

THE ARCHITECTURAL REVIEW

VW.ARPLUS.COM

UK £8/€15 USA \$25 MARCH 2008

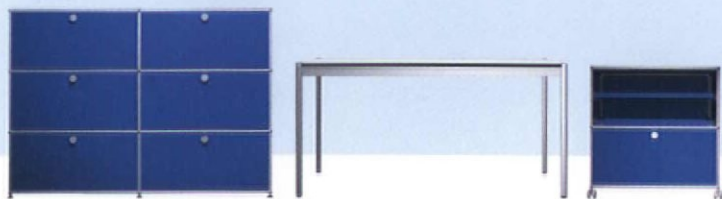
9 770003 861069

HOUSES

PEI PARTNERSHIP ARCHITECTS
PLEASE DO NOT REMOVE MAGAZINES FROM OFFICE



Elegance is expressed in the purest forms.



USM recently achieves the **GREENGUARD** Certification – more information at www.usm.com

Visit our showroom or request detailed information.

USA: USM U. Schaerer Sons Inc., 28–30 Greene St., New York, NY 10013, Phone +1 212 371 1230
 International: USM U. Schärer Söhne AG, 3110 Münsingen Switzerland, Phone +41 31 720 72 72
 Showrooms: Berlin, Bern, Hamburg, Milan, New York, Paris
info@usm.com, www.usm.com

enquiry 020 www.arplus.com/enq.html

USM
 Modular Furniture

FOUNDED 1896

Published monthly

Emap Construct, Greater London House,
Hampstead Road, London NW1 7EJ, UK
Email: lynne.jackson@emap.com

EDITORIAL

Editor and Editorial Director

PAUL FINCH 020 7728 4591

Managing Editor

CATHERINE SLESSOR 020 7728 4592

Assistant Editor

ROB GREGORY 020 7728 4587

Art Editor

MICHAEL HARDAKER 020 7728 4588

Production Editor

JULIA DAWSON 020 7728 4590

Editorial Co-ordinator

LYNNE JACKSON 020 7728 4589

ADVERTISING

International Sales Manager

Francine Libessart +44 (0)20 7728 4583

International Account Manager

Edmond Katongole +44 (0)20 7728 4561

UK Account Managers

Nick Roberts 020 7728 4560

Terry Roll 020 7728 4557

Samuel Lau 020 7728 4559

Commercial Manager

Malcolm Perryman +44 (0)20 7728 4584

Group Sales Manager

Midge Myatt +44 (0)1902 851645

Italian Advertising Sales, Milan

Carlo Fiorucci +39 (0)362.23.22.10

Fax: +39 (0)362.32.69.34

Email: carlo.fiorucci-international.com

US Advertising Sales, New York

Kate Buckley +1 845 266 4980

Email: buckley@moveoverworld.com

Production Manager

Jo Lambert 020 7874 0355

Brand Manager

Simon Marett 020 7728 4672

Managing Director

Ben Greenish

List rental: Jonathan Burston, Uni-Marketing

Tel: +44 (0)20 8995 1919

Email: jburston@uni-marketing.com

SUBSCRIPTIONS & BACK ISSUES

To subscribe please use the card in this issue

Tel: +44 (0)1858 438 847

Fax: +44 (0)1858 461 739

Email: ARE@subscription.co.uk

UK £89

UK student £62

Europe €147

Americas \$199

Rest of world £130

American copies are air speeded to New York

For back issues:

Tel: +44 (0)1344 328038

Fax: +44 (0)1344 328005

Email: brepress@ihs.com

NON DELIVERY OF ISSUES

& CHANGES OF ADDRESS

Contact: Tower Publishing

Tel: +44 (0)1858 438 847

Fax: +44 (0)1858 461 739

Email: ARE@subscription.co.uk

You can also write to: AR subscriptions,

Tower House, Sovereign Park,

Market Harborough, LE16 9EF, UK

American subscribers - contact The Architectural

Review, c/o PSMJ Resources Inc, PO Box 95120,

Newton MA 02495, USA

Tel: +1 617 965 0055 Fax: +1 617 965 5152

BOUND VOLUMES

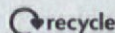
Bound volumes (UK only): contact

John Lawrence. Tel: 01234 346692

The Architectural Review (ISSN 0003-861X) is published monthly for \$199 per year by Emap. Royal Mail International c/o Smartmail, 140 58th Street, Suite 2B, Brooklyn, NY 11220-2521. Periodicals postage paid at Brooklyn NY and additional mailing offices. Postmaster: send address changes to The Architectural Review, c/o PSMJ Resources Inc, PO Box 95120, Newton, MA 02495.



circulation 18 544 (audit issue May 2007)



When you have finished with this magazine please recycle it.

© Emap Construct 2008



Morita's Shelf-Pod House (p46)



Hertl remodelling (p64)



Hasegawa in the forest (p74)

HOUSE

VIEW

- 29 Edward Cullinan celebrates his Royal Gold Medal; Smithsons' Robin Hood Gardens at risk

COMMENT

- 40 The house as vehicle for experimentation THE EDITORS

CRAFT ... TECHNIQUE

- 42 Housing, Tokyo, Japan MASAHIRO HARADA + MAO/MOUNT FUJI ARCHITECTS STUDIO
44 House, Quito, Ecuador ARQUITECTURA X
45 House, Kashid, Maharashtra, India STUDIO MUMBAI ARCHITECTS
46 House, Moriguchi City, Tokyo, Japan KAZUYA MORITA ARCHITECTURE STUDIO

ADAPTATION ... REUSE

- 50 House, Porto, Portugal EZZO ARQUITECTURA
54 Friary extension, Knocktopher, Ireland ODOS ARCHITECTS / O'SHEA DESIGN PARTNERSHIP
56 House, Innichen, San Candido, Italy PLASMA STUDIO
57 House, Dublin, Ireland BOYD CODY ARCHITECTS
58 Loft conversion, Innsbruck, Austria BÜRO DANIEL FÜGENSCHUH

URBAN ... INFILL

- 62 House, Toronto, Canada DONALD CHONG STUDIO
64 Krammer House, Waidhofen, Austria HERTL ARCHITEKTEN
68 House, Tokyo, Japan KAZUYASU KOCHI / KOCHI ARCHITECT'S STUDIO
69 House, Venice, California, USA TOURAINE RICHMOND ARCHITECTS
70 House, Dublin, Ireland ODOS ARCHITECTS

REMOTE ... RURAL

- 74 House, Karuizawa, Japan GO HASEGAWA
78 House, Sapporo, Japan SHINICHIRO AKASAKA ATELIER
80 House, Green Lake, Wisconsin, USA JOHNSEN SCHMALING ARCHITECTS
82 House, Luftenberg, Austria HERTL ARCHITEKTEN
83 House, Sausal bei Pistorf, Austria YES-ARCHITECTURE
84 House, Inkoo, Finland A-PISTE ARCHITECTS

INTERIOR DESIGN

- 86 Boutique, London DOMENICO DOLCE & STEFANO GABBANA; +ARCH; FERRUCCIO LAVIANI

PRODUCT REVIEW

- 90 Stockholm Furniture Fair

REVIEWS

- 94 Martin Pawley's collected writings; Victorian architecture; village utopias; crinkly tin
96 Richard Meier retrospective in London; Browser; Diary

DELIGHT

- 98 The English briar pipe goes up in smoke NICK COOMBE

COVER

- 74 House, Karuizawa, Japan GO HASEGAWA Photograph: Shinkenchi-sha

tune the light

Cantax spotlights

Quite simply the perfect beam: brilliant light with uniform brightness and a soft edge – yet without any glare or spill light. This technology comes from ERCO, with innovative Spherolit reflectors ensuring the highest quality of light. These reflectors can be replaced without tools, so that you can change the spotlight characteristics – "tune the light".

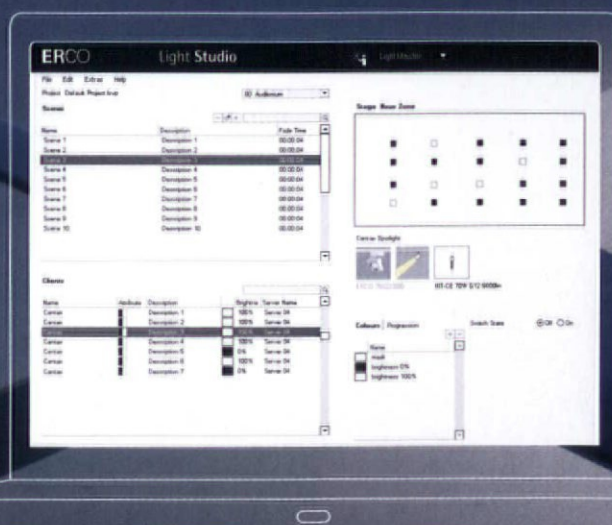
Four beam angles are available, ranging from narrow spot to wide flood, in addition to the exclusive Spherolit wallwasher reflector. It goes without saying that modern, high-efficiency light sources and control gear are used. The design by Naoto Fukasawa: quite simply a clear statement, reduced to the essentials.

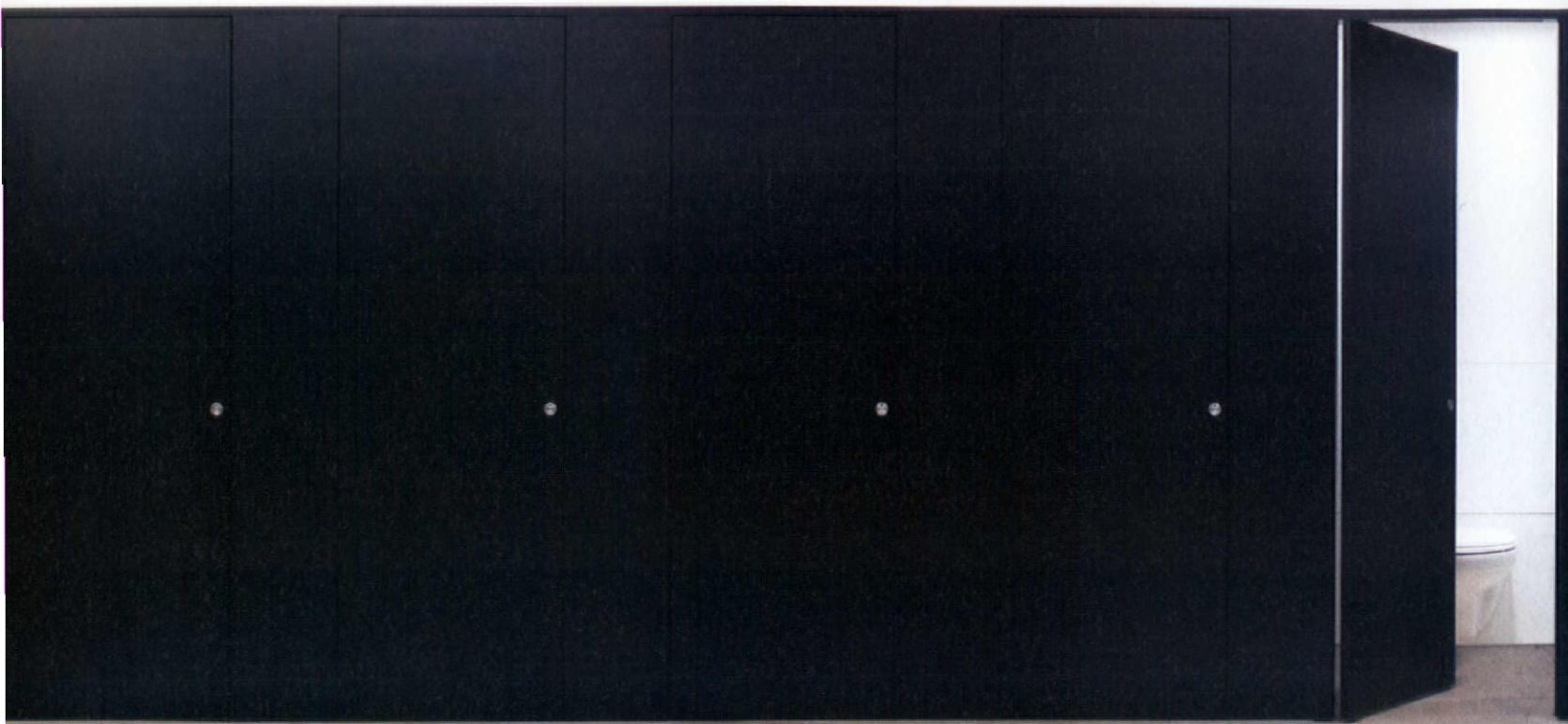
www.erco.com

ERCO

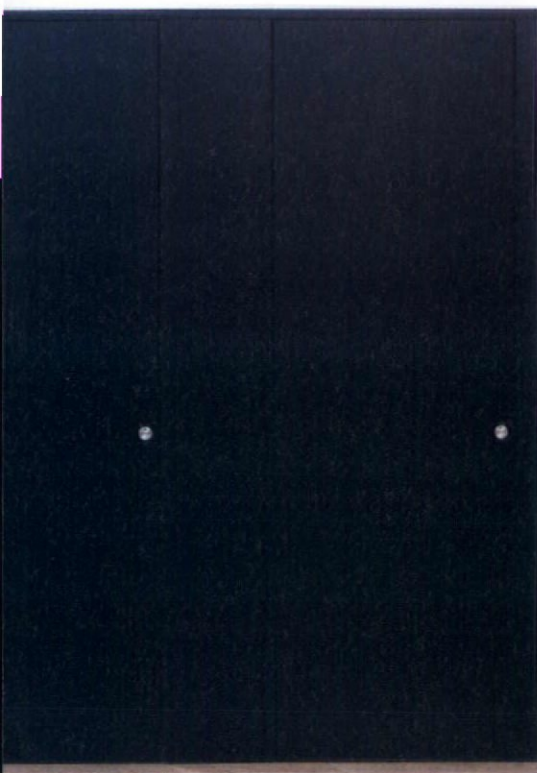


switch off
before relamping

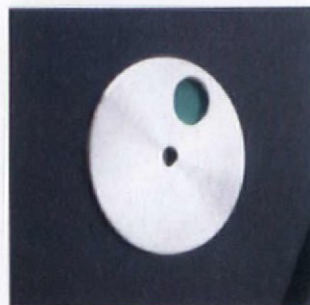




flow. Walk through walls.



Stretching up to 2.7 metres, clear from floor to ceiling, **flow** has the appearance of a continuous wall, with only its elegant, flush-mounted locks to indicate the cubicles it conceals. Our patented hydraulic closing mechanism is totally hidden in the top mounting rail and hinges are invisible from the outside, completing the illusion of a wall you can walk through.



Through fixed stainless steel lock, incorporating flush fitting face plate.



Polished stainless steel pivot, supported from concealed load bearing hydraulic closer.



Rebated doors achieve a completely flush surface finish.



thrislington cubicles

Product: **flow**

Scale: nts

Contact: t +44 (0)1244 520 677

w www.thrislingtoncubicles.com

e info@thrislingtoncubicles.com

ARTEK PAVILION 2007





ARTEK - SUSTAINABILITY AS AN ATTITUDE

Pavilions made for international exhibitions on design and architecture are an integral part of Artek's identity. This year Artek Pavilion, designed by Shigeru Ban, is implemented in cooperation with the forest industry company UPM.

The Pavilion is a proof of Artek's commitment to sustainable development, amplifying the dialogue between design and architecture.

Artek presented 2nd Cycle in Milan in Salone Internazionale del Mobile in spring 2007. 2nd Cycle products are part of Artek's environmental strategy. We are proud to put the historic furniture back into circulation. The patina and scratches on their surface evoke stories and emotions. A coded RFID tag records the furniture's provenance. But no matter where they've been or end up next, they are never out of time or place.

Artek is a sales and marketing organization established in 1935 to promote humane and innovative design. The corner stones of Artek's product development strategy are ethics, aesthetics and ecology. Combining the heritage of Alvar Aalto with ambitious product research, Artek today is more art and tech than ever.

Artek oy ab, Lemuntie 3-5 B, 00510
Helsinki, Finland info@artek.fi

www.artek.fi

2nd CYCLE

artek

enquiry 031 www.arplus.com/enq.html

light+building

International Trade Fair for Architecture and Technology

The entire world of light

Energy efficiency, security and lighting. Light+Building 2008 offers a user-oriented and professional showcase of the latest developments in the world of light. Lighting and illumination planning have long been a significant value-enhancing component of architecture. Light+Building once more provides the ideal platform for the industry and presents the entire spectrum of lighting – from technical lights, lamps and components through to decorative lighting.

Tel. 770.984.8016

lightbuildinginfo@usa.messefrankfurt.com

www.light-building.messefrankfurt.com

Frankfurt am Main, April 6 – 11, 2008

enquiry 018 www.arplus.com/enq.html



messe frankfurt

lp hint

**louis
poulsen**

www.louispoulsen.com



LP Hint
Design Helena Tatjana Eliason

Panasonic recommends Windows Vista® Business.

TOUGHBOOK
EXECUTIVE

UNSTOPPABLE.



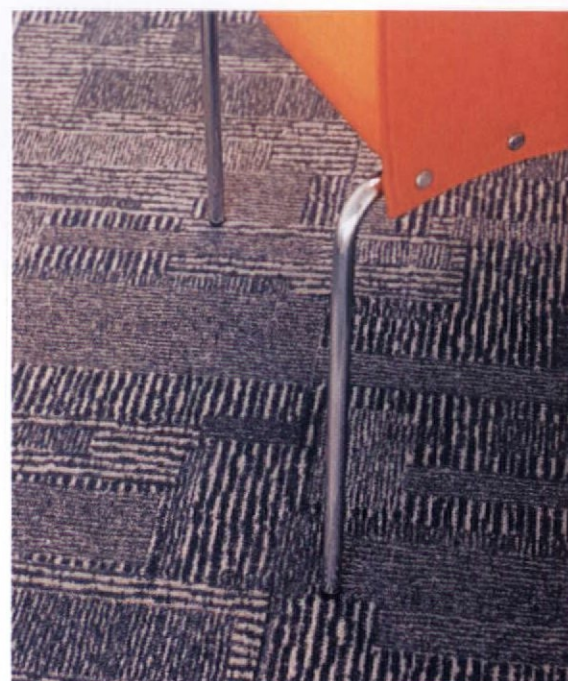
The Panasonic Toughbook Executive CF-W7 won't stop for anything. Light weight, up to 76cm drop resistant, withstands pressures of up to 100kgf, splash resistant keyboard, a battery life of up to 9.5 hours and integrated Intel® Centrino® processor technology. Experience online at www.toughbook.eu

Panasonic
ideas for life

Centrino, Centrino Logo, Core Inside, Intel, Intel Logo, Intel Core, Intel Inside and Intel Inside Logo are trademarks of Intel Corporation in the U.S. and other countries.

enquiry 002 www.arplus.com/enq.html

imPRESSION exPRESSION



Modular from ege is a stunning concept of 48x48 cm modules offering high flexibility and a wide range of textures, designs and colours to fit any project. ege's modular concept is tested and approved in accordance with the Danish Indoor Climate Labelling and backed with ege's 100% textile modular backing, ensuring a healthy indoor climate.

www.egecarpet.com

ege®

we create more than carpets

ege carpets Ltd, Rochester House, Ackhurst Business Park, Chorley, Lancs, PR7 1NY
Tel.: 01257 239000 • Fax: 01257 239001 • Email: uk@egecarpet.com
enquiry 006 www.arplus.com/enq.html



**You provide the bench...
...let KI take care of the rest.**

www.ki.com/europe

sales@kiuk.co.uk

tel: 020 7404 7441

Spacesaver



WORKING
FOR
YOU

enquiry 014 www.arplus.com/enq.html

Ilori
New York



20 Years



CASCADE COIL DRAPERY
www.cascadecoil.com

International +1 971.224.2188 • USA 800.999.2645

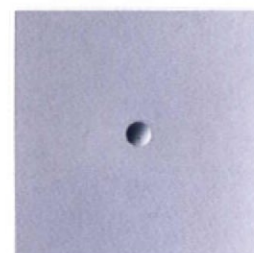
enquiry 010 www.arplus.com/enq.html

BETTE
Baden und Duschen



Level with the floor, hygienic,
beautiful. That's **BETTEFLOOR**.

BETTEFLOOR is a shower solution which is level with the floor for people who do not want compromises. It offers for the first time the elegance, comfort and high degree of hygiene which you are accustomed to with steel/enamel shower trays. Completely without mineral joints, which can often be a breeding ground for germs. You can learn more about **BETTEFLOOR** from a bathroom supplier or at www.bette.de.



DESIGN PLUS



red dot



DESIGNPREIS
2007

Coloured uPVC



Permanently bonded PVCu colour coating service available for:

- Residential Blocks • Office Blocks • Tower Blocks
- Windows & Doors • Patio Doors • Soffits & Cladding

Email: info@spectruminteriors.co.uk www.spectrumcoatings.co.uk

t: 023 8077 8500 **SPECTRUM**
COATINGS

enquiry 008 www.arplus.com/enq.html

Bette GmbH & Co. KG UK-Branch · Telephone +44 844 800 0547
Facsimile +44 844 800 0548 · info@bette.co.uk · www.bette.de

enquiry 022 www.arplus.com/enq.html



What's more green than mother nature?

Today, your home can be as respectful of the environment as you want it to be. Building with Western Red Cedar is the natural place to start. Cedar produces fewer greenhouse gases, contains natural preservatives and is a renewable, sustainable resource. What's more, it's authentically beautiful. For more information, visit our website or call our UK office at +44 (0) 1252 527102.

www.wrcea.org



Canada Wood
Produits de bois canadien

REAL  CEDAR

enquiry 019 www.arplus.com/enq.html



ArmourCast 'Flow' panel system

INSPIRED SURFACES

Nature – evolving, seamless, beautiful. The Armourcoat Group, taking inspiration from the natural world around us, presents a wealth of creative potential for the architect and designer.

Our extensive range of colours and finishes, and ability to custom-create unique effects, delivers design solutions for all decorative requirements. For the client, they present a comfortable, durable interior, healthy to live and work in, less costly to maintain and helping to protect the environment.

We're certain Mother Nature would approve.



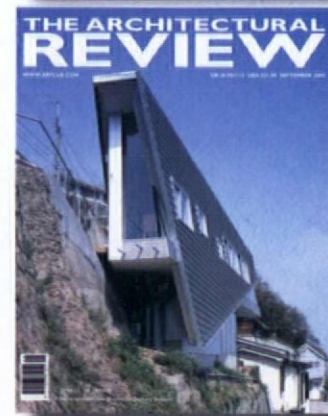
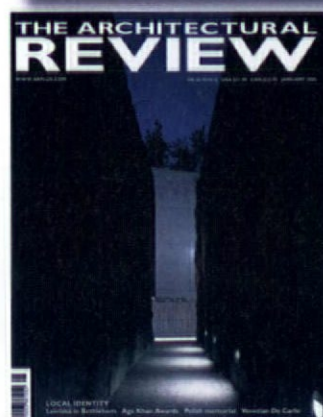
ARMOURCOAT™
SURFACE FINISHES

www.armourcoat.com



UNIQUE GRG STONE MOULDINGS

enquiry 011 www.arplus.com/enq.html



Looking for inspiration?

Subscribe to

**THE ARCHITECTURAL
REVIEW**

for:

- Insight into the **ideas and inspiration** behind the world's leading architecture projects
- A **diverse overview of buildings** with a broad geographical spread
- **Scholarly articles** on history, theory and urban design
- **Award-winning** photography, writing, drawings and design
- Global themes for a **global perspective**

To subscribe:

Go to www.subscription.co.uk/archrev/arhc or call +44 1858 438 847 and quote ARHC

DURAVIT



Starck X, Design by Philippe Starck

Living bathrooms | www.duravit.com

enquiry 027 www.arplus.com/enq.html

Get Ready!

Awards entries open 15 April 2008

World
Architecture
Festival
Barcelona
22–24 October
2008

Entries deadline 20 June 2008
Shortlisting July 2008
Live judging at the Festival

**96 building types
in 16 categories:**

Civic
Culture
Energy, Waste &
recycling
Health
Holiday
Home
Learning
Nature
New and Old
Office
Pleasure
Production
Religion &
Contemplation
Shopping
Sport
Transport

**Judges
include:**

Will Alsop
Cecil Balmond
Stefan Behnisch
Richard Burdett
Sir Peter Cook
Neil Denari
John Denton
Mark Dytham
Lord (Norman) Foster
Massimiliano Fuksas
Nabil Gholam
Zaha Hadid
Margrét Harðardóttir
Francine Houben
Christoph Ingenhoven
Charles Jencks
Eva Jiricna
Françoise-Hélène Jourda
Hanif Kara
Christopher Kelly
David Mackay
Luis Mansilla
Richard Meier
Kim Herforth Nielsen
Suha Ozkan
Shane O'Toole
Lee Polisano
Sunand Prasad
Raj Rewal
Fatih Rifki
Michel Rojkind
Robert Stern
Niels Torp
Gert Wingårdh
Ken Yeang

Partner sponsors

ARUP

DAVIS LANGDON



Category sponsors



enquiry 024 www.arplus.com/enq.html

worldarchitecturefestival.com

Media partners

ARCHITEKTURA

Inside Outside
THE INDIAN DESIGN MAGAZINE

THE ARCHITECTURAL
REVIEW

ARX

ARKITEKTUR N

amc

THE ARCHITECT'S
NEWSPAPER

Disegno
Interior

PROJETO
DESIGN
magazine brasil

arq./a

ARCHITECTURE
AUSTRALIA

WIA

ABSTRACT

architecturenz



architecte

summa+

Arquine

ARQ
ediciones

arkitektur

yapo

AJ

croquis

dk

Book now to secure your place - over 130 delegates already registered!

THE SPACE BETWEEN:

LANDSCAPE AND THE CONTEMPORARY CITY

Tuesday 18 March 2008, Royal College of Physicians, London NW1

The 7th annual AR conference will explore new ideas about city landscapes and the 'spaces in between'. Attend this event to refresh your approach to urban landscape design, discuss current projects and meet with leading figures from the architectural community.

Featured speakers include:

Prof Peter Latz
Partner
LATZ + PARTNER

Lars Gemzøe
Associate Partner
GEHL ARCHITECTS

Andrew Grant
Director
Grant Associates

Eelco Hooftman
Founding Partner
GROSS, MAX.

Sponsored by:

EDAW | **AECOM**



For more information and to register visit:
www.arcitylandscapes.co.uk

Tel UK: 0845 056 8069

Tel International: +44 (0) 20 7554 5816

Email: constructconferences@emap.com

High.



Light.

BEGA

BEGA – Light outdoors.

Distribution in the U.K.:
ZUMTOBEL
Lighting Limited
Unit 4 The Argent Centre
Pump Lane, Hayes
Middlesex, UB3 3BL
Tel. 0044 (0) 20 8589 1833
Fax 0044 (0) 20 8756 4833
www.bega.com

THE ARCHITECTURAL
REVIEW

mipim
The world's property market



MIPIM ARCHITECTURAL REVIEW FUTURE PROJECT AWARDS 2006

**COME AND VIEW THE
FUTURE PROJECTS EXHIBITION**
MIPIM Palais, Level 01 W01-06



Sponsored by

Chapman Taylor


Lend Lease


British Council


savills


TESCO


WORLD
RETAIL
CONGRESS

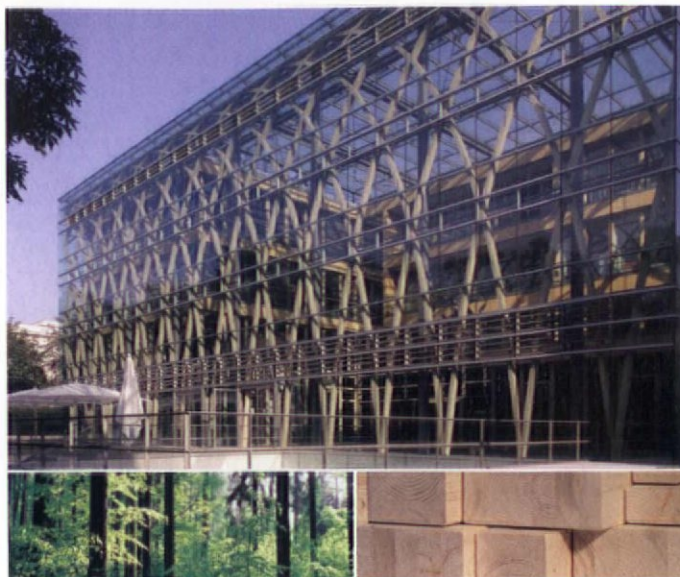

protek


SEEDA
SOUTH EAST
ENGLAND
DEVELOPMENT
AGENCY

www.arplus.com

The world's favourite architectural magazine

THE ARCHITECTURAL
REVIEW



Modern wood products for sustainable living

Whether softwood for the innovative construction of buildings is used or hardwood for creative interior designs - the trend lies in using the material wood. The German sawmill industry supplies high quality timber products from sustainably managed forests. All products are certified in accordance to international technical standards and are available in various dimensions. Worldwide.



www.germantimber.com

enquiry 032 www.arplus.com/enq.html



Pilkington Pyrostop™
Pilkington Pyrodur™

Fire-resistant glasses from Pilkington represent up-to-date transparent architecture. A variety of glass types and glass functions, almost 750 tested and approved systems worldwide, well known references and the know-how of the pioneer in this area allow a creative and at the same time safe planing of a single door to a complex internal partition, an external facade or a roof glazing.

Pilkington Deutschland AG Haydnstraße 19 45884 Gelsenkirchen
Telephone +49 (0) 209 168 0 Telefax +49 (0) 209 168 20 56 brandschutz@pilkington.de www.pilkington.com



PILKINGTON
NSG Group Flat Glass Business

enquiry 025 www.arplus.com/enq.html



Building the World

join the inner circle of the world's property market

Le Public System.M - photo : Getty Images - MIPIM is a registered trademark of Reed MIDEM - All rights reserved.

MIPIM is the must-attend event for everyone involved in building tomorrow's world.

MIPIM enables key-players in the international real estate industry the chance to meet and do business for four highly productive days each year. **It's an exclusive opportunity to connect with the most important decision-makers and gain an insight into major projects taking place across five continents.**

■ **26,210** participants

■ **2,523** exhibiting companies

■ **6,687** end-users, hotels groups and investors

■ **83** countries

To participate in MIPIM 2008,
call your local representative to register or to reserve a stand:

Headquarters (Paris) tel.: + 33 (0)1 41 90 45 20

London: + 44 (0)20 7528 0086

New York: +1 (212) 284 5141

Tokyo: + 81 (3) 3564 4264

 **Reed MIDEM**
A member of Reed Exhibitions

11-14 March 2008 • Palais des Festivals, Cannes, France • www.mipim.com

enquiry 004 www.arplus.com/enq.html



Call for Candidature

for the Worldwide architectural design competition
for the construction of Permanent Premises
for the

International Criminal Court The Hague, The Netherlands

The International Criminal Court (ICC) was founded in 2002 when the Rome Statute, which was adopted in 1998, came into force. Currently 105 countries have become parties to this International Treaty. The ICC is an independent and permanent court that prosecutes those accused of the most serious crimes of international concern: genocide, crimes against humanity and war crimes. The establishment of this Court is a milestone in the development of international justice.

The aim of this project is to construct permanent accommodation for the ICC on a prime site bordering the North Sea dunes and the city of The Hague and covering over 72,000 m². The ICC and the host State of The Netherlands share the conviction that the new ICC premises should provide suitable working conditions, functionality, security and ecological fit.

Within the premises, up to 1,200 workstations, courtrooms, and various ancillary facilities will have to be provided with a total gross floor space of up to 46,000 m². Furthermore, parking facilities as well as plans for two expansions of 150 workstations each are foreseen. The spatial and functional design should take into account the need for flexibility and scalability on the long term.

A worldwide architectural design competition will take place in order to select the best architect for this unique project for which this is a call for candidature. The competition is organised by the Chief Government Architect of The Netherlands. It is a restricted anonymous project competition that begins with an open application for candidature, followed by a pre-selection of up to 20 participants and a design competition.

The time schedule is:

- Deadline for submission of candidature 1 April 2008
- Pre-selection of participants 16 May 2008
- Design competition May until August 2008
- Election of prize-winners 30 / 31 October 2008

The Competition brief with the detailed requirements for the premises of the ICC will be sent to the selected participants in May 2008. Each participant having submitted a design concept in line with the requirements laid down in the Competition brief shall receive a fee of € 35,000. In addition the Jury will award prizes for the best three designs: 1st prize € 60,000, 2nd prize € 50,000, 3rd prize € 40,000.

To ensure anonymity and for technical purposes, the working language for the architectural design competition will exclusively be English.

For further information please enter the competition website:
www.icc-architectural-competition.com

atelier RIJKSBOUWMEESTER

enquiry 026 www.arplus.com/enq.html

The Oslo School of Architecture and Design (AHO) is an independent institution within the Norwegian university system. AHO is a specialist university providing architecture and industrial design education and awarding PhDs, Master of architecture, Master of industrial design and Master of landscape degrees. In addition, AHO offers post-professional masters degrees in urbanism and architectural conservation. AHO is organized as four institutes; Institute of Architecture, Institute of Urbanism and Landscape, Institute of Industrial Design and Institute of Form Theory and History.

Associate professor/Assistant professor in sustainability and energy use in buildings

As part of its strategic development goals the Institute of Architecture at AHO would like to strengthen its teaching and research activities in the area of sustainability and energy use in buildings by employing a teacher and researcher with expertise in this area.

AHO is searching for an architect with experience in practice, capable of teaching in studios, and with proven knowledge of sustainability. AHO will also consider candidates with outstanding records in one of the relevant fields of experience.

Questions regarding the position can be addressed to head of institute Christian Hermansen:
phone (+47) 22 99 70 00 00 / 71 43
e-mail christian.hermansen@aho.no

For more information and application details, visit our website www.aho.no

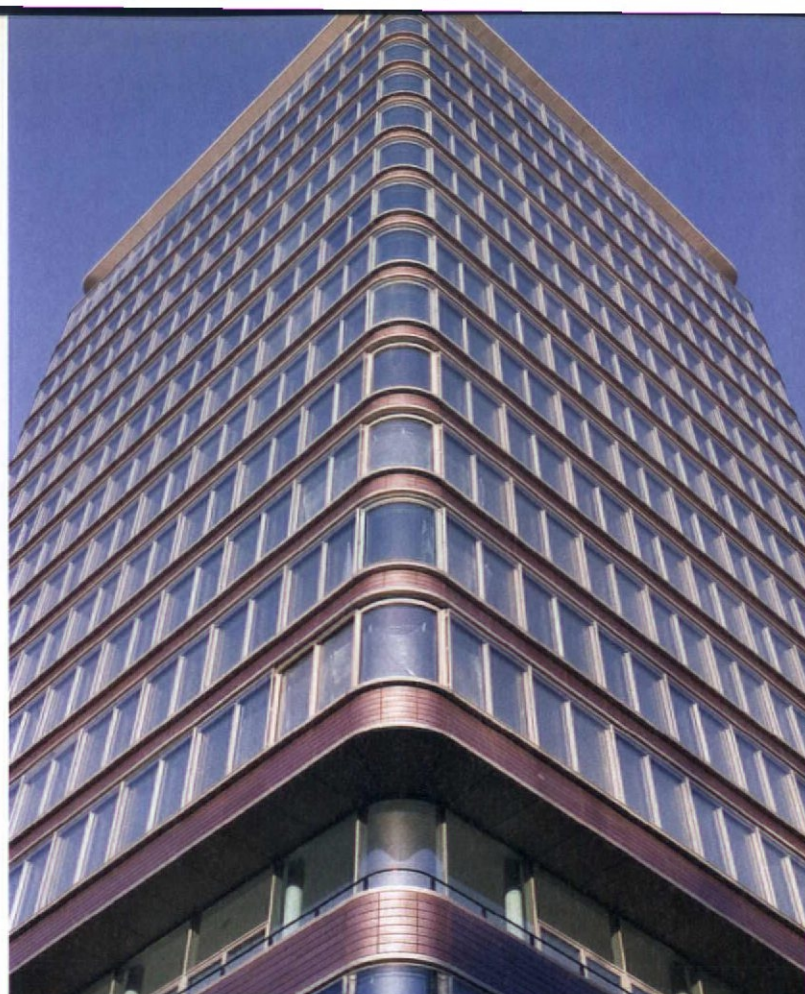
Application deadline April 14th 2008



Arkitektur- og designhøgskolen i Oslo
The Oslo School of Architecture and Design

enquiry 029 www.arplus.com/enq.html

www.aho.no
arkitektur · urbanisme · landskap · design



TERRART®

Progress through diversity.

Facade design with large-format ceramic elements for a unique architectural style.

NBK Ceramic

ARCHITECTURAL TERRACOTTA

NBK Keramik GmbH & Co.

Reeser Strasse 235

D - 46446 Emmerich

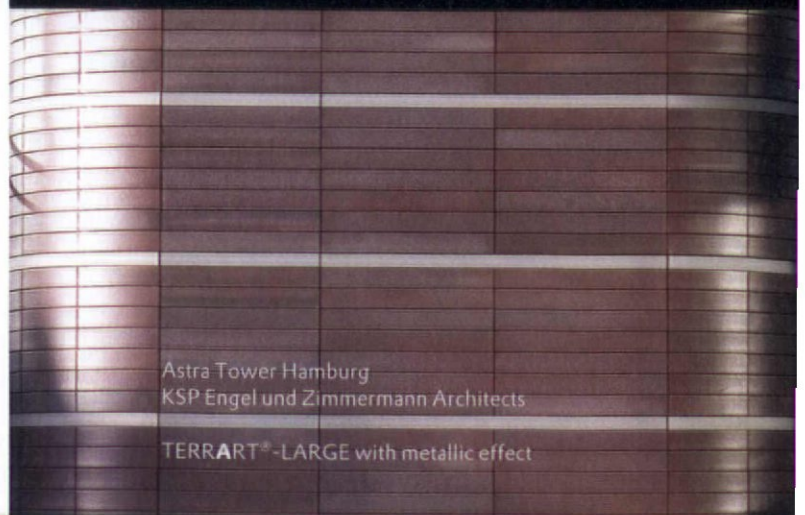
FON: +49 (0) 28 22 / 81 11 - 0

FAX: +49 (0) 28 22 / 81 11 - 20

email: info@nbk.de

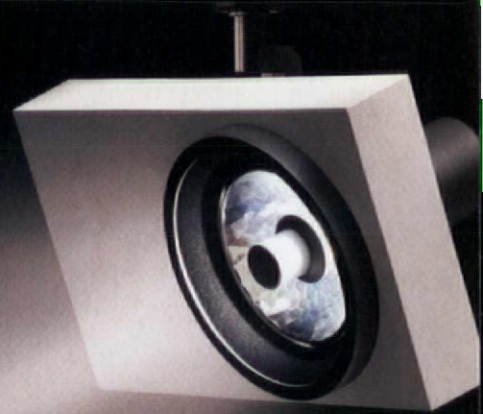
www.nbk.de

enquiry 009 www.arplus.com/enq.html

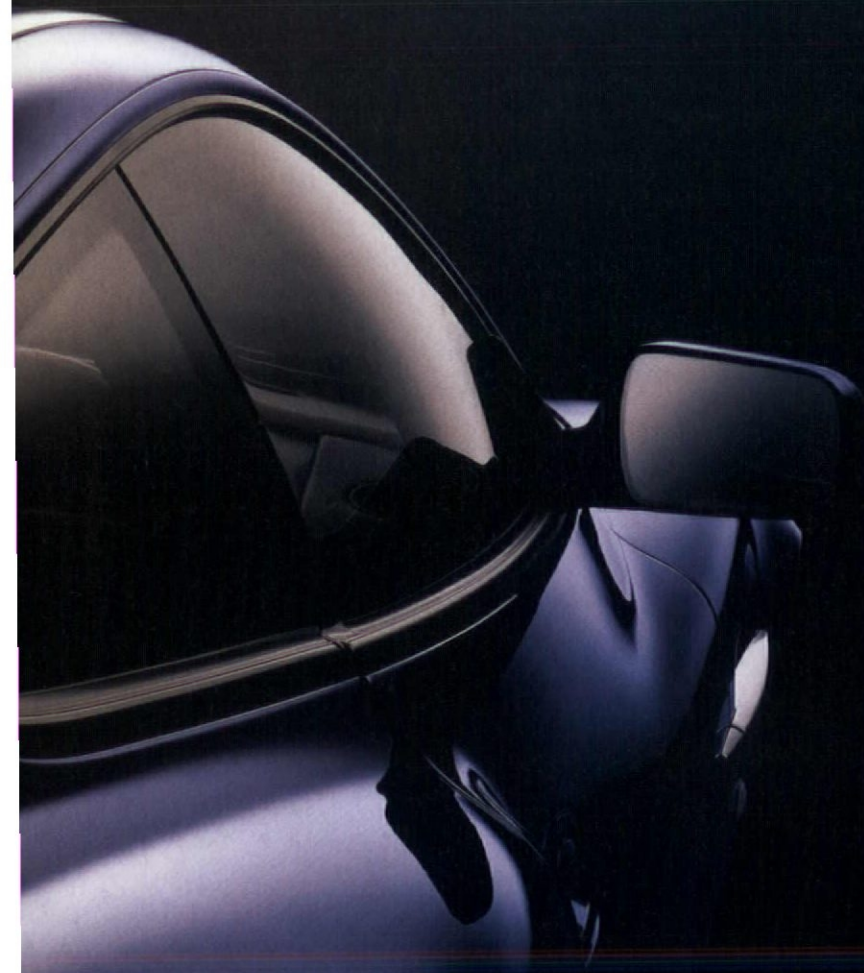


Astra Tower Hamburg
KSP Engel und Zimmermann Architects

TERRART®-LARGE with metallic effect



Occasionally even the most beautiful objects
have to bask in reflected glory.



FOCAL, range of adjustable spotlights
available as track, wall mounted or pendant
options. Design S. & R. Cornelissen.

Artemide
ARCHITECTURAL
THE HUMAN LIGHT.

view

EDWARD CULLINAN CELEBRATES HIS ROYAL GOLD MEDAL WITH A GALA DINNER AND LECTURE; ROBERT GUTMAN REMEMBERED; THE SMITHSONS' ROBIN HOOD GARDENS IN LONDON MUST BE SAVED; PETER COOK ON THE IMPORTANCE OF GETTING PHYSICAL; LIVING STEEL LAUNCHES ITS THIRD ARCHITECTURE COMPETITION.

A SENSE OF IDENTITY

The annual MIPIM real estate jamboree in Cannes, taking place later this month, is a reminder that identity and architecture are intimately linked, sometimes in unexpected ways. There is still a sense of nationalism at this event, though it is modified by the competing exhibits of cities and regions, rather than nation states themselves. Certainly the New Europe is beginning to revert to medieval groupings of areas that share economic or cultural interests, rather than necessarily the same language. (Interestingly, regional planners in Brussels and Luxembourg have maps of Europe where national boundaries have evaporated, to be replaced by, for example, a region including Britain and Portugal because of proximity to the Atlantic.) The architectural representation of regions is near-impossible, even if it were desirable, without resorting to the crudest of signs or signifiers of a historic past. What does Romansch architecture look like?

As for the generality of architecture on display at MIPIM, it seems every building must be a significant landmark, every tower an icon, every shopping centre a 'retail-led urban regeneration project'. There is not much room for the quiet voice of the good ordinary, of sensitivity to urban grain, or of a long-term approach to sustainability. The exception to this is to be found in respect of the award for future projects, organised by MIPIM and The Architectural Review (*www.mipimarfutureprojects.com*). Certainly we have our share of bombast among the entries, but there is a pleasing amount of architecture at a human scale in appropriate contexts, and the big building winners show a considerable sophistication compared with the average. And of course these awards, dealing as they do with everyday commercial and residential architecture, give clues to the way millions of users will be experiencing architecture in the years to come.

Providing a sense of identity, in respect of commercial or cultural buildings, is potentially one of the more enjoyable aspects of architectural design, as long as the demands of client, brief or planning authority do not make a nonsense of the building in relation to its site and its use; monomania has rarely produced really good architecture, only the folly of the dictator or magnate. Steering a course between the memorable and the forgettable is a hard task, learned from experience; it may be, as Terry Farrell argues, that the true client for any building is the place in which it sits, and that the architectural response thus becomes not merely site specific, but an absorption and reflection of cultural, economic and sociological influences. Adopting this approach has at least one major benefit: it acknowledges history rather than denying it, and in so doing makes a constructive proposition about identity in a wider context than built form alone. **PAUL FINCH**



The green heart of Zlin. Left, Jiricna library under construction; centre, department store; right, hotel and cinema. Photographs: Michael Webb.

WORKERS' PLAYTIME

Zlin's radical Czech Modernist history informs and sustains new development.

To appreciate the radical agenda of Czech functionalism between the wars you should spend a day in Zlin, a town in the province of Moravia that was transformed by the vision of a remarkable individual. Tomáš Bat'a was a dynamic industrialist who became the world's largest shoe manufacturer before dying in a plane crash in 1932. The multi-national company that he founded, and his family enlarged, had its origins as a cobbler's shop in his home town. In 1911, he commissioned an unpretentious villa from Jan Kotera, and, in the late 1920s, invited Le Corbusier to plan a new town centred on the factory. The master's rough sketch may have seemed too radical, and the job was turned over to Frantisek Gahura, a locally born architect and protégé of Kotera. Employing modular, concrete-frame construction, with brick and glass infill, he and other architects swiftly completed the major buildings. Workers were housed in clusters of modest brick cubes, and these have matured into leafy neighbourhoods. They were



Workers' housing on a wooded hillside viewed from the roof terrace of the administration building.

encouraged to use their gardens for leisure rather than turn them into allotments.

Bat'a's motto was 'work collectively, live individually'. The standardisation of the architecture expresses the efficiency of the production line but it is softened by birch and fir trees, and views out to green hills. Zlin also recalls the progressive ideas and spirit of invention that briefly flourished under President Masaryk in the first Czech republic. Brno, an hour's drive to the west, remains a major hub of functionalist architecture. Bohuslav Fuchs' trade fair buildings, including a dramatic concrete-arched exhibition hall, are still in use and look as fresh today as they were in 1928. The city has preserved a hundred other offices, cafés, bus shelters and apartment buildings of that era. Mies's luxurious Villa Tugendhat (AR April 1993) may soon get the restoration it deserves, and Eva Jiricna has recently contributed an elegant footbridge downtown. Even the historic centre of Prague boasts outstanding examples of Modernism, among them the Bat'a flagship store on Wenceslas Square.

Communists were banished from Bat'a's factories, and they hated the fact that he had created the workers' paradise they were noisily preaching. Revenge came in 1948 with their seizure of power and all private businesses. Zlin was renamed Gottwaldov for the Stalinist satrap who headed the party. Tomáš Bat'a Jr



Glazed wing of administration building and a section of the Bat'a factory.



Original seating and mechanical equipment in conference room of administration building.



Restored lobby of Mala Scena cultural centre.

re-established the company in Canada, building a Bataville near Ottawa to perpetuate his father's legacy. When the Czechs regained their freedom, the town was given back its rightful name, but the factory continued to crumble, as production shifted to Asia. A trio of public buildings from the 1930s have fared poorly. The department store is drab, the Moskva Hotel is still as bleak as its name would suggest, and the 2000-seat Velké Kino (cinema) has been re-clad in white vinyl. But enough else remains to evoke the spirit of the past.

Building number 21, the 16-storey administrative tower beside the factory, was designed by Vladimír Karfík and completed in 1939, just before the Nazi invasion. It has been impeccably restored and now houses the municipal offices. Rounded concrete columns impart a taut elegance to the facades and emphasise their verticality. Opening off the main lobby is a conference room with the original benches of tubular metal and pink leather, with flip-up tables in red and blue. Beyond is the private sanctum of Jana Bat'a (Tomáš's successor), with desks for him and an assistant, telephones and a hand basin with running water. It still functions as a lift, rising slowly and opening up to the offices on each

floor. A conventional lift carries visitors to a café on the roof terrace, from where you can enjoy sweeping views over the town, and a close-up of aqua steel window frames and glass brick walls, all precisely detailed.

At the end of a broad *allée* is the Dum Umeni, designed by Gahura as a memorial to Bat'a. The steel-framed glass facade, concrete columns and free-standing lettering are unchanged, but the interior has been transformed into an art gallery and concert hall with kitsch '50s décor. Two kilometres away is Karfík's Mala Scena, a theatre that incorporates a youth centre and café, and has a crisp streamlined lobby, newly restored by local architect Dagmar Nova. Bat'a was an ardent patron of the arts, commissioning the best talent to create progressive posters and advertising shorts for his products, and these are exhibited in the town's shoe museum. A poster announcing a showing of *Skici Franka Gehryho* (Sidney Pollack's *Sketches of Frank Gehry*) at the Mala Scena suggests that a love of Modernism still flourishes here. It may also have inspired two notable émigrés. Zlin was the birthplace of Tom Stoppard, as well as Jiricna, whose library and congress centre (AR April 2005) are nearing completion on a prominent site. MICHAEL WEBB

A POPULAR MEDALLIST

The awarding of the Royal Gold Medal to Edward Cullinan was marked by two days of celebrations at the RIBA in London last month.

The evident affection in which Ted Cullinan is held by architects of all ages was the atmospheric backdrop to the celebratory Gold Medal Dinner, and the following evening's formal lecture marking the award. The president of the RIBA, Sunand Prasad, took obvious pleasure in presenting the medal to his former employer and mentor, and the diaspora of Cullinan staff regathered to remind us of the extraordinary range of talents that have worked for the practice.

Now 76, Cullinan recalled at the dinner that his hero, Voysey, had been 80 when he received the medal. While his lecture

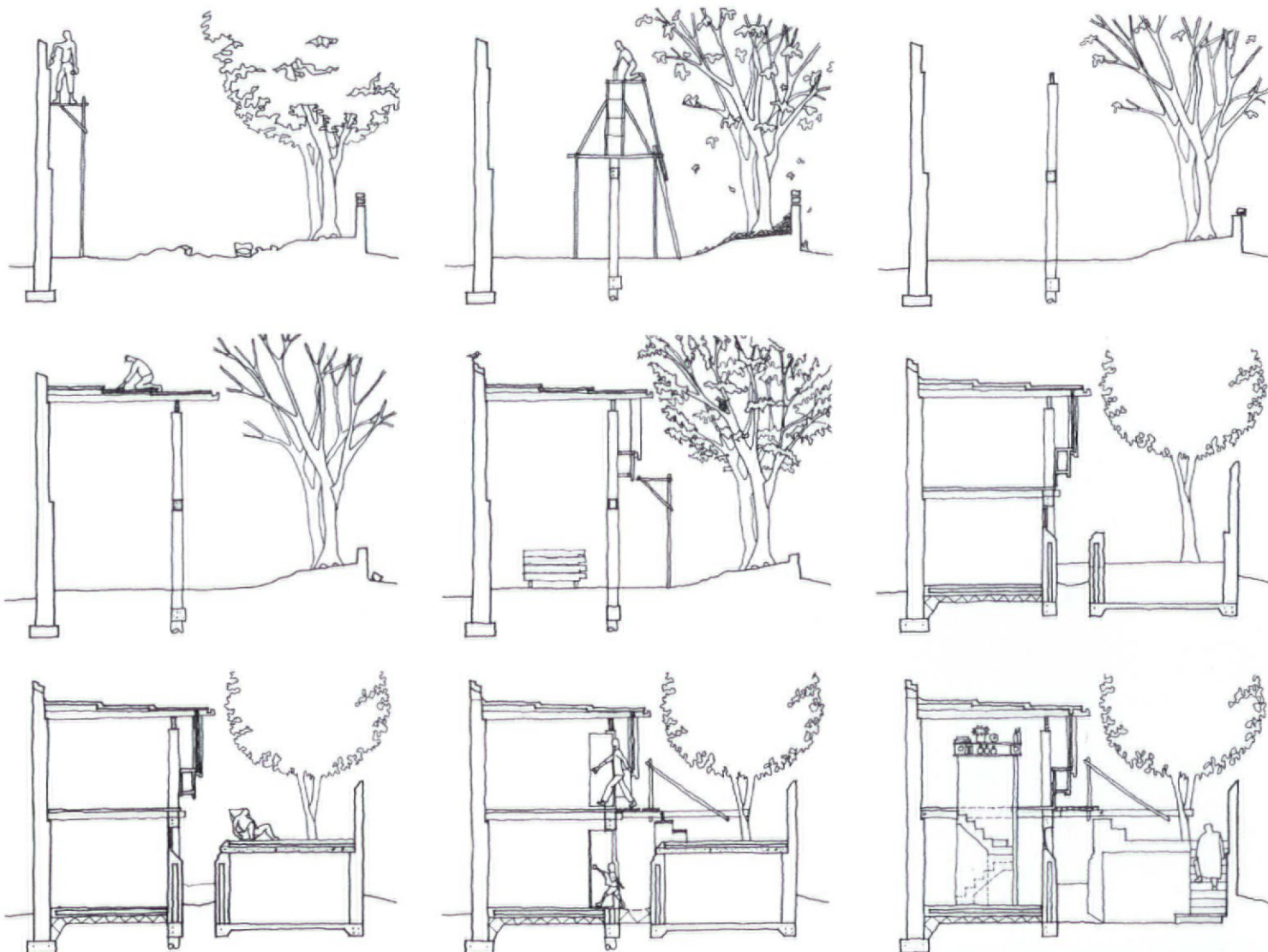
reminded us of the revolutionary effect of Cubism on twentieth-century visual culture, and while he recalled admiringly the effects of working with and learning from Denys Lasdun and Alison and Peter Smithson (and meeting briefly Frank Lloyd Wright), one felt that in his bones Cullinan sits firmly in an Arts and Crafts tradition of designing and making. It was in discussing work such as the Downland Gridshell that one understood the profundity of the relationship between architect, engineer (Buro Happold), client and the craftsmen actually making the building. (The makers produced a fine timber canopy which framed the award ceremony.) Cullinan's own self-build projects in California and the UK, which marked his career from his time as a student, still look highly impressive.

That said, this Gold medallist is very clear that the architecture of the twentieth century, and the way we now understand our visual environment,

is a product of what John Berger called 'the moment of Cubism' in relation to Picasso's 'Three Musicians' (1921). His nominations as examples of Modernism/Cubism came thick and fast: Dudok (Hilversum), Corb (Villa Savoye), Van Allen (Chrysler - 'Modernism as style'), Holden (Underground stations), Mies (Farnsworth), Corb again (Ronchamp) and Schindler (Lovell Beach house).

Cullinan's analysis drawings, delightful as ever, pinpointed the essential elements that made Corb's buildings 'Cubist masterpieces': exploiting asymmetry, movement and abstraction.

In conversation with Prasad and his practice partner Robin Nicholson, Cullinan reminded us that the effects of Cubism on film and television development have given us a highly sophisticated way of understanding time, space and distortion; this had yet to be translated into a general understanding of architecture. From that perspective, the Prince



The Cullinan House, in Camden Mews, London, 1962-64, built by Cullinan, his wife Ros and friends at weekends. Construction sequence showing the deliberately stepped-in section, providing protection from rain (and sun) during construction. The bottom right image shows the familiar bulky figure of Jim Stirling on his visit to the house.

of Wales had at least been helpful in putting architectural discussion on the agenda.

In the work of the practice, modestly presented, one could get a sense of the effects of Cubism on the designs: framelessness, floating planes, interpenetration of spaces, and sometimes asymmetrical interiors. On the other hand, as he acknowledged, the importance of architectural composition remained key. He regretted the way that functionalism and economy had been sold as fundamental to architecture within British culture. 'Architecture is the art of composition', and that became clear in the Frank Lloyd Wrightian images of the Mathematics Faculty building in Cambridge.

But composition is not the only answer either, as was evident in the important RMC headquarters project of the late 1980s, a piece of architecture which addressed key issues of landscape, ecology, energy conservation and the relationship of building to context. It looks years ahead of its time.

Fellow Royal Academician Leonard Manasseh, now in his 90s, had almost the last word: 'I'm not one for speeches. That was brilliant'. PAUL FINCH

LIVING STEEL

Living Steel, the organisation created by the world's leading steel-makers, has launched its third international architecture competition.

The Living Steel competition aims to create affordable energy-efficient, single-family, detached housing (for a site in Russia) that minimises climate change emissions and can withstand temperature extremes. Architects (in teams of at least two) can register expressions of interest at www.livingsteel.org/extremehousing until 28 April 2008.

Judged by leading international architects, total prizes and honoraria are €100 000, with the winning design awarded €50 000. Designs based on steel construction will be for sites in Cherepovets, Russian Federation, where temperatures can range from -49°C to +34°C. The homes constructed from the winning designs will be part of a community for use by employees of local Russian steel maker, SeverStal JSC.

This third competition includes a two-part challenge. Ten teams will be short-listed as competition finalists. The teams will be given the project brief and one month to produce a design. They will be flown to Helsinki, Finland, where they will present their concepts to the competition jury on 26-27 June 2008. The winning team will receive €50 000 and the opportunity to see their design come to reality. A two-day design charrette will follow on 28-29



Living Steel success: detail of a proposal by Israeli practice Knafo Klimor Architects and Town Planners, who won the competition for the China site in the last iteration of the Living Steel Awards.

June, where the teams will be grouped and asked to produce masterplans for the development. The teams will present their plans to each other and then decide the winner by vote. The winning group will share €20,000. Each of the 10 competition teams will be awarded a €3000 honorarium, as well as having their travel costs to Helsinki paid by Living Steel.

The competition follows two other successful Living Steel competitions that are entering the demonstration building construction stage in Brazil, China, India, Poland and the UK.

ERRATUM

Photographs of the new V&A gallery in London (AR February, p78-79) were by Leon Chew and not as printed.

LIVERPOOL CONFERENCE

Following the January special issue on Liverpool, this year's European City of Culture, we have organised (with the *Architects' Journal*) a one-day conference, 'Designing for Liverpool', taking place on 29 April.

The conference will examine recent architectural projects in the city, the prospects for development and renewal, and the way clients and the planning authorities are combining to continue the recent spate of large projects in the city. Speakers include Chris Wilkinson of Wilkinson Eyre, and Rod Holmes of Grosvenor Estate, developer of the Paradise Street urban shopping complex.

Details are available from www.designingforliverpool.co.uk



Photograph: Tony Ray-Jones / RIBA Library Photographs Collection

Robin Hood Gardens under construction, 1969. Two linear blocks provided a dramatic contrast to what passed for neo-vernacular on the adjacent site.

outrage

Plans to demolish an important housing development in East London are absurd and should be stopped now.

Readers are probably aware of the acute London housing shortage, especially 'affordable housing', created by two decades of inadequate government policies, unacknowledged immigration, and a sclerotic planning environment. The result has been a huge rise in wealth for those who have owned a house over that period and misery for everyone else.

Under these circumstances, the proposal to demolish Robin Hood Gardens, the seminal social housing project by Alison and Peter Smithson (1968-72), can only be described as a near-criminal combination of arrogance and prejudice, involving the local authority, the Housing Corporation (shortly to be wound up and merged into what we can only hope will be a more successful organisation), and hapless government ministers. The latter seem to be repulsed by (a) concrete; (b) what they think of as Modernism/Brutalism; and (c) the working class.

The embarrassment that Labour politicians suffer as they contemplate the wreckage of their own housing policies and ideologies, past and present, triggers a Pavlovian reaction which

would almost be funny if it were not so stupid and expensive. That reaction is: DEMOLITION.

Erno Goldfinger's Trellick Tower was only saved because it became apparent that far from being hated by its tenants, it was in fact very popular, particularly with younger professionals (including many architects) who moved in as the original tenants moved out or died. Goldfinger's Alexander Fleming House in South London, condemned as a concrete failure which had no future, has been successfully converted to residential use. Patrick Hodgkinson's Brunswick Centre has finally achieved the popularity it always deserved following a careful restoration and painting of the concrete as originally intended. Denys Lasdun's cluster block in Bethnal Green, East London, another example where the local authority claimed the building should be demolished because it had no useful future, has now been very nicely restored and is popular with purchasers.

Why do public authorities and politicians tell lies about Modern buildings? Why do they claim that they know what people like better than people who make a living developing and selling housing? Why won't the Department of Culture list Robin Hood Gardens as being of architectural and historic interest, when there is nothing like it elsewhere in the capital? Why is public money being proposed for a replacement scheme which won't add much net housing, but will involve massive hidden costs (for example paying off the

public debt on the existing homes), and can only be described as environmentally irresponsible? Why doesn't the public sector look for a private sector partner who would give the estate the care and attention it deserves, as is happening at the huge Park Hill estate in Sheffield?

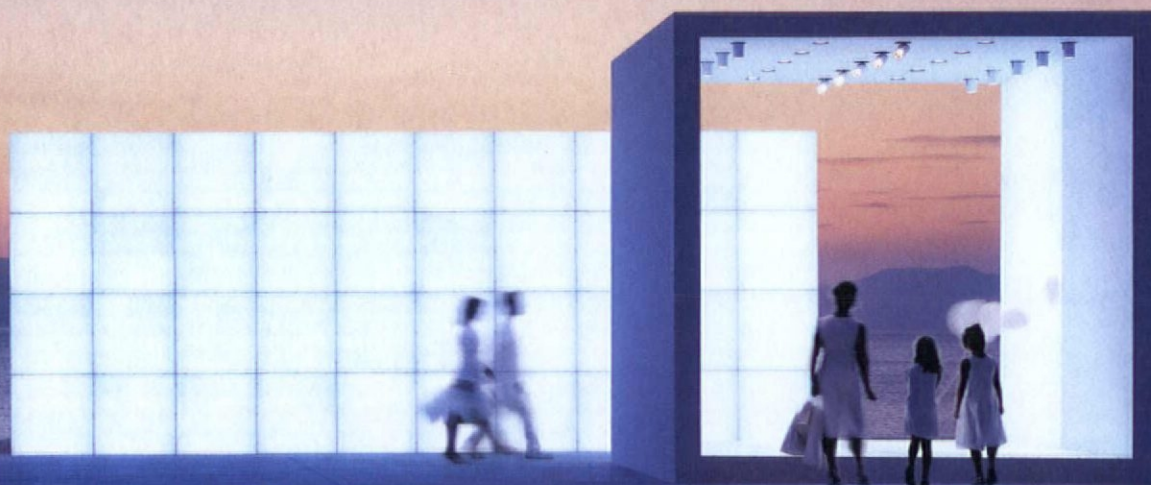
The knives are out, as they have been for another marvellous essay in concrete architecture, Pimlico School; they have already struck in relation to the Aylesbury Estate in south London, where the demented proposal to demolish hundreds of homes quite indiscriminately has been greeted with a shrug of the shoulder.

The irresponsibility of what is happening is difficult to appreciate without understanding that space standards in the UK, and sadly construction standards too, are often significantly worse than when these projects were made in the '60s and '70s. In the case of Robin Hood Gardens, there is a simple solution to whatever problems it may be suffering: first, give it listed status. This will substantially reduce the cost of the refurbishment programme by giving it a different tax status. Second, ask tenants whether they would like to return when the estate is upgraded and give them a commitment that they will be able to do so. Third, build new accommodation for those who wish to move, elsewhere in the borough. Finally, find a private sector partner for an upgrade that the public authorities, disgracefully, have neither the skills, the aspiration nor the pride to carry out. PAUL FINCH

HUMANERGY BALANCE

Lighting solutions for the
balance between energy,
environment and the individual

VIVALDI
Composing light



Use VIVALDI
to interactively display and
measure all components
of a lighting solution –
at any time



VIVALDI provides
optimum communication
between all those involved
in the design process

light+building

Frankfurt, 06.–11.04.2008
Hall 2.0, stand B30

www.zumtobel.com/lightbuilding2008



ZUMTOBEL

3RD INTERNATIONAL ARCHITECTURAL COMPETITION
FOR SUSTAINABLE HOUSING

EXTREMEHOUSING

Steel. The strength to innovate
www.livingsteel.org



Your Vision. To The Extreme.

Have you ever taken your innovative ideas to the extreme? Now is your opportunity. If you have the ingenuity to create affordable, energy efficient housing that minimizes climate change emissions and withstands temperature extremes, we invite you to visit www.livingsteel.org/extremehousing and enter our 3rd International Architecture Competition for Sustainable Housing.

Judged by some of the world's leading architects, total prizes and honoraria is €100,000, with the winning design being awarded €50,000. The winning architects will have the opportunity to utilize the exceptional qualities of steel to construct their design in Cherepovets, Russian Federation.

This competition is the chance for you to be a positive force in the growing global need for economical, environmentally responsible housing.

The International Architecture Competition. Imagine your ideas making an extreme impact for our world and for the people that will call your vision "home". Learn more and enter online at www.livingsteel.org/extremehousing

Expressions of interest must be received by 28 April 2008.

obituary

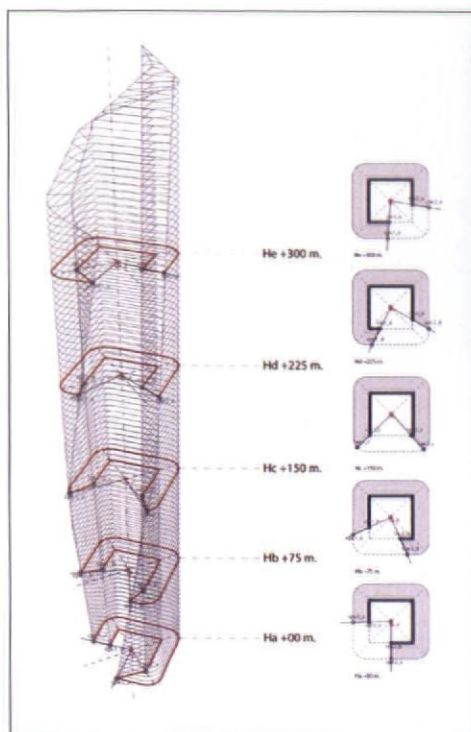
ROBERT GUTMAN 1926-2007

Robert Gutman (born 1926), one of the few academics to explore the connection between architecture and the social sciences, died at the end of November last year. In an edited version of his memorial address, Frank Duffy, chairman of DEGW, recalls aspects of his teacher's life and work.

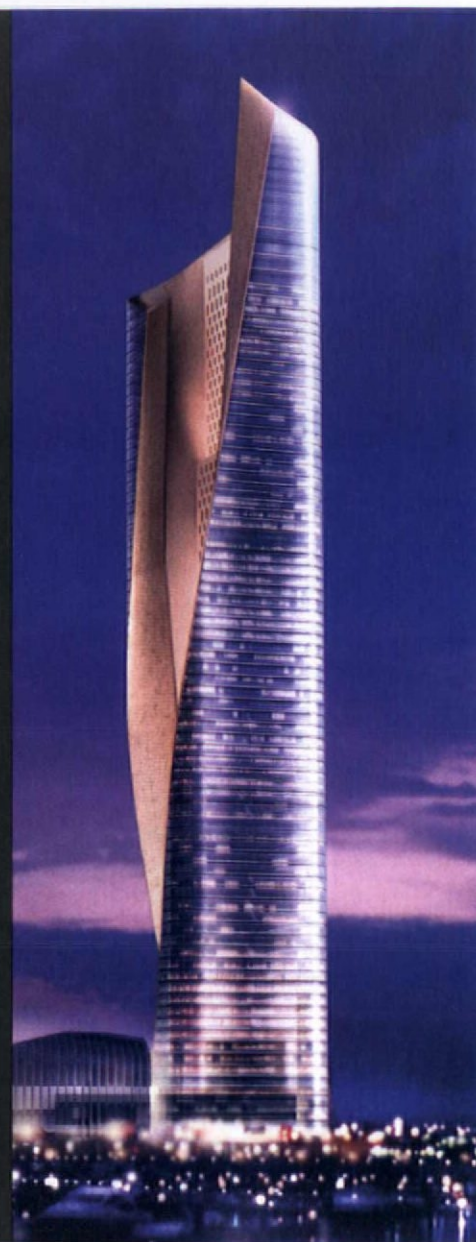
For both architecture and sociology, the latter half of the 1960s was a turning point, certainly in the UK. The idea that the architectural profession was principally an instrument for delivering the built fabric of the Welfare State was becoming anachronistic. Architects were seeking new dimensions of freedom and self-expression. Meanwhile the social sciences were becoming even more politicised, but in a much less consensual, more confrontational way. The notion that the chief utility of the social sciences was to determine what society needed from government was increasingly implausible. Bob's paper, 'The Questions Architects Ask', written when he was at University College London, captures the aspirations and uncertainties of that time of transition. It is as wise and relevant today as it was in 1966 (when I first met him), exploring the relationship between architecture and the social sciences and also, I now realise, raising even more fundamental questions about the nature of architectural knowledge.

I next met Bob at Princeton in the spring of 1968, with Ken Frampton and Michael Graves. Bob had become one of my principal reasons for going there to study for my PhD. My dissertation was to be on the relationship between architectural form and organisational structures. I was then a Harkness Fellow, exhilarated (perhaps over exhilarated) by a year at Berkeley, the year of my political as well as my intellectual awakening. Berkeley I adored but Princeton suited me even more. Here, in the context of an architectural school brilliantly led by Robert Geddes, Bob Gutman arranged access for me to John Darley, social psychologist, Suzanne Keller, sociologist, and Martin Silverman, anthropologist, who together taught me that the craft of social science research was as valuable and as hard to master as the craft of architecture. Bob was the most generous and supportive guide I could ever have hoped for.

Princeton was where the ideal of the equivalence between, and the complementary nature of, architectural design and the social sciences became for me an operational principle and the basis of my professional life. I owe this to Bob, of course, but it must be understood



This striking office tower design for Kuwait City, by Gary Haney of SOM's New York office, has won the overall prize (and the Tall Buildings category) in the MIPIM Architectural Review Future Projects Awards this year. Judges admired the way the cut-out design maximises views while minimising solar gain; this is one of several towers by SOM that have been acknowledged in these awards in recent years. Other categories and winners were – Big Urban Projects: Astudio for a mixed-use project in Tripoli; Regeneration and Masterplanning: Iranian architects Somayeh Rokhgireh and Ali Pooladi, who also won the Sustainability Prize for an eco tourism development. The Mixed Use category was won by Ash Sakula for a renovation masterplan in Colchester, UK, while Danish architect Schmidt Hammer Lassen won the Offices category, for a site in central Prague. US architect FXFowle won the Residential category, for a project in Greater Noida, India; Paris practice Gottesman Szmecman Architecture won the Retail and Leisure category, for a new Hilton hotel in Wrocław, Poland. There were 200 entries for the awards, which will all be displayed at the MIPIM exhibition in Cannes, 11-14 March. Entries can be viewed at www.mipimarfutureprojects.com

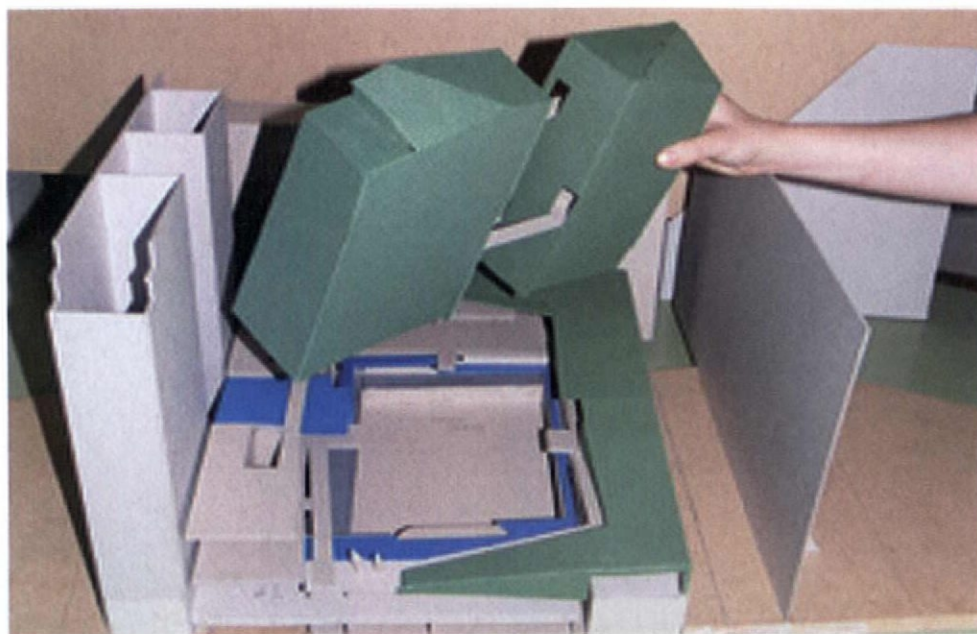


that the concept of that equivalence made maximum sense within the confident context of a great school of architecture, then very much in the ascendant.

From his position at Princeton, Robert Gutman became more and more interested in the structure and sociology of the profession, leading to the publication in 1988 of his best known book, *Architectural Practice: a Critical View* (Princeton Architectural Press). This was shortly before the British architectural profession came under severe attack from a government which wanted to deregulate it and to curtail architectural education. Bob was enormously useful to us at the RIBA in helping us to construct the essential argument that justifies the privileged position of the architectural profession (and indeed of all professions) in modern society. A profession, properly understood, is neither an exclusive club,

protecting its own interests, nor a wicked racket, conspiring against the public good. Rather, it is a powerful, collective learning device, capable of developing and sharing knowledge, within the context of action, more effectively than any possible alternative. Knowledge, in our case, means the articulation, the testing, the development and the enhancement, for everyone's benefit, of the utility, the value and the meaning of architecture. We remain profoundly grateful to Bob Gutman for helping us to state our case in this way.

Bob loved architecture. He understood the profession's condition better than anyone else, appreciated our weaknesses and our strengths, tolerated our foibles and eccentric ways. Amazingly, given that he was such an intelligent man, the most important quality of Robert Gutman for us was that he liked architects and enjoyed our company. FRANK DUFFY



'Feeling their way around that dratted corner', architectural students experiment with **PHYSICAL** models.

Peter Cook

Peter Cook extols the virtues of getting touchy-feely rather than digitalising.

Is it that one retains some spooky, primeval thing about touchy-feely objects? Or that, somehow, one remains the same child who remembers that there was no firm dividing line between the days of playing with wooden bricks and the days when these were mixed in with parts of a constructional toy? Which then merged seamlessly into a balsa wood cathedral period – the results of which were taken in a carrier bag to show to the head of the local art school which had (conveniently) a small department of architecture.

Even at that stage, I noticed that the cutting out of Early English Gothic windows involved a looser, more 'sculpted' technique than forming a rounded 'modern' corner that looked simpler, but was much more demanding of accuracy, careful glueing and cardboard control. At some imperceptible moment, you started to make models for other reasons: for working your way round or into pockets of space, or for sussing-out the real effect of a 1 in 10 ramp against a 1 in 20 ramp. For finding out that some things were lumpy and some things floppy, some physical objects insinuating and other objects inconsequential. Some things very solid and others potentially wispy.

But making a model that conveyed the impact of the ultimate building – now that was really daunting, suggesting a mythical comparison with the kind of thing that you saw in museums or to be measured against those infuriating models of the Eiffel Tower made with 50 000 matches. In

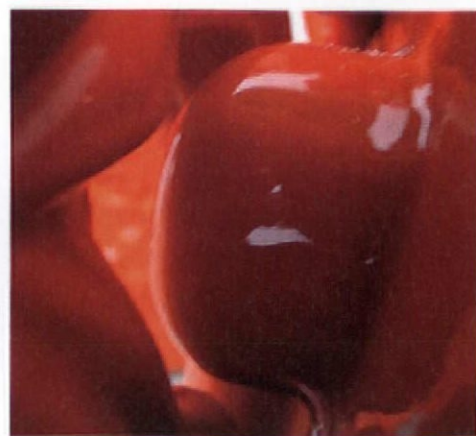
other words, more to do with prowess than with really finding out about the architecture.

Yet curiously, the penchant for the super digital-and-schmaltz perspective, though achievable by even the modestly talented, recalls the value-system of such 'prowess' models. The client or newspaper editor may well go 'Ooh, Ah!', because it impressively makes something look like something; many architects have cottoned on to the notion that you don't have to work out the building beforehand so long as you can quote some healthy-sounding floor ratios or systems analysis and have this real-looking 'picture'.

It is left to some unprejudiced students at the genuinely creative schools of architecture, or those who work with some insistent, dedicated and seriously investigative architects, to spend serious time feeling their way round that dratted corner, sensing that it is this undulation that is just the right one – not a picture of an undulation – or spending time discovering how a sexy profile develops down and round and (maybe) lands on the ground. As we become cleverer at predicting colour, weight, performance or materiality, we are often in danger of slithering past the question of just what the composition of space may be.



Putting it all together.



The tactile appeal of **STUFF**.

I believe that many visitors to the Herzog and de Meuron show at London's Tate Modern, more than a year ago, were genuinely surprised or puzzled by the 'Play it again, Sam' approach that was represented by a plethora of models, polystyrene carve-outs and test swirls: the trial-and-error, 'suck-it-and-see' insistence of it all. Or, to put it another way, the intensity of such an approach. Maybe that's why they are still architecturally on the move.

Of course you can turn the digitalised 3-D model on the screen. You can pull away from it, change its colour, but most people's approach via this medium is psychologically tuned to 'getting it right'. But let's just suggest that there is something beyond 'getting it right'. Something to do with contemplation, squinting at the object or suddenly (as Frank Gehry does), snapping a piece off it or pinning a new piece on. After all, intense design is at best a kind of repartee between you and the embryo building.

Ambitious young architects wishing to cut a dash and client-obsessed offices wanting to look as if they've thought about things more than they really have, treat physical models (except for those over-detailed endgame ones you get in the lobby), as a time-wasting, effort-wasting pursuit. Who cares about the shadow in a nook or a certain kind of curve, they imply. Yet I remember Daniel Libeskind's guys (while still in Berlin) making model after model that you could get your head inside and sense the space. His work has never since bettered the light quality and interior quality of the Jewish Museum that was developed in this way. Whether pin and stick, rapid prototype, electric dust, buffed plexiglas, or coloured straws and plasticine ... the tactile and visual effect of stuff may get you further into the understanding and the composition of architecture.

As it happens, the success of London's hottest current whiz-kids, Carmody and Groarke, is being wrought on the back of a series of knowing but not overdone **PHYSICAL** models?

So maybe things are on the turn.



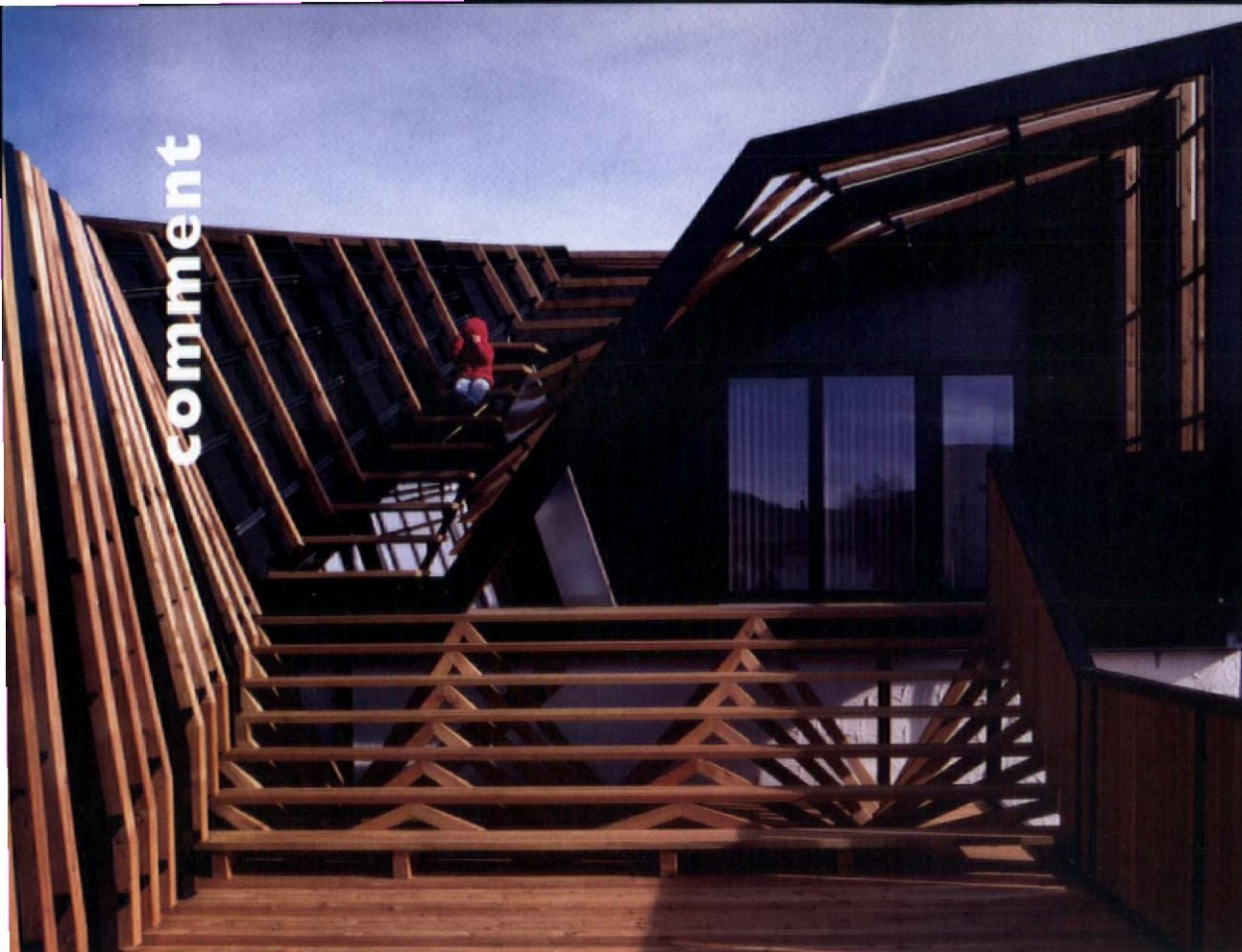
www.swarovski.com/architecture
light.innovisions@swarovski.com

INNOVISIONS
IN LIGHTING.

INNER SPACE IS
CARVED BY LIGHT.
ENVIRONS SHINE.

SWAROVSKI

enquiry 028 www.arplus.com/enq.html



HOMES ALONE

Historically, the house has been a vehicle for experimentation and today's young architects continue this quest.

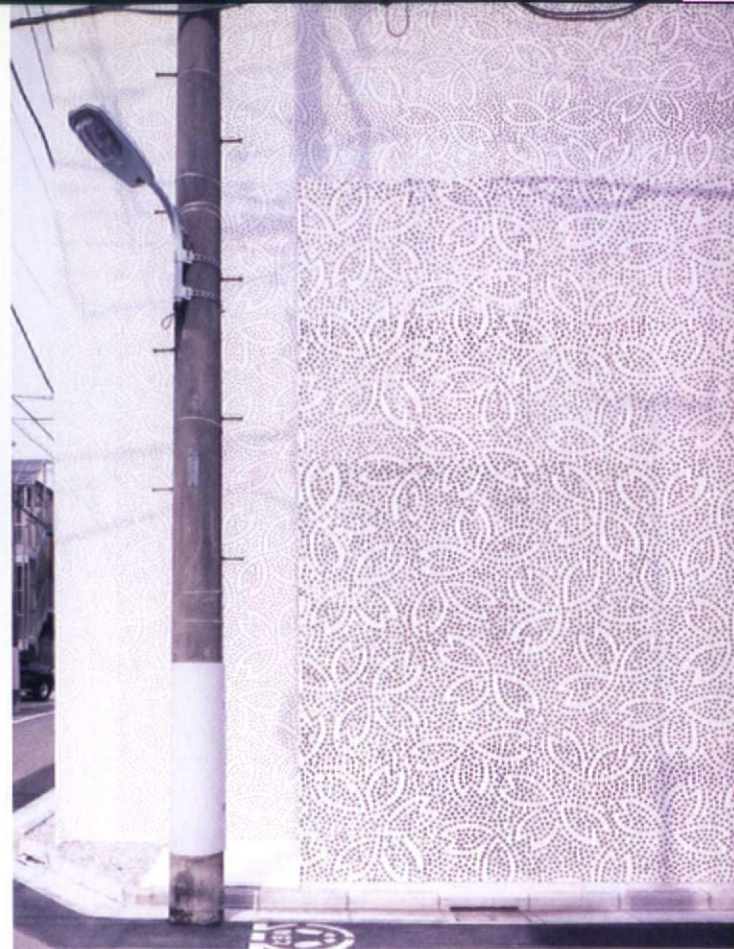
The private house continues to occupy a unique position both in the history of architecture and human imagination. The house, the *domus*, the home, is at once refuge and shelter. It is the place of communion for the family and its many contemporary variations; for domestic activities, for living, working, eating and sleeping. It is also an intensely private, personal domain capable of infinite variation. Behind our front doors, we are our true selves. The house has long been an object of fantasy – everyone dreams of having a home – and its allure continues to grow, fuelled by the ubiquity of magazines and television programmes celebrating lifestyle and location.

For clients, the aim is to create a place of shelter and stimulation, for the architect the house is both talisman and testing ground. Yet beyond the smoke and mirrors of lifestyle, when an enlightened client meets the right architect, the repercussions can be truly historic. Where would modern architecture be without the Villa Savoye or the Tugendhat, Schminke or Farnsworth Houses? All were calls to arms on a long hard road of experiment and discovery that not only changed the notion of the modern house and how to live in it, but also had a much wider cultural resonance.

Houses are still critical to the ferment and crystallisation of architectural ideas and this issue taps into this ferment by considering how a younger generation of architects is responding to the challenges and temptations of house design. Many young architects sharpen their teeth on domestic projects, often getting work from family members, friends or through other personal recommendations, so adding youthful exuberance and lack of inhibitions to the frisson of invention. Of



Top left: Plasma's Studio's habitable contorted geometry in alpine Italy (p56), photo: Cristobal Palma. Middle: Odos Architects' suburban house at Stoneybatter in Dublin (p70), photo: Ros Kavanagh. Right: Masahiro Harada + Mount Fuji Architects screen out Tokyo's dislocation with a perforated skin (p42), photo: Ryota Atarashi. Above: Go Hasegawa's weekend house in a forest (p74), photo: Shinkenichiku-sha.



course this tradition is not new, as most architects start with small stuff; interiors or houses that, in retrospect, can often be seen to encapsulate the key concerns of their subsequent careers. In the late '60s, Foster and Rogers kicked off with an uncompromisingly modern house for Su Rogers' parents at Creek Vean in Cornwall, described by one critic as 'squatting on its craggy site like a limpet scowling in the breeze'. It got them noticed and we all know what happened next. More recently, David Adjaye shot to fame with a series of unorthodox but highly photogenic houses for artists in the more gritty milieu of east London.

The projects in this issue have been selected from over 400 entries submitted for the 2007 cycle of the AR Awards for Emerging Architecture. Within this global cornucopia of architectural enterprise, the private house is consistently the most prevalent building type. In this, the ninth year of the Awards, some 120 houses were received for consideration. However, with only nine featuring in the Awards issue (AR December 2007), many excellent examples remain unseen. To redress this imbalance and delve more deeply into an extraordinary wellspring of creativity, we present a further 20 projects from the 60 or so that were assessed in detail by the jury.¹

Having witnessed the jurors in action, projects for this issue were chosen by the editorial team, extending points of interest and issues raised by the discussions. It also gives some sense as to how the future work of these young stars will develop, and what preoccupations we may expect to see carried through and explored on larger scale projects. Despite social and cultural shifts, the basic house design brief remains constant and perhaps because it is so thoroughly well known, young architects can give full vent to their creativity, free from the dead hand of developers, cost managers and bureaucrats.

The resulting selection is hugely diverse, both formally and geographically. To give it some structure, projects are arranged in four sections: Craft/Technique, Adaptation/Re-use, Urban/Infill and Remote/Rural. Such classification enables more cogent analysis and comparison, with each section prefaced by an introduction illustrated with project plans, all printed at the same scale to facilitate more detailed anatomical scrutiny.

Adaptation/Re-use consider projects where space in or around existing properties is optimised, through reconfiguration of the interior, or through additional space being added. Urban/Infill extends this to projects where space between existing buildings is used for complete new works. And Remote/Rural shows projects in more isolated open places, where fewer constraints exist. Before this, a sub-category of Craft/Technique presents four delightful examples of how an intense focus on construction and detail has produced distinctive new dwellings.

Though more catholic in its remit, in some ways this issue recalls the attempts of AR editors in the '20s and '30s to examine how Modernism might deliver an optimistic new way of living through the seminal 'Modern House' issues. Then, the words of Lethaby were a rallying call and are still relevant to the endeavours of today's emerging generation, 'We have to prune our building forms as we prune a fruit-tree and sternly cut away dead wood. Whenever we concentrate on some directing datum, some reality like health, serviceableness or even perfect cheapness, true style will certainly arise as the expression of this and the other human qualities embodied'.²

By definition, if you can commission someone to design a house, you must be reasonably well-off. However, for younger architects, lavish project budgets are not always the norm and in these pages are many examples of innovation achieved with more modest means. Such responsiveness, both formal and technical, has wider lessons for other types of dwellings. Not everyone can aspire to the (actually extremely unsustainable) idyll of a house on a plot, so new ways of thinking about how we might cultivate a more empathic relationship with each other and the planet are always to be welcomed. In these pages it is clear that architectural imagination is at work in many ways; contemplating space, materials, form, light, context and nature, all underpinned by the changing social dynamic of how people live. It is placemaking at its most fundamental – and most human. THE EDITORS

1. Jury members were Shirley Blumberg, of Toronto-based KPMB; Shuhei Endo from Osaka; Jo Noero from Cape Town; Peter Davey, the AR's former editor and founder of the Awards programme and Peter Cook, architect, academic and AR columnist. Current editor Paul Finch was chairman. Buro Happold and InterfaceFLOR sponsor the Awards programme.

2. AR December 1936, though Lethaby first wrote the words in 1920.

The challenges of trying to build in Tokyo's cramped, blaring metropolis need no restating, but it's also apparent that such difficult circumstances can spark incredibly inventive formal and architectural responses. As is the case here, with a house for a couple in the Meguro district of Tokyo, where land costs are stratospheric, but the environs are typically cluttered and dislocated. So the task was to create and sustain an oasis of domesticity by screening out the distracting mess of the surroundings. Though there are obvious formal parallels with the courtyard houses of Iberia and North Africa, here in Tokyo the hermeticism is less about modifying climate and more about tactfully but decisively shutting out an intrusive world.

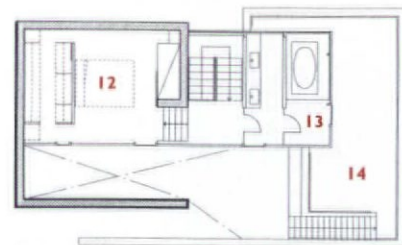
Most obviously this is achieved by a percolated external skin, apparently as fragile as lace, but actually, following the Japanese predilection for synthesising great strength with delicacy, made of 3mm thick steel panels that stand 7.5m at their highest point. Based on a traditional *ise* paper stencil pattern, thousands of holes punch out a swirling floral motif depicting cherry blossoms. Like sunshine dappling and sparkling through foliage, the tiny percolations diffuse light to magical effect.



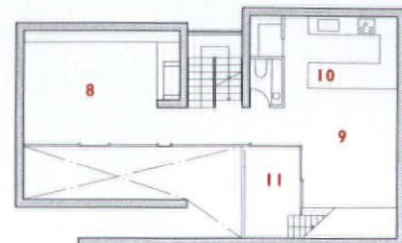
Beyond this abstracted forest lies a surprisingly large dwelling, with three floors above ground and one below. In an L-shaped plan around a tall internal courtyard, the house combines home offices, contained in the lower floors, with more private and domestic spaces above. The bedroom and its roof garden occupy the topmost floor. Walls facing into the courtyard are entirely glazed, so activities and spaces can be read from the inside, but are still screened from without by the gentle embrace of the perforated walls that become part of a sculptural streetscape. C. S.

Architect
Masahiro Harada + MAO/Mount Fuji Architects
Studio, Tokyo
Photographs
Ryota Atarashi

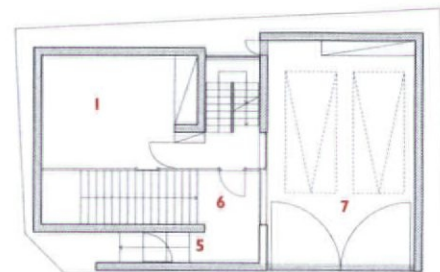
- 1 office
- 2 theatre room
- 3 recreation room
- 4 bar hall
- 5 entrance
- 6 patio
- 7 garage
- 8 living
- 9 dining
- 10 kitchen
- 11 terrace
- 12 bedroom
- 13 bathroom
- 14 roof garden



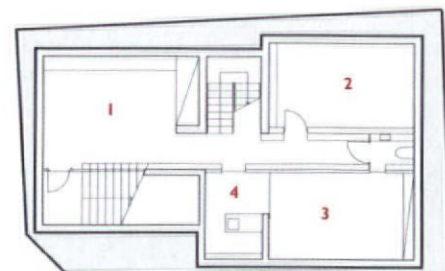
second floor



first floor



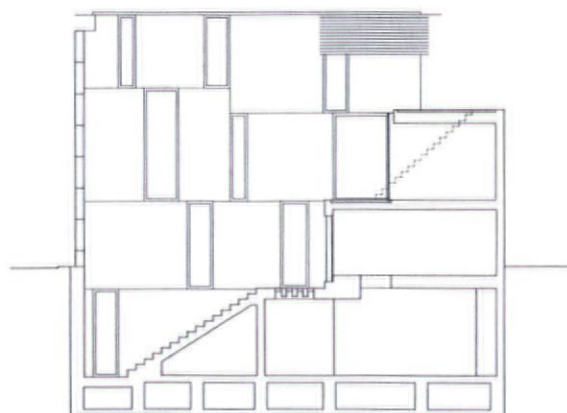
ground floor



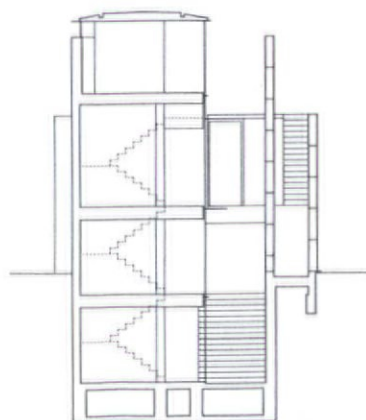
lower ground floor plan (scale approx 1:250)

Cherry blossom

This hermetic urban house is wrapped in a decorated and perforated skin.



long section



cross section

- 1 The delicately perforated metal planes embrace and screen the house.
- 2 Inside, the domestic realm opens up to overlook a tall internal courtyard.

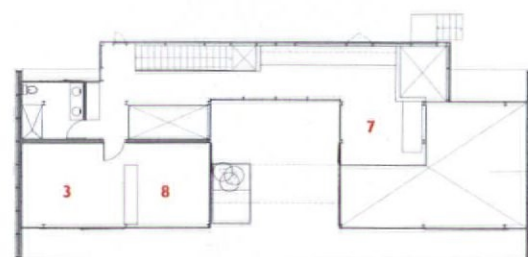
HOUSE, TOKYO, JAPAN
ARCHITECT
MASAHIRO HARADA +
MAO/MOUNT FUJI
ARCHITECTS STUDIO





1
Within a standard framework, double-height accommodation is oriented towards the best views of the Andes.

2
A service run dominates the rear elevation, providing privacy from neighbouring properties.



first floor plan



ground floor plan

X marks the spot

With no site, Arquitectura X create a generic framework.

This Donald Judd-inspired house, in Quito was conceived before the architects knew its location. The final resting place could have been anywhere between the eastern and western ranges of the Andes, and so the architects began by designing a generic solution by reviewing their understanding of established house types: the glass house and the patio house. What they then developed was a hybrid of both, with three principal transparent zones within a solid

open-sided box, and when the site was finally known the material composition and size of apertures were arranged accordingly to control key views.

Part patio and part glass house, the rusty steel and plywood box sits on a concrete plinth. Into this were placed lightweight steel and glass accommodation units, linked and served by a polycarbonate service block that offers privacy from neighbouring properties. The accommodation includes a

bedroom and family and living rooms on either side of the ground floor patio, and a study and twin bedroom suite at first floor. A horizontal aperture above the patio provides framed views of the sky, while the soffit of the timber-lined box frames more distant views towards the stunning eastern range. R. G.

Architect
Arquitectura X, Quito
Photographs
Sebastian Crespo

- 1 patio
- 2 living/kitchen/dining
- 3 bedroom
- 4 family room
- 5 entrance
- 6 service/storage
- 7 study
- 8 playroom

HOUSE, QUITO,
ECUADOR
ARCHITECT
ARQUITECTURA X

**HOUSE, KASHID,
MAHARASHTRA, INDIA**
ARCHITECT
**STUDIO MUMBAI
ARCHITECTS**

These atmospheric subterranean interiors are situated beneath the courtyard garden of an existing family home in Kashid, Maharashtra, in south-western India. The artesian well, used for bathing and relaxing, is filled silently with water from a natural aquifer to provide refuge from the heat of the Indian sun. As water levels rise and fall with changing seasons, 25 circular apertures in the concrete soffit not only produce dynamic lighting effects but also allow rainfall to further animate the space.

From above, a simple pergola indicates the way in, sitting over a straight flight of stairs that lead bathers between two stone-clad walls. Once inside, in addition to the potency of the space's visceral and tactile qualities, sound from the Arabian Sea finds its way in and resonates to transform the cavernous interior into a sound box, producing an enveloping ambience described by its architects as reminiscent of sounds heard when a conch shell is held to the ear.

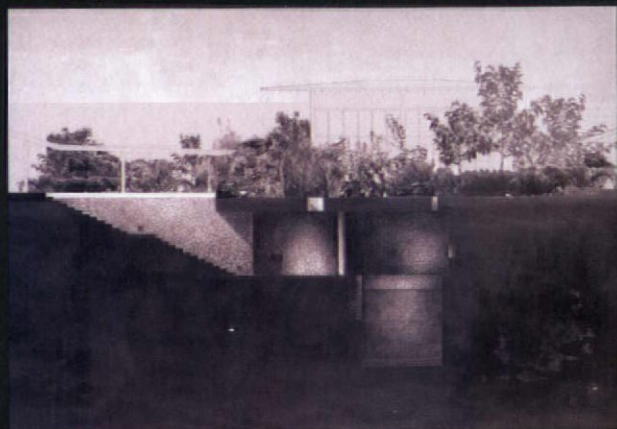
Formally, a further dynamism is given to the otherwise orthogonal interior, through the articulation brought by a second straight flight of steps. Descending more gently than the first, this adds an element of ceremony when accessing the water, for those that is who prefer not to take the plunge. R. G.

Architect
Studio Mumbai Architects, Mumbai
Photographs
Samuel Barclay



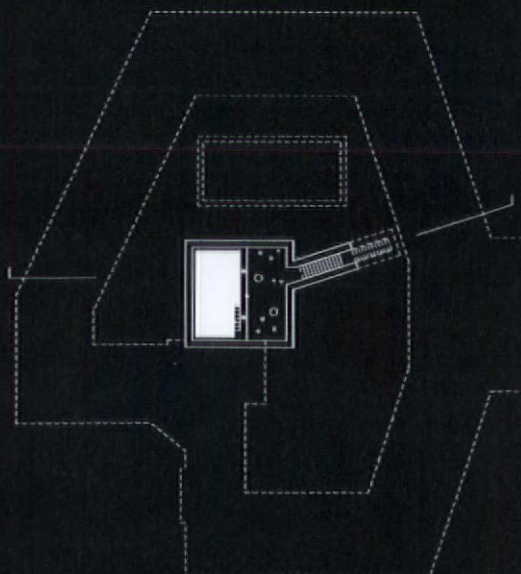
Cool water

Studio Mumbai's subterranean sanctuary.



2

1
Simple apertures in
the concrete soffit,
animate the space.
2
A beautifully
rendered cross
section hints at the
anticipated ambience.



lower level floor plan

45 | 3



HOUSE, MORIGUCHI
CITY, TOKYO, JAPAN
ARCHITECT
KAZUYA MORITA
ARCHITECTURE STUDIO



2

Reminiscent of Atelier Tekuto's AR Award-winning Cell Brick house (AR December 2004), this house comprises a modular prefabricated egg-crate structure. Named Shelf-Pod House, the building is not simply a private dwelling. Instead, it was designed to provide space in which to store and exhibit the client's extensive collection of books about Islamic history. The lattice structure is made from 25mm thick laminated pine, with each cell measuring 360mm in height and 300mm in

width and depth. Conforming to this modular proportion, spaces are arranged in a helical configuration, with four levels of accommodation stepping around the plan. The delicate structure was inspired by the Japanese woodcraft, *Kumiko*, and to clarify the reading of the house's composition, a simple pyramid roof bears only on the perimeter walls, free of central dividing walls, in a manner that the architect says recalls how a dome sits over principal spaces in Islamic mosques.

In a similar manner to Cell Brick house, perimeter walls are articulated by glazed modules that form apparently random fenestration, however, this is where the similarities end. While Cell Brick house incorporated an advanced insulating paint developed by the space industry, Shelf-Pod House returns to

traditional techniques to ensure that a stable environment is provided that is suitable for book storage. This comprises a straw and clay render applied to bamboo netting and then clad in red cedar boards, producing a composition that regulates internal humidity levels throughout the year.

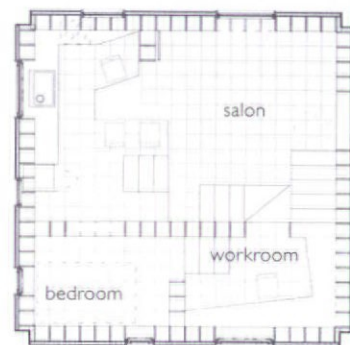
Accommodation includes a lower ground floor bathroom, and a ground floor (entrance level) kitchen and dining space. On an intermediate level is a salon, which leads through and up to more private workroom and bedroom on higher levels. Externally the thickness of the composite egg-crate structure is fully expressed, with a re-entrance inset, approximately 300mm deep. R. G.

Architect

Kazuya Morita Architecture Studio, Kyoto
Photographs
Ichiro Sugioka



upper level floor plan



ground floor plan

Shelf life

Interlocking pine planks create this delightful house cum library.

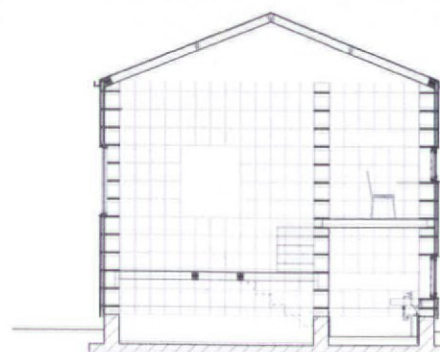


3

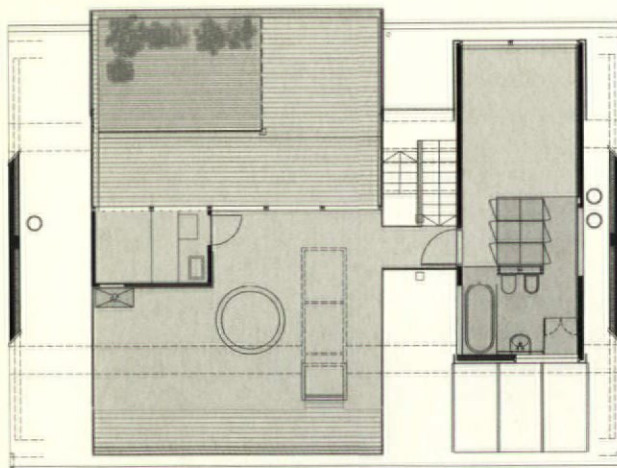


4

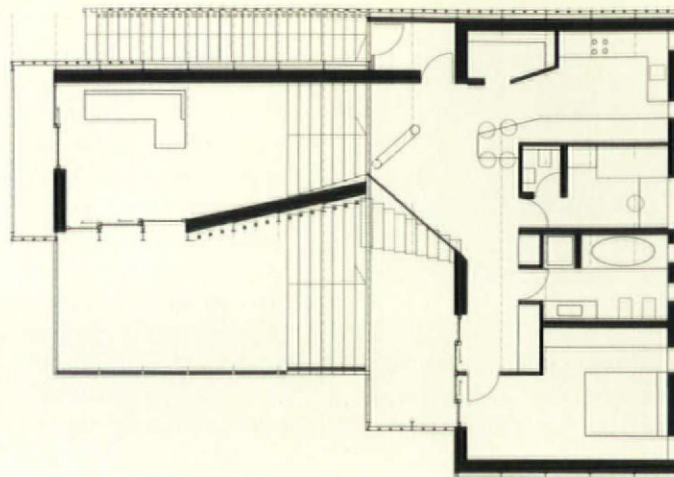
1 Providing necessary space for the client's extensive book collection, structure and furniture are indistinguishable.
2 From the outside, Shelf-Pod House is inconspicuous ...
3, 4 ... while internally space resonates with a tectonic and material clarity.



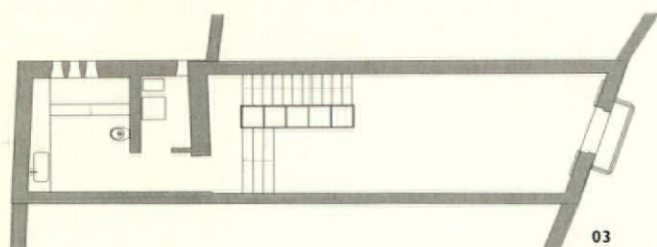
cross section



01



02



03

ADAPT... RE-USE

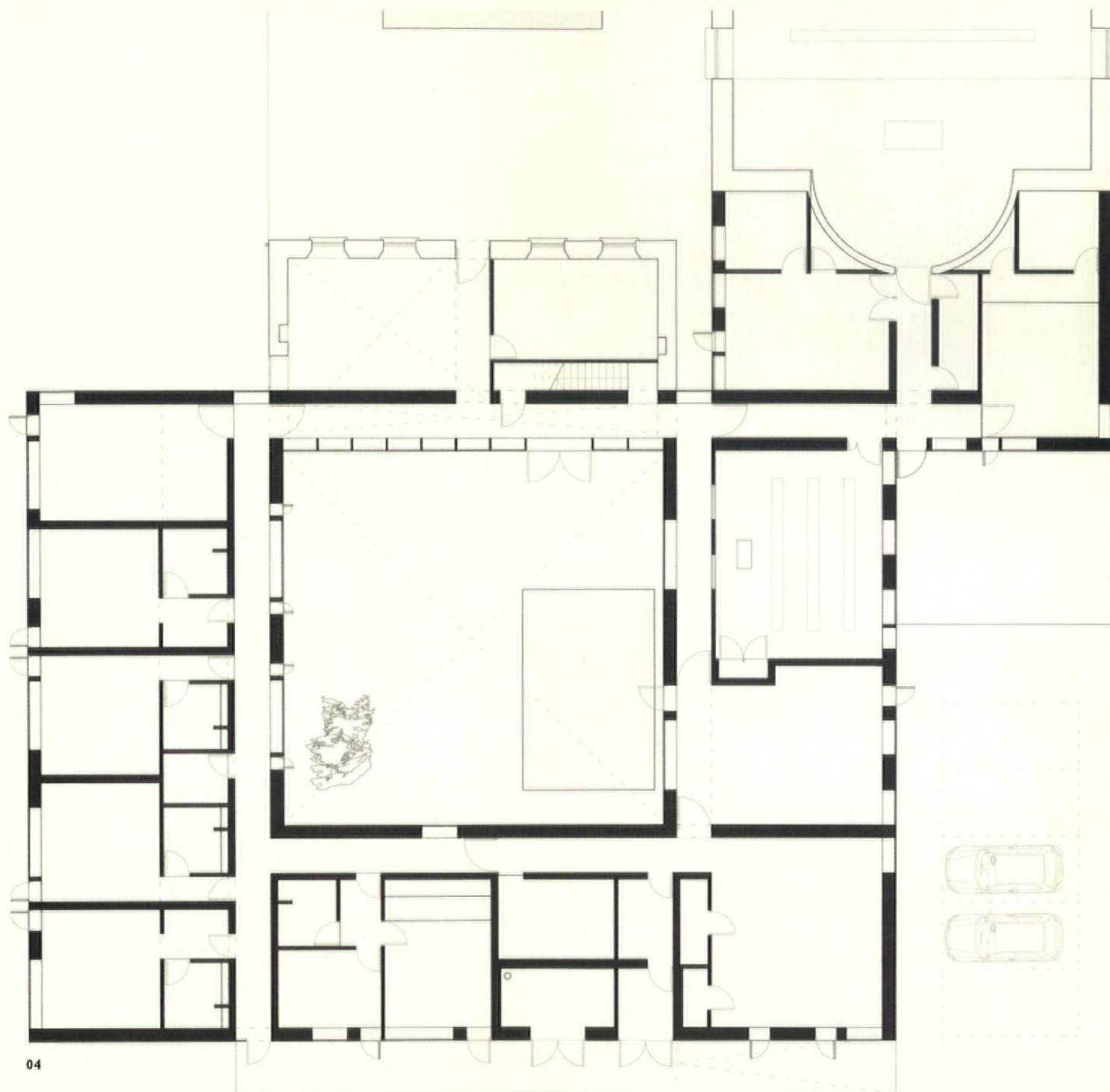
Five projects by emerging architects that show how to make the most of existing structures.

With the unpredictability of today's housing market, increasing numbers of people are opting out of the trend to move out and move up the property ladder (growing families needing more space and aspirational individuals wanting more spare rooms). Instead, many stay put, choosing to adapt their own cherished homes to meet changing needs. If done well, this not only meets practical requirements – adding bedrooms, living rooms, updating outmoded sanitary provision or optimising use of external spaces. It can also add significant value and distinction to existing properties, elevating them a rung or two in the market. The homes in this section offer evidence of this trend with five examples from around the world of how to add space in very particular contexts, by optimising and adapting previously unutilised areas above, below or to the side of existing properties, or in extreme cases rescuing derelict structures. Significantly flats are not excluded from this survey, demonstrating that it is not only detached houses on generous plots that can be significantly improved.

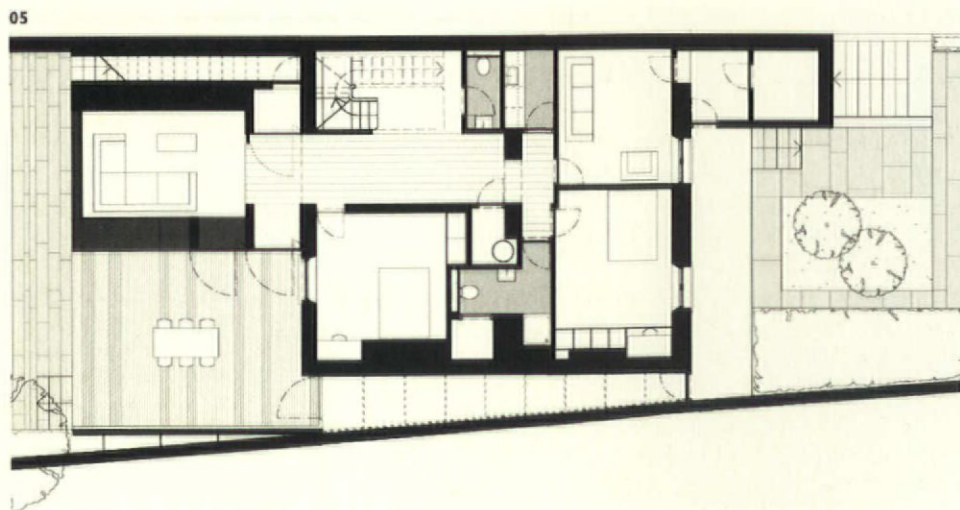
This small survey offers would-be re-developers clues, proving that even in sensitive contexts significant change can be made. In relation to current architectural tendencies, these projects also demonstrate how layering of architectural modes of expression can produce delightful and surprising results. As our cities constantly evolve, beneath the waves of dramatic change brought by large-scale new-build re-developments, subtle tides flow as existing buildings undergo a more steady perpetual mode of change and adaptation. Through this, individual buildings express the passage of time. Churches are the clearest examples of how

buildings grow and develop in response to changing needs and fashions, providing the most obvious isolated examples of incremental change and layered architectural expression as tower and nave are extended and added to with aisles, chancel, chapter house and cloister, layering a range of styles from Norman to medieval and Victorian, with rounded, pointed and perpendicular windows. Individual houses also usefully encapsulate steady change, and as such residential areas are being densified and given the sort of opportunity for self-expression and diversity more commonly associated with the city centres.

Ezzo Arquitectura's Outeiro House (p50) introduces the section with their sensitive, yet assertive two-storey addition to a nineteenth-century granite row house in Porto, Portugal: a scheme that not only demonstrates how to articulate new from old with polycarbonate and corrugated fibre-board cladding sitting above the well-mannered street facade, but also how to plan for modern within the constraints of the building's 17m long and 3m wide interiors. Next, while not strictly a house in the traditional sense, Odos Architects' and O'Shea Design Partnership's extension to the Knocktopher Friary, in County Kilkenny (p54), arranges residential accommodation around a new quadrangle that also serves to unify previously disparate elements. Two bold extensions follow, with Plasma Studio's mountainous attic apartment and artificial roof terrain (p56), and Boyd Cody's shiny new copper cube (p57). And the section closes with Daniel Fügenschuh's inventive and intricate loft conversion that completely transforms the upper level of an Austrian townhouse apartment (p58). ROB GREGORY



04

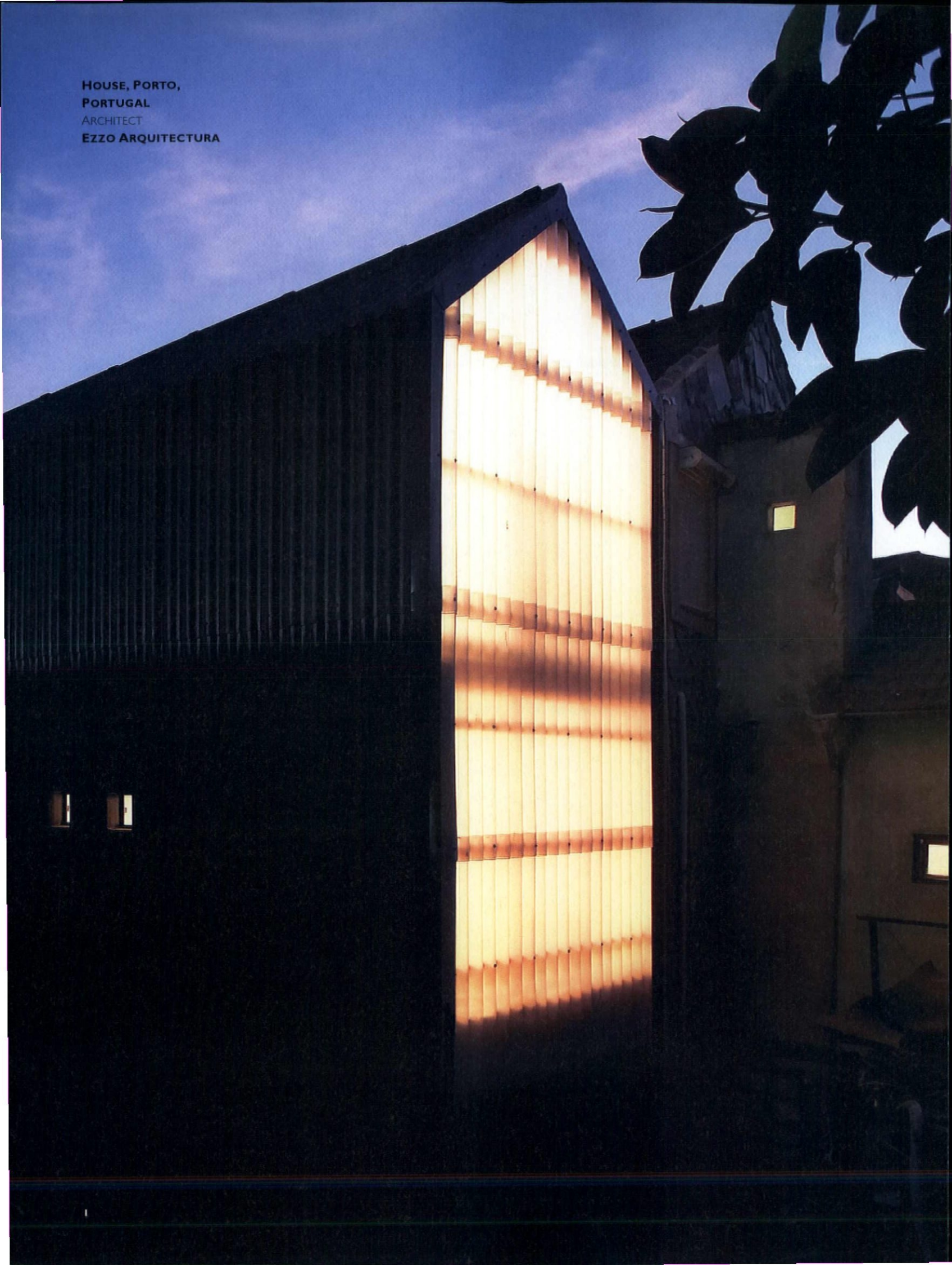


05

- 01 Büro Daniel Fügenschuh's inventive loft conversion.
- 02 Plasma Studio's rooftop addition.
- 03 Ezzo Arquitectura's town house extension.
- 04 Odos Architects and O'Shea Design Partnership's friary courtyard.
- 05 Boyd Cody Architects' rear extension in Dublin.

All plans reproduced at approximately 1:200

HOUSE, PORTO,
PORTUGAL
ARCHITECT
EZZO ARQUITECTURA



Historically, Portuguese architecture is firmly rooted in the vernacular, with craft-based, artisanal origins and a limited range of forms and materials. Inevitably this has fed through into contemporary practice, cultivating the notion of what architect and curator Pedro Gadanho has called 'critical scarcity' (AR July 2004). Lack of resources together with a relatively unsophisticated construction industry forces architects to be especially inventive, epitomised by the abstracted and poetically understated work of the Porto School. Such tenets – as they apply to both old and new buildings – find renewed expression in this sensitive remodelling of a house by Ezzo Arquitectura in a historic part of Porto.

Though the house on Outeiro Street dates back to the nineteenth century, both it and its environs have not weathered well, experiencing both physical and social degradation. Built out of local granite and timber, it had endured numerous changes of tenure usually accompanied by crude internal remodellings, so that by the time Ezzo came on the scene, it was severely dilapidated, with only the external walls and floor structure remaining. Hemmed in by neighbouring buildings, the four-storey structure is an awkward sliver (a mere 3m wide by 17m long) straddling a sloping site. Exploiting this adversity, Ezzo simply and logically allocate each floor a function – entrance hall on the truncated ground level, where the house burrows into the slope, with bedroom and living quarters stacked on the larger floors above. A terrace and office occupy the top floor. A new staircase links the four storeys, its cantilevered treads enhancing the now prevailing sense of lightness. Living and dining spaces take advantage of a single uninterrupted volume extending the entire length of the floor.

The treatment of the elevations is emblematic of the house's doughty survival and rebirth, acknowledging history but also engaging with and celebrating the new.



2



3



site plan

Less is more

This remodelled old house has an elegant economy.

1
Wrapped in translucent polycarbonate sheeting, the rear wall of the remodelled house glows with a sensuous intensity.

2
The Porto context. The terrain slopes steeply down to the Douro.

3
Upper part of the street facade, showing roof terrace.

4
Refurbished street facade. The house dates from the nineteenth century.





5

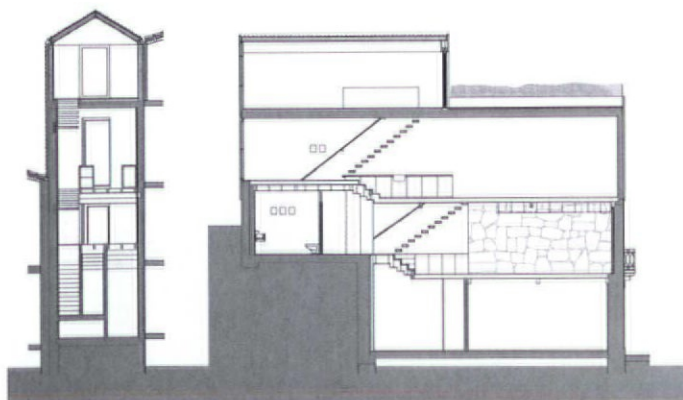


6



7

**HOUSE, PORTO,
PORTUGAL**
ARCHITECT
EZZO ARQUITECTURA



cross and long sections

- 1 entrance
- 2 entrance hall
- 3 wc
- 4 bedroom
- 5 bathroom
- 6 living
- 7 kitchen
- 8 dining
- 9 terrace
- 10 office



roof level



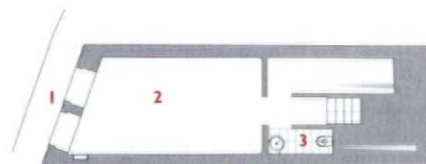
level 3



level 2



level 1



entrance level plan (scale approx 1:250)



The main street frontage, complete with wrought iron balcony, is restored and rendered, but the topmost storey and long exposed side wall are clad in corrugated fibre cement panels, an economical and effective solution (incredibly, the project budget was only €100 000). Most dramatically, however, the rear wall is entirely wrapped in a corrugated skin of translucent polycarbonate, so that light filters in and out. At night the effect is especially theatrical as the house glows like a lustrous casket. Ezzo's approach might be understated, but it is sensitive and effective. Sometimes a bit of 'critical scarcity' is no bad thing. C.S.

- 5 Kitchen, with polycarbonate wall beyond.
- 6, 7 The house's former condition. All that remained were the walls and floor structure.
- 8 Top floor (used as a work space) and terrace.
- 9 Dining space.
- 10 Bedroom at first floor level.
- 11 The fluid volume of the living room and kitchen.

Architect
Ezzo Arquitectura, Matosinhos
Photographer
João Ferrand



Odos Architects impressed the judges with both this extension in Knocktopher (with O'Shea Design Partnership) and a more intricate urban infill in Dublin (p70).

Here, the architects conceived a cloister, with a single-storey addition unifying the original friary building and an adjoining church. The friary building's east elevation forms one of the courtyard's internal faces, while an additional protrusion envelops the church's semicircular apse.

The plan deserves scrutiny, rationalising circulation between all four elements, creating a well proportioned external space and providing new accommodation that includes four bedrooms, a self-contained flat, kitchen, dining room and oratory. The protrusion contains the bursar's office and a sacristy that flank the apse.

Sensitivity and attention to detail has been applied throughout, as new buildings establish a datum

that runs round the courtyard, passing through the friary. Behind a glass and cedar clad screen, set flush with the render of the upper storey, are two cast concrete walls. In an expert move of spatial clarification, the southern end of the friary opens into a double-height space, further articulating the datum as the concrete wall sits freely in the space. Simple materials further regulate the composition, with alternate panels of glass, concrete and cedar giving each elevation a unified identity. Precision extends to the grain of the materials with the texture of the timber and cast concrete set to a consistent width, and to the way the new buildings touch the ground, set on a concrete plinth that resolves level changes around the perimeter. R. G.

Architect
Odos Architects/O'Shea Design
Partnership, Dublin
Photographs
Ros Kavanagh

FRIARY EXTENSION, KNOCKTOPHER, COUNTY KILKENNY, IRELAND

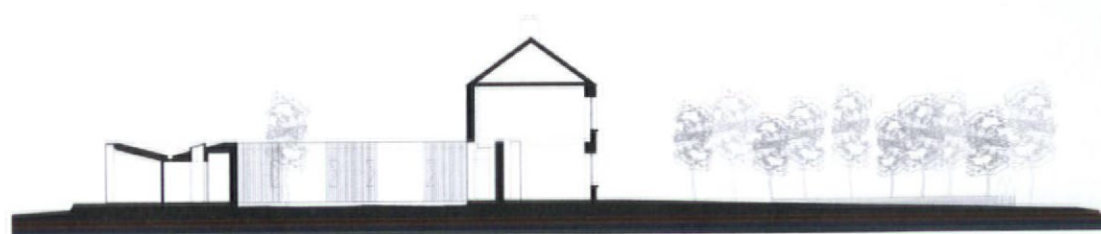
ARCHITECT

**ODOS ARCHITECTS/
O'SHEA DESIGN PARTNERSHIP**



Fine lines

The application of a well considered line of reasoning extends a protected friary in County Kilkenny.



1 Internal and external elevations: timber cladding, glass and in-situ concrete.

2 The new addition envelops church's apse.

3 The as-found situation; showing numerous additions and outshots.

4 Internally, new elements are articulated, here within carved out double-height space.



2



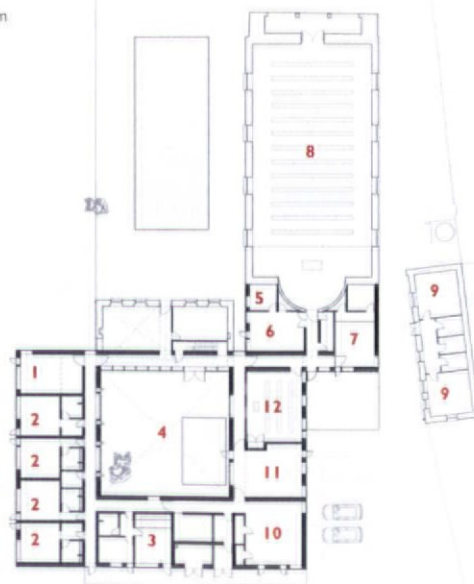
3



4

N10 / KILKENNY-WATERFORD ROAD

- 1 community room
- 2 bedroom
- 3 apartment
- 4 courtyard
- 5 altar boys
- 6 sacristy
- 7 bursar's office
- 8 existing church
- 9 meeting room
- 10 kitchen
- 11 dining room
- 12 oratory



ground floor site plan

55 | 3

**HOUSE, INNICHEN,
SAN CANDIDO, ITALY**
ARCHITECT
PLASMA STUDIO

Parasites are usually unwelcome. This one, however, has its own quirky charm that makes this domestic relationship seem more symbiotic than the architect's description initially suggests. Conceived as a stratified geological formation (an Esker), a series of steel and timber frames deform to create a silhouette intended to echo the neighbouring Dolomite mountains. More practically the result is an accessible roofscape that provides essential internal and external spaces to extend an existing two-storey family dwelling. Providing a self-contained penthouse, the rhythm of the external stair establishes the module of the stratified form that buckles to create a crevasse-like stepped terrace from which exceptional views can be enjoyed. Internally the unit is arranged over two half levels, with an orthogonal range of accommodation that has two bedrooms, a bathroom and a kitchen at the upper level, while at the lower level a living room and sun terrace make the most of the roof's curious form. R. G.

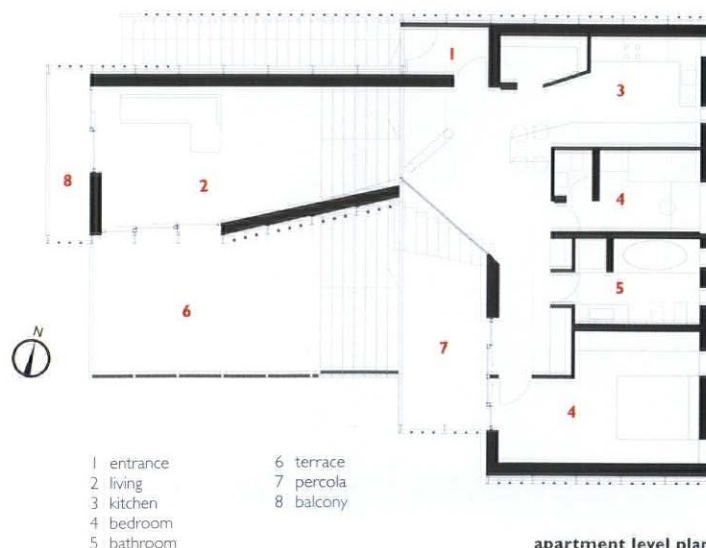
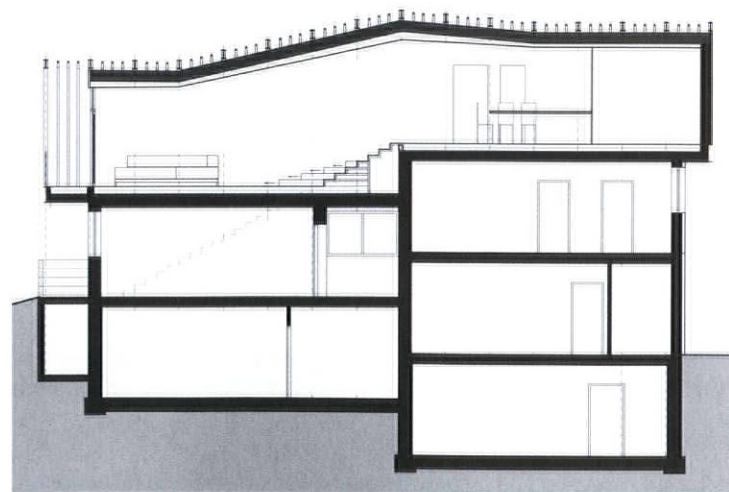
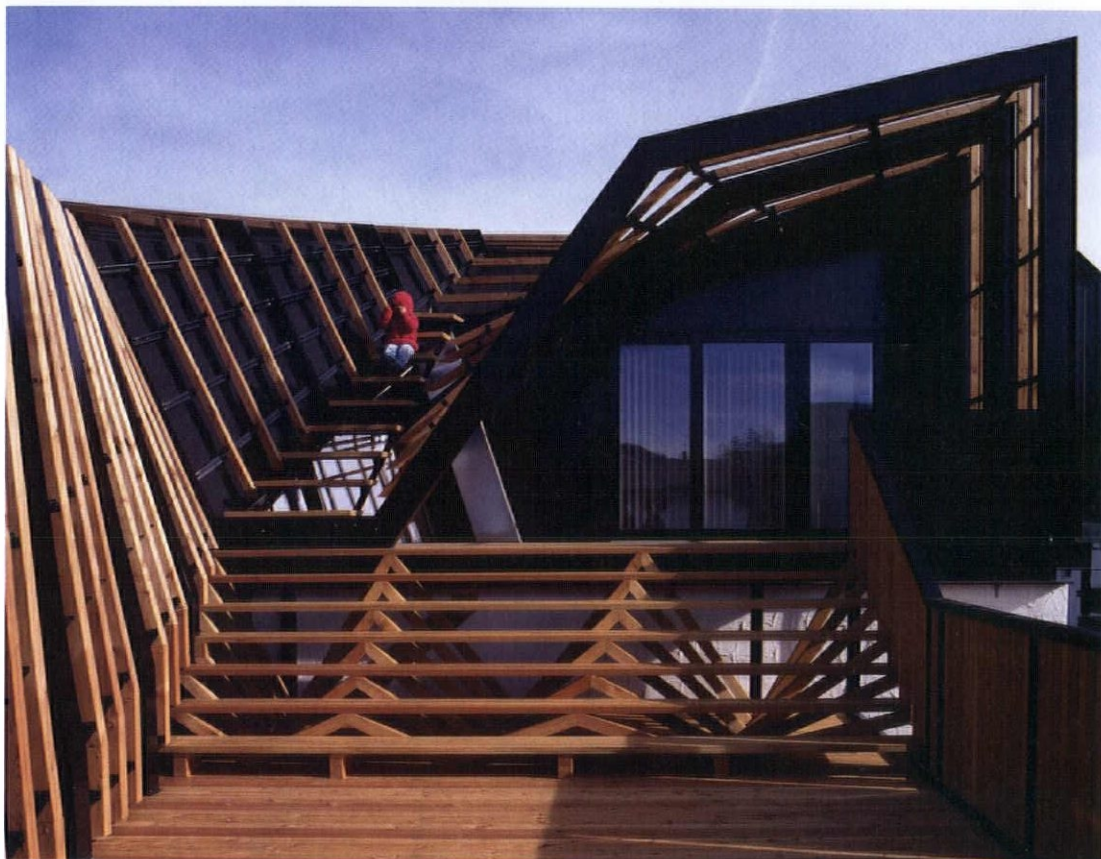
Architect
Plasma Studio, London
Photographs
Cristobal Palma



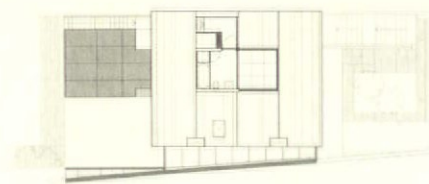
Step change

Plasma Studio's mountainous roof addition in Innichen.

1 A rather unremarkable house has been transformed by this new addition.
2 Significant care and consideration was given to external spaces.



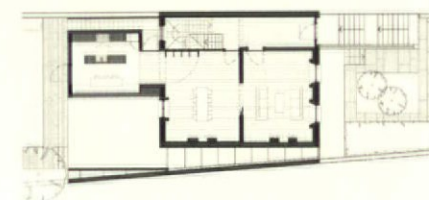
apartment level plan



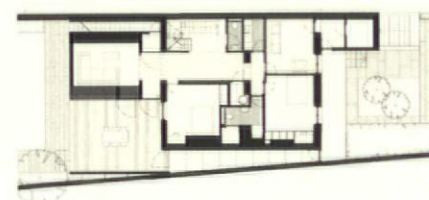
attic level – showing solarium and bathroom



first floor – bedrooms



upper ground – kitchen/living rooms



lower ground – family room/bedrooms



HOUSE, DUBLIN, IRELAND

ARCHITECT

BOYD CODY ARCHITECTS

X-box

Boyd Cody's copper cube connects house and garden.



cross section

installations, including the integration of three new bathrooms on the lower levels and a hidden rooftop solarium that gives extensive panoramic city views. All of these interventions share a family resemblance, being clad in a distinctive yellow pigmented rubber and shiny penny copper sheets. Most conspicuous of all is this rear addition providing two levels of accommodation to serve the existing upper- and lower-ground floor family rooms. On the upper level is a kitchen that features a bent steel window bench, while at garden level a sunken playroom connects with the garden via a new teak deck. Also featuring the distinctive copper cladding, this massive form will be subject to more environmental change than the internal surfaces and as such will change with time, patinating to darker green and brown hues. R. G.

Architect
Boyd Cody Architects
Photographs
Paul Tierney

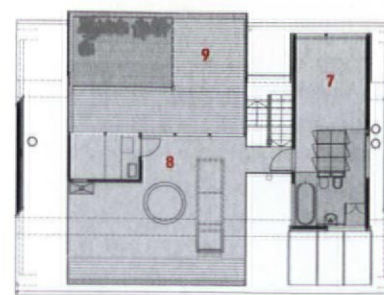
1 Externally the copper cladding gives this rear extension a touch of class.
2 Internally a new kitchen connects to existing dining room.



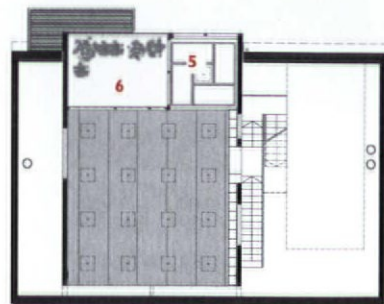
When approaching this house, it appears a relatively unremarkable three-storey brick-fronted Victorian semi – albeit with a rather grand demeanour, set well back from the street by a large forecourt. Once inside, however, you soon suspect that its owners wanted much more. Throughout the house, Boyd Cody Architects has been involved in a number of



**LOFT CONVERSION,
INNSBRUCK, AUSTRIA**
ARCHITECT
**BÜRO DANIEL
FÜGENSCHUH**



upper level plan



eaves level plan

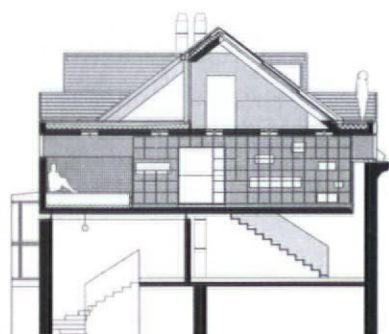


third floor plan

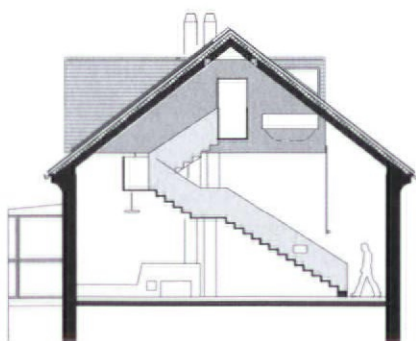
Roof light

Unconventional ideas produce surprising results, as seen here in Innsbruck.

- 1 entrance lobby
- 2 dining room
- 3 kitchen
- 4 living areas
- 5 tea room
- 6 bamboo garden
- 7 master bathroom suite
- 8 sauna/gym/solarium
- 9 terrace



cross section through



cross section through stair

- 1, 2 From front and rear, two boxes are clearly articulated.
- 3 From communal area, base of lower box creates new soffit to stairwell.
- 4 A central stair sits between two suspended boxes.
- 5 Living and dining space extends from front to back.
- 6 Cut into the ridge: a gym, sauna and external solarium.
- 7 Inside the lower box, with tea room and bamboo garden.

At the start of his career, Daniel Fügenschuh designed and oversaw construction of a radical home for his parents. With this feather in his Tyrolean cap, he came to London, working for Michael Hopkins and Florian Beigel before returning to his home town of Innsbruck (AR October 2003). With notable success winning the 2005 competition for the UN building, Montenegro, he spent intervening years honing planning skills, with a number of ingenious intricate domestic projects. This is his latest, continuing an interest in the optimisation of domestic space.

The client originally sought proposals for an unoccupied 15x10m loft on the fourth floor of his city centre apartment. Fügenschuh, however, convinced him that the third floor should also be re-planned, opening it up as a single unified space. In the client's words, this 'blew all

expectations', orchestrating a completely new way of life.

Inserting two boxes, one above and one breaking the eaves line, the expression of a single space remains uncompromised. Space flows vertically and horizontally in a balancing act that provides essential cellular accommodation and complex interstitial volumes. With long views, Innsbruck's roofs and views of the Patscherkofel mountain now form part of the apartment's dynamic scenography, changing outlook of space and of client. As a respected psychiatrist and psychotherapist, the client has learnt a lot about himself and how he wants to live, stating in his own self analysis that in his new home, 'the path evolves when walking is the goal'. R. G.

Architect
Büro Daniel Fügenschuh, Innsbruck
Photographs
Lukas Schaller



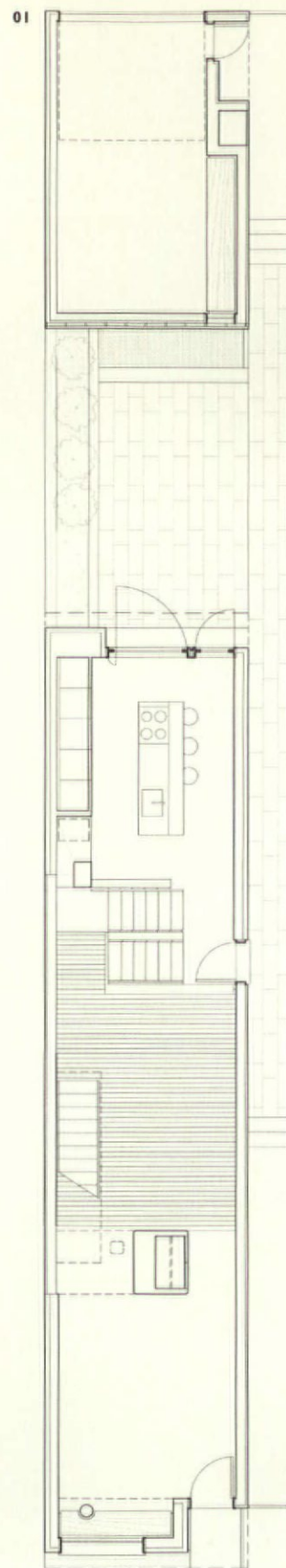
In relation to the previous examples, this section considers new insertions between existing buildings. Just as individual properties contain residual space, complete plots also lurk in unexpected places, providing excellent development opportunities. Detective work rewards the curious, giving entrepreneurial individuals the opportunity to insert new dwellings into apparently stable and established urban configurations, increasing density and bringing added diversity. The examples seen here have made the most of such opportunities, eking out precious space and using each site's eccentricities to help derive new modes of formal expression. As demonstrated in *The House: New Paradigms* (AR March 2006), finding unorthodox sites offers an alternative for ambitious clients, liberating them from having to compromise by conforming to the market standard. Speculative housing developments fail on many levels to make the most of each plot's essential qualities. So, if people really want unique and distinctive homes in tight-knit and intense communities, finding the right site is the first move. The next important consideration is to find an architect who is capable of working with and amplifying site specific qualities. Each of the five examples in this section have achieved this ambition.

Starting in the most conventional of residential settings, Donald Chong added a detached house to one of Toronto's central residential districts (p62). Working on a narrow plot between two existing three-storey buildings, in many ways the house conforms to a number of contextual mannerisms. Using brick and render, and providing an elevated entrance, it sensitively finds its own place, adding further distinction to one of Toronto's characterful residential streetscapes. Internally, however, the house is like no other in the street, as the architect has made the most of the plot's proportions and constraints, arranging accommodation in a linear manner, expressing its verticality with a first floor double-height space and exploiting a ground floor change in level to maximum effect. By contrast, in a less conventional setting, Hertl Architekten have responded in a more abstract way (p64), adding a new roof-top element to an existing property that derives its form in response to its neighbour, with a cranked form that acknowledges its adjacency with a traditional slate roof, and a formal distortion that makes the most of spectacular views. Views also help shape the next two examples, firstly in Touraine Richmond Architects' One Window House in Venice, California (p68), that goes against the low-rise grain to maximise mountain views, and next in Japan, in Kazuyasu Kochi's house called *Colours* (p69), that maximises the plot's adjacency to a rare open space within Tokyo's otherwise dense urban mass. The section concludes with another project by Dublin-based Odos Architects (p70), this time working alone on a new three-bedroom house on a tricky corner site, previously occupied by a single garage. With an integrated design that rationalises the entrance for the neighbouring property, the new house uses split levels and external courtyards to maximum effect, exemplifying how in relation to urban infill, the most creative architects thrive on the process of seeking solutions that genuinely turn constraints into opportunities.

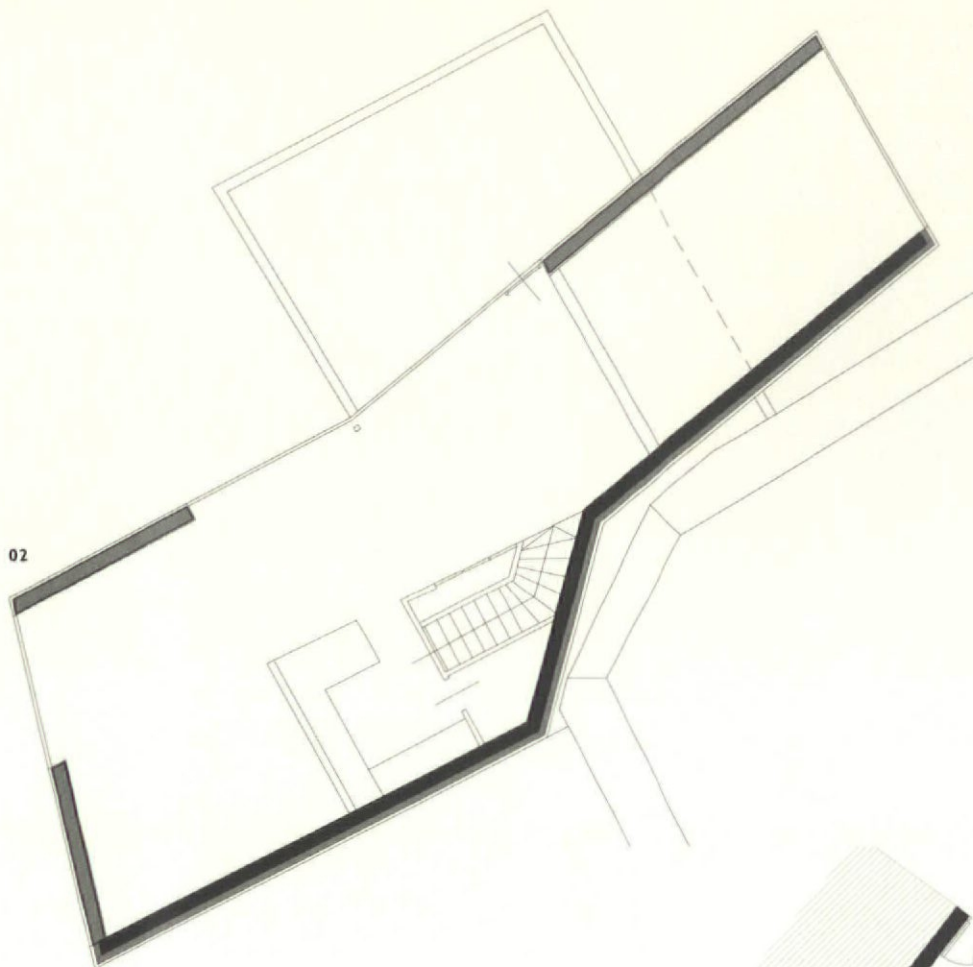
ROB GREGORY

- 01 Donald Chong's linear Galley House in Toronto.
- 02 Hertl Architekten's Krammer House in Austria.
- 03 Kazuyasu Kochi's 'Colours' in Tokyo.
- 04 Touraine Richmond Architects' One Window House.
- 05 Odos Architects: 13 and 13a Thor Place in Dublin.

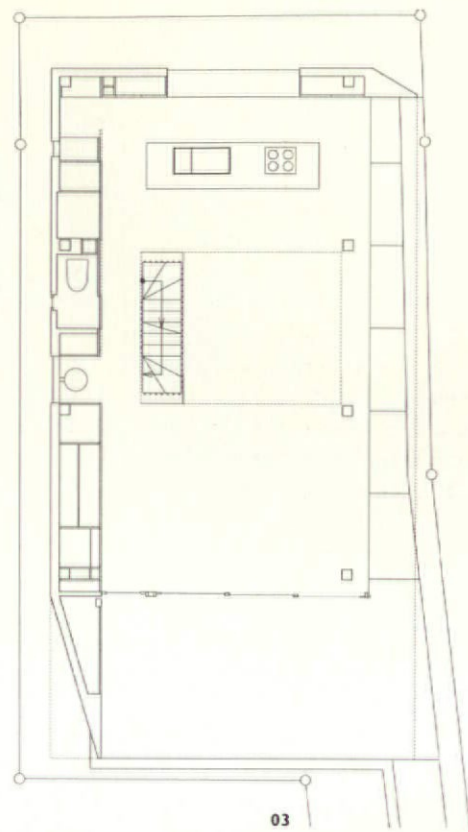
All plans reproduced at approximately 1:150



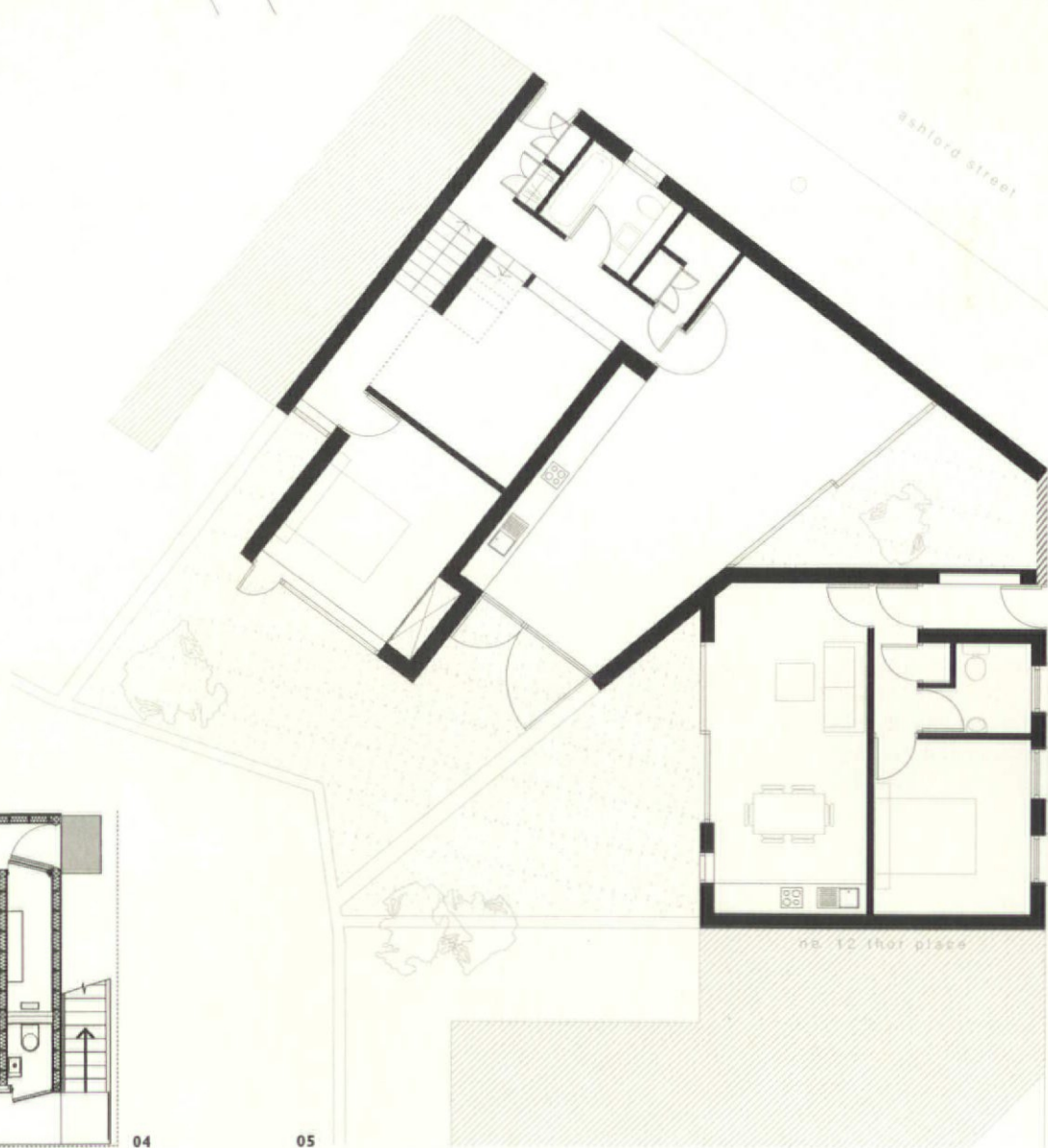
URBAN ... INFILL



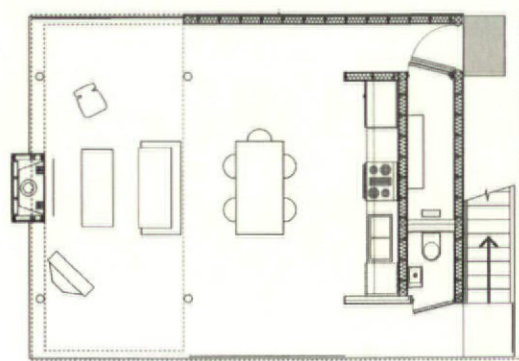
02



03



05



04



**HOUSE, TORONTO,
CANADA**
ARCHITECT
DONALD CHONG STUDIO

The form of Toronto's city centre is immediately legible to any newcomer. From its mid-rise CBD, passing an intermediate layer of adapted industrial buildings, pedestrian visitors soon reach the low-rise residential districts that make Toronto distinctive. With scale and density in equilibrium, Toronto is a rarity, where relatively large-scale changes are achieved without losing urban cohesion. Residential districts are dense and anything but suburban, allowing large detached and semi-detached dwellings to produce coherent and harmonious streetscapes.

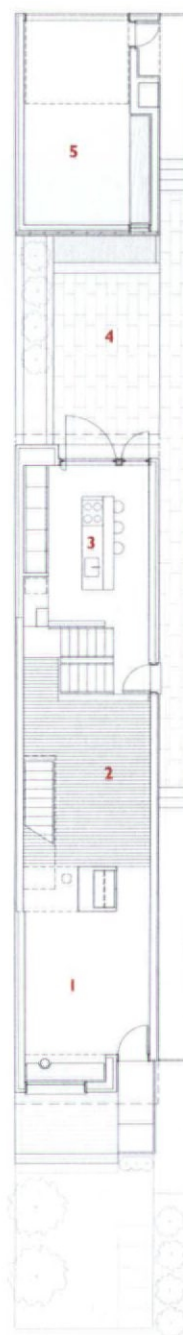
Occasionally opportunities arise to increase density, as here with this narrow house, that provides space for a valuable family dwelling. Barely 5m in width, the plot was considered 'undesirable' by so-called market experts and had been neglected.

With expert planning, however, the architect produced a home that responds to what they refer to as 'a new and necessary desire for healthy dense urban lifestyles', adding another layer to a city known for its ability to mix modes of expression with harmony and delight.

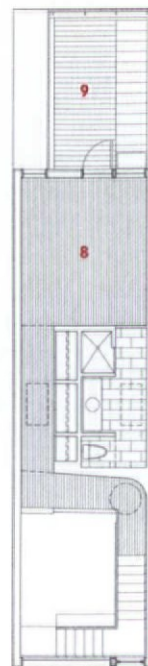
Between two party walls, 4m apart, accommodation is over three and a half levels. Remarkably, despite space limitations, three stairs were incorporated: a dog-leg stair giving access from the entrance level living area, to the lower level kitchen (that accesses a courtyard garden); a single straight flight along the western party wall, giving access to the first floor double-height family room (that leads to two bedrooms); and a feature stair, visible through a double-height window that leads to an expansive master suite and roof terrace. R. G.

Architect
Donald Chong Studio, Toronto
Photographs
Bob Gundu

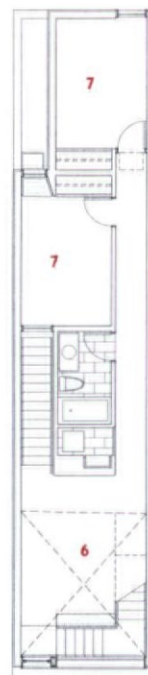
- | | |
|---------------|----------------|
| 1 living room | 6 family room |
| 2 dining room | 7 bedroom |
| 3 kitchen | 8 master suite |
| 4 courtyard | 9 roof terrace |
| 5 garage | |



ground floor



second floor



first floor



Between the lines

Clever planning has provided space for a unique three-bedroom family home in Toronto.

1 On the first floor, a double-height family room sits between parent's and children's bedrooms.
2 Galley House adds distinction to the streetscape.



**KRAMMER HOUSE,
WAIDHOFEN, AUSTRIA**
ARCHITECT
HERTL ARCHITEKTEN





2

Plain speaking

A rigorous spirit bears surprising fruit in a small Austrian town.



3

Waidhofen is a pretty town in north-east Austria, where the Alps begin to peter out into the lowlands around Vienna. Its hugger mugger Baroque core tips down the steep banks of the River Ybbs, a tributary of the mighty Danube. Within this picturesque milieu, Werner Krammer of Hertl Architekten decided to renovate and enlarge his existing house on a tight, sloping riverside site. His response was not to opt for some anodyne pastiche, but rather go for guns-blazing modernity. Austrian architects have a reputation for shaking things up, of relishing the clash between old and new, and this modestly provocative remodelling shows that the younger generation are more than capable of following suit.

The recast house makes efficient and dramatic use of its cramped riverside site. Now shorn of its sloping roof, the

- 1 The new upper floor captures spectacular views of the River Ybbs and the Waidhofen townscape.
- 2 Traditional materials – grey slate, white stucco – become abstract planes defining new and old elements.
- 3 The new volume peeks up like a questing periscope.

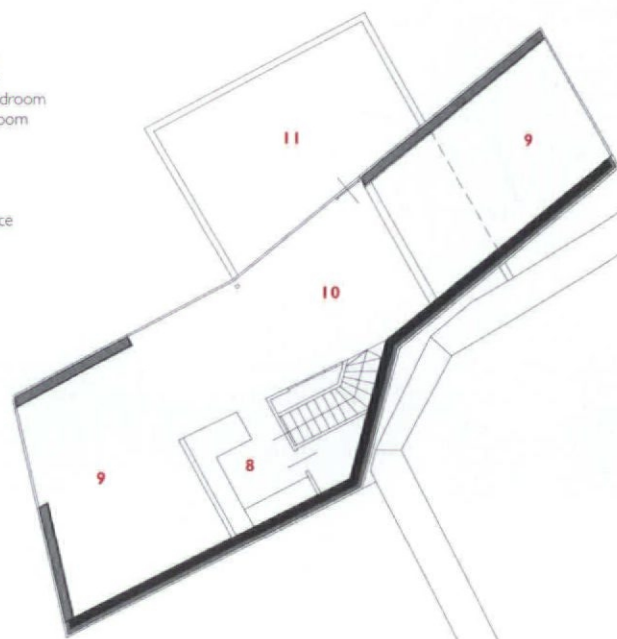
existing building forms a sort of plinth to support the new floor, an elongated volume clad in anthracite slates that thrusts out and up above the jumble of roofscape. Simultaneously part of the urban fabric, it is also conspicuously (some might say self-consciously) different in its strong, blocky geometry and large areas of glazing proffering master-of-the-universe views of the river and town below. Emphasising the contrast between old and new, the base is rendered white, and though both white stucco and grey roof slates are historically part of the Waidhofen vernacular, here they are abstracted down to taut planes of contrasting colour and texture.

As the external treatment clearly distinguishes the different floors, so too does the internal arrangement. Following the layout of the original house, the lower floor has a more intimate, cellular character, with three bedrooms and a library radiating off a spinal entrance hall. (Given the reductivist severity of the

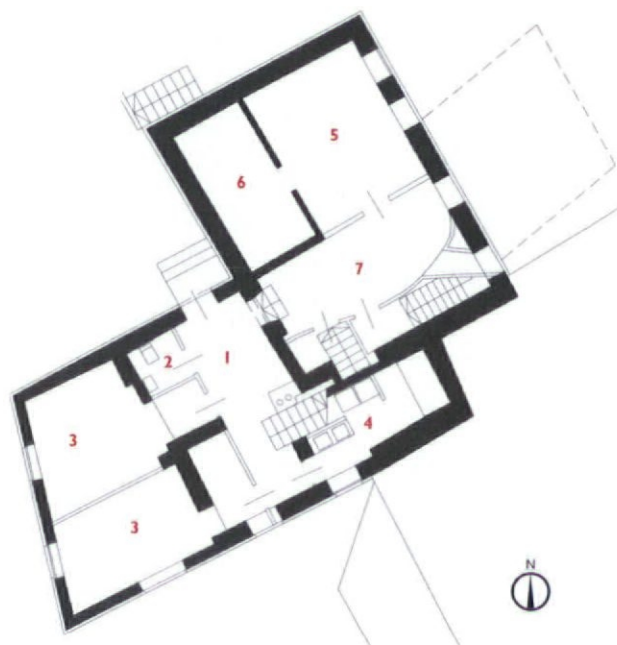
project, there's a surprising Frank Gehry moment in the library with a contorted and perforated internal wall.) By contrast, the new upper floor is an uninhibited volume combining kitchen, dining and living functions in a single fluid sweep. The riverside end cantilevers out precipitously, also rising in height like a periscope to grab extra daylight from a long strip of clerestory glazing. As the new floor does not replicate the exact footprint of the level below, the resulting exposed roof plane can be usefully colonised as a terrace. Internal finishes are suitably austere, a mixture of flakeboard panels and raw concrete, but somehow, all this mittel-European rigour of plain forms and plain materials seems to work. C. S.

Architect
Hertl Architekten, Steyr
Photographs
Paul Ott

- 1 entrance
- 2 wc
- 3 bedroom
- 4 bathroom
- 5 master bedroom
- 6 dressing room
- 7 library
- 8 kitchen
- 9 living
- 10 dining
- 11 roof terrace



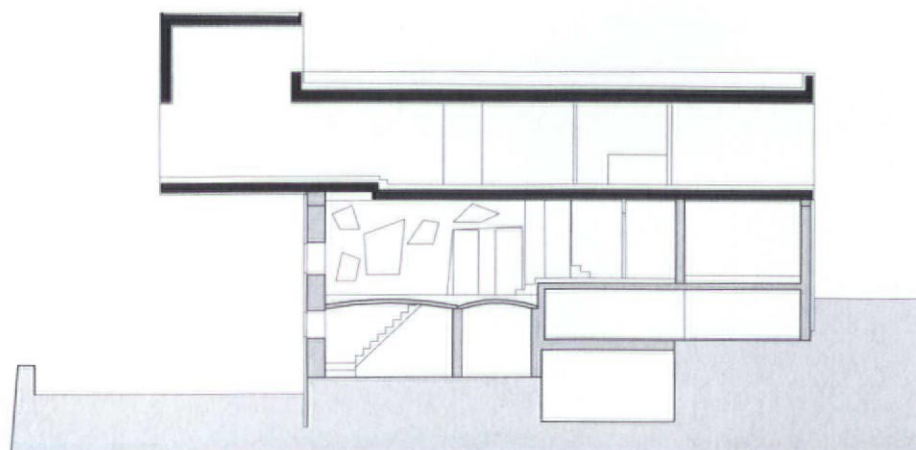
first floor



ground floor plan (scale approx 1:250)



site plan



long section

KRAMMER HOUSE,
WAIDHOFEN, AUSTRIA
ARCHITECT
HERTL ARCHITEKTEN

4.5
Living and
dining spaces
are contained
a single fluid
volume. Finishes
are appropriately
austere.

6
The library's
curious curved
and percolated
internal wall.





HOUSE, TOKYO, JAPAN

ARCHITECT

KAZUYASU KOCHI

Family plot

Making the most of proximity to a rare piece of open space.

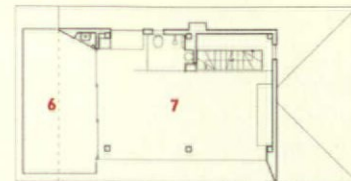
Unlike America, Japan has for many years been inventing ingenious and at times radical solutions to living cheek by jowl in tight urban situations. This house extends the tradition, but in a unique way due to its adjacency with a relatively expansive open plot. The neighbouring burial ground offers a rare moment of spatial liberation in an otherwise dense matrix, described by the architect as being like 'a resort in a crowded city' with excellent exposure to sunlight to the south and east. As such they oriented the house's principal view in this direction.

Arranged over three levels, the plan forcibly turns its back on the rather bland neighbouring

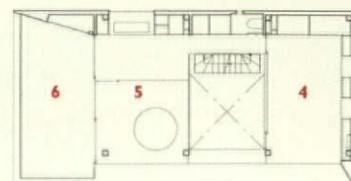
buildings, with a thick wall that contains essential services, utilities and storage. This wall tapers to present a thin edge where the view opens up, and between these sharp arrises the entire wall is fully glazed, floor to ceiling. The house is called *Colours* in response to the fact that each of its four levels comprise a single room articulated by a single material, finish or colour, such as the basement playroom that features cast-in-place concrete, and the ground floor living/kitchen/dining room that has a black slate floor. R. G.

Architect
Kazuyasu Kochi/Kochi Architect's Studio, Tokyo
Photographs
Daichi Ano

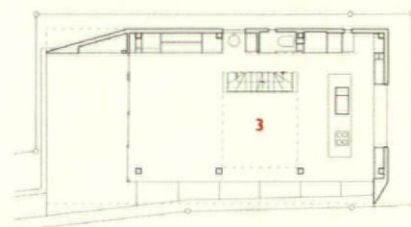
- 1 child's room
- 2 den
- 3 living/kitchen/dining
- 4 bedroom
- 5 bathroom
- 6 terrace
- 7 master bedroom



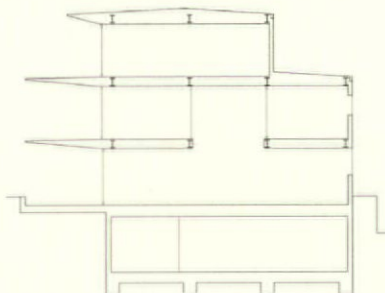
second floor plan



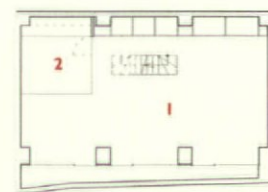
first floor plan



ground floor plan



cross section showing overhanging eaves



basement floor plan



2



3

- 1 Adjacent to a cemetery, the plot enjoys an unusually spacious setting.
- 2 Master bedroom; curtains provide privacy when required.
- 3 Bathroom opens onto perimeter terrace.

The densification of residential districts is not only a European issue. In California over 6 million new inhabitants are anticipated over the next decade, and as such inventive housing solutions such as this are helping to meet the demand. The plot was designated for two units, but until recently only held one. When a new house was proposed, the architect saw an opportunity to improve on conventional approach that may have produced a more expansive and hence inefficient single-storey dwelling, or at best a regular two-storey shallow pitched cube.

This house rises to three storeys, to provide 140sqm and to exploit distant views of the mountains. Internally, the spaces also make the most of the added height with double-height voids linking ground floor living spaces with a more private first floor mezzanine study/dressing area. Externally the form of the stair is clearly expressed to give the house a distinctive quality, clad in corrugated galvanised metal and articulated by glass and polycarbonate sheets. Internally the use of self-finished materials such as flake board (OSB) gives the house a reassuring as-built quality not typical of this image-conscious region. R. G.

Architect
Touraine Richmond Architects, California
Photographs
Benny Chan

1
On a corner plot,
One Window
House articulates
the two-flight
stair.

2
Throughout,
self-finished
materials give
this house an
unusually honest
expression.



Raising the bar

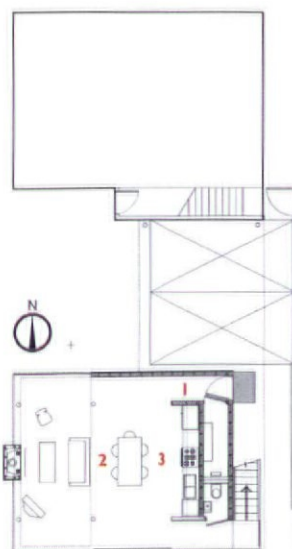
Unlike neighbouring properties, this home rises to three storeys.

- 1 entrance
- 2 living/kitchen/dining
- 3 kitchen
- 4 bedroom
- 5 study deck
- 6 void
- 7 master bedroom
- 8 roof terrace

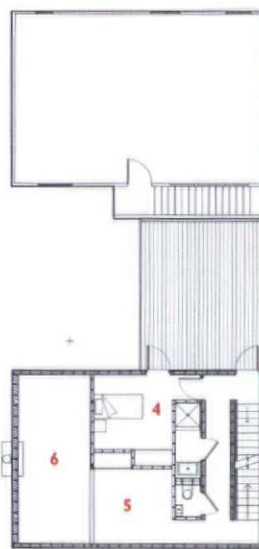


2

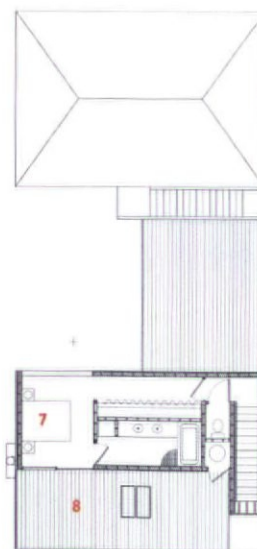
**HOUSE, VENICE,
CALIFORNIA, USA**
ARCHITECT
**TOURAINÉ RICHMOND
ARCHITECTS**



ground floor plan



first floor plan



second floor plan

Dublin's architects are establishing an impressive reputation for producing excellent responses to their city's unique urban grain. In 2006, Boyd Cody's brick cube drew the jury's attention (AR December 2006, p74), and in 2007 a number of new Dublin houses emerged. This house by Odos Architects extends the tradition on an equally tricky plot as Boyd Cody's, on a prominent north inner-city corner in Stoneybatter.

On a leftover plot, formed as a residual space between two converging streets, an opportunity existed to repair the continuity of the street and to provide essential additional accommodation for the clients that occupied number 13 Thor Place. A garage occupied

the site, together with a lean-to extension to number 13. With these elements removed, the architects divided the site into two plots, making way for the construction of number 13a: a larger three-bed home.

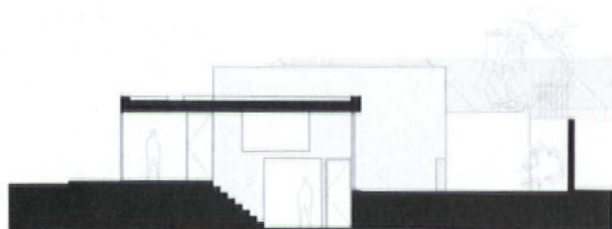
The planning of the original house was optimised through the reorganisation of its entrance, with the addition of a slim hall that enabled the original central entrance to be blocked up to make way for a good-sized double bedroom suite. Behind this, a full width kitchen/living/dining room leads on to a small triangular courtyard. On the adjacent plot 13a is arranged over a split level that allows two levels to be accommodated within the strict

height limitations, with a sunken den and bedroom sitting below a set-back attic storey that provides two additional bedrooms. Planned along an orthogonal party wall, the two levels of cellular rooms are flanked by a large tapering kitchen/living/dining room that occupies the wedge-shaped area to the east. As a final stroke of spatial optimisation, a kite-shaped courtyard neatly resolves the critical knuckle, providing a screened link back to the street, and giving the interiors more space to breath. R. G.

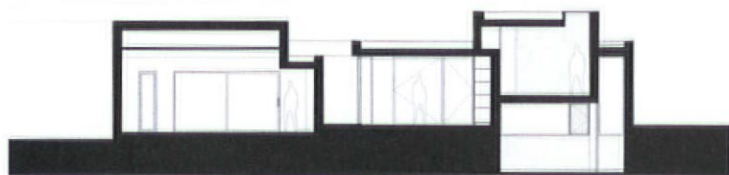
Architect
Odos Architects, Dublin
Photographs
Ros Kavanagh

- 1 Existing property with central entrance, lean-to and garage.
- 2 A single window and entrance articulated an otherwise blank screen wall to no 13a.
- 3 The black render wall provides continuity to the street frontage.
- 4 From the entrance, no 13a is arranged over a split level. Seen here, the den.
- 5, 7 Principal living/kitchen/dining room has access onto two courtyards.
- 6 A lay light between levels allows internal connection.

HOUSE, DUBLIN, IRELAND
ARCHITECT
ODOS ARCHITECTS



section through entrance hall to 13a



section through nos 13 and 13a



first floor plan

Good cornering

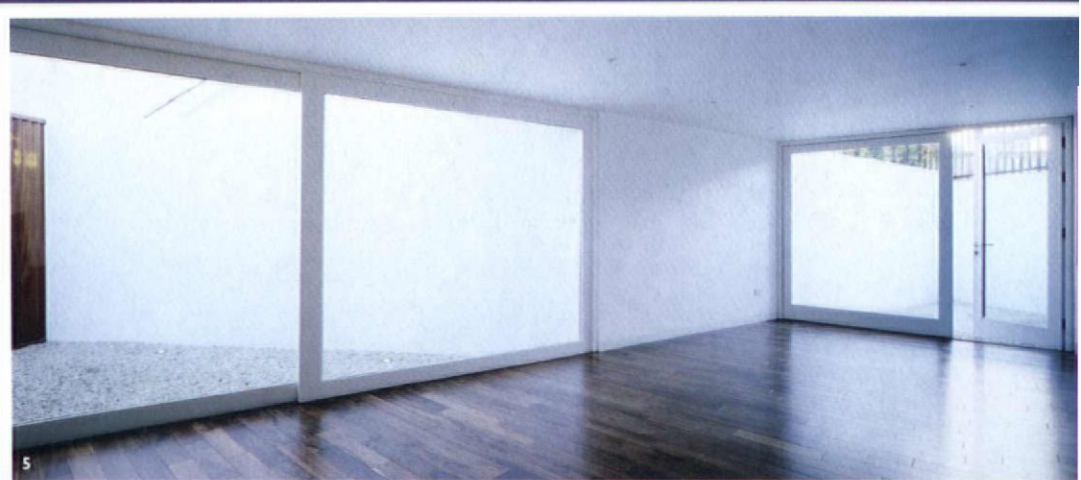
On an apparently hopeless site, Odos Architects neatly turn out a fine new three-bedroom house.



- 1 new hall no 13
- 2 bathroom
- 3 bedroom
- 4 living/kitchen/dining
- 5 courtyard no 13
- 6 entrance no 13a
- 7 den
- 8 bedroom
- 9 living/kitchen/dining
- 10 courtyard no 13a



ground floor plan



If space and solitude are what you want, for some there is no better alternative than to move out of the urban conurbation in search of the good life. The six projects featured in this section illustrate designs in rural and remote settings that could loosely be described as object buildings, or pavilions; detached and not conforming to any urban obligations. With fewer constraints the projects in this section demonstrate how important it is to define a key agent of order for each site. Across a range of scales and contexts, these projects show different approaches, from working with established types (such as barn or hut) and creating settlements (with simple ranges or courtyards), through to more extreme and deterministic formal inventions.

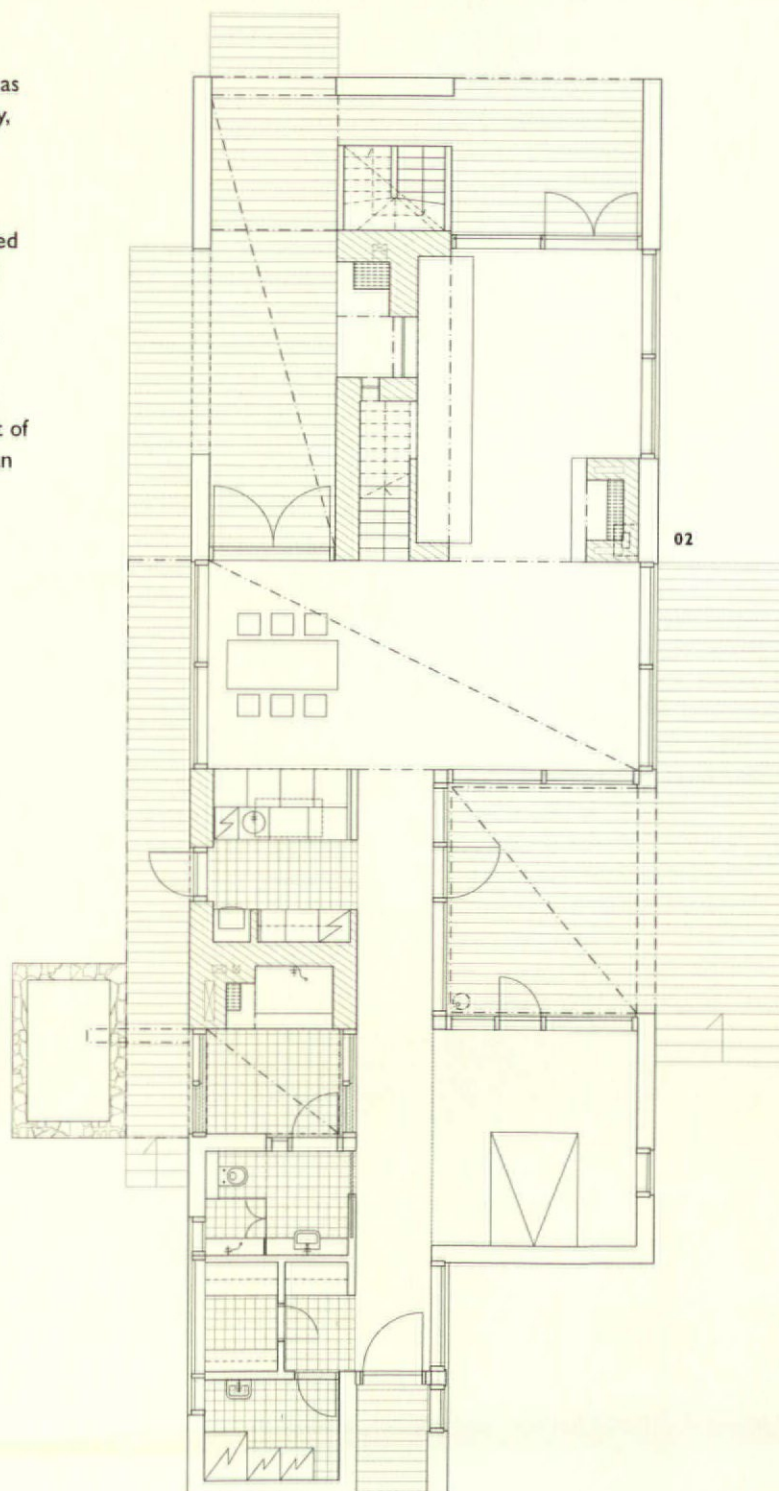
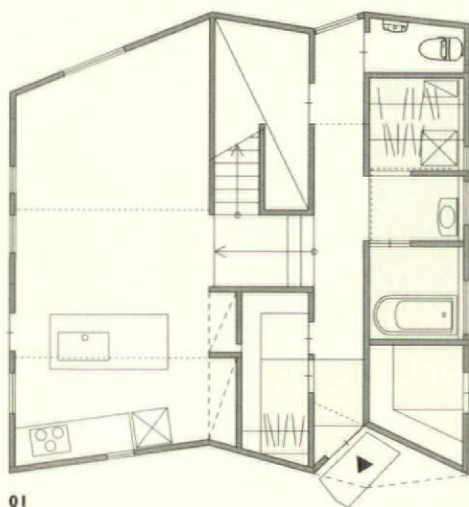
The section begins with Go Hasegawa's woodland hut (p74) that on first impression presents a familiar form that suggests the most basic level of accommodation, complete with what looks like a large external roof-mounted water tank. Upon entering the hut, however, the truth is revealed, as the hut within a hut concept produces a unique series of interiors and interstitial light wells that ultimately lead occupants out onto the tank-like balcony that offers delightful forest views.

Next is Shinichiro Akasaka's house in Sapporo (p78) on the northernmost island of Hokkaido that also appears strangely familiar, as if imported from a commonplace Scandinavian suburb. Closer scrutiny, however, reveals the detail of the architect's specific response to site: avoiding any cut and fill, and nestling the structure within a thin scattering of trees. Through this the house's crooked form is seen to respond to specific site conditions in both plan and section, with folded external walls that play with the changing light, and a terraced ground floor plan that brings unique spatial diversity. Singularity of material choice further amplifies the building's unique composition, with white cladding externally that reflects seasonal landscape hues, and a warm birch-lined interior that cocoons occupants. While this house derives form from context, working at a larger scale has allowed the architect of the next project, Johnsen Schmalig Architects, to use an L-shaped plan

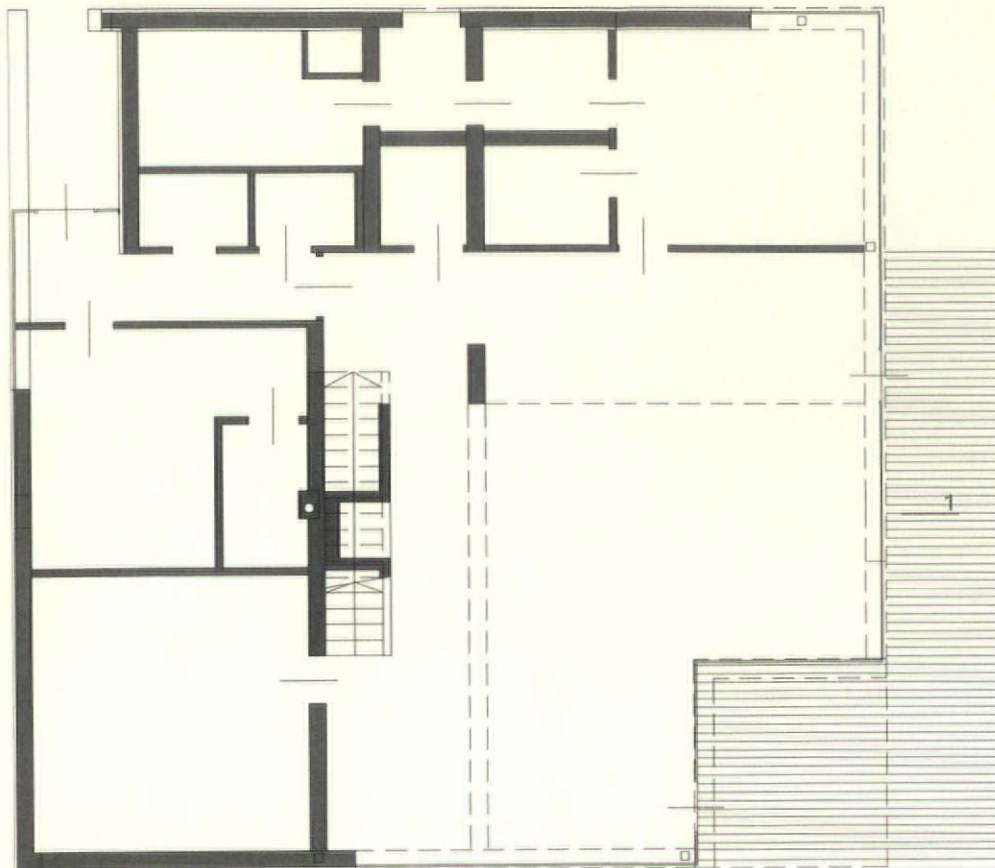
to bring new order to their remote site on Green Lake, in Wisconsin, USA (p80). By arranging the majority of the space in a two-storey linear range of accommodation, the house not only creates a new lakeside boundary that anchors itself to the steep bank (or bluff), but also on the upper level combines with an entrance wing, garage and canopy (set at 90 degrees) to define a relatively formal entry court cum forest clearing.

Two Austrian schemes follow that demonstrate contrasting approaches to formal composition in rural locations, with Hertl Architekten's imposing beekeeper's house (p82) and YES-architecture's more subtle winehouse (p83); both striking, but clearly appealing to different tastes. And the section closes with a classic weekend house by A-Piste in Finland (p84) that encapsulates the essence of residing on the stunning archipelago between pine trees and rocky outcrops in a simple timber box that rises to maximise exposure to principal northerly views.

ROB GREGORY

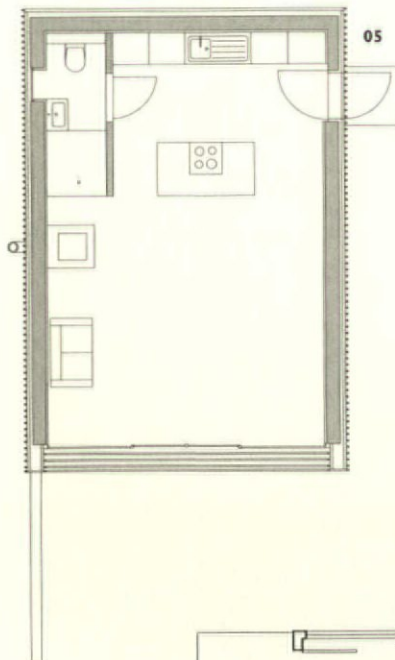
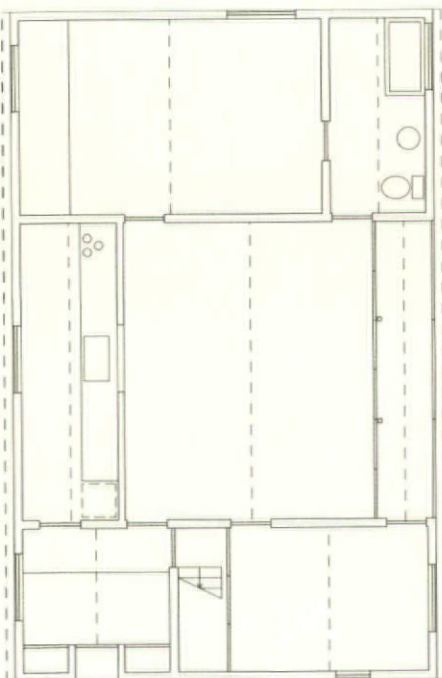


RURAL ... REMOTE

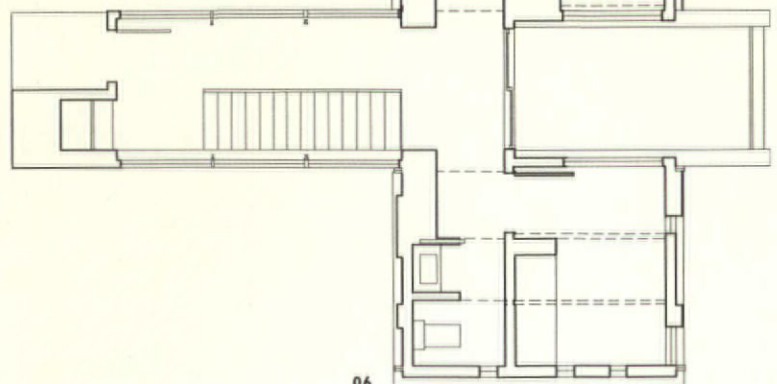


03

04



05



06

- 01 Shinichiro Akasaka's house in Sapporo, Hokkaido.
- 02 A-Piste's Villa O, situated on the Finnish archipelago.
- 03 Hertl Architekten's imposing beekeeper's house in Austria.
- 04 Go Hasegawa's curious woodland hut, in Karuizawa.
- 05 YES-architecture's reconstructed winepress and store in Austria.
- 06 Johnsen Schaling Architects' lakeside house in Wisconsin.

All plans reproduced at approximately 1:150

**HOUSE, KARUIZAWA,
JAPAN**
ARCHITECT
GO HASEGAWA

If you were to drive for two hours north-west from Tokyo to the mountain resort of Karuizawa and then go down into the woods there, you might be surprised and perhaps even a bit discomfited to come across this little black cottage squatting in the sylvan landscape. Like some dark witch's hovel, it has a curiously unnerving aura. No communing with nature here; no gently weathering cedar or faux rusticity. The pitch black corrugated cladding that shrouds the walls suggests an emphatic impermeability. It could have dropped from the sky and be anywhere.

The reality is slightly more prosaic. It is, in fact, a weekend retreat for city dwellers, with a living room, kitchen, bedroom and guest space contained in a simple barn-like volume with a big pitched roof. That suspicious-looking protuberance is actually a balcony for surveying the surroundings. Yet there is still something uneasy about it all. Bearing down like a big black weight, the exaggerated proportions of the roof seem too heavy for a mere single-storey dwelling. However, the reason for this apparent ungainliness is revealed once you get inside.

Individual spaces have their own internal pitched roofs, supported by gable walls, creating a deep void between the main external roof and secondary internal roofs/ceilings (architect Go Hasegawa describes them as 'back ceilings'). Light is captured and funnelled into the roof void by large skylights and is then filtered

Black box

**This weekend house in
the Japanese mountains
is a real box of tricks.**







2

through the back ceilings which are finished with very thin skins of wood or paper. In the main living space, the back ceiling is lined with sheets of maple fixed to a timber framework. When the sun dapples through the wafer thin wood, the entire surface is suffused with light, the effect analogous to a poor man's alabaster. In the bedroom and guest room, back ceilings are lined with sheets of *washi*, traditional Japanese paper that is both strong and delicately translucent.

The mechanics of the roof void and back ceilings can be apprehended more clearly in the kitchen, through a large skylight, as well as from the dog-leg

staircase linked to the external balcony. This brings you up into the roof itself, from where you can admire the complex geometry of gables, voids and structure, rather like seeing how a stage set is constructed. And though the main aim of the back ceilings is to modulate light, there is also a climate-modifying aspect at work. In a mountainous region with chilly winters, the void and secondary roofs help to insulate the house. So there is rather more to this witch's cottage than at first meets the eye. C. S.

Architect
Go Hasegawa, Tokyo
Photographs
Shinkenchiku-sha

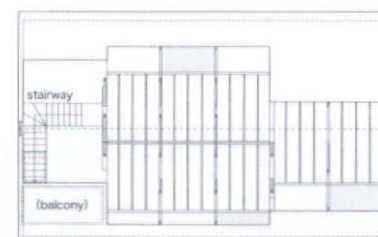
1
Previous page. Deep in the forest, the little black house has a decidedly sinister aspect.

2
Main living space with its 'back ceiling' of maple sheets glowing with light.

3
The complex roof and void geometry. Secondary ceilings are supported by gable walls.

4
*Master bedroom, its ceiling lined with *washi*, translucent Japanese paper.*

**HOUSE, KARUIZAWA,
JAPAN**
ARCHITECT
GO HASEGAWA



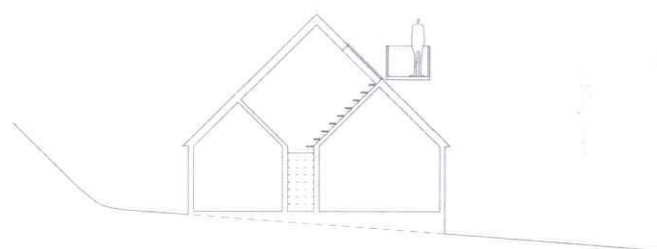
ceiling level plan



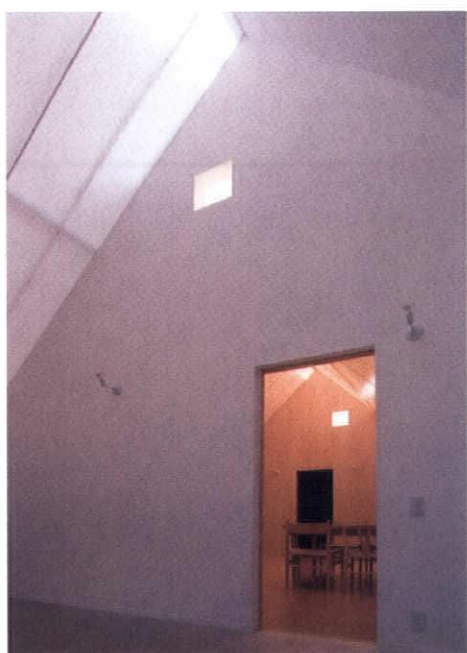
ground floor plan (scale approx 1:500)



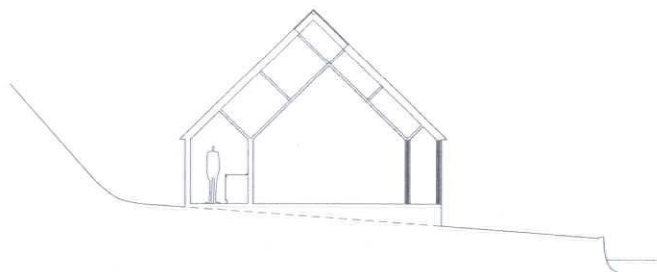
3



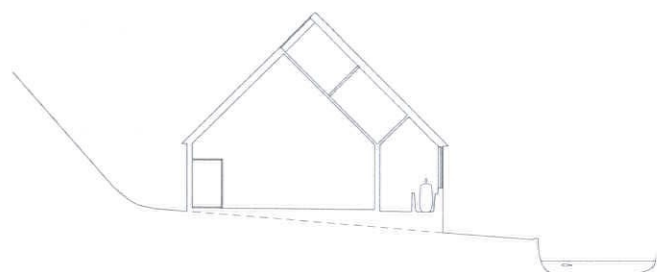
cross section through entrance hall and guest room



4



cross section through kitchen and living room



cross section through bedroom and bathroom

Though at first glance, from the snow-filled environs and timber cladding, this little house looks as if it is in a suburb of Oslo or Helsinki, it is actually in Japan; in Sapporo on the northernmost island of Hokkaido, where the dry, cold winters with over 6m of snow, easily rival the extremes of Scandinavia. Compacted into a tight sloping site, hemmed in by unremarkable houses and further constrained by a limited budget, architect Shinichiro Akasaka deftly transcends these limitations to create a memorable piece of domestic architecture. Based in Sapporo, he clearly understands the local context and climate, allied to a poetic austerity.

Rather than dig into the site, the foundations step down the slope, thus reducing the amount

of concrete used. A large, fluid volume contains the living, dining and kitchen positioned at the south-facing top of the slope, with bands of storage, bathrooms and a spinal corridor stepping down gradually across different levels. Spatial permeability is key; there are virtually no internal doors, and instead changes in level demarcate different functions, encouraging a sense of informality and setting up through views. A staircase with an open landing overlooking the living room leads to the upper floor.

Walls and ceilings are entirely lined in a skin of birch plywood, creating the impression of being cocooned in a warm, blond womb. And though the kinked external walls were a response to site conditions and budget, such

expediency is dignified and elevated by likening them to traditional Japanese *byoubu* screens. Covered in gold leaf, these ornate internal freestanding screens were used to reflect and conduct light and so it is with the angled planes of pale plywood. Precisely square windows punched apparently at random into the walls admit daylight and animate the ascetic exterior. The cranked roof profile reprises the *byoubu* effect, but it is also a response to the direction and intensity of snowfall. Thoughtful in both design and execution, the house is a gently provocative reinterpretation of suburban domesticity. C. S

Architect
Shinichiro Akasaka Atelier, Sapporo



site plan

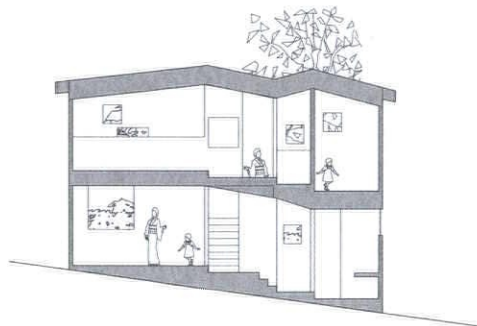
- 1 More Scandinavia than Sapporo? The house in winter conditions.
- 2 Entrance hall with living room to the left.
- 3 The birch-lined womb of the living room.



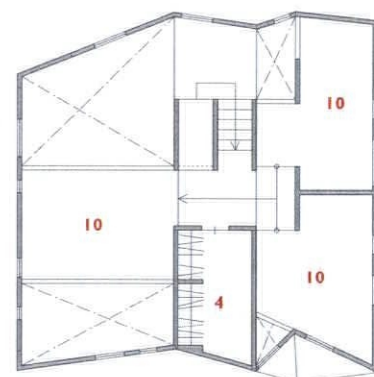
HOUSE, SAPPORO, JAPAN
ARCHITECT
SHINICHIRO AKASAKA ATELIER

Wood and light

On Japan's northernmost island, this family house is a study in modesty.



long section

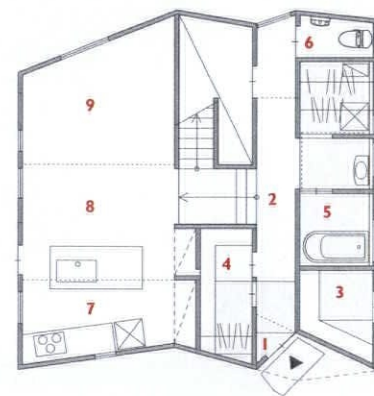


first floor



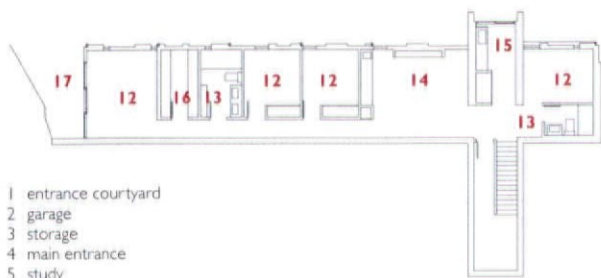
2

- 1 entrance
- 2 hall
- 3 storage
- 4 walk-in closet
- 5 bathroom
- 6 wc
- 7 kitchen
- 8 dining
- 9 living
- 10 bedroom



ground floor plan (scale approx 1:500)





- 1 entrance courtyard
- 2 garage
- 3 storage
- 4 main entrance
- 5 study
- 6 powder room
- 7 upper terrace
- 8 kitchen
- 9 dining

lower level (bedrooms)



- 10 living
- 11 screen porch
- 12 bedroom
- 13 bathroom
- 14 family room
- 15 lower level entrance
- 16 walk-in closet
- 17 lower terrace



upper level plan (scale approx 1:500)

**HOUSE, GREEN LAKE,
WISCONSIN, USA**
ARCHITECT
**JOHNSEN SCHMALING
ARCHITECTS**



2





Not for nothing is this weekend retreat in a Wisconsin forest known as the Camouflage House. But this is no charmingly rustic cabin, rather a crisply elegant exercise in form and tectonics, as if nature itself were somehow pixelated and abstracted into architecture. Echoing the verticality of the trees the building skin is a pattern of solids and voids, panels of timber and glass that slide and lap over the exposed grid of the building's structural columns. An inner layer of vertical strips of untreated cedar alternates with an outer skin of veneered green, brown and plum panels.

Set on a steep lake bluff, the narrow, linear volume of the house bunkers into the hillside. As you approach it by the rough access road, the low-slung silhouette has a mirage-like quality as the timber facade flickers and fuses with the forest. From a small clearing-cum-entrance court, the low roof of an open breezeway leads to a glazed, linear entrance hall. This in turn penetrates the main two-storey

volume at its upper level, terminating in a partly enclosed balcony with spectacular lake views. Living, dining and kitchen spaces occupy this light and airy piano nobile, with bedrooms nestled into the bluff below. Belying its initial appearance as a woodland apparition, the house now reveals itself as an imposing two-storey structure, but only from the lakeside. In summer, the living space extends onto a screen porch that also acts as a giant lung, siphoning cooling air through the long volume.

With its exposed timber construction, focal fireplace and a limited palette of natural materials, the interior is a contemporary riff on Wisconsin lake cottage vernacular. But Milwaukee-based architects Brian Johnsen and Sebastian Schmaling (originally from Berlin) keep bucolic sentiment at arm's length. C. S.

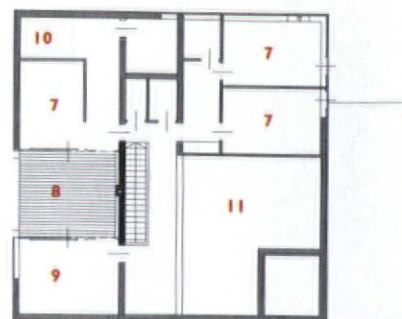
Architect
Johnsen Schmaling Architects, Milwaukee
Photographs
1, 2, John J. Maculay Photography
3, Kevin Miyazaki Photo

Abstract nature

Deep within the Wisconsin backwoods, something stirs ...

- 1 Entrance courtyard, leading through to the living and dining spaces at upper level.
- 2 The house bunkers into a lakeside bluff, with bedrooms at lower level.
- 3 Modern rustic living room with lake views.





first floor plan

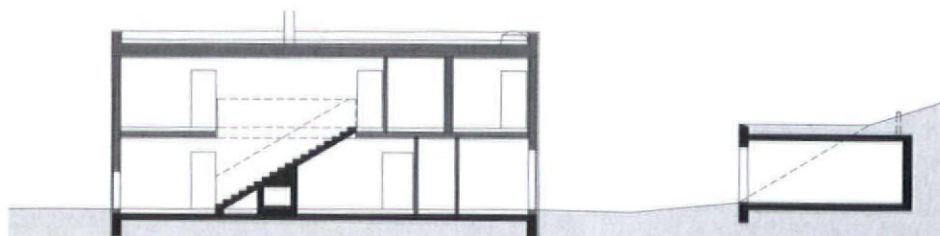


ground floor plan

Buildings in remote rural areas do not necessarily always yield their form to the predominance of nature, as forthrightly demonstrated by this house in the Luftenberg region of Austria. The 15x15m cube is as formally assertive and alien as is imaginable; a hulking great mass of copper, dropped onto the terrain. The architect, however, unsurprisingly perhaps, describes it more sensitively, making particular reference to the incisions that were cut to open up specific views. Internally the plan arranges two wings of accommodation around a double-height void that occupies one corner of the plan where the copper lifts its skirts the highest. With little other correlation between inside and out, however, the composition of the building continues to perplex some viewers, rendering it scaleless and ambiguous. Is it a house? A visitors' centre? Perhaps even an industrial unit?

**HOUSE, LUFTENBERG,
AUSTRIA**
ARCHITECT
HERTL ARCHITEKTEN

- 1 entrance
- 2 apiary
- 3 kitchen
- 4 living
- 5 guest room
- 6 library
- 7 bedroom
- 8 roof terrace
- 9 office
- 10 sauna
- 11 void



cross section

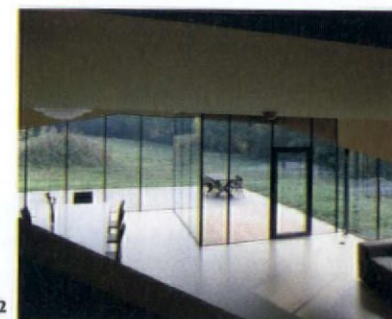
Copper hive

A beekeeper's home in Austria packs a sting.

A possible clue comes from the client, who as a keen beekeeper may have had certain aesthetic preoccupations. After all, there is a certain beauty in the manner in which traditional bee hives simply sit in the landscape as assertive scaleless cuboid forms. It could be argued that this one is just bigger. R. G.

Architect
Hertl Architekten, Steyr
Photographs
©Paul Ott, Graz

- 1 The house's copper skin is cut to reveal specific views.
- 2 Internally walls are light, in contrast to the dark hues of the copper cladding.
- 3 At the corner, the copper hem line raises to reveal views from dining room.



**HOUSE, SAUSAL BEI
PISTORF, AUSTRIA**
ARCHITECT
YES-ARCHITECTURE

Extending the theme of Austrians building simple forms in the landscape, this house in Styria, reworks a traditional winepress and store. Above a restored brick-vaulted wine cellar, the architects replaced a decrepit timber winepress enclosure with a contemporary interpretation. Following the tradition where single-volume spaces were built to provide shelter for agricultural processes, the new space provides a one-room space for all of life's essential functions. In this space the residents will live, cook, bathe and sleep beneath the exposed apex of the pitched barn. Externally the enclosure also attempts to maintain the character of the original building with all minor openings secretly clad to appear virtually invisible. Only a simple canopy directs people to the upper level entrance, and glazing is only featured in one elevation, set within the dominant frame of the pitched gable end. Due to local opposition, the new timber form was pushed away from the road by two metres. Making the most of this imposed condition, the introduction of the cantilever can be seen as a positive addition to the overall assemblage, giving it a clearly contemporary edge without unnecessary invention or attention-seeking self-consciousness. R. G.

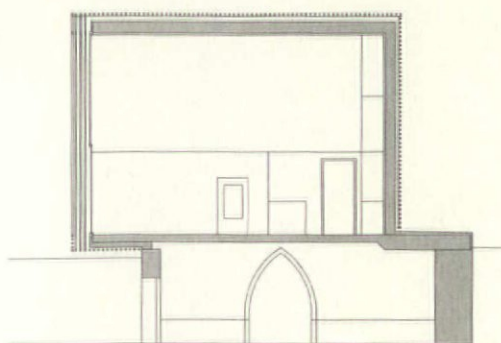
Architect
YES-architecture, Graz
Photographs
Croce



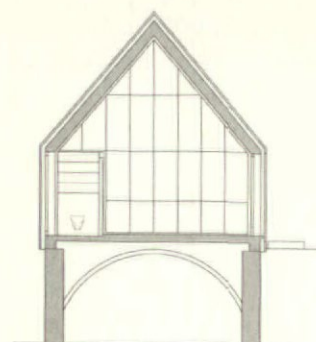
Well pressed

Sharp lines build on the essential qualities of winepress and store.

- 1 Shifted 2m away from the street, the winery presents blank facades.
- 2 As the land falls away, a single-glazed gable opens up views to the landscape.



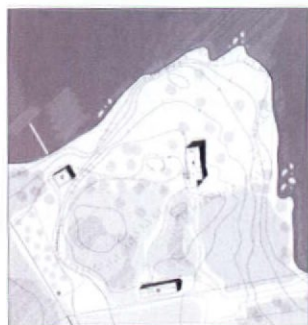
long section



cross section

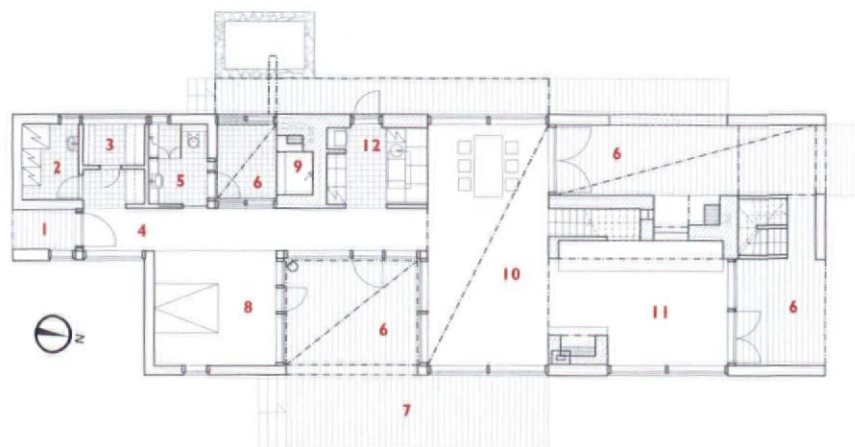


2 3



site plan

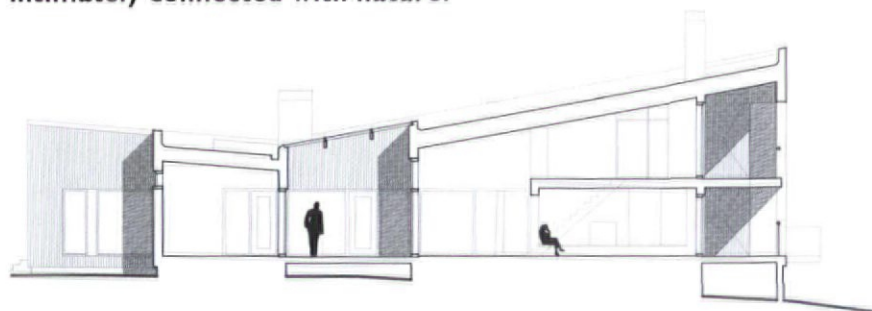
**HOUSE, INKOO,
FINLAND**
ARCHITECT
A-PISTE ARCHITECTS



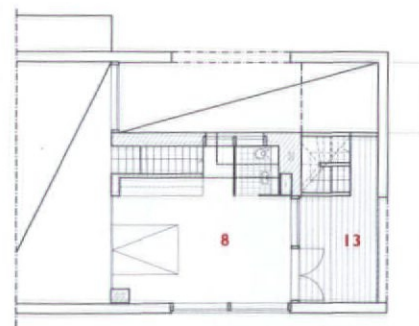
ground floor plan (scale approx 1:250)

Call of nature

This weekend house in Finland is intimately connected with nature.



- 1 entrance
- 2 services
- 3 walk-in closet
- 4 hall
- 5 wc
- 6 covered terrace
- 7 deck
- 8 bedroom
- 9 Japanese bath
- 10 dining
- 11 living
- 12 kitchen
- 13 balcony



upper mezzanine level



4

1 The house lies on a wooded promontory.

2 Cedar cladding will gradually weather to a delicate silver.

3 Nature becomes part of the interior.

4 The main bedroom is hoisted aloft on a mezzanine level.

5 Living spaces merge with decks and terraces.

One of the great joys of Finnish life is the weekend house. Most families have some sort of bothy in the woods, and maybe a mooring for a boat at the lakeside. Usually, they are fairly modest structures, as physical luxury is not the point; rather it is the seclusion and change of scene their owners crave. People can choose from simple, off-the-peg dwellings or opt for something more bespoke, involving an architect, as here in



5

this holiday house in Inkoo, a small town west of Helsinki.

The site lies on the tip of a wooded promontory overlooking the coastal archipelago. Architects A-Piste reinterpret the rustic vigour of rural traditions, so what looks like a simple cabin is actually a compact house with all mod cons, constructed quickly and economically from prefabricated elements. Timber, naturally, predominates, with walls clad in a skin of vertical cedar strips that will weather gracefully to silvery grey. A long rectangular plan swells up to a prow-like double-height volume at its north end, where the master bedroom is slotted into a mezzanine above the living room. Both command natural light, large terraces and views of a typically

Scandinavian tableau of rocks, pine trees and water. Ancillary functions such as stores, wcs and service rooms are tucked in along the west side, with a second bedroom and dining area linking the one- and two-storey volumes. Generous decks, some open, some covered, extend the house's capacity in summer, while floor-to-ceiling glazing enhances the visual and experiential connection with nature. A separate boat shed doubles as guest cabin, while a log sauna to the west of the house was renovated to provide a sweat lodge, where the cares of city life can be sensuously expunged. C.S.

Architect
A-Piste Architects, Helsinki
Photographs
Rauno Traskelin

'Our Dolce & Gabbana boutiques create a private and sophisticated world. In some there is even a VIP room,' reveals fashion designer Domenico Dolce. And even without a VIP room, London's Old Bond Street store, which reopened late last year, expresses exclusivity; being there on a busy Saturday afternoon feels like the first promising hours of a glamorous cocktail party, both elitist and embracing, and alive with tantalising possibilities.

'Dolce & Gabbana represents our love for details, translating the Made-in-Italy tradition into new realities,' Dolce continues. In contrast to the D&G brand, which is youthful and energetic, here the emphasis is on quality and luxury. By working with architects the Italian duo has sought to convey these values through the experience of the boutiques; they have produced an elegant interior environment that is simultaneously internationally recognisable and contextually responsive.

BOUTIQUE, LONDON
DESIGNERS
**DOMENICO DOLCE &
STEFANO GABBANA, +ARCH,
FERRUCCIO LAVIANI**



2



1

Bella figura

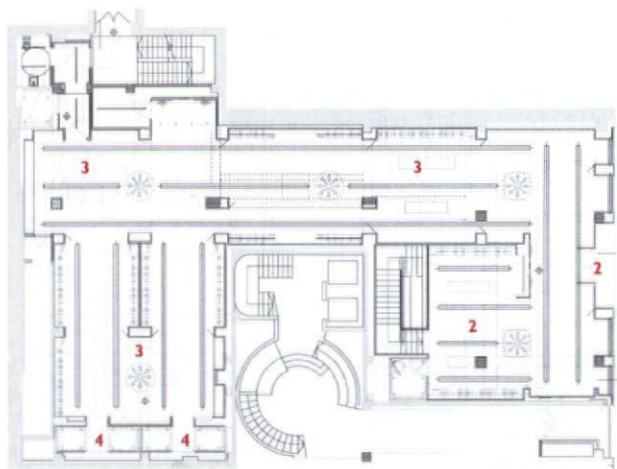
Dolce & Gabbana's remodelled London store is a subtle recasting and refreshing of the Italian fashion firm's image.

1
The entrance is placed in the centre to restore the symmetry of the street facade.
2
Looking in from Old Bond Street.
3, 4
The interior's clean lines and minimal detailing, shown here in the women's department, communicate an emphasis on both quality and luxury.

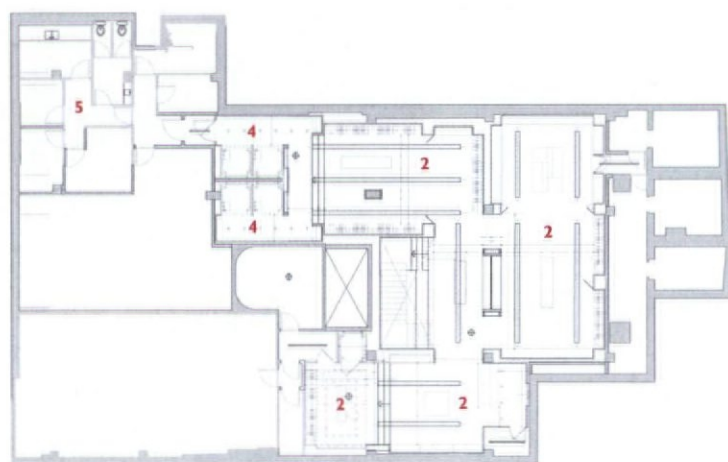


3





ground floor plan



lower ground floor plan (scale approx 1:250)



5

- 1 entrance
- 2 menswear
- 3 womenswear
- 4 changing area
- 5 staff quarters

'The architect creates the building, the designer the dress, which in some ways is a house for the body,' explains Stefano Gabbana. 'The closeness of these two art forms can help strengthen the messages they want to communicate.' A sentiment the pair evidently takes seriously – the boutique's previous design was by architectural heavyweight David Chipperfield. This more recent concept, which was introduced elsewhere over five years ago, was generated collaboratively with AR Emerging Architecture winners +ARCH taking the lead on the architecture (AR December 2006) and Milan-based architect Ferruccio Laviani the interiors.

The London boutique's latest renovation needed considerable internal rearrangement. Previously menswear had been entirely in the basement and only accessible by a staircase at the back of the womenswear, which occupied the

whole of the ground floor. The new design gives equal presence to the women's and men's collections both from the street and, coming through the newly central entrance (previously to the right), in the first interior space. As you walk in, part of the men's department is on the left (with a relocated staircase offering direct access to the basement) and the women's to the right.

'The Dolce & Gabbana customer doesn't like to wait,' says +ARCH partner Francesco Fresa, 'so we have concealed the stock in furniture around the shop to make the service quicker.' Although the interior follows very clean lines and is minimally detailed, its simplicity is animated by the choice of materials and a few special elements. Gabbana adds: 'There is a harmony of contrasts, where large chandeliers in black Murano glass (in the women's area) reflect

themselves in shining steel and a multitude of mirrors.' Here the back-painted glass and lacquered fittings form a black backdrop for the colourfulness of the women's collections. However, in the men's area – where garments tend to be in dark tones – more varied surfaces have been introduced, such as smoked mirrors and highly lacquered American walnut.

First introduced by Chipperfield, the black Basaltina stone floor has been replaced throughout the store, as a continuing reference to Sicily (the inspiration for many of the pair's earlier collections and Dolce's childhood home) where it is traditionally used to pave the streets. WILL HUNTER

Designers
Domenico Dolce & Stefano Gabbana
+ARCH
Ferruccio Laviani
Photographer
Dennis Gilbert/VIEW

BOUTIQUE, LONDON
DESIGNERS
DOMENICO DOLCE &
STEFANO GABBANA, +ARCH,
FERRUCCIO LAVIANI

5. The relocated staircase enables the men's department to extend out of the basement and up to address the street.

6. In the women's fit-out, black predominates, but in the men's department where the collections tend to be more tonal, walnut is introduced.



product review

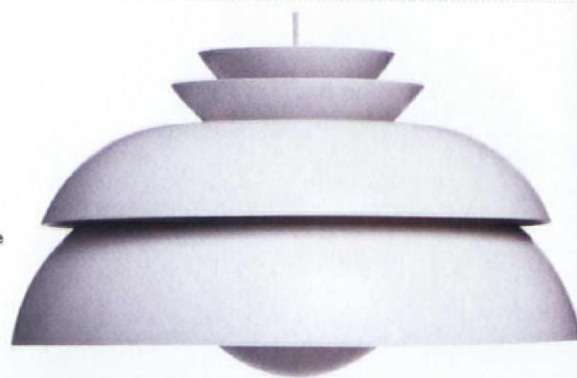
501 MARIMEKKO

Marimekko's new spring collection of vibrant fabrics draws inspiration from nature, geometry, cities, fairy-tale forests and the depths of the seas. Shown here are fabric designs by Erja Hirvi and Kristina Isola.



503 LIGHTYEARS

Concert P3 by Jørn Utzon for Lightyears is a new and enlarged version of his successful Concert pendant lamp in white lacquered and acid treated glass.



502 KÄLLEMO

Gunnar Asplund's 1930 easy chair GA-2 for Källemo comes in a chrome or powder-coated frame with fabric or leather upholstery.



Northern lights

One of the more civilised venues for the international design circus, this year's Stockholm Furniture Fair encompassed both cool-headed functional invention and jolly eccentricity. Catherine Slessor reports. Go to www.arplus.com/enq.html for further product information.

505 LIGHTYEARS

Nosy, a wonderfully squiggly and supple task light in white polycarbonate by design duo Kasper Salto and Thomas Sigsgaard for Lightyears.



504 GLIMAKRA

Perfect for those toiling in call centre conditions – the cheerful and colourful Wannabetree by Bertil Harström for Glimakra provides both acoustic absorption and visual privacy.



506 BLÅ STATION
Boo, a light elegant stacking chair by Stefan Borselius for Blå Station.





507 OFFECCT
Amazonas nesting table in
appropriately rainforest greens
by Eero Koivisto for Offecct.



509 ARTEK
Artek celebrate the 75th anniversary
of Alvar Aalto's Stool 60 with a
relaunched version of the classic
three-legged number featuring laminate
seats in bold primary colours.



508 LOUIS POULSEN
To mark the 50th anniversary of the famous PH
Artichoke by Danish designer Poul Henningsen, Louis
Poulsen have brought out a version in hand-made,
sand-blown glass. Light diffuses softly through the
translucent glass 'petals'.



510 LAMMHULTS
Club, a low-backed, fully upholstered
armchair for informal use by Johannes
Foersom and Peter Hiort Lorenzen for
Lammhults.



511 SAAS INSTRUMENTS
Medusa by young Finnish designer Mikko Paakkanen for Saas
Instruments draws inspiration from the undulating form of
a jellyfish. Side emitting fibre-optic rods are lit by high-
intensity LEDs and a microprocessor-controlled motor alters
its shape from bulbous to slim.



512 BLÅ STATION
Babel table in
multicoloured moulded
birch rings by Fredrik
Mattson for Blå Station.



BRUSSELS
2008
british council for
offices ANNUAL CONFERENCE

- RESEARCH
- DEBATES
- SEMINARS
- TECHNICAL TOURS
- NETWORKING
- PLENARY

BCO ANNUAL CONFERENCE 2008

THE ART OF THE STATE AND THE STATE OF THE ART

4-6 June 2008, The Conrad Hotel, Brussels

Book now www.bcoconference.org.uk

Headline sponsors



ARGENT



JONES LANG
LASALLE

gleeds ^G

enquiry 017 www.arplus.com/enq.html

Specifier's Information

See the ar.products section on www.arplus.com

Advertisers wishing to promote their products on this page should contact Abigail Reed on 020 7728 4553 enquiries on card or at www.arplus.com/enq.html



Häfele

The fast-growing architectural department at Häfele has launched a concept brochure 'Space & Light'. This showcases Häfele's huge range of fittings for glass doors and windows and what that means for modern building design. Products displayed are from top European manufacturers and the collection is designed to inspire architects and interior designers. Systems featured include an innovative 'invisible' pivoting system for frameless glass doors called Visur and Häfele's E3 patio folding door system.

900 www.arplus.com/enq.html



DORMA

DORMA effectively re-invented the future of lightweight movable walls with the MOVEO® system. At around half the weight of most conventional alternatives – and with a huge range of finishes – it is the first radical alternative system since movable walls first appeared. MOVEO® has excellent sound insulation properties and can be installed either as new fit, or for refurbishment projects where movable partitions could not previously be considered because of structural limitations.

902 www.arplus.com/enq.html



Schüco

The first UK installation of an aluminium sliding window system plays a crucial role in a contemporary property development centred round the Grade II listed, 18th-century Clyne Castle in Swansea. Holder Mathias Architects were asked to maximise the views of the castle and Swansea Bay. Their response was a series of futuristic residential properties, seven of which include a single large rectangular window. The Schüco RS 70 HPS HI sliding window system was specified because it delivers unbeatable performance.

904 www.arplus.com/enq.html



Bisley

Bisley, the UK's largest manufacturer of steel based office storage, is the first to be using the British Contract Furnishing & Design Association (BCFA) Carbon Footprint Calculator (BCFA) Carbon Footprint Calculator to calculate the carbon footprint of its range of steel storage units. The BCFA's Carbon Footprint Calculator spreadsheet is in line with guidance from the Intergovernmental Panel on Climate Change and expresses the carbon or carbon dioxide which is inherent in a product by virtue of its raw materials and the manufacture and distribution process.

906 www.arplus.com/enq.html



Corus

IKEA's first city centre store opened in Coventry in December. Its striking colour scheme of silver and blue is achieved by the use of Corus Colorcoat Prisma® pre-finished steel. The building is seven storeys high and was designed by Capita Ruddle Wilkinson. The Corus products are part of a Trimo wall cladding system in bespoke IKEA Blue and Ariadne, a metallic finish. According to Paul Cosford of Metclad Contracts, 'The external cladding panels which are finished in Corus Colorcoat Prisma® hold their colour intensity well over a long period – a very good reason for specifying it'.

901 www.arplus.com/enq.html



Tile of Spain

The new Urbana range of Porcelain, semi-polished floor tiles from Tile of Spain member DIAGO features subtle, linear, metallic striations and is available in four colours. The medium format 42.5cm² tiles are complemented by smaller formats including 21x42.5cm and 2.5x42.5cm decorative listels (borders).

903 www.arplus.com/enq.html



Brightwater

Following the success of ZeroFlush waterless urinals introduced to the UK by BrightWater Environmental 12 months ago, the company has launched a larger, more comprehensive range of designs: new ZeroFlush waterless urinal troughs constructed in high quality polished stainless steel are flagship products in the extended portfolio. Using ZeroFlush's patented trap technology, the trough design ensures high performance levels. The extended ZeroFlush range from BrightWater includes two new porcelain urinals.

905 www.arplus.com/enq.html



Reynaers

Reynaers' CW50 SC curtain-walling system played a key part in the creation of a Sainsbury's in the regeneration of Maidenhead centre. The building features Reynaers CW50 SC curtain wall facade and roof system, selected as it provides designers with unlimited creative freedom, allowing maximum entrance of light into a building. This is because the structurally clamped system permits any combination of vertical and inclined planes, with the integration of different types of vents, creating a seamless facade with no exterior capping required.

907 www.arplus.com/enq.html

reviews

A CHOICE CRITIC'S CHOICE

THE STRANGE DEATH OF ARCHITECTURAL CRITICISM – MARTIN PAWLEY COLLECTED WRITINGS

Edited by David Jenkins. London: Black Dog Publishing. 2007. £39.95

Nobody can blame Martin Pawley for the death of architectural criticism. He is the one who has kept it alive in Britain for the past forty years, or at least the twenty years since the death of Reyner Banham. While the rest of us prostitute ourselves for the sake of a quiet life and permission to use the architect's drawings, Pawley writes what he thinks and to hell with the consequences. That's why his articles are worth reading.

Regular readers will be familiar with the main planks of his ideological platform: an enthusiasm for modern technology and 'ephemeralisation', a contempt for 'Restoration architecture', an apocalyptic vision of the urban future, and a fondness for quoting Marshall McLuhan. Reading a Pawley piece is a risky business. You are certain to be provoked and you may well find yourself satirised and sidelined. Usually this involves a certain amount of exaggeration. 'Given as I am to hyperbole as a way of life ...' is how he starts one paragraph. And yet what is striking about this relatively small selection of his journalism – it is a fat book but it contains only 100 pieces – is how balanced and reasonable he can be. We know, for example, that Buckminster Fuller is one of his heroes, so surely the interview with him will be respectful or even a bit sycophantic. Not at all. The very first question is, roughly: why did your housing ideas fail? and Bucky is duly riled: 'I'm concerned that you started off by calling me a failure'. On the other hand, the interview with Quinlan Terry, which you might expect to be like flung acid, goes out of its way to praise the professionalism and commercial *savoir faire* of Britain's leading 'Restorationist': 'There is in Terry's personality and work a fruitful amalgam of principle and adaptability', writes Pawley, with only the faintest hint of irony.

Often while reading a Pawley piece an important truth about the modern world emerges clear in the mind for the first time: that cities are like war zones; that cyberspace destroys monumentality; that the Prince of Wales says the same things as Adolf Hitler; that architectural education is not fit for purpose. He sees what everybody else has missed. When, for example, did you first start noticing those enormous distribution centres parked round every major motorway junction? Chances are it was 17 years ago, when you read 'Where the big sheds are' in

the *AJ*. That short, routine, entertaining piece told us more about architecture in modern Britain than all the sleek, vanity-published monographs put together. COLIN DAVIES

VICTORIAN VALUES

VICTORIAN ARCHITECTURE: DIVERSITY AND INVENTION

By James Stevens Curl. Reading: Spire Books. 2007. £69.95

This comprehensive work combining scholarship with imagination, 635 pages long and with 535 illustrations, including 60 in colour, is a liberal education in itself, with chapter-heading quotations from Catullus, Virgil, Seneca, Shakespeare, Voltaire, Lord Chesterfield, Prince Albert, as well as from architects and theorists. Professor Curl's passion for the whole Victorian achievement shines throughout. In 'the first decades of Victoria's reign' he finds 'sublime and confident' works including 'railway termini, tunnel cuttings, viaducts, prisons, hospitals, barracks, tenements, warehouses, docks, bridges, cranes, wharfs, jetties, mills, factories, chimneys, foundries, offices, town halls, court houses, churches, markets'. This architecture of rhetoric should be our model: 'I submit that the Victorian Age has much to teach us about the design of towns and cities, and indeed about how to create an architecture that rose to its occasion'.

He suggests that the demolition of Victorian buildings after the Second World War was influenced by the climate established by Ruskin in his attacks on the city, and by Trevelyan who in his enormously influential *English Social History* (1942) called Victorian architecture 'deplorable' and referred to buildings by Butterfield and Waterhouse in Oxford and Cambridge as 'monstrosities of architecture' giving 'daily pain to posterity'. Curl also blames the anti-historical doctrines of Modernism, quoting E. M. Forster's observation on Joyce's *Ulysses* (1922) that Modernism has been a 'concerted attempt to cover the universe with mud, an inverted Victorianism, an attempt to make crossness and dirt succeed where sweetness and light failed'.

A book which is far from mere stylistic history explains the role of religion, politics, and social reform, clarifying the contributions of Anglicans, Roman Catholics, Nonconformists, Dissenters, the Clapham Sect, Emancipation, Disestablishment, tithes, the Poor Law, the Corn Law, even the impact on cotton mills of the blockade of ports in the American Civil War. Everything is here from country houses to philanthropic housing, underground railways to pumping stations, and cemeteries to universities.

A favourite is the isometric view of the New Metropolitan Cattle Market, Caledonia Road (1854), designed by J. B. Bunning round a monumental piazza with a central clock tower, 11 banking houses, telegraph and railway offices, and two palatial Italianate public houses flanking a fountain. Of this monument to Victorian enterprise, only the pubs and tower survive. Those of us who think we know our Victorian architecture will find unfamiliar but wonderful buildings on almost every page of this vast and magisterial work which it is hard to imagine being superseded. DAVID WATKIN

VILLAGE UTOPIAS

VILLAGES OF VISION: A STUDY OF STRANGE UTOPIAS

By Gillian Darley. London: Five Leaves Publications. 2007. £14.99

There is much to be glad of in the republication of *Villages of Vision*, which first appeared from the Architectural Press in 1975. No subsequent book has even attempted the task of describing the plan-type of the designed village and tracing its development from the eighteenth century to the present. There are numerous enjoyable excursions (literal as well as metaphorical) along the way, including eccentric patrons and architecture, since the chance to play at village building and model housing tended, after a brief classical prelude, to be in the form of a *romanza* or *scherzo*, complementing the grandeur of the big house or the factory to which the villages were often attached.

Where the architecture declines to be decorative, we sense social purpose at work, often representing impoverished aspirations to the utopian communities of the title. The early Garden City Movement, in many respects the descendant of the Estate Village, gains a place, although not the post-war New Towns or council houses, even those like Tayler and Green's in Norfolk that subtly adapted the picturesque, in design and landscape, to the needs and constraints of the welfare state.

For a book that one of its greatest advocates, David McKie, has insisted should be housed in special in-car bookshelves along with Pevsners and *Shell Guides*, one would not expect a great broadening of the content, for with its detailed gazetteer, this is a very practical guidebook for exploring Britain. This edition has a new Introduction, in which Poundbury inevitably gets a mention, but no new conclusion, which, given the opportunity for hindsight in our age of rampant sub-picturesque, would have been well worth reading. The green and self-build agendas have been the motivation for other villages or settlements in the past 30 years,



Crumbling Art Deco megastructures and cars with tail fins – we could only be in Havana. The city's astonishing Deco legacy, more sultry than its European counterparts and liberally spiced up with Afro-Cuban elements, is re-examined in *Havana Deco*, Alejandro G. Alonso, Pedro Contreras and Martino Fagioli, London: Norton, 2007. Architecture ran in tandem with a decorative arts movement, fermenting a delightful unity of style. Across buildings, furniture and graphic design, sleek lines and sugared almond colours prevailed. Shown here is a 1940 'skyscraper' on Havana's Calle Primera.

and now the Transition Town movement has introduced a form of retrofit utopian vision for any community.

The pictures are probably even more fascinating than the text, including site shots during construction, prints, watercolours, maps and plans. The presentation is the opposite of glossy, but it stems from an anarchist imprint that reflects the less seigneurial aspects of this remarkable mixed bag of constructed dreams.

ALAN POWERS

THE RISE OF CRINKLY TIN

CORRUGATED IRON: BUILDING ON THE FRONTIER

By Adam Mornement and Simon Holloway. London: Frances Lincoln. 2007. £35

This book fills a gap. 'Corrugated iron' is probably the world's most common building material. Yet, until recently, it was held in low

esteem, the material of shanty towns, cheap factories or disaster relief, not polite architecture. Glenn Murcutt has changed all that.

Corrugated iron was invented in 1829 in an English dockyard. Its early use was in English docks, it clad the world-famous Sheerness Boathouse and many other nineteenth-century dockyard structures. But it continued in low esteem, so much so that only ten years ago the beautiful metal roof of Boathouse No 7 in the Historic Dockyard at Portsmouth was stripped and replaced with slates, all with the sanction of English Heritage.

In the second half of the nineteenth century, Britain built up a thriving export business sending prefabricated corrugated iron buildings to every part of the Empire. With the twentieth century this trade dwindled, but the industry was saved by the invention of the Nissen hut, just in time to house the millions of soldiers in the World Wars.

After 1945 the use of the material declined again, but the industry introduced angled profiles, which made the material look 'more modern' and 'crinkly tin' flourished. The material only needed an architectural masterpiece to make it acceptable. In Australia, Glenn Murcutt's Fredericks House and his Marie Short Farmhouse gave us the masterpieces and the material could no longer be regarded as cheap and nasty.

This book tells the evolving story of the material in a thoughtful and considered way, with an obvious passionate love for the material. The authors have tracked down many of the important historical examples and it is illustrated by good photographs. My only sadness is that, in the last chapter, the material shows itself as capable of being forced into silly shapes as any other building material. JOHN WINTER

SUPERSIZE MODERN

THE A-Z OF MODERN ARCHITECTURE

(Two volumes in slipcase.) Edited by Peter Gössel. Cologne: Taschen. 2007. £160, €200

Does size matter? Clearly it does for Taschen whose monumental two volume *Modern Architecture A-Z* edited by architect Peter Gössel and a distinguished group of contributing editors has just appeared housed in a handsome stout slipcase. It follows on from Taschen's big art and architecture book explosion which began with a splendid but expensive volume on the West Coast *Case Study Houses 1945-66* a few years ago and was followed shortly afterwards by the impressive complete works volume on *Richard Neutra*.

With a thousand odd pages incorporating some 600 entries and over 5000 illustrations, *The A-Z of Modern Architecture* presents the work

of individual architects and named practices together with surveys of the 'isms' and other movements of twentieth-century architecture. The first volume covers Aalto to Kuma, the second Labrouste to Van Zuijk. The books also include designers whom Hitchcock would have referred to as pioneers, including engineers, utopians and classical architects (including Labrouste, Howard, Paxton and Schinkel, and so on) many of whom set the tone for the emergence of twentieth-century Modernism.

The importance of those included is implied by the number of pages allocated to them and their work and the extent of illustrations. As you would expect, all the big names are here: Foster, Meier, Gehry and Hadid get maximum coverage, but are paralleled by a similar emphasis on the life and works of the masters of the Modern Movement from Wright and Niemeyer to Gropius and Le Corbusier.

Beautifully crafted and printed, the book provides a splendid record of architecture from the nineteenth century to the present day, but this visual richness is let down by the short descriptive texts accompanying each entry. These, it must be said, are not so impressive and often turn out to be little more than perfunctory statements with a list of projects, dates and bibliographical references. Clearly it is a product of our times, with text subsumed by stunning images.

You can enjoy playing 'guess and chance' games by simply flicking through the book's alphabetical sequences and searching out which architect/engineers are included or omitted and then coming up with your own nominations. I am still playing the game, but one thing will be quickly apparent – the plethora of lesser known architects from German speaking countries and a shortage of South American architectural personalities. And though any biographical and encyclopaedic work of this kind will never be exhaustive, in this case there are several curious omissions including the famous Berlin architect and AA teacher Arthur Korn, Belgians René Braem and Antoine Pompe, the Swede Lars Wahlman as well as (astonishingly) Ted Cullinan, John McAslan and Mozambican maestro Pancho Guedes.

Yet from a publishing, printing and editorial point of view this still is a magnificent production. If you have a pocket big enough to afford it, or a table strong enough to support it, or know how to screw four legs into its stout slipcase, then this heavyweight is not to be missed, in any language. DENNIS SHARP

Book reviews from *The Architectural Review* can now be seen on our website at www.arplus.com and the books can be ordered online, many at a special discount.

reviews



The monumental hillside citadel of the Getty Center.



The High Museum in Atlanta.



Ara Pacis Museum. Photo: Edward Sumner/VIEW.

WHITE GOODS

Richard Meier, the original White God, shows how far he's come in 45 years with a major London show.

In the exhibition catalogue, Joseph Rykwert pays tribute to Meier's achievements in '... a variety [of work] which shows his sharp awareness of the constant dialectic between the unswerving demands of form and the equally urgent dictates of programme and site'. This variety principally encompasses Meier's architecture, but also covers his collages, sculpture and product design, including furniture, ceramics, glass and silverware. Yet here Meier has chosen an extremely limited



Jubilee Church in Rome. Photo: Edward Sumner/VIEW.

range of exhibits, giving the show a welcome focus. Meier's opening remarks define his personal discipline: 'The intersections between art and architecture have been an intriguing route of investigation that I have visited and revisited throughout my career. This ongoing investigation has led me to create museums and gallery spaces, of course. But it has also led me to explore different modes of expression.' Meier proceeds to explain his role as an artist-architect, in the Ruskinian sense, who is also a sculptor and a painter, not just a builder. But also certainly a master-builder.

Perhaps Meier has selected architectural projects that he personally treasures and that reflect his preferred artistic creations, as an architect. Beginning with the Athenaeum, Indiana (1975) through the Atlanta High Museum (1980) and the Getty Center, his most monumental hill-top citadel (1984-97, AR February 1998), a sudden change of scale is heralded by the Neugebauer House, Florida (1995), a planar single-storey structure, whose cross section of 'Y'-frame roofs is explained in depth by a huge scale wooden model, fabulous photographs and axonometric drawing. The shell structured Rome church (AR April 2004), the Jubilee crown-jewel of Pope John Paul II, and Millennium project of the Rome Archdiocese, is a special feature in the exhibition.

The climax of the show, however, comes with three projects not previously shown: the twin residential tower structures at Perry Street, New York (1999), Meier's first built Manhattan work; a 21-house cluster of major holiday villas on the Turkish Bodrum peninsula, which exploit the contours and are predicated on four prototypes, all anchored to a plinth with memorable interior

spaces including two-storey living areas with views of the seashore. And, finally there is Meier's proposal for The World Trade Center, New York (2002) designed with Steven Holl, Gwathmey Siegel and Peter Eisenman.

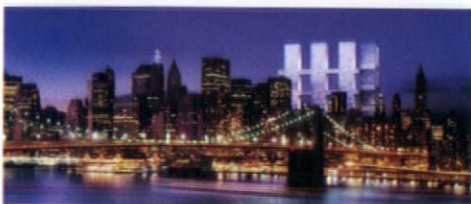
The WTC is one of the least understood of Meier's proposals with its massive order of five 1000-foot high, crystalline glass towers interlinked with cantilevered sky lobbies, and extensive mix of spatial uses. Withdrawn to the periphery, these towers enclose on two sides a vast landscaped Memorial Square with tree and water ensembles. The whole urban site plan is a homage, and a calm abstract tribute to the contemplative memory the site holds. Seen at night, it forms an awesome '... single synthesised image, emanating dignity and calm ... the ironic "sign" of Memorial Square'.

A selection of Meier's accomplished collages is exhibited in a dense, rich array celebrating his travels, encounters and memorabilia. At the same time there are his sculptures – welded metal abstractions – and his pencil sketches, which accompany the range of exhibits. And, there is his black Knoll International furniture and covetable product designs, especially a pair of pitchers in silver and glass. Finally, there is his splendid Grand Piano, a magnificent slab-sided instrument, in decadent black lacquer and polished chrome plating, which was in use, with a young lady pianist, for the exhibition's opening party. IVOR RICHARDS

At the Louise T. Blouin Institute, 3 Olaf Street, London W11, until the end of May 2008. www.ltbfoundation.org



101 drachmas collage from 2002. Photo: Steve Sloman.



Meier's proposal for the World Trade Center.

browser

Mad as a March hare, Sutherland Lyall goes on a cyber Easter Egg hunt.

Left fielder

Norman Blogster, whose totally readable *PartIV* features regularly in this column, had gone a tad monosyllabic over the Christmas break. Now he's serialising The Honeywood File at <http://tinyurl.com/2zfew>. Ask that broken down old architect in the corner of the office if you don't know about this once-seminal work. But I'm just as grateful for his recommendation of the *Kosmograd* blog. It's at <http://kosmograd.com> and is the work of new media and marketing man, Martin Gittins. PR! Sniff!! you go. But what is great about this (presumed) architect naïf, is that he comes at architecture from a different angle from those of us trained up in the architectural long-houses. It means that he is cheerfully promiscuous about what architecture might be about and what topics might be interesting for architecture and architects – such as Chlorofillia, Wireframe London, SimCity infrastructure planning and the perspectivist, Hugh Ferriss. Which is bound to piss off those guardians of the great architectural arcana who value single-minded consistency and hate deviation. I'm reminded of the way Site was consistently snubbed by Charlie Jencks in the '70s. Gittins has just started a collaboration, Superspatial (at www.superspatial.com) with Helsinki-based Lewis Martin of the archi-blog *lewism* (www.lewism.org). It 'will focus on architecture, urbanism and architectural speculation'. Under the new spell of free-association Gittins you immediately think of that Australian band currently touring the US, Architecture in Helsinki.

The Pushmepullme

Tired of watching Propellerz's endlessly rotating logo and no subsequent uploading of the home page at www.propellerz.at, I took a punt at www.pushpullbar.com purely because of the inexplicable name, viz *[pushpullbar]*². Apparently it's four years old, has nearly 13 000 registered members and more than 5000 threads. Threads are what the initiated call discussion topics. I think it is run from Australia by Kevin Hui of 4SITE but, this being a blog, you can never be entirely sure. Where it's actually based is anyway irrelevant to the content which is mostly interesting, ie about the universal architectural condition. I don't want to sound smug but architecture is a worldwide thing which can be discussed from anywhere, safe in the knowledge that there is a common core of admired buildings and received ideas. OK, that's smug. I think the *[pushpullbar]*² site has grown a bit like Topsy. That's good in the sense that it's comfortable. It's not good in the

sense that its organisation is more than a tad woolly. It's not so much a case of whether you don't have to think about its navigation as whether shutting your eyes, moving the mouse around a bit and clicking might not produce a result. So, because it's comfortable and friendly, that's what you do. And sometimes you do get an interesting result. Try it.

Not me guv

We hacks live by and for bylines. So it's quite difficult to understand the lengths to which architectural blogistes will go to preserve their anonymity. It is not as if they very often peddle interesting scandal (as does *New York's Gutter* at <http://gutter.curbed.com/>) and hope thereby to avoid lengthy and expensive correspondence with the men in wigs. It may be that they feel the architectural community is so small that their comments will be ridiculed in the pub straight after work. Actually I think it is partly shyness and partly because other people are likely to take your anonymous comments a bit more ex-cathedra-ly than if they knew it was Kevin at the Strudle Partnership of South Shields mouthing off. Blogistes can be quite touchy about the anonymous thing. I recently suggested to *Alice the Architect* (at that really friendly small-practice site alicethearchitect.blogspot.com) that for all I knew she could be a six foot bloke with a big red beard and a heroin habit. Oddly, I haven't heard from her since.

Three websites in search of a meaning

I've never been sure about the *Archi-student* site at www.archi-students.org or that of its fellow *Archi-Europe* at www.archi-europe.com or yet their parent *Archi-World* at www.archiworld.com, which has apparently been going since 1997, has 153 000 active European architects on its books and is available in nine European languages. It's to do, I think, with the fact that although the sites look quite elaborate, there is not necessarily a lot to be gained from them especially from the student site – although that may simply be an age thing. With this kind of site the strength and breadth of the search engine is the killer. Here you can search for contact details about architecture schools and suss out staff on a few of them. And on the main site you can look for architects and projects. But. I tried in vain to invoke the name of RIBA president, Sunand Prasad although Google has more than a thousand results. And I tried to extract that wonderful Cook-Fournier Kunsthau at Graz for which Google has 31 000 entries and about which you'd expect any self-respecting architectural archive to have at least a note. Not a sausage. Perhaps before content and before usability there needs to be meaning.

Sutherland Lyall is at sutherland.lyall@btinternet.com

diary

AR'S CHOICE OF INTERNATIONAL EXHIBITIONS FROM WWW.ARPLUS.COM

FINLAND

RAILI AND REIMA PIETILÄ

Museum of Finnish Architecture, Helsinki
Until 25 May

Reima Pietilä rose to fame when the established principles of Modernism began to be questioned in the 1960s and '70s. With their emphasis on organic form and natural morphology, husband and wife team Reima and Raili Pietilä boldly experimented with novel forms, creating striking buildings, including the Main Library of Tampere (1978) and the President's Residence in Helsinki (1993). www.mfa.fi

GERMANY

HANS POELZIG (1869-1936)

Deutsches Architektur Museum, Frankfurt
Until 18 May

Closely associated with Expressionism, Poelzig designed the famous Grosses Schauspielhaus in Berlin (1919) and the I. G. Farben Building in Frankfurt (1931), among others. This major retrospective presents models, original drawings and sketches, film excerpts and paintings. www.dam-online.de

SWEDEN

ALVARO AALTO – DIMENSIONS IN WOOD

Arkitektur Museet, Stockholm
Until 30 March

Luscious and scholarly survey of Aalto's intimate and innovative relationship with wood, exploring tradition, technique and biology. www.arkitekturmuseet.se

UNITED KINGDOM

ARTFUL PRACTICE: ARCHITECTURAL DRAWINGS BY RICHARD NORMAN SHAW

Royal Academy of the Arts, London
Until 25 May

Drawings by Richard Norman Shaw, arguably the most influential architect of the late nineteenth century, who reacted against high Victorian ornamentation and paved the way to Modernism and beyond. Finish off with a cup of tea in the Norman Shaw-designed restaurant at the Academy. www.royalacademy.org.uk

UNITED STATES OF AMERICA

A GRACEFUL INDUSTRY: BENTWOOD FURNITURE

High Museum of Art
Until 20 April

Exploration of bentwood furnishings from Michael Thonet dating from the first half of the nineteenth century onwards. The endurance of the technique, its beauty and its influence on the development of the furniture industry are all examined in depth. www.high.org

Subscribe using the enclosed form or click on our website

www.arplus.com

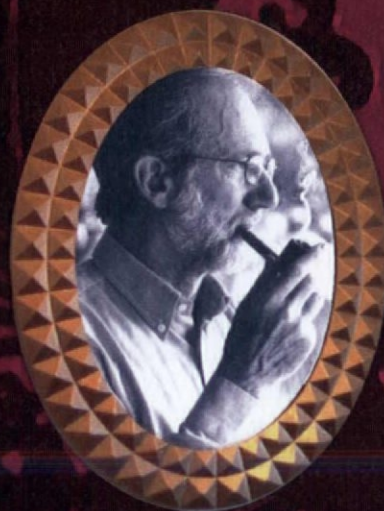
delight



As public smoking bans come into force across Europe, and pipe smoking in particular continues its inexorable decline towards extinction, it may be a good time for architects to reflect on its passing. Le Corbusier, Charles Eames, Arne Jacobsen, Louis Kahn, Edwin Lutyens, Erich Mendelsohn, Eero Saarinen, Hans Scharoun, Vladimir Tatlin and virtually all the great twentieth-century architects smoked pipes. Charles Rennie Mackintosh smoked his so much that he died of cancer of the tongue.

The concluding image of Le Corbusier's *Vers Une Architecture* is a photograph of an English briar pipe. The implication is that for him this was the ultimate *objet parfait*, an industrial product that could not be improved by further design. Evolved from two sections of tube fused together, it displayed its function in a way that recalled the ship's funnels and car exhausts he also loved, while echoing the more hybrid cylindrical forms found in his 'purist' paintings. But the briar pipe was elevated above other objects by the beauty of its balanced asymmetry and the graceful arcs of its silhouette. It was abstract sculpture in miniature. The only concession to ornament was the briar of the bowl, the kind of rich figured natural material Loos would specify. The stem was moulded from Lucite, an innovation in plastics of the 1920s. Being straight and tapered, it doubled for architects as a pointer to indicate parts of a drawing or an architectural model.

The level of original (and occasionally fantastic) thinking that sustained Modernism simply doesn't happen in today's architecture. Successful architects are defined by real programmes for large fees with pressing deadlines that allow them little time to think out of the box. Tatlin's Tower, Krutikov's flying buildings, Le Corbusier's City For Three Million, Buckminster Fuller's domes, Scheerbart's crystalline skyscrapers: all started out as pipe dreams. Some were realised, some were not, yet even those that did not get past the drawing board went on to become part of architectural culture. For now, Renzo Piano is probably the last ever famous pipe-smoking architect. It seems both the pipe and the dream are disappearing forever. NICK COOMBE



JUNG



Flat Design

Design that meets the highest of standards

The new Flat Design generation of switches from JUNG represents modern design with a new air of simplicity. Numerous materials and colours as well as a sophisticated modular system ensure that a wide variety of applications can be implemented.

JUNG UK Office

P.O. Box 269 · Newcastle-upon-Tyne NE3 5WX · Phone: 07977 070963 · Fax: 07779 032 820
E-Mail: info@junguk.com · www.junguk.com

ALBRECHT JUNG GMBH & CO. KG

P.O. Box 1320 · D-58569 Schalksmühle · Germany · Phone: +49 2355 806553 · Fax: +49 2355 806306
E-mail: mail.vka@jung.de · www.jung.de

For sales contacts in your country please see: www.jung-salescontact.com

enquiry 003 www.arplus.com/enq.html

Alcove Sofa

Design: Ronan & Erwan Bouroullec



vitra.

Vitra Ltd. 30 Clerkenwell Road, London EC1M 5PG, +44 (0)20 7608 6200 info_uk@vitra.com www.vitra.com

enquiry 023 www.arplus.com/enq.html