

The Creation of Dwellings by Architects

住宅设计作品集

以环境分类

Consideration of Environments

2

〔日〕日本建筑家协会

慕春暖

译 编

11.1-64

建筑工业出版社

著作权合同登记图字: 01-2002-3929 号

图书在版编目 (C I P) 数据

住宅设计作品集 2/(日)日本建筑家协会编; 慕春暖译.
—北京: 中国建筑工业出版社, 2004
ISBN 7-112-05566-0

I. 住… II. ①日…②慕… III. 住宅—建筑设计
—日本—图集 IV. TU241-64

中国版本图书馆 CIP 数据核字(2002)第 098673 号

责任编辑: 白玉美

责任设计: 郑秋菊

责任校对: 赵明霞

Copyright © 2001 by Japan Institute of Architects (JIA)
Original Japanese edition
published by SHOKOKUSHA Publishing Co., Ltd., Tokyo, Japan

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住宅设计作品集 2

以环境分类

[日] 日本建筑家协会 编

慕春暖 译

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中国建筑工业出版社 出版、发行(北京西郊百万庄)

新华书店 经销

北京海通创为图文设计有限公司制作

北京建筑工业印刷厂印刷

*

开本: 880 × 1230 毫米 1/16 印张: 11³/₄ 字数: 450 千字

2004 年 2 月第一版 2004 年 2 月第一次印刷

定价: 43.00 元

ISBN 7-112-05566-0

TU · 4893(11184)

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(邮政编码 100037)

本社网址: <http://www.china-abp.com.cn>

网上书店: <http://www.china-building.com.cn>

住宅设计作品集2

以环境分类

[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 · 竹内裕三 · 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2层、3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

什么是“居住”的确切含义？

人类需要真正的居所，

“生存”需要栖息地。

朝起夜寝日复一日，

生活的场所，

应温馨舒适，

要有稳定感，

与自然融为一体；

起居室要宽敞，

室外有儿童游戏场地；

不要独处一隅，

周围有绿地、河川和人行道，

总而言之

生活便利无困扰之事，

也许这就是所谓的理想之居。

选用 JIA 会员建筑师的作品并形成系列集，

它的出版会愈加燃起住宅建设的热情。

本卷收录了部分推荐或自荐作品，

特点是从环境考虑住宅设计，

任何住宅仅凭书面评判会有偏颇，

从照片和字面分析也会产生谬误。

最好是书面介绍表现手法，

通过实地考察或在其中亲身体验，

设计的优劣就会了解得准确具体。

在编辑该书的同时对每件作品进行了调研，

介绍先从设计的初期构思入手，

尽量多登载透视草图、创作模型与构造详图，

让读者了解各种“居所”如何由建筑师设计、

如何被业主认可并体会其中的舒适，

这是策划、编辑该书的目的。

请务必细细品味载入本书的一幢幢雅居。

本卷编辑主任 竹内裕二

1998 年 8 月

Concerning this Volume

What is a "dwelling"?

Apparently a place where a human being dwells.

A place to dwell seems necessary to "life".

A place for everyday life where one gets up in the morning
and goes to sleep at night.

A comfortable place would be nice.

A pleasant space would be nice.

Wouldn't it be nice to live at one with nature.

Wouldn't it be nice if one's dwelling were not just one's house.

The plaza would be a living room,

and the back street would be a play area for children.

We are not asking for very much when we wish for greenery,
flowing streams and streets that are easy walk on.

Why should these things seem like distant ideals?

This series is intended to introduce works by JIA members
who are enthusiastically involved each day in the creation of dwellings and
who find the design of houses thoroughly fascinating.

This volume is concerned with houses that take the environment into account.
Architects were selected and asked to recommend their own works.

It is a pity a dwelling must often be judged based on its presentation in a book.

It can be extremely hazardous to view architecture
through photographs and drawings,

and a volume such as this, which depends on such modes of expression,
ought to be approached with caution.

There are many good things about a house that can only be discovered by actually
visiting or living in it,

things that one gradually comes to understand.

I almost wish readers could visit the houses in sequence while reading this book.

Many perspective sketches, study models and drawings of details,
including those from the initial stages of design, are presented.

It was also the planning and editorial policy to try to show how each "dwelling",
once it left the architect's hands, took on a life of its own
and has provided a comfortable place to live for the client.

I hope the reader will project himself and try to experience these pleasant spaces.

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以环境分类

早晨醒来太阳刚刚升起在东方，

清新的空气迎面扑来，

使心情格外舒畅。

春天来了，樱花绽放，

下垂的老樱花枝也披上了新装。

一年复始，到处是细嫩的绿芽，

市镇的街道散发着清香。

今年充分感受到了夏天的炎热，

一年到头恒温的房间其实并不令人向往。

满山的红叶多么美丽，

长野和新泻有清澈的溪谷、美丽的山乡，

这里的大自然一如既往。

寒冷的冬日里雨夹着雪敲打屋面，

白铁屋顶发出自然的声响。

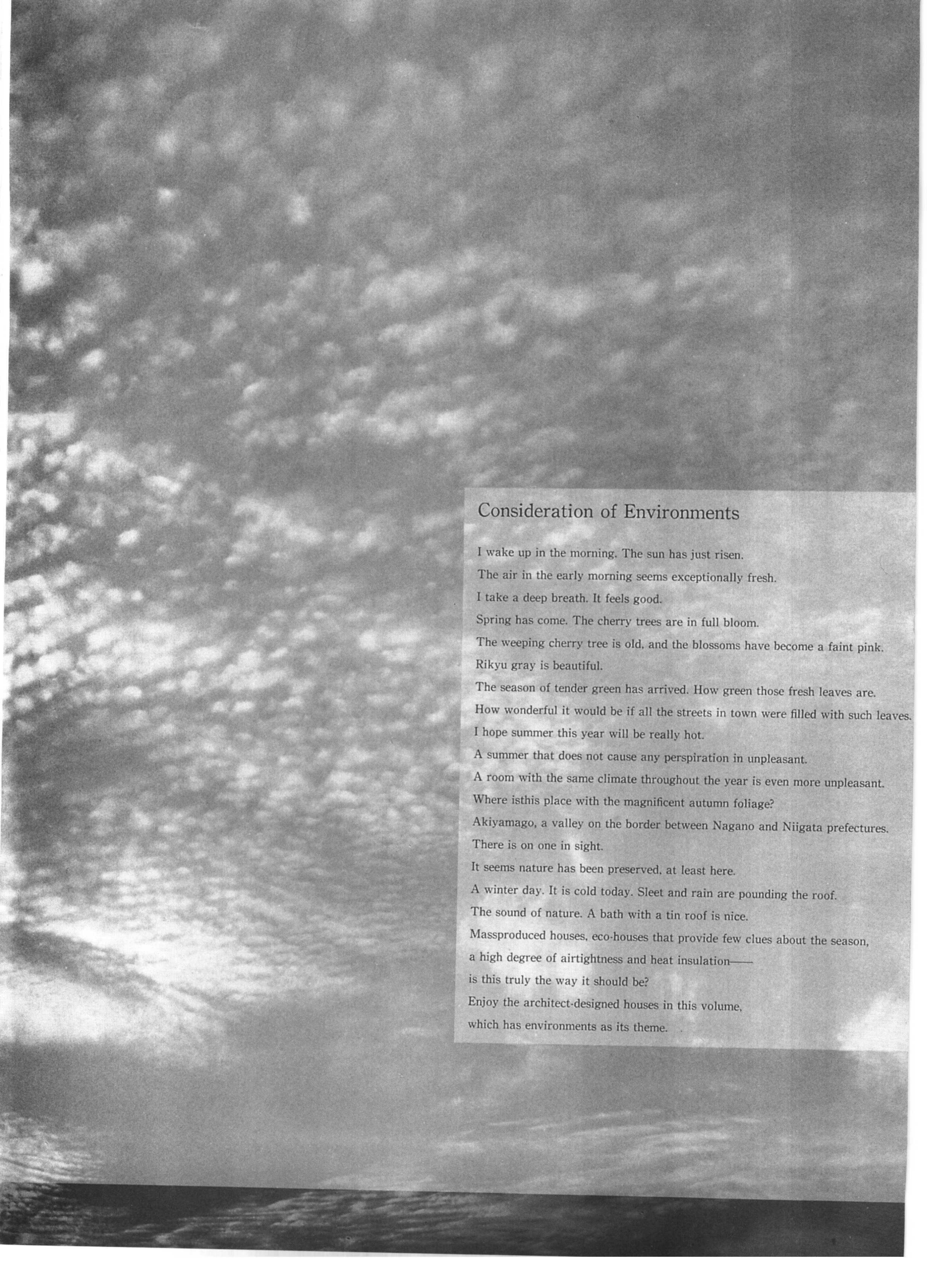
大量的普通住宅和没有季节感的生态住宅，

都受到人们的青睐。

本卷就是以环境为主题，

选编整理建筑师创造的家，

敬请读者鉴赏。



Consideration of Environments

I wake up in the morning. The sun has just risen.

The air in the early morning seems exceptionally fresh.

I take a deep breath. It feels good.

Spring has come. The cherry trees are in full bloom.

The weeping cherry tree is old, and the blossoms have become a faint pink.

Rikyu gray is beautiful.

The season of tender green has arrived. How green those fresh leaves are.

How wonderful it would be if all the streets in town were filled with such leaves.

I hope summer this year will be really hot.

A summer that does not cause any perspiration in unpleasant.

A room with the same climate throughout the year is even more unpleasant.

Where is this place with the magnificent autumn foliage?

Akiyama, a valley on the border between Nagano and Niigata prefectures.

There is one in sight.

It seems nature has been preserved, at least here.

A winter day. It is cold today. Sleet and rain are pounding the roof.

The sound of nature. A bath with a tin roof is nice.

Mass-produced houses, eco-houses that provide few clues about the season,
a high degree of airtightness and heat insulation——

is this truly the way it should be?

Enjoy the architect-designed houses in this volume,

which has environments as its theme.

54.58m²

设计 建筑设计工作室

KENCHIKU Design Studio, Tokyo

星龙庵

SEIRYUAN

所在地 东京都杉井区

设计监理 建筑设计工作室

结构 SIGLO 建筑结构事务所

施工 西森建设

设备 三水工业

电气 田中井电气

结构 钢结构

基础 扩展基础

层数 地下1层，地上4层

高度 檐高6.43m，总高8.26m

基底面积 32.81m²

建筑面积 103.75m²

各层面积 地下层 18.81m²，一层 24.56m²，二

层 31.45m²，三层 21.20m²，回廊层 7.67m²

用地条件 第2类居住专用地区，第2类高度地区，半防火区域

设计时间 1991年6月~1991年9月

施工时间 1992年2月~1992年7月

外部装修

屋顶：彩色不锈钢厚0.4棒状折叠缝式铺法

外墙：铺大型墙板，刷外墙涂料

门窗：铝合金

室内装修

餐厅·家庭聚会室：地面=木地板，墙=石膏板、乙烯树脂布，顶棚=石膏板刷合成树脂乳胶漆

设备

制冷方式：热泵空气压缩机

供热水方式：煤气热水器

给排水方式：直接给水、排水



南面外观 / south elevation



总平面图 S=1:500

在只有3m宽的小路旁，2层木结构的小住宅及公寓鳞次栉比。这里不能说是个好的环境，但数十年的老住区到处弥漫着祥和的氛围。因此，决定建造典型的适合于狭小地带的住宅，以保持这种氛围。

市民们在分析研究当前住宅问题中的诸多现象之后，提出了城市环境与现代茅舍两大主题。前者提示我们在如此恶劣的条件下如何进一步改善居住环境；而后者则要求即使在狭小地段也要创造舒适典雅的生活空间。

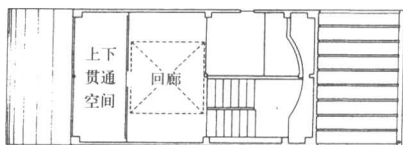


从回廊俯视厨房 / downward view from the gallery

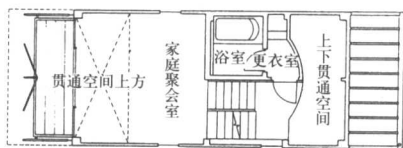
住宅内，在每半层处设错层空间，所有的房间直接由楼梯连接。在厨房和餐厅的上方，是透明而遮光的浴室及带格栅地面的走廊。最上方是巨大而可动的天窗，透过半通透的楼梯，把阳光与新鲜空气一直送到底层。只有楼前的道路及其上方是开放的空间，尽可能与城市中的自然取得呼应。

An exceedingly dense array of two-story wood-frame and mortar houses and apartment buildings lines a narrow street some three meters wide. Though hardly an attractive environment, it is one with a warm and friendly ambience, cultivated from several decades as a residential community. While respecting this atmosphere, I sought to create a residence that might become a prototype for such cramped site conditions.

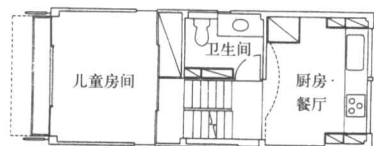
The design themes proposed by the owner, a scholar who researches contemporary social phenomena, were "the willful townhouse" and "the contemporary hermitage." By the first he intended an attempt to establish an ordered living environment within chaotic surround-



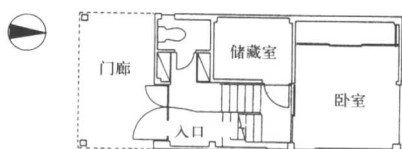
回廊层平面



三层平面



二层平面



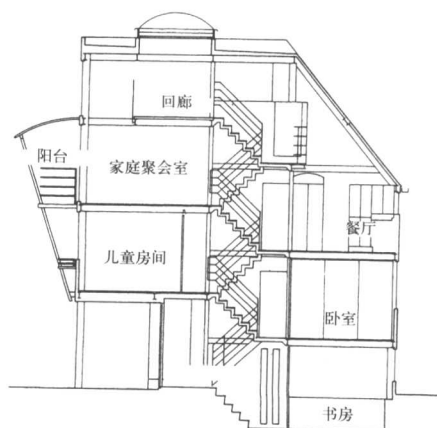
一层平面 S=1:200



地下层平面



南侧立面仰视 / upward of the south side facade



剖面 S=1:200

ings. The latter represents his desire for a space able to foster a personal sense of freedom, despite its cramped conditions.

The functions required of a residence are placed at half-level intervals in a skip-floor composition. Each room is directly accessed by a stairway. The upper levels—from the kitchen-dining room up—are conceived as a single room having strong three-dimensional character, and employ such devices as a bathroom enclosed in translucent screens and a grating floor in the gallery. A movable skylight installed on the roof allows sunlight and breezes to penetrate the grating of the stair treads to the building's lowermost spaces.

Despite its urban location, and relying only on openings on the front road and, directly above, on the sky, the building calls the presence of nature deeply within its spaces.



表现空间构成的模型 / space composition by the model