Case Study Houses
'The Case Study Houses of Los Angeles'
by Elizabeth A.T. Smith
'Eames House and Studio' by Eames Demetrios
Charles & Ray Eames
Pierre Koenig
Edward A. Killingsworth
Craig Ellwood

LA School
'LA School' by Yoshio Futagawa
Ray Kappe
John Lautner
Frank O. Gehry
Edward R. Niles

New York Five
'New York Five' by Yoshio Futagawa
Richard Meier
Charles Gwathmey
Michael Graves
Peter Eisenman
John Hejduk

East Coast
Robert Stern
Scogin Elam & Bray
Tod Williams Billie Tsien
Steven Holl

Desert Houses
Bart Prince
Antoine Predock
Will Bruder
Rick Joy

Italy
'Post WW II Italian Residential Architecture and Interior/Furniture Design' by Marco Palmieri
Carlo Scarpa
Tobia Scarpa
Angelo Mangiarotti
Vico Magistretti
G. Ponti + N. Vigo

Northern Europe
'Houses in Scandinavia, History and Analysis' by Christoph Affentranger
Alvar Aalto
Ralph Erskine
Jørn Utzon
Sverre Fehn

European Contemporaries
Richard & Su Rogers
Rem Koolhaas/OMA
Mario Botta
Klaus Kada
Volker Giencke
Georg Driendl
T. Sunye/J. Badia
Álvaro Siza

Latin America
'Six Points about the Contemporary Latin American Houses' by Gabriel Kogan
Alberto Kalach
Enrique Norton/Ten
Marcio Kogan
Angelo Bucci
Mathias Klotz
Architects
Felipe Assadi
Smiljan Radic

Latin America Today
'Oscar Niemeyer
Luis Barragán
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Oscar Niemeyer: Niemeyer House
Paulo A. Mendes da Rocha
Joaquim Guedes

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'Aussie Houses' by Yoshio Futagawa
Glenn Murcutt
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Sean Godsell

Glenn Murcutt: House in Southern Hi

Charles Moore in Berkeley
'Moore and MLTW Architecture, Born in Berkeley'
by Hiroshi Misawa
'Dialogue with Charles Moore—On Sea and Land'
MLTW/Charles Moore
Donlyn Lyndon
William Turnbull, Jr.
Richard R. Whitaker, Jr.
It has long been the ambition of these architects to design for this magnificent north facing harbour side dress circle location.

The site, just below ridgeline has prospect over the mighty Hunter River. Orientated due north, this site needs to be managed for the extremes of the sun and light such a clear-skied outlook requires a softening of climatic conditions. The eventual concept was to see the solution as an armchair that might be placed strategically under the protective branches of a tree, sometimes in the depth of shade, the dappled light of broken shade or the edge where a blast of sun benefits winter chills.

A large simple cut into the land provides a platform that has a distinct front and back. The platform is protected by the downward sweep of a sculptural canopy, designed to soften light reflection into the rooms below and beyond.

The composition of this building does not guide the resident toward the traditions of residential lifestyle—there are few definitives but instead a series of variations that remove the constancy of experiencing a building replacing that event with an edge of living experience where night and day are recognised only by the changing level of light and noise, and hospitality moves equally through the building in the form of entertainment.

The fact that humans adapt eas-
ily to the provocations of this building would seem to indicate that the style of life in this house can enjoy greater levels of freedom, that external rooms are equally relevant to how we live that the joy of day to day events such as cooking, bathing, sleeping, eating, washing all can be enhanced into greater worth, when decorated by architecture.

This building represents how architecture can be discovered beyond the building.

The provocations of this building would seem to indicate that the style of life in this house can enjoy greater levels of freedom. That external rooms are equally relevant to how we live. The joy of day-to-day events such as cooking, bathing, sleeping, eating, washing all can be enhanced into greater worth, when decorated by architecture.

This building represents how architecture can be discovered beyond the building.

living/dining room: looking south

Dining room and kitchen

Living room: kitchen on left

Dining room and kitchen: looking south

Living room: kitchen on left

Dining room and kitchen: looking south

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