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nugalėtojų

Interviu su
R. Paleku

Architektūra
gyvenimui

Baltarusiški
sėdėjimo
ypatumai



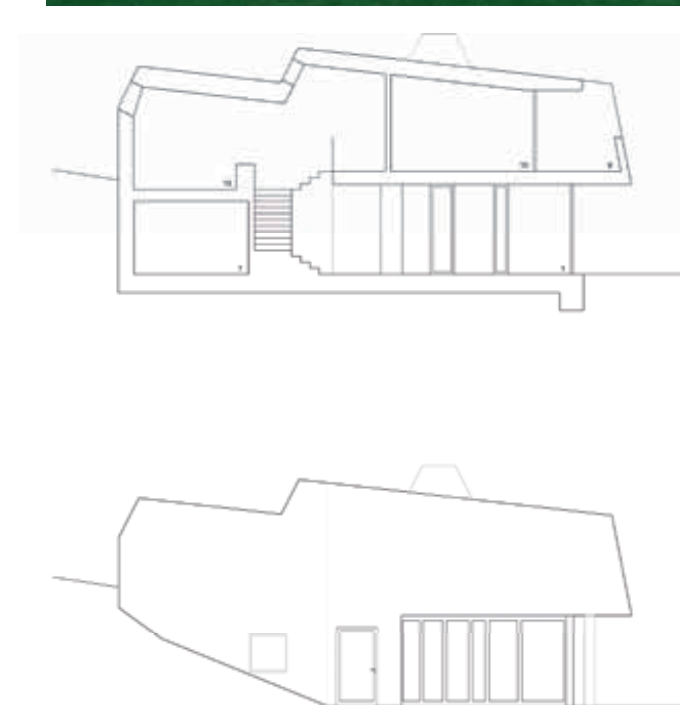
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Betoninis inkluzas kalnuose



Architektūra: Architektas Raphaël Nussbaumer, bendradarbiaujant su F. Perone
Ženeva

Techninė dalis: Ingeni Carouge, Estia Ecublens

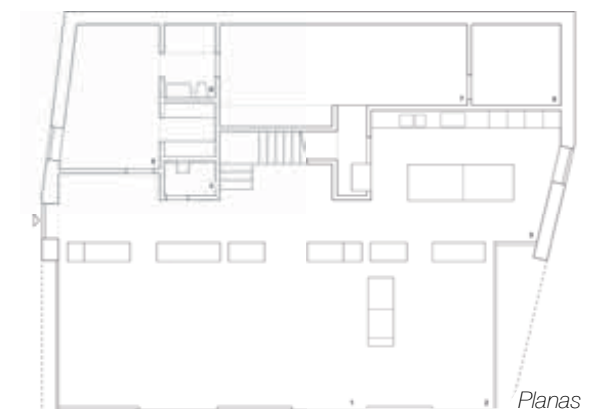
Mažoji architektūra: Pascal Heyraud, Neuchâtel Bendras plotas: 430 m²

Nuotraukos: mc2 / Lionel Henriod

šios į akmeninio mūro sienas, kurios supa daugelį šios vietovės sklypų. Į namą patenkama pro vešliais daugiamečiais augalais apsodintą sodą. Statinio išdėstymas galinėje sklypo dalyje yra tarsi diskretiškas gestas, o monolitinis namo išorės vaizdas pabrėžia jo įnoringą žavesį.

Statinys stovi viename iš Ženevos kaimų, kultūros paveldo teritorijoje. Jame sujungti du aspektai: atiduota pagarba istoriniam laikmečio kontekstui ir išpildytas užsakovo pageidavimas patalpose suderinti galimybę gėrėtis nuostabių vaizdu ir išlaikyti privatumą.

Išoriniam namo vaizdui didžiausios įtakos turėjo supanti gamta ir specifiniai vietovės ypatumai. Kampuotas, netaisyklingos formos pastato siluetas susišaukia su netoliese esančiu atšiauriu *Saleve* kalnų ландшаftu. Iš dviejų pusių lengvai palinkusios nedailintos betoninės pastato sienos pana-





Išdėstant vidaus patalpas svarbų vaidmenį suvaidino tai, kad pastatas stovi ant šlaito. Dėl to namas buvo padalintas į skirtingas zonas, kiekviena jų turi savo tematiką: į sodą orientuota pirmojo aukšto dalis yra stiklinė, ten yra reprezentacinės gyvenamosios patalpos, o pakibusi galinė namo dalis yra kaip „ola“, kurioje išdėstytos ūkinės patalpos. Į sodą žvelgiančioje pusėje, virš ūkinių patalpų įsikūrusioje „gyvenamojoje palėpėje“ su dideliais švieslangiais, rikiuojasi miegamieji. Pakibusioje pusėje yra du asmeninio

naudojimo kambariai, kurių paskirtis nebuvo aiškiai apibrėžta. Jie gali būti naudojami įvairiai, keičiantis skirtingais gyvenimo etapais atsirandantiems poreikiams: kaip darbo kambarys arba sporto salė, ateljė arba biblioteka, salonas ar meditacijų kambarys.

Kiekvienoje zonoje buvo padirbėta su skirtingu patalpų aukščiu. Statinys yra trijų aukštų, kurie darniai pereina vienas į kitą. Iš centrinio holo vedančiais laiptais su dviem posūkiais, pirmiausiai patenkame į galeriją, o vėliau į mie-



gamuosius. Atvira holo erdvė nusidriekia per visą pastato aukštį iki pat stoglangių, per kuriuos patenka dienos šviesa. Šis šviesos srautas namo centre išplečia erdves tarp viršutinių ir apatinių gyvenamųjų patalpų, kurios visiškai arba iš dalies atsiveria į vestibulį.

Namas kviečia jo gyventojus ir svečius pabūti įvairiose atmosferose. Iš reprezentacinės gyvenamosios zonos per stumdomus langus, kurie siekia visą patalpos aukštį, atsiveria didingas gamtovaizdis. Žiūrint iš lauko atrodo, kad

žmonės ir baldai yra tarsi ant scenos. O viršutinio aukšto patalpos priešingai – sukuria dvasingą atmosferą, nors ir skirtingais būdais. Sodo pusėje esančius miegamuosius nuo artimos aplinkos saugo balkono atitvaros ir išsikišusi stogo atbraila, tačiau tai leidžia mėgautis per visą ilgį atsiveriančiu tolimu vaizdu į dunksančią *Salve*. Galinių patalpų – vonių, rūbinių ir asmeninių patalpų charakterį pabrėžia intensyvi šviesa, sklindanti per dvi eiles švieslangių, kurie leidžia pažvelgti į medžių viršūnes ir mėlyną dangų.

ver and gold, where he triangular structure strengthens the textile impression.

Plaza España in Adeje

Architecture is a means to bring people to the natural environment. The Museum features a large plaza that characterizes the building. The development of this area was vital to connecting the building to the environment. It arose from the idea to strengthen the relationship between the town and the natural landscape that exists around the museum. The plaza gives a public space to the town, it is a place where people can eat and enjoy the landscape which is particularly striking for the site lies next to a dry river bed known in as the "Bar-ranco del Infierno".

Deep cuts are carved into the ground from the deluges of rain that occur between dry seasons, the barranco remains dry for a majority of the year- a place of dramatic earth formations and rocks shaped by the yearly waters. The concept of the plaza was to act as a nuclei of public and cultural life: a place like a great gazebo within a spectacular landscape that rises above the ravines. It is a plaza that can be used as meeting point and for civic activity. It is a place to rest or play. It is its dynamic character and flexibility that creates the environment for the museum. The top of the building frames the plaza, where the cafe is located. This volume is made of white concrete which overlooks the plaza like a church overlooking a city. The building uses light colors and contained geometry. The location and design frame the existing layout, while respecting its historic configuration.

The Sacred Museum exists as telluric architecture, its volume hidden within the depths of the earth. Cracks within its volume create lighting that penetrates into its depths. The galleries act as a journey moving through the earth and feeling its coolness. It exists like a cave, a sacred place of quiet reflection, closed to the outside world. It is designed to evoke a spiritual resonance with the visitors, transforming a museum into a physical and emotional journey. It is a space to find oneself, or lose oneself in reflection.

Shearer's Quarters

The Shearer's Quarters is located on 'Water-view', an historic farming property on North Bruny Island on land first granted to Captain James Kelly in 1840. The property is a working sheep farm of 440 hectares that has been operated by the one family for 10 years. The priority to date has been the rejuvenation of the landscape with over 150 hectares reserved for conservation purposes and over 6,000 indigenous trees planted. The Shearer's Quarters is located on the site of the old shearing shed that was destroyed by fire in the 1980s.

The building sits as a companion building to the existing historic cottage constructed by Kelly. It has been designed to house shearers, family and friends on annual tree planting weekends and retreats. It contains a large living/dining/kitchen area, small bathroom and laundry, two bedrooms and a bunkroom. The plan form transforms along its length to shift the profile of a slender skillion at the western end to a broad gable at the east. The geometry of this shift is carried through to the layout of internal walls, lining boards and window frames. A singular palette of materials has been used: corrugated galvanised iron to the exterior, and timber internally. The primary internal lining is *Pinus Macrocarpa* sourced from many different suppliers principally as individual trees from old rural windbreaks. The bedrooms are lined in recycled applebox crates, sourced from the many old orchards of the Huon Valley where the timber has remained stacked but unused since the late 1960s.

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2LB HOUSE

The client:

An half brazilian family with two children was living in the old house situated in the upper part of the plot. They wanted to move in a bigger new house. Owner of the plot with his brother, the client divided the narrow and oblong plot into two smaller pieces situated the one behind the other. He should move with his family out of the old house into the new build house and his brother will move into the old house after its refurbishment.

Building site:

The project is in the surrounding area of Geneva, quite near to the center of the city, at the edge of a rural village. The construction site and his slope are facing the south and the mountain (Salève) which dominates majestically the area. Like most of the swiss rural area nowadays, the all zone is under protection, what was representing quite a challenge for designing contemporary architecture. Situated at the top of the plot wich is on a slope, the old house should keep the view to the south. For our project, the only allowed access to the plot is on the south-west corner. Once the rules knowed, we had to design a house whith a moderate hight, placed in the steepest part of the slope and where the entrance for cars and pedestrians are facing the main façade. The landscape with the mount Salève led us to find an answer to this hudge stony presence in a solid, autonomous and mineral volume: the house had to be in concrete. A material, which could be shaped on a free way and which gets an monolithic expression.

Concept of spaces:

These boundary conditions lead us to look for a solution where the light has to come from the roof until the heart of the house and where privacy in relationship to the neighbour houses became important.

The sheds in the roof make possible the lateral façades whitout any windows and the unusual deepness of the house.

The first client's wishes were unconsciously the mirror of the floor plans of the house they were living in – a very classical layout of the mid thirties. Finally, the project's organization is like a matrix of 3 x 3 units with a hall and staircase in the middle. The matrix allows different combination of units together and offers more flexibility during the design and then for the attribution of functions through the user. The split level solution of the staircase not only reflects the position of the house in the slope but it procures diverse grade of privacy inside the house. This sustains also the idea of flexible use for undefined spaces like those which are on the intermediate storey (for example: TV room, studio, etc.). The balcony situated on the first floor, just above the garden, provides an private outdoor space for the bedrooms

The features of the house are based on 3 typologies of spaces:

- the 'glasshouse' for the most public spaces facing the garden on the ground floor
- the 'cave' for all service rooms placed against the slope
- the 'lived-in roof' with the sheds for the bedrooms and bathrooms, included dressing room, TV room, studio

Construction and structure:

The all surrounding walls are of concrete and wer build at once on the all hight to avoid any horizontal division. The inside stucture is based on steel columns which are support the ceiling above the ground floor and the wooden roof. Different earth liked colors amplify the atmospheric issue of the three typologies.

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Cloud House

Project team: Rob McBride, Debbie-Lyn Ryan, Marie Chen, Cathryn Panettieri, Ben Inman, Gabriella Muto
Floor area: 220sqm
Extension area: 70sqm

Brief + Design

The Cloud House is an addition and renovation to a double-fronted Edward-