

The Creation of Dwellings by Architects

住宅设计作品集

3

〔日〕日本建筑家协会 编

慕春暖 译

以形式分类

Consideration of Styles

中国建筑工业出版社

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住宅设计作品集3

以形式分类

[日] 日本建筑家协会 编
慕春暖 译

中国建筑工业出版社

《住宅设计作品集》(共 3 卷)由日本建筑家协会(JIA)策划、编辑,得到了众多建筑师会员的大力支持。

在 3 卷中都大量使用了用地面积这一关键词,目的使读者全面了解日本的住宅建设如何受到场地状况的影响和制约,建筑师又是怎样根据基地情况进行设计和构思的。另外,从作品的选定到版面的设计,编辑者力图在各卷中体现不同的特点。可以说这是一套有助于读者了解日本住宅设计状况的资料集。在书的最后还登载了几位建筑师的随感,他们通过对住宅设计的方方面面的介绍,告诉人们,建筑师不仅仅是在设计住宅。

3 卷分别从构造、环境、形式等方面入手考虑住宅的设计,它们都是建筑设计不可缺少的内容。

日本建筑家协会 ● 《住宅设计作品集》编委会

穴道恒信 (统筹协调) · 尾崎保 · 斋藤孝彦 · 竹内裕二 · 平仓直子
植田实 (协助编辑)

THE JAPAN INSTITUTE OF ARCHITECTS

the editorial conference of The Creation of Dwellings by Architects

Shinji Tsunenobu (*coordinator*)

Ozaki Tamotsu, Saito Takahiko, Takeuchi Yuji, Hirakura Naoko

Ueda Makoto (*editing cooperator*)

前言

建筑尤其住宅，不仅受气候条件、风土风俗、地域文化等影响，还要受到来自居住者的对生活环境、居住条件等要求的制约。当今社会工业发展与科技进步对住宅也有很大影响。另外，建筑师在进行设计时似乎也都要力求表现自己的个性和价值观。日本建筑家协会(JIA)编辑出版的该套书如何来表达20世纪最后20年日本的住宅设计的基本状况，从一开始就成为议论的焦点，但很快就确定了编辑的目标和具体做法，即策划与编辑工作由JIA负责，在建筑师会员中征集作品，为方便国外读者附加英语译文等。然而，具体实施仍有困难和曲折，到最后定局用了较长的时间。

这套书的展开是以“用地”为切入点的，这是因为日本人对土地非常执着，由于城市土地价格与一般物价不成比例地飞涨，结果，在城市化了的区域往往土地被细分化而用于住宅建设。当初以平房为主导的单户独立住宅尽管在不断向二层、三层立体发展，但独立的意识仍未丧失。而且在日本还要考虑根据某些法规、法律或其他理由对建筑加以规范。可见住宅用地的独特形状既是住宅设计应考虑的基本要素，又是日本文化在土地问题上的具体体现。如果把这样的用地连接成排，以同样的居住环境为基础，而且住宅设计的思路又放不开，那么就难以真正表现日本住宅的造型与街区的面貌。把作品以用地面积大小为序进行排列，在总平面图上标明周边环境，目的是为了便于从特定的居住环境评判住宅设计的成果。

还有一个切入点，就是从技术角度考虑的构造做法，与周边谐调的环境以及体现风格、形式的式样等三个方面对住宅设计的评价。然而，这几方面的内容常常混杂交错，难以严格分为三类并归类于3卷中。在参与编辑的成员中又特邀了10位建筑师，他们以随感的形式以三个方面为主线各自介绍了在住宅设计上的表现和体会。每个作品、每篇文章都是以住宅设计为基点而展开，打破了时空的界限。

日本建筑家协会《住宅设计作品集》编委会

统筹协调

奥道恒信

1998年7月

Remarks on this Publication

Houses are a building type especially susceptible to the effect of those factors that shape the living environment of occupants such as climate, natural features and the culture of everyday life. In addition, industrial technology, a factor that is more universal in character, must also be taken into account. Furthermore, the involvement of an architect in the design means that individual values are expressed. How should a JIA publication present the circumstances in which residential design took place in Japan during the last 20 years of this century? Editorial discussion focused on that point from the start, and it was decided at a relatively early point that the planning and editing should be all done by the JIA, the publication should deal with works of architects who are JIA members and an English translation should be added for the benefit of overseas readers. However, discussion of the specifics took many twists and turns, and much time was required before a final decision was reached.

In this series we decided to focus mainly on the "site" in order to point out the relationship between residential design and the progressive subdivision of lots in urbanized areas in Japan. That subdivision is the product of an enormous gap between the price of land in cities and land prices in general, which in turn is the result of the powerful attachment the Japanese have to land. In view of the curious, continued preference of the Japanese for detached houses, despite the evolution of detached houses from one-story buildings to two or even three-story buildings, and the fact that, for some reason, the Japanese law regulating buildings is tailored to individual lots, it seems safe to say that the distinctive configuration of residential lots in Japan is a factor having an important bearing on residential design in this country and reveals an aspect of Japanese culture having to do with land. Japanese houses and streetscapes are difficult to understand unless the ideas of residential design are considered against the background of a living environment made up of such lots. The arrangement of the works in order of lot size and the inclusion of neighborhood environments in site plans are intended to help the reader take such living environments into consideration in judging the success of these residential designs.

We also examined construction methods in a technological sense, environments including the establishment of harmony with surrounding areas, and styles. However, these three factors are interrelated in a complex way and difficult to treat separately in three volumes. The editors decided therefore to use those factors to characterize the approaches to residential design taken by ten selected architects throughout their careers. The individual works of residential design are thus presented in a temporal context, enabling readers to gain a fuller understanding.

THE JAPAN INSTITUTE OF ARCHITECTS

July, 1998

the editorial conference of **The Creation of Dwellings by Architects**

coordinator **Shinji Tsunenobu**

本卷前言

住宅的美是在“动”或“静”中体现，是“光”与“影”的呼应。从“内”到“外”，从房间到开敞空间，都强调建筑物与居住环境之间的关系。日式住宅开敞部位的奥妙，屋顶的巧妙构成，以及室内空间组合等等，本书所介绍的JIA会员的住宅作品就是明确表达了这些“设计理念”。

可以说建筑不同于一般艺术作品，但含有艺术的要素。建筑设计是逻辑思维与形象思维的综合，建筑作品是技术与艺术的统一，是“理念”加“创造”的结果，这与雕刻、绘画、音乐等有根本性的区别。

建筑师在接受设计委托之后，首先考虑如何满足房主的要求，体现居住者的品位，并对建筑物进行定位，确定设计主题，然后则是全力以赴地精心设计。这样的建筑物才会有生气，也才会使居住者满意，让来访者铭刻在心。

另外，本书也在尽最大努力正确地表达“设计者的意图”。如果读者能够深刻领会“形”中所包含的思想、语汇，我们则甚感荣幸。

本卷编辑主任 尾崎 保

1998年9月

Concerning this Volume

These are beautiful residential works, some dynamic, others quite serene. They reveal the subtle play of spaces woven from light and shadow. Each design emphasizes the relationship between the building and its residential environment, that is, between inside and outside and between rooms and open spaces. This volume introduces residential works by JIA members that clearly express design ideas such as mastery of the details of Japanese-style openings, skillful composition of roofs and transformation of "shelters" into "dwellings".

Architecture and art are often said to be different, but architectural design is a creative act the endowment of inorganic material with ideas. Architecture is as artistic in nature as sculpture, painting or music.

The design of a house naturally reflects the character of the client, but based on the program an architect establishes his own architectural theme and develops it with great intensity. That is what breathes life into a building and leaves an impression on the minds of its occupants and visitors.

Thus an effort was made in this volume to accurately communicate the aim of each architect. It is hoped that readers will understand the intentions and vocabularies embodied in the forms.

September, 1998

Editor Ozaki Tamotsu

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以形式分类

“日本铺草席房间就像一幅水墨画，拉门颜色最淡，而壁龕色调最深。

我每每看到日式房间里的壁龕，就不由得发出感叹：日本人如此了解阴影的奥秘，

把光和影运用得这样巧妙！”

这是谷崎润一郎在《阴翳礼赞》一书中的诗句。

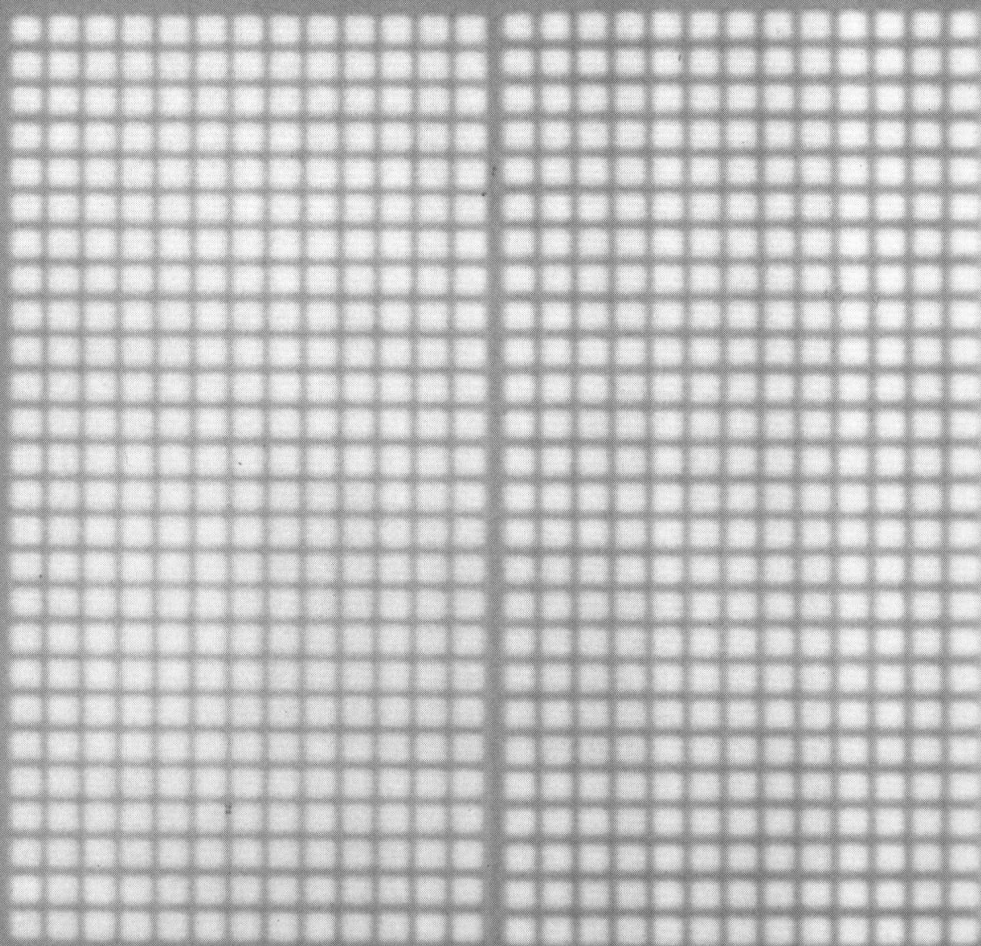
日式房间的确把光运用得非常之好，

壁龕里的四季应时的“挂轴”也增添了自然美。

在“静寂”中闻着香炉散发出的香气令人精神振奋，

偶人节等节日里装饰人形、祝福孩子成长、象征家庭团聚。

日本铺草席房间是日本特有的空间形式。

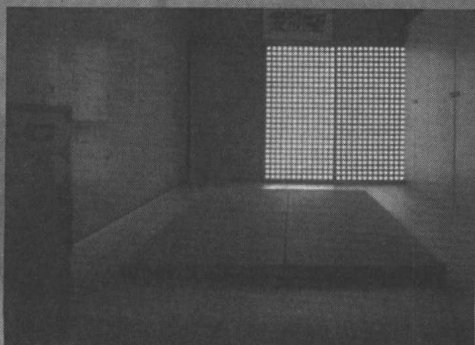


Consideration of Styles

Jun'ichiro Tanizaki wrote in *In'ei raisan* (trans. *In Praise of Shadows*), "If the Japanese room were an inkwash painting, the shoji would be the area where the ink is faintest, and the tokonoma alcove where it is darkest. whenever I see a tastefully designed Japanese room, I marvel at the Japanese understanding of the secrets of shadows and the skillful use of light and shadow." Tanizaki has succeeded magnificently in expressing the light and delicacy of a Japanese room.

Each season a different scroll is hung in this tokonoma as a way of enjoying the changing aspects of nature. In the tranquility produced by the fragrance of burning incense, spiritual uplift is sought.

Dolls are displayed for Doll's Festival to celebrate a child's growth and symbolize the harmony of the family. A Japanese room is a form of space unique to Japan.



77.29m²

设计 石田敏明建筑设计事务所

Ishida Toshiaki Architect & Associates

F4

所在地 东京都世田谷区
设计监理 石田敏明建筑设计事务所
结构 泰堀特尼库顾问咨询
施工 岩本组
设备 桥本设备工业
电气 荣电机

结构 钢筋混凝土结构, 钢结构
基础 钢筋混凝土浮筏基础
层数 地下1层, 地上2层
高度 檐高 5.47m, 最高 5.775m
基底面积 46.37m²
建筑面积 135.79m²
各层面积 地下层 41.57m², 一层 46.30m², 二
层 47.92m²

用地条件
设计时间 1993年7月~1994年11月
施工时间 1994年12月~1995年9月



从东侧看正面立面 / front facade view from the east

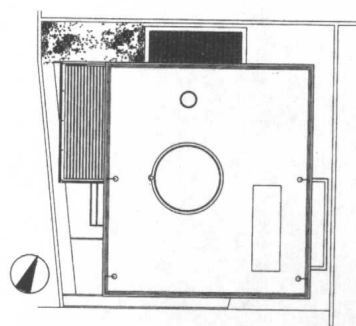
设计条件比较差, 用地面积小, 受建筑法规的诸多限制, 还要满足城市住宅的各种要求。根据法规要求, 建筑物应该设计为筒状、停车空间南北贯通的L形。整个内部空间自地下到屋顶分成4个部分和一个上下贯通空间, 中央部位的螺旋楼梯设置在贯通空间里。各层相对独立, 而且都设有联系内外的大厅。所有空间都是平等的, 没有所谓的中心空间。流动路线为螺旋状缓缓上升, 使多个不同功能的空间具有连续感。

Within a small site, 77 square meters in area and restricted both by physical conditions and by strict zoning codes, the program for this house called for a variety of spaces designed for urban living. A rectangular building volume which followed the limits of the building code was designed to make an L-shaped form in combination with the north-south penetration of the parking area. The spatial composition consisted of four levels, from basement to rooftop, and a void core with a spiral staircase at the middle levels. Each level has its own identity and it designed to represent itself as a large room connected with both the inside and the outside. Spatially, however, these levels are made equivalent with each other to avoid producing a main space. The gently-sloped spiral circulation route produces a sense of continuity among these diversified spaces.

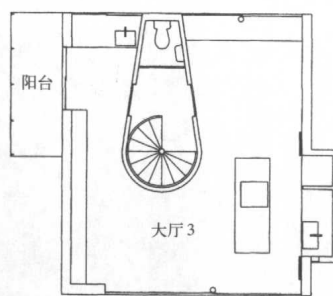
总平面图 S=1:800



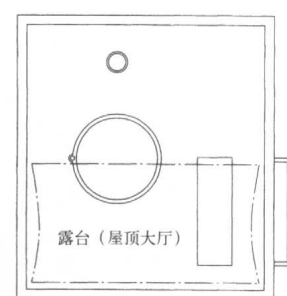
露台(屋顶空间) / roof terrace



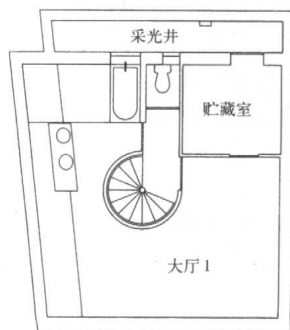
屋顶俯视



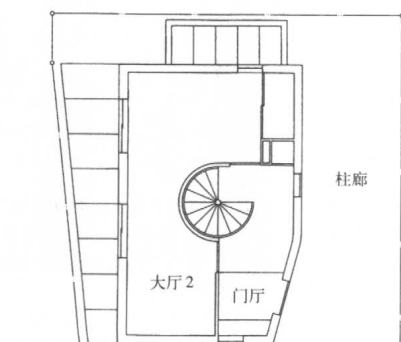
二层平面



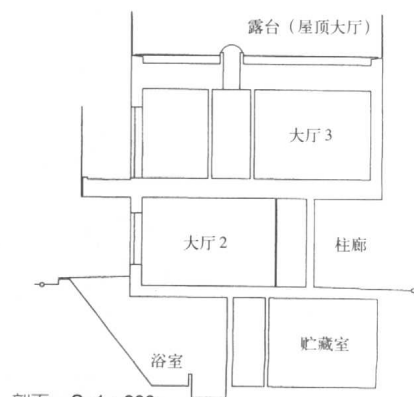
屋顶平面



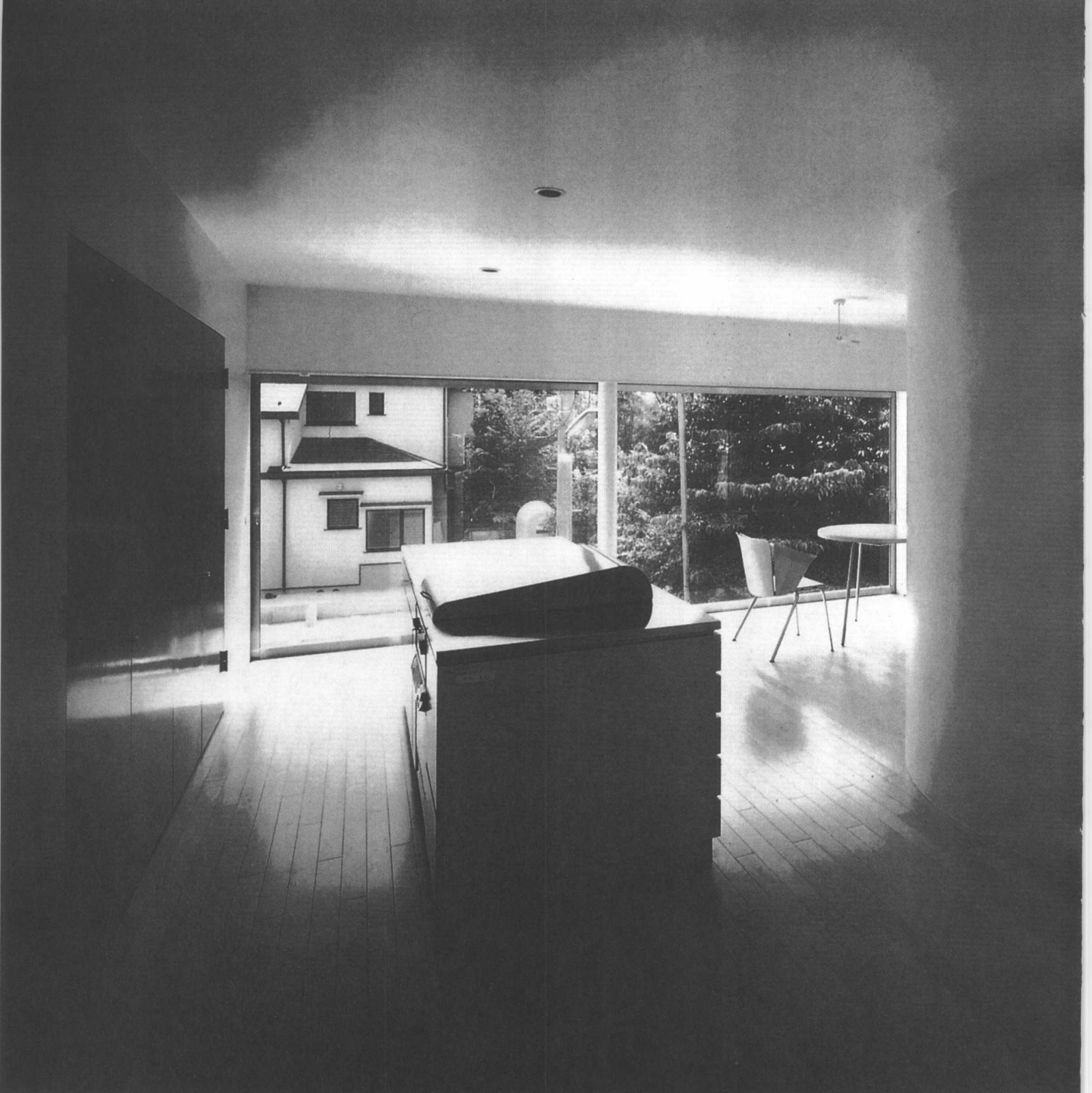
地下层平面



一层平面 S=1:200



剖面 S=1:200



大厅3, 右为楼梯间 / hall 3, the right is staircase

外部装修

屋顶: DN防水层上铺格栅板
外墙: 铝合金窗下及其他部位抹灰
V.P. (刷乙烯涂料)
门窗: 铝合金窗, 不锈钢门

室内装修

大厅1: 地面=铺氯乙稀板, 墙=厚
墙抹灰, 顶棚=抹薄砂浆
大厅2: 地板=榉木胶合板厚15, 墙
=混凝土板厚9上贴榉木胶合板厚
4UL, 顶棚=混凝土板厚9上贴石膏
板厚9.5V.P.

大厅3: 地面=铺樱树木板厚15, 墙
=混凝土板厚9上贴石膏板厚
9.5VP, 顶棚=混凝土板厚9上贴石
膏板厚9.5VP
浴室: 地面=铺玻璃锦砖20见方, 墙
=砂浆抹平压光V.P., 顶棚=薄刷灰
浆VP

设备

空调方式: 供暖制冷=电热地面采
暖, 热泵机组
供热水方式: 换气=热交换方式管
道风机, 供热水=煤气热水器
给排水方式: 给水=直接连接上水
排水=合流式下水管道地下泵送方式



从二层仰望楼梯间 / looking upward of the staircase

一层楼梯间 / staircase, first floor

