

HARVARD DESIGN MAGAZINE

No. 52

Fe 46,23

plan GF
PLB: E 46,05

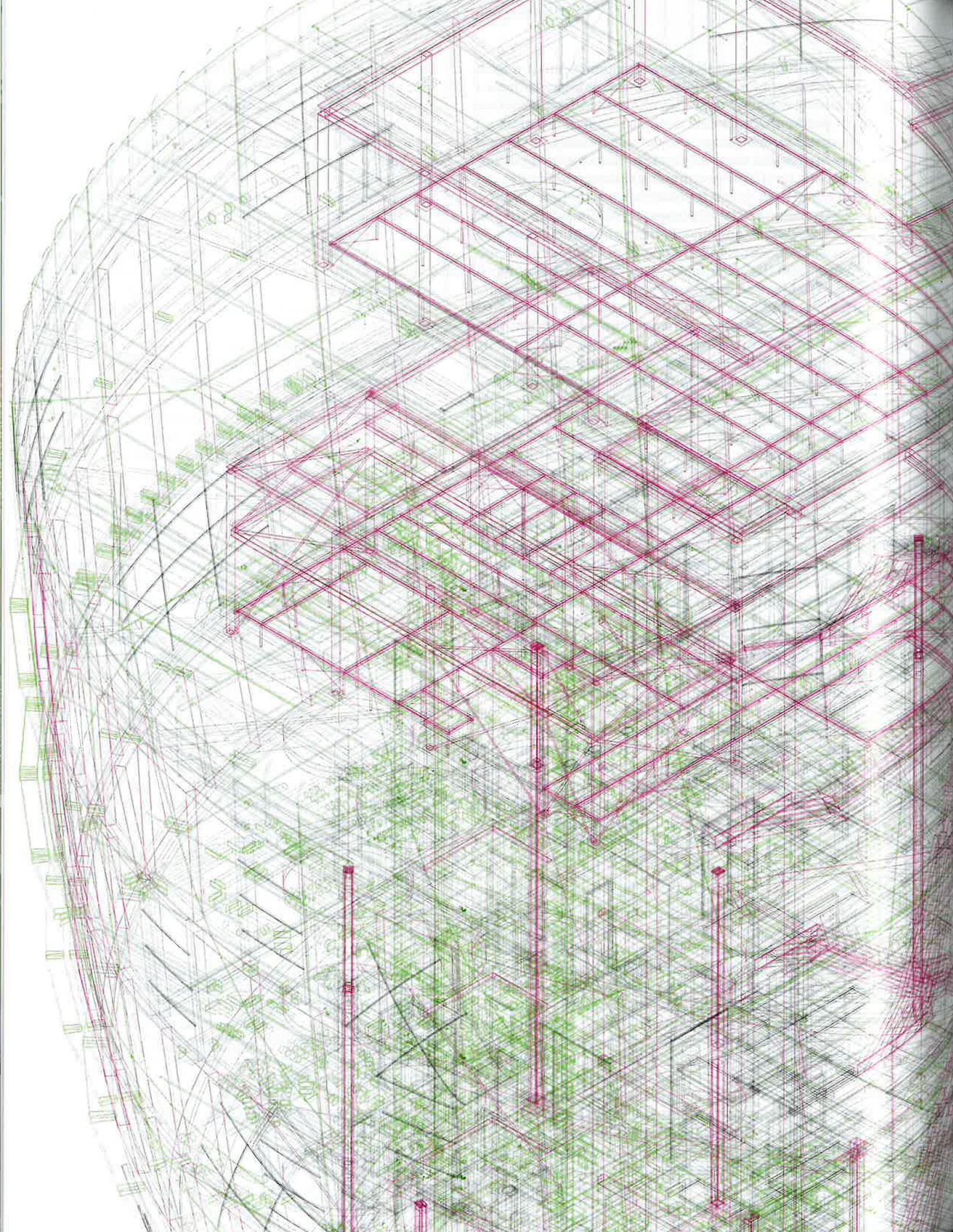
Le cdc doit passer
au niveau du patin
Pas besoin de CF pour
traverser l'escalier?

CF
A 46,13
Le a valider avec
résultat sans patin

conflict
Eu et R. 4125

cvc/PLB
A revoir car
conflict

INSTRUMENTS OF SERVICE



Architecture as an Instruction-Based Art

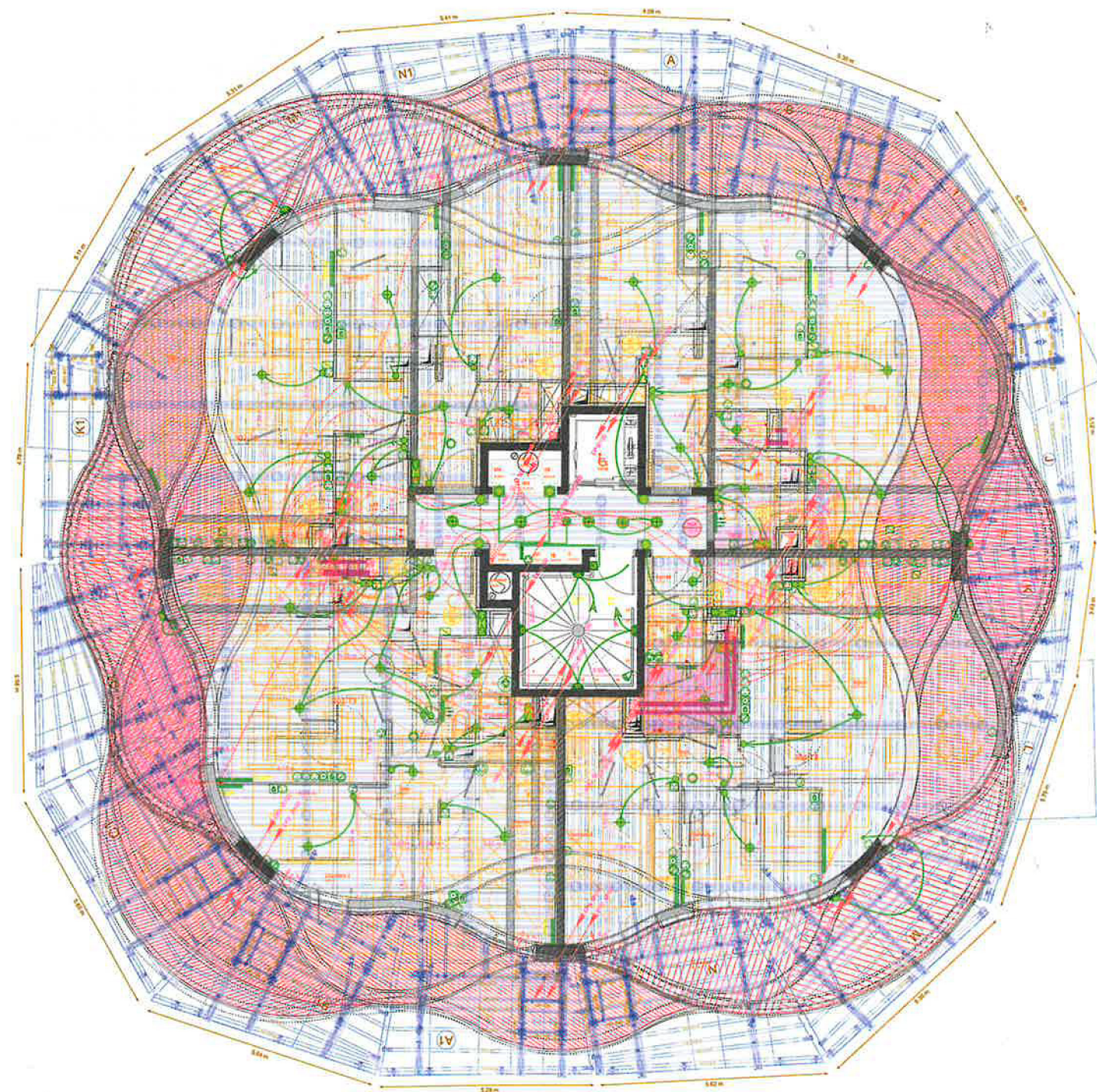
by Farshid Moussavi

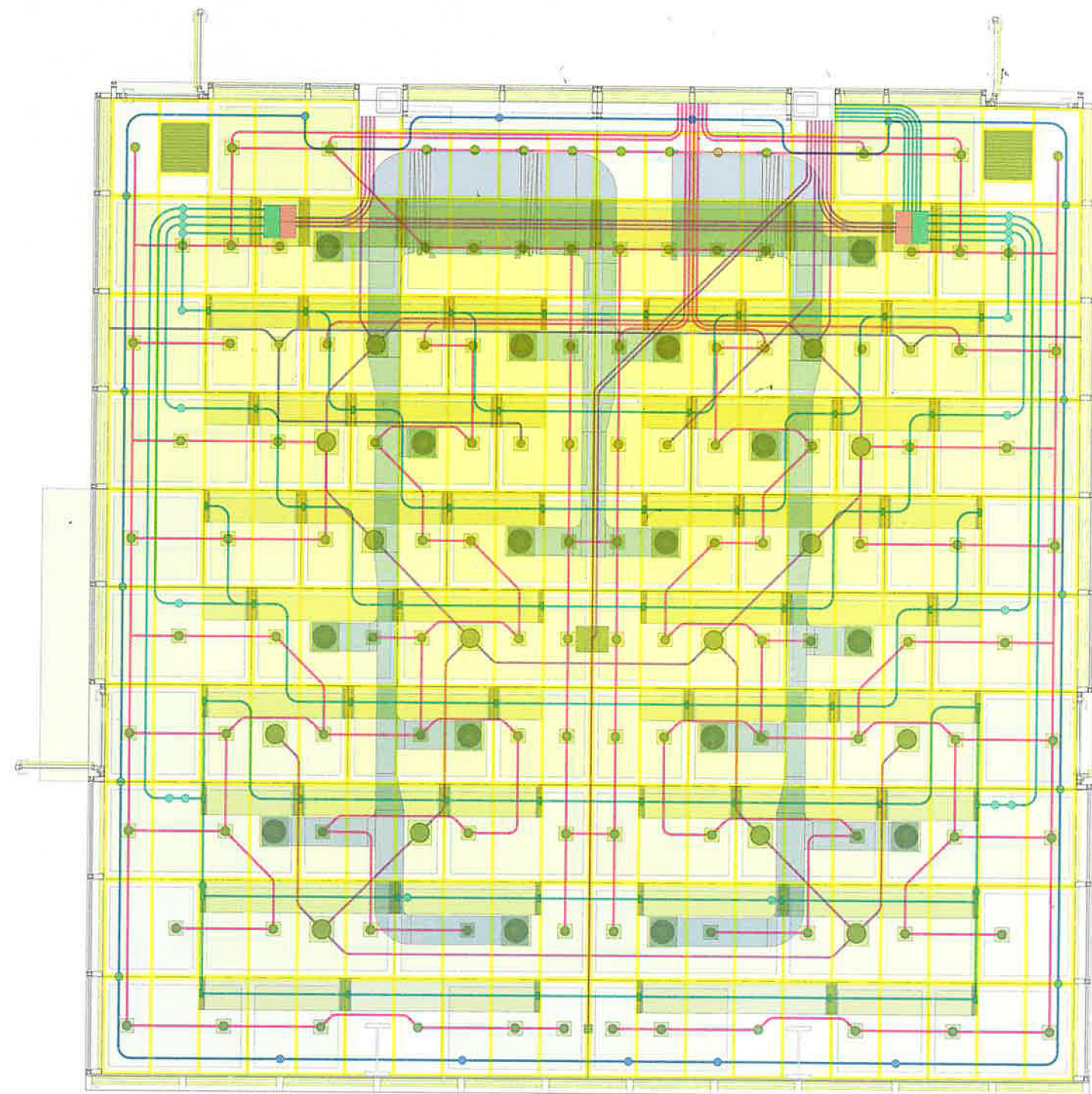
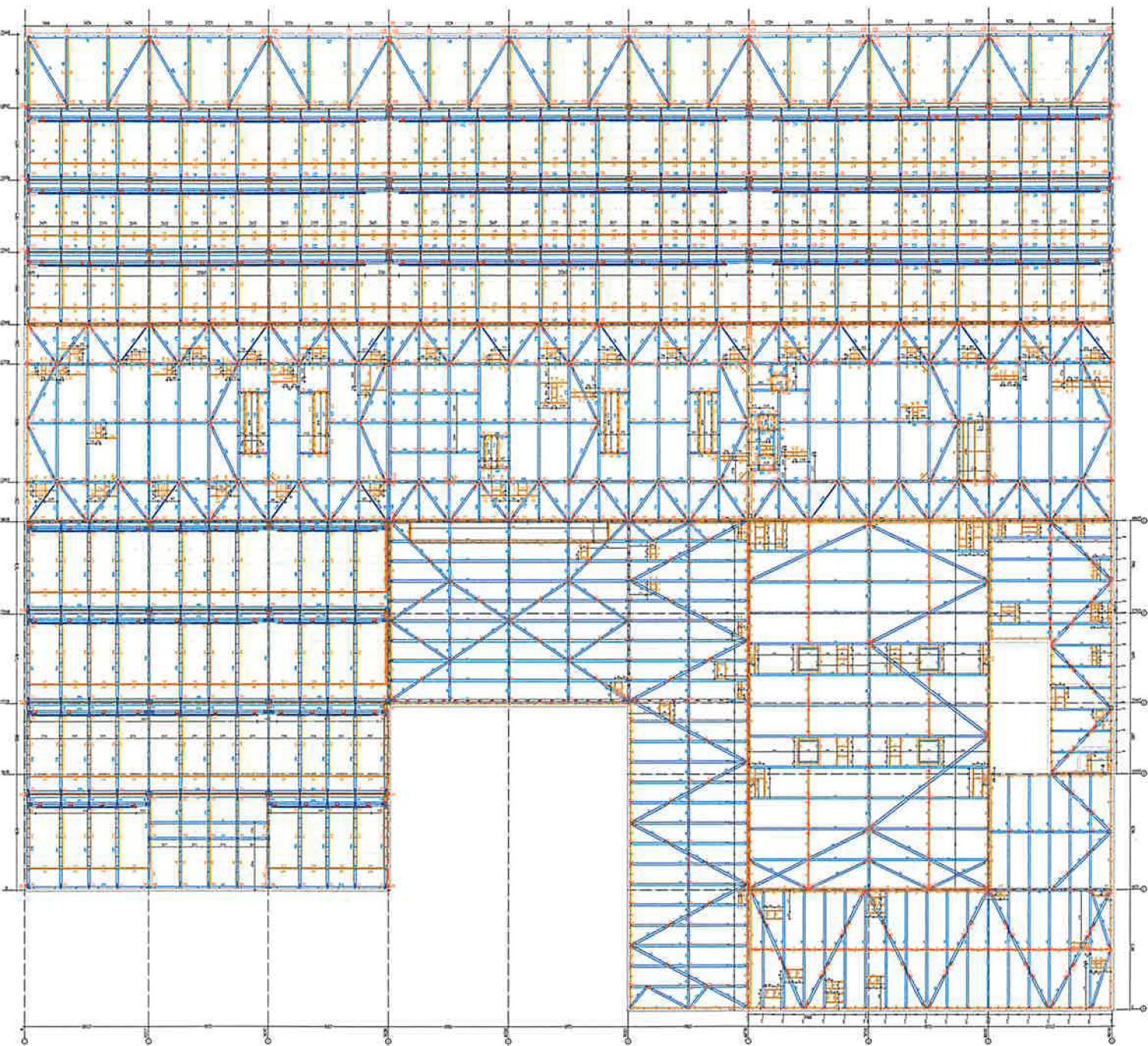
The architecture of a building is a product of assemblage, or the way physical elements—forms, materials, textures, colors—are combined to create enclosed and open spaces that have a distinctive presence. In the process of combining these elements, the architect must also address a range of separate and often irreconcilable challenges and constraints, such as security needs, rights of light, sustainability engineering, and regulations for fire, health, and safety. Such constraints are an essential part of designing a building that will exist in a place and time in a community, and by defining priorities and making choices regarding what is fixed or moveable, traversable or impassable, audible or inaudible, visible or invisible, touchable or untouchable, closed or open, transparent or opaque, and the colors, geometries, and structures that are present, architects are capable of generating unpredictable assemblages that define people's everyday experience in unique ways.

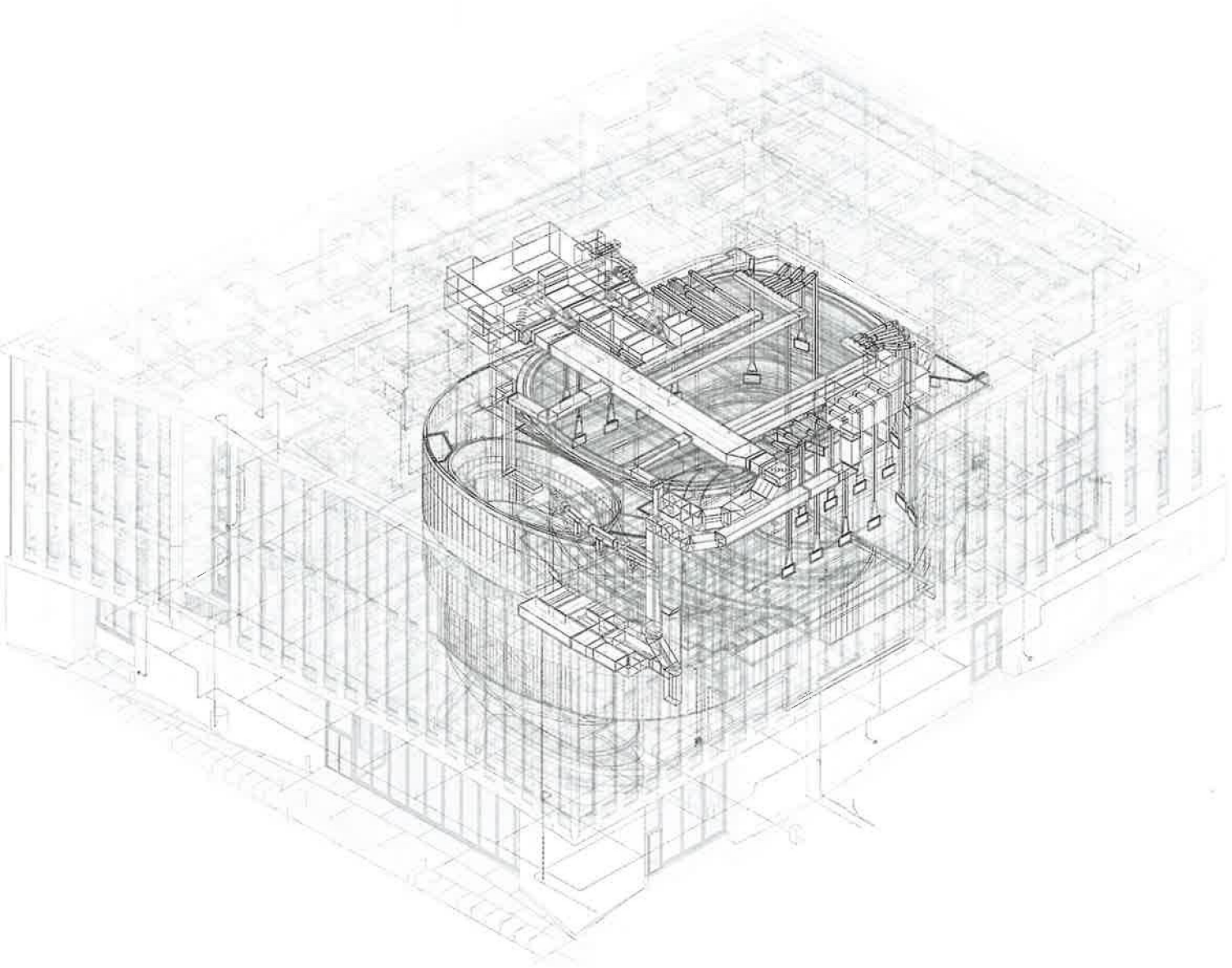
Unlike the painter or the sculptor, the architect's final act results not in a completed work of art but in a set of instructions that enable the intended assemblage to be realized. In this sense, an architect's work is closer to that of a conceptual artist. The architect's instructions, which incorporate the input of engineers and numerous other experts, are recorded by a team of collaborators. These instructions are then implemented on a site that is usually exposed to the elements and the dynamics of time, often several years, as specialist builders, roofers, carpenters, plumbers, electricians, and decorators complete the building. Meanwhile, however, architects remain both legally and morally accountable for what follows from their instructions.

Today, architectural instructions appear as different layers of a complex, computer-aided design drawing, which can be described as a construction coordination drawing. These drawings are different from the sketches, perspectives, diagrams, maquettes, and other images that architects use to convey their ideas for a particular building to its patrons and users. They are also different from straightforward construction drawings that, depending on the scale of the building, come in sets of tens or hundreds, with each drawing conveying a partial description of the building to a particular type of builder or tradesperson.

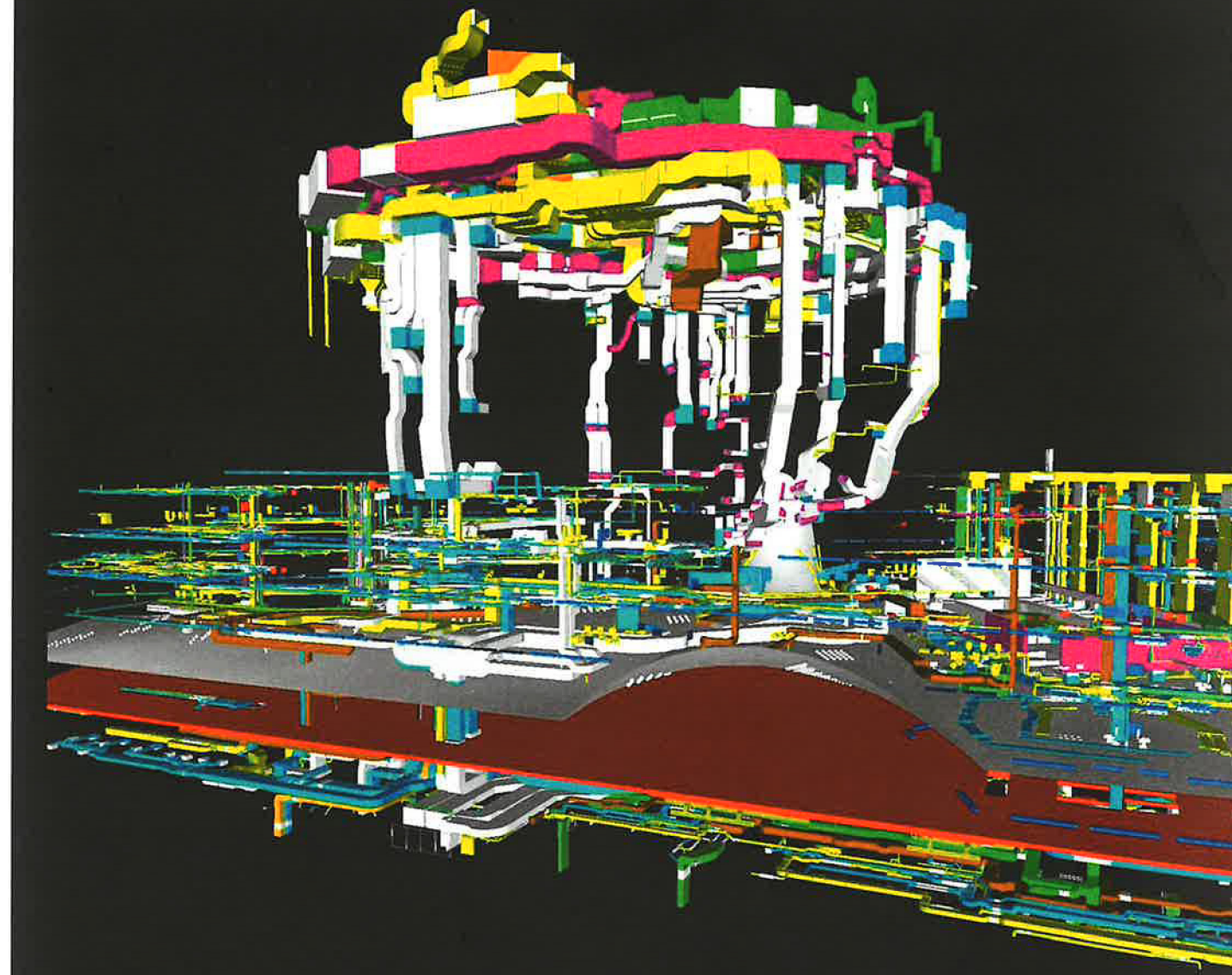
Construction coordination drawings bring together elements of a building that are visual and nonvisual, physical and nonphysical: pipes, studs, and conduits are indicated along with doors, windows, and stairs, as well as components related to lighting, sound, and heating. A construction coordination drawing is therefore not an aid to presentation or representation, but rather a tool—a way of working things out. They are the drawings that enable the architect to make decisions regarding the part each element will play, not only in the underlying anatomy of a building, but in the way it is experienced.



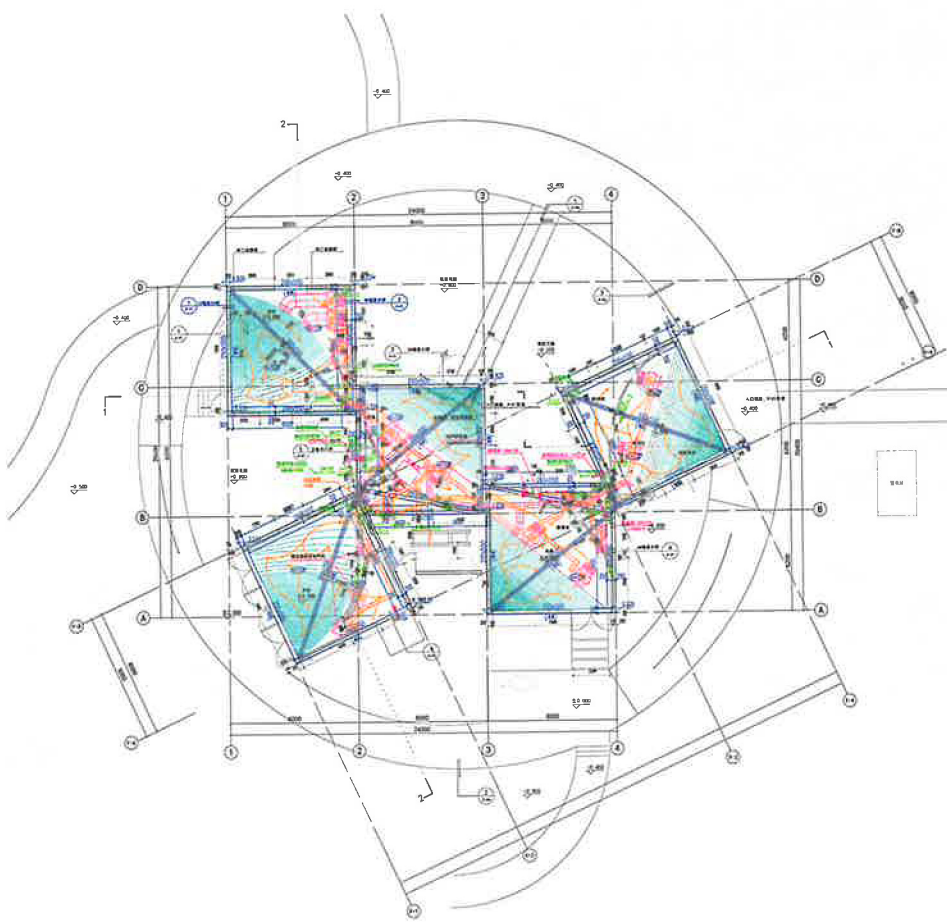




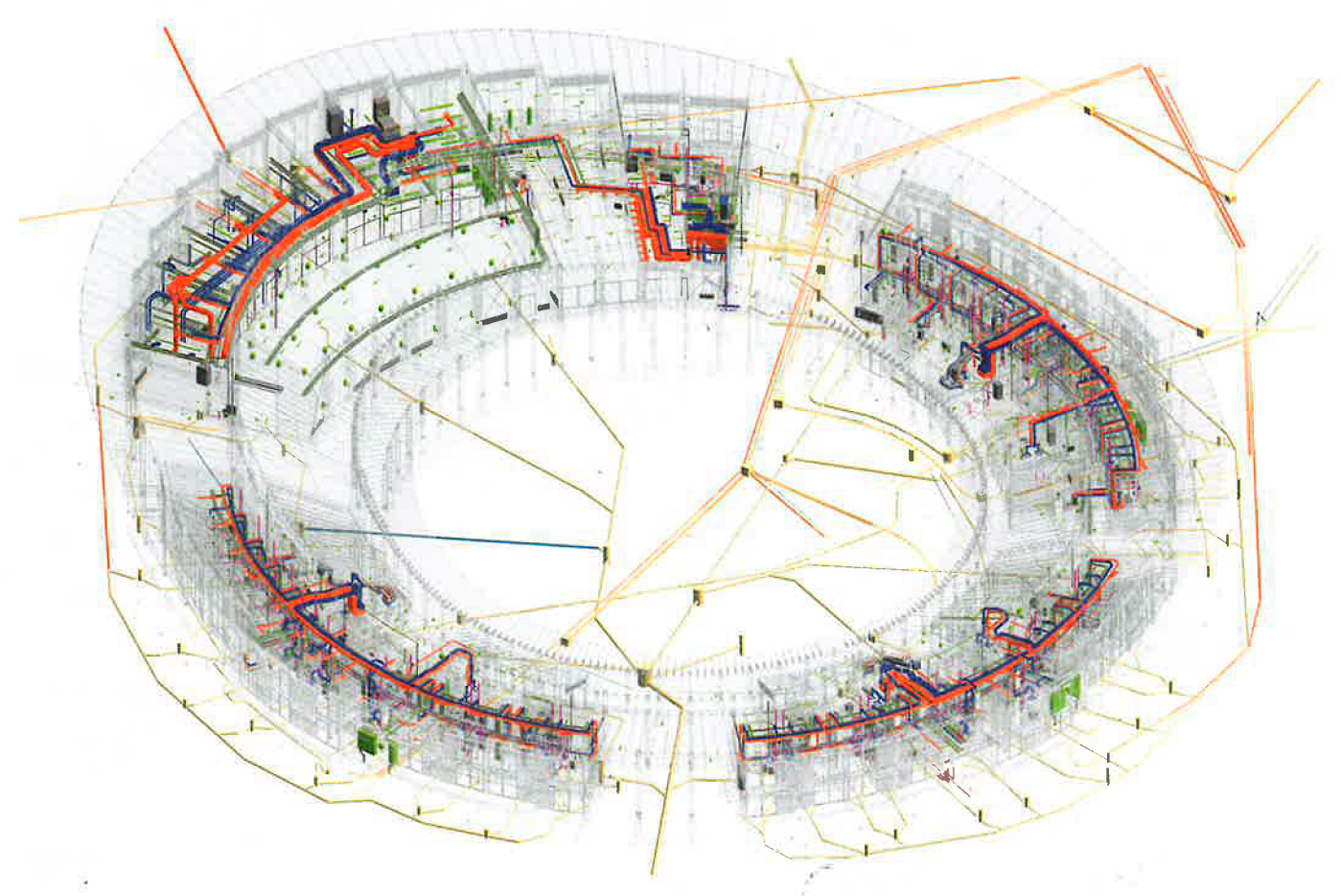
Höweler + Yoon, Karsh Institute of Democracy, Charlottesville, Virginia, ongoing.



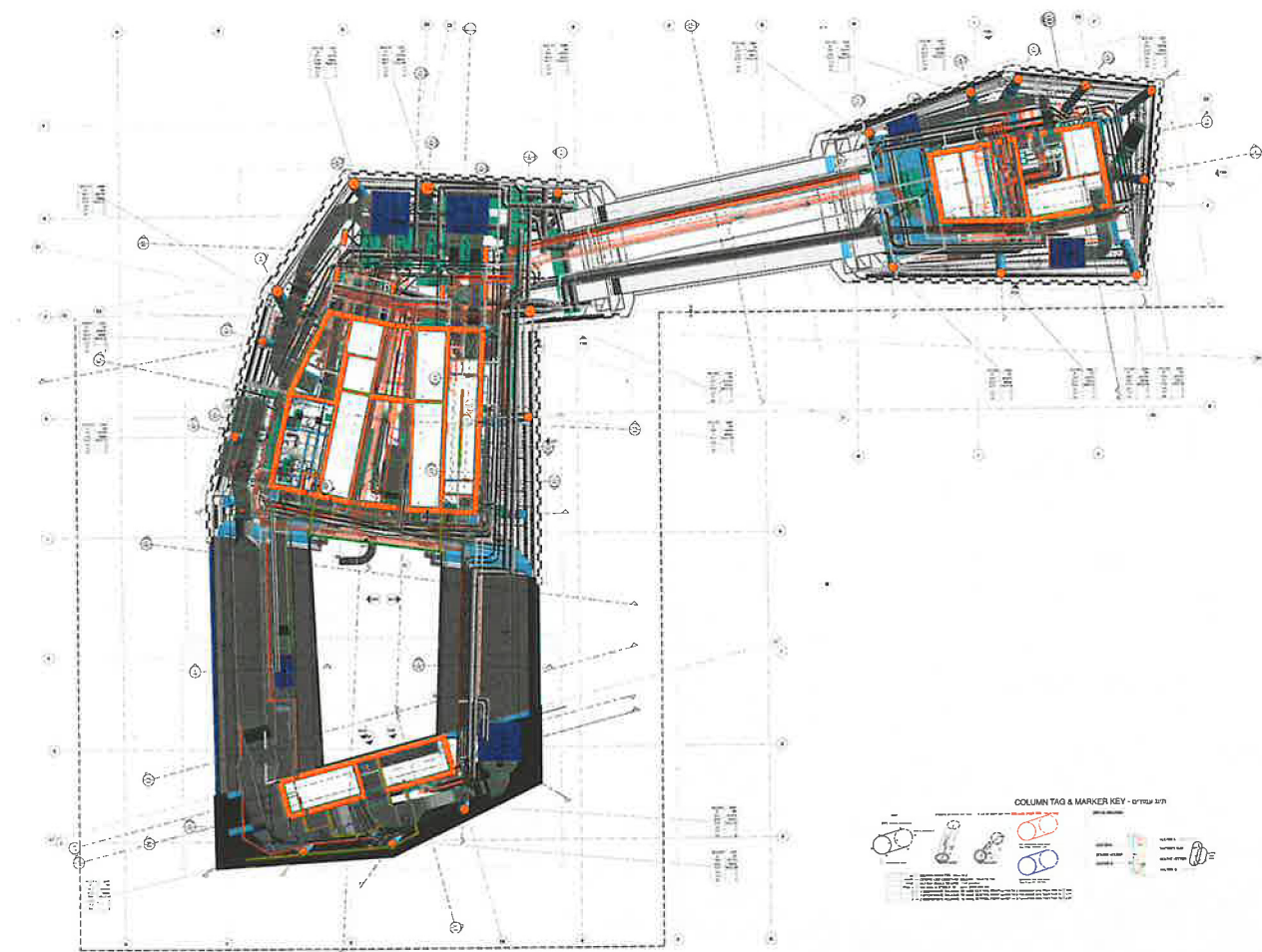
Herzog & de Meuron, 230 Elbphilharmonie Hamburg, Germany, 2016.



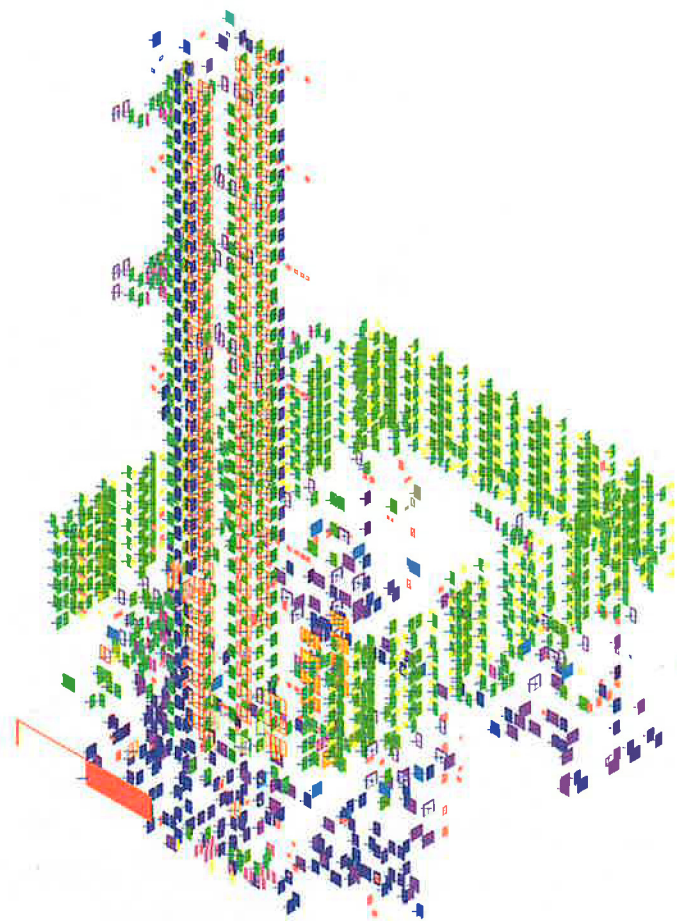
KI, Library in Ice-Chrysanthemum Field, Xiuwu, Henan, China, 2021.



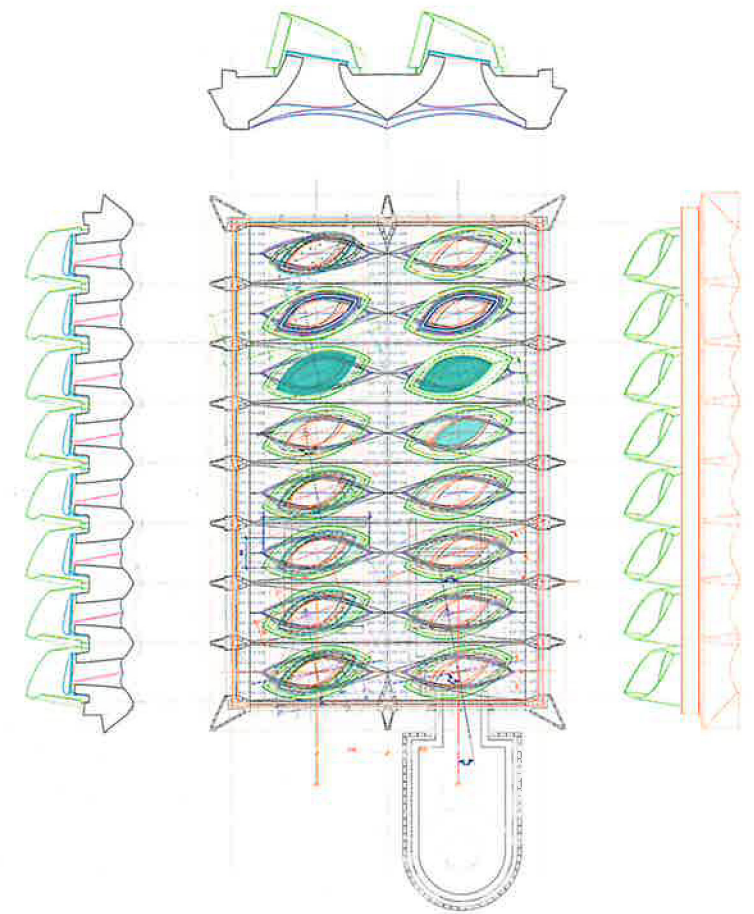
Dorte Mandrup, The Crafts College, Herning, Denmark, ongoing.



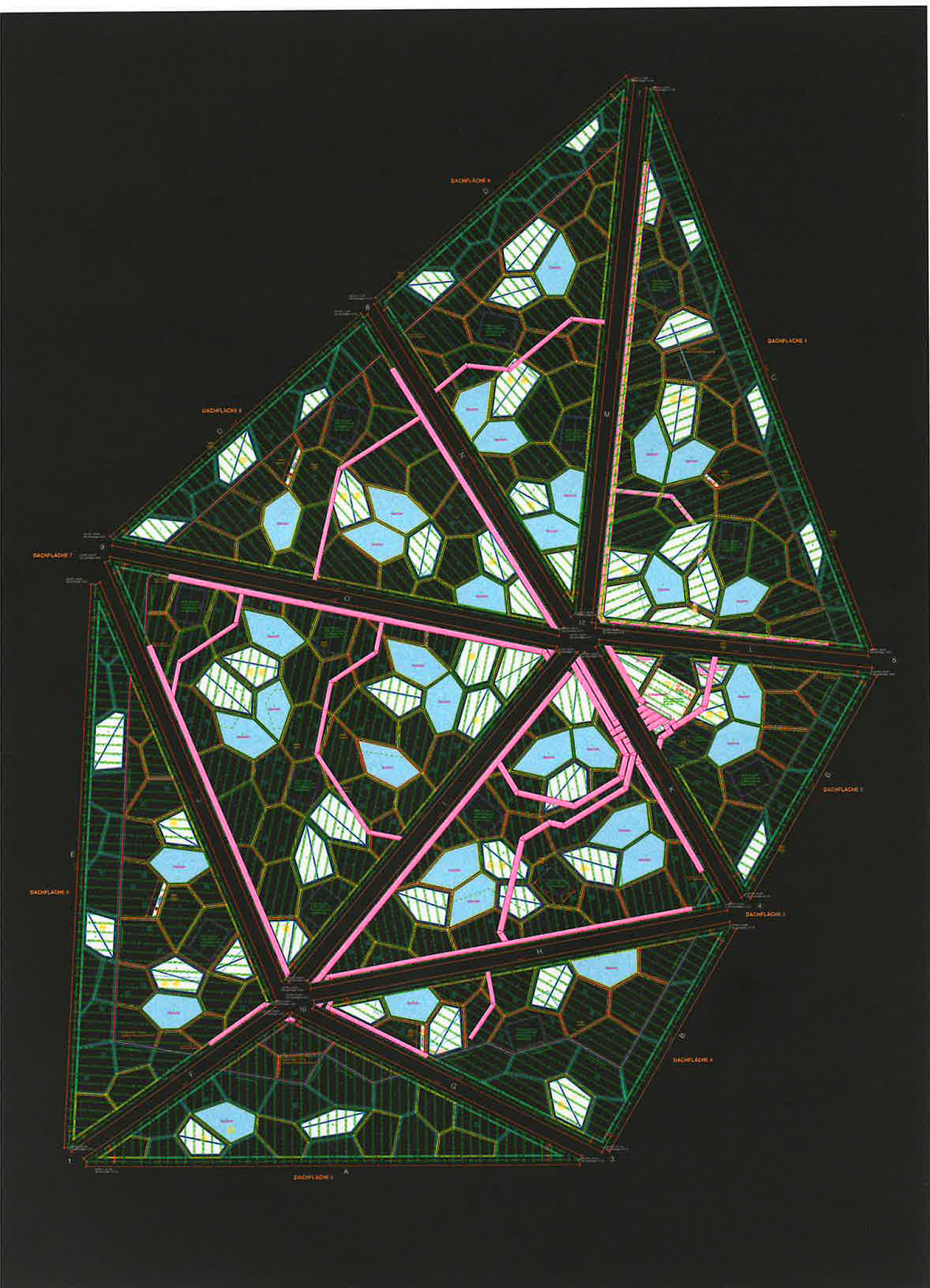
Studio, ToHa Office Development, Tel Aviv, Israel, 2018.



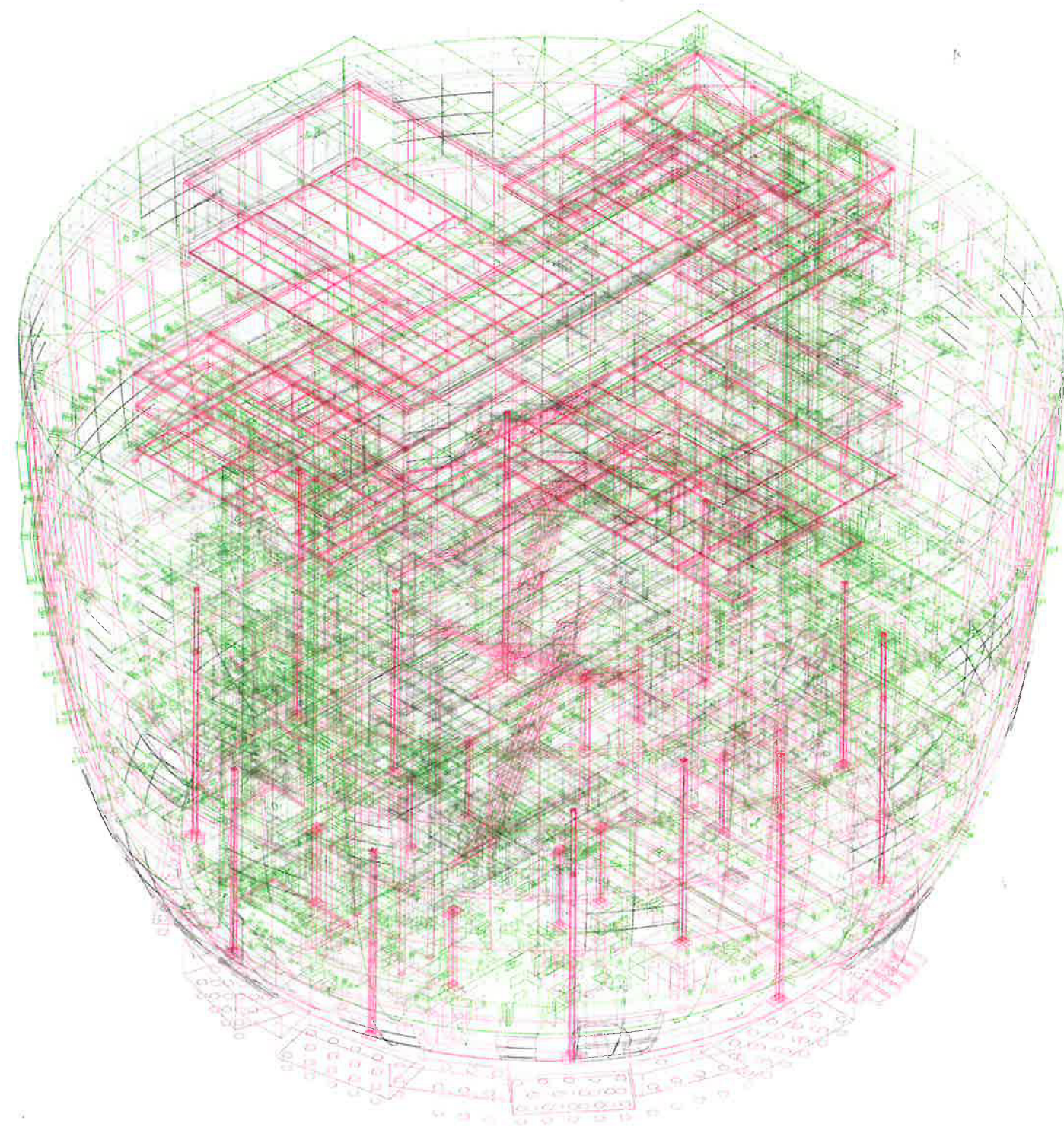
Sauerbruch Hutton,
High-Rise at Alexanderplatz, Berlin, Germany, ongoing.



Níall McLaughlin Architects,
International Rugby Experience, Limerick, Ireland, 2022.



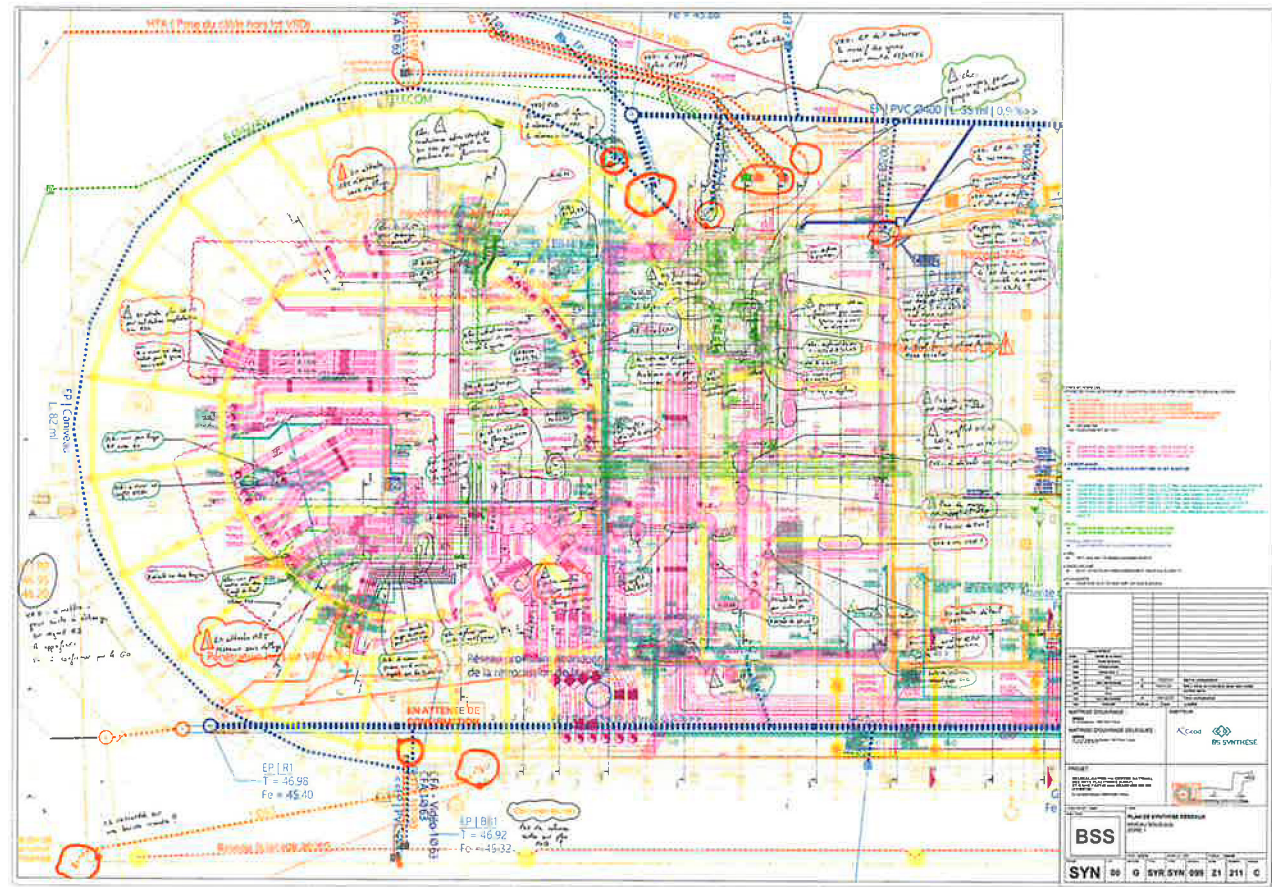
Barkow Leibinger, TRUMPF Campus Restaurant Blautopf, Ditzingen, Germany, 2008.



MVRDV, Depot Boijmans Van Beuningen, Rotterdam, Netherlands, 2013.



AL_A, Victoria & Albert Museum Exhibition Road Quarter, South Kensington, London, United Kingdom, 2017.



BRUTHER, Centre National des Arts Plastiques, Pantin, France, 2014.

