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生活科学研究科 生活環境学専攻 科目：外国語 (英語)

受験番号

氏名

以下は、「LUPFER・PAUL SIGEL 著 WALTER GROPIUS 1883-1969 The Promoter of New Form (発行：TASCHEN)」でグロピウスが設計した Fagus Factory に関して書かれた文章の一部である。これを読み、問いに答えよ。解答には、解答用紙を使用すること。

While he was still working for Peter Behrens, Gropius had been confronted with the problem of finding artistic solutions to the task of constructing industrial buildings in a variety of contexts. Behrens's buildings for AEG in Berlin, particularly the turbine building of 1908-09 and the small motor factory of 1910-13, illustrate Behrens's ambition to introduce aesthetics and nobility to all aspects of industrial design and production. These buildings established Behrens's position within the Deutscher Werkbund (founded in 1907) as one of the protagonists seeking an all-encompassing approach to environmental design, one that would be able, above all, to facilitate the integration of industrial production. The problem of construction, as a fundamental category in architecture that required an aesthetic solution, was of primary concern in these building tasks. Although Behrens did attempt to reconcile clearly visible constructive elements with a very specific concept of monumentality, Gropius was later very critical of his approach. In Gropius's opinion, Behrens's façades did not really seem "authentic", in the sense that their constructive elements could not be clearly recognized. He felt they were "aesthetically manipulated". Particularly the front of the turbine building features stone pylons at the corners that only serve to create an "impression" of monumental constructive logic, while distorting the real constructive context of the iron supports concealed behind the façade.

(中略)

In addition to discussions and preliminary studies, Gropius also attempted to convince Benscheidt of the merit of his architectural approach and its cultural implications in the course of a lecture. In April 1911, Gropius gave a talk at the Folkwang Museum in Hagen, Westphalia, about "Monumental Art and Industrial Construction" at the invitation of his patron Karl-Ernst Osthaus. He postulated that in "modern life new building organisms, suited to the lifestyle of our age", were needed. "Train stations, department stores and factories demand their own modern expression and can no longer be executed in the style of the previous centuries, without succumbing to empty schematic forms and historical frippery. Precisely determined forms that are devoid of everything arbitrary, clear contrasts, well-ordered members, serial rows of similar elements and the unity of form and color are the basis for the rhythm of modern architectural creation. (1)

(中略)

In order to illustrate his explanation, Gropius showed not only anonymous factories and warehouses, but also his preliminary designs for the boot-last factory in Alfeld, a hint that Benscheidt understood.

問1) グロピウスは、かつて働いていた事務所の代表であるペーター・ベーレンスの AEG タービン工場とモーター工場に対する設計のアプローチ（試み）を後に強く批判していたと書かれている。それは、どのような試みか簡潔に答えなさい。

問2) グロピウスは、ペーター・ベーレンスが設計した建築のファサードは本物とは思えなかったと述べている。その理由を簡潔に答えなさい。

問3) グロピウスが近代建築の目指すべき姿について述べている下線部（1）を全て訳しなさい。

以下は、「建築文化 KOOLHAAS/OMA : A-Z JAN.1995（発行：株式会社彰国社）」に掲載された、レム・コールハース氏が設計した「ジュシュー・キャンパス 2つの図書館（計画案）」に関する文章である。これを読み、問いに答えよ。

For us, the key to the Two Libraries at the Jussieu Campus in Paris was that it was not an architectural building, but actually a form of urbanism, a section of the city. It is simply part of the surface of the city intensified in the form of a building. The distance between the floors was enormous, even monumental, and also on an urban scale.

The occupation of this library was almost entirely arbitrary—it could have been used for anything. （2） This was the wonderful thing that we had made: architecture that could be anything.

問4) ジュシュー・キャンパス 2つの図書館の構想の鍵はどのような点であると述べているか、簡潔に答えなさい。

問5) 問3 とは対照的な考えが示されている下線部（2）を訳しなさい。

以下は、「GA DETAIL No.2 Toyo Ito/Sendai Mediatheque（発行：A.D.A. EDITA Tokyo Co., Ltd.）」に掲載された、Dividing Versus Making Continuous by Toyo Ito からの抜粋である。これを読み、問いに答えよ。

The "tubes" exist to liberate "rooms" that have been boxed in by the wall called performance. Making the "tubes" different in size and configuration and arranging them randomly serve to make the differences in "places" more distinct. That is, the aim was to avoid as much as possible a uniform space.

Trying to make different "places" is tantamount to trying to make "architectural" spaces more like spaces in nature. No two places are the same in woods or forests, where space is defined by trees.

Why do I not want to create "architecture"? In creating architecture in today's cities, it is difficult to avoid the tendency toward uniformity. That is because, as I have already explained, we can only create architecture within modernist society.

Thus this last question only yields an answer full of contradiction. I do not want to create "architecture", yet I can only create "architecture". The "tubes" of Sendai Mediatheque aspire to be treelike natural organisms. The "plates" are flat slabs and aspire to a state of multilayered uniformity. This architecture-like thing has been assembled from elements with opposing tendencies. Will a time come when I am liberated from this contradiction?

問6) レム・コールハース氏は「ジュシュー・キャンパス 2つの図書館（計画案）」について、計画案を‘a section of the city’と述べているのに対し、伊東豊雄氏は仙台メディアテークを何の空間に近づけることだと述べているか、簡潔に答えなさい。

問7) 伊東豊雄氏は、相反する2つの方向へ向かう要素を組み合わせ、この「建築」らしきものは存在すると述べている。その2つの方向へ向かう要素とは何か答えなさい。