



日本现代住宅12选

TWELVE NEW HOUSES IN JAPAN

马卫东主编
Weidong MA

宁波出版社
Ningbo Publishing House



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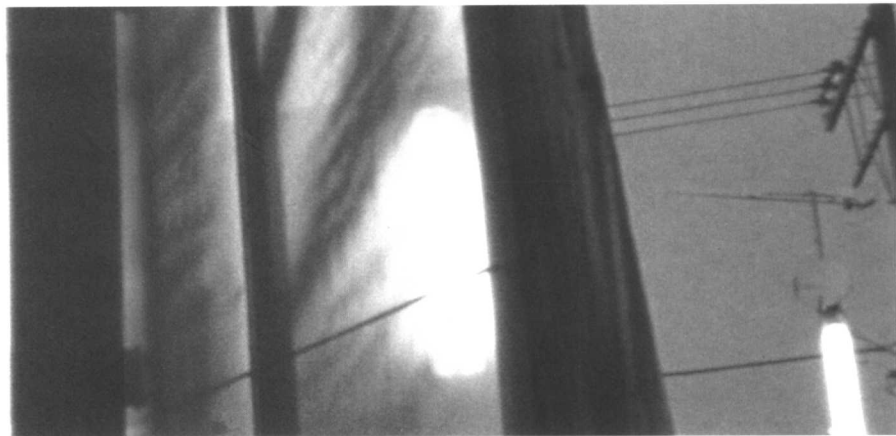
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Preface 01 | Kengo KUMA

序 01 | 隈研吾

The 21st century is, I think, the century of the house.

Actually, the same thing was said at the beginning of the 20th century. The passion and drive of the architect to define a new era by proposing a prototype of "the new house" can be perceived in Le Corbusier's Villa Savoye. But the houses I consider to be those defining the 21st century are very different from the Villa Savoye. There are two differences, the first being that the Villa Savoye couldn't accommodate its occupants' entire lives. People worked in the city center and slept in the suburbs. That is, life was split, with the house supporting only one part of it. This kind of split lifestyle is exceptional in the history of humanity. The house of the 21st century will be inclusive and open, accommodating the whole life. Working and living creatively will all take place with the house as a base. This will be made possible by information technology and various energy technologies.

The second difference between the 21st-century house and the Villa Savoye is that the Villa Savoye was intended as a general and international solution, while the 21st-century house is intended as a private and local solution. This can be seen in that the Villa Savoye is severed from the ground by piloti, while at ground level the weeds are sighing in the wind. 21st-century housing must be more closely related to the site, to the natural environment of the place, and to the culture. In this era of globalization, the peculiarities of place have come to have real meaning. The buildings introduced in this book boldly anticipate the housing of such a new era.

(Translated by Akiko Miyake and Andrew Barrie)

21 世纪将是住宅的世纪，我想。

20 世纪初的时候人们也曾说过同样的话。从勒·柯布西埃的萨伏伊邸中，我们能够感受到建筑家的激情和努力，他以创造“新住宅”原型的方式引导时代前进的步伐。但是，我所认为的将引导 21 世纪的住宅，是和萨伏伊邸完全不同的。有两点理由，其一，萨伏伊邸不是一个能够包容人们生活全体的“器”。原则上萨伏伊邸属于郊外型住宅，也就是人们白天在城市中心工作，晚上才回到住宅里休息。人们生活的流程被分断，住宅也只承担了生活的一部分功能而已。这种分裂的生活模式，在人类历史上是极其例外的。而 21 世纪的住宅将是能够包容生活全部的宽容的“器”。在那里，人们工作、生活，甚至进行创作活动。IT 技术以及各种各样的现代能源技术将使一切成为可能。

21 世纪的住宅与萨伏伊邸的本质区别还在于：萨伏伊邸所寻求的是普遍的具有国际性的答案，而 21 世纪的住宅要寻求的则是独立的具有地域性的答案。最直观的证据是，我们看到萨伏伊邸被它的支撑柱从地面切断，而任凭地上杂草寂寞丛生。与此不同，21 世纪的住宅将毫无疑问地会与所在场所特有的自然文化更加紧密地结合。正因为现在越来越全球化，而使场所的特性显现出越来越重要的意义。在这本书中介绍的住宅，正是在这种时代背景下，体现新时代住宅特征的先驱作品。

（译者：曹文珺）

Preface 02: The Essence of Architecture | Weidong MA

序 02: 建筑的原点 | 马卫东

No architecture is more interesting than small houses.

Firstly, small houses are "Home", so they have to fully meet the owners' daily needs, although simple and reasonable the minimum requirements cannot be sacrificed; Secondly, because they are "Small" they always are lacking in area and often possess budget challenges (amongst other things) that put limitations on the architect's freedom to play. Under these design constraints it is very challenging to achieve the final product, yet the many ways that architects resolve these issues are what make for the most interesting of projects.

Looking back at the development of modern architecture, the most wonderful works that come to mind are often small house projects. Projects by such architects as Le Corbusier *Une Petite Maison* (1923), *Villa Savoye* (1928), Mies van der Rohe *Farnsworth House* (1950), Alvar Aalto *Villa Mairea* (1938-1939), Luis Barragán *Casa Barragán* (1947-1948), *Casa Gilardi* (1967-1968), Philip Johnson *Glass House* (1949), Tadao Ando *Row House in Sumiyoshi* (1976), Frank O. Gehry *Gehry House* (1978), and Rem Koolhaas *Maison à Bordeaux* (1998) are amongst the many modern small houses designs that are well worth studying and contemplating.

Because of their size small houses must abandon many redundant elements, this elimination of excess often leads to an aesthetic of pureness and gives the spaces a sense of deeper meaning. Small houses are the prototypical architectural design, and the rise and development of many ideas and theories in modern architecture are typically demonstrated through their designs. As we know, the modern architecture theory advocated by Le Corbusier is shown through the *Do-Mino House*, and his theory 'Five Points of Modern Architecture' (The pilotis; The roof gardens; Free plan; The horizontal window; The free facade) are reflected through the *Villa Savoye*. Adolf Loos' Raumplan theory is perfectly manifested through *Müller House* (1930), while Robert Venturi's post-modern architectural theory received world recognition with his *Vanna Venturi House* (1962).

Sometimes a small house can totally embody the designer's philosophy. *Wittgenstein House* (1926-1928) by Austrian great thinker Ludwig Wittgenstein that he designed for his sister has shocked every visitor with its perfect geometry, exact proportions and its architectural expression without any decorative elements.

Small houses are amazing, and in my view, the essence of architecture. Probably because small houses must provide for the most basic functional needs of people in the simplest of spaces that they have become the perfect balance of 'Architecture View', 'Life View' and 'Thought View'.

Nowadays, I've found a very interesting phenomena about the small houses in Japan. Tokyo for example, incomparable in its offering of small houses of all kinds which dot the landscape has formed a special backdrop for the modern metropolis.

This book has selected twelve recent works from twelve young architects in Japan presenting their works at 1:200 scale. Using the same scale, it becomes easier to understand the challenges of small houses designs and the various solutions of the architects. Amongst these works, there are neither world-shaking great works, nor world-shaking great strategies, just works that are brilliantly executed. These works reflect many truths and ideas in coping with the challenges of daily living. But it is through the accumulation of these drops of wisdom and thought that the surging architecture design stream of today's Japan has evolved.

Let us start from now, learn to think from "Small" and begin from "Small".

(Translated by Jing LI)

没有比小住宅更有趣的建筑了。

小住宅，首先因为它是“家”，需要建筑师通过其设计解决业主对生活的所有需求，而这种生活的需求，有时又是极其平常和理所当然的；其次因为它的“小”，小住宅往往没有足够的面积、足够的资金和条件，任由建筑师自由发挥。在这种苛刻的设计前提下，对此展开的设计是极具挑战性的。也正因如此，建筑师对此的解答也最让人期待。

在现代建筑发展的过程中，留在人们脑海中最精彩的作品，也几乎是小住宅。从勒·柯布西埃的小小之家/母亲的家（1923年）和萨伏伊别墅（1928年），密斯·凡·德·罗的范斯沃斯住宅（1950年），阿尔瓦·阿尔托的迈雷别墅（1938-39年），路易斯·巴拉干的巴拉干住宅（1947-48年）和吉拉弟住宅（1976-78年），到菲利普·约翰逊的玻璃住宅（1949年），安藤忠雄的住吉长屋（1976年），弗兰克·O·盖里的盖里自宅（1978年），瑞姆·库哈斯的波尔多之家（1998年），太多的现代建筑巨匠留给我们太多极具思考价值的小住宅。

小住宅，也正因为它的小，必须摒弃许多不必要的东西，而变得更加纯粹，更具建筑的内涵。事实上，现代建筑的许多理念和理论的提出及实现，往往是通过小住宅这一载体来体现的。我们知道，柯布西埃倡导的现代建筑原理，是通过多米诺住宅表现出来的，他的现代建筑五大原则（1. 底层架空，2. 屋顶花园，3. 自由平面，4. 横向长窗，5. 自由立面），也是通过萨伏伊别墅实现的。阿道夫·卢斯的空间构成原型是借助于穆拉住宅（1930年）得以完美体现。罗伯特·文丘里的后现代建筑理论也是通过他的母亲之家（1962年）得以让世人理解的。

不仅如此，有时通过小住宅的设计，还体现设计师的哲学思想。奥地利伟大的思想家路德维希·维特根斯坦给他姐姐设计的维特根斯坦住宅（1926-28年），以其完美的几何学型、堪称精密的比例关系和没有任何装饰的建筑表情，震撼了每一位来访者。

也许因为小住宅涵盖了人类生活最基本的功能需要，因此也就变得无比重要，它有时是建筑师的建筑观、生活观和思想观的最佳表现体。

小住宅就是如此不可思议。它是建筑的原点！

在当今，我又觉得没有比日本的小住宅群像更有趣的现象了。

在日本，因为土地私有，加上其优厚的住宅信贷制度，使一般稍具条件的日本人都有可能拥有自己的一幢小住宅，也因为日本人天生的对细微事物的偏好，使他们更热衷对小住宅偏执的喜好。我想，世界上没有一个都市能像东京那样，在都市里有如此密密麻麻、各种各样的小住宅，构成了超级大都市东京特有的风景。

本书选取了12位当今日本年轻建筑家的最新12个小住宅作品，以1:200的相同比例，展示12个小住宅的设计构思。在同等的比例下，更有助于理解小住宅所带来的问题点及其解决谋略。这些作品中，没有惊天动地的大手笔，也没有震撼人心的大策略，只是于平淡之中，展现一点一滴设计的小智慧和处理生活的小点子。但正是这些点点滴滴小智慧的不断积累和发展，才汇成了今天日本建筑设计的滔滔大流。

让我们也从现在开始，学会从“小”想起、从“小”做起吧！

ESSAY

论文

Exploration and Pursuit

—— The Path of the Modern Japanese House

01 Opening and Westernization (1858-1925)

02 Fumbling and Creating (1925-1945)

03 Theory and Practice (1945-1960)

04 Development and Innovation (1960-1990)

05 Rethink (1990-)

探索与追求

—— 日本现代住宅的发展轨迹

01 开国与西化 (1858-1925)

02 探索与创造 (1925-1945)

03 理论与实践 (1945-1960)

04 发展与创新 (1960-1990)

05 再思考 (1990-)

Opening and Westernization | 1858-1925

开国与西化

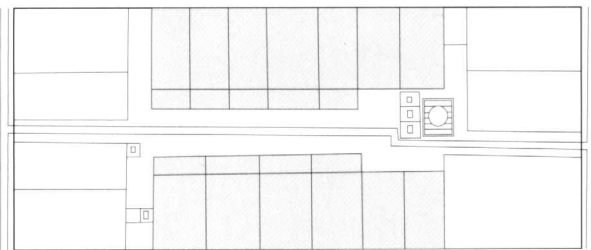
01-1 Opening and the Introduction of Western Culture

In 1543, Portuguese traders who shipwrecked on Tanegashima initiated the first contact between Japan and western civilization. British missionaries later gave Japan further contacts with western culture. But wary of threats to its power, the Edo Shogunate started the long period of the 'locked gate' policy, which formally continued until the end of the Shogunate age with the signing of the *Japan-U.S. Treaty of Kanagawa* in 1854. Today, 1854 is considered to be the formal year of Japan's opening-up to the outside world, the year when the *Japan-U.S. Treaty of Amity and Commerce* was signed. According to the Treaty, Japan opened Nagasaki, Kobe, Yokohama and Niigata, and set up 'settlements for foreigners' in these cities. Most of these settlements were designed by western architects. This was the first large-scale influx of western architecture in Japan. The chief style of these settlements was the Bungalow House⁰¹ deemed to be suited to the Japanese climate characterized by hot summers. As the settlements were limited to certain areas, their influence on the architecture outside was limited and slow.

Edo City (today Tokyo), the political center of that time, was still under Shogunate rule. Bushi was the highest urban social class. Edo City had an area of 69.93km², of which 46.47km² of land - 66.4% of the whole city - was occupied by Bushi houses. During the Meiji period, the government carried out land reforms and the land of Bushi class was confiscated. Although land was redistributed, much of the land was still concentrated in the hands of a few people. At the end of Meiji period, 1/4 land in Tokyo was owned by only about 100 landlords who built houses to be rented. Most of the urban houses of the Meiji period were rental houses. Ordinary citizens usually lived in Row Houses⁰² with 20 households constituting one unit; middle class families lived in bigger rental houses. According to the 1922 'Tokyo and Periphery Areas Middle-class Housing Survey' conducted by the Social Department of the Tokyo Municipality, 93% of the middle-class housing were rental houses. To most of the people, not owning land meant not owning a house, therefore the housing style wasn't a concern.

01-2 Bushi House and Traditional Japanese Housing Forms

With the promotion of the westernization policy by the government of the Meiji era, western culture, which entered Japan with the opening-up policy, spread rapidly. Nevertheless, compared to the civilized life advocated by the government, the everyday lives, especially the traditional lifestyle, of Japanese did not change significantly. With the Meiji Reform, the Bushi class was abolished. The Bushi entered new professions as employees of companies, of trade societies, of newspapers and schools. Their housing inherited the form of the Bushi house of the Edo period. At the same time, with the disappearance of the old social hierarchy⁰³, the Bushi House spread to other social classes. A typical Bushi House is composed of a Momyin, a Genkan (entrance), a Kyakuma (reception room), a Tsuginoma (supplementary space for reception room), a Chiyanoma (living room), and a Daidokoro (kitchen), of which the Momyin, Genkan and the Kyakuma



Drawing 01: Row House plan (S:1/200)

Drawing 01: Row House plan in Edo period.

The Row House is in a block. On both sides of the block are roads connected by a path called Louji running through the block with about 10 houses on either side. Each house is about 10m², and there is a public well and a public toilet in the courtyard.

图 01: 江户时代的长屋平面。

左右两侧为道路，道路之间的小路称为路地 (Louji)，路地两侧排列着约 20 户长屋，每户面积约 10m²，长屋内设一处公用的水井和厕所。

01-1 开国与西方文化的导入

1543 年葡萄牙商船漂流到种子岛，使日本首次接触到西方文明；其后英国传教士入日宣教，又使日本体会到西方文化。但是当时的江户幕府因惧怕传教士有可能威胁其政权而实行了长期的锁国政策，直至 1854 年幕府末期签订了《日美亲善条约》才宣告结束。现在普遍认为日本真正的开国始于 1858 年签订的《日美修好通商条约》。根据条约，日本开放了长崎、神户、横滨、新潟等港口，并开设了允许外国人居住的“外国人居留地”。居留地多数由外国人规划设计，这是西洋建筑首次大规模登陆日本。当时居留地的住宅以 Bungalow⁰¹ 样式为主，比较适合日本夏天闷热的气候。但是由于居留地被限制在一定的区域之内，对外界的影响是缓慢而微弱的。

同时期日本的政治中心江户城（即现在的东京）仍为幕府统治，其中武士阶层占绝大部分。当时江户全城面积为 69.93 平方公里，其中武士家宅所有地为 46.47 平方公里，占整个江户城的 66.4%。进入明治时代以后，虽然明治政府实行土地改革，没收了武士阶层的土地，进行了土地再分配，但是大批土地仍然集中在少数人手中。明治末期，东京土地面积的四分之一掌握在约 100 个大地主手中。他们整治基地，营建住宅，经营着租地赁屋的活动。由此导致了明治时期都市中的住宅多为租赁形式的特点。一般情况下，平民租住在约 20 户为一个居住单位的长屋⁰²中，而一般的中层阶级也只是租住在面积相对大一些的租赁房屋中。据 1922 年东京府社会局举行的“东京市及近郊町村中等阶级住宅调查”显示，约 93% 的中等阶级以租赁房屋为主要居住形式。对绝大多数人来说，没有土地也没有自己的住宅，更谈不上对住宅形式的追求。

01 Bungalow House，起源于英国殖民地印度，外观简朴，带有阳台，适合于夏天炎热的地区。在中国的广东、香港和上海开港的租界也经常采用这种形式。

02 长屋又称长家，近代日本下级武士和一般平民的居住形式，一般以 20 户为一居住单位。除公共部分外，结构上在水平方向连续分隔数个单元，每个单元是一个独立的住家。长屋也是日本集合住宅的雏形。

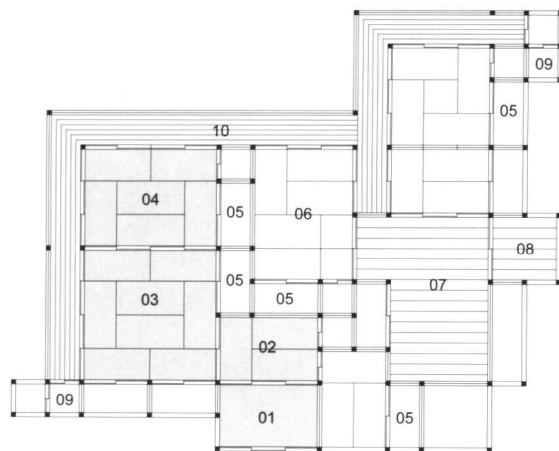
note 01 Bungalow House, a type of housing originated in colonial India, with a simple facade and a terrace, suited to the hot summers, and which could also be seen in Guangdong, Hong Kong and Shanghai in China.

note 02 A rental housing type for low-class Bushi and ordinary urban families. One unit usually holds 20 families. The structure, except for the public life improvement confederation space, is divided horizontally into several units; each unit is for one family. It is the prototype of the collective housing in Japan.

01-2 武家住宅与日本传统居住形式

随着明治政府对西化开放政策的不断强化，以幕府末期的开国政策为契机而传入日本的西洋文化更加迅速地在日本普及开来。但是与政府大力提倡文明开化相比，人们的日常生活却并未发生很大变化，尤其是日本人的生活模式本身。明治维新以后，武士制度被废除，旧武士们转而投入各公司、商社、报社、学校等机构工作，产生了当时日本的中产阶层。但是武士的传统已经成为他们生活的规范，他们的住宅依然沿袭了江户时代的武家住宅形式，同时由于士、农、工、商⁰³身份制度的废止，这种住宅形式也扩展到士族以外的阶层。

当时典型的武家住宅原则上由门院、玄关（图 02 中 01，即入口空间）、次间（图 02 中 02，即会客室的附属空间）、客间（图 02 中 03，即会客室）、茶间（图 02 中 06，即一般位于厨房边、家族成员吃饭生活的空间）、台所（图 02 中 07，即厨房）等构成，其中门院、玄关、客间必不可少。



Drawing 02: Bushi House plan (S:1/200)

Drawing 02: Bushi House plan.
The floor area: about 116m², 1902.

图 02: 中下层武家住宅平面。
建筑面积约为 116m², 1902 年。

- 01 Genkan (Entrance)
- 02 Tuginoma (Room)
- 03 Kyakuma (Reception room)
- 04 Ima (Living room)
- 05 Oshiiri (Closet)
- 06 Chyanoma (Living room)
- 07 Daidokoro (Kitchen)
- 08 Furoba (Bathroom)
- 09 Benjou (Toilet)
- 10 Engawa (Veranda)

- 01 玄关 (进厅)
- 02 次间 (会客室附属空间)
- 03 客间 (会客室)
- 04 居间 (起居室)
- 05 押入 (壁橱)
- 06 茶间 (起居室)
- 07 台所 (厨房)
- 08 風呂场 (浴室)
- 09 便所 (卫生间)
- 10 缘侧 (露台)

are essential elements.

Guests usually entered a Bushi House through the Genkan, went through the Tuginoma and entered the Kyakuma. Located in the deepest area of a house, Kyakuma has the biggest space and faces south. It is the place where the guest is received by the patriarch; it was therefore of the highest quality, and except for important occasions, such as marriages or funerals, other family members were forbidden from entering it. In contrast, the Chianoma and the Daidokoro, which are near each other, are small and seldom face south; they are the living spaces for the rest of the family members. The housing pattern of that time had the space for receiving guests at the center of the house, and there were no private individual spaces for family members. The houses of the intellectuals of that time were no exception. 'The House of A Cat'⁰⁴, the residence of Souseki NATSUME, a great writer of the Meiji period, was also in this Monyin-Genkan-Kyakuma pattern: the room for receiving guests was in the center and faced south; the Chianoma and the rooms for the servants faced north.

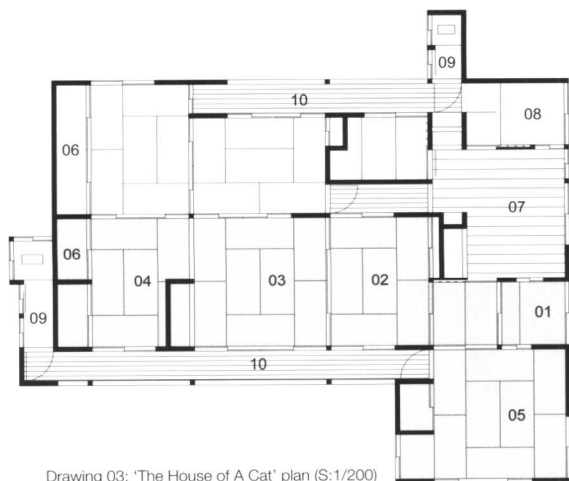
Another characteristic of the Bushi House is its openness. Rooms are divided by Shoji and Fuuma which are thin and removable boards with no sound isolation. By removing these boards, the whole house can be transformed into one big room. Most of the outer walls of the house are also removable boards, which enables the open articulation between exterior and interior spaces.

The traditional Japanese housing forms represented by the Bushi House had been criticized by the new intellectuals influenced by western culture. In 1903, a series of critiques were published in the *Journal of Architecture*. Their main arguments were: that the sound isolation was poor; that through-traffic weakened the independence of each room; the living spaces of family members should be emphasized. And they actively promoted the western style housing forms.

With this trend, some middle-class households started to buy and construct their own houses to fulfill their housing ideals. However, the introduction of western style was limited to the social elite and intellectuals, and the changes were mainly observed in villas and the meeting spaces in their houses. Ordinary spaces remained unchanged. The real housing reform only began in the following Taisho period.

01-3 The Housing Reform Movement

World War I stimulated the capitalist economy in Japan. The urbanization process was triggered, and the middle-class housing⁰⁵ began to emerge and soon became the focus of society. Newspapers and magazines were actively trying to introduce western housing. Several middle-class housing design competitions and expositions were held. In 1915, the National News Agency hosted the 'Home Exposition' which was the first one with home life as its theme. With the import of western culture and lifestyle, Japanese families came to adopt a 'dual-life' which mixed elements of both Japanese and western lifestyles: Kimono and western clothes, Japanese and western tableware existed side by side. In accordance with this trend, the exposition juxtaposed these two lifestyles,



Drawing 03: 'The House of A Cat' plan (S:1/200)

Drawing 03: 'The House of A Cat' plan.
The floor area: about 129m², 1887.

图 03: 猫之家平面。
建筑面积约为 129m², 1887 年。

- 01 Genkan (Entrance)
- 02 Tsuginoma (Room)
- 03 Kyakuma (Reception room)
- 04 Ima (Living room)
- 05 Shyosai (Study)
- 06 Oshiiri (Closet)
- 07 Daidokoro (Kitchen)
- 08 Furoba (Bathroom)
- 09 Benjou (Toilet)
- 10 Engawa (Veranda)

- 01 玄关 (进行)
- 02 次间 (会客室附属空间)
- 03 客间 (会客室)
- 04 居间 (起居室)
- 05 书斋 (书房)
- 06 押入 (壁橱)
- 07 台所 (厨房)
- 08 風呂场 (浴室)
- 09 便所 (卫生间)
- 10 缘侧 (露台)

客人从玄关进入, 经过次间到客间, 客间处于最深的位置, 面积最大且朝南, 是主人接待客人的房间, 在整座建筑中规格最高。除了家族的婚丧嫁娶之外, 平时家庭其他成员禁止入内。而作为家庭其他成员寝食生活场所的茶间却与台所相邻, 既小又很少朝南。当时日本住宅是以主人待客的空间为中心, 没有家庭个人的私密生活空间, 即便是高级知识分子阶层也不例外。明治时代的大文豪夏目漱石曾居住过的住宅“猫之家”⁰⁴, 同样也是由门院、玄关、次间、客间等构成, 以主人接客空间为中心布置, 且朝南, 茶间和佣人房则朝北。

武家住宅的另一特征是开放性。各个房间由障子、奥等可移动的薄板来分隔, 隔音效果很差。卸除薄板后, 整个住宅便成为一个大房间。

以武家住宅为主的日本传统居住形式受到一批受西方文化影响的知识阶层的批评, 他们对这种居住形式提出了质疑。如在 1903 年的《建筑杂志》中有文章提出了①房间不隔音; ②住宅内的移动必须要通过另一个房间, 各房间没有独立性; ③没有重视家庭成员的食宿生活空间等问题, 并大力提倡推行西洋居住方式。

在这种思潮的影响下, 一批中层阶级为了实现自己的理想居住形式, 开始从租赁房屋转向置地建屋。然而事实上, 在明治时期积极导入西洋居住方式的仅限于一部分上流和知识阶层, 而且即使是他们的住宅, 其西洋居住方式也仅仅表现于别墅和住宅中的会客空间而已, 而日常生活的场所则没有丝毫变化。日本真正的住宅改良运动还是在此后的大正时期。

03 士、农、工、商分别为武士、农民、手工业者、商人。武士地位最高, 商人最低。

04 夏目漱石从英国留学回来后, 借居在此。1903-1906 年以该住宅为背景, 写下了名著《我是猫》。该住宅以后被称为“猫之家”。

Note 03 Shi, Nong, Gong and Shang respectively represents Bushi, Peasantry, Artisans and Traders. Bushi is the highest class, while Traders are the lowest.

Note 04 When Souseki NATSUME returned to Japan from UK, he stayed in this house. Using the house as a backdrop, he wrote the classic novel *I Am a Cat*; the house was therefore called 'The House of A Cat'.

01-3 住宅改良运动

第一次世界大战使日本的资本主义经济飞速发展, 都市人口开始增加, 由此出现了中产阶级和他们居住的中流住宅⁰⁵。他们的出现, 引起了社会极大的关注。报纸及杂志以他们为对象积极地推展洋式住宅, 展开了多次中流住宅的设计竞赛, 并举办了多次博览会。1915 年国民新闻社举办了“家庭博览会”。这是一次以家庭生活为主题的相当独特的展览。随着西洋文化尤其是西洋生活方式在日本的导入, 日本日常家庭生活中出现了和式和洋式并存的“二重生活”, 如衣服中有和服和洋服, 食器中有和食器和洋食器。针对这种“衣食住行”中二重生活的混乱状况, 家庭博览会同时展出了两种不同生活方式的物品, 并进行了比较、分析, 积极地以倡导新生活为其最终目标。



Drawing 04: Corridor-centered House plan (S:1/200)

Drawing 04: Corridor-centered House plan.

The floor area: about 97m², 1932.

- 01 Genkan (Entrance)
- 02 Reception room
- 03 Zaseki (Living room)
- 04 Corridor
- 05 Bedroom
- 06 Chyanoma (Living room)
- 07 Daidokoro (Kitchen)
- 08 Furoba (Bathroom)
- 09 Benjou (Toilet)
- 10 Engawa (Veranda)

图 04: 中间走廊型住宅平面。

建筑面积约为 97m², 1932 年。

- 01 玄关 (进厅)
- 02 会客室
- 03 座席 (起居室)
- 04 走廊
- 05 卧室
- 06 茶间 (起居室)
- 07 台所 (厨房)
- 08 风吕场 (浴室)
- 09 便所 (卫生间)
- 10 缘侧 (露台)

conducted comparisons and analysis, and tried to promote a new lifestyle in Japan.

A full-size model of middle-class housing was also presented in this exposition. By revising the kitchen, it ensured spaces for women and children and created living spaces for family gathering. In fact, the kitchen was the only tangible improvement in housing during the Taisho period.

The pioneer of the housing reform movement of Taisho period was the 'Housing Reform Society' established in August of 1916 by Shinsuke HASHIGUCHI, the director of Americaya Architecture⁰⁶, and Suzuko MISUMI, a female educator. The main activities of this organization were publishing of *House* magazine from 1916 to 1943 and hosting 20 housing design competitions, through which it actively promoted the enlightenment of western housing in Japan. In their opinion, what Japanese housing needed were not only the improvements in the structural components, but also the transplantation of the whole western lifestyle into contemporary Japanese middle-class homes.

Simultaneously, the Ministry of Education, Culture, Sports, Science and Technology coped with this trend by holding the 'Life Improvement Exposition' (1919-1920), and the 'Life Improvement Confederation'⁰⁷ was established soon after in December of 1920. Under the Life Improvement Confederation, there was a Housing Improvement Survey Committee, a Cloth Improvement Survey Committee and a Housework Improvement Survey Committee, which conducted comprehensive surveys and research on housing and lifestyle. In 1920, the Housing Improvement Survey Committee published its 'Strategies for Housing Improvement' in which it put forward six strategies: chair seat, family-oriented consideration, practical equipment, practical yard, practical furniture, and collective housing and garden city. The first strategy which sought to replace the old way of sitting on the ground with the western way of sitting on chairs, was widely accepted as a basic life improvement strategy.

The 'Housing Reform Society' and the 'Life Improvement Confederation' played important roles in the pre-war housing reform movement and contributed significantly to the westernization of Japanese housing. The housing made a shift in emphasis from the guest and the patriarch to family life. It insured spaces for the house wife and children by improving kitchen, and established living room for the family to gather. But, in fact, only the 'corridor-centered pattern'⁰⁸ plan was widely used in Taisho period.

01-4 Cultural Housing

The six strategies of 'Life Improvement Confederation' were concretized on the 'Tokyo Exposition for Peace Commemoration' held in Ueno, Tokyo in March 1922. Following the requirements of the Japanese Architectural Institute, 14 model houses were constructed in the first exhibition zone, more than half of which had an area of about 35 Tsubo (about 99m²). Chair seats were used in Ima⁰⁹ (living rooms), dining rooms and guest rooms, and practical equipment was the



Drawing 05: Living-room-centered House plan (S:1/200)

Drawing 05: Living-room-centered House plan.

图 05: 居间中心型住宅平面。

- 01 Genkan (Entrance)
- 02 Ima (Living room)
- 03 Shyosai (Study)
- 04 Bedroom
- 05 Children's room
- 06 Dining room
- 07 Daidokoro (Kitchen)
- 08 Bathroom
- 09 Toilet
- 10 Oshiiri (Closet)

- 01 玄关 (进门)
- 02 居间 (起居室)
- 03 书斋 (书房)
- 04 卧室
- 05 儿童室
- 06 餐厅
- 07 台所 (厨房)
- 08 浴室
- 09 卫生间
- 10 押入 (壁橱)

大正时期住宅改良运动的先驱是 1916 年 8 月由美国屋⁰⁶社长桥口信助和女子教育家三角锡子共同组建的“住宅改良会”。该会从 1916 年到 1943 年通过发行杂志《住宅》和举办近 20 次有关居住的设计竞赛，积极地展开了有关洋式住宅的启蒙活动。当时他们认为，需要改进的不单是住宅的各部件，而是应把欧美的生活样式整个移植到当时日本中产阶级的住宅里。

同时，当时的文部省配合这种时代的需求，举办了“生活改善展览会”（1919-1920 年），并以此为契机于 1920 年 12 月成立了“生活改善同盟会”⁰⁷。该同盟会下设住宅改善调查委员会、服装改善调查委员会和家事改善调查委员会，对住宅及生活方式进行了全面的调查和研究。其中住宅改善调查委员会于 1920 年发表了“住宅改善的方针”，提出了①椅子座式；②家庭本位；③实用的设备；④实用的庭院；⑤实用的家具；⑥提倡共同住宅和田园都市这 6 条方针。其中废止传统的席地而坐、使用洋式椅子的第一条方针，作为当时生活改善的基本方针被广泛接受。

“住宅改良会”和“生活改善同盟会”在一战后的住宅改良运动中起了重要的作用，进一步促进了日本住宅洋式化的普及。住宅从原来会客本位、主人中心转到了家庭本位和重视个人的私有空间。通过对厨房的改进，确保了主妇和小孩的空间，并确立了一家团聚的起居空间。但事实上大正期间，只是出现了新旧折衷的“中间走廊型”⁰⁸平面形式而已。

05 中流住宅。明治后期出现的一批适含有知识的中产阶级居住时时髦住宅，面积大约在 100~200m² 之间，以追求家庭生活为中心的西方居住模式为特征，但事实上当时只是在玄关旁增设了一间用于会客的洋室而已，只是简单地把洋室移植到传统住宅中。

06 美国屋设立于明治 42 年，积极从事美国式住宅的引进事业，以后也开始建造美式住宅，对当时日本住宅的西洋化起了重要的作用。该公司目前仍然存在，是日本众多建筑公司之一。公司网址：www.amerika-ya.co.jp

07 1922 年在和平纪念东京博览会上展出了由生活改善同盟会提出的住宅 B 号方案（见图 05），面积约为 83.3m²。从平面上可以看出，整个住宅是围绕居间而布置，被称为“居间中心型”，并出现了儿童室，在当时是一种崭新的住宅形式。

08 中间走廊型是在传统武家住宅的平面基础上，增加一条东西向的走廊，房间沿走廊两边布置，增强了房间的独立性。这是在大正和明治时期被广为采用的新旧、和洋折衷的平面布置形式。

Note 05 Middle-class housing: a housing fashion among intellectual middle-class in late Meiji period. A typical middle-class housing usually is about 100-120 square meters and characterized by its western living pattern emphasizing family life. But in fact, it only added to the traditional house plan a westernized room next to the Genkan for receiving guests.

Note 06 Established in the era of Meiji 42, Architecture Americaya was active in introducing and, later, constructing American housing in Japan. It made an important contribution to the westernization of Japanese housing. The company still exists and is practicing today. Website: www.amerika-ya.co.jp

Note 07 Life Improvement Confederation proposed B plan (drawing 05) in the Tokyo Exposition in 1922. It was about 83.3m². The floor plan was configured around the living room, so it was called the "living-room-centered pattern" with a children's room, which was a new idea at that time.

Note 08 The corridor-centered pattern is based on the traditional Bushi House, with an east to west corridor. The rooms are arranged along both sides of the corridor, which makes them more independent. It's a pattern which mixes the old and new, the traditional and westernized, and was widely used during the Meiji and the Taisho periods.

01-4 文化住宅

“生活改善同盟会”提出的 6 条新住宅方针，在 1922 年 3 月东京上野举行的“和平纪念东京博览会”上得以具体实现。根据日本建筑学会的要求，在该展览会的第一会场展示了 14 栋样板住宅。其中大半以上的建筑在 30 坪左右（约 99m²），居间⁰⁹（起居室）、餐厅、客间采用椅子座式，以具有实用性的设备为设计前提。这些作品外观多数为洋式，平面以家庭日常生活场所——居间为中心而展开布置。这种以居