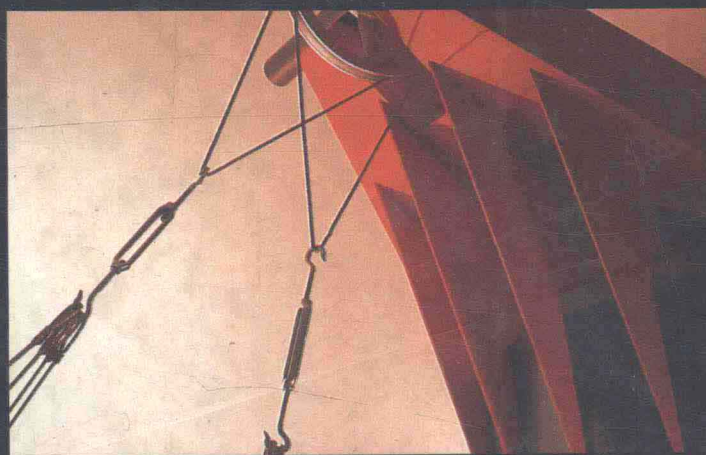
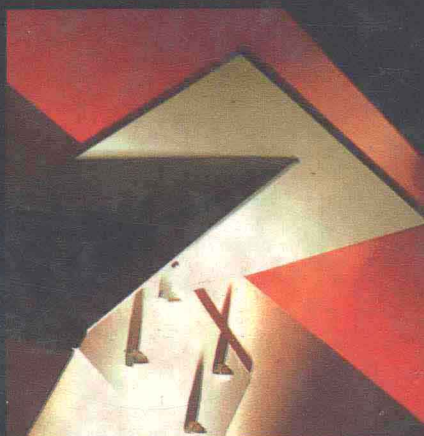
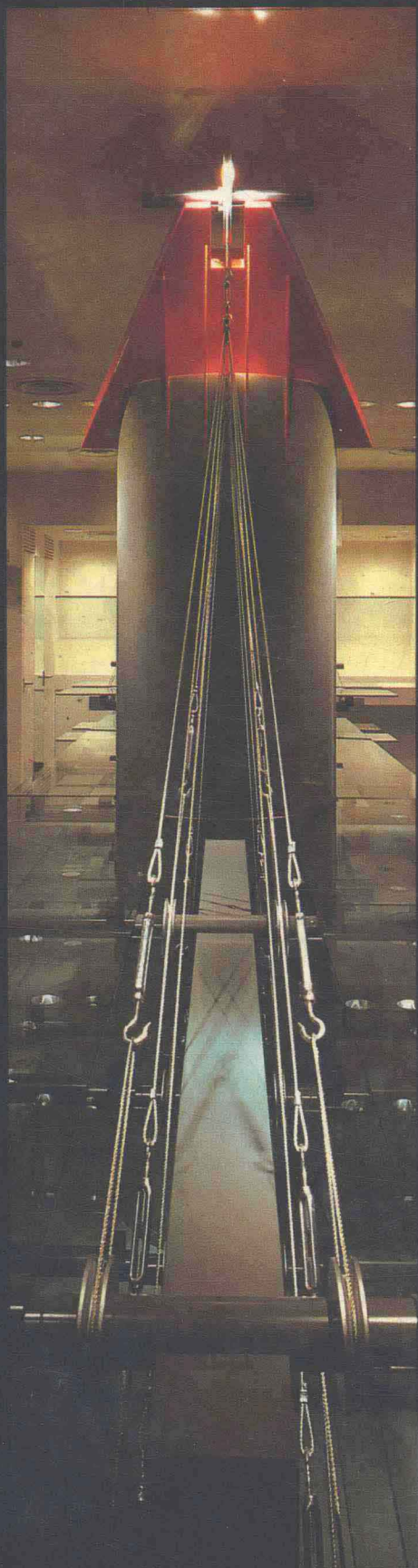


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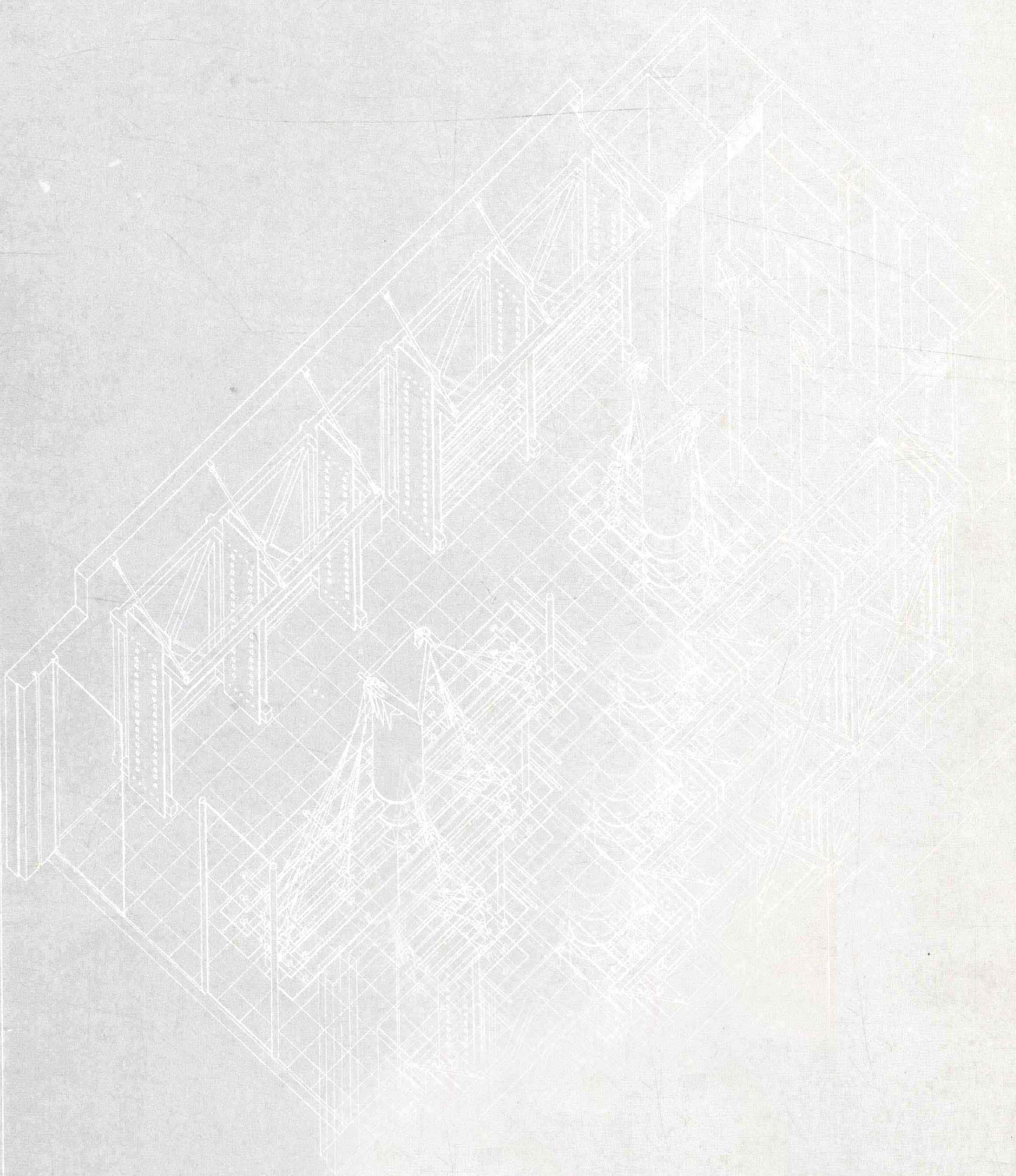
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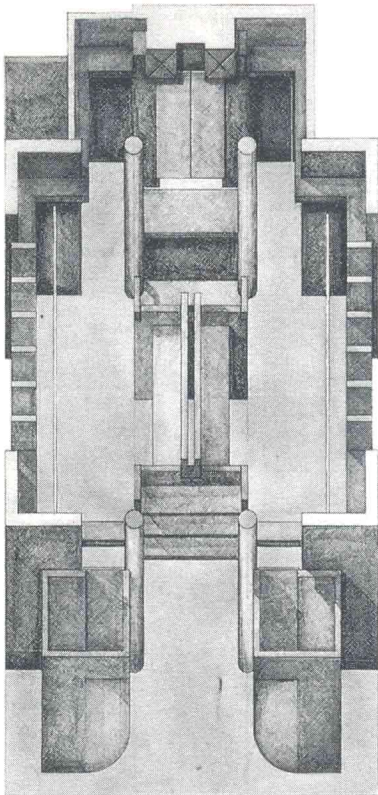
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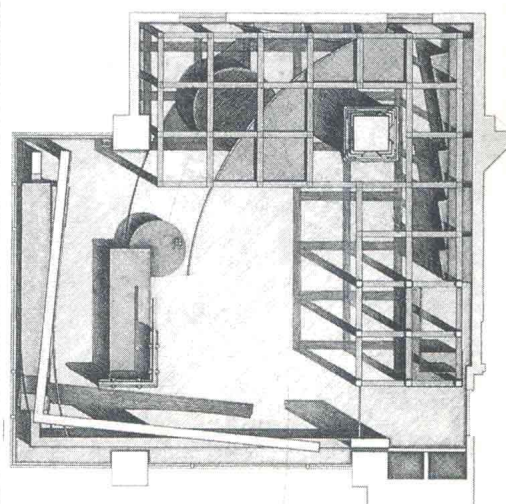
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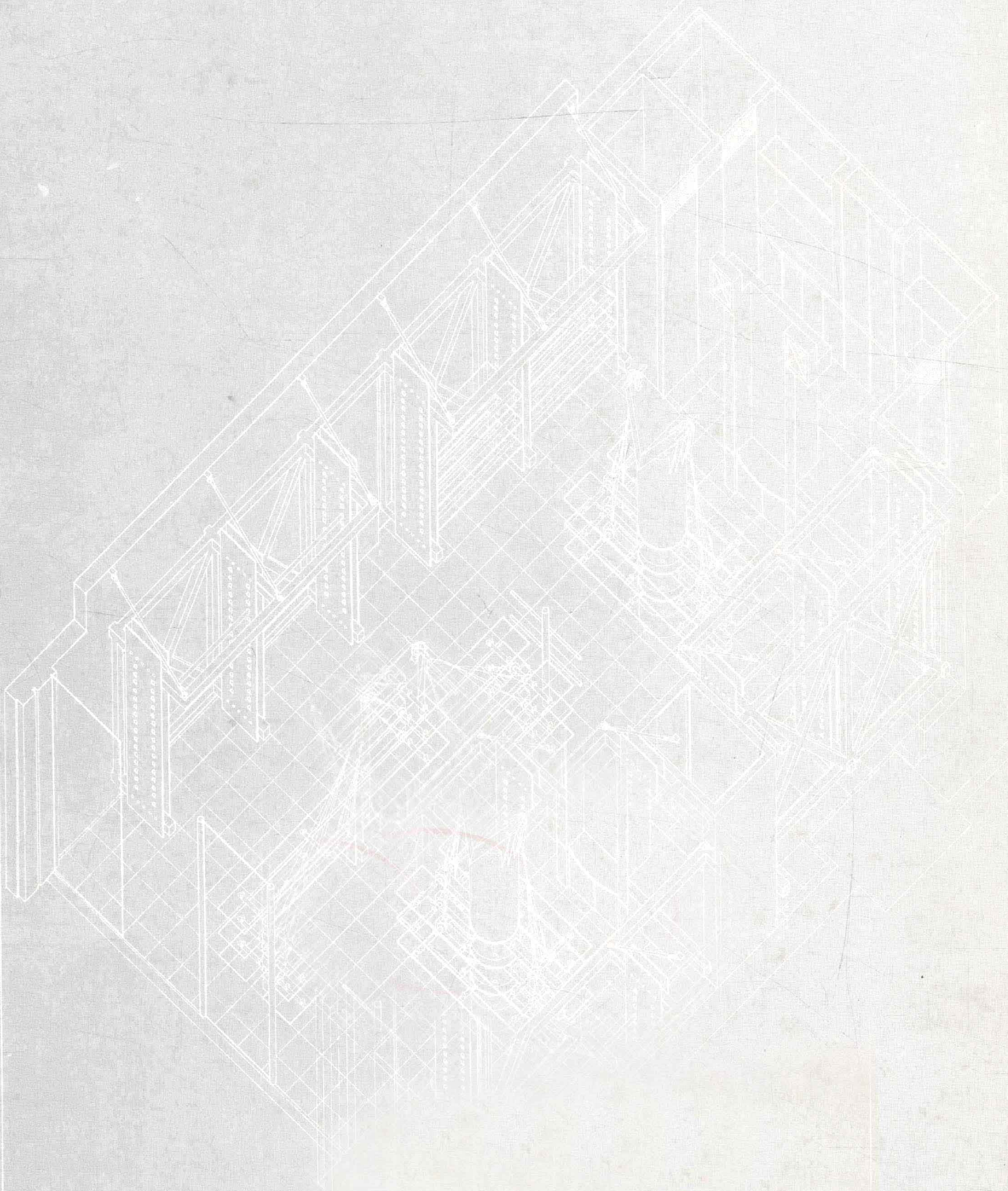
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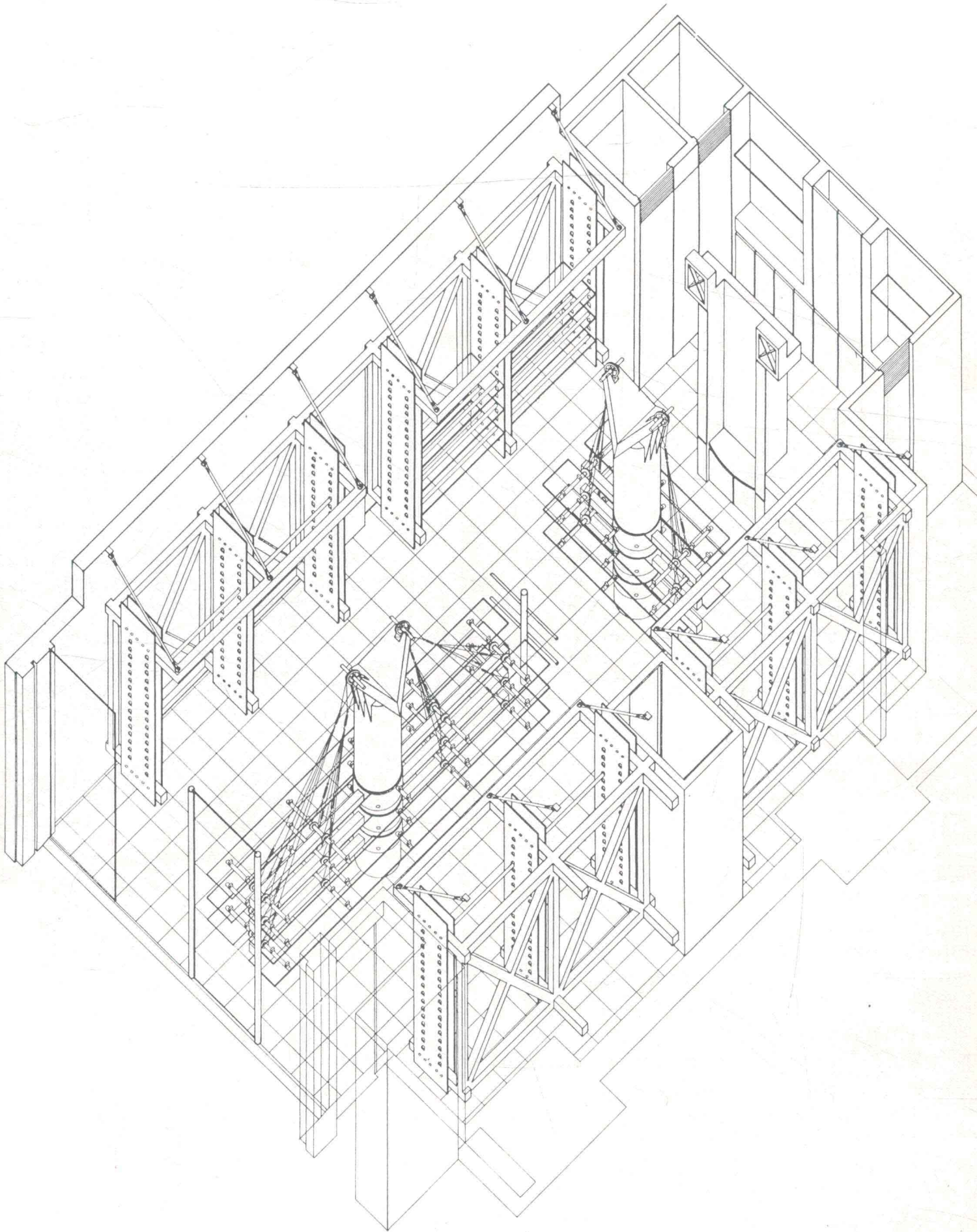


室內空間設計
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室内空間設計 INTERIOR SPACE DESIGNING



近藤康夫
YASUO KONDO

坐在不甚舒適但保有古老風的火車上搖晃了近一個小時，當清晨我們向威尼斯告別時仍是清澈湛藍的天空，在到達我們嚮往已久的城市，比聖沙時，已不知不覺變成了含滿雨氣的銀灰色，這雖不是探訪帕拉迪奧的建築的好天氣，但卻有助於我們快速的逛過了帕拉迪安娜教堂，基耶力考第廣場，以及帕拉迪奧所設計，有著迷人的舞台的奧林匹克劇院。當我們路上通往位於郊外的維拉●卡帕特拉的小路時，天色已經將暗。一個圓形屋頂的建築平穩寧靜的出現在傾盆大雨消毒過後的真空裡，它看來彷彿像一個會發光結晶體，或者讓我說它矗立在那裡一直改變它的不相同又極為明顯的外觀，就好像它是一個持續不絕的實體、讓懼怕它的人們沒有防備。目前住宅以一種不合理的建築型態被過度的建造因而產生一種接近語言但又拒絕成為有條理的句子的印象。它已經利用它性格中特有的能力把它自己帶入一個分裂的暴行裡。不穩定的系統與白晝的數理背道而馳，詩的力學隨著過剩的整除力悄悄的律動；而深思之後將會發現，在圓形建築的王國內的似非而是的恐懼可以很輕易的被額外的光射所照射，並且籠罩在詩的恐懼所產生的香味裡。我們很難以抵抗誘惑去做一些無情的行為及為詩命名來做為建築的真正外貌。在這個細雨霏霏的義大利午後激發出我的想像力的只有一個事實，就是那看來像是充滿了最後會產生生產力的惰性，即是說圓形建築提供了限度之下的生產力。

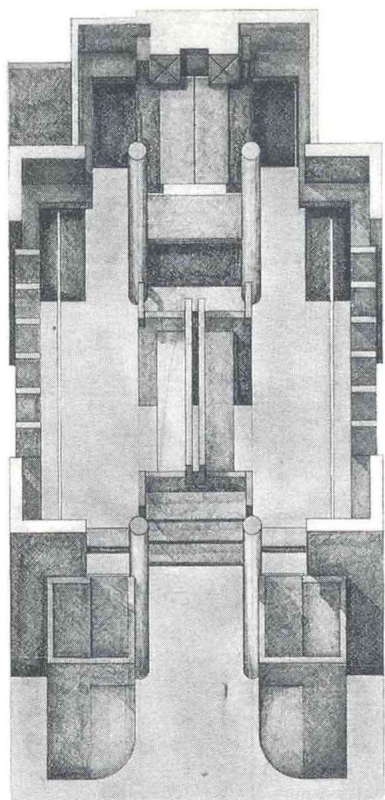
我之所以在前面會一直沈溺在帕拉迪奧的圓形建築是由於最近看到近藤的作品，覺得一樣有一種不可思議的生產力量存在。所有的天才都是一開始就表現出他不凡之處，而近藤也不例外。他的作品並不像他的老師KURAMATA那樣富有智慧及威嚴，就我所見，他的作品有對空間的認識性構造，並且從一種咒術做出發點，不過從1985年renoma mousieur的系列作品之後，他便突然開始呈現出一種自虐性的機械模式，是個十分熱中於從內部已破敗但卻仍然屹立不搖的世界去尋求自我苛求的機械。但無論如何，這個系統採一種開放且半傲慢的態度而充滿了哄笑。在那段時期我從他的「倒置的建築」當中分析他的作品，我發現他在尋找一種從室內設計到建築的反設理論。在那段時期近藤自己創造了一個新的名詞「室內建築」，我記得我還為這個單純的符號感到好笑，然而面對周圍的批評和嘲笑，近藤卻開始接二連三的傳達出一些：充滿性能的機械，也就是在HIROKO BIS (1987) 那段時期。所有的人都驚訝近藤的戰略十分的巧妙。讓我們來看看他的代表作POLYGON PICTURES (1987)，這是由頂樓所改裝的辦公室。這個二層樓高的空間被冰冷巧妙的分割成複製的神經組織，以避免力量的分佈不均，或許我該用另一種說法，這整個系統被設計成避免會發生這樣的意外，所有的元素在視覺的秩序及重力還有階級都被妥當的分配安排之，便會削弱它的力動性。可以說這個自動機械雖不會儲蓄內部的力量，但卻被意想不到的緊張所綑綁著，近藤這個戰略家已經將制度化的室內設計技巧的轉換成一個戰場。這使

得室內設計和建築都失去了它們原貌，而變成了單純的策略的空間。整個戰況演變的空間促使力學的瞬間認知。這種機械的演變其實就像是「詩」（事實上我嚐試著把這種機械稱做“洛通達”即是圓形屋頂的建築）。不過我們還是要避免去犯硬要測量生產力及給生產性下定義這樣愚昧的錯誤，自古以來天才們總是想要發明一種機器能夠自動推進、驗證並且能夠恒久轉動，為它自己所進行的運動永不屈服。近藤可說已經獲得了不被異相或是人類的尺度所擾亂的自由，由於那似是而非的議論，近藤可說是站在一個令人想像不到的優越位置，這真是太機智了。因此近藤的圓形建築有可能在這個都市裡成為一種新鮮奇妙的建築。前面提到出現了兩種令人意外的機械，一個是源自於PALLADIO的夢想，另一個則是經由近藤的實驗，目前正在製造當中。或許要從創意及作法中去發現形態上的類似性是很困難的，不過我要再次強調這兩個系統都有著明顯的秩序之美，同時還具有毀滅自我的力量，也就是說那種美是長期暴露於危險之下的文學生產力，這種美我想也只能稱它作為詩，而圓形建築的詩若是出現其建築性，便可以被允許做出聲明，現在我要聲明近藤的詩只不過是一種空間的指示。同樣的圓形建築計畫要以數學的美學來析出來析出建築的結晶的同時它也開發一種詩的機械的鍊金，近藤早已野心勃勃的想要給室內設計重新再下定義，而且他已創造出一種自動的詩機械。想想看，或許天才會被指為是受惠和本身意志完全相異的壯大成果，我想近藤應該是還沒有去過比聖沙，但我希望他不要去，因為以毒攻毒並不一定是完全絕對的。

An hour's ride on a rustic but good old train. The crisp and clear blue sky that had bade us farewell from Venice in the early morning had changed into a silvery-grey by the time we arrived at the place we had long waited to visit; Vicenza. It wasn't the perfect weather for visiting the fine buildings of Palladio, but it did contribute to the speed of which we quickly wandered around the city to take in the Basilica Palladiana, the Palazzo Chiericarte and the Teatro Olimpico which contains the truly exciting stage designed by Palladio. The day was drawing to a close as we arrived at the long approach to the Villa Capra in the suburbs. The Rotunda stood out calmly and silently within its vacuum of sterilized ether created by the driving rain. It appeared to be a horrifying crystallization which emitted light from within. But, no. It is better to say that it stood there fluctuating against its extremely distinct and axiomatic features as if it was a constant entity as well as being unprepared for the people it scared. The difficult-to-believe dwelling constructed immoderately in an almost outrageous architectural form produces a mental image that is close to speech but defies being made into coherent sentences. It has taken advantage of its characteristic ability to cast itself into a finely split apparition of violence. There is a dangerous system laid back to back to its mathematical principle that is clear in broad daylight; the mechanics of poetry that operate secretly along the surplus divisibility. However, deep thought makes it clear that the fear contained in the paradox of the Kingdom Rotunda can easily illuminate with exorbitant light the surrounding area and bathe it with a fragrance emitted by the fear which belongs to the poem. It is difficult to resist to the temptation to act ruthlessly and name this poem as a true feature of the architecture. The thing that most captured my imagination that drizzly afternoon in Italy was the fact that the machine appeared to be filled with a relentless inertia of which some kind of production would eventually produce the actual act of production that nothing but the machine known as the Rotunda could provide under the limits of paradoxical productivity. The reason why I have indulged myself in retrospection over Palladio's Rotunda at the beginning of this volume is owing to the fact I feel the same type of mysterious production upon viewing the latest works of Kondo. Every genius is a genius from the beginning. Kondo is no exception. His work has had no relation from the beginning to the literary world of his master, Kuramata, which abounded with wit and dignity. As far as I can see, his work started off with clear magic and simulated the epistemological mechanism of space beautifully but suddenly began to take on the appearance of a self-oppressing machine based on the series work of *renoma mousieur* (1985). The machine intently wrapped itself around self-tormentation in search of the steady world which soared beyond the internal breakdown. Regardless of this, the system filled with loud laughter in a vacant and half-defiant attitude. At one stage I analyzed his work during his "Reversed architect"* period and understood the change to be an indication of the ironic paradox that was seeking to switch from interior design to architecture. At around this time Kondo coined for himself the phrase "Interior Architect" and I remember chuckling to myself over that simple coinage. However, as if to return the laughter of the simple-minded criticize, Kondo began to send out a series of fully capable machines one after another. This was all around the time of HIROKO BIS (1987). We all fell for the trick. Kondo's strategy was far more subtle. Let us take a closer

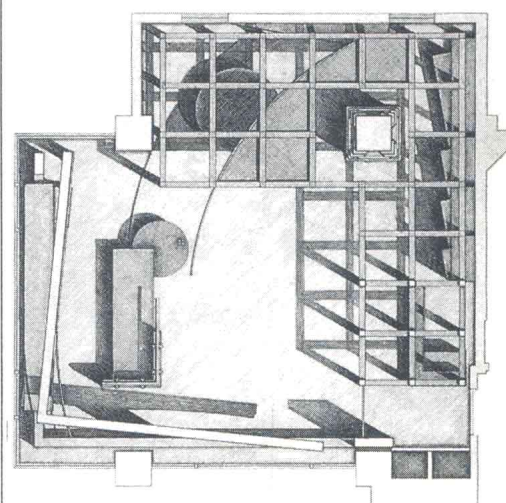
look at one of his better examples, the crafty design of the POLYGON PICTURES (1987), one of his most important works. It is a loft converted into an office. Every unfair distribution of the power has been carefully avoided in the integrated, filled-in space provided by two double-layered heights, and the matrix space has been coldly and finely divided to make it appear to be the replicate nerve system. In other words, maybe I should say that a system designed to avoid accidents has been installed. All of the elements do nothing but work tightly together on erasing the powerful movement while taking the allocations that have almost nothing to do with the correct visual orders, gravity and hierarchy. It can be said that this automotive machine does not save power within, but is bound by unexpected tensions. It is yet another system that has been skillfully converted to the battlefield by the master strategist, Kondo; the man who has already systemized the so-called element of inertia into the system itself. No longer can it be described as either interior or architecture. It is the arrival of space used as a simple strategy. The progress of the battle situation urges the recognition of the mechanics to create the homeostasis movement. The movement that the machine is serving as space is precisely like poetry (in fact I am tempted to name the machine the Rotunda). However, it is better that I avoid making the foolish mistake of defining productivity against the measurement of its productive ability. The dream that genuinely talented people have been dreaming since ancient times is to invent a machine that carries out immortal movements; i.e., a machine that advances and identifies itself, or a machine of inflexibility within the self-reference of movement has the same meaning as production. So it is no longer simple "Reversed architecture". Kondo has achieved a freedom of space which cannot be disturbed by phase-shifting freedom nor by the human scale of reversing it once again. Kondo has managed to stand on an inconceivably even place by setting forth a paradoxical paradox. How tactful can one get? Therefore, Kondo's Rotunda can be used as fresh architecture or even in the city. I have spoken here about two separate machines by accident. One was created from the dreams of Palladio, and the other is still in progress under the title of the experimental work of Kondo. Possibly it is difficult to find a formative likeness in the designs and *modus operandi*, but then again I would like to say that the commonness in the beauty of both systems is striking; a beauty that has enough capacity to crumble itself. To put it another way, a beauty exposed to constant danger by a literary productive capacity. Once again I am at a loss to put this beauty into adequate words, so I will call it poetry for a second time. Having been allowed to declare Palladio's poetry as an indication of architecture, I would now like to declare that poetry of Kondo is the indication of nothing but space. In the same way that Palladio developed the alchemy for poetic medicine at the same time as planning the education of the architectural crystals by catalyzing the long-established ethic of mathematics, Kondo has managed to create the automotive poetry machine having been driven by the ambition to redefine interiors once again. If one dwells on it, it is possible to say that true genius is the result of people blessed with the talent to create grand results which completely differ from their own will. I understand that Kondo has yet to visit Vicenza. It is rather my private wish that he never does. It is not always true that the antidote for poison comes from the poison itself.

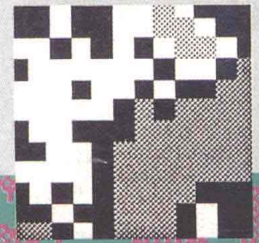
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設計 超越其方法論的探討

FOR A TRANSCEND IN DESIGN METHODOLOGY

手法明示

本書的目的是要盡我目前工作上的所能，來作技術上的解說，使手法形成的過程更為明確。構成的形式本身，對目前室內設計的許多重要問題，如「缺乏方法論」或是「欠缺解釋」等等來說，除了表達我本身的意志之外，也是認識室內設計的一個有效的方法。

認識構圖

為什麼我會提到「方法論」和「解釋」呢？主要原因是這幾年來室內設計的衝擊漸有低下衰退的現象，由於無意識或是不夠了解，養成了允許不明確及模稜兩可的答案的惡習。另外這個溫床所帶來的結果便是成為抑制室內設計成長的副作用。

反動的情況

「副作用」可分為幾個方面來看：①室內設計的形象主要是透過媒體快速的滲透到一般的社會裡，而帶來的吸引力卻往往帶給設計者減壓的狀態。②儘管如此，已經趨於成熟的消費構造和伴隨而來的企業主導型的軟體化戰略的攻佔，給室內設計帶來了極大的商業機會。③以不明確及模稜兩可的答案為基礎的設計意念，往往會從「誤認的錯覺」而演變成「感性的幻想」，而缺乏對以上①②兩點的明確的認識和戰略。

一九六〇～一九七〇年代是室內設計以商業空間為舞台創造出全新形象的時代，它並以「空間→感性→設計」為新的統合概念，「感性」是在設計中唯一可保有王位的一種表現。它的設計思考不但觸及原創性，它自在的表現也給予了此時代強烈的衝擊，此時期的「方法論」與「解釋」等用語幾乎只是為了能力不足的人而設的。

時代的陷阱

然而與室內設計達到相乘作用的各種環境藝術，在各自確立獨立方向之後似乎也急遽下降，也就是不得已陷入一種「所屬不明」的狀態，如建築、藝術、映像、音樂、流行等分野，在使「感性」與獨自之「方法論」融合的那一瞬間，從前曾集合這些分野的室內設計，只留下一部份有能力的人，從「驅使情感的感性容器」淪落到「消費裝置」，這樣毫無根據的解釋，與自認為是感性人類的觀念，對於室內設計來說，是時代所設下的一個極大的試鍊，同時也是一個陷阱，其結果留下的不過是能力不足者所造成的「感性幻想」而已。

規範的構築

以上面諸條件為前提，我便開始我「規範之構築」的長遠行程，對於虛心但能力不足者，我的作業是先肯定設計而並非全從零開始的創造行為，絕對不可以期待任何的「啓示」，再來是依據感覺與邏輯的個別肯定之設計的演習，例如將引用、特殊技巧、拷貝等設計操作、用感覺與邏輯的二重構造來解釋，另外關於實際上設計的一些要素，便儘可能地淘汰一些附加物，至於實施加減乘除為結構之情形，還是得讓他們意識到感覺與邏輯的二重解的組合，不管怎麼說，讓「唯有感覺」的這種傾向，能更客觀地、

更原理性地維持下去，也就是以單純作業之蓄積為原則，便能將此單純作業的蓄積，以客觀的角度，在自己範圍內有更中立性的批評。

連鎖解釋

這樣持續下來的結果現在就在此，從某種意義上來說，它雖是個極靜止、又枯燥無味的作業，但是支撐它的力量，或許在許「自己創造超越自己的東西」這一個戒律。然而本書與其說是作品集，不如說是我平日積蓄下來的獨白，我自己的「作法記事本」，希望能成為有志當室內設計師的年輕人的一本基礎教科書，雖然「感性」的磨鍊很重要，但比其重要的是，如同去研讀設計的「解釋」與「方法論」，更進一步是去開發構築的基本能力。若途中有任何怠惰，對於今後的設計狀況也許會形成致命傷。光是搬弄曖昧性的空洞議論，追求設計幻想的時代早已結束，接下來讓我們重覆這「連鎖解釋」，正式地開始以我自身的「方法論」之構築出發吧！

Clear statement of the method

This book has been composed in such a way as to clarify the process of construction methods used in my work as technically as possible. The constructive form itself is in fact an expression of my own will in relation to the "lackness of methodology" or the "absence of interpretation" which appears to be especially important amongst the various problems of modern interior design, and could also serve as an effective means to present a way of recognizing interior design.

Composition of recognition

Why does it have to be "methodology" or "interpretation"? This is because the fixations of bad habits being tolerated under the titles "indefiniteness" and "vagueness" of interior designs in combination with a tacit or unconscious understanding have been pointed out as chief factors contributing to the decline in the impact or its phenomenon of interior design in the recent years. In addition to such hotbeds of indiscretion, it is also considered that the following are also chief factors which are deeply related to the cause of the so-called side-effects which all go to stunt the growth of interior design.

Aspect for reaction

The primary factors for the side effects are; ① The image of interior design being spread across to the general public, mainly by the media, at such an increasing tempo that the vacuuming force of demand for the image has put the designers into a condition of decompression. ② Nevertheless, a considerable amount of business has been generated, providing the designers with an invasion of consumer constructions which have cropped up during this period, paving ways to a state of entering the business of software to a full extent. ③ The various consciences of the designers who readily accept these opportunities are completely flooded with the conceptions of "insensitive dreams" which in fact lead to misunderstandings and hallucinations which originate from "indefiniteness" and "vagueness" and destroys their ability for clear recognition and strategies for ① and ②.

Transformation of sensitivity

Through the 1960's and 70's when interior designers began to work on avant-garde concepts commercial space for trading areas which produced plenty of new images, the concept of "space — sensitivity — design" was vigorously functioning as a combination of new ideas. "Sensitivity" was able to remain seated on its radical throne at the head of design expression. The ideas for the designs were full of originality, and expression with a strong sense of flexibility towards the circumstances added a strong impact to the times. Such words as "methodology" and "interpretation" might only have been used by amateurs as excuses.

Trap of the times

However, as each genre from the so-called environmental art was used to establish its trendy connection with interior design, the growth of the later was stalled to such an

extent that it lost its status. Although interior design could have summoned up "sensitivity" and "methodology" during its heyday, it was other fields that came up with remarkable expansion in these areas. Interior design was relegated to "an internal skin for consumers" instead of "a sensitive container for the five senses". This appears to have been a trap set by the times in order to dominate interior design and produce hallucinations that the viewer was a sensitive human being by groundless misunderstandings. The end result would be a powerless but sensitive illusion within a non-talented person.

Construction of the norm

Considering these conditions, the first step on my long journey for "constructing the norm" has been taken. My first work, as a non-talented man, was to affirm the fact that the act of design cannot always be created from nothing. And, of course, one cannot always expect a "revelation". Next, practice "deciphering" the design based on one's own individual affirmation of sensibility and logic. For example, such design work as quotations, collage, copies and retraction must be deciphered as a transcendence for the dual structure of sensibility and logic, not as expressions of image. For connection to the elements for the actual structure of the design, it is necessary to extract the elements which are as natural as possible. And then, when the discipline for construction is added, one has to be aware of the combination of sensibility and logic. I have used an accumulation of simple works which retains the thought that is apt to be affected by the sensibility as objectively and fundamentally as possible. Additionally, an accumulation of simple works become an objective measurement for oneself; a neutral critic is suddenly available within oneself.

Series of the interpretation

And here is the culmination of my long-winded explanation. In one sense it was extremely static and uninteresting work, but it appears as if I have been carried through it by my self-discipline exploring me to build something for myself and then get it across to others. It may therefore be more precise to call this time-consuming monologue my own personal "How To Write A Notebook" journal than it is to call it a collection of works. My only hope is that it will be useful not only to myself as a basic textbook for interior design, but also to young would-be-designers who cannot afford to rely too much on "heavenly revelations". There is no doubt that a brush and shine of the sensibility is important, but it seems to be more a question of either having it or not. However, the far more important things to be considered are interpretation, methodology of the design, and, furthermore, the development of a basic ground ability and construction. I will even go as far as to say that the negligence of these will prove fatal for future design trends. The era of demanding fantasy from a contravertial design reduced to vagueness is long past. And, speaking for myself, it is time for me to start constructing my own "methodology" in order to repeat the series of interpretation.

地形的掌握

「地形」和「建築用地」其實相當類似，許多人常將它們連想在一起而造成錯覺。事實上這兩者在設計上的定義是有著相同意義的，不過兩者之間在基本上還是有著差異的。「地形」雖然同於室內設計的「建築用地」，但是安在建築上還有另外立體的一面，也就是說它有著從屬的性格。另一方面建築的用地只是被區分為一平面的普通的土地形狀而已，兩者之間形式上的差別如今在室內設計的平面計劃中仍曖昧不明。室內設計的課題除了要認識那些既有的設計，還要知道重新改裝設計的立場。不過實際上那些多是無計劃的機能之配置及固定，爲了填補小小的空間而動員所有的感覺。那麼整體來說，室內設計究竟是什麼呢？即是在認識建築的二重構造之後，再重新組合整個空間，也就是空間的「異化作業」。當這個問題進入平常的射程內時，爲了作業的進展，室內設計的「地形」也得像建築的用地一樣還原的白紙的狀態。可以說對建築用地來說「地形的掌握」是十分必要的。

作業筆記

- ①正確的測量地形
- ②確認周邊的環境
- ③正確掌握地形的形狀

平面的結構

設定基礎平面結構的重要問題在於首先要從以正確的「掌握地形」爲基礎的建築而來的「平面的獨立」爲目標。

「平面的獨立」爲①提示了從此展開的設計的特性。也就是有了想像的大口袋。②看看對今後變化的設計方向性是否含有可變性。③對固定的建築盡可能保持距離加以計劃，即是說要檢討室內設計是否獨立。若是①②③都已解決④看看機能要素的配置計劃是否完全可行。以這些條件爲前提「平面的結構」也就是基礎平面的「平面的獨立」則有可能。這可看做是平面的第一次組織。

作業筆記

- ①要素及循環方面的考慮由周邊的環境問題來決定。
- ②從跟循環的位置關係來檢討整體的機能配置。
- ③考慮轉換成立體狀態的情形，而賦與平面一些韻律感。
- ④考慮如何取左右對稱的等軸線
- ⑤平均的再檢查以上①—④的整體地形。

平面的分解

以「平面的結構」爲對象對「基礎的平面」的一定法則——如小格子等——以及付加上測量的標準，便開始「平面的分解」的作業。「平面的分解」行程所指示的各點爲①運用公式使得抽象的「基礎的平面」具象化②在平面有知覺的設計上面擴大各種水平的範圍③最後，設定開始作業後的立體結構分解作業，做爲指標結構以平面的水平抽出來。以這些條件爲前提，在「平面」上找到「分解」作業的位置，這些可視做平面的第二次組織。

作業筆記

- ①小格子等分解系統的抽出
- ②由連續十一等要素的選擇，更助長了整體的韻律感。

