

PETER ZUMTHOR

1998–2001

PETER ZUMTHOR

1998–2001

Buildings and Projects
Volume 3

Edited by Thomas Durisch

Scheidegger & Spiess

Concept: Peter Zumthor, Thomas Durisch, Beat Keusch
Design: Beat Keusch Visuelle Kommunikation, Basel – Beat Keusch, Angelina Köpplin
Artistic advice: Arpaïs Du Bois
Translation: John Hargraves
Editing: Catherine Schelbert
Proofreading: Bronwen Saunders
Lithography: Georg Sidler, Samuel Trutmann
Printing and binding: DZA Druckerei zu Altenburg GmbH, Thüringen

Picture credits, see appendix, volume 5

This book is volume 3 of *Peter Zumthor 1985–2013*, a set of five volumes which are not available separately.

© 2014 Verlag Scheidegger & Spiess AG, Zurich

ISBN 978-3-85881-723-5

German edition: ISBN 978-3-85881-304-6

French edition: ISBN 978-3-85881-740-2

Verlag Scheidegger & Spiess AG
Niederdorfstrasse 54
8001 Zurich
Switzerland

All rights reserved; no part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written consent of the publisher.

www.scheidegger-spiess.ch

Volume 1 1985–1989

What I Do

Atelier Zumthor, Haldenstein, Graubünden
Shelter for Roman Archaeological Ruins, Chur, Graubünden
Caplutta Sogn Benedetg, Sumvitg, Graubünden
Spittelhof Housing Complex, Biel-Benken near Basel
Rindermarkt Apartment Building, Zurich
Rothorn Gondola Station, Valbella, Graubünden
Apartments for Senior Citizens, Masans, Chur, Graubünden
Bregenz Art Museum, Austria

Volume 2 1990–1997

Gugalun House, Versam, Graubünden
Therme Vals, Graubünden
Topography of Terror, Berlin, Germany
Herz Jesu Church, Munich, Germany
Laban Centre for Movement and Dance, London, England
Swiss Sound Box, Expo 2000, Hanover, Germany
Luzi House, Jenaz, Graubünden
Kolumba Art Museum, Cologne, Germany

Volume 3 1998–2001

Poetic Landscape, Bad Salzuflen, Germany	7
Zumthor House, Haldenstein, Graubünden	21
Mountain Hotel, Tschlin, Graubünden	47
I Ching Gallery, Dia Center for the Arts, Beacon, New York, USA	63
Harjunkulma Apartment Building, Jyväskylä, Finland	77
Pingus Winery, Valbuena de Duero, Spain	93
Bruder Klaus Field Chapel, Wachendorf, Germany	109
Additional Cabins, Pension Briol, Barbican-Dreikirchen, Italy	137

Volume 4 2002–2007

Galerie Bastian, Berlin, Germany
Redevelopment of De Meelfabriek, Leiden, Holland
Summer Restaurant Insel Ufnau, Lake Zurich
Corporate Learning Center, Aabach Estate, Risch, Zug
Almannajuvet Zinc Mine Museum, Sauda, Norway
Güterareal Residential Development, Lucerne
A Tower for Therme Vals, Graubünden
Leis Houses, Oberhus and Unterhus, Vals, Graubünden
Hisham's Palace, Jericho, Palestinian Territories
Steilneset Memorial, Vardø, Norway

Volume 5 2008–2013

Nomads of Atacama Hotel, San Pedro de Atacama, Chile
Bregenzerwald House of Craftsmanship, Andelsbuch, Austria
Chivelstone House, Devon, England
Los Angeles County Museum of Art, LACMA, California, USA
New City Gate with Theater and Café, Isny im Allgäu, Germany
Adaptable Theater for Riom Castle, Riom, Graubünden
House of Seven Gardens, Doha, Qatar
Serpentine Gallery Pavilion, London, England
Perm State Art Gallery, Perm, Russia

List of Works 1968–2013

Texts by Peter Zumthor

Biography

Collaborators 1985–2013

The Work of Many

Acknowledgments

Picture Credits

For Charlotta

PETER ZUMTHOR

1998–2001

Buildings and Projects
Volume 3

Edited by Thomas Durisch

Scheidegger & Spiess

Volume 1 1985–1989

What I Do

Atelier Zumthor, Haldenstein, Graubünden
Shelter for Roman Archaeological Ruins, Chur, Graubünden
Caplutta Sogn Benedetg, Sumvitg, Graubünden
Spittelhof Housing Complex, Biel-Benken near Basel
Rindermarkt Apartment Building, Zurich
Rothorn Gondola Station, Valbella, Graubünden
Apartments for Senior Citizens, Masans, Chur, Graubünden
Bregenz Art Museum, Austria

Volume 2 1990–1997

Gugalun House, Versam, Graubünden
Therme Vals, Graubünden
Topography of Terror, Berlin, Germany
Herz Jesu Church, Munich, Germany
Laban Centre for Movement and Dance, London, England
Swiss Sound Box, Expo 2000, Hanover, Germany
Luzi House, Jenaz, Graubünden
Kolumba Art Museum, Cologne, Germany

Volume 3 1998–2001

Poetic Landscape, Bad Salzuflen, Germany	7
Zumthor House, Haldenstein, Graubünden	21
Mountain Hotel, Tschlin, Graubünden	47
I Ching Gallery, Dia Center for the Arts, Beacon, New York, USA	63
Harjunkulma Apartment Building, Jyväskylä, Finland	77
Pingus Winery, Valbuena de Duero, Spain	93
Bruder Klaus Field Chapel, Wachendorf, Germany	109
Additional Cabins, Pension Briol, Barbian-Dreikirchen, Italy	137

Volume 4 2002–2007

Galerie Bastian, Berlin, Germany
Redevelopment of De Meelfabriek, Leiden, Holland
Summer Restaurant Insel Ufnau, Lake Zurich
Corporate Learning Center, Aabach Estate, Risch, Zug
Almannajuvet Zinc Mine Museum, Sauda, Norway
Güterareal Residential Development, Lucerne
A Tower for Therme Vals, Graubünden
Leis Houses, Oberhus and Unterhus, Vals, Graubünden
Hisham's Palace, Jericho, Palestinian Territories
Steilneset Memorial, Vardø, Norway

Volume 5 2008–2013

Nomads of Atacama Hotel, San Pedro de Atacama, Chile
Bregenzerwald House of Craftsmanship, Andelsbuch, Austria
Chivelstone House, Devon, England
Los Angeles County Museum of Art, LACMA, California, USA
New City Gate with Theater and Café, Isny im Allgäu, Germany
Adaptable Theater for Riom Castle, Riom, Graubünden
House of Seven Gardens, Doha, Qatar
Serpentine Gallery Pavilion, London, England
Perm State Art Gallery, Perm, Russia

List of Works 1968–2013

Texts by Peter Zumthor

Biography

Collaborators 1985–2013

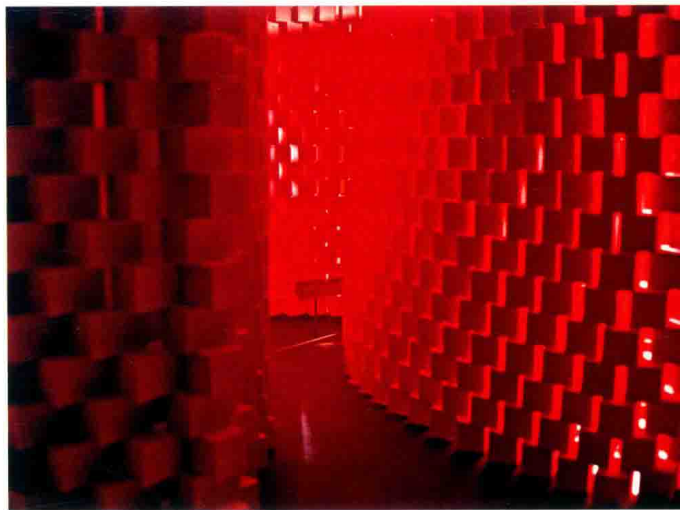
The Work of Many

Acknowledgments

Picture Credits

Poetic Landscape, Bad Salzuflen, Germany
1998–1999







The Poetic Landscape project opened new spaces for me, new spaces to think about the connection of architecture to landscape and the creation of buildings that serve less a practical purpose than a spiritual need. I tried to design small houses dedicated to the reading of a poem, to the sound of a poem, to the presence of a poem written for a specific place in the landscape. The idea of a Poetic Landscape goes back to Brigitte Labs-Ehlert, director of the Literaturbüro in Detmold. She invited poets to write a poem for a specific place in the landscape and asked me as an architect to react to the places the poets chose with a house for the poem.

The region, the Lippe Uplands, an area east of Bad Salzuflen in North Rhine-Westphalia, barely twenty kilometers long and approximately twelve kilometers wide, plucked almost randomly from a larger landscape whole, was subjected to closer study and interpretation in the course of the literary and architectural work.

Anyone setting out to explore the Lippe Uplands, after the initial familiarization one needs to take in its understated forms of landscape, will soon discover places that are beautiful in their own way. The landscapes are quite literally remarkable, displaying their elements in succinct configurations and condensed images. At the same time, they do not feel so much unique or grand as they do characteristic and typical. What one finds here is a predominantly agricultural landscape, marked by generations of human labor. Here one sees growth through history, intensively worked land, landscapes overgrown or dying off, traces of neglect, decline, and change, as well as the new, both ugly and beautiful.

We searched the body of this landscape following the trail of places picked by the authors and found our own favorite places among them. We wanted to intensify the aura of these places through focused architectural intervention. In their totality, we hoped that these interventions would generate a wide-ranging energy field in the landscape. The various architectural and landscape constellations would coalesce into a new whole: houses meant for specific locations, houses meant in turn for particular poems, all having an impact on each other, a poetic landscape.

And so we devised buildings like large vessels, hollow architectural forms, created to capture the changing intensity of daylight and to foster new

experiences from place to place: buildings made for lingering, reading, and speaking, created and built to trace the sound of the landscape.

The Poetic Landscape was never realized because the county government changed political parties. The stock of architectural images I dreamed of and worked on for this project later found expression in the Bruder Klaus Chapel in Wachendorf in the Eifel.