design focus Architecture

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黑川雅之的建筑设计

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建筑设计的七个理论
黑川雅之

Seven Theories of Architecture
by Masayuki Kurokawa

理论一：诗意优于逻辑：光与影的意义

Theory One: Poetry Is Preferable to Logic: The Meaning of Lighting Against the Sun

就建筑而言，诗意比逻辑更为重要。关键在于人对逻辑上所把握的事物是否能在内心强烈地感受，并从身心上体会它，而不仅仅是心智上认知。

当阳光照耀大地，大地的轮廓清晰易见。但阳光的背面却是阴暗的，人们都能感受到这一点，日本的，或者说东方的美学强调感情的体验多于逻辑。

就如日本民间房屋或数寄屋，阳光投射到花园的树丛，是树的影子落到房间的纸门上，隐约地把外部的世界带到内部的空间。外部光辉照亮的纸门带着厚重的阴影，创造了一个"人能够隐约感受但未能确实知道"的空间。

首先，人对于空间与物体，应该是感受，而非理解。在"光之茶室"建筑中，光来自一堵日本米纸墙的背后，调节着光照。而在"SHINMINATO MARINA"建筑中，储物间受到光照的墙壁同时起着外间照明的作用。在"北酒店"的大堂，前区明亮的装饰却为大堂的空间营造了一片阴影效果。建筑本身是诗，而不是逻辑。

To architecture, the poetry is more important than logic. The issue is whether one can feel deeply and emotionally its significance from the heart even if he or she is able to logically comprehend it. The important issue is to also sense it with the body and spirit, and not only to understand it from the mind intellectually. When the sun lights the landscape, the composition of the landscape is clearly seen. However, the landscape that is lit against the sun is obscure, and one is deeply moved by it. Japanese aesthetics or oriental aesthetics is more sensitive towards feelings than towards logic.

As for the Japanese vernacular or Sukiya houses, the shade of trees lit by the sun in the garden casts reflective shadow on the Shoji screens and slightly suggests an exterior world into the interior space. The brightened Shoji screens from the exterior light, creates a large suggestive space with a deep shade that will transform into " landscape where people can feel something obscure but are not quite sure what it is."

First, space and objects should be what to "feel" rather than to "understand". In The Illumination Tea House, a Japanese rice paper wall being lit up from behind, orchestrates indirect lighting. In The Shinminato Marina, the illuminated wall blocks in the locker room are simultaneously used for exterior lighting. At the lobby of the Kita Hotel, a bright lighting fixture around the front area brings a shading effect to the lobby space. Architecture is the poetry itself rather than the logic.

理论二：编辑记忆与梦想：记忆的联想与记忆的抵制

Theory Two: Work of Editing Memories and Dreams: Implying from Memories and Protesting Against Memories
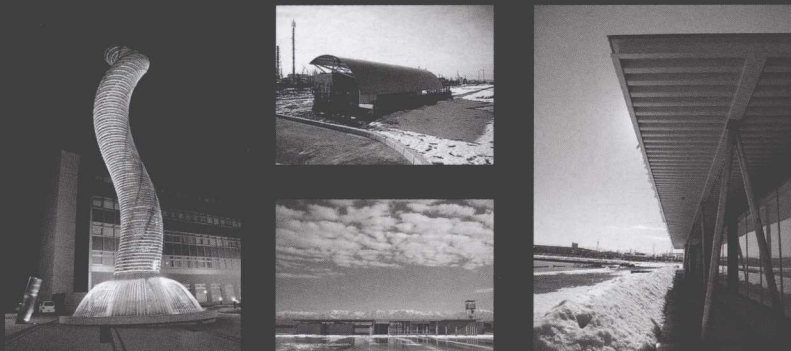
形状、颜色与材料的质感往往勾连着某一特定的地点和时间，它们会唤起人们的回忆。即便这些回忆不是人们自己的经历，也许是他们祖先的记忆，但基因中的记忆能够构造人的感受。

建筑和形体设计是编辑记忆的结果。向天际伸展的形状象征着奔向未来，随意排布的柱状让人想起森林，铝制桶柱则产生飞机等未来主义技术的联想。建筑与形体激发人类自有的记忆，发掘这些记忆的深层意义，而设计就是编排这一切的手段。

"SHINMINATO MARINA" 建筑的设计目的在于营造一种欢迎前来度假的人们的气氛。宽敞的遮荫处排布着树状桩柱，人们从炙热的阳光中运动回来，有种宾至如归的感觉。其中最为重要的是屋顶，营造出树影阴凉的效果。

对于那些在大型公园中寻找洗手间的人们，闪亮的飞机形状顶盖能够吸引他们的注意力，把他们导向那里。

共同见证千禧年，"风灯塔"向天螺旋延伸，表达了人们对未来的期望，形状和物料互相辉映，相得益彰。

The shapes, colors, or senses of materials that have been associated from a certain place or time will awaken the past memories of people. Even if these memories are not one's own experience, but belong to their ancestors, memories in genetic information will formulate one's sensibilities.

Design of architecture or of objects is an outcome of editing work on memories. A shape stretching towards the sky signifies a leap towards the future, and randomly leaning columns remind us of a forest landscape. An aluminum cylinder recalls to us of futuristic technology like the body of an aircraft. Architecture and objects stimulate memories inbred in humankind and have the means to bring out these inner meanings to man. Design is the means to program this.

Shinminato Marina was designed in such a way so as to welcome people seeking for relaxation, with a spacious shelter imaged shaded trees with slanted columns, after they have played sports in the sea under the scorching sun. The most significant object in this architecture is the roof, which creates shadows like the shade of trees.

For those looking for a public toilet in the spacious park, the shelter like the body of a shining aircraft, catches the eye and directs people.

Co-memorizing the millennium, The Wind and Light Tower swirling up to the heaven expresses citizen's hope for the future. The shape and the applying materials together enhance each other to give image and a deeper meaning.

理论三：建筑是时间与空间的工程，是人们期望由此及彼的计划
Theory Three: Architecture Is a Program for Time and Space, It Is a Plan
from "Here" to "There" of Expectation

建筑是时间和空间的艺术，连串的空间—"这里"和"那里"形成并延伸至下一
个地方——连串的行动汇入人的意识，成为设计。在成为"此时"的地方，人们的
行动活生生地上演，同时影响着"未来"的"明天"，"此地"应该是希望之地，
因为人类对希望和梦想永恒的渴望，它应该和"彼地"一样的光明，设计有着
"美好明天"的"此时""此地"是非常重要的。
例如在"佐治奥·德·兹里可"的"神秘与忧郁"绘画中，光明来自"那一边"，
而女孩正奔向那种光明。人们可以看到的是女孩奔向未来的希望。
每一个空间都应该包含希望，"光明彼岸"和空间的结合不但应该应用到建筑上，

也应该应用到整个城市中，毕竟这是每个人生活的基石。

"来待诊所"的建筑，每个空间都融入了对未来的憧憬。"来待石纪念博物馆"驳岸的迷人景色呈现于长廊的尽头。

第四维建筑就是包含时间元素的工程。

Architecture is the art of space and time. A series of spaces - "here" to "there" is conceived, and from there to the next place - "a series of actions" input to consciousness, create design. At the place called "now", action is also taking place in life simultaneously for the future "tomorrow". "Here" should be the space of hope and should be as bright as "there" like "today" as bright as "tomorrow" will be, because people are always looking forward to hopes and dreams. To design such "now" and "here" as if "tomorrow is bright", is important. For instance, the light on the painting of Mystery and Melancholy on the Streets by Giorgio De Chirico, comes "from the other side", and a girl is running towards the light. In the painting, one can see the hope of "a girl running into the future". Every space should contain hope. The composition of space with a "bright side beyond" should be applied not only to architecture but also to an entire city. Above all, it is essential to every human being's life.

At The Kimachi Clinic, expectation for the future at every space is programmed. Dramatic scenery at the quay of the Monument Museum Kimachi Stone is designed so that it will be presented at the end of a long tunnel.

Architecture in fourth dimension is a program to include the time element.

理论四： 物体与环境： 类型迥异的空间

Theory Four: Objects and Environment - Two Different Kinds of Space
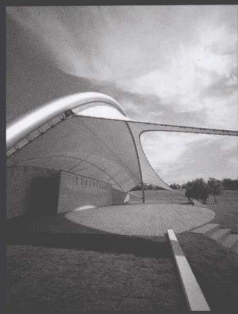
在无边荒野中跋涉的人不能找到夜间宿营的地点。即便是一棵树，一块岩石，也能让他决定在哪里度过夜晚。漫漫荒野中的树和岩石成了人们视线驻足之处，决定休憩的依据。

建筑就是在人们心中创造居住暗示的方法。那棵树，那块岩石，就是建筑的起源。另外一种建筑是岩洞，它为人们遮风挡雨，抵抗野兽和环境的侵害。

建筑也有两种风格，物体与环境。当树木与岩石包围着空间，其中的空间我们称之为物体；而岩洞包围着的空间称为环境。环境对人的关爱犹如母亲的爱一般，而物体则严格如父亲，缺乏怀抱的温暖。

建筑有两个方面，从室内而言它是环境，从户外而言它是物体。

塔楼——〝风灯塔〞，它并不直接保护人类，它只是联结人们并使之互相支持的一个结构。与学生们共同建造的〝学生宿舍〞是由发泡塑料构成的保护性结构，〝麦贝莱露天剧院〞则基于物体与环境之间。

城市环境是多种不同物体的集合，如建筑、汽车和街道树木等等。全球环境则更包含各种自然和人工的物体。因而，改善环境的方法应该从物体入手，而不是着眼于较为难以控制的环境。人们把二十一世纪称为环境的世纪，这毕竟也是一个物体的世纪。

A traveler wondering about the endless wilderness cannot spot a camping site for the night. If there exists even a single tree, or a rock, it will give him a decision of where to take a night' rest. A single tree or a rock in the endless wilderness becomes an eye stopper, and will give him a clue for a night's rest. Architecture is "a means creating a clue for lodging" in people's heart. This tree and the rock are literally the origin of architecture.

The other architecture is a cave shelter. The cave keeps people from the rain and the wild animals away and protects the person in the environment.

There are two styles in architecture, an object and environment: when trees and rocks surround space, the created space is called the object, and the space enveloped by a cave is called the environment. The Environment is kind to people and similar to a mother's love, and the object is strict and resembles to a father's love that does not give a warm embrace.
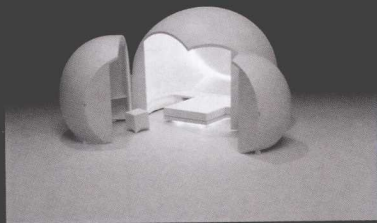
There are two sides in architecture. From the interior, it is an environment, and from the exterior, it is an object.

A tower - the Wind and Light Tower, does not directly protect people, but it is architecture which connects people to support each other. The Digging House made out of vesicatory plastics (stylo-foam plastics) constructed together with students, is architecture which encloses people for protection. The Stage by Membrane stands in-between the environment and the object.

City environment is a collection of many varied objects such as architecture, automobiles, and street trees. Global environment is also a collection of nature and man-made objects. The method for improving the environment should therefore be considered the issues of objects, since it is difficult to manipulate the environment, but the objects are manipulative. The 21st century is called the century of the environment is after all considered as the century of the objects.

理论五：家具、建筑与城市：日本数寄屋不是建筑，而是一件庞大的家具

城市中有建筑，而建筑中则摆放着家具，这是西方城市环境的结构，但并不一定适用于日本。日本传统的数寄屋（茶室式的建筑）与西方的建筑并不一样。在数寄屋里面，地上铺着榻榻米，其中蒲团是睡觉用的，座布团是坐的，却没有相当意义上的家具。近门处，有一个脱鞋的地方，因为人们不穿鞋进屋。从西方的意义

上说，日本的数寄屋相当于一件家具而不是建筑，这是一件很大的家具。

在西方，花园是外部的空间，朝建筑外墙开放。日本的花园则是数寄屋空间的延伸，向自然开放。花园是数寄屋一个完整的部分。

在日本传统中，可以说人们通常所指的建筑是不存在的，没有建筑结构与家具的数寄屋具有自身融合自然、独立的日本式结构。

日本也有与西方意义相同的城市，但却没有既定结构的村庄。日本的环境结构非常独特。在当今日本，主流的建筑与城市观念都是从西方学来的，但日本自己的环境结构意念也以多种形式改变着西方结构概念在日本的实践。

″立体系统″是把建筑作为家具处理的一项尝试。″家具化房子″尝试通过实体盖顶与大型家具的组合来构造房屋。″恩田住宅大厦″的建筑元素意在设计巨型的家具，然后用玻璃加以包裹。″恩田住宅大厦″的地下层前后连接着两条马路，成为了城市的一个整体部分。

因为环境、工具、家具和建筑这些在不同文化中迥异的概念，日本应该发掘自己的特性才能在日本创造现代文化。

In the city, there is architecture and within it, furniture is contained. This is the structure of city environment in the West. However, this structure does not necessarily apply to Japan. The Japanese Sukiya is not the same as architecture in the West. In the Sukiya house, Tatami-mats are laid on the floor where the Futon-mats are used for sleeping and Zabuton-mats for sitting, and no equivalent objects to furniture are used. At the entrance, there is a space to take off shoes that are not worn in the Sukiya house. In a Western concept, the Japanese Sukiya house is equivalent to "Furniture" rather than "Architecture". It is a giant furniture.

In the West, a garden is an exterior space, stands free, and faces the external wall of the architecture. A garden in Japan is created as a part of the continuing space of the Sukiya house, which is open to nature. The garden is an integrated part of the Sukiya house.

In traditional Japan, it can be said so-called architecture did not exist. The Sukiya house without architecture and furniture had its own independent Japanese structure in an integration of nature.

In Japan, there exists a similar concept of a city to the Western City, but a village without a defined structure. Japan has its own environmental structure. In modern day Japan, the main stream of concepts of architecture and cities were learnt from the West. However, Japanese independent environmental structural ideas in many various forms are changing the concept of the Western structure in Japan.

The System Cube was an experimental architecture as a piece of furniture. The Furniturized House is an attempt to build a house with the composition of a concrete shelter and large furniture. The architectural elements of The Onda Studio were intended to design giant furniture and to envelop it by glass. The Onda Studio House at the underground level connecting the two roads, one at the front and the other at the back is considered as a part of the city.

Since the concepts of the environment, tools, furniture, architecture and city, vary from culture to culture, the Japanese identity should be rediscovered so that it will help to create a modern culture in Japan.

理论六：民间建筑与数寄屋：作为庇荫与表达的建筑

Theory Six: Vernacular vs. Sukiya: Architecture as Protection and a Message

最初的时候，建筑是作为保护人类免受自然侵袭的手段而产生的。主要的要求就是不会坍塌，能够遮风挡雨。

尽管建筑起源于庇护，但并没有阻碍人们后来为之赋予更为抽象的意义。作为记忆的载体的独特日本建筑空间于是产生了，民间建筑也随之出现。

数寄屋是十六世纪中叶由千利休发展而来。千利休本身是一位生于商人阶级的茶道师傅，他的设计意念和当时领导武士阶级社会的丰臣秀吉将军大相径庭。数寄屋就是在这种建筑设计和当时阶级体系强烈冲突的背景中诞生的。

建筑中常常有一个疑问，就是建筑到底是表达个人信息，还是人群甚至社会整体的集体记忆呢？日本建筑概念的根本同时延及到两个方面，一是数寄屋，另一个是民间建筑，而在两者的冲突之间，新的设计逐渐萌芽。

就〝KU邸〞建筑而言，主导设计是低成本的要求，而不是建筑设计的表达。金属外墙和内部裸露的钢筋结构很难称得上〝民间〞，但是创作的精神源于民间建筑多于数寄屋。和建筑的初始年代一样，关键在于保护，而不是表达。而且也没有任何日本空间那种通过晦暗创造记忆沉淀的特质，就像民间建筑那样。

而另一方面，〝KA邸〞建筑是木头构筑的，采用本土房屋的结构方法，但是以木结构充斥空间这种思路却是来源于唯美主义的设计意念，而不是庇荫和保护。这在概念上更接近数寄屋。无论这种设计是逻辑上的概念还是某种偏好或者信息的表达，都不一定与设计动机、空间质量吻合，设计创意往往总是处在左右为难的境地。

At the very beginning, architecture started as a defense protecting man desperately from nature. Primarily its chief importance was not to fall and to protect people from the fear of wind and rain.

Though architecture started as a shelter, later metaphysical meanings were added to it. As a result, unique Japanese architectural space as a container of accumulated memories was created. Resulting from this process, vernacular architecture came about.

The Sukiya house was developed in the middle of the sixteenth century by Sen-no Rikyu. Sen-no Riyku was a tea master born from the merchant class and his design concepts were in conflict with the Shogun Toyotomi Hideyoshi who headed the warrior class society of that time. Sukiya architecture came about due to the conflict of architecture and design with the class system of its age. There always exists a question in architecture whether it is an individual's message or an accumulation of memories of a group of people or of the society. The concept of Japanese architecture is rooted in two sources. One is the Sukiya house, and the other is a vernacular house. In the midst of these two kinds of consciousness confronting each other, new design is in progress.

As for the Ku House, the condition of a low cost requirement dominated the design rather than it being the architectural design expression. Exterior metal walls and an exposed steel structure in the interior may be difficult to accept as being vernacular, but the creating spirit has stemmed from the vernacular