Beginning with the House
David Chipperfield established David Chipperfield Architects in 1985. He was Professor of Architecture at the Staatliche Akademie der Bildenden Kuenste, Stuttgart in 1995–2001 and Norman R. Foster Visiting Professor of Architectural Design at Yale University in 2011. He has taught and lectured worldwide at schools of architecture in Austria, Italy, Switzerland, the United Kingdom, and the United States. In 2012 David Chipperfield curated the 13th International Architecture Exhibition of the Venice Biennale.

Photo courtesy of the architect.

Sheila O'Donnell was born in Dublin, Ireland in 1953. John Tuomey was born in Tralee, Ireland in 1954. They graduated University college Dublin (UCD) in 1976. In 1988, they founded O'Donnell + Tuomey. Since then, they have built widely in Ireland and have worked together for almost 30 years. They received the RIBA Royal Gold Medal for "Ruddagh Multidimensional School" in 2005. In 2015 they received the RIBA Royal Gold Medal. They both teach at University College Dublin and have lectured at schools including Harvard, Princeton, Cambridge and the AA.

Photo courtesy of the architect.

Rafael Aranda, Carme Pigem and Ramon Vilalta are architects since 1987 and founded their own studio RCR Aranda Pigem Vilalta Arquitectes in 1988 in their hometown Olot, Spain. They achieved the National Culture Award of Catalonia in 2005 and are Chevalier de l’Ordre des Arts et des Lettres of the République Française since 2008, Honorary Fellows of the American Institute of Architects (AIA) since 2010, Honorary Fellows of the RIBA Royal Institute of British Architects since 2012 and were most recently awarded the Gold Medal by the Académie d’Architecture Française in 2015. Since 1989 they are architectural consultants to the National Park in the Volcanic Zone of La Garrotxa.

Photo courtesy of the architect.

David Adjaye was born in Tanzania in 1966. He earned a B.Arch. from London South Bank University in 1990, and an M.Arch. from the Royal College of Art in 1993. In 1994 he set up his first office. In 2000 he reformed his studio as Adjaye Associates which now has offices in London, New York, and Accra, with projects throughout the world. He has taught at the Royal College of Art, AA school in London, and has held distinguished professorships of Pennsylvania, Yale and Princeton. He is currently the John C. Portman Design Critic at Architecture at Harvard. He was awarded the OBE for services to architecture in 2007.

Photo courtesy of the architect.

Smiljan Radic was born in 1965 in Santiago, Chile. He graduated from the Catholic University of Chile’s School of Architecture in 1989 and studied at the University Institute of Architecture Venice. In 2001 he was chosen as the Best Chilean Architect under the age of 35 by the College of Architects of Chile. In 2009 he was named an Honorary Fellow of the American Institute of Architects. He has given numerous conferences and held expositions in the USA, Spain, Norway, Austria, Italy, Mexico and Argentina.

Photo by Taki Maruhashi.

Photo by Ilona Szamki.

Photo by Ed Borein.

Photos by RCR Architects.

Portraits by Ed Borein.

Portraits by Paul McCarthy.

Portraits by Donal O'Sullivan.

Portraits by Ilona Szamki.

Photos courtesy of the architect.

Photos courtesy of the architect.
O’Donnell + Tuomey
Hudson House
Navan, Ireland 1998 (Age at the time of completion: Sheila O’Donnell 45 years old, John Tuomey 44 years old)

オードネル＋トゥミ
ハドソン・ハウス
アイルランド、ナヴァン 1998（竣工時：シェイラ・オードネル 45歳、ジョン・トゥミ 44歳）

— What kind of vision did you have for this house?
We were working on the Hudson House at the same time as designing our local primary school in Ranelagh. We have not done many private houses in our career, no more than six, but each house has acted as some kind of test for ideas in our work; through these smaller works we have experimented with approaches for the architecture of public projects. At the time we were interested in cutting the building into the ground of the site. We wanted to explore how the architecture of a project might be discovered from observation of existing site conditions. We approached the design from first principles, intending that the experience of the house would not be separable from a close reading of its situation. Although the house is built in a secluded back garden, we thought of the project as a part of the topography of the town. The central courtyard is like a town square in the plan of the house.

— How did the vision evolve over the years?
We learned a lot about economy as an architectural principle from the construction process of this simple little house. Each trade was carried out as a separate contractual element. Site preparations and drainage were done as preliminary works, followed by a different contractor for the concrete foundations, retaining and rising walls. With the concrete structure of the house completed, the rest of the work was carried out by various tradesmen, carpenters, electricians, plumbers etc. Without this experiment in the consequential phases of construction we could not have managed the complexity of building the Furniture College Letterfrack on its remote and inaccessible site in Connemara in the west of Ireland. And, in turn, this experience led us to the site strategy for the Glucksman Gallery at University College Cork. Seen from this distance, twenty years after, we can say that the Hudson House marks the beginning of a site-specific form-finding which became an important direction in our way of working. At this moment we are concentrating on public works, with no private houses on the immediate horizon.
どんなビジョンをもって、この住宅を設計しましたか？

私たちが「ハドソン・ハウス」を設計したときは、地元のネフラフの小学校の設計も同時に担当していた。個人住宅のデザインはあまり手がけたことがなく、これまでに全部で6軒ほどだが、それらはいつも、その時々のアイデアを実験的に試す場として機能してきた。小規模の作品で試したことを、大きな公共施設の建築にも応用している。当時の我々は、土地に切り込むような建築をデザインすることに興味があり、その場の条件を観察することで立ち上がってくる建築の可能性を追求したいと考えていた。家に入ったときの感じが、その周りの状況を読みとる経験から離れないように、原理的な視点からデザインを考えた。実際には、建物を隔離された庭の中に建っているが、私たちとしては、建物をその町のトポグラフィーの一部と考えて設計した。中央にある中庭は、家の間取りのなかで町の広場のような存在である。

Left, 2 points: This residential area is the last of the existingのストラトの背後に建つ細長い庭であった。建主が仕事場の近くにいながら、分かれて生活することを望んだ。

そのビジョンは、時流れとともにどのように変化しましたか？

このシンプルで小さな住宅の設計を通じて、私たちは建築における経済の流れを学んだ。それぞれの取引は、別々の契約として話が進められ、敷地造成と排水整備は準備段階として行われ、別の建築業者が望むために基礎となるコンクリートを流し込み、家の基礎ができると、様々な職人、大工、電気工、配管工などがやってきて作業が進んだ。建築の設計におけるこの流れ作業をあのときの前で経験していなければ、アイルランド西部のコネックという、近郊で不便な場所にあるレスタフック家具専門学校的複雑な建築を実現させることはできなかっただろう。代わりに、この経験があったからこそ、コース・カレッジ大学のグラックスマン・ギャラリーの場所の使い方についても戦略を立てることもできた。20年終了の今振り返ると、「ハドソン・ハウス」は、サイト・スペシフィックなデザインという私たちの設計の方向性を決定付けた重要な仕事であったと思う。現在は、個人住宅の設計の予定はなく、公共の建物の設計に注力している。
This page, above: View of living room from bedroom tower. Living room and bedroom tower are positioned on either side of sunken courtyard. Living room roof is at the same level as adjoining back gardens. This page, below: View of entrance side of living room. This page, 2 sketches: Study for bedroom tower. Opposite: Flagstone floor surface extends without interruption from living room into courtyard and window frames are set flush with wall linings and floorboards.