

How to Enjoy Architecture A Guide for Everyone

Charles Holland

List of Buildings, continued

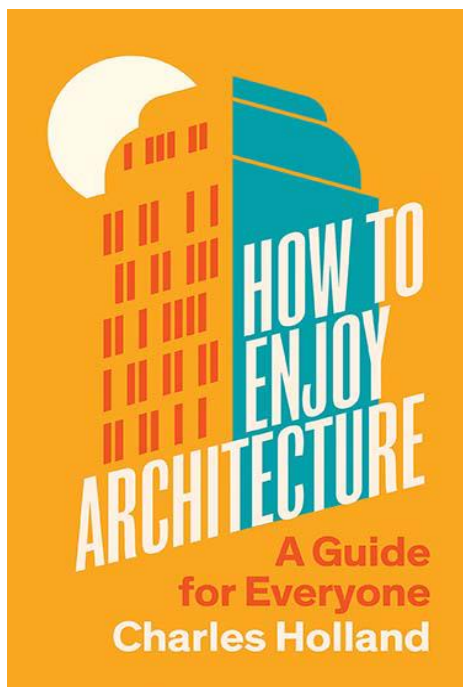
Barcelona, Spain, City Plan 1859. By Ildefons Cerdà.
 New Winchelsea, East Sussex, UK, 1288.
 Drawing of Milton Keynes, UK, 1974. Drawing by Helmut Jacoby
 Planned City of Victoria, US, 1849. Plan by James Silk Buckingham
 Batholemeu House, Lewes, UK, 1830s.
 Tiled Houses of Portugal. Example: Larog Rafael Bordallo Pinheiro, Lisbon, 1863.
 A House for Essex, UK, 2016. By FAT and Grayson Perry
 Castle Drogo, Devon, UK, 1930. By Edwin Lutyens
 Number 1 [Poultry, London, UK](#), 1997. By James Stirling Michael Wilford and Partners
 Santa Maria Novella, Florence, Italy. 1450. By Louis Battista Alberti
 Can Lis, Mallorca, Spain, 1972. By Jorn Utzon
 Regent's Park terraces, London. UK, 1820s. By John Nash
 Kenwood House, London, UK, 1770s. By Robert Adam
 Indian Institute of Management in Ahmedabad, India, 1961. By Louis Kahn
 Yale University Art Gallery, New Haven, US, 1953. By Louis Kahn
 Sugden House, nr Watford, UK, 1955. BY Alison and Peter Smithson
 St Alban's Court, Kent, UK, 1878. By George Devey
 26 + [27, Cowcross Street, London, UK](#), 1827. By Thomas Milburn
 Hunstanton School, Norfolk, UK, 1954. By Alison and Peter Smithson
 German Pavilion, Barcelona, Spain, 1929. By Mies van der Rohe and Lilly Reich
 Seagram Tower, New York, US, 1957. By Mies van der Rohe
 Hardwick Hall, Derbyshire, UK, 1590s. By Robert Smythson
 Tugendhardt House, Brno, Czech Republic, 1930. By Mies van der Rohe
 Alterations to a Suburban Home, US, 1978. By Dan Graham
 São Paulo Museum of Art, Sau Paulo, Brazil, 1968. By Lina Bo Badi
 Barbican Estate, London, UK, 1971 – 1982. By Chamberlin Powell and Bonn
 House of the Future, London, UK, By Alison and Peter Smithson
 Olivetti Headquarters, Surrey, UK, 1972. By James Stirling
 Traditional Architecture of Tiébélé, Ghana.
 Church of Saint Iganzio, Rome, Italy
 House in New Haven, US, 1966. By Charles Moore
 Wooden churches of Russia
 Woodland Chapel, Stockholm, Sweden, 1920. By Eric Gunnar Asplund
 School in Orsonnens, Switzerland, 2018. By T'eda
 Typical Victorian Terrace Houses
 Primitive Hut, drawing by Charles Dominique-Joseph Eisen in Essay on Architecture, 1753. By Marc-Antoine Laugier
 Dom-Ino Frame, drawing, 1915. By Le Corbusier

BIBLIOGRAPHIC DETAILS

- HC - Paper over Board, £14.99
- Apr 2024
- 9780300263930
- 160 pages:
- 34 colour illus.
- Art and Architecture/Architecture

ABOUT THE AUTHOR

Charles Holland is an architect, writer and teacher. He is the principal of Charles Holland Architects, a design and research practice based in the UK.



How to Enjoy Architecture A Guide for Everyone

Charles Holland

List of Buildings, continued

Unite de Habitation, Marseilles, France, 1953. By Le Corbusier
Royal Insurance Building, London, UK, 1907. By J J Joas and John Belcher
Guranty Building, Buffalo, US, 1896. By Louis Sullivan
Computer Technology building, Hemel Hempstead, UK, 1970. By Foster Associates
Oasis No. 7, Vienna, 1972. By Haus Rucker Co.
Olympic Games stadium, Munich, 1972. By Frei Otto
House in Uehara, Japan, 1973. By Takeru Shinohara
Skovshoved petrol station, Sweden, 1936. By Arne Jacobsen's
Roger Stevens Building, Leeds University, UK, 1970. By Chamberlin Powell and Bonn
Panopticon, theoretical design for a prison, 1791. By Jeremy Bentham.
House of Pleasure, theoretical design, 1804. Nicholas Ledoux
A La Ronde, Devon, UK, 1790s. By Jane and Mary Parminster
Centraal Beheer, Netherlands, 1972. By Herman Hertzberger
Frankfurt Kitchen, 1926. By Margarete Schutte-Lihotzky
Windmill Green, Norfolk, UK, 1949. By Tayler and Green
Royal College of Physicians, London, UK, 1960. By Denys Lasdun
American Bar, Vienna, Austria, 1908. By Adolf Loos
Aranya Housing, India, 1989. BY B V Doshi

BIBLIOGRAPHIC DETAILS

- HC - Paper over Board, £14.99
- Apr 2024
- 9780300263930
- 160 pages:
- 34 colour illus.
- Art and Architecture/Architecture

ABOUT THE AUTHOR

Charles Holland is an architect, writer and teacher. He is the principal of Charles Holland Architects, a design and research practice based in the UK.

CONTENTS

<i>List of Figures</i>	ix
INTRODUCTION	1
1 Style	21
2 Composition	49
3 Space	75
4 Materials	101
5 Structure	133
6 Use	153
<i>Further Reading</i>	177
<i>Acknowledgements</i>	179



A House for Essex by Charles Holland, FAT and Grayson Perry.

INTRODUCTION

HOW can we enjoy architecture? Architecture is useful – essential, even. It is profoundly bound up with how we live, how we organise ourselves and how these things have evolved historically. We know too that sometimes architecture aspires to the status of art. Important and vital things, but none of them necessarily about enjoyment.

This book could have been called *How to Read Architecture* or even *How to Understand Architecture*. But neither of those titles would have captured a sense of the pleasure in looking at and experiencing buildings. They sound worthy and important and quite probably highly stimulating. But enjoyable? Well, it depends where one finds enjoyment. This book is not an excuse for being incurious or less knowledgeable. But it *is* grounded in an experience of looking at buildings and predicated on trying to share some of the joy of that experience.

Enjoyment is a key part of how I experience architecture. When I design, there is a profound enjoyment in the process, in the challenge and the satisfaction of resolving that challenge. But I go looking for it, too, loving the thrill of tracking down buildings I have always wanted to see. Often, I stumble across it and I keep an eye out for things I find stimulating or surprising. I have learnt to look at architecture and this book is partly about trying to share what I have found. Of course, architecture also tells me a lot of things about people and places and the history of both. But looking at, experiencing, *using* architecture can bring enjoyment in itself, and it is this that I have tried to write about.

for Koolhaas she entered an international design competition for a building called the Peak (fig. 7), in Hong Kong. Hadid won the competition, and her drawings and paintings of the Peak came to define her career in spectacular style. She became almost instantly famous. The paintings – large, dramatic perspectives of her buildings – also became her architecture. Through them she could start to bend walls and explode plans. Surfaces became highly reflective or eerily transparent. Her jagged and fractured forms appeared to have floated in from somewhere else entirely and then stopped, momentarily, in space to form less a building than an assembly of forms that that could – conceivably – become inhabited by people.

The paintings – which still drew on Constructivism and retained elements of a more conventional modernist architecture – made Hadid's career. Their formal power and distinctive voice exploded across the world of architecture. It helped that Hadid – unlike many architects – remained enigmatically disinclined to explain

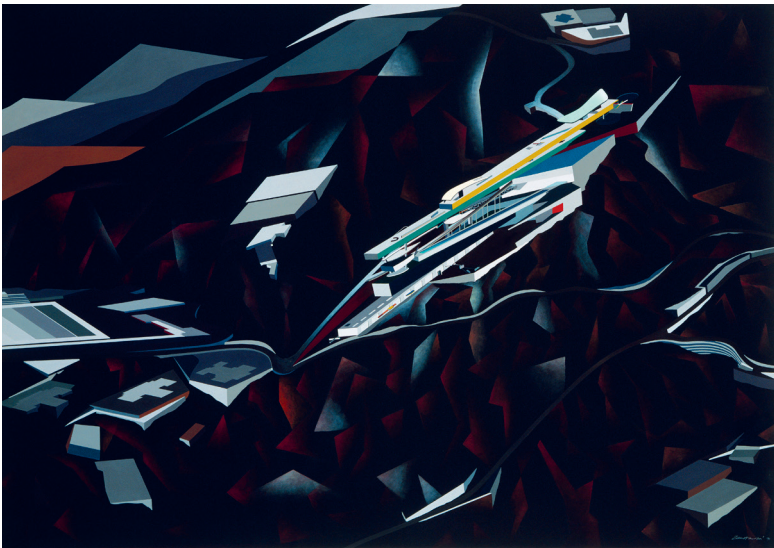


FIG. 7 The Peak, Hong Kong, painting by Zaha Hadid.

them. Seemingly, she had little in the way of a theory or explanation, which – in an architectural world of verbose theorising and incomprehensible essays – was a sort of relief in itself. Hadid could talk intelligently and authoritatively about many things, but her architecture seemed to come in some indefinable way from her own life force.

Hadid defined a style, a personal style that was based on an almost bodily relationship between her and her architecture. Her expansive paintings are an extension of her personality, a flamboyant gesture that could never find expression in tightly wound line drawings or architectural details. It was as if Hadid had to burst out of some confinement of normal representation in order to find her own architecture. One could define it to some extent: buildings made up of fragmented, crystalline forms caught during wilful and improbable acts of balance and implied movement. And it was unique, partly because it was very hard to copy or to do it remotely as well as Hadid.

Architecture is not generally an individual act. Despite the history of architecture appearing as a history of names, of singular achievements by individual authors, it is a collaborative activity. Buildings are big and expensive, and they are designed and realised by teams rather than individual geniuses. Even architectural drawings are the products of lots of people. It is rare – impossible, almost – for a single person to draw all the drawings required for a construction project. And so architectural drawings proceed by conventions, ones that lots of people can contribute to and even more can interpret and read and translate into buildings.

Hadid's drawings changed that. They are not entirely exceptional. Lots of architects have developed singular and identifiable styles of drawing. But what makes Hadid different is the degree to which her style of architecture is personal, and its representation based on her own hand. The style of her architecture is an extension of the style of her drawings in a way that is highly unusual. Lots of architects

Composition

How do architects compose buildings? Painters compose paintings. Musicians compose music. And architects compose buildings. That seems simple enough. But buildings can be large and complex things. They can also contain lots of elements that while necessary are not especially desirable: toilets and kitchens and bin stores and garages and plumbing and electrical wiring and all sorts of other things that we might not consider when assessing their aesthetic merits. Are these composed, too? All these things need to work, and much of that working is really about function rather than artistic composition. There is a lack of purity to architecture, a sense that it is negotiating so much stuff that the art of composition becomes compromised by necessity, practicality and legislation and a myriad other competing pressures.

Nevertheless, architects compose buildings. So how do they do this? Are there abstract rules that govern this, such as grids or mathematical ratios? Are there shapes that buildings are meant to fit into, and are these historically derived, based on past precedents? Or do architects start from scratch each time? Do buildings simply accumulate elements until all the required functions have been accommodated and nothing forgotten? How do architects even start this process?

Some buildings might appear to us as complete compositions, objects designed with an overall aesthetic aim in mind, such as a classical country house or a modernist skyscraper. But others come across as complex accumulations of parts, their ordering system – if they have



FIG. 9 Fire Station Number 4, Columbus, Indiana, designed by VSBA.

clearly to delineate that this is the entrance façade, in the manner of a stage set. The façade also has a tower, located centrally and symmetrically like the bell tower of a church. Most of the front elevation is in white brick, but this material doesn't quite cover the entire surface, with the 'leftover' parts in plain red brick.

The white brick describes a perfect elevation rather than the actual elevation. Dictated by clear, practical demands, including the size and number of fire trucks required, the elevation is – in VSBA's terms – slightly too wide and slightly too flat. These imperfect proportions are masked by the areas of white brick. It is as if they have drawn the proportions of the buildings that they would have *liked* to have designed onto the one they have had to design. There is a sleight of hand here, because ultimately it is the tension between the aspiration to perfection and the compromised reality that is important. VSBA's particular contribution is to formulate

Space

OF all the words or aspects of architectural terminology, space is perhaps the obscurest. Architects use the term often, but what are they referring to? It is easier to describe what space *isn't* than what it is. It isn't the building itself. It isn't the walls, and it isn't the objects in a room. It's not light or colour or even temperature. So what is it?

Space is seemingly intangible, the one thing that is not actually there. It could be something to do with atmosphere – the 'feel' of a room, for example – but it is also used to describe a more general sense of how a building is laid out and composed. We have talked about composition in the previous chapter, so here we will focus more on the *result* of that composition, what we could call the spatial consequences of how buildings and rooms and objects are arranged.

It might not help that architects themselves use the term in different ways to mean different things. Sometimes space is employed simply as a unit of measure, such as the dimensions of a room. Architects will refer to the size of spaces, by which they simply mean how large a volume is. A spatial breakdown might in this case be a list of rooms and their dimensions. There's nothing particularly complex about this, and if it were the only way the term was used then this might be a short chapter.

But what happens when the qualities or character of a space itself need to be described? Rather than positioning spaces according to clear hierarchies, architects describe spatial characteristics that are more subjective. Sometimes a value is added to the basic unit of

building. The work of the English artist Rachel Whiteread uses the same technique as Moretti but at full scale. Whiteread is best known for her casts of otherwise intangible places: the gap between the underside of a chair and the floor, the narrow slots between books in a library and – in her most ambitious work – the interior of a typical London Victorian house. Her temporary 1993 artwork *House* (fig. 14) consisted of a cast of the interior of a three-storey house. The walls, roof, windows and doors no longer exist, and what's left is a lump of concrete approximating the interior volume of the absent house. No, not just approximating. *It is* the interior of the house. The outer edge of the concrete contains the imprint of the containing walls, an inverted cast of the doorways, fireplaces



FIG. 14 *House*, Mile End, artwork by Rachel Whiteread.

William Oxenden Hammond, combined patterned brickwork with stone laid to suggest that a new house had emerged from the ruins of a much older one, a Victorian house evoking an Elizabethan mansion built from the remains of a medieval structure. Bricks used picturesquely and in various bonds – the pattern in which the bricks are laid – became Devey’s method for constructing elaborate fictive histories for his new houses.

The façade of numbers 26 and 27 Cowcross Street in London, a pair of warehouses designed in 1827 by Thomas Milburn, is a sublime example of the decorative potential of brick. Different bricks are laid in various bonds and patterns to achieve variety and contrast, delineating arches, floor levels and horizontal banding. Milburn draws on Italian Renaissance and Gothic sources to animate an otherwise regular grid of windows and openings. It is at once an ordinary commercial Victorian building and an extraordinary piece of decorative façade-making at the same time.

Steel

The materiality of the Sugden House was a calculated snub to the politer mainstream of modernism at the time. In their earlier design for a secondary school in Hunstanton, Norfolk, the Smithsons combined their emerging Brutalist aesthetic of using materials in as basic way as possible with steel-frame construction. This problematic building, which suffered from overheating and other issues, was also a homage to the work of Mies van der Rohe, the poet of the steel frame. Unlike the rather rough-and-ready Hunstanton School, Mies’s work is highly refined and luxurious in its materiality. His most famous building was one that lasted just a handful of weeks, a building that became a phantom within the history of modern architecture, exerting an enormous, mysterious pull based on a handful of black-and-white photographs.

Mies designed the Barcelona Pavilion at the 1929 International Exposition in Barcelona in collaboration with Lilly Reich (fig. 21). It was a remarkable piece of architecture, an elegant, minimal structure clad in the most opulent and exquisite of materials. It was made up of a series of horizontal planes, with a thin, oversailing roof hovering above a beautiful, travertine base. Slender chrome columns offer unlikely support to the roof because they seem barely there themselves. Slabs of pink onyx marble slide across the plan, loosely defining spaces if not exactly rooms. There are glass screens and a shallow pool and more walls of shiny green marble and a play of light, reflections and layers of transparency and opacity that produces an exquisitely refined experience. Here is an architecture of beautiful surfaces and flowing spaces, of luxurious materials and refinement. When there is something as mundane as a curtain, it is a deep red, floor-to-ceiling billowing wall of fabric, the kind of curtain that would swoosh without resistance across the space.

As a building it could not be more different from Hunstanton School, though it used precisely the same technology. Its steel



FIG. 21 Barcelona Pavilion, Barcelona, designed by Mies van der Rohe.

streets. At night, with the lights on, it becomes transparent. At neither point is it quite there.

Concrete

If there is one material that is most obviously associated with modern architecture, it is concrete. This connection is stylistic but also more general. Concrete is both ubiquitous and unpopular. It is often used as a pejorative term to describe unwanted contemporary development generally: ‘concreting over the countryside’ and ‘concrete jungle’ are examples of how concrete is frequently conflated with ugliness.

In the UK, concrete is routinely decried as a particularly unsuitable material, one that stains easily due to the climate, becoming grim and oppressive. Walk through almost any UK town and there will invariably be one obviously concrete building, probably built in the 1950s or 1960s and for public or civic use. So what is the attraction? Is there anything good to say about it beyond its expedient, pragmatic value? It is difficult to imagine most routine building occurring without it. We use it to make foundations and floors, even when the resulting building hides the material away. It is relatively cheap, immensely practical and forgiving to work with – none of which describes its attraction or, equally, why it is so disliked.

Concrete’s principal attraction for architects is its physical versatility. Strengthened by steel reinforcement bars, it can perform extraordinary structural feats. Unlike brick or stone, you don’t need to stack one bit on top of another. You can make shapes, extend floors as cantilevers, project buildings out of thin air. You can cast it into almost any shape. This gives it an incredible plastic virtuosity. Once you realise this, all those concrete buildings start to make more sense. They don’t need to act like traditional buildings made of load-bearing materials, so why should they?

It is hard to think of a more extreme expression of the capabilities of concrete construction than the São Paulo Museum of Art designed in the late 1960s by Lina Bo Badi (fig. 22). A vast concrete frame, painted blood red, supports a heavily glazed space hanging between the columns. It was the largest free span in the world when it was completed in 1968. The gallery floors act like a bridge suspended by the concrete frame and accessed by a staircase rising from the podium below. It is a breath-taking object that follows very little of architecture's traditional conventions. It has little relationship to the street. It has no obvious elevations in the accepted sense, no composition of windows and walls. It has no decoration and no obvious concession to craft or the resolution of details. Close up, it is rough and even crude, but it is undeniably spectacular and sophisticated as both a gesture and an experience.

Concrete lends itself to both dramatic, sculptural gestures and a vastly different conception of architecture from traditional building. Instead of simple relations between building, street and elevation,



FIG. 22 São Paulo Museum of Art, designed by Lina Bo Bardi.

across actual examples? Well, yes: if not in galleries that still exhibit Haus-Rucker-Co.'s experiments then in entertainment structures and temporary stages of music and other events. There are more permanent examples, too. The 1972 Olympic Games were held in Munich and located in an area of the city that had been flattened by bombing in the Second World War (fig. 28). Rather than clear the site of bomb damage, the site's master planner Frei Otto instead sculpted the debris into a rolling landscape, an exaggerated artificial topography in which the main stadium and swimming pool were located. To enclose them, Otto designed a series of giant tensile structures, tents made from interlocking acrylic panels and held up by a complex network of cables. The tents resemble a crystalline mountain range dancing across an artificial valley. Otto dispensed with architecture in the conventional sense and invented a hybrid landscape inhabited by lightweight enclosures. You could see this either as architecture without structure, or as architecture that is all structure. Otto's cobweb of cables and transparent panels is both structure and enclosure, a building where the elements holding it up are also the elements enclosing and defining space.

In his Munich work Otto realised some of Fuller's ideas, the most fundamental of which involved the negation of architecture itself, at least in the conventional sense. Sometimes, though, architecture strikes back, reclaiming structure for itself. I will finish this chapter with the work of Kazuo Shinohara, a highly influential Japanese architect who died in 2006. Shinohara's work went through several phases but almost all his buildings are characterised by the surprising and sometimes awkward presence of structure. It is there in his Tanakawa House, where a series of timber supports marches across the main space, and it is there in a House on a Curved Road, where the timber columns become concrete and dominate the interior. It is also very much there in his House in Uehara, where the concrete columns become massive and vast tree-like objects planted incongruously in the living space (fig. 29).

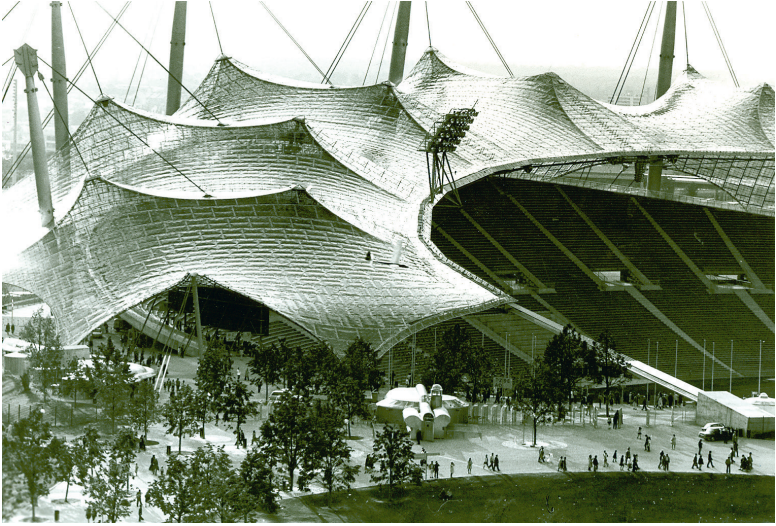


FIG. 28 Olympic Stadium, Munich, designed by Frei Otto.



FIG. 29 Interior view of the House in Uehara, designed by Kazuo Shinohara.

While it is abstract on the outside, the interior of the building is closely modelled on the rituals and symbolic activities of the college. Most memorably it contains a large, twisting staircase that takes you up to the formal and ceremonial hall at the top of the building. The stair is the route, and it forms the symbolic centrepiece of the interior. Membership of the Royal College of Physicians is via an entrance exam (among other things) culminating in an interview held in a formal room on the ground floor of the building. The interview room has two doors. If you pass the interview, you can leave the room via the door that takes you into the heart of the building. If you fail the interview, you return via the door you came in by. In a very real and physical sense the building acts as the spatial manifestation of the college, guarding entry against the uninitiated and framing the symbolic activities of the initiated.

Despite its modernity in stylistic terms, Lasdun's Royal College of Physicians is a very establishment building, one that reinforces the rites, rituals and rules of an age-old institution. It frames these rituals in elegant and sophisticated terms, and it makes a spatial virtue out of exclusive privilege. It is undoubtedly a great piece of architecture, one as conservative in some senses as the gentlemen's clubs of Pall Mall. It is a building framed internally by use in the most thoroughgoing way.

By way of contrast, we will move from Lasdun's large complex building in London to a small interior in Vienna. The American Bar was designed by Adolf Loos in 1908 and, remarkably, it is still there (fig. 32). Restaurants and bars don't usually last. By their nature they are transitory and subject to changes in taste and fashion. But Loos's bar has proved an insistent monument to the pleasures of drinking for over a hundred years.

We have already met Loos when discussing the subtle and psychologically complex houses he designed, mostly in Vienna. His American Bar contains similar ideas but on a smaller and even more intense scale. The bar announces itself to the street with a large

mosaic sign depicting the US flag. At night, light shines through the small fragments of glass. Entering from the street, one passes through a strange, mirrored alcove below the sign. It is a deliberately disorienting moment, as if one is stepping out of one world and into another. Which is Loos's point. Inside the American Bar, it could be any time of day.



FIG. 32 American Bar, Vienna, designed by Adolf Loos.

Inside, the tiny interior is lined with richly reflective materials – marble, lacquered wood and brass. Light glints off the array of bottles behind the bar. The ceiling is coffered – that is, divided into a grid of recessed panels. Where these meet the walls, Loos has installed mirrors so that the grid of panels appears to extend way beyond the limits of the actual space. It is a neat trick, one that increases the sense that the American Bar exists outside of both normal time and space. It is a place where a strong cocktail is the right answer whatever the time of day or night. Along the leading edge of the bar surface Loos has placed a thick, circular leather-clad tube to lean on. It is a useful object, but it is a joke, too. A man walks into a bar. At least in this case, it is a padded one.

It is a space as complex in its way as the Royal College of Physicians. Like Lasdun's building, it is shaped carefully around the rituals of its users. It can be crowded and lively or quiet and peaceful. With its disorienting reflections and surfaces, it is a space to lose oneself in. It is a supremely useful space but one dedicated to the luxury of wasting time.

The Architecture of Life

The evolution of buildings and their uses can be accidental and happen over time. But it can also be planned. To conclude this survey of use, I would like to return to an architect I mentioned right at the start. B.V. Doshi's career was long and illustrious. He began as something of a disciple of Le Corbusier and was awarded the Pritzker Prize – architecture's most important accolade – towards the end of his life in 2018. Most of his work is in India and it covers a vast range of building types and uses. Here we will consider just one of his projects, the Aranya housing scheme in Indore, begun in 1989 (fig. 33).

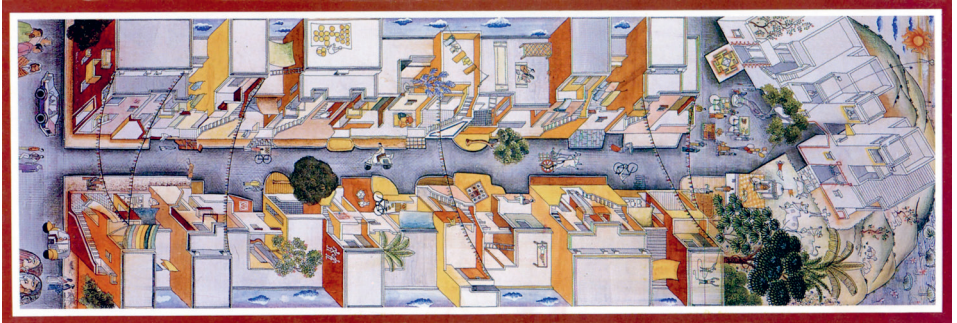
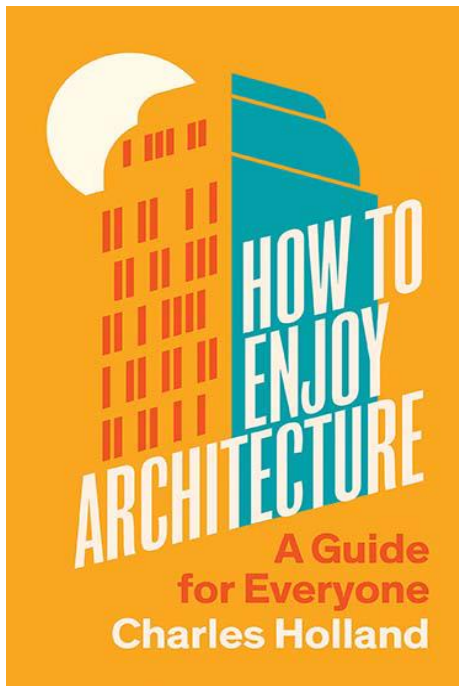


FIG. 33 Overview drawings of Aranya Housing, Indore, designed by B.V. Doshi.

We have thought about use in terms of the careful and considered design of a building for a specific function. And we have thought about use as something more transitory, something that occupies buildings regardless of what they were designed for. We have considered use as something large, important and fundamental to a building and as something, small, focused and specific, like a cupboard or a door handle. But what happens if we think of use not as a building exactly, but as a process, something neither designed specifically nor made to fit – something that is made meaningful only by its users? Aranya is an example of an architecture that is formed through use. It is a development for up to 80,000 people on an area of 85 hectares. Doshi's scheme for Aranya is really a framework for development by individuals. Plots are defined, services are provided and a foundation slab is built. Following this, individuals develop their houses in various ways using both stock parts and their own materials. Principles around density, traffic, public and private space are laid down, but much of the rest is left open.

Doshi's drawings for Aranya are extraordinary in themselves. There are many, describing everything from site arrangements to the multiple configurations of individual homes. But the most striking are the ones that depict an occupied street filled with houses and life. Architectural drawings tend to focus on architecture, unsurprisingly,



How to Enjoy Architecture

A Guide for Everyone

Charles Holland

List of Buildings

- [Waterloo Crescent, Dover, UK](#), 1834 – 08. Designed by Philip Hardwick
- Gateway Flats, Dover, UK, 1953. Designed by Roger K Pullen and Kenneth Dalglish
- Stage Hotel, Dover, UK, 1957. Designed by Louis Erdi
- Henleys of Dover garage, Dover, UK, 1960. Designed by Louis Erdi
- Basilica of Saint Francis of Assisi, Italy. 1228 – 1253
- Sainsbury Wing, National Gallery, London, UK, 1988 – 1991. By Venturi Scott Brown Associates
- Homewood, Hertfordshire, UK, 1903. Designed by Edwin Lutyens
- Centre Pompidou, Paris, France, 1974. By Piano and Rogers
- Lloyds Building, London, UK, 1986. By Richard Rogers Partnership
- Hopkins House, London, UK, 1976. By Michael and Patty Hopkins
- Midland Hotel, Morecombe, UK, 1933. By Oliver Hill
- Frinton Park Estate, Essex, UK, 1930 – 35. By Oliver Hill
- [4 Cawley Street](#), London, UK, 1905. By Horace Field
- Great House, Dedham, Essex, UK, 1938. By Raymond Erith
- Provost's House, Queen's College, Oxford, UK, 1960. By Raymond Erith
- Spade House, Folkestone, UK, 1903. By Charles Voysey
- Orchards, Hertfordshire, UK, 1913. By Charles Voysey
- Drawing of The Peak, Hong Kong, 1983. By Zaha Hadid
- House V1, Connecticut, US, 1975. By Peter Eisenman
- Palazzo Rucellai, Florence, Italy, c1440. By Leon Battista Alberti
- Fire Station Number 4, Indiana, US, 1966. Designed by Denise Scott Brown and Robert Venturi
- Villa Rotonda, Vicenza, Italy, c1590. Designed by Andrea Palladio
- Plan of Derby House, London, UK, 1728. By Robert Adam
- The Grange, Ramsgate, UK, 1843. Augustus Pugin
- 33rd Lane, Colombo, Sri Lanka, c1958. By Geoffrey Bawa
- IIT Campus, Chicago, US, 1941. By Mies van der Rohe
- Modena Cemetery, Italy, 1971. By Aldo Rossi.
- Architectural models, produced for *Spazio magazine*, 1952. By Luigi Moretti
- House, Public Artwork, London, UK, 1993. By Rachel Whiteread
- Villa Muller, Vienna, Austria, 1930. By Adolf Loos
- Villa Savoie, Paris, France, 1931. By Le Corbusier
- Houses of Parliament, London, UK, 1840s. By Charles Barry and Augustus Pugin
- Uffizi Gallery, Florence, Italy, 1550s. By Giorgio Vasari.
- Unite de Habitation, Marseilles, France, 1952. By Le Corbusier
- Stowe Gardens, Northamptonshire, UK, 1730-1741. By William Kent, Capability Brown and others.

BIBLIOGRAPHIC DETAILS

- HC - Paper over Board, £14.99
- Apr 2024
- 9780300263930
- 160 pages:
- 34 colour illus.
- Art and Architecture/Architecture

ABOUT THE AUTHOR

Charles Holland is an architect, writer and teacher. He is the principal of Charles Holland Architects, a design and research practice based in the UK.