

Margaret Esherick House

















































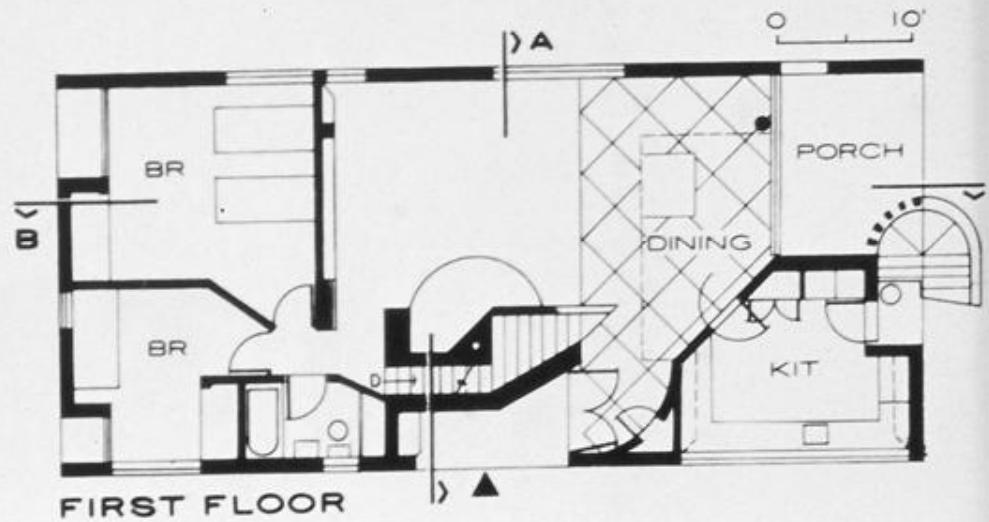
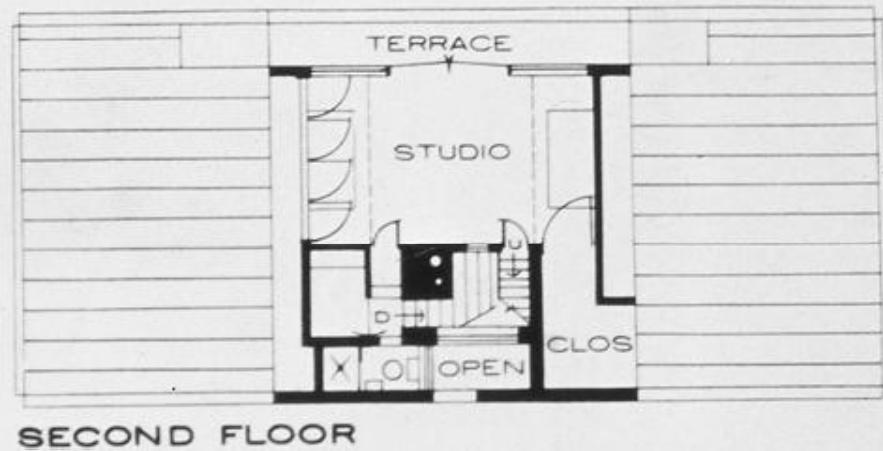
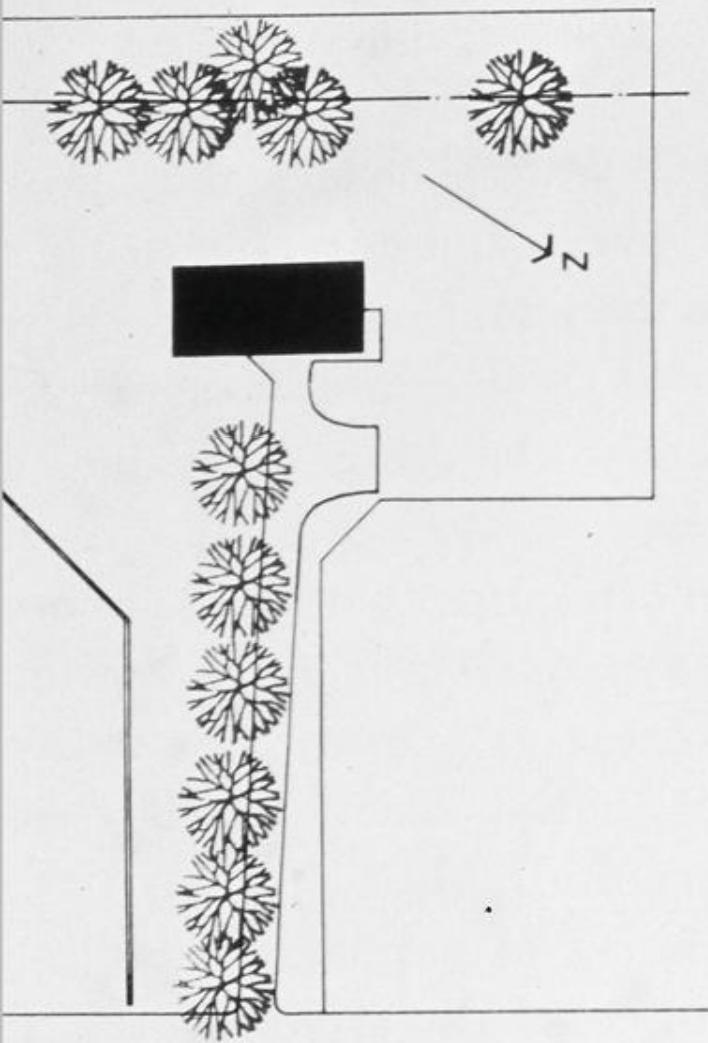


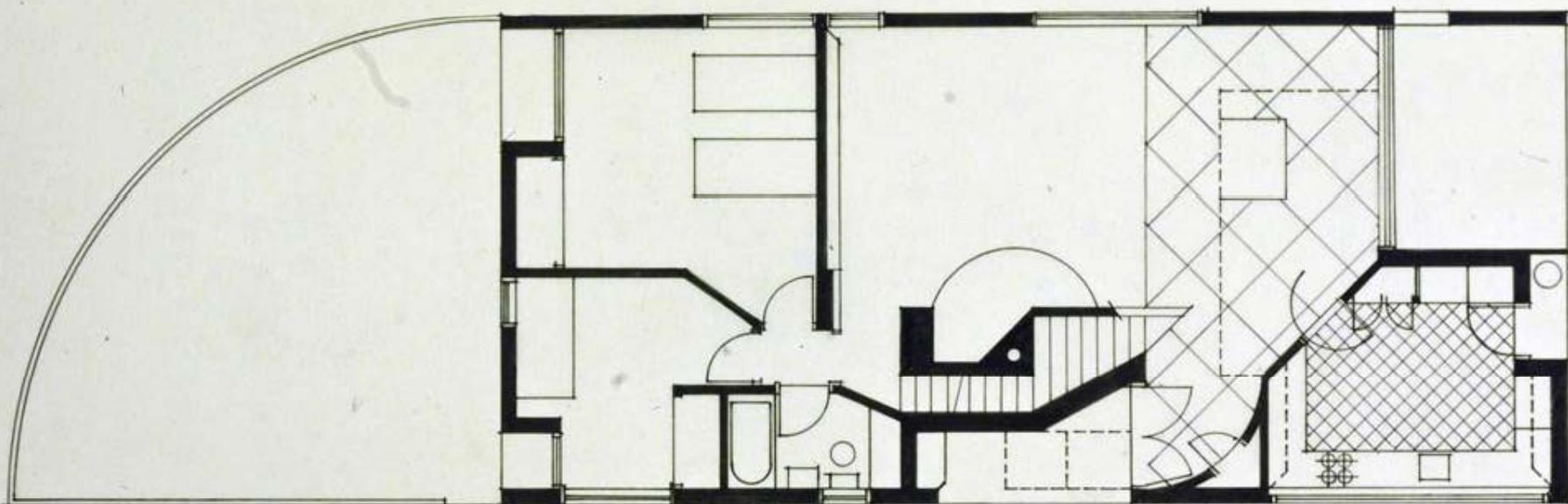




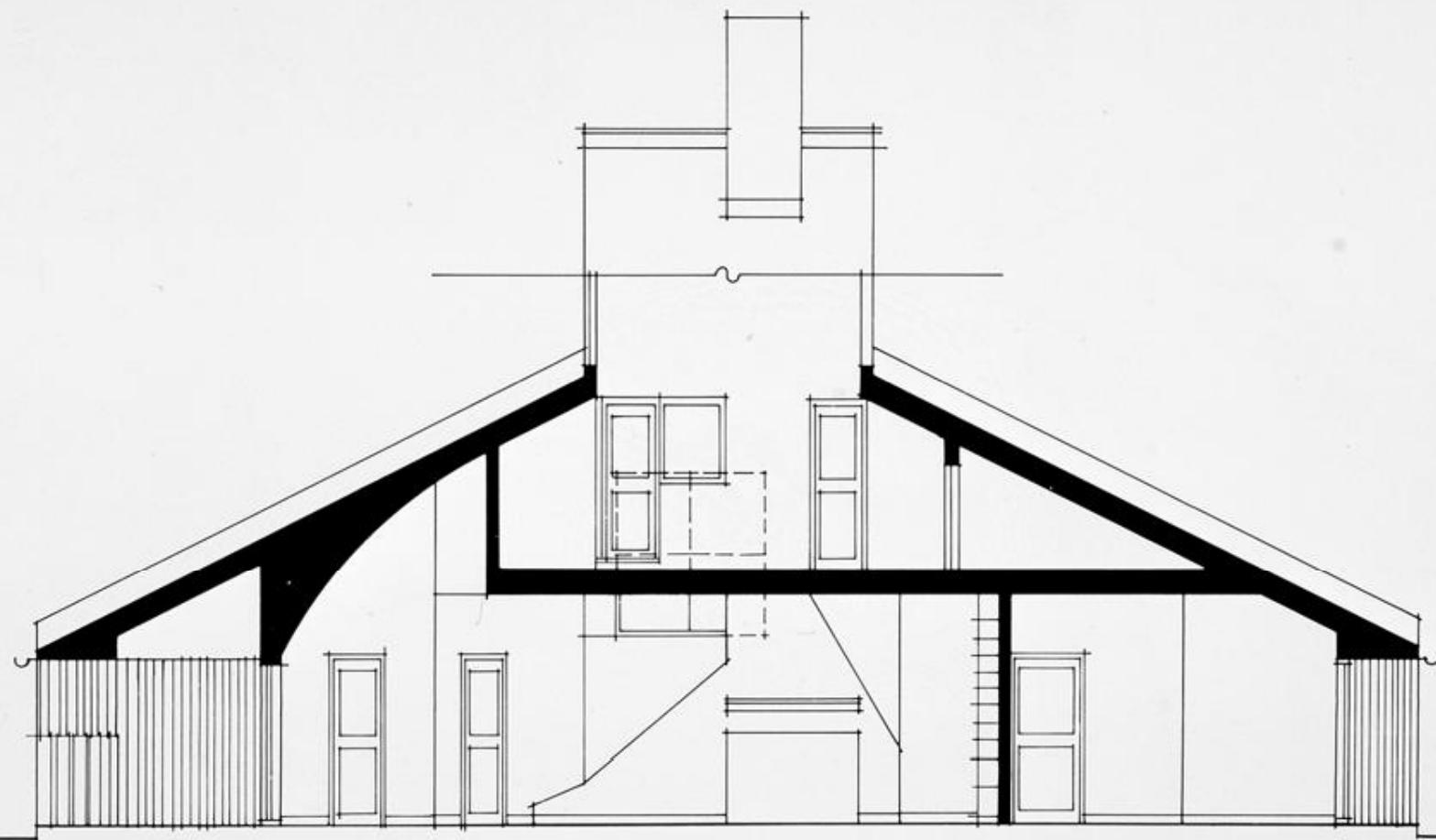




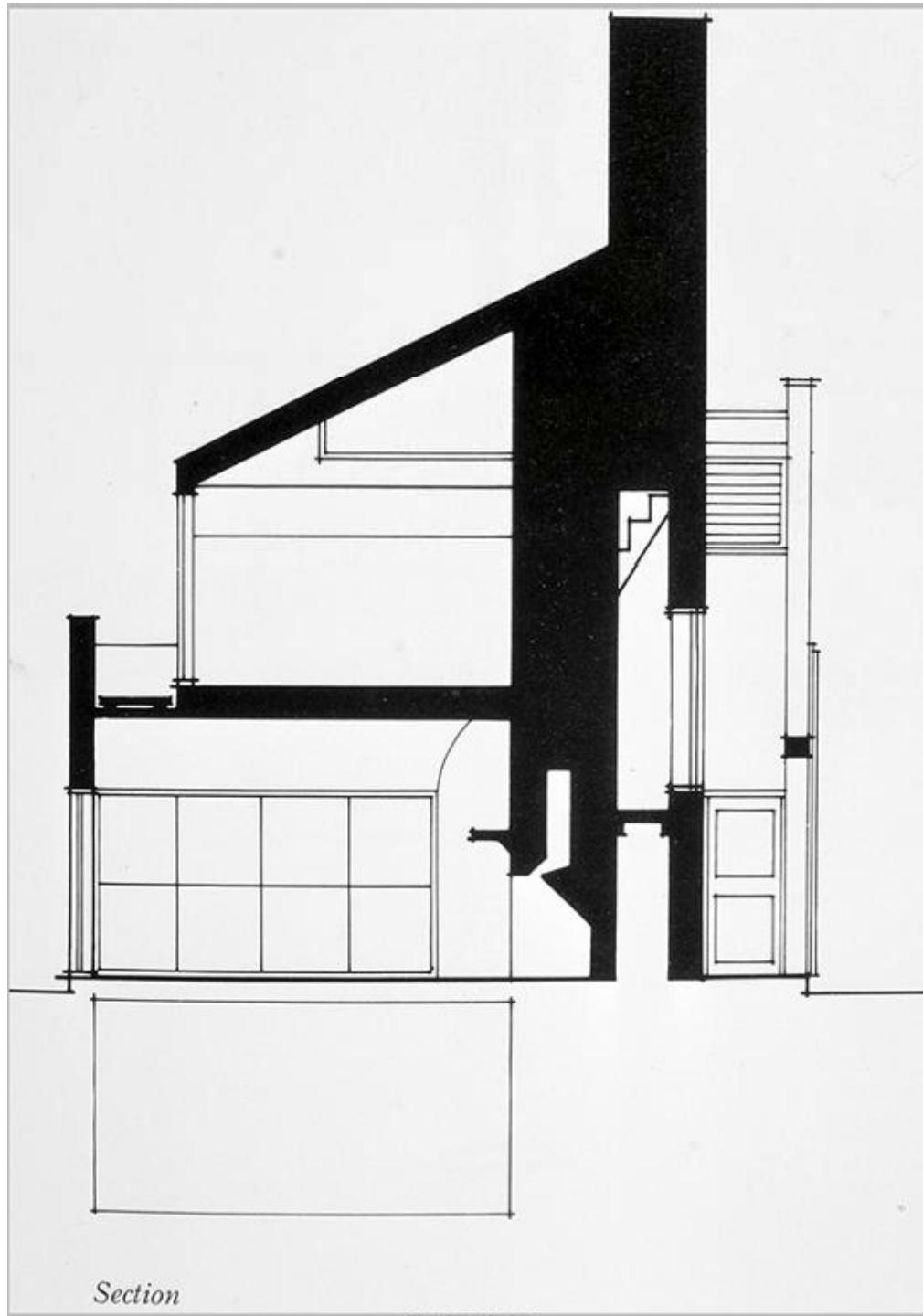




Vanna Venturi House



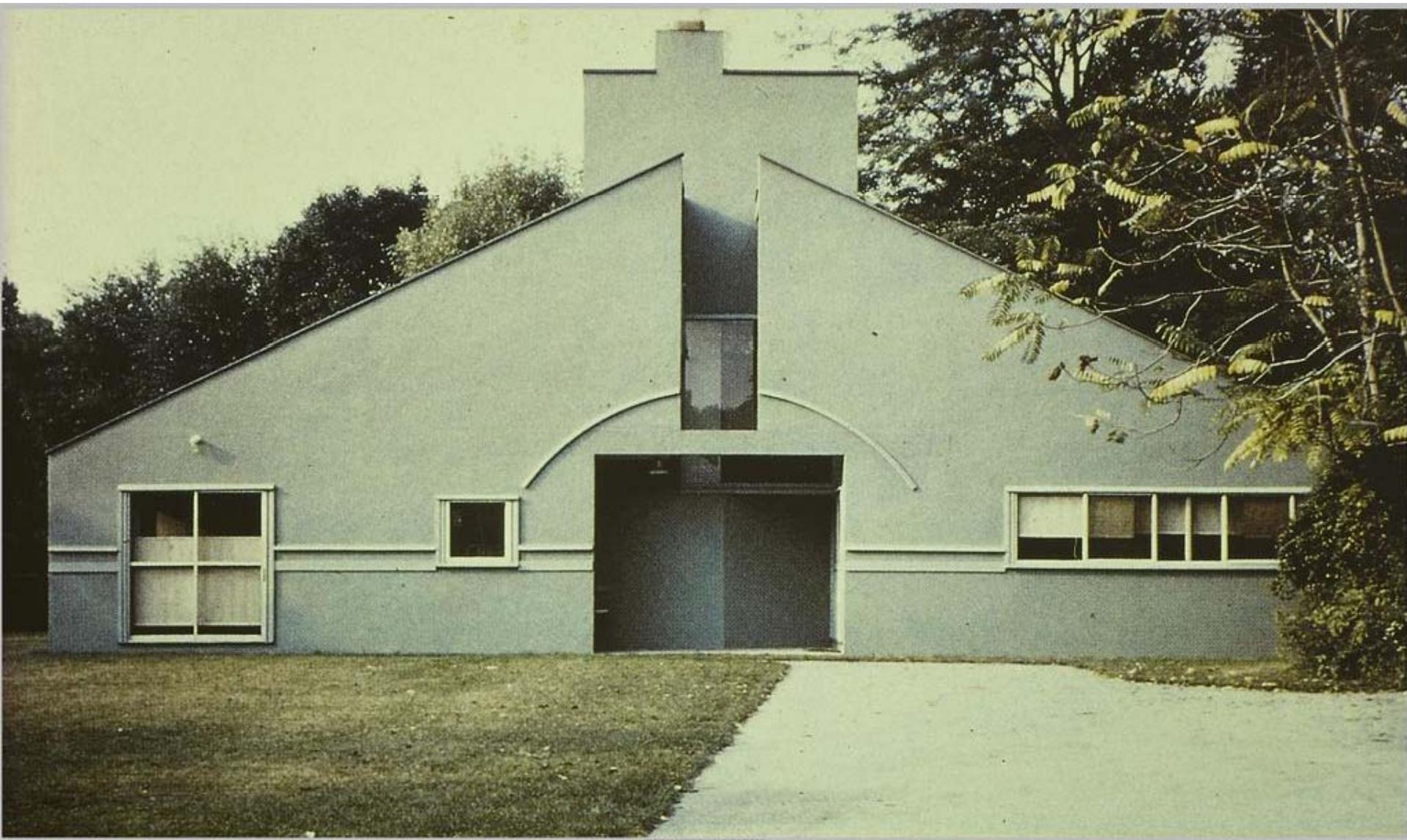
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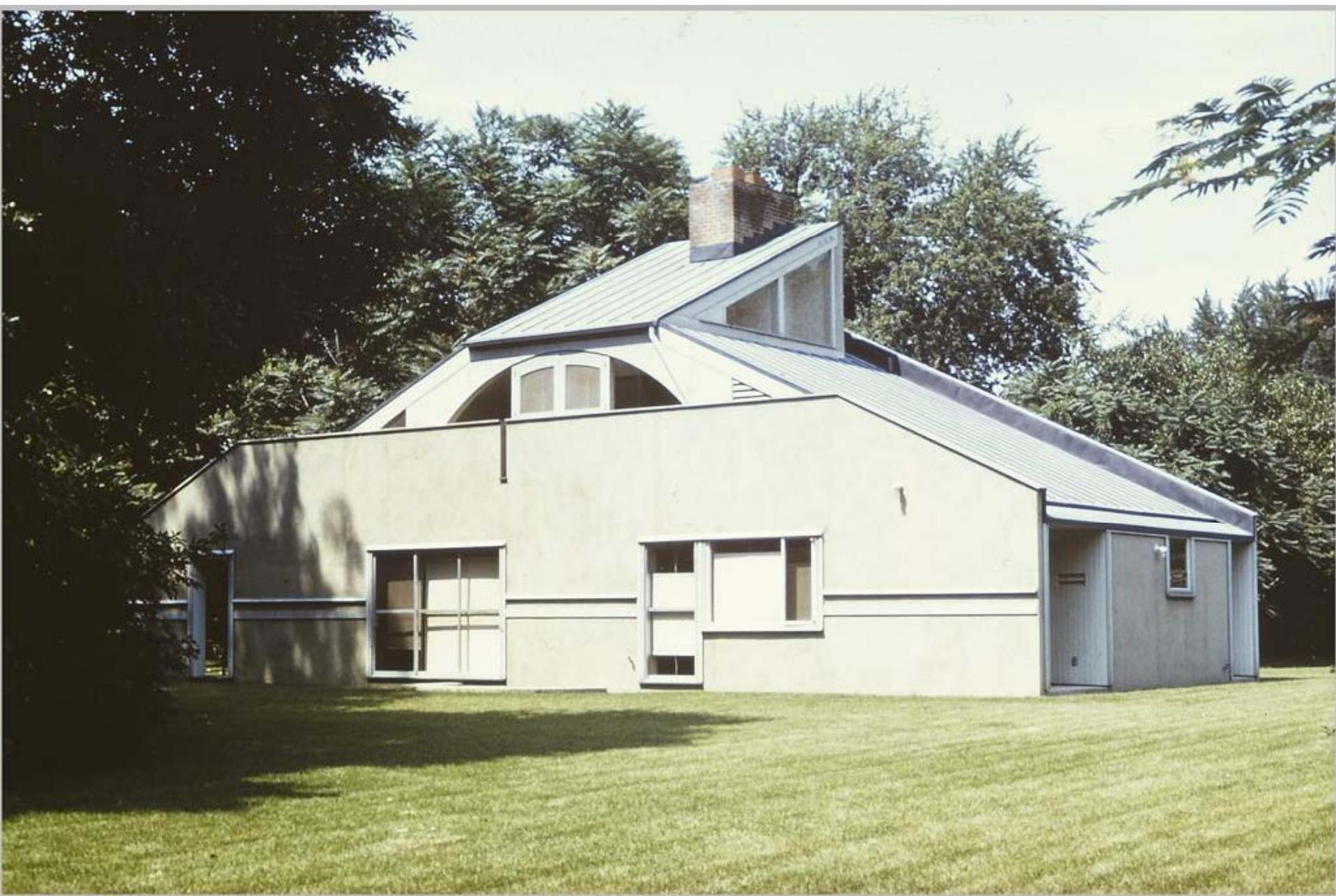






















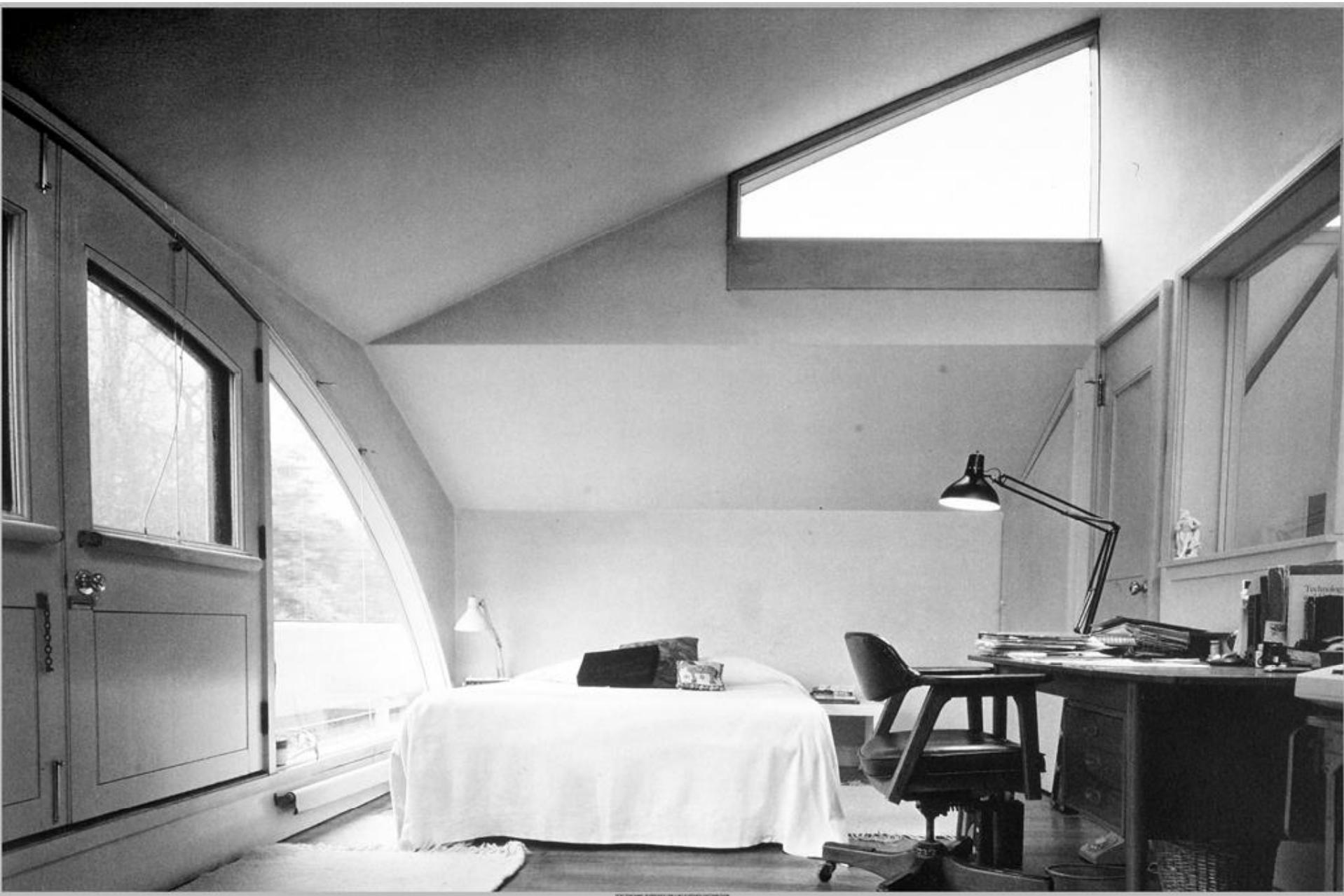






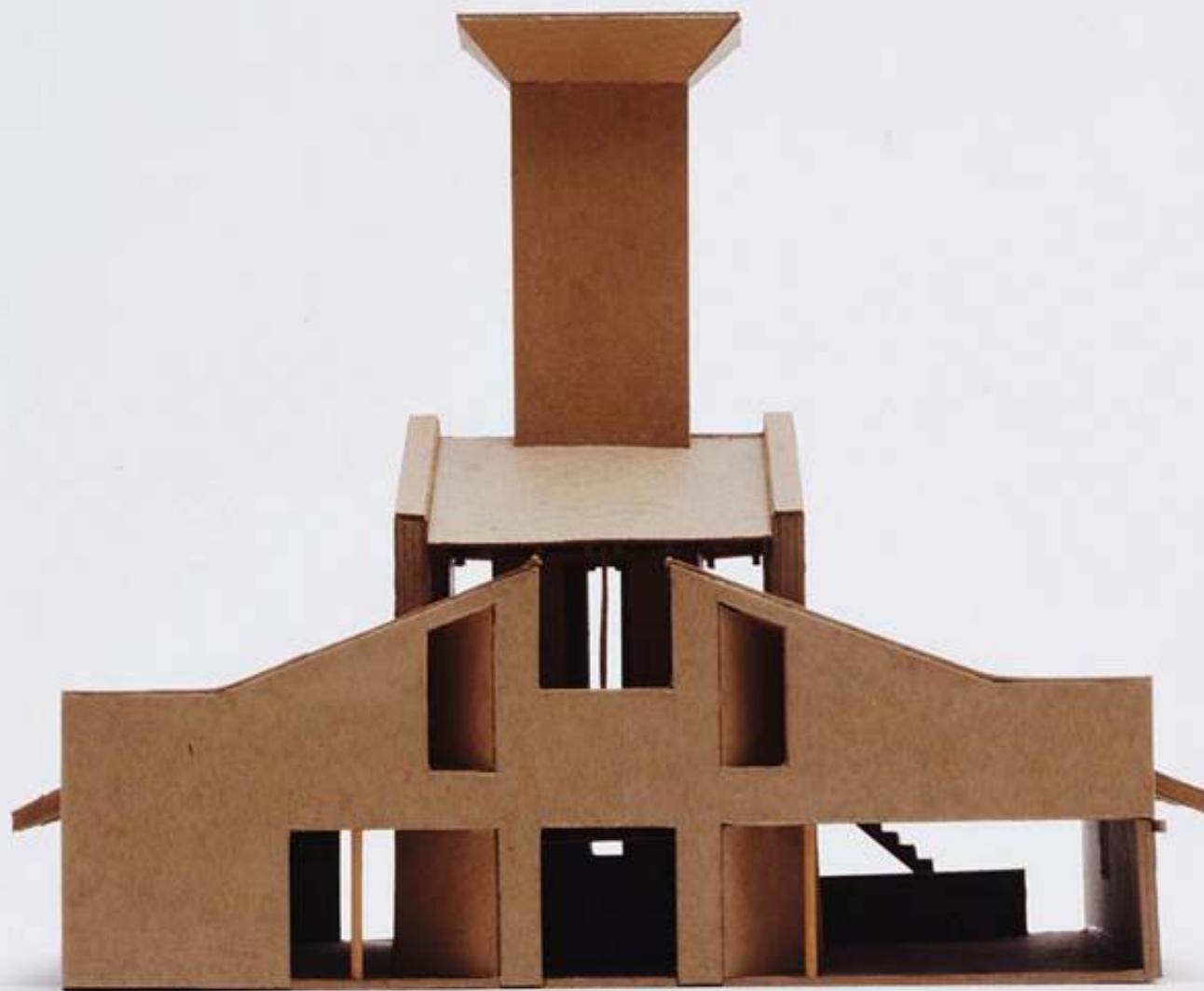












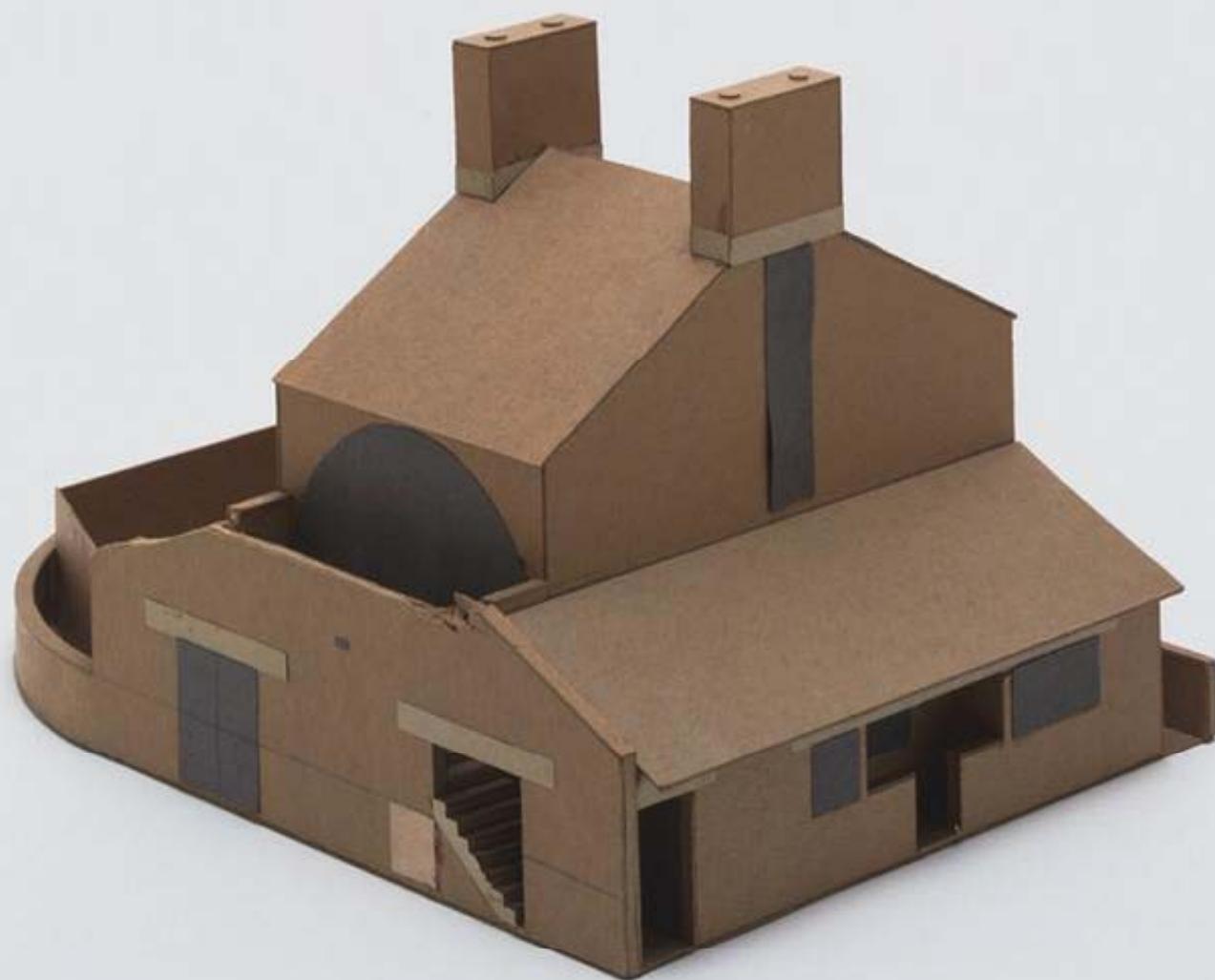


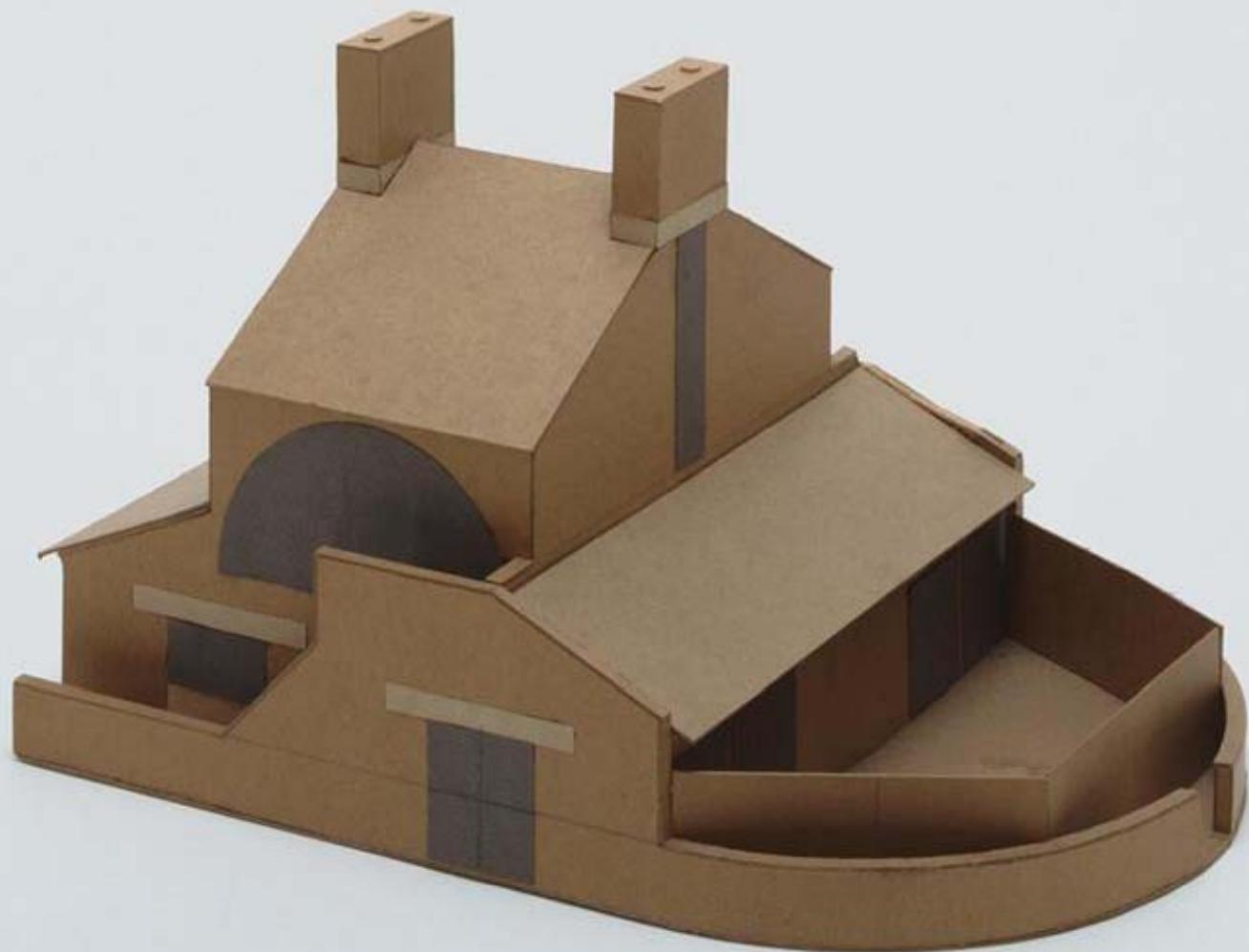








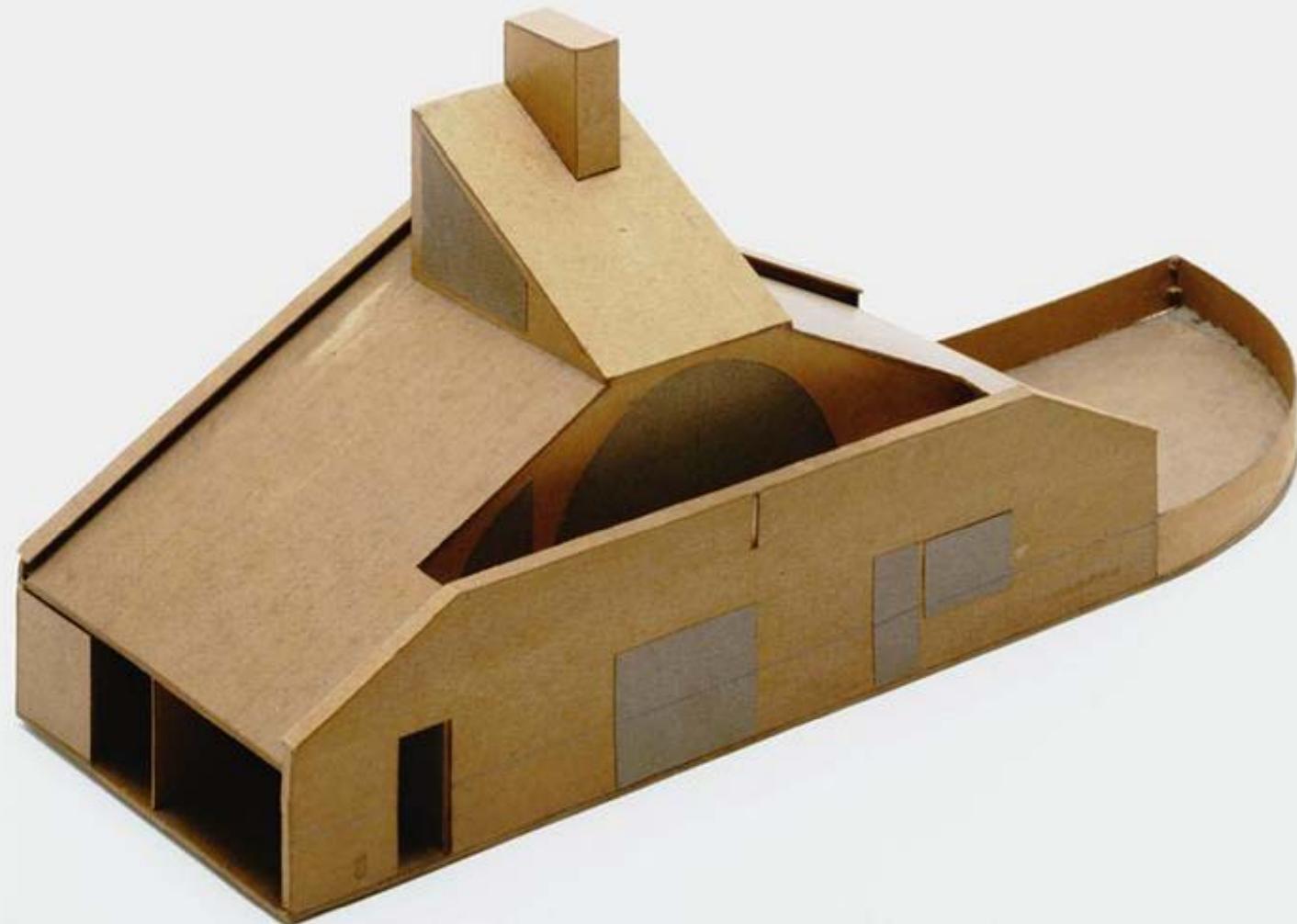








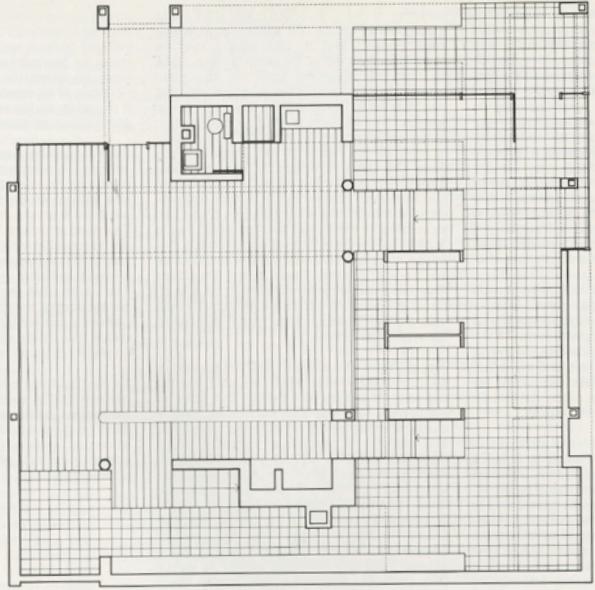




**EISENMAN
GRAVES
GWATHMEY
HEJDUK
MEIER**

PETER EISENMAN

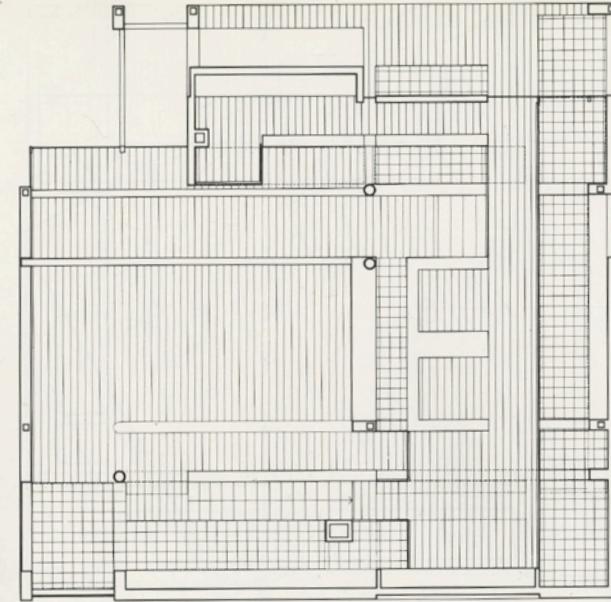
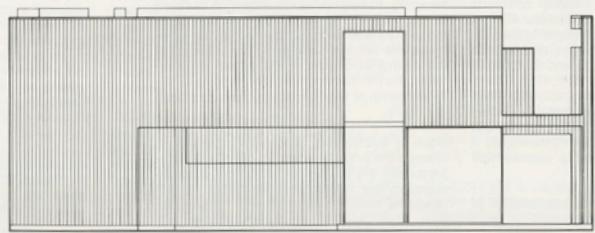
HOUSE I 1967



Lower Level Plan



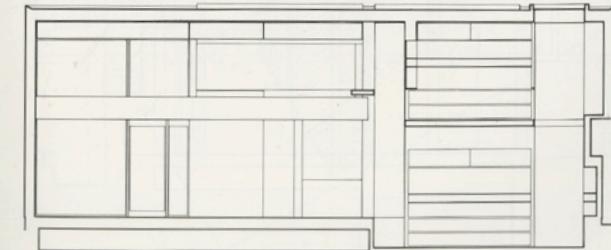
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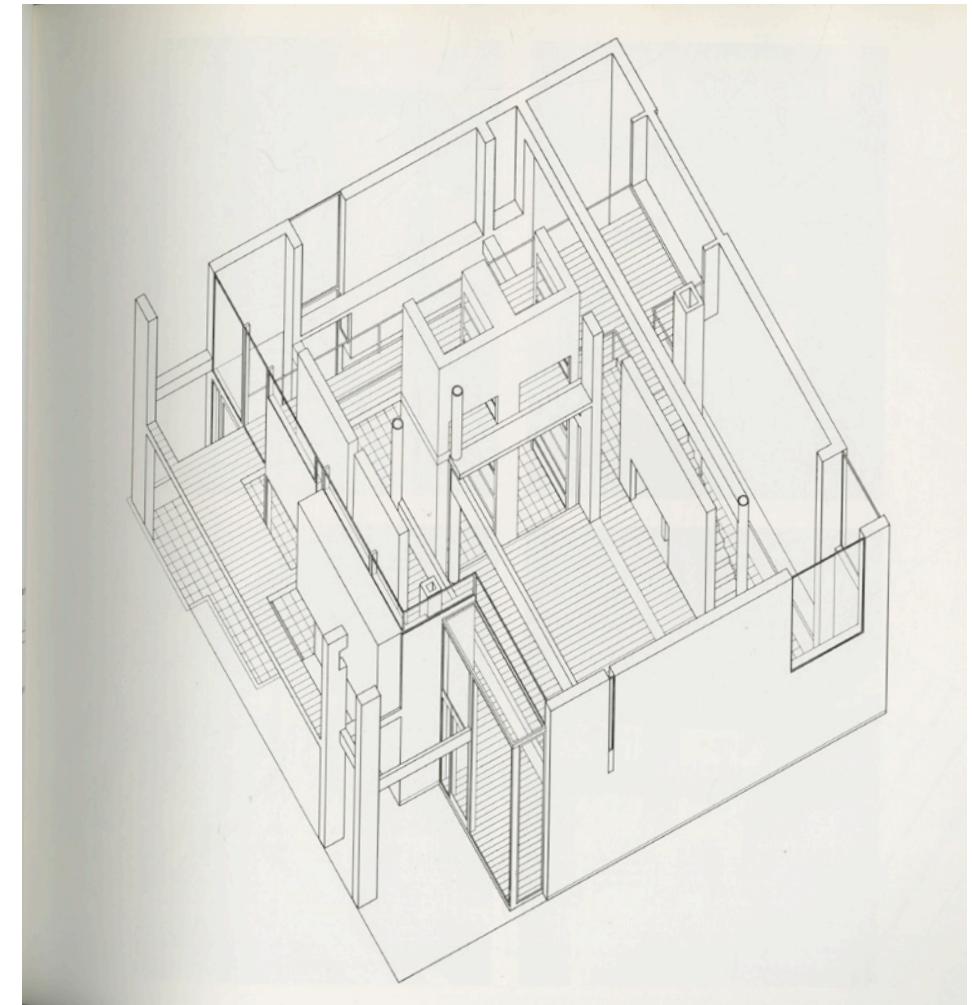
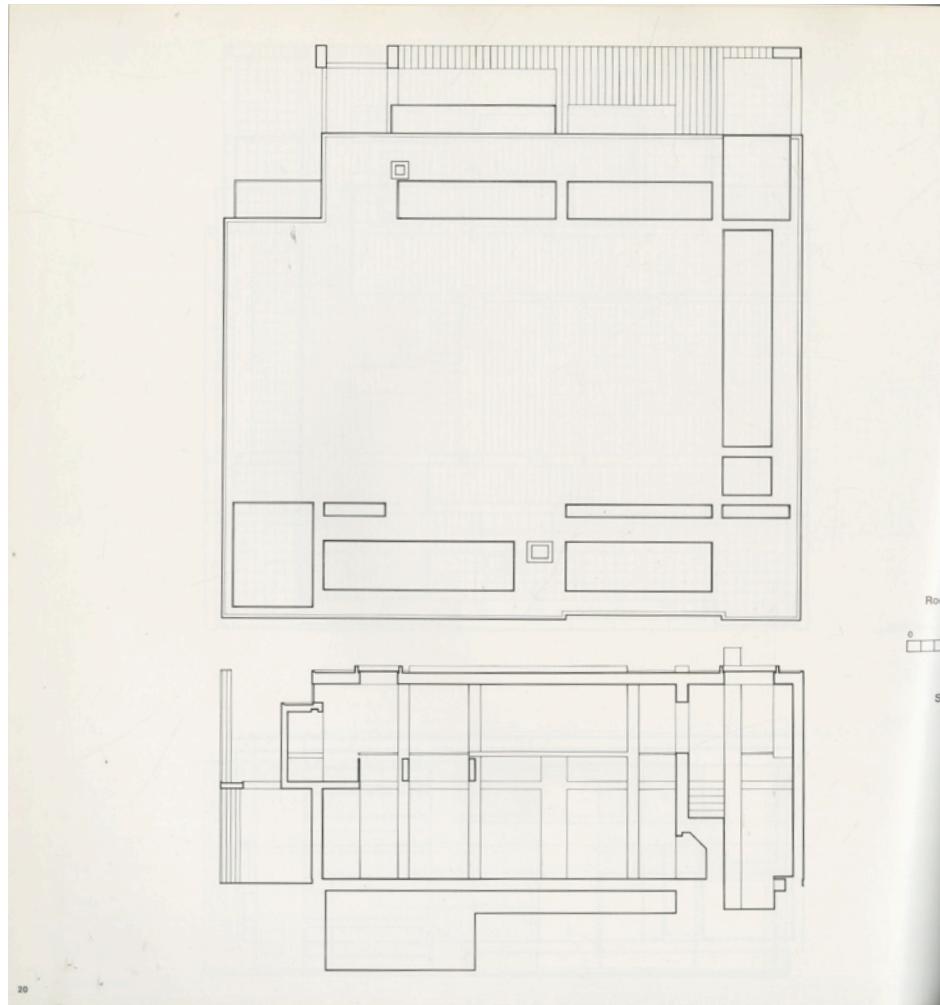


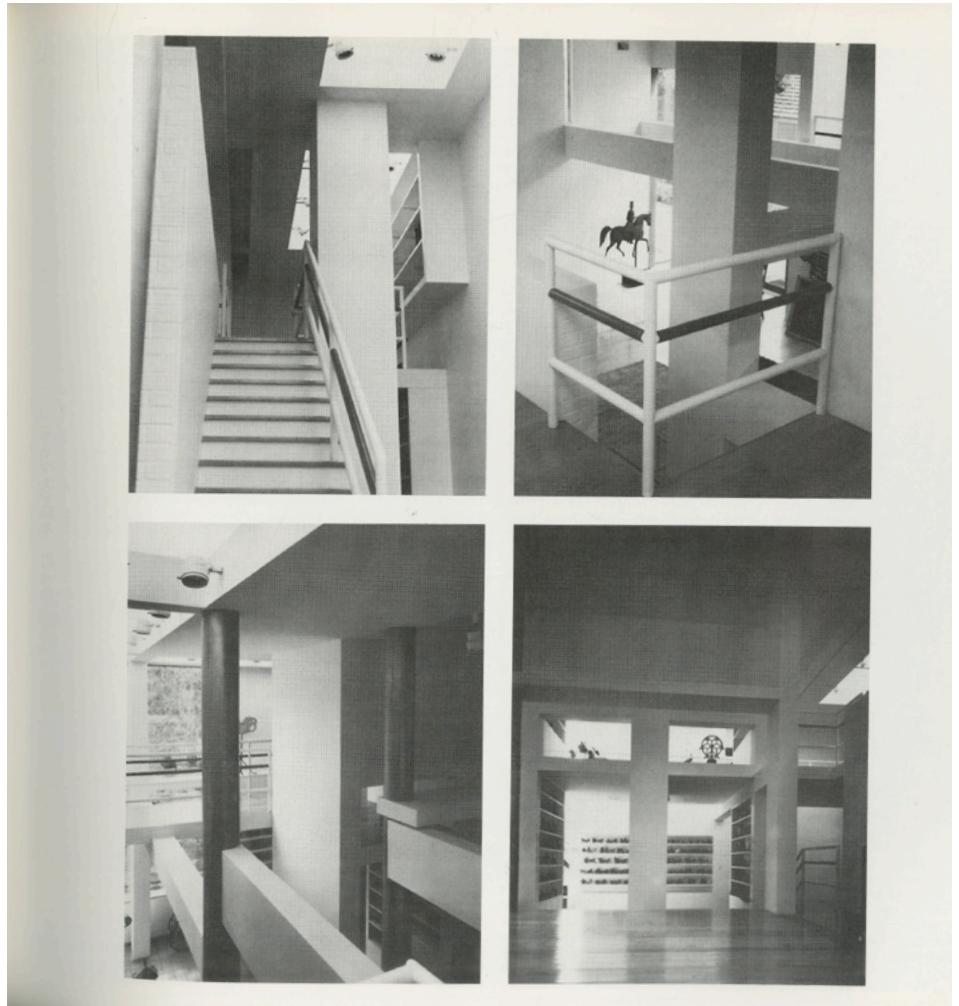
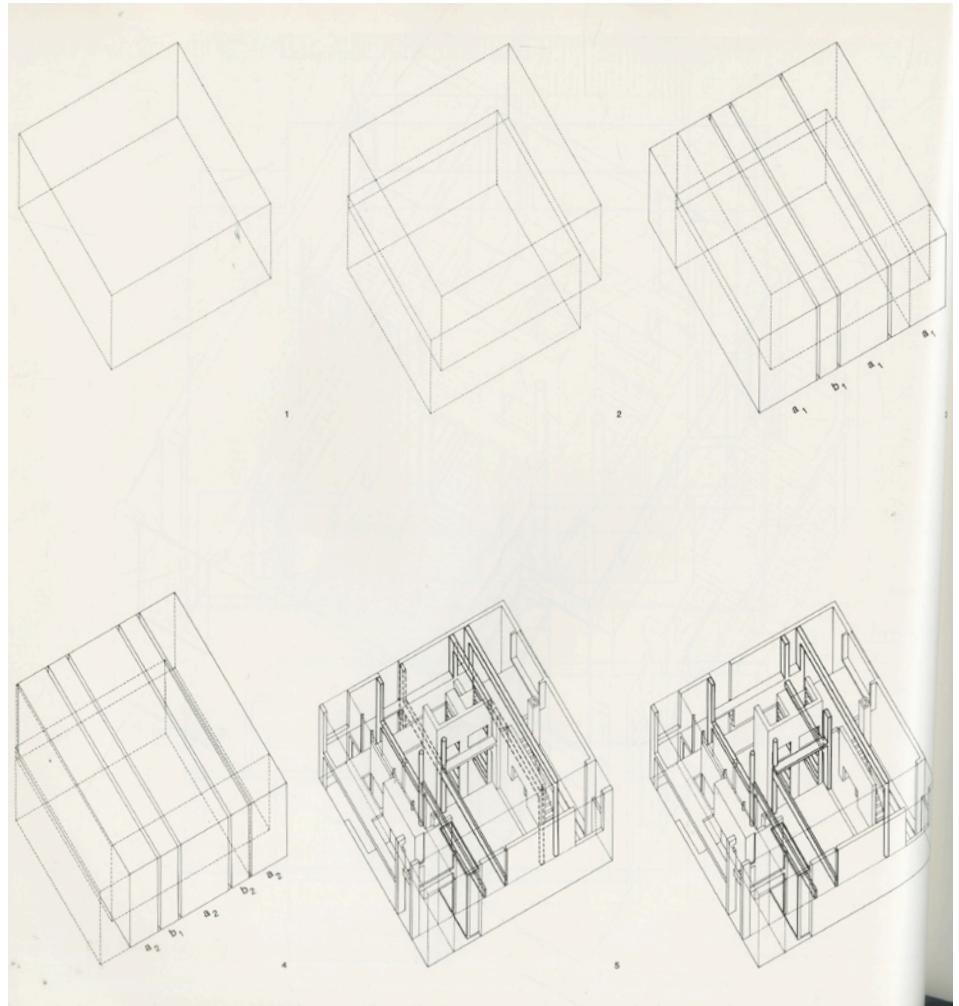
Upper Level Plan



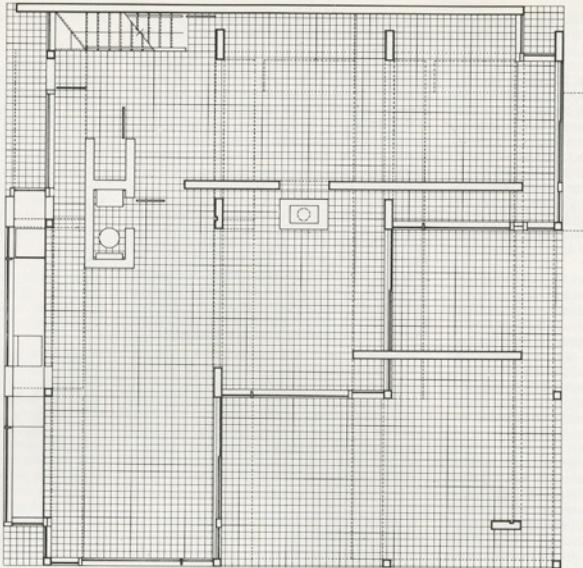
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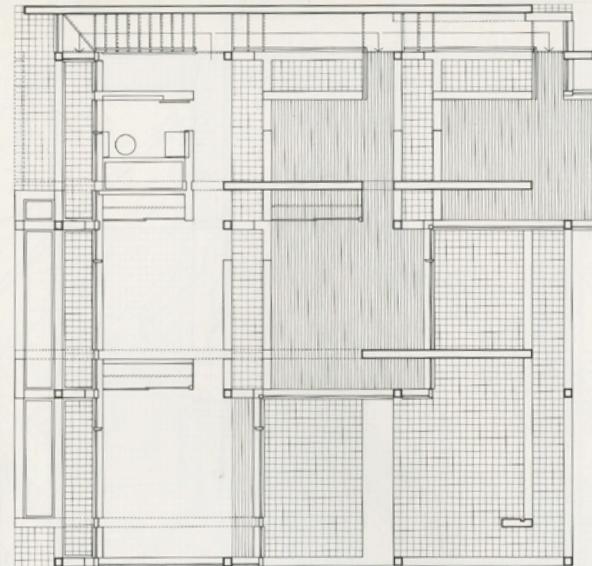
PETER EISENMAN
HOUSE II 1969



Lower Level Plan

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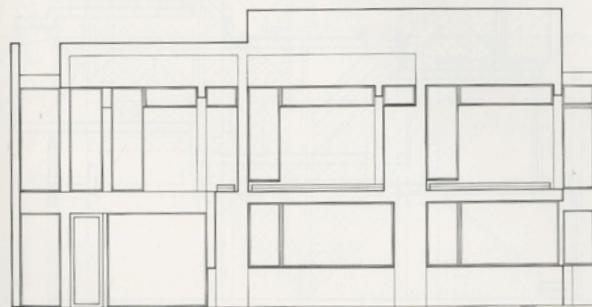
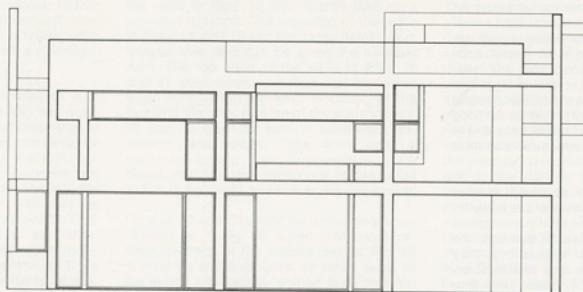
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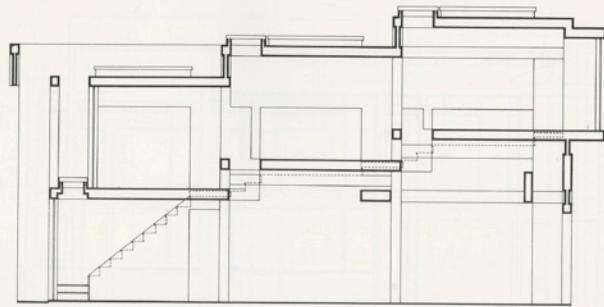
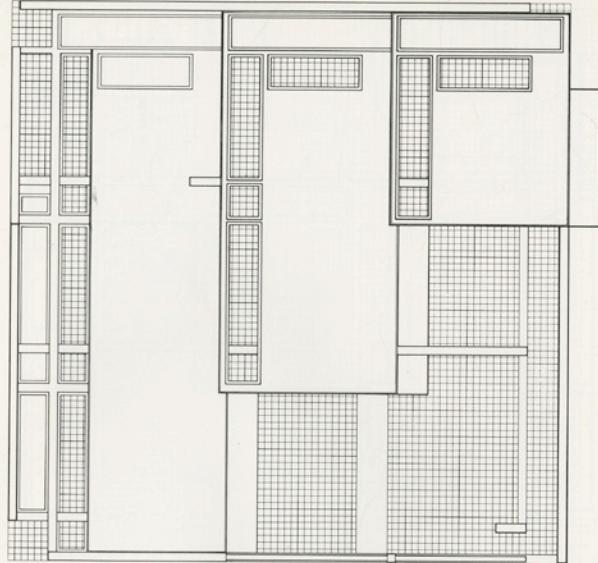


Upper Level Plan

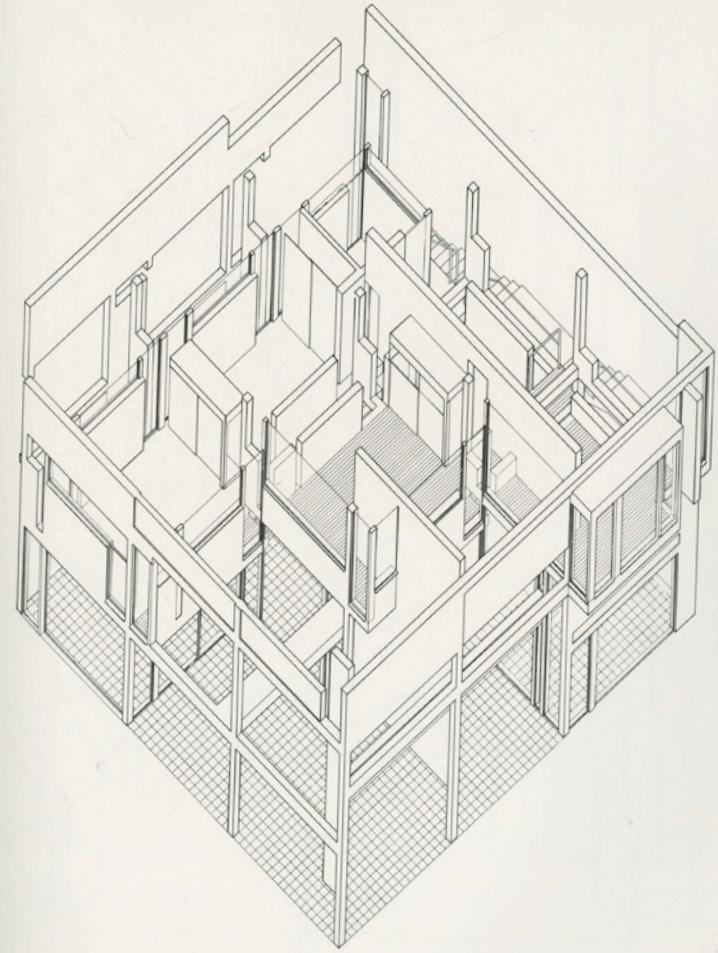
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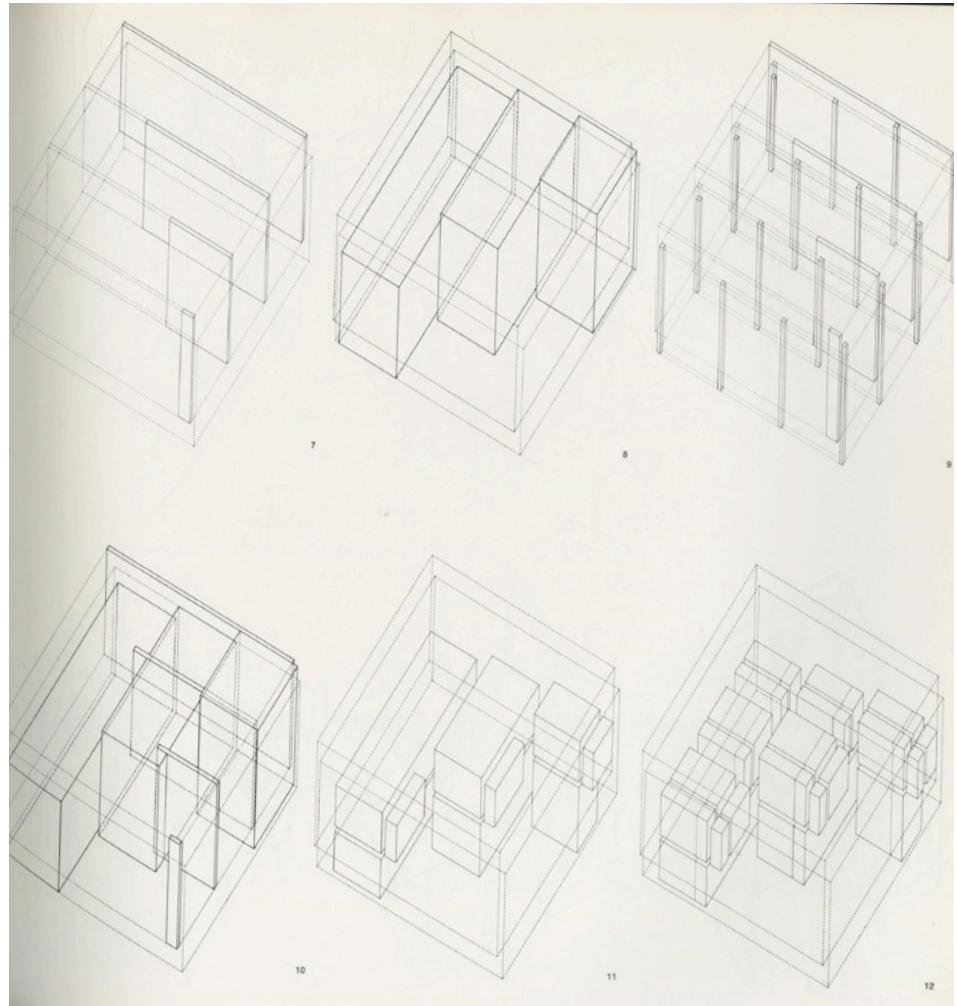
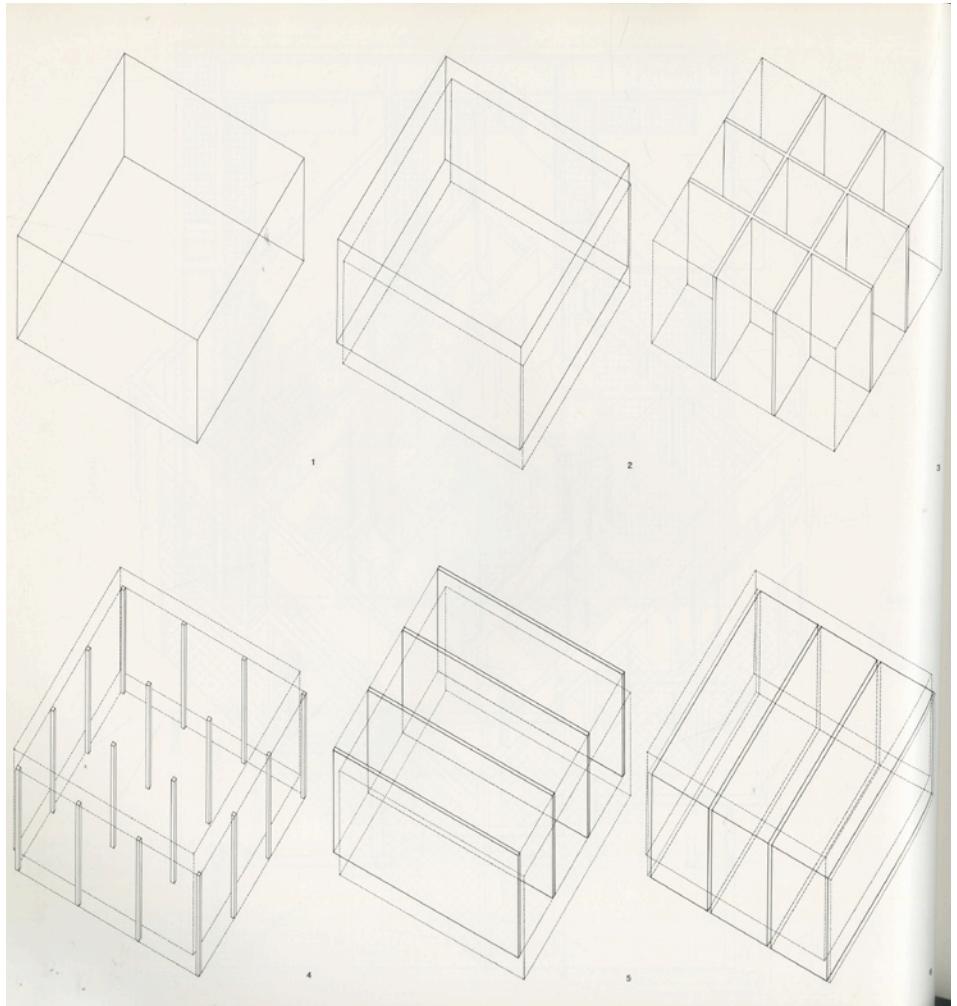
West Elevation

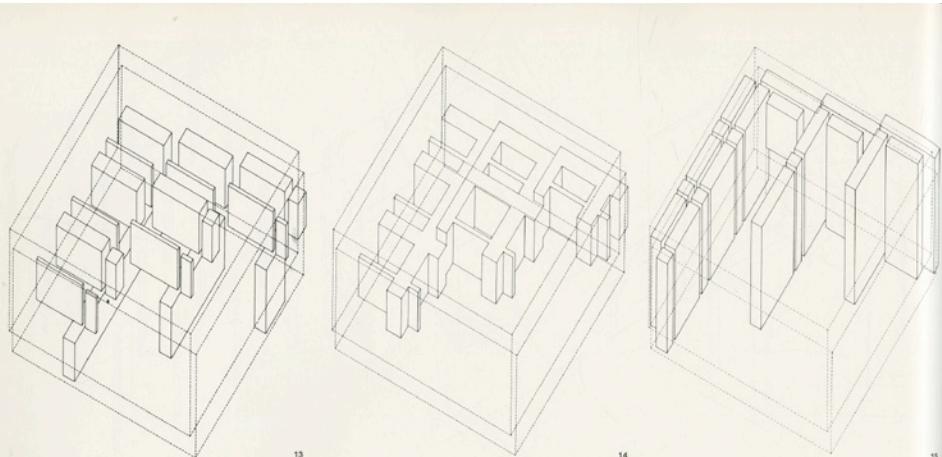




Roof Plan
Section



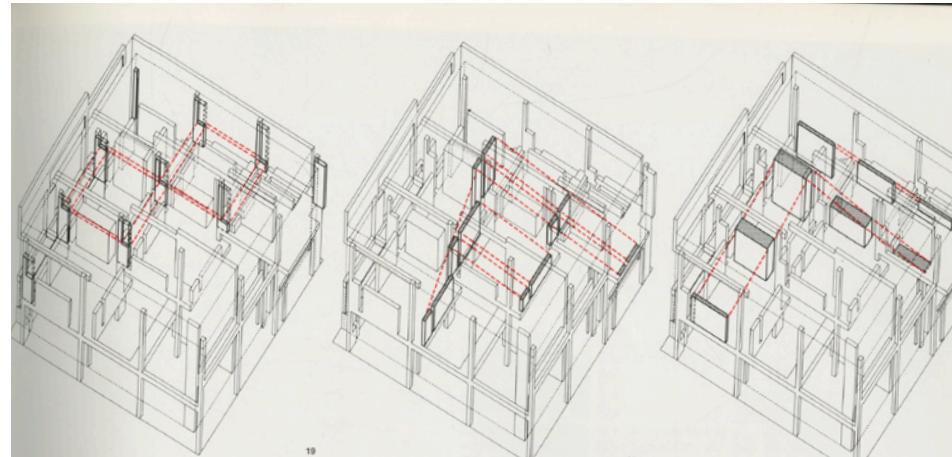




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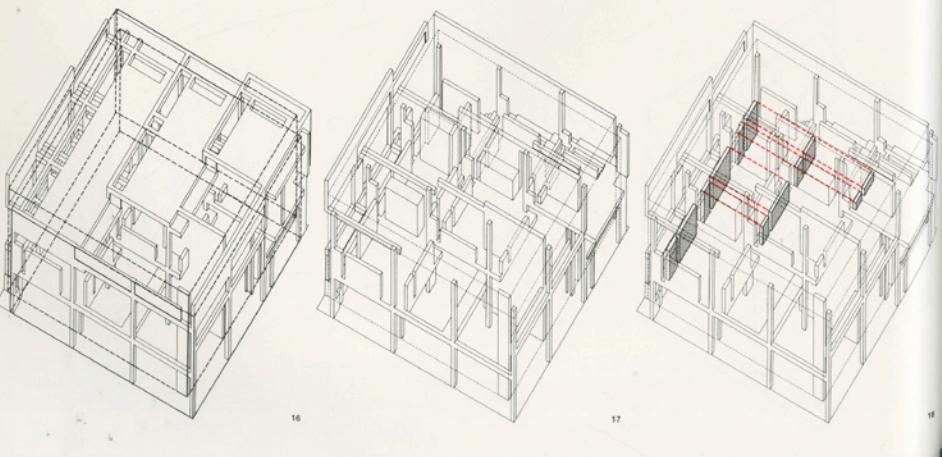
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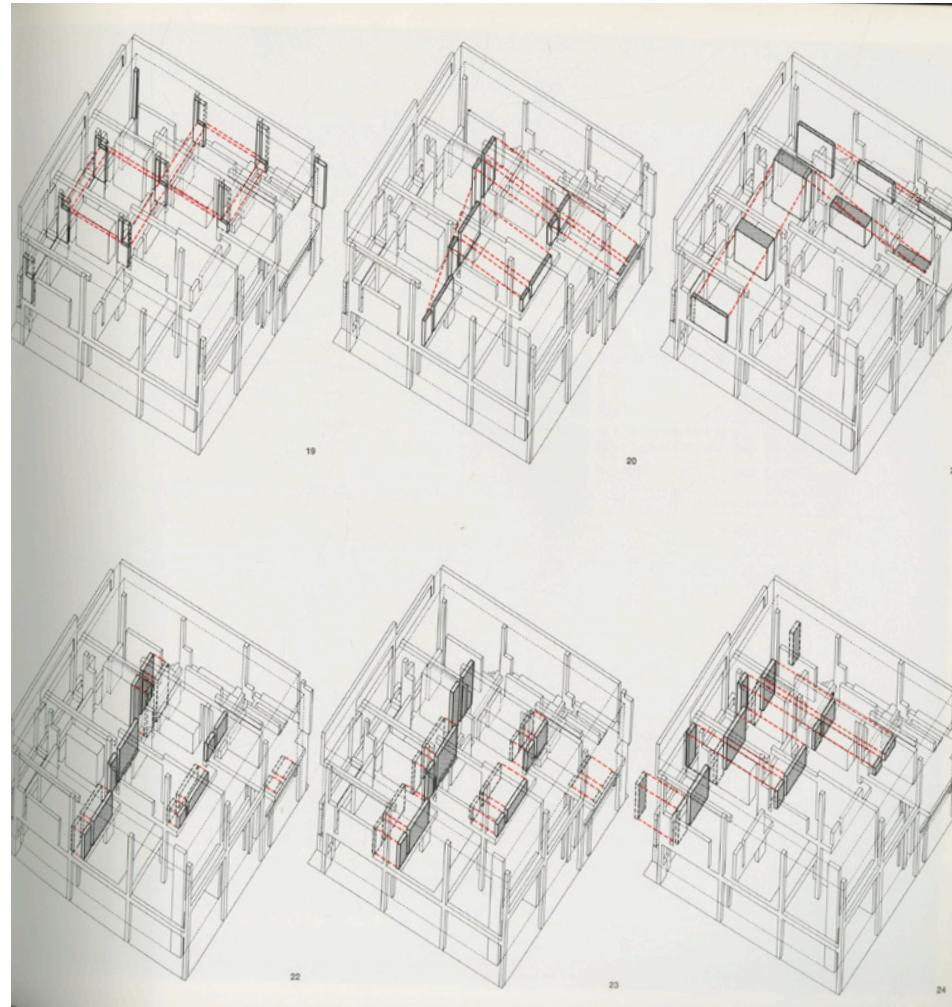
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MICHAEL GRAVES
HANSELMANN HOUSE 1967

Eisenman and Graves

Progressive Architecture

March 1972, A Reinhold publication

FINE ARTS LIBRARY



Michael Graves

Hanselmann House 1967

Architecture as the World Again?
William La Riche

Placed in the midst of chaotic nature, man for his own security creates and surrounds himself with a zone of protection in harmony with what he is and what he thinks; he needs things where he has them, and self destruction where he makes for himself are a creation which contrasts all the more with his natural surroundings because its aim is closer to his mind, and further away and more detached from reality. We can say that man's true home creates are all the more immediate grasp, the more they tend to pure geometry: a violin or a chair things which come into close contact with the body, are of less pure geometry; but a town is pure geometry. It is then that he achieves what we call culture.
—Le Corbusier¹

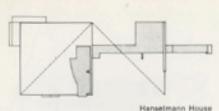
Le Corbusier chooses examples to illustrate his point which are in some ways inappropriate, but yet his central observation is profound: the continuum between particularity and generality in design often is congruent with the gradations of scale. Other distinctions may be generally true, though, and this applies to the relationship object and framework, actual and ideal. Architecture may be seen as 'intermediary' form, existing as object and framework and yet between them in a third state. Michael Graves' Hanselmann Residence in Berlin (figure 1) presents the ambiguity of this condition with instructive (if literal) clarity: the upper gallery is a precisely defined object within the larger, more amorphous space of a framework which provided the shape required to complete which preceded the shape required to complete which preceded some fragment of composition.

The architect, unlike the painter, traditionally

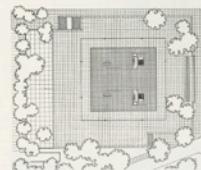
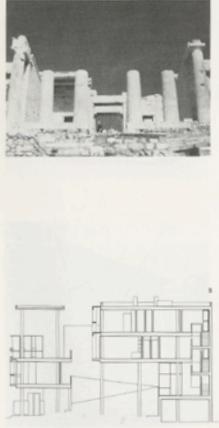
has possessed the vocabulary from which to express his intentions without adopting a mimetic strategy toward natural or man-made phenomena. Le Corbusier, as is well-known, turned repeatedly to the engineering structures of the industrial economy for both aesthetic characteristics and specific images to employ in his designs. The 'concepts' he demanded that these characteristics and these images express, however, were not always those of the economy, but of form and clarity of construction. There were exceptions, to be sure, and they were notable: in the Villa Savoye major composition there is a superb example of directly perceptible similarities to ocean liners, the Uline d'Habitation incorporated, in addition, the ocean liner's irreducible, directly stated, and self-contained social order. Le Corbusier's concern was with systematic combination within a single composition of specifically referential, metaphoric statements (e.g., the column is a tree) with architec-

tural elements that afterwards introduced to fill the abstract design. Correlatives of the more abstract toward abstraction (according to Read) fixed on Gris's position and carried it one step further by establishing the architecture of the painting as not merely primary but sufficient in itself.

What Read and other explications of the Cubist achievement failed to see is precisely what the non-representational painters



Hanselmann House



typical spatial organizations and experiences (e.g., the establishment of precincts of graduated sacrality, the procession through them). The architecture of Michael Graves embodies the most extensive and provocative recent exploration of this theme. In the Hanselmann Residence incorporates the geometric bias of art. If the accommodation of activity-type is a subject matter of architecture, then the opposition of object and subject is definitely subordinated to the design related to the geometric framework of a double cube. And yet, form and meaning are (as they were from the start) inseparable.

The two cubes, which serve to delimit the house and its precinct reflects an attitude so persistent in man's history as to verge on the archetypal. The oppositional effects Euclid's axioms have on the organic experience of a sloping site evokes images of Greek architecture—or, for example, the Marmaria near Delphi (figure 3). Here, the placement of an order so relentlessly 'reasoned' around the location of a temple is so refined and results in the enhancement through contrast of each of these two orders. In the Hanselmann Residence the site is less specific and the resulting effect is less than that at the Marmaria, still, the composition stands as further evidence that the continuity of opposition between object and framework obtains at several levels, and that no two exist, even, between artifice and nature.

In a second classic opposition, the emphatic solidity of the house contrasts with the implied void which separates it from the street. To read the building and the remains of its precinct are endowed with a volumetric equivalence. That equivalence is indicated literally in plan by the presence of the double square, which allows the building to achieve the most precise registration of their compositional intentions in plan in proceeding through a building only vertical planes perceive frontally can be seen with any ordinary compass. The registration of planes is, of course, distorted by perspective.

To establish a compositional intention in plan, then, is to establish it principally as an identity only in the sense of a common programmatic element. In the Hanselmann Residence, the use of frontality is central to the architect's attempt to attain a perceptible lucidity of organization. Primary movement occurs at 90° to the layered disposition of programmatic functions. This progression is from the general to the particular, from the undifferentiated and continuous space of the street to the highly differentiated, discontinuous interior spaces of the house itself. In this context with Le Corbusier's

proposition, moreover, there is a graduation in the formal complexity of the composition beginning at the street facade, where a pipe-rail frame verges on the immateriality of 'pure geometry.'

The organization of the Hanselmann design is intended to recall, more than anything else, the procession from the profane to the sacred spaces of the Athenian Acropolis. Among the highest authorities on this have been influenced Graves: the Propylea (figure 4) holds a pre-eminent position. Like the Propylea, the Hanselmann Residence imparts a precise spatial and temporal dimension to the activities of the precinct. Thus, in relation to the composition, for the plane denoting the outer edge of the transition zone (the street facade) also completes the double cube. The correspondence between the two is the correspondence between the studio house and the Temple of the Nike Aptera. Still, a larger significance for the studio house resides in the fact that the two cubes, the open and closed and void into a second organization by establishing correspondences on the diagonal between elements which are disposed within the original grid. The open space and the voiding and narrowing terrace at the southeast corner of the main house), and by establishing elements on a literally diagonal grid (the large area of ground-level paving). This diagonal opposition creates a disjunction from the central activities of the house and serves as a datum from which a layering of more private spaces is developed.

In the Hanselmann Residence, the geometric and constructional frameworks, in general, coincide. Graves determines the order of that unity, however, by establishing a series of oppositions of archetypal spatial experiences through his vertical and horizontal layering of the space of the composition. The Hanselmann Residence does not necessarily relate to traditional metaphysical statements in any major way.

The building at the studio house, on the other hand, recapitulates aspects of the entire sequence of his programmatic framework. The programmatic imperative in Le Corbusier's design for Dr Carruthet (figure 5) at La Plata, Argentina (another model Graves acknowledges). There, the principle of continuity in the activities of the house is established by locating the office's medical office along the sidewalk, where it serves as a middle-ground between the house and street.

The relative urbanistic and programmatic leeway which Graves enjoyed in this aspect of the problem permitted him to develop some

possibilities unavailable to Le Corbusier at La Plata. He combined the Propylean example of ascent and penetration as the requisite for the studio house with the traditional Palladian conception of the piano nobile as plane of disengagement from, and observation of, the natural world. The pipe-rail extension of the studio house succeeds to present the street facade as ideal organizational principle, and, therefore, as verging on the immaterial. La Plata presents the street facade first as incapable urbanism, but it is also a window on the possibility of materiality and utility in looking to both the Propylea and La Plata for precedents.

Graves repeatedly chooses the greater conception of the studio house over the one that precedes penetration at Hanselmann, and penetration is simultaneous with entry onto that idealized reference plane, the piano nobile. This plan is a space which is more than that derive from which nature may be surveyed if accommodates the collective spaces of the building and serves as a datum from which a layering of more private spaces is developed.

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advocacy of selective synthesis between architecture, sculpture, and painting or rather a selective suppression of the distinctions between these media.

What seems to have been the premise for these innovations was an increased consciousness of the correspondences which occur between man-made and natural orders. The language of architecture, in this spirit amid 'unreasoned' nature reappears. The opposition of the orders is again analogous to that observed at Delphi.

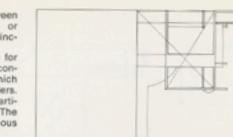
In the Hanselmann Residence, the composition includes an open and a closed cube in juxtaposition. At Benacerraf, the opened and closed volumes are combined into one by the proviso of a penetration of facade. The use of color on the open facade is a key to analogy, and the ascription of metaphorical intentions in this instance cannot be made with assurance. The south facade, on the other hand, is a closed volume, a surface projected and removed, meaning and form. The pre-eminent feature of that facade is the undulating soffit of the opening in the wall of the second level. This undulation responds to nature in the literal sense by predicting a partial sunbreak for the roof garden behind it.

Once again the color, texture, and continuities of the facade are placed in opposition, as they are at Hanselmann, of an orientation toward the purity of abstraction. Structure is disposed on a system of Cartesian coordinates. Architecture-nature as an opposition of the man-made and the unman-made are as correction and completion of nature.

Graves' design achieves 'completion' and 'correction' by metaphorical means. He introduces some new elements into the opposition between the natural and the unman-made, and this modification produces some resonant ambiguities.

A high hedge bounds the property parallel to the axis of the facade of the addition. The bottom flange of the exposed beam which carries the load of the second story along that south facade is equivalent in height to the top of the hedge. The hedge is a porous border that implies dislocation between it and the rest of that green wall. A fundamental distinction is blurred, and the possibility even of synthesis between a natural and a man-made phenomenon is introduced. What is here a fragmentary *allée*. An analogous image of complementarity in dislocation, this time solely between elements of the natural order, is a David Hockney painting (figure 6) shown here.

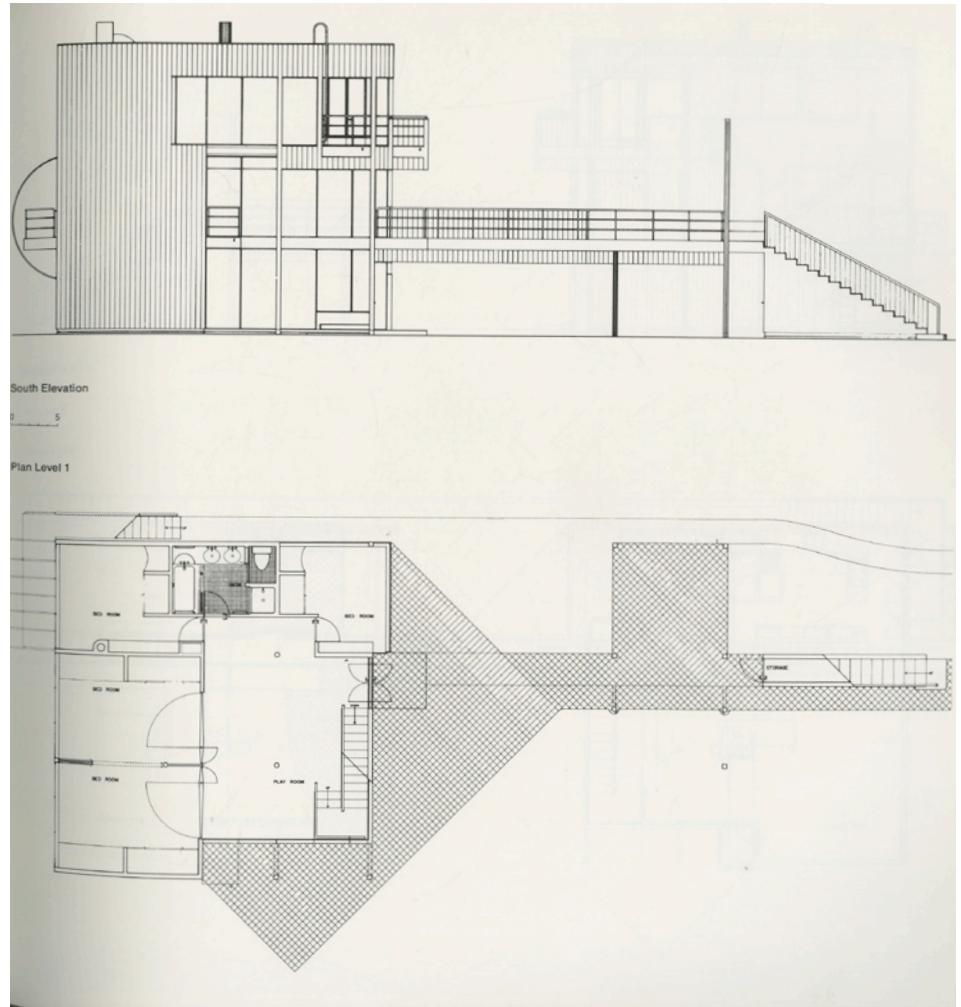
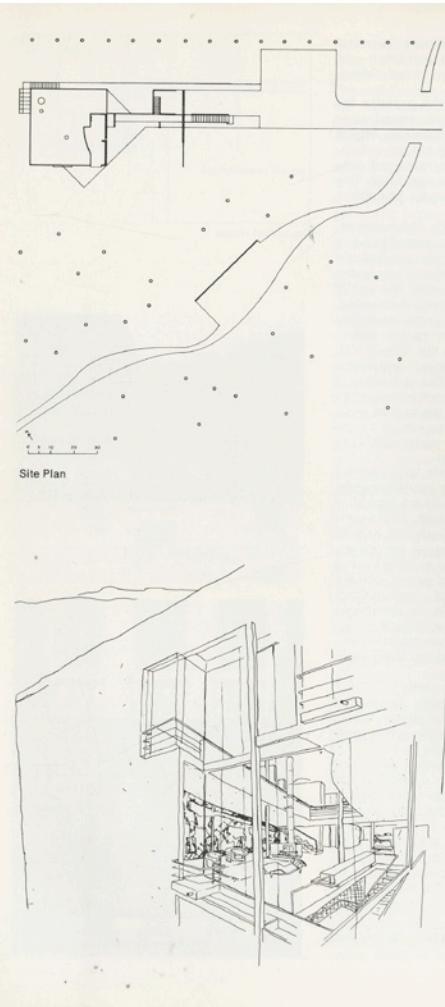
The upper edge of the opening in the sun-

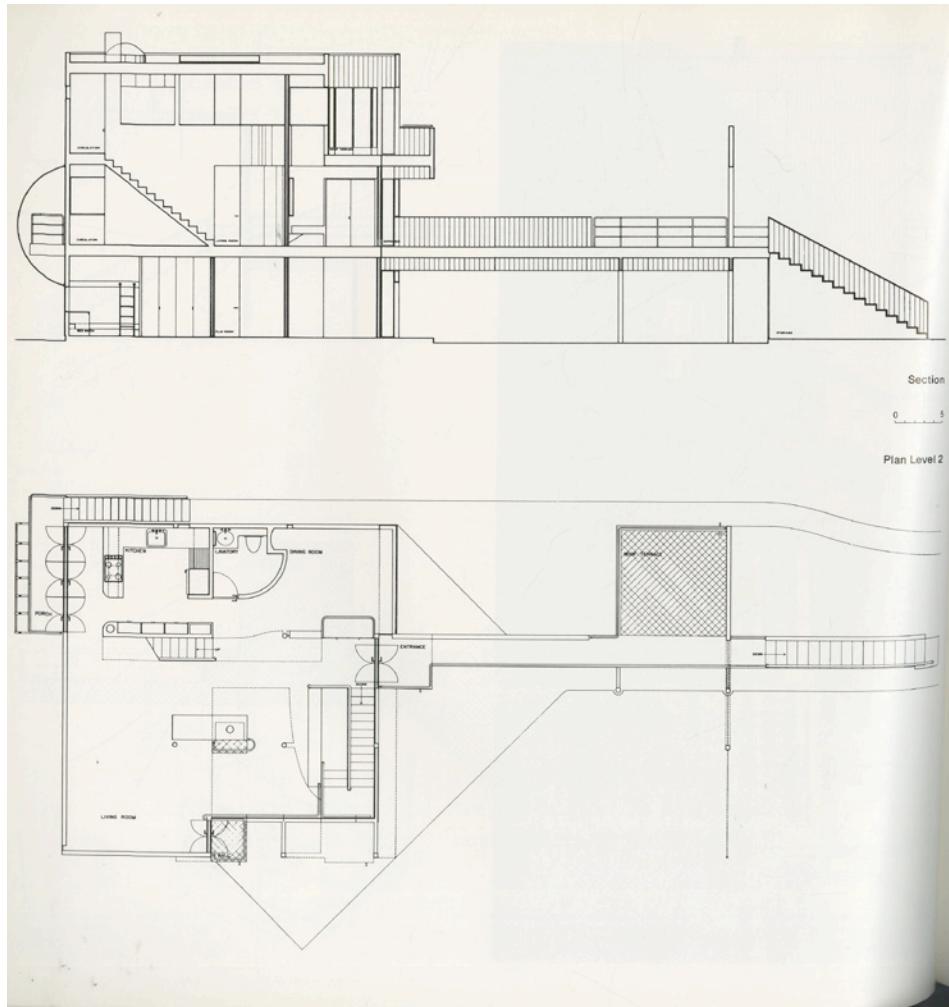


Benacerraf House

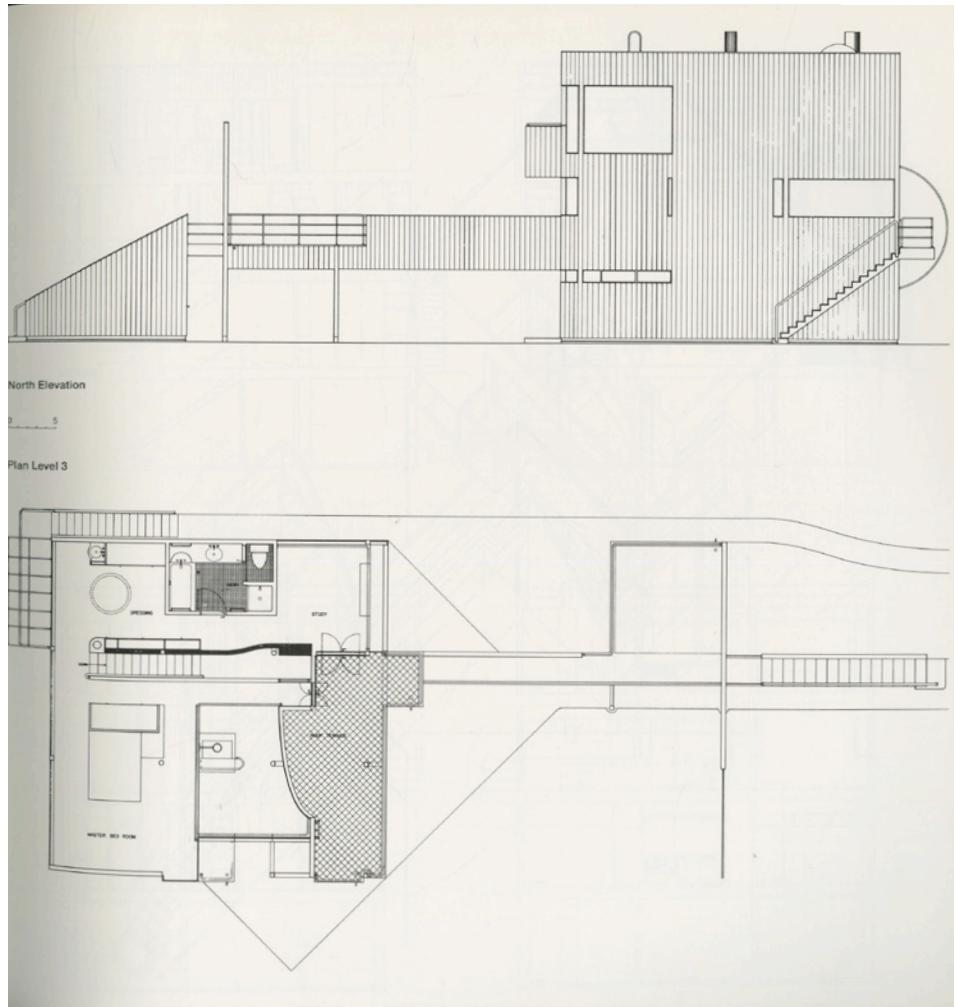


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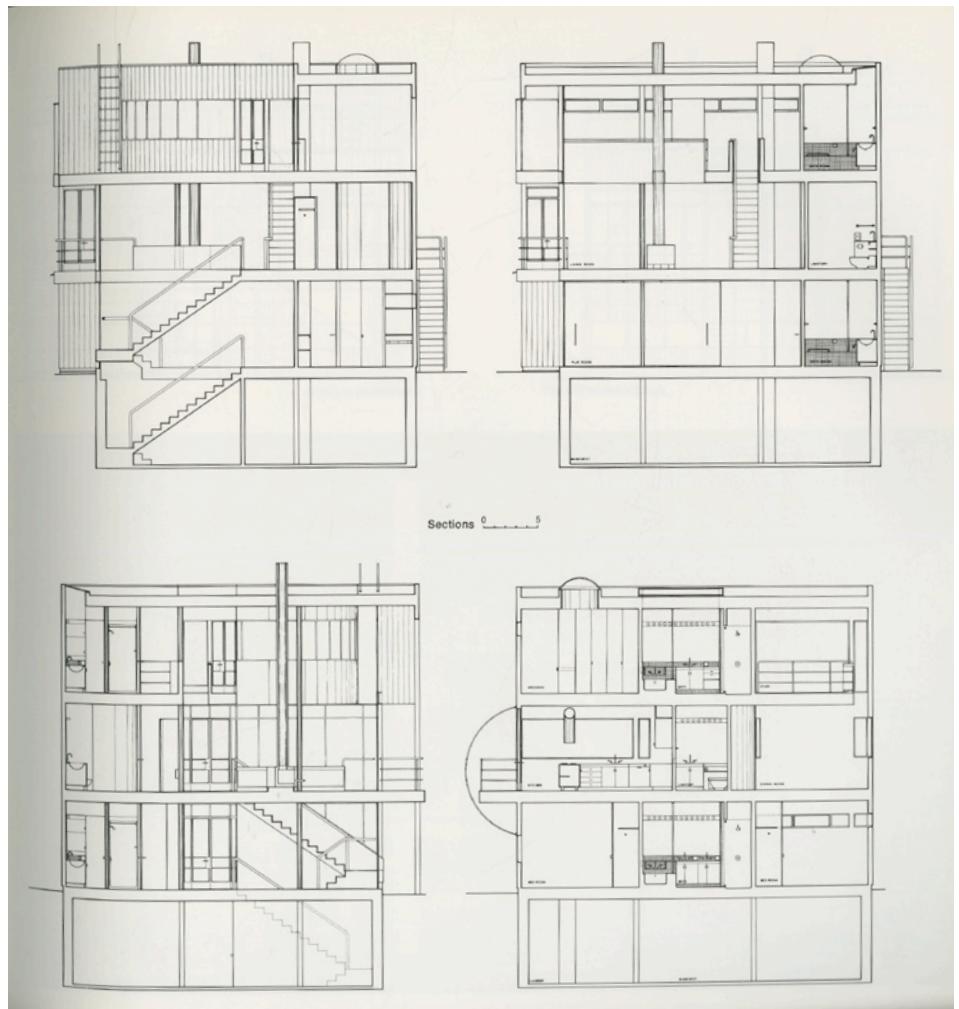
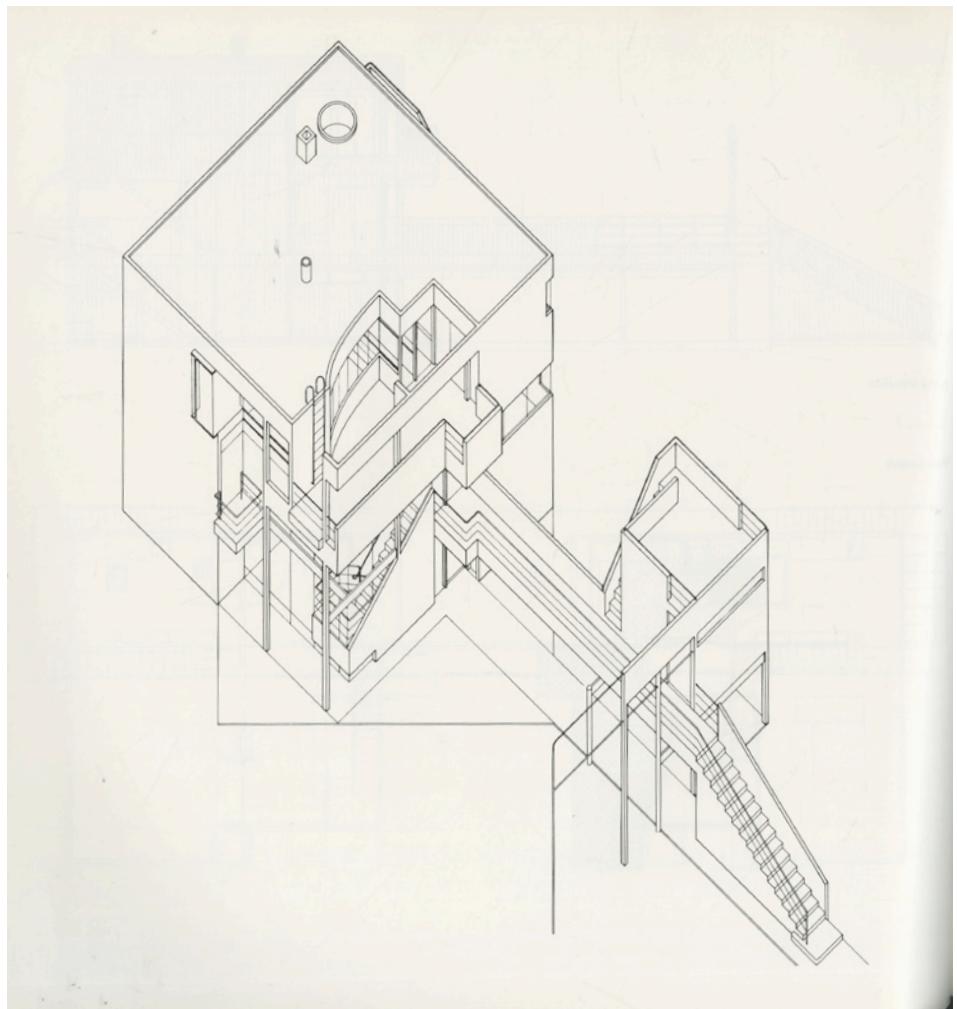


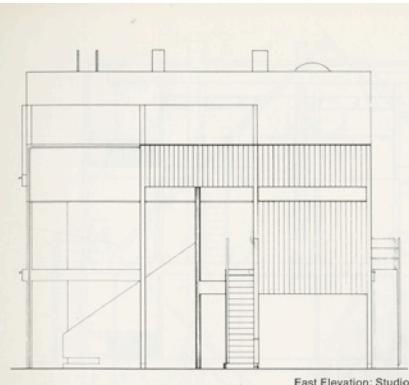


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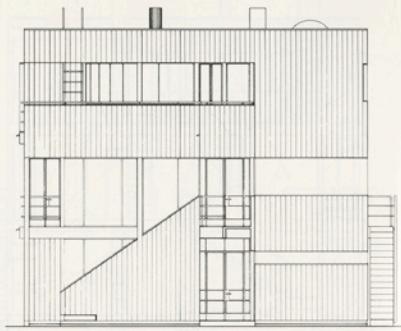


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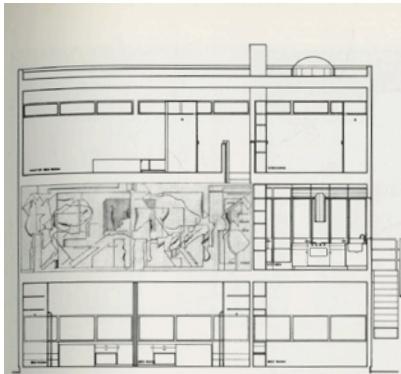




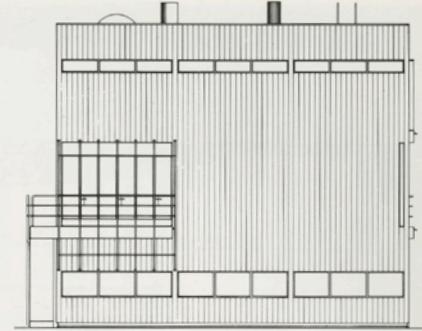
East Elevation: Studio



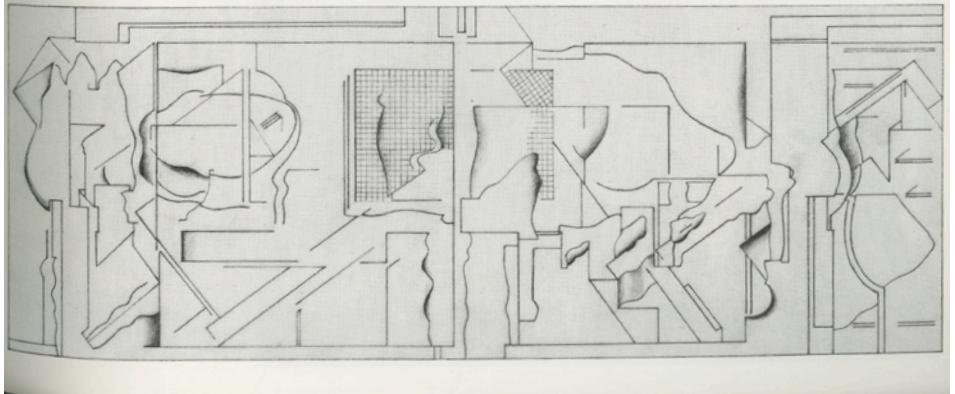
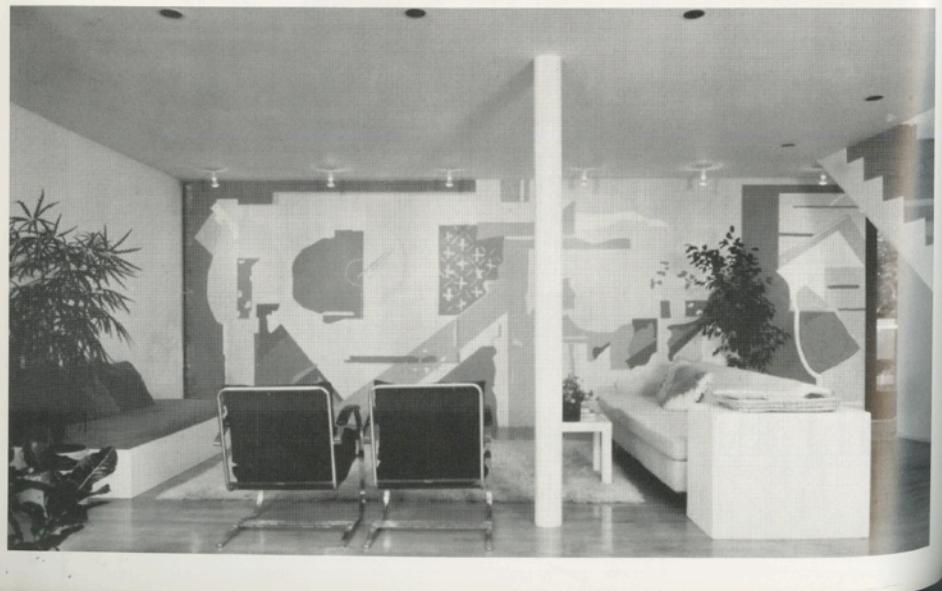
East Elevation: House

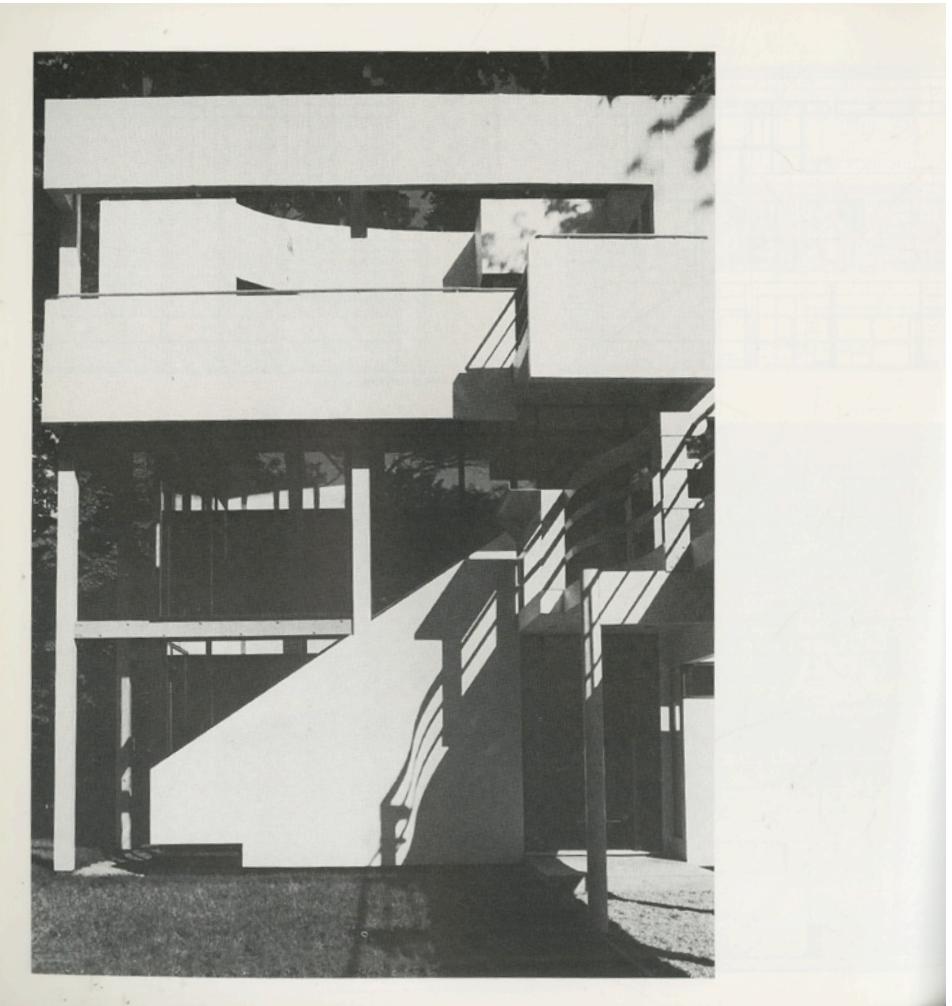


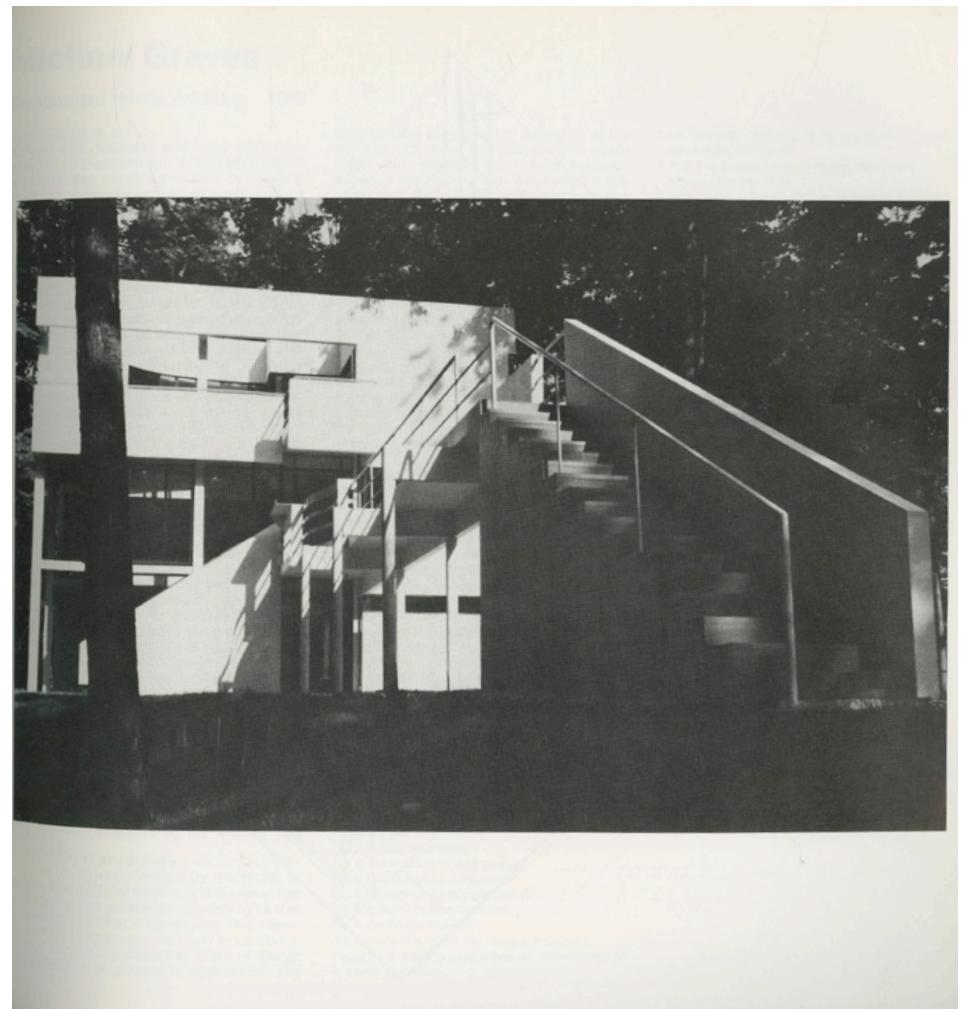
Section



West Elevation

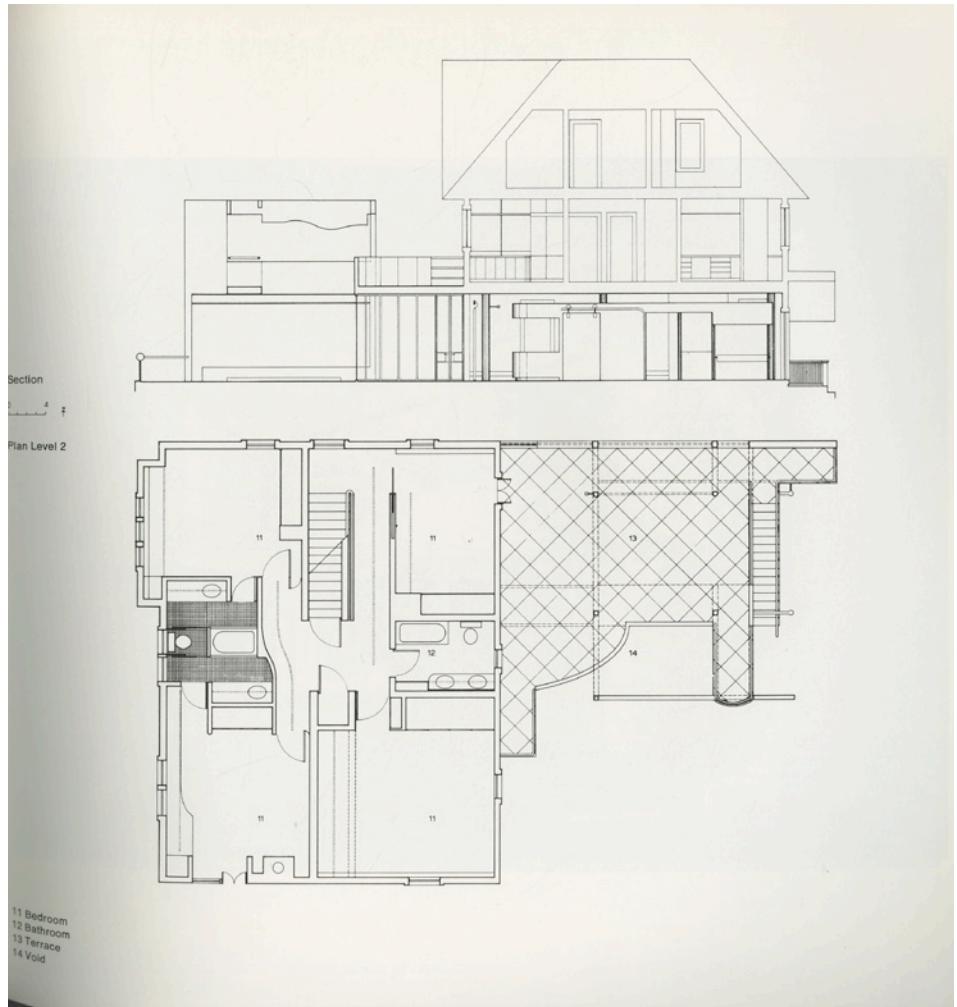
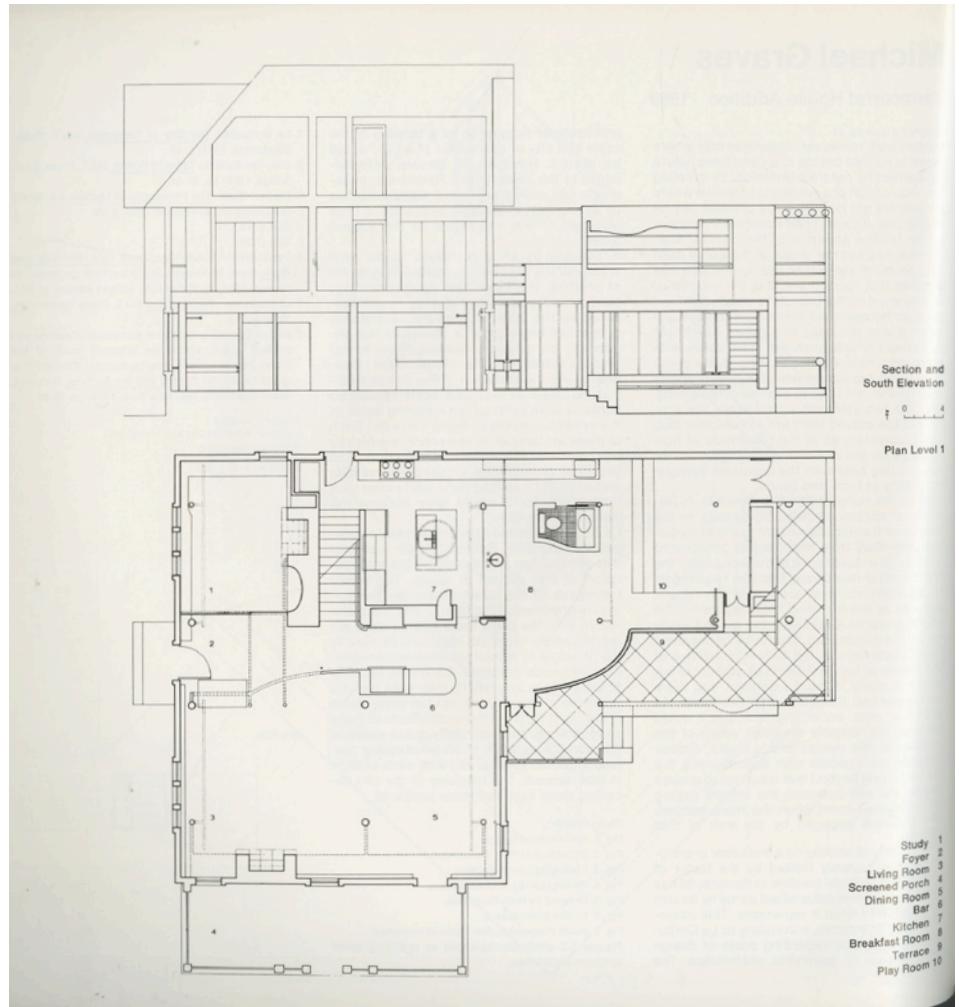


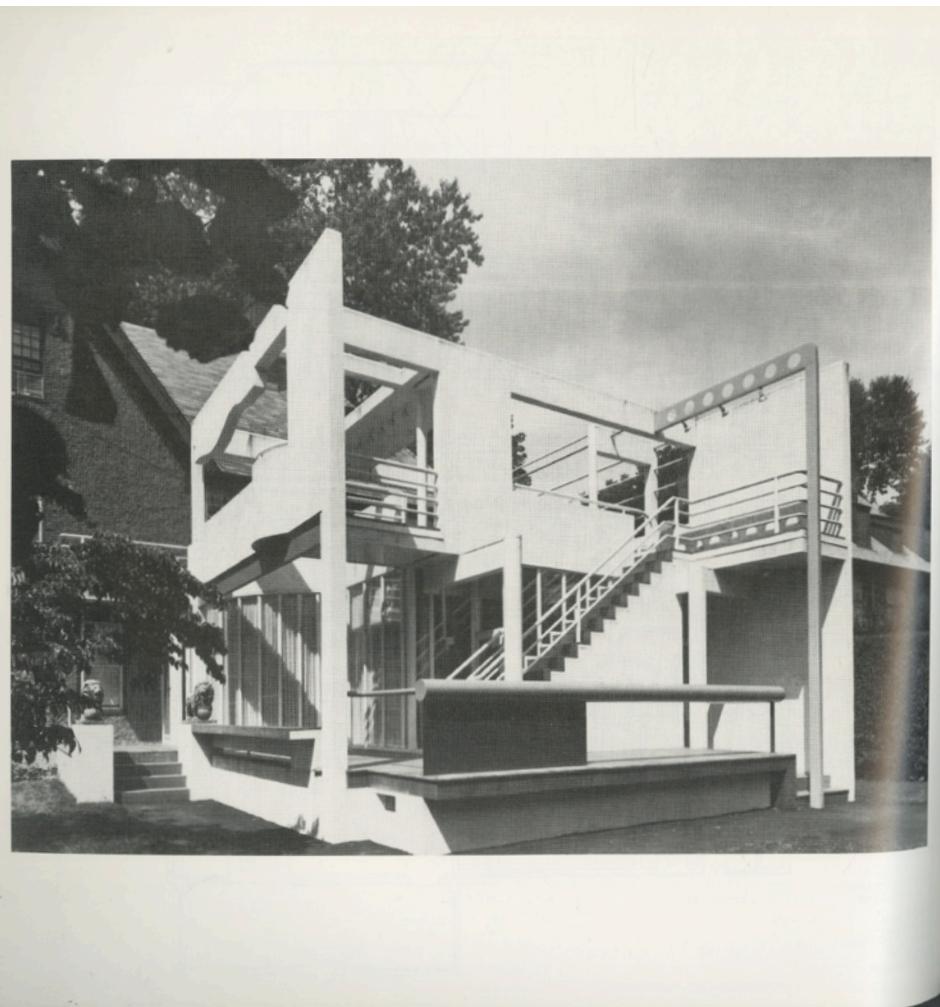


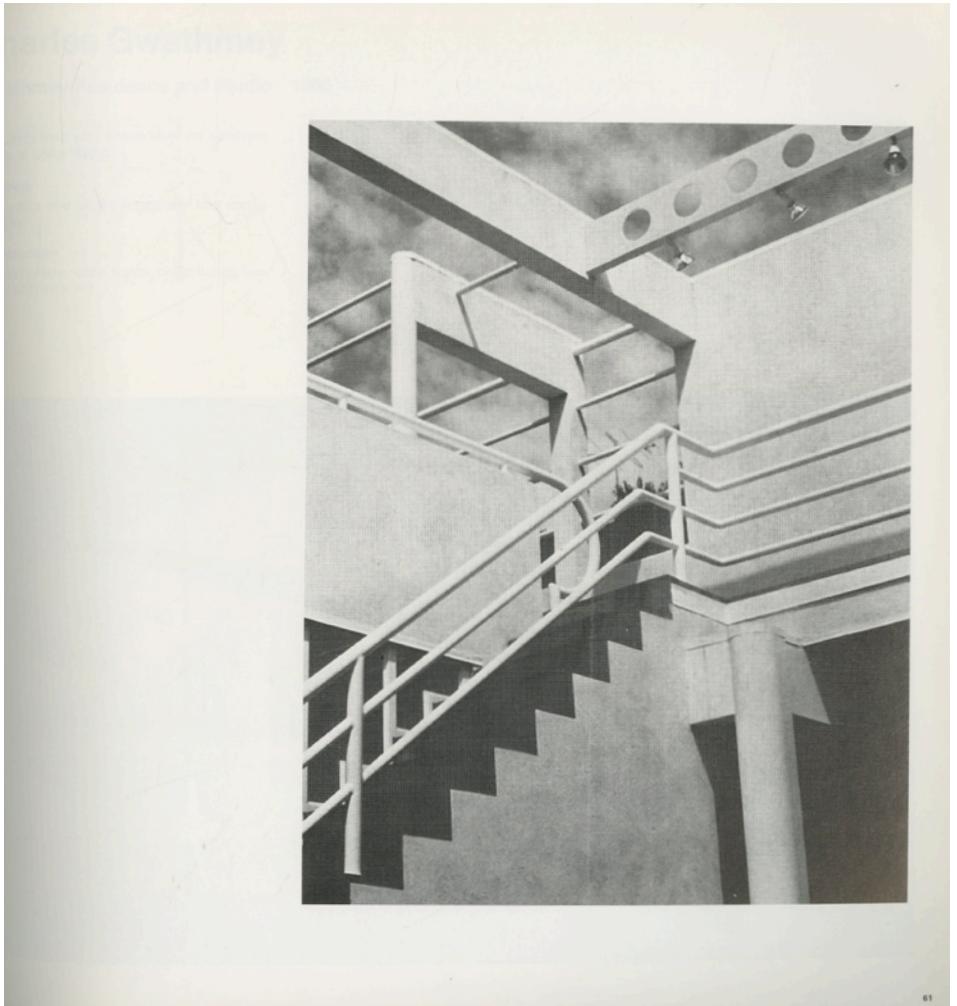
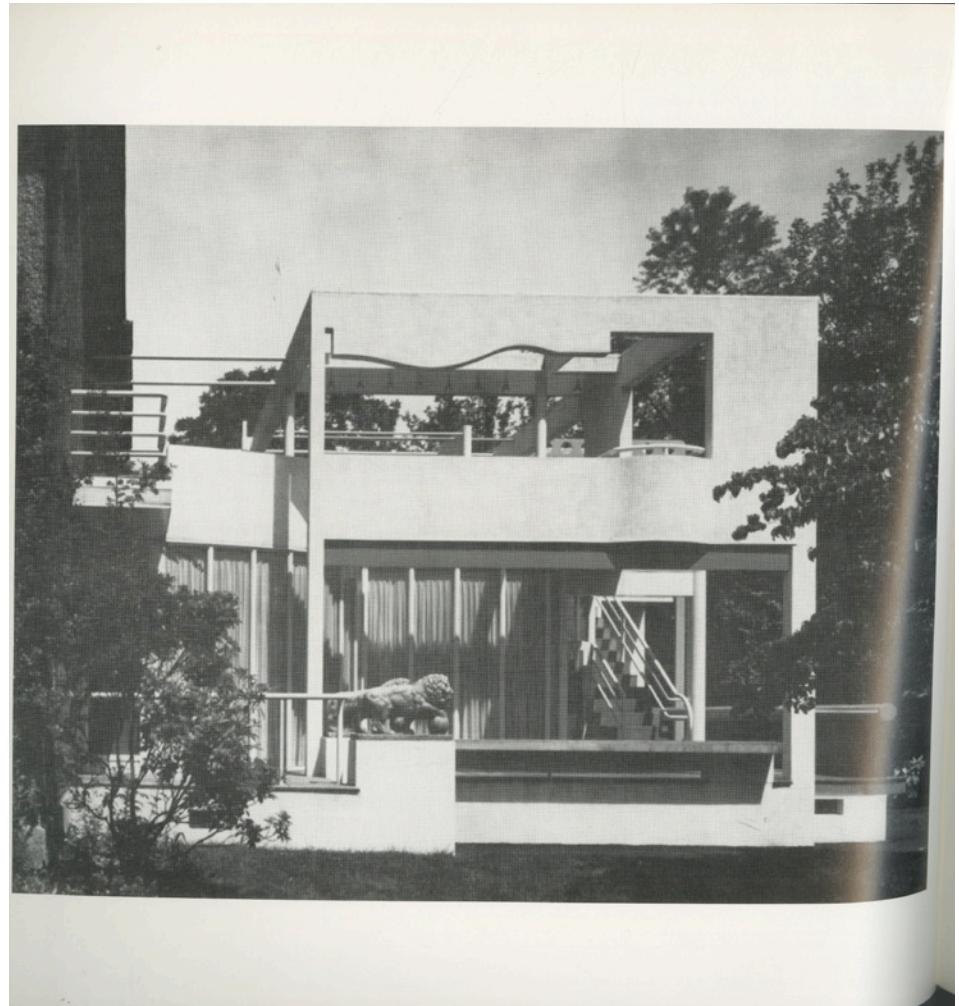


MICHAEL GRAVES

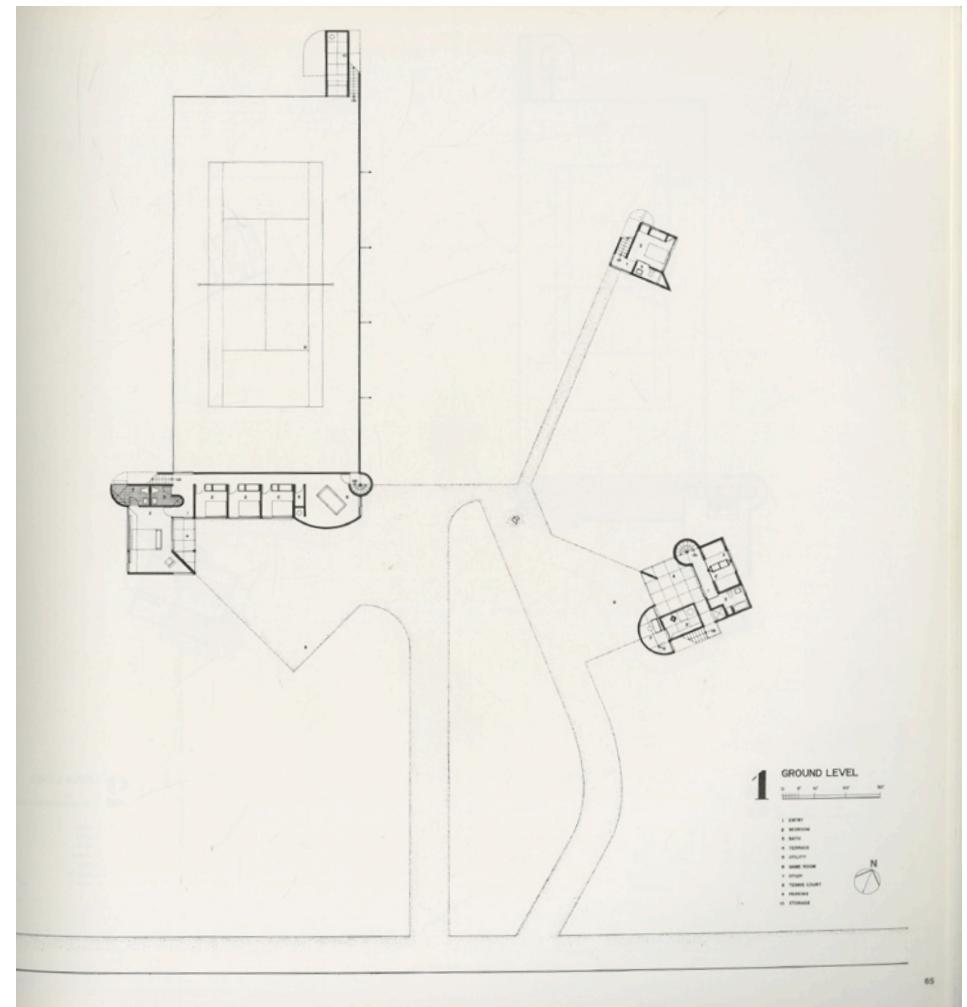
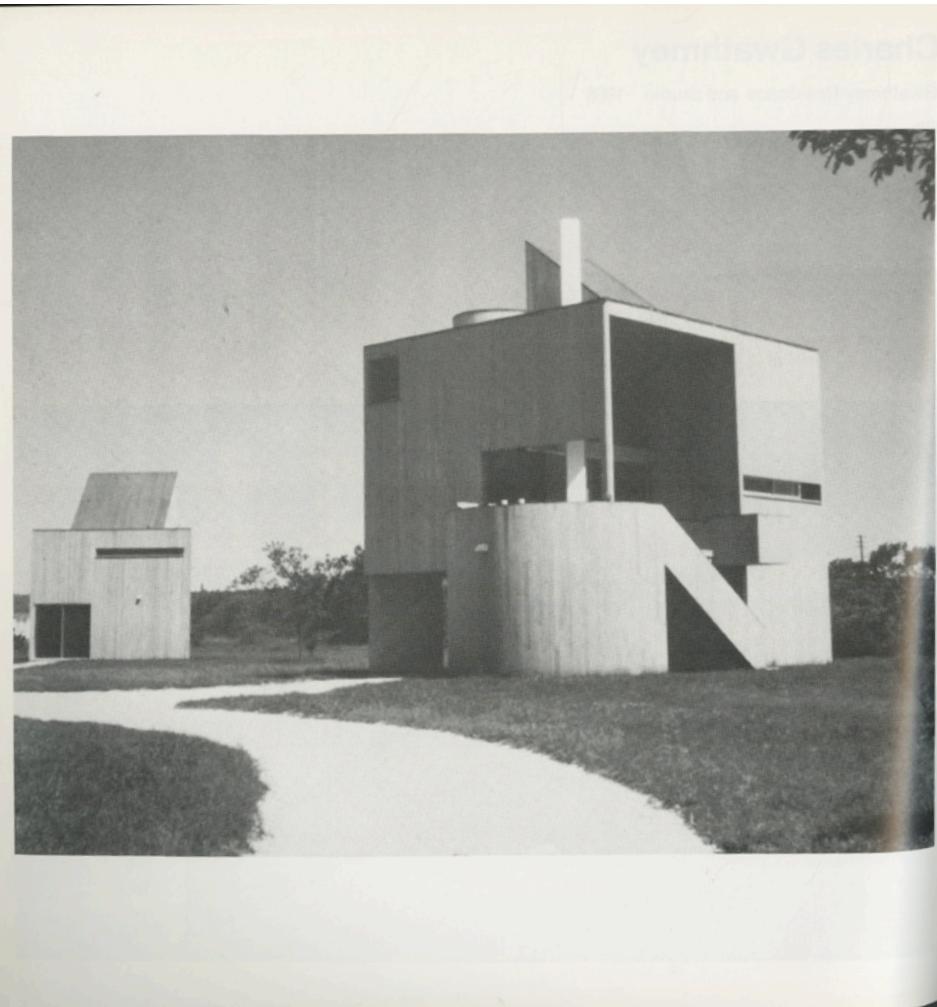
BENACERRAF HOUSE ADDITION 1969

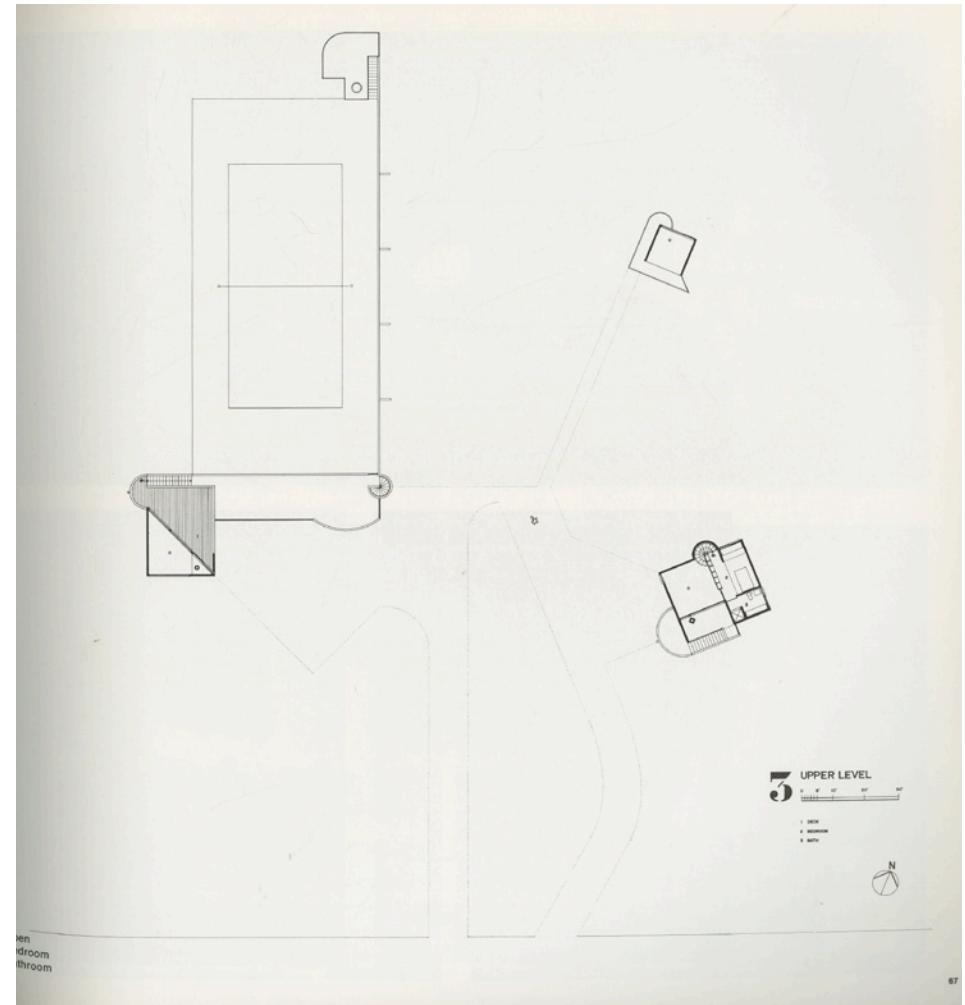
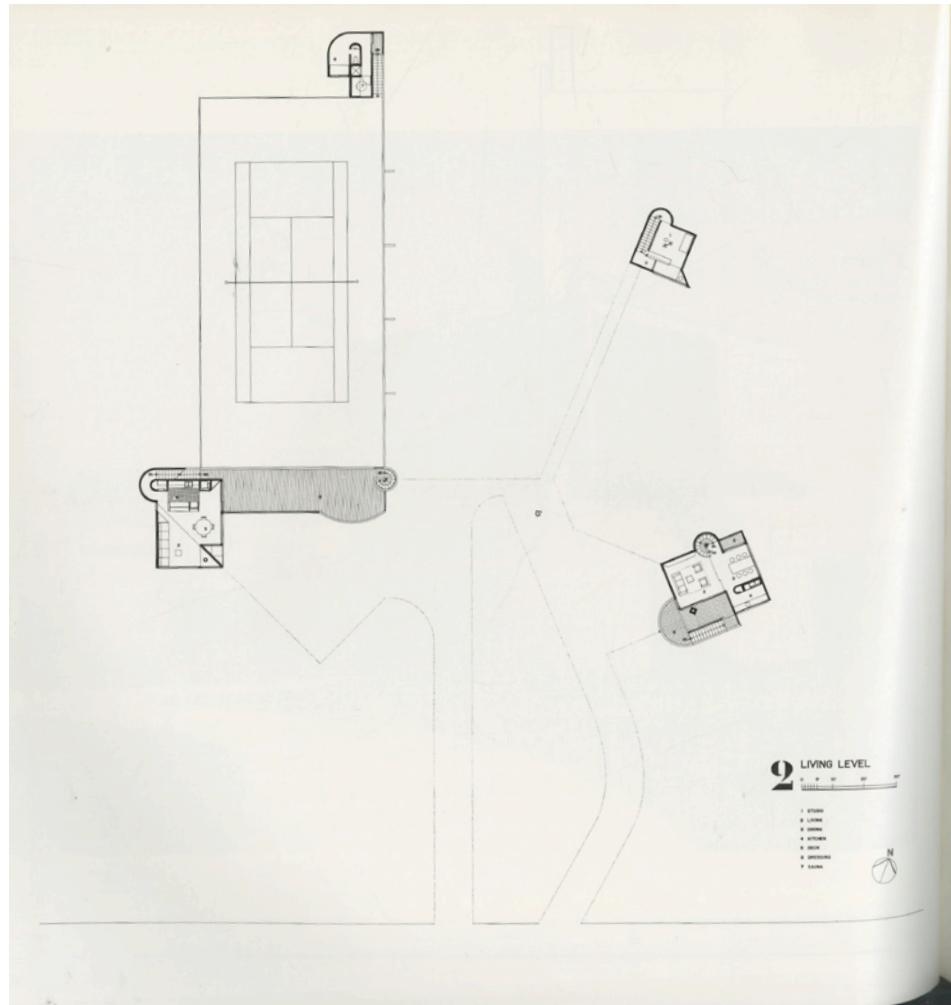


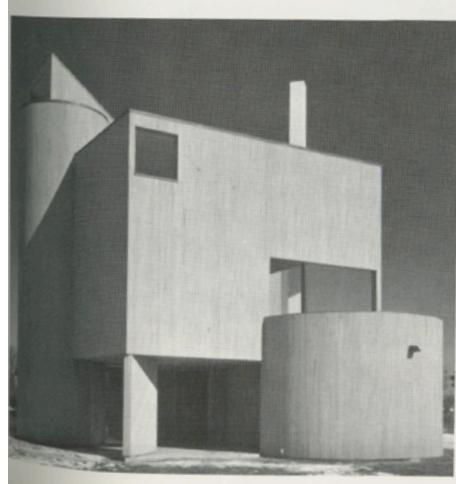
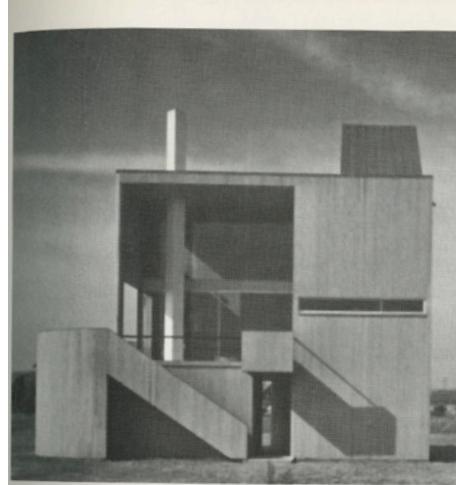
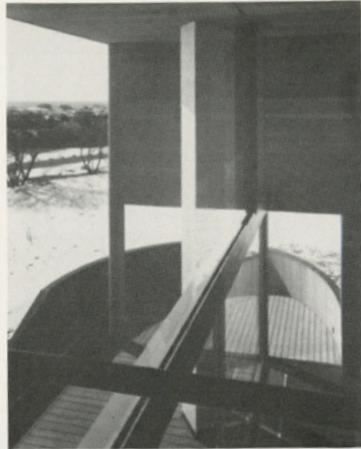


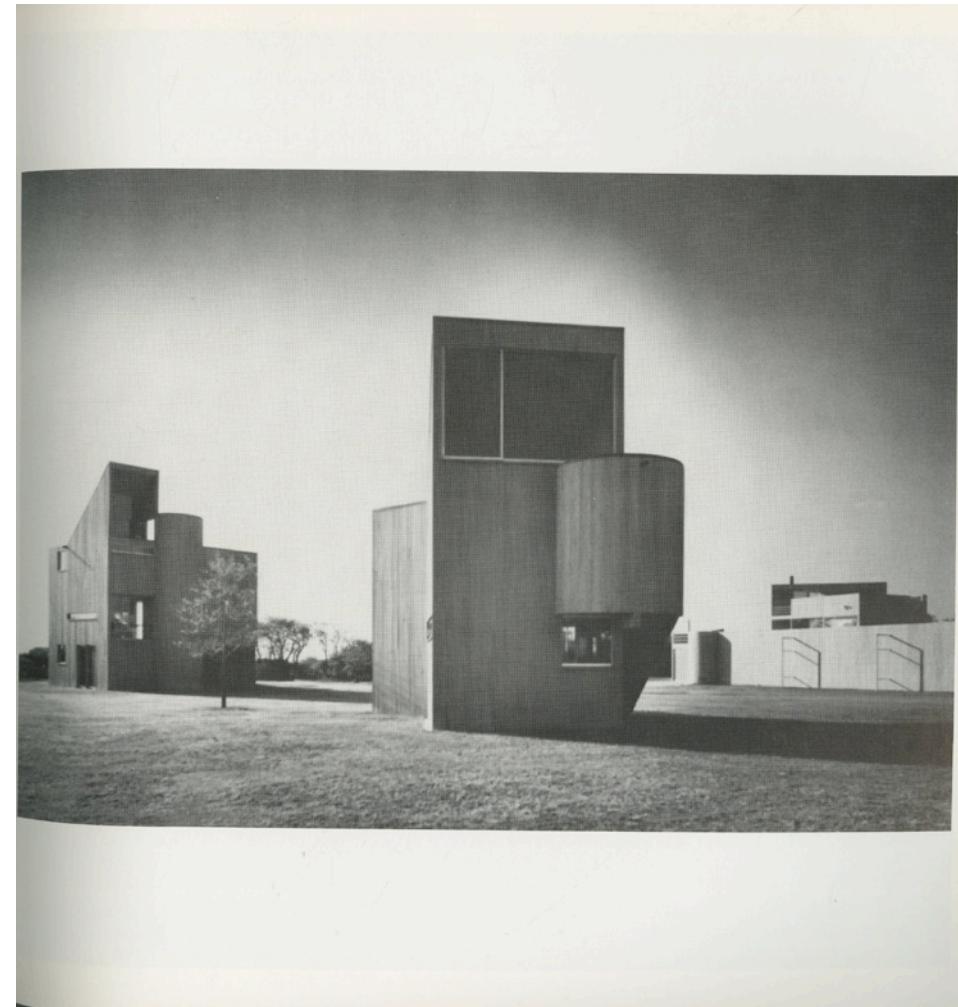
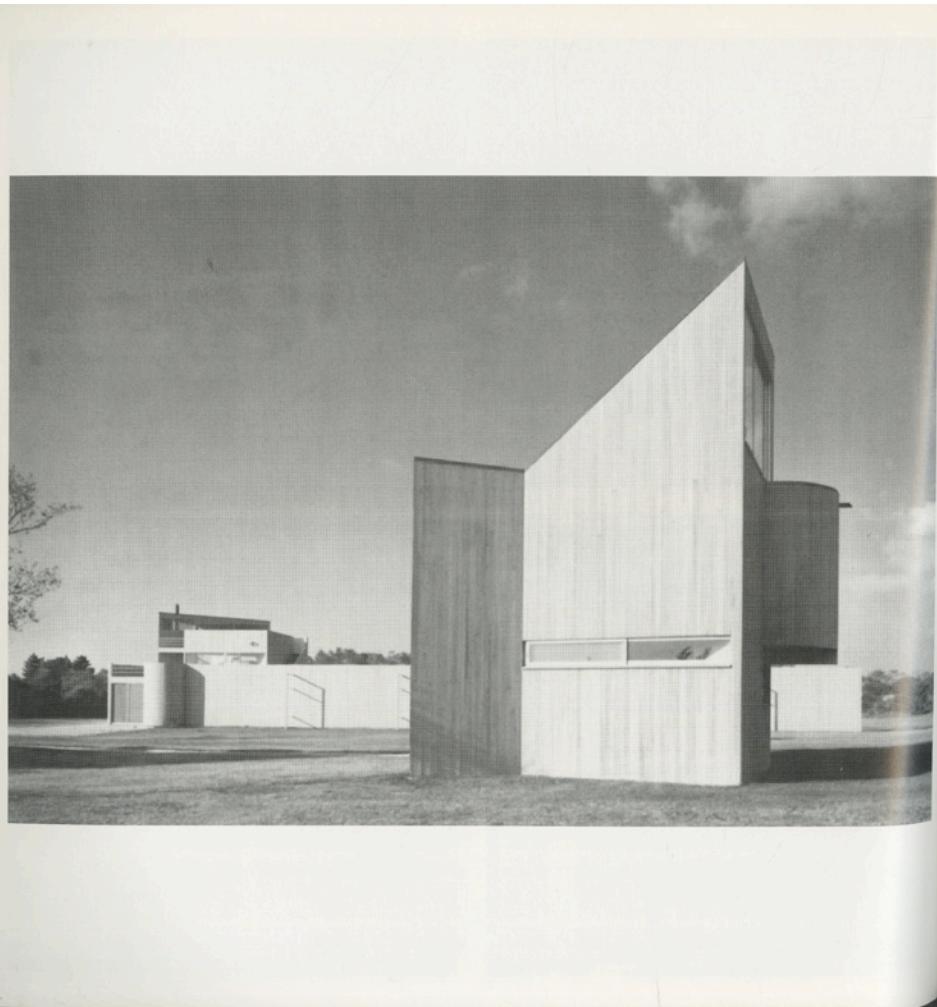


CHARLES GWATHMEY
GWATHMEY RESIDENCE AND STUDIO 1966



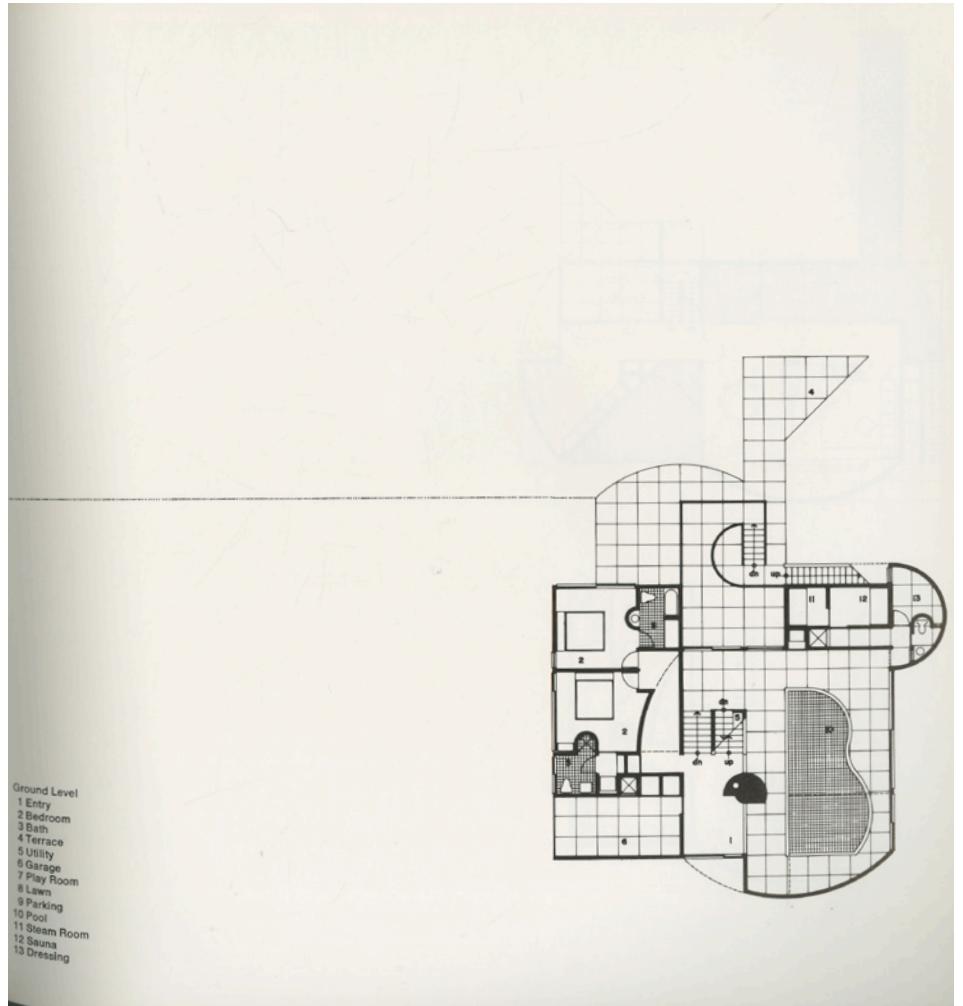
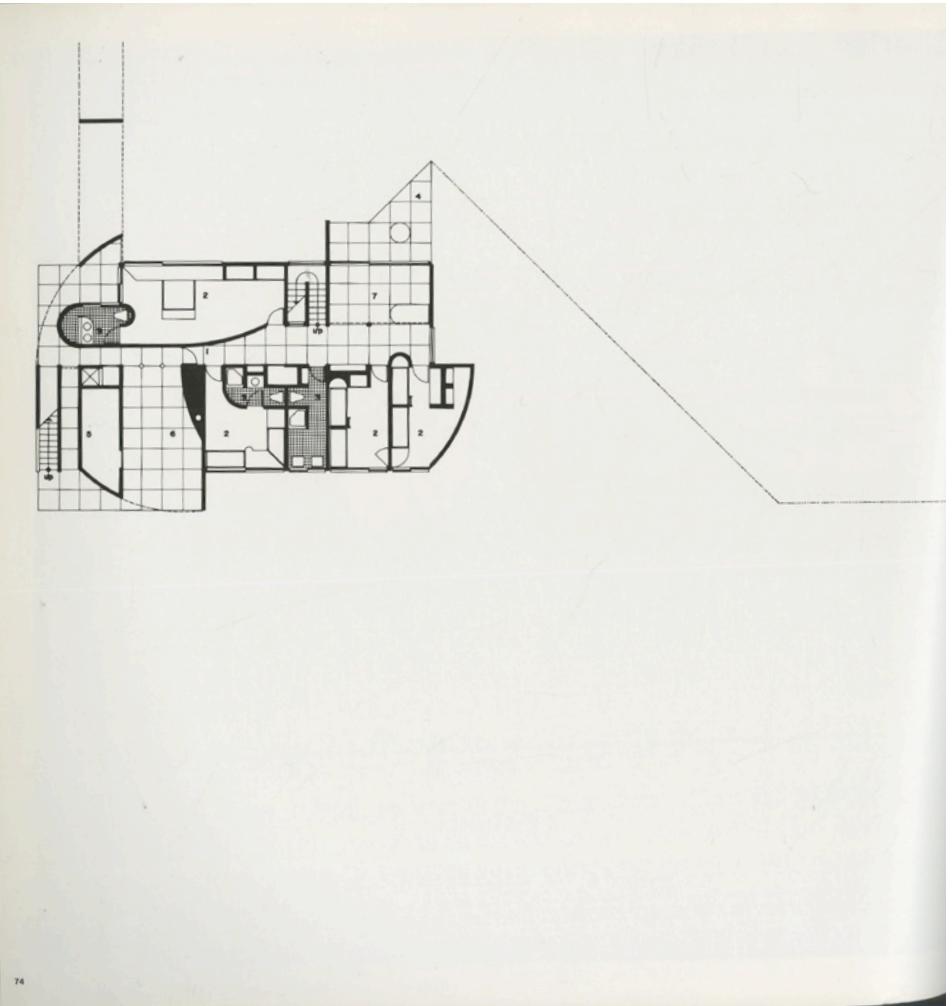


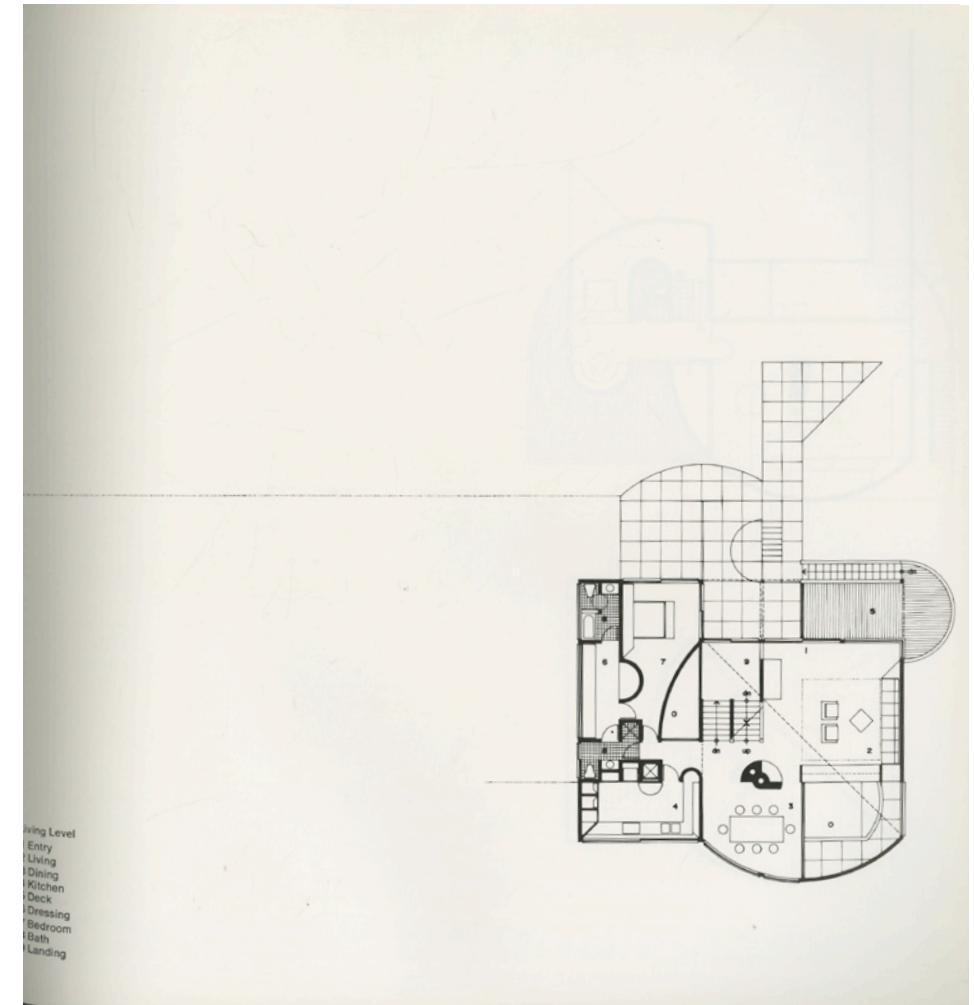
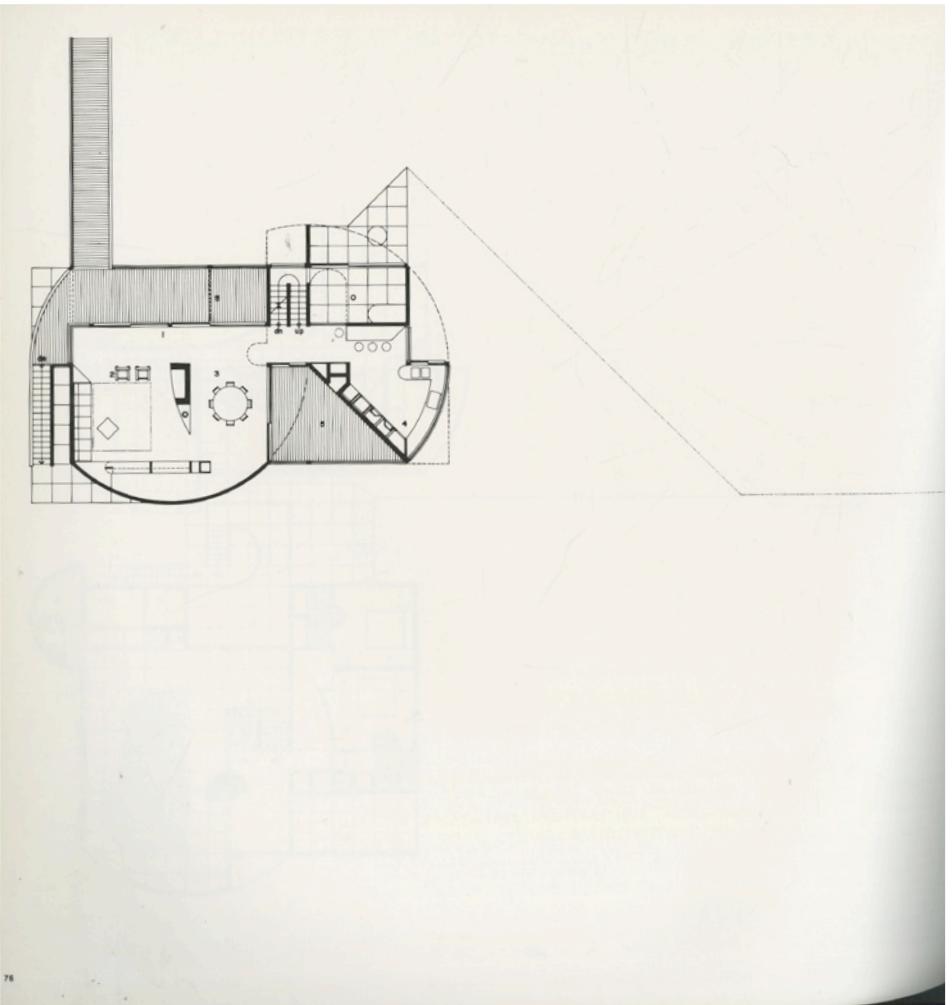


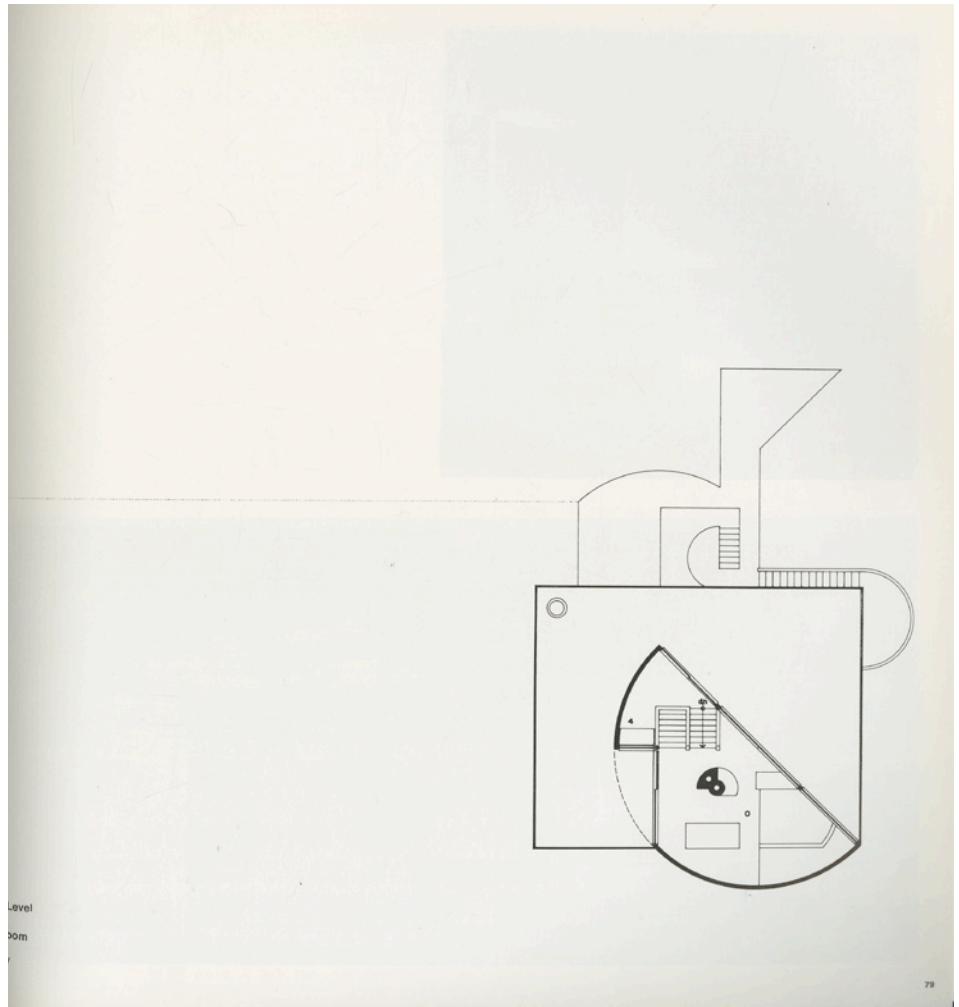
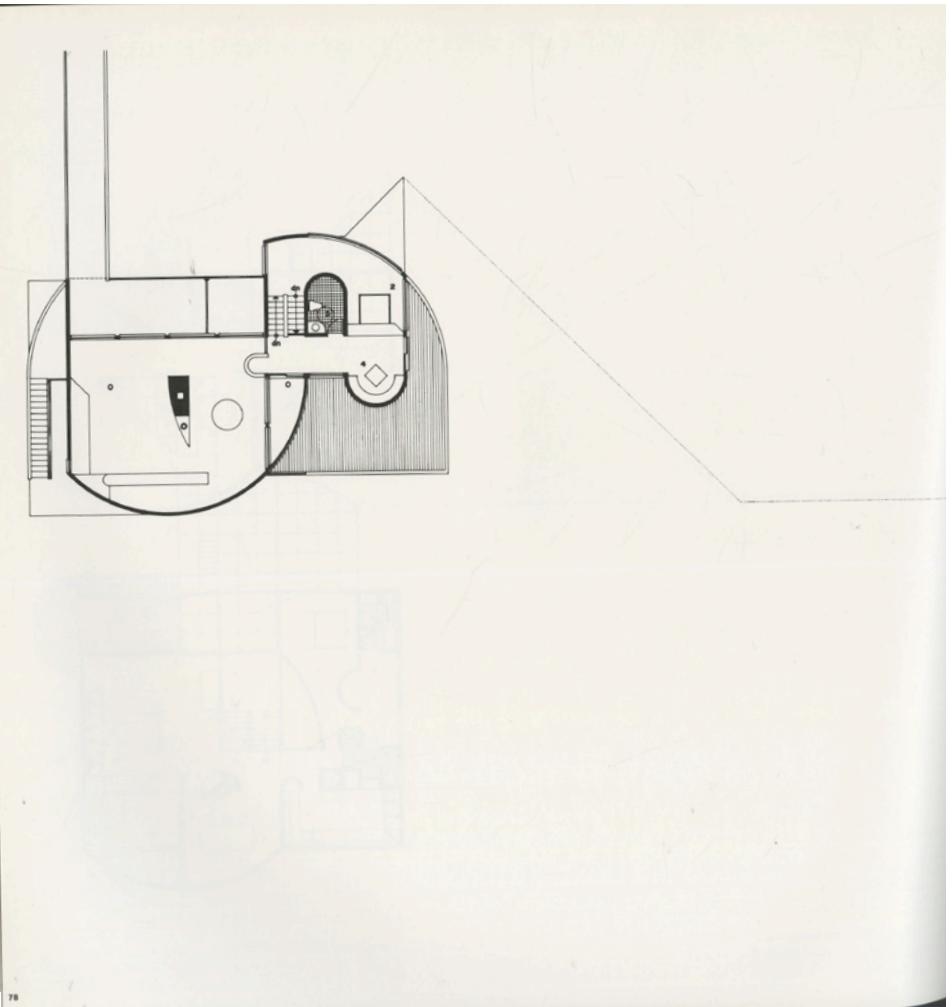


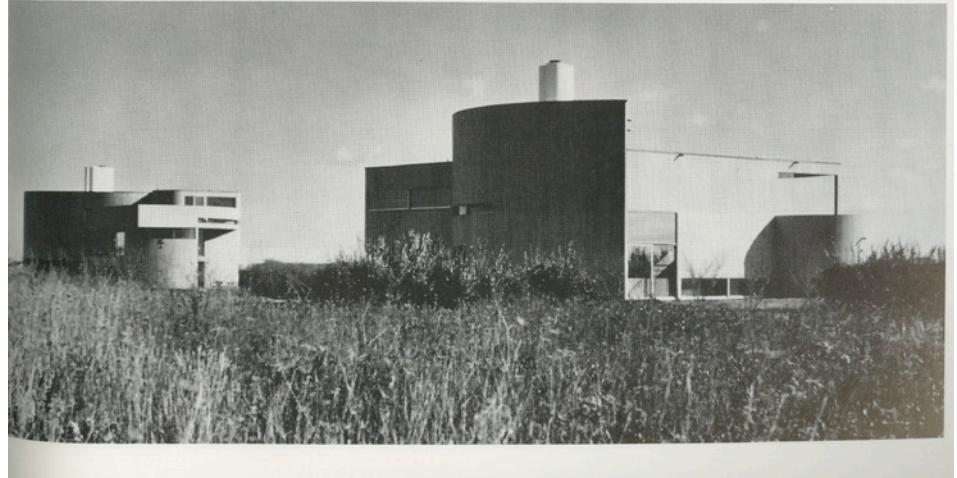
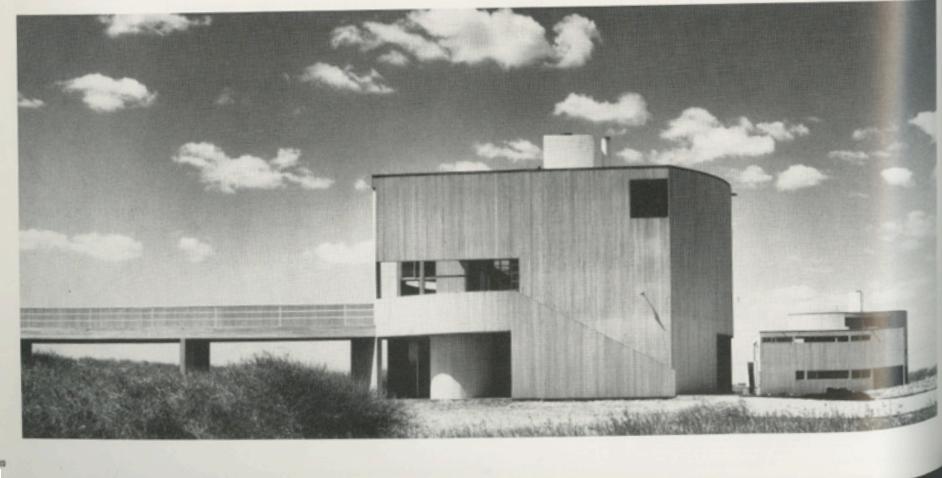
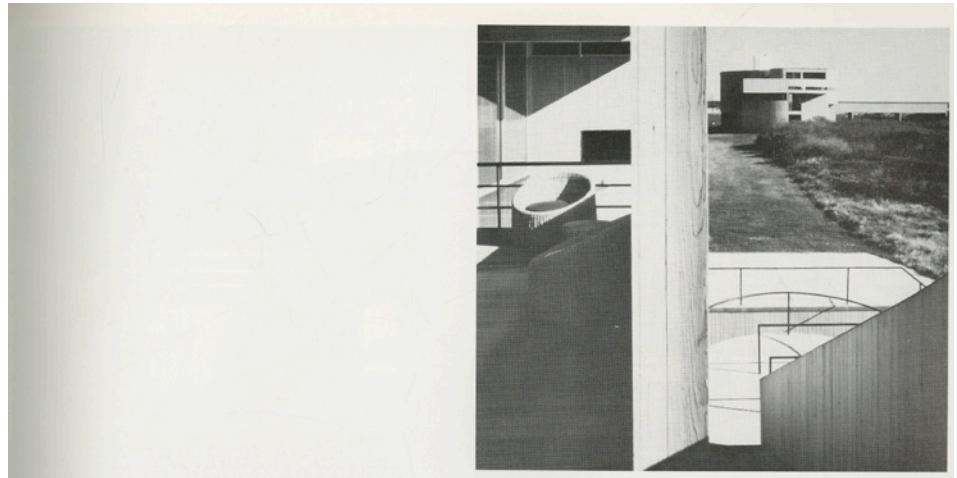
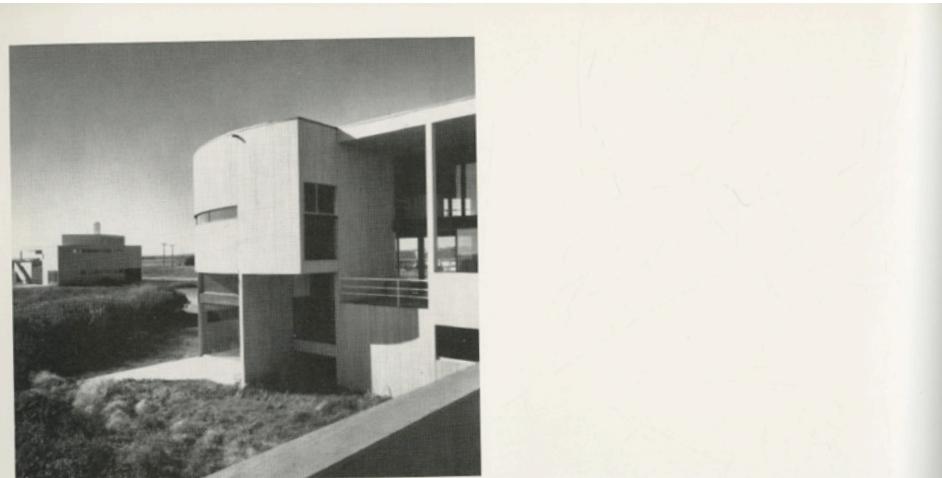
CHARLES GWATHMEY

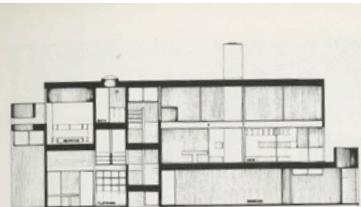
BRIDGEHAMPTON RESIDENCES 1970



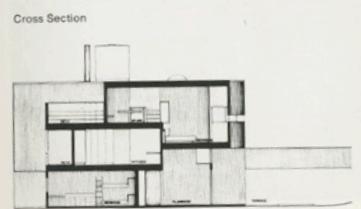




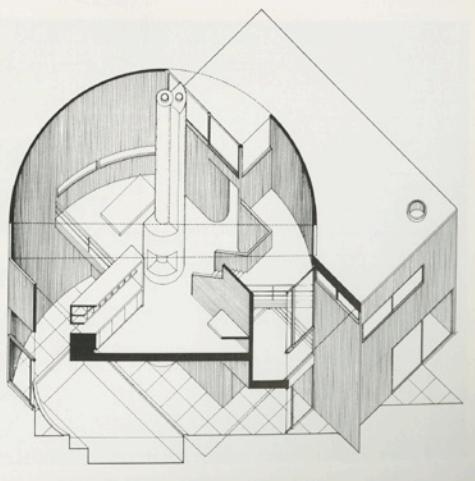
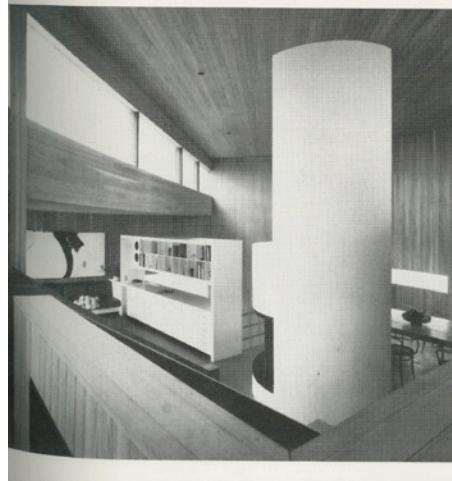
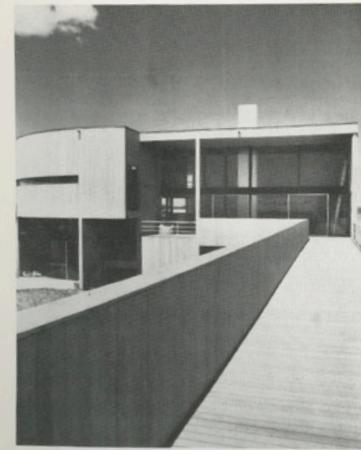
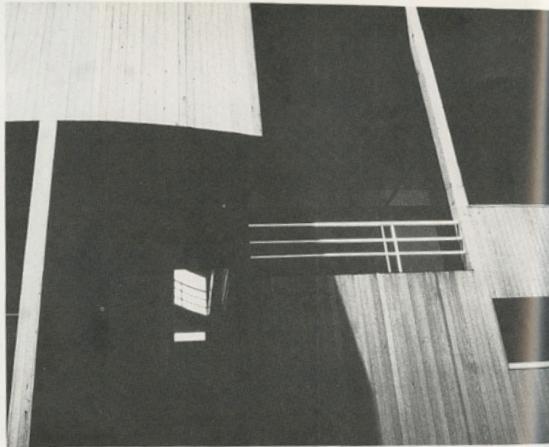


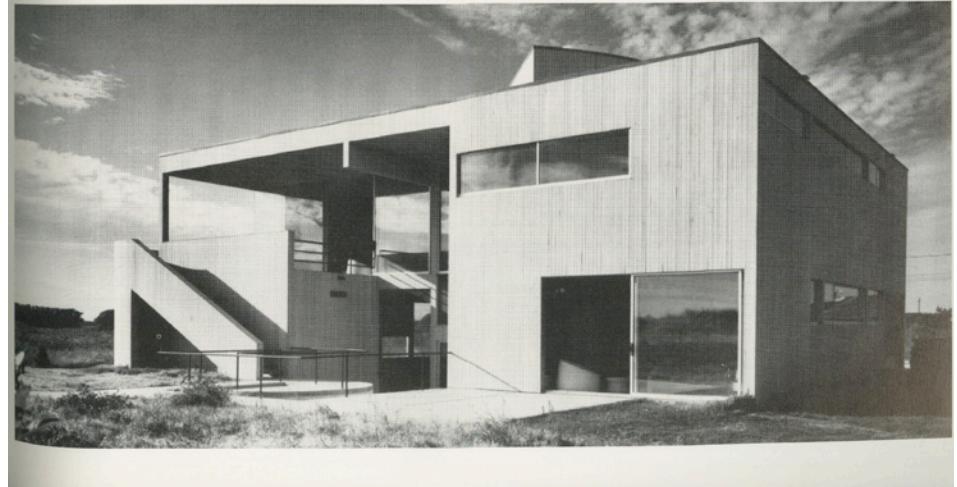
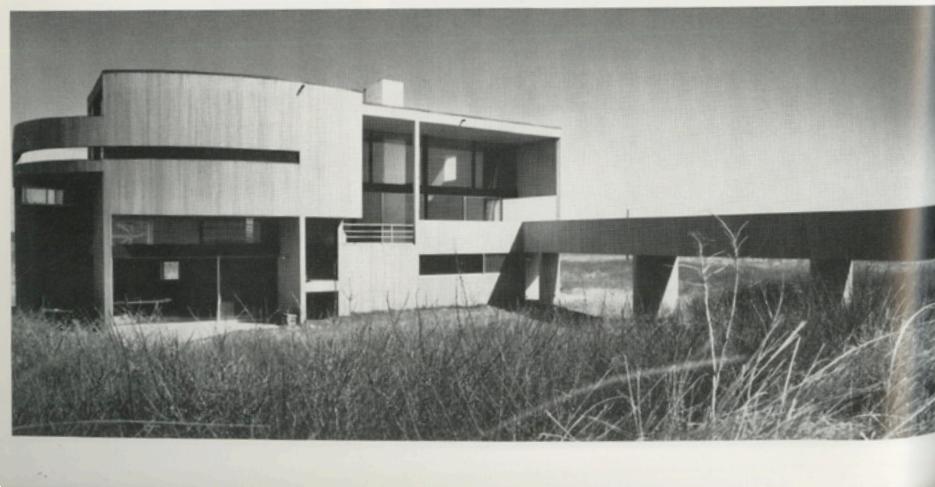
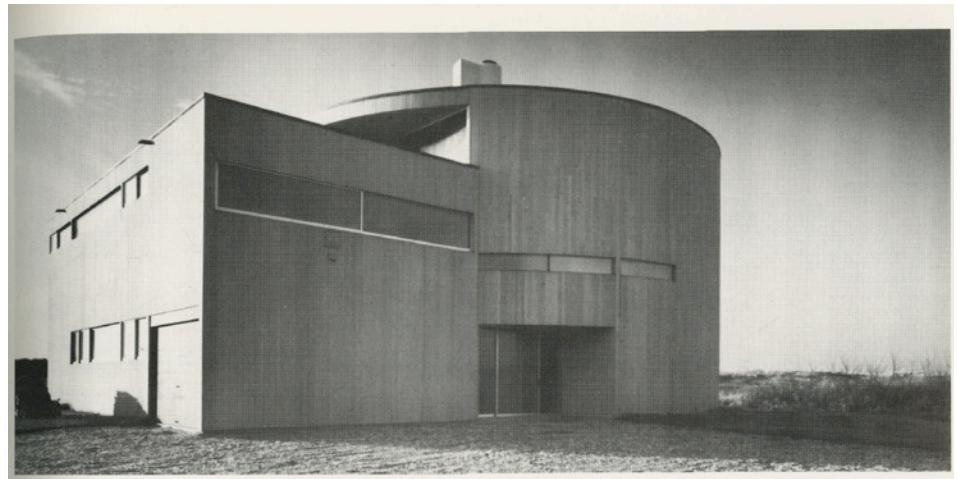
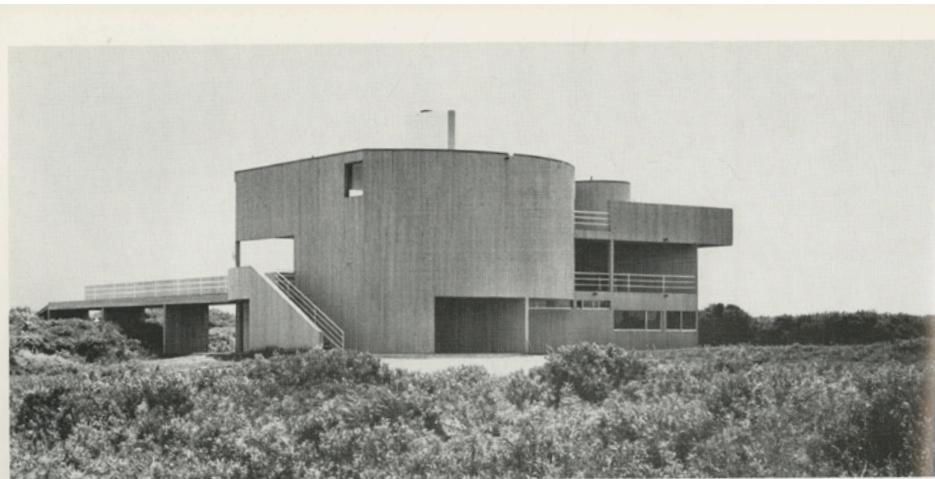


Longitudinal Section



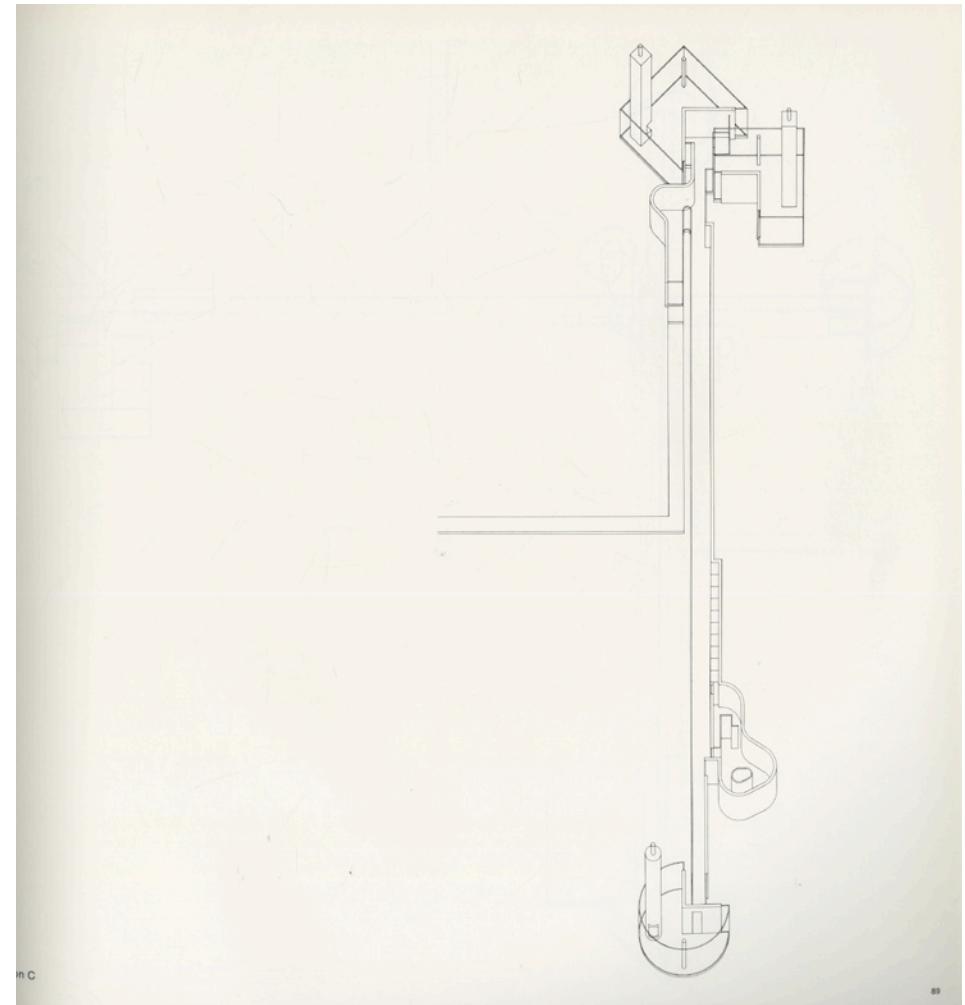
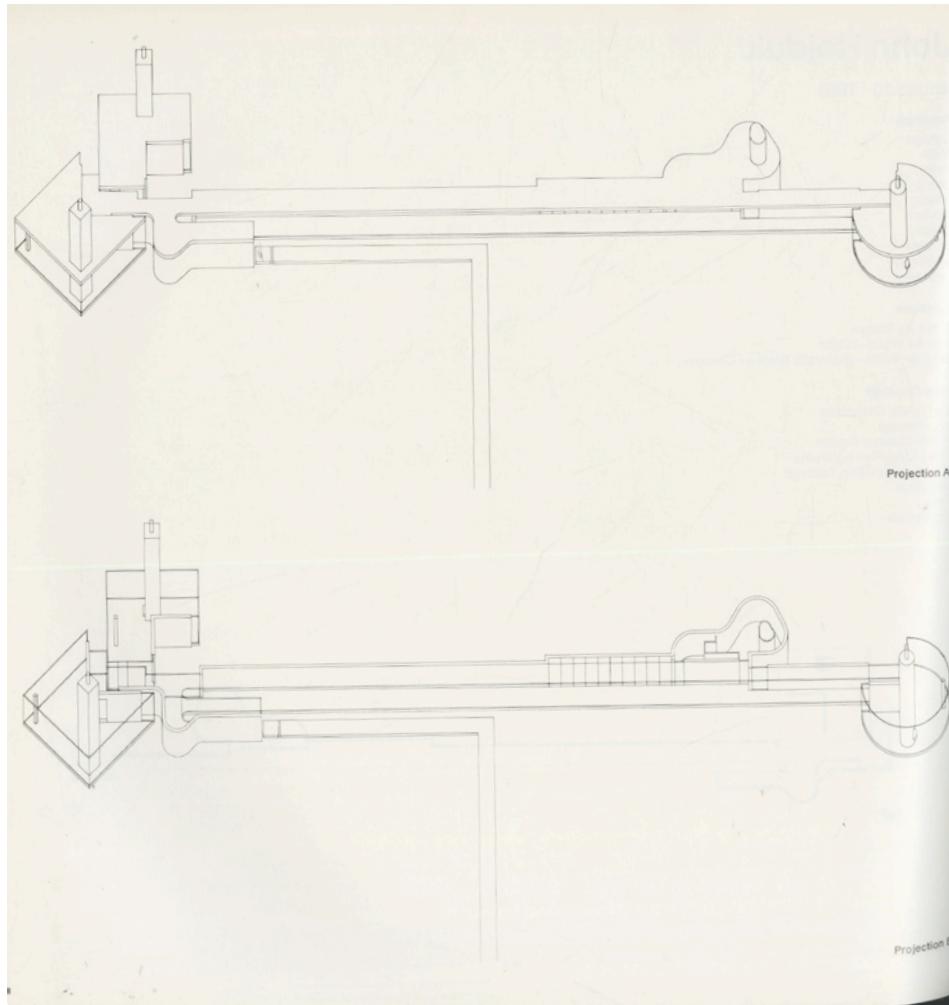
Cross Section

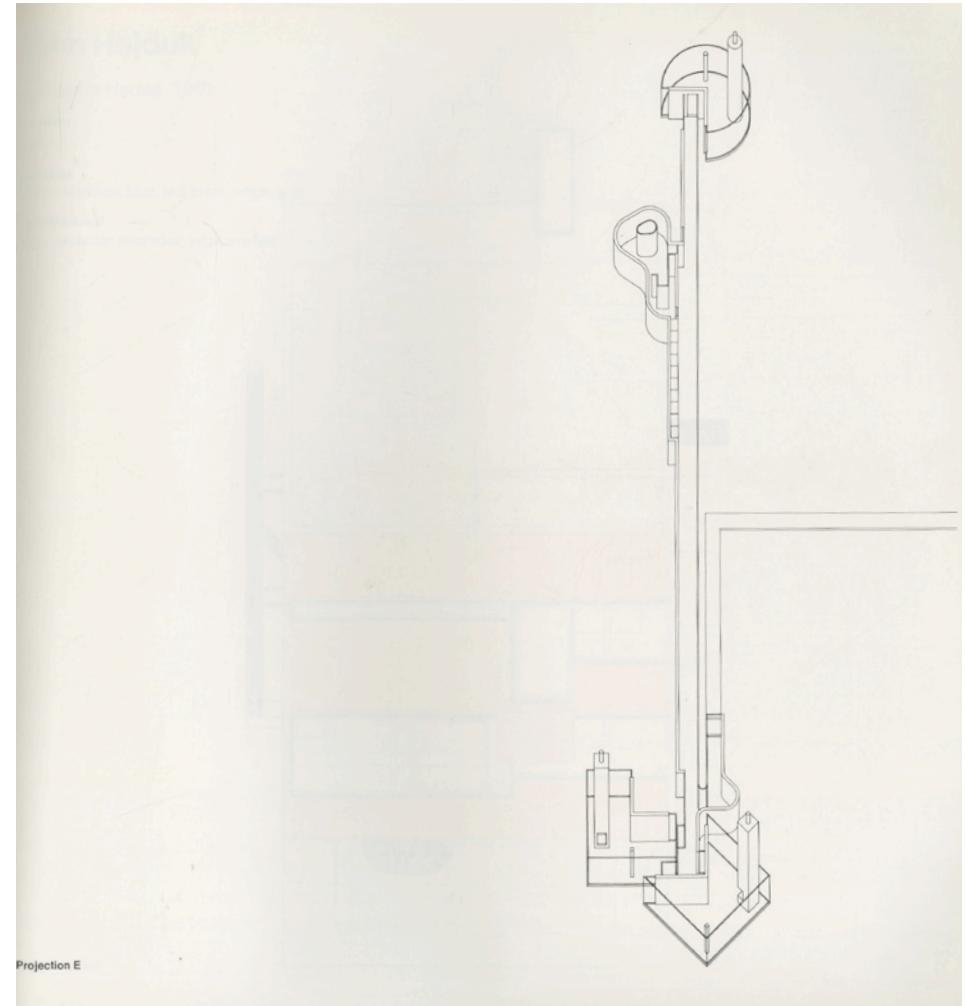
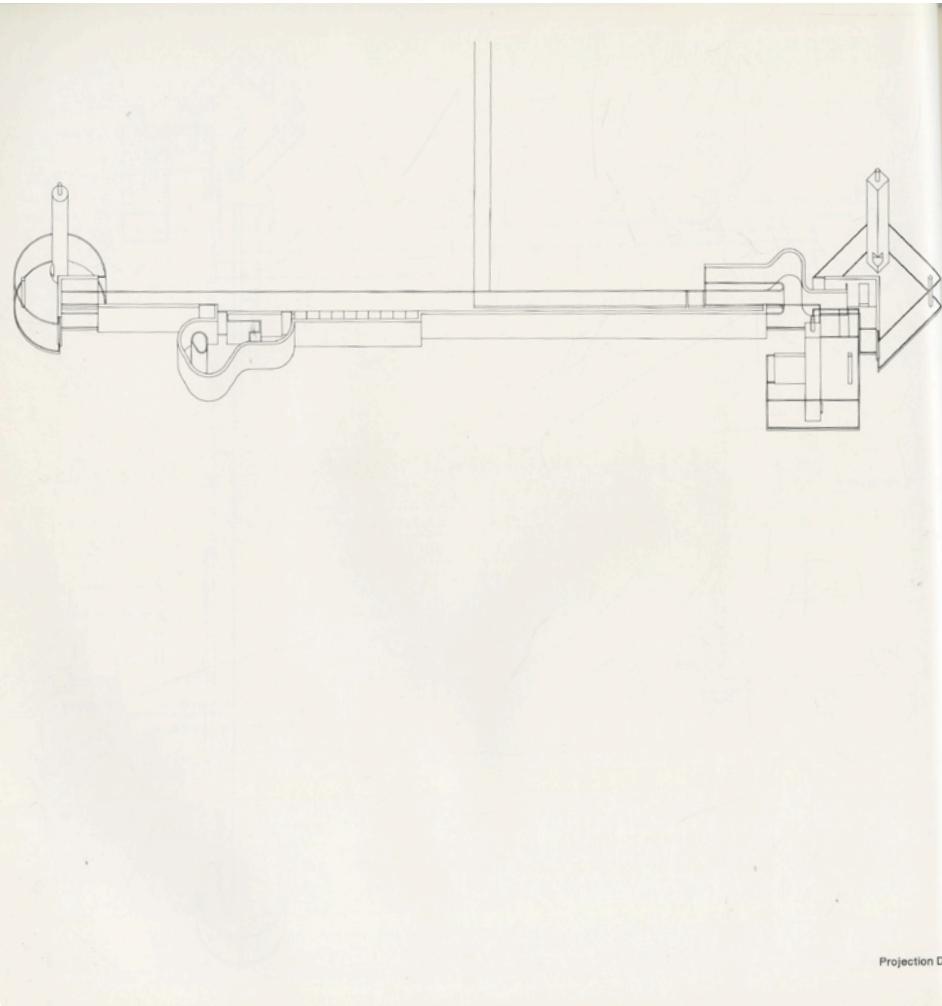


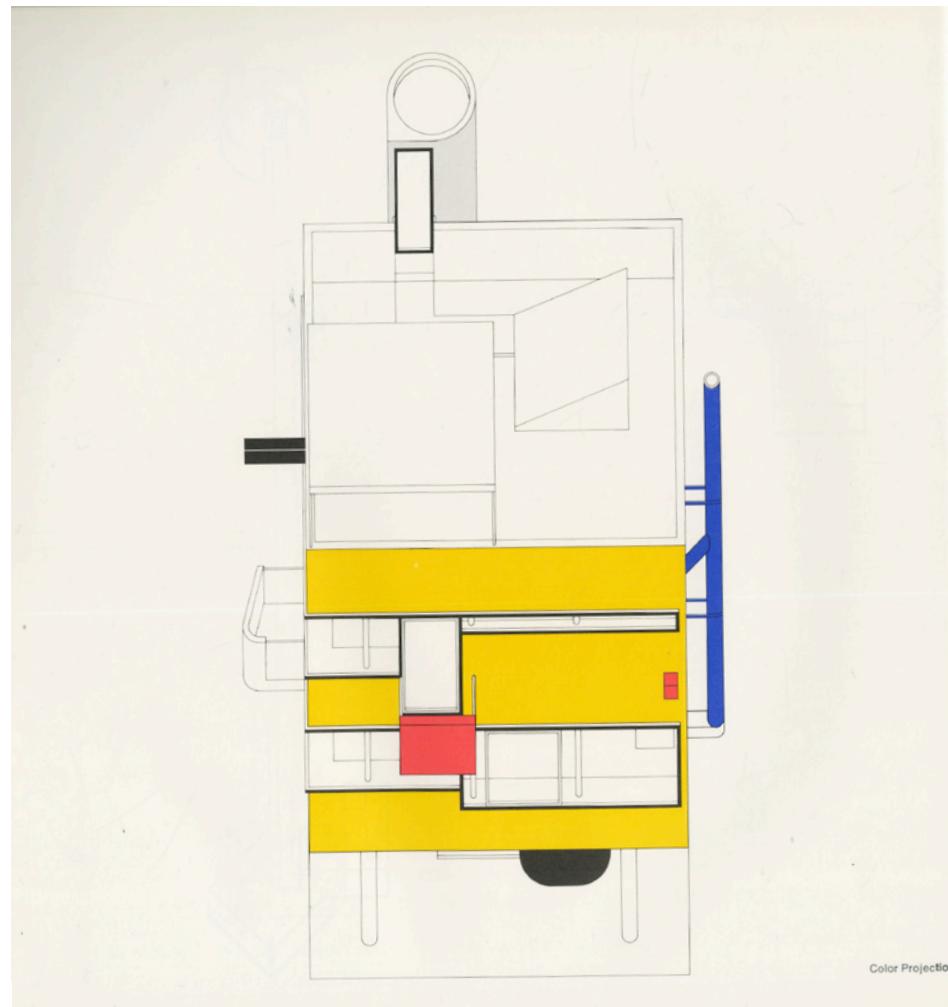


JOHN HEJDUK

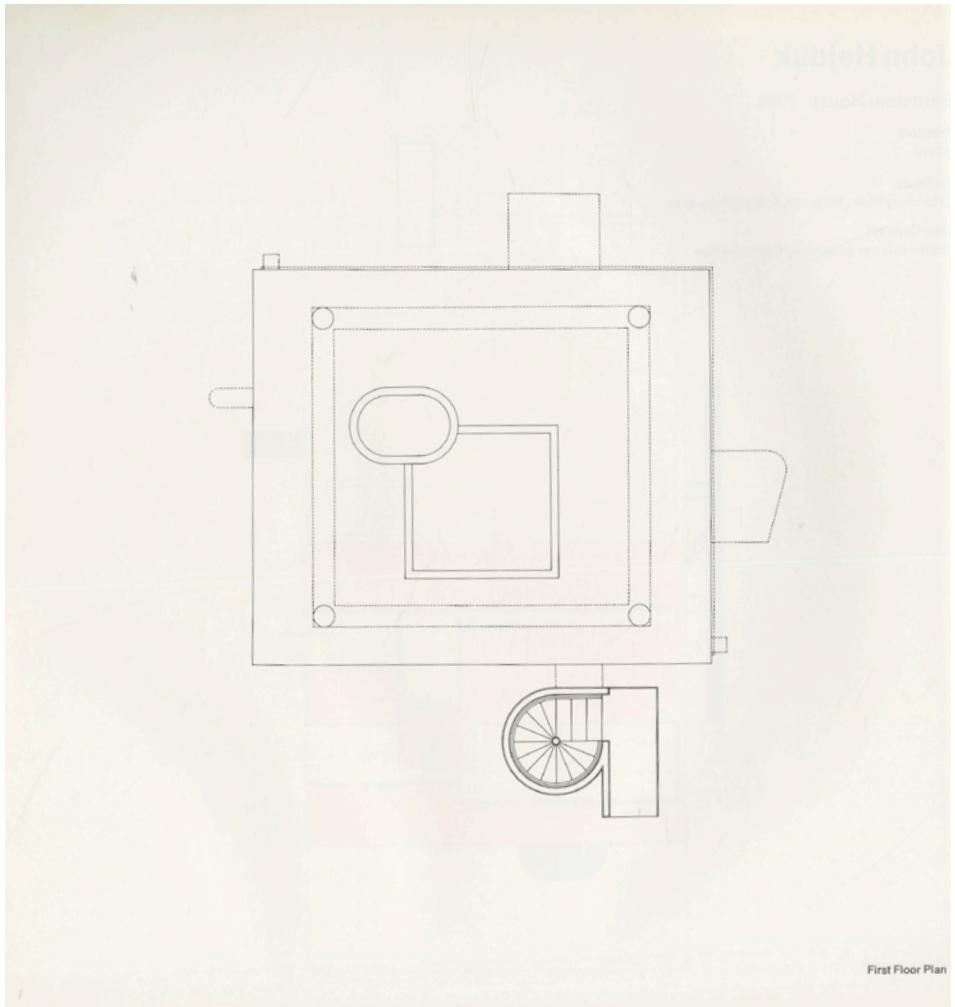
HOUSE 10 1966



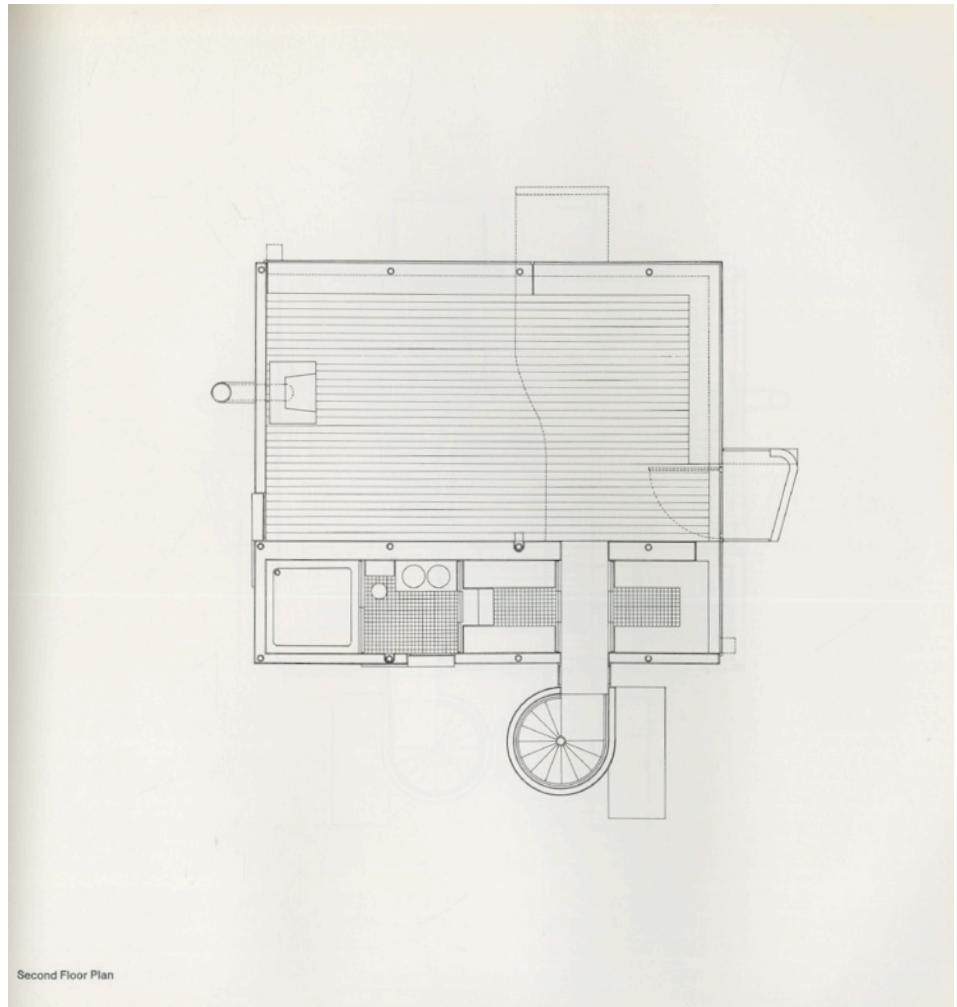




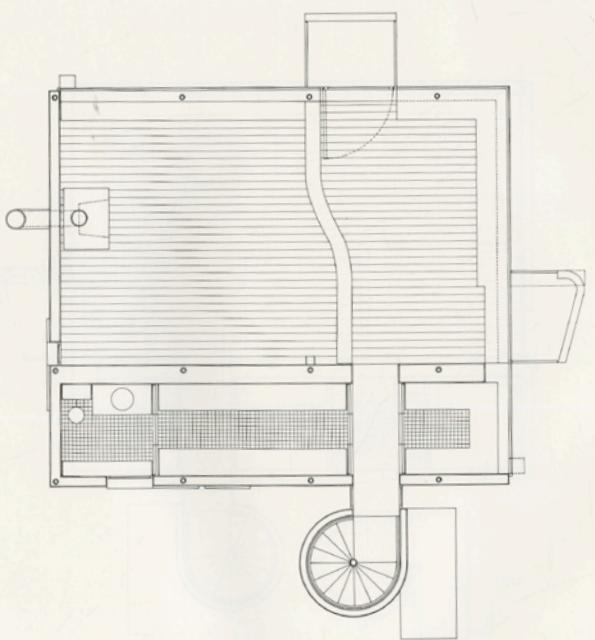
JOHN HEJDUK
BERNSTEIN HOUSE 1968



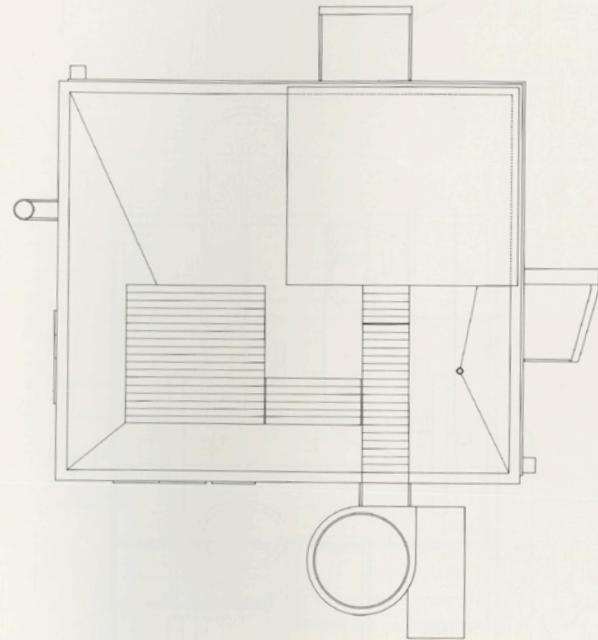
First Floor Plan



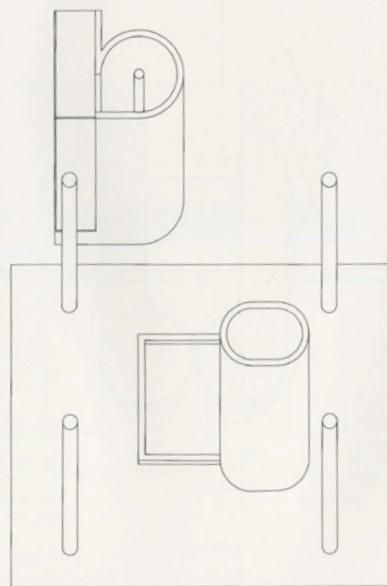
Second Floor Plan



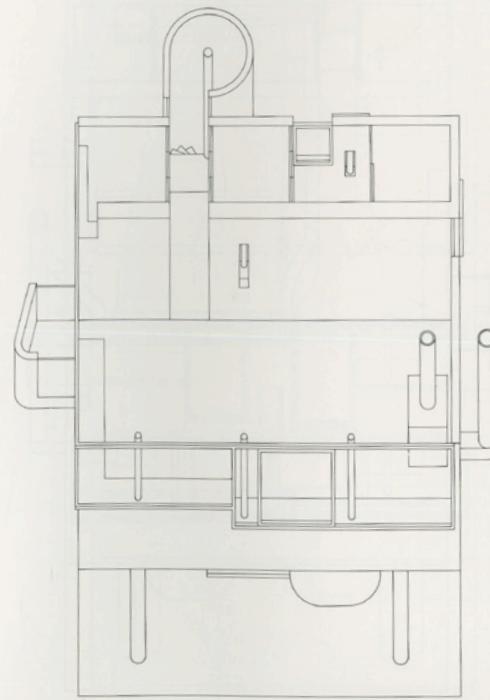
Third Floor Plan



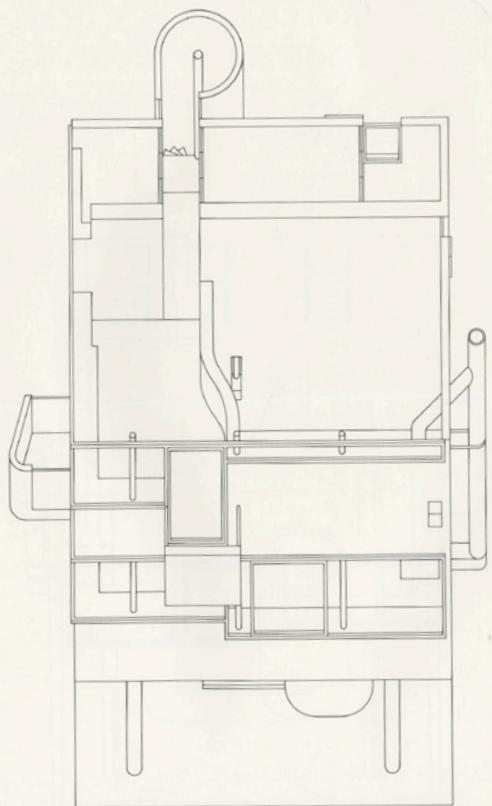
Roof Plan



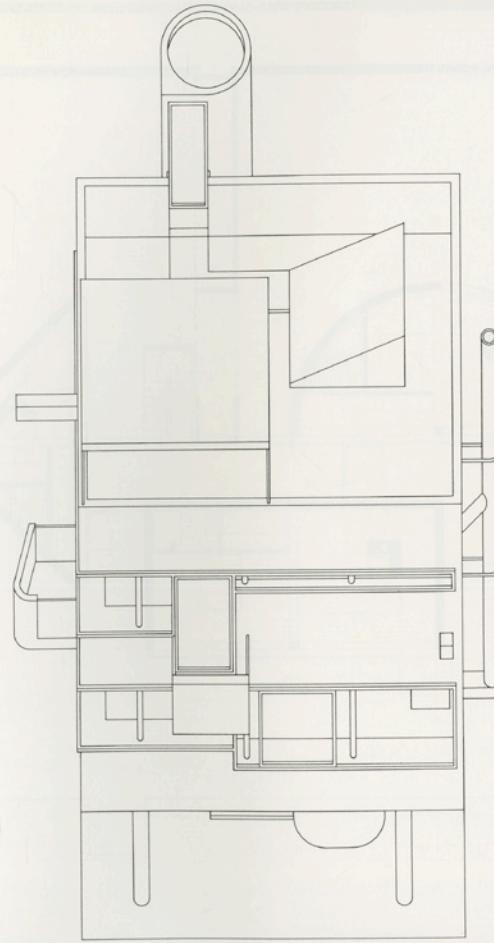
Projection A



Projection B

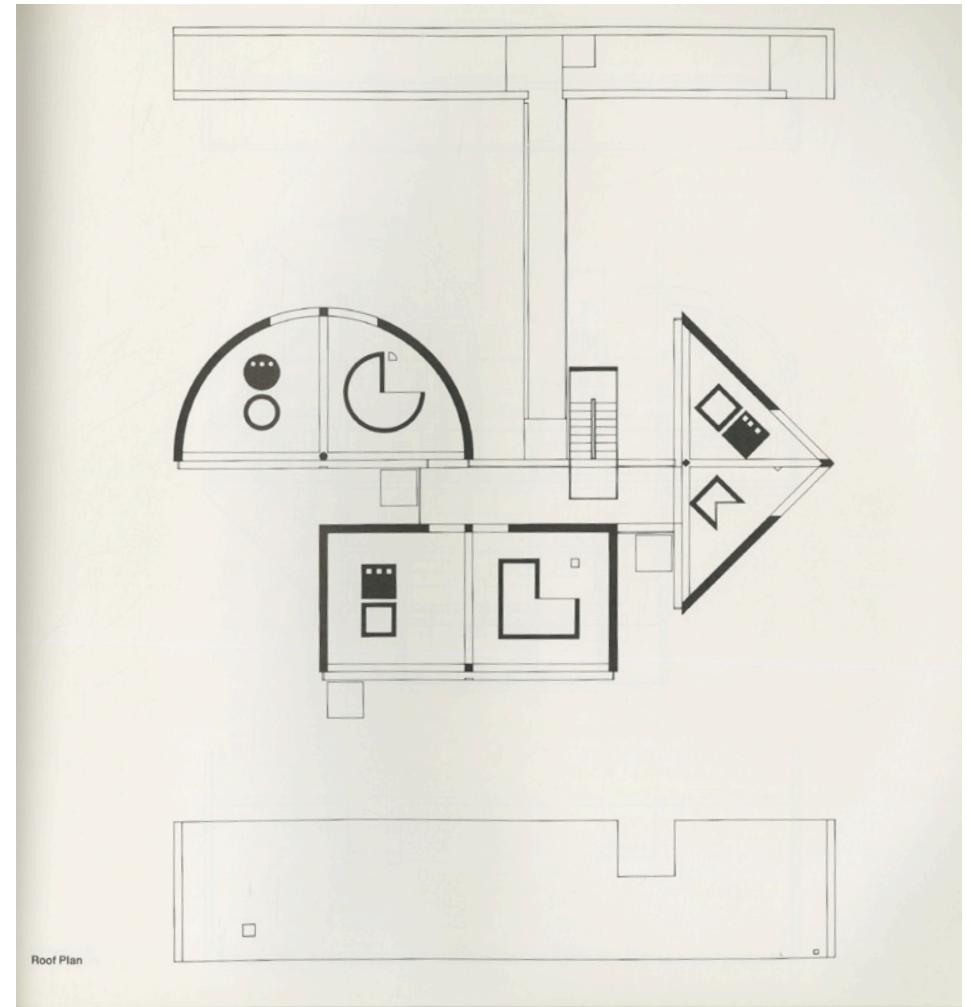
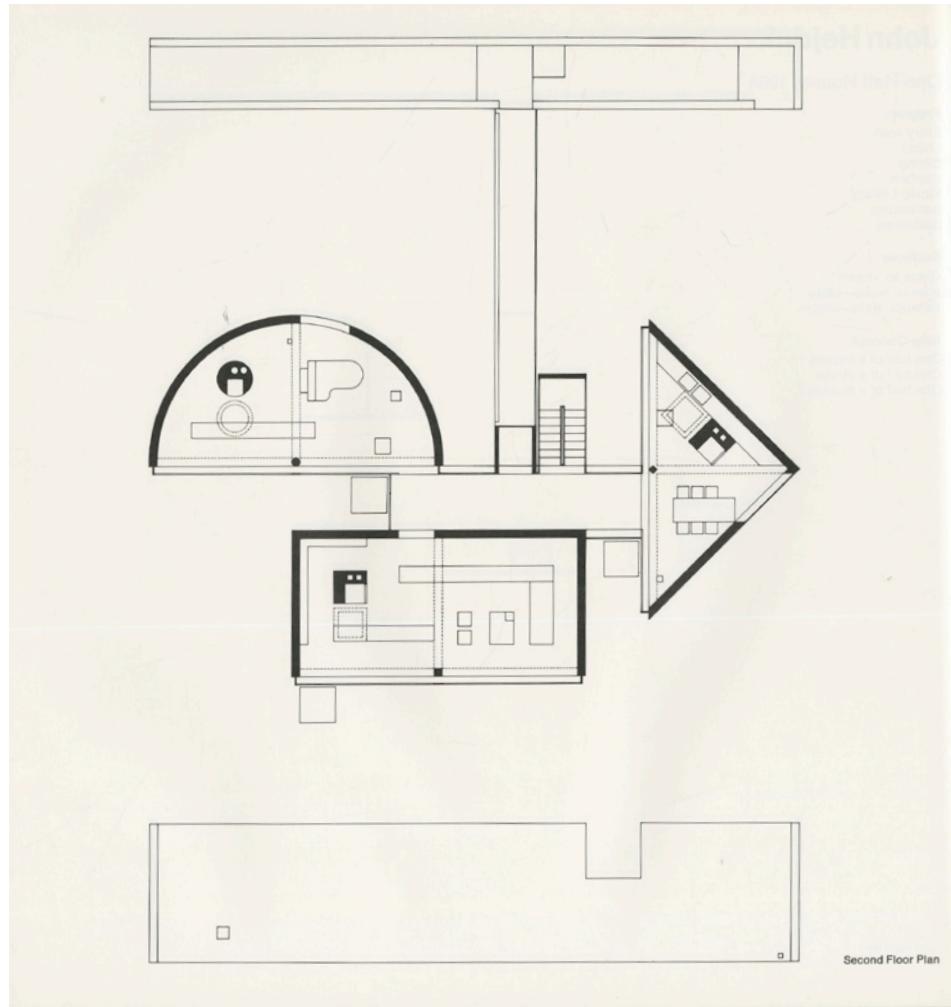


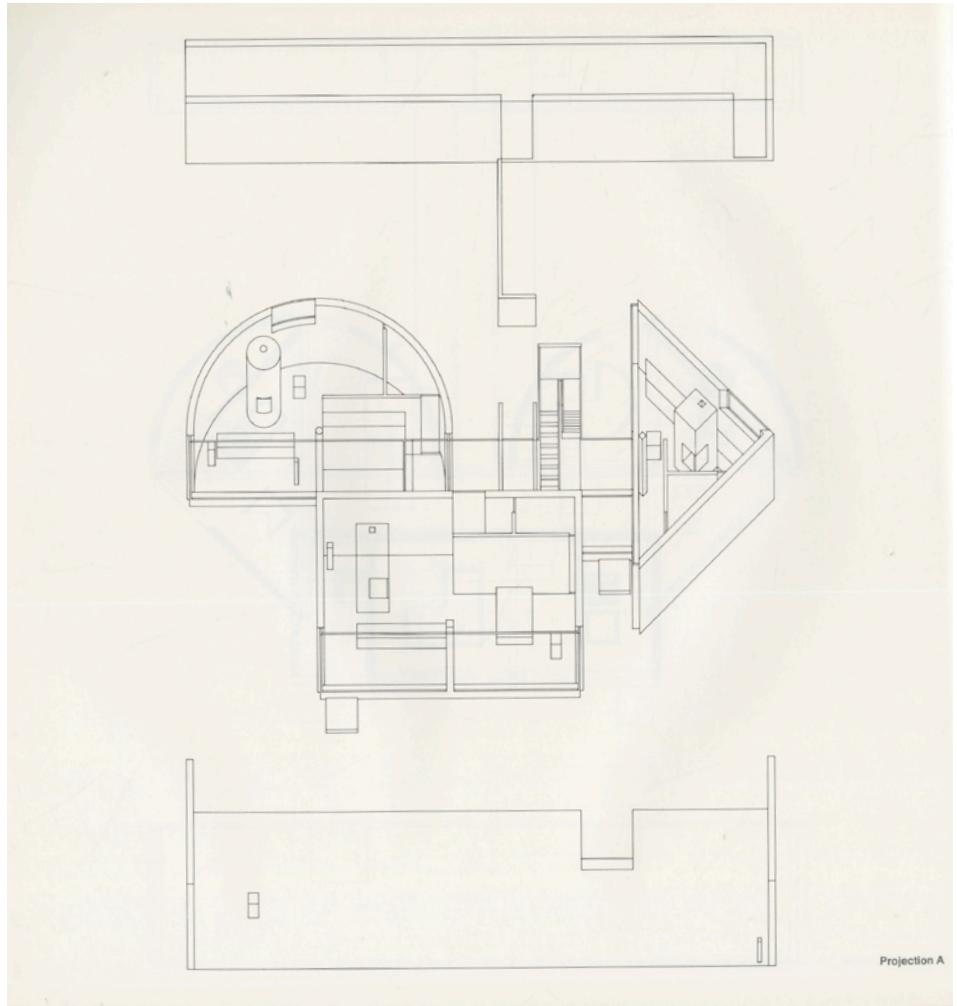
Projection C



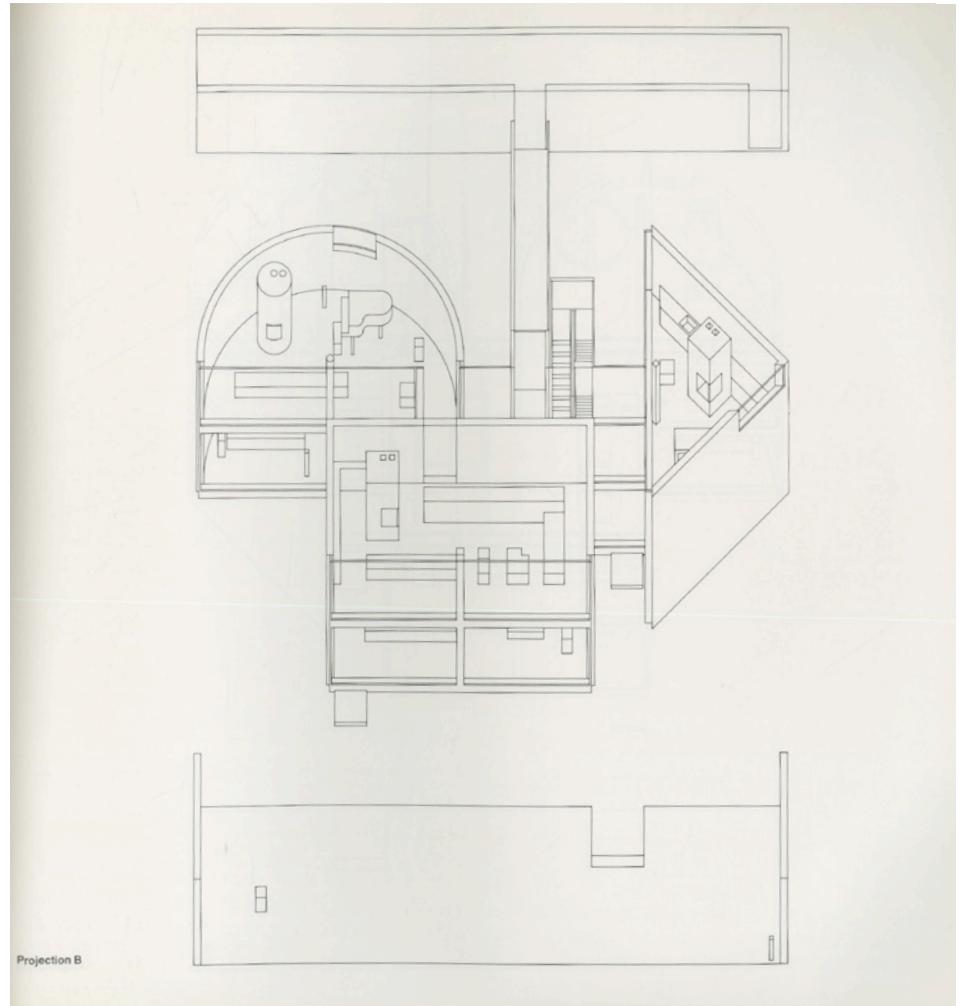
Projection D

JOHN HEJDUK
ONE-HALF HOUSE 1966

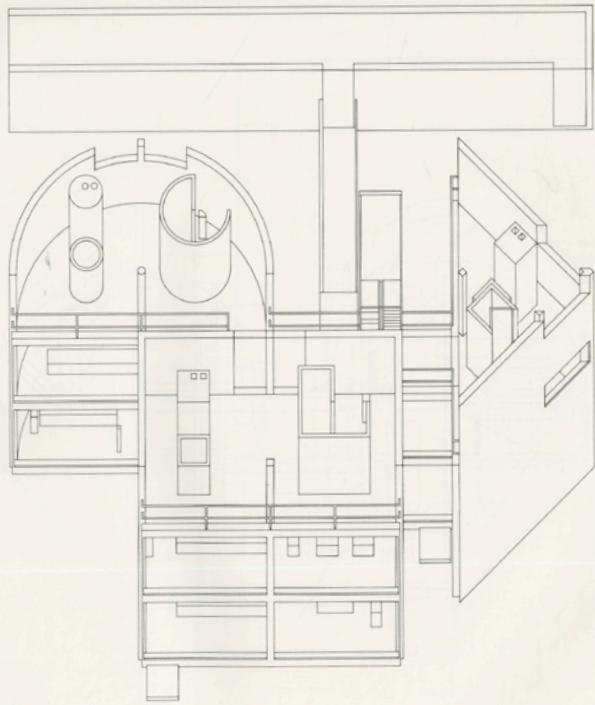




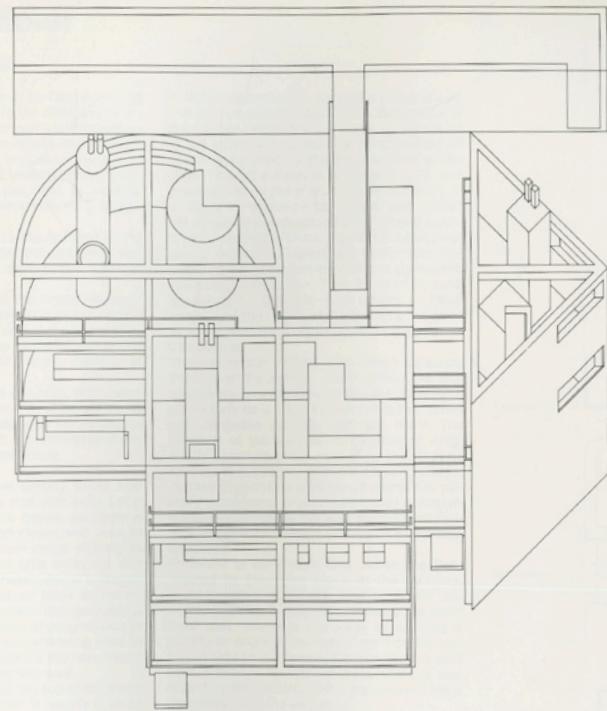
Projection A



Projection B

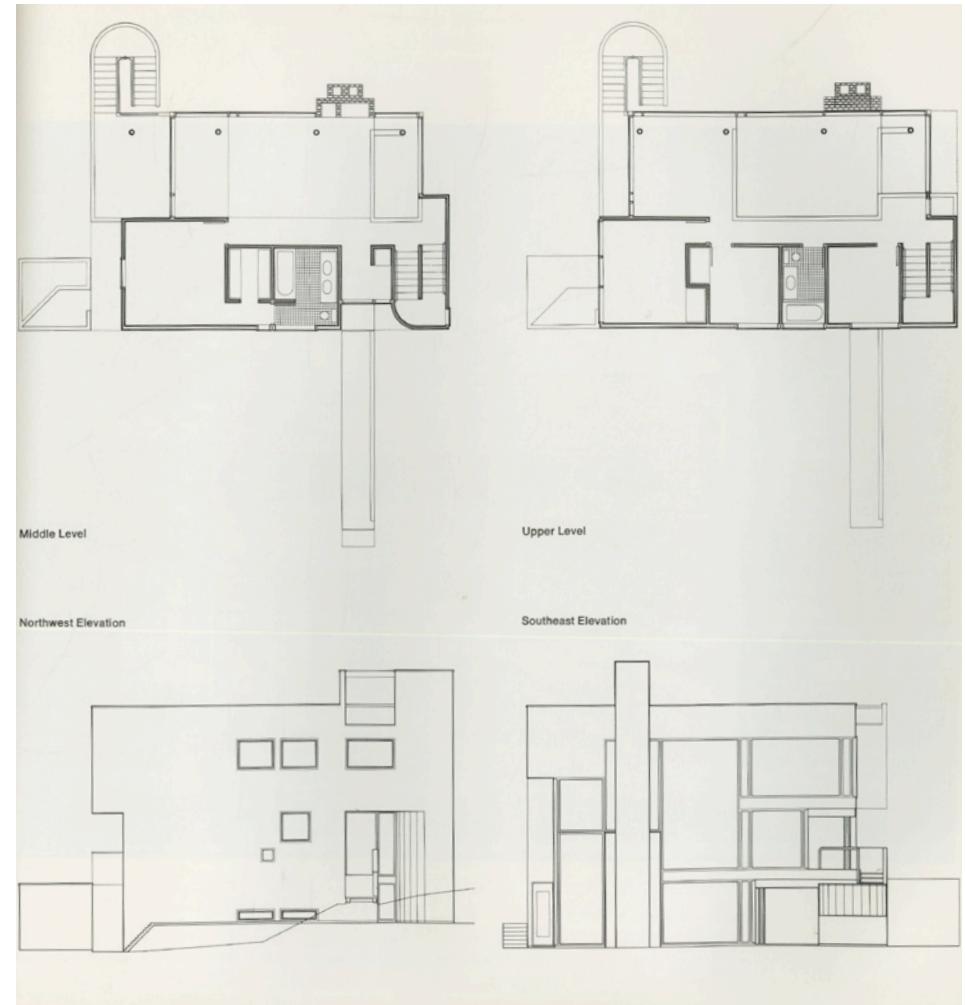
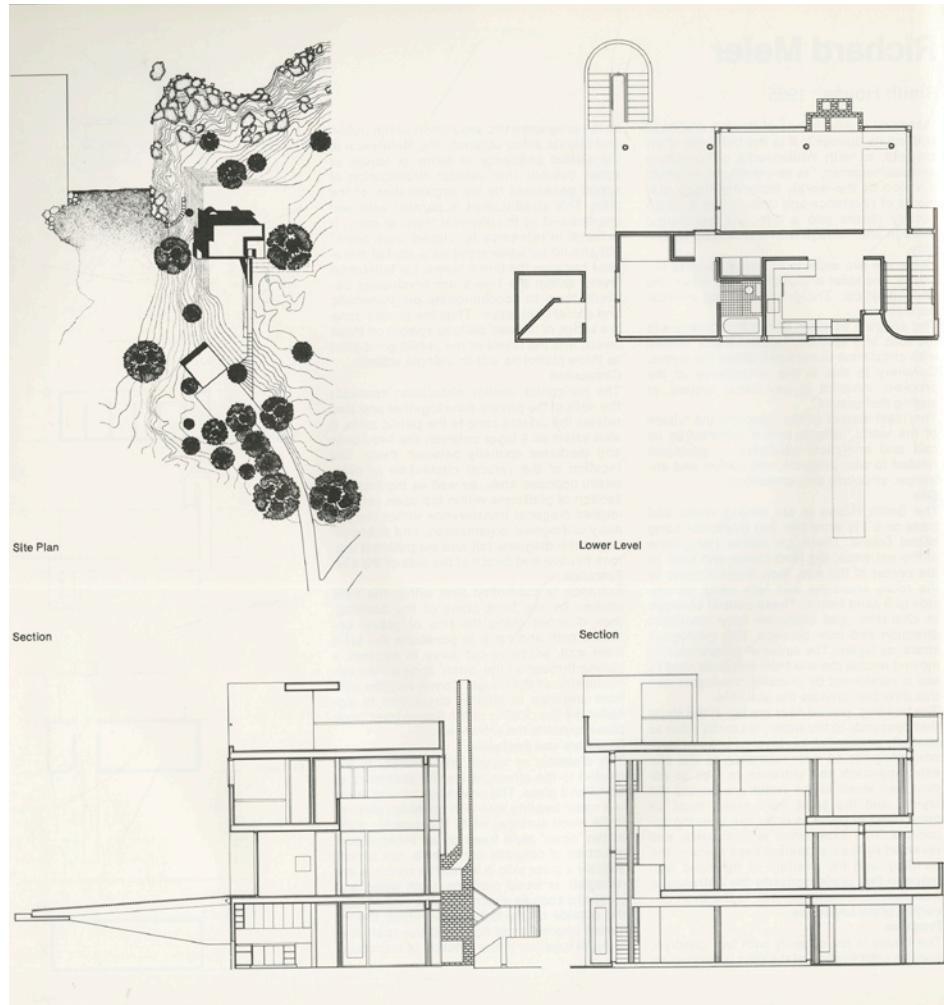


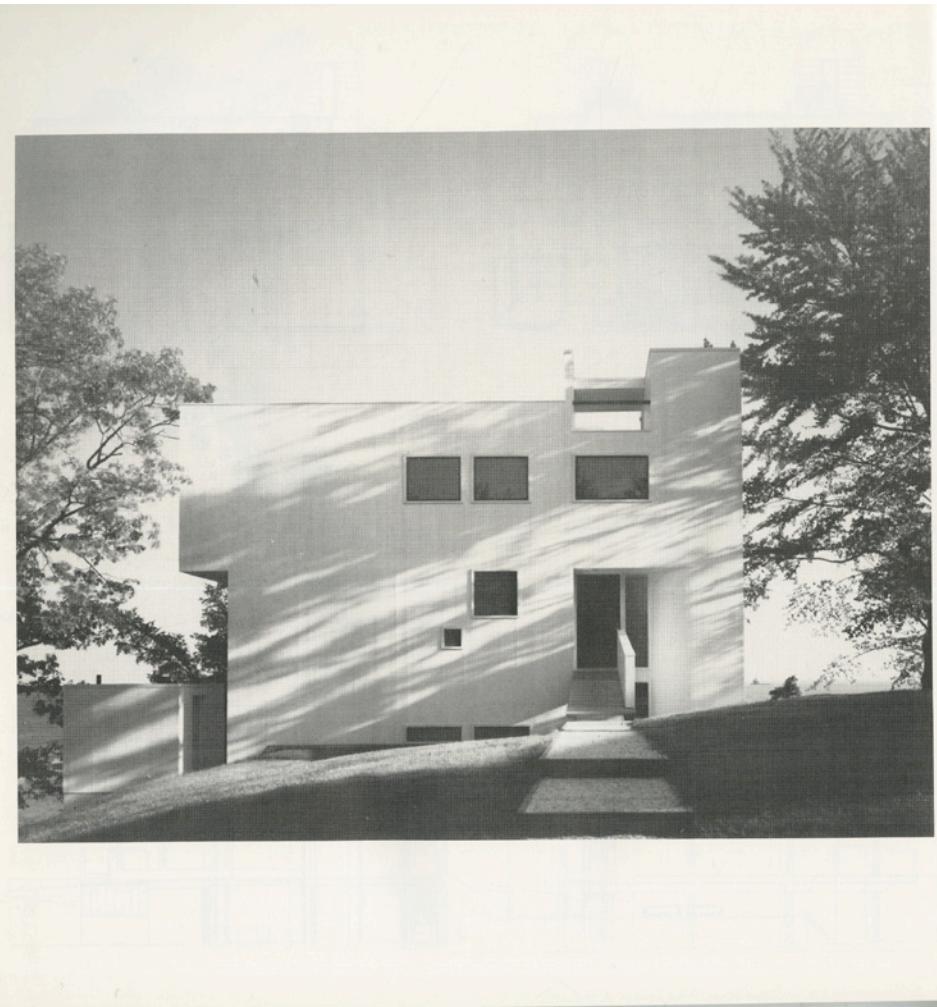
Projection C

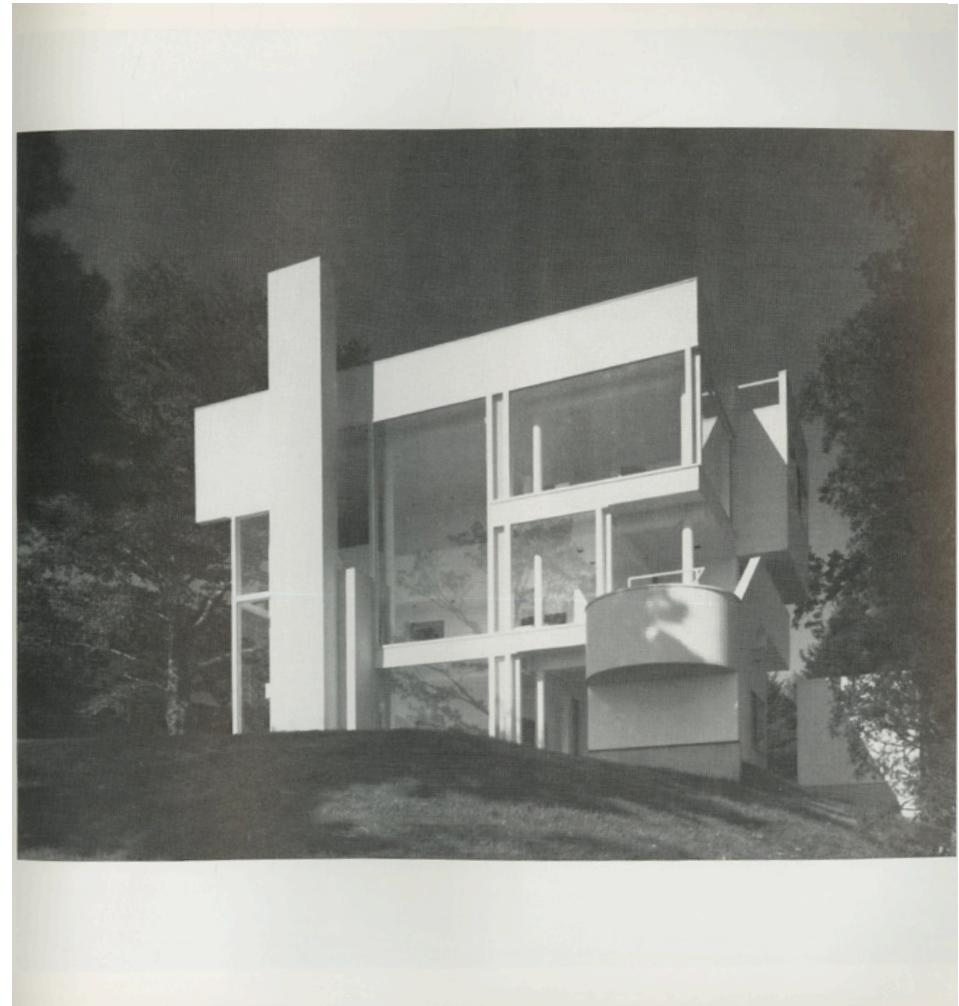
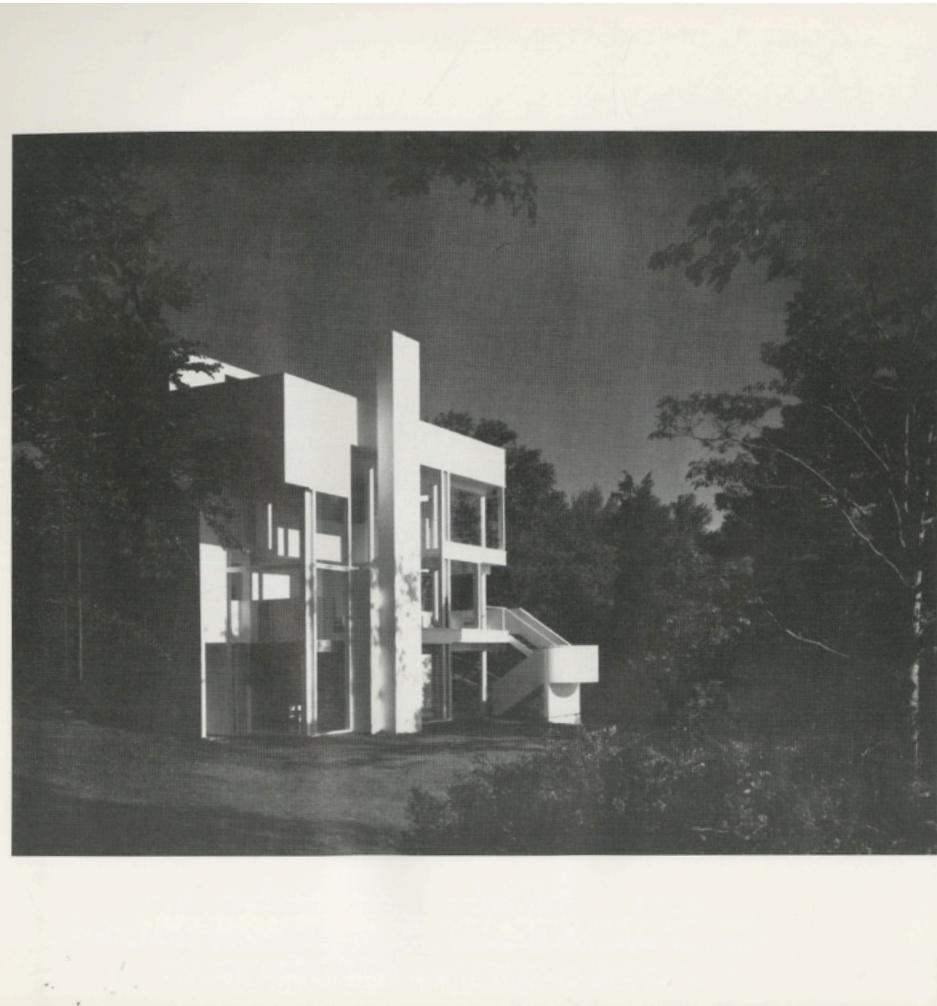


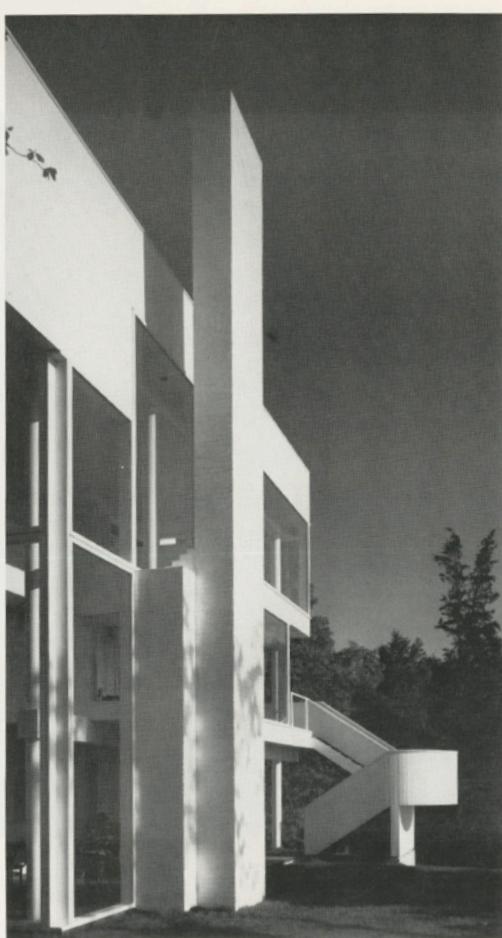
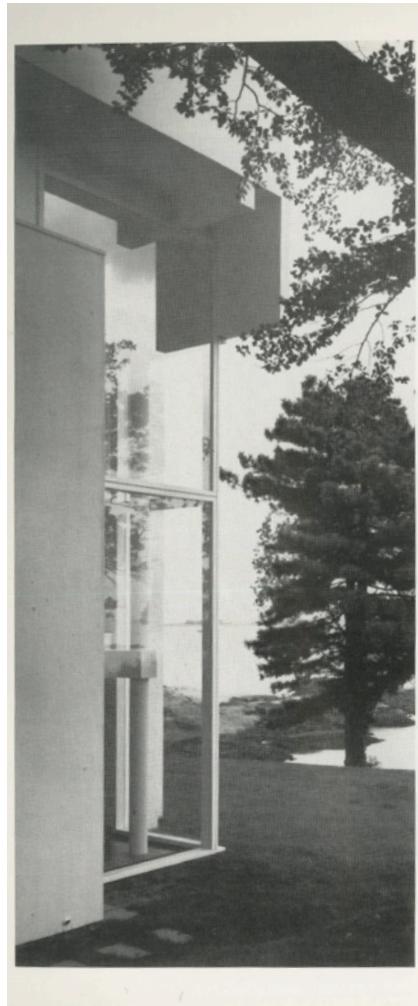
Projection D

RICHARD MEIER
SMITH HOUSE 1965

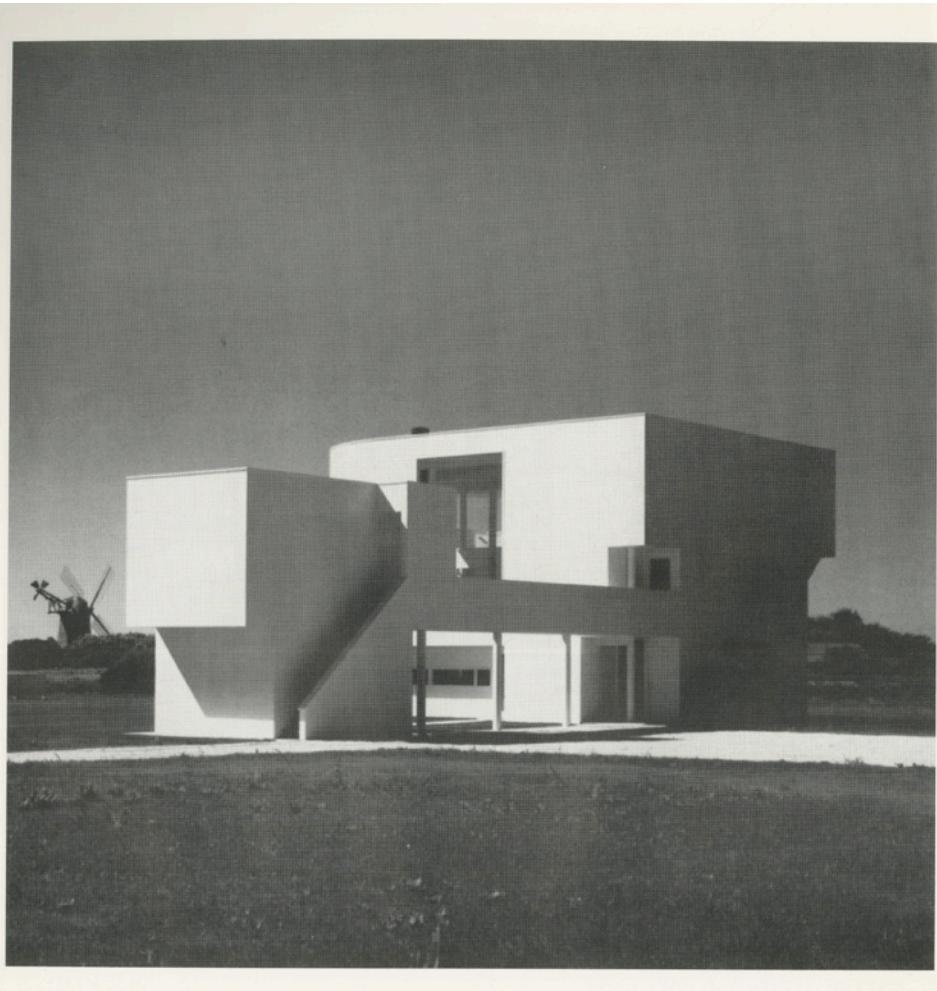








RICHARD MEIER
SALTZMAN HOUSE 1967



Richard Meier

Saltzman House 1967

Site

The site is three acres of flat land located near the end of Long Island, a half mile from the sea. It has no distinguishing characteristics or reference points except a windmill visible at the shore across an adjoining potato field, and the shore line itself which is roughly diagonal to the grid of fields but cannot be seen from the ground plane. In general the field grid is not strong and is in the process of being erased by advancing development.

There were no trees on the property, but a row of trees on adjoining land flanks the front of the site and this is taken as the base line or datum from which the building springs. In order to further fix the building to the ground plane, its basic cubic form is modified and extended so that the interior organization is externalized and moves into the landscape. At the same time the building is vertical to obtain views to the sea.

Program

The house is for a family with two children who required detached guest space and a separate outdoor pool. Like the Smith house, the organization of the plan is expressive of the programmatic separation of the public and private areas of family life and comprises two sectors, one 'open' and the other 'closed.' Unlike the Smith house these sectors interpenetrate and there is a less rigorous progression or vertical unfolding of space. The building 'opens' in plan as it rises.

Thus the 'closed' private zone appears to grow out of the datum line at the first level, is eroded along the diagonal of the stair at the second level, and disappears entirely at the third which is completely 'open.' In the process, as the zones overlap and a transfer is made from 'closed' to 'open,' the axis shifts to relate directly to the shore and diagonally to the original datum line. But the dual direction of the main views to the shore is, like a vector diagram, a clear expression of the two components of the diagonal axis.

Circulation and Entrance

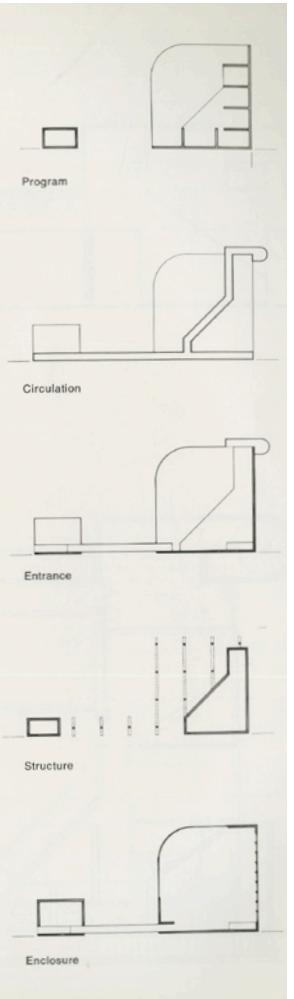
There are two movement systems up and through the building. The first follows and reinforces the base line in simple linear passage from the ground to the third floor by outside stair and bridge, second floor entrance and interior stair. The second movement system occurs where the public and private zones come together; springing diag-

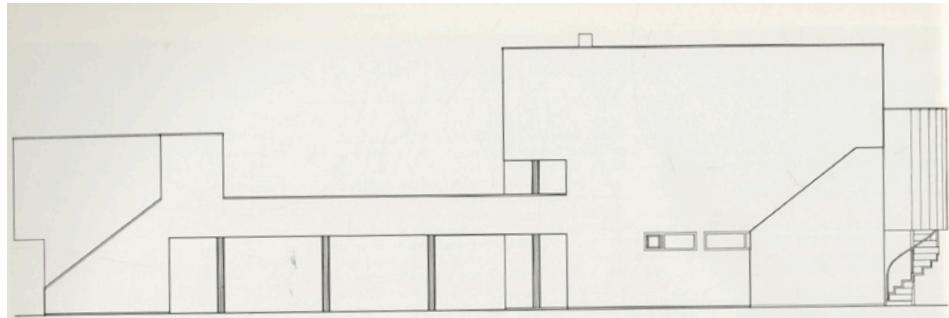
onally from the base line at the ground level entrance under the bridge, and simultaneously connecting all levels in the exterior spiral stair at the extremity of the diagonal where motion returns on itself.

Structure and Enclosure

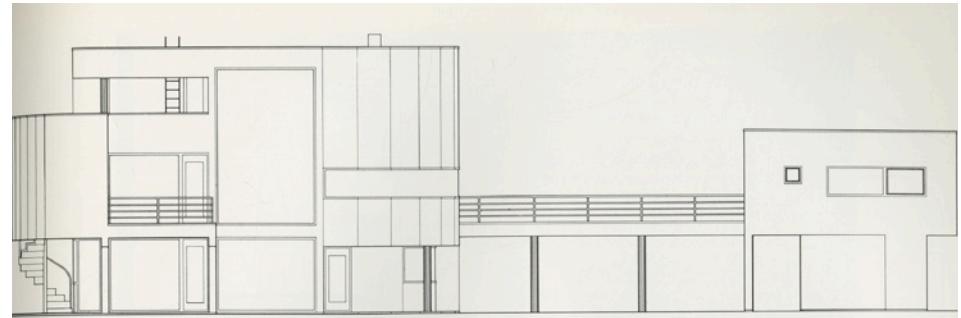
The structure is a co-ordination of two systems relating to the interior organization of the house. Where the building is enclosed, the loads are supported on wood bearing walls, and where it is open they are distributed directly to a system of round steel columns independent of the exterior walls. The shift in axis places an emphasis on the importance of the corners with a resulting absence of pure orthogonal definition particularly on the ground where space flows under and into the building as the building extends onto the ground.

The enclosure is a taut skin of wood and glass. On the entrance side or base line the building presents a series of closed, overlapping planes, and the private sector is enclosed by a wood skin with pierced openings or bands of openings. But the horizontal overlapping of public and private sectors is indicated by a pulling under of the enclosure at the ground level, and pulling through of the column structure. At the same time the undercutting of the corners erodes the orthogonal in favor of the diagonal movement system, and where the column system of the open sector permits opening the exterior walls this is done in emphasis of the transposed axis. The building, as a whole, presents a relatively complex kinetic interaction rather than a simple dialectic of 'open' and 'closed.'

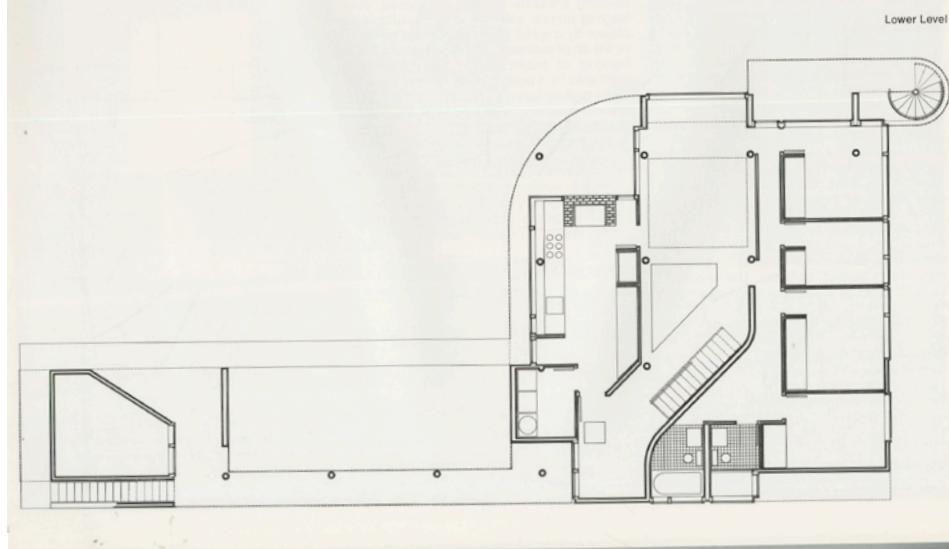




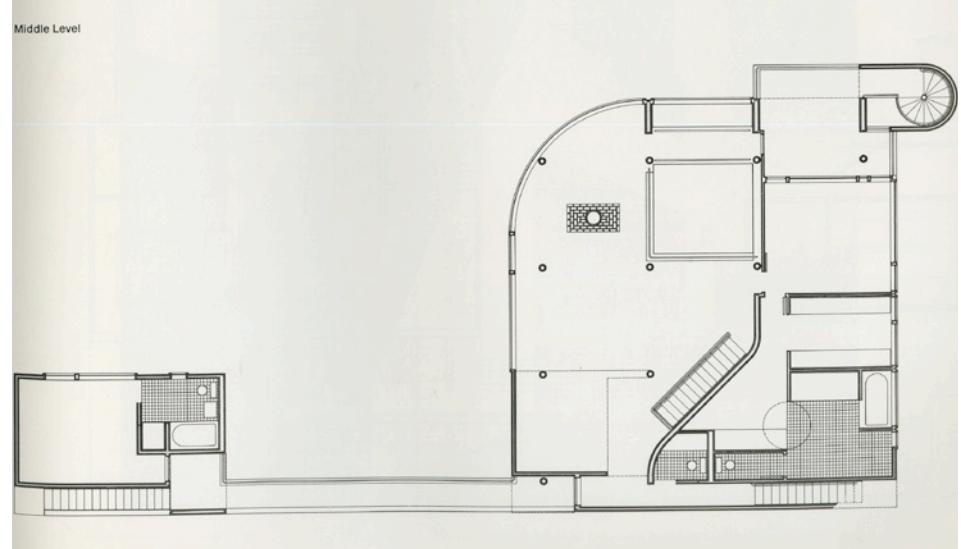
North Elevation



South Elevation



Lower Level



Middle Level

