坡地上的小平屋 Small House on a Slope

探访指数：2.4 / 5.0 | 更适合通过图纸与影像阅读的私人住宅

空间故事

- **先把它视为私人生活而非目的地：** 坡地上的小平屋是一座不对公众开放的私人住宅，公开资料没有参观、预约或短租机制。适合阅读的是设计如何回应坡地、树林和业主物件，而不是住宅的具体位置。室内体验应通过建筑师公开的照片、平面与剖面完成，任何现实行程都不以寻找或抵达住宅为目标。
- **从地形理解“放置”：** 先看西侧道路远景，再对照首层平面与剖面。基地从道路向下形成 1.2 至 5.4 m 高差，建筑并未铺满土地，而是选择中部平坦处安放 7.28 m 见方的体量。观察混凝土平台、坡地边缘和银色山墙之间的关系，可以理解克制尺度如何减少对场地的干预。
- **沿一室空间阅读日常：** 从玄关照片开始，把 39 m²主空间依次分为睡眠、起居、用餐与厨房，却不要寻找传统房间边界。低矮家具、柱体、厨房体块和地面连续性共同建立区域；业主多年收藏的家具与灯具不是后期装饰，而是决定空间距离、色调与留白的重要依据。
- **用剖面理解“小而大”：** 最后把 13 m²阁楼放回剖面中。它既没有封闭成第二层房间，也没有与主空间完全分离，而是以一道悬置平台扩大视野与使用弹性。顺着梯子、梁柱和高窗的关系阅读，可以看到住宅如何用垂直层次补足有限面积。

旅人行囊

- **最佳体验：** 把本项目安排为一次远程设计观察：先浏览完整照片，再以首层平面标注家具和生活区域，最后用剖面核对阁楼、屋顶与坡地基础。晴天和夕景照片可分别观察银色外壳的反射与室内灯光的包裹感，两组图像共同说明“浸透”并不是简单扩大开窗。
- **审美练习：** 选择同一空间在百叶开启、闭合和夕景下的三张照片，比较绿色、灰色与木色的比例如何变化。再记录三组关系：封闭外壳与单一开口、低矮家具与高处

阁楼、冷静金属与温暖木材。这样的对照能把住宅的设计味道从“极简”这一泛化标签中分离出来。

- **影像阅读：** 不以现场拍摄私人住宅为目标。可以在公开图片中分别截取屋面反光、灰泥质感、家具尺度和林地边界，制作四格材料观察；若希望进行建筑摄影练习，把相机带到正式开放的公共建筑，使用人物作为尺度参照，并遵守场馆对三脚架和商业拍摄的规定。
- **公开建筑替代：** 在名古屋可把实际行程转向丰田产业技术纪念馆与名古屋市美术馆。前者保留早期工业建筑并展示制造技术，后者位于白川公园，适合观察公共文化建筑与城市绿地的关系。开放时间、展览和拍摄规则应在出发当天查阅官方页面。

交通与住宿建议

- **抵达名古屋：** 名古屋官方旅游信息显示，中部国际机场可乘名铁列车前往名古屋站，常见用时约 28 至 35 分钟，实际班次与票价以当天信息为准。到达后先以名古屋站、伏见或荣一带为公共建筑行程的起点，不把私人住宅地址纳入导航。
- **本地移动：** 丰田产业技术纪念馆靠近名铁荣生站，也可从名古屋站搭乘城市观光巴士前往；名古屋市美术馆可由伏见、大须观音或矢场町站步行抵达。两处路线都适合用公共交通完成，并能把住宅研究延伸到工业遗产、材料和公共空间。
- **入场节奏：** 丰田产业技术纪念馆官方信息通常列明 9:30 至 17:00 开放、16:30 停止入场，周一及年末年初闭馆，但临时安排应以官网为准。名古屋市美术馆的展期与开放状态会变化，建议先确认当日展览再安排白川公园周边步行。
- **停留位置：** 名古屋站周边方便机场往返与丰田产业技术纪念馆，伏见和荣则更适合连接白川公园、市中心展馆与餐饮。选择住宿时优先考虑公共交通和公开建筑线路，不以靠近私人住宅为条件；一至两天即可完成以公共文化与工业遗产为主的建筑观察。

探访建议：坡地上的小平屋不应被安排为现实打卡点。最完整的阅读方式，是在公开照片中追踪树林、百叶与室内光线，再用平面和剖面理解一室空间、阁楼与坡地基础；真正到名古屋时，把现场观察留给正式开放的公共文化与工业遗产建筑。

Small House on a Slope

Visit Index: 2.4 / 5.0 | A private home best studied through drawings and images

Spatial Story

- **Treat it as private life, not a destination:** Small House on a Slope is a private residence with no published visit, booking or rental arrangement. The design value lies in how it responds to terrain, woodland and the client's possessions, not in locating the home. Complete the interior reading through the architect's photographs, plans and section; no real itinerary should be organised around finding or reaching the property.
- **Read placement through the terrain:** Begin with the western road views and compare them with plan and section. The site falls 1.2 to 5.4 m below the road, yet the building occupies only a modest level patch near the centre. The concrete platform, slope edge and silver gable show how a reduced footprint limits disturbance rather than trying to dominate the difficult ground.
- **Follow daily life through one room:** Use the entrance view to trace sleeping, living, dining and kitchen zones within the 39 m² main room, without searching for conventional partitions. Low furniture, a post, the kitchen volume and continuous timber floor establish each area. The client's collected furniture and lamps are not decorative additions; they helped determine distance, colour and spatial pause.
- **Use section to understand smallness and extent:** Place the 13 m² loft back into the section. It is neither a sealed second-floor room nor fully detached from the space below, but a suspended platform that adds outlook, storage and flexibility. Ladder, beams and high-level openings show how vertical depth compensates for limited floor area.

Traveler's Toolkit

- **Best Experience:** Approach the project as a remote design study. Review the complete photo sequence, map furniture and activities on the ground-floor plan, then use the section to verify loft, roof and foundations. Daylight and dusk images reveal different parts of the permeation idea: reflection on the silver shell and a warm interior held against deep woodland.
- **Aesthetic Exercise:** Compare the same room with blinds open, blinds closed and at dusk. Note how green, grey and timber change in proportion, then record three relationships: closed shell and concentrated opening, low furniture and upper loft, cool metal and warm wood. This moves the reading beyond the generic label of minimalism.
- **Image Study:** Do not make photographing the private house an objective. Instead, crop published images into a four-part material study of roof reflection, plaster, furniture scale and woodland edge. For an on-site photography exercise, use a formally open public building, place a person as scale without blocking circulation, and follow the venue's rules for tripods and commercial use.
- **Public Alternatives:** In Nagoya, direct the actual visit to the Toyota Commemorative Museum of Industry and Technology and the Nagoya City Art Museum. The former reuses early industrial buildings and demonstrates manufacturing processes; the latter offers a civic building within Shirakawa Park. Check current exhibitions, hours and photography rules on official pages.

Getting There & Where to Stay

- **Arrival:** Nagoya's official visitor information lists Meitetsu rail services from Chubu Centrair International Airport to Nagoya Station, commonly taking about 28 to 35 minutes. Verify the current timetable and fare on the

day. Use Nagoya Station, Fushimi or Sakae as bases for public architecture rather than placing a private residential address in navigation.

- **Local Movement:** The Toyota museum is a short walk from Sako Station and is also served by the Nagoya sightseeing route bus. The Nagoya City Art Museum can be approached on foot from Fushimi, Osu Kannon or Yabacho stations. Both are practical public-transport visits that extend the study toward industrial heritage, materials and civic space.
- **Visit Rhythm:** The Toyota museum currently lists 9:30 am to 5:00 pm, with last admission at 4:30 pm and closure on Mondays and over the year-end period; confirm exceptions on its official site. The art museum's exhibition calendar and daily status change, so verify them before planning time in Shirakawa Park.
- **Where to Stay:** The Nagoya Station area simplifies airport access and the Toyota museum route, while Fushimi or Sakae better connect Shirakawa Park, central museums and dining. Choose for public transport and the open architecture itinerary, not proximity to the residence. One or two days is sufficient for a focused study of civic culture and industrial heritage.

Visit Advice: Do not plan the house as a check-in destination. Read woodland, blinds and changing light through the published photographs, then use plan and section to understand the one-room field, loft and sloping foundations. In Nagoya, reserve on-site observation for formally accessible civic and industrial buildings.