

DAY1

建築家や建築教育のためのヒューマニティ DX

Humanitarian Digital Transformation for architects and architectural education

2021年12月9日（木）9:30～12:00 | Dec. 9, 2021, 9:30-12:00



Projects and Their Consequences

プロジェクトとそれらの帰結

Jesse Reiser and Nanako Umemoto

ジェシー・ライザー + 梅本奈々子

RUR Architecture DPC, Princeton University School of Architecture

RUR Architecture DPC, プリンストン大学建築学科

Summary 要旨

Following the recent completion of their Taipei Music Center and the success of their O-14 office tower in Dubai, Jesse and Nanako will discuss the precarious position of architecture in relation to the arts and sciences. Whereas the latter speaks to a general form of knowledge applicable to a variety of conditions, the former speaks to the specificity and irreproducibility of a given situation. Having developed a sustained project in architecture for over 30 years, Jesse and Nanako will demonstrate, through their built and speculative work, how the interplay between architectural theories and ideas; the hard constraints of given sites, programs, and budgets; and the chance

happenings that occur during a project's lifespan converge nonhierarchically in the most successful architectural projects, thereby reinforcing architecture's autonomy as a distinct cultural practice.

台北ミュージックセンターの完成とドバイの O-14 オフィスタワーの成功に続き、ライザーと梅本は建築の不安定な立ち位置について芸術と科学に関連する側面から論じます。科学はさまざまな状況に適用可能な概説的知識に言及する一方、芸術は特定の状況の特異性と再現不可能性へ言及します。30 年以上にわたって建築プロジェクトを持続するなかでライザーと梅本は、建築理論とアイデアの相互作用、特定のサイト・プログラム・予算に関する厳しい制約、プロジェクトの期間中に起こる偶然の出来事が非階層的に収束していくことで建築がより成功へと近づき、それによって特異な文化的プラクティスとしての建築の自律性が確固たるものになるということについて、完成した建築や思索的なプロジェクトを通して論じます。

Short bio 略歴

Reiser + Umemoto, RUR Architecture DPC, is a multidisciplinary design firm operating at a wide range of scales: from furniture design, to residential and commercial structures, up to the scale of landscape, urban design, and infrastructure. In 2010, the firm was awarded first prize for the Taipei Music Center and the Kaohsiung Port Terminal in Taiwan, the former having been completed in 2021 and the latter set to be completed next year. Jesse Reiser and Nanako Umemoto have received numerous awards for their speculative work and built projects, including the Chrysler Award for Excellence in Design, the Academy Award in Architecture by the American Academy of Arts and Letters, the Presidential Citation and John Hejduk Award from the Cooper Union, and the USA Booth Fellowship from United States Artists for Architecture & Design. The firm's first comprehensive monograph, *Projects and Their Consequences*, was published in 2019 and traces thirty years of innovative, multidisciplinary investigations of form, structure, technique, and planning.

Reiser + Umemoto, RUR Architecture DPC は学際的なデザイン事務所として、家具デザインから住宅、商業、景観および都市デザイン、インフラまで、幅広い規模で事業を展開しています。2010 年に同社は台湾の台北ミュージックセンターと高雄港湾ターミナルで最優秀賞を受賞しました。前者は 2021 年に完成し、後者は来年完成する予定です。ジェシー・ライザーと梅本奈々子は、クライスラー・アワードよりエクセレンス・イン・デザイン賞、アメリカ芸術文学アカデミーより建築アカデミー賞、クーパー・ユニオンよりジョン・ヘイダック賞、ユナイテッド・ステイツ・アーティスツ建築とデザイン部門よりブース・フェローシップなど、思索的なプロジェクトから建築において数々の賞を受賞しています。事務所初の包括的なモノグラフ “*Projects and Their Consequences*” は 2019 年に刊行され、30 年間にわたって取り組んできた形態、構造、技術、計画に関する革新的で学際的な研究をたどっています。

REISER + UMEMOTO







SOME PROJECTS IN ARCHITECTURE

THE MUSICAL INSTRUMENT PROBLEM

DURATION 35 YEARS

THE TEXTUAL PROJECT

DURATION 10 YEARS

THE SURFACE PROJECT

DURATION 20 YEARS

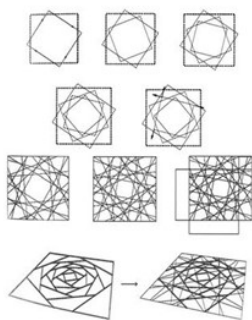
THE ROD-NET PROJECT (RUR)

DURATION 17 YEARS

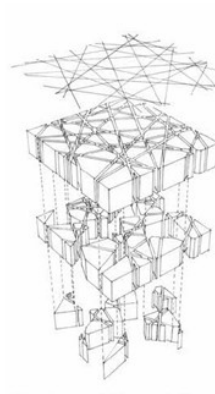
THE MATERIAL PROJECT (RUR)

DURATION 25 YEARS

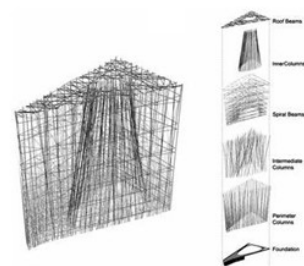
MIGRATION OF DIAGRAM



Cecil Balmond's structural geometry for
Toyo Ito's Serpentine Pavilion 2002



Toyo Ito colors in Balmond's diagram
And turns the structure into infill



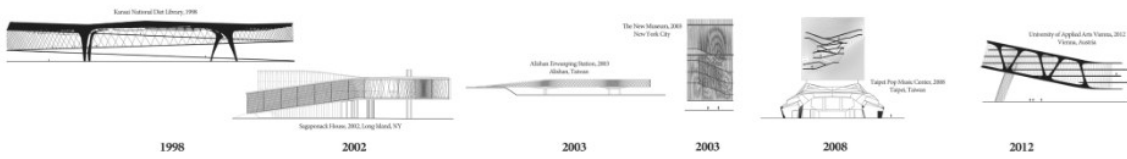
Sou Fujimoto Stretches and upscales
Balmond's diagram for Taiwan Tower 2011

SOME PROJECTS IN ARCHITECTURE

THE SURFACE PROJECT



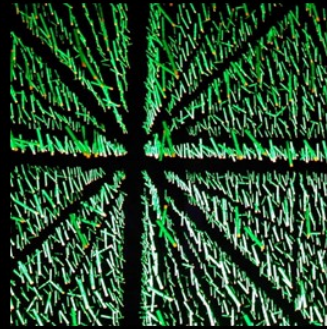
THE ROD-NET PROJECT



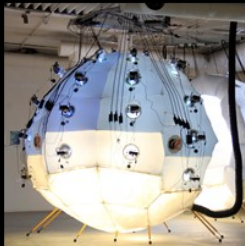
THE HOLEY PROJECT



O-14
Dubai, UAE



Flux Room



Geoscope 2



Taipei Music Center
Taipei, Taiwan



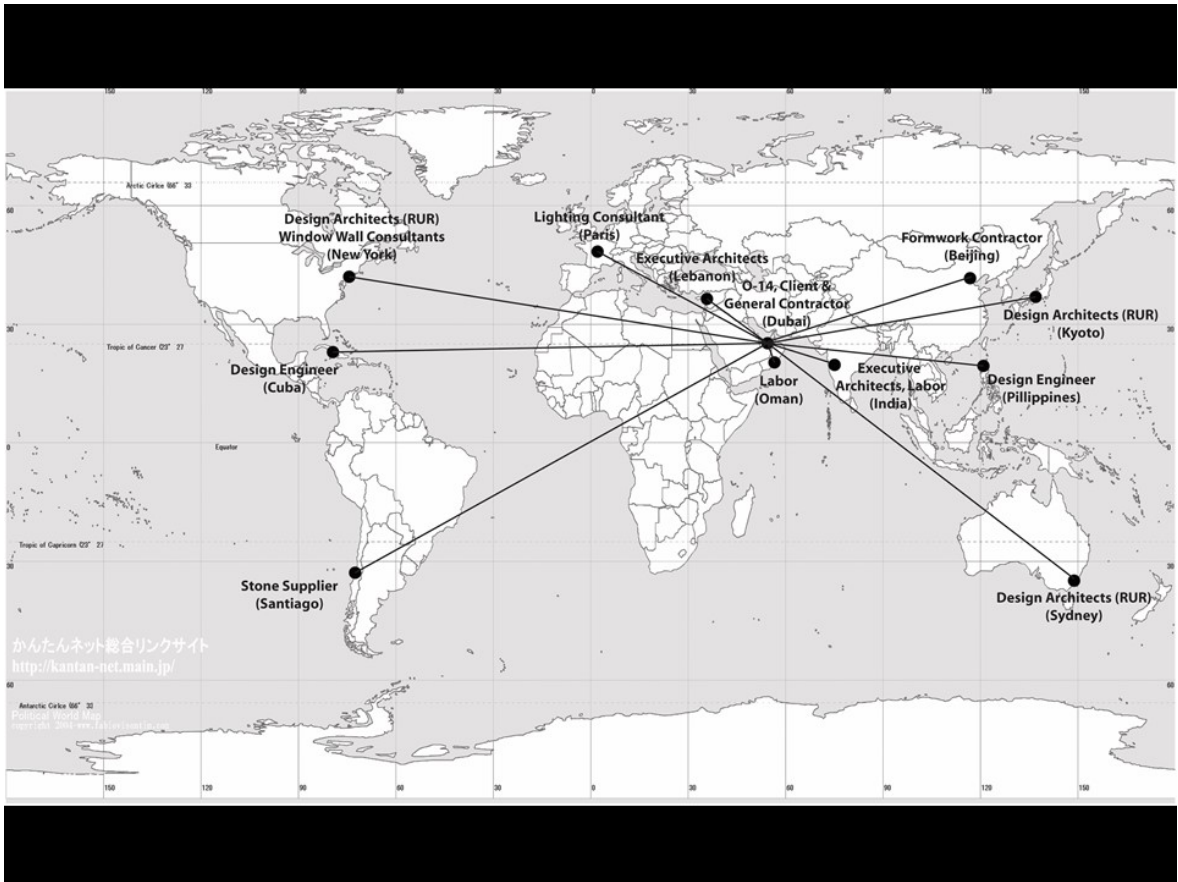
Kaohsiung Port Terminal
Kaohsiung, Taiwan
















O-14

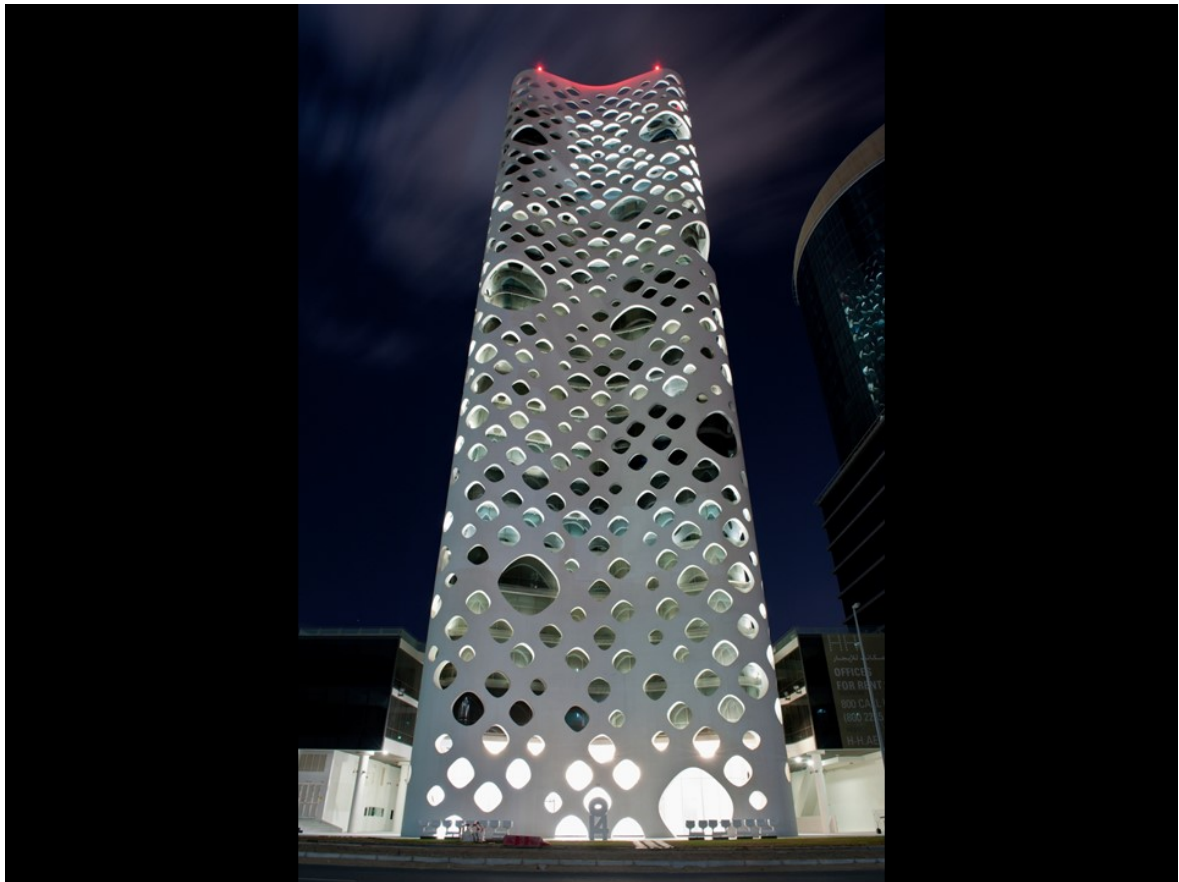
Dubai, UAE

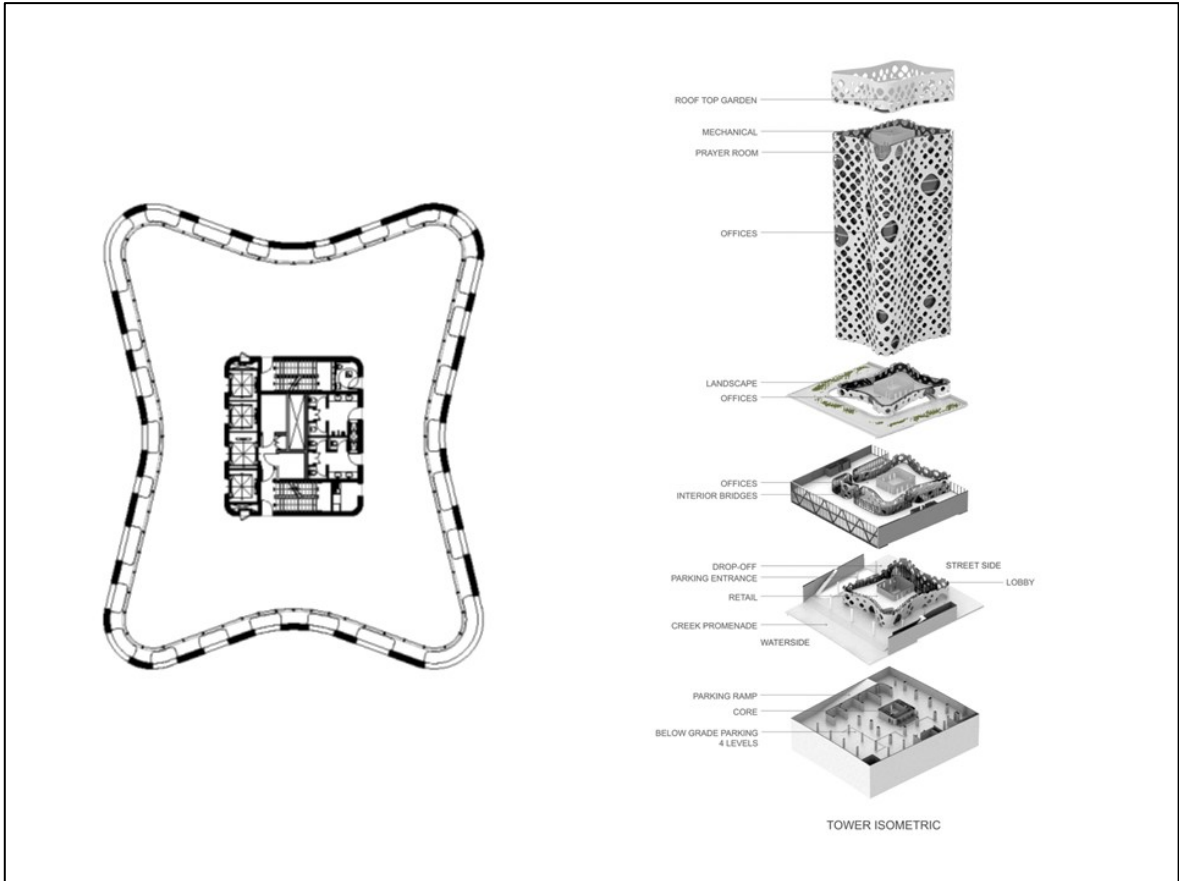
Office Building | 31,400 m² | Dubai, United Arab Emirates | Completed 2010





| DESIGN ARCHITECT | EXECUTIVE ARCHITECT | ENGINEER | CONTRACTOR | DEVELOPER |
|---|---|---|--|---|
|  |  |  |  |  |
| United States/ Japan Reiser-Umemoto RUR Architecture | Lebanon Joseph Sawaya Erga Progress | United States / Cuba Ysrael Seinuk P.E. YAS | United Arab Emirates Abdallah Yabroudi Dubai Contracting Company | United Arab Emirates Shahab Lutfi H&H Development |
|  |  |  |  |  |
|  |  |  |  |  |





Local Parking Typology - Sheikh Zayed Road, Dubai

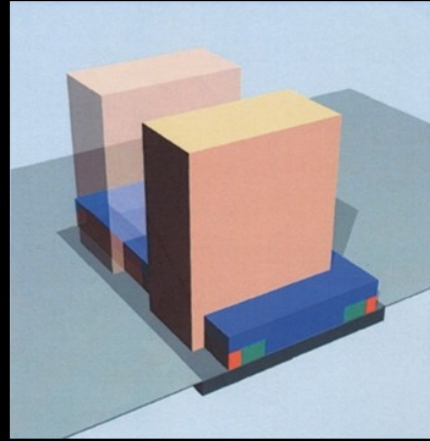
Reconfiguring the developer's masterplan required a tactical relocation of the above-ground parking convention in Dubai



Podium base with active frontage at ground level



Double height arcade with retail activity



Typical building envelope with parking in podium

Design Codes: Business Bay, Dubai

Create multiple frontages and activity at multiple levels by freeing the podium from the building mass



Typical podium base with active frontage at ground level



O-14 podium has multiple frontages and interaction with exterior on all levels of podium

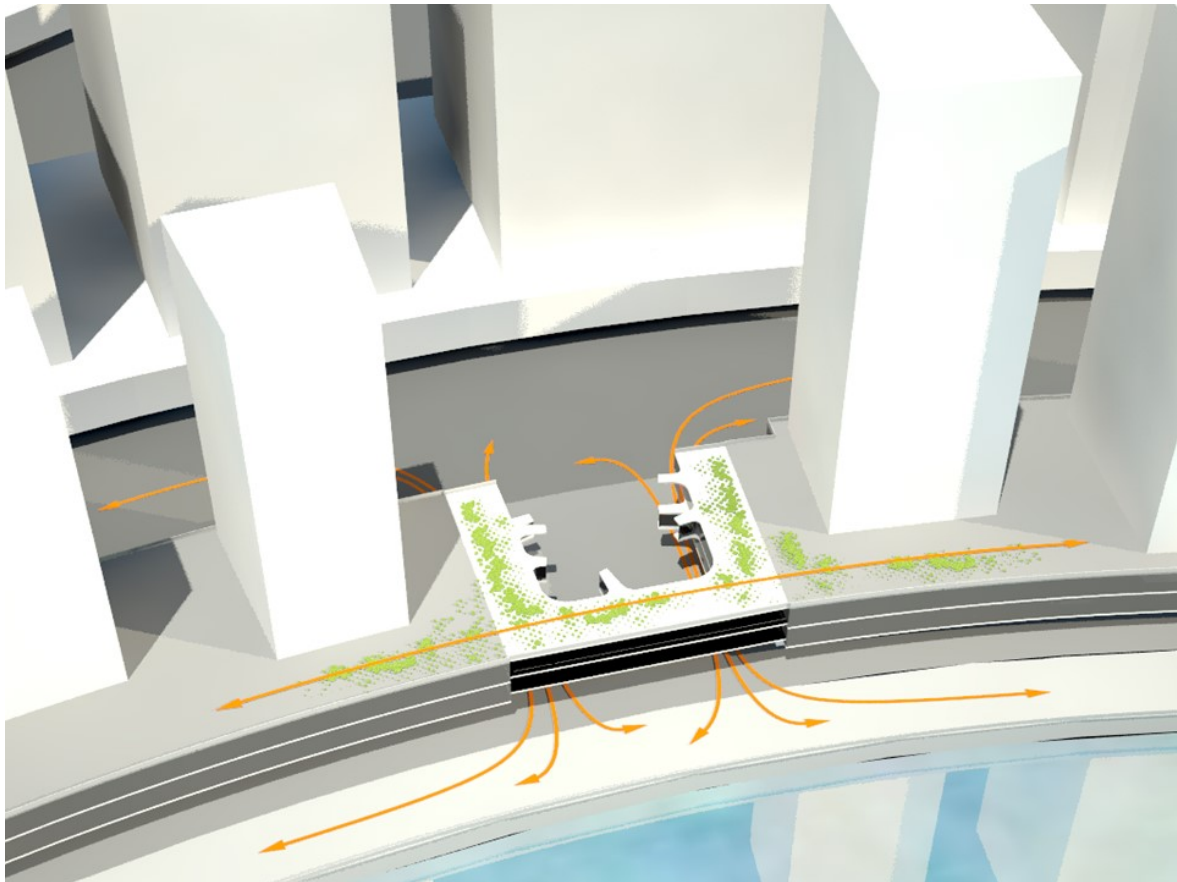
Redefinition of arcade-like space to enable porosity and continuity at ground level without classical hierarchies

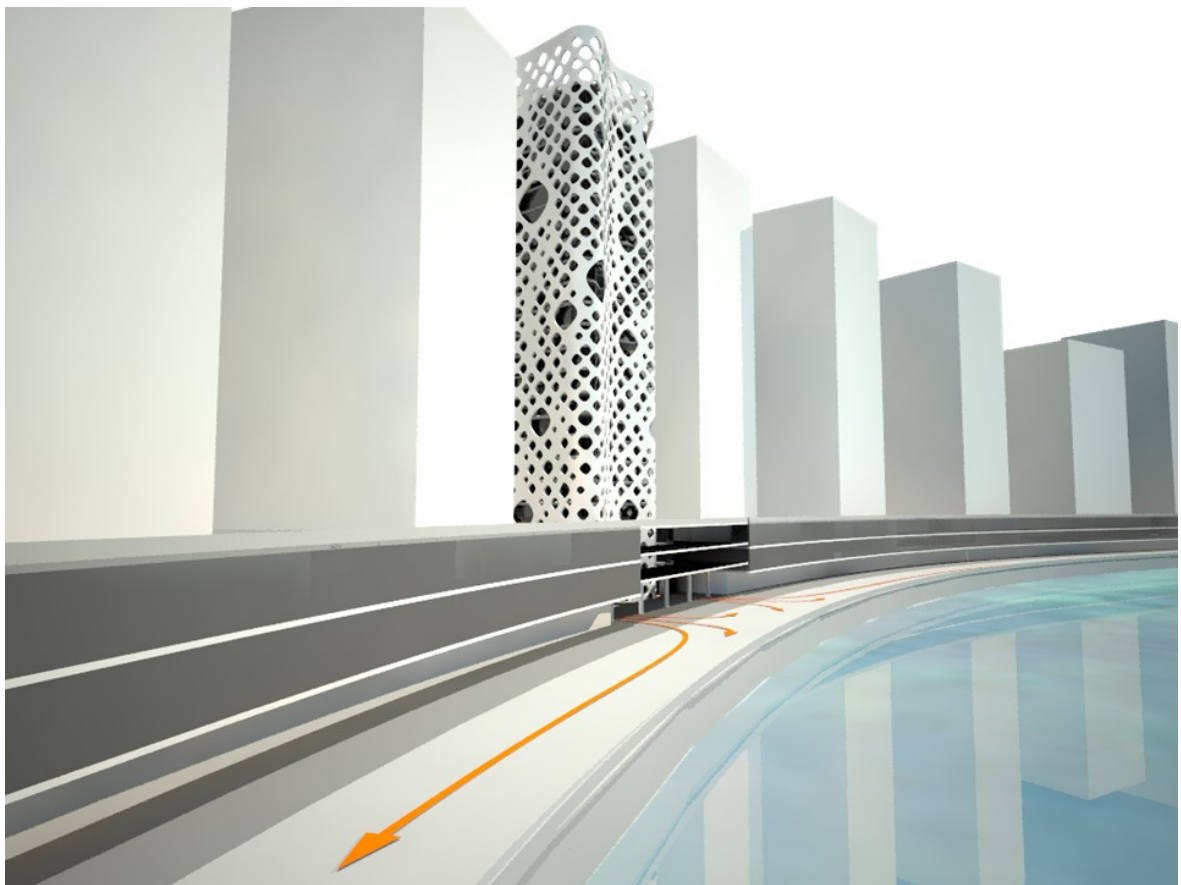
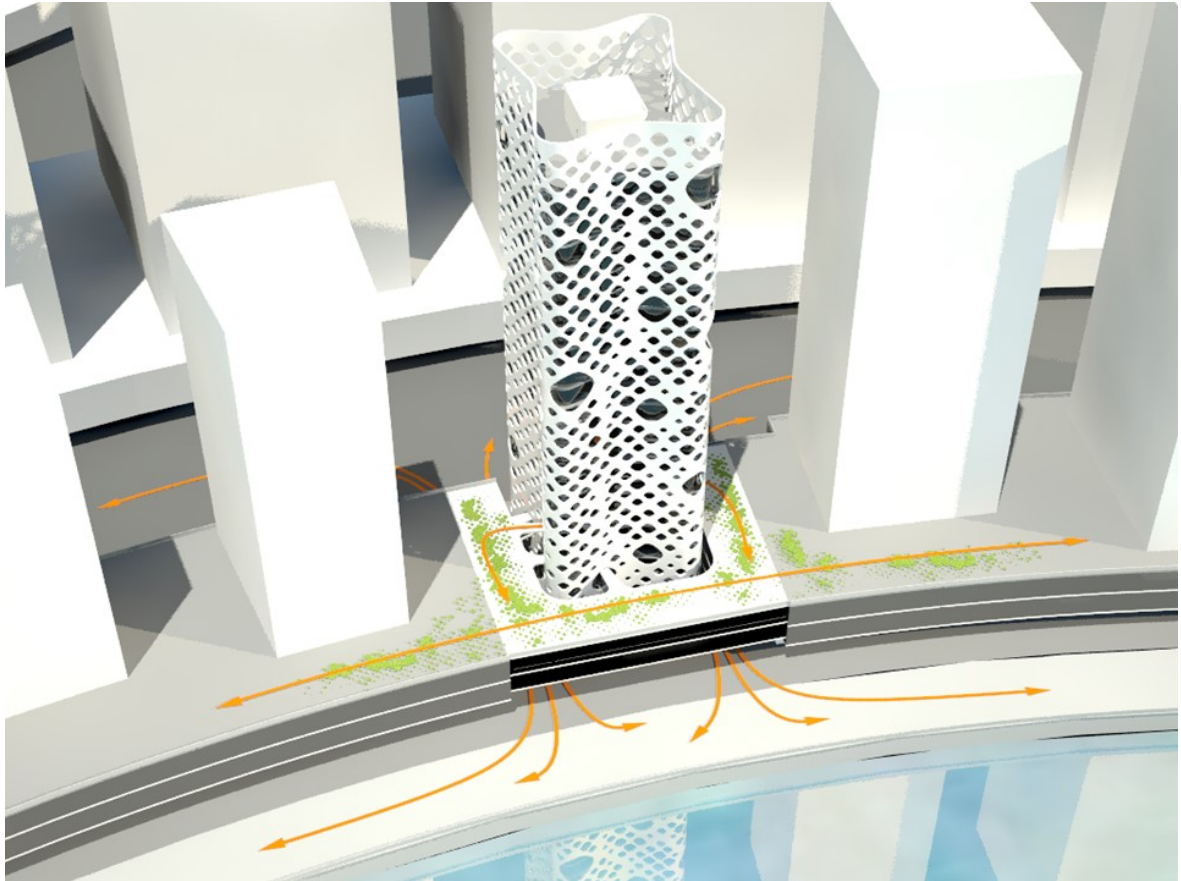


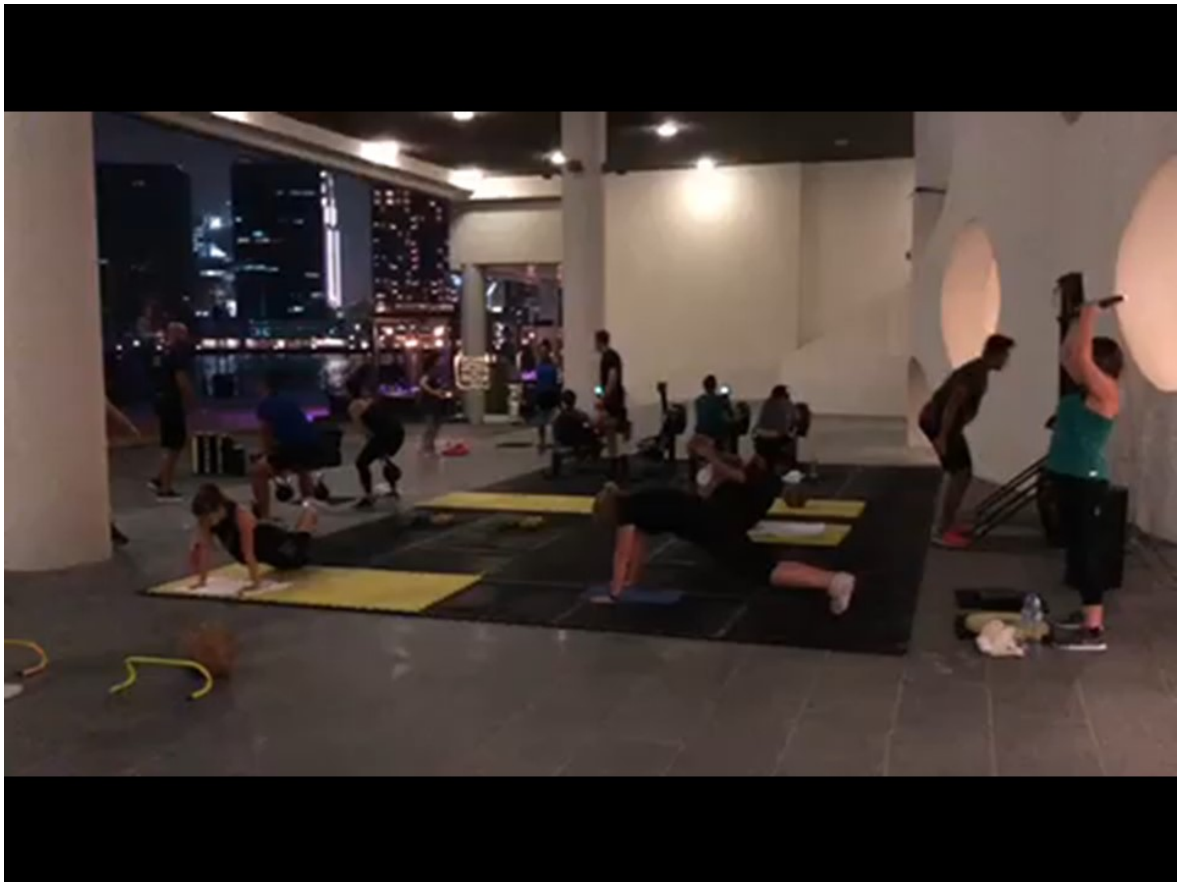
Double height arcade with retail activity

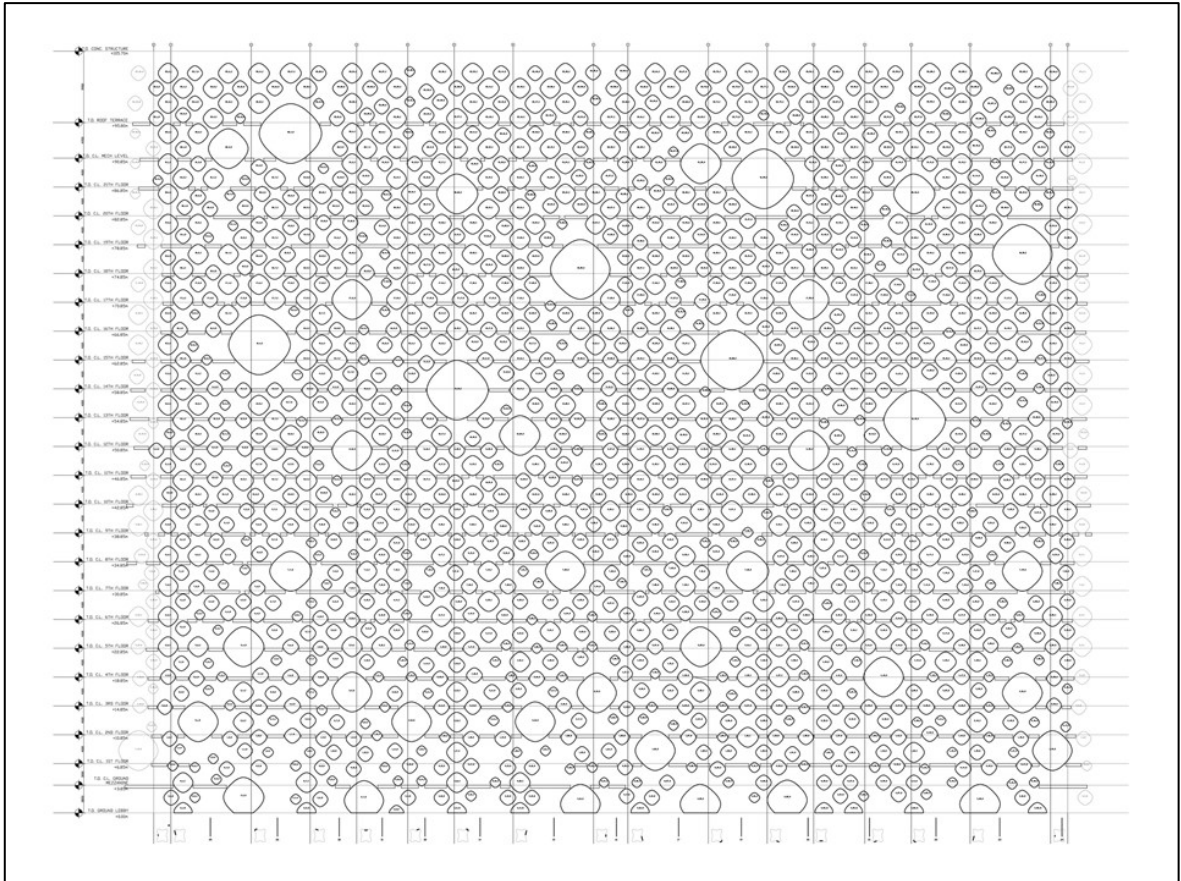


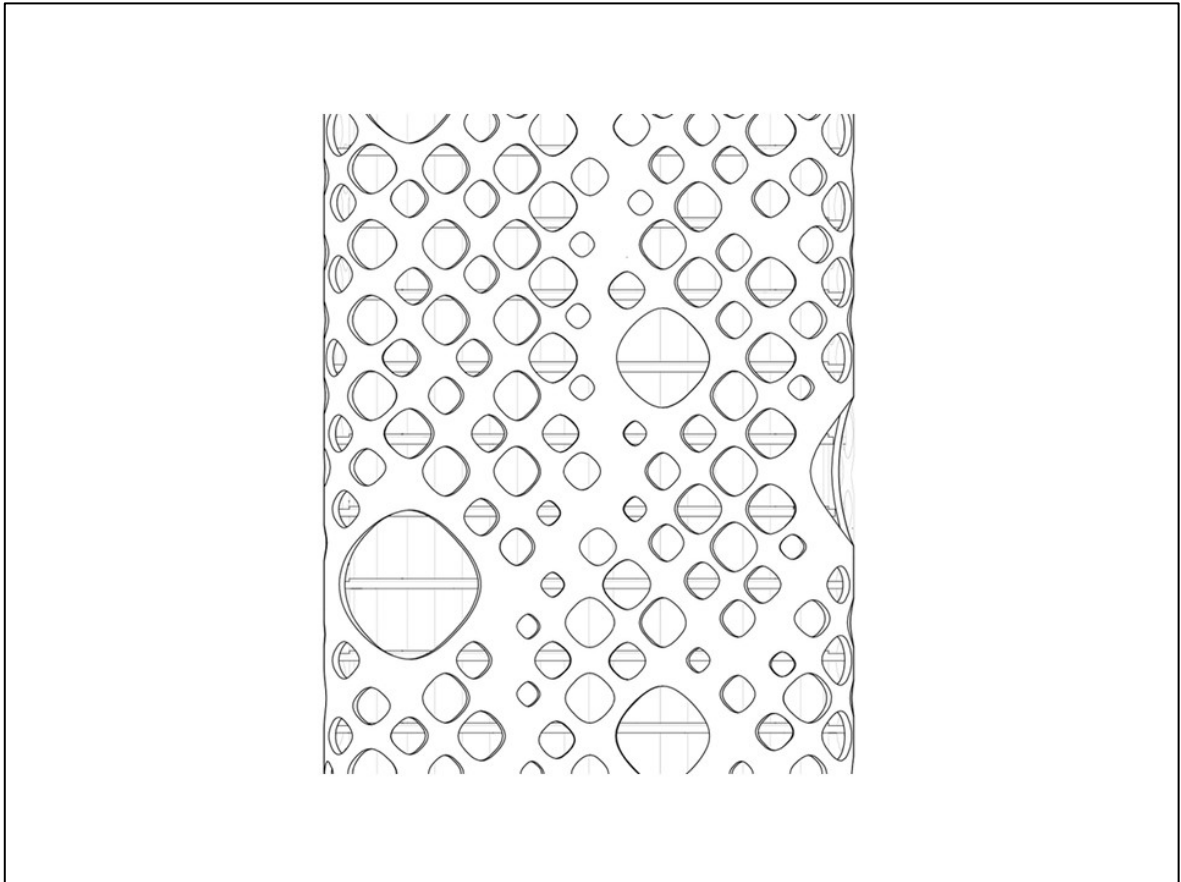
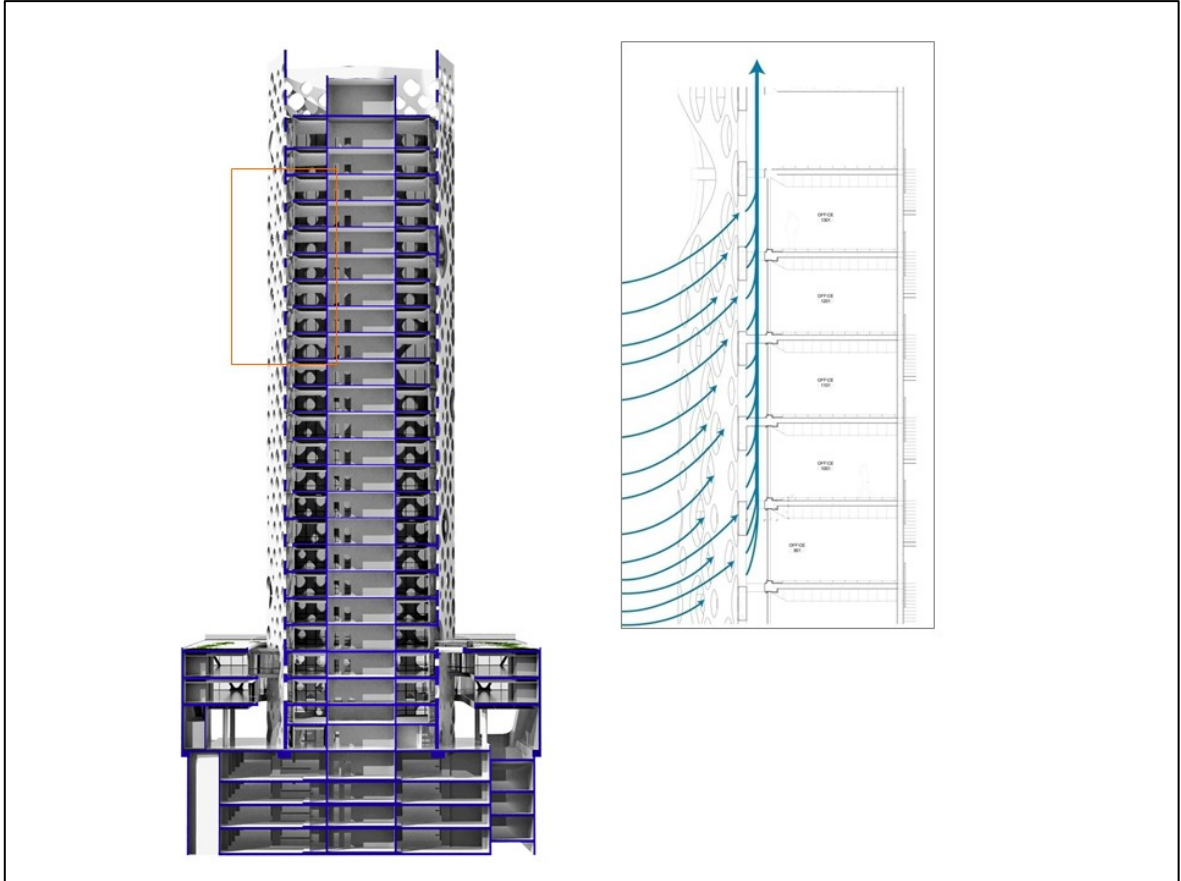
O-14 Retail 'arcade'











If projects by Thom Mayne and Robert Stern can both achieve LEED Platinum ratings, then purely performance-based sustainability fortunately has ***no architectural consequences***

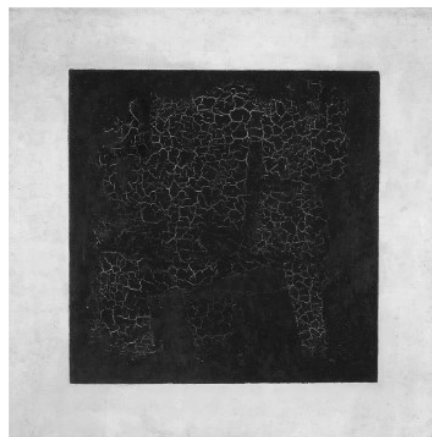


41 Cooper Square, Morphosis
LEED Platinum, 2009



G.W. Bush Presidential Library,
Robert A.M. Stern Architects
LEED Platinum, 2013

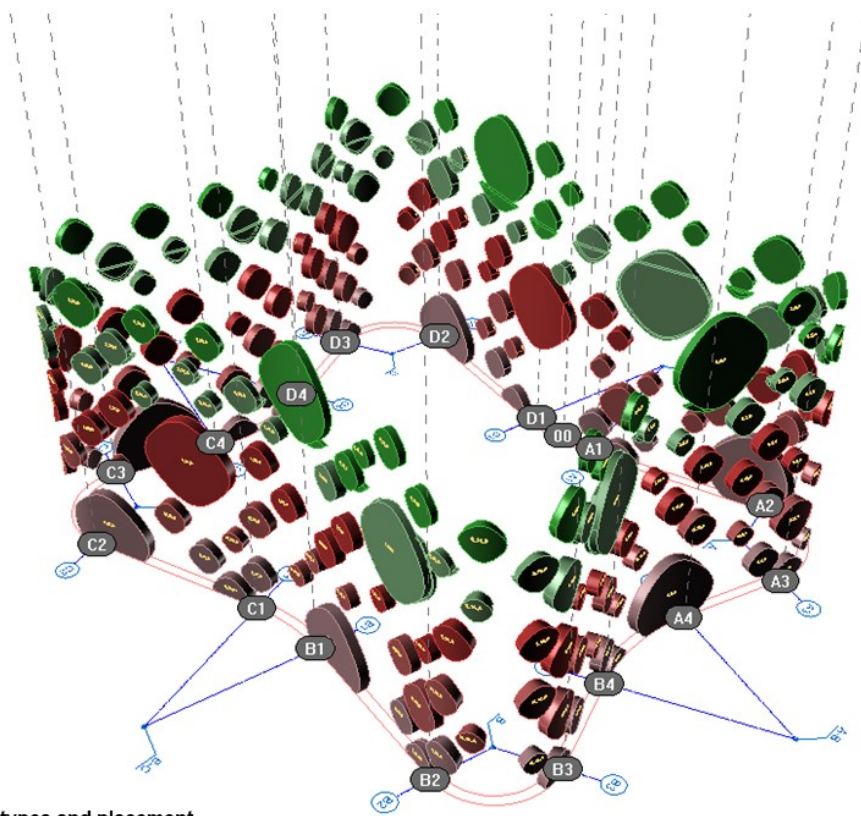
**Sustainability:
non-objective,
unlocalized,
noncultural,
contributing to a
universal,
statistical good**



Black Square
Kazimir Malevich, 1915



Symbolizing Green: Rhetorical Use of Sustainability



Void-form types and placement



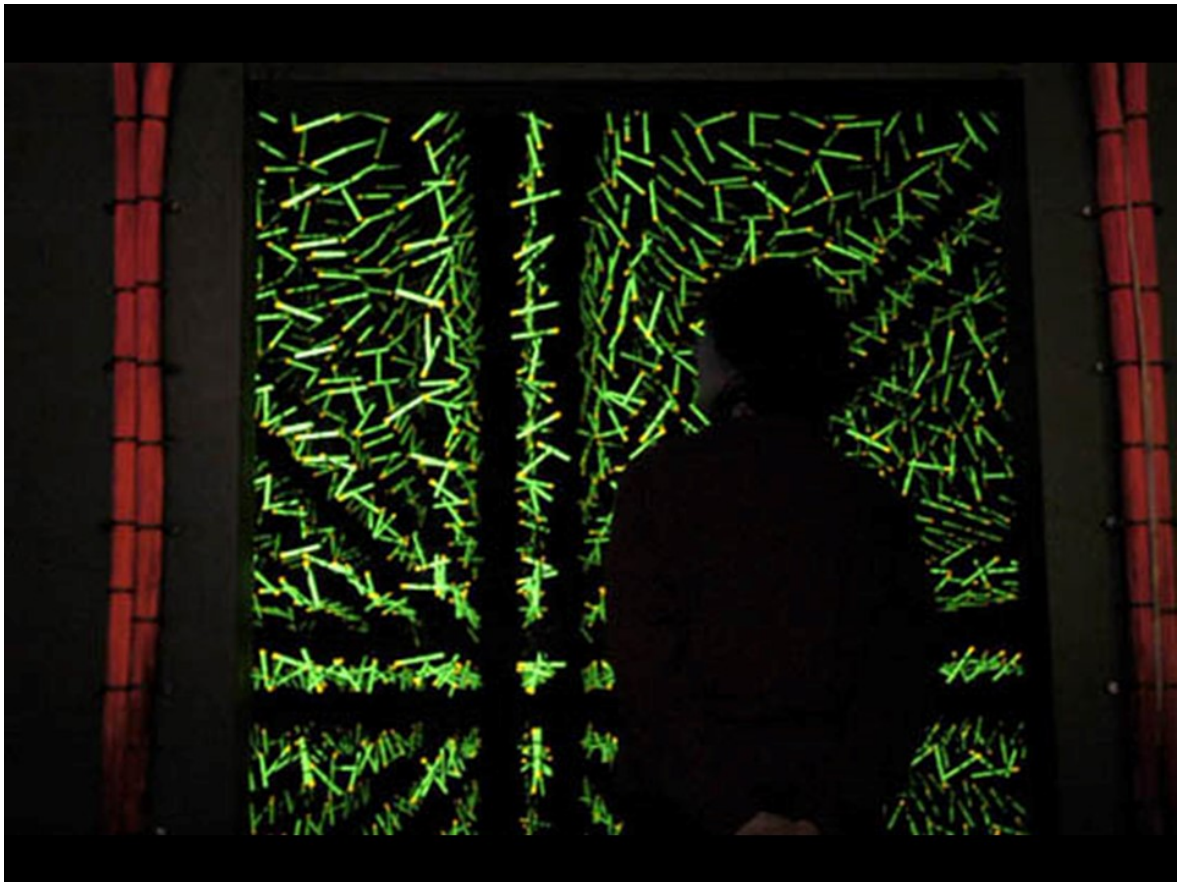




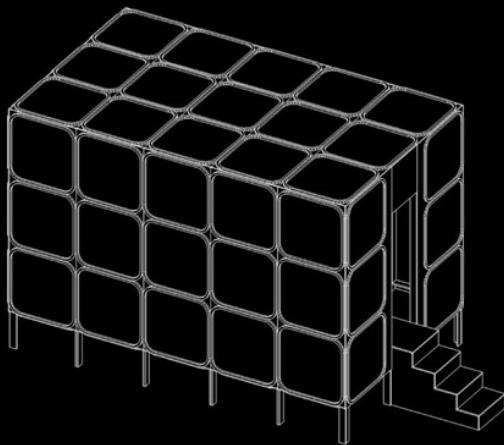
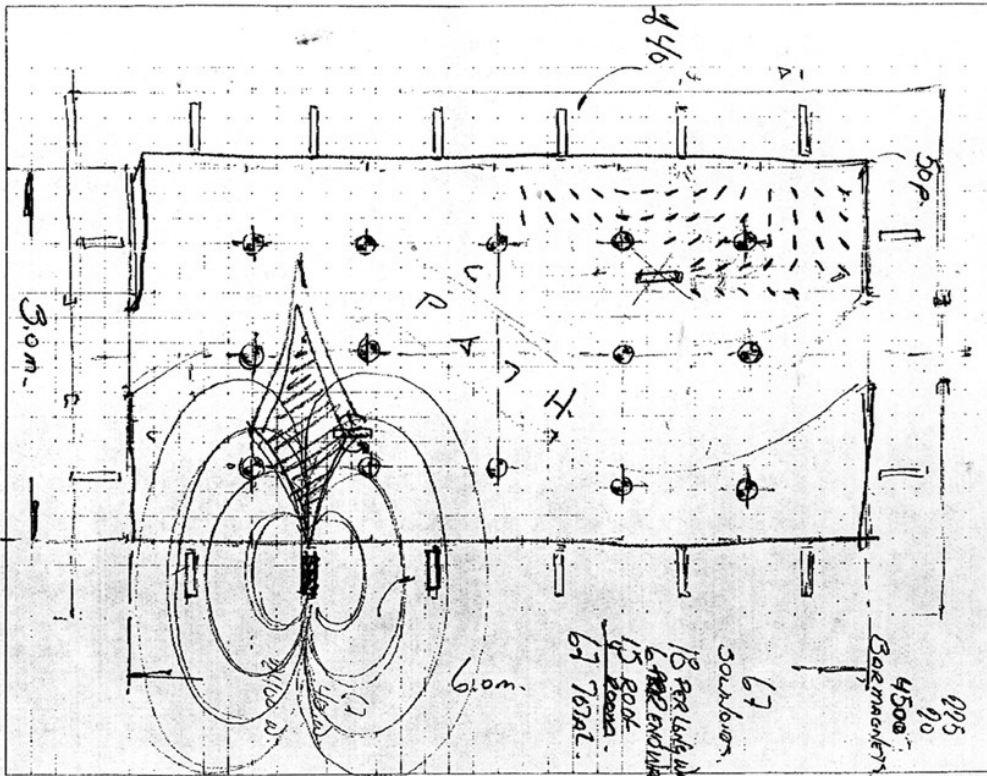


Flux Room

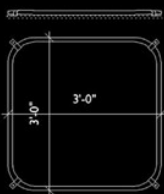
2002



20-MAY-2002 15:52 FROM OVE ARUP & PARTNERS TO 90012124218861 P. 03/04



- 25 (26 if include door) sheets 1/2" plywood 4'x10'
- 675 hooks for fishing line
- x c. 284 bolts
- x c. 284 nuts
- # sheets 3/4" plywood 4'x8'
- # sheets 1/2" plywood 4'x8'



312 clips

78 solenoids x (12') perimeter x 120 turns per solenoid = 112,320 ft. = 21.27 miles copper wire 14 gauge

RUR

RUR ARCHITECTURE P.C.
1000 15th Street, NW
Washington, DC 20004
Tel: 202-462-1000
Fax: 202-462-1001
www.rurarch.com

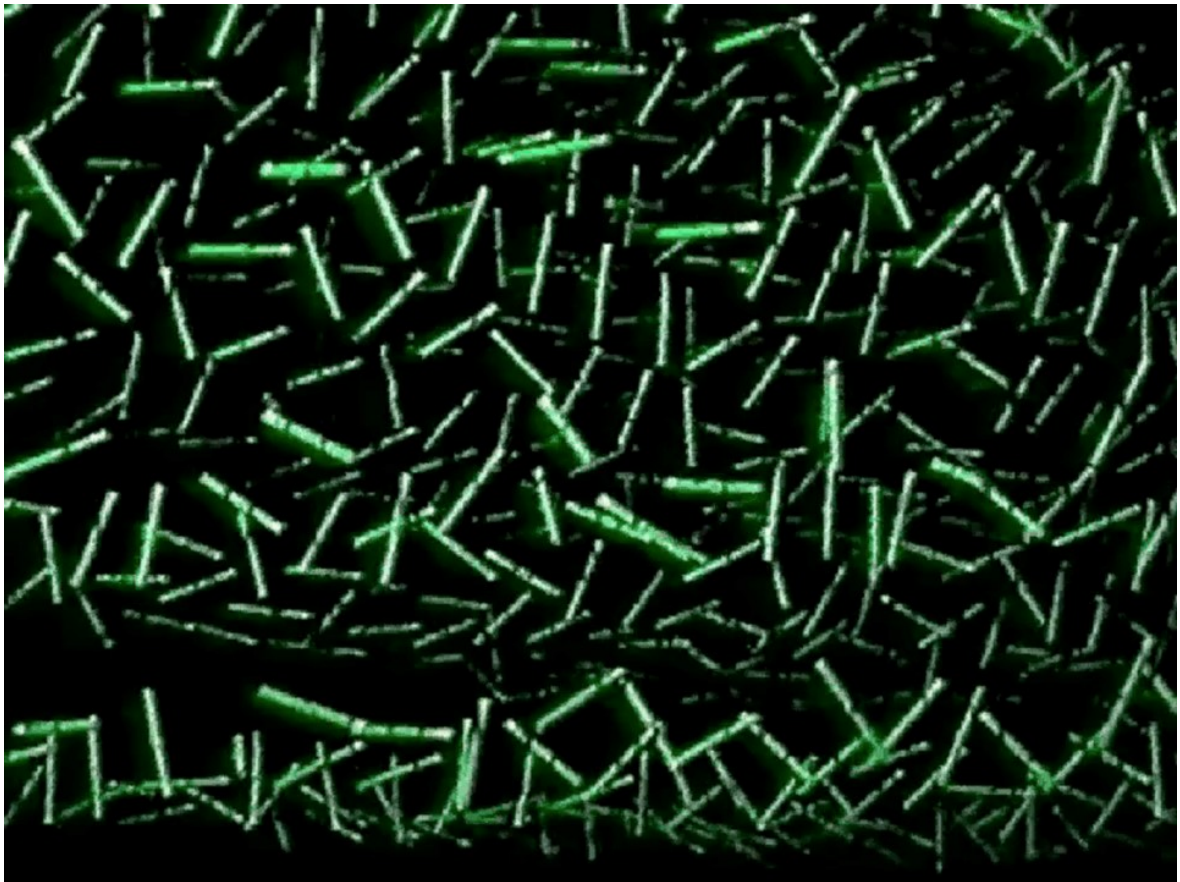
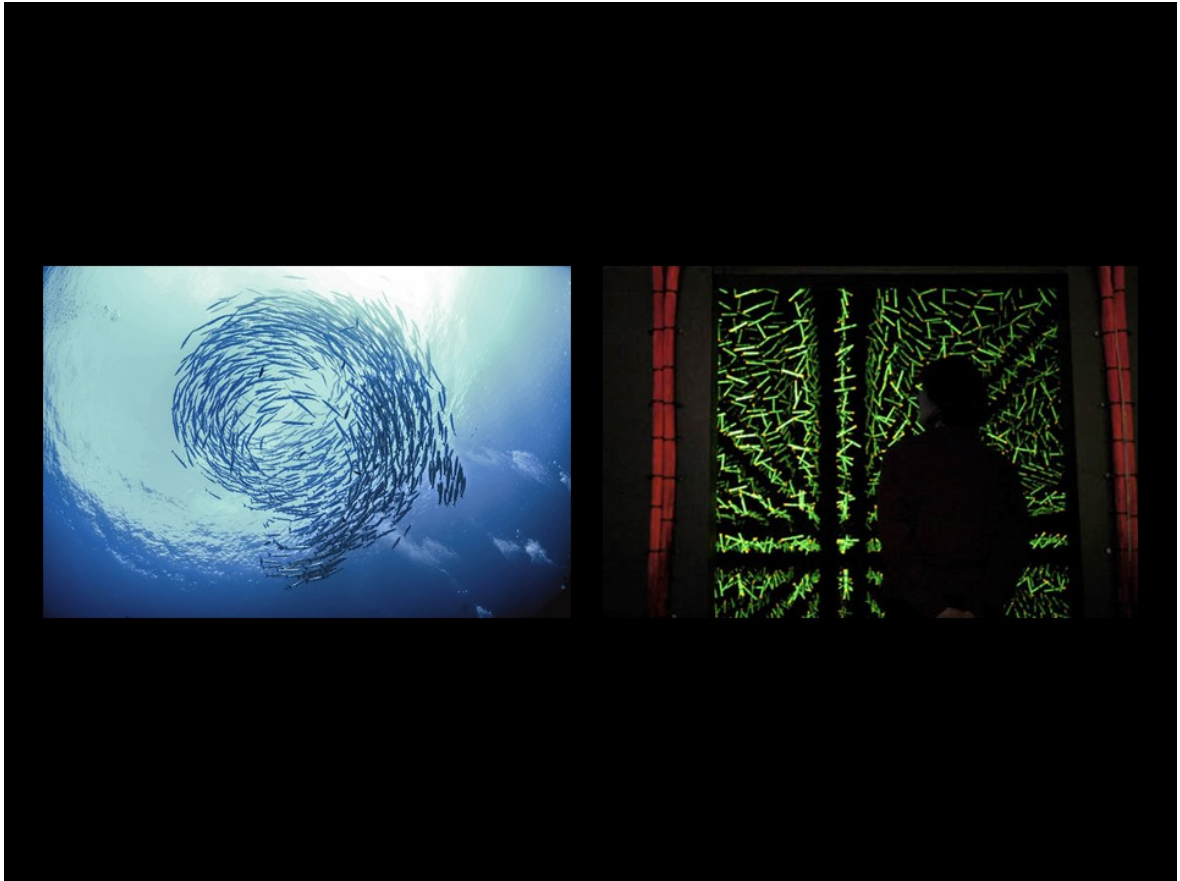
FLUX ROOM

ARCHITECTURAL DRAWING
PROJECT: FLUX ROOM
CONSTRUCTION DOCUMENTS
DATE: 05/02/02
DRAWN BY: [Name]
CHECKED BY: [Name]

ENGINEER/CONSULTANTS
[Name]
[Address]
[City, State, Zip]
[Phone Number]
[Fax Number]

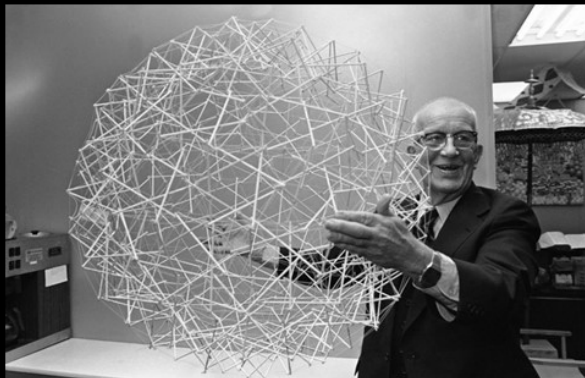
MODULAR PANEL
CONSTRUCTION AND
ASSEMBLY

A1.1



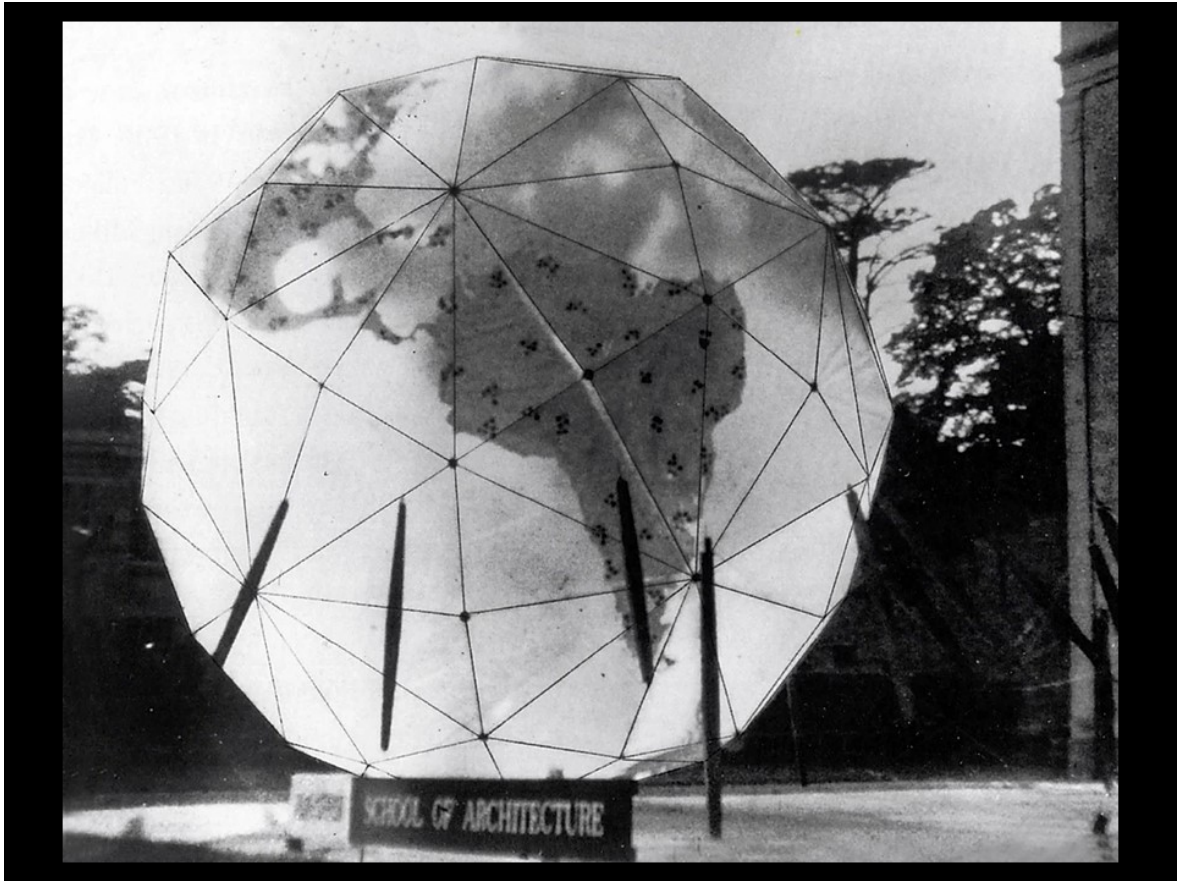
GEOSCOPE 2

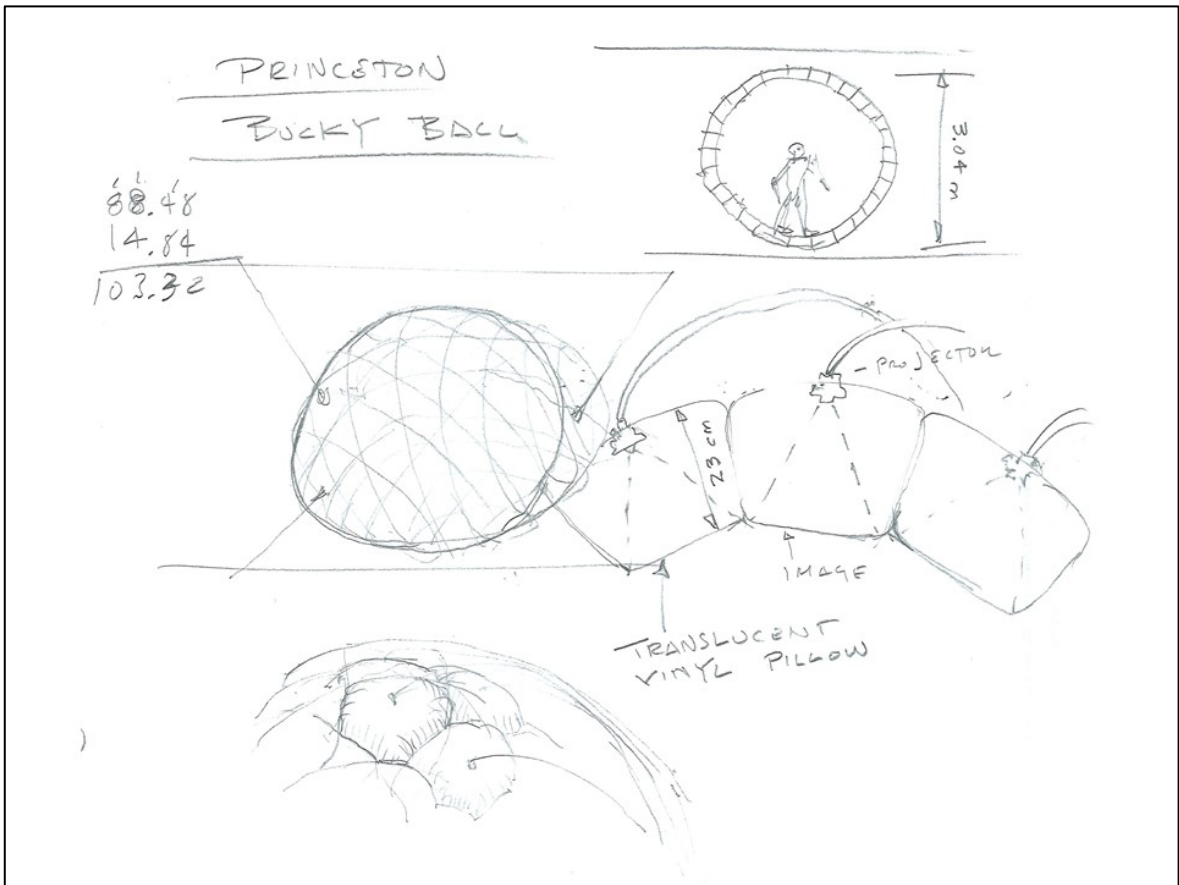
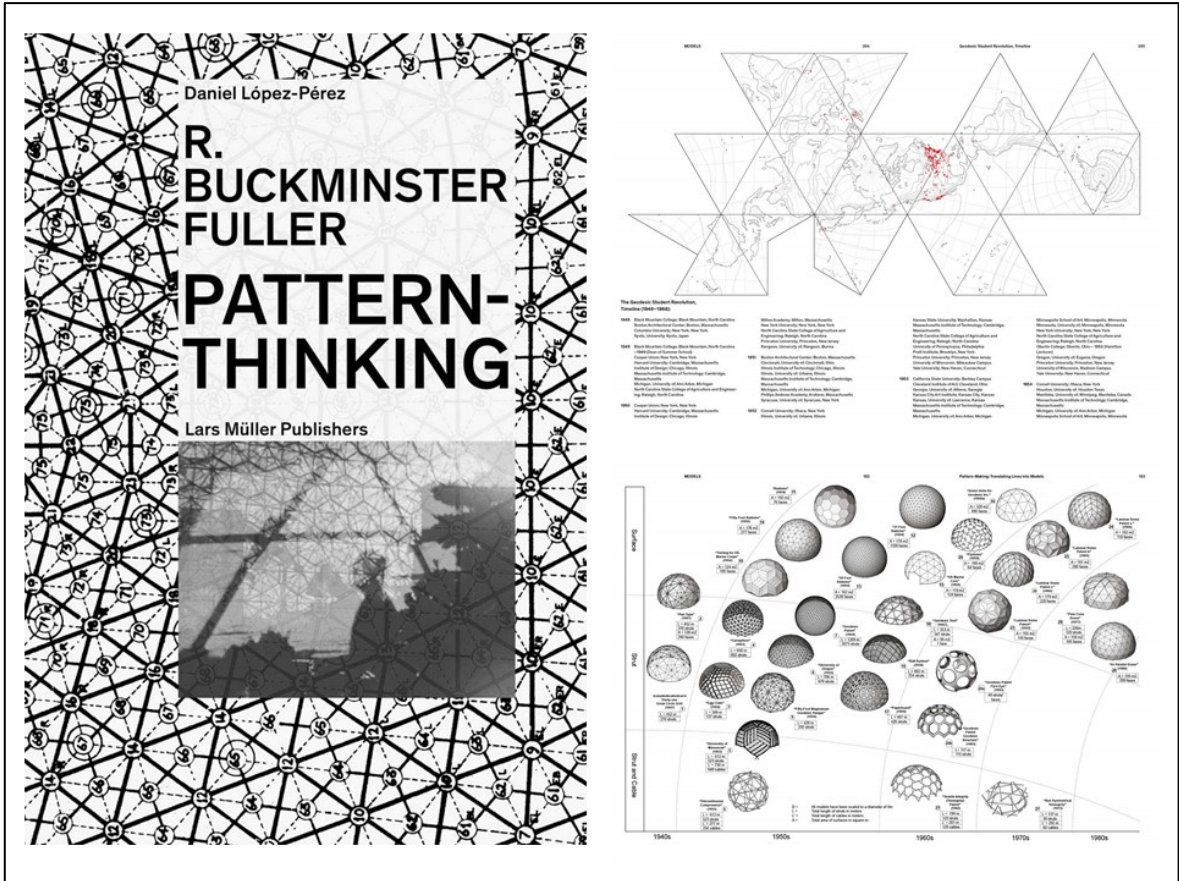
Exhibition Design | 2020

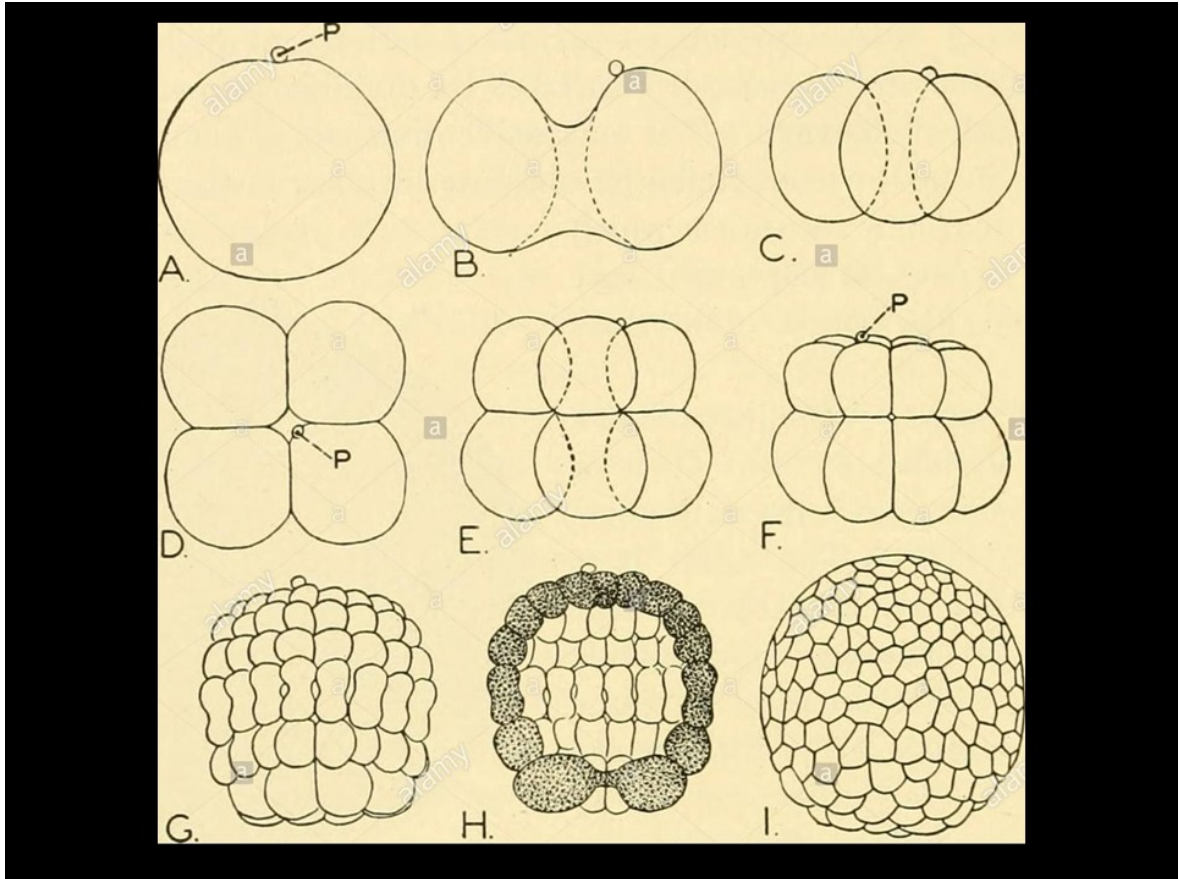


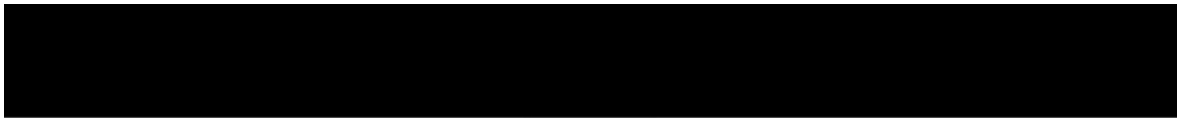
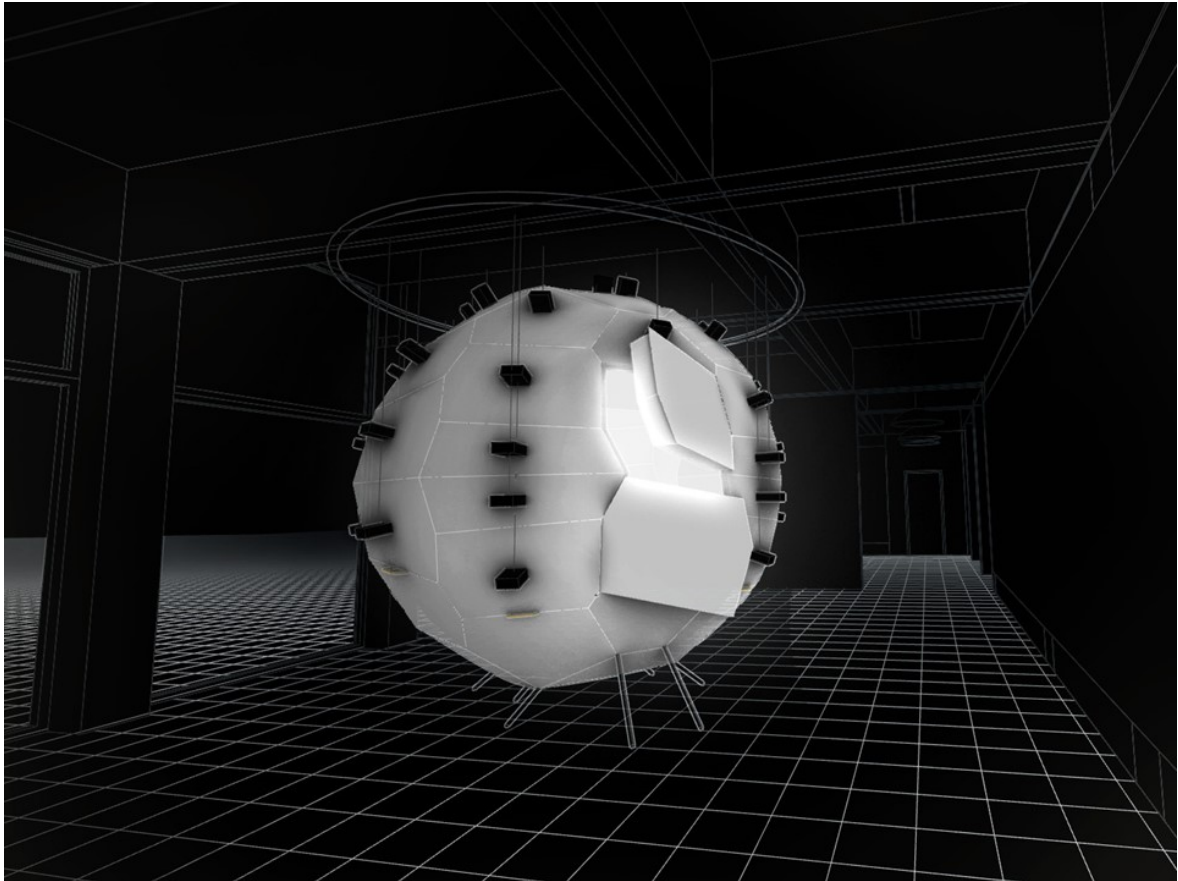
Dictators never invent their own opportunities.

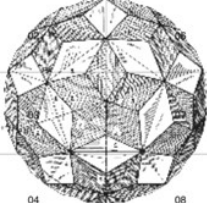
-R. Buckminster Fuller

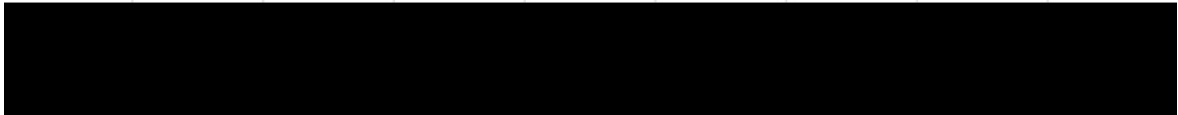


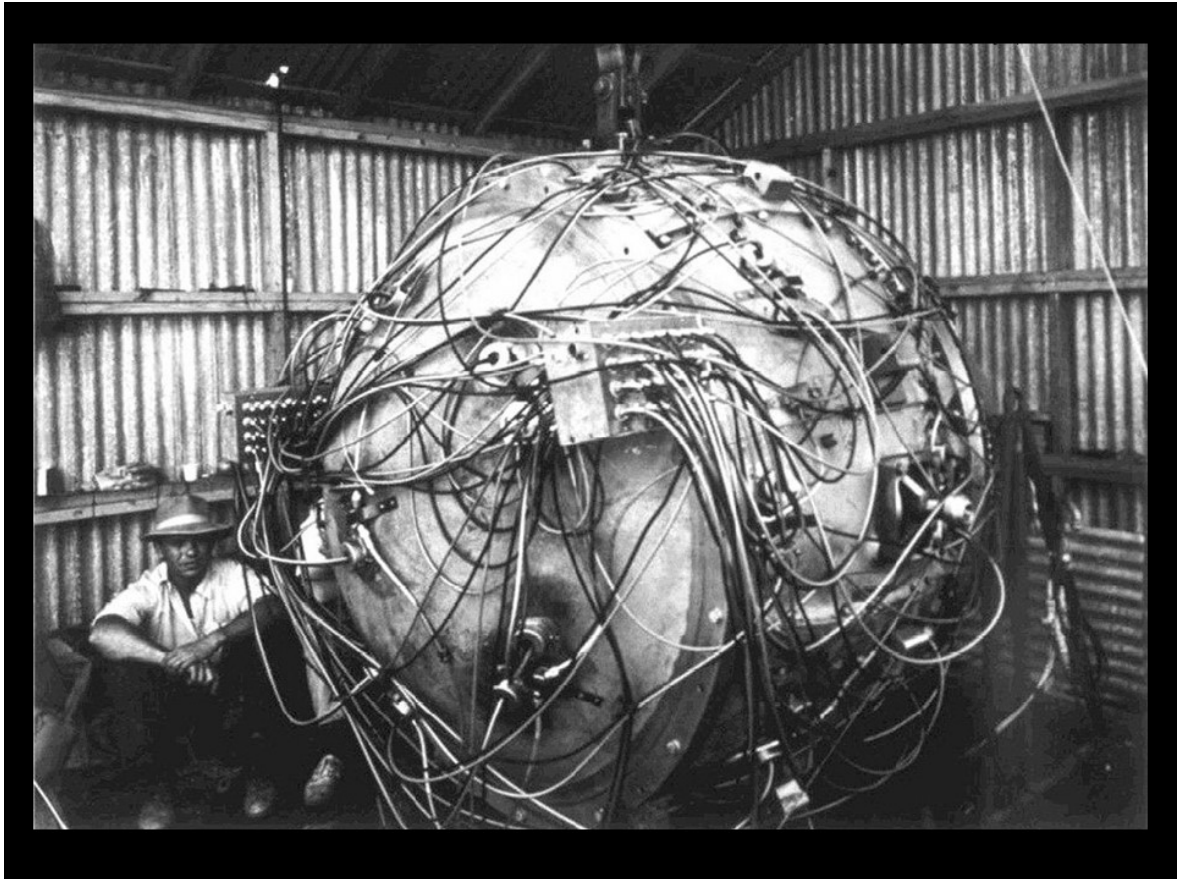






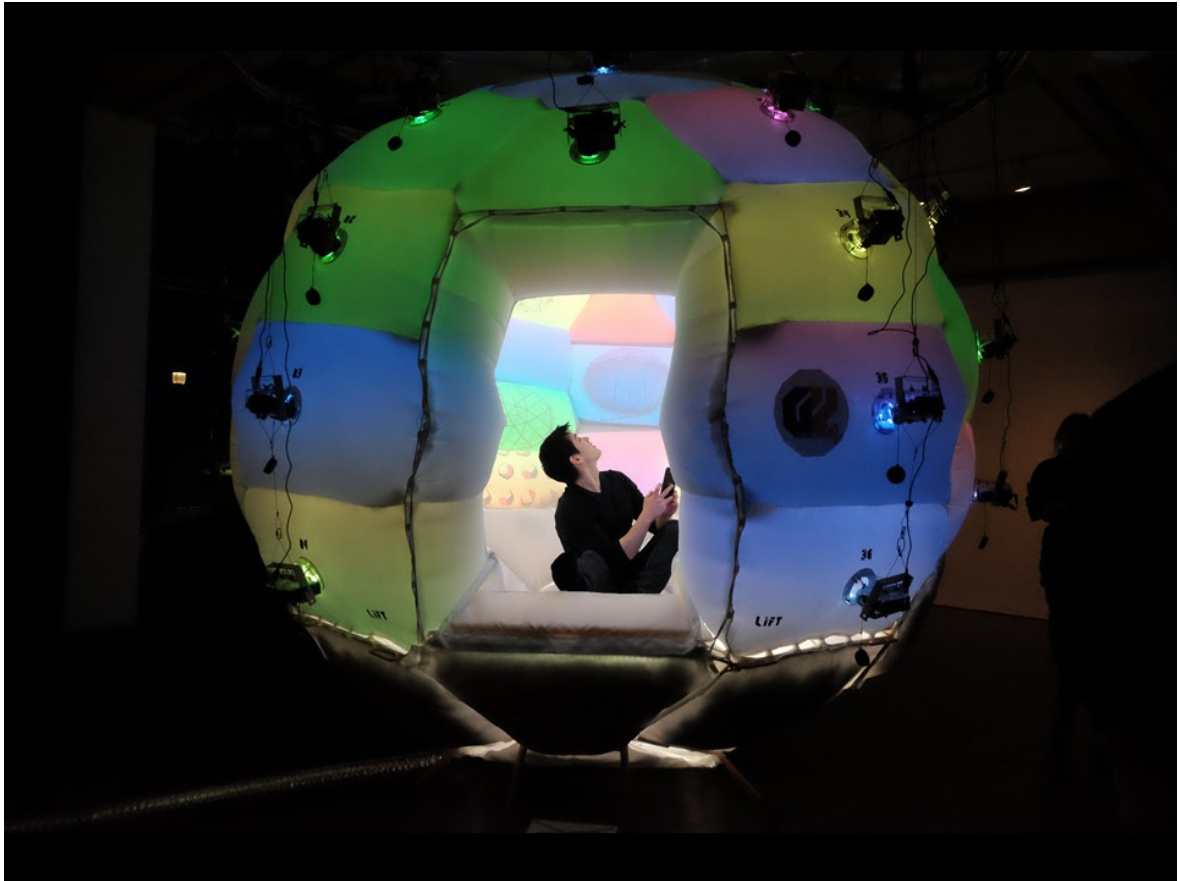
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|---|----------------------|----------------|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| | | | | | | 40 | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | | | | | 39 | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | | | | | 38 | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | | | | | 37 | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Aug 21, 1988 SAL TOP 01 | 02 03 04 05 | 06 07 08 | 09 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | | |
|  | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 04 | 05 | 06 | 07 | 08 | 09 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 |

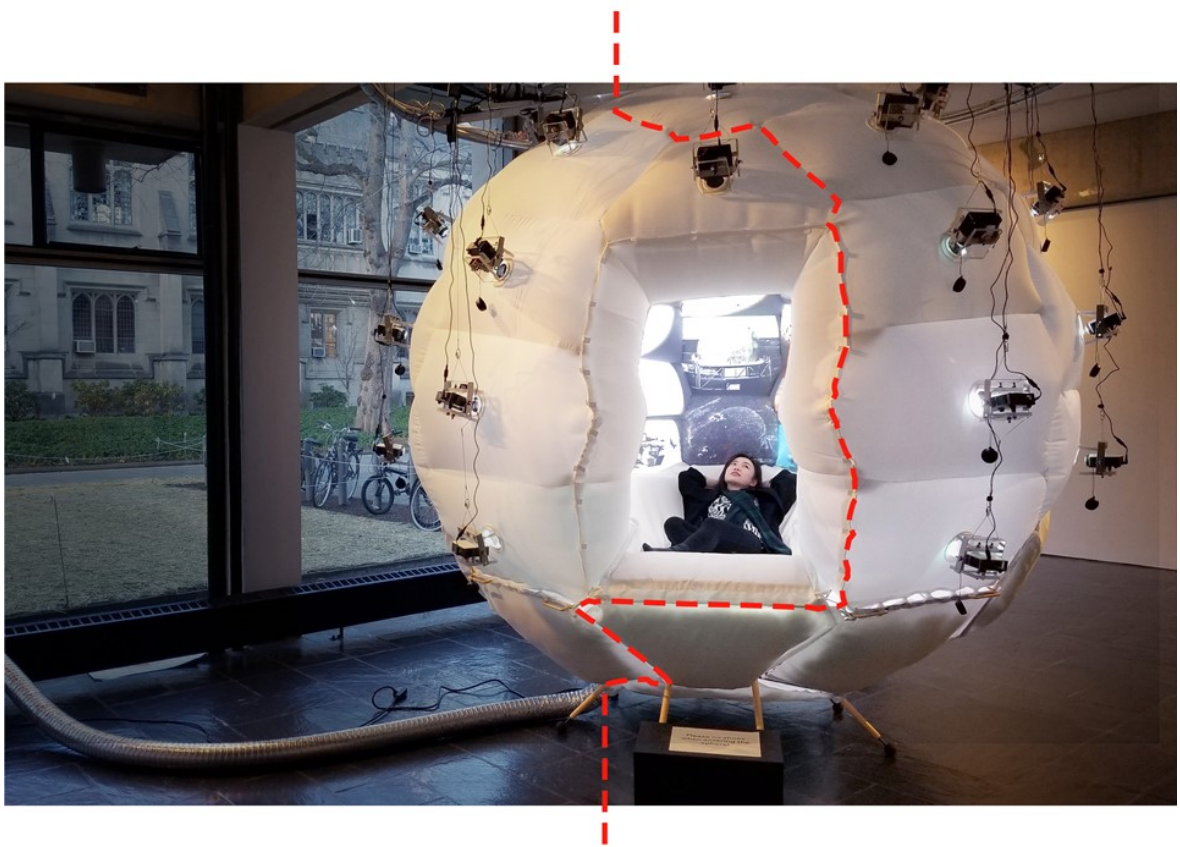


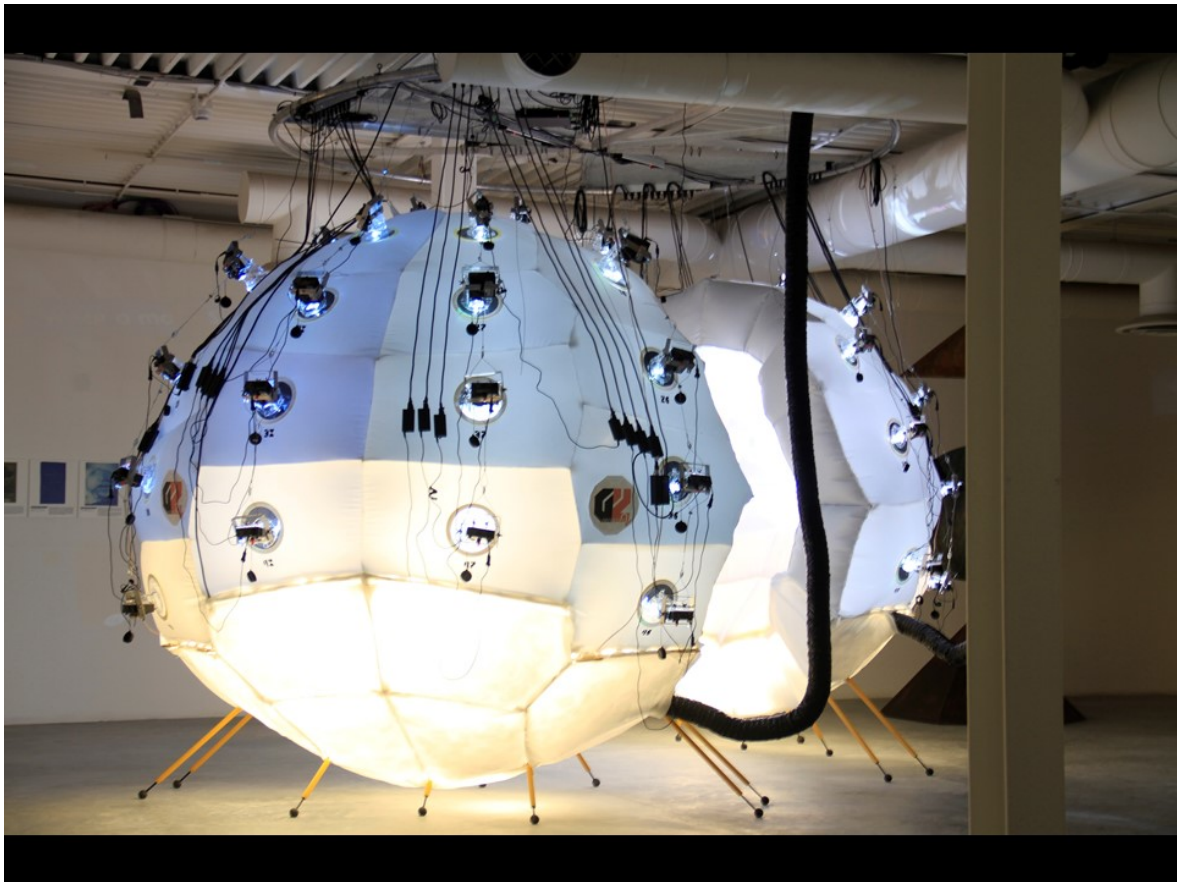




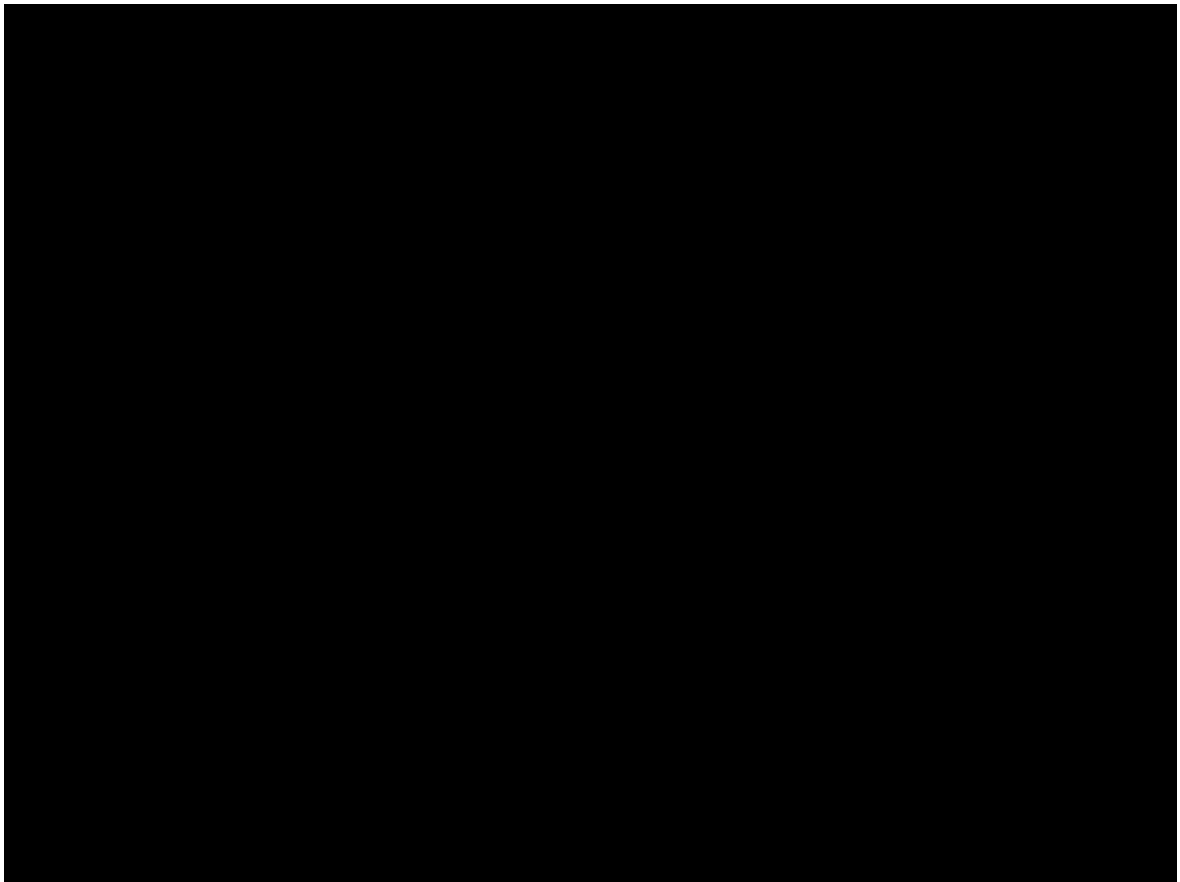


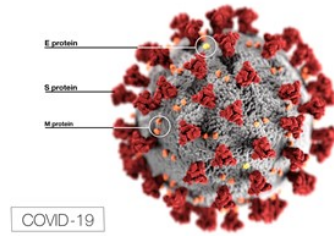
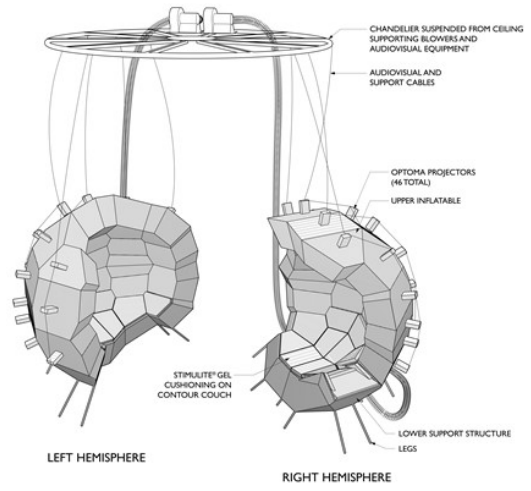
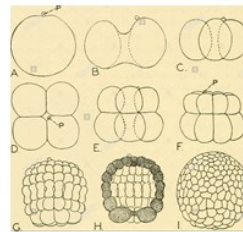
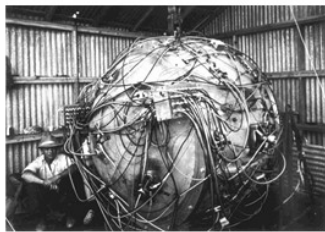
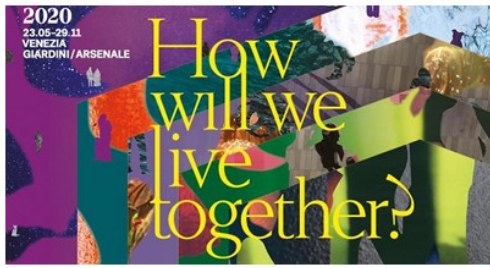








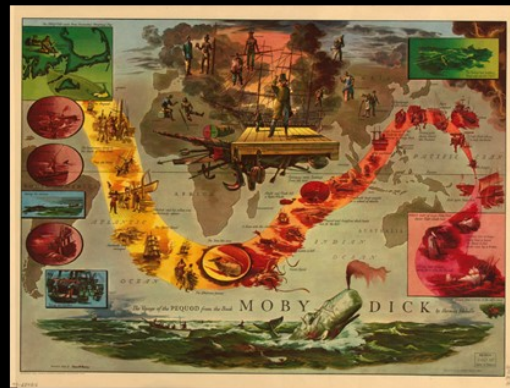




Vessels Accumulating Meaning Over Time



Gustave Moreau
Retour des Argonautes
1897



Everett Henry
Voyage of the Pequod
1956

Replaceable Content Applied to a Physics Engine



Buzz Lightyear's Space Ranger Spin



Peter Pan's Flight



The Little Mermaid: Ariel's Undersea Adventure

Replaceable Content Applied to a Physics Engine



Jesse Reiser & Daniel López-Pérez
 Geoscope 2 Design: RUR Architecture,
 Reiser+Umemoto
 RUR Architecture Team: Julian Harake,
 Katherine Leung
 Inflatable Design: Pablo Kobayashi /
 Unidad de Protocolos
 Inflatable Fabrication Team: Lucía
 Aumann, Ernesto Falabella, Emilio
 Robles, Pablo Kobayashi / Unidad de
 Protocolos
 Experience Design: Jan Pistor - Bureau
 314 / for iart, with support
 from Denim Szram
 Exhibition Manager: Kira McDonald /
 Princeton University School of
 Architecture
 Exhibition Fabrication Assistants: Jasen
 Dominico, Kaleb Houston, Simon
 Lesina-Debiasi, Matthew Maldonado,
 Jacqueline Mix, Sonia Sobrino Ralston,
 Adrian Silva / Princeton University
 School of Architecture
 Partnerships & Communications:
 Lukas Fitze / iart
 Trailer Video: Onome Ekeh /
 Futurezoo



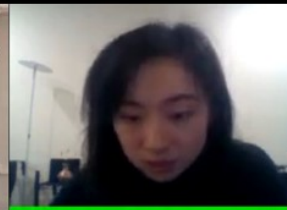
Inflatable Design:
 Pablo Kobayashi /
 Unidad de Protocolos



Experience Design:
 Jan Pistor for iart



Graphic Design:
 Lars Müller, Esther
 Butterworth / Lars
 Müller Publishing



Design:
 Jesse Reiser
 Nanako Umemoto
 Katherine Leung
 Julian Harake



Curatorial Design:
 Daniel Lopez-Perez



**Exhibition
 Management and
 Fabrication:**
 Kira McDonald and
 Grey Wartinger

*Interdisciplinarity works best when everyone
 sticks to their own discipline*

-Stan Allen

TAIPEI MUSIC CENTER
Taipei, Taiwan

Music Center/Exhibition Hall/Retail | 45,000 m² | Scheduled Completion 2020





GLOBAL USERS – ICONIC CENTER FOR TAIWAN POP

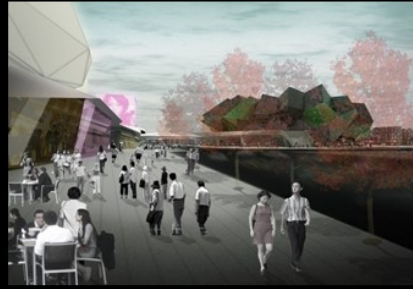


TMC MEDIA PRESENCE

LOCAL USER GROUPS



Go shopping



Eat a light meal

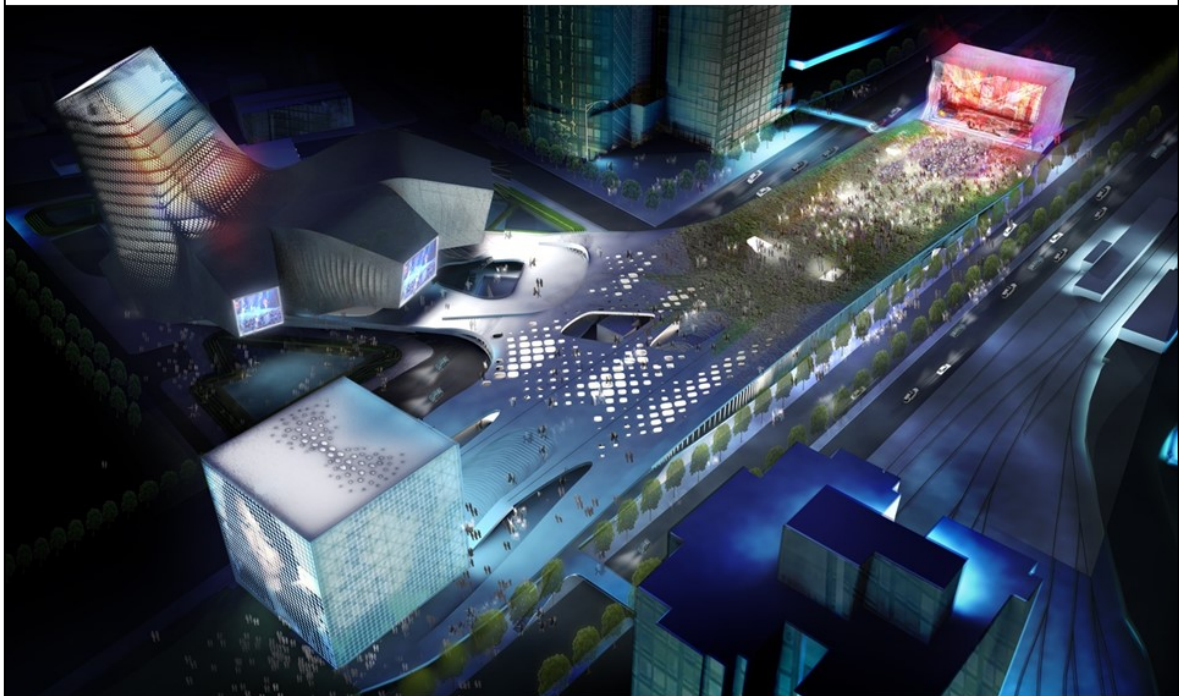


Stroll through the park

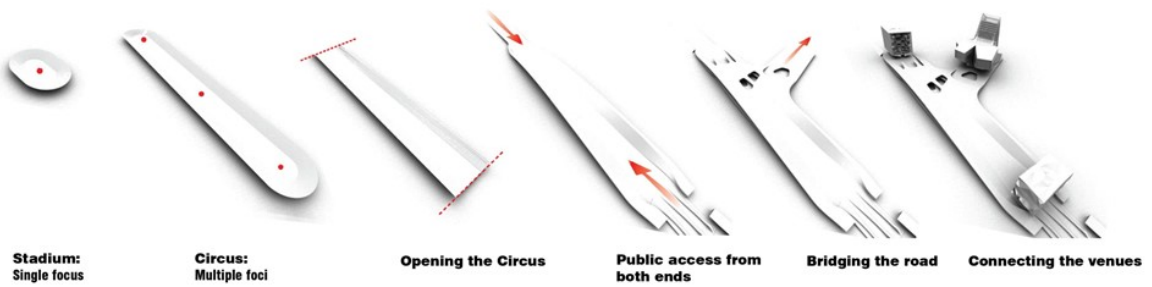


Public outdoor events

DESIGN ITERATIONS

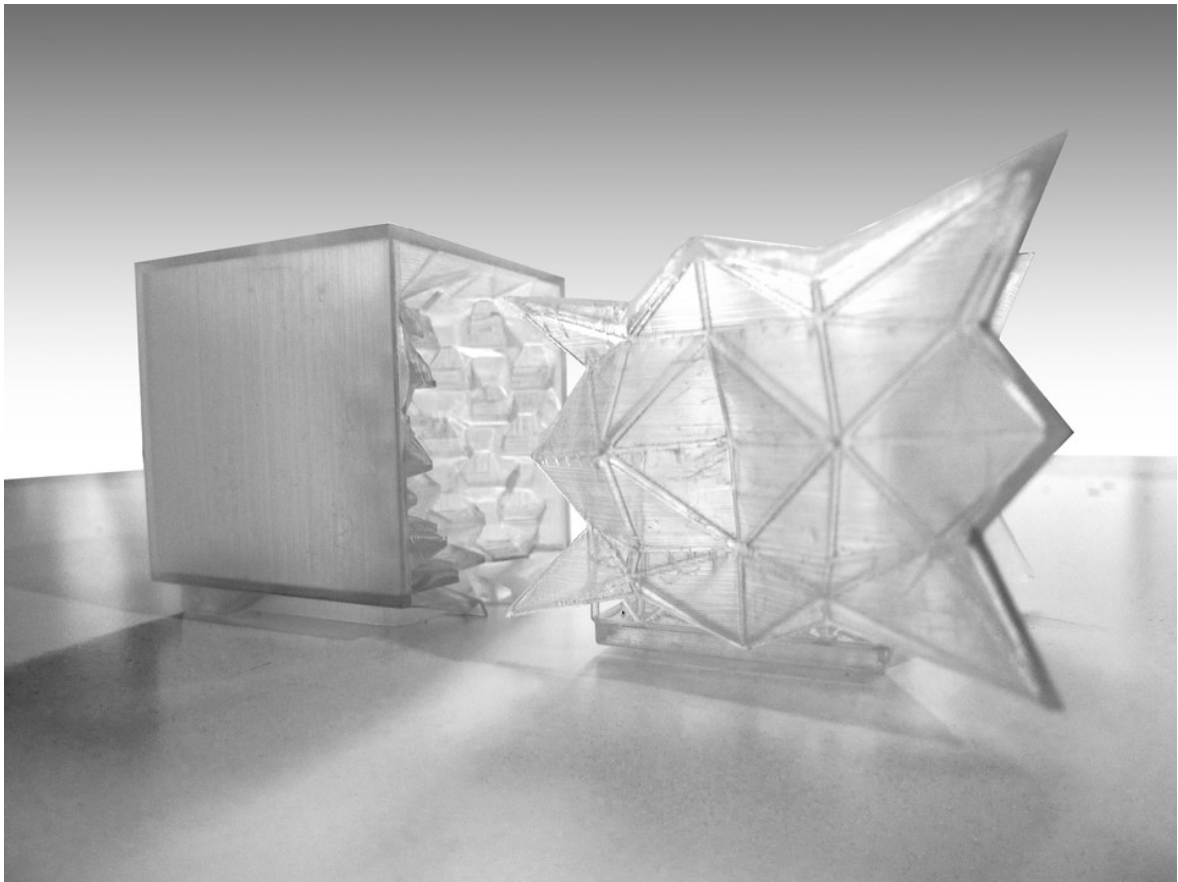
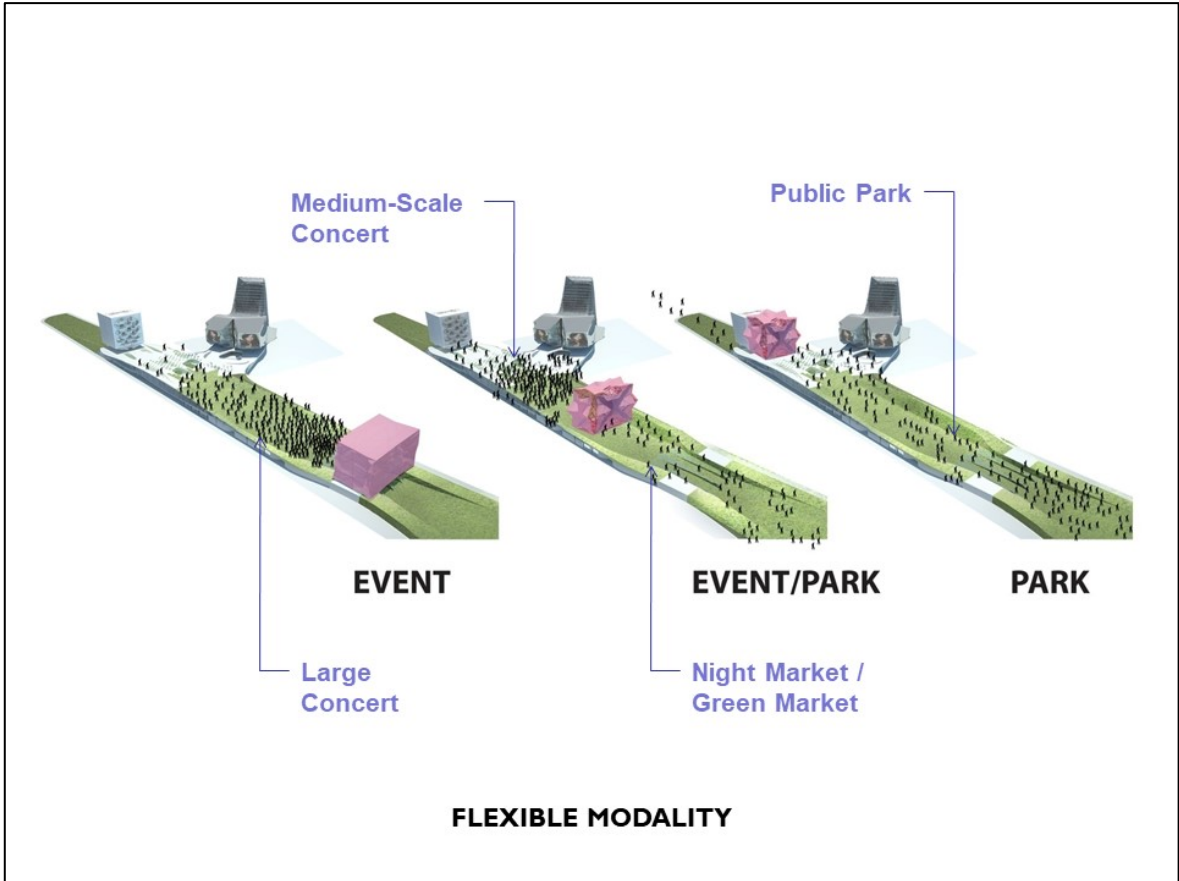


COMPETITION SCHEME (2010)

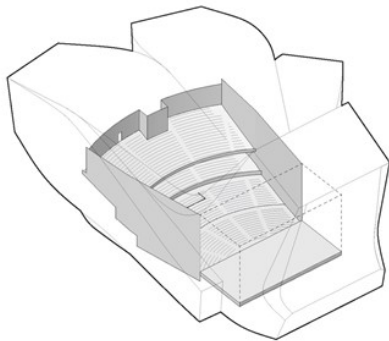
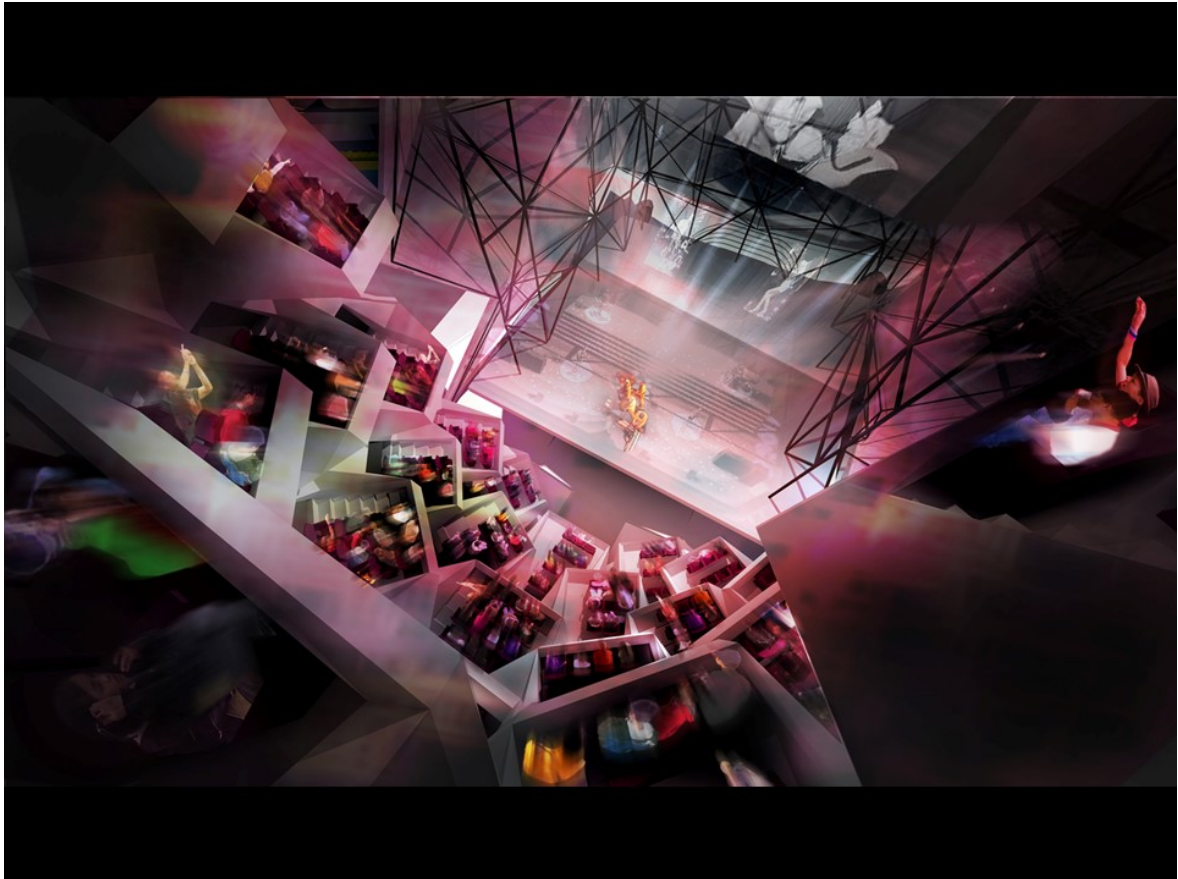


Development of the Event Surface

BORROWED LANDSCAPE

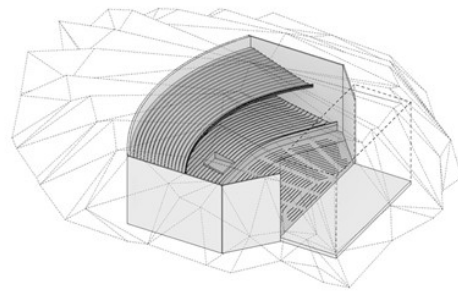






Preliminary Design Scheme

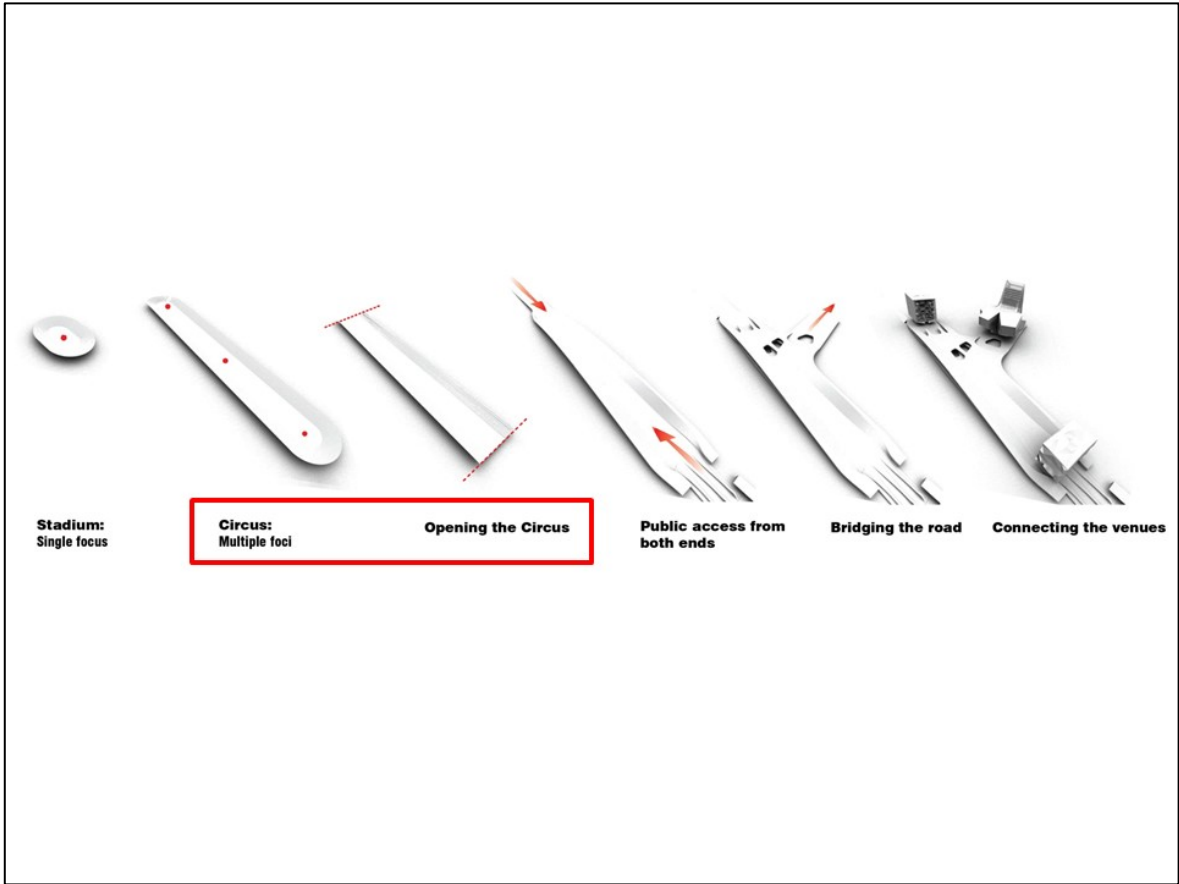
Shoe Box Theater
3000 Seats

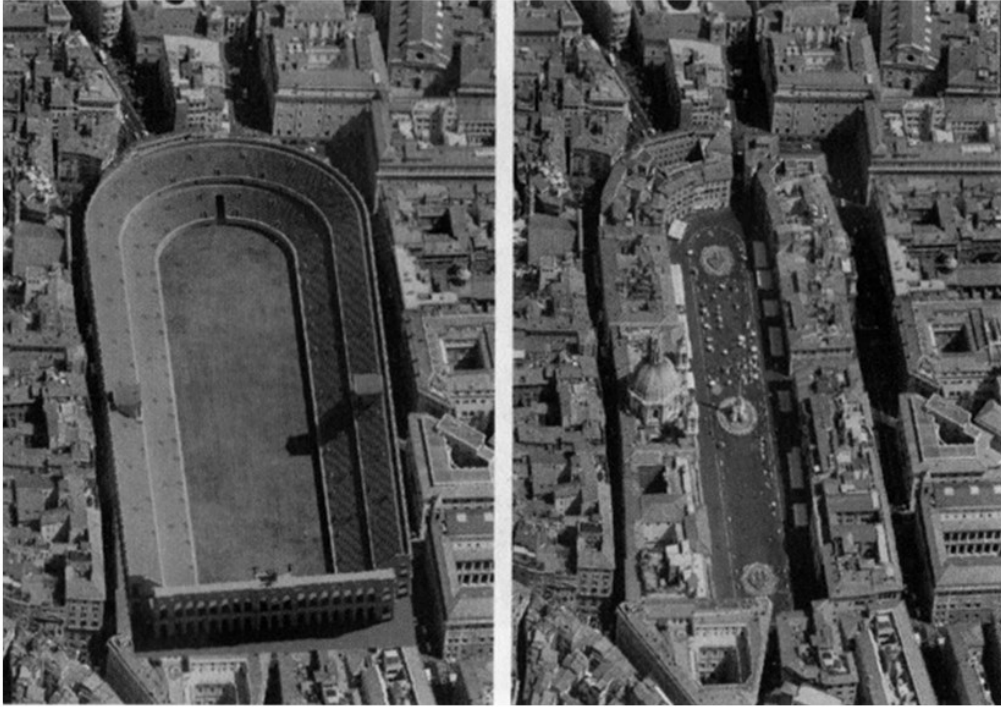


Current Scheme

Thrust Theater
5000 Seats

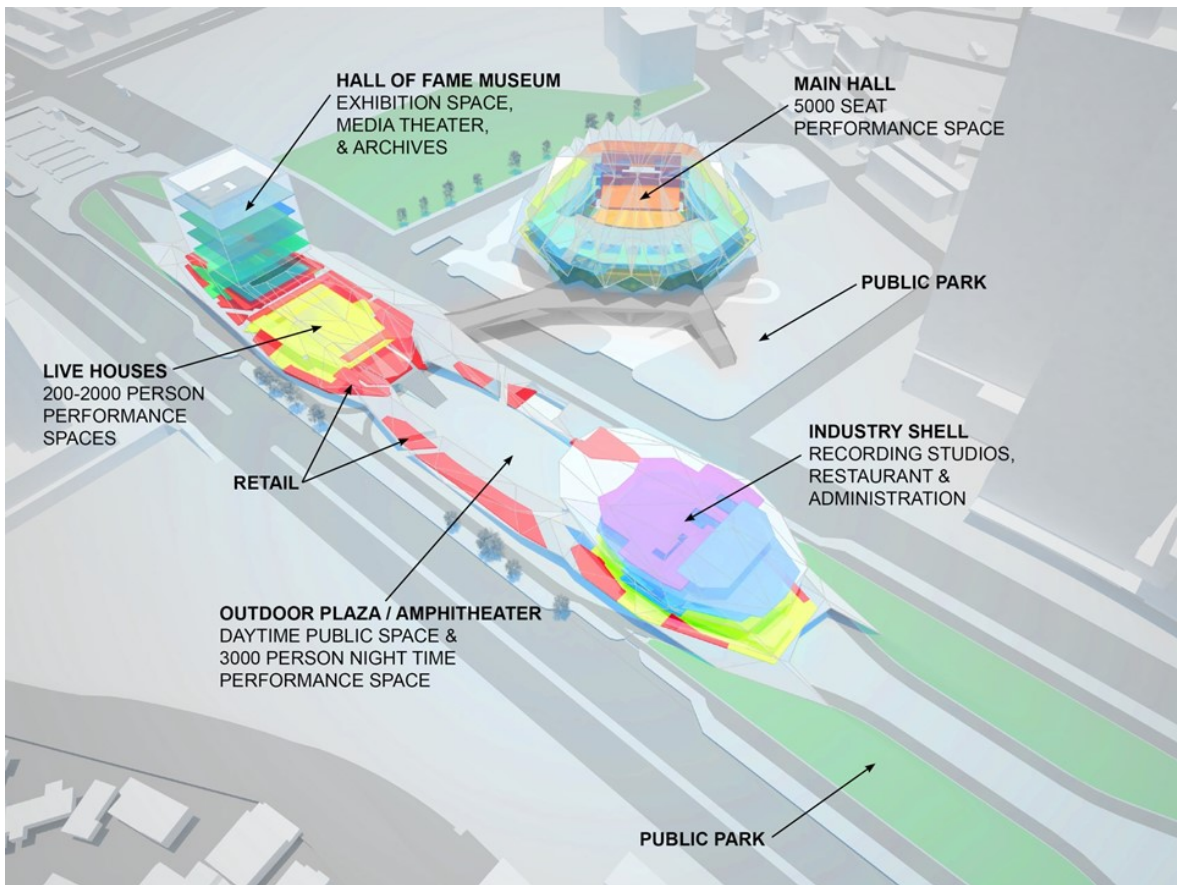
PROGRAM CHANGED

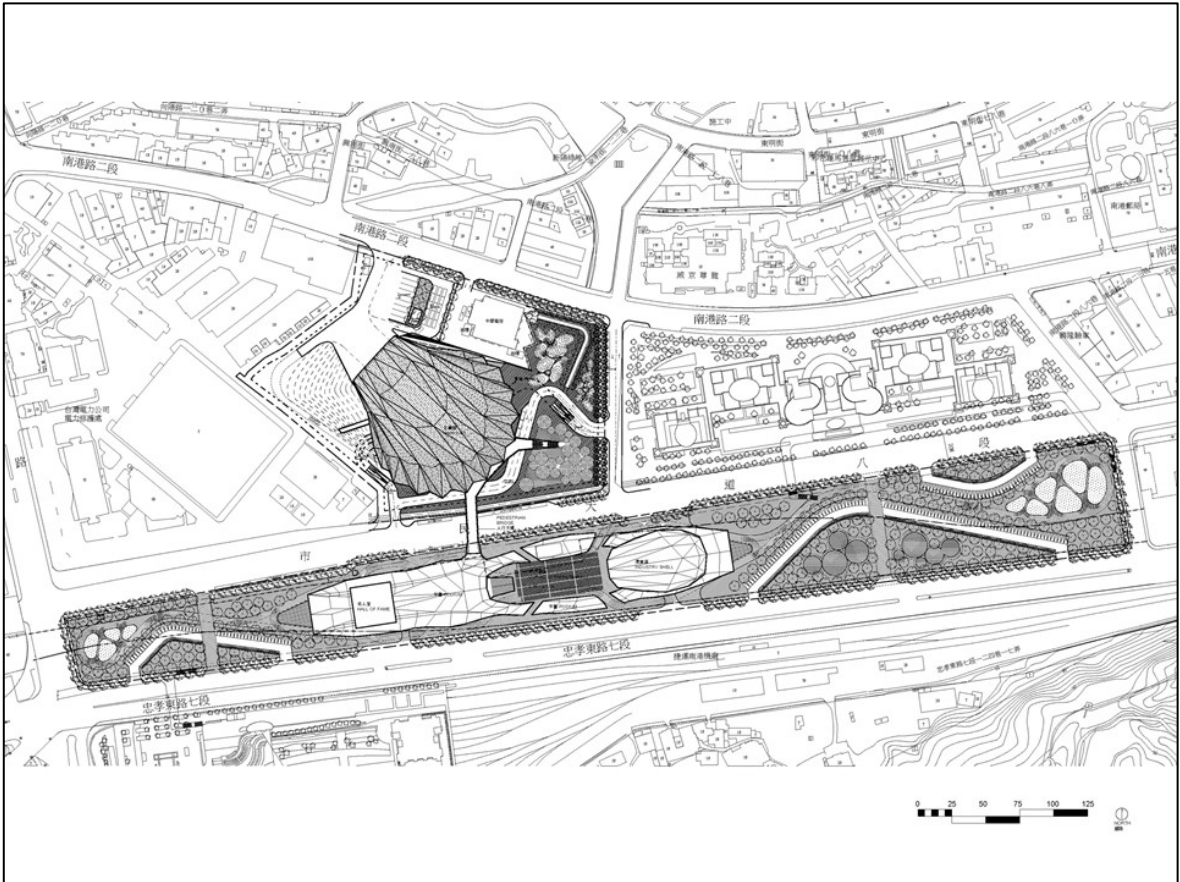
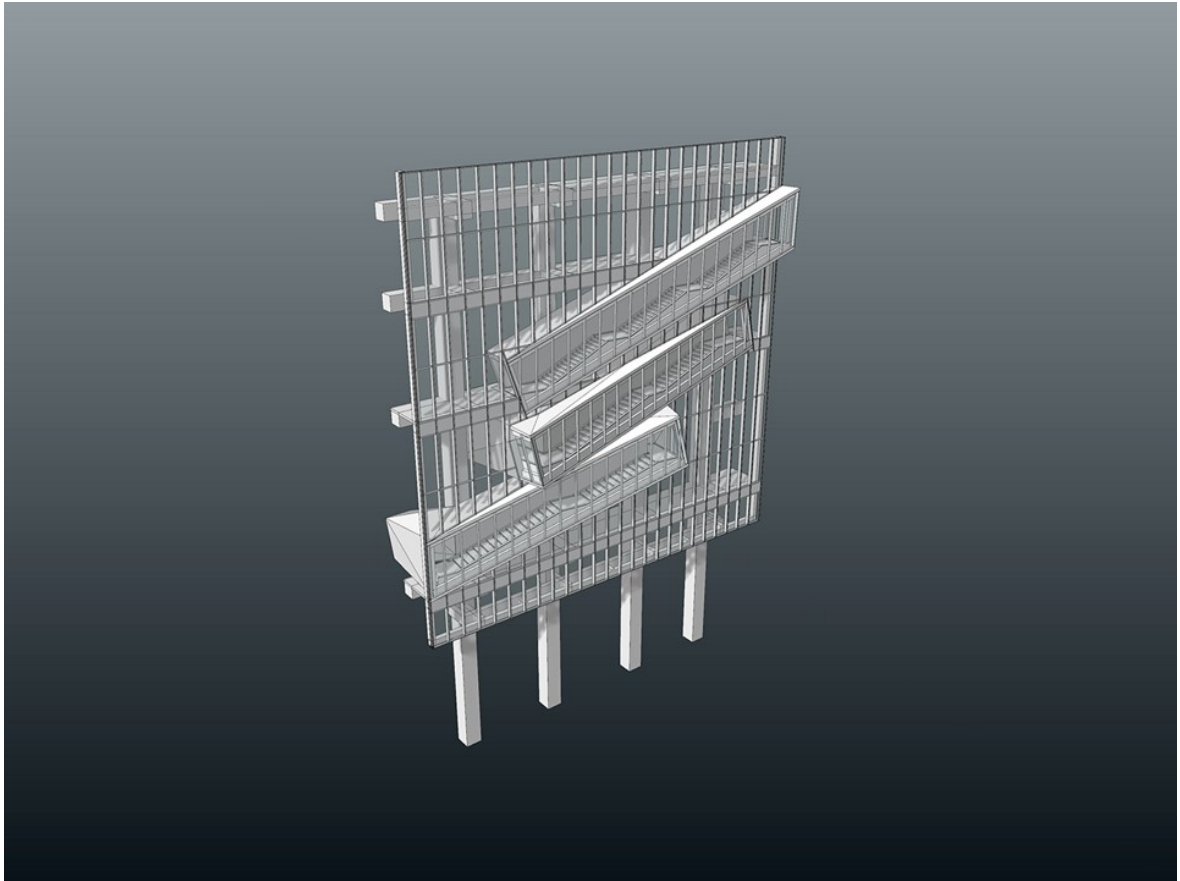


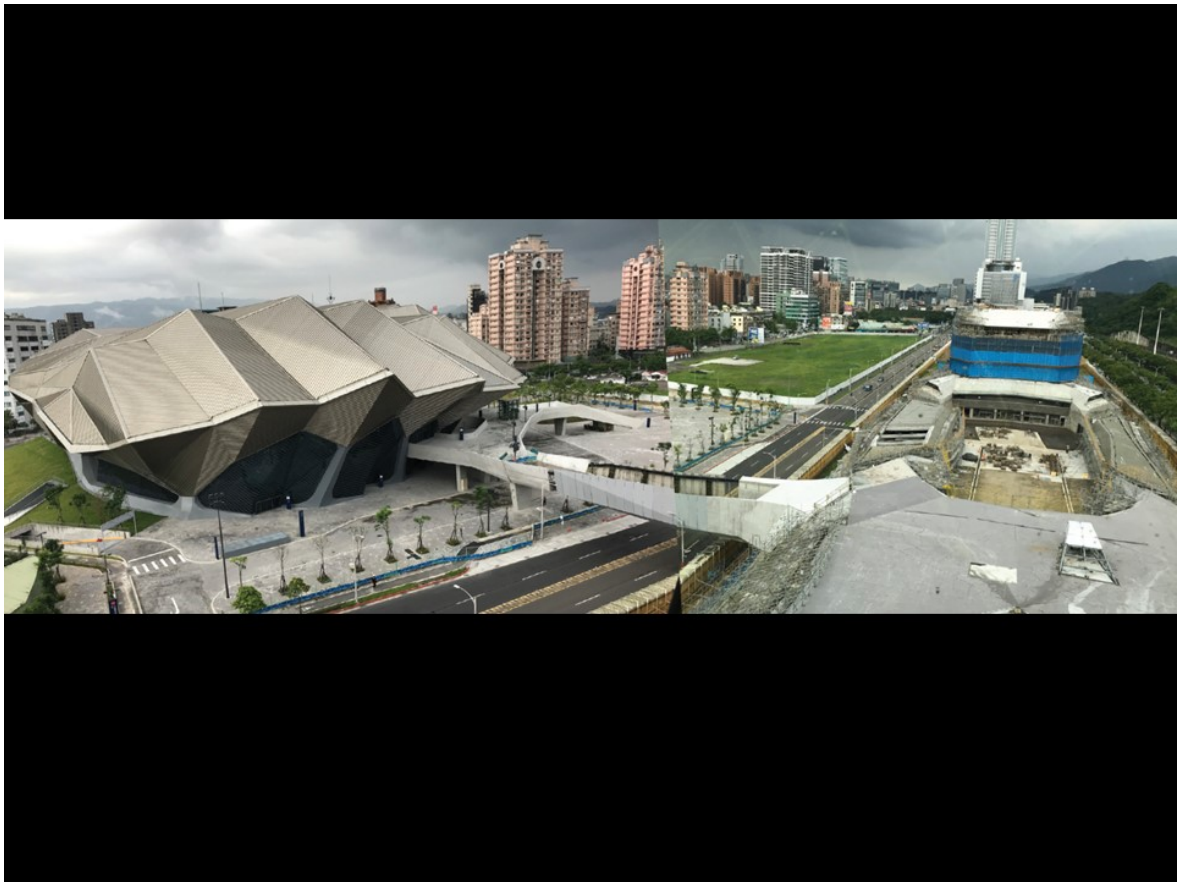
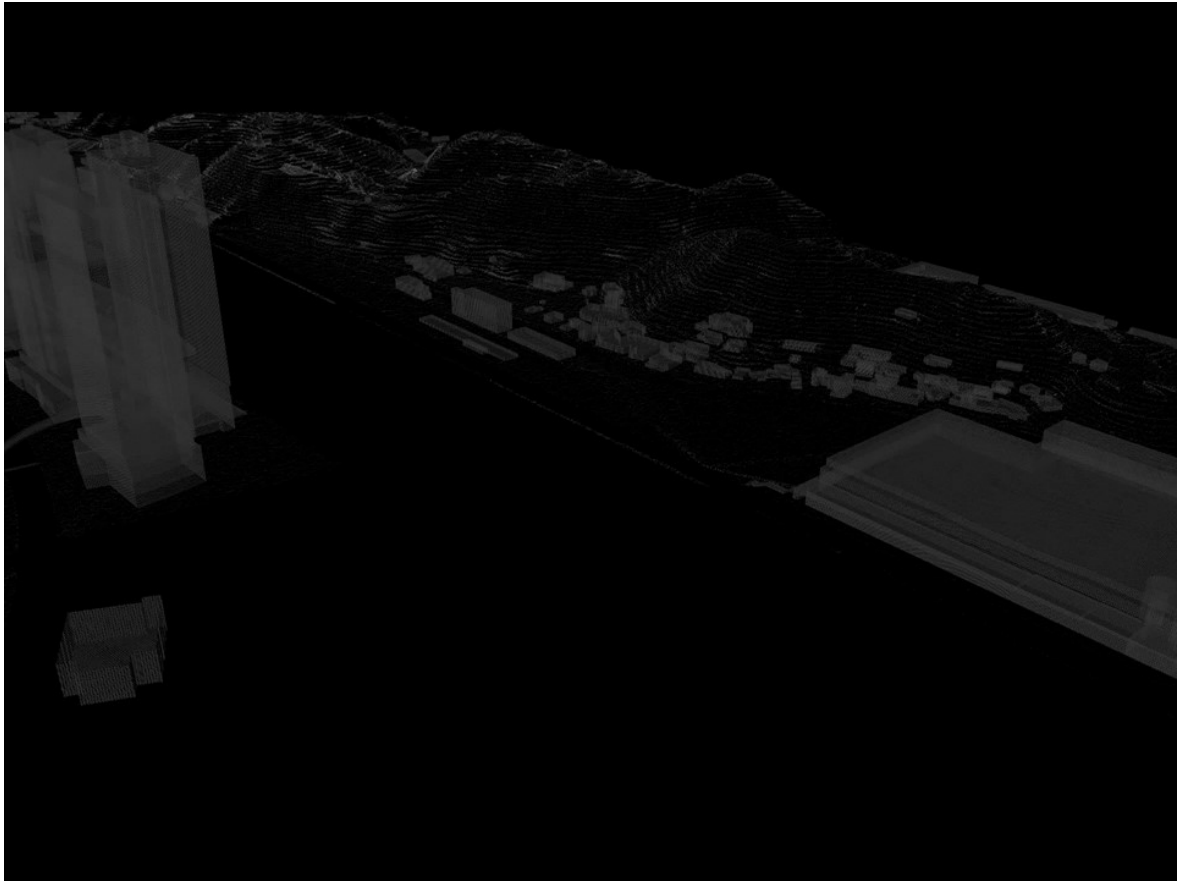


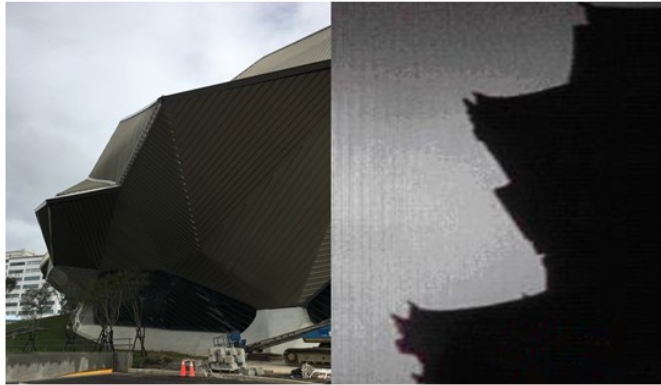
Circus Agonalis

Piazza Navona





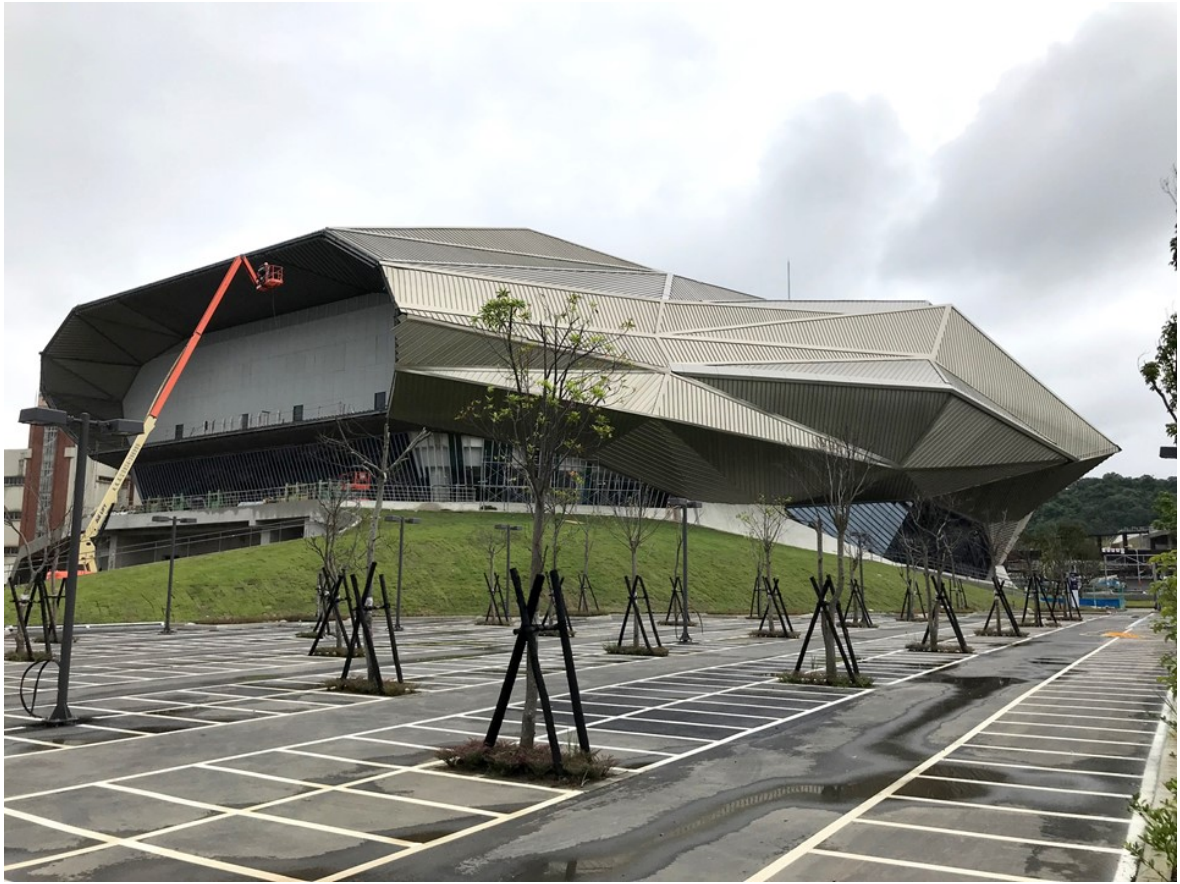




Silhouette of the eave, Kurosawa's Ran



Yatala Wehera Stupa

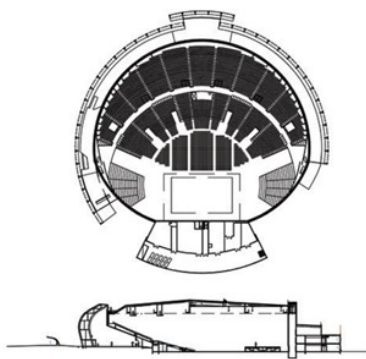




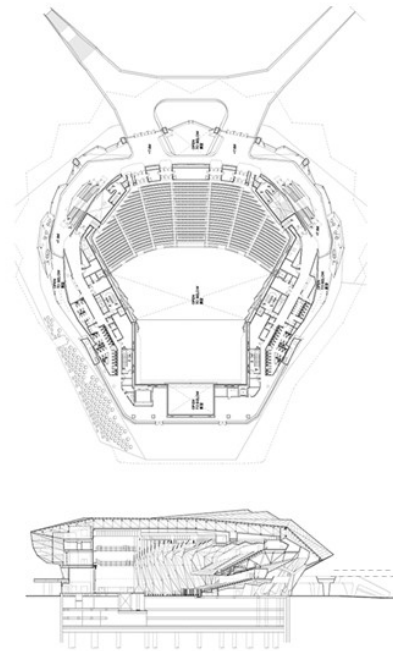
LIMOGES CONCERT HALL
Bernard Tschumi Architects



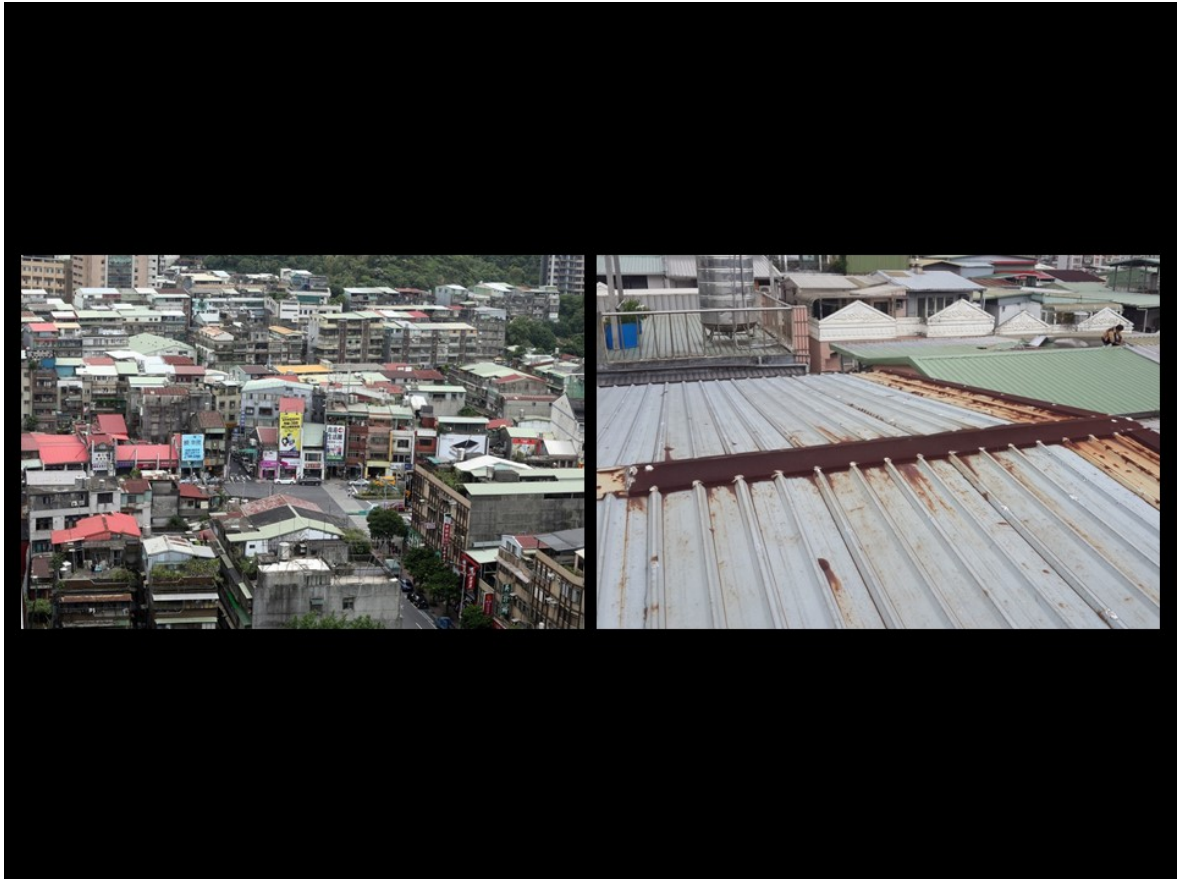
TMC
Reiser + Umemoto, RUR



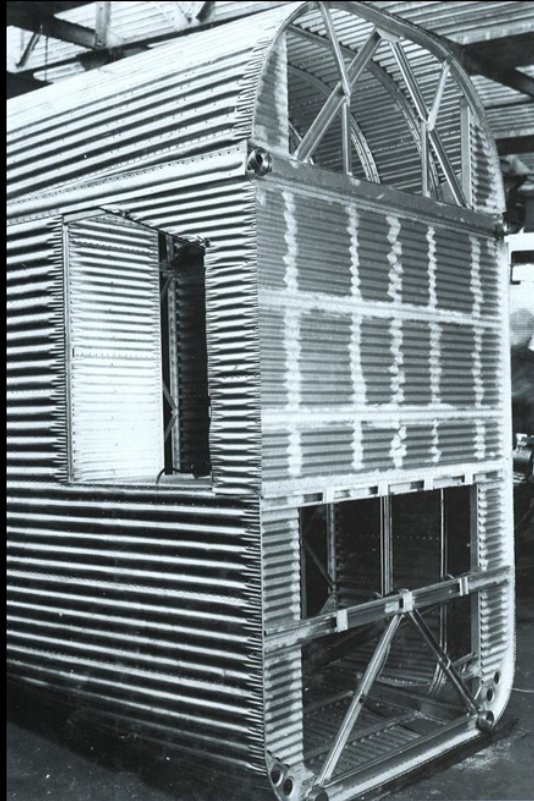
LIMOGES CONCERT HALL
Bernard Tschumi Architects



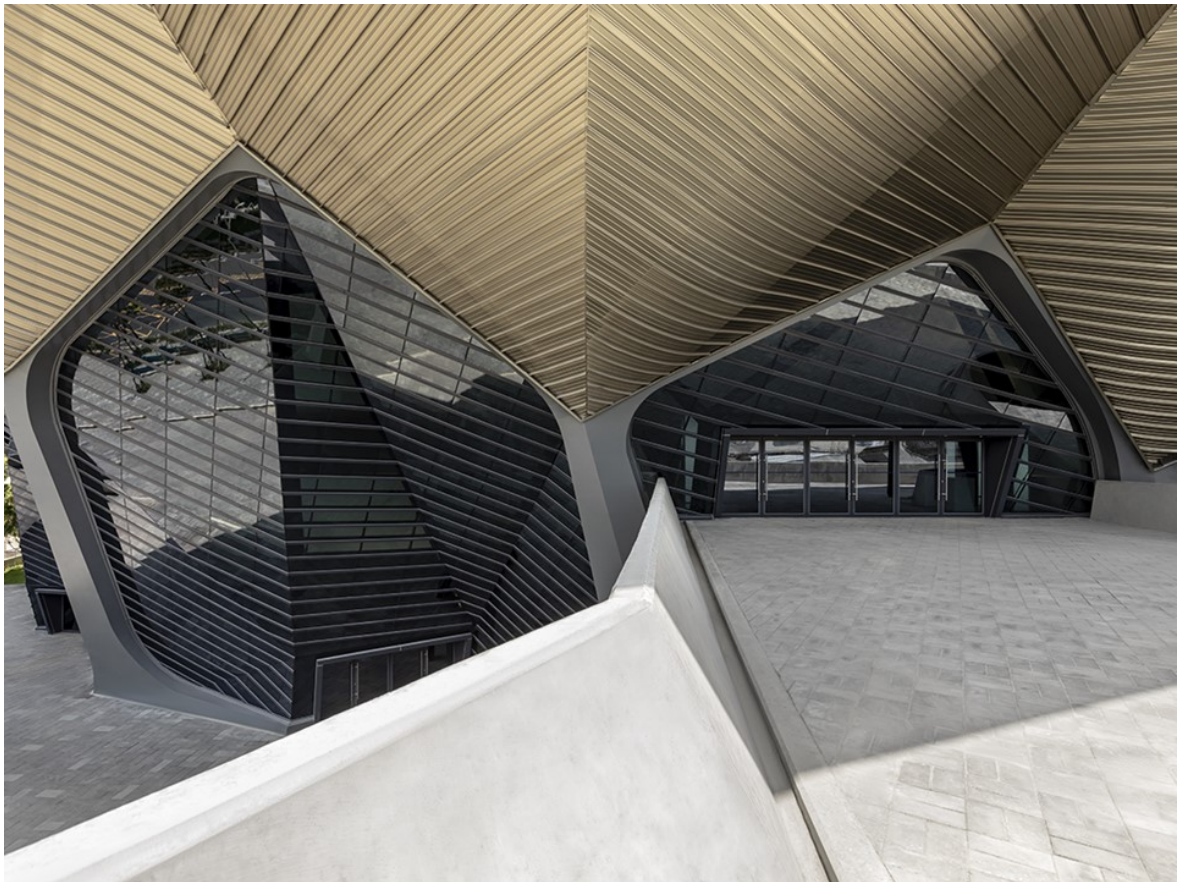
TMC
Reiser + Umemoto, RUR

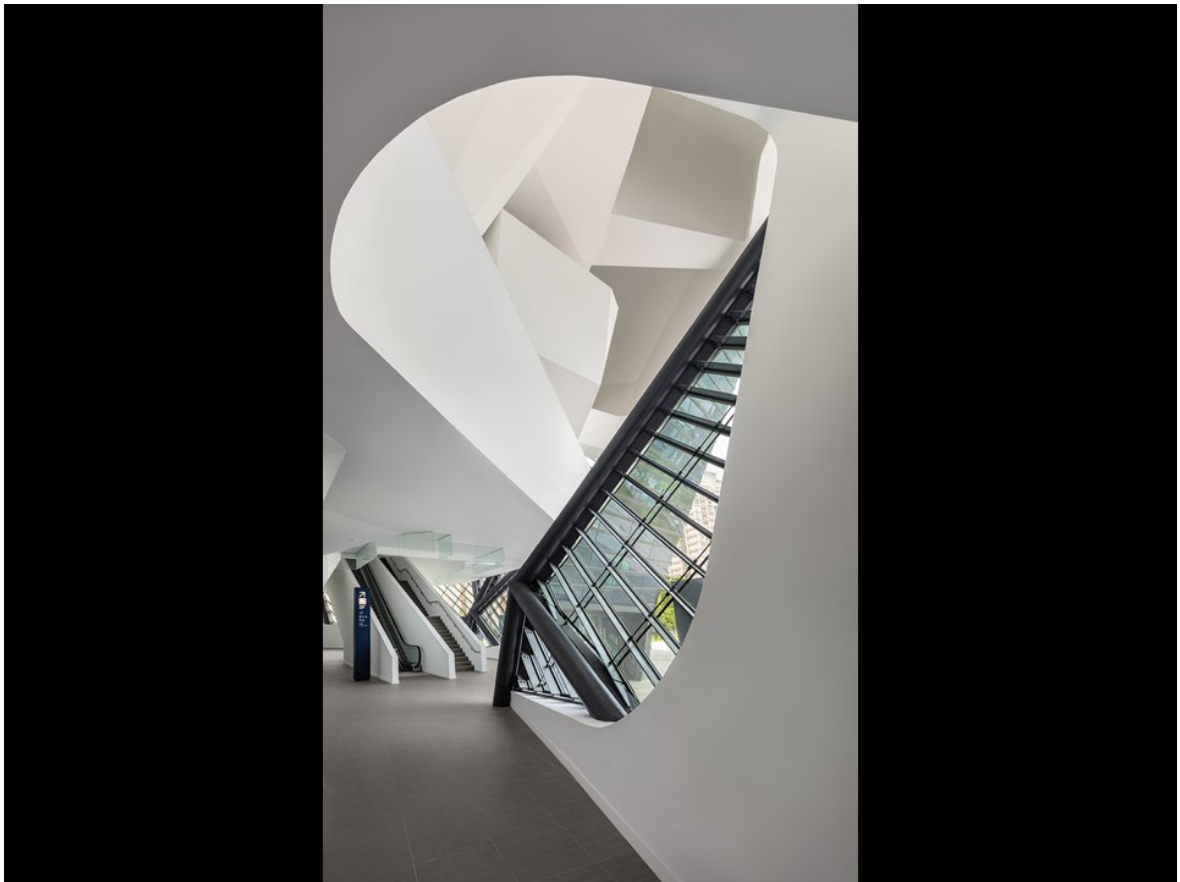


ALUMITE FINISH



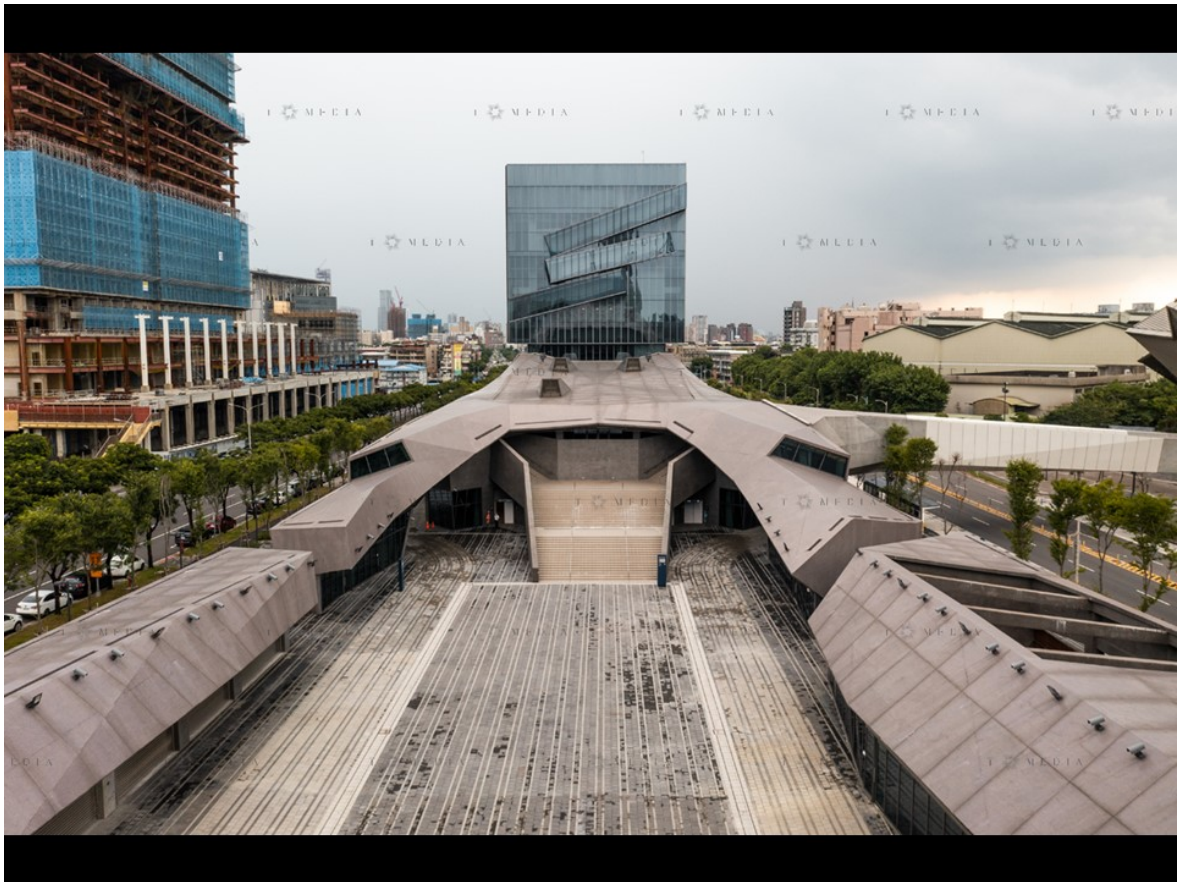


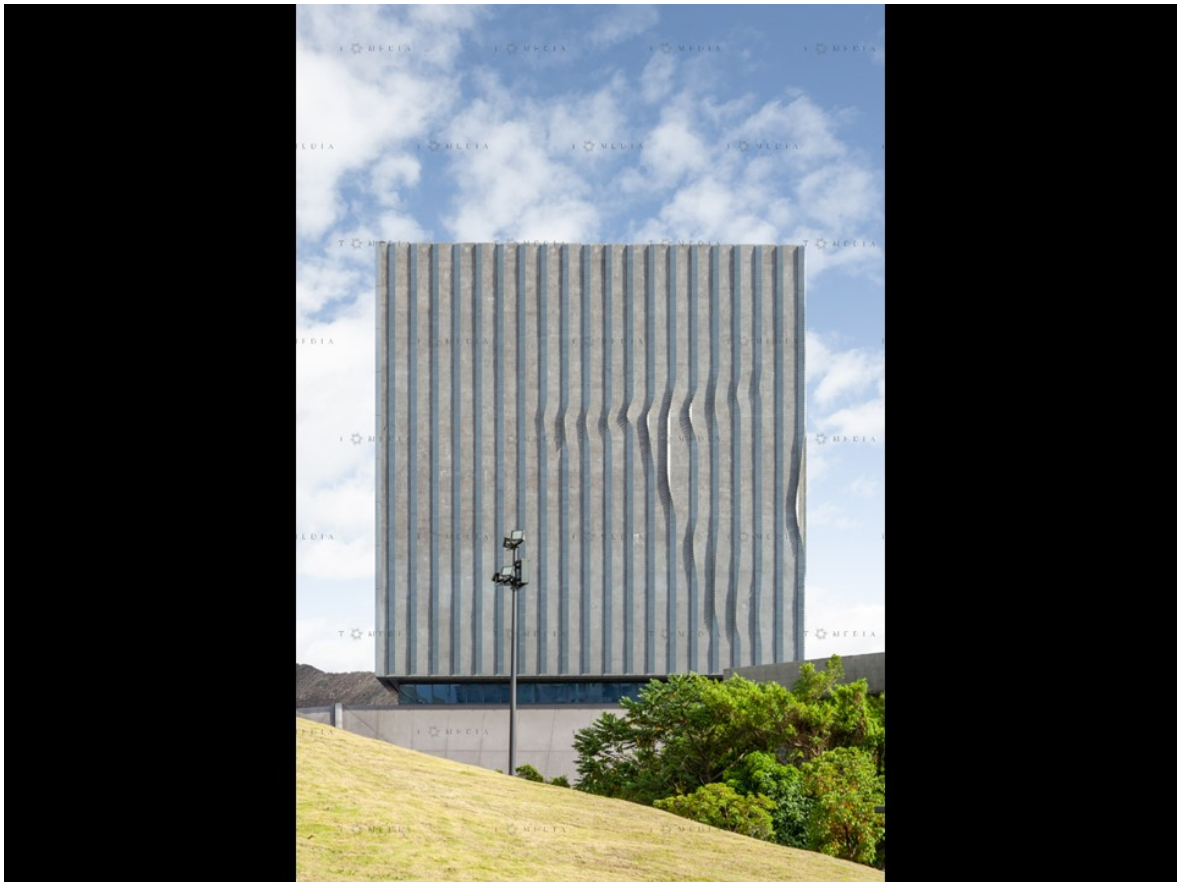
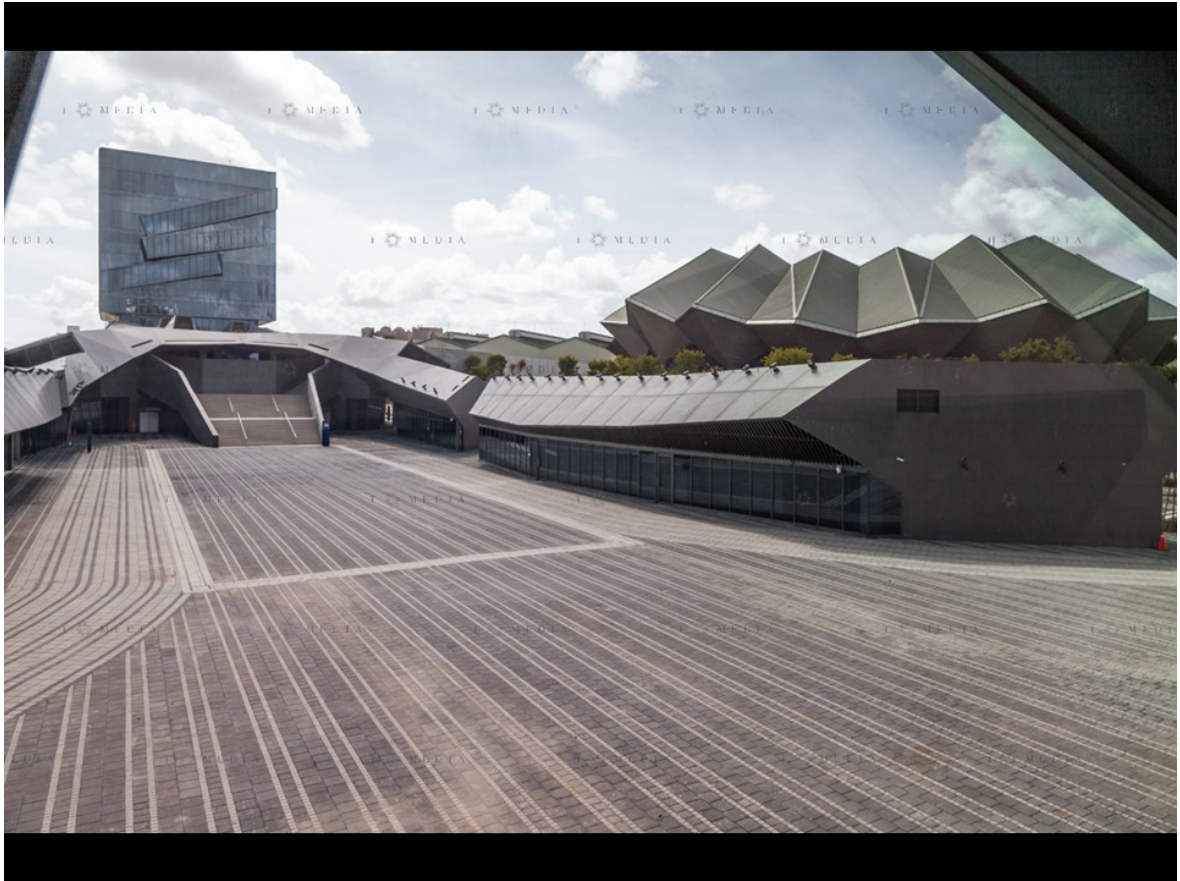




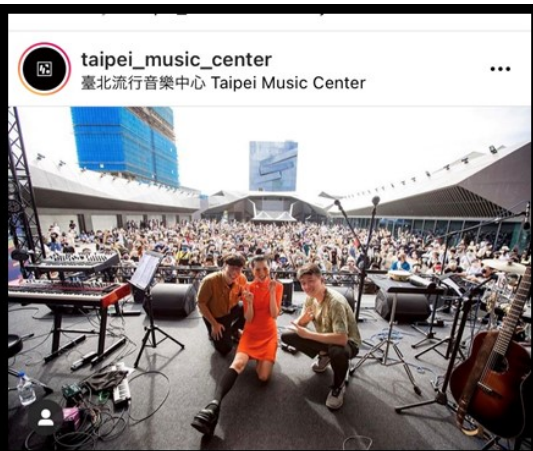
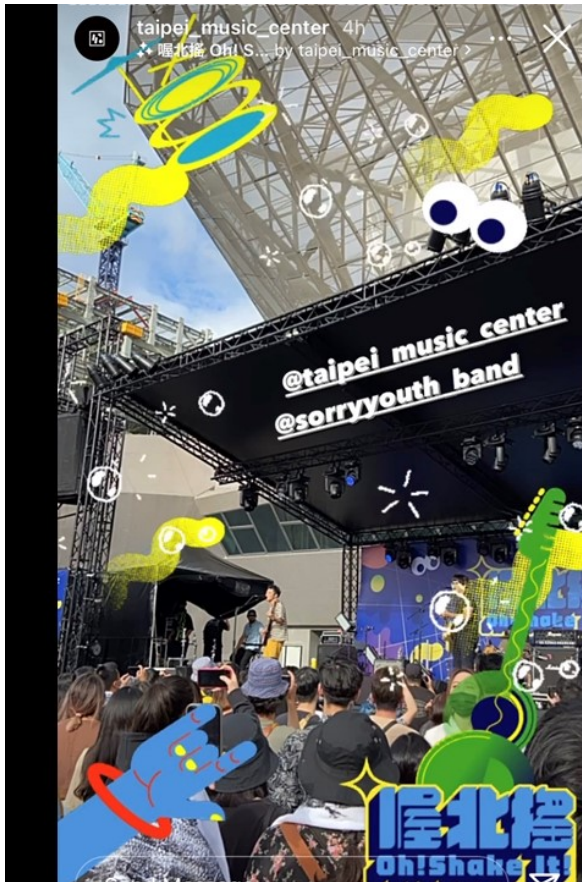
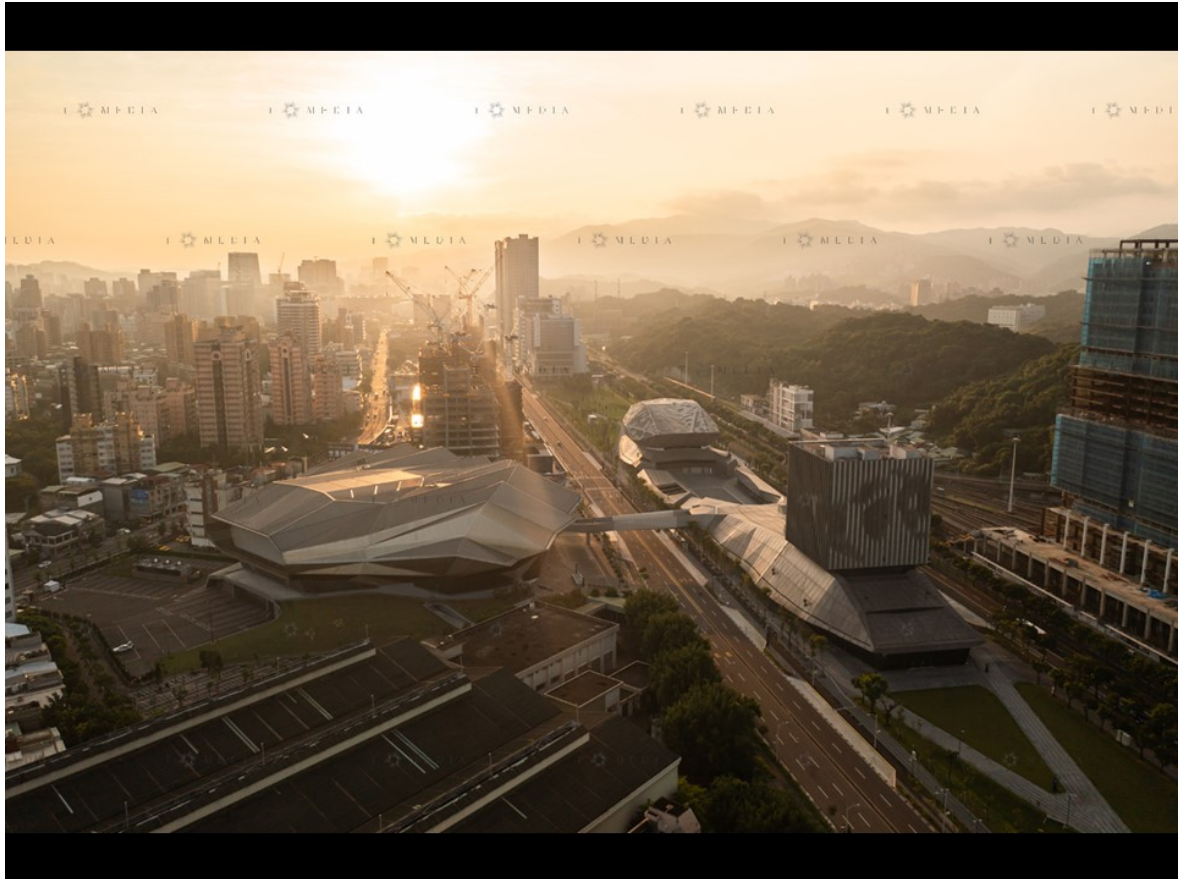














Kaohsiung Port Terminal
Kaohsiung, Taiwan

Cruise Ship Terminal | Scheduled Completion 2021

Kaohsiung Port Terminal

Kaohsiung, Taiwan.

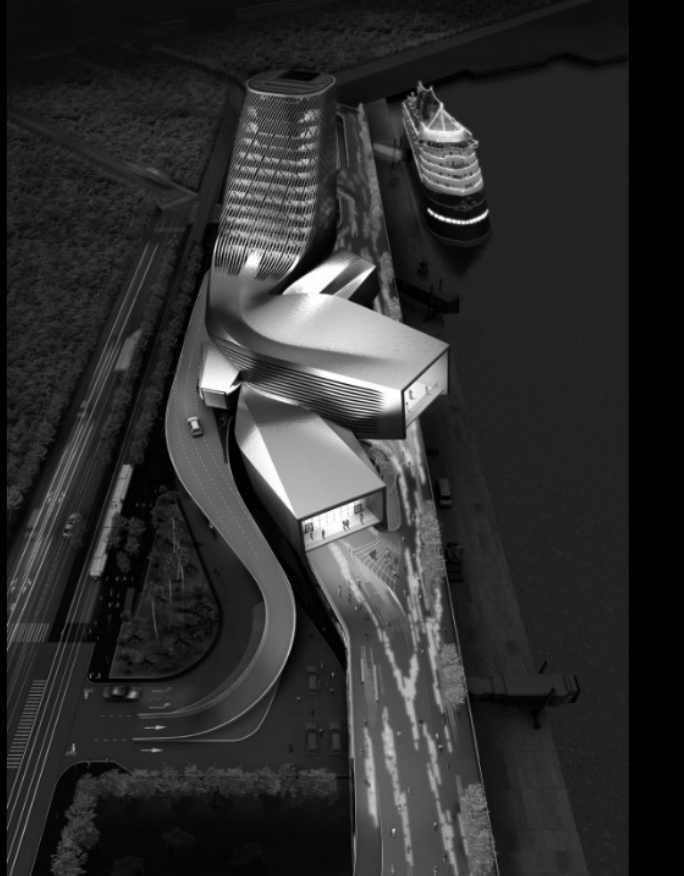
Winning Entry, Two-stage Open Competition
Scheduled Completion, 2021

Type: Cruise Ship Terminal and Port Service Center

Structure: Multiple

Project Description

The Kaohsiung Port Terminal project seizes the opportunity to blend seemingly divergent uses of a port terminal, office tower and public space. It celebrates the crossing of the threshold from land to water. The architectural form is divided into four parts, representing the three terminals (international departure, domestic departure, and international and domestic arrivals) and tower. The lobby space operates as an architectural manifold, directing users via multiple direct sight lines. This new addition to the urban infrastructure of Kaohsiung serves the functions of arrivals, departures and port administration with those of the recreational waterfront—all under one roof. The new terminal, coupled with the development of an elevated boardwalk and greenway, enables the revitalization of the harbor district and its transformation from a utilitarian industrial zone to one of recreation and public use. The port is always lively; shops, restaurants, hotels and public access to the water attract tourists and local residents alike.



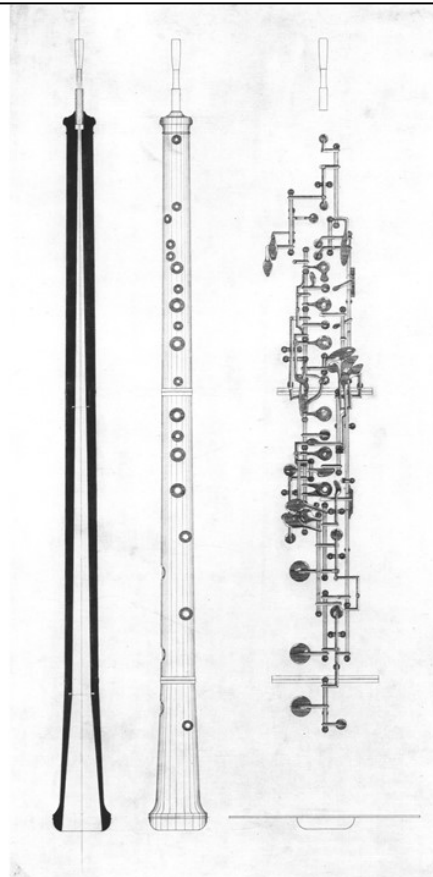
THE MUSICAL INSTRUMENT PROBLEM

DURATION 35 YEARS

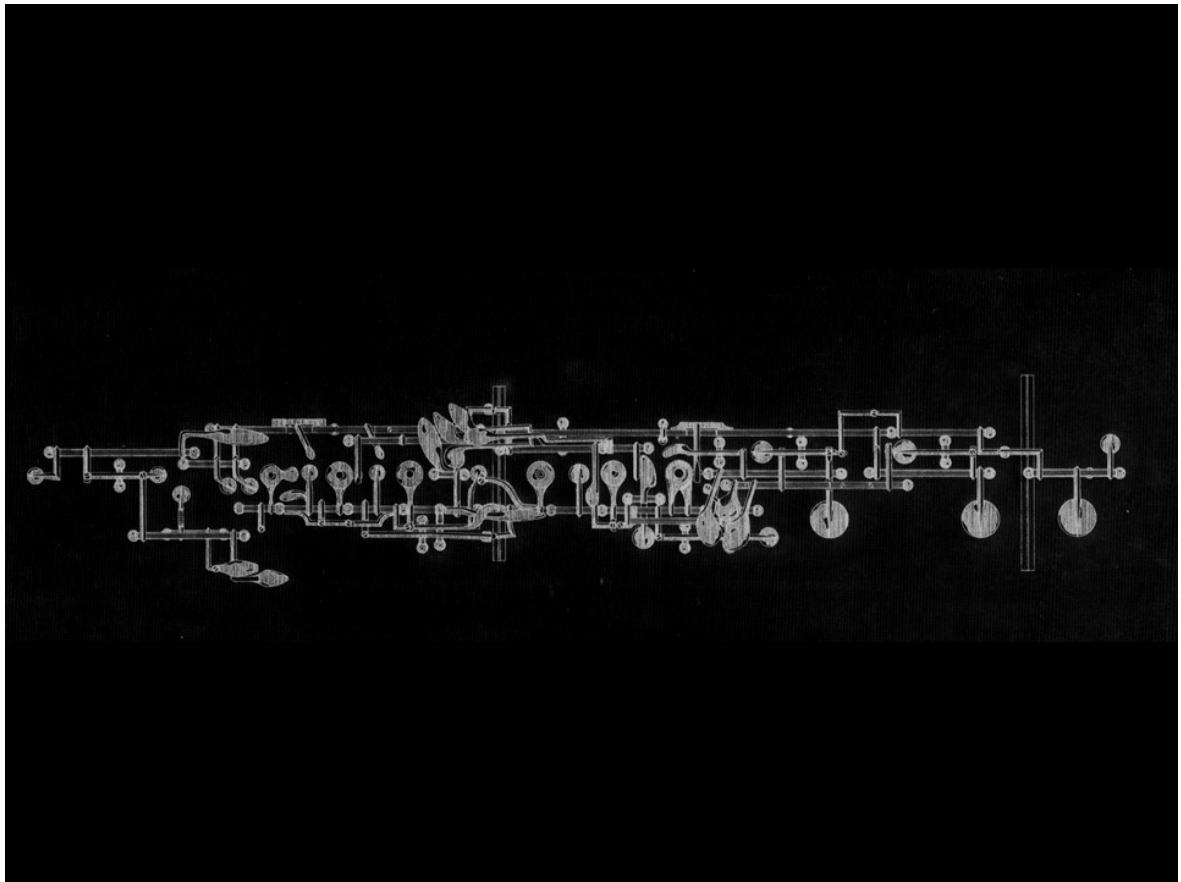
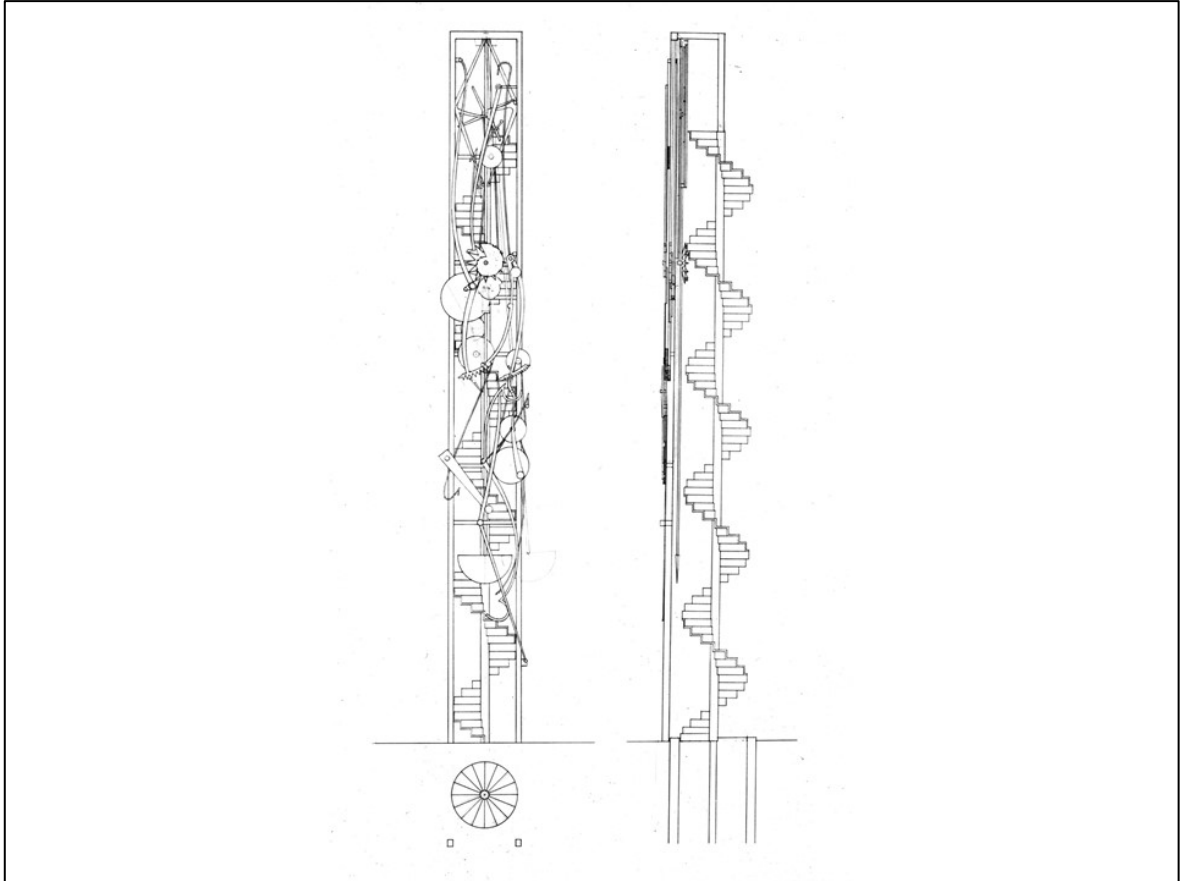
JOHN HEJDUK AND THE MUSICAL INSTRUMENT PROBLEM

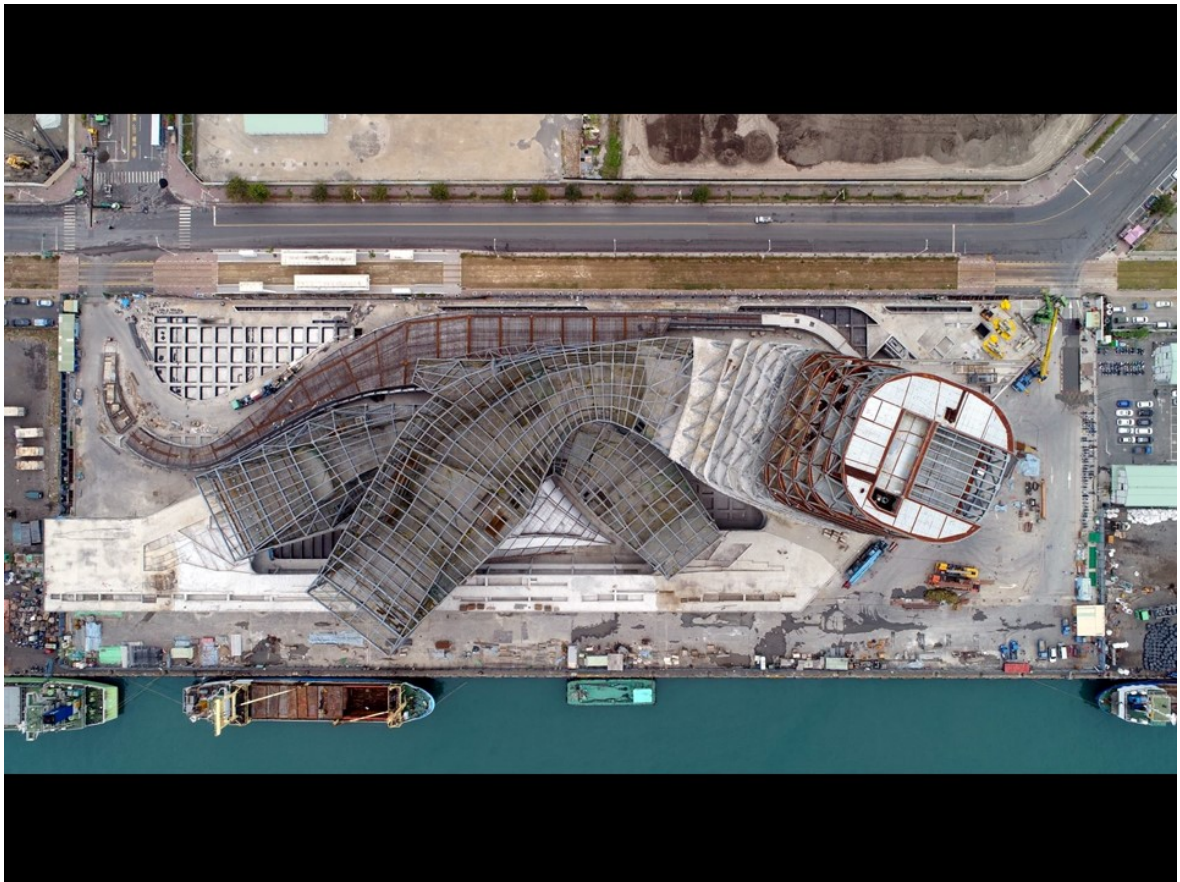
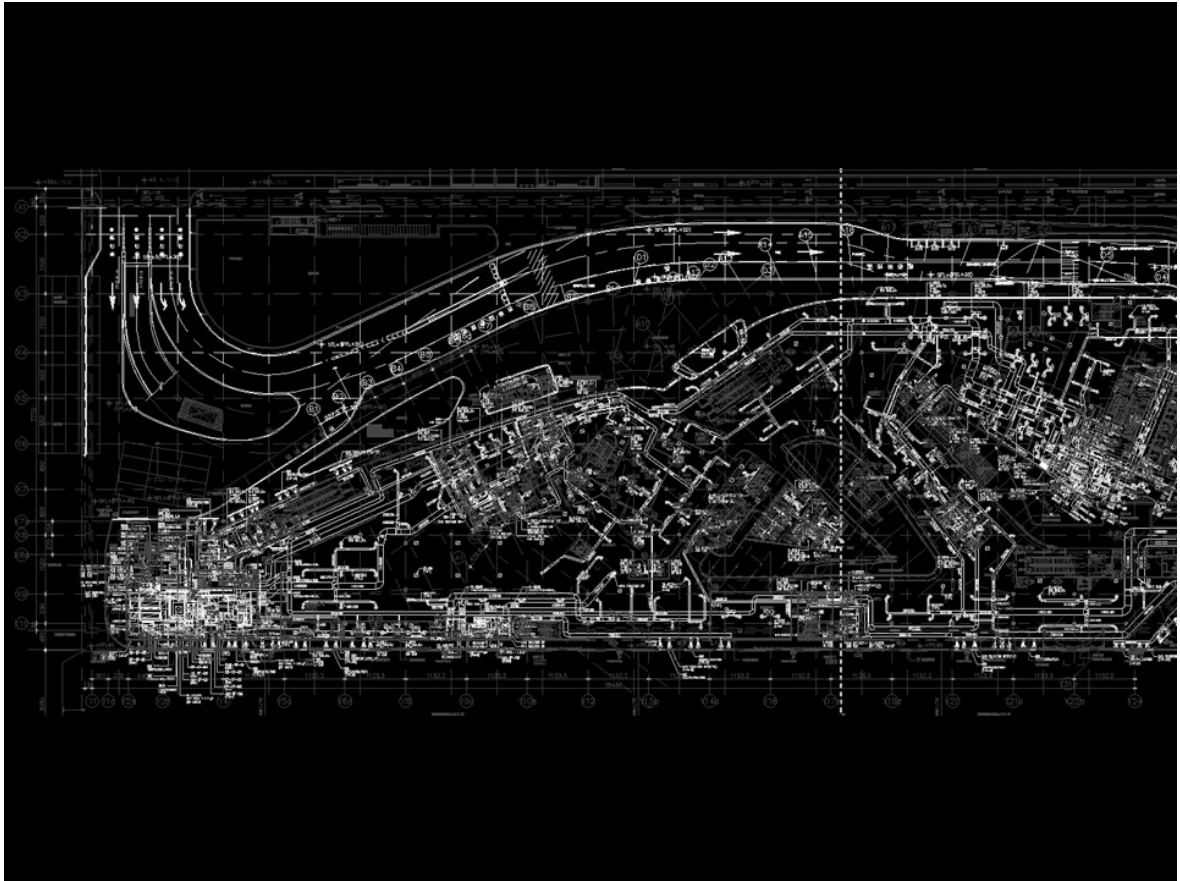


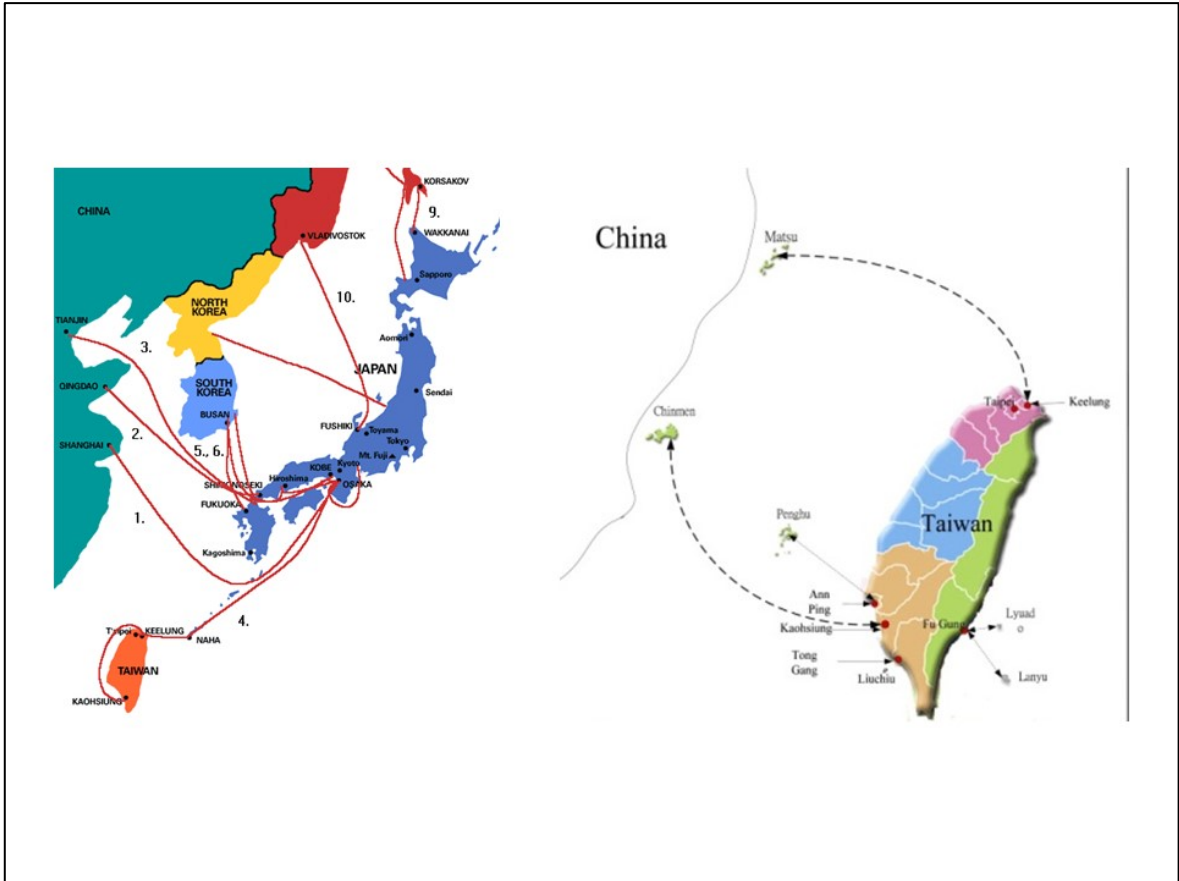
DURATION OF PROJECT: 40 YEARS

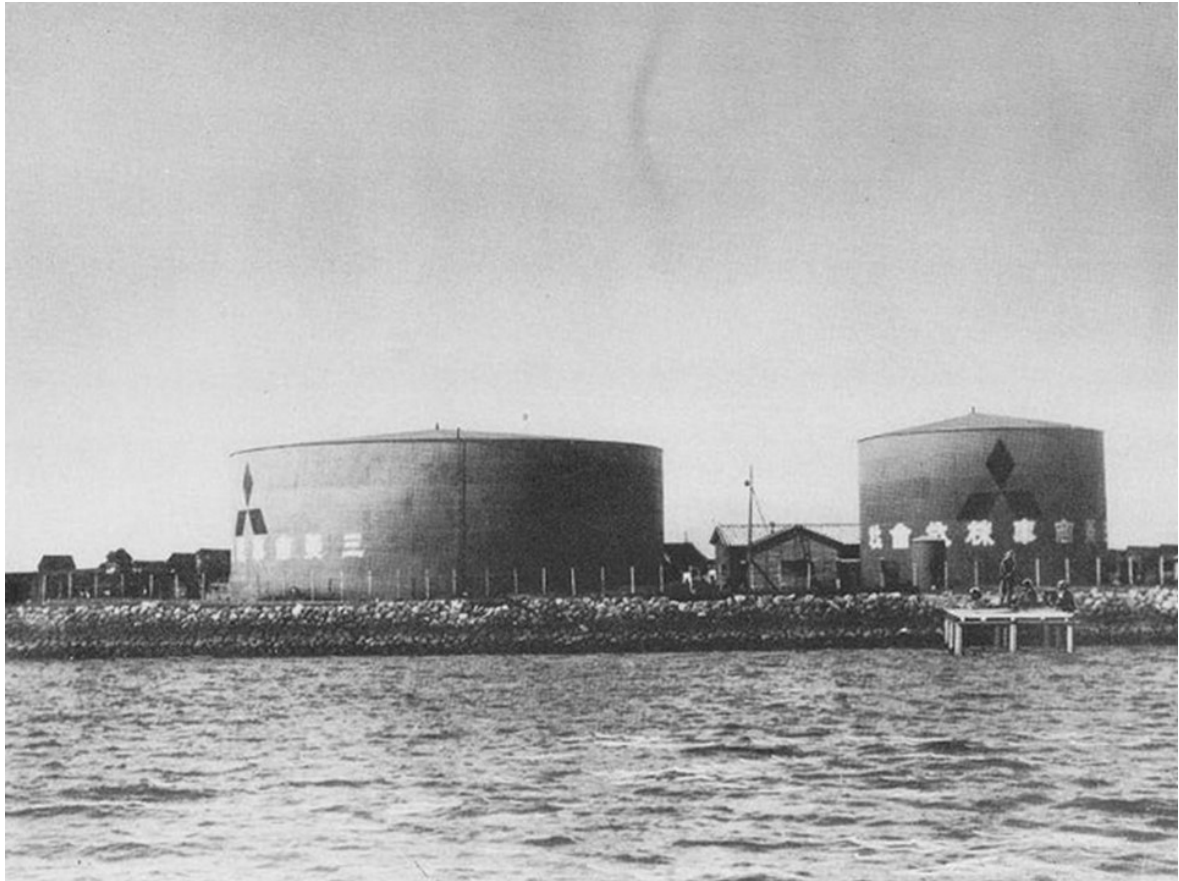


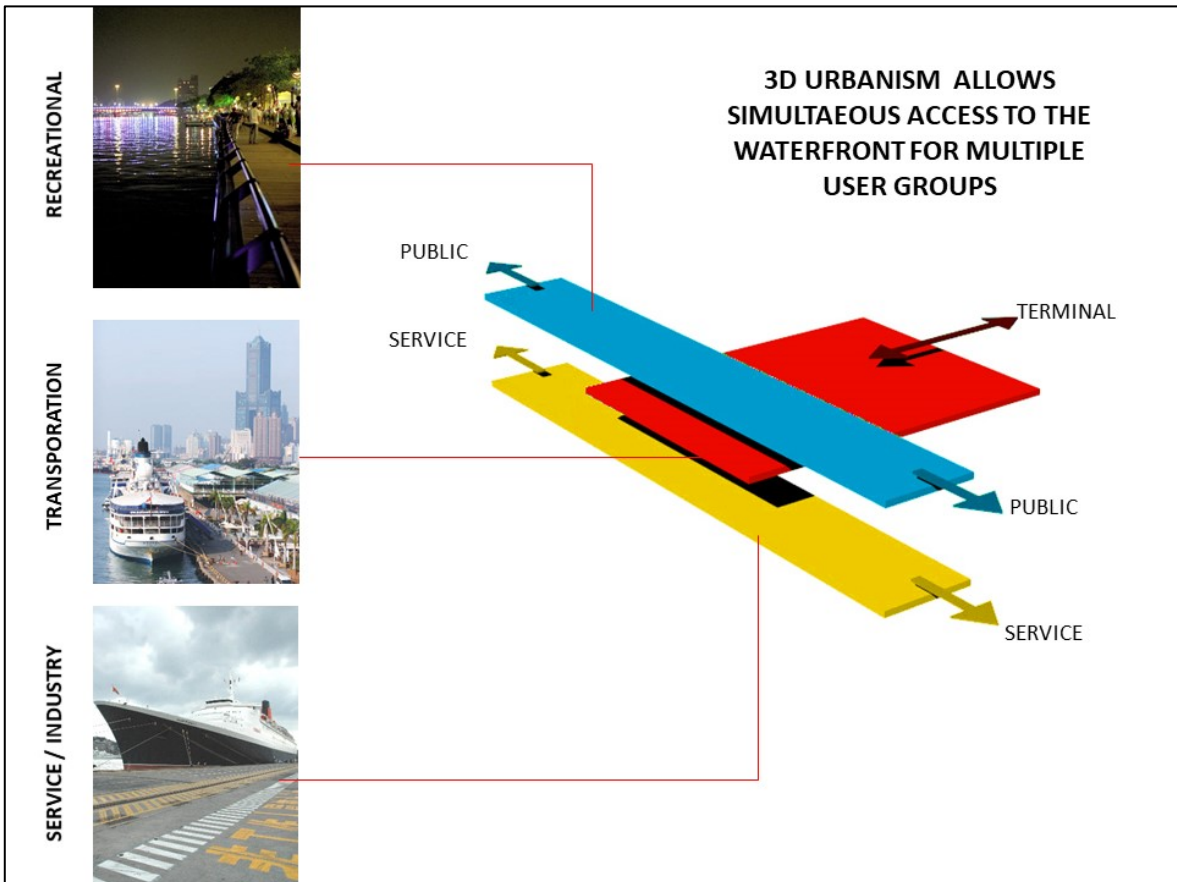
Oboe

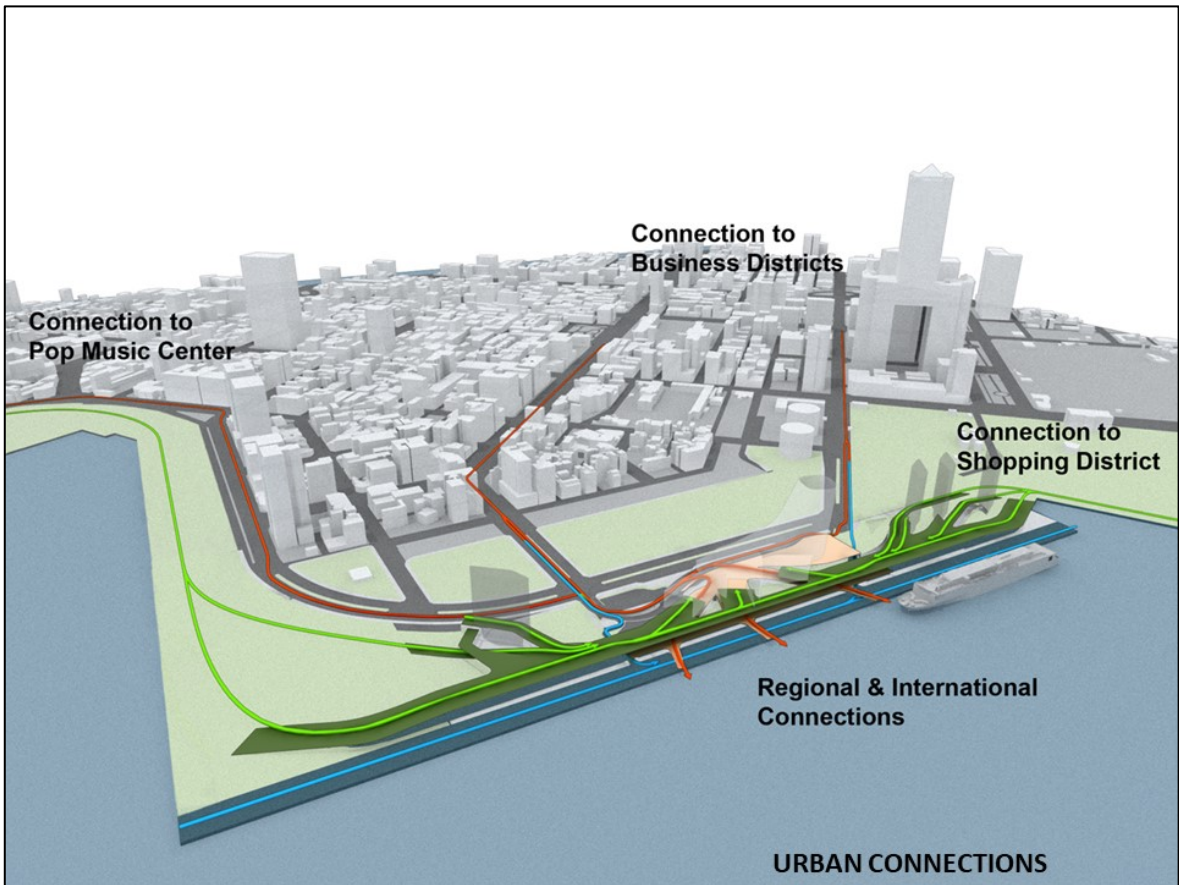
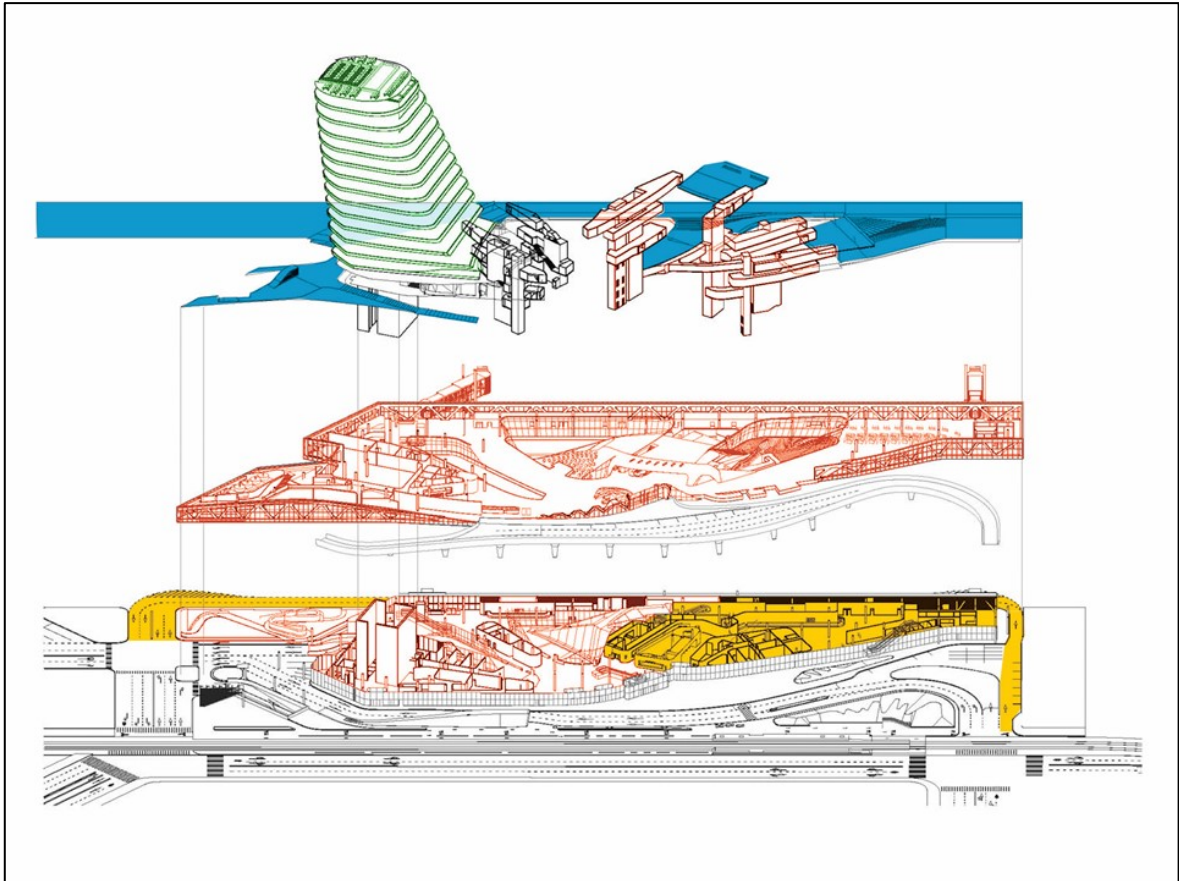


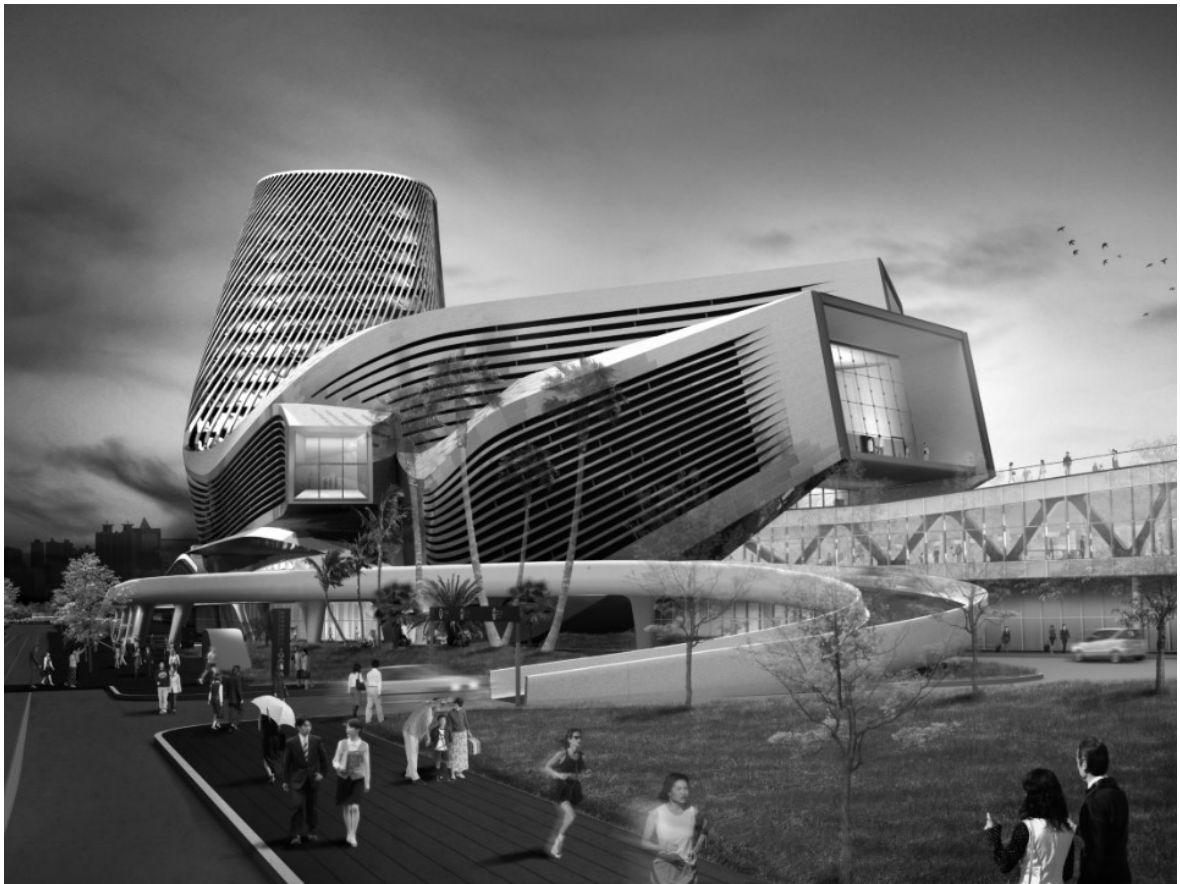




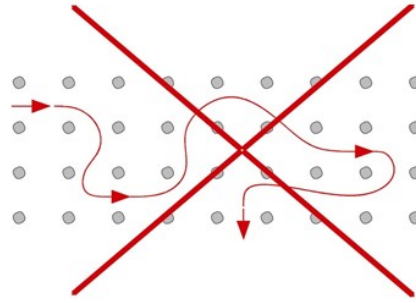




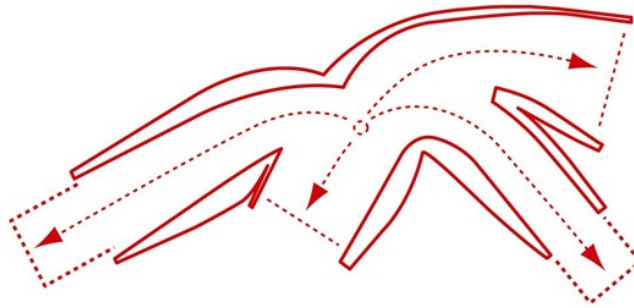




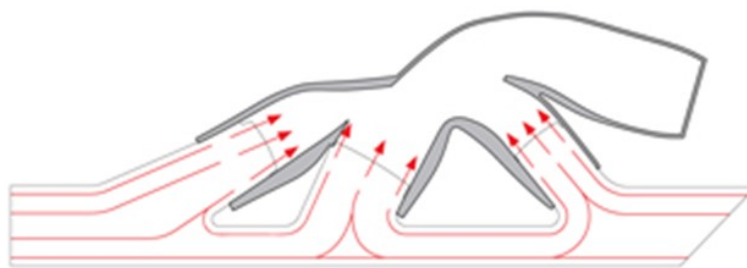
COMMON LONG-SPAN OR AMORPHIC STRUCTURES LACK SPATIAL HEIRARCHY, OFTEN LEADING TO DIRECTIONLESS CONFUSION



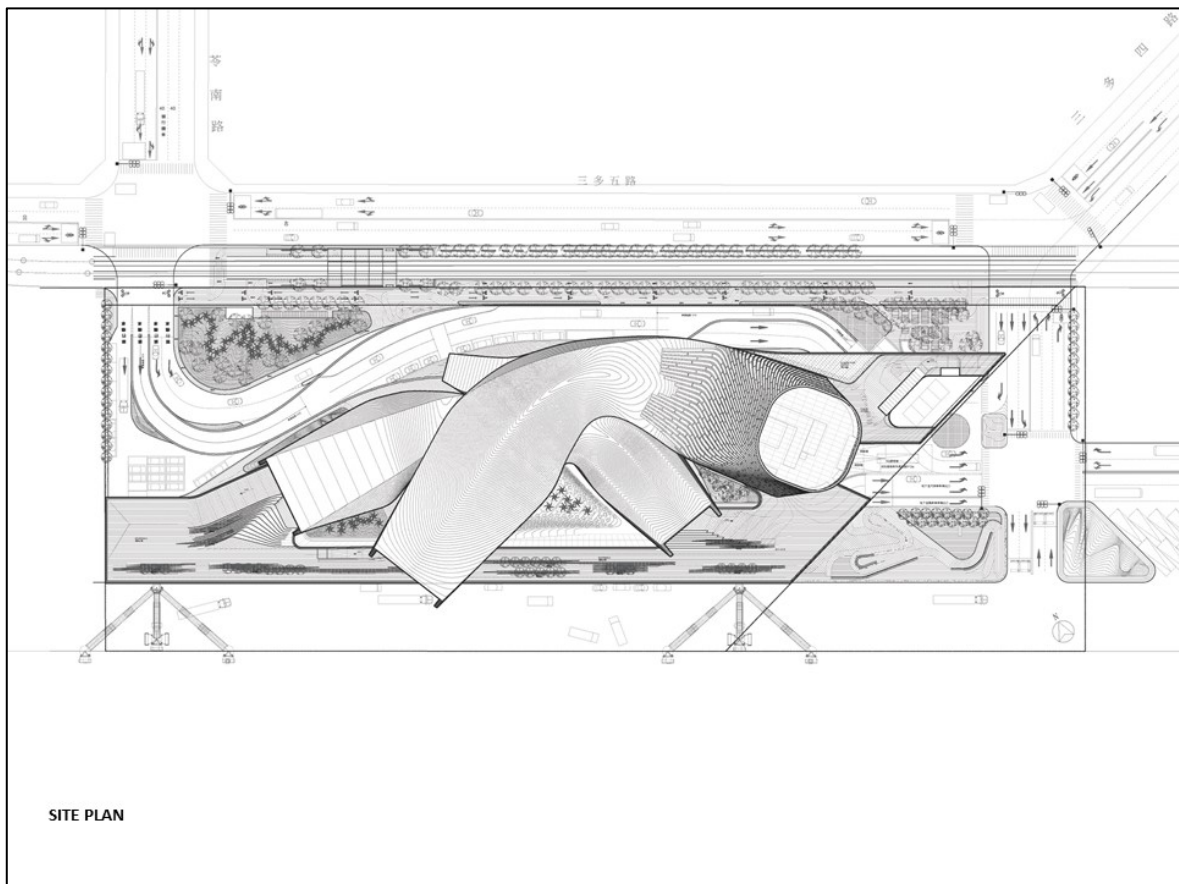
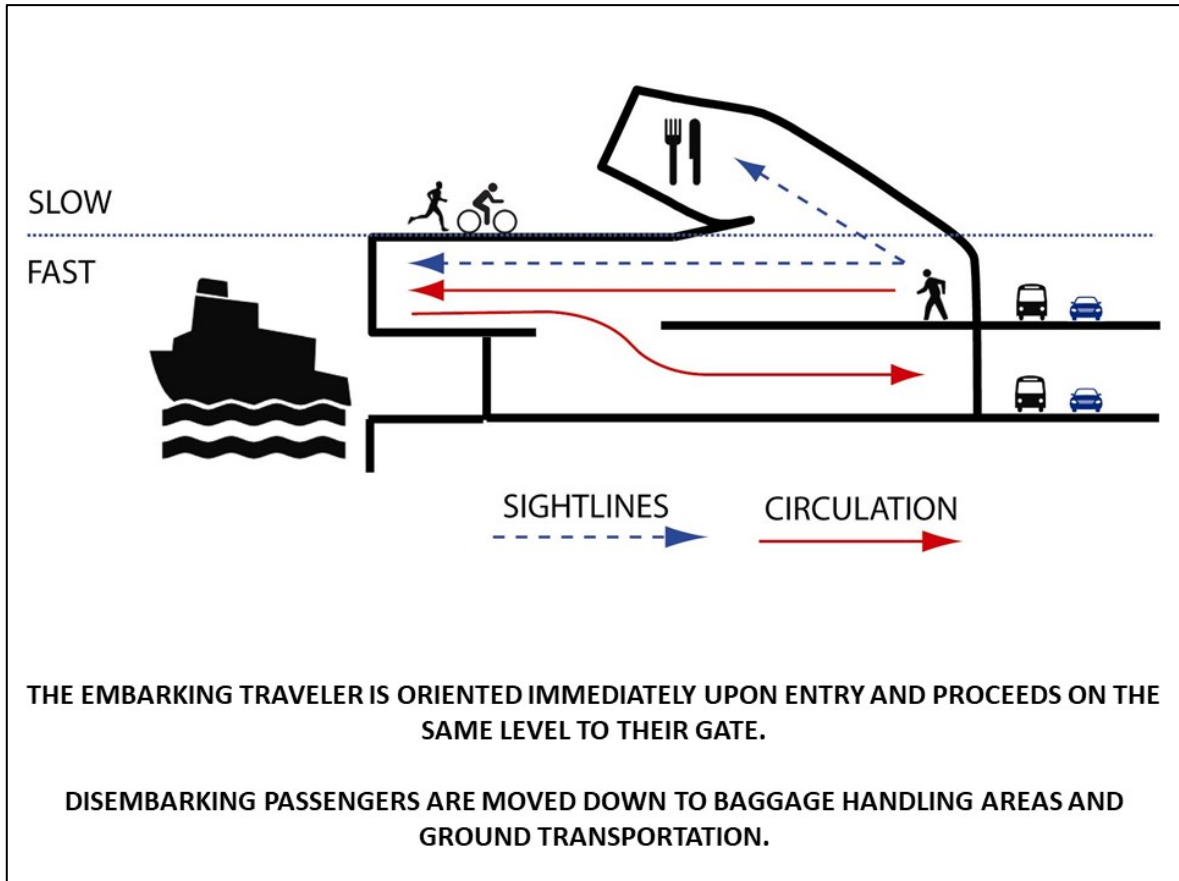
NESTED SHELLS COMBINE TO CREATE A GRAND ENTRANCE HALL, WHILE DIRECTING VIEWS AND NATUTURALLY ORIENTING TRAVELERS TOWARD THEIR ROUTES

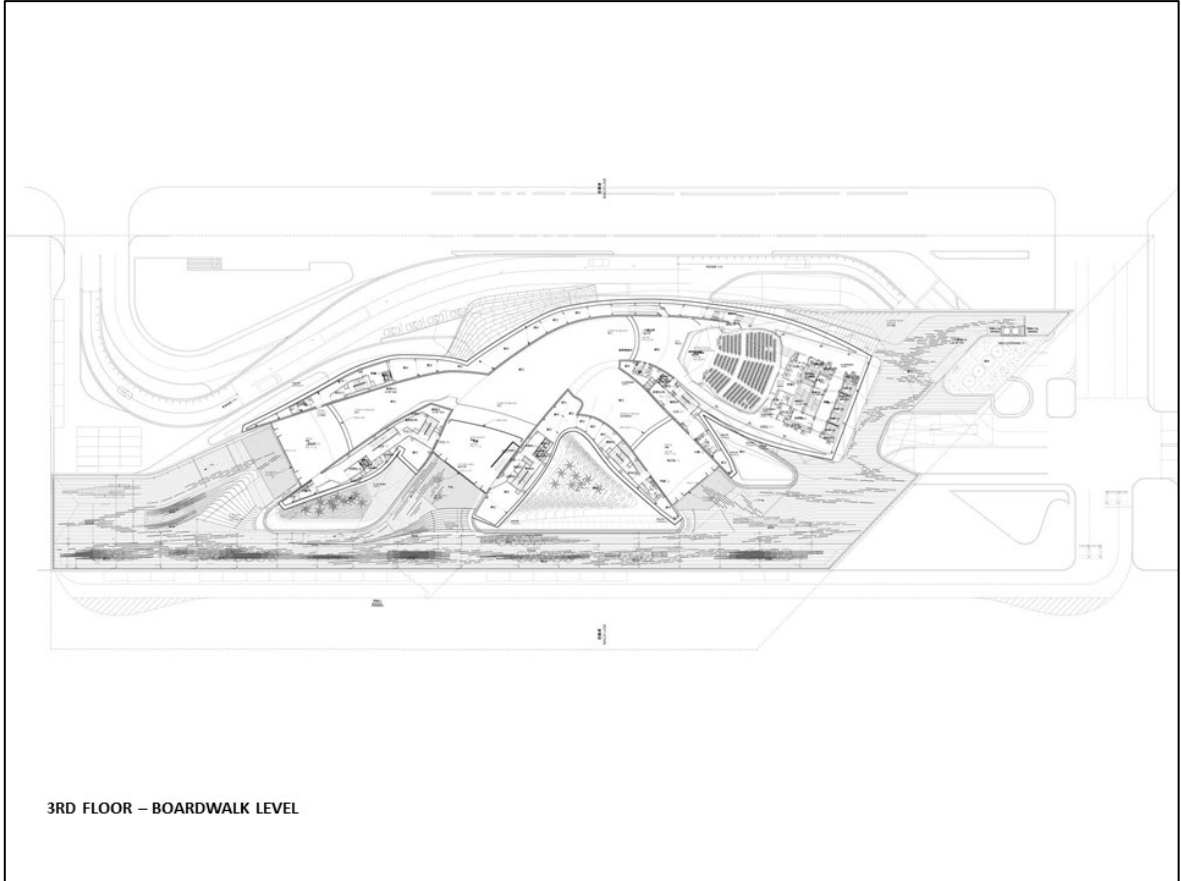


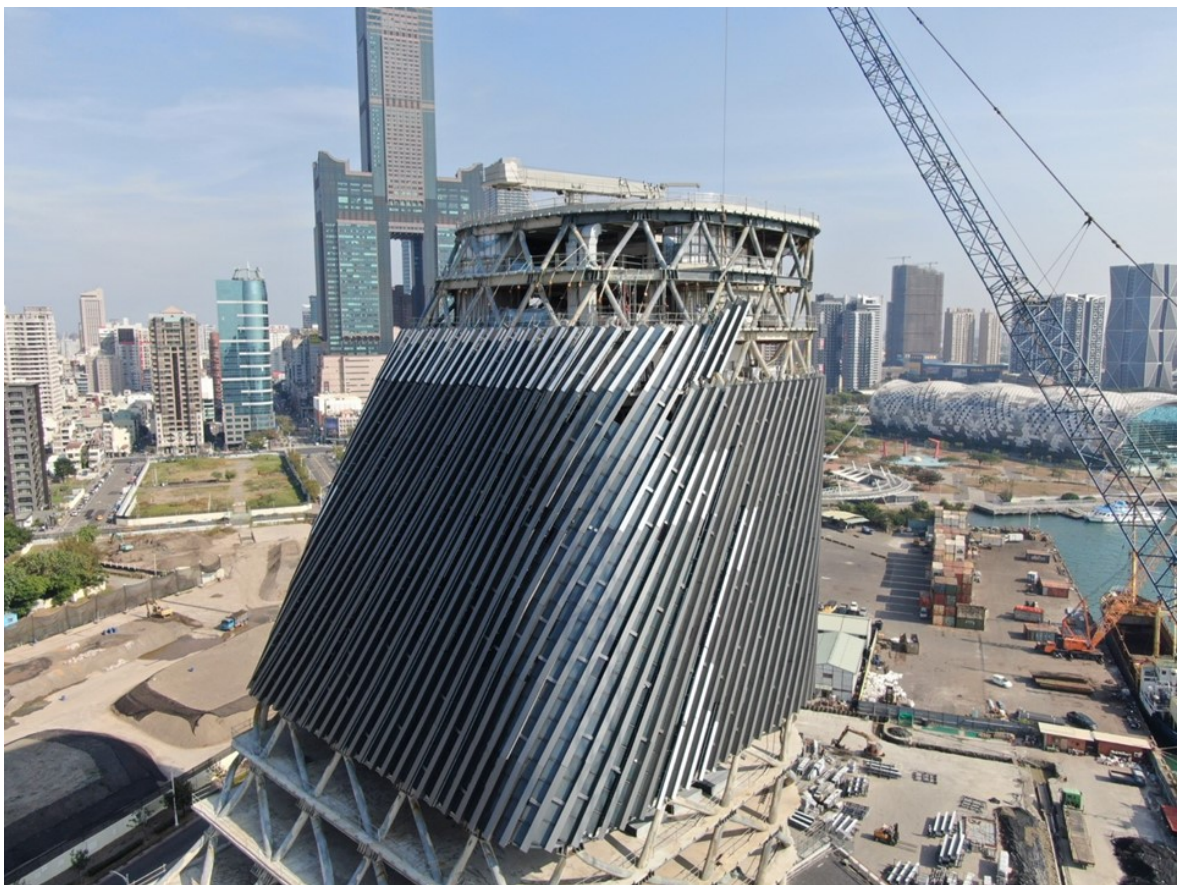
THE PUBLIC SPACES OF THE BOARDWALK PUSH DOWN AND INTO THE TERMINAL VOLUME, CREATING SHELTERED SPACES FOR EVENTS

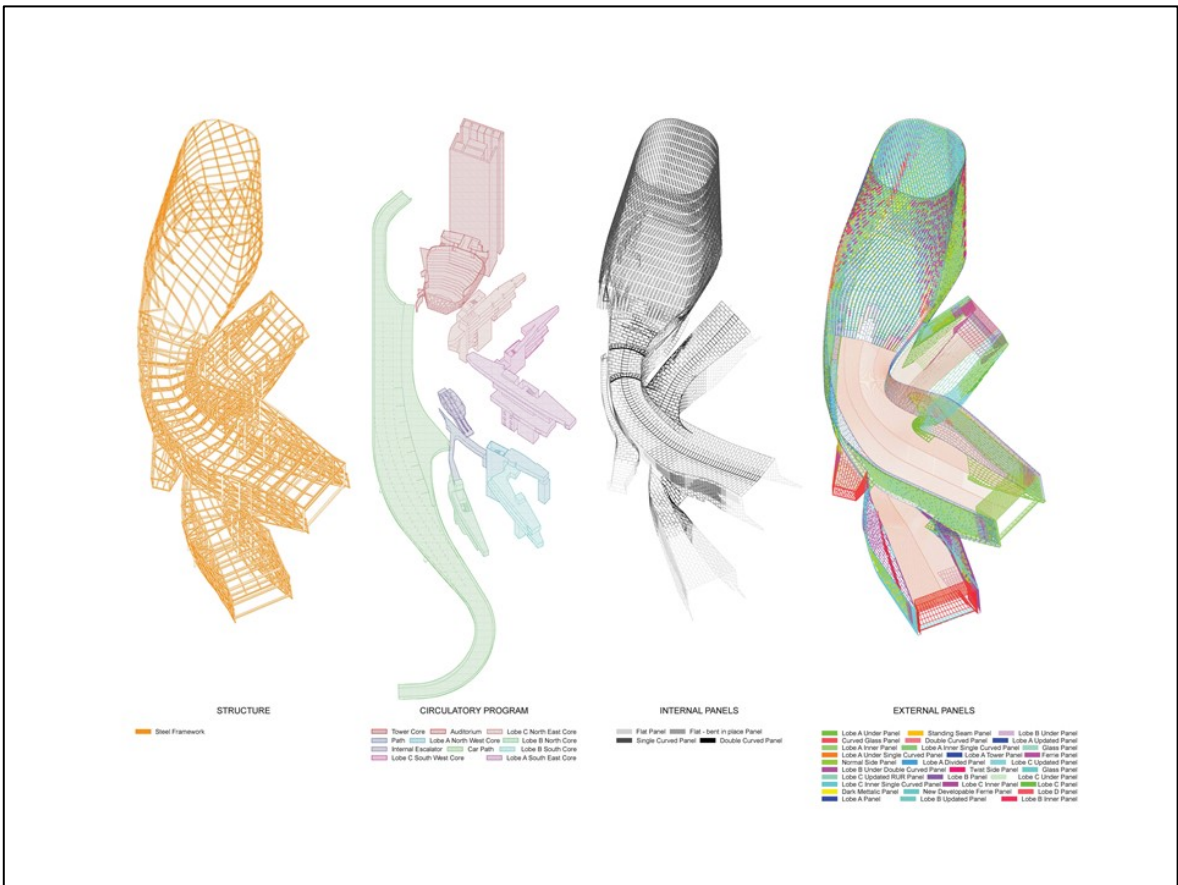
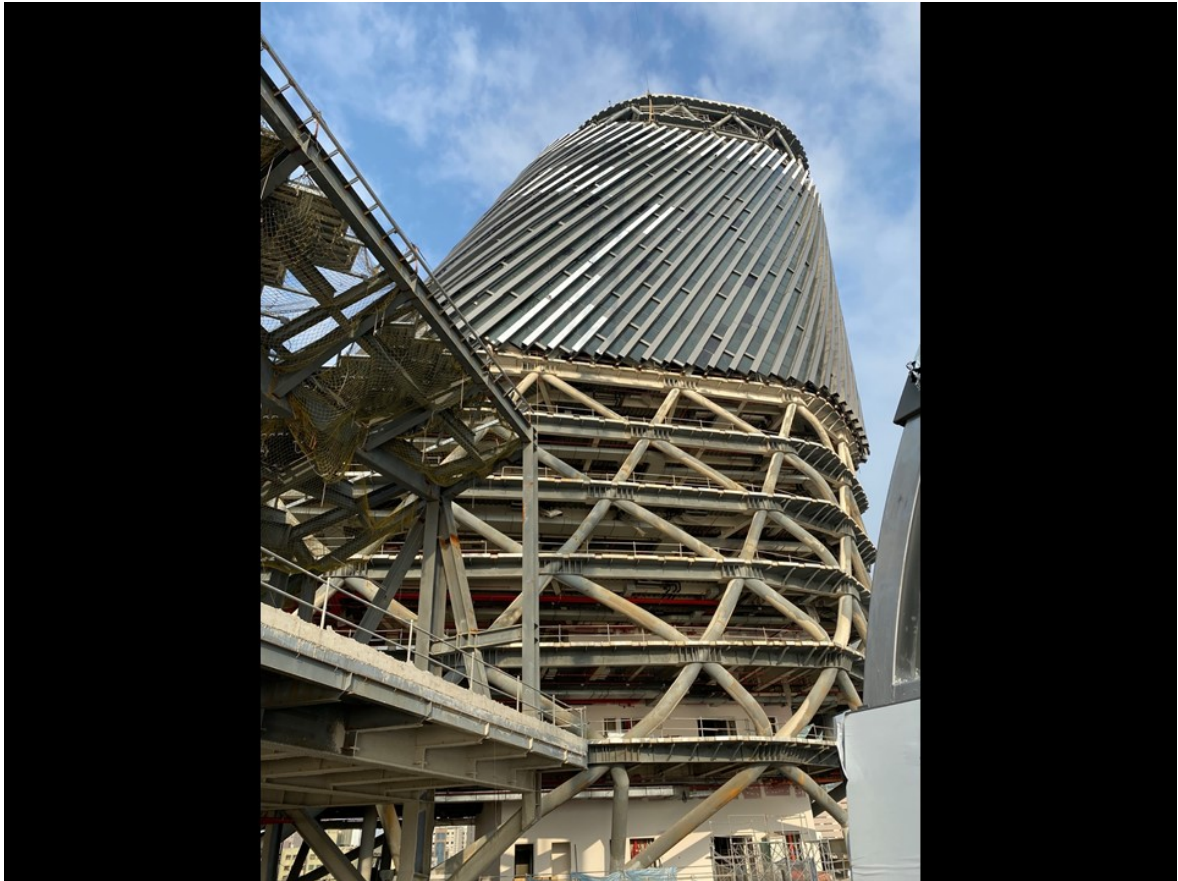


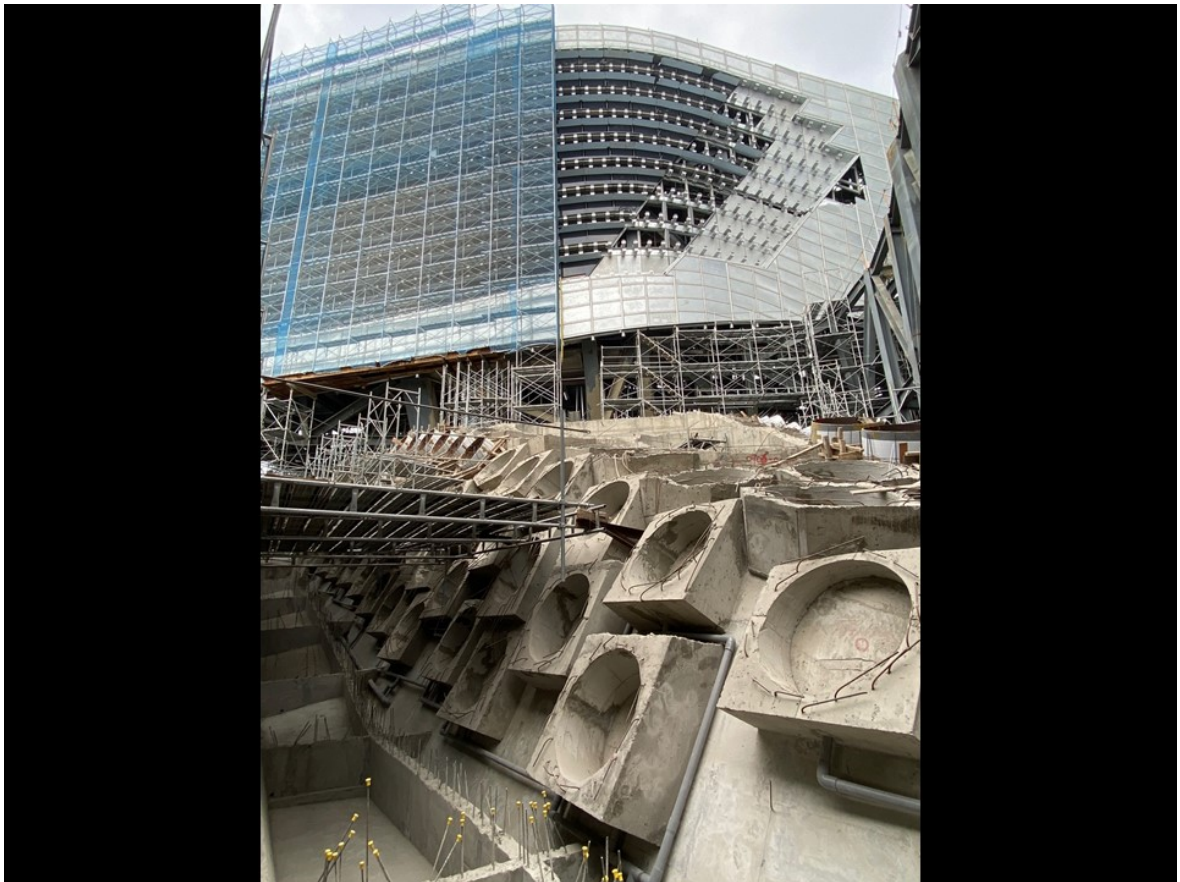
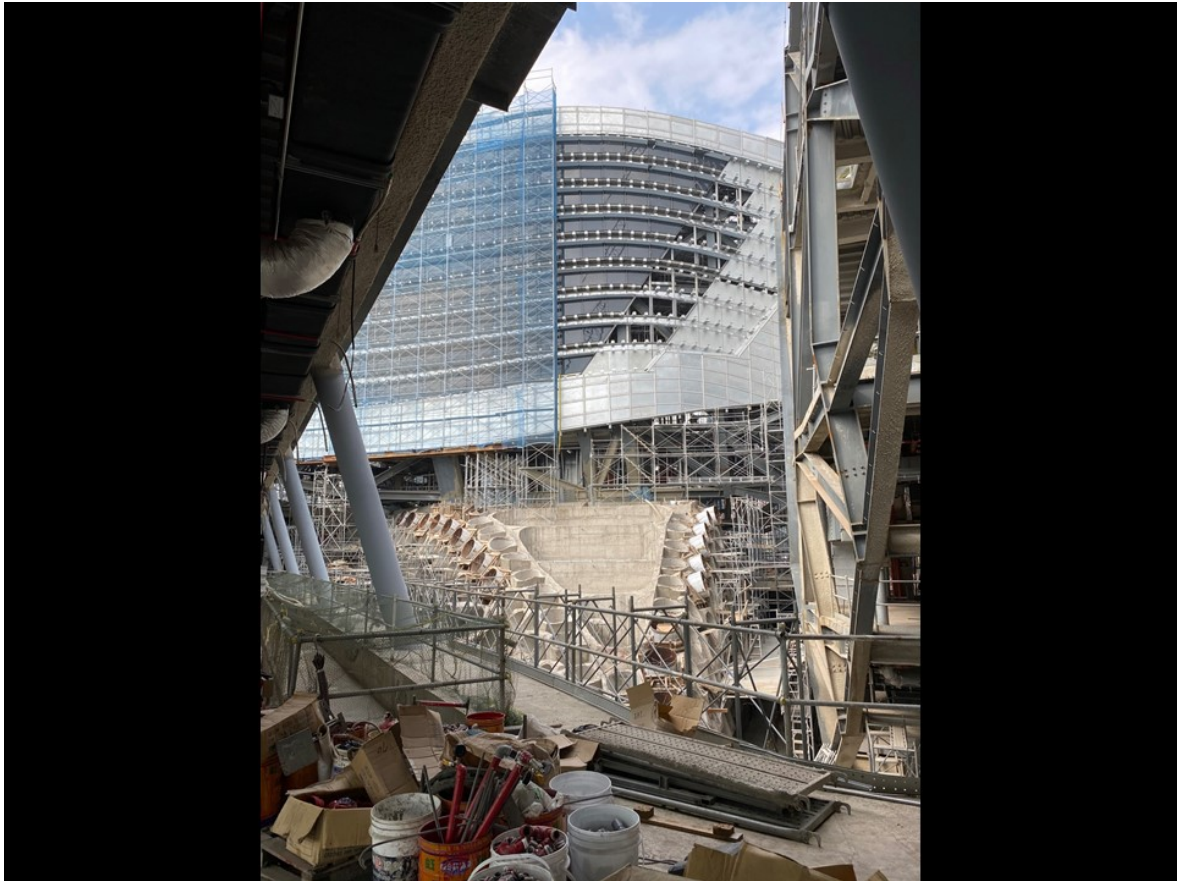
RETAIL AND RESTAURANT FACILITIES IN CONJUNCTION WITH THE PUBLIC BOARDWALK AND MULTIFUNCTIONAL SPACE

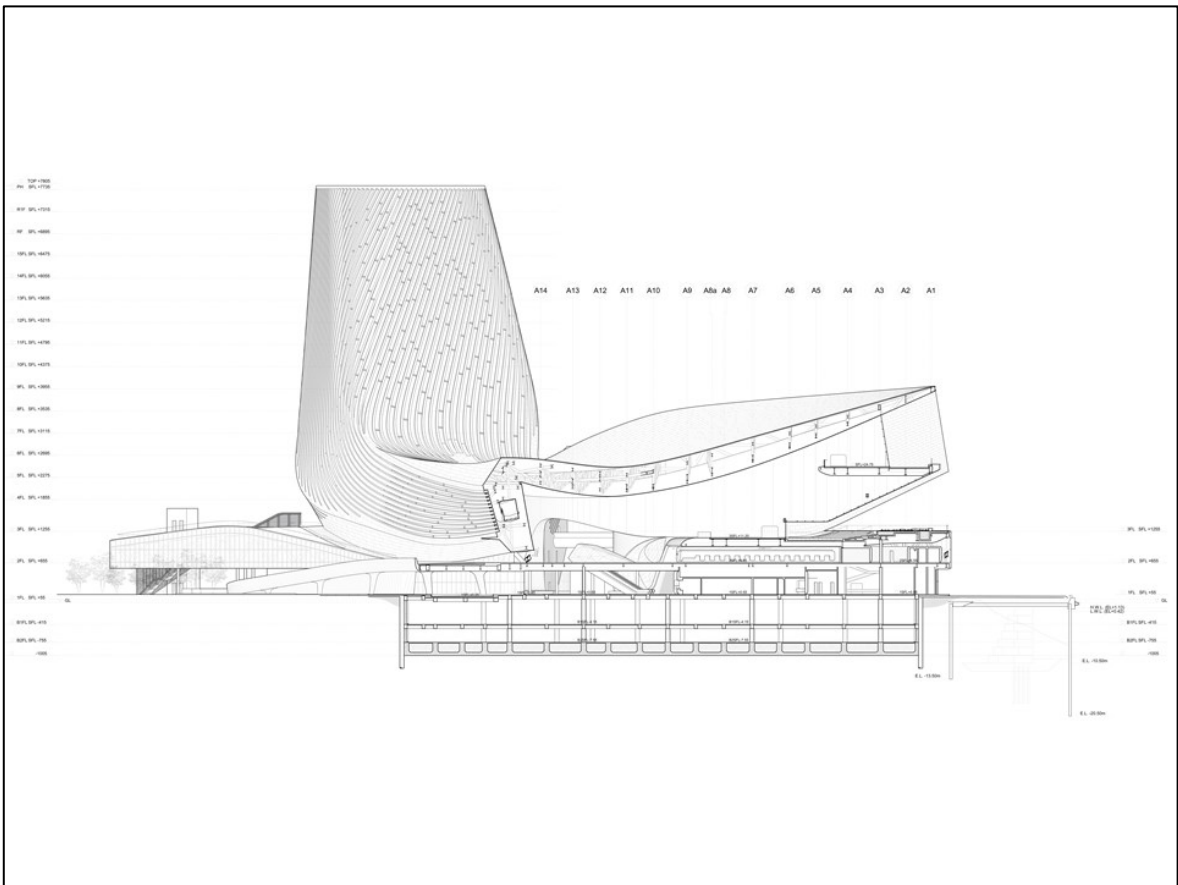
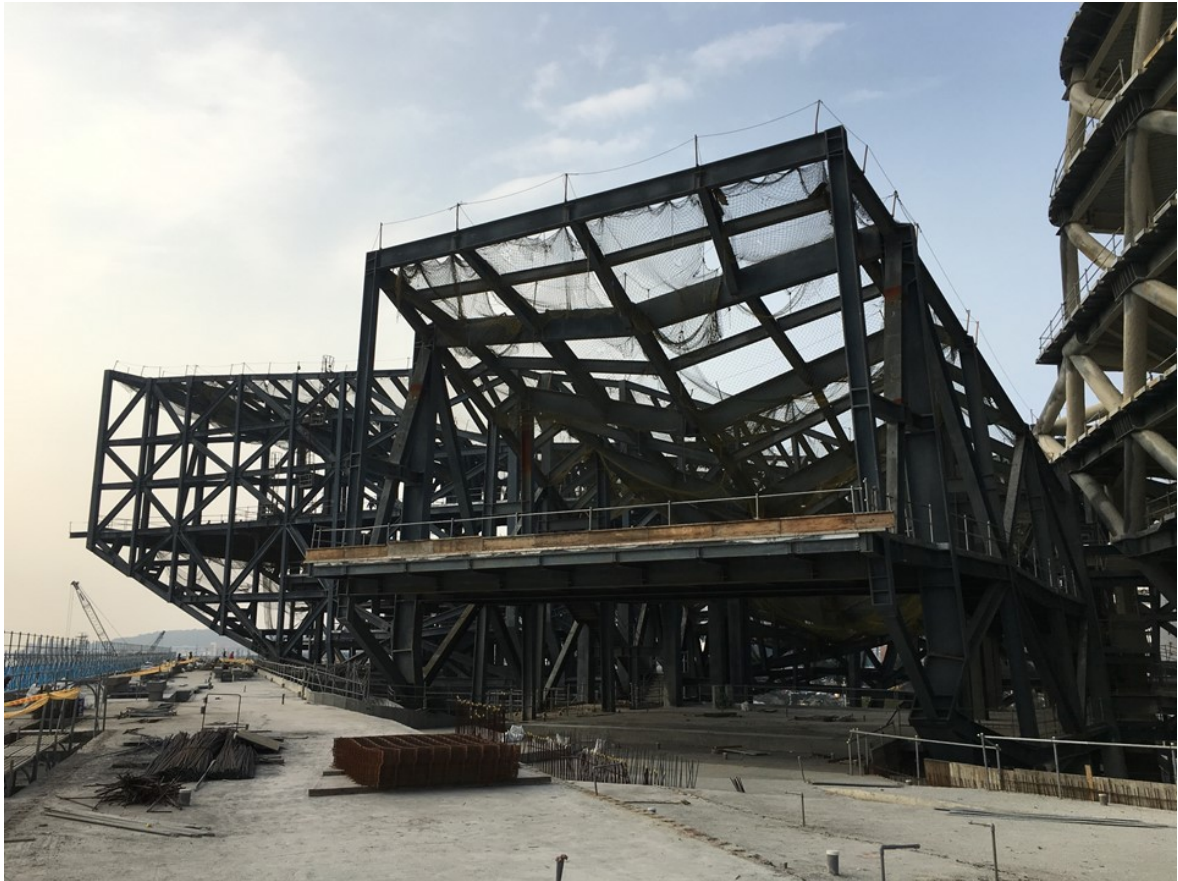


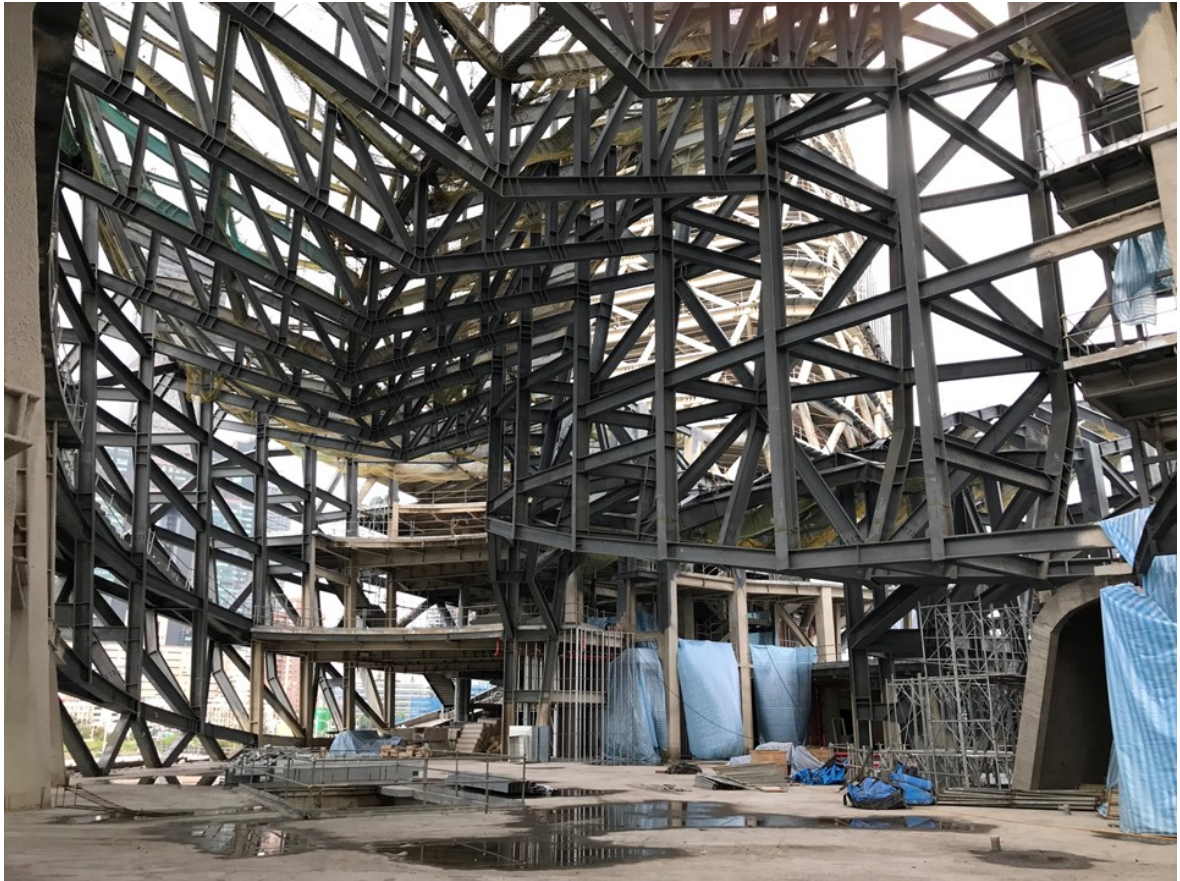














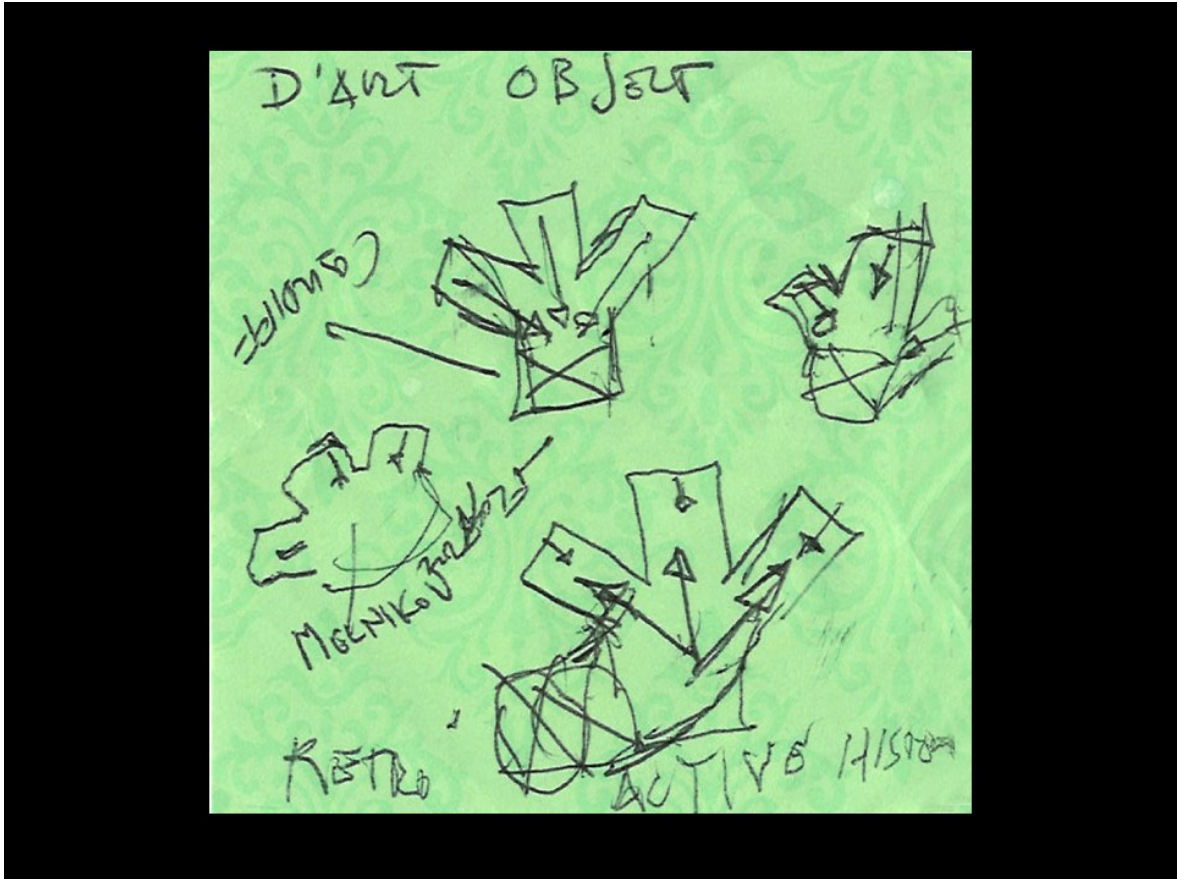
Kindred Forms Different Programs

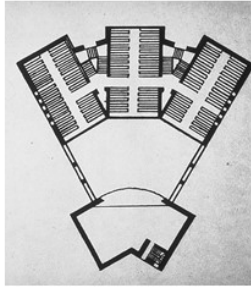


TAIPEI POP MUSIC CENTER MAIN HALL (2010)

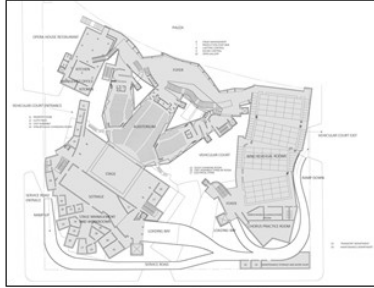


KAOHSIUNG PORT TERMINAL

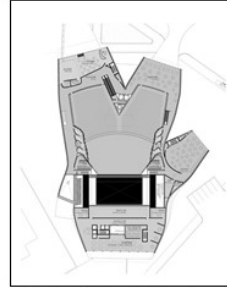




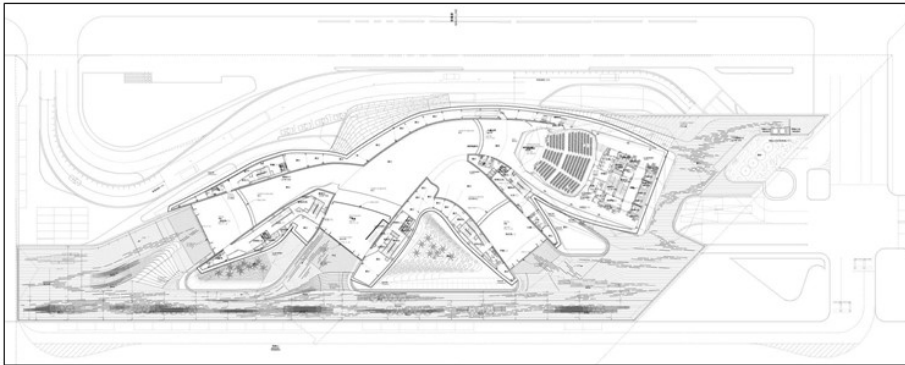
Rusakov Workers' Club
Konstantin Melnikov



Cardiff Bay Opera House
Reiser Umemoto RUR



Taipei Music Center
Reiser Umemoto RUR



Kaohsiung Port Terminal
Reiser Umemoto RUR

