

MIHOKO IIDA

JAPANESE

INTERIORS

PHAIDON



Peninsula House
Kanto
Mount Fuji Architects
2018

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This is a short informational caption about the house in the book showing a sample length.

Sea, winds, waves, rocks, sky—and a monolithic concrete structure that appears to rise up from the landscape. Peninsula House, designed by Mount Fuji Architects Studio, balances a sense of drama with a perfectly-pitched integrity with the natural landscape that flows around it, season after season. The weekend residence, built on a rocky peninsula in the Kanto region, has a Brutalist simplicity to its form: approached from the rear, the minimalist facade consists of a windowless reinforced concrete block, its lower third dynamically slashed with a sharp diagonal line and a cut-out front door. In contrast to the blind walled approach, the interior spaces of the L-shaped structure are flooded with light on the coastal side, due to double-height walls of windows framing cinematic seas and skies. The scene evokes a contemporary take on shakkei, the Japanese concept of scenery borrowed from nature, as often seen in traditional garden design – with the seascape surrounding the residence stealing the show as its most defining interior feature. The residence is rooted in an elemental sensitivity to nature not only through its vistas but also in its strong structural layout. Practical in form as well as poetic in concept, the L-shape is designed to maximize the southeast sea breezes during the summer, while also offering protection from wintertime winds coming in from the northwest. Meanwhile, the dynamic diagonal line that defines the rear



Peninsula House



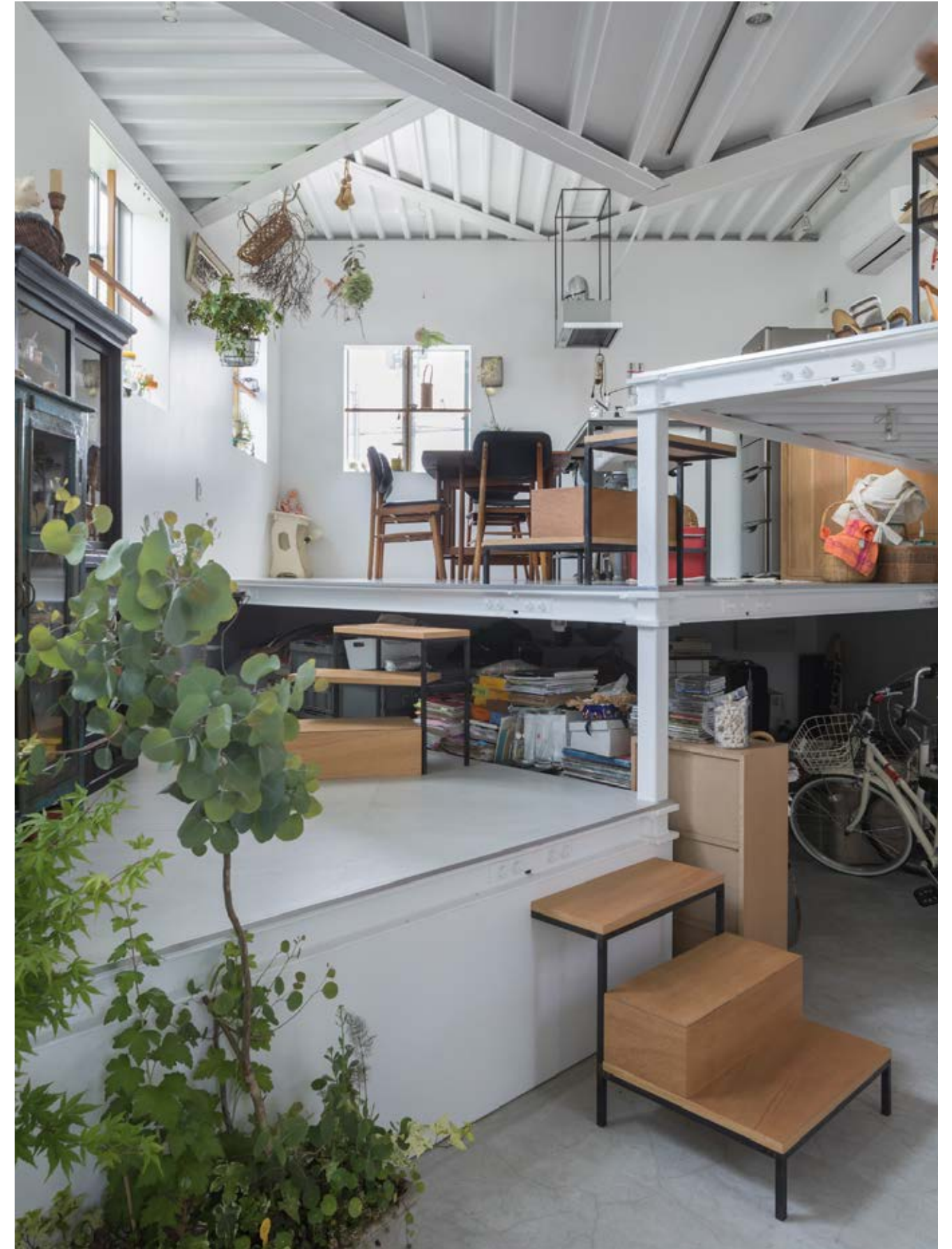


Miyamoto House
Osaka
Tato Architects
2017

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A family home without private rooms or storage space may sound like a recipe for domestic chaos. Miyamoto House, however, in the western city of Osaka, thrives on the unusually open structural composition of its interior, as masterminded by Hyogo-based Tato Architects. The owners of the house—a couple with a daughter—were clear from the start: no private interior spaces, as they wanted to feel connected rather than lonely, plus they wished for their belongings to be out in the open rather than hidden, so they could be seen, used and enjoyed. Yo Shimada of Tato Architects alchemized these requests into a smoothly inventive contemporary antidote to minimalism: a 7-meter tall white structure designed to feel like a single room. Key to the concept are thirteen triangular platforms staggered across the interior walls. Positioned a little less than a meter apart, with seven above ground and six below, the angular platforms reflect an artful blurring of architecture and furniture: they function not only as floors, but also shelving, desks, tables or simply places to sit. The design is anchored in an entrance level space – home to coats and bikes—with platforms spiraling upwards along two sides of the house, converging in a central living space, before ascending higher, creating open spaces for the



Miyamoto House



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A residence with bold chequerboard-style walls with countless holes may not sound like it's designed to discreetly blend into the natural environment. Yet Lotus House, by award-winning architect Kengo Kuma, somehow manages to harmonize the innovation of its design with the eco-system of the dense forest and flowing river that surround it. The airy clean-lined residence, located in the mountains of Zushi, southwest of Tokyo, faces a large pond, planted with lotus plants. The signature walls that define the residence's clean vertical lines were created from a series of travertine stone plates, suspended by a complex chain system. The end result is not only a bold geometric motif, but also an unusual sense of structural lightness, as though each stone panel—which measure 20cm by 600cm, with a depth of just 30mm—is hovering in the air. The walls are not only aesthetically eye-catching, they deepen the owners' physical experience of being in close proximity with nature—through the fractured shafts of sunlight, the warm summer breezes and the aromatic forest scents that organically flow through the property as a result. "I wanted to create light walls that the wind would sweep through using stone, normally a massive material," explains Kuma. The residence's horizontal layout





Maekawa House
 Tokyo
 Kunio Maekawa
 1942

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Maekawa House was perhaps never going to be an ordinary residence. Not only was the home created in the throes of World War Two, it was the home of Kunio Maekawa – one of the most influential proponents of early Japanese modernism, who had earlier apprenticed with Le Corbusier in Paris. The house, located in the Kami-osaki area of Tokyo and completed in 1942, embodied his key architectural ideals, with a smoothly balanced mix of Japanese and Western elements. Its facade is impossible to miss: defined by a simple symmetrical neo-Japanese roof, its peaked gabled lines cap a facade that mixes woodwork with a large cut-out expanse of glass windows with sliding paper screens – with similarly large windows on the house's rear wall enabling eyes to pass straight through to the gardens. Stepping inside, flooring was laid with hard beechwood, so unusually for Japanese homes, shoes did not need to be removed at the entrance. The main body of the house is an airy salon – a double height space, with clean-lined modernist seating balancing the light-filtering paper shoji screens on the walls of windows. The atmosphere is softened by expanses of wood such as cypress, a signature material in Japanese architecture, which Maekawa is said to have embraced in part due to



"A LIVING SPACE SHOULD BE A SANCTUARY. IT HAS TO BE
A PLACE WHERE YOU CAN REFLECT ON YOUR LIFE."

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An insider's look at the private homes of Japan, from quirky and economical to lavish and traditional, showing how Japanese interior design continues to evolve in a new era

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Author Mihoko Iida is a longtime editor of *Vogue* Japan and will be an asset for the promotion of the book

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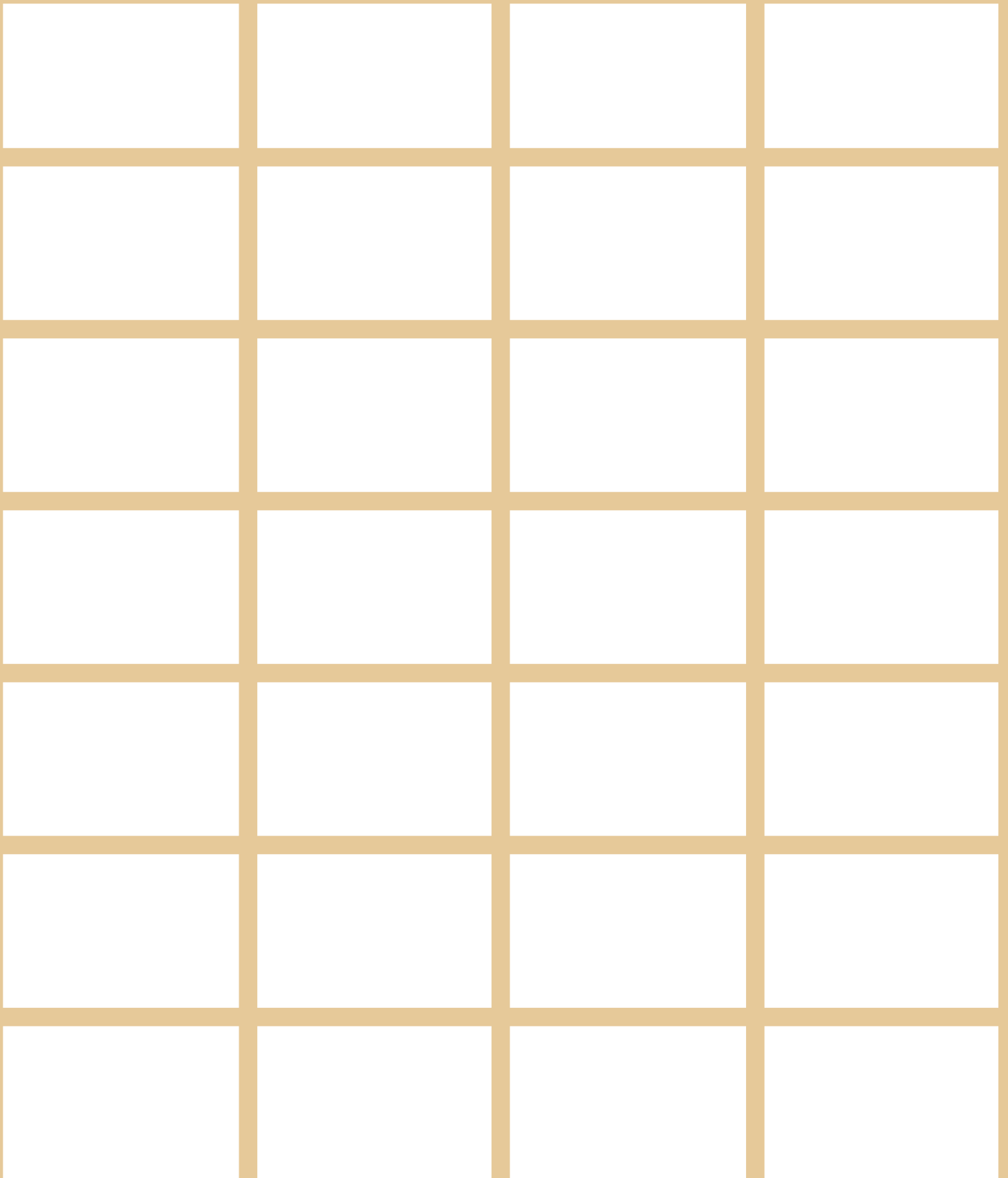
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