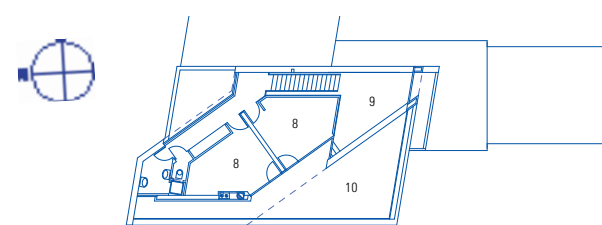


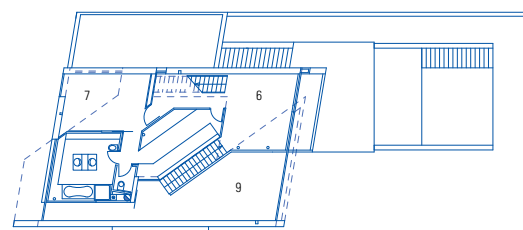
Hofbauer House

VIENNA, AUSTRIA
Pichler & Traupmann Architects

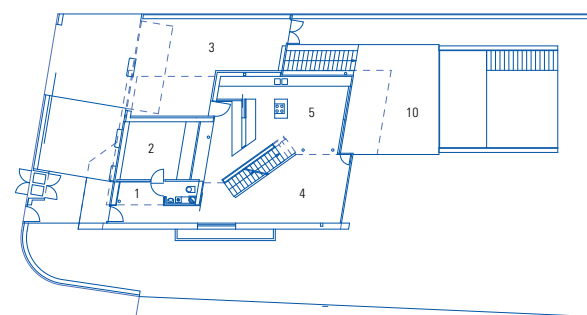
Construction 2000–2001
Home type Three-story family home
Structure Concrete slab floor and walls with steel columns



SECOND FLOOR



FIRST FLOOR



GROUND FLOOR

- | | |
|----------|-----------------|
| 1 hall | 6 library/study |
| 2 office | 7 main bedroom |
| 3 garage | 8 bedroom |
| 4 living | 9 open to below |
| 5 dining | 10 terrace |

An indoor pool and garage are at basement and ground floor level, automatically raising the living and private spaces. Typical of Pichler & Traupmann's design strategy is the diagonal axis at the center of the house, formed by staircases that open up broad views of the city. For example, the nearby Donauturm (Danube Tower), the symbol of the district, can be clearly seen from the upper levels.

The two-story living hall is linked with the upper levels by a library/study on the landing. That work area also functions as a kind of punctuation mark, leading to the bedrooms on the upper floors.

On several sides of the house, exterior platforms have been built, so as to link the internal spaces with the outdoor environment.

"FOLDED" SURFACES

Viennese building regulations allow for a certain leeway. For instance, the permitted height of eaves can be exceeded in some parts of the building as long as other parts are below the permitted height. The architects exploited this regulation by creating a complex composition.

"Not only should space be capable of flowing from the inside out and the outside in, the spatial shell should also awaken from its autonomous state and architecturally merge inside and out in an analogous, flowing gesture. In addition, we go beyond classical Modernisms, 'Platonic solids,' and structural homogeneity in the direction of dynamic duality."

Pichler & Traupmann

A CITY SUBURB

In the northern part of Vienna-Floridsdorf, between the Old Danube (an old, cut-off branch of the river used as a recreational area) and the "New" Danube (a popular bathing place built as flood protection), there has been a dramatic increase in the price of building sites over recent years. This is one of the few remaining urban areas with loosely scattered single-family housing developments that lies close to the city center. Two nearby underground railway lines connect it to the rest of the city and surrounding urban areas.

Building only started in this area in the 1920s. It had once been a gravel bank, also serving for a time as a garbage tip. As no large-scale housing complexes had been built here, a plot size of about 10,800 sq ft (1,000 sq m) – the standard elsewhere – developed, and the permitted built area was set at 1,600 sq ft (150 sq m). This is the most common house size, and it is much in demand.

FLOWING SPACES

The clients' brief for a family home required the architects to maximize the area of the house, so a multilevel design utilizing various volumes was the solution.



The signature of the architects is the interlocking of various volumes. Within the house, it can be seen in the continuous surface that is "folded" back and forth a number of times – from wall to ceiling and back – creating a sense of continuity inside and out.

The architects have consistently used white render, metal sheeting, slate, and wood to give the house a harmonious but defined look.

FAR LEFT

The diagonal flight of wooden stairs links the two-story living hall with the double-height library/study above. The stairs also bridge the gap between the white plastered structural walls and the wooden lining.

ABOVE

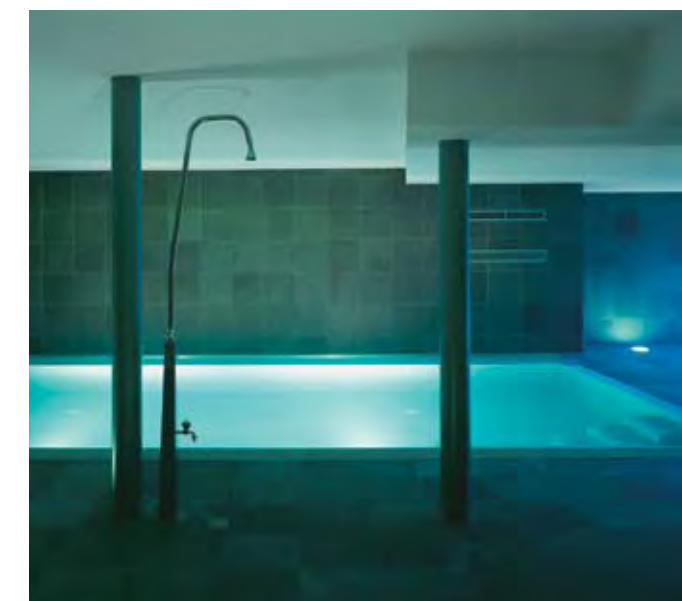
This night view shows the spatial concept of the design: two intertwined double-story volumes are wrapped by a continuously "folded" surface. The furnishings and fittings lend the house a sleek, minimalist look.

TOP

The spaces are layered so that the floor of the library/study hovers above the dining area. White plaster has been used for the main surfaces, wood for the secondary elements, and gray paint for the structural elements.

ABOVE

The pool area was devised as a Modernist interpretation of a wellspring in a cave. Slate has been used on the walls and floor to connect the pool to the earth. Light shines only from the pool and floors, creating a warm and seductive ambience.



Maison Goulet

QUEBEC, CANADA

Saia Barbarese Topouzanov Architectes

Constructed 2003
 Home type Private residence
 Structure Steel-reinforced wood-frame construction, wooden frames, open wood metal trusses, and exposed plywood

"Maison Goulet is inextricably bound with its environment, designed in response to the site's topography, climate, and ecology. In planning and constructing in a dramatic landscape, isolated on a natural plateau, we noted the broader impact of design decisions on the local environment. Principles of sustainability formed an integral part of the design, informing every decision."

Mario Saia



ABOVE
 At night the rooms throw a warm glow because of the reflected tones of the interior fir plywood paneling. The overall effect, from the outside looking in, is that of a sanctuary, secluded and safe from the extreme landscape outside.

TOP
 Entry to the house is from the north, with stairs forming a buffer zone to the living areas situated to the south. On the north side, the facade remains closed to the harsh weather. The openings are few, and their dimensions reduced.

TOP RIGHT
 The interconnected living spaces on the ground floor are extended into screened loggias at either end of the home. Seen here, the east loggia, which acts as a breakfast area. During the summer, the leaves of the trees filter the harsh southern sunlight.

RIGHT
 A stone chimney terminates the western extension and signals the home's anchor point. The archetypal form of Maison Goulet refers to the traditional Quebecois rural residence, with its simple shape, practical roof form, and imposing chimneys.

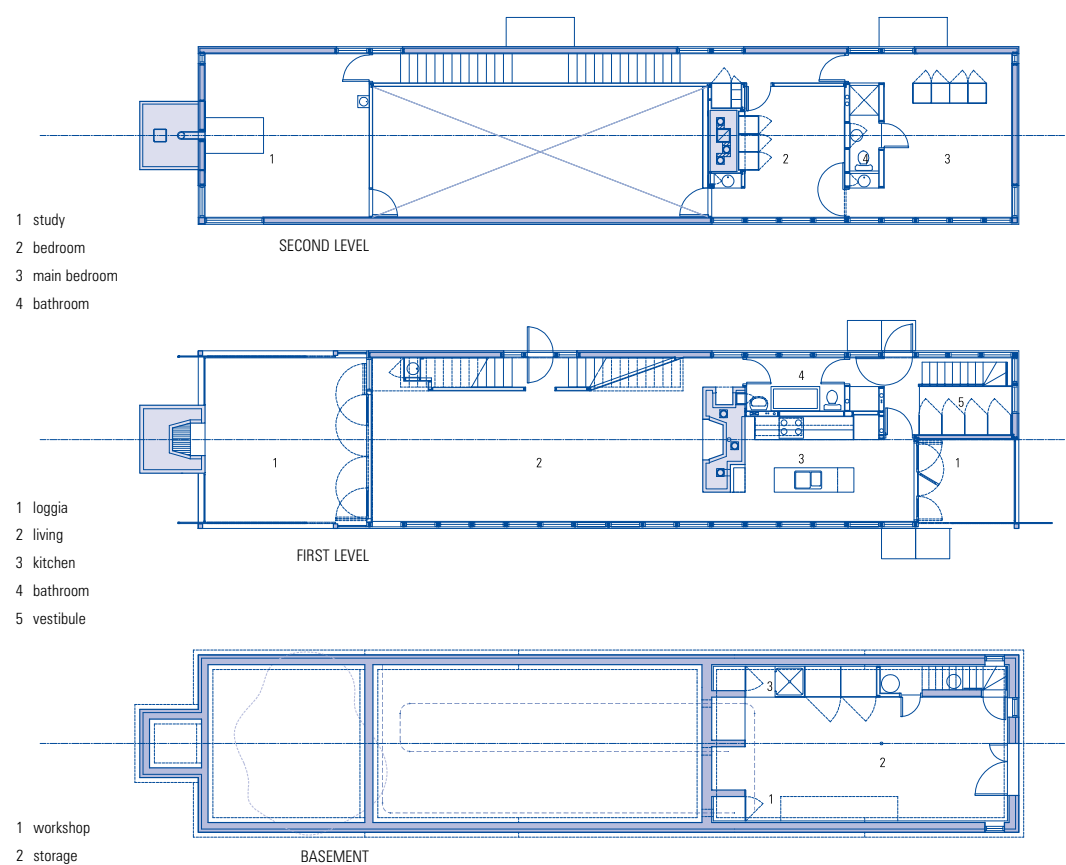
A RETREAT FOR WORK AND LEISURE

A harsh landscape in the Quebec Laurentians and a steeply sloping site posed a challenge for the design of Maison Goulet. The slope runs from north to south toward a lake below. A sheer rock face forms part of the descent, acting as a retaining wall for the plateau upon which the house is situated. It is a long house, the shape being ordained by the projecting ledge that runs from east to west. Two chimneys, one located at the center, the other at the end of the house, anchor the steel-reinforced wood-frame construction. The zinc cladding provides an even finish.

THE WARMTH OF STONE

The house sits on a stone base. Prevailing winds are deflected by both trees and the walls of the house. The first level of the house, which lies on top of a 5-ft- (1.5-m-) deep stone core, covered by an irregular sawn-stone paving, serves to store the sun's heat. In the summer months, the foliage from the trees filters the sun's glare and heat. A ventilation system catches the warm air that has collected in the roof and then circulates it underneath the slab of the floor, keeping the house cool in summer and warm in winter.

The interior is lined with fir plywood, and the panels are placed horizontally, presenting a uniform continuous effect. There are no moldings or framing – there are simply openings, producing a dramatic outcome.





ABOVE

The floor to ceiling windows flood the room with light and much-needed warmth, and reveal views to the lake. One of the screened loggias is visible at the far end, to the west. In warmer weather, the large doors open to the outside.

THE SYMMETRY OF STAIRS

The central space extends to the full height of the house. Two independent staircases positioned symmetrically, face to face allow access to the second-floor bedrooms and the study. Although they are on the same level, the study is quite separate from the private area of the bedrooms.

The staircases are braced in parallel between the thick northern wall and the second wall, which extends to the level of the top plate, where the base folds at an angle. This gives the effect of a sculpted-out space for the living area below.

KEEPING THINGS IN PERSPECTIVE

In warmer weather, the large doors of the screened loggias open out. Because the walls appear to disappear, the outside area gives the impression of making the inside area much longer. On the second floor, a

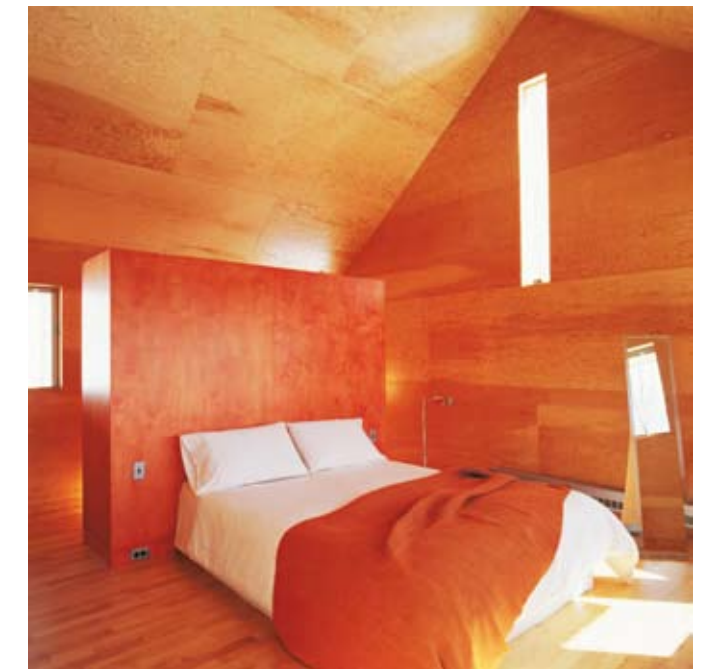
series of “enfilade”(aligned openings) create the perspective of length and continuity beyond the east and west gable walls. This reinforces the initial architectural concept and also orients the user toward the landscape.

Because the architect kept the topography of the site at the forefront of his mind, and also took into account the climate and the position of the sun in different seasons, the house is inextricably linked to its surroundings.

Although the house at first glance may seem to have many traditional characteristics, the simple lines and volume of the home remove any superfluous details. There is no ambiguity in the design and yet flexibility is evident – there are a number of areas that offer privacy and seclusion.

RIGHT

The central space occupies the full height of the building and looks almost church-like with its high ceilings and altar-like fireplace. The plywood skin lines the interior and produces a pictorial effect.



ABOVE

The private study and the bedrooms are located at opposite ends of the house on the upper floor, physically disconnected from one another with separate stair access.

TOP LEFT

In the winter, the sun is reflected in the snow, bouncing in through the windows and up to the ceiling. The intensity of the light makes the living area and the kitchen bright, as the windows are floor to ceiling. On a sunny day, changing patterns of light dance on the limestone floor.

