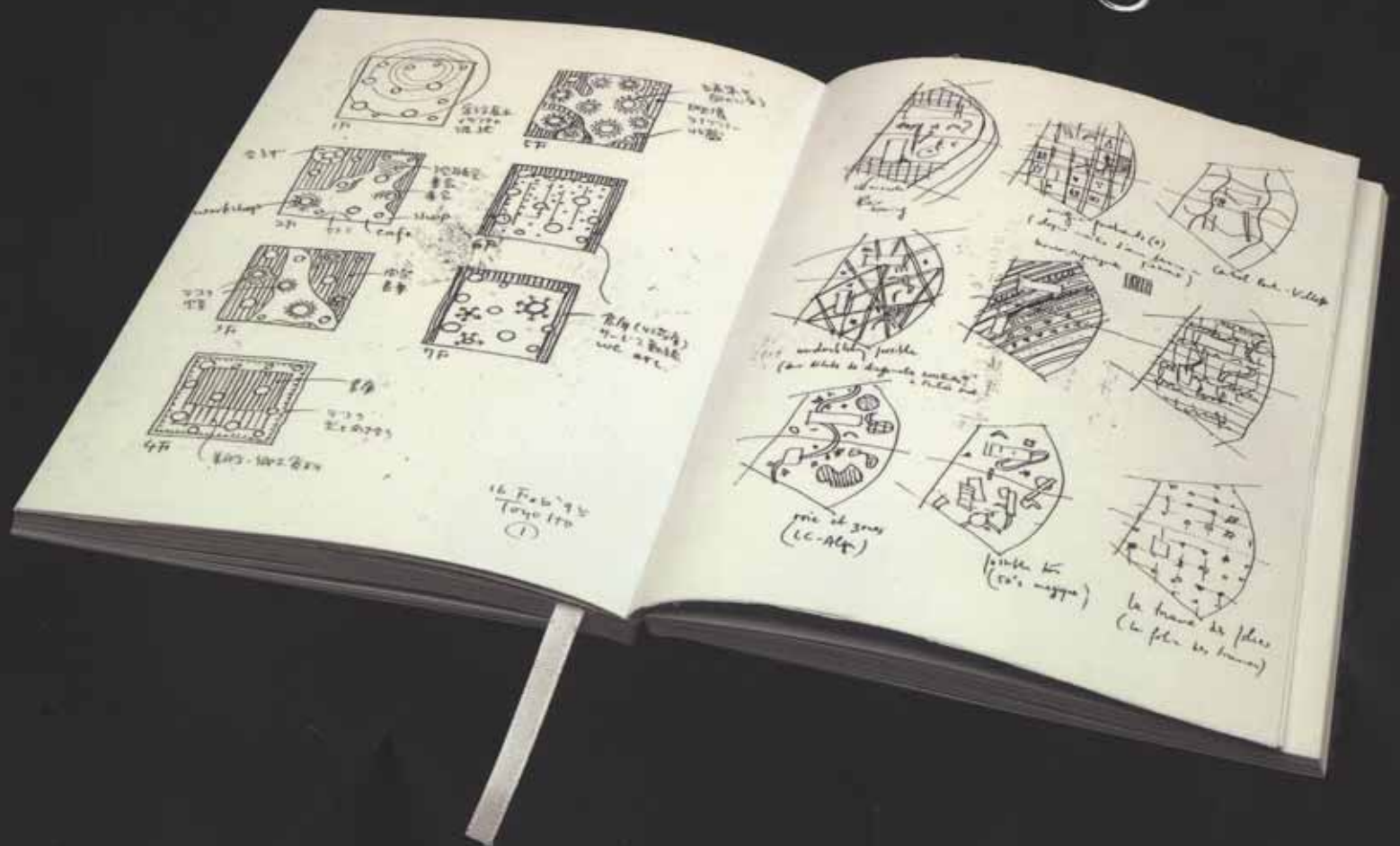


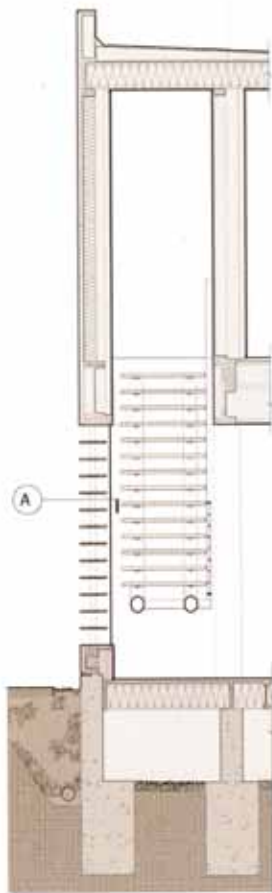
THE ARCHITECTURAL REVIEW

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The Diagram

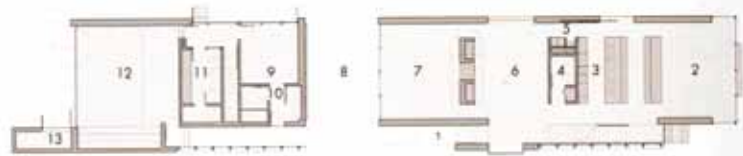




SECTION @ STAIR & LOUVER



A PLAN DETAIL @ STONE LOUVER

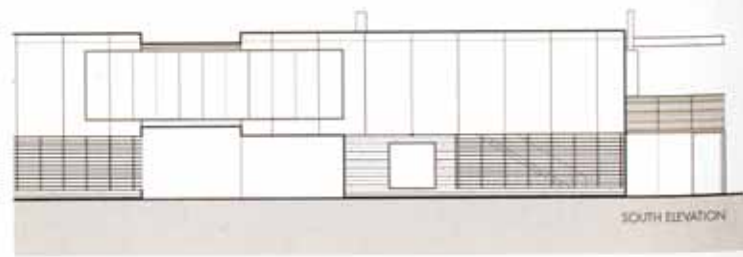


GROUND FLOOR

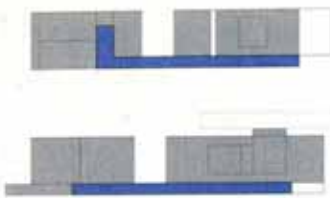


SECOND FLOOR

- | | |
|--------------|---------------------|
| 1. ENTRY | 12. GARAGE |
| 2. FAMILY | 13. STORAGE |
| 3. KITCHEN | 14. DECK |
| 4. POWDER | 15. MASTER BEDROOM |
| 5. PANTRY | 16. CLOSET |
| 6. DINING | 17. MASTER BATHROOM |
| 7. LIVING | 18. BRIDGE |
| 8. COURTYARD | 19. STUDY |
| 9. MAID | 20. CLOSET |
| 10. BATHROOM | 21. BATHROOM |
| 11. UTILITY | 22. BEDROOM |



SOUTH ELEVATION



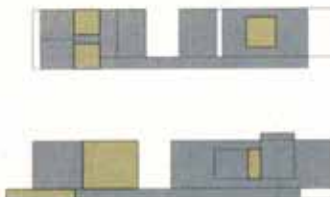
MOVEMENT

Movement patterns are organized to experience the views as one moves through the house.



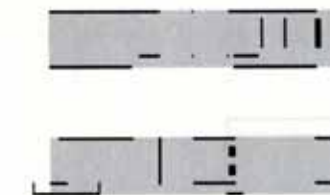
INSIDE-OUTSIDE

Program and privacy were key factors in fine tuning the connection of indoor spaces with outdoor views. The result is an environment made up of various levels of transparency and view framing throughout the house.



SERVICE

Service spaces were designed to be kept away from the 'edges' and away from view corridors.



STRUCTURE

Structure is designed to minimize the amount of friction piles and geological impact.

Everything is a diagram

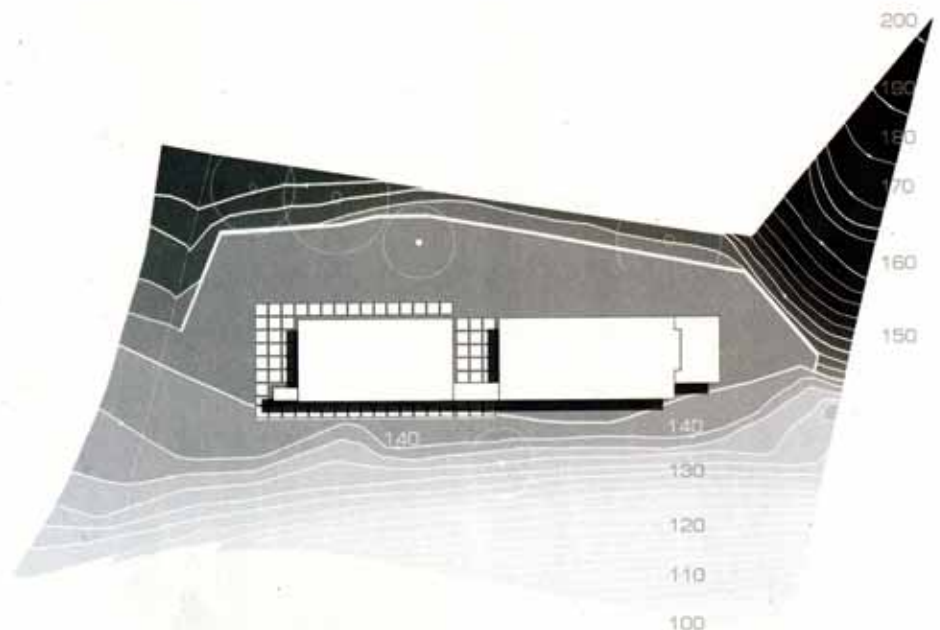
There are several diagrams in every building: a programmatic one, a structural one, a mechanical one, a solar one; there are sectional diagrams, elevation diagrams, circulation diagrams and so on. Any one can be the driving force for our projects (seen here is the Oshry residence), or often a combination of several of these diagrams will influence a project's outcome. One can relegate the diagram to just the plan, however we don't think in terms of only plan. Diagrams bring different aspects that float around in the brain, and are more than just two-dimensional.

For me the diagram must exist in the mind well before pen hits paper. It comes to me in half-sleeps, during the painful process of staring at a blank sheet of paper. None of it is glorious, rather it is just my job – that is, the job of solving a problem in the most elegant and simple way. This is what they hire me to do as an architect, and it is in my opinion only resolved through the diagram process. To ask, therefore, 'to what extent is the diagram important to your work?', is almost like asking, 'to what extent is your brain important to your work?' The diagram represents how things begin, and as such is an indispensable part of the process.

Of course, ultimately the design of the project cannot become a slave to the diagrams in your head. Buildings as they evolve through the design and then construction phases are much more complex. But without starting with a clear and simple diagram, the design of a project will be a disaster, as things get more and more complicated. Without a framework to hold it all together (namely the diagram), the design of a project will fall apart. While

some architects may start with a series of complexities and try to simplify as the process unfolds, I for one need to start with a simple idea and let it become more complex around the core idea as the process unfolds. The process does not stop until the last screw is set in, and if all is done well, even that last screw and how it is screwed in will be part of that early simple idea, the diagram. ZOLTAN PALI, STUDIO PALI FEKETE ARCHITECTS

Admired: I enjoy the diagrams of California Case Study maestros, Ellwood, Koenig, Ains and Lomax to name a few. There were no tricks, no cerebral masturbations, no overwrought intellectual academic thought processes, but rather a clean geometric problem-solving approach to create a better built environment. All things were considered: where light was coming in, where views were, how the structure was going to be handled, how the sun was to be blocked, where the mechanical stuff was to run, what was on the site and last but not least, what things cost – not only in material and its waste but what things cost in human effort. There really is no way to get there without the process of good diagramming.



ZOLTAN PALI