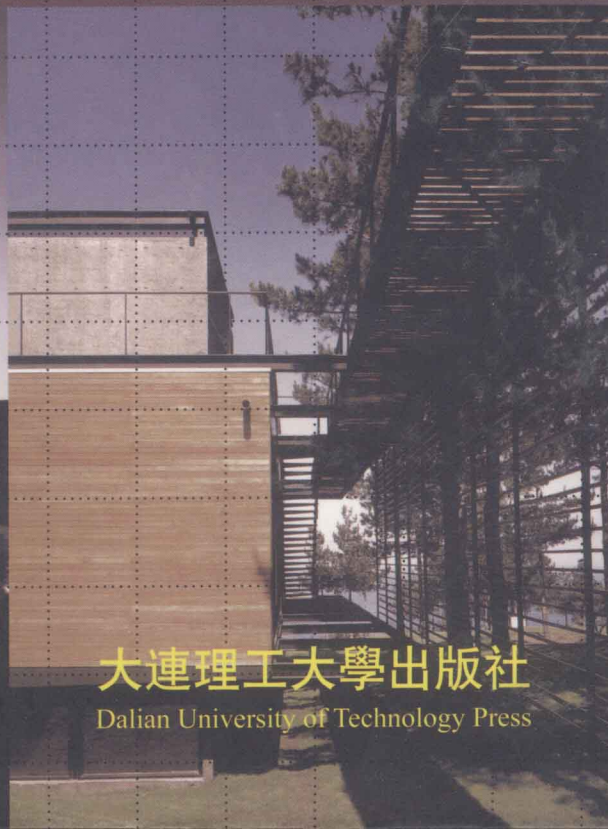
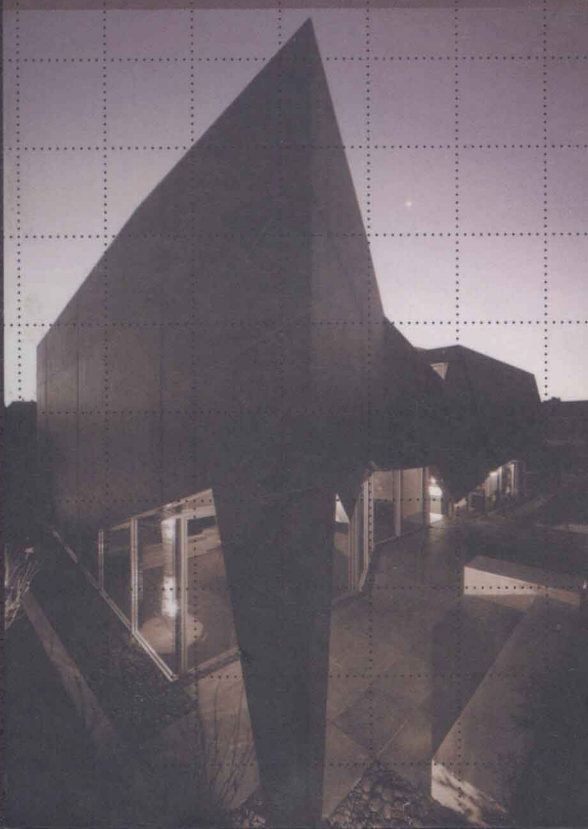


# 800 HOUSING

## ALL OF THE WORLD

800個住宅

2 wood architecture  
metal architecture  
concrete architecture



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# 800 HOUSING ALL OF THE WORLD

800個住宅

**2** wood architecture  
metal architecture  
concrete architecture

江苏工业学院图书馆  
藏书章

大連理工大學出版社  
Dalian University of Technology Press

### 图书在版编目(CIP)数据

800个住宅1, 2/邢日瀚主编.—大连: 大连理工大学出版社, 2008.10

ISBN 978-7-5611-4513-5

I.8… II.邢… III.住宅-建筑设计-外国 IV.TU241

中国版本图书馆CIP数据核字(2008)第155647号

---

出版发行: 大连理工大学出版社

(地址: 大连市软件园路 80 号 邮编: 116023)

印 刷: 上海美雅延中印刷有限公司

幅面尺寸: 240mm × 320mm

印 张: 38.25

出版时间: 2008 年 10 月第 1 版

印刷时间: 2008 年 10 月第 1 次印刷

责任编辑: 房 磊 毕 晔

封面设计: 上海日瀚文化传播有限公司

责任校对: 张昕焱 杨 丹 王 培 刘红颖 王海丹

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书 号: ISBN 978-7-5611-4513-5

定 价: 520.00 元(共 2 册)

发 行(含港澳台地区): 0411-84708842

传 真: 0411-84701466

E-mail: a\_detail@dutp.cn

URL: <http://www.dutp.cn>



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## HOUSING

# SINGLE HOUSE

## wood architecture

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## HOUSING

# SINGLE HOUSE

## metal architecture

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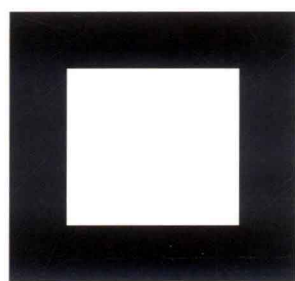
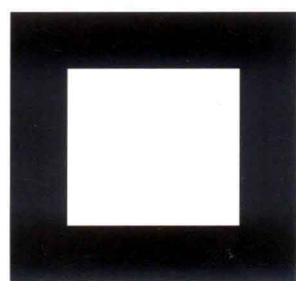
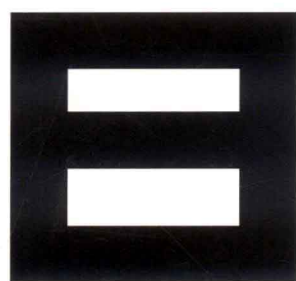
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housing

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ALL OF THE WORLD



01

HOUSING

# SINGLE HOUSE

wood architecture



**Architects:** Sean Godsell with Hayley Franklin, Marcus Wee  
**Location:** Victoria, Australia  
**Structure:** John Mullen & Partners  
**Consultant:** Slattery Australia (calculations)  
**Contractors:** Kane Constructions Pty Ltd  
**Clients:** Earl Carter, Wanda Tucker  
**Dimensions:** 210 m<sup>2</sup>

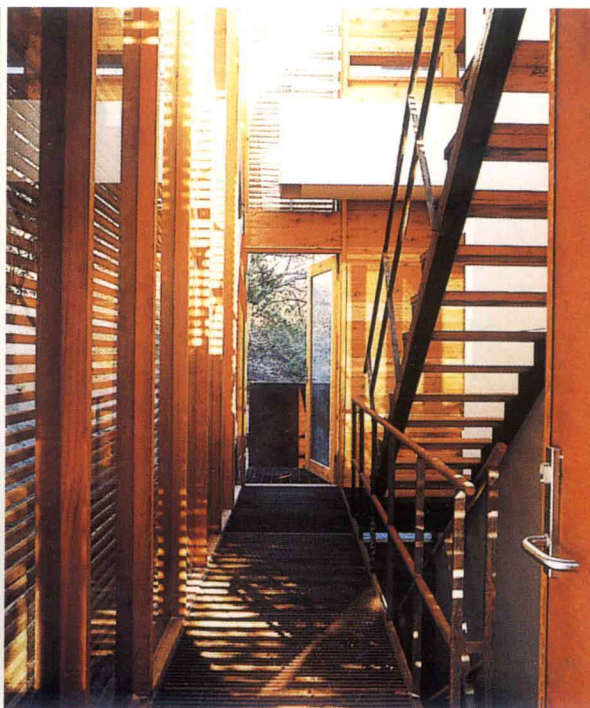
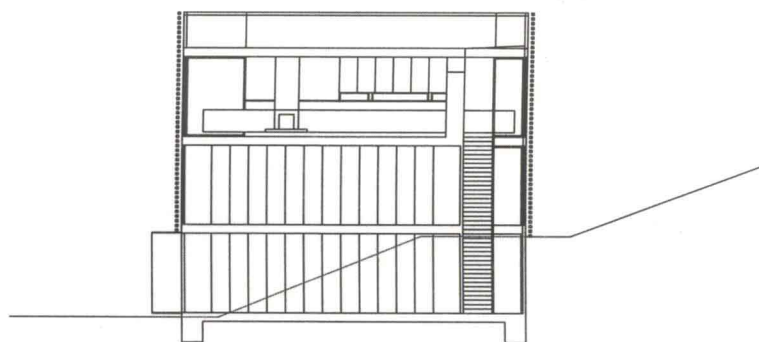
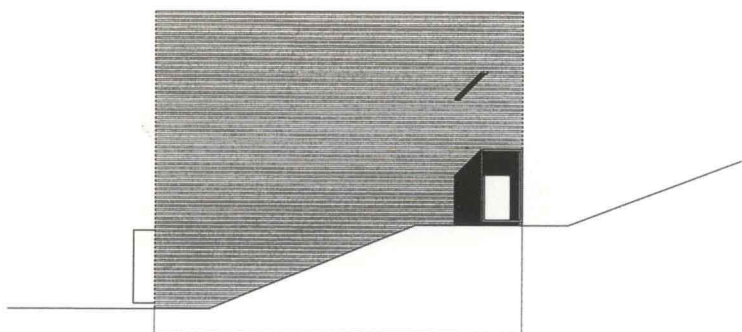
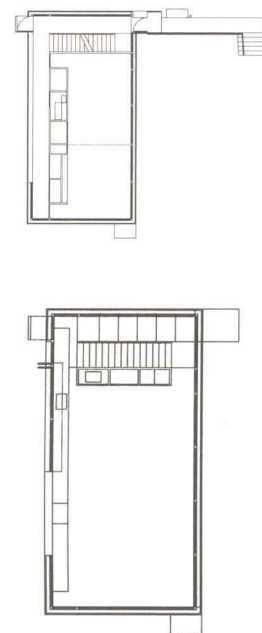
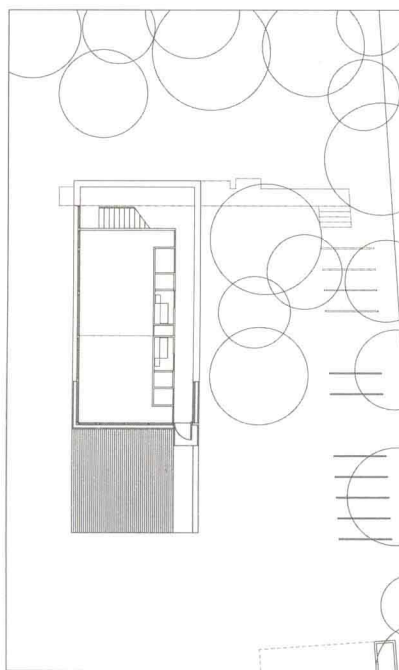
The house, designed mainly for weekend use, has three rooms: the ground floor is reserved for guests and, if necessary, the single space can be divided into two, by means of a sliding partition. The intermediate floor can also be divided, so as to separate the owner's bedroom from a small living room. The top floor contains the living and dining areas and offers a view of the rural landscape. On this level there is also a photographic studio for taking pictures with natural light.

The house is primarily an investigation of the theme of the veranda/corridor and its potential as an iconic element common to Eastern and Western architecture. In this house the veranda exists in abstract form. Although its traditional configuration is not immediately evident, elements of the veranda are present in every part of the building. On all three floors the wooden facing, which constitutes the outer surface of the construction, can be tilted outwards, creating a sort of awning all the way round the building. At the same time, the building's apparently flat facade turns into that of a fanciful manor house, as a result of the owner's specific request for view and shade to be always available. This (capri-

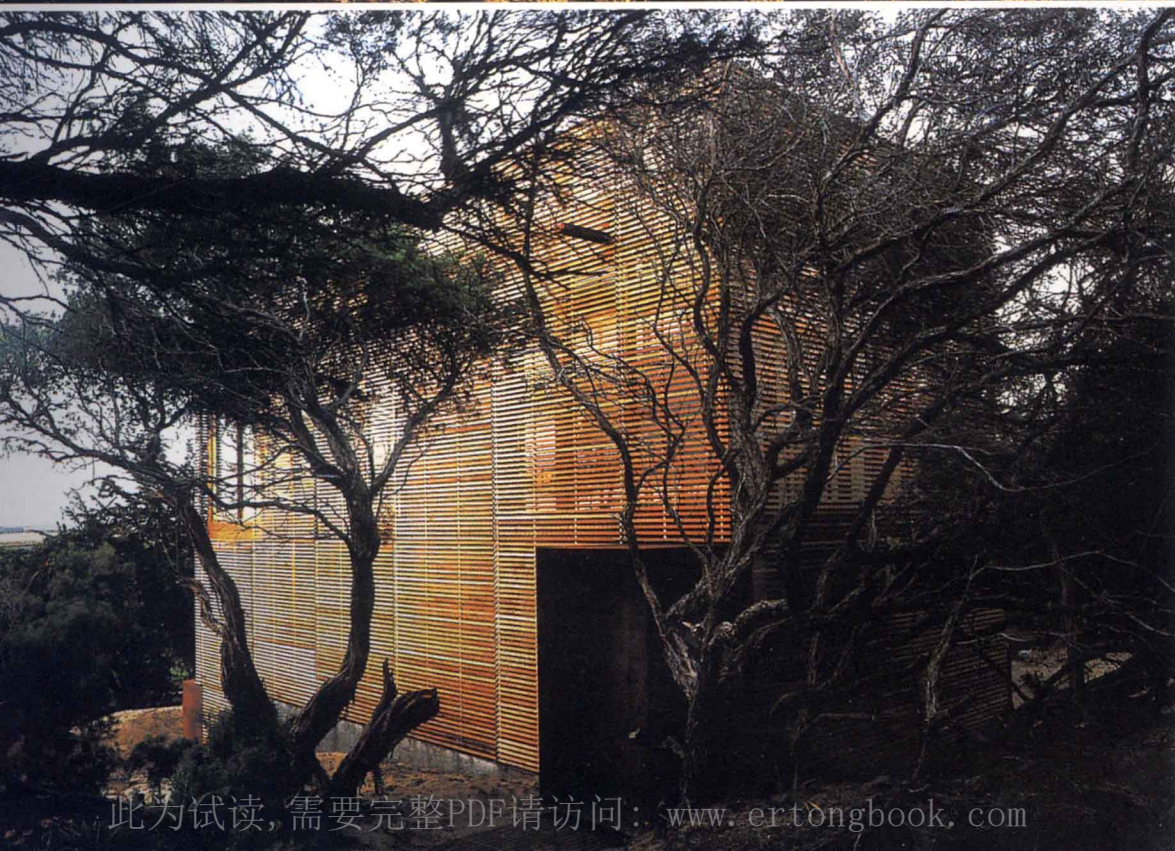
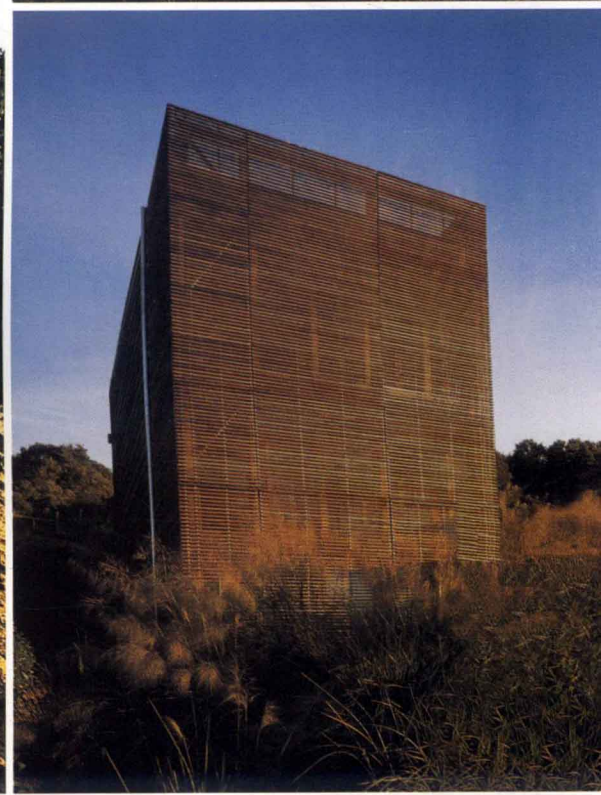
cious) component permits the space-corridor to spread fluidly into the façade of the building: the very act of living in it modifies the facade into a dynamic representation of the plan.

For instance, on the ground floor the bedroom becomes a veranda, while the corridor, created by the insertion of a core of services, turns into an internal room. Depending on the season, the veranda can be enclosed by sliding mesh panels or left open. The idea of fluid space is further emphasized by the separation of the service section from the two ends of the building, so that movement through the floor is unimpeded, making it unnecessary to retrace your steps. The system of adjustable slats that masks the edges of the building continually modifies the appearance of the facades, depending on the position of the observer.

The work is an explicit attempt to accentuate the liveliness of the constant changes in the light, making them penetrate inside the building with effects that are always different. In fact the entire construction has been designed to allow the inevitability of time and the environment to play a positive role.









**Architects:** Shim-Sutcliffe  
**Location:** Toronto, Canada

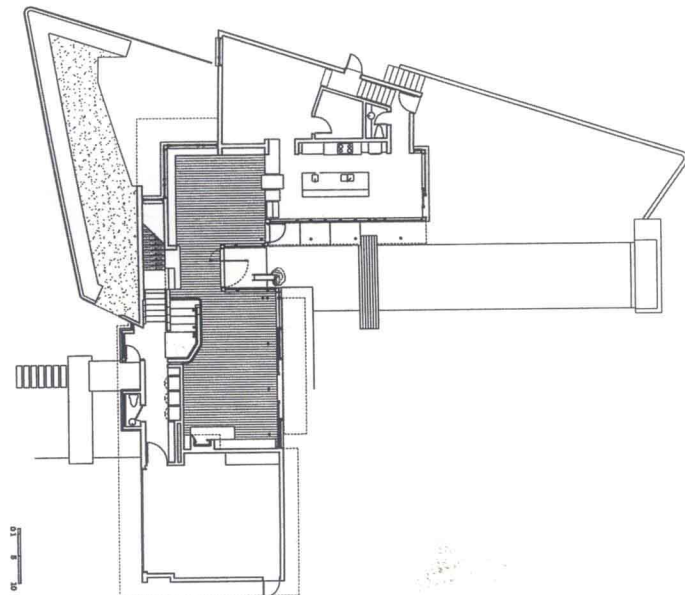
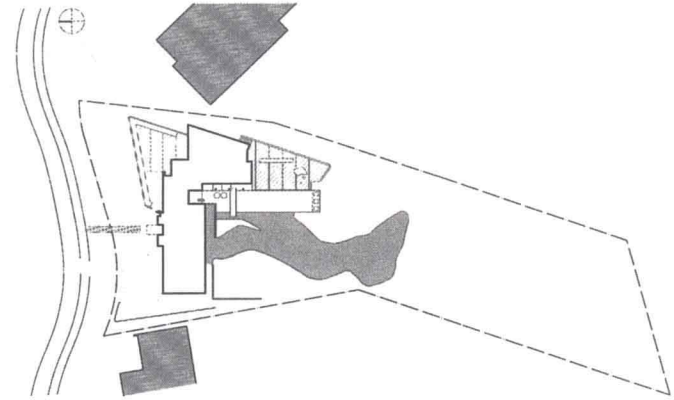
The rear elevation is much more transparent, opening up the interiors to broad vistas of the wood. In good weather, floor-to-ceiling mahogany-framed windows open up to connect the house physically to the outdoors. During Toronto's long, bitter winters, sun pouring through the large expanses of south-facing glass warms up the interiors. (Overhangs and built-in brise-soleil of wood and steel keep out excess sun in summer.)

The floor plan wraps itself around a small pond with lily pads and a lap pool pointing toward downtown Toronto. Beyond the axial pool is a grove of birch trees that keep the skyline (except for the landmark needle of the CN Tower) veiled in summer. A pivoting glass door in the living room abuts the edge of the water to create an intimate connection between indoors and out.

As in many of their projects, Shim and Sutcliffe wanted daily changes in weather and light to animate their designs. Rainwater pouring down in front of the glass door from a roof scupper into the pond makes a three-dimensional axis of nature. Sunlight reflecting off the pool, which remains heated through the winter to avoid being covered with plastic tarps, casts rip-

pling patterns of light and shadow on the ceilings. In winter, steam rises from the open pool and breathes life into the frozen landscape; in summer, the water seems to flow inside the house, as the owners keep the adjoining glass doors open as much as possible. Over time, the weathering steel has changed the appearance of the entire home: it has mellowed from rusty orange to leathery chocolate brown.

Inside, Shim and Sutcliffe manipulated the floor plan to create up-and-down movement, as if traversing the topography of a natural landscape, a strategy that further ties the architecture to its site. The ground plane steps up from the foyer and mudroom just inside the front door, with a wooden bench built into a wall of Douglas fir storage closets, to the living room and dining room. Beyond is another short staircase down to the kitchen and family room at the very back of the house, which the owners like to a cozy bear's den. One level up are the master suite, children's rooms, and a guest room. The playroom and gym are one flight down.









**Architects:** Taylor Smyth Architects

**Location:** Lake Simcoe, Canada

**Photographers:** Ben Rahn / A-Frame Inc. & Taylor Smyth

**Area:** 25.5 m<sup>2</sup>

Since the clients entertain up to 15 overnight visitors at a time during the summer at their family cottage on Lake Simcoe, their personal privacy is a prime concern, for which they requested a separate sleeping cabin for their personal use. Their primary requirement was to be able to lie in bed and watch the sunset.

The project consists of a single 275 sqf (25.5 m<sup>2</sup>) room. All components are built in, including the bed and a wall of storage cabinets on either side. The floor of the cabin extends outside towards the lake to become a deck with access to an outdoor shower enclosed by a cedar screen. The cabin is fabricated of clear cedar for window frames, doors and cladding. The cedar is untreated, gradually turning silver and blending the structure into the landscape. All interior surface are birch veneer plywood panels floors, back wall and ceiling and storage, so no repainting is required.

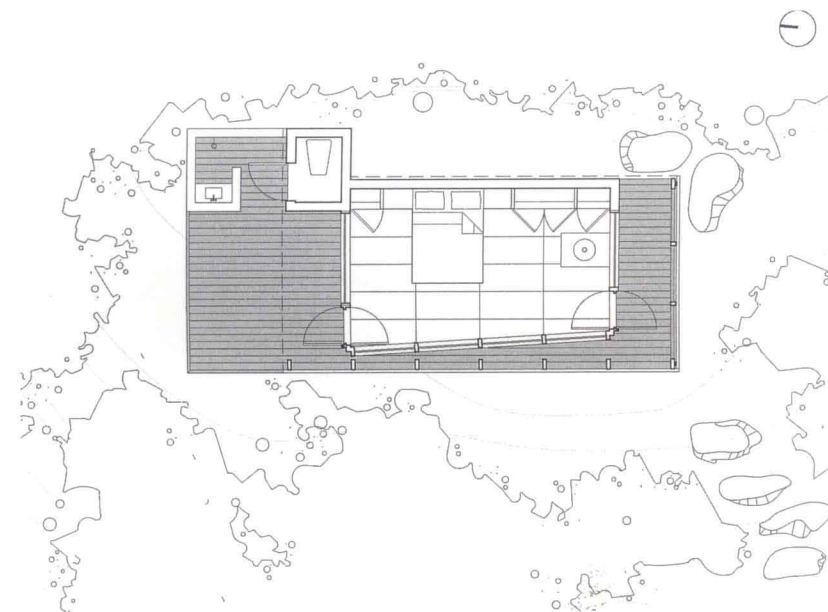
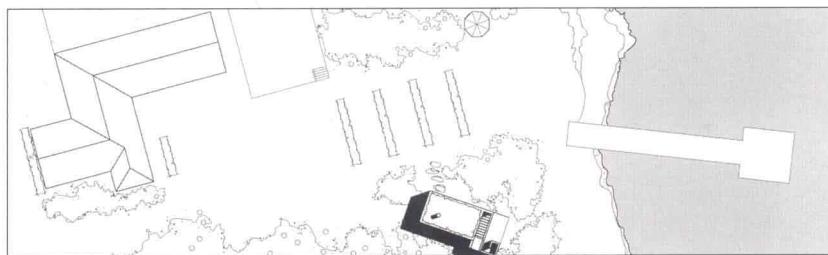
The cabin was first constructed in a parking lot in Toronto over a period of 4 weeks by a group of craftsmen who usually build furniture. This allowed for details to be worked out precisely and all the components to be prefabricated. These were numbered, disassembled and reconstructed on site in just 10 days. Prefabrication reduced costs by an estimated 30% by decreasing construction time and simplifying the difficulties of working at a remote, sloping site, and hence reduced labor costs.

Three walls of the cabin are floor to ceiling glass, wrapped by an exterior horizontal cedar screen on two sides for privacy and sun shading. A large cut-out in the screen is carefully located to provide spectacu-

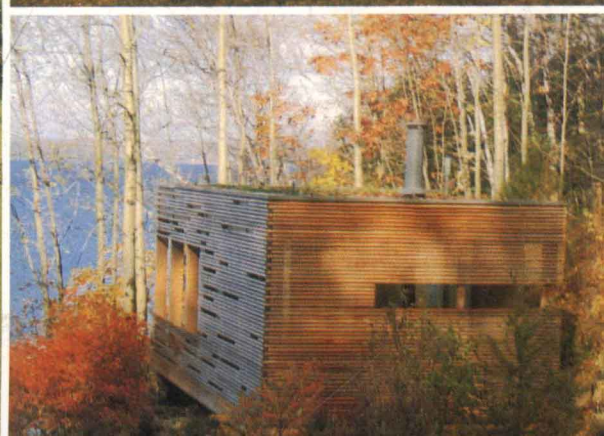
lar views of the setting sun from the bed. Gaps between the individual members of the screen increase arbitrarily as the cabin gets closer to the lake, framing snapshots of random, seemingly abstract compositions of vegetation, lake and sky. The clients had potentially conflicting requirements for maximum views and openness, yet combined with privacy from the main cottage. The density of the screen gradually diminishes as it moves away from the main cottage. The screen obscures views in, while enabling views out.

Practical requirements dictated configuration in the case of the long glass wall that angles away from the outer cedar screen to allow space to wash the windows. The result is a fascinating play of light on the glass.

The cabin is located on an existing level piece of ground, chosen both for its views and to avoid the need to remove any trees. It is supported on 2 steel beams resting on 4 concrete caissons. This allows the cabin to rest lightly on the site, with minimal disruption to vegetation. A green roof, planted with sedums and herbs, allows the cabin to blend into the landscape due to the visibility of the roof from the main cottage at the top of the hill. Passive Energy Saving Measures have also been incorporated: the exterior cedar screen provides sun shading, while doors at each end capitalize on lake breezes and provide cross ventilation.









# 004 Tubac House

 SINGLE HOUSE  
WOOD ARCHITECTURE

**Architect:** Rick Joy  
**Location:** Tubac, Arizona, United States

Joy designed the house for a retired couple from Ohio as two separate sheds harmed into a desert hillside. The smaller volume, measuring 1,500 square feet (139 m<sup>2</sup>), contains a garage, workshop, and two guest bedrooms. The angular shed roofs recall the profile of the surrounding mountains, while the low-slung massing purposely keeps the house close to the ground so as not to dominate the mostly flat, arid site. The larger volume, covering 2,500 square feet (232 m<sup>2</sup>), contains a loft-like living/dining room, kitchen, master suite, separate offices for the husband and wife, and a large covered porch overlooking a swimming pool. The blocks are skewed from each other to face slightly different views of the mountains. Between them is a wedge-shaped concrete staircase that leads down from the driveway and entry path at the top of the hill into a surprisingly urban courtyard with cubic fountains and planted trees and succulents. Joy conceived of the pinched staircase between the wings of the house as a canyon that descends from the hot, arid plain into a cool, shady oasis. The view as one descends the staircase is one

of the clients' favorite vistas of the Tuma-cacori Mountains.

Joy clad the exterior in large sheets of Cor-Ten steel and capped it with a corrugated metal roof. He left both materials unsealed so they would quickly weather to a rusty copper color that picks up the palette of the surrounding landscape of snow-capped desert mountains and wild mesquite trees. The rusty exteriors recall the ersatz silos and sheds of the Arizona desert as well as the rugged, muscular sculptures of Richard Serra, especially given the home's stark angular forms. It's a fitting reference point for the clients, who are avid fans of contemporary art and architecture.

Inside, polished materials in a cool neutral palette contrast with the aggressive exterior. Joy selected waxed concrete floors, maple cabinetry, a stainless steel kitchen, plaster walls, and a combination of clear and translucent glass that modulates views and light throughout the house. Classic modernist furniture makes it clear that this is a sophisticated work of contemporary architecture, not a rustic desert folly.

