



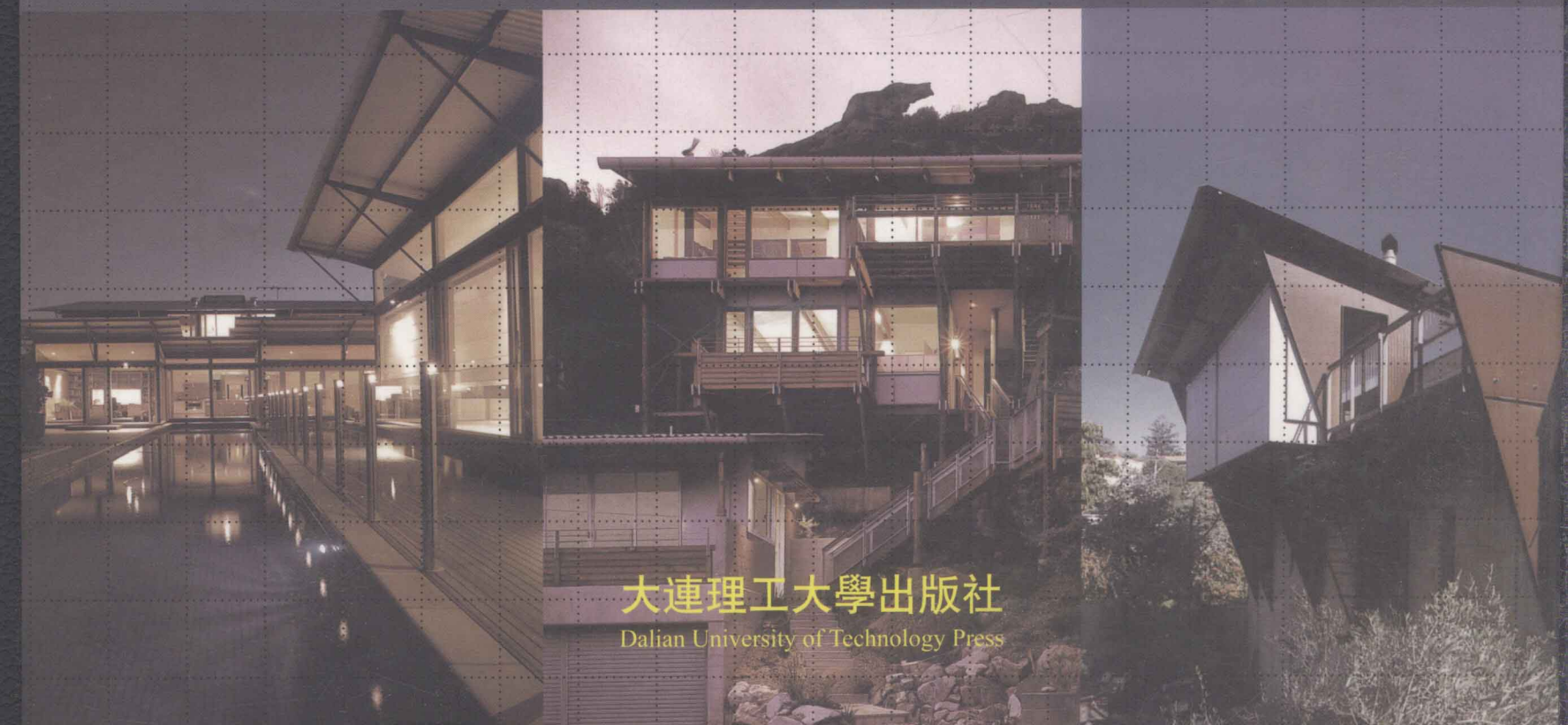
800 HOUSING

ALL OF THE WORLD

800個住宅

1

simple and concise style
colored facade architecture
grotesque architecture
mixed material architecture



大連理工大學出版社
Dalian University of Technology Press

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01

HOUSING

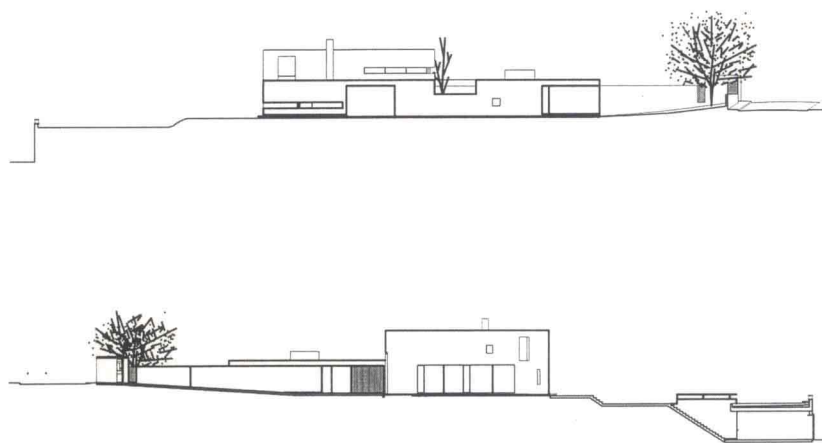
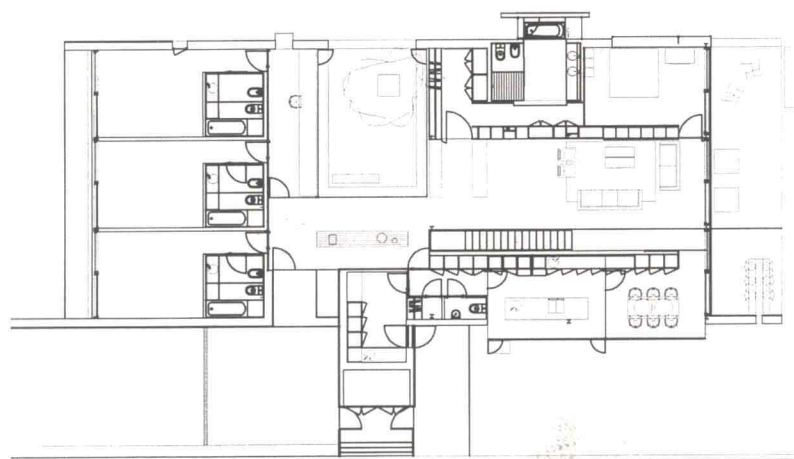
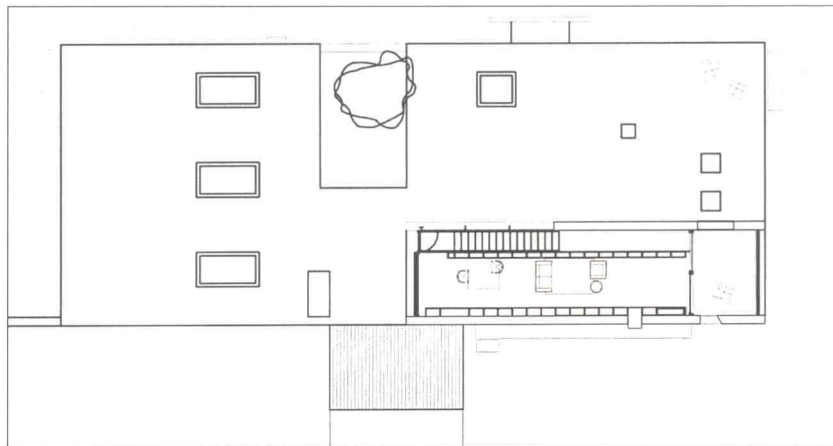
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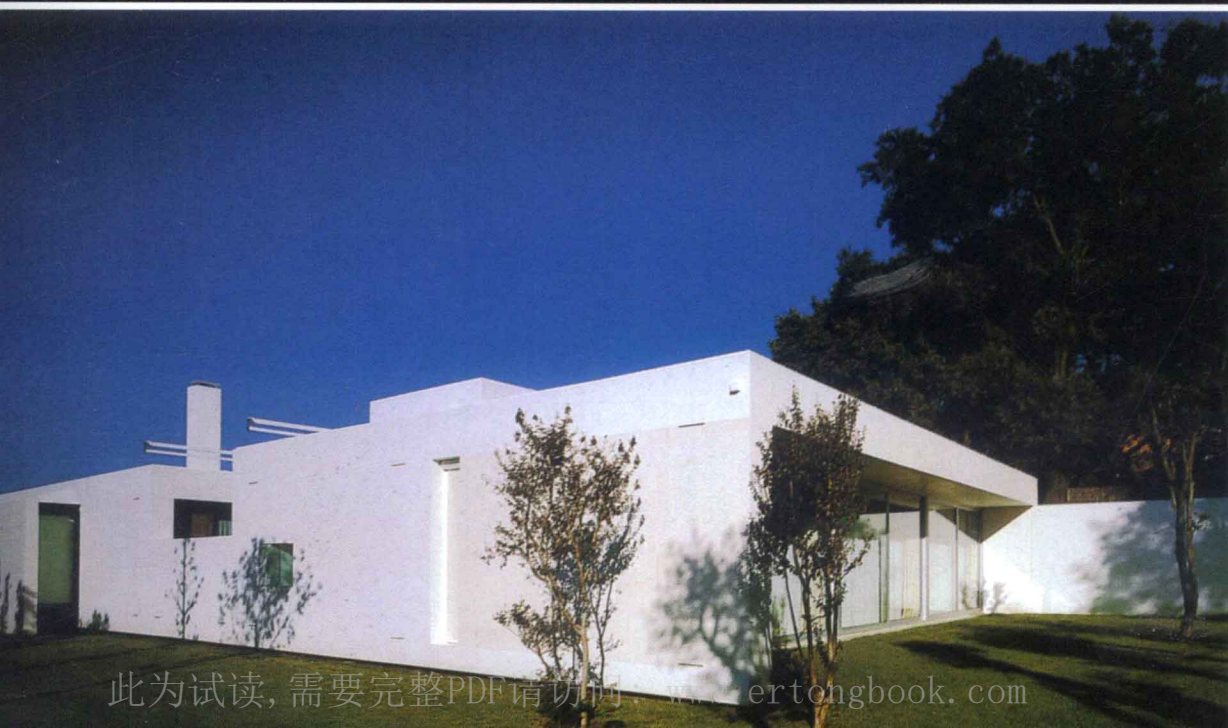
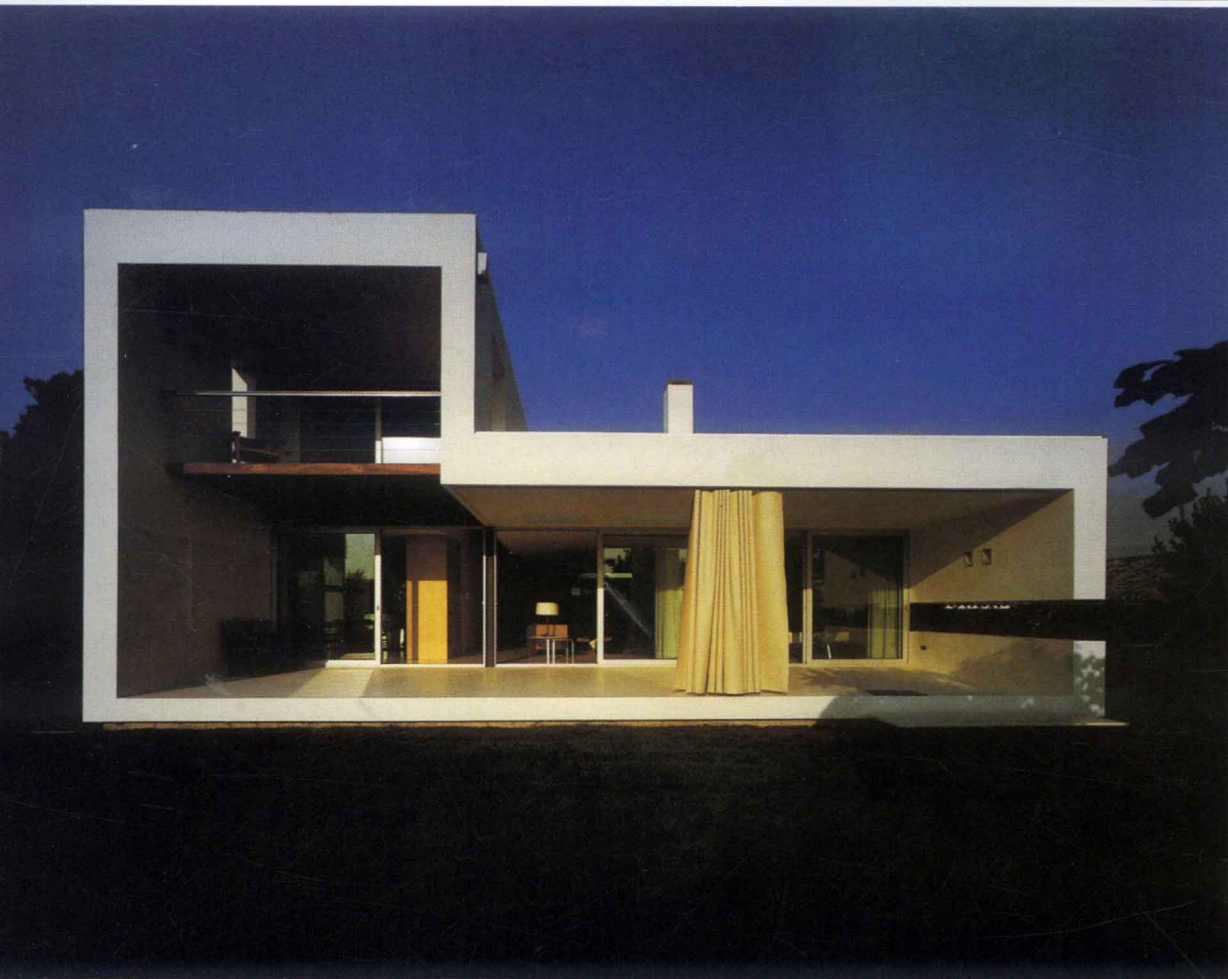
simple and concise style

Architects: Jorbi Badia and Mercè Sanjénis
Location: Barcelona, Spain
Photographer: Eugeni Pons

This house, designed as a family home for a couple with three children, adapts to the elongated plot by taking the form of a prism whose main facades are on the two short sides, where most of the bedrooms and openings are concentrated. The east facade contains the three children's bedrooms, set parallel with each other, and an independent access to the exterior. The west facade—fronted by the lounge, dining room, and studio, and topped by an upstairs terrace—proves to be an exercise in perfect simplicity: the same cladding is used for the flooring, the walls, and the roof to create the terrace and penetrate into the house until it reaches a pane of glass that closes off all the spaces. This cladding extends down the southern

wall, where it is subjected to its one and only interruption: a window situated at eye level emerges from the parents' bedroom to slash the wall with a daring flourish of fragile beauty. The interior patio rivals the facades as the center of attention, it opens up at the height of the entrance and divides the main facades into two, clearly defined areas: one contains the sleeping quarters, while the other is given over to the remaining rooms and the garden. The main characteristic of the home is the abundance of light pouring into the different spaces through a variety of openings, such as the skylight that focuses on the bathtub in the main bathroom or the glass boxes that open up on the upper floor.

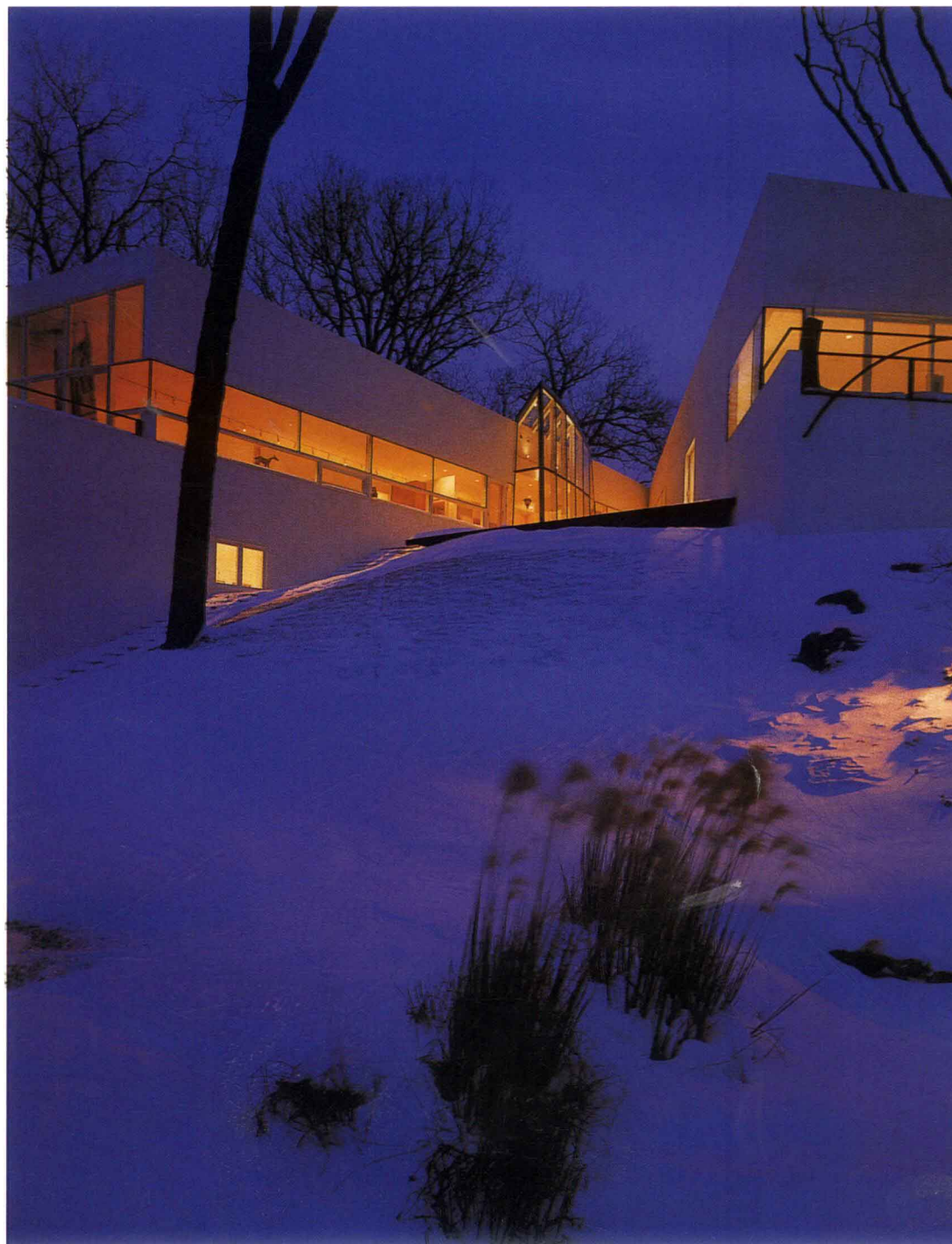
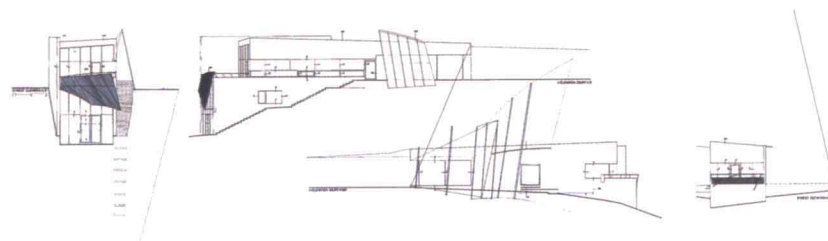
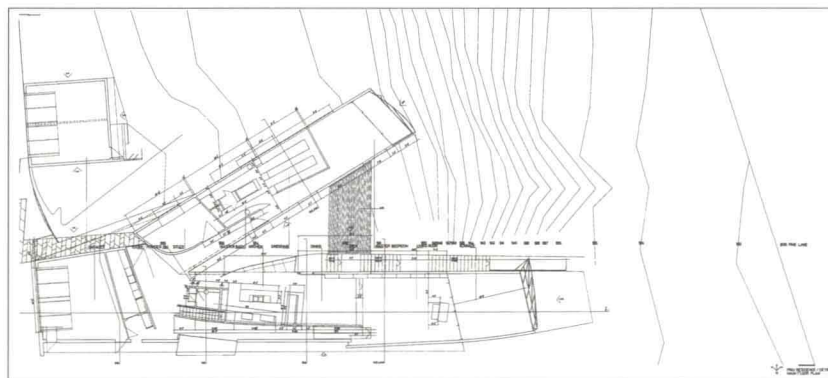


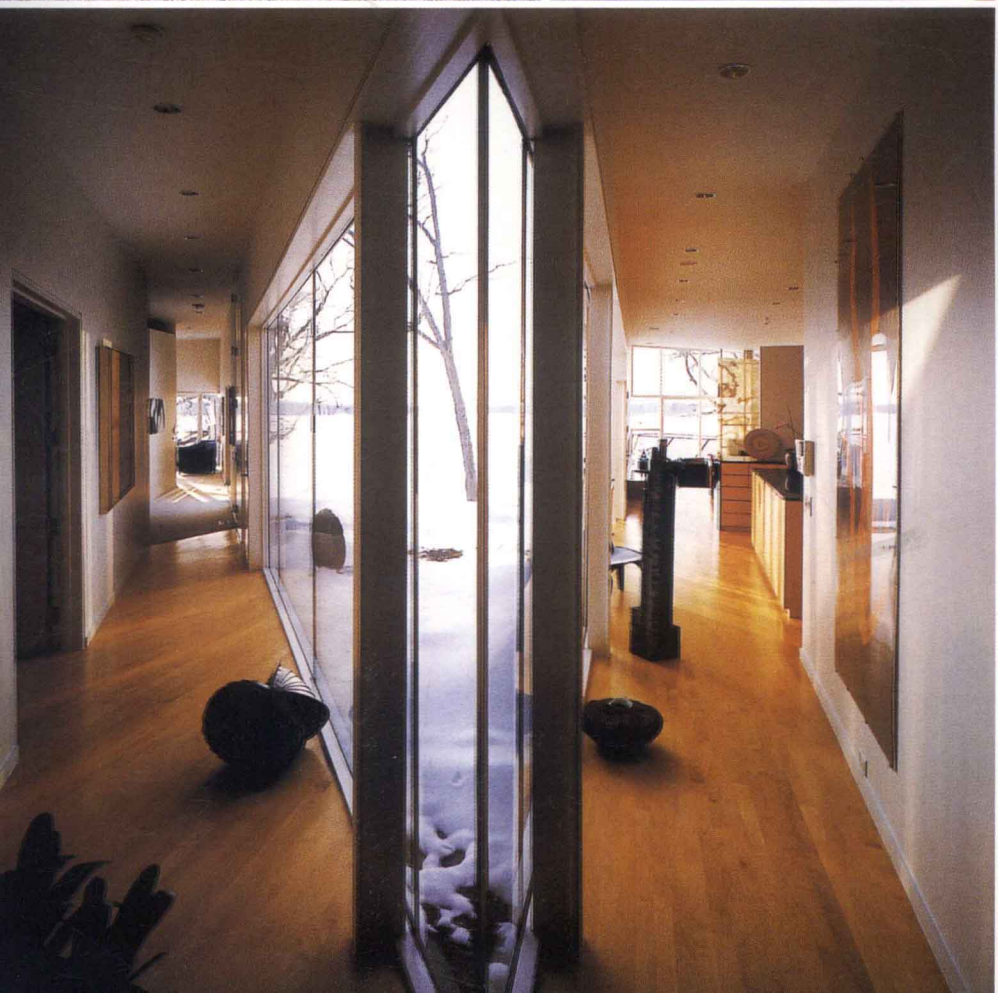
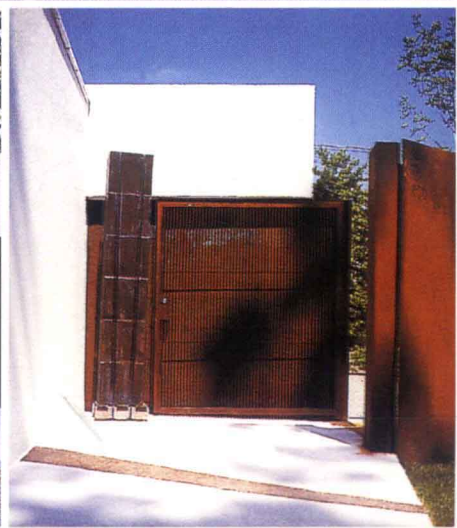


Architect: Adrian Luchini & Dirk Denison
Location: Detroit, Michigan

Located in Orchar Lake, Michigan, the half acre (one fifth hectare) site is rectangular, with one of its narrow sides touching the lake toward the west. The primary view was one of the main characteristics considered in the siting of the house. The other was the sloping terrain which drops about nineteen feet (six meters) toward the lake: It is often understood that the frame controls the perception in the observer and the boundary of the object of perception. This project intends to question that premise by presenting two simultaneous alternatives to the riches of observation by dividing, folding a single line, the house becomes

both an inside space and an exterior object: that is, through the inside we perceive the outside, which is also an interior space. The courtyard appears and through it, the landscape unfolds, no longer as an implacable spectacle, but rather as yet another edge. This house is both at the center and marginal to that experience. The observer constantly moves, oscillates in this space of in between, appropriating simultaneously nature and geometry, landscape and architecture, vision and echo, in short, a true exercise of domestication.

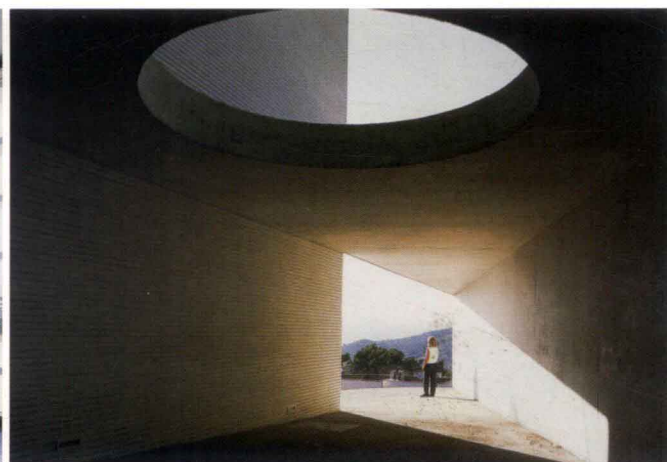
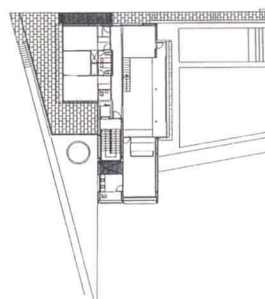
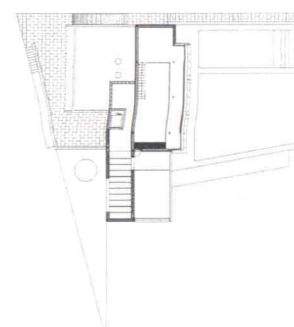
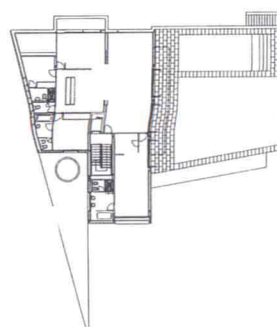


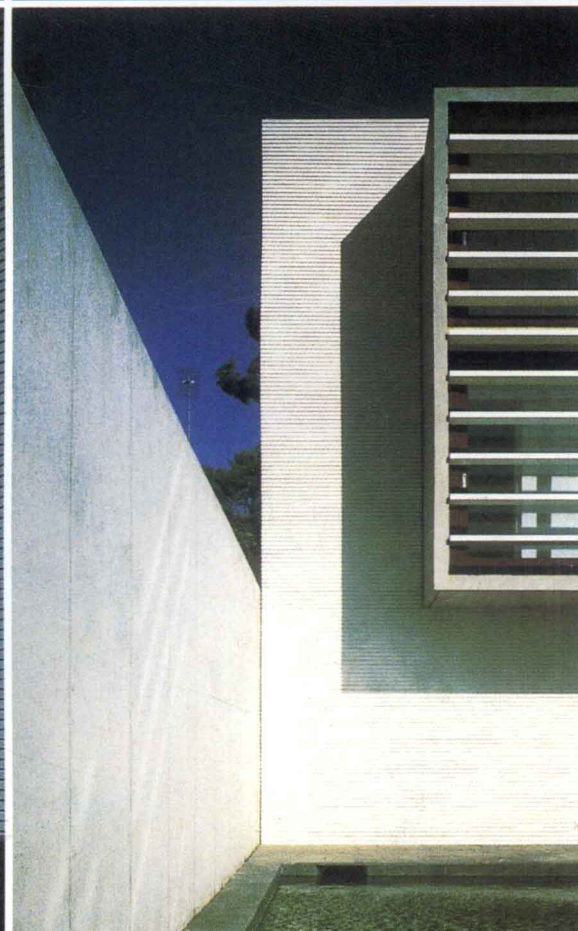
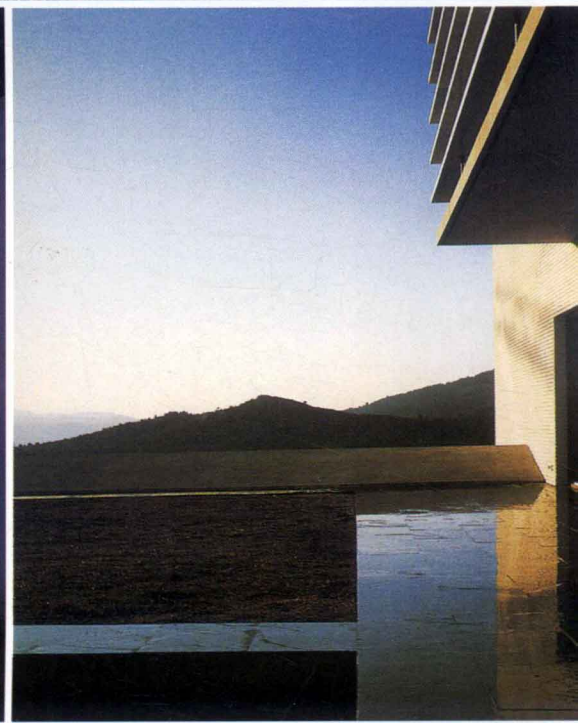


Architect: Carlos Ferrater
Location: Barcelona

This dramatic white house stands confidently atop its steep site. Its louvered windows focus both west down the mountain and south across the width of its long, trapezoidal lot, capturing views of two valleys, the city of Barcelona, and the sea in the distance. The house's low wings—one containing an almost-buried painting and sculpture studio lit by a strip of sloping clerestory windows, the other the tunnel leading toward the entrance—extend to embrace oncoming visitors as they make their way along a winding path up to the house. Above its base, which is dug into the mountain and stretches the width of the site, the 8,000-square-foot house rises three storeies. These three storeies are contained in a long and narrow mass that runs perpendicular to the contour lines. This mass, in fact, is made up of thin overlapping rectilinear volumes with windows facing down or across the site. The master bedroom faces west, down the slope, its relatively narrow bank of windows protected by aluminum louvers. The family/living room volume faces south,

across the site, with wide, louvered windows overlooking the swimming pool and the grassy patio atop the art studio. The family room on the first level of this volume opens to the patio, while its upper stories accommodate a two-storey living room with a mezzanine library. Behind the living room is the children's bedroom wing, with access to terraces on the house's north side. Walls are faced in white engineer's brick, and aluminum louvers are suspended and held taut by a system of steel wires. Carlos Ferrater has designed a wide variety of projects over the past two decades, among them office buildings, schools, parks (including the New Botanical Garden of Barcelona), and convention centers, for which, wrote architectural historian William Curtis recently, "Ferrater has evolved a corresponding spectrum of responses." For his houses, noted Curtis, Ferrater's response entails "entering into dialogue with the forces of landscape, sun, and sea."





Architect: Felipe Assadi
Location: Santiago De Chile, Chile
Collaborator: Jorge Manieu
Photographer: Guy Wenborne

This house was built close to a residential estate dominated by the Chilean colonial style, with its white facades, pastel colors, and tiled roofs. This model has proliferated, following fashions that have created substyle but do not represent any real architectural advance. The Sistek House sought to break away from this format, with its inherent monotony and repetition, and find a way to adapt to the sloping hill on which it is set.

The uneven terrain is exacerbated by the dimensions of the property, which occupies a surface area double the normal size in this area. The proposed solution was a series of three terraces: the lower level the largest is occupied by the garden and swimming pool, the next level by the day-

time areas, and the top floor by the bedrooms. This layout seeks to take maximum advantage of the sunlight entering through the large windows on the facades, as the house is set on the shady side of the hill; in contrast, the areas directly exposed to the sun are protected by parasols. The house's main facade is a simple mass that unites the few formal devices that are used, although these are more than sufficient to stand out in this particular setting. Materials such as cement, steel, and glass are exposed and open to view; moreover, in an attempt to recycle materials and economize on the construction, the pine wood from the plank molds was used to level the garden.

