Family Houses

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Abstract

The collection discusses the family houses from historical examples to contemporary installations, in international and Hungarian context, concluding with experimental models of sustainable housing solutions.

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The family house – or expressed simply, house – is the base type for all buildings. Ancestor's of the house being the cave, tent or hut where structures were fabricated to offer shelter from weather and external threats. Frank Lloyd Wright in 1936, recorded the principle that any residence should reflect the protective function in it's appearance. In 1940 Lajos Kozma, when describing a new house project, that it is not the protective function that is the primary consideration but the framework to do so "the home, is the essential machine for life, a multiple and complex commitment towards life's functions and unity, and what people choose to make of it". Both these approaches to the idea of house or family house are found in this book. It is not without coincidence that the use of the word family occurs even though ways of life have changed, a home for instance no longer provides large spaces for servants, as previously found in palaces, mansions and manor homes. A new home may have a caretaker's apartment in the basement or a staff room near the kitchen. The size of a house is determined by the extent to which the family occupy it.

Function is the primary role in the design of a modern house. However, when writing about architect's modern homes, from the mid twentieth century until the present, the authors opinions are usually based upon a building's form or stylistic content. Lajos Kozma described homes according to external appearance: small house, single storey house or multistorey house. A small house maybe the result of various considerations or functional requirements: temporary use, or even a tight budget due to economic restrictions. Floor area, square metres, number of rooms, occupancy levels may often occur as a means of description in housing catalogues or publications. Location might also be used in simple terms of urban house/rural house, this can result in duality of meaning or refined categorisation. For example, Francisco Asensio Cervero further refined the idea of urban/rural house classification to include descriptions of natural locations, resulting in five categories: city houses, suburban houses, beach houses, cottages, houses in the mountains. Further classifications may be based upon the criteria of materials used in construction (wood houses, stone houses, lightweight houses), this affects structural solutions, interior and exterior appearance, associated location might be connected to nature or the built environment. Modern architecture faces an uncertain paradigm, as from the late seventies the forming of homes offered many new opportunities, the same applies to the whole realm of architecture, that classification of family houses in the later decades of the twentieth century appears to be from the aspect of style. The modern family and lifestyles have also had a radical impact upon specific architectural functions over time, affecting not only the work of architects, but also that of professional writers. Transition over time has also had an impact on the historical need to categorise houses as being "architects homes" or "independent homes". Finally the twenty first century has resulted in criteria for classification falling into new categories: when neither the function, size, form, fabric, location or style will be convincing as a point of view – commonly coming into acceptance that – a mixed use of categories might be better applied to best describe the group to which a house belongs or the essence it expresses. Thus, in this book family houses are presented in seven chapters including: modern, simple, small, rural, redeveloped, introverted and gestured home types.

There is of course a well known principle for planning, that of chronological order, used in the following text. A successive, yearly list might prove to be clear, objective and neutral. Lessons can be presented in this form of successive images of buildings and distinguished by obvious changes, showing absolute development stages, assumed by supporters of the heroic age of modern architecture. Possible changes in buildings that occurred in hundreds of years past, lead to categories of use, historic value or even the ability to remain relevant that enhances a building's classic status. Many people would be happy to live in these homes, some architects even regret not having had the chance to design such homes, or even experiment with the same ideas today. A chronological list might appear to be neutral, as I wrote above, but on reflection not completely. In this publication the selection reflects the collective values of the Department of Residential Building Design, you may have added or removed some, or even the process of selection might express a different resolution itself, but this is only based upon whom undertakes the selection process.

This selection of about 170 examples is presented in the above mentioned, differing, manner whilst other aspects can be helpful are excluded. The theme, family house, to be more accurate the house as shelter might be a specific point of reference. The house as a framework for living, in each solution,
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might reflect the developer's-architect's attitude to how a home can be achieved. Freedom to be diverse with the sheathing that protects the interior? Integration of the house with nature, even from the point of view of an external observer? New opportunities regarding primary utilisation of the built environment (neighbours) being overlooked or ignored, integration with the existing surroundings, reflecting forms, materials and ideas? The task, client's lifestyle, inception based upon given data, possibility to build, harmony between designer and client, extent of wish to be experimental?

In the early twentieth century, the appearance of a new home was the biggest role in the economic and social changes following an expanding circle of customers, a growing middle class, technological progress, that is, all of these were attributable to lifestyle change. The requirements for the home, a small family, fewer servants, properly equipped, health care attitudes, simplicity, sufficiently spectacular spaces, connection to nature all formulated the turn of the centuries demands. A close relationship between hygienic and aesthetic needs occurred, especially clear that these two ideas developed together as part of modern design, best seen in apartment buildings. This reform was best seen in English houses where we see: more need for light and air, strictly functional spaces, avoid unnecessary decoration, avoid heavy items of furniture, provide clarity and cleanliness of perception. In 1902, Herman Muthesius wrote words to the effect of "that just as our clothes are being reformed so are the homes in which we are wrapping ourselves". Indeed, this does seem to hold an element of truth as in post World War I years a welcome parallel could be drawn between the pioneers of practical dressing for men and women and the modern movement regarding home design. As individuals shifted towards the "clothing reform" not only for reasons of mere compliance, but to demonstrate the phenomenon of modern progress and functionality, so did the aesthetic of architecture validate this resolution. Now we are long past the age of the liberal dress code revolution, even the countercultural revolution of styles in the nineteen sixties, resultant home styles and even clothing styles have not changed significantly compared to those found a hundred years ago. Yet if we accept that our home, is similar to an item of clothing, it does have an image to go with it (obviously this is easier with clothing) that shows one's character and relationship to how we live.

The home provides protection, shelter, but also leaves space for its occupants. "I like having a home that has the appearance and sense of shelter, today this is what I like". Frank Lloyd Wright 1943. The Robie House (1909) is huge, overhanging eaves and protective brick parapet walls provide security for the occupants, natural materials even used in the interiors. The central space is deliberately raised by the architect to differentiate it from the other "boxes" in order to create a place for conversation, reading and meal times. The pillar structure increased freedom to organise open plan interiors (plan libre) which are not only restricted to modern architecture, included as a motive behind modern house design. The Tugendhat Villa (Ludwig Mies van der Rohe, 1930), a huge living room, two perpendicular glazed walls bound the interior space, although complex they assist in arranging the individual parts by separation (working, living, seating, games room, dining room), or connection as one space, depending upon how one perceives it. The separation from inside to the outside is no longer present - apart from on the street side where protection can be offered from intrusion - at a press of a button the windows can be lowered mechanically from ceiling to floor into a space in the lower floor. The interior is then connected to the garden, although not directly accessible from the living room, the garden can be reached by an outside staircase. The maximum potential for open floor plans can be seen in the Glass House (Philip Johnson, 1949) where only part of the glazed box is hidden from view, the bathroom in a brick cylinder. This house only provides protection from the weather, life for its residents (at least, those who enter the land) takes place publicly. In post World War II years several renowned architects developed glass walled, open plan houses, as the use of steel and glass created perfect spaces in a use of technicist minimalism expressive of the well-being associated with the consumer society. Apart from this form of openness, enclosure is not really a characteristic of modern homes, these examples appeared in the earlier half of the last century and have continued ever since. "The architect's job is to create warm, cosy spaces" - Adolf Loos 1898 as seen in homes he designed in the late twenties. The Müller House (1928) enclosed the spaces of a home in geometric cubic forms that linked at different levels, they did not flow into each other. Due to differences in levels, stairs can be seen to bisect spaces, meet at places between, inside or out, that allow the occupant a secure way to observe activities of others inside or out. A significant alternative to this model occurs when the idea of an ancient cave dwelling, dug into the ground, is reconsidered. The N House (Sou Fujimoto, 2008) does this. The architect decided to nest spaces within each other allowing the occupant to bury themselves in their own home, still allowing them the freedom to views of the outside. The final result was three volumes,
placed within each other, connected by various sized openings allowing the occupant to use the spaces between according to lifestyle, that might be separated.

Integrating homes with nature was not a discovery of the twentieth century, but a direct relationship between home and garden, nature or symbols of naturalness as expressions of architectural intent. If the basement level is placed below ground and the first floor level the same as the outside terrain nature will be afforded direct contact by means of opening sliding doors in the summer or visual contact via windows in the winter. However, connection to nature is not an issue of land and vegetation, creation of intermediate spaces in the form of covered open verandas and the materials used to do so are also included. Some examples of this connection to nature occur in holiday homes, the primary function being relaxation, the secondary function a connection to nature. Villa Maiera (Alvar Aalto, 1939) is arranged in a "U" shape that encloses a small area of cultivated land. The external and internal materials of this house are natural and the regular ordering of the plan form is only deviated from at a few points. Columns used in the interior are of different sizes and materials to emulate the feeling of being in a forest. The Koshino House (Tadao Ando, 1981) relates to nature in a totally different manner. Two strict geometric blocks of raw concrete form a plateau on a sloping site. The double storey living room is purposefully designed to compose views of the landscape beyond. The previous two examples, although different, both share the common factor of being seated in the landscape. A different situation occurs when a home is placed in such a way that it becomes a focal point when viewed from afar. A classic example of a home as spectacle is Can Lis (Jørn Utzon, 1971), which overlooks the sea from a cliff top. This holiday home of residential blocks and covered walkways frames views of the sea, provides shade and treats the landscape as a stage. The overall composition is from four main blocks, irregularly placed, using local stone and roofing materials to give a sense of timelessness. Whilst the terraces of Can Lis can be considered places of contemplation, a project built almost simultaneously can be viewed as a watch tower overlooking Lake Lugano: Casa Bianchi (Mario Botta, 1973). This analogy is not accidental, this holiday house is located in an area known for Roccolo towers, originally built as look out towers. The difference being this project is from reinforced concrete blocks not stone. These walls are opened up in places to allow light, whilst the only real views are offered from the access bridge that is orientated towards a small church on the opposite side of the valley.

The family home's, primary function is to create within given boundaries its own separate protective world - rarely in the middle of nowhere, surrounded by untouched nature, more often based upon a single plot of land surrounded by neighbours, other buildings or even on the site of a previous building. The modern house at design stage - not always but often - did not take into consideration its location or what had been there before. The motive to build was to present something new, contemporary and different. Many examples of this stance exist, the most spectacular yet being the Schroder House (Gerrit Rietveld, 1924), at the end of a row of traditional brick built houses a white rendered, flat roofed, ornament free home is found. Not one element of this house fits its neighbours in appearance, volume, interior layout, moveable partitions, or top-lit staircase, even the bedrooms have hand washbasins which was not conventional at the time. Following these breakthroughs in modern architecture, regarding neighbouring buildings, it became common to integrate remains of existing buildings into new homes. The Upper Lawn Pavilion (Alison and Peter Smithson, 1962), retained an existing stone wall, to which a lightweight glazed structure was added, creating a contrast between heavy and light, this adaptation also brings with it a haphazard charm. This use of the environment might opt to adopt or reject traditional values whilst taking into account cultural issues. Among the components of the twentieth century home's development arise emotional debate. Clear rejection of needs became an irony of the post modern age in the quest for sleeker needs. Today's houses, often reflect their surroundings, and not purely as a result of planning applications. Elektra House (David Adjaye, 2000) retained the existing proportions and contour of the building that previously stood on the site. There are no openings in the wall, dark coloured and solid plywood coverings complete this form. Although the subdivision of the elevational boards indicate the location of former windows as part of the new modelling. The Scharanshi Home Studio (Valerio Olgiati, 2007) follows the contour of an existing barn, even though no materials or forms from the previous building are used. It was necessary to build a larger inner courtyard using tan coloured reinforced concrete, that is delicately ornamented, this wall from a distance does not stand out from the environment but on closer inspection the difference goes without question.

A house is usually achieved as the result of collaboration between a client and their architect, total freedom to design sometimes occurs, typically when an architect builds their own home. Konstantin
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Melnyikov House (1929) radically differs from the norm, consisting of two intersecting cylinders. In only one place does a wall break this form, in the studio space, the windows even break convention with their hexagonal form randomly placed on the elevation. Robert Venturi designed the Vana Venturi House (1964) for his mother, overturning the dogma of modern architecture, questioning the unwritten rules. Gable walls, pronounced chimneys, first glance symmetry see to be archetypical but on closer examination are full of contradictions. The house only makes reference to traditional forms but does not take them seriously: still this house is complex despite its contradictions. Due to the small scale of homes the chance to experiment often arises, sometimes the client might be the architect's partner. Peter Eisenman questioned ideas of emotional and functional content in at least 11 different theoretical projects: ideas realised in many projects. The Miller House (1970) - just like the rest - realises principles that occur when the columns, planes, geometric spaces, massing, repetition, rotation, vertical extrusion, regardless of function or symbolic content are treated without consideration for architectural restrictions. Resulting in buildings that are partly uninhabitable, an obvious impasse.

Still, failures in the design of experimental homes have not caused architects to quit attempts, though their purpose now is no longer a quest for radicalism, more for visual impact or specialities. The new (or rediscovered) structure, form, materials, techniques offer opportunities to be unusual, not only for the sake of the unusual, but for the task of building a house. Maybe it is not even necessary to find new structure, form, material, techniques... The following collection of examples of photographs, floor plans, sections and accompanying information - should in the shortest time possible allow you to harvest information - needed to know about buildings. These might be viewed as cheat sheets to make it easier to remember. But to really know each house more information is required. The notes are to help you learn a little bit more about each home, and to gain a better understanding of their essence.
Chapter 1. First half of the XXth Century - International examples

Victor Horta: Own House, Belgium, 1898

Standing on two adjacent plots Horta designed his home and studio, later recognised as being the zenith of his characteristic career.

Each building can be recognised by distinctively different facades, one being residential the other commercial. The professional, private and social functions are served by three separate staircases, one of which was used to seat guests at home concerts. Unusual to Brussels the designer employed windows to the rear of the buildings allowing light to flood into all areas from the front, back, side and roof lights. Another speciality of this house is the use of white glazed bricks found in the dining room and vaulted ceilings, also the use of American oak, marble, copper and gold as decorative surfaces.

Ministère de la Région de Bruxelles-Capitale / Gennaro Postiglione: 100 Häuser für 100 Architekten, Taschen Deutschland GmbH, Köln, 2008
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- International examples

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Peter Behrens: Behrens' House, Darmstadt, Germany, 1901

This architect's own home reflects their personal beliefs. Josef Maria Olbrich designed five homes in the Darmstadt artists' colony, another was designed by Behrens who had no formal architectural training. This high pitched roofed home in the Jugendstil or Art Nouveau totally bucked the trend followed by turn of the century Germans.

The lean massing of this home, under three differing roof forms, appears to resemble a small castle. The rounded red brick detailing of the gable walls flows from a decorative use of green glazed brick in a playful use horizontal and vertical elements. The blue finished music room is contrasted with the solemn mood of the white painted and furnished dining room. Interior elegance is portrayed by the use of organic forms and fixtures. Almost every part of this home, including crockery and cutlery was designed by Behrens.
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Fritz Hoeber / Gennaro Postiglione: 100 Häuser für 100 Architekten, Taschen Deutschland GmbH, Köln, 2008

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Behrens, Peter / Gennaro Postiglione: 100 Häuser für 100 Architekten, Taschen Deutschland GmbH, Köln, 2008

Behrens, Peter / Gennaro Postiglione: 100 Häuser für 100 Architekten, Taschen Deutschland GmbH, Köln, 2008
Charles Rennie Mackintosh: Hill House, Helensburgh, United Kingdom, 1903

Mackintosh's work mixes traditional elements with the abstract, bridging styles ranging from English Gothic to twentieth century modernism. On a sloping site above the River Clyde a home was designed for a publisher in an elegant residential area where the main facade dominates the skyline. This home defined a new architectural language that employs asymmetry.
Each room, from the entrance inward, adopt special spatial characteristics. The large bay windows appear to be added at a later date, in fact they were designed to encourage relaxation, reading and enjoying the views. The interior furnishing, ironmongery and cabinetry is found to be richly decorated, yet not excessive.

*Richard Weston / Colin Davies: Key Houses of the Twentieth Century, Laurence King Publishing Ltd, London, 2006*

*Eric Thorburn / Olivier Boissiere: Twentieth-century houses, Terrail, Paris, 1998*
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*Eric Thorburn / Olivier Boissiere: Twentieth-century houses, Terrail, Paris, 1998*
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*Eric Thorburn / Olivier Boissiere: Twentieth-century houses, Terrail, Paris, 1998*
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*Eric Thorburn / Olivier Boissiere: Twentieth-century houses,Terrail, Paris, 1998*

*Richard Weston / Colin Davies: Key Houses of the Twentieth Century, Laurence King Publishing Ltd, London, 2006*
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First half of the XXth Century
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Elie Saarinen: Own House, Kirkkonummi, Finland, 1903

This home by Finland's leading architect of the 1900s, followed the so-called National Romantic style, encompassing international influences. The facade being typically Finish in the use of timber and stone, whilst the roof form and interior design had a more international feel.

The ground floor mostly comprised of a large living room affording access to a dining room via an archway. Access to the upper floor by stairs was orientated around the living room's staircase in the English tradition. The vaulted dining room has a medieval church like atmosphere.

The building follows Arts and Crafts principles, where all objects and architectural motifs are as one. Even the furniture was designed by Saarinen and his wife using the same materials as the house itself.

Frank Lloyd Wright: Robie House, Chicago, USA, 1909

This house runs parallel to the street, characterised by a stone capped roman brick wall, shallow roofs and projecting eaves. The ground floor, which in principle is one space, separated by a fireplace and staircase locates the living and dining rooms on a longitudinal axis.

Successfully fulfilling the client's requested for a home that does not treat separate spaces as boxes, without need for usual "ornaments", curtains, carpets, etc.

The Frank Lloyd Wright Foundation / Bruce Brooks Pfeiffer: Wright, Taschen / Vincze Kiadó 2006
First half of the XXth Century
- International examples


The Art Institut of Chicago / Frank Lloyd Wright, szerk. Peter Gössel, Gabriele Leuthauser, Taschen, Köln 1991
First half of the XXth Century
- International examples

Peter Gössel / Frank Lloyd Wright, szerk. Peter Gössel, Gabriele Leuthauser, Taschen, Köln 1991

Wright, Frank Lloyd / Frank Lloyd Wright, szerk. Peter Gössel, Gabriele Leuthauser, Taschen, Köln 1991

Wright, Frank Lloyd / Frank Lloyd Wright, szerk. Peter Gössel, Gabriele Leuthauser, Taschen, Köln 1991

Wright, Frank Lloyd / Frank Lloyd Wright, szerk. Peter Gössel, Gabriele Leuthauser, Taschen, Köln 1991

Wright, Frank Lloyd / Frank Lloyd Wright, szerk. Peter Gössel, Gabriele Leuthauser, Taschen, Köln 1991
Otto Wagner: Wagner Villa, Vienna, Austria, 1912

The Austrian architect's own home on the outskirts of Vienna stands next to his earlier Art Nouveau villa. The building with exaggerated eaves is decorated in glazed ceramic tiles of the Art Nouveau style combined with fenestration following a modern pattern. This duality of style is dissolved by means of a subtle use of subdued blue and white glazed ceramic tiles. The interior style is a rampant continuation of the exterior decoration, incorporating abstract glass compositions.
First half of the XXth Century
- International examples

Paul und Stefan Asenbaum / Gennaro Postiglione: 100 Häuser für 100 Architekten, Taschen Deutschland GmbH, Köln, 2008
First half of the XXth Century
- International examples


Paul und Stefan Asenbaum / Gennaro Postiglione: 100 Häuser für 100 Architekten, Taschen Deutschland GmbH, Köln, 2008
First half of the XXth Century  
- International examples

First half of the XXth Century
- International examples

Erik Gunnar Asplund: Snellmann Villa, Djursholm, Sweden, 1918

Asplund's first major work, a reinterpretation of the Swedish neo-classical tradition, for a bank manager. Instead of building a house under a single span to accommodate the width of one room this project allows for one and a half room width, thus allowing space for contemporary features. The external appearance of this timber house suggests rural simplicity.
First half of the XXth Century
- International examples

Yokio Yoshimura / http://www.erikgunnarasplund.com

Yokio Yoshimura / http://www.erikgunnarasplund.com

Holger.Ellgaard / commons.wikimedia.org/wiki/File:Villa_Snellman_2008a.jpg
First half of the XXth Century
- International examples

Yokio Yoshimura / http://www.erikgunnarasplund.com


A radical break from prevailing architectural styles. The Schröder House is a pure expression of the abstraction and continuous spaces created by the Dutch De Stijl movement. The house is made up from a system of right angles applied to lines and planes. Black, white, red, blue and yellow colours are dominant, reminiscent of a three dimensional Mondrian painting. Although this house is connected to its neighbour, the Schröder house ignores its direct environment, rendering the importance of the past as being obsolete and old. The same use of colours and forms apply to the interior of this home to maintain coherence. The upstairs party walls can be repositioned, allowing the three bedrooms to comprise different spaces or a single space.
First half of the XXth Century
- International examples


First half of the XXth Century
- International examples


First half of the XXth Century
- International examples

*Ernst Moritz / Centraal Museum, Utrecht / Olivier Boissiere: Twentieth-century houses, Terrail, Paris, 1998*

*Rietveld, Gerrit / Olivier Boissiere: Twentieth-century houses, Terrail, Paris, 1998*
First half of the XXth Century
- International examples


First half of the XXth Century
- International examples

*Rietveld, Gerrit / Olivier Boissiere: Twentieth-century houses, Terrail, Paris, 1998*
Following a major earthquake a modernist house was erected in the centre of Tokyo. Strongly influenced by cubism and expressionism, this building expresses it's concrete construction as a structural and decorative exercise. Antonin and his wife hoped to set an example for the Japanese construction industry to follow, including the design of electrical and mechanical solutions, textiles and furnishings. The massing of this house is orientated towards the garden (the main functions in a two storey wing, the kitchen in a single storey wing). Summer and winter access to the interior spaces is made via a conical corridor. Angles in the floor plan are found to be filled with "inaccuracies" that Asplund suggests provide a sense of intensity.
First half of the XXth Century
- International examples

Nichon Kenchiku Gakkai / David B. Steward: The making of a modern japanese architecture 1868 to the present, Kodansha, Japan, 1987
First half of the XXth Century
- International examples

Nichon Kenchiku Gakkai / David B. Steward: The making of a modern japanese architecture 1868 to the present, Kodansha, Japan,1987

Antonin Raymond / David B. Steward: The making of a modern japanese architecture 1868 to the present, Kodansha, Japan,1987

Antonin Raymond / David B. Steward: The making of a modern japanese architecture 1868 to the present, Kodansha, Japan,1987
Walter Gropius: Own House, Dessau, Germany, 1926

Gropius was commissioned to build three semi-detached homes in Dessau, to house teachers at the Bauhaus (Masters), plus a detached home for the director. The new houses, including the director's Gropius were to promote the "New Architecture" - a tool to demonstrate the new aesthetic. These homes present previously developed theories of industrial fabrication and standardisation. The interior design also uses Bauhaus workshop produced furnishings, including the Wassily chair by Marcell Breuer, first seen here. Many of the details are practical, efficiently organise daily life, such as rotating cabinets accessible from both sides, or ventilated clothes and bedding cabinets.

These homes were almost completely destroyed in World War II and reconstruction started in 2011.

First half of the XXth Century
- International examples


First half of the XXth Century
- International examples

Le Corbusier: Stein Villa, Paris, France, 1927

This is considered to be a luxury version of the L’Esprit Noveau Pavilion. The framed building with cantilevered slabs supports non-structural ribbon walls and windows, as a membrane, to separate the interior from the exterior. The building manifests itself as a purist composition which contains objects within a frame. The Stein Villa and the Palladian Villa Foscari are both based upon a proportion of eight units wide, five and a half units deep, five units high. Using exactly the same structural layout of an A-B-A-B-A pattern, giving this modern villa the impression of a classical building.
First half of the XXth Century
- International examples


- Alberto Sartoris: Gli elementi dell'architettura funzionale, Editore Ulrico Hoepli, Milano 1941
- Alberto Sartoris: Gli elementi dell'architettura funzionale, Editore Ulrico Hoepli, Milano 1941

- Alberto Sartoris: Gli elementi dell'architettura funzionale, Editore Ulrico Hoepli, Milano 1941
First half of the XXth Century

- International examples

- Alberto Sartoris: Gli elementi dell'architettura funzionale, Editore Ulrico Hoepli, Milano 1941
First half of the XXth Century
- International examples

Le Corbusier / Alberto Sartoris: Gli elementi dell'architettura funzionale, Editore Ulrico Hoepli, Milano 1941
First half of the XXth Century
- International examples

Le Corbusier / Alberto Sartoris: Gli elementi dell'architectura funzionale, Editore Ulrico Hoepli, Milano 1941

Fondation Le Corbusier / http://www.vam.ac.uk/vastatic/microsites/1331_modernism/highlights_23.html
First half of the XXth Century
- International examples

Fondation Le Corbusier / Alberto Sartoris: Gli elementi dell'architettura funzionale, Editore Ulrico Hoepli, Milano 1941

Hans Heinz Lüttgen: Dr. Fischer Residence, Barmen, Germany, 1927

This house is located on the intersection of two streets, providing the basis for a plan that stands oblique to the land division grid. Sitting on a gently sloping site this home is approached from two directions to a common terrace area. Structurally orientated around two full height load bearing walls providing views from the first floor living space's terrace to the main living room and dining room.

- / Tér és Forma, 1930/3, 274. old.
First half of the XXth Century
- International examples

- /Tér és Forma, 1930/3, 275. old.

- /Tér és Forma, 1930/3, 275. old.
First half of the XXth Century
- International examples

- / Tér és Forma, 1930/3, 276. old.

Hans Heinz Lüttgen / Tér és Forma, 1930/3, 276. old.
Henry van de Velde: Own House, Tervuren, Belgium, 1927

The characteristic cornice and rounded corners of this building resemble an elaborate treasure chest. This feeling is present in the interior spaces, bringing a coherence to the custom designed fireplace and living room furniture. Unique, adjustable tilting outdoor furniture forms an integral part of the external them. Rounded corners are found leading from the garage, towards the entrance via garden stairs, towards the entrance, continuing inside the house upstairs leading to the "L" shaped library which is expressed on the longer of the building's elevations.
First half of the XXth Century
- International examples

Archiv Museum voor Sierkunst en Vormgeving, Gent / Gennaro Postiglione: 100 Häuser für 100 Architekten, Taschen Deutschland GmbH, Köln, 2008
First half of the XXth Century
- International examples

Archiv Museum voor Sierkunst en Vormgeving, Gent / Gennaro Postiglione: 100 Häuser für 100 Architekten, Taschen Deutschland GmbH, Köln, 2008
Henry van de Velde / Gennaro Postiglione: 100 Häuser für 100 Architekten, Taschen Deutschland GmbH, Köln, 2009

Adolf Loos: Möller House, Vienna, Austria, 1928

Heinrich Kulka applied the term "Raumplan" to his biography of Adolf Loos in regard to design methodology. Loos designed homes in volumes modelled at the inception stage. This method was verified as a process by which low ceilinged-high definition rooms should be linked to larger rooms, thus creating complex spatial experiences. The Möller house is assembled from five different spaces that can be opened and intuitive, for example the reading niche connects through the central hall to the music room. This process leads to an asymmetrical plan, which appears to be asymmetrical when viewed from the garden elevation. On closer inspection it becomes apparent that this building is a fusion of two symmetrical parts.

The interior of this home reveals a fine spatial relationship based around the stairs: Positioning of the music room in relationship to the dining room is theatrical allowing for this area to act as a stage.
First half of the XXth Century
- International examples


Christoph Bürkle / Peter Gössel-Gabriele Leuthauser: Architecture in the Twentieth Century, Taschen, Köln, 1991
First half of the XXth Century
- International examples


Loos, Adolf / Peter Gössel-Gabriele Leuthauser: Architecture in the Twentieth Century, Taschen, Köln, 1991

Loos, Adolf / Peter Gössel-Gabriele Leuthauser: Architecture in the Twentieth Century, Taschen, Köln, 1991

Loos, Adolf / Peter Gössel-Gabriele Leuthauser: Architecture in the Twentieth Century, Taschen, Köln, 1991
Paul Engelmann and Ludwig Wittgenstein: Wittgenstein House, Vienna, Austria, 1928

Art loving tycoon commissioned Engelmann, a student of Adolf Loos, to design a house for her brother on condition that he, Ludwig Wittgenstein an unemployed philosopher with specific ideas, be recognised a partner in the architectural design process. In fact Wittgenstein had studied mechanical engineering in Manchester and took advantage of these skills to design the lift doors, ironmongery and other items. This resulted in a gracefully designed home that appears to be cold and hard - nothing like the chic found in Loos' spaces.

Flloyd M. Sobczak / http://flloydsblog.blogspot.hu/
First half of the XXth Century
- International examples


- http://www.flickr.com/photos/cait-w/2655041122/sizes/z/in/photostream/

First half of the XXth Century
- International examples

Konstantin Melnyikov: Own House, Moscow, Russia, 1929

In an unremarkable suburb of Moscow Melnyikov built this home for his family. At first this building appears to look like a church or planetarium, not a home. The reason for this being the rational use of a structural cylinder form pierced with diamond shaped windows formed without need for lintels.

One cylinder locates a double height brightly lit living space above the bedroom. The other cylinder forms a studio and art gallery space above another bedroom that share a common external terrace.

First half of the XXth Century
- International examples


First half of the XXth Century
- International examples


First half of the XXth Century
- International examples


First half of the XXth Century
- International examples

_Melnikov, Konstantin / Olivier Boissiere: Twentieth-century houses, Terrail, Paris, 1998_

_Melnikov, Konstantin / Olivier Boissiere: Twentieth-century houses, Terrail, Paris, 1998_

_Melnikov, Konstantin / Olivier Boissiere: Twentieth-century houses, Terrail, Paris, 1998_
Located on a small hill in western Berlin, between the Stössen lake and Jewish cemetery, this steel and brick home occupies most of its plot. The architect worked towards creating a home that Bruno Zevi described as an “architecture of silence” being a means to build what to date had been referred to as expressiveness. This extruded home is surrounded by large terraces, an unusual treatment of the elevation being the enclosed entrance hall, dynamically balanced by the first floor band of windows.

The architect was careful to examine the appropriate use of furniture employing built-in items where required.
First half of the XXth Century
- International examples

Staatliche Museen zu Berlin / Gennaro Postiglione: 100 Häuser für 100 Architekten, Taschen Deutschland GmbH, Köln, 2008
First half of the XXth Century
- International examples

Staatliche Museen zu Berlin / Gennaro Postiglione: 100 Häuser für 100 Architekten, Taschen Deutschland GmbH, Köln, 2008

Staatliche Museen zu Berlin / Gennaro Postiglione: 100 Häuser für 100 Architekten, Taschen Deutschland GmbH, Köln, 2008
Ludwig Mies van der Rohe: Tugendhat House, Brno, Czech Republic, 1930

This villa which is highly demanding in terms of architectural principles, as with the Barcelona Pavilion, stands in the suburbs of Brno. Mies used elegant and expensive materials including travertine, onyx, ebony and chromed steel. The premise being to follow a design principle where the needs of the owner elegantly flow from one space to another. "I've always wanted a modern house, huge space and a clean simple shapes" - Grete Tugendhat.

At the heart of this house is the living room: finished in white, ceiling, walls and linoleum. The north and west are located service rooms: entrance, study, library and piano room. Bedrooms are located upstairs. The majority of the furniture was designed by Mies, notably the Tugendhat Chair. Electrical fittings were to the highest standards: large windows opened by electric motors, central heating and air conditioning for the owners comfort.
First half of the XXth Century
- International examples


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- International examples

Le Corbusier: Villa Savoye, Poissy, France, 1931

In the small town of Poissy near Paris this icon of modern architecture can be found. The client for this project was a wealthy director who wanted a weekend house over looking the River Seine.
The five points of Le Corbusier's architecture can be found in Villa Savoye: elevated on legs, roof garden, open floor plan, free facade and ribbon windows - also present is the characteristic interior foot ramp. The shape and arrangement of rooms are very refined: a shallow box, located in a nearly square plan, wrapped on all four elevations with ribbon windows, raised from the ground on legs. The dimensions of the box being determined by two factors: angle of foot ramp and motor car's turning circle.


First half of the XXth Century
- International examples

*Fondation Le Corbusier / Olivier Boissiere: Twentieth-century houses, Terrail, Paris, 1998*

*Fondation Le Corbusier / Olivier Boissiere: Twentieth-century houses, Terrail, Paris, 1998*
First half of the XXth Century
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Hans Scharoun: Schminke House, Löbau, Germany, 1933

Scharoun is best known for the Berlin Philharmonic concert hall and the architectural language of expressionism and organicism.

The steel frame structure follows a regular form—the massing of forms are rotated—hence plasticity. The building was rotated in relationship to surrounding roads—variation on the right angle theme for dynamism of composition. This extruded form providing orientation in two directions: to the south a narrow band of windows and to the north a large expanse of glazing offering panoramic views. The stairs strongly indicate different directions of plan form and the dominant use of external and internal space.

First half of the XXth Century
- International examples


First half of the XXth Century
- International examples


Scharoun, Hans / Peter Gössel-Gabriele Leuthauser: Architecture in the Twentieth Century, Taschen, Köln, 1991
First half of the XXth Century  
- International examples

Luigi Figini: Own House, Milan, Italy, 1935

Strongly influenced by Le Corbusier's Villa Savoye and the "five point" concept. This home followed a concept known as "casa che cresce" that grows and changes with the family. Parallel to this was the concept of "casa thermos" or green house, to develop the architects ideas of natural heating and ventilation systems. The latter demands that fresh morning air from the northern side is captured to cool the home, requiring that the windows remain closed. This building erected in reinforced concrete follows golden section proportions throughout.
First half of the XXth Century
- International examples
First half of the XXth Century
- International examples

Dipartimento di Progettazione dell'Architettura, Politecnico di Milano, foto: Topuntoli / Gennaro Postiglione: 100 Häuser für 100 Architekten, Taschen Deutschland GmbH, Köln, 2008
First half of the XXth Century
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Dipartimento di Progettazione dell'Architettura, Politecnico di Milano, foto:Topuntoli / Gennaro Postiglione: 100 Häuser für 100 Architekten, Taschen Deutschland GmbH, Köln, 2008

Archivo Alessandro Figini / Gennaro Postiglione: 100 Häuser für 100 Architekten, Taschen Deutschland GmbH, Köln, 2008
Alvar Aalto: Own Home, Finland, 1936

Aalto lived the last forty years of his life in this building, which was intended to be his office. The goal being to define differing functions with three different spaces: the first double storey space being for work, the second for bedrooms and the third for common areas including a kitchen and terrace. The study is separated from the living room by a sliding partition. Vertical walls are of load bearing brick, reinforced with circular steel columns and "I" section beams. Horizontal structures are from reinforced concrete. The home is clad in timber on the south and east elevations.

Erik Gunnar Asplund: Own House, Lisön, Sweden, 1937

This simple but well detailed weekend house can be found 50km from Stockholm. The northern side of the home grows out of a rocky slope with views of the bay towards the south and west.

To the west is a covered terrace for the family and guests pleasure time. The elevations are clad in timber boards that have been planed smooth and painted white.
First half of the XXth Century
- International examples

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F.S.Sundahl / Gennaro Postiglione: 100 Häuser für 100 Architekten, Taschen Deutschland GmbH, Köln, 2008

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First half of the XXth Century
- International examples

F.S. Sundahl / Gennaro Postiglione: 100 Häuser für 100 Architekten, Taschen Deutschland GmbH, Köln, 2008
First half of the XXth Century
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Asplund, Erik Gunnar / Gennaro Postiglione: 100 Häuser für 100 Architekten, Taschen Deutschland GmbH, Köln, 2008

**Frank Lloyd Wright: Falling Water, Bear Run, Pennsylvania, USA, 1937**

This house, located above a creek in a nature reserve, demonstrates the human relationship between architecture and nature. Compared to most homes this is the most dramatic example of people being placed back in nature. Wright brings the inhabitants directly in contact with the gorge, trees, foliage and wild flowers. From within the home the majesty of surrounding Falling Water, like Wright's prairie houses, demonstrates the strong impact of Japanese architecture. Centrally located is the fireplace affording togetherness for the family. Vertical elements of the building are of locally sourced stone exaggerating the plasticity of the existing rocks. Horizontal elements are all insitu concrete. Internal floors are all of stone, like the walls. Carpentry work is from grained walnut.
First half of the XXth Century
- International examples

Christopher Little / Bruce Brooks Pfeiffer: Wright, Taschen / Vincze Kiadó 2006

http://commons.wikimedia.org/wiki/File:Frank_Lloyd_Wright_-_Fallingwater_interior_5.JPG
First half of the XXth Century
- International examples

First half of the XXth Century
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Christopher Little / Bruce Brooks Pfeiffer: Wright, Taschen / Vincze Kiadó 2006

Lykantrop / http://commons.wikimedia.org/wiki/File:Frank_Lloyd_Wright_-_Fallingwater_interior_5.JPG

Lykantrop / http://commons.wikimedia.org/wiki/File:Frank_Lloyd_Wright_-_Fallingwater_interior_5.JPG
First half of the XXth Century
- International examples

Wright, Frank Lloyd / Bruce Brooks Pfeiffer: Wright, Taschen / Vincze Kiadó 2006
First half of the XXth Century
- International examples

Wright, Frank Lloyd / Bruce Brooks Pfeiffer: Wright, Taschen / Vincze Kiadó 2006
Walter Gropius and Marcel Breuer: Gropius House, Lincoln, USA, 1937

This was the first commission for Gropius in the USA. The client, Mrs Jane Storrow, financed this project which on completion was rented to the architect.

Before undertaking this design the architects studied the local, New England, vernacular for stone plinths, brick fireplaces and red wood cladding. All of these ideas were developed in the new building. The house is placed on a north-south axis, accessed by a mosquito netted patio. Vertical circulation is gained to the bedrooms at the intersection of the upstairs east-west axis.

Excluding the unique curved handrail to the staircase every part of this home could be purchased as standard building materials found in trade catalogues. The intention being to demonstrate that mass produced items can be used to build an affordable, artistic home, available to everyone.
First half of the XXth Century
- International examples

ismereten / Magyar Építőművészet, 1992/6., 41. old.

ismereten / Magyar Építőművészet, 1992/6., 40. old.
First half of the XXth Century
- International examples

ismereten / Magyar Építőművészet, 1992/6., 40. old.

ismereten / Magyar Építőművészet, 1992/6., 41. old.
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Walter Gropius

Breuer Marcel

Preisch Gábor

Walter Gropius, Akadémiai Kiadó, Budapest 1972
Alvar Aalto: Mairea Villa, Noormarkku, Finland, 1938

This villa is a synthesis of traditional Finnish architecture and modernism. Designed by Aalto for the Gullichsen's, located on a hilltop in western Finland. The client's wished for a home that reflects the economic, social and artistic context of the era.

Facing the entrance is the dining room, living room with large division walls, a sense of "flowing space" being created by changes in floor and ceiling levels. Steel support columns are covered with black rattan or birch bark, indicating the diversity of nature, humanising the interior by use of brittle materials. A sauna constructed from Finnish pine is placed in a separate building connected by a covered way to the main house and free form swimming pool. The home and sauna created a "U" shaped courtyard bounded on one side by forest. The remainder of the building is rendered white: balconies, handrails and other elevational details in teak cabinetry.
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First half of the XXth Century
- International examples

*Alvar Aalto Taidesaatio / Olivier Boissiere: Twentieth-century houses, Terrail, Paris, 1998*
First half of the XXth Century
  - International examples

*Alvar Aalto Taidesaatio / Olivier Boissiere: Twentieth-century houses, Terrail, Paris, 1998*
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Denys Lasdun: Newton Road House, Paddington, United Kingdom, 1939

Even from a distance the modernist Newton Road House is easily recognisable as an early example of Lasdun's use of neo brutalist concrete. The building appears to be a case study strongly influenced by Le Corbusier. Only the ground floor staff quarters seem to be out of character when compared to the overall massing on other floors which are square in plan. The strict planning is only broken by a gentle curve to the stair well. Interior and exterior treatments take reference to works of Le Corbusier. Boundary walls are of brick framed by a painted, reinforced concrete. The street facade is treated with homogenous ribbons of ceramic tiles. The glass brick wall works well with the front door, to provide scattered lighting in the entrance lobby. The entrance is set back from the front elevation and appears to be supported by a pillar, which in fact is only a compositional item. Whilst clever design details include hidden interior blinds, the dumb waiter and built in flower boxes in front of the glass brick wall to the stairwell intended to provide ambient lighting.
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Marcell Breuer: Chamberlain House, Wayland, Massachusetts, USA, 1940

A small weekend house combines elements of the international style with local materials and construction techniques. Projecting up to 2.5m from the stone plinth a timber structure can be found. This is not a traditional rib framed building but the forerunner of modern glued and engineered wooden systems. The outer vertical boarding is glued to slanted interior boards, which acts as a self supporting structure, lintels, and does not require hidden framework in steel or concrete to support floor slabs. The outer wall is load bearing capable of absorbing bending forces.

The interiors are divided longitudinally along this structural beam. The narrow area, in plan, houses the kitchen, closet and bathroom, whilst the larger area is occupied by living, dining and sleeping spaces. The house is dominated by it's living space and large stone fireplace. Breuer's use of stone developed from his work with Gropius in England where they designed lounge furniture using stone and float glass. The north elevation is finished in rendered plaster to give a cooler space to retreat to in the summer heat. The structural system used for the veranda can be seen late on in the Farnsworth house as being from steel.
First half of the XXth Century
- International examples


Ezra Stoller / Esto / Arnt Cobbers: Breuer, Taschen / Vincze Kiadó 2007
Chapter 2. First half of the XX Century - Hungarian examples

István Medgyaszay: Sándor Nagy Studio, Gödöllő, 1906

The Sándor Nagy studio is one of two villas designed by Medgyaszay in Gödöllő. Encompassing two principles, one of early functionalism, the other that of found folk art. The former is expressed in the use of steel lintels, flat roofs and structural innovation the latter by the use of eaves, brickwork and pierced walls more indicative of Transylvanian houses.

The elevations are a combination of English Arts and Crafts style yet invoke a national character. The projecting eaves and flat roofs are inspired by Medgyaszay's studies in Vienna and can be linked to Otto Wagner's studies of Renaissance Italian villas. The studio house enclosed multifunctional spaces and larger undivided spaces as required for a family of three. The open nature of the interior spaces was not foreign to the Nagy family as they commonly mixed working, hospitality and recreation as a celebration of everyday life.
First half of the XX Century
- Hungarian examples

Medgyaszay emlékmúzeum / Medgyaszay István, szerk.: Potzner Ferenc, Holnap Kiadó 2004

Janáky István / http://epiteszforum.hu/levelek-arkadiabol
Károly Kós: Crow Castle, Stana, Romania, 1910

Kós originally built this weekend house, in the centre of Kalotaszeg Transylvania, later adding two storey parts in 1925. The building was ransacked in World War II resulting in Kós not returning.

Puritan use of geometric forms to compose the smaller and larger masses. Using wood and stone for mass balanced by a finer use of glass, shutters and medieval ironmongery.

Károly Kós used this home to synthesise his ideas of combining: Kalotaszeg tradition, English and Scandinavian contemporary movements with historical architectural references.
First half of the XX Century
- Hungarian examples

- Pál Balázs: Kós Károly, Akadémiai Kiadó, Budapest 1983

- Pál Balázs: Kós Károly, Akadémiai Kiadó, Budapest 1983
First half of the XX Century
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- Pál Balázs: Kós Károly, Akadémiai Kiadó, Budapest 1983

Kós Károly / Pál Balázs: Kós Károly, Akadémiai Kiadó, Budapest 1983
Standing on the former Zsellér estate on the bank of a lake in Tata is a villa designed for the artist Vaszary. Based upon a square plan area this building has a structure broken down into two conflicting elements. These being the "L" shaped high pitched roof and the plan form it accommodates. The ground floor has an oval dining room whilst the upper floor houses the bedroom and art studio. The ground floor's hallway opens on two sides, one leading to the living room and covered rose terrace the other to stairs the serve the upper floor and basement. The spaces within are finely detailed and often separated by small flights of steps.
First half of the XX Century
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- / http://tata.utisugo.hu/latnivalok/vaszary-villa-tata-87503.html


Bertalan Árkay: Burchard-Bélaváry Andor House, Budapest, II.District, 1928

This house faces south and is located at the higher end of a sloping site. It's external massing reveals a lot about the plan function. Two square masses are seen to intersect and indicate the difference in interior function: the larger mass being the residential part of the building and the smaller mass being it's ancillary spaces. This duality is also reflected in the elevation treatment that has the larger mass clad in brick and the smaller plaster rendered.
First half of the XX Century
- Hungarian examples

Árkay Bertalan / Tér és Forma, 1928/1, 182. old

Árkay Bertalan / Tér és Forma, 1928/1, 183. old

Árkay Bertalan / Tér és Forma, 1928/1 183. old.
Bertalan Árkay: Ábel Jenő Utca Family House, Budapest, XI.District, 1928

This house follows the Amsterdam School's use of brick facades to decorate a home. The use of brickwork is combined with an exciting switching of materials to decorative stone cornices and lintels. To the street side this decorative use of stone is used to stress the dining room window's rhythm. The stairwell is located in a tower orientated towards the rear garden and ancillary spaces. The living room and dining room face the street. Fenestration is individually designed with the same care as is all the other architectural metalwork. The first floor balcony doors has a decorative grid which portrays the seven planets of the solar system.
First half of the XX Century
- Hungarian examples

Árkay Bertalan / Tér és Forma, 1929/2, 360. old.

Árkay Bertalan / Tér és Forma, 1929/2, 360. old.
First half of the XX Century
- Hungarian examples

Árkay Bertalan / Tér és Forma, 1929/2, 360. old.

Árkay Bertalan / Tér és Forma, 1929/2, 361. old.
Dezső Hültl: Buda Villa, 1929

Hültl was an important figure in both Hungarian architecture and architectural education. He was one of the first recipients of a Bernini doctorate in 1906. Started teaching at the Technical University of Budapest alongside Alajos Hauszmann in 1898, later Dean of the Architectural Faculty for two years and Rector of the university from 1940-32. His work was in the Renaissance and Baroque styles as seen in this villa project. External appearance was considered to be the first order of importance as part of the city's visual elegance, followed by arrangement of floor plans.
First half of the XX Century
- Hungarian examples

Gregersen Hugó / Magyar Építőművészet, 1929/1 sz.
First half of the XX Century
- Hungarian examples

Gregersen Hugó / Magyar Építőművészet, 1929/1 sz.
Hugo Gregersen: Ráth György Utca Villa, Budapest, XII.District, 1929

Gregersen was of Norwegian ancestry, his grandfather migrated to Hungary. His qualifications in architecture from Munich were not recognised in Hungary so he worked teaching and as a painter. Much of his work concerned the design of skyscrapers, his best recognised project being the apartment building at Madách Square.

The villa was designed in the spirit of "new objectivity", rich in ornamentation, mostly to designs by his wife Alice Lux. The Ráth György Utca Villa was more representative of the classic style in villa design, with a terrace raised high above street level. Access to the home, at the rear corner, was via a gate in the retaining wall fence. At ground floor level the home had a central salon opening towards a drinks room and dining room. Private spaces located on the upper floor.
First half of the XX Century
- Hungarian examples

Dr. Hültl Dezső / Magyar Építőművészet, 1929/1 sz.

Dr. Hültl Dezső / Magyar Építőművészet, 1929/1 sz.
First half of the XX Century
- Hungarian examples

Dr. Hültl Dezső / Magyar Építőművészet, 1929/1 sz.

Hültl Dezső / Magyar Építőművészet, 1929/1 sz.

Hültl Dezső / Magyar Építőművészet, 1929/1 sz.
Béla Málnai: Garas Utca Villa, Budapest, II.District, 1930

Málnai studied under the instruction of Ödön Lechner and Béla Lajta at the Technical University of Budapest, achieving his masters degree in 1901. He established a joint office with Gyula Haasz who also worked on the design of this villa, which was not typical of their work designing public buildings and rental apartments. The outbreak of World War One brought to Málnai's attention a new progressive architecture and his chance to head a new faculty of "Industrial and Economic" architecture which was withdrawn in 1921. Following this he returned to cultivate the Baroque style. The Garas Utca Villa shows this Baroque character in its use of an arched loggia although the elevations are composed following modern principles. This home’s living spaces are found to the left of the entrance whilst bedrooms and service rooms are found along a perpendicular wing. What makes this house interesting is the fact that the upper and lower levels are approached from different directions. After entering a large double door one goes left to living spaces and right to the second floor.
First half of the XX Century
- Hungarian examples

- Magyar Építőművészet, 1929/1 sz.
László Vágó: Napraforgó Utca 11, Budapest, II. District, 1931

The Napraforgó development is regarded as pioneering step forward in Hungarian architecture. Vágó, Kozma and Kaffka all members of the Hungarian Association of Engineers and Architects meet to discuss the economic benefits of these type of initiatives. It is decided to develop both sides of Napraforgó Utca in the progressive modernist style. Along one side of this street a small square is formed, to the left of this the Vágó house is found. The paved area adjacent to this house forms part of the new square, though separated by two steps and a flower bed. The entrance hall leads to a double storey living room the is fully glazed, beside this is a more compact mass which houses the bedrooms and stairwell.
First half of the XX Century
- Hungarian examples

Vágó László / Tér és Forma, 1931, 312. old

Szentirmai Boglárka / a szerző

Szentirmai Boglárka / a szerző
First half of the XX Century
- Hungarian examples

Vágó László / Tér és Forma, 1931, 312. old

Vágó László / Tér és Forma, 1931, 312. old
Standing on Gellért Hill Arkáy made a break from the playful use of the brickwork used in the Burchard house design. This house is more refined in detailing with a flat surface of brickwork, windows and modelling of flat roofs. This seemed to be a familiar layout dressed in a new style. The maids room was located at the top of the house allowing a stair tower to rise above the buildings main mass, the living room is placed with a semicircular strip of windows overlooking a superbly rich garden.
Árkay Bertalan / Tér és Forma, 1932/1, 2. old.
First half of the XX Century
-Hungarian examples

Árkay Bertalan / Tér és Forma, 1932/1, 2. old.
First half of the XX Century
- Hungarian examples

Árkay Bertalan / Tér és Forma, 1932/1, 2. old.
Lajos Kozma: Havas Villa, Budapest, II. District, 1931

This villa is unique in the fact that the owner and builder are one and the same person. The exterior is subdued compared to that of most Kozma villas. The plinth being in brickwork which wraps around the house. The interiors are elegant and functional. The real value of this Rozsadomb home being in the use of built-in furniture, custom light fittings, bathroom and fireplace.
First half of the XX Century
- Hungarian examples
First half of the XX Century
- Hungarian examples

KÖH Fotótára / Kozma Lajos modern épületei, szerk. Horányi Éva, Terc, Budapest 2006

KÖH Fotótára / Kozma Lajos modern épületei, szerk. Horányi Éva, Terc, Budapest 2006
First half of the XX Century
- Hungarian examples

KÖH Fotótára / Kozma Lajos modern épületei, szerk. Horányi Éva, Terc, Budapest 2006

KÖH Fotótára / Kozma Lajos modern épületei, szerk. Horányi Éva, Terc, Budapest 2006

KÖH Fotótára / Kozma Lajos modern épületei, szerk. Horányi Éva, Terc, Budapest 2006
First half of the XX Century
- Hungarian examples

Kozma Lajos / Kozma Lajos modern épületei, szerk. Horányi Éva, Terc, Budapest 2006

Kozma Lajos / Kozma Lajos modern épületei, szerk. Horányi Éva, Terc, Budapest 2006
Kozma Lajos / Kozma Lajos modern épületei, szerk. Horányi Éva, Terc, Budapest 2006
Béla Málnai: Orló Utca Mende Villa, Budapest, II.District, 1931

A year after completing the Garas Utca Villa another project was developed that had historical references placed on a modern facade. The formal reception room afforded access to a covered terrace, this terrace also formed a sun terrace for the upper level. This was created by use of a Renaissance styled palazzo which not only compliments the terrace, also the conservatory.
First half of the XX Century
- Hungarian examples

- / Nuevas Formas, 1934/6, Ediciones Edarba, Madrid

- / Nuevas Formas, 1934/6, Ediciones Edarba, Madrid
First half of the XX Century
- Hungarian examples

Málnai Béla / Mendől Zsuzsa: Málnai Béla, Akadémiai Kiadó, Budapest 1974
Farkas Molnár: Cserje Utca House, Budapest, II.District, 1932

Form and floor plan follow the style of large modernist residences. To one side a large expanse of glazing overlooks the garden whilst to another side smaller details, including a small coal store stand out. The pans reveal that even the housekeepers quarters where well provided for and lit in comparison to the owner's living spaces. The service part of the building has a separate entrance ensuring that only the owner has sole access to the main living spaces. There is no separation from the terrace for living rooms or bedrooms allowing for stronger spatial relationship. Mechanical services where placed centrally making it easier to serve the whole home.
First half of the XX Century
- Hungarian examples

Mezei Ottó / Mezei Ottó: Molnár Farkas, Akadémiai Kiadó, Budapest 1987
This villa was built for Jenő Dálnoki-Kovats, director of the National Industrial Association. Easily recognisable from the outside this building's reinforced concrete frame allowed for freedom of internal planning. To this simple rectangular plan two half cylindrical forms are attached: One houses the entrance and stairwell leading to a steel stair access to the roof terrace. The other half cylinder, houses a conservatory with curved sliding glass windows to Molnár's design offering views of Sas-hegy (Eagle Hill), in this area coloured lighting and a sprinkler system are well concealed.

This house was awarded first prize for family homes at the 1933 Triennial of Milan.
First half of the XX Century
- Hungarian examples

Escher / Tér és Forma, 1932/1, 8-9.old.

Escher / Tér és Forma, 1932/1, 8-9.old.
Escher / Tér és Forma, 1932/1, 8-9.old.

Molnár Farkas / Tér és Forma, 1932/1, 8-9.old.
First half of the XX Century
- Hungarian examples

Molnár Farkas / Tér és Forma, 1932/1, 8-9.old.

Molnár Farkas / Tér és Forma, 1932/1, 8-9.old.

Molnár Farkas / Tér és Forma, 1932/1, 8-9.old.
Bálint and Sándori: Rózsadomb Family House, Budapest, II. District, 1934

At the centre point of this sloping site falls a three storey building. The basement provides for the caretakers apartment and storage, cleverly using changes in ground level to provide optimum location for the ground floor and staff rooms hidden below the floor slab. The ground floor accommodates the main living space and facilities for the house staff. The upper floor locates bedrooms and bathrooms. The use of building is reflected in it's massing and geometry. The brick building is finished in different renderings allowing for a light-dark character which is characteristic to this building.
First half of the XX Century
- Hungarian examples

- /Tér és Forma, 1934/7., 258. old

- /Tér és Forma, 1934/7., 258. old
- / Tér és Forma, 1934/7., 258. old

Bálint és Sándori / Tér és Forma, 1934/7., 258. old
A contemporary planned home for a family of five. The basement level housed a caretakers apartment and separate entrance for the family's eldest son. The ground floor provided for living spaces and ancillary rooms to be used by servants. The upper floor housed the main bedroom and children's bedrooms and bathroom. The ground floor living room, hall and dining room all shared equal, third, parts of the garden patio in order to maintain a continuous contact between interior and exterior spaces by means of large glazed surfaces. This connection between interior and exterior being paramount to the design. Each bedroom is also connected to the exterior by means of roof gardens, terraces or balconies.
First half of the XX Century
- Hungarian examples

Rimanóczy Gyula / Tér és Forma 1934/7, 49.old
First half of the XX Century
- Hungarian examples

Rimanóczy Gyula / Casabella, 1934 novembre
First half of the XX Century
- Hungarian examples

Rimanóczy Gyula / Casabella, 1934 novembre
First half of the XX Century
- Hungarian examples

Rimanóczy Gyula / Tér és Forma 1934/7, 49.old

Rimanóczy Gyula / Tér és Forma 1934/7, 49.old
First half of the XX Century
- Hungarian examples

Rimanóczy Gyula / Tér és Forma 1934/7, 49.old

Rimanóczy Gyula / Tér és Forma 1934/7, 49.old
First half of the XX Century
- Hungarian examples

Rimanóczy Gyula / Tér és Forma 1934/7, 49.old
Lajos Kozma: Dentist's House (Klinger Villa), Budapest, II. District, 1934

In the 1930s Kozma wrote about principles that defined architectural approaches in the past century: “If we want, our descendants to not scold us, we should build homes that allow the possibility for different lifestyles, where walls, at least the partition walls, can be effortlessly adjusted, where huge windows can be placed in accordance to the climate, to provide adequate light and allow for a wide variety of use. The house is not only capital, it is also a family future, investment: therefore flexibility of use should apply to time as well as space.

Kozma almost fully realised these principles in this Hermann Ottó Utca villa. On a steep sloping site connecting to the garden, entrance to the home is gained on the upper floor. The cubic form is bitten into to form a covered terrace and for diversity added to, creating a library area. A spectacular element of this home is the use of reinforced concrete cantilevers to support balconies and offer shading from the sun.
First half of the XX Century
- Hungarian examples

KÖH fényképtára / Kozma Lajos modern épületei, TERC kiadó, Bp 2006

KÖH fényképtára / Kozma Lajos modern épületei, TERC kiadó, Bp 2006

KÖH fényképtára / Kozma Lajos modern épületei, TERC kiadó, Bp 2006

Kozma Lajos / Kozma Lajos modern épületei, TERC kiadó, Bp 2006
First half of the XX Century
- Hungarian examples

Kozma Lajos / Kozma Lajos modern épületei, TERC kiadó, Bp 2006

Kozma Lajos / Kozma Lajos modern épületei, TERC kiadó, Bp 2006
József Fischer: Zentai Villa, Budapest, II.District, 1934

Built for Dezső Zentai (Hoffmann), the Hungarian cultural historian and statistician well known at that time. The pure geometry of the building is based on a balance between open and closed surfaces. This house seems monumental but houses medium sized spaces. Due to the steep slope of the site the ground floor serves as a house keepers apartment and coal store. The entrance, supported by columns, provides access for the owners and staff alike. Views are offered from the spacious living room and upper level bedrooms by means of a glazed, full width, terrace.
First half of the XX Century
- Hungarian examples

Seidner Zoltán / Tér és Forma, 1942, 114. o.

Seidner Zoltán / Tér és Forma, 1942, 115. o.
First half of the XX Century
- Hungarian examples

Seidner Zoltán / Tér és Forma, 1942, 115. o.

Seidner Zoltán / Tér és Forma, 1942, 115. o.
Gyula Rimanóczy: Family house, Debrecen, 1934

Rimanóczy graduated from the Technical University of Budapest, finishing top of his year, recipient of the Alajos Hauszmann prize. noted for public building projects including the Pasaréti bus terminal and his joint work with János Kleineisel, BME R Building.
This house with its extruded stairwell is of real interest. The ground floor with its coal store, laundry room, kitchen and staff apartment. At first floor level a longitudinal wall divides residential spaces from service areas. The master bedroom being accessed via an opening in the partition wall. The eastern facade, entrance side, has a flat roof with parapet wall that forms the overall extruded effect of this composition.

Magyar Film-Iroda / Tér és Forma, 1935/1, 339. old.

Magyar Film-Iroda / Tér és Forma, 1935/1, 339. old.

Magyar Film-Iroda / Tér és Forma, 1935/1, 339. old.
Lajos Kozma: Holiday Home, Budapest, Lupa Island, 1935

This island, due to occasional flooding, was considered worthless for a long time apart from those who partook of water sports. This lead to a demand by water sports enthusiasts to build weekend homes on the available land. In 1932, the Helvetia Society undertook an initiative to subdivide the land into a row of small plots. With few exceptions most of these plots had direct contact with the Danube. Even today the special environment created on Lupa can be observed, this being the location of a 1935 holiday home, first built by Kozma. Due to construction cost's on Lupa being two or three times higher than usual only more affluent investors could afford to build there. The resulting buildings are found to be of reinforced concrete, raised above ground level to prevent flood damage. This choice of concrete construction, also proved wise when considering prevention of possible damage caused by floating ice sheets.

This three occupant weekend home was developed with a projecting balcony facing the Danube. A gently sloping roof also orientates the home towards the river. Presently, nature build up of debris to the upstream end of the island has resulted in reduced flooding resulting in a garden being formed in front of the house. The heavy construction of this building, balanced by light detailing of handrails affords the project a ship like quality. The interior consists of a large space which opens up towards the terrace with a small bathroom and kitchen placed to the rear. Kozma included an ingenious built-in sofa bed to this design.
First half of the XX Century
- Hungarian examples

KÖH Fotótára / Kozma Lajos modern épületei, szerk. Horányi Éva, Terc, Budapest 2006

KÖH Fotótára / Kozma Lajos modern épületei, szerk. Horányi Éva, Terc, Budapest 2006

KÖH Fotótára / Kozma Lajos modern épületei, szerk. Horányi Éva, Terc, Budapest 2006
First half of the XX Century
- Hungarian examples

KÖH Fotótára / Kozma Lajos modern épületei, szerk. Horányi Éva, Terc, Budapest 2006

Kozma Lajos / Kozma Lajos modern épületei, szerk. Horányi Éva, Terc, Budapest 2006
Farkas Molnár: Harangvirág Utcai house, Budapest, 1935

This house is recognised for the placement of four living spaces being placed on the same floor that can be separated or joined as required. (Similar to Rietveld’s Schroder house, illustrates a consistency of architectural style throughout Europe.) Molnár intended to provide a space of a hundred square metres that could function as one, or be reconfigured in twelve different ways. This home is modern and streamlined in appearance, including an easily accessed roof garden for sunbathing. The ground floor is for maintenance and storage purposes, with a separate massing to the side which houses the cleaners room and kitchen, lit by a porthole window. To the street side the home is lit by an equal distribution of opening windows.
First half of the XX Century  
- Hungarian examples


Bertalan Árkay: Árnyas Utca House, Budapest, XII.District, 1936

Bertalan Árkay was best known for his inter-war villa designs and for the Városmajor Parish Church designed with his father Aladár Arkay.

This house in Zugliget is regarded as a small-scale villa. A building of two volumes closed by a common concrete parapet wall. The appearance is closed and offers little contact with its surrounding environment. The entrance is located between the two main volumes. The ground floor houses the living spaces and kitchen-following contemporary customs also a maids room. A huge terrace on the upper floor connects the bedrooms found in the smaller of the two volumes. This building is free of adornment, restrained in finishes: clean use of brick and white painted fenestration. To this day, this house has retained its original character, thanks to László Benczúr Junior.
First half of the XX Century
- Hungarian examples

Árkay Bertalan / Tér és Forma, 1936 251. o.
József Fischer: Rózsadomb Villa, Budapest, II.District, 1942

On a sloping site this villa presents three levels. Approached by a steep slope leading to the garage all spaces within have direct contact to the garden. Unlike many contemporary homes of the time the entrance lead directly to a practical cloakroom, not directly to the living room. The living room and bedrooms are paired with covered terraces that are perforated by half square shaped openings. This pattern is repeated on the entrance canopy. The building planned partially as load bearing walls and partially pillar framed allows for freedom of interior arrangement. Only the basement plan does not follow the rationality of planning.
First half of the XX Century
- Hungarian examples

Seidner Zoltán / Tér és Forma, 1942, 113. o.

Seidner Zoltán / Tér és Forma, 1942, 114. o.

Seidner Zoltán / Tér és Forma, 1942, 115. o.
First half of the XX Century
- Hungarian examples

Seidner Zoltán / Tér és Forma, 1942, 115. o.

Seidner Zoltán / Tér és Forma, 1942, 115. o.
First half of the XX Century
- Hungarian examples

Fischer József / Tér és Forma, 1942, 115. o.

Fischer József / Tér és Forma, 1942, 115. o.

Fischer József / Tér és Forma, 1942, 115. o.
Chapter 3. Second half of the XX Century - International examples

Philip Johnson: Johnson House (Glass House), New Canaan, Connecticut, USA, 1949

Not long after graduating from Harvard he designed this home in the international style. At first this seems strikingly similar in parallel to the Farnsworth House, however these two are different in concept. The Farnsworth House comprises of slabs raised above the ground, this house sits on the ground and is bounded by glass built around a brick cylinder that houses the fireplace and bathroom. Johnson claimed this house was a comfortable place to camp between the trees. The plan area covers 17 x 9.8 metres, providing living room, dining room, kitchen, bedroom and the previously mentioned asymmetrically placed brick cylinder.

Set back from this house is a solid brick building that acts as the guest house, which appears to be the main buildings equal but opposite pair.

*Norman McGrath / Colin Davies: Key Houses of the Twentieth Century, Laurence King Publishing Ltd, London, 2006*
Second half of the XX Century
- International examples


Ezra Stoller / Robert Winkler: Architects’ homes, Verlag Girsberger, Zürich 1959

Ezra Stoller / Robert Winkler: Architects’ homes, Verlag Girsberger, Zürich 1959
Johnson, Philip / Robert Winkler: Architects' homes, Verlag Girberger, Zürich 1959
Ludwig Mies van der Rohe: Farnsworth House, Plano, Illinois, USA, 1951

The Farnsworth house gave a perfect opportunity for Mies to realise his architectural ideas. Constructed for the wealthy client, Edith Farnsworth, on a spacious, woodland riverside site.

Composed from two slabs at different heights above ground level: at 1.5 metres above ground level 2/3 of the slab contained the living space, the other 1/3 a covered terrace, besides a lower patio area. The pavilion facade was subdivided by a homogeneous slim glazed wall rendering the building almost transparent.

The roof slab, as with the floor slab, was supported by four sets of steel "H" section frames: this allowing for greater freedom to strengthen the unity of the glass facade.

The pavilions interior covers 140 square metres of flowing space, into which Mies placed a timber panelled box which serves as an item of furniture (containing two bathrooms, kitchen and wardrobe). For unity all floor finishes, internal and external, are of travertine.
Second half of the XX Century
- International examples

Hedrich-Blessing / Peter Gössel-Gabriele Leuthauser: Architecture in the Twentieth Century, Taschen, Köln, 1991

Rui Morais de Sousa / Mies van der Rohe, szerk. Paco Asensio, teNeues 2002
Second half of the XX Century
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Rui Morais de Sousa / Mies van der Rohe, szerk. Paco Asensio, teNeues 2002

Rui Morais de Sousa / Mies van der Rohe, szerk. Paco Asensio, teNeues 2002

Rui Morais de Sousa / Mies van der Rohe, szerk. Paco Asensio, teNeues 2002

Rui Morais de Sousa / Mies van der Rohe, szerk. Paco Asensio, teNeues 2002
Kenzo Tange: Tange House, Tokyo, Japan, 1953

Throughout the architecture of Tange, his own home was designed to include a combination of traditional Japanese motifs with modernity. The timber columns are similar to his Hiroshima Peace Museum, creating a covered space that has direct contact with the garden. A single flight of stairs provides access to the living area at first floor level. The home is divided on the basis of tatami and uses sliding doors for subdivision of spaces into three equal parts. From the garden the house has a rhythm divided into two different elements contained within a single frame.
Second half of the XX Century
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C. Hirayama, Tokyo / Robert Winkler: Architects' Homes, Verlag Girsberger, Zürich, 1955

C. Hirayama, Tokyo / Robert Winkler: Architects' Homes, Verlag Girsberger, Zürich, 1955
C. Hirayama, Tokyo / Robert Winkler: Architects' Homes, Verlag Girberger, Zürich, 1955
Second half of the XX Century
- International examples

C. Hirayama, Tokyo / Robert Winkler: Architects' Homes, Verlag Girberger, Zürich, 1955

C. Hirayama, Tokyo / Robert Winkler: Architects' Homes, Verlag Girberger, Zürich, 1955

C. Hirayama, Tokyo / Robert Winkler: Architects' Homes, Verlag Girberger, Zürich, 1955

C. Hirayama, Tokyo / Robert Winkler: Architects' Homes, Verlag Girberger, Zürich, 1955
Makoto Masuzawa: House of Mr. H, Japan, 1954

Masuzawa is known for his prefabricated buildings. This home has the exterior appearance of a traditional Japanese home and veranda with a modern interior. Built on twelve posts to resist earthquakes and provide elevational transparency. This home is divided into three parts, the middle providing kitchen, dining and living spaces with bedrooms placed to both sides. Bathrooms are placed, furniture like, as blocks within these latter spaces. This arrangement allows for direct contact with all parts of the home on arrival and visual contact with the garden.
Chuji Hirayama / Japan's new architecture, szerk. Prof. Shinji Koike, Shokokusha Publishers, Tokyo, 1956
Chuji Hirayama / Japan's new architecture, szerk. Prof. Shinji Koike, Shokokusha Publishers, Tokyo, 1956
Alvar Aalto: Experimental House, Muuratsalo, Finland, 1954

At first sight this building in the forest appears to be a simple composition of main building and outhouses. This "L" shaped plan creates a three bedroom house enclosing a courtyard. Only the living room faces the courtyard as seen from it's large window. The other wing houses the bedrooms. The two other sides of the courtyard are bounded by free-standing walls that are perforated to form views of the lake and forest. The bedrooms are separated from the courtyard by a small corridor and face the opposite direction towards the forest. In the centre of the courtyard is a fireplace, making this space an outdoor living room. In the evenings light from a fire casts upon the richly textured brick elevations adding to the already rich character of this natural location. As this was the architects own home it provided an ideal location to experiment with materials, interior and external, patterns with brick walls and paving.

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- International examples

Dr. Makinen, Nils Erik Wickberg / Robert Winkler: Architects’ homes, Verlag Girsberger, Zürich, 1959

Dr. Makinen, Nils Erik Wickberg / Robert Winkler: Architects’ homes, Verlag Girsberger, Zürich, 1959
Second half of the XX Century
- International examples

*Dr. Makinen, Nils Erik Wickberg / Robert Winkler: Architects' homes, Verlag Girsberger, Zürich, 1959*

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*Alvar Aalto / Robert Winkler: Architects' homes, Verlag Girsberger, Zürich, 1959*

*Alvar Aalto / Robert Winkler: Architects' homes, Verlag Girsberger, Zürich, 1959*
Christian Norbert-Schulz: Own House, Oslo, Norway, 1955

This house is one of three, built to the north-west of Oslo between 1953-55 by Norberg-Schulz and Arne Korsmo. Designed on a grid module of 122 cm, as elemental parts of a steel framed building that acts as a load bearing structure. This allowed for great flexibility of spatial planning resulting in the three houses being vastly different in final plan type.

The houses by Norbert-Schulz are noted for the steel frames being painted red and the house by Korsmo is painted white.

B. Goff: Bravinger House, 1955

This is not a traditional building, nothing ordinary about the interior or exterior. A stone spiral rises upwards slowly enclosing space. A glass wall separates the interior from the exterior. The external rough stone paving is used also inside the building, as is the vegetation and garden pond. The roof appears to look like apple peel supported from a central steel post by cables. As there are no conventional windows light is provided by a continuous glass ribbon.

Le Corbusier: Shodan Villa, Ahmedabad, India, 1956

Originally commissioned for a different client and location (secretary of the Ahmedabad Mill Association), the plans where handed over to a mill owner to build elsewhere. The original plans where proposed for a bachelor in his mid-forties, the new owner, a family with four children required the house to be modified for reasons of practicality in place of prestige. Le Corbusier, saw this as an opportunity to express the same powerful imagery of the Villa Savoy. This four storey, square planned, building is accessed on all levels by a ramp. There the comparison to Villa Savoy end, This house is intended to protect against the sun not let it in, to provide shading and cross ventilation. The complex interior arrangement allows for exciting visual contact between levels. The staff to this home are located in a separate building accessed by a linking covered way.
Second half of the XX Century
- International examples

Roger Last/ Bridgeman Art Library / Colin Davies: Key Houses of the Twentieth Century, Laurence King Publishing Ltd, London, 2006

Mr. Dalal / Le Corbusier - Œuvre complete 1952-1957, Editions Girsberger, Zurich, 1958

Mr. Dalal / Le Corbusier - Œuvre complete 1952-1957, Editions Girsberger, Zurich, 1958
Second half of the XX Century
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Mr. Dalal / Le Corbusier - Oeuvre complete 1952-1957, Editions Girberger, Zurich, 1958

Balkrishna V. Doshi / Le Corbusier - Oeuvre complete 1952-1957, Editions Girberger, Zurich, 1958
Second half of the XX Century
- International examples

Balkrishna V. Doshi / Le Corbusier - Oeuvre complete 1952-1957, Editions Girberger, Zurich, 1958

Balkrishna V. Doshi / Le Corbusier - Oeuvre complete 1952-1957, Editions Girberger, Zurich, 1958

Le Corbusier / Le Corbusier - Oeuvre complete 1952-1957, Editions Girberger, Zurich, 1958
Second half of the XX Century
- International examples

*Le Corbusier / Le Corbusier - Oeuvre complete 1952-1957, Editions Girsberger, Zurich, 1958*

Cleanly, balanced symmetrical house with a logical floor plan characterises this family house, for a family with two children, by Stirling in Cowes.
A module of 1.5 metres was employed to easily develop an "H" shaped plan. One wing locates the living spaces the other bedrooms, connected by a utility area (kitchen, bathroom). The modular method of planning and construction lead to a deliberate lack of flexibility, regarding function and appearance.

The materials used are taken from the local vernacular, interior and exterior walls are of brick, floors and ceilings of wood, same applies to the fenestration.

Russel Light / http://russelldlight.blogspot.hu/2011/05/pragmatics-of-ideal-villa_08.html

Second half of the XX Century
- International examples

*TecSet Ltd. / David Dunster: Key buildings of the 20th century, vol.2, Butterworth Architecture, 1990*

Ernst May: May House, Hamburg, Germany, 1957

Suitable for a Northern German house in the outer suburbs of Hamburg, this pitched roof home by May took conscious account of the idea to provide a large living space compensated by modest bedrooms. As the home was surrounded by a natural landscape advantage was taken to connect with it. Internal finishes including timber flooring and panelling used in the double floor space were continued on the buildings exterior to reinforce the idea of a relationship to nature.

May designed three homes for himself, this is the most modest of all. The previous two being classic examples of modernism. The ceiling finishes follow the sloping line of the roof structure in the spacious living room, with the other ground floor rooms having a horizontal ceiling. The upper floor serves as staff and guest rooms with separate bathroom.

The calm tone, rational approach taken by the architect in his latter years still embody a degree of puritanism.
Eberhard Troeger / Robert Winkler: Architects’ homes, Verlag Girsberger, Zürich 1959
Second half of the XX Century
- International examples

Eberhard Troeger / Robert Winkler: Architects' homes, Verlag Girsberger, Zürich 1959

May, Ernst / Robert Winkler: Architects' homes, Verlag Girsberger, Zürich 1959

May, Ernst / Robert Winkler: Architects' homes, Verlag Girsberger, Zürich 1959

May, Ernst / Robert Winkler: Architects' homes, Verlag Girsberger, Zürich 1959
Kazuo Shinohara: Umbrella House, Tokyo, Japan, 1961

An early example of work by this architect that demonstrates the use of tectonic solutions that can be decorative in nature. Shinohara's concept was to build a "Japanese Space" that does not have any obvious direct reference to historical forms or details. The tea room is located traditionally within the floor plan, connecting to living and dining functions. Rammed earth floors are finished in timber and separated in level from the tatami covered sleeping area.

Kazuo Shinohara / David B. Steward: The making of a modern japanese architecture 1868 to the present, Kodansha, Japan, 1987
Peter and Alison Smithson: Upper Lawn Pavilion, Tisbury, United Kingdom, 1962

This architect couple's Wiltshire County cottage is a modest yet exciting building. Following an extensive study of the site decided to integrate a new building with the ruins of an older building (to use a found object, object trouvé) as a holiday home. The ruined buildings wall became a central feature of the new building's fabric. Apart from two concrete beams placed at 45 degrees to the existing walls, the new building was constructed using lightweight framing, partly enclosing the older buildings ground floor, which also forms part of the new homes garden terrace.
Second half of the XX Century
- International examples

Georg Aerni / Bruno Krucker: Komplexe Gewöhnlichkeit, gta Verlag, ETH Zürich 2002

Georg Aerni / Bruno Krucker: Komplexe Gewöhnlichkeit, gta Verlag, ETH Zürich 2002
Second half of the XX Century
- International examples

Georg Aerni / Bruno Krucker: Komplexe Gewöhnlichkeit, gta Verlag, ETH Zürich 2002

Georg Aerni / Bruno Krucker: Komplexe Gewöhnlichkeit, gta Verlag, ETH Zürich 2002
Second half of the XX Century
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Georg Aerni / Bruno Krucker: Komplexe Gewöhnlichkeit, gta Verlag, ETH Zürich 2002

Alison és Peter Smithson / Bruno Krucker: Komplexe Gewöhnlichkeit, gta Verlag, ETH Zürich 2002

Alison és Peter Smithson / Bruno Krucker: Komplexe Gewöhnlichkeit, gta Verlag, ETH Zürich 2002
Second half of the XX Century
- International examples

Alison és Peter Smithson / Bruno Krucker: Komplexe Gewöhnlichkeit, gta Verlag, ETH Zürich 2002

Alison és Peter Smithson / Bruno Krucker: Komplexe Gewöhnlichkeit, gta Verlag, ETH Zürich 2002

Alison és Peter Smithson / Bruno Krucker: Komplexe Gewöhnlichkeit, gta Verlag, ETH Zürich 2002

Alison és Peter Smithson / Bruno Krucker: Komplexe Gewöhnlichkeit, gta Verlag, ETH Zürich 2002

Alison és Peter Smithson / Bruno Krucker: Komplexe Gewöhnlichkeit, gta Verlag, ETH Zürich 2002

Alison és Peter Smithson / Bruno Krucker: Komplexe Gewöhnlichkeit, gta Verlag, ETH Zürich 2002

Alison és Peter Smithson / Bruno Krucker: Komplexe Gewöhnlichkeit, gta Verlag, ETH Zürich 2002
Charles Moore: Moore House, Orinda, California, USA, 1962

Later known for the iconic Piazza d'Italia in New Orleans this earlier building from the outside appears to be more vernacular in style. Following on from his master, Louis Kahn's Trenton Both house of 1959, the square plan contains three loosely connected compositional elements. Two aedicula supported by eight columns form the core of this building and are visible from three sides, to the remaining side falls the bathroom block. These aedicula are capped with asymmetrical sky lights supported on columns retrieved from buildings deemed for demolition. The larger of these encloses a living space, the smaller an open bath. These structures having heavy load bearing columns allow for support to the roof freeing up the external walls for glazing. The latter can be opened up to give this home a light pavilion feeling, enclosed by a circular lawn and line of trees.
Second half of the XX Century
- International examples


Morley Baer Photography Trust / a+u: The work of Charles W. Moore, 1978/5, a+u Publishing Co., Tokyo, Japan
Second half of the XX Century
- International examples

Morley Baer Photography Trust / a+u: The work of Charles W. Moore, 1978/5, a+u Publishing Co., Tokyo, Japan

Junzo Sakakura: House for Mr. K, Osaka, Japan, 1963

After completing his degree at Tokyo Imperial University in 1927, Sakakura travelled to France to work in Le Corbusier's office. There he spent seven years achieving the position of design leader due
to quality of work undertaken. The Osaka house covers the entire site, enclosing four courtyards. (A small area to the side of the site was left for garden use.) The part of the home used for tea ceremonies is indicated by a higher pitched metal clad roof than those used elsewhere. This variation in the roof is set to counterbalance the perforated central atrium. Further perforations of the roof indicate the location of children's bedrooms and their respective yet intensive connection to exterior spaces. This building demonstrates a combination of Japanese traditions with European design principles.
Second half of the XX Century
- International examples

- / ismeretlen
Second half of the XX Century
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Ralph Erskine: Own House, Stockholm, Sweden, 1963

Two buildings (residential and office) share a common courtyard to demonstrate the connection between private and public functions. Despite the use of heavy materials these buildings appear light
and free in construction when viewed from the interior. Erskine formed the exterior from precast concrete elements in different colours and textures to create busy two dimensional compositions.
Second half of the XX Century
- International examples

Arkitekturmuseet, Stockholm, foto: Max Plunger / Gennaro Postiglione: 100 Häuser für 100 Architekten, Taschen Deutschland GmbH, Köln, 2008
Wenche Selmer: Selmer House, Oslo, Norway, 1963

Post Second World War Norway saw the rise of talented female architects like Wenche Selmer recognised for her homes designed in 1964 and works with her husband Jens Selmer, 1969 award winner for Timber architecture. Mostly known for their public buildings, during a career covering 44 years designed more than 100 small weekend houses and cottages.

This house on the outskirts of Oslo demonstrates that high quality architecture can be achieved at low costs. This 125 square metre home more than adequately accommodates a family of four and the parent's own studio space. The home is hidden from the road by a thick hedge, with windows looking into a private garden. Beside this the entrance is accessed via a small shallow pitched roofed terrace. The building form is staggered to define the difference between private and public spaces, an idea further reinforced by the roof form. The common living room appears to be obstacle free, with a large sliding door opening towards the garden. The kitchen work surface has also been designed to function as a clear visual device to separate internal spaces. Direct connection to the garden has aided the designers in creating a home that seems spacious and comfortable on a limited footprint area.
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- International examples


Second half of the XX Century
- International examples

Robert Venturi: Vanna Venturi House, Chesnut Hill, Pennsylvania, USA, 1964

The building is both consistent and inconsistent, is both complex and simple, open and closed, big and small - Venturi accurately reflects the principles of critical modernism (Venturi: Complexity and Contradiction in Architecture). The floor plan and a crowded symmetry and asymmetry contradictory mixture: a gate-like entrance hides the side door, the interiors of the chimney and staircase "compete" in the central place of the facade elements at different scales, however the layout is still perfectly functional.

A Sanmartin / Venturi, Rauch and Scott Brown, szerk. A. Sanmartin, Karl Kramer Verlag, Stuttgart, 1986
Second half of the XX Century
- International examples

A Sanmartin / Venturi, Rauch and Scott Brown, szerk. A. Sanmartin, Karl Kramer Verlag, Stuttgart, 1986
Second half of the XX Century
- International examples

A Sanmartin / Venturi, Rauch and Scott Brown, szerk. A. Sanmartin, Karl Kramer Verlag, Stuttgart, 1986

Venturi, Robert / Venturi, Rauch and Scott Brown, szerk. A. Sanmartin, Karl Kramer Verlag, Stuttgart, 1986

Venturi, Robert / Venturi, Rauch and Scott Brown, szerk. A. Sanmartin, Karl Kramer Verlag, Stuttgart, 1986
Venturi, Robert / Venturi, Rauch and Scott Brown, szerk. A. Sanmartin, Karl Kramer Verlag, Stuttgart, 1986
The 1972 Wittenborn publication "Five Architects" poetically approached the possible paths New York architects Peter Eisenman, Michael Graves, John Hejduk, Charles Gwathmey and Richard Meier might take regarding modern architecture. It became apparent that Gwathmey in partnership with Robert Siegel would stay closest to the purity of modernism.

Two geometric forms are placed on this grassy plot of land on Long Island. The staircase drawing comparisons to Le Corbusier's house for Henry Fruges. From a distance this building appears to be concrete but in fact they are cedar clad. The larger of the two buildings, three storey, resembles an architectural model built at a scale of 1:1. Built for the architects parent's, measuring 111 square metres, was added to a year later with a smaller studio set at an angle of 45 degrees.
Second half of the XX Century
- International examples

Scott Frances / Esto / The new 100 houses, Images publishing, Victoria, Ausztrália 2007. szerk.: Robyn Beaver

David Hirsch, William Maris / Five Architects, Oxford University Press, New York, 1975
Second half of the XX Century
- International examples

David Hirsch, William Maris / Five Architects, Oxford University Press, New York, 1975
Second half of the XX Century
- International examples

Scott Frances / Esto / The new 100 houses, Images publishing, Victoria, Ausztrália 2007. szerk.: Robyn Beaver

Scott Frances / Esto / The new 100 houses, Images publishing, Victoria, Ausztrália 2007. szerk.: Robyn Beaver
Second half of the XX Century
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Scott Frances / Esto / The new 100 houses, Images publishing, Victoria, Ausztrália 2007. szerk.: Robyn Beaver

Gwathmey, Charles / The new 100 houses, Images publishing, Victoria, Ausztrália 2007. szerk.: Robyn Beaver
Richard Meier: Smith House, Darien, Connecticut, USA, 1967

Meier, also one of the "Five Architects" (see Gwathmey residence and studio) and a central figure in contemporary architecture. One of his early house design's, accessed by a small bridge due to the steepness of the site terrain by means of a small entrance door offers views of the sea from an open sided facade. The plan form and spatial composition is somewhat reminiscent of works by Le Corbusier and other modernists. According to Meier, "... the nature around us is changing and the architecture should reflect these changes. The nature and colour changes daily admission must help, rather than changes in the architecture."

Gwathmey, Charles / The new 100 houses, Images publishing, Victoria, Ausztrália 2007. szerk.: Robyn Beaver

Richard Meier / Five Architects, Oxford University Press, New York, 1975
Second half of the XX Century
- International examples

Richard Meier / Five Architects, Oxford University Press, New York, 1975

Richard Meier / Five Architects, Oxford University Press, New York, 1975
Second half of the XX Century
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Richard Meier / Five Architects, Oxford University Press, New York, 1975
Richard Meier / Five Architects, Oxford University Press, New York, 1975

Richard Meier / Five Architects, Oxford University Press, New York, 1975
Meier, Richard / Five Architects, Oxford University Press, New York, 1975
Meier, Richard / Five Architects, Oxford University Press, New York, 1975
Peter Eisenman: House III. (Miller House), Lakeville, USA, 1970

Early in Eisenman's career he labelled projects simply as "House" later adding numbers to give an experimental series or feeling. House III is also referred to as the Miller House.

The concept to this particular experiment being rotation of cubes through a progression of 45 ° then 45 and 90 °. The resulting intersections providing an unusual floor plan and external appearance. As each cube does not intersect on a vertical plane, at their respective centre lines, spaces even occur where intersections do not take place.
Second half of the XX Century
- International examples

Architecture Today / Kunszt György - Klein Rudolf: Peter --Eisenman, Akadémiai Kiadó, Budapest 1999

Fredy Ovando Grajales / http://bibliotecadearquitecto.blogspot.hu/2010/06/casas-de-eisenman.html

- / www.studyblue.com
Second half of the XX Century
- International examples


Eisenman, Peter / Kunszt György - Klein Rudolf: Peter --Eisenman, Akadémiai Kiadó, Budapest 1999
Architecture Today / Kunszt György - Klein Rudolf: Peter --Eisenman, Akadémiai Kiadó, Budapest 1999

Pippo Ciorra: Peter Eisenmann / Kunszt György - Klein Rudolf: Peter --Eisenman, Akadémiai Kiadó, Budapest 1999
Jorn Oberg Utzon: Own House (Can Lis), Mallorca, Spain, 1971

This house which appears modest at first is located on a cliff top overlooking the Mediterranean, accessed by a single opening in a wall. This is not actually a single house but four separate buildings including a guest house, interconnected by indoor-outdoor spaces intended to take advantage of various climatic conditions. The structure of this building group being a pink-yellow rough sawn sandstone that seems to change colour. The house is of 40 x 40 cm or 40 x20 cm blocks and external pillars of 40 x 40 cm blocks.

These blocks are constructed using Chinese bonding to support white painted concrete slabs. The roofs are tile covered and fireplaces, chimneys, built to local tradition.
Second half of the XX Century
- International examples

Soeren Kuhn / Gennaro Postiglione: 100 Häuser für 100 Architekten, Taschen Deutschland GmbH, Köln, 2008
Mayumi Miyawaki: „Blue Box” Residence, Tokyo, Japan, 1971

Miyawaki's architecture is of the brutalist style, this building literally is a "blue box" composed from simple square and cube forms. This example in Tokyo has a segment removed from the cube, covered by a cantilevered structure, allowing for a space to grow bamboo bushes below the building.

"I always start with a square" - says Kahn about the Fisher House. This house looking like a pair of dice dropped on to a table. The living room and bedroom are connected at the angled intersection of the two volumes. Although not perfect cubes visually they appear to be so. Spatially the volumes are divided to indicate private and semi private spaces.

The building is constructed from a traditional timber frame that has only one variation, being the semicircular fireplace and chimney built from stone.
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  - International examples

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Rudolf Olgiati: Dircks House, Flims-Waldhaus, Switzerland, 1973

Rudolf Olgiati is the father of contemporary Swiss architect Valerio Olgiati, known for creating buildings following the Swiss tradition in and around Flims. An old solid wood structure of a house in Flims was transformed by a plastered brick extension. The house has two distinct wings only showing strong differences in materials, otherwise organically articulated to one another. Faithfully preserving the historic character of the building: a large asymmetrical window and corner windows allow for distribution only to conclude that it is a new part of the building. The expansion follows the old wooden ridge line. This extension of natural slate cladding and wooden covering is continued. It is also possible to observe Rudolf Olgiati's favourite detail solution: a mass of white plastered walls and a projecting gutter.
Second half of the XX Century
- International examples

Speich AG, Fotoplast AG, Offset Repro AG / Die Architektur von Rudolf Olgiati, Organisationsstelle für Architekturaustellungen und ETH-Hönggerberg, Zürich, 1983
Second half of the XX Century
- International examples

Speich AG, Fotoplast AG, Offset Repro AG / Die Architektur von Rudolf Olgiati, Organisationsstelle für Architekturausstellungen und ETH-Hönggerberg, Zürich, 1983
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Rudolf Olgiati / Die Architektur von Rudolf Olgiati, Organisationsstelle für Architekturausstellungen und ETH-Hönggerberg, Zürich, 1983

Rudolf Olgiati / Die Architektur von Rudolf Olgiati, Organisationsstelle für Architekturausstellungen und ETH-Hönggerberg, Zürich, 1983

Rudolf Olgiati / Die Architektur von Rudolf Olgiati, Organisationsstelle für Architekturausstellungen und ETH-Hönggerberg, Zürich, 1983
Second half of the XX Century
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Rudolf Olgiati / Die Architektur von Rudolf Olgiati, Organisationsstelle für Architekturausstellungen und ETH-Hönggerberg, Zürich, 1983

Rudolf Olgiati / Die Architektur von Rudolf Olgiati, Organisationsstelle für Architekturausstellungen und ETH-Hönggerberg, Zürich, 1983

Rudolf Olgiati / Die Architektur von Rudolf Olgiati, Organisationsstelle für Architekturausstellungen und ETH-Hönggerberg, Zürich, 1983

Rudolf Olgiati / Die Architektur von Rudolf Olgiati, Organisationsstelle für Architekturausstellungen und ETH-Hönggerberg, Zürich, 1983
Yasuhiro Yamashita: Yamanaka Lake Holiday Home, Japan, 1973

The building appears to be larger than it is, actually very narrow at 3 metres, covering a very small footprint area. This split level building occupies a single space were only the two bedrooms and bathroom are separate. One side of the house has a three storey high space offering glazed views of Mount Fuji.

Mario Botta: Bianchi House, Riva San Vitale, Switzerland, 1973

Located on a hillside overlooking the Italian side of Lake Lugano in southern Switzerland. Designed for a childhood friend soon after graduating.

Design methods characteristic of Botta can be found in this building regarding composition of materials and elements. Simple use of geometry, extruded square masses, further extruded at the entrance to create the trussed entrance bridge. The interior spaces are formed by subtracting from the overall geometry, intrusion creating the forms.

Rooms are located around a central core spiral staircase. Arrival is at the upper, fourth, floor. Third floor locates the master bedroom, Second floor locates the children's rooms, First floor the living space (living room, dining, kitchen). Part of the ground floor level is underground and used to locate building services.

Two materials are characteristic in this building: grey raw concrete for load bearing walls and red painted steel for the bridge.

Rudolf Olgiati: Schaefer House, Flims-Dorf, Switzerland, 1975

This development, although totally new for it's time, is based upon traditional values and centuries worth of experience in building Alpine homes. Massing of structure and placement of openings also follow style. This building is a semi-detached house that houses a five bedroom and a three bedroom home. The obtuse angle at which each volume is placed directly relates to each part of this home. The large home is approached from above and the smaller is accessed from a basket like structure enclosing the garage door. The roof is typical of Olgiati in form and only has it's form punctuated to illustrate location of bedrooms.
Second half of the XX Century
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Speich AG, Fotoplast AG, Offset Repro AG / Die Architektur von Rudolf Olgiati, Organisationsstelle für Architekturausstellungen und ETH-Hönggerberg, Zürich, 1983
Second half of the XX Century
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Speich AG, Fotoplast AG, Offset Repro AG / Die Architektur von Rudolf Olgiati, Organisationsstelle für Architekturausstellungen und ETH-Hönggerberg, Zürich, 1983

Speich AG, Fotoplast AG, Offset Repro AG / Die Architektur von Rudolf Olgiati, Organisationsstelle für Architekturausstellungen und ETH-Hönggerberg, Zürich, 1983
Second half of the XX Century
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Speich AG, Fotoplast AG, Offset Repro AG / Die Architektur von Rudolf Olgiati, Organisationsstelle für Architekturausstellungen und ETH-Hönggerberg, Zürich, 1983

Rudolf Olgiati / Die Architektur von Rudolf Olgiati, Organisationsstelle für Architekturausstellungen und ETH-Hönggerberg, Zürich, 1983
Second half of the XX Century
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Rudolf Olgiati / Die Architektur von Rudolf Olgiati, Organisationsstelle für Architekturausstellungen und ETH-Hönggerberg, Zürich, 1983

Rudolf Olgiati / Die Architektur von Rudolf Olgiati, Organisationsstelle für Architekturausstellungen und ETH-Hönggerberg, Zürich, 1983

Rudolf Olgiati / Die Architektur von Rudolf Olgiati, Organisationsstelle für Architekturausstellungen und ETH-Hönggerberg, Zürich, 1983

Rudolf Olgiati / Die Architektur von Rudolf Olgiati, Organisationsstelle für Architekturausstellungen und ETH-Hönggerberg, Zürich, 1983

Rudolf Olgiati / Die Architektur von Rudolf Olgiati, Organisationsstelle für Architekturausstellungen und ETH-Hönggerberg, Zürich, 1983
Tadao Ando: Koshino House, Ashiya, Japan, 1981

This is an early attempt by Ando to integrate the concept of a house mirroring its landscape. The building is comprised from two parallel concrete volumes that appear bleak at first, once illuminated seem to float. The larger block houses common spaces and the lower block six more private bedrooms. In total this building has the feel of Le Corbusier’s Tourette Monastery.
Second half of the XX Century
- International examples

Hiroshi Kobayashi / Masao Furuyama: Tadao Ando, Birkhauser Verlag, Basel 1993

Mitsuo Matsuoka / Masao Furuyama: Tadao Ando, Birkhauser Verlag, Basel 1993
Second half of the XX Century
- International examples

Hiroshi Kobayashi / Masao Furuyama: Tadao Ando, Birkhauser Verlag, Basel 1993

Tadao Ando / Masao Furuyama: Tadao Ando, Birkhauser Verlag, Basel 1993

Tadao Ando / Masao Furuyama: Tadao Ando, Birkhauser Verlag, Basel 1993
Mario Botta: Casa Rotonda (Medici House), Stabio, Switzerland, 1982

Found in a suburb of Stabio. Due to the chaotic nature of the surrounding built environment the architect chose to design this house using the landscape as a starting point. This building can be viewed as abnormal in regard to its neighbour's due to the cylindrical massing (elevations, roof form).

The cylindrical block is cut on a north south axis allowing for light to penetrate its interior spaces. The three storey villa is organised around a cylindrical central core. The ground floor acts as a transitional space between the exterior and interior, the first floor as living space and second floor as bedrooms.

This tightly engineered concrete building has facades of broken, worn, uneven brickwork.

Botta designed this building to be symmetrical, moderate, compact in tune with European architectural tradition, without alluding to the superficial use of form.
Second half of the XX Century
- International examples

Botta Archive / Colin Davies: Key Houses of the Twentieth Century, Laurence King Publishing Ltd, London, 2006

Gustavo Gili Galfetti / Mario Botta 1980-1990, Verlag für Architektur, Zürich, 1991
Second half of the XX Century
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Gustavo Gili Galfetti / Mario Botta 1980-1990, Verlag für Architektur, Zürich, 1991

Gustavo Gili Galfetti / Mario Botta 1980-1990, Verlag für Architektur, Zürich, 1991
Second half of the XX Century
- International examples

Botta, Mario / Mario Botta 1980-1990, Verlag für Architektur, Zürich, 1991
Second half of the XX Century
- International examples

Botta, Mario / Mario Botta 1980-1990, Verlag für Architektur, Zürich, 1991

Botta, Mario / Mario Botta 1980-1990, Verlag für Architektur, Zürich, 1991

This house clearly expresses the Graz school of thought regarding neo-expressionist tendencies. Design and construction of this house, on the shore of lake Ossiacher, was started in 1986 and completed in 2006. Concrete and steel is used to express Domenig's interpretation of landscape, childhood memories and protest against everyday monotony.
Second half of the XX Century
- International examples

Gerald Zugmann / Gennaro Postiglione: 100 Häuser für 100 Architekten, Taschen Deutschland GmbH, Köln, 2008
Second half of the XX Century
- International examples

Gerald Zugmann / Gennaro Postiglione: 100 Häuser für 100 Architekten, Taschen Deutschland GmbH, Köln, 2008
Second half of the XX Century
- International examples

Gerald Zugmann / Gennaro Postiglione: 100 Häuser für 100 Architekten, Taschen Deutschland GmbH, Köln, 2008
Second half of the XX Century
- International examples

Gerald Zugmann / Gennaro Postiglione: 100 Häuser für 100 Architekten, Taschen Deutschland GmbH, Köln, 2008
Steven Holl: Berkowitz-Lodgis House, Martha’s Vineyard, USA, 1988

Located on marshland, surrounded by thickets, on the Atlantic coast this house responds to the landscape in placement and use of materials. The wooden structure determines the building’s exterior (porch and veranda) and interior character. The roof is covered in rubber sheeting stretched over the timber frame, distant analogy of a whale, raised above the shore line.
Peter Eisenman: Guardiola House, Santa Maria del Mar, Spain, 1988

Of the buildings designed by Eisenman, the Guardiola House, is viewed the most successful. Located on a hillside for two people: father and son. If it is possible to distinguish levels then this is a three storey home. It could be said that the basement and ground floor are in part a steep slope from which structural masses rise, sliding about each other, creating volumes were nothing is really as it seems to be. Even the spaces within, as with the levels, are hard to define in this building.

The masses and structural design give the effect that these systems have performed some complicated motion that would have stopped at a given arbitrary moment, however, the building creates a sense of harmony nevertheless.
Second half of the XX Century
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Peter Eisenman / Andrea Papadakis: Dekonstruktivismus, Klett-Cotta, Stuttgart, 1989

Eisenmann, Peter / Andrea Papadakis: Dekonstruktivismus, Klett-Cotta, Stuttgart, 1989
Bart Prince: Price House, Corona del Mar, California, USA, 1989

A prime example of U.S. organic architecture this home has three pods which are placed stepping back from the ocean. Each is supported by a pine tree trunk which branches into the ceiling overspilling to create other structural elements. Openings are richly detailed (teak and special glass units), some left open to provide stunning views of the sea. Interiors are not defined, allowing for a natural flow or intertwining of spaces.
Second half of the XX Century
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*Alan Weintraub / John Welsh: Modern House, Phaidon, London, 1996*
Second half of the XX Century
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Antoine Predock: Zuber House, Paradise Valley, Arizona, USA, 1989

The building consists of two parallel axis, the shorter of which is placed north-south based around the office space, the longer being placed east-west houses the garage, kitchen, living and dining rooms. The concept being that each room should have a special character. From this house projects a steel bridge, aubergine coloured, that acts as a gate and viewing platform orientated towards the city of Phoenix.
Chapter 4. Second half of the XX Century - Hungarian examples

István Vellay: Family House, Kiskunhalas, 1962

Located on a marshy, reed covered site this house serves as family home and a doctors surgery and does not follow the local vernacular. Surrounding houses have more traditional basements while this house has a low ceilinged ground floor level that serves the same function. The load bearing concrete structure allows for freedom of spatial planning on the upper, living, space level. The lower level houses garage, storage and laundry rooms. The upper level being raised above street level is accessed by a flight of stairs. Views to the west of the home are provided by a glass wall to the living and dining room, which are separated by the internal staircase leaving the fireplace to be placed almost like a piece of furniture.
Second half of the XX Century - Hungarian examples

Szabó István / Magyar Építőművészet, 1963/1., 27. old.
Second half of the XX Century - Hungarian examples

Szabó István / Magyar Építőművészet, 1963/1., 27. old.
Second half of the XX Century - Hungarian examples

Szabó István / Magyar Építőművészet, 1963/1., 27. old.
Second half of the XX Century - Hungarian examples

Szabó István / Magyar Építőművészet, 1963/1., 27. old.
Second half of the XX Century - Hungarian examples

Szabó István / Magyar Építőművészet, 1963/1., 27. old.

Vellay István / Magyar Építőművészet, 1963/1., 27. old.
Béla Pintér: Family House and Studio, Budapest, XII. District, 1963

Better known for his design of large public buildings, Buda Hilton, Pintér commented that the design of a family home is a task of greater scale. Sitting on the corner of Tamási Áron Utca and Nárcisz utca this home comprises of two main volumes. Stone powder rendered volumes are perforated with well proportioned windows. The ground floor level houses the garage, studio, kitchen and dining room.

Pintér quotes: "...The client feels comfortable here. This must be enough for my heart...What is a creative person's home? Family House? Collective Housing? Town house or your house? I did not think creators of contemporary homes are recognised, as not everyone can live in the same home, but this project works for those who live and work there! what more can make an architect joyful? "

Vellay István / Magyar Építőművészet, 1963/1., 27. old.
Second half of the XX Century - Hungarian examples

- / Magyar Építőművészet, 1963/1

- / Magyar Építőművészet, 1963/1

- / Magyar Építőművészet, 1963/1
Second half of the XX Century - Hungarian examples

Pintér Béla / Magyar Építőművészet, 1963/1

Pintér Béla / Magyar Építőművészet, 1963/1
Kálmám Szelle: Studio, Zebegény, 1968

On a narrow plot of land behind an older decorative house, Kálmán Szelle designed a studio for his friend the artist István Szőnyi. Now this building is a museum of Szőnyi's works. This building in raw brickwork is heavily contrasted to the local tradition and although close to it's neighbour has no real connection. Access to this studio and home is by stairs from the garden located behind the garage. Here a bright studio can be found, rich in detailing, including the concrete receptacle for rain water, balcony rails and general ironmongery. Károly Polónyi writes that this house: "A work worthy of being a frame into which István Szőnyi painting's might be placed".
Second half of the XX Century - Hungarian examples


Second half of the XX Century - Hungarian examples


Csaba Vincze: Family House, Szombathely, 1968

Following graduating from the Technical University in 1965 Vincze returned home to Vas county to work in the building preservation department, until 1970. During this time he designed this family house which won several awards and published in "Építőművészet". This building stood out from the standard homes as a two generation home and doctor's surgery. Supported by brick walls this house had split pitched roof running along it's main axis. On the higher, two height, side was placed the doctor's surgery and mechanical services room, to the lower side the kitchen, dining and living room. The living room opening onto a perforated pergola offering views of the arboretum to the Saághy Mihály Palace grounds.
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Tóth Imre / Magyar Építőművészet, 1971/6. 37. old.

Tóth Imre / Magyar Építőművészet, 1971/6. 37. old.
Second half of the XX Century - Hungarian examples

Tóth Imre / Magyar Építőművészet, 1971/6. 37. old.

Kálmán Szelle: Holiday Home, Balatonakarattyá, 1969

Set back from the road on the shoreline above Balatonakarattyá this house was placed to offer protection from the noise generated by traffic and tourists. This simple, parallel walled, mono pitched geometric form was orientated toward the lake. Locals' called this house “The Rocket House” due to it's dynamic form - although in reality it was a peaceful building in harmony with the surroundings.

Sára Cs. Juhász: Weekend House, Budapest, 1970

In 1970 this part of Budapest's XII District, Normáfa, had not yet been heavily developed providing an ideal location for weekend homes. This steeply sloping site provide wonderful views over Buda and towards the Pilis hills. Closed towards the road side with a timber pergola sun terrace and open to the views.

The main focus of this house being it's direct connection to nature, landscape and environment. The views moving from the stone wall and pergola to the swimming pool, which faces Normafa, throughout 180 degrees about the living room, even taking in views of Parliament and the Börzsöny Hills beyond.
Second half of the XX
Century - Hungarian examples

Szathmáry Zoltán / Magyar Építőművészet, 1971/6, 42. old.

Szathmáry Zoltán / Magyar Építőművészet, 1971/6

Szathmáry Zoltán / Magyar Építőművészet, 1971/6
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Szathmáry Zoltán / Magyar Építőművészet, 1971/6

Szathmáry Zoltán / Magyar Építőművészet, 1971/6
Second half of the XX
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Szathmáry Zoltán / Magyar Építőművészet, 1971/6
Zoltán Gulyás: Own Home, Szentendre, 1971

Located on the southern side of a ridge overlooking Szentendre this site is covered with grape vines and almond trees.

This building and its clear use of massing easily fits amongst the surroundings, however, detailing and sophistication of craftsmanship are apparent.

An overall floor area of 53 square metres contains living spaces and two bedrooms.

The structure is simple, traditional (ceramic block walls, timber roof structure).

This rational use of structure and materials allows the designer to work within the constraints of the given environment and to build as a private venture.
Second half of the XX Century - Hungarian examples

Müller Ferenc / Magyar Építőművészet, 1973/5

Müller Ferenc / Magyar Építőművészet, 1973/5
Second half of the XX Century - Hungarian examples

Gulyás Zoltán / Magyar Építőművészet, 1973/5

Gulyás Zoltán / Magyar Építőművészet, 1973/5

Gulyás Zoltán / Magyar Építőművészet, 1973/5

Gulyás Zoltán / Magyar Építőművészet, 1973/5
György Kévés: Holiday Home, Flóra Utca 15, Budapest, District II, 1972

The sculptural quality of this building appears to be more a work of architectural art than a holiday home. Giant circular openings on the side serve as decorative elements. This playful yet logical exterior is reflected in the interior and site characteristics. Approached from above the home is access by a semi-enclosed entrance. On entering the home views of the Buda Hills are afforded from a large glazed wall. Most of the work by Kévés was undertaken at IPARTERV, but none as extravagant as this, the living room even included contemporary items of inflatable furniture.

Second half of the XX Century - Hungarian examples


Second half of the XX Century - Hungarian examples


György Vadász: Family House, Budapest, 1974

At the edge of town, at the top of the hill on a sloping site a cone like form can be found in the fence, this houses the entrance, shed and garage. The outline of the house follows a form that suggests a clearing in the garden. The undulating lines of brick walls are punctuated by white painted windows and shutters. The fine is of 45-degree angles adds another layer of complexity to the buildings facade. The floor plan is a series of gradually unfolding spaces. Clustered groups of spaces flow into each other resulting in no dead end areas. Clusters of spaces are organised in uses, bedrooms, living spaces, and are all orientated around the central fireplace. The rambling, maze like system of this house reveal layer upon layer of folds and views.
Second half of the XX Century - Hungarian examples

Vidovics István / Magyar Építőművészet, 1978/5

Vidovics István / Magyar Építőművészet, 1978/5

Vidovics István / Magyar Építőművészet, 1978/5

Vidovics István / Magyar Építőművészet, 1978/5
Vadász György / Magyar Építőművészet, 1978/5
György Szrogh: Holiday Home, Szigliget, 1975

"The sloping green sea of grapes and meandering dirt roads, with some rural homes and press houses. To this size and proportion I attempted to fit a weekend house that kept the order of the place. To find a way to place (for two people) in a modern way: the beauty of the location, open spaces, climate, fresh early mornings, functionality and of course electricity and running (hot) water." This was the belief of the architect when first visiting this site. The building should be supported by two strong walls and the thatched roof hung as from a mast. The central volume locating the beds, leading form a glazed area onto a large covered terrace. to the rear, behind the fireplace, is located the bathroom and kitchen, dining area. The terrace being half covered and half open to the elements.
Second half of the XX
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Lelkes Lászó, Szrogh György / Magyar Építőművészet 1976/2
Second half of the XX
Century - Hungarian examples

Lelkes Lászó, Szrogh György / Magyar Építőművészet 1976/2

Lelkes Lászó, Szrogh György / Magyar Építőművészet 1976/2
Second half of the XX Century - Hungarian examples

Lelkes Lászó, Szrogh György / Magyar Építőművészet 1976/2

Lelkes Lászó, Szrogh György / Magyar Építőművészet 1976/2
Second half of the XX Century - Hungarian examples

Lelkes Lászó, Szrogh György / Magyar Építőművészet 1976/2

Lelkes Lászó, Szrogh György / Magyar Építőművészet 1976/2
Péter Ungár: Holiday Home, Leányfalú, Early 1980s

This was considered an experiment in how to fit all the functions of a weekend home into 33 square metres. This restrictive spectrum like plan radiated rooms geometrically as Ungár described "around the architecture" to create an unbound whole. Removing the usual relationship to perpendicular planes formed in square plans. When the doors are opened they can not be seen and therefore the walls seem to be opened up.
Second half of the XX Century - Hungarian examples

Ungár Péter / Magyar Építőművészet, 1981/1

Ungár Péter / Magyar Építőművészet, 1981/1

Ungár Péter / Magyar Építőművészet, 1981/1
Second half of the XX Century - Hungarian examples

Ungár Péter / Magyar Építőművészet, 1981/1

Ungár Péter / Magyar Építőművészet, 1981/1

Ungár Péter / Magyar Építőművészet, 1981/1

Ungár Péter / Magyar Építőművészet, 1981/1
Levente Varga: Holiday Home, Zebegény, 1981

Building a home with low parapet walls and dutch gables at each end became the challenge for this architect to create a function plan within such a form. This lead to a, model, simple interpretation of the idea that the lower level is a place for extended living only broken by the need for a bathroom and accessible from the inside and outside.
Second half of the XX Century - Hungarian examples

- / Magyar Építőművészet

- / Magyar Építőművészet
Second half of the XX
Century - Hungarian examples

- / Magyar Építőművészet

Varga Levente / Magyar Építőművészet
József Finta: Family House, Budapest, 1983

On a Gellért Hill site previously occupied by Rimanóczy Villa, 1932, destroyed in World War Two, Finta was faced with the task of designing a single storey 150 square metre family home. No reference was to be made to the previous villa, only to the parallel sides of the site. Finta chose to break the building's mass into parts, providing an accessible flat roof and covered terrace. This building was built about a classic "U" shaped plan which contains to the right of the courtyard the parent's bedroom, a central kitchen dining and living area and to the left of the axis the children's rooms and study. The latter being intended for a third child at a later date.
Second half of the XX Century - Hungarian examples


Finta József / Pintér Gábor / Magyar Építőművészet, 1987/1., 20.old.

Finta József / Pintér Gábor / Magyar Építőművészet, 1987/1., 20.old.
Imre Makovecz, Dóczy House, Göd, 1988

A house by the most influential figure in Hungarian organic architecture demonstrates the Makovecz approach to small scale building, the Dóczy house. This home is found thirty minutes away from Budapest in a natural setting in Göd. The central element of the three-storey house is the chimney and the elaborate ceramic stove which allows access to the three levels by a sweeping staircase. The free form interior and exterior of this home is created by two volumes placed at 135-degrees to each other. This timber clad home is located within a large terrace surrounded by planters to help break down the massing. The natural materials and anthropomorphic forms confer the idea that a building can rise from, yet sensitively fit the landscape.
- *Anthony Tischhauser: Bewegte Form, Imre Makovecz, Urachhaus, Stuttgart, 2001*
Second half of the XX Century - Hungarian examples

Makovecz Imre / Anthony Tischhauser: Bewegte Form, Imre Makovecz, Urachhaus, Stuttgart, 2001

Makovecz Imre / Anthony Tischhauser: Bewegte Form, Imre Makovecz, Urachhaus, Stuttgart, 2001
Second half of the XX Century - Hungarian examples

Makovecz Imre / Anthony Tischhauser: Bewegte Form, Imre Makovecz, Urachhaus, Stuttgart, 2001
Chapter 5. Contemporary family houses - International examples


A district of Paris, known for it's elegant XIX century villas provided the location for this home. Two main blocks have been constructed, one for the parents, one for the children, separated by a roof top swimming pool. The building is supported on legs or cantilevered in attempt to reduce the feeling of loss of land, The metal cladding in different colours represents the colours of the neighbouring buildings.

Contemporary family houses
- International examples


Contemporary family houses
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Masaharu Takasaki: Zero Cosmology, Kagoshima, Japan, 1991

This towering mass of concrete can be found on Japan's Southern island. Totally at odds with the pitched roof houses and industrial units founds in this suburb of Kagoshima. The central living space is an oval mass supported in by reinforced concrete frame over a central pool. This living space has no furniture as it is intended that occupants sit on an inner concrete ring. This space is lit by 54 holes. The supporting concrete structure acts as a transitional space to the surrounding landscape and the adjacent kitchen, dining, bathroom and bedroom block. This three storey home is a direct manifestation of the microcosm it encloses and the sky abstracted in it's concrete frame.
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Contemporary family houses
- International examples


Contemporary family houses
- International examples


Contemporary family houses
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Contemporary family houses
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Alberto Campo Baeza: Casa Gaspar, Zahora, Spain, 1991

Unlike his peers, Alberto Campo Baeza does not feel a need to express a Spanish identity or sense of place in his works. Considered to be a purist, old fashioned, follower of Le Corbusier. His floor plans are both geometric and crystalline leading to a subtlety of construction.

This building stands alone in a grove of trees, surrounded by a 3.5 metre high wall. The principle being that of introversion to protect the importance of private life: nothing unusual to Baeza as he creates an ethereal world based upon geometry. The floor plan is square divided into three, right angled, bands. The resulting 4.5 metre high space, logic provides, to be the living space. The geometry is further defined by a lack of visible structural elements, white painted interiors, walls surrounding living space being glazed with no need to express window frames.
Baeza home's are not only white as an aesthetic reference to modernism, or a means of abstraction. The white is intended to: reflect, trap and superimpose other objects and surfaces.

*Hisao Suzuki / Colin Davies: Key Houses of the Twentieth Century, Laurence King Publishing Ltd, London, 2006*

*Alberto Campo Baeza / John Welsh: Modern House, Phaidon, London 1995*
Herzog & de Meuron: Villa E. M., Tavole, Italy, 1988-93

Quiet, rural retaining walls follow the Ligurian olive groves and contours of this site. The dominant construction technique in this region being raw stone walls, free of rendered surfaces, as followed in this three storey home design. The facade of this building reveals the simplicity of geometry and construction, blending into the local environment. The heavy concrete pergola also seems a natural connection to this home. The upper level, a ribbon of glass, providing panoramic views of the surrounding area.
Contemporary family houses
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Margherita Spiluttini / Oliver Boissière, 20th century houses, Europe, Italy, 1998

Margherita Spiluttini / Oliver Boissière, 20th century houses, Europe, Italy, 1998
Contemporary family houses
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Margherita Spiluttini / Oliver Boissiére, 20th century houses, Europe, Italy, 1998

Margherita Spiluttini / Oliver Boissiére, 20th century houses, Europe, Italy, 1998
Herzog / de Meuron / Oliver Boissière, 20th century houses, Europe, Italy, 1998

Ben van Berkel: Wilbrink House, Amersfoort, Holland, 1994

Standing in a heavily developed residential district the client requested that an introverted home be constructed, where light can easily penetrate. The home spreads across its entire site, reducing possible garden areas. The building is designed to be without conventional elevations, a gravel covered roof and not visible from the street. The house is accessed via an enclosed, open on one side only, courtyard leading into a sun light drenched interior.
Peter Barber: Anbar Villa, Dammam, Saudi Arabia, 1993

In the relatively new, oil rich, city of Dammam is Saudi Arabia, est. 1920 stands a concrete villa in the suburb of Tabaishi (1930s-40s). An area noted for its Art Deco influences. Barber designed a home for a widow with four children and grandchildren who share their time between London and Dammam. This appears to be at the intersection of Western and Gulf cultures, following the minimalist lines of Le Corbusier, Niemeyer, Siza whilst retaining a local influence.

The owner being a widow has not provided for male dominance in this home, there is one access to the courtyard to be used by men and women alike. The living room is also as one, not gender separated. There is a separate ladies living room but even this is connected to the other spaces by a small window. The staff are located at roof level, separate from the family, with their own roof garden. The home itself is a compact form only deviated from by the inclusion of a separate building to house the garage and provide a home for the chauffeur.
Peter Barber / Clare Melhuish: Modern Houses 2, Phaidon, London, 2000

Peter Barber / Clare Melhuish: Modern Houses 2, Phaidon, London, 2000
Contemporary family houses
- International examples

Peter Barber / Clare Melhuish: Modern Houses 2, Phaidon, London, 2000

Peter Barber / Clare Melhuish: Modern Houses 2, Phaidon, London, 2000
Peter Barber / Clare Melhuish: Modern Houses 2, Phaidon, London, 2000
Eduardo Souto de Moura: Own House, Ria Cartelas Vieira, Portugal, 1993

Born in 1952 this architect studied at the Portuguese Academy of Fine Arts, then worked for Alvaro Siza for five years. The Moura house was built in 1993 with views to the harbour from a hillside above the port town. The home is comprised of small spaces placed as to decompose the longitudinal walls in a transverse direction, dividing walls placed parallel to each other. Courtyards being formed corten each space. The outside facade is dominated by a rustic stone wall, suggesting that it is a fence that has holes along its length. The architectural basis being that, as with most of the homes in this region, it is a wall with a home built into it. Sophisticated trapezoidal geometry adapt to the triangular form of the building's plot. A balanced, practical interior layout includes exciting games based on contrasting pairs: the design, variety of materials and geometry achieve special effects. An example of this being the trapezoidal flooring used to create a "false orthogonality".
Contemporary family houses
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L. F. Alves / Gennaro Postiglione: 100 Häuser für 100 Architekten, Taschen Deutschland GmbH, Köln, 2008

L. F. Alves / Gennaro Postiglione: 100 Häuser für 100 Architekten, Taschen Deutschland GmbH, Köln, 2008
Contemporary family houses
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Duccio Malagamba, Barcelona / Gennaro Postiglione: 100 Häuser für 100 Architekten, Taschen Deutschland GmbH, Köln, 2008

Known for partnership Caruso and St Jones and the New Art Gallery in Birmingham. Established shortly after working with Florian Beigel and the Arup Group. This architect is well known in mainstream English architecture for his opposition to high-tech, minimalism and postmodernism.

The house (and Studio) are found in a side street as part of a converted, old, warehouse. The original structure has been left intact as have the elevations. The building has been left raw, masonry repaired where required leaving a basic furnished work space on the ground floor. The only place where original materials have not been retained is to the side street allowing for a large glass wall to allow better lighting to the interior. The only comfortable rooms can be found upstairs, bedrooms and living room. The designers chose to experiment with aesthetic of leaving surfaces unfinished, plasterboard, to help form spaces and pattern language.
Contemporary family houses
- International examples

Hélène Binet / Gennaro Postiglione: 100 Häuser für 100 Architekten, Taschen Deutschland GmbH, Köln, 2008
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Hélène Binet / Gennaro Postiglione: 100 Häuser für 100 Architekten, Taschen Deutschland GmbH, Köln, 2008

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Hélène Binet / Gennaro Postiglione: 100 Häuser für 100 Architekten, Taschen Deutschland GmbH, Köln, 2008
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Hélène Binet / Gennaro Postiglione: 100 Häuser für 100 Architekten, Taschen Deutschland GmbH, Köln, 2008

Adam Caruso / Gennaro Postiglione: 100 Häuser für 100 Architekten, Taschen Deutschland GmbH, Köln, 2008

Adam Caruso / Gennaro Postiglione: 100 Häuser für 100 Architekten, Taschen Deutschland GmbH, Köln, 2008
FOBA: Aura House, Tokyo, Japan, 1994

Wedged between two existing houses in Tokyo a translucent roof can be seen to glow, draw attention to itself, emerging from the surroundings.

The building is something like a 3.5 m wide and 21.5 m long concrete book end. The roof is a stretched fabric membrane to allow light penetration, the light within to be seen from the outside. The only window on the outside is a porthole located on one of the side walls. The raw concrete walls support a system of pipes and tubes that provide for ventilation equipment and fixings for the lamps that illuminate the roof.
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Contemporary family houses
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Frank O. Gehry: Own House, Santa Monica, California, USA, 1978-1994

Gehry took a standard Californian home and by a process of "ad-hoc" amendments converted this into an architectural collage. Not only the forms used but even the materials employed give a feeling of temporary change. Similar to the collages of Robert Rauschenberg in the 1970s. The additions to the homes original tectonic form present an addition of extra layers and pre-empt gestures later employed in deconstructivist works.
Contemporary family houses
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Contemporary family houses
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Pawson's office shelves in London contain many folders, photos, accurately documenting the construction of his own home. This demonstrates his artistic need to not only achieve the final result but also every step required to get there.

The original Victorian home's street elevation, apart from the entrance door, has remained unchanged. Whilst the interior has been completely transformed.

Interior functions have been reconsidered to require the minimum need for interior walls. The ground floor has been handled as one space incorporating an oak table, designed by Pawson, and simple fireplace. The kitchen and dining room have been relocated to the basement. The upper floor provides for bedrooms and children's room. Each level is connected by a simple single flight of stairs.
Contemporary family houses
- International examples


Contemporary family houses
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Simon Ungers: Ithaca House (Cube House), Ithaca, USA, 1995

The basic concept was to build a monolithic, sculptural work in upstate New York. To be used a few days at a time this cube like structure is divided: ground floor as garage and studio, first floor kitchen, dining, living, second floor, bedrooms and bathroom. Rooms being divided by storage shelves.

This house is built from robust concrete blocks. Access to the roof terrace is by means of an external steel stair that is also accessible from the living room at first floor level.
Contemporary family houses
- International examples

Eduard Hueber/Arch Photo / Simone Schleifer: Small Houses, Taschen GmbH, Köln 2007
Contemporary family houses
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Eduard Hueber/Arch Photo / Simone Schleifer: Small Houses, Taschen GmbH, Köln 2007

Eduard Hueber/Arch Photo / Simone Schleifer: Small Houses, Taschen GmbH, Köln 2007
Contemporary family houses
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**Eduard Hueber/Arch Photo / Simone Schleifer: Small Houses, Taschen GmbH, Köln 2007**

![Image of interior with door and stairs]

**Simon Ungers / Simone Schleifer: Small Houses, Taschen GmbH, Köln 2007**

![Floor plan of a house with labels in Spanish]

**Simon Ungers / Simone Schleifer: Small Houses, Taschen GmbH, Köln 2007**

![Floor plan of a different house layout]
Contemporary family houses
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Simon Ungers / Simone Schleifer: Small Houses, Taschen GmbH, Köln 2007

Alzado este

Alzado oeste

Simon Ungers / Simone Schleifer: Small Houses, Taschen GmbH, Köln 2007
Shigeru Ban, Furniture House, Tamanashi, Japan, 1996

Ban gained recognition for his year 2000 Hanover Expo building and paper tube structure homes. The UN mandated in 1994 that his system of building be used in disaster zones. Examples of this were applied following the Kobe earthquake and the Rwandan civil war ’95.

The structure of this house is built from prefabricated items of furniture. Basic elements weighing a maximum of 80 kg making it possible to be lifted by hand. The open plan space is divided only by items of furniture. External walls are of glass, sliding doors, that have been fitted with concealed fixings to allow for an intense connection with the surrounding environment.
Contemporary family houses
    - International examples

Hiroyuki Hirai / Family Houses, Evergreen / Taschen, Köln, 2005

Hiroyuki Hirai / Family Houses, Evergreen / Taschen, Köln, 2005

Hiroyuki Hirai / Family Houses, Evergreen / Taschen, Köln, 2005

Hiroyuki Hirai / Family Houses, Evergreen / Taschen, Köln, 2005
Contemporary family houses
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Hiroyuki Hirai / Family Houses, Evergreen / Taschen, Köln, 2005

Hiroyuki Hirai / Family Houses, Evergreen / Taschen, Köln, 2005
Heidi and Peter Wenger: Wenger House, Rosswald, Switzerland, 1996

This tiny cottage in Switzerland is located 200 metres above sea level. Steep angled roof framing forms the interior volume of this building, evoking the region's traditional forms. The primary material used throughout is timber, for coverings, structure, furniture and fixings. The interior is two level of continuous space. A simply massed west wall can pivot open to create a terrace accessed via triangular windows.

The compact interior invokes the feeling of a small sailing craft mostly comprising of built in furniture such as the kitchen unit and recessed seating. The triangular timber structure, which also supports the upper floor, sits on concrete pillars. The roof being covered in pine shingles adapts to the character of the site and the remaining structure is stained white for reasons of clarity.
Contemporary family houses
- International examples

Peter Wenger / Simone Schleifer: Small Houses, Taschen GmbH, Köln 2007

Peter Wenger / Simone Schleifer: Small Houses, Taschen GmbH, Köln 2007

Peter Wenger / Simone Schleifer: Small Houses, Taschen GmbH, Köln 2007

Peter Wenger / Simone Schleifer: Small Houses, Taschen GmbH, Köln 2007
Peter Wenger / Simone Schleifer: Small Houses, Taschen GmbH, Köln 2007
Peter Wenger / Simone Schleifer: Small Houses, Taschen GmbH, Köln 2007
Contemporary family houses
- International examples

Peter Wenger / Simone Schleifer: Small Houses, Taschen GmbH, Köln 2007

Heidi és Peter Wenger / Simone Schleifer: Small Houses, Taschen GmbH, Köln 2007
Contemporary family houses
- International examples

Heidi és Peter Wenger / Simone Schleifer: Small Houses, Taschen GmbH, Köln 2007

This site has two characters: one side is a beautiful country side landscape, the other a waste disposal and sewerage treatment plant. This lead to the development of a half-moon shape. One side offering protection the other views of the garden. The entrance is located between two crescent elements: one of which is the open living space, the other housing the bedrooms.

Shuttleworth sees this crescent like solution to be somewhat like a medieval castle wall, with cells enclosed in the thickness of the massing only illuminated by sky lights. This idea the designer confirmed as personal experience: "Always remember that as a boy, sleeping in a tent, with my head out of the tent, so you can see the stars at night."
Contemporary family houses
- International examples

Nigel Young/ Foster and Partners / Clare Melhuish: Modern Houses 2, Phaidon, London, 2000
Contemporary family houses
- International examples

Nigel Young/ Foster and Partners / Clare Melhuish: Modern Houses 2, Phaidon, London, 2000

Nigel Young/ Foster and Partners / Clare Melhuish: Modern Houses 2, Phaidon, London, 2000
Contemporary family houses
- International examples

*Nigel Young/ Foster and Partners / Clare Melhuish: Modern Houses 2, Phaidon, London, 2000*

*Ken Shuttleworth / Clare Melhuish: Modern Houses 2, Phaidon, London, 2000*
Contemporary family houses
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Kazuyo Sejima (SANAA): M-House, Tokyo, Japan, 1997

Houses in this street generally face south, have curtained windows and fences facing the street for privacy reasons. Sanaa decided to treat this differently by placing a light well within the volume of the home.

The regular plan form was turned around. At street level it was decided to locate the garage, guest room and bedrooms, then in contradiction to tradition no upper floor was provided, instead a basement that houses the kitchen, dining and living rooms. Both levels are lit from above by light wells. The building is metal sheet clad and the light wells covered by a pergola of regular steel, mesh like, framing.
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Adolf Krischanitz: Own House, Steinaweg, Austria, 1998

Krischanitz designed and built this home for himself and wife about an hour's drive away from Vienna. The lower level is dedicated to guest rooms and his studio space and an office for his wife. The upper floor, intensive connection to garden, houses the couple's bedroom and living spaces. The home is built into a sloping site of 38 degrees, measuring 3.7 metres wide and 19 metres long. The roof is at the same angle as the surrounding landscape, as is the steel staircase. The entire building is timber covered.

Rem Koolhaas: Bordeaux House, Bordeaux, France, 1998

The house appears to be a large concrete single storey mass floating on a steel beam. Each of this building's three levels has a different character. The lower floor, an enclosed basement set into the hillside. The ground floor an open glass space. The upper floor is a concrete box, that only the parent's room has a conventional window and the children's rooms portholes. The latter being located near beds, bath and desks.

A key factor of this home is the large lift that gives the wheelchair bound owner of this home access to all floors.
Contemporary family houses
- International examples


Contemporary family houses
- International examples


Contemporary family houses
- International examples


Contemporary family houses
- International examples


Rem Koolhaas / Clare Melhuish: Modern Houses 2, Phaidon, London, 2000
Contemporary family houses
- International examples


Contemporary family houses
- International examples


To the north of Vieira de Castro, Vila Nova de Famalicao a site had been set aside by a previous owner to build a sanatorium. At the final stages of this project sufficient funds remained to build a house at the rear of the garden.

On this rocky, pine forested site a house was constructed that looks like an abstraction of a small town. This home is reached via a tree lined road after passing some Corten steel gates. Access is then gained to the home by passing a garden terrace and swimming pool. The home itself has views to the surrounding mountainous countryside.

The living, dining room and kitchen furniture are also designed by Siza.
Contemporary family houses
- International examples


Contemporary family houses
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Contemporary family houses
- International examples


Alvaro Siza / Philip Jodidio: Alvaro Siza, Taschen, Köln, 2003

Alvaro Siza / Philip Jodidio: Alvaro Siza, Taschen, Köln, 2003

Alvaro Siza / Philip Jodidio: Alvaro Siza, Taschen, Köln, 2003

Alvaro Siza / Philip Jodidio: Alvaro Siza, Taschen, Köln, 2003
Carlo Baumschlager - Dietmar Eberle, Allgaier House, Lochau, Switzerland, 1998

This house on the side of Mount Bregenz aims to offer uninterrupted views from all of its three floors. The tower like building, as required by the designers, consists of a four storey detached house locating accommodation above service areas. Following ideas by Le Corbusier, that a building should produce the functional parts of such a way as to allow surfaces free for contact with nature. The building's exterior expresses a duality of forms where holes are placed in the form, on a square base, supported by brick clad walls that permeate the terrain and a lightweight glazed platform as place of arrival. The interior is also surprising in its use of a controlled lobby space and leading to a curved single flight staircase, supported on two columns, intersecting the floor plan. At this level an open planned kitchen, living room and roof garden can be found. On the level directly below the bathroom block. On the next level down is a separate apartment with its own kitchen and bathroom. The lowest level can only be accessed from outside. The buildings overall form is rectangular and steps backwards according to the slope of the land. The planning of this home in spite of the striking curved elements remains spartan in character.

Contemporary family houses
- International examples


Contemporary family houses
- International examples


Contemporary family houses
- International examples


Andreas Henrikson: Black House (Black Box), Halmstad, Sweden, 1999

Black Box is the name given to a small, multifunctional mobile home that is reminiscent of a magicians box. The structure comprises of ninety centimetre square timber plates fixed to a rectangular wooden frame. The idea being, to make construction as easy as possible, in almost any location. The roof is covered in a single ply rubber membrane. The interior is double storey and contrasts with the exterior in the use of cosy light coloured materials. The upper level is a bedroom and study area, the lower area house the staircase, kitchen and bathroom.
Peter Wenger / Simone Schleifer: Small Houses, Taschen GmbH, Köln 2007
Contemporary family houses
- International examples

Peter Wenger / Simone Schleifer: Small Houses, Taschen GmbH, Köln 2007

Peter Wenger / Simone Schleifer: Small Houses, Taschen GmbH, Köln 2007
Andreas Henrikson / Simone Schleifer: Small Houses, Taschen GmbH, Köln 2007

Andreas Henrikson / Simone Schleifer: Small Houses, Taschen GmbH, Köln 2007

Andreas Henrikson / Simone Schleifer: Small Houses, Taschen GmbH, Köln 2007

Andreas Henrikson / Simone Schleifer: Small Houses, Taschen GmbH, Köln 2007
Henning Larsen: Holiday Home, Vejby Strand, Denmark, 2000

This 100 square metre open plan single storey home encloses a central core. The latter houses the bathroom and two fireplaces. The area adjacent to the core has four large sliding doors beyond which is found the living space, kitchen and a private studio. The interior walls are clad in birch and the exterior and floors in cedar. Horizontal louvres are provided to the west side for additional shading.

Denton Corker Marshall: Emery Residence, Cape Shank, Australia, 2000

Located on a sloping site with views to the ocean above Melbourne a home can be found that is composed from two cubic volumes. The narrow window appears to be a long groove cut into the upper volume, visually balanced by a diagonally fixed chimney. The bedrooms are located on the lower level surrounded by greenery, the upper level being a spacious living space with panoramic views.

Sean Godsell: Carter/Tucker House, Breamlea, Australia, 2000

Built amongst sand dunes is a three storey home, 12 metres by 6 metres, besides the ocean. The ground floor houses guest rooms, the middle floor master bedroom and sitting area, the upper floor a photography studio. This building is covered in two layers, the outer layer is a timber screen that opens in various places, the inner a layer of glazing.

Satoshi Okada: House on Fuji, Japan, 2000

The concept behind this house is to assimilate with nature. The sloping roof planes, create variations in height, follow the uneven terrain. The large glazed wall separates the home into two distinctive parts: one the living space the other the bedrooms which each have their own bathrooms.
Contemporary family houses
- International examples

Hiroyuki Hirai / Simone Schleifer: Family Houses, Taschen GmbH, Köln, 2005

Hiroyuki Hirai / Simone Schleifer: Family Houses, Taschen GmbH, Köln, 2005
Contemporary family houses
- International examples

Hiroyuki Hirai / Simone Schleifer: Family Houses, Taschen GmbH, Köln, 2005
Contemporary family houses
- International examples

Hiroyuki Hirai / Simone Schleifer: Family Houses, Taschen GmbH, Köln, 2005
Contemporary family houses - International examples

Hiroyuki Hirai / Simone Schleifer: Family Houses, Taschen GmbH, Köln, 2005

Hiroyuki Hirai / Simone Schleifer: Family Houses, Taschen GmbH, Köln, 2005
Hiroyuki Hirai / Simone Schleifer: Family Houses, Taschen GmbH, Köln, 2005

Satoshi Okada / Simone Schleifer: Family Houses, Taschen GmbH, Köln, 2005

Satoshi Okada / Simone Schleifer: Family Houses, Taschen GmbH, Köln, 2005

Satoshi Okada / Simone Schleifer: Family Houses, Taschen GmbH, Köln, 2005

Satoshi Okada / Simone Schleifer: Family Houses, Taschen GmbH, Köln, 2005
Alberto Campo Baeza: De Blas House, Madrid, Spain, 2000

Built on a hill above Madrid, the concrete plinth to this house appears to be a geometric extrusion from the surrounding landscape. To reflect the surrounding forest the concrete was rough shutter in timber to leave an imprinted surface. Upon this plinth sits a white painted steel and glass frame. The load bearing structural elements are hidden giving the appearance of a floating roof. This pavilion like home can only be accessed from below, creating an ivory tower effect, the only non fixed items of furniture, a white sofa, face north.

The lower level plan, within the plinth, is almost symmetrical with bedrooms placed 2-2 in an ascetic, monastic manner. Each has it's own bathroom and walk-in closet.
Contemporary family houses
- International examples

Hisao Suzuki / Simone Schleifer: Family Houses, Taschen GmbH, Köln, 2005

Hisao Suzuki / Simone Schleifer: Family Houses, Taschen GmbH, Köln, 2005
Hisao Suzuki / Simone Schleifer: Family Houses, Taschen GmbH, Köln, 2005
Contemporary family houses
- International examples

Hisao Suzuki / Simone Schleifer: Family Houses, Taschen GmbH, Köln, 2005

Hisao Suzuki / Simone Schleifer: Family Houses, Taschen GmbH, Köln, 2005

Alberto Campo Baeza / Simone Schleifer: Family Houses, Taschen GmbH, Köln, 2005
Markus Wespi and Jérome de Meuron: Flawil House, Flawil, Switzerland, 2000

One of the first prefabricated wooden homes to be erected in Switzerland, this building type was developed by Wespi and De Meuron. This project involved the remodelling of an existing farmhouse. Larch cladding and thermal insulation have been applied to the existing structure. The house extends towards the south, with utility spaces placed to the north, all within a 7 metre long external shell. In summer time the larch slats act as sun shading.
Hannes Henz / Simone Schleifer: Small Houses, Taschen GmbH, Köln 2007
Contemporary family houses
- International examples

*Wespi és De Meuron / Simone Schleifer: Small Houses, Taschen GmbH, Köln 2007*
Stefan and Bernhard Marte: Steinhauser House, Fussach, Austria, 2000

These brothers usually work only in Western Austria but in 2010 represented their homeland in the Architectural Biennial in Venice.

This 85 square metre boat house was built directly on the edge of a small canal. The building structure and coverings are of light materials, aluminium sheet, for reasons of practicality. The latter use of aluminium also being practical as the building is in contact with water and should not corrode. To contrast with the cold exterior the interior is finished in osb board and red finished boards usually intended for concrete shuttering. Although this building is relatively small it functions well on all levels. Unusual to this house is the central stair and large roof light that are both moved by hydraulic pumps.
Contemporary family houses
- International examples

Ignacio Martínez / Simone Schleifer: Small Houses, Taschen GmbH, Köln 2007

Ignacio Martínez / Simone Schleifer: Small Houses, Taschen GmbH, Köln 2007
Ignacio Martinez / Simone Schleifer: Small Houses, Taschen GmbH, Köln 2007
Contemporary family houses
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Ignacio Martinez / Simone Schleifer: Small Houses, Taschen GmbH, Köln 2007
Ignacio Martínez / Simone Schleifer: Small Houses, Taschen GmbH, Köln 2007

In a suburb of London a couple with small children chose to redevelop a former industrial building. The architect chose to retain the original structure, over cladding it with a metal sheeting. The frame of which also supports the upstairs bedrooms. This was intended to contrast heavily with the surrounding Victorian houses.

The closed exterior is intentional as are the skylights, to avoid contact with the surrounding environment. The south wall is fully glazed. This home is accessed by means of a private side entrance and the blank elevation is designed to give a sense of mystery.
Contemporary family houses
- International examples


Contemporary family houses
- International examples


Adjaye was commissioned, by Ewan McGregor, to transform and expand one half of a semi-detached house in St John's Wood. This design of this had two important aspects: improved connection of existing spaces and an intensive expansion into the garden area. To create an open floor plan a steel frame was used in connection with existing garden walls. This in turn allows for glazing to be provided to the basement area towards the garden. The result being a glass pavilion, dining room, that opens across its full width onto the garden patio.

The existing building was radically transformed. The original stairwell core has been retained between ground and first floor, whilst three additional stairs have been added to join remaining levels. This interconnection of spaces, levels and heights can be viewed in relationship to works by Adolf Loos.

Surfaces are painted the same colour throughout, fixed or moveable MDF partitions are used to divided spaces, in some case revealing the buildings original structural details. Floors are finished in timber throughout apart from the terrazzo basement.
Contemporary family houses
- International examples

Contemporary family houses
- International examples


Contemporary family houses
- International examples


This house was commissioned to act as a home, place of work and art gallery to house a large collection of contemporary art. The house itself, the client suggested, should also be a work of art.

This home as an individual element, part refurbishment, part new continues the classic architectural character of this area. The facades elevational treatment brings alive the local themes. At street level this red sandstone clad building follows the site boundary. Each floor functions according to levels of privacy, the ground floor is a public space, the mezzanine and first floor are private, residential spaces, and the roof level provides small shelters and a roof garden. The massing of these levels also coincides with the functions found within. Unusual to this location is the vegetation which provides a different view of the given urban context.

Helene Binet / The new 100 houses, Images publishing, Victoria, Ausztrália 2007. szerk.: Robyn Beaver
Contemporary family houses
- International examples

Helene Binet / The new 100 houses, Images publishing, Victoria, Ausztrália 2007. szerk.: Robyn Beaver

Helene Binet / The new 100 houses, Images publishing, Victoria, Ausztrália 2007. szerk.: Robyn Beaver
Contemporary family houses
- International examples

Tony Fretton / The new 100 houses, Images publishing, Victoria, Ausztrália 2007. szerk.: Robyn Beaver
Stefan and Bernhard Marte: House in Furx, Furx, Austria, 2001

This closed, subdued, austere house is not much different in form to others in this region. The unique quality being how the form appears different due to the placement of windows. This building tries to give maximum opportunity to view the surroundings without breaking local, high altitude, traditions. The four large glazed areas, the designers say, allows this building to expose itself through a different lens. The cruciform interior allows each space to open towards each other whilst the position of windows are placed at variable depths in the elevational plane.
Ignazio Martínez / Simone Schleifer: Small Houses, Taschen GmbH, Köln 2007

Ignazio Martínez / Simone Schleifer: Small Houses, Taschen GmbH, Köln 2007

Ignazio Martínez / Simone Schleifer: Small Houses, Taschen GmbH, Köln 2007

Ignazio Martínez / Simone Schleifer: Small Houses, Taschen GmbH, Köln 2007
Ignazio Martínez / Simone Schleifer: Small Houses, Taschen GmbH, Köln 2007
Engelen Moore: Dodds House, Sydney, Australia, 2001

This home in Sydney is located in an area of apartment buildings and light industry. The external appearance only reveals metal sheet covering of standard proportions. This being contrasted to the local use of brick and decorative plaster rendering. This difference is confirmed by the uniform use of silver colouring to the whole exterior. The homes interior by contrast is colourful, bright and spacious, open towards a private inner courtyard.
Alvaro Siza: Van Middelem Dupont House, Oudenburg, Belgium, 2003

Extension and conversion of an old farm building to provide a home and exhibition hall. The 200 year old barn and wings of the new building create a "U" shaped courtyard. The existing building, at a finely fractured angle, has been added to with the new "L." shaped area of building. The skewed composition allows Siza the opportunity to locate an exhibition hall and garage in such a way that the existing building appears to be the new element in this orthogonal composition. The puritan interior spaces are typical of Siza's approach to the modern, whilst the exterior stays in harmony with its surroundings. The cedar and stone covered walls combined with the blue roof and window placement are consistent in character with the old stone and tiled buildings. The two wings are connected by a lightweight glass corridor.
Contemporary family houses
- International examples

Contemporary family houses
- International examples


Contemporary family houses
- International examples


Mass Studies and Slade Architecture: Pixel House, Gyeonggido, South Korea, 2001

The relationship between landscape and garden are balanced in this edge of the city home. A combination of orthogonal geometry used in urban construction and curves occurring in nature give this building the appearance of a rock when viewed from afar. Constructed from 9,675 bricks the outer shell resembles a digitally rendered image, where each brick acts as a single pixel.
Contemporary family houses
- International examples

Kim Yong Kwan / Contemporary houses, h.f. ullmann, 2006
Contemporary family houses
- International examples

Kim Yong Kwan / Contemporary houses, h.f. ullmann, 2006
Contemporary family houses
- International examples

Kim Yong Kwan / Contemporary houses, h.f. ullmann, 2006

Slade Architecture / Contemporary houses, h.f. ullmann, 2006
Hiroaki Ohtani: Own House (Layer House), Kobe, Japan, 2003

Situated on a 30 square metre city centre site. The architect created a unique lattice structure from precast concrete elements. The stair treads connecting each level are placed corten the concrete lattice, allowing the occupants to adapt individual spaces to their needs. This system of construction allows for plentiful light penetration without the use of conventional windows.
Contemporary family houses
- International examples

Konji Okamoto / Contemporary houses, h.f. ullmann, 2006
Contemporary family houses
- International examples

Konji Okamoto / Contemporary houses, h.f. ullmann, 2006
Konji Okamoto / Contemporary houses, h.f. ullmann, 2006

Hiroaki Ohtani / Contemporary houses, h.f. ullmann, 2006
Stephen Atkinson: Zachary House, Zachary, Louisiana, USA, 2003

Originally conceived as an experimental building for the architect's parents the design combines modernist theory with local the vernacular. The external and internal treatment reflecting these two approaches. The outer finishing of the building was constructed by the client in order to protect from the weather without the need for fine detailing. Skilled professionals created the interior finishes for reasons of elegance. The result being an outer skin of corrugated metal sheet and glass, the interior
cosy use oak and plasterboard. The house consists of two volumes, bedroom and living room, facing each other on opposite sides of an indoor-outdoor terrace. The sliding doors to these spaces can be opened to create a connection with the outside world.

*Chipper Hatter / Simone Schleifer: Small Houses, Taschen GmbH, Köln 2007*
Contemporary family houses
- International examples

Chipper Hatter / Simone Schleifer: Small Houses, Taschen GmbH, Köln 2007

Chipper Hatter / Simone Schleifer: Small Houses, Taschen GmbH, Köln 2007

Chipper Hatter / Simone Schleifer: Small Houses, Taschen GmbH, Köln 2007
Chipper Hatter / Simone Schleifer: Small Houses, Taschen GmbH, Köln 2007

Roberto Graca Correia and Ragaazi: Weekend House, Canicada, Portugal, 2003

The house is situated on the site of a ruined building in a national park on the bank of the river Cavada. The architects were commissioned to build a house for a family who visited this region for nearly twenty years for water skiing and river tours. The married couple and their children needed easy access to the house for guests and storage space for water sports equipment. This region is known for heavy winter rainfall and landslides therefore reinforced concrete was chosen for construction. This semi-cantilevered structure is partly bedded into the hillside, here are located the bedrooms and bathroom. The central part of the house accommodates the living spaces and remains transparent. The cantilevered section has a private balcony, kitchen and dining room. The outer concrete shell is contrasted with a warmly finished beech veneer interior and self-leveling grey concrete floor. The renovated stone building is used for guests and sports equipment storage.
Contemporary family houses
- International examples

Fernando Alda / 7/Single-Family Housing, Editorial Pencil s.l., Valencia 2008

Fernando Alda / 7/Single-Family Housing, Editorial Pencil s.l., Valencia 2008

Fernando Alda / 7/Single-Family Housing, Editorial Pencil s.l., Valencia 2008

Fernando Alda / 7/Single-Family Housing, Editorial Pencil s.l., Valencia 2008
Contemporary family houses
- International examples

Fernando Alda / 7/Single-Family Housing, Editorial Pencil s.l., Valencia 2008
Contemporary family houses
- International examples

Fernando Alda / 7/Single-Family Housing, Editorial Pencil s.l., Valencia 2008

Fernando Alda / 7/Single-Family Housing, Editorial Pencil s.l., Valencia 2008
Contemporary family houses
- International examples

Fernando Alda / 7/Single-Family Housing, Editorial Pencil s.l., Valencia 2008
Dekleva Gregoric Architekti: XXS House, Ljubljana, Slovenia, 2004

This small home is located within the intense urban fabric of the Krakovo district in Ljubljana. Strict town planning regulations, due to century old tradition, has dictated the basic dimensions of this house. The clients required that this home be an "urban vacation house" due to the size limit of 43 square metres. As the house faces north the main challenge was to provide adequate indirect natural lighting by means of skylights and a huge sliding glass atrium window allowing for diffused light. The house appears to be industrial in nature: elevations and roof are of fibre cement panels, interior raw concrete, terrazzo, plywood, steel and felt surfaces.
Contemporary family houses
- International examples

Matevz Paternoster / The new 100 houses, Images publishing, Victoria, Ausztrália 2007. szerk.: Robyn Beaver

Matevz Paternoster / The new 100 houses, Images publishing, Victoria, Ausztrália 2007. szerk.: Robyn Beaver
Matevz Paternoster / The new 100 houses, Images publishing, Victoria, Ausztrália 2007. szerk.: Robyn Beaver

Matevz Paternoster / The new 100 houses, Images publishing, Victoria, Ausztrália 2007. szerk.: Robyn Beaver
Matevz Paternoster / The new 100 houses, Images publishing, Victoria, Ausztrália 2007. szerk.: Robyn Beaver

Dekleva Gregoric Architekti / The new 100 houses, Images publishing, Victoria, Ausztrália 2007. szerk.: Robyn Beaver
Bevk Perovic: SB House, Ljubljana, Slovenia, 2004

Resembling a periscope this house can be found in an outer suburb of Ljubljana. This unusual home was built in an area of chaotic housing on the last available plot adjacent to surrounding farmland. Two separate wings of the home enclose a small garden which act to provide privacy from the street and clear views of a forest respectively. Part of the roof above the bedrooms serve as a roof terrace, allowing for private external spaces. The whole house, roof terrace included, is clad in cedar boards. This is contrasted by elevation wide bands of windows, where the fenestration is divided only by support structure, most apparent in the living room.
Contemporary family houses
- International examples


Atelier Bow Wow, Studio and Home, Tokyo, Japan, 2005

Built in what the Japanese refer to as a peculiar fourth generation metropolitan area this 109 square metre plot can only be accessed by means of a narrow footpath. Naturally the question arises as to how such a location can provide for large windows, a small garden, in such a densely populated area. The obvious answer being that the neighbours fire walls become part of the composition. The windows allowing neighbours clear views of the life beyond. This openness of composition continues throughout: relationship between split levels, galleries and openings in floor slabs resulting in a beautiful use of views. Excluding the roof terrace this home and studio covers four levels of reinforced concreted slabs supported by steel frames finished in a water-repellent granular asphalt coating.
Contemporary family houses
- International examples

Atelier Bow-Wow / behaviorology, Atelier Bow-Wow, Rizzoli, New York 2010
Contemporary family houses
- International examples

Atelier Bow-Wow / behaviorology, Atelier Bow-Wow, Rizzoli, New York 2010
Contemporary family houses
- International examples

Atelier Bow-Wow / behaviorology, Atelier Bow-Wow, Rizzoli, New York 2010

Atelier Bow-Wow / behaviorology, Atelier Bow-Wow, Rizzoli, New York 2010
Contemporary family houses
- International examples

Atelier Bow-Wow / behaviorology, Atelier Bow-Wow, Rizzoli, New York 2010

Atelier Bow-Wow / behaviorology, Atelier Bow-Wow, Rizzoli, New York 2010
Atelier Bow-Wow / behaviorology, Atelier Bow-Wow, Rizzoli, New York 2010
Fatima Fernandes and Michele Cannata: Exponor House, Matosinhos, Portugal, 2002

Fernandes and Cannata view this house as a working manifesto for the ever changing nature of contemporary family homes. Alternating use of solid and transparent finishes allowing flexible use of interior spaces. Lightweight construction methods and prefabricated elements allow for rapid construction (increased accuracy and aesthetically clean). This approach to a project demonstrates the designer's beliefs regarding future construction methods and the idea that lengthy construction periods are no longer valid. Long term planning and proper management should reduce the construction time and render projects cost effective. Industrial channel glass panels are used for external walls due to the translucent quality of light, retained privacy, refined elevational detailing and ability to construct by hand. This use of translucent membranes connects solid masses, separates others and serves to create atrium spaces. The internal spaces are undivided allowing the occupant freedom to place moveable items of furniture, curtains, as to create spatial needs of their own.
Contemporary family houses
- International examples

iz.architects és Luis Ferreira Alves / Alaprajz 2004/5, 24. old.

iz.architects és Luis Ferreira Alves / Alaprajz 2004/5, 25. old.
Eduardo Arroyo, Family House, Madrid, Spain, 2006

The granite clad, Casa Levene, can be found winding between trees in a pine grove. The steep terrain and trees being key players in development of the plan. Arroyo developed the design to comply with local planning code regarding protection of trees to create a homogenous irregular form in natural stone. The slope of the site leads to different placement of vertical functions and the
tentacle like extension of the building in different directions for spatial, thrilling and twisting planar effect exaggerated by the use yellow resin coatings. The large scale openings give direct contact to the exterior from almost every room. The vibrant interiors are in stark contrast to the surrounding environment. the architect's intention being to create a "landmark " house.
Contemporary family houses
- International examples

Eduardo Arroyo / 2G n.41: Eduardo Arroyo, Barcelona 2007

Eduardo Arroyo / 2G n.41: Eduardo Arroyo, Barcelona 2007
Atelier Tekuto, Mineral House, tokyo, Japan, 2006

On a 44 square metre plot not far from the centre of Tokyo this house makes a significant impact. The brief being to provide a home that satisfies local regulations for covered car parking. These limits formed the challenge to which Atelier Tekuto responded to in order to form a strong concept and guiding principles. The final shape can be described by buzzwords such as "mineral" and "reflection" making it stand out from the crowd. The pronounced corners actually make this house appear smaller than it is. This succinct exterior design leads to the development of an interior abstract microcosm. Oblique wall planes and use of transparency lead to a play of light in a complex spatial sequence. The external form and compact internal spaces are slashed through by planar slabs. The light penetration, mirrors and structural slabs creating strong contrasts. This home can be viewed as an accessible sculpture due to the beautiful use of proportion, transparency, translucency and solids.
Contemporary family houses
- International examples

*Group Pty Ltd / robin beaver, the new 100 houses, australia, 2007*

*Group Pty Ltd / robin beaver, the new 100 houses, australia, 2007*
Contemporary family houses
- International examples

Group Pty Ltd / robin beaver, the new 100 houses, australia, 2007

Group Pty Ltd / robin beaver, the new 100 houses, australia, 2007
Valerio Olgiati: Studio Home, Scharans, Switzerland, 2007

Built for a popular songwriter and storyteller, Linard Bardill, in the 800-person hamlet of Scharans, this house was located in the historically protected center close to a private "tone" music workshop. Built on the location of a demolished barn, local planning code required that any new structure follow the form of its predecessor. A third of the building's volume comprises a creative workshop for musicians, leading to the concept to create a walled courtyard garden. The airy freedom of this spacious, beautiful form stands in clear contrast to the cramped intent of the regulations. Approachable from all directions via narrow streets of Scharans. What appears to be a small space is cunningly handled by Olgiati's use of an oval opening in the panel that forms the courtyard roof, the garden is possible to see into, but in fact protected from prying eyes. 150 rosettes are placed on the, many tinted, concrete walls.
Contemporary family houses
- International examples


Alvaro Siza: Alemao House, Sintra, Portugal, 2007

Siza is already known for his familiar volumetric house in Sintra, the surprise here being the application of vertical elevational boarding. This site with an exceptionally beautiful Atlantic coastal location varies in height by 35 metres across its width. The house is located at the higher end of the site where gradients are less extreme. This generous five bedroom, kitchen, living room and study summer residence fully satisfies the representative status desired by the inhabitant family. The individual masses each provide for separate views, semiprivate seating areas and small gardens. At the same level, although requiring a few steps to accommodate changes in terrain levels, the bedrooms can be found with access to the garden. The timber cladding is intended to allow the home to age well and the building is covered with an extensive green for the same reason.


Contemporary family houses
- International examples


Contemporary family houses
- International examples

Contemporary family houses
- International examples


Christian Kerez: Single Wall House, Zurich, Switzerland, 2007

Kerez has a working system that seeks to reduce the amount of questions one can ask about a project, providing answers in the form of models. The priority being to ensure that the structure is an integral part of the architectural expression. To create a lean aesthetic unnecessary decorative elements are not used. This semi-detached house is located on a small plot of land overlooking the centre of Zurich, subdivided in such a way as to give both occupants almost equal views. The zigzag party wall provides structural stability and variety of interior spaces. This allows for slabs to be cantilevered eliminating the need for columns. For privacy and thermal comfort external louvres have been provided.
Contemporary family houses
- International examples


Bevk Perovic: HB House, Ljubljana, Slovenia, 2007

Located on a hillside site at the urban-rural edge of a Ljubljana suburb lies this home that appears to be single storey. Adopting the archetypical form of residential and agricultural buildings to fit well as dominant presence in the landscape. The upper level being transparent houses the public functions of this home, whilst the semiprivate functions are buried into the terrain. The lower level is of reinforced concrete needed to support the steel frame to the upper level. This upper level is puritan in form, on a six metre spacing of structure, with walls and roof clad in aluminium. The part of the house that is dug-in houses bedrooms and the upper open part living spaces with clear panoramic views of the countryside.


Contemporary family houses
- International examples

Sou Fujimoto: N House, Oita, Japan, 2008

Fujimoto houses are strong in conceptual content, making the architectural language easy to read.
This house was built for two adults and a dog. Layering in this building applies to available headroom and floor planning. The boundary fence to this house re-examines the stereotype of family houses. Three layers of walls and ceiling slabs create transitional spaces, interior spaces, which in turn are punctuated by roof lights. The building has a structural thinness usually found in model making. The outer shell is extruded with many bigger holes punctuating its surface, this creates a sense of openness, when compared to houses that share the same street. The inhabitants do not feel this openness as parapet walls offer visual barriers from intrusion.

Iwan Baan / http://www.dezeen.com/2012/01/19/house-n-by-sou-fujimoto-architects/
Contemporary family houses
- International examples

Iwan Baan / http://www.dezeen.com/2012/01/19/house-n-by-sou-fujimoto Architects/
MOS: Floating House, Lake Huron, Canada, 2008

The basic vernacular typology for a house can be seen in this project, due to changes in seasons and water levels, demand for another solution was required. To solve the problem of fluctuating water levels a floating platform was employed. Due to the inherent problems of onsite construction, prefabrication of lightweight elements was ideal. A pontoon structure was used in conjunction with steel framing to allow for factory made elements to be shipped on Lake Huron. On completion the house was floated for nearly 80 miles to its final location. This house is clad in cedar siding, inside and out, that also functions as solar shielding and a wind brake.
Contemporary family houses
- International examples

MOS / Detail, 2009/12
Chapter 6. Contemporary family houses - Hungarian examples

Tamás Gettó: Family House, Pécs, 1991

This terracotta house is located on the side of Havi Hegy (Month Hill) in the Mediterranean microclimatic city of Pécs. From the downtown area this striking volume easily attracts the eye. In spite of the fact that this area is dominated by small irregular building plots with courtyards often in uncomfortable proximity to each other, this house stands out in relation to its type. The resulting house being introverted for a high density location. Although this house is inward looking views to the surrounding landscape are still possible from the living room.

Láng-Miticzky András / Magyar Építőművészet, 1996/2 54. old.
Contemporary family houses
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Láng-Miticzky András / Magyar Építőművészet, 1996/2 55. old.

Láng-Miticzky András / Magyar Építőművészet, 1996/2 56. old.
Contemporary family houses
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Láng-Miticzky András / Magyar Építőművészet, 1996/2 57. old.

Láng-Miticzky András / Magyar Építőművészet, 1996/2 58. old.
Contemporary family houses
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Láng-Miticzky András / Magyar Építőművészet, 1996/2 58. old.
Contemporary family houses
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Gettó Tamás / Magyar Építőművészet, 1996/2 58. old.
István Janáky: Ragályi House, Budapest, II.District, 1993

In the surrounding streets homes follow a regular, rectangular, relationship to their plots, this house on a corner plot, however is placed at an angle of 30 degrees. The floor plan and interior spaces of this home are the result of extensive discussion between the architect and client. The off centre axis allows rooms to be placed according to use pattern as extrusions from the general circulation area. The elevation is divided according to the golden section in use of materials (stone-timber). Special sensitivity and awareness of architectural detailing form part of this building's basic formula, especially with regard to ironmongery, handrails, rainwater pipes and the entrance door.
Contemporary family houses
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- Magyar Építőművészet 1996/2. 43. old.
Contemporary family houses
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- / Magyar Építőművészet 1996/2. 43. old.
Contemporary family houses - Hungarian examples

- Magyar Építőművészet 1996/2. 43. old.
Contemporary family houses
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- / Magyar Építőművészet 1996/2. 43. old.

Janáky István / Magyar Építőművészet 1996/2. 43. old.
Dezső Ekler: Family House, Budakalasz, 1994

The Ark or oval plan form of this house is in direct reference to its location on a Danube riverside plot. The character of this work being derived from folk tales and materials used in traditional architecture.

On approaching this house the curved ground floor form can be seen to enclose the upper floors more regular forms in a boat like nature. The roof sweeps down along the lines of the external walls to eventually form a double storey terrace. The interior spaces are organised along the main axis in symmetry. The garden is split along the line of the access path leading towards the house’s covered terrace, kitchen dining and living room, from here the staircase can be found facing the street. The rustic exterior is in contrast to the smooth plastered interior. Natural materials, timber, brick and stone feature strongly in the decoration of walls.
Contemporary family houses
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Contemporary family houses
- Hungarian examples

Contemporary family houses
- Hungarian examples

Péter Janesch: Own House, Budapest, II.District, 1996

Located in a street of 1933 middle class row houses. A roof conversion was necessary to allow spaces to open up and flow into each other at different levels. The materials used are allowed to manifest original beauty by leaving them in their natural, unfinished, state. Only the street facade remained, rendered and painted, as originally intended, whilst the garden wall was stripped of rendering leaving bare brickwork. this game with finishes or lack off continues within the home. The stairs are of raw concrete, doors left unpainted, whilst the walls have been carefully skim coated to give a velvet like finish. The roof space is finished in plasterboard decorated with wrapping paper. Custom made furniture is made from OSB and MDF sheeting or solid timber.
The old garden shed was converted into a sauna and place for relaxation. The materials and forms used are more reminiscent of Japanese islands, with sliding doors and porch roof possibly being in reference to the years Janesch spent in Japan.


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Contemporary family houses
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Investors had the idea to demolish a house, designed in the 1930s by Péter Kaffka, in order to erect a six apartment building. When the plans for these apartments were nearly complete the investor instructed...
Contemporary family houses
- Hungarian examples

that the building not be demolished in order to refurbish it as a villa for himself. It became apparent that the load bearing walls and stairs could be retained but failed bauxite concrete slabs be replaced. Although for economic reasons it would have been easier to demolish this building, and start fresh, historical aspects to developing the existing fabric added significant value.

The street side of this building was not changed in terms of original massing, whilst the garden side of the building's redevelopment seem to be sheltered below a floating roof slab.

Farkas Péter, Csajbók Csaba / Alaprajz, 2000/7., 24. old.
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Farkas Péter, Csajbók Csaba / Alaprajz, 2000/7, 25. old.
Farkas Péter, Csajbók Csaba / Alaprajz, 2000/7., 25. old.
Contemporary family houses
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Farkas Péter, Csajbók Csaba / Alaprajz, 2000/7., 28. old.

Farkas Péter, Csajbók Csaba / Alaprajz, 2000/7., 28. old.
Farkas Péter, Csajbók Csaba / Alaprajz, 2000/7., 28. old.

Farkas Péter, Csajbók Csaba / Alaprajz, 2000/7., 29. old.
Contemporary family houses
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Farkas Péter, Csajbók Csaba / Alaprajz, 2000/7., 29. old.
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Balázs Pintér: Family House, Piliscsaba, 1998

This house finely demonstrates Hungarian regionalism and organic architecture. The highly articulate entrance and approach stairs, roofs intersecting at different levels, and small tower, lead the imagination towards a world of adventure and tales. The feeling of this home being similar, in part, to the Tata studio by Ede Toroczkai Wigand. The dining room and kitchen are connected by a wide arch.
The ground floor, excluding service areas, allocates a generous living room, guest room and study. All these rooms are connected by double doors to allow the spaces to act as one when receiving guests. An intermediate space is generated near the entrance, which is semi-sheltered, serving as an ideal place for repair works and hobbies.

Pintér Balázs / a szerző
Contemporary family houses
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Pintér Balázs / a szerző
Contemporary family houses
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Pintér Balázs / a szerző

Pintér Balázs / Pintér Balázs
László Kalmár and Zsolt Zsuffa: Family House, Csömör, 1998

Exploiting views of Budapest this "L" shaped building with huge areas of glazing sit on the hillside of Csömör.

The young couple who commissioned this house wanted a home that evokes the austere, pure functional language of modern architecture. The precise detailing and treatment of the brick elevations give this building a sense of timelessness.
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Oravecz István / Alaprajz 2007/4
Contemporary family houses
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Oravecz István / Alaprajz 2007/4
Contemporary family houses
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Oravecz István / Alaprajz 2007/4
Ferenc Bán: Weekend House, Tokaj, 2000

Bán created a work of architecture, unique in character, distanced from contemporary trends on the eastern boarder of Hungary.

This extreme example of Hungarian architecture at the millennium serves as a weekend house on the bank of the river Bodrog. Tokaj being the birth place of this architect afford excellent knowledge of the location. The plot is located at the end of the town next to the cemetery. Across the road from this site is an abandoned industrial site previously used for mining.
The long narrow massing of this building seems unworldly: towards the wooded hillside it is completely open, to the sides a ribbon of windows sits at ground level. Through these windows only the gardens rich shrubbery can be seen. The main, two storey, volume houses the master bedroom, outside which are suspended large white bladders for use by the children and grandchildren. These have been left unfurnished, only sleeping bags are provided, it is encourage drawing upon the white curved surfaces. These bladders form part of the homes special character, but are not dominating, as the garden takes precedence. The Bladders are simply detailed, almost brutal, radiating a kind of raw functionalism.
Tamás Karácsony: Mészáros House, Testvérhegy, Budapest, II.District, 2000

This house went through several design stages from a block form to "L" shaped, resulting in the final "U" shaped layout. The multi-element mass has a clean floor plan that includes intertwining spaces which continually open up. A semi-recessed lower level has direct contact with the garden which is balanced in composition with the covered patio area to the living room on the upper level. The sloping roof covers the bedrooms and part of the roof terrace as a balancing design element from where views of the Pilis hills can be seen.
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Contemporary family houses
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Contemporary family houses
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Contemporary family houses
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János Mónus and Zsuzsa Szőke, Family House, Adyliget, Budapest, 2000

Mónus and his wife Szőke follow a no frills approach to modernism, as seen in previous design's (OKISZ Building, Budapest), requiring clarity of principle. Their intention was to build a closed, private world, with no interest paid towards contemporary trends.

The architects had a free hand in designing this house for a married couple, psychologists, with two children. In recognition of Le Corbusier this house was built on concrete legs with a roof terrace. The simple, functional floor plan, a clear indication of construction details, drawn by hand with modern contemporary architectural character. The materials used being diverse: raw concrete, stone, wood and glass as a supporting structure and stair elements.
Contemporary family houses
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Contemporary family houses
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Contemporary family houses
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Gábor Turányi: Family House, Budapest, XII.District, 2000

Facing north in the Buda hills there is a large "L" shaped family home. Compact in layout, granular in massing, carefully detailed in a controlled manner to maintain simplicity of form. From the street this building appears to be sober and restrained, fitting well with its surroundings.

The main wing of the house runs parallel to the street: the entrance and living room act as one opening up towards the swimming pool. Perpendicular to the street can be found the bedroom wing. The gentle sloping, metal clad roof, clearly indicates the location of enclosed living spaces.

The brick cladding and metal roofing form an elevation treatment that is graphic in content. The rich use of brickwork especially regarding the staircase are a trademark of this architect.
Contemporary family houses
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Attila Turi: Weekend House, Pilisszentlászló, 2000

At the edge of this small town land was divided into small parcels. On neighbouring plots trees had been removed or replaced, whilst here the trees remained in their natural, forest, state.

The ground floor follows a rugged contour as if in memory of a past structure. Stepping at different levels across this sloping site reinforces the wealthy, exciting, use of internal spaces. Two staircase lead to the upper level: one from the living room, the other from the kitchen. This home breaks from the modern architectural type, creating a radical approach towards romanticism. The careful crafting of masonry and hand pressed bricks contribute to this architect's cozy woodland lodge. At a later date a studio space was added, from this time onwards the architect made this a permanent home.
The Őrség region of Hungary is distinguished for its sporadic distribution of settlements. This Hamlet can be found in a smaller area of this region towards the western border. Here a house can be found that fits within the existing patterns of traditional rural life and woodland surroundings. This house was not only designed by Gábor U Nagy he also worked as the general contractor. According to the architect this house was the last of homes that could have been built economically following principles established in the early nineties.

Two perpendicular masses of this house enclose a courtyard lawn, plants are irrigated from a cistern that collects rainwater from the roofs. At ground floor level the shorter wing houses the living room, dining room and kitchen leaving the longer wing space to house the entrance hall, closet, bathroom, study and bedrooms. The spaces within are comfortable, but not excessive. The pleasant interior character being created by use of unfinished natural materials.
Contemporary family houses
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U. Nagy Gábor / Családi házak, Terc Kereskedelmi és Szolgáltató Kft., 2009

U. Nagy Gábor / Családi házak, Terc Kereskedelmi és Szolgáltató Kft., 2009

U. Nagy Gábor / Családi házak, Terc Kereskedelmi és Szolgáltató Kft., 2009
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U. Nagy Gábor / Családi házak, Terc Kereskedelmi és Szolgáltató Kft., 2009

U. Nagy Gábor / Családi házak, Terc Kereskedelmi és Szolgáltató Kft., 2009
Contemporary family houses
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U. Nagy Gábor / Családi házak, Terc Kereskedelmi és Szolgáltató Kft., 2009

U. Nagy Gábor / Családi házak, Terc Kereskedelmi és Szolgáltató Kft., 2009

U. Nagy Gábor / Családi házak, Terc Kereskedelmi és Szolgáltató Kft., 2009
István Janáky: Family House, Solymár, 2001

In an area of fruit gardens, small construction plots, a tendency for building large houses had arisen. Janáky attempted to convince his client's that a house should be in proportion with its site as a basic requirement. The client therefore opted to build on three adjoining plots a house which seems small when compared to its neighbours. However, this house covers 380 square metres, comfortably housing the families three members and providing a studio space for the head of the family, a musician. This home does not follow contemporary trends for open spaces, each room functions as a closed cell, the entrance placed at the corner with a narrow staircase, as required by the client. The roof this building being of gravel covered bitumen, serves two functions: to offer protection from the sun and more importantly to express a raw character.
Contemporary family houses
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Häider Anrdea / Alaprajz 2001/8. , 15. old.
Contemporary family houses
- Hungarian examples


Häider Andréea / Alaprajz 2001/8, 15. old.
Contemporary family houses
- Hungarian examples


Sándor S Takács: Family House, Budapest, II.District, 2001

This II. District house at first looks has the appearance of a weekend home due to its use of materials. The carefully crafted cedar cladding making it stand out from the surrounding residential buildings. The square ground floor plan centres on a column which serves to divides the space into four parts. The ground floor level has been carefully raised above the terrain to allow for construction of a garden terrace and for three windows to provide daylight to the basement area. The living area is divided in height by four steps which is enough to provide views of the garden and define internal spaces. A narrow flight of stairs leads to the upper floor where the bedrooms and to two custom planned bathrooms. The central column casually rises through the house to the upper level, where bedrooms and built in wardrobes can be found.
Szentiváni János / családi házak family houses, Terc Kereskedelmi és Szolgáltató Kft., Budapest, 2009

Darabos György / családi házak family houses, Terc Kereskedelmi és Szolgáltató Kft., Budapest, 2009
Contemporary family houses
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Szentiváni János / családi házak family houses, Terc Kereskedelmi és Szolgáltató Kft., Budapest, 2009
Szentiváni János / családi házak family houses, Terc Kereskedelmi és Szolgáltató Kft., Budapest, 2009

Darabos György / családi házak family houses, Terc Kereskedelmi és Szolgáltató Kft., Budapest, 2009
Contemporary family houses
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Darabos György / családi házak family houses, Terc Kereskedelmi és Szolgáltató Kft., Budapest, 2009

Szentiváni János / családi házak family houses, Terc Kereskedelmi és Szolgáltató Kft., Budapest, 2009
Contemporary family houses
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Takács S. Sándor / családi házak family houses, Terc Kereskedelmi és Szolgáltató Kft., Budapest, 2009

Takács S. Sándor / családi házak family houses, Terc Kereskedelmi és Szolgáltató Kft., Budapest, 2009
Born in Sárvár this architect graduated from the Technical University of Budapest, following the change in political regime he looked for a place to escape the bitterness emerging in architectural trends, moving to Áriszentpéter in the Árség region. Here he found a place to call home, amongst the Árség tradition values of vernacular architecture. U Nagy does not only design homes he builds them too. He did not give up design to become a building contractor as to stay in contact with the refined development of sensitive lines. Works involve a synthesis of traditional values, landscape and contemporary lifestyles. This house stands at the edge of Szentgotthárd and seems to be more rural than urban. Although modernist in proportion and asymmetry, some details appear oriental, an urban use of low pitched roofs, the actual materials used sit well with the surrounding environment. The compact massing and double chimney connect well with the site's slope and semi-sheltered terrace. Although the home seems modest the use of a single pitched roof allows the living room a grandiose feeling, as one of the most important spaces within. The ground floor houses bedrooms and bathroom, the
upper floor the living room and dining room, connected to a large covered terrace. The double height elevation is clad in timber battens to offer shading, somewhat reminiscent of a Slovenian hay store.
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Contemporary family houses
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Hajdú József / Magyar Építőművészet 2001/3
Contemporary family houses
- Hungarian examples

U. Nagy Gábor / Magyar Építőművészet 2001/3
Mihály Balázs: Family House, Tinnye, 2003

Sitting on the outskirts of this village a home with a tradition pitched roof massing can be found. The building contractor (also client) and architect already knew each other from previous projects. Leading to a common understanding regarding the design of this home.

The home is constructed with thick walls, doors and windows set back in accordance with the thermal insulation and heavy timber shutters, allowing for efficiency of design and craftsmanship. Larger openings can only be found to the rear of the house, leading onto a covered terrace, with views across distant arable land. A stone wall runs along the side of this home providing an ideal location for tool storage, summer kitchen with washing sink and a cooking grill and chimney.

Only the ground floor of this building is occupied. The attic, as in traditional homes, serves as a buffer zone. The home is placed upon a longitudinal axis extending from bedrooms, to bathrooms eventually leading into the living room and kitchen areas. The corridor is separated by bands storage spaces, and the chimney stacks to allow for heating equipment.


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Péter Basa: Family House, Budakeszi, 2003

This house with covered porch in Budapkeszi was built for a family of four. Relatively small in size this rectangular building allows for future expansion. The ground floor plan encloses functional box like masses located below a roof with strongly projecting eaves. The entrance hall and corresponding guest room have been designed allowing for future extension. The upper floor houses the bathroom and bedrooms, placed between two gable walls. Due to height issues on the upper floor, laundry and domestic chore spaces have been relocated to the narrow corridor. The house can be extended from its main massing in the direction of the gable walls.
Contemporary family houses
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Miklós Jancsó: Family House Makeover, Budapest, II.District, 2003

Prior to 2002, this weekend house built in the 80s had been through many transformations, eventually leading to it becoming a large family home, then being unoccupied for many years. The varied use of materials, redundant mechanical services and disturbing massing lead to the need for refurbishment. Despite this, the designer-owners, decided to retain as much of the original building as possible. Connections between the interior and garden mean that most of the interior spaces had to be assigned new functions.

Most of the interior spaces, Jancsó decided for reasons of layering, needed to be opened up. The newly insulated external wall was then finished in uniformly stained timber cladding. A new reinforced concrete roof shell was added allowing all the upper level rooms to have useable headroom. To the street side a studio space was added above the garage, the Easting covered terrace was glazed in and adjacent to this a new terrace constructed. The external timber cladding was finished with a red coloured scandinavian, weather-resistant, stain.
Bujnovszky Tamás / Jancsó Miklós

Bujnovszky Tamás / Jancsó Miklós
Contemporary family houses
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Bujnovszky Tamás / Jancsó Miklós

Hoffmann / Jancsó Miklós
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Bujnovszky Tamás / Jancsó Miklós

Hoffmann / Jancsó Miklós
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Jancsó Miklós / Jancsó Miklós

Jancsó Miklós / Jancsó Miklós

Jancsó Miklós / Jancsó Miklós

Jancsó Miklós / Jancsó Miklós
László Kalmár and Zsolt Zsuffa: Family House, Budaörs, 2005

This home in terms of architectural quality, formation of massing and connection to the environment exceeds the levels of its neighbours on the hillside of Budaörs. The design program was limited for this family (habitable area just over 100 square metres), complete, with an area for larger social events.

Compact massing, in the modernist tradition, with a clear and logical floor plan. Living spaces are located on one floor in a single space. The living room being exaggerated in height by means of connection to a timber framed covered terrace. The upper level also has a covered terrace covered towards the north side. This terrace is accessible without disturbing the living areas, with beautiful views across the city. The building encompasses the architectural character of the modern age by use of elegant materials (limestone, raw concrete and glass balustrades) and accurate detailing.
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Bujnovszky Tamás / Régi-új Magyar Építőművészet 2007/1, 19-22 o.
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Bujnovszky Tamás / Régi-új Magyar Építőművészet 2007/1, 19-22 o.

Bujnovszky Tamás / Régi-új Magyar Építőművészet 2007/1, 19-22 o.
Located on a hillside site is a subdued, almost sullen, mottled grey building, set back from the other houses. Glazed ceramic tiles homogenise the mass, along with the folded sheet metal cladding of almost the same colour. This homogeneity makes the house appear to be an abstract object. Only the white finished textile interior blinds negate the dark surfaces. Fitting of fenestration various according to function: doors and windows which open are set back from the outside plane, whilst those that
are fixed are built in exactly the same plane as the outside wall, giving the effect of glazed surfaces being a decorative finish. The strict geometry and quality detailing give this house its sense of timeless excellence. However, this object also a good place to live in. The interiors-in spite of the ascetic exterior- are warmly furnished and well proportioned.
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Contemporary family houses
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László Benczúr Junior: Bodnár Villa, Perbál, 2006

The form of this house has its roots in the pre-modern age, fitting well in the village. Finally detailed exterior rendering seeks to make dialogue with its neighbours. The buildings main mass and smaller extensions do not try to demonstrate contemporary originality or opposition to its neighbours. The living spaces within define the building and do not attempt technical or formal virtuosity. The roof is like a handkerchief raised. This gentle approach to rural architecture seems to be reminiscent of the fairy tale world of forms or works by the Japanese Terunobu Fujimori.

The ground floor living room window is set back from the outer elevation to create a shaded transitional space. Interior spaces are clearly defined by load bearing structures. The timber and steel framing clearly define the irregular forms of this home. The shape of the house is also defined by the location of supports to joists. These strange shapes and angles reflect the site boundary and views of the surrounding panorama.
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Bujnovszky Tamás / Családi házak, Terc Kereskedelmi és Szolgáltató Kft., 2009

Bujnovszky Tamás / Családi házak, Terc Kereskedelmi és Szolgáltató Kft., 2009

Bujnovszky Tamás / Családi házak, Terc Kereskedelmi és Szolgáltató Kft., 2009

Bujnovszky Tamás / Családi házak, Terc Kereskedelmi és Szolgáltató Kft., 2009

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Bujnovszky Tamás / Régi-új Magyar Építőművészet, Magyar Építőművészek Szövetsége, Budapest, 2010/5, 37-38 o.

Tamás Tomay: Family House, Budapest, II.District, 2006

This three storey brick clad house stand on a corner site, Budapest's II. district, between plaster rendered houses. This regular planned house with its puritan use of brickwork and metal clad roof present a simple compact house. This building can be seen as playful and multilayered, the asymmetrical gable with differing roof pitches (allowing for internal planning), planar elevation - in recognition of modernism - projecting balcony and entrance roof all demonstrate this. This playfulness and puritanism comfortably coexist even in regard to a bronze relief statue of The Madonna. More surprising are the details including the skewed metal balcony door, concrete elements and the development to the entrance gate.
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Häider Andrea / Alaprajz 2009/2, 32. old.

Häider Andrea / Alaprajz 2009/2, 33. old.

Klein Rudolf / Alaprajz 2009/2, 34. old.
Contemporary family houses
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Klein Rudolf / Alaprajz 2009/2, 34. old.

Klein Rudolf / Alaprajz 2009/2, 34. old.
Häider Andrea / Alaprajz 2009/2, 35. old.

Tomay Tamás / Alaprajz 2009/2, 35. old.
Dávid Józsa: Family House, Sopron, 2007

This "U" shaped building can be found in the Lővérek villa district of Sopron. The asymmetric wings of this house are orientated towards the garden. The orientation of this building being determined by the demolished building it replaces. The garden and site boundary create a fractured angle that places this home in harmony with its environment.

The house adopts well to its sloping site and location within the streetscape enclosing an intimate garden area. The low pitched roof coincides with the slope of the land. in keeping with the surrounding Lővérek area materials such as stone, brick and timber have been used. This simplicity of materials and wealth of detailing give the home real character. The house being introverted has a compact quality, where rooms are located to face the garden.
Contemporary family houses
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This duplex family villa can be found behind a raw concrete retaining wall. This retaining wall is given a rustic character due to the imprints made by vertical shuttering boards. The house itself offers...
a fortress-like protection to its occupants. This introverted house, internal patio garden, is carefully placed in relation to the outside world. There is no attempt to compete with the neighbouring house, the 19th century Hild Villa, or even seek a connection with it. This home is an autonomous edifice on the hillside. It is easier to see the embedded nature of this home with its terrain. Fences, retaining walls - like the other works of Karácsony - are an integral part of the design, not an accessory: each item acting as a connection to the landscape. The views from this home are panoramic towards the garden and the courtyard: whilst to the street side the brick facade is only punctuated by the kitchen window.

Karácsony Tamás / Családi házak, Tere Kereskedelmi és Szolgáltató Kft., 2009
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Karácsony Tamás / Családi házak, Terc Kereskedelmi és Szolgáltató Kft., 2009

Karácsony Tamás / Családi házak, Terc Kereskedelmi és Szolgáltató Kft., 2009
Contemporary family houses
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Karácsonyi Tamás / Családi házak, Tere Kereskedelmi és Szolgáltató Kft., 2009
Margit Pelényi, Family House, Pécs, 2007

This married couple an art historian and an artist decided to move from a larger home to a smaller home in this town with a mosque, when their children left home. The first phase being to refurbish the cellar of the rural farmhouse, to function as a ceramics studio and the roof space as a spare room for guests or the children when they visit. The second phase being refurbishment of the homes main upper volume.

The client requested that in place of shared spaces each room be separate: dining room and kitchen included. This functional separation should also be seen in the treatment of elevations. The living rooms volume is defined by use of stone cladding, whistle other functions by use of timber. This almost raw functionality in the interior is reflected in the use of plastered brickwork, concrete being left raw due to the character and rhythm of different materials used when making the shuttering.

Pesti András / Régi-új Magyar Építőművészet, Magyar Építőművészek Szövetsége, Budapest, 2008/1, 39-41 o.
Pesti András / Régi-új Magyar Építőművészet, Magyar Építőművészek Szövetsége, Budapest, 2008/1, 39-41 o.
Ady liget is found on the outskirts of Budapest’s Hűvösvölgy hills. Although a suburban area, close to the city, it is bounded by forest. The architect was awarded the contract, by a couple, to redevelop the upper floor and roof space of an 80s white-brown styled home. Parasitic forms have been attached to this, parent, home from the pitched roof. Beautiful spaces have been created following a rational plan and the use of homogeneous materials. A new cantilevered slab and external staircase were necessary interventions required to achieve the interior transformation.

To separate the new structure from the old the new staircase and external siding are from cedar battens. Interior spaces are pine surfaced, with industrial flooring and bronze coloured walls. The kitchen island provides subtle differences of tone, and a mobile background. The children's room, upstairs music room, main bedroom and bathroom are finished in an ethereal white to indicate the private zone. The rooms are not empty, they are adequately furnished, allowing for future expansion.
Contemporary family houses
- Hungarian examples

Máté Gábor / http://epiteszforum.hu/a-kortars-nekifeszul-a-80-as-eveknek

Máté Gábor / http://epiteszforum.hu/a-kortars-nekifeszul-a-80-as-eveknek

Máté Gábor / http://epiteszforum.hu/a-kortars-nekifeszul-a-80-as-eveknek

Máté Gábor / http://epiteszforum.hu/a-kortars-nekifeszul-a-80-as-eveknek

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Contemporary family houses
- Hungarian examples

Máté Gábor / http://epiteszforum.hu/a-kortars-nekifeszul-a-80-as-eveknek

Máté Gábor / http://epiteszforum.hu/a-kortars-nekifeszul-a-80-as-eveknek
Contemporary family houses
- Hungarian examples

Pethő László / http://epiteszforum.hu/a-kortars-nekifeszul-a-80-as-eveknek
László Benczúr Junior: Family House, Szentendre, 2008

A former district of Szentendre, Pismány known for its resorts and weekend houses, is increasingly being developed as a Villa district.

This contemporary residence has a rectangular plan in three sections which is reminiscent of farmhouse buildings. The central part is occupied by the kitchen and dining room, with the living room to one side and the corridor and utility room to the other. The longer of these three sections houses the staircase leading to the upstairs bedrooms. The house is ideally located, deep in its own plot, away from the street. The steepness of this site allows for the front garden to provide intimacy, by means of height differences, from the street. The living-dining-kitchen third of the home have southerly views of the garden. Furniture has been built into the buildings structural grid where possible, where walls are thicker, and not mobile.
Tamás Bulcsu and Éva Fortvingler: Holiday Home, Balatonakarattya, 2008

This is the closest settlement in the Lake Balaton region to Budapest. A steeply sloping site looking along the longitudinal axis of the lake. As the site had been left to overgrow it was necessary to carry out extensive pruning to reveal a pine grove of special character. Between these pines a narrow building extends. This home follows the basic formula of Lake Balaton houses: the ground floor being for social use and the upper floor a bedroom. The front garden allocates room for a guest carport. Solid retaining walls cut deeply into the site allowing for stairs to access lower parts of the terrain. Above the living area a building wing, supported on legs that dissolve amongst the pine trees, meanders. The ground floor is cut in half between the kitchen and living area by a single flight of stairs. This same division separates the upstairs bedrooms.

Bujnovszky Tamás / Magyar Építőművészet, 2009/2, 3. old.

Bujnovszky Tamás / Magyar Építőművészet, 2009/2, 4. old.
Contemporary family houses
- Hungarian examples

Bujnovszky Tamás / Magyar Építőművészet, 2009/2, 6. old.

Bujnovszky Tamás / Magyar Építőművészet, 2009/2, 6. old.
Contemporary family houses
- Hungarian examples

Bujnovszky Tamás / Magyar Építőművészet, 2009/2, 6. old.

Bulcsu Tamás / Fortvingler Éva / Magyar Építőművészet, 2009/2, 6. old.

Bulcsu Tamás / Fortvingler Éva / Magyar Építőművészet, 2009/2, 6. old.

Tima Zoltán designed this villa, with unmatched panoramic views, on Svábhegy. This house can be seen at once to follow traditional hilltop villa architecture and contemporary ideas at the same time. A reminder of the way Louis Kahn designed buildings that are geometric and yet sensitive in their use of materials. this "U" shaped house has an addition part that serves as a lift to the garage level. The connection between these parts, garage and house, is indicated by the step in the elevation. Approach to this home by car or foot reveals what seems to be a single storey building. On arrival it is possible
to see the views across the city whilst standing below reinforced concrete slab roofs. To this villa is added an elegant use of retaining walls in the garden and swimming pool.
Contemporary family houses
- Hungarian examples

Bujnovszky Tamás / Alaprajz 2009/2, 38. old.

Bujnovszky Tamás / Alaprajz 2009/2, 38. old.

Bujnovszky Tamás / Alaprajz 2009/2, 39. old.

Bujnovszky Tamás / Alaprajz 2009/2, 39. old.
Contemporary family houses
- Hungarian examples

Bujnovszky Tamás / Alaprajz 2009/2, 39. old.

Tima Zoltán / Alaprajz 2009/2, 39. old.
Köveskál is a small community of 500 residents, located in the upland Basin region of the Lake Balaton. Located on the edge of this community was a former manor farm and almond plantation, which following discussions with the architect, was purchased for refurbishment. Built in the 50s and 60s, part of this development was a much neglected, due to change of ownership, pig farm. The new owner has chosen to concentrate their energies into almond growing and abandon any ideas of animal husbandry. The first and most difficult task was to disinfect the land and demolish unwanted buildings. Then it was free to design the new house, caretakers home and agricultural buildings. It was decided to use the 80 metre long existing, excellent conditioned, structure to former stables. This offered more than adequate room to build the caretakers home, tractor store and processing plant. During this process it soon became apparent that the client and architect came to the conclusion that this project held similarities to John Pawson's Baron Farm in Sweden. The concept being that a long gabled building could be split into sections, three parts, which are pulled apart to form small courtyards. The proportions of this house and two agricultural buildings, as white masses, fits well with the almond plantation as an object upon the landscape.
Contemporary family houses
- Hungarian examples

Vincze László - Páczelt Péter / http://epiteszforum.hu/vincze-laszlo-majorsagi-epuletehez

Vincze László - Páczelt Péter / http://epiteszforum.hu/vincze-laszlo-majorsagi-epuletehez
Contemporary family houses
- Hungarian examples

Vincze László / http://epiteszforum.hu/vince-laszlo-majorsagi-epuletehez

Vincze László / http://epiteszforum.hu/vince-laszlo-majorsagi-epuletehez

Vincze László / http://epiteszforum.hu/vince-laszlo-majorsagi-epuletehez
Chapter 7. Sustainable and energy efficient family houses

Béla Bambek: Family House, Stuttgart Germany, 1989

The Bambek house attempts to find a technocratic way of searching for harmony with nature. The four storey, mixed use building turns towards the garden, using available onsite possibilities. This house was built about two decades before its time using active solar heating collectors and magnesite storage cells, amongst other technical innovations. This simple gabled home was even built with 12 cm thick thermal insulation in the eighties. The interior used cold glazed, mirrored or even galvanised steel surfaces to reflect vegetation used within.
Sustainable and energy efficient family houses

Bambek Béla / Magyar Építőművészet, 1992/4., 39. old.

Bambek Béla / Magyar Építőművészet, 1992/4., 39. old.
Sustainable and energy efficient family houses

Bambek Béla / Magyar Építőművészet, 1992/4., 39. old.

Bambek Béla / Magyar Építőművészet, 1992/4., 39. old.
Future Systems: Project 222, Pembrokeshire, United Kingdom, 1998

To flee from urban lifestyles, this ideal resting place was developed in one of the most westerly points of the British Isles on the Atlantic coast. Developed on the site of a former military barracks. The designers decided to follow modern ideals - to place a beautiful box in a natural location - distancing themselves from formulating ideas about the landscape. The house was developed using traditional structural solutions, avoiding high tech elements. This gave rise to a spectacular west facing window with circular air vents. This window being elliptical gave the appearance of a camera or telescope lens cutting into the landscape. Structural elements for this house are pre-manufactured for transport to and eventual fabrication on site. The kitchen and bathroom furniture were both delivered to site in their complete condition. At first glance this building appears to be technically green, in really it is not. The large glass surface snares sunlight. This thermal gain is transferred to the buildings thick thermal insulating layer using conventional mechanical engineering solutions. The building was not dug into the ground, the ground was piled on top, giving the impression that this house is composed within the original topography.
Sustainable and energy efficient family houses


Sustainable and energy efficient family houses


Dietrich Schwartz: Solar House I, Ems, Switzerland, 1996

Solar House I is a zero energy home located in the Rhine valley. The east, south and west sides are covered with photovoltaic panels, apart from where interrupted by floor to ceiling windows. As the north side can offer very little in terms of solar gains, this side is fully glazed offering panoramic views. The building's massive reinforced concrete structure acts as a thermal heat sink. The raw concrete interior spaces are bright in colour and gently radiate heat. The external appearance due to the use of glazing changes from shiny to opaque black or grey. Even during the winter when sunshine does not exceed two and a half hours a day the solar facade provides enough energy to cover heating and electrical needs.
Sustainable and energy efficient family houses

Grazia Ike-Branco / Simone Schleifer: Small Eco-Houses, Evergreen GmbH, Köln 2008

Grazia Ike-Branco / Simone Schleifer: Small Eco-Houses, Evergreen GmbH, Köln 2009
Sustainable and energy efficient family houses

Grazia Ike-Branco / Simone Schleifer: Small Eco-Houses, Evergreen GmbH, Köln 2012
Sustainable and energy efficient family houses

Grazia Ike-Branco / Simone Schleifer: Small Eco-Houses, Evergreen GmbH, Köln 2013

Grazia Ike-Branco / Simone Schleifer: Small Eco-Houses, Evergreen GmbH, Köln 2014
Fátima Fernandes and Michele Cannatá: Self Sufficient Home, Abrantes, Portugal, 2003

The project aim was to produce modular housing for occasional use. These individual units to be located in areas without infrastructure connections and not require impacting the site (urban parks, national parks or beaches). These modules can be combined or divided as required. These habitable units are autonomous: can be placed anywhere, using solar energy and built in water management systems.

A single coherent interior space of 27 square metres provides adequate comfort for one person, including a bathroom, closet and kitchen all built as items of furniture. The modules are built from lightweight steel frames covered inside and out with timber panelling, this project was developed at a prototype stage, not for mass production. The important factor being the thought process regarding precise planning and use of technology.
Sustainable and energy efficient family houses

Luis Ferreira Alves / Luisella Gelsomino, Ottorio Marinoni: European Housing Concepts 1990-2010, Editrice Compositori, Bologna, 2009
Sustainable and energy efficient family houses

Luis Ferreira Alves / Luisella Gelsomino, Ottorio Marinoni: European Housing Concepts 1990-2010, Editrice Compositori, Bologna, 2009

Ecosistema Urbano: Steel and Wood house, Asturias, Spain, 2004

The designer's of this house were not satisfied with the idea of creating a sustainable home they wanted to consider the materials used, site location and mechanical services solutions. The house was placed of four remaining points of a previous, demolished, building in order to create minimum site impact. The building is from steel and timber to allow for easy demolition, recycling, when required. The building for is optimal for views required and site orientation. The outer skin of the house is designed to allow for passive, gravitational, ventilation.
Sustainable and energy efficient family houses


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Fujy Architects (Luca Lancini): Fujy House, El Escorial, Spain, 2005

Latest building technologies were used in this, Fujy, house as an architectural prototype for sustainable homes. Only materials that can be recycled are used for structural, surfaces and furnishing items. Timber used had to come from forests with a proven, certified, sustainable management policy. Passive energy solutions were adopted to allow for low energy consumption: thermal/acoustic insulating block walls, single layer waterproofing and timber used to reduce thermal bridging. Solar panels provide for heating requirements and a special condensing boiler for hot water needs.
Miguel de Guzmán / Simone Schleifer: Small Eco-Houses, Evergreen GmbH, Köln 2008

Miguel de Guzmán / Simone Schleifer: Small Eco-Houses, Evergreen GmbH, Köln 2008
Sustainable and energy efficient family houses

Miguel de Guzmán / Simone Schleifer: Small Eco-Houses, Evergreen GmbH, Köln 2008

Miguel de Guzmán / Simone Schleifer: Small Eco-Houses, Evergreen GmbH, Köln 2008
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Miguel de Guzmán / Simone Schleifer: Small Eco-Houses, Evergreen GmbH, Köln 2008
Fujy naturally architecture / Simone Schleifer: Small Eco-Houses, Evergreen GmbH, Köln 2008
Sustainable and energy efficient family houses

Fujy naturally architecture / Simone Schleifer: Small Eco-Houses, Evergreen GmbH, Köln 2008

Fujy naturally architecture / Simone Schleifer: Small Eco-Houses, Evergreen GmbH, Köln 2008
A small, 30 square metre home was developed to be autonomous in the Makkosmária garden district. The principle being that the home should be adequate for the architect couple who occupy it. It should be possible to extend or detract, as and when required, therefore the types of materials used are restrained. Technically it should achieve everything required of a contemporary passive home. The materials should be recycled or recyclable. This is why recycled roof tiles, bricks and even newspaper based thermal insulation were used. The building is not only a fine example of architectural value, also of reduced ecological footprint.
Sustainable and energy efficient family houses

Bujnovszky Tamás / Magyar Építőművészet, 2010/6, 19. old.
Rural Studio (Aburn University): Dave's House, Newbern, Alabama, USA, 2009

In 2005 the Rural Studio started a program in Hale County to design social housing projects that could be copied by local contractors. To date, nine homes have been built, with this being the eighth. The house to be constructed at a summer practical training camp in a period of three to four weeks, following development of ideas at Rural Studio over a period of one academic season (8 months). The materials used should be recyclable and of modest character. Maintenance costs should be kept to a minimum by design without loss of modest comfort levels.

Sustainable and energy efficient family houses


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Bjarne Mastenbroek and Christian Müller: Vals Villa, Vals, Switzerland, 2009

The Vals Villa is built close to the famous thermal baths of Vals. Strict planning code prevents anyone from erecting building's that might obscure views from the baths, this is why the architects chose to excavate the site and build underground. Entrance to this house is by means of a long underground tunnel and stairs accessed via an existing agricultural building. On arrival in the living room the space opens onto a patio overlooking the valley. The slope of the terrain resulted in the final elliptical form of this excavation. The interior spaces are made even more exciting by means of varying ceiling heights. Heating of this home is by means of the central fireplace, which heats the floor slabs, and geothermal heat pumps. Electricity is provided by a nearby hydroelectric power station.
Sustainable and energy efficient family houses

Iwan Baan / http://www.archdaily.com/43187/villa-vals-search-cma/

Iwan Baan / http://www.archdaily.com/43187/villa-vals-search-cma/
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Iwan Baan / http://www.archdaily.com/43187/villa-vals-search-cma/
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Studio 804 and University of Kansas: Springfield
Sustainable Residence, Kansas City, USA, 2009

The University of Kansas established a non-profit organisation to help architecture students work on a joint project towards their eventual degree. The end result being the development of a LEED Platinum certified house that is autonomous and passive. A wind turbine and solar panels provide electricity, whilst heating energy is from geothermal heat pump sources. This house was constructed by students on a previous industrial site from mainly recycled materials in order to reduce ecological footprint. The interior planning is optimised to provide a rational and comfortable home for four.
Sustainable and energy efficient family houses

Studio 804 / Alaprajz 2011/06, 27. old.

Studio 804 / Alaprajz 2011/06, 28. old.

Studio 804 / Alaprajz 2011/06, 29. old.
Sustainable and energy efficient family houses

Studio 804 / Alaprajz 2011/06, 30. old.

Studio 804 / Alaprajz 2011/06, 31. old.
Sustainable and energy efficient family houses

Studio 804 / Alaprajz 2011/06, 31. old.

Studio 804 / Alaprajz 2011/06, 31. old.

Studio 804 / Alaprajz 2011/06, 31. old.