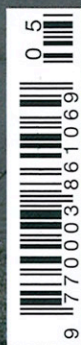


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THE ARCHITECTURAL REVIEW

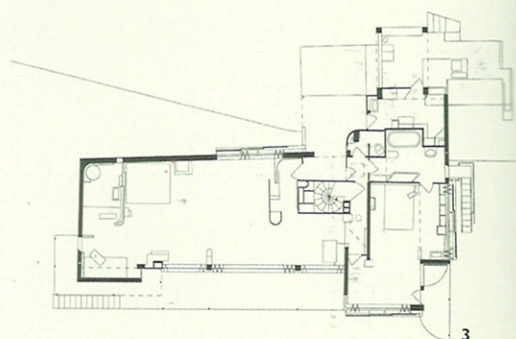
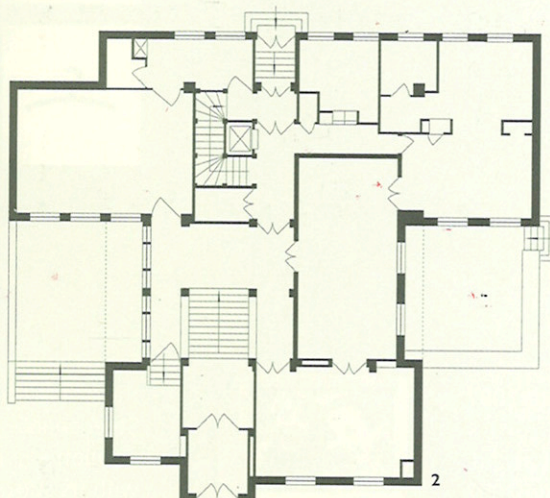
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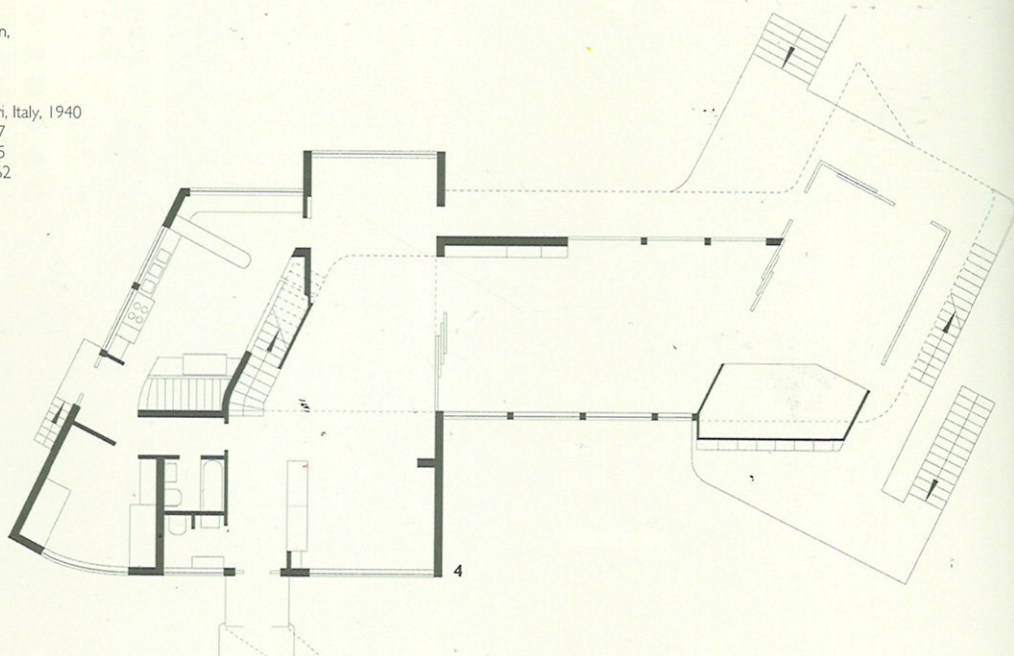
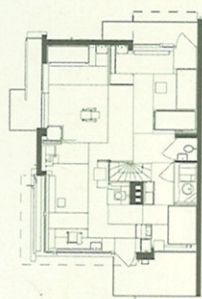
HOUSES

Holl's ambassadorial residence UN Studio's Villa NM Houses by Emerging Architects



- 1 Schröder House by Gerrit Rietveld, Utrecht, Holland, 1924
- 2 Wittgenstein House, Paul Engelmann and Ludwig Wittgenstein, Vienna, Austria, 1928
- 3 E1027, Eileen Gray, Roquebrune-Cap Martin, France, 1929
- 4 Schminke House, Hans Scharoun, Lobau, Germany, 1933
- 5 Casa Malaparte, Adalberto Libera and Curzio Malaparte, Capri, Italy, 1940
- 6 Wichita House, Richard Buckminster Fuller, Kansas, USA, 1947
- 7 Sugden House, Alison and Peter Smithson, Watford, UK, 1955
- 8 Vanna Venturi House, Robert Venturi, Pennsylvania, USA, 1962
- 9 Capsule House K, Kisho Kurokawa, Karuizawa, Japan, 1974
- 10 Moebius House, Ben van Berkel and Caroline Bos, Utrecht, Holland, 1998

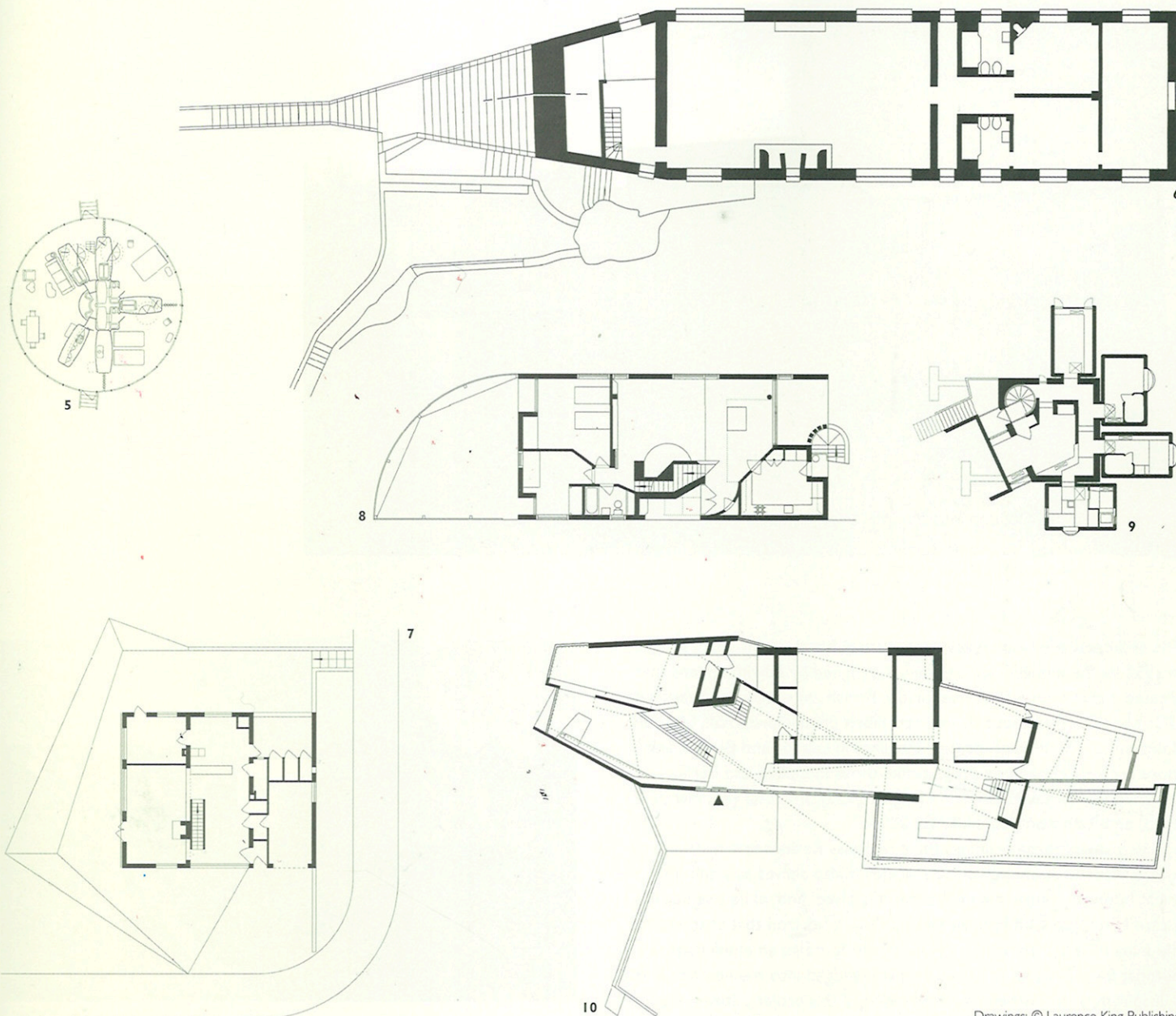
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A cliché wouldn't be a cliché if it didn't contain an element of truth. As such the notion of the house as laboratory of architectural ideas is a well-used and largely well-applied statement. In his publication, *Key Houses of the Twentieth Century*,* Colin Davies argues that while individual architect-designed houses form little more than a footnote in the history of the house (in a market dominated by the volume housebuilder), those designs that are widely considered to be the most significant can more usefully be collected and read as a condensed history of twentieth-century architecture. This assertion is well illustrated by Davies with 106 houses arranged in chronological order, from Peter Behrens' House in Darmstadt, Germany (1901) to Ma Qingyun's Father's House, in Shaanxi, China (2000). Through the accompanying plans, sections and elevations, the anatomy of each house is clearly presented, inviting readers to engage in the detailed scrutiny that each deserves. Davies' twentieth-century canon begins with the emergence of Modernism, as architects like Wright, Corbusier, Asplund and Aalto extend early moves of Behrens, Lutyens, Voysey and Mackintosh, loosening the hold of classical formalism. Thereafter, as Modernism matures (with eight houses by Corbusier, five by Wright, and four by Mies), the works of many other designers punctuate the history of the twentieth century, reminding

TEST BEDS

Considered collectively, key houses usefully summarise broader architectural tendencies.



Drawings: © Laurence King Publishing

us of 'other traditions' of Modernism. As singular entities, each not only summarises and encapsulates the preoccupations of their authors, but also serves as polemic manifestos for other traditions.

The first of these (in chronological sequence) is Rietveld's Schröder House; a project that through its adherence to the visions of the De Stijl group supports Davies' proposition that the individual architect-designed house can be seen as a distinct category of artistic and cultural production in its own right, comparable to the landscape painting, documentary film or romantic novel. Despite its diminutive scale and peculiar relationship with neighbours, few other completed works of architecture have been so directly influenced by twentieth-century art, with floating planes and apparently endless spaces, described by Davies as a vast three-dimensional painting by Mondrian, 'a fragment of a global city in which art and life are at last united'. Four years later, in Vienna, architecture was united with philosophy, in Paul Engelmann's proposals for Margaret Stonborough. Designed in an ultimately unhappy collaboration with Stonborough's brother and philosopher, Ludwig Wittgenstein, the house combines Engelmann's interest in harmonic proportions and symmetry (learnt directly from Adolf Loos) with Wittgenstein's obsessive attention to detail and overt expression of bare bulbs, ventilation grills and lift mechanisms.

Others include Eileen Gray's E1027, described by Colin St John Wilson as pursuing the art of living rather than the art of architecture; Scharoun's Schminke House, expressing the point of division in German Modernism between the abstract universalism of Mies and the more responsive compositions of organic architecture; Libera's Casa Malaparte, one of the most arresting examples of response to site; Fuller's experimental Wichita House; the Smithsons' extraordinarily ordinary house for engineer Derek Sugden; Venturi's house for his mother Vanna, that encapsulates the content of *Complexity and Contradiction in Architecture*; Kurokawa's metabolist Capsule House K, and Van Berkel and Bos' spatially supple Moebius House; all of which to some extent summarise significant parts of the designers' lives and careers.

This issue of the AR allows us to continue this enquiry, not only by featuring the most recent work of Steven Holl (p38), Jamie Fobert (p50), UN Studio (p78) and the first AR publication of Alvaro Leite Siza (son of Alvaro, p44), but also by presenting a more recent survey of houses taken from entries to the AR Awards for Emerging Architecture (p74). ROB GREGORY

* *Key Houses of the Twentieth Century* by Colin Davies, London: Laurence King, 2006.

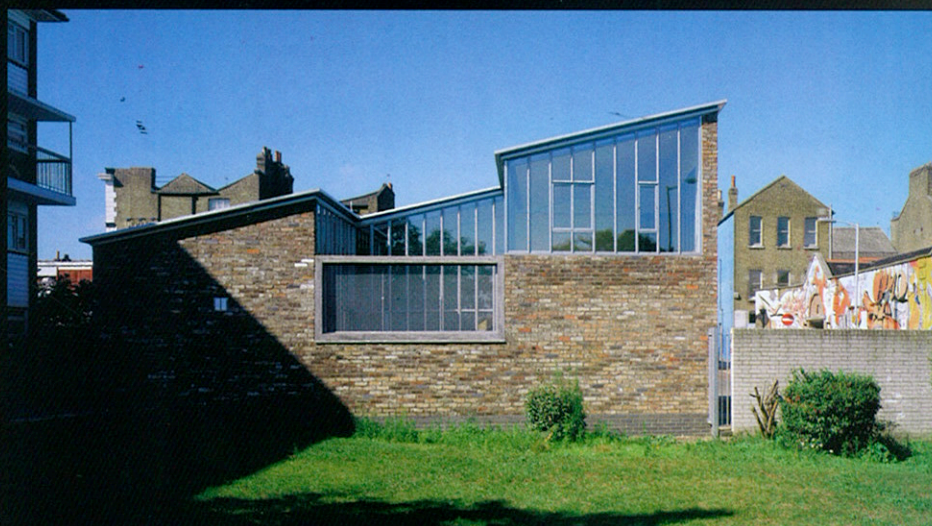


Set in Deptford, this gritty project reflects the client's desire to create a modest house and studio, which is at once private and particular, yet public and positive in its contribution to the urban realm. The ambition was to achieve a modern building that was also anchored to its historical context. Adjacent to a garden and a four-storey housing block, the building was kept low to the south with twin courtyards on the east and west. A large east-facing bedroom window overlooks the garden, while the west studio courtyard animates the elevation towards the High Street. A covered carriageway to the north allows glimpses of domestic life within. Both dwelling and studio are one continuous space that wraps around the courtyard rising from public room to private retreat.

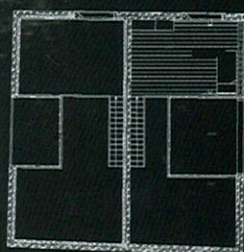
Floor area 115sqm



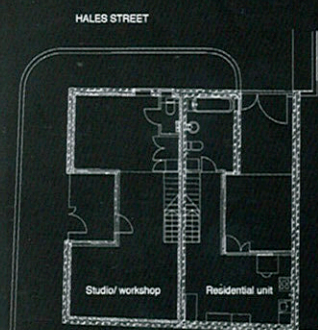
2



3



first floor plan



ground floor plan

1 The building falls from north to south.
2 Studio entrance to west.
3 From garden to east.
4, 5 Entrance to residential unit.



4



5

**HOUSE/STUDIO,
LONDON, UK**
ARCHITECT
DSDHA