REGISTERED NO. L/HR/FBD/256/07-09

DESIGNTODAY

January 2009 Rs 50

SPACES ETCETERA

ISSUE FOCUS
FURNITURE (& FURNISHINGS)

8 INTERNATIONAL DESIGNERS
& THEIR BEST PICKS

WHAT'S NEW
STORES IN DELHI, MUMBAI, BANGALORE, CHENNAI, KOLKATA

ESSAYS
- THE EVOLUTION OF FURNITURE DESIGN
- UPHOLSTERY KNOW-HOW

SHOWROOMS & SHOPS
A METRO DIRECTORY

9 770974 384703

RNI NO. DELENG/2002/6742

ARCHITECTURE: THREE VILLAS IN SPAIN & ITALY; TROPICAL HOUSE IN KERALA

GOLDEN AURA

ROME-BASED ANTONINO CADILLO ENGAGES WITH MEDITERRANEAN ARCHITECTURAL HISTORY TO CREATE A vocabulary that hints of Le Corbusier and Louis Kahn. In the three homes he explores the synergy of the elements, form and space that becomes the connection and the contrast

ANTONINO CADILLO ON THE TRAVERTINE TRILOGY

Linked by a delicate golden aura radiating from travertine stone, 'Ellipse 1501', 'Vaulted House' and 'Convexities' tell us about three different, formal researches: the dialogue between an ellipse and a Cartesian rotated system, the juxtaposition of three volumes along an axis of symmetry, the collision between a curvilinear trajectory and a flat wall. The three interior spaces of the houses are perceived as 'urban' situations reminiscent of the ancient Mediterranean city. A sort of poetic of the accumulation, where the space built from the synergy of elements, forms and paths is the summary of differences.

It frequents the idea of an object into another object, generating a residual space that is the essence of the work; thus the architecture becomes a resulting space between the two systems, the external walls and the other, which can be a small building inside a large space, as in 'Ellipse 1501' and 'Convexities', or simply a carved façade inside a large hall, like 'Vaulted'.

Another recurring theme is that of curvature, present in the curved walls of 'Ellipse 1501' and 'Convexities' and in the vaulted roofs of 'Vaulted' and 'Convexities'. In the last two houses, however, the curved roof is not visually disconnected from the rest of the building, but such as for Late Antiquity architecture, this element becomes a continuing part of the space.

Lastly, these three creations, still mindful of the extraordinary artistic and spiritual testament of Le Corbusier and Louis Kahn, are trying to build a personal dialogue with the history of the Mediterranean region.

HOUSE OF CONVEXITIES
BARCELONA, SPAIN
Surfaces: 230 sq m + 130 sq m on two levels
Project Completed: 2008

If architecture is music in stone can its 'limbs' dance? Architecture remains still only in pictures. In real life, its natural state is one of transition. Both humans and light move within it. Inside a house among coarse Mediterranean glades and corrugated stone walls, a slanting light, pierced by innumerable narrow repeated blades, inscribes and describes the walls with its impermanent, mutable hand. How many possible stories will this light tell over the course of a year?

A curved wall plays with the light. The light bathes the wall, but reaches the moment and the place in which, going beyond the curve, it takes a tangent, deciding what will be lit and what will be dark. And this movement suggests the indefinite, mutability, shading, ineffability.

Thus architecture becomes light interpreted through

Curvilinear forms and narrow, louvred walls allow for light to hide and reveal the intricate areas within the house

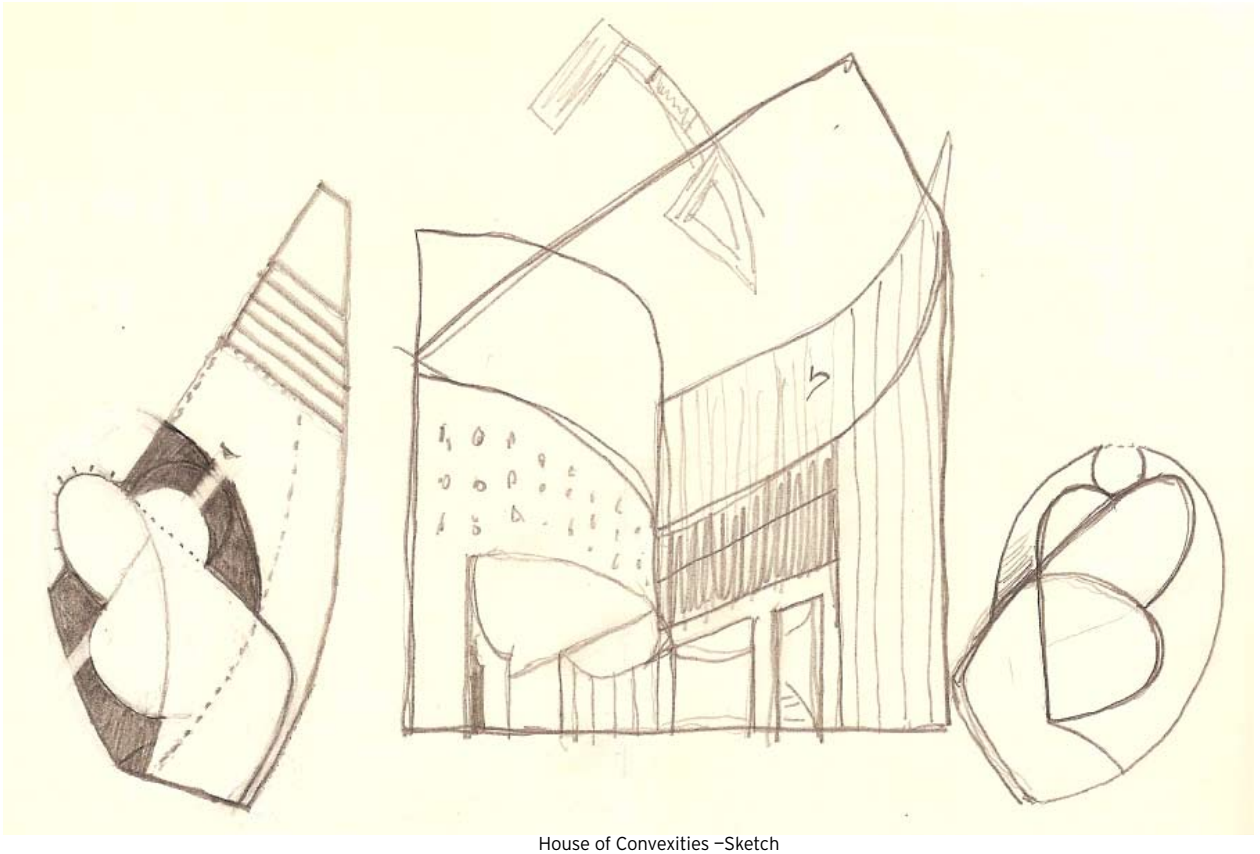
Mediterranean glades and corrugated stone walls emphasise the compressed yet continuous forms in the architecture

the 'limbs' of the architecture. Like shadows of flesh on flesh, whose forms are both definite and defining.

Here, as in a Flamenco dance, the body breaks up, invading the space moving through its potential articulations without, however, defining the void, or, interpreting the many possibilities of moving within it: fleshy and sensual, but equally incisive and precise. Secret but luminous. Closed but open to a multitude of possibilities. A body inside another body. Compressed, suspended and continuous in its curvilinear trajectory.

And yet, as in a Flamenco dance, the development of movement, its indefinable ardour, is made real by the successive instant. That solemn, still instant that seems to challenge eternity.

Thus, smooth, tall and still, a wall opposes silence. And such stillness paradoxically supports the preceding movement, giving sense to its being.



House of Convexities –Sketch

The travertine flooring and the lengthwise covering of Venetian stucco creates a chromatic homogeneity through the spaces

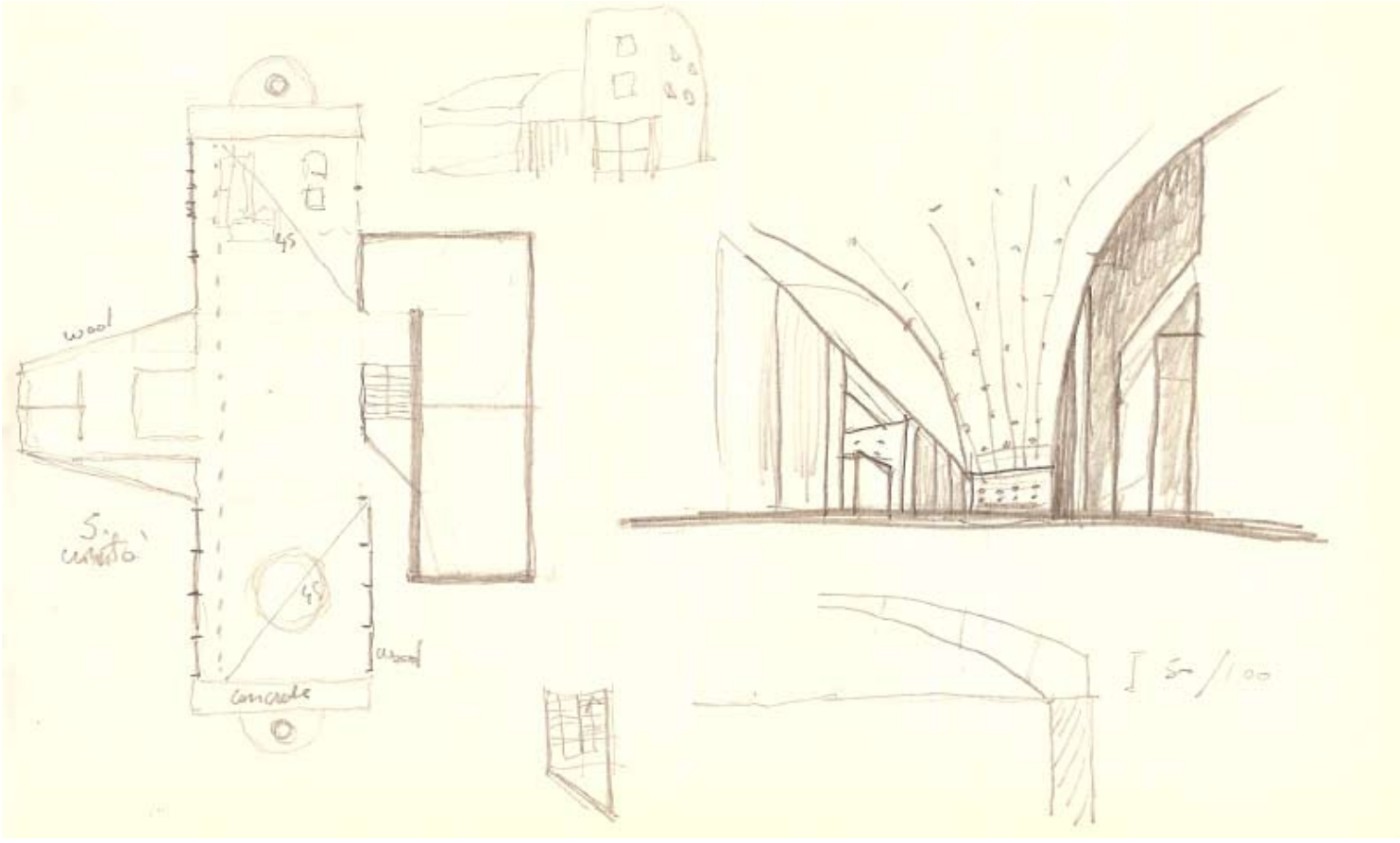
VAULTED HOUSE
PARMA, ITALY
Surfaces: 270 sq m + 100 sq m on two levels
Project Completed: 2007

The three zones for work, living and rest are represented in sequence along an axis via juxtaposed edifices whose shape remains recognisable from the outside: a trapezoidal polyhedron, an ample rectangular hall and a tower articulated on two levels. On the inside, openings and pathways weave a possible dialogue between each cavity.

Silences are not all alike. The silence of a large nave is different from that of a room. And the outdoor sounds of the countryside perceived through a great silence can be yet more diverse. So, in a long central hall, modulated in plan on three squares six metres wide, the heart of the design is formed.

The flooring in travertine and a covering of Venetian stucco spread on the ample side developed lengthways, create via a chromatic homogeneity a continuous ribbon which, enveloping the observer offers a blank page to write his or her own experience. At the same time, the light, coming

The maple-and-steel spiral staircase cuffed onto a cast-iron column leads to the mezzanine area, 9ft above the ground



Vaulted House – Sketch

While the windows welcome the winter sun, in summer, it screens the harsh light through a thick, wide cement lunetta

The poetry of the house is in the trajectory of light that sweeps spaces, converges and throws itself into dark corners

from the long sides of the room, interprets the space. On the south side, the windows welcome in the winter sun and, through a thick, wide cement lunetta, screen it in summer.

Below, in the centre, a block of travertine is excavated from a low cavity, making it hollow within. Inside, another block functions as a work surface for the kitchen, occupying the centre. In the background a door leads to the pantry and two short windows mark the corners of the room leading towards the terrace outside.

On the opposite side of the hall, to the north, the windows shrink towards the corners, becoming vertical. From floor to ceiling, the openings pick up the fleeting oblique light of the sun at dawn and at sunset in summer which, penetrating the room diagonally, colour the space with a new meaning.

Finally, moving between the large hall and the tower of the rest room, an azure light, concealing its origins, slips from above along the wooden and cemented walls of the walkways and the stairs accessing the tower, forming an iridescent stage, a picture in perspective in mutation.

The double-walled perimeter of the ellipse works to stabilise the temperature within and accommodate accessory areas

ELLIPSE 1501 HOUSE
HILLS NEAR ROME, ITALY
Surfaces: 140+80 sq m on two levels
Project Completed: March 2007

Near a rocky slope behind a thick blanket of pines lives a house in the shape of a tower. It's not round but its geometric set-up dilates toward the east and west to welcome in the low, warm extended light of the sun at dawn and dusk.

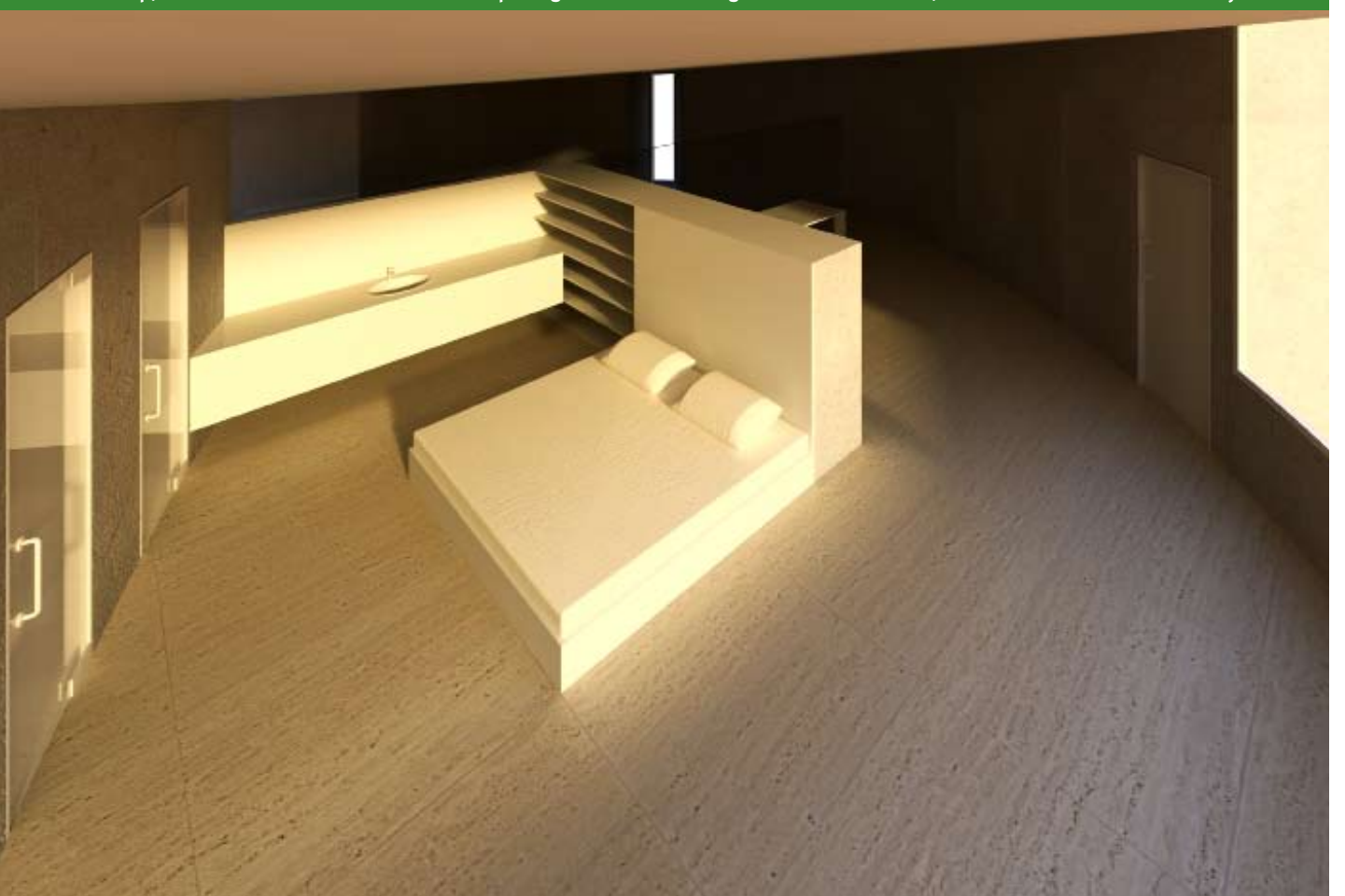
A double wall made from progressive monolithic castings of lightweight concrete develops the perimeter of an ellipse, supporting, above it, a stretched-out, slanting cover. In the internal space between the two walls, an ample inter space comprises the accessory area (stairs to the bedroom, bathroom, boiler, storerooms, cupboard) serving the occupants of the house and contributing to stabilising the temperature of the large central hall.

Inside, the original compositional set-up is reinterpreted by means of a cross-sectional system, rotated in plan relative to the largest axes of the ellipse. It coordinates several stereo metric spaces including the guest bedroom on the ground floor and the open-plan bedroom on the first floor, laying out the spaces evenly.

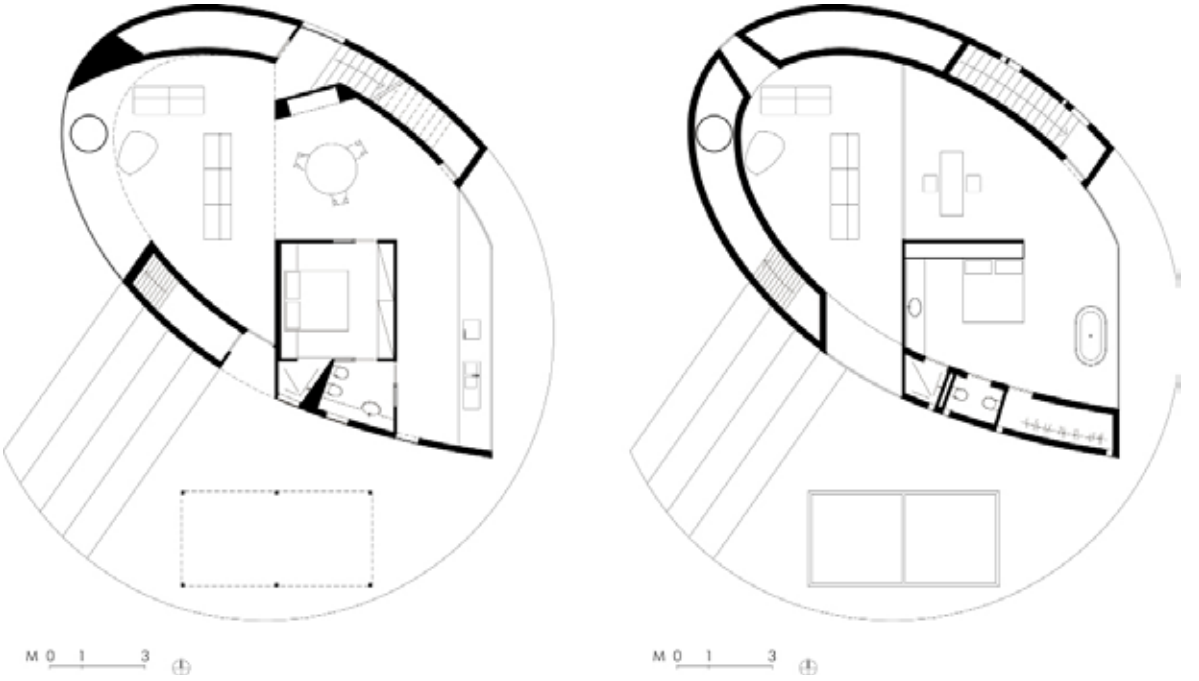
All around, deep excavations in the outside wall sug-

The East-West orientation of the house welcomes the low, warm and extended light of the sun at dawn and dusk

Deep, unconventional fenestrations and openings allow fascinating views of the woods, the rocks and the moon-lit sky



Monolithic castings of light-weight concrete forms the shell of the house that is climate and light sensitive



Ellipse 1501 house – Plans

gest unexpected fleeting routes towards the rocks and the wood on the outside, breaking up the sky into a multitude of quadrants. Over the course of days, nights and seasons, the windows register the changing colours of the sky. Thus light makes a mutable architecture articulating the passing of time, colours spaces and changes with itself. In supporting these changes, the fabric within remains in its original essence: colourless or leaning towards the grey

Text & Photographs courtesy: **ANTONINO CADILLO**