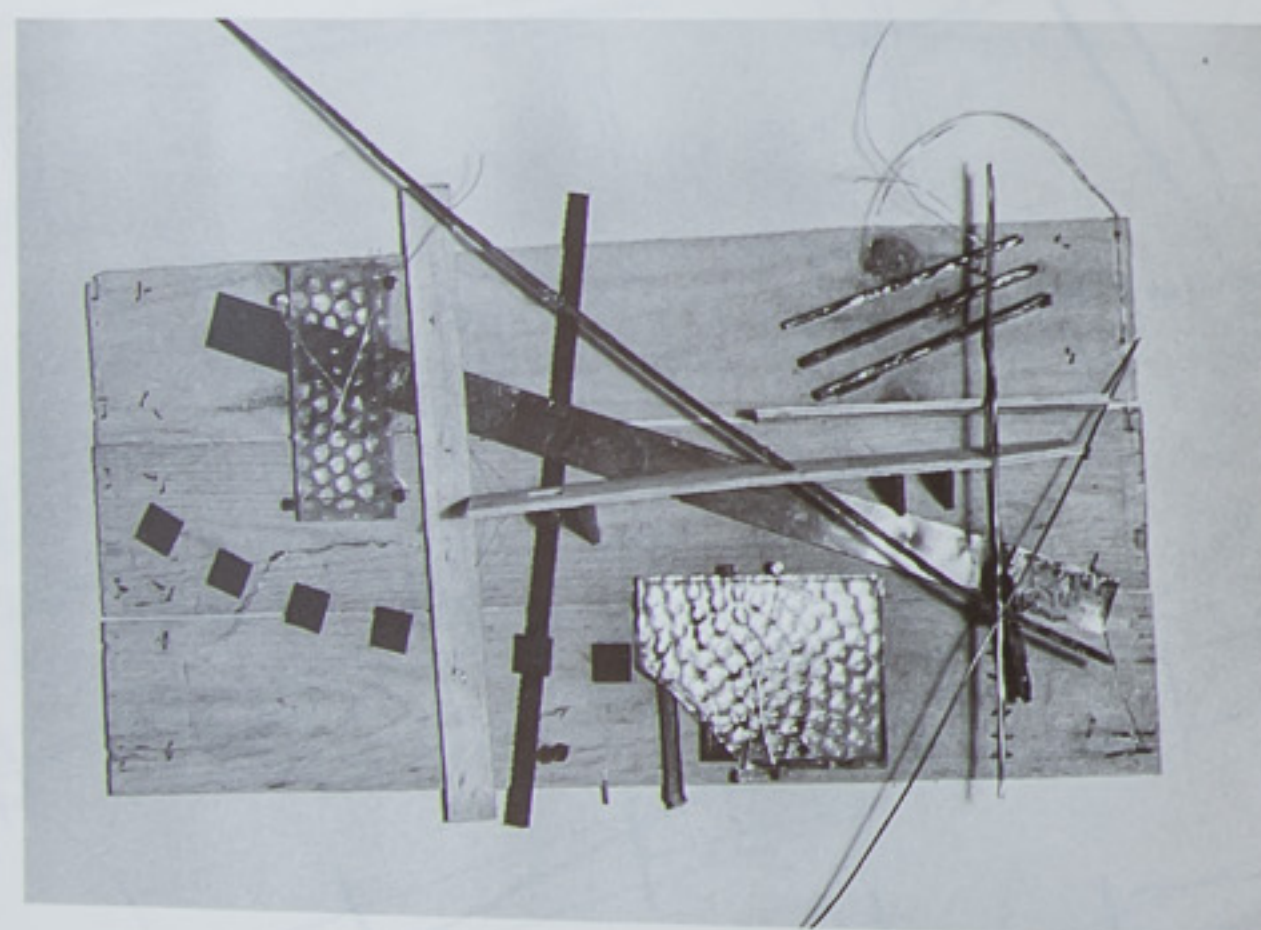
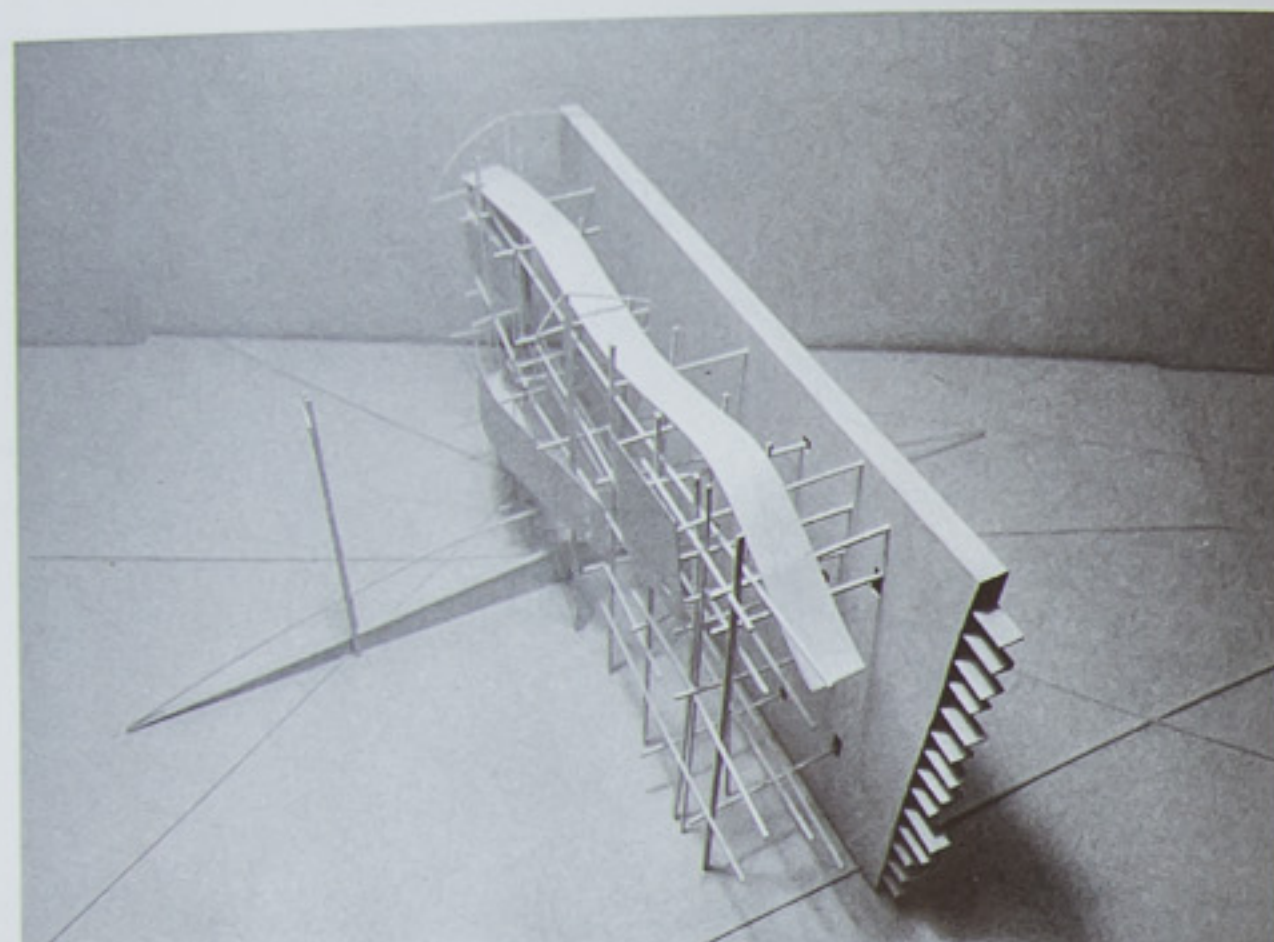


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特集
ダニエル・リベスキンド
ベルリン博物館
フォーリー・大阪
リンデン計画

Feature
Daniel Libeskind
Berlin Museum
Folly/Osaka
Über den Linden





Top: Border library model, view from Gorizia. Bottom: A plan study.

上：国境図書館の模型、ゴリツィア方向から見る。下：配置計画のスタディ模型。

Bruce Dunning & Pieter Versteegh

PIA productions investigations architectures

ブルース・ダニング・アンド・ピーター・ファースティグ
PIA 生産・調査・建築研究所

Le Cube Idéal 1988

Titled architecture. 1990

Cité-Jonction, Geneva, Switzerland 1990

arché mnimé chimère, Neuchâtel, Switzerland 1991

New archaeological museum, Neuchâtel, Switzerland 1986-1996

8,0386.19' (a gateway for Venice) 1990

TRN Office Building, Sittard, The Netherlands 1991

Rénovations archéologiques, Biel, Switzerland 1990

Samarcand revitalisation, Samarcand, Uzbekistan 1991

Photographer:
Alain Julliard
Nicolas Vaucher
Marc van Appelghem
Georg Rehsteiner

翻訳:
北野泰弘

*Italics mean PIA projects.
イタリック体はPIAのプロジェクト。

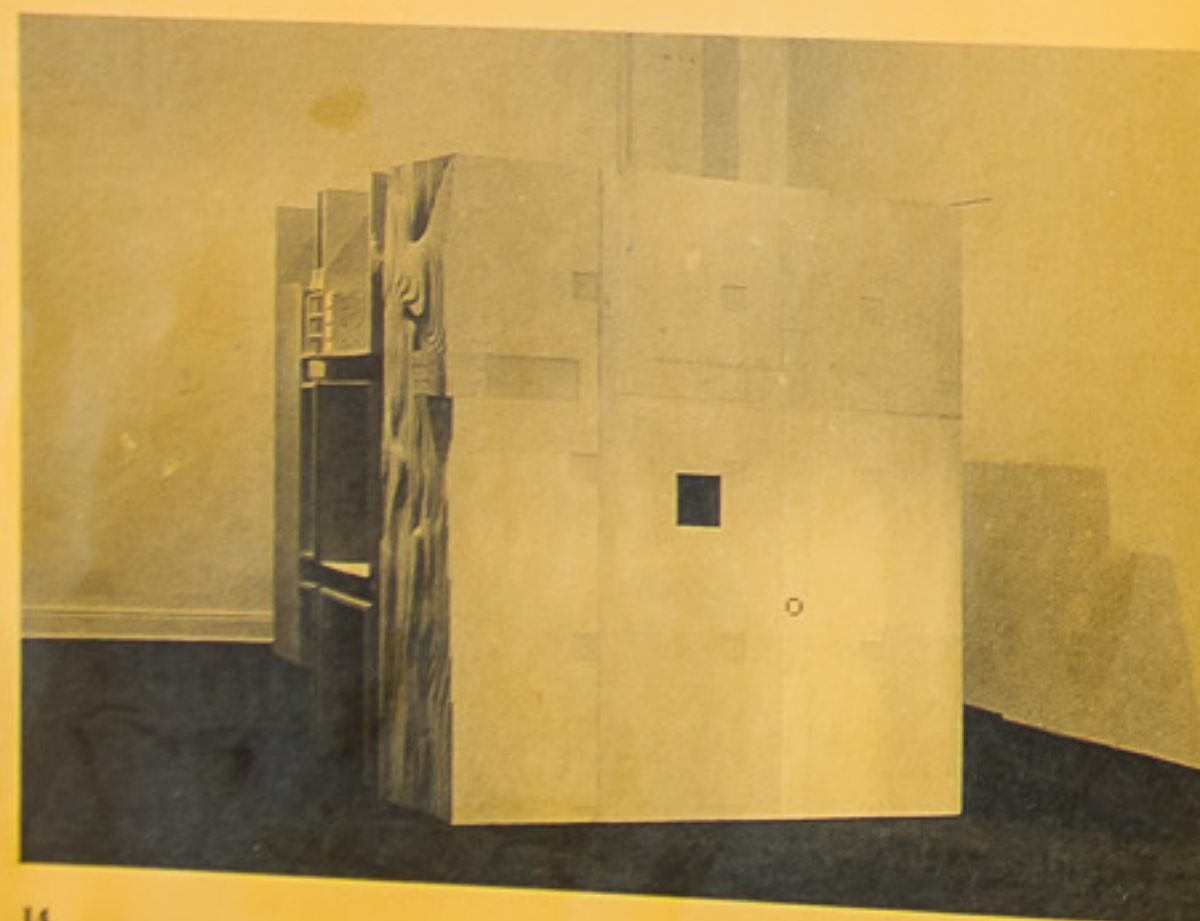
Titled Architecture

表題のある建築

This architecture² does not allow for representation² to subsist as the evident link between the architect and a built object². There is no single intention nor is there a "final" "reality"¹. It contains both non-intentional intentionality and intentional non-intentionality. Probably close to the antecedent(?) idea and the ulterior(?) object, this material is also necessarily different from both. Equivalent part of a sequence of architectural events, its reality becomes intermediary². This architecture¹ is not subjugated to either single building or distinct idea. It cannot be "understood"; it can but be read: it is the *space of intention*². ■

Note

2. The project includes a site-drawing, a housing-plan and a construction-detail. A concrete realization of a highly precise measured survey-drawing of a previously built cardboard object¹, apparently lacking intention¹, acts as its only "rule".
 2. Representation simulates the existence of a unique link between an original idea and a final reality, which, then, is supposed to create a "natural" link between the observer and intended meaning.
 2. This supposed coincidence is in *fact* impossible. The difference between the intention and the object always exists, as the possibility of misinterpretation³ inhabits its structure. The violent exclusion of other meanings than the supposedly (and necessarily arbitrary) intended ones limits the value of the architectural object ("intention" always lies).
 2. In traditional architecture, the representational aspect of the architect's media (drawings, models, ...) canonizes the built object as the only and ultimate architectural reality. The possibility for these media to become both an architectural reality and a part of the act of building is therefore destroyed.
 2. That is, a contextual situation of an infinite amount of *possible intended and non-intended* meanings.
 3. "The Ideal Cube", 1988.
 3. Such a survey-drawing has no pretension to express an architectural intention (although it does not exclude its possibility): It is seen as a precreative move in the sequence of architectural making.
- In this project, however, it (or, rather, its moulding) is also the closest built reality suggested by the drawings.
3. Although misinterpretation only exists thanks to the repression of non-intention.



Left: Model, "Le Cube Idéal", 1988. Photo by Nicolas Vaucher. Opposite: Concrete drawing, "Titled architecture", 1990. Photo by Alain Julliard.

左:「理想的な立方体」の模型。1988。右頁:コンクリートでつくったコラージュ。「表題のある建築」、1990。

この建築には²、建築家と完成した建築物²とのつながりを説明²しようといった意図は見られない。意図的なもの何ひとつなく、「完成して」「実在する」ものではない¹。そこにはただ意図しない目的と、さもないれば意図を持った無目的が共存している。

この建築では、はじめのアイデアと完成した建物は互いに関係の近いものではない。一連の建築的行為の中で同等な意義を持つ部分、つまり媒介された部分のみが建築物となるのである²。この建築は¹ 特定の建築物や特定の概念に従属したりはしない。それを「理解する」ことはできないが、その意味を読み取ることはできる。それは意図を持った空間なのである²。■

原註

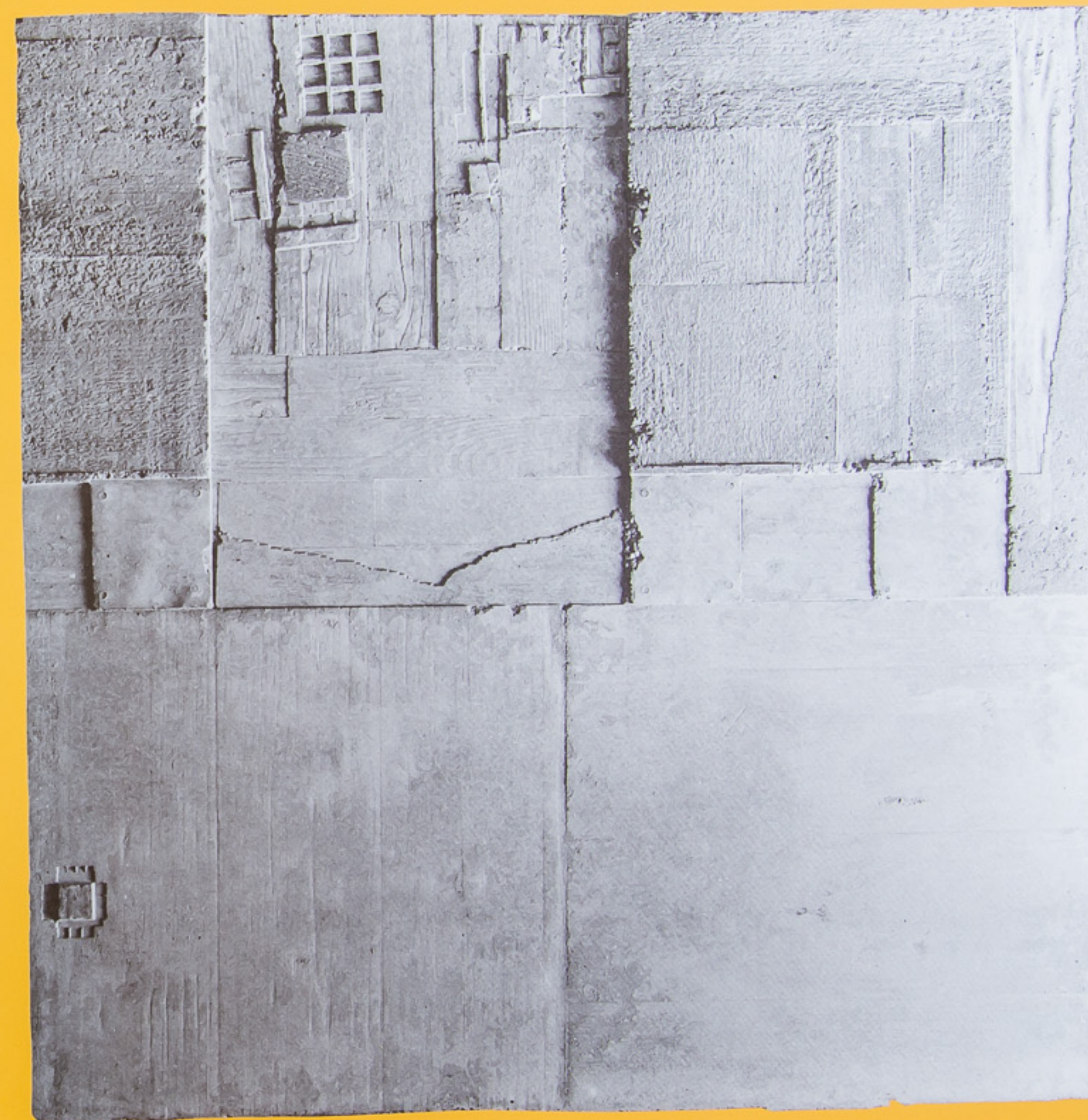
2. このプロジェクトには、敷地計画、ハウジング・プランとコンストラクション・ディテールが含まれる。事前につくられたボール紙の模型² (明らかに意図²の欠如した) を厳密に測定して現実に実物をつくるということは、「原則」としてだけの行為なのである。

2. プレゼンテーションは、元のアイデアと完成した建築物との間に特殊なつながりがあるかのように見せかけている。そして、観察者と意図した意味の間に「自然」なつながりをつくり出せるものと思われる。

2. このように符合するのは事実上不可能である。意図したものと完成したものの間のくい違いは常にある。(誤解²は構造の中に生じることがあるので) 意図したもの以外の意味を強く排除してしまうと、建築的対象物(そこには常に「意図」が存在する)の価値が限定されることになる。

2. 伝統的な建築において、建築家のメディア(ドローイング、モデル等...)の中のプレゼンテーションは、完成した建築物を、唯一究極的な建築的実在として尊重している。これらの手段が、建築的実在や建設する行為の一部になるという可能性は、それゆえに打ち砕かれる。

2. すなわち、意図した意味と意図しない意味の無限の価値。
3. 「理想的な立方体」。
3. その種の測定図は、建築的意図を表現しようという主張は持っていない。



Titled architecture
Cité-Jonction
Swiss national exhibition "arché minimé chimère"

表題のある建築
シテ=ジョンクシオン(総合都市)設計競技一等入賞案
スイス博覧会「アルシェ・ムニメ・シメール(奇座・記憶・混沌)」

Titled architecture, the Cité-Jonction competition design and the arché minimé chimère project for the Swiss national exhibition comment on the theme of the architectural object as an intermediary reality. They raise questions about the *status* of a drawing, model and "real building", about their authority, their ability to state architecture while remaining subordinated to its built object as the only meaningful entity or to its exclusion as such. The Cité-Jonction competition project for an urban intervention consists of an object built out of fragments of available cardboard models. As a result, the existing buildings and surroundings were unrecognizable in the model, and the viewer was forced to become aware of the fact that the proposal for the intervention itself, however well detailed and studied, can not be seen as a representation of an eventual future built object. In order to reinforce this idea, large-size photographs of the same model are included in the entry. Amazingly, the jury awarded first prize to the project: its insertion will be built in 1992. ■

「表題のある建築」シテ=ジョンクシオン(総合都市)設計競技応募案のデザインやスイス博覧会のための「アルシェ・ムニメ・シメール(奇座・記憶・混沌)」では、媒介によってつくられた実在としての建築的対象物というテーマについて論じられている。そこでは、フローイング・モデルと「実在の建築物」の状況についての疑問が取り上げられ、また、同時に、その複製や、単に意味を持った実在としての建築物に従属しながら、建築を論じる能力について疑問が投げかけられている。

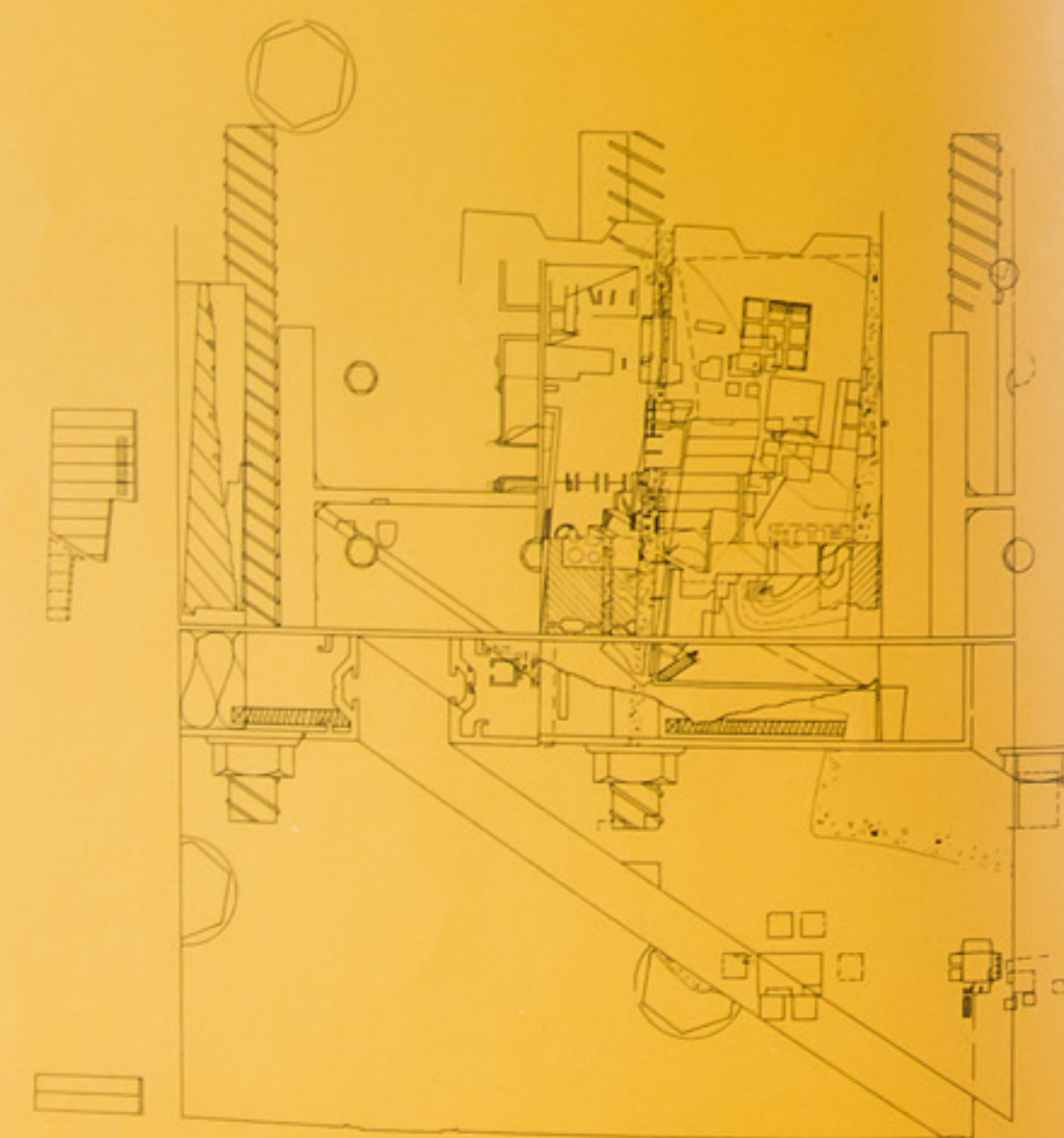
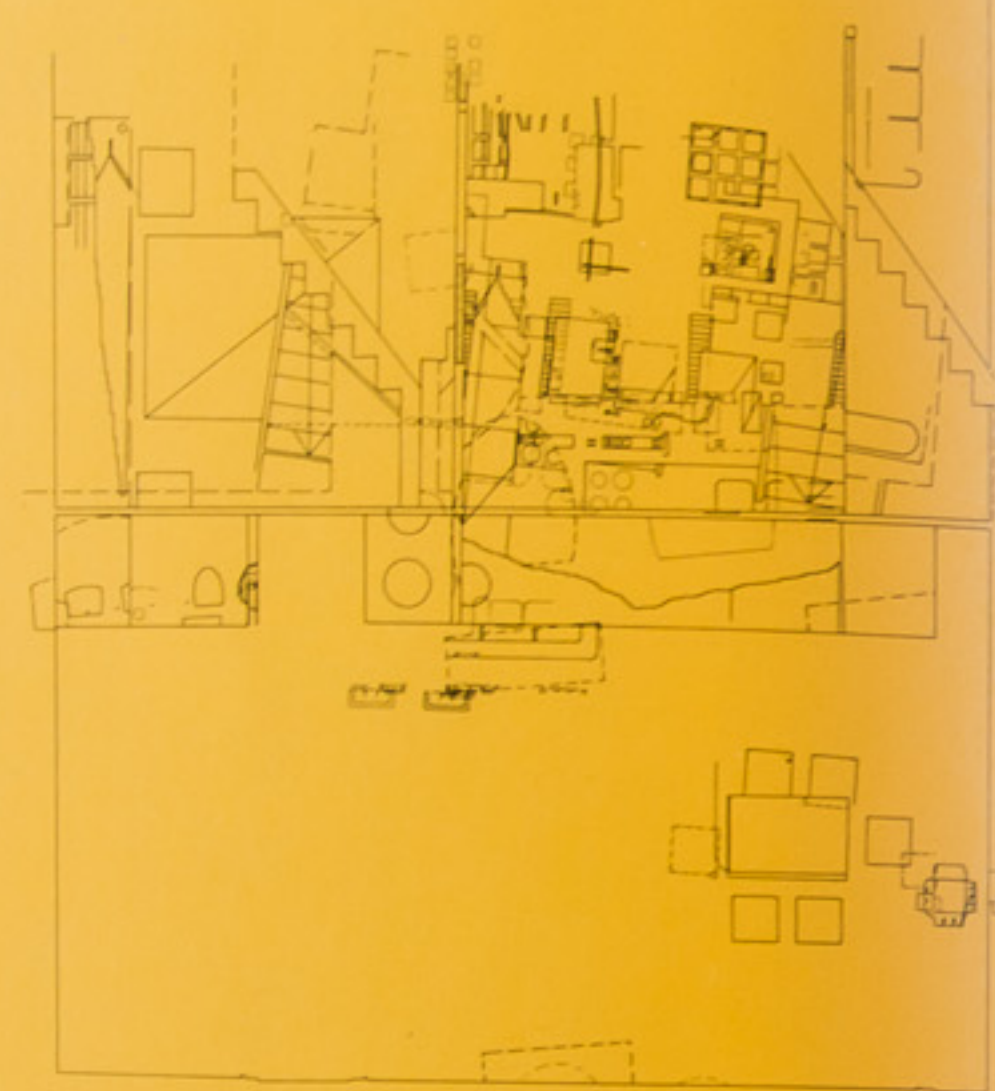
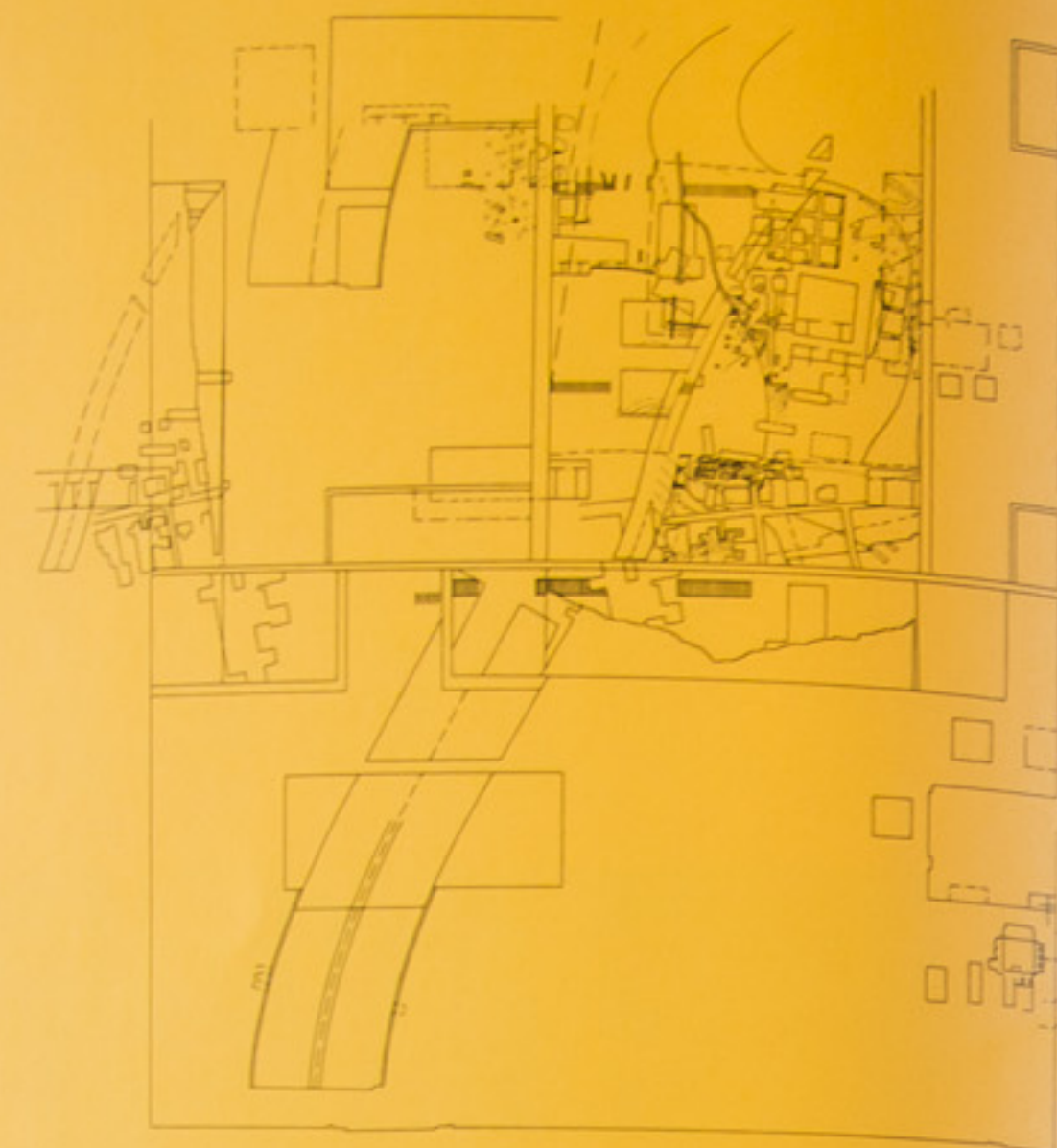
都市における介入のためのシテ=ジョ

ンクシオン設計競技応募案の模型は、手近なボール紙の断片でつくられた物体で構成されている。その結果、この模型では、現存する建物や周辺状況が識別できない。また、これを見る者は否応なしに、介入物そのものを提示することは、将来最終的に建設される建築物を説明していることにはならないという事実、気づかされることになる。この概念をさらに強調するために、同じ模型の大判の写真が付けられていた。驚くべきことに、審査委員会はこのプロジェクトに一等賞を与えた。1992年には、この介入的建築は実際に建設される予定である。■

Titled architecture, 1990.
Above: Site drawing. Center:
Housing plan. Below:
Construction detail. Opposite:
Moulding. Photo by Alain
Julliard.

p.18: Model of house,
"Cité-Jonction", Geneva,
Switzerland, 1990. Photo by
Marc van Appelghem. p.19:
South exterior view, "arché
minimé chimère", Neuchâtel,
Switzerland, 1991. Photo by
Alain Julliard.

表題のある建築。1990。上：配置図。中央：ハウジング・プラン。下：施工詳細図。右頁：木製の型枠。木材を主として組み立てられたコラージュ。18頁：模型。シテ=ジョンクシオン(総合都市)設計競技一等入賞案。スイス、ジュネーブ。1990。19頁：南側全景。「アルシェ・ムニメ・シメール(奇座・記憶・混沌)」。スイス、ヌーシャテル。スイス博覧会。1991。





arché mnimé chimère

アルシェ・ムニメ・シメール (穹窿・記憶・混沌)

Below: Southwest view, "mnimé".
Opposite: Northeast view, "mnimé".
p.22-23: Northeast view, "arché
mnimé chimère", Neuchâtel,
Switzerland, 1991.
Photos by Alain Julliard.



Is it possible to expose architecture as such? To expose it as a realisation on a 1-to-1 scale, that is to say, really, genuinely built, really there, appropriable, penetrable, accessible, sheltering, protecting... in the name of architecture. Can it be done? Do we want it to be done? Wise?

Exhibitions threaten the integrity of the built edifice, as architecture's sole reality.^a

In fact, architects never build, they plan, represent. Architectural meaning—in so much as it is intentional—will never reach built reality, thus doomed to remain vernacular.^b

The distinction between representation and construction is utopian and parasitical. The purely submissive representation and the wholly creative building are unattainable. Deflections and rejects will always manifest themselves; therein lies the possibility of authenticity and meaning.^c

This architecture (its built reality) is but a compilation of codes, a "déjà vu" of past (and future) projects. It is their mere representation on a 1-to-ⁿ scale. The drawings and models, texts and calculations—which precede, or follow it are nothing more than its technical nature—its building instructions. They do not represent any intention (nor do they exclude its partial incarnation). Is it possible to exhibit them out of need, are they superfluous? Offered to the visitor, submitted to study, to criticism; communicating and constituting and thus given the possibility of acquiring a meaning, then has architecture not played its prime programmatic role? ■

Note 1.

a. Born of real necessity, formed and developed in parallel with the constraints encountered along the way, the architectural object automatically justifies itself: it seems to be True and Just. On the contrary, architecture as an exhibited object is seen as a superfluous by-product. Where does this distinction—which is presupposed to exist—come from? Who put it in its place and when? Must it not always be architecture's role to expose itself as itself? To show itself vulnerable, to onlookers, and fatally criticizable? To include within itself the possibility of rejection... to allow the possibility of scrutiny, an appropriation for better or for worse?

For man must have an active role through his contact with the object; he must have the ability to *determine* its meaning. Then how does one explain the *sine qua non* justification which the architectural construction endeavors to incarnate? Doesn't the exhibition itself represent a threat to this comforting integrity, this immunity which architecture has given itself?¹

M. Apparently, the question of representation is solicited at each renaissance. The post-modern condition cannot avoid it: building is distinguished as architecture's lone reality. And yet the reiteration of classicism, which characterizes contemporary architecture, is only produced by the manipulation of means available to the architect, drawings and models. Never before has the act of building been so removed from the architect. For him, building is nothing more than thought and conception. His only contact with building is representation. It is his representation, his concept of construction that construction is supposed to follow. If architectural reality lies only within the built edifice, it would then be there *despite* the architect for he has had no contact, no possibility of creating within this means. If architectural reality were to be present in the built edifice only, it would be there as a remnant, at the margin of everything that would have been foreseeable or predictable. As a result, architectural meaning—if it should exist as an intention of the architect—would only exist *despite* building since it is developed only within the means of representation (and as we have said, this is not an architectural reality). Architecture thus finds itself in a deadlock: "signified" outside its reality in drawing, and "reality" isolated from its creator.²

C. Is this condition of representation earnest? Is an architectural drawing merely representative? And a 1-to-500 scale model, is it

merely representative? Is a 1-to-2 scale model less so? Can a 1-to-1 model, provided that it be present on the site where its image was to be built, even become architectural reality? If the possibility of an exact copy on a 1-to-1 scale exists, then the notion of representation itself must necessarily be in keeping with the innermost part of the reality of built architecture, an integral part of its own identity. The very principle of identification of a 1-to-1 scale inside an object debases the integrity of reality and will always render it partly representative. Are we able to admit that building itself could be detached from representation as an exclusive architectural reality? Doesn't representation then always become an integral part of architectural reality? In other words, can we not say that the drawing and model, building and form of the edifice, are all, of necessity, architectural realities, *intermediary realities*, dislocated from each other?³

Note 2.

ε1. Upon our insisting on our request to allow us to have the work for use in other exhibitions, the *architects-organizers* of the exhibition ordered its destruction.

ε2. The objects' status, herein, plays a primary role:

ε3. In order to avoid any trace of the work's existence to subsist, they even destroyed its most programmatic ingredients (solar panels, lighting system, stairs...), dissimulating their traditional value by considering them as merely representational, and consequently violating copy-right, as well as its evidently representational parts (concrete and metal execution-drawings), paradoxically mistaking the material for an architectural built reality, a "real estate", over which they could rule and decide even death.

In the art world, the status of the artwork at any stage, its undecidable character as an appropriable reality or as an originating idea seems to be generally assumed: its *integrity* is therefore protected in order to avoid the necessity to draw a separation between the "real" result and the "original" idea. However, many contemporary artists produce through their work a reinvestigation of its status. See also, for an interesting case, "Richard Serra's Tilted arc", Van Abbemuseum, 1988.

建築をあるがままに表現することはできないだろうか? 等倍スケールで現実化するという表現法は、つまり建築の名において感動を呼ぶような、近づきやすい安全な建築をそこに現実化に建てることである。それは可能なのか? 我々はそれを望んでいるのだろうか?

展覧会では、建築の唯一の実体としての建築物の完全な状態を正しく伝えられない恐れがある。

事実、建築家自身が建物を建てるわけではなく、プランを計画し発表するだけである。最初に意図した建築の意味が、実際に完成するまで存続することは稀である。どうしてもその土地柄に合ったものになっていくよう運命づけられているのである。

プレゼンテーションは非現実的であるが実際の建物は寄生的である。ありのままのプレゼンテーションから、まったく創造的な建築物を建てることは不可能である。最初の計画から逃れることや拒絶されることはよくあることである。それでもその中に確実なものや重要なものを存在させることは可能なのである。

この建築 (建築された実体) は、コード、つまり過去 (および未来) のデジャヴュ (既視感) を編集したに過ぎない。それ

をただ、n分の1のスケールで表しただけである。ドローイングやモデル、テキストや計算書等はすべて技術関係のもので建築指示書でしかない。それらは建築の意図を伝えるものではない。それらを公開することはできるだろうか? それらは不必要なものだろうか? 来場者たちに提示して、研究や批評をしてもらい、この建築の持つ意味を理解してもらえるようにする。そうしてこそ建築は、その当初の計画の役割を果たすことになるのではないだろうか。■

原註 1.

a. 本当に必要となれば、建築物は本来、自らを正当化するものになる。まさしく本物のように見える。反対に、展示用の建築模型は不必要な副産物のように見えるのである。この違いはどこから来るのだろうか。誰がこの場所に、いつ置いたのだろうか。ありのままを提示するのが建築の役割であってはならないのだろうか。見物人たちには、批判を受けやすい、弱い面を見せてはいけないのだろうか。人は、展示品と接する時には積極的な役割を持たねばならないのであるから、建築の意味を決定する能力を備えていなければならない。その上で、この計画を具体化することが絶対必要であるという正当性についてを、いかに説明するのだろうか。このように提示すること自体、建

築の完全な状態、つまり安全な状態を脅かすことになるのではないだろうか。¹
m. 確かに、表現の問題は様式が変わることに問われてきた。ポストモダンの条件からこれを除外することはできない。つまり完成した建築物は建築の唯一の實在性を持ったものとはつきり認識されている。現代建築の特徴であるクラシシズムの反復は、意味を巧妙に取り扱うことによってのみ、つくり出されたものである。かつては建築という行為が建築家から引き離されたことはなかった。建築家にとって建築物は思想であり、コンセプト以外の何ものでもなかった。今や建築家と建築物のつながりは、唯一プレゼンテーションのみである。建築物は建築家の思想表現であり、いずれ建てられる建築物の建築概念である。もし建築の實在性が、ただ大きいだけの建築物にのみあるとするならば、建築家はこの意味においては、創造する必然性も可能性も持てないことになってしまう。もし、それが建築家の意図として存在するものであれば、建築の持つ意味は建築物の中にのみ存在している。なぜなら、それはプレゼンテーションの意図するところの範疇でのみつくられるからである (これは建築の實在性ではない)。かくて建築は行き詰まってしまふ。ドローイングの中にのみ現実性を現し、現実性を創作者から引き離してしまふ。²

c. このプレゼンテーションのやり方は真実なものだろうか? 建築のドローイングは単に見せるものにすぎないだろうか? 500分の1のスケールの模型は表現にすぎないのか? 2分の1のモデルではどうか? そのイメージが形成される、実際の場所に等倍の模型がつくられるとしたら、それは建築を実現したことになるのだろうか? もし等倍スケールの正確なコピーをつくることができたとしたら、プレゼンテーションという概念そのものが完成した建築の実現性の一環

にある部分、つまり同一性を証明する必要不可欠な部分と一致しなければならない。我々は、建物自体こそが唯一の建築の実体として存在することから離れることを許すだろうか。それでは、プレゼンテーションは常に建築の實在の必要不可欠な部分とはならないのだろうか。つまり、ドローイングや模型や建物はすべて、当然建築的存在、媒介的存在と言えないのだろうか?³

原註 2.

ε1. 我々がその作品を他の展覧会に使用したいと強く希望したところ、主催者はそれを破壊するよう命じた。

ε2. ここでは、建築物は最も重要な位置を占めている。

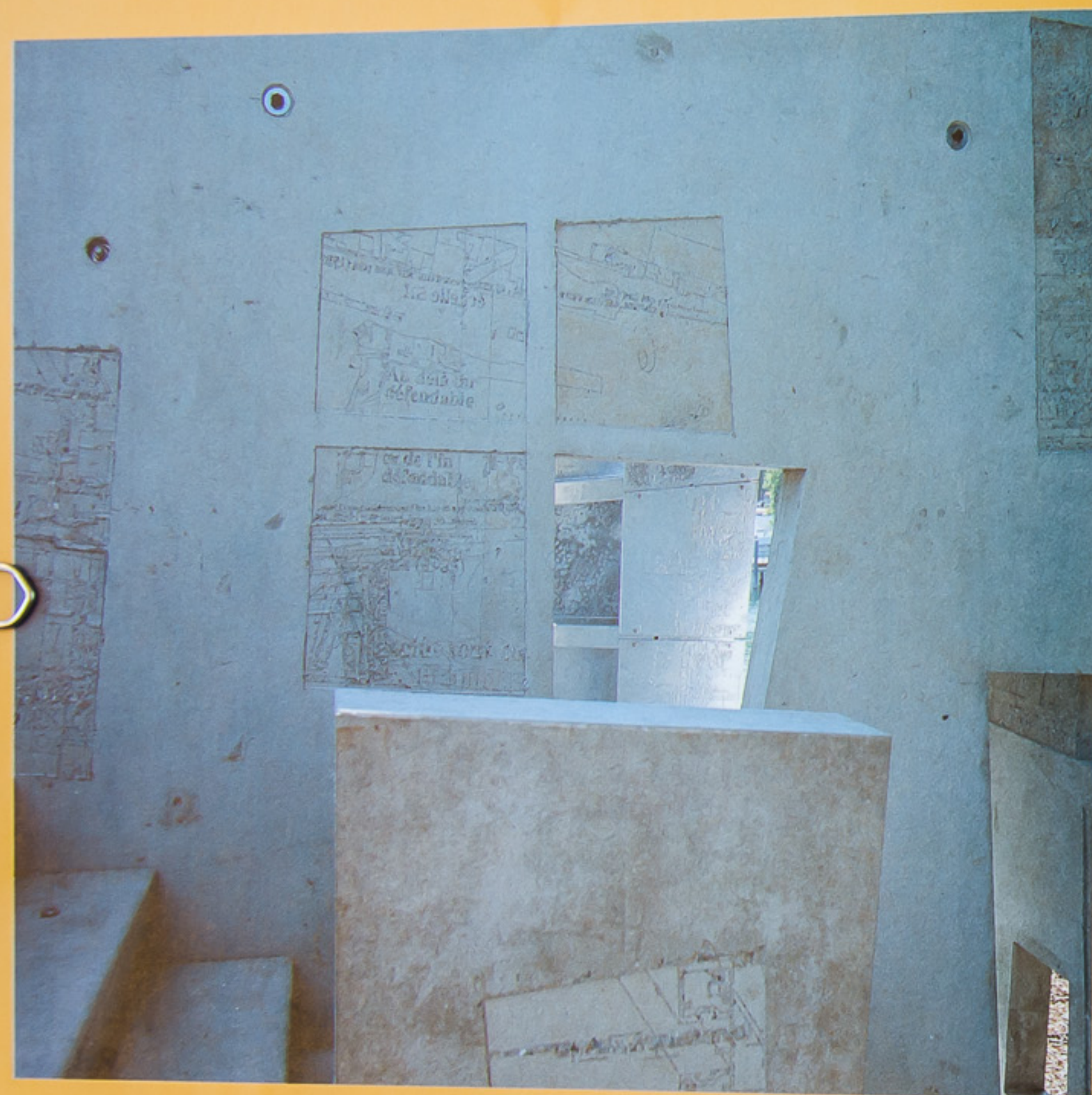
ε3. この作品のコピーがつくられることを避けるために、彼らはあえて計画の基本となる構成要素 (ソーラー・パネル、照明システム、階段等...) を破壊することさえあった。それは、そういった構成要素を単なるレプリカと見なすことによって、伝統的な価値を偽装し、明らかに再現した部分 (コンクリートや金属部分の実施図面) 同様、著作権を侵害する結果となる。彼らが意のままにできる建築物、いわゆる「不動産」に間違った建材を選ぶという逆説を招くことになるのである。

芸術の世界では、どの段階でも芸術作品の占める位置、つまり現実の作品あるいは基本概念を特定できないような特徴は、見せかけだけのものであることが多い。したがって、「現実の」作品と「基本的な」概念とが分離していることを説明することもなく、それは一体と見なされる。しかし、現代の芸術家の多くは、自らの作品を通して芸術作品の占める位置について再検討を試みている。

興味ある例証として、1988年のヴァン・アペイ・ミュージアム刊行の「リチャード・セラの傾ける弧」も参考になる。







arche minime chimère, Neuchâtel, Switzerland, 1991.
Left: Northeast interior. Opposite:
Detail of southeast exterior wall.
p.26: Southwest interior. View to
the southeast. p.27: Detail of
southeast wall. Photos by Alain
Julliard.

アルシェ・ムニメ・シメール (奇蹟・記憶・
謎解)、スイス、ヌーシャテル、スイス博覧
会、1991。左：北東側階段上り口部分。右頁
：南東側外壁詳細。26頁：南西側階段。南東
方向を見る。27頁：南東側外壁詳細。

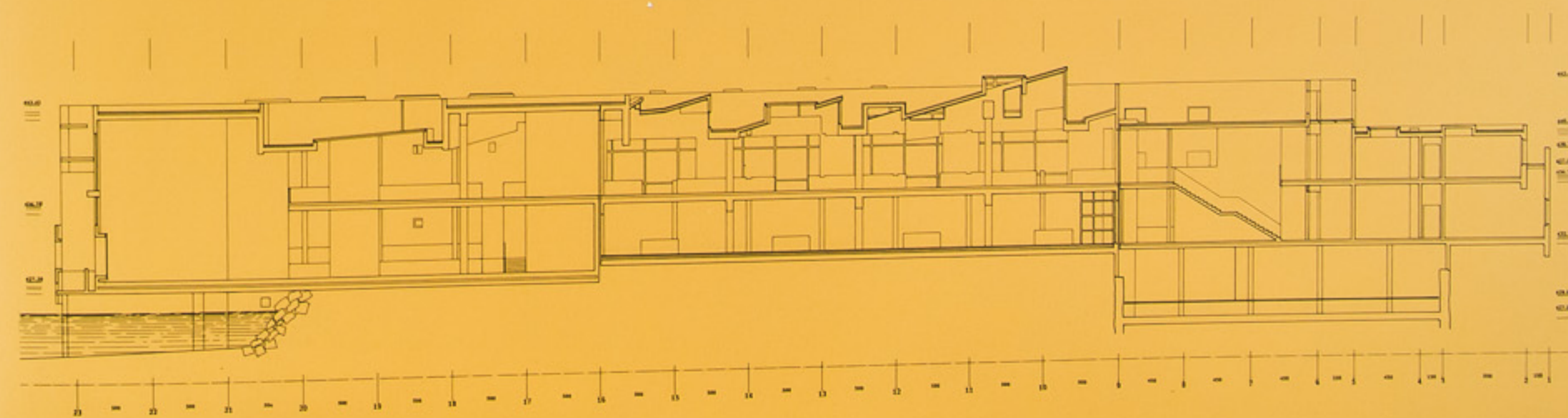






Left: Opening of the northeast exterior wall, "arché mnimè chimère", Neuchâtel, Switzerland, 1991. Opposite above: Detail, west part of southwest exterior wall. Photos by Alain Julliard. Opposite below: Section, New archaeological museum, Neuchâtel, Switzerland, 1986-1996.

アルシェ・ムニメ・シメール (穹窿・記憶・混血)、スイス、スイス博覧会、ヌーシャテル、1991。左：北東側外壁東部分の開口詳細。右頁上：西側外壁西部分詳細。右頁下：ヌーシャテル考古学博物館新築、スイス、ヌーシャテル、1986～1996。断面図。



8,0386.19⁴ (a gateway for Venice)
Samarqand revitalisation

ヴェニス・ゲートウェイ設計競技応募案「8,0386.19⁴」
サマルカンド再興設計競技応募案

The schemes developed for the "Gateway for Venice" and for the Samarqand competition further develop the question of the ability of architectural means/realities to communicate any determined or finished meaning. They both reassess non-intentional meaning as a necessary presence within the transmission of intention. They do not search to isolate deviated reality from an intended one, but try to produce deflecting and failing as a characteristic that is similar (or equal) to the concept itself and vice-versa, thus establishing a reality that includes concept-deflection/deflection-concept as an uncertain single, non-dualistic component.

The Venice-project was created by three contradictory architectural "partis" that were permitted to coexist as similar structures, each trying to wrap up both others during a trans-Atlantic chess game-like communication by fax with Henri de Hahn, associated architect in this project.

In the Samarqand scheme, the idea of programmatic zoning is grafted on a non-linear field created by the collapse of different kinds of coexisting urban fabric. The possibilities of confrontations between different urban functions and the knowledge that its configuration and organisation are undetermined, ever undecided, allow for the urban design to include the factor of time within the realization of its project. ■

ヴェニス・ゲートウェイ設計競技応募案「8,0386.19⁴」、およびサマルカンド再興設計競技応募案では、建築的な意味を表現する能力と、完成したものがその意味を実際にどれほど伝達しているかという点が問題になった。この二つの計画は、いずれも、意図を伝達するために意図しない意味を再評価している。そこでは決して、標準を外れたものを計画から分離しようとしているのではない。むしろ、意図から逸れているものや欠陥のあるものを特徴としてつくり出そうとしているのである。すなわち、本来意図したコンセプトから外れて、実現されなかったものである。ヴェニス計画は三つの反駁し合う部分か

ら成っている。それらは構造が類似しているので共存していても違和感がなく、それぞれが他の二つを包み込むような形になっている。そして、共同してこのプロジェクトに取り組んでいる建築家アンリ・ド・アーンとは、まるで大西洋を隔てたチェスの試合のように、ファックスで連絡し合っている。サマルカンド計画では、これまで共存していた多様な都市のファクターが崩壊して、後に残った曲りくねった区域にも、計画的な地域設定が行われている。プロジェクトが完成するまでの時間という要素をも考慮に入れたために、異なる都市機能が共存することになってしまった。■

8,0386.19⁴ (a gateway for Venice), 1990.
Left: Drawing level 1./Plan-elevation-section 1. p.32; Model 2. p.33; Model 1. Photos by Alain Julliard.

ヴェニス・ゲートウェイ設計競技応募案「8,0386.19⁴」、1990。
左：図面1段階/平面-立断-断面図1。
22頁：模型2。23頁：模型1。



Parking area
A.1 10 motor bus
A.2 10 car place
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A.100

Plan-elevation-section 1,

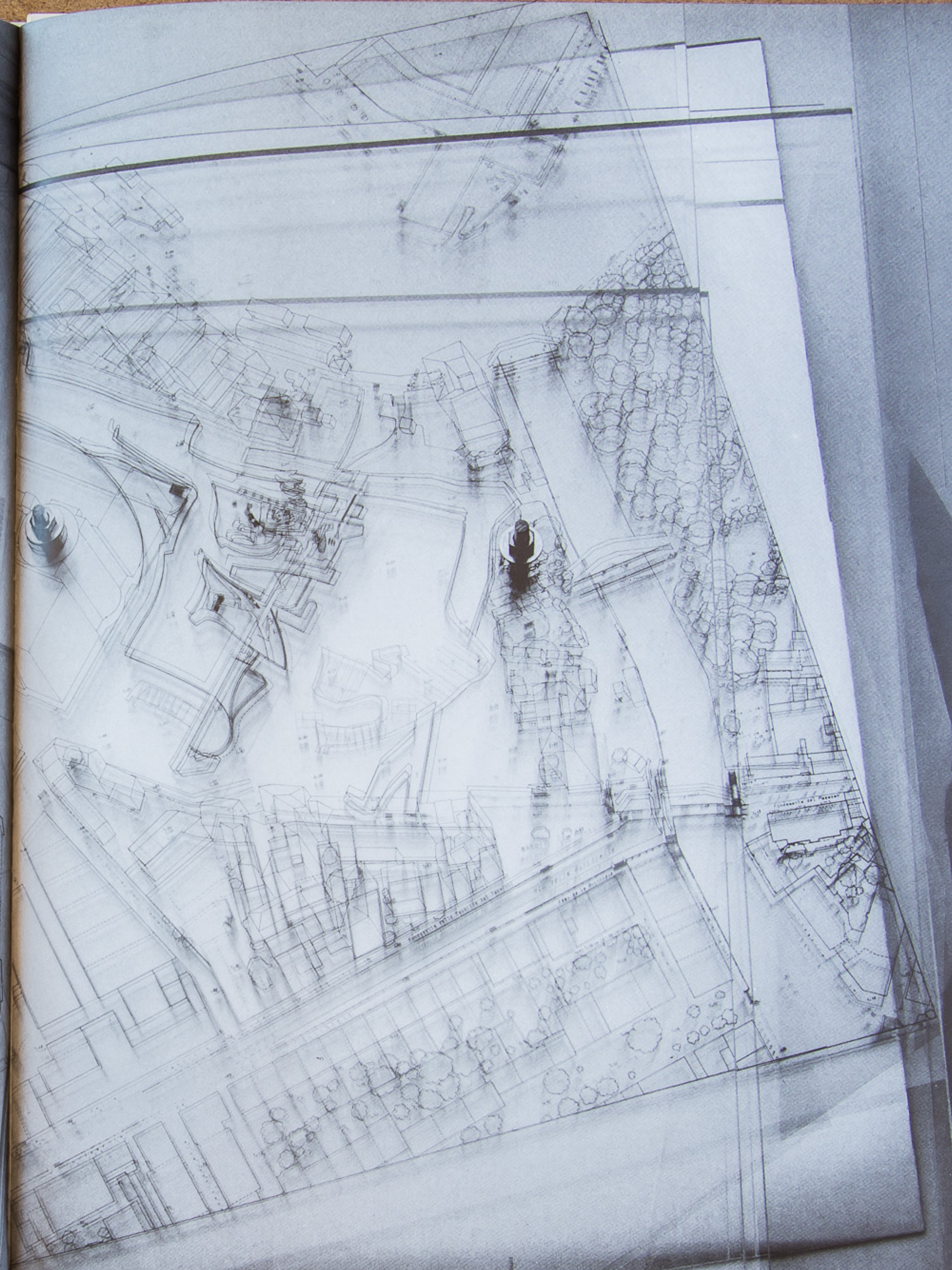
8,0386.19⁴

Plan-elevation-section 3, 1:200

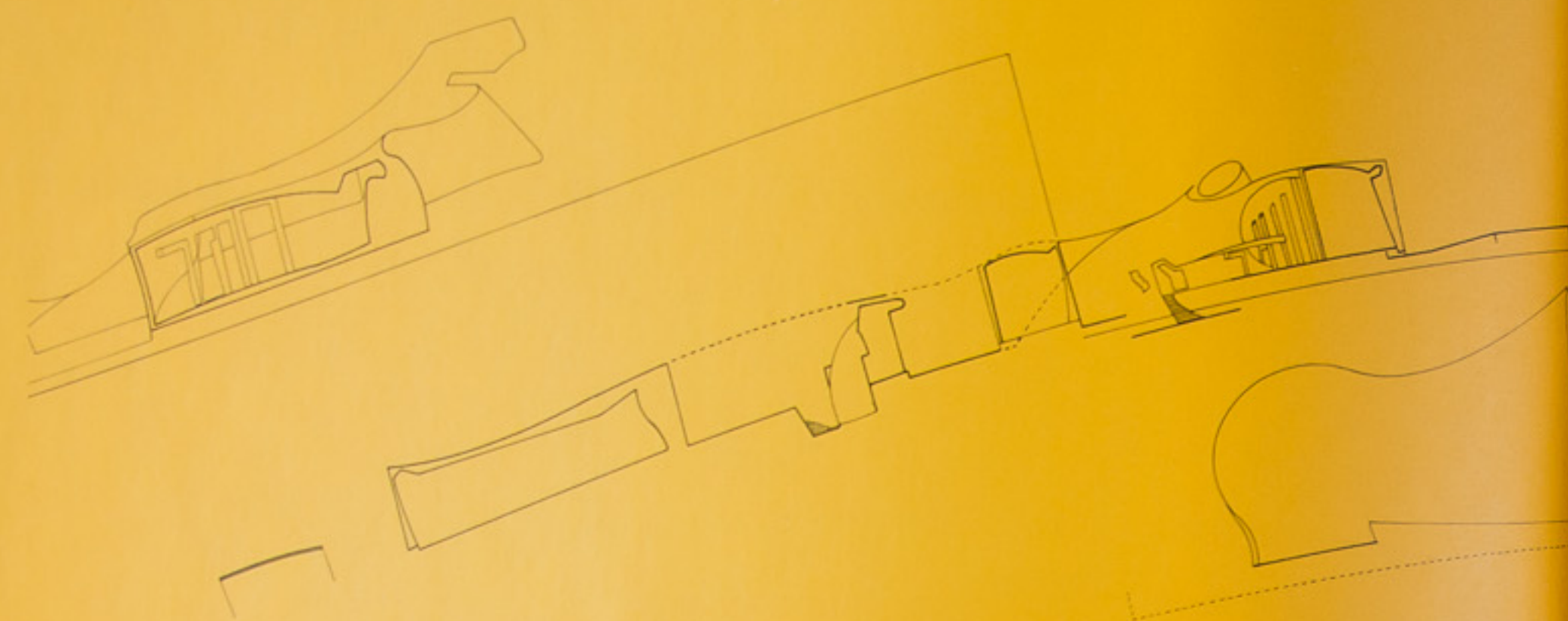
Plan-elevation-section 4, 1:200

Plan-elevation-section 1, 1:200

- Project 001000-100
1. The project is a residential development consisting of a series of small, self-contained units, each with its own entrance and exit, and a central courtyard area.
 2. The project is located in a residential area, and the development is designed to be integrated with the surrounding environment.
 3. The project is designed to provide a high level of security and safety for its residents, and to provide a high level of amenity and comfort.
 4. The project is designed to provide a high level of accessibility and convenience for its residents, and to provide a high level of flexibility and adaptability.
 5. The project is designed to provide a high level of sustainability and environmental friendliness, and to provide a high level of energy efficiency.
 6. The project is designed to provide a high level of social and community interaction, and to provide a high level of cultural and artistic expression.
 7. The project is designed to provide a high level of health and well-being for its residents, and to provide a high level of mental and physical stimulation.
 8. The project is designed to provide a high level of education and training for its residents, and to provide a high level of intellectual and creative development.
 9. The project is designed to provide a high level of employment and economic opportunity for its residents, and to provide a high level of financial stability and security.
 10. The project is designed to provide a high level of social and community interaction, and to provide a high level of cultural and artistic expression.

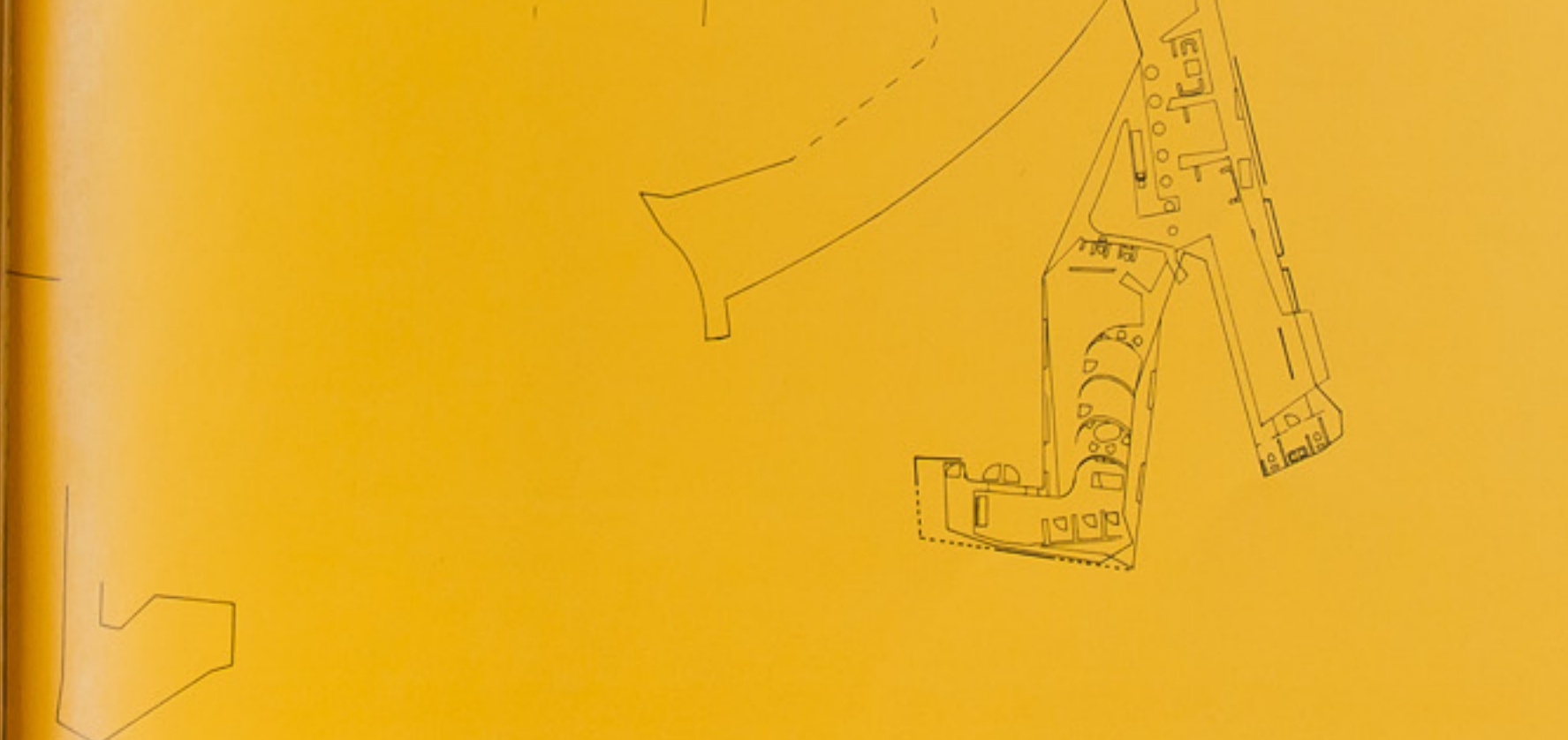
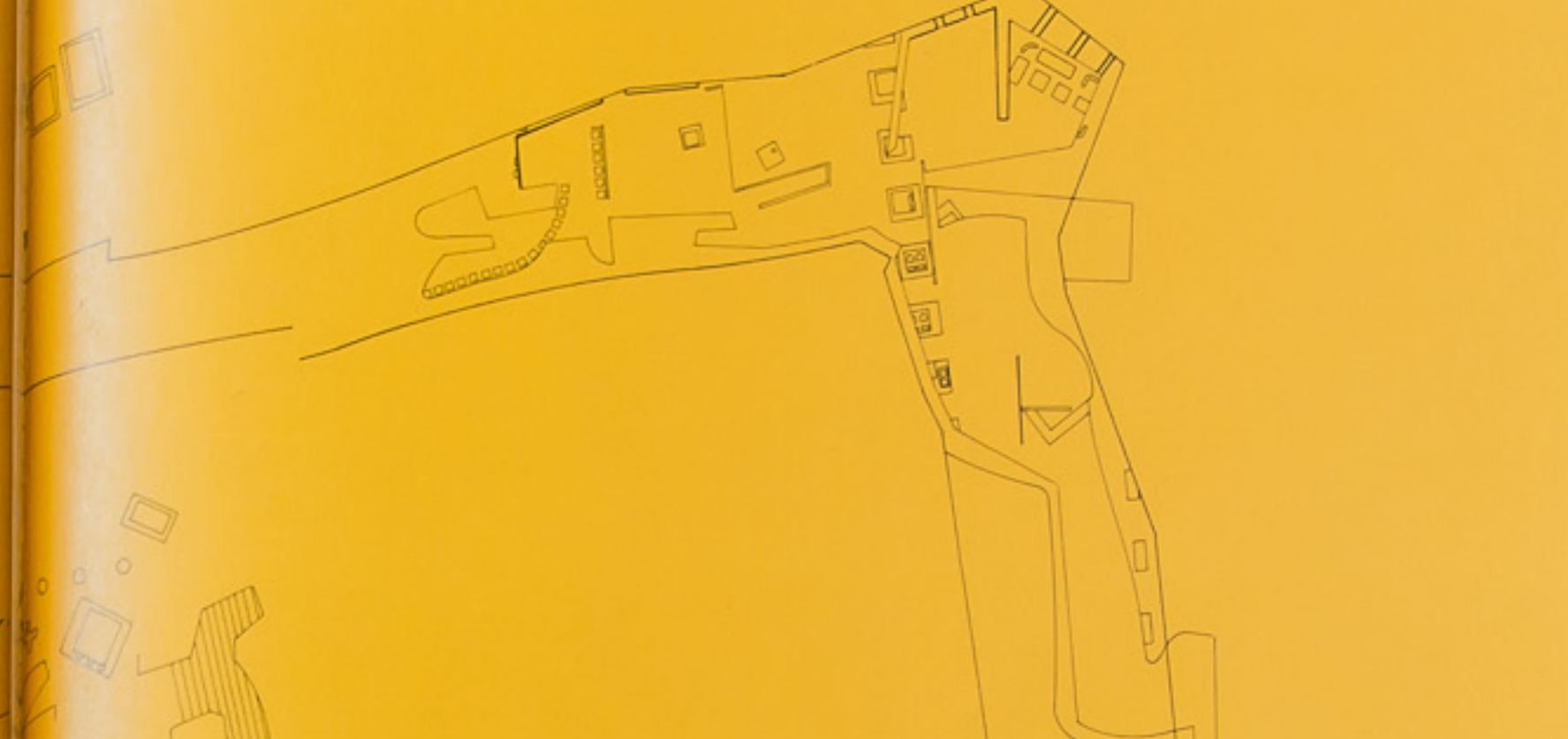
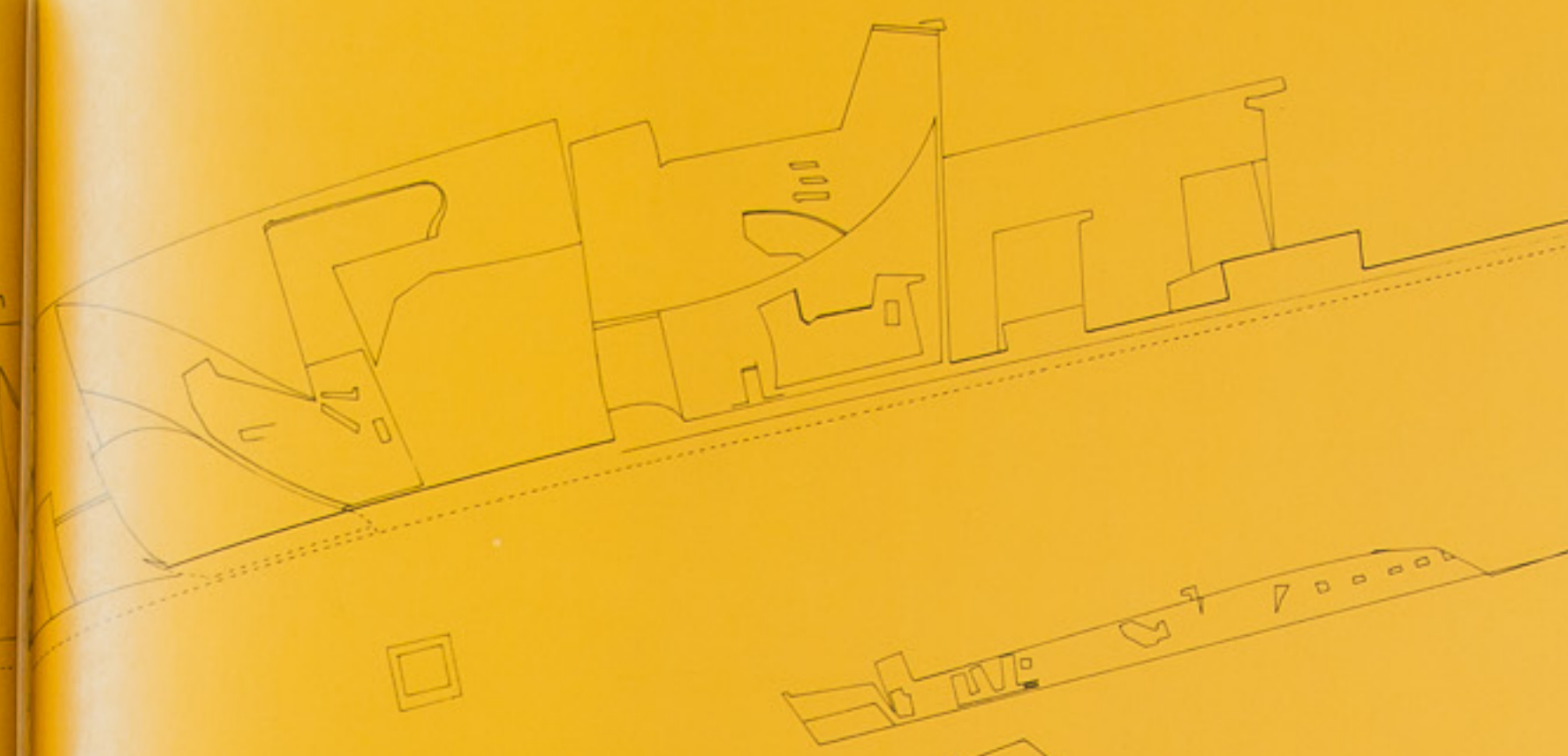


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| Project 001000-100 | 1:200 |
| Architect | ... |
| Client | ... |
| Date | ... |
| Scale | ... |
| Sheet | ... |
| Project 001000-100 | 1:200 |
| Architect | ... |
| Client | ... |
| Date | ... |
| Scale | ... |
| Sheet | ... |



8,0386.19^a (a gateway for Venice), 1990. Drawing level 2. / Plan-elevation-section 2.

「8,0386.19^a」ヴェニス・ゲートウェイ設計
建築家：1990。図面 2 段階／平面・立
面・断面図 2。



- 1.1. gate house
- 1.2. main access
- 1.3. main access
- 1.4. gate & main entrance
- 2. Bar
- 2.1. lounge bar
- 2.2. kitchen
- 2.3. reception service
- 3. Office for the transport police, carabinieri, civil and
- 3.1. police office
- 3.2. carabinieri office
- 3.3. civil and police
- 3.4. reception service

Plan-elevation-section 2,

8,0386.19^a

8,0386.19^a (a gateway for Venice), 1990. Drawing level 3. / Plan-elevation-section 3.

「8,0386.19^a」ヴェニス・ゲートウェイ設計
建築家。1990。図面 3 段階/平面-立
面-断面図 3。



Plan-elevation-section 3,
8,0386.19^a

Right: 8.0386.19^a (a gateway for Venice), 1990. Drawing level 4./Plan-elevation-section 4.
Opposite above: Model, TRN Office Building, Sittard, the Netherlands, 1991. Photo by Alain Julliard.

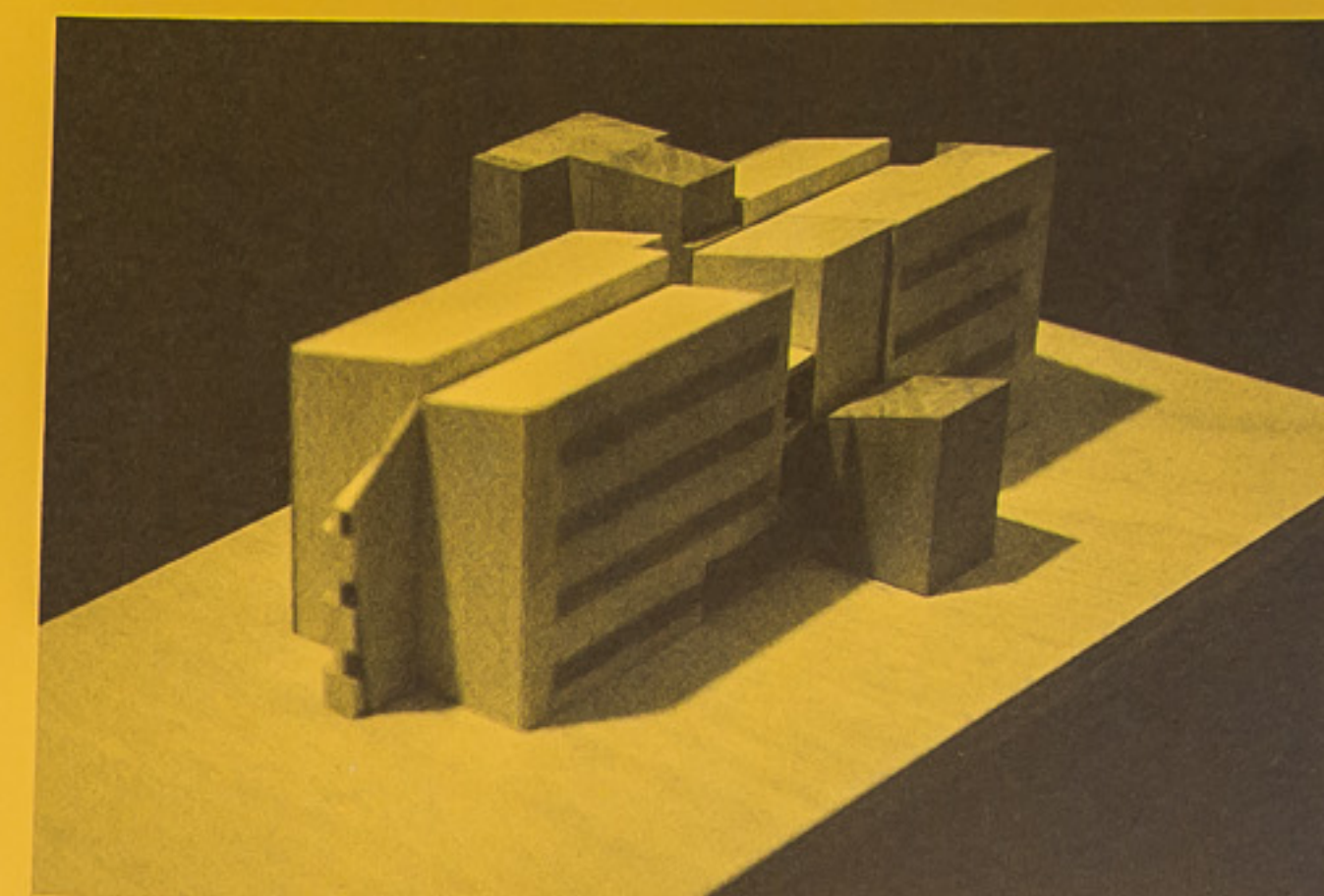
右: 「8.0386.19^a」ヴェニス・ゲートウェイ設計競技応募案。1990。図面4段階/平面=立面=断面図4。右頁上: 模型建築、TRNオフィス・ビル、オランダ、シッタルト、1991。



Office for the transport company etc.

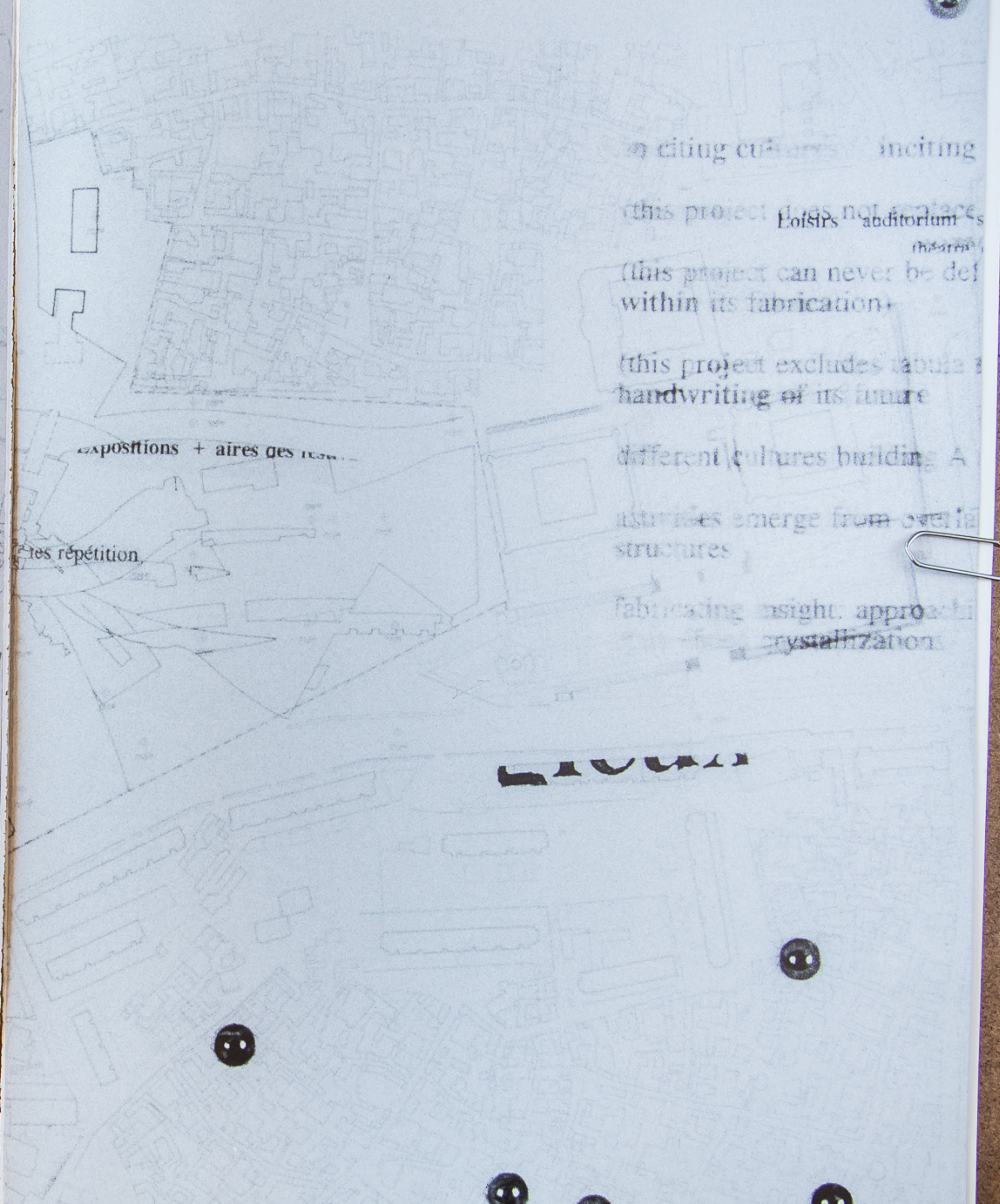
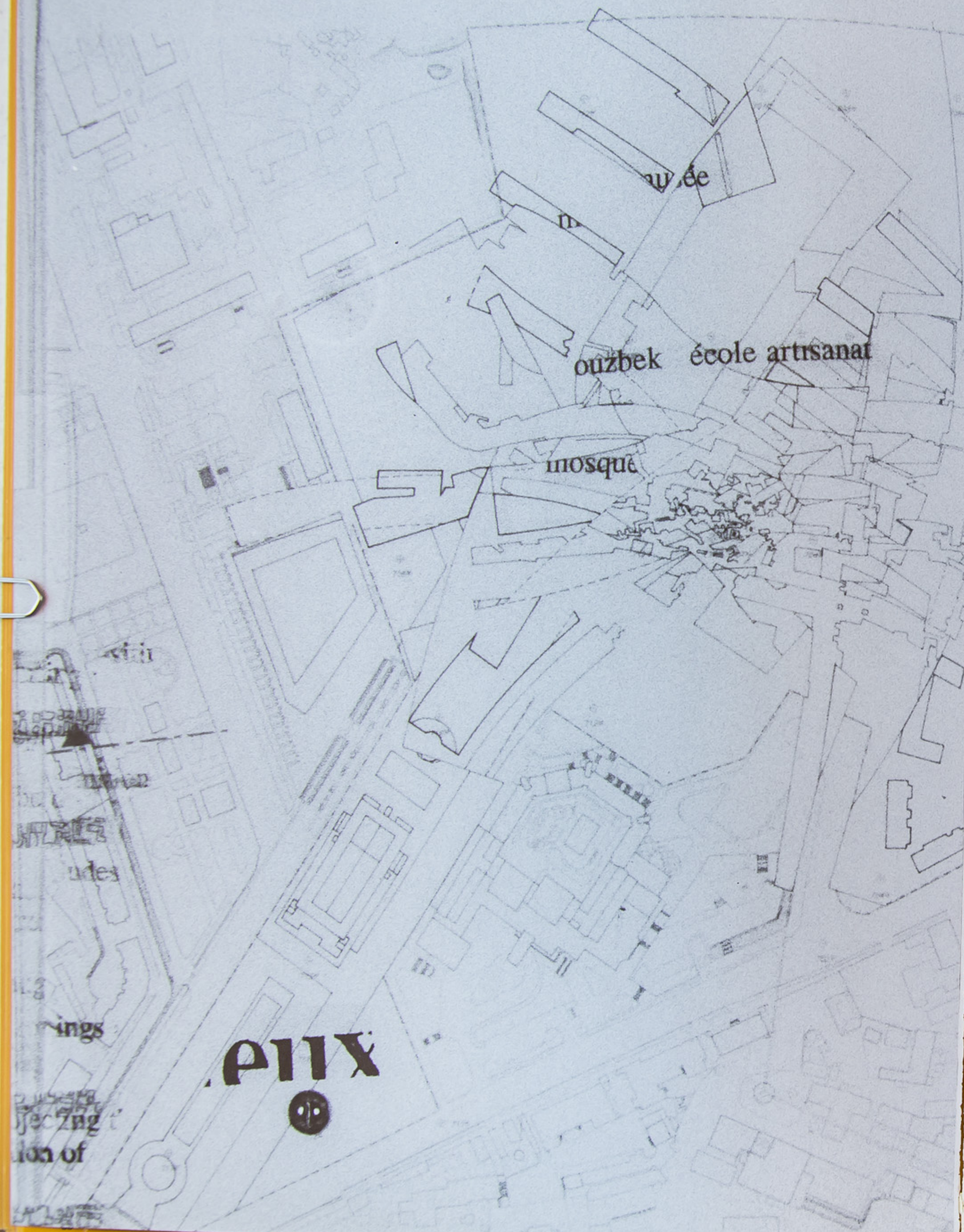
Change for
business
logistics services

Plan-elevation-section 4,
8.0386.19^a



p.40-45: Samarcand
revitalisation, Samarcand,
Uzbekistan, 1991. p.40-41:
Drawing 1. p.42-43: Drawing
2-5. p.44-45 background: Drawing
6. Photos by Alain Julliard.
p.44 left above: Rénovations
archéologiques, Biel, Switzerland,
1990. Detail 1. p.44 left below:
Rénovations archéologiques, Biel,
Switzerland, 1990. Detail 2.
Photos by Georg Rehsteiner.

40～45頁: サマルカンド再興設計競技応募案、ウズベク共和国サマルカンド、1991。
40～41頁: ドローイング1。42～43頁: ドローイング2～5。44～45頁背景: ドローイング6。
44頁左上: 考古学的改修、スイス、バイエル、1990。模型詳細1。左下: 同、模型詳細2。

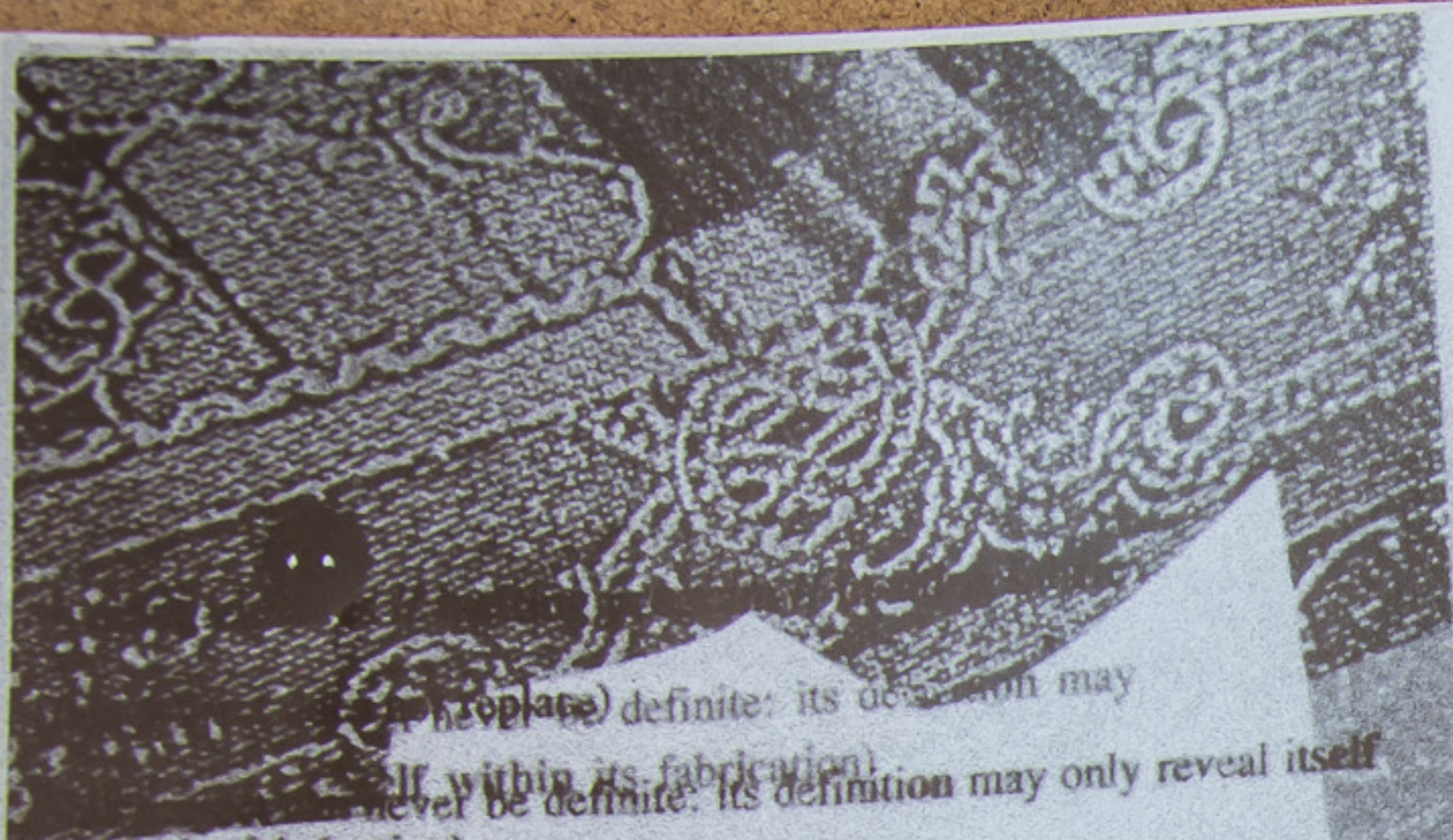


inciting culture
this project does not replace
(this project can never be defined
within its fabrication)
(this project excludes tabula
handwriting of its future
different cultures building A
structures emerge from overall
structures
fabricating insight, approach
crystallizations

auditorium call
auditorium salle de concer

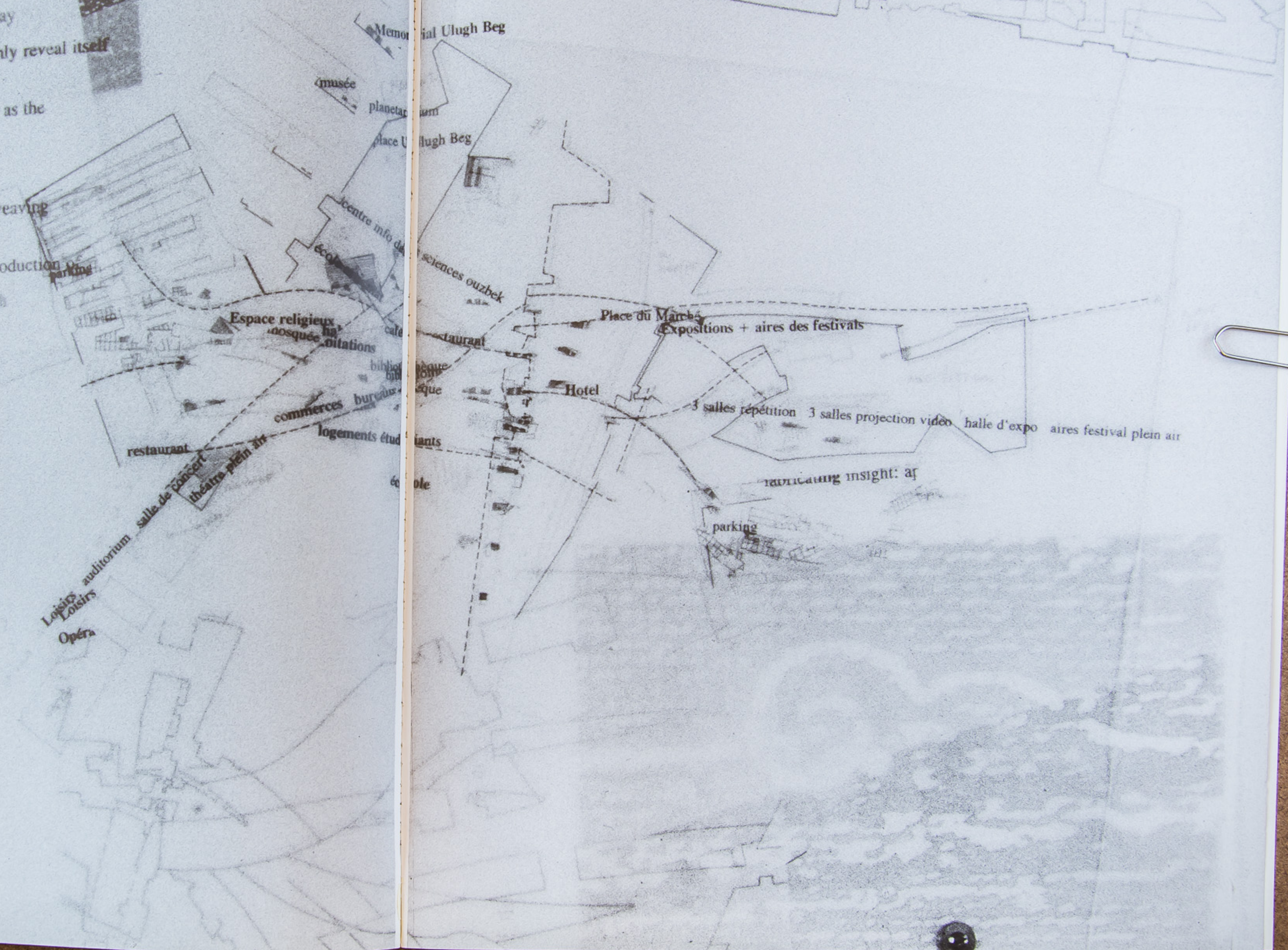
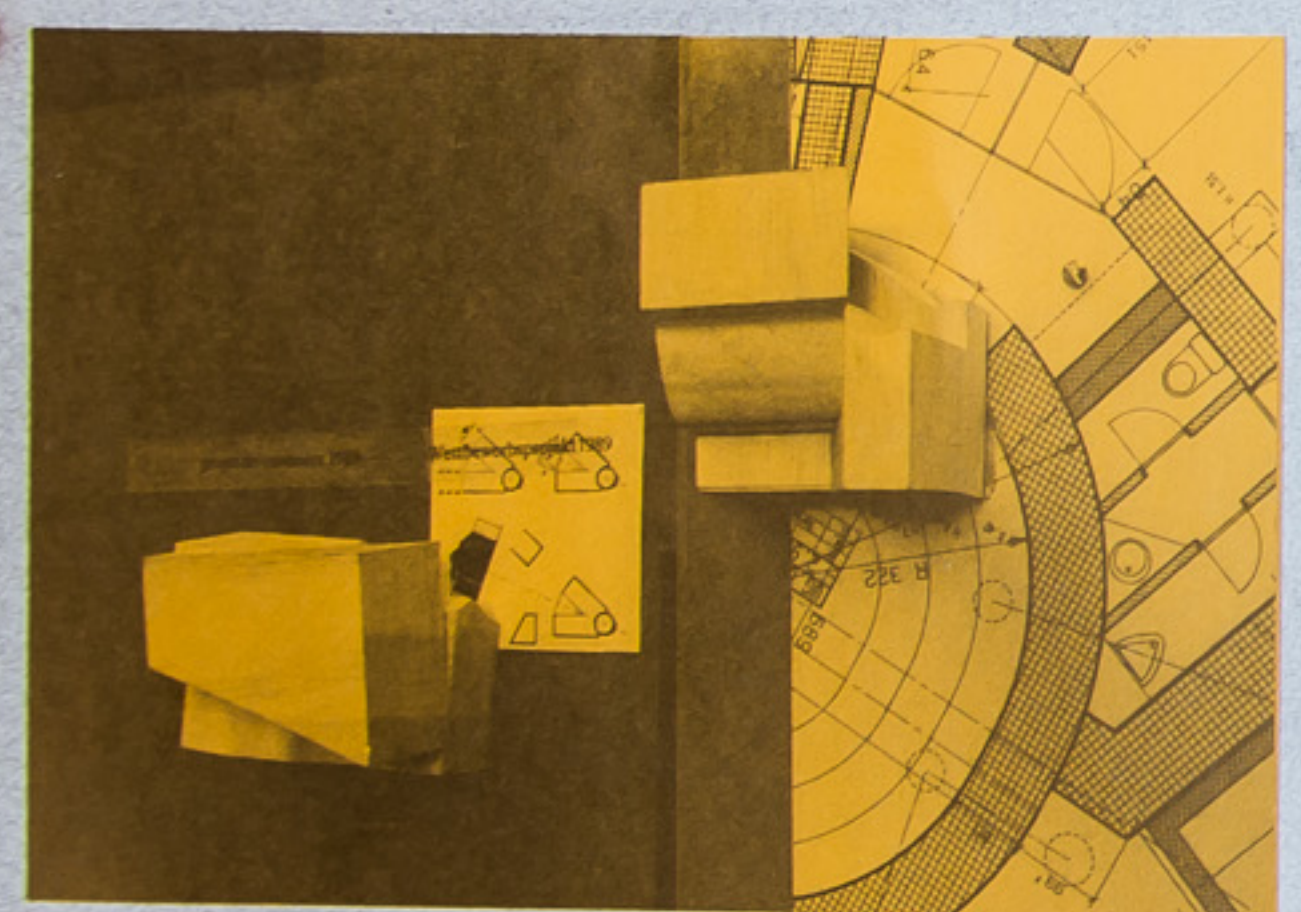
plein air

squ



... (top) definite: its definition may
 ... (bottom) never be definite: its definition may only reveal itself
 within its fabrication)
 (this project excludes tabula rasa; it includes its
 origin as the handwriting of its future)

different cultures building a site
 activities emerge from overlapping zonings and interweaving
 structures emerge from overlapping zonings and
 interweaving structures
 fabricating insight: approaching, projecting through production of
 open-ended crystallizations
 fabricating insight: approaching, projecting through
 production of open-ended crystallizations



F

Biography

Bruce Dunning and Pieter Versteegh open an office in Geneva in 1985, after completion of their architectural studies at the EPF Lausanne. *In the same year, they also founded PIA productions investigations architectures.*

Although the distinctive roles of these structures are respectively to practice reality and theory, these terms are in fact, of course, correlated.

Activities include several projects, competitions and buildings in Switzerland, France, the Netherlands and Belgium.

At this moment, they work on projects for an archaeology museum in Neuchâtel CH, a Kunsthalle, modern art and automobile museum in Geneva, an office building in Sittard, the Netherlands and several housing projects in Switzerland and France.

Activities in PIA include projects such as "ex-essential architecture", "cHUbE-CRHOME", "le cube idéal", titled architecture, the Venice and Samarcand projects, but also studies and exhibitions on other themes, such as "Renovations archéologiques", and on other architects, such as "line of Fire" and "Fondu in August". ■

略歴：ブルース・ダニング・アンド・ピ
ーター・ファースティグ：1985年ロー
ザンヌ連邦工科大学卒業後、ジュネーヴ
に事務所を開設。また、PIA(生産・調査・
建築研究所)で活動を開始。事務所では
「ヌーシャテル考古学博物館」など、PIA
では「理想的な立方体」等のプロジェク
トやダニエル・リベスキンドの「ライン・
オヴ・ファイヤー」など他の建築家の展
覧会への参加などがある。■

List of Credits

Le Cube Idéal, 1988

Collaborators:

Hani Buri, Xavier de Blonay, Patricia Gruber

Photographer: Nicolas Vaucher

Titled architecture., 1990

Collaborators:

Alexandra Yanacopoulos (preliminary design), Hani Buri (moulding and concrete drawing), Patrick Keller (siting, housing and detailing)

Photographer: Alain Julliard

Cité-Jonction, Geneva, Switzerland 1990

Collaborator: Patrick Keller

Photographer: Marc van Appelghem

arché mnimé chimère, Neuchâtel, Switzerland 1991

Collaborators:

Gilles Weber, Isabelle Rossi

Photographer: Alain Julliard

New archaeological museum, Neuchâtel, Switzerland 1986–1996

In association with: Chenu-Jéquier and Vasserot, architects

Collaborators:

Alexandra Gübeli, Simon Hubacher, Patrick Keller, Renée Santa Maria-Kaufmann

Photographer: Alain Julliard

8,0386.19^a (a gateway for Venice), 1990

In association with: Henri T. de Hahn

Collaborators:

Patrick Keller (project and models), Christophe Guignard (models)

Photographer: Alain Julliard

TRN Office Building, Sittard, The Netherlands 1991

Collaborators:

Hani Buri (model), Danko Linder, Isabelle Rossi, Renée Santa Maria-Kaufmann

Photographer: Alain Julliard

Rénovations archéologiques, Biel, Switzerland 1990

Collaborators:

Alexandra Gübeli, Isabelle Rossi, Gilles Weber

Photographer: Alain Julliard

Samarcand revitalisation, Samarcand, Uzbekistan 1991

Collaborator: Patrick Keller

Photographer: Alain Julliard

A History of German Modern Architecture—part 1

From the 'Kulturarbeiten' to the Deutscher Werkbund

Vittorio Magnago Lampugnani

ドイツ近代建築史——1

『文化作品』からドイツ工作連明へ

ヴィットリオ・マニャーゴ・ランブニャーニ

'Kulturarbeiten'

Immediately after the turn of the century an increasing desire for clarity and simplicity permeated the German reformist architectural culture. Its most influential interpreter was Paul Schultze-Naumburg who, after studying painting at the Academy of Art in Karlsruhe and an experience as a member of the Munich and Berlin Secession, moved into publishing, working on Ferdinand Avenarius's journal *Der Kunstwart*. Between 1902 and 1917, in parallel with his extensive activities as an architect, he produced the nine volumes of *Kulturarbeiten*¹, which rapidly became the most widely read and well-known manifesto of a traditionally orientated architectural movement. (fig. 3)

The carefully produced books contain little text and a large number of illustrations. In contrasting good and bad examples of how to solve one and the same design problem, they use the same method of demonstration which Augustus Welby Northmore Pugin had used in 1836 in *Contrasts*. (fig. 1, 2) However, in the *Kulturarbeiten* Pugin's drawings have been replaced by the more vivid medium of photography. Mostly the photographs had been taken by Schultze-Naumburg himself and were both artistically brilliant and of a highly professional technical standard. As well as the approximately three thousand photographs which the author took himself, there are several more by Otto Bartning and Hermann Muthesius. Their subject—and thus of course the subject of the didactic demonstration intended by the *Kulturarbeiten*—is not simply buildings, but also gardens, paths and streets, and three whole volumes are dedicated to the "Design of landscape by man". Here Schultze-Naumburg deals with all aspects of destruction and 'disfigurement of the environment: from architecture to ecology. The reforming zeal of John Ruskin and William Morris is evident here, although free from any relics of Ludditism: "Only if it (beauty) is the design of the "idea", it does have cultural value. Only if it completely serves its purpose and also expresses this in its external form . . . Can there be a more powerful expression of natural force tamed by mankind than the railway train? When the monster with its glowing eyes approaches, when it comes around the great bend and then, puffing and panting, can hardly catch its breath in the station before it lets out a deep sigh and takes up its load again?"² This almost pre-futuristic enthusiasm should not be allowed to disguise Schultze-Naumburg's fundamental traditionalism. His model is the past and his objective that humble, archetypal architecture which paradoxically he himself would never really achieve, although Heinrich Tessenow did so several years later: "There is no doubt that the old farmhouse expresses the whole purpose "farmhouse" completely. One might think that the man who "created" it was a genius. But the country architect who built it in 1796 was most probably not a genius. None of the architects in the area were—and yet all the old farmhouses there and for miles around are equally successful no matter how much their individual forms may vary. In fact here, as in the field of fine art, the whole secret of our ancestors' ability for easy and complete expression is revealed. They took care not to try to achieve individually what can only be achieved through the sum of the work of whole nations: the design of the type, which the artist must know by heart in order to then modify it to suit the individual task in hand . . . Nowhere more than in architecture do we need one type refined to the utmost by the result of an immense sum of achievements, which the artist must know by heart in order to adapt it to individual cases."³ Schultze-Naumburg's highly developed gift of observation, his refined, unerring taste and the logical precision of his thinking was tragically based on ideological ground which was anything but unerring. He preached a salutary return to thoughtfulness and decency, advocating it for bourgeois citizen and worker alike, and in all seriousness believed that fine words alone would be enough to put a stop to the destruction of the environment in the age of capitalist imperialism. In this respect his position was less advanced than that of the group of English reformers around Morris. They had already realised that only a radical re-structuring of society would be able to renew aesthetic culture, but Schultze-Naumburg would have nothing to do with this recognition. Thus his career, which had had such noble beginnings, was able to so rapidly take on a sinister aspect. In 1904