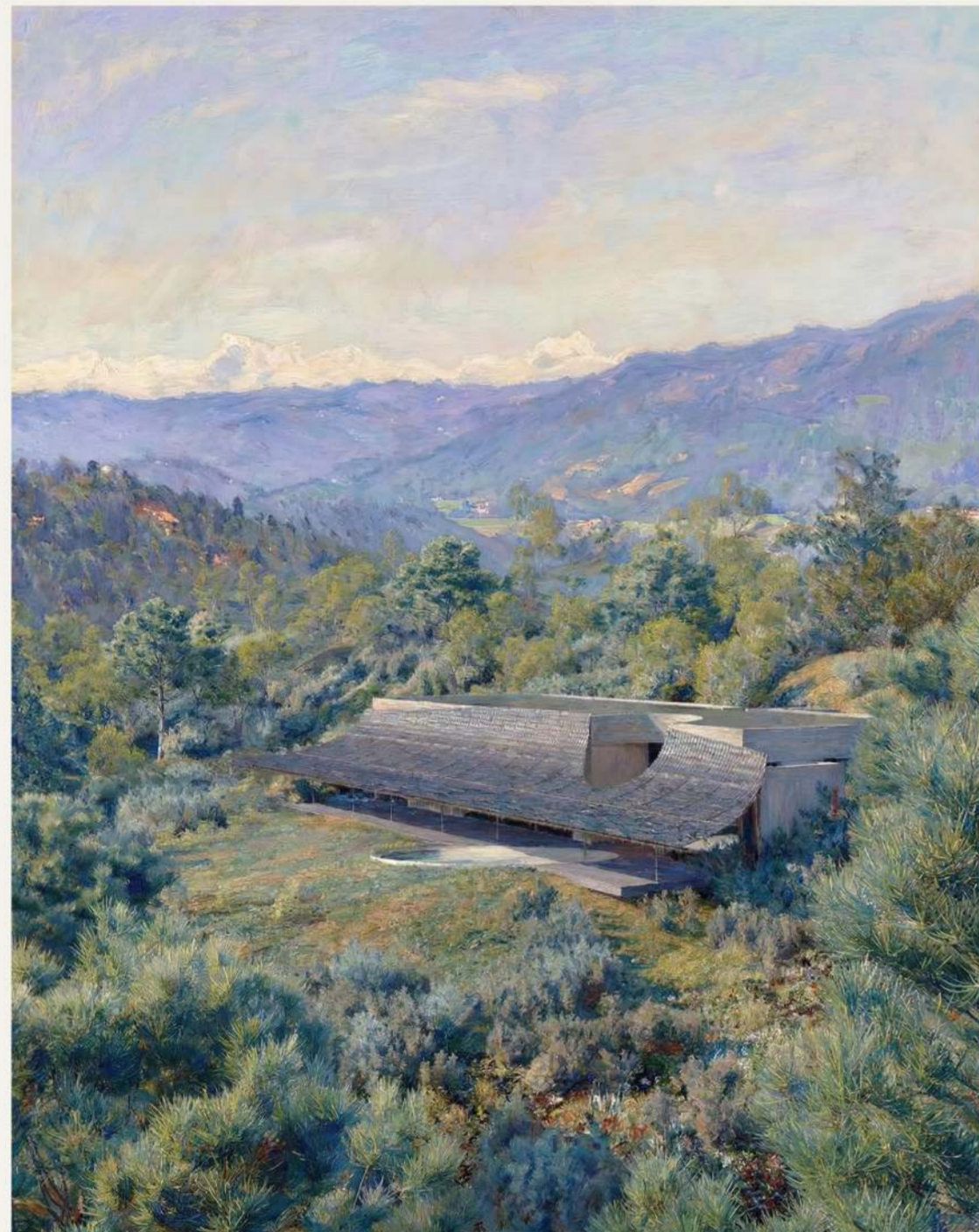


Life could be just.

Life could be just sitting on the grass,
holding a daisy, and not pulling its petals,
not because the answers are known,
but because they are of such little importance
that discovering them would not be worth the life of a flower.

J.Saramago



A House to Learn How to Look Again

Yakushima teaches before it allows itself to be drawn.

Here, landscape is not composed but revealed through dense vegetation, constant moisture, and a climate that shapes everything it touches. The island does not seek to be interpreted, it asks to be observed slowly, patiently, over time.

Here nature does not wait for permission.

Moss advances slowly over stone.

Trees grow twisted, without correction.

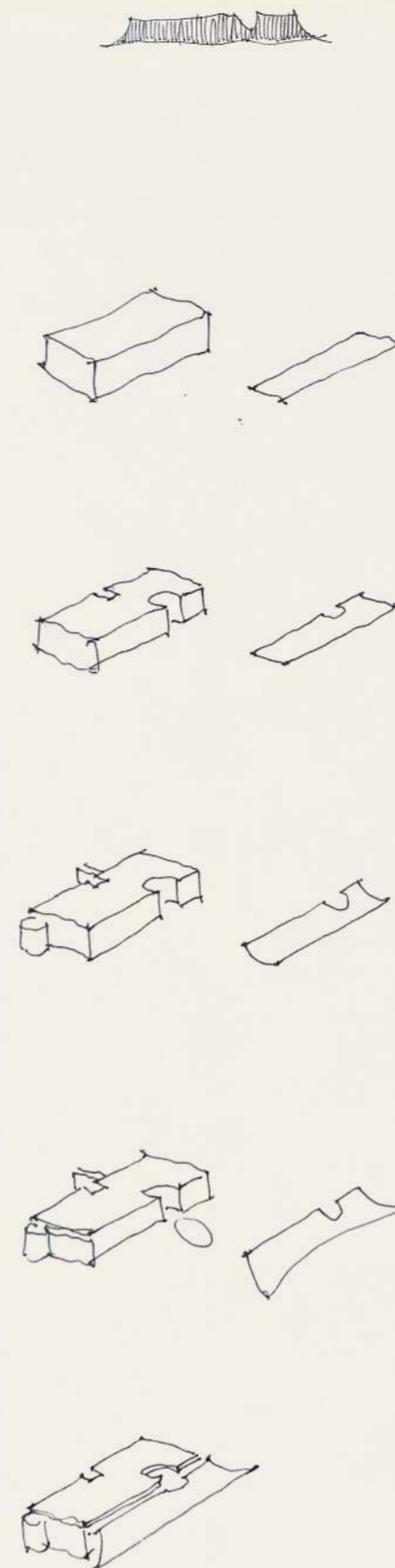
Rain does not announce itself, it simply remains.

Rocks record the seasons on their surface, darkened by water, softened by humidity, dried by the brief generosity of the sun. Nothing is trimmed to fit an image. Nothing is in a hurry to become something else.

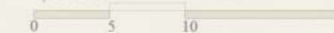
Yakushima feels ancestral.

Here, it is not architecture that shapes the environment, but the environment that shapes everything that dares to exist within it. Time is not measured, it accumulates.

This condition of slowness, of persistence, of quiet resistance became the true starting point of the project.



Site plan
1/500



Learning to see, not to add

In a world driven by speed, immediacy and the constant consumption of intense experiences, perception has become superficial.

Images are replaced before they can be absorbed. Pleasure is compressed into seconds. Attention dissolves.

This house was conceived as an act of opposition to that rhythm.

Not as a retreat from the world but as a pause within it. An interval.

The project does not attempt to add value to the island nor to compete with its presence. That would be futile. Instead, it accepts that the island is already complete and that architecture's role here can only be secondary, precise, almost invisible.

The ambition is simple and demanding at the same time: to create a house that allows the island to be seen, heard, and felt all from within.

The architecture does not seek to impress. It seeks to frame.

To slow down perception. To teach how to contemplate.

Each space is conceived as a deliberate act of observation. Views are not opened indiscriminately but carefully composed, almost cinematic. The house does not offer spectacle, it offers attention. It becomes an instrument through which the island can be known gradually, intimately, over time.



Weight and lightness.

The project is structured around a clear and essential tension.

The main volume, in exposed concrete, is heavy, grounded, almost geological. It rests against the terrain like a newly revealed rock. Stable, patient, prepared to age. Its surface is not protected from time, but offered to it.

Rain, humidity, stains, moss: all are accepted as part of its future form. The building is not finished at the end of construction. It begins there.

In contrast, the curved canopy in front of the house introduces a different condition.

Light, extended, and gently suspended, it reinterprets the traditional engawa not as a nostalgic reference, but as an inhabitable threshold.

Neither interior nor exterior, neither shelter nor exposure, it is a space of transition. A place to remain.

Here, the body slows down.

Here, shade deepens time.

If the concrete volume belongs to the island, the canopy belongs to the human body.

It is the most humane gesture of the project.

Not a gesture towards the landscape, but towards the person who arrives.

Interior

- 01 Entrance - 5.00m²
- 02 Toilet - 2.00m²
- 03 Bedroom - 21.00m²
- 04 Bathroom - 4.50m²
- 05 Bedroom - 22.00m²
- 06 Bathroom - 7.00m²
- 07 Kitchen - 18.50m²
- 08 Dining room - 35.00m²
- 09 Living room - 40.00m²
- 10 Bathroom - 13.00m²
- 11 Closet - 3.50m²
- 12 Bedroom - 15.50m²
- 13 Changing room - 13.00m²
- 14 Sauna - 4.50m²
- 15 Toilet - 2.50m²
- 16 Shower and bath - 9.00m²
- 17 Cold plunge - 3.00m²
- Hallways - 35.00m²
- F - Fireplace

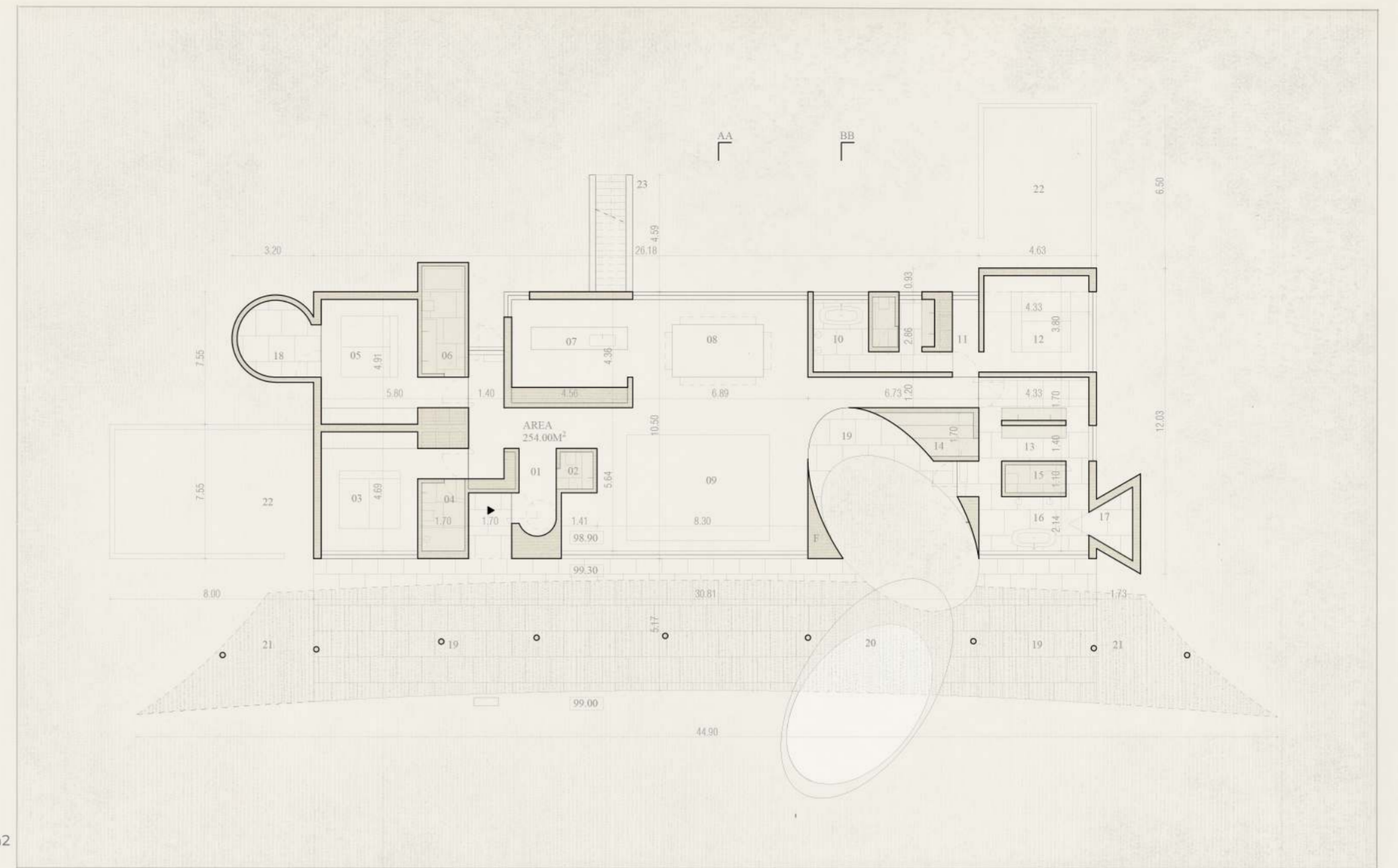
- Net floor area**
254.00m²
- Gross area**
300.00m²

- Outdoor**
- 18 Bedroom terrace - 8.00m²
- 19 Outdoor terrace - 149.50m²
- 20 Pool - 38.00m²
- 21 Parking - 34.00m²
- 22 Equipment storage area - 72.00m²
- 23 Stairs - 8.00m²

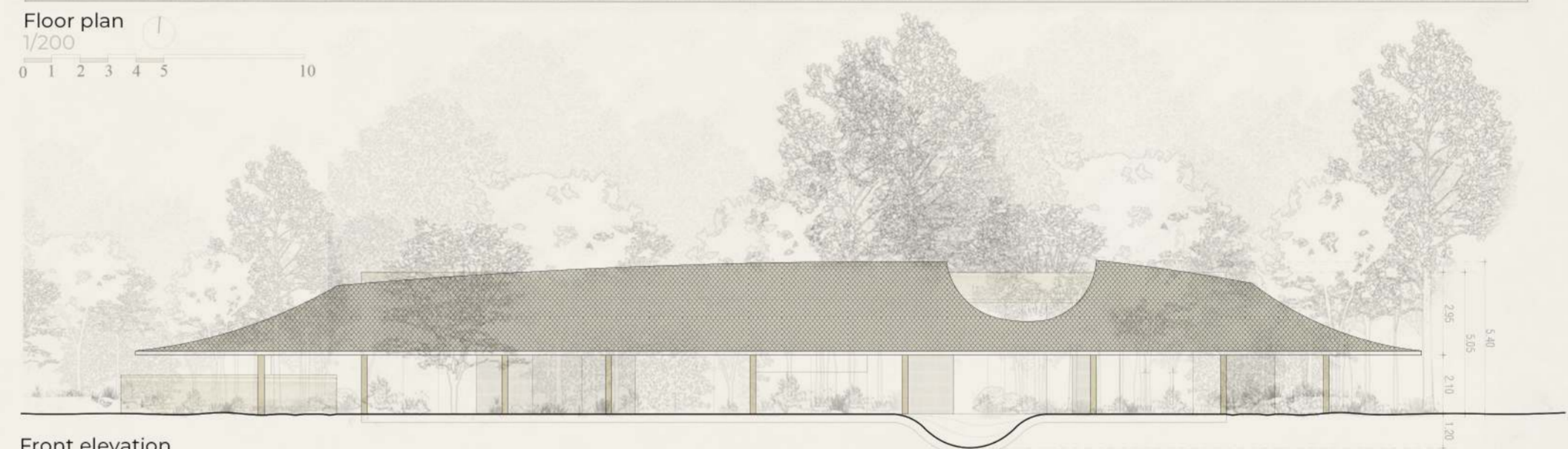
- Outdoor areas**
315.50m²

- Total construction area**
615.50m²

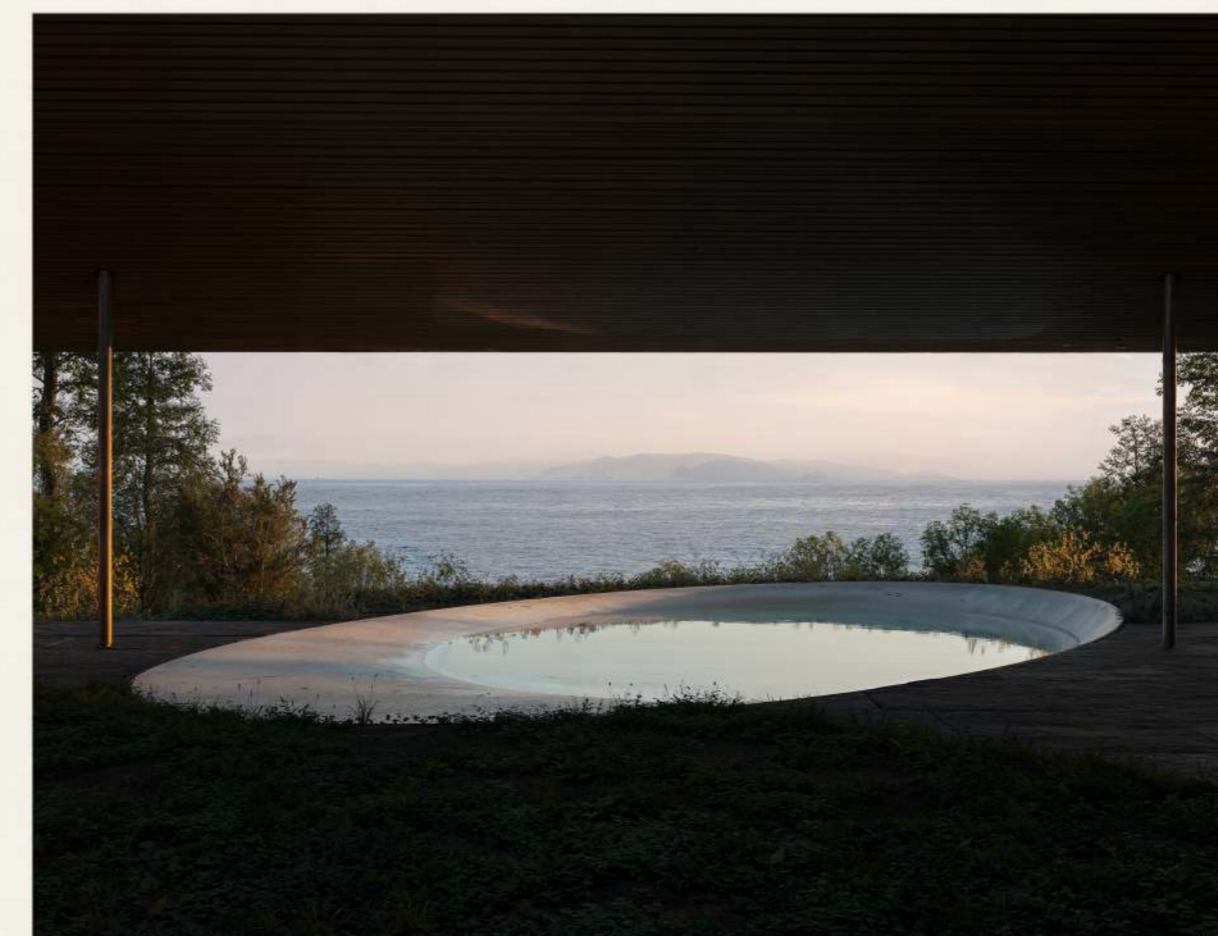
- Building height** 5.40m
Clear ceiling height 4.20m
1 Floor



Floor plan
1/200



Front elevation
1/200



Drawing with rain

In Yakushima, rain is not an event. It is a condition.

For that reason, it is treated not as a problem, but as material. As rain falls onto the canopy it is guided, slowed, and drawn.

Water is not hidden, it is choreographed.

Its path leads towards the oval terrace, where it gathers and remains. During rainy days, the roof of the concrete volume becomes a temporary mirror, a thin layer of water reflecting the sky, the forest, the movement of clouds. Light passes through this surface and enters the house as caustics, unstable, fleeting, never the same twice. Architecture stops being static.

It begins to respond.

Time becomes visible.



Time as luxury.

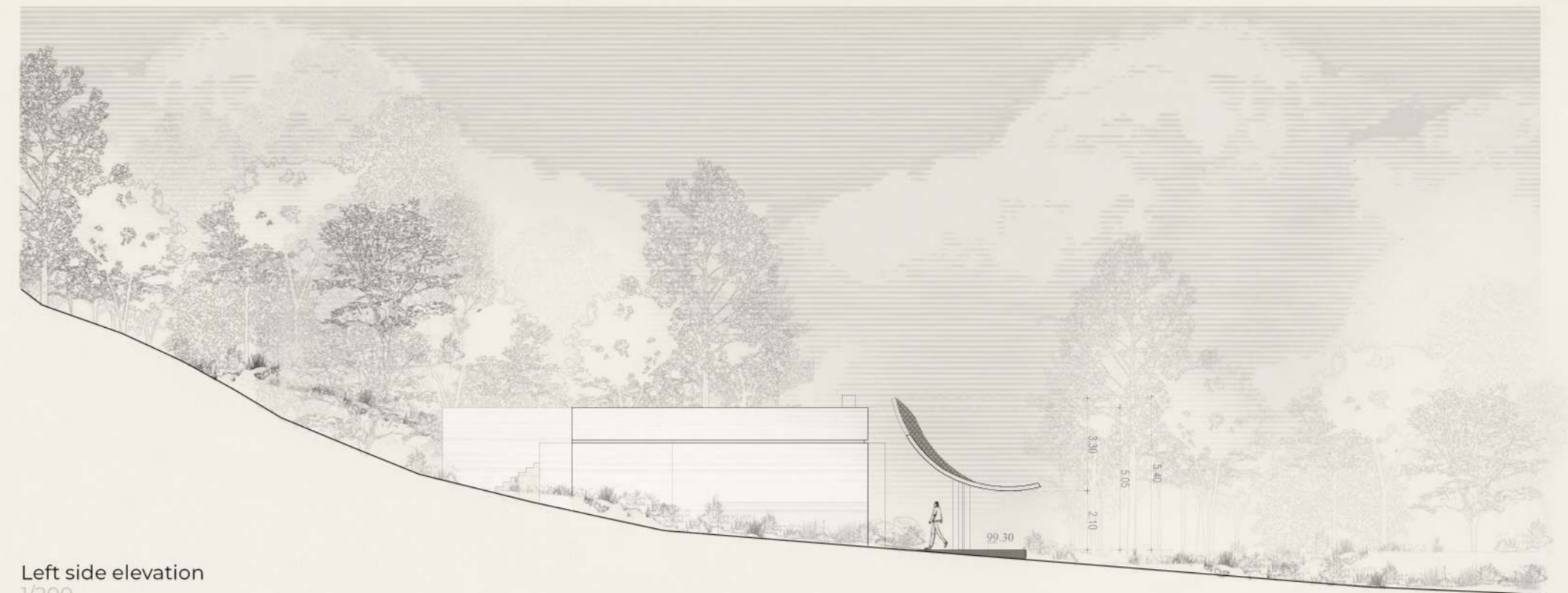
The project embraces the philosophy of wabi-sabi not as an aesthetic, but as an ethic.
Imperfection is not corrected.
Transformation is not resisted.

Materials are chosen for their ability to age, to record climate, to change slowly.
Concrete darkens. Wood deepens in tone. Water leaves traces. Nothing is concealed.

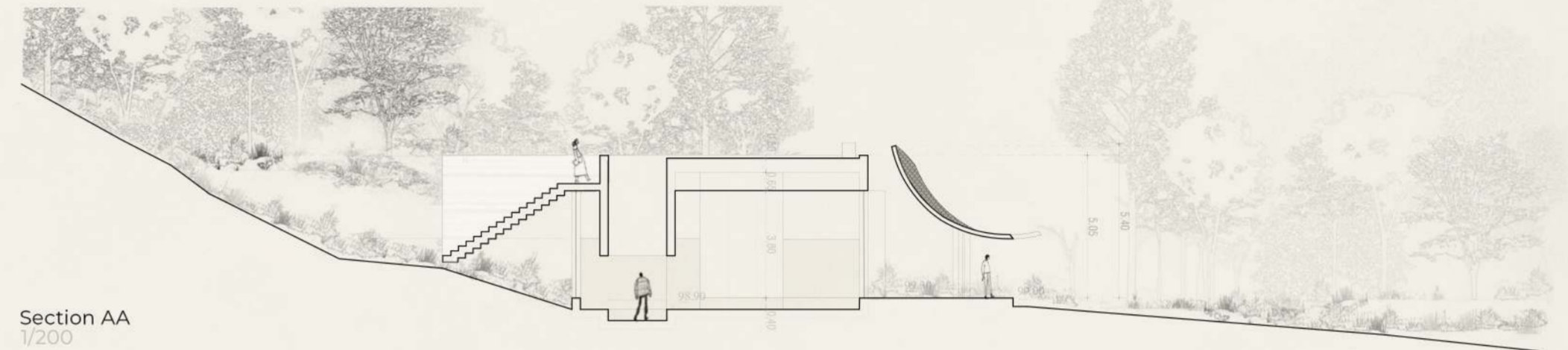
Luxury here is not excess, but duration.

This house does not offer rapid pleasure or constant stimulation. It offers something rarer: the possibility of presence. A place where silence has space. Where the body can recalibrate. Where stress dissolves not through distraction but through alignment with a different rhythm.

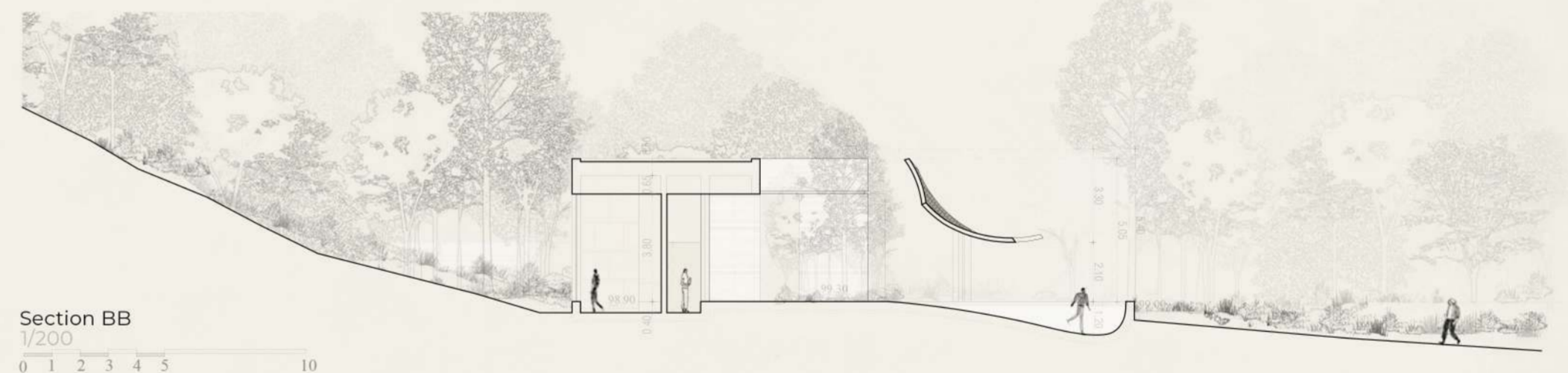
Each visit may be different. Shaped by season, weather, light, yet the essence remains constant. The island teaches consistency. The house supports it.



Left side elevation
1/200



Section AA
1/200



Section BB
1/200

A quiet conclusion.

Ultimately, this is not a house placed on the island.
It is a house that allows the island to enter.

A place where architecture steps back so that nature can advance.
Where living is reduced to its essential gestures: sitting, looking, listening, breathing.

This house exists in that understanding.
Not to search for answers, but to protect the conditions in which they no longer need to be asked.

Life could be just this.

