

HOUSES AND CARS

ANDREAS K. VETTER



CALLWEY

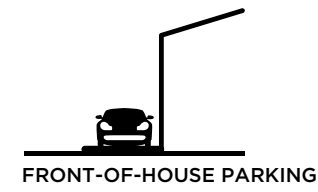
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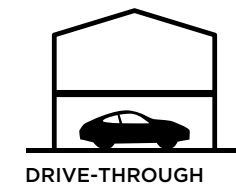
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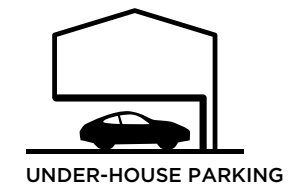
THE CULTURE OF PARKING



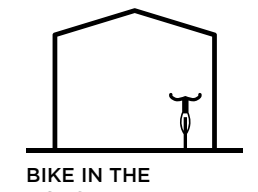
FRONT-OF-HOUSE PARKING



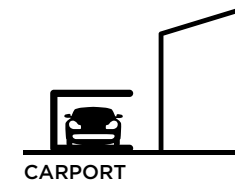
DRIVE-THROUGH



UNDER-HOUSE PARKING



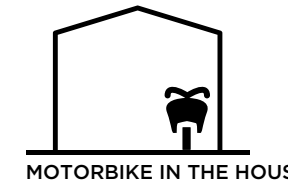
BIKE IN THE HOUSE



CARPORT



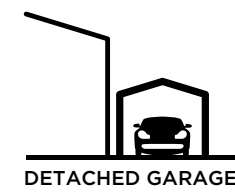
CAR ELEVATOR



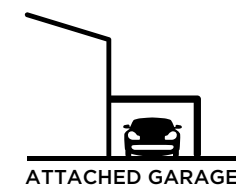
MOTORBIKE IN THE HOUSE



SPECIAL FEATURES



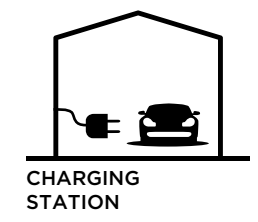
DETACHED GARAGE



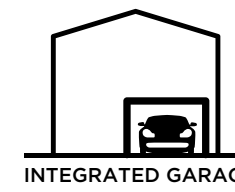
ATTACHED GARAGE



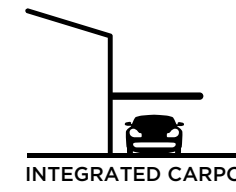
GARAGE WITH WORKSHOP



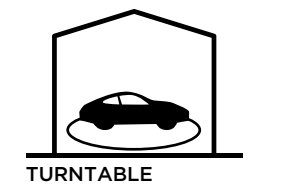
CHARGING STATION



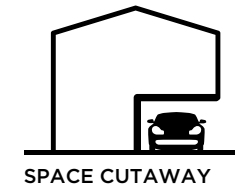
INTEGRATED GARAGE



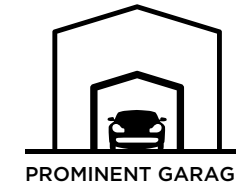
INTEGRATED CARPORT



TURNTABLE



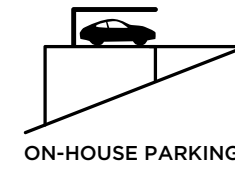
SPACE CUTAWAY



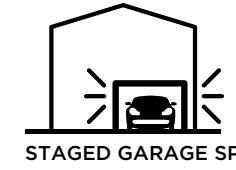
PROMINENT GARAGE



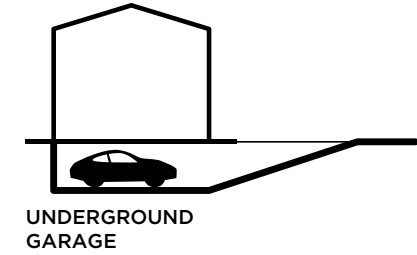
COLLECTOR'S GARAGE



ON-HOUSE PARKING



STAGED GARAGE SPACE



UNDERGROUND GARAGE

FROM TOY TO TRANSPORTATION

It generally all starts in childhood. Our first dreams are modeled for us by the heroes and superheroes of our little world. And we're immersed in it. It starts with a powerful car—first a cute, ruggedly childproof Disneymobile, later a supercar like Spirou's (fig. 1), or the head-spinningly cool Batmobile. Or what about a Matchbox-sized model car like a Mercedes-Benz SL? And then, of course, a house to go with it. With a garage, obviously. A Faller model house, perhaps, or a house of Lego bricks. Or maybe we dive into the virtual reality of a computer game, using the device's joystick to drive and park the superhero car or racer all by ourselves. The years go by, we grow older and more pragmatic, and many things become reality: a driver's license, a car of our own, a house we can actually walk into. But suddenly, the feeling comes up that something's missing, that we're longing for something important: playing. Back then, it was so easy to immerse ourselves in the intense world of direct pleasure, and experience adventures big or small in our imagination. All of the conditions necessary to satisfy this subconscious craving are at hand. What if the car was a supercar, a classy vintage ride—or at least something with emotion behind it, not just a sedately sensible leased auto? And what if we had the perfect house to go with it, with a designated area for driving in, parking, and driving out? It would be possible. With any luck, the joy of living and driving will just come along naturally—maybe even with a little adventure or two along the way.

This book is dedicated to capturing that feeling—the feeling that yearns for a home with a serious upgrade. And it absolutely revels in it. Leaf through the pages, absorb the pictures and plans, and you'll find that there are people all over the world exploring their passions with remarkable honesty and striving to live them. This energy and creativity is the spark that ignites culture, be it in food and drink, art and music, fashion, or even sports. Architecture is a direct complement to this list, because it provides for our funda-



1 Yoann+Vehmann, Spirou + Fantasio comic book, Carlsen Verlag, 2013

mental needs—especially with respect to living. In that case, it is vital to incorporate our personal needs and preferences into the design and ambience of the space. Hence, planning the perfect place to live is virtually the most complex task there is. Apartment or villa, both have to function perfectly in technical and ergonomic terms, and be able to offer the inhabitants a comfortable and stimulating place to live out their lives, all in an utterly convincing way. A very challenging task, then, and one for which prospective house-builders need to track down an equally ambitious firm of architects to engage with their ideas intensively, and fine-tune and realize them in collaboration.

The special focus on car culture in this book was the determining factor in the selection of the architectures and concepts that follow. The auto, or rather the “mobile” aspect, has been a part of human habitation since ancient times, and not since those childhood memories that many of our readers will have. It all started with horses or donkeys, kept in stables near the main house as draft animals and mounts. Hitched to two- or four-wheeled carriages, they were the precursors of later cars, which—equipped with steam, electric, or combustion engines—could “propel themselves”: hence “auto-mobile.” Throughout the ages, suitable outbuildings were constructed for that purpose. In the case of high-end estates, they were designed to create an impression—starting with the stables and carriage houses of the pharaohs in the sands of the Egyptian desert, progressing to the technically advanced vehicle uncovered in the Iron Age grave of the Celtic prince of Hochdorf, moving on to the Renaissance and Andrea Palladio's ideal plans, and arriving at Johann Wolfgang Goethe, who, around 1800, ordered stables and a carriage house for a coach and sleigh to be built under his



2 E20, Steimle Architekten (Stuttgart, D), Pliezhausen (D), 2016



bedroom in his house on Frauenplan in Weimar. The next step in this evolution came along about 100 years later, as American entrepreneurs and movie stars began to build villas with the first multi-car garages. Today, it's up to us to shape this relationship between house and car into a form that provides scope for these passions. Of course, the architecture must be in keeping with the passion for mobility. The aim is thus to harmonize the building, the living space, and the car—that independently designed, mobile technology module that comes with its own set of conditions. Even a single vehicle is usually the largest and most expensive item in a house, and thus needs space and security—especially considering the fire risk from its engine. And of course, that need only multiplies if a whole collection is involved.

This positive *culture clash* now forms the focus of the architectural designs presented here, showing that when car-loving clients and tuned-in designers work together, they create buildings where the goals, aesthetics, and dynamism of both worlds come together with brilliance. After all, there are experts for both—be it for insulation values or traction control.

Readers that are unable to visit the places shown here in person—and given the global reach of the examples, that will probably be the case for most of you—can refer to the plans, descriptions, and photos. And thanks to the excellence of architectural photography, those photos can sometimes capture what the connection to mobility truly means—as in the stunning photographic impression of a single-family house by Stuttgart, Germany-based architecture firm Steimle (fig. 2). A case of house meets Mercedes, you could say.

WE ARE FAMILY!

The usual place for cars in the vicinity of a house—be they one or more vehicles for daily use or a whole fleet of collector's items—is the garage, or variations on the theme, from carport to underground “coach house.” For drivers that have a special bond with their vehicles—as we're assuming here—these spaces become an integral part of their living experience as a whole. A good house, then, provides the same kind of care for its four-wheeled roommates: safety and warmth, or at least a dry refuge. Like the wooden tower house in Tyrol (fig. 3), offering a cozy, sheltered space under the soft snow: upstairs for people, lower down for their cars.

The parking spot is more than a functional area. It's a space in the house that needs to be thoughtfully planned and integrated into the whole. Besides handling the practical job of comings and goings—which our private vehicles often have to do for lack of any real alternative—there is also a hugely important emotional side. The bond we have with our cars and the joy of driving that brings such great pleasure to so many of us really deserve to be reflected in our buildings. This thought is perfectly summed up by a man who used to drive a fir-green Mercedes W 123 in the late Seventies—rather



3 Holzrausch and Grünecker Reichelt Architects (Munich, D), tower house in Tyrol, Gerlosberg (A), 2019



a sedate car, but one that inspired a huge sense of adventure in him: “... I am only happy in the car and on the road; once I arrive, I'm the unhappiest person you can imagine ...” That man was the idiosyncratic Austrian writer Thomas Bernhard, and his parking space was in one of his meticulously restored farmhouses. But the brilliant and challenging writer clearly never managed to truly and convincingly connect his beloved Daimler with its architectural environment. If only he had been able to peruse our inspiration on the following pages ...

PARKING PERMITTED

The solutions presented here are entertaining and “simply complicated”—as the title of one of Bernhard’s wonderful plays has it. On the one hand, they create a functional storage space for several square meters of car—a box that couldn’t be simpler. On the other, they merge with the aesthetic and atmospheric expectations we demand of architecture. And that’s when things get complicated.

TIMELESS TOGETHERNESS

Today’s increasingly complex situation with respect to parking space planning is demonstrated by examples such as historic buildings that are protected or located in densely developed areas. Even high-quality renovations require plentiful sensitivity, expertise, and effort. And now the same applies to the parking situation, too. At an old townhouse in Coimbra (figs. 4-5), architect João Mendes Ribeiro chose to slot a discreet garage into the front garden terrace in front of the house. The residents were happy to go along with this creative and sensitive solution, even though it meant limiting themselves to a small car: A Smart Fortwo, just 250 centimeters (99 inches) long, fits absolutely anywhere.

Another aspect concerns local building codes or the architectural style of the neighborhood. Be it because of official rules or personal attitude, in these cases it is essential to blend the present—with all its specific technical and design requirements—with the existing building and the local style. When parked vehicles are factored in, the complexity ramps up. They too are subject to trends and the passage of time; every few years a revamped model or even a whole new version comes along. So, which car would fit? What can be combined? In the case of another Portuguese house shown here (figs. 6-7), designed in the year 2017 by João Tiago Aguiar Arquitectos as a clever symbiosis of regional styles and selected details, the clients already had the perfect match for Mediterranean architecture: The sloping tiled roof became a parking space for the ultimate classic—a GT3, here an RS as red as its shelter.

Restrictive building codes can make things particularly tough for collectors with a stable of more than just runabouts to squeeze more vehicles onto their property. If, for example, the regulations prevent building big or expanding underground, creative planners have to be called in. The charming triple garage with cedar shingle roof in Ternat, Belgium (figs. 8-10) not only used natural wood, but also brought new life to the “coach house”-style building traditionally associated with transportation. The garage is the perfect spot for “putting away,” for safekeeping—which is exactly what the French term *se garer* expresses. Architecture for cars that is as fitting and beautiful as it is simple. As the photo sequence demonstrates, first the front doors open slowly, one after the other. Engines audibly fire up with a deep rumbling. Then the vehicles emerge—just like that.



6-7 João Tiago Aguiar Arquitectos (Lisbon, PT), Moradia Restelo V, Restelo (PT), 2017



8-10 Houtbouw Defreyne (Ardoois, B), wooden triple garage, Ternat (B), 2020



4



4-5 João Mendes Ribeiro (Coimbra, PT), Robalo Cordeiro House, Coimbra (PT), 2009



GARAGE À LA CARTE— THE GADGETS

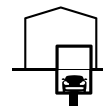
However, those who have the opportunity to build, think, and design under more liberal conditions may add the consideration of special features to their spatial and formal parameters. This sometimes happens under the pressure of practical concerns—for example, when a large garage on the property is moved underground for reasons of space or design, and an access ramp is not desired. Regardless of the dimensions involved, a platform-type car elevator is an appropriate option. It moves the cars up and down vertically with the smallest possible footprint, and can even become invisible outside, camouflaged under a cover of pavers or greenery. The owners of a premium villa on the north shore of Lake Geneva, for example, chose a Japanese Zen garden covered with pebbles and small rocks as concealment (figs. 11-13). Their collection of cars, including a Porsche 356B, now descends stylishly and silently into the large underground garage beneath the building.



14-15 A Mercedes-Benz AMG GT on a ParkDisc, KLAUS Multiparking GmbH, Aitrach (D)



11-13 Car elevator in the garden of a villa in Perroy (CH), manufacturer: Cardok SA (Gland, CH)

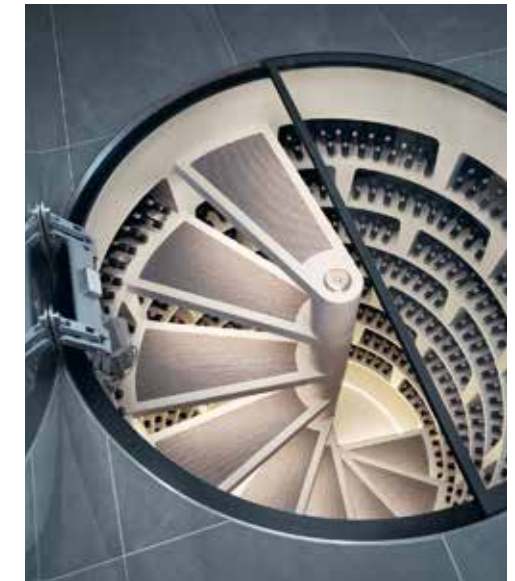


UP, DOWN, AND ALL AROUND

Another accessory of high-end parking culture that is almost as spectacular is the turntable, which can be installed at ground level outside or inside. It can likewise take the form of a high-tech metal plate, or be concealed under an inconspicuous surface that is visually integrated into the asphalt or concrete of the driving area. A *turntable* like this is worthwhile for tight driveways, vastly simplifying the process of forward driving in and out. This elaborate equipment is also useful for multi-car garages where maneuvering is necessary (figs. 14-15). Note that the diameter of the turntable plus the space around it obviously needs to be greater than the length of the vehicles to be turned, otherwise there is a risk of damage to the bodywork.

It is a little-known fact that parking technology can include other offerings dedicated to sensory enjoyment besides the vehicles' scent of oil and rubber and the seductive reflections of light on the paintwork. An Australian company offers to combine a garage with a cleverly concealed wine cellar (figs. 16-17). The space in the garage floor can be used to install a sunken spiral storage room, childproof and perfectly climate-controlled, to make up for the lack of basement space. And drivers who can only afford a 2012 Peugeot instead of a 2008 Porsche can easily compensate with a 1995 Pinot Noir.

There are a number of reasons for choosing to build a standalone single garage. Manufacturers offer a huge variety of prefabricated models for this purpose. Multifunctional design modules are definitely some of the most exciting (fig. 18), going far beyond a mere parking space for a high-end car. With expansive windows and appropriate lighting, the vehicle can take center stage as if in a showroom. Like this classic 911.



16-17 Porsche 997 with its own wine cellar, Spiral Cellars, Wimbledon (UK)



18-19 FG1 Garage / Security Carpad, Fahrgold GmbH, Berlin (D)



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INTRODUCTION

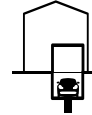
And there are plenty more gadgets to add, such as built-in storage facilities or winter tires. Drivers seeking to park their precious car in a large-scale garage or showroom can consider a brilliant alternative to an enclosed unit: the Security Carpad concept (fig. 19) The car sits on a flat aluminum platform, accentuated with LED strip lighting if desired. A remarkable feature is the Carpad's hydraulic flaps, which pop up to prevent the car from rolling off accidentally. Any movement is detected by sensors and triggers an alarm, so that even this handsome Maserati MC20 can be safely parked outside.

Another fascinating upgrade to parking architecture—and to the already high-end car elevator—can be admired in these impressive photos. If an uneventful 60-second car elevator journey up or down in a Jaguar E-Type is too dull, why not go for the 360° diorama cinema experience? Mountains, deep sea, an autumn forest, the night sky ... perhaps even a whale sighting. The kids will happily jump into the car with no further prompting (figs. 20–22)! And anyway—an E-Type! The Who's Pete Townshend once penned some memorable lyrics about his passion for cars, which definitely deserve to be immortalized here:

*Every lovely spot near or far
You can reach them too in your car
Or you might be there now if you own a jag already
The radio blasting, the girls are glancing
The dash is dancing with gleaming dials
Grace, space, pace / Grace, space, pace
Jaguar, Jaguar, Jaguar, Ja-gu-ar*



20–22 Immersive car elevator, manufacturer: IdealPark, Verona (I)



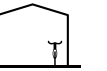
22

FOUR PLUS TWO

While cruising through city and countryside on four wheels is a joy, motorcycles also deliver quite the endorphin rush. Perhaps that's why they can be found in collections as well as in some private garages, too. If a bigger garage is available, it's no problem; in architectural terms, there is *no need* for any dedicated construction works. Nevertheless, challenging situations may occur. For example, the not uncommon scenario of a city-dweller seeking to move into a comfortable apartment in a condo complex. If the new resident has plans to bring along a beloved bike—which any true *petrolhead* would totally and utterly understand—the other owners need to be won over to let the not-so-light ride be taken up in the elevator. Once that happens, there are no further obstacles to communal living, and the architects can get creative about how to turn this symbiosis into a cool living space. A perfect example of this is a 180-square-meter (1,940 square feet) penthouse in Prague (figs. 23–24), where a spectacular wine vault accompanies the Honda Café Racer as a kind of powerful counterpart. The architects have a name for this living and pleasure zone: the *Signature Space*. But when combining both decor elements in one apartment, don't get the order wrong. First bike, then wine. Always.



25–26 Chadbourne + Ross Architects (Seattle, USA), Cycle House, Seattle (USA), 2012



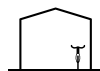
23–24 Archicraft (Prague, CZ), Motorcycle Residence, Prague (CZ), 2019



24



27-28 DDAANN + MJÖLK (Prague, CZ), guest apartment, Prague (CZ), 2015



On the subject of two-wheelers complementing cars, the good old bicycle—or, these days, probably more like a growing family of e-bikes—should definitely be considered a standard element of any household’s mobility fleet. Design and tech aficionados are likely to already own at least one high-quality, often customized bike—and maybe more. But as usual, passion comes with its own set of problems—like where to put everything. Outside, in front of the house? While these much-appreciated modes of transportation are perfect eco-friendly options for busy city life, that doesn’t protect them from rust or theft, and they need occasional cleaning or maintenance—so outside is not a great option. What can we say about this from an architectural and mobility-related perspective? Single-family house-owners usually have enough space available for bikes or e-bikes, and can improvise. But then there are connoisseurs who build up an impressive bike collection and need the space to match. There are architectural solutions for this case, too. As with garages, it’s best not to compromise. Chadbourne + Ross Architects showed how it’s done in the Cycle House (figs. 25-26). The ground floor of this house is totally given over to mobility. The entrance is central, the garage with driveway on the left. To the right is a fenced outdoor yard, which opens onto a spacious storage and workshop area for bike lovers. When vehicle care is this chilled and can migrate outdoors in the summer, it hardly matters whether the vehicle in question is a classic car or a rare racing bike.

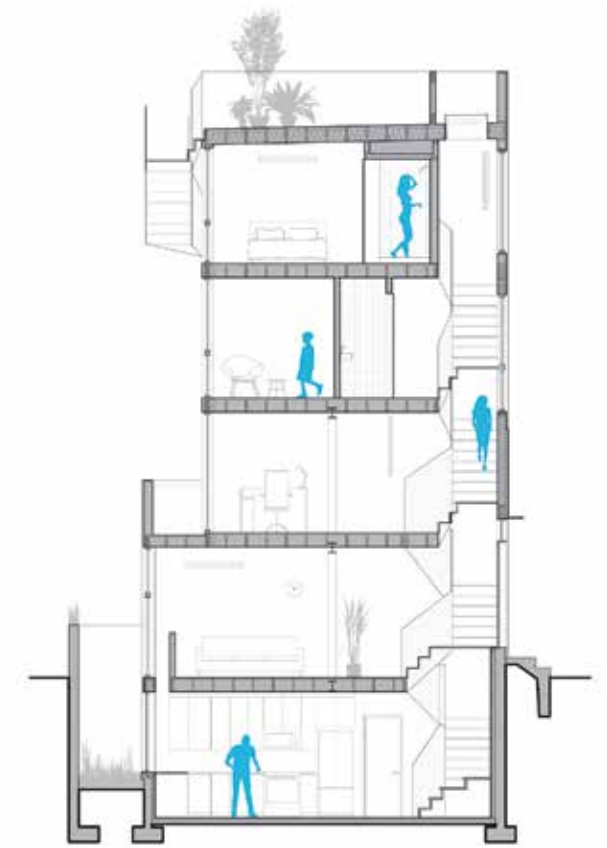
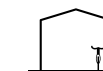
In the all-too-common case of lack of space—say, in an apartment—it’s worth getting in touch with some ambitious interior designers, as DDAANN + MJÖLK have demonstrated. They came up with a wall garage for the premium two-wheeler (figs. 27-28), which sits ultra-flat to the wall, with further bikes concealed in the storage room opposite. Thanks to its color and lighting, it’s also an eye-catcher for the entire apartment. More like this, please!

For years now, urban densification combined with reduced private transport has presented one of the biggest challenges of city living to planners and designers. Even the most dedicated car lovers know that reforms are needed, and are open to bold ideas that retain the delights of mobility and design. Townhouses, closely integrated into urban neighborhoods, are one of the most interesting forms of living, and can be found in every global metropolis. In the best designs, their optimized layout clothes functionality and space requirements in fascinating architecture. Interface Studio Architects showcase the concept as the Tiny Tower. Their townhouse in Philadelphia (figs. 29-31) is ultra-narrow and five stories high. The exterior and interior alike are immediately captivating, with well-thought-out aesthetics, impressive use of space—and integration of the simplest mobility principle imaginable:

the lightweight bike. Simply grab the bike by the center bar when you arrive, take it inside, and lean it against the entranceway wall. That’s why it had to be included here among the major car-owning houses, because there are more than a few people who love living in city centers and are happy to leave their car standing for a while once they’ve found a parking spot.



29-31 ISA Interface Studio Architects (Philadelphia, USA), Tiny Tower, Philadelphia (USA), 2018



BRIGHT IS BEAUTIFUL!

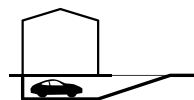
And then? Cars are always engaged in a formal and aesthetic relationship with their environment, be it lush greenery along a country road, the dusty gray asphalt of the highway, or chaotic urban traffic. Forced to respond to these different terrains, we may order our cars in matte black or sophisticated blue-gray metallic finish, leave them to get dirty if we live on a city street fringed with lime trees, or polish them back to a shine with a chamois after every rainy day. The architectural dimension, on the other hand, can be designed in a controlled and stable way, not least including the surfaces of the spaces used for parking. There is much to be said for eschewing the usual muted grays of building materials or the standard light plaster, and instead opting for an atmosphere that matches the expressive statement of a great car body. However, when the design becomes as bright and colorful as the imaginative, artistically zoned private garage 72DP (figs. 32-34) which New York and London-based designers Craig & Karl were inspired to create, it is advisable to stick to black and white for the vehicle paintwork. Of course, such a powerful redefinition of an interior space requires plentiful expertise—not only in the use of colors, emphatically bright and friendly in this project, but also in terms of the creative mastery of large surfaces. Here, the designers managed to create a logically composed color space using a precisely balanced sequence of geometric areas that extend ribbon-like across the floor, walls, and ceiling.

THE HAPPY WORLD OF THE GARAGE—RUBBING OFF ON ITS SURROUNDINGS

Its bright and welcoming appearance is partly due to the architecture, which lets in daylight by opening the basement up to the garden and courtyard, and partly due to the brilliant lighting design. It's always worth commissioning a professional lighting plan from the architects responsible for designing the space, and never skimp on the latest technologies. Not only are they more environmentally friendly, but they also enhance the impact of the space by harnessing the specific capabilities of light—particularly the modulation of the atmosphere, which unlocks undreamt-of potential for creating dramatic settings, especially in monofunctional spaces such as garages: from minimalism to high-tech ambience, from playful and colorful to glamorous and sophisticated. When planning the lighting, good designers consider the key features of the space, the main lines of movement, and the vehicles that will enter and park there. A great example of this is a project by lighting designer Tobias Link (figs. 35-36), which uses light lines that can be dimmed and colored in different ways to transform a collector's garage from a bare space into an atmospheric, dynamic scene where the presence of the cars constantly shifts and changes.



32-34 Craig & Karl (New York / London), color design for private underground garage 72DP (DPR House, MCK Architects, 2008), Sydney (AU), 2011



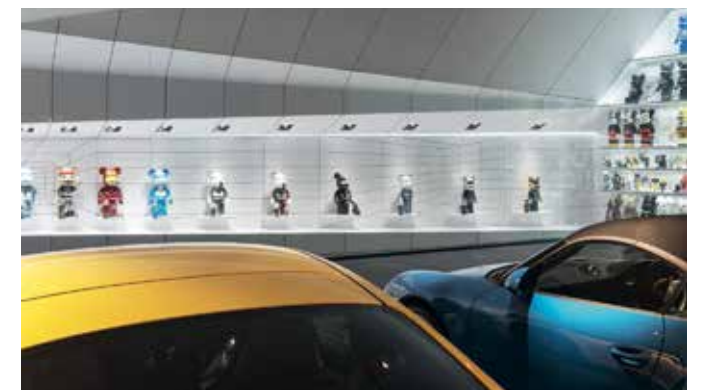
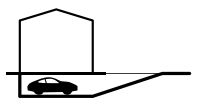
The interiors of special garages set up by collectors take on a unique, almost museum-like design. Of course, these are far from the usual family garages, where bikes, tires, and garden tools have to be stashed along the sides and back due to lack of storage space. Because these spaces are usually generously proportioned, there is enough room between the cars and the wall shelves or display cases to show off a second collection, too. That could involve themed accessories such as trophies and model cars, or a totally different collection—say, colorful bear figurines. The Bear Garage, built by Onion Architects from Nonthaburi (figs. 37-39), quickly made the rounds online as a collector's garage featuring a particularly quirky mix. The attention was well deserved; after all, who would expect the owner of a powerful sports car or a classic Mini to be capable of such endearing madness as to fill the same space with hundreds of large Japanese Bearbrick figures, highly sought after in Asia? From the exterior cladding of aluminum-fiberglass panels, the garage interior received a sci-fi-inspired look.



37-39 Onion (Bangkok, TH), Bear Garage, Nonthaburi (TH), 2013 / 16



35-36 Underground garage with Mercedes-Benz G-Class, Porsche Panamera, and Bentley S1 Park Ward Continental Drophead Coupé, Tobias Link Lighting Design, Saarbrücken (D)



39

STAGED

In projects like these, the architectural design efforts that have gone into housing vehicles already go far beyond the conventional. Readers of this volume and all those involved in the projects presented here—designers and clients alike—will agree that it is imperative to give space and expression to your passion (or at least fondness) for cars in architectural terms, too.

LET'S MAKE SURE THAT HAPPENS!

It means planning bigger, better-equipped spaces for parking and integrating them into the whole living experience. Our cars need us—to drive them, to lovingly care for them, and to give them the admiration they so richly deserve. And if grand homes have held displays of art, magnificent furniture and interiors, or lavishly set tables for generations, why should our incredible cars be denied the same treatment? There are plenty of great examples that instantly communicate the frisson of creating expressive car worlds able to blend seamlessly with living spaces or serve as dedicated showrooms for the vehicles, enhancing the ambience of the home.

Definitely among the most lavish of these is the car display (figs. 40–41) installed by Millimeter Interior Design as a glass-walled double garage on the living floor of a small townhouse in Hong Kong. A blind can discreetly hide the object of visual desire—here, a Ferrari 360 Modena—for quiet moments or a festive dinner.

The architectural standards that car enthusiasts impose on their passion can be expressed in the complementary comfort of the garage space by incorporating atmospheric lighting and lounge furniture—but it can also be a designer



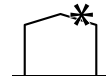
40–41 Millimeter Interior Design (Hong Kong, HKG), house in Sai Kung, Hong Kong (HKG), 2014



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42–43 Andreas Pizza Architektur (Zurich, CH), country house on Lake Zurich / garage, Zurich (CH), 2017



showcase of driving and travel. The latter was Andreas Piz-za's choice for a windowless country house garage on Lake Zurich (figs. 42–43), in which he installed a backlit panoramic view of Rome. The glowing wall inspires longing, and urges the viewer to start up the Fiat 500 Topolino and drive off—to Rome, of course.

THE VEHICLE, A COMPANION—EVERYWHERE

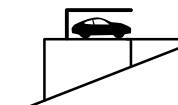
The appeal of this book's subject lies in the diversity of design options and the fact that ambitions of this kind can be found all over the world—from the densely built-up cities of the Far East to idyllically located European villas and tropical forests in the Pacific Ocean. Classic examples of car culture are collected and prized everywhere. The founding fathers of the auto industry—Gottlieb Daimler, Ferdinand Porsche, William Lyons, and Enzo Ferrari—could hardly have imagined their inventions would become an international phenomenon. Enthusiasts like Jay Aldeguer, who created a beautifully atmospheric paradise in his homeland on the Pacific island of Cebu, are the real stars of bringing this passion to distant lands. No climate-controlled chamber or concrete ramps to an underground garage here; there is simply a hot, humid jungle setting, a charming little house with atmospheric details, and a wide garage under lush, overgrown plants (figs. 44–46). The collection of Porsches stands there lined up and ready to go, a mere 10,500 kilometers (6,500 miles) away from their cradle in Zuffenhausen. An exotic dream world of 14 air-cooled rarities, all from a single marque: "I'd fall in love with the looks of different cars, but always went back to the Porsches."



44–46 Collector's house in the tropics, Cebu (Philippines), 2017



47–48 Marchi Architectes (Paris, F), project: Wood house 2.0, Long Island (USA), 2018



48

FORM FOLLOWS VELOCITY

Just as there are building typologies with which architecture responds specifically to the requirements of the functions to be accommodated—such as regionally typical building designs, employing structures and materials adapted to the local climate—there are also other parameters that have a significant influence on the design of a house. One of those is the car itself, its mobility, or the way motion is represented in space. This can already be seen in classical modernism, when architects with an affinity for automobiles such as Le Corbusier and Richard Neutra conceived the “new way of living”; examples are the Villa Savoye, or the house designed for director Joseph von Sternberg in California. In 1929, *Innen-Decoration* magazine published a satirical piece that dealt with the modern lifestyle of those years. It told the story of a rich American woman who refused to buy a house because, as she explained: “I was born in a hospital, raised in a boarding school, got engaged in a car, and got married in a church. I eat in hotels and breakfast rooms. In the mornings I play golf, in the afternoons bridge, in the evenings I’m at the movies, and I can sleep in the car I use to travel. The only thing I need is a garage.” People were already thinking like this almost 100 years ago, thus anticipating self-driving cars.

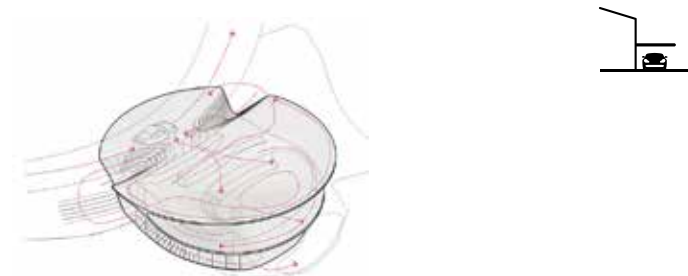
The examples mentioned use the gesture of a car driving in, expressed as a curve, to incorporate the architectural response to automobility into the building itself; aerodynamic design, technology, road layouts, and so on are all transferred to the architectural design.



52 A Porsche Taycan in the charging port of an energy-self-sufficient home



49–51 Architectures David Tajchman (Paris, F), concept: on the rocks – topological house, 2019



50



51

MOVEMENT IN DESIGN— SO MUCH FOR “IMMOVABLE” ASSETS!

Two architecture firms recently rediscovered this idea. Marchi Architectes asked themselves a question of spatial economy: Why not drive the car directly onto, or maybe even over the house (figs. 47–48)? The best way is to use a curve, a form that captures the essence of motion. Parisian architect David Tajchman also worked with this dynamic parameter of living, describing his concept as a “topological house” (figs. 49–51). For Tajchman, the iconic 911 likewise provided inspiration for the form of the country house in a picturesque location on the Mediterranean coast—probably because of its simple, yet distinctive silhouette. This, combined with the movement vector of the vehicle, generate an organically modeled roof slab that starts from a carport and wraps softly around the living space.

IDEAS FOR THE FUTURE

Let’s move from these visionary concepts to future-facing architecture. A design approach based on today’s possibilities, ideas, and problems, that thinks creatively and targets clear solutions into the coming decades. It can be inspiring and playful, or it can make a case for sustainable responsibility. In this case, precise requirements are set out for both house and car. The architecture strives to achieve eco-conscious design and, possibly, even a positive energy balance, while the automobile uses fuel that is as climate-neutral as possible in the form of alternative electric, hydrogen, or fuel cell drives.

THE PERFECT SYN-ENERGY

This has led to a steady stream of interesting concepts from both sides involved—architecture and the automotive industry—as they draw on synergy to drive innovation, with the goal of achieving near-zero environmental impact and energy self-sufficiency (fig. 52). It is not uncommon for planners from both the technical and construction sides of the auto industry and its aesthetic and emotional qualities to be involved. This can lead, for example, to a house design of a sensuous form that incorporates the expression of movement, while at the same time the high-tech equipment connects the building and the vehicle (figs. 53–54) using connectivity technology. Departing and arriving vehicles contact the smart home automatically and activate specific actions: disabling the alarm system, opening the garage door, turning on lights, air conditioning, and other functions.

Ultimately, true symbiosis occurs when the house and car become one, homogeneous in form and materials, exchanging energy and communicating with each other. This easily imaginable scenario can be visualized, as in this example with the Tesla House and a Tesla truck (fig. 55), but should by no means be presented as the sole objective. The worlds of architecture and automobiles are far too diverse for that—fortunately. Let us enjoy the charming appearance of historic buildings, including unique or minimalist architectures and luxurious homes or villas. But we also need the appeal of the vehicles: endearing little four-wheelers like the Mini and the Cinquecento, flawless all-rounders like the Cayenne and the EQS, and, of course, the supermodels of the automotive scene: the Bugattis, Paganis, and Lamborghinis. However, the issue of recycling should not be forgotten. Ideas for reusing building materials and experimental house designs are increasingly common; even BMW recently unveiled a vehicle made from recycled materials, the iVision Circular. There are exciting times ahead, including for garage design.



53 Mario Romano Studio (Santa Monica CA, USA), Wave House, Venice CA (USA), 2017



54 A Porsche Cayenne E hybrid communicates wirelessly with the building.



55 Alex Nerovnya (Moscow, RU), concept: Tesla House with Cyber-truck, 2021



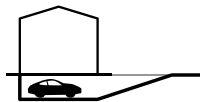
READY FOR DOOMSDAY

If *easy living* becomes tougher in the coming years—a realistic world-view can certainly encourage the formation of worry lines—or if reclusiveness feels preferable to dealing with demanding neighbors, architecture can offer concepts for those scenarios, too. Some adopt aesthetic and formal distance, storing their car family in a safe and beautiful architectural “jewel case” (fig. 61, right). The planners at Morari Architecture showcase this impressive idea in a concrete pavilion—see p. 86 and following. Others imagine the future scenario as full-blown dystopia. Spain-based ABIBOO Studio, for example, worked virtually on designing a comfortable underground retreat, with a cool spaceship vibe and filtered air. Their self-sufficient Doomsday Bunker (figs. 56–60) is located in a vast area of unspoiled country. With 1,100 square meters (11,840 square feet) of premium living space, it can accommodate up to ten people. A large garage was naturally included, with everything necessary for trips to the surface: a Tesla Model 3, the electric Cybertruck, and a fast quad or motorcycle for off-roading.

And so the circle closes: from the colorful comic-book house in the anything-is-possible style of our childhood to the rather less optimistic bunker house scenario of adulthood. In between, there are endless versions of the fascinating combination of house and car—and the ones presented in this book are among the most interesting.



56–60 ABIBOO Studio (Madrid, ES), project DBX Doomsday Bunker, South Carolina (USA), 2020



Houses and Cars is an absolute must for car lovers and fans of spectacular architecture. 44 innovative examples show ways of presenting a four-wheeled buddy—or even an entire collection—and providing it the attention it deserves. This book is about parking, but so much more. It's about creating an architecturally outstanding space for a car, where it has its own special place as an integral part of life.

All projects are presented with stunning photos and clear plans. They are complemented by interviews with car enthusiasts and fascinating facts.

- 44 spectacular ideas for creative garages
- New technologies and innovative solutions
- Absorbing interviews with car enthusiasts
- The ultimate collection of the best international examples

A photograph of a modern, minimalist garage structure. The garage is built with a dark metal frame and large glass panels. Inside, three cars are parked: a red sports car, a yellow sports car, and a black classic car. The interior is lit with warm, recessed lighting. The garage is situated outdoors, with trees and a clear sky in the background. The overall aesthetic is clean and architectural.

CALLWEY