

**HOUSING**



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**SINGLE-  
FAMILY  
HOUSING**



Birkhäuser ACTAR

graphic action. The project process is then based on the distortion of this graphic figure, on the erasure of the physical outlines of the object. Yet there is another option that seems to us deeper, more generic or contemporary, and which derives directly from McLuhan's affirmation.

When architecture is drawn it always makes a profile with form. For example, Heinrich Wölfflin says that the difference between Renaissance and Baroque is a question of profile. In the Renaissance the profile had defined borders and in the Baroque the profile was blurred. While different disproportionate conditions of the outline—such as the depth of space, surface space, illusionist space, tense space—are all possible in painting, in architecture, which contains the literalness of the refuge, this possibility does not exist. What is possible is a disproportioning of the diagram, in which not only the profile but also the organization is conceptually disproportionate, to the point at which it is no longer seen as something that merely fulfils the function of its interior form. Peter Eisenman\*

This idea of disproportion has a certain relationship with other notions such as those described by Martin Price, on the basis of which there exists an empathy between the project of the house and natural forms, creating a fluid continuity between the apparent natural substance of the landscape and the artificial material of the construction. In this way Price would elaborate a peculiar graphic poetry with a tendency to flow with natural forms.

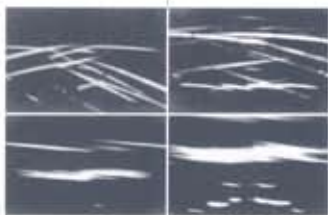
By looking at how the edges of tree profiles, tree branches, lightning bolts, water, clouds and mountains form a flowing rhythm of line, I have been able to study building edges, flowing building profiles, horizontally and vertically flowing forms of major spaces and flowing paths of movement through those spaces. Martin Price†

Nevertheless, we believe that the notion of landscape is something that is much more concerned with a pretended notion of continuity with the natural environment. This landscape to which we refer is more of a strategy than a reality, because the "landscape" or the "context" of the contemporary project cannot only be defined through a determined image, substance or appearance. The architecture of the house can, of itself, generate the place.

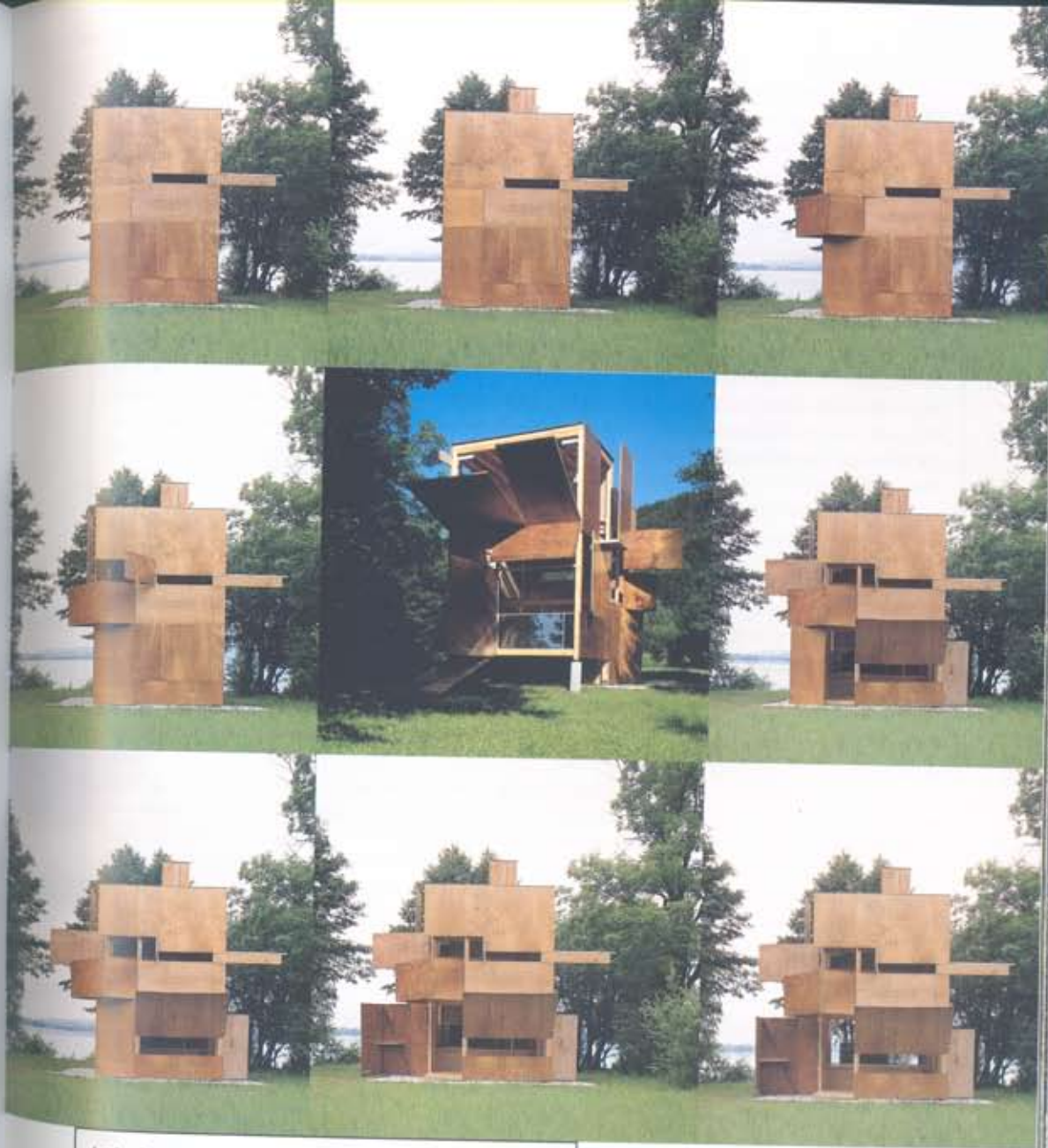
Architecture is essentially an object visually cut off from the environment. Once everything becomes continuous, architecture will not be able to exist. In that new world it will become extremely difficult to design. There will no longer be a reason to perform the simple act of creating isolated objects and communicating their originality to the world at large. Kenzo Kuma‡



"Kaplerian bar",  
Christopher Barot, Slobos,  
Providence, Rhode Island, 1944



"Kaplerian bar",  
music from the clouds,  
Quebec University, 1998



A cube-shaped wooden frame measuring approximately 4x6x7 meters, formed by the engagement of three squares clad with comregnated wood and finished with ship's varnish. Its occupants manipulate the mobile walls to reveal it to the landscape.

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In a way which is similar to cinematographic perception, the object guides and orientates its occupier's line of sight and movement in sequence.