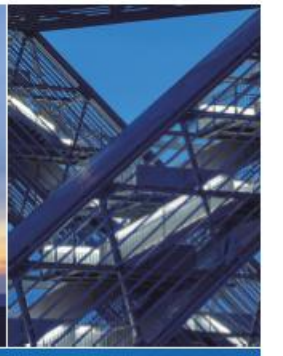


독일 자를란트 지역의 이색적인 전망 플랫폼, 자르 폴리곤(Saarpolygon)… 변화한 자르 탄전을 기념하는 다이내믹한 3차원의 다각형 구조물, 자르 계곡을 조망하는 미래형 게이트

독일 랜스도프프에 들어선 자르 폴리곤(Saar Polygon)은 250년 간 이어져온 지역 광산 채굴의 마지막을 기념하기 위해 세워진 조형물이다. 독일 남서부의 주도인 자를란트(Saarland)는 자르 탄전이 있어 경제적으로 중요한지 역이었고 자르 폴리곤 이놀어선 것은 이러한 산업환경이크게 변화한 것을 의미한다.

이름 그대로 다각형의 구조물은 독일의 건축가그 룹 pfeiffer sachse architekten이 설 계하 였 으며 Lichtvision Design이 조명디자 인을 맡았다. 특히 구조물은 어느 방향에서도 다른 모습으로 보이도록 디자인된 것이 특징적이다. 구조물은주 하행의 랜드마크로서 빛 없으 비어 거리에 서도 볼 수 있으며 자르 계곡을 파노라마로 조망할수 있다. 3차원으로 얽힌 외형은 30m의높이로 광산업을 상징하며 미래의 게이트로 인식된다. 시간의 흐름에 따라 또는 방향으로 변화하는 건물의 다이내믹한 윤곽과 강한 플랫폼을 따라 설치된 조명의 변화에 따라서로 생동감 있게 살아 난다.

구조물에 설치된 조명은 난간 내부의 상단에 있는 프로파일에 LED 조명라인으로 구현되었다. 철제 난간과 제단을 따라 설치된 조명은 구조물의 내부로 반사되어 잔물을은은하게 비추고있다. 조명디자인의우선순위는 빛이 직접적으로 끝지되지 않으면서도 자체 발광을 아끌어내는데 주안 점을 두었다. 이를 위해 디자이너는 유 지보수 작업의 효율성, 설치의 용이함과 부 품 활용의 최소화, 케이블링작업의 최소화, 비상조명의 봉립, 경화 및 기술 파손방지, 운영비용의 절감, 야행성 동물에 대한 내비 방이 세세하게 고려하였다.

디자인의 목표는 빛이 원천이 짧끝 지되지 않으면서도 자체 발광을 한다는 개념을 적용 시키고자 했다. 구조물 경상에 있는 플랫폼에서 조명의 강도는 해가 진후에 주변으로 흐르러 지지 않으 며은은한 윤 란핫 드러낸다. 또한, 조명은 3개의 랜치 하우에도 230V AC에 직접 연결된 LED 모듈하나만 설치한다. ▲

김미연 · 손혜린 · 공선애 기자

Architect pfeiffer sachse architekten
Lighting Design Lichtvision Design

자료 Lichtvision Design, Photo by Tom Gundelwein

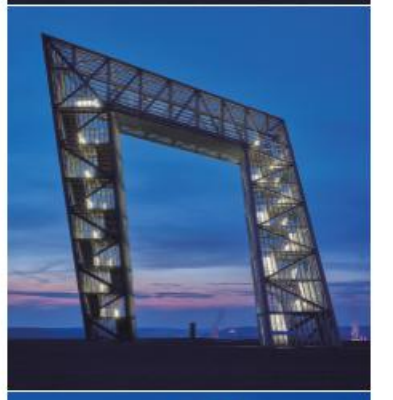
Architect: pfeiffer sachse architekten(Saving / Germany) Lighting Design: Lichtvision Design Client: Bergbaufolgeland Saar e.V. (Freistaat / Germany) Location: Ensdorf(Germany) Use: Landmark Size: Height 28m / 110 steps Steel construction ca. 250 t Light sources: Led bar (~8 mtr)

The Saarpolygon is a symbol of the profound change of the industrial landscape in Saarland after the ending of the mining era. It is the reminiscence of the age-long coal mining tradition and at the same time points to the prospective development of the region. As landmark on the heap Duhamel it is visible from several kilometres distance and forms a look-out with panoramic view into the surrounding Saar valley. Together with the changing lighting conditions between night and day the appearance of the three-dimensionally entangled geometry alters with the movement of the beholder around the heap plateau. In doing so the silhouette of the landmark forms variable figures from different points of view that can be associated e.g. with symbols of the mining industry like abstracted hammer and pick, winding tower or a gate to the future.

The design answers the complexity of the task with an abstract steel sculpture that forms the crown of the heap with a height of almost 30m. The topic of change as defined in the assignment of tasks becomes the central conceptual starting-point and theme of the design: Together with the changing lighting conditions between night and day the appearance of the three-dimensionally entangled geometry alters with the movement of the beholder around the heap plateau. In doing so the silhouette of the landmark forms variable figures from different points of view that can be associated e.g. with symbols of the mining industry like abstracted hammer and pick, winding tower or a gate to the future.

The lighting installation along the interior access(staircase and viewing platform) picks out the change as central theme in another layer of perception: While at daytime the pure outer form of the landmark(which is made of 3 segments) dominates, the inner geometry of the passage emerges at night thanks to the lighting. The lighting is realized by LED light lines that run in the profiles on the top inside of the balustrade. From here the steel handrails and flights of stairs are illuminated directly and the light is reflected onto the inside of the steel construction and enhances it indirectly.

Requirements that had to be considered were low-maintenance operation, simple installation, reduction of plugged components, minimizing of cabling work, good illumination of stairs, integration of emergency lighting, protection against weathering and vandalism, reduction of attraction for nocturnal animals as well as operational costs. The design target was to let the interior glow on its own terms without the sources of light being perceived. On the platform at the top the intensity of illumination was reduced in order to allow an undisturbed view into the surroundings after night fall. Therefor lighting was installed at the underside of the three seating benches. Only one LED-module has been installed, which is connected directly to 230V AC. Thus the installation could be done without LED-drivers.



Lichtvision Design Lichtvision is an award - winning independent lighting design practice with offices in Berlin(Headquarters), Hong Kong and London. Planning and successfully completing lighting projects requires a broad spectrum of expertise ranging from daylight and artificial lighting to visual media and controls. Lichtvision harmonises artistic vision with practical experience, integrating creativity and technical prowess with science and common sense. Today we employ 28 people across our offices, drawn from various backgrounds and from 10 nations. Lighting designers and technicians, industrial designers, architects and electronic engineers work together as a team to implement solutions worldwide. Lichtvision brings international standards to every project, regardless of the scale. From the first concept sketch to the ribbon cutting ceremony, Lichtvision remains a steadfast partner each step of the way.

2017 프리츠커상에 스페인 건축가인 라파엘 아란다(Rafael Aranda), 까르메 피젬(Carme Pigem), 라몬 빌 랄타(Ramon Vilalta) 공동 수상… 현대적인 재료를 통해 자연과 조화를 이루는 보편적이면서도 시적인 건축을 구현해

올해로 30회를 맞이한 프리츠커 상에 스페인 카탈루냐 출신의 라파엘 아란다(Rafael Aranda, 56), 까르메 피젬(Carme Pigem, 55), 라몬 빌랄타(Ramon Vilalta, 57) 3인의 건축가가 공동 수상자로 선정됐다. 수상 건축가는 지난1968년 피리네 산맥의 자문 바욜 을 모로 출신으로 아놀은 빌랄시아건축 대학(ETSAV)에서 공무한 후 각자의 이념의 첫 글자를 따 RCR건축을 세우고 지역적 뿌리를 당아낸작업으로 명성을 얻었다.

프리츠커 심사위 원놀은 "수상자들은30년 동안 시로 긴밀한 협업을 통해 자연환경과 조화를 이루는 타협하지않는 시적수준의 건축을 만들어냈으며, 창조적 과정과 비전에 대한 헌신을 보여줬다"고 밝혔다. 심사위원장은 글렌 머커스는 "RCR의 건축은 소재의본질성을 통해 건축의 연장선 팀과 긴밀함을 증명해 냈다"고 평가했다. 실제로 아놀의 건축은풍경 속에어우러진 건축을구 현함 지 않두에 두고 세롭을 한 철판, 코르텐 강판, 플라스틱, 유리, 알루미늄 등 현대적인 소재를 창의적으로 풍범위하게 사용하는 것은 물론빛과그늘 등의 자연적인요소를 효과적으로 살리고 있다.

RCR의 주 요한 건축물로는 도슬-바질 육상도 장(2000), 산 인 도니-조인 음악당 도서관(2007), 레 볼 레스토랑(2011), 라리라구장의 오른 스페이스(2011), 모우 하우스(2012), 살라주 바실리(2014) 등으로 대부분의 건축이 지역 사회와 긴밀한 관계를 맺으며 환경과 풍륜하려는 작품을 갖춘다. 프리츠커상의 수상자로 선정된 카르에 따르면 "우리의 긴밀한 협력 작업이 인정받은 세 됨것에 대해 커다란 기쁨과 책임을 느낀다"고 수상자 선정 소감을 전했다.

세세계 호텔 체인 하얏트를 소유한 바로 시카고 무슨 가문 프리츠커 가에서 1979년 제정된 프리츠커상은 건축계의 노벨상으로 불린다. "인류와 건축환경에 지속 적이고중요한 공헌을 한 생존 건축가들 기린다"는 상의 설립 취지에서 잘 드러나는 상의 설립 취지에서 잘 드러

라몬 빌랄타, 까르메 피젬, 라파엘 아란다 공동수상

Rafael Aranda, Carme Pigem and Ramon Vilalta Receive the 2017 Pritzker Architecture Prize

Landscape and architecture are united to create buildings that are intimately connected to place and time. Rafael Aranda, Carme Pigem and Ramon Vilalta have been selected as the 2017 Pritzker Architecture Prize Laureates, announced Tom Pritzker, Chairman of Hyatt Foundation, which sponsors the award that is known internationally as architecture's highest honor.

The three architects, originating from Olot, in the Catalonian region of Spain, have worked together collaboratively since founding their firm RCR Arquitectes, in their hometown in 1988. Their work demonstrates an unyielding commitment to place and its narrative, to create spaces that are in discourse with their respective contexts. Harmonizing materiality with transparency, Aranda, Pigem and Vilalta seek connections between the exterior and interior, resulting in emotional and experiential architecture.

레 볼 레스토랑(2011)

Mr. Pritzker remarks, "The jury has selected three architects who have been working collaboratively for nearly three decades. Mr. Aranda, Ms. Pigem and Mr. Vilalta have had an impact on the discipline far beyond their immediate area. Their works range from public and private spaces to cultural venues and educational institutions, and their ability to intensely relate the environment specific to each site is a testament to their process and deep integrity."

Mr. Aranda, Ms. Pigem and Mr. Vilalta represent the first time that three architects together are honored with the prize. Their intensely collaborative way of working together, where the creative process, commitment to vision and all responsibilities are shared equally, led to the selection of the three individuals for this year's award. As the winners of the 39th edition of the Prize, it is the second time that laureates hail from Spain, following Rafael Moneo who received the award in 1996. In response to being named the 2017 Laureates of the Pritzker Prize, Ms. Pigem states, "It is a great joy and a great responsibility. We are thrilled that this year three professionals, who work closely together in everything we do, are recognized."

프리츠커상

The locally-based architects evoke universal identity through their creative and extensive use of modern materials including recycled steel and plastic. "They've demonstrated that unity of a material can lend such incredible strength and simplicity to a building," says Glenn Murcutt, Jury Chair. "The collaboration of these three architects produces uncompromising architecture of a poetic level, representing timeless work that reflects great respect for the past, while projecting clarity that is of the present and the future." As such, an early 20th century foundry has become their office, Barberí Space(2007), and many remnants of the original building have remained, blended with highly contrasting, new elements, which were added only where essential.

Notable projects include La Cuisine Art Center(Nègrepelisse, France, 2014), Soulages Museum in collaboration with G. Tréguêt(Rodez, France, 2014), La Lira Theatre Public Open Space in collaboration with J. Puigcorbé(Ripoll, Girona, Spain, 2011), Les Cols restaurant marquee(Olot, Girona, Spain, 2011), El Petit Comte Kindergarten in collaboration with J. Puigcorbé(Besalú, Girona, Spain, 2010), Bell-Lloc Winery(Palamos, Girona, Spain, 2007), Sant Antoni - Joan Oliver Library, Senior Citizen's Center and Cándida Pérez Gardens(Barcelona, Spain, 2007), and Tossol-Basil Athletics Track(Olot, Girona, Spain, 2000).

The 2017 Pritzker Prize Jury Citation states, in part, "we live in a globalized world where we must rely on international influences, trade, discussion, transactions, etc. But more and more people fear that because of this international influence…we will lose our local values, our local art, and our local customs…Rafael Aranda, Carme Pigem and Ramon Vilalta tell us that it may be possible to have both. They help us to see, in a most beautiful and poetic way, that the answer to the question is not 'either/or' and that we can, at least in architecture, aspire to have both; our roots firmly in place and our arms outstretched to the rest of the world."

In 2013 Mr. Aranda, Ms. Pigem and Mr. Vilalta founded RCR BUNKA Foundation to support architecture, landscape, arts and culture throughout society. They have been consultant architects to the Natural Park of the Volcanic Zone of La Garrotxa since 1989. Much of their work may be seen throughout Catalonia, Spain and greater Europe. They remain based in Olot. This year, the Pritzker Prize ceremony will take place at the State Guest House, Akasaka Palace in Tokyo, Japan, on May 20, 2017.

The Pritzker Architecture Prize was founded in 1979 by the late Jay A. Pritzker and his wife, Cindy. Its purpose is to honor annually a living architect whose built work demonstrates a combination of those qualities of talent, vision and excellence, which has produced consistent and significant contributions to humanity and the built environment through the art of architecture.