

The Creation of Dwellings by Architects

住宅设计作品集

以构造分类

Consideration of
Building Construction
Systems



〔日〕日本建筑家协会 编

慕春暖 译

中国建筑工业出版社

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[日] 日本建筑家协会 编

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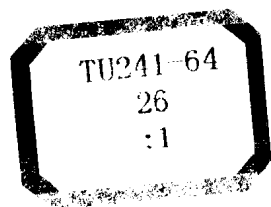
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住宅设计作品集 1

以构造分类

[日] 日本建筑家协会 编
慕春暖 译

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《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来进行设计和构思的。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,它们也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

宍道恒信 (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 cooperater*)

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，由于城市土地价格在以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。而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

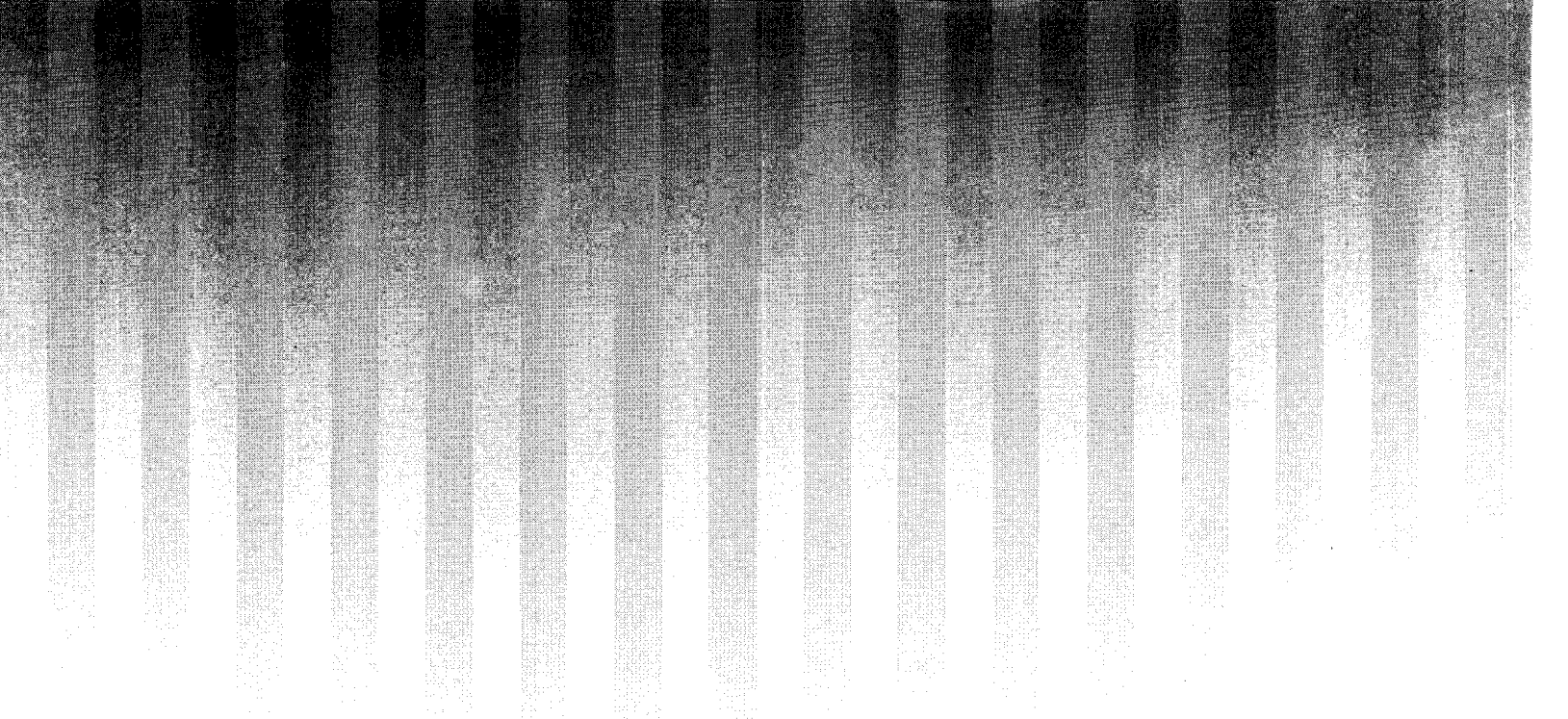
在日本的建筑词汇中，读“Kao hao”的有“构法”与“工法”两个单词。我个人认为，“工法”有“工程做法”之意，而“构法”则解释为“构造方法”。从建筑整体而言，它们不仅有技术方面的意义，还有很强的精神含义。

在我们看来显然是西欧风格的建筑设计，但在西欧的建筑师眼里却仍然是非常日本式的感觉。类似这样的听闻不少。感觉的差异，并非在内容，而首先在形式，也许其原因就在于传统的日本文化根深蒂固的缘故吧。当然，这只是我的推论而已。就像在武术和茶道中所看到的，在日本人的生活方式的潜流中，“准备意识”自觉或不自觉存在着，难以消除。进行建筑设计时，通常采用先确定建筑式样和支承结构，而后再对每一个部分进行推敲的手法。这与现代主义的手法是一致的，日本建筑师的作品曾一度在海外广受好评也是与此有关吧。

本书作为《住宅设计作品集》第1卷就是以此为着眼点，以“构造”为主题选定作品。为了使内容尽量多样化，在对“构法”的定义上适当地放宽了尺度，因此，有的作品也许会有文不达意之处。然而，若能在总体上体现编者的意图则就很荣幸了。

另外，作品中包括在JIA范围内征集的，以用地面积大小为序排列。

本卷编辑主任 斋藤孝彦
1998年7月



Concerning this Volume

A building that seems to us clearly Western in design often seems very Japanese to Western architects. I believe we see things differently because we take an approach basic to traditional Japanese culture, one in which we start with form instead of content. The stance we assume, that is, the way we present ourselves, even unselfconsciously, is a fundamental concern in Japanese life, as can be seen in the martial arts or in the art of the tea ceremony. In the case of architectural design, the approach generally taken is first to develop the overall form or appearance-i.e. to synthesize expression and a structure supportive of that expression-and then to refine the individual elements. This corresponded to the modernist approach, which accounts for the high regard in which the works of Japanese architects were held at one time.

The idea of “stance” or “ bearing” was the theme of this volume entitled “ The Creation of Dwellings by Architects” and is the basis on which the works were selected. However, the idea was interpreted broadly in order to arrive at a wide range of works. Some of the works therefore may not fit precisely into the above frame work, but, taken together, the buildings do reflect the intention of the editors.

July, 1998

Editor Saito Takahiko

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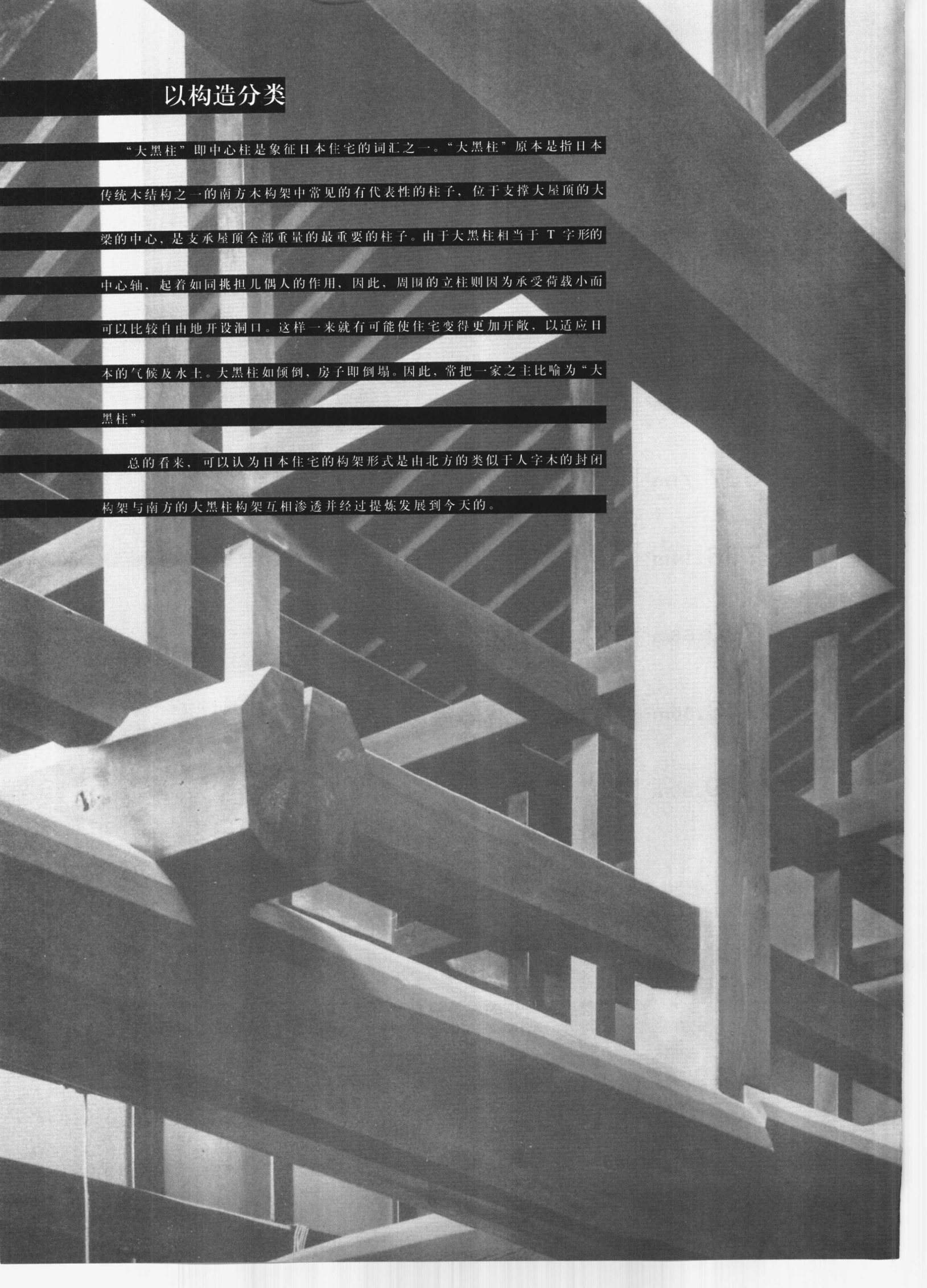
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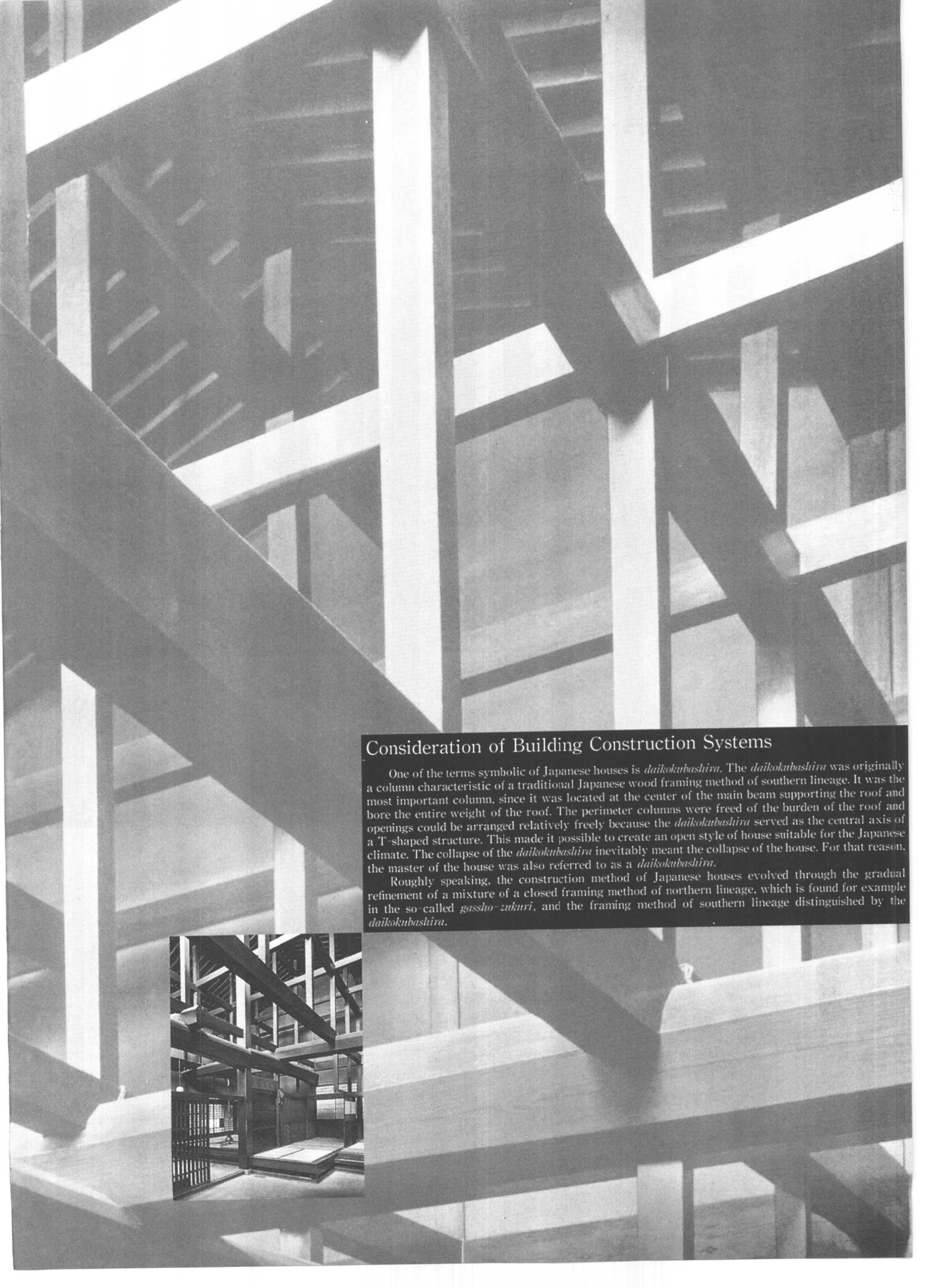
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以构造分类

“大黑柱”即中心柱是象征日本住宅的词汇之一。“大黑柱”原本是指日本传统木结构之一的南方木构架中常见的有代表性的柱子，位于支撑大屋顶的大梁的中心，是支承屋顶全部重量的最重要的柱子。由于大黑柱相当于 T 字形的中心轴，起着如同挑担儿偶人的作用，因此，周围的立柱则因为承受荷载小而可以比较自由地开设洞口。这样一来就有可能使住宅变得更加开敞，以适应日本的气候及水土。大黑柱如倾倒，房子即倒塌。因此，常把一家之主比喻为“大黑柱”。

总的看来，可以认为日本住宅的构架形式是由北方的类似于人字木的封闭构架与南方的大黑柱构架互相渗透并经过提炼发展到今天的。

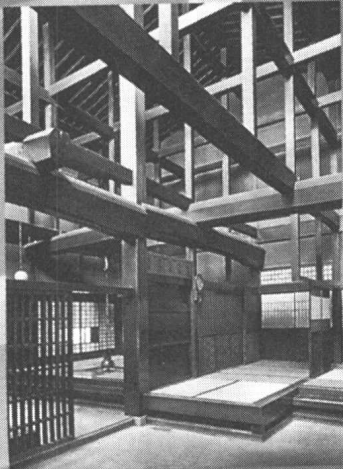




Consideration of Building Construction Systems

One of the terms symbolic of Japanese houses is *daikokubashira*. The *daikokubashira* was originally a column characteristic of a traditional Japanese wood framing method of southern lineage. It was the most important column, since it was located at the center of the main beam supporting the roof and bore the entire weight of the roof. The perimeter columns were freed of the burden of the roof and openings could be arranged relatively freely because the *daikokubashira* served as the central axis of a T-shaped structure. This made it possible to create an open style of house suitable for the Japanese climate. The collapse of the *daikokubashira* inevitably meant the collapse of the house. For that reason, the master of the house was also referred to as a *daikokubashira*.

Roughly speaking, the construction method of Japanese houses evolved through the gradual refinement of a mixture of a closed framing method of northern lineage, which is found for example in the so-called *gassho-zukuri*, and the framing method of southern lineage distinguished by the *daikokubashira*.



42.74m²

设计 岸和郎 + K.ASSOCIATES

KISHI WARO+K. ASSOCIATES/Architects

日本桥之家

HOUSE IN NIPPONBASHI

所在地 大阪府大阪市浪速区

设计监理 岸和郎+K.ASSOCIATES/Architects

结构 都市设计研究所

施工 大种工务店

结构 钢结构

基础 浮筏基础

层数 地上4层

高度 至屋面梁顶面 13.80m, 总高 14.05m

基底面积 32.50m²

建筑面积 112.60m²

各层面积 一层 32.50m², 二层 26.17 m², 三层

31.43m², 四层 22.50m²

用地条件 商业地区

设计时间 1990年3月~1991年4月

施工时间 1991年7月~1992年3月

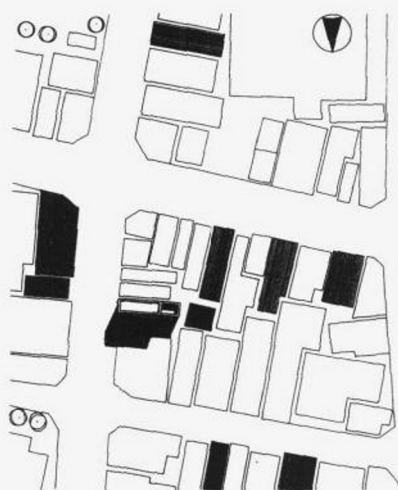
外部结构

架空层柱: 小鹅卵石刷石

露台: 铺大理石 400 × 400



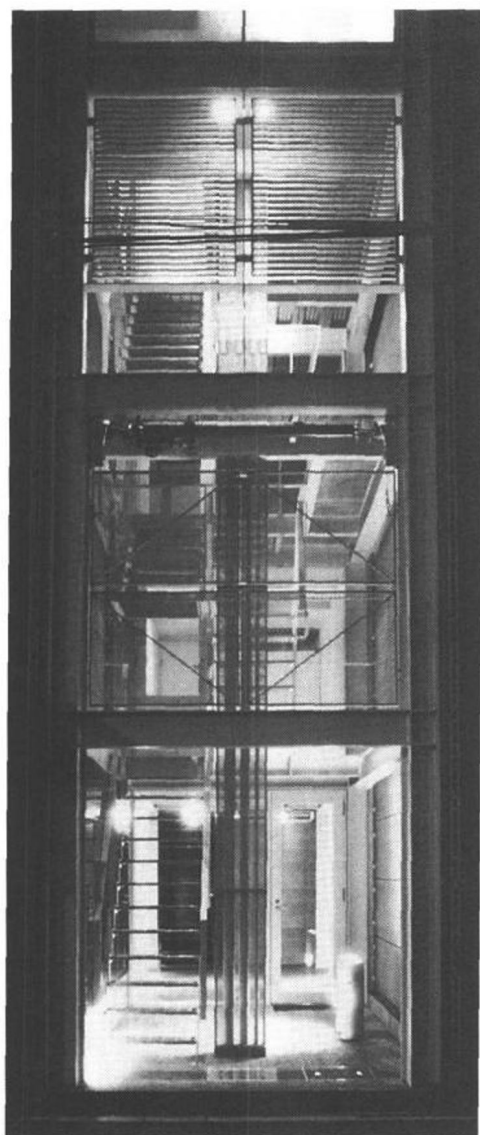
全景 / general view



总平面 S=1:1500

“日本桥之家”位于大阪下町，是在很小的地段上建造的住宅。建筑物占满整个用地，开间 2.5m，进深 13m，从一层到三层层高尽量压低，顶层的 2/3 为层高达 6m 的餐厅，另外 1/3 则为露台。这样一来，该建筑物在狭长用地的进深方向和垂直方向上都具有延续的空间。将都市生活向空中延伸，即使包括餐厅、露台也不过 30m² 的空间，然而，顶层可远离地面的喧嚣，而且也更接近大自然。这就是该住宅的特点。也想通过这样的处理对屋顶庭园能有新的认识。

“House in Nipponbashi” was built on an extremely small plot of land in downtown Osaka. Measuring 2.5m, the facade of the building fills the entire front of the site. The house is 13m deep, and the lower three floors were kept as low as possible. This construction is topped by the upmost floor, where the dining room is located. With a 6m-high ceiling, the dining room occupies as much as two-thirds of the plan; the remaining third of the depth is filled by a terrace as an open-air space. As a result, the structure enjoys a sense of vertical extension as well as horizontal extension on its narrow site. The building considers two main topics. One is the verticality of urban life. The other is the creation of a floating living space (the top floor), separated from the din of the street and close to Nature. For all this, no more was needed than a few square meters of terrace space and just 30 square meters of building space, including the generous dining room. What I tried to do in designing this house was to give new meaning to the concept of a rooftop garden.



东侧夜景 / east elevation (night view)

外部装修

屋顶: 高分子树脂系列卷材防水

外墙: 成型水泥板(预制)厚 60 横铺

洞口: 钢窗防锈处理涂邻苯二(甲)酸瓷漆

室内装修

书房: 地面=铺橡胶面砖 500×500 , 墙=贴复合板 底层露明, 顶棚=宽波纹镀锌钢板

日式房间: 地面=铺榻榻米草席, 部分铺复合木地板, 墙=石膏板厚 12 涂丙烯酸漆, 顶棚=石膏板厚 9 涂丙烯酸漆

卧室: 地面=铺拼接地毯 500×500 , 墙=贴复合板 底层露明, 顶棚=宽波纹镀锌钢板

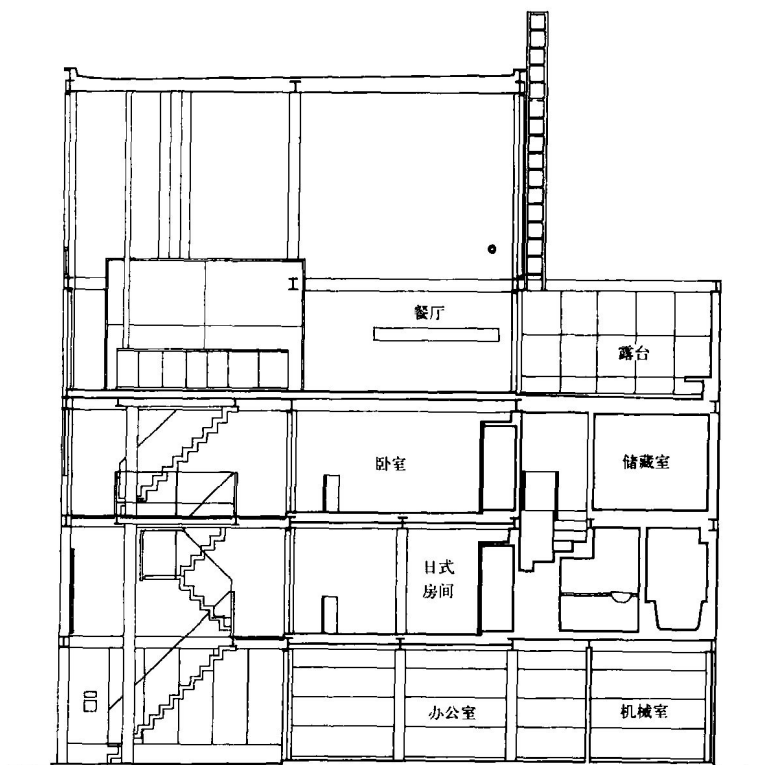
餐厅: 地面=铺大理石 400×400 , 墙=贴复合板 底层露明, 顶棚=石膏板厚 9 涂丙烯酸漆

设备

空调方式: 空冷式热泵, 地埋式电热采暖

供水方式: 煤气热水机

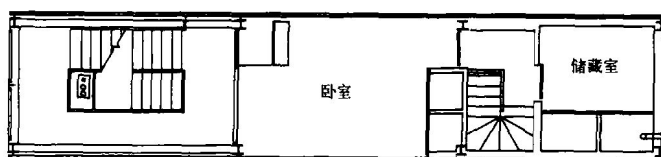
给排水方式: 加压泵方式



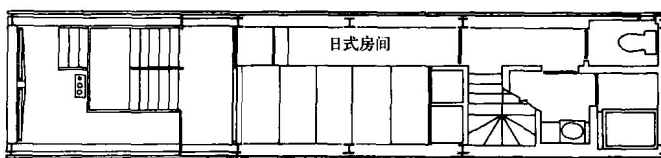
剖面



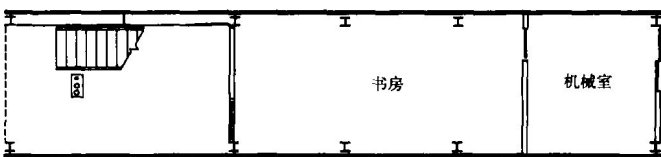
四层平面



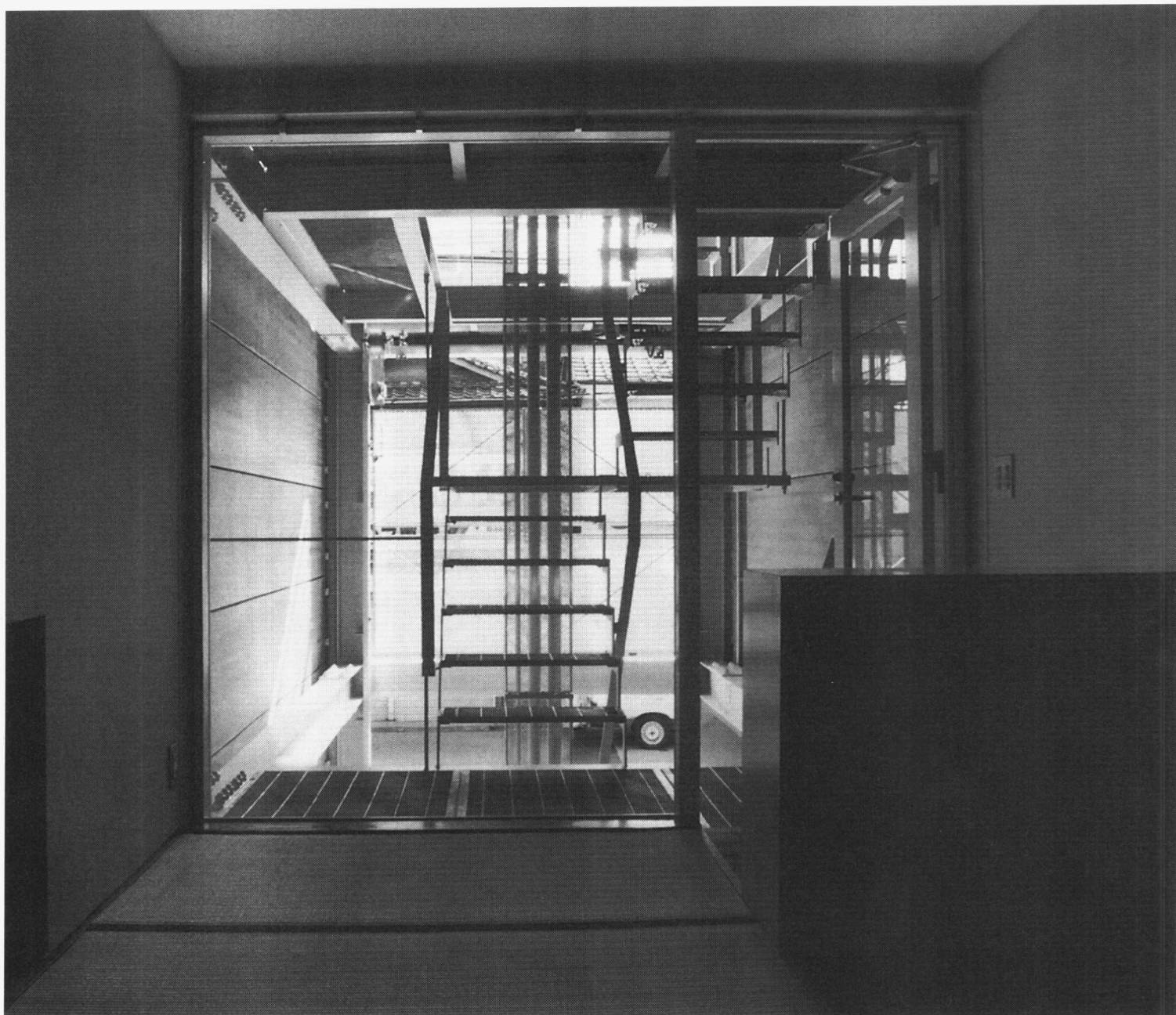
三层平面



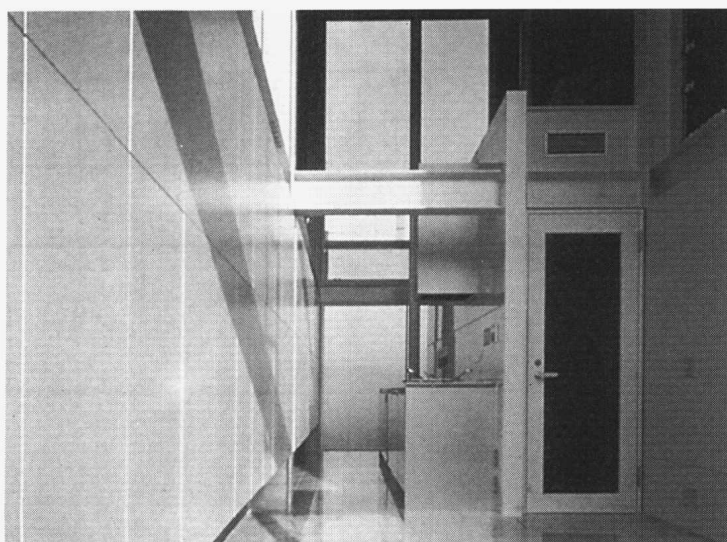
二层平面



一层平面 S=1:150



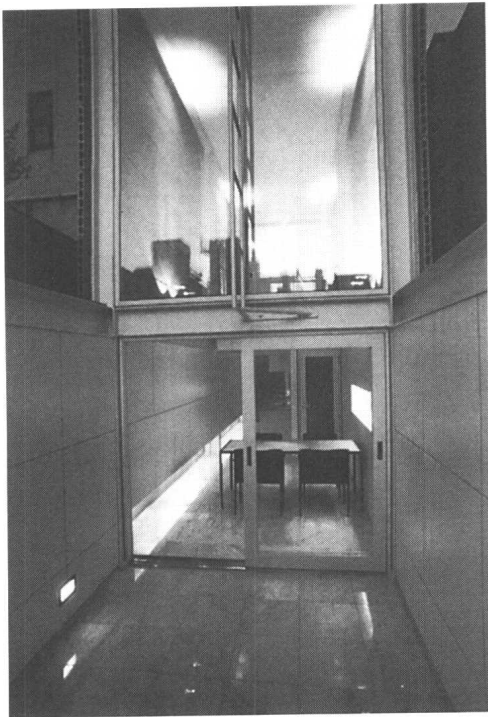
从日式房间看楼梯 / view towards the staircase from the tatami room



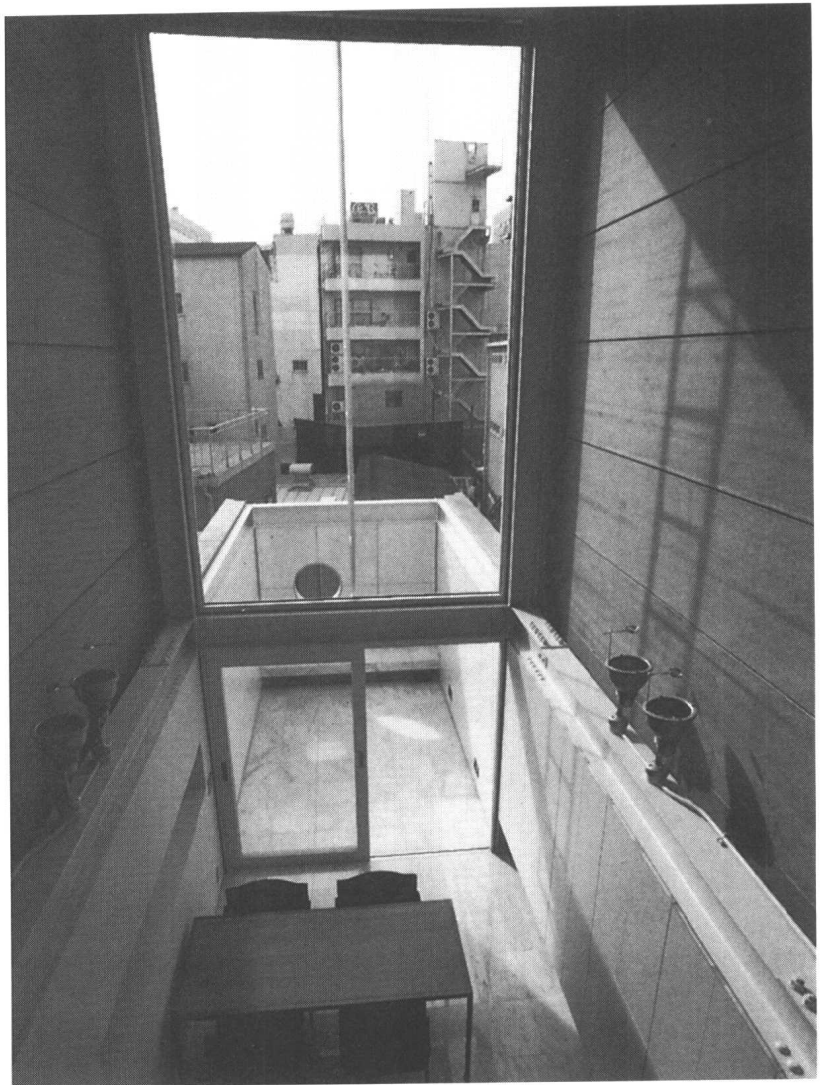
从餐厅看厨房 / view towards the kitchen from the dining room



从楼梯俯视 / the staircase looking down from 3rd floor



从露台看餐厅 / view towards the dining room from the terrace



露台是开敞的空间 / terrace: open to the city

