

RESTLESS LIVING

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VOLUME 52



UMAH HATI VILLA

While the Balinese town of Ubud is famous for its spiritual, artistic and natural marvels drawing the attention of tourists from all over the world, the town also features a wealth of beautiful contemporary architecture grounded in regional traditions and an incredible respect for the surroundings. The Umah Hati Villa is one of these pieces of architecture, creating a gorgeous backdrop for the recreation of soul and mind. While the Umah Hati Villa is designed for a client, the architect

2 Maximilian Jencquel sought to his private resi-

dence for inspiration. “The inspiration for this house was actually Rumah Hujan, my own house at the time”, Maximilian says and elaborates: “I had built Rumah Hujan prior to this project for myself with a smaller budget. The client had rented my house for a year and asked me to design her a similar house. So, we built Umah Hati with a much more important budget and on a stunning location.” The location – amid the green Balinese jungle with views to the steep and astonishing rice terraces – marks the perfect spot for a high quality, but subtle residence

that responds directly to local values. As Maximilian explains: “Much of the initial inspiration for Rumah Hujan (Maximilian’s own house, ed.), and hence also for Umah Hati came from the implementation of local materials and trying to achieve something luxurious, yet understated, and at the same time blending into its environment, hence being one with its surrounding.” Due to the vast landscape and dense clusters of trees, the jungle always offer new discoveries. The team made one of these discoveries for themselves, resulting in a cozy design feature

Ubud, Bali, Indonesia

and a spot for the warm Balinese evenings. “Workers surprisingly discovered a beautiful garden space hidden along the river’s edge of the property and furnished it with a wood platform – a reminder that sometimes the land talks to us, if we listen”, Maximilian says. In order to blend in with trees and vegetation, the design included the use of reclaimed Indonesian ironwood for the roof and structure, with rafters made of Bankirai wood, sanded smooth and left natural. Japanese joining techniques were used to bind the main roof ridge, a river in Ubud provided

soft volcanic Paras stone for distinctive wall-cladding, and the outside garden walls were crafted of rough lava stone. In other words, the project was quite ambitious; especially considering Maximilian’s modest experience. “My background is interior design and though I had designed homes before, including my own house Rumah Hujan, this was the first house that I was commissioned to do as an ‘architect’”, Maximilian mentions. Luckily, the client was experienced in the field of architecture, which eased the process. As Maximilian continues: “The owner

has built many larger projects before and is a successful developer in Poland where she works together with famous architects from all over the world, so she is very familiar with the process, which in return makes the process a lot easier.” While Umah Hati Villa possesses the vibes of a large cabin, there is no doubt the high-quality materials and sophisticated craftsmanship have made it truly precious.

Architecture by **Studio Jencquel**

Photography by **Tommaso Riva**





"The living area extends along together with the kitchen, the storage rooms, and the dining area, opening up through a room-high glazing into the garden."

– Karlheinz Röck, Director



WOHNHAUS DRV

Mils, Austria

Located in the idyllic municipality of Mils, Austria, the Wohnhaus DRV is a two-storey construction surrounded by trees and confined by two small streams on both sides. Designed by Roeck Architekten, the house almost beautifully blends itself with the protecting forest.

Immediately upon walking the main entrance, a block distinguishes itself from the rest. The structure crosses the left end of the main building and intentionally offers privacy for the garden. As Roeck Architekten's Director, Karlheinz Röck, describes: "As soon as entering the access and by taking a closer view while walking the property, the differentiated structure of the building is revealed. The dark entrance area together with the vestibule, the dressing room and the guest toilet emerge from the two-storey main cube and form a protecting angle to the garden." For the major living areas, the ground floor and upper floor combine to form a rectangular box-shaped house, which opens up itself to the surroundings. "The living area extends along together with the kitchen, the storage rooms, and the dining area, opening up through a room-high glazing into the garden. Overlying you find the upper-floor with the private rooms, which – due to their height and the rectangle distortion – offer a panoramic view on the natural surroundings. The centrally located foyer with the spacious seating area and the stunning view of the surrounding nature invite to linger. This oriel protrudes solely and naturally from the otherwise very clear north façade. On the south side of the building movable wooden elements shade the sleeping areas and shield them from insights", Karlheinz elaborates.

Once inside the house, the deep connection to the outdoors is sensed. The selection of materials seems to be guided by sensory effects and experiences. Wood, steel, concrete and glass are the main players chosen to compose the construction. "In the inside, the clearly exposed concrete walls together with the ceiling surfaces contrast with native oak wood and untreated steel. A two-storey mullion bar façade – also made of local oak – forming to the extra high terrace outside and completing the material canon of the abstract space sculpture", Karlheinz adds. Given its geographical location – resulting in very cold winters – heating was a central issue to deal with. "Heat is generated by a heat pump, which removes the required energy from the ground by means of a ground probe. The heat is distributed via a floor heating system throughout the house. The very high storage capacity of the concrete surfaces on the inside, combined with a high-quality thermal insulation on the outside, lead to a comfortable living environment", Karlheinz explains. Wohnhaus DRV is therefore designed as a house of comfort, framing a beautiful outpost for the Austrian winters.

Architecture by **Roeck Architekten**

Photography by **Dominik Rossner**



CASE STUDY RESIDENCE

Springfield, Missouri, United States

When one hears ‘case study’, one may instantly think of some type of scientific study applying scientific methodology. Like scientific case studies, the Case Study Residence, is designed to test a hypothesis. We reached out to Blaine Whisenhunt, the Principal of Arkifex Studios, to get a better understanding of the project scope.

“As a case study on Ozark Modernism, the Case Study Residence harkens back to the post WWII Case Study Houses project sponsored by Arts and Architecture magazine. Just as the original project was an experimentation in modern American residential architecture, the Case Study Residence seeks to define and embody ‘Ozark Modernism’ in an example of single family residential architecture. For the firm, Case Study Residence is an opportunity to test a hypothesis, develop a specific regional vocabulary within our practice, and to reaffirm our mission statement”, Blaine says. The Case Study Residence encapsulates Ozark Modernism by being a hybrid home. In other words, it combines two contrasting elements: rural and urban, conventional and unconventional to its locality. The result is a house that blends in the indoor and outdoor living, takes advantage of the natural environment and climate, and brings out modern attributes. “The function of the home is orchestrated within a



series of floor to ceiling glazed openings which continually blur the lines between indoor and outdoor as well as between the built form and the natural Ozark woodlands surroundings. These soft thresholds seamlessly connect to the large courtyard which functions as an extension of the living and dining spaces”, Blaine continues. Composed by two levels, the main and the upper one, both levels integrate themselves to the surroundings, offering an opportunity to deeply connect to the outdoors. Furthermore, the integration with nature goes beyond “Perforations in the entry canopy cast shadows on the surface below that spells out the family surname. This phenomenon is especially on display at sunset of the winter solstice”, Blaine adds.

Due to the fact of being unconventional, it is expected that bringing the Case Study Residence to life has come along with challenges. “Given the lack of modern architecture in the region, it was difficult at first to find a contractor who would step up to the challenge and have the skill-set required to build the house as it was drawn. Luckily we did find an experienced and skillful builder who was up to the challenge.” Blaine concludes. Thus, the Case Study Residence manifests beautifully the equilibrium between two contrasting elements – rural and urban – and make them as one.

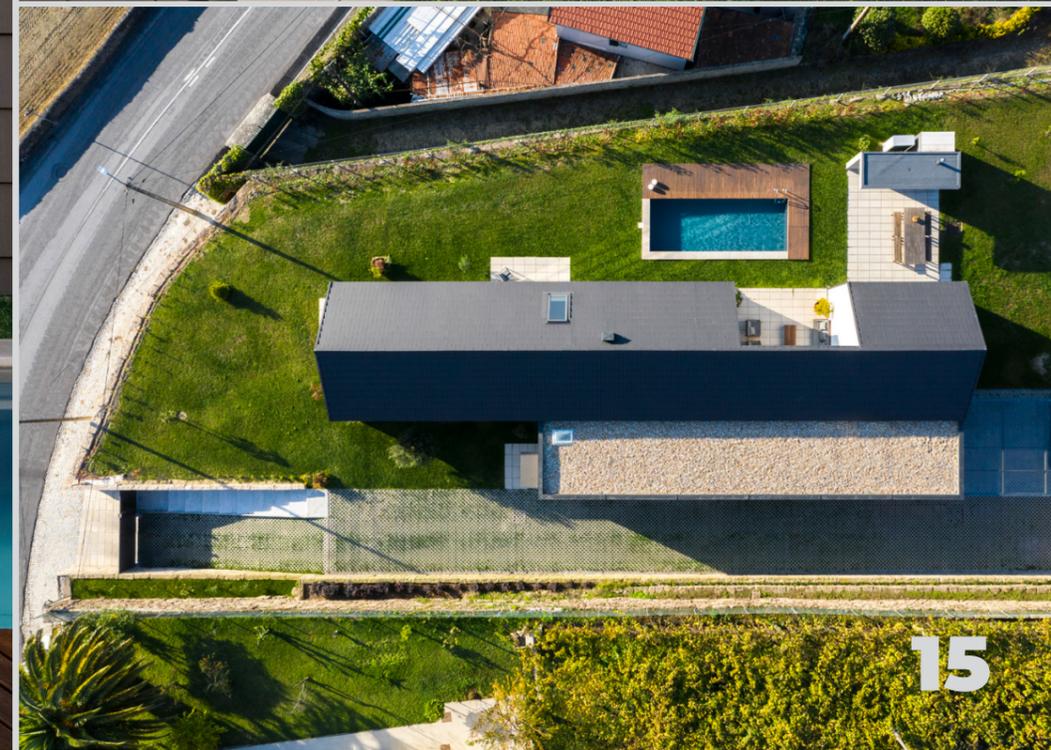
Architecture by **Arkifex Studios**

Photography by **Aaron Kimberlin**



“We started by defining a northeast-southeast axis in the longitudinal direction of the land and oriented in the best view of the place.”

– Fábio Costa, Architect



On a narrow and odd building site up in the northern part of Portugal, Casa Santo Tirso has been designed as a dark silhouette on a small hill to maximize the views of the countryside's landscape and Santo Tirso, while getting the most out of the site's characteristics. "We started by defining a northeast-southeast axis in the longitudinal direction of the land and oriented in the best view of the place. And in this linear orientation, the main volume is arranged in a playful reconfiguration of the traditional house and becomes remarkable in the landscape", architect Fábio Costa says. With its simple lines, the house is a reinterpretation of the

stereotypical Portuguese gable house. Once approached, the first point of contact is a reception placed in a smaller, flat volume with gravel roof is attached to the main volume, "which in addition to completing the programmatic requirements of housing is also an allusion to the annexes that traditionally are constant additions to the main house", as Fábio puts it. The reception then leads us to the central and common areas of the house: dining room, living room and kitchen. As a continuation of the clean lines of the exterior, but in contrast to its dark hues, a simple and light interior was chosen. This simplicity and contemporary relevance of its interior

design; with light, minimalist and smooth walls, it offers peaceful living spaces that are all spacious and generous with lots of natural light promoted by negative space, extending the indoor to the outside, to the pool and outdoor dining room. "In contrast to the dark exterior, where the black plant tile and the pine together with the simple shape of the building create a striking graphic silhouette against the landscape", Fábio explains. The house may be simple in shape, but it is high on charisma. As Fábio concludes: "On the whole, through the juxtaposition of its facade materials, we get closer to the natural, the beautiful, where we hope that its inhabitants are happy."





CHURCH POINT HOUSE

Church Point, New South Wales, Australia

Sitting as a counterpoint to the view of the Pittwater harbour, the Church Point House – often known as ‘Khayaletu’ – was a project proposing an important question to the design team: Sydney is blessed with many locations having magnificent views, so how do we add value to that? We have talked to the Director of CHROFI, Tai Ropiha, to seek an answer to the question.

The immediate brief of the project was, however, focused on making flexible programming, so that the 4 bedroom, 2.5 bathroom house can become two homes or one unified home if needed. “Having lived in many countries, the clients sought a multinational design to represent their lives in previous homes. With aspects of independence and connection, ‘Khayaletu’, a name which means ‘Our Home’ in Ndebele, uses unexpected elements to create a unique design offering flexibility for family accommodation and optimized investment opportunities”, Tai says. In response to the challenging conditions of the site, the building is split into two forms; a masonry base designed to be



grounded in the landscape and a lightweight box floating above. “Beyond the expectation for emphasizing views, we positioned an unexpected sunken courtyard into the design. The courtyard is quiet and contemplative, brings light, ventilation, and creates an unanticipated element which adds a new dimension to the property. Paired with the aspect of a vertical shaft, the courtyard ties together the journey throughout the house, overcoming the challenge of the steep waterfront landscape”, Tai explains. Whereas conventional family home designs have functional rooms on opposite corners of the house, the intention of Tai and his team was instead to create a very connected day-to-day living space for the clients. “The unique design gave the ability to operate almost as a one-bedroom flat for the clients so they do not feel like they are in a monstrous home with unused space, while the main section they use is very connected, giving them the feeling they are never far away from each other.” With great attention to materials, the landscape almost pervade the architecture and allow the user to also truly feel connected to the natural elements of the place. As Tai mentions: “The presence of concrete came from the client’s brief of blending the countries where they previously lived, in particular, the volcanic stone of New Zealand, offering a light grey colour in contrast with the lush landscape, timber and stone accents throughout.” From the emphasis on views; to flexible use and well-thought proportions, the Church Point House presents an interesting response on how to increase the value of a design.

Architecture by **CHROFI**

Photography by **Katherine Lu**



Words of the Week



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When I first became interested in architecture, I remember looking at the iconic Czech building ‘Dancing House’ in Prague designed by architects Vlado Milunić and Frank Gehry. At the time, I did not know anything about the building nor its name. I was intrigued and confused. Intrigued about the creativity, but utterly confused about the underlying concept. As with all buildings (or at least most of them), there is a reason behind the volumes. The Dancing House would symbolize the arrival of democracy to Bohemia after 1989. It symbolized an exciting era, full of hope. I find it interesting how volumetric ideas can impact the narrative of a building. Sometimes, it can create controversy like the Dancing House initially did when it was constructed. But, eventually the story behind the volume will prevail, at least when the narrative is strong enough. That makes the story important. Why do we want a house or a building to look this way? What do we want to symbolize? It sparks conversation. It sparks debate. But most importantly, it will eventually spark understanding.

I really hope you enjoyed reading this week’s e-Magazine. Have an amazing weekend, and then see you again next Friday!

CHRISTIAN TRAMPEDACH
FOUNDER, RESTLESS

