

TANE GARDEN HOUSE

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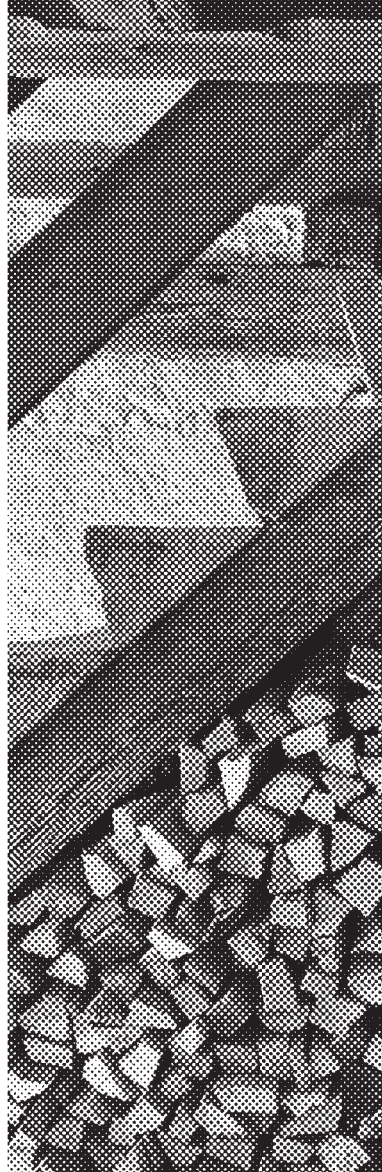
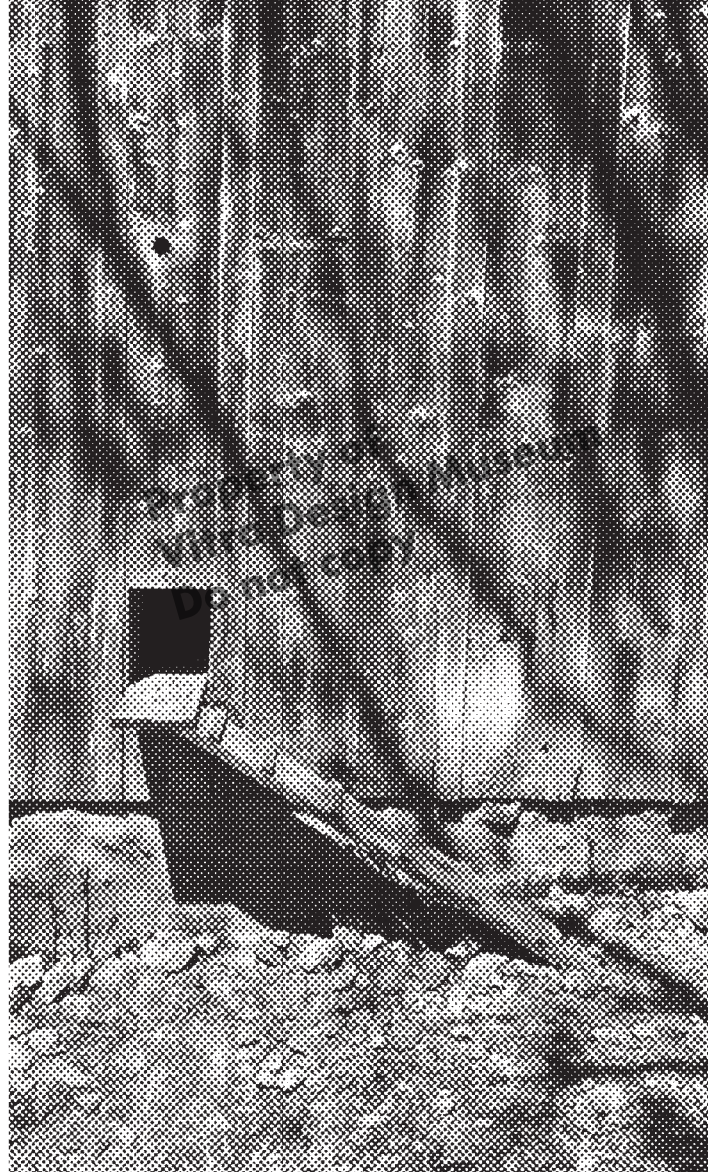
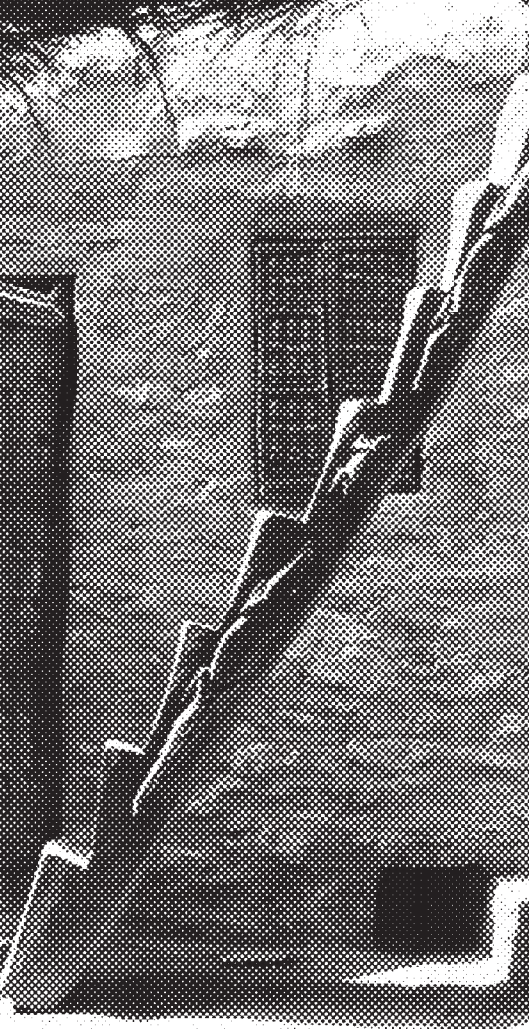


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TANE
GARDEN
HOUSE

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Of all the buildings on the Vitra Campus, the two smallest were the subject of the most intense dialogue between architect and client: Renzo Piano's Diogene Cabin and Tsuyoshi Tane's Garden House.

Both projects were the result of a process that is more similar to product development than to the common procedure in architecture. In the case of Diogene, the reason was our initial intention to make the cabin a product that Vitra would actually manufacture and market. In the case of Tane's design, it was due to a new approach to architecture which I believe holds great promise.

How did this relationship come about? Like all the other relationships with architects and artists on the Campus, it did not materialize from a systematic search, interviews and consulting. I first heard about Tane in 2015 from a Japanese friend, Kozo Fujimoto, but did not meet him in his Paris studio until May 2019. I liked what I saw there and got a feeling for his approach to architecture, his interest in crafts and vernacular building, in natural materials and the memory of a site.

He came to the Campus in July 2020 for a discussion with my niece Nora, the CEO of Vitra, about an installation for the Milan fair. In the end Vitra did not participate in the fair, but the encounter with him triggered the idea of working together on a building. Our plan was to create a small garden house for the people who cultivate the Piet Oudolf Garden and future planted habitats on the Campus, along with a taller structure that would offer an elevated view of Piet's garden.



Vitra Campus July 10,
2020. Rolf Fehlbaum,
Nora Fehlbaum
and Tsuyoshi Tane

I explained to Tsuyoshi Tane that we had a very small project and were looking for the right architect. His initial interest was further sparked when we considered combining the two ideas – the worker's shed and the elevated viewing platform – to create a garden house with a rooftop terrace, like a belvedere. Thus began a cooperation that was very different from my previous experiences as an architectural client.

Usually the client is very involved in the early planning stages of an architectural project. Then the architect takes over, develops the project and eventually presents a solution. In product design, by contrast, the dialogue between client and designer is ongoing. Numerous ideas are tested and rejected in a long process of trial and error, until the exchange between designer and manufacturer finally yields a satisfactory outcome. The process does not start with a drawing.

When asked how he designed a chair, Charles Eames answered: "Thinking of how a chair looks comes pretty far down on the list of things I worry about when designing." He worried about comfort and ergonomics, about what made a good seat, a good arm, a good base and how to connect them. Of course there is always the need to combine the different parts into a cohesive object, but its appearance or image emerges during the process. Tsuyoshi applies this trial-and-error approach to architecture. His building did not result from a flash of inspiration – it evolved over time.

Tsuyoshi and his team tested hundreds of possibilities for the different aspects of the Garden House, until it naturally grew into what

it is now. As he wrote to me: "When we design, we want to listen to the place." And that takes time. They produced numerous small-scale prototypes of specific elements of the building, which were then presented and discussed in regular meetings. We exchanged images and impressions: Wörlitzer Park, buildings by the Russian architect Alexander Brodsky, Japanese architecture on Hokkaido Island, reed roofs in Bangladesh, et cetera – and of course we studied Christopher Alexander's book *A Pattern Language*.

Sometime in the middle of this process, I suggested that Tsuyoshi visit Ballenberg, the open-air museum of historic Swiss architecture near Brienz. This was another inspiration. He came back with very good photos of these vernacular buildings. After showing them to Jasper Morrison and the publisher Lars Müller, we decided to include the images in a publication we are preparing on Ballenberg architecture. Like in those earlier times when the Ballenberg houses were built, we now aim to use regional materials, local artisans, found objects and indigenous construction techniques to achieve a low carbon footprint. The Tane Garden House is the first building on the Vitra Campus that was developed under the new paradigm of the climate crisis.

In our last exchange of emails just a few days before the inauguration, I sent Tsuyoshi an image of the Garden House from a distance. He responded: "... the Garden House is the newest project, but it looks as if it has always been there." I answered: "That is a good sign. Christopher

Alexander was very pleased when people could not tell which period his buildings were from." I am immensely grateful to Tsuyoshi Tane for dedicating so much of his time and talent to this small project. I want to thank him and his team, especially Valentino Pagani und Shota Yamamoto, and I also thank Christian Germadnik of Vitra for his unwavering support. I am indebted to the regional artisans who helped develop the project. Further thanks go to Andreas Kofler for his essay and to graphic designer Thorsten Romanus, who has collaborated on numerous publications.



A Pattern Language,
Christopher
Alexander, 1977

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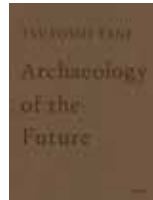
Rolf Fehlbaum

OUR NEIGHBOURHOODS

ONE day I received an email from Rolf Fehlbaum with the question, "Are you interested in a small project on the Vitra Campus?"

I first visited the Vitra Campus in 2002, when I was a university student. With a map and architectural guidebook in hand, I travelled by train to Switzerland and from there to the Vitra Campus. I had a few pictures in my mind but did not expect to find a "dreamland" and was totally impressed. I visited buildings by Frank Gehry, Tadao Ando and Zaha Hadid on the Architectural Tour. And as my first experience of a design exhibition, I visited the Vitra Design Museum. Everywhere the Campus was full of furniture, products, objects, graphics. I was amazed that such a place could exist in the world.

When I received the email from Rolf, I needed to take a breath. This was the great opportunity to create architecture on the Vitra Campus. However, I instinctively knew that even if it was a chance, it would only happen if Rolf became convinced. As the chairman, he has worked with many great designers and architects over the years and decades. Then Rolf instructed me: "The Oudolf Garten and your Garden House will be our first manifestations of the increasing awareness of climate change." During the process, he often told me stories from his experience and sent us books and photos that provided hints and inspiration: *A Pattern Language* by Christopher Alexander, Shaker houses and furniture, Eames methodology, Dimitris Pikionis'



Tsuyoshi Tane –
*Archaeology of
the Future*, TOTO
Publishing, 2018.

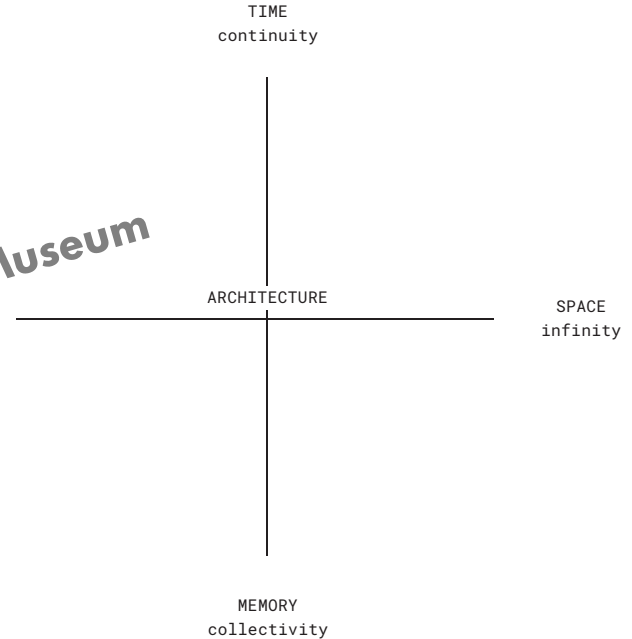


Diagram: Memory / Place / Space / Time
The four quadrants stand between the singularity of place and the infinity of space, between the continuity of time and the collectivity of memory, where architecture and archaeology coexist.

pavements, *The Prodigious Builders* by Bernard Rudofsky, etc.

In today's global construction industry, it has somehow become the norm through aggressive marketing for materials to be cut in China, processed in Spain and delivered to Dubai. Apart from the question of right or wrong, sooner or later the expiration date may come for modern design selling "newness". Part of what this newness creates is endless desire and excitement about consumption. Lacking balance against cost and speed, the market is driven by endless desire. We know more than enough with the drastic changes in our environment and the impact of climate crisis on our daily lives. We have talked about this issue for over twenty years, but did we improve



Tsuyoshi Tane - *Archaeology of the Future*: Solo exhibition presented simultaneously at Tokyo Opera City Art Gallery ^(*) and TOTO Gallery Ma (2018, Tokyo, Japan), before travelling to Fukuoka Artium (2018, Fukuoka, Japan), Japan House São Paulo (2019, São Paulo, Brazil), Swiss Architecture Museum (2020, Basel, Switzerland), House of Art of České Budějovice (2023, České Budějovice, Czech Republic).

it or is it getting worse? How will we survive in the future? Do we still need an architecture?

We need a different mindset – everyone talks about ecology, recycling, sustainability or local sourcing. But is it enough? We want to push to be more ambitious and think archaeologically about what architecture can do.

First, we want to work with our "neighbourhoods". Neighbourhoods are even closer than local surroundings. The word is defined not only in terms of distance, but also by a shared environment. At the end of the day, it is only the neighbourhood that can protect architecture and the future.

Second, we want to think of material in terms of "above-ground" materials as a counter-balance to the heavy use of "underground" resources. We can continually secure and access materials.

Third, we did not try to make a new building. It aims to be the most suitable building on the Vitra Campus. This project is the most recent building, but it cannot be identified by when it was built or from which region, and it should look like it has always been there.

During the design process, we visited the open-air museum of rural buildings in Ballenberg, Switzerland. It made us think a lot about design. Architecture used to be built slowly, but lasted a long time. It existed longer than the life of a human being, and also preserved human dignity and memories.

In the end, we made the Garden House. But what have we constructed here? Perhaps the Garden House is not just a structure, but is about a life, a culture, a community, a society, an environment. And the Garden House invites people to participate in finding our future.

ANOTHER ANGLE

Although it might be convenient to introduce the work of a Japanese architect as “Japanese architecture”, this generalization ignores a wide range of eras, styles, movements, schools and authors. The poetic pragmatism of Tsuyoshi Tane’s architecture surely does meet our expectations towards the “otherness” and elusiveness often associated with the archipelago. Yet in light of Tane’s international background and education, it would be myopic to interpret his diverse body of work solely through the lens of his origins. In fact, his office is located in Paris and his formation as an architect followed a truly international path that ultimately brought him via Sweden, Denmark and the United Kingdom to France.

A somewhat more anecdotal view of his biography reveals that – while Tadao Ando was on the way to becoming a professional boxer – Tane was on the brink of a professional soccer career (JEF United Chiba). His work is indeed marked by perseverance, strategy, team-play and the ability to look at a project from multiple angles. Qualities that led him and his former DGT office partners (Dan Dorell and Lina Ghotmeh) to win the Estonian National Museum competition in 2006, before he established ATTA – Atelier Tsuyoshi Tane Architects – in 2017.

It is somehow also a soccer-like renarration of a game, and not just the communication of the

final result, which is given ample space in Tane’s research. Each project is a logical conclusion arising from the exploration of a wide range of possibilities. Tane does not hide paths that were taken but interrupted, typologies developed but altered, and proudly shares the evolutive process of his projects, as in 2020 at the Swiss Architecture Museum (S AM) in Basel with the extensive *Archaeology of the Future* exhibition. A restless



Tsuyoshi Tane: *Archaeology of the Future* at Swiss Architecture Museum (S AM) in 2020. Photo by Tom Bisig

production that emerges no less when wandering through his *wunderkammer*-office located in a former car park near the Gare de Lyon.

But how to define and interpret Tane's style? Best not at all, as he does not limit himself to a specific one. Instead, each project is a unique exploration of an architecture that should belong to its place. A certain vernacularity found in some of Tane's projects can be misleading if one assumes that this research is solely focused on the local history of the site of intervention. It seems that, for him, a globalization of ideas began long before the digital age, with common denominators between distant cultures and civilizations, particularly in their relationship with "the great nature". The latter was surely a presence in Tane's architectural studies at Hokkaido Tokai University on Japan's northernmost island, making him aware of a shared global history of how to assemble the most primitive forms of architecture. In fact, his works often appear to be assembled (like joints) and poised in a sort of natural balance with gravity.

Tane's architecture is often radical in concept, but poetic in language – and also the result of a sort of indefatigable stubbornness in finding *the* ideal form for a project. Tane's method is ultimately one of trial and error, which is common in the field of design, and this approach accompanied the development of the Garden House on the Vitra Campus in Weil am Rhein. The project was commissioned by Rolf Fehlbaum in 2020 and developed conjointly over the course of three years, in a process that did not differ much from

how Vitra's chairman emeritus would work with a furniture designer. In architecture, interactions with the client are often filtered and strategic, in order to control the influence on the design choices. But for Tane this commission was understood from the beginning as a collaboration: a "live opportunity" to work with Fehlbaum, to learn and explore together.

The idea for the Garden House emerged after the success of the (Piet) Oudolf Garten ^[→ pp.44, 45] on the Vitra Campus in 2020. The sense of community fostered by that project sparked the idea to create a kitchen garden as well. Consequently, a garden house was also needed: a simple, humble and functional building that would symbolize nature, sustainability and Vitra's commitment to those values. The programme for the project resulted from an enquiry into what comprises such a structure and its key functions. It should serve as a gathering place for the gardeners, but also provide the – normally more circumstantial – possibility for visitors to observe the surroundings. The latter became a defining factor for the house.

Tane understood this project as being small in scale, but large in meaning. In fact, the Garden House also functions as a sort of gate to what he refers to as a "dreamland" for architects. The project is part of a constellation of other "small" architectural structures that were transported and assembled on the Campus from the early 2000s onwards, including Richard Buckminster Fuller's geodesic DOME (1975), Jean Prouvé's PETROL STATION (c. 1953), Renzo Piano's DIOGENE

unit (2013) and Kazuo Shinohara's UMBRELLA HOUSE (1961). Tane shares a common perspective with the other architects in that he does not regard small-scale architecture as a reduction of possibilities, but rather as a condensation of them. These microarchitectures are not follies, but are being used for experimentation and simulation, as mock-ups.

The Garden House differs from its campus neighbours, as it was planned for this specific location and use. Tane was aware of being surrounded by masters, but created such a site-specific statement in terms of concept, materials and craft that it feels as if the house was the very first piece of architecture on the site and not its latest. This echoes a childhood memory of the Vitra Campus that Fehlbaum shared with Tane: one of a wide-open field surrounded by agriculture. Fehlbaum's striving to restore nature on the premises began with the implementation of the Oudolf Garten and continues with a study commissioned from Belgian landscape architect Bas Smets aiming to reduce soil sealing and achieve more biodiversity across the site.

The design concept for the project began with research into the essence of a garden house. As with all of Tane's projects, his atelier used thematic "clouds" of reference images to find visual and narrative connections between traditional and modern themes, uses and typologies. This established links between artefacts and places that are far apart, yet share a dictionary



View across the
Oudolf Garten
to Renzo Piano's
Diogene

of forms, functions and/or materials. Based on its intended utilization, the main elements to be defined for this particular garden house were the building itself, the garden, and the legs or steps that would elevate the house from the ground and provide a base for it.

The potential forms and functions of these elements, as well as the various ways they can be combined, resulted in the creation of more than 150 collages and models just in the first project phase. These were designed to establish ideal typologies and volumes for the garden house.¹ This planting and harvesting of ideas is typical of Tane's approach, with the goal of narrowing down the previously expanded options. The architect continued to exchange ideas with the client during the selection process, which ultimately led back to the fundamental question of the definition of the house.

Following Rolf Fehlbaum's suggestion, Tane visited Ballenberg ^[→ p.114], an open-air museum in the Bernese Oberland that features over a hundred original historic residential and agricultural

¹ The possible programme for the garden house, along with three options for raising the house from the ground, inspired 22 conceptual designs in the form of collages. In parallel, 72 study models were created that focused on the appearance of the house. From those, 15 models were selected as the most auspicious options. In a new phase, several variations of four main typologies were tested; of these a volume on stilts was further pursued. The subsequent question about what form the volume sitting on these stilts should take led to five typological shapes: cylinder, cluster, flower, hexagon, amoeboid and some playful exceptions, each tested in several variants.

buildings from different parts of Switzerland. Architects with mixed opinions about Ballenberg tend to overlook its capacity to trace the origins of building forms, not only by showcasing the appearance of different structures, but also by transmitting their basic formal and spatial concepts and construction methods. This aligns with Tane's "archaeological" approach, and the Ballenberg survey reinforced the idea that a house is a tool: for sleeping, working, cooking and other daily activities.

Keeping in mind that each element should serve a useful purpose and play a role in the life of its users, Tane and his collaborators Valentino Pagani and Shota Yamamoto searched for and extracted elements necessary for a garden house and assembled them in various ways for the project. This initially involved breaking the architecture down into individual components and then determining a shortlist of desired attributes: roof, balcony, (raised) foundation, main volume, staircase. After a consideration of options for the roof – large, small, or no roof – it was decided that the balcony would serve a hybrid function as an observatory platform and a flat roof.

This option was then explored and evaluated in various configurations: nearly two dozen study models were made with the aim of achieving a compact volume. Ultimately, a "small hut" with an open mansard roof was selected that could function as both an accessible deck and a protection for the space below it. The proportions of this solution were studied to determine the ideal angle for the roof pitch (15, 25, 30 or 45 degrees),

the height of the parapet, and other parameters that would affect the size and shape of the terrace and determine the optimal view of the garden and the capacity of the platform. To confirm the ideal roof/terrace geometry, a 1:1 model was set up in Tane's atelier.

The finished building presents itself as an octagonal straw house from the exterior and as a compact wooden shed from the interior. It includes a small kitchen, a toilet, and a table and chairs to serve as a meeting room and workshop space for gardening and culinary activities. The open terrace of the thatched roof can be accessed from an outdoor staircase to serve as a viewing platform: it offers an ideal vantage point over the Oudolf garden and a 360-degree view of the northern part of the Campus. Outdoors, a wooden bench provides a resting spot, and a log fountain holds water for irrigation and cleaning garden utensils.

During the execution phase, the house was treated like a sculpture whose individual components – the stone foundations, wooden staircase, straw roof and rope balustrade – were carefully studied and evaluated with sustainability in mind. The focus was on "above-ground" materials, rather than extracted ones. The Ballenberg lesson taught that architecture is not only a reflection of a specific culture and way of life, but is also influenced by the availability of local building materials. Throughout history, these materials have typically been sourced from nearby areas. In line with this principle, the granite used for the house was obtained from the Niedertegernau quarry, the lumber from the Black Forest.

Tane compares his approach to the Garden House to learning a local language. But if the materials are this language's vocabulary, the techniques used to manipulate and shape the materials are akin to the grammar, which must be learned from local artisans. The most noticeable of these lessons are legible in the straw roof, the façade, and the staircase's rope balustrade. For the latter, various weaving options were studied with a ropemaker to ultimately implement an in-situ woven solution consisting of one single rope. The resulting interactions with craftsmen around the Campus are important, as they forge connections that are essential for maintaining and eventually also repairing the house. Much as Ballenberg serves as a memory and archive for crafts, the TANE GARDEN HOUSE is a built record of this collaborative process and the dialogues that led to its realization.

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4

ONE day Rolf asked me if I had ever been to Ballenberg. Ballenberg is an open-air museum in central Switzerland with a collection of rural buildings. The buildings were dismantled in various parts of Switzerland and rebuilt on the museum grounds. In the process, the buildings were researched and often restored to their original state of construction. There are more than 100 buildings dating back to the fifteenth century, from all Swiss regions.

It was a fantastic experience to explore the place. Of course, in former times there was no electricity, no running water, no plates, cups or candles. One can imagine how hard it must have been to live in the wild nature of the Alps. Everything they needed was made from necessity. The way of life, the simplicity and modesty of design and craft co-existed with the joy of detailing. Design was lively, affordable and democratic. Each of the buildings was unique and full of character. They have been passed on from generation to generation, sometimes extended and modified under continuous use, based on the way of life.

Rolf said, "Wandering through Ballenberg, we experience a sense of loss. But what have we lost – a sense of community, respect for an environment that belongs to everybody, a feeling of shelter or being protected?"

These lessons from Ballenberg led to the prototype for the TANE GARDEN HOUSE.

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4. BALLEMBERG /
Swiss open-air museum



Learning from the open-air museum in Ballenberg about
modest, functional, utilitarian local living.
Food is always at the centre of life in an Alpine village.



4. BALLEMBERG /
Swiss open-air museum



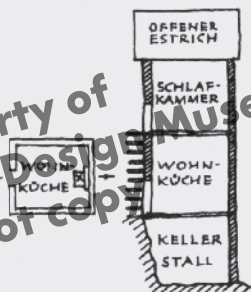
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NATUR WIRTSCHAFT HAUS UND SIE

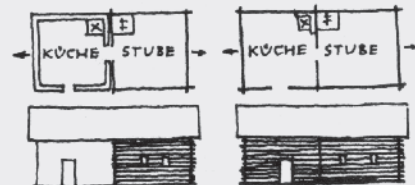
	KLIMA	WIRTSCHAFTSART	BAUSTOFF	BAUWEISE	HAUSFORM
MITTELLAND	TROCKEN	ACKERBAU	LAUBHOLZ	STEILDACH STROH STÄNDERBAU	DREIßESSENHAUS FACHWERK
NORDALPINES GEBIET	FEUCHT	VIEHZUCHT	NADELHOLZ	FLACHES SCHINDELDACH BLOCKBAU	REINER HOLZBAU
INNER- UND SÜD-ALPINES GEBIET	FEUCHT TROCKEN	VIEHZUCHT UND ACKERBAU (WEINBAU)	HOLZ STEIN	SCHINDELDACH PLATTENDACH HOLZ+STEINBAU STEINBAU	HOLZ/STEINBAU STEINBAU

57c. Addierende Grundrisse (Alpengebiet)

I. Der einräumige Grundriß: Wohnküche (Tessin)



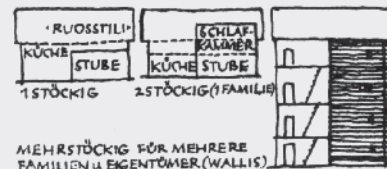
II. Der zweiräumige Grundriß: Küche - Stube (Alpengebiet)



IIa. Horizontale Erweiterungen



IIb. Vertikale Erweiterungen



Legende

- ← → First
- x Herd
- ⊕ Ofen
- Mauer
- Holzwand
- Wirtschaftsgebäude

4. BALLEMBERG /
Swiss open-air museum – roof & eave



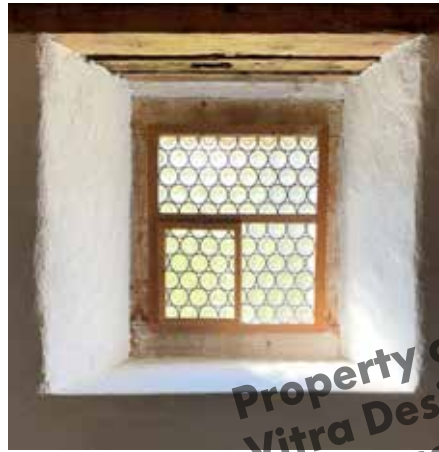
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4. BALLEMBERG /
Swiss open-air museum – outdoor & indoor



4. BALLEMBERG /
Swiss open-air museum - window & stair



4. BALLEMBERG /
Swiss open-air museum



1. SEMI-BASEMENT



2. EAVES

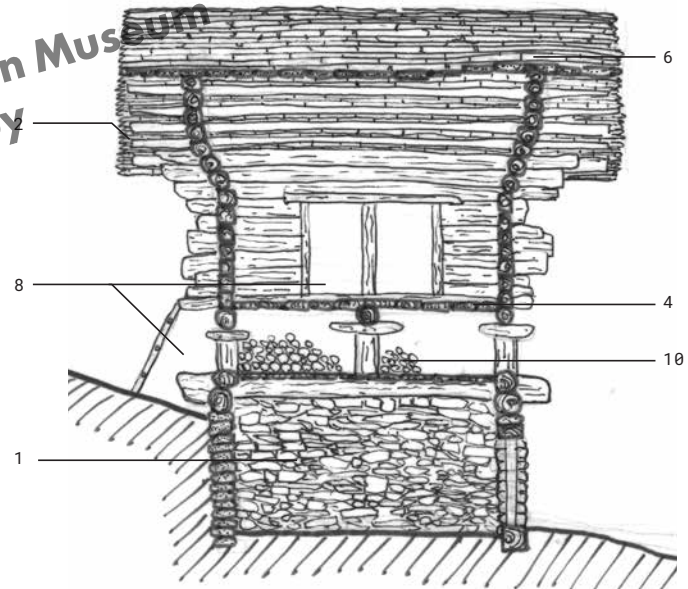


4. POSTS



10. STORAGE

- 1. SEMI-BASEMENT
- 2. EAVES
- 3. STAIRCASE
- 4. POSTS
- 5. BALCONY
- 6. ROOF
- 7. LIVING ROOM
- 8. OPENINGS
- 9. KITCHEN
- 10. STORAGE
- 11. FIREPLACE



Granary, Campo Vallemaggia, 1515

4. BALLEMBERG /
Swiss open-air museum



3. STAIRCASE



5. BALCONY

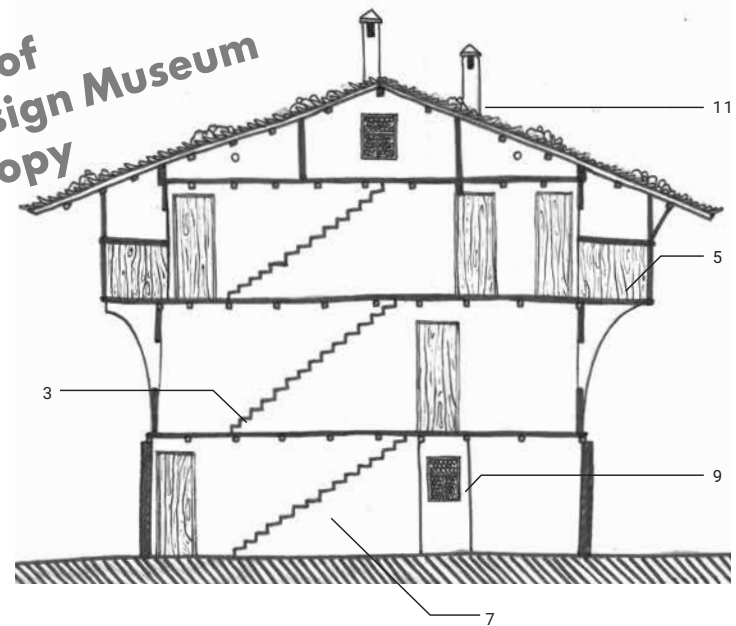


7. LIVING ROOM



8. OPENINGS

- 1. SEMI-BASEMENT
- 2. EAVES
- 3. STAIRCASE
- 4. POSTS
- 5. BALCONY
- 6. ROOF
- 7. LIVING ROOM
- 8. OPENINGS
- 9. KITCHEN
- 10. STORAGE
- 11. CHIMNEY



Dwelling, Sachseln, 17th century

4. BALLEMBERG /
Swiss open-air museum



2. EAVES



6. ROOF

- 1. SEMI-BASEMENT
- 2. EAVES
- 3. STAIRCASE
- 4. POSTS
- 5. BALCONY
- 6. ROOF
- 7. LIVING ROOM
- 8. OPENINGS
- 9. KITCHEN
- 10. STORAGE
- 11. FIREPLACE

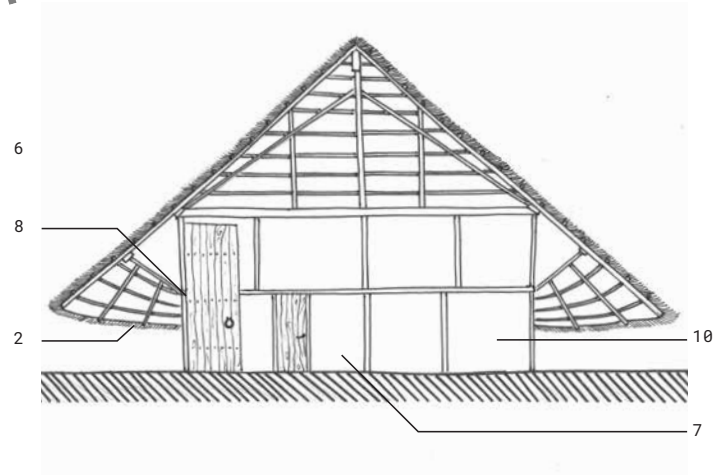
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7. LIVING ROOM



8. OPENING



Farmhouse, Oberentfelden, 1609

4. BALLEMBERG /
Swiss open-air museum



LIFTED VOLUME

SMALL FOOTPRINT

LOW CEILING HEIGHTS

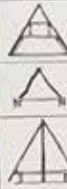
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FUNCTIONAL SPACE

SPACE UNDER THE ROOF

FRAMING THE VIEW

SCHEMA



THE Garden House is a project covering fifteen square metres. We began to design in 2020, and started to build in 2023. The construction took only three months, but the work on site – directed by Vitra project manager Christian Germadnik – was carried out by different craftspeople coming in and out.

Usually, the order of construction is linear: the client goes to the architect, the contractor to the manufacturer, the factory to the craftsman. Because of the system of distribution markets and product warranties, we are very segregated, making it hard to work together. In this project, the client, architect and craftsmen worked as one team at the same table, learning from trial and error. Sometimes the craftsmen brought in other people they had worked with for years; some brought their sons to help them; some gave newcomers their first jobs. Sometimes the worker closed the door, and a few even departed in the middle of the project. In any case, they are all our neighbours.

Construction is an event. Even on this small project, more than 100 people were involved with the building in some way. The Garden House is accessible to the public, and the vegetable garden is cared for by Vitra's employees. When architecture is set at the centre of the social table, we can all participate and be involved.

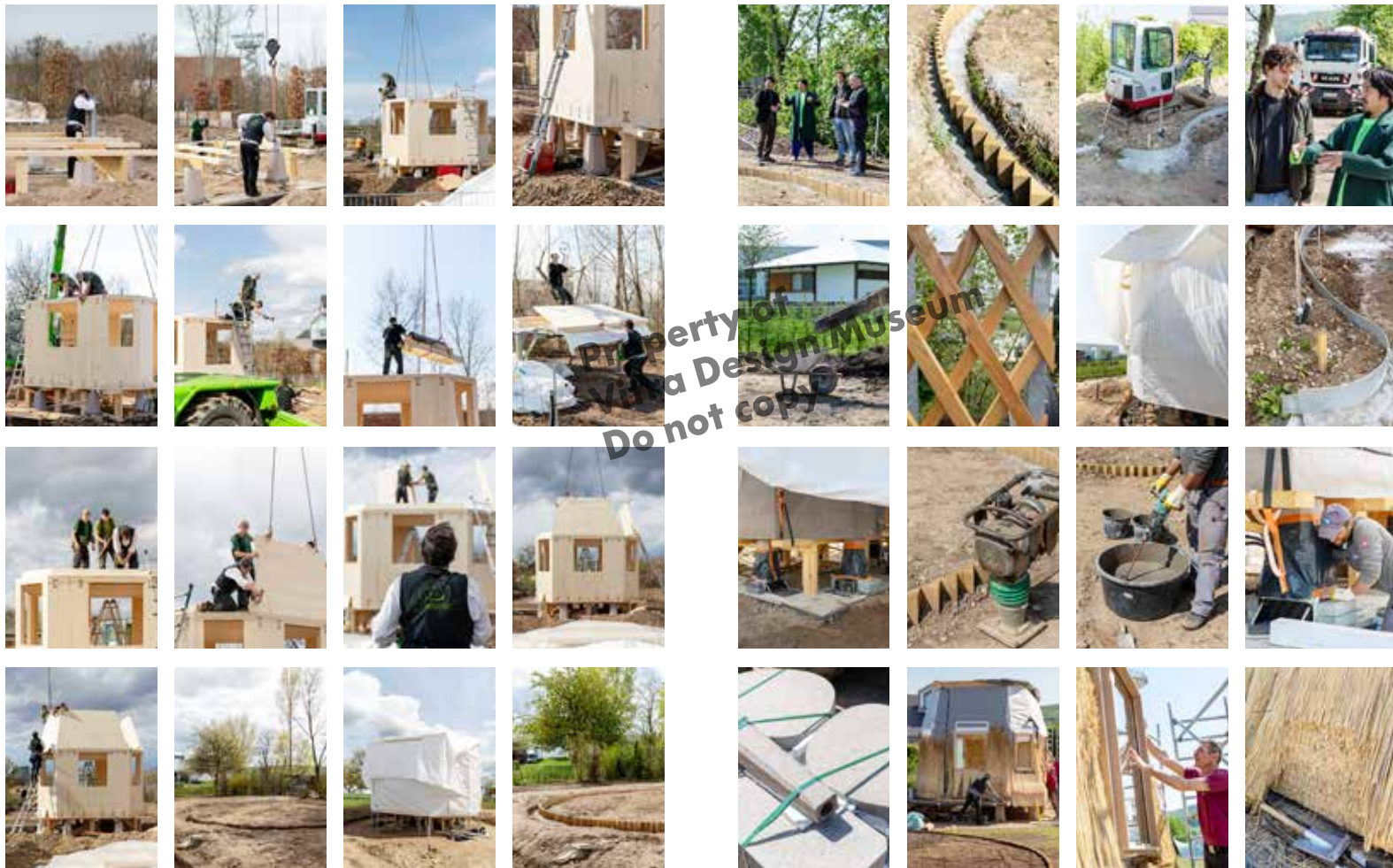
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7. CONSTRUCTION /
Photo diary





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7. CONSTRUCTION /
Photo diary





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7. CONSTRUCTION /
Photo diary





7. CONSTRUCTION /
Photo diary



View from the Garden House over the Oudolf Garten. The rooftop offers a 360-degree view of the Campus, which changes day by day.





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CONSTRUCTION TEAM

ROPEMAKER
Seil-Frey GmbH
Erik Frey

CARPENTER
Zimmerei Vogt
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Jörg Wissner, Patrick Wissner

SANITARY
Armbruster GmbH
Andreas Grab

CREDITS

SITE: Weil am Rhein, Germany
DATE: 2020 - 2023
AREA: 15 sqm
COMMISSION TYPE: Private
CLIENT: Vitra Campus
PROGRAMME: Garden House

PROJECT MANAGEMENT: Christian Germadnik (Vitra)
STRUCTURAL ENGINEER: Matthias Autenrieth (Ing.-Büro Autenrieth GmbH)

ARCHITECT: ATTA - Atelier Tsuyoshi Tane Architects, Paris
CONCEPT: Tsuyoshi Tane
PROJECT MANAGER: Valentino Pagani
PROJECT ARCHITECT: Shota Yamamoto
PROJECT TEAM: Val Flanon, Niccolo Passarelli, Emily Jones, Koki Sawada

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The Garden House by the Japanese architect TSUYOSHI TANE is the latest building on the Vitra Campus in Weil am Rhein and the first designed with the climate crisis in mind. The small structure was developed in a trial-and-error process that explored many different options in search of the essence of the site.

Tsuyoshi Tane's unique architectural approach, his discussions with the client and his exchange with the artisans and other participants in the process are conveyed in this publication through a lively collage of statements, drawings and prototypes.

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