



## 空想建築。

*Trust*

か弱そうな土台の上に、がっしりと建つこのビルは、一体どうやってバランスを保っているのか？ まるで作りかけのレゴブロックのように見えるこちらの住宅は、どんな間取りになっているのだろう？ ひょっとして壁が斜めだったり、床もデコボコになっていたりするのだろうか？

これらの奇想天外な建築を設計したのは、レム・コールハース率いるOMAでもなければ、初期のフランク・ゲーリーでもない。ベルギー在住の写真家フィリップ・ドゥジャルダン。さまざまな建物を撮っ



ファンタジックな奇観。右の建物に入る紳士は、シュールレアリスムの巨匠、ベルギー出身のルネ・マグリットの絵を連想させる。

Filip Dujardin's constructions each derive from a model. On completing it he locates and photographs commonplace elements among the fields and buildings of his native Ghent.



An underestimated feature of architectural photography, the field in which Filip Dujardin was a highly accomplished practitioner long before his Fictions series came to light, is the degree to which we count on it to instill confidence. We need to know that society has built bulwarks against entropy. We strive to see an order that continues our ambition through the thickets of uncertain life. We're comforted to recognize that what can be referred to as aesthetics, artistic gesture, style, "good design", is in essence the result of an adult human's expression of *fun*, institutionalized.

As we look to the sky to tell us the time of day, we look to architectural photography to inform us about how a body travels across a space. Though we may never get to the Taj Mahal, we can look at a photograph and envision our face in its reflecting pool. Though precious few humans will ascend to the top of the Burj Khalifa, the tallest structure in our world, we can look at a photo and the sensory impulse will make its way to part of our brain where will bloom the image of endless stretches of embattled sand that separate us and the relatively puny edifices that surround us from





て、部分的に組み合わせた“建築モンタージュ”。美術家の故・荒川修作が手がけた、三鷹の「天命反転住宅」を連想させるこの建物は、フォトショップで合成された、世界のどこにも存在しない仮想建築なのである。

「これらの写真は自分にとって一点ごとに独立したプロジェクトである」とフィリップは語る。まず一つのイメージを空想し、肉づけしていく。今は三次元モデリングソフトウェアで想像上の建物を描くが、以前は段ボールで模型を作っていたという。建物の形が完成したらカメラを持って街に出て、これぞと思う建物を撮影して回るのだ。「同じ要素がずらっと並んでいる建物を主に狙う」と彼は言う。切り貼りして、建物の素材にしやすいからだ。

こうして作られるのが、構造的には存在し得ないフィクション建築。その素材のほとんどが、フィリップが住む街、ヘント周辺の建物だ。ヘントはブリュッセル、アントウェルペンに次ぎベルギーで3番目の規模を誇る都市。北方ルネサンス発祥の地であり、現代と中世とが溶け合った情緒溢れる街である。新旧の建造物が美しく融合した、折衷主義的な景観を備えた模範都市として、ナショナル ジオグラフィック協会選定「世界のベスト観光地」の第3位に選ばれているほどだ。

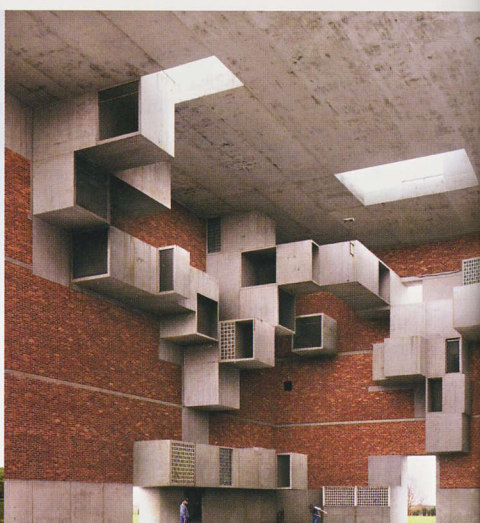
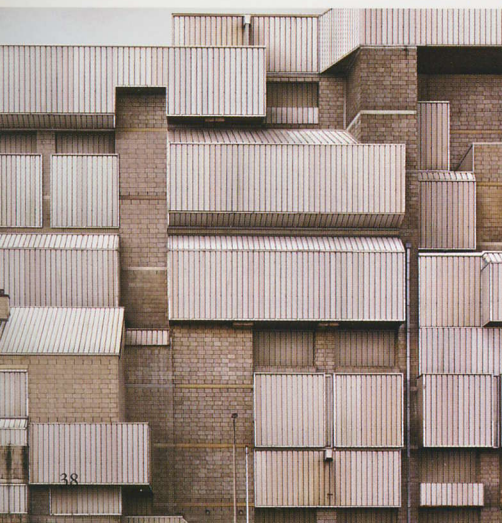


細部まで目を凝らしても、継ぎ目が全くわからない。非現実的なイメージにリアルな質感が重なって、幻惑を誘う。

His intimate knowledge of architecture enables the artist to focus on those gestures the ordinary viewer counts on for a sense of normalcy. Details that we scan and process without deep consideration Mr. Dujardin directs just to the point that we're convinced these most unreasonable structures could exist, before thinking better.

ちなみに童話『青い鳥』の作者モーリス・メーテルリンクも、この地の出身である。

“花の都市”の異名を持つ美しい古都、ヘント。そこでフィリップが足を止めた建物は、大半が無名のポストモダン建築である。これといって際立つ特徴もないビルのパーツをサンプリングし、リミックスした建物は、20世紀初頭にヨーロッパの思想家や芸術家が描いた未来都市の姿を彷彿させる。ディストピア（反ユートピア）の薄暗い影と、夢の理想郷が放つ輝きをも同時に備えた、不思議なビルディング群。その中に入った自分を想像しながら、しばらく眺めてみよう。あり得ないカタチが、実はあり得ることに気づかされる。常識の枠を外し、想像力を解放すれば、どんなカタチも思いのままになるという、デザインの原点に回帰させてくれるのである。







the next nearest accumulation of social interaction in the distance.

Filip Dujardin fulfills this promise in his art and his craft. He is represented, in what one might amusingly think of as his “day job”, by the Office for Word and Image (OWI), a Belgium-based service that manages a stunning trove of global architectural imagery and writing. So what impulse is he responding to when he puts before us the views we see here, these architectural provocations, this external world of his devising? From what psychological recess does this discourse arise? Could he be the ultimate architectural “confidence man” – the one who offers the emotional tautology of appealing to our trust because he sets out advising us he’s not to be trusted?

His method is refreshingly rigorous in an age of slapdash and random computer-aided pastiche. First, nearly all of the built things in the Fictions are those he passes daily in and around Ghent. So there is walking, and one imagines lots of it, even if only to traverse the vast projected sites he’ll depict in order to judge how light strikes them from end to end. Then Mr. Dujardin builds a maquette, either in cardboard or digitally. The model is his proposal, in the way that Picasso’s *Demaiselles d’Avignon* proposes to view the traditional nude through the filter of his own sometimes humorous, sometimes

threatening pictorial idiom. What remains is to photograph the individual built elements that will comprise the spaces and volumes the model describes, and the rest of the work is done digitally.

Where Filip Dujardin’s Fictions play on our vulnerability is in their incessant realism. He photographs repetitious forms where we expect to see them, but arranges them in a hypertrophied version of that repetition. A broken window looks dejected, rows and columns of them, we want to think, signal some kind of intentional order. He retains the dinginess and decay, the mundane and dreary marks of the original buildings, and places them judiciously and seamlessly in the final work. By doing this he makes us look – for equilibrium and assurance that we’re not witnessing a repudiation of the laws of physics, for a sort of comfort – to the things that usually disappoint us most in the urban environment.

Filip Dujardin asks us to consider what modernist architecture declared it had learned to avoid. It’s “Form Defies Function”, and though conventional wisdom dictates that should unnerve us, perhaps it’s because the artist puts us so at ease with subversion of tiresome orthodoxy that we can’t peel our eyes away.



フィリップ・ドゥジャルダン ヘント大学で建築を専攻、美術史を学ぶ。世界最高の写真家集団マグナム・フォトの正会員カール・デ・ケイザーのテクニカルアシスタントを務めた後、独立。この「フィクション建築」のシリーズは世界各国で大きな反響を呼んだ。http://www.filipdujardin.be

Mr. Dujardin’s elegant and revealing architectural photography, in the main, conforms to our expectations for that discipline. But the artist has admitted in interviews that he actually wants “...to play at being an architect, instead of only recording the buildings of others.”

