

CRITICAL REGIONALISM

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CRITICAL REGIONALISM

selected student works

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INTRODUCTION

Elective : Critical Regionalism

Prof. Johannes Kalvelage

Investigation and research into the concept of Critical Regionalism, as discussed by the historian-theorist Kenneth Frampton in his manifesto "Towards a Critical Regionalism: Six Points for an Architecture of Resistance" in 1983, may resemble the inspection of a long overgrown footpath on the common ground of architectural history. Published in "The Anti-Aesthetic: Essays on Postmodern Culture" the so disseminated Critical Regionalism should reconfigure modernist architecture, amalgamating its universal progressive qualities with the genius loci by accentuating topography, climate, light and tectonics rather than scenography.

Architects who may number among the category of Critical Regionalism such as Alvar Aalto, Jorn Utzon, Carlo Scarpa, Alvaro Siza, Tadao Ando, Glenn Murcutt, Peter Zumthor or Wang Shu have been honoured with the Pritzker Architecture Prize which may indicate the fundamental relevance of a conceptual position which at the time established a point of view beyond the so far centralized poles of the architectural discourse.

Critical Regionalism has surely been widening the understanding of what so often is referred to as "context", with all its implications of retroactive effects if misunderstood or misconstrued as perpetuation of established conditions, which in fact need nothing more than critical alteration. The understanding is such that a critical and responsible interaction with the social and spatial conditions which we are facing in our sphere of activity, wherever this may be, is essential for the "Architecture of Resistance". The examination of the factual situation with a professional sense of responsibility is the elementary way of Architectural Design.

And in this sense we must state that Critical Regionalism still is and will most certainly be of ongoing interest and relevance. This publication is documenting at any rate the interest of a new generation of architects and I would like to thank all participants most sincerely for their contributions.

Prof. Johannes Kalvelage

TOWARDS CRITICAL REGIONALISM

Post Analyses

Arpi Mangasaryan

In order to further investigate into the topic of Critical Regionalism, a question of “what does the movement of Critical Regionalism stand for?” must be asked.

By broadly generalizing the concept of Regionalism, it is possible that the Regionalist Movement attempts to achieve a conscious synthesis between so-called universal civilization and world culture.

In the context of global civilization, the movement tries to point out the newly accruing conflicts between what seems to be primordial to human condition and the current dominant state of both civilization and technology, thus arguing the very position of not only the human culture and habitat but in this particular case, the object of architecture as well.

In ever fast evolving modern society which prefers the immediate visual impulse to the tactility of the surrounding environment, the Regionalist approach is not that of a romanticized naivety towards “nature” and the alleged return to the “initial core”. Instead, it recognizes the struggle of the “self” in the globalized technology-aided modern world, where the “self” is infinitely dispersed between its social and physical existence, often lost in the sea of references with no origin. That is precisely why the context seems to be so crucial in the Regionalist argument. However, the abovementioned context should not be understood as a mere specificity of the location.

The Regionalist approach does not suggest a simplification or a reduction. In this regard, the problem is not the complexity itself. The problem is, as Kenneth Frampton describes “the blind trust towards modernization” without redefining the key elements and their relationships such as a human _culture_ nature connection. Consequently, the question is, how to become a part of “modern civilization” without being trapped in restrictions of overly optimized and excessively complex systems, where the content is traded for “marketable appearances”, at the same time without falling into nostalgia and regression.

By questioning both the subject, the author and the effects, as well as the challenges of the emerging technologies, the Regionalism movement opens a discussion towards a possible paradigm shift in architecture and suggests a more multidisciplinary and multisensory approach in architectural discourse.

**TOWARDS A CRITICAL REGIONALISM:
SIX POINTS FOR AN ARCHITECTURE OF RESISTANCE**

Kenneth Frampton

The phenomenon of universalization, while being an advancement of mankind, at the same time constitutes a sort of subtle destruction, not only of traditional cultures, which might not be an irreparable wrong, but also of what I shall call for the time being the creative nucleus of great cultures, that nucleus on the basis of which we interpret life, what I shall call in advance the ethical and mythical nucleus of mankind. The conflict springs up from there. We have the feeling that this single world civilization at the same time exerts a sort of attrition or wearing away at the expense of the cultural resources which have made the great civilizations of the past. This threat is expressed, among other disturbing effects, by the spreading before our eyes of a mediocre civilization which is the absurd counterpart of what I was just calling elementary culture. Everywhere throughout the world, one finds the same bad movie, the same slot machines, the same plastic or aluminum atrocities, the same twisting of language by propaganda, etc. It seems as if mankind, by approaching en masse a basic consumer culture, were also stopped en masse at a subcultural level. Thus we come to the crucial problem confronting nations just rising from underdevelopment. In order to get onto the road toward modernization, is it necessary to jettison the old cultural past which has been the reason d'être of a nation? ... Whence the paradox: on the one hand, it has to root itself in the soil of its past, forge a national spirit, and unfurl this spiritual and cultural revindication before the colonialist's personality. But in order to take part in modern civilization, it is necessary at the same time to take part in scientific, technical, and political rationality, something which very often requires the pure and simple abandon of a whole cultural past. It is a fact: every culture cannot sustain and absorb the shock of modern civilization. There is the paradox: how to become modern and to return to sources; how to revive an old, dormant civilization and take part in universal civilization.

—Paul Ricoeur, *History and Truth*

1. Culture and Civilization

Modern building is now so universally conditioned by optimized technology that the possibility of creating significant urban form has become extremely limited. The restrictions jointly imposed by automotive distribution and the volatile play of land speculation serve to limit the scope of urban design to such a degree that any intervention tends to be reduced either to the manipulation of elements predetermined by the imperatives of production, or to a kind of superficial masking which modern development requires for the facilitation of marketing and the maintenance of social control. Today the practice of architecture seems to be increasingly polarized between, on the one hand, a so-called „high-tech“ approach predicated exclusively upon production and, on the other, the provision of a „compensatory facade“ to cover up the harsh realities of this universal system. Twenty years ago the dialectical interplay between civilization and culture still afforded the possibility of maintaining some general control over the shape and significance of the urban fabric. The last two decades, however, have radically transformed the metropolitan centers of the developed world. What were still essentially 19th-century city fabrics in the early 1960s have since become progressively overlaid by the two symbiotic instruments of Megalopolitan development—the freestanding high-rise and the serpentine freeway. The former has finally come into its own as the prime device for realizing the increased land value brought into being by the latter. The typical downtown which, up to twenty years ago, still presented a mixture of residential stock with tertiary and secondary industry has now become little more than a burolandschaft cityscape: the victory of universal civilization over locally inflected culture. The predicament posed by Ricoeur—namely, „how to become modern and to return to sources“—now seems to be circumvented by the apocalyptic thrust of modernization, while the ground in which the mytho-ethical nucleus of a society might take root has become eroded by the rapacity of development. Ever since the beginning of the Enlightenment, civilization has been primarily concerned with instrumental reason, while culture has addressed itself to the specifics of expression—to the realization of the being and the evolution of its collective psycho-social reality. Today civilization tends to be increasingly embroiled in a never-ending chain of „means and ends“ wherein, according to Hannah Arendt, „The, in order to‘ has become the content of the, for the sake of;‘ utility established as meaning generates meaninglessness.“

2. The Rise and Fall of the Avant-Garde

The emergence of the avant-garde is inseparable from the modernization of both society and architecture. Over the past century-and-a-half avant-garde culture has assumed different roles, at times facilitating the process of modernization and thereby acting, in part, as a progressive, liberative form, at times being virulently opposed to the positivism of bourgeois culture. By and large, avant-garde architecture has played a positive role with regard to the progressive trajectory of the Enlightenment. Exemplary of this is the role played by Neoclassicism: from the mid 18th century onwards it serves as both a symbol of and an instrument

for the propagation of universal civilization. The mid-19th century, however, saw the historical avant-garde assume an adversary stance towards both industrial process and Neoclassical form. This is the first concerted reaction on the part of „tradition“ to the process of modernization as the Gothic Revival and the Arts-and-Crafts movements take up a categorically negative attitude towards both utilitarianism and the division of labor. Despite this critique, modernization continues unabated, and throughout the last half of the 19th-century bourgeois art distances itself progressively from the harsh realities of colonialism and paleo-technological exploitation. Thus at the end of the century the avant-gardist Art Nouveau takes refuge in the compensatory thesis of „art for art’s sake,“ retreating to nostalgic or phantasmagoric dream-worlds inspired by the cathartic hermeticism of Wagner’s music-drama. The progressive avant-garde emerges in full force, however, soon after the turn of the century with the advent of Futurism. This unequivocal critique of the ancient regime gives rise to the primary positive cultural formations of the 1920s: to Purism, Neoplasticism, and Constructivism. These movements are the last occasion on which radical avant-gardism is able to identify itself wholeheartedly with the process of modernization. In the immediate aftermath of World War I—“the war to end all wars”—the triumphs of science, medicine and industry seemed to confirm the liberative promise of the modern project. In the 1930s, however, the prevailing backwardness and chronic insecurity of the newly urbanized masses, the upheavals caused by war, revolution and economic depression, followed by a sudden and crucial need for psycho-social stability in the face of global political and economic crises, all induce a state of affairs in which the interests of both monopoly and state capitalism are, for the first time in modern history, divorced from the liberative drives of cultural modernisation. Universal civilization and world culture cannot be drawn upon to sustain „the myth of the State,“ and one reaction-formation succeeds another as the historical avant-garde founders on the rocks of the Spanish Civil War. Not least among these reactions is the reassertion of Neo-Kantian aesthetics as a substitute for the culturally liberative modern project. Confused by the political and cultural politics of Stalinism, former left-wing protagonists of socio-cultural modernization now recommend a strategic withdrawal from the project of totally transforming the existing reality. This renunciation is predicated on the belief that as long as the struggle between socialism and capitalism persists (with the manipulative mass-culture politics that this conflict necessarily entails), the modern world cannot continue to entertain the prospect of evolving a marginal, liberative, avant-gardist culture which would break (or speak of the break) with the history of bourgeois repression. Close to *l’art pour l’art*, this position was first advanced as a „holding pattern“ in Clement Greenberg’s „Avant-Garde and Kitsch“ of 1939; this essay concludes somewhat ambiguously with the words: „Today we look to socialism simply for the preservation of whatever living culture we have right now.“⁶ Greenberg reformulated this position in specifically formalist terms in his essay „Modernist Painting“ of 1965, wherein he wrote: Having been denied by the Enlightenment of all tasks they could take seriously, they [the arts] looked as though they were going to be assimilated to entertainment pure and simple, and entertainment looked as though it was going to be assimilated, like religion, to therapy. The arts could save themselves from this leveling down only by demonstrating that the kind of experience they provided was valuable in its own right and not to be

obtained from any other kind of activity.' Despite this defensive intellectual stance, the arts have nonetheless continued to gravitate, if not towards entertainment, then certainly towards commodity and—in the case of that which Charles Jencks has since classified as Post-Modern Architectures— towards pure technique or pure scenography. In the latter case, the so-called postmodern architects are merely feeding the media-society with gratuitous, quietistic images rather than proffering, as they claim, a creative *rappel l'ordre* after the supposedly proven bankruptcy of the liberative modern project. In this regard, as Andreas Huyssens has written, „The American postmodernist avant-garde, therefore, is not only the end game of avant-gardism. It also represents the fragmentation and decline of critical adversary culture;“⁹ Nevertheless, it is true that modernization can no longer be simplistically identified as liberative in se, in part because of the domination of mass culture by the media industry (above all television which, as Jerry Mander reminds us, expanded its persuasive power a thousandfold between 1945 and 1975 = °) and in part because the trajectory of modernization has brought us to the threshold of nuclear war and the annihilation of the entire species. So too. avant-gardism can no longer be sustained as a liberative moment, in part 20 *The Anti-Aesthetic* because its initial utopian promise has been overrun by the internal rationality of instrumental reason. This „closure“ was perhaps best formulated by Herbert Marcuse when he wrote: The technological apriori is a political apriori inasmuch as the transformation of nature involves that of man, and inasmuch as the „man-made creations“ issue from and re-enter the societal ensemble. One may still insist that the machinery of the technological universe is „as such“ indifferent towards political ends—it can revolutionize or retard society. , .. However, when technics becomes the universal form of material production, it circumscribes an entire culture, it projects a historical totality—a „world.“ „

3. Critical Regionalism and World Culture

Architecture can only be sustained today as a critical practice if it assumes an *arriere-garde* position, that is to say, one which distances itself equally from the Enlightenment myth of progress and from a reactionary, unrealistic impulse to return to the architectonic forms of the preindustrial past. A critical *arriere-garde* has to remove itself from both the optimization of advanced technology and the ever-present tendency to regress into nostalgic historicism or the glibly decorative. It is my contention that only an *arriere-garde* has the capacity to cultivate a resistant, identity-giving culture while at the same time having discreet recourse to universal technique. It is necessary to qualify the term *arriere-garde* so as to diminish its critical scope from such conservative policies as Populism or sentimental Regionalism with which it has often been associated. In order to ground *arriere-gardism* in a rooted yet critical strategy, it is helpful to appropriate the term *Critical Regionalism* as coined by Alex Tzonis and Lilliane Lefaivre in „*The Grid and the Pathway*“ (1981); in this essay they caution against the ambiguity of regional reformism, as this has become occasionally manifest since the last quarter of the 19th century: Regionalism has dominated architecture in almost all countries at some time during the past two centuries and a half. By way of general definition we can say that it upholds the

individual and local architectonic features against more universal and abstract ones. In addition, however, regionalism bears the hallmark of ambiguity, On the one hand, it has been associated with movements of reform and liberation...on the other, it has proved a powerful tool of repression and chauvinism.... Certainly, critical regionalism has its limitations. The upheaval of the populist movement—a more developed form of regionalism—has brought to light these weak points. No new architecture can emerge without a new kind of relations between designer and user, without new kinds of programs... Despite these limitations critical regionalism is a bridge over which any humanistic architecture of the future must pass.' The fundamental strategy of Critical Regionalism is to mediate the impact of universal civilization with elements derived indirectly from the peculiarities of a particular place. It is clear from the above that Critical Regionalism depends upon maintaining a high level of critical self-consciousness. It may find its governing inspiration in such things as the range and quality of the local light, or in a tectonic derived from a peculiar structural mode, or in the topography of a given site. But it is necessary, as I have already suggested, to distinguish between Critical Regionalism and simple-minded attempts to revive the hypothetical forms of a lost vernacular. In contradistinction to Critical Regionalism, the primary vehicle of Populism is the communicative or instrumental sign. Such a sign seeks to evoke not a critical perception of reality, but rather the sublimation of a desire for direct experience through the provision of information. Its tactical aim is to attain, as economically as possible, a preconceived level of gratification in behavioristic terms. In this respect, the strong affinity of Populism for the rhetorical techniques and imagery of advertising is hardly accidental. Unless one guards against such a convergence, one will confuse the resistant capacity of a critical practice with the demagogic tendencies of Populism. The case can be made that Critical Regionalism as a cultural strategy is as much a bearer of world culture as it is a vehicle of universal civilization. And while it is obviously misleading to conceive of our inheriting world culture to the same degree as we are all heirs to universal civilization, it is nonetheless evident that since we are, in principle, subject to the impact of both, we have no choice but to take cognizance today of their interaction . In this regard the practice of Critical Regionalism is contingent upon a process of double mediation. In the first place, it has to „deconstruct“ the overall spectrum of world culture which it inevitably inherits; in the second place, it has to achieve, through synthetic contradiction, a manifest critique of universal civilization. To deconstruct world culture is to remove oneself from that eclecticism of the fin de siècle which appropriated alien, exotic forms in order to revitalize the expressivity of an enervated society. (One thinks of the „form-force“ aesthetics of Henri van de Velde or the „whiplash-Arabesques“ of Victor Horta.) On the other hand, the mediation of universal technique involves imposing limits on the optimization of industrial and postindustrial technology. The future necessity for re-synthesizing principles and elements drawn from diverse origins and quite different ideological sets seems to be alluded to by Ricoeur when he writes: No one can say what will become of our civilization when it has really met different civilizations by means other than the shock of conquest and 22 The Anti-Aesthetic domination. But we have to admit that this encounter has not yet taken place at the level of an authentic dialogue. That is why we are in a kind of lull or interregnum in which we can no longer practice the dogma

tism of a single truth and in which we are not yet capable of conquering the skepticism into which we have stepped." A parallel and complementary sentiment was expressed by the Dutch architect Aldo Van Eyck who, quite coincidentally, wrote at the same time: „Western civilization habitually identifies itself with civilization as such on the pontifical assumption that what is not like it is a deviation, less advanced, primitive, or, at best, exotically interesting at a safe distance.“⁴ That Critical Regionalism cannot be simply based on the autochthonous forms of a specific region alone was well put by the Californian architect Hamilton Harwell Harris when he wrote, now nearly thirty years ago: Opposed to the Regionalism of Restriction is another type of regionalism, the Regionalism of Liberation. This is the manifestation of a region that is especially in tune with the emerging thought of the time. We call such a manifestation „regional“ only because it has not yet emerged elsewhere.... A region may develop ideas. A region may accept ideas. Imagination and intelligence are necessary for both. In California in the late Twenties and Thirties modern European ideas met a still-developing regionalism. In New England, on the other hand, European Modernism met a rigid and restrictive regionalism that at first resisted and then surrendered. New England accepted European Modernism whole because its own regionalism had been reduced to a collection of restrictions. The scope for achieving a self-conscious synthesis between universal civilization and world culture may be specifically illustrated by Jan Utzon’s Bagsvaerd Church, built near Copenhagen in 1976, a work whose complex meaning stems directly from a revealed conjunction between, on the one hand, the rationality of normative technique and, on the other, the irrationality of idiosyncratic form. Inasmuch as this building is organized around a regular grid and is comprised of repetitive, in-fill modules—concrete blocks in the first instance and precast concrete wall units in the second—we may justly regard it as the outcome of universal civilization. Such a building system, comprising an in situ concrete frame with prefabricated concrete in-fill elements, has indeed been applied countless times all over the developed world. However, the universality of this productive method— which includes, in this instance, patent glazing on the roof—is abruptly mediated when one passes from the optimal modular skin of the exterior to the far less optimal reinforced concrete shell vault spanning the nave. This last is obviously a relatively uneconomic mode of construction, selected and manipulated first for its direct associative capacity—that is to say, the vault signifies sacred space—and second for its multiple cross-cultural references. While the reinforced concrete shell vault has long since held an established place within the received tectonic canon of Western modern architecture, the highly configured section adopted in this instance is hardly familiar, and the only precedent for such a form, in a sacred context, is Eastern rather than Western—namely, the Chinese pagoda roof, cited by Utzon in his seminal essay of 1963, „Platforms and Plateaus.“⁶ Although the main Bagsvaerd vault spontaneously signifies its religious nature, it does so in such a way as to preclude an exclusively Occidental or Oriental reading of the code by which the public and sacred space is constituted. The intent of this expression is, of course, to secularize the sacred form by precluding the usual set of semantic religious references and thereby the corresponding range of automatic responses that usually accompany them. This is arguably a more appropriate way of rendering a church in a highly secular age, where any symbolic allusion to the ecclesiastic usually degenerates immediately into the

vagaries of kitsch. And yet paradoxically, this desacralization at Bagsvaerd subtly reconstitutes a renewed basis for the spiritual, one founded, I would argue, in a regional reaffirmation—grounds, at least, for some form of collective spirituality.

4. The Resistance of the Place-Form

The Megalopolis recognized as such in 1961 by the geographer Jean Gottman⁷ continues to proliferate throughout the developed world to such an extent that, with the exception of cities which were laid in place before the turn of the century, we are no longer able to maintain defined urban forms. The last quarter of a century has seen the so-called field of urban design degenerate into a theoretical subject whose discourse bears little relation to the processal realities of modern development. Today even the super-managerial discipline of urban planning has entered into a state of crisis. The ultimate fate of the plan which was officially promulgated for the rebuilding of Rotterdam after World War II is symptomatic in this regard, since it testifies, in terms of its own recently changed status, to the current tendency to reduce all planning to little more than the allocation of land use and the logistics of distribution. Until relatively recently, the Rotterdam master plan was revised and upgraded every decade in the light of buildings which had been realized in the interim. In 1975, however, this progressive urban cultural procedure was unexpectedly abandoned in favor of publishing a nonphysical, infrastructure plan conceived at a regional scale. Such a plan concerns itself almost exclusively with the logistical projection of changes in land use and with the augmentation of existing distribution systems. In his essay of 1954, „Building, Dwelling, Thinking,“ Martin Heidegger provides us with a critical vantage point from which to behold this phenomenon of universal placelessness. Against the Latin or, rather, the antique abstract concept of space as a more or less endless continuum of evenly subdivided spatial components or integers— what he terms *spatium* and *extensio*—Heidegger opposes the German word for space (or, rather, place), which is the term *Raum*. Heidegger argues that the phenomenological essence of such a space/place depends upon the concrete, clearly defined nature of its boundary, for, as he puts it, „A boundary is not that at which something stops, but, as -the Greeks recognized, the boundary is that from which something begins it’s presencing.“¹⁸ Apart from confirming that Western abstract reason has its origins in the antique culture of the Mediterranean, Heidegger shows that etymologically the German *gerund* building is closely linked with the archaic forms of being, cultivating and dwelling, and goes on to state that the condition of „dwelling“ and hence ultimately of „being“ can only take place in a domain that is clearly bounded. While we may well remain skeptical as to the merit of grounding critical practice in a concept so hermetically metaphysical as Being, we are, when confronted with the ubiquitous placelessness of our modern environment, nonetheless brought to posit, after Heidegger, the absolute precondition of a bounded domain in order to create an architecture of resistance. Only such a defined boundary will permit the built form to stand against—and hence literally to withstand in an institutional sense—the endless processal flux of the Megalopolis. The bounded place-form, in its public mode, is also essential to what Hannah

Arendt has termed „the space of human appearance;“ since the evolution of legitimate power has always been predicated upon the existence of the „polis“ and upon institutional and physical form. While the political life of the Greek polis did not stem directly from the physical presence and representation of the city-state, it displayed in contrast to the Megalopolis the cantonal attributes of urban density. Thus Arendt writes in *The Human Condition*: The only indispensable material factor in the generation of power is the living together of people. Only where men live so close together that the potentialities for action are always present will power remain with them and the foundation of cities, which as city states have remained paradigmatic for all Western political organization, is therefore the most important material prerequisite for power.⁹

Nothing could be more removed from the political essence of the city-state than the rationalizations of positivistic urban planners such as Melvin Webber, whose ideological concepts of the community without proximity and the non-place urban realm are nothing if not slogans devised to rationalize the absence of any true public realm in the modern motopia.²⁰ The manipulative bias of such ideologies has never been more openly expressed than in Robert Venturi's *Complexity and Contradiction in Architecture* (1966) wherein the author asserts that Americans do not need piazzas, since they should be at home watching television.“ Such reactionary attitudes emphasize the impotence of an urbanized populace which has paradoxically lost the object of its urbanization. While the strategy of Critical Regionalism as outlined above addresses itself mainly to the maintenance of an expressive density and resonance in an architecture of resistance (a cultural density which under today's conditions could be said to be potentially liberative in and of itself since it opens the user to manifold experiences), the provision of a place-form is equally essential to critical practice, inasmuch as a resistant architecture, in an institutional sense, is necessarily dependent on a clearly defined domain. Perhaps the most generic example of such an urban form is the perimeter block, although other related, introspective types may be evoked, such as the galleria, the atrium, the forecourt and the labyrinth. And while these types have in many instances today simply become the vehicles for accommodating pseudo-public realms (one thinks of recent megastructures in housing, hotels, shopping centers, etc.), one cannot even in these instances entirely discount the latent political and resistant potential of the place-form.

5. Culture Versus Nature: Topography, Context, Climate, Light and Tectonic Form

Critical Regionalism necessarily involves a more directly dialectical relation with nature than the more abstract, formal traditions of modern avant-garde architecture allow. It is self-evident that the tabula rasa tendency of modernization favors the optimum use of earth-moving equipment inasmuch as a totally flat datum is regarded as the most economic matrix upon which to predicate the rationalization of construction. Here again, one touches in concrete terms this fundamental opposition between universal civilization and autochthonous culture. The bulldozing of an irregular topography into a flat site is clearly a technocratic gesture which aspires to a condition of absolute placelessness, whereas the terracing of the same site to receive the stepped form of a building is an engagement in the act of „cultivating“ the site. Clearly such a mode

of beholding and acting brings one close once again to Heidegger's etymology; at the same time, it evokes the method alluded to by the Swiss architect Mario Botta as „building the site.“ It is possible to argue that in this last instance the specific culture of the region— that is to say, its history in both a geological and agricultural sense—becomes inscribed into the form and realization of the work. This inscription, which arises out of „in-laying“ the building into the site, has many levels of significance, for it has a capacity to embody, in built form, the prehistory of the place, its archeological past and its subsequent cultivation and transformation across time. Through this layering into the site the idiosyncrasies of place find their expression without falling into sentimentality. What is evident in the case of topography applies to a similar degree in the case of an existing urban fabric, and the same can be claimed for the contingencies of climate and the temporally inflected qualities of local light. Once again, the sensitive modulation and incorporation of such factors must almost by definition be fundamentally opposed to the optimum use of universal technique. This is perhaps most clear in the case of light and climate control. The generic window is obviously the most delicate point at which these two natural forces impinge upon the outer membrane of the building, fenestration having an innate capacity to inscribe architecture with the character of a region and hence to express the place in which the work is situated. Until recently, the received precepts of modern curatorial practice favored the exclusive use of artificial light in all art galleries. It has perhaps been insufficiently recognized how this encapsulation tends to reduce the artwork to a commodity since such an environment must conspire to render the work placeless. This is because the local light spectrum is never permitted to play across its surface: here, then, we see how the loss of aura, attributed by Walter Benjamin to the processes of mechanical reproduction, also arises from a relatively static application of universal technology. The converse of this „placeless“ practice would be to provide that art galleries be top-lit through carefully contrived monitors so that, while the injurious effects of direct sunlight are avoided, the ambient light of the exhibition volume changes under the impact of time, season, humidity, etc. Such conditions guarantee the appearance of a place-conscious poetic—a form of filtration compounded out of an interaction between culture and nature, between art and light. Clearly, this principle applies to all fenestration, irrespective of size and location. A constant „regional inflection“ of the form arises directly from the fact that in certain climates the glazed aperture is advanced, while in others it is recessed behind the masonry facade (or, alternatively, shielded by adjustable sun breakers). The way in which such openings provide for appropriate ventilation also constitutes an unsentimental element reflecting the nature of local culture. Here, clearly, the main antagonist of rooted culture is the ubiquitous air-conditioner, applied in all times and in all places, irrespective of the local climatic conditions which have a capacity to express the specific place and the seasonal variations of its climate. Wherever they occur, the fixed window and the remote-controlled air-conditioning system are mutually indicative of domination by universal technique. Despite the critical importance of topography and light, the primary principle of architectural autonomy resides in the tectonic rather than the scenographic: that is to say, this autonomy is embodied in the revealed ligaments of the construction and in the way in which the syntactical form of the structure explicitly resists the action of gravity. It is obvious that this discourse of the

load borne (the beam) and the load-bearing (the column) cannot be brought into being where the structure is masked or otherwise concealed. On the other hand, the tectonic is not to be confused with the purely technical, for it is more than the simple revelation of stereotopy or the expression of a skeletal framework. Its essence was first defined by the German aesthete Karl Bötticher in his book "Die Tektonik der Hellenen" (1852), and it was perhaps best summarized by the architectural historian Stanford Anderson when he wrote: „Tektonik“ referred not just to the activity of making the materially requisite construction ... but rather to the activity that raises this construction to an art

form....The functionally adequate form must be adapted so as to give expression to its function. The sense of bearing provided by the entasis of Greek columns became the touchstone of this concept of Tektonik, The tectonic remains to us today as a potential means for distilling play between material, craftwork, and gravity, so as to yield a component which is, in fact, a condensation of the entire structure. We may speak here of the presentation of a structural poetic rather than the re-presentation of a facade.

The tactile resilience of the place-form and the capacity of the body to read the environment in terms other than those of sight alone suggest a potential strategy for resisting the domination of universal technology. It is symptomatic of the priority given to sight that we find it necessary to remind ourselves that the tactile is an important dimension in the perception of built form. One has in mind a whole range of complementary sensory perceptions which are registered by the labile body: the intensity of light, darkness, heat and cold; the feeling of humidity; the aroma of material; the almost palpable presence of masonry as the body senses its own confinement; the momentum of an induced gait and the relative inertia of the body as it traverses the floor; the echoing resonance of our own footfall. Luchino Visconti was well aware of these factors when making the film *The Damned*, for he insisted that the main set of the Altona mansion should be paved in real wooden parquet. It was his belief that without a solid floor underfoot the actors would be incapable of assuming appropriate and convincing postures. A similar tactile sensitivity is evident in the finishing of the public circulation in Alvar Aalto's Saynatsalo Town Hall of 1952. The main route leading to the second-floor council chamber is ultimately orchestrated in terms which are as much tactile as they are visual. Not only is the principal access stair lined in raked brickwork, but the treads and risers are also finished in brick. The kinetic impetus of the body in climbing the stair is thus checked by the friction of the steps, which are „read“ soon after in contrast to the timber floor of the council chamber itself. This chamber asserts its honorific status through sound, smell and texture, not to mention the springy deflection of the floor underfoot (and a noticeable tendency to lose one's balance on its polished surface). From this example it is clear that the liberative importance of the tactile resides in the fact that it can only be decoded in terms of experience itself: it cannot be reduced to mere information, to representation or to the simple evocation of a simulacrum substituting for absent presences.

In this way, Critical Regionalism seeks to complement our normative visual experience by readdressing the tactile range of human perceptions. In so doing, it endeavors to balance the priority accorded to the image and to counter the Western tendency to interpret the environment in exclusively perspectival terms. Accor

ding to its etymology, perspective means rationalized sight or clear seeing, and as such it presupposes a conscious suppression of the senses of smell, hearing, and taste, and a consequent distancing from a more direct experience of the environment. This self-imposed limitation relates to that which Heidegger has called a „loss of nearness.“ In attempting to counter this loss, the tactile opposes itself to the scenographic and the drawing of veils over the surface of reality. Its capacity to arouse the impulse to touch returns the architect to the poetics of construction and to the erection of works in which the tectonic value of each component depends upon the density of its objecthood. The tactile and the tectonic jointly have the capacity to transcend the mere appearance of the technical in much the same way as the place-form has the potential to withstand the relentless onslaught of global modernization.

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6. The Visual Versus the Tactile

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4. Fernand Braudel informs us that the term „culture“ hardly existed before the beginning of the 19th century when, as far as Anglo-Saxon letters are concerned, it already finds itself opposed to „civilization“ in the writings of Samuel Taylor Coleridge—above all, in Coleridge’s *On the Constitution of Church and State* of 1830. The noun „civilization“ has a somewhat longer history, first appearing in 1766, although its verb and participle forms date to the 16th and 17th centuries. The use that Ricoeur makes of the opposition between these two terms relates to the work of 20th-century German thinkers and writers such as Oswald Spengler, Ferdinand Tönnies, Alfred Weber and Thomas Mann.
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01 CULTURE VERSUS NATURE : ALVAR AALTO

Architect/ Victor Gautrin, France
Student: Paul Bes De Berc



Alvar Aalto (1898-1976), is a Finnish architect and one of the most influential architects in the XXe. His work includes a lot of architectural masterpieces, but also furniture, textile and glassware.

The culture versus nature is an important topic from Kenneth Frampton in his essay : *Toward an architecture : 6 points for an architecture of Resistance*. Frampton starts in this chapter to explain the two different ways to build an architecture.

The first method consists of „bulldozing“ a site, when the architect turns an irregular shape into a flat surface. The second method, much more smarter and subtle is to „in-lay“ the site. In that case, the architect doesn't see the space as a rational or economical space, but he looks for the best human utilization. In this way of doing, all the features of the site are taken into consideration, and the site and the building should, to quote F.L Wright „speak the same language“.

Lewis Mumford helps us to understand the Nature and Culture. According to him, we must stop thinking these two terms in total opposition, „ How to live in a world of possibilities, without sacrificing the man to the benefit of particularities ?“

According to him, modernism and regionalism are synonyms. The perfect architectural position has to be found somewhere in between. A mimetic position of the past is not the right way of doing for instance. He said, that we don't have to look for local material if they are not suited for the architecture we want to build. To resume briefly his position, the architect has to take profit from the global to enrich the local.

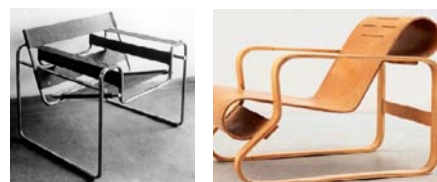
Alvar Aalto adopts exactly the same position. Very early in his life, he denied the Romantic classicism famous in Finland in the beginning of the XXe, but as well as the modernism.

But what is clearly the position of Alvar Aalto ?

Goran Schildt said about him : „ Alvar Aalto is the secret opponent within the modernist movement“.

His position is very ambivalent. He is attracted by the idea of the standardization in the Modernism, and the volition of this movement to reach an optimization of function and a healthier life for people. But he is afraid by the lack of humanity of this previous idea. He wants to go toward that and claims a „flexible standardization“ not adapted for a generic man, but for a man linked with his field and his cultural background.

This opposition can be clearly seen in these two different chairs.



The *Wassily Stuhl*, by M. Breuer is rational and optimized but according to Aalto this chair is „too cold“ and „lacks of human qualities“. With the Aalto's Chair, the architect doesn't choose wood because it's a local material of Finland, but because it is „a good heat conductor“ and is cozy to the human body.

THE VIIPURI LIBRAIRY

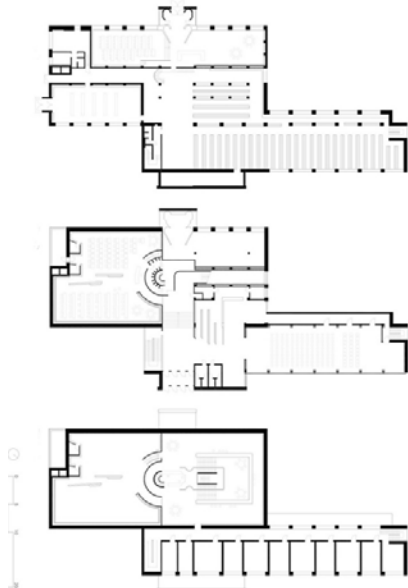
1927

Relatively forgotten for three quarters of a century, the Viipuri Library received a recent renovation and allow us to consider as a very important work of Aalto.



Apparently, the volumn seems to be a standart modernist compositon, but the project reveals some very smart solution and details that took the building well beyond a basic functionalism.

Alvar Aalto looks for here for a fluent orga-niation of circulation, ergonomic and tactile details. Moreover, he uses natural material and shows a deep concerns for natural and artificial light.



From top to bottom : Basement, Ground floor, First floor

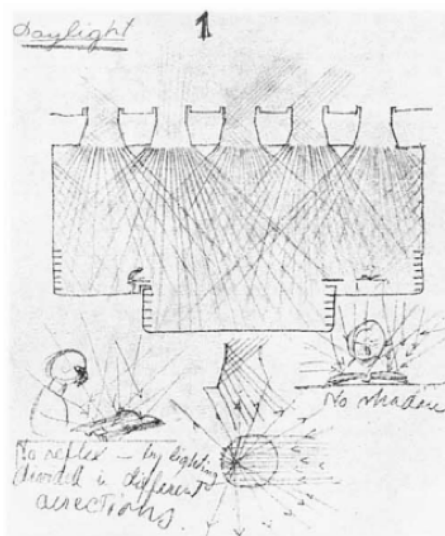
One the most amazing detail of this building is without doubt the skylight system, and it is a perfect illustration oh his aspiration for a synthesis between rational architecture while including a subtle physiological and psychological realm.

Aalto designed 57 rounds, 1.8 meters of diameter with an angle of 52° or less, thus the lighting is indirect all the year.

No reflections, no shadows disturbs the reading of the books.



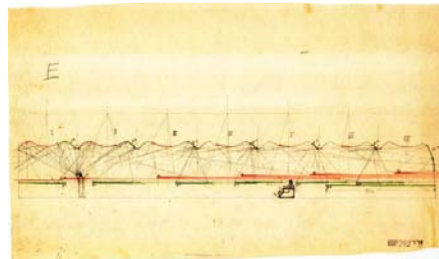
This „suns“ creates to R. Weston „a grid of deep, creating a diffuse ceilling that seems to materialize the atmospheric northern sky“.



Another smart invention in the Viipuri Library is the rolling wooden ceiling in the lecture hall.



Alvar Aalto designed a free flowing ceiling uniquely devoted for the acoustic performance of the room.



Alvar Aalto explains what he wanted to reach in the lecture hall :

"It disseminate the sound, in a acoustically advantageous way. My acoustic construction is aimed at making every point in the auditorium equal as a transmitter and a receiver of words spoken at normal loudness. I consider acoustic problems to be primarily physiological and psychological, which is why they cannot be solved by purely mechanical means"

We can clearly see this invention, to provide the same sound condition for each person as a true democratic gesture by Alvar Aalto.

All these features became ingredients of Alvar Aalto's approach and make the building well far of a „standard modernist“ realization.

In the library, each detail is neither purely rational, neither purely ornamental.

Moreover, we can't distinguish something clearly modernist or clearly Finnish.

Nevertheless, the Finnish spirit is there, but relied in a more subtle way. The use of natural light by the circular skylights recreates the natural light of Finland, which is a „timeless hallmark of Scandinavian design“.

„Modern architecture has created constructions where rationalized technique has been exaggerated, and the human functions has not been emphasized enough“

Already in his career, Aalto takes his distance to the modernist movement.

We can see in this example, that rationalization is not the only attempt for Aalto.

The library is not conceived in economical or formal terms. But all is designed for the fulfillment of human functions while in the same time carrying the legacy of the Finnish spirit.



Main Entrance

THE VILLA MAIREA

1937

The villa Mairea was commissioned in 1937 for a rich industrial couple, in Noormarkku, Finland, who wanted a „both Finnish and modernist house“.



Compare to the Viipuri Library, the external shape is much more complex and the difference with the modernism is quite obvious. The villa is an L-shaped building, framed by a courtyard.

The resemblance with the „tupa“, the old Finnish farmsteads was inescapable. In the vernacular, the courtyard would be defined at the outset by fences, similar in the villa, the courtyard is defined by both natural elements and built elements.



At the extremity of the courtyard, Aalto designed a sauna, in familiar turf and birch bark roof.

His inspiration wasn't there Finnish, but rather Japanese.

As we can see, Aalto's approach is directly analogous, engaging with the familiar, but refined and refreshed it in a contemporary manner.

Aalto invites the nature to occupy not only the courtyard, but also the architecture itself and the walls, to create a „natural ornament“ to quote F.L. Wright. The nature destroys the clarity of the volume.

The main entrance is reached by a way of stone, under a canopy which suggests a hut even more authentically „primitive“ than Laugier's hut. The visitors view the surrounding forest through the frame of a miniature and artificial nature.



Main entrance - meeting between natural and artificial nature



Axonometric view

In the inside, inspiration are both modernist and finnish. Aalto conceived a large, open living space, in which the farmhouse tupa and the modernist free plan are mixed together.

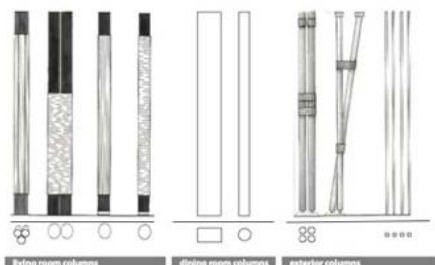


Aalto accepts for this house the structural grid but he transforms it into a metaphoric forest which blurs the lines between being inside and outside.

The „inside-outside“ is one of the favourite theme in the XXe, already used before by Gunnar Asplund, an architect admired by Aalto. The villa Mairea doesn't create a traditional space nor a flowing space. But according to Aalto it's like „wandering to a forest in which space seem to form and re-form around you.

Another particular feature of this villa is the columns. Aalto creates differents types of columns : some are composed with black steel, some others are wrapped whit rattan, or some are attached by two or three etc...

The goal is here to „avoid artificial architectural rythm. The columns are all individual.



Moreover, Aalto doesn't do the distinction between structural and non-structural columns. The clarity of the structure is challenged by some freely grouped columns. The line between structural and non-structural elements are blurred, obscured.

Whatever you look inside or outside, the villa and its elements works both visually and metaphorally, as a pictural collage, where fragments of real work are incorporated in the work of art in rich association.

Here Aalto achieve his own dimension and autonomy through transmutation and not imitation.

The villa Mairea is not a rustic hut as the mercy of the elements, it's a vehicule for human dwelling.



He doesn't want neither to imitate vernacular farmhouse in the forest, but instead he sought a transference of natural phenomenon through architecture , distinguishing natural from constructed systems, but at the same time establishing a strong relationship between them.

CONCLUSION

The position of Alvar Aalto so ambivalent seems very complex. But I think it's useful to do the parallel between him and the background he had and the history of Finland.

At that time Finland is a young country, independent since only 1917, before the land was Russian.

Finland is a hard and natural land, with a deep feeling for the value of the individual. Finland was neither a feudal country, neither a technical pioneer country, and was able to receive the gifts of technical science but too anchored in traditional values to be perverted into that. She has, furthermore, the vitality of all rising nations.



Moreover, the Aalto's father was a district surveyor and his grandfather a chief forester. He was, in fact, deeply aware that techniques can bring problems: the lack of individuality, the nightmare of consumption, the uniformity and the over-organization of the society.

Alvar Aalto denied the Romantic Classicism, very popular at that time in Finland, he has „no feeling for folklore“.

It is with that particular background that Alvar Aalto rose, and allows him to adapt modernism to build a sensitive architecture, aware to nature and human.

Alvar Aalto's model was the Italian town built on a hill. The town is here subservient to the topography, which it turns heightened with man's intervention in a perfect cultural symbiosis.



Alvar Aalto has a fascination for lines, as an expression of movement and a natural process, as the lamination of wooden furniture. It's according to him the „symbol of freedom“.

The melodic, serpentine line is invariably played against a firm base, as a counterpoint which is the foundation of all harmonic composition.

The line against the regular shape, intends to express the synthesis of nature and culture, of reason and imagination, but not a juxtaposition of irreconcilable opposites.

Alvar Aalto built a vital „component in the struggle between man and nature“.

Aalto adds that nature will always win out at the end, thus we should remove the idea of victory over her, and seek to achieve a sustainable synthesis of nature and culture.

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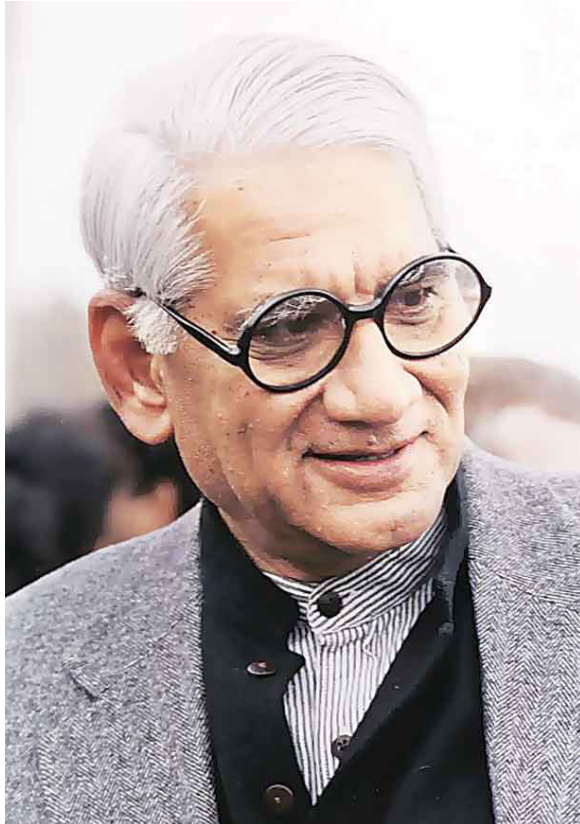
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02 THE VISUAL VERSUS THE TACTILE

Architect / Charles Correa

Student: Ashwini Bhat B



He is named as - India's greatest architect. He was awarded RIBA Gold medal and Padma Sri and Padma Vibhushan (highest civilian award in India)

Correa's thought on Critical Regionalism

"The complex and ambiguous relationship between man and nature is central to Indian architecture. In fact, all great architecture is in that sense – regional. The buildings speak to us powerfully and eloquently of their time and place – that is why they become universal. They are rooted in the soil on which they stand."

Image source: www.google.com

Charles Correa (September 1, 1930 - June 16, 2015) was an Indian Architect, an Urban planner, and a theoretician. Rooted both in modernism and rich traditions, Correa's work is the physical manifestation of the idea of Indian nationhood and progress. He is renowned for his rare capacity to give physical form to something as intangible as 'culture' or 'society' – and his work is therefore critical.

Trained under Mies Van Der Rohe and Le Corbusier, his work in India is an adaption of Modernism to a non-western culture. He emphasised on the use of local materials to reflect Indian vernacular architecture, local craftsmanship, and combined this with a design philosophy that emphasized a responsible and prudent use of resources and energy.

Design Methodology

-Open-to-sky spaces: Climatic implications plays an important role in design.

-Open-to-sky spaces must have practical implications as well.

-Any space must possess the quality of being flexible and incremental, achieving great spatial richness through minimalist means.

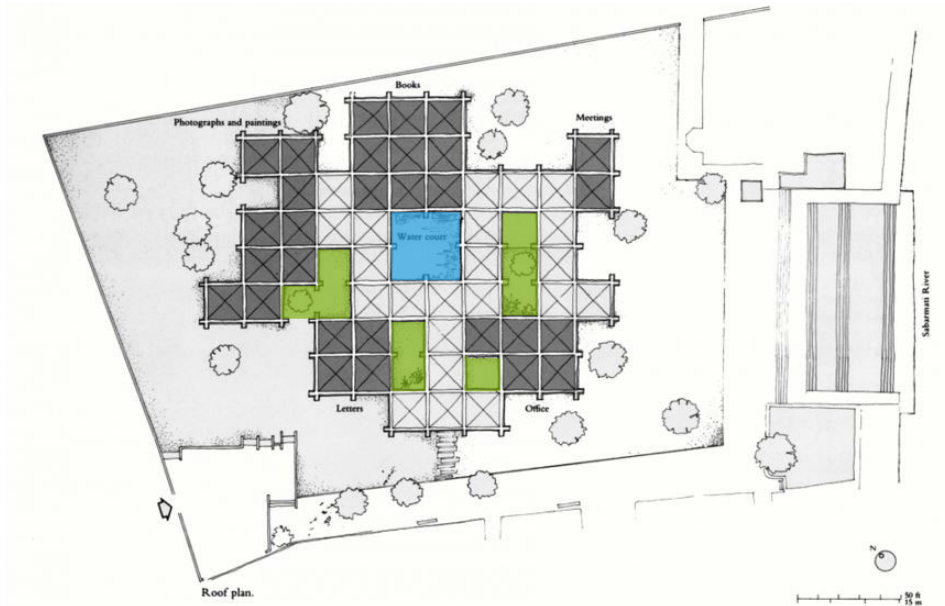
-Metaphors: Setting up a dialectic between built form and visual imagery – a complex interaction which can add layers of metaphorical and metaphysical dimensions to architecture.

GANDHI SMARAK SANGRAHALAYA – (1958 - 1963)

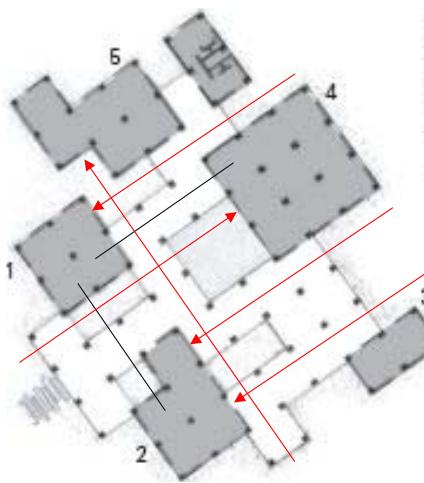
Gandhi Ashram in Ahmedabad, India.

I do not want my house to be walled on all sides and my windows to be stuffed. I want the cultures of all the lands to be blown about my house as freely as possible. But I refuse to be blown off my feet by any of them.

- Mahatma Gandhi on his idea of the ashram



The Sabarmati Ashram is located along the west bank of the Sabarmati River on Ashram Road, in the north of Ahmedabad. An exhibition and museum space was to be designed around the existing Ashram of Gandhi. Site is a part of larger complex and is integrated into gardens.



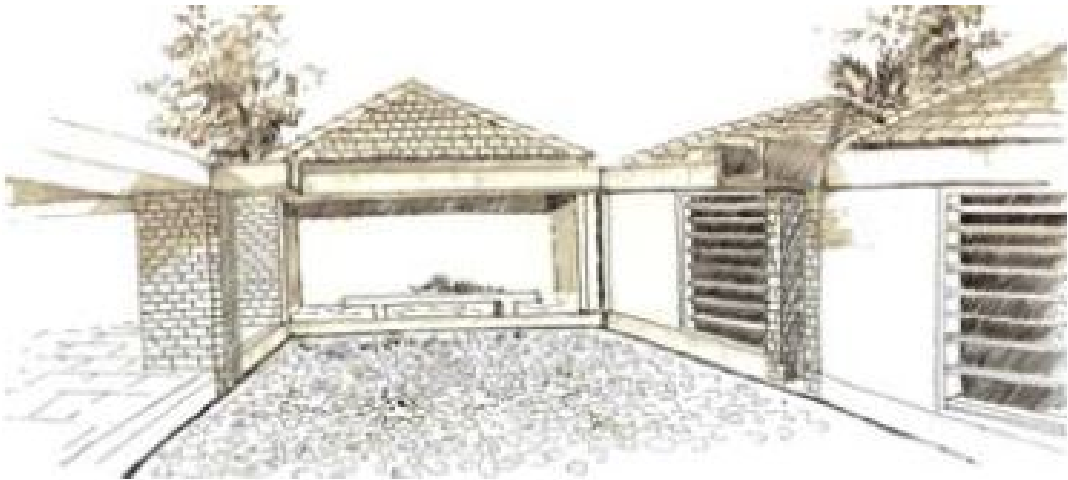
Correa designed these as 6 x 6 meters modular units made from reinforced cement concrete. The units grouped in a consciously asymmetric grid plan is analogous to the Indian village with its pathways and seemingly randomly placed buildings. Also the meeting point of these spaces is a central water court.

Courtyard

Open-to-sky spaces surrounded by enough built forms (makes one feel inside a piece of architecture), generates figure ground patterns in which open spaces can act as spaces of visual rest between enormous volumes – a principle of enormous potential for museums.



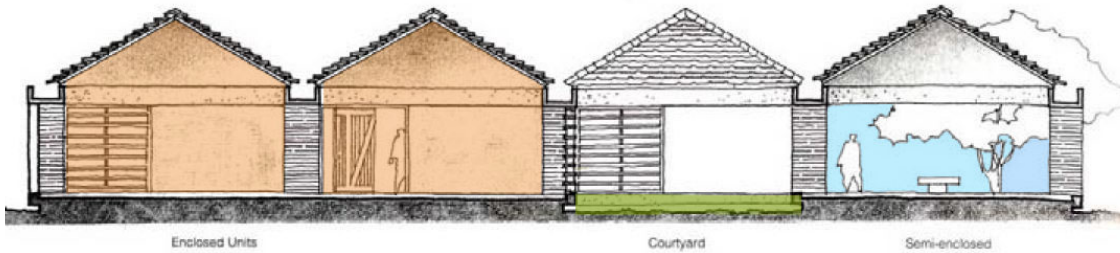
According to Frampton, Tactile is the important dimension in the perception of the built form i.e. the importance of tactile can be decoded only in terms of EXPERIENCE itself.



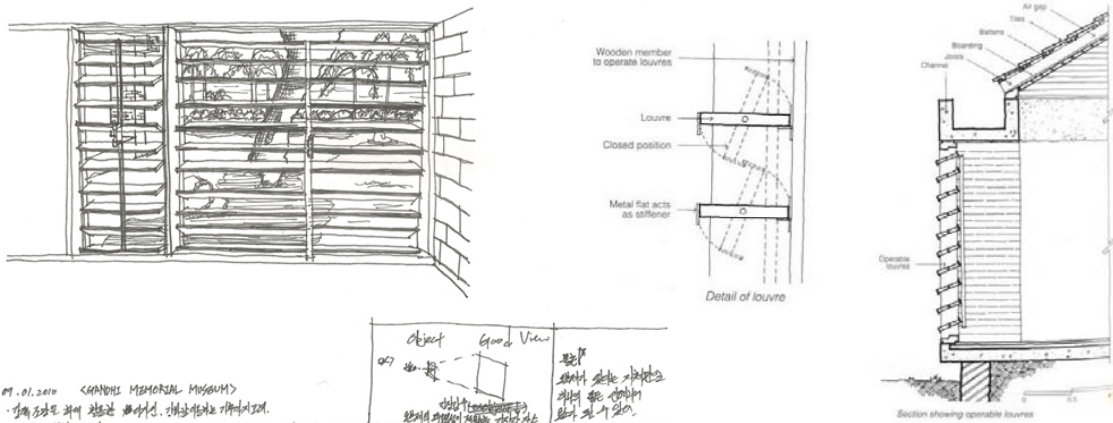
This pattern creates the opportunity to provide a combination of concentration and relaxation, possibility of offering the visitor alternate paths through various sections of the museums.

Details:

The modular simplicity of the structure is continued in the use of the basic materials; stone floors, brick walls, wooden doors and louvered windows devoid of glass and the tiled roofs.



The tiled roofs supported on brick piers :6m on centre are layered for heat control. Wooden boarding is fixed at the bottom of the joists and them finished silver-white to reflect back incident heat. Along the top of the joists, light-weight battens support roof tiles – creating an air gap between the 2 layers- which provides insulation from solar insulation.

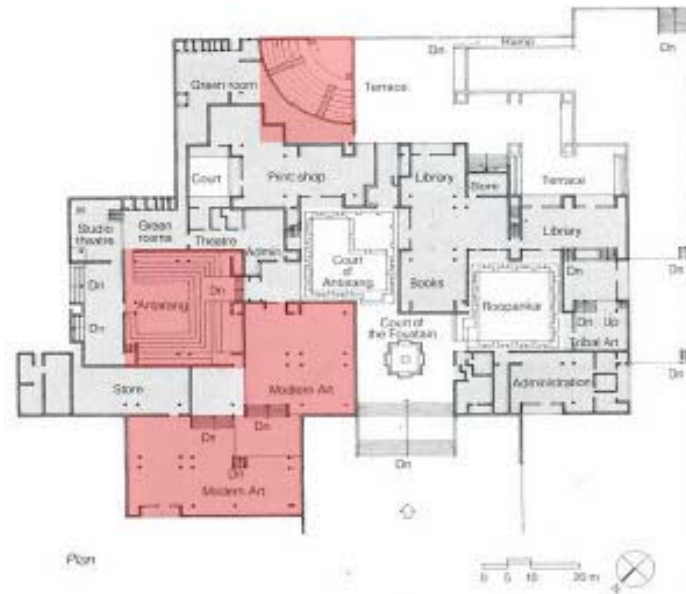


Sangrahalaya is a “living” structure which can grow and modulate. The pattern can be extended by adding more units as per the requirements.

BHARAT BHAVAN – (1975 - 1981)

Multi Arts centre in Bhopal, India.

Bharat Bhavan is an autonomous multi-arts complex and museum. On the surface it is simplicity itself as it slopes gently towards a spectacular lake-view.



„We are trying to say two things - to the artists, you matter’ and to the public ,arts matter.“

8000 sq m of Bharat Bharat houses a full-fledged theatrical repertoire company and facilities for performing for the performing arts, including the Antarang (in-door auditorium) and Bhairang (open air amphitheatre), overlooking the lake.

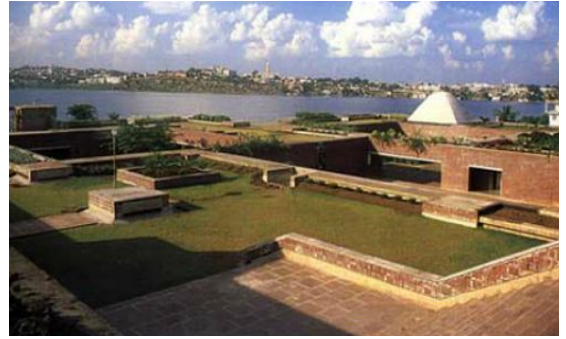
The tactile and the tectonic jointly have the capacity to transcend the mere appearance of the technical and scenographic imageries.

- Kenneth Frampton on critical regionalism



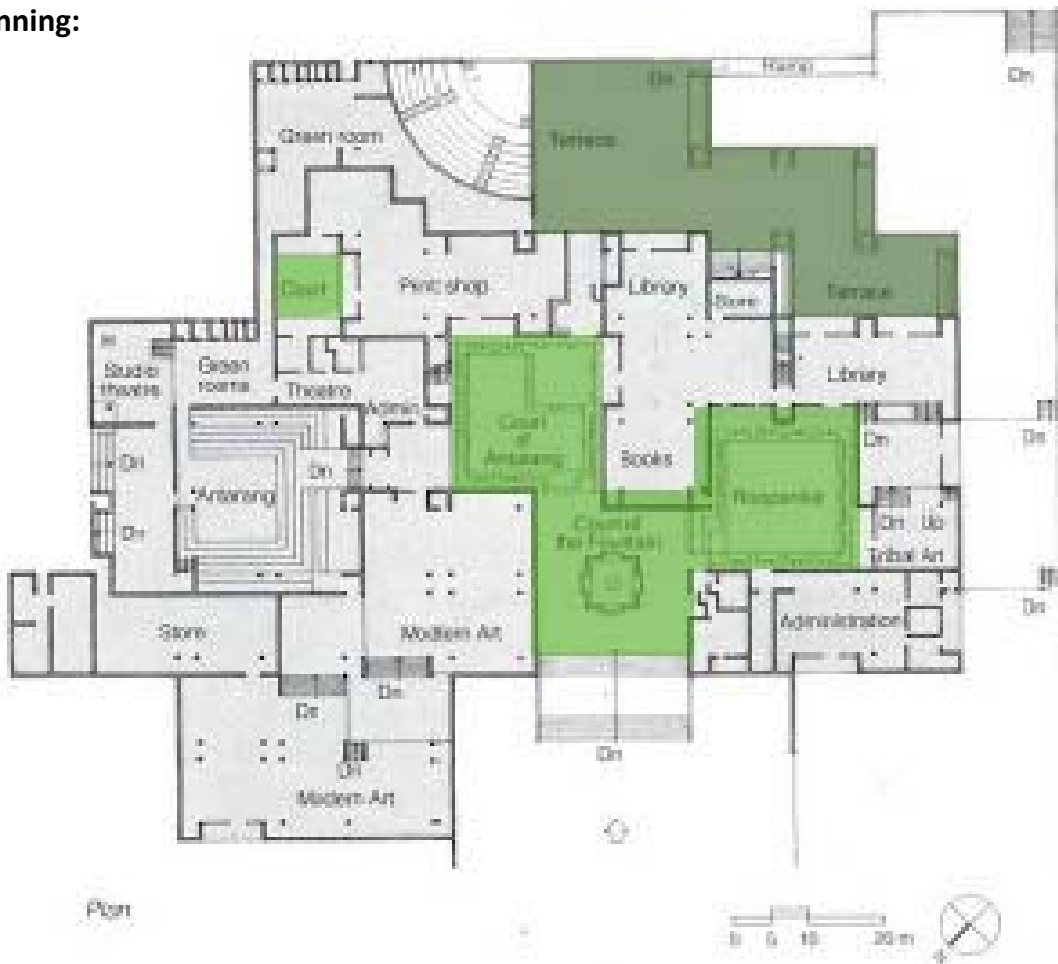
The natural contours of the site have been used to create a series of terraced gardens and sunken courtyards – off which are located a number of cultural facilities, including a museum of tribal art, a library of Indian poetry, galleries for Contemporary art, workshops, studios for an artist-in-residence.

Structure:



The building is highlighted by concrete domes and exposed brickwork. It is also designed to merge into the surrounding landscape of sloping rocks. Inside it is an amorphous, freewheeling juxtaposition of quadrangles and open-to-the-sky courtyards, split-level exhibition spaces, galleries and performance rooms.

Planning:



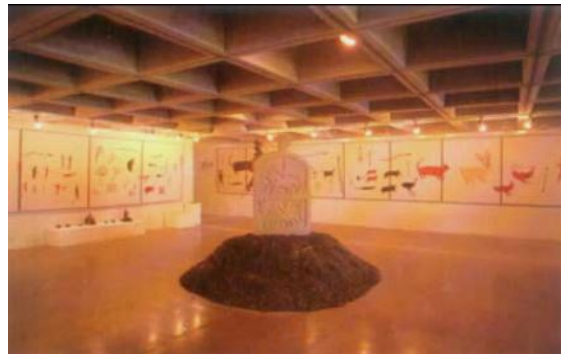
The terraces and courtyards once again reflect Correa's concern with Progression through space – the maze or puzzle – where parts are casually revealed and the complex of internal streets act rather like a village layout. In this way the architect makes the building reflect Bhopal's own organisational layout.

Open-To-Sky Spaces:



The open-to-sky pathway is structured around 3 courtyards – from which enters the various facilities. Progressing through the terraced gardens and courtyards, one comes across exhibition spaces, workshops and dance theatres, in an easy and casual manner. Combines these with a respect for landscape and site.

Light And Ventilation:



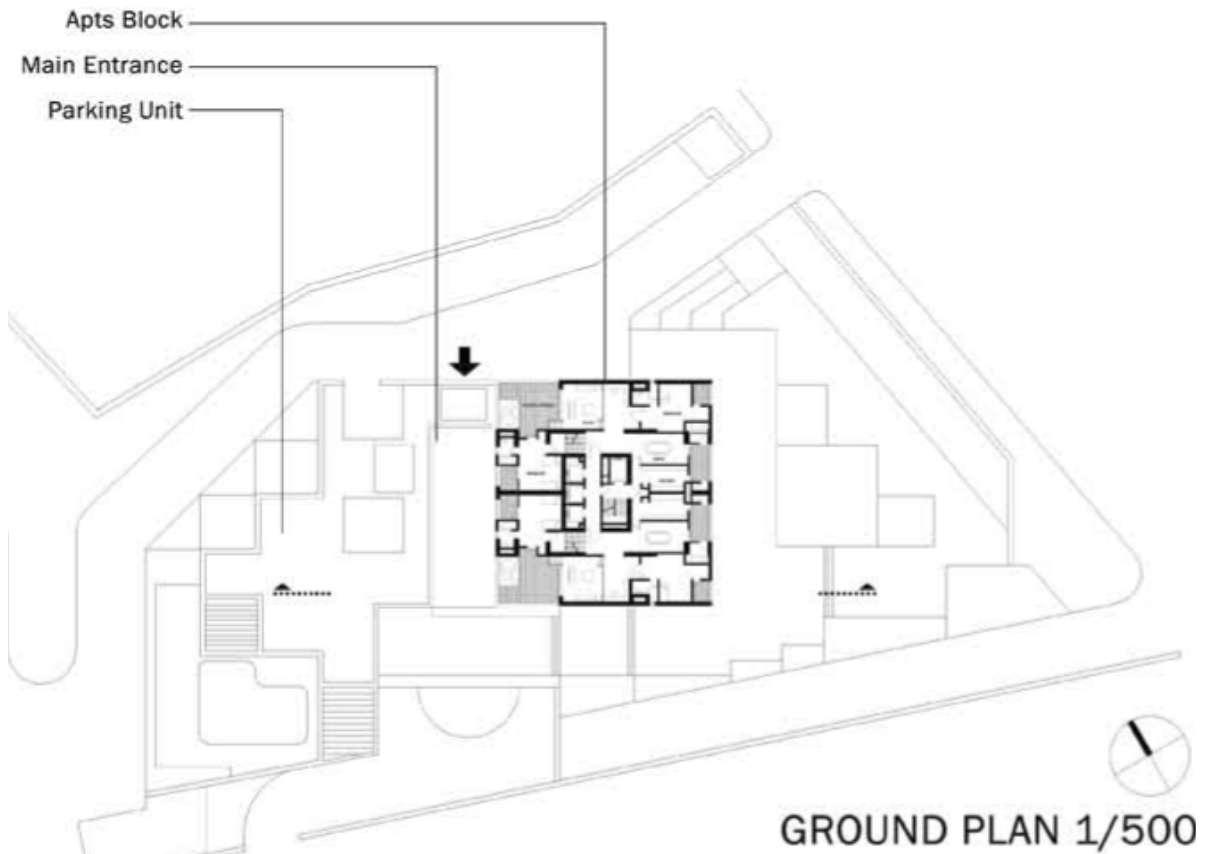
The top lit “cannon”, provides the lighting and ventilation to the covered spaces. (from the concrete shells and from slots along the terrace parapets). Few spaces draw natural light from three funnel-like skylights.



Correa says, successful buildings must be tied to their context above all. „Architecture is not a moveable feast, like music,“ he says. „You can give the same concert in three different places, but you can’t just repeat buildings and clone them across the world.“

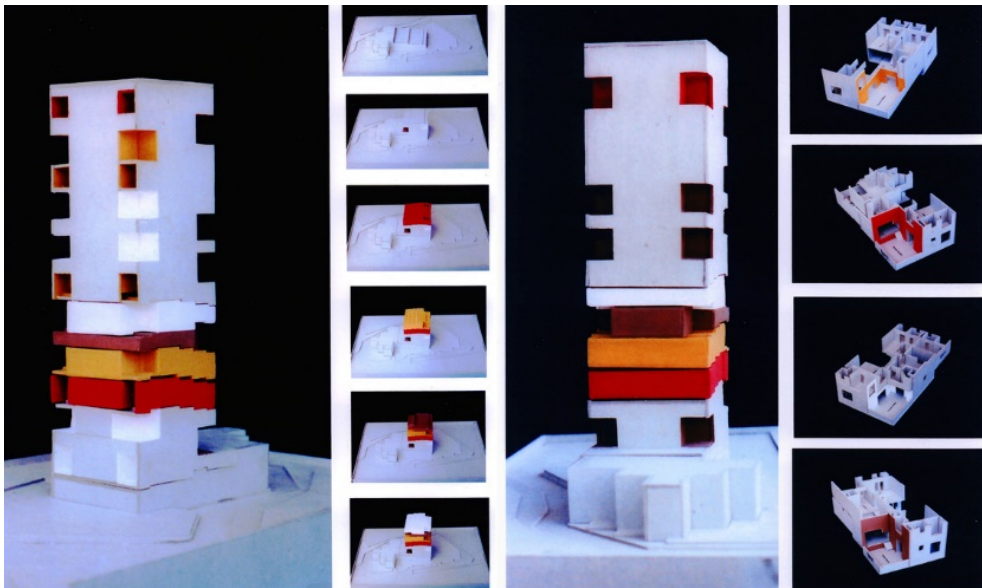
KANCHANJUNGA APARTMENTS– (1970 - 1983)

Multi-storey residences in Mumbai, India.

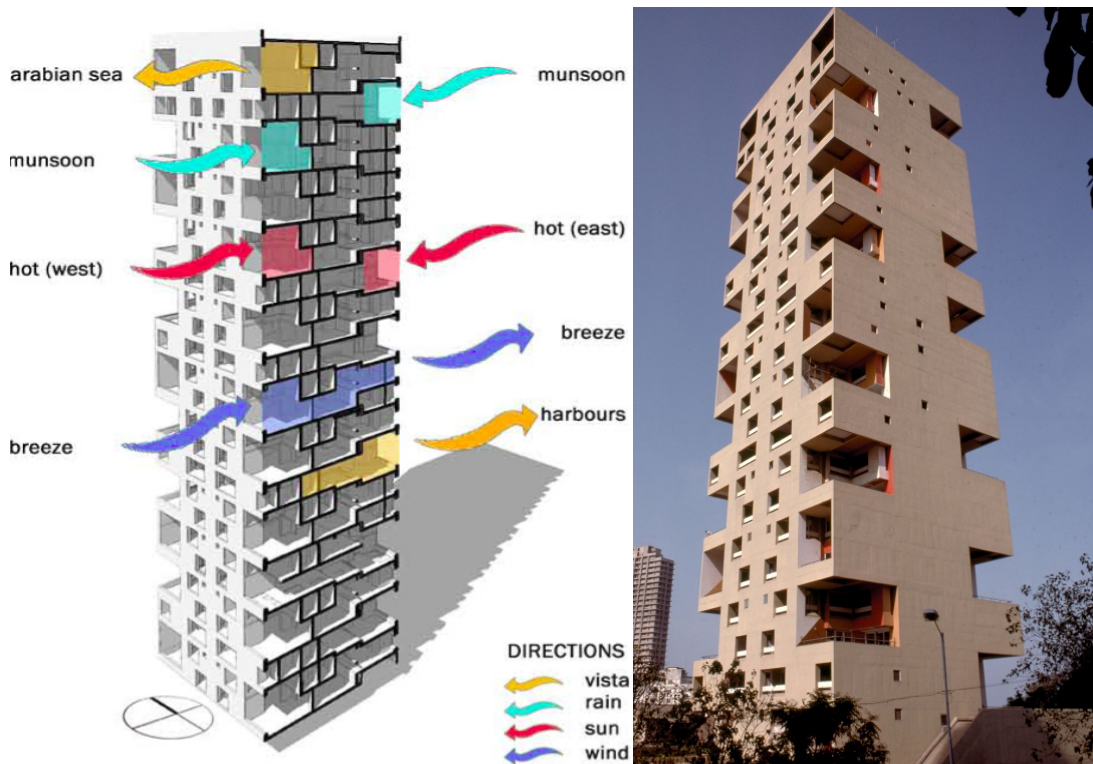


Correa’s remark about Kanchanjunga:

“To cross a desert and enter a house around a courtyard is a pleasure beyond mere photogenic image-making; it is the quality of light, and the ambience of moving air, that forms the essence of our experience”



Variation of Design Principle:



The climate and location of Mumbai presents Architects with a contradictory situation: the east-west axis affords the best views (of the Arabian sea to the west and the harbour to the east) and catches all the sea breezes, but also brings into the buildings the hot afternoon sun and the hard monsoon rains.



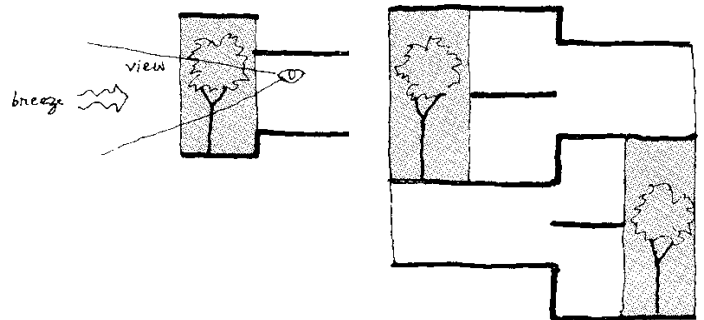
To work with this challenge Correa decided to use the organisation of a Bungalow - wrapping around the main living spaces a protective verandah. He developed this idea further into another interesting variation on the principle of bungalow to turn the verandah or buffer zone into a garden which not only protects the living areas from the sun and rain but actually thrives on them. Combining climatic considerations with that of views he settled upon a configuration of interlocking units which faced east and west. These subtle shifts enabled Correa to effectively shield these high rise units from the effects of both the sun and monsoon rains which was achieved by providing the tower with relatively deep, garden verandahs, suspended in the air. Clearly such an arrangement has its precedent in the cross over units of Le Corbusier's unit habitation.

Planning:

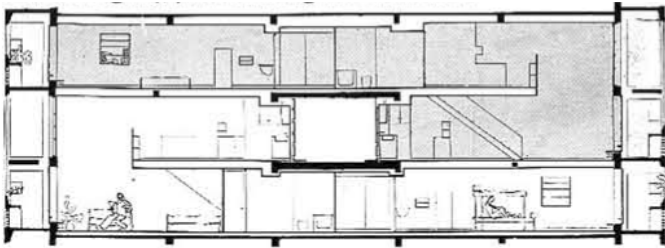


Kanchanjunga is a 32 luxury apartments of 28 storeys. It is square in plan: 21m x 21m. Correa pushed his ingenious cellular planning to the limit, as is evident from the interlock of the one and a half story, split level, 3 and 4 bedroom units with the 2 n half story 5 and 6 bedroom units.

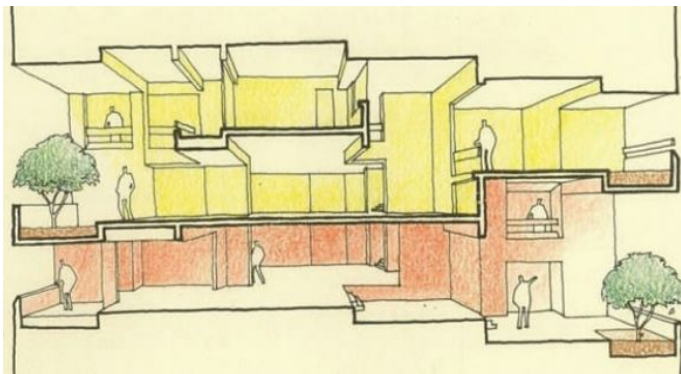
The tower has a proportion of 1:4 (21m square and 84m high). Its minimalist unbroken surfaces are cut away to open up the double-height terrace gardens at the corners, thus revealing (through the interlocking form and color) some hint of the complex' spatial organization of living spaces that lie within. The large square cut-outs on the street façade acts as 'urban windows' framing views of the city outside – a visual treat.



Sketches showing the principle used for the units as a variation of the bungalow plan.



With smaller displacement of levels the layout of the apartments, Correa achieves an open floor plan while creating distinctive spaces through changes in level. Therefore, the spatial conditions it creates begin to evoke moments of pressure and release creating terraces on the exterior.



Great deal of transparency has been achieved by the use of large openings and terrace garden on every floor.

The cut-out shapes of these terraces are on 2 facades, other 2 facades punctured by smaller openings – enliven, through the use of colored tiled walls and brightly painted ceilings. In section, there is a continuous variation of internal spaces best expressed as shear walls on the North and South elevations.

Conclusion:

According to Frampton,

One has in mind a whole range of complementary sensory perceptions - the intensity of light, darkness, heat and cold; the feeling of humidity; the aroma of material; the almost palpable presence of masonry as the body senses its own confinement. Emphasis should be on topography, climate, light, tectonic form rather than scenography and the tactile sense rather than the visual.

We categorise Correa's work into modernism. He makes use of simple forms, is interested in architecture embodying the mechanics of society, and uses concrete as a sculptural building material. However in my view, Correa's insistence that his buildings should reflect their context through the use of local materials and their specificity to climatic conditions makes his works unique.

Quoting Paul Ricoeur, Frampton explains the paradox faced by architects working in the developing world - "how to become modern and to return to sources; how to revive an old dormant civilisation and take part in universal civilisation."

Correa has embraced this challenge, using his buildings as a vehicle to communicate Indian culture to the world. Evoking an image of the earliest Indian schools - the guru sitting underneath a Banyan tree - he uses the importance of open-to-sky spaces to take advantage of the warmer climate alien to the west. His use of the chhatra, or overhead canopy, creates minimal shelter from the sun in the hottest part of the day, while allowing users to enjoy being under the open sky. The use of this element is seen in his most early works.

Tactile is the important dimension in the perception of the built form i.e. the importance of tactile can be decoded only in terms of EXPERIENCE itself.

- Kenneth Frampton.

Designing according to the way people live and inhabit space is a key part of Correa's architecture. Whether stacked into an urban tower with recessed balconies to shelter against the overnight dew in Mumbai as in his Kanchanjunga apartments (1983), or spread across the ground and mezzanine floors to carve out room as in single Houses, Correa's spaces are mindful of how people relate to the built environment. The use of local materials helps reduce the price of low-cost housing, while the natural ventilation created by high ceilings, raised roofs and open courtyards keeps the interior comfortable at all times of the year. By removing the need for doors and windows, separations and connections are created through the careful crafting of layered space.

By manifesting context and the way people inhabit space, Correa harnesses the local climate as a building material to give his projects a sense of place. "The work of Charles Correa seeks new and eloquent ways to express the cultures in which we live."

03 CULTURE VERSUS NATURE

Architect / Glenn Murcutt
Student: Olaf Buchholz



Glenn Murcutt was born in London to Australian parents. He grew up in the Morobe Province of Papua New Guinea, where he developed an appreciation for simple, vernacular architecture. In 1961 he graduated at the Sydney Technical College. By 1969 Murcutt established his own practice in the Sydney suburb of Mosman.

Glenn Murcutt works as a sole practitioner, producing residential and institutional work all over Australia. Although he does not work outside the country, or run a large firm, his work has a worldwide influence, which was evident when he won the 2002 Pritzker Prize and the American Institute of Architects Gold Medal in 2009.

Murcutt on Critical Regionalism

Murcutt's articulation of the idea of critical regionalism is reinforced by the importance of place as a source of content.

His motto, 'touch the earth lightly', convinces him to design his works to fit into the Australian landscape features and solidifies the intimate relationship between the built and natural environment. Before designing his buildings he undergoes an in depth site analysis, studying various site conditions such as the wind direction, water movement, temperature, vegetation and light surroundings. Materials such as glass, stone, timber and steel are often included in his works.

Design Methodology

Even though all of Glenn Murcutt's buildings are unique, he always applies certain methodologies to his design approach:

- Studies the sun, moon, wind, water, temperature & light surroundings
- Shape of buildings should be narrow & long to allow good cross ventilation
- Deep roof overhangs
- Economical and multi-functional
- Lift buildings off the ground, touching the earth lightly
- Draw influence from traditional styles

MARIKA-ALDERTON HOUSE

A family home in the Northern Territory of Australia



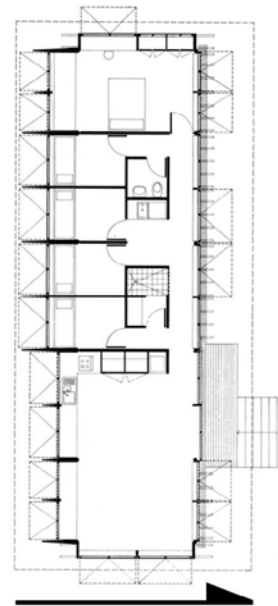
The building site is found in Eastern Arnhem Land, in the Northern Territory of Australia.

The project presented a rare opportunity to design a house in Australia's extreme north and to architectural-ly address the inherent climatic and cultural conditions. Facing the Arafura Sea and the Gulf of Carpentaria the site has a tropical climate with cyclonic conditions, high winds and very heavy rainfall. Surrounded by a beach, estuary creek and freshwater lagoon, the building is slightly removed from a generally suburban settlement.

Access to the house is by the north, using some steps that save up on stilts. The house is divided into two separate areas: the large open living area and the bedroom area .

The living area is on the northeast corner, with a kitchen in one corner, followed by the laundry area. This location allows the space to be cooler in the morning, when the residents of the house make the most of their preparation, laundry, food, exercise, and work.

The building is designed so that the bedrooms are located in the southwest of the house. At night the southwest corner happens to be the coolest part of the house, establishing a more comfortable sleeping arrangements. Besides providing a cooler sleep environment, the beds are installed 2 meters above the ground to allow circulation of air underneath. There are 5 bedrooms in total, 4 smaller ones and a main bedroom for the couple. Wet rooms such as toilets, sinks and a shower are placed in the center of the building serving for the private as well as the public spaces.

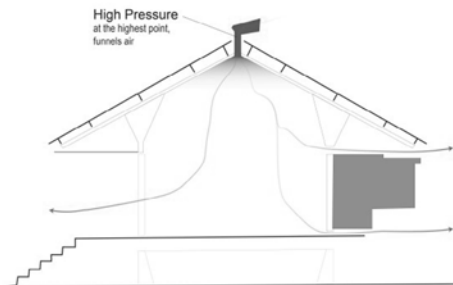


The building is very basic. You have a pitched roof, a dry timber platform and an operable skin. The structure is comprised of a steel frame and Australian hardwoods. The fine sheet metal roof is dominant with its deep eaves. The exterior wall is treated as finely crafted infill panels with no glazed openings. The structure rests on piles allowing wind flowing below, helping to cool the soil. This also protects the home from storm, floods, animals & safeguards the natural vegetation of the area.

MARIKA-ALDERTON HOUSE



One of the most striking aspects of the architecture is the southern façade, where vertical plywood blades of varying depths project out from the steel column line. These register the dimensions of different built-in furniture elements; a kitchen bench, timber joinery or beds, framed as floating window bays. The fins provide both visual privacy and shade from the summer sun in early morning and late afternoon. Voids under the bay structures confirm the sense of suspension above a horizontal floor plane. In this house Murcutt creates a situation from which the inhabitants can observe the horizon, changes in the weather patterns, the movement of people and animals and the playing of children; a building which is experienced as an elevated shaded platform.



Murcutt installed rotating tubes along the top of the roof. This design strategy uses the Venturi effect along with the Stack effect, which in conjunction with the movable louvers allows for air to be funneled through a tube. The low pressure of the hot air causes it to rise, allowing for cool air to be pulled in the Stack effect. It does not need wind to work and can therefore provide a more comfortable temperature throughout the year.

Similar to these rotating tubes, Murcutt has designed the vertical walls in such a way that they are cut a little before reaching the ceiling, which allows heat in closed spaces to rise and escape to the outside.

Furthermore, Murcutt uses simple materials such as painted or stained wood, structural steel, eucalyptus wood blinds and corrugated metal sheeting. These are materials that are affordable as well as local.

RIVERSDALE BOYD EDUCATION CENTER

A retreat for artists and students



The building is located in Riversdale, West Camberarra, New South Wales, approximately 3 hours drive from Sydney. It has an altitude of 20m above sea level with a temperate climate. The building is sited between a eucalyptus forest and cultivated farming land, in the lee of a hill which protects it from cold winds

The distinguished Australian artist Arthur Boyd and his partner Yvonne donated this land for use by their Education foundation. They commissioned Glenn Murcutt to propose a retreat for artists and students.



The entrance to the building is strong and sculptural. The immediate impression is the large, soaring, wing-like roof. At its northern tip, the tilted roof swivels 90 degrees from east to north. Its corrugated iron edge is like a dagger placed against the throat of an intensely blue sky.



Here you can see an internal photo taken from the inside of the Main Hall which looks out into the beautiful landscape. Using the context as an advantage and creating an internal facade decoration for the building. The fantastic view from the main hall is very inspiring and Murcutt has captured it perfectly.



The placement of the hall on its acropolis is reminiscent of an ancient Greek temple. The formal character of the building, its sensitive acknowledgment of the landscape, despite the modern materials such as corrugated iron for the roof, which could not be less Greek, is strange and unexpected. This unconsciously classical formality has been reinforced by placing the hall on a plinth like terrace and by the colonnade of concrete columns on the riverside elevation.

RIVERSDALE BOYD EDUCATION CENTER



Here you can see the main accommodation wing of the building which is subdivided into three pods, with a fourth tucked underneath at the south end. The site dips into a depression which was piled to produce an elevated level base for the hall and accommodation wing. Noticeable are these very pronounced screens which introduce a driving, rhythmic beat to the facade. These painted plywood blades have several functions. Each of them define a bed cubicle and provide privacy. They also keep the morning sun from heating up the bedrooms. The larger blades accommodate a sliding door which can divide each room into two. Clustering and repeating the bedroom bays on the eastern façade gives a public scale to this previously domestic device whereby each bed (and implied child) is given symbolic presence.



Precisely scaled according to the specific dimensions of the beds, each sleeping bay forms a window framing, a personal view of the landscape. Fixed glazing is positioned below timber panels which pivot open or can be adjusted for screened ventilation.

In theory the children will go to sleep at sundown and rise at sunup. To ensure they wake early, their quarters face east towards the river.



The bathrooms as well as voids separate the sleeping pods. The walls are designed in a way not to touch the roof. This prevents heat from the roof seeping into the walls and also allows air flow and a visual link to the landscape behind. The pods are lined with recycled oregon, generating a Scandinavian warmth and tactile intimacy, relating to the forest behind.

Conclusion

For Frampton, a multisensory, bodily experience creates a deeper relationship with the built environment, and these experiential opportunities not only establish the uniqueness of place but also help the rejection of a technocratic global mindset. To fully exploit regional qualities, all senses must be incorporated in the experience of a building belonging to a specific place. Critical regionalism acknowledges and embraces this concept; it promotes the use of materials that have certain local affinities, structures that provide certain bodily response, and the regional seasonal changes that permit diverse emotional reactions

I think Murcutt did apply to this brilliantly. His buildings are unique to a place always responding to their environment. His motto, 'touch the earth lightly', convinces him to design his works to fit into the Australian landscape features and solidifies the intimate relationship between the built and natural environment

The fact that Glenn Murcutt has a long list of waiting clients, drawing interest from all over the world and eventually winning the Pritzker prize in 2002 speaks for itself. And he achieved all of this by working all alone, not even having a secretary to assist him. I don't think there are many, if even any Architects that could achieve this nowadays. His buildings are rather basic but extremely thought through. He never rushes into a design but rather takes his time analyzing the context and lets his buildings be informed and shaped by the landscape rather than telling the landscape what the building is going to look like. I personally have gained a lot of knowledge undergoing this specific case study. I feel that we as Architects should all be more aware and conscious of what and how we design buildings. We live in a modern era and there is nothing wrong designing accordingly. But in my opinion we should all take a step back and look at the roots of a good design and how it could benefit and give back to the environment as well as the heritage and culture of a place

04 C.R. CULTURE vs NATURE - THE VISUAL vs THE TACTILE

Architect / Rogelo Salmona
Student: Luis Cedeno Cenci



Rogelio Salmona, the most greatest architect of Colombia, was one of the best exponents of the Critical Regionalism in Latin America. He was born in Paris in 1929 from a spanish father and french mother whose in 1934, before the beginning of the World War II, moved to Bogota. He began his studies in architecture in the National University of Colombia but in 1948 after some political issues in the city, his father sent him to Paris. During this period, he worked 7 years for Le Corbusier as a draftsman, at the same time of the mexican Teodoro Gonzalez de Leon, the indian Balkrishna Doshi and the greek Xenakis, assisting in the design of projects like Ronchamp, Chandigarh, Marseilles Block and the Pilot Plan for Bogota. He became disciple of Le Corbusier and at the same time, he also took classes of Sociology of Art with Pierre Francastel in the Sorbonne, making a balance between the history and principles of the modern movement. At the end he spent a while working with Jean Prouve.

In this 10 years Salmona completed his formation traveling in the rest of Europe, the coast of the Mediterranean Sea, the North of Africa, Italy, being the most important Spain where he discovered the Mudeja architecture - a combination of Islamic and Spanish architecture - of Granada, Sevilla, Cordoba where he saw the uses of elements like the courtyards, complexity in details and the use of the water as a connector element through channels, pools and ponds. From the Pre Hispanic architecture -Teotihuacan, Uxmal, Chichen Itza- he learned the uses of squares, platforms, monumental volumes, tours and sequences of the spaces and the relation between architecture and its natural surroundings.

On his return to Colombia in 1958, he was part of a group of architects engaged in Bogota overcome the limitations of the International Style and explore alternatives for colombian architecture. He employed the brick as the main material across of public and academic buildings, private houses and urban interventions and was the first Latin American architect to win the Alvar Aalto Medal, in 2004. Also Kenneth Frampton proposed him as a candidate to the Pritzker Prize of Architecture. Monumental, elemental, and impeccably crafted, his architecture belongs to the alternative tradition of modernism in all the World. He died in 2007 in Bogota.

CHARACTERISTICS

Some characteristics of Salmons architecture: 1. tactile materials, specially brick and concrete seen 2. poetic treatment of the light and water 3. create relations with the inside and outside with the patios and courtyards 4. the buildings are strongly linked to the site and the context: urban or rural



1, 2



1, 2



3



4

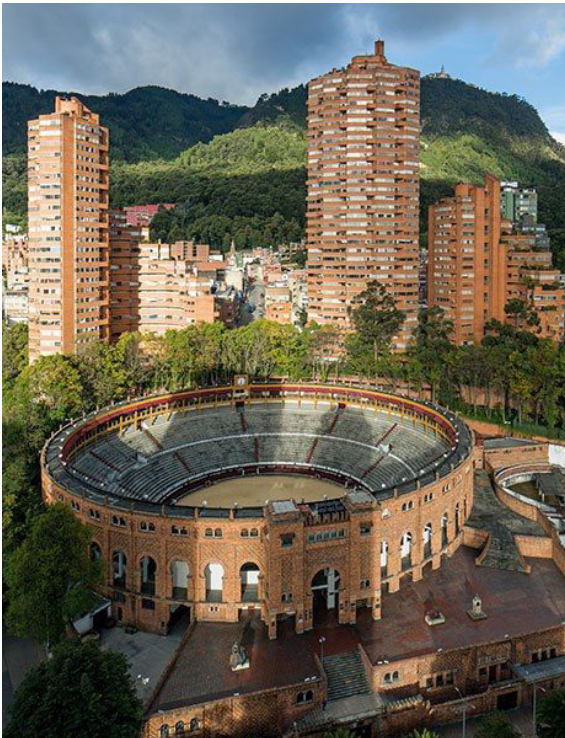
"I think that architecture is a revelation, reveals an environment, a city, a landscape, a silhouette, a brightness, reveals a geographical and historical setting" Rogelio Salmons

TOWERS OF THE PARK - BOGOTA, COLOMBIA 1965 - 1970

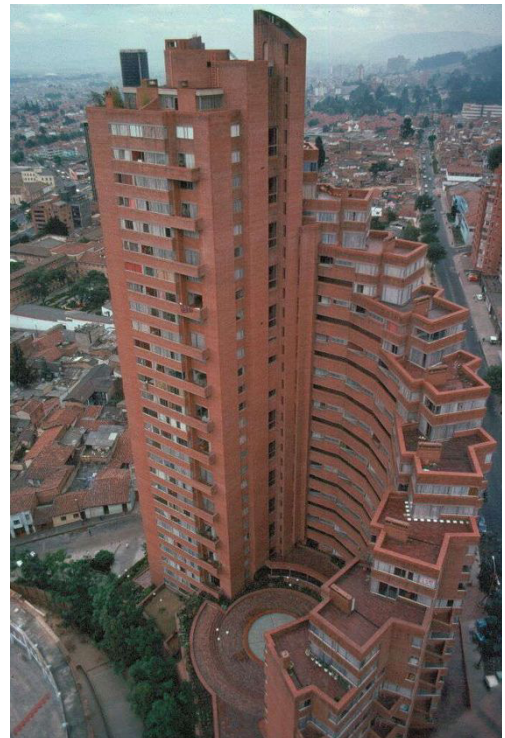


The towers and the square of bulls

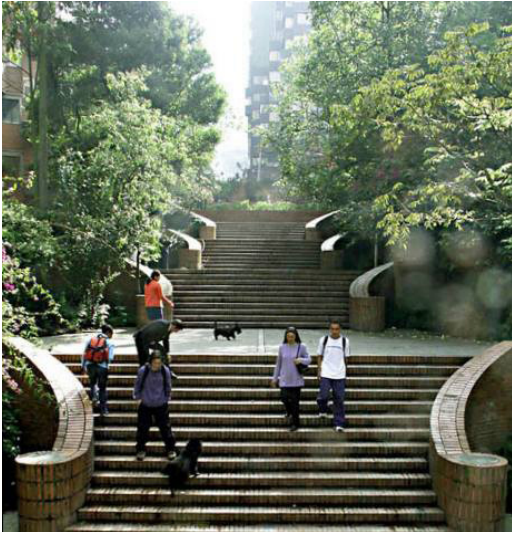
The Towers of the Park is one of the most influential works of Salmons in Colombia and Latin America. He created a landmark in the urban context of Bogotá. This housing project was developed in three different blocks and heights, the axis of the buildings turn around the square of bulls and their shapes are radials. This gesture create a relation with the square and also with the Monserrate Hill that is behind of the towers. The main characteristic of this work is the strong relation with the city. In the Ground Floor Salmons created a entire public space with access through all the sides. The three buildings are embraced by the gardens, stairs, pedestrians and squares that create a continuum effect in the site, and a smooth transition between the public and private areas.



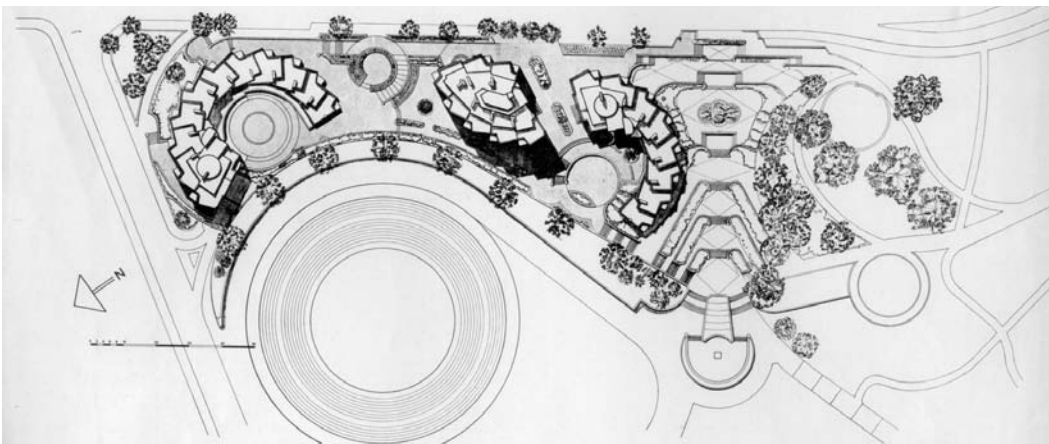
The towers and the Monserrate Hill



Spiral shape and terraces



„...memory helps find the way of poetry. It helps to discover that it is possible and necessary, compose with the material, with light, and gloom, with moisture, with transparencies and biases, to achieve a rich spatiality for the senses. Unlike other arts, architecture, abstract substantially, although materially utilitarian, is conditioned by the events and the context of which it is part. One of its features is that it must have a clear concept of reality, i.e. must be able to evaluate what own; knowing how to extract the background of their own culture and geography solutions according to the needs and behaviors. The architecture should not be separated or his time or his people. But it must go further“ Rogelio Salmons



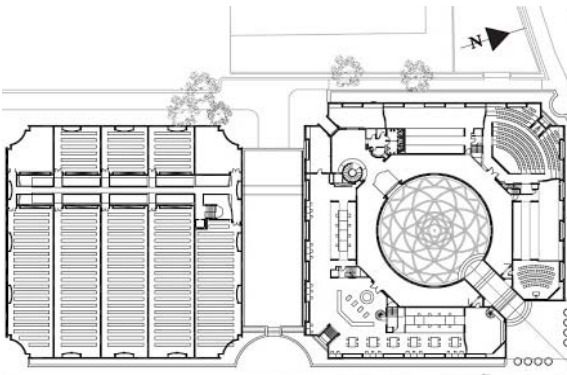
Site plan

GENERAL ARCHIVE OF THE NATION - BOGOTA, COLOMBIA 1989 - 1994



This institutional building localized in the historic center of Bogotá, want to be a symbol for Colombia, a place in which the „memory“ is at the service of imagination and poetry. For that, Salmons designed a monumental, sober and colossal building with a strong relation to the context.

The building is divided in two blocks: the block in the South contain the deposit of the documents and is completely close to preserve it. The block in the North contain the offices and an impressive circular courtyard which is an open public space, a welcoming place where the citizens can meet. Salmons emphasizes the transition from the city to the courtyard, through a monumental threshold space that also symbolize and express the transparency of this institutional-cultural building. Also with the monumental volumes, the texture, the brick details, fretworks and the deepness of the windows and doors openings, the building gives a timelessness sensation.



Ground floor - the two blocks of the building



Inner courtyard



Entrance - free access to the building



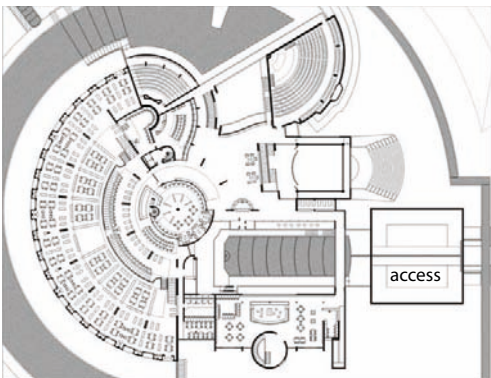
Deepness of the windows openings

LIBRARY AND PARK VIRGILIO BARCO - BOGOTA, COLOMBIA 1999 - 2002



The Library Virgilio Barco is one of the biggest in Colombia and is also a cultural center that contains music halls, auditoriums, spaces for exhibitions and a park. The site is surrounded by the hills and Salmona linked them with views from the inside.

In order to get frame views, he plays with the topography, creates slopes around the building and places it on a lower level. The monumental image is reinforced by the big circular shape, scale, the volumetric composition (concentric system) and the way that people access to the building: from outside to the pedestrian ramps, then from the square to the tiered fountain and then the inside. The way the building is grounded, together with the material (brick), the natural light, the proportions and other elements such as the water mirrors, squares, gardens and pedestrian paths mimesis in creating a „whole“ with the site. We can say that „the building is in its place“.



Ground floor - concentric system



Main reading hall



Side view

Conclusion

Analyzing the chapter of Critical Regionalism from Kenneth Frampton we can frame the work of Salmons in three of the „Six points of an Architecture of Resistance“:

Critical Regionalism and World Culture: the work of Salmons took an *arrière-garde* position. He refused to express an architecture through the optimization of advanced technology and also from the tendency to regress into nostalgic historicism-regionalism, even though he used the brick as a main material and the history like a source for his formal compositions and space sequences. It's clear that he took inspiration from the quality of the light, the tectonic from some structural typologies, the topography and he mediated the impact of the “universal civilization” with the elements derived indirectly from a “particular place”, in this case Colombia.

Culture vs Nature: his buildings have a dialectical relation with the context, either in the urban or natural landscape. That means a close relation with the Nature rather than the abstract of the formal expression of the modern architecture. To clarify this, Salmons always took care of the topography of the plot, adapting the volumetric composition, the sequences of spaces, courtyards, platforms and paths to the different levels of the land. He also took advantage of the climate conditions and the local light; every opening on the facades and the holes in the roof for catch the light are well studied in order to give a response to the character of the place. The Tectonic, in his buildings, is translated as an structural poetic and is easy to identify it because is revealed in a clear structural system: the structural walls, the joints between columns and beams, domes or slabs, all of them express a syntactical form that fights against gravity.

Visual vs Tactile: Salmons took the brick as a main material for his buildings, thus giving them a texture and a tactile sense, therefore a character. He designed different types of bricks and played with the position and composition of them in the facades, ceilings and floors. In this way more than a visual relation, his buildings invite to a direct experience in order to have a sensorial perception. The users can perceive the poetic of the construction through the built form, the intensity of the light and darkness, the brick aroma, the heat, the cold and humidity with the fountains, water mirrors, etc.

As we can see, the work of Rogelio Salmons is truly an architecture of resistance but the best that express this and his thought is Marina Waisman when she said:

„This intimate and profound synthesis of knowledge from the universal modernity and expertise of a specific reality is very rarely achieved. It is not easy to radically change the lens through which the world is seen, transforming the instruments with which the discourse itself is made, however keeping the overview gained in a more universal level. There must be a strong feeling of belonging to prevent possible unrest and rebuild ties with the land itself and its people. Rogelio Salmons's trajectory seems to show that the much debated issue of the contradiction between modernity and identity, between universalism and localism, the question of a reactionary regionalism can have positive solutions,„

Salmons left a legacy with his work, and we truly believe, that his desire about his own work will become a reality. He said: *„make a fascinating and timeless architecture that eventually becomes a beautiful ruin, as those that have been preserved,„*

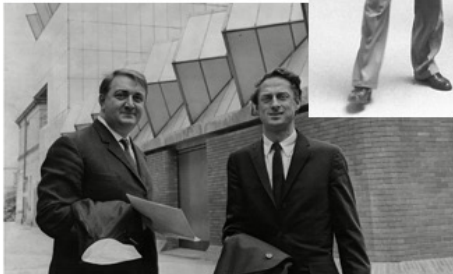
05 CRITICAL REGIONALISM

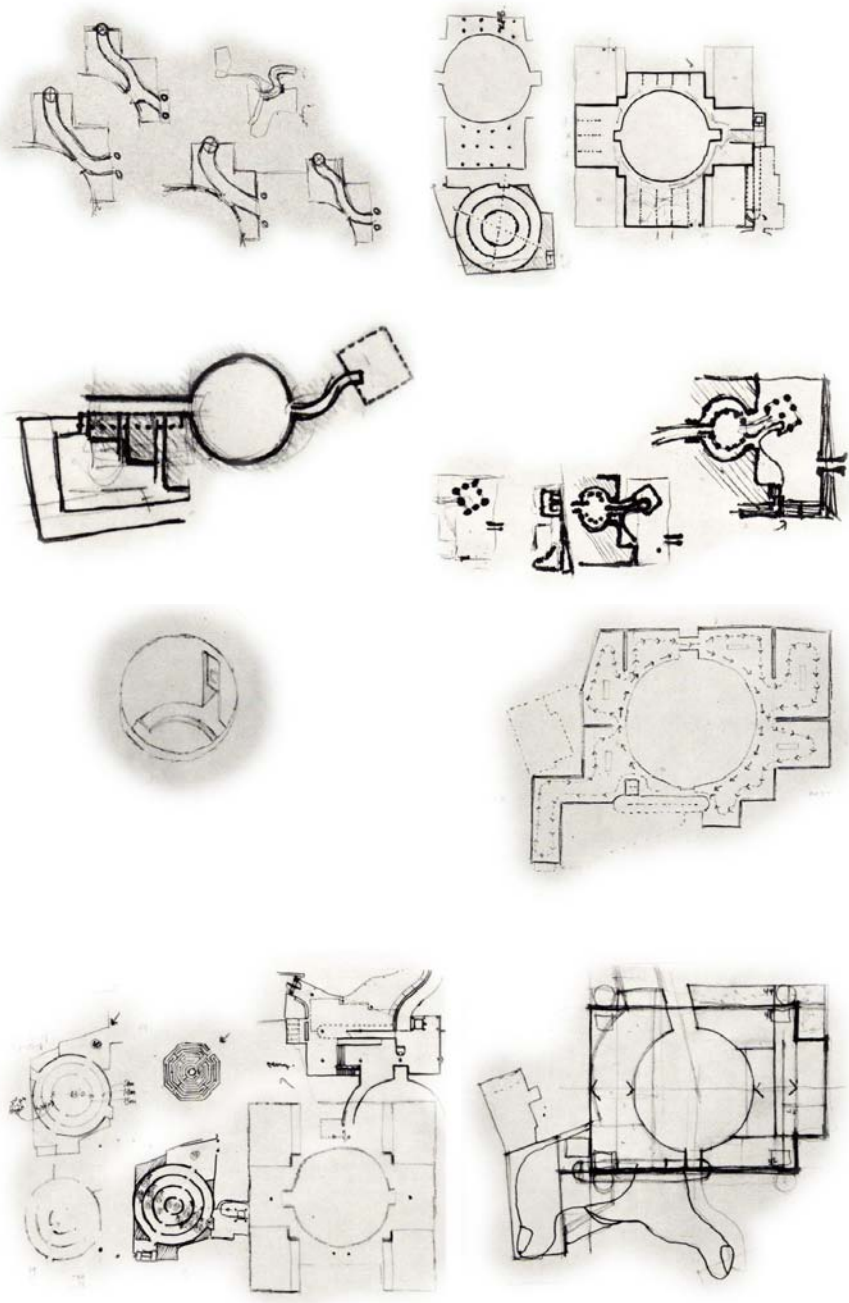
Architect / James Stirling

Student: Sam Chan Tsz Wai

Born in Scotland in 1926, James Stirling attended the Liverpool University School of Architecture and the Association for Town Planning and Regional Research in London. He began private practice in 1957 and his university connections include Yale University, where he was appointed Charles Davenport Visiting Professor in 1966. Among his other buildings are flats at Ham Common (1956-58) the master plan and design of four residence halls at At. Andrews University, Scotland, begun in 196U and now under construction, and the Dorman Long Steel Company Office and Research Center.

The architecture of James Stirling shares something of this emotional tone. His best buildings certainly cannot be categorized as mere exercises in polemics, and yet the qualities that make them works of art have clearly been deployed in the service of sociological, environmental, and organizational problems, which Stirling regards as central to the evolution of a design.

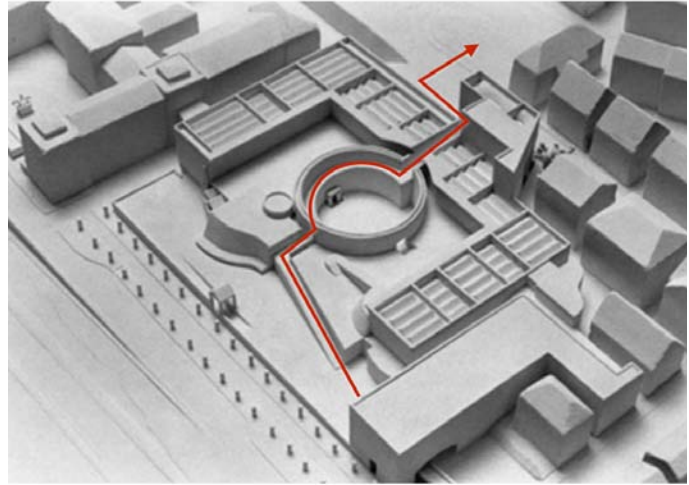




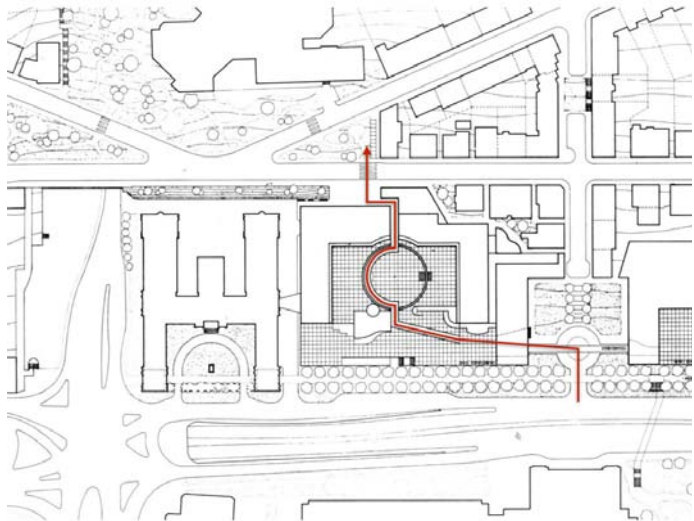
Stirling's design incorporated the sloping site as part of an architectural promenade that moved the public walkway through the museum that embodied the transitions of the classical art of the Alte Staatsgalerie and the modern art of the Neue Staatsgalerie into one seamless architectural response. The site's slope was another issue that for Stirling was more of an opportunity than an imposition. The dramatically sloping site offered an opportunity to filter people down the site and through the museum connecting the public with the cultural institution. The most prominent area of the museum is the central atrium at the center of the museum that bridges the sculpture garden and works in the museum with the public walkway that cuts through the museum.....

The bulldozing of an irregular topography into a flat site is clearly a technocratic gesture which aspires to a condition of absolute placelessness, whereas the terracing of the same site to receive the stepped form of a building is an engagement in the act of “cultivating” the site.

*Towards a Critical Regionalism:
Six Points for an Architecture of Resistance*

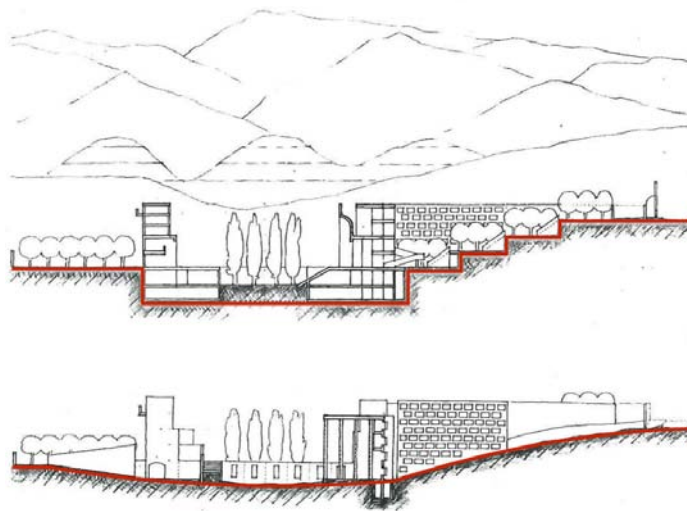


The site's slope was another issue that for Stirling was more of an opportunity than an imposition. The dramatically sloping site offered an opportunity to filter people down the site and through the museum connecting the public with the cultural institution. The most prominent area of the museum is the central atrium at the center of the museum that bridges the sculpture garden and works in the museum with the public walkway that cuts through the museum.



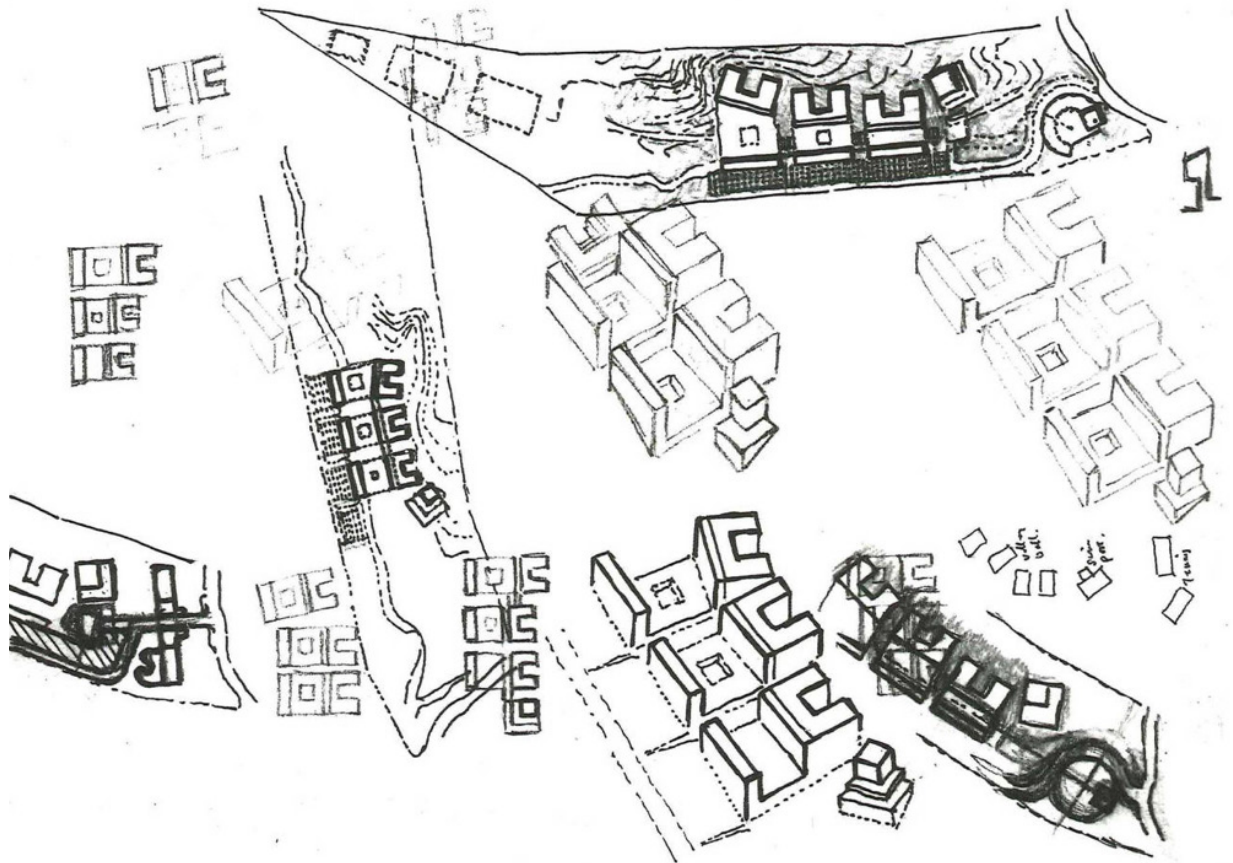
Our functionalism means accepting the realities of the situation, with all their contradictions and confusions, and trying to do something with them. In consequence we have to create an architecture and a town planning which through built form can make meaningful the change, the growth, the low, the vitality' of the community.

*James Stirling
Regionalism and Modernity*



INSTITUTE OF BIOLOGY AND BIOCHEMISTRY

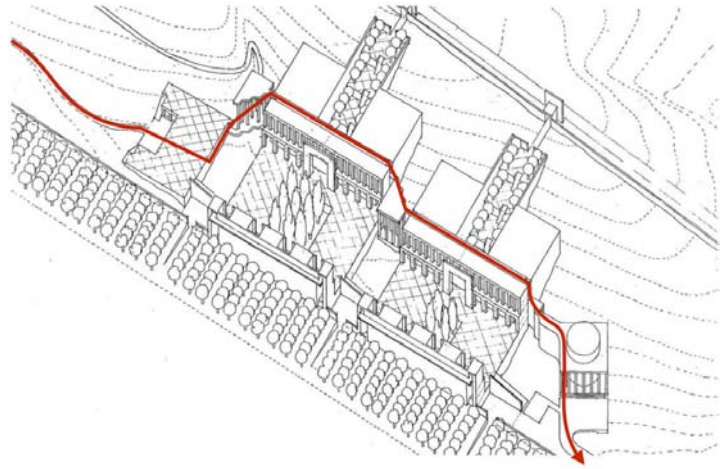
Tehran, Iraq



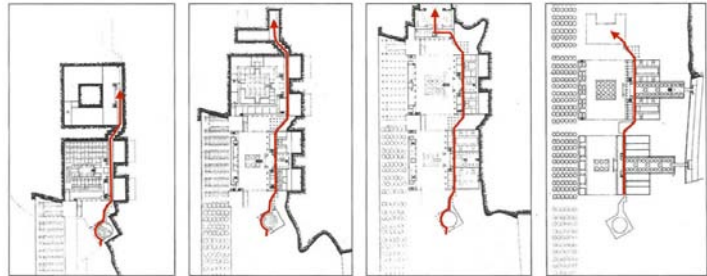
The building cross section was a formal representation of the natural valley and used the contours to provide sequential entry. Linear buildings overlooked three central gardens. All accommodation was grouped in several zones arranged in parallel across the site.

Building the site.

*Towards a Critical Regionalism:
Six Points for an Architecture of Resistance*

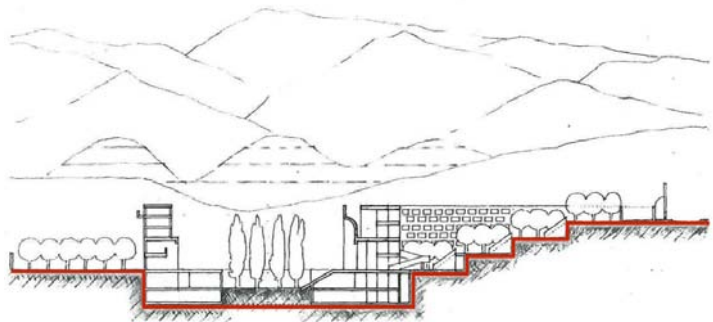


This scheme is divided into three university faculty buildings overlooking central gardens; all the accommodation is arranged in parallel zones grouped across the site. The cross section of the buildings is designed as an artificial valley and the contours of the steeply-sloping desert site are used to create sequential entry. Access is from a road running along the upper edge of the slope; pedestrians descend into and through the buildings, moving down two axial distribution routes which descend by flights of steps, shaded by trees, through a series of internal courtyards.

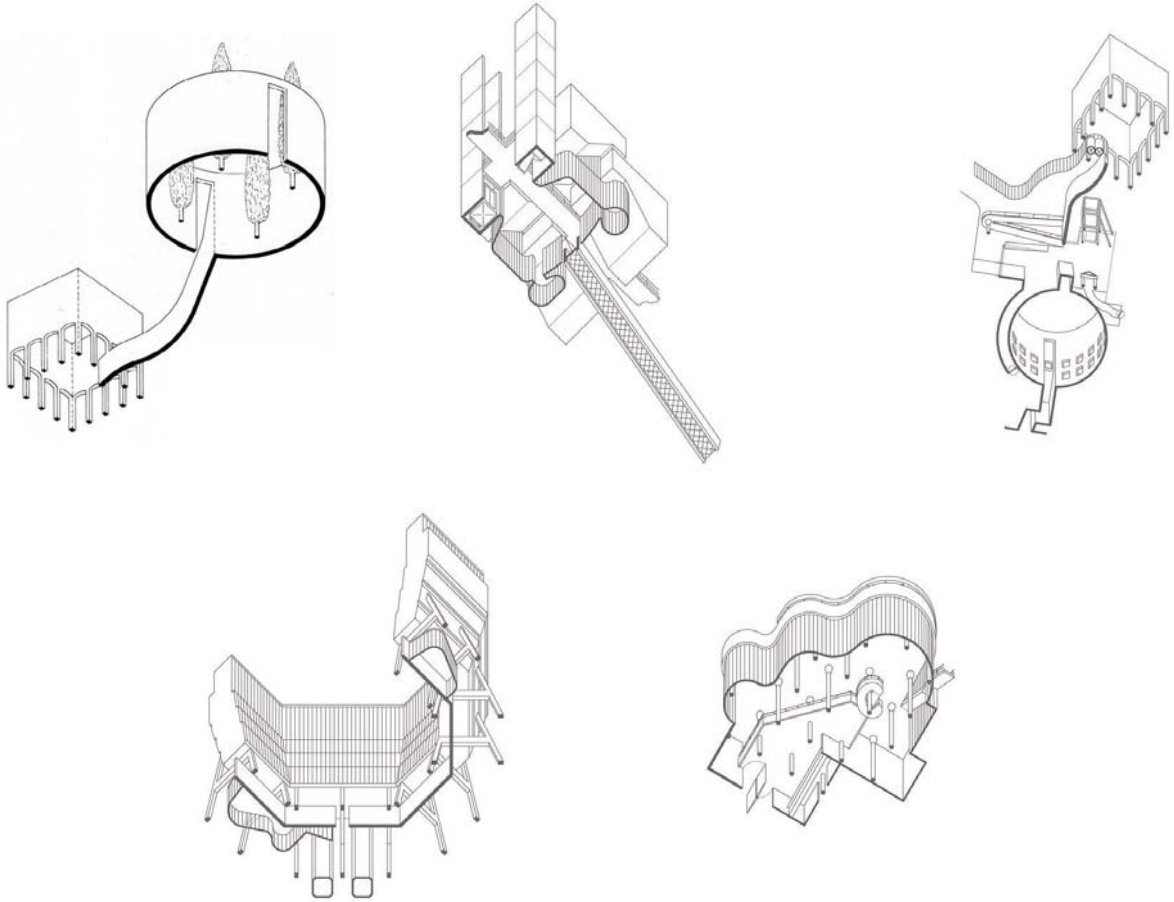


The role of structure, defines, the essence of a true functionalism, explains the validity of a volumetric hierarchy and outlines the research needed before embarking on a solution.

*The Architecture of James Stirling and His Partners
James Gowan and Michael Wilford*



WHAT IS THE VALUE TO FOLLOW/RESPECT THE TOPOGRAPHY



In the interim presentation, a fellow raised a question - Does Stirling respect topography if he cut the slope in Neue Staatsgalerie?

Critical Regionalism aims to put site context into design consideration and also give the own critical judgement on contextual situation by the architect, like the following quotes:

Frampton emphasizes the reconsideration of aspects as the quality of the local light, a tectonic derived from a structural style or topography of a given site, proposing a critical regionalism based on a more direct dialectical relationship with nature than more abstract traditions of modern avant-garde. It is pointed out three crucial aspects when establishing this approach: the conception of the site; its formal definition; and a tectonic understood from the autonomy of ligaments revealed by construction and how the syntactic form resists explicitly the gravity; an adaptation of the form capable of giving expression to their function.

The Architecture of James Stirling and His Partners
James Gowan and Michael Wilford

Designs were driven by questions of the articulation of the programme and the problems and opportunities of the site.

James Stirling

06 CULTURE VS NATURE / THE VISUAL VS THE TECTILE

Architect / Peter Zumthor

Student: Victor Cornejo Estrada Victor



Peter Zumthor was born on April 26, 1943, in Basel, Switzerland.

He trained as a cabinet maker to 1962. From 1963-67, he studied at the Kunstgewerbeschule with further studies in design at Pratt Institute in New York.

In 1967, he was employed at Graubünden in the Department for the Preservation of Monuments.

He established his own practice in 1979 in Haldenstein, Switzerland where he still works with a small staff of fifteen.

Since 1989, he has been a professor at the Università della Svizzera Italiana, University of Southern California; at the Technische Universität, Munich and at the Graduate School of Design, Harvard University.

His many international awards include the Pritzker Prize in 2009.

www.pritzkerprize.com

Zumthor on Critical Regionalism

In the book titled Thinking Architecture, in 1998, Zumthor sets down "...Architecture is not a vehicle or a symbol for things that do not belong to its essence. In a society that celebrates the inessential, architecture can put up a resistance, counteract the waste of forms and meanings, and speak its own language. I believe that the language of architecture is not a question of a specific style. Every building is built for a specific use in a specific place and for a specific society. My buildings try to answer the questions that emerge from these simple facts as precisely and critically as they can."

www.pritzkerprize.com

Image source: [pinterest.com](https://www.pinterest.com)

Design Methodology

- Works beyond the visual aspects of a project.
- Defines architecture as a seductive, sensorial impulses.
- Prefers the aspects from the project over the economical factor.
- Calm and steady pace with which his small team produced projects.
- For him the concept of spatial memory, is a crucial component of the architectural experience.

Earthworks: The Architecture of PZ
by Philip Ursprung

SAINT BENEDICT CHAPEL.

Sumvitg, Switzerland, 1988.

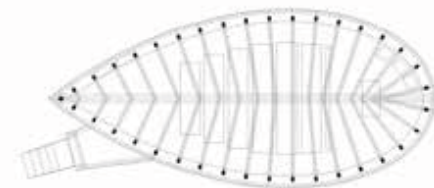
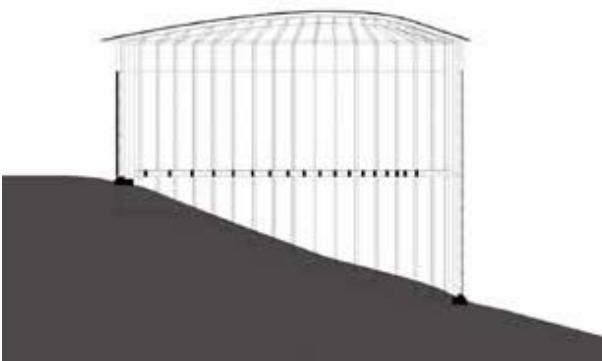


This Chapel is a modest wooden building situated on a slope of a mountain.

In 1984 an avalanche destroyed the baroque chapel in front of the village of Sogn Benedetg. A recently built parking lot had acted like a ramp pushing the snow from the avalanche up against the chapel. The new site on the original path to the Alp above the small village is protected from avalanches by a forest. The new wooden chapel, faced with larch wood shingles, was inaugurated in 1988.

The Chapel in a small village located in the Mountains is a cylinder that turns into an oval and then into a keel: the geometry of this church, however definite, is also dynamic and elusive to the eye, all this exacerbated by the implantation of the building on a steep slope.

architectuul.com



Plans and drawings from Peter Zumthor's office.

SAINT BENEDICT CHAPEL.

Project on Critical Regionalism.



Built with modern techniques, but nevertheless, respect the essence of materials and traditional construction methods. Loaded with great dignity pure use of tile and wood in the body structure.



It is outstanding, as it does not offend in any way or the historical context, much less the dimension and scale of the surrounding architecture.

The structural solution, is far from being a logical and prefabricated vision of woodworking. While maintaining a defined symmetry, shape is fully customized, wherein each beam and each lock, have different dimensions from each other, especially for adapting the context rugged terrain.

The level of detail, interior is worthy of admiration, floors, windows, accessories, nothing is related to elements of a commercial character, its identity takes shelter in the soul and its intimate design elements.

By vain and mass, the architect defines where to direct light, as well as the tenuous atmospheres that live inside.

Without using thermal equipment, only the chapel draws its material handling indoor climate. Do not forget that we talk about mountains, extreme environments they can live here.

Photos from Helene Binet & Vita Brevis Arts Bureau



THERMAL BATH VALS.

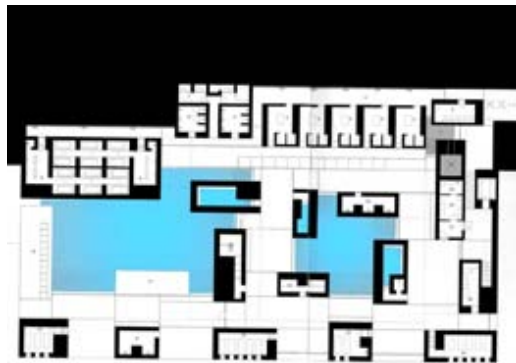
Graubünden, Switzerland, 1996.



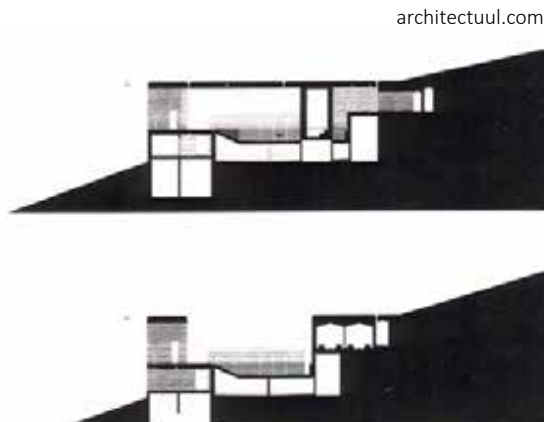
The baths were designed as if they were a form of cave or quarry-like structure. This is particularly evident from observing the grass roof structure of the baths, and reveal the form of the various bath rooms which lie below, half buried into the hill-side.

Built using locally quarried Valser quartzite slabs, the spa building is made up of 15 different table-like units, 5 metres in height, with cantilevered concrete roof units supported by tie-beams. These units fit together like a giant jigsaw puzzle. The nature of the construction is revealed through close inspection of the roof – the roofs of the units don't join, with the 8cm gaps covered by glass to prevent water ingress. The concrete makes the roof appear heavy, but the gaps between the units also makes the roof appear to float. Detail of masonry, and exterior wall. building on a steep slope.

There are 60,000, 1 metre-long sections of stone forming the cladding of the walls. Whilst these initially appear random, like an ashlar wall, there is a regular order. The cladding stones are of three different heights, but the total of the three is always 15cm, so it allows for variety in arrangement, whilst facilitating construction.



Plans and drawings from Peter Zumthor's office.



architectuul.com

THERMAL BATH VALS.

Project on Critical Regionalism.



Reminds the luxury of the old baths, but with elements like steam, heat and water, increases the sensuality of bodies laid bare.

The natural light plays a major role in the creation of atmospheres, one uses not only the building, but one lives and creates experiences and emotions.



A concept using Stone Mountain, being inside the mountain. Layer upon layer. Material and space. extreme environments they can live here.

Control over the user's perspective, it gives or deprived of views of the surroundings. An internal labyrinth, with well-defined outputs.



It is a chameleonic mimics with the sloping terrain, and vegetation of the place with the architecture.

Here, the architect respects the space through a dialogue between structure and nature.

Photos by Arcspace, Archdaily & Velux Stiftung



STEILNESET MEMORIAL.

Vardø, Norway 2006.



In memory of those persecuted in the seventeenth-century Finnmark Witchcraft Trials, the Steilneset Memorial rests along the jagged coastline of the Barents Sea in Norway.

A unique collaboration between the architect Zumthor and the influential contemporary french artist Louise Bourgeois. "Louise's installation is more about the burning and the aggression, and my installation is more about the life and the emotions ." said Zumthor.

The pine scaffolding supports a suspended silk cocoon. Within the cocoon, visitors walk along a 400-foot long oak-floored corridor.

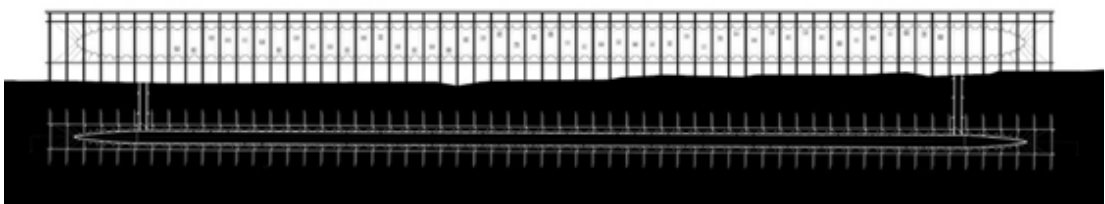
A hanging light bulb floats behind each of the 91 windows, illuminating them in memory of the 91 individuals who were convicted of sorcery and burnt at the stake. Each window is accompanied by a plaque that reveals the story of each individual.



Bourgeois's last major installation, "The Damned, The Possessed and The Beloved" contains an endless flame burning upon a steel chair that lies within a hollow concrete cone.

Reflections of the flame bounce off of every surface as the chair is surrounded by a series of circular mirrors. The installation is housed within a smoky, reflective glass structure that contrasts Zumthor's long, wooden installation.

archdaily.com



Plans and drawings from Peter Zumthor's office.

STEILNESEL MEMORIAL.

Project on Critical Regionalism.



No climate control, despite the extreme conditions, snow and wind interact directly with the architecture and facilities.

The coastal location of the assembly involves adaptation characteristics of the terrain, in this case, floating the main building, once again, the structural solutions are distant to the prefabricated commercial sphere.

Norwegian typical materials and methods, are evidently used indoors and outdoors, with the reconfiguration of modernity from Zumthor.



By the specific position of the windows, not only looks the art installation, but provides specific views both to the beach and into the land. The experience live from the inside out and vice versa.



Also, the recreation of the residential architecture vernacular, tells of a historical respect when architectural solutions.

Photos by Archdaily & Andrew Meredith

CULTURE VS NATURE / THE VISUAL VS THE TECTILE

Conclusion

When we speak of critical regionalism, rather than speak of a trend, we speak of a conceptual, formal, functional and constructive philosophy. It is always better, in my particular way of seeing the literary concepts, test them with the results already built otherwise theories or arguments alone, lacking strength to be preserved in the collective ideal. Mainly to know, what the hell are talking about?

In the academic analysis of both P. Frampton reading, as the work of architect Zumthor. We can not avoid seeing the consistency and monitoring of the theory put into practice. Interestingly as well, practical and timely match each, from the conceptual base to the structural.

However, already knowing this, we can ask, what actually looking architect is critical? And if it is critical ... how approaches the subject from a regionalist point of view?

Peter Zumthor expresses his work in a way that can be considered pure. Working material, not only from the constructive, but from project planning, with the model in the ground. His background as a carpenter, in my opinion, gives a sensitivity specifies trying so essential materials such as stone or wood.

Therefore, we can understand that if the architect employ the creative aspect from the basics, capturing his hand on every step of the design process. We understand, therefore it can not be universal processes and techniques used in this type of architecture. Buildings and buildings that inspire us, and beyond a spatial and functional quality, it generates emotional and sentimental properties.

If the architect employs techniques and materials of the region, not by whim or trend, but to be faithful and consistent when it comes to dialogue with the surrounding architectural product. In my opinion, every architect should learn from it, in a critical sense or not.

Embrace and take as king modern processes, deprives us of a vital condition that all critical regionalist used in their design process. the continuing search for a timeless language, lasting, living, to forward and talk and shout art through architecture. At the end of the day that is what separates the engineer from the architect . As I say, always in my opinion.

Victor M. Cornejo Estrada
MN / 4062799
DIA Master Architecture / WS 2015-2016



Project details



Scarpa said that he wanted to create a garden of meditation, a place to visit the dead without the “shoe-boxes” of a village cemetery. An overreaching arch inspired by the catacombs of the early Christian church, protects the twin tombs. Scarpa set them inclined towards each other in celebration of their life together. On an island under a wooden canopy, a vignette directs the eyes to the twins’ tomb and the village San Vito where the parents were born. He understood that the past is not dead and that we in the present must engage and intertwine with it. The Brion tomb was Scarpa’s final project. Unfortunately he died in an unexpected accident in 1978. His grave was placed between the arch of the Brion tomb and the little plaza of the village cemetery where Scarpa found his peace.



Conclusion

The tactile resilience of the place-form and the capacity of the body to read the environment in terms other than those of sight alone suggest a potential strategy for resisting the domination of universal technology. It is symptomatic of the priority given to sight that we find it necessary to remind ourselves that the tactile is an important dimension in the perception of built form. One has in mind a whole range of complementary sensory perceptions which are registered by the labile body: the intensity of light, darkness, heat and cold; the feeling of humidity; the aroma of material; the almost palpable presence of masonry as the body senses its own confinement; the momentum of an induced gait and the relative inertia of the body as it traverses the floor; the echoing resonance of our own footfall.

Keneth Frampton 1981 „TOWARDS A CRITICAL REGIONALISM“

Clearly seen in Scarpa's work, his choice of materials were chosen with great care. It was important for Scarpa to feel what the space was trying to be simply by looking at the choice of material. Using cold and rough materials in a graveyard design represents the cold and rough place as it is supposed to be. Using warm and smooth materials in a gallery creates an atmosphere of invitation and a welcome to stay. Scarpa also liked to mix rough material with smooth material. With this method he told a story. The story of an existing structure being interrupted by a modern structure.

Scarpa was also very true to his region. He was born, lived, studied and worked in Venice for most of his life. Venetian style architecture can be seen in most of his designs. I believe it is the place his obsession with water originates from. There is almost no design by Scarpa where water does not play a primary role. He believed that the sound, smell and feel of water is essential to every architectural design.

Scarpa was a philosopher, a craftsman and a designer. He was a pragmatic person that had a feel for space and volume as much as he did for materials and culture. He set a new standard in architecture and his buildings will always be an example on how architecture and critical regionalism should be approached.

07 The Visual versus the tactile

Architect / Carlo Scarpa by Christian Dase
Student: Christian Dase

Carlo Scarpa by Christian Dase



Carlo Scarpa was born June 2nd 1906 in the city of Venice. Scarpa studied fine arts focusing on architecture at the “Accademia Di Belle Arti Di Venezia“. He started his career as an interior designer and industrial designer in 1920. Carlo Scarpa grew up and lived in Venice for most of his life and was therefore highly influenced by Venetian architecture. Later in his life he became a professor of architectural drawing at the university he studied at himself. Frank Lloyd Wright was one of Scarpa’s role models and two became good friends later in life. Scarpa’s work is world famous and set new standards in the field of architecture. He died in 1978 at the age of 72.

Scarpa on Critical Regionalism

Sensible design and play with material, light and culture.

His design compliments the existing context of the site in a major way.

Mixing traditional sculpture and art with modern surroundings as well as making connections between architecture and display.

He was a great observer of the local surrounding and incorporated those into his design.

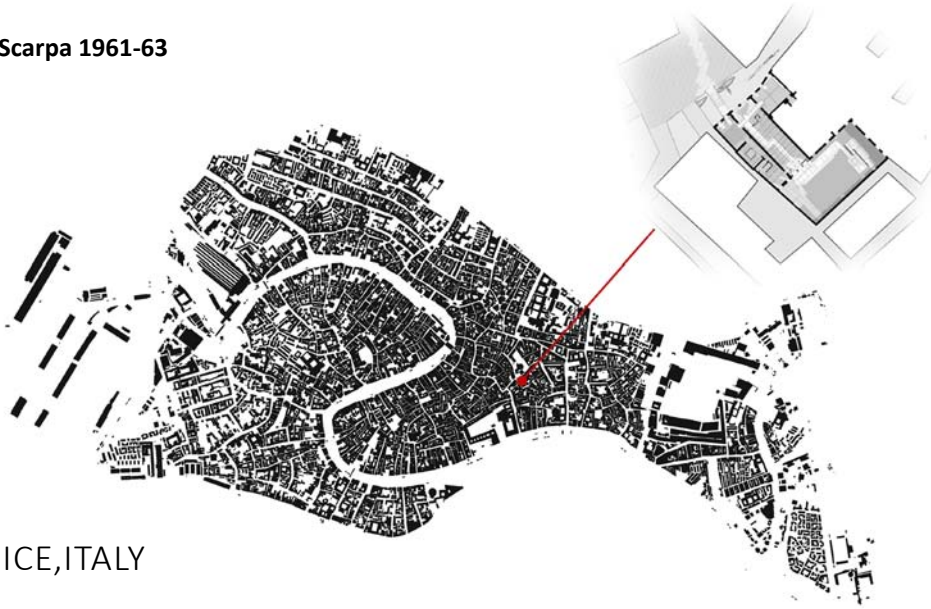
Design Methodology

Scarpa liked to approach his work by getting in contact with the people. The culture of the people in and around the site was important for him. He took the task of dealing with light very seriously. In some cases he went to the site at night to see how moon light penetrated the space. His approach was usually philosophical and inspirational. That gave him the ability to design his projects in the most detailed way possible and made his decision for certain materials clear.

QUERINI STAMPALIA PALACE

The Museum of Querini Stampalia Foundation

Carlo Scarpa 1961-63



VENICE, ITALY

This project was commissioned by a private family. He was asked to build a house museum in the heart of Venice. Scarpa remodeled the existing structure and inserted his signature. An entrance bridge made out of wood and steel connects the mainland with the building. He inserted a gallery space which is connected to the garden in the back.



Project details



Scarpa inserted many details into this project. One of them is seen in the entrance area where he inserted a boat like structure on the inside of the building for protection against typical Venetian floods. The structure visually connects the interior and the exterior. In contrast to the roughness of the surviving historic building, he placed a stylized eroded column of polished stone slabs and glass to indicate the age of the building while celebrating the process of construction. Another detail is the hidden door to another gallery, this is a reference to the Venetian vernacular of stone shutters in the Torcello Cathedral. In the garden you can see how he plays with the element of water. This is very important for Scarpa. The design creates a miniature Venice in the backyard.

CASTELVECCHIO

Museum of Castelvecchio

Carlo Scarpa 1956



VERONA, ITALY

This project was commissioned by the city of Verona. His task was to design a museum in the existing structure of the castle in Verona. Special attention was given to the important statue of Cangrande. This statue is the symbol of the city and is very important to the people. Scarpa redesigned the courtyard, north and east wing of the castle.



Project details



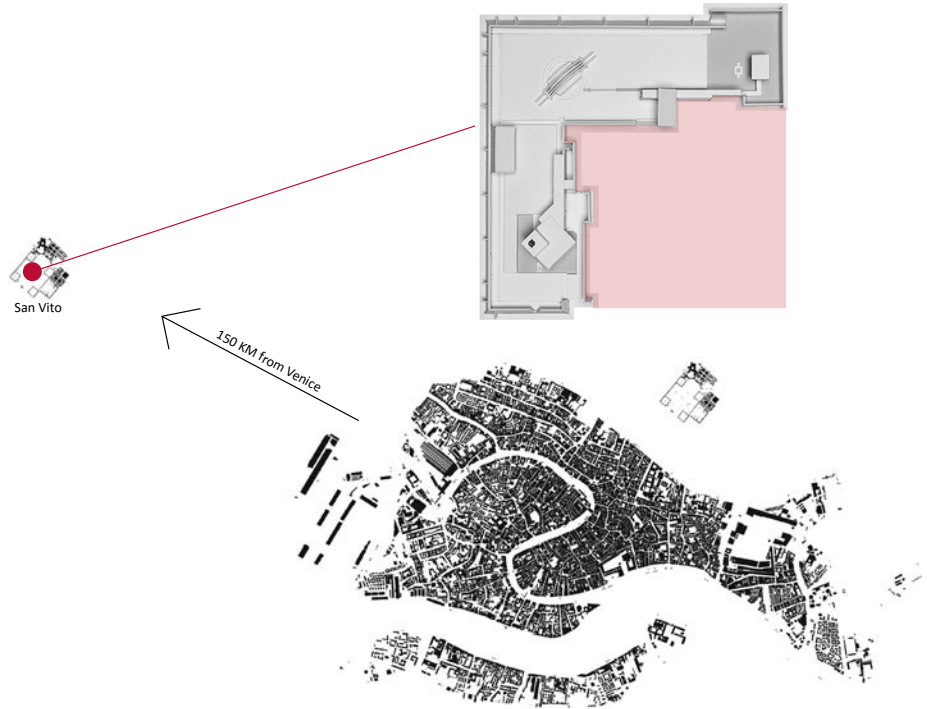
Thinking of water flowing around the wall of the Castle Vecchio gave him the idea for the design of the entrance. According to Scarpa, paving was the key for creating the geometry of a space. While working within the constraints of the existing building, Scarpa's aim was to make specific places for each and every object. It is a series of attached elements. In particular, the floor is inserted in such a way that it does not touch the walls. The floor itself is made of sections bound by steel. From the steel spring the pedestals on which several objects are displayed. Scarpa placed a new concrete staircase which was more than just an ordinary staircase. It is an essay on how parts of the city and parts of the castle are revealed while others are blocked off. He created the space around the statue of Cangrande.



BRION TOMB

Graveyard

Carlo Scarpa 1968



SAN VITO, ITALY

The graveyard was commissioned by the Brion family in 1968. The family bought a large, L-shaped piece of land around the existing village cemetery in which to house their tombs. It was Scarpa's task to devise an impressive memorial, with multiple features in the modern style that would remain respectful rather than overbearing.



08 CULTURE VERSUS NATURE

Architect / Laurie Baker

Student: Aarohi Desai



Laurence Wilfred „Laurie“ Baker (2 March 1917 – 1 April 2007) was a British-born Indian architect, renowned for his initiatives in cost-effective energy-efficient architecture and designs that maximized space, ventilation and light and maintained an uncluttered yet striking aesthetic sensibility.

Influenced by Mahatma Gandhi and his own experiences in the remote Himalayas, he promoted the revival of regional building practices and use of local materials; and combined this with a design philosophy that emphasized a responsible and prudent use of resources and energy. Minimizing damage to the building site and seamlessly merging with the surroundings. He has been called the „**Gandhi of architecture.**“

Baker on Critical Regionalism

“I learn my architecture by watching what ordinary people do; in any case it is always the cheapest and simplest because ordinary people do it. The job works, you can see it in the old buildings – the way wood lattice work with a lot of little holes filters the light and glare. I’m absolutely certain that concrete frames filled with glass panels is not the answer.”

Design Methodology

Baker had a certain set of check list before designing every project. Some of them are...

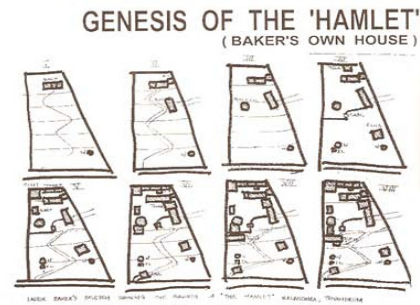
- Only accept a resonable brief.
- Always study your site, soil, water, topography, climate.
- Every building should be unique.
- Don’t ROB the nature resources.
- Keep your knowledge + Information up to date.
- Above all use common sense.

HAMLET

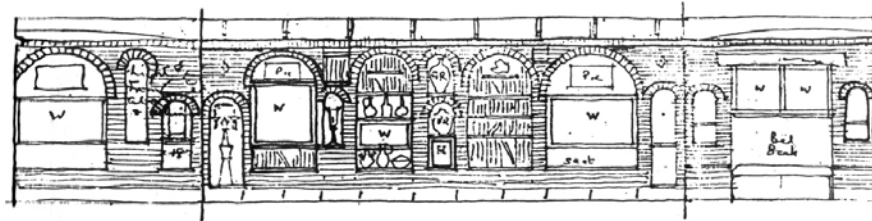
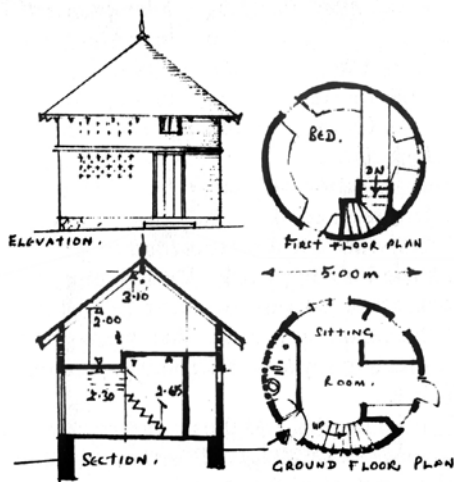
Baker's home in Trivandrum, India.



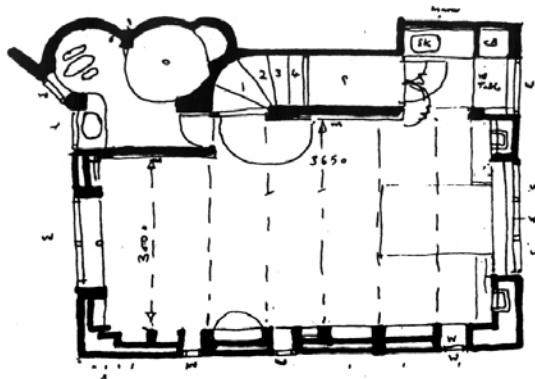
Hamlet is a remarkable unique house built on the plot of land along the slope of a rocky hill, with limited access to water. However Baker's genius has created a wonderful home for his family. The decorated and the perforated walls makes this house unique in its own way.



I think it's a waste of money to level a well molded site - Laurie Baker



room addition...



The initial plan of the house was circular as Baker believed that circular house requires less amount of materials and is aesthetically more appealing.

Project details



Topography of the site plays a major role
Text from Framtom:
The bulldozing of irregular topography into a flat site is clearly a technocratic, whereas the tracing of the same site to receive a stepped form of a building is an engagement.

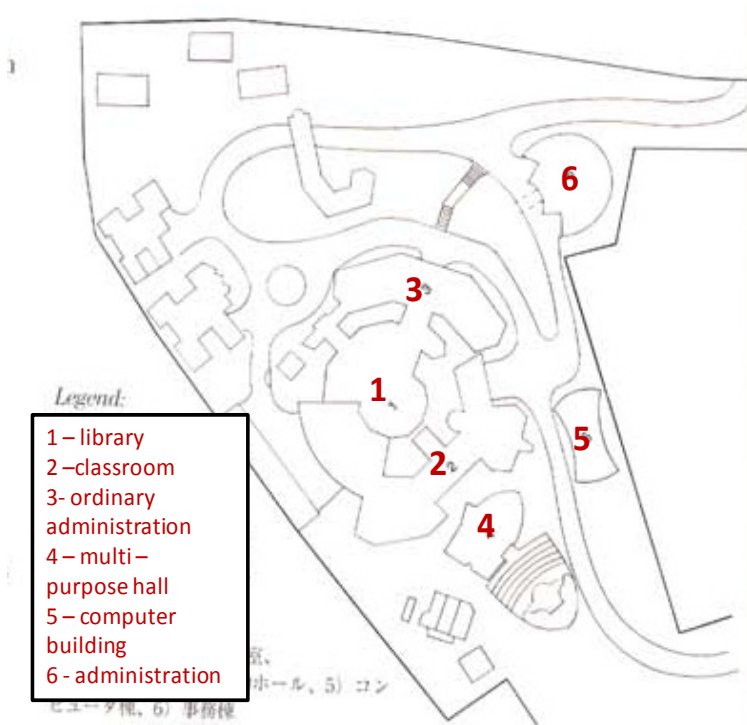


Condition guarantee the appearance of a place-conscious poetic a form of filtration compounded out of an interaction between Culture and Nature, between art and light. Clearly this principles applies to all fenestration, irrespective of size and location.



“The Hamlet” Laurie Baker’s home in Thiruvananthapuram is a statement of his insights into architecture in its own right. He built it on a steeply sloping and rocky hillside that hardly had any vegetation when Baker started constructing it , is now a visual delight.

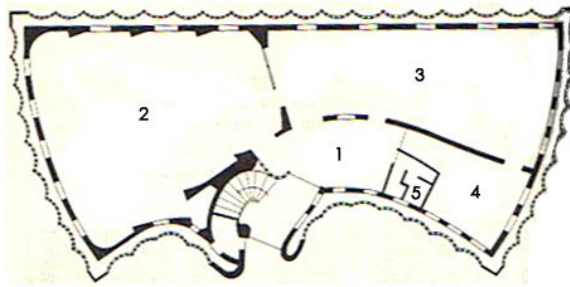
CENTRE FOR DEVELOPMENT STUDIES- TRIVANDRUM



Centre for Development Studies, Ulloor was the most important project of Baker's career. The significance of this assignment had less to do with size and budget, than with the idea of exhibiting a range of concepts applied to buildings of varying functions, scale and dimensions. An area of nine acres accommodates administrative offices, a computer centre, an amphi-theatre, a library, classrooms, housing and other components of an institutional design. The Computer centre at Centre for Development Studies were Baker evolved an innovative system of curved double walls to save on cost and to conserve the energy that goes into air-conditioning a building of this scale and purpose.

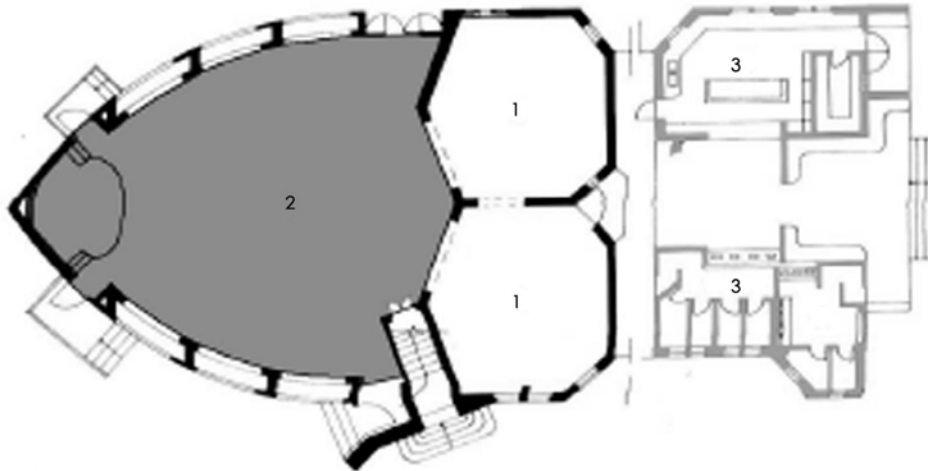


Project details



1. foyer
2. classroom
3. work area
4. office
5. toilets

CDS located in a quiet residential area in the northwest part of the City of Thiruvananthapuram, called Prasanthnagar. The 10-acre (40,000 m²) campus, designed and constructed by the famous architect, Dr Laurie Baker, epitomizes his unique style and philosophy of adaptive building methods.

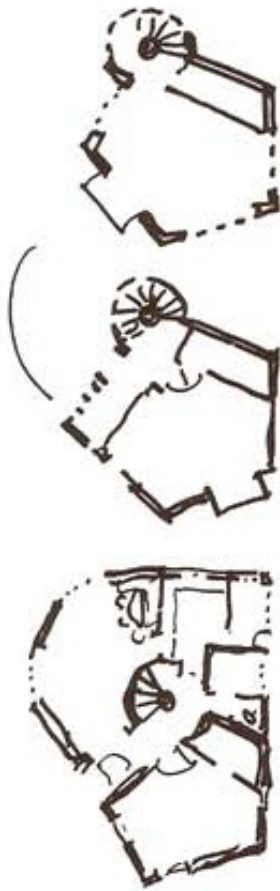


1. classrooms
2. multipurpose hall
3. services

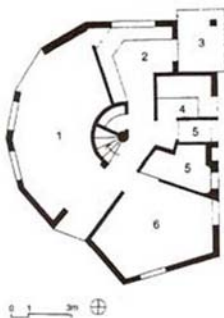
The design is a response to the sloping contoured site and seems to grow out of it. There is hardly a straight line with each structure curling in waves, semicircles and arcs. Baker pays careful attention to the contours on the site and also the location of trees. The forms of the buildings also follow the site with curved walls and building forms along the contour. There are little courtyards in between buildings, often acting as an extension of the building itself and also pools of water which help in microclimatic control through evaporative cooling. The roofs had often interesting shapes with funny openings at certain location. These openings were Baker's interpretation of the gables which were tilted into the wind direction funnelling it into the space.



NALINI NAYAK'S HOUSE- TRIVANDRUM



The main house is formed by a simple 3 floor stacking of Pentagon on nine inch thick brick walls. internally each floor divides into bedroom, bath and landing. The additional segment on the ground, forming living/dinning and kitchen, is structured with bays of half brick thickness alternating wall and door



Conclusion

Critical regionalism is an approach, which seeks to provide architecture rooted in the modern tradition, but tied to a geographical and cultural context. It is a strategy for achieving a more humane architecture in the face of universally held abstractions and international clichés.

Though being a foreigner, Baker adopted and adapted with India more than any other Indian. From the early days making chairs for leprosy patients in Chandakh, Uttarakhand, to building small little modest houses and community buildings in Kerala, his practices are visible proof of his understanding of culture, climate and context. He broke away from the typical approach of standardizing design. Not just through his own practice he contributed through various national level projects. As a reviewer, when a study of the conditions of a variety of the earthquake-hit villages in Garhwal was made by him and COSTFORD (The Centre of Science and Technology for Rural Development) after the three months of the disaster in eighties his mountain-life experience can still be referred to avoid similar disasters.

The position and decision of Modern Architecture to neglect and ignore the traditional knowledge is not relevant for a country like ours where tradition is full of tested innovations. Like, other crafts and knowledge, habitat building and architecture are one of the areas where we have neglected everything about tradition in the name of modernity and practicality. With so much complex and often jargon consciousness around, it is the time is to realize the inspirations from self. Specially, when there is a breeze of sustainability in design environment, there is a need to come up with grounded, relevant and simple methods. Architect Laurie Baker's exhibited and practiced 'common sense' is a boon for this century. Most of the methods used by him are very much implementable and satisfy today's architectural, environmental and social needs.

One of the most important features of Baker's words and works is being empathetic to various dimensions of sustainability. It has an untapped potential to serve billions in the developing nations like India. The model also illustrates that an individual can redefine architecture as a need against the conventional understanding of desire and can inspire many individuals to bring a positive change in the built environment.

09

VISUAL VERSUS TACTILE

Architect / Luis Ramiro Barragan Morfin

Student: Ivan Haiman



Luis Barragan was born in Guadalajara in 1902. He spent his childhood and youth near the of Mazamida in Jalisco state, a little to the south of his birthplace. His family was wealthy. They owned a vast ranch with extensive grazing lands. The life of this village formed the environment which cultivated a unique sensibility which was the foundation of his achievement. Barragan was very fond of travelling or just going into the nearby countryside. There he savored the vitality of nature, rediscovered the mind and body of Mexico. The architecture of the great landowners haciendas and the monasteries was powerfully suggestive because, ensconced within formidable walls, the world created by that architecture was one of peace and tranquility.

Barragan used to include what could be called **'third space within residences'**, spaces not tied down to the functions of everyday life. Thus, the water patio at the Galvez house, the rooftop garden in his own house and the room with a pool in the Gilardi house. Precisely because it is abstracted, purified space, people living there can use it to get away from all the stresses of their daily lives. It offers time of the same quality as that spent talking with oneself, as when one goes to church, prays, and holds conversation with God.

Barragan went to Europe and met the landscape designer and architect Ferdinand Bac. Other important influences include Jesus 'Chucho' Reyes Ferreira.

There was also the sculptor whom Barragan engaged on several projects, Mathias Gocritz.

Chucho played a major role in the process through which Barragan developed his own style.

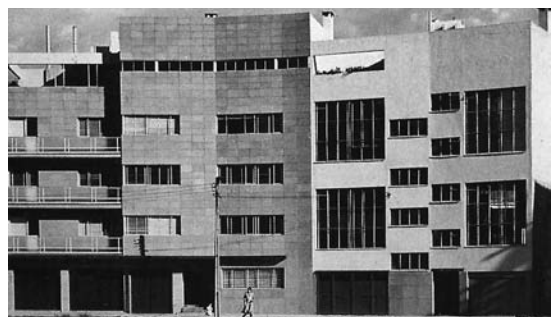


It is also important to note that the colours he used were not simply arbitrarily chosen. Mexico is blessed with a very fertile soil and luxurious vegetation. The trees bear many blossoms. Thus, his pink conies from the bougainvillea, and his light-purple is the colour of the Jacaranda flowers. Blue is the colour of the sky and yellow ochre and red-rust are colours of the earth.



Quantities and arrangements are another matter. Only one or two strongly coloured surfaces are used within space otherwise defined by white ceilings and walls. White surfaces pick up the bright colours in varying gradations, Bright colour effects are intensified by the ‚presence of white‘.

Wall textures were very Important. Barragan used two types of wall. One uses peagravel mortar over brick. Before drying completely, the peagravel is scratched and flattened out, and then painted. It is a wall with a rough texture. His other type of wall has paint over a regular smooth mortar surface. Barragan differentiated in his use of these two surfaces in ceilings and walls. Those two types of wall naturally generate distinct expressions of light and shadow. Barragan complained about what he called the „igloo syndrome“ where identical surfaces arc used for walls and ceilings.



Barragan built structures derived from the Mediterranean region under the influence of Ferdinand Bac or else residences with a very strong element of the influence of the International Style of modern architecture. It was meeting Chucho that enabled him to rediscover the Mexican culture and identity flowing through his own veins and to make the breakthrough into expressing all this with so much vitality.

ANTONIO GALVEZ HOUSE

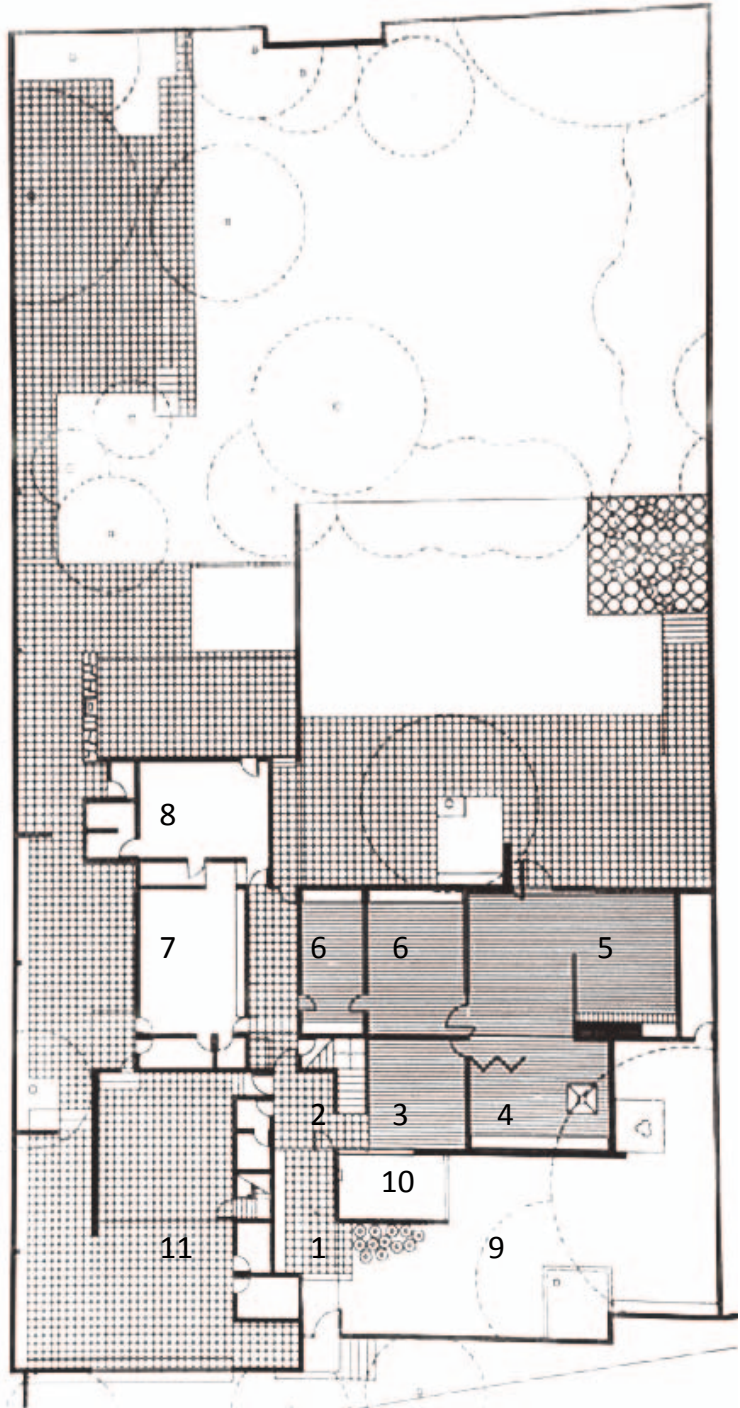
San Angel, Mexico, 1955.

Scale 1: 100

- 1...Porch
- 2...Entrance
- 3...Drawing Room
- 4...Study
- 5...Living Room
- 6...Dining Room
- 7...Kitchen
- 8...Servant
- 9...Patio
- 10...Water Patio
- 11...Garage

Greatly impressed by the tranquility and the quality of inspirational garden of the architect's own home, Mr. Galvez decided to ask Barragan to design a house for himself, his wife, Emilia, and their seven children. Located on a quiet, gravel street, the Galvez House has an entrance porch with walls and ceiling painted pink and a long built-in bench.

Greeting visitors is an eye-catching arrangement in front of the porch with „cocuchas“ jars - a familiar element in Barragan's architecture-on the small patio with its rough flagstones and the fig tree standing against the white walls.





The small water patio beside the drawing room is an abstract space provided purely for visual pleasure; patterns of light and shadow thrown onto its pink and white walls subtly register the passage of time.

A source of almost spiritual refreshment for its residents, the water patio is a kind of oasis in this house. Water, stone, trees. These three materials seem to combine in seamless transitions over the floor level of the Galvez I louse drawing room.

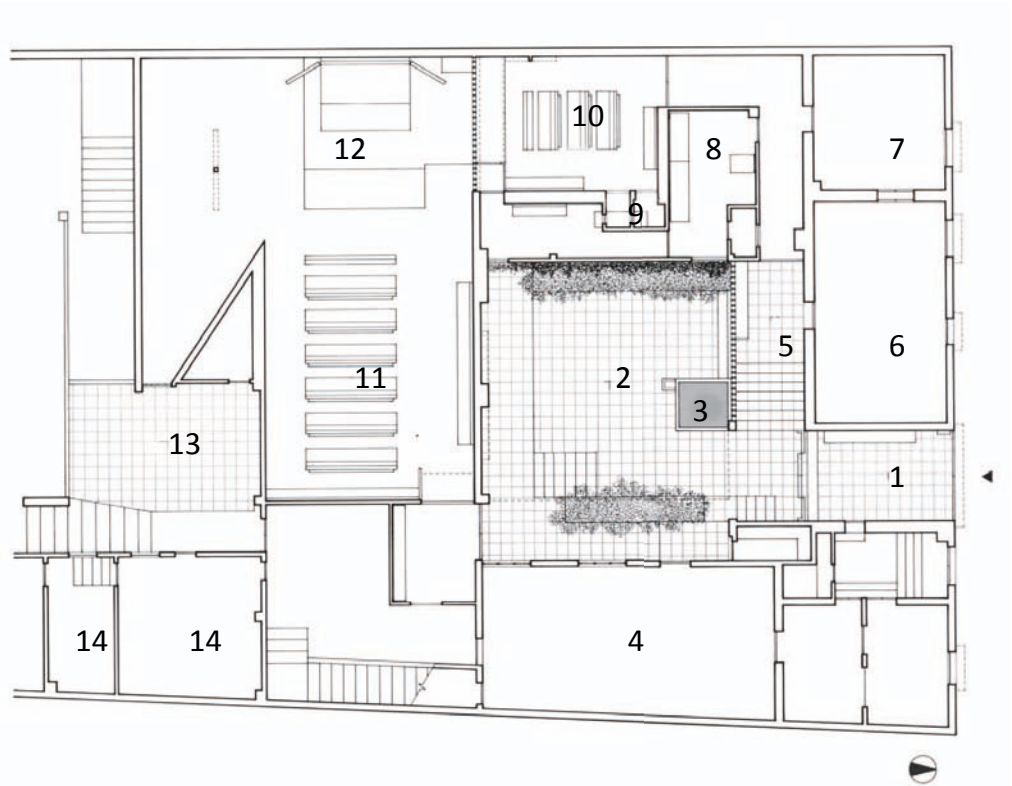


The interior perspective is only fully opened up when the door opens from the drawing room into the living room to reveal a space twice the height of the former, with a thick white wall partitioning the library off from the latter. A huge window, rising to the full height of the living room ceiling gives a full and very attractive view of the garden profuse with greenery. The field of view is suddenly released into the garden so full of life.



CHAPEL FOR THE CAPUCHINAS SACRAMENTANAS DEL PURISIMO CORAZON DE MARIA

Tlalpan, Mexico, 1955.



An almost tangible reverence for light makes this chapel a place where one can sense the presence of God. Opening the entrance door, one is dazzled by the yellow light on the orange wall. Not by the light so much as by the colour itself. The yellow light enters from the choir loft above the entrance; filtered through the yellow glass window behind, it colours the white lattice at the front of the choir.

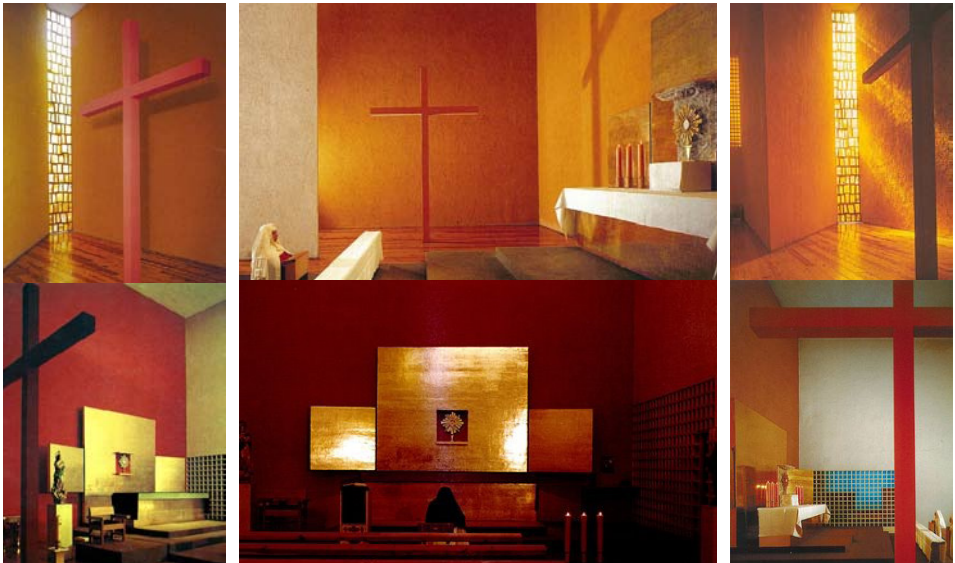
This window faces east, and the most intense light of early morning penetrates all the way to the altar in particles shaped by the lattice. Another means of taking in daylight is the slit-shaped window behind the altar to the left, which is concealed from view from the pews.

Scale 1: 100

- | | |
|--------------------|--------------------|
| 1...Entrance | 8...Sacristy |
| 2...Atrium | 9...Confessional |
| 3...Fountain | 10...Transept |
| 4...Office | 11...Nave |
| 5...Corridor | 12...Altar |
| 6...Reception room | 13...Patio |
| 7...Ante-chamber | 14...Cloister area |



Almost 10 meters high, reaching all the way up to the ceiling, this window faces southeast and consists of stained glass in colours from yellow to orange. From this window a dense golden glow shines upon a 4.5 meter high crucifix and the gold coloured triptych and the altar from the side. This triptych and the stained glass window were made by sculptor Mathias Goeritz. Textural effects of the rough wall surfaces are heightened by this light. The orange tone of the chapel is vividly imprinted on the mind. Yet, in fact, the wall behind the altar and the wall connecting with it at the left are the only two surfaces in the chapel which are actually painted orange.



Tranquility embodied, the nunnery square courtyard enclosed in high walls is kept free of the noises of the outside world. Brilliant sunlight falls onto its plants and black stone paving. On special occasions, flowers cover the surface of the water in the square stone basin, which is always kept full to the brim.

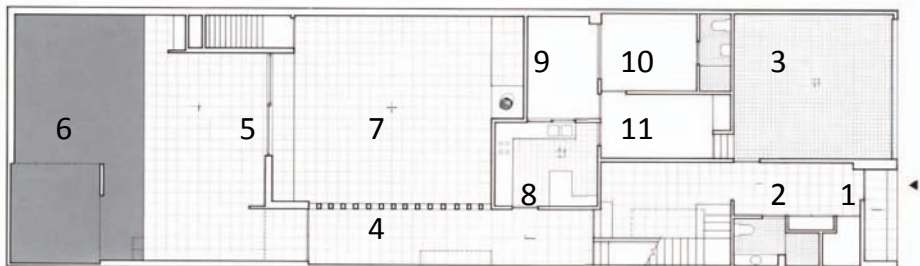
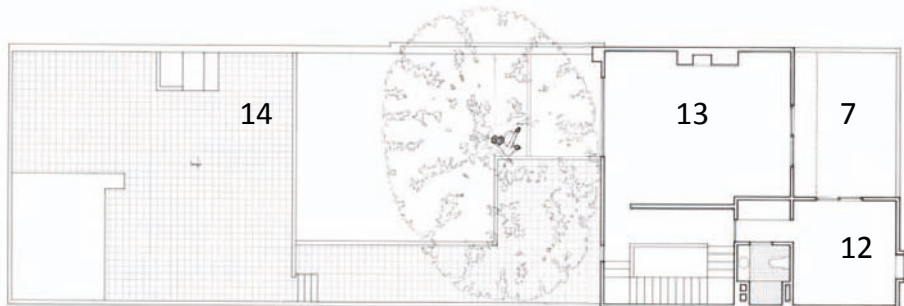
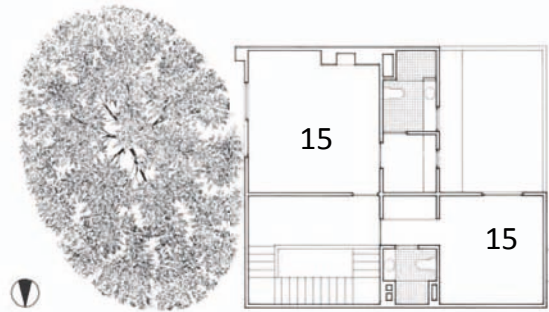


FRANCISCO GILARDI HOUSE

Tacubaya, Mexico, 1978.

Scale 1: 75

- | | |
|-------------------|------------------|
| 1...Entrance | 9...Service Yard |
| 2...Hall | 10...Servant |
| 3...Garage | 11...Laundry |
| 4...Corridor | 12...Guest Room |
| 5...Dining Room | 13...Living Room |
| 6...Swimming Pool | 14...Terrace |
| 7...Patio | 15...Bedroom |
| 8...Kitchen | |



In the midst of a high-density city district, this house stands on a 10 x 35 meter site. These limitations make the Gilardi house the work in which Sampan's domestic architecture design philosophy is expressed in its sharpest form.



The dark corridor inside the front door leads into a cool stairwell void which rises up to the third floor. Daylight falls from its skylight uninterrupted all the way down to the first floor.

Behind it runs the corridor striped with yellow light for all of 10 meters.



Passing through this long corridor completes the change of mood from the impression gained before the front of the house. It leads into the dining room with the pool. Composed of blue, red, and white surfaces and the water of the pool.

Conversation between the light and the walls speaks to us of the passage of time and the changing seasons. Placid and crystalline over its entire surface, in the midst of the pool stands a thin rectangular column painted a shocking red.



The patio seen from the window in front of the dining table, built around the focus of a single jacaranda tree which was there before the house was built, is formed by light purple, pink, blue, and white walls. In April when the pale purple jacaranda flowers bloom, they blend in with the wall colour, it is almost impossible to tell them apart. The living room is on the second floor, while the third floor contains three private rooms.



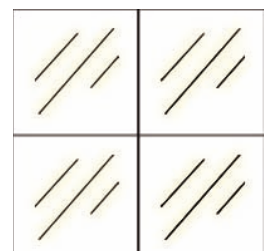
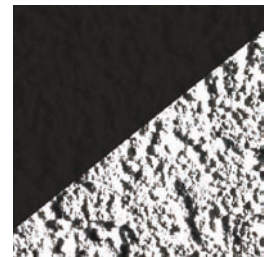
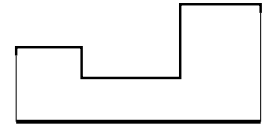
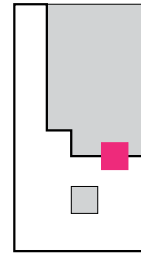
Analysing Barragans architecture leads to a few key architectural and regional elements which he uses.

Looking at floor plans we can conclude that he makes intimate gardens and courtyards, not viewable from the street, which almost make them garden houses. In addition, in sections we can see that he uses „Raumplan“ which highlights the common areas and gives a more intimate feeling to spaces used only for practical reasons or fewer people. The most important part of the floor composition is the „third space“ that is not tied down by a function of everyday life. This point gives his building a space for solitude and introspectiveness while also giving a sense of time, the position of the sun and climate changes in a very visually direct way.

He achieves this playing with smooth and rough surfaces and colours. As the lighting shifts throughout the day, the colours in the interior change dramatically. The colours which he chooses are inspired by nature (plants, flowers, water and soil) and colours found in Mexico.

It is important to mention how aware he is of quality of certain plants, trees and rocks and how he is determined to keep them. Making big openings in common areas he invites the garden into the interior visually, while putting wooden flooring to give a tactile connection with the exterior.

Another feature that is worth mentioning is his sense of decoration. He uses regional paintings, sculptures and vases (Cocuchas) in order to fill the interior or exterior. ts the surroundings.



Getting to know these regional and architectural elements, we can surely say that water and the „third space“ is an original addition to his plans. These elements with the gardens make an environment that gives aroma to the space, scent of humidity followed by the ever present scent of flowers and trees. Water interesting to the touch and to watch while it reflects the surroundings.

Finally, the critical point of his work is his use of architecture and regional elements not to only form beauty but to take us into the philosophy that he thought it was true.

His buildings are a physical manifestation of silence, serenity and solitude which he connects to the Catholic religion. To separate oneself from the outside world in order to witness the beauty and silence of nature, environment and something which is higher.

„To the south of Mexico City lies a vast extension of volcanic rock, and, overwhelmed by the beauty of this landscape, I decided to create a series of gardens to humanize, without destroying, its magic. While walking along the lava crevices, under the shadow of imposing ramparts of live rock, I suddenly discovered to my astonishment, small secret green valleys -the shepherds call them „jewels“- surrounded and enclosed by the most fantastic, capricious rock formations wrought on as yet soft, melted rock by the onslaught of powerful prehistoric winds. The unexpected discovery of these „jewels“ gave me a sensation similar to the one experienced when, having walked through a dark and narrow tunnel of the Alhambra, I suddenly emerged into the serene, silent and solitary „Patio of the Myrtles“ hidden in the entrails of that ancient palace. Somehow I had the feeling that it enclosed what a perfect garden, no matter its size, should enclose: nothing less than the entire Universe.“ -Luis Barragan, speech for the Pritzker Prize, 1980.

„The lessons to be learned from the unassuming architecture of the village and provincial towns of my country have been a permanent source of inspiration. Such, for instance, the whitewashed walls; the peace to be found in patios and orchards; the colorful streets; the humble majesty of the village squares surrounded by shady open corridors. And as there is a deep historical link between these teachings and those of the North African and Moroccan villages, they too have enriched my perception of beauty in architectural simplicity. Being a Catholic, I have frequently visited with reverence the now empty monumental monastic buildings that we inherited from the powerful religious faith and architectural genius of our colonial ancestors, and I have always been deeply moved by the peace and well-being to be experienced when visiting those uninhabited cloisters and solitary courts. How I have wished that these feelings may leave their mark in my work.“ -Luis Barragan

10 CRITICAL REGIONALISM

Architect / Junzo Sakakura
Student: Yingyos Jaimun

Junzo Sakakura was a Japanese architect and a former president of Architectural Association of Japan. During his life Junzo produced a vast number of valuable architectures. His work represents the integration of International Style, introduced by Le Corbusier in the modern architectural movement, and Japanese humble buddhism culture, Zen. According to Kenneth Frampton's famous article "Towards Critical Regionalism: Six points for an Architecture of Resistance", Junzo is counted of one of the subject in the topic "Critical Regionalism and World Culture", due to the blending architectural design methods as stated.

biography



JUNZO SAKAKURA

Nationality : Japanese

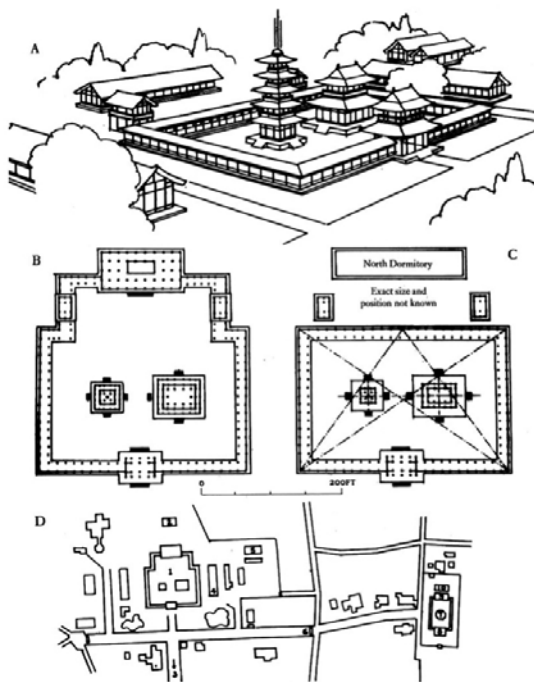
Award : Former president
of the Architectural
Association of Japan

1901	was born Hashima, Gifu, Japan
1927	graduated Art History Department of Tokyo Imperial University, Japan
1930	travelled to France, joined Le Corbusier's Atelier
1937	Design Japanese Pavillion for Paris world Exposition
1938	Left Le Corbusier's Atelier, Returned to Japan
1951	Design The Museum of Modern Art Kamakura, Japan
1955	Design The Internation House of Japan Tokyo, Japan
1959	Design The Museum of Western Art under Le Corbusier's supervised Tokyo, Japan
1967	Design The West Plaza of Shinjuku Station Tokyo, Japan

Junzo Sakakura was born in 1901 in Hashima, Japan and graduated his architectural study in 1927 from Tokyo Imperial University. Later in 1930 he traveled to France and started working for the world famous French architect Le Corbusier. With Le Corbusier's supervision Junzo designed 2 of the 3 most honorable-mentioned which are Japanese Pavilion from the world architectural exposition in France, 1937, and Museum of Modern Art in Kamakura, Japan, in 1959. Most of the works of Junzo Sakakura are in Japan because of the second world war effect all of the Japanese in foreign countries have to settle back in Japan. All of Sakakura's work highly effect by the "Zen", culture which directly derived from Buddhism in Japan.



Shito-Buddhism is the main religion in Japan. According to the book “Japanese Buddhism,, by Yohshiro Tamura Zen originated in India when Buddha smiled and held up a flower and Kasyappa smiled. With this smile he showed that he had understood the wordless essence of the dharma. Later on Buddhism Introduced in Japan in the 8th century CE during the Nara period (710-794).Zen fitted the way of life of the samurai: confronting death without fear, and acting in a spontaneous and intuitive way. After the long period of practicing Warload and Shogun started to improvised Buddhism and reflect the simbol of belief into political stronghold issue. By using temple as the symbol of power both in politcal and military with the introduction of “Gozan System,, consisted of the five most famous Zen temples : Kencho-ji, Engaku-ji, Jufuku-ji, Hōryū-ji and Jochi-ji.



- 18a. Hōryūji:
 (a) and (c) reconstruction of original buildings;
 (b) and (d) plans of present buildings
1. Courtyard nucleus
 2. Kaminodō
 3. Direction of the great south gate
 4. Shōryōin
 5. Refectory complex
 6. East gate
 - 7 and 8. Yumedono complex
 9. Edono and Shariden
 10. Dempōdō

Architecture and Authority in Japan

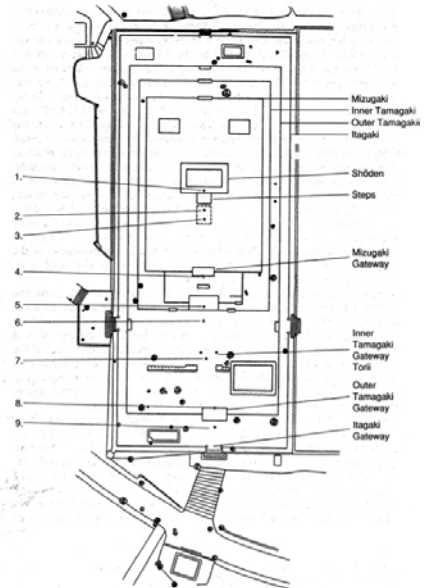
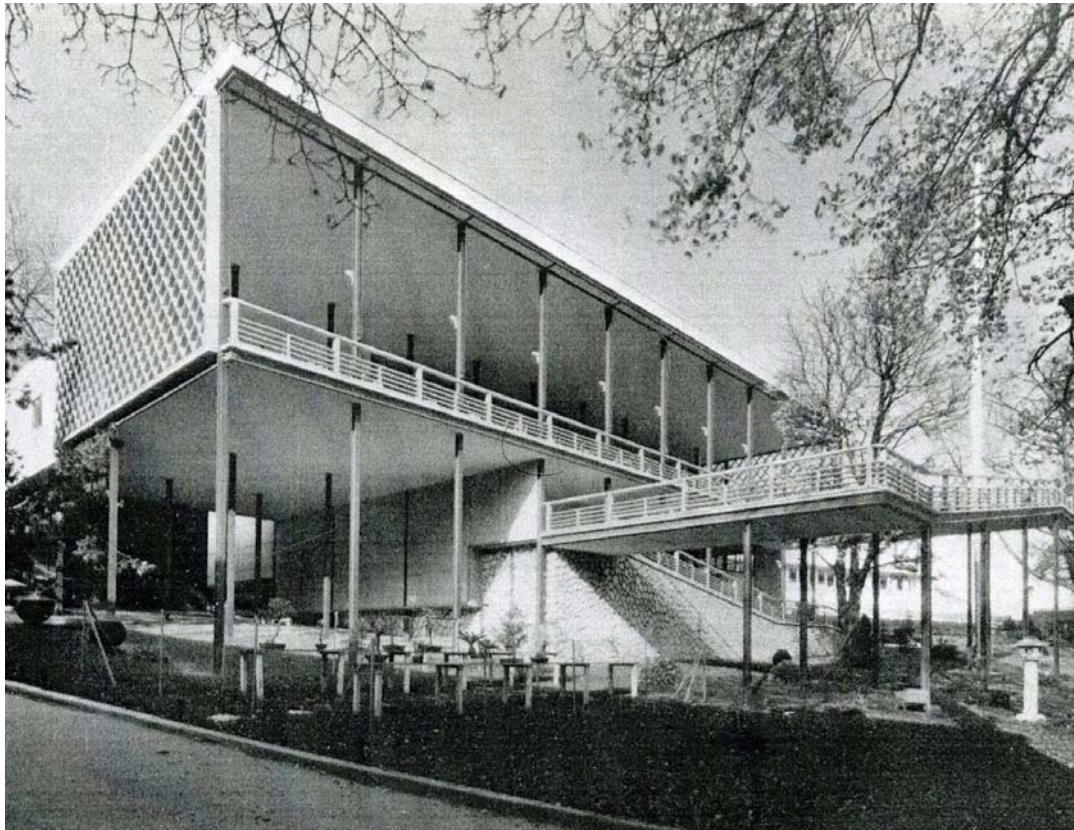


Fig. 2.9 Positions for worship at Inner Shrine, Ise, as observed today (Courtesy: Ise Jingū Shichō)

The plans of Horyuji temple demonstrates the buddhist temple in Gozan system layout. Unlike the Cristian crucify church the most sacred space is displayed in the middle rather that in the end of aisle, the square circulation introduced around the sacred space encourage the flow space around the alter for gathering people. The middle alter works as the central pray space when the country is peacefull and also spontaneously funtions as the central command center at the age of country at war. The directional axis are introduced in the planning system. The fortress like planning is the main key to support the prayer’s spirit due to Shinto-Buddhism’s belief and and barricade the invader from reaching the warload in the command center. The spatial organization in the planning is simple but on the other hand complicated. The dirct axis point towards the main alter, command center, seems easily for visual access but practically difcult due to number of gates and sequences.

Works

Japanese Pavillion : 1937 : France



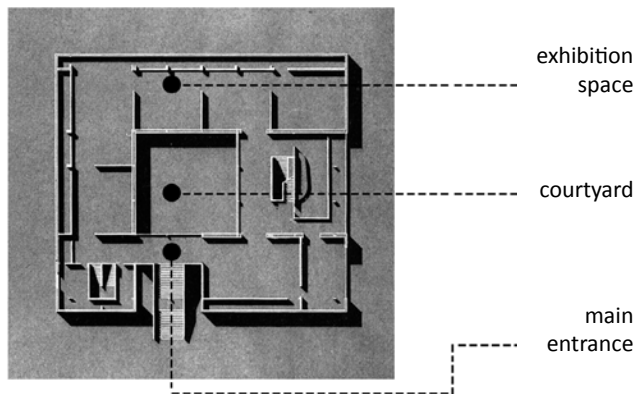
The project was designed in 1937 in order to participate in the World Architectural Exposition in France. Under the supervision of the famous French modernist Le Corbusier, the design was derived directly from Japanese traditional architecture as mentioned in the book „Architecture in of Great Exposition 1937-1959“ by Rika Devos. The article „Architecture as a Wartime Diplomacy“ stated that the exposed rubble may be interpreted as a variation of castle fortification. The thinness of the steel frame suggests a translation of wooden structures typical of Japanese architecture. The pavilion was an exercise in digesting the historical style of Japan into a progressive style of the West. The design can be divided into two parts: the first is the upper main function level and the lower sub-function level, which can be recognized as traditional Zen Buddhist architecture in the Gozan System. The segregation in the level in the Gozan system came from the belief of the three main realms, which are Heaven, Human world, and underworld. These segregations demonstrated both in spatial organization, function, and contemporary belief to the Japanese as can be seen in the project. The structures of the building are interpreted from the structure of a Buddhist temple, both in sub-structure and super-structure. The use of materials is the integration between the old Japanese temple and the industrialized movement. The planning is in symmetrical geometry and centralized by surrounding green areas. The main altar in the traditional Japanese temple was interpreted as the center courtyard by the architect. Later on, the project was demolished after the end of the exposition but is still highly mentioned in contemporary design architecture as the example of one of the best „traditional vernacular architecture in the modern system“.

Works

Museum of Modern Art : 1951 : Kamakura,Japan



The Museum of Modern Art by Junzo Sakakura was designed around 1951 in Kamakura Japan. The building is mainly highlight in the extreme Zen-Japanese architecture in the use of modern material and systematic modernism method of design. As shown in the picture on the right the planning was interpreted and derive directly from the Gozan „Japanese-Zen, system. The segregation in level introduced the main staircase as the approaching entrance which leads to the main courtyard which Sakakura interpreted as the central altar’s space. The layout plan was overlay by symmetric geometrical shape and surrounded by greenary area and water. The water in the project reflected the belief of Buddhism traditional belief of the „Eternal Sea“ which is the border of the human world in 3 realms as introduced in the last project. The use of strong axis from the entrance approaching the main courtyard is used which can be seen in the traditional Japanese temple. The language of modern architecture was addressed as the steel structure and material of glass and concrete. The domino structural theory by Le Corbusier, the french famous architect and Sakakura’s old supervisor, was also practically appear in the building. Museum of Modern Art is the oldest art museum in Japan and locate in Kamakura province where the essence of Buddhism is very strong both theoretical and practical.

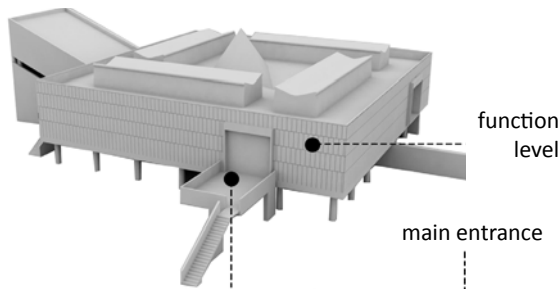


Works

Museum of Western Art : 1959 : Tokyo, Japan



The Museum of Western Art was a collaboration of Le Corbusier and 3 Japanese architects included Junzo Sakakura. The museum was designed and constructed in 1959 in Tokyo, Japan, as the museum where installations and collections of western art are collected. Junzo Sakakura played the main role in planning and spatial organization which he highly introduced, once again, the Gozan system. The segregation was the main planning schematic design method as can be seen in his previous works. Moreover the strong linkage axis functions as the connection and



approaching the central court. Unlike previous projects of him the central court of this building works as indoor court rather than outdoor court due to functional purpose. The use of light is crucial in the project. Because the main function of the project is a museum the light in the building is controlled by the filter which controlled by the opening and structure which all derived and transferred from the old traditional Japanese temple. The material demonstrated the modern movement architecture both in main structural material and cladding of the tile. The use of green concrete cladding tile is to reflect the surrounding green area. The lower level is appear to be multifunction area and gathering space area. Later on the building was renovated and the additional building elements and area was add. The computer-visualization on the left shows the old building part which design by Sakakura.



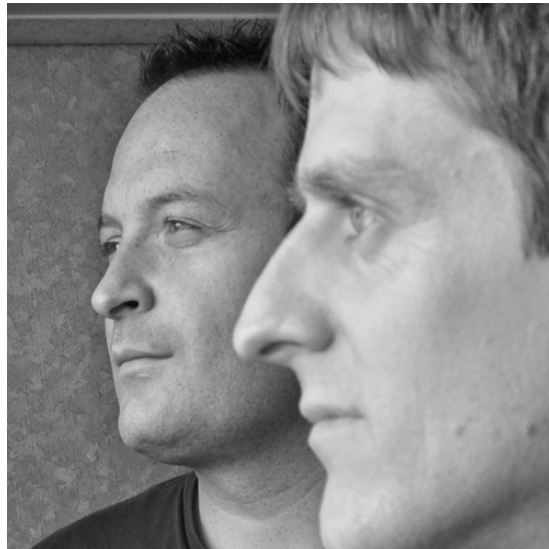
Conclusion

Junzo Sakakura was one of the all-time most famous architect in Japan. His works demonstrates the Japanese's traditional architecture which derived directly from Buddhism, Zen. The Zen style is still influencing the Japanese in different ways. The style of „Gozan System“ that Sakakura usually worked on is one of the influential factor that proved this theory. On the other hand because of the among of years when Sakakura worked under Le Corbusier the modernism movement method of designing architecture was flow in his blood vein as well. By this two main combinations that penetrated inside him allowed him to create his own language. Later on the company that established by Sakakura himself is still working under his name called „Sakakura Associates“ but the essential of the designing method is no longer the same. After his death in 1967 the style of works are changing dramatically therefore the language and typology that introduced by him also followed him into his grave. In the article „Towards Critical Regionalism : Six points for an Architecture of Resistance“ by Kenneth Frampton, the topic „Critical Regionalism and World Culture“ stated that „The fundamental strategy of Critical Regionalism is to mediate the impact of universal civilization with elements derived directly from the peculiarities of a particular place“ can be seen by Junzo Sakakura works and his language of architecture. His combination of Japanese traditional style architecture that express itself into the Japanese strong culture and the use of technology and strategy from the modernism movement brings him to the point of Critical Regionalism in Kenneth Frampton's category.

11 Critical Regionalism and World Culture

Architect / Savioz Fabrizzi Architects

Student: Ruzica Janjic



RUŽICA JANJIC
Mtr.N. 4060881

SAVIOZ FABRIZZI ARCHITECTS

Savioz Fabrizzi architects is founded in 2004 consisting of two architects.

Their approach is based on the analysis of a site in its natural or built state in order to identify the essential elements that could enhance, or preserve qualify a site. In this way they want to enhance the cultural role of the architecture based on the analysis of a function, respectively a program, its place in the history and the culture of a region.

Laurent Savioz

born 1976

diploma architect Hes Fribourg 1998

collaborator in an architecture office, Monthey, 1999-2003

independent since 2003

Claude Fabrizzi

born 1975

diploma architect Hes Fribourg 1998

collaborator in an architecture office, Fribourg, 1998-2004

independent since 2004

KENNETH FRAMPTON

3. Critical Regionalism and World Culture

Kenneth Frampton discusses about the relation between local culture and universal (modern) civilization. Local culture has been developed during the course of centuries and is a part of World Culture. While - No architecture can be developed without new relation between designer and user - .

In that way he sees critical regionalism as a - Barer of world culture and vehicle of universal civilization - .



RODUIT HOUSE



Reconstruction project of the traditional Alpine house dating from 1814.

Year: 2005.

Location: Chamson, Switzerland



The house consists out of 3 parts, located on different levels in the relation to the topography. Material is stone from the surrounding. Roofs are traditional sloped roofs. Window sills have characteristic decoration for this area.

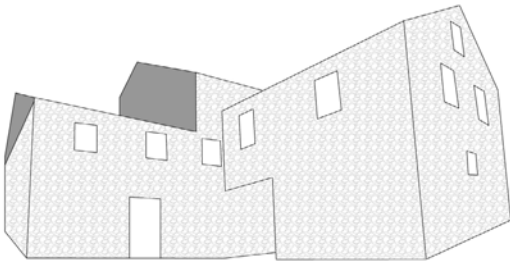
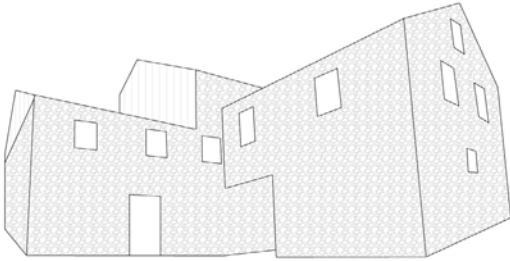


„The renovation project seeks to maintain and reinforce this character, emphasising the existing stone structure while using concrete for the parts to be replaced, in order to create a completely mineral feel to the whole.”- *Arch Daily*

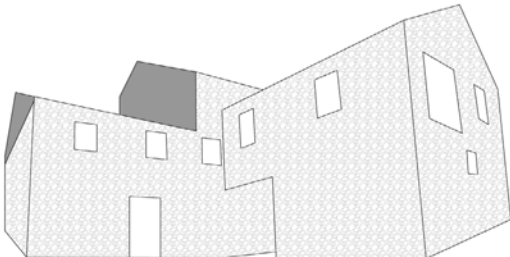
House reconstruction



Window shutters have been removed and roof simplified - idea of simplification and clearer expression.



Wooden elements have been replaced with concrete. Together with original stone facade traditional - modern appearance has been made.



Some windows have been removed, some extended . The exterior volume has not been changed. Solar panels were added on the roof for heating.



Like on the exterior in the interior we can see dialogue of modern and traditional elements, which is one of the characteristics of this office, making the appearance of very modern building.

CHALET IN MASE

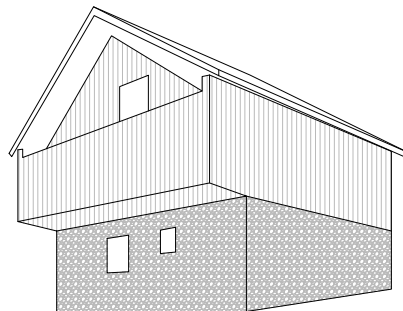
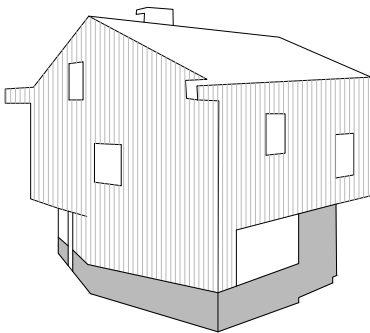


Chalet in Mase is single family house. Located below the village of Mase, the new building, facing due south, enjoys an open view on the valley.

Location: Mase, Switzerland

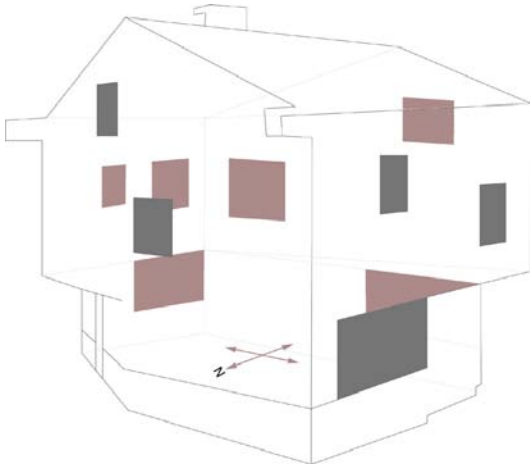


Building is intended to resemble traditional alpine barn. Swiss barn - chalet has developed through adaptation to harsh weather conditions.

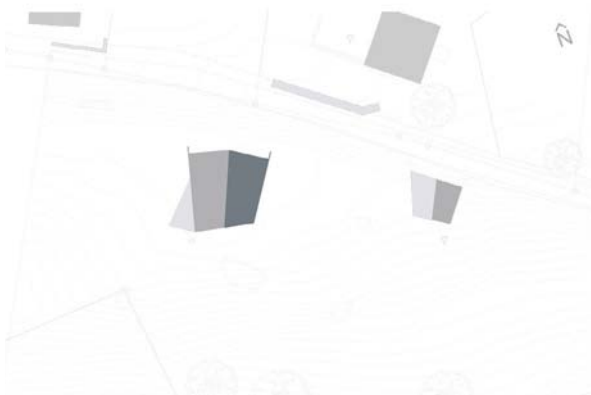


In the case of traditional house base was built from stone, while 1st floor is made from wood. Chalet in Mase concrete structure is covered with cladding on higher levels to resemble traditional barn.

Orientation of the Openings

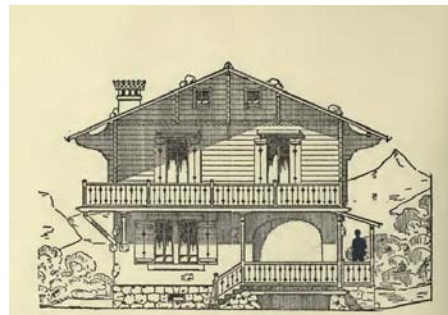
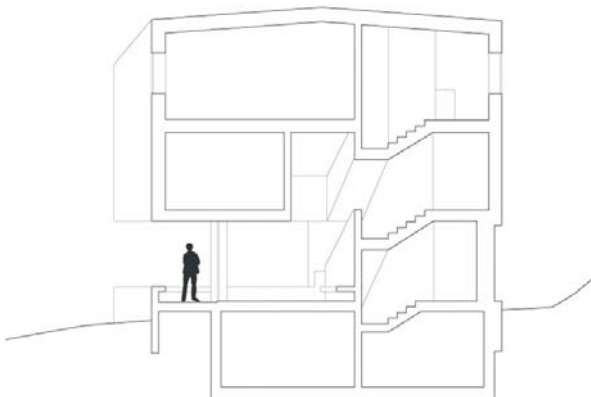


south- east view



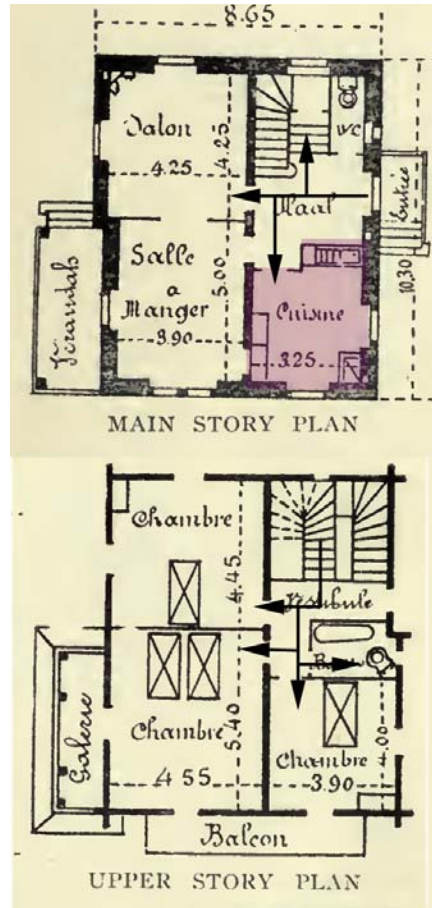
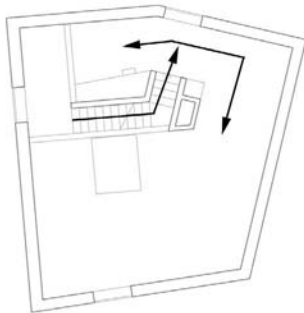
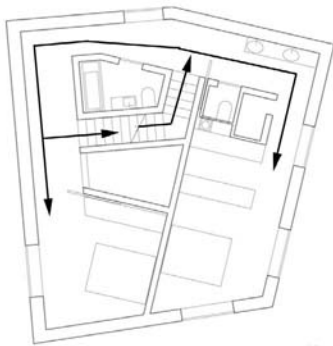
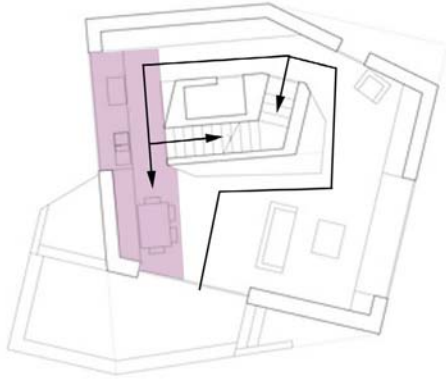
Most of the windows facing south to get as much sunlight as possible, while there are less openings on the northern side. South - East facade turns towards the south to get more light.

Building Entrance



The idea, also evident in traditional building, is to have the roof above the entrance - to enter the building from the covered area.

Analysis of the Plans



Pans of the building are completely modern with circular communication, while in traditional communication is concentrated in one core. Kitchen can illustrate how way of life and designing are changed.

Interior



Interior - modern/traditional

Mix of concrete elements and wood on the walls and wood works.

MOUNTAIN HUT



Location :Tracuit, 3961 Ayer,
Switzerland,

Year : 2013.



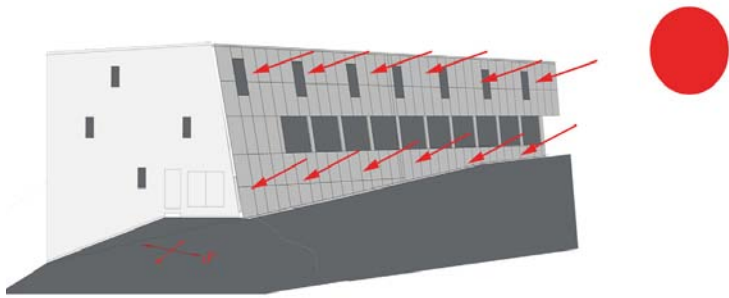
This is reconstruction project of the mountain hut, located on 3256 metres, dating from 1929. Building serves as starting point for climbing the bishorn, the weisshorn, and the tête de milon. The nature of the site, between a cliff and a glacier, defined the position and shape of the new hut, which is constructed along the ridge above the cliff, fitting in with the site's topography

North Facade



North facade has small openings. It is done according to its surroundings - resembling mountain castles from the area.





South facade is done with reference to modern, with a window strip providing the view from the dinning room. It works like a large solar collector, being either glazed or covered with solar panels to make maximum use of solar energy.

Interior



Modern hallway and traditional wooden dormitories and dinning room

CONCLUSION

Office Savioz Fabrizzi Architects deals with the relation between universal and critical. They work within the strong peculiar building context, which was influenced by harsh weather conditions. Through materiality, building form, layout, decoration they respond to the needs of modern life, but still relying on the build traditions of the region. They make decisions of which traditional elements are worth reusing today and how they are connected with new. In that way they mediate between world culture and universal civilization.

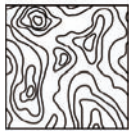
12 CULTURE VERSUS NATURE

Architect / Wang Shu, China
Student: Lilian Law



Wang Shu was born in Urumqi of Xinjiang, China on November 4, 1963. He is a Chinese architect deeply influenced by the essence of traditional Chinese architecture and was the first Chinese-born architect awarded the Pritzker Architecture Prize in 2012. He specialised on the use of recycled materials salvaged from demolition sites to recall memories of the past in a modern way against urbanization. He emphasized that people tend to recreate it in artificial forms (traditional gardens) when nature is dramatically damaged in Chinese tradition.

Words from Kenneth Frampton: "Towards a Critical Regionalism" - Culture Versus Nature



Topography



Site Context



Climate



Lighting



Tectonic

For topography, Frampton said that **"The bulldozing of an irregular topography into a flat site is clearly a technocratic gesture which aspires to a condition of absolute placeness whereas terracing of the same site to receive the stepped form of a building is an engagement in the act of cultivating the site"**. He also mentioned that the topography case could apply to site context, climate and lighting. Especially for lighting, Frampton said that **"The received precepts of modern curatorial practice favoured the exclusive use of artificial light in all art galleries."** For tectonic, Frampton said that **"Tectonic is not to be confused with purely technical, for it is more than the simple revelation of stereotomy or the expression of skeletal framework."** Frampton believed that Topography, site context, climate, lighting and tectonic together with local cultural background should all be brought into consideration for contemporary architecture design in order to strengthen the regional identity and contribute towards recreating the place.

Wang Shu is critical regionalism on Point 5 - Culture Versus Nature because he attempts to strengthen the regional identity against urbanization and emphasize natural factors on recreating Chinese vernacular architecture.

Image source: chinese-architects.com

NINGBO HISTORIC MUSEUM

Yinzhou, Ningbo City, China



Ningbo Historic Museum evokes the memory of the past with salvaged materials from former farmers' in modern form with respect to the surrounding environment, local history and customs. It is a place for people to find the lost and hidden culture.



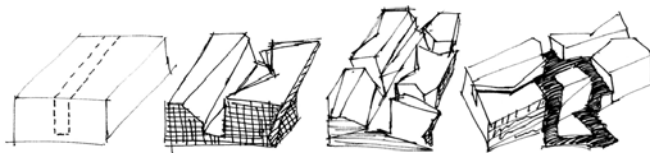
Topography



Yinzhou is located along the east coast of China. Under rapid urbanization, old villages were razed to ground for accommodating high residential and office building. Thus, Massive unpopulated flat land was formed.



Form Generation from site Context



The museum is situated in the site without context, a massive unpopulated flat land. It was shaped as mountain to evoke the existing landform in Ningbo. It rises up from the ground as a squared geometry and begin to lean on second floor. The building form also resembled as a big boat going to land on shore on north side. It is to address the importance of maritime trade throughout Ningbo history.

Image source: nytimes.com; www.chinese-architects.com

Project details



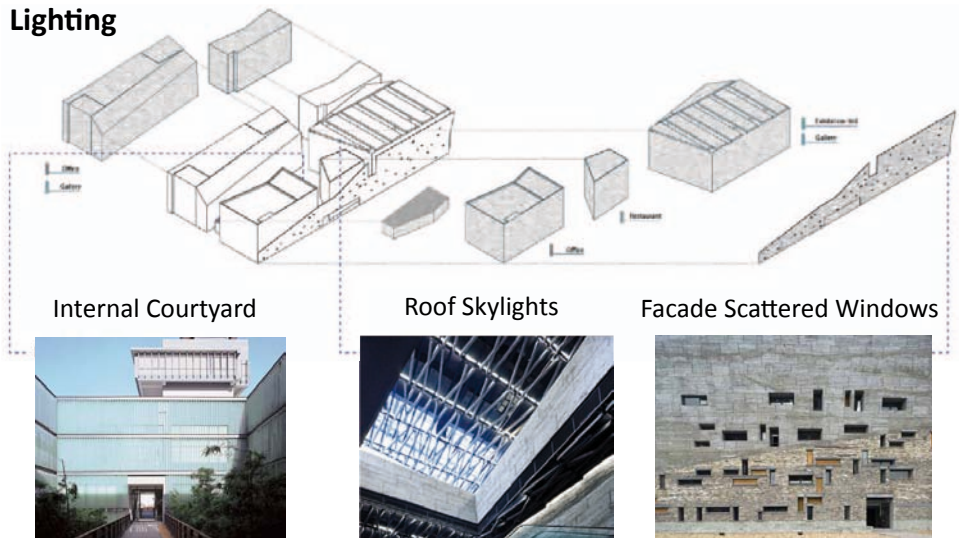
Climate of Yinzhou, Ningbo City



Ningbo Historic Museum has subtropical monsoon climate with warm and moist weather. Due to its specific weather, Wang Shu use brick as building material for better insulation because of its dense structure. It can help to minimize temperature fluctuation in summer and winter. Internal courtyards are incorporated to enhance natural ventilation and sunlight penetration into interior space.



Lighting



Internal courtyard, roof skylight and facade scattered windows introduce daylight into the interior space. Wang Shu also uses glass panels, metal reflective ceiling and carefully positioned scattered windows for better light introduction.



Tectonic Form



A local technique of using material fragments for fast construction after typhoon in Ningbo City called WA PAN is used for facade construction. 20 different kinds of grey and red recycled bricks and tiles from former famers' house is used to evoke the Chinese vernacular architecture in a modern way.

XIANGSHAN CAMPUS

Hangzhou, China

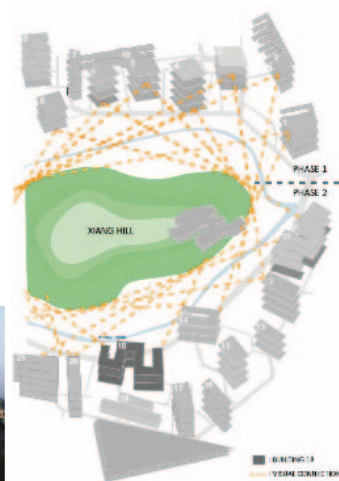


Xiangshan Campus was designed as a small town providing living and learning space for students and staff. It responds to its site while incorporating the use of traditional construction techniques as a means of preservation. The project is built in 2004 with site area of 67000 sq.m.



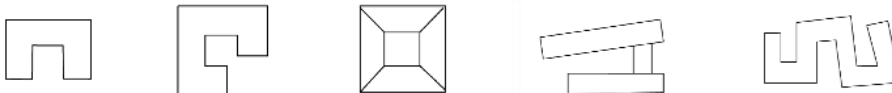
Topography

The site in Hangzhou is a rural site with a large hill called Xiang Hill, rivers and trees. In order to preserve the existing landform, each building was designed based on its purpose and location with regard for views, breezes, sun and relationship to the rest of campus.



Form Generation from site Context

The Chinese character for "Enclose" was the theme of campus building in which courtyards and gardens were incorporated in each building to vitalise the enclosed interior space. They also act as the public space for different event functions and have a better climate control. Chinese calligraphy of Kai Shu and Cao Shu are used for building design.



Phase 1 in North side is designed to be geometric form based on U-shaped traditional gardens for better view. (Kai Shu)

Phase 2 in South part is designed to be irregular form which creates main means of access. (Cao Shu)

Project details



Climate of Hangzhou, China



Xangshan Campus has subtropical monsoon climate with warm and moist weather. Internal and external courtyards help to shorten the depth of building plans for better receiving more sunlight. With windows, natural environment in hot summer is enhanced. Eaves and horizontal shading reduce thermal heat gain to keep interior cool.



Lighting



Scattered windows and internal courtyards are widely used in campus for light capturing into the internal space. It is the way to bring in natural elements.



Tectonic Form



Craftmanship and material expression in Phase 3 Wa Shan Guesthouse shows the aesthetic expression of Chinese vernacular architecture in wood and steel.



Clay tile walls and roof contribute towards the recreation of Chinese vernacular architecture in Phase 1 and 2 buildings.

Conclusion

According to Kenneth Frampton's Critical Regionalism, he explores the loss of regional culture overpowered by global development. Under globalization, the western civilization emerged and modern architectural genre has become the model and frame for future development. These modern architecture are widely welcomed by Chinese policymakers and urban planners so as to prepare China from stepping on international platform. These contemporary architecture includes CCTV headquarters in Beijing designed by Rem Koolhaas and the Beijing Galaxy Soho Building designed by Zaha Hadid.



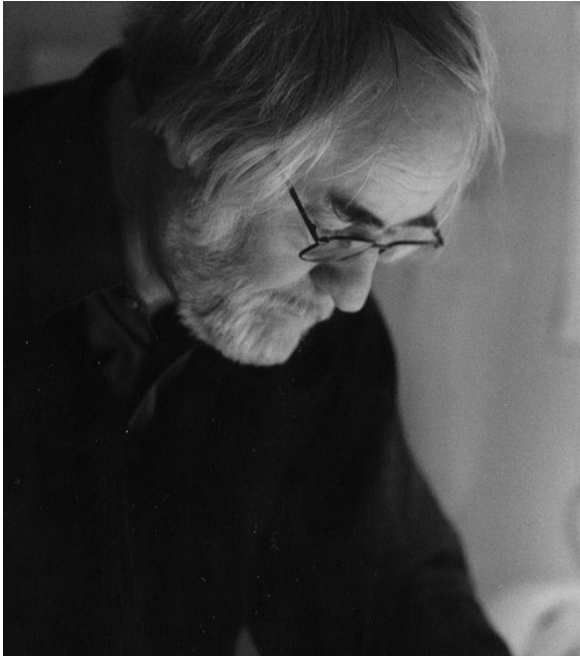
In order to oppose the governance of universalism style of modernism in resulting cultural loneliness, Wang Shu takes into account the local civilization with a sense of responsibility for social and cultural heritage and stops the simple pursuit and imitation of advanced technology. In order to strengthen the regional identity and contribute towards recreating the place without simply restoring the old, Wang Shu not only brings a new genre of Chinese architecture, which synthesizes identity, past, history, culture and values of region, but also embraces and emphasizes the crucial role of nature over human beings and architecture. This could be reflected from an interview he had after he won the Pritzker Prize in 2012. He emphasized that "if we talk about traditional Chinese architecture, we should talk about nature because in China the most important thing is nature. It is not human beings. It is not architecture. It is nature". Due to rapid urbanization in China, nature becomes the utopia which is hard to attain. Wang Shu indeed wants to express his emphasize on the symbiotic relationship between humans and nature with respect to culture. It is related to the relationship of a building to its site and location in a sociological context in order to recreate a place with local identity rather than creating a free standing object on site without correlation with natural surrounding.

By Lilian Law Sa Yin, Matrikel-Nr: 4062943

13 THE VISUAL VERSUS TACTILE

Architect / Juhani Pallasmaa

Student: Arpi Mangasaryan



Born: September 14, 1936 (age 79),

Hämeenlinna, Finland

Education: Aalto University

Part 1: Theoretical works

- The Architecture of Image: 2001
- The Eyes of The Skin /Architecture and The Senses: 2005
- Questions of Perception: 2007
- The Thinking Hand: 2009
- Identity, Intimacy And Domicile / Notes on the phenomenology of home
- **“The Embodied Image: Imagination and Imagery in Architecture”**: 2011

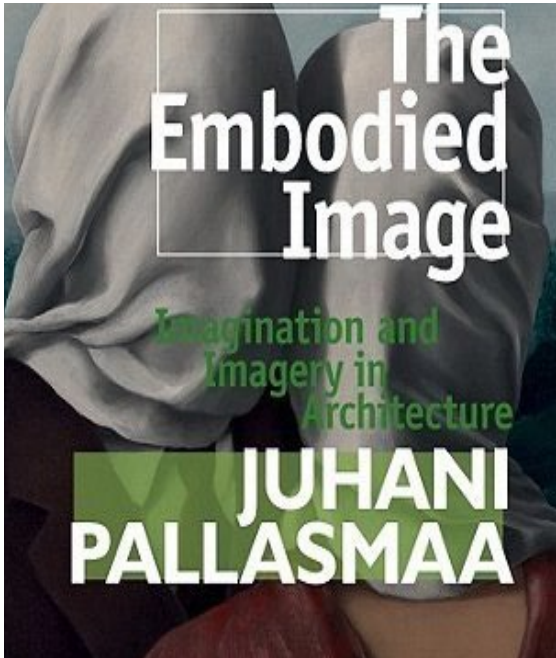
Part 2: Projects

- House and Gazebo
Lakeside Site in Eastern Finland
- Kamppi Center
Kamppi, Helsinki, Finland
Opening Date: March 2, 2006
Function: Commercial and Residential Centre

Image source: wp.architecture.com

PART 1: Theoretical works

The Embodied Image: Imagination and Imagery in Architecture (1)



The Dual Existence of The Poetic Image

“When I speak of poetry, I am not thinking of it as a genre. Poetry is an awareness of the world, a particular way of relating to reality [...]”

Andrei Tarkovsky, Sculpting in Time — Reflections on the Cinema, 1986

“A true poem is one in which the hairs stand on end, the eyes water, the throat is constricted, the skin crawls and a shiver runs down the spine[...]”

Robert Graves, The White Goddess, 1948

The Many Faces Of The Image

„The notion of the image is commonly attached to a schematised visual representation or picture. Yet, in our mental life, we constantly deploy mental or imaginary images. The crucial faculty of the image is its magical capacity

to mediate between physical and mental, perceptual and imaginary, factual and affectual. Poetic images, especially, are embodied and lived as part of our existential world and sense of self. Images, archetypes and metaphors structure our perceptions, thoughts and feelings, and they are capable of

communicating messages of deep time as well as mediating epic narratives of human life and destiny [...], (1)

Image And Imagination

“While I am Looking at the object I cannot imagine it” L. Wittgenstein

“The act of Perception and Imagination are exclusive [...]” (1)

The dual existence of the poetic image
“We live in a world of human spirit, ideas and intentions but we also exist in the world of matter under the quantities and qualities of the physical world [...] It is a profound task of the arts and architecture to articulate and express

“how the world touches us ” and how we touch the world” (1)

Image source: www.goodreads.com

Part 1.2: Multi-sensory experience and sensuality of life

The Multi-Sensory Image



Pierre Bonnard, *Nude in the Bath*, 1937. Oil on canvas. Musk du Petit Palais, Paris, France. „Bonnard’s paintings project extraordinarily sensuous and tactile spatial experiences; these are paintings to be experienced by the skin[...]“ (1)

„The image is usually thought of in terms of the purely visual and fixed picture, but a characteristic quality of the senses is their tendency to mingle and integrate; a visual image is always accompanied by repercussions connoting experiences in other sense modalities. Besides, there are images in the realms of all the senses. The visual image itself is a constructed fusion of fragmented and discontinuous precepts.

Great works of art and architecture evoke multi-sensory experiences which put us in an intensely sensuous contact with the imaginary world that they project. Bernard Berenson suggests that works of art evoke ‚ideated sensations‘, and most important of these are tactile experiences[...]“ (1)



Alvar Aalto, *Villa Mairea*, Noornarkku, Finland, 1938-9. Entrance hall and living room. „The space of the living room floor is an architectural continuation of the freely poly-rhythmic and multi-sensory space of the forest outside[...]“ (1)

„Both Bonnard’s painterly image and Aalto’s architectural space embrace us and strengthen our connection with their imaginative worlds; the images are tactile as much as they are visual[...]“ (1)

„All artistic structure is essentially ‚poly-phonic‘; it evolves not in a single line of thought, but in several superimposed strands at once. Hence, creativity requires a diffuse, scattered kind of attention that contradicts our normal logical habits of thinking.“

*Anton Ehrenzweig, *The Hidden Order of Art*, 1973*

„ Let us retain and build on the idea that each image has, in effect, a life of its own.“

*Jacques Aumont, *The Image*, 1997*

Regionalism Versus Modernism



Corbusier, Villa Savoye, France, 1928-9.

The building impresses us by its sense of absoluteness and perfection.

„Modern art and architecture have usually aspired to the Albertian ideal of completion [dm] poi faction of form, ,to Which nothing can be added or from which nothing can be subtracted [...]“ (1)



Andrei Tarkovsky, Nostalghia, 1983.

„[...]yet, incompleteness, erosion and destruction often give rise to exceptionally enticing and rich imageries that are images of matter itself. Tarkovsky’s eroding cinematic spaces sensitise our senses and emotions through their vulnerability and imperfection[...]“ (1)



Mark Rothko, Untitled, 1955



Martiros Saryan, Armenia, 1923

“The surface of Modernist painting, sculpture and architecture is usually treated as an abstracted boundary of the volume, and it has a conceptual and formal rather than sensory essence [...]“ (1)



Louis Kahn, National Assembly Building of Bangladesh, 1982

„The geometry of Louis Kahn’s architecture projects a primordial power and sense of authority. The profound works always evoke a consciousness of the past, as if they were incarnations of history[...]“ (1)

PART 2: PROJECTS

Project 1/ House and Gazebo: Lakeside Site in Eastern Finland

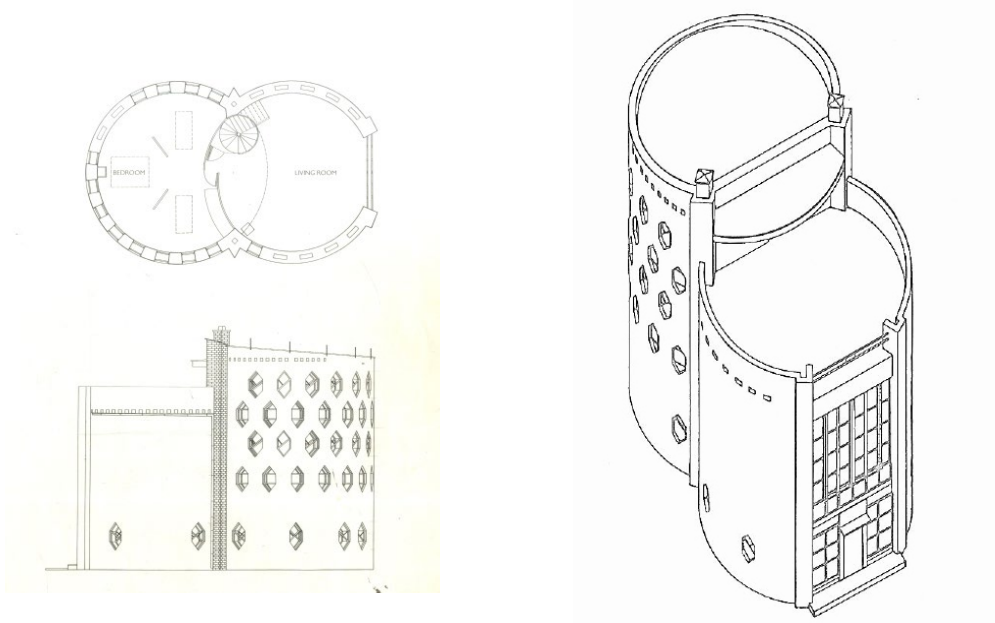


The Project Details: This particular project is the house of the architect himself. The aim was to select two projects on the opposite side of „intimacy“ spectrum.

Apart from tactile qualities of space, in this particular house, it is interesting to follow the certain gesture in a spatial, formal and metaphorical sense.

A home, unlike a house, is rather in a constant state of becoming than a finished product, It is something that can be only created by the dweller in a long period of time. As the architect states in his book „The Embodied Image,“...It is evident that home is not an object, a building, but a diffuse and complex condition that integrates memories and images, desires and fears, the past[...]“ (1)

Image source: [http://oris.hr/en/oris-magazine/overview-of-articles/\[104\]the-nature-of-silence,2368.html](http://oris.hr/en/oris-magazine/overview-of-articles/[104]the-nature-of-silence,2368.html)



Melnikov House / Konstantin Melnikov/ Moscow, Russia, 1929

The above-mentioned statement clearly shows that for Pallasmaa the home is the most pronounced form of self-definition, The ultimate intimate space. It is interesting to trace parallels between this particular house and house of Melnikov. The gesture is almost the same. As described in his book Pallasmaa sees the Melnikov house

„[...]as an alien object in the middle of historical layers of Moscow, and “[...] a commonality of Soviet and Russian life [...] The house safeguarded the architect himself and his family from Communist rule were private property was turned into collective ownership[...]”, (1)

This brings us back to the idea of a „self“. The use of such a strict form as circle for finding one’s „Self“ can be seen mostly in Sacral buildings. However , it is quite remarkable to see how both architects utilise the same geometry for the expression of such an intimate space. The implementation of it may differ in both cases, nevertheless the gesture is still the same.

The curved space not only gives meaning to its „center“ but also controls and protects its dweller. Most importantly, now the center of the structure is a projection of an abstract idea of a self on the fabric of material reality.

However in case of Pallasmaa, the house opens itself to the nature on one side, being separated by a transparent membrane only.

Image source: www.pinterest.com

PART 2: PROJECTS

Project 2/ Kamppi Center, Helsinki, Commercial and Residential Centre



The Kamppi center, as compared to the first project, is a radically different space, both in terms of scale and nature. In itself being a symbol of trade, a shopping center has the interest only in according processes. Therefore, the space cares only about its inner rule of existence and not at all about its visitors. Thus, without the feeling of belonging to the place or being relevant, one finds himself lost and alienated.

In addition, a person is constantly exposed to disconnected information which even increases the feeling of torn up reality.

In an attempt of being found and defined again, the same circular gesture as in the first project is used, but in this case, it acts like a pit: a point of maximum gravity, around which the flows of people revolve. Such a pit acts both as a void and as a place of maximum concentration.

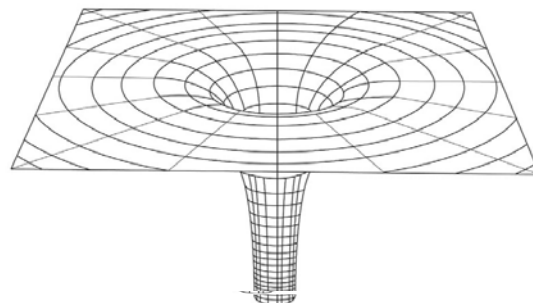
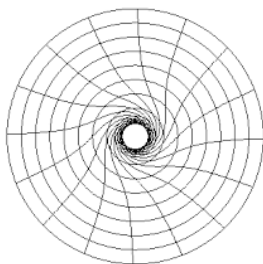


Image source: <http://pics-about-space.com/black-hole-diagram-with-labels?p=2>

Conclusion

For narrowing the frame of the analysis, let us focus on the question of Regionalism vs. Modernism and through the spectacle of J.Pallasmaa, tackle several key aspects of Modernism-Regionalism resistance. In my view, there are three main key points.

1. Materiality versus Abstraction

A part of Regionalism-Modernism clash is the argument that in modernist buildings the material remains mute. Furthermore, modernism seems to dissolve the material itself, leaving us with abstraction only. The boundaries of spaces and volumes have more conceptual and formal rather than sensory essence. Regionalism, in a way, tries to repair the material fabric of reality. The justification is the sensory realm of human as a media through which space enters us. That is the reason why many Regionalist architects refer often to the materiality of space, human senses and multisensory experience.

Thus, two camps are formed: for one, the form is the media, for the other human senses themselves.

The counterargument to this position, I believe, is that the sensory domain is not so easily fitted into architectural discourse. J.Pallasmaa approaches this matter mostly through biology and neurosciences.

2. The return to the 'Nature'

It seems to me that Regionalism does not stand for the nostalgic and utopianist idea of 'the harmony with nature'. In this regard, the sensitivity towards the context in case of Critical Regionalism stands for a

different purpose, which is often confused with sustainability or an idea of extra respect towards the context. We can see the intention of Kenneth Frampton regarding nature in the point "Nature versus Culture". Instead of being driven by the fear of conflicting with what we believe is human and confirming that we should, by all means, come back to nature, the text raises the question of what is human and what is natural?

Did nature adopt more a significance of that of the "big other" or we, by default, are 'natural' beings, inseparable from our initial environment?

In any case, the nature of a human being is under the spotlight, perhaps because now, more than ever, it needs questioning.

3. The return to a "self" in the context of collective existence and globalization.

Here we must deviate a little from Modernism and refer to the idea of alienation in modern society. A certain sensitivity of ourselves is going under changes due to, as J.Pallasmaa states, „[...] discontinuous and displaced world [...]“ (1) which is a result of replacing the coherent narrative with fragmented information. And the tool for it is predominantly imagery. That is why J.Pallasmaa is so much concerned about image in contemporary culture.

In retrospect, the question of what is critical about Critical regionalism still remains open. A search for „a human“ or for „nature“? For individual or collective? Perhaps all the abovementioned at once...

14

STUDENT | ORLEN RAMZOTI



JOSÉ RAFAEL MONEO

CRITICAL REGIONALISM AND WORLD CULTURE

In his own way of introducing his beginnings, he likes to start from his childhood in his small town, Tudela. He stresses the fact of being raised in a small society which would give him a great sense of belonging, of being oriented in a city and its present and past. It seems that this sense was so deeply rooted in his person that later he makes it a fundamental question in his own architecture.

In his youth ages he gained the profile of a well educated person, showing great interest in philosophy, painting and literature; he did not have a clear calling to be an architect, but attributes his inclination toward architecture to his father's interest in the subject.

He obtained his architectural degree in 1961 from the Madrid University School of Architecture. While still a student, he worked with architect Francisco Javier Sáenz de Oiza, saying "I wanted to become an architect in the same fashion as Oiza with all of the enthusiasm professed by him in his work."

When Moneo completed his degree, he went to Hellebaeck, Denmark to work with Jørn Utzon, "whom I saw," says Moneo, "as the legitimate heir of the masters of the heroic period." Utzon was working on the design of the Sydney Opera House.

Once back in Madrid, Moneo won a contest to cover one of the architect spaces at the Academy of Spain in Rome, Italy.

Under a two year fellowship (1963-1965), he stayed on at the Spanish Academy in Rome. It allowed him to study, travel, visit schools, get to know Zevi, Tafuri, Portoghesi, and others, but more than anything, to gain a knowledge of that great city produced a great impact in his education as an architect."

Later on, his academic and professional career is divided between Madrid and the US (New York and Cambridge).

We can deduce that Moneo is an architect coming from a high profile of education, an architect that has an immense theoretical background behind his works and who derived from masters.

1. WHY CHOOSING RAFAEL MONEO ?

BETWEEN ACADEMIC AND PRACTITIONER CAREER

I like to draw parallel to Kenneth Frampton, who explains architecture theory through concrete examples. Also in Moneo's admired academic career, theory is always related to the „built“ architecture.

THE ARCHITECT FOLLOWS CULTURE

Most of Moneo's works are exclusively related to culture.

“The satisfaction of an architect is that his objects are absorbed by the people ”

“... in the city ... where architecture used to manifest all its splendor, where the discipline is still urgently needed. ”

DEBATE “MODERN ARCHITECTURE AND CONTEXT”

Moneo was one of the architects who defined his own original approach in the matter, distinct of the post-modernist ideas ('60-'70). He claimed that it is fundamental to value the cultural roots, but in the same time modern architecture is able to absorb this challenge into its formal language.

2. WHAT IS HIS OVERALL PHILOSOPHY ?

SPECIFICITY

It is hard to generalize the work of an architect who responds so differently to different contexts. His product is always a consequence of the „circumstance“, which has to be understood as the specificity of the project, its particular site, context, program and the artificiality of its creation, which combines history, tradition, type, materials and form.

3. WHAT ARE HIS PRACTICAL TOOLS IN ACHIEVING THE GOALS ?

UNDERSTANDING ARCHITECTURE AS A PROCESS

For him architecture means a process of three phases that should always take consideration of each-other:

1. READING CONTEXT

Reading context for him means dealing with its physical and abstract sides. In the abstract dimension is where he reads the culture of the place, being it of a regional or wider nature.

2. THE CREATIVE PROCESS

Moneo believes that nowadays complex reality needs complex answers. Based on this, he tries to establish a hierarchy of conceptual ideas.

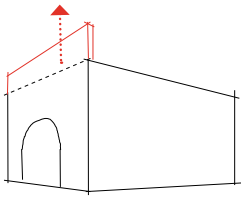
Moneo is quite aware of the subjective role of an architect in a project, he considers the architect as a filter of the culture. Nevertheless, he strongly admits this is a fundamental dimension of architecture. This is why formal language and the relation material-form have always been for him important topics in modern architecture, even though they were rarely touched by modern theory in general.

3. CONSTRUCTION



NATIONAL MUSEUM OF ROMAN ART

MÉRIDA | SPAIN | 1986



To respond to the complex problems that Moneo raises himself, he often finds solution in a fragmented formal grammar. In this case, with a subtle detail he tries to deconstruct the volume giving the shape a sense of planar modern language.

UNIFYING GAPS BETWEEN TIMES

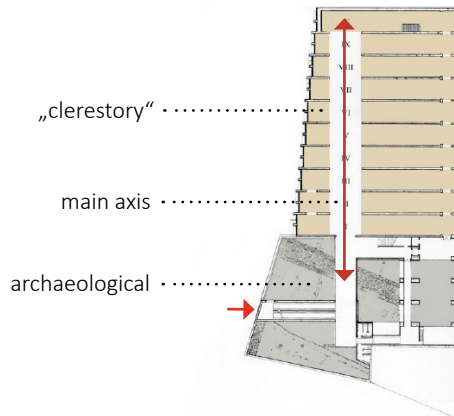
The museum stands next to one of the most precious surviving amphitheaters, the Roman amphitheater of Mérida, linked with it through an underground tunnel, with its foundations raised above archaeological ruins. In these conditions, was the architect's choice to use his building as a bridge between distant ages. He decides to praise a past culture, meanwhile being faithful to the time where the new construction takes place.

Because of his notion of culture as a concept that includes abstract elements as symbols and other products of the arbitrariness of the human being in a certain time, he finds himself in the delicate position of incorporating in a new building a formal language containing surpassed symbolism, types, typologies techniques and materials.



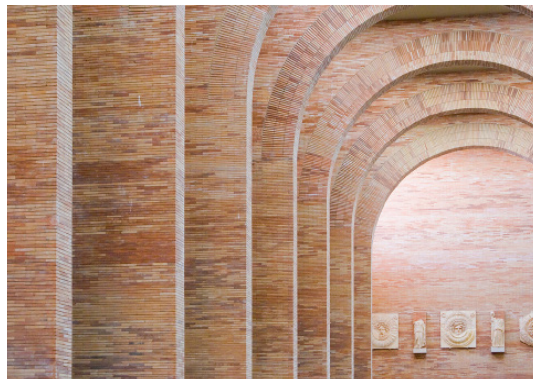
TYPE , TYPOLOGY

The prominent symbol that commemorates the Roman accomplishments and achievements, the arch, was reused by Moneo as a determinant motif in composing the form. It seems like it doesn't make any sense to the architect to reuse this type of construction and relate it to its original tectonic function in a new modern structure. It is clear that the arches are not holding, their new role is space-shaping, in fact the main elongated space is symbolically working as a great promenade leading us into an upcoming time trip. Meanwhile the spacial layout also intends to allude to past typology, which in this case is that of the basilica.



UNIFICATION vs. DIFFERENT CULTURES

In this attempt to merge his building with the Roman roots, Moneo reuses brick as the main cladding material of the new surfaces. Along this, with the intention of achieving a true sense of belonging regarding the time of construction he juxtaposes the material to floating concrete slabs and iron railings. Even the brick-clad walls on their own are not a replica of old constructions. The bricks are skillfully scaled to evoke a sense of modern refinement.



In this projects Moneo had to design this type of brick of distinctive proportions and that could conceal the binding mortar.

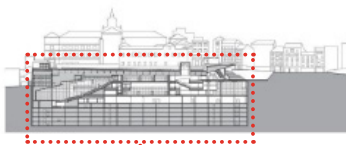
left: ancient arches in the Roman amphitheater

right: arches in new museum

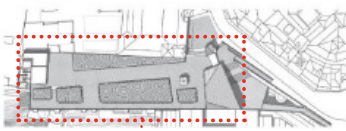


EL GRECO CONGRESS CENTER

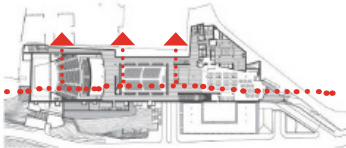
TOLEDO | SPAIN | 2011



5 story underground



public space



insterted in the rock

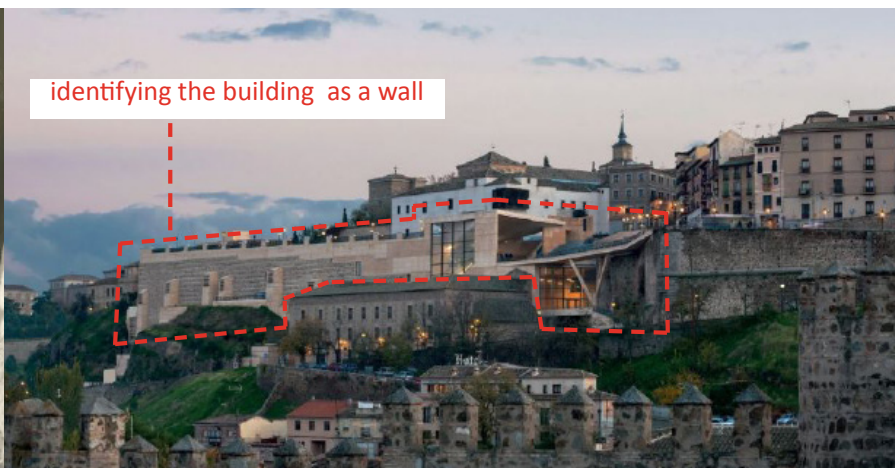
MIMETISM

Completed in 2011, The El Greco Congress Centre occupies the site of an old parking lot in the historic centre of Toledo, Spain. The centre's outer wall replaced sections of old rubble walls, in poor condition and of no historical value, while including a parking for 600 cars and a 1,000-seat auditorium, a multipurpose hall with a capacity for 500, a restaurant, and four smaller conference rooms, all topped by a terracelike roof overlooking the Tagus river below.

The fascinating problem that Moneo posed himself was how to insert a 400,000-square-foot building into a city that has scarcely changed since El Greco painted it in the 16th century. The answer was to hide the object in the rock, making it perceivable as a wall, not a volume. In the same time, the wall is alluding to a traditional Spanish architectural gesture. Its construction is based on a reinterpretation of masonry „aparejo toledano“ - a local building system that mixes stones and bricks, of Roman origin and common denominator in medieval architecture in the kingdom of Castile. The structure is completed by massive pigmented concrete facades of ocher, following the chromaticism of buildings and slope of stones surrounding it.



open vistas to cityscape



identifying the building as a wall

BUILDINGS AREN'T OBJECTS ALONE

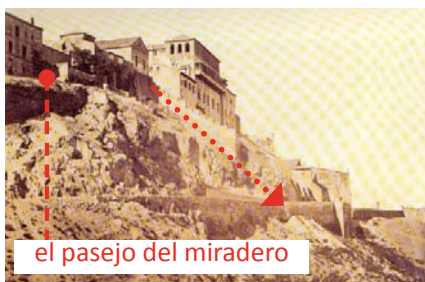
„Buildings aren't objects alone“ is the title of a lecture held by Moneo at a Getty Conservation Institute's symposium, where he explains how a building always goes beyond simply fulfilling its internal needs, it brings something new to the site, something that doesn't exist in the time of construction, not just a completion of what is already there.

This concept stands in the basis of the new congress center. Moneo is concerned to revitalize a historical urban space, that what the locals used to call „El paseo del miradero“. Along with its expansion, the main tool to rebring life to the space is the reestablishment of a lost urban connection of the space with the lower part of the city and its center. With this intention Moneo uses his building to work as an urban hinge.

There are two vertical communication systems and escalators that come together on the north facade and give access to the city center from Antequeruela and the Station. The Congress Center wishes to become a gate to the city. An escalator behind the facade invites the visitor to discover the heart of the old town on foot.



BRINGING BACK TO THE CITY A PART OF ITS MEMORY



1923



1925



2012



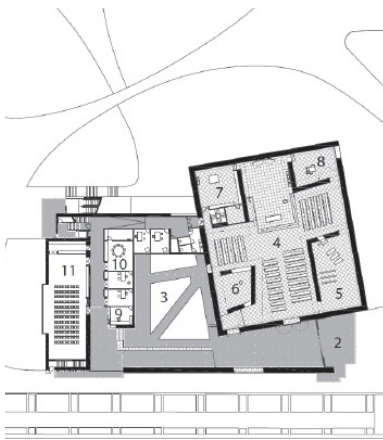
IGLESIA IESU

SAN SEBASTIÁN | SPAIN | 2011

BETWEEN WORLD AND REGIONAL CULTURE

The Church of IESU is born in the new district of San Sebastián, Riberas de Loyola. Based on the general question of what place does religion find today in human life and the task that this temple will have in a new neighborhood, Moneo this time leans more toward a world culture. The reason behind this is to find a way to make religion more accessible, more absorbed by a broader society. From his statements „...generous spaces and very modest in its materials“, or „The Church is always a space ready to welcome everyone, not just those who share same ideas and the same faith living“ we start to understand that this time he is showing us an Architecture less concerned of past stylistics, typologies or symbols.

Said this we should remember that Moneo always considers the fact that his objects arise from the city and serve to the city. With this concern, he wanted to create a point of connection to this new district to the whole city. He takes cultural regional references, but this time from a more recent reality. He is constantly pointing to modern art references from regional artists, whose works he didn't hesitate to include inside his building.



above: ground floor

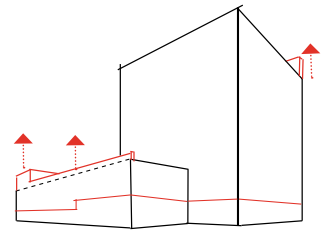
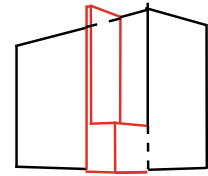
below: underground level, consisting of a supermarket, showing that even in the programmatic concept the building aims to merge with the context



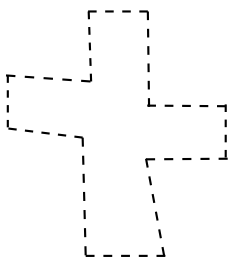
close relation to the street

THE ARCHITECT

Finding himself in circumstances where the new urban context still hasn't achieved a well defined character, Moneo appraises the role of this temple in giving its contribution in defining one. We are dealing in one of those cases where Moneo takes a big responsibility in the artistic and subjective role that an architect plays in a project. I would like to recall at this moment his overall contrary position to Gehry's way of dealing with context, but on the other hand he has always admitted the important role that Guggenheim has played in that specific district and to a larger scale to the whole city.



simple formal analysis to see how he is trying to give the volume a sense of singularity, to consider it a work of art



reflection of world tensions



A BROKEN CROSS

The main space has a plan as a broken cross and not strictly symmetrical condition, with which according to Moneo „is intended to reflect the tensions of today's world.“ This sticks to the idea that he sacrifices traditional symbols to point to a broader audience.

CONCLUSIONS

DIFFERENT CULTURAL REFERENCE, DIFFERENT LANGUAGE

I found it interesting to investigate how Moneo's long span of career and his transition from a Spanish to an international arena has effected his approach toward regional or world culture and also his personal style in formal terms. I made an attempt to reflect a part of his works in a diagram that relates them to the time of project and whether they relate more to regional or world culture. What we can see is that formally it's hard to speak of a general, consistent style or maybe evolution of a personal style. On the other hand, it can be noted that Moneo owns some personal tools, but they appear and disappear regardless of the time in specific projects. Relating to specific sites he may respond totally different to decisions between a fragmented or a pure volume, using cladding materials or working freely with the treatment of a concrete or stucco surface, aiming or not for a typological representation. One minor feature that we can separate is how in his early works he would find the brick as a traditional material which also had the potential of reflecting a modern spirit. I mention this as a minor feature because in later times this material may change, like stone cladding, but the logic behind their usage is still the same, they always reflect their time of construction.

I find that on top of the hierarchy of his conceptual ideas always lies the decision of whether the project should speak of a regional or world culture. The answer of this question is found in components that my diagram doesn't include, which are the specific context and the nature of the specific program. In cases when he refers more to a regional culture he would often find himself solving the problem of reflecting a past reality through means of a present civilization. When he relates more to world culture he lays the problem of how to use technology as a tool in his mission of reflecting culture and avoiding an institutionalization of the profession. As we can see, in both cases technology is not the starting point of the concept. The most important thing is that he maintains a deep relation with the „abstract“ context of the place. Moneo understands the role of the architect as a sort of filter of the culture. He is not concerned whether the culture he is reflecting is relating to the region or world, to the present or the past. Someday, somewhere in the globe the culture may be restrictive regional and somewhere else completely

15 THE VISUAL VERSUS THE TAACTILE

Architect / Lake | Flato Architects
Student: Zachary Wilson



David Lake is the other half of Lake | Flato. While little is know about him due to lack of interviews he is no less important. He grew up in Austin, Texas and experience much of the same upbringing, but instead in the Texas Hill Country.



Ted Flato was born and grew up in Corpus Christi, Texas. Due to living in close proximity to the ocean, Ted gained an early appreciation for the wind and weather. He would also spend many of his days with family at their ranch out of town where he learned about living “off the grid”.



Image source: lauriebaker.net

ZACHARY WILSON

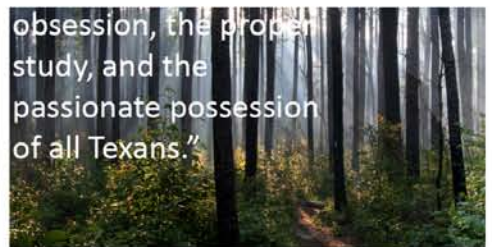
The Journey



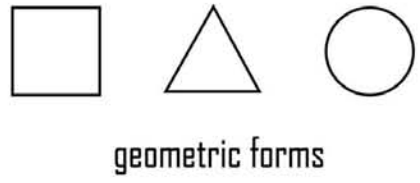
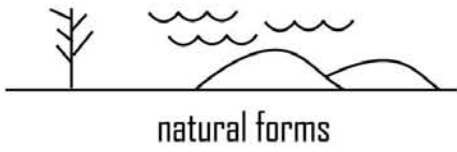
While in college at Stanford University, Ted Flato was heavily influenced by William Turnbull Jr., who was the leader of a particular architecture avant-garde movement known as the “Sea Ranch Style”. David Lake remained in Texas going to the University of Texas where he was influenced by studios which taught more natural, ecologically friendly architecture.

After college, Ted stayed in California while David Lake went to work in the Texas Panhandle region, but both would eventually work together for O’Neil Ford, an architect from San Antonio, who was a practitioner of critical regionalistic architecture and one of the first in the region to blend modernism and regionalism.

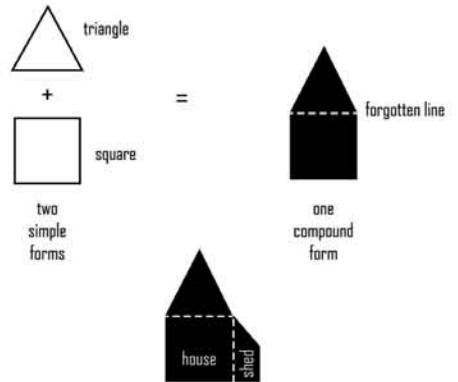


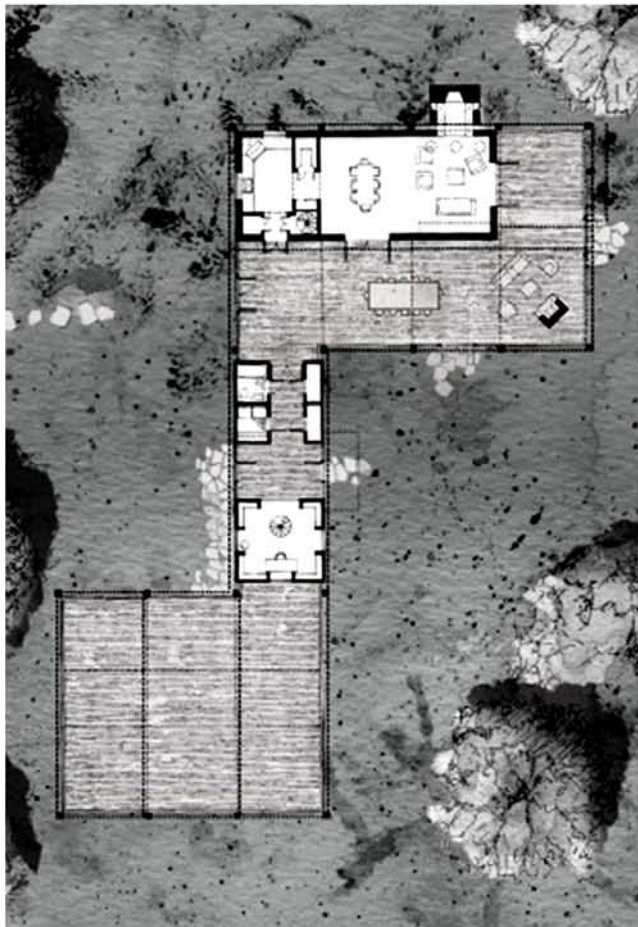


The Context



Basics in Texas Vernacular Architecture:





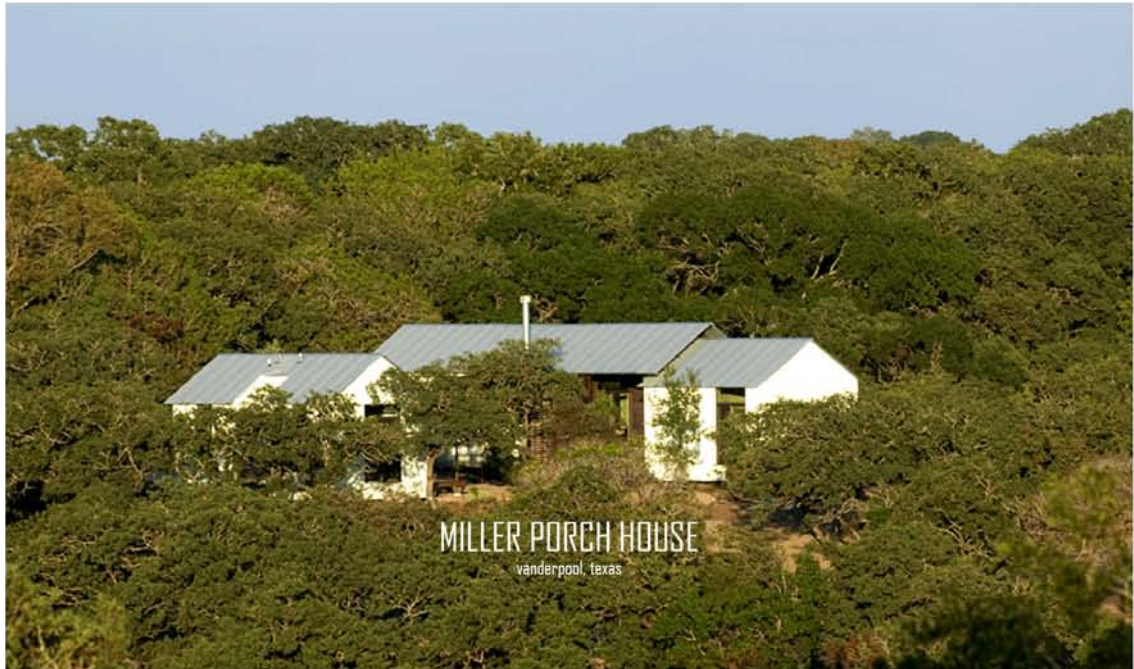
The residence of Henry and Francine Carraro began with an image of a “flexible barn-like structure” for their new personal home and for their art collection. With a tight budget and a desire preserve the surrounding landscape, including 4-5 large Live Oak trees, Lake | Flato was tasked with working within the “poorly proportioned steel structure” otherwise termed the “equipment shed”. The Z shaped building is divided into three distinct parts: a two-story screen building with a stone living room, a metal clad structure for the master bedroom, bath and study, and an open air carport.

The Work



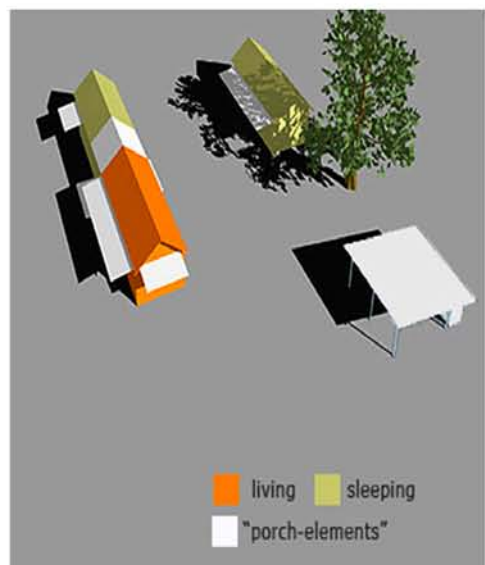
The buildings typology heavily influenced the overall design. As much as possible the two architects tried to respect the “elegant ‘bolted steel frame’” by paying careful mind to what materials were used in what places. Putting the stone behind the steel columns, using metal siding to cover the more private areas of the building while more glass was used for more public areas were just a few techniques employed. The results of the small budget, and inability to air condition every part of the space left a building more “porch than house, a condition that [they] still value today.” Its post-modernism meets vernacular tradition that makes this building very unique in Lake | Flato’s archive of designs.





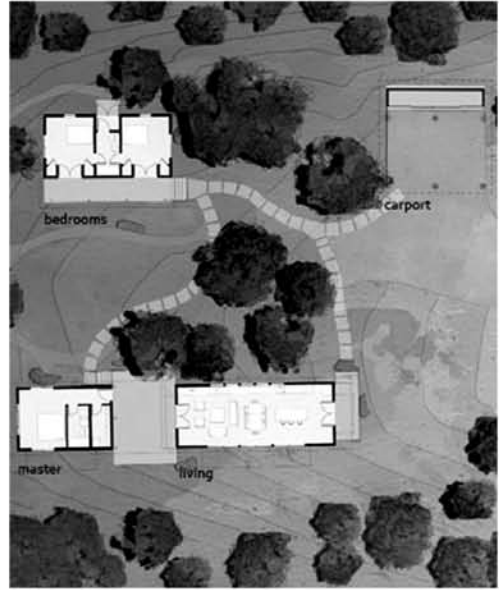
Pre-fab and modularity meets the Texas hill country in this concept that uses “uniquely adaptive design and construction process” which establishes a different kind of relationship with the environment where they aren’t just living side by side, but are “partners”.

The modules are arranged on the site in relationship to the climate and terrain in order to take advantage of views, breeze, sun orientation, and outdoor space. Many Texas vernacular traditional elements are incorporated into the design such as breezeways, porches, and overhangs which are the “connecting tissue” holding the spaces together as well as the overall design. Each Porch house, such as the Miller House, is designed to be unique in character to the site.



The Work

The building sits on the site like frontier houses of yesteryear projecting itself out into the landscape, but at the same time rooted into it. The materials of metal and wood help balance the manmade with the natural and feel at home with the rugged landscape which just like the materials needs very little attention. What's interesting is the choices of where to put the metal and wood. The metal is placed on the exterior portions while the

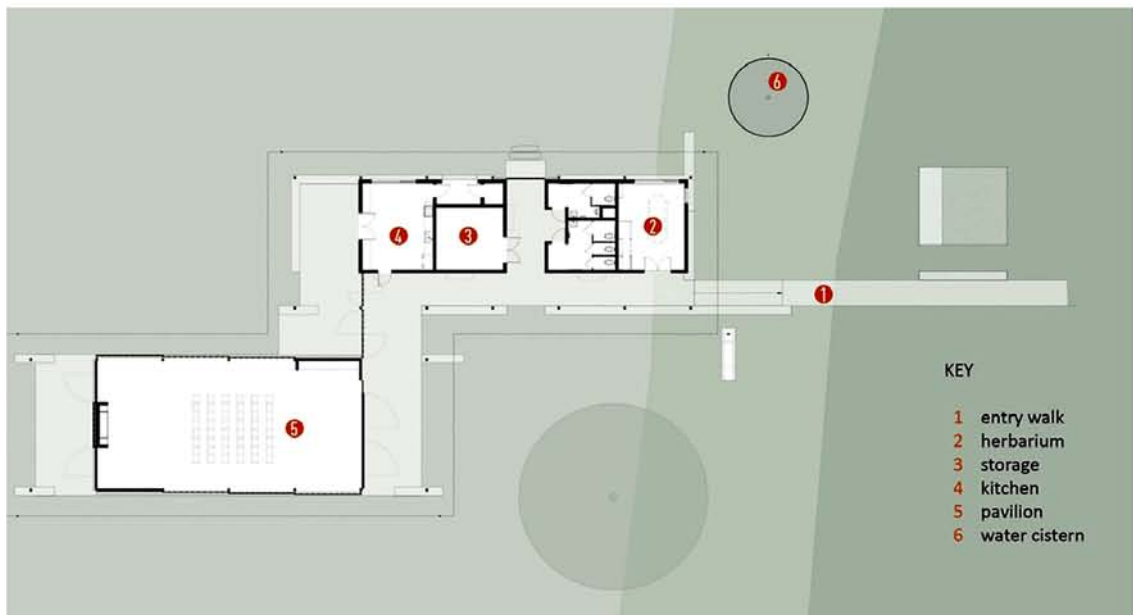


wood faces the interior of the dog run and the "courtyard" or lawn. This was clearly orchestrated to create two distinct feels and moods. The metal plays to the harshness of the environment while the wood is more embracing and homely.





“As a firm that has grown to design projects nationwide, we consistently continue to seek inspiration from the context of each individual region where our work is located...Josey Pavilion is no exception to this and its form speaks to the local vernacular characteristic of the region...Designing Josey to meet the rigorous Living Building Challenge standards further reinforces that design reflective of its own particular place and crafted from a palette of regional materials can be celebrated for both its beauty and ecological responsibility.”



The Work

The two wooden structures sit nestled with two large Oak trees which help provide shade and frame views of the vast landscape around it. The project, designed for an organization that helps protect watershed regions of Texas, combines many passive sustainable strategies with high technology to meet intense energy standards. Solar panels on the roof help provide all the energy it needs while a simple sloped roof and gutter system filter into a large cistern which collects any rain water. Even the materials themselves meet strict requirements. All exposed wood is reclaimed from the bottom of rivers or from the gulf coast and all materials had to be “non-toxic”.

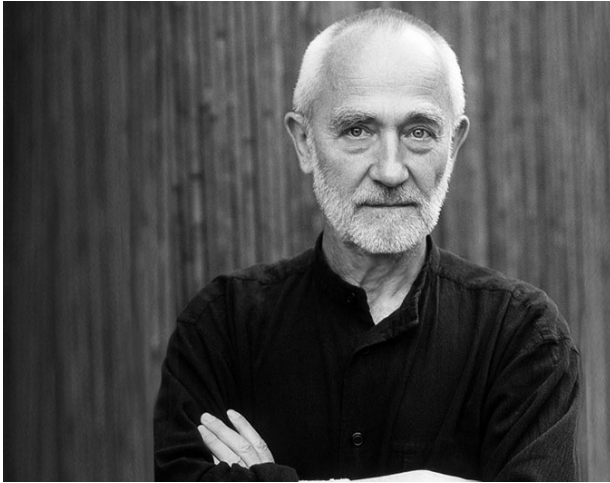


Like many Lake | Flato projects, the typology of the typical Texas barn is once again at play. The 5,400sqft (502sqm) open-air pavilion consists of two barn structures which are connected via porch. The barns sit low onto the landscape almost hugging it while the walls feel very free and loose. The walls can be turned to provide cross ventilation. The wood once again helps to bring a sense of warmth while the concrete and metal reinforce as more protective elements. Using the wood material helps the landscape slide into place with the pavilion yet at the same time the building has a very light touch. The walls and columns in many places seem to float providing minimal impact to the site.

16 CULTURE VERSUS NATURE

Architect / Peter Zumthor, Switzerland

Student: Liu Xinghua



Peter Zumthor

Peter Zumthor (born 26 April 1943) is a Swiss architect and winner of the 2009 Pritzker Prize and 2013 RIBA Royal Gold Medal.

Career:

Zumthor was born in Basel, the son of a cabinet-maker. He apprenticed to a carpenter in 1958 and studied at the Kunstgewerbeschule in his native city starting in 1963.

In 1966, Zumthor studied industrial design and architecture as an exchange student at Pratt Institute in New York. In 1968, he became conservationist architect for the Department for the Preservation of Monuments of the canton of Graubünden. This work on historic restoration projects gave him a further understanding of construction and the qualities of different rustic building materials. As his practice developed, Zumthor was able to incorporate his knowledge of materials into Modernist construction and detailing.

„Architecture is not about form, it is about many other things,” he said. „The light and the use, and the structure, and the shadow, the smell and so on. I think form is the easiest to control, it can be done at the end.”

Zumthor, who is best known for designing material-led projects such as the Therme Vals thermal baths in Switzerland and the Kunsthau Bregenz gallery in Austria, told an audience that his ultimate goal is to „create emotional space”. He insisted that the „condensation of emotion” can be created in any building, from a humble railway station in Berlin to a house in countryside. „For me, they should all have atmosphere,” he said.

The architect recalled how he once asked students to design a house without form, while his latest project is a holiday retreat with rammed concrete walls, intended as a haven of calm and reflection. „It’s about creating emotional space,” he added. „If I can do that, if I can create a space which is just right for its purpose and for its place, I think that is the greatest achievement. That’s my goal.”

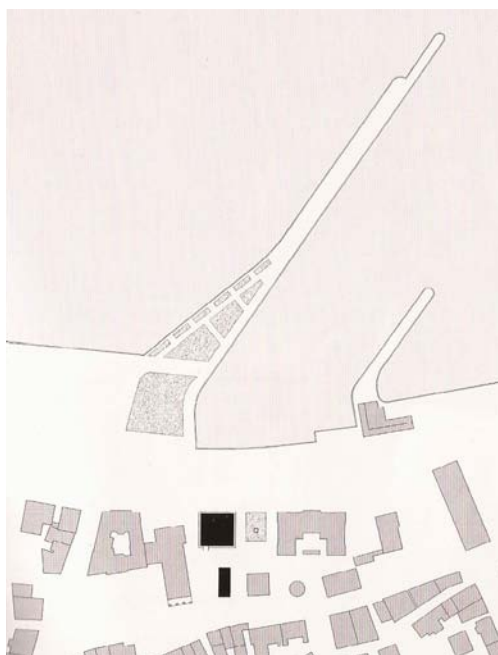
Kunsthaus Bregenz

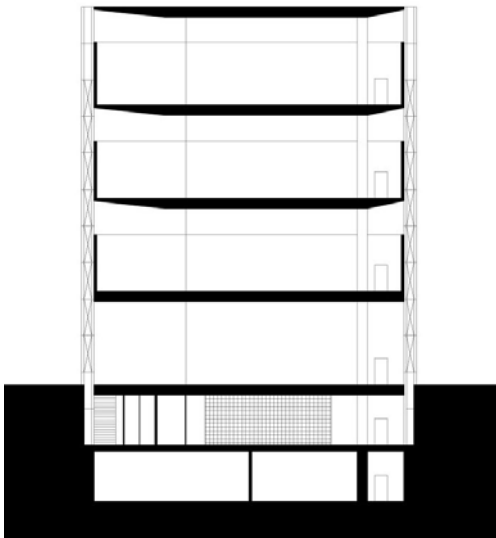
The art museum stands in the light of Lake Constance. It absorbs the changing light of the sky, the haze of the lake, it reflects light and colour and gives an intimation of its inner life according to the angle of vision, the daylight and the weather.

From the outside, the building looks like a lamp. The body of light that is the art museum takes its place confidently in the row of public buildings that line the bay.

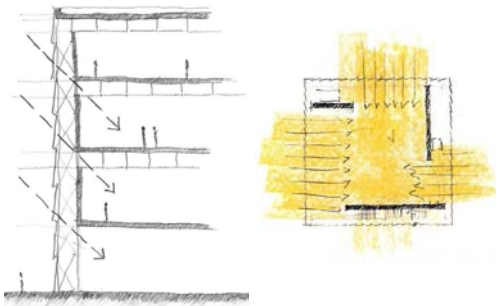
Set apart from the small buildings of the Old Town, it joins the Kornmarkt Theater in defining a new square between the old Town and the lake. The design of the square is based on the confrontation between the different scales: the finely fractionated structure of the edge of the Old town versus the looser rhythm of the buildings along the lake.

Peter Zumthor's "intervention" is as decisive as it is sensitive - the glass tower focuses this modest "skyline", makes it visible - above all consciously so. At the same time, the placement of the lower administration - and service building at right angles creates a further city square which not only upgrades the communication between the two new buildings, but also takes up the dialog with the street space and structurally completes the ensemble.





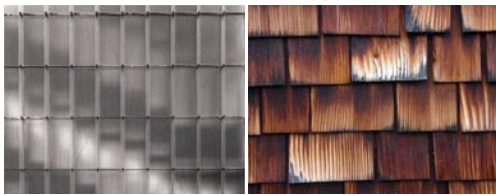
This, however, meant leaving the classical enfilade with skylight galleries. In other words, the horizontal placement had to be abandoned in favor of a stacking of the galleries, due to the cramped building site. Zumthor made a virtue out of this characteristic cramped nature of the site. Out of the linear alignment of the galleries there became a vertical concatenation - the principle of walking through was preserved.



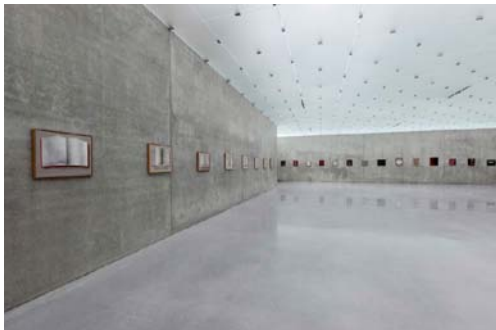
The stacking of the deep, square exhibition floors - made necessary for reasons of space - called for a new lighting concept.



The outer skin of the building consists of finely etched glass. It looks like slightly ruffled feathers or like a scaly structure made up of largish glass panels. The wind wafts through the open joints of the scaly structure. Lake air penetrates the fine mesh of the space-frame-work.



The floors and stairs are polished, the walls and ceilings have a velvet gleam.



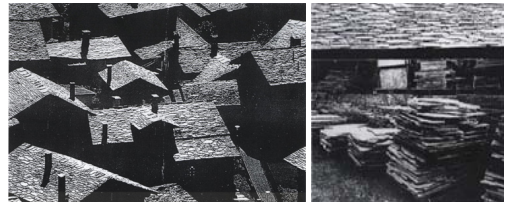
The architecture of the structure itself as Kunsthaus was to have as its content the theme of light - of the work with and of light. The structure, reminiscent of both an "introverted lantern", was to throw light inside from above. The ceilings of the exhibition rooms on the upper floors - storey-height halls designed to act as light collectors open to the sky - consist of light trapped in glass. We feel how the building absorbs the daylight, the position of the sun and the points of the compass, and we are aware of the modulations of light caused by the invisible and yet perceptible outside environment.

The constantly fluctuating light creates the impression that the building is breathing.

Thermal Vals



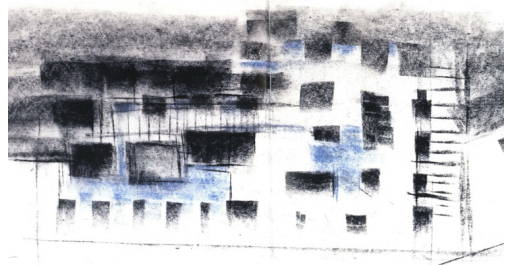
Peter Zumthor observed the place, its surroundings. They walked around the village and suddenly, everywhere there were boulders, big and small walls, loosely stacked roughplates, split material.



They saw quarries of different sizes, slopes cut away, and rock formations. Thinking of the baths, of the hot springs pushing out of the earth behind the building site, they found the gneiss in Vals more and more interesting.

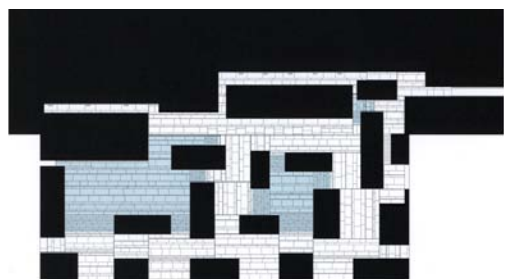


„Boulders standing in the water“: as Peter Zumthor recall , that was his remark about the first sketch for the baths, reproduced right. It became a driving force: stone and water. „Like a quarry“ somebody must have said at some point.



In the end , the back of the building retained forms reminiscent of quarries and caverns, a structure of blocks that looks as if it had grown out of the mountain into which it is interlocked .

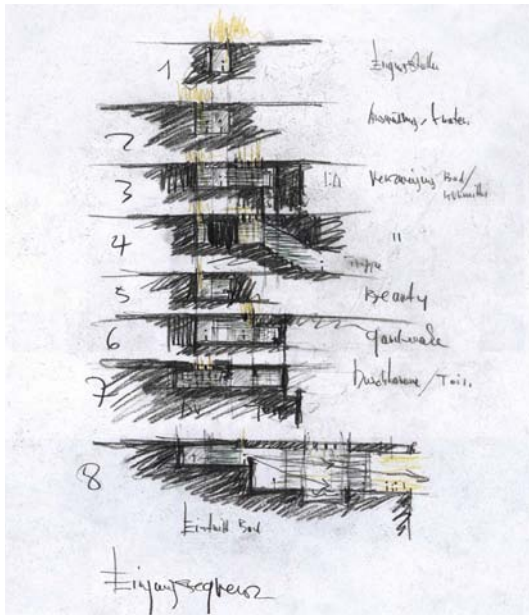
A feel for the weight and distribution of the blocks on our site takes its cue from the block studies and early models: large blocks, closely placed with narrow interstices, merge into the imagined rock cliff of the mountainside; on the side facing the valley, the stones weigh less and the spaces between the blocks become larger.



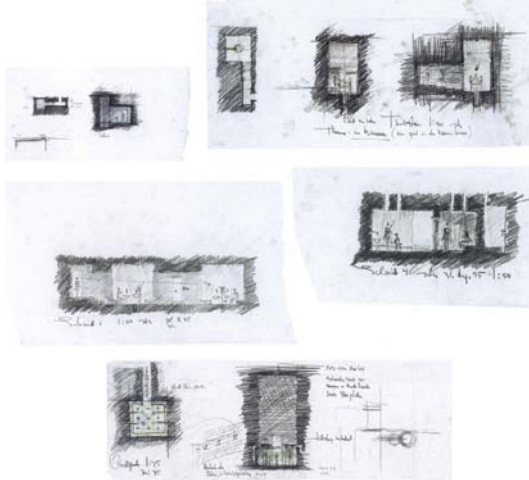


The section grows: Stone tables and caverns
 The first idea consisted of cutting gigantic tables out of the blocks of our quarry, then joining them together and stacking them on top of each other in order to get the building that we envisioned.

Stone tables, closed caves and a great hollow between the tables, open to the skies and the panorama view - these three elements are the basis of the spatial repertoire that we worked out for the baths.



In spirit, they had started to break up our construction site, the slope in front of the hotel, as if it were a quarry, carving huge blocks out of it and adding others. Water began flowing and collecting in the crevices, cavities and gullies that emerged. Mass and hollow, openness and compactness, rhythm, repetition and variation - those were our concerns while drawing the quarry sketches.



A gigantic monolith growing out of the slope, one single mass of stone, hollowed out from the front, from the top, from inside. What emerged were enclosed caves, cavities open from above or in front, processes of hollowing that led to mighty "tables of stone," great stone columns with cantilevered tops.

Saint Benedict chapel

The chapel is constructed with wooden shingles and snips, similar to the local traditional houses.

The roof of the chapel is reminiscent of the hull of a boat. Mediating between the expressive roof and the more traditional, wooden base below, is an elegant, minimal solution: a ring of vertical wood columns and glass panels that crown the chapel, allowing natural light to penetrate the interior space.



Nature&Culture

In this village, you can find wooden buildings with different ages, functions, which establish a complete ecosystem. The trace of time shown on the buildings can be seen everywhere.

Zumthor translates the local culture and climate into an architectural language, not only by imitating the local culture, but also by expressing it in a personal way.





Material

As known, the material is baked wood with brownish red color.

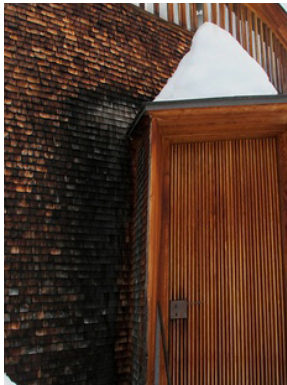
The timber on the south facade remains its original color. The color of its edge got changed under different sunlight exposure. The north facade become grey color since it's always covered with steam.



What's more subtle is that Zumthor aligns the axis of the chapel with the shadow line.

The facade is divided into two parts clearly by apparent contrast at the leaf apex. However, at the end of the leaf, the strong contrast is replaced by smooth and soft transition.

By showing the natural chemical reaction, the trace of time, the nature, and the local climate got expressed here.



Material as a book

The trace of time and nature is the exclusive decoration of the facade.

The shadow of the entrance, the trace of the waterdrop, the sunlight, the rainfall, the snowfall, all of them are recorded on the facade.

The material is a book recording the story of nature and the memory of the site.

Conclusion

Peter Zumthor & Critical regionism:

1,Material & Tectonic:

His work on historic restoration projects gave him a further understanding of construction and the qualities of different rustic building materials. As his practice developed, Zumthor was able to incorporate his knowledge of local materials and local tectonics into Modernist construction and detailing. So it's obvious that his work gives a response to the local context in terms of material and tectonic.

2,Topography, Climate & Nature:

What's more, Peter Zumthor attempts to respond to the local surroundings in a more abstract way. He's able to grasp the characteristic of the site, the context, its nature, its climate, its topography, the atmosphere of the site. Thus, the atmosphere inside his building is also a response to the atmosphere of its site, its surroundings. They are closely related. If you want to dig out the interior atmosphere, please dig out the exterior atmosphere firstly.



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