

3 Temporary Works  
+  
Architecture in Luxembourg

# au

Architecture and Urbanism

2006:10 No.433

**発行者**

吉田信之

**編集長**

吉田賢次

**エディトリアル・アソシエイツ**

エルウィン・J・S・ピライ

西沢立衛

ケン・タダシ・オオシマ

ヘラ・ファン・サンデ

馬衛東

クワン・セン

**デザイン・コンサルタント**

マッシモ・ヴィネリ

**アドヴァイザー**

安藤忠雄、大阪

ジャック・ヘルツォーグ、バーゼル

伊東豊雄、東京

レム・コールハース、ロッテルダム

テレンス・ライリー、マイアミ

セシル・バルモンド、ロンドン

ジャン・ルイ・コーエン、パリ

トシコ・モリ、ケンブリッジ

モーセン・モスタファヴィ、ニューヨーク

**副編集長**

四方裕

**編集スタッフ**

津久井典子

北澤愛

久留由樹子

依田加奈恵

表紙：レム・コールハース+セシル・バルモンド設計、サーベントイン・ギャラリー・バヴィリオン2006。撮影：イワン・バーン。

◎建築と都市 433号 平成18年10月1日発行

毎月1回1日発行 昭和46年3月3日第三種郵便物認可

定価2,500円(本体2,381円)

年間購読料30,000円(年12冊/税・送料込み)

発行：株式会社エー・アンド・ユー 〒113-0034 東京都文京区湯島2-30-8

電話：(03) 3816-2935 (代) FAX：(03) 3816-2937

E-mail：au@japan-architect.co.jp URL：http://www.japan-architect.co.jp

振替：00130-5-98119

印刷：大日本印刷株式会社

取次店＝トーハン・日販・大阪屋・中央社・栗田・誠光堂・太平洋・西村

5

カレンツ：ヘルツォーグ・アンド・ド・ムロンによるテート・モダンの改修計画／ザハ・ハディッドがドバイにオフィス・ビルをデザイン

10

ジャン・ヌーヴェル

ガスリー劇場

22

アルヴァロ・ホアキン・メロ・シザ・ヴィエイラ

リベッタ・セッラーロのスポーツ施設

## 特集1：テンポラリー・アーキテクチュア3題

32

ヘルツォーグ・アンド・ド・ムロン

ブラダ・インプロバブル・クラシックス—ブラダ・テンポラリー・ストア

38

レム・コールハース+セシル・バルモンド

サーベントイン・ギャラリー・バヴィリオン2006

48

OBRAアーキテクツ

ビートフェーズ!—MoMA / P.S.1 若手建築家プログラム

## 特集2：ルクセンブルグの建築

56

エッセイ：段階的進化を遂げた都市計画—キルヒベルグ平原

キルヒベルグ基金+ヘラ・ファン・サンデ

60

クリスチャン・ド・ボルザンバルク

ルクセンブルグ・フィルハーモニック・ホール

68

ベイ・コブ・フリード・アンド・パートナーズ

グラン・ドゥック・ジャン近代美術館MUDAM

78

シュメルウィルツ・アーキテクツ／ジョルダン・アンド・ミュラー

ルクセンブルグ・キルヒベルグ会議場

82

RKW・ロード・ケラーマン・ワフロフスキー・アルヒテクトゥール+シュタットバウ

IKBインターナショナル

86

CBA・クリスチャン・パウアー・アンド・アソシエ・アルシテクト

国立歴史芸術博物館

94

エッセイ：キルヒベルグ地区の開発について

イナ・ノットロト

103

ルクセンブルグ市建築案内

104

インゲンホーフエン・アーキテクツ

欧州投資銀行

108

ドミニク・ペロー

欧州裁判所

114

ボレス+ウィルソン

ルクセンブルグ国立図書館

116

ロブ・クリエ・クリストフ・コール・アーキテクテン

司法省

120

インタヴュー：ミッシェル・ブランシェール・トマシーニ／駐日ルクセンブルグ特命全権大使に聞く

126

連載：進化するワークプレイス—第3回

分散するワークプレイス—情報通信技術によって広がるオフィス  
岸本章弘

134

書評：『KM3: Excursions on Capacities』MVRDV 著

**Publisher:**

Nobuyuki Yoshida

**Editor:**

Kenji Yoshida

**Editorial Associates:**

Erwin J.S.Viray

Ryue Nishizawa

Ken Tadashi Oshima

Hera Van Sande

Ma Weidong

Seng Kuan

**Design Consultant:**

Massimo Vignelli

**Advisers:**

Tadao Ando, Osaka

Jacques Herzog, Basel

Toyo Ito, Tokyo

Rem Koolhaas, Rotterdam

Terence Riley, Miami

Cecil Balmond, London

Jean-Louis Cohen, Paris

Toshiko Mori, Cambridge

Mohsen Mostafavi, N.Y.

**Senior Editor:**

Yutaka Shikata

**Editorial Staff:**

Noriko Tsukui

Ai Kitazawa

Yukiko Hisatome

Kanae Yoda

**Distributor:**

The Japan Architect Co., Ltd.:

Ryugo Maru

Cover: Serpentine Gallery Pavilion 2006 by Rem Koolhaas + Cecil Balmond. Photo by Iwan Baan.

©A+U Publishing Co., Ltd. 2006 Printed in Japan  
Published by A+U Publishing Co., Ltd. 30-8 Yushima 2-chome, Bunkyo-ku, Tokyo 113-0034, Japan  
Tel: (03)3816-2935 Fax: (03)3816-2937  
E-mail: au@japan-architect.co.jp URL: http://www.japan-architect.co.jp

a+u = Architecture and Urbanism is handled exclusively by The Japan Architect Co., Ltd.  
31-2 Yushima 2-chome, Bunkyo-ku, Tokyo 113-8501, Japan  
Tel: (03)3816-2532 Fax: (03)3812-3229 E-mail: ja-business@japan-architect.co.jp  
Subscription rate for 2006 outside Japan  
¥42,000 (Airmail – Asia), ¥45,000 (Airmail – Europe, North America, Oceania, & Middle East),  
¥49,000 (Airmail – South America & Africa)  
U.S.Dollars, Euro, Sterling Pounds and Swiss Francs equivalent to the above Japanese Yen prices are  
acceptable. Your remittance should be converted at the current exchange rate when you remit us.

5  
**Currents:** Herzog & de Meuron Plans to Transform Tate Modern/Zaha Hadid Designs Three High-rise Towers in Dubai

10  
**Jean Nouvel**  
Guthrie Theater

22  
**Álvaro Joaquim Melo Siza Vieira**  
Ribera-Serrallo Sports Complex

## Feature 1: 3 Temporary Works

32  
**Herzog & de Meuron**  
Prada Improbable Classics – Prada Temporary Store

38  
**Rem Koolhaas + Cecil Balmond**  
Serpentine Gallery Pavilion 2006

48  
**OBRA Architects**  
“BEATFUSE!” for Warm Up – MoMA/P.S.1 Young Architects Program

## Feature 2: Architecture in Luxembourg

56  
**Essay:** Evolutionary Phases in the Urbanization of the Kirchberg Plateau  
**Fonds Kirchberg + Hera Van Sande**

60  
**Christian de Portzamparc**  
Luxembourg Philharmonic Hall

68  
**Pei Cobb Freed & Partners**  
Musée d'Art Moderne Grand-Duc Jean (MUDAM)

78  
**SchemelWirtz Architects / Jourdan & Müller**  
Conference Center in Luxembourg-Kirchberg

82  
**RKW Rhode Kellermann Wawrowsky Architektur + Städtebau**  
IKB International S.A.

86  
**CBA Christian Bauer & Associés Architectes**  
National Museum of History and Art

94  
**Essay:** The Development of the Kirchberg District  
**Ina Nottrot**

103  
**Luxembourg City Architecture Guide**

104  
**Ingenhoven Architects**  
European Investment Bank

108  
**Dominique Perrault**  
Court of Justice of the European Communities

114  
**Bolles + Wilson**  
Luxembourg National Library

116  
**Rob Krier · Christoph Kohl · Architekten**  
Cité Judiciaire

120  
**Interview: Michèle Pranchère-Tomassini / Luxembourg Ambassador to Japan**

126  
**Series: Evolving Workplaces – Part 3**  
Distributed Workplaces: The Dispersal of the Office Through Information Communication Technology  
**Akihiro Kishimoto**

134  
**Book Review: KM3: Excursions on Capacities** by MVRDV

## Feature 1:

# 3 Temporary Works

**特集1:**

テンポラリー・アーキテクチャ3題

Temporary architecture has the image of being, among other things, mobile, lightweight and low-cost. Unlike “Architecture”, it is not expected to be permanent. Free of the burden of such an expectation, it can take on a more variegated expression. The architect can try experimental materials and methods without excessive regard for building performance, precisely because the period of use is limited; moreover, a limited budget forces the architect to create a work of clear-cut expression. The three works introduced here were produced under different conditions and in different environments. However, they all have a spare, succinct beauty precisely because the projects were subject to many constraints. We may be able to discover in temporary architecture the starting point of architecture.

*Translated by Hiroshi Watanabe*

可動性、軽量性、低コストなど様々なイメージのあるテンポラリー・アーキテクチャ——仮設建築であるが、恒久的な存在であることが求められる「建築」とは違い、その重圧から解放されることで、豊かな表現を身にまどっている。期間が限られているから、建築的性能を飛び越えた実験的な素材や工法を試みることができ、しかも、予算も限られているので、明快な表現をつくりださねばならない状況に置かれている。

ここで紹介している3作品は、違った条件、違った環境を与えられているが、制限の多いプロジェクトであるからこそ、贅肉をそぎ落とした美しさを感じられる。テンポラリー・アーキテクチャから建築の原点を見いだせるのかもしれない。

(編)

# OBRA Architects

“BEATFUSE!” for Warm Up – MoMA/P.S.1 Young Architects Program  
Long Island City, New York, USA 2006

OBRAアーキテクト  
ビートフューズ! — MoMA / P.S.1若手建築家プログラム  
米国、ニューヨーク、ロング・アイランド・シティ 2006

No two New Yorkers are alike; everyone moves to a different beat. When the Warm Up DJs match tunes, beats fuse. Form follows flexion and air is suffused with mist + light, as all dance under a penumbra of moiré.

BEATFUSE! is the winning project of the 2006 Young Architects Program organized annually by P.S.1 Contemporary Art Center and the Museum of Modern Art as the site of their popular Warm Up series. Every Saturday of the summer, a hugely popular block party takes place here, an anticipated yearly ritual celebrating music, art and architecture, along with the cosmopolitan diversity of the city's population. Just like diverse tunes fused seamlessly by the expert maneuvers of the Warm Up DJ's, thousands of different New Yorkers join in a moment of togetherness without losing their individuality.

The space is partially covered with 10 concertina shells manufactured and assembled in a workshop and later deployed on site. They are modeled and manufactured digitally using a CNC router to achieve their dynamic curved form. By virtue of the thickness of the material proposed these structures would seem unlikely to span the 20 to 30-foot distances required, but by forcing the pieces into curves and connecting them into an irregular grid, we can elicit the emergence of a tension that allows them to adequately reach further than that.

The concertina are covered with a skin of polypropylene mesh scales. They allow wind and rain to move through them without excessively taxing the structure with lateral or lifting loads while providing soft penumbral shade. The inexpensive material has been chosen because it is rigid enough to return to its original position after the wind dies down and yet flexible enough to seamlessly adjust to the curved surfaces of the concertina while overlapping in ways that generate gently nuanced patterns of moiré texture.

Each component is different, assembled at varying heights, positions and angles. Nonetheless, all connections are conceptually the same. One single idea runs through the entire project and materializes in the steel brackets which adjust to the conditions of each connection, allowing the wood beams to connect to each other, to the ground, and the concrete courtyard walls, which could not be permanently altered for this temporary installation. All brackets are lasercut out of 1/4" steel and then bent and welded.

Each concertina shell is unique, but they fuse into each other to create a realm that spans the entire courtyard and creates multiple places of distinctive mood and atmosphere. The sandbox gallery is designated as the Caldarium. It will have little to no shade, an array of radial chaise lounges for sunbathing and a large soaking pool. The barbecue grill is located here. In the large triangular gallery, as shade lowers the temperature of the ground by deflecting radiation, as pools and misters cool the air by evaporation, and as the concertina shells bring the soothing breeze down to people, the overall effect can lower the temperature by as much as five degrees Fahrenheit. This space called the Tepidarium is appropriate for conversation, eating, drinking and impromptu dancing. Water misters, a favorite of

Warm Up DJs, are provided throughout the Tepidarium at four different locations. They are protected under three-foot diameter steel mesh hemispheres that resemble giant kitchen strainers. Inside each strainer is a light fixture, which, when turned on the mist, solidify the light beams into constantly changing formless shapes, a phenomena similar to that of light siphoned out into nebulous space by clouds caught atop the Empire State Building on a stormy night.

Finally, for those who may feel they have already had enough of summer, the small gallery is configured as a Frigidarium. To that end, the walls are lined with foil bubble reflective insulation which is also used to make the scales of the concertina covering and enclosing this room. Every Saturday morning for the duration of Warm Up, blocks of ice are arranged at the bottom of the wall to create an ice bench.

## Credits and Data

Project title: “BEATFUSE!” for Warm Up – MoMA/P.S.1 Young Architects Program

Client: P.S.1 Contemporary Art Center and Museum of Modern Art  
Location: Long Island City, New York, USA

Completion date: June 22, 2006

Architects: OBRA Architects; Pablo Castro and Jennifer Lee

Project architects: Shin Kook Kang, Akira Gunji, Selin Semaan

Project team: Luis Costa, Kaon Ko, Alice Bo-Wen Chang, Dasha Khapalova, Tobi Bergman, Paul Chan, Niall Gallacher, Eric Gewirtz, David Karlin, Jung Min Kim, Joshua Lehman, Kim Shkapich, Glen Barfield, Macky Bergman-Clarke, Luis Berrios, Justin Bhagat, Manuel Castro, Panos Chatzitsakyris, Po Chen, Terri Chiao, Nancy Clarke, Erica Gibson, Cho Won Jang, Aoi Jesse, Seung Hyun Kang, Sojin Kang, Katerina Kourkoula, Paul Cheng-Hao Lo, Wendy Meguro, Keiko Sasaki, Jeff Sturges, Jose Torrecilla, Michele Torrecilla, Stelina Tsifti, Nicole Vlado, Leah Young

Fabrication contractor: Site Assembly, Terry ChanceSciame, Jim Kilkenny, Marco Alvarez, Scott Jones, construction manager

Installation: Island Acoustics, Stephen J. Kistulnec

Structural engineering: Robert Silman Associates PC, Nat Oppenheimer, Pat Arnett

Environmental engineering: Transsolar Energietechnik GmbH, David White

Lighting design: Tillet Lighting Design, Linnaea Tillet, Stephen Horner, Yeune Kyue Kim

Pool consultant: Dr. Gerald Palevsky PE

T-shirt and truck graphic design: Omnivore; Alice Chung, Karen Hsu

Timberstrand and plywood: iLevel by Weyerhaeuser

CNC routing: Shaw Stewart Lumber, Solors Optional Axis, Four Corners CNC Services

Metal lasercutting and fabrication: Maloya Laser Inc.

Metal fabrication: Caliper Studio

Polyethylene mesh: Delstar Technologies Inc.

Epoxy products: West System Inc.

Rigid foam insulation: Owens Corning

Light strainer fabrication: DD Wire Company

Misters: Atomizing Systems Inc.

Lighting: Targetti North America

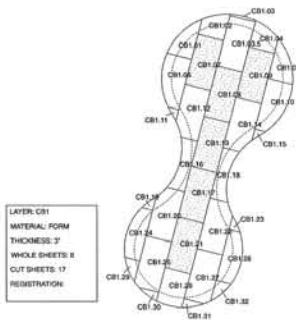
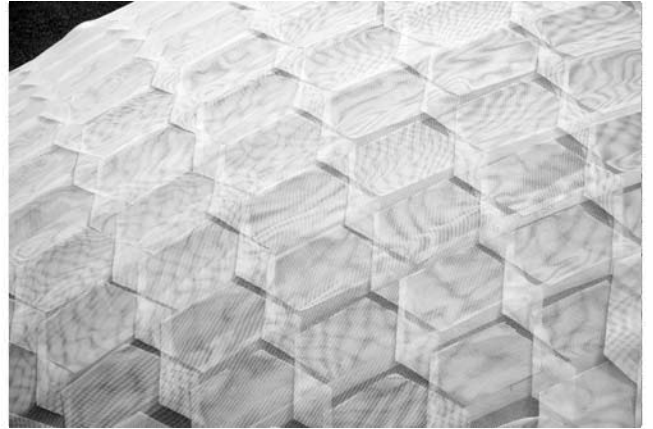
Foil insulation: Radiant Guard

Support for this project has been generously provided by: Site Assembly, Sciame Island Acoustics, iLevel by Weyerhaeuser, West System Inc., Owens Corning, Four Corners CNC Services, Maloya Laser Inc., Bartco Lighting Inc., Caliper Studio, Targetti North America, Radiant Guard

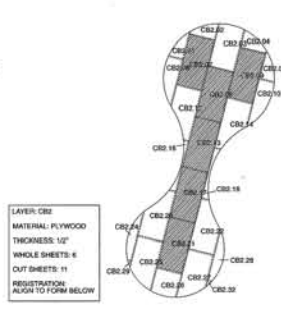




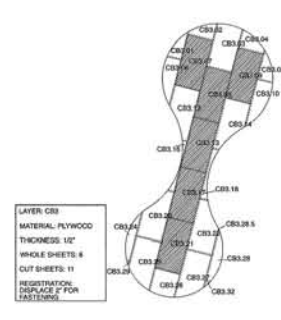




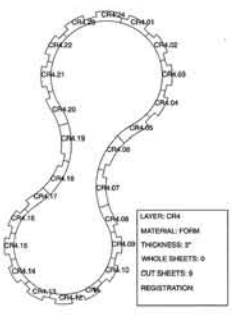
1 BASE BOTTOM (FOAM) 3'10" x 1'0"



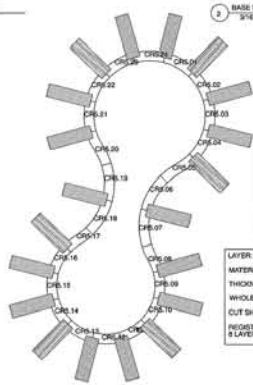
2 BASE MIDDLE (PLYWOOD) 3'10" x 1'0"



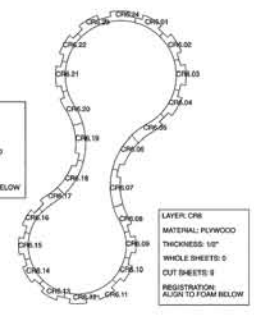
3 BASE TOP (PLYWOOD) 3'10" x 1'0"



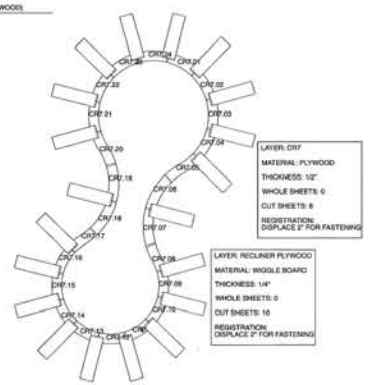
4 RIM BOTTOM (FOAM) 3'10" x 1'0"



5 RIM MIDDLE 1 (FOAM) 3'10" x 1'0"



6 RIM MIDDLE 2 (FOAM) 3'10" x 1'0"



7 RIM TOP (WOOD) 3'10" x 1'0"

**CALDARIUM**  
 TOTAL MATERIALS:  
 3" FOAM: 73 SHEETS  
 1/2" PLYWOOD: 51 SHEETS  
 1/4" WIGGLE BOARD: 10 SHEETS

Detail of caldarium pool (scale: 1/1,000)/カルドアリウムのプールの詳細 (縮尺: 1/1,000)

新りたみライティングデスク/  
エボニー風ベアウッド  
ノート/カーフ  
マジランダ/アリゲーター

au 06:10

販売元：株式会社エー・アンド・エー / 〒113-0034 東京都文京区湯島2-30-8 電話：(03) 3816-2935 (代) / 振替：00130-5-98119

定価=2,500円 [本体2,381円]

エルメス、パリのいざない  
HERMÈS EN ESCAPADE

HERMÈS  
PARIS

