

MISTÄ ALOITTA  
+  
ASUMISEN RITUAALIT

**MISTÄ ALOITTAAN?**



# TYÖPROSESSI

Liittyminen ympäristöön, näkymät ja ilmansuunnat

Historia

Maisema, topografia, kasvillisuus

Liikenne, siirtyminen

Pienilmasto

Sosiaalinen ympäristö

Yksityinen / julkinen

Paikallisuus

Käyttäjät, toiminta

Tilavaatimukset

Materiaalit / tunnelma

Malli työvälineenä

Konsepti

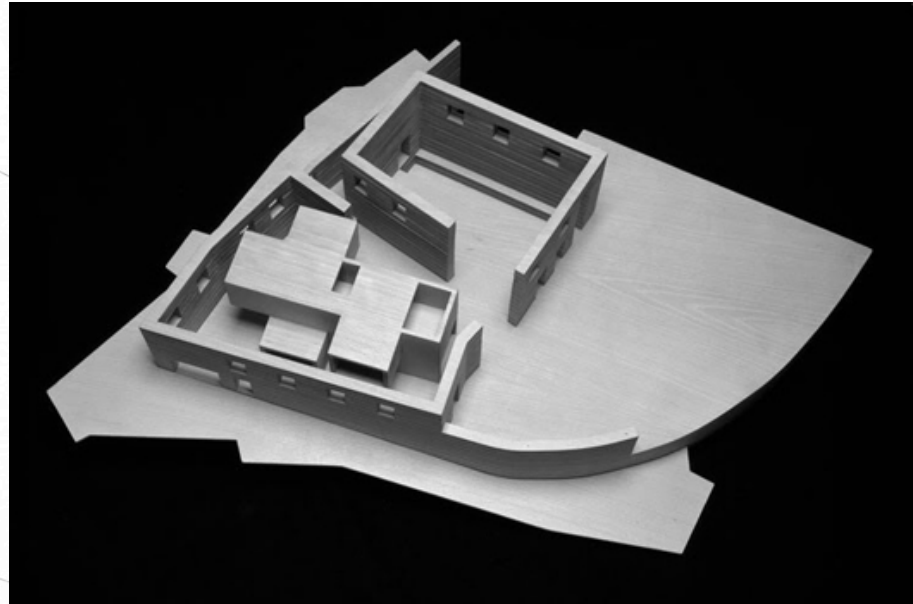
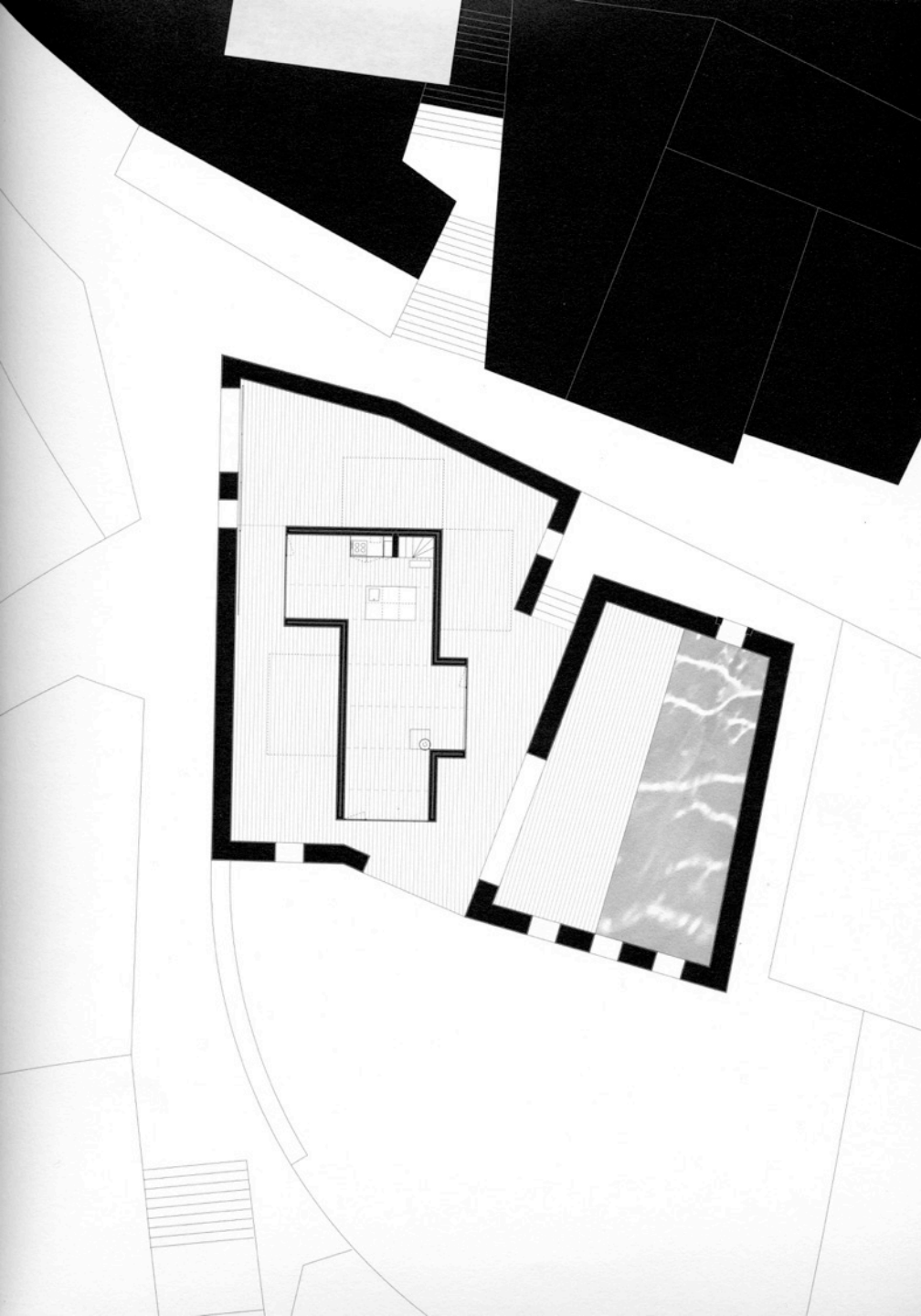
Idean kirkkaus

Erityyppiset ratkaisumallit



# LIITTYMINEN YMPÄRISTÖÖN

- kaupunkikuva
- ympäröivä rakennuskanta
- rakeisuus ja mittakaava



Aires Mateus  
Casa Em Alenquer



Felix Claus  
Kees Kaan

# HISTORIA

- ajalliset kerrostumat
- rakennushistoria
- tarinat





Pierre Chareau  
Maison de Verre

# MAISEMA

- maastomuodot ja rajat
- kasvillisuus
- näkymät tontilta ja tontille





Carl-Viggo Hølmebakk  
lommökki Risør





Alvar Aalto  
Kauttuan terrassitalot





Jørn Utzon  
Oma talo, Mallorca

# LIIKENNE

- saavutettavuus (jalan, autolla, pyörällä)
- tulosuunnat, yhteydet
- logistiset mahdollisuudet





Tiger illustration on the rear of the bus.

T-905 AGL

FUSO

とうてつ

ABABU BILIONI

TAXI

T 102 AAH

1110

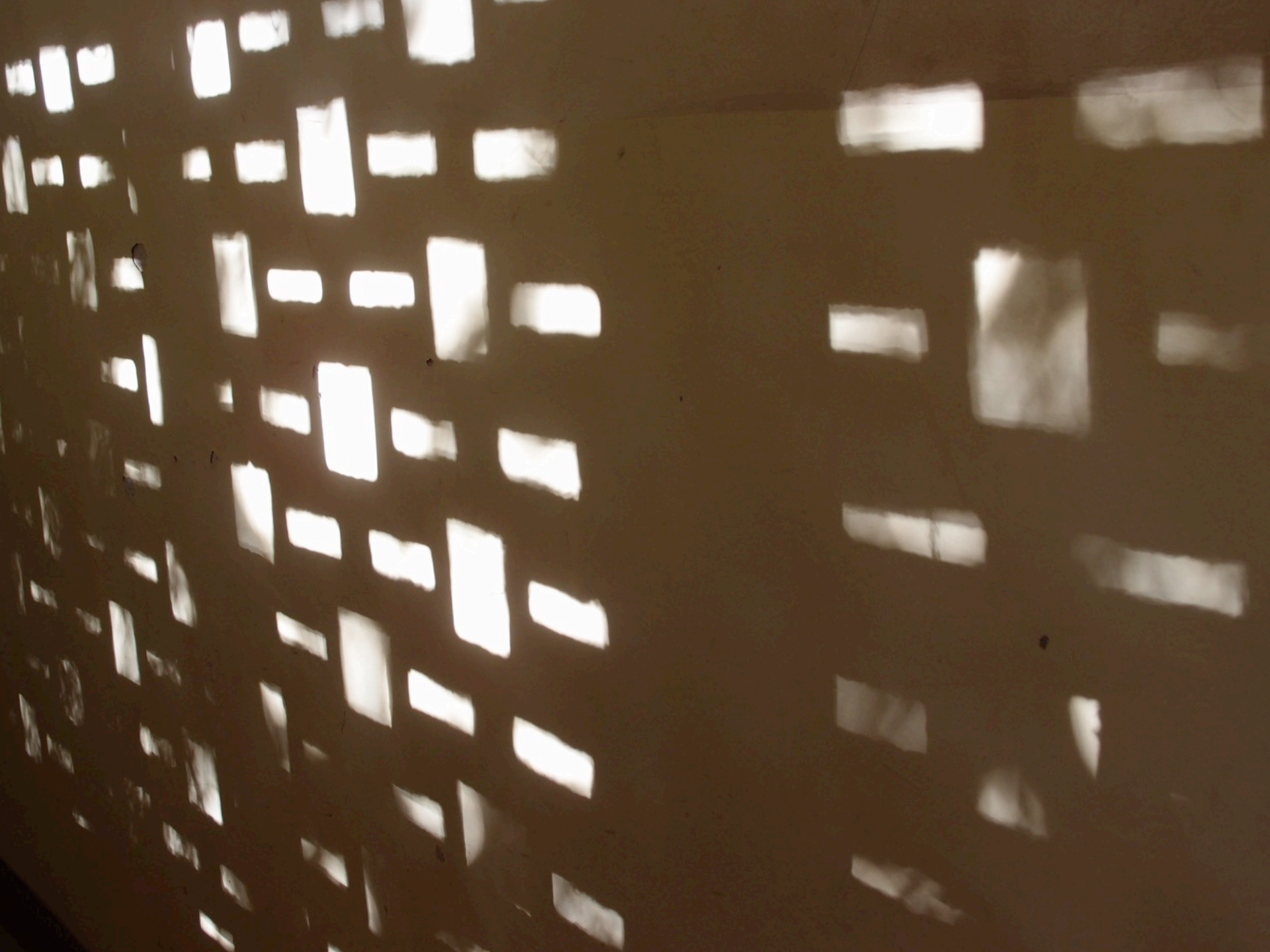






# PIENILMASTO

- tuuliolosuhteet
- päivänvalo ja keinovalo
- ilmanlaatu - hajut ja tuoksut
- äänimaailma







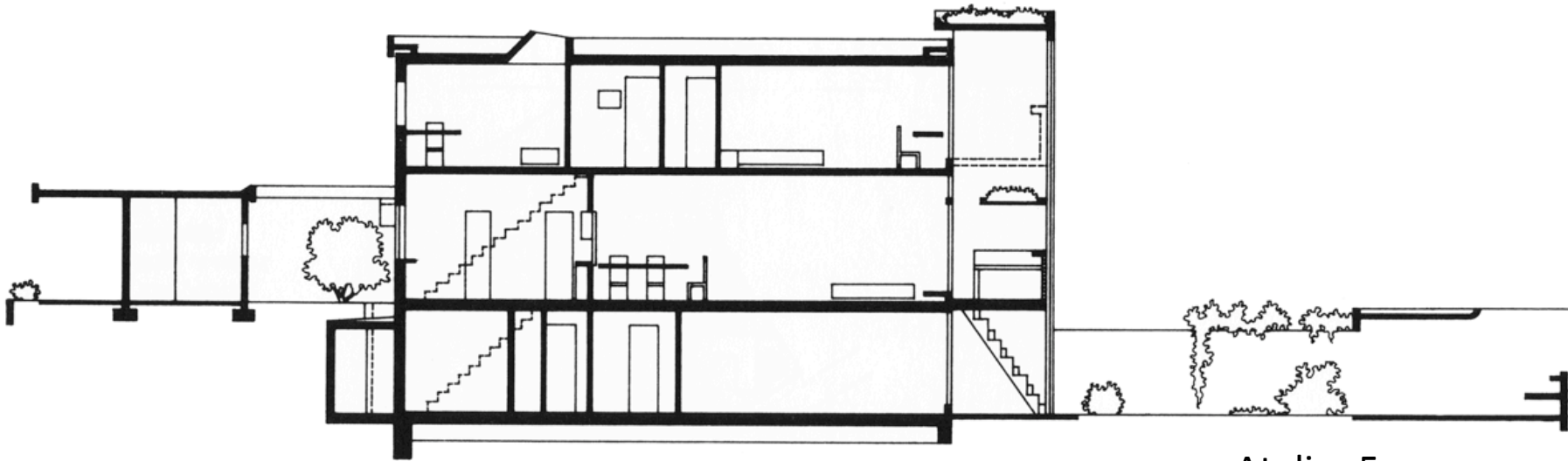
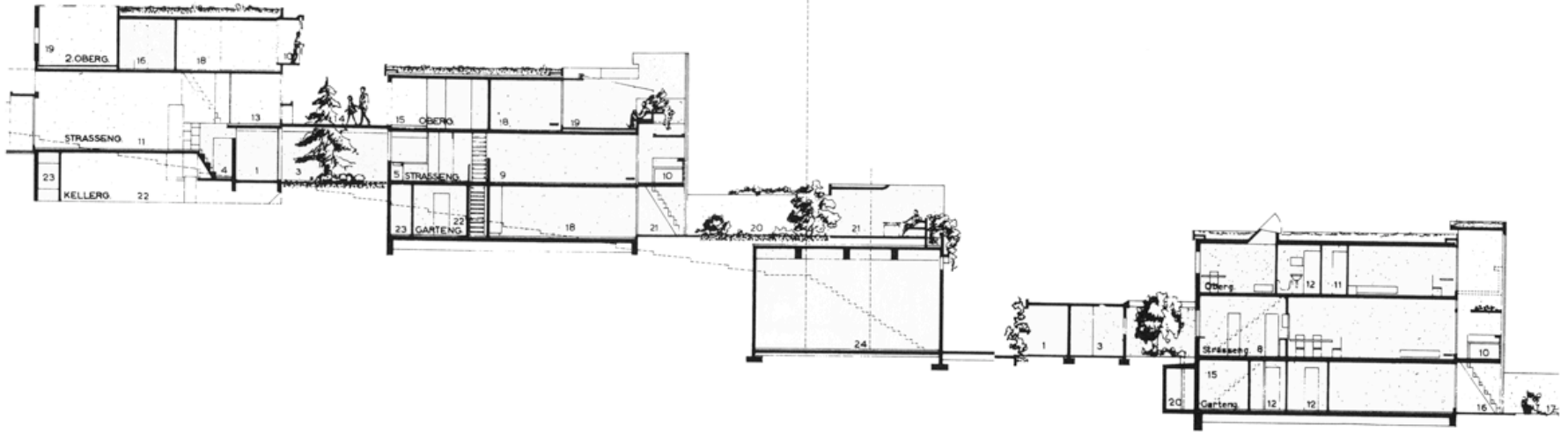
# SOSIAALINEN YMPÄRISTÖ

- asukasprofiili
- palvelurakenne





YKSITYINEN / JULKINEN



Atelier 5  
Siedlung Halen









SCHRITTEMPO  
VORSICHT  
KINDER



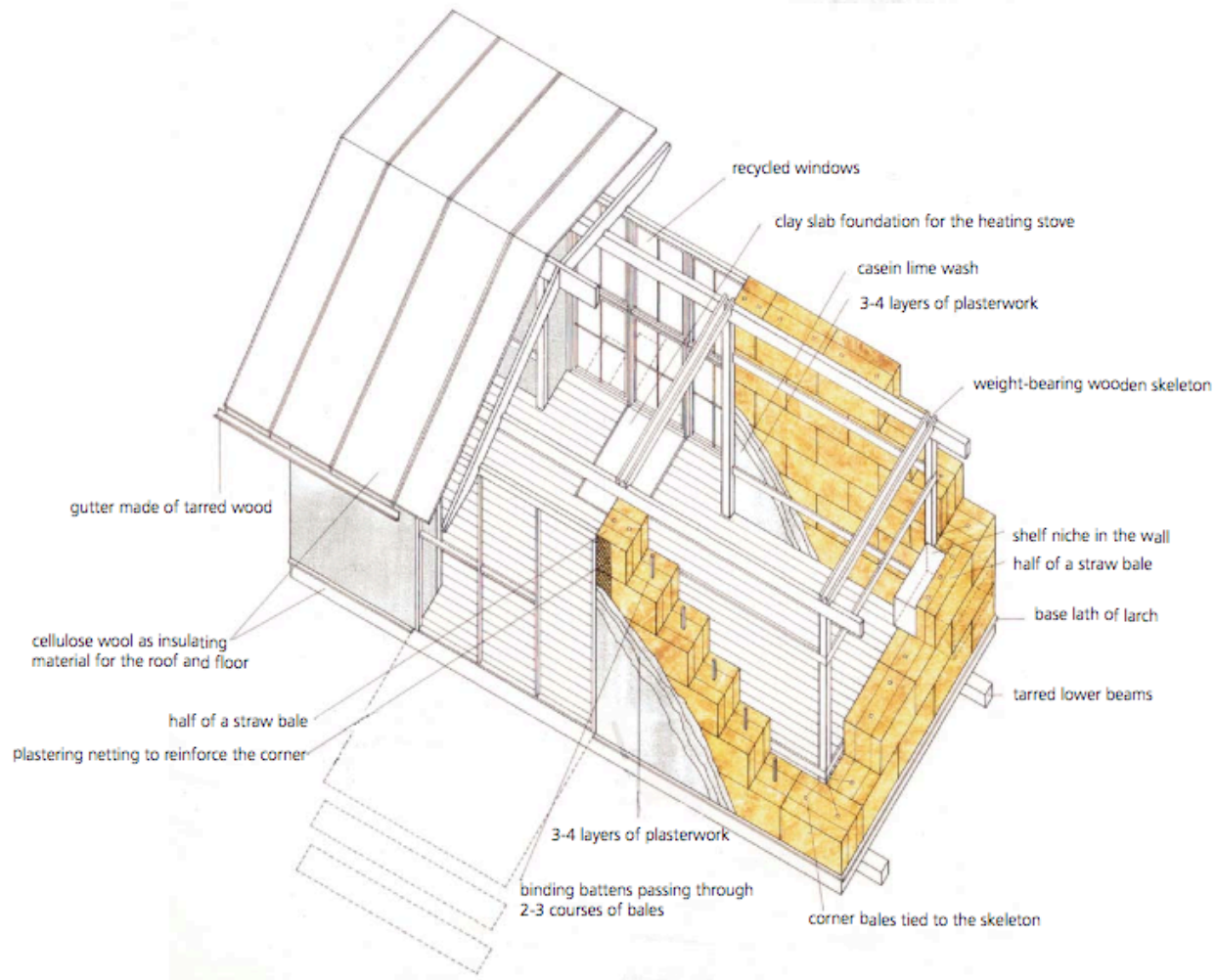
Wegweiser  
zum Hauptgebäude  
des Instituts





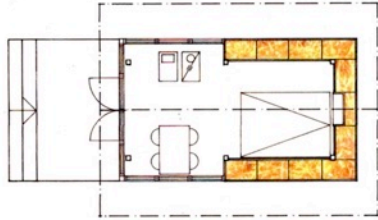
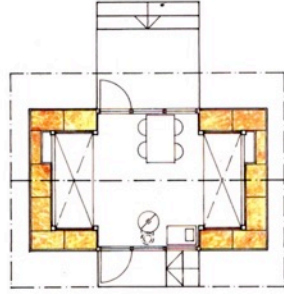
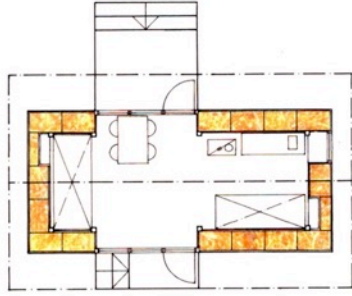
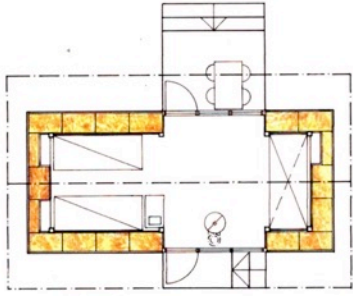


**PAIKALLISUUS**



AXONOMETRIC STRUCTURAL DRAWING

Jenni Reuter  
Olkipaalitalo

















# KÄYTTÄJÄT TOIMINTA

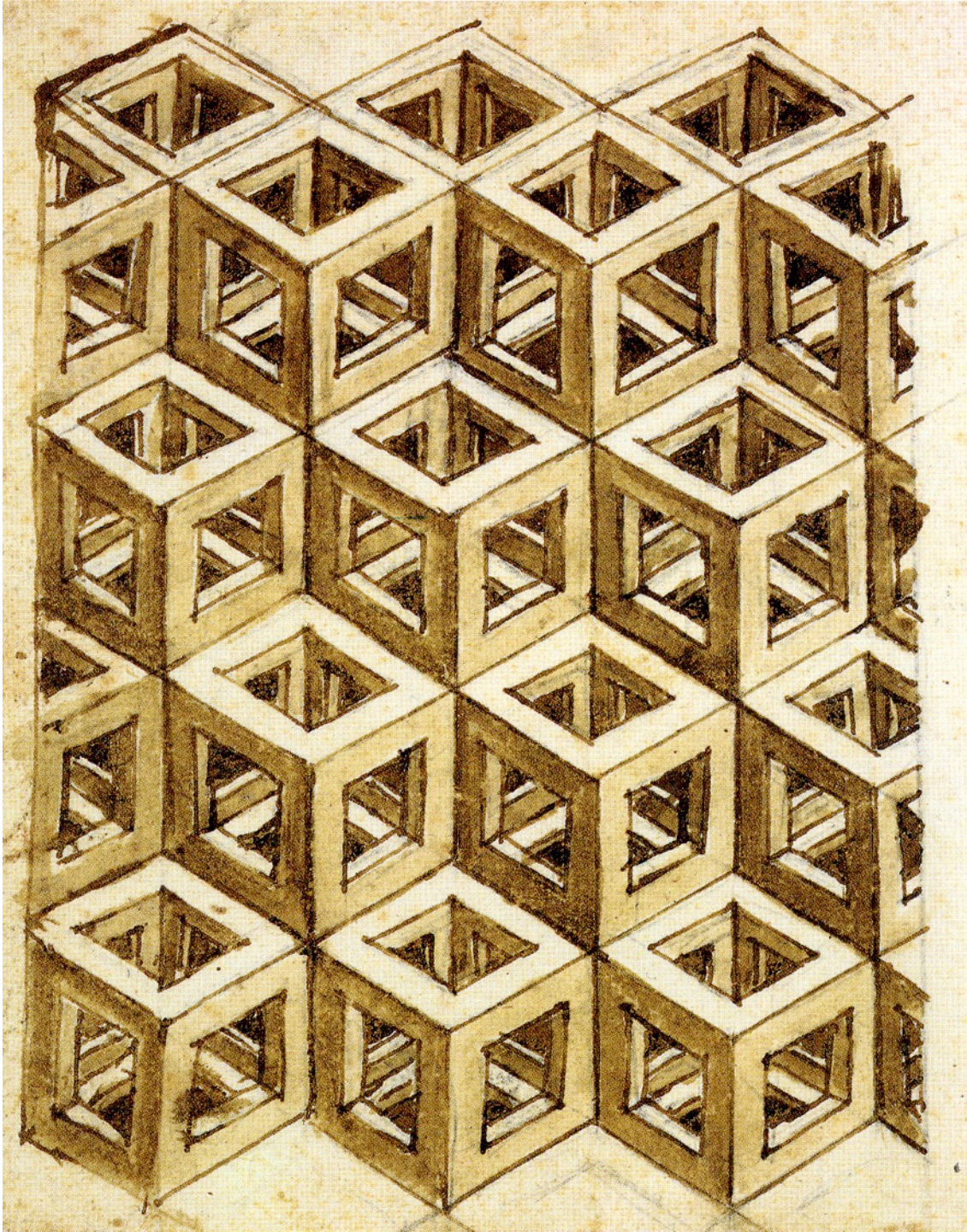




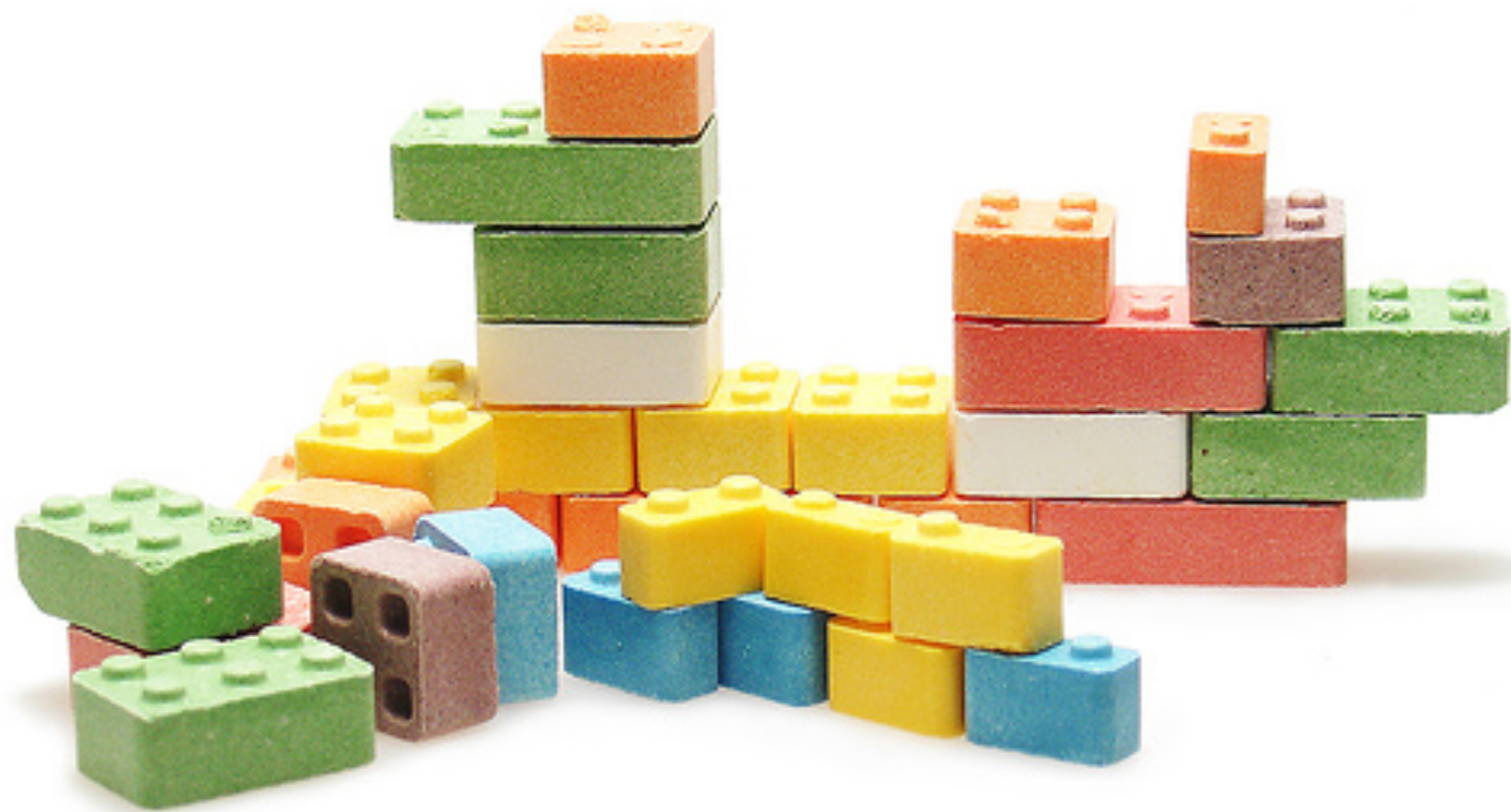
Charles ja Ray Eames  
Eames House

TILAVAATIMUKSET











# MATERIAALIT, TUNNELMA



















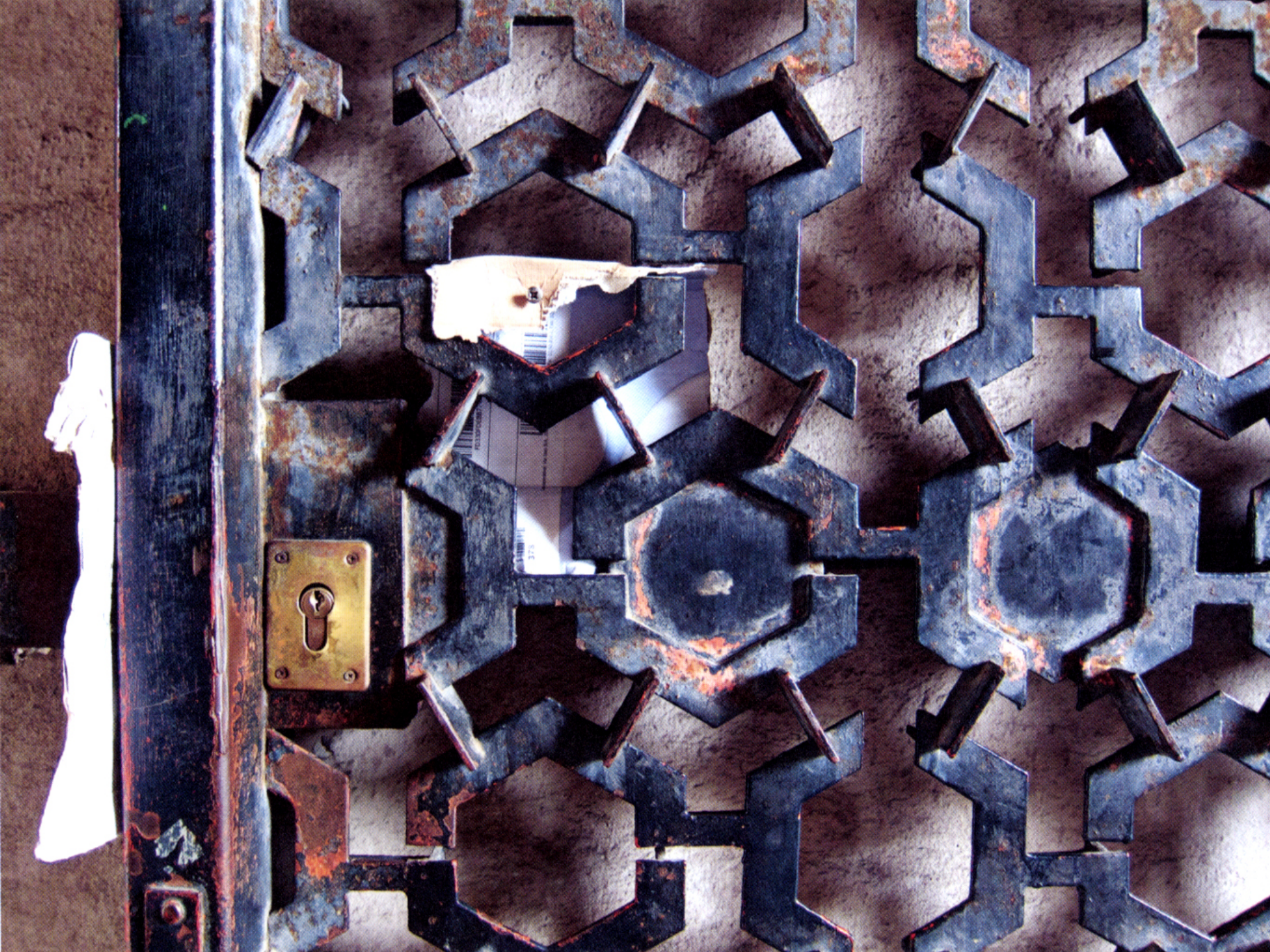
























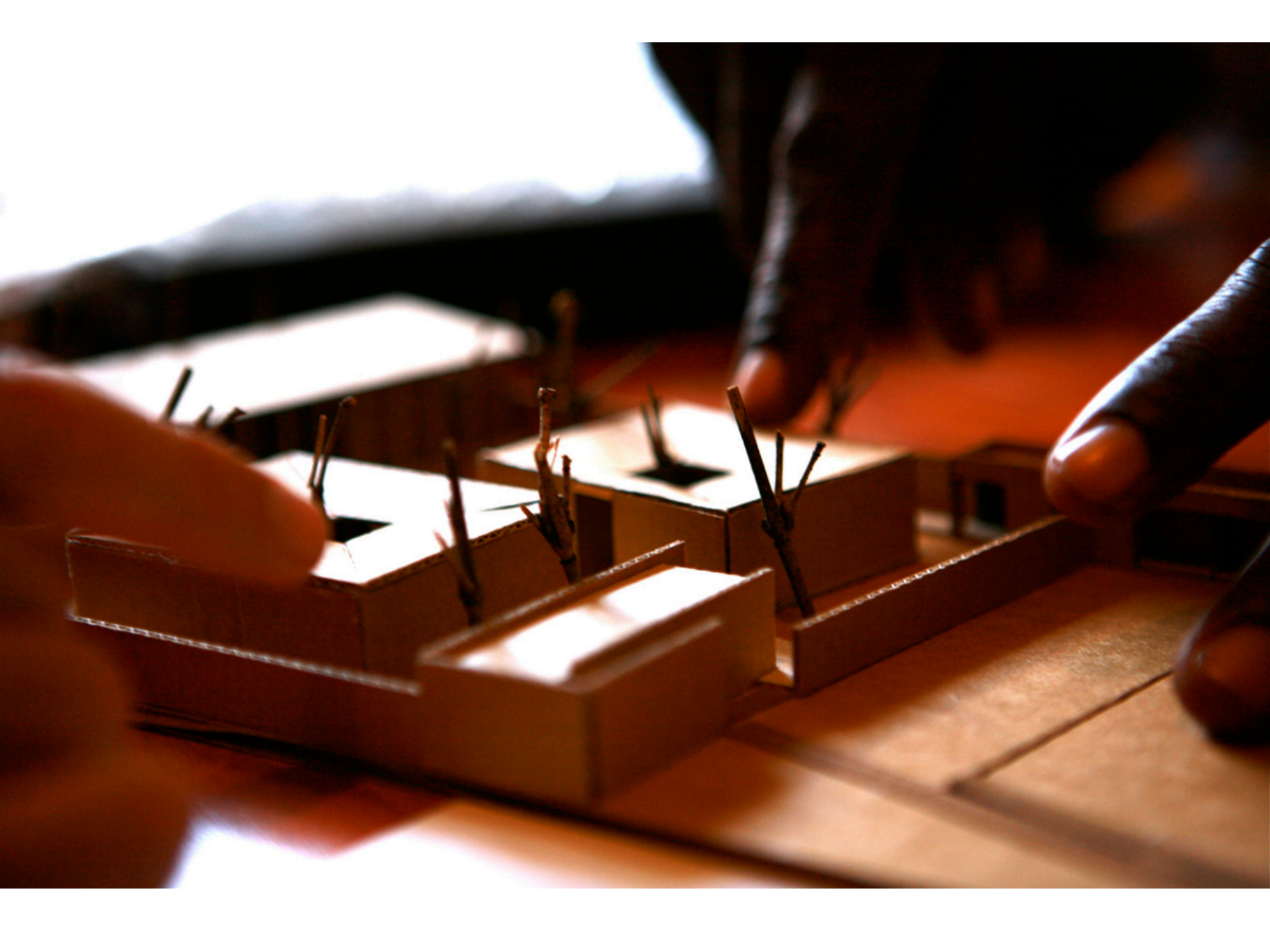


MALLI TYÖVÄLINEENÄ











**KONSEPTI**





Charles ja Ray Eames  
Eames House







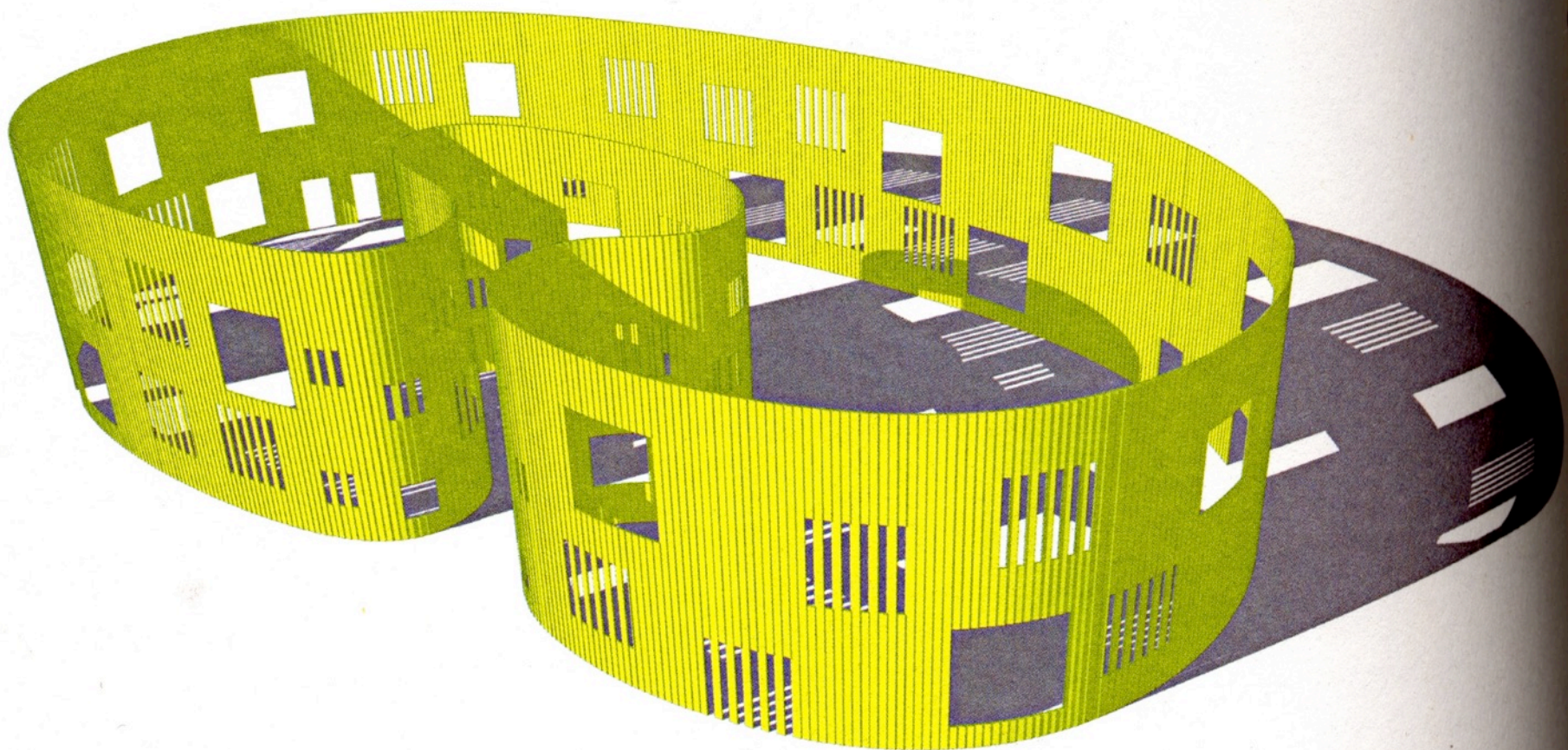


Lacaton Vassal  
Latapie House, Floriac



# IDEAN KIRKKAUS





Tham Videgård  
Päiväkoti Tukholmassa







Tham Videgård  
Treehotel, Harad, Ruotsi







# ERITYYPPISET RATKAISUMALLIT





# ASUMISEN RITUAALIT

saapuminen

sisääntulo

ruuanlaitto - syöminen

herääminen

peseytyminen

nukkumaanmeno

asuminen ulkotilassa



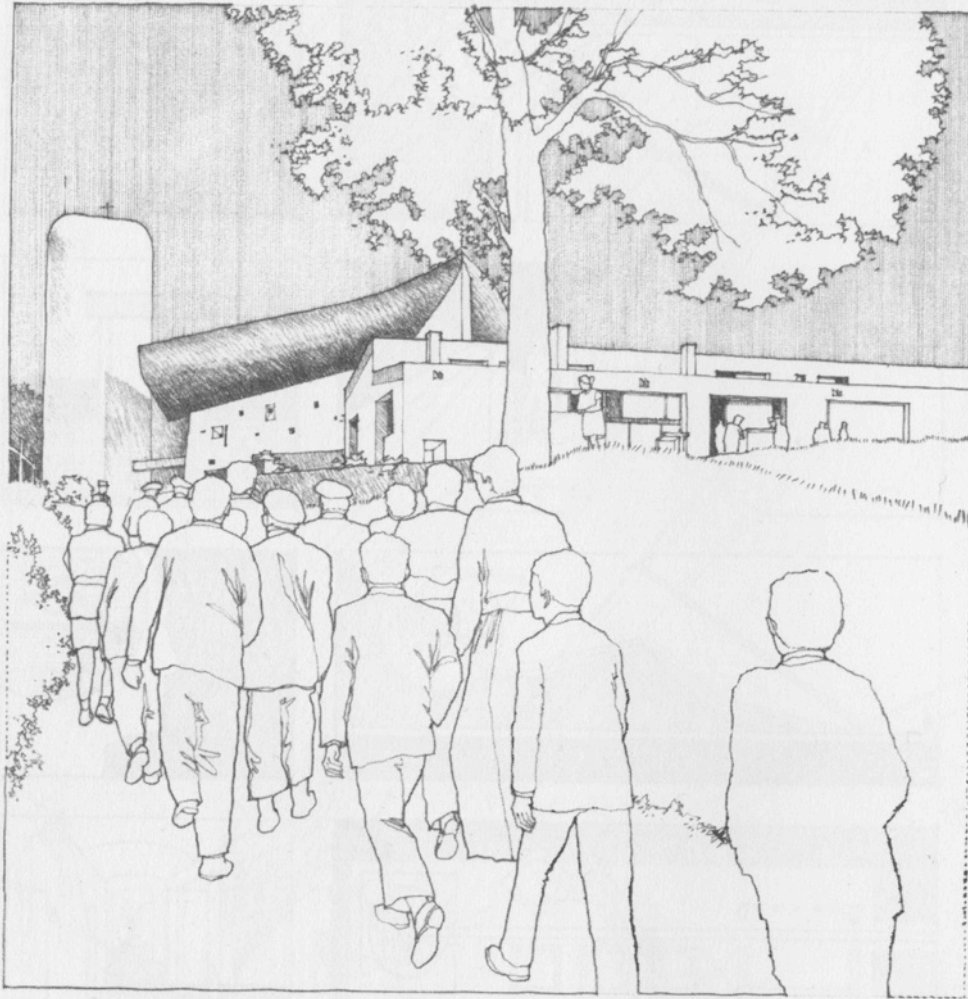
"The simplest form is not always the best, but the best is always simple."

Heinrich Tessenow, arkkitehti (1876-1950)

# saapuminen



# THE BUILDING APPROACH



APPROACH TO NOTRE-DU-HAUT, Ronchamp, France, 1950-55. Le Corbusier

Prior to actually entering a building's interior, we approach its entrance along a path. This is the first phase of the circulation system, during which we are prepared to see, experience, and use the building's spaces.

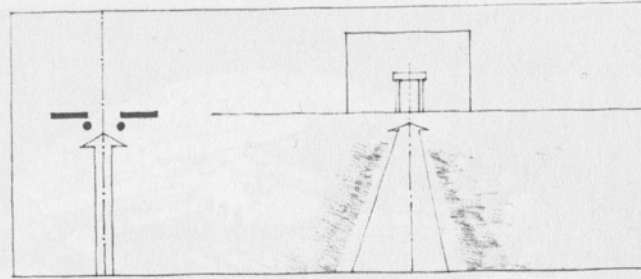
The approach to a building and its entrance may vary in duration, from a few paces through a compressed space to a lengthy and circuitous route. It can be frontal to a building's face, or oblique to it. The nature of the approach may contrast with what is confronted at its termination, or it may be continued on into the building's interior sequence of spaces, obscuring the distinction between inside and outside.

Architecture: Form, Space & Order  
Francis D. K. Ching

# THE BUILDING APPROACH

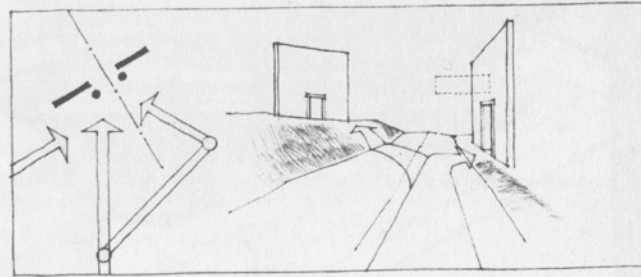
## 1. FRONTAL

- A frontal approach leads directly to a building's entrance along a straight, axial path.
- The visual goal that terminates the approach is clear; it can be the entire front facade of a building or an elaborated entrance within it.



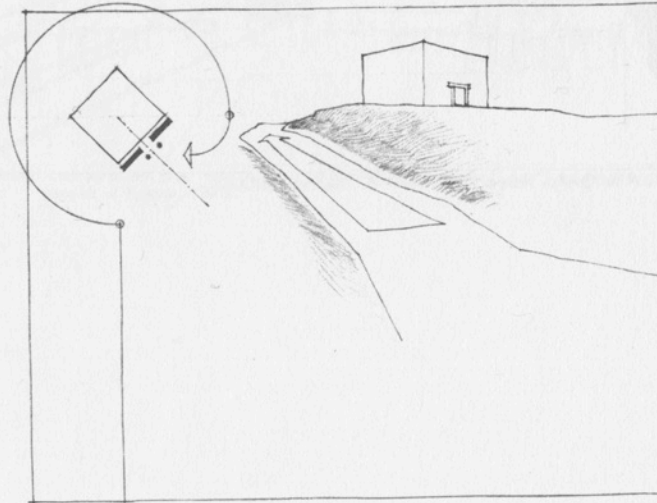
## 2. OBLIQUE

- An oblique approach enhances the effect of perspective on a building's front facade and form.
- The path can be re-directed one or more times to delay and prolong the sequence of the approach.
- If a building is approached at an extreme angle, its entrance can project beyond its facade to be more clearly visible.



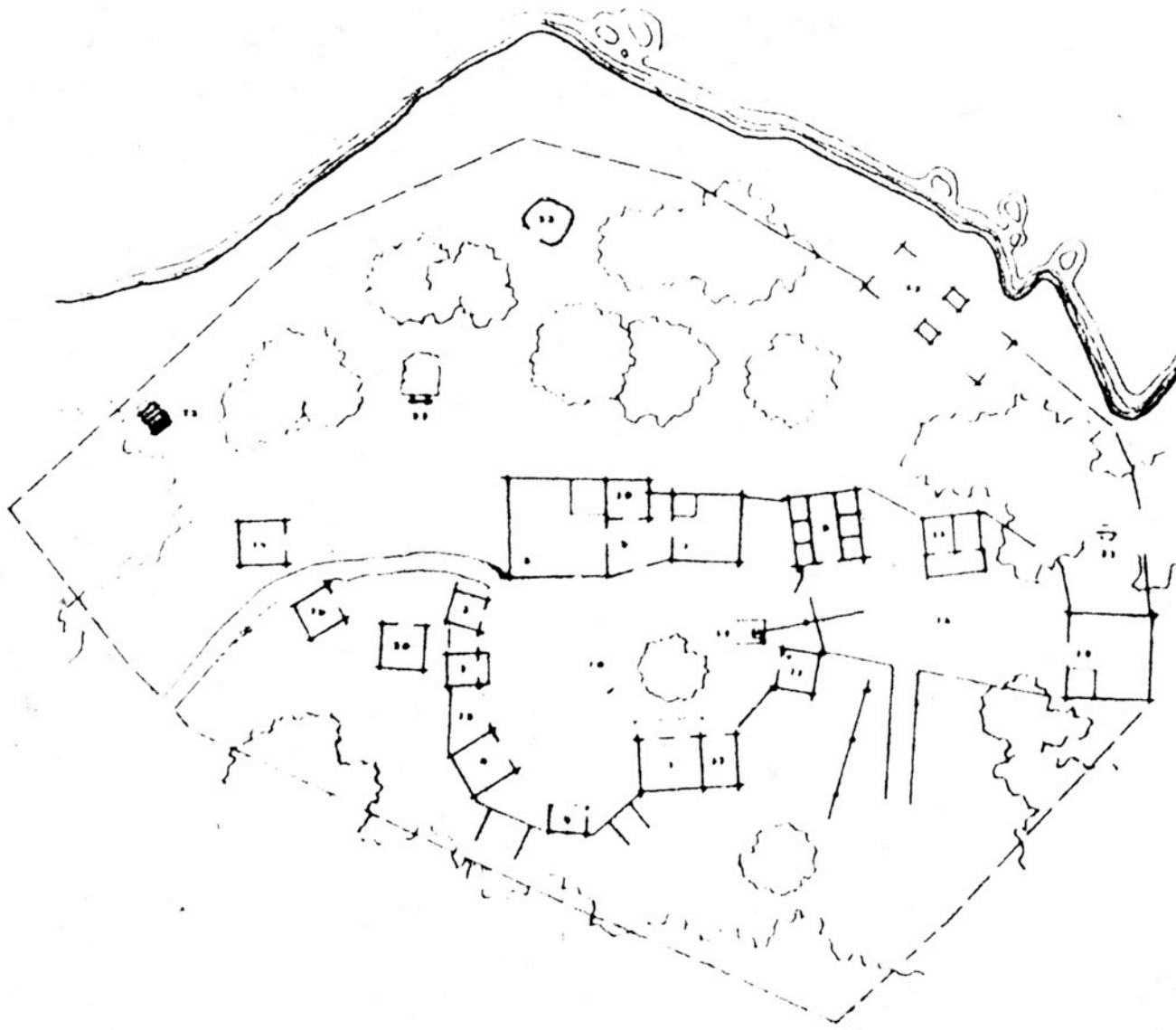
## 3. SPIRAL

- A spiral path prolongs the sequence of the approach, and emphasizes the three-dimensional form of a building as it moves around the building's perimeter.
- The building's entrance might be viewed intermittently during the approach to clarify its position, or it can be hidden until the point of arrival.



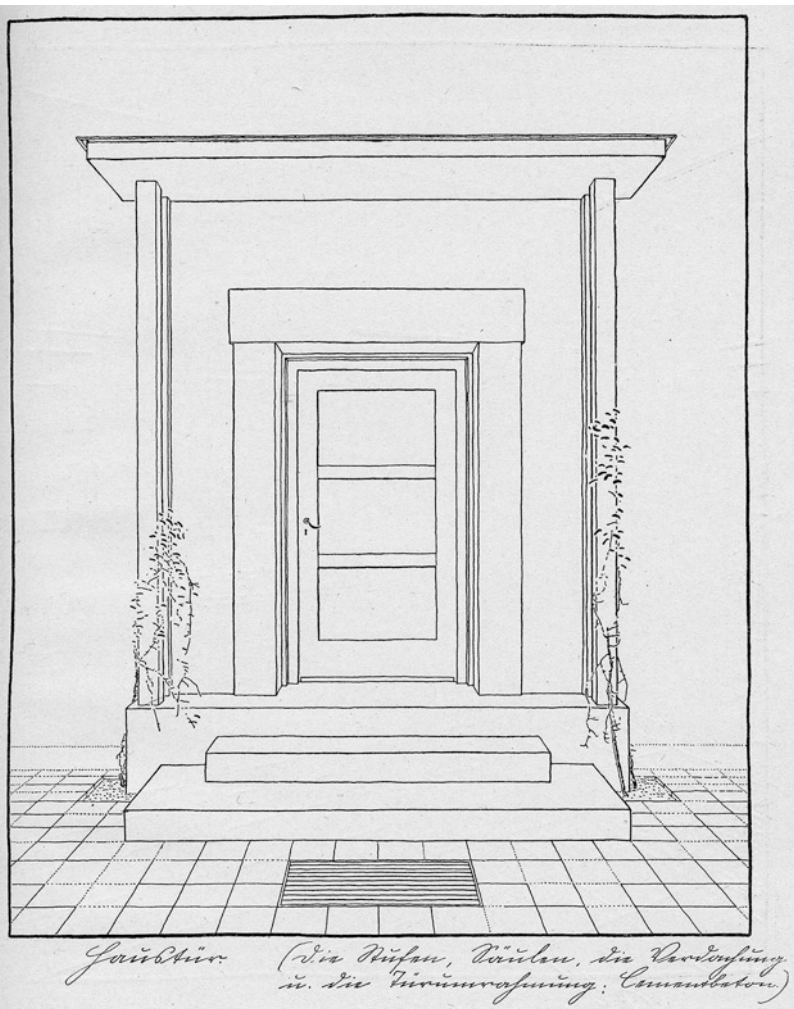






Niemelän torppa, 1700-1800-luku, Seurasaari Helsinki

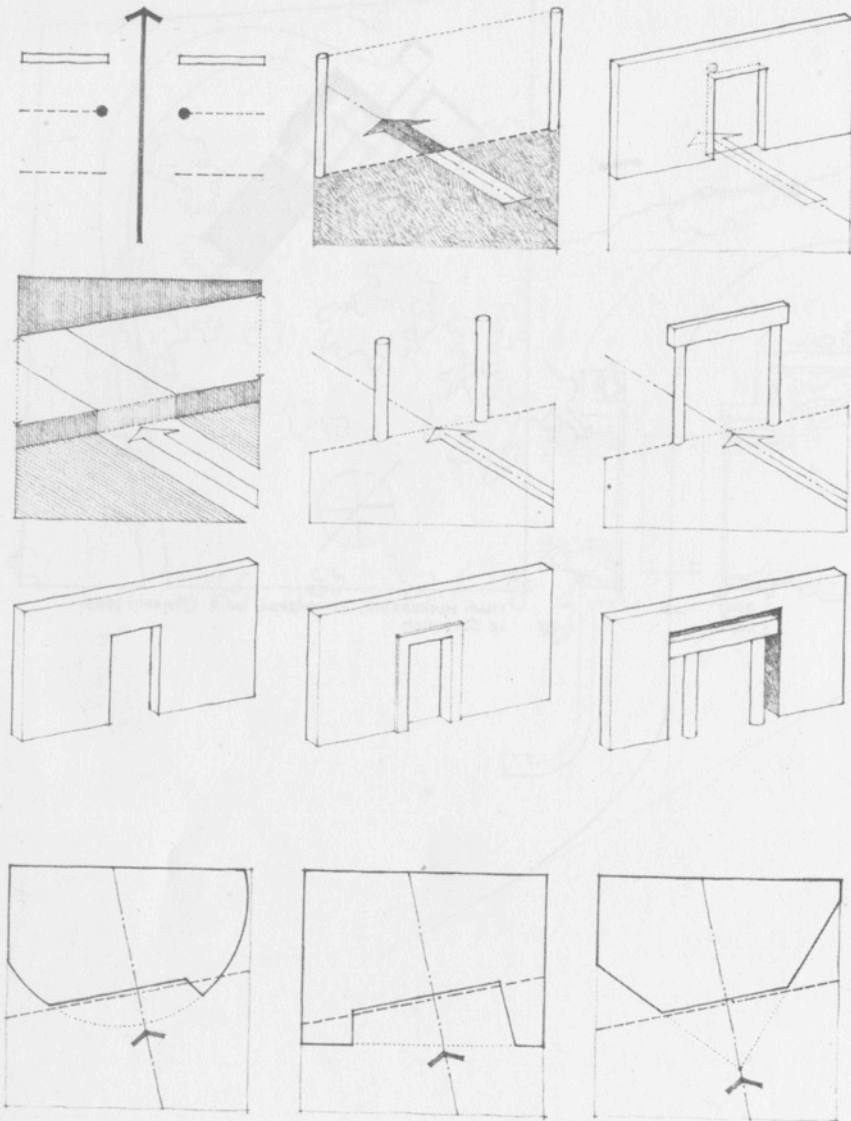




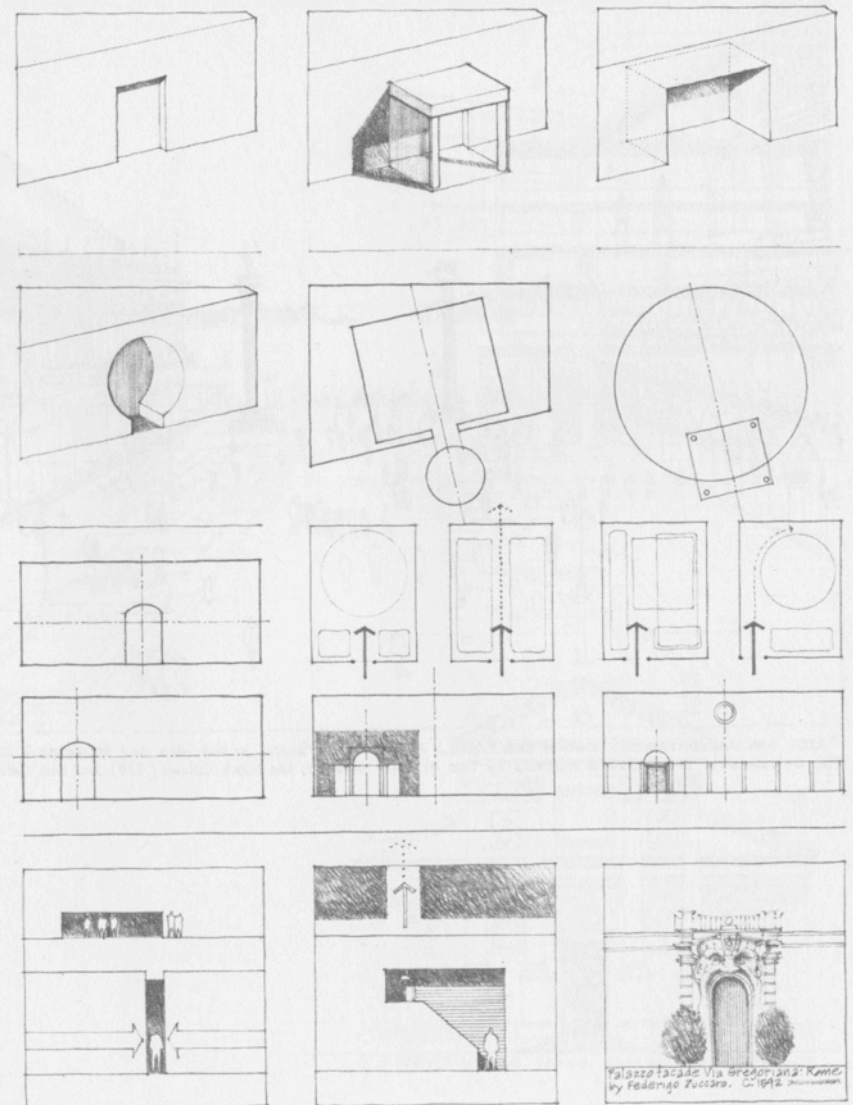
Heinrich Tessenow, arkkitehti (1876-1950)

sisääntulo

# BUILDING ENTRANCES



# BUILDING ENTRANCES

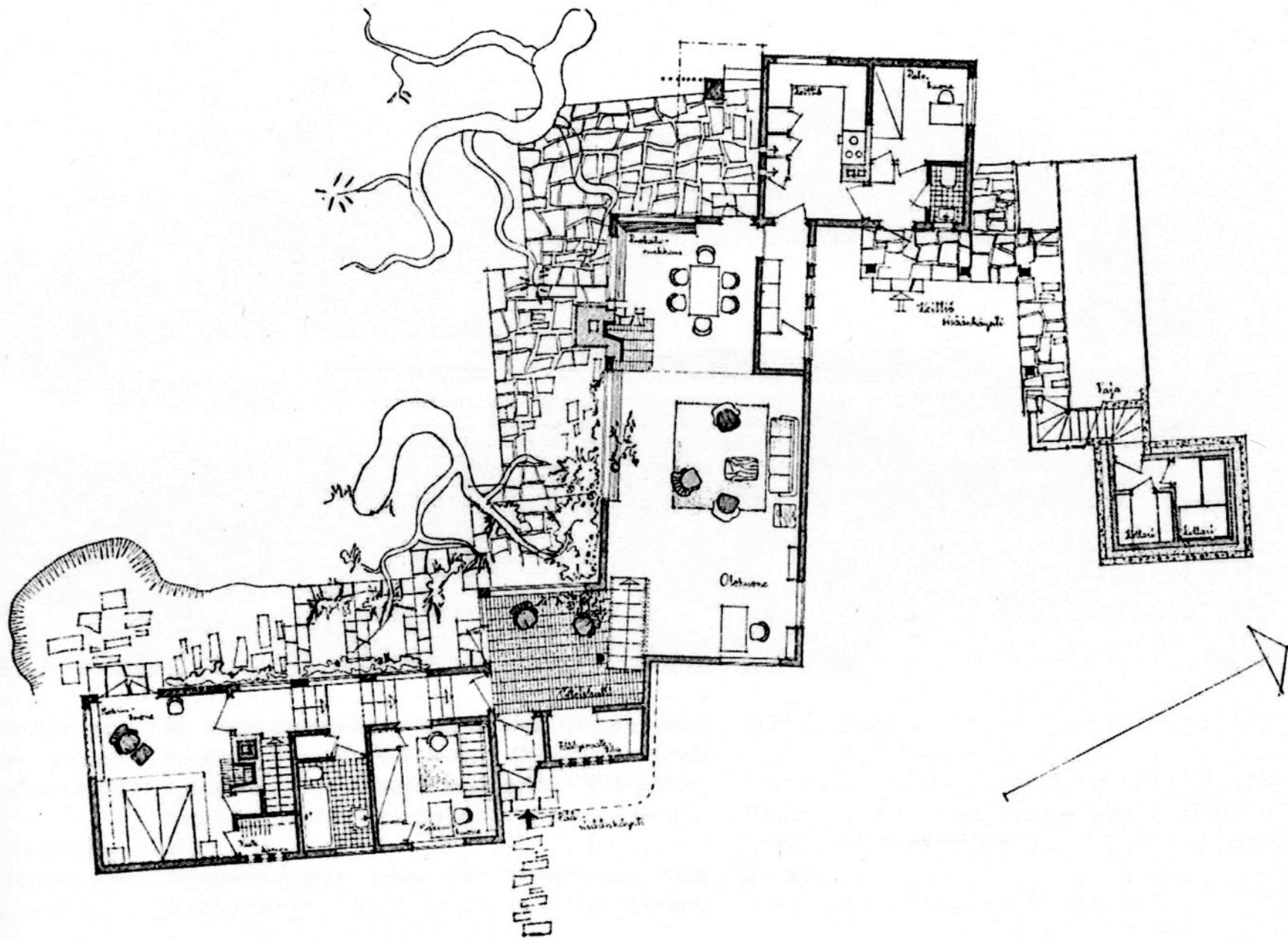










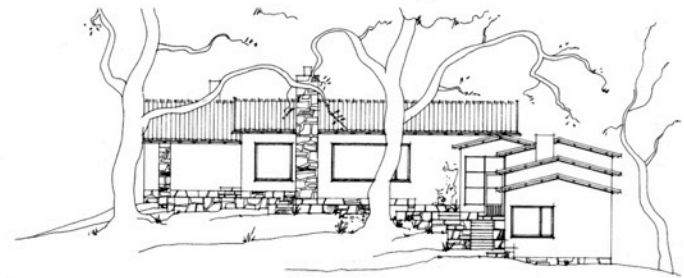
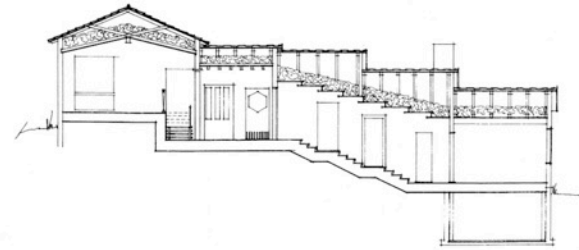
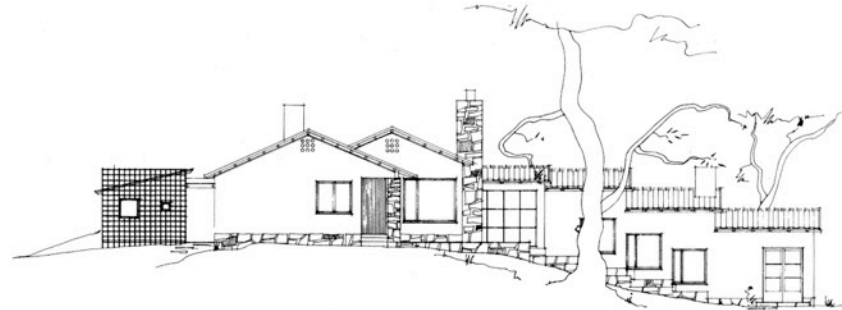
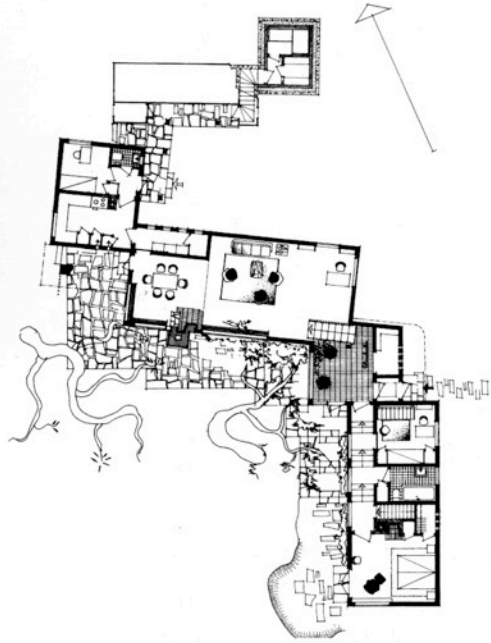


Villa Nuuttila, Kuusisto, arkkitehti Erik Bryggman 1947-49







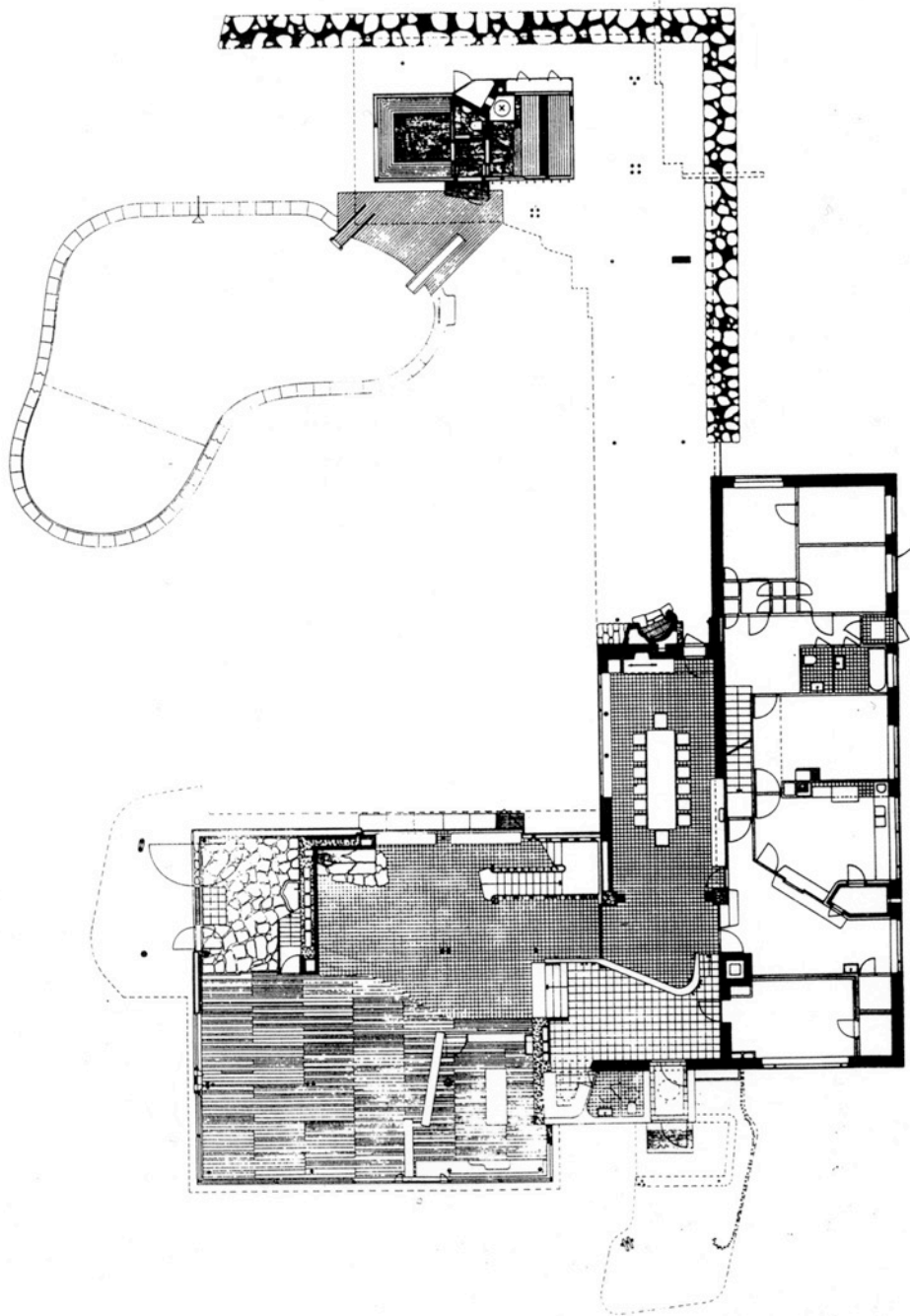






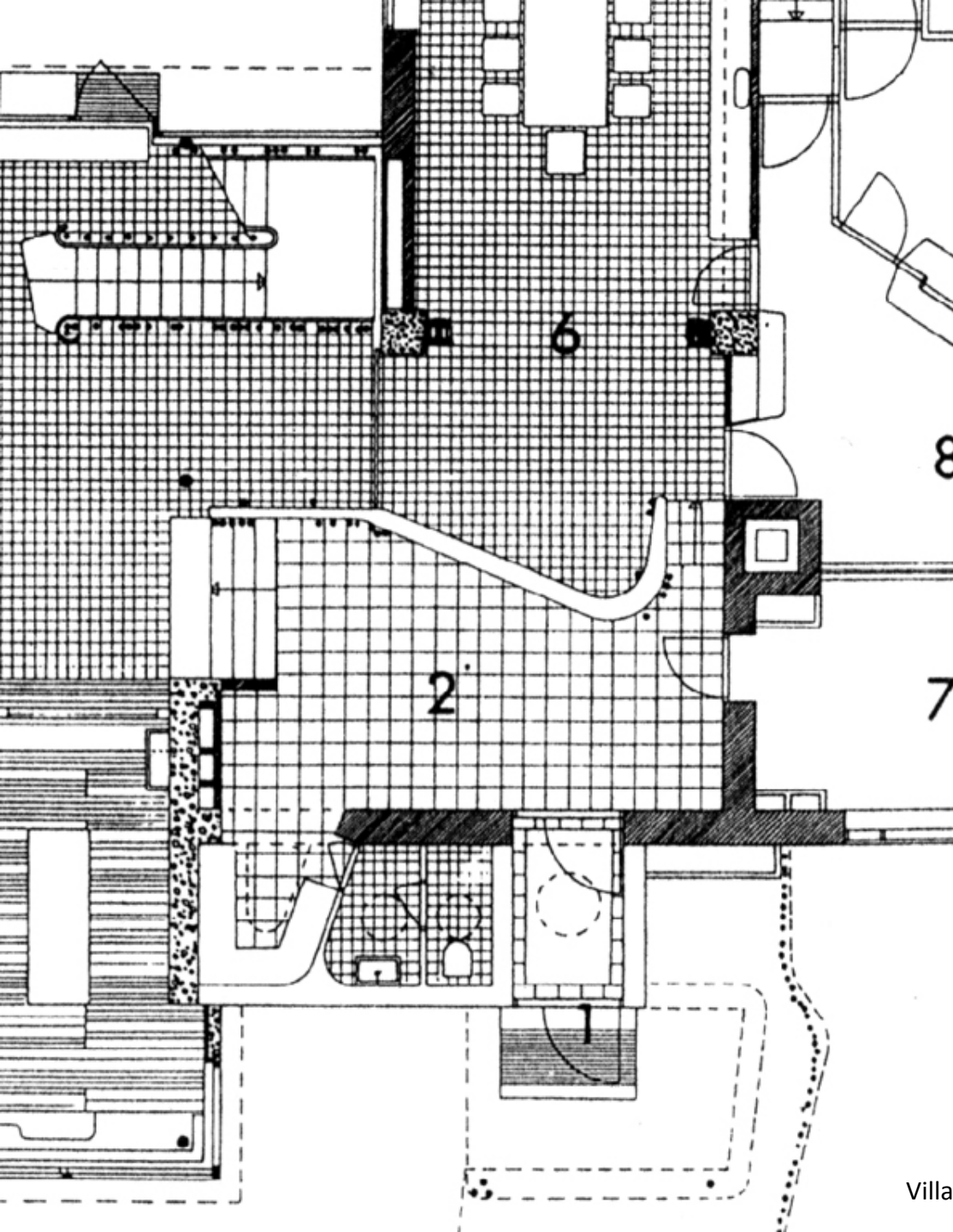
Villa Mairea, Noormarkku, arkkitehti Alvar Aalto 1937-39





Villa Mairea, Noormarkku, arkkitehti Alvar Aalto 1937-39





Villa Mairea, Noormarkku, arkkitehti Alvar Aalto 1937-39



Villa Mairea, Noormarkku, arkkitehti Alvar Aalto 1937-39



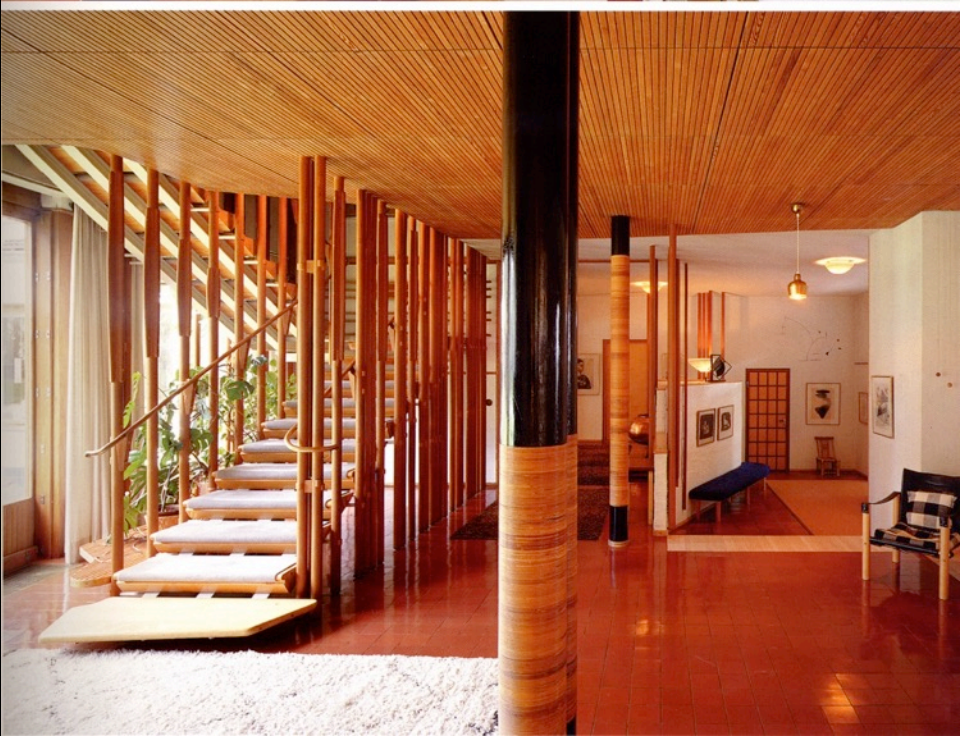


Villa Mairea, Noormarkku, arkkitehti Alvar Aalto 1937-39







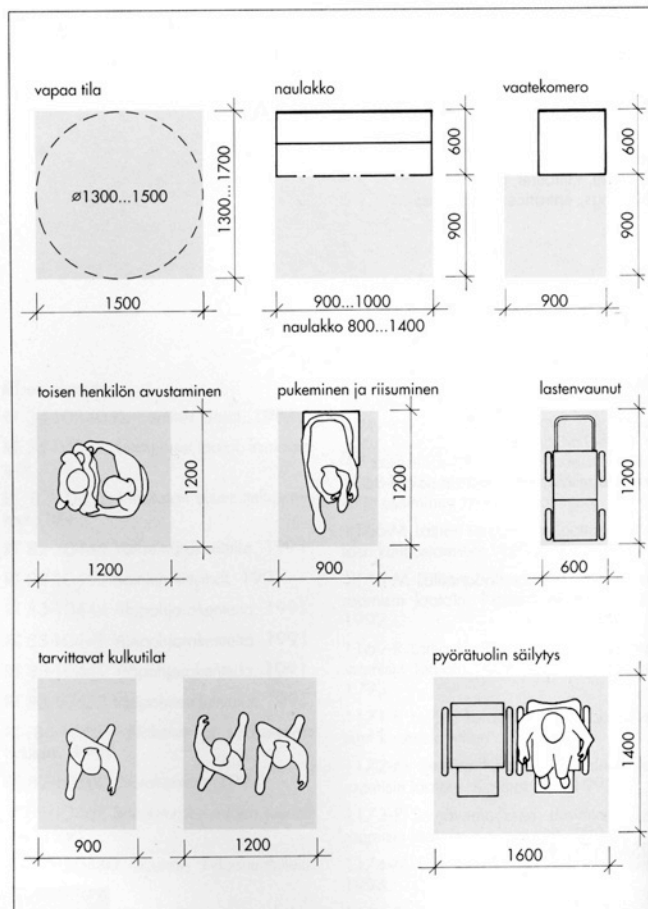


Villa Mairea, Noormarkku, arkkitehti Alvar Aalto 1937-39

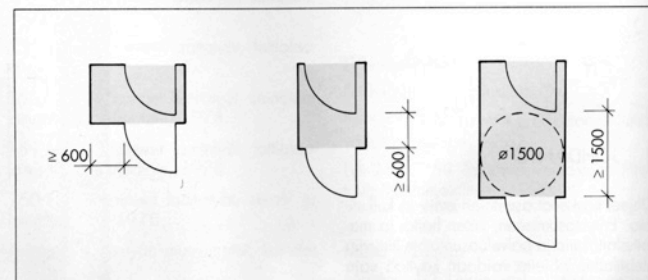


Villa Mairea, Noormarkku, arkkitehti Alvar Aalto 1937-39

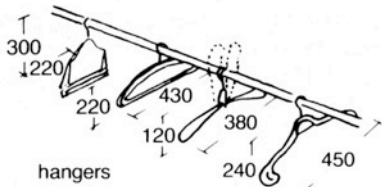




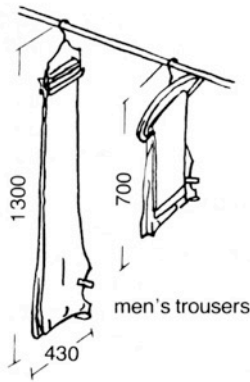
Kuva 1.  
Esimerkkejä eteistilan kalusteiden ja toimintojen tilantarpeista, 1:50.



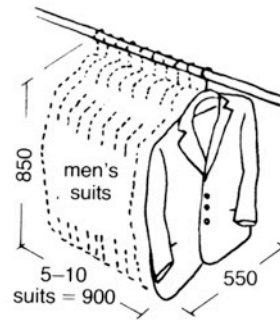
Kuva 2.  
Esimerkkejä tuulikaapin mitoituksesta, 1:100.



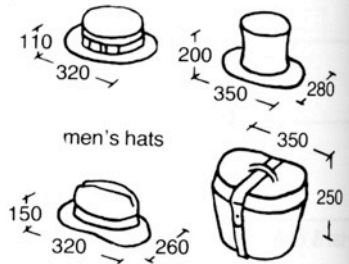
hangers



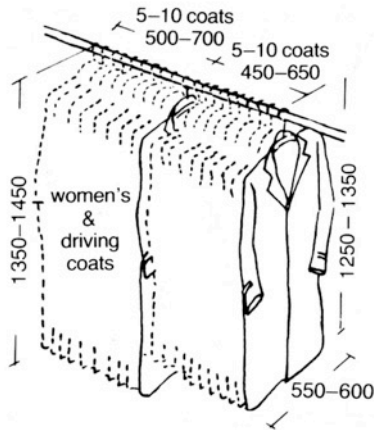
men's trousers



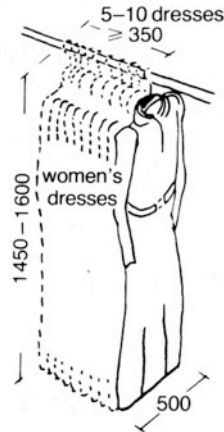
men's suits



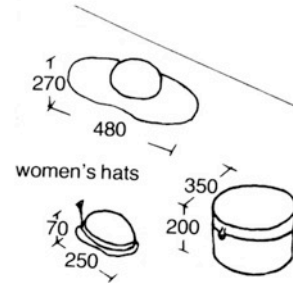
men's hats



women's & driving coats



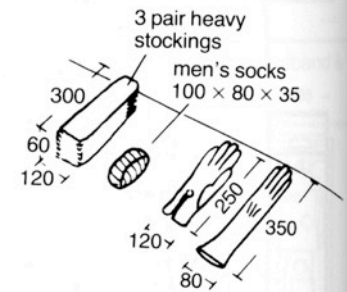
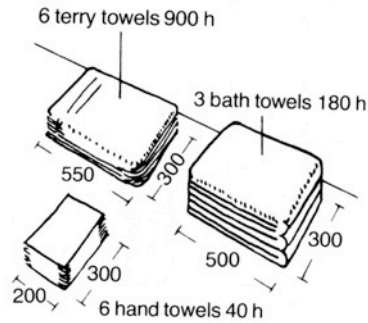
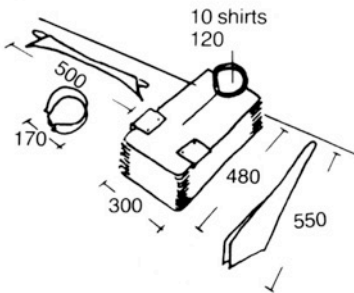
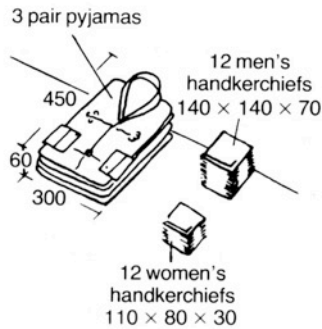
women's dresses



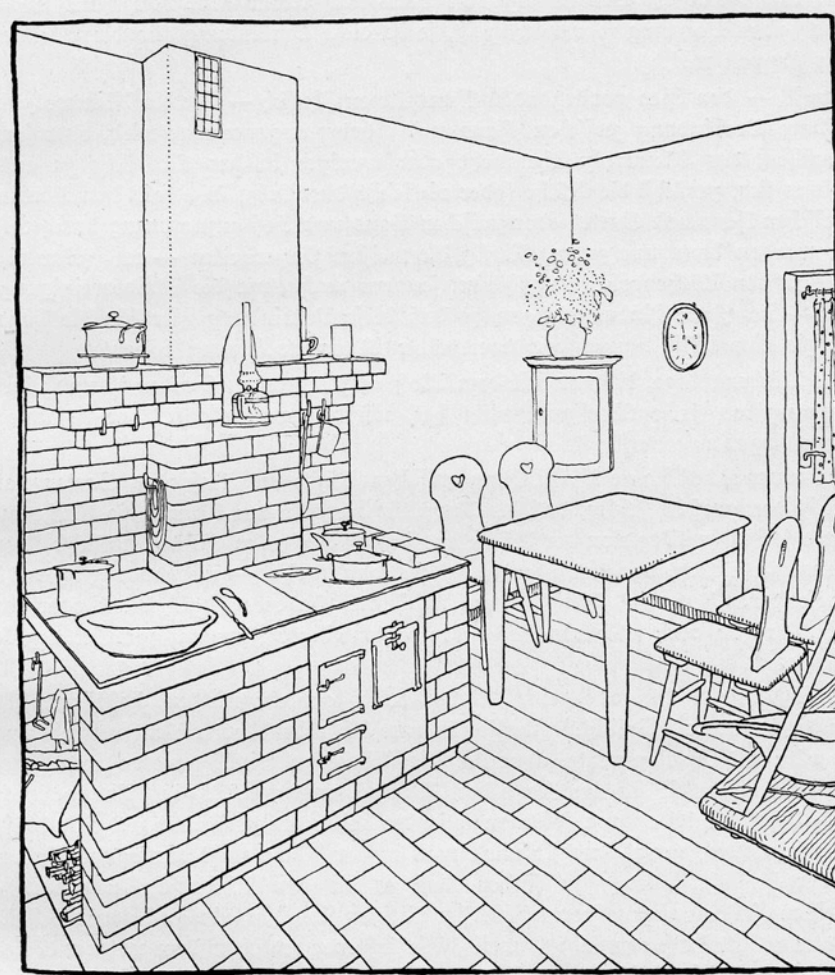
women's hats



boots & shoes



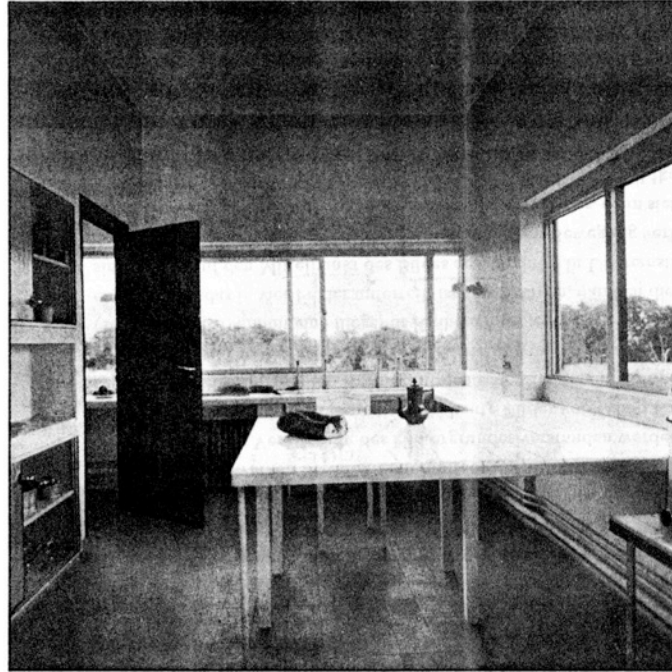




Kleinhaus-Koch- und Eßraum

ruuanlaitto - syöminen

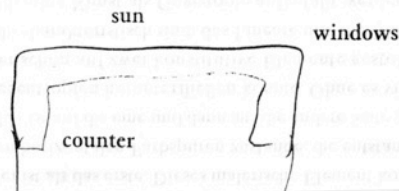
# 199 SUNNY KITCHEN\*



Dark gloomy kitchens are depressing. The kitchen needs the sun more than the other rooms, not less.

Therefore:

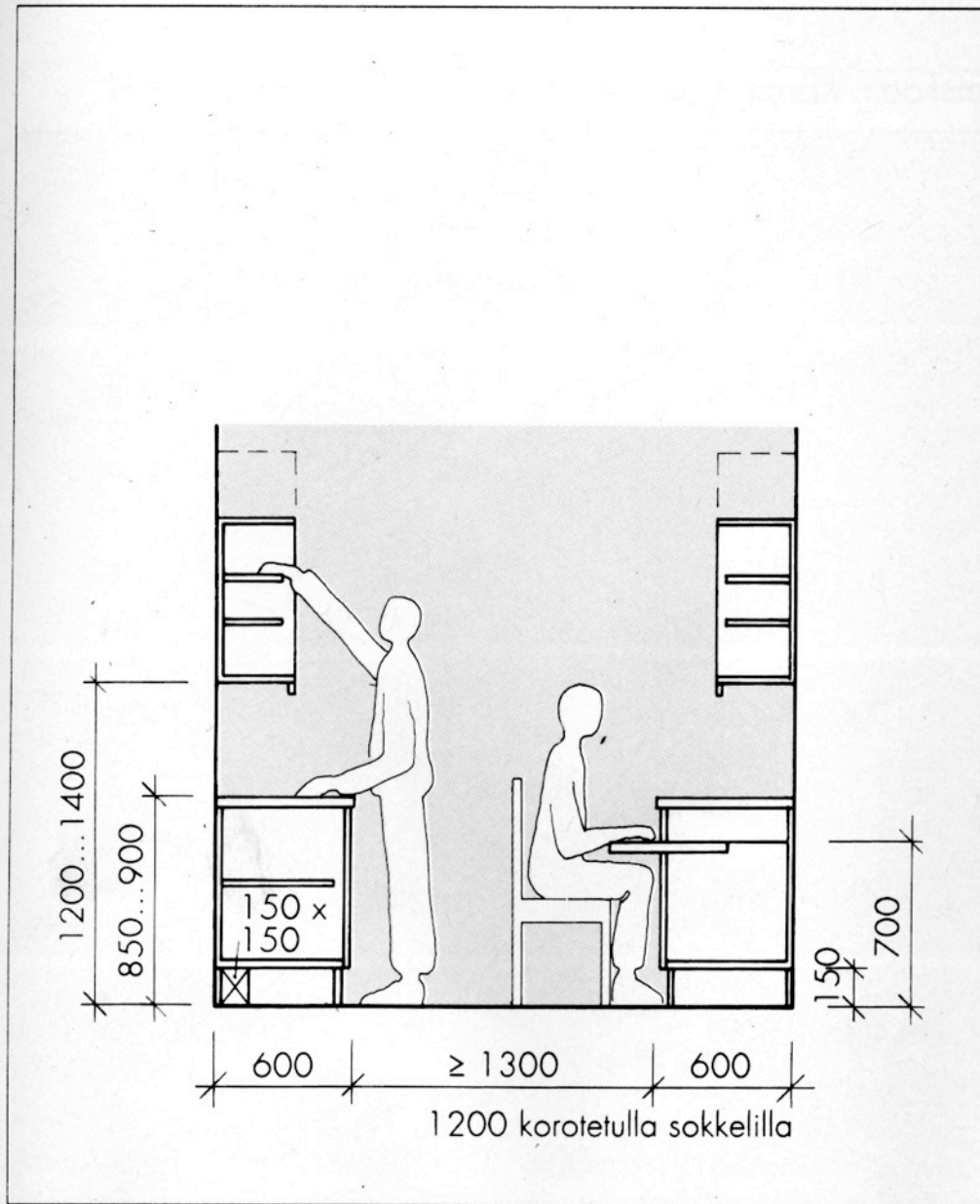
Place the main part of the kitchen counter on the south and southeast side of the kitchen, with big windows around it, so that sun can flood in and fill the kitchen with yellow light both morning and afternoon.







Villa Ida, Kungsbacka, Ruotsi, ARKITEKTBYRÅN I GÖTEBORG



Kuva 2.  
Keittiön mitat tulee sovittaa käyttäjän tarpeisiin. 1:50.



	Astianpesu	Lämpimän ruoan valmistus	Leipominen, pienkoneet ym.	Kylmäsäilytys			
Pienoiseittiö							
yhteensä 1000...1200	1000...1200						
1...2 h							
yhteensä 3050...4500	450... 600	600...800	400... 600	400... 500	400... 600	600... 1000	600
2...4 h							
yhteensä 3500...5000	600	600...800	400... 800	500... 600	400... 600	800...1000	600
4...6 h							
yhteensä 4800...6000	600	800	600...1000	600	400... 600	1000...1200	600 600

Kuva 7.

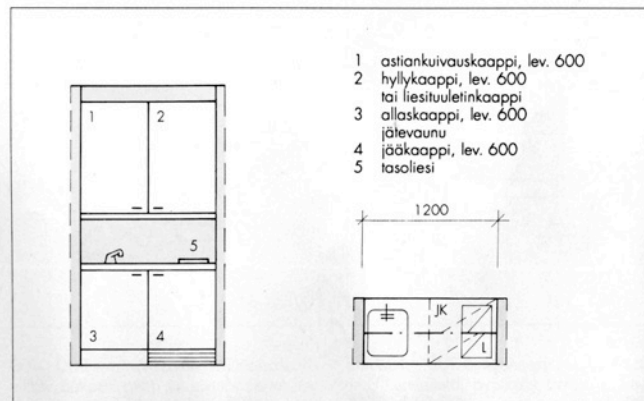
Keittiön kalusteiden mitoitus uudisrakentamisessa. 1:50. Lieden oikealle puolen jätetty laskutaso voi liittyä kokonaan tai osittain työpöydän kanssa.

#### 4 KEITTIÖESIMERKIT

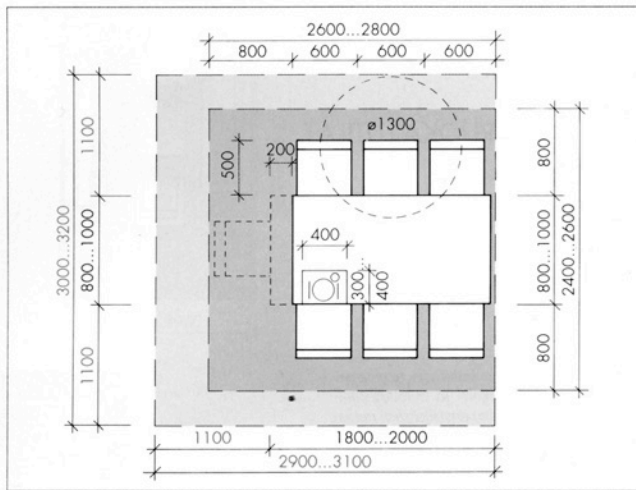
Esimerkeissä 8...13 kuvataan kunkin keittiötyypin toiminnallinen mitoitus, kalusteet ja koneet.

Kalusteet ja koneet sijoitetaan käyttäjän ulottuvuuskien mukaan. Säätämällä pöytäkaappien korkeutta ja seinäkaappien alareunan etäisyyttä lattiasta, luodaan mahdollisuudet ulottuvuuksiltaan erilaisille käyttäjille.

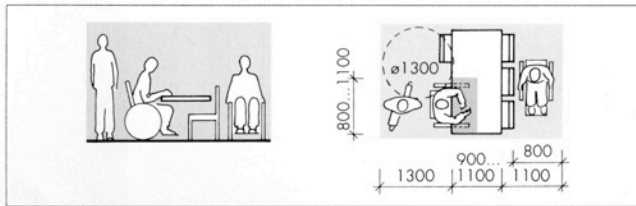
Esimerkkiratkaisuissa noudatetaan standardissa SFS 4792 esitettyä kalusteiden pystymitoitusta.



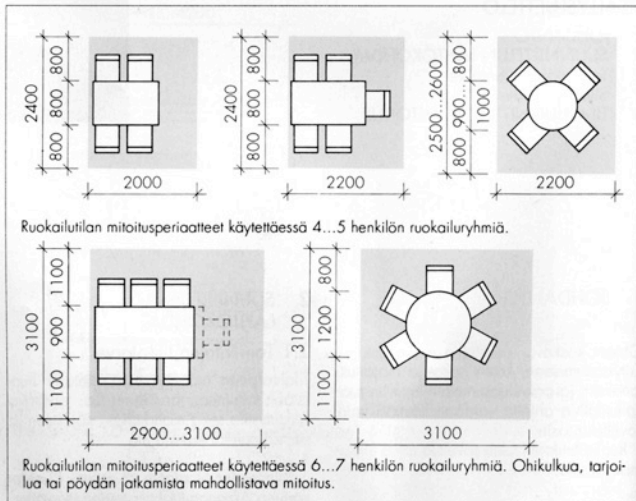
Kuva 8.  
Esimerkki pienoiseittiöstä. 1:50.



Kuva 1.  
Suorakulmisen pöydän ja ruokailutilan mitoitusperiaate, 1:50. Kuvassa värillä mitat ruokailutilalle, joka on tarkoitettu myös ohikulkuaan ja tarjailuun.

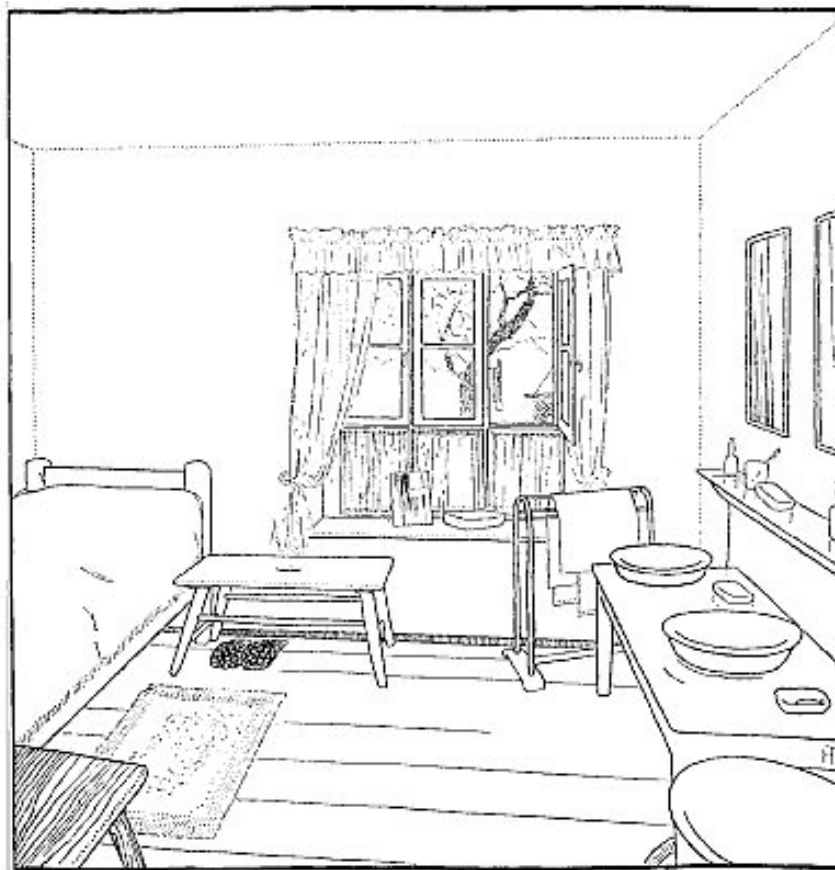


Kuva 2.  
Pyörätuolin käyttö ruokailutilassa. 1:100



Kuva 3.  
Esimerkkejä ruokailutilojen mitoituksesta eri henkilömäärille. 1:100

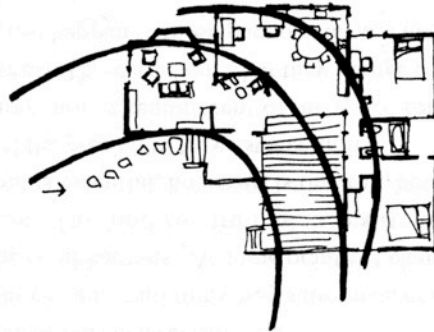




herääminen  
peseytyminen  
nukkumaanmeno

# 127 INTIMACY GRADIENT\*\*

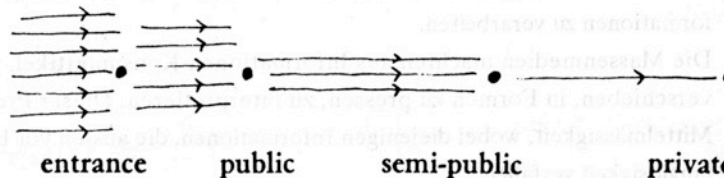
Unless the spaces in a building are arranged in a sequence which corresponds to their degrees of privateness, the visits made by strangers, friends, guests, clients, family, will always be a little awkward.



*Intimacy gradient in a house.*

Therefore:

Lay out the spaces of a building so that they create a sequence which begins with the entrance and the most public parts of the building, then leads into the slightly more private areas, and finally to the most private domains.



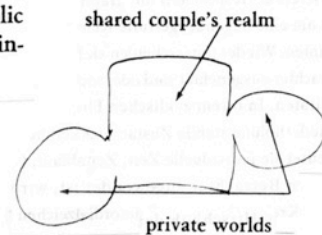




In a small household shared by two, the most important problem which arises is the possibility that each may have too little opportunity for solitude or privacy.

Therefore

Conceive a house for a couple as being made up of two kinds of places—a shared couple's realm and individual private worlds. Imagine the shared realm as half-public and half-intimate; and the private worlds as entirely individual and private.



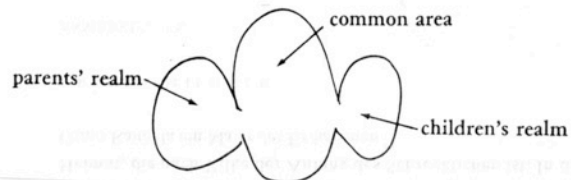
# 76 HOUSE FOR A SMALL FAMILY\*



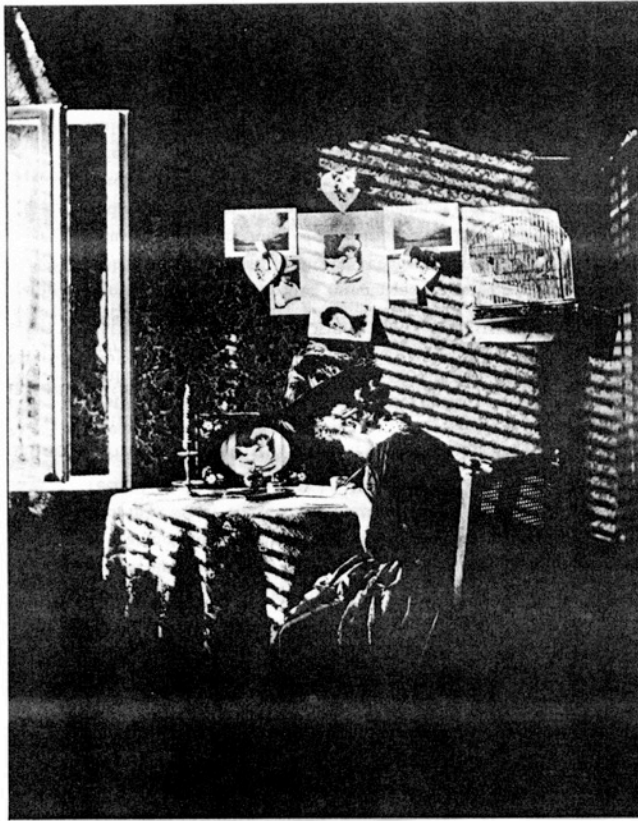
In a house for a small family, it is the relationship between children and adults which is most critical.

Therefore:

Give the house three distinct parts: a realm for parents, a realm for the children, and a common area. Conceive these three realms as roughly similar in size, with the commons the largest.



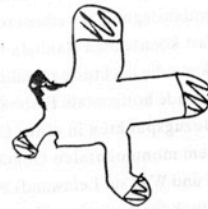




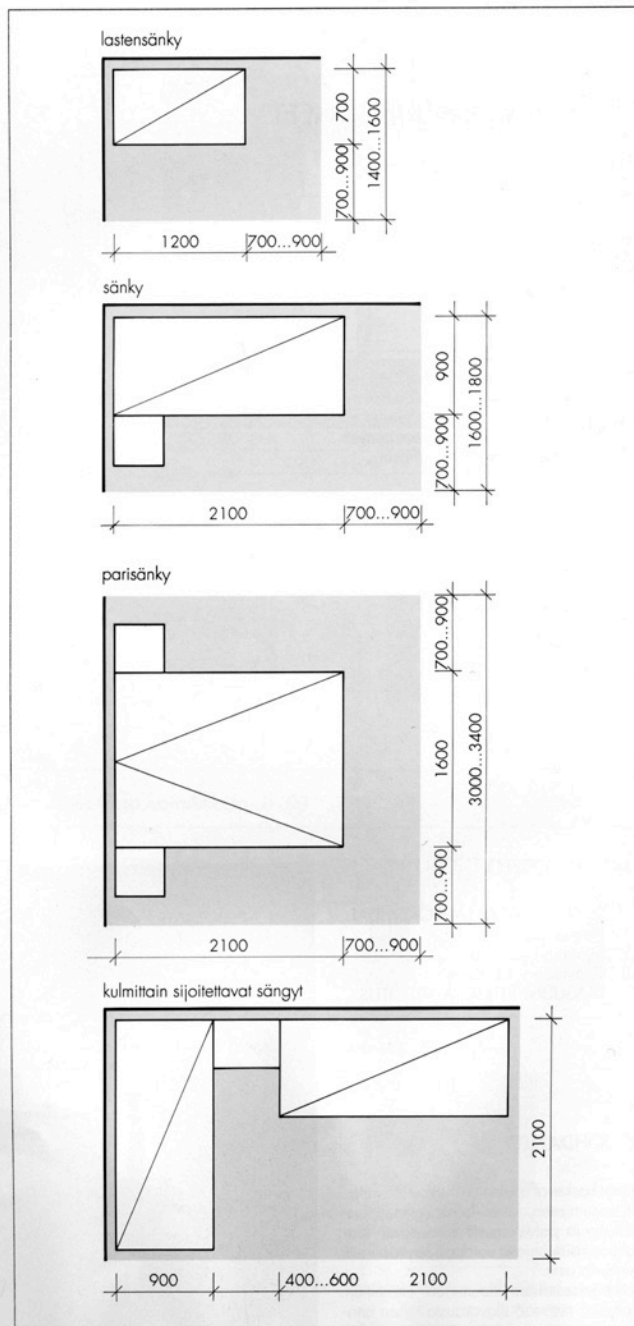
No one can be close to others, without also having frequent opportunities to be alone.

Give each member of the family a room of his own, especially adults. A minimum room of one's own is an alcove with desk, shelves, and curtain. The maximum is a cottage—like a *TEENAGER'S COTTAGE* (154), or an *OLD AGE COTTAGE* (155). In all cases, especially the adult ones, place these rooms at the far ends of the intimacy gradient—far from the common rooms.

private rooms

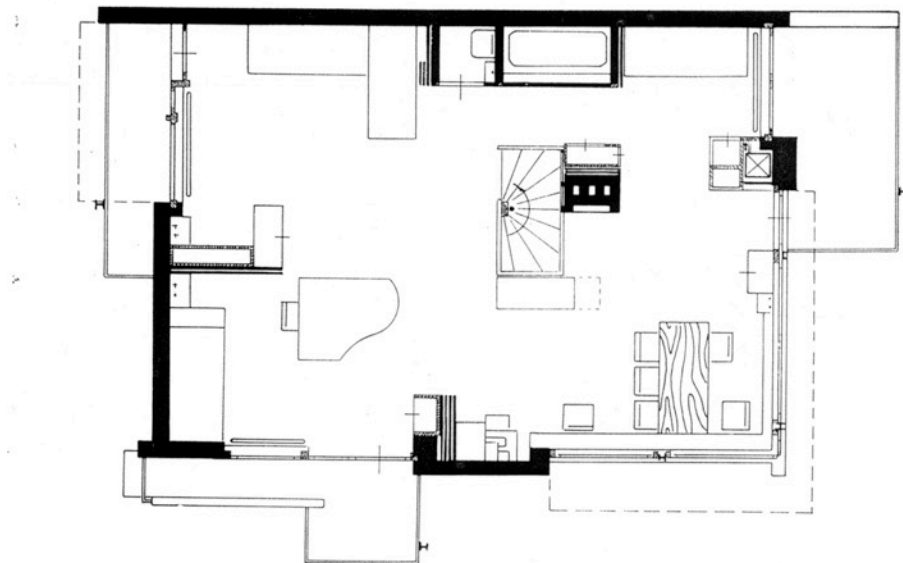


dead ends

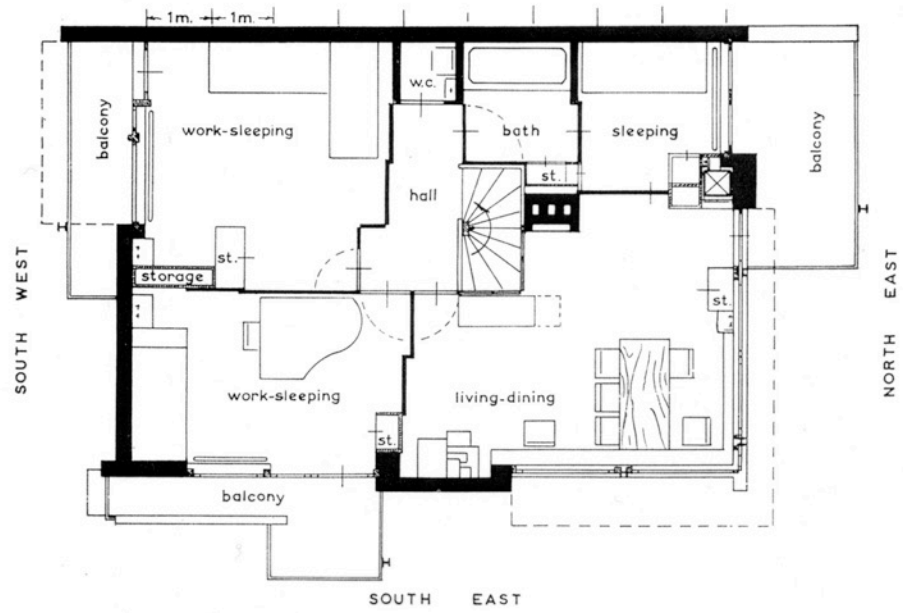


Kuva 1.  
Sängyjen ja niiden käytön tilantarpeet, 1:50.





53. Schröder House, plan, upper floor, open



52. Schröder House, plan, upper floor, closed

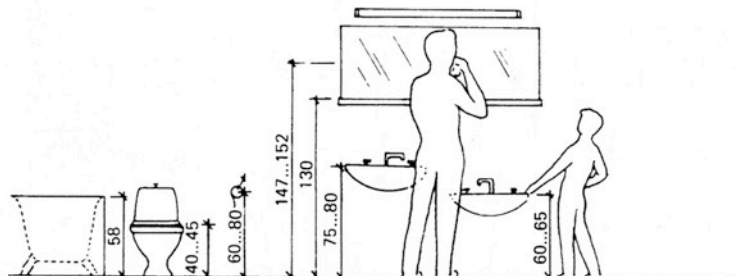
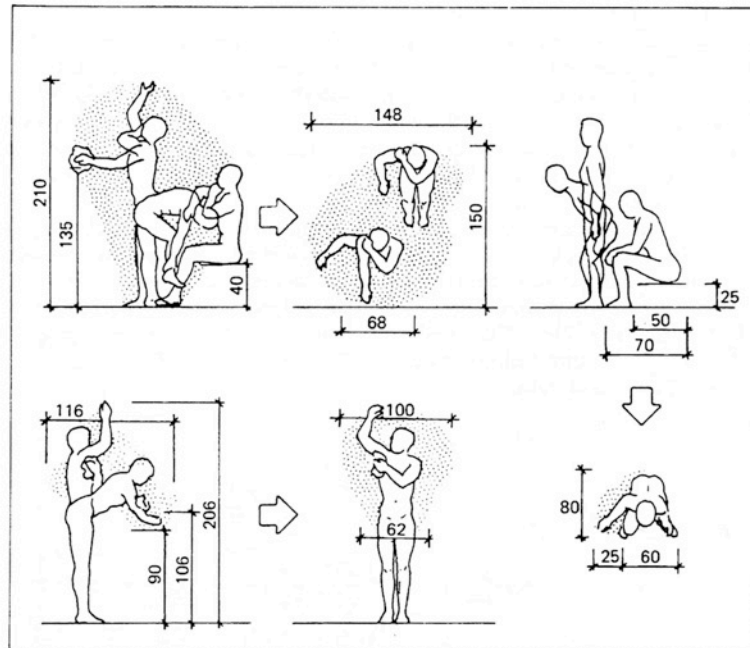
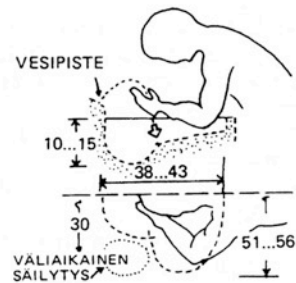
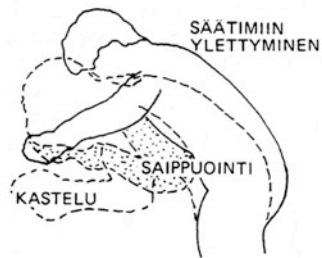


Schröder House, arkkitehti Gerrit Rietveld, 1924



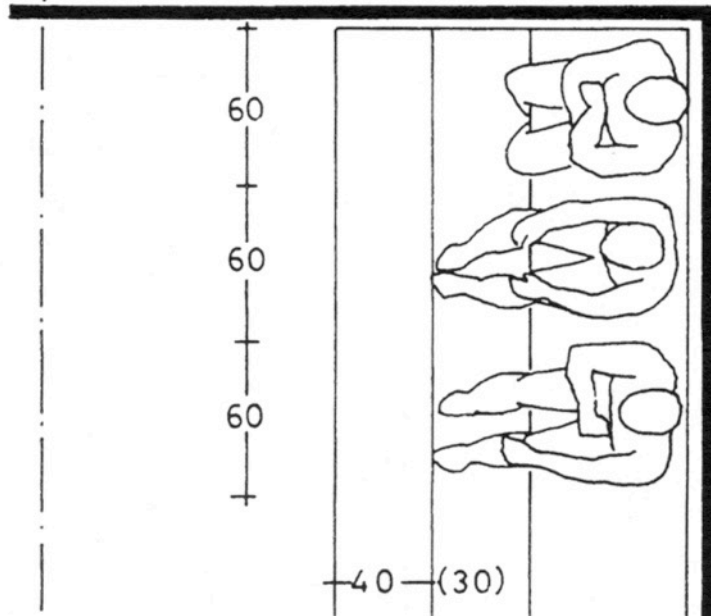
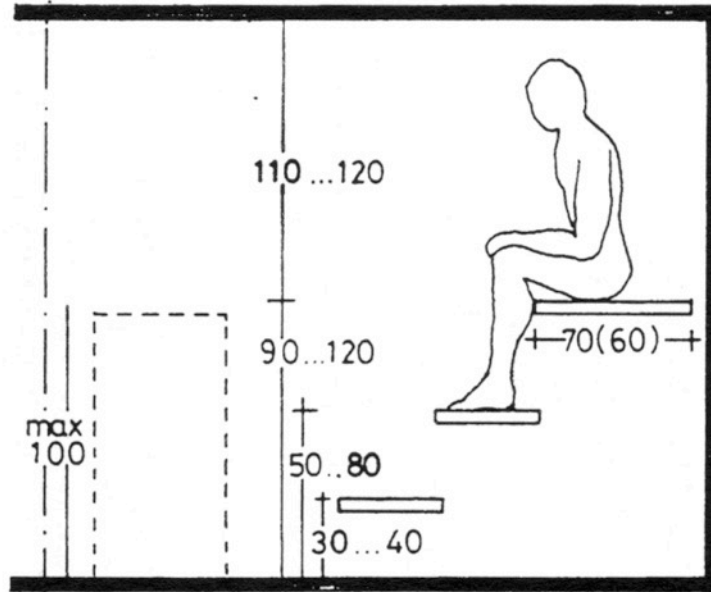


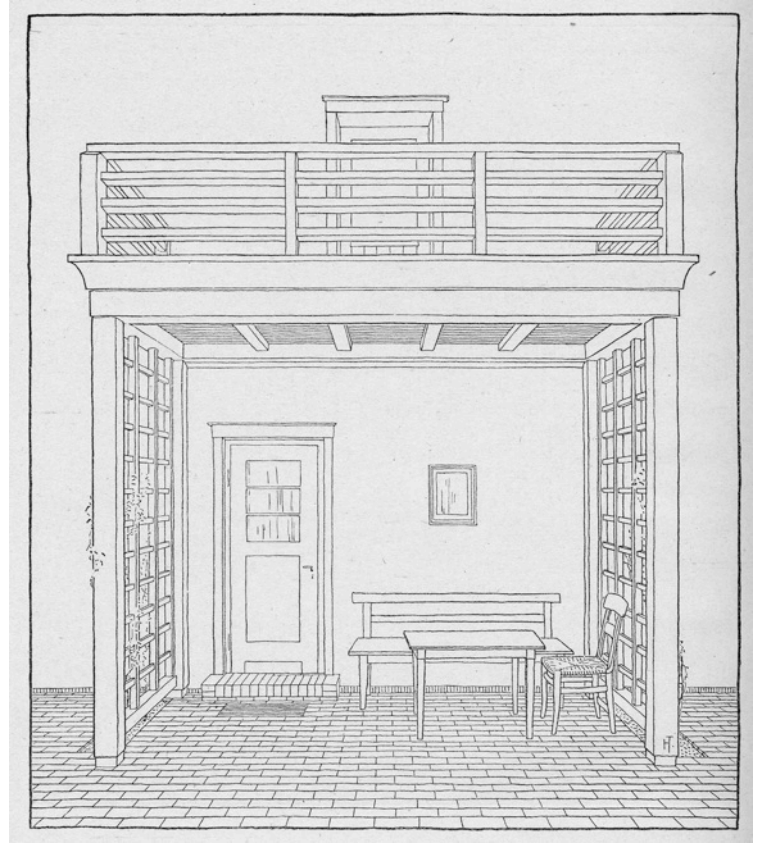
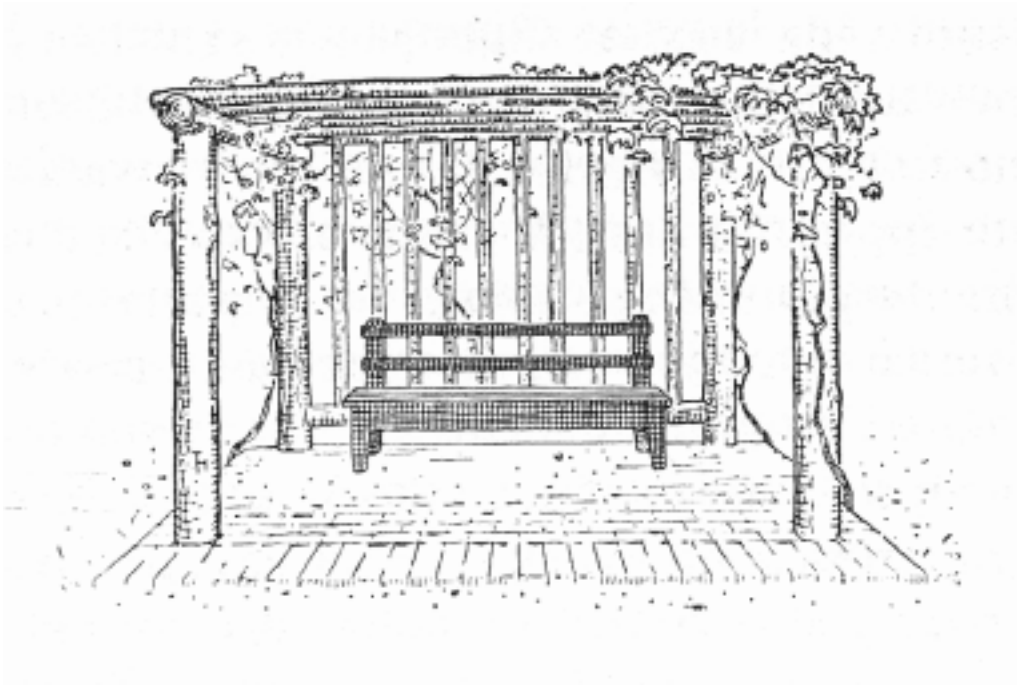
Schröder House, arkkitehti Gerrit Rietveld, 1924



Hygieniatilojen mitoituksen toiminnalliset lähtökohdat. (R. Hakalin, A-M. Salo, Kotitalouden tilat, 1977)







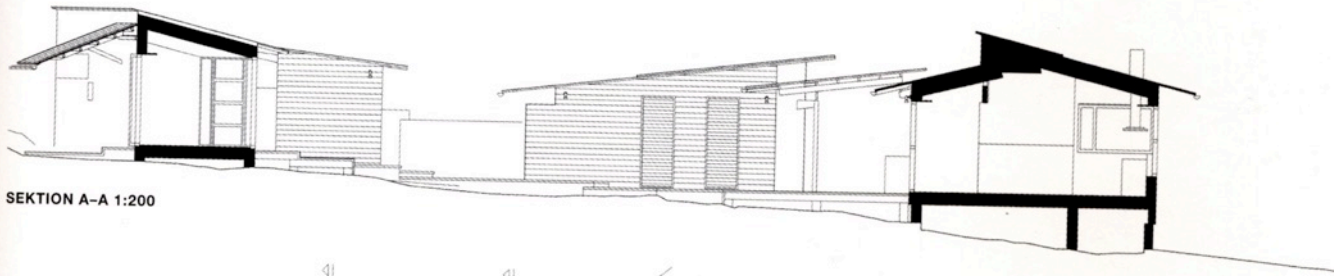
asuminen ulkotilassa



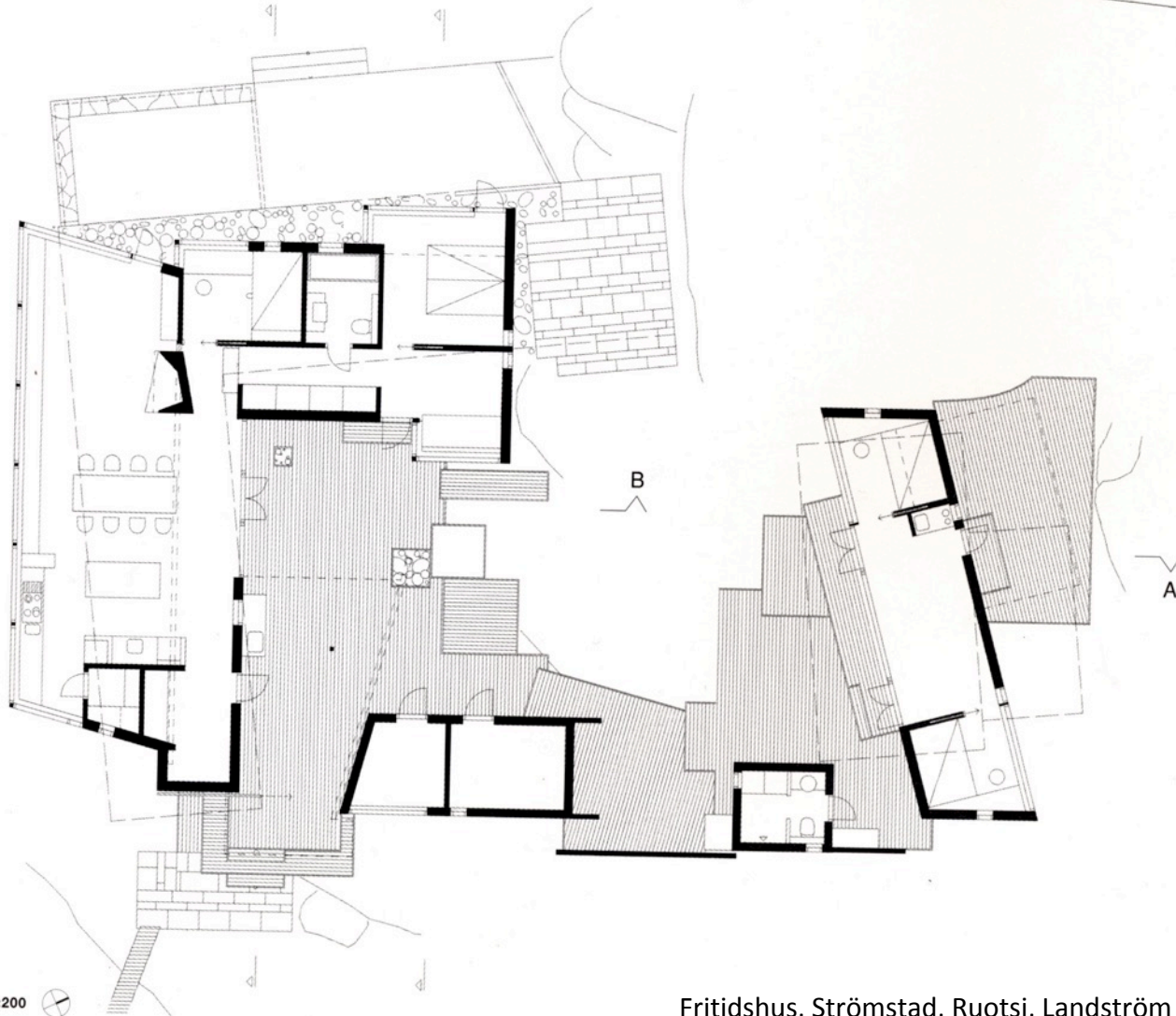


Fritidshus, Strömstad, Ruotsi, Landström Arkitekter, 2004





SEKTION A-A 1:200



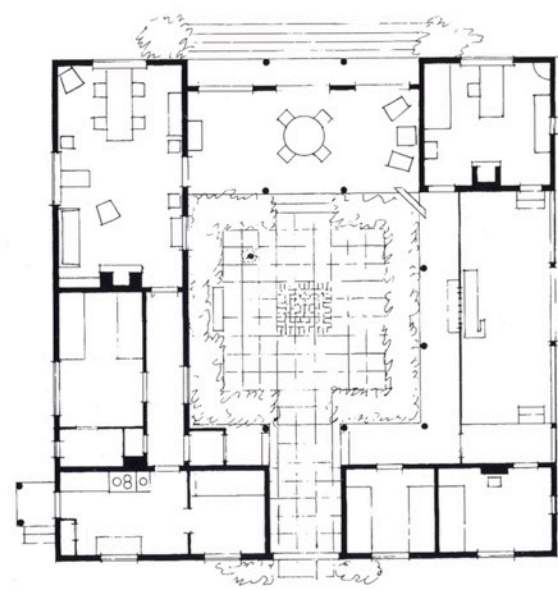
PLAN 1:200





Fritidshus, Strömstad, Ruotsi, Landström Arkitekter, 2004





20  
21 22



Villa Oivala, Villinki, Helsinki, arkkitehti Oiva Kallio 1924





Villa Mairea, Noormarkku, arkkitehti Alvar Aalto 1937-39



ekstraa...

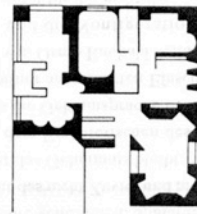




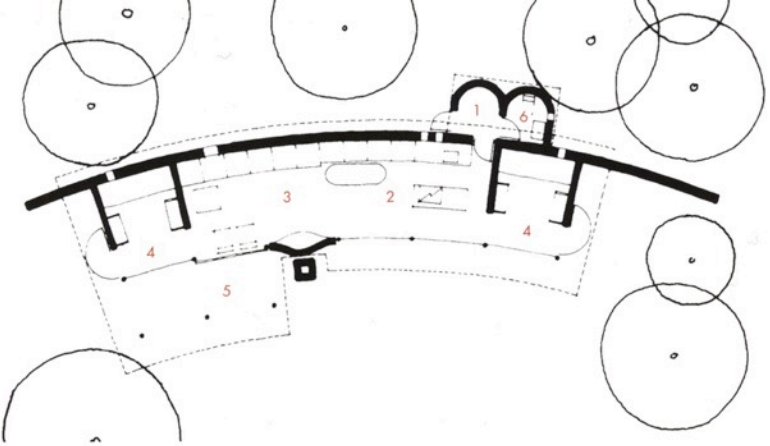
Houses with smooth hard walls made of prefabricated panels, concrete, gypsum, steel, aluminum, or glass always stay impersonal and dead.

Therefore:

Open your mind to the possibility that the walls of your building can be thick, can occupy a substantial volume—even actual usable space—and need not be merely thin membranes which have no depth. Decide where these thick walls ought to be.



1 to 4 feet thick



- 1. Entrance
- 2. Dining/kitchen
- 3. Living room
- 4. Bedroom
- 5. Terrace
- 6. Bath



Summerhouse Sjaellands Odde, Tanska  
arkkitehti Gehrdt Bornebusch, 1967





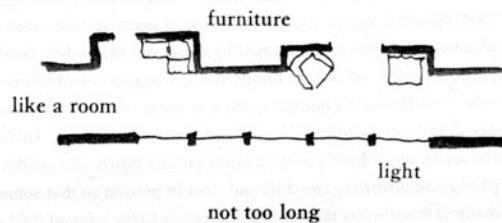
Summerhouse Sjaellands Odde, Tanska  
arkkitehti Gehrdt Bornebusch, 1967



“... long, sterile corridors set the scene for everything bad about modern architecture.”

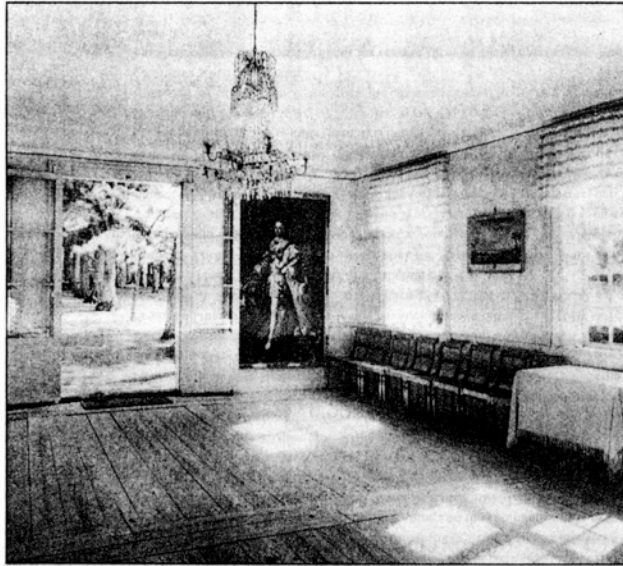
Therefore:

Keep passages short. Make them as much like rooms as possible, with carpets or wood on the floor, furniture, bookshelves, beautiful windows. Make them generous in shape, and always give them plenty of light; the best corridors and passages of all are those which have windows along an entire wall.





# 159 LIGHT ON TWO SIDES OF EVERY ROOM\*\*



When they have a choice, people will always gravitate to those rooms which have light on two sides, and leave the rooms which are lit only from one side unused and empty.

Therefore:

Locate each room so that it has outdoor space outside it on at least two sides, and then place windows in these outdoor walls so that natural light falls into every room from more than one direction.

each room has light on two sides

