

# The weeHouse team / Warner + Asmus

## weeHouse

Minnesota, USA

The motivation behind the pared down design of this house was a rejection of the trend in the US that bigger is better. The weeHouse, designed for Stephani Arado by Geoff Warner of Minnesota-based Alchemy Architects, is a study in efficient use of space. The contemporary cabin is a simple 12-foot by 24-foot rectangle with glass sides. It contains custom cabinetry, cantilevered shelves with sliding aluminum doors and two built-in beds. The weeHouse was built in response to Arado's limited budget, her desire to minimally impact the site, and to create a quiet space for retreat. The quality of space

was more important than amenities (there is no electricity, running water, or sewer connection). It serves as a weekend getaway and is essentially a log cabin in the country. The location, a small plot on Minnesota farmland, was remote and lacking in basic facilities, so the house was prefabricated and transported whole. Instead of contracting out the work, Warner built the cabin himself, with the help of Lucas Alm and Scott McGlasson, both of whom share Warner's Minnesota office. The cabin took about eight weeks to complete, was trucked to the site, and hoisted onto its foundation by crane.

Photographs: Warner + Asmus







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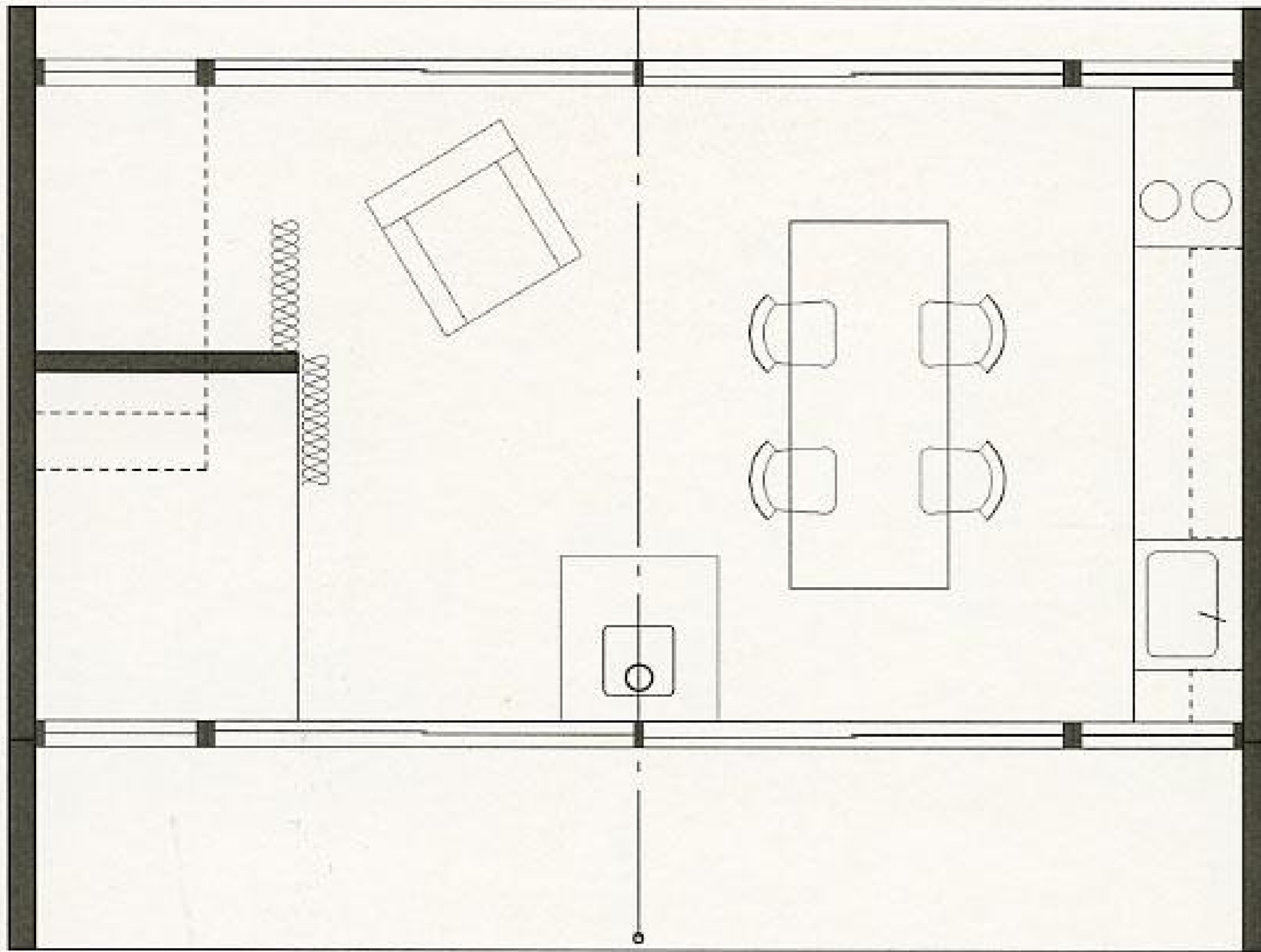


The cabin is singular in style because of its simplicity, construction method and the fact that it was designed for its site. The weeHouse is Arado's prefabricated sanctuary, the place she goes whenever she wants to be peaceful.









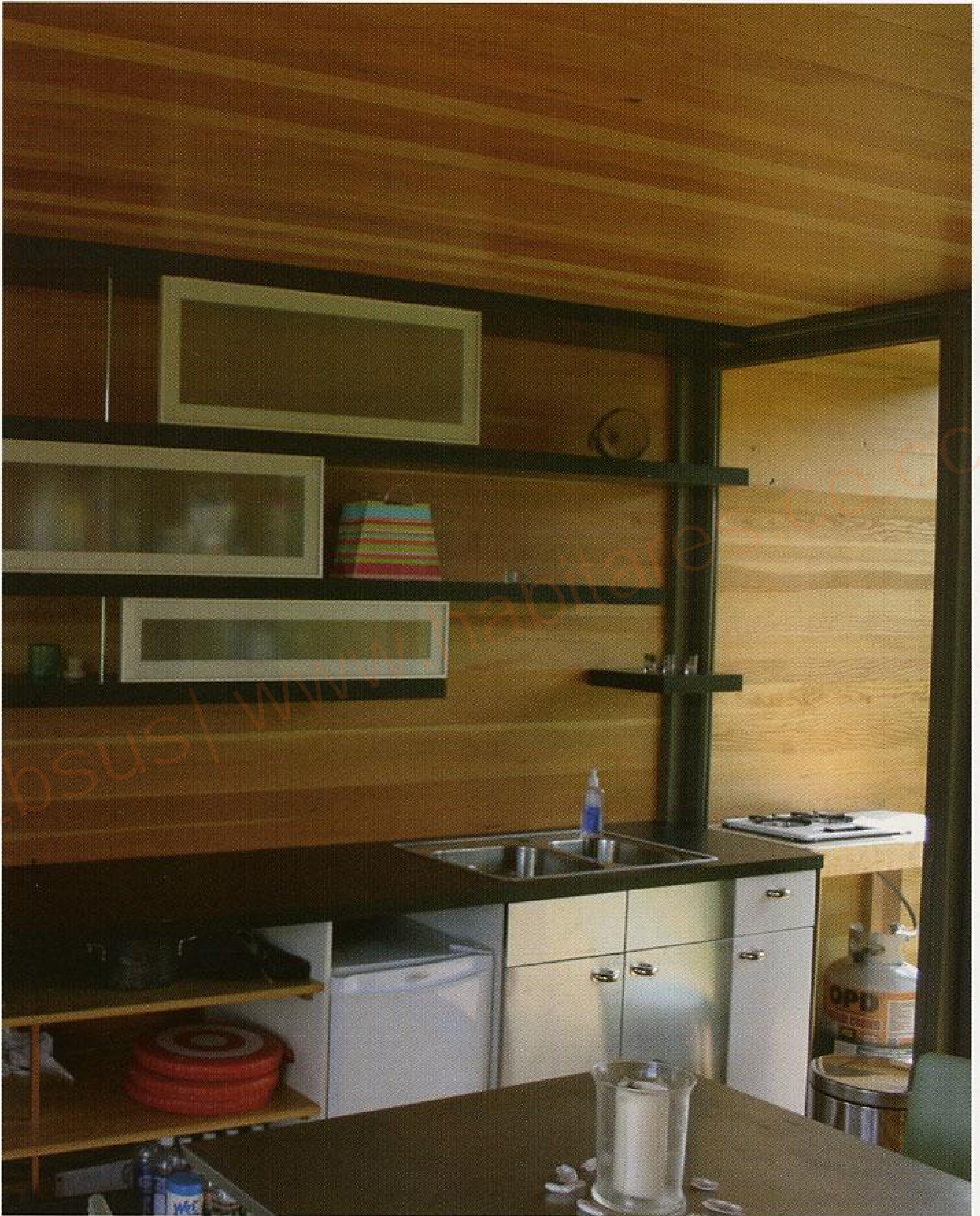
The floor plan is extremely simple: a 3.60x7.25 m rectangle with enough space for a kitchen and two beds placed against the wall. The rest of the furniture consists of made-to-measure wardrobes, projecting shelves with aluminum doors, a table for four and the chimney.



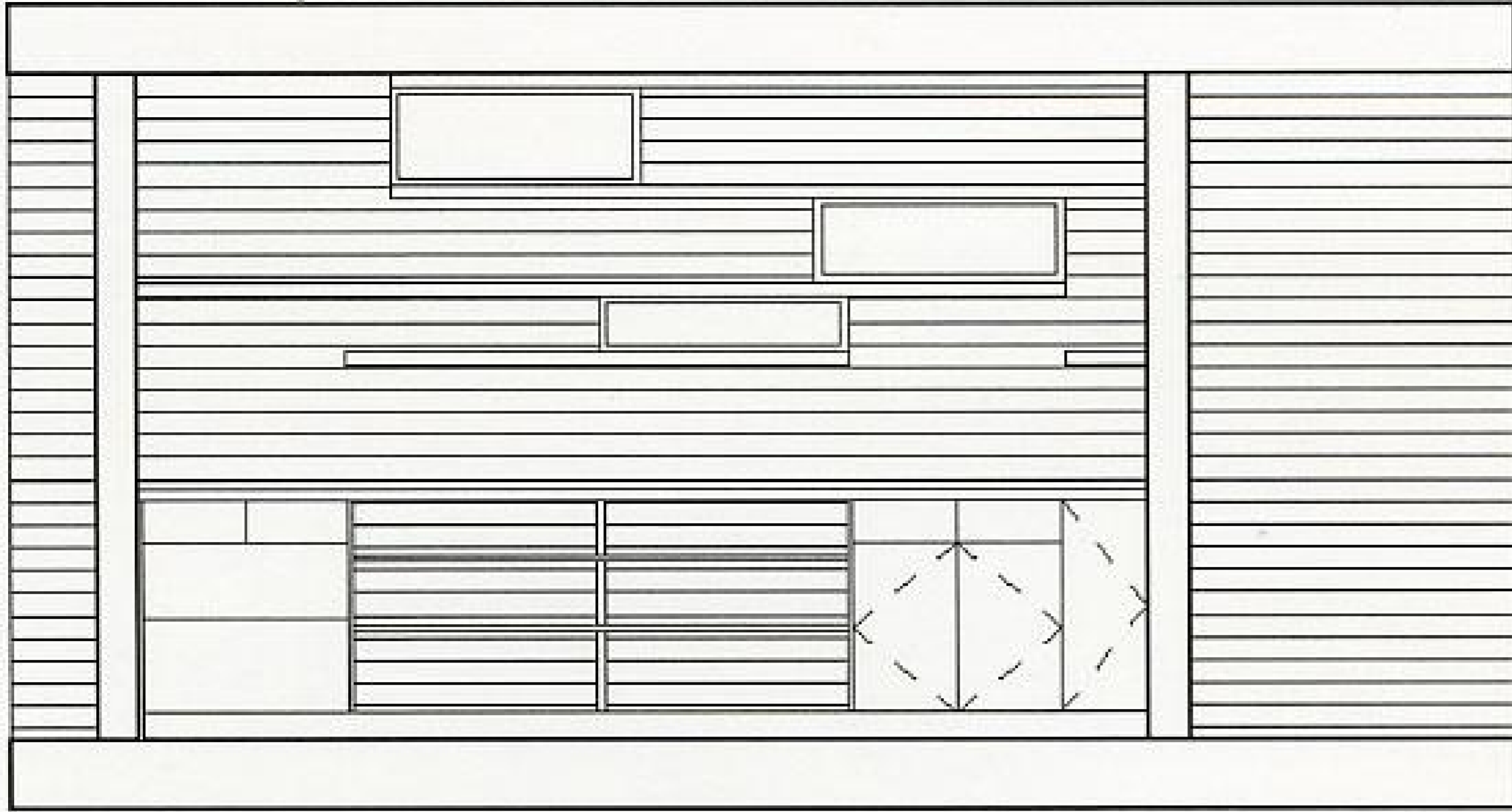




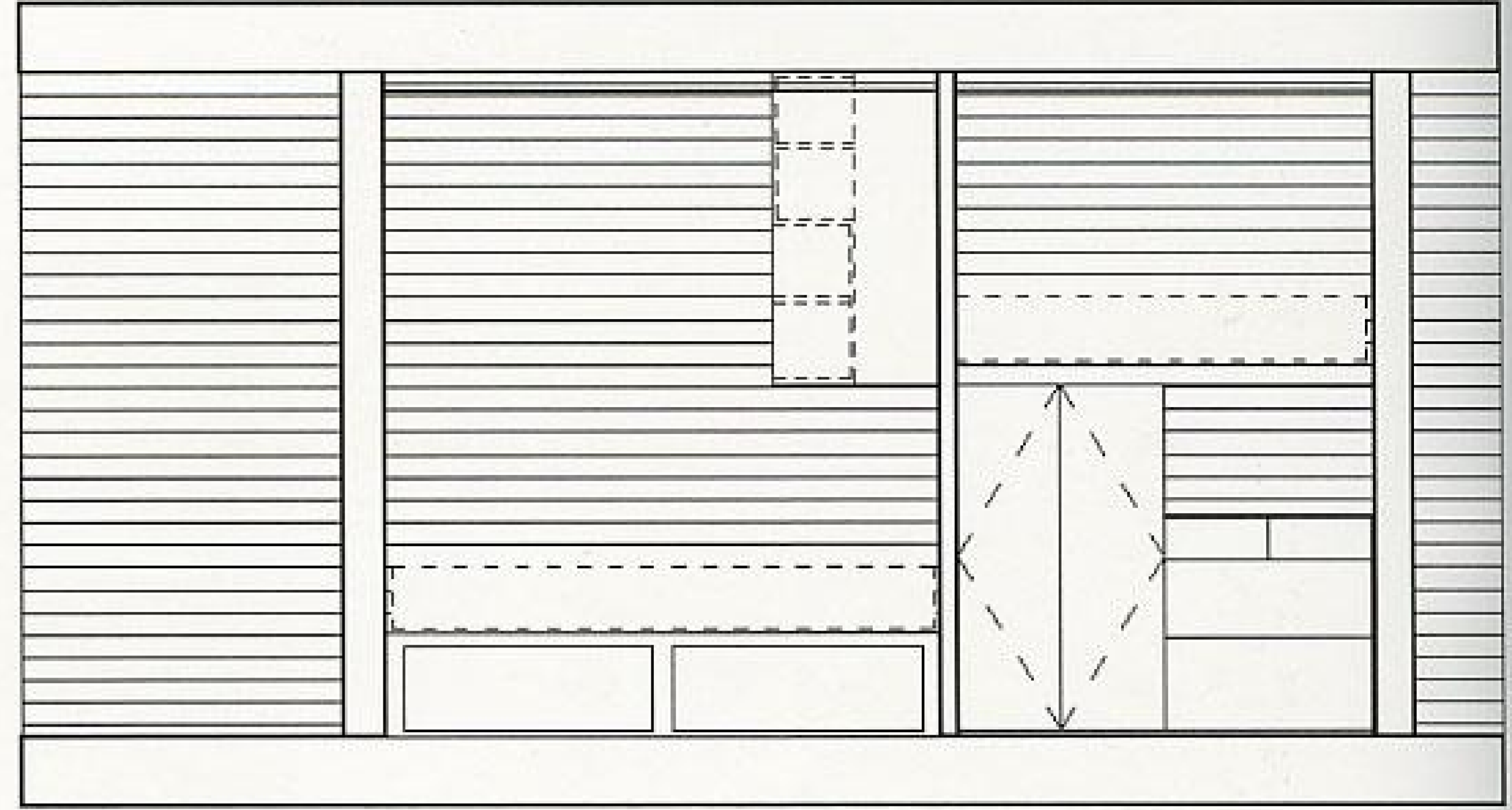








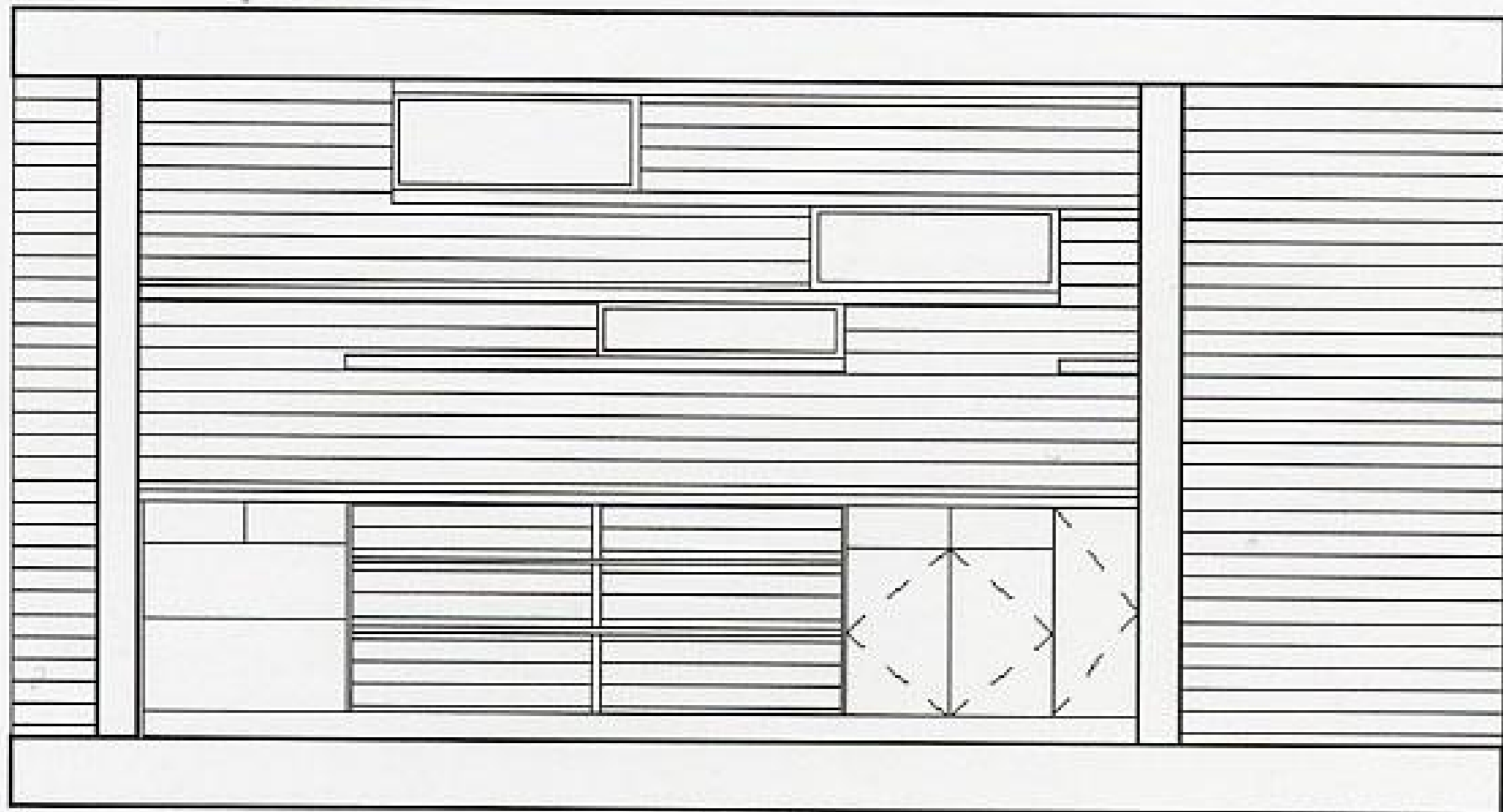
Kitchen elevation



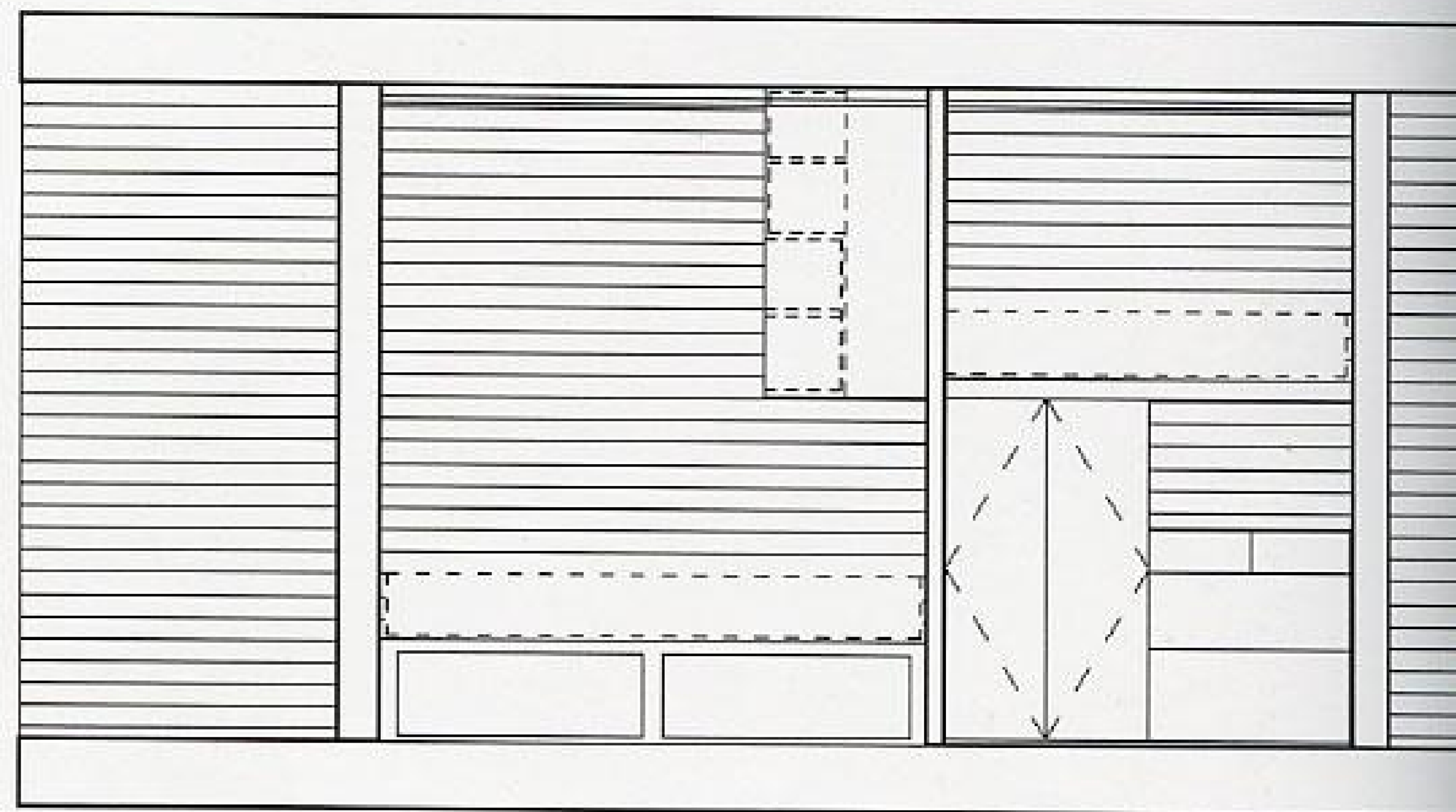
Bedroom elevation







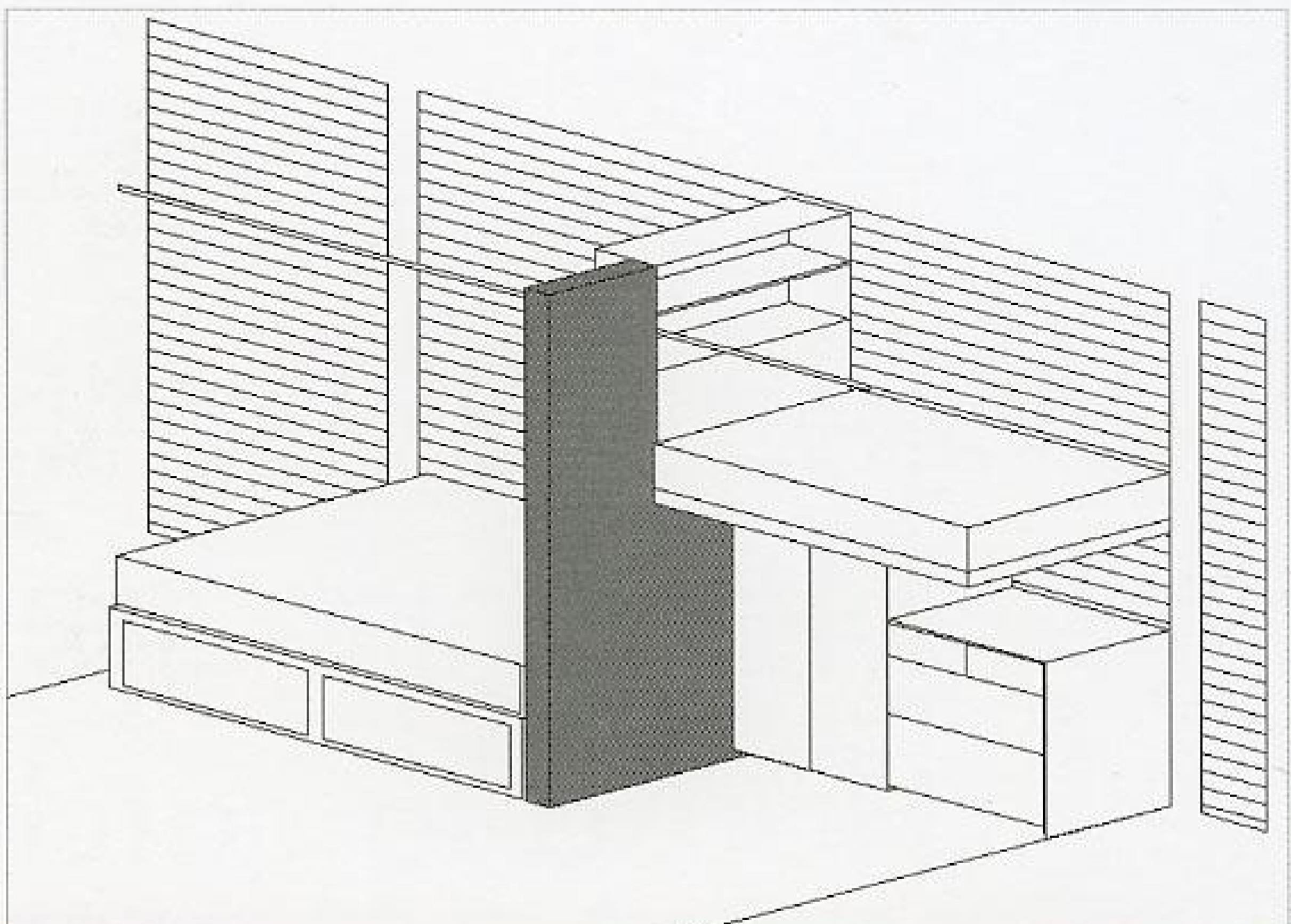
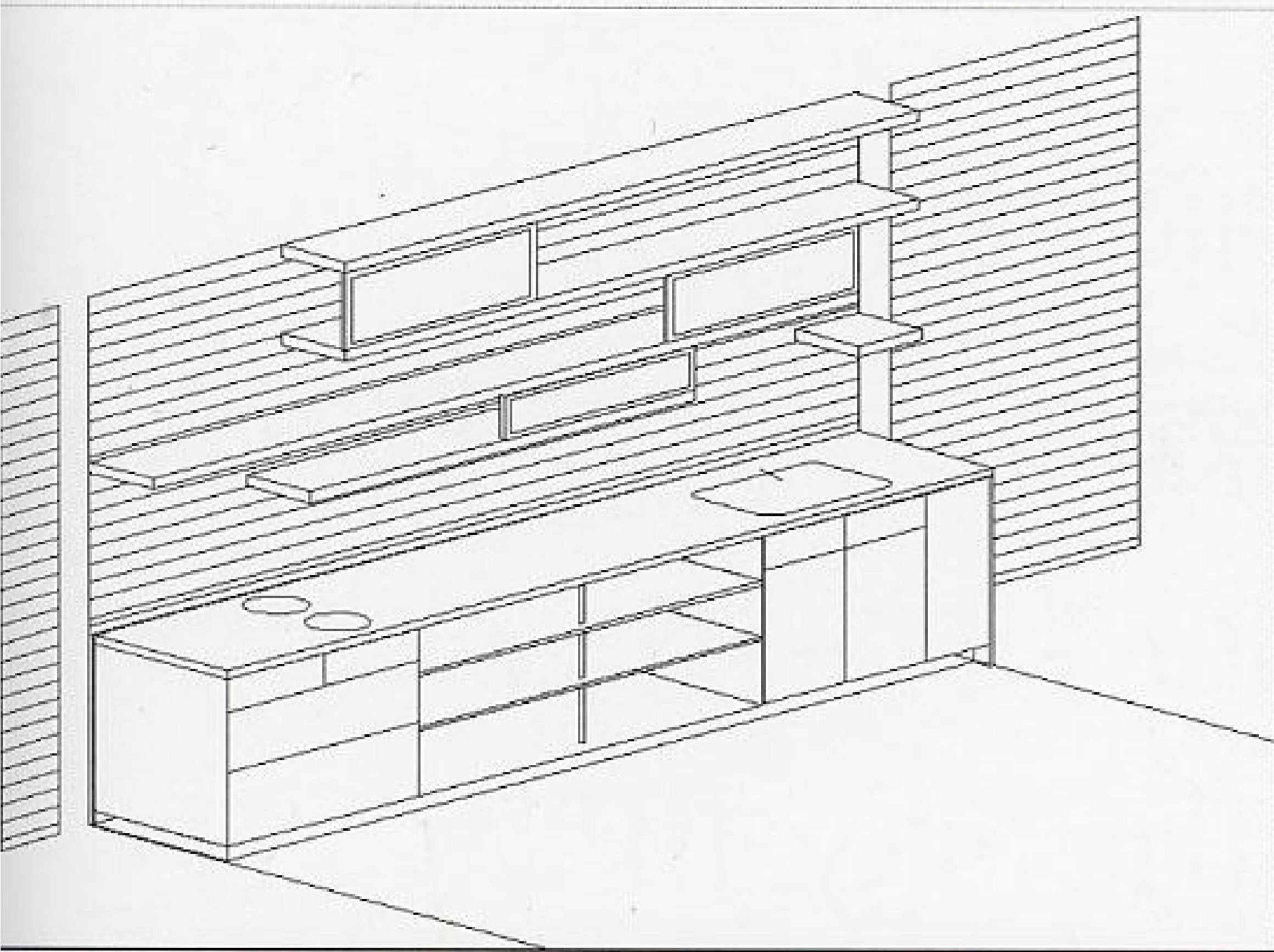
Kitchen elevation



Bedroom elevation









# Takaharu + Yui Tezuka / Tezuka Architects, Masahiro Ikeda / mias House to catch the sky III

Saitama, Japan

The site is located in a suburban area of Tokyo that was recently developed from farmland into residential lots of approximately one hundred square meters. The neighborhood is characterized by brand-new, two-storey wooden houses which are being built in a variety of colors. Sooner or later the site itself will be surrounded by similar buildings on three sides, but otherwise nothing particular emerges from the context.

If one followed the example of other constructions in the area, a two-storey house built near the northern edge of the lot would leave virtually no space for a garden. On the other hand, a single-storey structure would be dominated by the neighboring houses, and left without much light. Large windows on the southern façade would be no answer either, since curtains would have to be shut at all times to ensure privacy.

The surface of the site is roughly 148.5 meters square. A 60 percent building-to-land ratio would leave nearly 90 square meters for a single-storey house, the equivalent of a two-storey house with 115 square meters. Such a space would provide enough room to accommodate a married couple. The structure of the House to Catch the Sky III was designed very simply: a square box with a central light well that was created by cutting and lowering a rectangular portion of the roof above the core. The sky is the only direction towards which both a certain privacy and space can be guaranteed in Japanese urban areas. The high-side opening was thus designed to circumscribe the view to the sky and the roofs of surrounding buildings. In this way privacy does not become a matter of concern, and the sunlight can penetrate the house equally throughout the day.

Photographs: Katsuhisa Kida

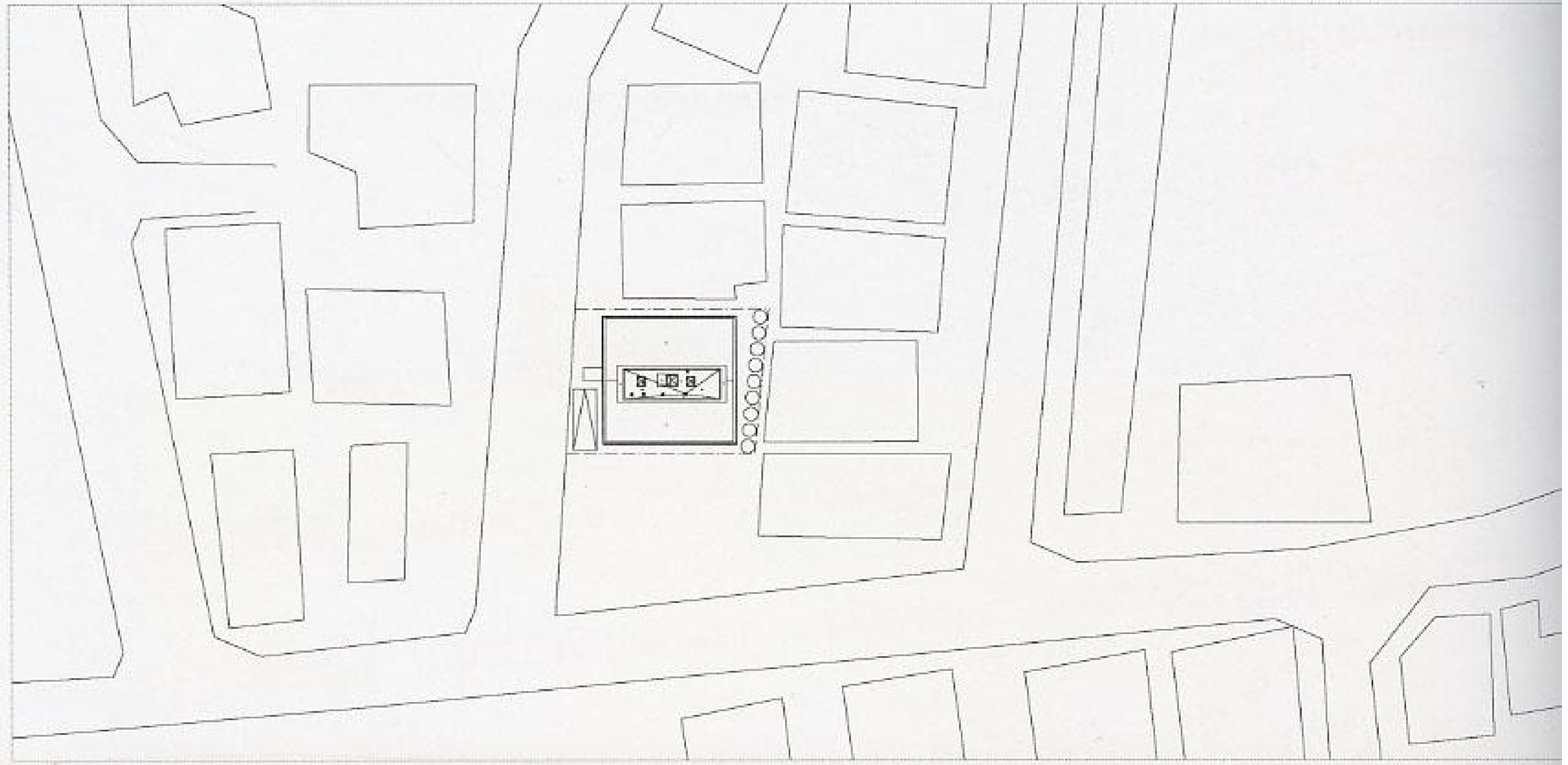








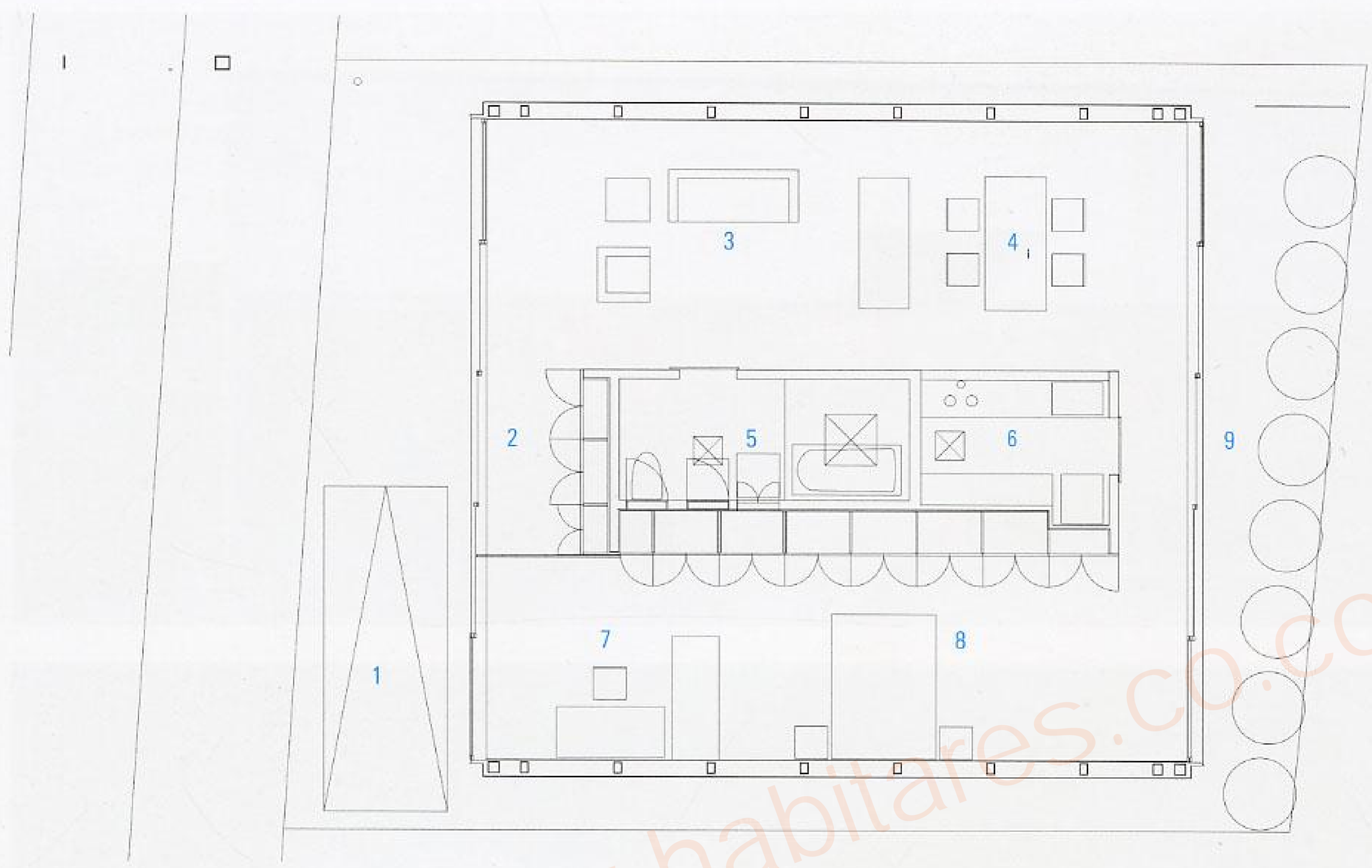
Measuring approximately 150 m<sup>2</sup>, the plot is set on the outskirts of Tokyo in an area that had once been used as farmland, but which has recently become populated with residential plots occupied by new, two-story wooden houses.







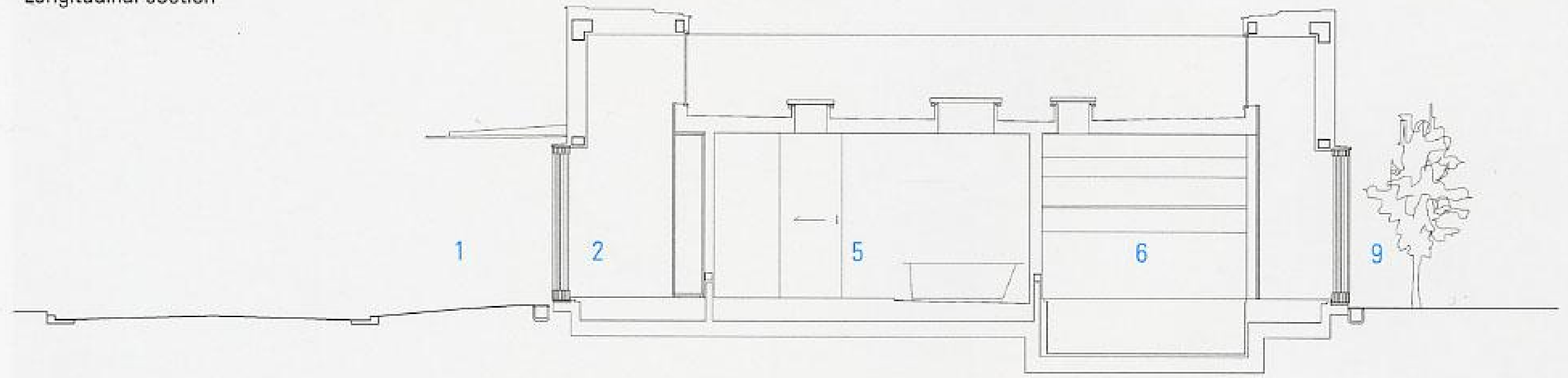




Floor plan

- 1. Parking
- 2. Entrance
- 3. Living room
- 4. Dining room
- 5. Bathroom
- 6. Kitchen
- 7. Office
- 8. Bedroom
- 9. Yard

Longitudinal section















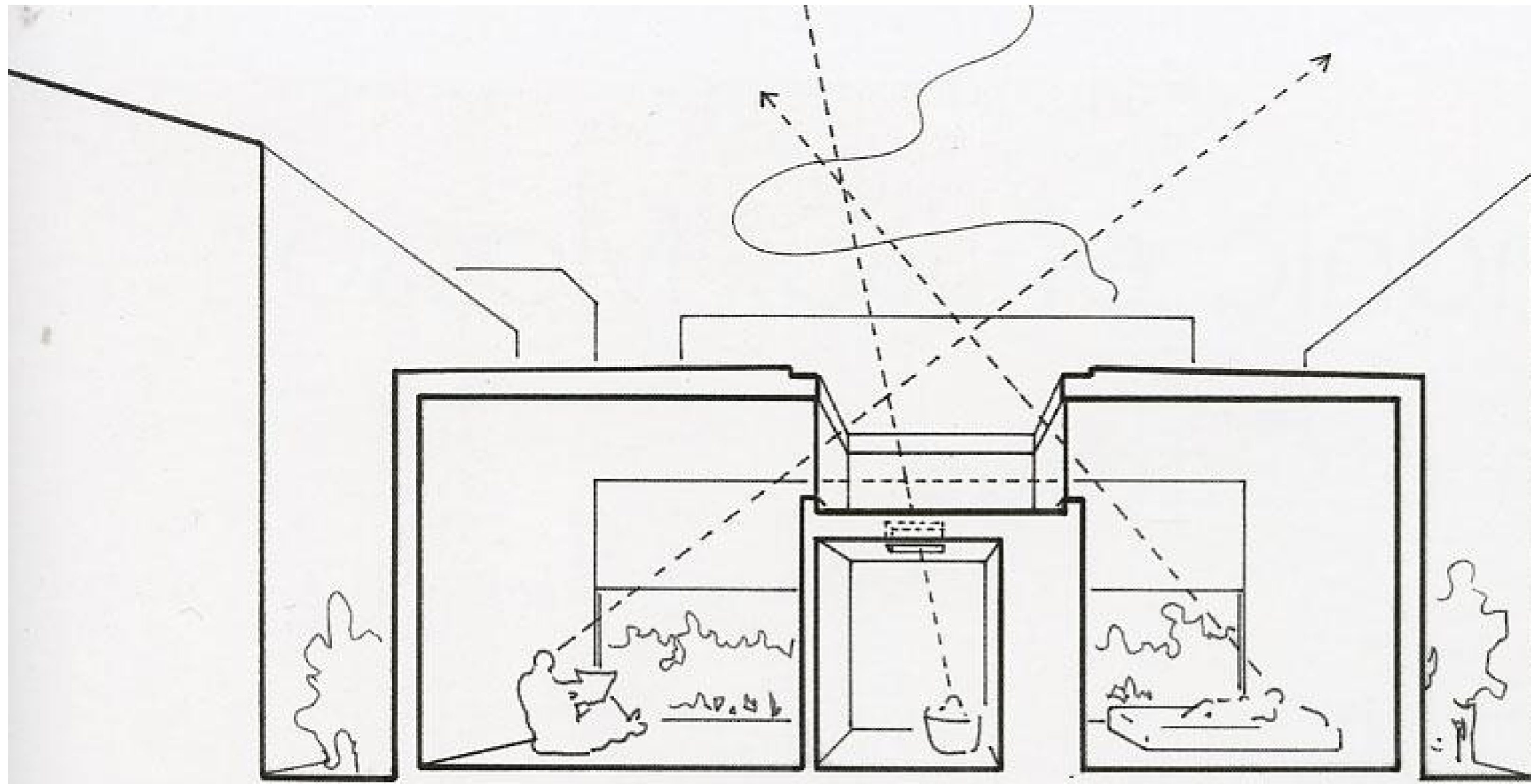




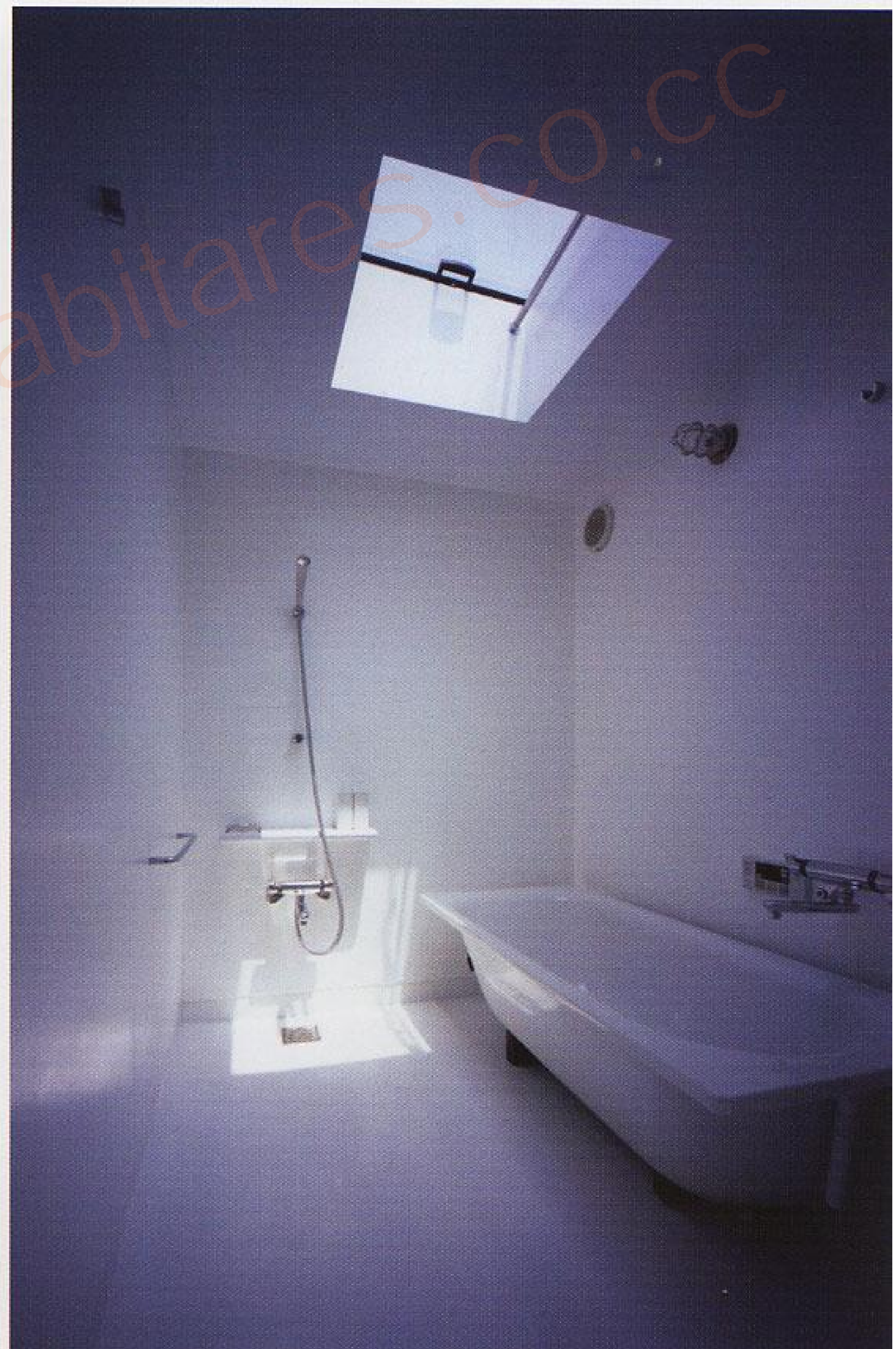
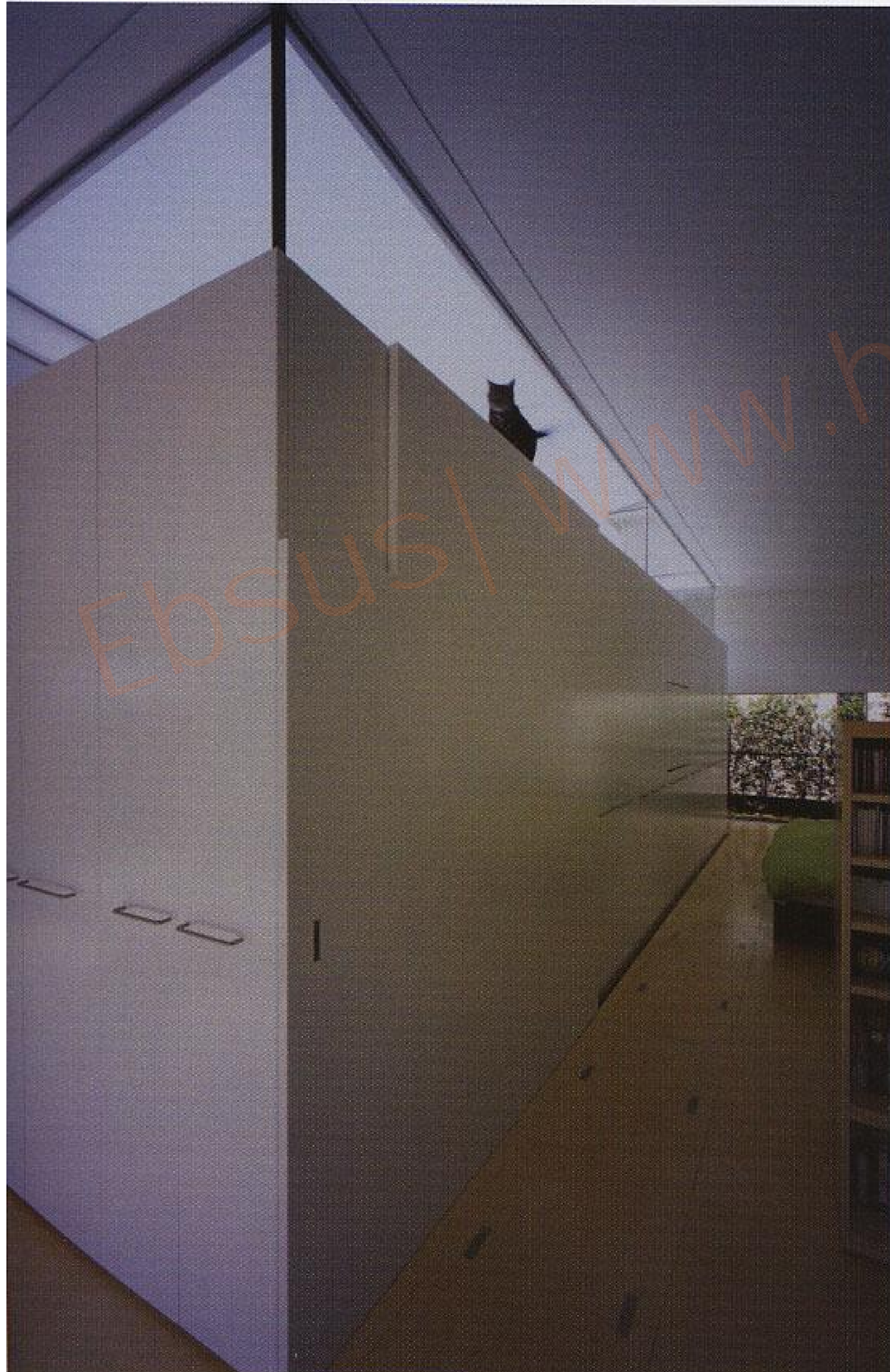
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With a flat roof 3.2 meters above ground, the height of the building stands well within regulations. The whole structure is actually one single volume, with a bedroom and a living room occupying two equal spaces on both sides of the core, which contains the water storage systems.





# G. Hamonic et J.C. Masson

## House in a Garage

Paris, France

When a couple with children who are fond of ample space and contemporary design decide to free themselves from the corset of a Haussman building in Paris and are allergic to ready-to-wear real estate, they must take a decision on architecture. And with the same impetus they must offer the project to young designers. In life, the success of a project is often a question of confidence.

The chain that was established during this operation between the customer, the architect and the contractor is the illustration of this. Conquered from nothing, or almost nothing, this domestic dwelling was created from scratch from the first sketch to handover in a full year. The investment of the architects was proportionate to the confidence that the customers placed in them.

And this is how this old shell opening onto a passage on the outskirts of the old section of Paris became the mansion of their dreams. The scheme was not, strictly speaking, a rehabilitation but a more radical intervention, a way of making full use of the plot.

Two different environments are woven together:

on the passage side, the old houses are preserved, with their roofing and their loft. In the heart of the block, in the place of the old hangar, the fluid space of the new intervention expands. Preserving its original character, the facade on the dead-end is almost unaltered. This choice of discretion and respect for the surrounding fabric that was desired from the first drawings by the architects helped the inhabitants of this modest dead-end of old Paris to accept the scheme.

On crossing the threshold, the visitor is inhaled toward a large, extremely open volume (the living room), which opens onto the court. The scenario of daily life is thus discovered. It forms a continuous whole of which full use is made, and life moves into the hollows of the works. The different spaces are linked by the interplay of light and the contrast of volumes. No doors, no obstacles. Transitions take the form of delicate filters: a bamboo hedge in the court, a set of transparent or translucent polycarbonate screens for the kitchen, dining area, lounge and offices.

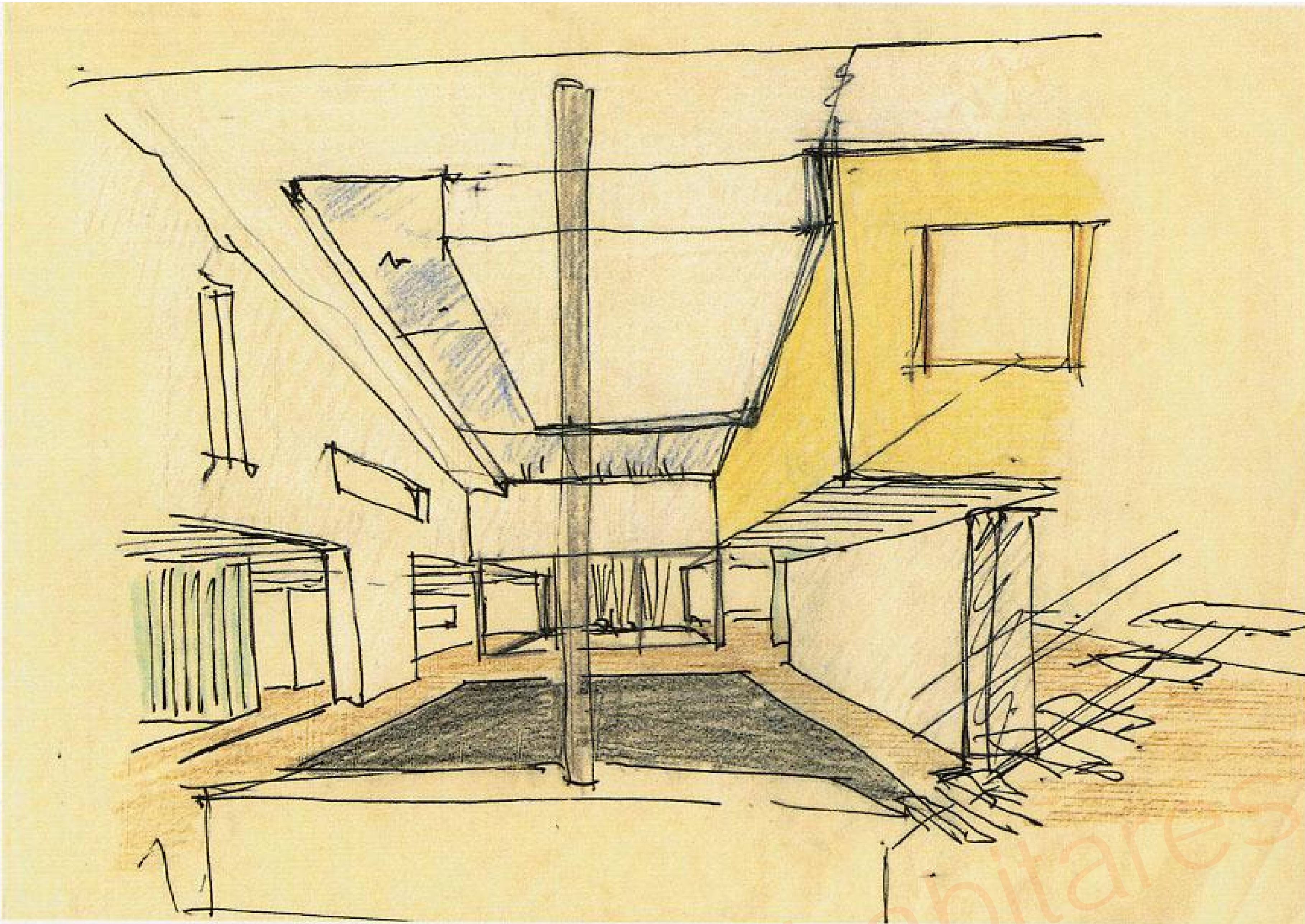
Photographs: Hervé Abbadie / Hamonic + Masson Architectes



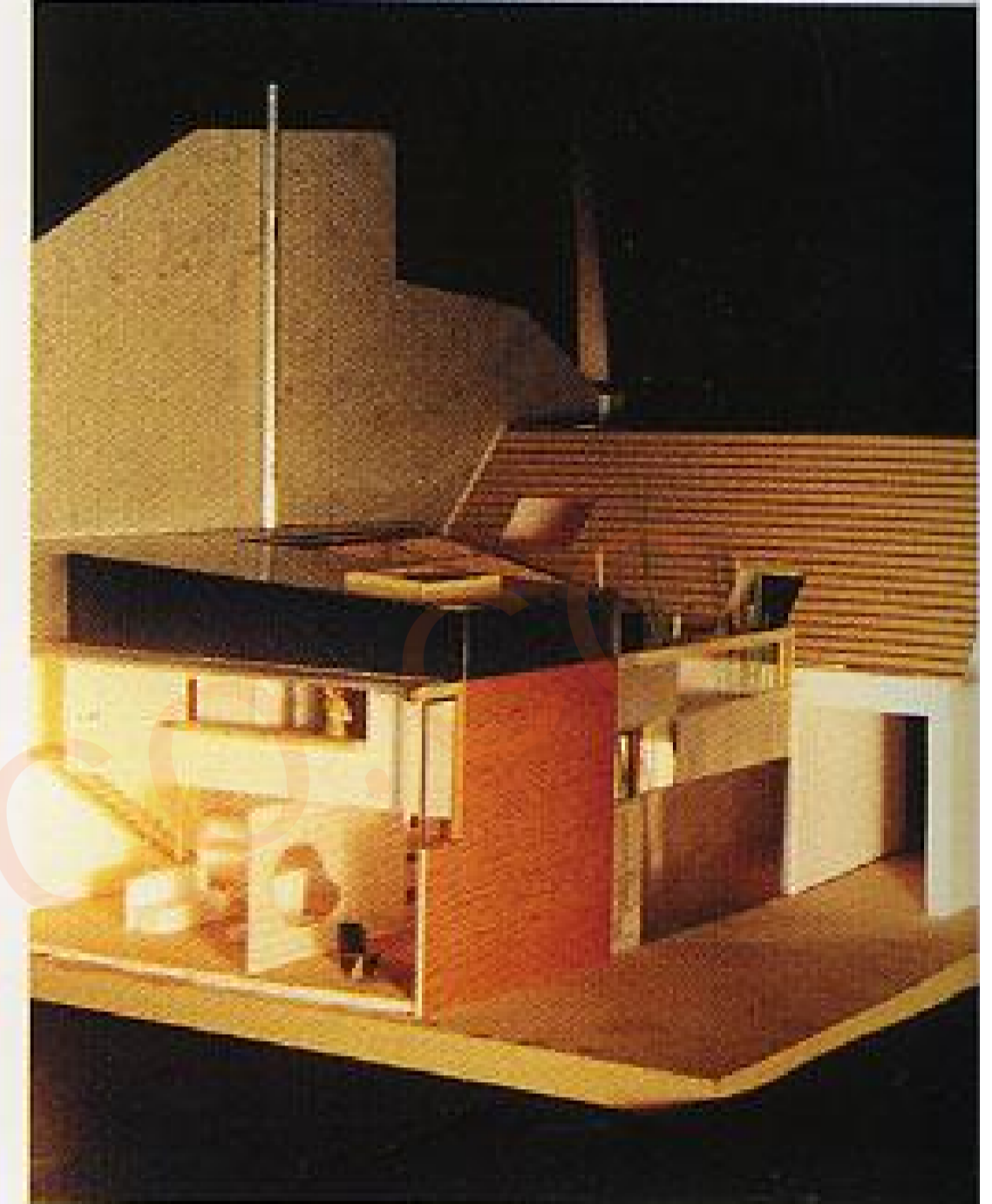






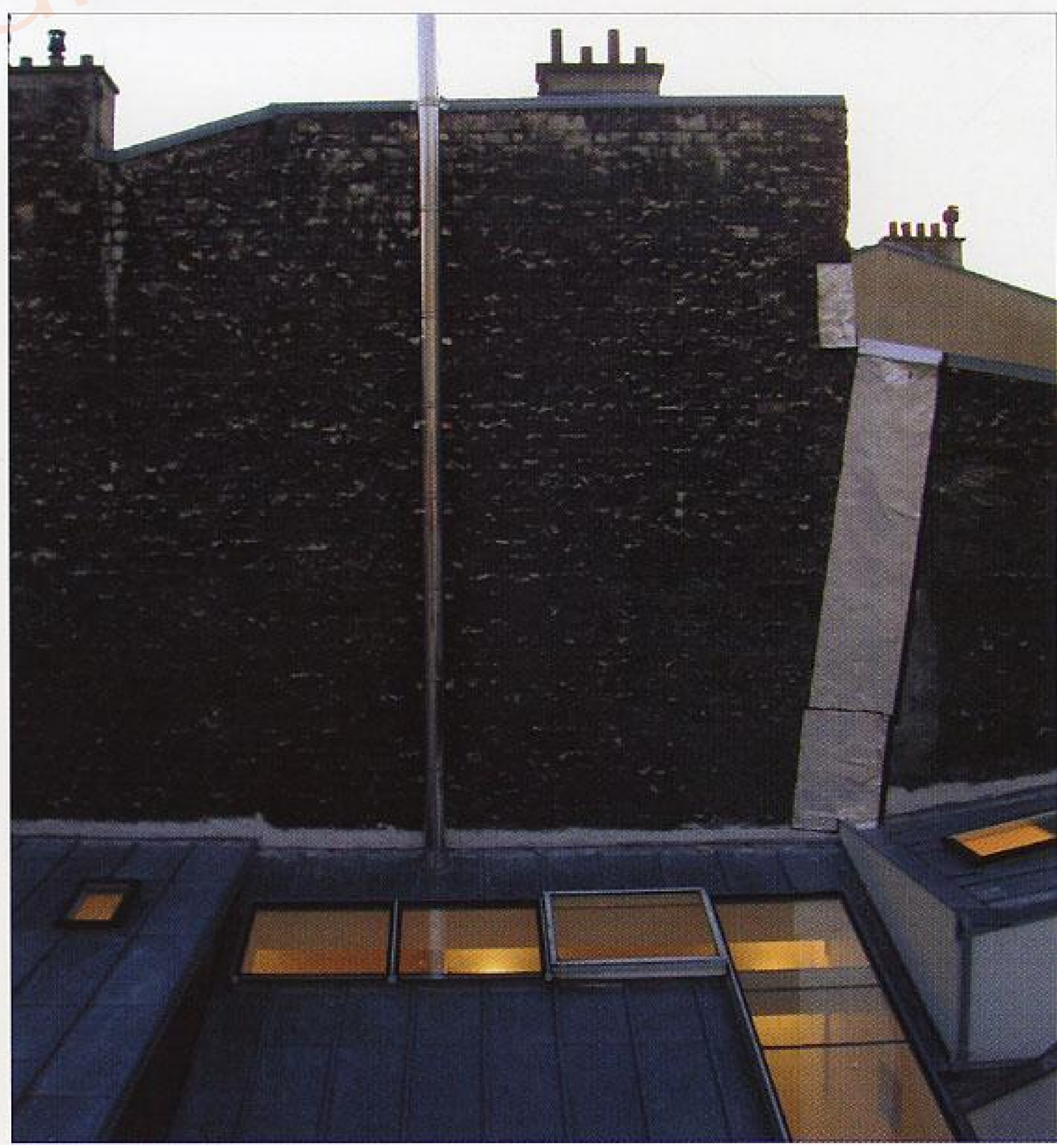
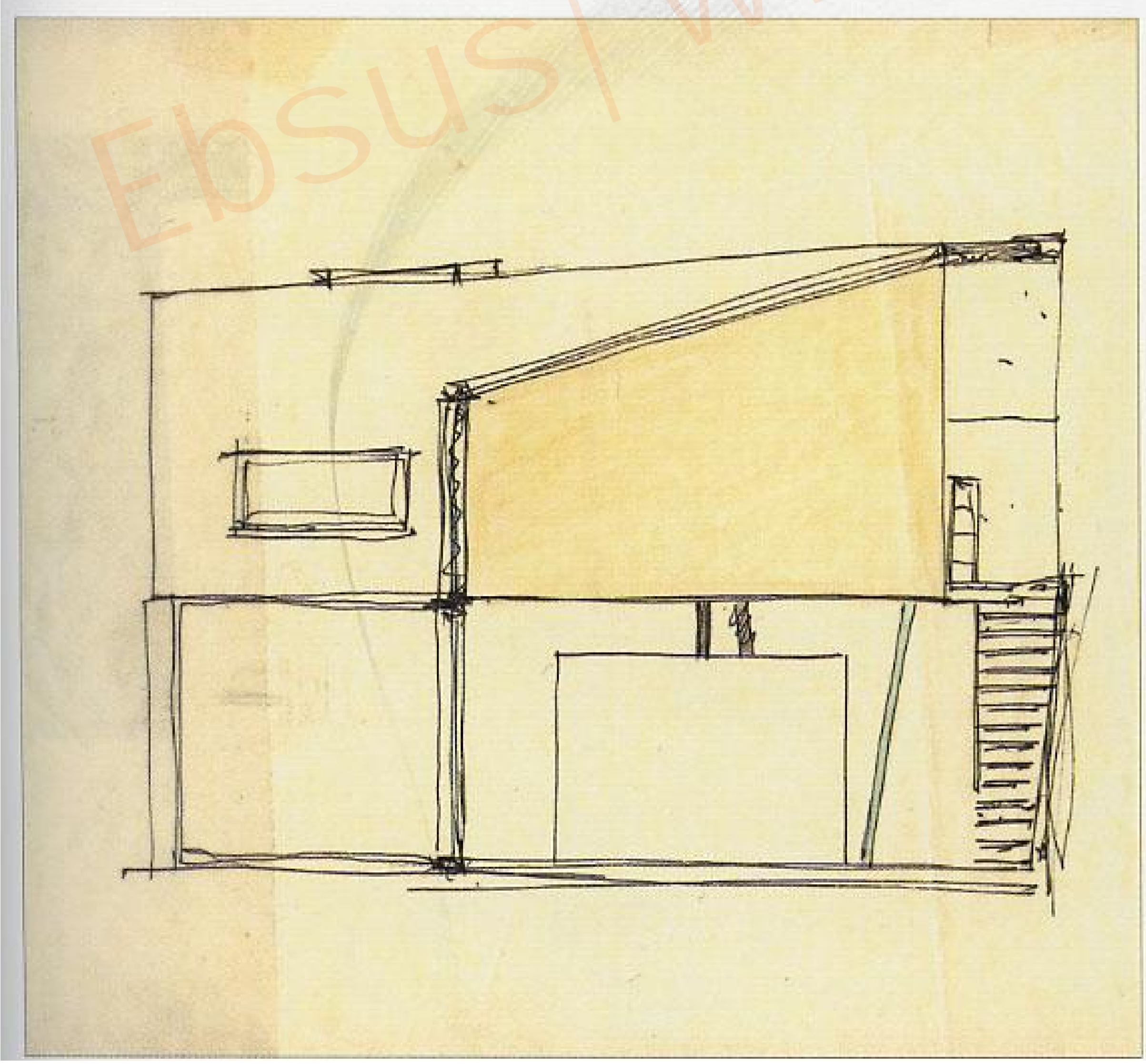
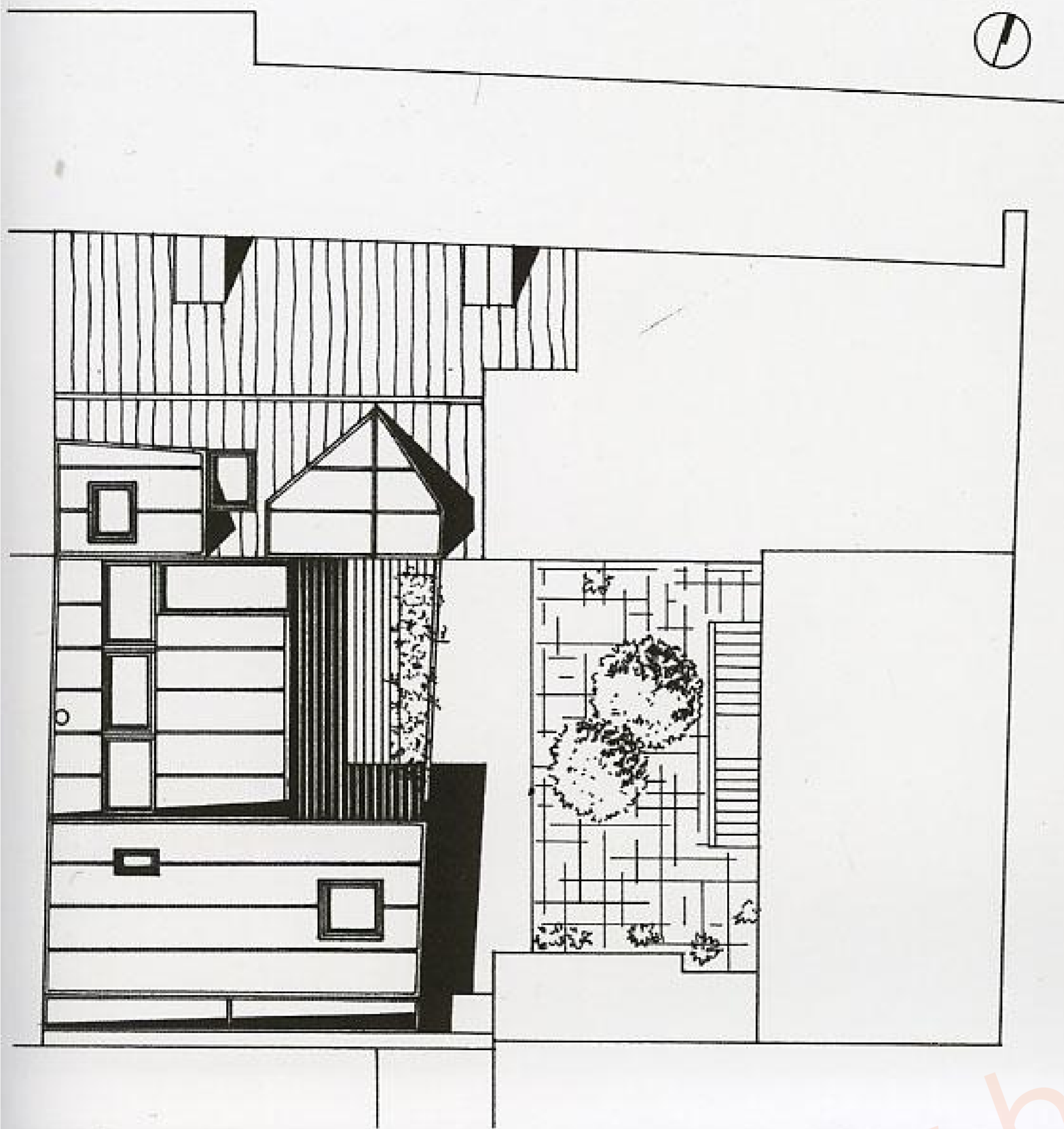


The house takes the old dimensions of the shell (192 m<sup>2</sup> floor space, 6 m height to the base of the roof), crossed by a court (3 m x 6 m) that regulates the party wall facing the court with a light partition. The 18 m<sup>2</sup> of space planted with bamboo becomes a garden, a source of light and a horizon of vegetation for all the rooms.

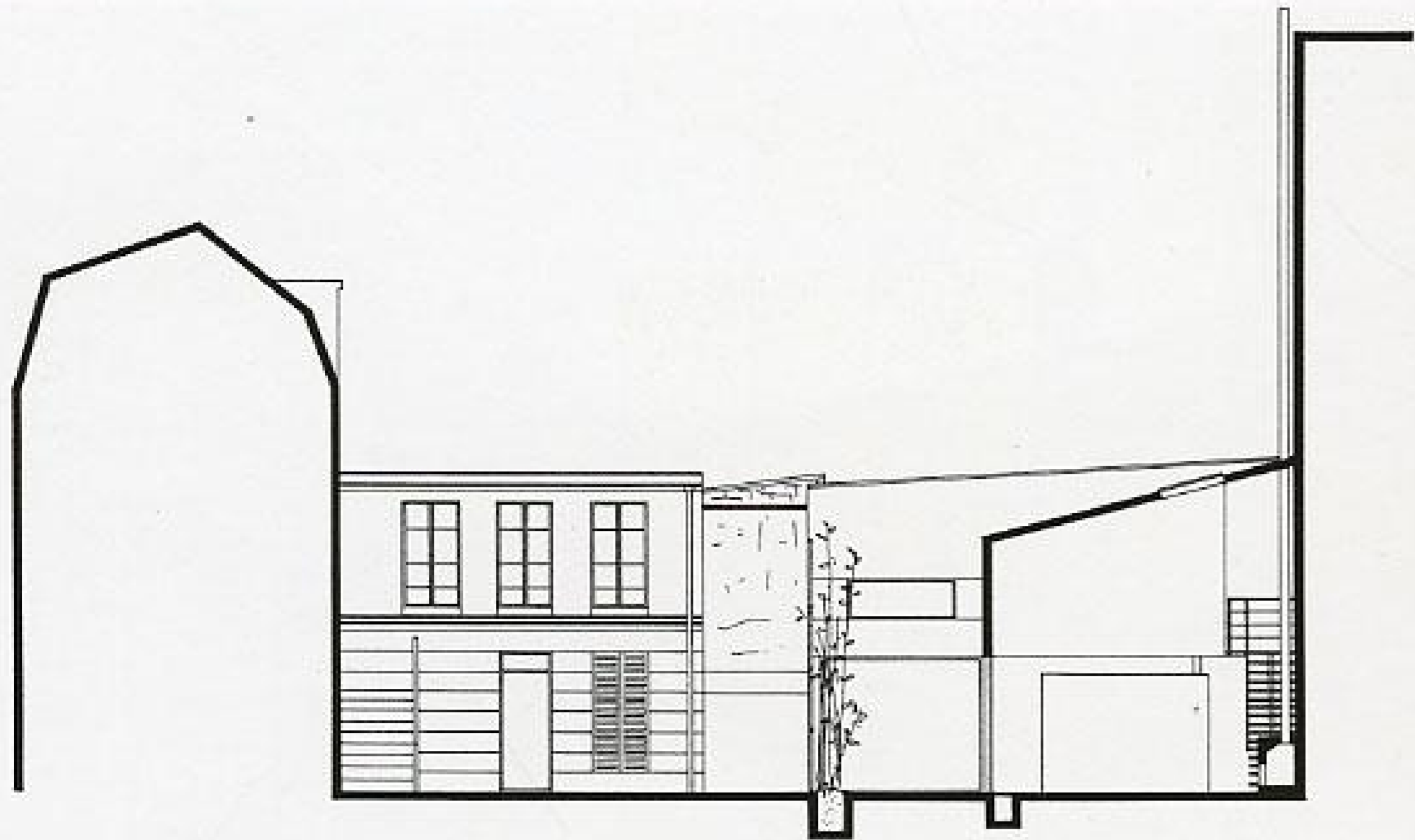




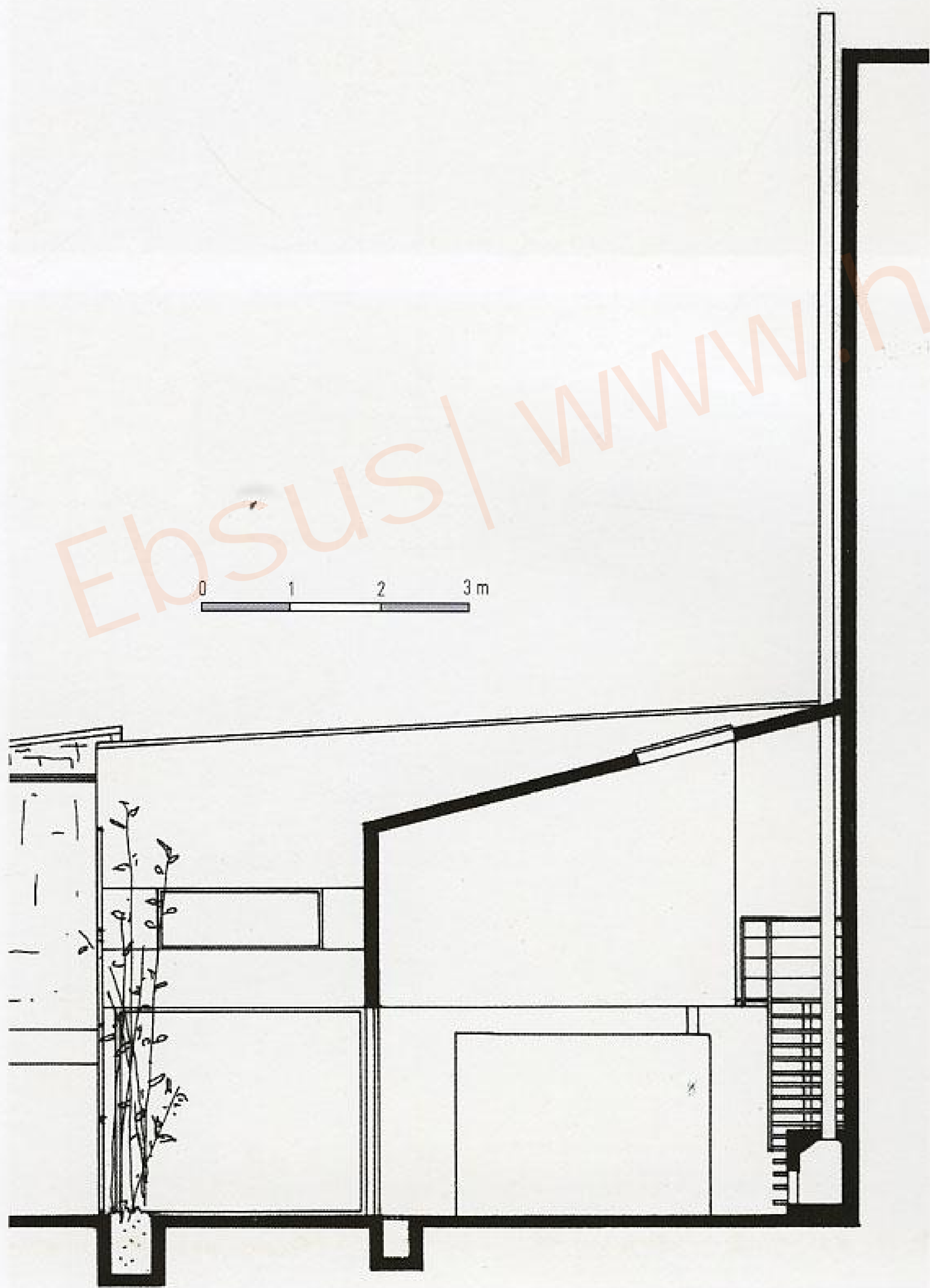
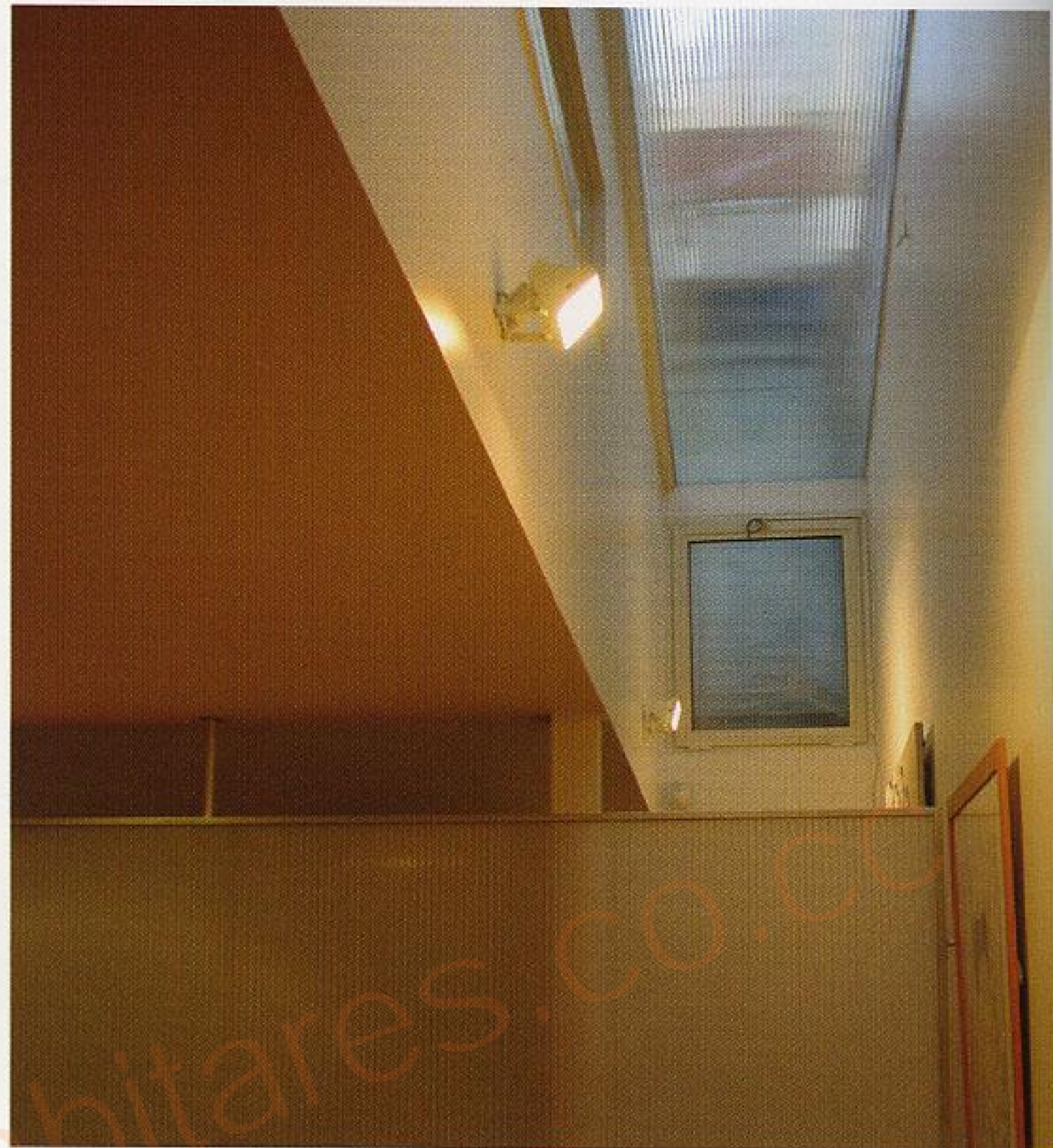
Site plan







Cross section

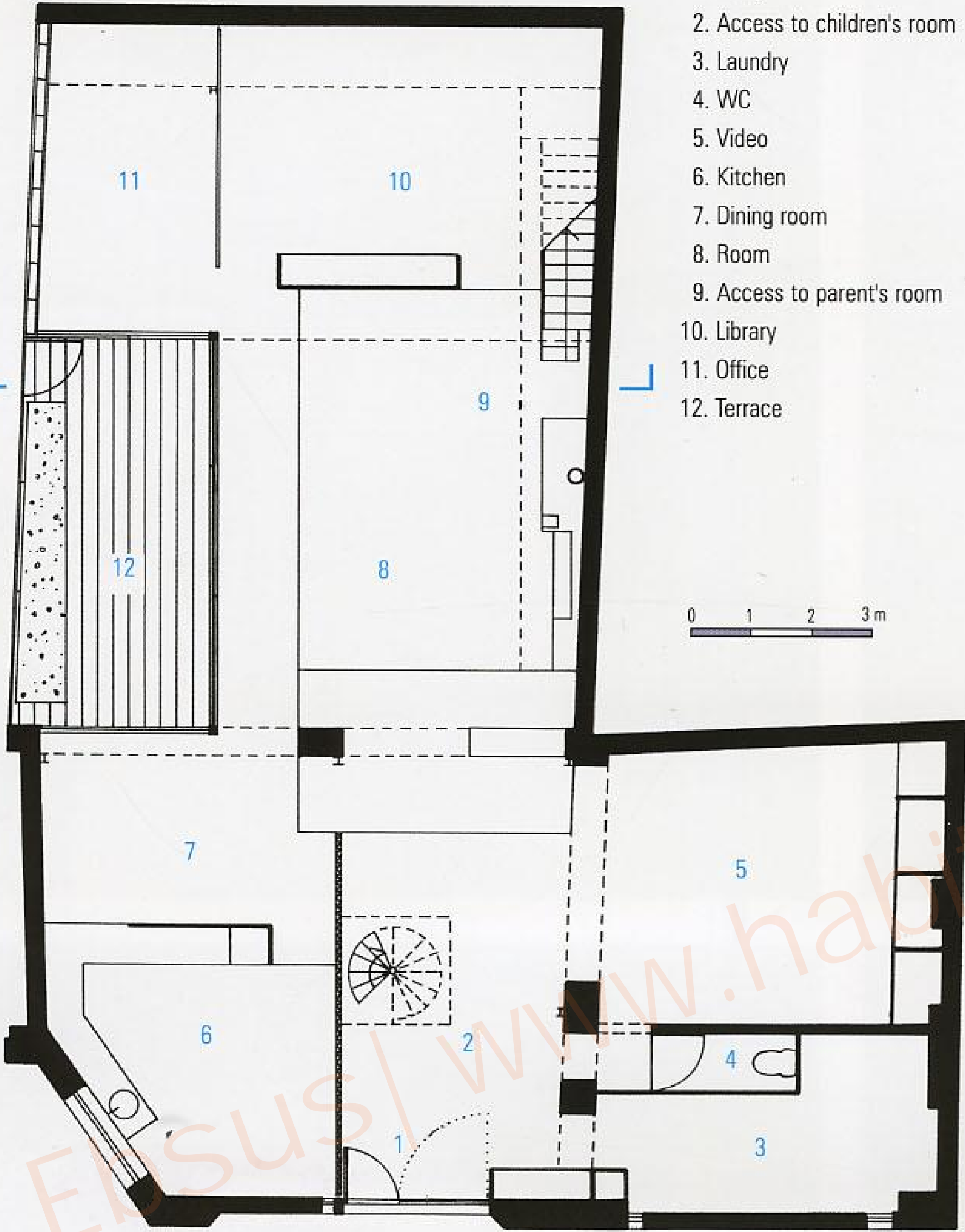








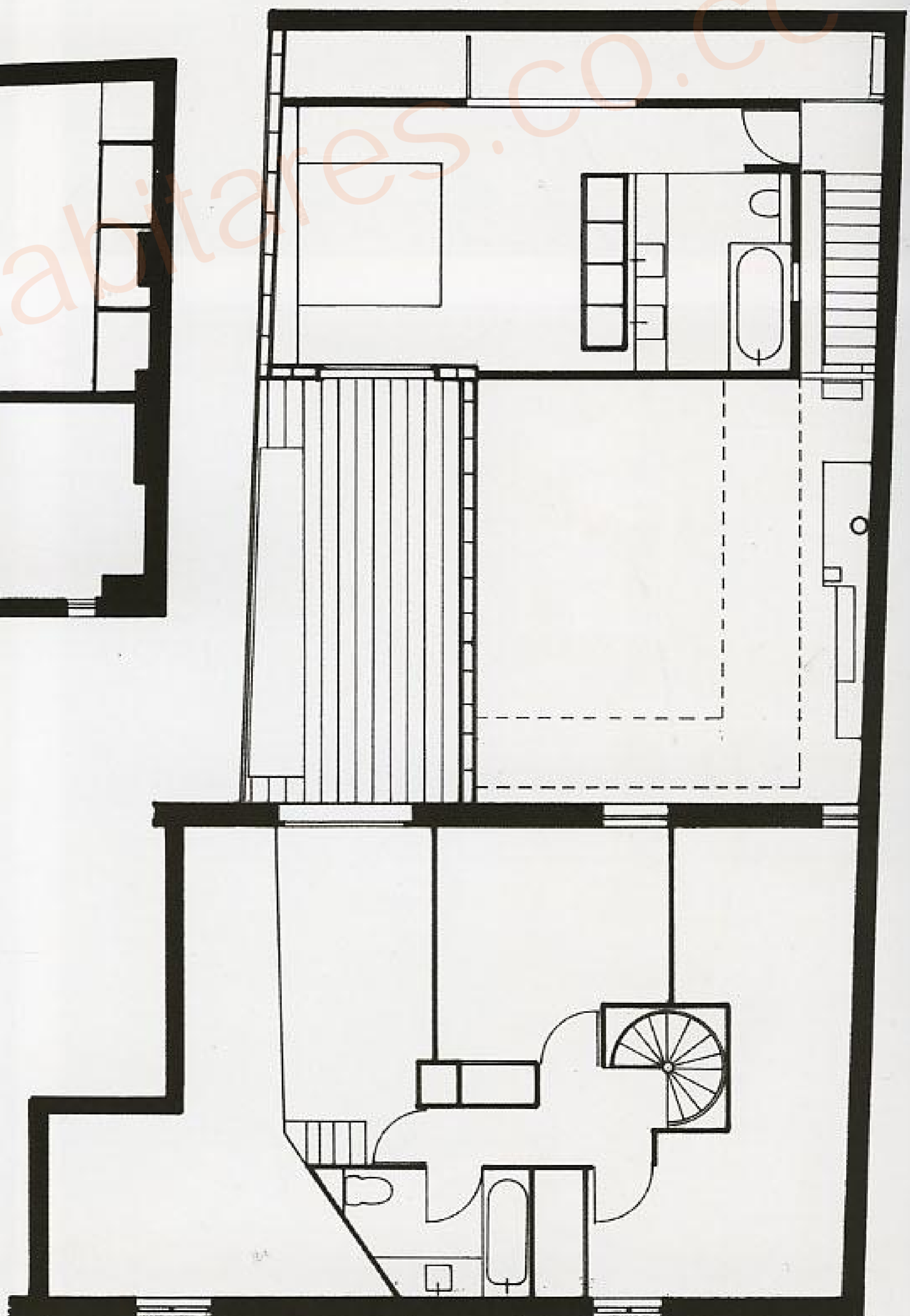
Ground floor plan



- 1. Entry
- 2. Access to children's room
- 3. Laundry
- 4. WC
- 5. Video
- 6. Kitchen
- 7. Dining room
- 8. Room
- 9. Access to parent's room
- 10. Library
- 11. Office
- 12. Terrace

In fitting out the dwelling the architects avoided any mannerism in the materials, using only what was essential for the house to breathe: a metal structure, white or colored partitions, transparencies.

First floor plan





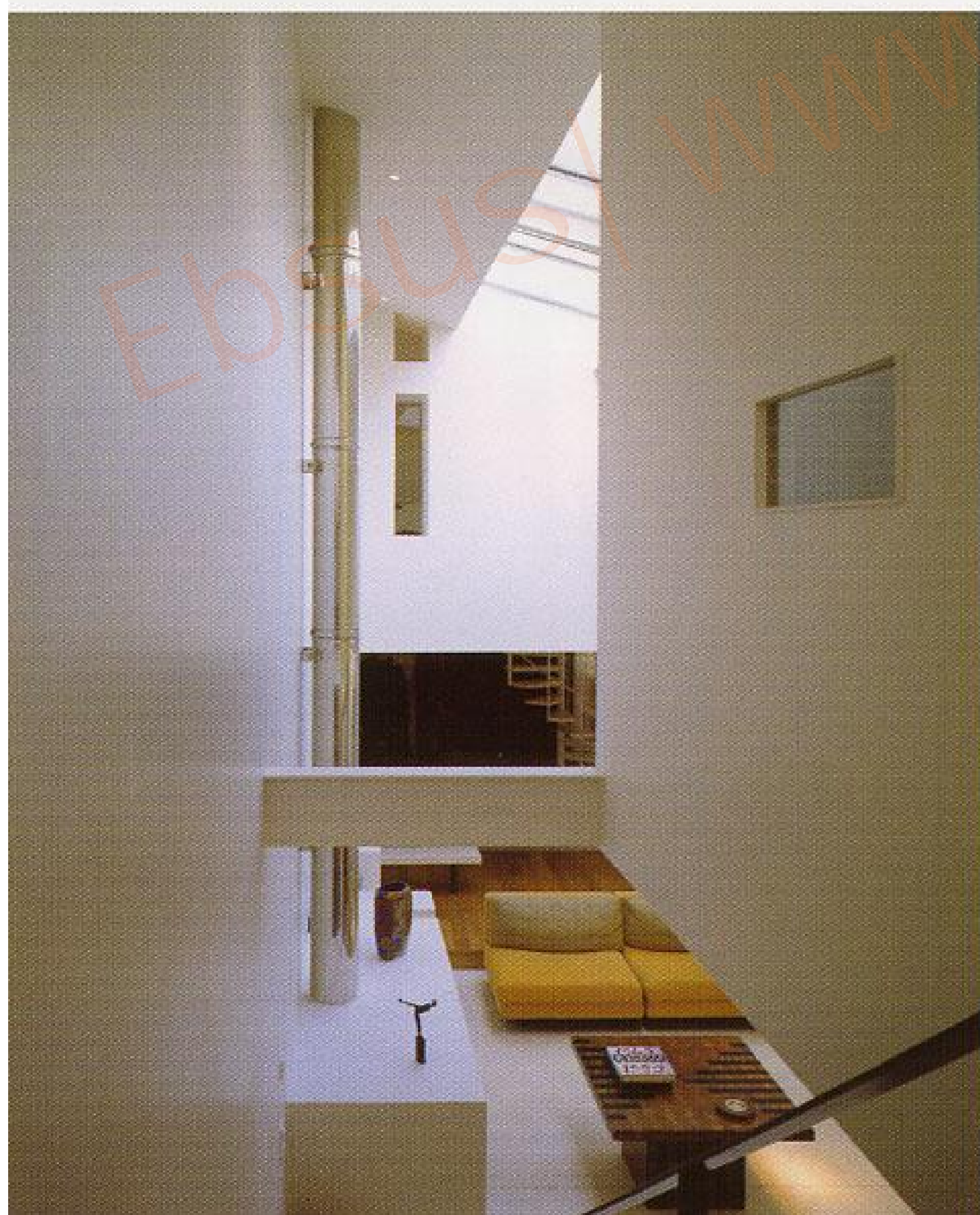
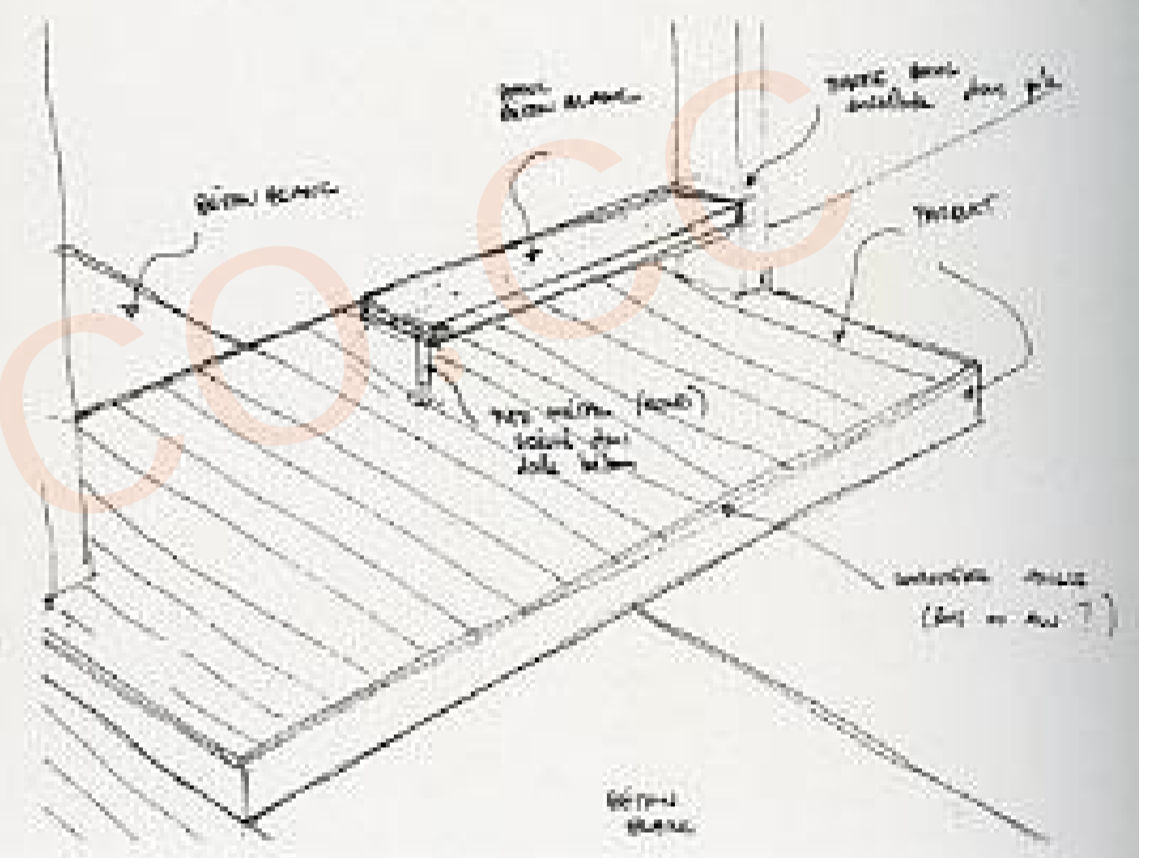






Rather than a plot locked amid many buildings, this new place of life breathes vitality soaked in omnipresent natural lighting.

Construction detail

















# NAYA Architects (Manabu + Arata)

## House in Futakoshinchi

Kawasaki-city, Kanagawa, Japan

The defining characteristic of this site is its "flag-pole" shape, a narrow 15 m strip leading to a wider, irregular shape. This shape, together with the limited natural light and the densely populated surroundings created special challenges for the architects.

The design was approached from the interior. In order to create maximum space, a wall was built up to isolate the interior from a neighboring site. The inside of the house is organized with four different levels, as openly as possible.

The long, narrow approach leads to a porch and

through to the entrance level. A short staircase leads to space one, and a gentle slope leads to space two. There is no clear distinction between the first and second floors, or between the living and the working areas. The spaces are all loosely connected in plan and section, without traditional rooms. Each space has a window and storage, which is created using the 4.5 mm steel plate and installed in the building frame using the sash method. Timber was used for the walls, roof and floor.

Photographs: Kouji Yaginuma

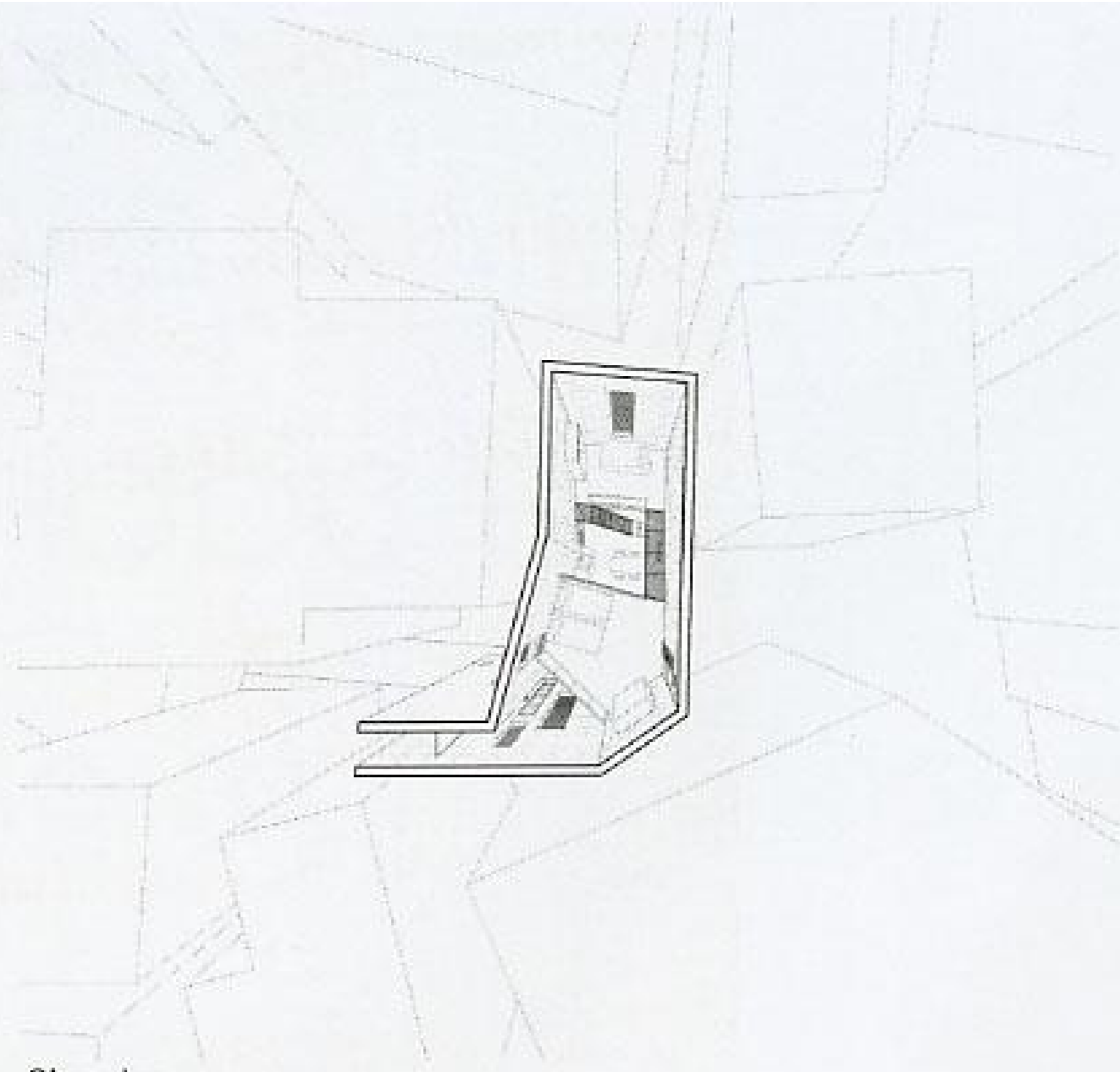




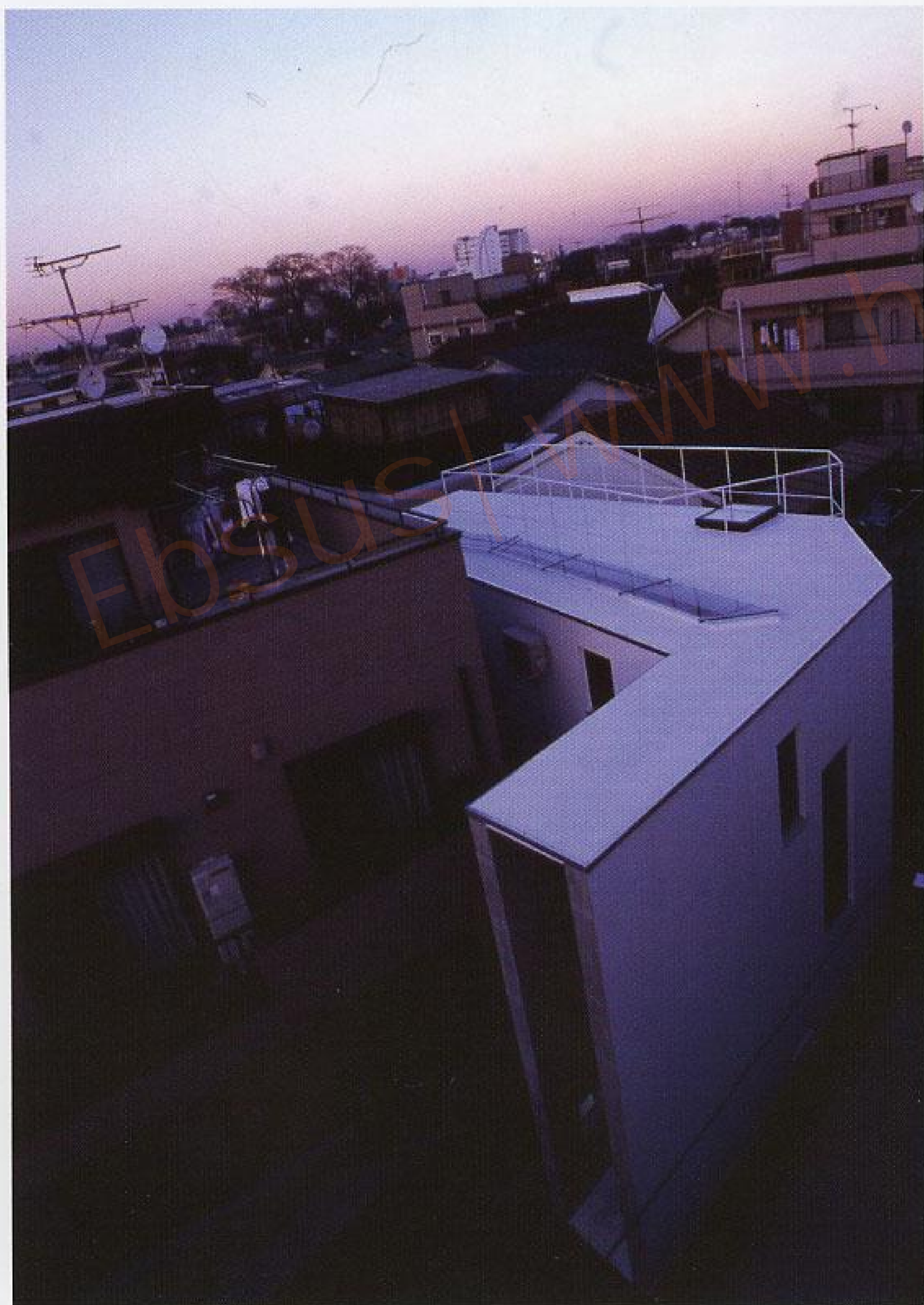




The "flagpole" shape of the site, increasingly common in crowded Japanese cities, presented special challenges for the architects. The pole part of the site is 15 meters long, and the flag part is irregularly shaped.



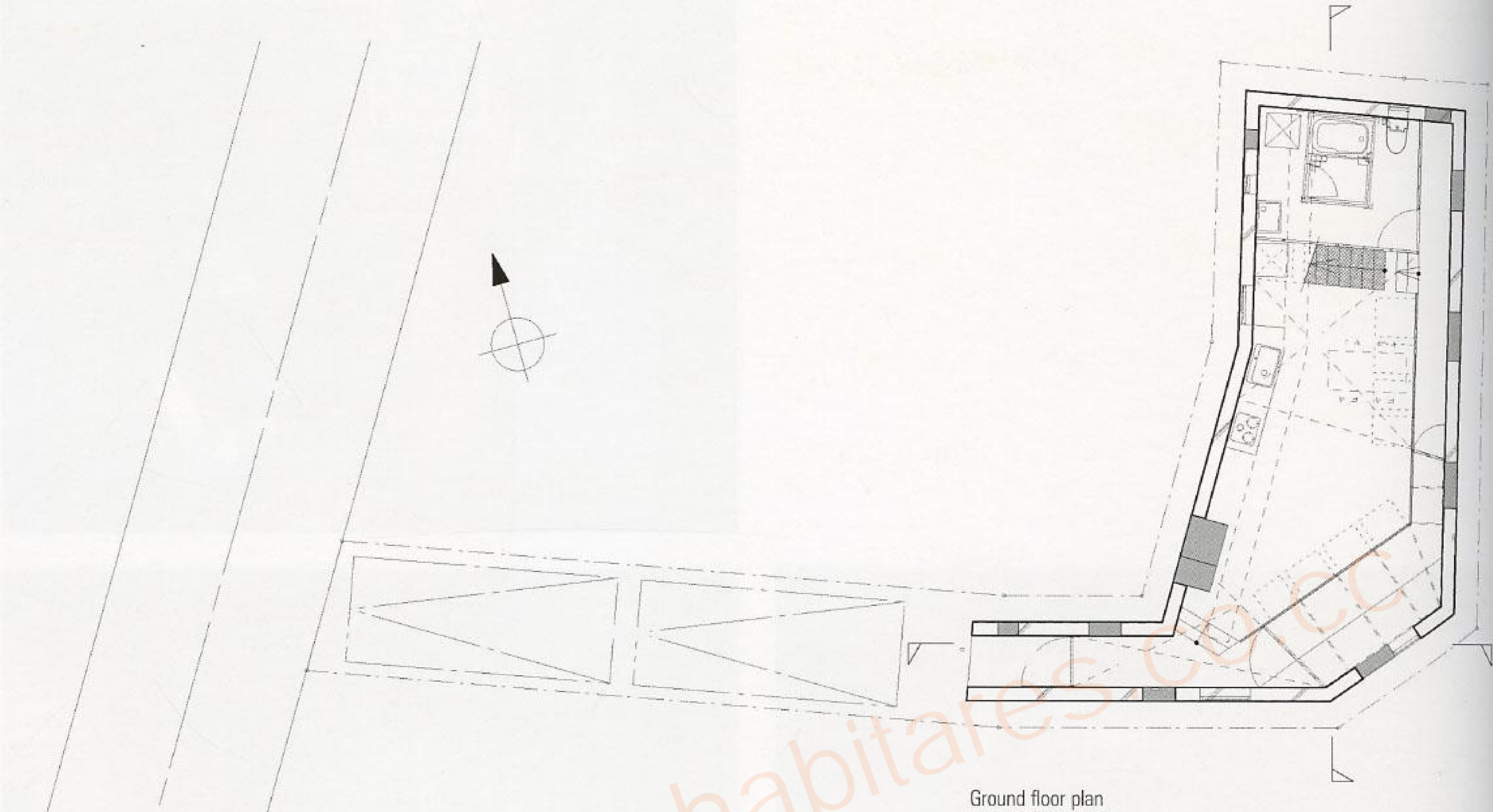
Site plan



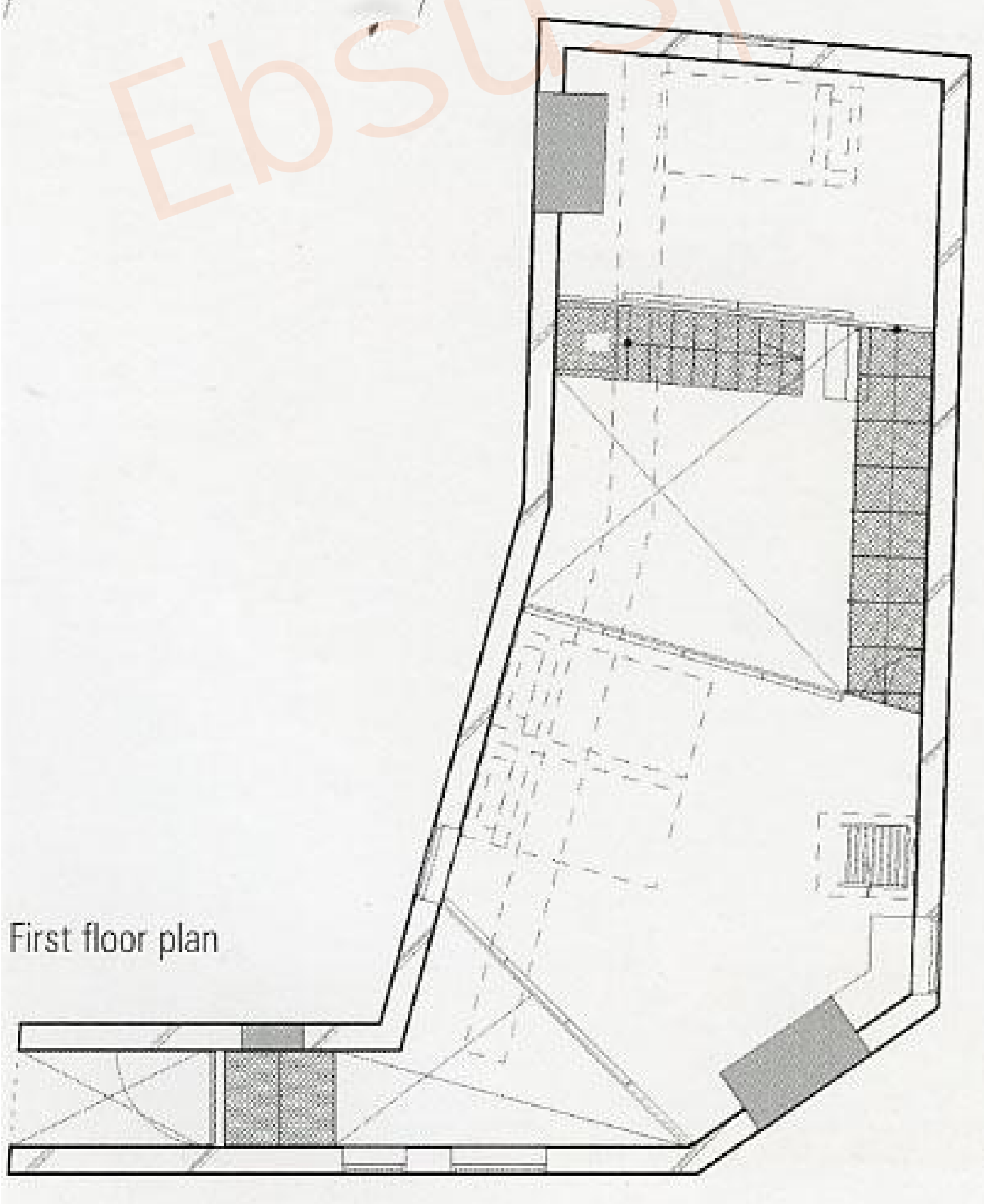








Ground floor plan



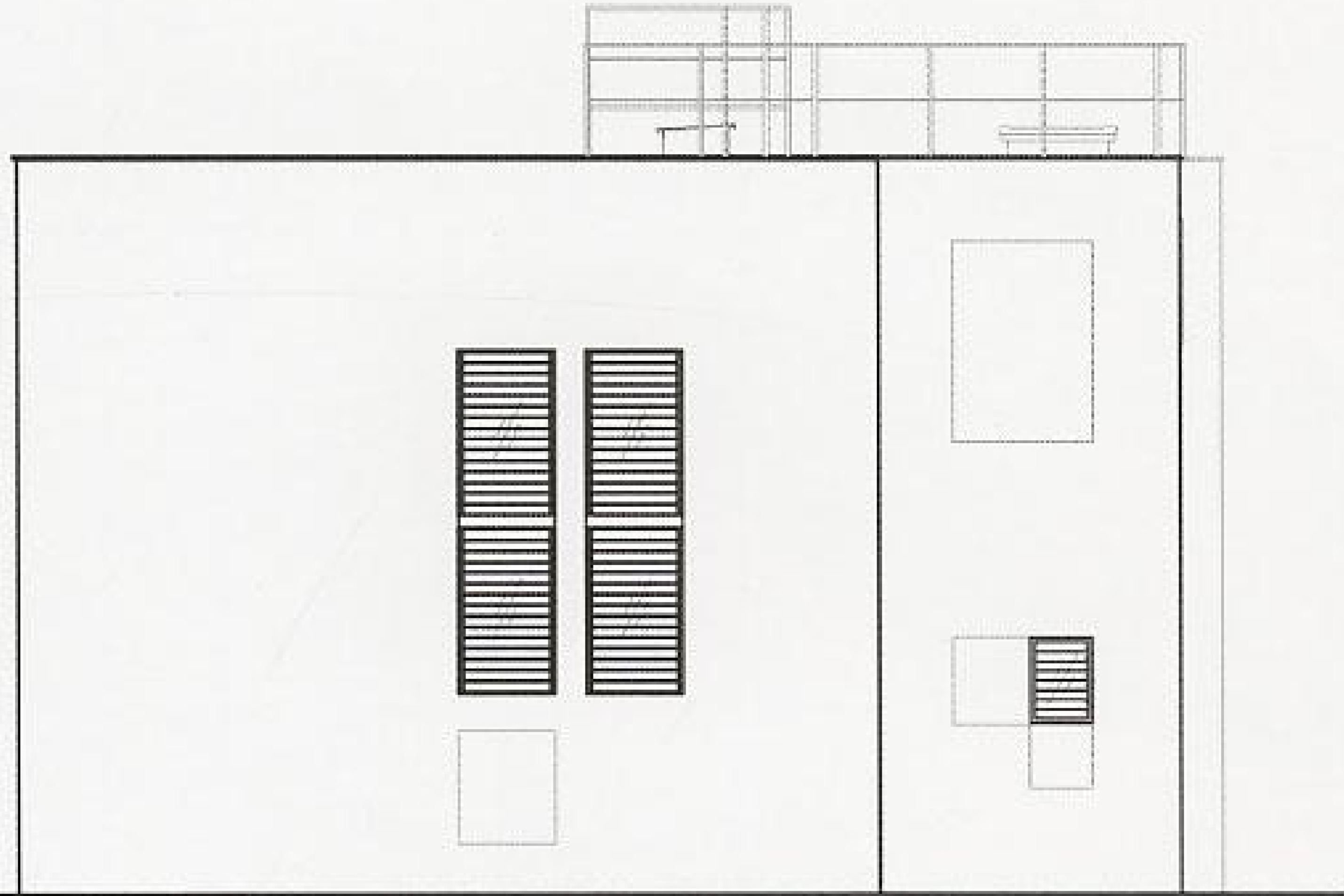
First floor plan



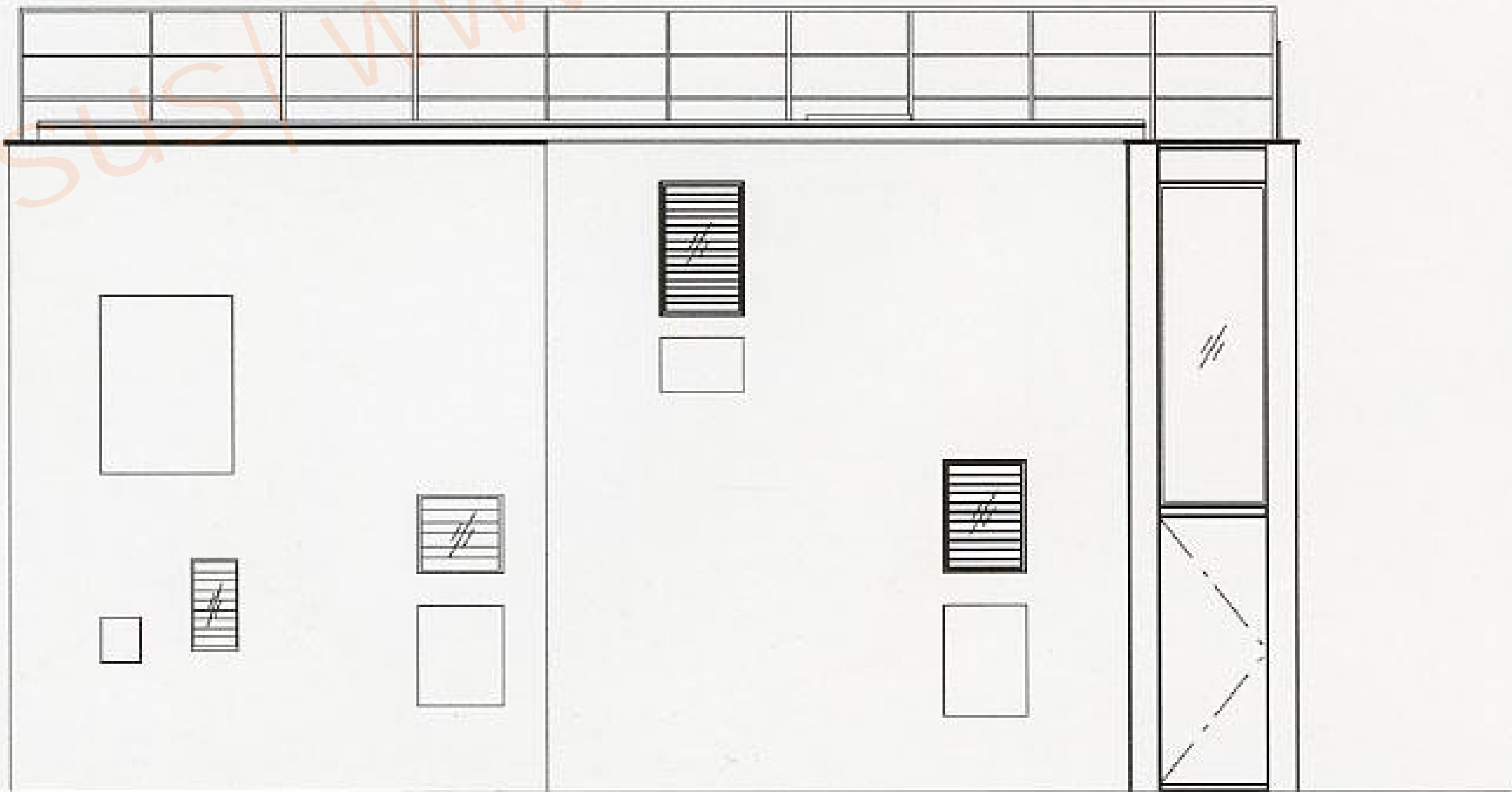








South elevation

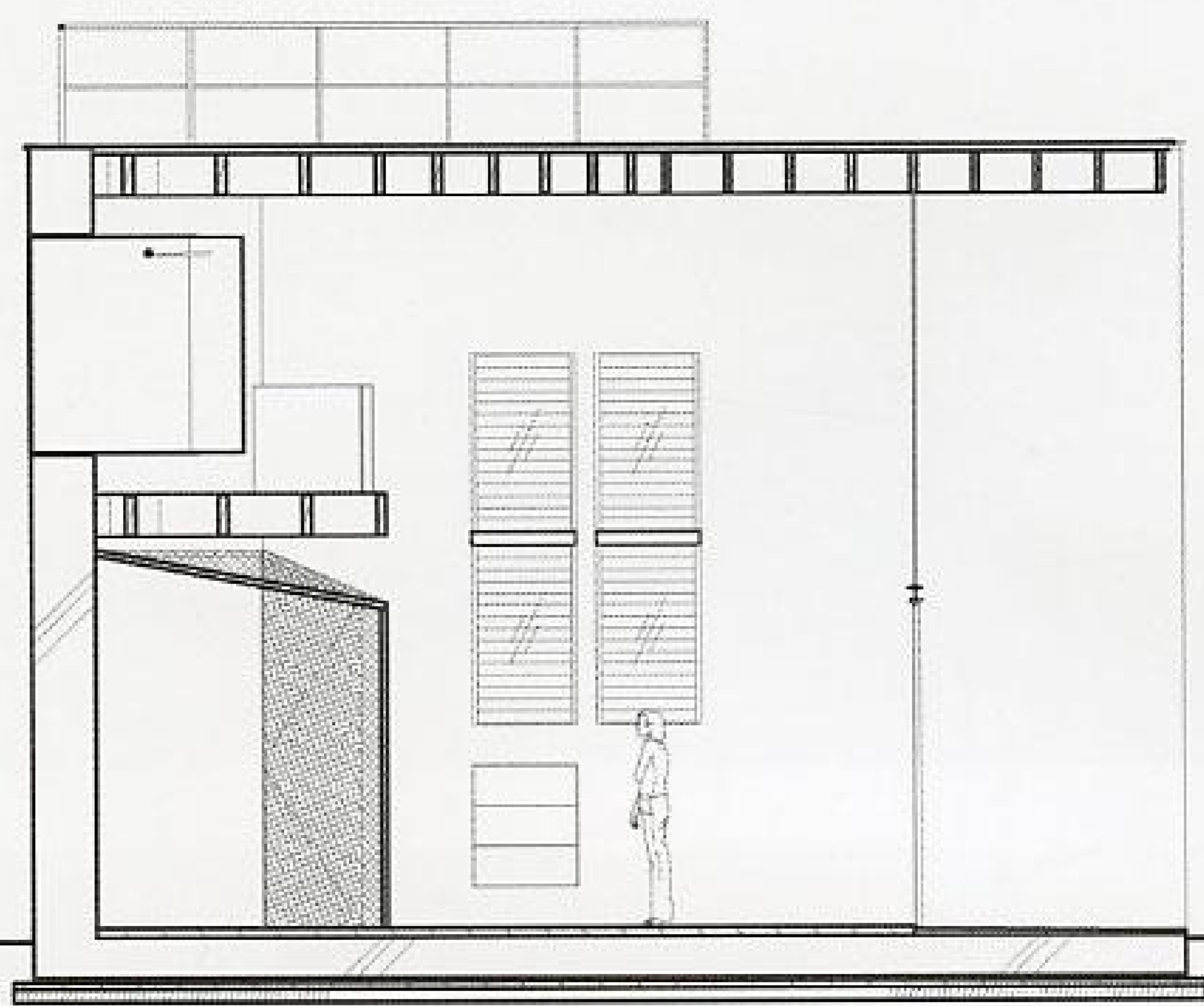


West elevation

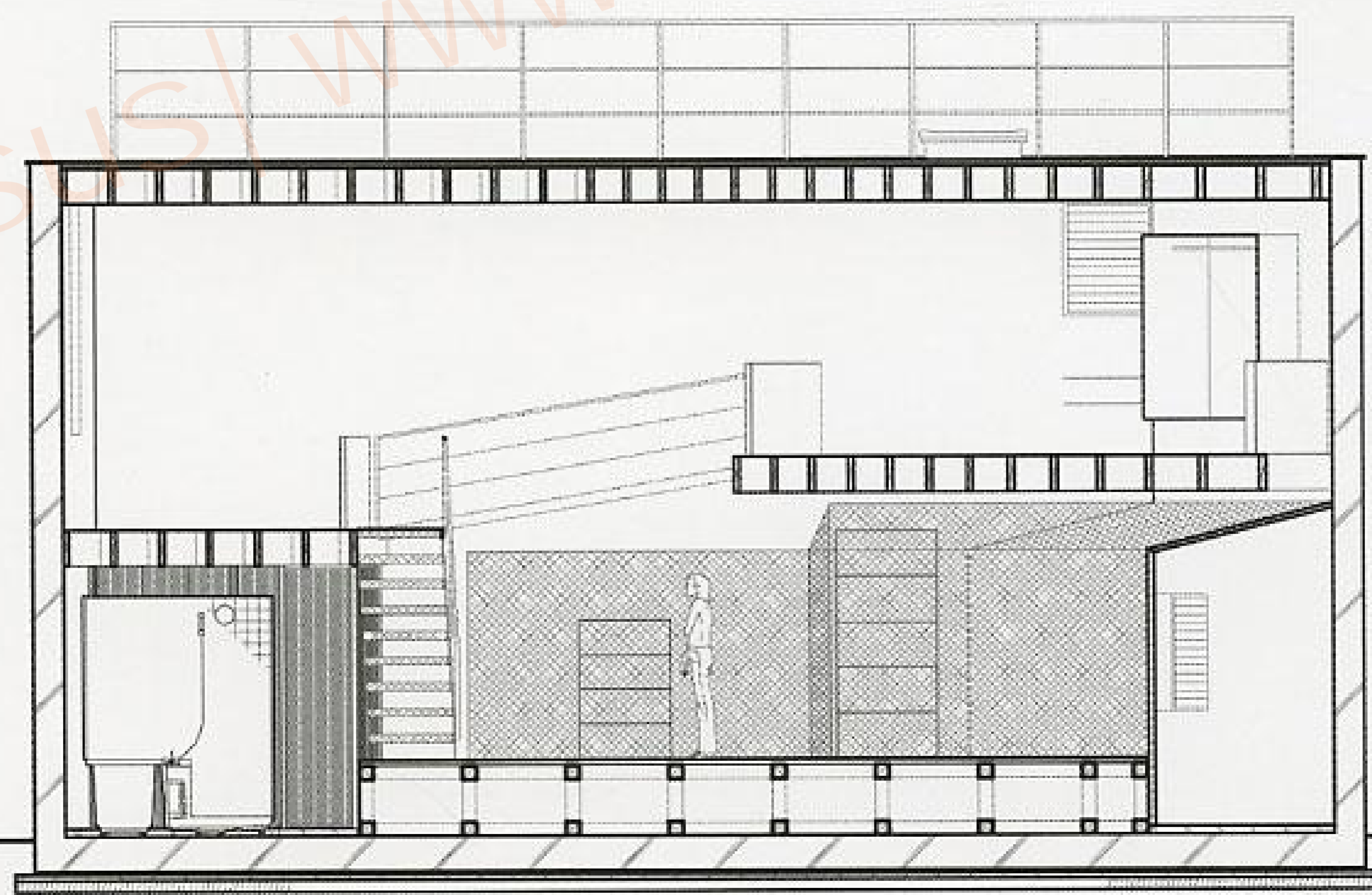
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Section AA



Section BB

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# pool Architektur

## In spe-single family house

Wien, Austria

The site is determined on the one hand by a slope falling gently towards the north, and on the other by two statutory regulations restricting the possible building location: it had to be adjoined to the neighboring house and was not allowed to be more than a few meters away from the street on the southern side.

One approaches the house by gentle concrete steps gradually entrenching themselves into the ground, thus leading to the sunken entrance area situated between ground and basement floor. Along with the access steps a car ramp, which, among other things, can also be used as a covered parking space or to play table tennis, runs down to the basement level.

The kitchen/dining area, open completely to the south, is a few steps above entrance level. From

this three-meter-high space, four steps lead up to the somewhat lower-height living area, expanding into the garden on the north side. A sliding door provides access to a terrace, beyond which lie a swimming pool and garden.

Turning around again, the slope of the entrance hill leads to a working area situated on top of it, between ground and first floor. Here, sunlight shines into the ground floor, and one has a fair view of the landscape and home.

Another turn, and after some steps one arrives at a small room which provides access to three individual rooms, a bathroom and a small terrace on the south side. From here, a steel stairway leads up to the roof, offering a marvelous view over Lainzerbach.

Photographs: Hertha Hurnaus

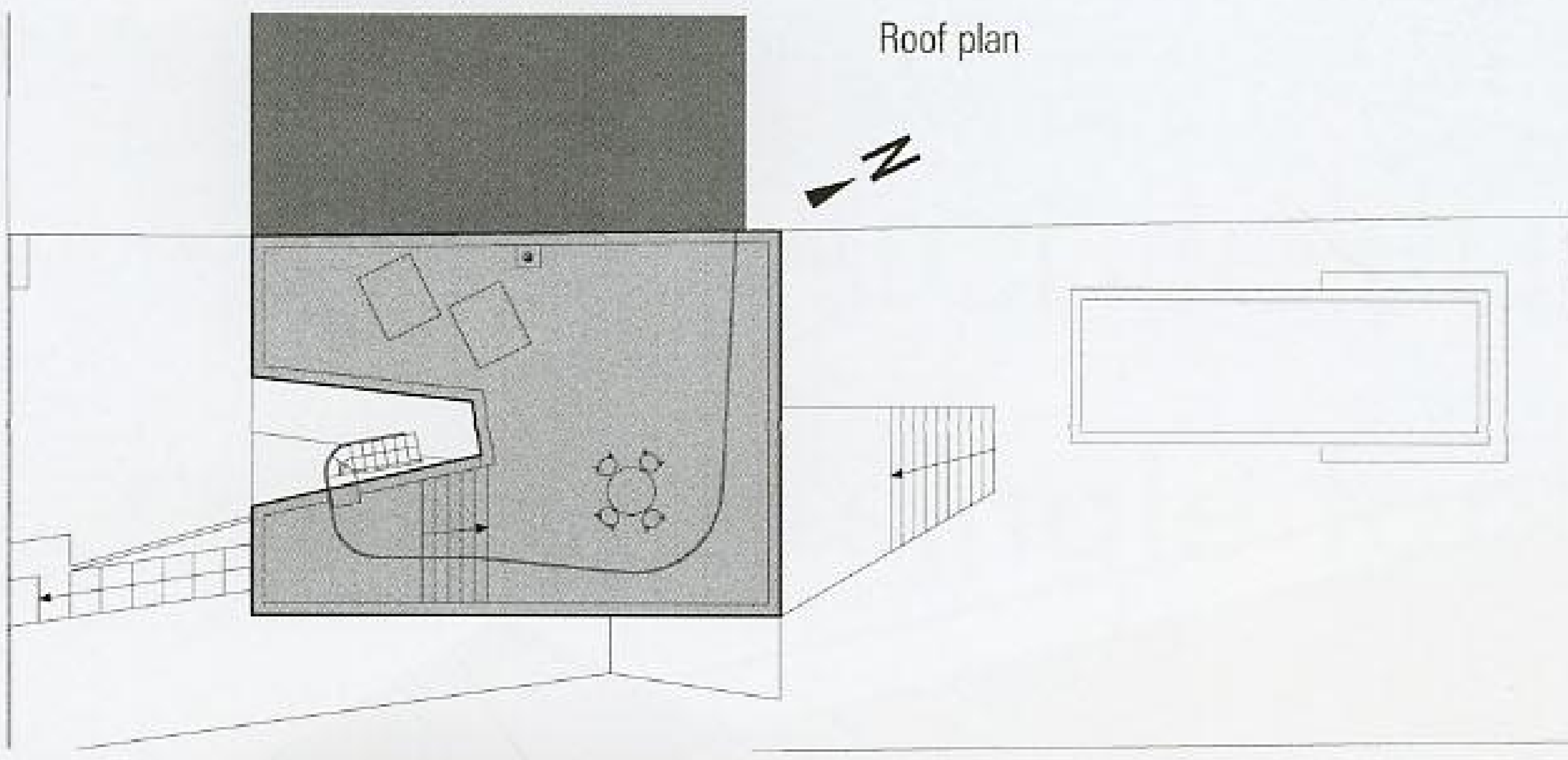




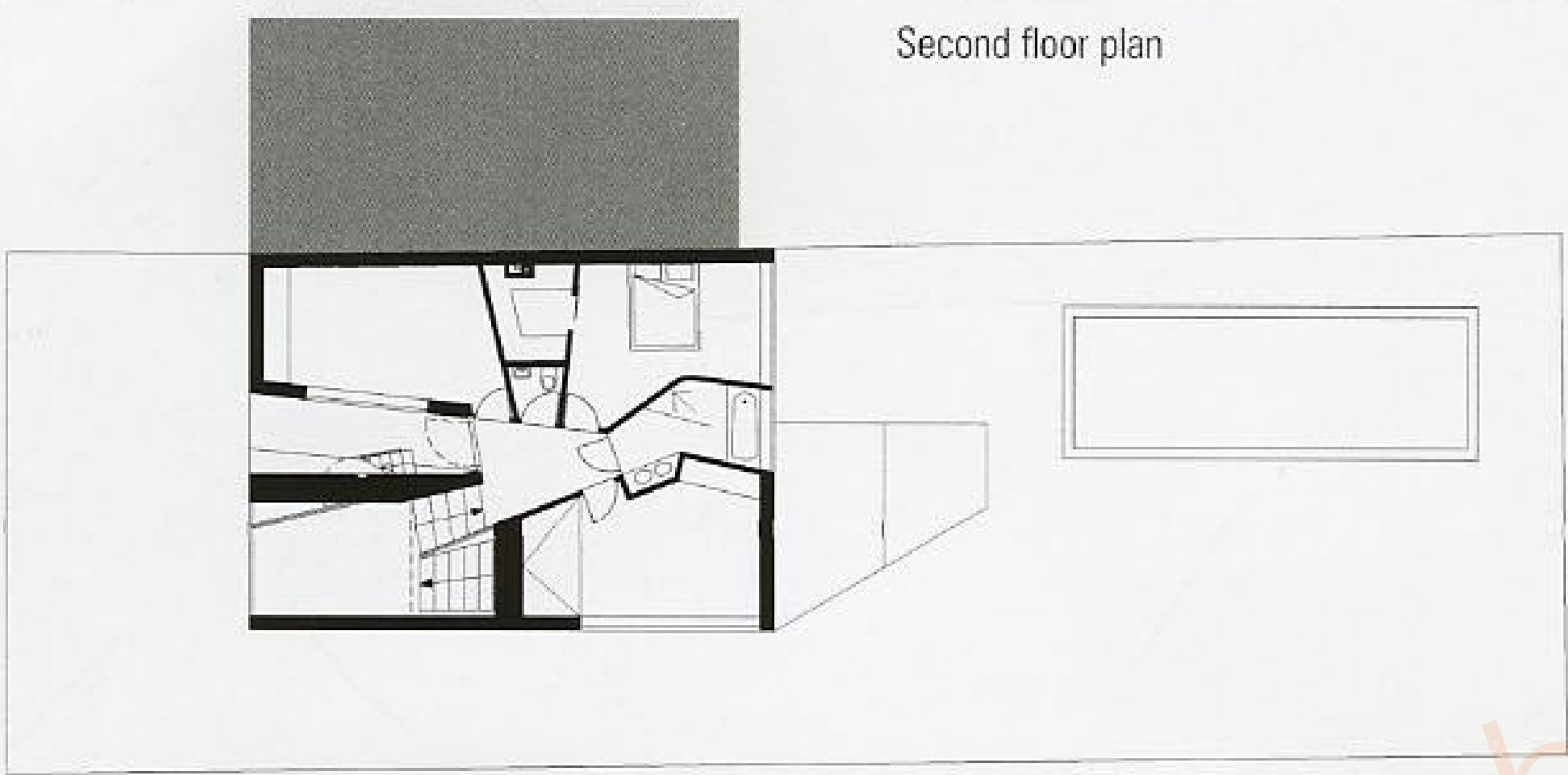




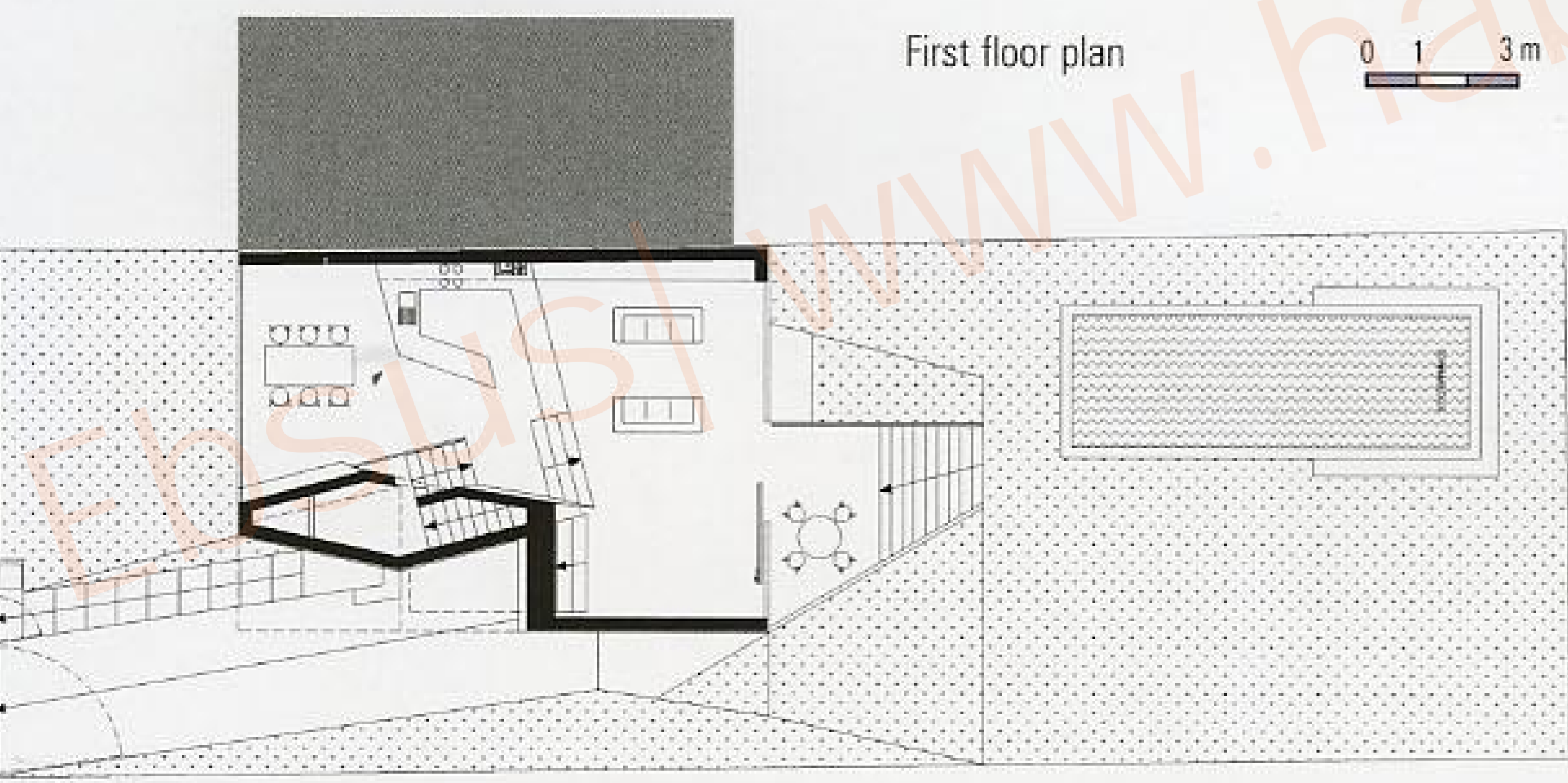
Roof plan



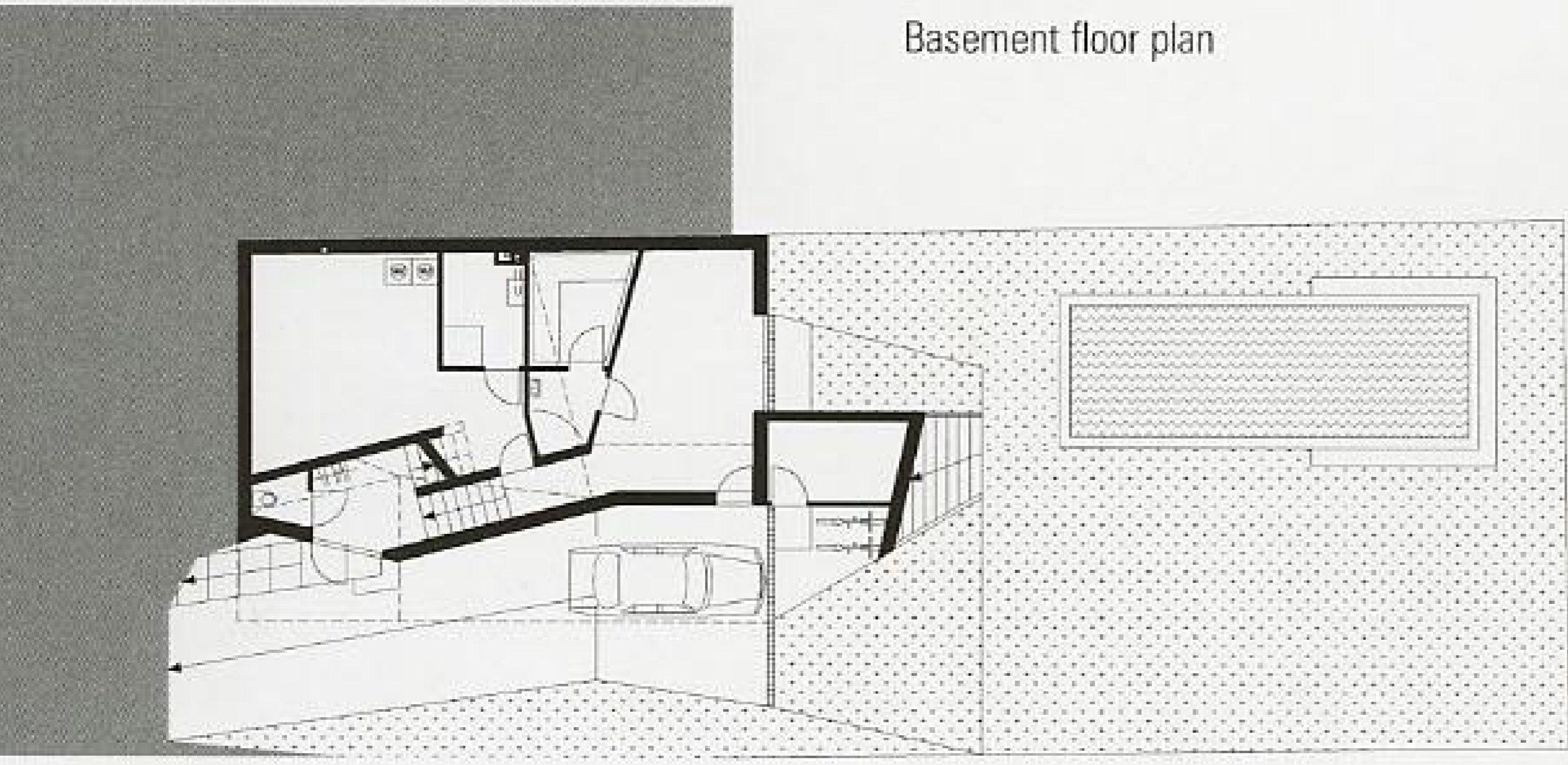
Second floor plan



First floor plan



Basement floor plan



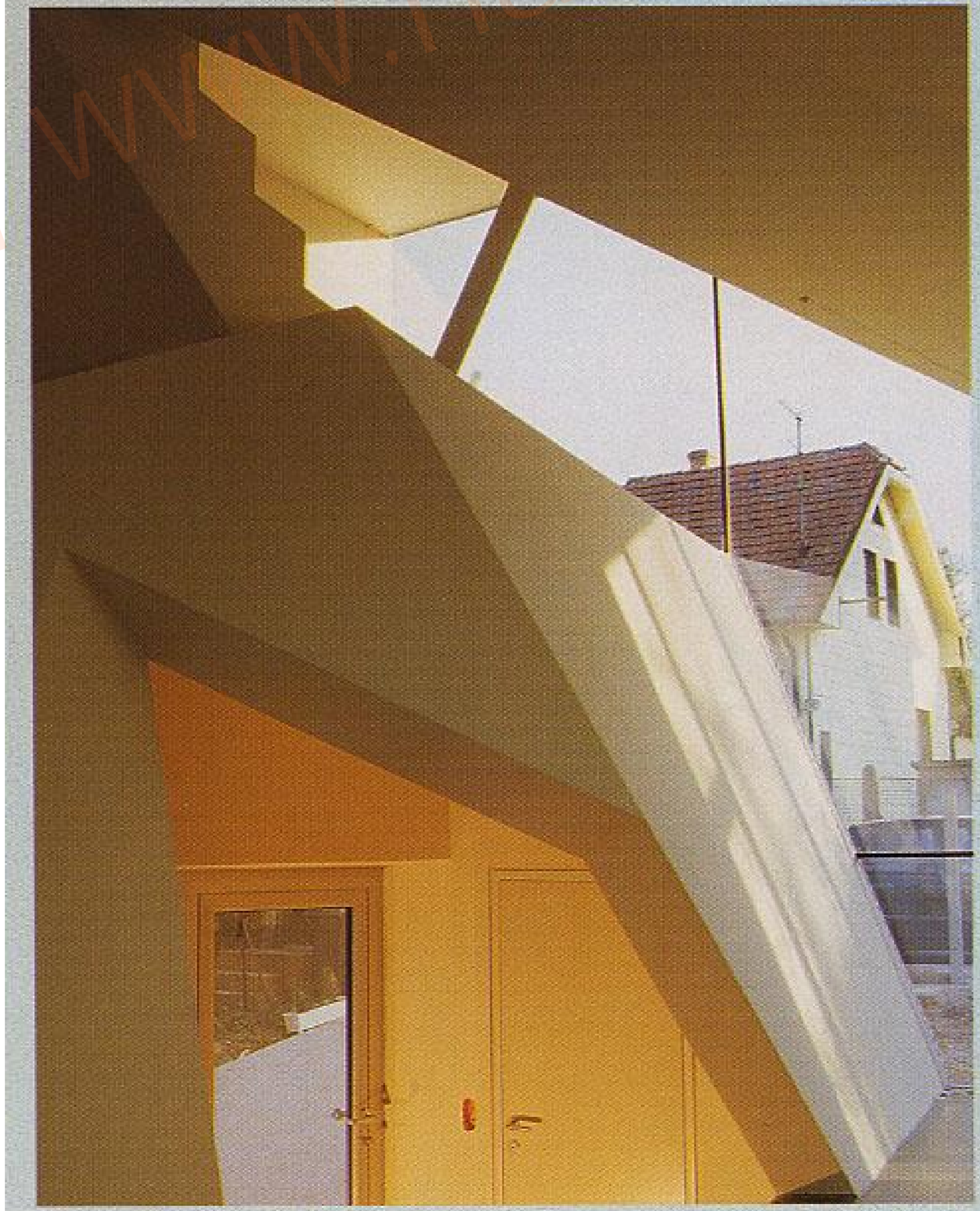
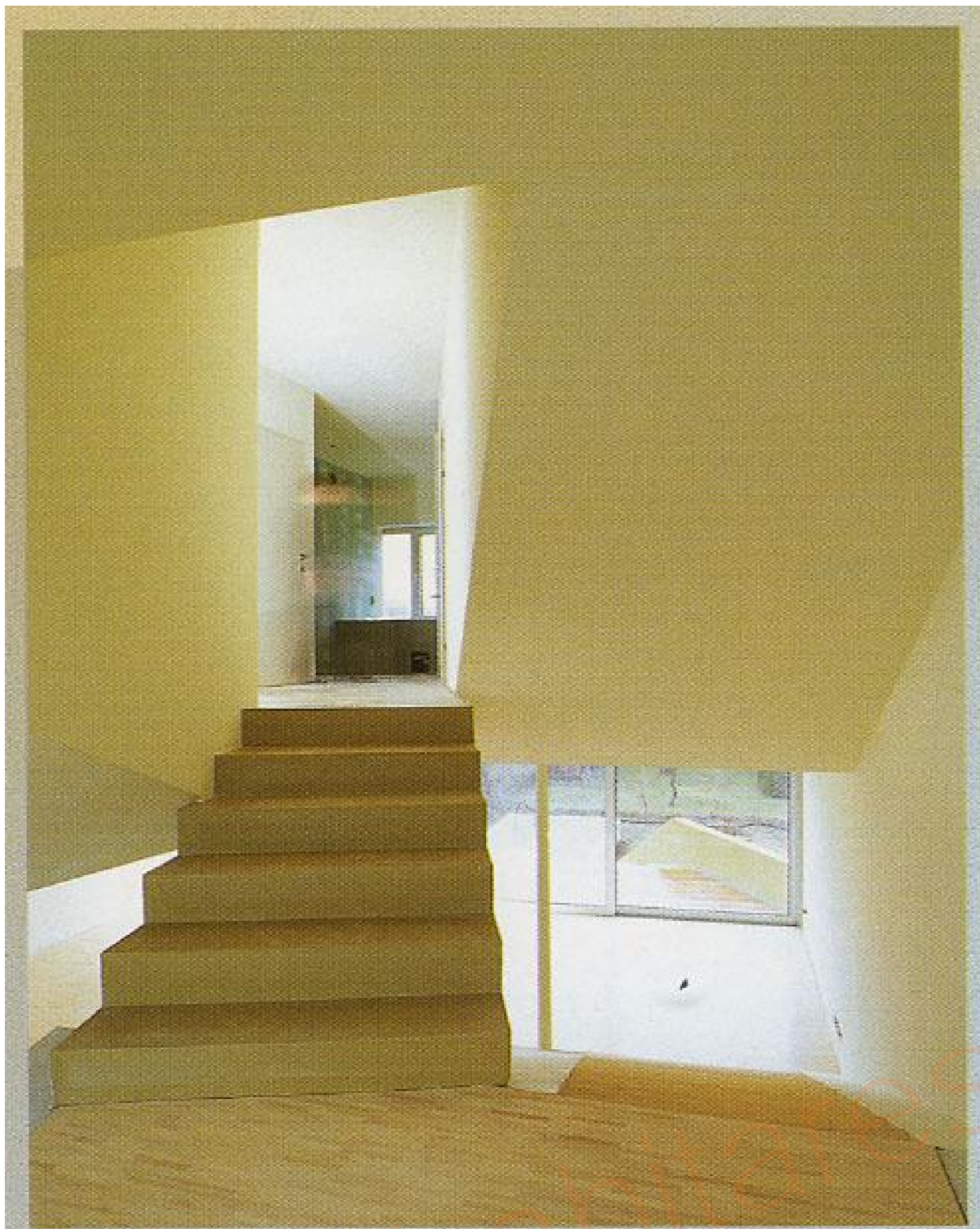












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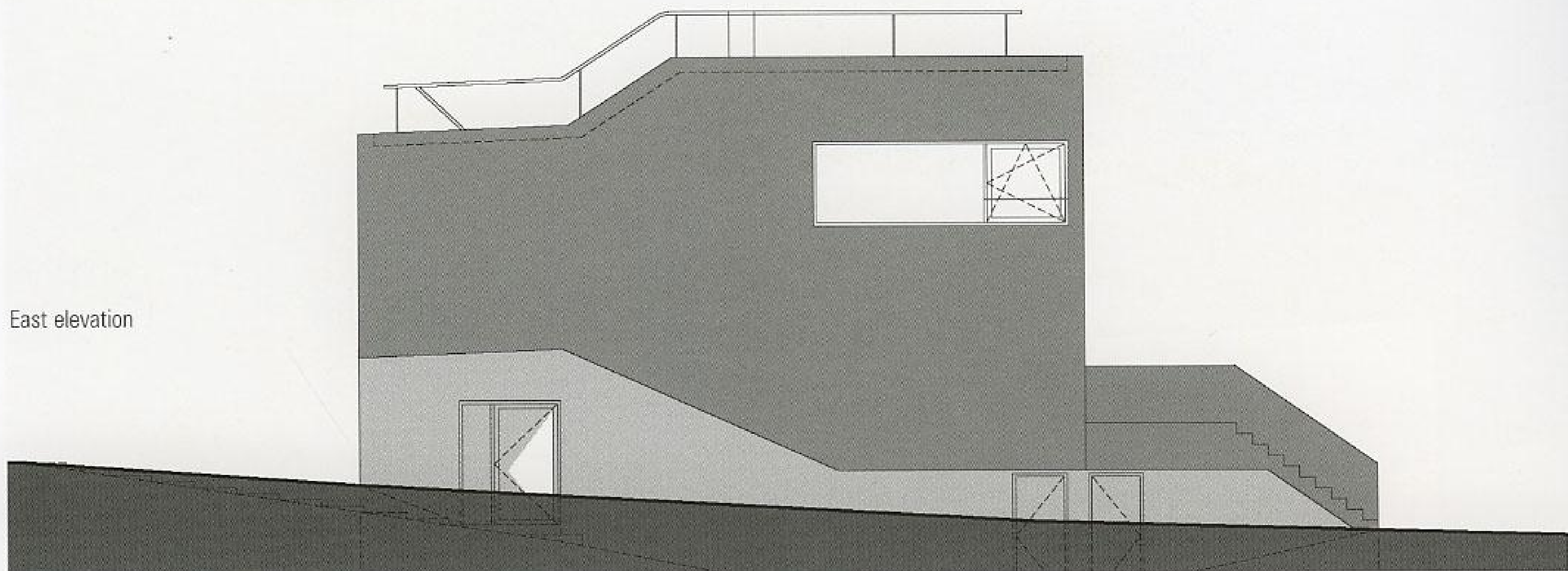
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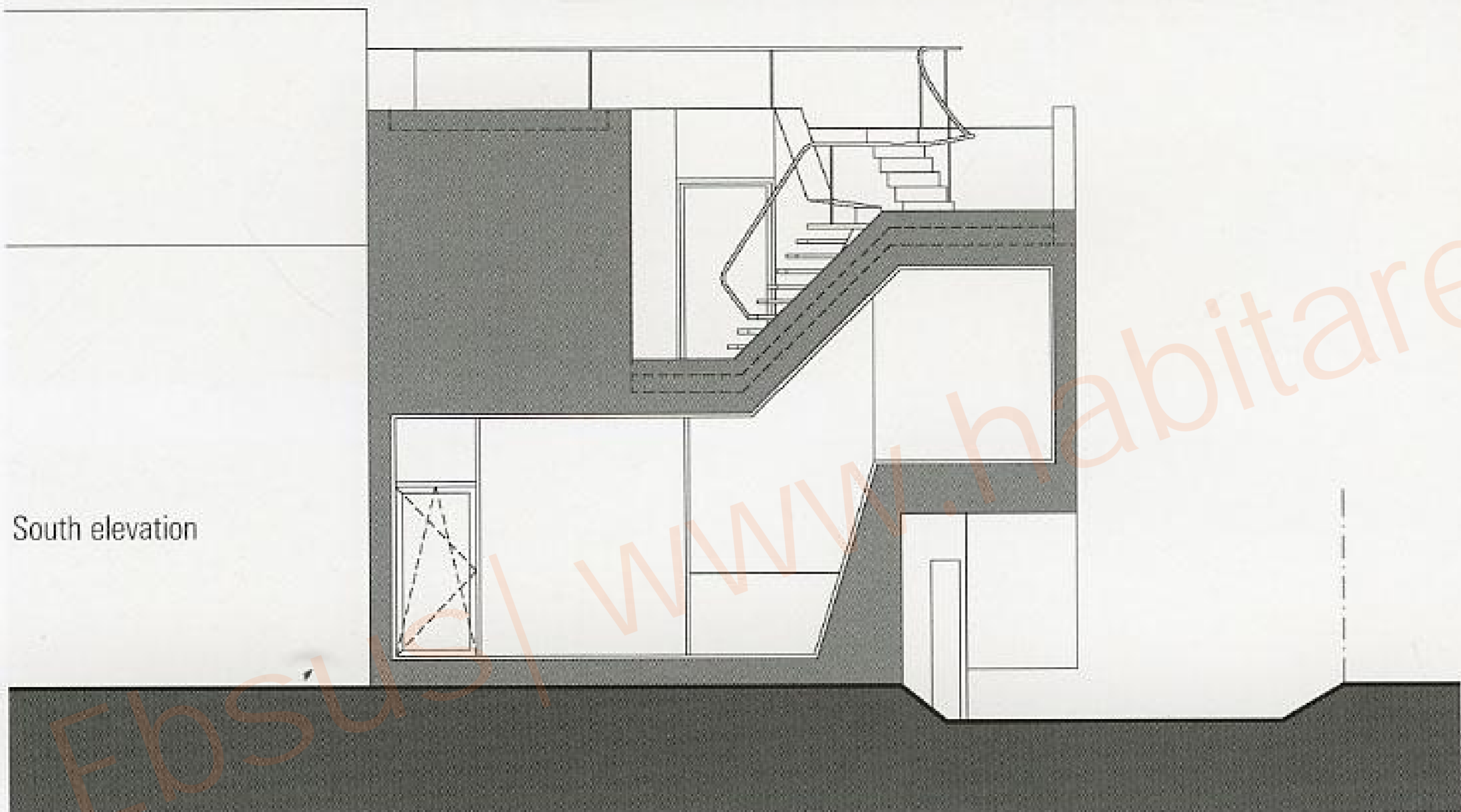




East elevation

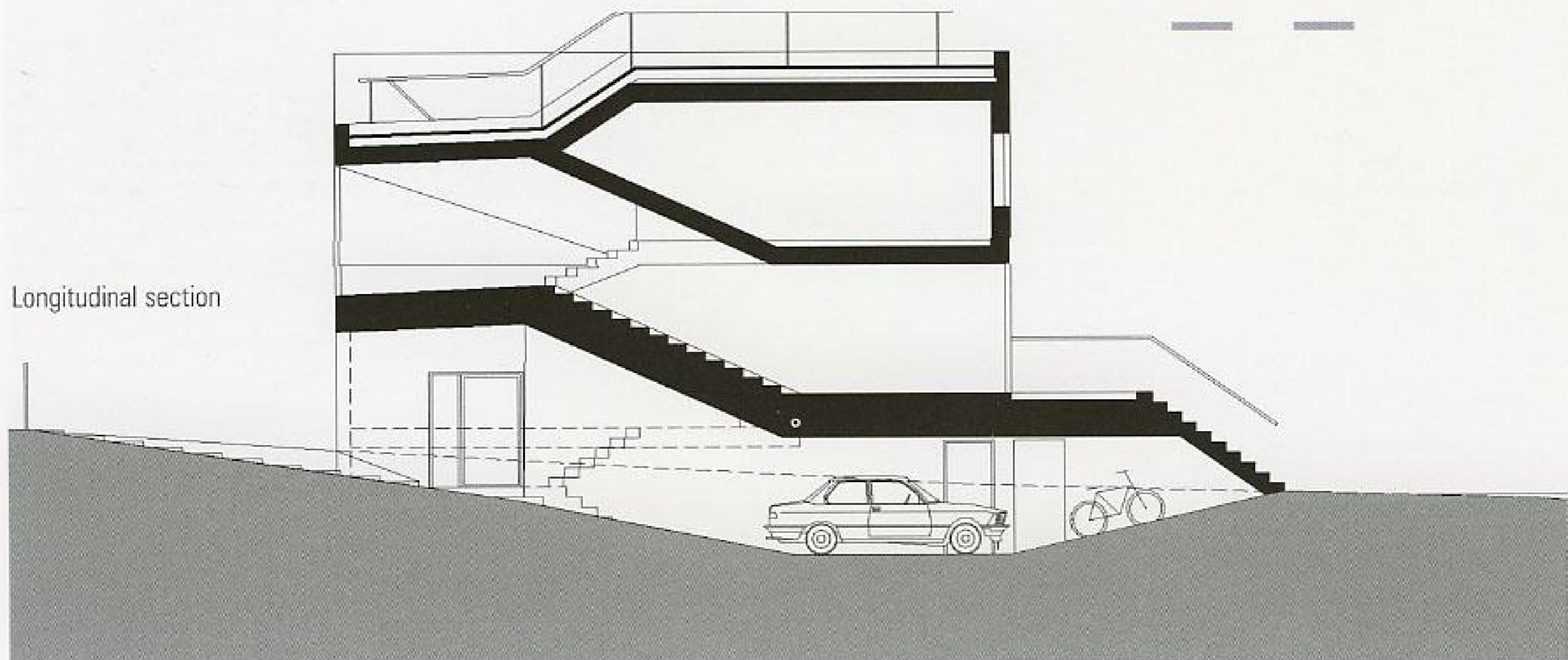


South elevation



The northern and southern elevations are cut open completely, the southern glazed facade flooding the interior with light. Once inside, visitors find themselves in the inside of a cut-up hill, looking down on the one side to the basement, on the other side climbing up into the living area on the ground floor.

Longitudinal section









# Claesson Koivisto Rune

## No.5 House

Nacka, Sweden

The starting point for this house for a graphic designer and his family (the client designed the No. 5 sign himself) was a simple structure where the inside would be as important as the outside. The design was developed as a geometric volume, a kind of inverted volume that can be read either as a box with a series of openings, or an open space with a series of closures.

The construction method involved establishing a grid based on standard dimensions for building materials, and then superimposing it onto the basic box structure. This grid was used to create the basic room structure for the house, which included three bedrooms, a bathroom and one larger living/dining space with kitchen. One of

the four sides of each of the main rooms was completely glazed, allowing natural light into the house and blurring the distinction between interior and exterior. The bedrooms and living area are basically open towards one cardinal point each, meaning there is an opening in each facade. Even though the bedrooms are quite small, the surrounding landscape becomes part of the space, creating a sense of vastness. The bathroom, which has no wall opening, has a roof window instead. A glazed doorway leading out from the living area to a partially walled terrace creates an outdoor room that is open to the sky at one end and open to the view at the other.

Photographs: Åke E:son Lindman









A homogenous steel framework was used to transfer the load evenly over the entire roof surface. The major loads of the roof construction are supported by gables, while the staggered and sloping levels of the rooftop landscape serve to achieve a spatial flow largely unhampered by supports. The interior space is designed as a loft whose various functional areas are defined by different floor levels.

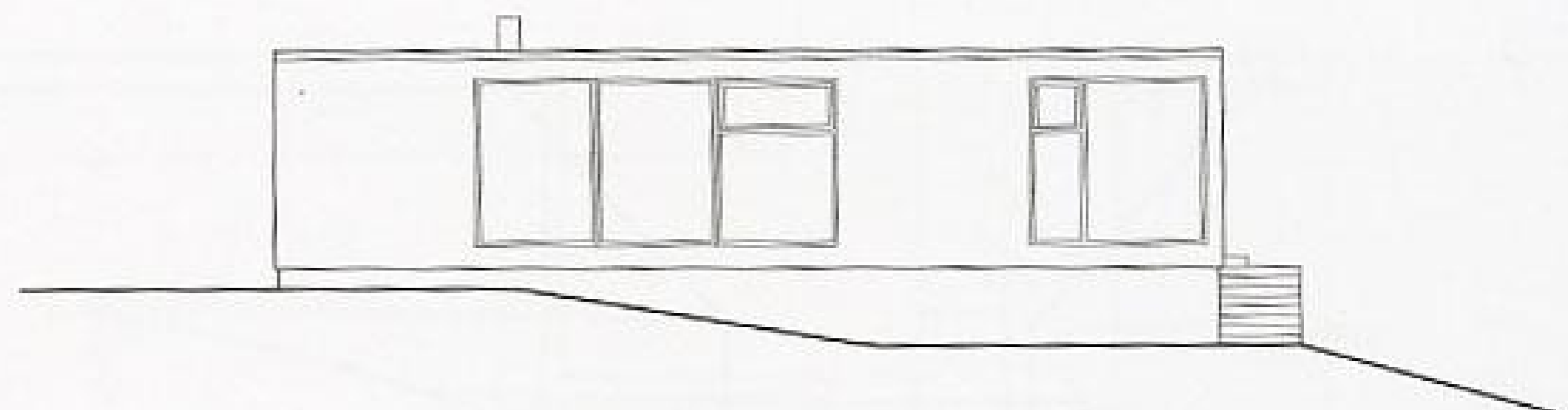
Site plan



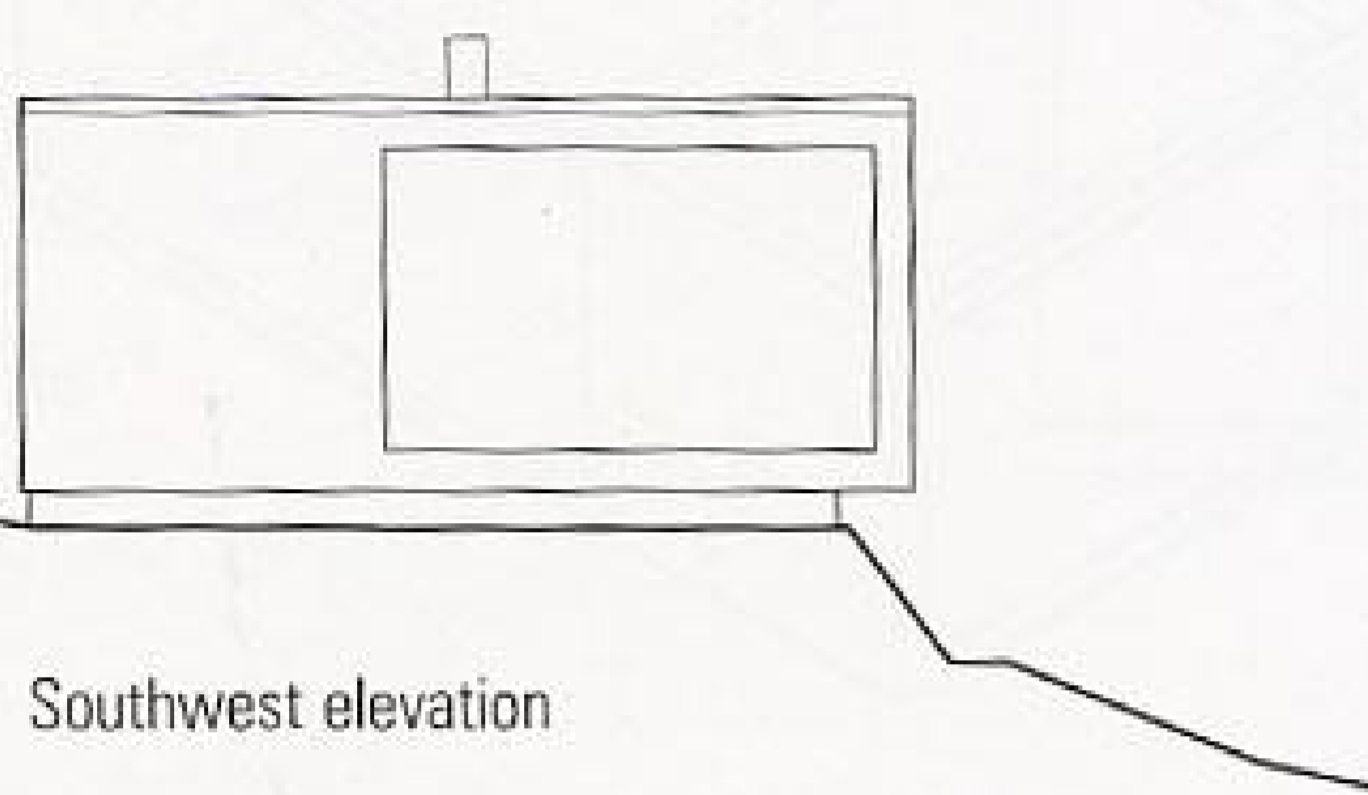




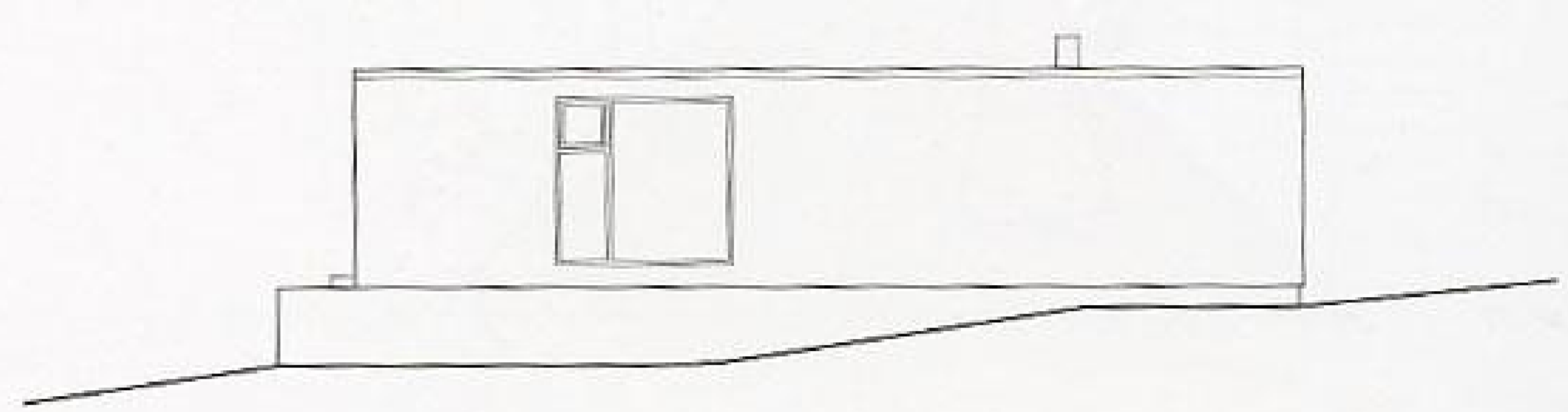
Northeast elevation



Southeast elevation



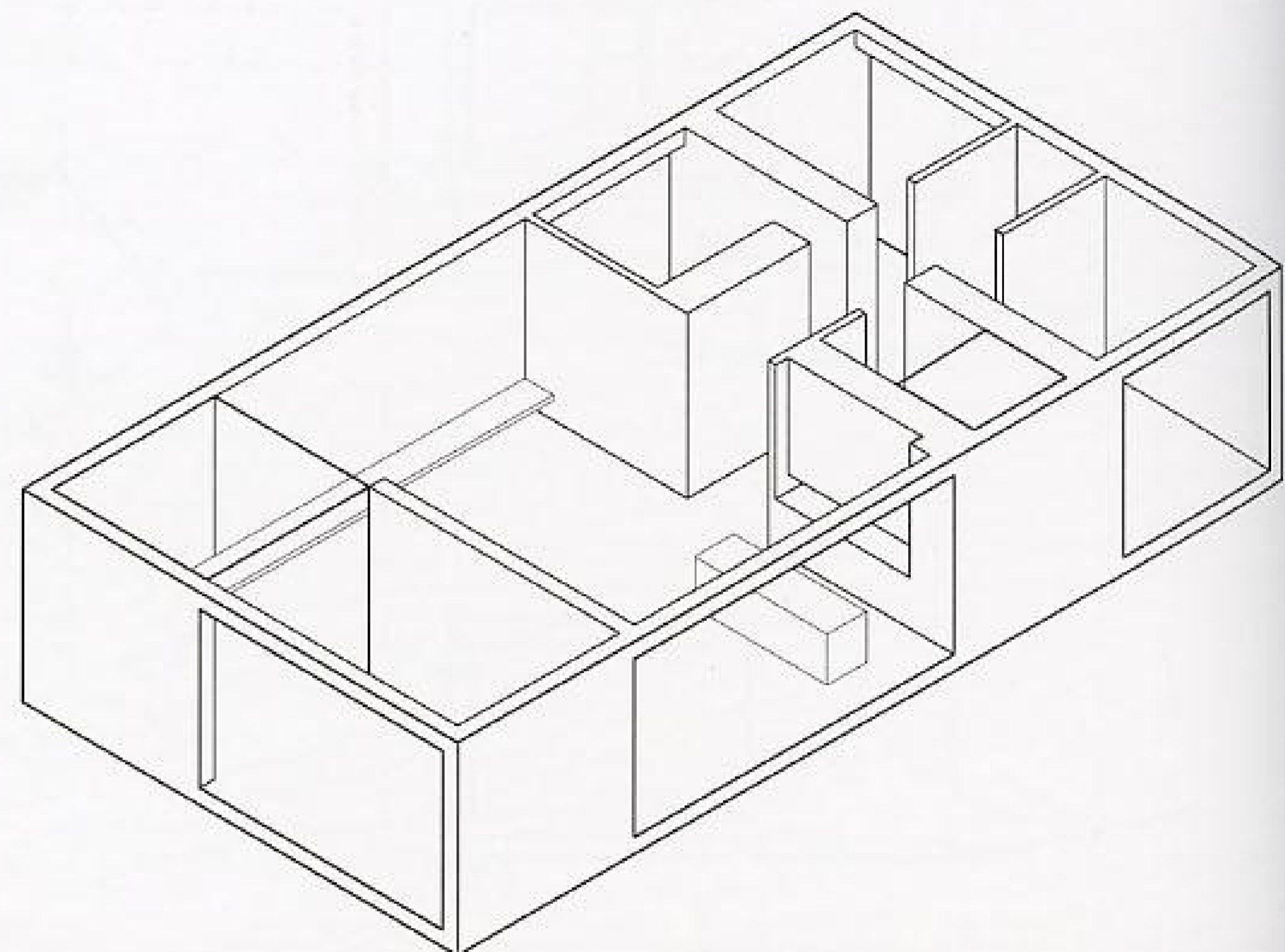
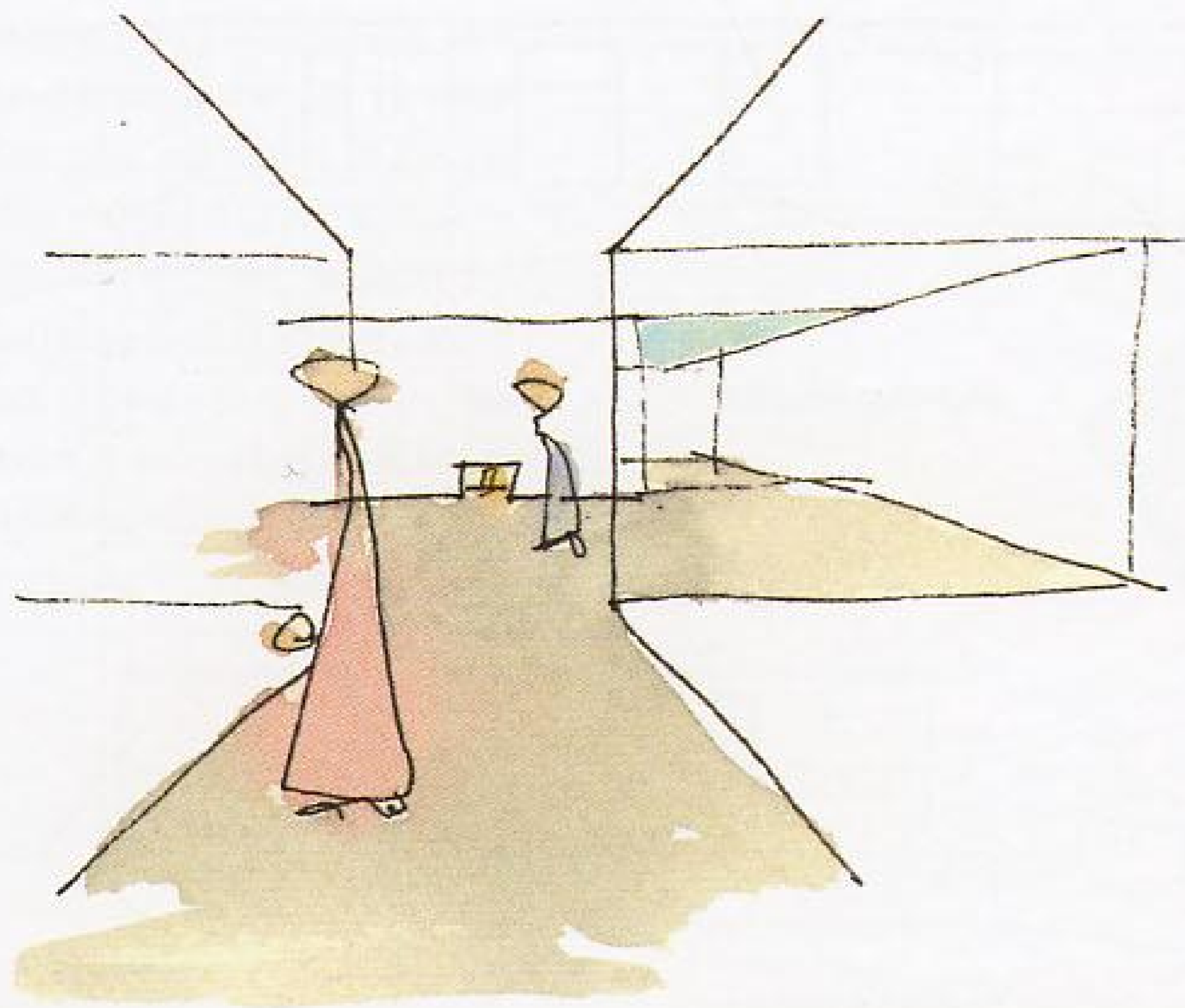
Southwest elevation



Northwest elevation

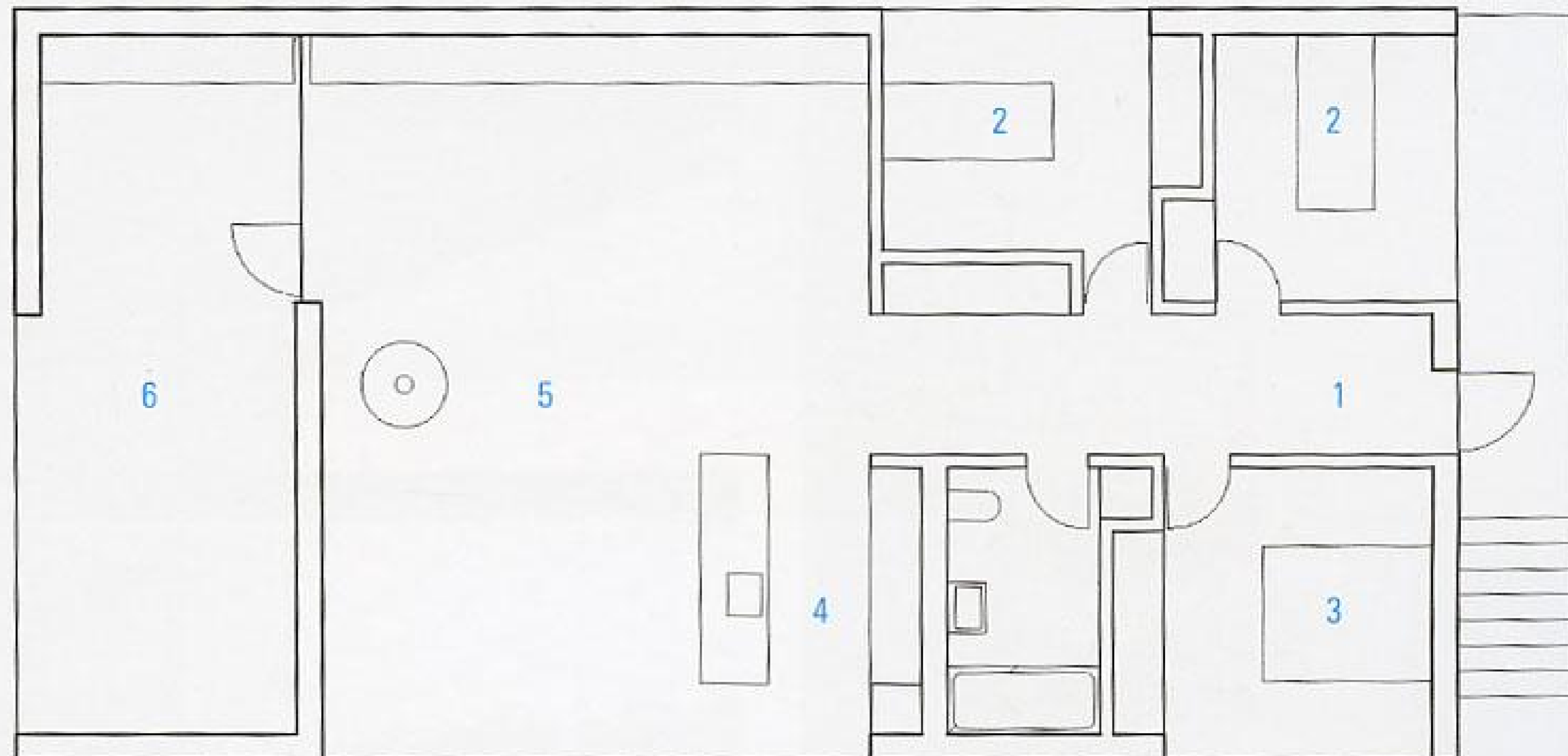








- 1. Entrance
- 2. Bedroom
- 3. Master bedroom
- 4. Kitchen
- 5. Living
- 6. Terrace













# Esteve Terradas House in Gaüses

Gaüses, Spain

The house is located on a 500 m<sup>2</sup> rectangular site, in an area where planning laws allow the use of the entire width of the site, but restrict new buildings to a single story.

To create a small house that would be as open as possible, the architect used the concept of a large verandah (a house-verandah), so that the facades would be conceived as sliding doors that could be fully opened in order to blur the distinction between the indoor space and the garden.

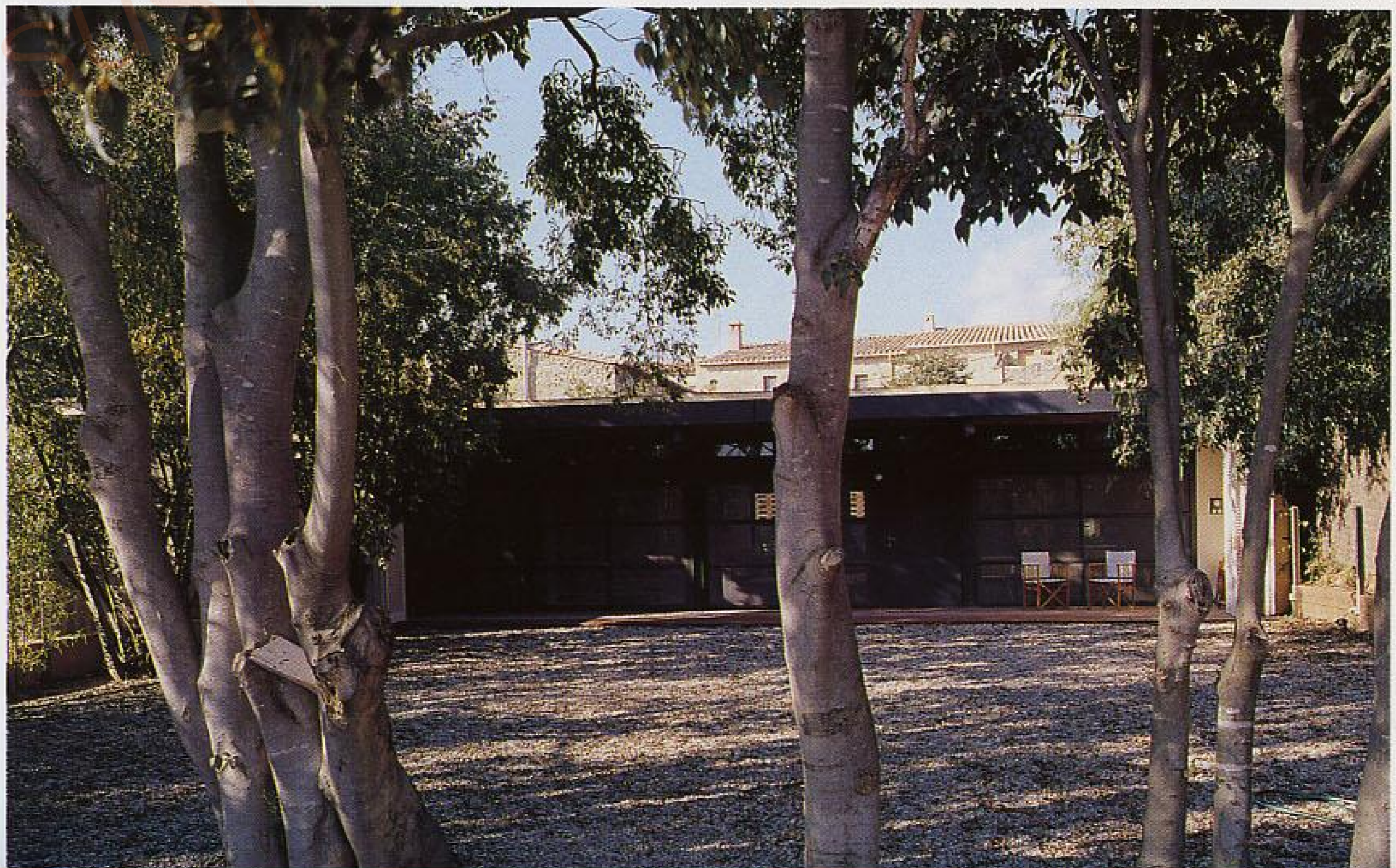
The roof plays an important role, helping to achieve transparency and create the similarity to a large verandah. The facades were built using Tecnal aluminum joinery that resembles steel.

The design is simple and consists of three different areas. The first is the main bedroom, dressing room and main bathroom, next to a reading area and study. The central area is the sitting room and entry, while the third area contains a kitchen-dining room and a small bedroom with its own bathroom. A large red sliding door allows this area to be separated from the rest.

In total, the building covers 98 m<sup>2</sup>, while the rest of the site is used as a garden.

The house is closed off with blinds along its 14 meter main facade, around 3 m from the sliding aluminum doors, leaving a space that can be used to extend the house.

Photographs: Jordi Canosa



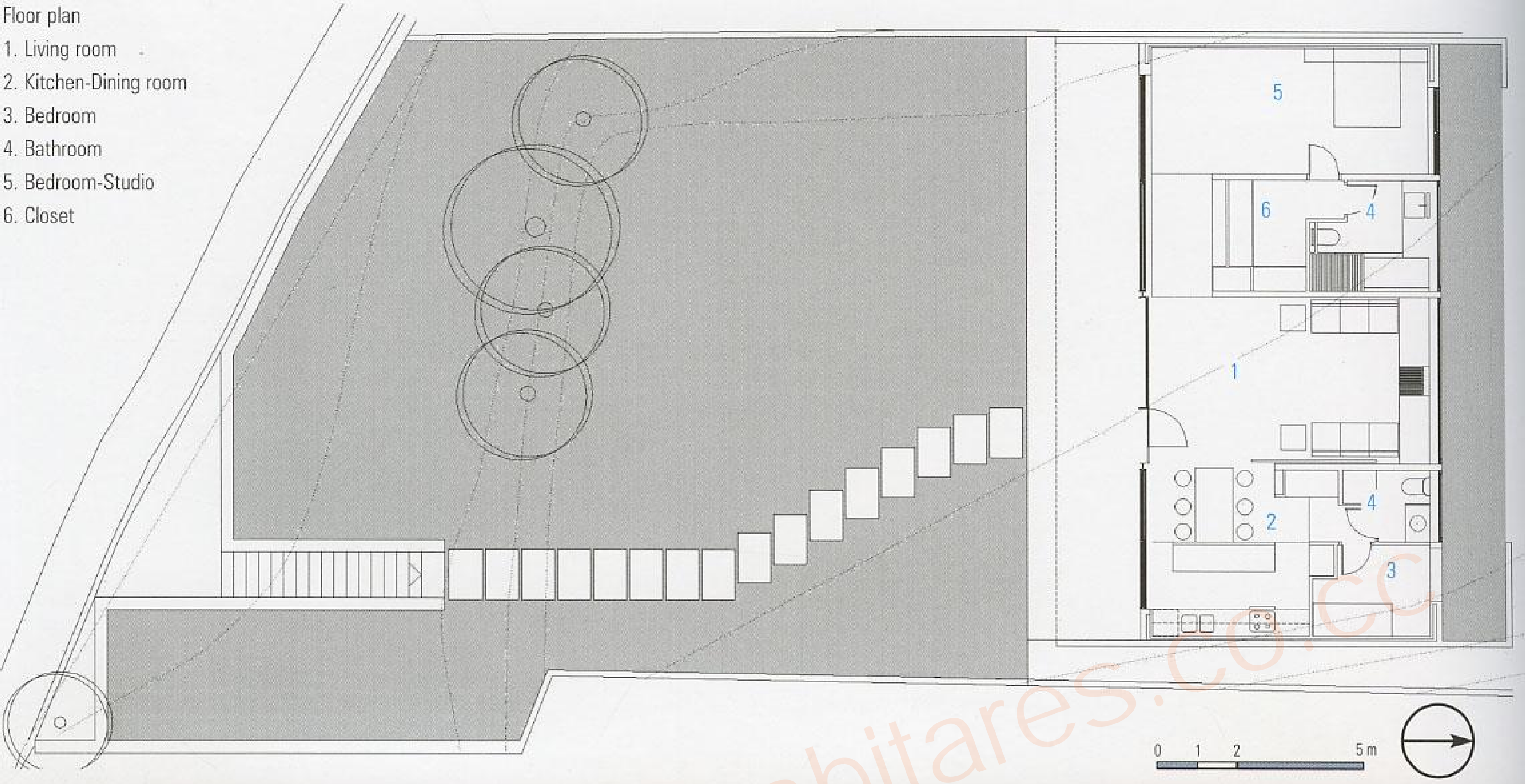




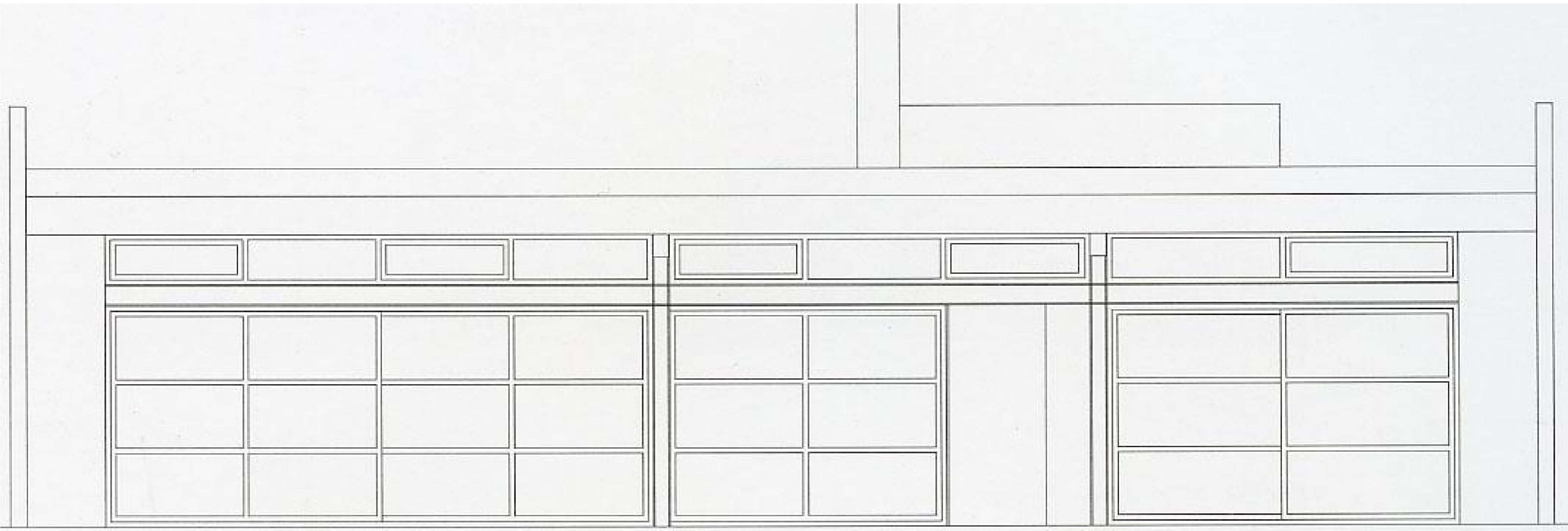


Floor plan

- 1. Living room
- 2. Kitchen-Dining room
- 3. Bedroom
- 4. Bathroom
- 5. Bedroom-Studio
- 6. Closet







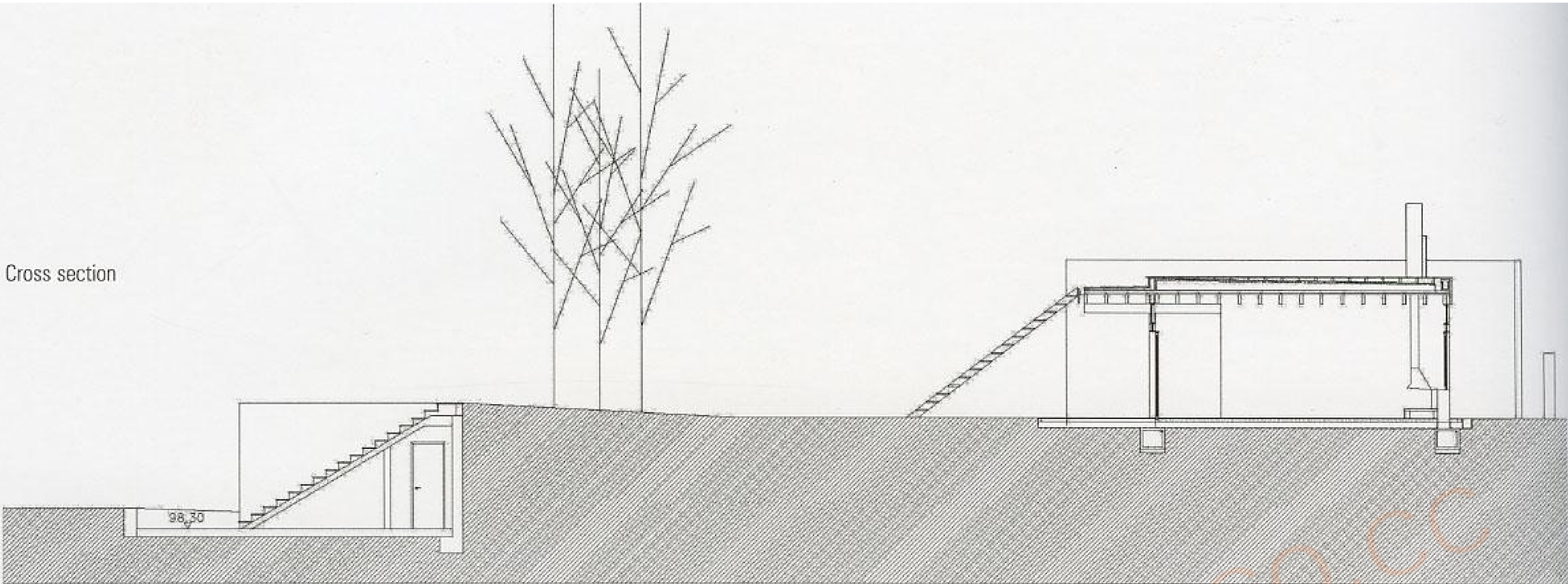
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South elevation





Cross section







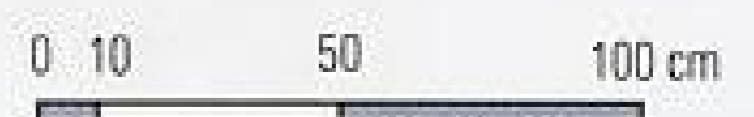
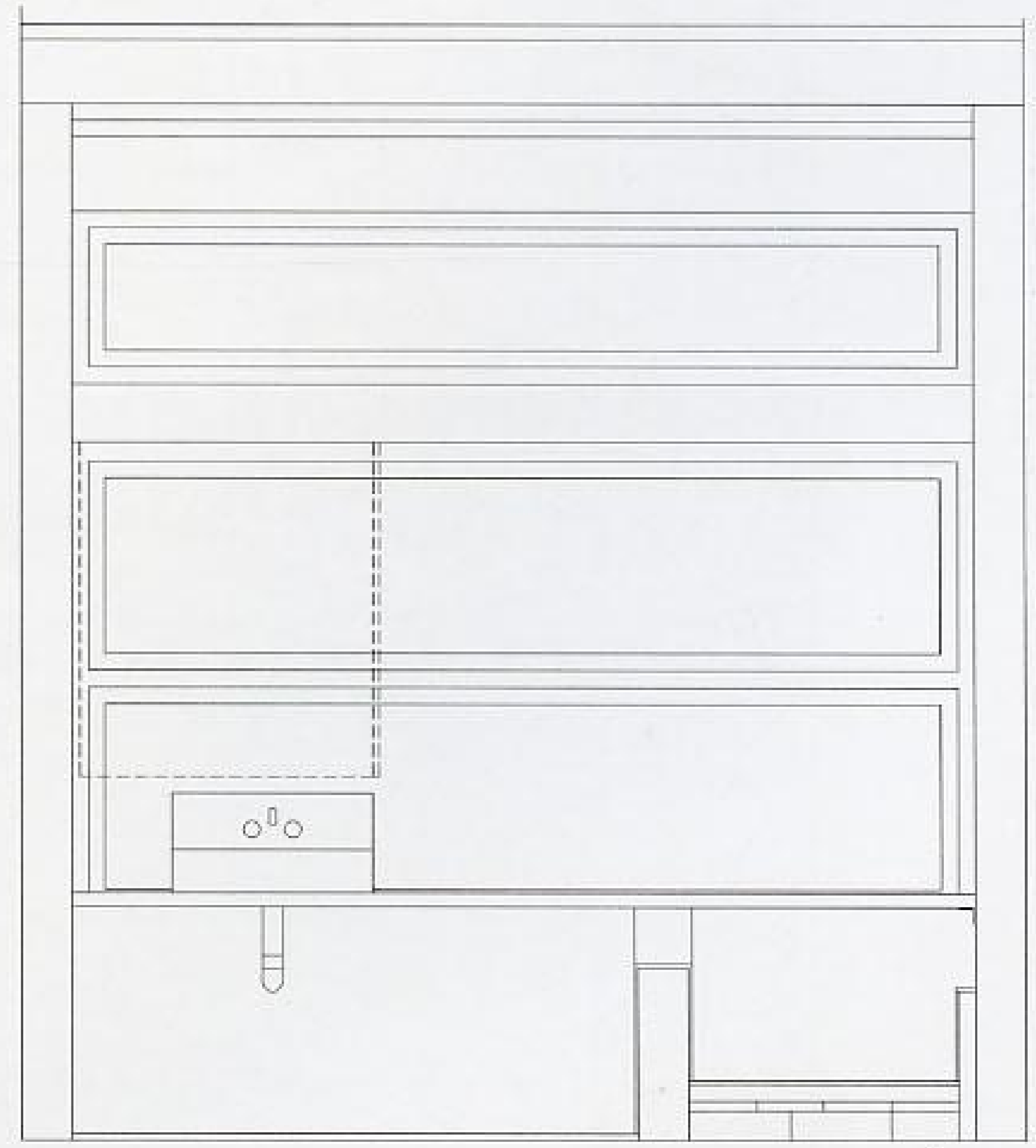
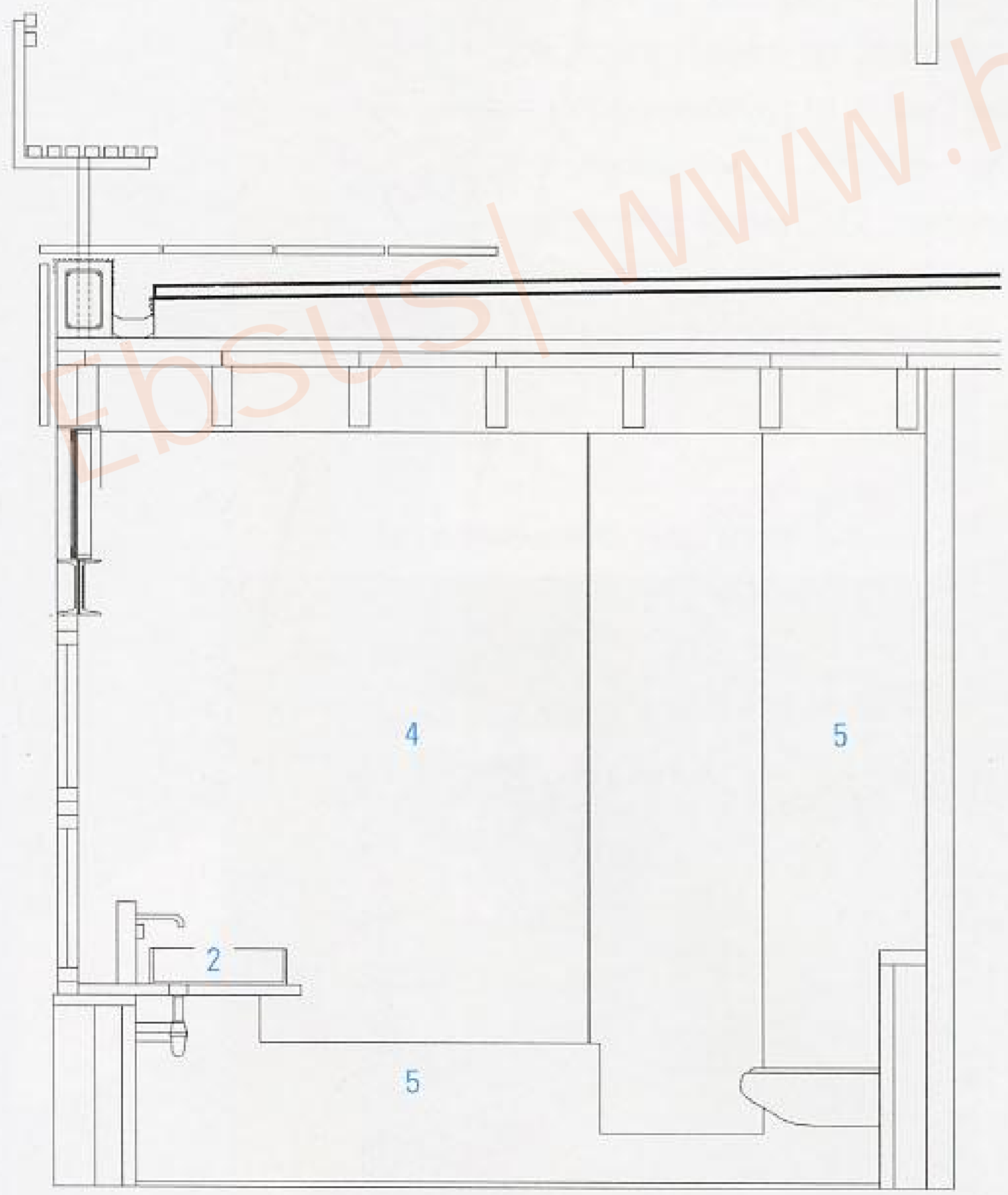
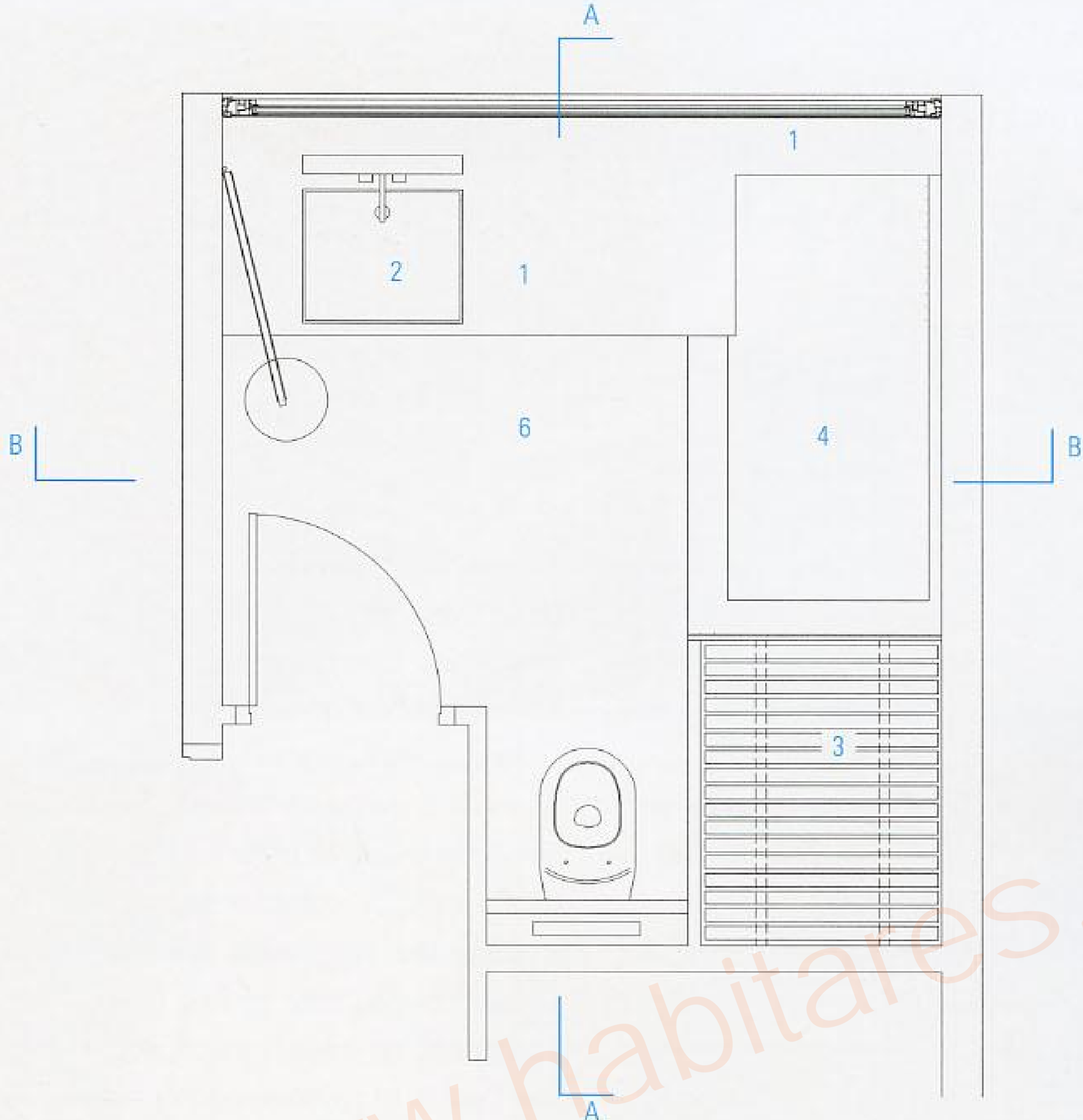


The house is built on a 14 x 7 m rectangular base, with a surface plan measuring 98 m<sup>2</sup>. The rest of the 500 m<sup>2</sup> site is devoted to a large garden.

Along the main facade, the house is closed off by large blinds, with a 3 meter space between the doors and the blinds that can alternate as interior and exterior space.









# FOBA / Katsu Umehayashi

## Aura House

Tokyo, Japan

In the amorphous complexity of central Tokyo, urban structure occurs at scales imperceptible to the pedestrian observer. Forms are either incoherent or irrelevant; the urban experience is a succession of interior spaces.

Here, a house requires few facilities. To eat, you go to a restaurant; to bathe, you go to the sento (public baths); to exercise, you go to the gym; to be entertained, you go to the cinema. The ultimate Tokyo house is somehow like an art gallery: an empty, inward-looking space, perhaps with unusual lighting.

The Aura house is located in a typical Japanese "eel's nest" site: an alley 3.5 meters wide by 21.5 meters long. The challenge was to bring light and air into the center of the house.

Rather than using the traditional tsubo-niwa (courtyard garden), the architects opted instead for optimizing both the available light and the potential floor area.

Concrete walls were run down either side of the site and a translucent membrane was stretched between them. In order to sustain tension in the roof fabric, a complex curve was created by making the two walls identical but reversed. Cylindrical concrete beams brace the two walls. The opposing ridge lines cause the orientation of the beams to twist along the length of the building - despite appearances, a rational structural solution. The fabric skin filters sunlight by day, and glows by night: the building pulses, "breathing" light with the 24-hour rhythm of the city.

Photographs: Tohru Waki (Shokokusha Pub. Co.,Ltd.)

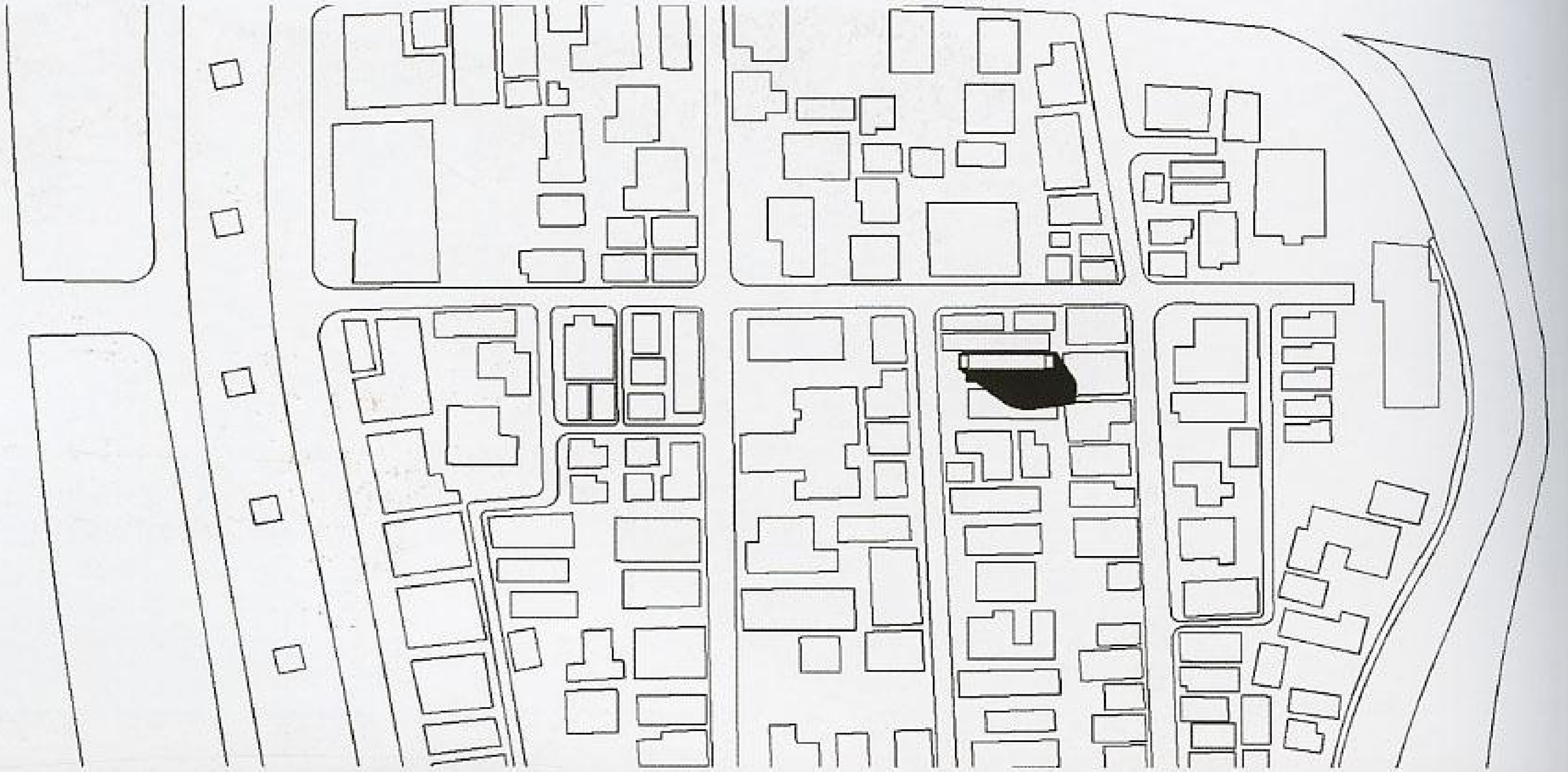




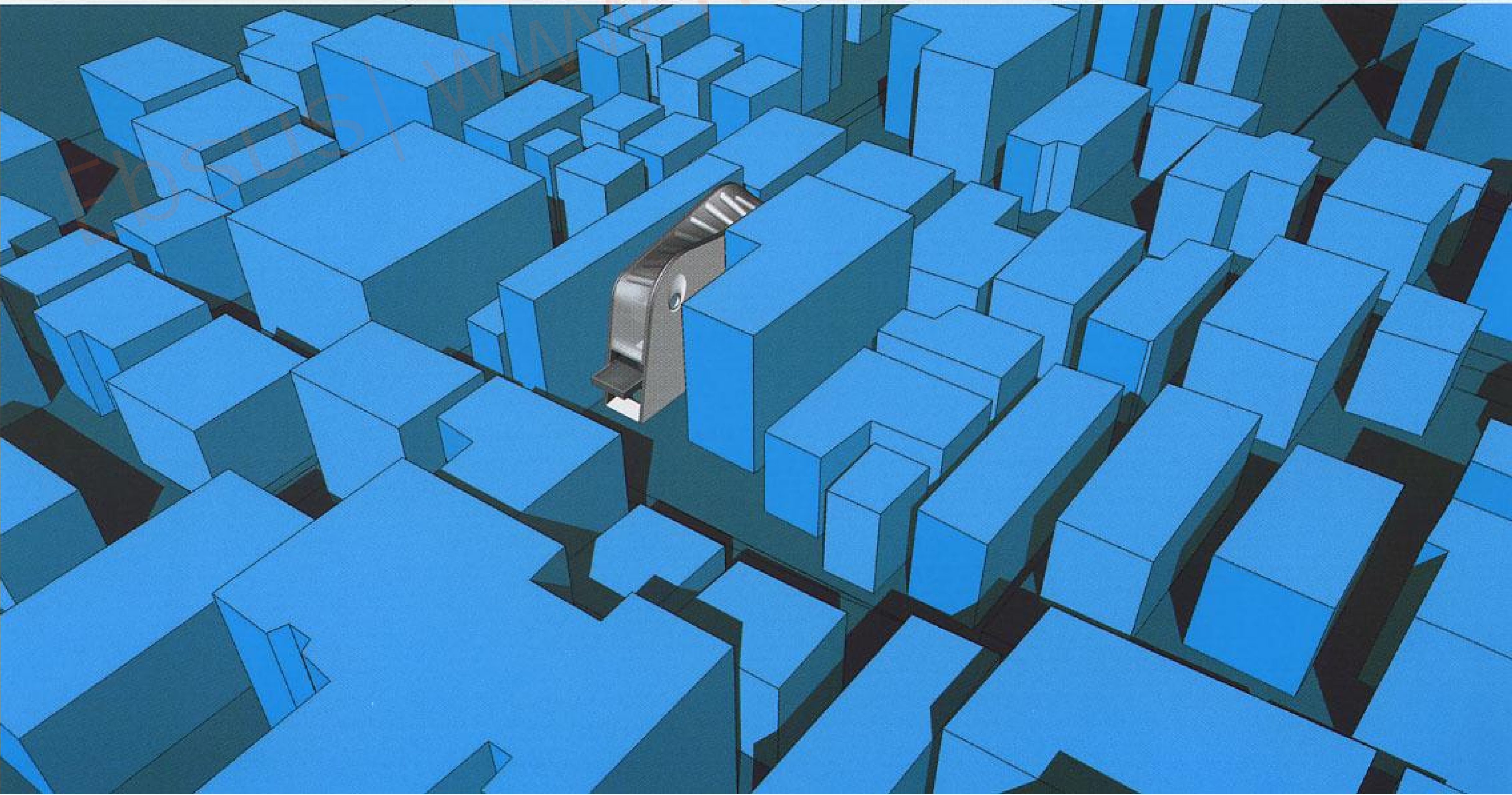
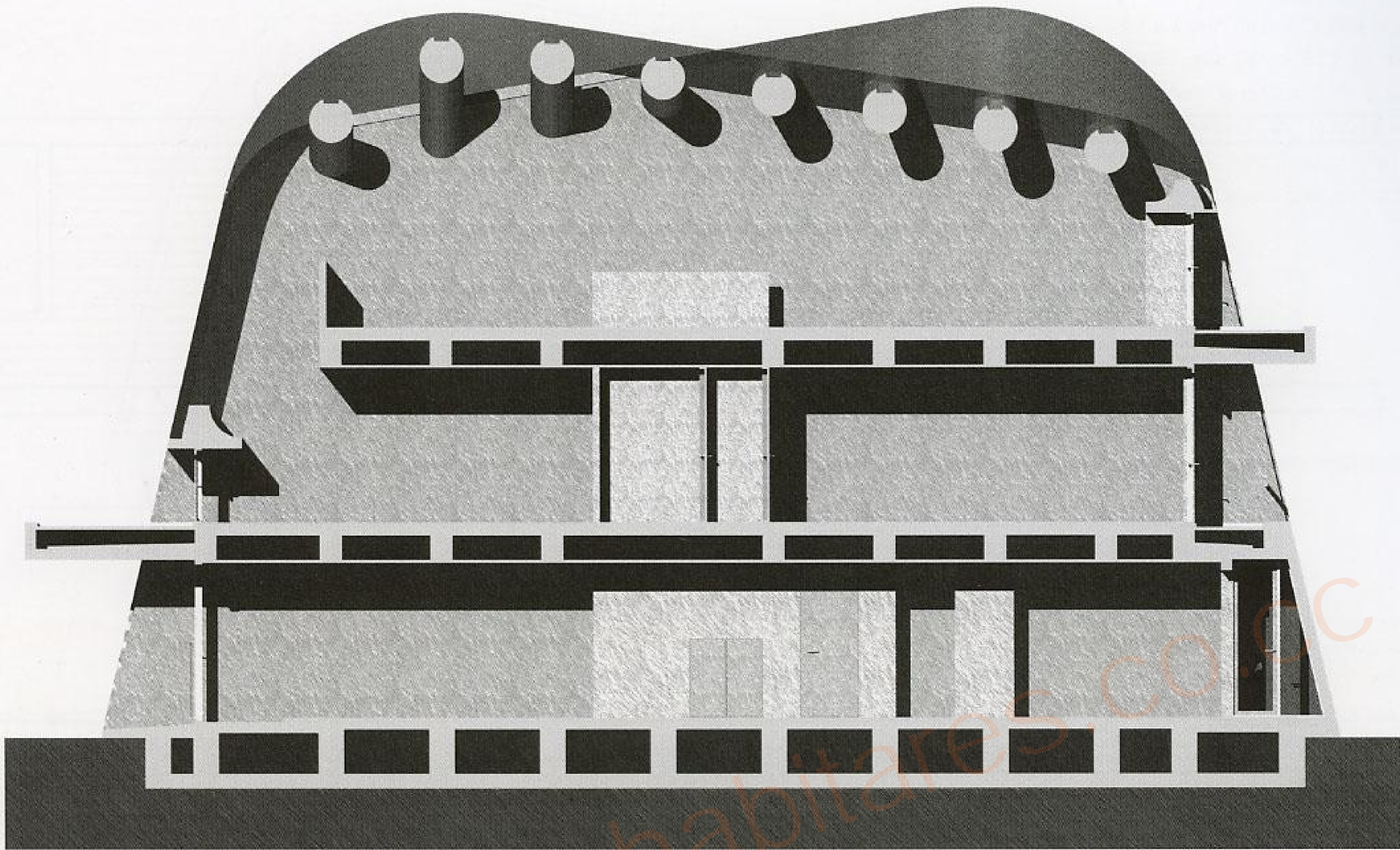




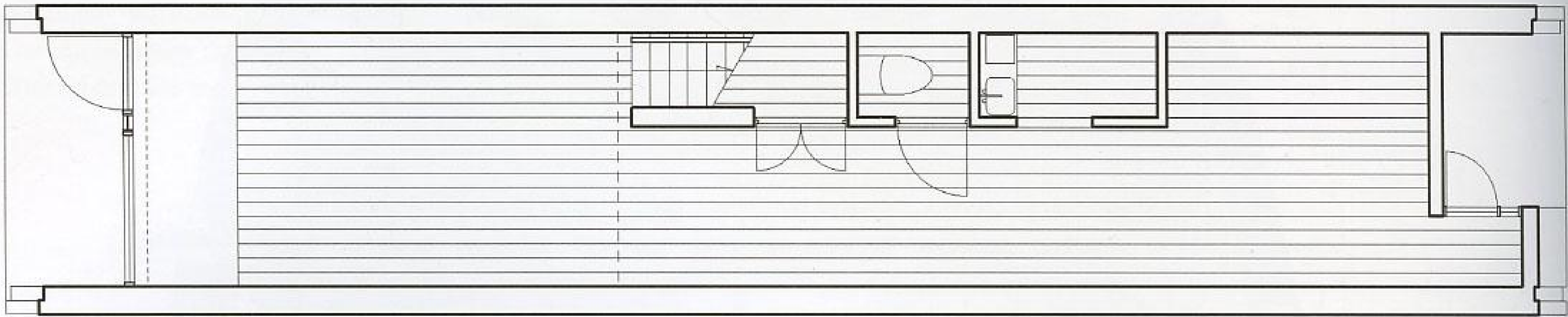
The plot is wedged into an alley 3.5 meters wide by 21.5 meters long. Rather than using the traditional *tsuboniwa* (courtyard garden), the architects opted instead for optimizing both the available light and the potential floor area.



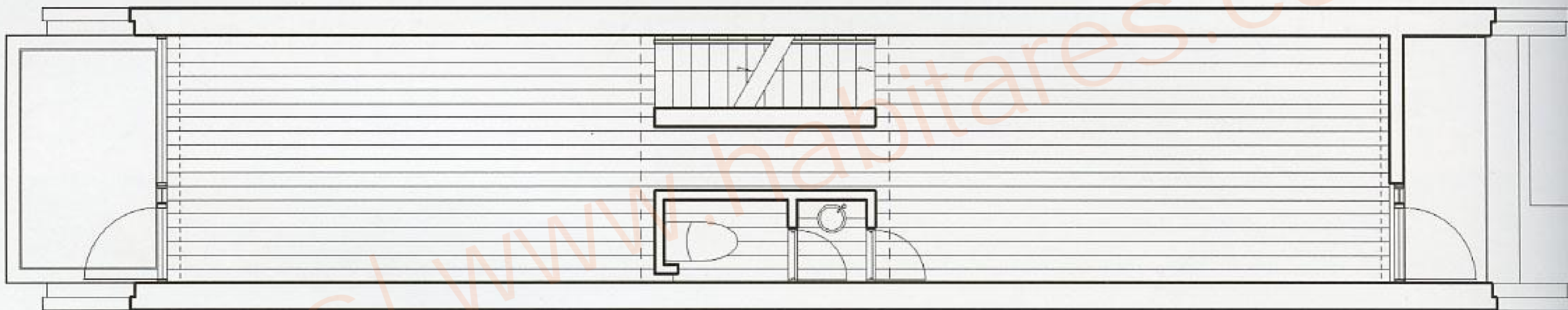




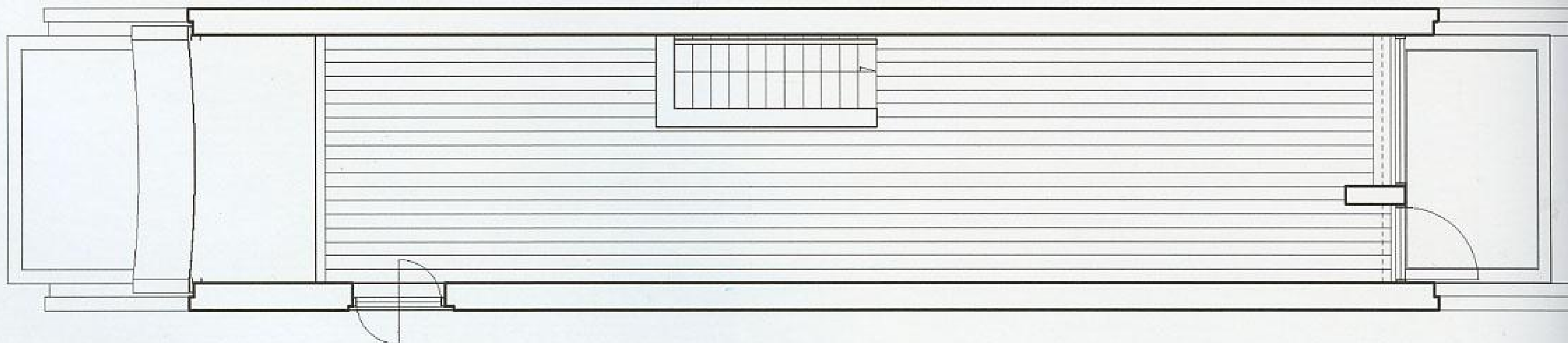




Ground floor plan

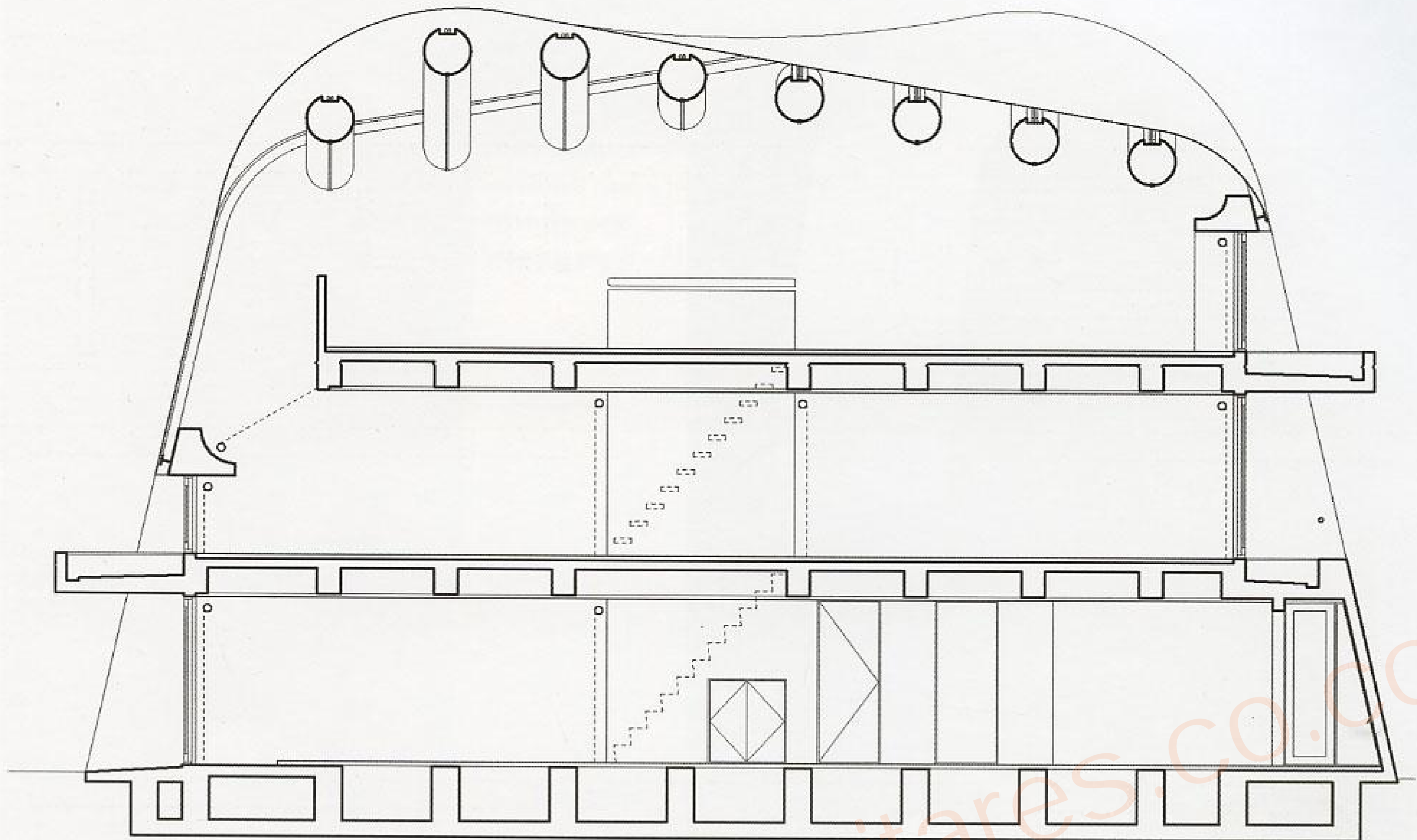


First floor plan

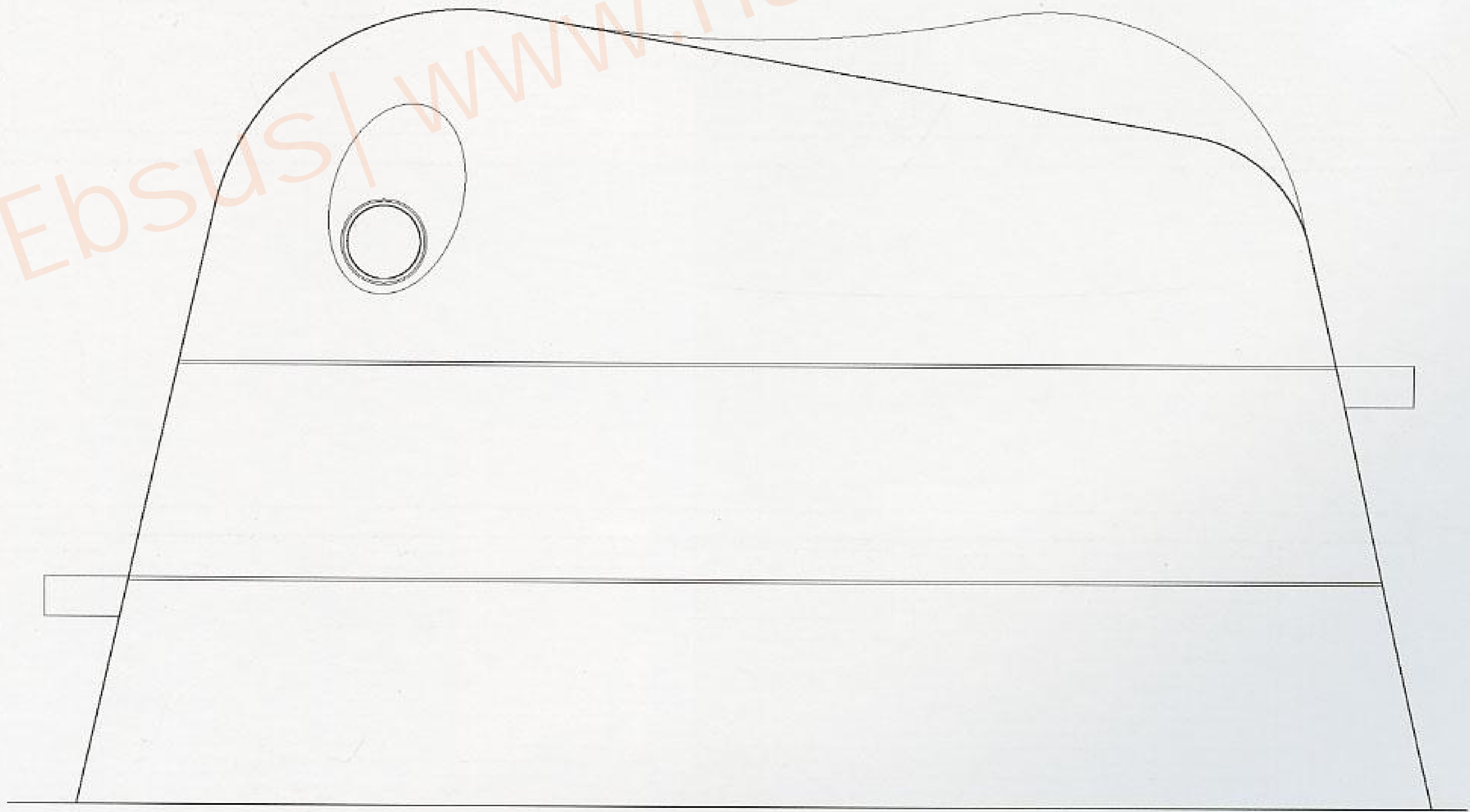


Second floor plan





Longitudinal section

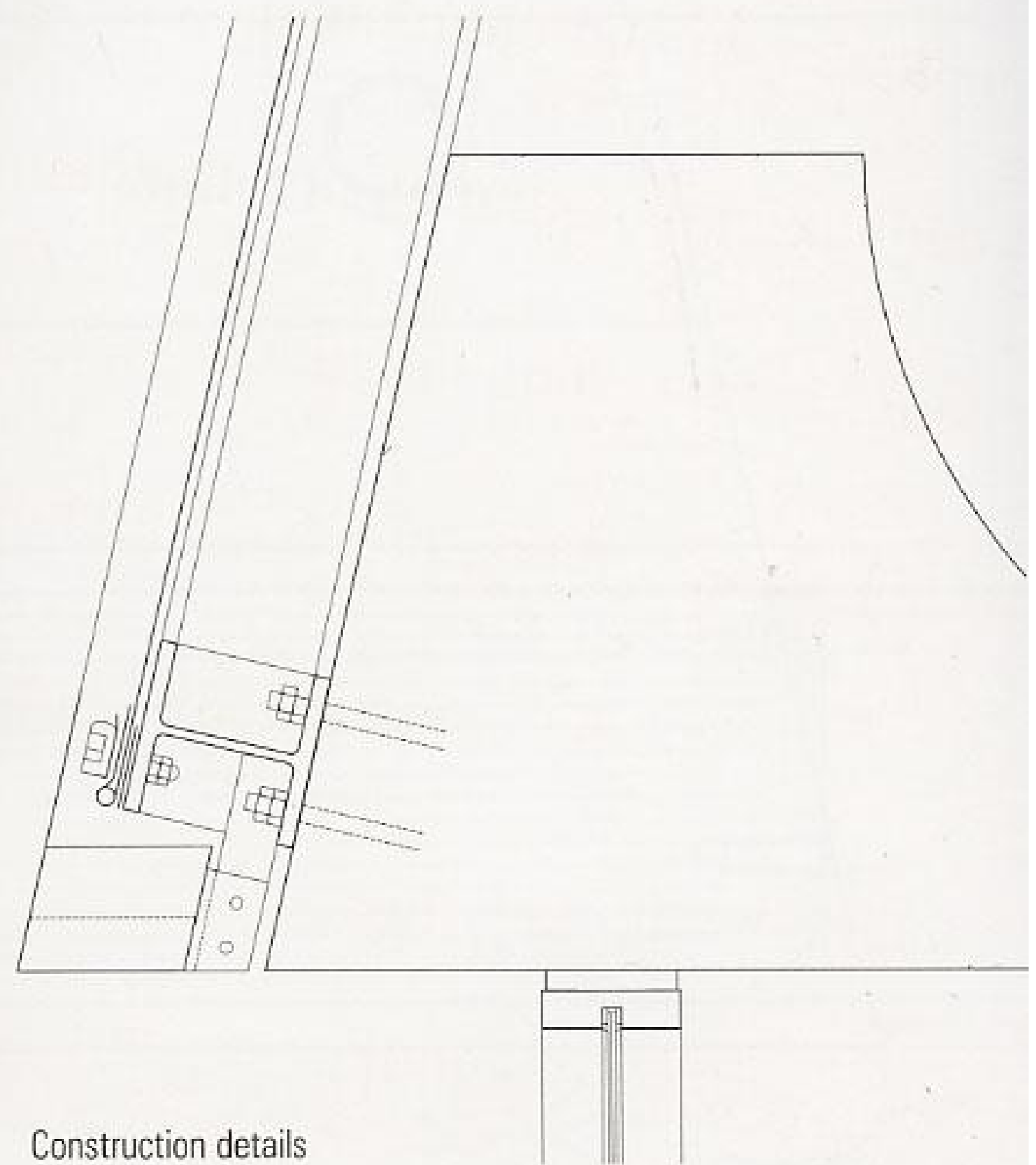
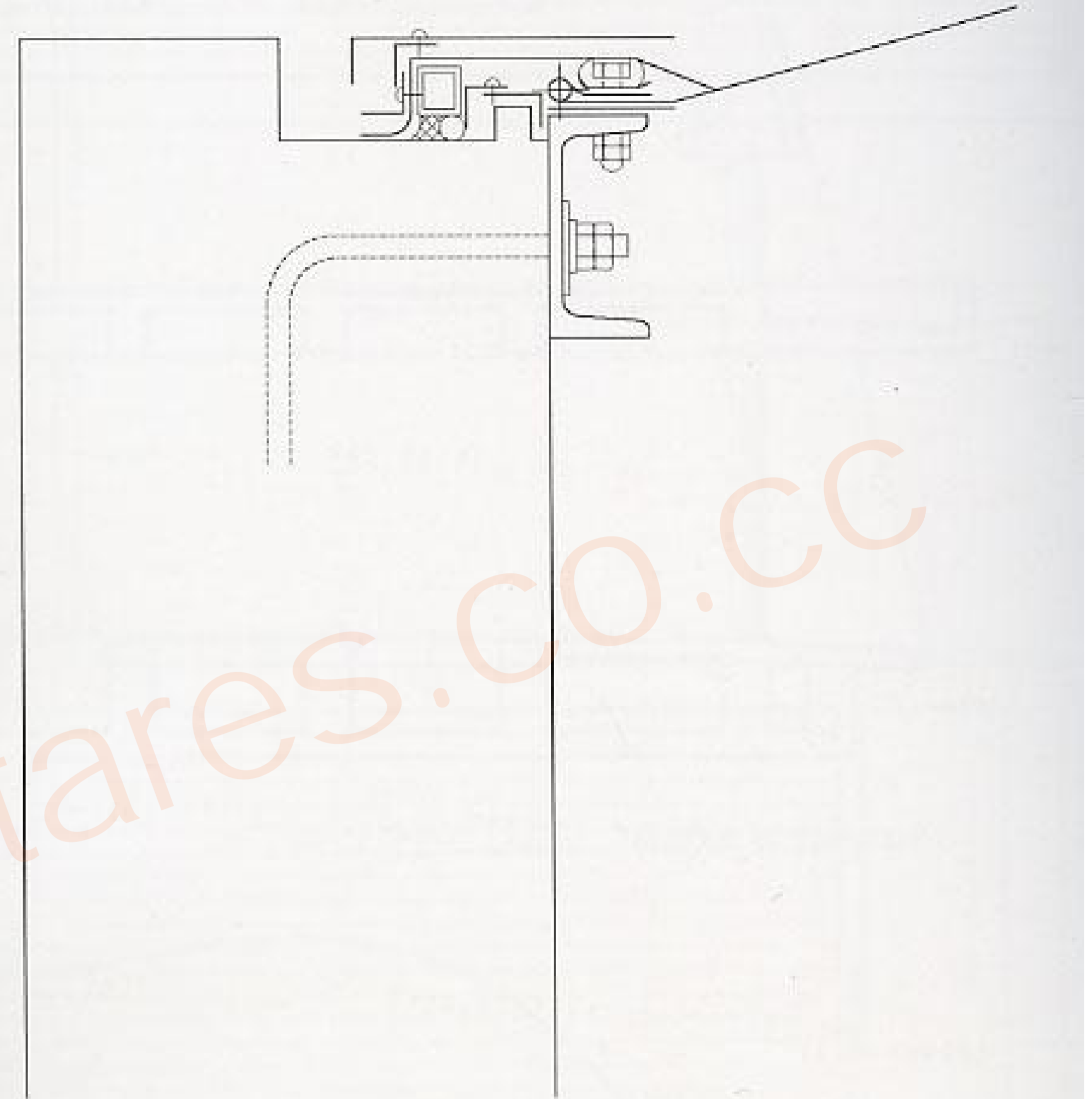


Side elevation





Concrete walls were run down either side of the site and a translucent membrane was stretched between them. In order to sustain tension in the roof fabric, a curve was created by making the two walls identical but reversed. Cylindrical concrete beams brace the two walls.



Construction details















# Studio Aisslinger

## Loftcube

Berlin, Germany

"What could a minimal home unit look like - a temporary retreat where urban nomads in big cities and dense urban zones could find privacy?" In answering his question, Aisslinger has discovered a wealth of unused real estate in big cities: the flat roofs of high-rise buildings. His Loftcube is the ideal "home away from home" for young mobile professionals. It can be transported either by dismantling it piece by piece or by relocating the entire unit by helicopter or crane. Once in place, it can be hooked up to the building's utilities connections.

This futuristic concept has been realized by employing DuPont materials Corian, Zodiaq, and Antron. Bearing in mind the growing trend toward home offices, Aisslinger has designed two Loftcubes - a "home" and an "office" version, each of which covers 36 m<sup>2</sup>.

The "home" version is segmented into living and

sleeping areas, kitchen and bathroom. To divide the space, special Corian partitioning panels with an unusual double function were developed. For example, the wall panel between the kitchen and bathroom features an integrated water tap that can be manoeuvred to both sides, and used both in the kitchen sink and the wash-basin. The showerhead in the functional panel that separates the living area from the bathroom works along the same lines - the faucet can be moved either to the shower on one side and the plant pots on the other.

The body can be customized according to the user's desires. The four outer walls consist of individual segments, which are available in transparent, translucent or closed versions. Louvre windows with horizontal wooden lamellae provide ventilation, while fixed and sliding panels provide individual partitioning of the interior space.

Photographs: Steffen Jänicke

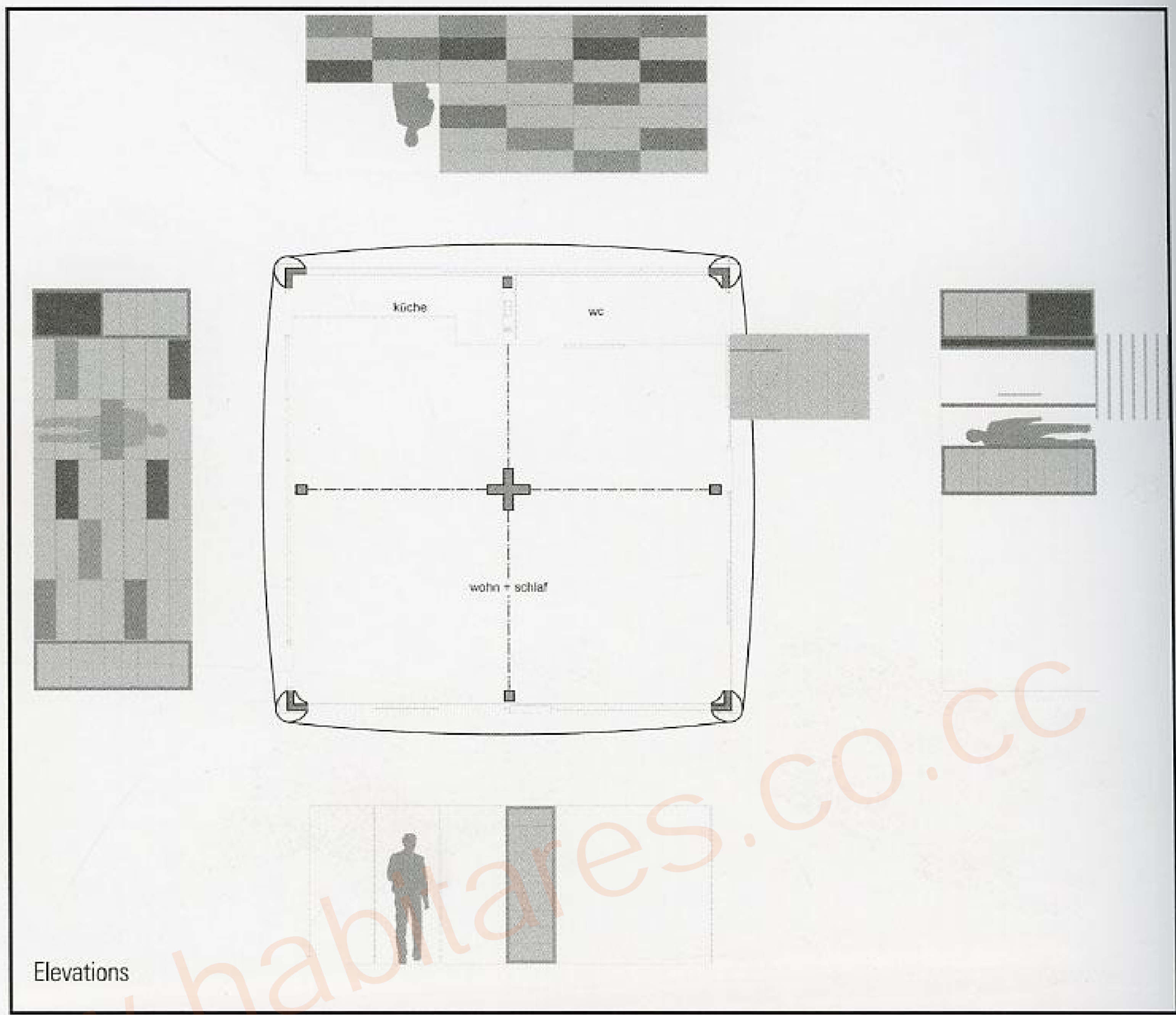




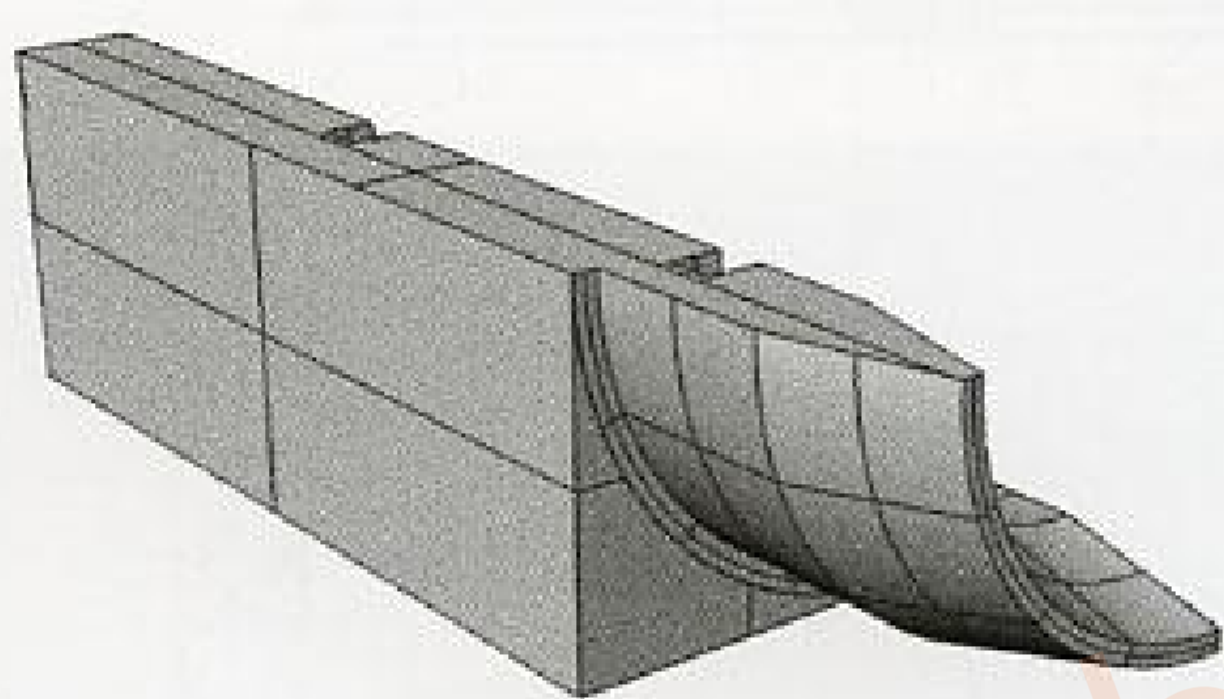
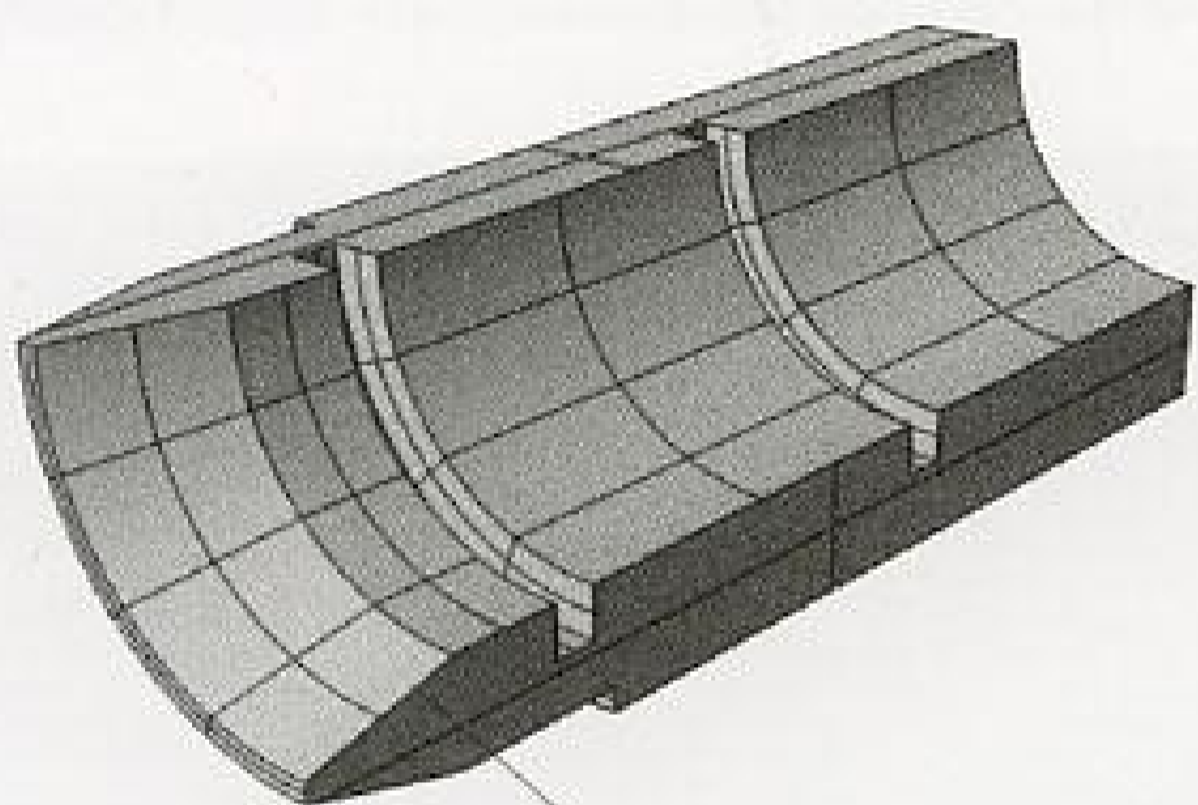
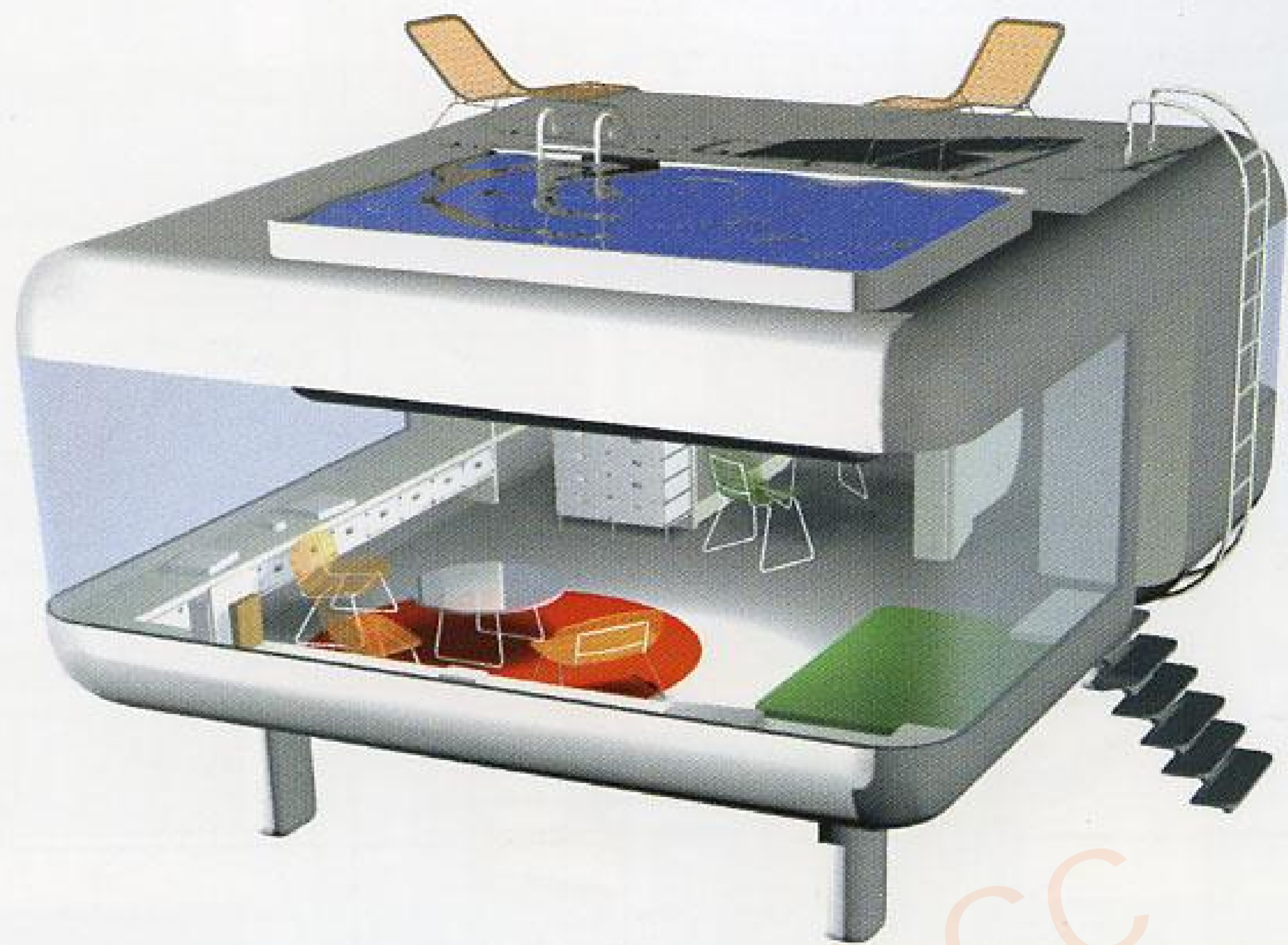
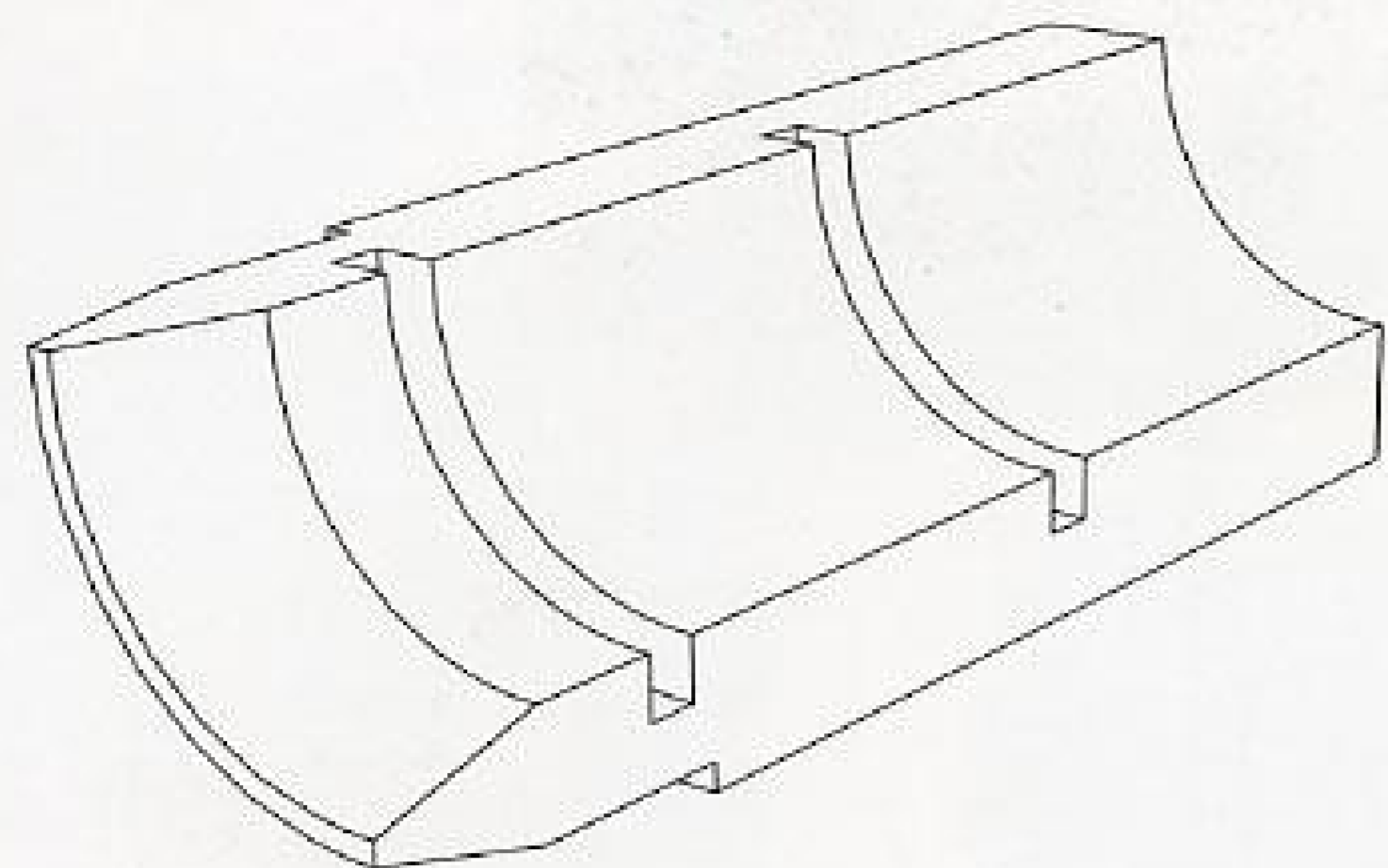




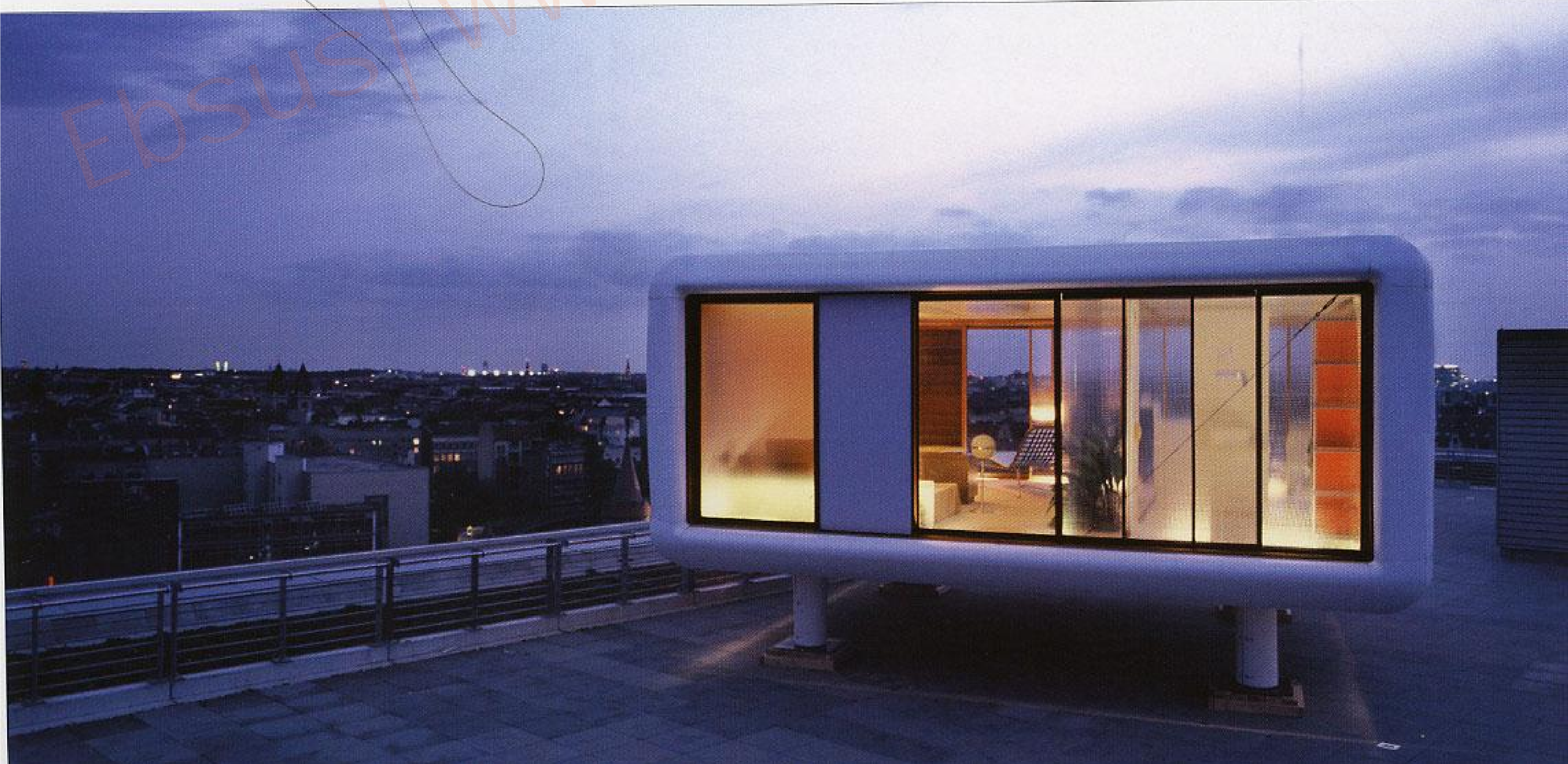
The body of the cube sits 1.2 meters from the ground and has a total height of three meters. The four outer walls, each measuring 6.6 meters in length, consist of individual segments, which are available in transparent, translucent or closed versions. Louvre windows with horizontal wooden lamellae provide ventilation, while fixed and sliding panels provide individual partitioning of the interior space.



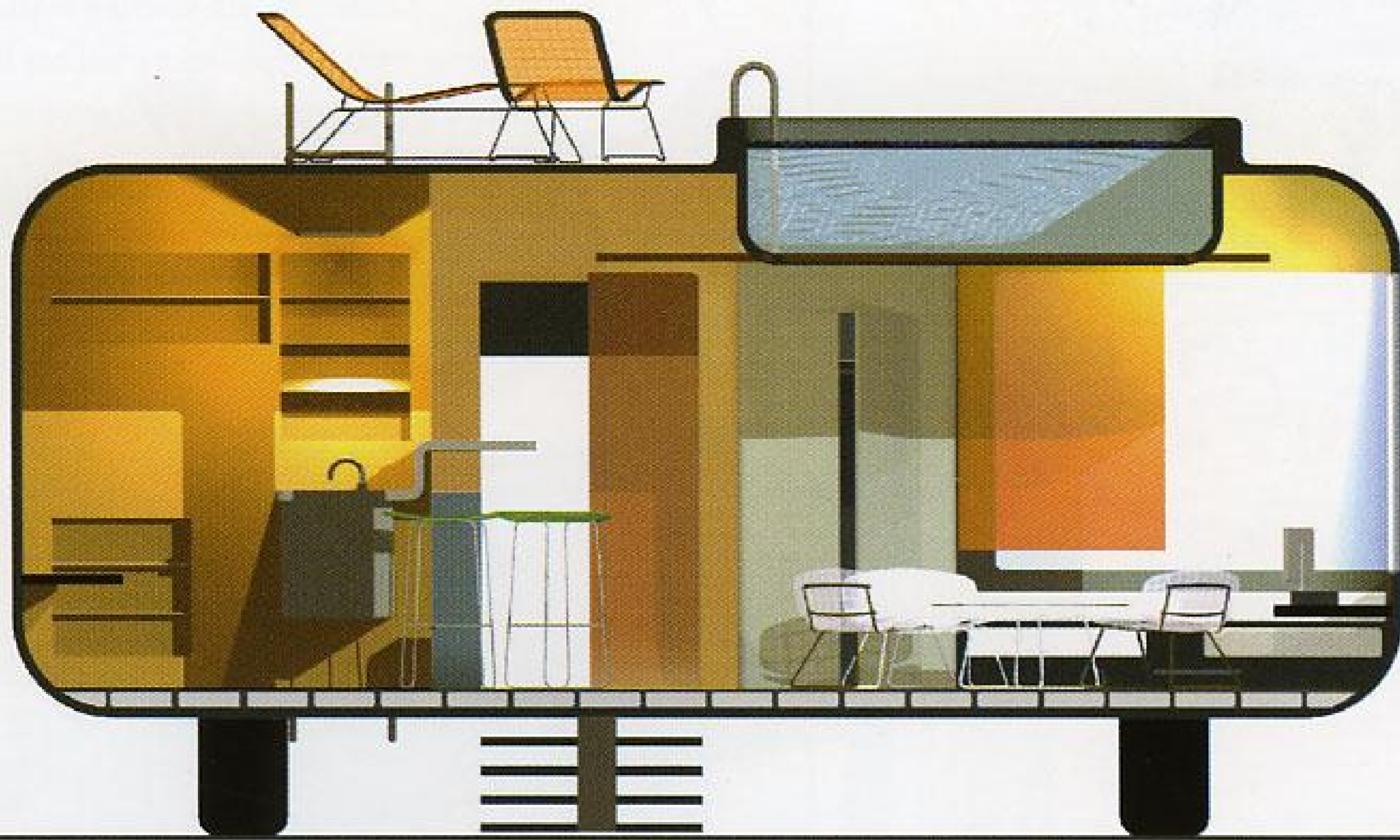




Corner detail



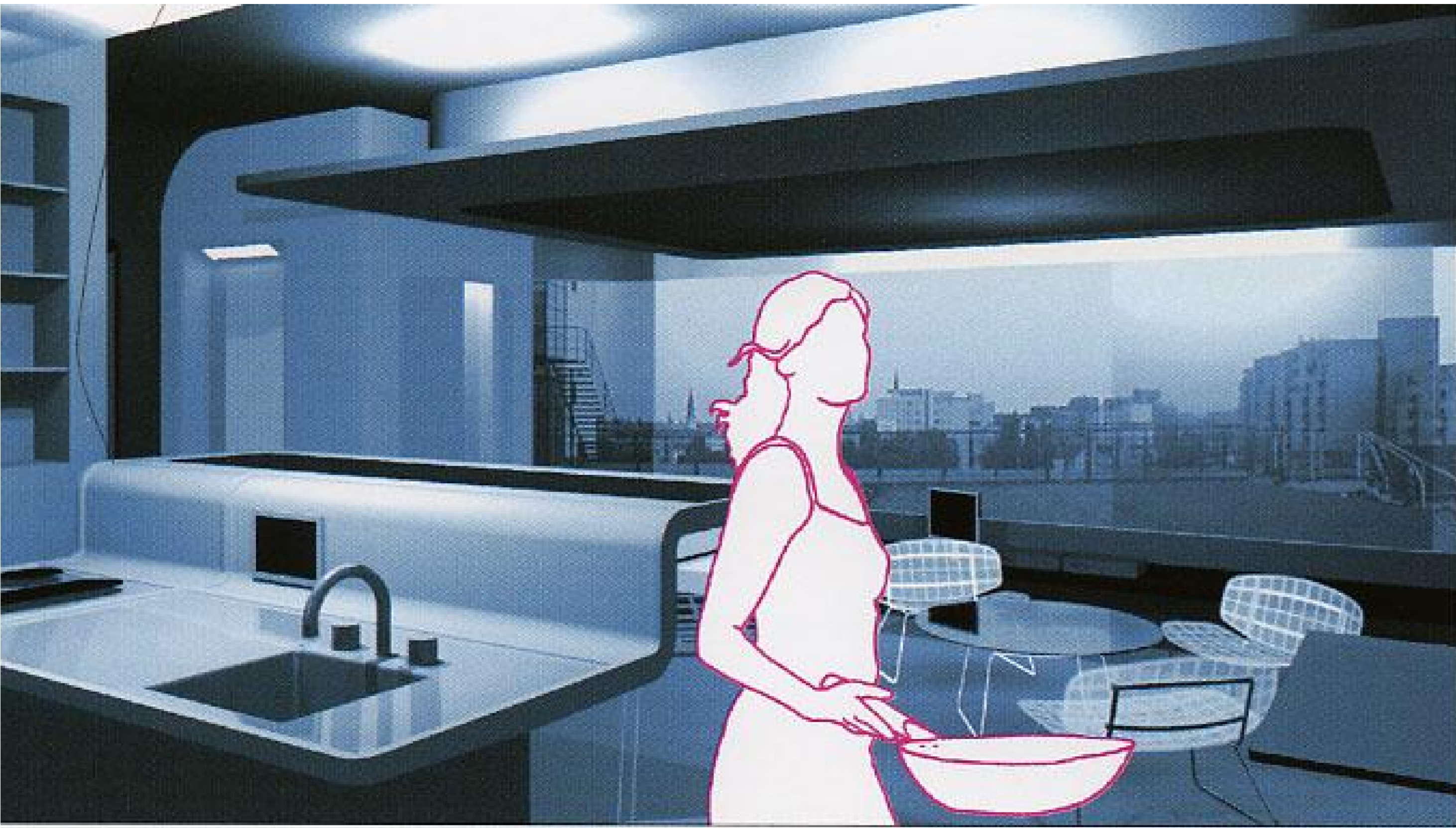




Given such limited space, specialized partitioning panels with dual functions were developed. For example, the Corian panel separating the living area from the bathroom features a faucet that can be used for the shower on one side and to water plants on the other.

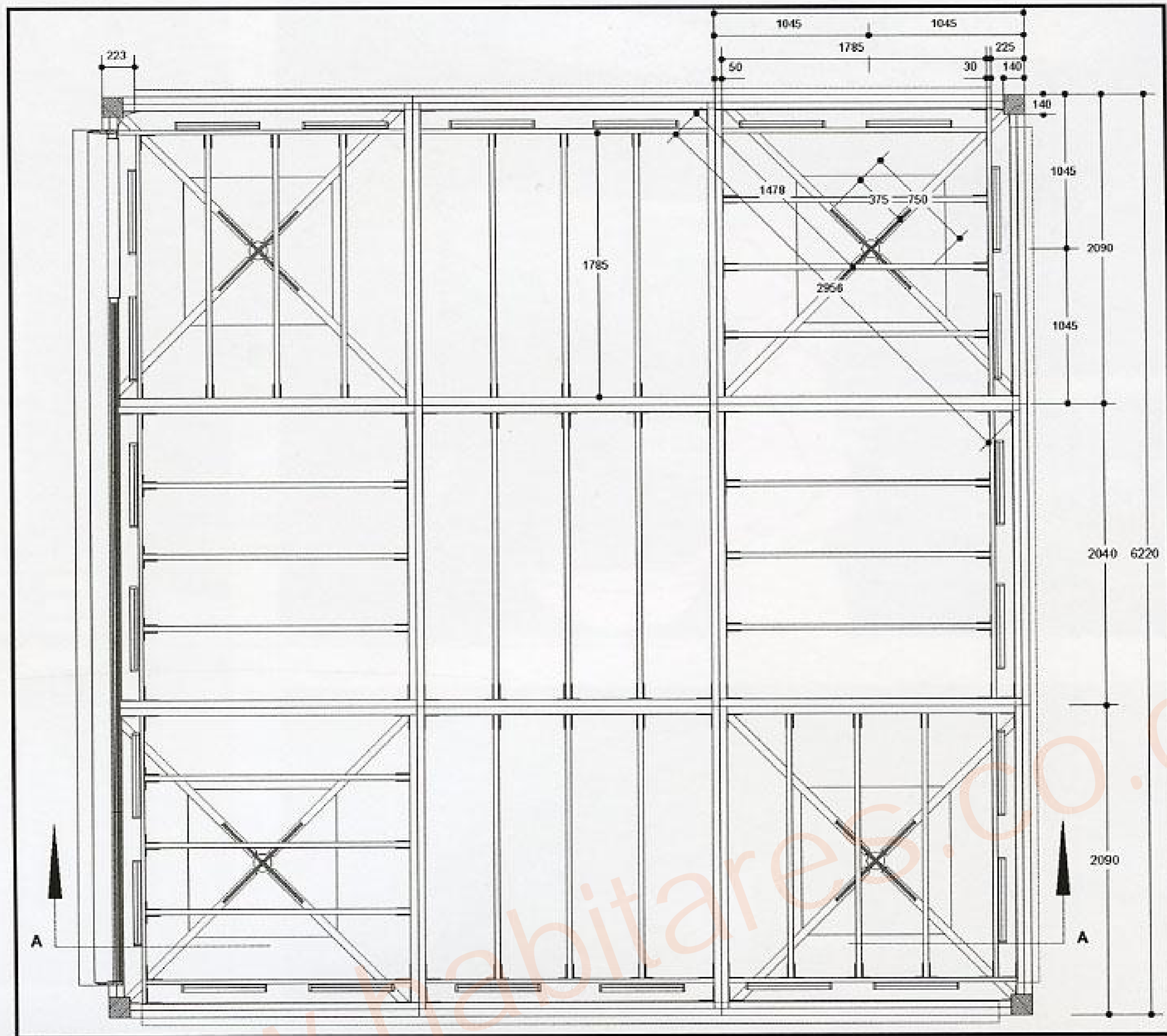








Corian, a material whose seamlessness, thermoformability and durability made it the ideal choice for the kitchen, was used to create the shaped kitchen unit. The material chosen for the kitchen floor was Zodiag (by DuPont), a surface material made almost entirely of quartz crystals.

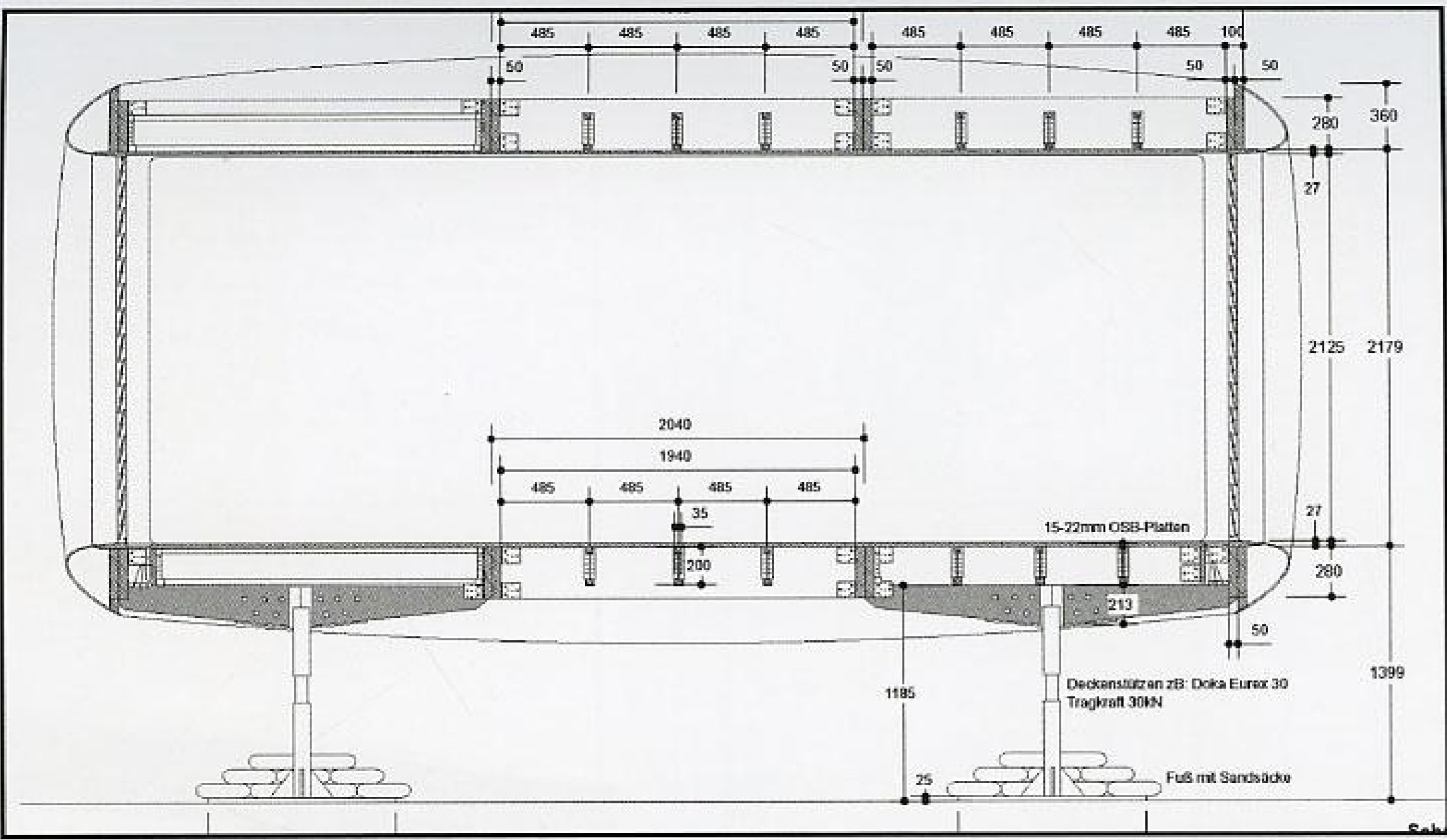






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# Moriko Kira

## Weekend House Hakone

Tokyo, Japan

Weekend House Hakone is a small wooden house in a holiday village approximately 120 km southwest of Tokyo. The requirement to create a simple, tranquil house was complicated by the characteristics of the site. The challenge was to create the feeling of a house in a forest on a site located in a woody mountainous area but quite near to other housing and facing a road to the south.

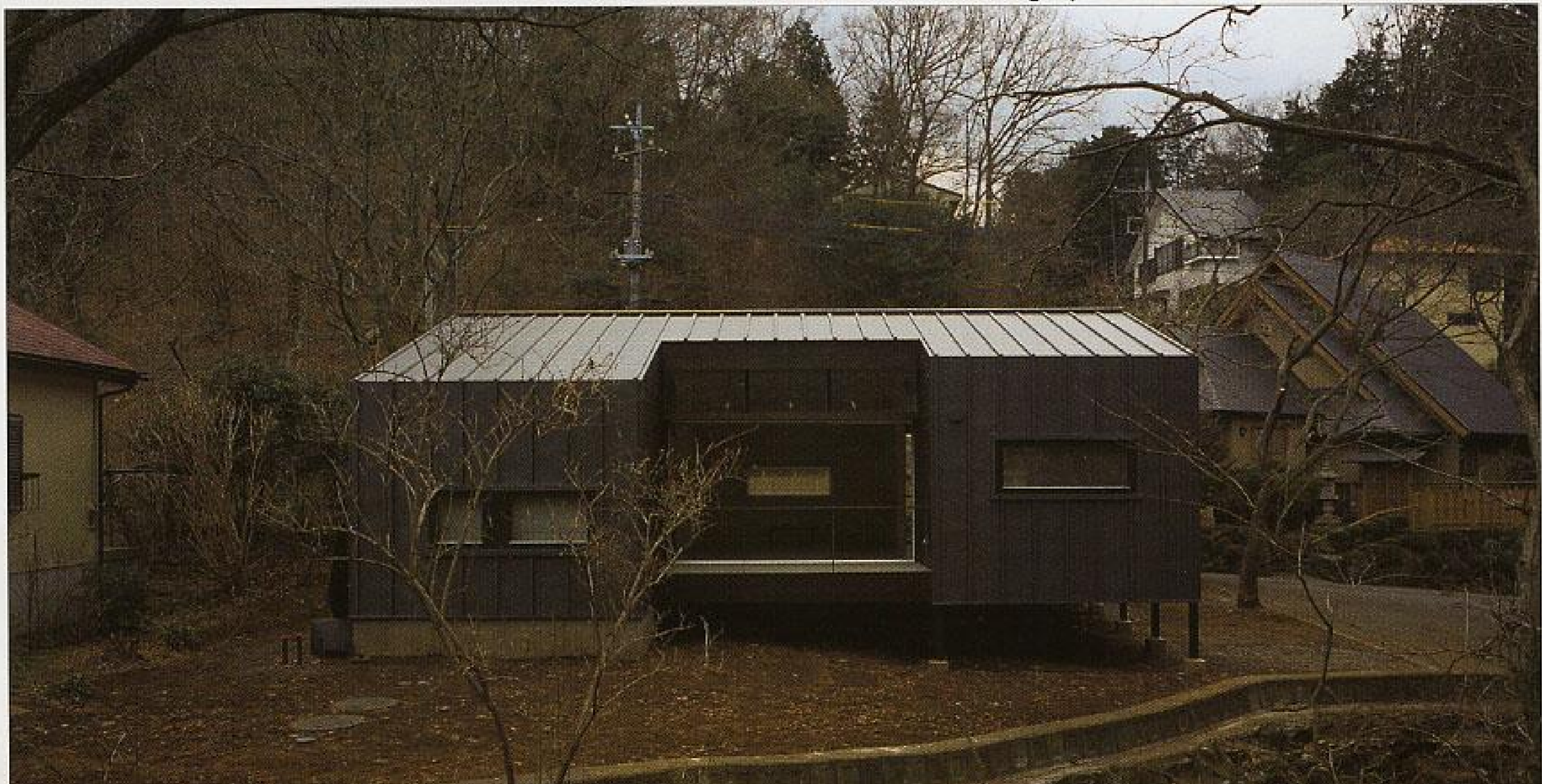
The architects chose to apply a simple saddleback roof structure, which means that the ceiling height changes according to the depth of the space. By stretching the space north- and southwards, they created areas of varying heights, views and light within a single open space. This allowed them to manipulate the characteristics of space according to the conditions of light, view and privacy.

The living room, which stretches from the top of the roof towards the south, is the most intimate

space with quite a low ceiling. Near the top, along the balcony, there is an area with sliding doors that allow a view of the sunny forest into the house. Because the kitchen and the bathroom stretch further towards the mountain, they visually close off the view of the neighboring lots from the balcony. Hence, inside it feels as if the house is standing alone in nature.

On the outside the house appears like a dark shape, an isolated object fading into the forest. The west and east façades are made of western red cedar colored with charcoal, while the north and south façades are covered with galvanized steel which extends the roof. In contrast, the interior is very light and has been designed to capture all the available natural light. The walls are white stucco and the floor is cedar colored in light gray.

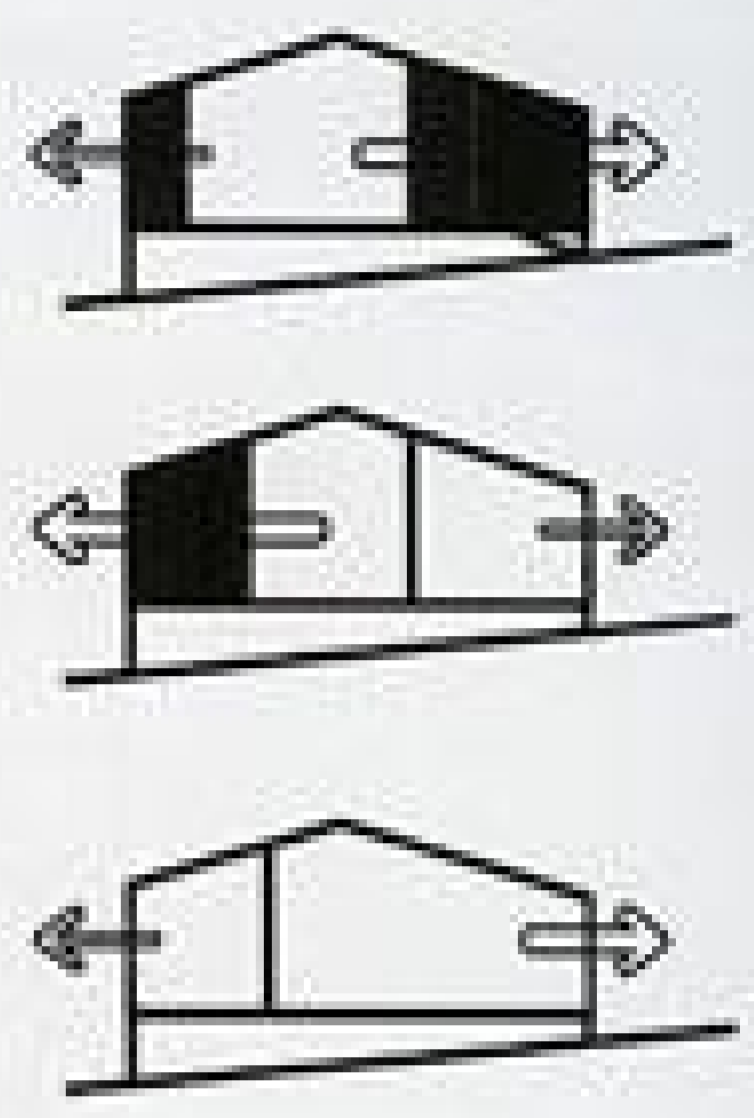
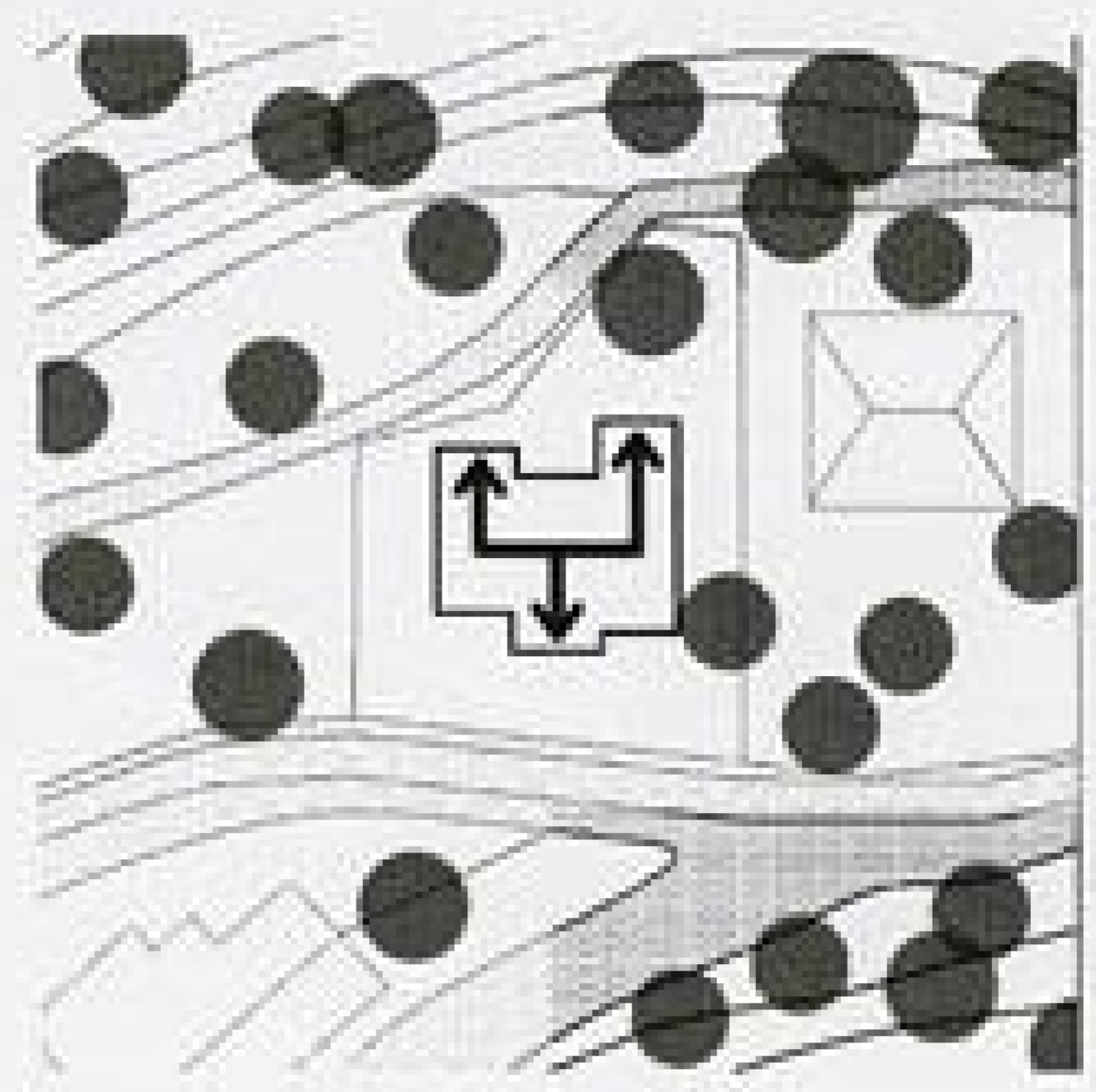
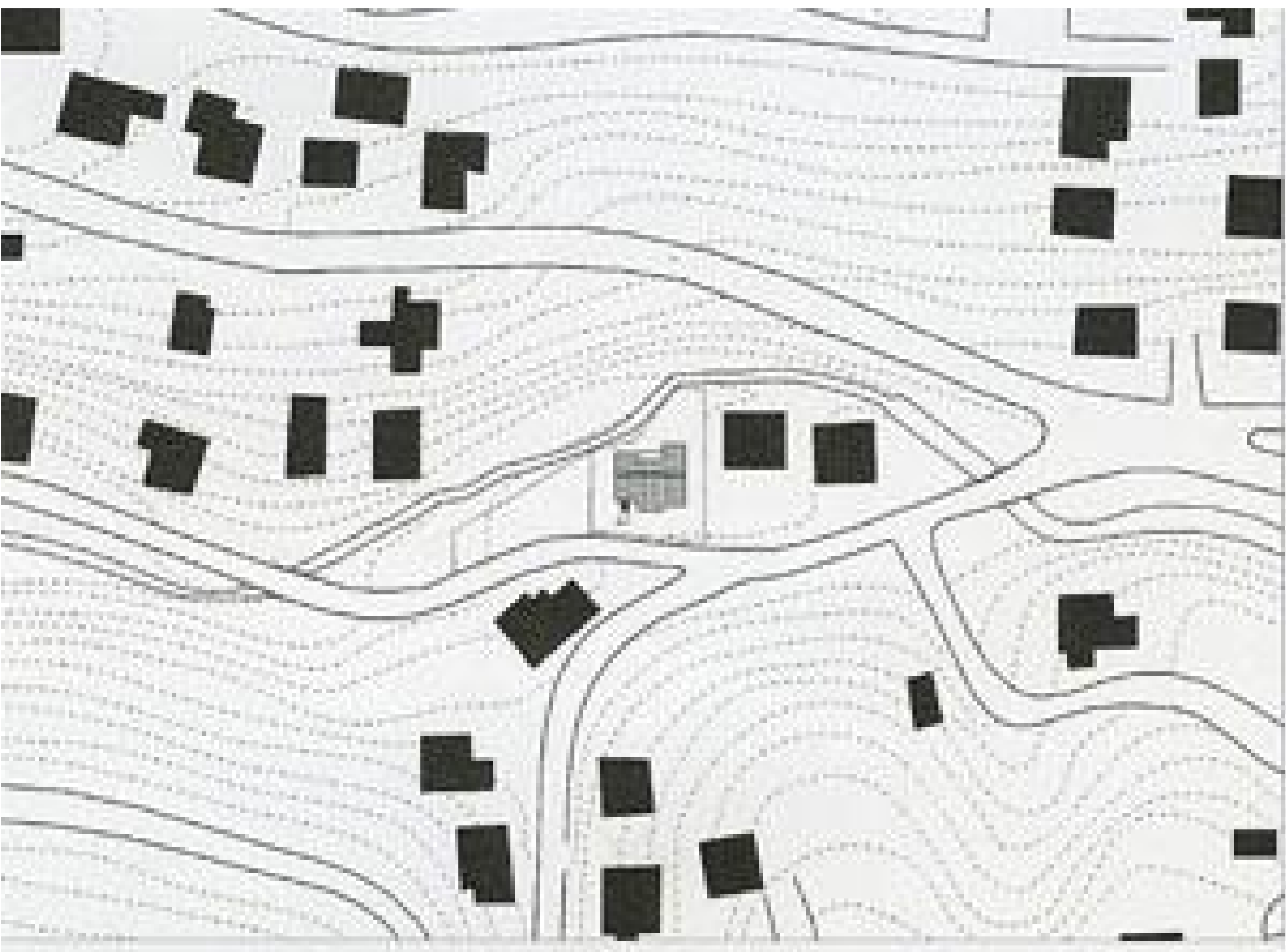
Photographs: Satoshi Asakawa / ZOOM inc.









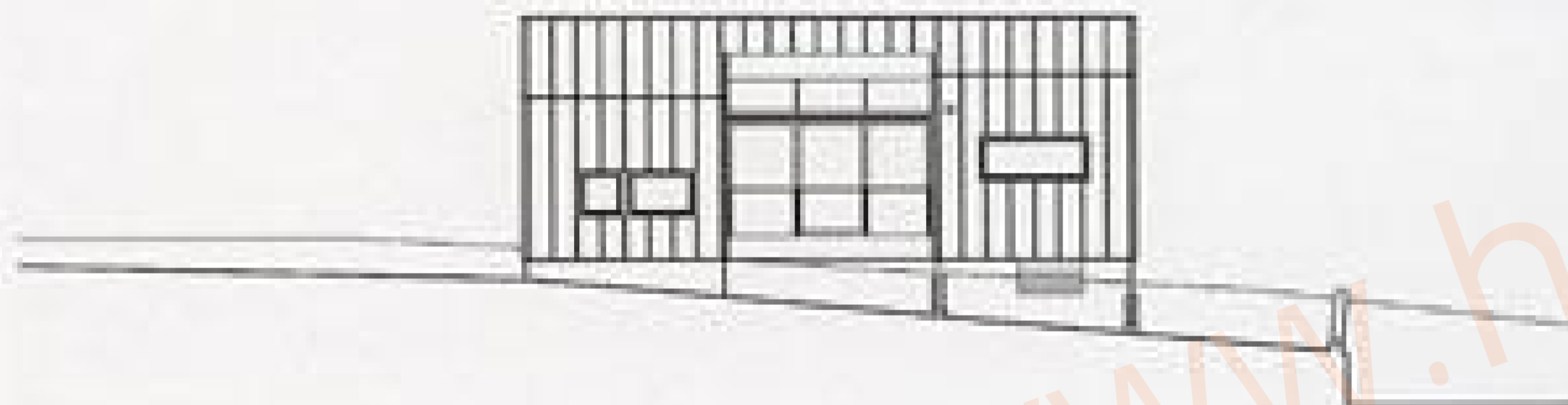




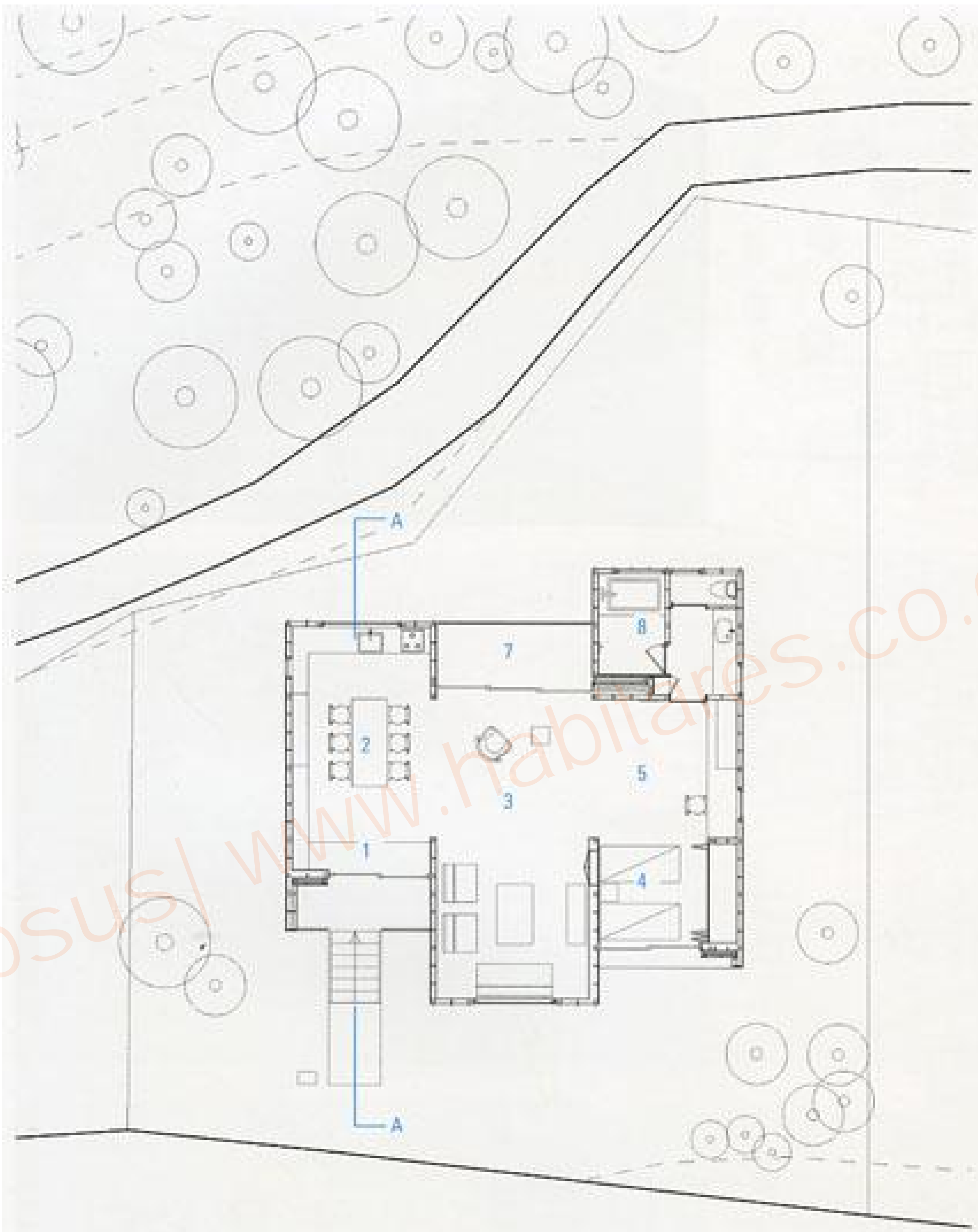
Playing with the simple saddleback-roof structure created an open interior space with a variety of light qualities, volumes and views. In contrast to the exterior, which is characterized as a compact and tranquil object in a forest, inside one can fully enjoy the dynamism and interaction between the inner space and the surroundings.



Elevations







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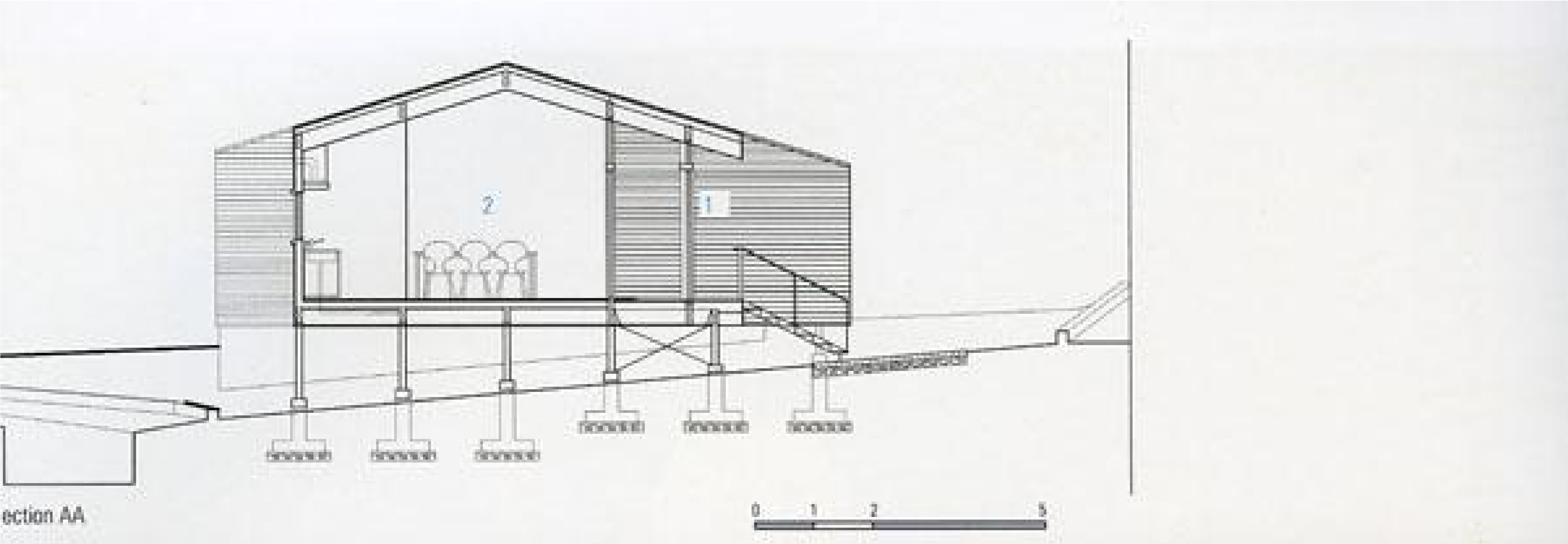
- |                |             |
|----------------|-------------|
| Floor plan     | 4. Bedroom  |
| 1. Entrance    | 5. Study    |
| 2. Kitchen     | 6. Bathroom |
| 3. Living room | 7. Terrace  |







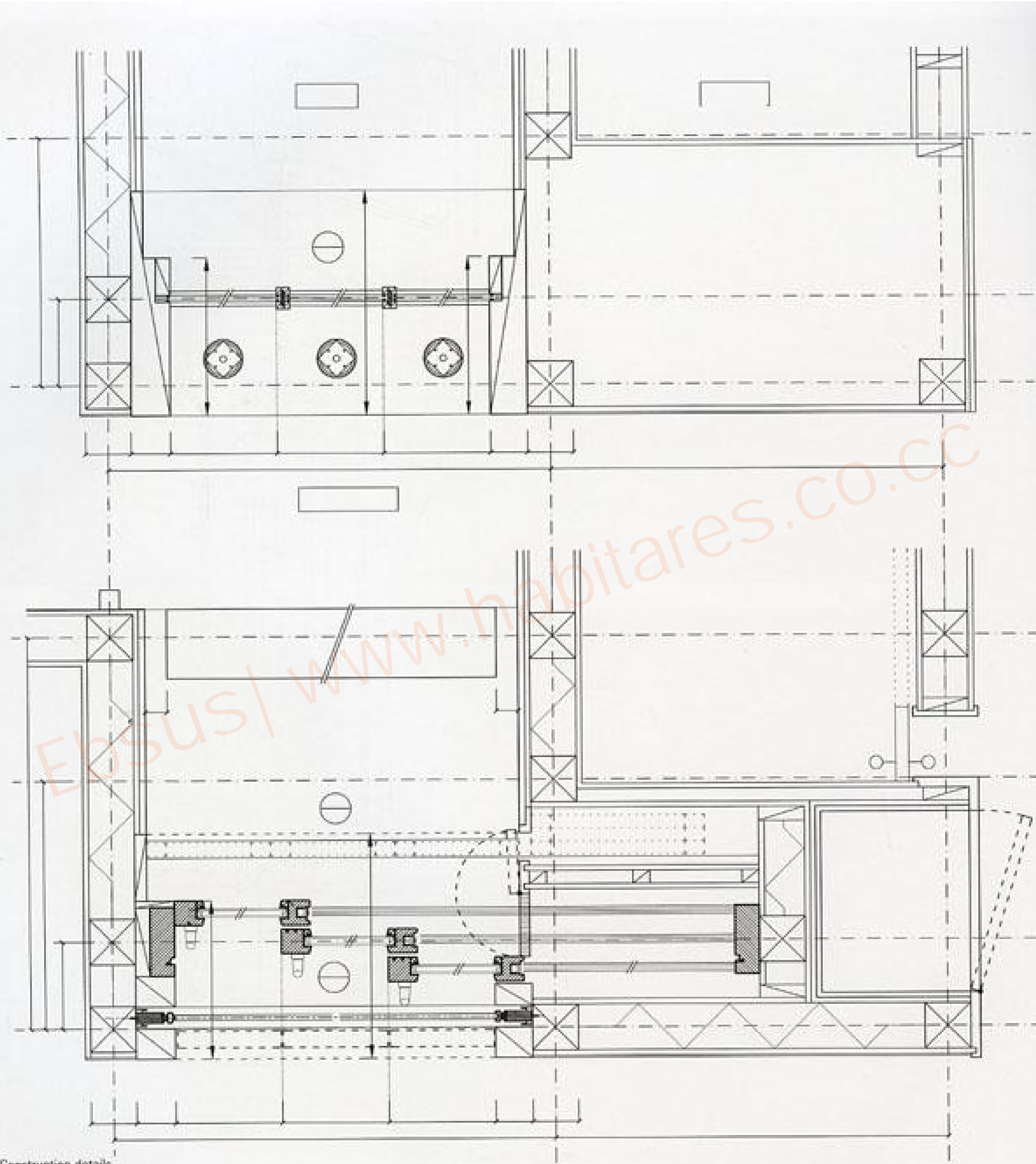






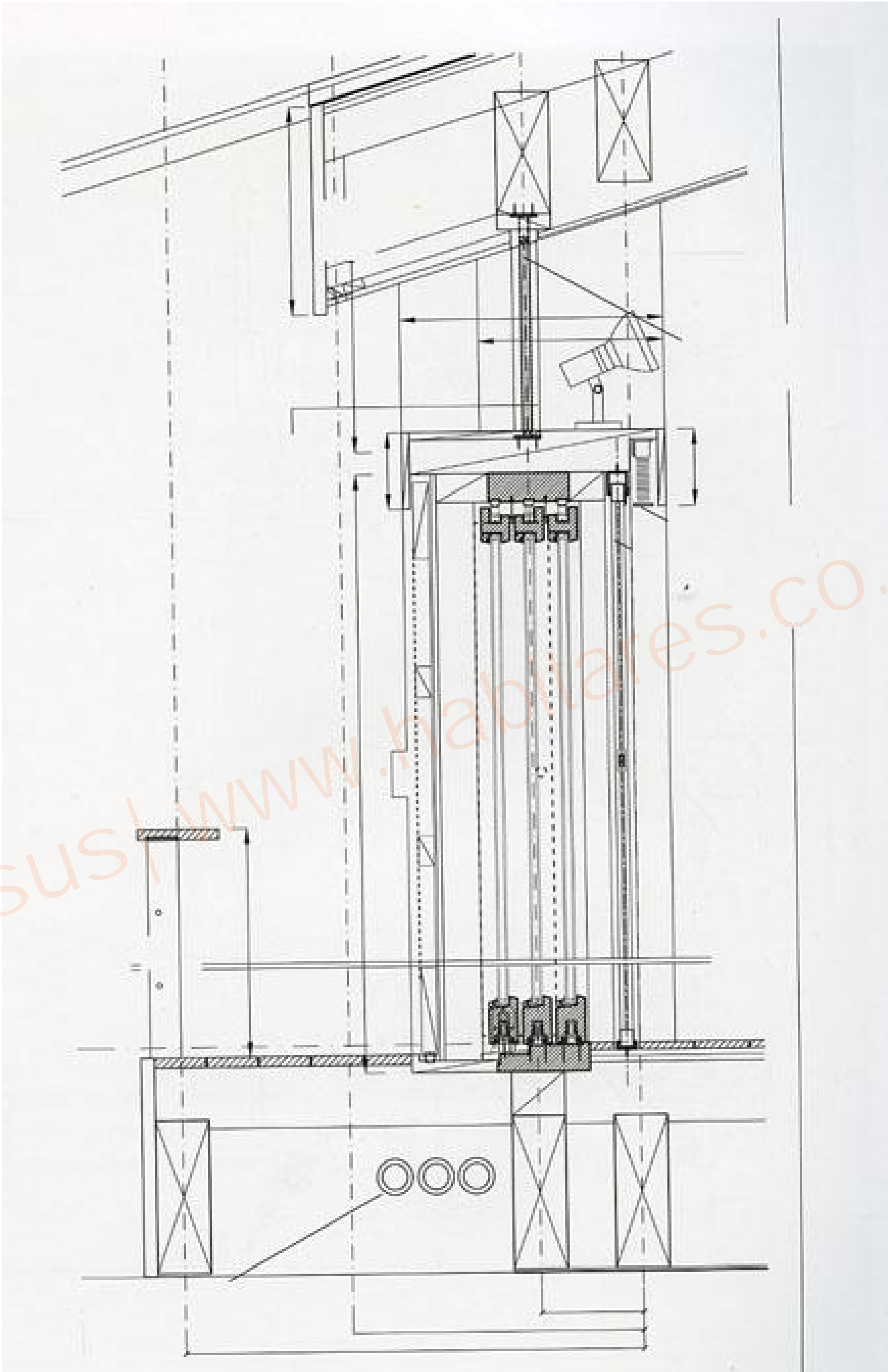






Construction details





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Construction details







