

TYOPOLOGY

HONG KONG ROME NEW YORK BUENOS AIRES

INTRODUCTION	TYPOLOGY TRANSFER—TOWARDS AN URBAN ARCHITECTURE (GERMAN AND ENGLISH)	3
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HONG KONG

TYPE 1

PENCIL TOWER



[1.1]—P 23
FULLIC COURT
BUILDING



[1.2]—P 23
SUN HO COURT
BUILDING



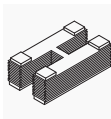
[1.3]—P 23
SWANHILL
MANSION



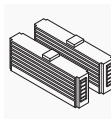
[1.4]—P 23
ST. JOHN'S
BUILDING

TYPE 2

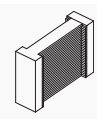
GALLERY BUILDING



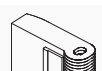
[2.1]—P 25
MEI HO HOUSE



[2.2]—P 25
KOWLOON BAY
FACTORY ESTATE



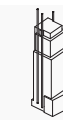
[2.3]—P 25
SUI FAI
FACTORY ESTATE



TYPE 3

VERTICAL FACTORY

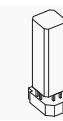
[2.4]—P 25
KERRY CARGO
CENTRE



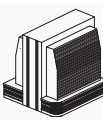
[3.1]—P 27
MEI KEI
INDUSTRIAL
BUILDING



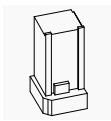
[3.2]—P 27
WING LOI
INDUSTRIAL
BUILDING



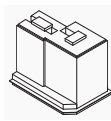
[3.3]—P 27
FOOK YIP
BUILDING



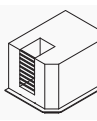
[3.4]—P 27
HOU FENG
INDUSTRIAL
BUILDING



[3.5]—P 29
YEE LIM
INDUSTRIAL
BUILDING



[3.6]—P 29
WAH FUNG
INDUSTRIAL
CENTRE



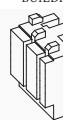
[3.7]—P 29
HOPLITE
INDUSTRIAL
CENTRE

TYPE 4

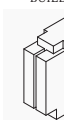
SHOP-HOUSE



[4.1]—P 29
MIDO CAFÉ



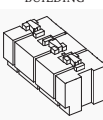
[4.2]—P 31
197-205 DES
VOEUX ROAD
WEST



[4.3]—P 31
230-232 SAI
YEUNG CHOI
STREET SOUTH



[4.4]—P 31
1-17 NAM CHEONG
STREET



[4.5]—P 31
1-25 KA SHIN
STREET



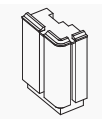
[4.6]—P 33
192-196 LAI CHI
KOK ROAD



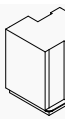
[4.7]—P 33
233 TAI KOK TSUI
ROAD



[4.8]—P 33
8-10 PLAYING
FIELD ROAD



[4.9]—P 33
23 WONG CHUK
STREET



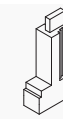
[4.10]—P 35
4 FUK WA STREET



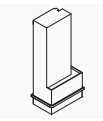
[4.11]—P 35
MIAN WAH
BUILDING

TYPE 5

PODIUM AND TOWER



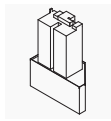
[5.1]—P 35
TIN PO HOUSE



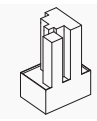
[5.2]—P 35
HO HING
COMMERCIAL
BUILDING



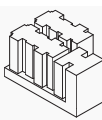
[5.3]—P 37
SHANGHAI
BUILDING



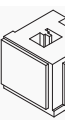
[5.4]—P 37
698-710
SHANGHAI
STREET



[5.5]—P 37
WAH MAY
BUILDING



[5.6]—P 37
CHUNGKING
MANSION



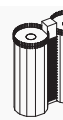
[5.7]—P 39
MIRADOR
MANSION

TYPE 6

DOUBLE TUBE



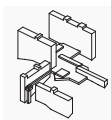
[6.1]—P 39
OI MAN ESTATE



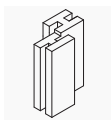
[6.2]—P 39
LAI TAK TSUEN

TYPE 7

SLAB COMPOSITION



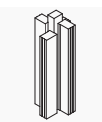
[7.1]—P 39
KWAI SHING WEST
ESTATE



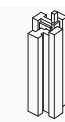
[7.2]—P 41
YAU OI ESTATE

TYPE 8

STAR SHAPE TOWER



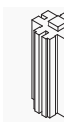
[8.1]—P 41
TIN MA COURT



[8.2]—P 41
SUI WO COURT



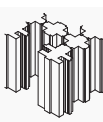
[8.3]—P 41
TIN SHUI ESTATE



[8.4]—P 43
TAIKOO SHING



[8.5]—P 43
KINGSWOOD
VILLAS



[8.6]—P 43
MEI FOO ESTATE



[8.7]—P 43
CENTRAL PARK
TOWERS

ROME

TYPE 1

PALAZZINA



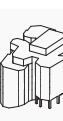
[1.1]—P 45
PALAZZINA DE'
SALVI



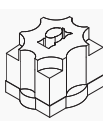
[1.2]—P 45
PALAZZINA LARGO
NICOLA SPINELLI



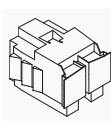
[1.3]—P 45
PALAZZINA IN
PIAZZA DELLE
MUSE



[1.4]—P 45
PALAZZINA INAIL
'CASA DELLE
STREGHE'



[1.5]—P 47
PALAZZINA A
LUNGOTEVERE



[1.6]—P 47
IL GIRASOLE

TYPE 2

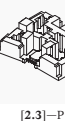
COURTYARD



[2.1]—P 47
CASA ECONOMICA
SANT'IPPOLITO II



[2.2]—P 47
BORGATA VAL
MELAINA



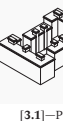
[2.3]—P 49
PALAZZO
FEDERICI



[2.4]—P 49
VIA DOMENICO
CIMAROSA

TYPE 3

OPEN BLOCK



[3.1]—P 49
TESTACCIO LOTTO
XXXVII



[3.2]—P 49
TESTACCIO LOTTO
XI



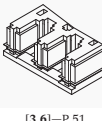
[3.3]—P 51
QUARTIERE TOR
SAPIENZA



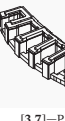
[3.4]—P 51
VIA CESARE
PASCARELLA



[3.5]—P 51
VIALE SAN
GIOVANNI BOSCO



[3.6]—P 51
CASA IMPIEGATI
DEL
GOVERNATORATO



[3.7]—P 53
PORTA METRONIA



[3.8]—P 53
CASA
CONVENZIONATA
PIAZZA BOLOGNA



[3.9]—P 53
L'ESAGONALE

TYPE 4

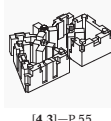
ENSEMBLE



[4.1]—P 53
VILLA FIORELLI



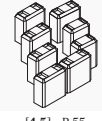
[4.2]—P 55
ALBERGHI
SUBURBANI



[4.3]—P 55
VILLA PAMPILI



[4.4]—P 55
CORSO TRIESTE



[4.5]—P 55
CASE A TORRE IN
VIALE ETIOPIA



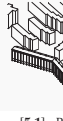
[4.6]—P 57
BORGATA
QUARTICCILO



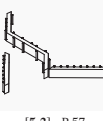
[4.7]—P 57
VIA CALPURNIO
FIAMMA

TYPE 5

WALL



[5.1]—P 57
TUSCOLANO 2



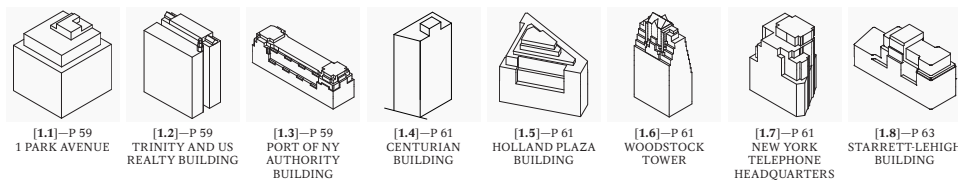
[5.2]—P 57
VIGNE NUOVE



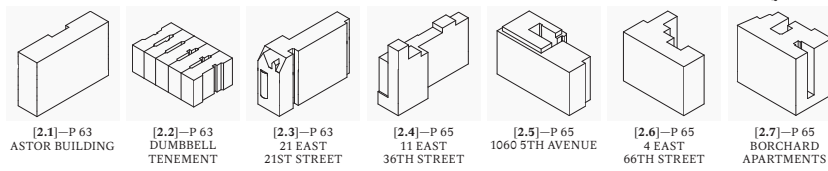
[5.3]—P 59
CORVALE

NEW YORK

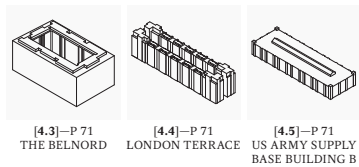
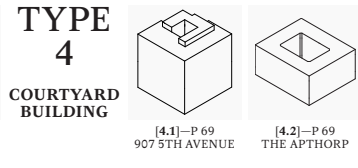
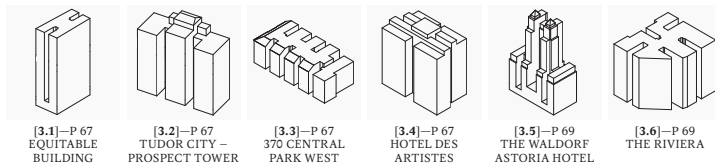
TYPE 1 INFILL



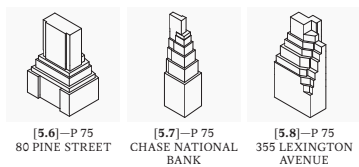
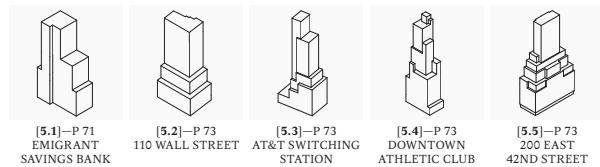
TYPE 2 SHAFT BUILDING



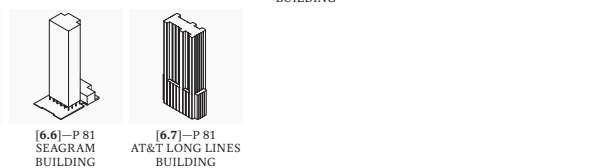
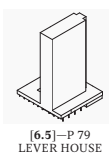
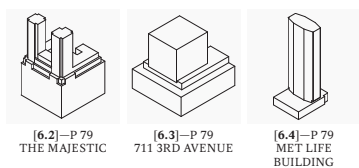
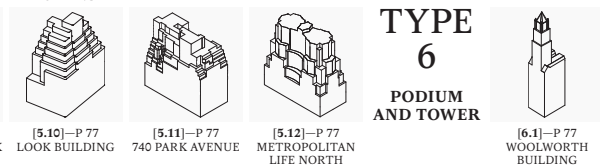
TYPE 3 CARVED BUILDING



TYPE 5 SETBACK

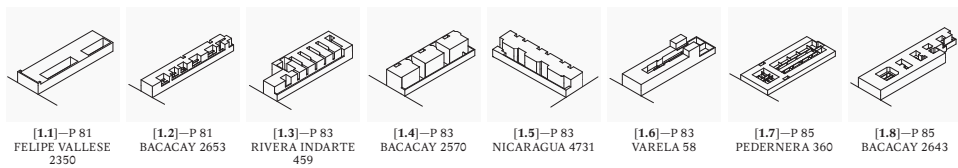


TYPE 6 PODIUM AND TOWER

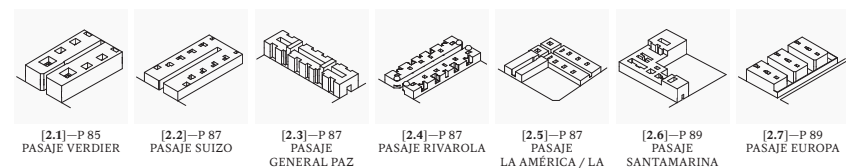


BUENOS AIRES

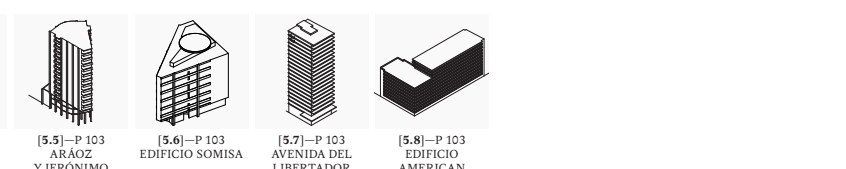
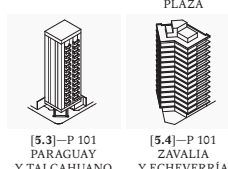
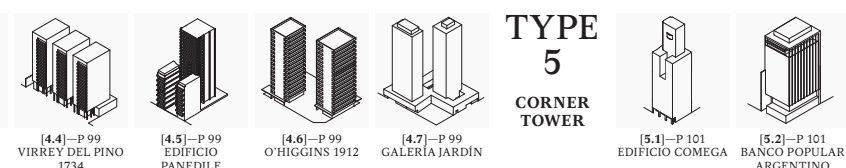
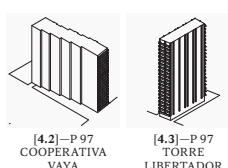
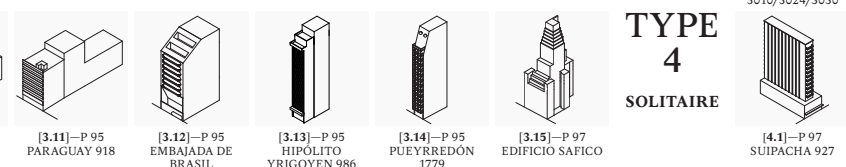
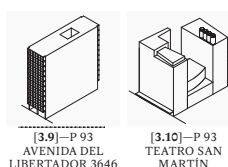
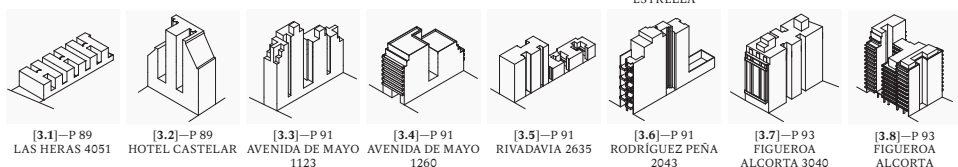
TYPE 1 CHORIZO HOUSE



TYPE 2 PASSAGE



TYPE 3 PARTY WALL BUILDING



EINFÜHRUNGSVORLESUNG VON EMANUEL CHRIST UND CHRISTOPH GANTENBEIN
AN DER ETH ZÜRICH, 30. NOVEMBER 2011

TIPOLOGIETRANSFER – AUF DEM WEG ZU EINER URBANEN ARCHITEKTUR

Unter diesem programmatischen Titel betreiben wir unsere Lehre und Forschung an der ETH. Wie der Titel sagt, geht es um einen Transfer, der uns zu einer urbanen Architektur führen soll. Eine Architektur, die untrennbar mit der zeitgenössischen Stadt verbunden ist. Heute machen wir den Versuch, diese Architektur zu beschreiben. Wir wagen eine These. Sie soll Auskunft darüber geben, wie wir unseren Beruf verstehen, ja wie wir uns grundsätzlich im weiten Feld der Architektur positionieren.

Wir sind überzeugt, dass jede Erklärung zur Architektur, sei sie theoretisch-programmatisch oder formuliert in Form eines Projekts, tief in ihrer Zeit verwurzelt ist. Das heisst, sie ist wesentlich geprägt durch die realen Bedingungen der Gegenwart. Diese realen Bedingungen einer zeitgenössischen Architektur erfahren wir in unserer täglichen Arbeit. Denn sobald es darum geht, ein Gebäude zu entwerfen und vor allem auch zu bauen, muss man sich der Realität vorbehaltlos

stellen. Damit ist allerdings nicht gemeint, dass man diese Realität mit den eigenen Projekten auch vorbehaltlos bedient. Architektur ist nicht die passive Erfüllung sämtlicher an sie gestellter Forderungen. Genauso wenig kann sie aber nur das Resultat der radikalen Durchsetzung einer autonomen Idee des gestaltenden Individuums sein: Architektur ist immer das Resultat der Auseinandersetzung des Entwerfers, seiner persönlichen Haltung und seines Formwillens auf der einen Seite, mit den vorerst oft als Herausforderung, manchmal gar als Bedrohung empfundenen sozialen, ökonomischen, technischen oder politischen Bedingungen auf der anderen Seite. Und die Architektur wird dort relevant, wo sie eine kreative und poetische Antwort auf eine konkrete Aufgabenstellung ist. Denn dort, wo sie durch zeittypische Bedingungen in eine Krise gerät, besteht das Potential, in einer produktiven Auseinandersetzung, in einem Befreiungsschlag neue und zeitgenössische architektonische Antworten hervorzubringen, ja die

INTRODUCTORY LECTURE BY EMANUEL CHRIST AND CHRISTOPH GANTENBEIN
AT THE ETH ZURICH, 30 NOVEMBER 2011

TIPOLOGY TRANSFER— TOWARDS AN URBAN ARCHITECTURE

Thematically, the idea of a Typology Transfer drives our work at the ETH in Zurich. As the word transfer in the title indicates, the acts of transferring, transposing and translating all lie at the heart of our research which is intended to guide us towards defining, understanding and making urban architecture—an architecture necessarily and inextricably to be realised within the context of the contemporary city. In order to describe this architecture we have formulated a thesis that sets out how we understand our profession and fundamentally how we position ourselves within it.

It is our conviction that every statement about architecture has a temporal context whether theoretical, programmatic or in the form of a specific project. By temporal, we mean that any architectural activity is fundamentally influenced by the demands of its present reality. We encounter these contingencies and parameters of contemporary architecture in our daily work. Whenever a building is to be designed, and espe-

cially when it is to be built, this present reality must be confronted unconditionally. That is not to say that these demands should be serviced blindly. Architecture is not the passive fulfilment of all the demands placed upon it. Neither can it be solely the result of the radical assertion of an autonomous idea of the individual designer. Architecture is always the result of the conflict between the designer and his or her personal attitude and formal intentions on the one side, versus social, economic, technological or political conditions, which are often initially viewed as a challenge, sometimes even as a threat. Architecture becomes most relevant when and where it can deliver a poetic and creative response to a specific brief. The most productive debates and points of reinvention occur when the standards of practice are called into question by new and challenging demands needing an architectural response. This is the point of crisis at which reinvention and evolution in architecture become imperative. Awareness of these real