

THE JAPAN ARCHITECT

JA 34

SUMMER,
1999 季刊

DIMENSIONS



of the URBAN HOUSE



住宅のディメンション



442442

CAN THE CITY BE DELINEATED BY MEANS OF HOUSES

Manabu Chiba

There has been little discussion up to now in Japan concerning the connection between houses and the city. The word "city" of course is frequently used, but the city that architects talk about in the context of their houses, especially detached houses, is vague in overall image and abstract in concept. At times the word refers simply to the world outside the architect's own site.

Some may feel that there is no such thing as a city in Japan in the first place. In Tokyo, for example, two-story wooden houses are to be found at the bases of skyscrapers in Shinjuku and on the streets behind splendid commercial buildings in Aoyama and Roppongi, and detached houses form an endless sprawl throughout the Kanto region. It might all be described as only one enormous suburb. The issue here, however, is not whether the city exists or not. We perceive the city through the presence of an abstract quality called "urbanity". That urbanity is engendered by a combination of material and phenomenal factors, that is, physical urban spaces and human activities taking place in those spaces. It would seem all the more necessary, therefore, that, as architects, we try to redefine urban spaces as an environment of greater tangibility and substance through the act of design. What exists may only be describable as a suburb, but we still need to see houses as a cross-section of urban space instead of treating urban space as merely an expedient and a foil for our houses. We are today at a point where we must recognize this need and try to develop some sort of urban image.

Looking back, we can see that around 1960, when architects began to express themselves through detached houses in cities, many different visions existed of the house. Some houses were set in opposition to the city, some were environments cut out of the city and still others were works of art. The city was the unstated premise on which these buildings were based. Though many of the architectural experiments of the time remain forceful, from the point of view of urban space, they depend for their effect on being closed, sealed-off domains. Roughly speaking, there have been two different forms of houses in cities in Japan: the townhouse (*machiya*) of the commoner and the upper-class residence (*yashiki*). The samurai residence in Edo was an example of the latter form. The main building, surrounded by gardens, stood on a property enclosed by a wall. That form has undoubtedly continued to serve as a model. There was a tradition, therefore, on which architects could build, one that made it acceptable to create houses that were self-sufficient.

The urban landscape has undergone rapid transformations in the

last thirty years. Large estates have been subdivided as a result of land policies and the tax system, and farmland has increasingly been turned into residential lots. A considerable percentage of the population now own their houses, but at the price of an extremely uniform landscape made up of closed domains that are free of any ties to the city in which they exist. In the process, urbanity has been lost.

In this enormous suburb of small residences, detached houses continue to be the subject of design, and diverse forms of houses are still being produced. There are some designs that interpret the house as a building type made ambiguous by changes in the family structure, and still others that show the house prescribed by complementary relationships to other facilities scattered throughout the city. Although such designs based on an internal logic are still to be found, a deliberate attempt is starting to be made by other architects to create relationships between houses or to respond to the environment of the site. These architects are critical of the way in which the present arrangement of houses has inevitably created closed boundaries between individual domains and are trying to connect houses directly to urban spaces.

Doubts naturally remain about the wisdom of considering the city simply through the medium of detached houses. Some contend that the possibility of constructing the city from collective housing, for which there is obviously a great need, ought to be explored, and such an argument has merit. However, others would argue that cities destroyed in the Kobe Earthquake, for example, were able to reconstruct themselves in a relatively short time precisely because they were made up largely of detached houses, that is, because the burden of rebuilding was so widely and evenly distributed. Moreover, the fact that other buildings in Japanese cities, from skyscrapers to condominiums, also have site plans modeled on the same residential form suggests that experiments in detached houses have the potential to exert a wide influence.

That is why I view with hope attempts to redefine urban spaces through houses, that is, attempts to redefine the boundaries of houses with urban spaces. It may be that the new urban image we have been trying to delineate is not a radical departure from our present environment and that what this unique city made up of detached houses requires is simply the acquirement once more of an urbanity of some kind.

(translated into English by Hiroshi Watanabe)

KIYOSHI SEIKE and the Design System

Seike House / 1954, 1970

清家清+デザインシステム

清家邸 1期・2期

"The environment has also changed over the past 16 years. Even in once quiet residential areas, there is so much noise from automobiles and loud-speakers of recycling trucks such that one cannot study with one's window open. (The first mistake of my former house was) the experiment of having the private living space entered directly from the garden. I was shocked by how not only uninvited visitors, but also trash, dogs, and noise readily intruded upon the living space. So in this house, there is a grand entry hall. (Shinkenchiku, January 1971)

「この16年間に環境も変わった。静かだった住宅地も、自動車の騒音、ちりが交換のスピーカーと、勉強のときは窓も開けておけないほどになってしまった…(旧居の失敗の第1は)庭からじかにという試みをしてみた。ところが招かれざる客だけでなく、ゴミ・犬・騒音 etc. が遠慮会釈なく侵入してくるのには驚いた。それで、今度の家には立派な玄関がついている。」(新建築1971年1月号)



location: Ota-ku, Tokyo

phase 1:

site area: 182m² building area: 50m² total floor area: 70m²
 structure: reinforced concrete; 1 basement and 1 story
 completion date: 1954

phase 2:

site area: approximately 1,000m² total floor area: 190m²
 structure: steel frame, wood, reinforced concrete, and concrete block; 1 basement and 2 stories
 completion date: 1970

(above) The first-phase house.

(middle) The second-phase house.

(below) Living room of the second phase.

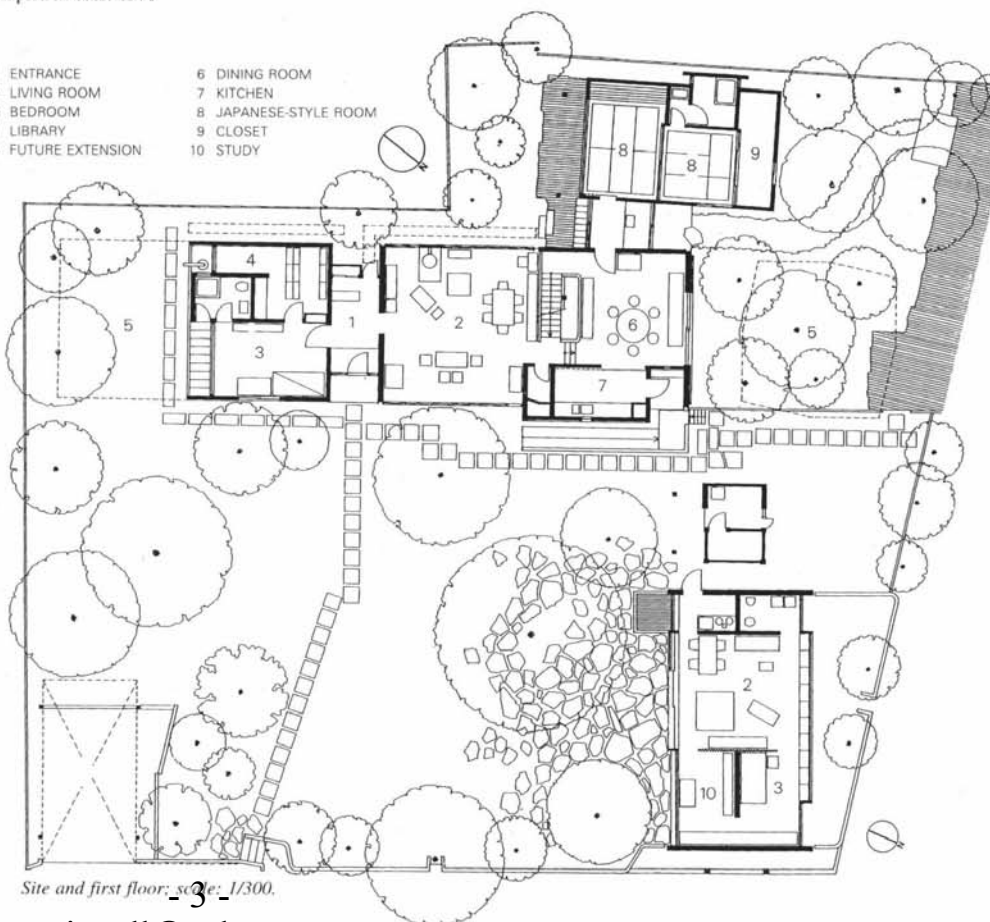
(上) 第1期の「私の家」.

(中) 第2期の「続私の家」.

(下) 第2期の居間.



- 1 ENTRANCE
- 2 LIVING ROOM
- 3 BEDROOM
- 4 LIBRARY
- 5 FUTURE EXTENSION
- 6 DINING ROOM
- 7 KITCHEN
- 8 JAPANESE-STYLE ROOM
- 9 CLOSET
- 10 STUDY



Site and first floor; scale: 1/300.

KIYONORI KIKUTAKE

Sky House / 1958

菊竹清訓
スカイハウス

"As society constantly expands and develops, the ability to freely rebuild, expand, and dismantle and reconstruct buildings becomes essential. It will gradually become widely accepted that this way of thinking, that is a theory of change as the fundamental outlook for all architecture and cities, should be considered an inescapable feature of the problem of environmental space."
(*"Building Architecture for Humans"* Inoue-Shoin, 1970)

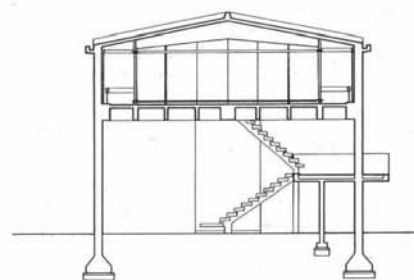
「…新たにつくりかえられたり、増築したり、移築したりということが自由にできるということは、発展成長する社会の環境にとって有効なものではないか、この考え方が、こうしてすべての建築および都市に対する基本的な考え方としてとりかえの理論が、環境空間の問題にとりいれられるべきである、ということを次第に確信づけられることになっていくわけです。」 (『人間の建築』井上書院、1970年)



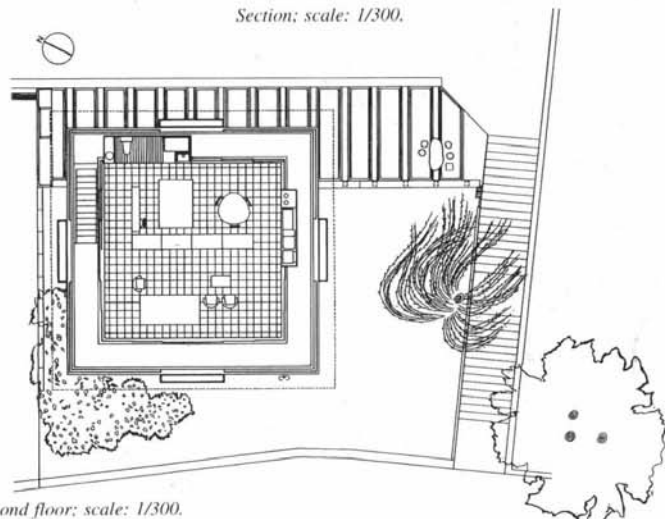
location: Bunkyo-ku, Tokyo
site area: 247m²
building area: 104m²
total floor area: 98m²
structure: reinforced concrete; 2 stories
completion date: 1958

(above) General view from the south. photo by Akio Kawasumi.
(below) The second floor space is surrounded by an open corridor with triple sliding fixtures: shoji screens, glass doors, and shutter doors; this space is currently used as a guest room.

(上) 南側全景。
(下) 2階部分は、障子、ガラス戸、無双雨戸の三重建具を備えた開放的な回廊が取り巻いており、現在はゲストルームとして使用されている。



Section; scale: 1/300.



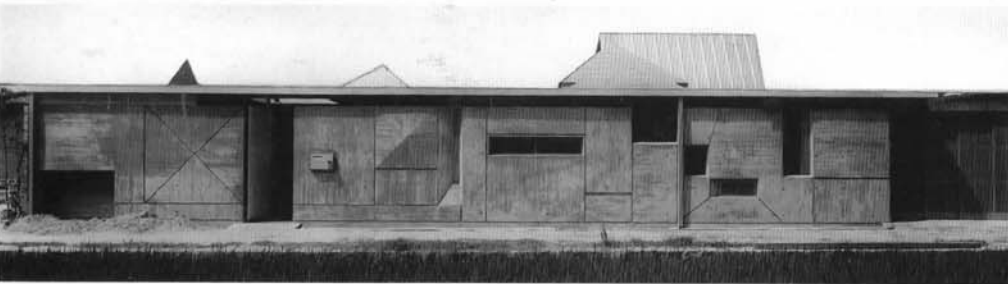
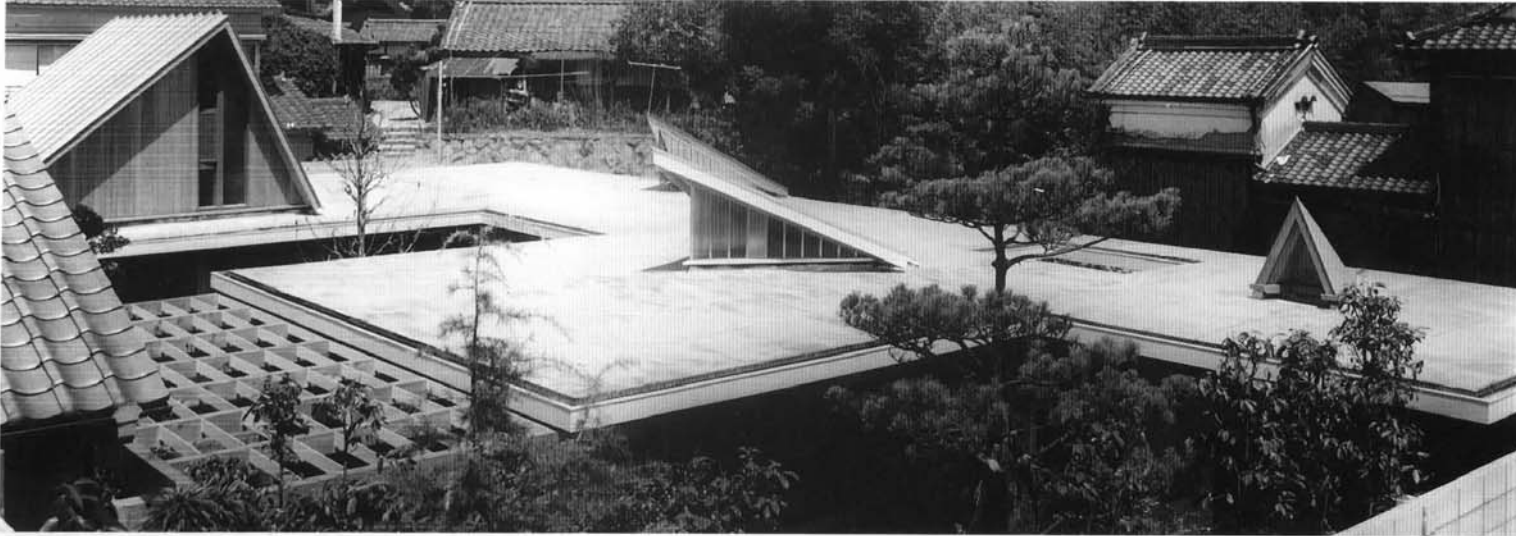
- 4 - Second floor; scale: 1/300.

No Front House / H / 1962

坂倉建築研究所大阪支所 (西澤文隆)
正面のない家/H

"The lot was located in an environment much worse than expected. Here two-story houses were jammed together, almost illegally overbuilt on tiny plots determined by irrational city planning. Therefore, we decided to create this house as an object isolated in all senses of the word, completely separated from the surrounding houses and carried based on the fundamental spirit of the courtyard house."
(Shinken-chiku, October 1962)

「周囲の雑な区画整理により狭い敷地に建蔽率違反に近い2階の家々が建混んでしまい、思ったよりも悪い環境におかれていたが、われわれはこの住いを周囲の家々から完全に、この意味で隔離されたものにしようとし、コート・ハウスの精神を貫いた訳である。」
(新建築1962年10月号)



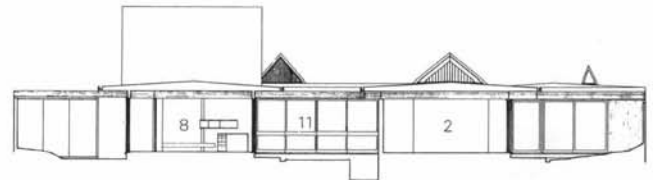
location: Nishinomiya, Hyogo Prefecture
site area: 287m²
building area: 154m²
total floor area: 154m²
structure: reinforced concrete; 1 story
completion date: 1962

(above) Exterior view from the southwest.
(middle) View toward the entrance facade from the east.
above and middle images: Photos by Toshio Taira
(below) View toward the living room from the Japanese-style room.

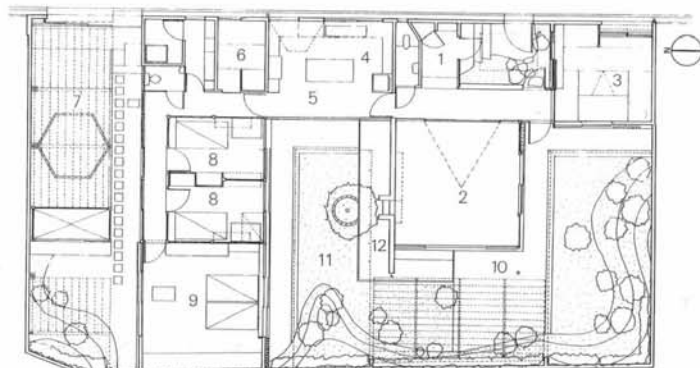


- 1 ENTRANCE
- 2 LIVING ROOM
- 3 JAPANESE-STYLE ROOM
- 4 KITCHEN
- 5 DINING ROOM
- 6 MAID'S ROOM
- 7 GARAGE
- 8 CHILDREN'S ROOM
- 9 MASTER BEDROOM
- 10 TERRACE
- 11 COURTYARD
- 12 POND

(上) 南西より見る。
(中) 東からエントランス・ファサードを見る。
(下) 和室より居間を見る。



Section: scale: 1/300.



First floor: scale: 1/300.

TAKAMITSU AZUMA

Tower House / 1966

東孝光
塔の家

"It is my desire to remain steadfast in the middle of the city, as it is, with its crowds of people and in its chaotic and contradictory state. I want to contemplate, discuss, and observe the changes of the city from its very core." (Kenchiku, June 1967)

「この混乱と矛盾のごちゃ混ぜの人間の集まりである現実の都市そのものの中に踏み留まりたいというのが私の願いなのである。…これからの都市の変化をその真只中で考え、論じ、見守って行きたいのである。」 (建築1967年6月号)



location: Shibuya-ku, Tokyo
site area: 20.56m²
building area: 11.80m²
total floor area: 65.05m²
structure: reinforced concrete; 1 basement and 5 stories
completion date: 1966

(above) Exterior view from the west, seen from across the street. Photo was taken in 1997.

(below left) View from the east.

(below right) View toward the living room window opening, looking out toward the city space of Tokyo, seen from the staircase of the mezzanine. The bathroom is on the right.

(上) 西より通りを介して見る。1997年に撮影。

(左下) 東から見る。

(右下) 中3階の踊り場より居間の開口部を見る。東京の都市風景が一望できる。右手に浴室。

- 1 ROOF TERRACE
- 2 CHILDREN'S ROOM
- 3 MASTER BEDROOM
- 4 LIVING ROOM
- 5 ENTRANCE
- 6 PORCH
- 7 GARAGE
- 8 LIBRARY



Fourth floor.



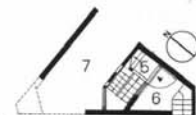
Third floor.



Mezzanine.



Second floor.



First floor; scale: 1/300.



Basement.



Matsukawa Box / 1971, 1978

宮脇建築研究室

松川ボックス 1期・2期

"Designing a building that is to go up in the middle of the city must begin by following the primary environment. One can only create proper form by respecting the pre-existing environment and improve upon it. After following these conditions, one can then have permission to start to build one's own space..."
(Kenchiku Bunka, December 1987)

「都市の中に建てようという建物は、常に先人である環境へのからの参加者であり、そこに存在している環境に対して、それを守り、それをよりよくするような形でしか参加をしてはならないこと、そのなかで初めて自分の空間をつくる許可が得られるのということ...」
(建築文化1987年12月号)



location: Shinjuku-ku, Tokyo
 site area: 358.9m²
 structure: reinforced concrete and wood; 2 stories
 phase 1:
 building area: 57m² total floor area: 107m²
 completion date: 1971
 phase 2:
 building area: 88.5m² total floor area: 157.5m²
 completion date: 1978

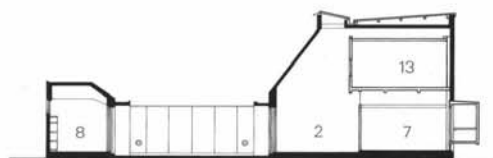
(左上) 中庭を見下ろす。
 (右上) 第2期住宅の居間。
 (下) 第2期住宅の居間より中庭を見る。



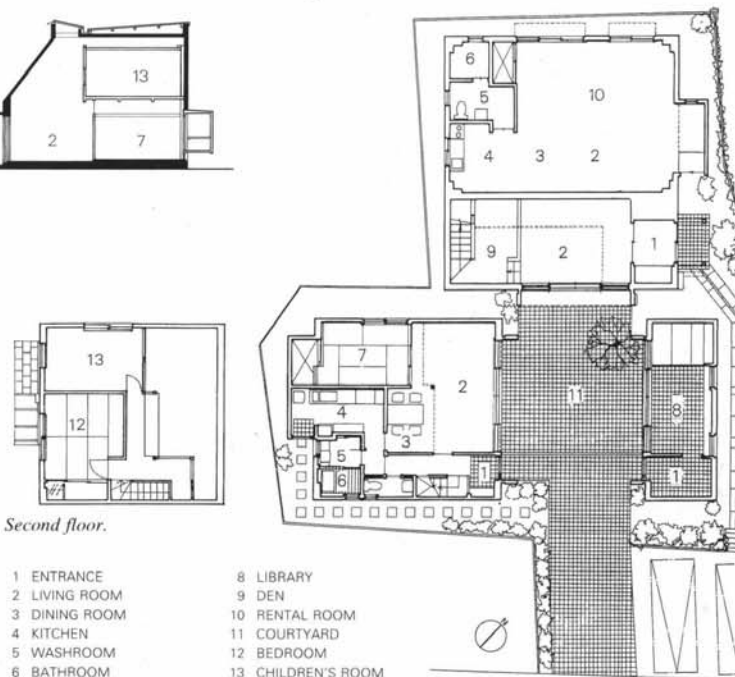
(above left) Downward view into the courtyard. Photo by Osamu Murai.

(above right) Living room in the second-phase house.

(below) View toward the courtyard, seen from the second-phase living room.



Section; scale: 1/300.



Second floor.

- 1 ENTRANCE
- 2 LIVING ROOM
- 3 DINING ROOM
- 4 KITCHEN
- 5 WASHROOM
- 6 BATHROOM
- 7 JAPANESE-STYLE ROOM
- 8 LIBRARY
- 9 DEN
- 10 RENTAL ROOM
- 11 COURTYARD
- 12 BEDROOM
- 13 CHILDREN'S ROOM

Site and first floor; scale: 1/300.

TOYO ITO

House in Nakano / 1976

伊東豊雄
中野本町の家

"It could probably be said that my daily life is experienced completely within the city. Here my connections with the physical phenomena of the city accumulate within me to the extent that it permeates the rhythms of my body and my sense of movement. When I express these feelings within architecture, it becomes my affirmation of the city."
(Shinkenchiku, November 1976)

「ただ私の日常はすべて都市の内になされてあり、そこでの物的事象のかずかずは都市との関わりとして私の内部に積り、私の身体のリズムや運動感覚にまで浸透しているといえるであろう、このように身体化された感覚を建築のなかで表現することが、私にとって都市をしるす意味となる。」
(新建築1976年)



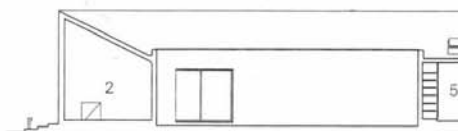
location: Nakano-ku, Tokyo
site area: 367.61m²
building area: 150.97m²
total floor area: 148.25m²
structure: reinforced concrete; 1 story
completion date: 1976

(above) Exterior view from the north.
(below) Main room. Ceiling height: from 2.2 to 3.9m. Total length: approx. 45m.

(上) 北より見る。
(下) 広間、天井高：2.2m～3.9m、延長：約45m。

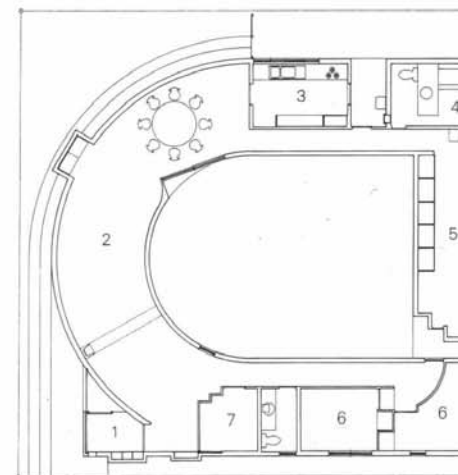


Section; scale: 1/300.



Section.

- 1 ENTRANCE
- 2 MAIN ROOM
- 3 KITCHEN
- 4 BATHROOM
- 5 STUDY
- 6 BEDROOM
- 7 CLOSET



First floor; scale: 1/300.

TADAO ANDO Architect & Associates

Row House in Sumiyoshi / 1976

安藤忠雄建築研究所
住吉の長屋

"...putting up a building has a quality of being once and for all, but it is also only through these individual buildings that one establishes a relationship with a society that is in flux. So in a manner like pounding in wedges one by one, there is no alternative but to substantiate one's identity in the city bit by bit."
(Shinkenchiku, February 1977)

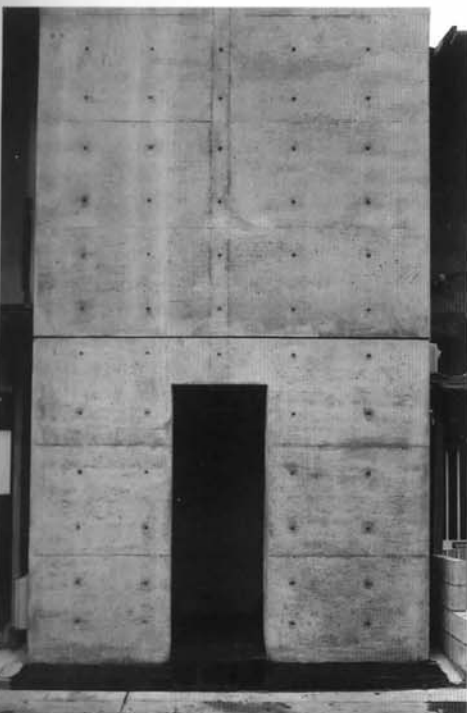
「建築とは一回性であり、かつ建築を通してのみしか社会と関わり合いをもてないからだ。そこでひとつひとつ楔を打つように、街にひとつひとつ自己の主体性に裏づけられたものをつくっていくよりほかには方法がない。」
(新建築1977年2月号)

location: Sumiyoshi-ku, Osaka
site area: 57.27m²
building area: 33.70m²
total floor area: 64.72m²
structure: reinforced concrete; 2 stories
completion date: 1976

(above) The house was to replace one of three existing wooden row houses.

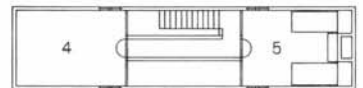
(below left) View toward the entrance facade from the north.
(below right) Downward view of the court. The residents of this house always have to pass through the exterior court when moving to and from other rooms.

(上) 3軒続きの木造長屋の中の1軒を再生したもの。
(左下) 北よりエントランス・ファサードを見る。
(右下) 中庭を見下ろす。住み手が部屋から部屋へ移動するときには、常に外部である中庭を通らなければならない。

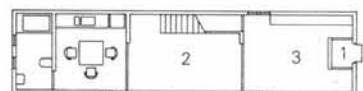


Site: scale: 1/1,500.

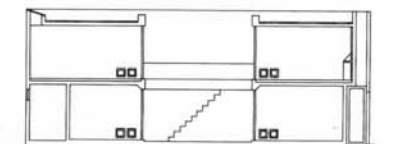
- 1 ENTRANCE
- 2 COURT
- 3 LIVING ROOM
- 4 SPARE ROOM
- 5 BEDROOM



Second floor.



First floor: scale: 1/300.



Section: scale: 1/300.

SEEING BEYOND DICHOTOMIES

Yoshiaki Hanada

Focusing on the Boundary between Houses and Nonhouses

It is difficult to provide a general definition, in words or diagram, of the house as a building type.

What exactly is a house? The first reply might be, "A house is a building in which a family dwells", but that gets us nowhere, as no clearcut historical or social definition exists for family. Attempts at a functional definition might yield statements such as, "A house is a place where people gather together in close harmony" or "A house is the only place where certain kinds of behavior are possible", but today, when so many different building types exist, it is difficult to imagine any behavior that is engaged in exclusively in a house. We might disregard function and focus on architectural image. A statement such as "A house is a building with a gabled roof", however, is obviously contradicted by the existence of houses with flat roofs and vaulted roofs. We might assert that a house has a distinctive floor plan, one in which a corridor leads from an entrance vestibule to the living room and bedrooms. However, many building types such as hotels, schools, hospitals, and prisons, have public or private spatial units that correspond to entrance vestibules, kitchens, living rooms and bedrooms.

No doubt some will scoff that by such a discussion we are only playing with words. What is the building we live in, if not a house, and who are the people we live with, if not a family?

We ought not to forget, however, that our families are by no means generic families but belong to a special form called the modern family. In the modern family, separation is maintained between the family domain and the public domain, members have strong emotional ties to each other, division of labor according to sex, with men working outside and women staying at home, is practiced, focus is on children, and group cohesion of the family is reinforced.

The most important of these points is the separation of the family domain from the public domain. It is because of this separation that people have withdrawn from the public domain into the family, leading to the cohesion of the family as a group and the establishment of emotional ties between family members. Love for a child has been transformed into a child-centered way of life, in which every effort is made to prepare him or her to be a capable human being in the modern marketplace, that is, the world. To make that way of life possible, a division of labor has inevitably developed between the sexes, with women becoming the mainstay of the household.

Modern society, therefore, is the union of the unit called the modern family and the modern market, which exists outside the family. This can be expressed by the formula: modern society = modern family + modern market. It is, in other words, the union of love and money. Moreover, if houses are the containers for the modern family and building types other than houses are the containers for the modern market, then the spaces of modern society are a combination of spaces that are houses and spaces that are not houses; i.e. spaces of modern society = houses + nonhouses.

As I have already pointed out, the modern family is not a concept that can be defined in isolation. Its existence is conditional on the modern market, which lies outside the family and to which it is linked in a complementary relationship. Therefore, the house, as a container of the modern family, can only be defined in complemen-

tary relationship to other building types. Of necessity, nonhouses play an important part in determining what houses are like, as houses play an important part in determining what nonhouses are like.

That is one of the reasons defining the house is so difficult. Since the house exists only in complementary relationship to other things, there is no such thing as a unique, absolute image of a house or a family. The house represents a provisional boundary drawn between it and the nonhouse, an index or criterion used to draw that boundary, or in a more abstract sense, an interpretation of how the outside world is to be understood. Designing a house is an intellectual operation on that boundary. How, then, exactly is that boundary designed?

The Hidden Danger of Using a Word Such As "City" as a Blanket Term for the Outside World

The need to define the house in terms of a complementary relationship makes it easier to understand the desire of many architects to use the word "city" in trying to explain their houses. By substituting the word "city" for "nonhouse"—the item necessary to any definition of the house—one arrives at a rationale for one's design.

Take, for example, the terms "urban house" and "urban housing". Whatever their origin or the changes in meaning to which they have been subject, such expressions do impart to the "city" a special meaning.

I will leave an actual analysis of examples to another time, but when an architect uses such expressions, he has in mind by the word "city", not just the townscape around the site, but more abstract images such as "the harsh living environment", "the confused landscape", "a society systemically full of deceit" or "the modern contradiction". It then becomes easy to postulate two poles in opposition: the "city", representing everything that ought to be denied or rejected, and the "house", a highly concentrated space that needs to be protected because it is surrounded by that "city".

The architect usually characterizes his effort by a metaphor, such as that he is "driving a wedge into the city". His objective, when referred to as "a dissimilative effect", sounds impressive. But the "city" in that case is only a preconceived background on which a dissimilative effect can be had, or in which "a wedge can be driven". The "urban house" as a design approach is dependent on that tautology. Consequently, the resulting houses, as the nearly windowless walls facing the street in many cases attest, embody the architects' interpretation of the "city", but fail to effect any change in the boundary between the "house" and the "city".

There is not the space here to discuss this matter in greater detail, but I believe the above comments are applicable to many acts of residential design and indeed to architectural design in general. It is not just a matter of the "city". Broad generalizations are frequently made about the state of the world, with allusions to other fields, and facile parallels are drawn between the images conjured up by those words or the relational schema suggested by the words on the one hand and the tactility of things or the arrangements of architectural spaces on the other. It is the substitution of an abstract, easily-solved problem for the real one, that is, a failure to consider the relationship between different categories, namely language and architecture.

Toward a More Realistic Understanding of the World

A number of houses recently published in architectural magazines in Japan can be seen as critical of the abovementioned approach to design.

To put it in the context of this article, their architects are mindful of the various boundaries that surround a house, and by moving the position of those boundaries, they create changes in the condition of the house. They want to be able to explain logically the thoughts behind their design, instead of seeking an easy rationale for their designs in the outside world, and scrupulously avoid facile translations between language and architecture. A complex problem is considered as a complex problem. That is the stance the architects have taken in designing these houses. In what follows, I have considered from such a viewpoint the work of a number of architects published in this magazine.

Toshiharu Yoshii is one of the architects who make the thicknesses of boundaries the subject of design in an easily comprehensible way. In a series of houses including the "House in Noda" and "House in Suma Tenjincho", he has proposed devices or mechanisms for making adjustments in complex relationships; e.g. the relationship between the site and the street in front of an adjacent property, the relationship between family members, and the relationship between several different generations living together. Of course, solving such problems is a part of any residential design, but what I find interesting in his work is the fact that these mechanisms are not simply added to the house. He sees the house as being itself an apparatus for making adjustments, that is, he sees the creation of such an apparatus for adjustment as the objective of design. His intention seems to be, not to make the house an expression of relationships, but to turn the house itself into those relationships or boundaries.

The works by Yoshiharu Tsukamoto, including "Ani-House" and "Mini-House", are impressive for the relationship established between each house and its site. The sites are typical of urban sites in Japan, being 66 to 100 square meters in area and located in densely-built areas. Most architects would build the house or the garden wall up to the property line, and arrange the scheme around a courtyard, though the periphery might be designed in some way. Tsukamoto, however, designed each of these houses as a villa, that is, he arranged each building in the middle of the site, leaving an open area on all sides. This open area has been given a complex configuration, with stairs and bathrooms extended in a three-dimensional way. This generates pleasant views from inside the house and provides a somewhat strange buffer zone outside it.

Tsukamoto calls these designs the result of his focusing on "the way the building stands". "The way a building stands" is a somewhat unusual expression, but it might be thought of as an equilibrium achieved by defining the house from both urban and architectural points of view.

The problem with most residential areas in Japan, in his opinion, is that individual lots, though planned with detached houses in mind, are too small for building comfortable villas but too low in density for townhouse-type solutions. He believes, therefore, that by searching for an appropriate "way for the building to stand", light

will be thrown, through controls on the house, on its correlative, the city. This might be rephrased in the language of this essay as an attempt to redefine, not only the house, but the world outside the house—that is, the city—by designing the boundary between the house and the nonhouse. It is a very lucid idea and is in sharp contrast to the idea of simply accepting a stereotypical image of the city and driving a “wedge” into it.

Taira Nishizawa has made interesting efforts with respect to the language of architecture. His thoughts are well presented in an essay entitled “The Materials of Size”. Instead of depending on the outside world to provide a logical system that might serve as the basis for architectural design, he attempts, as much as possible, to create a language from within architecture. In order to “reexamine buildings from a different angle”, but “only an angle with universal character”, he asks, not “what is a building?” but “what is a building made of?” He builds the hypothesis that buildings are made, not of “intentions or views” or “uses or functions”, (though these are recognized as necessary), but of “materials and procedure”. By “materials and procedure”, he does not mean building materials. He means, instead, indices of scale such as height, width, length and area, three-dimensional units that combine those indices such as “size”, “long-and-narrow”, “outline” and “compressed”, and verbs that indicate operations such as “to scatter” and “to gather”. They form a collection of the elements from which buildings are assembled and the rules for the arrangement of those elements; in other words, Nishizawa is trying to create a language.

The point that needs to be made here, and it is indeed a noteworthy point, is that the systematization he is attempting to develop is the polar opposite of what is often referred to as autonomous architecture. That is, he conceives of “materials and procedures”, not as a set of closed operational rules, but as something that makes possible an open approach to architectural design, one that permits someone to make a mistake, and for someone else to try anew. The four houses that he designed to test that idea—“Tachikawa House”, “Kumagaya House”, “House O-ta” and “Villa in Suwa”—have distinctive site plans that generate curious relationships to areas around each site. No doubt his language is sufficiently developed to look critically at the design intentions and results of his own work. Nishizawa is a stickler for logic, and consequently, his writings, contrary to the nature of the ideas expressed in them, may give the reader an impression of inflexibility. Nevertheless, his efforts are extremely interesting because they are an unusual attempt to develop a way of, not simply describing existing architectural spaces, but discovering new ones.

It is dangerous to generalize from a few examples, but a number of houses published recently in Japanese architectural magazines that impress one as especially sincere suggest that something like an ethical stance is being taken with respect to the present condition. Yutaka Saeki, a cognitive psychologist, states that “a state in which one continues to aspire to reality and to have hope for explication, even to a small degree” is marked by a sense of reality. Perhaps, such a pursuit of reality is behind those houses. These architects seem to be saying that, in order to perceive the world in all its com-

plexity, we need to discard shop-worn phrases, devise more accurate models that link the world, architecture and the city, and see the world more realistically through those models. Naturally, such ideas and buildings, being so different in design from the residential areas around them, might also be called “wedges”, but instead of doing nothing about the city, they at least begin to suggest new ways in which the world might be programmed.

Seeing beyond Dichotomies

Well over a million houses are constructed every year in Japan, but this essay has commented on fewer than ten of them. They were built, moreover, over several years. There are many other houses, architects and design approaches that deserve discussion.

A number of problems present themselves, such as what to do about the landscape in suburban residential areas, how to consider the sustainability of houses, how to participate in the on-going commercialization of houses, and how to adapt to transformations of the image of the family. They all seem to come down to the issue of what the architectural profession ought to be like and how architects ought to design if the quantitative problem of housing supply is to be addressed. Confronted by this problem, many architects today are at a loss, and some researchers are exasperated by the timidity of architects.

I would not go so far as to characterize this too as a problem of boundaries, but even so, the problem will remain unsolved as long as it is framed as an either-or situation. It is not a question of whether a river, say, ought to be crossed or not. Seeing things as a dichotomy is itself the problem. It is important that we gain the capacity to see the river as not a river. Discussions on whether architects are artists or not, or whether a building is a work of art or not, are typical dichotomic propositions that periodically surface, but to someone who sees the complexity of the problem, the issue should not even arise. The realistic thinking I have attributed to the three architects discussed in this essay is, despite the absence of any direct confrontation of the issue of quantity, an example of such a vision.

Finally, to go back to the image of the boundary between houses and nonhouses that was the starting point for this essay, I would suggest that the boundary itself would cease to exist, diverse dichotomies in the language of architecture would be dissolved and a broader view of houses and architecture as a whole would be made possible by observing the following rules during design, though this is really a matter for later discussion.

- * Do not arbitrarily make a problem simpler than it is.
- * See architecture as a parameter for adjusting the relationship between things, people and conditions.
- * Maintain a relationship between those engaged in architectural design and others—a relationship in which the meanings and intentions of design can be discussed.
- * Design being a process in which choices must continually be made, always question why one alternative was adopted and not another, and keep lines of communication to the public open.
- * Never use architecture as a test of allegiance, to verify the judgment of others.

(translated into English by Hiroshi Watanabe)

Ani-House

塚本由晴+貝島桃代/アトリエ・ワン
 アニ・ハウス

A private house located on the coast about one hour from Tokyo by train. This is an area where the houses once stood on relatively generous plots with plenty of space, but these have now been subdivided and built up. On a more or less rectangular south-facing plot about 10m x 11m, a building some 6m square has been laid out, set back 2 - 3 m from the plot boundary, as a physical and actual response to the specifics of the surrounding environment. The interior is a single one-room space with the kitchen and bathroom projecting from the volume of the cube as necessary. The floor and ground level are half a

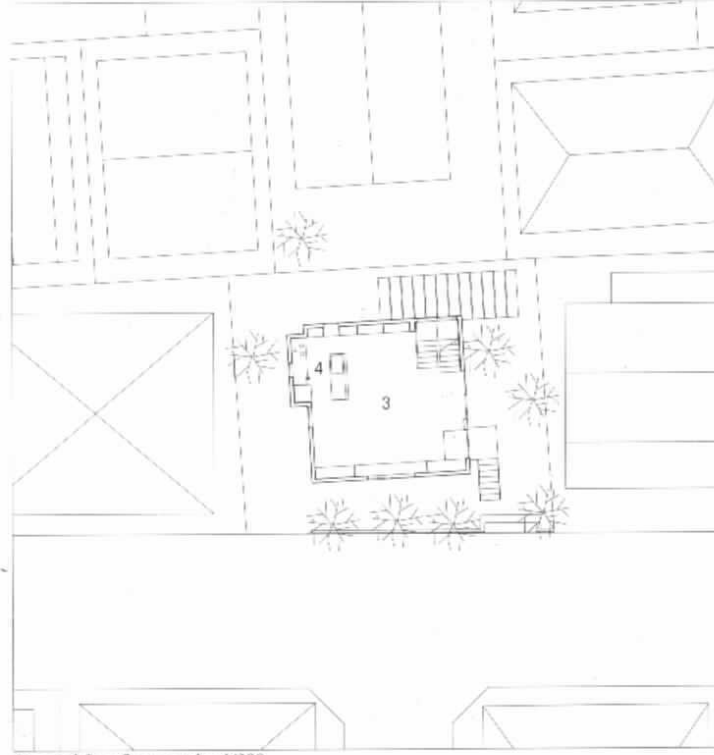
story out of alignment, and, by staggering the internal and external sight lines, an internal space with an open character is achieved without compromising privacy. Structurally, the slab is lightened by using a steel-frame construction with bowstring beams, so that the internal space is made larger. The bedroom floor is sunk 1.12m into the ground, and the floors of the living room, study and roof terrace are respectively 1.6m, 4.14m, and 6.8m above ground level.

東京から電車で約1時間の海岸沿いに建つ専用住宅。かつては比較的広い敷地に余裕をもって住宅が建てられていた場所が小割に宅地化された地域である。周辺の微環境への物理的、即物的な応答関係より、南に面した約10m x 11mのほぼ矩形の敷地に敷地境界線から2~3mの引きを取って、6m角の正方形の建物が配置されている。内部はワンルーム空間とし、台所や浴室など必要に合わせて正方形のボリュームからはみ出してつくられている。床レベルは半階分スキップしており外部と内部の視線をずらすことでプライバシーを確保しつつ

開放感のある内部空間を獲得している。造を張弦梁による鉄骨造にすることで、ブを薄くし、内部のボリュームが大取れ、地下1.12m、地上1.6m、4.14mと6.8mの屋上が形成されている。



Site; scale: 1/1,500.



Site and first floor; scale: 1/300.



Section; scale: 1/300.



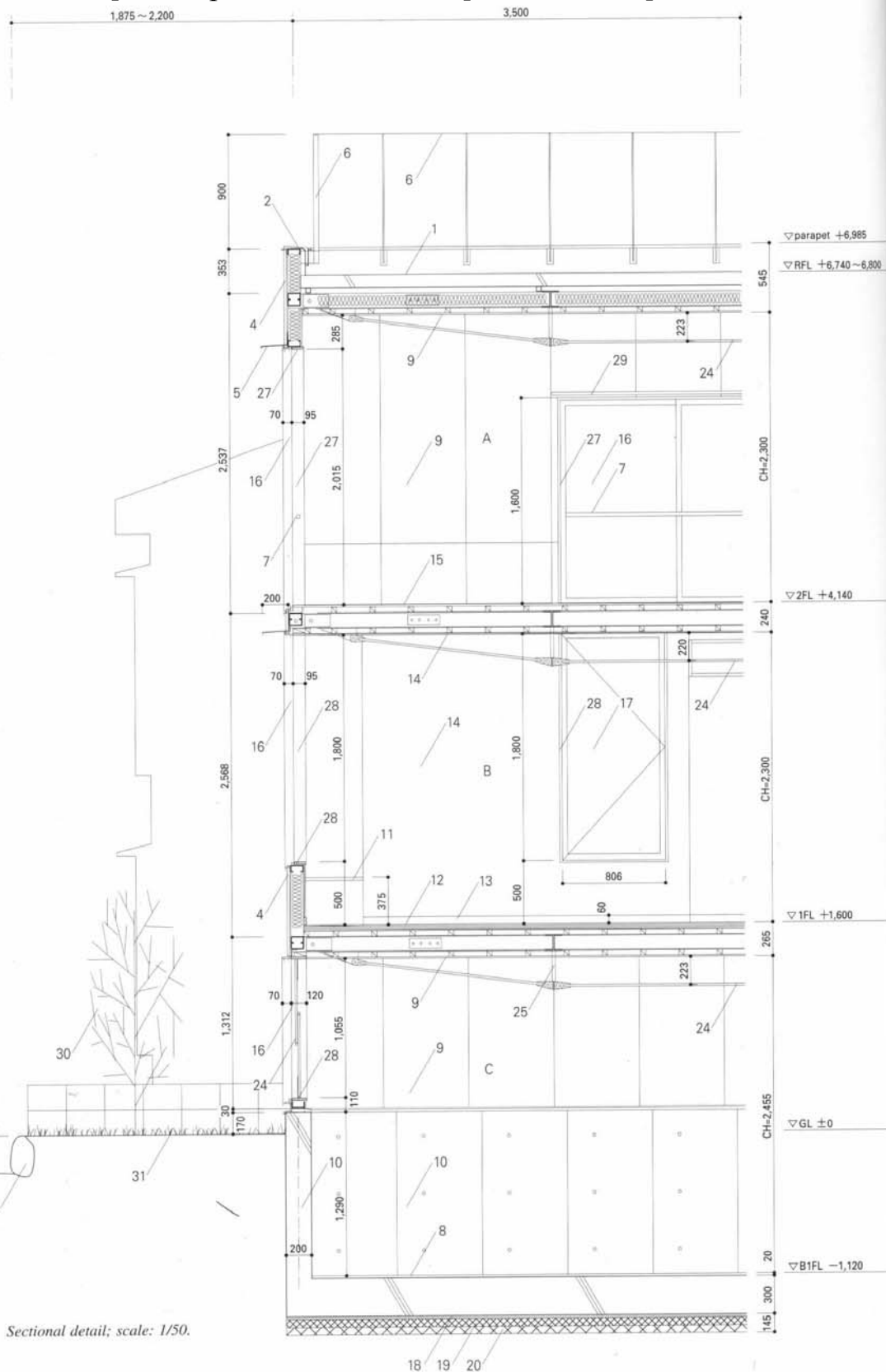
Section.

This 6m square house has been laid out, set back 2-3m from the boundary, as a physical and actual response to the specifics of the surrounding environment. The floor and ground level are half a story out of alignment, and, by staggering the internal and external sight lines, an internal space with an open character is achieved without compromising privacy. The kitchen and bathroom project from the volume of the cube as necessary.

周囲の微環境への応答関係より、6m角のこの住宅は境界線から2~3mの引きを取って配置されている。また、各フロアを半階分スキップさせることで外部の視線をずらし、プライバシーを確保している。台所や浴室などは必要に応じてはみ出してつくられている。

(p.23) General view from the southeast.
(facing page) General view from the south.
This approximately 6m-square house has been set back 2-3m from the plot boundary.
(p.27, above) The kitchen and bathroom project from the volume of the cube as necessary.
(p.27, below) View toward the street, seen from the yard between the boundary and the house.

(23頁) 南東側全景。
(右頁) 南側全景。約6m角のこの住宅は敷地境界線から約2~3mの引きを取って配置されている。
(27頁上) 台所や浴室がはみ出してつくられている。
(27頁下) 建物と敷地境界線の間の庭より前面道路を見る。



Sectional detail; scale: 1/50.

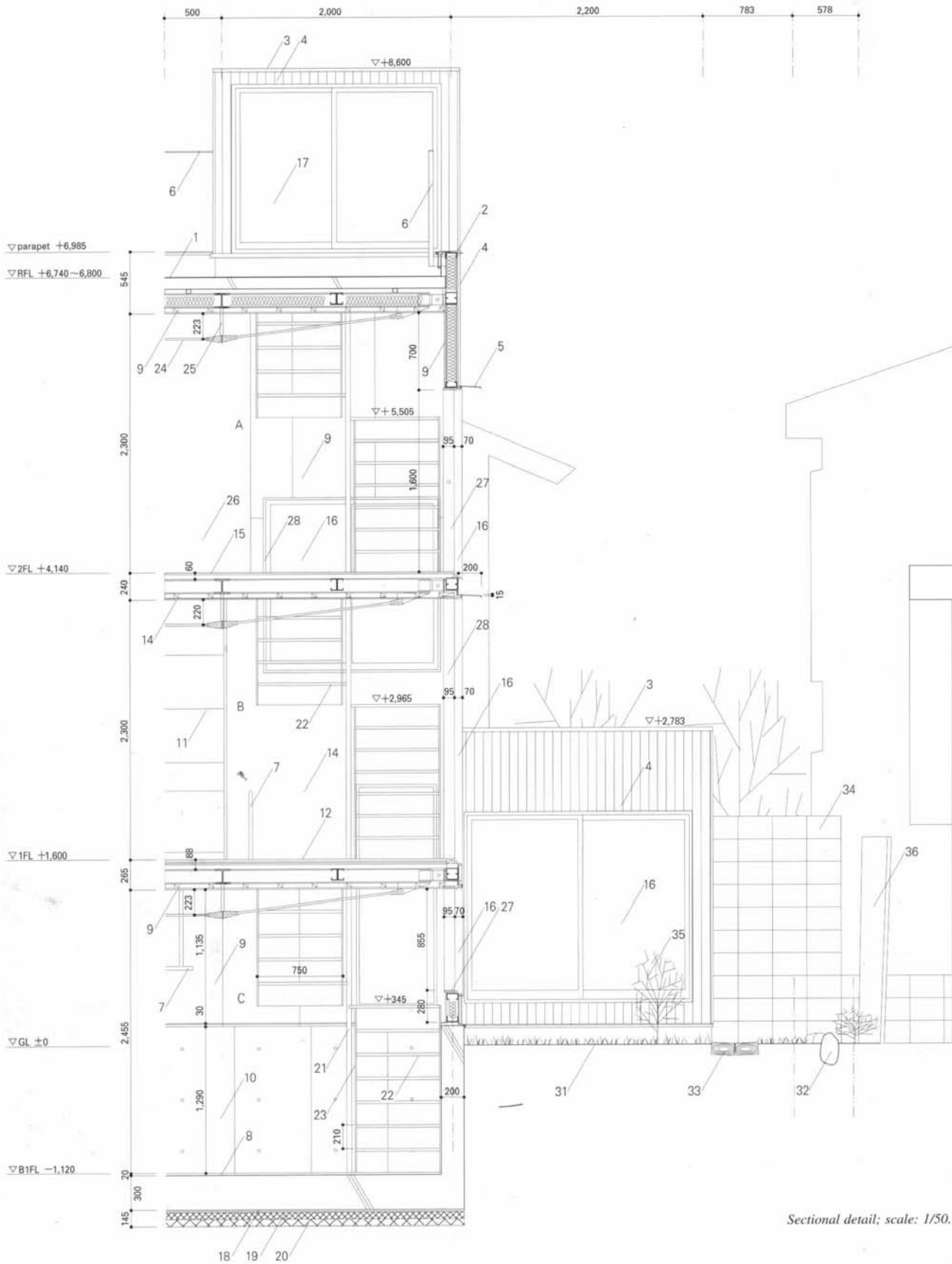
A STUDY ROOM
B LIVING ROOM
C BEDROOM

- 1 roof: polyvinyl-chloride sheet, t=2.0mm
autoclaved light-weight concrete, t=100mm
- 2 top rail: galvanized steel, t=0.9mm, bent
- 3 roof: galvanized steel sheet, t=0.5mm, batten seam roofing
asphalt roofing, 24kg/m²
structural plywood, t=12mm
glass wool, t=100mm
- 4 exterior wall: corrugated galvanized steel, t=0.5mm
asphalt roofing, 18kg/m²
structural plywood, t=9mm
glass wool, t=100mm
- 5 lean-to roof: steel plate, t=4.5mm, hot-dip galvanized finish
- 6 handrail: steel flat bar, W=40mm × D=9mm, hot-dip galvanized finish
- 7 handrail / hanger pipe: steel pipe, ø=32mm, anti-corrosive paint finish

- 8 troweled mortar, wax finish
- 9 ceiling / wall: plywood, t=12mm, stainless steel screws, sandpapered texture, wax finish
- 10 spandrel wall: exposed concrete
- 11 Japanese linden lumber core plywood, t=24mm, oil paint finish
- 12 floor: oak flooring, t=12mm
floor heating panel, t=12mm
plasterboard, t=12mm
structural plywood, t=12mm
floor joist: 40mm × 40mm
- 13 baseboard: western hemlock, h=60mm, clear lacquer paint finish
- 14 ceiling / wall: plasterboard, t=9.5mm, acrylic emulsion paint finish
luan plywood underlayment, t=5.5mm
- 15 floor: lauan plywood, t=5.5mm, wax finish
structural plywood, t=12mm
- 16 ready-made aluminum sash for steel frame + wired clear glass, t=6.8mm
- 17 ready-made aluminum sash for steel frame + wired glass, t=5mm
- 18 foamed polystyrene, t=25mm

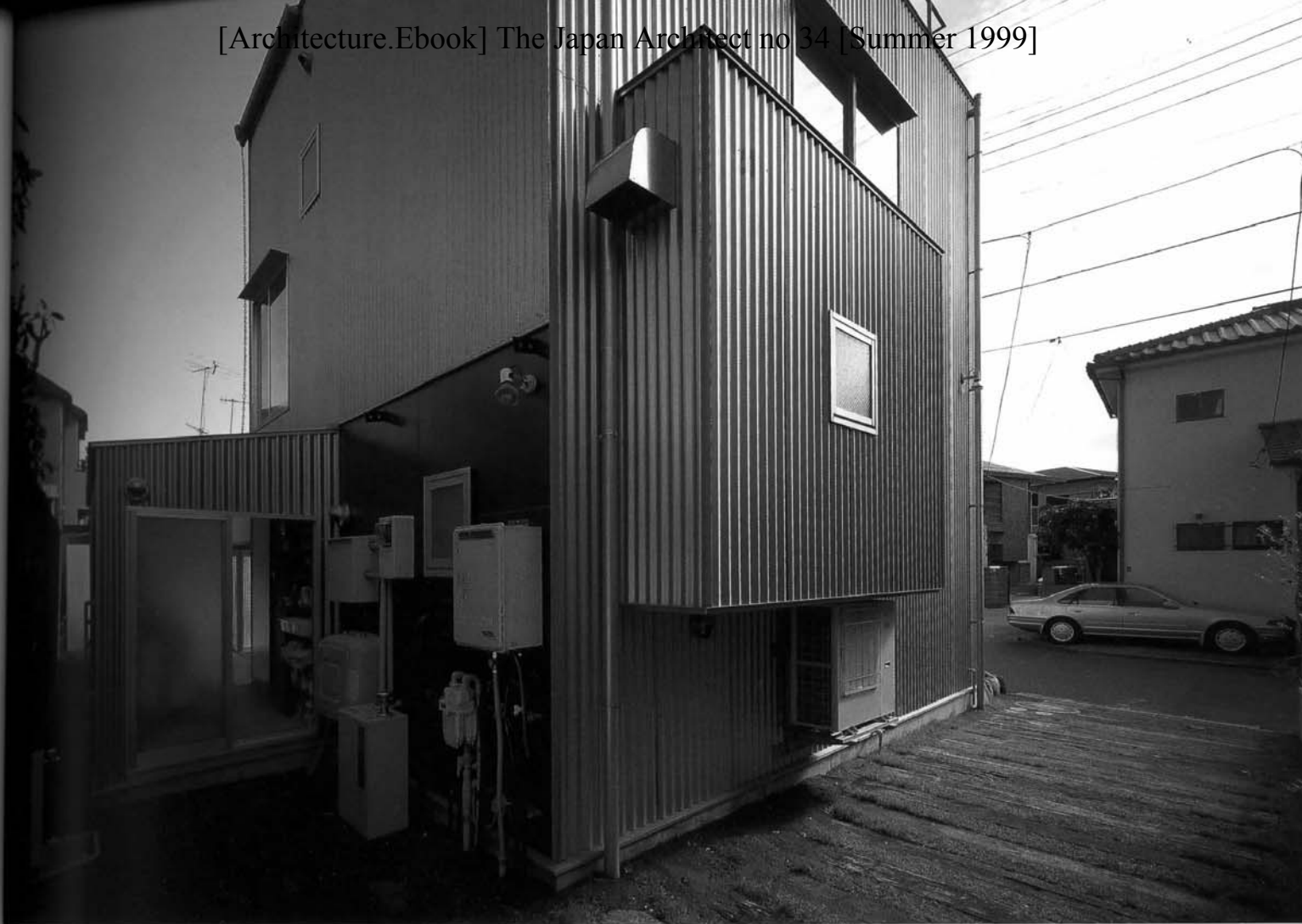
- 19 setting concrete, t=60mm
- 20 crushed stone, t=60mm
- 21 handrail: steel pipe, ø=42.7mm, anti-corrosive paint finish
- 22 tread: chequered steel plate, t=4.5mm, anti-corrosive paint finish
- 23 string: steel plate, t=12mm, anti-corrosive paint finish
- 24 steel rod, ø=16mm, anti-corrosive paint finish
- 25 steel rod, ø=25mm, anti-corrosive paint finish
- 26 lumber core plywood, t=40mm
- 27 window frame: western hemlock, facing-20mm, clear lacquer paint finish
- 28 window frame: western hemlock, facing-20mm, oil paint finish
- 29 aluminum curtain rails
- 30 olive trees
- 31 lawn
- 32 stone masonry (existing)
- 33 cross-tie
- 34 concrete blocks wall (existing)
- 35 laurel shrubs
- 36 polyvinyl-chloride corrugated sheet wall (existing)





Sectional detail; scale: 1/50.

- | | | |
|---|--|---|
| <p>A 勉強室
B 居間
C 寝室</p> <p>1 屋根：軽歩行用露出塩化ビニルシート t=2.0mm
ALC版 t=100mm</p> <p>2 笠木：ガルバリウム鋼板 t=0.9mm 曲げ加工</p> <p>3 屋根：ガルバリウム鋼板 t=0.5mm 互棒葺き
アスファルトルーフィング 24kg/m²
構造用合板 t=12mm
グラスウール t=100mm</p> <p>4 外壁：ガルバリウム鋼板大波板 t=0.5mm
アスファルトルーフィング 18kg/m²
構造用合板 t=9mm
グラスウール t=100mm</p> <p>5 露よけ：スチールプレート t=4.5mm 亜鉛溶融メッキ</p> <p>6 手摺：スチール FB-W=40mm×D=9mm 亜鉛溶融メッキ</p> <p>7 手摺・ハンガーパイプ：スチールパイプ φ=32mm 錆止め塗料</p> | <p>8 モルタル全ゴテ仕上げ ワックス仕上げ</p> <p>9 天井・壁：ラッチ合板 t=12mm SUS錆ビス止め サンドペーパー掛け
ワックス仕上げ</p> <p>10 腰壁：コンクリート打放し</p> <p>11 シナランバーコア t=24mm OP</p> <p>12 床：床暖房対応ナラフローリング t=12mm
床暖房パネル t=12mm
プラスターボード t=12mm
構造用合板 t=12mm
根太：40mm×40mm</p> <p>13 幅木：ベイツガ h=60mm CL</p> <p>14 天井・壁：プラスターボード t=9.5mm AEP
ラワン合板捨張り t=5.5mm</p> <p>15 床：ラワン合板 t=5.5mm ワックス仕上げ
構造用合板 t=12mm</p> <p>16 鉄骨用アルミサッシュ(既製品)+網入透明ガラス t=6.8mm</p> <p>17 鉄骨用アルミサッシュ(既製品)+網入ガラス t=5mm</p> <p>18 スタイロフォーム t=25mm</p> | <p>19 捨てコンクリート t=60mm</p> <p>20 割栗砕石 t=60mm</p> <p>21 手摺：スチールパイプ φ=42.7mm 錆止め塗料</p> <p>22 踏板：チェッカープレート t=4.5mm 錆止め塗料</p> <p>23 ささら：スチールプレート t=12mm 錆止め塗料</p> <p>24 スチール丸鋼 φ=16mm 錆止め塗料</p> <p>25 スチール丸鋼 φ=25mm 錆止め塗料</p> <p>26 ランバーコア t=40mm</p> <p>27 窓枠：ベイツガ 見付け20mm CL</p> <p>28 窓枠：ベイツガ 見付け20mm OP</p> <p>29 アルミカーテンレール</p> <p>30 オリーブ</p> <p>31 芝生</p> <p>32 石積み(既存)</p> <p>33 枕木</p> <p>34 ブロック塙(既存)</p> <p>35 月桂樹</p> <p>36 塩化ビニル波板塙(既存)</p> |
|---|--|---|





location: Chigasaki, Kanagawa Prefecture
 architects: Yoshiharu Tsukamoto & Momoyo Kaijima /
 Atelier Bow-Wow
 structural engineers: Umezawa Structural Engineers
 general contractors: Tokyo Tekkin Concrete
 site area: 122.32m²
 building area: 46.74m²
 total floor area: 121.85m²
 basement area: 36.00m²
 first floor area: 46.35m²
 second floor area: 36.00m²
 penthouse floor area: 3.50m²
 structure: steel frame; 1 basement, 2 stories, and 1-story
 penthouse
 maximum height: 8,600mm
 eaves height: 6,985mm
 completion date: April, 1997
 family composition: parents and 2 children

所在地 神奈川県茅ヶ崎市
 設計 塚本由晴+貝島桃代/アトリエ・ワン
 構造設計 梅沢建築構造研究所
 施工 東京鉄筋コンクリート
 敷地面積 122.32m²
 建築面積 46.74m²
 延床面積 121.85m²
 地階 36.00m²
 1階 46.35m²
 2階 36.00m²
 塔屋 3.50m²
 建ぺい率 38.2% (許容: 60%)
 容積率 70.1% (許容: 150%)
 構造 鉄骨造(LGSパネル工法)
 規模 地下1階 地上2階 塔屋1階
 最高高 8,600mm
 軒高 6,985mm
 地域地区 第1種低層住居専用地域 準防火地域
 竣工 1997年4月
 家族構成 夫婦 子供2人



(above) Interior of the study room (floorlevel:GL+4,140mm).
 (middle) Interior of the living room
 (floorlevel:GL+1,600mm).
 (below left) Interior of the bedroom (floor level:GL-1,120mm)
 (below right) View toward the living room and the bedroom
 seen from the staircase.

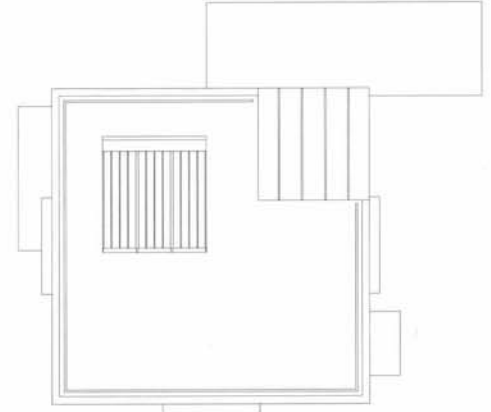
(上) 勉強室(床レベル: GL+4,140mm).
 (中) 居間(床レベル: GL+1,600mm).
 (左下) 寝室(床レベル: GL-1,120mm).
 (右下) 階段より1階居間と地階寝室を見る。



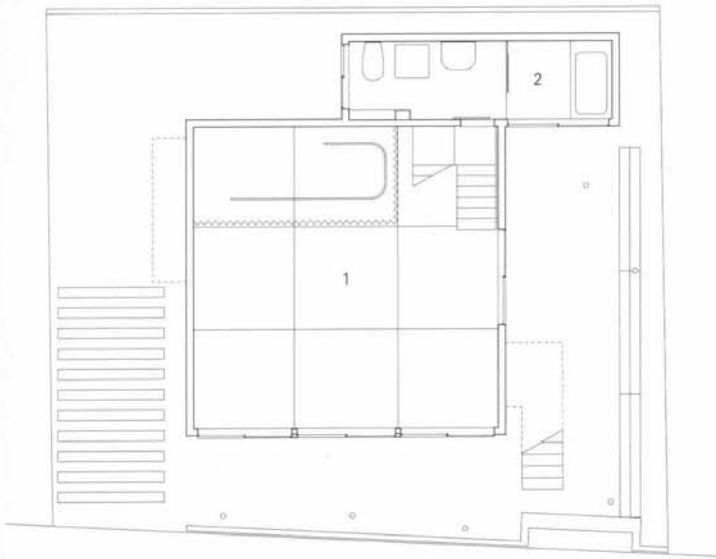
- 1 BEDROOM
- 2 BATHROOM
- 3 LIVING ROOM
- 4 KITCHEN
- 5 STUDY ROOM



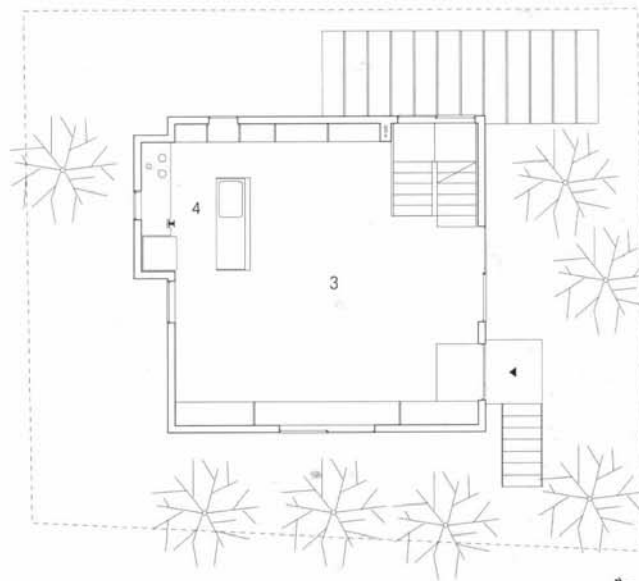
Second floor.



Roof.



Basement.



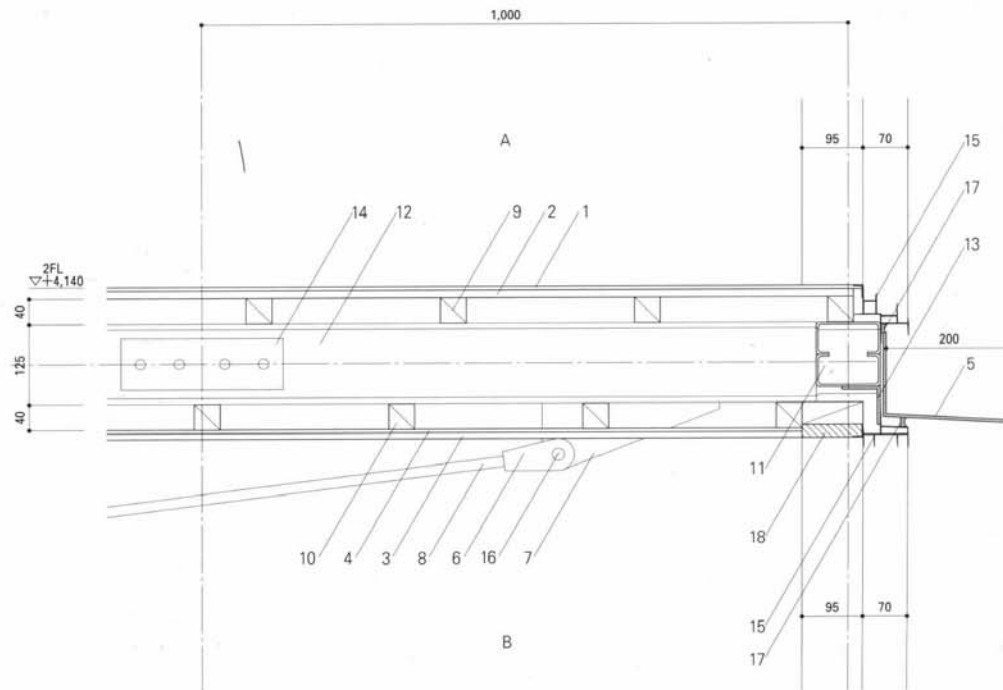
First floor; scale: 1/150.

- A STUDY ROOM
- B LIVING ROOM

- 1 floor: lauan plywood, t=5.5mm, wax finish
- 2 structural plywood, t=12mm
- 3 ceiling: plasterboard, t=9.5mm, acrylic emulsion paint finish
- 4 lauan plywood, t=5.5mm
- 5 steel plate, t=4.5mm, hot-dip galvanized finish
- 6 steel plate, t=9mm, anti-corrosive paint finish
- 7 steel plate, t=16mm, anti-corrosive paint finish
- 8 steel rod, ø=16mm, anti-corrosive paint finish
- 9 floor joists: 40mm x 40mm, @300mm o.c.
- 10 ceiling joists: 40mm x 40mm, @300mm o.c.
- 11 steel C-channel, 100mm x 50mm x 20mm x 2.3mm, anti-corrosive paint finish
- 12 steel H-section, 125mm x 125mm x 6.5mm x 9mm, anti-corrosive paint finish
- 13 steel angle, 60mm x 60mm x 1mm x 1mm, anti-corrosive paint finish
- 14 steel plate, t=6mm, 250mm x 80mm, anti-corrosive paint finish
- 15 aluminum sash + float glass, t=5mm
- 16 steel-pin, ø=19mm, anti-corrosive paint finish
- 17 caulking
- 18 western hemlock, t=20mm, oil paint finish

- A 勉強室
- B 居間

- 1 床: ラワン合板 t=5.5mm ワックス仕上げ
- 2 構造用合板 t=12mm
- 3 天井: プラスターボード t=9.5mm AEP
- 4 ラワン合板 t=5.5mm
- 5 スチールプレート t=4.5mm 亜鉛溶融メッキ
- 6 スチールプレート t=9mm 錆止め塗料
- 7 スチールプレート t=16mm 錆止め塗料
- 8 スチール丸鋼 ø=16mm 錆止め塗料
- 9 母太: 40mm x 40mm @300mm o.c.
- 10 群縦: 40mm x 40mm @300mm o.c.
- 11 スチールC-100mm x 50mm x 20mm x 2.3mm 錆止め塗料
- 12 スチールH-125mm x 125mm x 6.5mm x 9mm 錆止め塗料
- 13 スチールL-60mm x 60mm x 1mm x 1mm 錆止め塗料
- 14 スチールプレート t=6mm, 250mm x 80mm 錆止め塗料
- 15 設備用アルミサッシ (既製品) + フロートガラス t=5mm
- 16 スチール・ピン ø=19mm 錆止め塗料
- 17 コーキング
- 18 ベイツガ t=20mm OP



Sectional 21; scale: 1/12.

House O-ta

西沢大良建築設計事務所
大田のハウス

This house stands in a district of low-rise houses, shops, factories, and larger medium-rise buildings in a dense, small scale area in Tokyo.

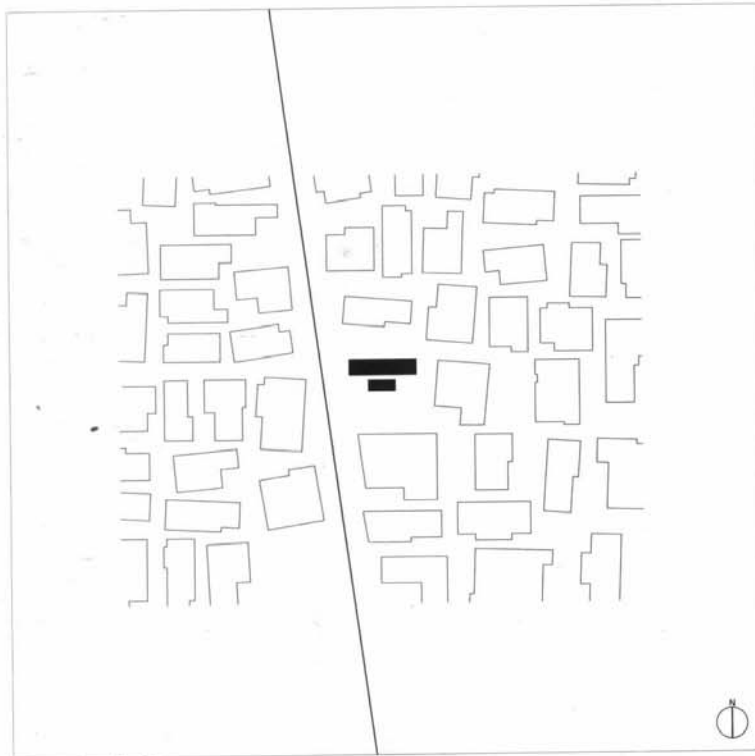
The southern part of the site is given over to parking. In the center of the remaining portion of the site stands a building just over 3m wide. The first floor is a steel structure, while the second floor is built in typical Japanese wooden construction. Arranged on both sides of the house are four similar tall rooms, each with a ceiling height of 3.7m, and a floor-to-floor height of 4.2m. On the first floor are a kitchen-dining space and a Japanese-style

room, and the second floor contains two bedrooms. Between these rooms is a four-story stack of service spaces, including an entrance, bathroom, and toilets, arranged as compactly as possible.

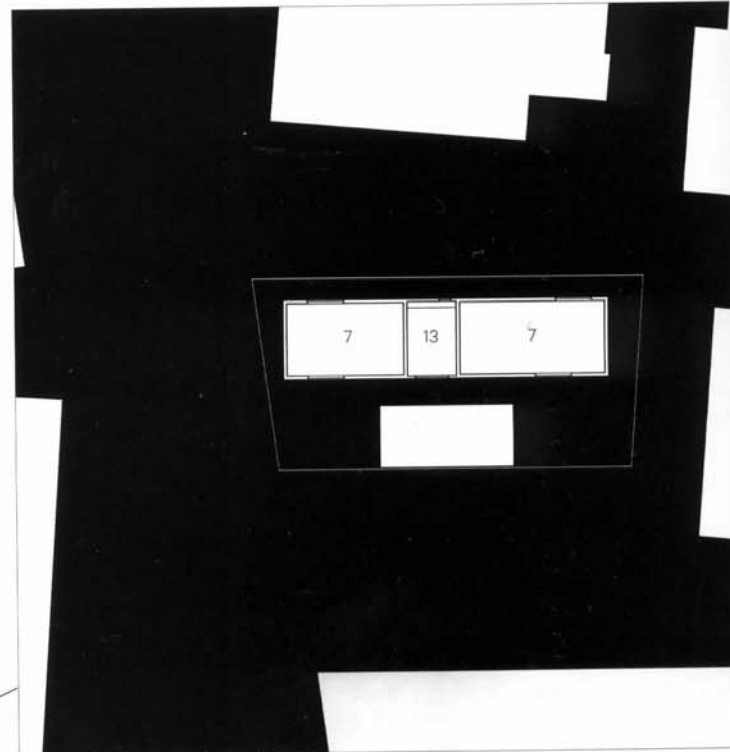
Each room has a very high ceiling, with the windows placed high on the walls, so that the sky and surrounding roofscape are visible. These high, broad walls bring skylight and natural ventilation into the spaces. The area around the building may change in the future, but the building's "height parameter" will preserve its privacy.

住宅や商店、工場など低層、中層の建物が建ち並ぶ東京の下町に建つ専用住宅である。南側につくられた駐車場を除いた敷地の真ん中に、建物は3m弱の幅で細長く配置されている。1階を鉄骨造、2階を在来木造とし、階高4.2m、天井高3.7mの背の高い部屋を建物の両側に4つ均等配置している。その間を玄関、浴室、洗面室など可能な範囲で小さくした4層のサービス・スペースがつないでおり、1階の背の高い部屋にはダイニング・キッチンと和室に、2階はふたつの寝室に当てている。空や屋根の稜線が眺められる高さに窓が設けられた

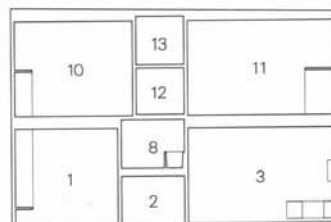
背の高い部屋は、高くて広い壁量を得たことで日照や通風を得ている。ここでは特変化するであろう周辺環境に対し唯一高というパラメーターのみによってプライバシーを確保している。



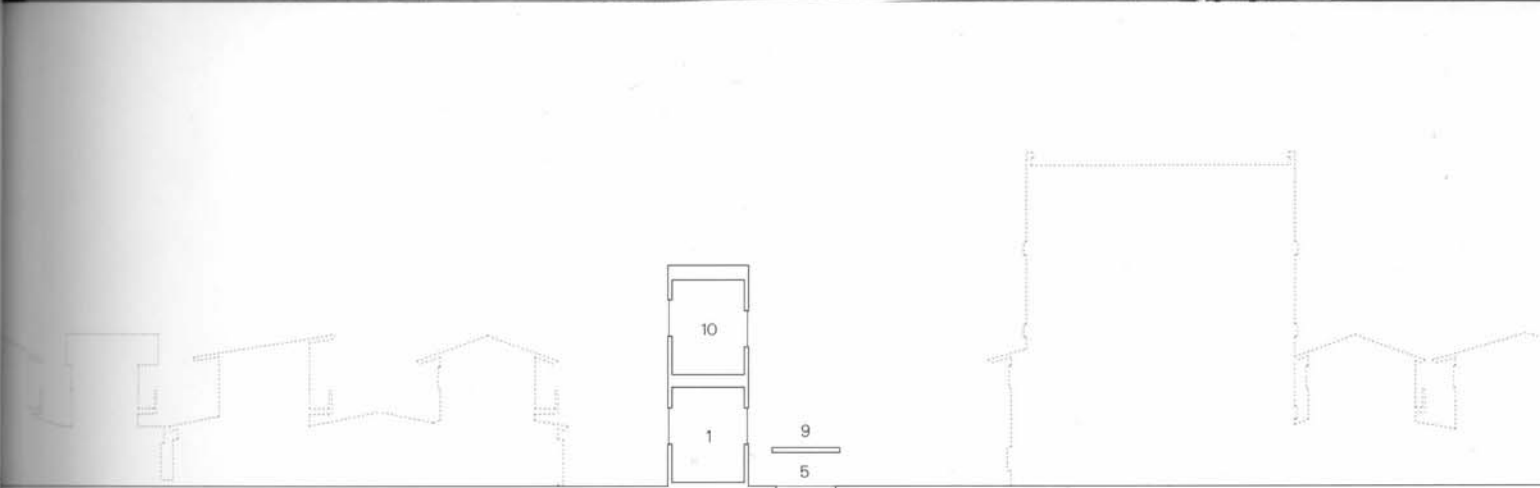
Site; scale: 1/1,500.



Site and 2.5th floor; scale: 1/300.



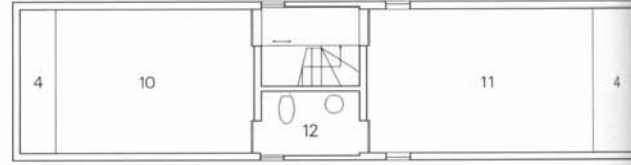
Section; scale: 1/300.



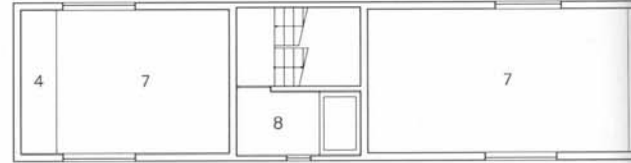
Section



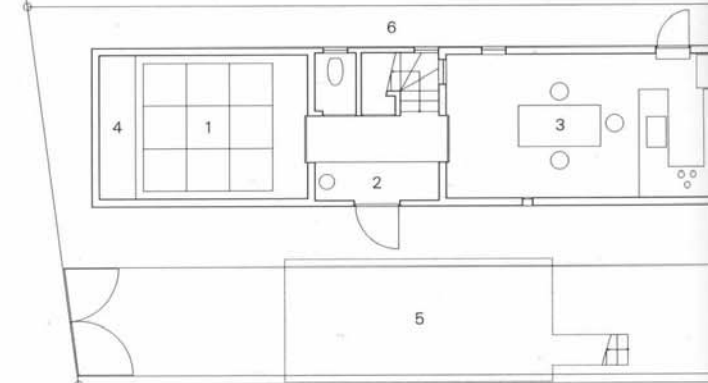
2.5th floor.



2nd floor.

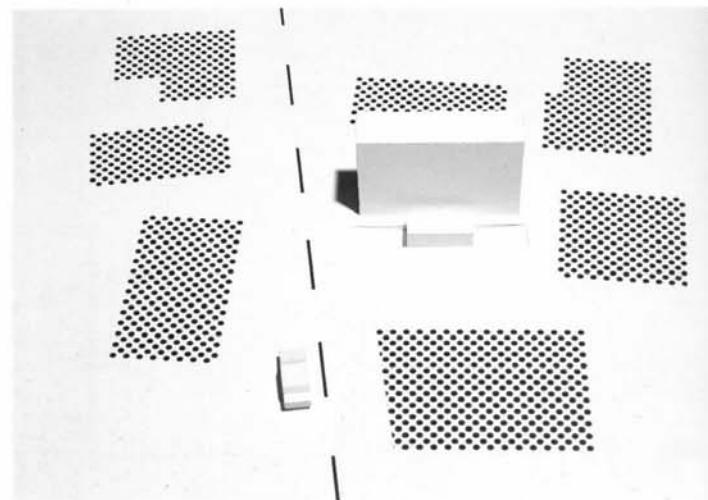


1.5th floor.

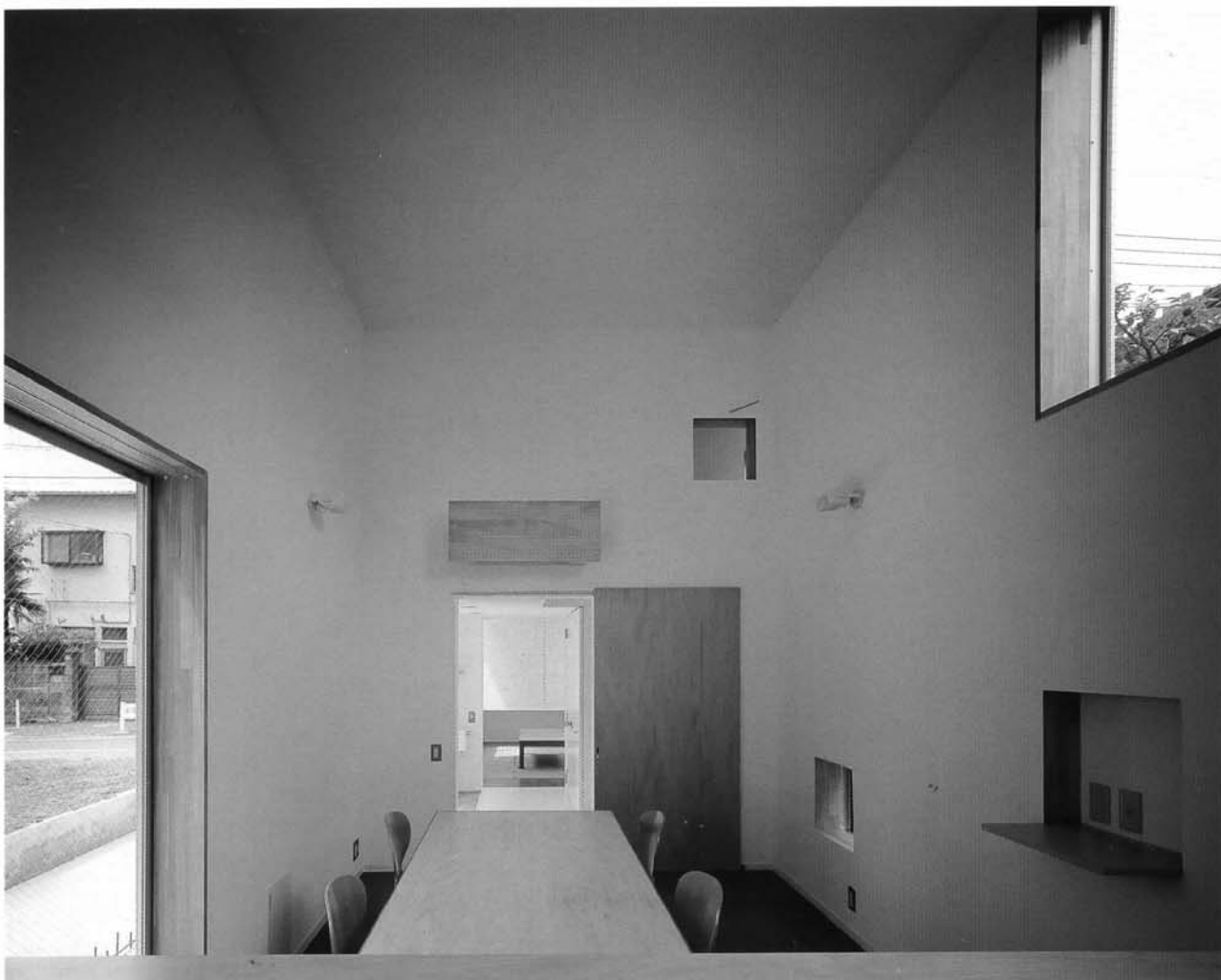


1st floor; scale: 1/150.

- | | |
|-------------------------|---------------|
| 1 JAPANESE-STYLE ROOM | 8 BATHROOM |
| 2 ENTRANCE | 9 FLOWER BED |
| 3 DINING ROOM / KITCHEN | 10 BEDROOM 1 |
| 4 CLOSET | 11 BEDROOM 2 |
| 5 PARKING | 12 LAVATORY |
| 6 SERVICE YARD | 13 SPARE ROOM |
| 7 VOID | |

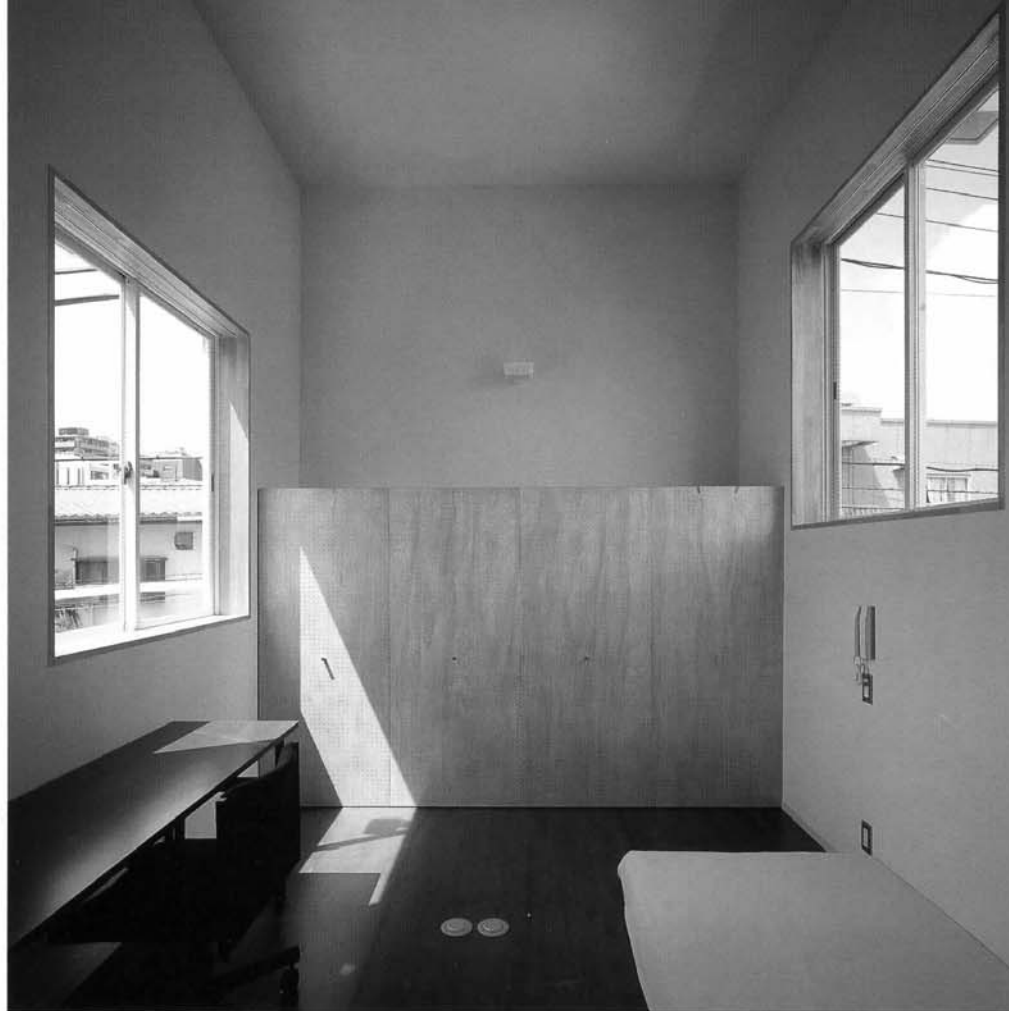






location: Ota-ku, Tokyo
 architects: TAIRA NISHIZAWA Architects & Associates
 structural engineers: Ito Structure Design Workshop
 general contractors: Sakai Komuten + Kenchiku Produce
 Kenkyujo
 site area: 106.50m²
 building area: 37.00m²
 total floor area: 87.90m²
 1st floor area: 37.00m²
 1.5th floor area: 7.80m²
 2nd floor area: 37.00m²
 2.5th floor area: 6.10m²
 structure: steel frame (1st+1.5th floor) and wood (2nd+2.5th floor); 2 stories, partly 4 stories
 maximum height: 8,580mm
 eaves height: 8,376mm
 completion date: September, 1998
 family composition: grand father and couple

所在地 東京都大田区
 設計 西沢大良建築設計事務所
 構造設計 伊藤構造計画工房
 施工 サカイ工務店+建築プロデュース研究所
 敷地面積 106.50m²
 建築面積 37.00m²
 延床面積 87.90m²
 1階 37.00m²
 1.5階 7.80m²
 2階 37.00m²
 2.5階 6.10m²
 建ぺい率 34.7% (許容: 60%)
 容積率 82.5% (許容: 250%)
 構造 鉄骨造(1階) 在来木造(2階)
 規模 地上2階(一部4階)
 最高高 8,580mm
 軒高 8,376mm
 地域地区 準工業地域 準防火地域 第3種高度地区
 第2種特別工業地区
 竣工 1998年9月
 家族構成 父 夫婦



(p.31) View of the west side. This house stands in a district of factories and low houses, in downtown Tokyo.
 (p.32, above) General view of the northwest side. The width is 2,960mm, and the maximum height is 8,580.5mm.
 (p.32, below) View from the south. The second-floor wall is a white-colored aluminum spandrel (vertical pattern), and the first-floor wall is a silver-colored aluminum spandrel (horizontal pattern).
 (p.33, above) General view of the south side.
 (p.33, below) View of the dining room and kitchen. The window, width 1,380mm, height 1,420mm, is 2,150mm above the floor.
 (facing page, above) Interior of the bedroom 2. The ceiling height is 3,700mm, the width is 2,960mm, and the depth is 3,780mm. The walls and ceiling of the second floor are beige.
 (facing page, below) Interior of the dining room and kitchen. This room is the same size as the bedroom 2. The walls and ceiling of the first floor are white.
 (above right) Interior of the bedroom 1.
 (below right) Interior of the Japanese-style room. The ceiling height is 3,700mm, the width is 2,960mm, and the depth is 4,080mm.

(31頁) 西側より見る。町工場や住宅が建ち並ぶ東京の下町。
 (32頁上) 北西側全景。建物の幅は心々で2,960mm、最高高は8,580.5mm。
 (32頁下) 南側外観。建物の2階は白色アルミスパンドレル縦張り、1階は同銀色横張り。
 (33頁上) 南側全景。
 (33頁下) ダイニングキッチン。幅1,380mm、高さ1,420mmの窓の下端は床面より2,150mm。
 (左頁上) 「寝室2」を見る。天井高さは3,700mm、幅は心々で2,960mm、奥行は心々で3,780mm。2階の居室の壁・天井はベージュに塗られている。
 (左頁下) ダイニングキッチン。天井高さ、幅、奥行は「寝室2」と同じ。1階の壁・天井は白く塗られている。
 (右頁上) 「寝室1」を見る。
 (右頁下) 和室を見る。天井高さは3,700mm、幅は心々で2,960mm、奥行は心々で4,080mm。



Y-House

Y-HOUSE

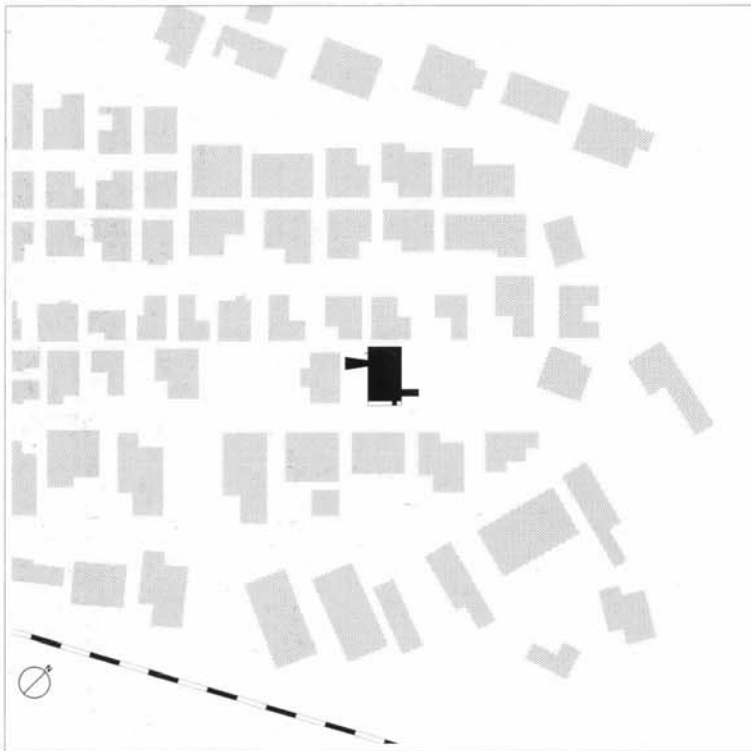
妹島和世建築設計事務所

This is a private residence in Katsuura city in Chiba Prefecture about one and a half hours by car from Tokyo. The site is one of almost symmetrical subdivided lots in a high density residential area. Positioning the house in the center of the site created two external spaces on either side of the house which can be independent, and every internal room is connected to both of external spaces. This layout also maintains a physical interval with the neighboring house, and ensures good ventilation and daylighting as well as privacy from noise. At the same time, on the second floor, a life surrounded with green-

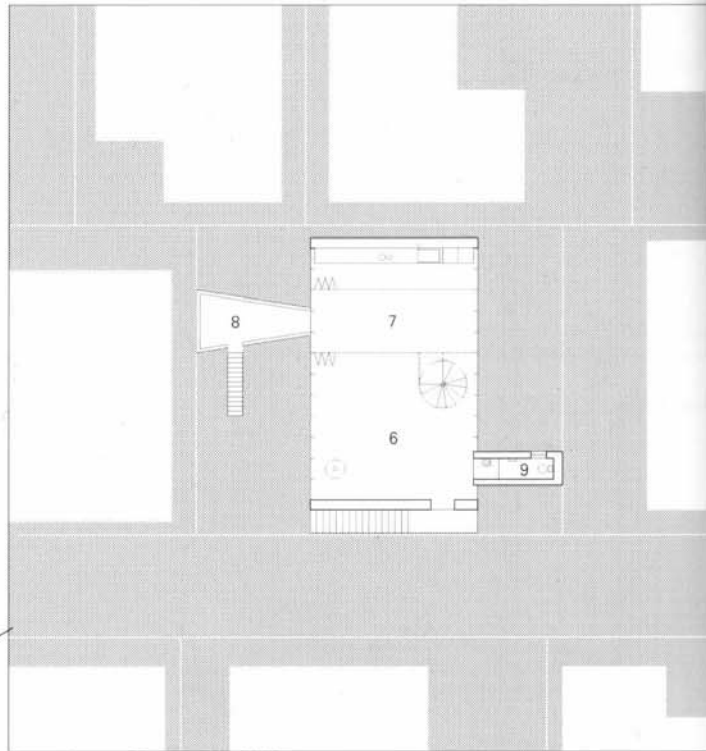
ery is provided. On the first floor, each room is part of a large bright white space opening directly onto a terrace. The volume projecting outdoors from the living room on the second floor adjusts both the spatial expanse, by providing a different view of the garden, and also the relationship to the street. The whole site, including the internal life-space of the dwelling, can be circulated around.

東京から車で1時間半ほどの、千葉県勝浦市に建つ専用住宅である。敷地は、ほぼ同形に分譲区画された高密度な住宅街の一角にある。建築を敷地中央に配することにより、その両側に自立したスペースとなり得る屋外空間を生み出し、すべての部屋をこのふたつの屋外空間にかかわらせた。この配置計画により、すべての部屋は物理的に隣家からの距離が確保され、通風、採光、音などのプライバシーを得ている。同時に、2階ではグリーンに囲まれた生活を保証し、1階では大きな白く明るい空間の一部として直接テラスに開放されている。2階

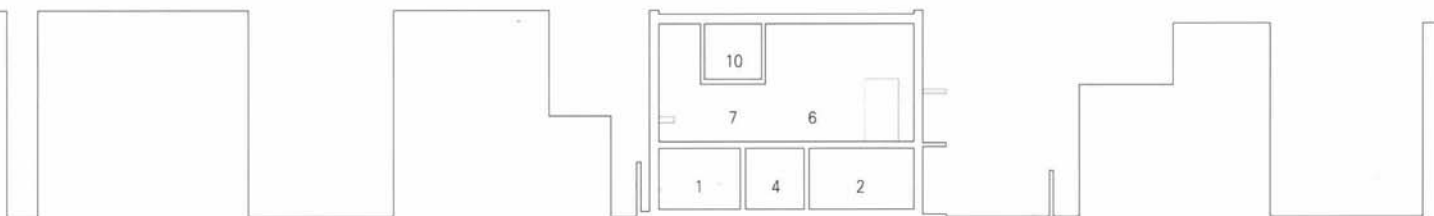
のリビングから屋外空間に突出したグリーニウムは、庭を別の視点から眺めることによる空間的広がりと同時に、通りとの関係を調整している。また屋内生活を全みながら、敷地全体を回遊できた。



Site; scale: 1/1,500.



Site and second floor; scale: 1/300.



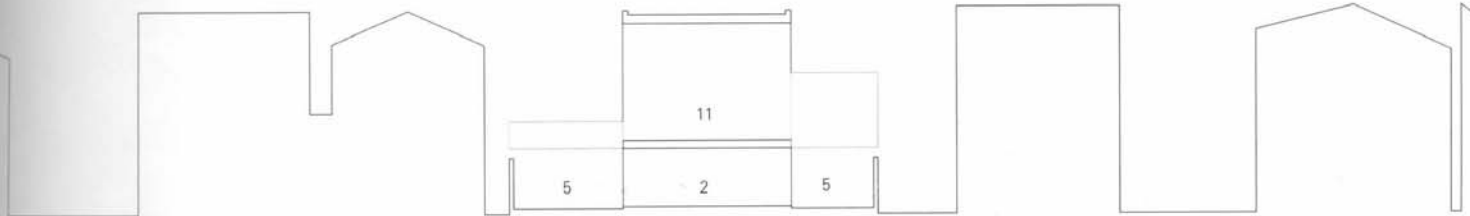
Section; scale: 1/300.



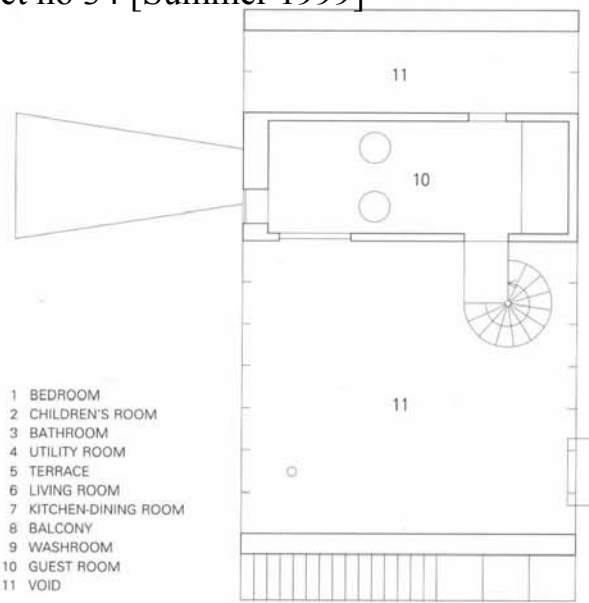
(above) General view from the east, looking toward the seashore of Katsuura.
 (p.40, above) View from the balcony; the third-floor guest room volume seems to float above the living spaces.
 (p.40, below) View toward southwest terrace.

seen from the northeast terrace through the utility room and the bathroom.
 (p.41) The terrace and balcony on the southwest side.

(上) 東からの全景、遠くに勝浦の海。
 (40頁上) バルコニーより見る。3階ゲストルームのヴォリュームが浮かぶ。
 (40頁下) 北東のテラスからユーティリティ・浴室を介して南西のテラスまで見通す。
 (41頁) 南西側のテラスとバルコニーを見る。

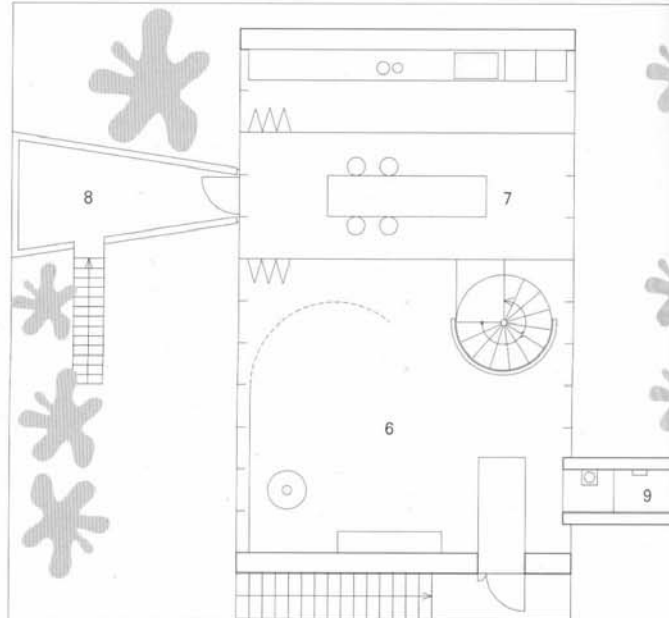


Section.

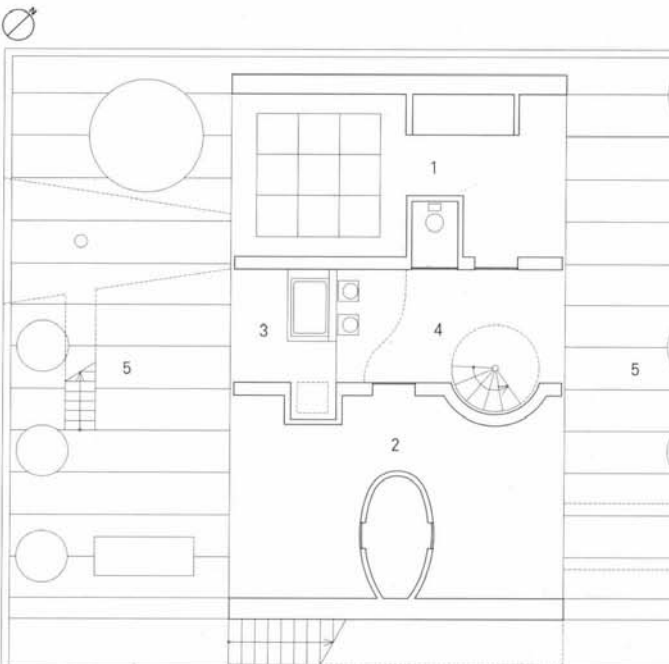


- 1 BEDROOM
- 2 CHILDREN'S ROOM
- 3 BATHROOM
- 4 UTILITY ROOM
- 5 TERRACE
- 6 LIVING ROOM
- 7 KITCHEN-DINING ROOM
- 8 BALCONY
- 9 WASHROOM
- 10 GUEST ROOM
- 11 VOID

Third floor.



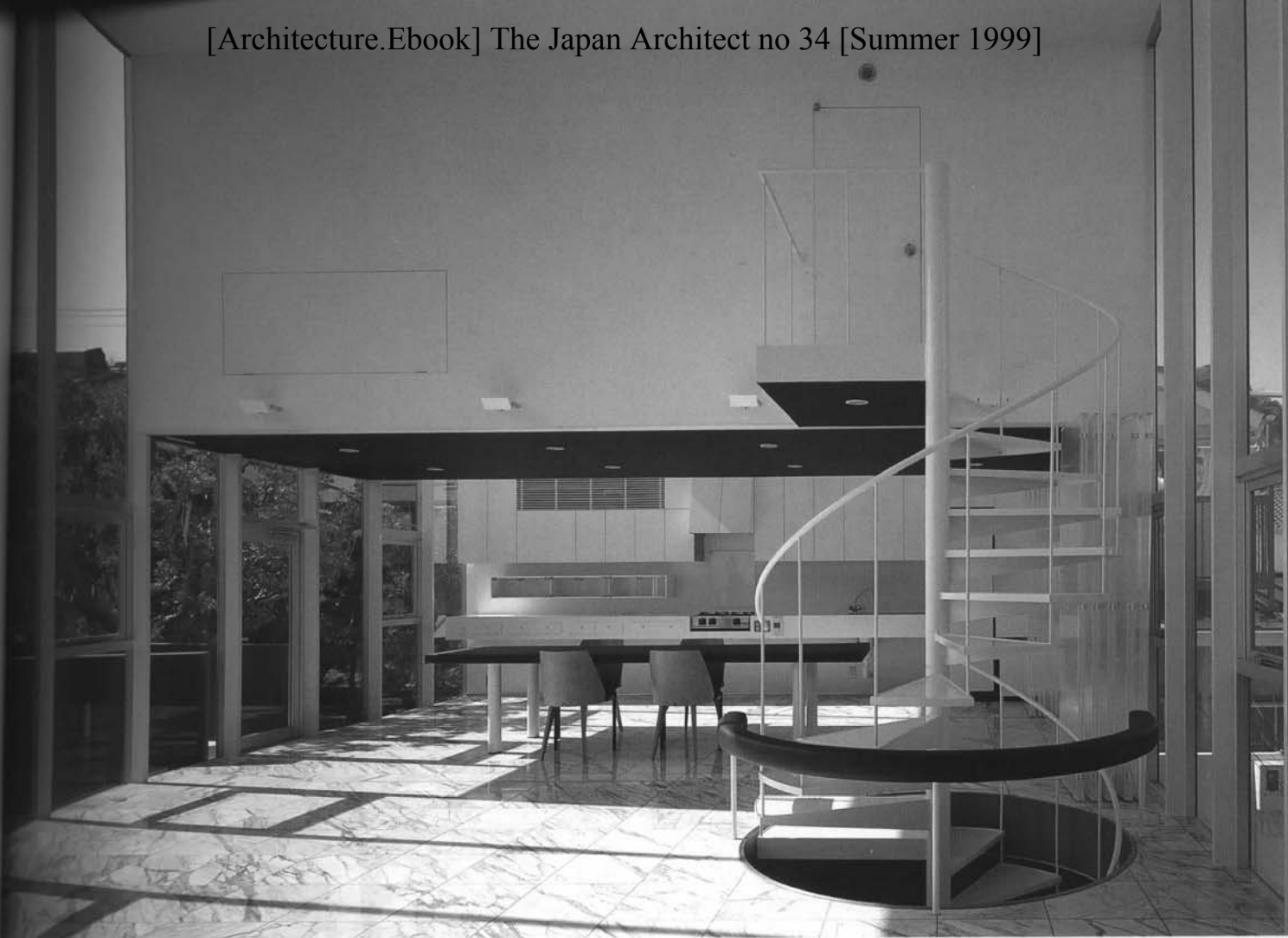
Second floor.



First floor; scale: 1/300.







5 Floors

石田敏明建築設計事務所
 F5

The site is located between a redevelopment area around the crossing of two trunk roads and an older residential area in Tokyo. The husband and wife clients are both dentists, and wanted a building to serve as both a dental practice and residence. The rectangular volume including the basement consists of two different functional spaces, and three routes linking them: for those using the residence, the dental clinic, and the elevator connecting the basement to the third floor respectively. The house consists of a simple structure and the membrane covering it is designed to take advantage of the

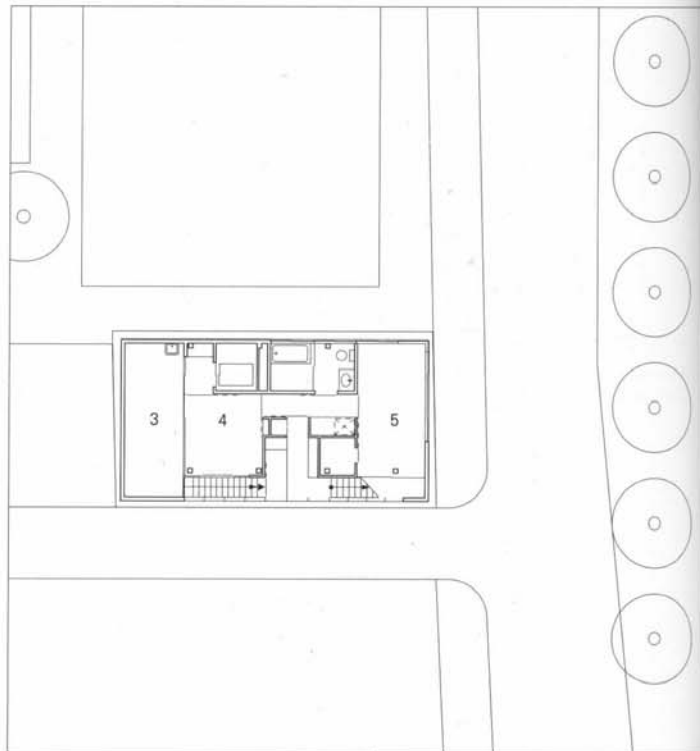
uncertainty of a dwelling formed of only a film. The theme is contact with the outside world via distorted picture-like views of life seen through the membrane. The structure consists of frames with a span of 4.85m projected in three directions from eight steel columns arranged in four lines with a uniform span of 2.65m in the north-south direction. This allows freedom for both the planning of each floor and the expression of the facade. The shapes of the translucent film-covered glass openings are the result of directly expressing the internal functions.

敷地は、東京の幹線道路2本が交差する付近一帯の再開発地区と古い住宅地区との狭間に位置する。建主夫妻は共に歯科医であり、歯科医院と住まいの併用住宅を望んだ。地下を含めた矩形のヴォリュームの中にふたつの異なる用途のスペースと、それをつなぐ3つの経路（住宅用、歯科医院用、地階と3階をつなぐエレベータ）とが組み合わされている。単純な架構とそれを取り巻く皮膜とで構成されたこの住宅は、皮膜1枚によって成り立つ住宅の危うさを逆手に取って設計されている。その皮膜に映る映像的な生活による外界との接点がテーマと

いえる。架構は、4.85mスパンのフレームを南北軸に沿って4列均等に2.65m間で配した8本の鉄骨柱から、3方向に出している。これにより各階のプランとファサードの表現に自由度ももた。半透明フィルム貼りのガラス面（一部）の形は、内部の機能を即物的に表した結果である。



Site; scale: 1/1,500.



Site and second floor; scale: 1/300.



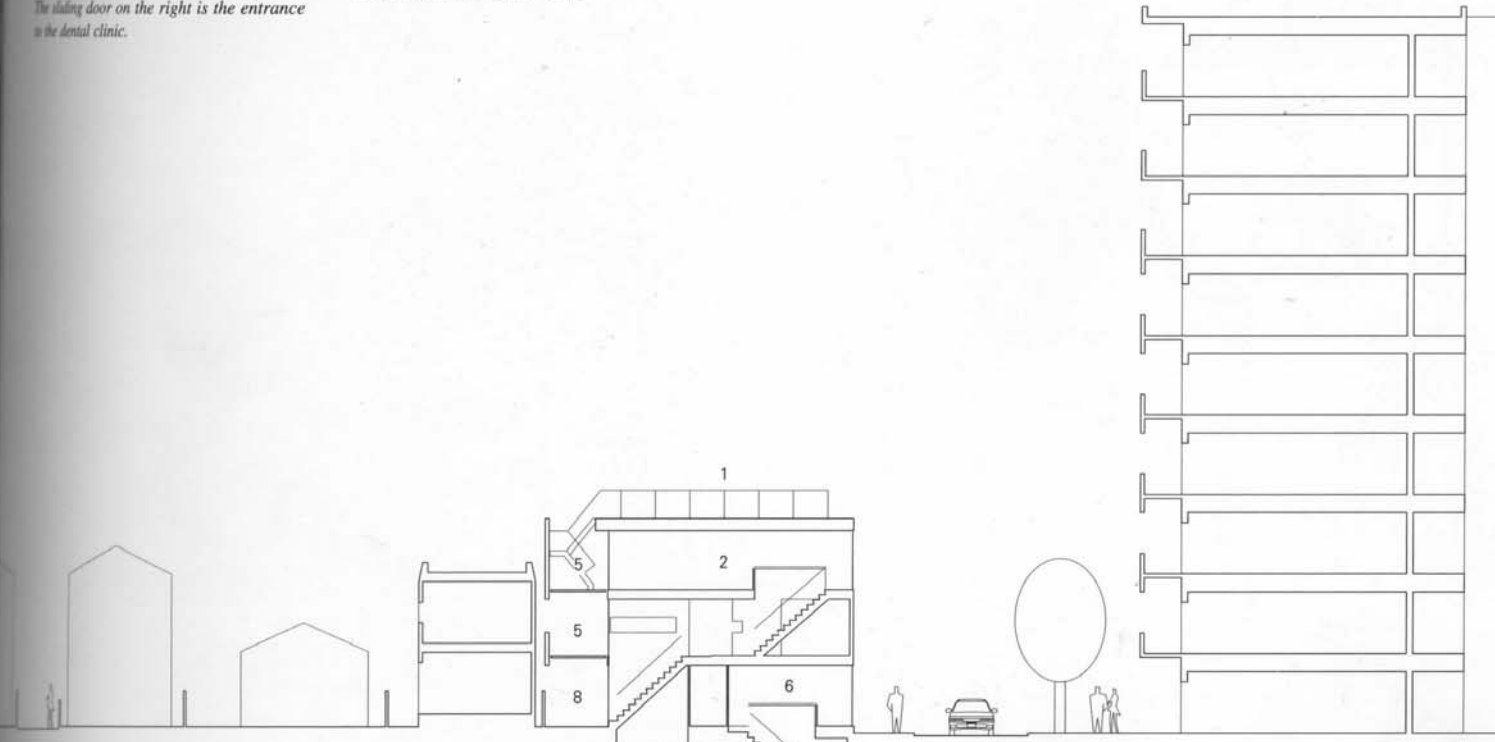
Section; scale: 1/300.

フレーム
スパン
目にもち
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もたせ
（開口
表現し



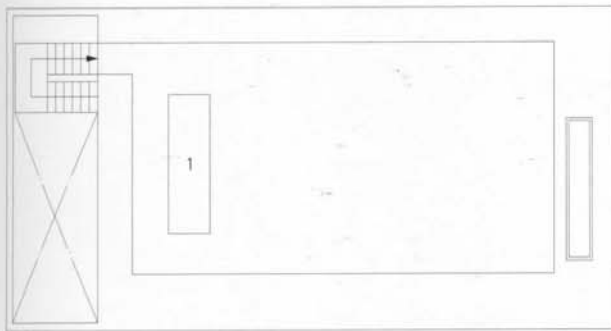
(above) Exterior view from the east. The expanded-metal sliding door on the left is the entrance to the residence and parking area. The sliding door on the right is the entrance to the dental clinic.

(上) 東側外観。左のエキスパンドメタルの引戸が住宅の入口と駐車場、右のエキスパンドメタルの引戸が歯科医院の入口。

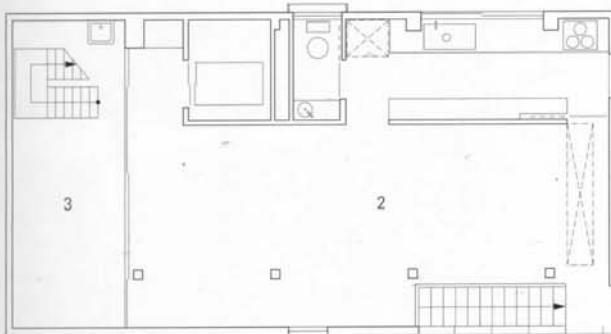


Section





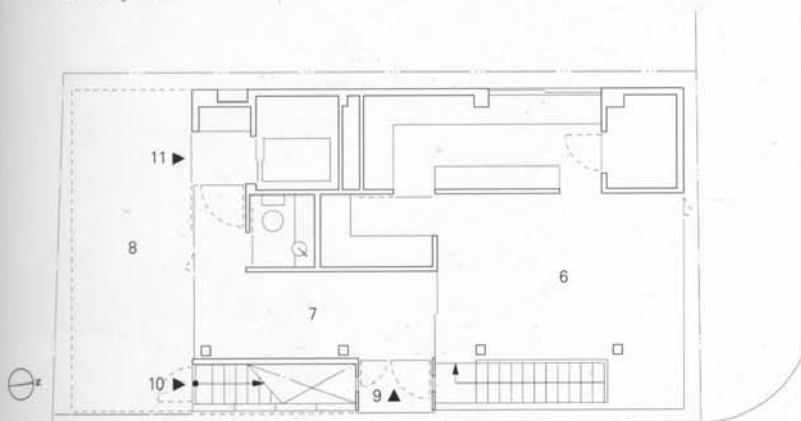
Roof.



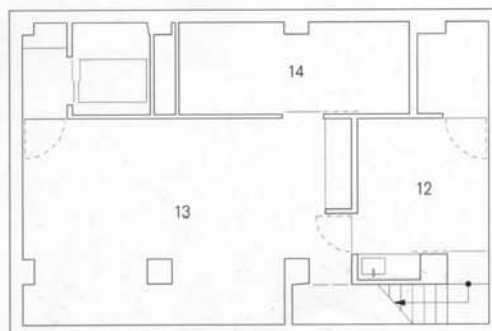
Third floor.



Second floor.



First floor; scale: 1/300.



Basement.



(facing page) General view from the northeast. Exterior wall: galvanized and aluminum-coated steel sheet spandrel. opening: clear glass, shatter-prevention film.

(above) Third-floor terrace. High-rise buildings can be seen in the background. Terrace width: 2,600mm.

(below) Night view of the terrace.

(左頁) 北東側全景。外壁：ガルバリウム鋼板スパンデル。開口部：透明ガラス，飛散防止フィルム貼り（半透明）

(上) 3階テラス。再開発地区の超高層が見える。テラス幅：2,600mm。

(下) テラス夜景。

- 1 ROOF-GARDEN BAR
- 2 MAIN ROOM
- 3 TERRACE
- 4 ROOM 1
- 5 ROOM 2
- 6 CLINIC
- 7 WAITING ROOM
- 8 PARKING
- 9 ENTRANCE 1
- 10 ENTRANCE 2
- 11 ENTRANCE 3
- 12 MEETING ROOM
- 13 ROOM 3
- 14 STORAGE



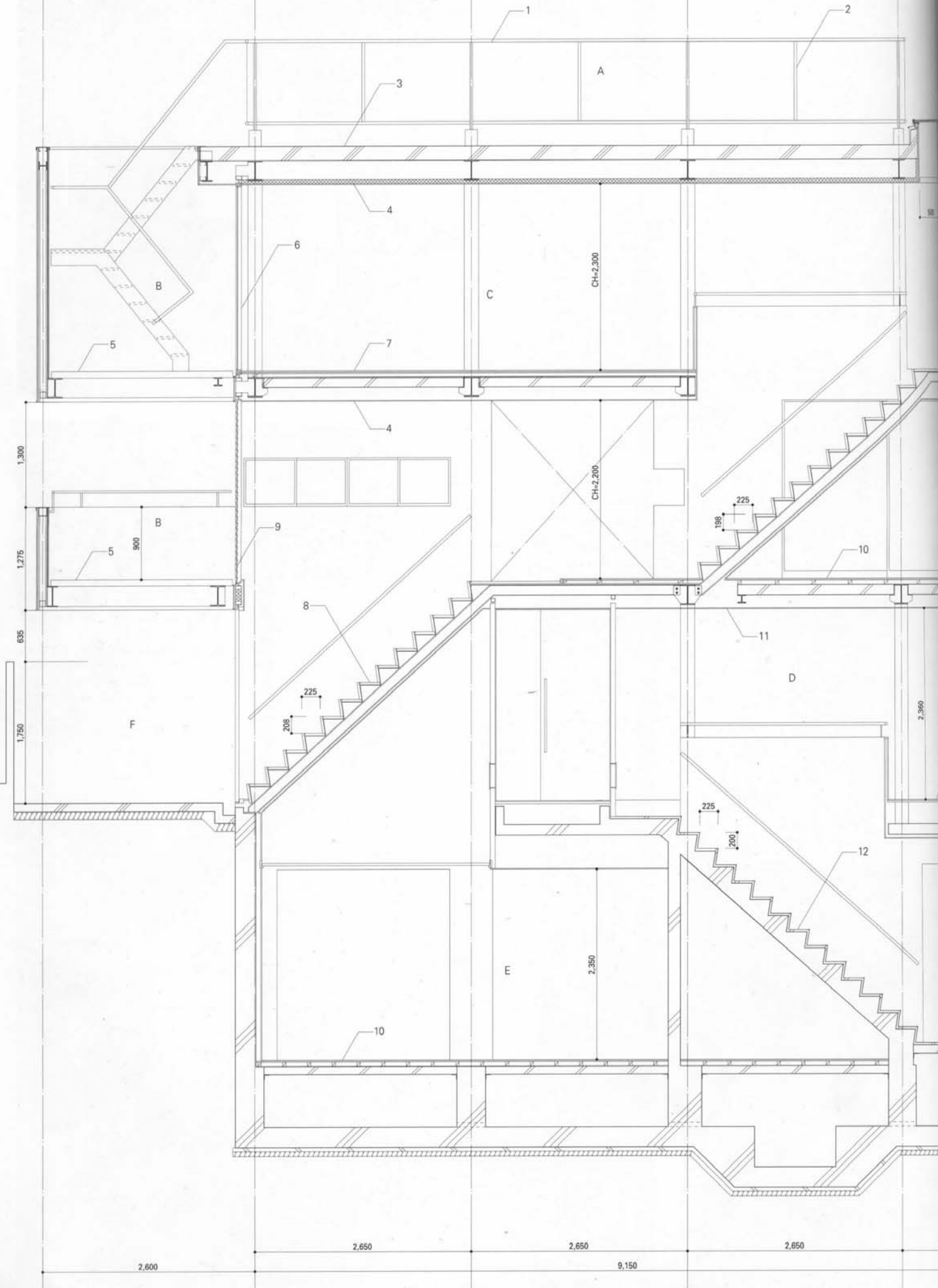
location: Nakano-ku, Tokyo
 architect: Toshiaki Ishida Architects & Associates
 structural engineers: Tectonic Consultants
 general contractors: Godai Corporation
 site area: 85.43m²
 building area: 59.75m²
 total floor area: 223.52m²
 basement area: 56.55m²
 first floor area: 52.89m²
 second floor area: 57.04m²
 third floor area: 57.04m²
 structure: steel framed reinforced concrete (basement) and steel frame (above ground); 1 basement and 3 stories
 maximum height: 8,192mm
 mean height: 8,015mm
 completion date: September, 1998
 family composition: grand mother and couple

所在地 東京都中野区
 設計 石田敏明建築設計事務所
 構造設計 テクトニックコンサルタンツ
 施工 五夫建設
 敷地面積 85.43m²
 建築面積 59.75m²
 延床面積 223.52m²
 地下 56.55m²
 1階 52.89m²
 2階 57.04m²
 3階 57.04m²
 容積率 69.9% (許容: 60+10%)
 建ぺ率 261.6% (許容: 300%)
 構造 鉄骨鉄筋コンクリート造 (地下) 鉄骨造 (地上)
 階数 地下1階 地上3階
 最大高 8,192mm
 平均高 8,015mm
 地域地区 第1種中高層住居地域 準防火地域 第2種高度地区
 竣工 1998年9月
 居住構成 母 夫婦

(living page) Downward view of the staircase, seen from the third-floor living room. The entrance door of the residence is at the end of the stairs.
 (above) View toward the north side of the main room. Ceiling height: 2,300mm.
 (below left) View of the northeast corner. In the ceiling are louvers and skylight openings.
 (below right) View toward the east side of the second-floor room 1. Ceiling height: 2,200mm.

(注1) 3階広間から階段室を見下ろす。突き当たりが「住居部分のロトランス」。
 (注2) 3階広間の北面を見る。天井高: 2,300mm。
 (注3) 3階広間の北東コーナー。天井にはルーバーとトップライト。
 (注4) 2階室1の東側を見る。天井高: 2,200mm。





Sectional detail; scale: 1/60.

Hakama

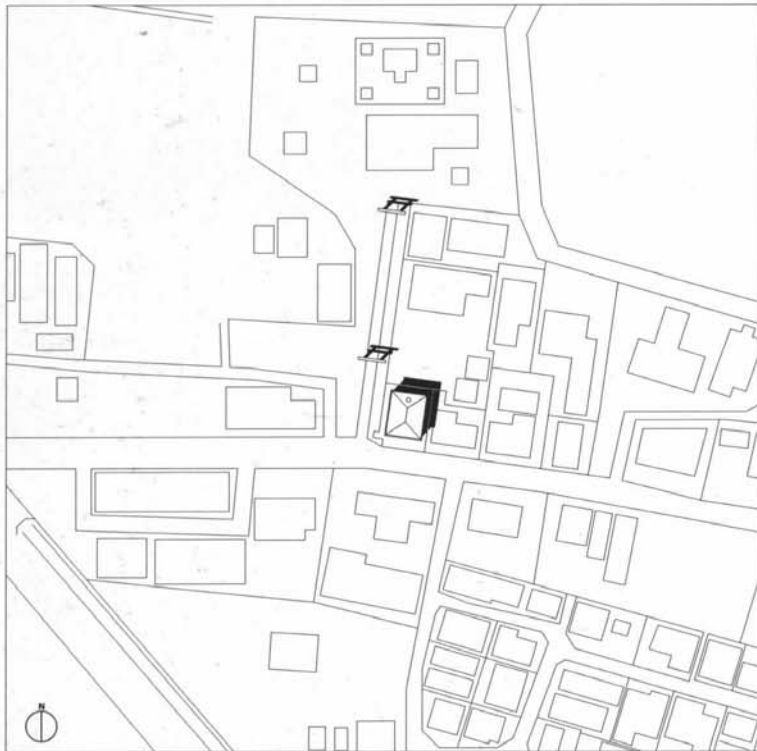
玉置順 / 玉置アトリエ・宇治
ハカマ

The site is located on the side of the entrance to a verdant Shinto shrine in a residential district of Uji City in Kyoto Prefecture. This building is an alien substance inserted into the town, at the same time, it envelops a dwelling space. At the center of this white monolith lies a living room with a ceiling height of 5m, in which several large openings have been cut. Thick walls appear to surround the central space (living room) and their deep openings emphasize the building's monolithic impression. The architect was convinced that the monolith was composed of surfaces. So he thought the spaces sur-

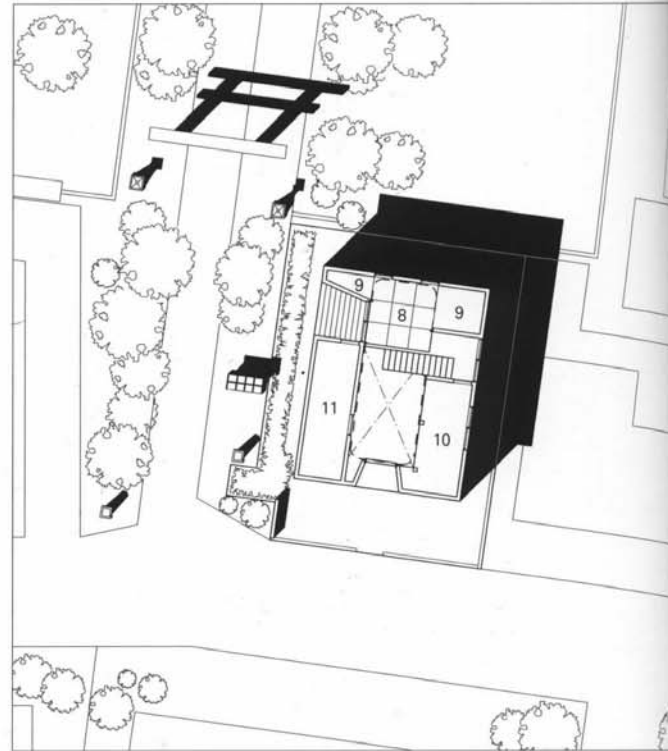
rounding the living room could function as rooms by substituting a series of closing surfaces of effectively no thickness. These partitions, between the central space and the surrounding rooms, are simply curtains which allow wind, light and people to pass through them. By using such a gentle partition, the building can also become a single large space. The boundaries within the dwelling are made up of a series of independent rooms.

敷地は京都府宇治市の住宅地、緑豊かな神社の参道の入口脇である。この建築は街に挿入された異物であり、同時に住空間を包み込んでいる。白い塊の中心には天井高5mの居間があり、いくつかの大きな開口が掘り抜かれている。居間の周囲は、中央の空間(居間)を囲む厚い壁として表現され、深い開口は、建築が塊であるという印象を強めている。建築家は、塊を構成するのは表面であると確信していた。そして厚みのないひと続きの閉じた表面をつくれれば、居間を囲む空間が、部屋として機能し得ると考えた。中央の空間と周囲の部屋との間仕

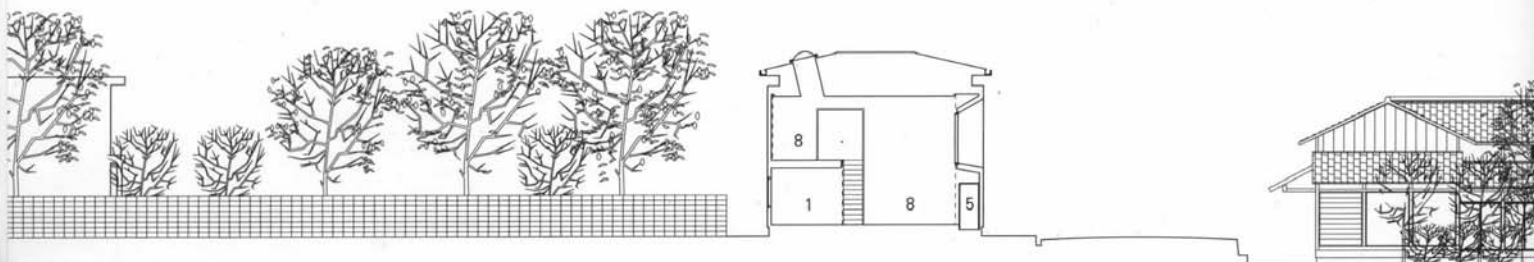
切りはカーテン1枚である。カーテンや光や人を通過させる。緩やかなという間仕切りにより、建築はひと続きな空間にも変化する。住宅の連続性をもった一連の部屋によって表現されている。



Site; scale: 1/1,500.



Site and second floor; scale: 1/300.

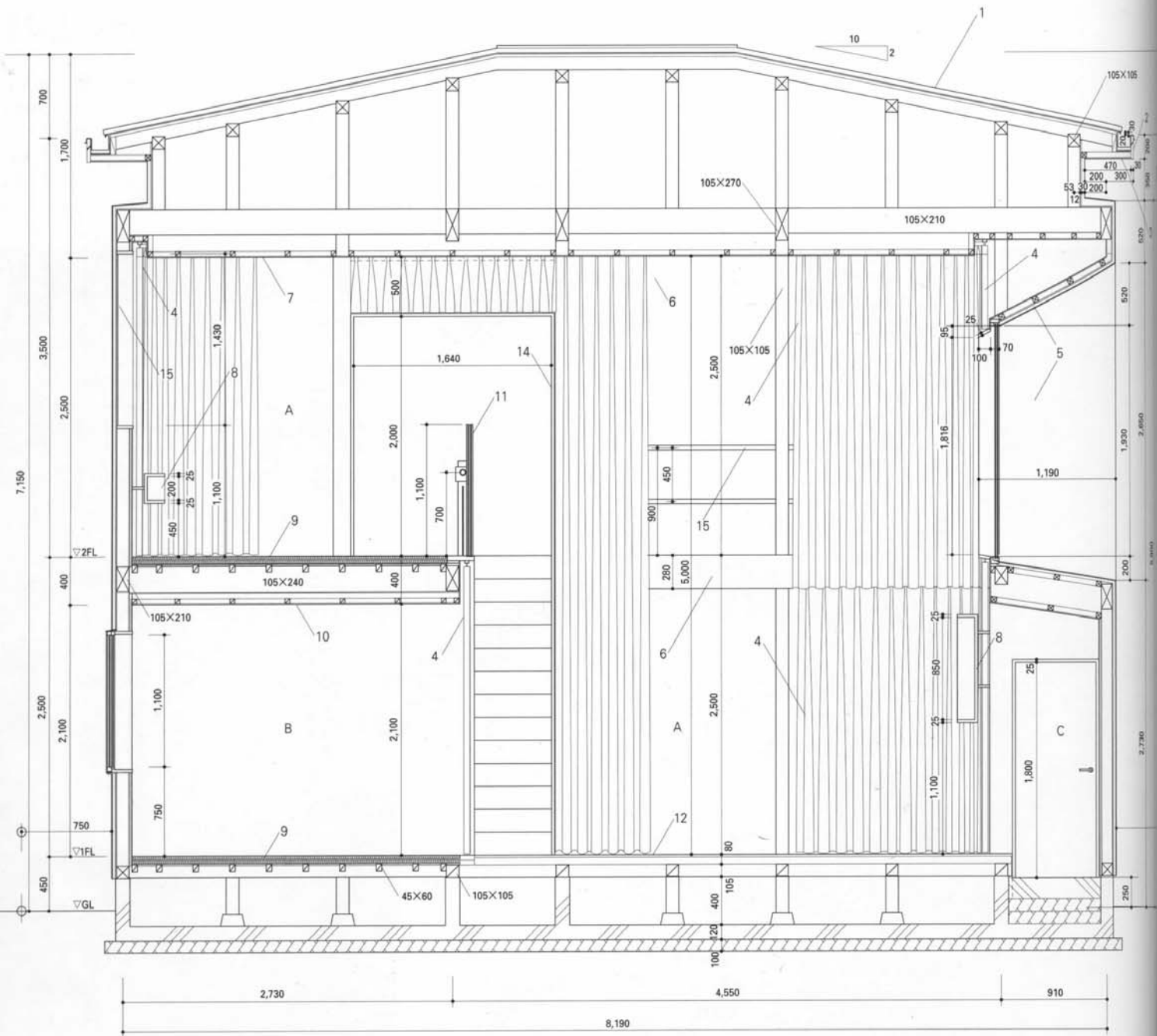


Section; scale: 1/300.

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成され



Section



Sectional detail; scale: 1/50.

A LIVING ROOM
B BEDROOM
C ENTRANCE

- 1 roof: galvanized steel, t=0.4mm, batten seam roofing
asphalt roofing, 22kg/m²
cemented excelsior board, t=18mm
- 2 fascia board: Oregon pine, paint finish
- 3 flexible board, t=9mm, paint finish
- 4 curtain, flame-retardant
- 5 wall / ceiling: wood backing, mortar, t=30mm
mortar plastering material (white)
- 6 lauan plywood
- 7 ceiling: ceiling joist: 40×40mm
glass wool, 50+50mm
plasterboard, t=9mm
wall-fabric finish
- 8 floating furniture: Japanese linden plywood, flush,
clear lacquer paint finish
- 9 floor: tatami mats, t=55mm
plywood, t=12mm
floor joists: 45×60mm @455mm o.c.
- 10 ceiling: ceiling joist 40×40mm
plasterboard, t=9mm, wall-fabric finish
- 11 handrail: Japanese linden plywood, t=12mm, clear
lacquer paint finish
- 12 floor: polyvinyl-chloride sheet
plywood, t=12mm
polystyrene foam, t=300mm
floor joists: 45×60mm @303mm o.c.
- 13 shelf
- 14 wood rame: wall-fabric finish
- 15 stainless steel pipe, ø=30mm, double

A 居間
B 寝室
C 玄関

- 1 屋根: ガルバリウム鋼板 t=0.4mm 瓦葺き
アスファルトルーフィング 22kg/m²
木毛セメント板 t=18mm
- 2 鼻隠し: ベイマツ塗装
- 3 フレキシブルボード t=9mm 塗装
- 4 カーテン(難燃)
- 5 壁・天井: 木下地の上モルタル t=30mm
新漆喰左官塗り
- 6 ラワン合板葺地
- 7 天井: 野縁 40×40mm
グラスウール t=50+50mm
プラスターボード t=9mm
クロス貼り
- 8 浮き家具: シナ合板フラッシュ CL
- 9 床: 畳敷き t=55mm
合板 t=12mm
根太: 45×60mm @455mm o.c.
- 10 天井: 野縁 40×40mm
プラスターボード t=9mm クロス貼り
- 11 可動落下防止手摺: シナ合板 t=12mm CL
- 12 床: 長尺塩化ビニルシート貼り
合板 t=12mm
スタイロフォーム t=300mm
根太: 45×60mm @303mm o.c.
- 13 飾り棚
- 14 木縁線: クロス貼り
- 15 SUS304 φ=30mm 2段

Into this white monolith have been cut several large and deep openings. The living room, which connects to the outside through these deep openings, lies at the center. The thick walls, between the exterior and the living room, are composed of rooms. The rooms are separated from the living room by the curtain. As the living room is covered by the curtain, the wall finish is omitted.

この白い塊にはいくつかの大きく深い開口が設けられている。開口部は建物の中心に据えられた居間に達し、その周囲の壁をもった境界にはカーテン一枚で仕切られた居室が配置される。また、カーテンで居間を囲むことで壁の仕上げを省略している。

(p.65) View from the southwest. This house is located near the approach to a shrine.
(右頁) 道路に面する南側外観。新漆喰左官仕上げの外壁の開口部が穿たれている。軒高は5,850mm。

(65頁) 南西側より見る。神社の参道の横に建つ。
(右頁) 道路に面する南側外観。新漆喰左官仕上げの外壁の開口部が穿たれている。軒高は5,850mm。

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Town House in Hirano

安藤忠雄建築研究所
平野区の町屋

A house for two generations - a young couple and mother - built in a downtown area retaining a traditional ambience, with rows of timber dwellings and urban workshops. It is enclosed against the motley surroundings by a two-story high wall built along the site boundary, and inside that the dwelling is divided into an external space with the character of an interior, and an internal space of equal volume. The single entrance facing the main street gives access to a front garden. From there, a staircase leads to the upper floor and one passes through the living-dining space with terrace, which constitutes the public part of

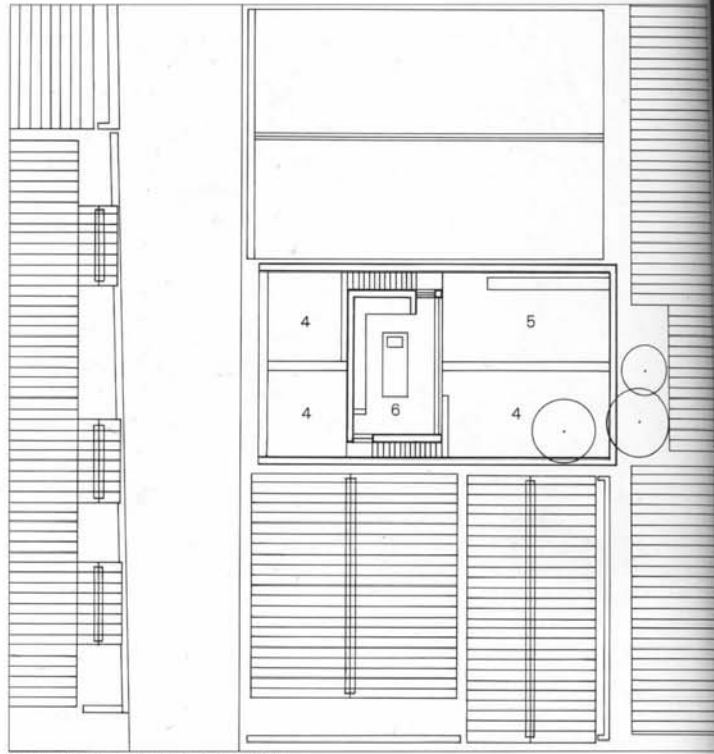
the house, before descending to the bedrooms and service rooms constituting a private zone on the ground floor. Each of the two bedrooms overlooks its own courtyard garden (these are large and small respectively), and while having an open character, they thus retain their privacy. In the "Row house in Sumiyoshi", there was a central courtyard which clearly formed the heart of the plan, but in this house, the structure is of the kind in which the center moves according to the position of the residents.

木造の長屋や町工場が建ち並び、昔の面影をとどめる下町の一角に建てられた、若い夫婦と母親のための2世帯住宅。境界に建てられた2層分の壁により、四周の雑多な環境から囲い取り、その内側には内部空間と同じヴォリュームの内部的外部空間をもつように空間が等分に分節されている。前面道路に面して唯一設けられた入口から入ると、まず前庭に出る。そこからパブリックスペースである2階の食堂兼居間とテラスを一度通過し、1階の寝室と水回りを配置したプライベートゾーンに至る。ふたつの寝室はそれぞれ大小の専用の中庭に面す

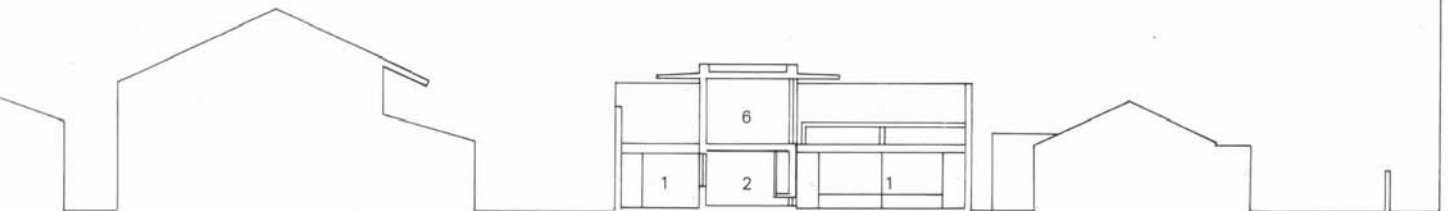
ることで、開放感をもちながら、互いのプライバシーを確保している。「住吉の邸」には明確な中心としての中庭があったが、この住宅では生活者の位置によって中心が移動していくような構造となっている。



Site; scale: 1/1,500.

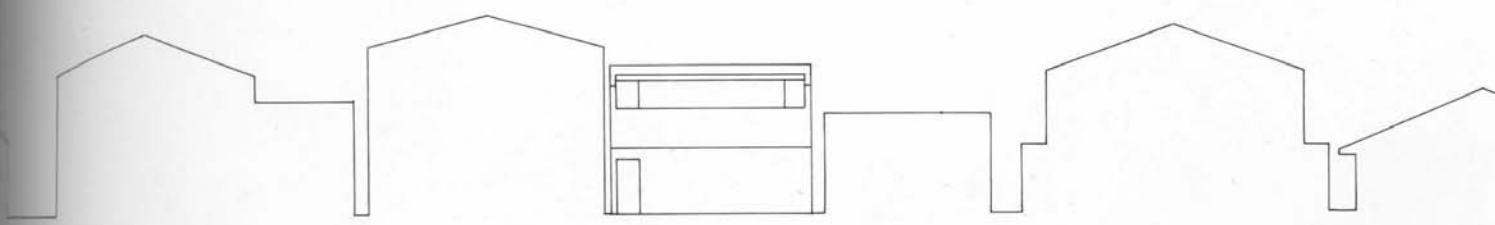


Site and second floor; scale: 1/300.



Section; scale: 1/300.

のブ
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Net elevation; scale: 1/300.

(p.73) View toward the western courtyard, seen from the second floor.

(above) West side facing the street.

(below) View from the east. This house is built in a downtown area retaining a traditional ambience.

(facing page) View toward the eastern courtyard, seen from the top stair.

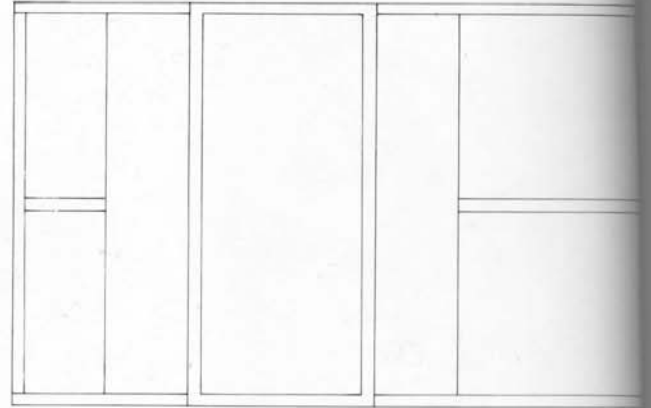
(73頁) 2階より西側コートを通して外部を見る。

(上) 道路に面する西側。

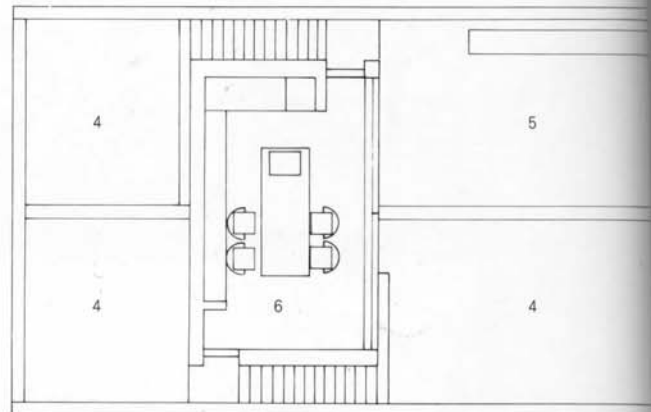
(下) 東側より見る。町屋の一角に建っている。

(右頁) 2階階段室より東側コートを見る。

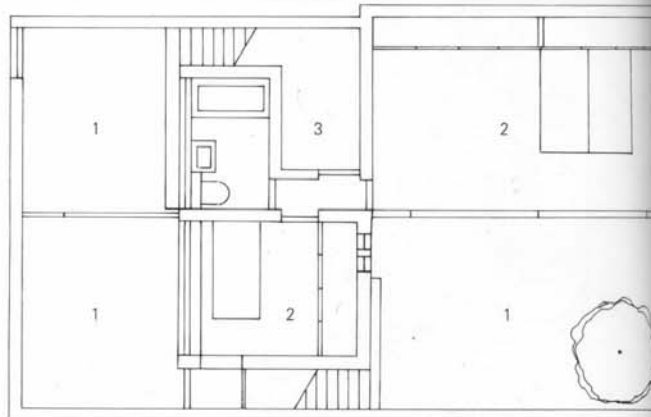
1 COURTYARD
2 BEDROOM
3 TRUNK ROOM
4 VOID
5 TERRACE
6 LIVING ROOM



Roof.



Second floor.



First floor; scale: 1/150.

location: Hirano-ku, Osaka
architects: Tadao Ando Architect & Associates
structural engineers: Ascoral Engineering Associates
general contractors: Hand-House Kenchiku Kōbō
site area: 120.48m²
building area: 72.11m²
total floor area: 92.13m²
first floor area: 65.95m²
second floor area: 26.18m²
structure: reinforced concrete bearing wall; 2 stories
maximum height: 5,700mm
eaves height: 5,100mm
completion date: August, 1996
family composition: grand mother, couple, and child

所在地 大阪市平野区
設計 安藤忠雄建築研究所
構造設計 アスコラル構造研究所
施工 ハンドハウス建築工房
敷地面積 120.48m²
建築面積 72.11m²
延床面積 92.13m²
1階 65.95m²
2階 26.18m²
建ぺい率 59.8% (許容: 60%)
容積率 65.6% (許容: 160%)
構造 鉄筋コンクリート壁式構造
規模 地上2階
最高高 5,700mm
軒高 5,100mm
地域地区 第1種低層住居専用地域 準防火地域
竣工 1996年8月
家族構成 母 夫婦 子供1人

COURTYARD
BATHROOM
DINING ROOM
D
PORCH
LIVING ROOM / KITCHEN



①









This is a composition in which lifestyle functions move in relation to the exterior courtyard and terrace spaces. In the "Row house in Sumiyoshi", a courtyard provided a definite center to the house, but in this case, the composition has been designed so that the center of the house shifts depending on where the people are.

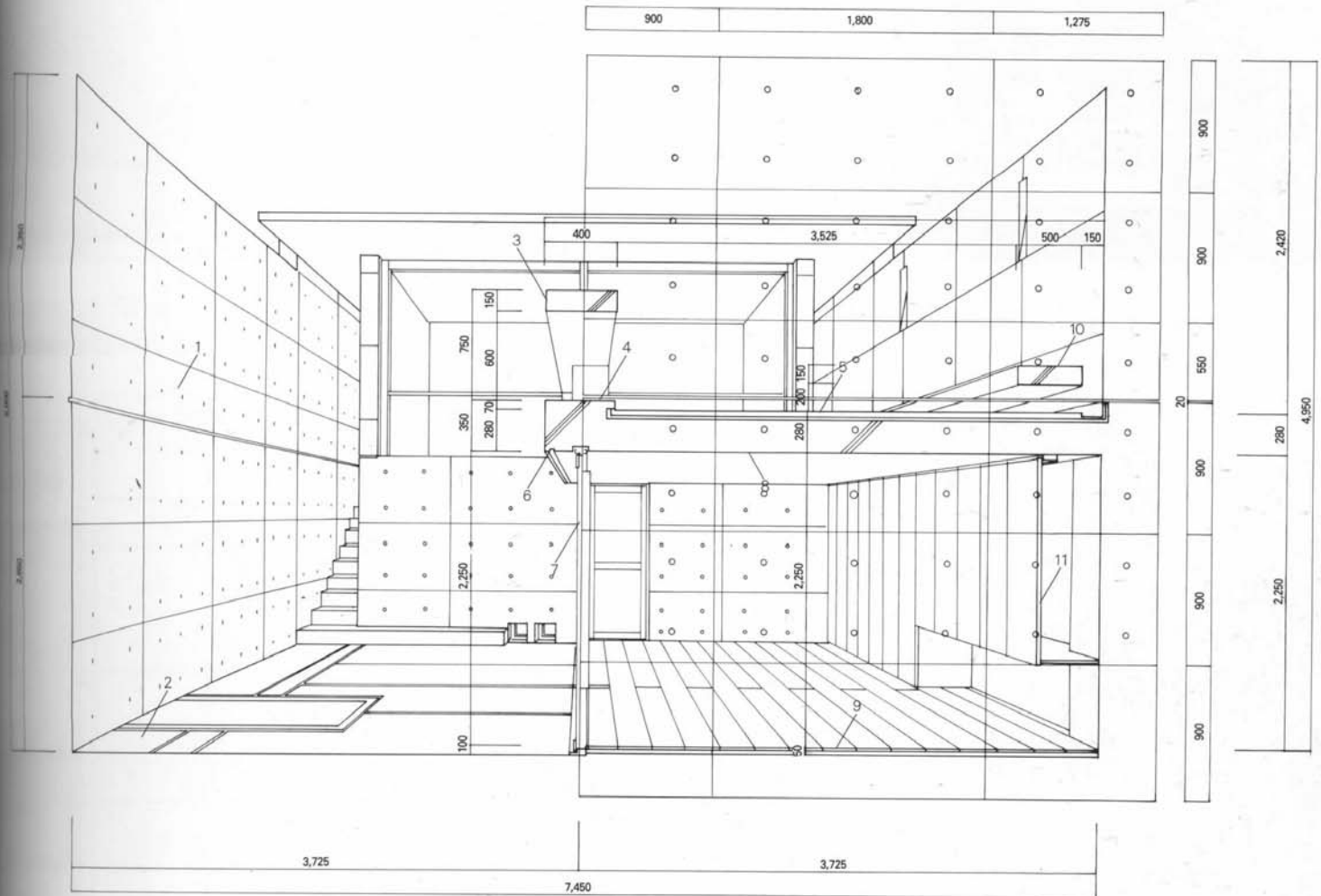
いくつもの中庭やテラスという外部空間をもつことで生活の中心が移動していく構成になっている。「住吉の長屋」では明確な中心としての中庭が取られているが、この住宅では、生活者の位置によって中心が移動していくような構成が取られた。

(p.76, above) View from the second-floor living room looking eastward. The terrace is on the left and the open space above the east courtyard is on the right. (p.76, below) The east courtyard, seen from the bedroom.

(p.77) East courtyard. The east bedroom is seen in the lower left, with the terrace at the upper left. Flooring: troweled concrete with expansion joints. (above) East courtyard, looking westward.

(facing page, above) View toward the living room seen from the terrace.

(facing page, below) Interior of the east bedroom. (p.80) View toward the stairs to the living room from the entrance.



Perspective of the east courtyard.



- 1 exterior wall: exposed concrete, water-repellent paint finish
- 2 floor: concrete finish with expansion joints
- 3 handrail upper surface: troweled concrete, water-repellent paint finish
handrail: exposed concrete, water-repellent paint finish
- 4 beam upper surface: troweled concrete, water-repellent paint finish
- 5 floor: cinder concrete with expansion joints, asphalt waterproofing membrane
- 6 flashing joint
- 7 steel sash, synthetic resin paint finish, clear float glass
- 8 ceiling: exposed concrete
- 9 floor: Japanese larch, t=25mm, wax finish
- 10 bench upper surface: concrete finish, water-repellent paint finish
bench: exposed concrete, water-repellent paint finish
- 11 closet: Japanese linden plywood, oil paint finish

- (外観上) 2階居間より東側を見る。左にテラス、右に東側コート
の吹き抜けがある。
- (外観下) 東側寝室よりコートを見る。
- (内観) 東側コート。左に寝室とテラスがある。コート床はコン
クリート金ゴテ押え、伸縮目地。
- (注) 東側コート西面。
- (注上) テラスより居間を見る。
- (注下) 東側寝室。
- (注) 入口より居間へ至る階段を見る。

- 1 外壁：コンクリート打放し 撥水剤塗布
- 2 床：コンクリート直押え 伸縮目地切り
- 3 手摺天端：コンクリートコテ押え 撥水剤塗布
手摺：コンクリート打放し 撥水剤塗布
- 4 梁天端：コンクリートコテ押え 撥水剤塗布
- 5 床：アスファルト防水の上シンダーコンクリート押え 伸縮目地切り
- 6 水切り目地
- 7 スチールサッシュ SOP 透明フロートガラス
- 8 天井：コンクリート打放し
- 9 床：落葉マツ t=25mm ワックス仕上げ
- 10 ベンチ天端：コンクリート直押え 撥水剤塗布
ベンチ：コンクリート打放し 撥水剤塗布
- 11 クローゼット：シナベニヤ OP

T-House in Yutenji

伊東豊雄建築設計事務所
祐天寺 T邸

A house designed for a couple and child, set in a central Tokyo housing estate. Thin shell construction rigid reinforced concrete frames, with a uniform height and width of about 5m, and a depth of 4.8m, 2.2m and 5.1m, are arranged in a single line to form a structure about 16m long overall, provided with slit-like openings measuring 1.2m and 2.5m. By placing the ground floor surface 250mm below ground level, and making the upper-floor slab 200mm thick and the roof slab 150mm thick, the height of the overall building is kept low, at about 5m, although it is two stories high. The interior con-

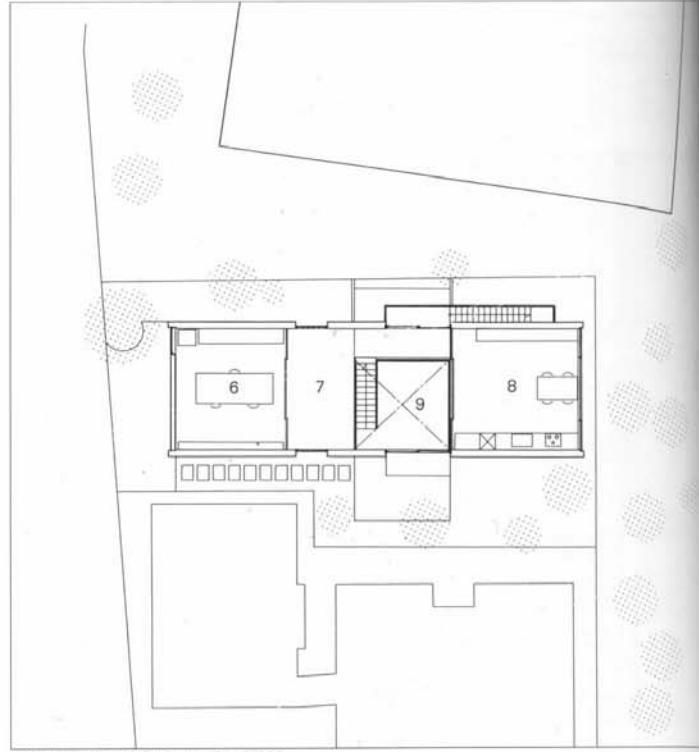
sists of an entrance hall and double-height space at the center of the plan, with, on the ground floor, a garage and child's bedroom at the front, and master bedroom at the rear, and, on the upper floor, a workroom, living room and kitchen. Because of the building's box-like construction, it offers great flexibility in planning along the depth of the structure, incorporates the minimum of functions required for dwelling in the city, and offers the residents the freedom to organize their lifestyles as they wish.

東京都心の住宅地における、夫婦と子供のための専用住宅である。高さ、幅共に約5mの鉄筋コンクリート・薄肉ラーメン構造による、奥行4.8m、2.2m、5.1mのフレームが、それぞれ1.2m、2.5mのスリット状の開口部を設けて一直線に約16mの長さで配置されている。1階のレベルをGL-250mmとすることや2階スラブを200mm、屋根スラブを150mmとすることで、建物は2層ながら高さ約5mと低く抑えられている。内部は中心にエントランスホールと吹抜けを配置し、1階に駐車場と子供部屋、奥に主寝室を、2階には仕事部屋と居間・台所

が配置されている。この建物はボックス状の構造とすることで奥行方向に自由にプランニングすることができ、都市生活に必要な最小限の機能を包み込み、住み手によって生活の仕方を規定することができる。



Site; scale: 1/1,500.

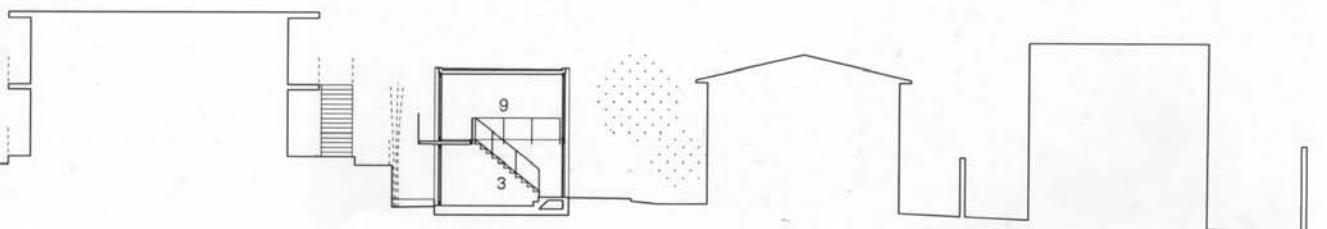


Site and second floor; scale: 1/300.

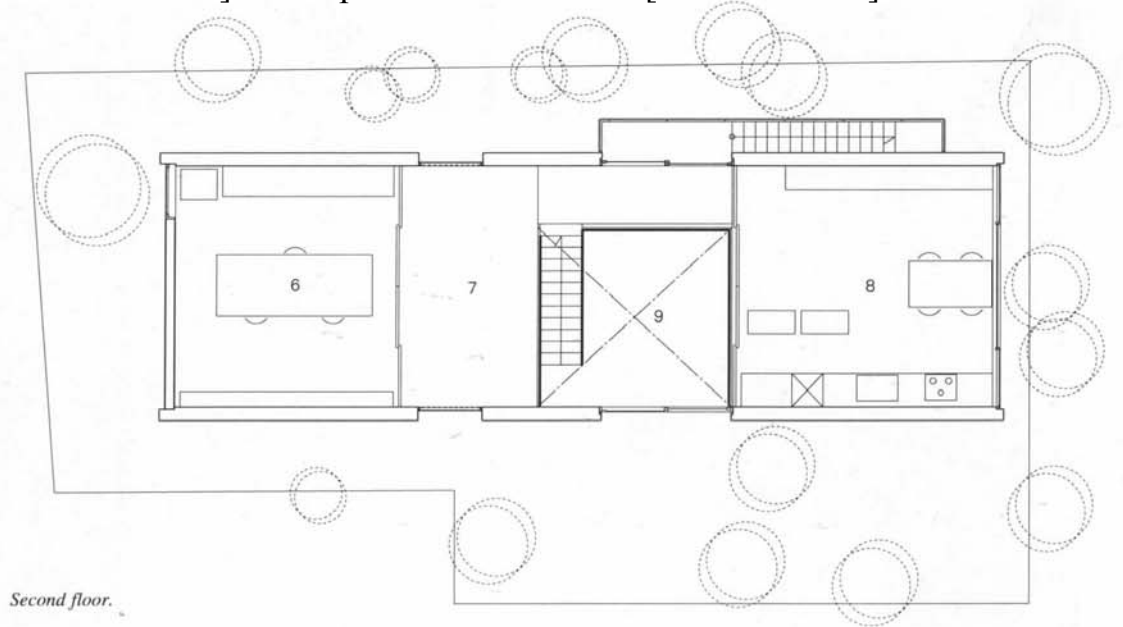
Section; scale: 1/300.



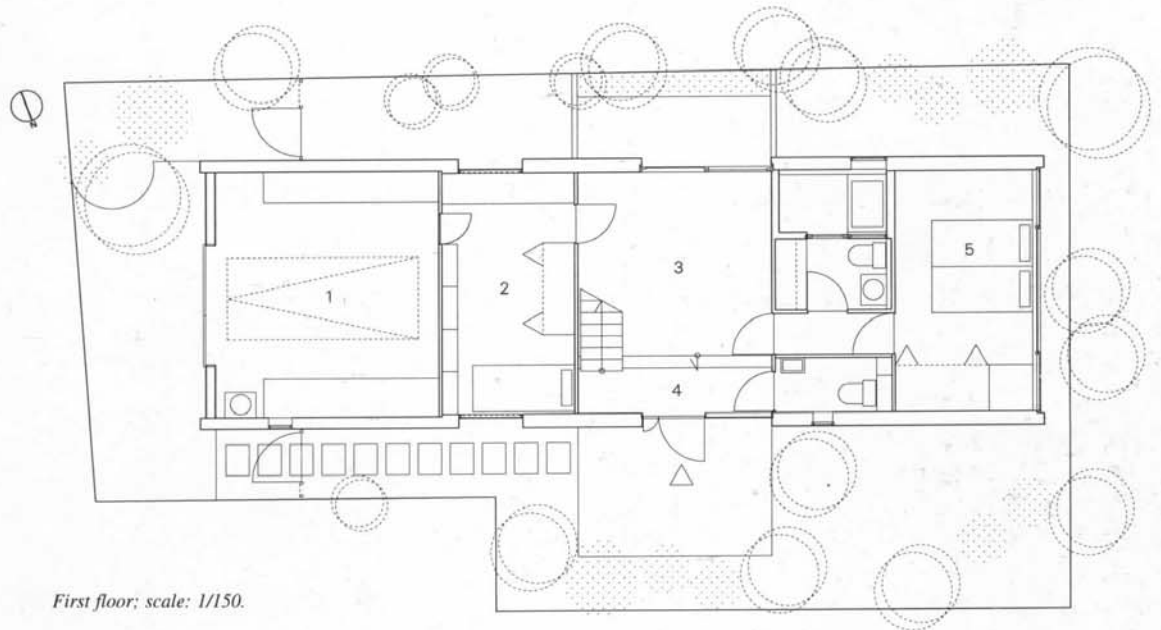
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Second floor.



First floor; scale: 1/150.

- 1 GARAGE
- 2 PRIVATE ROOM
- 3 DIRT-FLOOR SPACE
- 4 ENTRANCE
- 5 BEDROOM
- 6 ATELIER 1
- 7 ATELIER 2
- 8 LIVING ROOM
- 9 VOID

(p.83) East side facing the street. The front wall is composed of clear float glass with milk-white film (facing page, above) Close-up view of the south side. A slit window is located in the wall.
 (facing page, below) Downward view of the southeast side. The maximum height is about 5m.
 (right) Eastern evening view.
 (pp.86-87) This house is composed of one space. The ceiling is reinforced concrete and the floor is oak flooring. The structure is of thin-shell rigid reinforced concrete. The single large space is divided by an acrylic sliding screen. The second floor ceiling height is 2,600mm, and the open space above the dirt floor is 5,290mm.

(83頁) 道路に面する東側。外壁は透明フロートガラス乳白フィルム貼り。
 (左頁上) 南側外観。スリット状に開口部がつけられている。
 (左頁下) 南東側全景。最高高は約5mに抑えられている。
 (右) 東側夕景。
 (86-87頁) コンクリート打放しの天井とナラフローリングの床で構成された一室空間。構造は鉄筋コンクリート・薄肉ラーメン。アクリル製の引き戸で仕切られる。2階の天井高さは2,600mm、土間の吹抜け部分は5,290mm。





(left) View toward the eastern glass wall beyond the acrylic sliding screen. The shadow of a cherry tree is reflected on the wall.

(right) View toward the living room across the open space above the dirt floor.

(facing page) View toward the neighbor's house.

(左) アクリル引き戸越しにサクラの影が映る東側のガラス面を見る。

(右) 土間の吹抜け越しに居間を見る。

(右頁) 土間吹抜けより隣家が見える。

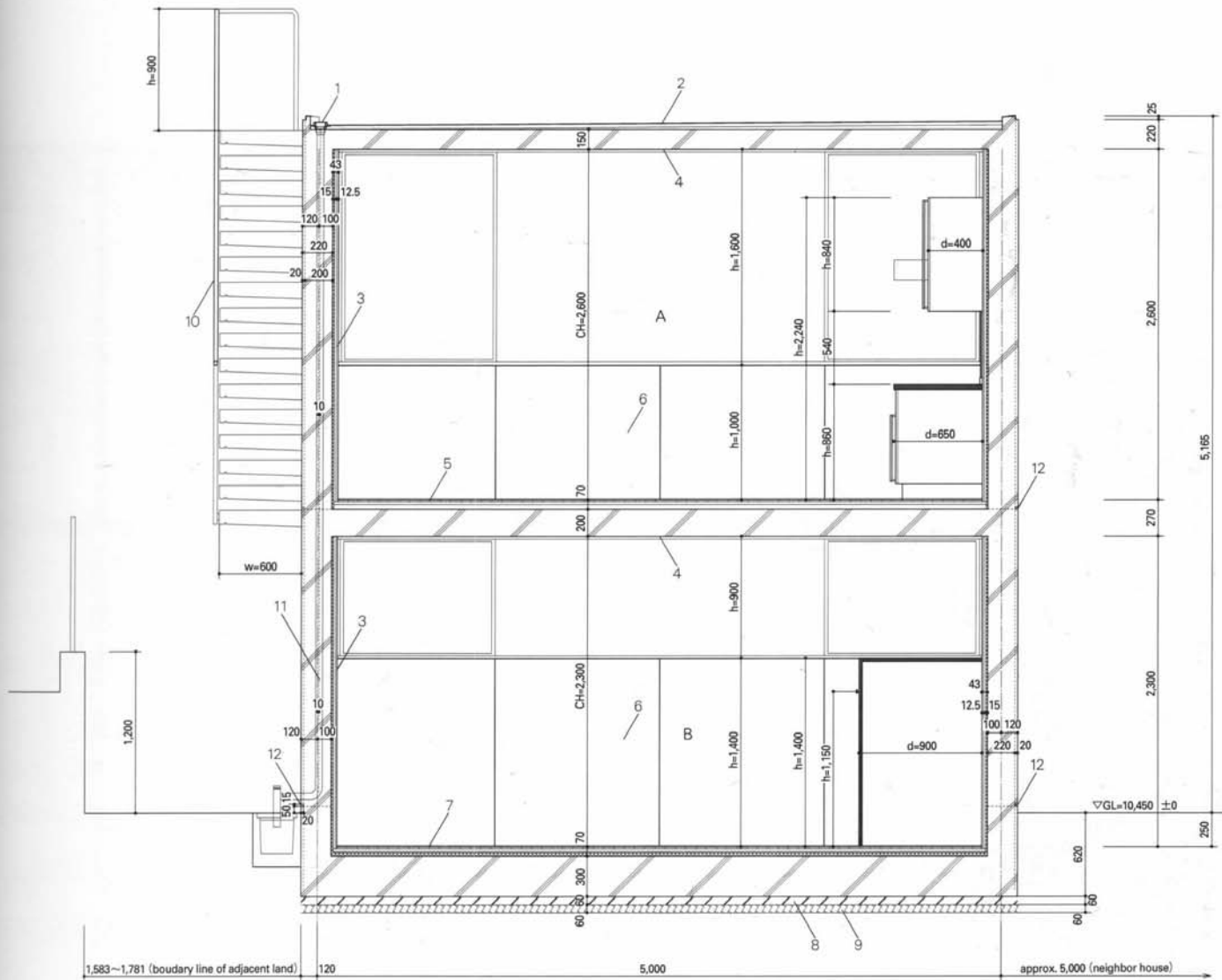


location: Setagaya-ku, Tokyo
 architects: Toyo Ito & Associates, Architects
 structural engineers: Structural Design Office Oak
 general contractors: Tokyo Tekkin Concrete
 site area: 181.82m²
 building area: 80.00m²
 total floor area: 148.27m²
 first floor area: 80.00m²
 second floor area: 68.27m²
 structure: reinforced concrete; 2 stories
 maximum height: 5,165mm
 eaves height: 5,165mm
 completion date: March, 1999
 family composition: parents and child

所在地 東京都世田谷区
 設計 伊東豊雄建築設計事務所
 構造設計 オーク構造設計事務所
 施工 東京鉄筋コンクリート
 敷地面積 181.82m²
 建築面積 80.00m²
 延床面積 148.27m²
 1階 80.00m²
 2階 68.27m²
 建ぺい率 44% (許容: 60%)
 容積率 82% (許容: 150%)
 構造 鉄筋コンクリート造
 規模 地上2階
 最高高 5,165mm
 軒高 5,165mm
 地域地区 第1種低層住居専用地域
 竣工 1999年3月
 家族構成 夫婦 子供1人

A LIVING ROOM
 B BEDROOM

- 1 cast aluminum
- 2 roof: membrane waterproofing, t=1.5mm (workable surface)
polyethylene foam, t=25mm
mortar, t=10-30mm
- 3 wall: plasterboard, t=12.5mm, emulsion paint finish
sprayed foamed urethane, t=15mm
- 4 ceiling: exposed concrete
- 5 floor: oak flooring, 75mm X random length, t=15mm
chip board, t=20mm, direct application
- 6 spandrel wall: Japanese linden plywood, t=4mm, open-planking,
wax finish
plasterboard, t=9.5mm
sprayed foamed urethane, t=15mm
- 7 floor: oak flooring, 75mm X random length, t=15mm
chip board, t=20mm, direct application
sprayed foamed urethane, t=25mm
- 8 concrete sub-slab, t=60mm
- 9 crushed stone, t=60mm
- 10 handrail: steel pipe, ø=34mm
- 11 downspout: polyvinyl-chloride pipe, ø=50mm, built-in
- 12 joint: sealing compound



Sectional detail; scale: 1/50.

- 1 フロムダイキャスト
- 2 屋根: シート防水 $t=1.5\text{mm}$ 軽歩行用
ポリエチレン(断熱材) $t=25\text{mm}$
モルタル $t=10\text{-}30\text{mm}$
- 3 壁: プラスターボード $t=12.5\text{mm}$ EP
発泡ウレタン吹付け $t=15\text{mm}$
- 4 床: コンクリート化粧打放し
- 5 床: ナラフローリング $75\text{mm} \times \text{乱尺}$ $t=15\text{mm}$
パーティクルボード $t=20\text{mm}$ (床置工法)
- 6 壁: シン合板 $t=4\text{mm}$ 目透し張り 植物油性塗料
プラスターボード $t=9.5\text{mm}$
発泡ウレタン吹付け $t=15\text{mm}$
- 7 床: ナラフローリング $75\text{mm} \times \text{乱尺}$ $t=15\text{mm}$
パーティクルボード $t=20\text{mm}$ (床置工法)
発泡ウレタン吹付け $t=25\text{mm}$
- 8 壁: コンクリート $t=60\text{mm}$
- 9 床: 砂 $t=40\text{mm}$
- 10 手摺: スチールパイプ $\phi=34\text{mm}$
- 11 柱: 強化ビニルパイプ $\phi=50\text{mm}$ 打込み
- 12 窓: 樹脂目地: シーリング



Gazebo

山本理顕設計工場
GAZEBO

This building, which is 4 stories high above ground, stands facing a road of trunk route width quite close to Yokohama Station. On the lower floors are shops, rental offices, and rental flats, while the 4th floor and a part of the 3rd floor are occupied by the designer's home. Arranged around a 4th floor terrace, domestic spaces, such as the living room and bathroom are grouped like separate structures, and make an open roof space covered with a downward curving roof in the center of the house. Also, raising the living area up to the 4th floor helps to create a place from which to escape external

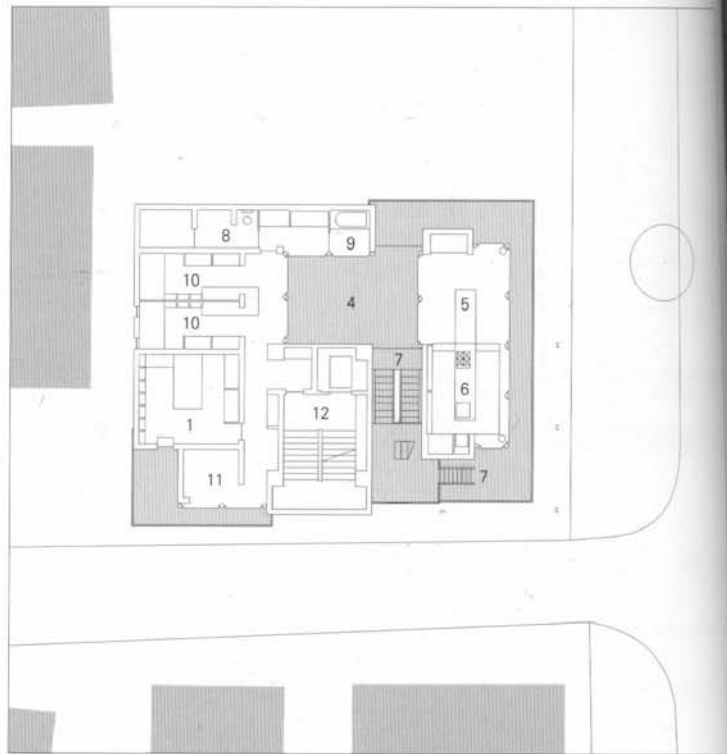
noise. Since 1986, when this house was finished, the mother and aunt who lived together here with the family have passed away and children have been born, making the owners a nuclear family, and the place has been altered to suit the new circumstances. Without changing the main frame of the building, studies and bedrooms have been made for the parents and children and the toilet has been enlarged by changing the position of the store-room. In this way rooms with a higher degree of independence than before have been created for each member of the family.

地上4階建てのこの建物は横浜駅からほど近い幹線道路に面している。下階に店舗、貸事務所、貸アパートが配置され3階の一部と4階に設計者の自邸がある。そこは4階のテラスを中心として居間や浴室などの居室が別棟のように配置されており、折り重なるようにかかる屋根に覆われた開放的な屋外空間を住宅の内部につくり出している。また、4階に生活空間をもち上げることも、外部の喧噪から逃れた場所をつくり出すのに役立っている。1986年に竣工したこの自邸はそれまで同居していた母と叔母が他界し子供が生まれ、

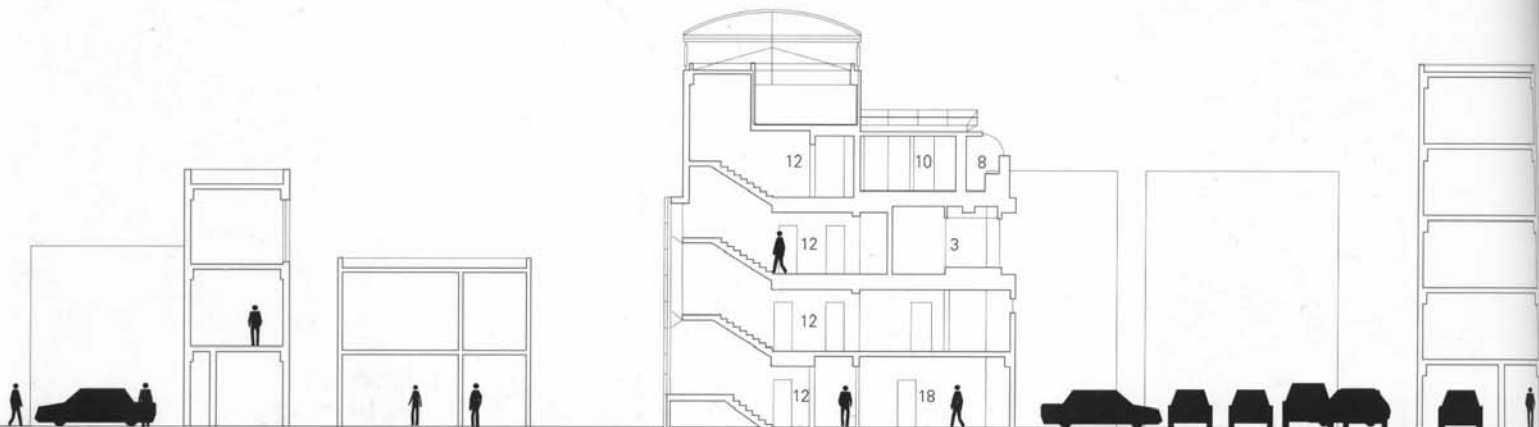
家族構成が核家族化したために改修がなされた。建物の骨格はそのままに、子供と夫婦それぞれの書斎兼寝室をつくり、浴室の位置を変えトイレを広くした。それによりこれまでなかった家族それぞれに独立した高い個室ができた。



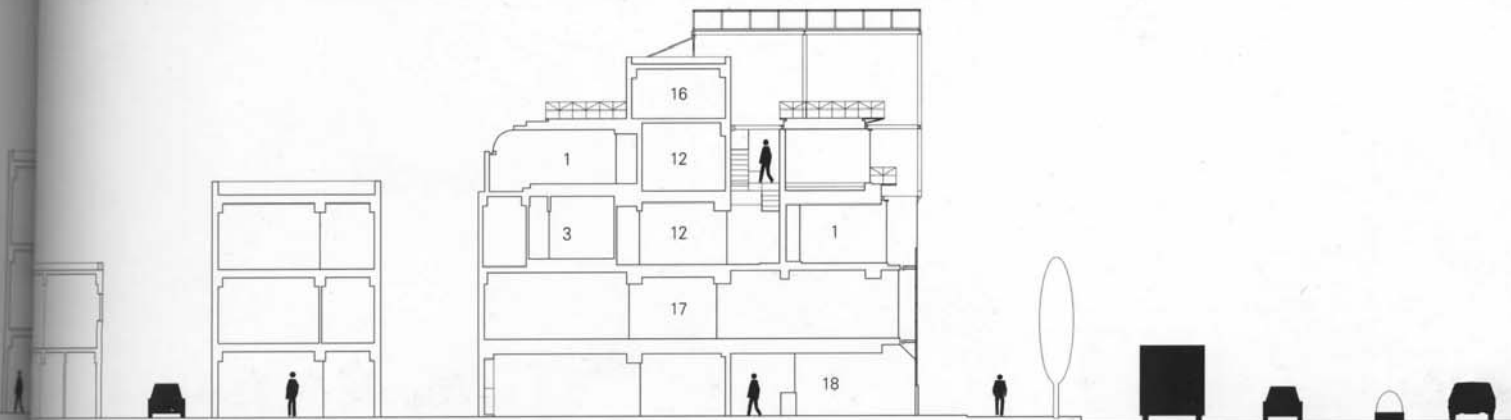
Site; scale: 1/1,500.



Site and fourth floor; scale: 1/300.



Section; scale: 1/300.



Section.







(Facing page) View toward the living room, seen from the terrace.

(above) View from the remodeled child's room. Also, the bathroom was enlarged.

(below left) View toward the child's room, seen from the living room.

(below right) View toward the exterior stairs, seen from the terrace.

(左頁) 中庭より居間を見る。

(上) 改修された子供室より見る。奥のトイレも広くなった。

(左下) 居間より子供室を見る。

(右下) 中庭より外階段を見る。



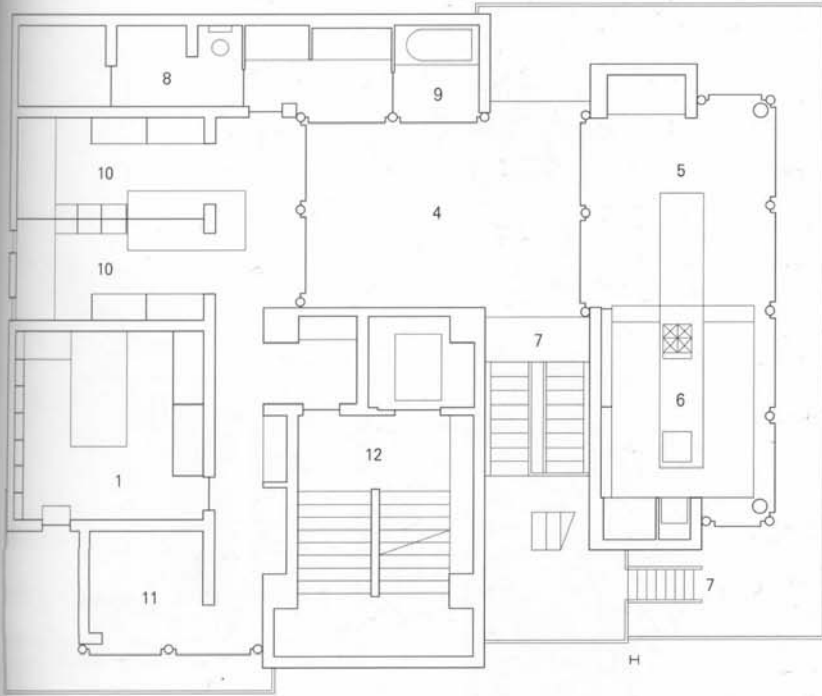


- STUDY / BEDROOM
- ENTRANCE
- RENTAL APARTMENT
- TERRACE
- LIVING ROOM
- KITCHEN
- EXTERIOR STAIRS
- LAVATORY
- BATHROOM

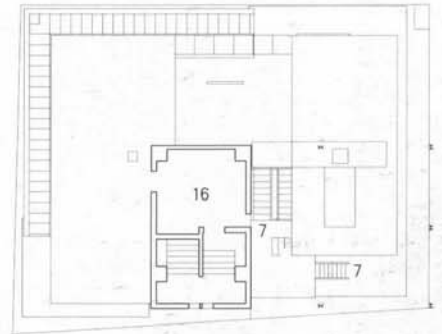
- 10 CHILD'S ROOM
- 11 TRUNK ROOM
- 12 ELEVATOR LOBBY
- 13 JAPANESE STYLE ROOM
- 14 MOTHER'S ROOM
- 15 AUNT'S ROOM
- 16 PENTHOUSE
- 17 RENTAL OFFICE
- 18 SHOP

(facing page) View from the kitchen. The living space up to the 4th floor opens to the outside, but still remains quiet.
 (below) View from the south, across the trunk route.

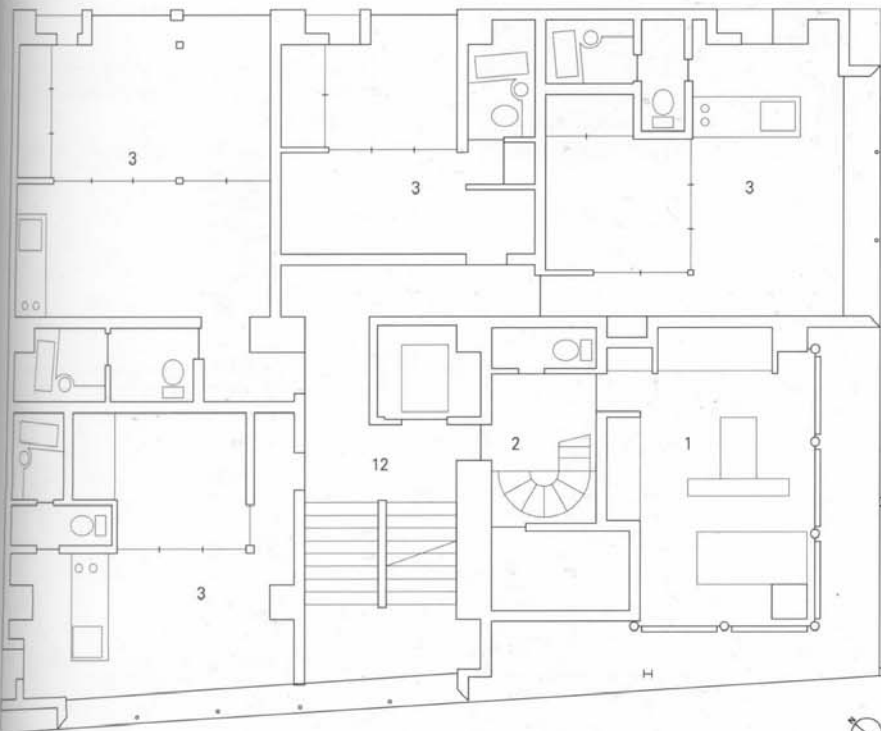
(左頁) 台所より見る。4階にあるため、外部に開いた空間としつつも静寂を保っている。
 (下) 前面道路越しに南側より見る。



Fourth floor.



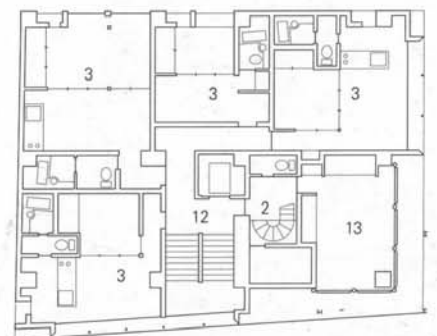
Fifth floor; scale: 1/300.



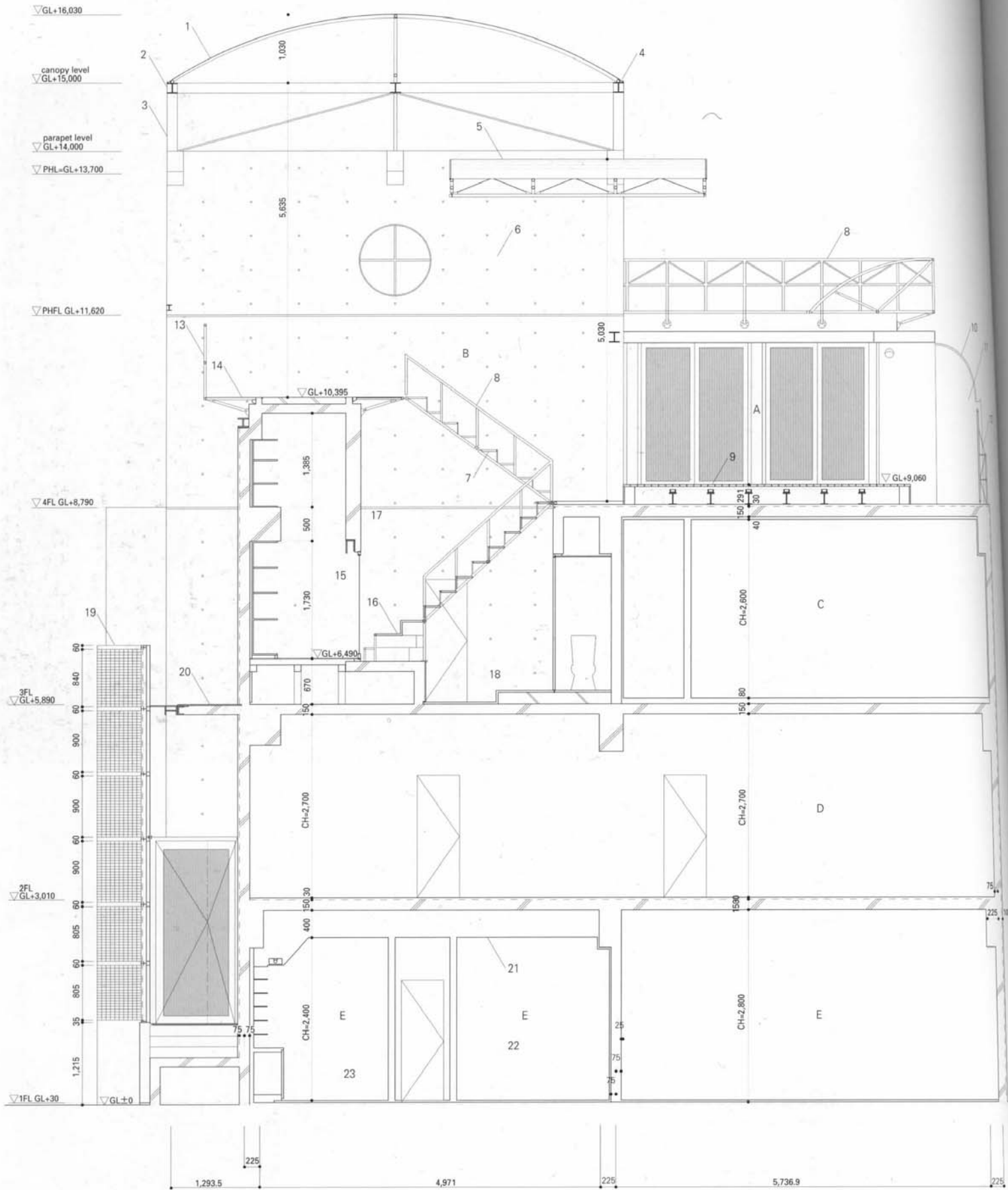
Third floor; scale: 1/150.



Fourth floor (before remodeling).



Third floor (before remodeling); scale: 1/300.



Sectional detail; scale: 1/75.



right) View of the exterior stairs, on the southwest corner.

右) 4階南西角の外部階段。

- A TERRACE
- B EXTERIOR STAIRS
- C RENTAL APARTMENT
- D RENTAL OFFICE
- E SHOP

- 1 membrane roof: fiber polyester polyvinyl-chloride coating
- 2 beam: steel H-section, 195×150mm
- 3 post: steel H-section, 150×150mm
- 4 eave gutter: stainless steel, t=0.5mm
- 5 membrane roof: fiber polyester polyvinyl-chloride coating, steel, ø=34mm
- 6 wall: exposed concrete, water-repellent paint finish
- 7 stairs: steel pipe, ø=13mm
tread: grating
riser, h=195.6mm
tread, w=264mm
- 8 handrail: steel pipe, ø=34mm, fluoroethylene resin paint finish
- 9 floor: cypress slats, t=18mm
floor joist: cypress, 90×90mm
waterproofing concrete
- 10 skylight: steel sash, polycarbonate glazing panels, t=3mm
- 11 wall: wood-fiber panels, sprayed clear acrylic finish
- 12 membrane barrier: h=1,400mm
handrail: steel pipe, ø=34mm, fluoroethylene resin paint finish
- 13 knee brace: steel pipe, ø=34mm, fluoroethylene resin paint finish
- 14 balcony: steel plate, t=4.5mm, sprayed fluoroethylene resin finish
- 15 wall: plasterboard, t=12mm
- 16 stairs: riser, steel plate, t=3.2mm
tread, t=6mm
- 17 blind box
- 18 floor: troweled mortar, t=30mm
cinder concrete, t=170mm
waterproof agent
- 19 stainless steel frame, stainless steel wire mesh, #12, mesh pitch 8mm
- 20 troweled mortar, t=50mm
- 21 ceiling: plasterboard, t=9mm, vinyl resin paint finish
- 22 wall: plasterboard, t=12mm, vinyl resin paint finish
- 23 floor: mortar base, plastic tile, t=12mm

Raising the living area up to 8.79m above ground level helps to create a place from which to escape external noise. The house is arranged around a terrace, making an open space in the center of the house.

地上8.79mにもち上げられた居住空間は外部に対して開きながら
喧嘩から逃れた場所としてつくり出された。また、この住宅は中
庭を中心に配置されており、開放的な屋外空間を内部につくり出
している。

- A テラス
- B 外部階段
- C 貸アパート
- D 貸事務所
- E 店舗

- 1 テント: ポリエステル繊維塩ビ加工
- 2 梁: スチール H-195×150mm
- 3 柱: スチール H-150×150mm
- 4 樋: SUS t=0.5mm
- 5 テント: ポリエステル繊維塩ビ加工 フレーム: スチール ø=34mm
- 6 壁: コンクリート打放し 撥水剤塗布
- 7 階段: スチールパイプ ø=13mm
踏板: グレーチング
蹴上げ: 195.6mm
踏面: 264mm
- 8 手摺: スチールパイプ ø=34mm フッ素樹脂塗装
- 9 床: ヒノキのこ板 t=18mm
根太: ヒノキ 90×90mm
防水コンクリート
- 10 トップライト: スチールサッシュ ポリカーボネート版 t=3mm
- 11 壁: 木毛サンドイッチパネル APクリア吹付け
- 12 目隠しテント: h=1,400mm
手摺: スチールパイプ ø=34mm フッ素樹脂塗装
- 13 方杖: スチールパイプ ø=34mm フッ素樹脂塗装
- 14 バルコニー床: スチールプレート t=4.5mm フッ素樹脂吹付
- 15 壁: プラスターボード t=12mm
- 16 階段: 蹴上げ: スチールPL t=3.2mm
踏面: スチールPL t=6mm
- 17 ブラインドボックス
- 18 床: モルタル全ゴテ押え t=30mm
シンターコンクリート t=170mm
防水剤塗布
- 19 SUS枠 SUSワイヤーメッシュ #12 メッシュピッチ 8mm
- 20 モルタル全ゴテ押え t=50mm
- 21 天井: プラスターボード t=9mm VP
- 22 壁: プラスターボード t=12mm VP
- 23 床: モルタル下地 プラスチックタイル t=2mm

House at Ajina

村上徹建築設計事務所
阿品の家

This house is set in a tranquil residential area with a view of the island of Aki-miyajima off the coast of Hiroshima Prefecture. Space was maximized by erecting the absolute minimum of walls and placing a roof on top of them, i.e. returning to the original concept of architecture: that of enclosing and covering a space. Pin joints are used at the topmost points of separate walls and independent columns support a steel-framed curving roof, thus defining interior space by clarifying each individual structural form.

The C-shaped plan encloses a terrace, utilizing the site shape, and is made up of

two face to face wings with a half-story level difference, which are connected by a ramp. The span is 3.6m, the lowest ceiling height is 2.1m. There are no ceiling beams, and the 250mm diameter columns contain 6 vertical reinforcing bars and a rainwater downpipe.

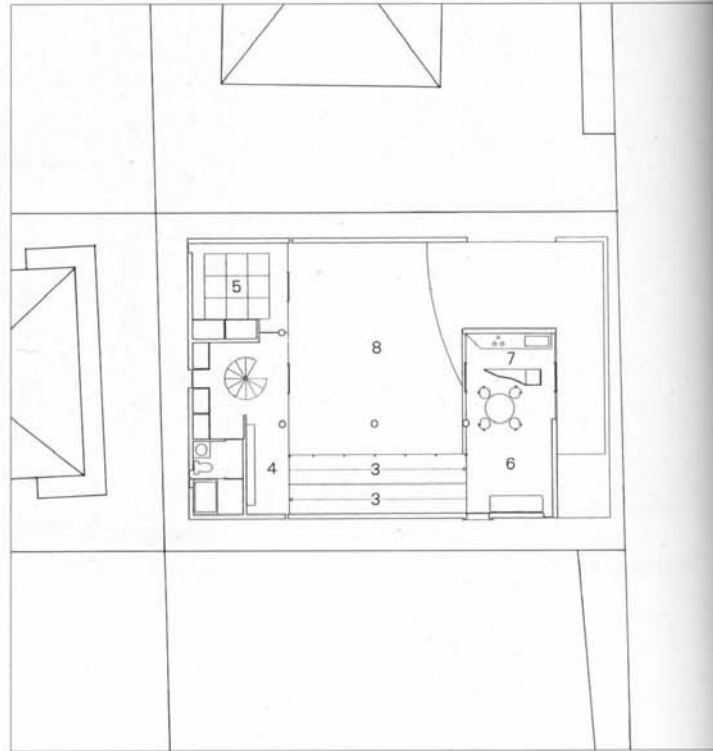
The central open terrace has a thin covering of water, like a broad, shallow flower bowl. All rooms are completely open to the terrace, bringing to the house an atmosphere of overwhelming clarity.

敷地は景勝の地、安芸宮島を対岸に望む閑静な住宅地である。場を囲む、場を覆うという初源的な空間コンセプトに戻り、必要最小限の壁とそれに屋根を架けることで、最大の空間を獲得する手法が取られた。ここでは自立壁・自立柱の頂点にピン接合で鉄骨による曲面の屋根を載せ、おのおのの形態を明確にしながら必要な空間を決定している。コの字型にテラスを囲む平面は、敷地形状を生かして、半層ずれた向かい合った棟をスロープでつないでいる。スパンは3.6m、天井高は最低で2.1m。梁をなくし、主筋6本と堅樋を打ち込んだ柱は250mm

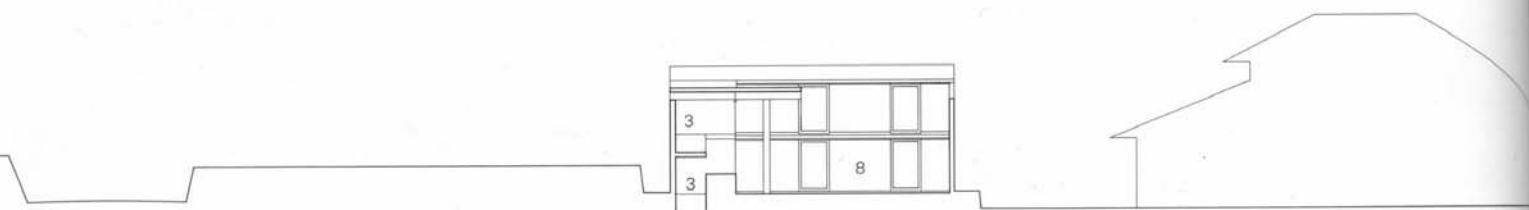
φである。中央に取られたオープンなテラスには水が張られ、大きな水盤となる。具象化された外を内部として取り込んだテラスに向かって、すべての室が全面開放された構成は、圧倒的な透明性を住宅に与えている。



Site: scale: 1/1,500.

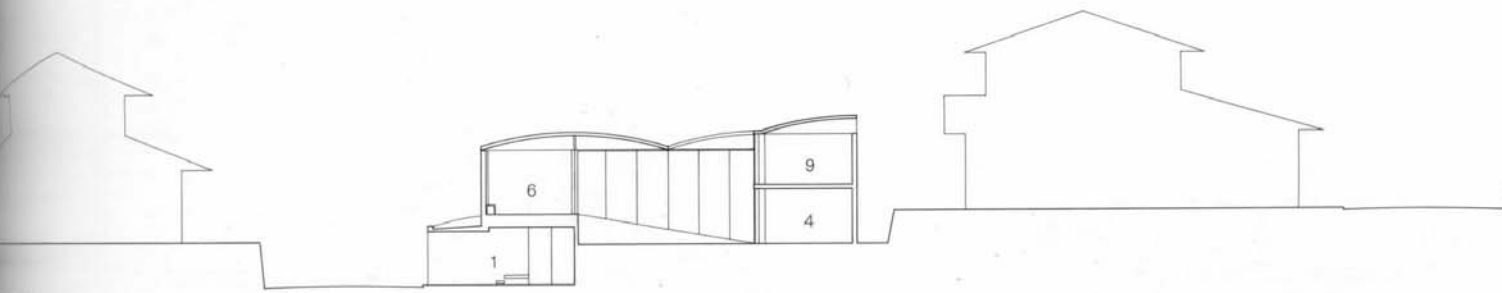


Site and first floor: scale: 1/300.



Section: scale: 1/300.

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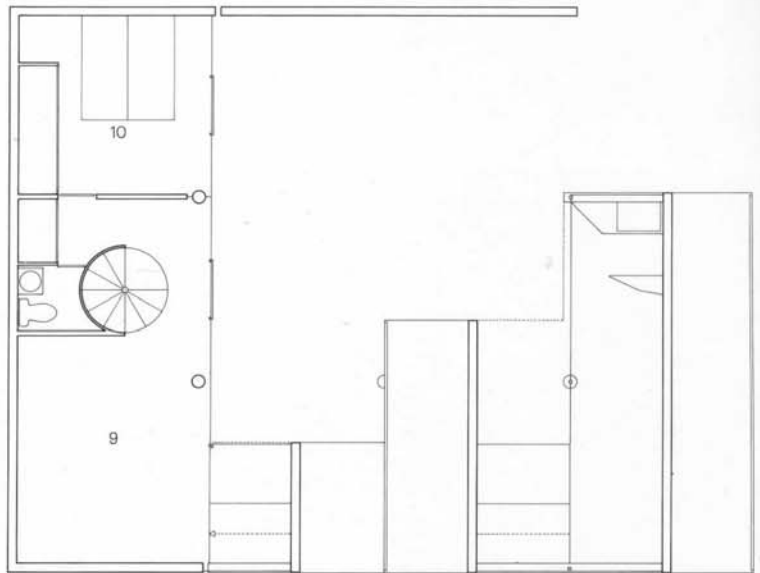
Section.



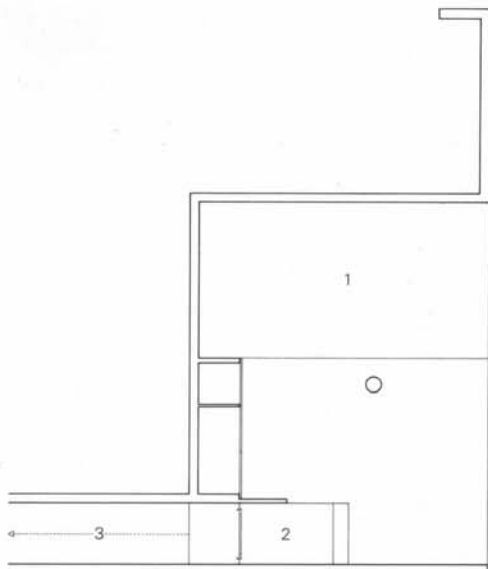
- 1 GARAGE
- 2 PORCH
- 3 RAMP
- 4 ENTRANCE
- 5 JAPANESE-STYLE ROOM
- 6 LIVING ROOM
- 7 KITCHEN
- 8 TERRACE
- 9 CHILD'S ROOM
- 10 BEDROOM

(p.103) Terrace seen from the north. The living room is in the left wing, the connecting ramp is in the center, and the child's room is on the second floor in the right wing.
 (above left) View from the east.
 (above right) South side. A closed, expressionless appearance is adopted to prepare for the neighboring house to be constructed on this side.
 (facing page, above) Ramp connecting the two wings, seen from the living room.
 (facing page, below) View from the entrance.

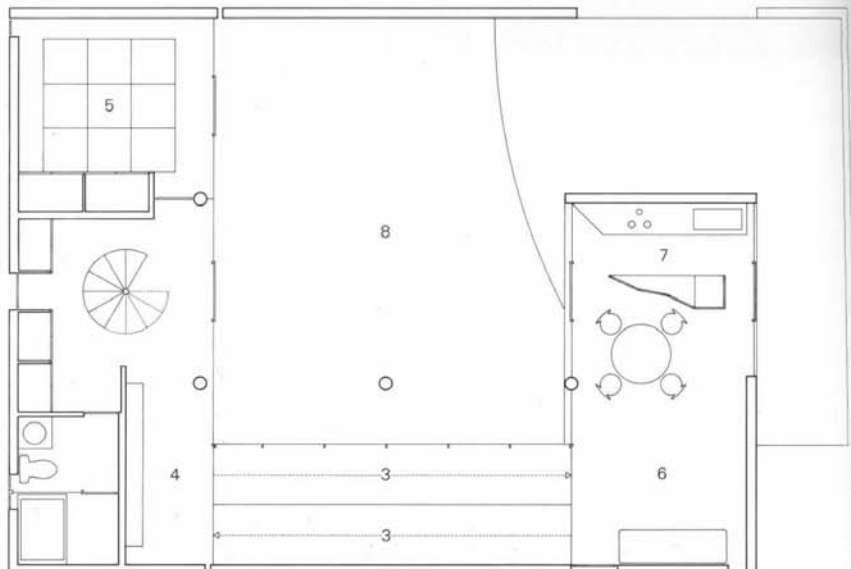
(103頁) 北側よりテラスを見る。左に居間、正面のスロープ、右の2階に子供室がある。
 (左上) 東側外観。
 (右上) 南側外観。将来隣家が近接して建つことを見込んで閉鎖的な外観となっている。
 (右頁上) 居間よりふたつの棟をつなぐスロープを見る。
 (右頁下) 玄関より見る。



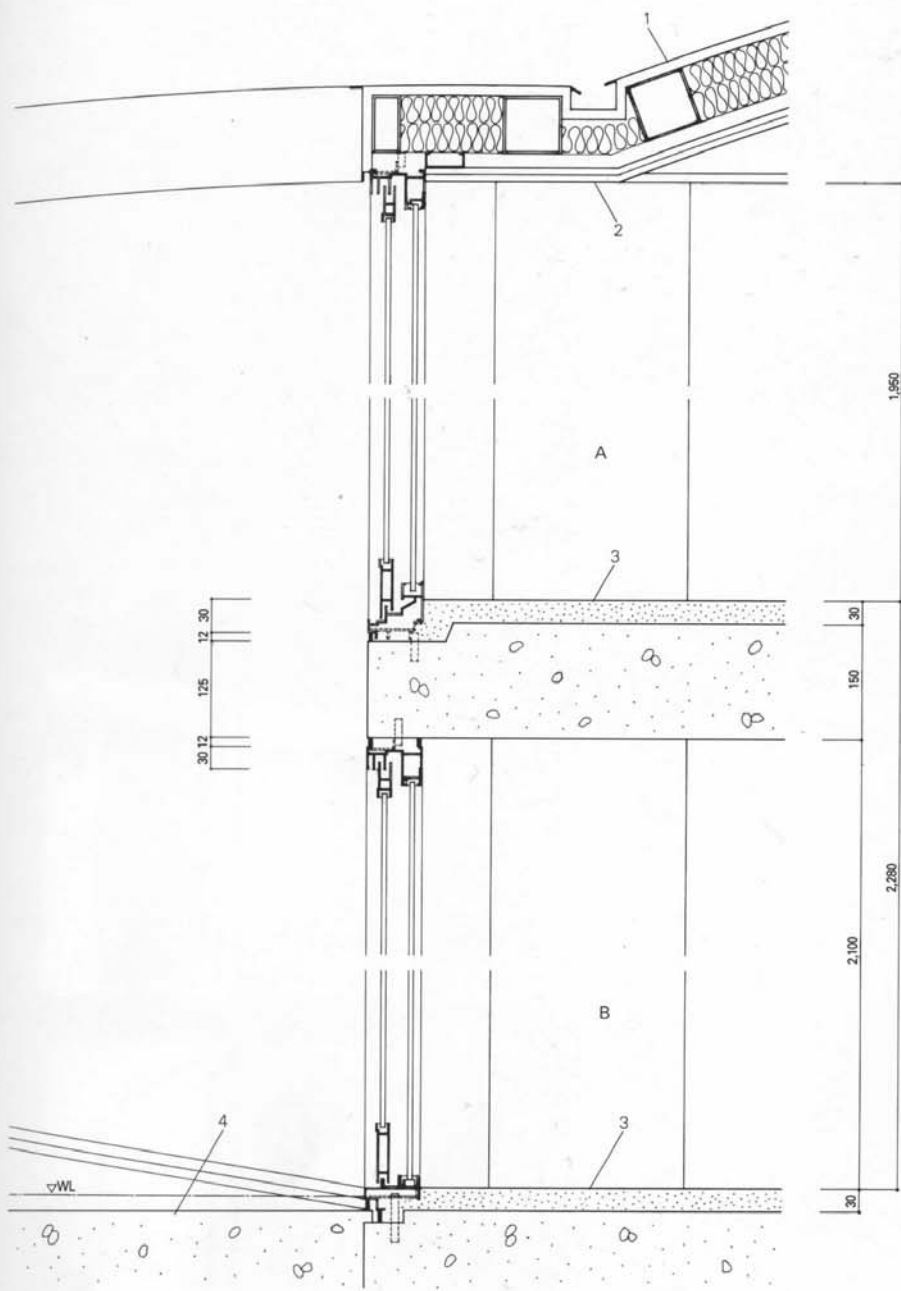
Second floor.



Basement.



First floor: scale: 1/150.



Sectional detail; scale: 1/10.

A CHILD'S ROOM
B ENTRANCE

- 1 roof: colored stainless steel standing-seam roofing, t=0.3mm
roofing, 22kg/m²
- 2 luan plywood, t=12mm
- 3 C-channel, 75×45×12mm
- 4 ceiling: plasterboard, t=9mm×2, acrylic emulsion paint finish
- 5 light-gauge steel backing
- 6 glass wool, t=50mm×2
- 7 floor: cement plaster, wax finish
- 8 floor: concrete finish, straight joint, w=12mm, @=3,600mm o.c.

A 子供室
B 玄関

- 1 屋根: カラーステンレス t=0.3mm 立てハゼ葺き
ルーフィング 22kg/m²
ラワン合板 t=12mm
C-75×45×12mm
- 2 天井: プラスターボード t=9mm×2 AEP
軽量鉄骨下地
グラスウール t=50mm×2
- 3 床: モルタル押えの上ワックス仕上げ
- 4 床: コンクリート直押え 板目地 w=12mm @=3,600mm o.c.



location: Hiroshima, Hiroshima Prefecture
 architects: Toru Murakami Architect & Associates
 structural engineers: S.A.P. Architectural Structure Design Office
 general contractors: Shoda Construction
 site area: 232.59m²
 building area: 88.50m²
 total floor area: 178.37m²
 basement floor area: 40.32m²
 first floor area: 87.78m²
 second floor area: 50.27m²
 structure: reinforced concrete and steel frame; 1 basement and 2 stories
 maximum height: 4,970mm
 eaves height: 4,230mm
 completion date: February, 1990
 family composition: couple

所在地 広島県広島市
 設計 村上徹建築設計事務所
 構造設計 S.A.P.建築構造設計室
 施工 正田建設
 敷地面積 232.59m²
 建築面積 88.50m²
 延床面積 178.37m²
 地階 40.32m²
 1階 87.78m²
 2階 50.27m²
 容積率 38.1% (許容: 40%)
 容積率 61% (許容: 80%)
 構造 鉄筋コンクリート造 鉄骨造
 規模 地下1階 地上2階
 最大高 4,970mm
 軒高 4,230mm
 地域地区 第1種住居専用地域
 竣工 1990年2月
 家族構成 夫婦



(facing page) Night View beyond the terrace.
 (above) Living room.
 (middle) View from the living room.
 (below) View toward the terrace, seen from the entrance.
 (p.109) The C-shaped plan is made up of two facing wings with a half-story level difference.

(注頁) テラス夜景。
 上) 居間。
 中) 居間より見る。
 下) 玄関よりテラスを見る。
 (109頁) コの字型の平面をし、半層ずれて向かい合った棟をスロープでつないでいる。

House in Suzaku

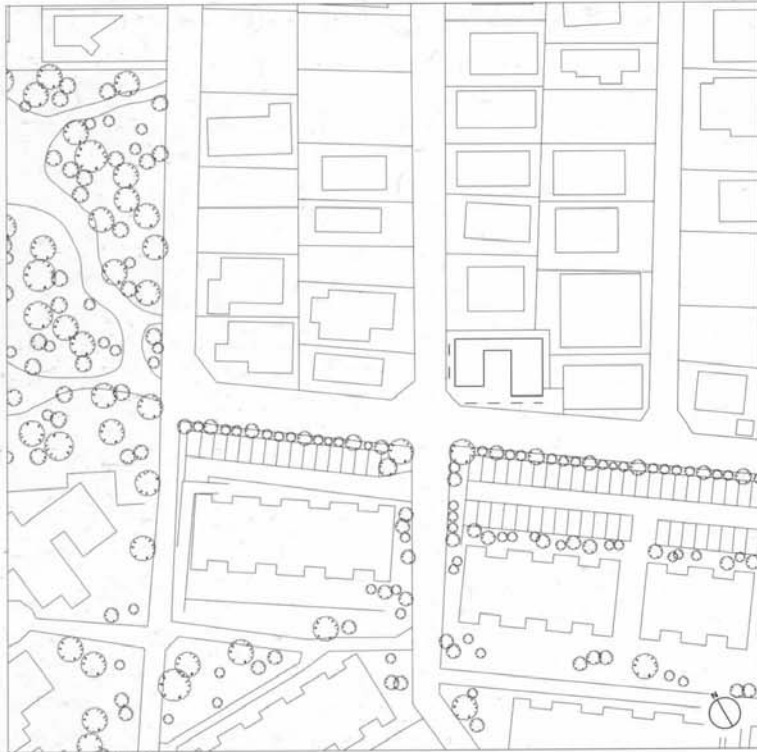
岸和郎+K.ASSOCIATES / Architects
朱雀の家

The site is located in the suburbs of Nara and consists of wooden two-story houses on plots of just under 330m², with medium-rise apartments to the south. In consideration of the urban context, a composition which includes a private courtyard was selected. Four slopes link two wings: an east wing which is 8.95m north-south by 5.8m east-west, and a west wing which is 9.0m north-south by 5.4m east-west, with a half-story level difference. The east wing is public space, and the west is private. To approach the building is to go up the slope seeing the courtyard as if it were a front yard. As the surrounding

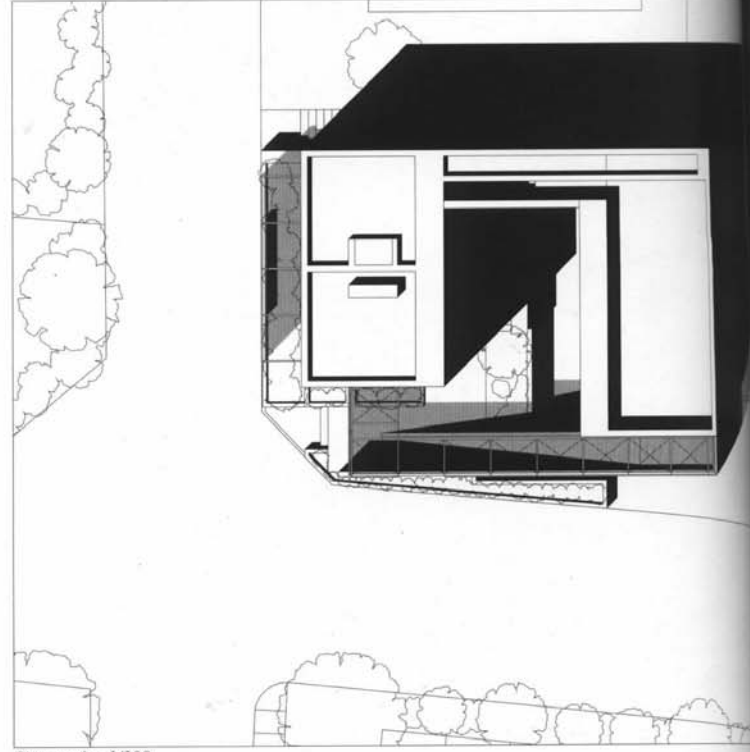
view comes into sight through the louvers on the right side of the slope, the courtyard begins to open to the outside. A living-dining room also opens to the town through the louvers, and the outside is felt more closely as one approaches the building. Also, by making the circulation as long as possible, the space has a gradation from outside to inside. At the same time as creating an environment which is independent of the town, the house also attempts to relate to it subtly.

敷地は奈良市郊外、100坪(約330m²)弱の敷地に木造2階建て住宅が続き、南側には中層の集合住宅が連なる。都市的な様相もった状況を踏まえ、中庭のある構成とした。南北8.95m×東西5.8mの東棟と、半階レベルのずれた南北9.0m×東西5.4mの西棟を4本のスロープがつないでいる。東棟はパブリックな空間、西棟はプライベートな空間である。建物へは中庭を前庭のように見つつ、スロープを昇ってアプローチする。スロープ上で右手ルーバー越しに周囲の風景が見えてくると中庭が外に開き始める。リビング・ダイニングもルーバー越しに街

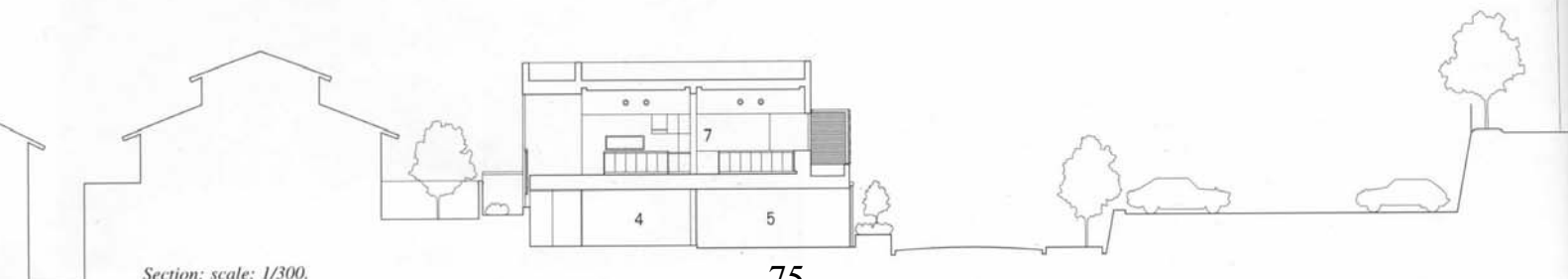
に開いており、近づくにつれて外部がより近く感じられる構成である。また可能な限り動線を長く取ることで、外部から内部へと空間をグラデーションさせている。街に対する自律的な環境を確保したうえで、その領域とのデリケートな関係によって街のかかわりを図っている。



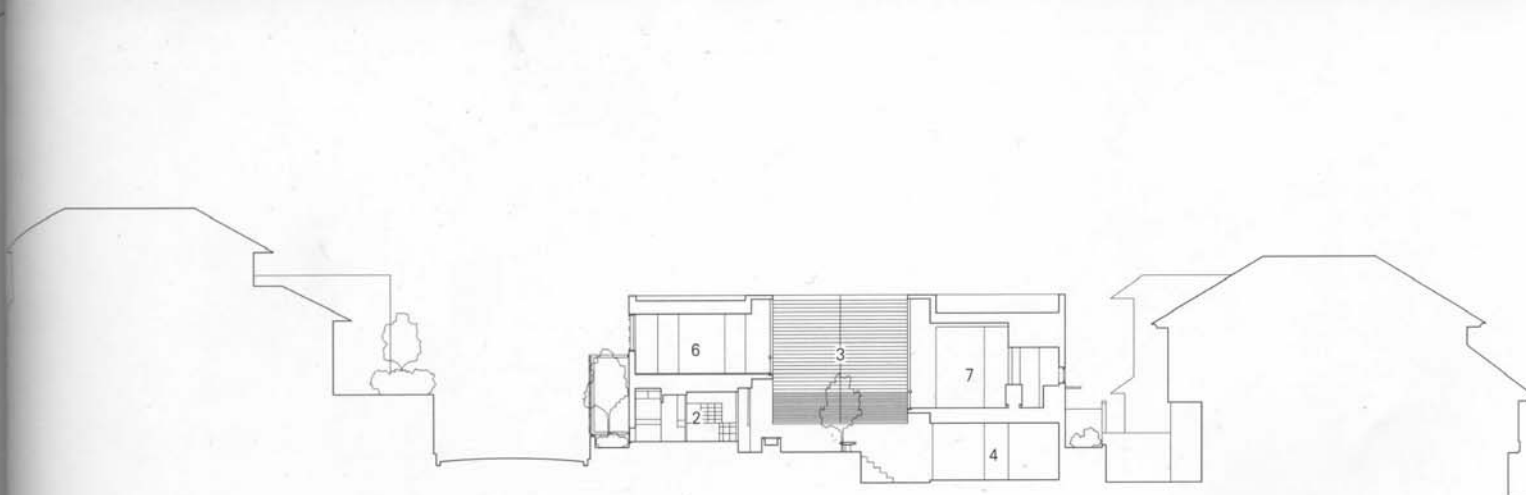
Site; scale: 1/1,500.



Site; scale: 1/300.



Section; scale: 1/300.



Section.

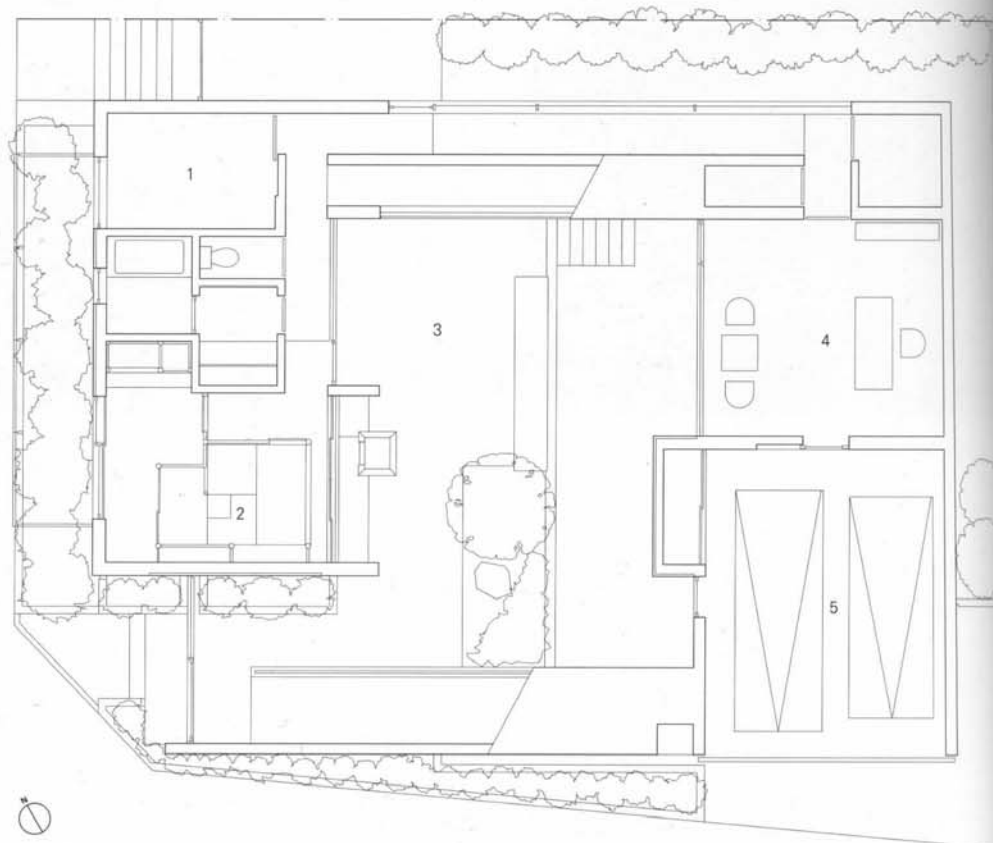


(p.111) General view from the south. The inside communicates with the outside through the wooden louvers.
 (above) The site is located with houses to the left, and medium-rise apartments to the right.
 (facing page) View of the entrance.

(111頁) 南側全景。木製ルーバーを通して周囲と関係を保っている。
 (上) 敷地の左に戸建て住宅、右には集合住宅が建つ。
 (右頁) エントランスを見る。



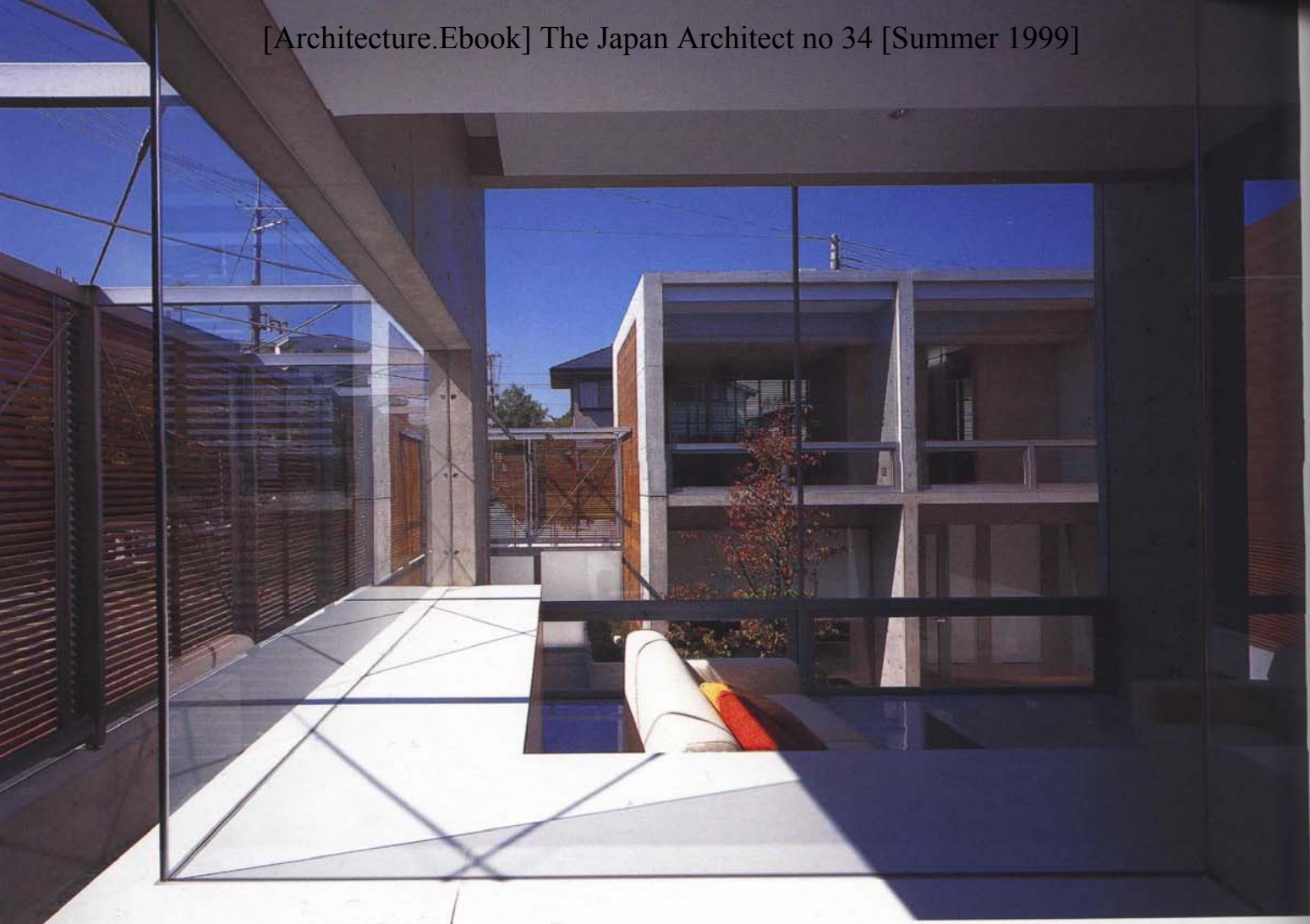
Second floor.



First floor; scale: 1/150.

- 1 HOBBY ROOM
- 2 TEA-CEREMONY ROOM
- 3 COURTYARD
- 4 STUDY
- 5 GARAGE
- 6 PRIVATE ROOM
- 7 LIVING ROOM / DINING ROOM





location: Nara, Nara Prefecture
architects: Waro Kishi + K.ASSOCIATES / Architects
structural engineers: Urban Design Institute
general contractors: Kunisada Construction and Sotoji Nakamura
(tea-ceremony room and gardening in courtyard)
site area: 307.88m²
building area: 126.36m²
total floor area: 181.98m²
first floor area: 61.06m²
second floor area: 120.92m²
structure: reinforced concrete; 2 stories
maximum height: 6,100mm
eaves height: 5,850mm
completion date: October, 1998
family composition: parents and child

所在地 奈良県奈良市
設計 岸和郎 + K.ASSOCIATES / Architects
構造設計 都市デザイン研究所
施工 国定工務店 中村外二工務店(中庭植栽・茶室)
敷地面積 307.88m²
建築面積 126.36m²
延床面積 181.98m²
1階 61.06m²
2階 120.92m²
建ぺい率 41% (許容: 50%)
容積率 59.1% (許容: 60%)
構造 鉄筋コンクリート造
規模 地上2階
最高高 6,100mm
軒高 5,850mm
地域地区 第1種低層住居専用地域 法22条地域 市街化
区域 宅地造成工事規制区域
竣工 1998年10月
家族構成 夫婦 子供1人



(facing page, above) View toward the approach, seen from the entrance.

(facing page, below) Interior of the living-dining room.

(right) The courtyard is experienced as a "front yard" as one approaches up the slope.

(左上) 玄関よりアプローチを見る。

(右下) リビング・ダイニング。

(右) 中庭を前庭のように見ながらスロープを通過して建物へ至る。



(above) Downward view of the courtyard.
 (below) The living-dining room opens up to the town through the louvers.
 (p.119) View of the courtyard.

(上) 中庭見下ろし。
 (下) ルーバー越しに外部に開かれたリビング・ダイニング。
 (119頁) 中庭。



- 1 wooden louver
- 2 flat bar, 6×90mm, oil paint finish
- 3 steel square pipe section, 40×80×3.2mm
- 4 brace: steel rod, $\phi=13\text{mm}$
- 5 horizontal panelling board: western red cedar
- 6 grout anchor
- 7 exposed-aggregate finish
- 8 bolt: M12

- 1 木製ルーバー
- 2 フラットバー 6×90mm OP
- 3 □-40×80×3.2mm
- 4 筋違い: 丸鋼 $\phi=13\text{mm}$
- 5 横羽目板: ベイスギ
- 6 ケミカルアンカー
- 7 豆砂利洗い出し
- 8 ボルト: M12

House in Suma Tenjincho

WIZ ARCHITECTS / 吉井歳晴

須磨・天神町の家

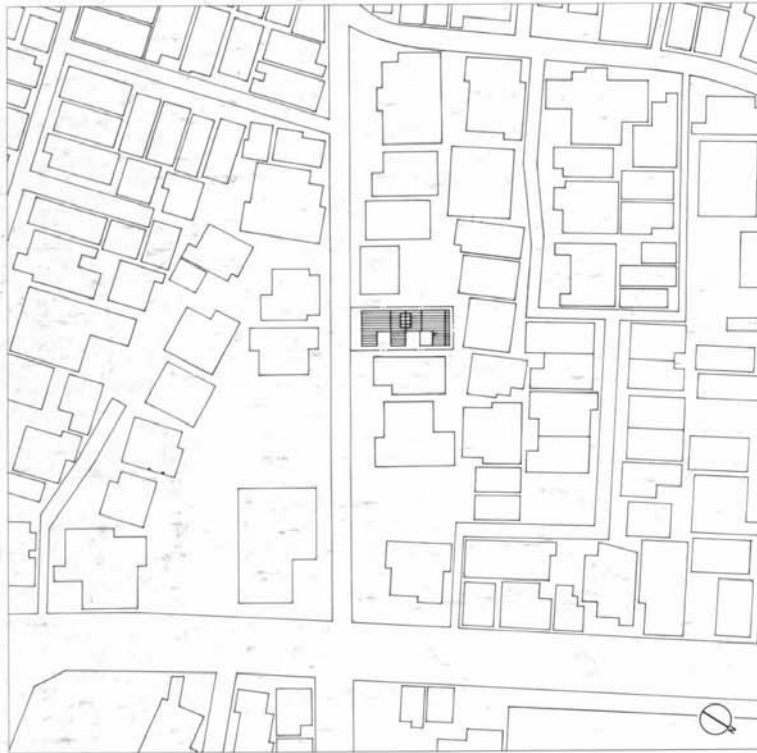
This is a replacement for a house which collapsed in the Great Hanshin-Awaji Earthquake. The site, which commands a view of Awaji Island, is in a quiet residential area several kilometers towards the mountains from Suma beach. Each living space, of the couple, the father, and the sister, has its own entrance linked directly to outside and also connects to a linear family room on the second floor. The father's and daughter's units are arranged in order from the road side, and are accessed from the garage approach. The workspace / entrance hall on the back of the first floor serves as the husband's hobby space when it is united with the

young couple's private room. The atmosphere of the second floor, where light penetrates from the outside space between each private room and the terrace, varies according to the opening and closing of the sliding doors of each pair of private rooms. In each unit the dwelling space and lifestyle change with its linking to the family room. A disappearing ladder ascends to the loft space, which can be used by any of the occupants on demand. The degree to which it is possible to make the private areas public is determined by the spatial devices such as sliding doors.

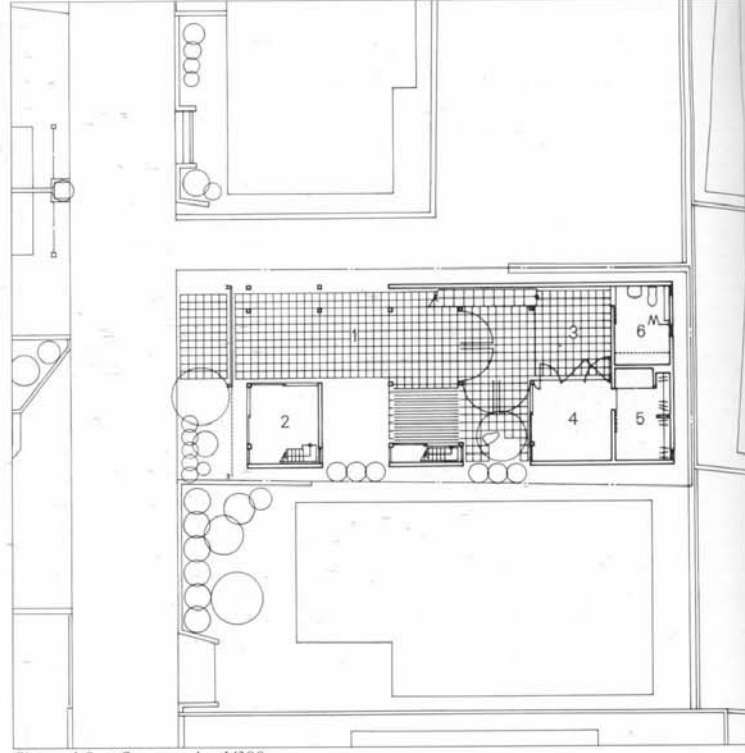
阪神・淡路大震災で倒壊した住宅の建て替えである。敷地は淡路島を望み、須磨海岸の数km山手の閑静な住宅街。夫婦、父、妹のそれぞれが直接外とつながる入口を持ち、2階でリニアな家族室とつながる構成である。父と娘のユニットはメゾネットで道路側から配され、車庫兼アプローチからアクセスする。1階奥の玄関を兼ねたワークスペースは、若夫婦の個室と一体化し主人の趣味の場ともなっている。2階は、各個室間の外部空間やテラスから光が入り、ふたつの個室が個々にもつ建具の開閉によってさまざまに表情を変える。各ユニット

では、家族室とリンクしながら居場所や居方が変化することになる。収納梯子で上るロフトは必要に応じて各自が使用するものである。

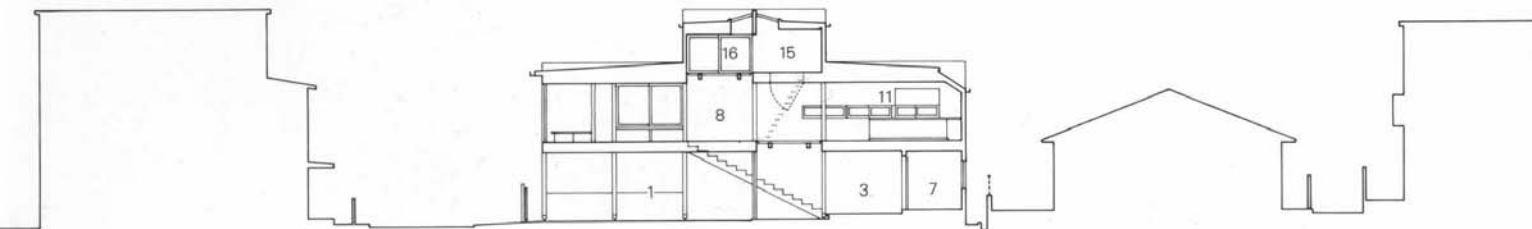
プライベートな領域をどこまでパブリックにできるのか、建具などの空間的な仕掛けによりその距離を計ろうとしている。



Site; scale: 1/1,500.



Site and first floor; scale: 1/300.



Section; scale: 1/300.



Section.



(p.121) View of the southwest side. The height of the opening is 1,200mm.

(facing page) The exterior garage approach connects to the street.

(above) View of the family room.

(below) View toward the street from the work space.

(121頁) 南西側外観。隙間の高さは1,200mm。

(左頁) 車庫兼アプローチの外部空間が前面道路からつながる。

(上) 2階家族室を見る。

(下) ワークスペースより道路方向を見る。





location: Suma-ku, Kobe
 architects: WIZ ARCHITECTS / Toshiharu Yoshii
 general contractors: Mizoguchi Komuten
 site area: 169.88m²
 building area: 97.15m²
 total floor area: 215.20m²
 first floor area: 97.15m²
 second floor area: 97.15m²
 loft floor area: 20.90m²
 structure: wood; 2 stories
 maximum height: 8,010mm
 eaves height: 5,850mm
 completion date: November, 1997
 family composition: grand father, couple, sister

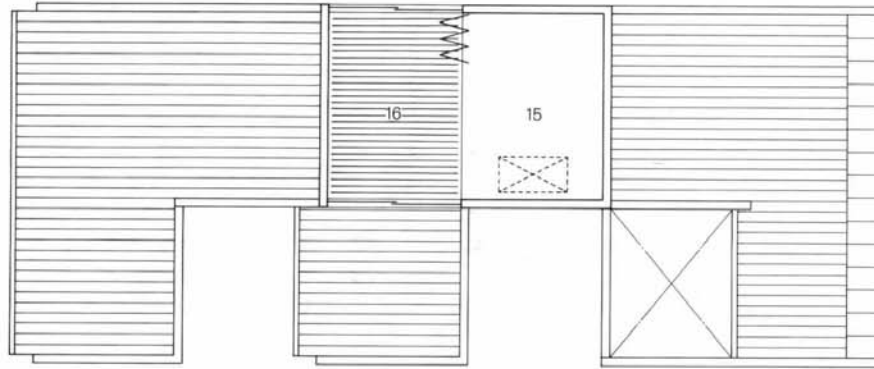
所在地 神戸市須磨区
 設計 WIZ ARCHITECTS / 吉井歳晴
 施工 溝口工務店
 敷地面積 169.88m²
 建築面積 97.15m²
 延床面積 215.20m²
 1階 97.15m²
 2階 97.15m²
 ロフト 20.90m²
 建ぺい率 57.2% (許容: 60%)
 容積率 126.7% (許容: 150%)
 構造 木造
 規模 地上2階 ロフト
 最高高 8,010mm
 軒高 5,850mm
 地域地区 第1種低層住居専用地域 準防火地域 第1種
 高度地区 震災復興促進区域
 竣工 1997年11月
 家族構成 父 夫婦 妹



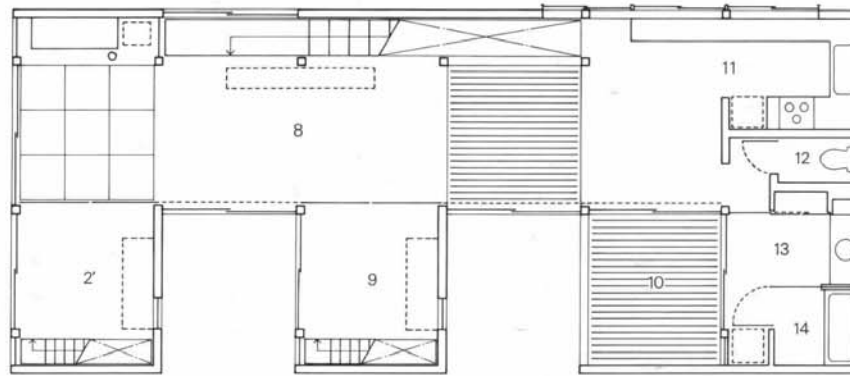
(above) The Japanese-style room of Room 1'.
 (middle) View toward Room 3 from the family room.
 (below) The exterior garage approach.
 (facing page) View from the south.
 (p.127) Evening view from the street.

(上) 「室1'」の和室。
 (中) 家族室より「室3」を見る。
 (下) 車庫兼アプローチの外部空間。
 (右頁) 南側より見る。
 (127頁) 道路側夕景。

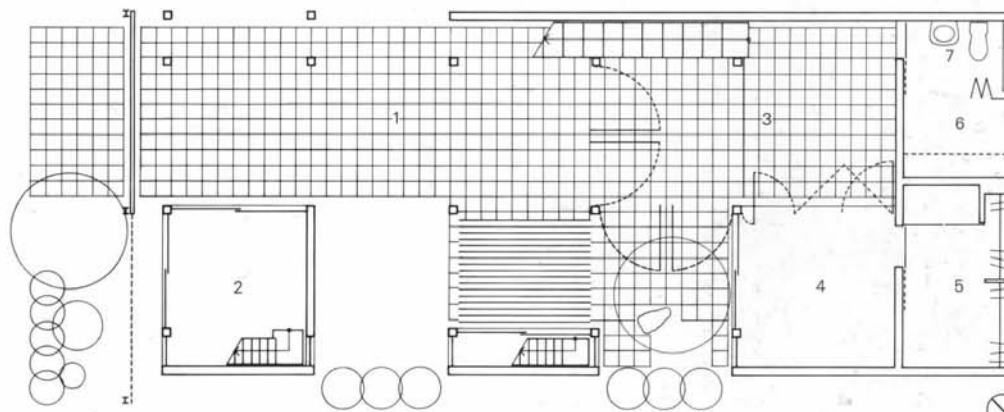
- 1 EXTERIOR 1
- 2 ROOM 1
- 2 ROOM 1'
- 3 WORK SPACE
- 4 ROOM 2
- 5 CLOSET
- 6 TRUNK ROOM
- 7 LAVATORY
- 8 FAMILY ROOM
- 9 ROOM 3
- 10 EXTERIOR 2
- 11 KITCHEN
- 12 LAVATORY
- 13 DRESSING ROOM
- 14 BATHROOM
- 15 ROOM 4
- 16 ROOM 5



Loft.



Second floor.



First floor; scale: 1/150.

