对任何人来说都是首先引入眼帘，因此“立面”必须有表现力、吸引力，甚至有时候能在城市中树立一个令人印象深刻的地标，比如公共建筑或文化建筑。

我同样关注自然光线，研究珍贵的自然光线如何进入建筑内部，不管是以一种精巧方式、以白光还是彩色光、亮光还是柔光，自然光的确可以“勾勒”空间，也是营造别致“氛围”的关键。

4. 您有为自己的作品做过手工模型，这些模型如何帮助您完善作品呢？

这些模型在施工过程中很重要，不同的阶段都会做不同的模型，用作测试城市环境、技术信息等等。在工地，我们通过模型控制、检验项目施工是否偏离目标，我们的精神、品质是否依旧如是、倍受尊重。

5. 您在许多作品中用色大胆，令人影响深刻。请问灵感源自何处？

我没有明确的答案，甚至很难说我们的灵感、选择是否来自过去所见所闻。

我的灵感来自旅行，我尽一切可能的多旅行！我确信能在不同的文化、城市、建筑、风光中获益匪浅。旅行中的体验、感受、灵感都体现在我的作品之中。

当代艺术家作品中的外形、配色同样给了我深深的启发。比如位于法国北部“北屯”（Béthune）的“国家戏剧中心”（Dramatic National Center）就受艺术家“皮埃尔·苏兰奇”（Pierre Soulages）作品的微妙影响。我曾在 1999 年承建“国家戏剧中心”首期工程，当时为外墙选用紫色以突显传统紫色砖块、映衬这块传统区域，十年后再次受托兴建后续工程。看过“皮埃尔·苏兰奇”作品后，我发现黑色的表面作用居然如此强大，可以精妙反射大量光线，让材料质感突出。因此，我们敲定黑色为后续工程配色，显得深沉、有力。为了使首期工程和后续工程衔接自然，我们选用了编织金属板承载黑色，大量的菱形同先前的紫色砖块相得益彰。

6. 您于 2017 年获“欧洲建筑奖”（European Prize for Architecture）。作为第一位法国建筑师同时也是第一位女性建筑师荣获此殊荣，您能分享下当时的感想吗？

我很高兴得奖，尤其在我没有主动申请情况下得奖，而且这个奖在欧洲是如此特殊。

事实上，我对欧洲充满狂热的感情。尽管我作为第一位法国人获奖，但比起法国艺术家，我更喜欢把自己视作一位欧洲艺术家。

诚然，“欧洲建筑奖”是授予那些“承诺推动欧洲人文主义、建筑艺术前进”的艺术家。我从自己职业生涯开始时就践行这一承诺，用欧洲精髓让我们的建筑、城市重焕魅力。

我很荣幸获此殊荣，这个奖也让我坚定决心将建筑艺术发扬光大。

7. 您的作品涉及建筑种类繁多，从文化设施、居民楼再到商用办公楼，您现在还有兴趣探索未来建筑类型吗？

我当然对探索新建筑类型非常有兴趣。但我对未来建筑项目还没有特别的设想..我希望让建筑充满激情与惊喜。

对于选址，我的答案依然如此。目前我们在斯德哥尔摩（瑞典）和帕拉马塔（悉尼）都有项目，我喜欢发现新的建筑方式，这种方式完全不同于我们在法国的建筑方式。但我认为我们可以在不同的地方学到新东西，中国可能就是个好项目的好地方。

8. 您对中国当代建筑有何看法？如果有机会，您想在中国设计什么样的建筑？

我没有任何“先验”观点，我总是把每一次机会视作一次新创作。经验证明，在新的国家工作，我们必须保持开放的心态，积极开发新客户、探索新环境，这样才能有所进步。

客户总是需要有能力建筑商，有能力处理复杂的项目。我们以往的项目大多在一个甚至几个方面十分复杂，（周边）环境复杂、项目复杂、技术复杂等等。同时我也认为客户需要保持良好的沟通、项目背后坚定的决心、每次提出与之前不同的全新建筑。

1. Could you like to share with our readers your experiences in learning architecture? Is there anything that impressed you most?

2. You have done many renovation projects in Paris. How do you deal with the relationship between the site and the historic street and even the city?

3. Your architecture form is innovative, and the materials used are various. How do you promote and realize each of your creation?

4. You make manual models for many of your designs. How do these models help you perfect your work?

皇官剧院，2010-2014 年，法国
Le Palace Theater 2_Bethune, France_built 2010-2014



An important point when one is “learning architecture”, is to consider architecture as a whole, as a way to gather functions and people, to think and build a part of a city.

One project which impressed me has been the Sydney Opera from Jom Hutson. I was 20 then; I had just started my architecture studies and was undertaking a worldwide travel. Far from France, in a new environment, I found this organic but rigorous architecture facing the Ocean rather striking. That was a very emotional moment, with strong feelings as you sometimes get in front of an artwork. Getting emotions, being surprised, wanting to do to same by creating a building shape and functions, are to me essential in “learning architecture”.

This relation between the historic street and the city is indeed very important in Paris. We have sometimes buildings from the middle-ages cohabiting with both Haussmanian buildings and contemporary architecture: this mixture is one of Europe richness and we have to be proud of it, but we also have to be careful to let architecture on the site leave, to enable the “new architecture” to express itself in the city.

From that point of view, European capitals react very differently, for instance in “Northern countries” (Scandinavia, the Netherlands, etc.), the mixture seems better accepted.

It is a highly topical issue in France: how to mix the new and the old? My point of view is that we have, accepted from some precious historical buildings, enough ability and creativity to make the old evolve to answer modern society’s requirements. Contemporary architecture can definitely make the old shine brighter, without altering it. That is for instance what we did with La Gaîté Lyrique in Paris: an old theatre we converted into a cultural place for contemporary music and arts, mixing new ways of thinking, of living, and an historical hall we had to preserve.

It is difficult to resume a whole attitude facing each creation. But I could say that I try, for each project to invent a specific envelop, which both emphasizes the interior functionalities and improves the context around the project’s site. For each project indeed, I’m eager to discover and analyze a new universe: it can be a cultural universe, it can be also a geographic one, a country, a special site...each context and program help me to reformulate a new strategy, deeply adapted and developed. Thus, we are sculpting a building in relation to a site and a program, which leads to a choice of specific colors, materials, patterns or volumes.

Within this process, the façades are one important point, as they are like a filter between the town and the program, and this filter is fundamental in the perception that the users will have, from the outside and from the inside. It is the first materiality that everybody will perceive at first sight, so it has to express, attract, and sometimes create a unforgettable signage in the city, speaking for example about public and/cultural equipment.

I am also deeply concerned by the natural light and due to that, we always study in details how this precious natural light will enter inside the project, in a delicate or generous way, in a neutral or colored way, in a bright or soft way: the natural light literally sculpts and shapes a space, it is a key point which converges to a specific “atmosphere”.

The physical models are essential in our process, and we are doing new models on each stage of the studies. They are a way to test everything, from urban and contextual questions to technical details. They always keep a rule which is a strong guideline, when we arrive the site construction: a way to control and check that our objectives are not away, and that the spirit we wanted to instill is still kept and respected.

“Cité des Affaires” 办公楼，2010 年，法国
“Cité des Affaires” Office Building_Saint-Etienne, France_built 2010



路易·威登旗舰店, 2011 年竞赛项目, 韩国首尔
Louis Vuitton Maison_seoul, Korea_competition 2011



5.The colors you use in many of your works are bold and very impressive. How do you get inspiration?



I do not have defined referents, even if it is difficult to say whether our inspiration or decisions come from other people's work we may have seen in the past.

I get my inspiration from travelling, which I do as frequently as possible! Indeed, I am certain that we have a lot to learn from different cultures, different cities, different architectures, different landscapes, etc. and in each of my projects I include sparkles of memories, feelings, inspirations, from my past travels.

Also, I am deeply inspired by contemporary artists, by their plastic work of shapes and colors. For instance, for the Dramatic National Center extension we built in Béthune, North of France, there is a delicate inspiration taken from the artist Pierre Soulages' work. We had created the initial theater in 1999, with purple rounded shape reminding the traditional bricks colors traditional in this area and were commissioned to build the extension 10 years later. By looking at Pierre Soulage's work, I had discovered that the black color could be so versatile and subtle in allowing in its surface an infinite amount of reflects and lights, and in the end, could become a wonderful material. So eventually, we coated this extension in black, as a deep and powerful color. To create a soft link with the initial volume, this black was implemented in the form of a kind of weaving metal panels, which are drawing large rhombuses, to remind the ones of the purple rounded shape. The waves of these panels, mat and glossy, take the light differently, depending on their degree of shine and their orientation to the light.

6. You received the 2017 European Prize for Architecture, and are and first French Architect, and the first female architect. Could you share with us your feelings at that time?

I have been very happy to receive this prize, especially because I had not applied for it, and because it is a specifically European one.

Indeed, I am an ardent passionate of my country Europe and I consider myself more a European architect than a French architect, even if I have been honored to be the first French agency to receive it!

Also, the European Prize for Architecture is awarded to architects "who have made commitment to forward the principles of European humanism and the art of architecture". I have tried since the beginning of my carrier to express and emphasize such a commitment, to use European roots to reenchant architecture and our cities.

So, this prize comes as a great honor and as an even bigger reason to make architecture shine.

7. Your work is in a variety of areas ranging from cultural facilities to residential, commercial and office buildings. Do you still have interest in exploring new area in the future?

Of course I have a deep interest in exploring new area in the future. But I do not think I have a special dream regarding future programs...I would like to keep building passionating projects, and to keep being surprised!

And concerning the location, I would answer quite the same. We are currently working on projects in Stockholm in Sweden and Parramatta (Great Sydney) in Australia, and I am deeply enjoying discovering "new ways of building", following processes different from those in France. But I think we can learn from any place we work in; China would be a great place to start a project too!

8. What do you think of Chinese contemporary architecture? And what kind of work would you like to design in China if you have a chance?

I don't have any "a-priori", and always look at the opportunities as new fields of creation. To work in a new country, we need to be open-minded and look forward to discover a new client and a new context, which is a promise for a lot of improvement in our experiences.

Clients are looking for an agency capable of dealing with complex projects; most projects we have delivered were complex in one or many aspects: complex environment, complex program, technical challenge, etc. Also, I think clients are looking for dialogue, and for a strong determination to go beyond the program and to propose each time a brand-new Architecture.



迪拜商场迪奥精品店, 2017 年委托项目, 阿拉伯联合酋长国
Dubai mall dior boutique_duba, united arab emirates_competition 2017



文化馆, 2014 年竞赛项目, 法国
Maison de la Culture_bourges,France_competition 2014



社区中心, 2016-2020 年在建项目, 澳大利亚
Community Center_parramatta, Australia_in Progress 2016-2020

Manuelle Gautrand, the Luxury of Being Unaccustomed

曼努埃尔·高特兰——铸就非比寻常奢华

作者: Alice Laguarda (建筑师, 学者)
By Alice Laguarda, architect, philosopher

桀骜不驯

Manuelle Gautrand 在探索建筑学的过程中发现了现代社会危机, 这种危机表现为富足、过度工业化社会日益走向“极端现代”和“极度守旧”两个极端。“现代社会”脱胎于“启蒙时代”, 我们需要一个干净利落的变革来让“现代社会”有别于强调遵循传承、保持统一的“传统社会”。这个迅猛的变革带来了“现代社会”, “现代社会”立足于人性化、科技化。现代人定义自己为“创造者”, 现代人有能力建设富有、发达的世界, 同时我们也逐步认识到现代人把生活碎片化。“现代社会”本身也时刻面临故步自封的风险, 重蹈“古代社会”或“传统社会”的覆辙, 根源在于同质化、抄袭、封闭循环以及教条主义等, 尽管这些做法可以保持社会间联系, 但应对问题却采用一刀切的办法。新式“现代派”尽管立足于科技化和人性化, 却依然面临抄袭、自我封闭、沉闷的威胁。

揭示

补救还是辟蹊径, 判断的关键还是文化。当今社会过度的利用技术、虚拟现实和超精密工具向人类展示人为的世界, 这已经不是自然世界。即使人类身居自然之中, 却时刻想要标新立异, 主动改造、利用自然。人类世界是语言的世界, 这个世界与探讨、创造有关, 而并非由流水线上的产品堆叠而成。文化的精髓、创造性作品里存在一种双向表述。个人与艺术作品间存在一种联系, 这种联系唯一、私密、充满激情而又独出心裁。社会与艺术作品间存在一道裂痕, 艺术作品的产生会影响到周围社会环境, 揭开这道裂痕。艺术作品从未粘合这道裂痕, 同时试图接近自身本质。这就是为什么设计文化建筑需要把重点放在揭示本质。Manuelle Gautrand 认为补救过程中需要揭示、以开放态度面对所有问题, 对此她同样身体力行。Manuelle Gautrand 喜欢引用法国诗人圣·琼·佩斯 (Saint-John Perse) 对于文化的定义即“非比寻常的奢华” (the luxury of being unaccustomed)。我们必须不断努力才能创造一个处处非比寻常、存在不同声音、与众不同、桀骜不驯的世界。

方法

为了把这样的世界呈现在人们眼前, 或者说为人们打开通往其中的大门, Manuelle Gautrand 采用了许多方法, 有些方法甚至相去甚远, 采用这些做法是为了更贴合不同功能性需要, 也使不同作品带来截然不同 (的感觉)。这种异质性同样源自对于项目的专注, 采用多种不同方法处理问题。Manuelle Gautrand 先通过分析、演绎、改造, 然后再考虑美学因素, 据此调用不同方法 (应对不同情形)。有些项目需要和施工地周边环境保持协调, 例如 Musée d' art moderne Lille Métropole, 位于 Villeneuve d' Ascq, 就和周边地形以及四周由罗兰·西蒙内 (Roland Simounet) 设计的建筑相得益彰。Manuelle Gautrand 的建筑大胆将新空间与周边现有建筑联系起来, 但又包含独特的设计使其有别于周边建筑, 在空间上, 建筑师们经常让自己的作品区别于周边环境, 有时近乎偏执。Manuelle Gautrand 注重建筑与周边环境的协调, 在蔓草、金银花丛生的弗吉尼亚, Manuelle Gautrand 为自己的建筑设计了一面垂直玻璃墙, 让建筑融入周边环境。“协调”在某种层面上来说, 是让建筑“扎根”于当地环境, 富有强烈表现力, 也就是所谓“原生艺术”观点。

其他项目 (的设计) 则表现为对差异性和经过深思熟虑后对自由的追求, 例如位于北

Disobedience

In her approach to architecture, Manuelle Gautrand explores the crisis of modernity, in which 'our rich and sated industrialised society is torn between extreme modernity and a reactionary return to the past'. The Moderns, who were heirs to the Age of Enlightenment, wanted to make a clean break with traditional, holistic societies, the sole value of which was conformity to tradition. The break came as a revolution, violent and swift: the Moderns stood for individualism and

屯 (Béthune) 的“国家戏剧中心” (Dramatic National Center), 这座混凝土建筑结构紧凑、刷清漆, 与周边建筑无论在规模、比例上都相去甚远。“雪铁龙展厅” (Citroën show room), 位于巴黎香榭丽舍大街, 选用折叠彩色玻璃把“雪铁龙” V 形标志建造在展厅屋顶。我们通过狭窄空间表达圆形世界和节庆主题, 是汽车领域的最终目标, 这一设计跳出了普通建筑的固有形式。

某些项目旨在形成简单、清楚的功能性空间, 另外一些项目则需要形成开放性空间, 例如巴黎的 La Gaîté Lyrique。

外形

Manuelle Gautrand 具备高雅个人审美, 善于运用不同方法设计出合理建筑外形, 比如在利用形状倒置, 在多种形状交融、集合过程中, 运用发散、包围、添加、切断的手法。比如, La Gaîté Lyrique 项目, 我们决定将原本充满伤感、空洞的建筑改建, 而不仅仅是修复。

我们在某种程度上放弃了旧有建筑风格, 这点值得肯定。运用建筑的长度、房顶等要素, 利用发散效果, 让“新活力”逐步在旧有房屋顶部、边缘焕发出来。

Manuelle Gautrand 利用实地情况、材料、光线 (Manuelle Gautrand 同样视其为“材料”) (为建筑) 塑形。例如法国圣路易 (Saint Louis) 的“文化中心”就选用红棕色的混凝土, 在很长的玻璃外墙上选用红棕色虽然不常见, 但能很好的通过暖色表现欢快的情感。我们用透明玻璃来表现情感的深度, 通过折射日光在玻璃的表面营造质感。

建筑学中的摆动

Manuelle Gautrand 在把人文主义深刻融入建筑当中, 不仅因为她始终致力于为居住者提供便利生活, 更因为努力背后她所倾注的意义。Manuelle Gautrand 的建筑充满人性化, 把“建筑环境”放在首位考虑, “建筑环境”作为一个整体把人们聚集在一起、调和人与人、城市与建筑、特定建筑与居住者、参观者之间的关系。如果说文化永远是重中之重, 那是因为文化是调和人与世界关系一剂良药。在这个层面上说, 文化并不是寻求祥和状态或陷入被动沉思。文化必须涉及处理双向关系, 比如化解潜在争端、对立、争论和反叛。在这个层面上, Manuelle Gautrand 的建筑充满人性化, 这些建筑试着鼓励表达人的东西, 也就是主动沟通的“人性”。人性化的观点有力的迫使我们重新审视建筑矛盾, 具体表现为 (建筑学) 日益走向“极端现代”和“极度守旧”两个极端。建筑学让人着迷, 因为充满了无穷的可能, 受虚拟现实技术影响已经从形式、色彩中解脱出来, 但不能脱离居住者、作为个体的人类及其恐惧和历史。

建筑学应该在不断的揭示中发展, 放飞自我, 充满激情, 才能在尝试、创新、冒险中发扬光大。Manuelle Gautrand 说, 怀疑精神可以让我们时刻推陈出新, 确保文明不会停滞不前。世人并非都喜欢富足、腻烦的社会, 建筑学可能向简短、临时性、轻便型发展。我们毫无疑问会逐渐在大城市里看到一些建筑, 这些建筑为人们开发新的生活方式, 在感觉上逐步接近人们的新想法、新期望。

technology. Modern man saw himself as homo faber – the doer capable of building a technology-rich world and - as we now know - of blowing all life to pieces! The fact is that modernity itself is constantly at risk of retreating into its ivory tower, and indulging in the same replication process that it censures in ancient or traditional societies. Replication based on identical copying, imprisonment in cycles, the dogma of religions which, although they protect social bonds, pretend to know all

the answers (always the same) to all the questions. The new modern religions - technology and individualism – carry the same threat of replication, enclosure and suffocation.

Manuelle Gautrand has devised pairs of opposites to address this threat: dependence/disobedience, immobility/boldness, past/present, unique/plural, answers/questions... Her thought is on the side of disobedience, boldness and plurality as remedies against replication -these things are the founding elements of her architecture and her approach to programmes. The lesson contained in these remedies are summed up in a number of her remarks: if ‘innovation is always based on disobedience’, we should ‘mark the change by our way of representing our civilisation’, ‘work within discrepancies’, take ‘the risk of building’ and test ‘our emotions and desires to the utmost!’.

Unmasking

The flash point between all these issues - the milieu par excellence of remedy and disobedience - is culture. The overwhelming presence of technology, of virtual reality and of the hyper-sophisticated tools of our present-day societies shows us to what extent the world of humans is not a natural world. Even when they live amidst nature, humans are always wanting to mark differences, to exploit discrepancies: to show ‘initiative’. The human world is a world of language, discussion and creation, and not one occupied by the fabrication of stereotypes. In the heart of culture, in the created work, lies a dual articulation. Between the individual and the artwork exists a unique, privileged, passionate and inventive relationship, and between the artwork and society exists a relationship of rupture, due to the opening up effect that the artwork imposes on its social milieu. The artwork keeps what is open, affording access to the essence of being itself. And this is why design work for cultural facilities is necessarily focused on unmasking the essence. This remedial process, which Manuelle Gautrand lays claim to and engages in, entails an unmasking and an opening up to questions. She likes to quote a definition of culture made by the French poet Saint-John Perse, who spoke of ‘the luxury of being unaccustomed’. We have to make a constant effort to force our entry into that world where the ‘unaccustomed’ is dominant, a world where everything is called into question and where divergence, disorder and disobedience constitute the norm.

Strategies

To bring people into this world and – more important still – to open it up to them, Manuelle Gautrand employs different strategies, which are themselves divergent. In fact, it is their divergence that suits them to the function of unmasking and it is what makes her projects very different one from the other. This diversity also derives from the attention she brings to bear on programmes, on the many and varied ways she appropriates and interprets briefs in order to work. This process of analysis, interpretation and even deformation of the programme, which in all her projects precedes any aesthetic choice, leads her to deploy her strategies. For example, the project infiltrates the site by maintaining a certain continuity with what is already there, as is the case with her extension to the Musée d’art moderne Lille Métropole at Villeneuve d’Ascq, which establishes a strong link with the topography and with the buildings designed by Roland Simounet. But hers is a bold continuity, since the new spaces (five folded ‘branches’, organic forms) furl around the existing buildings, marking a treatment distinct from what is usual in this type of project, where designers often mark a clear (and often rigid) spatial separation with the ‘historic’ context. Her ‘soft’ continuity finds expression in the small vertical glazed openings of the new buildings, and in the presence of plant-life bases of Virginia creeper and honeysuckle that ‘colonise’ the architecture and anchor it to the ground. Continuity in this case also entails putting down roots, a settling in of architecture, perhaps in response to the powerful expressiveness of the works on display there – in particular the standing collection of Art Brut.

Other projects mark the need for a certain kind of disobedience and favour deliberate formal liberty: this is the case of the Centre dramatique national at Béthune, a compact varnished and painted concrete case that breaks with the scale and proportions of the surrounding architecture. Similarly, the Citroën show room project on the Champs-Élysées in Paris makes constructive use of the chevron motif that is the car-maker’s trademark: up the façade and onto the roof

in an arrangement of folded and stained glass. The narrow vertical space conveys circus world and festive themes that are not part of the general consensus whereby the automobile is seen as the ultimate object, a stereotype given the site.

Other projects aim at producing simple and clear functional spaces, while some express the will to elaborate more open-ended and ambiguous places: for instance La Gaîté Lyrique in Paris.

Figures

These different strategies are all based on figures proper to Manuelle Gautrand, and which constitute her highly personal aesthetic discourse. The figure of inversion, of invasion, or of colonisation, which entails dissemination and enfolding, addition and rupture, for instance marking La Gaîté Lyrique project. The construction ‘sets out to conquer’ an existing building that is sad and empty. More than a rehabilitation, this is architecture of violence that is determined to transfigure.

What we have here is a sort of abandoning (in pleasure) to the tendencies of the existing building, which has to be espoused: using its length, roof, etc. By the dissemination effect there is a slow yet gradual invasion by the side and by the top, an invasion that instils ‘new life’ into the old building.

Manuelle Gautrand exploits these figures by means of matter, materials and light (seen as a material in its own right). Consider, for example, the importance of the reddish brown concrete used on the cultural complex at Saint Louis (France), which brings pleasure and emotion by featuring a warm, unusual colour in a long glazed façade. The transparency of glass is used to procure pleasure in depth and even more so on the surface, where scintillating sunlight deflects sight-lines onto technical spaces. Steel, a technique-ridden and heavy materials, is always used to introduce a vibration effect – a constant and gentle variation, comfortable and pleasant.

Matter and materials are thus constantly side-tracked from their economic or technical ends – they become elements caught in an infinite play on their capacity to engage in metamorphosis.

The oscillation of architecture

In all her projects Manuelle Gautrand proposes a deeply humanist conception of architecture. Not only because she always carefully integrates constraints of usage for the benefit of users, but also because of the meaning she imparts in doing so. Her architecture is human because it aims first and foremost at building a ‘milieu’ for people, a ‘whole’ that unites and reconciles individuals with other individuals, the city with its buildings, a particular building with the people who live in it and see it. If culture is always of prime importance, it is because it is a fundamental means of conciliating and soothing our relationship to the world. Culture in this sense does not mean seeking a beatific state or engaging in passive contemplation. It has to do with setting up two-way relationships that integrate possible conflict, opposition, criticism and disobedience. In this sense, Manuelle Gautrand’s architecture is humanist because it attempts to encourage the manifestation of human things – our humanity: things contrary to passiveness and withdrawal. This forceful conception of humanity obliges us to re-think architecture as being torn between ‘attachment to the past and attraction to extreme modernity’. Architecture ‘fascinated’ by the infinite number of possible references, ‘cut loose’ among the endless variety of forms and colours, and given up to the technological mirage of virtual reality should never detach itself from ‘its users, its individuals’, nor from their fears and their history. Architecture should proceed by a perpetual unmasking, and to do so it must ‘let itself go’, let itself be enthusiastic, so as to open up increasingly to experimentation, innovation and risk-taking. Doubtless, in doing so, as Manuelle Gautrand says, we will be able to continue to change the representation that we have of our civilisation, and keep it from becoming static and sacred. Our ‘rich and sated’ societies might take more interest in those that are not like them, and architecture might move towards ‘forms that are ephemeral, temporary, light-weight’. And no doubt too, we might see increasingly in our gigantic cities an architecture that invents ‘ways of living and opening up in a dimension that is tactile, sensitive and near to people in their new concerns and expectations’.



巴黎 Alesia 多厅影院，2016 年，法国
Alesia Cinema Theaters_Paris, France_Built 2016



“Swing Rive Gauche” 住宅大厦，2017 年，法国
“Swing Rive Gauche” Housing Block_Toulouse, France_Built 2017

Hipark Hotel

巴黎Hipark公寓酒店

地点：法国，巴黎第 19 区
时间：2015 年
客户：法国巴黎银行
面积：6 500 平方米
摄影 / 受托方：Luc Boegly

本项目是一个名为 VISALTO 的大型开发项目的一部分，该项目由三座相互独立却又紧紧但相连的建筑（写字楼、学生宿舍和公寓酒店）组成，总面积约 35,000 平方米。

Hipark 公寓酒店项目位于该地块的北端，修建在学生宿舍的延长线上。酒店成为了整个发展项目的“船头”，直指让·努维尔的巴黎音乐厅。

这种建筑与两种不同的环境相呼应：

- 西侧是 d'Indochine 大街，大部分由战争期间修建住宅的砖砌外墙和 T3 有轨电车的绿化带组成。
- 东侧是环路，这是一处不宜人的环境，有着较大的车流量及车辆排放的相关污染物。

建筑充分利用了地块内的每一寸土地。围绕城市局限、项目要求和土地限制，尤其是环路一侧隔音屏障和相关维修通道的扶壁支撑来进行建造。

最终建筑变成锥形：利用不同的内切面，满足沿东侧立面修建防火通道的需求，因此而损失的空间面积则在 d'Indochine 大街一侧置换回来。此外，当酒店和学生公寓相遇时，第二栋建筑沿用了相同的曲折角度；酒店和学生公寓两个项目也因此紧密相关，恍若一体。

这以近乎矩形平面作为开端的建筑也因为这些曲折的立面，带来了对建筑非常不同的认识：随着观看角度的改变，立面或明或暗，或直或倾，让整栋建筑充满活力。

在用于解决场地局限的不对称问题中，通过一个元素将整个项目联系在一起：竖向的流动空间如同脊柱，每一层都是相同的。这个要素是固定不便的，房间和工作室的大小因楼层而各不相同。

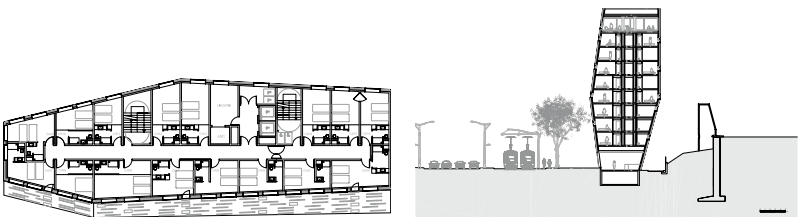
在这个以环路作为标志性建筑的兼收并蓄的环境中，我们想要使用主要受到天空和植被启发的自然色调组合，设计出丰富多彩、趣味性十足的立面。

色调自下而上呈现出来。到达楼层越高，颜色越浅：下层采用多种深绿色奠定基础，暗色阴影降低了灰尘的可见影响，营造一个干净、闪耀、持久的外观。绿色的色调延续了与项目西侧立面相向而立的大树的树线。

向建筑上部行进，依次是颜色越来越浅的蓝色，就像是天空的颜色一样，夹杂有各种绿色，然后是白色的，直接取自于学生公寓的立面，以使这两个项目相互协调。

颜色被分割成长条纹，赋予整栋建筑以动感：它们捕捉到汽车的移动和对速度的印象。

这些条纹由粉末涂层金属板制成。长长的釉面开口以不规则的图案滑动在彩色线条之间，让卧室可以看到不同高度的景观。许多房间都有两个甚至三个这样的窗户。



平面图

剖面图

Location: Paris 19th, France
Date: 2015
Client: BNP Paribas Immobilier
Surface : 6 500 m²
Photographer / Credits: Luc Boegly

This project is part of a larger development known as VISALTO, which comprises three independent but adjoining buildings (office building, student residence and apartment hotel), with a total surface area of around 35 000m².

The Hipark apartment hotel project is on the northern tip of the plot, built as one continued line with the student residence. The hotel forms a sort of "prow" to the overall development, pointing straight towards Jean Nouvel's Philharmonie de Paris.

The building is in dialogue with two different environments:

- to the west, Boulevard d'Indochine, mostly comprised of the brick facades of the blocks of between-the-wars housing and the landscaping of the T3 tramway,
- to the east, the périphérique, a much less human environment, with streams of traffic and all their associated pollutants.

The building, which fills every inch of the site right up to its edges, moulds itself around urban constraints, requirements in the programme, and land restrictions, notably the buttresses of the acoustic barrier on the périphérique side and the related access routes.

The resulting volume is tapered: different inclining planes allow for fire access along the eastern facade, while lost space is clawed back on the Boulevard d'Indochine side. Further along, where the hotel meets the student residence, the same crisp angles carry through to this second building; the two projects, hotel and student residences, are powerfully related to one another.

These different angled faces, of a volume that was virtually rectangular to begin with, provide very different perceptions of the building: according to the viewpoint, surfaces appear brighter or darker, more or less cambered, conferring a powerful dynamism to the entire building.

Within the asymmetry used to work around the site's constraints, one element structures the project: vertical circulation forms a sort of spinal column, identical at each level. While this element is a constant, the size of the rooms and the studios varies from floor to floor.

In this eclectic environment, powerfully marked by the périphérique, we wanted to design facades that were colourful and cheerful, using a palette of natural tones, inspired principally by sky and vegetation.

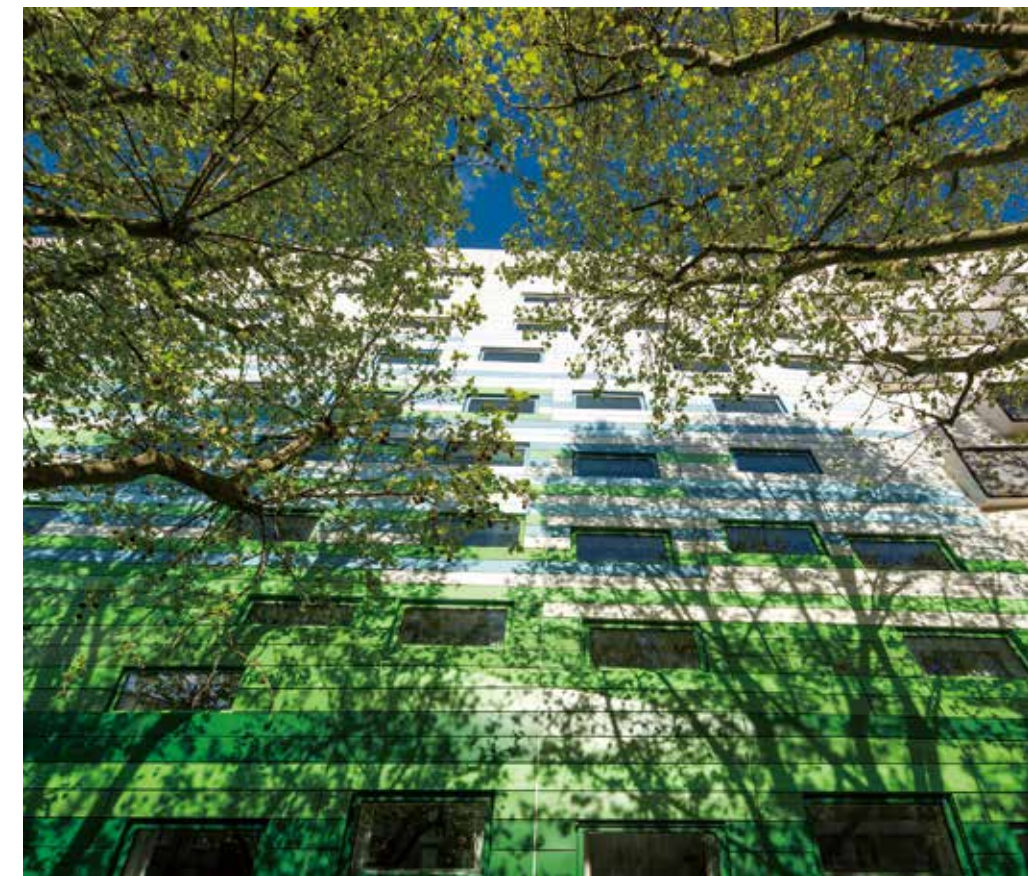
The tones play out from the bottom to the top, with paler colours as you go higher: The lower section in a variety of quite dark greens creates a base, the darker shades reducing the noticeable effects of dirt, giving a clean, shiny, lasting look. The green tones continue the great line of trees opposite the west facade of the project.

Rising up the building, successions of paler blues, like those of certain skies, mix with different greens, and then white, taken straight from the facade of the student residence in order to harmonise the two projects.

The colours are fragmented into long strips, which give a kinetic feel to the overall volume: they capture the movement of the cars and an impression of speed.

These strips are made of powder-coated metal panels. Long glazed openings slip in between the coloured lines in an irregular pattern, providing the bedrooms with views at different heights. Many rooms have two or even three of these windows.





The Forum Sport and Community Center

Forum体育和社区中心

地点：法国，圣路易
时间：2016 年
客户：圣路易·维尔
面积：10 000 平方米

Location: Saint-Louis, France
Date: 2016
Client: Ville de Saint-Louis
Surface: 10 000 m²

本项目坐落于私人住宅、住宅区和小型工业用地相融合的环境之中。在靠近市中心的这个城市结构中，大面积的用地让我们能够带来一些慷慨大方而又灵活的东西。

这栋建筑由两大主要空间组成：一个多功能厅和一个大型体育场兼礼堂。实际上，每一个场馆都可以用于举办各种活动：多功能厅可以举行会议、舞台表演或宴会，而大礼堂在常规举行体育活动的同时，可以变成一个可容纳 2000 人的音乐厅，或者是用于举办展览。

鉴于这些用途，我们构思了一个完全模块化的单层项目，支护空间围绕两大部分进行有效部署。利用紧凑布局，这些空间环绕高大的主要空间，隐蔽性增强，给人留下主要空间融入其中的印象。

整个占用空间分为 12 个独特的部分，各个部分的高度向构造的中心逐渐增加。在西侧，通过正门门厅可同时进入多功能厅和大礼堂；在东侧，通过更衣室可直接进入举办体育活动的场馆，而在北侧，可以通过各个区域进入存储空间。

这 12 个部分每一个都有一个双坡屋顶。这种屋顶的设计受到周围环境屋顶线的启发，但是在这里，采用这种屋顶，让项目好似浮雕一般，犹如起褶花边，其目的在于隐藏屋顶上的各种设备。

这些部分全部被一个统一的金属框架所包覆，赋予建筑一种既强大又细腻的品质；大穿孔金属板连接在一起，围绕外墙和屋顶形成一个几乎完全连续的框架。颜色也从周围的环境中获得灵感：见于砖墙、工业瓷砖和常见的局部粉刷的暖色调。我们希望能够以复杂和多样的形式重新审视。金属板上铺以透明的铜色清漆，金属色泽随光线和环境的变化从橙黄色变为淡橙红色。

在建筑的内部，这种闪烁的调色板以多种形式得以延续：门厅内有一个多孔金属板样式的接待吧台，上部有一个非常光亮的顶盖，让光线透过，投射在房间周围，以及所有广告牌、多功能厅和大礼堂内的大型隔音板上，最后是投射到选定的地板和墙壁上。



平面图

This project takes its place in a mixed environment of private houses, housing estates and small industrial sites. Within this urban fabric close to the town centre, the huge site enabled us to provide something that is generous and flexible.

The building comprises two principal spaces, a functions room and a large sports hall-cum-auditorium. In reality, each of these two rooms can be used for a wide variety of events: the functions room can host conferences, theatrical productions or banquets, and the large hall, while it is in regular use for sports activities, can be transformed into a concert hall with a capacity of up to 2,000, or used for exhibitions.

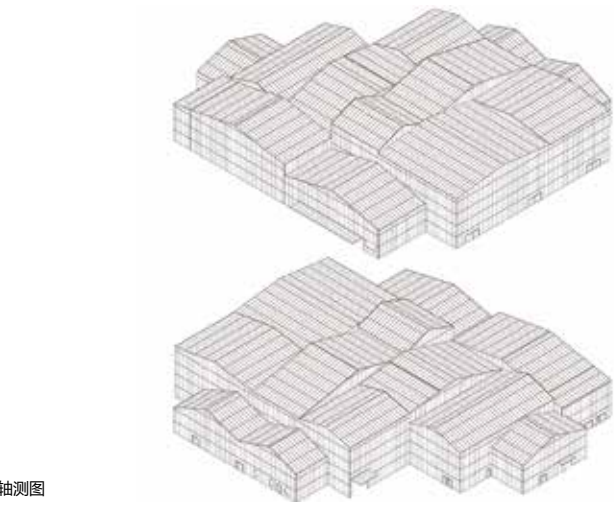
In the light of this range of use, we conceived a project that was entirely modular and on one level, with the support spaces distributed efficiently around the two principal volumes. On a smaller scale, these give the impression of absorbing the considerably taller main spaces, which they surround and make less visible.

The overall footprint is broken down into 12 distinct volumes, whose heights increase progressively towards the centre of the composition. On the west side, the large entrance hall gives access to both the functions room and the large hall; to the east, the changing rooms have direct access into the hall for its sports activities, while on the north side, storage spaces are accessible from all areas.

Each of these 12 volumes has a double-pitch roof. Inspiration for this comes from the surrounding rooflines, but here it is used in a way that gives a sculptural feel to the project, as if pleated, in order to conceal the services within the roof.

The ensemble of these volumes is clad in a unifying metallic envelope, giving the building a character that is at once both powerful and delicate; large perforated metal sheets are joined to form an almost entirely continuous envelope around facades and roofs. The colour also takes its inspiration from the surroundings: a warm tone found in the brick walls, industrial tiles and, often, local render, which we wanted to revisit with sophistication and variety. The panels of sheet metal are covered in a transparent, copper-tinted varnish, whose metallic colour varies from bright orange to pale salmon-pink according to light levels and conditions.

Inside the building, this shimmering palette is continued in many forms: in the entrance hall a perforated sheet metal reception bar with great light canopy above that filters and projects light around the room, as well as in all the signage, the large acoustic panels in the two halls and, finally, on selected floors and walls.



轴测图



"Cité des Affaires" Office Building

“Cité des Affaires” 办公楼

地点：法国，圣艾蒂安	Location: Saint-Etienne, France
时间：2010 年	Date: 2010
客户：Altarea Cogedim	Client: Altarea Cogedim
面积：25 000 平方米	Surface: 25 000 m²

这个地块是圣埃蒂安市中心与新的 Chateaucieux 街区之间的重要联络点，形成了一个主要的入口。它也构成了将多个政府部门聚集到一起的极点。生活服务设施和休闲设施也是共用企业餐厅、咖啡厅、市区旅游局组合的一部分。

这个理念是在地块上修建一个与相邻街道相呼应的‘连续体’。直线式建筑自下向上建造，在展现地平线的时候也与其相呼应，形成一栋低矮的无障碍建筑——一栋开设有宽敞的庭院并将粗犷的悬壁结构吊起的建筑。

每一个大隔区都有一条进入路线：主入口面向 Grüner 大街的广场开放，吸引行人来到滑动中的项目。高吊顶为这个入口提供遮盖并将其放大，这是三个入口中最好也是最大的一个入口。另外两个大‘入口’面对给地块带来较大人流量的街道开放本项目，从而将行人在这个区域内的行程连接起来。

我们希望实现建筑的连续性，这并不仅仅反映了修建一个清晰可辨的城市地标的想法，同时也提供了项目所需的灵活性。事实上，支持这个连续体的原则是设想一个‘连通部分’组合，使用户管理能够全部融入一个整体，并根据与其他租户的需求相一致的需求发展。表面没有任何中断，将确保事物保持开放式，并且有可能扩大或缩小空间面积。

本项目就像是一条巨大的‘阿兹台克之蛇’。它的身体有三个相同的外表面和一个与众底面：银色透明鳞片皮肤，有光泽但不透明的橙黄色‘喉头’。

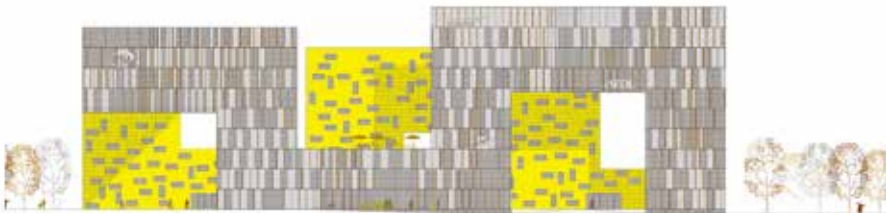
表面的这种双重处理，都遵守了整个过程中所遵从的简单逻辑，即在重复中表达明确。根据这些移动，黄色的底面可以是浮动的顶盖或内部竖墙，在充足的灯光条件下，内部有行人走动：颜色必须鲜艳、明亮和纯净，以增强地块内的自然光线。这么多美丽的黄色相互接近，使路面和玻璃立面明亮起来；投洒出的金色像阳光一样散布在上面.....这是一个把黄色和灰色、银色和金色融合到一起的项目，有点像太阳.....

事实上，这种黄色确实会影响我们所期望的效果，真正辐照到整个环境。在区域内的任何一处位置，都可以看到面向外部开放的室内街道可以捕捉和吸引到的一抹黄色。这种颜色反射在幕墙的玻璃外墙上，进而放大，金色光芒在玻璃外墙上形成一道道光晕。室内办公室可以看到暖色的反光体，使反光亮度增加。

平面图



立面图



The site is a vital liaison point between the centre of Saint-Etienne and the new Chateaucieux neighbourhood, to which it forms a major entranceway. It also constitutes a pole grouping several government bodies. Service and leisure facilities are also part of the mix: shared corporate restaurant, café, tourism bureau for the metropolitan area.

The idea is to develop a long built ‘continuum’ on the site to interact with adjacent streets. A linear construction that rears up and unfolds but also hugs the ground line to form a low accessible building - one that opens spacious courts and lifts bold overhangs.

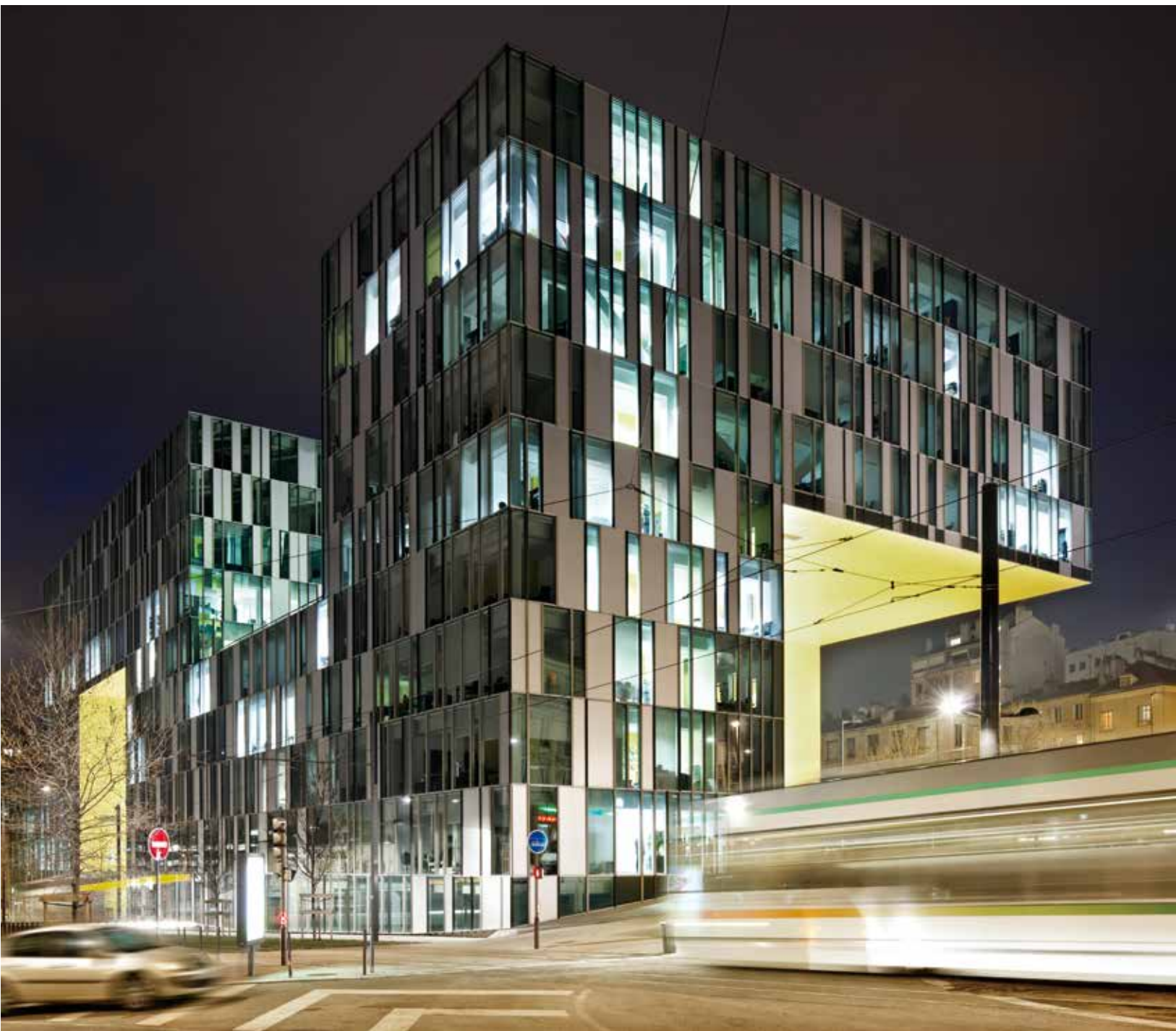
Each of its large bays serves an access route: the main portal opens to the concourse on avenue Grüner, which draws pedestrians into the project in a sliding movement. A high ceiling shelters and magnifies this entranceway, which is the finest and largest of three. The other two large ‘ports’ open the project to the streets that irrigate the lot, interconnecting pedestrian itineraries in the area.

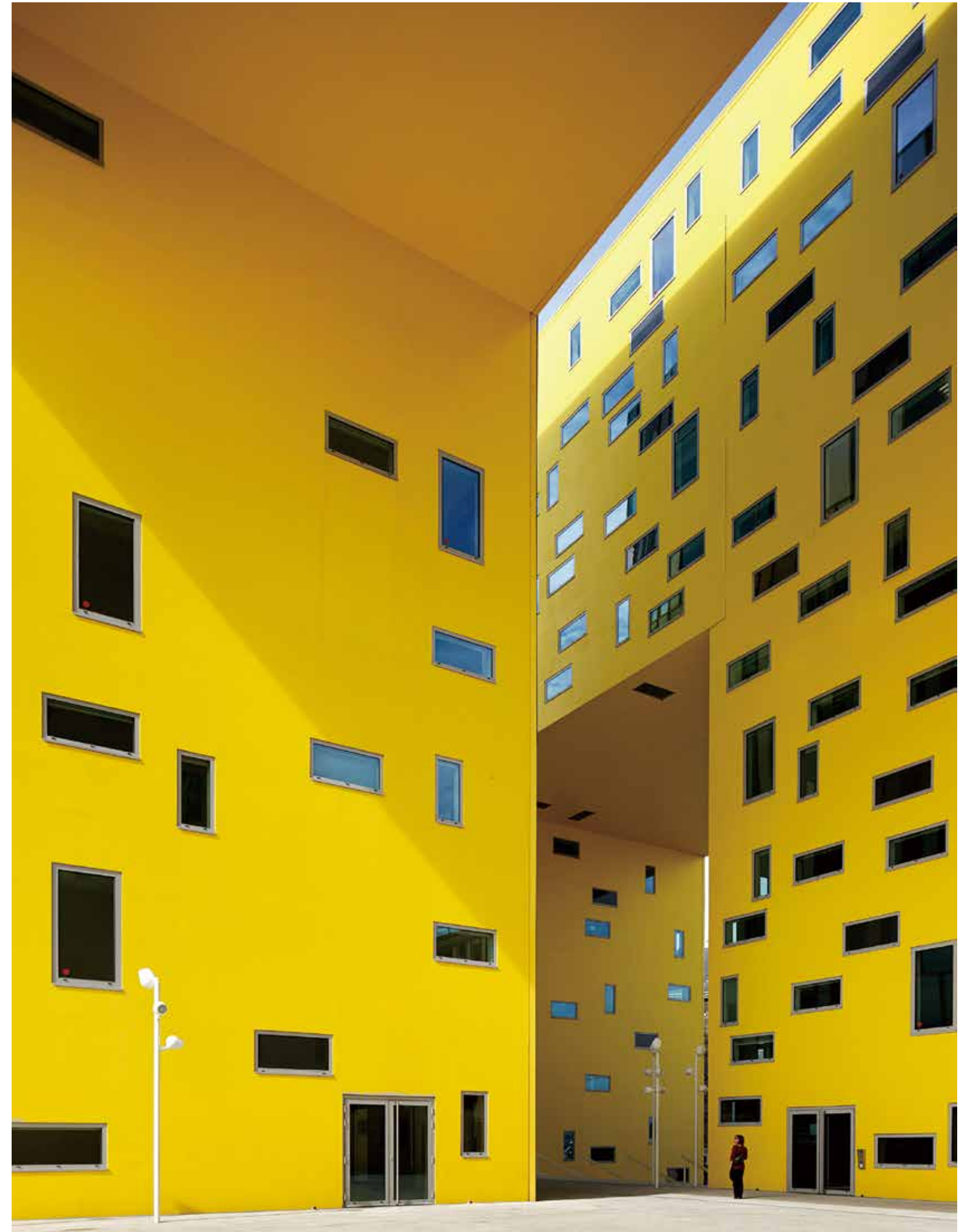
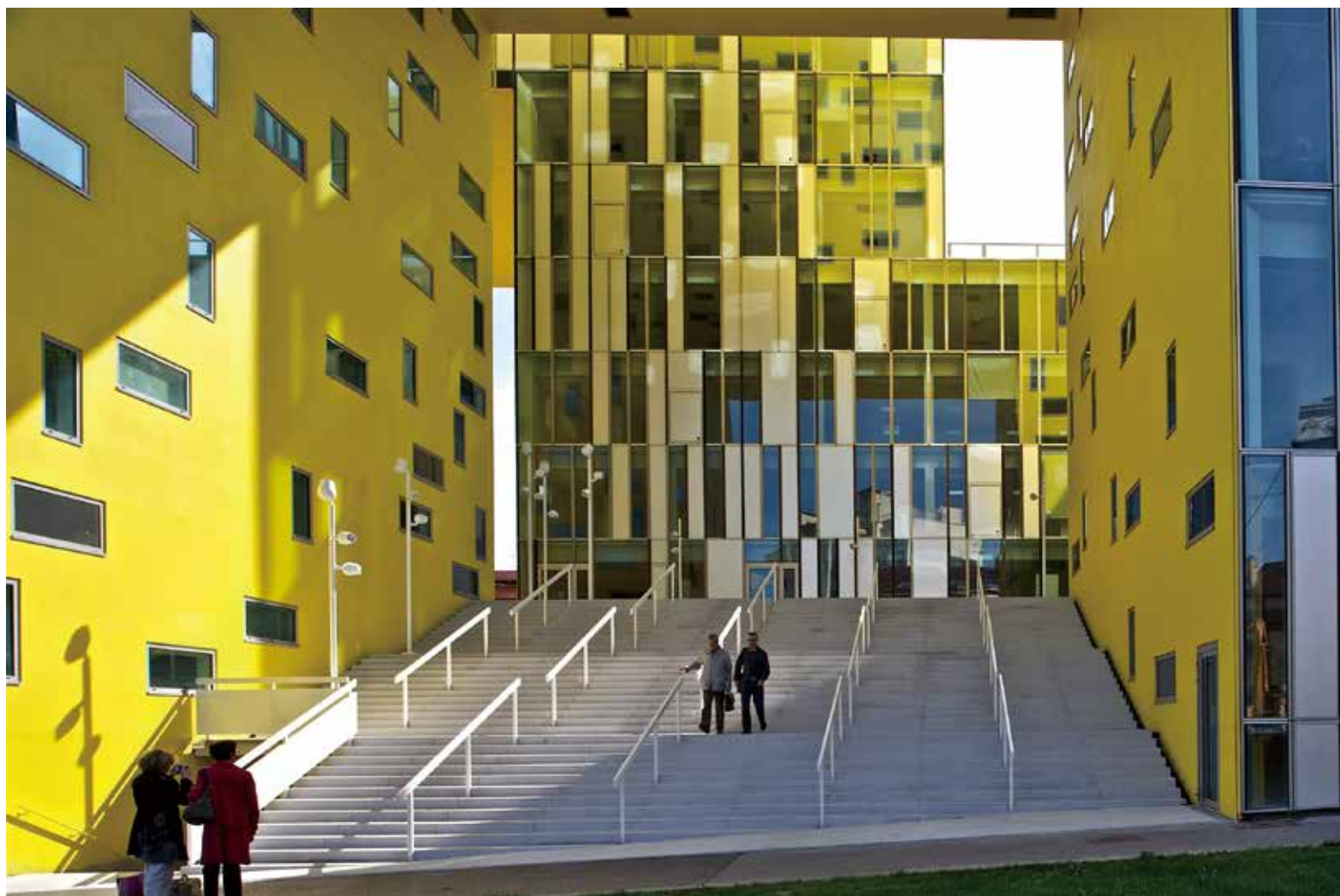
Our desire for continuity in construction does not simply reflect the idea of building a legible and unitary urban landmark, it also provides the flexibility that the project needs. In fact, the principle behind this continuum is to imagine a set of ‘communicating parts’ that enable the user-administrations to merge into a whole, one and all, and to evolve according to their needs in harmony with those of other tenants. The absence of breaks in surfaces will ensure that things remain open-ended, with the possibility of extending or reducing space.

The project is like a large ‘Aztec serpent’ rising on the lot. Its body has three identical outer faces, and an underside that is different: a skin of silvery transparent scales and a bright yellow ‘throat’, shiny and opaque.

This dual treatment of surfaces obeys a simple logic shared throughout, which aims at expressing clarity in folds. Depending on these movements, the yellow underside is either a floating canopy or an interior vertical wall, accompanying internal pedestrian movements with its rich luminous presence: the color has to be vivid, light and pure, to enhance the natural light inside the site. The nearness of so much gorgeous yellow brightens up pavements and glazed elevations; casting golden washes over them like sunlight... This is a project that is about bringing together yellow and grey, silver and gold, and a little bit like a sun...

In fact, this yellow color does have the impact that we had hoped for; it truly radiates throughout the context. From anywhere in the area one can get a glimpse of the yellow interior street that opens up to the exterior, captures and attracts. The color reflects and multiplies itself on the glass façades of the curtain walls, haloing them with golden gleams. The inside offices enjoy the warm views on theses reflections, their brightness is increased.





Modern & Outsider Art Museum

Refurbishment & Extension

现代及流外艺术博物馆翻修及扩建

地点：法国，阿斯克新城	Location: Villeneuve d'Ascq, France
时间：2009 年	Date: 2009
客户：里尔大都市的城市社区	Client: Urban Community of Lille Metropolis
面积：11 600 平方米	Surface: 11 600 m²
摄影：Max Lerouge	Photographer: Max Lerouge
原建筑设计师：罗兰·西蒙	Original building's architect: Roland Simounet

本项目涉及对现代及流外艺术博物馆进行翻修及扩建，该馆位于阿斯克新城的一座漂亮的公园内。现有建筑是由 Roland Simounet 在 1983 年设计而成的，已被列入历史古迹名单。

本项目旨在将博物馆建设为一个连续的流动的实体，通过增加专门收藏流外艺术作品的画廊来实现，以巡游浏览的方式来感知空间的大小。对那些破旧的地方做了完全的翻修。尽管 Simounet 的建筑作品具有史诗一般的地位，但它并没有让你感到有距离感，我们选择了在原建筑上直接进行扩建。

建筑师努力从 Roland Simounet 的建筑中寻找线索，“学着去理解”，这样新开发的项目就不会出现被视为冷漠的一种态度。扩建的建筑环绕在原建筑的北部和东部，长扇形排布着流畅的有机体块。在扇骨的一边，有一间咖啡厅，面向着中央庭院开放；在另一边，扇骨之间间距更大，可以为五家画廊提供足够的场地。

流外艺术画廊与周边环境联系紧密，但同时也与展出的作品相匹配：那些不规则形状的，强大的作品让你不会只瞄一眼就走开。画廊里的褶皱处令空间更为有机灵活，让游客在渐进的行进过程中去探索发现这些艺术作品。

建筑结构部分是内向的，为了保护那些易碎的艺术品和其需要的柔弱的光线。

在这些褶皱结构的末端——就是从画廊过去可以看到周围宽阔的绿地，这为游客的行程增添了休息的空间。这些风景令画廊更为出彩：隔区正前方的镂空挡板透入了强烈的光线和美丽的风景，这些特性都在 Simounet 在其设计的画廊的大气布局中体现出来。框架清晰：光滑的未经处理的混凝土墙，与造型镂空挡板组合在一起，避免过多光线进入隔区。混凝土表面会根据光的强度来变幻色调。



The project concerns the refurbishment and the extension of the Modern and Outsider Art Museum in a magnificent park at Villeneuve d'Ascq. The existing building, designed by Roland Simounet in 1983, is already on the Historic monuments list.

The project aims at building up the museum as a continuous and fluid entity, this by adding new galleries dedicated to a collection of Outsider Art works, from a travelling movement that extrapolates existing spaces. A complete refurbishment of the existing building was next required, some parts were much worn. In spite of the heritage monument status of Simounet's construction, rather than set up at a distance, we immediately opted to seek contact by which the extension would embrace the existing buildings in a supporting movement.

I tried to take my cue from Roland Simounet's architecture, 'to learn to understand', so as to be able to develop a project that does not mark aloofness, an attitude that might have been seen as indifference. The architecture of the extension wraps around the north and east sides of the existing arrangement in a fan-splay of long, fluid and organic volumes. On one side, the fan ribs stretch in close folds to shelter a café-restaurant that opens to the central patio; on the other, the ribs are more widely spaced to form the five galleries for the Outsider Art collection.

The Outsider Art galleries maintain a strong link with the surrounding scenery, but they are also purpose-designed to suit the works that they house: atypical pieces, powerful works that you can't just glance at in passing. The folds in these galleries make the space less rigid and more organic, so that visitors discover art works in a gradual movement.



构思草图



The architecture is partly introverted, to protect art works that are often fragile and that demand toned down half-light.

At the extremity of the folds – meaning the galleries – a large bay opens magnificent views onto the surrounding parkland, adding breathing space to the visit itinerary. These views make up for the half-light in the galleries: the openwork screens in front of the bays mediate with strong light and parkland scenery, a feature that recalls Simounet's generous arrangements in the galleries that he designed. Envelopes are sober: smooth untreated concrete, with mouldings and openwork screens to protect the bays from too much daylight. The surface concrete has a slight colour tint that varies according to intensity of light.



Alesia Cinema Theaters

巴黎Alesia多厅影院

地点：法国，巴黎
时间：2016 年
客户：Les Cinémas Gaumont Pathé
面积：5 000 平方米
摄影：Luc Boegly and Guillaume Guérin

2011 年，Gaumont-Pathé 决定改造巴黎左岸 Alésia 电影院，以创造新的文化场所。自 1921 年开业以来该建筑物在建筑学上被视为大胆构造，可容纳 2 800 名观众，之后经过多次改造将原有体积划分为多个影视厅，从而失去了连贯性。

在大家新建的视听效果最佳且比例恰当的影剧院周围，我们通常设计了接待区，在那里可循环播放最具戏剧性的影片。大型立式门厅包括楼梯、自动扶梯和分层座位，共同构成一种面对 Place d'Alésia 在光滑外墙内部悬挂雕塑的感觉。

建筑物内部是播放影片的电影院，可通过强光照射分层座位底部的台阶，而外部则是中心舞台——电影，可通过像素化 LED 荧幕在较大墙面上放映电影，活灵活现。该墙面由十几根垂直丝带组成，这些丝带折叠形成瀑布一般的交替面。面向中心，这些巨大的折叠装上玻璃并由若干 LED 灯覆盖形成巨大的荧幕。中心 LED 灯分布密集，在墙面边缘则分布较少：此做法的目的是在您离开中心时组件使图像逐渐像素化，以具备诗意甚至艺术的方式播放图像。



Location: Paris, France
Date: 2016
Client: Les Cinémas Gaumont Pathé
Surface: 5 000 m²
Photographer: Luc Boegly and Guillaume Guérin

In 2011, Gaumont-Pathé decided to rebuild the Alésia cinemas on Paris' Left Bank to create a new cultural destination. While at its opening in 1921 the building was considered architecturally audacious, with its 2 800-place film theatre, it subsequently suffered numerous alterations, dividing the original volume into multiple screens and losing all coherence.

Around eight new, well-proportioned film theatres, conceived for optimum visual and acoustic quality, we have designed unusually generous reception spaces, where cinemas are accessed via a circulation that is almost theatrical. A large vertical foyer contains stairs, escalators and tiered seating, which together form a sort of sculptural composition hung on the inside of the glazed facade that gives onto the Place d'Alésia.

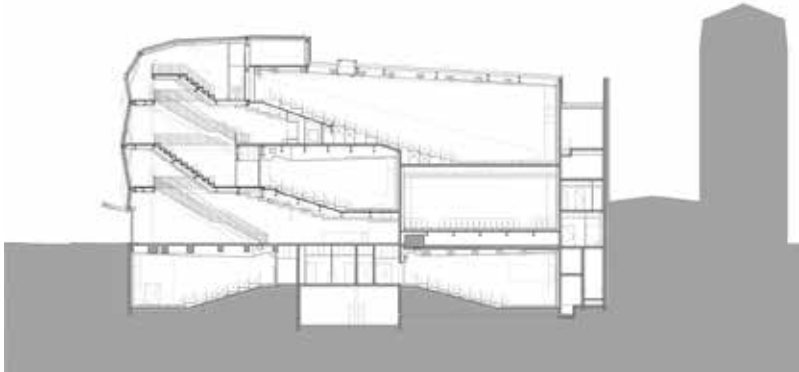
Inside the building it is the cinemas that are dramatised, by highlighting the steps made by the underside of the tiers of seating, whereas outside it is the films that are centre stage, screened on a huge facade brought to life by a curtain of pixelated LEDs



该项目墙面，即在灯光装置与数字皮肤之间的某个地方需要进行特殊的设计。在高 12 米、宽 19 米的墙面上分布着 230 000 个独立控制的发光点，使得放映成为了可能。这个大型影院将不断播放图像和内容，不分昼夜。通过作为发光滤波器的图像移动，可以看到内部门厅空间。在较低部分，各丝带的最后一段折叠起来罩住路面，观众可从那里犹如走进图像一般进入建筑物。

进去后你便进入一个由电影院组成的大厅，其天花板呈阶梯式。电影院则犹如拼图块一般以尽可能最有效、紧凑的方式组合在一起。电影院上方的垂直环流在多处被露台打断，在电影院前方形成小的圆形剧场，由交替放映的插播广告组成，此时电影院再次由表达方式所控制。犹如电影院前排座位位于影剧院外一般，继续欢迎着由电影和投影所照亮的空间里的观众。

剖面图



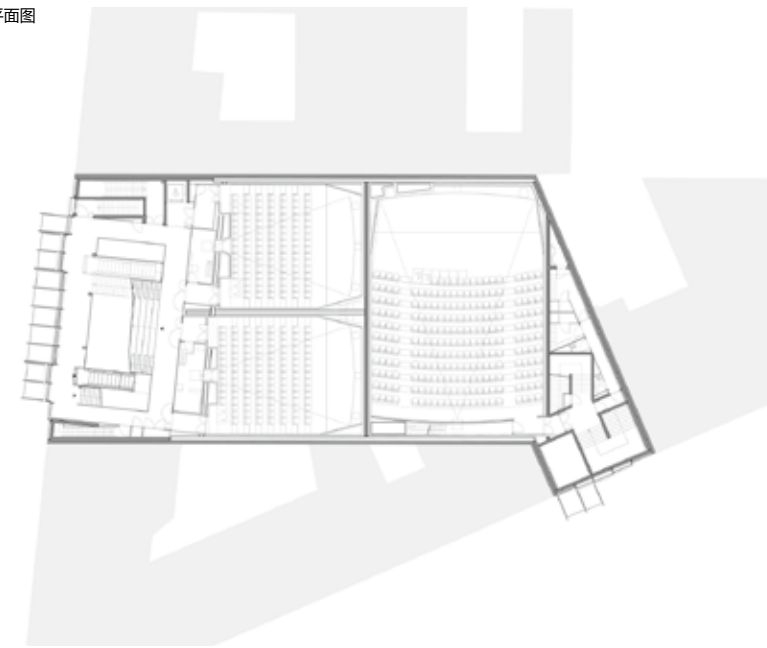
that enable a variety of animation. This facade is composed of a dozen vertical ribbons, folded to form a cascade of alternating facets. Towards the centre, these great folds are glazed and covered in bars of LEDs to form a huge curtain of pixels. While the LEDs are densely grouped towards the centre, they become more dissipated toward the edges of the facade: the aim of this is to gradually pixelate the image as you move away from the centre, screening the images in a way that has a certain poetic, even artistic quality.

The facade for the project required a specific design, somewhere between a lighting installation and a digital skin. Screening is made possible by 230 000 luminous points spread over a height of 12m and a width of 19m, each independently controlled. Day and night, this large animated envelope will play with a superimposition of images and content. The internal foyer spaces can be glimpsed through moving images that act like a luminous filter. Across the lower section, the last segment of each ribbon folds up to form a canopy over the pavement, beneath which the public enters, as if stepping into the image to come into the building ...

The entrance brings you in to a large hall beneath the stepped ceilings formed by the film theatres above, which themselves are fitted together like pieces of a puzzle, in the most efficient and compact arrangement possible. Vertical circulation up to the cinemas is punctuated in several places by tiers of terraces forming little amphitheatres in front of the cinemas, comprising spots for alternative screenings where again cinema is given full rein of expression. It is as if the cinema stalls have stepped outside their theatres to continue welcoming the public in a space illuminated by film and projections...



平面图



La Gaîté Lyrique – Digital Art Center

La Gaîté Lyrique – 数字艺术中心

地点：法国，巴黎	Location: Paris, France
时间：2010 年	Date: 2010
客户：巴黎维尔	Client: Ville de Paris
面积：9 500 平方米	Surface: 9 500 m²
摄影：Philippe Ruault and Vincent Fillon	Photographer: Philippe Ruault and Vincent Fillon

巴黎 GaîtéLyrique 剧院准备转型，是为数字艺术和当代音乐创造向公众和艺术家开放的场馆，设立传播、制作和创作空间。

我们的目标是创造一个“宽容”的场所，包容一切随意、不可思议的事物，一处定位自己而又不预定义任何事物的场所，实现相遇者的融合，打破数字艺术、当代音乐和公众与艺术家之间新交流模式的障碍。

我们确定了两种类型的空间，并为每个空间设想了一个完美的支撑：

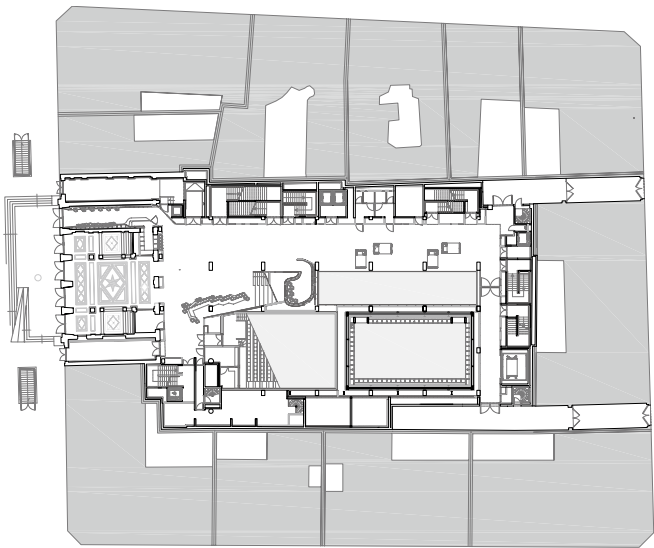
展示空间 这些是本项目的三大主要组成：大礼堂、媒体剧院和会议室。所有这些空间可以根据音乐、图片或舞台活动对自己进行重新的布置，并按照双层基础框架进行设计，这种框架赋予的是开放式的场所，场所内没有预先设定表演者与观众之间的关系，从而带来一种新的体验形式。

呼吸空间 围绕结构轮廓，该项目由透气性和弹性更佳的空间组成。这些空间将承担接待、展览、咖啡厅、休息室、媒体播放和艺术家专用区等职能。每一个组成的设计在时间上是不断发展的，在空间上是移动的，在其外观、能力及与其他功能组成的联系上，尽可能地保持灵活性。

‘éclairouse’ 单元 这个互动原则一旦确定，那么问题将转向确保真正的移动性，例如能够轻松完成场馆的转变。‘éclairouse’ 单元发挥作用，保证了这种移动性和无尽的发明。它们由多个小规模单元组成，利用技术将其集中到一起，可供艺术家和公众进行创作或者展示使用，并根据场馆充满活力的节奏来构建和解构众多场景。

这些单元的大小如货柜一般，采用可移动设计，以体现其各种形式，并在可能的情况下表达游牧主义这一概念。

平面图



The Gaîté Lyrique theatre in Paris is up for conversion to create a venue for the digital arts and contemporary music, open to both the public and artists, with spaces for diffusion, production and creation.

Our objective was to create a ‘permissive’ place that includes whatever is random and unexpected, a place that defines itself without predefining everything, that enables encounters in fusion and breaks down barriers between the digital arts, the music of today and new modes of exchange between the public and artists.

We identified two types of space, and imagined an ideal support for each of them:

Presentation spaces: These are the three main volumes of the project: the main auditorium, the media theatre and the conference room. All of these spaces lend themselves to reconfiguration for sound, image or stage events, and are designed as double envelopes which define open-ended places that never predetermine the performer-spectator relationship and thus enable new forms of experimentation.

Breathing spaces: Around the structuring contours, the programme comprises spaces that are more permeable and elastic. They assume functions such as reception, exhibitions, café, foyers, médiathèque, and spaces to be used by artists. Each of these sub-sets is designed to evolve in time, to move in space, and to be as flexible as possible in its surface areas, capacities and links with other functional sets.

The ‘éclairouse’ modules: Once this interacting principle had been defined, the problem was to ensure real mobility such as would enable the venue to evolve easily. The role of the ‘éclairouse’ modules ensures this mobility and endless invention. They are comprised of small modules, concentrated in terms of technique, to be used by both the artists and the public for creation or presentation, and which construct and de-construct a multitude of scenographies scanned by the living rhythm of the venue.

These modules are the size of a container and are designed to move so as to embody by their form and possible functions the notion of nomadism.

剖面图

