

SANU 2nd Home MON 奄美大岛

探访指数：4.4 / 5.0 | 住进叶影与海湾之间

空间故事

- 从树影后的立面开始：抵达后先观察临路一侧的新木质外墙、既有珊瑚石墙与蒲葵树冠。建筑并未直接展示完整正面，而是借树影、深窗和门洞逐层显露；这种厚边界也帮助室内避开道路的直接干扰。
- 沿中心轴走向海湾：进入后从餐桌、挑空客厅一路看向木平台。卧室与水区退在两翼，公共空间保持贯通；再登上小屋架中的眺望位置，可比较楼上越过树冠的远景与楼下贴近庭院的视线。
- 把开口当成取景器：横窗、方窗和落地门分别截取海平线、树干和庭院。不要只寻找最大的海景窗，试着站在卧室、走廊和窗边坐榻上，比较框景的高度与深度如何改变人与植物的距离。
- 读懂改造的节制：留意既有铝窗、雨户和木屋架如何被保留并纳入新界面。新木质外墙并非覆盖旧房的装饰层，而是同时处理围护性能、成本、道路关系与立面尺度的第二层结构。

旅人行囊

- 最佳体验：这里是预约制住宿空间，完整体验应建立在合法入住之上。下午先熟悉中心轴与庭院，傍晚在平台观察海面 and 室内灯光，第二天清晨再从楼上眺望位置看一次树冠与内海。
- 审美练习：选择同一棵蒲葵，在外立面、客厅和卧室三个位置观察。比较它在深窗、落地门和高位视点中的比例，便能理解建筑如何用开口而非造型，把一片复杂植物环境整理为连续空间。
- 拍照建议：整体摄影可从中心轴采用横构图，同时收入餐桌、挑空屋架和海湾；近景适合记录木墙、既有窗框与叶影。独自旅行时，可把手机固定在平台角落，用定时拍摄站在门框或木柱旁，人物作为尺度参照但不要遮住海面。
- 顺道探索：可将鹿儿岛县奄美公园与田中一村纪念馆安排在同一段行程。项目的开口设计曾以田中一村笔下的亚热带植物为联想，先看绘画或在住宿后前往美术馆，都能加深对框景与植物层次的理解。

探访建议：MON不是可自由进入的公共建筑，请通过SANU官方渠道确认日期并完成住宿预约。入住后不要急着只拍海景；从道路、庭院、中心轴、卧室和楼上眺望位置重复观察同一片海湾，才能读出改造如何把道路、旧房与亚热带植物重新接在一起。

SANU 2nd Home MON Amami Oshima

Visit Index: 4.4 / 5.0 | Staying between Leaf Shadows and the Bay

Spatial Story

- **Begin behind the Trees:** On arrival, read the new timber roadside wall together with the coral-stone boundary and bilou canopy. The house never presents a complete front at once. Shadows, deep windows and thresholds reveal it in layers, while the thickened edge also reduces direct exposure to the road.
- **Follow the Axis toward the Bay:** Move from the dining table through the tall living room to the timber deck. Bedrooms and wet areas sit to either side so the shared space remains continuous. From the attic lookout, compare the distant view above the canopy with the lower, garden-level perspective.
- **Treat Openings as Viewfinders:** Horizontal windows, square apertures and full-height doors frame horizon, trunks and garden in different ways. Look beyond the largest sea-facing opening. From bedrooms, passages and window seats, the height and depth of each frame continually adjust your distance from the planting.
- **Read the Restraint of Reuse:** Notice how existing aluminium windows, storm shutters and roof members remain within the new interior. The timber outer wall is not a decorative wrapper; it is a second layer that addresses envelope performance, cost, road conditions and the apparent scale of the old house.

Traveler's Toolkit

- **Best Experience:** MON is accommodation by reservation, so the complete architectural experience depends on a legitimate stay. Learn the central axis and garden in the afternoon, watch sea and interior light at dusk, then return to the upper lookout for the canopy and bay the next morning.
- **Aesthetic Exercise:** Choose one bilou palm and observe it from the facade, living room and bedroom. Compare its scale within a deep window, a full-height door and the elevated viewpoint. The exercise reveals how openings, rather than sculptural form, organise a complex planted setting.
- **Photography Advice:** Use a horizontal frame along the central axis to include dining table, exposed roof and bay. Closer views can pair timber walls with existing frames and leaf shadows. Travelling alone, secure a phone at a deck corner and use a timer, standing beside a door frame or post to provide scale without obscuring the water.
- **Nearby Route:** Pair the stay with Kagoshima Prefecture's Amami Park and the Tanaka Isson Memorial Art Museum. The design of MON refers to openings that frame subtropical plants like Isson's paintings, so seeing the work before or after the stay sharpens the reading of vegetation and view.

Visit Advice: MON is not a walk-in public building. Confirm availability and complete a stay reservation through SANU's official channels. Once inside, look beyond the immediate sea view and repeat the same observation from road, garden, central axis, bedroom and upper lookout; the sequence explains how the renovation reconnects an old house with traffic, planting and the bay.