

Zeitschrift: Werk, Bauen + Wohnen
Herausgeber: Bund Schweizer Architekten
Band: 88 (2001)
Heft: 5: Im Fluss = Fluidité = Flux

Werbung

Nutzungsbedingungen

Die ETH-Bibliothek ist die Anbieterin der digitalisierten Zeitschriften auf E-Periodica. Sie besitzt keine Urheberrechte an den Zeitschriften und ist nicht verantwortlich für deren Inhalte. Die Rechte liegen in der Regel bei den Herausgebern beziehungsweise den externen Rechteinhabern. Das Veröffentlichen von Bildern in Print- und Online-Publikationen sowie auf Social Media-Kanälen oder Webseiten ist nur mit vorheriger Genehmigung der Rechteinhaber erlaubt. [Mehr erfahren](#)

Conditions d'utilisation

L'ETH Library est le fournisseur des revues numérisées. Elle ne détient aucun droit d'auteur sur les revues et n'est pas responsable de leur contenu. En règle générale, les droits sont détenus par les éditeurs ou les détenteurs de droits externes. La reproduction d'images dans des publications imprimées ou en ligne ainsi que sur des canaux de médias sociaux ou des sites web n'est autorisée qu'avec l'accord préalable des détenteurs des droits. [En savoir plus](#)

Terms of use

The ETH Library is the provider of the digitised journals. It does not own any copyrights to the journals and is not responsible for their content. The rights usually lie with the publishers or the external rights holders. Publishing images in print and online publications, as well as on social media channels or websites, is only permitted with the prior consent of the rights holders. [Find out more](#)

Download PDF: 28.04.2026

ETH-Bibliothek Zürich, E-Periodica, <https://www.e-periodica.ch>

material. Thus force becomes a tool, an engine with which to influence and design things within a structural field.

So it wouldn't be a purified structure, and it isn't really about innovative structural design either. You would not arrive at the most efficient structure possible given a certain span, but it would be as efficient as it could be given that these other influences are included. A modernist structural designer would probably see what we were doing as impure and possibly irrational. We were trying to mix things that had been distinct realms within a modernist framework.

We created a catenary field and then influenced it by impinging on it from many directions with lines of force. The idea for the catenary field came from a suggestion made by our structural engineer Ysrael Seinuk. Antoni Gaudi used similar models in the design of the Sagrada Familia, but was working solely with gravity forces. Our situation, however was far more complex than Gaudi's. We had generated a rough geometrical model on the computer using the Alias modelling program. The problem we were facing was that the computer models we were working with were only crude approximations of structural behaviour. Physical catenary models have the advantage of being able to simultaneously compute geometry as well as structure with a high degree of precision. We

proceeded to construct a two metre long chain-model acted on by weights and pulleys. We pulled on the chains from a number of directions in order to get them to relate to the formal and organizational strategies of the building. This shaping resolved the organization of programmatic elements and the structural capacity of the field itself. The interesting part is that one would always be assured that any expression in this field is structurally sound. It is a material computation.

Drexler, Duisberg: Is it important to you that the process of the generation of form and the forces that influenced it can be read and understood in the final project?

RUR: That is a discussion we have had with Greg Lynn and Jeffrey Kipnis. It isn't so important for us to show the history of the project as a rational development. You know as well as I do that most of these are falsified histories anyway. The design is done and then a cosmetic history is presented which appears retrospectively as being rational. It is simply rhetoric to produce sanitized and rationalized histories, but it makes people feel better.

That is not how our office works. The important thing to us would be to have those influences embodied in the project and not simply make them a way of arguing or of describ-

ing a process. We don't have to illustrate that. I guess that ultimately the most important thing would be the project in terms of its actual effects and not the history of its process.

Sicher. Schön. Sparsam. Signum

Die Krone steht für Qualität

Signum einflüglig wirkt wie eine Festverglasung

Fenster zweiflüglig mit eleganter Mittelpartie

SIGNUM bietet mehr Glasfläche, gesteigerte Wärmedämmung, überdurchschnittliche Sicherheit, exzellente Schalldämmung und überzeugende Formschönheit. Der Fassadengestaltung eröffnen sich völlig neue Designmöglichkeiten durch den fast unsichtbaren äusseren Blendrahmen und die schlanke Mittelpartie. Das neuartige Flügelprofil ist direkt mit dem 32 mm Isolierglas verschraubt. Die klassischen Einbruch-Angriffspunkte entfallen. Innere Glasleisten gehören der Vergangenheit an. U - Werte unter 1,0 für alle Konstruktionselemente führen zu einer sensationellen Energiebilanz. Die neue Kunststofffenster-Generation vereint Spitzentechnologie und Ästhetik. Besuchen Sie unsere Fensterausstellung in Ebikon oder die Website und fordern Sie die Unterlagen an.

Kronenberger AG
Ronstrasse 7
6030 Ebikon
Fon 041-445 15 15
Fax 041-445 15 51

KRONENBERGER
Fenster • Fassaden • Metallbau

fenster@kronenberger.ch
www.kronenberger.ch
ISO 9001 / ISO 14001

71