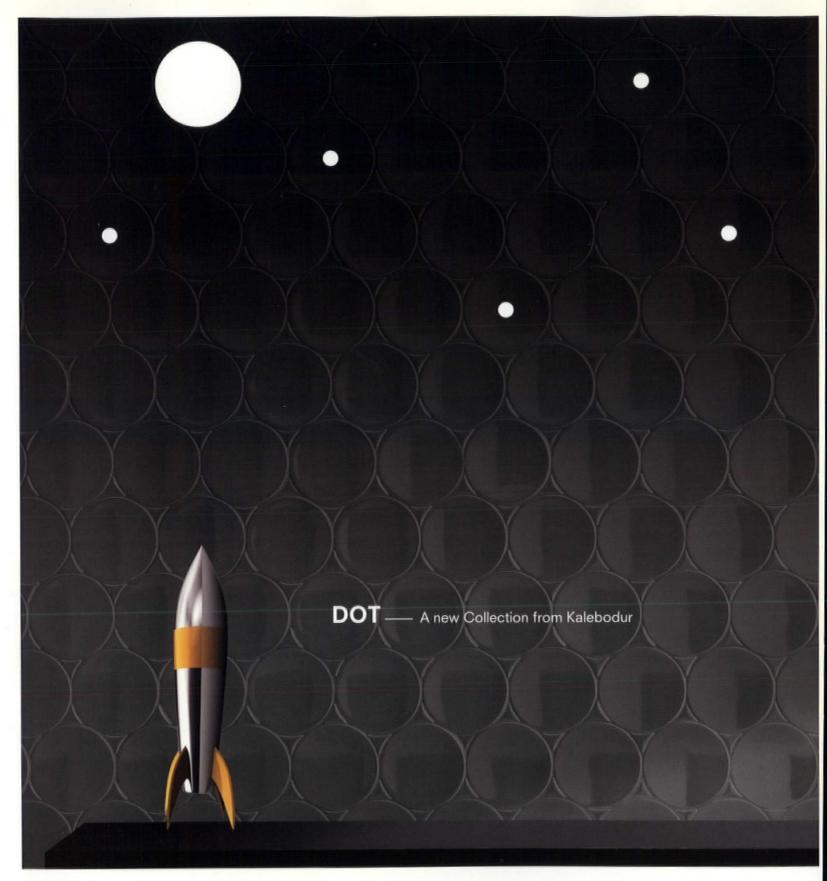
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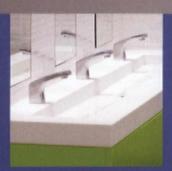
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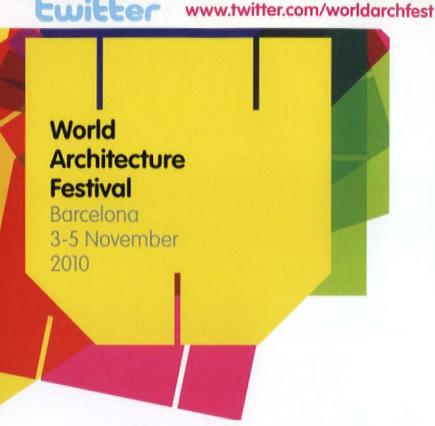


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Peter Rich, Peter Rich Architects, Winner of 2009's World Building of the Year.

"WAF is a great idea, it's a great organisation that's putting together people from all over the world. I was really impressed to be here, to be in touch with people from the same profession from every part of the world. Most of the projects are fantastic."

Benedetta Tagliabue, Miralles Tagliabue Embt, Spain, Future Project Of The Year Winner 2009

The quality of the event - from its organization to the composition of the jury - makes WAF a very unique meeting. Being awarded a prize at that competition is, therefore, a major achievement and recognition.

Isay Weinfeld, Architect, Brazil, Shopping Category Winner 2009

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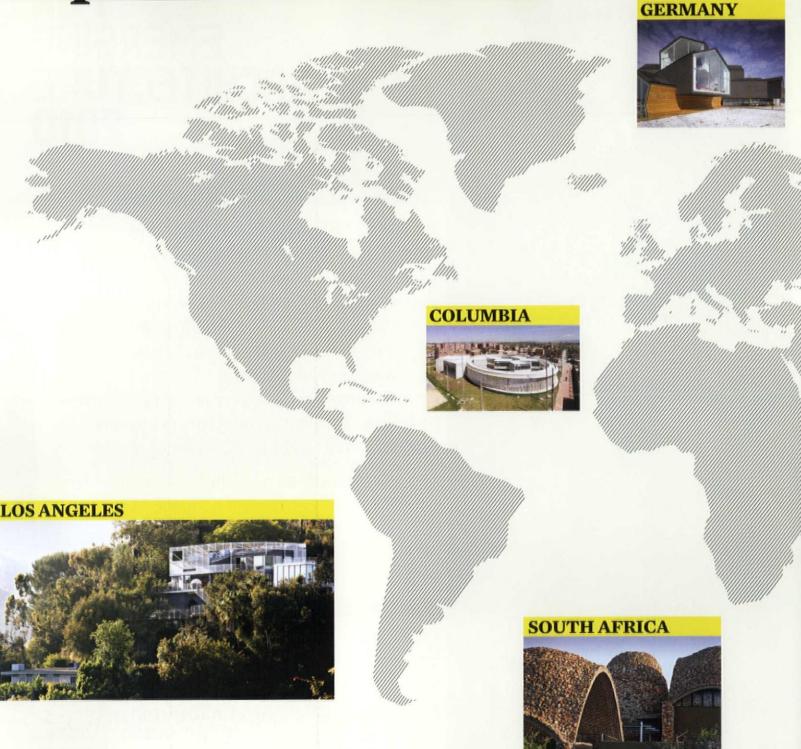
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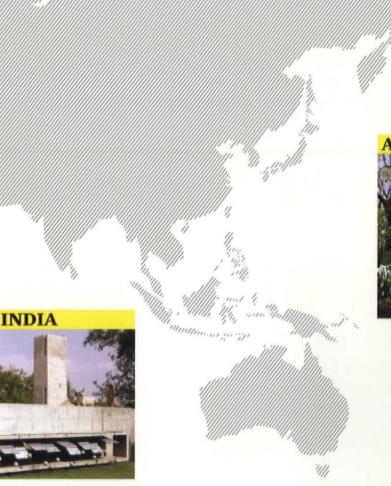
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A momentous month as the AR strides into new territory – both digital and domestic

This issue is notable in two important respects. Firstly, it is devoted the winners of AR House, our new award for the design of the best one-off house. Two hundred entries were distilled to the 14 projects shown here. The standard was extremely high, reaffirming the historic role of the house as a conduit for often radical ideas about architecture and domesticity. Congratulations to the winner, Gurjit Singh Matharoo, whose House with Balls is a lyrical meditation on concrete, light and water (page 44).

Secondly, the AR has launched a new website: www.architectural-review.com. Redesigned, restocked and reinvigorated, the new site takes advantage of the awesome capacity of digital technology to connect the AR more immediately, more widely and more intimately with its readership. Here you'll find a library of recent building studies, together with View, Skill, Urbanism and Marginalia pieces – in fact the entire printed oeuvre, with extra material, news, opinions and much more.

But perhaps the highlight of the enterprise is the ongoing digitisation of the AR's huge historic archive, which will make key articles by its illustrious pantheon of contributors available at the click of a mouse. Eventually it will be just like having the bound volumes from 1896 on your computer, a feat that would have seemed beyond the realms of fantasy to my early predecessors. In the long and distinguished history of the AR, this is our moon landing moment. Join us on our voyage of digital discovery.

CATHERINE SLESSOR, EDITOR

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Albert Hill embarked on a journalism career via Blueprint magazine, later moving on to the Guardian. He worked as design editor for Wallpaper* before going freelance to write about architecture and design. In 2004 he set up The Modern House (www.themodern house.net) estate agency and is currently writing a book about modern homes

Barbara Penner is senior lecturer in architectural history at the Bartlett, University College London, and has published widely on domesticity and the interior. This month she writes for the AR about surreal houses at the Barbican

This month's cover illustrator, Adam Simpson, is a graduate of Edinburgh College of Art and the Royal College of Art. Drawing is his particular speciality, and his work has featured in Time Out, The New York Times, and Wallpaper* as well as a 60ft mural in his hometown of Leicester

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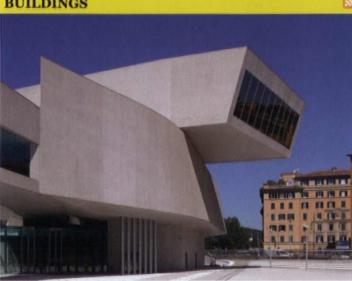
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BUILDINGS



MAXXI by Zaha Hadid Architects, Rome, Italy

July 2010 | By Catherine Slessor

Now filled with Art, Zaha Hadid Architects' bravura MAXXI finally opens its doors in Rome. Photography by Paul Raftery



De Prinsendam & Andreas **Ensemble by Tony Fretton Architects, Amsterdam,** Netherlands

July 2010 | By Will Hunter

ARCHIVE



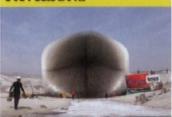
AR June 1961 – Dominican **Monastery of La** Tourette by Le Corbusier. Eveux-Sur-Arbresle, France

3 June 2010 | By Colin Rowe

[ARCHIVE] Colin Rowe's essay on Le Corbusier's La Tourette Monastery, first published June

- Diakonie Church and **Nursing Home by** Baumschlager Eberle, Düsseldorf, Germany
- Church of Sky by Itami Jun Architects, Jeju Island, South Korea

PAVILIONS



British Pavilion by Heatherwick Studio

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Join us as the AR takes a voyage into the digital world

WILL HUNTER

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A lot has changed in architecture and publishing since the AR was founded in 1896. Movements have waxed and waned, from early arts and crafts, through modernism in its nascent and postconditions, into this millennium's lively pluralism. The AR has been championing, campaigning and critiquing throughout - often in contradiction of the trenchant views of previous generations' editors and contributors. And yet the magazine's monthly rhythm has prevailed as a precious constant; a continuous line broken only once when the London printing presses were bombed during the Second

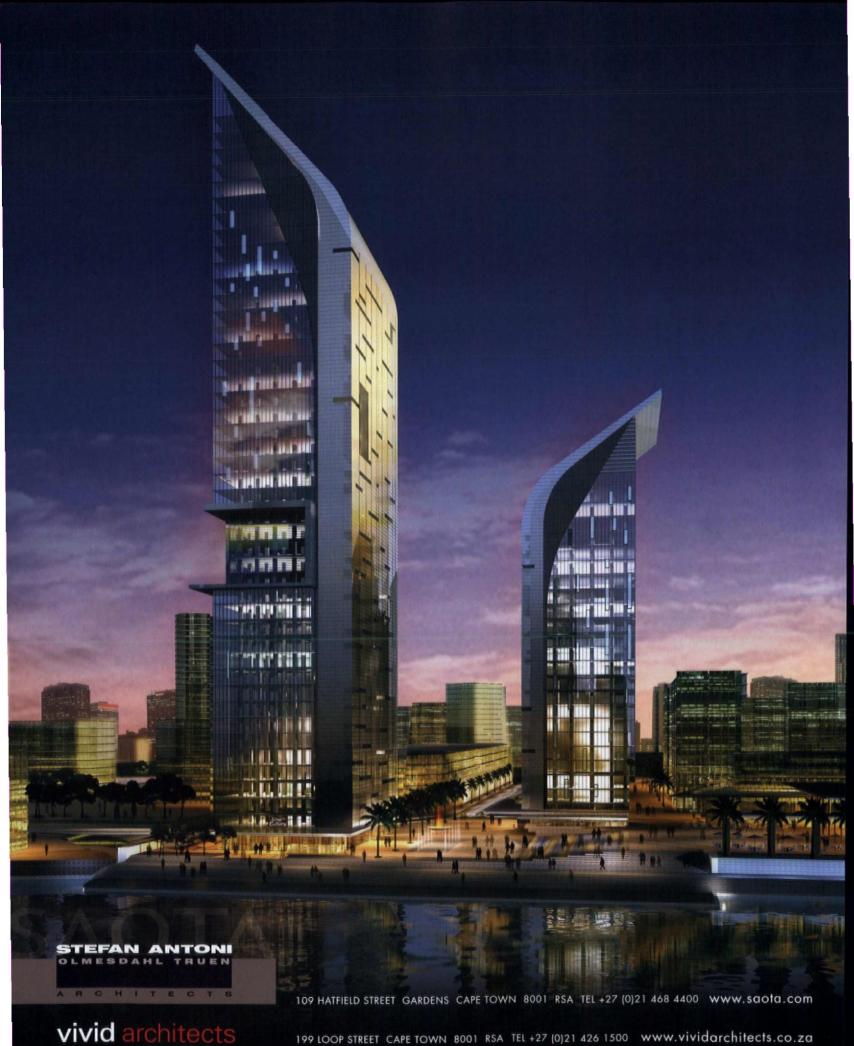
If that was a historic low for the AR, today is a historic high. The launch of our redesigned and expanded website is a momentous step, transforming how you can engage with the magazine. Now, as well as that welcome weighty thud on the doormat once a month, you can consume an issue's contents anywhere, anytime, from the date of publication. And you can instantly enter into dialogue with us and fellow readers by submitting your own comments and opinions.

The new website will present selected highlights from our fantastic archive, whose leather-bound entirety remains cherished but sequestered within the AR's vault. Not only can you view images of the original page spreads, but we have extracted the text to make pieces easily readable. How about starting off with Colin Rowe on Le Corbusier's La Tourette in 1961? Beyond this, we will continue to upload seminal writing from former editorial legends such as Nikolaus Pevsner, John Betjeman, Reyner Banham, and many more besides.

But this isn't simply about plundering our past. It's a much bigger opportunity to embrace the present and project into the future. The AR will always be a pored-over paper product, but we are delighted to be able to transcend this boundary and step into the digital universe as the world of architecture evolves day by day. Please take a good look around and let us know what you think.

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To send any compliments or critiques, or to suggest ideas for archive pieces and new content, email will.hunter@emap.com



Seeing rouge: Nouvel's Serpentine Pavilion is brightly coloured but dully conceived

WILL HUNTER

www.serpentinegallery.org



Above_ Ping-pong and floor cushions are festive fun but the pavilion is less than the sum of its parts

chosen to contrast the green of the park

Right_Red was



The annual Serpentine Gallery Pavilion is now a decade old. And in keeping with all 10th birthday celebrations, its designer Jean Nouvel has been keen to include game-playing. The space in Kensington Gardens has been festooned with ping-pong tables and chessboards. Or you can fly a kite or lounge on a floor cushion. It's all rather good fun.

And yet as an architectural experience the marquee-in-the-back-garden atmosphere – so familiar from familial anniversaries throughout the British countryside – feels too provincial for a celebrated French architect completing his first project in London.

Yes, there's a bit of aspiration, but the overall impression is one of conceptual laziness. The formal gestures – and its redness – have a touch of Bernard Tschumi's Parc de la Villette (AR August 1989); and the moments of reflection and transparency recall artist Dan Graham. But it's put together so haphazardly it's like only half the circus came to town.

The decision to render everything in red – fridges, frisbees, the lot – was taken as it's the colour-wheel opposite to the green of the park. While undeniably true, I'm not sure 'red' counts as an architectural idea. But it's pretty much the only one the pavilion has, so it's having to work well beyond its competence to unify the parts. Imagine the elements in neutral tones: is it any more than an Ibizan beach bar?

Jean Nouvel's practice builds huge projects globally, so doubtless he's immune to bad reviews. Maybe next year's designer needn't be such a safe choice. This shouldn't be a small commission for a big architect, but the biggest in a small architect's office.

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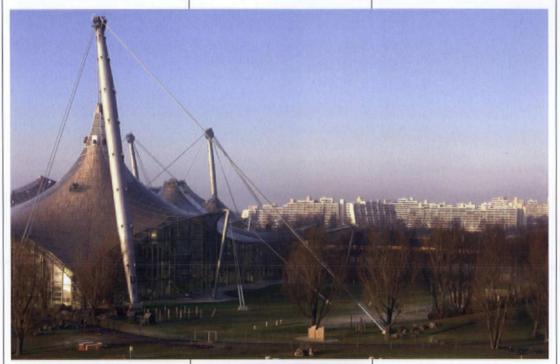


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Bharat Joshi | +44 (0)20 7728 5261 | bharat.joshi@emap.com Nick Roberts | +44 (0)20 7728 5608 | nick.roberts@emap.com STUTTGART, GERMANY

Günter Behnisch, champion of socially responsive architecture and place-making, dies aged 88

PETER BLUNDELL JONES





Above_The
Olympic Stadium
in Munich,
designed for
the 1972 Games,
was Behnisch's
breakthrough
project
Left_Günter
Behnisch - a
tough, dedicated
and intellectual
architect

With the death of Günter Behnisch on 12 July at the age of 88, Germany has lost its leading architect of the late 20th century. Behnisch was born in Lockwitz near Dresden in 1922. son of a schoolteacher, and grew up in Chemnitz. At the outbreak of war he was only 17 and joined the Navy as a submariner, rising to be a U-boat commander by 1945. His interest in architecture was initiated by a fellow prisoner in a British prisoner of war camp, and when released, he studied the subject at Stuttgart. He worked briefly for Rolf Gutbrod, architect of the Stuttgart Liederhalle, then set up his own office in the Stuttgart suburb of Sillenbuch. This he shared with various partners until he could cede it to his son Stefan, who leads it today.

The firm's early work was thorough and modest, and in the early 1960s it became a leading expert in prefabricated concrete, developing a system for schools with the firm Rostan. But Behnisch soon reacted against the soulless repetition of technical systems, becoming permanently suspicious of such compulsive rationality. He moved on instead to a placemaking and responsive architecture, which he called 'Situationsarchitektur'. The firm's breakthrough was winning the competition for the Munich Olympics at the _

THOMAS SPIED / ABT!!

zenith of West Germany's economic miracle in 1968. The design was dominated by cable roofs on which Frei Otto was engaged as consultant, but less visible was the reworked landscape underneath, which swallowed the technical necessities yet remained a delightful informal park for the people of Munich. It had to be ready for the Games of 1972, yet

involved untried technologies, testing Behnisch's courage and nerve as well as his leadership and negotiation skills.

Following the success at Munich the firm could have moved more quickly to a national level and gained commercial work, but it continued in its dedication to social buildings like schools and sports halls around Stuttgart,

winning many competitions.
Buildings of the 1970s such as
the schools at Lorch and the
seminary at Birkach gained
international recognition as the
work became more angular and
playful. Behnisch readily
acknowledged his debt to
Scharoun and Häring, echoing
their concern that buildings
should show individuality.

The firm gained several large and long-running projects, most famously the rebuilt German Parliament at Bonn (AR March 1993), which involved decades of design, and with its round egalitarian chamber and open view to the Rhine was more radical than Foster's replacement in Berlin. Another nationally important work, the Post Museum in Frankfurt (AR June 1990), was an extraordinary essay in combining new and old and exploiting a difficult site.

The last major project
Behnisch himself worked on
was the Akademie der Künste
in Berlin (AR November 2005).
After winning the competition
he had to fight endless political
battles to make an expansive
glazed facade onto Pariser Platz:
a style war against the capital's
conservatives. But he did not do
all the design himself. A great
believer in teamwork, Behnisch
was seldom seen with a pencil,

and he once told me that if he started to draw the others would just stop and watch. But he had an extraordinary knack of controlling the office's output by oral negotiation, and to deploy people according to their talents, including his partners.

The assistants were the lifeblood: for decades the firm was filled with young people fresh from architecture school, full of ideals and open-minded about technique. They account for the continuous inventiveness of the firm's work and also for its variety, which conservative critics sometimes found bewildering, but they were steered and protected by Behnisch himself, allowed great freedom if also keenly criticised. These young architects would stay three or four years before moving on elsewhere or founding offices of their own, and several major German offices splintered off Behnisch.

Although most at home in his office and managing meetings with clients, Behnisch was also an intellectual architect. He wrote, lectured, took part in conferences, and was for decades a professor at Darmstadt. He was astute in judgement, could muster an impressive moral authority, and never ceased to believe in architecture as a social mission.



Above_The
Gehschwiter
School in
Frankfurt, 1994,
has an angularity
and playfulness
in keeping with
Behnisch's
socially minded
ideals
Right_Hysolar
Institute in
Stuttgart, 1987



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RUTH SLAVID

There was a certain irony in Japanese architect Kengo Kuma jetting briefly to a remote spot in southern Sweden to discuss the importance of working with local traditions and materials, then heading off to Edinburgh to present his proposals for the new Victoria and Albert Museum in Dundee, Kuma, however, sees no contradiction between this approach and the now international nature of his work. Japan, after all, has a vast range of different climates and traditions itself. 'I feel that architects do not belong to a country but work with the place,' he said.

Kuma also talked about respecting the 'spirit of the material', which could be anything from timber in Japan to the soft volcanic tufa stone found near Vesuvius in southern Italy. For the Hiroshige Ando Museum in Japan (AR October 2001), he consciously restored the traditional visual link between the village and its adjoining mountain, employing timber from the mountain in his building. This reinforces a famous adage of Japanese carpenters that 'the best wood comes from the hill behind the building.' In Yamaguchi Prefecture in western Japan he used adobe (another local



material) for a small building to house a precious wooden Buddha. The adobe effectively controlled the humidity and temperature, removing the need for air conditioning. Japan, Kuma says, is now seeing a resurgence of 'charisma artisans' - people with traditional skills who are becoming role models for the young. He hopes this represents a move away from the 20thcentury belief that 'concrete and steel is the only possible solution for real buildings'.

This local-centric approach tied in with many of the ideas underscoring the theme of the Swedish conference, The Architecture of Necessity. Initiated by the Virserums Konsthall, an exhibition space in a town that grew in the wake of the now defunct furniture industry, the concept was developed by Claes Caldenby, professor of theory and history of architecture at Chalmers University of Technology in Gothenburg.

Austrian architect Walter Unterrainer was chiefly concerned about the meaning of true sustainability. He highlighted laughable examples of 'sustainable' design that were anything but. Supposed 'passive houses' under construction in Tromsø, Norway, were left with their insulation exposed to driving rain. When Unterrainer enquired, he was told that heaters would be put in to dry out the houses after construction. 'This will use the

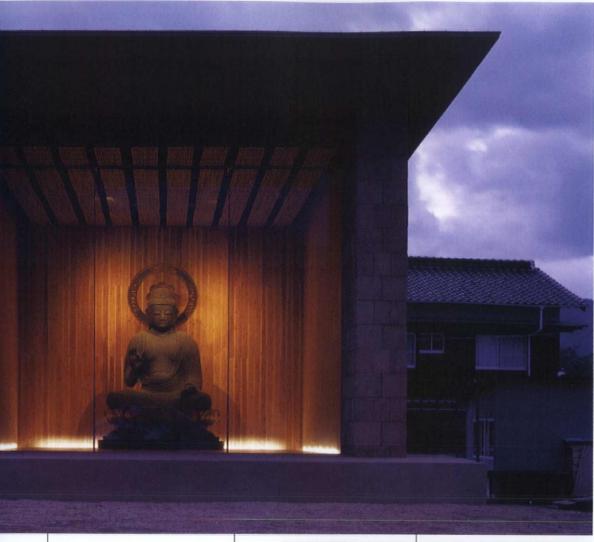


same amount of energy as one house would consume in 15 years,' Unterrainer said.

He was equally critical of Italian Mario Cucinella's SIEEB building in Beijing, where photovoltaic (PV) panels were mounted on steel arms. 'Everybody knows PV doesn't work in Beijing, because of the smog,' Unterrainer said. In addition, the support arms started to rust within a year, and were acting as thermal bridges.

For Unterrainer, classic buildings like Le Corbusier's Villa Savoye and Buckminster Fuller's Dymaxion House were closer to true sustainability because in their different ways they were flexible enough to guarantee a long life. 'A lot of buildings are demolished

COMIND CHMNED /VIEW



Above_Kengo Kuma's adobe wood structure controls humidity and temperature as well as sheltering its Buddha statue Top left_Detail of plywood canopy at Hoshakuji Station showing Kuma's affinity for craft and complexity Right Detail of adobe structure



because they are redundant,' he warned.

Unterrainer is currently retrofitting 2,500 social housing units (dating from the mid 20th century) to current energy efficiency standards. Using an approach he calls 'architectural acupuncture', in which he makes relatively modest changes to the fabric, he stressed that the way to sell this idea to long-term residents is not only through lower energy bills, but also by improvements to such things as access and the quality of balconies. But, he said, at a cost of just 600 euros per m2, energy bills could be reduced to a tenth of their original size.

Aware that upgrading existing stock is a current critical challenge, Unterrainer is keen to roll out this approach to more social housing. But new houses matter, too. San Francisco-based Michelle Kaufmann explained how she had produced 51 houses that challenge the typically extravagant and unliveable 'McMansions' that dominate so much of US housing.

A former employee of Frank Gehry, she realised when designing her own family house how few alternatives there were. The solution, she believed, lay in well-designed, compact, energy-efficient homes that could be prefabricated. When manufacturers told her it could not be done, and that this was not what the market wanted, in true American can-do fashion she bought her own factory and proved them wrong.

In the face of the current environmental crisis, it's easy to think that nothing can be done without the support of ponderous and slow-moving governments. How encouraging, then, to bear witness to architects who are making a different kind of contribution.

Gormley's 'man in the form and size of a house' takes residence in Alaska

BRIAN CARTER

The work of sculptor Antony
Gormley focuses on the human
form. The artist places life-size
metal figures, made from casts
of his own body, in the wider
world, beyond the neutral
spaces of the gallery. This has
prompted energetic searches for
locations where the figures can
be most effectively placed, from
rural locales to towns and cities
across the world.

His first commissioned work in the US has enabled Gormley to explore a site that is distinctly urban, but also commands a spectacular natural setting. Habitat is a permanent installation in Anchorage, a city on the southern edge of Alaska dominated by the vastness of the Pacific Ocean and the snow-capped Chugach mountain range. Anchorage is remote, yet is also a large city marking a distinct edge of the world.

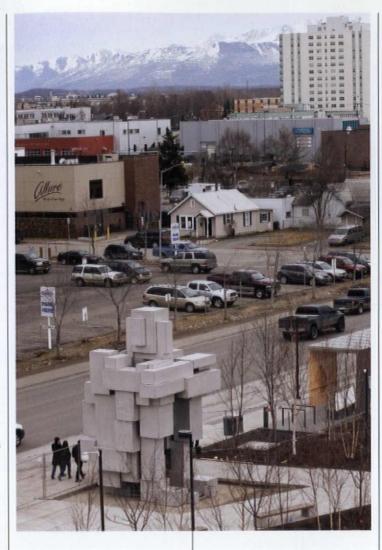
The 7.3m-high sculpture takes the form of a seated figure made up of 57 closed boxes of different sizes, stacked upon one another. Each box is fabricated from 6mm-thick stainless steel plate and finished with a matt grey coating resembling the texture of stone. The cubist figure sits at the intersection of two city streets, overlooking a

garden that forms part of the new extension to the Anchorage Museum, itself an elegant ensemble of glass boxes designed by David Chipperfield (AR August 2009).

'Most of us live in cities,' says Gormley. 'This work is a man in the form and size of a house. The body takes a position on the building line and looks to the horizon. The mind inhabits the body, the body inhabits a house, the house inhabits a city and the city inhabits a land. Alaska is one of the last wildernesses. This is a meditation on the human animal's need for a very particular form of habitat.'

Habitat has already become a key part of this austere frontier city. Yet it also references the surrounding wilderness, appearing to gaze towards a distant horizon. Throughout the year the sculpture will generate a series of changing tableaux. During the short Alaskan summers it will provide a focus for community activities in the new museum garden, while on winter days it will be a stony beacon. In the snow, its boxy form will be transformed by drifts of snow and spiky icicles.

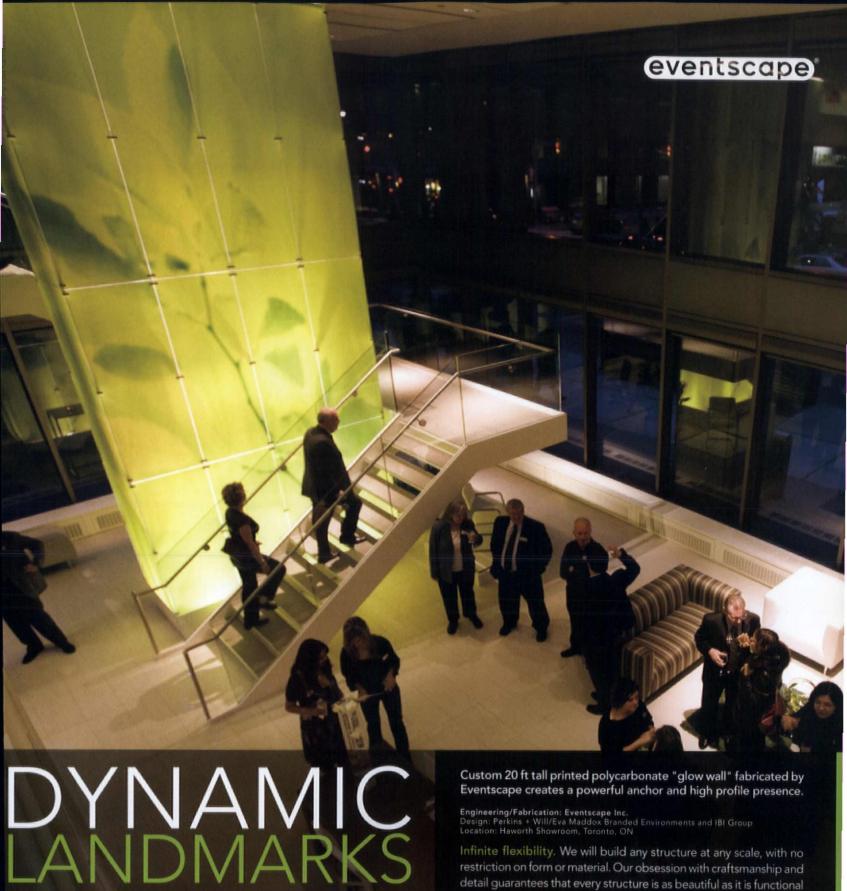
The sculpture is also a complex structure. Gormley



Above_Hunched in Anchorage's city centre, Gormley's first US commission contemplates the relationship between nature and the built environment

developed his initial concept in collaboration with engineers, and a detailed structural analysis was carried out by Berkeley-based software and engineering firm Computers & Structures Inc. It was constructed by local metal fabricators, using skills learned from building equipment for oil companies and Alaska's rugged industrial infrastructure.

Seen alongside the boxy forms of existing Anchorage buildings and a new square of constructed landscape, *Habitat* recalls the vast scale of historic monumental sculpture, from ancient Egypt to Renaissance cities, which so impressively juxtaposed art and architecture to create distinctly public urban spaces and define new places connecting nature and the city.



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CONCEPTUAL DESIGN
INTERNATIONAL COMPETITION

To commemorate the centennial anniversary of the founding of Tajwan, R.O.C. and celebrate the merger between Taichung County and Taichung City, the government of Taiwan, R.O.C. will erect "Taiwan Tower" as an important landmark in the new special municipality. Here, visitors will be treated to a panorama view of the park, the city and the natural surroundings. The new landmark will also help visitors and residents orient themselves as Taichung makes the leap to become a world-class metropolis.

Taiwan Tower is to be located at the southern tip of Central Park, which is part of the

Taiwan Tower is to be located at the southern tip of Central Park, which is part of the former Taichung (Shuinan) Airport site, Taichung city. It will become a vista at the southern end of a major boulevard. Measuring approximately one hectare, the site is situated across from the Economic and Trade Park to the north. The project will comprise of Taiwan Tower and the Museum of Taichung City Development.

Though not aiming to compete in height with other towers of the world, in principle the observatory of Taiwan Tower should provide visitors with a view of the Taiwan Strait. The height is planned to be at least 300 meters. In addition, the site context and local architectural character should be integrated with 21st-Century building technology to symbolize the new Taiwan spirit. Taiwan Tower should also answer its call for environment responsibility and adopt the use of alternative energy. In implementing the government's policies in energy conservation and carbon reduction, Taiwan Tower will act as a model of green building for the 21st century.

Thus, an international competition will be held to seek a forward-looking and innovative design and enliven the project with a fresh look and multifunctional use. Outstanding design teams from home and abroad are cordially invited to contribute pioneering planning and design ideas. Spread your creative wings and let the dream of a new-age landmark for Taichung take off!

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One Second Prize:

NT\$ 2,000,000(Approximately US\$ 65,000)

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- Any design-related department of university of R.O.C. (Taiwan) or foreign country, alone or in teams.

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Timetable

Registration Deadline 2010/10/21
Material Submission Deadline 2010/11/02
Jury Session 2010/11/04 ~ 2010/11/05
Announcement of the Winners 2010/11/05

For more information, please visit

www.TwTower.com.tw

Host Organization

Taichung City Government, Taiwan, R.O.C.

Coordinator

Barry Cheng Architect TEL: 886-4-2326-1799 FAX: 886-4-2326-5212 Email: barry-cheng@urnail.hinet.net LONDON, UK

Why surrealism's dream houses are doomed to fail

BARBARA PENNER

www.barbican.org.uk/artgallery

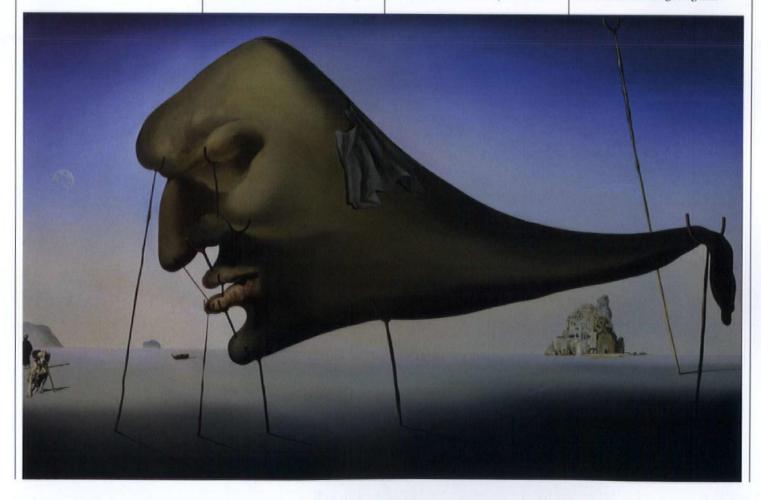
Below_Key surrealist works such as Salvador Dalí's Sleep meet films, writings, objects and even architecture in the Barbican's exhibition Dream houses have been on my mind since visiting the current Barbican Art Gallery exhibition, The Surreal House. The show is a pleasure: a thoughtful and well-curated display in what must be one of the more difficult exhibition spaces in London. At its core are the 'greatest hits' of surrealism, from René Magritte, Salvador Dalí, Man Ray, Joseph Cornell and Marcel Duchamp.

But taking a broad church view of surrealism, as something more akin to a state of mind or set of techniques, the curator Jane Alison also makes room for contemporary sculptures from the likes of Rachel Whiteread, Paul Thek and Louise Bourgeois. Even more intriguing, she includes films, prints, journals, objects (few visitors will forget Freud's skeletal consulting chair, hulking in its glass box) and architecture.

This diverse range of works is pulled together by a thesis: that surrealism was incubated in the house. No space, it argues, was more productive for surrealism's most potent and strange imaginings, largely because the house was the surrealists' preferred metaphor for the psyche and the unconscious. So prevalent is the house within surrealist art, in fact, that visitors may wonder

why no one has thought to focus on it before. Be that as it may, the Barbican has got there first, and does not waste the chance. The unifying theme of the house slices through well-trodden territory, brilliantly drawing out correspondences between works of domestic architecture and other media: between Salvador Dali's spindly 'crutches of reality' in Sleep (1937) and the equally spindly pilotis of OMA's Villa Dall'Ava (1991); or the endless steps of Casa Malaparte (1942) and the long passage of Diller Scofidio + Renfro's Slow House (1991).

The exhibition's neatest trick, however, is the way it produces its own surreal sense of interiority as it unfolds. The architects Carmody Groarke have skilfully transformed the Barbican's unremarkable galleries into inky, mysterious black boxes. Navigating ____



this twilight world, you are encouraged to forget the existence of an outside (at least one that matters). In the show's surreal accumulations, we enter a self-referential space of psychic signs and symbols, one that hovers between the known and the latent. This is what surrealists liked to call 'oneiric' or dream space, and it remains surrealism's true home.

It is perhaps not surprising to find that the exhibition lends itself so well to the creation of a dream space. The exhibition is, after all, a temporary condition; its spell dissipates once you step outside its precincts, back into London's streets. The difficulties arise when we seek to make our dream houses permanent, as so many do. The exhibition's ambition to convince us of surrealism's continuing relevance to architectural design (as distinct from surrealism's engagement with the house) throws up a dilemma for architecture: how can the surreal house, this mirror of the psyche, be transformed into the permanence of brick and stone? Is it ever possible to reconcile amaterial dwelling with the drives and desires of the oneiric? Dare we try?

The Surreal House does not give much play to projects that respond to this challenge in a literal way and which result, inevitably, in ovoid or womblike spaces (think Ushida Findlay's Soft and Hairy House, 1994); the wonderful cosmic egg of Frederick Kiesler's Endless House (1950) is as far down this road as we go. Instead of focusing on the formal or material possibilities of surrealism, the exhibition seems more interested in tracking how it has informed architects' creative processes (for instance, Rem Koolhaas's adoption of Dalí's Paranoiac-critical

Method), or how a surrealist sensibility may have influenced broader shifts in architectural culture. For instance, a beautiful but elegiac series of photos from the 1950s of Le Corbusier's crumbling Villa Savoye is hung next to Bernard Tschumi's later Advertisements for Architecture, which openly celebrate the house's decay. Tschumi's appreciation of the Villa's abjection is attributed to his embrace of surreal values - the found, the unexpected, the uncanny - and surrealism's transgressive point of view.

This example works, although at times, 'surrealism' is deployed so loosely as to make it seem almost any avant-garde architecture can be claimed by it. It is only with the uncanny that we encounter some precise architectural limits. However fluent designers may be with the unheimlich or unhomely, they leave the darkest side of the domestic to be mined by writers, film-makers, and artists. Take that unheimlich artist par excellence, Gregor Schneider, whose 2004 Artangel installation, Die Familie Schneider, twinned two identical East London terraced houses, peopled by identical characters performing identical scenarios ranging from the mundane to the horrifying - a distracted women washing dishes, a man masturbating in the bath, a body, legs sticking out, in a garbage bag - scenes that were all the more disturbing for being so perfectly doubled. (The absence of Schneider, beside whom Maurizio Cattelan seems mere kitsch, is one of The Surreal House's few real missteps.)

One can see the difficulty with designing this sensibility into a contemporary house as opposed to, say, chancing upon it in an existing setting. Indeed, attempts to do so seem mostly

Below The roof garden of Le Corbusier and Pierre Jeanneret's Beistegui Apartment, Paris, questions assumptions about home as a safe and sheltered place Bottom OMA's 1991 Villa Dall'Ava stands on spindly legs that recall Dali's fragile 'crutches of reality'

doomed to fail, as does the project of building a dream house itself. Surrealist dreams collide with the realities of building: not only pragmatic, will-it-stand-up realities, but conceptual ones, too. For real homes have never reflected the individual psyche as exclusively or perfectly as surreal homes do. They do not stand apart from the world; they mediate it. They do not float free of reality; they help constitute it. And in this sense it is appropriate that the dream house is most satisfying when it exists as a promise, a future pleasure, deferred. As philosopher Gaston Bachelard states, 'It is a good thing for us to keep a few dreams of a house that we shall live in later [...] so much later, in fact, that we shall not have time to achieve it.' And so we wait, and the dream home remains, tantalisingly and productively, just out of reach.





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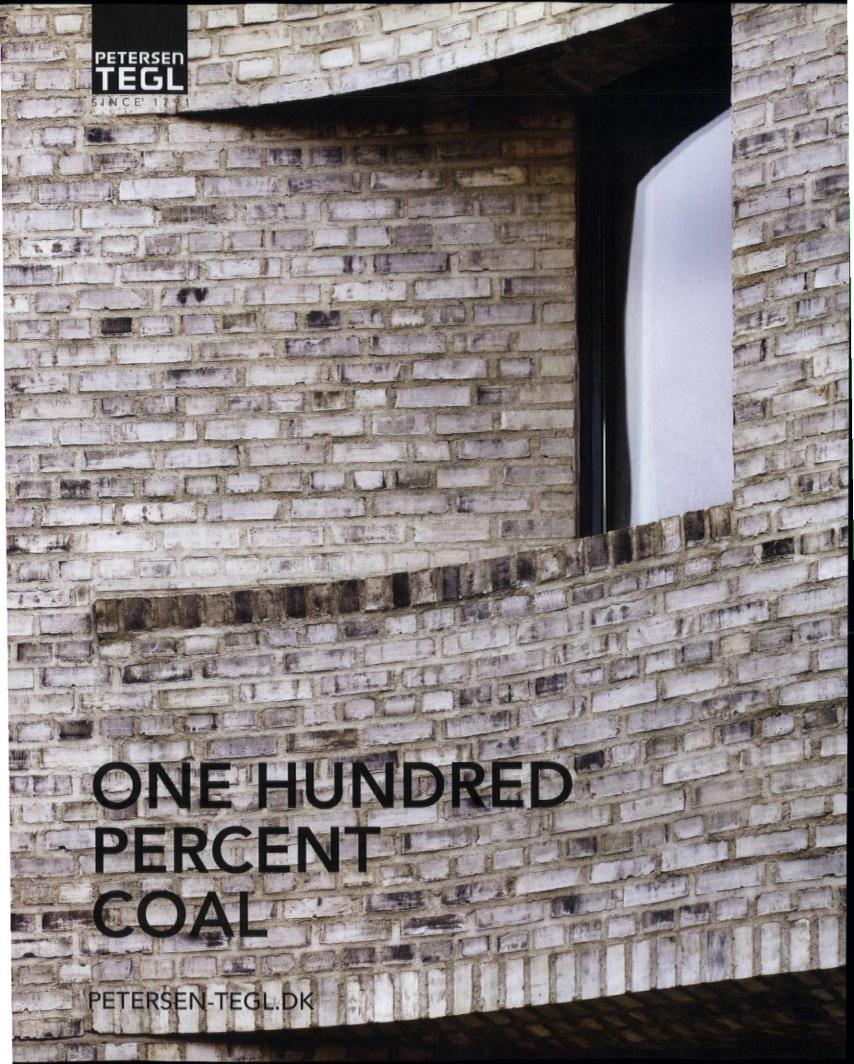












Five stellar architects reinvent the English country house

ALBERT HILL

www.living-architecture.co.uk





Top_ Jarmund/ Vigsnæs Architects' project, the Dune House, stands on the Suffolk coast Above_ The Balancing Barn, by MVRDV, juts out from the hillside near Aldeburgh

Tucked away in the country's sleepiest corners, five of the most startling houses to have been built in Britain in the past century are currently under construction. These buildings, which include a dramatic cantilevered take on the traditional British barn and a raised house beside the sea, are the work of five international architects: MVRDV from the Netherlands, Peter Zumthor from Switzerland, Jarmund/ Vigsnæs Architects from Norway, and NORD Architecture and Hopkins Architects from the UK.

The houses have been commissioned not for the private use of a wealthy individual, but by a not-for-profit organisation, Living Architecture, which will open their doors to all comers. Staying in these houses (located in Suffolk, Norfolk, Devon and Kent) will cost between £1,200 and £3,000 a week, which can break down to a reasonable £20 per person per night if you have the maximum number of guests.

Living Architecture's mission statement is to get as many people as possible to immerse themselves in and (hopefully) appreciate good architecture. As Alain de Botton, the organisation's creative director, says, 'While there are examples of great buildings in Britain, they tend to be in places one passes through, such as airports or museums.'

Actually bedding down in these spaces will offer occupants a greater depth of experience, 'a personal sensory connection over a few days and nights.'

De Botton is, of course, the author and philosopher behind many books, including *The Architecture of Happiness* (Hamish Hamilton, 2006).

This book explores how the quality of our built environment affects our wellbeing, and this project is another facet of the same investigation.

Ideas of 'good architecture' or 'quality architecture' are highly subjective, but I would challenge anyone not to be buoyed by the experience of visiting MVRDV's Balancing Barn as I recently did. Although it was far from completed (that is due in October), even the bare bones of a building that shoots out from a Suffolk hillside, without any seeming care for structural support, were a thrilling sight.

The team behind Living
Architecture, which includes
Mark Robinson (a project
manager who worked on many
Serpentine Pavilions) and
Dickon Robinson (a former
director of development at the
Peabody Trust), hope that the
long-reaching effects of their
'social enterprise' will be a shift
in Britain's notoriously
backward approach to forwardthinking architecture.

'Broadly speaking, we're hoping to change the debates about the merits of contemporary architecture,' says de Botton, who must surely be tempted to invite Prince Charles and the Emir of Qatar to be among the first guests when doors open in October.

More specifically, he adds, they are 'hoping that property developers will see our success and be encouraged to take the risk of commissioning more high-quality homes.' Living Architecture's aims are lofty, but the idea of fighting the cause of good architecture by doing little more than going on holiday is without doubt an appealing one.

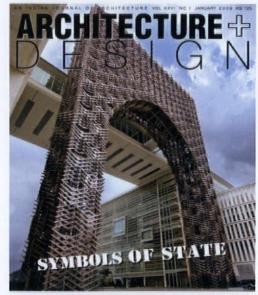
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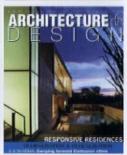
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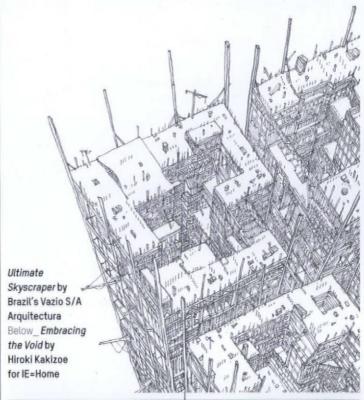
The Silver Pigeon roosts with Japan after London's showcase event

CATHERINE SLESSOR

As part of the recent London Festival of Architecture, over 30 foreign embassies and cultural institutes staged the International Architectural Showcase (IAS) with the British Council and the Architecture Foundation. Thanks to the efforts of architects and curators from 34 countries, London became a mini Venice Biennale (without the heat and mosquitoes), with architectural exhibitions on the theme 'The Welcoming City' popping out of every conceivable crevice.

Highlights included Colombia, which looked at the socially responsive work of a new generation of architects; Brazil, which dazzled with conceptual and kinetic panache, and Hungary, which drilled down into the architectural and social anatomy of two Hungarian streets.

Like Venice, there is now a coveted jury prize (the Silver Pigeon) for the best IAS show, which went to Japan for IE=Home, a thoughtful meditation on what it's like to be a Japanese architect working or studying in London. The philosophical and cultural dichotomies this dislocated condition throws up made for a compelling show. Brazil and Hungary were worthy runnersup. IE=Home runs at the Embassy of Japan, 101-104 Piccadilly, London, until 30 July.





London, UK

'Seed cathedral' wins Lubetkin Prize

www.architecture.com

Heatherwick Studio's UK
Pavilion at the Expo 2010
Shanghai (AR May 2010) has
won the Lubetkin Prize for the
most outstanding work of
international architecture by an
RIBA member. It beat two other
projects: Timberyard Social
Housing in Dublin by O'Donnell

+ Tuomey, and the Anchorage Museum in Alaska by David Chipperfield Architects (AR August 2009).

Dubbed the 'seed cathedral', the UK Pavilion is made of 60,000 acrylic rods. A seed pod is cast into each of the rods, so the pavilion's contents become its structure. In the vast Expo zoo, Heatherwick's is a standout project, attracting 50,000 visitors daily.

The Chinese call it pu-gongying, the dandelion clock, but its lifespan is limited. When dismantled at the Expo's end, the filaments will be distributed among Chinese schools as an educational resource. There has been talk of trying to save it for the nation and bring it back to the UK, but to date the cost has been judged prohibitive. Time for a secret millionaire, perhaps? A video of the project is at

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HOUSE WITH BALLS

LOCATION AHMEDABAD, INDIA

ARCHITECT MATHAROO

ASSOCIATES

145 CASA KIKÉ

LOCATION CAHUITA, COSTA RICA

ARCHITECT GIANNI BOTSFORD

ARCHITECTS

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PITTMAN DOWELL RESIDENCE

LOCATION LOS ANGELES, USA

ARCHITECT MICHAEL MALTZAN

ARCHITECTURE

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THE WATER HOUSE

LOCATION LIJIANG, YUNNAN PROVINCE, CHINA

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ALONI

LOCATION ANTIPAROS ISLAND, GREECE

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LOVE HOUSE

LOCATION YOKOHAMA, JAPAN

ARCHITECT TAKESHI HOSAKA ARCHITECTS

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LOCATION DUNGENESS BEACH, KENT, UK

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PORCHDOG HOUSE

LOCATION EAST BILOXI, MISSISSIPPI, USA

ARCHITECT MARLON BLACKWELL

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PASSAGE HOUSE

LOCATION KARUIZAWA, NAGANO PREFECTURE, JAPAN

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BOHERMORE HOUSE

LOCATION GRAIGUENAMANAGH, **COUNTY KILKENNY, IRELAND**

ARCHITECT BOYD CODY ARCHITECTS

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STUDI-O CAHAYA

LOCATION JAKARTA, INDONESIA

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CHEN HOUSE

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ARCHITECT C-LABORATORY

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VIEW HOUSE

LOCATION ROSARIO, ARGENTINA

JOHNSTON MARKLEE/DIEGO

ARRAIGADA ARQUITECTO

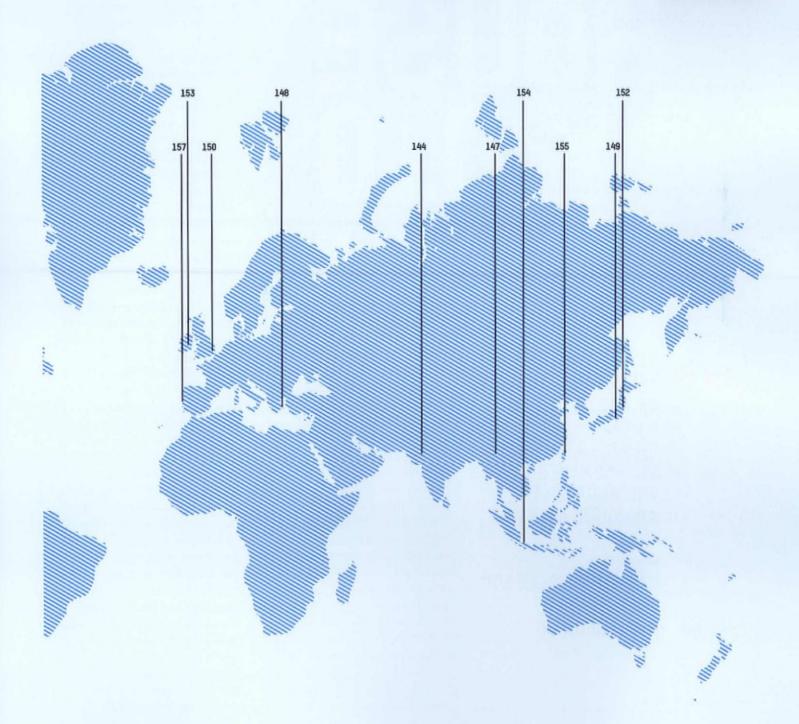
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HOUSE IN PEDROGÃO

LOCATION TORRES NOVAS, **PORTUGAL**

ARCHITECT PAULO HENRIQUE DURÃO

HOUSE 2010





REFLECTING ON THE TALISMANIC QUALITY OF THE HOUSE AS A GENERATOR OF NEW IDEAS, CATHERINE SLESSOR INTRODUCES THE INAUGURAL AR HOUSE AWARDS

PROJECT TEXTS

CATHERINE SLESSOR

WILL HUNTER

ROB GREGORY

This issue is devoted to the winning entries for the 2010 AR House Award. Launched this year with a prize fund of £10,000, AR House is a new and exciting annual awards programme for the best one-off house.

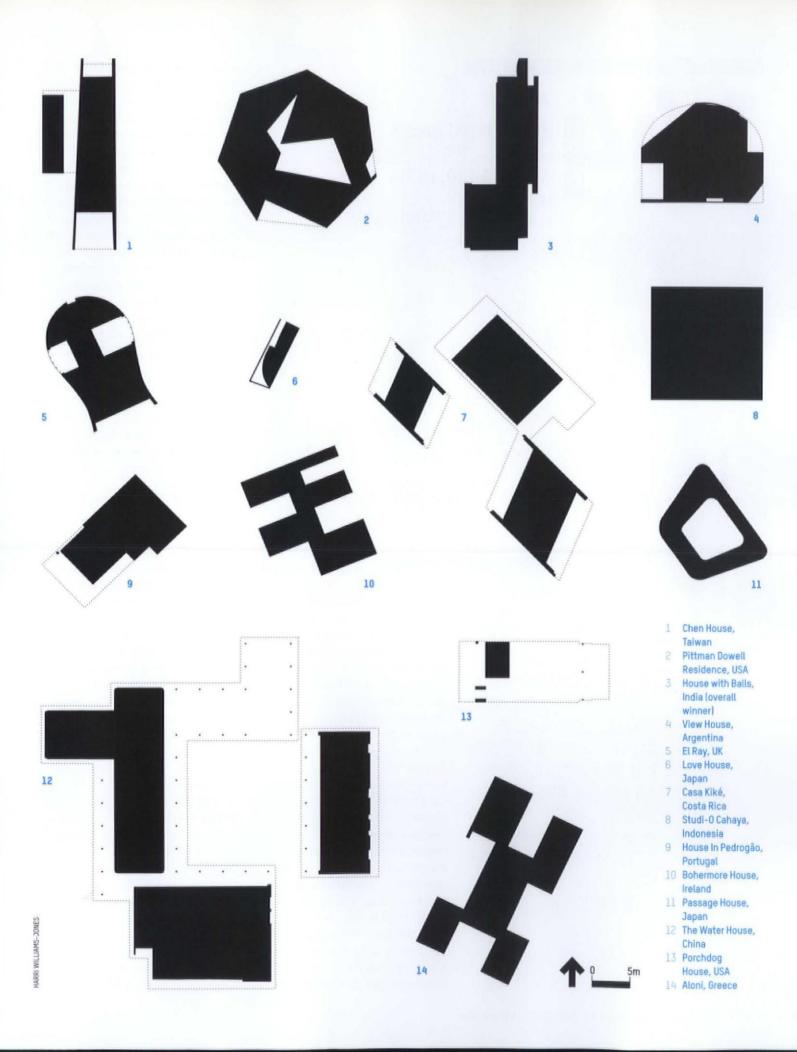
Some 200 entries were assessed by an international jury of David Chipperfield (UK), Alberto Campo Baeza (Spain) and Sou Fujimoto (Japan), chaired by AR editor Catherine Slessor. Over the years the architect jurors have designed a number of memorable houses in different global locales and brought perception, alacrity and good humour to their deliberations. That a single building type can generate such a broad spectrum of responses made the task of judging quite challenging, but this is the essence of the award. Regardless of programme, budget,

site or scale, the house is still a powerful architectural and cultural talisman, acting as an incubator of new ideas.

The jury awarded one first prize and two runners-up (who share the prize fund), together with 11 further commendations. All are published in this issue and are also shown opposite in the form of figure ground plans at a scale of 1:500, so readers can instantly compare the different projects in a graphic and revealing amuse bouche. Not surprisingly, the smallest is from Japan (page 64), squeezed into Yokohama's hyper congested streetscape, but it is perhaps a minor revelation to discover that the largest is in China (page 58).

The trio of winner and runnersup embody very different approaches. Matharoo Associates' extraordinary House with Balls in Ahmedabad (page 44) is a tour de force of formal and economic rigour (it was built for less than £8,000), yet it is also highly sensual in the way it incorporates water and light. It both seduced and impressed the jury, who found it a worthy overall winner. In the tropical landscape of Costa Rica, Gianni Botsford has crafted an elegantly rustic villa for his father (page 50); meanwhile, faced with the challenge of building next to a Neutra house, Michael Maltzan's Pittman Dowell Residence (page 54) subverts the outward-looking pavilion of Californian modernism into a more complex and introverted organism.

The winning schemes display an impressive geographic diversity and it was especially fascinating to gauge the impact of context on architecture. They are also united by an appetite for formal adventurousness, concern for appropriate use of materials and technology, an awareness of the relationship to landscape or townscape, and the cultivation of a true sense of place and modern domesticity. AR House has clearly caught the imagination, and after the success of this inaugural cycle we look forward with keen anticipation to next year's entries.



WINNER HOUSE WITH BALLS LOCATION AHMEDABAD, INDIA ARCHITECT MATHAROO ASSOCIATES

Structured around four shimmering water tanks strewn with pink lilies, this weekend house (AR August 2009) for a client in Ahmedabad who breeds and sells tropical fish might seem like a sybaritic, rich man's conceit. Yet it's actually executed on the most parsimonious of budgets - architect Gurjit Singh Matharoo quotes a figure of US \$100 (£66) per m2 and the most modest of materials, in situ concrete. The project exploits its economy and ease of construction, but Matharoo also clearly relishes concrete's structural and expressive qualities. Here the pours have a powerful artisanal quality that echoes the work of Corb and Kahn in the subcontinent, the universal material becoming intimate and particular, raw surfaces washed with light.

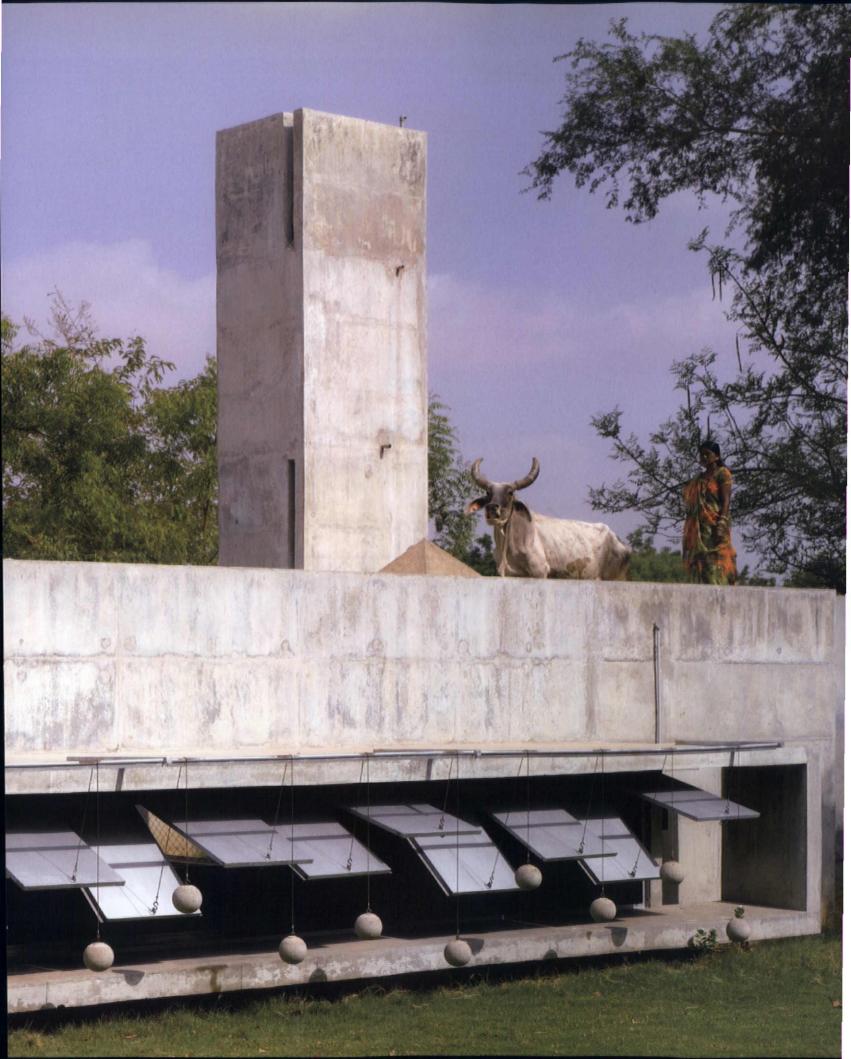
To eliminate the need for extensive foundations, the house is partially embedded in the site. Concrete wall planes project out

from the entrance, around which the main bedroom, bathrooms and a caretaker's suite are neatly compacted. The main living space is a long, low volume, flanked by four 9,000 litre water tanks. Animated by flashing specks of gold and black fish, the tanks form a sensuous, cooling pool at the heart of the dwelling. The bedroom overlooks the length of the pool, lulling visitors into slumber. From here, the space flares and extends into the long living room enclosed by the glass tanks on one side and a garden on the other. Continuous horizontal slots are carved into both walls, but there is no glazing. Instead, a system of pressed galvanised steel shutters can be adjusted to let in light and air, transforming the character of the space.

Appropriated from agricultural buildings (another economy), the shutters are operated by a complex system of wire pulleys counterweighted with concrete balls like oversized Christmas baubles. The balls were specially cast and their random vertical movements give the facades the feel of a giant abacus whirring manically out of control. 'The weekenders enjoy the feeling of floating over a bed of lily petals while being weighed down by the baubles,' says Matharoo.

As well as its admirable economy, the house is underscored by a thoughtful environmental agenda. Underneath a grassy knoll in the garden is a bio-gas plant (fuelled by cow dung) and storage for 50,000 litres of rain water. On the nongarden side, a rooftop terrace is accessible from a gentle slope that cradles and bunkers the house.

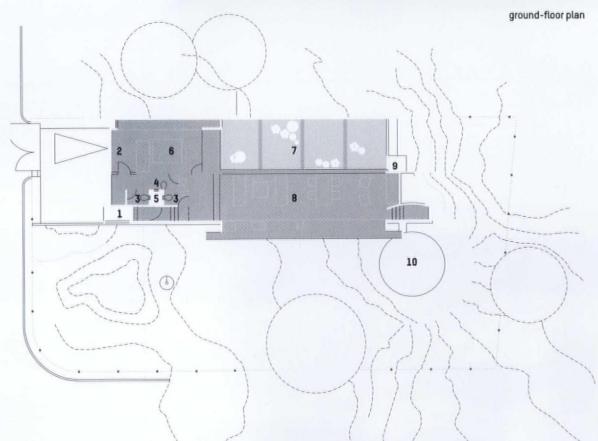
Given such an unusual brief and an evidently adventurous client, it would be hard not to make something of this project, yet Matharoo's House with Balls is a highly considered response to place and programme. The jury was especially impressed by its invention and economy and, after some lively debate, declared it an emphatic winner.

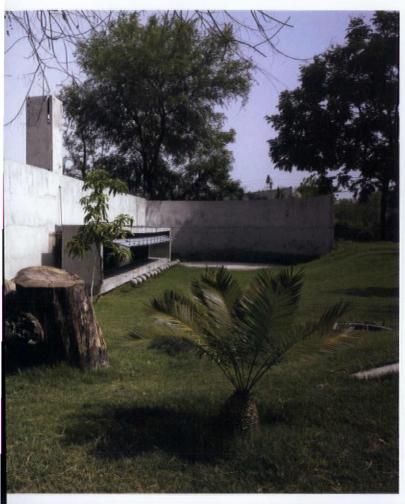


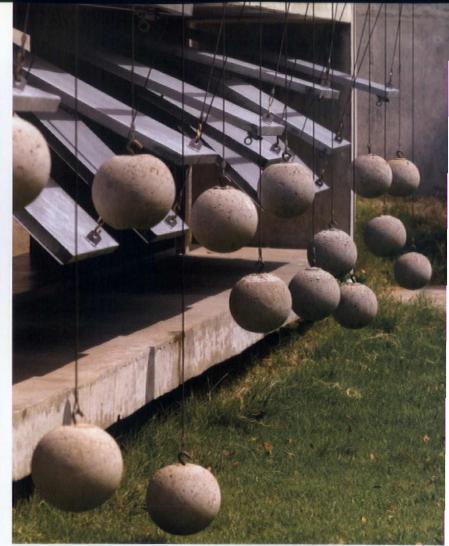
MATHAROO CLEARLY RELISHES CONCRETE'S STRUCTURAL AND EXPRESSIVE QUALITIES



- 1 entrance
- 2 caretaker's room
- 3 WC
- 4 bathroom
- 5 service duct
- 6 bedroom
- 7 fish tanks
- 8 living room
- 9 water tank
- 10 rainwater storage





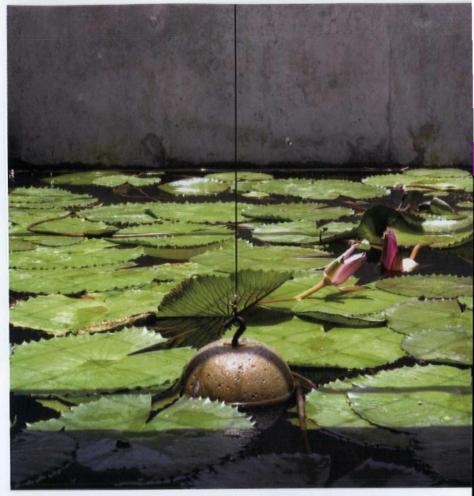




Previous page_ Metal shutters operated by a system of spherical counterweights open up the garden facade. A roof terrace provides a vantage point Above left_Concrete wall planes frame the entrance Above_Detail of the concrete counterweights. The metal shutters are appropriated from agricultural buildings Left_Shutters in closed mode. As the house tends to be used just at weekends, it needs to be easily secured

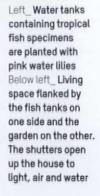
THE WEEKENDERS ENJOY THE FEELING OF FLOATING OVER A BED OF LILY PETALS WHILE WEIGHED DOWN BY BAUBLES

GURJIT SINGH MATHAROO



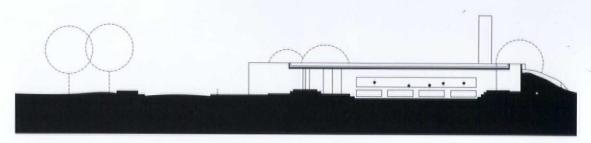




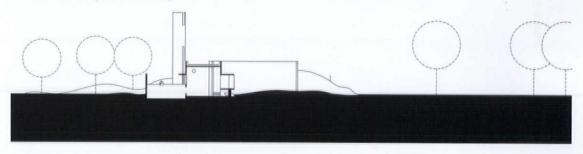


ARCHITECT
Matharon Associates,
Ahmedabad, India
PROJECT TEAM
Gurjit Singh Matharon,
Hardik Pandit
STRUCTURAL ENGINEER
Rajendra Singh Matharon
CONTRACTOR
Shriram Builders
PHOTOGRAPHS
Edmund Sumner

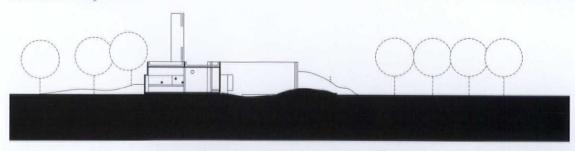
long section through living room



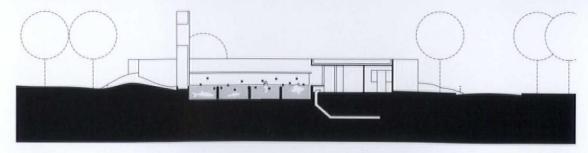
cross section through tanks and living room



cross section through bedroom



long section through tanks

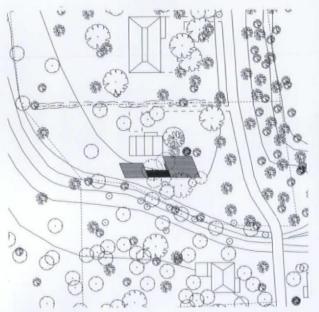






THE TWO PAVILIONS SIMPLY PROVIDE ROOMS FOR THE **CLIENT'S KEY PURSUITS:** SLEEPING AND WRITING







Situated on the Caribbean side of Costa Rica, Casa Kiké (AR November 2007) was designed by London-based architect Gianni Botsford for his father, a writer with 17,000 or so books, and was built for less than £60,000.

Working in collaboration with engineer Toby Maclean of Tall Engineers, the house's twin pavilions are similar but not identical, each allowing their triangulated laurel frames to bring a distinctive tectonic quality to their interior. In relation to the landscape, the client did not want to disturb any of the trees in the garden. So the stilted pavilions, which share a geometry based on a 22° parallelogram, were placed snugly between them. Working in combination with the client's existing house on site, where the kitchen

remains and where space was subsequently given over for guest accommodation, the two pavilions simply provide rooms for the client's key pursuits: sleeping and writing. As single volume spaces, open at either end and linked by a raised deck, Botsford's father can now move from bed to writing desk while enjoying the intimate company of the landscape, with the bedroom addressing the jungle and the writing studio the sea.

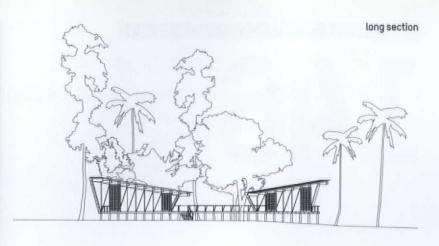
Despite being familiar to the judges - Casa Kiké won both an RIBA International Award and the Lubetkin Prize in 2008 - they could not deny that this project spoke of domesticity and habitation perhaps more than any other in contention for a prize, with the structure and skin providing the ideal setting for this client in this place.

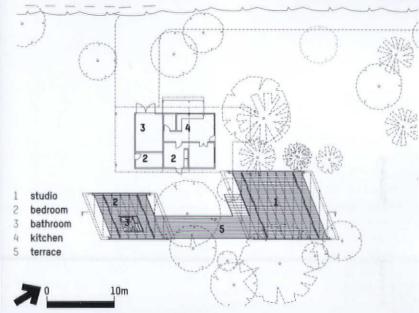
Previous page_ Twin pavilions nestle between existing trees and a beautiful coastal woodland Above The larger pavilion is a writing studio, with the structure used as a library Right_The generous roof forms a canopy for shade and shelter Far right A raised terrace links bedroom and studio

ARCHITECT Gianni Botsford Architects, London, UK STRUCTURAL ENGINEER Tall Engineers **PHOTOGRAPHS** Christian Richters













floor plan

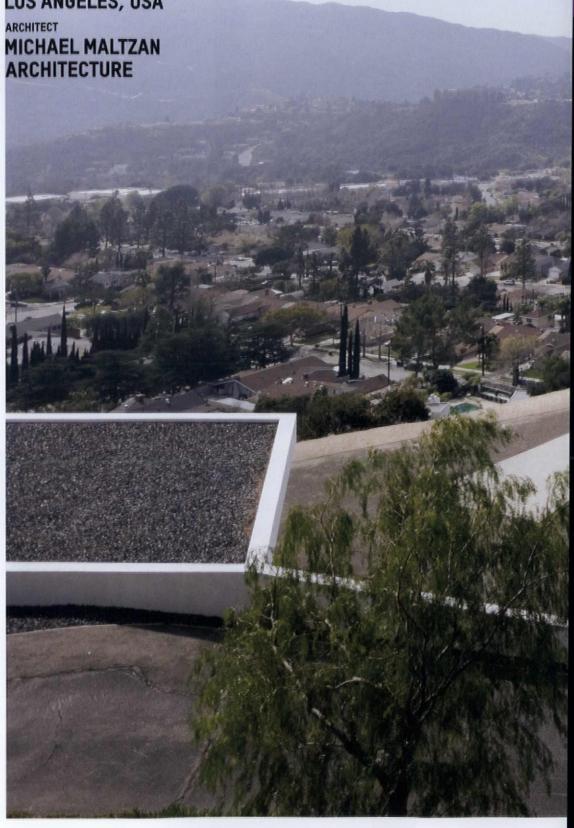
PITTMAN DOWELL RESIDENCE LOCATION LOS ANGELES, USA

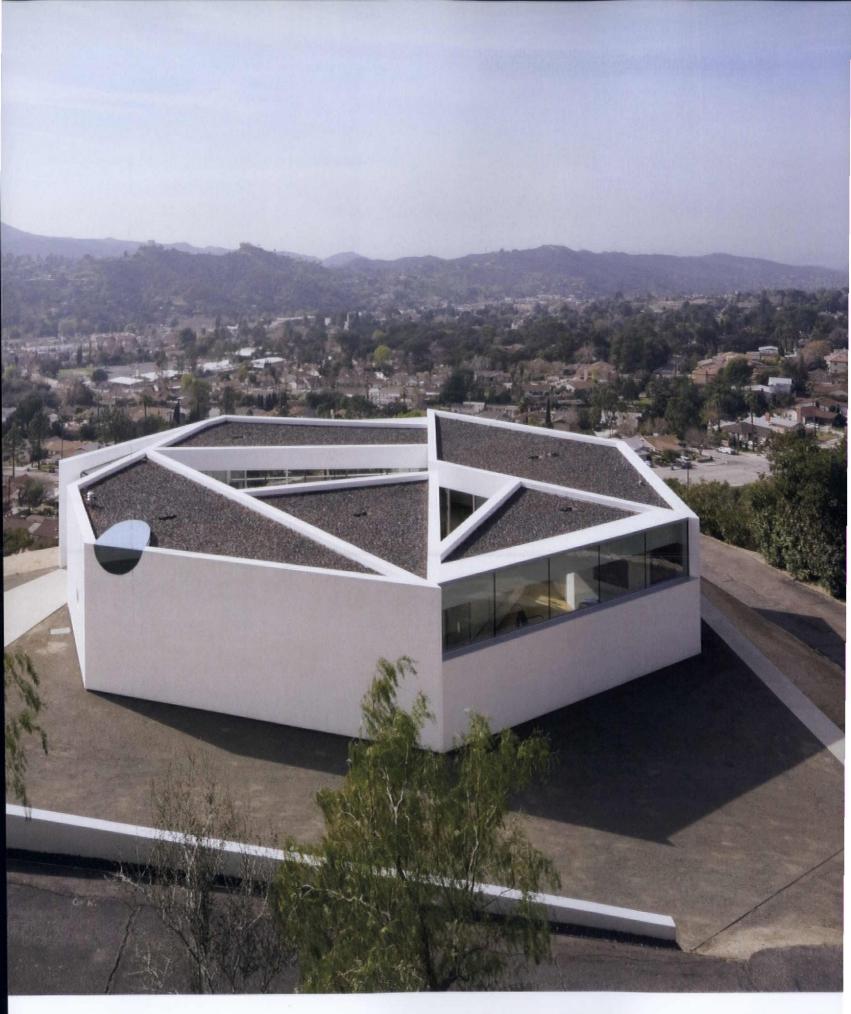
RUNNER-UP

Located north of Los Angeles on the edge of Angeles National Forest, the Pittman Dowell Residence (AR June 2010) is sited on six acres of land originally envisaged as a hillside development of houses by Richard Neutra. Although three plots were cleared, only one house - the 1952 Serulnic Residence - was ever built, and this was eventually acquired by artists Lari Pittman and Roy Dowell.

This was once a remote area, but the city has grown around it, altering the visual and the physical context. Similarly, the evolving needs of the clients required a new relationship between building and landscape, one that is more urban and contained.

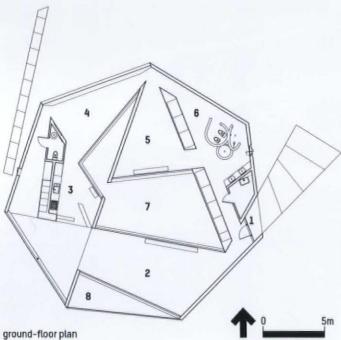
The new building inverts the idealised notion of the late modern Californian house as an extroverted, orthogonal pavilion in the landscape. Rather than concentrating on the immediate indoor/outdoor relationship, permeable courtyard walls focus experience and movement towards the centre of a heptagonal plan. The purity of the figure is confounded by intersecting diagonal slices. Bounded by this introverted exterior, spaces unfold in an array of shifting perspectival frames. The jury admired the project's sophisticated and radical approach to ideas of form and domesticity.

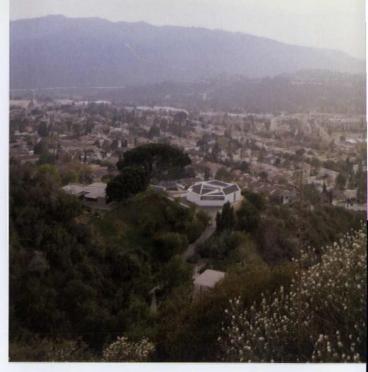




146 PITTMAN DOWELL RESIDENCE MICHAEL MALTZAN ARCHITECTURE







1 entrance

2 living room

3 kitchen

4 library

5 bedroom

6 bathroom7 courtyard

8 terrace

Previous page_

An introverted heptagon, the building subverts Californian modernist notions of the

lightweight pavilion in the landscape Above_The new dwelling relates to

the original Neutra house on the hillside. The once remote site is now surrounded by development

Above right_ The interior unfolds around wedges of courtyard Right_ Main living space

ARCHITECT

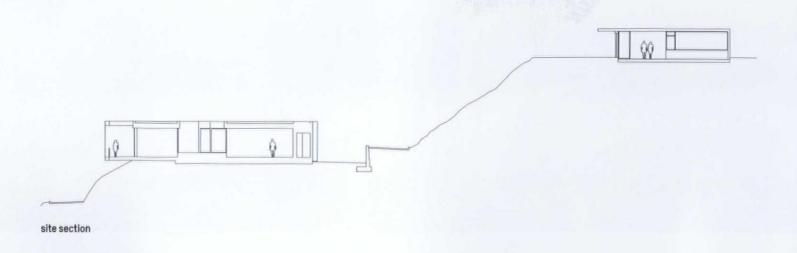
Michael Maltzan Architecture, Los Angeles, USA

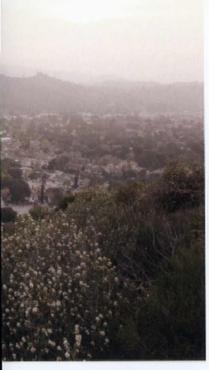
STRUCTURAL ENGINEER

BW Smith

PHOTOGRAPHS

Iwan Baan

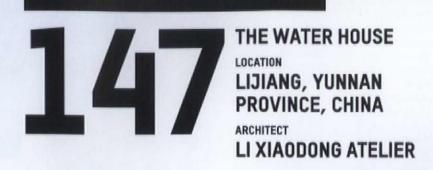








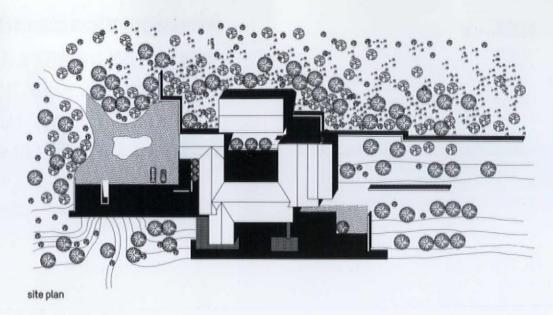


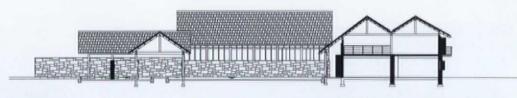




Previous page_ The house compound is enclosed by low stone walls and water, the manmade landscape separating the house from nature Below_Stone, timber and water form a minimal palette of materials Opposite, top_Water threads through the building, its tranquil presence adding to the sense of contemplation Opposite, bottom_ The architecture evokes traditional local archetypes, yet is still clearly of its time

ARCHITECT
Li Xiaodong Atelier,
Beijing, China
CONSTRUCTION
SUPERVISOR
He Yaoquan
BUILDING CONTRACTOR
Yuhu Village
PHOTOGRAPHS
Li Xiaodong





long section



Though it often seems that any sense of history has been ruthlessly cauterised in China's dash for growth, Beijing-based architect Li Xiaodong is on a mission to reconnect contemporary architecture with the nuances of place and vernacular tradition. This does not involve aping historical models, but sensitively nurturing physical and experiential connections with the past to create an authentic and modern Chinese architecture. Li's projects include the Bridge School in Xiashi, which won the 2009 AR Emerging Architecture Awards (AR December 2009).

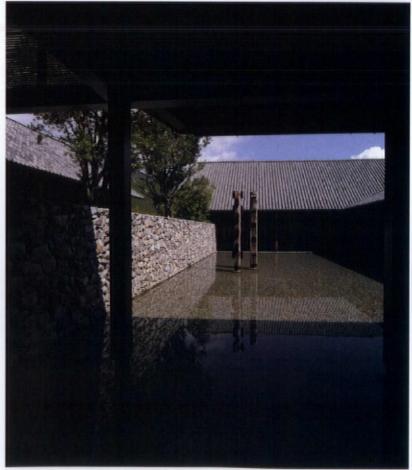
The Water House is a family home in Lijiang, an ancient trading settlement whose old town is famous for its historic network of waterways and bridges. The site lies at the foot of Yulong mountain, its peaks forming a dramatic backdrop to Li's architecture. The house synthesises traditional forms and techniques to make a contemporary building that resonates with place and history. Conceived as an interlocking series of contemplative, inward-looking courtyards, the house is separated from the outside world by gently defensive elements such as low stone walls and shallow pools. Yet it is also has openness and permeability, conceived as a place to contemplate the grandeur of its surroundings.

The architectural language is refreshingly modest and unassuming. The cluster of simple timber and glass pavilions with tile-clad pitched roofs evokes traditional forms but is still evidently of its time. Lightweight, slatted walls delicately veil the light, and bamboo plants form a luxuriant green heart in the building's central courtyard. The cooling, calming presence of water threads through the house and low eaves frame and enclose indoor/outdoor spaces.

Much of the construction was executed by local labourers. Li regards local involvement as essential to his projects, affirming a spirit of engagement with the region. The jury admired both his thoughtful approach and its highly poetic outcome.

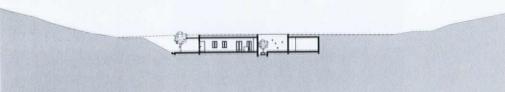
SEPARATED FROM THE OUTSIDE WORLD BY GENTLY DEFENSIVE ELEMENTS, THE HOUSE ALSO HAS OPENNESS AND PERMEABILITY

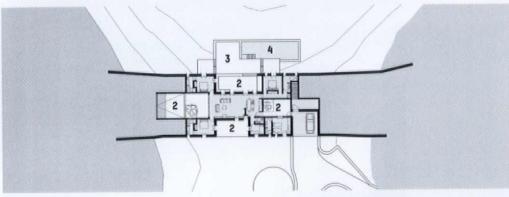




ALONI LOCATION ANTIPAROS ISLAND, GREECE ARCHITECT DECA ARCHITECTURE





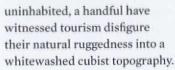


ground-floor plan

- 1 entrance
- 2 courtyard
- 3 terrace
- 4 swimming pool

In yesteryear a postcard proclaiming 'a summer cruising around the Aegean' would read as elegant, a little boastful, but certainly a single entendre. And yet today it could seem seamy; especially if postmarked Mykonos, the renowned 'gay island', which markets itself on casual carnality.

Mykonos is, however, but one of 220 Greek islands in the Cyclades cluster. While the smallest remain



Aloni, a house on the central island of Antiparos, is a riposte to the archipelago's vulgar overdevelopment. Its architectural expression looks to man's earlier markings, the dry-stone walling that created a landscape of arable plains. In the saddle of two slopes, Deca Architecture has erected two such stone walls. Set apart in parallel, they create a planted bridge between hills, beneath which is hidden a single-level 240m² dwelling.

This reveals itself through four courtyards that puncture the plateau, allowing a quintet of bedrooms to be arrayed at the corners of a central living/dining room. This social space opens to the west on to a pool, and on the opposite side to the spectacular expansive seascape.







Above_The house's language takes its cues from the island's tradition of agricultural stone walling Left_The central living space

ARCHITECT Deca Architecture, Athens, Greece STRUCTURAL ENGINEER KYMA/Manos Kyriazis MECHANICAL ENGINEER TEKEM/George Kavoulakos **PHOTOGRAPHS** Julia Klimi, Erieta Attali

LOVE HOUSE LOCATION YOKOHAMA, JAPAN ARCHITECT TAKESHI HOSAKA AL

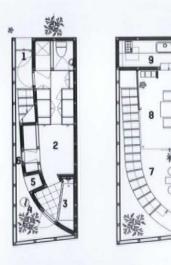
LOVE HOUSE

TAKESHI HOSAKA ARCHITECTS

bedroom shower space garden rabbit space rabbit way

entrance

terrace dining kitchen



ground-floor plan

first-floor plan



With an incredibly small site area of just 33m2, Love House (AR December 2009) is another intriguing example of how Japan's emerging generation of young architects make the most of space, light and air in the city.

Despite the apparent inefficiency and extravagance of introducing curves and a full-height void into the already tight 2.7m-wide and 9m-deep box - not to mention roaming space for a pet rabbit the architects have succeeded in creating an intimate private realm of drama and distinction.

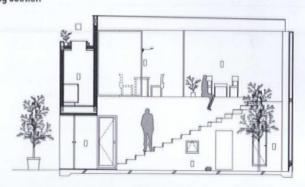
With no windows, the curved courtyard traces an arc from front door to back wall. Against this sits an external stair that veers away from the orthogonal boundary wall. The stair forms part of the groundfloor mass, containing within its depth a WC, bedroom and a bathroom at its curved apex. Above this is a top-lit galley kitchen that serves the dining room and terrace, which, when necessary, are divided by a retractable glass screen.







long section



Left_On the first floor the dining space can be opened up, via glass screens, to the elements Above_The building has no windows

ARCHITECT Takeshi Hosaka, Yokohama, Japan ASSISTANT Megumi Hosaka STRUCTURAL ENGINEER Nobuo Sakane PHOTOGRAPHS Masao Nishikawa

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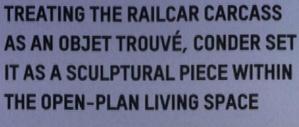
EL RAY

DUNGENESS BEACH, KENT, UK

ARCHITECT
SIMON CONDER ASSOCIATES









Previous page

This unique dwelling mediates between the existing architectural language of **Dungeness Beach** and more modern domestic demands Above_The required retention of the 19th-century railway carriage has been inventively reconfigured as a kitchen Right_The privacy provided by the pair of courtyards is balanced by views through the living space

to the open sea

ARCHITECT

Simon Conder Associates, London, UK

PROJECT TEAM

Simon Conder,

Pippa Smith

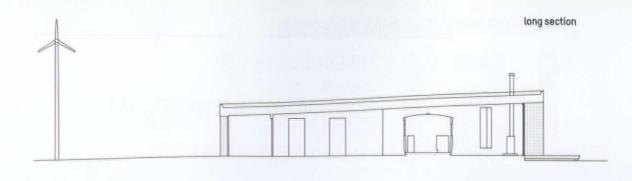
STRUCTURAL ENGINEER

Fluid Structures

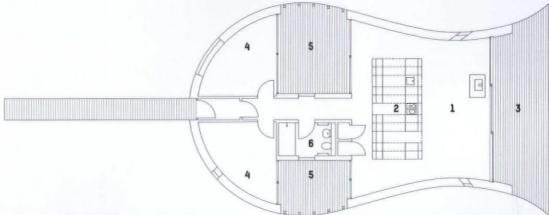
PHOTOGRAPHS

Paul Smoothy, Chris Gascoigne





floor plan



living area kitchen south deck bedroom courtyard bathroom

> Before cheap air travel gifted the English the opportunity to sunburn in more scorching climes, a tradition existed of holidaying on the country's own beaches, in defiance of the summer rain. In that lost national spirit of making do, families created beach shelters for themselves, often erected from salvaged structures. And while Blackpool and Brighton had greater attractions (piers for a start) Dungeness was, up to a point, a popular destination - despite being shadowed by a nuclear power station from 1965.

Designed by Simon Conder
Associates, El Ray has emerged from
a particularly characterful example of
these bygone retreats. On Dungeness'
shingle beach, the architect inherited
a shack-like hut that had grown
around a 19th-century railway
carriage, a recovered artefact
forbidden by planners from removal.
Furthermore, it was demanded
that any new build resemble its
neighbours, with sympathetic
materials and pitched roofs.

However, Conder hasn't let these restrictions restrain him, creatively turning them to his advantage.

Treating the railcar carcass as an objet trouvé, he set it as a sculptural piece within the open-plan living space. Scrubbed clean but retaining its faded paintwork, it has been inventively refitted as a modern kitchen. To resolve the pitched roof, the architect employed a 2° gradient. This caused acute irritation at the planning department, but was later unanimously approved by the adjudicating resident committee.

A symmetrical bell-shaped plan is read externally as a curving, timber-clad envelope reminiscent of countless coastal vernacular dwellings. Inside, at its rounded end, it shelters a pair of bedrooms, set apart from the living space by twin courtyards that act as suntraps at different times of the day. The mouth of the bell contains the social space, and is closed with a sliding glazed wall that embraces the windswept stony foreground and the bluish blurring of sea into sky beyond.

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PORCHDOG HOUSE

LOCATION

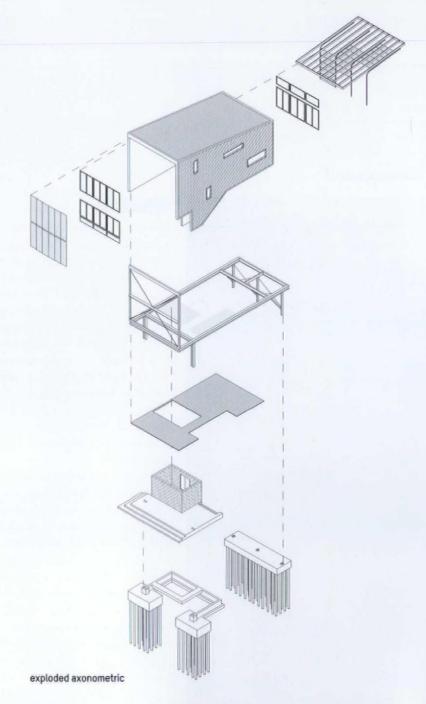
EAST BILOXI, MISSISSIPPI, USA

ARCHITECT

MARLON BLACKWELL

Conceived in the aftermath of Hurricane Katrina, this prototypical house forms part of the Biloxi Model Homes initiative run by Architecture for Humanity. The programme provides design services and financial assistance to families in the Mississippi city of Biloxi, whose homes were destroyed by Hurricane Katrina. The challenge was to create a new type of family house that was both affordable and flood resistant, but the idea of raising a dwelling 3.4m off the ground challenges many precepts of Gulf Coast streetscape and urban identity. The more usual housing model is a single-storey dwelling with a covered porch that addresses the street and forms a sociable, interstitial space.

Blackwell's proposal merges abstractions of traditional and modern architecture in search of a more resonant and robust new whole. The starting point is a traditional New Orleans house type - the long, narrow shotgun house which is cut in half and stacked up to form an elevated, two-storey dwelling. At ground level, the volume of the house shelters a garage and a stoop that functions as a traditional street-level porch. An entrance staircase with open risers (to allow for rising and receding storm water) leads up to the main living quarters on the first floor. A dining room, kitchen, three bedrooms and a sun deck are also compactly plugged into the two storeys.









Above left_Living room at first-floor level, with the rehoused Tyler family Above_Porchdog House reinterprets vernacular types, but the dwelling is hoisted above ground to repel storm water. A more typical Gulf Coast house, with a porch addressing the street, is shown on the left Left_ A stoop at ground level continues the tradition of a social, interstitial domestic space. Metal louvred shutters provide light control and storm security

ARCHITECT

Marlon Blackwell Architect, Arkansas, USA PHOTOGRAPHS

Timothy Hursley

152

PASSAGE HOUSE

LOCATION

KARUIZAWA, NAGANO PREFECTURE, JAPAN

ARCHITECT TNA

Delighting in its worldly views while seemingly defying gravity, this project seems to channel the spirit of Pierre Koenig's or John Lautner's seminal domestic work completed half a century ago, half the world away, on the US west coast. And yet here we are in the mountainous terrain of Karuizawa, Japan, a favoured summer getaway for city-dwellers.

Designed as a weekend retreat, Passage House is more aptly named than externally perceived. Although the building appears to be a C-shape in tenuous communication with a steep slope, its plan is a continuous circulatory loop, obscured and secured within the earth.

Young Tokyo-based TNA has cemented its reputation for inventive one-off residences whose simple names – Stage House, Plaster House, Ring House (AR December 2007) - convey something of their architecture's rich reduction.

This project has truly stunning moments: the framing of nature; the trees streaking through the void; and the hillside steps' finale, a magically folding-floor-cum-front-door.

But their adherence to a diagram so abstracted from domesticity presents challenges. The programme's unspooling round the circuit creates unusual adjacencies; for instance the bathroom, connecting kitchen and bedroom, has curious clear-glazed partitions. Furthermore, is the 'free space' between the bedroom and the guest room a loathsome lack of privacy or an invitation to intimacy?

London's literary Bloomsbury Group were wittily said to move in circles, live in squares and love in triangles. This house's unique plan perhaps confers on its ménage a thrilling confection of all three.





THIS PROJECT HAS TRULY
STUNNING MOMENTS: THE
FRAMING OF NATURE; TREES
STREAKING THROUGH THE VOID

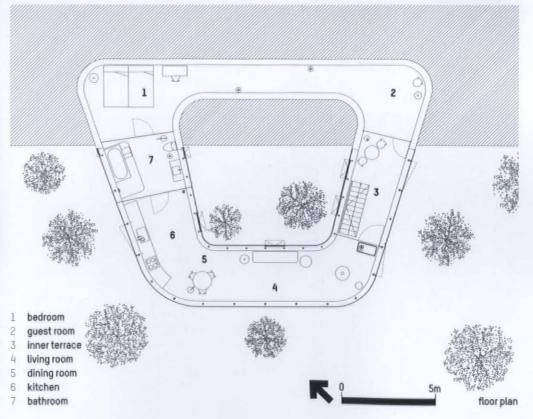












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BOHERMORE HOUSE

LOCATION

GRAIGUENAMANAGH, COUNTY KILKENNY, IRELAND

ARCHITECT

BOYD CODY ARCHITECTS



The County Kilkenny town of Graiguenamanagh is a lyrical elision of three separate words. Their meaning is 'village of the monks', and today the somnolent settlement has expanded to just a thousand inhabitants. Of their number is Peter Cody – co-founder of the Dublinbased practice Boyd Cody Architects – who designed Bohermore House for himself as a rural retreat from metropolitan life in the Irish capital.

The architect has chanced upon a wonderful spot to escape the onset of urban enervation. The field is only a short walk from the town, but slopes away from the lane that leads there; gently declining to the south, it offers cherished views across meadows towards Mount Brandon. The design accentuates these attributes, closing it off to the road and opening it up to the surrounding landscape.

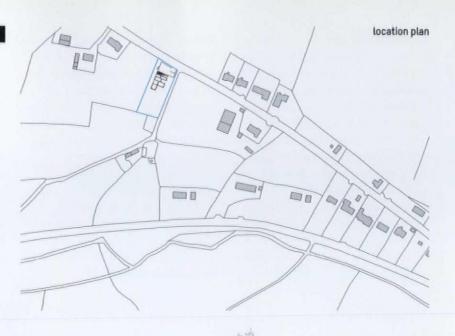
Completing at the beginning of 2009, at 100m² the house uses under half of its 15 x 15m footprint. Its simple yet inventive plan alternately shifts five single-storey volumes off the middle axis to create a series of open-sided courtyards between the

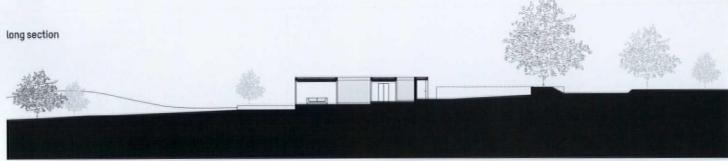
rooms. Rather than a corridor, this central route creates an enfilade that progresses from kitchen to bedroom, dining, and sitting room.

These programmatic variations are only subtly spatially articulated, with internal widths increasing from 1m to 5m and heights – following the site's natural topography – from 2.1m to 2.7m. The road-facing facade and the end-walls on the east and west are all closed rendered block-work. But all other elevations are glazed to frame views of the courtyards and the outlying verdant countryside.



GENTLY DECLINING TO THE SOUTH, IT OFFERS CHERISHED VIEWS ACROSS MEADOWS TOWARDS MOUNT BRANDON









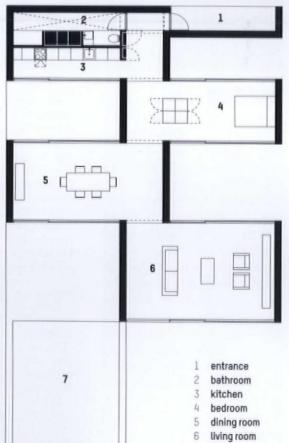




Previous page_ Large expanses of glazing on the southern aspect frame views of the outlying countryside Far left_ A route along the central axis connnects all the rooms Left_Open-sided courtyards separate the domestic programmes Above_A simple material palette throughout the interiors includes polished concrete floors

ARCHITECT
Boyd Cody Architects,
Dublin, Ireland
PHOTOGRAPHS
Paul Tierney





garden

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STUDI-O CAHAYA LOCATION **JAKARTA, INDONESIA** MAMOSTUDIO



This three-storey town house in Jakarta was commissioned by an art collector and photographer. The house is occasionally open to the public, with a small gallery on its upper floor. The brief set the architects thinking about the abundant quality of light in a tropical milieu and how it might be introduced into the interior.

Extensive studies of sun path led to the creation of a diagonal void slashing through the building. Glazed, ventilated skylights covered in plants filter the intensity of the sunlight and carefully calculated angles ensure it is softened and reflected off smooth concrete wall planes. With living quarters at ground level, the effect is like being in a sophisticated cave, with a seductive sense of light penetrating darkness.

Above The crisp concrete cube of the house in its Jakarta context Opposite Light filters down from the glazed roof through a diagonal void. Main living quarters are at ground level, with bedrooms above and a small gallery on the top floor

ARCHITECT

Mamostudio, Jakarta, Indonesia

PROJECT TEAM Adi Purnomo

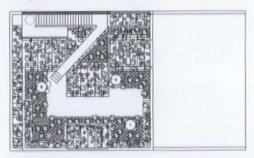
Danny Wicaksono **PHOTOGRAPHS**

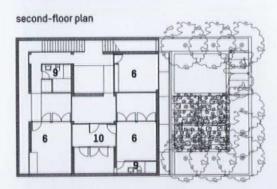
Davy Linggar

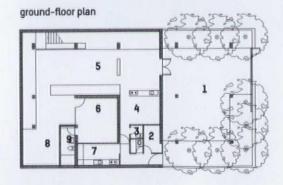
- car port
- 2 maid's bedroom
- 3 WC
- pantry
- 5 living room
- 6 bedroom
- kitchen
- working area
- 9 bathroom
- 10 walk-in closet



roof plan











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CHEN HOUSE

LOCATION

SANJHIH, TAIPEI COUNTY, TAIWAN

ARCHITECT

C-LABORATORY

With its austere form and plain materials, Marco Casagrande's house for a retired couple in northern Taiwan (AR March 2009) has an appealing rustic spirit that caught the jury's eye. Yet despite the rural idyll, conditions here can be harsh, with overpowering summer heat and humidity, typhoon winds, periodic seismic activity and flooding from the nearby river.

Casagrande, a Finn now in partnership with Taiwanese architect Frank Chen, regards this building as a robust, responsive entity, capable of riding out the forces of nature 'like a boat'. To avoid floodwater, the house sits on an elevated platform that also acts as a terrace, extending the living space. The main volume, containing living and sleeping quarters, is a narrow single-storey wedge, buttressed by a smaller secondary structure housing a bathroom, sauna and kitchen. Neatly demarcating served and servant spaces, this arrangement also enhances stability in an earthquake, with the smaller structure bracing the main volume.

For the horizontally slatted cladding, Casagrande chose a tough tropical hardwood similar to Canadian pine, but more often used in Taiwan for formwork. 'I wanted to make use of so-called disregarded materials,' he says. Gaps between the planks encourage natural ventilation, deflect strong winds and permeate the barn-like interior with thin ribs of light. A freestanding brick hearth anchors the living space and strategically placed openings frame views of the landscape.



Opposite, top_ The house has a

The house has a rustic simplicity that befits its rural setting, yet it also agilely responds to changing climate conditions Opposite, bottom_

Air and light percolate through the slatted walls

ARCHITECT

C-Laboratory, Turku, Finland

PROJECT TEAM

Marco Casagrande, Frank Chen, Nikita Wu, Shi-Ding Chen, Shu-Gi Bai

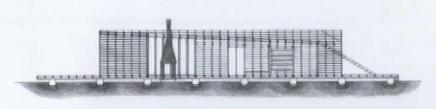
PHOTOGRAPHS

AaDa

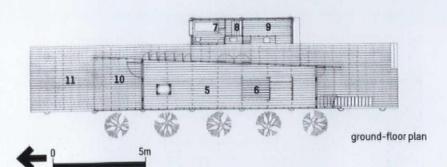
- house
- 2 Datun river
- 3 pond
- 4 existing farm building
- 5 living area
- 6 sleeping area
- 7 bathroom
- 8 sauna
- 9 kitchen
- 10 dining area
- 11 deck

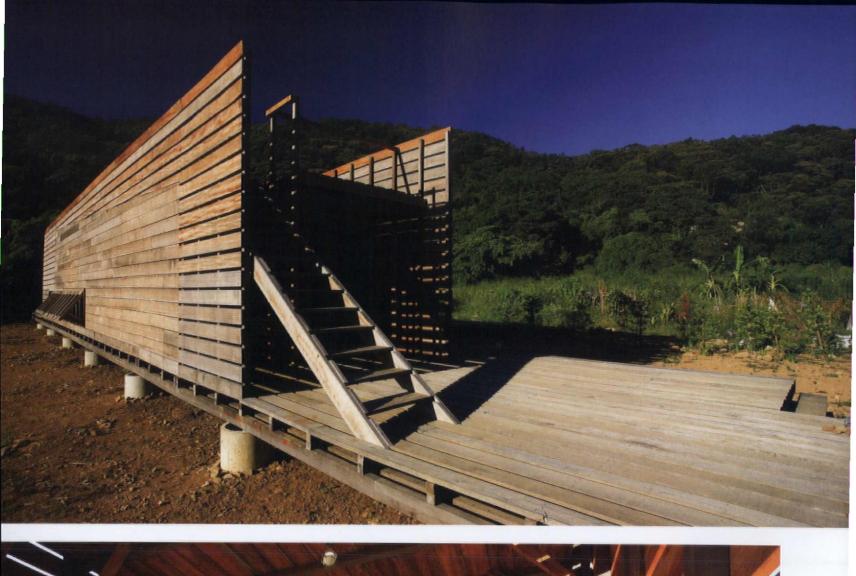


cross section



long section







VIEW HOUSE
LOCATION
ROSARIO, ARGENTINA
ARCHITECT
JOHNSTON MARKLEE/
DIEGO ARRAIGADA ARQUITECTO





This chamfered concrete structure on the rolling plains near Rosario is perhaps the most formally adventurous of all the winning schemes. Its design was underscored by the need to connect the interior with views of the landscape, while preserving a degree of privacy from neighbours. The house occupies a pivotal corner site.

These contradictory aspects are resolved by a compact massing strategy with a minimal footprint which liberates and preserves the ground and defines a two-storey structure. The curved and chamfered form does not conform to the conventions of front, side, and rear, so the facade continuously modulates the relationship of interior to exterior and the perception of the house unfolds through a sequence of oblique views where every part of the facade becomes a primary element.

The house's formal and tectonic complexity was generated by

subtracting four geometric volumes from a basic 'primitive' mass. These precisely articulated cuts and excavations shape a dynamic external form 'perceived simultaneously as embedded and lofted, cantilevered and slumped', say the architects, a collaboration between American firm Johnston Marklee and Argentinian Diego Arraigada.

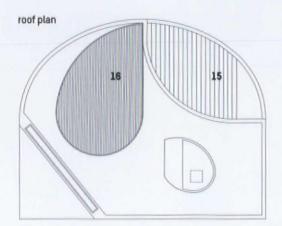
From inside, the concrete shell defines a modulated space that spirals upwards in an interlocking sequence of living areas. The building's complex geometry defines the range of volumes, adding to the richness of the interior landscape.

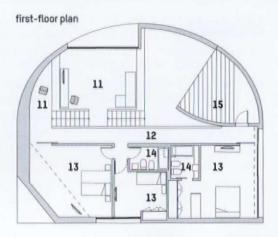
In some ways, the house resembles an oyster. The rough concrete carapace is the hard, hermetic outer shell, concealing a polished, luminous internal realm. The project has a boldness of conception and execution, and the jury admired the obvious invention that had gone into its making.

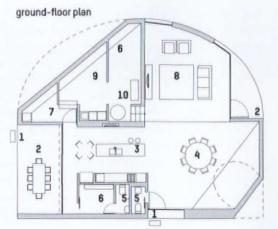


THE HOUSE RESEMBLES AN OYSTER, THE ROUGH CONCRETE CARAPACE SHELL CONCEALING A LUMINOUS INTERNAL REALM

- 1 entrance
- 2 veranda
- 3 kitchen
- 4 dining room
- 5 WC
- 6 storeroom
- 7 pantry
- 8 living room
- 9 wine room
- 10 utility room
- 11 study
- 12 balcony
- 13 bedroom
- 14 bathroom
- 15 steps
- 16 sun deck









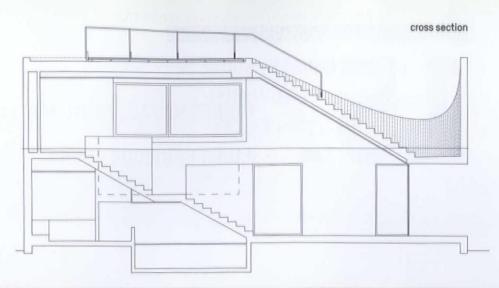






Previous page, left_ The cut and chamfered form has a powerful sculptural presence Previous page, right_ The house is a concrete belvedere in the landscape Left_The dark, rough external carapace conceals a cool, white, light-filled interior Below_Kitchen and dining area

ARCHITECT
Johnston Marklee,
Los Angeles, USA;
Diego Arraigada,
Rosario, Argentina
STRUCTURAL ENGINEER
Gonzalo Garibay
PHOTOGRAPHS
Gustavo Frittegotto





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HOUSE IN PEDROGÃO
LOCATION
TORRES NOVAS, PORTUGAL
ARCHITECT
PAULO HENRIQUE DURÃO

Below_Partly
bunkered into
the hillside, the
domestic pavilion
becomes part
of the landscape
Right_The broad
brimmed roof shades
the glass eyrie
of the living space

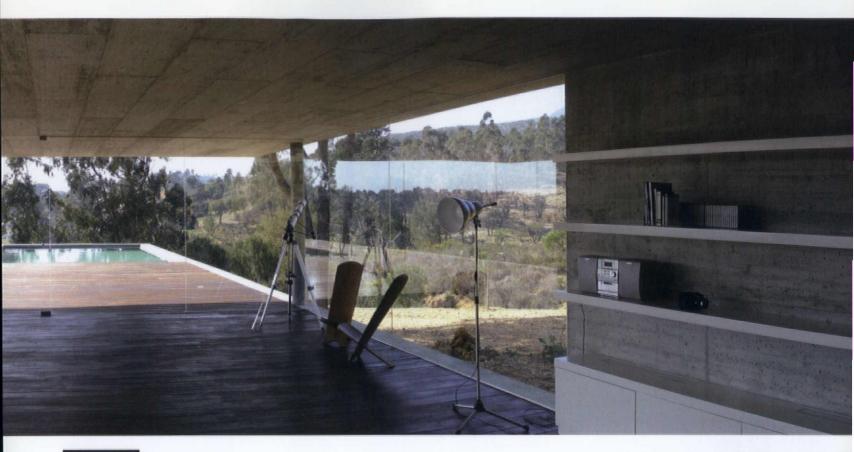
ARCHITECT
Paulo Henrique Durão,
Lisbon, Portugal
PROJECT TEAM
Paulo Henrique Sousa
Durão, Nelson Mercê,
Alexandre Calado
PHOTOGRAPHS

Pigmenta.net, Paulo

Henrique Durão Atelier





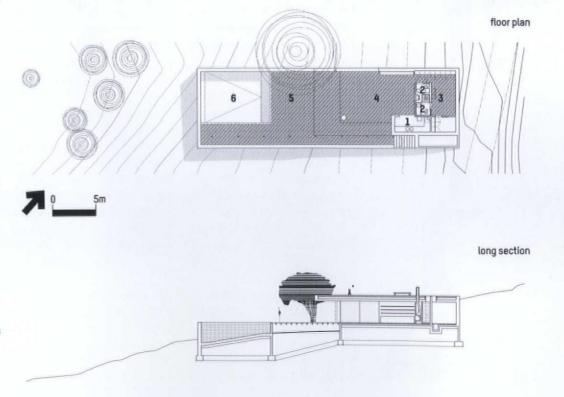


This holiday house in western Portugal, located near the border with Spain, has a powerful topographic quality which caught the jury's eye.

Partly bunkered into a treestudded hillside, a concrete platform contains an open-air pool at one end and a glass pavilion at the other. The pavilion encloses the living quarters, with an expansive volume overlooking the pool. Kitchen and ablutionary spaces are compacted into the hillside end. A green tiled bathroom vividly counterpoints the sobriety of the concrete.

An overhanging roof, like the broad brim of a hat, shades the glass walls from the sun and functions as an additional terrace, accessed from the hillside. The building is an admirably pared down, minimal ensemble of concrete, glass and water deftly brought together in the time honoured tradition of the modern pavilion in the landscape. The jury were drawn to the project's utter plainness and poise, and the way it merged with the hillside to become part of terrain.

- 1 kitchen
- 2 bathroom
- 3 bedroom
- 4 living area
- 5 terrace
- 6 pool



camouflage, with walls of pixels masking architecture

China has embraced media

BOOK / Der Urbane **Code Chinas** Dieter Hassenpflug. Birkhäuser, 2008, £23.19 www.de-cn.net

Can a city be read? Or is what outsiders take for important social symbols only the result of different forms of pragmatic functionalism? In this book, German sociologist Dieter Hassenpflug describes his research on China's urban code.

Hassenpflug, who has taught at several Chinese universities, lists Chinese urban code indicators. Closed communities is one: 97 per cent of urban Chinese live in gated communities, whether traditional walled compounds with arched entrances, or modern high-rise apartment clusters with barriers and security. Lilong housing in Shanghai or Jingyu Street settlements in Harbin are two examples of externally Westerninfluenced forms that internally are traditional, closed communities grouped around courtyards. Only 30 per cent of Americans live in what has been thought of as an American aberration. China also beats the USA at its own game of Disneythemed environments.

Hassenpflug cites the many personal activities that take place on the pavements and in public squares - praying at altars, chess, homework, hair cutting, teeth pulling, sewing or washing - as another Chinese urban code indicator, but you

wonder if these are not owing simply to lack of space.

Chinese traditional architecture was certainly never strong on facades for the delight of a wider public: decoration is reserved for private courtyard frontages. Perhaps because of the low importance of public facades. China has embraced media camouflage, with walls of pixels, advertising and flashing posters masking buildings. On the other hand, this might reflect the importance of marketing over architecture in a consumer society.

There is an extreme dualism in Chinese society, with feudalism in the countryside and middleclass hedonism in the cities. Despite this, the nation has a high degree of collectivism, centuries older than that forged by Communism. A Chinese millionaire is happy to buy a luxury villa on an estate of identical luxury villas, because conformity strengthens identity.

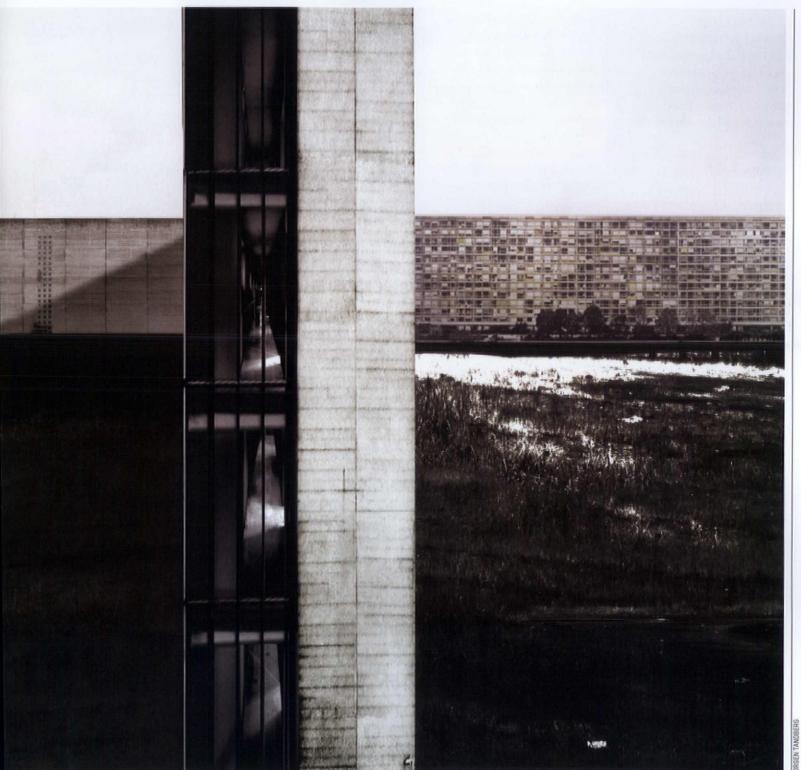
Hassenpflug's book is worth reading and discussing. What many China-watchers would agree with him on is this: in no way is China becoming Western. Rather, it's consuming Western ideas as it often indiscriminately consumes its own traditional treasure trove. Much like shopping. LAYLA DAWSON

- + Fascinating dissection of Chinese urbanism
- Where's my German dictionary?

Below 'Instead of naively mimicking urban complexity with architectural complexity, we sought its irreducible form,' proclaims the AA's Diploma Unit 14 in a blast at the school's parametricism. One of its polemical proposals, by Jorgen Tandberg, offers alienation as an alternative to the 'idyllic image of housing comfort'. For coverage of London's 10 best units visit www.architectural-review.com







Ambiguity was an essential characteristic of Moretti's architecture

EXHIBITION/ Luigi Moretti: From Rationalism to Informalism Until 28 November. MAXXI, Rome, Italy www.fondazionemaxxi.it

Luigi Moretti was a wonderfully skilful architect, adept in plan and section, attuned to material and detail, fluent in structure and form. He could be daring and fantastical, but was also measured and balanced.

He was also a genius of nuance, of the in-between, of the undefined. His buildings are like sophisticated food, with tastes and flavours evoking and alluding to something: you don't always know what.

If his preferred style can be called, approximately, modernist or rationalist, he was also a passionate student of the baroque and of Michelangelo. He rarely quotes these precedents directly, but they inform his sequences of spaces, his complex structural rhythms, and his conception of buildings as things that can only be experienced by moving through them. Like baroque architects, he was concerned with the representational qualities of built space, with the ways in which it situates you and forms relationships with things beyond itself.

Thus Casa Il Girasole, an apartment block in Rome, reprises a baroque sequence from urban to natural, from a delicate facade that is both

theatrical and abstract to a more cave-like entrance and stair. This is done with the subtlest inflections - the roughening of a surface here, the darkening of a shadow there - and with an ambiguous poise between inside and out. It also has some of the shifts of scale and dislocations - symmetries that aren't quite symmetrical, for example, or juxtapositions of different window types - which Moretti subsumed within his overall elegance.

His ambiguity enabled Moretti to do beautiful work for the un-beautiful regime of Benito Mussolini, including Il Duce's gym, and then move into a successful post-war practice. Towards the end of his career he had another - accidental brush with notorious politics, when his Watergate complex in Washington DC was burgled by President Nixon's underlings.

But his ambiguity was also an essential characteristic of his architecture. It led to the inclusion of the Casa il Girasole in Robert Venturi's Complexity and Contradiction in Architecture (Museum of Modern Art, 1966), making Moretti a precursor of postmodernism. Except that postmodern architects were usually more clumsy.

The same ambiguity has probably prevented him from being as famous as he should be outside Italy. He doesn't belong to a movement and you can't, despite his influence on Venturi, place him on a grand historical

Below_The well-presented and thoughtful show explores Moretti's work in depth



arc. Perhaps the current exhibition of his work, one of the opening shows at Zaha Hadid's MAXXI in Rome (AR July 2010), will help to change this.

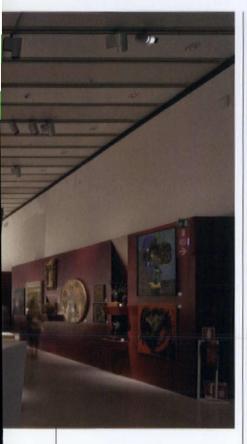
Although they share an interest in dynamic urbanism, Hadid and Moretti have very different sensibilities. However, the installation of sometimes fragile exhibits in MAXXI's tough spaces is surprisingly successful. The exhibition design, by Seste Engineering, uses the height, breadth and 3D curve of Hadid's architecture to create a rich spatial experience.

The Thermae-like scale of the building is taken down to the intimacy of the exhibits. Photos

are on sloping panels overhead, paintings from Moretti's collection are on the wall, models are on podia, and drawings are in cabinets. Like many architecture exhibitions, this show uses many media to conjure the absent buildings - but it does so more successfully than most.

The selection and presentation of material is intelligent, and benefits from good access to the archives. It takes in Moretti's interest in art and design as well as architecture, and his short-lived but striking magazine Spazio. It is accessible (albeit more for an architectural than a general

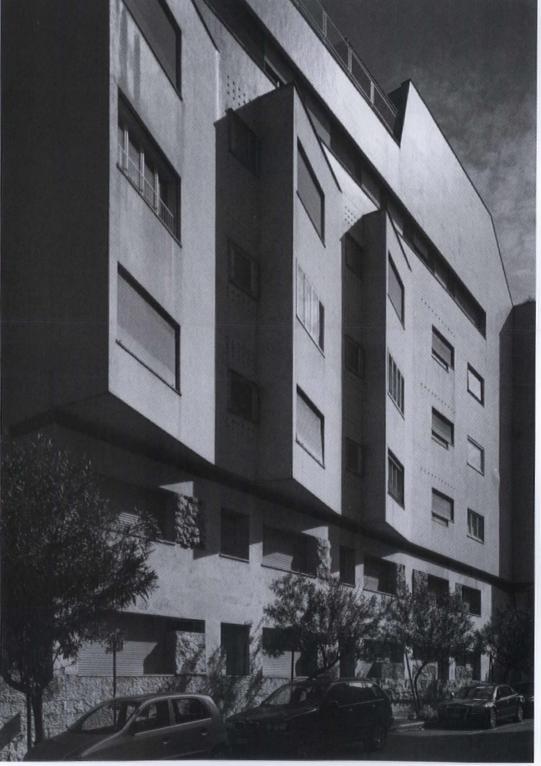
Below_Casa Il Girasole, an apartment block in Rome, designed in 1950



audience) but not oversimplified. The main frustration is that material from a given project is not always shown together, which makes it hard fully to understand them.

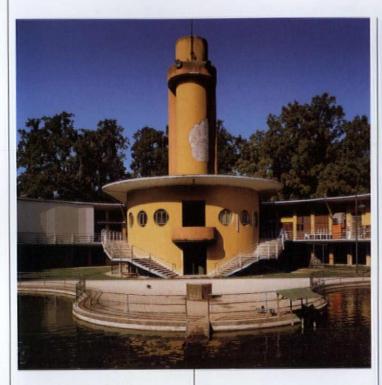
It is, in short, a smart and well-made exhibition, to an extent that few have matched in recent years. **ROWAN MOORE**

 Reveals a subtle architect who resists easy classification
 The fact that projects aren't always grouped together mars the experience a little



ITRE: PAUL RAFTE

There has clearly been a great reluctance to tackle buildings so tainted by ideology



BOOK / Fascismo Abbandonato Dan Dubowitz, Dewi Lewis Publishing, 2010, £35

In his memoir Picasso's Mask (1974), the French statesman André Malraux evokes the slow process by which a building becomes a ruin. 'During the period of Asia's great sleep, admirable small fragments of faience and mosaic used to fall gently into the silence. I heard chips of mandarin tiles from the Imperial City fall... and turquoise chips from the Koranic School at Isfahan, where roses grew wild again behind silver doors.'

There's the same sense of structures disintegrating piece by piece in some of Dan Dubowitz's photographs in Fascismo Abbandonato, but

instead of exotic faience we see spalling concrete, peeling plaster and shattered tiles. On trips with the architect Patrick Duerden, who provides a brief text, Dubowitz has tracked down a number of the colonie (children's holiday camps) that were built in Mussolini's Italy in the 1930s. They were meant to provide model citizens for Il Duce's brave new world but today they are mostly abandoned. Saplings and shrubs now partly obscure their streamlined or rationalist forms.

I'm not convinced that these colonie are, as critic Penny
Lewis claims in the introduction,
'some of Europe's best
modernist buildings', but they're
certainly camera-friendly,
whether in the postcards that
recorded them at the time or in



Italy's 1930s modernist colonie make undoubtedly picturesque ruins, but their Fascist past means that there is little public appetite for returning them to use





today's disarray. The real architectural opportunity came in catering for the colonie's parades and gymnastic displays. This was the raison d'être for such striking features as the 12-storey tower at the Colonia Marina delle Montecatini and the dramatic sequence of ramps at Mario Loreti's Colonia Marina Costanzo Ciano. Now a habitat for fig trees and exposed to the elements, those ramps are the skeletal centrepiece of a building that looks better as a ruin.

Not everything Dubowitz shows us is falling apart. One

colonia houses a gym and an archery club, while another has been part-painted orange and turned into holiday apartments. Other schemes for re-use are mentioned, including a 1980s one by Aldo Rossi, but there has clearly been great reluctance to tackle buildings so tainted by ideology.

The cruelties of the Imperial City were far enough in the past for Malraux to think just of aesthetics on his stay there, but that's not the case with the colonie, whatever their architectural merits. Duerden says: 'Fascism has not been

consigned to history. It cannot be exorcised either by the obliteration of its monuments or by packaging them as heritage.' This book leaves us with that dilemma. **ANDREW MEAD**

- + Remarkable photography that captures the essence of decay
- The debate over the future use of these buildings still simmers



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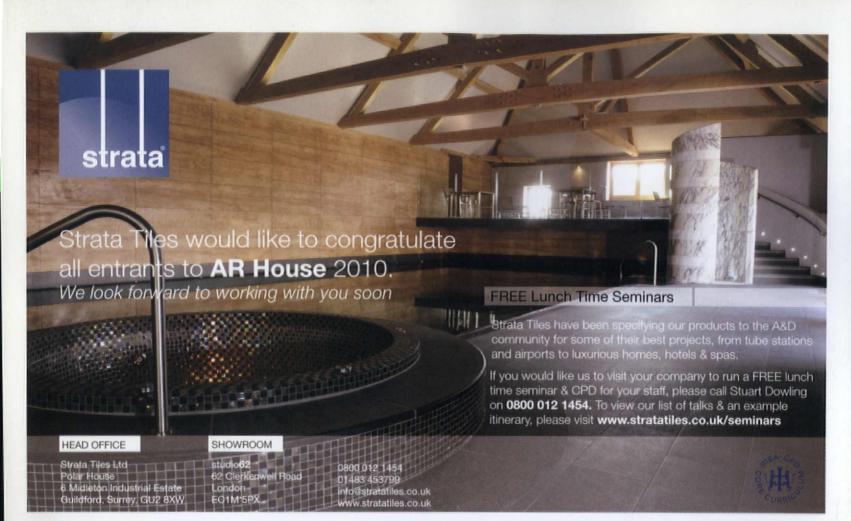
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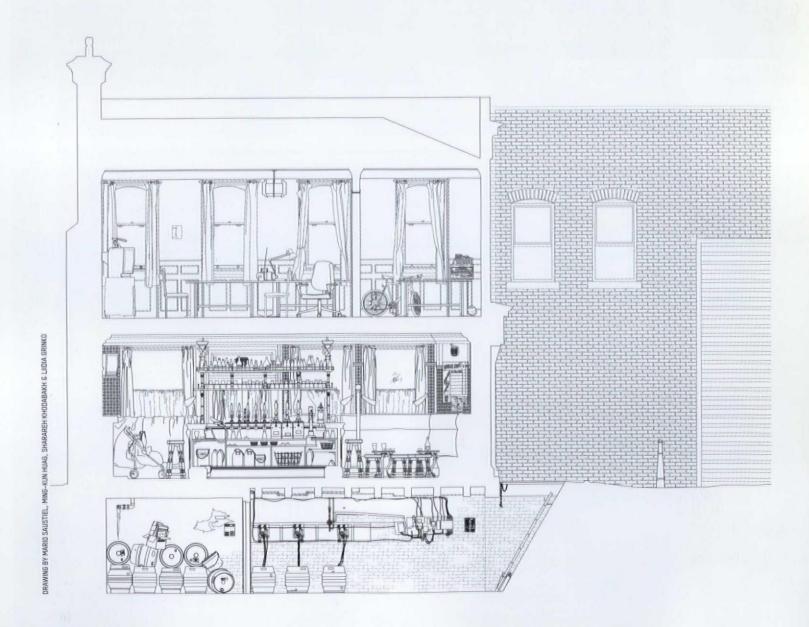
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Guinness in Dublin, cachaça in São Paulo, vodka in St Petersburg – the globe's cities are easily characterised by national tipples. And yet, as social anthropologist Kate Fox found, drinking places in every culture have commonalities, acting as liminal zones where sociability relaxes the observance of status distinctions. In *Watching the English* (Hodder & Stoughton, 2004), Fox stated of her

home country: 'The importance of the pub in English culture cannot be over-emphasised' – a trait the AR has seldom disregarded. Indeed, in the last century we kept the Bride of Denmark in the basement of our London office: a pub for staff and the architectural establishment (Corb and Frank Lloyd Wright both visited).

As a student, David Knight wrote extensively on the Bride. Now a tutor

at Kingston University, he has encouraged his charges to record the capital's pubs as special spaces between the public and private. This minutely detailed drawing of the East End's Wenlock Arms captures the complex life of this 174-year-old pub on a single winter's day in 2009. For more projects by this studio and our 10 best London units, visit www.architectural-review.com



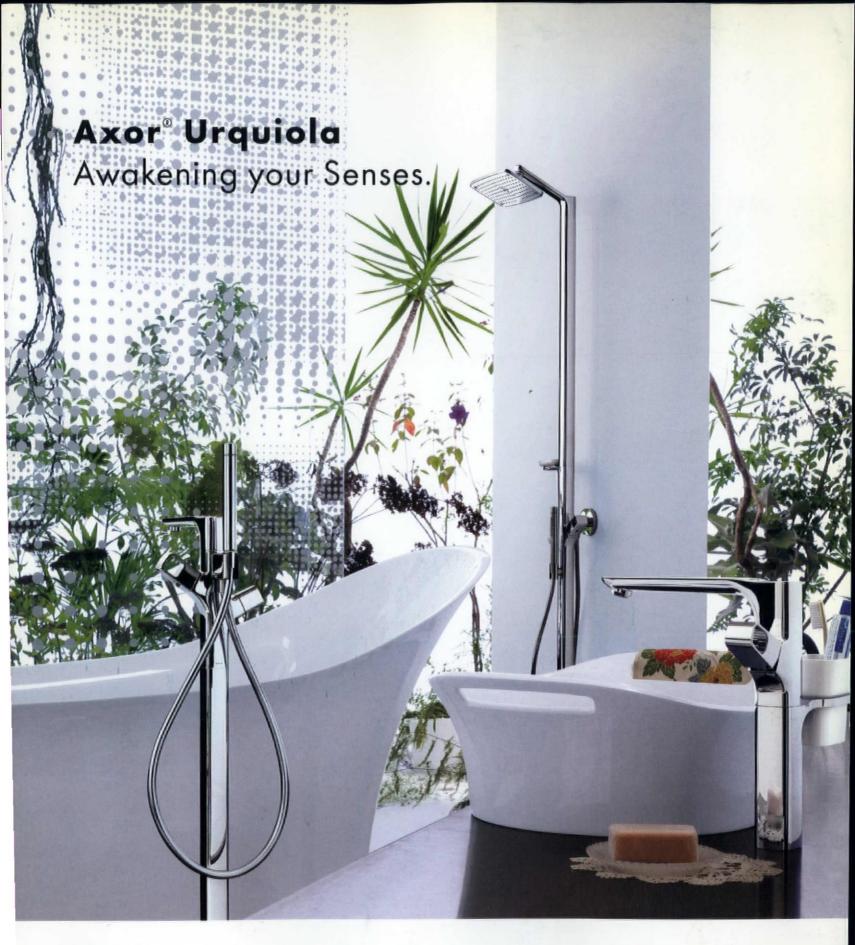


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