

Analyse de précédent

Oscar Lallier

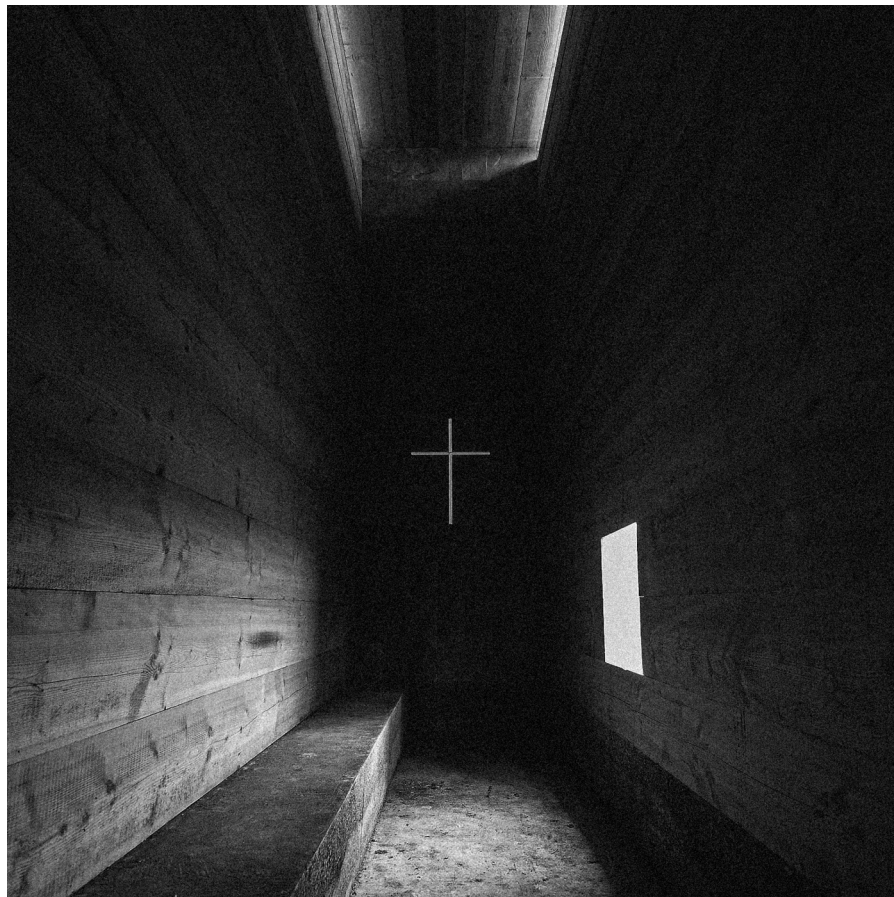
Wooden Chapel, John Pawson

Wooden Chapel 2017→2018

John Pawson







John Pawson

← Works



Wooden Chapel

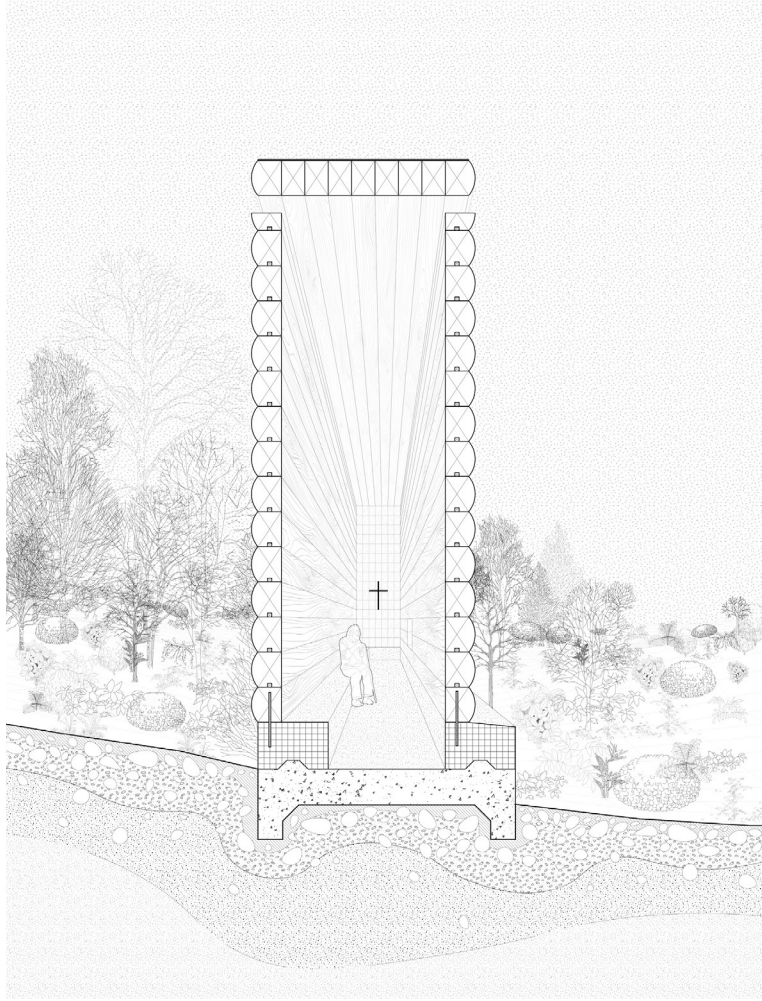
Unterliezheim, Germany
2017 – 2018

A small path leads to the chapel's entrance, located at the transitional point between woodland and open ground. The architecture is framed as the simplest of gestures. From certain perspectives its mass appears as a pile of logs stacked up to dry; from others the considered placement of the elements on a concrete

« A small path leads to the chapel's entrance, located at the transitional point between woodland and open ground. The architecture is framed as the simplest of gestures. From certain perspectives its mass appears as a pile of logs stacked up to dry; from others the considered placement of the elements on a concrete plinth creates a more formal impression of a piece of sculpture emerging from the forest.

The purposefully narrow entry maintains the sense of physical proximity encountered as one moves through the dense trees (...) »

— John Pawson



John Pawson

← Journal



November 2020

Time passing

When work finishes on a piece of architecture, the narrative of its formation does not draw to a close. Constructed on the edge of forest near the Swabian village of Unterliezheim in Germany, this wooden chapel was blessed during a simple ceremony held towards the end of 2018.

Since then, in a process that will continue so long as the structure is standing, the tones of the timber have gently bleached and silvered - more rapidly on the surfaces exposed to the elements. Inside, the sharp scent of resin slowly mellows. More than ever, it is the elemental quality of the place that strikes — mass and space, daily

November 2020; Time passing

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— John Pawson



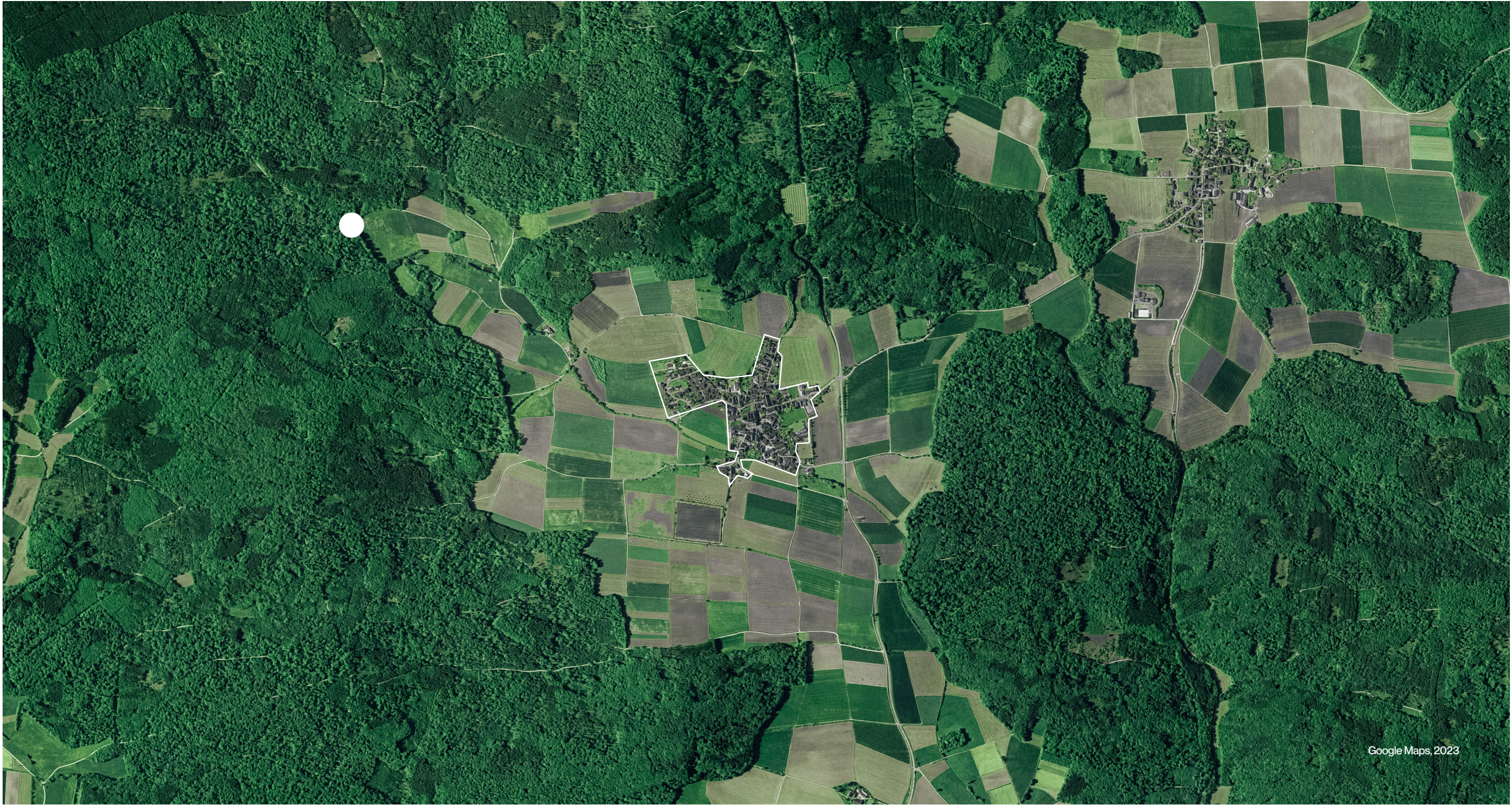


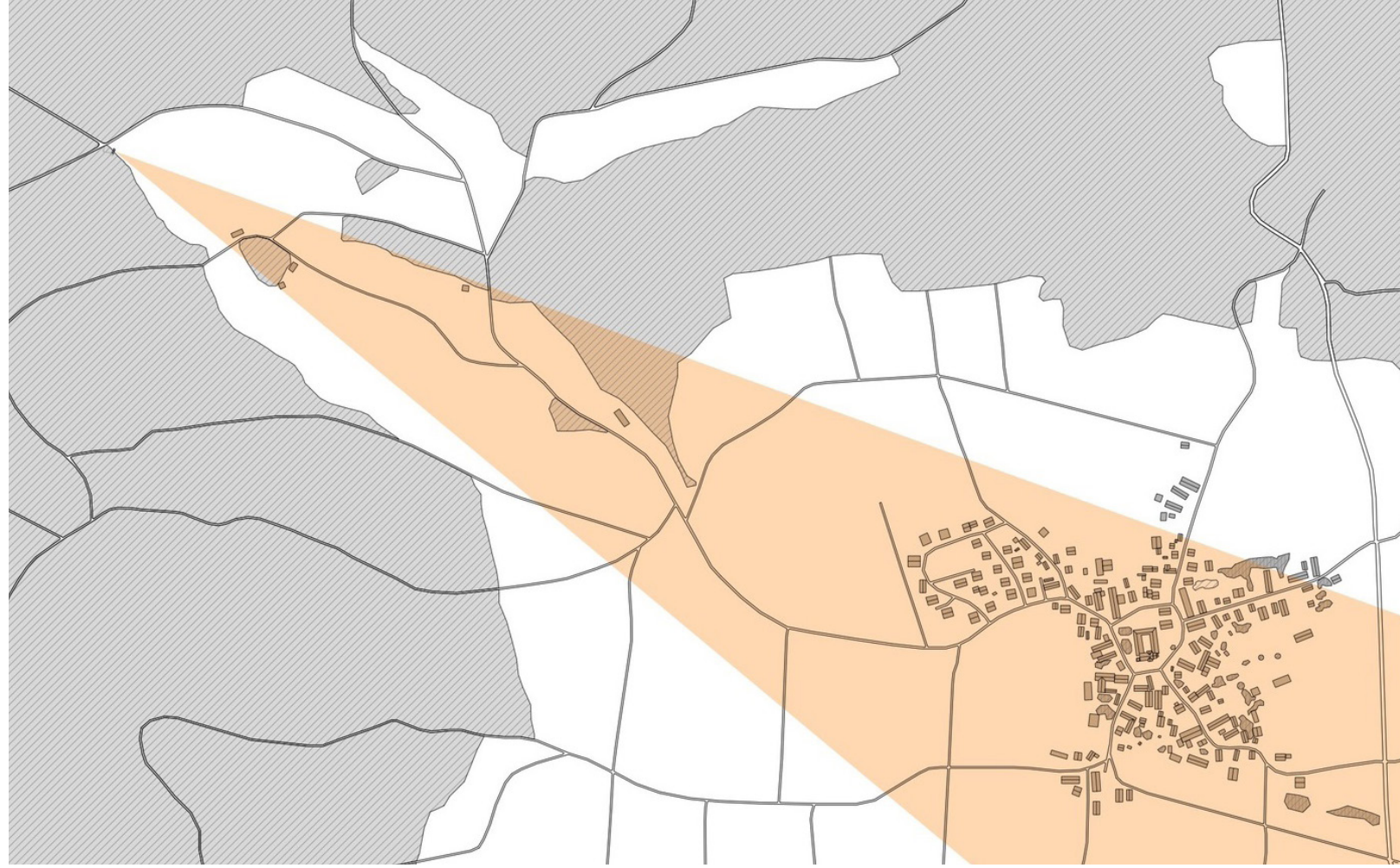


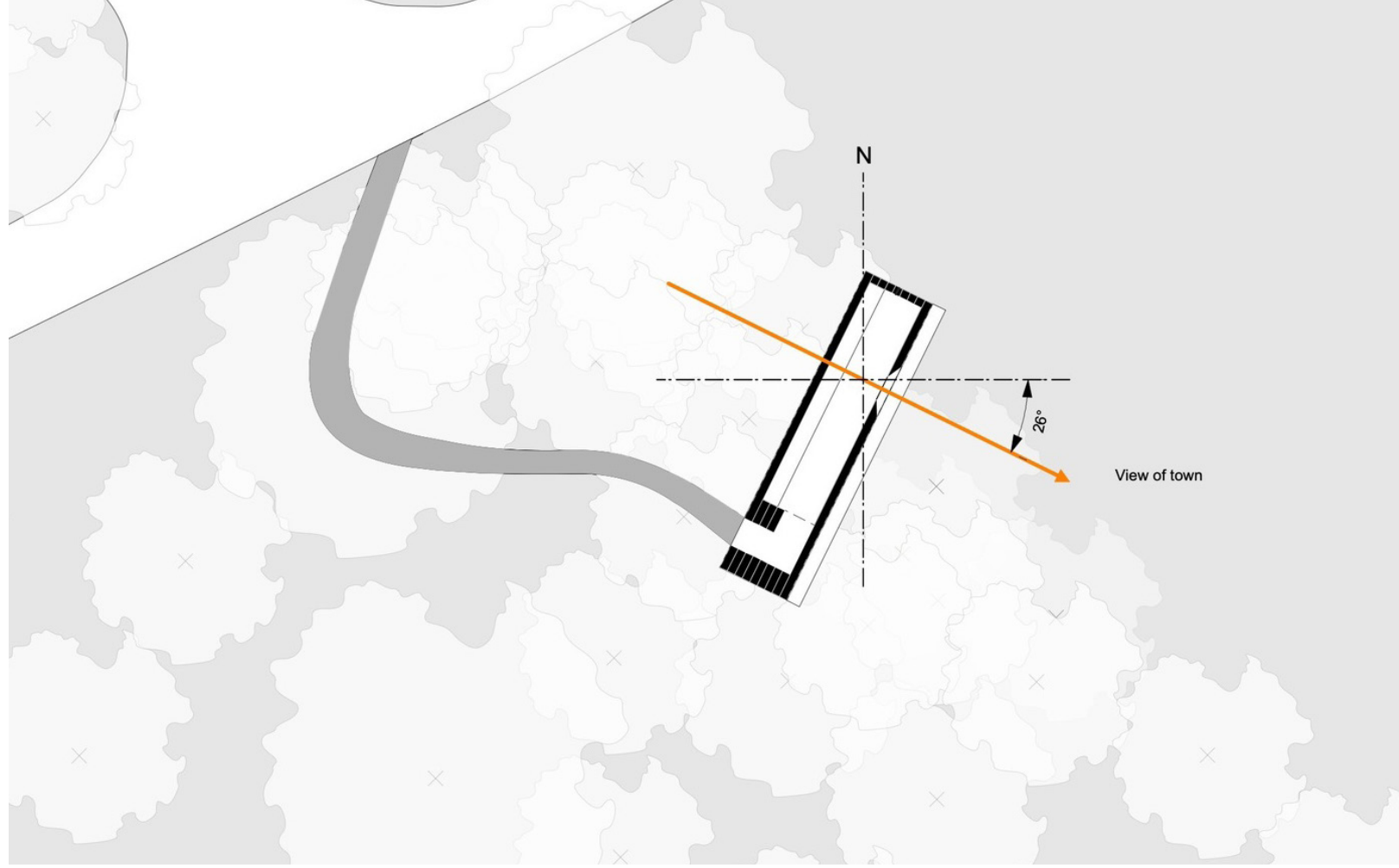


- A La religion et position
- B Absence de détails constructifs
- C Attention au travail du bois

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When John Pawson was commissioned by the Siegfried and Elfriede Denzel Foundation to design a wayside chapel for a site in southwestern Germany, he became part of a longstanding tradition of erecting chapels as spiritual and architectural features in the landscape. The purpose of the Sieben Kapellen or Seven Chapels project is to provide cyclists with a series of places in which to take shelter, but also to pause and reflect. A common brief for all of the seven chapels stipulated a timber construction, with a cross in the vicinity and provision of seating (...)

During his first visit to the site, Pawson quickly formed the intention that people should encounter the chapel as a found object at the transitional point between the forest and open ground, rather than as a conventional work of architecture. The structure is thus framed as the simplest of gestures. From certain perspectives its mass appears as a pile of logs stacked up to dry; from others, the considered placement of the elements on a concrete plinth creates a more formal impression of a piece of sculpture.

Building in solid wood was the logical response to the chapel's setting, as was the decision to subject the timber to the minimum of intervention, with the

project drawing on the expertise and collaborative energy of the Danish company, Dinesen, with whom Pawson has a relationship of many years standing. Openings cut into the envelope express the thickness of the wood, while the narrow entry deliberately recreates the sense of physical proximity encountered as one moves through the dense woods.

Inside the chapel, the glory of the cut timber is immediate – in its warm hues, tactile surfaces and the patterns of the sawn grain. Light levels are kept deliberately low. Narrow clerestories set high along the length of the chapel on both sides allow a controlled influx of natural light to filter gently downwards through space. The resulting dimness of the environment helps focus attention on the two other sources of light: on the elevated cross of colored glass set into the end wall and on a low unglazed opening that graphically frames a view outward across the landscape, orientated to the church spire of the nearby village of Unterliezheim (...)

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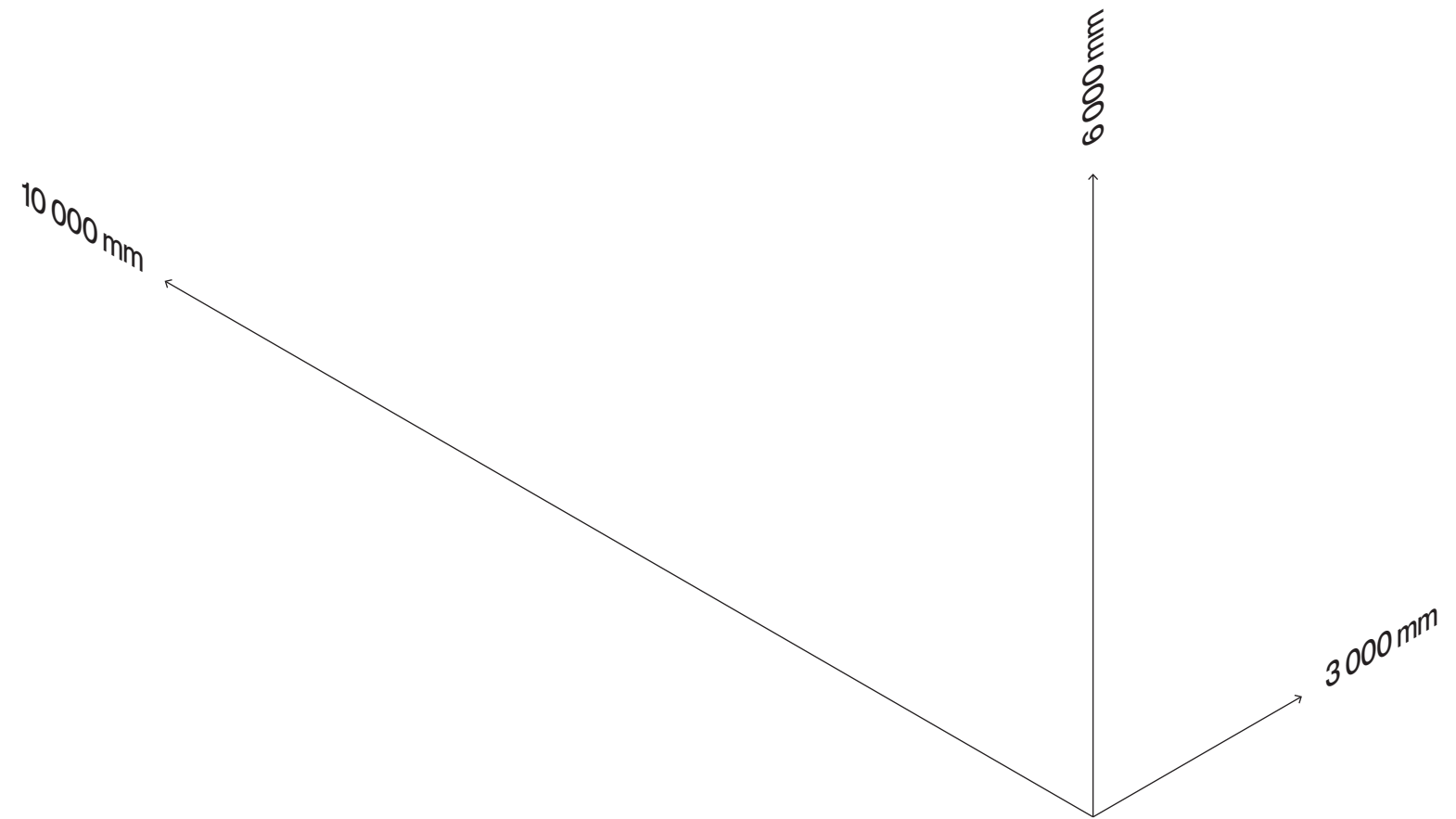
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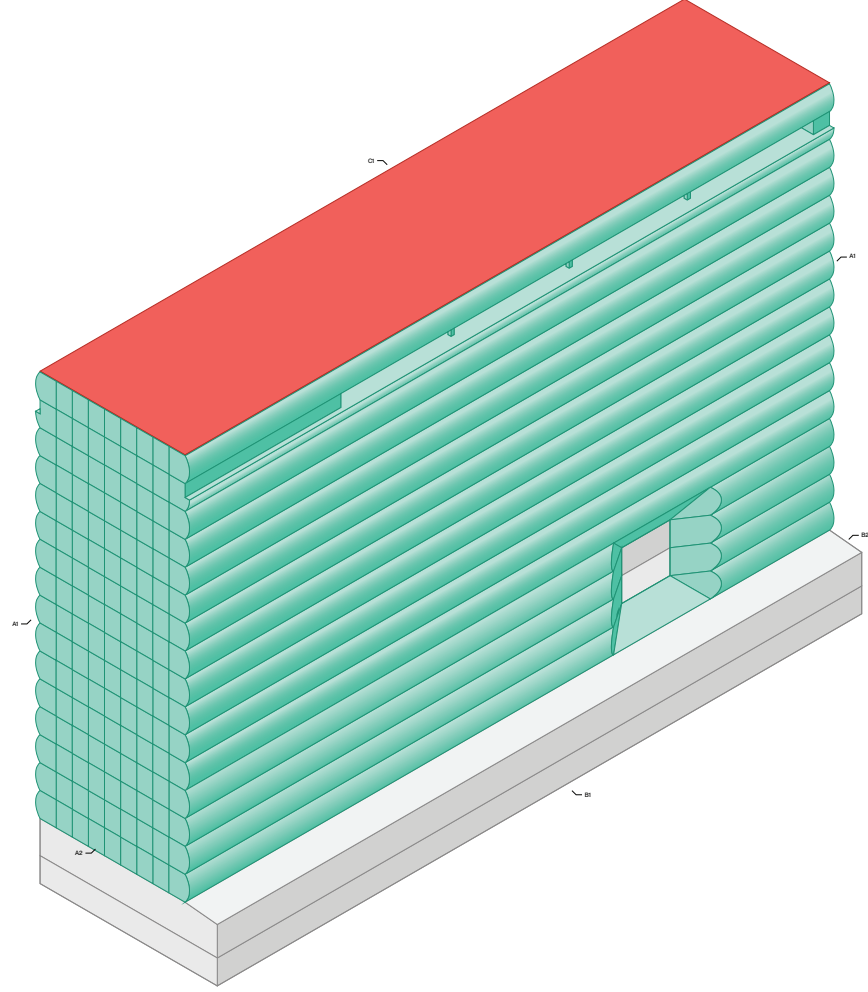
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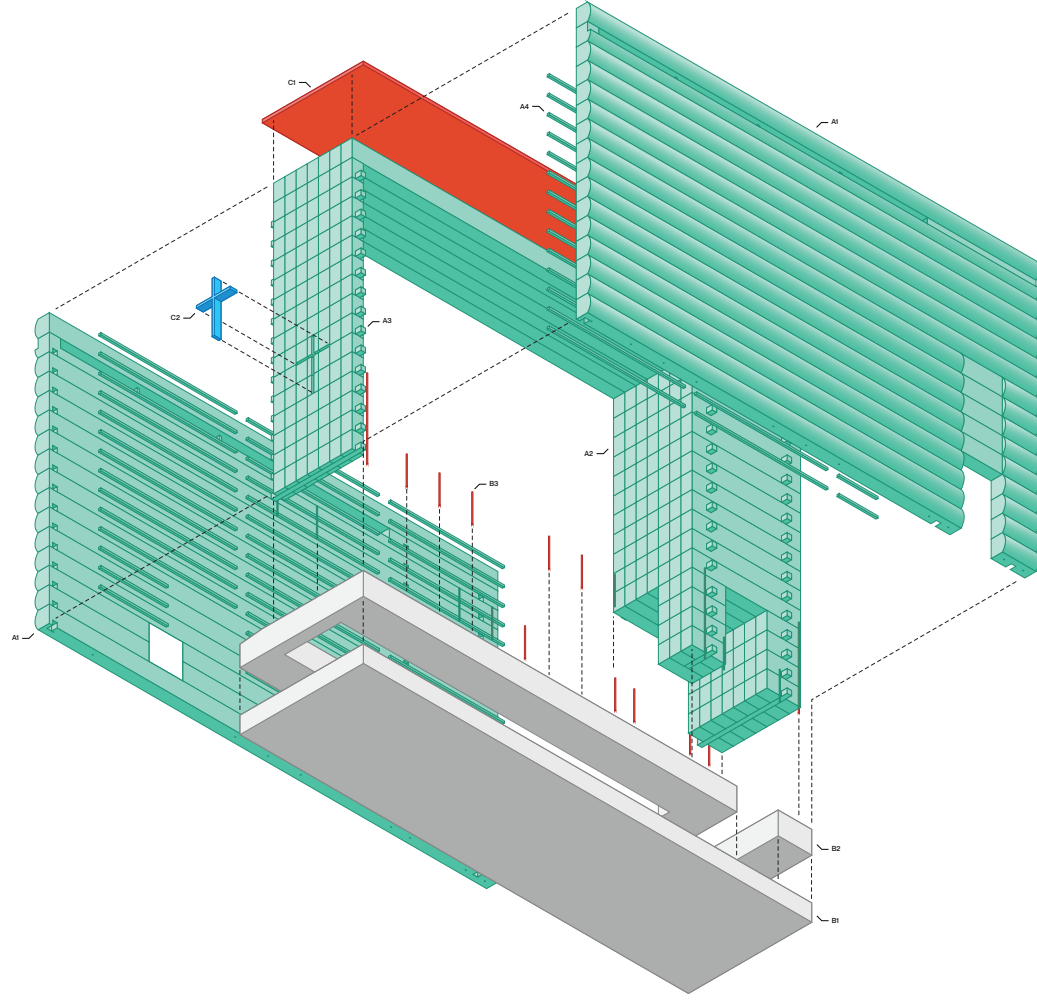
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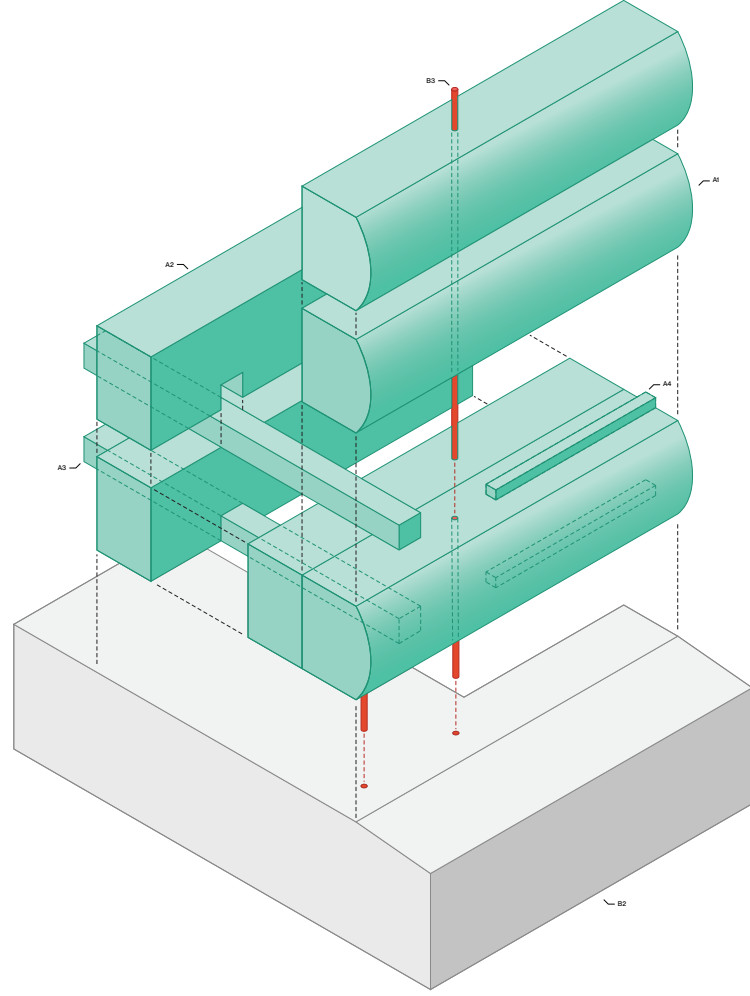


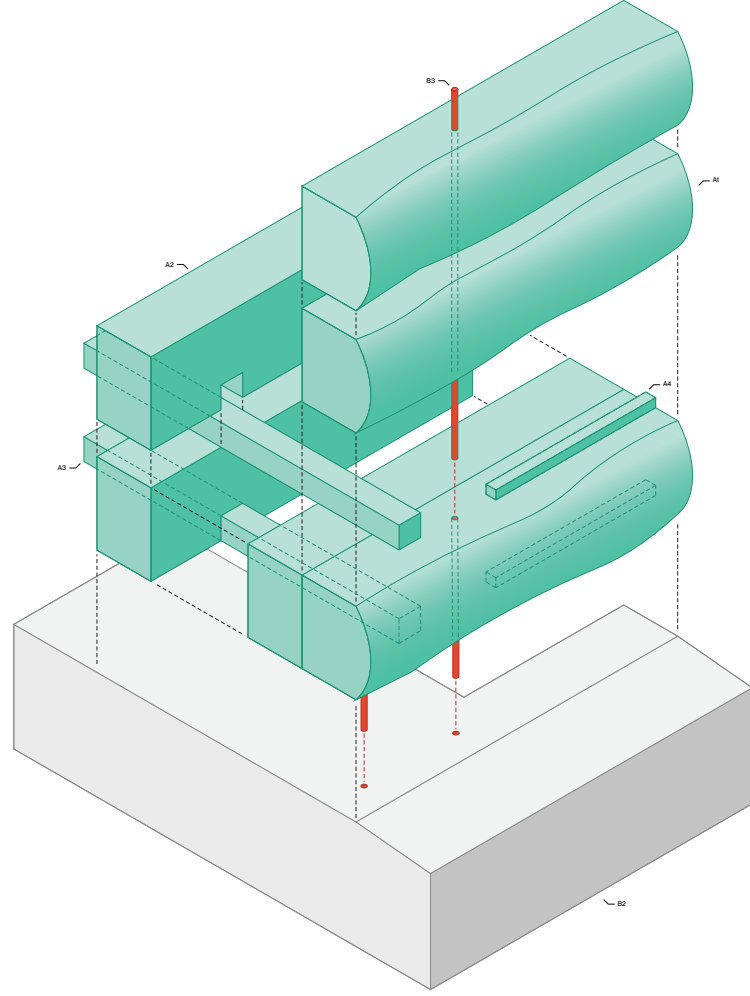




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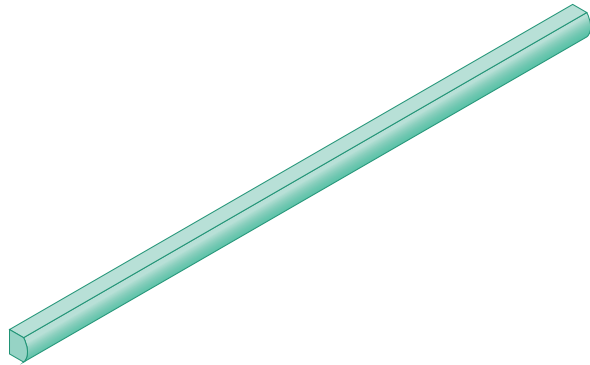
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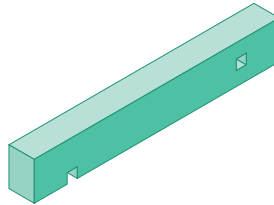




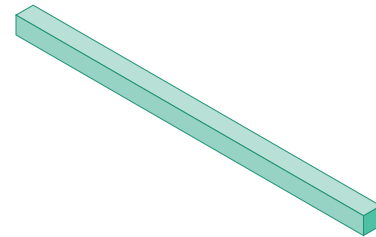




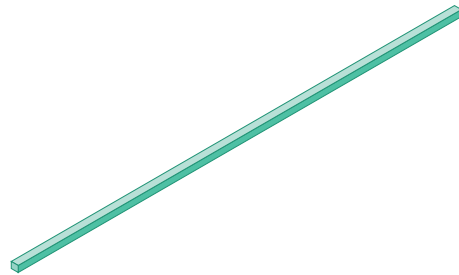
A1	
Round wood structure / <i>Structure en bois rond</i> / <i>Runde Holzstruktur</i>	
Dimensions / <i>Dimensions</i> / <i>Maße</i>	320 x 375 x 10 000 mm
Quantity / <i>Quantité</i> / <i>Menge</i>	x 32



A2	
Cut wood structure / <i>Structure en bois rond taillé</i> / <i>Schnittholzstruktur</i>	
Dimensions / <i>Dimensions</i> / <i>Maße</i>	Length x 250 x 375 mm
Quantity / <i>Quantité</i> / <i>Menge</i>	x 217

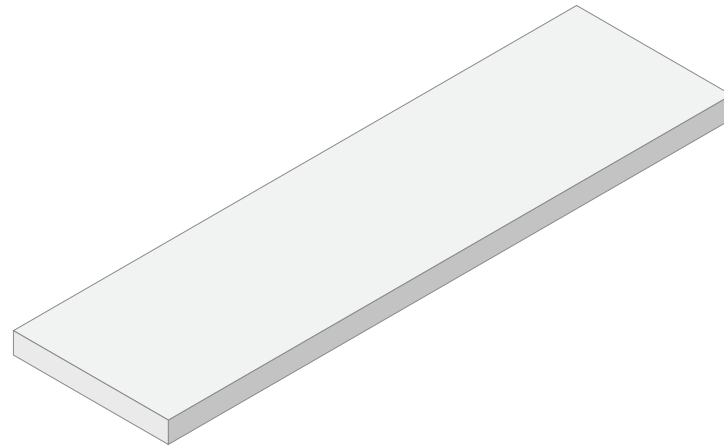


A3	
Large wood studs / <i>Gros goujons en bois</i> / <i>Groß Holzdübel</i>	
Dimensions / <i>Dimensions</i> / <i>Maße</i>	Length x 100 x 100 mm
Quantity / <i>Quantité</i> / <i>Menge</i>	x 45



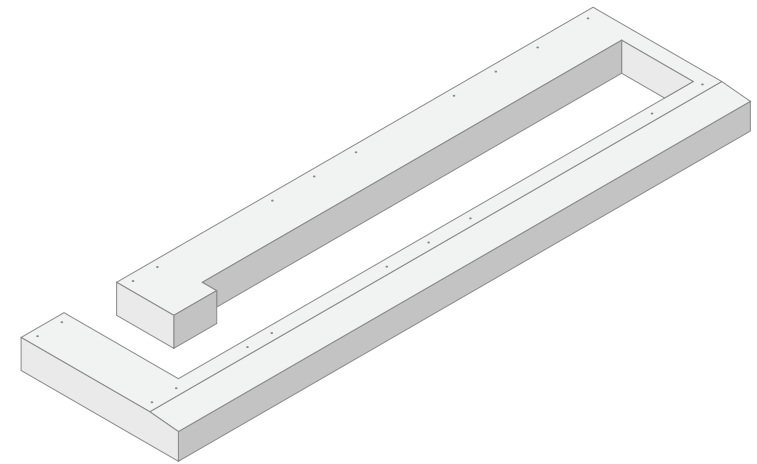
A4

Small wood studs / <i>Petits goujons en bois</i> / <i>Kleine Holzdübel</i>	
Dimensions / <i>Dimensions</i> / <i>Maße</i>	50 x 50 x 3 000 mm
Quantity / <i>Quantité</i> / <i>Menge</i>	x 84



B1

Concrete slab / <i>Dalle de béton</i> / <i>Betonplatte</i>	
Dimensions / <i>Dimensions</i> / <i>Maße</i>	375 x 2 750 x 10 000 mm
Quantity / <i>Quantité</i> / <i>Menge</i>	x 1



B2

Cement Block / <i>Bloc de ciment</i> / <i>Zementblöcke</i>	
Dimensions / <i>Dimensions</i> / <i>Maße</i>	500 x 2 750 x 10 000 mm
Quantity / <i>Quantité</i> / <i>Menge</i>	x 1



B3	
Steel rods / <i>Tiges d'acier</i> / <i>Stahlstangen</i>	
Dimensions / <i>Dimensions</i> / <i>Maße</i>	Length x ø 20 mm
Quantity / <i>Quantité</i> / <i>Menge</i>	x 22



C1	
Cement Block / <i>Bloc de ciment</i> / <i>Zementblöcke</i>	
Dimensions / <i>Dimensions</i> / <i>Maße</i>	10 x 2 250 x 10 000 mm
Quantity / <i>Quantité</i> / <i>Menge</i>	x 1



C2	
Glass cross / <i>Croix en verre</i> / <i>Glaskreuz</i>	
Dimensions / <i>Dimensions</i> / <i>Maße</i>	750 x 1 125 mm
Quantity / <i>Quantité</i> / <i>Menge</i>	x 1



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