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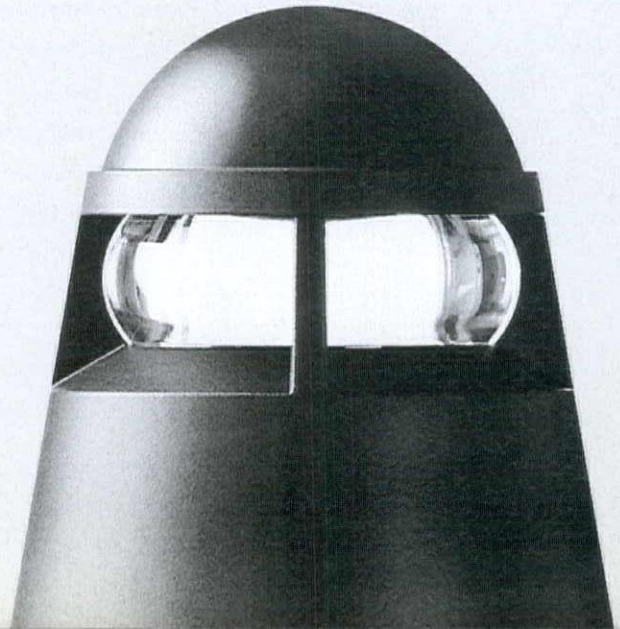
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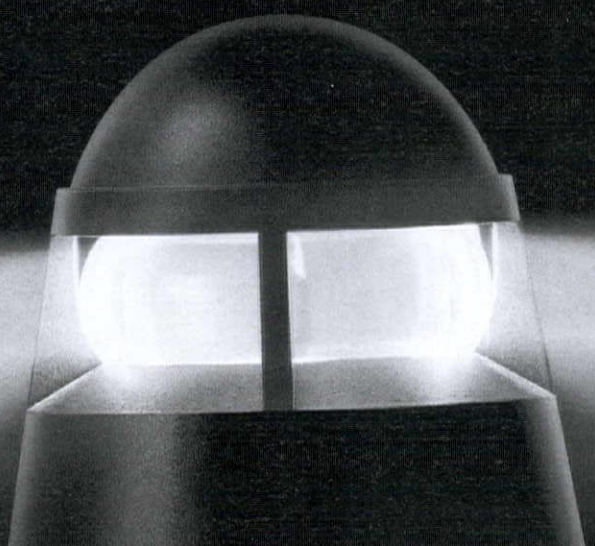


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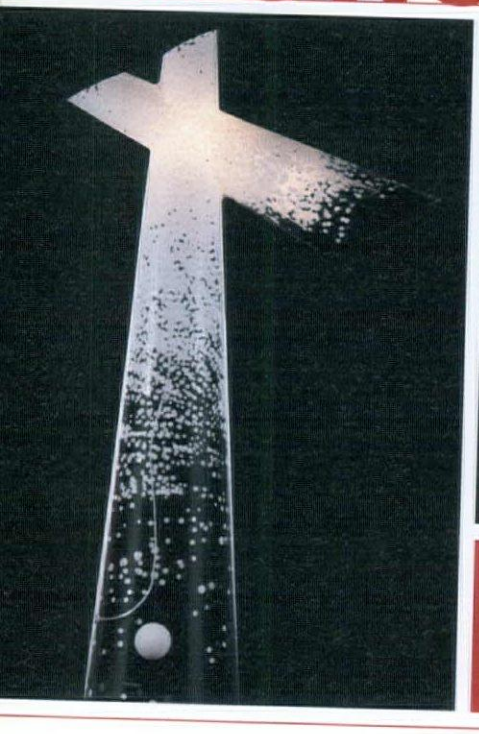
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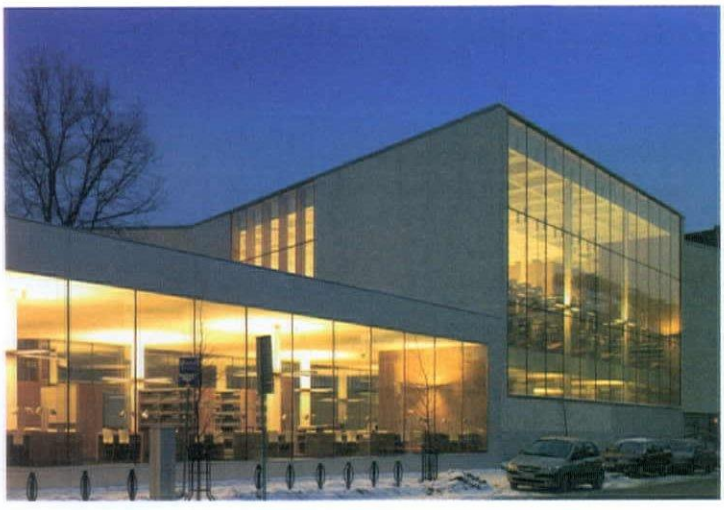


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Above and right: Turku Library, Finland.
Opposite above and below: Starcity, Greece.

Pilkington Planar™ enlightens leisure complexes

As more people around the world enjoy participating in leisure activities during their free time, the importance of the aesthetic appeal and the time spent in buildings that house such activities increases. Therefore their design and construction requires technologically advanced products in order to realise the concept.

More and more buildings include glass as a major structural feature, and the percentage of glass within buildings is increasing visibly across the world. Pilkington Planar™, a frameless structural glazing system, has a proven track record in the most demanding applications, allowing architects to incorporate glass into a variety of structural designs. The versatility of Pilkington Planar™ means it can be used in atria, skylights and facades, providing aesthetically pleasing buildings worldwide.

The effectiveness of the Pilkington Planar™ structural glazing system has been used to stunning effect at a new library in the south-west seaport town of Turku, Finland. The library showcases a triple-glazed feature window, which stands at an impressive 25m x 13m, incorporating Pilkington Optiwhite™ in the outer and middle panes and Pilkington Optitherm™ SN in the inner pane.

The use of Pilkington Optitherm™ SN in the inner pane was important, to provide valuable protection against the harsh Nordic climate in winter. The glass has a low U-value and a coating that prevents heat escaping out of the library, maintaining a more comfortable temperature-controlled environment in which to study.

Mikko Rossi, chief architect, JKMM OY, said: 'Not only does the frameless system provided by Pilkington Planar™ give the building a seamless look, but the triple glazing offers excellent protection from the cold Finnish weather'.

The benefits of Pilkington Planar™ are not limited to colder climates only, its advantages can also be realised in warmer environments. Heading over to Greece, a prestigious leisure complex in Athens has combined the qualities of the Pilkington portfolio to produce a visually stunning and practical venue, using Pilkington Planar™ and Pilkington Arctic Blue™. The project, which has been named Starcity, comprises cinemas, bowling alleys, billiards halls and restaurants, with a giant glass entrance that looks out across the historic city.

The main striking feature of the building is its spectacular glazed entrance, an unusual element in a cinema/bowling complex, which are usually designed as fully-enclosed buildings with little in the way of glazing features. The fact that the building is positioned with such a fantastic view gave cause for Pilkington Planar™ to be used, and it now serves as a testament to the audacious architectural design.

Architects Diarchon SA specified 630m^2 of Pilkington Planar™ due to its high visual appeal. The glass facade was designed to create an iconic appearance for the building, and the only product that had the combined benefits of a minimal structure, support and a versatile application procedure was Pilkington Planar™. This allowed the huge



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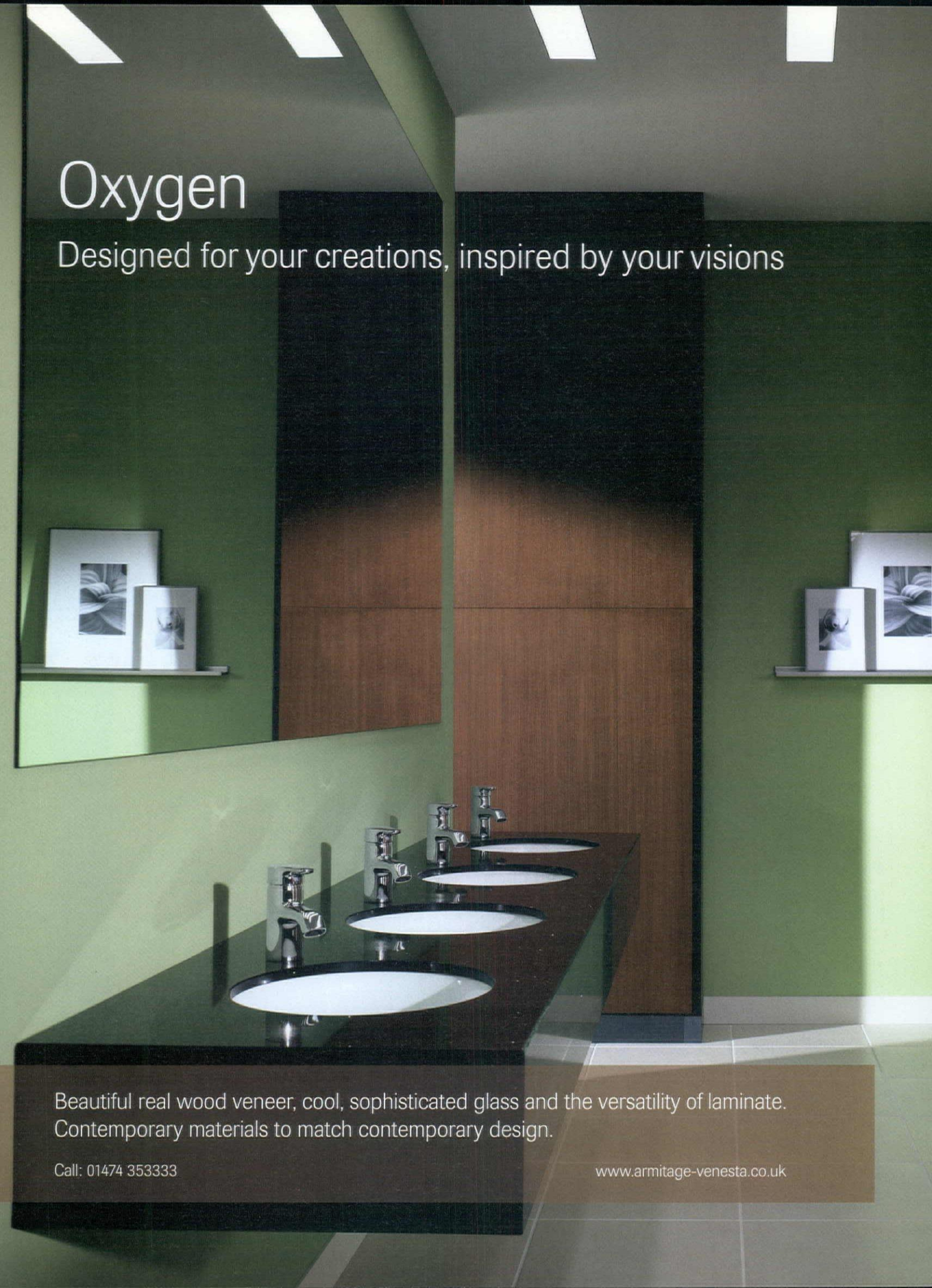


glass structure to be assembled exactly as the architects envisioned it, as an imposing and striking window facade enabling views across the city, with the Acropolis on the horizon.

Pilkington Arctic Blue™ is a special tinted glass that provides solar control with low reflection; crucial to a development in a city that experiences extremely hot summers. For the main facade, 10mm Arctic Blue™ tinted, curved units were used. The lift shaft benefited from 10mm Arctic Blue™ flat panels, while the lower panels consisted of 10mm Arctic Blue™ tinted and 6mm Pilkington Optifloat Clear™.

The versatility of Pilkington Planar™ and its ability to incorporate a range of glass types means that it has become an extremely successful product across the world. It presents architects and designers with the means to fulfil extraordinary design concepts, and allows the solar control needs of modern building design to be met when using products such as Pilkington Suncool™ Brilliant or Pilkington Suncool™ High Performance, by forming part of an insulating glass unit. When coupled with a product such as Pilkington Arctic Blue™, Pilkington Planar™ can also enable the energy efficiency requirements of buildings with demanding design features such as Turku Library and Starcity to be met. Pilkington Planar™ is truly beneficial, with an ability to be integrated in an unprecedented range of applications, in any size and in any place.

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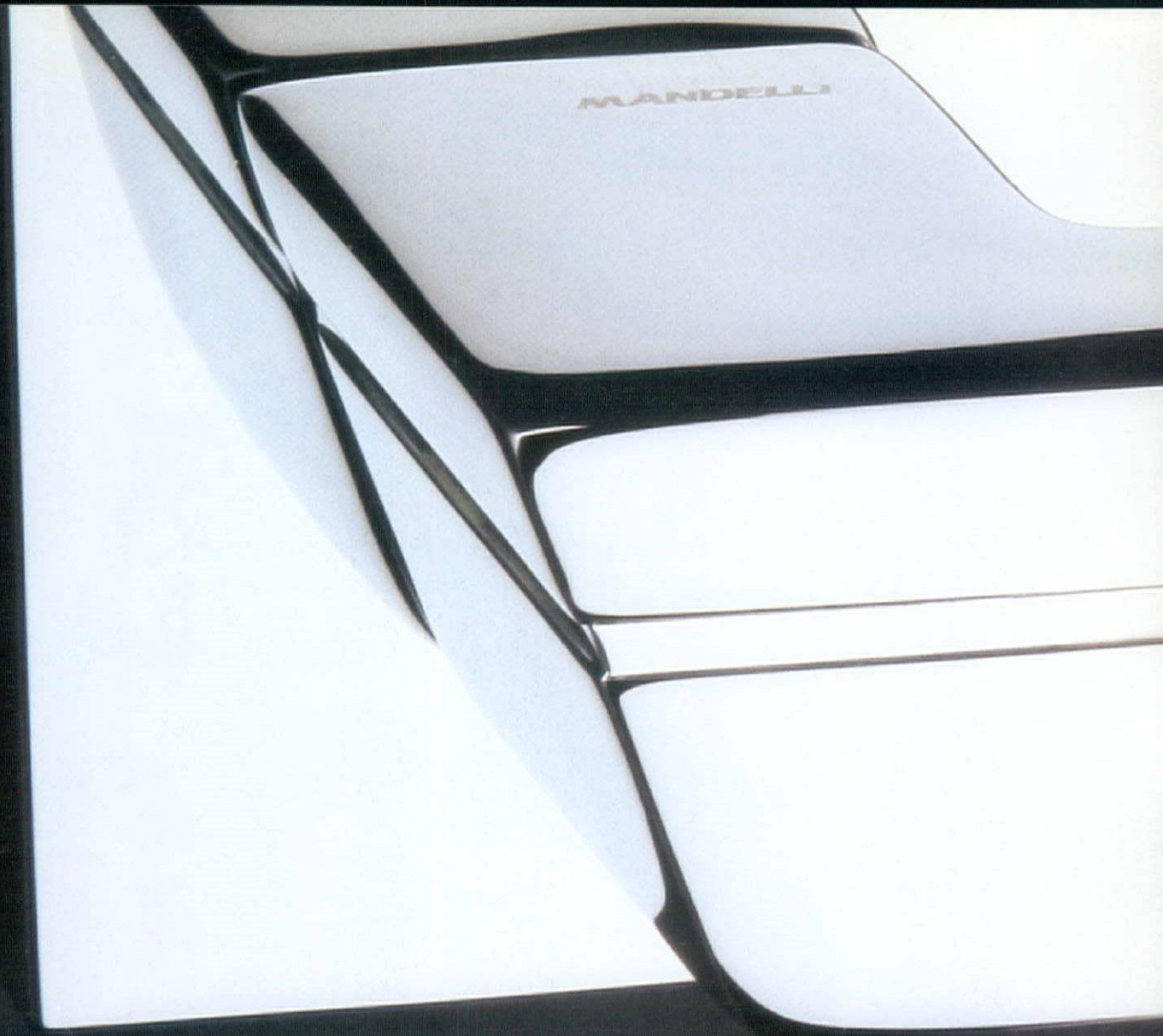
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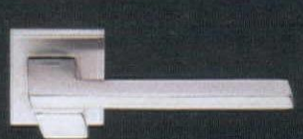
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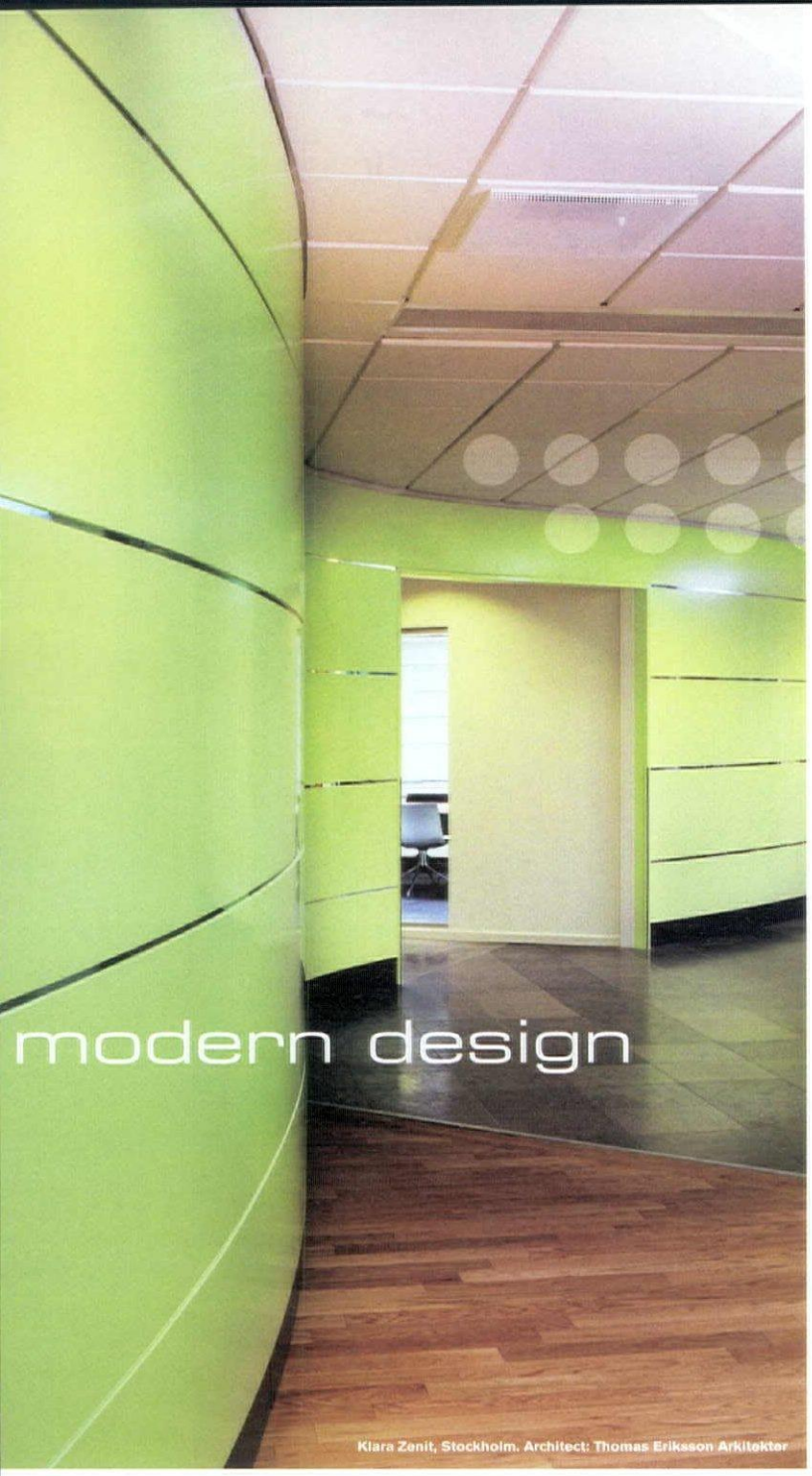
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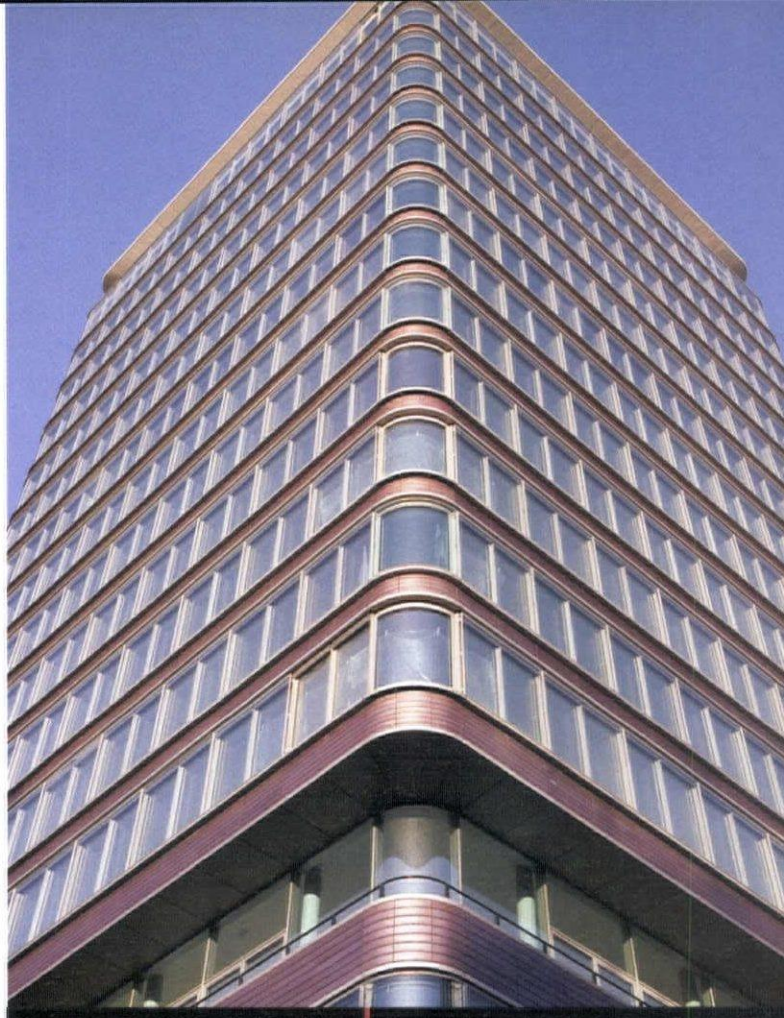
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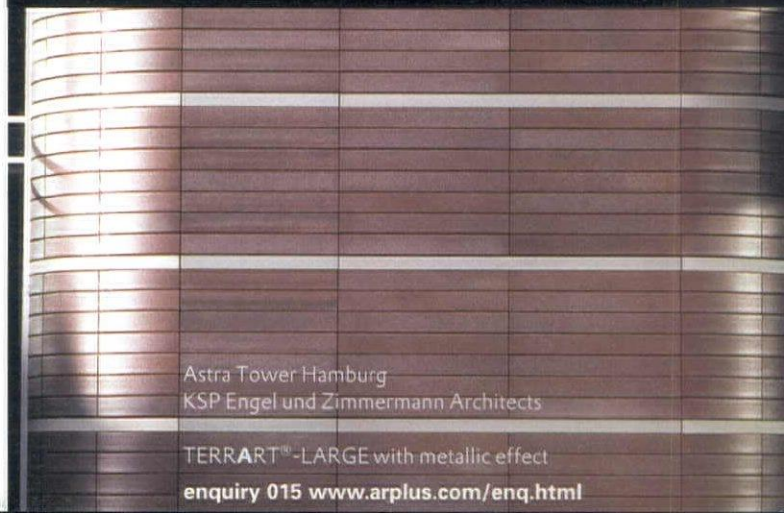
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view

DRMM HOUSE IN EAST ANGLIA MOVES WITH THE TIMES; JØRN UTZON REMEMBERED; THE ARCHITECTURAL REVIEW WINS THE COVETED IBP NON-WEEKLY MAGAZINE OF THE YEAR AWARD UNDER THE EDITORSHIP OF PAUL FINCH; AR EMERGING ARCHITECTS EXPOSED; PETER COOK IN KOREA.

HOUSE PROUD

One conspicuous feature of our more sybaritic pre credit crunch age was the apparently inexhaustible appetite for the private house – as a lifestyle statement, as a source of free money, as a place to be primped and pomaded and then traded in for something bigger and flashier. Magazine racks were swamped by 'house porn' as the seductions of buying, extending, remodelling or simply choosing the right scatter cushions became a global obsession. It all looks very foolish now, the dizzying intoxication of a patently unsustainable zeitgeist, but what we trust will emerge from the wreckage is a saner, more enlightened perspective that sees houses more as homes, permanent fixtures umbilically linked to people and place, rather than mere lifestyle trophies.

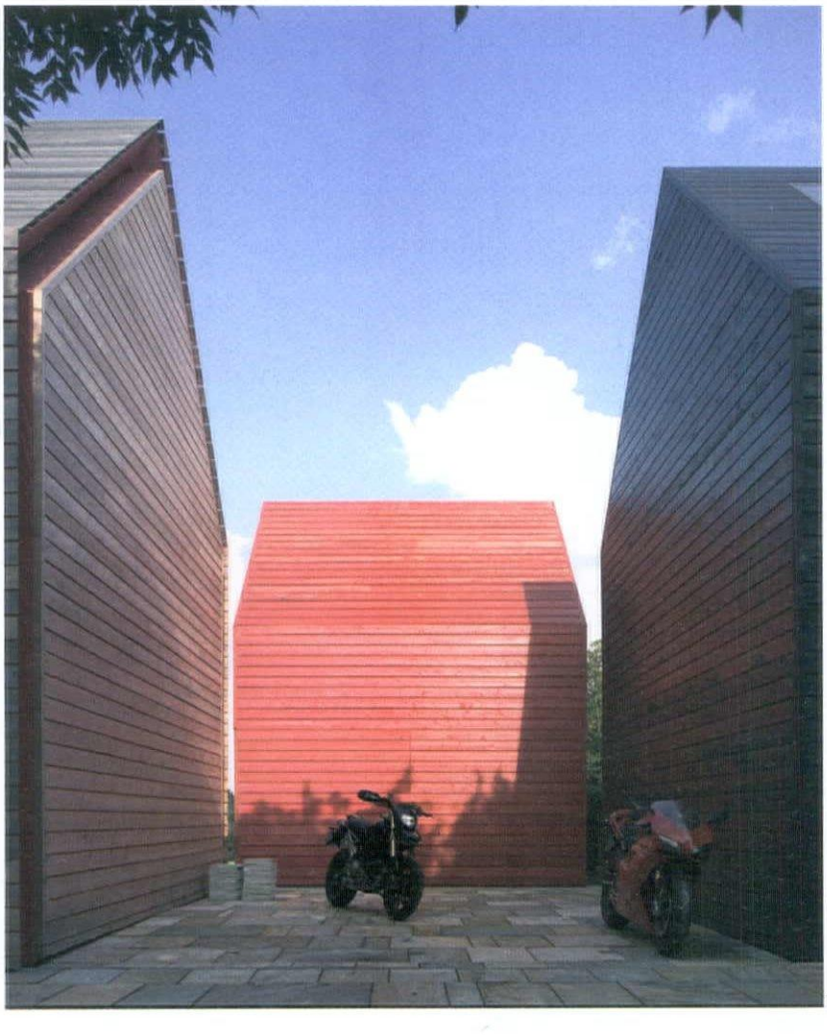
Of course, hindsight is wonderful, but the house as an explicit manifestation of prestige and power goes back to Palladio's villas, the trophies of their age. And throughout history, it has functioned as both talisman and testing ground for architects and clients alike. Yet beyond the distractions of 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 house and how to live in it, but also had a much wider cultural resonance.

Yet despite social and cultural shifts, the basic house design brief remains constant and perhaps because it is so familiar it can be imaginatively dissected and reformed, allowing architects to give full vent to their creativity. As this issue of new houses by a younger generation of designers shows, it is clear that the house is still critical to the ferment and crystallisation of architectural ideas. Many young architects learn their trade through small domestic projects and in this the role of the enlightened client who is willing to take a chance is still crucial. So it must be hoped that the current economic paralysis will not completely sever what has become a crucial impetus to the development of the profession.

Yet above all, the house is an armature for the dynamics of family life. And, as we know, families grow and change. As the AR editorial family prepares to metaphorically 'leave home' (this is the last issue the current staff will work on as a unit) and the torch passes to a new generation, we find ourselves reflecting with pride and pleasure on past achievements. It has been a privilege to engage so intensely and for so long with the global community of architecture. Thanks for a wonderful ride. THE EDITORS



1



2

SLIDING HOUSE

Generally speaking, the sun moves, the house doesn't. The response to different conditions of heat and light is therefore to mask, shade or close up the passive whole.

Suppose, however, that it is the building that moves rather than just the sun: how would you arrange the rooms, the sequence of spaces, the relationship of outside to inside? These were the questions addressed in a brilliantly conceived project, now delivered, for a home on a rural site in eastern England; being England there was a further stimulus to the design imagination in the form of super-tight planning regulations about what sort of building could be created.

The planning requirement was for a vernacular 'farm building'; the 28m linear form had a maximum possible width of 5.8m and a height of 7.2m. Architect de Rijke Marsh Morgan, with much experience of innovative timber construction at both big and small scales, used the building dimensions to produce three connected programmes, where a 16m house and 7m annexe have a 5m garage pulled off axis to form a courtyard.

So far, so static. However, the three buildings are transformed by the addition of a key fourth element: a 50-ton mobile roof and wall enclosure running along the north-south site axis on tracks recessed into a piled concrete raft.



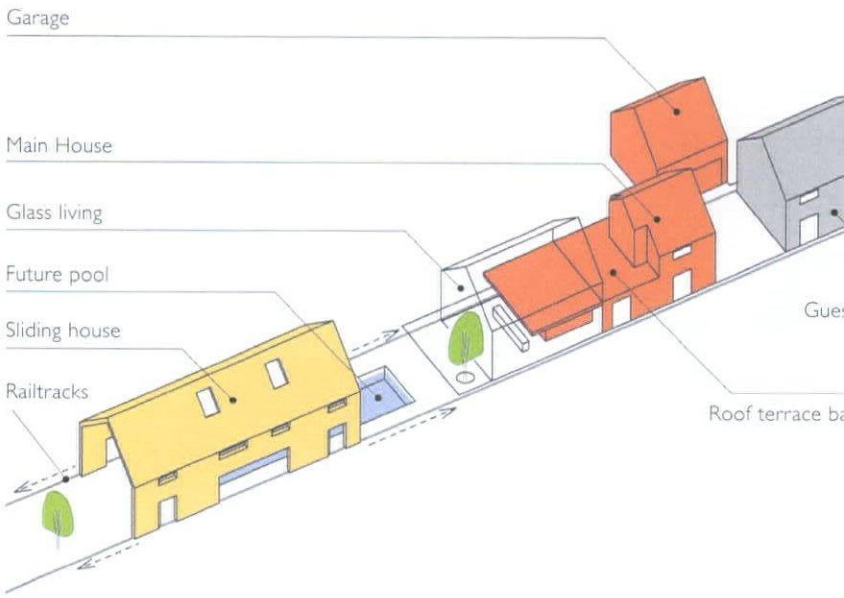
1
The house sits on a concrete raft incorporating the rail track.
2
The off-axis garage creates a courtyard ...
3
... which closes up as the moveable exterior frame is repositioned. Natural, red and black stained larch distinguish the buildings.



4



5

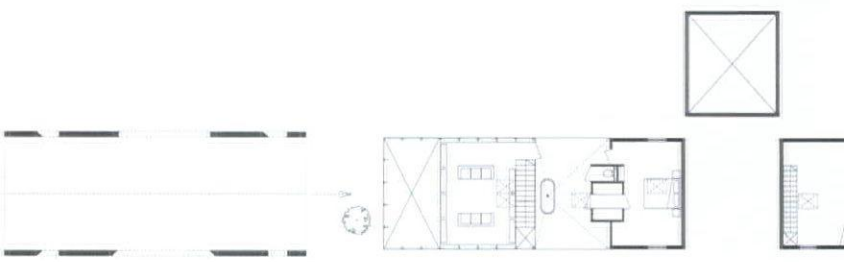


the proposition explained

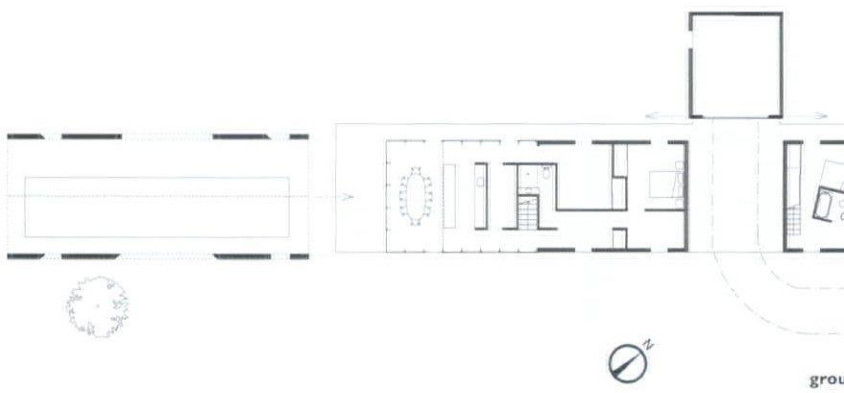
This is an architectural *coup de théâtre* which is certainly unique in Britain and perhaps anywhere. The appropriately named Sliding House (designed for a builder/client, and engineered by Michael Hadi Associates) does not so much defy environmental conditions as adjust to them in a way that suits the owner.

Alex de Rijke comments that the house 'offers radically variable spaces, extent of shelter, sunlight and insulation. The dynamic change is a physical phenomenon difficult to describe in words or images. It is about the ability to vary or connect the overall building composition and character according to season, weather, or a remote-controlled desire to delight'. Cedric Price would have loved it. NAT JACKSON

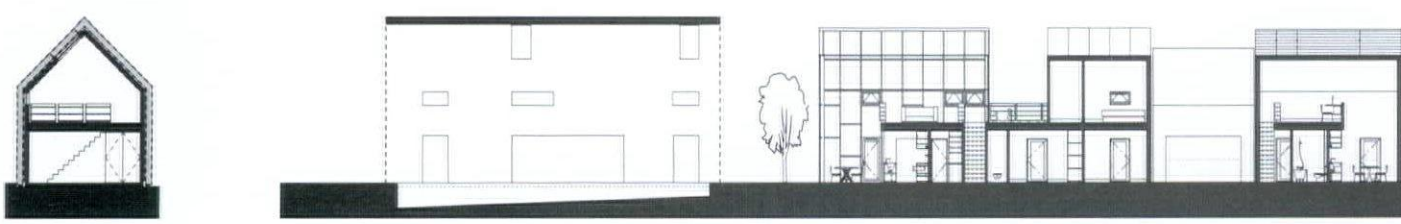
Architect
de Rijke Marsh Morgan
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up



grou



each element is proportioned in relation to frame, window and wall sizes

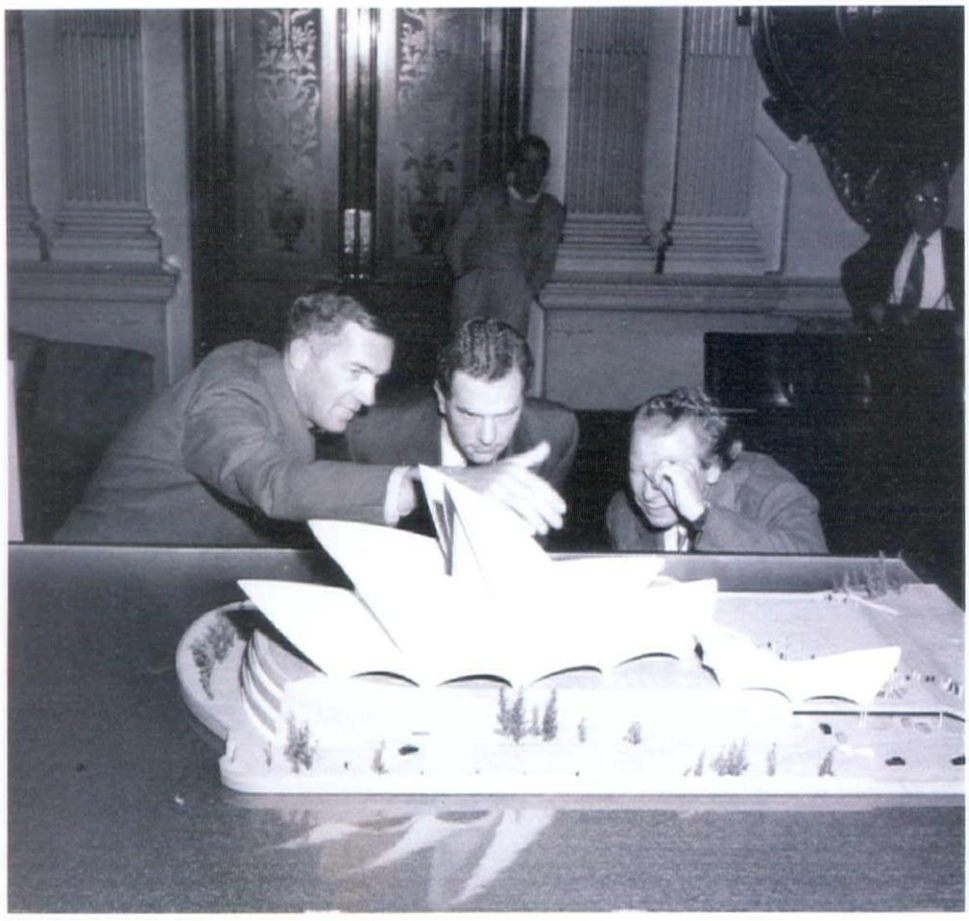
4, 5
The glazed part of the main house, covered and exposed.
6, 7
Night shots showing the dramatic contrast in appearance depending on the position of the 'sliding house' carapace.



6



7



Jørn Utzon (left) unpacking the model for the Sydney Opera House. Photograph: Sydney Opera House Trust.

obituary

JØRN UTZON 1918-2008

Jørn Utzon, who has died aged 90, was almost the last of the giants of the north whose sensibility was largely formed in the 1930s, when Scandinavian idealism shone bright against the dark clouds of the great depression further south. The tragic drama of the Sydney Opera House overshadowed his whole career, but, by 1956 when Utzon won the competition, he had already started to create a successful practice.

Like most Danish architects of his generation, Utzon trained at the Royal Academy in Copenhagen. In 1940, Denmark was invaded by the Nazis and, in 1942, he graduated, then escaped to neutral Sweden, where he married Lis Fenger: they remained together for the rest of his life. In Sweden, he began to become part of the Nordic Modernist scene, spending time in Alvar Aalto's office in 1945. Several years of entering competitions and building private houses followed, but the first important breakthrough came in 1956 with the brick and tile Kingo housing development at Helsingør. It became well known throughout Europe as a model for subsidised housing, with its single-storey repetitive courts arranged freely on a grassy site and each unit carefully adjusted to respond to light, views and privacy. The scheme was followed by the tighter but equally successful Fredensborg development; there Utzon despatched one of his assistants to carefully note the passage of the sun on each courtyard and adjust the boundary wall heights to maximise its impact. Both schemes are still highly regarded by their occupants, and doubtless Utzon would have built up a brilliant domestic practice had it not been for the Opera House.

From the moment Eero Saarinen (who was then working on the TWA terminal) arrived late at the jury and rescued Utzon's scheme from the rejects pile, the history of the Opera House was as dramatic as its skyline. Its parti, with white tiled roofs floating over a heavy podium containing most of the mechanical and services elements, was derived from several of Utzon's preoccupations, notably with clouds, and with stepped platforms, which he had deeply admired on a 1949 study trip to Yucatán in Mexico. The roofs have made Bennelong Point world famous and have become an icon (in the best sense) of the city and its harbour.

But, though Utzon thought that his roofs of tile-covered precast concrete elements would not be hard to build, as they could be represented as segments of the surface of a sphere, they proved difficult to realise in practice; Ove Arup's structural team had to devote thousands of design hours to sorting out the shells. Then Bennelong Point's bed-rock was found to be too friable to support the imposed loads, so a huge concrete basement had to be constructed. Other problems accrued, principally a change in the government of New South Wales from left to right in 1965. The incoming Liberal party (which was never enthusiastic about the project) was highly critical of delays and cost overruns, and inserted a project manager between architect and contractors. Political rumours were spread that Utzon did not know how to finish his own building.

Effectively sidelined, the architect left Australia after living there for three years. He never returned. Local builders produced second-rate interiors; the world's architects protested in vain. Gradually the immense importance of the building for Australia was realised, and though official conciliatory advances were made over the years, Utzon remained distant. Only in 2004 did the architect agree to working on the building again. His son Jan effectively represented him as changes were made to the interiors to try to infuse them with Utzon's original intentions, and to allow for changes in the organisation that had taken place in the intervening four decades.

In 1971, he was professor for a year at the University of Hawaii, and during that time,



Wooden model showing the geometry of the roof shells for the Sydney Opera House. Photograph: RIBA Library.

he designed Bagsværd Church north of Copenhagen (completed 1976). Here, he again showed how he could mix diverse ideas to create a unique and powerfully numinous synthesis. Shinto, Nordic, Hanseatic and Soanian elements combine with inspiration taken direct from nature, like the forms of the famous light infused ceiling, which Utzon claimed were derived from rolling cloud shapes seen from a Hawaiian beach. Few other twentieth-century architects – except perhaps Le Corbusier and Aalto – could have pulled off that conjunction without descending to mess and kitsch.

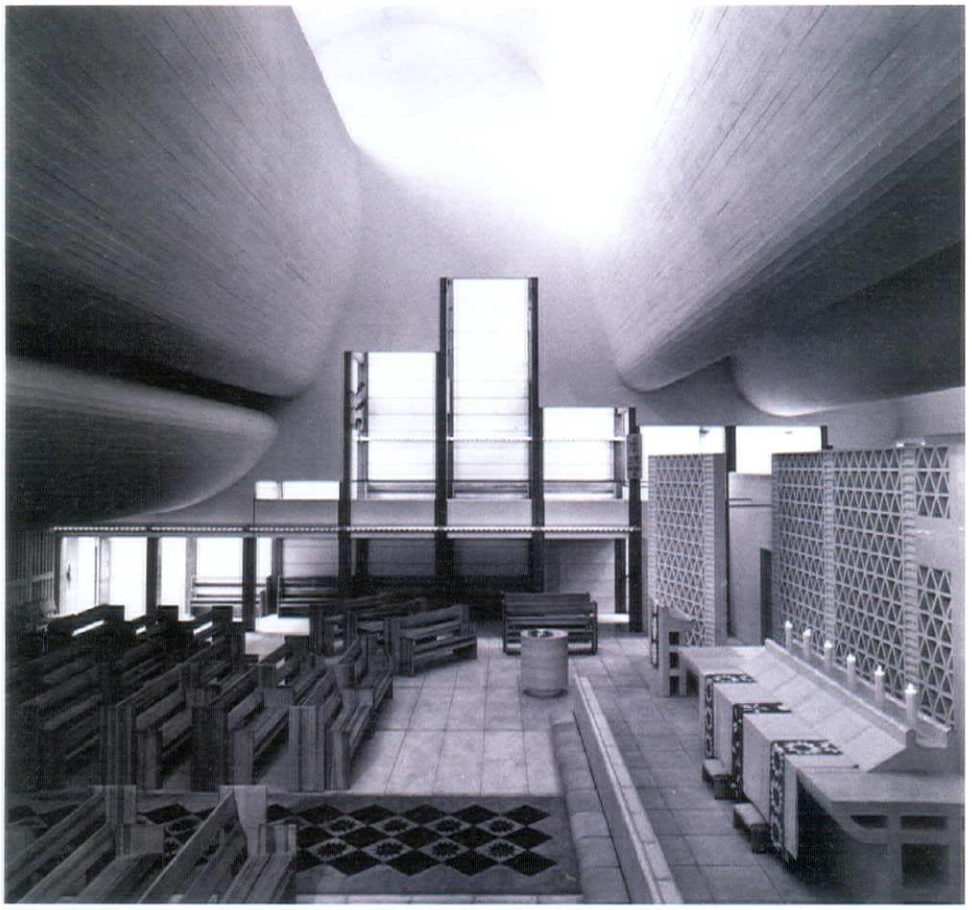
Avoiding kitsch must have been even more difficult when Utzon won the competition for the Kuwait National Assembly building in 1972 (finished 1984). Here, overt elements of Arabic architecture were incorporated. The central shaded bazaar street, courtyards, the ruler's meeting hall are all fronted by a huge shaded public piazza that presents a formal front to the sea and has a great white precast concrete roof that assumes a catenary curve between the front and the main building. Offices and other smaller spaces are grouped round courts arranged irregularly along the central spine: memories of Helsingør and Fredensborg are inevitable, and the plan showed the potential of what became known as Utzon's 'additive architecture' in which similar units (often courtyards) are assembled irregularly to respond to site and programme. Utzon used the principle in several brilliant competition entries, but his designs were not built. As if to emphasise his dreadful luck, the Kuwait building was very severely damaged in the first Gulf war.



Can Lis seaside house, Porto Petro, Majorca, 1973. Photograph: RIBA Library.

In later years, his creative and emotional life was largely focused on Majorca, where he built two houses for his family, Can Lis at Porto Petro (1971), then Can Feliz at S'Horta (1994). The first is a few metres from the edge of a cliff, so close that in winter salt spray is thrown up over it. The plan is broken into individual pavilions, each with its sometimes notional platform or terrace. Inside, it seems cave-like, riven from the rock of the place, for Utzon built it of the local limey sandstone, and told the quarry to retain the marks of the circular saw on the blocks to emphasise the nature of the material. In the tall sitting room, four apparently frameless windows are carefully angled to give a panorama of the sea, which as Utzon used to say 'stretches unbroken from here to Africa'.

When his health required retreat from such close contact with the sea, he built Can Feliz on the flank of a mountain. It is brilliantly sited on interlocking platform terraces, and conjures up Delphi, with a steep dark green slope plunging down to a fertile plain that runs uninterrupted to the distant sea. Tiles that recall the Kingo houses cover shallow roofs, and the whole complicated composition sits calmly in the maquis. It has quiet echoes of some of the first private houses, welcoming, open to nature and generous – a fitting swan-song for a master of both the domestic and the monumental who never lost his belief in the power of architecture to serve and enrich humanity. PETER DAVEY



Shinto, Nordic and Soanian elements conjoin in the church at Bagsværd, 1976. Photograph: RIBA Library.

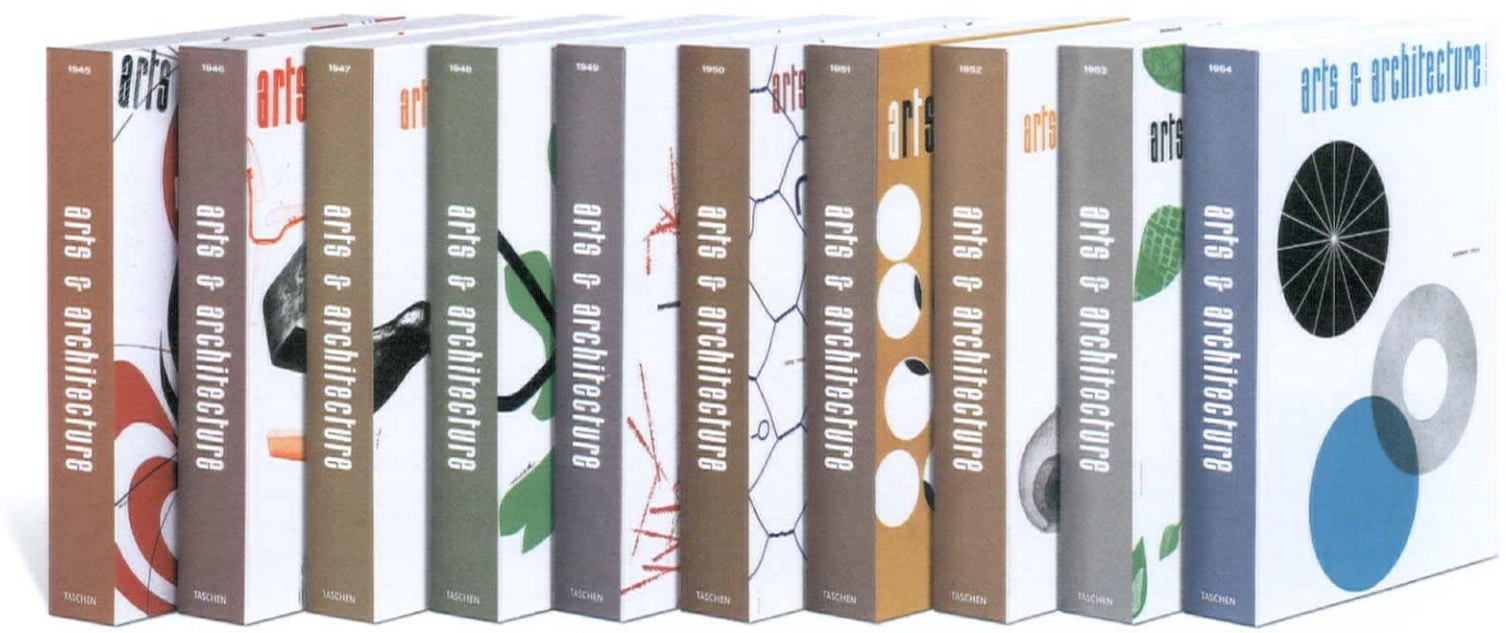
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Lunch in Venice with the AR team. Clockwise: Lynne Jackson, Paul Raftery (photographer), Catherine Slessor, Rob Gregory, Paul Finch, Francine Libessart, Julia Dawson, Peter Davey (former editor) and Michael Hardaker.

THE JOY OF LUNCH

As the AR editors prepare to hand on the responsibilities of making a fine monthly international architectural magazine over to a new team, we thought that readers might enjoy this souvenir photograph of the old bunch doing what they probably do best – having lunch. This photograph was taken in Venice 2006, as the editors girded their loins to tackle the exhausting business of making sense of the Architecture Biennale during the press vernissage. Lunch that day was on the agreeable isle of Burano at Da Romano's, a historic Venetian institution run by the Barbaro family. Famous for its fish and risotto (it does a truly exquisite risotto nero), it also houses an impressive collection of local art and for decades has been a rendezvous for writers and artists.

Historically, lunch and journalists (even of the architectural kind) used to go hand in hand. During the AR's long tenure of its offices in Queen Anne's Gate, which ended in 1991, there was a fully stocked and primed bar in the basement (the wonderful Bride of Denmark) that catered for all sorts, including Le Corbusier and Frank Lloyd Wright. Even during the AR's subsequent exile in Clerkenwell, its staff continued a distinguished tradition of wining and dining architects, writers and each other.

It is noticeable, however, that lunch is now in serious decline, even among the publishing classes. Pettifogging managers driven by performance and cost targets regard it as a waste of time, but it should be remembered that historically, lunch was a means whereby the working classes could escape their jobs and purchase an alcoholic beverage. But lunch is not what it used to be. 'Let's do lunch' now means a Perrier and a sandwich, a pale and depressing imitation of things past. As W. C. Fields once remarked in the film *You Can't Cheat an Honest Man* 'Some weasel took the cork out of my lunch'. Yet few things can beat time spent in good company, with good food and good wine. So here's to lunch. *Salute*!

AR TRIUMPHS AT IBP

The AR has won the coveted Monthly Magazine of the Year in the annual International Building Press Awards. The Awards cover the UK based architectural, engineering and construction titles and competition is always intense. Commenting on the AR, the judges felt that 'it demonstrated that it is very focused and beautifully presented with a clear, excellent content'. They were particularly impressed with the issue on China (July 2008). 'The magazine showed outstanding creativity throughout and we love the use of full page photographs which wouldn't look out of place in an art exhibition.' The Awards were presented at the end of November at a dinner at Claridges in London. Editor Paul Finch did the honours on behalf of the AR team.



AR Editor Paul Finch receives the award from Liz Peace, CEO of the British Property Federation.

CHARLOTTE ELLIS – AU REVOIR

Charlotte Ellis who, with her husband Martin Meade, formed the Architectural Review's Paris correspondent died on 14 December. She trained as an architect at the Regent Street Polytechnic and worked in practice for several years, during which time she wrote a book on architecture for children – one of the few that has ever appeared. Her fondness for writing caused her to apply to the *Architects' Journal*, for which she worked as news editor for several years.

She was prone to making tough decisions suddenly and quite unexpectedly left to marry Martin, an architectural historian, who was already teaching in Paris. They formed an impressive team, collaborating on books as well as special issues of this magazine. On her own account, she continued to write about a great range of subjects for many magazines as well as this one. Towards the end of her life, she became withdrawn, and successfully took to translating texts on architecture and related subjects.

She will be remembered by all who met her for her often caustic wit and clarity of thought; she had a very sharp way with pretension. It is hard for all of us who loved her to realise that we shall no longer hear her gravelly, tobacco infused laughter as she pointed out posturing stupidity, or her infectious joy in good details, witty plans and well wrought buildings. P. D.

EMERGING ARCHITECTURE LECTURES

At the end of November, the AR Awards for Emerging Architecture were presented at a prizegiving ceremony at the RIBA in London, followed by a dinner sponsored by Artemide. Winners were presented with their cheques by Claudia Huge of Wilkhahn, one of the Award sponsors. The AR is also grateful to Buro Happold, the distinguished international engineering consultancy, for their continuing loyalty and generosity, which makes possible not only the awards programme, but also an associated exhibition and lecture series at the RIBA. The lecture programme kicks off on 27 January with talks by Lopez Rivera from Spain, and SMAQ from Germany. Details are on p16. Or visit the RIBA website *www.architecture.com*



Moongyu Choi's ramped complex ends with ...



... a path as contained garden.

Peter Cook

Finding encouragement in Korea.

As you leave the airport and head into town on the long, well organised road, the first clues about South Korea are readily there: industrial installations with rows of neat pipes sprout out of hillsides and the equally well organised housing blocks or warehouses. Even the older, denser stuff has a purposeful, Germanic air about it.

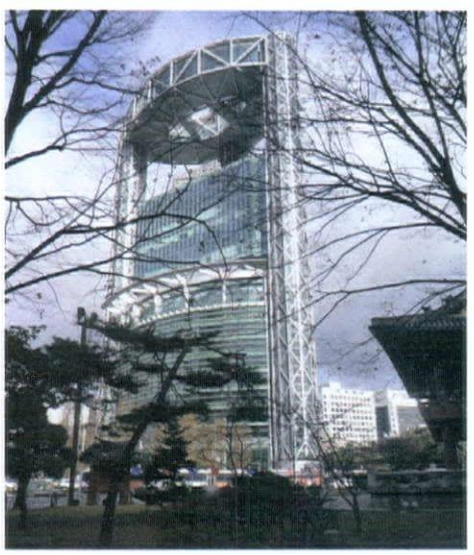
The original city of Seoul was a carefully considered location surrounded by big knobbly hills that remain treed and (relatively) unbuilt-upon. Nowadays, this enormous city makes its way through the valleys and has leapfrogged over the river to the south where evenness, order and wide, wide thoroughfares are the norm. But in the north the usual signs of entrepreneurship take over and the architecture becomes totally variegated, with the usual combination of tacky shops, smart shops, bits of apartment block fighting for breath between institutional set-ups that range from dancing school to tyre depot to dodgy eaterie to slick carpet shop ... we all know it so well because (for most of us) this could be a description of our own city.

Then the pervasiveness of something-or-other begins to hit you. What is it? Not a smell, not a style, not even drabness nor monochromy exactly. On reflection it is about hue. OK, there are colours on signs, there is grass and there are bright lights, but overriding this is a sense of the 'mushroom' coloured general tone.

Despite the evidence of white buildings, brick buildings and the international code of smart grey cladding, the circumspection of 'mushroom-beige' begins to get at you. Especially since much of it is tiled and decorated in Post-Modern easyfix. This must have conveniently fitted the bill during the mushrooming (pun intended) of Seoul in the '70s and '80s. Only now is it being oversailed by the commercial grey. Yet with quietly coloured cars and taxis, plus hard winters, you are reminded of the atmosphere that surrounds those 'uncle' or 'aunt'-type people who dress in unnoticeable herringbone tweed (or was it flannel, or was it corduroy) with beige pullovers and ever-so-sensible shoes.

That's it: Seoul is nothing if not sensible. It works hard and has achieved a societal and economic miracle of the kind that we used to speak of Germany in the 1960s and 1970s.

Then Rafael Viñoly was brought in to give it a much-needed dose of bravura: his Jongno Tower has a giant open lozenge-shaped hoop that sits in the air above a slab'n'scoop tower, much taller than its surroundings. It feels slightly 'oily', like a newly serviced motorbike engine, which must be the effect of Viñoly's masculine steel elements. He never bores you but seems to assume (as he does in the Tokyo Forum) that if things aren't massively scaled you might not notice them. Which is a form of populism I suppose, and it has served him well of late. Confronted with it here sets one's mind to pondering (not for the first time) upon the nature and role of scale or variety in architecture.



Rafael Viñoly's steely masculine Jongno Tower.

As I write, I can turn away from the keyboard and get a stunning view from our hotel towards Tokyo's Roppongi Hills area and that old stalwart, the Tokyo Tower. The high-rises aren't particularly special (though at their feet there are some gems if you know where to look). But *this* tower knows how to play it more simplistically than the motorbike. It is painted in big zones of red and white. In fact, it's nothing much to write home about but it is *not a boring slab*. Rather, it looks like a big Meccano toy (kit No 8 with extra spars, I recall). So now we can add in the question: is it *enough* to just make a city out of slabs ?

Post-Modernism didn't solve the problem by curving the odd standard plan plus fancy articulations of entrances or corners that in 'mushroom' mode feel particularly sad and fusty. But then we entered the Insadong area beneath and behind Viñoly's tower – an area full of art galleries and small enterprises that jump from chic to teak, from authentic to kitsch but then reveal a significant number of good quality low-rise buildings. The best being a delicate ramp complex by Moongyu Choi that caresses a series of boutiques and finishes with a path as a contained garden.

Armed with a new book *Consilient Mapping – nine probes for Architecture in Korea** one discovers that there are some more young architects coming back to Seoul from the smarter American and British Postgraduate courses: the crazy Hoon Moon, the dextrous Junsung Kim and Hailim Suh, or Minsuk Cho who makes marvellous swirling buildings, to mention only a few. Between them they suggest that there is a spearhead of quality work that just needs to move up from the campuses and the small, kooky corners and break through the mushroom and the commercial grey.

In conversation, such Koreans are sensitive, willing to listen and technically rather good, but have to somehow reassure the surrounding culture that this sensitivity has value. Korea is still a little nervous underneath its discipline: it was surprising how many times the Japanese occupation and the Korean war were mentioned by the relatively young. The Demilitarised Zone is just beyond the northern suburbs and the *architectural* shadow of the internationally rated Japanese neighbour is constantly sensed.

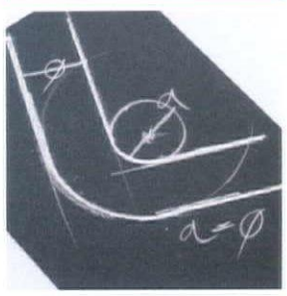
On the strength of this new work, however, it needn't be.

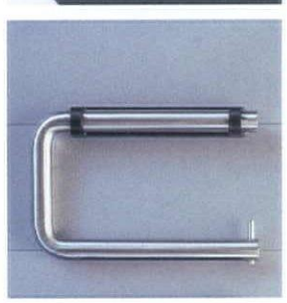
*Kilyong Park: Space Group of Korea, 2007.

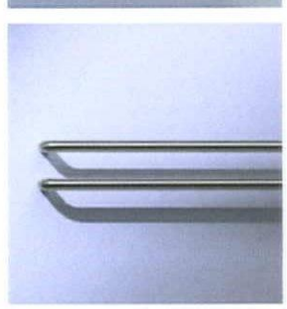


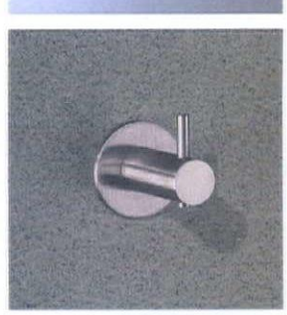
d line

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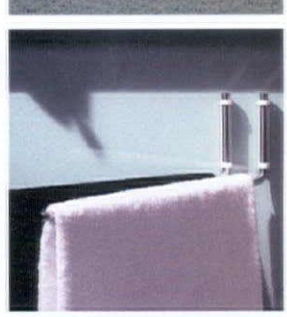






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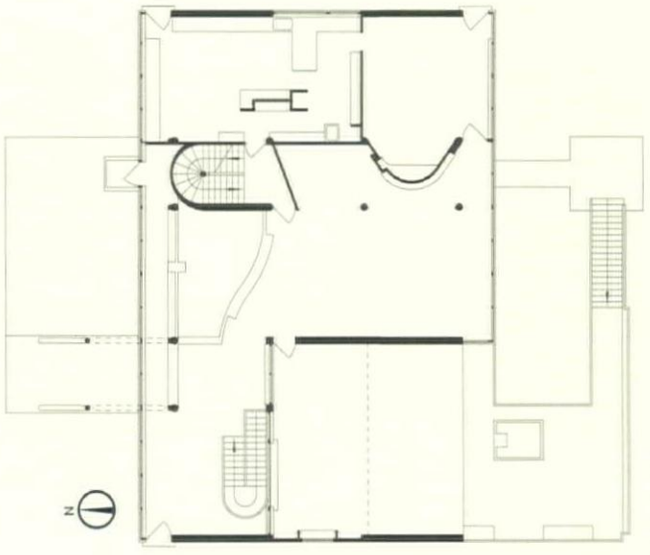
The arrival of Max Risselada's revised edition of *Raumplan Versus Plan Libre* on the AR's editorial desk was a serendipitous moment. Coinciding with the time when we were considering the feature list for this issue, Risselada's book reminded us how the single house – as one of the smallest units of architectural currency – can encapsulate the value and complexity of a complete architectural *oeuvre*. In examining the work of Loos and Corbusier, the domestic projects contained in Risselada's book are emblematic of themes that informed their entire careers. Similarly, in anticipation of future work, houses produced today may also contain truths and principles, motivations and preoccupations that will endure and sustain an entirely new generation of architects. From the entries we received as part of the most recent AR Awards programme, today's young architects are producing dwellings in abundance. Of the 432 entries received, almost 100 were houses. And while we have attempted to produce an issue with a broad and representative global spread, it is worth noting that nearly a third were from Japan.

Raumplan versus Plan Libre: pursuit of spatial equilibrium

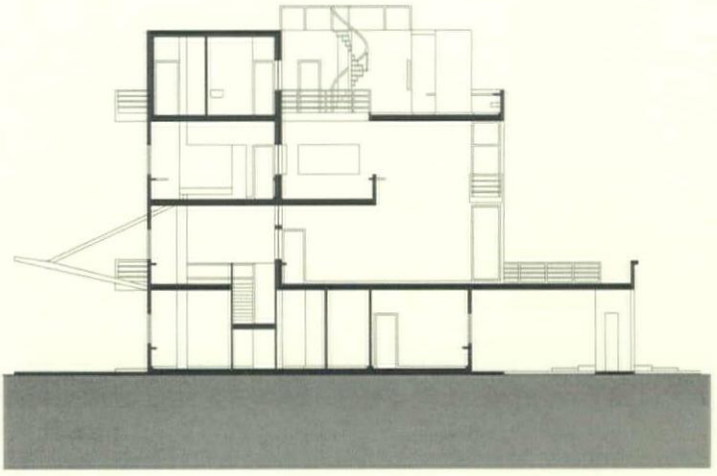
In his updated and expanded version of the 1978 original, Risselada's book looks anew at the domestic work of Adolf Loos and Le Corbusier, ranging from the Strasser House (1919) to the Last House (1932), and from Maison Domino (1915) to Villa Savoye (1932). With the benefit of documentation unavailable at the time of the original exhibition, this new edition devotes more space to the origins and position of prototypes within their work; the 'Würfelhaus' on the one hand and the 'Domino' frame and 'Maison Citrohan', respectively on the other. Five scholarly essays by commentators and four texts by the architects themselves frame extensive documentation of 16 projects, all of which are described in detail, illustrated with original photographs and most critically, drawn in plan, allowing us to compare the spatial anatomy of one with another.

Broadly speaking (and this statement in no way serves as an alternative for reading the book in full), readers are given a strong sense of the principal difference in how each architect perceived and manipulated space, with Loos's view of architecture being primarily about designing a specific series and sequence of rooms rather than building forms, seen in contrast to Le Corbusier's more formulaic and purposefully replicable design methodology, summarised in his celebrated Five Points. And, it is fair to say, especially in architectural education, that the preoccupations of Le Corbusier have been easier to communicate, translate and adopt by subsequent generations. Summarised in diagrams and explained in sound bites, Le Corbusier's legacy has helped students around the world take their first tentative step on architecture's long theoretical ladder. By contrast, lessons from Loos in relation to the formation of his puzzle-like tightly arranged interlocking cubes of space, require and reward a far more detailed level of scrutiny. Less practised in self promotion, Risselada describes how Loos did not publicise his plans as pattern book types or formulate an easily digestible Raumplan theory. Instead it was his associates who constantly tried to ground what Risselada describes as Loos's 'often-implicit design decisions' in some form of recognisable design system, and it was Heinrich Kulka and Zlatko Neumann who gave his work the theoretical basis we know today. When Loos spoke, however, he brought clarity and insight, stating that, 'My work does not really have a ground floor plan, first floor or basement. It only has connected rooms, annexes and terraces. Each room requires a particular height, the dining room a different one from the larder … Rooms must then be connected in such a way as to make the transition imperceptible, and to effect it in a natural and efficient fashion.'

Failing to convince contemporary clients of the merits of his particular architectural position, he alluded to how his approach was less immediately engaging (than perhaps Corbusier's) writing, 'When I attempted to have a house exhibited in Stuttgart [at the Weissenhofsiedlung], I was turned down flat. I would have had something to exhibit: the solution of how to arrange the living rooms in three dimensions, not in the flat plane … For that is the great revolution in architecture: the three-dimensional rendering



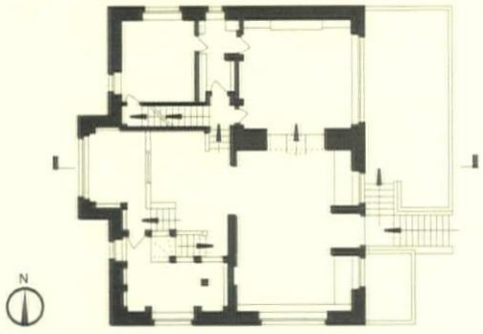
Le Corbusier: Villa Stein-de Monzie, Garches, France 1927, first floor plan.



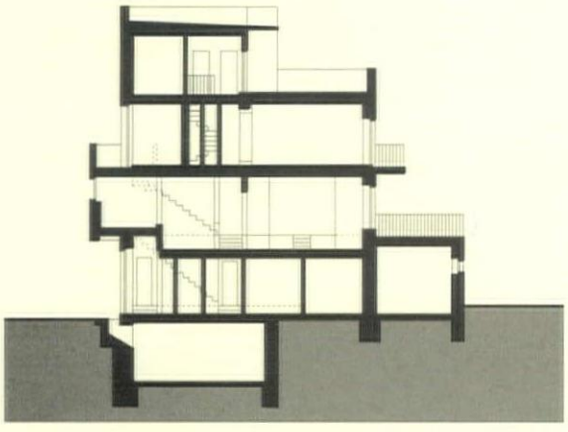
Cross section. The villa exemplifies Corb's Five Points of a New Architecture.

HOME TRUTHS

In an issue devoted to a selection of houses from the 2008 AR Awards for Emerging Architecture, Loos and Le Corbusier remind us how a study of architecture's smallest unit of currency can teach valuable lessons.



Adolf Loos: Müller House, Vienna, Austria, 1928, first floor plan.



Cross section. Columns and walls blur into Loosian differentiated screens.

of the plan!' He concluded, 'Before Immanuel Kant, mankind was unable to think in terms of space, and architects were forced to make the toilet as high as the drawing room'.

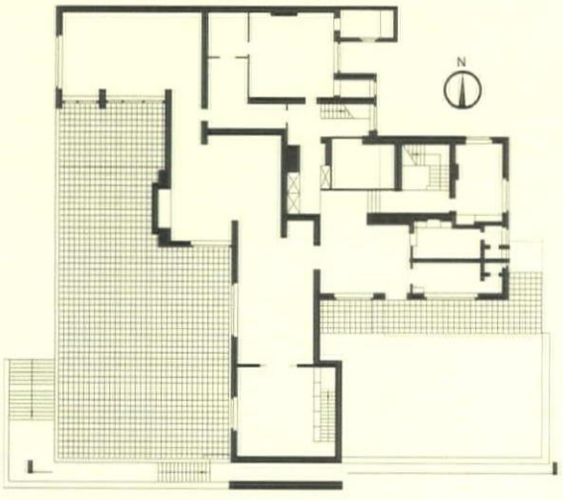
The house: summarising architecture's ultimate challenge

When presented with two such contrasting attitudes to the composition of domestic interiors we are reminded how the pursuit of equilibrium between the internal and external pressures that buildings experience represents the architect's ultimate challenge. Throughout history, regardless of style, optimising the needs of a collection of internal spaces in relation to use and spatial sequence, while simultaneously resolving the form of the external envelope in relation to its context, is a fine balancing act. Today of course, protagonists of parametrics argue that logarithms and mathematical processes provide the solution, as computer generated sequences shake down the 'perfect' solution from a gazillion potential permutations. This is, of course, complete folly, as human judgement will always make the decisive command, either through the parameters prioritised by the computer programmer, or more deliberately by someone overriding the morphing sequences to choose a preferred composition at will, on purely aesthetic terms. Instead of eliminating the production of inefficient spatial and formal compositions, in the wrong hands, parametric design tools amplify bad judgement, particularly of those who prioritise one pressure over the other, resulting in sensational distortions that when actually measured in plan and section produce flabby, weak and inefficient designs that are riddled with meaningless and useless interstitial space. By contrast, exemplary tightly resolved three-dimensional assemblages, such as those produced by Loos, only emerge when all pressures, internal and external, are equalised. And, while it is not for one moment being suggested that Corbusier's domestic architecture was flabby, weak or inefficient, there are clear differences between each architect's attitudes to space, with contemporary projects such as the Müller House (1928) and Villa Stein (1927) sitting at opposite ends of the spatial spectrum.

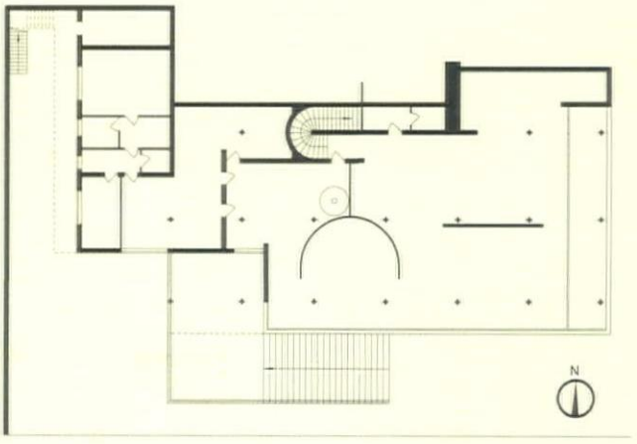
Illustrative of broader themes, it is widely accepted that the history of domestic architecture traces moves across a wide range of building types. As such, we can imagine, perhaps, how Loos may have gone on to build had his career and output more closely followed that of Corbusier. In consideration of their peers, tracing the evolution of key houses also reveals how others were developing their approach, as for example in the case of Mies van der Rohe's dramatic shift in his pursuit of spatial equilibrium, between for example the Wolf and Tugendhat houses (1927 and 1928), where it could be argued that he moved from Raumplan to Plan Libre in less than a year.

If then it is possible for the history of domestic architecture to encapsulate such profound architectural moments, we should look harder for emerging trends in the design of homes today. As such, we hope this small representative selection will go some way to illustrate some key issues that may influence the buildings of the future. ROB GREGORY

Raumplan versus Plan Libre. Adolf Loos / Le Corbusier. Edited by Max Risselada, published Uitgeverij 010, Rotterdam, 2008
All plans are to the same scale.



Mies van der Rohe: Wolf House, Gubin, Poland, 1927.



Tugendhat House, Brno, Czech Republic, 1928.



INTERNAL LIFE

An inventive courtyard house in Toronto suggests a paradigm for inner-city living.

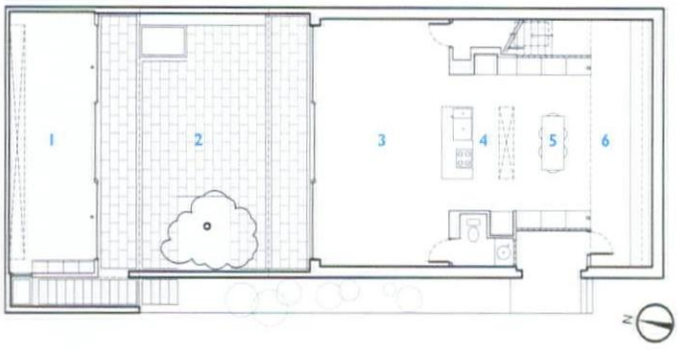
House, Toronto, Canada
Architect
Studio Junction



1
The courtyard, which forms the fulcrum of the house, and the new studio pavilion.

The courtyard house, a familiar and historic dwelling type, is given a fresh and offbeat twist in a project for a family home in Toronto. Its architects, the young partnership of Studio Junction, reinterpret this archetypal house form for an urban site in a mixed use, industrial neighbourhood, and in doing so suggest new possibilities for inner-city living. The outcome is a hermetic gem of a house that gently turns it back on its surroundings, and retreats inwards, into a rich internal life. While it could be argued that this approach gives very little back to the public realm, it does at least offer the possibility of a civilised (and civilising) family life in the inner city, and all that that brings with it, rather than the more predictable pattern of suburban flight and inner-city abandonment.

At the core of the scheme is an old two-storey contractor warehouse, which has been cunningly cut, converted and extended. A new studio pavilion is set on the north side of the original building, partly enclosing



ground floor plan (scale approx 1:125)

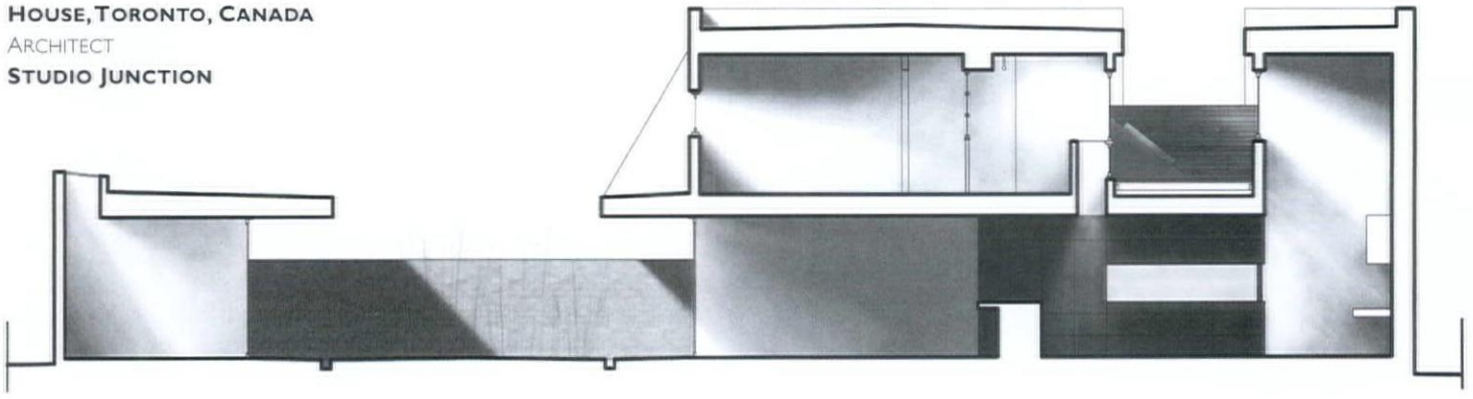


first floor

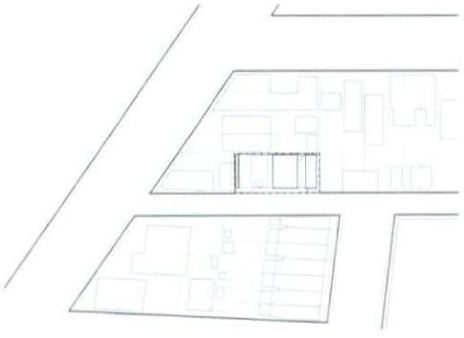
HOUSE, TORONTO, CANADA

ARCHITECT

STUDIO JUNCTION

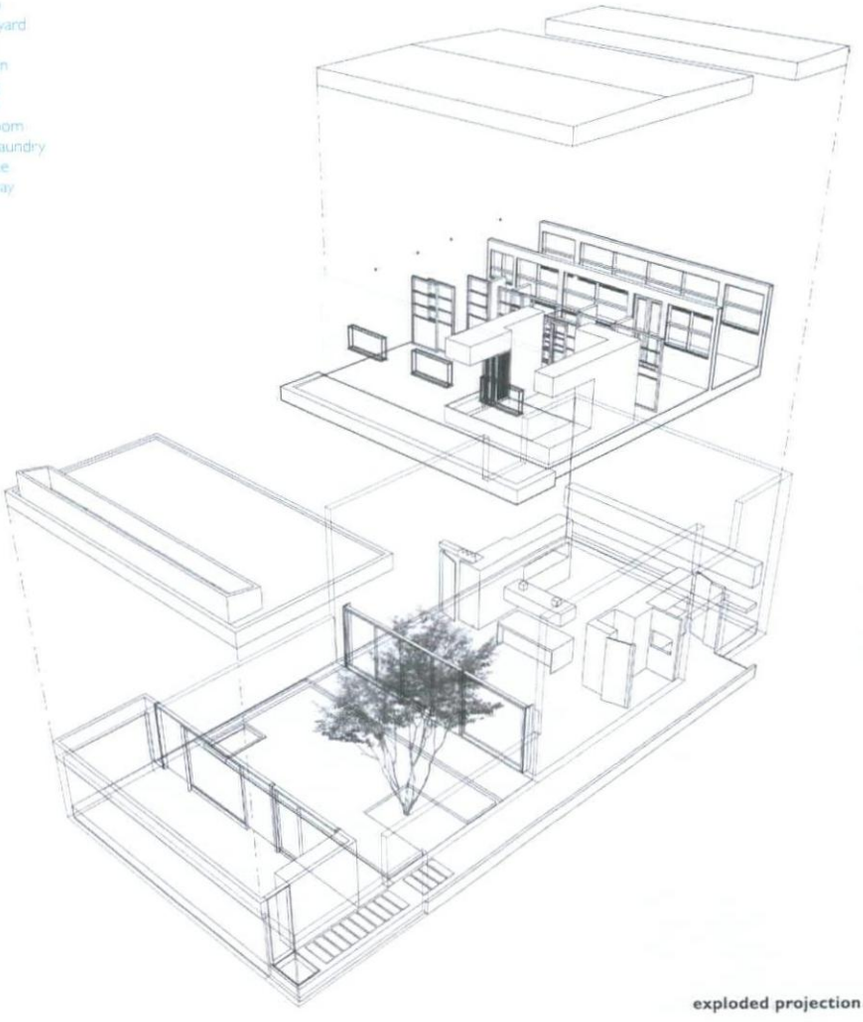


long section



location plan

1 studio
2 courtyard
3 living
4 kitchen
5 dining
6 office
7 bedroom
8 bath/laundry
9 terrace
10 laneway



exploded projection

a large, interstitial courtyard, the physical and symbolic link between old and new. Planted with a lone Japanese maple whose changing foliage marks the passing of the seasons, this almost Zen-like space forms the fulcrum and focus of the remodelling. Open to the sky, the courtyard is an intimate, outdoor room for play, relaxation and entertaining.

While the external facade is totally blank (though creeping plants are rapidly establishing a softening green mantle), the internal realm is fluid, open and



2
Converted from a former warehouse, the house turns inwards from the street and surroundings.
3
Upper level terrace.





4

transparent. Conceived as a series of horizontal strata, the open plan ground floor contains living, dining and kitchen spaces, with a double-height home office at one end. Sets of glazed sliding doors frame internal vistas and allow long views through house, studio and courtyard. In summer they are thrown open, so inside and outside become one. The more private upper floor contains bedrooms for the couple and their two children, and an elongated bathroom/laundry room which opens on to an upper terrace, created by cutting a long slice out of the original warehouse. Glazing on the other side of the terrace acts as a clerestory, bringing light down through the double-height volume of the

HOUSE, TORONTO, CANADA
ARCHITECT
STUDIO JUNCTION



5

home office and into the living space below. Natural light is also captured and contained by the courtyard and skylights. A walk through the house alternates between light and shade, open and covered, indoors and out.

A limited palette of materials expresses the playful push and pull between exterior and interior. Concrete block is the neighbourhood vernacular and stands here for a slightly aloof exteriority, crystallising the building's relationship with its surroundings. By contrast, timber cladding denotes interiority and human habitation; where the existing warehouse has been cut and scooped out, the voids are lined with timber. Timber has an inherent warmth, and this is spread throughout the interior in the form of wall and ceiling panels, window frames and furniture.

The architects suggest that this type of courtyard house could be readily adapted to other inner urban contexts, especially in mid-block or laneway sites, where turning inwards has an obvious logic. In North America, with its more rigorously zoned metropolises, there are not enough creative contributions to the debate about how people might live in city centres, so this adroitly executed house is a welcome and enlightened speculation. C. S.

Architect
Studio Junction, Toronto
Photographs
All photographs by Rob Fiocca apart from no 2 which is by Peter Tan



1

As demonstrated in the March 2006 issue of The Architectural Review, London has become a rich and fertile place for the careful insertion of contemporary private homes. Cassion Castle Architects extend this emerging tradition with this live/work studio located on a very constrained site in an industrial alleyway that runs parallel to Bethnal Green Road in east London.

Designed for two industrial designers who wanted a place of sanctuary in which they could escape the bustling city, to live and work, the building deliberately minimises views out. Appearing relatively narrow from the width of infill facade, the property extends through the party wall to gain access to essential mezzanine storage space. This allows the principal interiors to remain clean and clutter free, adding to the stark contrast between inside and out.

In section, the main body of the premises arranges studio and living spaces in two interlocking L-shaped forms. On the ground floor, accessed directly from the alley, is the studio with its stepped section. Hanging above this is the bedroom, with more limited headroom, and above all this, on the second floor, is the living space; the only space with a view through a large single aspect glazed screen that gives access onto a narrow external roof terrace.

From the alley, the crisp glass facade was conceived

LIVING IN A BOX

Complexity and contradiction in an urban alley.

HOUSE, BETHNAL GREEN, LONDON
ARCHITECT
CASSION CASTLE ARCHITECTS

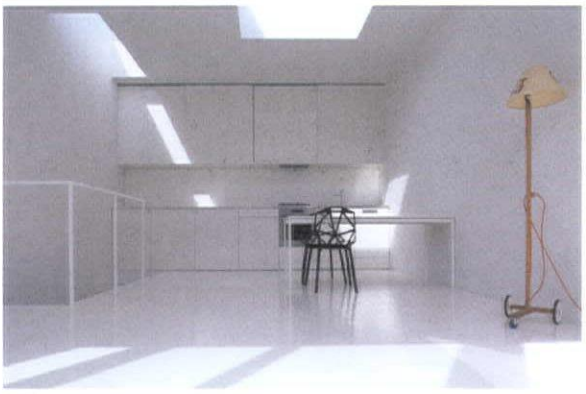
4
Main living, dining and kitchen space, with double-height home office.
5
Timber denotes a warm interiority.
6
Children's bedroom.
7
Sliding glass doors dissolve space, unifying courtyard and house.



6



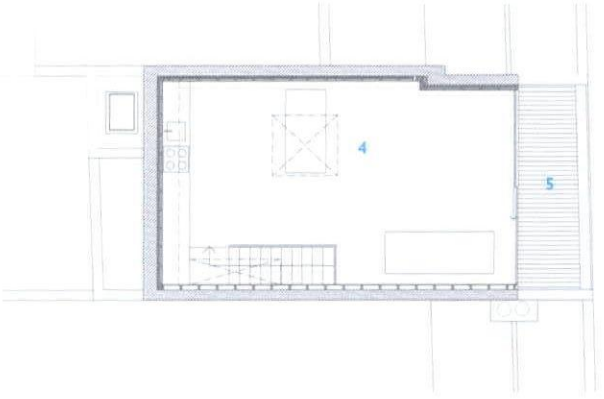
7



3



4

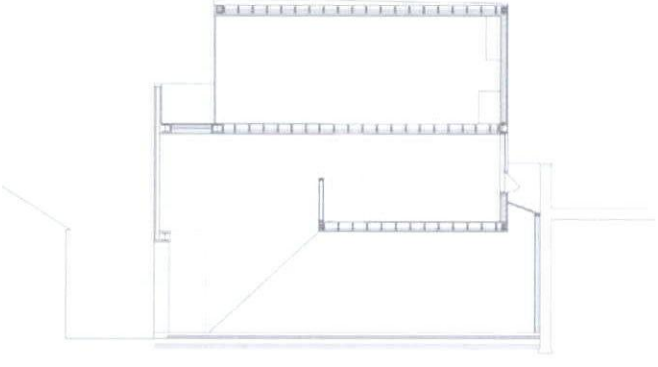


second floor, roof terrace plan

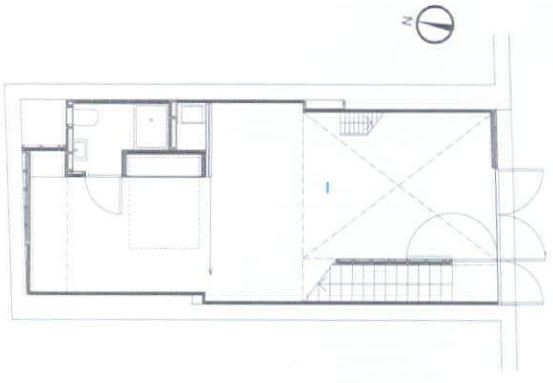
1 workspace
2 bedroom
3 store
4 living space
5 roof terrace



first floor (mazzanine) level plan



long section



ground level plan

as a foreign object 'wedged' into the existing terrace, to provide a bold counterpoint to the dishevelled alleyway. Not ignoring the realities of context, however, this elegant and refined double-height box overhangs a more robust infill screen, set back from the building line to form a slightly more protected threshold between public and private realms. Coated in anti fly-poster paint, the nature of this element reminds us of the realities of urban life, and of the sort of tensions and juxtapositions that combine to make cities like London such vibrant places of complexity and contradiction. R. G.

Architect
Cassion Castle Architects, London
Photographs
Keith Collie

HOUSE, BETHNAL GREEN, LONDON

ARCHITECT

CASSION CASTLE ARCHITECTS



1
Pristine and ramshackle, sitting cheek by jowl.
2
The live/work unit presents a bold intervention in the gritty terrace.



3
On the second floor, the living space has rooflights to the rear ...
4
... and a large glazed screen to the front, giving onto a narrow but useful roof terrace.
5
The ground floor workspace is also lit at the rear, and open to bedroom mezzanine above.



It would be inaccurate to assume gritty urban infill only exists in Europe. As this project demonstrates, the American architects are also producing work that attains identity through the layering of pre- and post-industrial forms of expression. This project explores how a region's past can influence the form and use of a vacant city plot, located

LIVE / WORK STUDIO, PITTSBURGH, USA
ARCHITECT
STUDIO D'ARC ARCHITECTS

SOUTH SIDE STOREYS

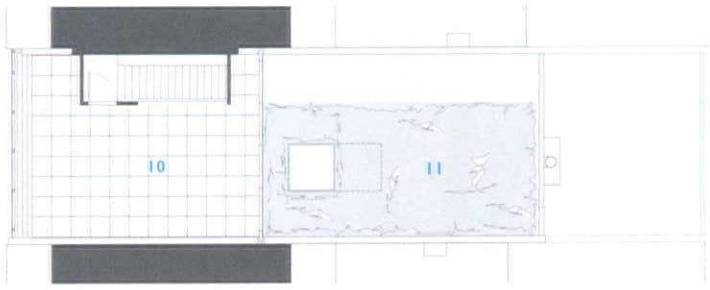
Live/work urban infill in Pittsburgh, Pennsylvania.

within Pittsburgh's historic South Side neighbourhood. Historically known for its production of steel and glass, the plot is influenced by both residential and industrial scales, and in response mixes the language of domestic and industrial architecture. Transforming on each level, three interiors capture three unique aspects relating to street, neighbourhood and landscape.

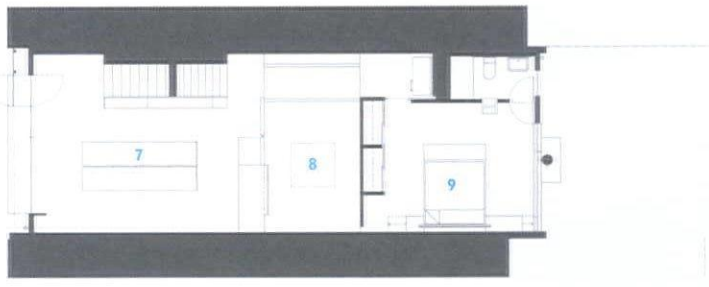
Built as home and studio, living, working, dining, cooking and sleeping space sits between exposed block work party walls, and a linear core runs along one party wall, containing stairs, kitchen and sanitary provision. In the studio, spanning between party walls, exposed composite beams give the space an industrial aesthetic that distinguishes workplace from home, as remaining domestic spaces have conventional plaster soffits. The architect also speaks of a transition from front to back, describing how a series of eroded layers on the facade transform into something more solid and 'finished' at the back R. G.

Architect
studio d'ARC architects, Pittsburgh

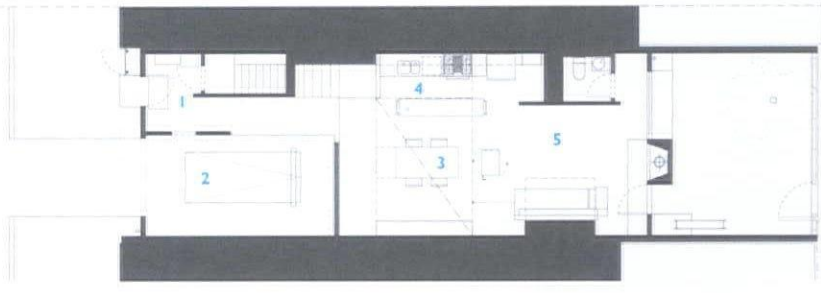
1 entrance
2 garage
3 dining area
4 kitchen
5 living room
6 garden
7 studio
8 void
9 master bedroom suite
10 roof terrace
11 green roof



roof terrace plan



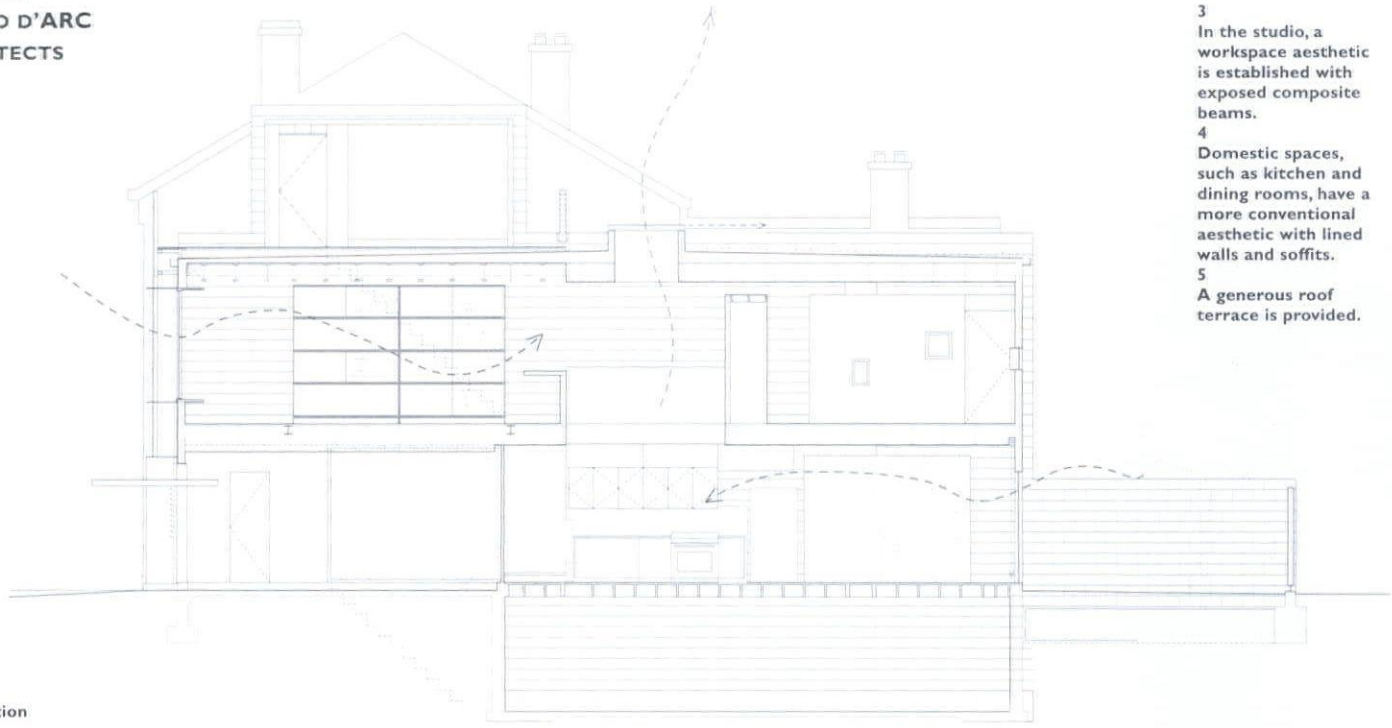
first floor plan



ground floor, entrance level plan

LIVE / WORK STUDIO, PITTSBURGH, USA

ARCHITECT
STUDIO D'ARC ARCHITECTS



long section

3
In the studio, a workspace aesthetic is established with exposed composite beams.
4
Domestic spaces, such as kitchen and dining rooms, have a more conventional aesthetic with lined walls and soffits.
5
A generous roof terrace is provided.



1
From street, the facade is presented as a series of layers, alluding to the complex layering of functions in this part of the city.
2
To the rear, a more solid 'complete' composition presents a more domestic face.



3



4



5



1

SMALL WONDER

HOUSE, LJUBLJANA, SLOVENIA
ARCHITECT
DEKLEVA GREGORIC ARHITEKTI

This weekend house in historic Ljubljana is a neat essay in shrink to fit.

At a mere 43 sq m (about the size of a large studio flat in London), this compact dwelling lives up to its name as the XXS House. At first sight, it looks like another exercise in Japanese architectural bonsai, but is actually thousands of miles from Tokyo, in the Slovenian capital of Ljubljana. Straddling the Alps and the Balkans, Slovenia is proving to be surprisingly fertile soil for young architects and this house by Aljosa Dekleva and Tina Gregoric shows a finesse and inventiveness beyond their years.

The site lies in the historic centre of Ljubljana, in a neighbourhood that during the Middle Ages supplied a nearby monastery with fresh produce. Its tight, urban matrix of low rise houses with big pitched roofs, each with a long strip of garden, is now a protected area, with all

2





1
The tiny house is wrapped in a taut skin of fibre cement panels.
2
Main living space.
3
The house is an abstraction of its historic neighbours.

the accompanying proscriptions on the shock of the new. The task of Dekleva Gregoric was to shoehorn living, sleeping and dining functions into an extra small volume, its tight dimensions dictated by local building regulations. In a neat inversion of the usual rural holiday home brief, the house is for a couple who usually reside in the countryside and wanted a city pied-à-terre.

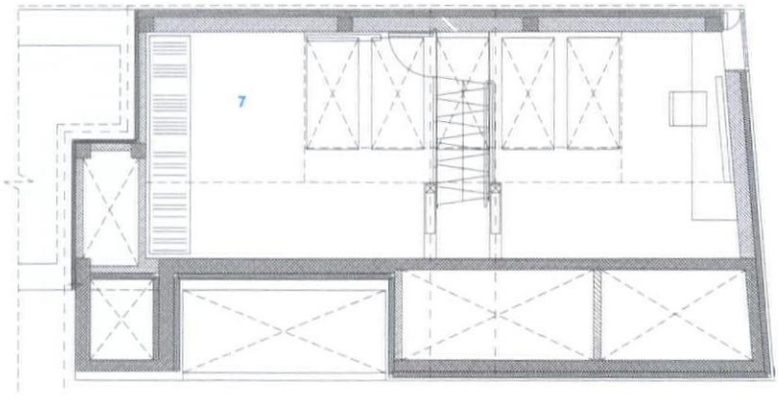
As the house faces north, the challenge was to bring in direct and indirect sunlight into the ground floor. The architects started out with a conventional monopitch roof, so the structure originally resembled a barn, but by kinking and cranking the roof profile slightly, the attic space is opened up for habitation as a sleeping floor, and an array of glazed rooflights lets the light pour in, seeping down into the ground floor through the staircase void.

In its utterly plain geometry, the new house is clearly an abstract riff on its historic neighbours. A crisp seamlessness prevails, with roof and walls clad in a taut skin of fibre cement panels neatly inset with flush glazing. The exposed fixing bolts are a very faint whiff of Wagner's Post Sparkasse in Vienna, not so far away over the Alps, but there is also a more contemporary sobriety and clarity in the exposed concrete walls, beautifully boardmarked, terrazzo work surfaces and grey felt carpets. The staircase is sculptural

HOUSE, LJUBLJANA, SLOVENIA
ARCHITECT
DEKLEVA GREGORIC ARHITEKTI

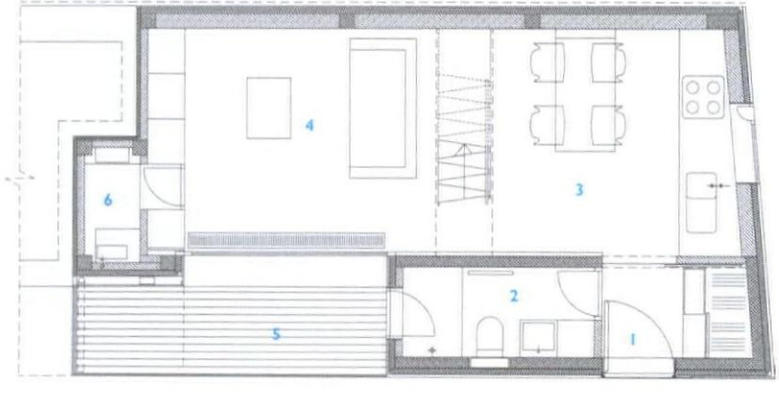


4

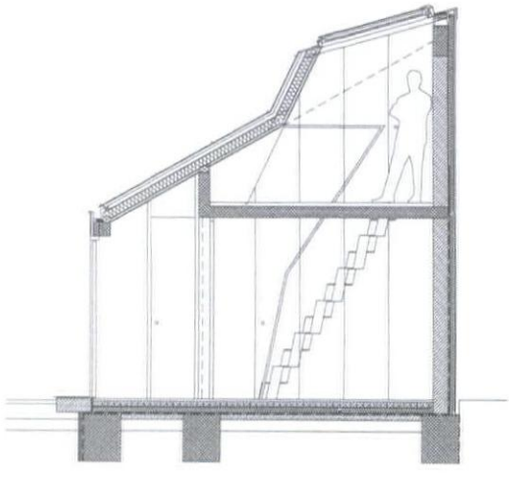


1 entrance
2 bathroom
3 kitchen/dining
4 living
5 terrace
6 storage
7 bedroom

first floor



ground floor plan (scale approx 1:125)



cross section

5



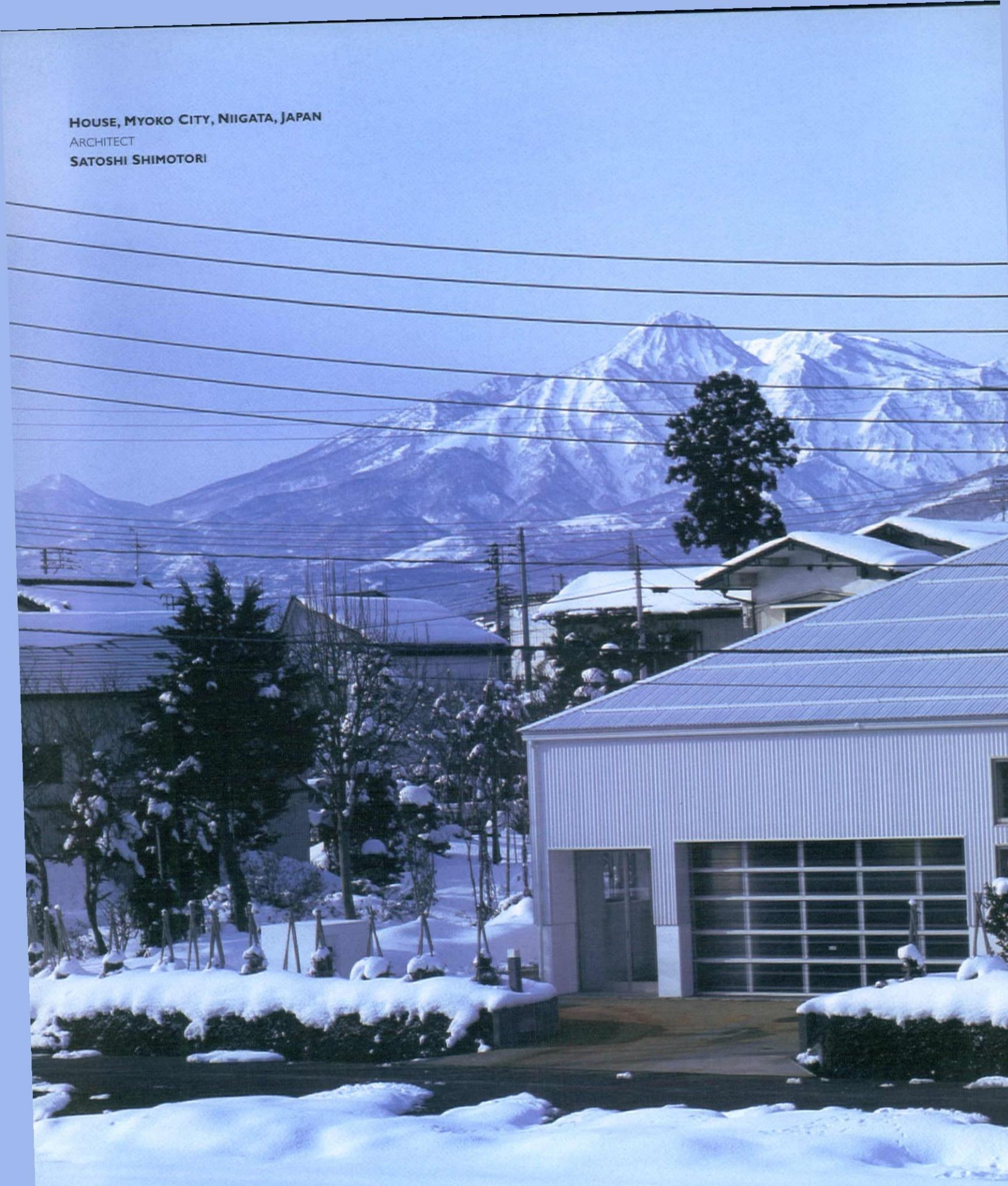
6

4
Staircase void brings light down into the ground floor.
5
The staircase itself is a minimalist, steel plate concertina.
6
Interiors are simple and sober.

but precipitous, ingeniously fabricated from welded steel plate that zig-zags down from the upper floor like a piece of folded paper or a concertina. Yet it impinges very lightly on the precious space of this simple and delightfully urbane pied-à-terre. C. S.

Architect
Dekleva Gregoric Arhitekti, Ljubljana

House, Myoko City, Niigata, Japan
Architect
Satoshi Shimotori



LIGHT SHAFTS

Sculptural light shafts illuminate this house in a Japanese mountain resort.



1
The house is a response to Myoko City's intensely snowy climate. The pitched roof throws off snow.



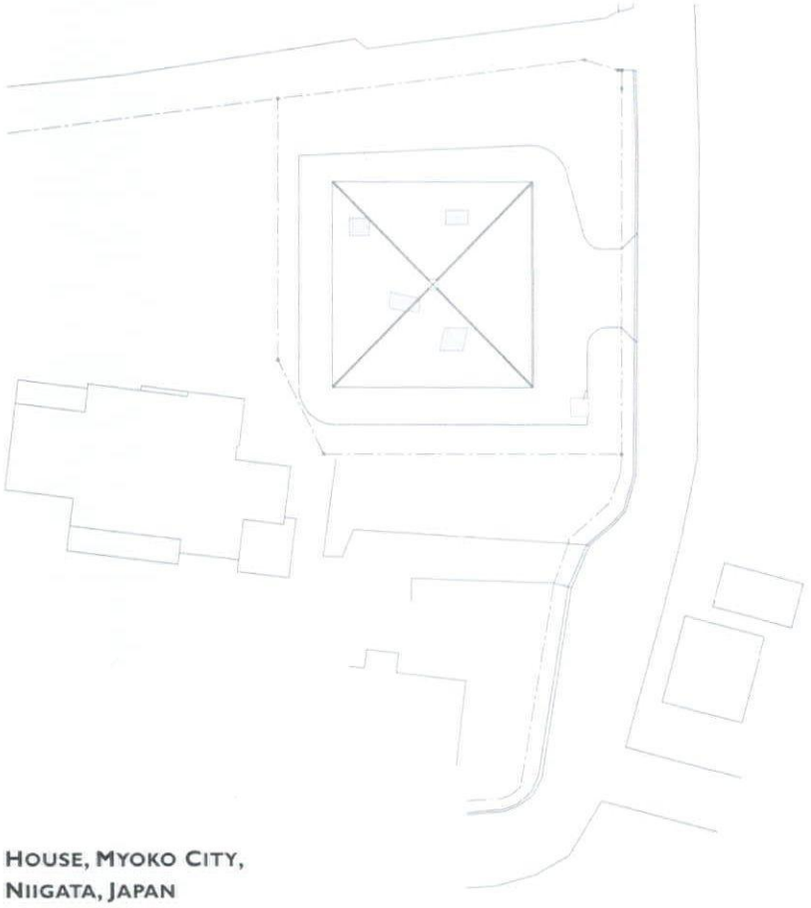
2
Angular shafts enclosed by semi-translucent membranes bring light from roof openings down into the interior.

HOUSE, MYOKO CITY, NIIGATA, JAPAN
ARCHITECT
SATOSHI SHIMOTORI

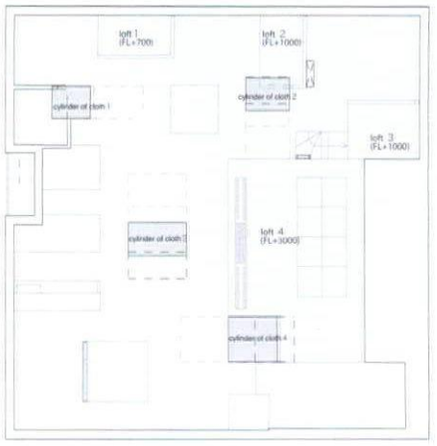
This house for a young couple in Myoko City is an intriguing response to local climate conditions. Myoko City lies in Niigata Prefecture, on the north-west coast of Honshu, Japan's largest island. It is a well known mountain ski town, with abundant snow in winter (up to 14m) as moisture is swept in from the Sea of Japan and cooled by the surrounding peaks. In winter, skiers flock to its steep slopes (as they have been doing since the 1930s; Myoko is one of the world's oldest ski resorts), and in summer its temperate climate provides welcome refuge from the hot, humid cities. The aim of local architect Satoshi Shimotori was to provide a snug, light-filled, low maintenance dwelling, that could withstand the exigencies of such a demanding climate.

From the outside, the house appears quite plain and unremarkable, a perfect square topped with a big pitched roof, designed to throw off any build up of snow. With its unassuming, grey ribbed cladding it does not seem much like a dwelling and could perhaps pass for a small warehouse or industrial unit. Inside, however, it is something else entirely.

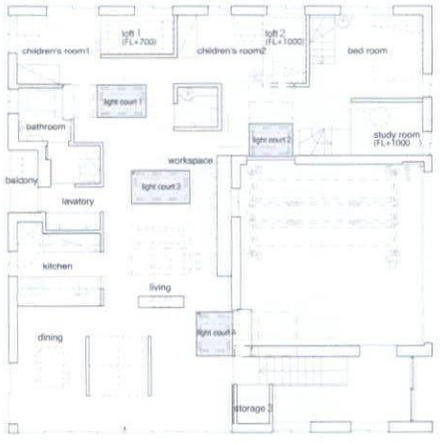
To bring light into the deep, square plan, a quartet of skylights are cut into the roof plane. Not unusual in itself, but the skylights are extrapolated downwards in three dimensions into a series of angular shafts, enclosed by semi transparent membranes. So natural light is intensified and channelled by the shafts and the membranes become cool, luminous surfaces, resembling Japanese *shoji* (rice paper) screens traditionally used to screen and diffuse light. The shafts are also quasi sculptural intrusions, helping to define space, yet as they are gauzily transparent, you can see through them. Some are even colonised by greenery to create small conservatories or winter gardens.



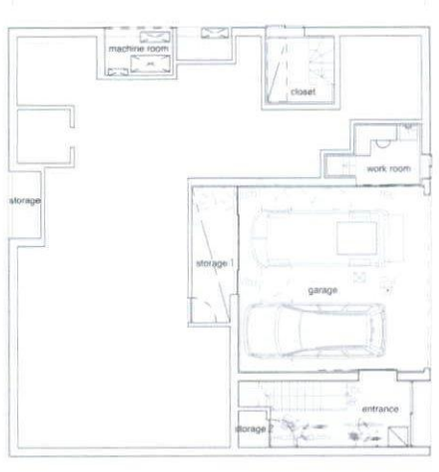
site plan



mezzanine level



first floor



ground floor plan (scale approx 1:1200)

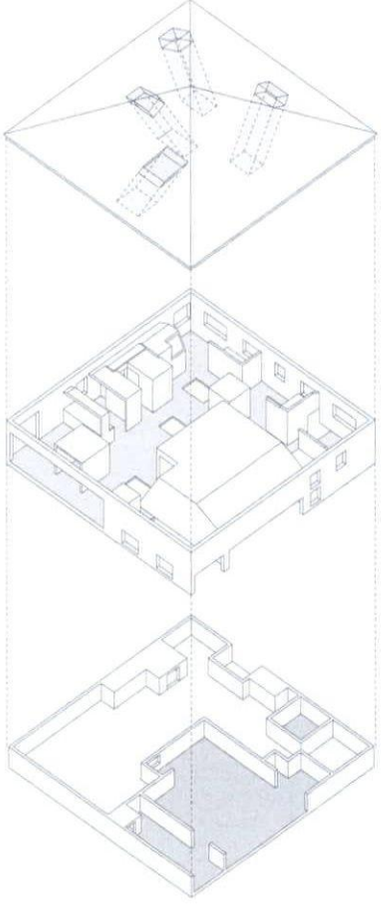
HOUSE, MYOKO CITY, NIIGATA, JAPAN

ARCHITECT

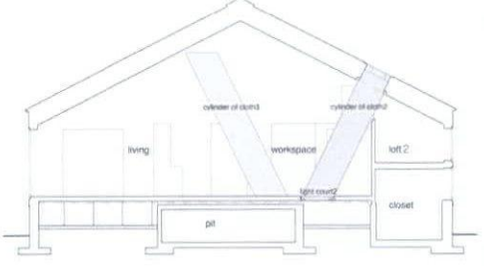
SATOSHI SHIMOTORI

The house is essentially a large, single storey volume, raised up half a level on a raft foundation, with a garage and workroom at ground level. Perforated by the skylight shafts, the pitched roof forms a generously high ceiling. Beneath this artificial 'sky', various functions are arranged in a loose network of semi enclosed spaces. Like giant chess pieces, furniture is used to divide up the main volume, creating intimate enclaves for traditional tatami rooms and sleeping quarters. Within the main volume there are stairs leading to storage lofts, sleeping platforms, study and work spaces, so the house is full of twists and turns, incident and intrigue. Yet it is the quality of light that defines the architecture, as the membrane shafts capture and diffuse the sun's radiance, like bolts from heaven itself. C. S.

Architect
Satoshi Shimotori Architects, Myoko City
Photographs
1, Koichi Torimura; 2, 3, Makoto Yoshida



exploded projection



cross section



3
Furniture is arranged like chess pieces around the main volume.



1
When viewed from house, meditation pavilion sits like an abstract composition.
2
Within the pavilion courtyard, just enough privacy is achieved.
3
Internally, fine joinery includes fold down desk and bed.

1



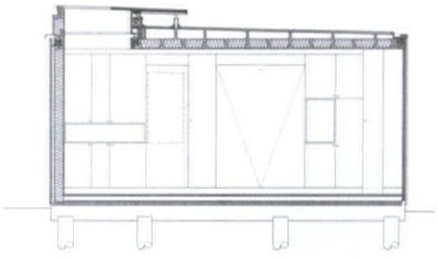
2

This elegant white garden pavilion, built at the end of a long and narrow south London terrace plot, was conceived as a place in which the client could retreat and meditate. Inward looking and calmly detailed, space is necessarily inward looking held between four outer stone walls, one of which folds over to form the roof. Inspired by Jorge Oteiza's Empty Box with Large Aperture (1958), the architect contrived to create a degree of spatial ambiguity through the gaps that exist between planes. Like the sculpture itself, the pavilion has its own unity and compositional clarity, making no distinction between plinth edge or wall.

Glazed sliding screens (in both vertical and horizontal planes) and silk curtains create further opportunity to exploit the notion of spatial ambiguity, in response to the activities of the client and the seasonal variation of the leafy suburban context. Internally, a single run of joinery contains necessary storage and furniture, including a fold down table and double bed. Expertly executed in detail and balanced in its composition, this work extends Paul Archer's reputation for the sort of innovative bespoke design that led to victory in the *Architects' Journal* Small Projects Award in 2007. R. G.

Architect
Paul Archer Design, London
Photographs
Will Pryce

GARDEN PAVILION, MEDITATION SPACE, LONDON
ARCHITECT
PAUL ARCHER DESIGN

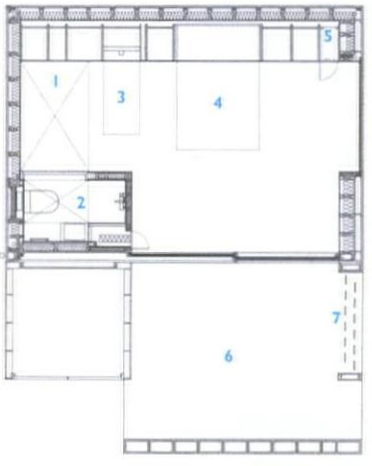


cross section

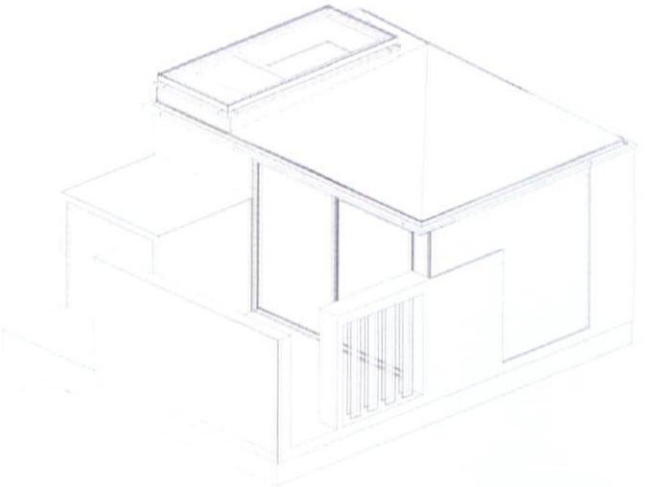


3

1 sliding rooflight
2 wet room
3 fold down desk
4 fold down bed
5 curtain cabinet
6 terrace/courtyard
7 'wonderwall'



plan



isometric projection

NEW HAVEN

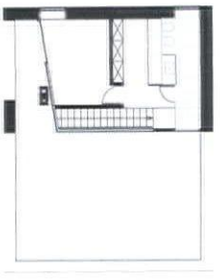
Paul Archer Design's south London retreat.



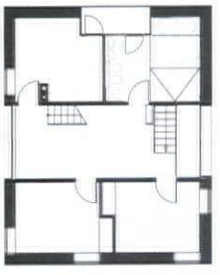
House, Innsbruck, Austria
Architect
Architekt Daniel Fügenschuh



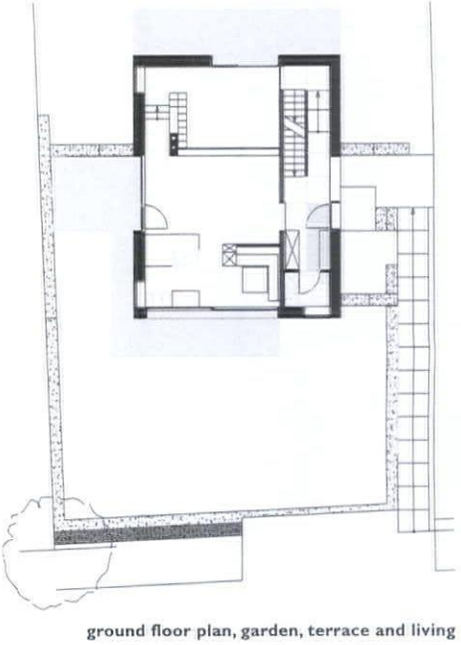




second floor, penthouse



first floor, children's floor



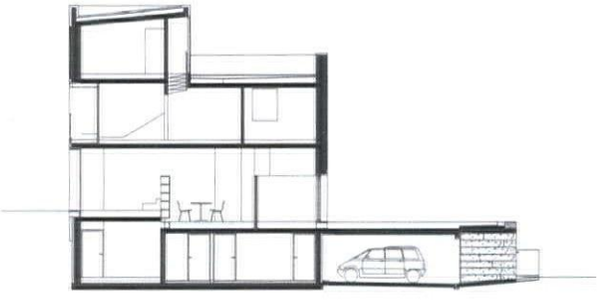
ground floor plan, garden, terrace and living

House, Innsbruck, Austria
Architect
Architekt Daniel Fügenschuh

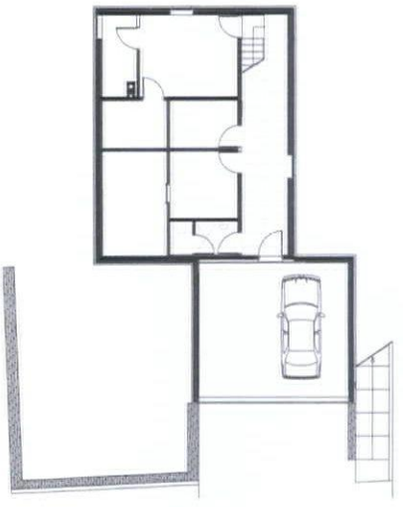
set spaces on the ground, first or second floors. Instead he provides contiguous, continual spaces, rooms, anterooms, and terraces linked by stairs of varying orientation, scale and enclosure. Not limiting himself to domestic projects, Fügenschuh is currently working on the realisation of the first UN building in Montegagro, a project he won in competition. With work of such sophisticated maturity, Fügenschuh can very reasonably be described as being 'one to watch'. R. G.



short section



long section



basement and garage

Architect
Architekt Daniel Fügenschuh, Innsbruck
Photographs
Lukas Schaller



The client for this detached house in Innsbruck, Austria, was so happy with their new home they wrote a letter of gratitude to the architect. This is not the first time that timid Tyrolean Daniel Fügenschuh has received such a letter. Modest in character (and similarly reserved in his architectural expression), letter writing seems to be something he actively encourages, enabling architect and client to learn more from their potentially testing relationship. Entitled, 'Thoughts about our new home', the client makes special mention of the central hall, '[that] not only gives access to the children's rooms and the second floor, but also is a place to play music and relax'.

Characterised by unadorned white walls, the building has echoes of Adolf Loos' Müller House, with its stepped profile and the tense relationship that exists between its near symmetrical form and mix of aligned and misaligned apertures of varying size. More significantly, however, the spatial composition in clearly influenced by the Loosian Raumplan, as Fügenschuh extends the Austrian tradition of not simply designing in plan, section or elevation alone.

In this and other houses, the architect does not simply

1
Seen against the Innsbruck landscape, Fügenschuh's house is reminiscent of Adolf Loos' Müller House.

WRITE HOME

More Raumplan than free-plan, Austrian traditions endure.

SPACE ODDITY

Traditional pit dwellings and sci-fi combine in a Japanese suburb.

Even by notoriously eclectic Japanese standards, this house in the suburbs of Saijo appears to have hailed from a different space time dimension. A brooding, jet black pyramid, abruptly sawn off at the top, it has echoes of the famously enigmatic obelisk in *Space Odyssey*. But this is the suburbs, not sci-fi. And far from being futuristic, the form is actually inspired by traditional Japanese pit dwellings, which are partly excavated into the ground.

The brief was for a family home for a couple and their three children. The site, which was formerly an open field, presented the architects with the opportunity to create an object building, but also raised the issue of how to preserve the occupants' privacy. The solution was to sink the house half a level down into the ground, and use the soil from the excavations to create a protective berm around the perimeter of the site. The berm forms a visual and physical barrier and will eventually be grassed over to become a kind of topographic garden.

The sunken level is communal and open plan, containing living, kitchen and dining areas. Walls are fully glazed, so the pyramidal structure housing the two floors of bedrooms above appears to hover over the ground. (In fact it is supported at each corner by angular columns made of flat steel plate.) On the first floor, the master bedroom enjoys a



1



2

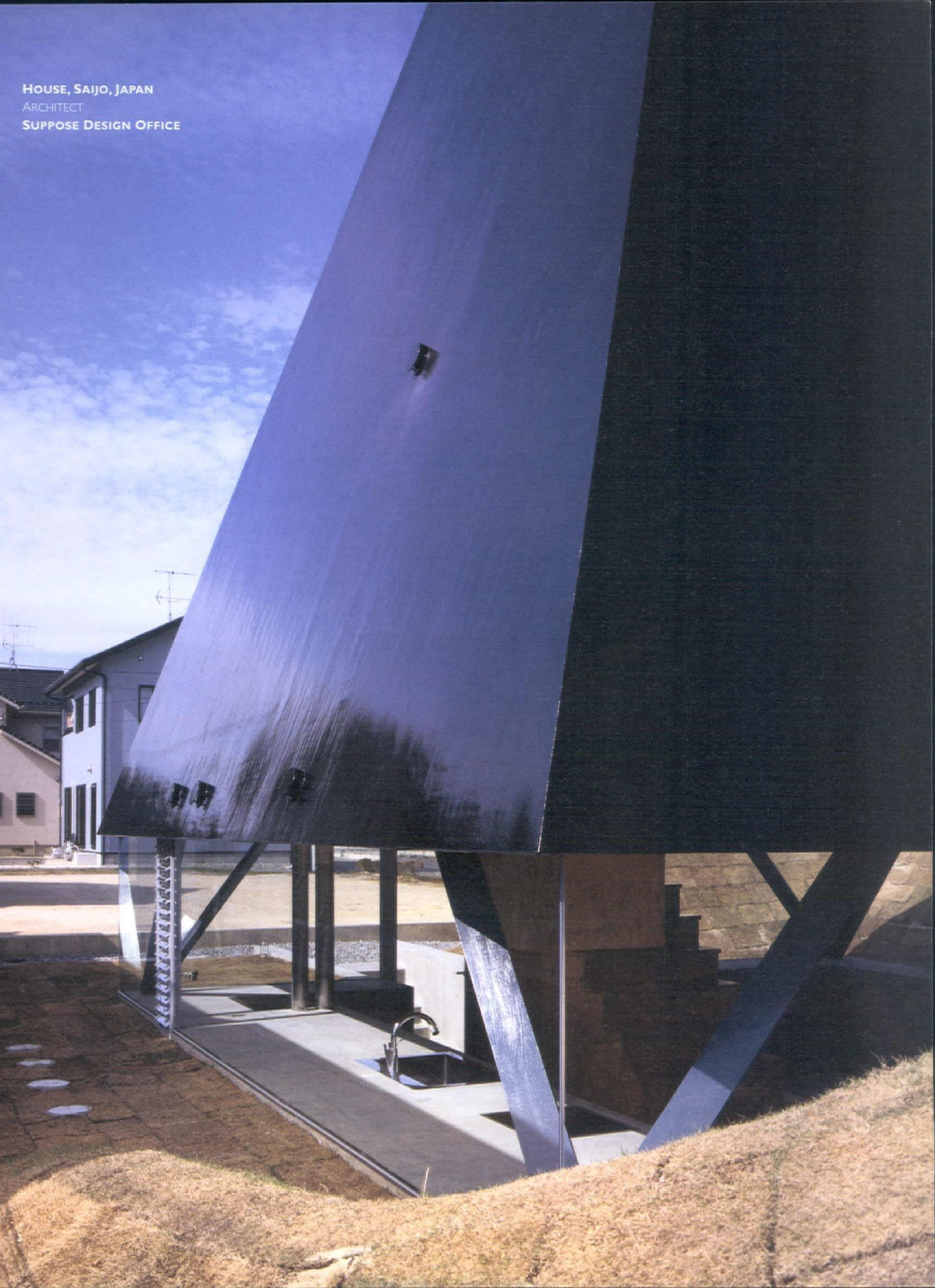
1
The house is partly sunk into the ground, with the excavated earth forming a protective berm around the site.
2
From another planet – the house in its suburban context.
3
The main living space is contained in the partly sunken lower floor.





2
Stepped in section, the exterior only gives subtle indications of it's intricate internal planning.
3
On ground floor, entrance hall sits between double-height stair wall and window.
4
On first floor, stair changes orientation and landing becomes room.
5
Penthouse opens onto extensive terrace.
6
Dining room window sits on axis with ground floor entrance. Furniture screens living room/snug.

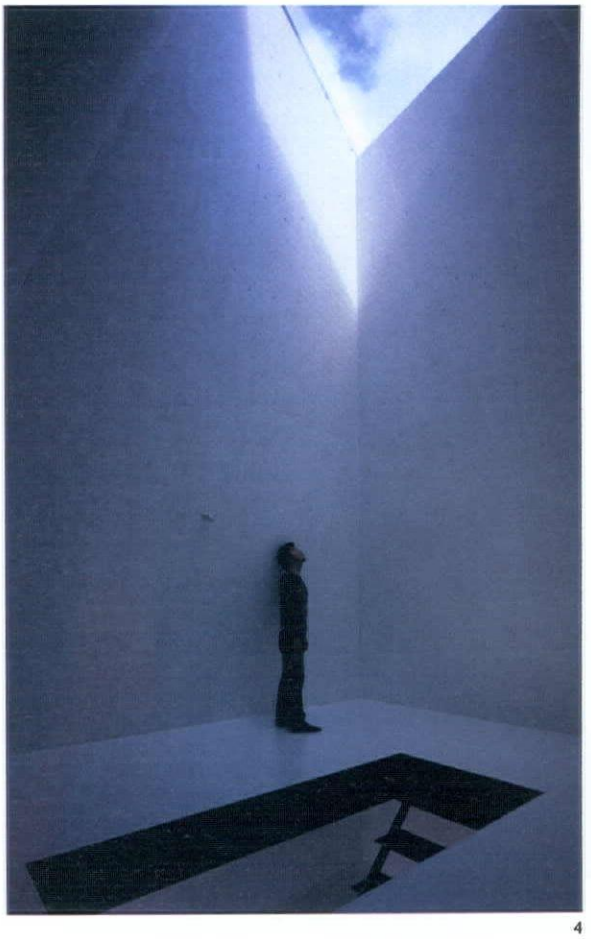
House, Saijo, Japan
Architect
Suppose Design Office



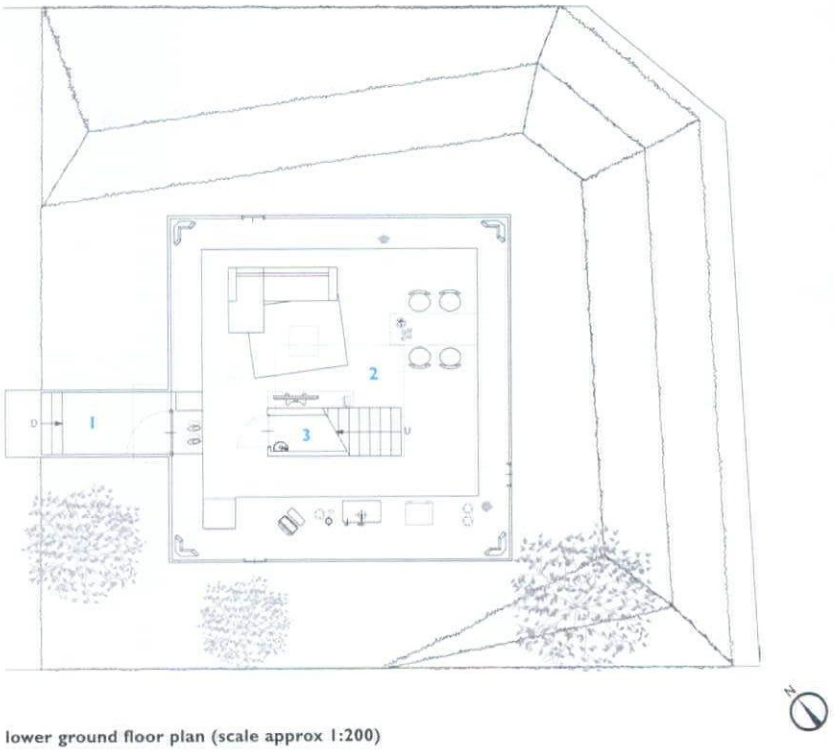
terrace, which is incised into the pyramid. But the most striking space is reserved for the children's bedroom at the top of the house, where the walls soar up and converge in a skylight that could have been conceived by James Turrell.

The upper two floors are connected by an exquisitely minimal steel staircase, unencumbered, as is usually the case in Japanese houses, by the clutter of a handrail. (Nor is there any protection around the central

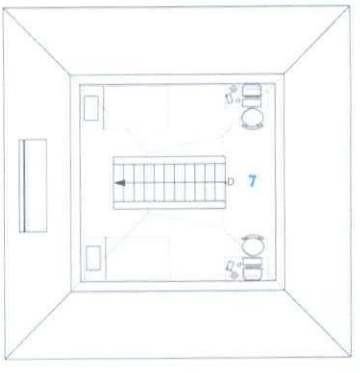
4
Children's bedroom at the top of the house.
5
Main bedroom and staircase void.
6
Living and dining area. A certain level of privacy is preserved by the grass berm.



4



lower ground floor plan (scale approx 1:200)



second floor

HOUSE, SAIJO, JAPAN

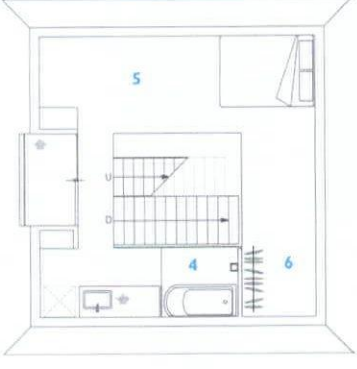
ARCHITECT

SUPPOSE DESIGN OFFICE

1 entrance
2 living/dining/kitchen
3 wc
4 bathroom
5 master bedroom
6 dressing area
7 children's bedroom



cross section



first floor

6

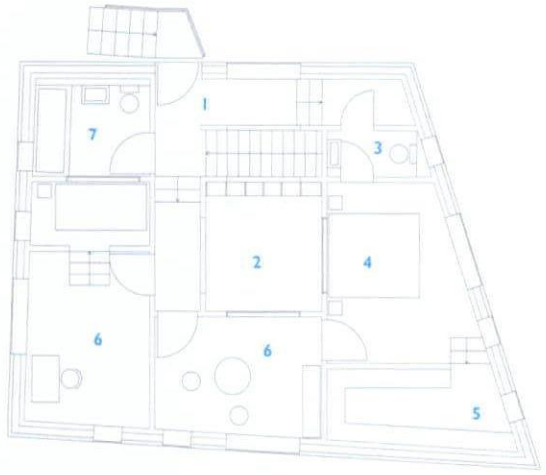


7

staircase void.) The stairs linking ground and first floor (also minus handrail) are more solidly crafted and made of timber, but also neatly conceal a washroom within their bulk.

Though the architecture is splendidly radical and the spatial arrangement has a kind of warped logic to it, it has to be said that this is perhaps not the most livable of dwellings. However, as has been amply borne out in these pages over the years, both Japanese architects and their clients seem determinedly more intrepid in the domestic milieu than their Western counterparts. C. S.

Architect
Suppose Design Office, Hiroshima

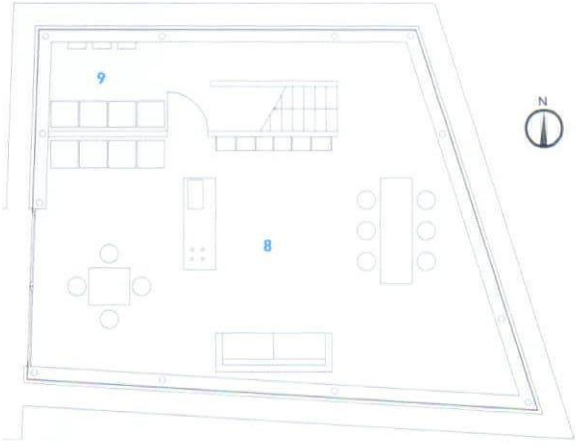


1 entrance
2 central lightwell
3 guest wc
4 master bedroom
5 dressing room
6 children's bedroom
7 bathroom
8 living area
9 storage/services

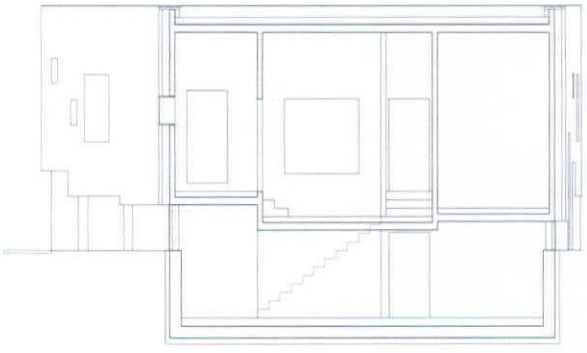
first floor



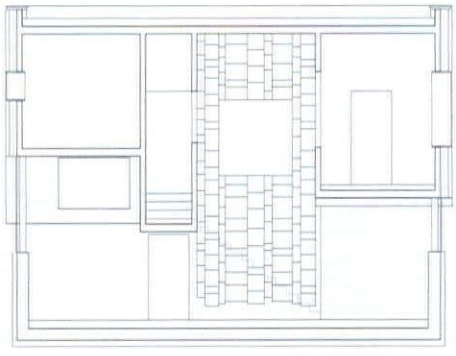
1



lower ground floor plan (scale approx 1:200)



cross section looking south



cross section looking north

Set in a suburb of Hamburg, this family house for a young couple and their two children shows how a modest, low-cost, low-energy building can also be volumetrically inventive. The family wanted a house which felt like a unified space, but would also provide individual occupants with freedom and privacy.

The building is divided into two floors. The lower floor is the communal family space, with living, working, kitchen and dining areas contained in a single, open plan volume. This is partially sunk into the ground, but is also extensively glazed, so enjoying direct views into the garden. The upper level consists of individual rooms arranged around a dramatic central lightwell which is partly lined with books. Bedrooms, bathrooms, dressing rooms and children's playrooms all require different ceiling heights and these staggered volumes project down into the lower communal floor. Walls and floors of the individual upper rooms are constructed from prefabricated, CNC-cut timber panels, so the opaque, cellular upper level appears to float over the lighter, glazed base. The different spaces form an armature for the social and practical dynamics of family life. This armature also gives the inhabitants licence to devise new relationships between rooms and functions. Each family member forms part of a greater whole, and so it is with this house. C. S.

Architect
Kraus Schönberg, London
Photographs
Ioana Marinescu

HOUSE, HAMBURG, GERMANY
ARCHITECT
KRAUS SCHÖNBERG

FAMILY FRIENDLY

Together but apart – this house reflects the dynamics of its occupants.



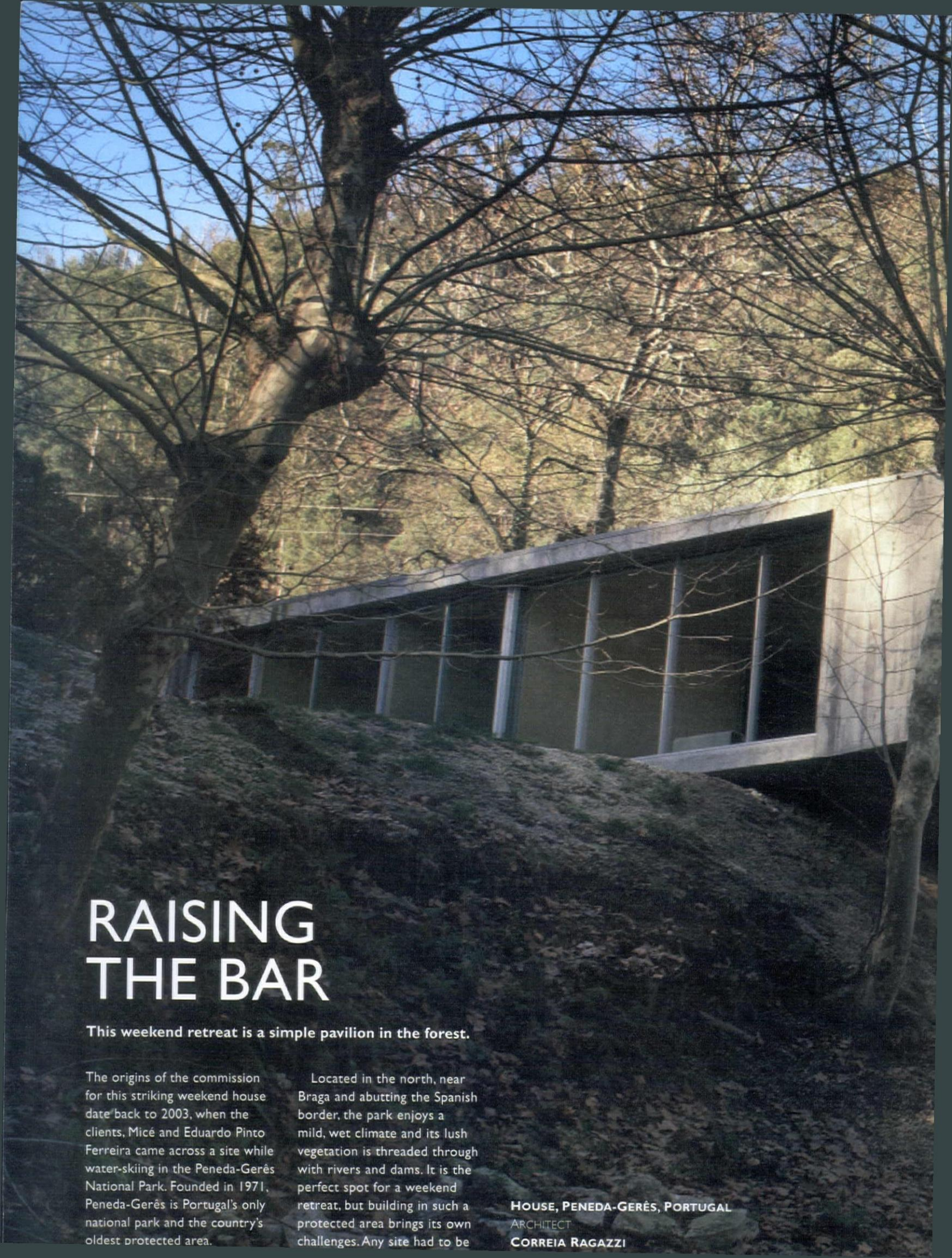








1
The opaque upper level floats over the glazed, partially sunken base.
2
Living area, overlooked by children's bedroom.
3
Staircase linking the two floors.
4
The central lightwell.
5
Detail of library wall.
6
Upper volumes project into the main living space.



RAISING THE BAR

This weekend retreat is a simple pavilion in the forest.

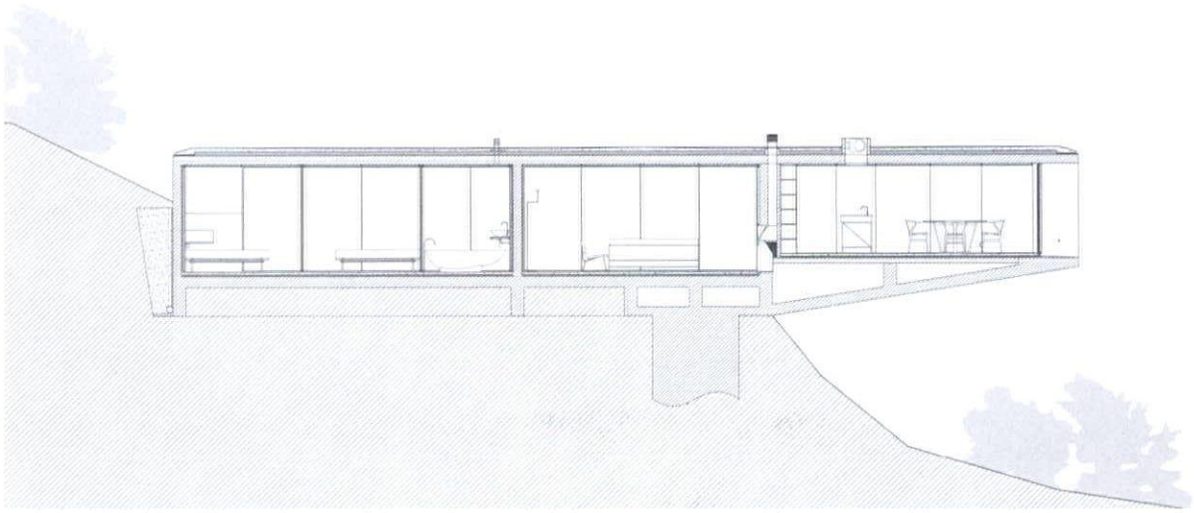
The origins of the commission for this striking weekend house date back to 2003, when the clients, Micé and Eduardo Pinto Ferreira came across a site while water-skiing in the Peneda-Gerês National Park. Founded in 1971, Peneda-Gerês is Portugal's only national park and the country's oldest protected area.

Located in the north, near Braga and abutting the Spanish border, the park enjoys a mild, wet climate and its lush vegetation is threaded through with rivers and dams. It is the perfect spot for a weekend retreat, but building in such a protected area brings its own challenges. Any site had to be

HOUSE, PENEDA-GERÊS, PORTUGAL
ARCHITECT
CORREIA RAGAZZI



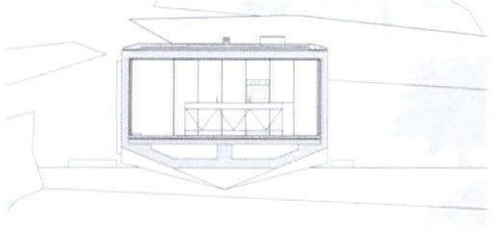
House, Peneda-Gerês, Portugal
Architect
Correia Ragazzi



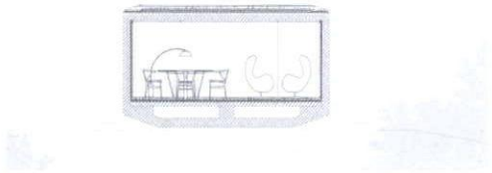
1 (previous pages)
Poised on an outcrop, the long, low bar of the house literally touches the ground lightly.
2
The lightweight pavilion in the forest has many Modernist antecedents.

long section

2



cross section through kitchen



cross section through living room

disturbed as little as possible, and concrete was the only permissible building material, because of the wet conditions and the risk of soil erosion.

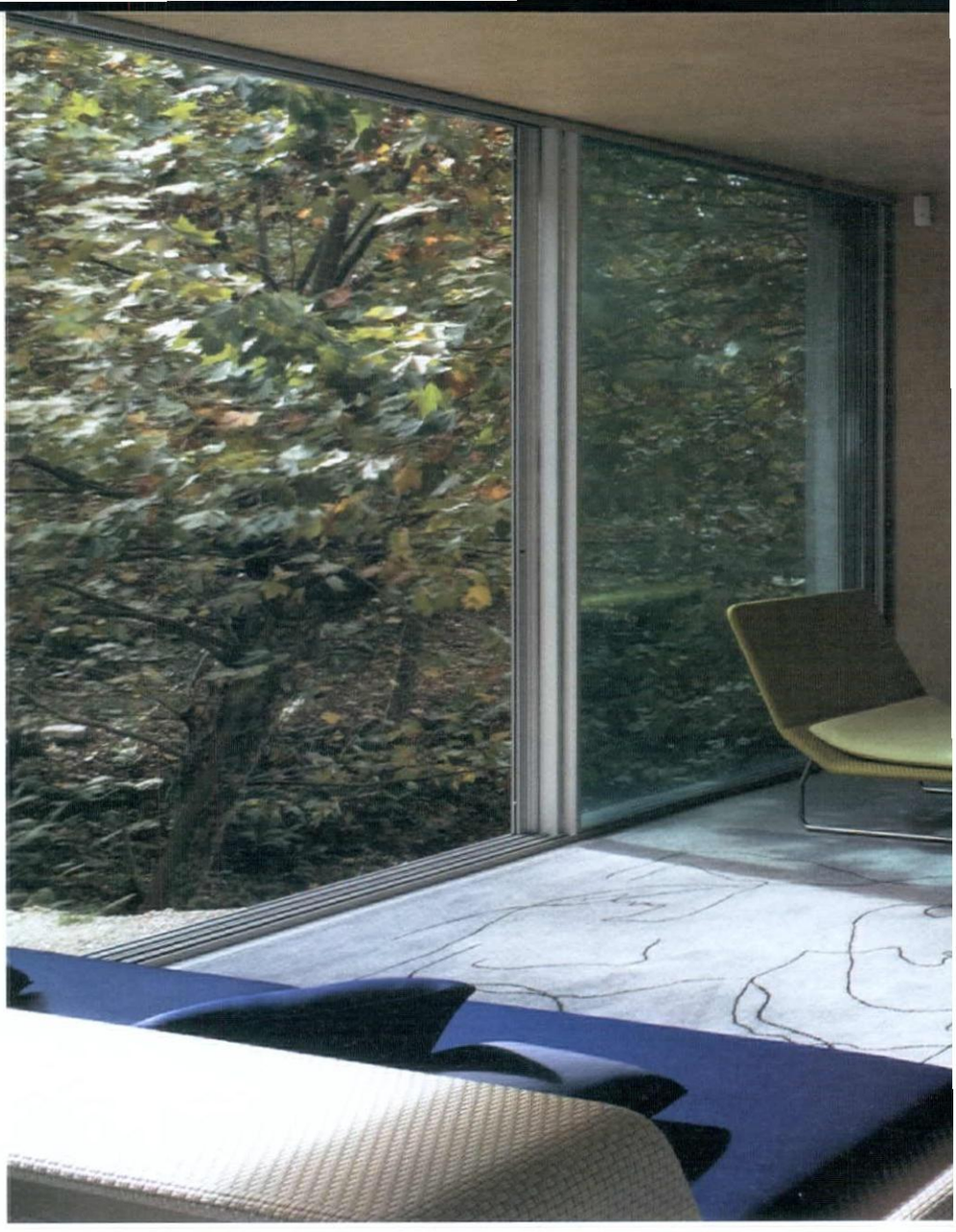
The clients selected the young partnership of Graça Correia (a protégé of Eduardo Souto de Moura) and Italian Roberto Ragazzi to design their bolt hole. Though houses often form the bulk of a young practice's workload, this was the first dwelling that the Porto-based duo had turned their hands to. The chosen site is thickly wooded and overlooks the Cávado River.

Into this bucolic setting Correia Ragazzi place a long, low concrete bar, its stark simplicity and raw materiality dramatically counterpointing nature in the best traditions of the Modernist pavilion in the woods. Precipitously poised on the edge of a riverside outcrop, the bar cantilevers off into space, thus minimising its physical intrusion on the landscape. Its glazed end affords commanding vistas over the river, but the sides are also inset with sliding glass doors that give on to a terrace paved with Portuguese granite on its south edge.

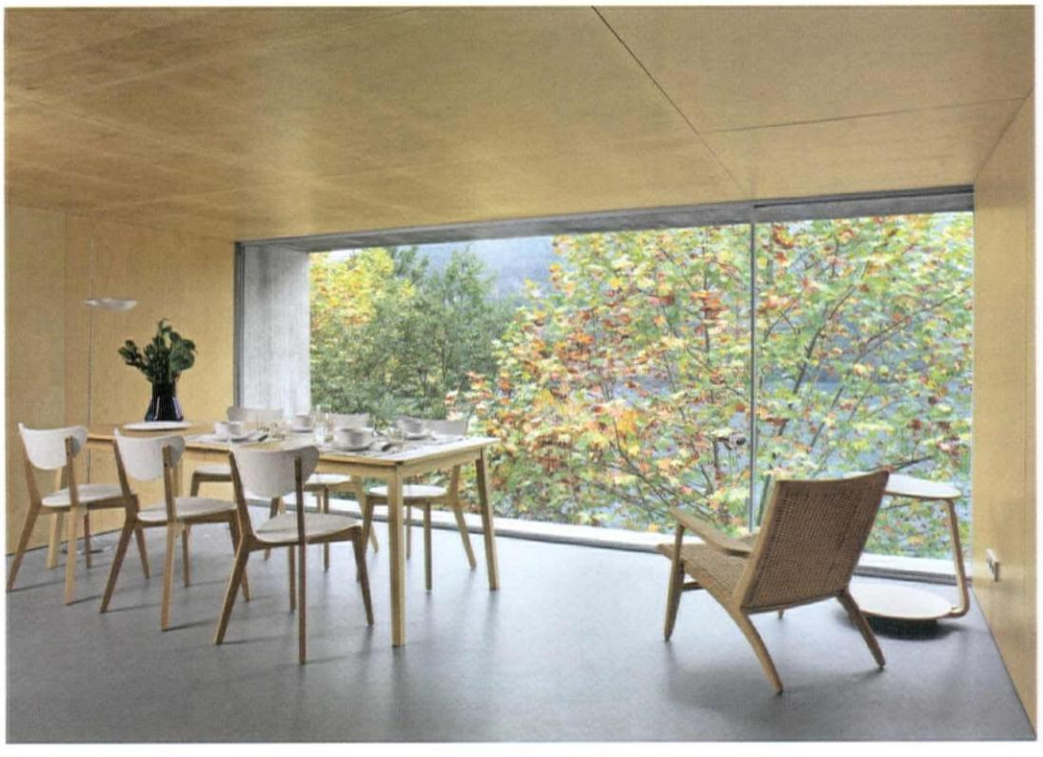
Planning is logical and linear, with bedrooms and bathrooms at one end, and dining and cooking spaces at the other overlooking the river. In between is the main open plan living area. The footprint is a mere 60sqm, but no space is wasted, and its spatial fluidity contrives to make the house seem more generously proportioned than its dimensions suggest. Internal walls are lined with sandwich panels of insulation material and birchwood, which temper the rawness and coldness of the concrete.

A separate pavilion restored from the ruins of an original granite bothy is set at a discreet remove from the house. This is used for showering, changing and storing water-skiing gear, with a guest suite above.

The construction was partly inspired by techniques of boat building, in which skin and supports become a unified



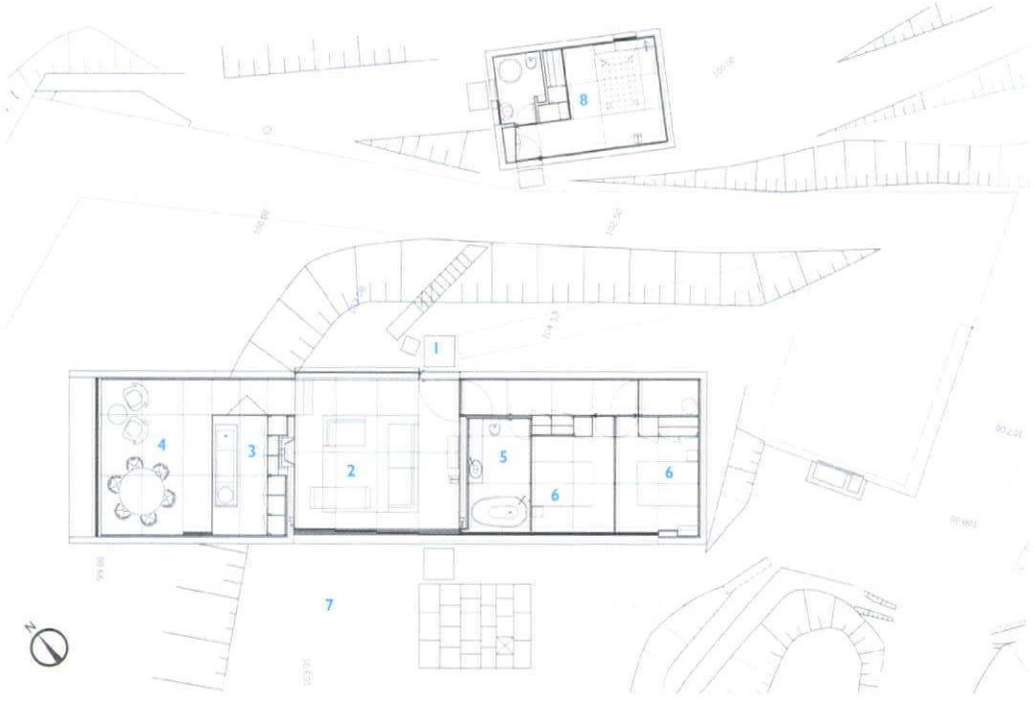
HOUSE, PENEDA-GERÊS, PORTUGAL
ARCHITECT
CORREIA RAGAZZI



1 entrance
2 living
3 kitchen
4 dining
5 bathroom
6 bedroom
7 patio
8 store/guest quarters

3
Dining space overlooking the river.
4
Living room opens up on to a patio.

4



ground floor plan (scale approx 1:250)

structural entity. Using the walls as cantilever beams was not viable in this case, so the building is effectively supported and anchored by its thick floor slab. Walls, roof and internal partitions help to brace and stiffen the box-like structure.

As a kind of man-made vessel stranded in the wilderness the house also alludes to many Modernist antecedents, but its architects are particularly drawn to comparisons with the Casa Malaparte, in which nature and architecture have a robust reciprocity and the house becomes a stage set for a healthy, hedonistic lifestyle. C. S.

Architect
Correia Ragazzi Arquitectos, Porto
Photographs
2, 4, Juan Rodrigues
3, Luis Ferreira Alves

This family house in Chiguayante, a small town south of Santiago, takes the traditional Hispanic notion of the patio and fragments it throughout the dwelling. Instead of one large courtyard, there are nine small ones, open to the sky, providing private oases of greenery and light to individual rooms. The house is set on a small farm, and the new dwelling replaces the original homestead. The surroundings are thickly wooded, with fruit trees, palms, and araucarias. One particularly large palm dramatically penetrates the patio next to the entrance hall, as nature becomes part of the house.

Rooms are arranged in a deep plan, with some functions doubling up, a feature apparently common in traditional Chilean rural life. Spaces are essentially cellular, but there is a degree of fluid interconnection, with the glazed walls of the patios choreographing unexpectedly through views. This percolated, labyrinthine arrangement generates an astonishingly complex roofscape of 14 tile-clad, truncated prisms, each topped by a skylight. External walls are wrapped in a carapace of metal shingles, which gives the house a slightly unfortunate plasticity and lifelessness that belies its rich internal life. C. S.

Architect
Pezo von Ellrichshausen Architects, Concepcion



1



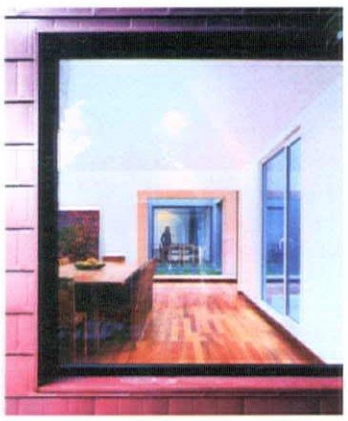
ground floor plan
(scale approx 1:250)

1 main entrance
2 garage
3 living
4 kitchen
5 patio
6 dining
7 staff quarters
8 master bedroom
9 dressing room
10 bedroom

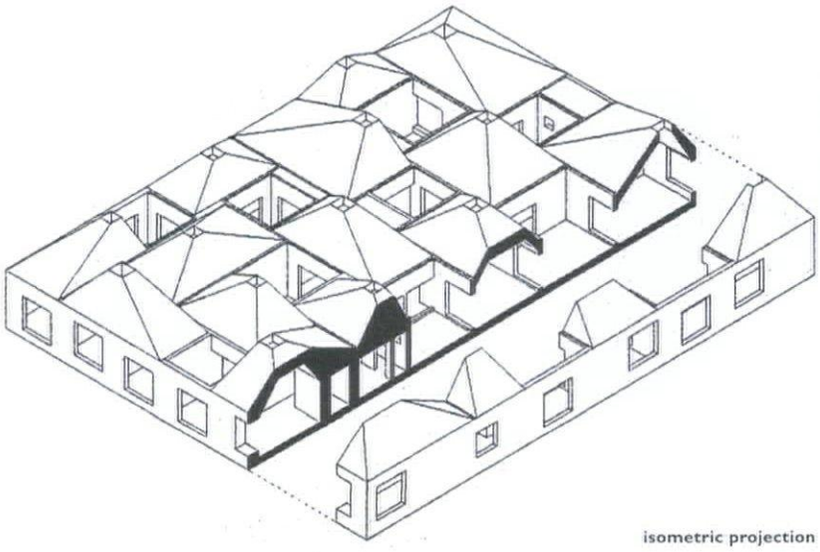
CHILEAN LABYRINTH

A complex, labyrinthine plan is crowned and illuminated by a prismatic roofscape.

2



HOUSE, CHIGUAYANTE, CHILE
ARCHITECT
PEZO VON ELLRICHSHAUSEN ARCHITECTS



isometric projection

1
The roofscape of the house is a series of truncated prisms.
2
Patios encourage views through the labyrinthine plan.
3
Each prismatic roof is topped by a skylight.



BALANCING ACT

Thornton and Smith find formal and spatial equilibrium in south-west France.

Situated in the Tarn et Garonne region of south-west France, on the ridge of a steeply sloping valley, this house uses formal distortion and spatial compression to bring internal and external forces into tense equilibrium. Locking into views to and from key vantage points, and controlling routes and aspects across plan and section, the architects have produced a building where slants and chamfers, and nips and tucks, combine to achieve a figure of balanced eccentricity.

Despite its rustic materiality, in form and detail the building has a palpable tautness that amplifies the directness of the

HOUSE, TARN ET GARONNE, FRANCE
ARCHITECT
VICKY THORNTON, WITH JEF SMITH OF MELD





2

relationship between inside and out; be that where rooflight sits above stair to relieve the pressure of a constriction in plan and section, or where deep set apertures frame chosen views.

Complementing the degree of complexity permitted in form, a spirit of simplicity has presided over the architect's organisation of functions and choice of materials, with the house expressed as two distinct architectonic elements; a timber box containing living spaces and master suite, sitting above and cantilevering over a rubble limestone base that contains guest rooms and a partially buried pottery workshop.

Adding to the tautness of the building's carcass, internally the main volumes of the house are lined in OSB; a move that sees a single material stretched across the spaces, taking the shorter distance between two points to give interiors consistency and unity. Externally, vernacular materials and elements extend this pragmatic attitude with the use of timber shuttered windows and galvanised steel doors transposed from local farm buildings. Here though there is real refinement, as timber shutters close flush to continue the board on board rhythm of the chestnut cladding, and sliding steel screens neatly hang over apertures in the rubble from neatly concealed rolling gear. In this house, poise and precision reside.

Architect
Vicky Thornton, with Jef Smith of MELD, London

1 (previous pages)
External view from west.
2
The principal living space is clad in OSB, with phenolic ply used for joinery elements. Elsewhere OSB is painted to distinguish more private spaces from those shared with guests.
3
The north-westerly view from living room provides a spectacular backdrop.

HOUSE, TARN ET GARONNE, FRANCE

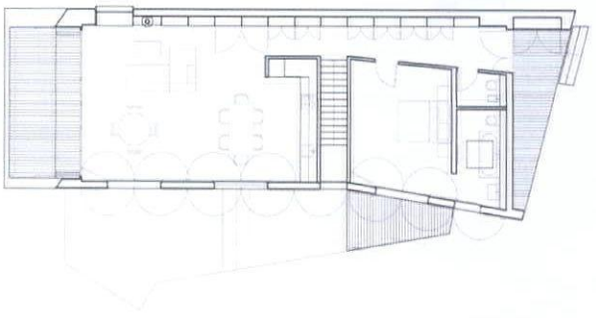
ARCHITECT

VICKY THORNTON, WITH JEF SMITH OF MELD





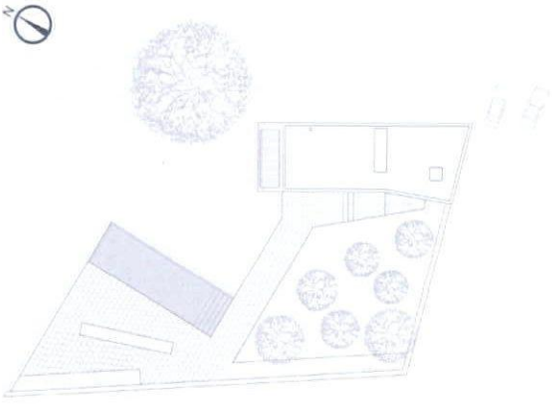
3



upper (entrance) level plan



lower ground floor plan



site plan



long section



HOUSE, LAKE DISTRICT, CHILE
ARCHITECTS
ALEJANDRO BEALS, CHRISTIAN BEALS, LORETO LYON

TWIN PEEKS

Conjoined twins, of the rural variety.

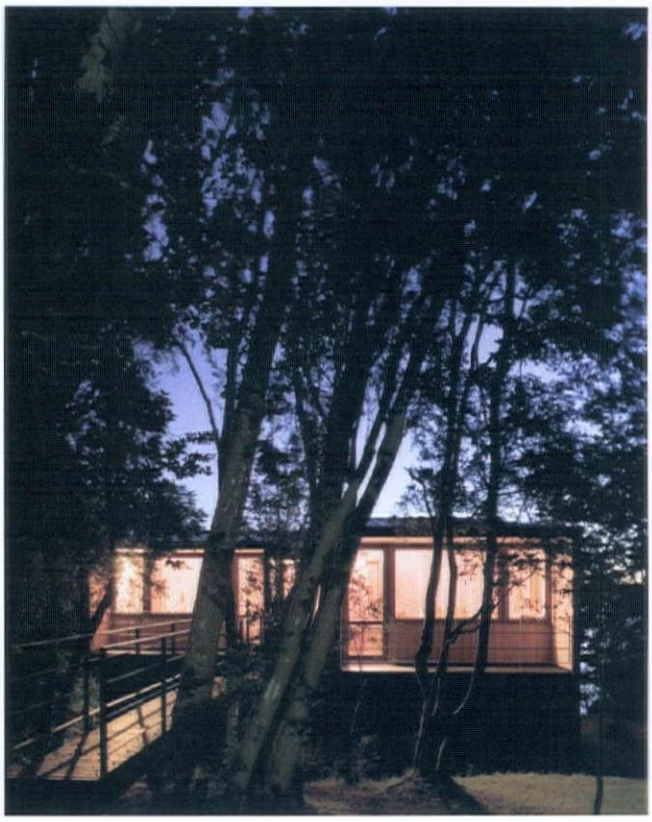
Located on Lake Rupanco, in south Chile, two linear forms create a delightful four bedroom home. As singular entities these elongated enclosures are contemporary in character; narrow suggesting efficient planning, double height recalling the spatial proportion of Corb's Unité module, and terminating in a single large aperture, poised precariously on the ridge of the 36m slope to exploit stunning lake views. When combined, however, something more interesting happens, not only to external form, with composite silhouette recalling that of the region's agricultural buildings, but also internally, as relationships between volumes add tension to the experience of moving between, passing through or occupying key spaces.

On the lower level the living and dining room are an internal enclosure that bridges ranges, adding spatial complexity. While the living room is anchored to the westerly facade, the dining room withdraws to shelter within the easterly range, surrounded on three sides by a patio where you could imagine a delightful breakfast being served.

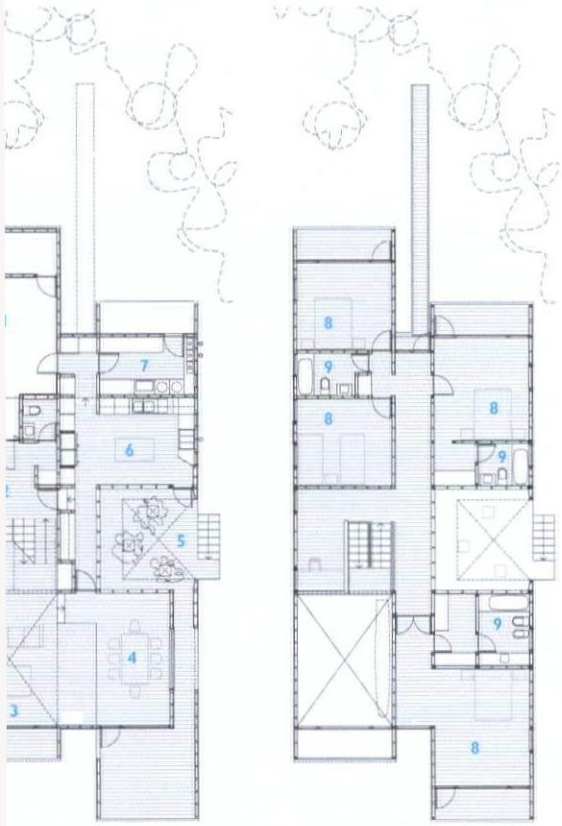


e upper level, space
ranges forms a spine
ng four bedrooms with
rous voids; one over
that is glazed on three
other connecting to the
m where the house's
stair is located. This
ls more to the section,
a second entrance
oits the site's generous
hy, leaping over the
or into the more dense
terrain to the north. By
the lower level access
e house on its broadside
adding to the design's
ultisidedness. Despite
l poise, the dual forms
ompletely in the round,
face addressing specific
orientation purposefully, gaining what the architects describe as its 'optimum rapport with the landscape'; in the upper part towards a wood of myrtle trees and autochthonous bushes, and to each side through careful arrangement of screened openings that frame views, welcome light, or provide sheltered entrances. Extending local traditions, the structure has been hand-crafted in pine, and facades are clad in treated pine that complements untreated recovered mañío and ulmo wood used internally. R. G.

Architects
Alejandro Beals, Christian Beals, Loreto Lyon, Santiago



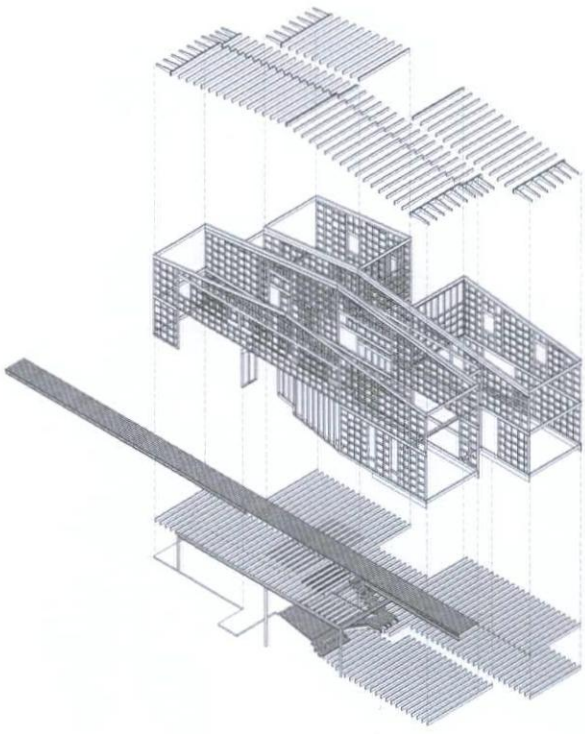
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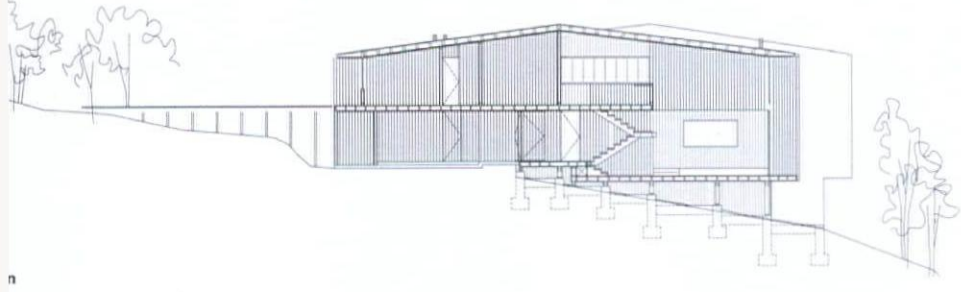
el plan

upper level plan

1 garage
2 entrance hall
3 living room
4 dining room
5 patio
6 kitchen
7 laundry
8 bedroom
9 bathroom



exploded isometric



n

1 (previous pages)
From the west, the two linear forms combine to form a familiar silhouette.
2
From the north, a bridge connects bedroom suite to nearby wood.
3
The living room is double height, accessed from entrance hall on a half landing and overlooked by stair gallery.



House, Lake District, Chile
Architects
Alejandro Beals, Christian Beals, Loreto Lyon



1



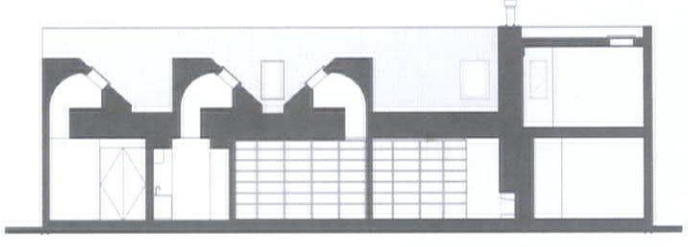
2



3



4



section through bedrooms, kitchen and living room

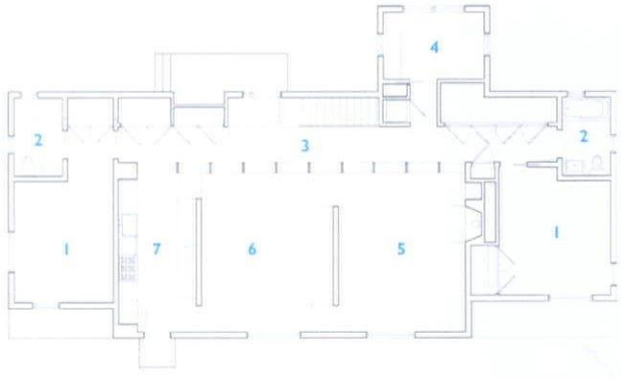
HOUSE, COLUMBIA COUNTY, NEW YORK, USA

ARCHITECT

DELLA VALLE BERNHEIMER

The architect's conception of this house was ambitious, 'conceived as a time-tracking device to register day-to-day environmental changes and measure the transformations of a nuclear family over months, years, and decades'. To the editors, it was the structure's striking form and commitment to a single principal material that made it distinctive in its class.

Situated on a wooded six-acre plot in the Hudson Valley (two hours north of New York City), internal spaces combine conventional compartmentalised areas with a more contemporary sense of continuity, as the ground floor living room is arranged around a 24-foot long bookshelf. If people read often enough, it is hoped that the changing porosity of the wall will bring a degree of animation to the space. Further animation comes from the bold angular roof form that orientates rooflights to track the solar path through the day; easterly morning light to accompany breakfast in the kitchen, and westerly sunsets to illuminate evening meals in the dining room. Supporting the architect's intention that this is a simple box altered by the sun, unlike the eroded southerly roof line, the northerly roof line remains intact. Furthermore, in keeping with the metaphorical motif of house-as-timepiece, the colour and texture of vertically hung corrugated copper will change over the years, to produce a delightfully specific patina. R. G.



plan

1 bedroom
2 bathroom
3 library
4 office
5 living room
6 dining room
7 kitchen

Architect
Della Valle Bernheimer, New York
Photographs
Richard Barnes Photography

SPARE CHANGE

Della Valle Bernheimer, tracking the passage of time.

1
The corrugated box has been modelled to the south to enable angled rooflights to track the passing sun.
2
To the north, the building's sparingly detailed form is unmodelled.
3
A 24-foot bookcase extends through living spaces.
4
In dining room, westerly light falls on spine wall.

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ARCHITECTURAL REVIEW

FUTURE PROJECT AWARDS 09

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The world's property market

AWARDS DINNER

THE ARCHITECTURAL REVIEW



MIPIM ARCHITECTURAL REVIEW FUTURE PROJECT AWARDS 2009

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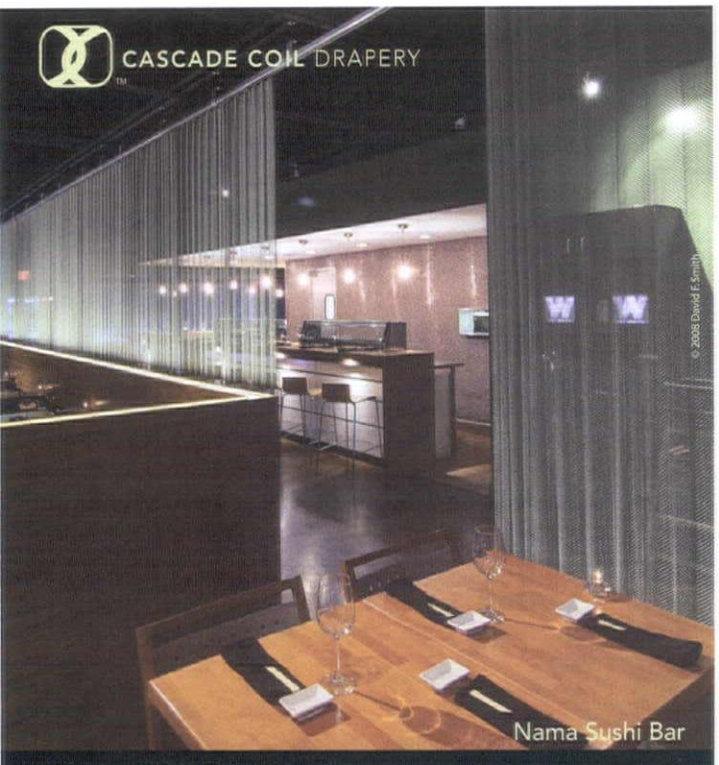
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ETH

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Assistant Professor of Architecture and Design, with special emphasis on Interior Architecture

The Department of Architecture of ETH Zurich invites applications for an Assistant Professorship of Architecture and Design, with special emphasis on Interior Architecture, which is to be filled as of the beginning of the fall semester (August 1, 2010).

In the framework of courses for Bachelor's and Master's Degrees, the future Assistant Professor will develop and teach theoretical foundations, methodological knowledge, and specialist information in the field of integrated building planning, focusing on domestic and interior architecture. The teaching work also ensures networking with aspects of construction.

The research work involved is aimed at further developing the entire field; the research results are intended to be fruitful for course teaching.

The successful candidate must provide evidence that he or she possesses the relevant qualifications. It would be advantageous for the candidate to have completed a degree in architecture and to have professional experience in planning and implementing high-quality buildings with a high standard of interior architecture, as well as teaching experience. The candidate is expected to have a strong interest and ability in designing course work and constantly developing educational teaching models further. He or she will be expected to teach undergraduate level courses (German or English) and graduate level courses (English).

This assistant professorship has been established to promote the careers of younger scientists. Initial appointment is for four years, with the possibility of renewal for an additional two-year period.

Please submit your application together with a curriculum vitae, a list of publications, and a list of completed projects **to the President of ETH Zurich, Prof. Dr. Ralph Eichler, ETH Zurich, Raemistrasse 101, 8092 Zurich, Switzerland, no later than February 28, 2009.** With a view towards increasing the proportion of female professors, ETH Zurich specifically encourages female candidates to apply.

enquiry 019 www.arplus.com/enq.html

BOY FROM BRAZIL

NIEMEYER, CURVES OF IRREVERENCE

By Styliane Philippou. London: Yale University Press. 2008. $65, £35

Decades before his 100th birthday last year, Oscar Niemeyer had achieved cult status in Brazil and won countless international awards. His UK reputation was sealed with the delightful pavilion he imagined for London's Serpentine Gallery in 2005. I interviewed 'Oscar', as he is affectionately known in Brazil, just after his receipt of the RIBA Gold Medal exactly 10 years ago. Already then, the reception area in his Rio de Janeiro office was overflowing with monographs. To mark his centenary, several more books have been published.

Styliane Philippou's tome – whose title is a retake on Niemeyer's 2000 memoir *The Curves of Time* – is not just another coffee table book of voluptuous photographs (many taken by the author). Philippou's mission is to set Niemeyer's work in its cultural and socio-political context, which she does exhaustively. For anyone interested not only in Niemeyer but in Brazil generally, there is riveting material here. Philippou has travelled Brazil far and wide: we see Portinari's blue and white ceramic murals on Rio's Ministry of Education and Culture Building (1936-44 with Le Corbusier and others) contrasted with Portuguese colonial tilework in the north-east's colonial Baroque churches and the patterning of brises-soleil harking back to ornamental screens of vernacular colonial architecture in Minas Gerais.

Of course, Philippou covers the familiar ground of Niemeyer's greatest works – the 1947 Pampulha complex in Belo Horizonte, his early houses and office buildings, Brasilia and its monuments, his work abroad during the country's military dictatorship, the Museum of Contemporary Art in Niterói, and the lesser ones, too. Along the way we learn fascinating tidbits. Her description of São Paulo's Parque Latino Americana includes commentary on the sad state of public space in this car-dominated city of almost 20 million, and the revealing fact that São Paulo has 210 heliports compared with New York's 10. She concludes with the Serpentine, yet one wishes she had tantalised us with hints of Niemeyer's ongoing work – on the Niterói waterfront and in Spain.

Niemeyer's treatment within the international architectural press is meticulously documented – I counted at least eight references to this journal, among many others. Philippou confronts head on the conventional criticisms that Oscar is a 'tired master', whose buildings are grand gestures – often difficult to inhabit and anti-urban.

Where this book disappoints – and drastically – is with its convoluted argument (and complicated writing style). Even for the aficionado, it's heavy going. The author concludes her 386 pages thus: 'The sustained radicalisation of the eroticized topical other represents the dreaded thorn that has not yet been removed from the work of the centenarian radical architect Oscar Niemeyer.' This refers to Oscar's repeated mention of the female nude as a source of inspiration – witness the line drawings which greeted visitors who climbed the Serpentine Pavilion ramp. Hence, the 'irreverence' of the title.

Surely this is too simple. We hear little in the book of such influences as the structural challenges of working with concrete or the impact of his trips to Europe – the Old World as he liked to call it.

Until Paulo Mendes da Rocha won the Pritzker two years ago, Niemeyer was the only Brazilian architect widely recognised abroad, despite the country's lively and prolific architectural community. A more interesting conclusion would have told us something about Niemeyer's influence within his own country – beyond the cult. Some might say that is not a fitting tribute to an acknowledged master. Yet the next generation should not have to wait to step into the limelight. HATTIE HARTMAN

THE BARD OF ARCHITECTURE

SIR JOHN VANBRUGH: STORYTELLER IN STONE

By Vaughan Hart. New Haven & London: Yale University Press. 2008. £35

The researches of twentieth-century scholars established the dates and factual details of Vanbrugh's masterpieces like Castle Howard, Seaton Delaval, and garden buildings at Stowe. It is thus now open to Vaughan Hart to interpret the meaning of his buildings as a 'storyteller in stone', a brilliant interpretation which links him to the world of literature including Dryden and Swift, as well as to music, heraldry and politics. Hart sees Vanbrugh's buildings as an architectural expression of the *Discourse on Epic Poetry* by his friend and collaborator, Dryden, who could praise Homer and Versailles together.

Fascinating links are drawn between Vanbrugh's plays and his garden design: 'as his plays spoke of the conceits twists and turns of everyday life so these garden elements were navigated through twisting paths'. We also have the first complete account of his handling of the Classical orders, inspired by the theories of Serlio on the relation of the Doric, Ionic and Corinthian orders to the different aspects of the male and female characters and roles. In this context, Hart explains Vanbrugh's claim that one could 'read the Duke of Marlborough in Story' at Blenheim Palace.

As both herald and architect, Vanbrugh knew that 'since antiquity, the display of heraldry and the use of the *all'antica* architectural language, particularly the column, were both signs of status on a facade', though Vanbrugh's own townhouse, 'Goose-Pie House', Whitehall, was criticised by the Tory Swift as a pretentious failure in both architecture and heraldry, puncturing the claim of the Whig Vanbrugh to a dynastic 'house'.

Following the recent discovery that Vanbrugh visited India and drew Mogul mausolea, Hart compares the pinnacled skyline of Blenheim to the Taj Mahal. Another stimulating parallel is between Vanbrugh's theatrical use of open stone screens as in the hall at Grimsthorpe to those partly hiding the medieval chapel at the chateau of Vincennes which he would have seen when imprisoned there in 1691-92: such experiences partly explain his desire to give his buildings what he called 'Something of the Castle Air'. Hart finally agrees with Soane in 1809 that Vanbrugh was 'the Shakespeare of architects'.

DAVID WATKIN

PERIOD PIECE

FANTASTIC PLASTIC

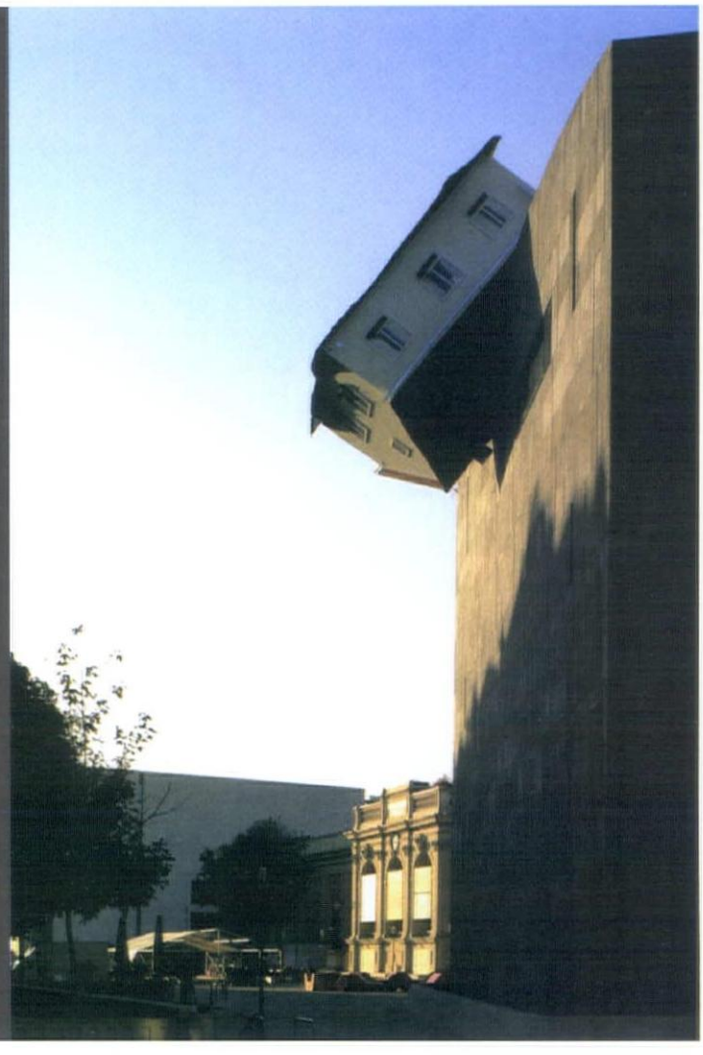
By Susan Mossman. London: Black Dog Publishing, 2008. £24.95.

Sometimes you read a book and you are left wondering more what it tells you about design publishing in general than about that specific book itself. *Fantastic Plastic* is a good place to ponder these things. It is a clear, well illustrated, carefully designed history of plastic materials of all types from earliest times up to the present, emphasising the rich variety of many types of substance. As such, there is nothing wrong with it: it will doubtless interest many and, to those who look carefully, it will be inspiring and authoritative. So far so good; a nice present for a budding designer or an enthusiastic adult.

And yet: what a lot it says about modern design publishing! Two points in particular are inescapable. First, there is the curiously uncomplicated nature of the text. Mossman has written this to accompany a long-running exhibition called *Plasticity – 100 years of making plastics* at the Science Museum in London. Public policy in Britain insists that all exhibitions are 'accessible' to children; so the text likewise has a childish nature to it. Every paragraph is simply narrative; ideas don't run on from one section to the next, and the structure of each sentence never changes. However complicated the content is – and there is here some information about chemical processes and composition which is not intelligible to the layman – the way

of writing about it remains the same: there's no synthesis; no projection of an overall idea. The syntax too has occasional childlike oddities. Furthermore, we hear from Nanny: references to antique drinking horns are hurriedly followed by warnings about endangered species. Don't try this at home, children.

And the book's design, although undoubtedly accomplished, also woefully reflects a current fashion: the scarcely legible, gimmicky, infantile style that originated at the Architectural Association a couple of years ago. With its over-large fonts and silly colours it is not merely hard to read but quite simply ugly. Have a look at your handout from the recent Richard Rogers exhibition at the Design Museum for another example. In fact in many ways this book resembles the political age that created it: it's a period piece. TIMOTHY BRITTAIN-CATLIN



This witty juxtaposition of art, architecture, structure, scale and context was staged in Vienna in 2006 by a group called House Attack; it is one of hundreds of surreal, brilliant and unexpected images in *Space Craft: Fleeting Architecture and Hideouts* (Die Gestalten Verlag, 2008, £35). Edited by Robert Klanten and Lukas Feireiss, the 256pp large format compendium is divided into five sections, featuring work by 182 architects and others. Some images are more familiar than others, including a few that have featured in the AR Emerging Architecture Awards programme. But there is enough new here to satisfy anyone with a taste for work that can be simultaneously serious and playful, conservative and shocking, or simply zany. As the foreword says: 'Enjoy the ride!'

PARTNERS IN CONTROVERSY

CONNELL WARD & LUCAS – MODERN MOVEMENT ARCHITECTS IN ENGLAND 1929-1939

By Dennis Sharp and Sally Rendel. London: Frances Lincoln. 2008. £35

The gratuitous and illegal demolition of Greenside, a private house in Surrey, a few years ago brought the names of Connell Ward & Lucas back to public and professional attention with much the same controversial prominence as they enjoyed in their interwar heyday. These *enfants terribles* of the 1930s became synonymous with trouble, and perhaps more than any other Modern practitioners of the period their story became emblematic of the struggle that has dogged progressive Modernism in Britain from that day to this. It is depressing to reflect that there is not a planning authority in England today that would have the vision or courage to support the works of Connell Ward & Lucas that are now listed. The sulphurous soundtrack to the firm's activity is well brought out in this fine study by Dennis Sharp and Sally Rendel – a long awaited and substantial sequel to the slender catalogue that accompanied an exhibition of the firm's work in 1994.

The book is essentially project based, the greater part of its content being devoted to case by case accounts of commissions and competitions, including a range of unexecuted designs. The visual imagery is outstanding and constitutes a major new resource to students of the period – whole sheets of annotated working drawings, fine professional photography, both black and white from the period and colour in more recent revisits, and a miscellany of sites in construction and intriguing personal snapshots. The richness and diversity of this material more than compensates for the somewhat disjointed layout that results.

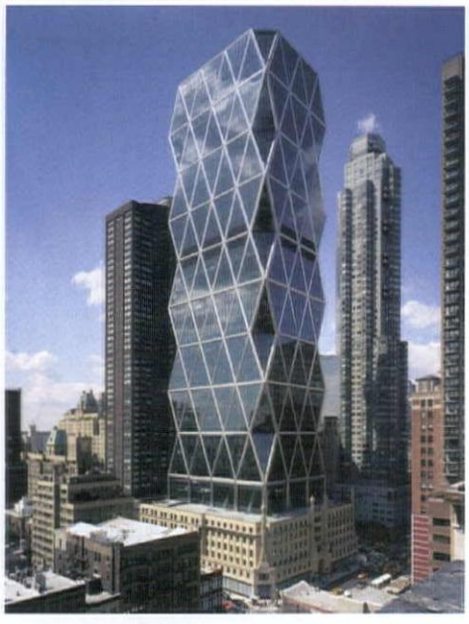
Introductory chapters usefully sketch in the personal and period background, revealing the strong Classical grounding of the two older partners. A whole page drawing of the Campidoglio, exquisitely rendered by Connell a Rome Scholar, is tempting to cut out and frame as an artwork in its own right.

Two clear themes emerge – first, the extraordinary freshness and consistency of their architectural vocabulary in the development of the modern house, and second, their persistent difficulty in achieving larger or more corporately engaged commissions – the Chalk Farm flats and Shepperton Studios being the only significant schemes to be realised out of the few otherwise abortive or interrupted projects. It is the houses that therefore constitute the Connell Ward & Lucas canon and it is their loss through such wanton vandalism as Greenside that diminishes the record of this unique episode in English Modernism.

Those that remain relatively unaltered however reveal such a coherent architectural vision that one would have wished to know more of the internal workings of the partnership from which it sprang. Having met all three partners myself back in the '70s I could not but speculate as to how their divergent personalities – respectively mercurial, businesslike and inscrutable – would have fused in a singular professional entity. The book's project index identifies the lead architect in each case, but their collective creative chemistry, surely one of the fascinations of architectural partnership, remains slightly mysterious.

That the peculiar ethos of the period itself may have contributed to their cohesion is suggested by the abrupt dispersal of the trio in 1939 and the unrelated ensuing careers – briefly illustrated in a postwar coda. Certainly it is difficult to imagine how such a definitive summation of the genre as 66 Frognal could ever have been superseded. Thus the phenomenon of Connell Ward & Lucas remains sealed in a 1930s time capsule that would be increasingly remote but for this palpable reincarnation. JOHN ALLAN

These and other AR book reviews can be viewed at www.arplus.com and the books can be ordered online, many at a special discount.



Foster + Partners' Hearst Tower in New York.

REACH FOR THE SKY

Layla Dawson ponders what makes for good high-rise architecture.

At the end of last year, the biannual International Highrise Award was awarded to Foster + Partners for the Hearst Tower in New York. Shortlisted entries for the Award are currently on show at Frankfurt's Deutsches Architekturmuseum, in an exhibition that poses some inevitable questions about the future of this challenging building type. What is clear, however, is that despite the exogenous shock of 9/11 (now receding into distant folk memory), or qualms about context, cost and environmental impact, there is still an enormous appetite for building high.

On a hot weekend, in which the idea of global warming seemed all too real, a jury* spent hours in Frankfurt's Trianon Tower, poring over details of 26 buildings constructed on five continents. Between 2006 and 2008, the time frame in which nominations had to have been completed, a staggering 1200 buildings over 100 metres tall were built worldwide (according to the Emporis database), so competition was tough. Eventually, five finalists were agreed upon.

These included a residential complex, a mixed-use city block, and three custom-built buildings. Newton Suites in Singapore by WOHA is a 'green' tower of apartments, with clubhouse, pool and gymnasium. The architects use passive ways to ameliorate climate, with wall vines, patio-size balconies and open-air lobbies combining to generate more landscaping than the original site area. The TVCC in Beijing by OMA is a baby brother to the bigger CCTV headquarters. In a new tower-type, divergent functions are united under an asymmetrical mega-roof, with hotel, film and audio studios, newsrooms and cinemas. For a mixed development of residential, commercial and cultural spaces, Cho Minsuk's Boutique Monaco in Seoul plays a three-dimensional game of voids and solids. Fifteen 'missing' voids increase external wall areas for daylight, ventilation, views; there are even gardens with trees.

The New York Times Headquarters in Manhattan by Renzo Piano (AR November 2006) provides daylight for every worker by employing a narrow plan and low internal office partitions. It's all about light and transparency – actual and perceived – together with energy saving, a relative novelty for Manhattan and the US generally. The winning Foster + Partners' Hearst Tower (AR November 2006), also in Manhattan, is more massive in appearance, with a steel core and diagrid skin structure in a rhythm of four-storey high triangular frames. The new building sits on the six-storey Art Deco stump of Hearst's original 1928 unfinished publishing house. Seventy years on Foster has completed the landmark tower Hearst wanted, although in a style he would have not recognised.

Since its inauguration in 2004, the aim of the Highrise Award has been to bring together architects, critics, academics and heavyweight investors to debate the thorny question 'What makes a good high-rise?' and its corollary, 'What is the definition of good?' This year's jury chairman, Alejandro Zaera Polo from Foreign Office Architects, was looking for a project which gave a new angle on high-rise design and shed new light on the city. But how should tall structures be judged in the twenty-first century? For the first time in history, urbanised populations outweigh those left on the land. Cities are dense and overloaded. Agriculture is increasingly not providing a living, whether due to mismanagement, unfair trading and/or pollution. Land-workers, the majority illiterate and unsophisticated, fed on media and myths, continue to migrate to the metropolis in search of a subsistence wage, education and the consumerism promised by advertising. Are tall towers, with their small footprints, the solution to a manmade problem; a global economy, which trades in land, as a currency for speculation? Or, is concentrated human activity in towers of Babel, creating the synergy necessary for innovation and productivity?

Aside from these basic questions, and taking the metropolitan explosion as a given, how can a high-rise be sustainable, and compatible with its surroundings? A tower consuming the non-renewable resources of a poor country can hardly be considered sustainable. What are the regional short and long-term effects of such intensive building production? And how will the Gulf tourist spots be judged once the oil, on which they rely, gives out? What are the dynamics of the new mega cities, the majority of which are developing under dictatorships, or one party states? Clearly, in evaluating high-rise architecture, such complexity and contradiction goes beyond conventional discussions of structural engineering and building science into the knottier realms of historical and political debate.

Add to this the sensitivity of architects. Even big multinationals, who could afford to be immune, don't like being judged. Having entered a competition, they like to win. Some have been known to punish the organisers by petulantly breaking off all further communication. But perhaps this only confirms what many already know: architectural awards are not only about appropriate architecture. LAYLA DAWSON



Model of Hearst Tower at the DAM.



Highrise Award finalists on show at the DAM.

* Jury members included Layla Dawson, Suzanne Stephens (*Architectural Record*, USA), Manfred Grohmann and Klaus Bollinger (Bollinger + Grohmann Engineers, Germany), and representatives of the three Award sponsors, Peter Schmal (DAM, Frankfurt), Felix Semmelroth (Culture Minister, Frankfurt City) and Franz Mörsdorf (Deka Bank Property Investment). Alejandro Zaera Polo (Foreign Office, Spain) was chairman. *www.highrise-frankfurt.*

International Highrise Award 2008, the winner, finalists, and selected nominations, at the Deutsches Architekturmuseum, Frankfurt am Main, until 4 January 2009. *www.dam-online.de*

browser

Sutherland Lyall takes down his stockings and surfs the net for New Year tips.

A boom to mankind

BOOOOOOOM!, at *www.booooooom.com*, has the classic blog format: wide column on the left, narrower column down the right containing information, links and things like how to subscribe. This is a cornucopia blog so you can mix and match the contents of your feed from design, art, film, music, photography, projects and trash. The latter stands, I think, for miscellaneous. And there's a search engine. For this kind of blog that's all that's needed and thus approaches Don't Make Me Think perfection. It's the work of Vancouver designer Jeff Hamada and if it suffers the standard blog problems of too-little editing and a tad too much folksiness, at least the latter is a blog hallmark and is something you can take or leave – especially when the whole collection is one which makes you hug yourself with pleasure. OK maybe too much lunch speaking there.

The village in the sea

Never mind those tales of submerged Kentish villages whose church bells peal underwater in times of national peril. Spare a thought for endangered Stiltsville which, in the words of local chronicler, Les Standiford, is a village of 'homes that hover above the waters, miles from any shore like structures from a dream'.

Actually they're exactly a mile south of Key Biscayne's Cape Florida and visible on GoogleEarth. Ignore the charming hyperbole and take a look at *www.stiltsville.org* for this truly dreamlike village which is, more accurately, just the remaining seven houses hovering on steel stalks scattered across the waters of the Biscayne Bay mudflats. Waiting for controversially reluctant leaseholder, The National Park Service, to foreclose. Or for the next hurricane.

Art imitates life

Arne Quinze *www.arnequinze.tv* is the guy who last year did that wonderful Cityscape, a vast bird's nest-like structure on stilts made from long lengths of timber in Brussels. A similar timber spaghetti-like cloud, Uchronia, was torched at the 2006 Burning Man at Black Rock. But here's the thing: in one of those coincidences or not, he has an exhibition until 10 January in Miami Beach not far away (from a GoogleMap point of view) from Stiltsville itself. It's called Stilthouses.

Check mate

With that naff 'archi' in the title, Archiweb, you sort of expect enthusiasm but not necessarily sophistication in the site itself. Mind you the plain prefix 'arch' makes you think of Noel Coward, and 'arche' of ye olde teashoppe. All three are sadly prevalent in the world of architectural web names. You just have to accept that the RIBA sweeps the board with its title, *www.architecture.com*. Even if it did cost £150K. But back to Architweb or, as the site so fashionably prefers, archiweb. Here is a blog from the Czech Republic. It has a common blog layout: a wide middle column flanked by a sort of navigation column down the left and a pair of narrow columns, one for sponsors, one for ads, down the right. You are given the choice of English or Cesky although given the cost and tedium of translating everything, you are not surprised when quite a lot of stuff, especially news and visitors' comments, remains firmly in Czech. Should you want deranged and spinning eyeballs you could always use the infamous instant Web translator. Curious to know how the locals viewed those two great expats, London superstars, Eva Jiricna and Jan Kaplicky, each of whom is working in their home country, I dug around on the site and found this enigmatic quote from a recent interview with Kaplicky. He says 'Myslim, že nejvetši urážka je, když nekdo rekne, že ta architektura není "sexy"'. A quick translation runs: 'I think the biggest offence is when someone says that architecture is not sexy.' And who could disagree with that?

Speed matters, so does size

When a web designer tells you that loading up images takes lots of time, hire somebody else. I've had the technicalities explained and slow loading has something to do with the incompetently slow webbie using Flash. Fast loading of big images is a doddle. I give you the site of London practice, Moxon Architects, at *www.moxonarchitects.com*. Not only do the images load up instantly but they do it more or less full screen. You have no idea, or at least some architects have no idea, what an impact is made by the simple fact of big pictures filling up the screen. Fast.

Welcome back Alice

A while ago Alice the Architect at *http://alicethearchitect.blogspot.com* announced that she was far too busy to spend time on her blog. Norman Blogster had said much the same not long earlier so in England we were sort of left, but happily, with Bollocks to Architecture at *http://b2architecture.blogspot.com* – who even earlier had announced his departure. Anyway Alice is back and though this has something to do with the state of the economy and a consequent diminution in her need to spend time at the drawing board, it enables the rest of us to enjoy her pithy tales of small provincial practice. Here is the succession to the Honeywood File.

Sutherland Lyall is at sutherland.lyall@btinternet.com

diary

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

AUSTRIA
RECOLLECTING: LOOTED ART AND RESTITUTION
MAK – Austrian Museum of Applied Arts
Vienna
Until 15 February 2009
In one sense 'ReCollecting. Looted Art and Restitution' is focused on the shifting history of returning art and daily objects to the descendants of the former owners; yet it also investigates the question of whether restored objects are capable of imbuing new identity of activating family recollections or resurrecting buried memories. By means of documentation, the exhibition seeks to clarify the process of theft and restitution of each object.
www.mak.at

GERMANY
RICHARD MEIER: KUNST UND ARCHITEKTUR
Stadthaus Ulm
Ulm
Until 15 March 2009
An exhibition at the Stadthaus Ulm, a building designed to be a walk-through sculpture by New York architect Richard Meier, features his artwork created during 40 years of architectural practice.
www.stadthaus.ulm.de

UNITED KINGDOM
SAUL STEINBERG – ILLUMINATIONS
Dulwich Picture Gallery
London
Until 15 February 2009
A first for Dulwich Picture Gallery and England, featuring a retrospective collection of more than 100 works by the Romanian born American artist and satirist whose work lit up the pages of the *New Yorker* magazine for six decades.
www.dulwichpicturegallery.org.uk

UNITED STATES OF AMERICA
THE THIRD MIND: AMERICAN ARTISTS CONTEMPLATE ASIA, 1860-1989
Guggenheim Museum
New York
30 January - 19 April 2009
The Third Mind: American Artists Contemplate Asia, 1860-1989 illuminates the profound impact of Asian art and philosophical concepts on American artistic practices of the late nineteenth century, early modern, and postwar avant-garde periods.
The exhibition traces how the material culture, artistic legacies and philosophical systems of Asia – collectively admired as 'the East' – were known, reconstructed, and transformed by American art and cultural forces.
www.guggenheim.org

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delight



Richard Bryant's life has been dedicated to photographing architecture and that's how I got to know him. Over 25 years he has taken some marvellous pictures of our work, from the early days of TVam and Embankment Place. He is regarded as the best in his business and his collection is probably one of the most comprehensive records of architecture over the last 30 years. So it's a real delight to see him released from formal commissions, taking pictures that are the result of personal observation. Places, people, birds, deer, the river, the streets, the sky and, of course, all in London (*London*, Rizzoli, 2008, £75). Pictured here is the Soane Museum.

The book has also been Richard's opportunity to 'throw myself into the art of digital photography …' and he adds, 'Re-examining the process, I experienced a renaissance in my approach to my work'. His photographs have a kind of heroic clarity, epitomised by a cleanness and studied composure. In its size (you will need a large coffee table) and ambition, the book is a fitting tribute to a master in his field.

Seventeen of the pictures are now on show in the Terrace Rooms at London's Somerset House. And while the size of the book goes some way towards doing justice to the quality of detailed observation and craftsmanship, it's really wonderful to see the images blown up and presented like giant wall paintings (the exhibition runs until 8 March, open 10am-6pm). Moreover, Somerset House, with its ice rink, galleries, cafés, great architecture and panoramic riverside terrace makes a particularly appropriate London venue. TERRY FARRELL