

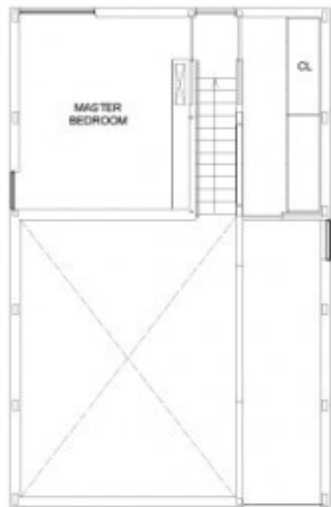


Raumplan VS Plan Libre.....

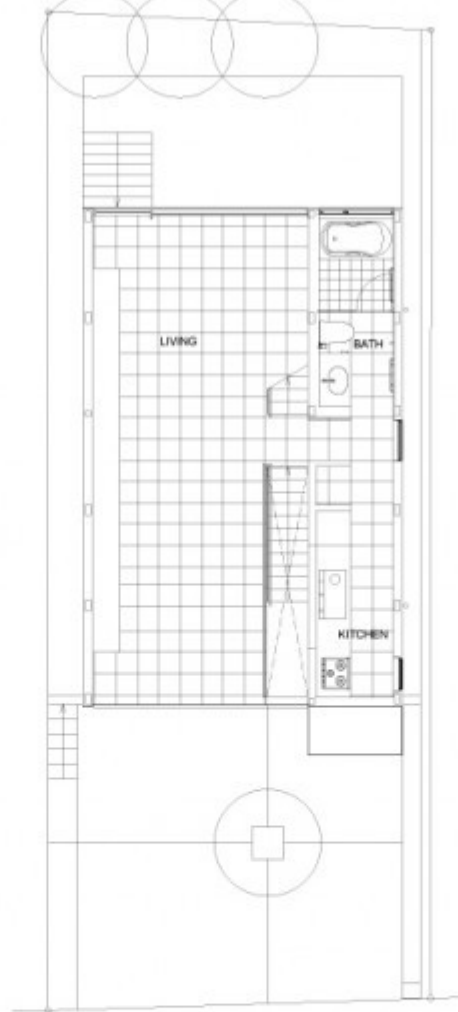


INDUSTRIAL DESIGNER HOUSE
KOJI TSUTSUI & ASSOCIATES

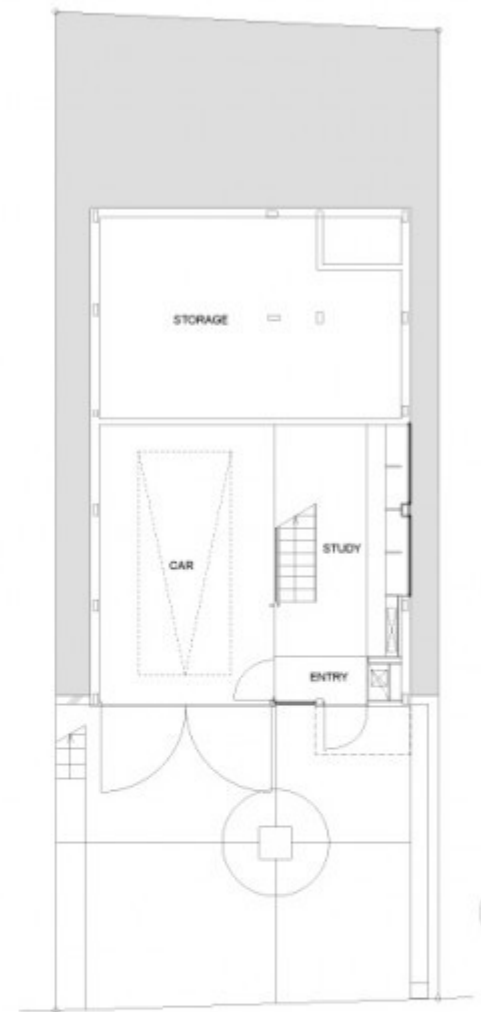
11.2004 - 03.2007
Tokyo, Japan
Private Residence



SECOND FLOOR

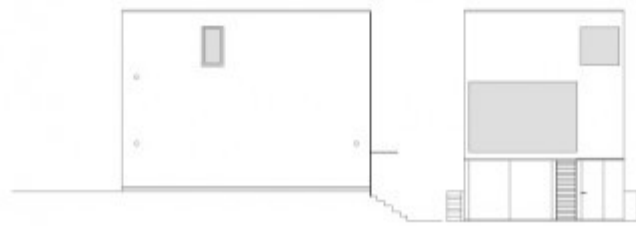
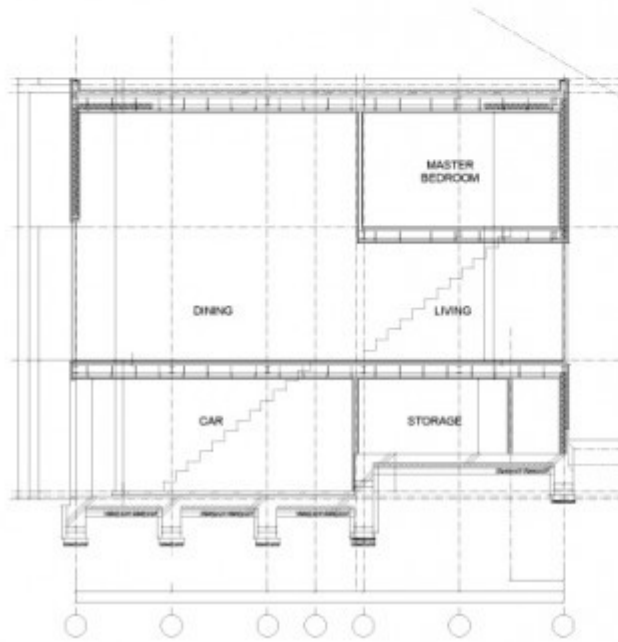


FIRST FLOOR



GROUND FLOOR

0 50 100 150



WEST ELEVATION



SOUTH ELEVATION



EAST ELEVATION

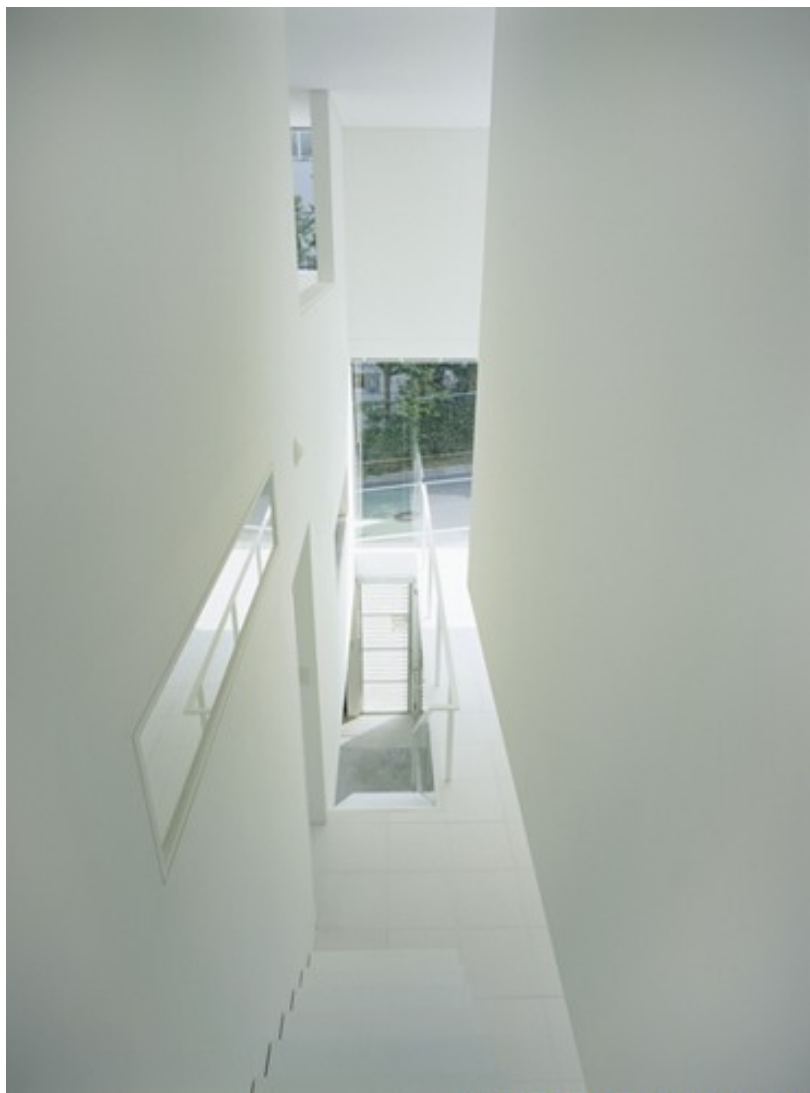


NORTH ELEVATION













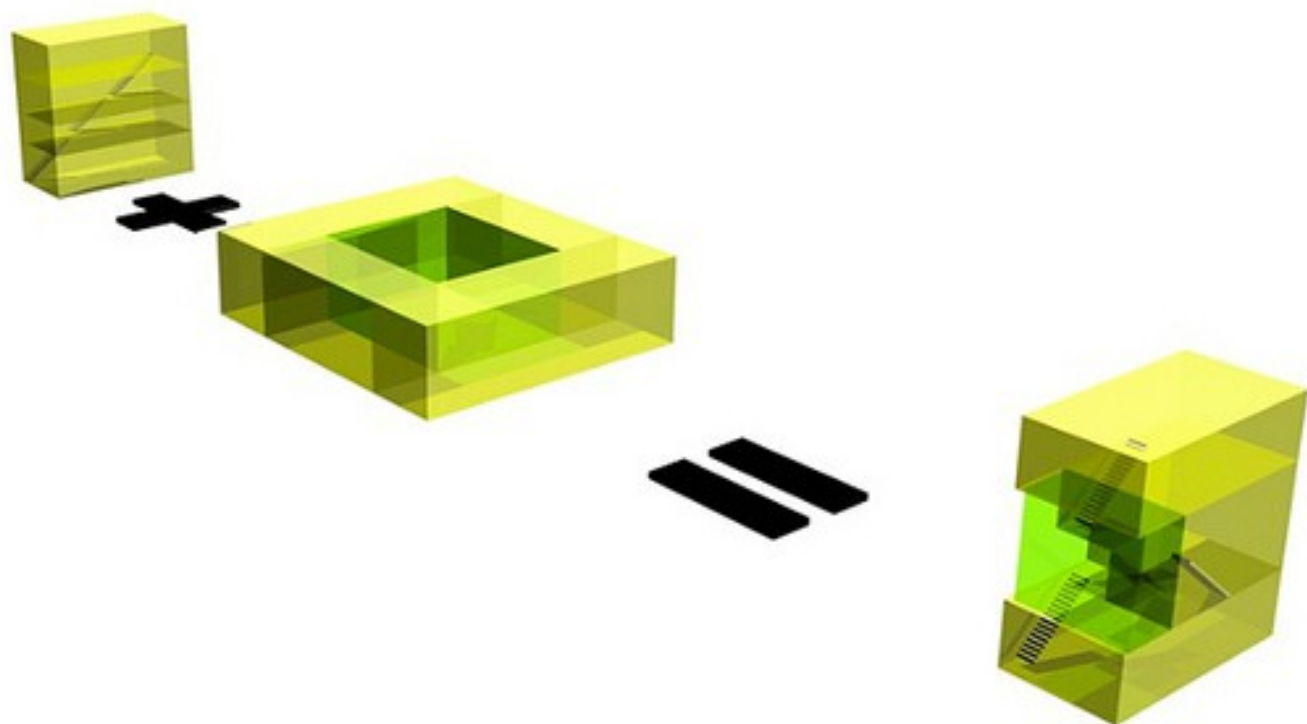
VMX Architects

S-House, IJburg

The Yellow Patio House

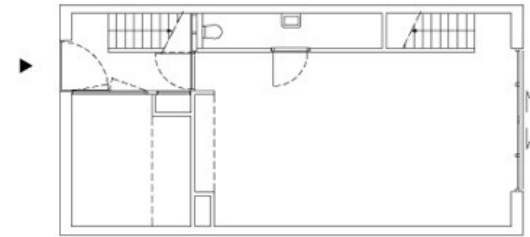
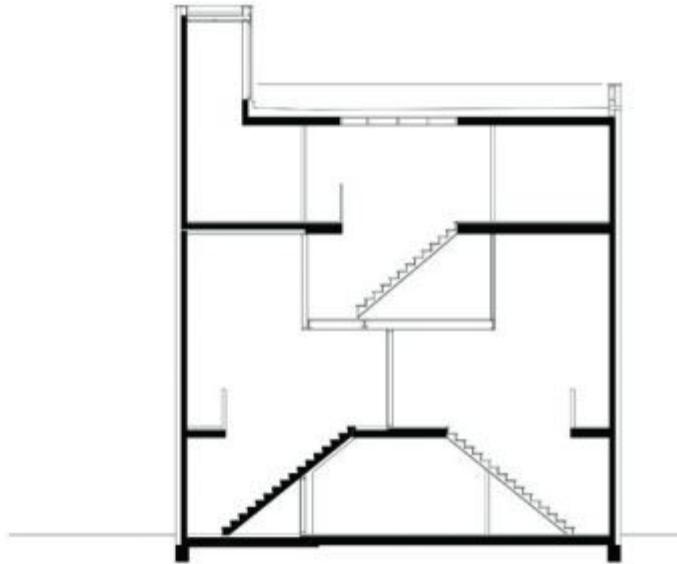
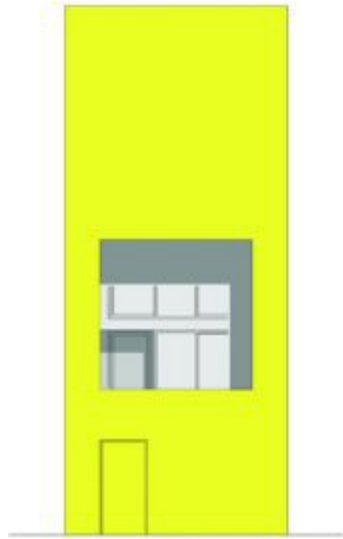
2005-2006

the patio villa and the manor house, or domus

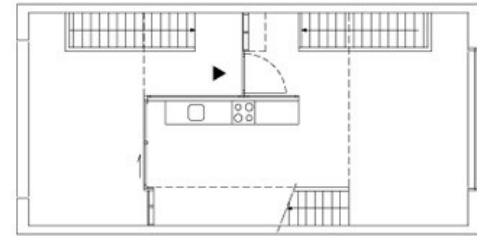




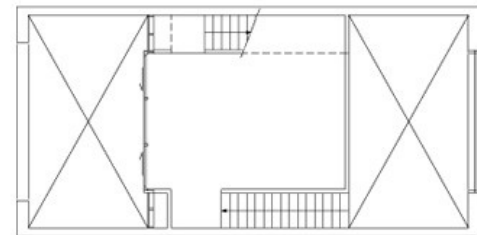
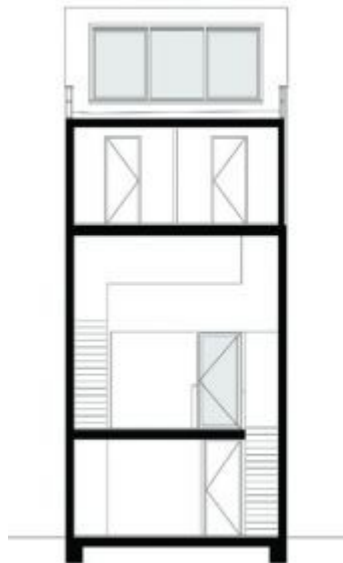




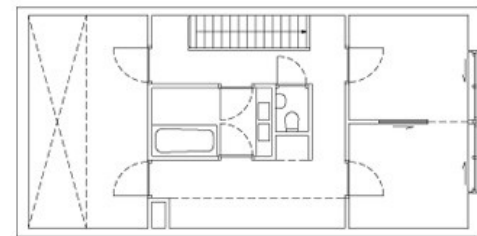
ground floor



first floor



second floor



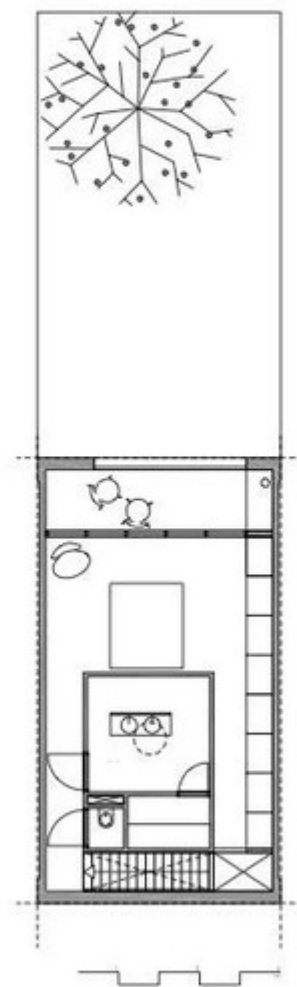
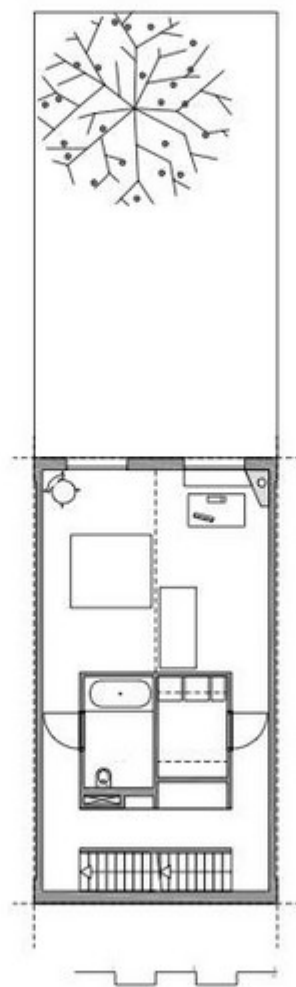
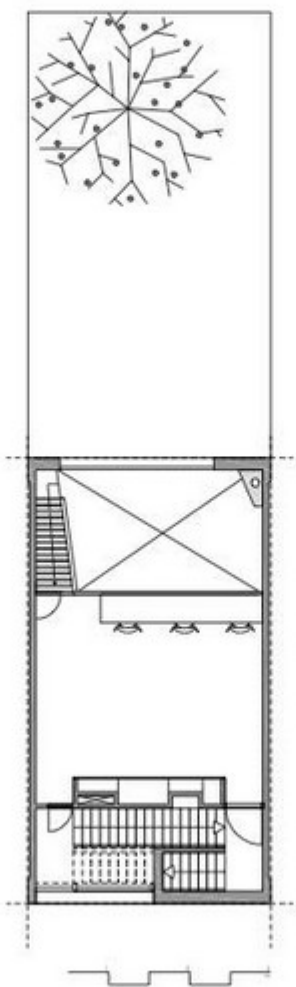
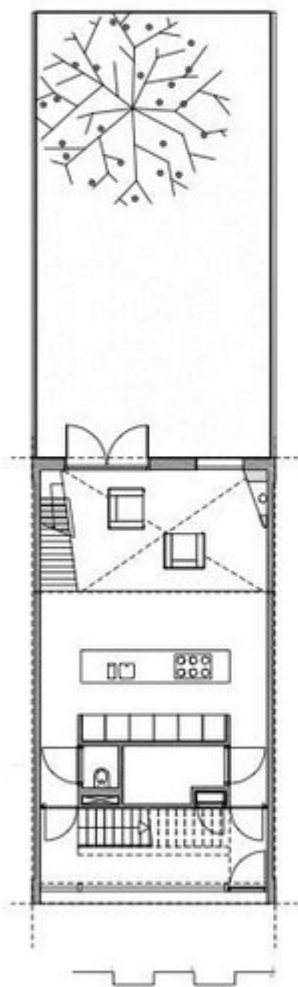
third floor

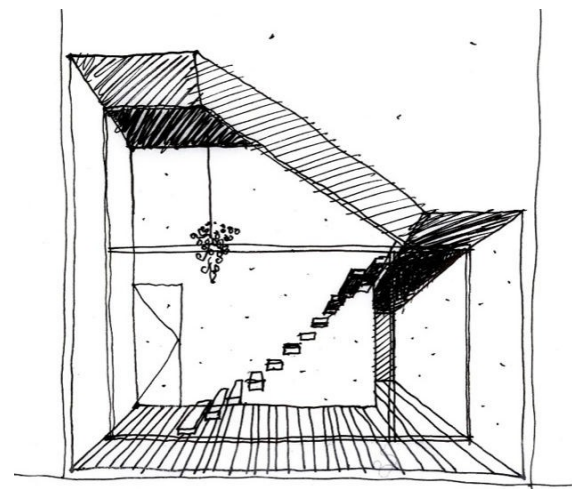
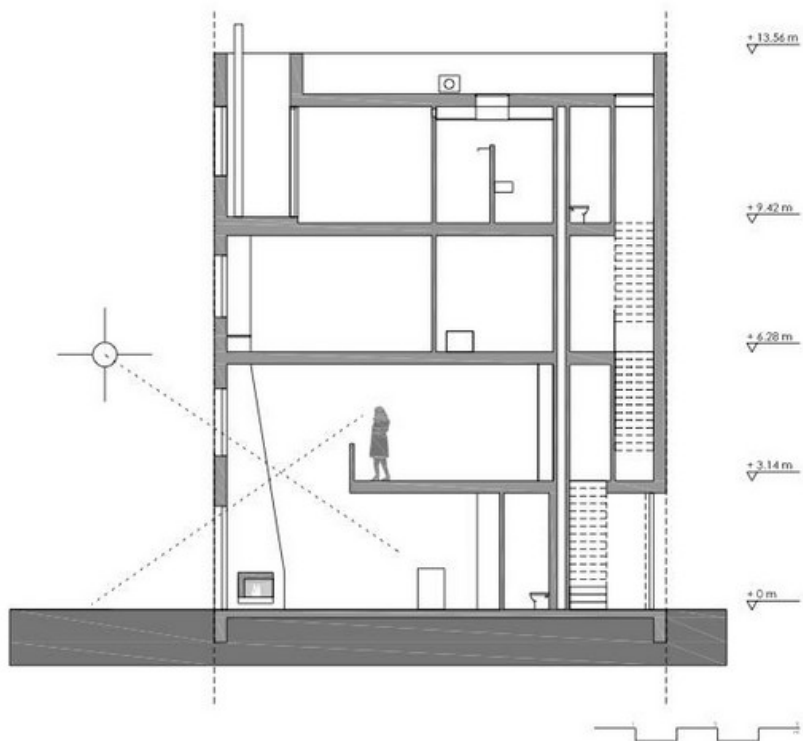






House Ijburg
Rocha Tombal Architects
2008

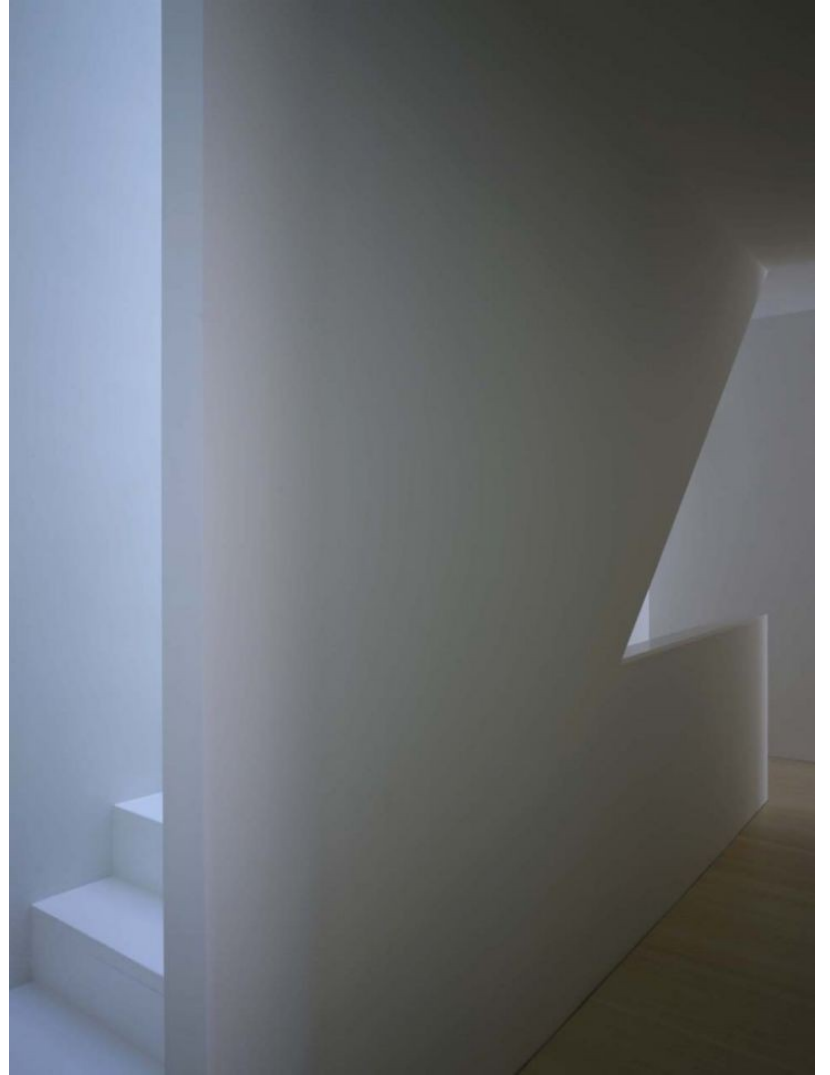




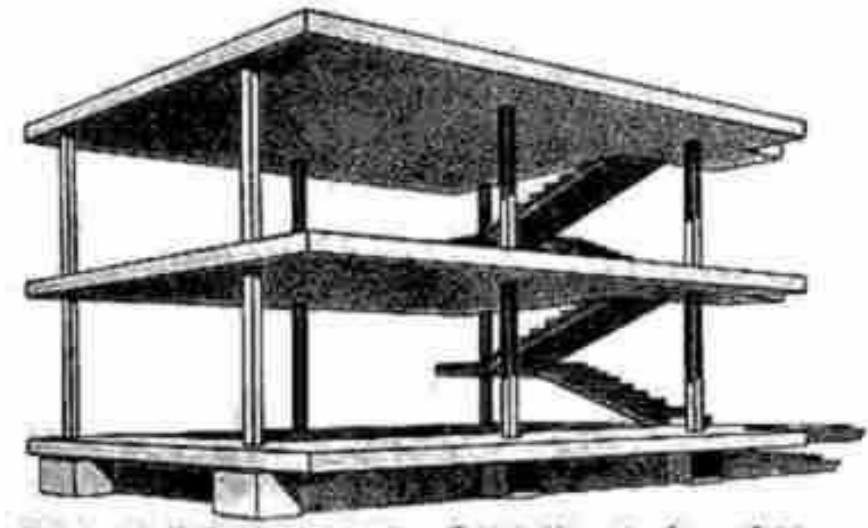






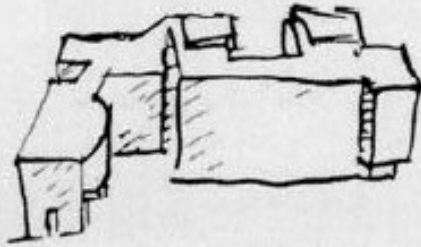
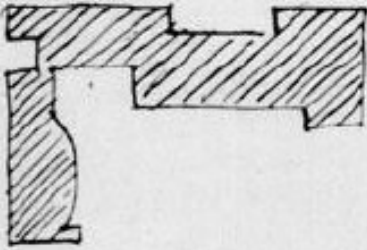






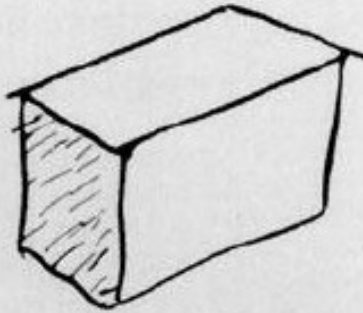
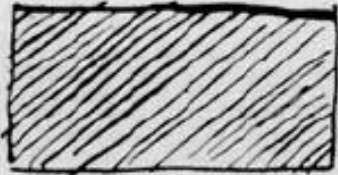
Le Corbusier "Domino House" 1914-1915

1

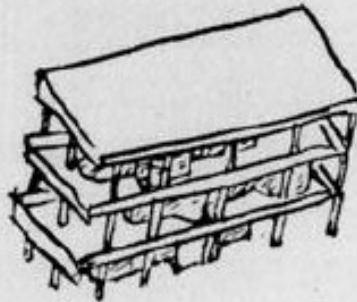
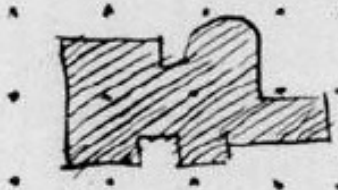


centric composition
programmable

2

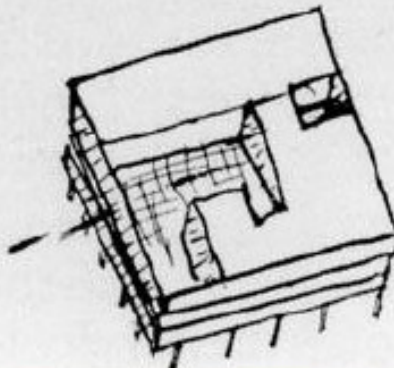
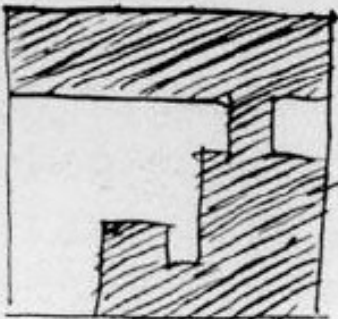


3



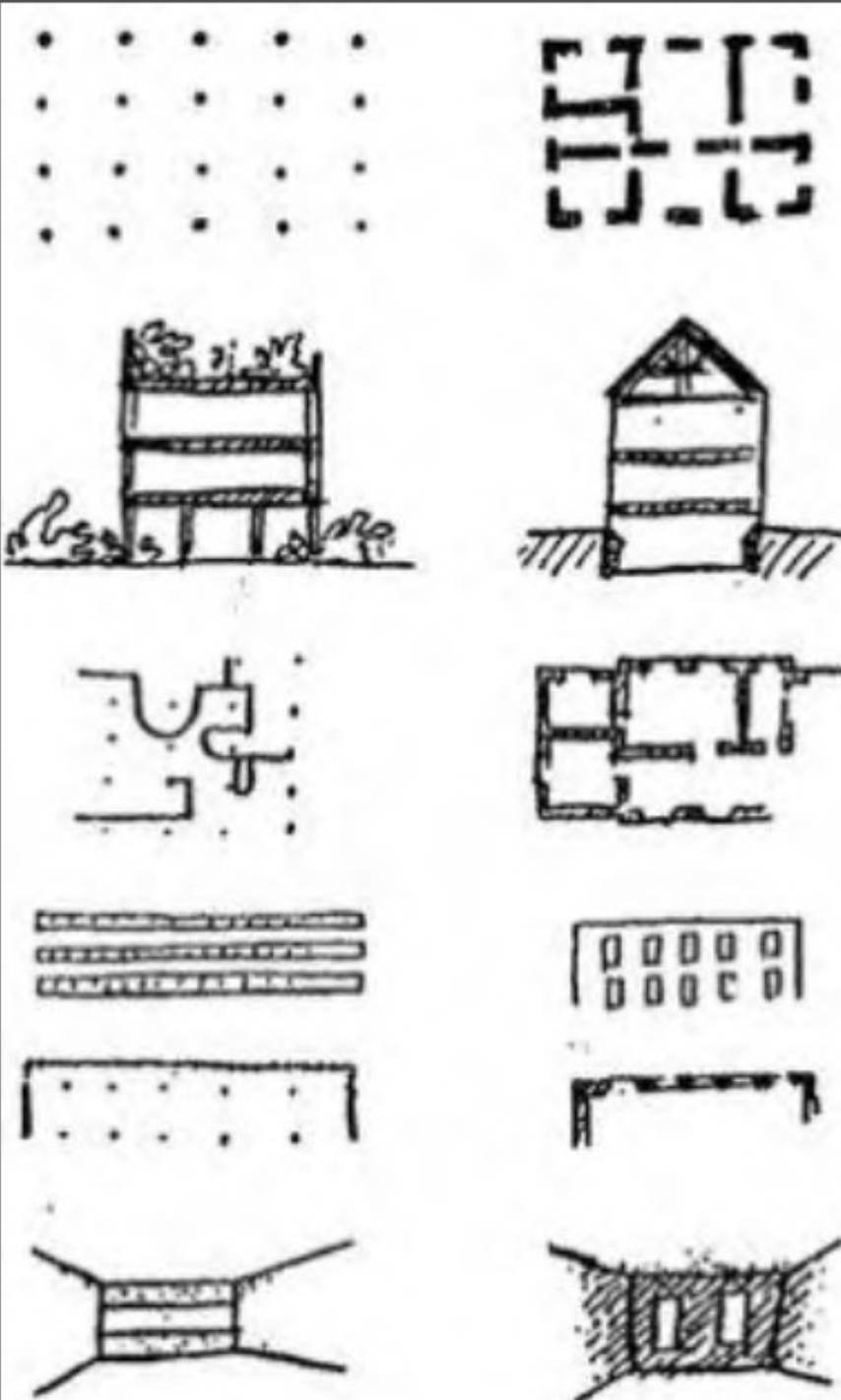
composition arbitrary
(planisme pur)

4



Le Corbusier, the Four House Types , 1929:

1. Maison La Roche
2. Villa at Garches
3. Villa Baizeau
4. Villa Savoye



Pet tacaka nove arhitekture, 1926

1. Piloti koji podizu masu od zemlje.
2. Slobodan plan, koji se postize odvajanjem nosećih stubova od pregradnih zidova.
3. Slobodna fasada, posljedica slobodnog plana u vertikalnoj ravni.
4. Dugacki horizontalni klizeci prozori.
5. Krovna basta, koja nadomescuje prostor na zemlji pokriven kucom.



**Le Corbusier and Jeanneret, Villa Savoye, Poissy, 1929-31.
Detail: Entrance with the spiral stairs and the ramp**

“My architecture is not conceived in plans, but in spaces (cubes). I do not design floor plans, facades, sections. I design spaces. For me, there is no ground floor, first floor, etc...For me, there are only contiguous, continual spaces, rooms, anterooms, terraces, etc. Storeys merge and spaces relate to each other.”

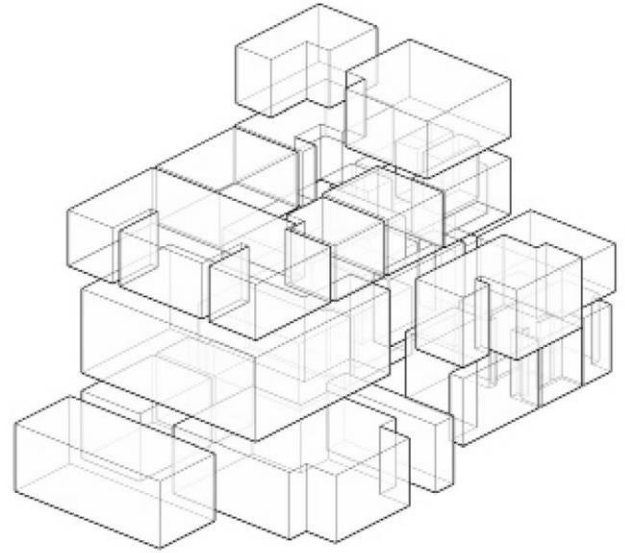
"Ornament and Crime" 1908. A. Loos



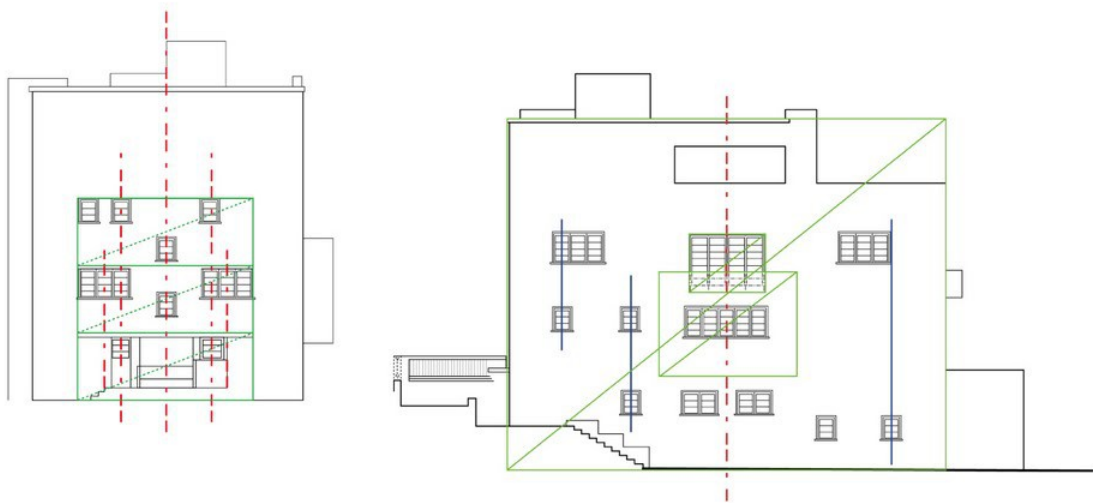
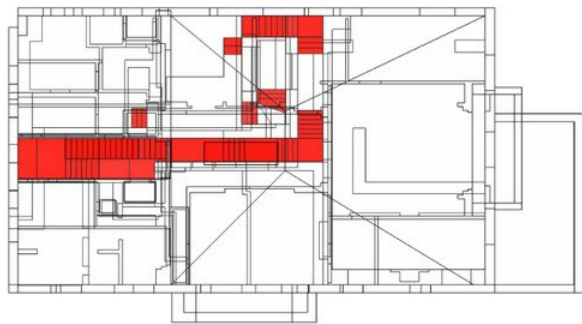
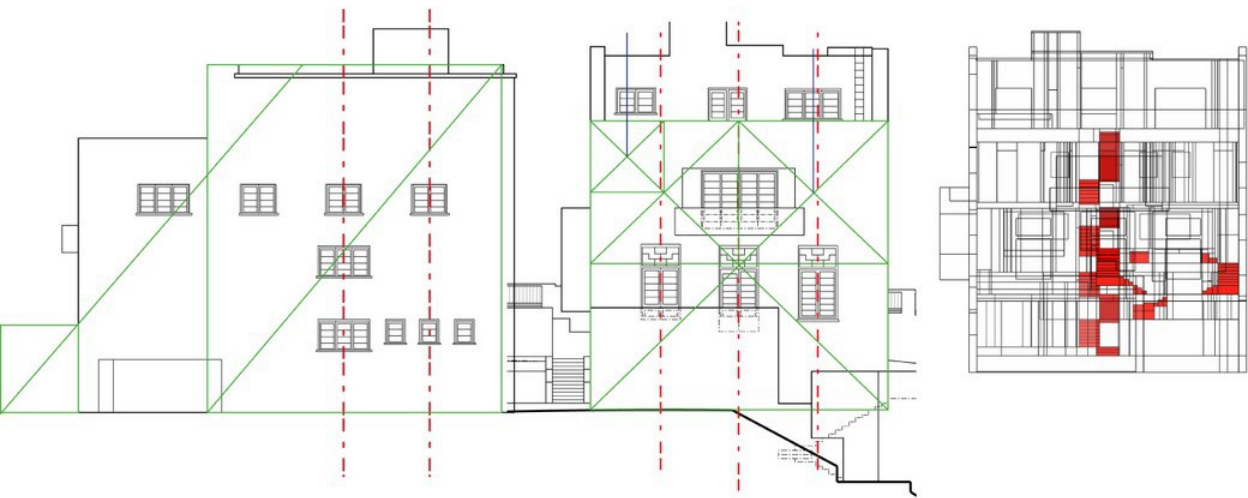
Adolf Loos 1870 –1933

Villa Müller in Prague

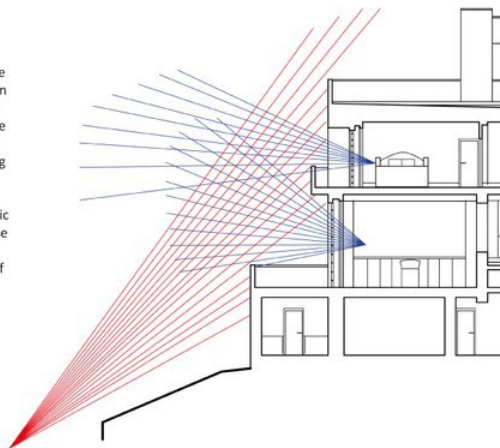


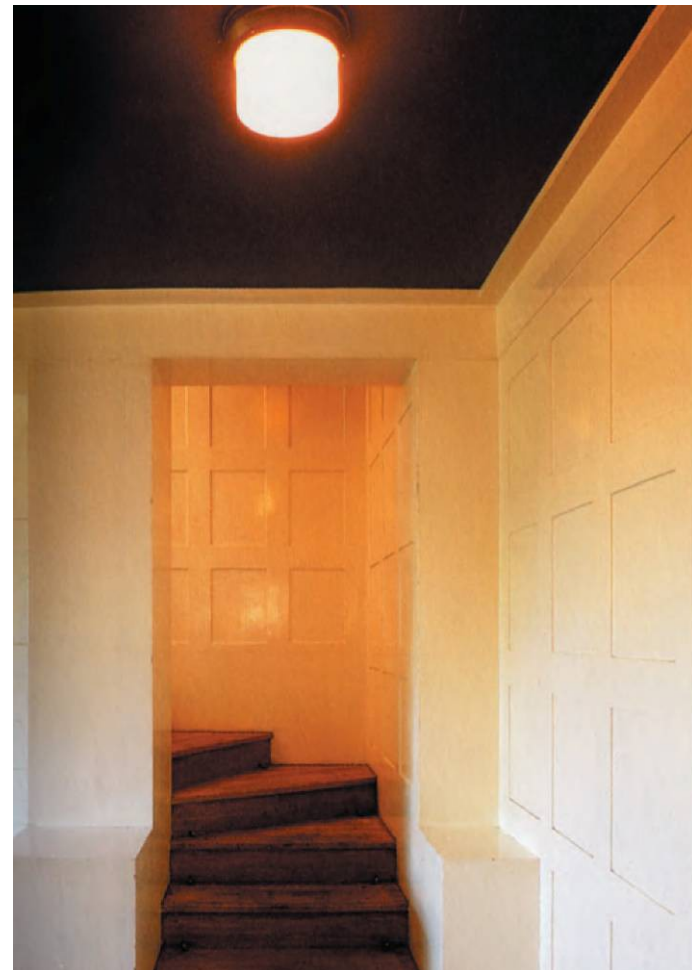
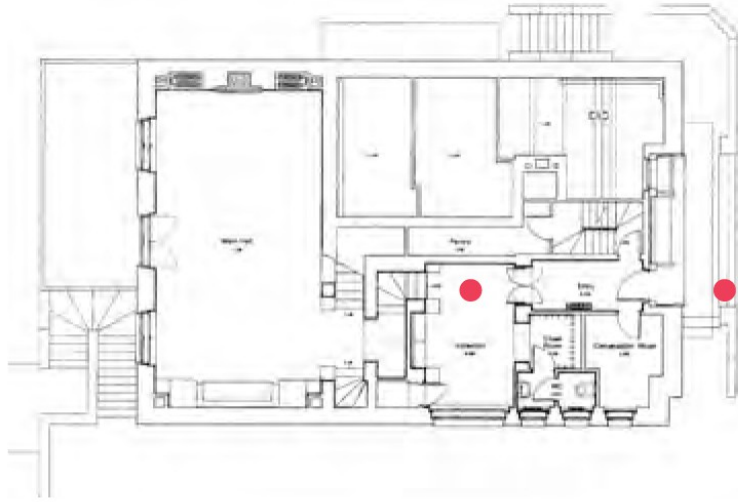


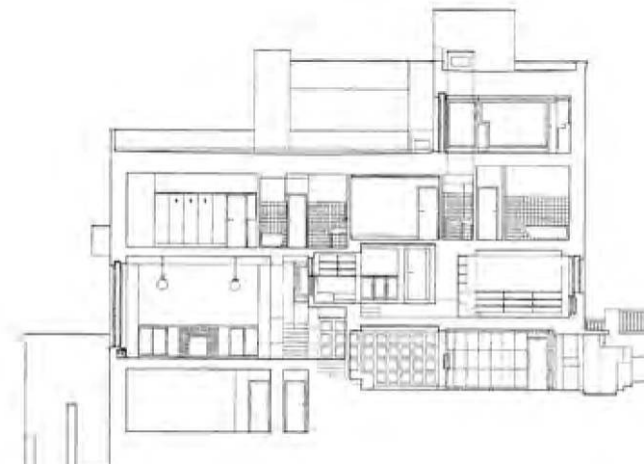
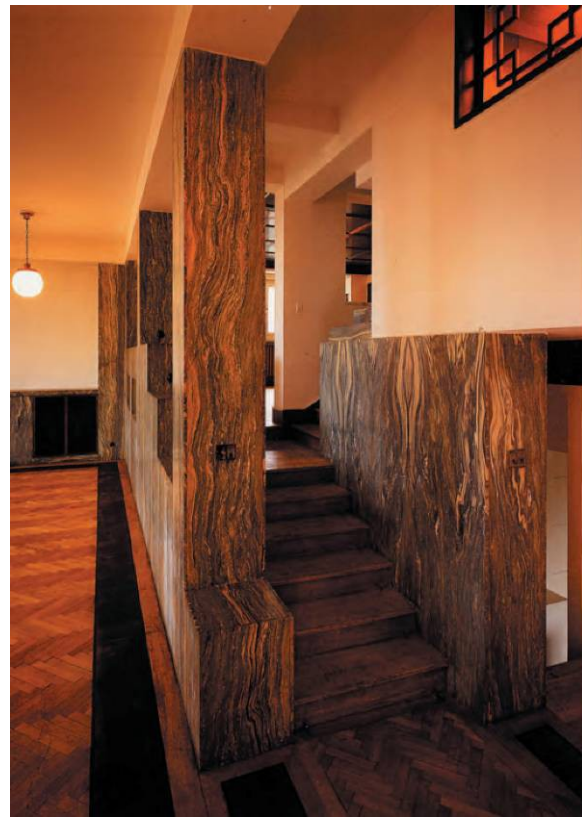
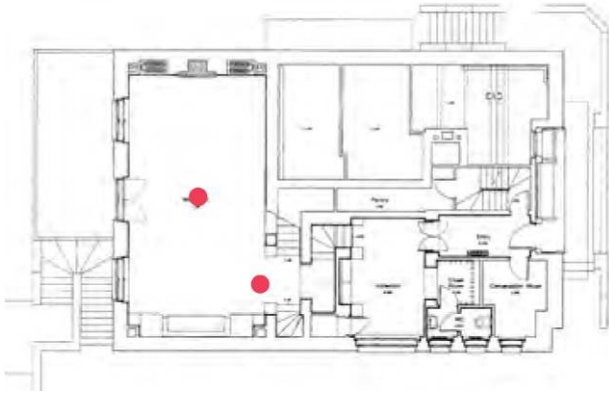
Loos uses a range of mathematical rules to systematically design the facades, spaces and windows. Here you can see lines of symmetry, the repetition of the use of particular ratios, eg. golden ratio, to organise the facade in an elegant and beautiful solution. These ratios can be seen by the parallel diagonal lines.



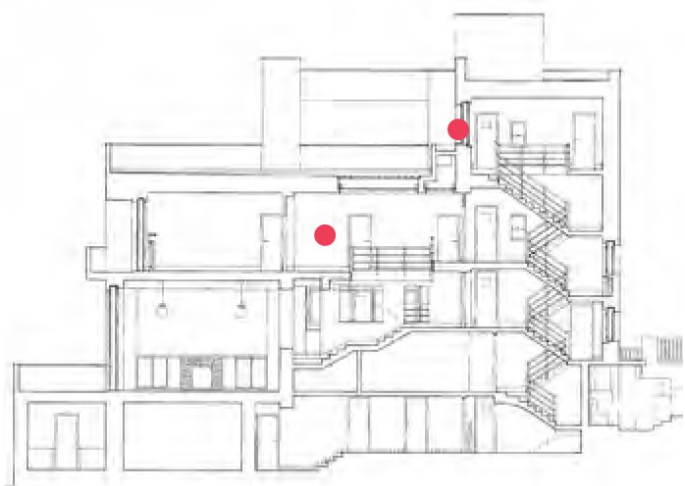
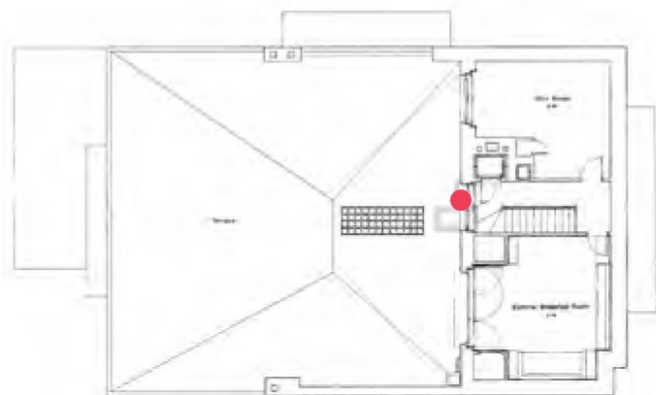
The size of the window is also symbolic of the importance of the room. Loos organises the house in such away that allows him to use the larger windows with the more important rooms like the master bedroom, seemingly transforming the most private room in terms of program into the most public; however the clever use of synbolic hierachy in the levels means these rooms are greatly elevated off street level and are out of view of the public

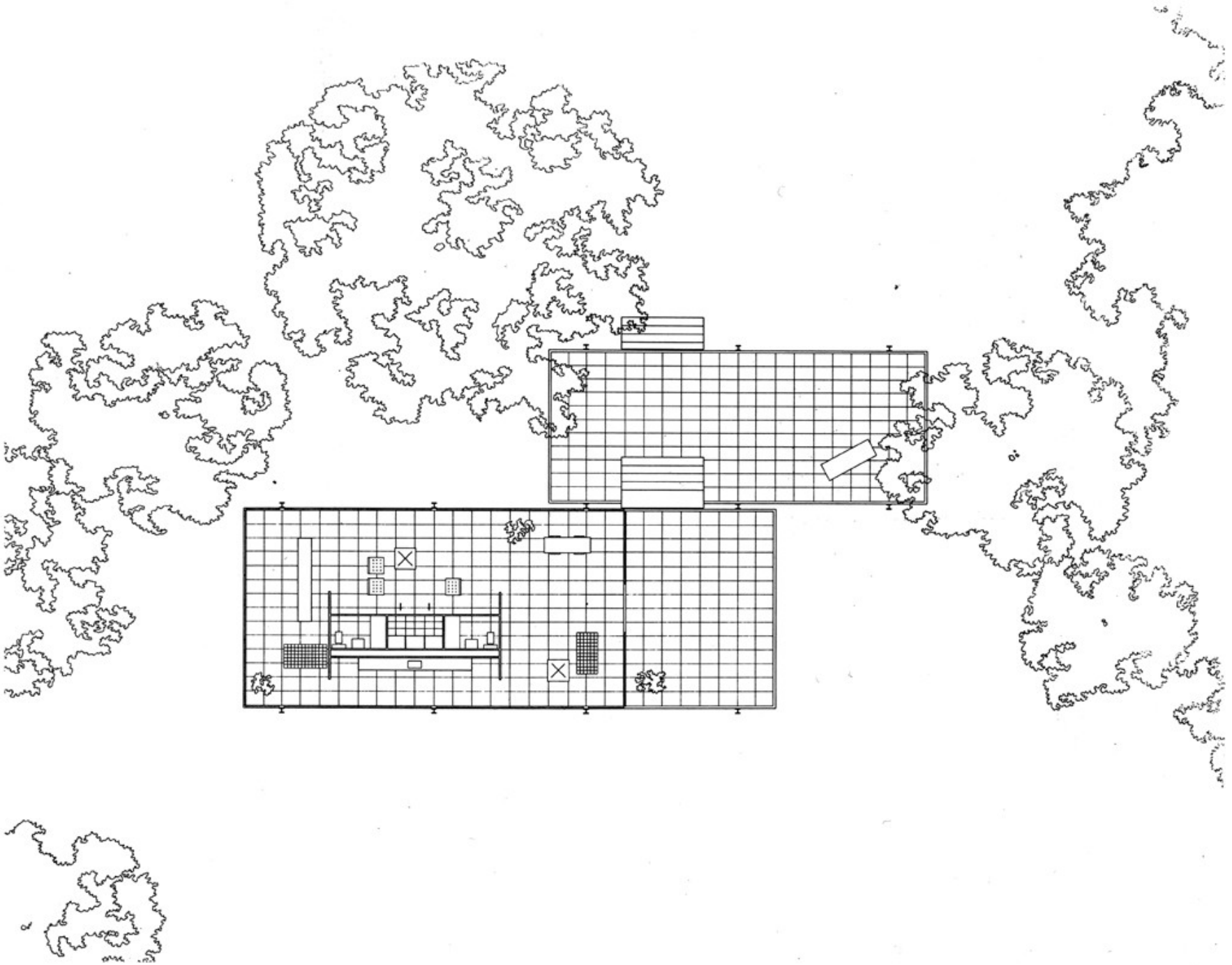








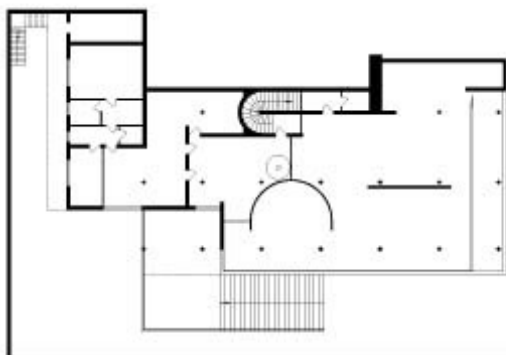
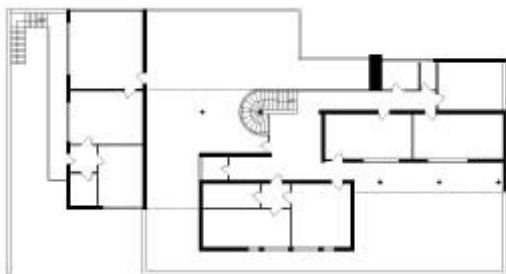


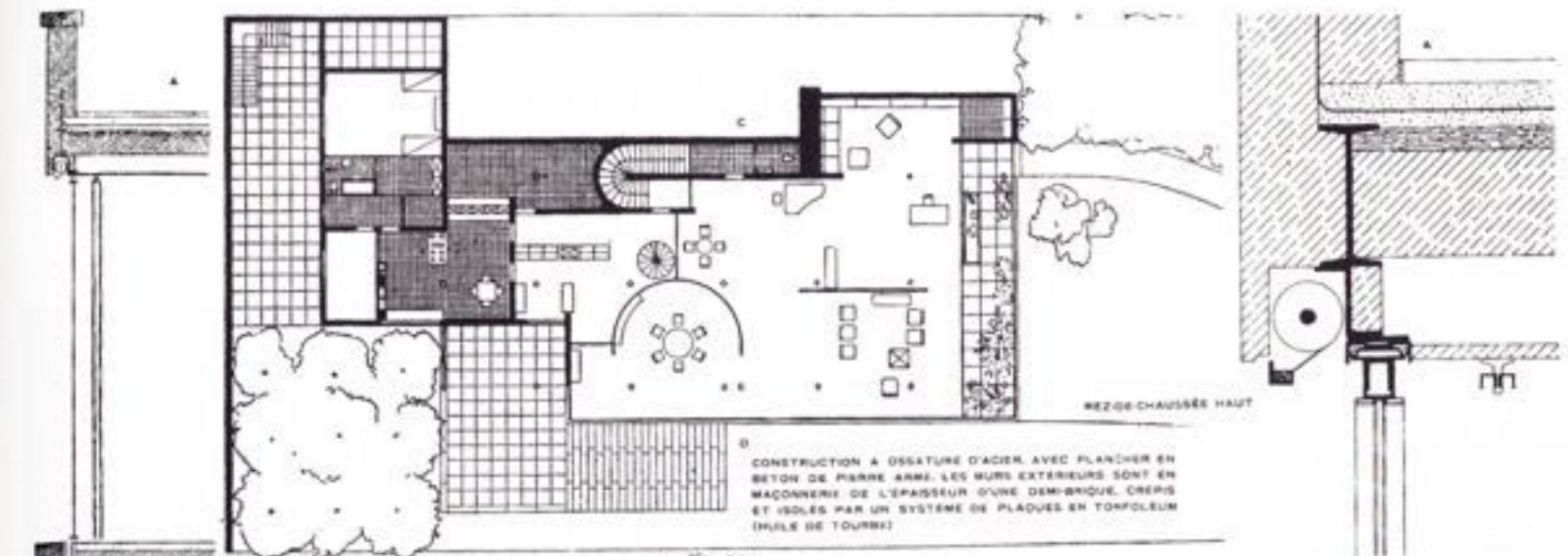




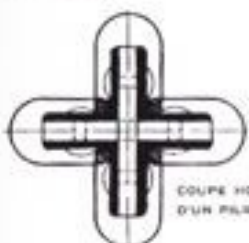
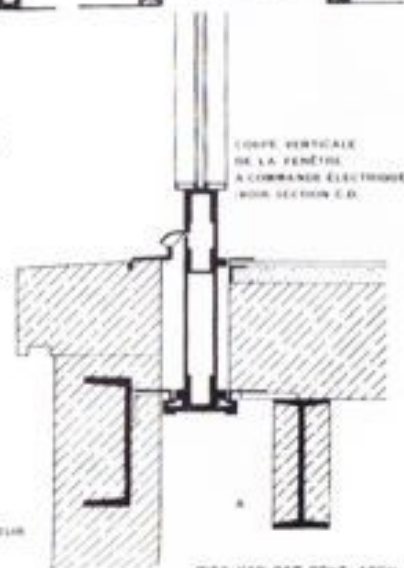
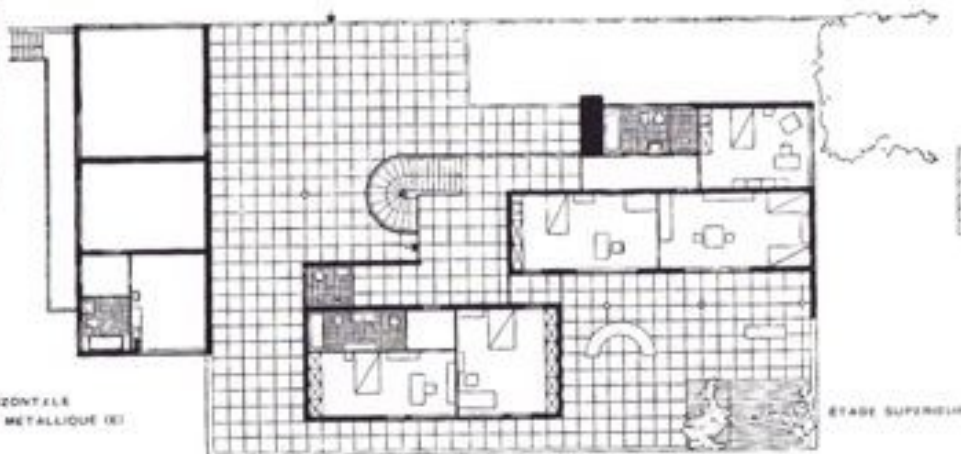
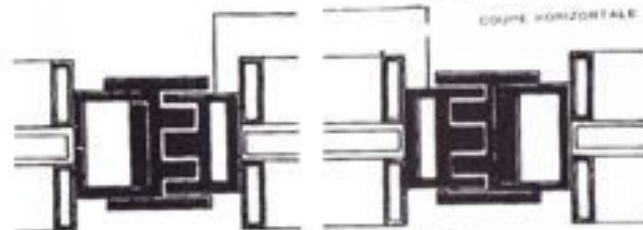
Villa Tugendhat







LA MAISON TUGENDHAT, A BRÜNN, 1931 - V. PL. 36 A 38



WIG VAN DER ROHE, ARCH.



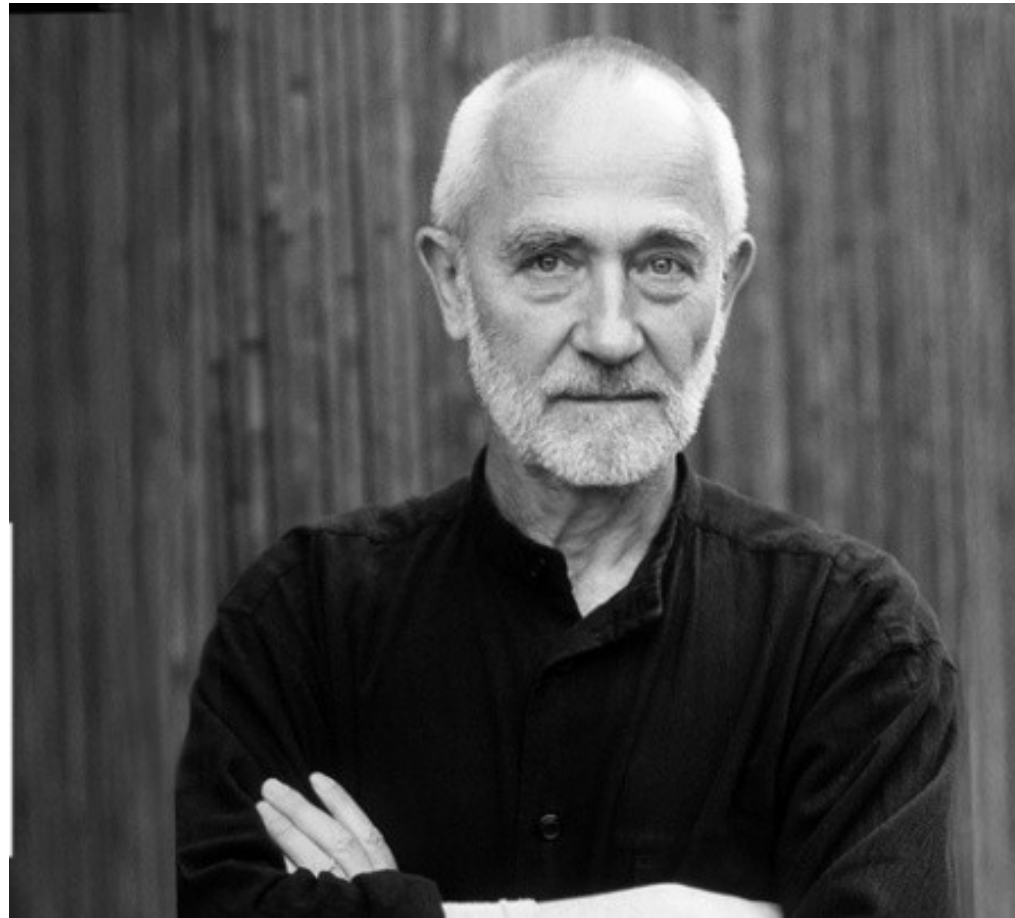








Peter Zumthor.





**Peter Zumthor's
Home-Studio**
Haldenstein,
Švicarska; 2005





