

当代世界建筑经典精选(10)

黑川纪章

KISHO KUROKAWA

Selected and Current Works



编者按

黑川纪章,1934年生于日本名古屋,1957年毕业于京都大学建筑系。曾在丹下健三的研究室做研究生。1962年成立了黑川纪章城市建筑设计研究所。1964年获东京大学建筑学博士学位。

黑川纪章设计所的业务遍及世界各地:日本、美国、欧洲、中东、非洲、东南亚等。设计的作品有艺术馆、剧院、博物馆、高层办公楼、飞机场、城市规划等。其中不少得到各种杰出奖项。黑川纪章本人先后被美、英、法等国的建筑学会或艺术协会聘为会员。在芝加哥,还专门设立了以黑川纪章命名的建筑艺术馆。在中国,他1986年以来先后被清华大学、同济大学聘为荣誉教授。

黑川纪章的代表作品有:东京规划螺旋体城市方案(60年代),中银舱体楼(70年代),崎玉县立近代美术馆(80年代)等。90年代以来,有北京的21世纪饭店,爱媛县立综合科学博物馆等。目前正在承担的设计有大阪市政厅和国际会议中心,马来西亚的吉隆坡国际机场,新加坡的共和广场,荷兰的梵高艺术馆新馆。

近40年来,黑川纪章始终致力于他独特的建筑哲学体系的探索与实践。在本书中,他将这一探索概括为从“机械时代”到“生命时代”。这也是他从60年代的“新陈代谢”到今天的“共生哲学”的思想历程。他认为20世纪的现代建筑是“机械时代”的产物,建筑的每一部分都有其清晰的功能,然后精确地装配组合起来,协调地共同发挥作用。一切服从于功能的建筑可以复制、可以批量生产。这也是科学技术、经济军事力量起决定性作用的社会建筑理念。

当人类步入信息社会,起支配作用的将是信息、文化、艺术的创造力,“生命时代”的概念由此而生。“生命时代”即“关系时代”,是人类与信息、文化、传统、环境等等的关系。这一关系不是固定的,而是随着时间推移、事物发展及外部环境不断变化的。这个时代是不确定因素的时代。生命的动态变化和新陈代谢过程总是其内部条件与外部因素结合并与其所处环境相适应的过程,如果说这种变化有什么规则的话,那就是维持动态平衡的规则。这种变化不是浑沌无序,而是新规则的前兆。

在“生命时代”的大前提下,黑川纪章发展

了“共生哲学”，强调时间、空间、人和技术的相互关系，历史和未来，人和自然，一种文化与其他文化的相互关系。这些思想源自于日本传统文化及佛教对他的影响。

黑川纪章在建筑创作和城市规划中始终遵循的命题：用最新的材料和最先进的技术表述传统的思想、哲学、美学、信仰和生活方式，将不同文化的同一性与当代建筑结合起来，且这种表达能为世人所理解。

黑川纪章是跨世纪的建筑大师。他的建筑思想与建筑作品的真正价值，将在新的世纪被进一步理解与公认。

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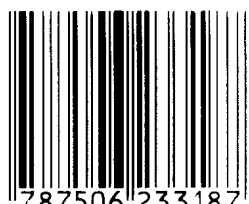
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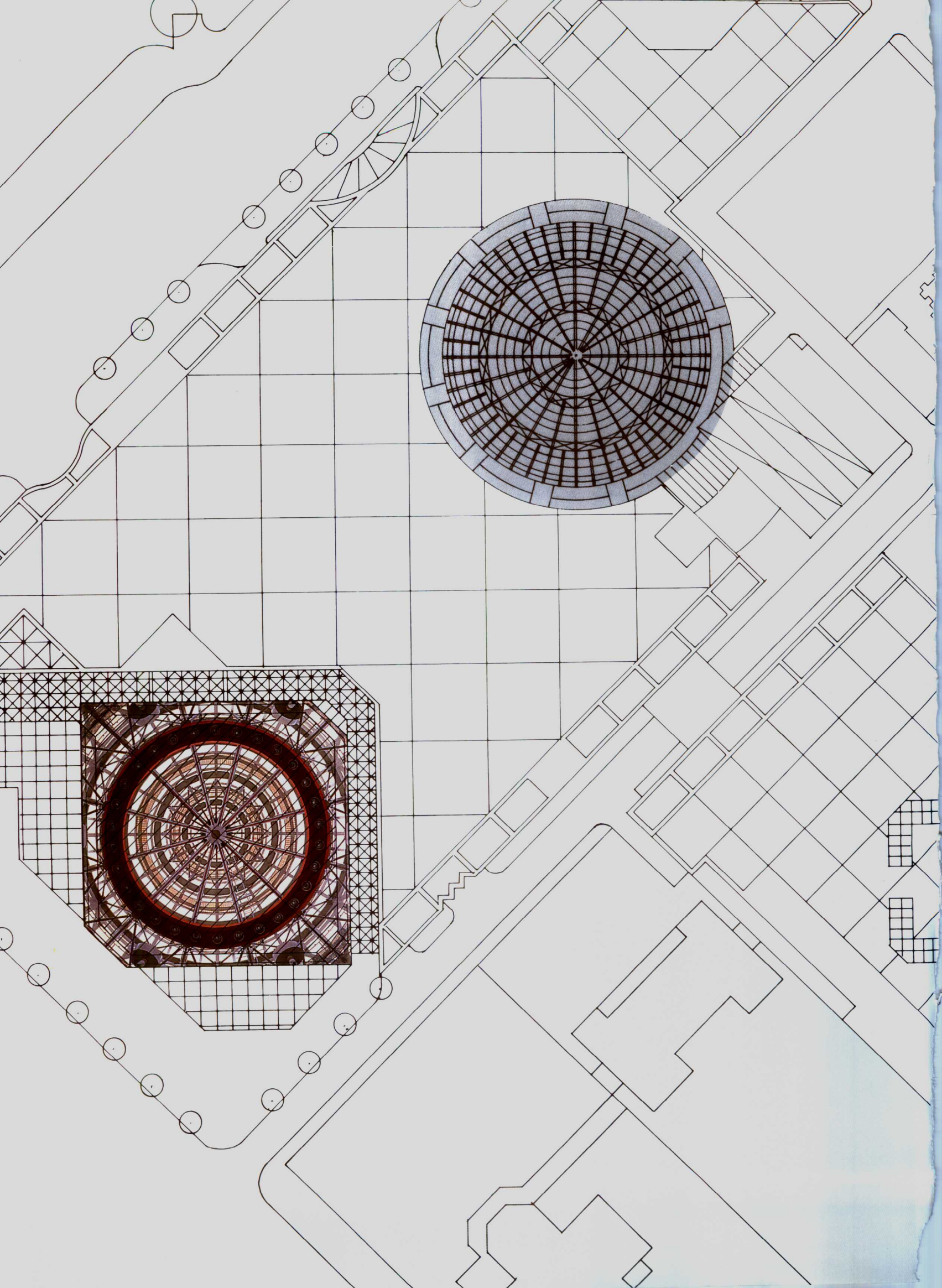
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Introduction

Introduction

From the Age of the Machine Principle to the Age of Life Principle

By Kisho Kurokawa

The huge social changes that have occurred around the world during this century have been accompanied by major changes in the role of the architect. As the scale of construction increases, and architects become involved in projects such as skyscrapers and large-scale urban redevelopments, the design team needs the cooperation of specialists from all fields, including civil engineering, soil engineering, structural engineering, transportation planning, business, urban planning, economics, landscaping, wind engineering, communications, eco-technology, disaster prevention, evacuation engineering, security, office layout, interior design, lighting, and art. When working overseas, the cooperation of specialists in the host country is necessary to provide input concerning that country's culture, traditions, religions, and laws. The architect must have the capability to coordinate these specialists.

In my case, in addition to the architectural design office which is the primary base for my activities, I also represent a number of other bodies. The Institute for Social Engineering is a "think tank" involved in a wide range of research, including government policy research, business assistance for private companies, measures to stimulate local economies, assessments of project sites, and opinion surveys. Urban Design Consultant Inc. is involved in such areas as community planning, urban planning, urban redevelopment, park design, landscaping, civil engineering, and eco-technology. Since 1979 I have also represented the Japan Culture and Design Council, a group of Japan's leading scholars, musicians, designers, writers, and artists, and I have served as an adviser to the Policy-making Study Committee of the Prime Minister's Office for 24 years. Utilizing my experience in fields ranging from furniture design to city planning, I often play the role of coordinator for large-scale projects, both within Japan and abroad.

Now that the role of the architect has expanded to include the coordination of a complex, wide-ranging team of specialists, the architect's conceptual ability and leadership qualities have become even more important. Rather than complete a greater number of works, I try to make sure that each work is of the highest quality, deserving its place in history. Seen historically, all the buildings which are today seen as cultural treasures, whether they are public or private, express the spirit of their own times. Unless architects are able to discern the spirit and needs of the modern age and also predict the future, they cannot respond to the demands of their clients and their work will not be remembered by future generations.

Therefore, in the design of a building I emphasize philosophy, "read" the present society, and predict the future, while taking care that the highest standards of craftsmanship are applied to every aspect of the building, including interior design and furnishings.

On the occasion of the compilation of this collection of my works, it is appropriate that I discuss the philosophy of symbiosis—or creation in the age of life principle—which has consistently guided the works I have created over the last 35 years.

If we were to describe the 20th century in a phrase, we could call it "the age of the machine principle." Each part of a machine has a clear function. By reproducing those parts and assembling them with precision, a machine of the same type can be replicated, and mass production is possible. The idea of modern society in the 20th century, with its aims of function and rationality, conforms perfectly with this concept of the machine.

The age of the machine evolved within industrial society. The machine also became a symbol of Eurocentrism. Beginning with the invention of the steam engine, and followed by the appearance of automobiles and aeroplanes, the machine has been the symbol of modernization in Western society. It has been a major source of pride in Western society and has become the dream of people around the world. Modernization has come to mean Westernization and mechanization. The imposition of Western value systems and cultures was believed to bring happiness to all humanity. The machine was a technological and economic symbol, as well as a symbol of universalism and political hegemony. The age of the machine increased the role of the economy and technology, creating nations that were economic and military giants. In this sense, the 20th century has been the age of the machine in all respects.

The first source of my own architecture, the Metabolism movement, began as a challenge to this age of the machine. "The age is shifting from an age of the machine principle to an age of life principle." This is a prediction that I made in 1959. Today, in the last few years of the 20th century, the prediction that we would move from an age of the machine principle to an age of life principle is gradually coming true.

The essential difference between life and a machine is that a machine eliminates all idleness and ambiguity. It is constructed entirely on the basis of physical connection, functional, rational principles, and efficiency. In contrast, life includes such elements as uselessness, ambiguity, the unknown, and idleness. It is a flowing interrelation continuously creating a dynamic balance. If the machine represents an age of homogenization, life represents an age of pluralism.

The architecture of the age of life principle will develop within an "information society." The shift from the age of the machine principle to the age of life principle is also a shift from science and technology, and the dominance of the economy and the military, to an age of information, creativity, art, and culture.

Perhaps we could also call it a shift from an age of power to an age of authority. Power is gained through economic or military means, but true authority can only be attained through tradition and through artistic and cultural creativity.

The phenomenon of life is a dynamic balance which could be called a moving and changing interrelation. We could also call it the existence of a creativity that produces meaning. The dynamic and metabolic process of life, which is always incorporating foreign elements and external conditions into itself and adapting them to suit its environment, suggests the way for the architecture and the cities of the 21st century to follow.

If there is to be any order of beauty in the age of life principle, it will be a dynamic balance that maintains its order, while always moving, roaming, and changing. This is not chaos: it is the precursor of a new order.

In the three decades since 1959, I have consistently aimed at an architecture of the age of life principle. From the Metabolism movement of the 1960s through my pursuit of such ideas as intermediate zones, ambiguity, metamorphosis, and the philosophy of symbiosis, I have always employed the concepts and vocabulary of life systems, biology, and ecology. This was a conscious choice on my part, because I aimed to transform the age of the machine principle into the age of life principle.

In the physics of this century, it has been believed that the elements which compose all things are therefore the basis of all order, and these elements are controlled by the principle of symmetry. Classic Newtonian dynamics supports modern philosophy, modern art, and modern architecture.

This view of the world, this objective rationality and modern rationalism, was created and perpetuated by Galileo and his theories, Newton and his physics, Euclid and his geometry, Lavoisier and his chemistry, and Darwin and his biology. Common to all these rational sciences is what is called the "Bourbakian system," or the axiomatic method, which is based on the assumption that an ultimate existence and objective methods of measurement exist.

This objective rationalism represents the orthodox current of European thought. It is the main current, in which we find Plato, Aristotle, Descartes, the Cartesian semiologist Chomsky, and Habermas.

However, outside the main current there are other views. Merleau-Ponty, a French philosopher, posited an ambivalence of the human body that was opposed to Descartes' mind-body dualism. Adorno's philosophy of non-identity rejected the notion of wholeness. Arthur Koestler conceived of the "holon"—the symbiosis of the part and the whole. These philosophies are called "new philosophies," but they agree in essence with the philosophy of symbiosis.

David Bohm, a physicist, discovered "implicated order," which explains phenomena of the natural world previously thought to be random in terms of a non-linear analysis. Mandelbrot, a mathematician, invented a fractal geometry. Haken's "synergetics" refers to the principle by which many partial systems, through their combined activity, become a giant spatial, temporal, and functional order like Soliton. This science is called "new science," but it agrees in essence with the life principle or philosophy of symbiosis.

The philosophy, science, literature, and music of the age of life principle will all be problem-oriented, target-oriented, non-Bourbakian, and linked to the philosophy of symbiosis that I have advocated these past three decades.

Not only science and philosophy but technology as well is facing a major transformation as the age of life dawns. Certain natural phenomena thought until now to be too complex to apprehend as ordered now reveal their order in a fractal dimension. It turns out that the absolute opposition—the dualism—between order and chaos has been only provisional. The principle of life shows us that there is an order that includes chaos, a chaos that includes order. The philosophy of symbiosis is a philosophy that triumphs over dualism.

The architecture of Metabolism sought to express historical tradition or cultural identity while making active use of modern technology and materials. The architecture of the 20th century and the architecture of Modernism developed alongside the establishment and maturation of industrial society. Today we are moving from an industrial society to an information society. In Japan today, more than 70 per cent of the GNP is generated in non-industrial sectors of the economy, such as finance, communications, life science, broadcasting, publishing, research, education, design, leisure, art, services, and distribution.

The machines of industrial society, of the age of modern architecture, were machines we could see—the steam engine, the automobile, and the aeroplane. The technologies of an information society, however, are technologies that are largely invisible. The appearance of media and information technology that have the power to shake the world, such as television, satellite broadcasts, and computer communications, has given birth to a new age of invisible technology. The technology of the information age will increasingly become an invisible technology, so that it will be increasingly difficult to express our age directly using a visual, high-tech image of the machine.

Biotechnology and computer communications are moving further and further from the technology of the age of the machine and are approaching the age of life principle.

The architecture of the information age, the architecture of the age of life principle, will be an architecture not only of function but also of meaning. To put it in its simplest form, the theory of Metabolism which emerged in 1960 is based on two principles: diachronicity and synchronicity.

The Metabolist movement sought not to exclude any particular time period but to express the past, present, and future in a single architectural space at the same time. What we call “diachronicity” is the idea that we are now standing at an equal distance from the past, the present and the future. If we adopt this way of thinking, we need no longer discard history and tradition, as modern architecture did. In particular, diachronicity allows us the freedom to actively introduce concepts and images of the future into our architecture, and to refer to history at the same time. In other words, architecture can grow and change from the past to the present and into the future.

This growth and change is the first principle of Metabolism and is also the basic principle of life which cannot be seen in the machine. The Metabolist concept of the city, enunciated in 1963, took plant cells and nerve cells as its precedent. It is a city of growth and change, a programmed city.

As I said earlier, the architecture of Metabolism derived not from the analogy of the machine but from the analogy of a growing, living organism or living principle. The second principle of Metabolism is the symbiosis of different cultures.

The theory of the American economist Rostow, that developing countries pass through a "take-off" stage leading to a stage of maturity, and then to a stage of highly developed consumer culture, was an influence on many fields in the 1960s. In this view, a country's culture gradually develops until it approaches that of the West. According to this scheme of things, it is only natural that the entire world will gradually be Westernized and homogenized. The ideal taught by this school of thought is a unified, one-dimensional world culture created according to the values and standards of Western civilization. A single icon was to exist for the entire world. The weapons for realizing this icon were, in language, Esperanto, and in architecture, the International Style. Esperanto is an international version of a European language, Latin. The Modern architecture movement, in other words, was a movement designed to spread European culture, under the name of the International Style, around the globe.

At the bottom of this philosophy is a cultural hegemony that seeks to reduce all the cultures of the world to a single dimension. A belief in "stages" of cultural development is also inherent in this attitude. Today this Eurocentrism still conclusively dominates the world.

Lévi-Strauss's Structuralism, however, teaches us that the many different cultures of the world are not organized into the same hierarchy of evolution. He discovered that each culture is autonomous and has its own distinct significance. Each has a structure that is related to others in the structure of the world. The structure of the world culture is the interrelation of different cultures. The existence of a plurality of cultures, and the symbiosis of different cultures, has come to be recognized as something that is truly valuable. I think of this second principle of Metabolism as the paradigm shift from internationalism to interculturalism.

The architecture of the life principle will also place importance on metamorphosis and transmutation. Architecture cannot be created merely by mechanically recombining elements that have been disassembled and deconstructed. A city cannot be created simply by amassing individual works of architecture. A sudden mutation, mediation, or a jump to city scale is required.

In such phenomena as the metamorphosis from caterpillar to butterfly, from egg to bird, from cell or organ to human being, or in sudden mutations, we see the life principles of discontinuous change of form and scale, emotional leaps and informative linkage. The "sympathetic vibrations" and the "soliton" explained in Haken's synergetics are examples of this metamorphosis.

The principle that makes metamorphosis, transformation, and leaps possible is the mediation of space of a different dimension, the intervention of intermediary spaces, and the intervention of different elements. Metamorphosis and mutations play important roles in the operation of the life principle and create interrelations between different dimensions. The reason that people are moved and excited by the spaces they see in the great cathedrals of the Middle Ages, the Fuller Dome, the huge

structures of airports and railway stations, air domes, atriums, patios, galleries, colonnades, and street space, is because these spaces suggest unexpected changes; they are spaces with extraordinary dimensions.

For these reasons, in order to unify divided, deconstructed architecture, I have directed my attention to the relation, or the intermediate zone, between private and public; the part and the whole; the individual and society; architecture and natural environment; architecture and city; the interior and exterior; history and the future; and humanity and technology. I believe that the theory of the intermediate zone, or metamorphosis, has allowed me to recover an ambiguous, ambivalent and rich artistry that dualism and binomial opposition have rejected up to now. Intermediate zones or abstract interrelation play an important role as the common element that allows opposing elements to exist in symbiosis.

The intermediate zone is also an expression of the distinct character of Japanese culture. *Ma* is the intermediate zone or abstract interrelation that exists between two opposing elements or spaces. In the traditional Japanese architectural style of the 16th century, called *sukiya* architecture, the verandah, or *engawa*, is an intermediate zone between the building interior and the garden. The *engawa* allows the building and nature to become a continuous space or interrelation: to exist in symbiosis in what could be described as "metamorphosis space" or intermediate space.

Intermediate zones or abstract interrelation play an important role in achieving the symbiosis of interior and exterior space. This symbiosis of interior and exterior can be seen in many different forms in Japanese culture. For example, the lattice facades of many traditional Kyoto houses create an intermediary space between street and architecture. With the establishment of this third kind of space, this intermediate space, a rich architecture can be created, full of the ambiguity and ambivalence that Western dualism and binomial opposition rejected.

Semi-public space, an intermediate space between private and public space, enriches urban space. The street as a space for living, useless space, atriums, gates, and pocket parks are all examples of semi-public space which also plays an important role as metamorphosis space.

In the aesthetic of the traditional Japanese dramatic art called *Noh*, the interval of silence between words, which is called *senjima*, the interval when nothing is done, is highly regarded. The "blank" white space between strokes of calligraphy is another important intermediate space or abstract interrelation.

The philosophy of symbiosis has a profound link with Buddhist thought; in fact, the philosophy of symbiosis forms the very basis of Buddhist philosophy.

Sixteen hundred years ago, the only way for the tiny country of Japan to survive next to its giant neighbour China was for it to actively absorb Chinese culture and that of other foreign nations; by living in symbiosis with other cultures Japan could preserve its own identity. Today Japan still has a remarkable curiosity regarding other cultures.

The symbiosis of binomial opposites, such as the symbiosis of architecture and nature, the symbiosis of tradition and the most advanced technology, the symbiosis of delicacy and boldness, the symbiosis of order and chaos, the symbiosis of different cultures, is a key concept in understanding the nature of Japanese culture.

Industrial society and modern society place a great deal of value on things. The information age, on the other hand, is an age not of substance but of relations. In this age, architecture will become an architecture of relations. The relationship between architecture and its environment will produce meaning. The relationship between the distinct spaces within the work of architecture will create new meaning.

The method of first dissecting a work of architecture into its elements and then freely relocating them and reassembling them, is one of the methods of architectural expression in the information age. As a result, symmetry is avoided whenever possible in order to realize flexible relations. Placing non-functional open space between space and space, form and form, produces a dynamic, flowing, intercultural architecture or architecture of relation.

The arrangement of the stones in the stone garden of Ryoanji temple in Kyoto is an expression of the spirit of abstract interrelation or abstract symbolism. The creativity of the artist who designed the garden is concentrated more on the placement or relation of the stones than on their shape or on the design of intermediate space. The freer style of arrangement is valued.

The age of Modernism and industrial society was an age that valued the visible. Visible assets—grand mansions, luxury cars, and property—symbolized a person's rank or status in industrial society. More important in an information society will be human relations, information, tradition, the philosophy behind physical forms, and the relation between architecture and its surrounding environment.

At the forefront of the life sciences today, life is being defined as the "loci and relations that create meaning." Such a relation creates new concepts of abstract symbolism.

There are two points that are consistent in all my work, from Metabolism to Symbiosis. The first, as I have mentioned before, is that I have always attempted to express the spirit of the age in terms of the life principle and living systems, in contrast to modern architecture, which has taken the machine as its symbol. Second, I have addressed the subject of how cultural identity can be incorporated into contemporary architecture in such a way that people the world over will understand it.

I intentionally took the terms "metabolism", "metamorphosis", and "symbiosis" from the terminology of the life sciences and biology. The themes of my architecture, namely metabolism, change, growth, metamorphosis, intermediate space, relation, symbiosis, and abstract symbolism which transcends binomial opposition or dualism, are all expressions of the most important features of life systems or the life principle.

Today the concept of symbiosis is becoming the newest theme in many fields, including life science, physics, biochemistry, biology, electronics, medicine, philosophy, art, and architecture.

There is a symbiotic medicine, or holistic medicine, that is researching methods of increasing longevity by living in symbiosis with other organisms and bacteria, including viruses. There are fuzzy computers and fuzzy robots with ambiguity programmed into them. We see an increasing value placed on ecology in the context of our environmental problems, which involves the symbiosis between human beings and other livings. If there is one common theme to be found in all these new directions, it is the "philosophy of symbiosis" or "life principle", a theme that moves beyond the theme of Modernism, the machine.

I am strongly opposed to tribalism, nationalism, racism, or historicism. I believe the goal of architecture for the new age is the symbiosis of universal order and regional culture, the symbiosis of different cultures. That is why expression based on intellectual manipulation, such as the establishment of dynamic intermediate spaces or the abstraction of traditions and specific cultures, which lies in between the opposed elements, is so important. The formal architectural modes of expression, signs, and symbols, will produce multivalent, ambivalent meanings, by process of abstraction. The age of the information society will be an age when the identities of individuals and regions will be valued. Multiple ways of reading and interpreting formal architectural expression will be sought.

Tradition has two aspects. One is the history that we can see—styles, ornaments, and traditional symbols. The other is the tradition we cannot see—thought, philosophy, aesthetics, religion, and lifestyle. Therefore we can also express tradition through the newest materials and most advanced technology. In this case, the tradition that we seek to engage with is an intangible spirituality, and we must apply our intellects to find a way to bring it to life in contemporary architecture.

We must inherit the greatest achievements of modern architecture: abstraction and intellectual manipulation. Abstraction is common to modern architecture, modern art, and modern philosophy. I attempt to use the abstraction and the abstract geometry that are our shared global languages to also express the specific identities of different cultures, their regionalism, and their nature. For example, by rearranging the placement of such shared global abstract geometrical forms as the circle, the cone, the rectangle, and the crescent, we can produce different meanings. By emphasizing symmetry and the axis, we can express the spirit of Western culture; by arranging forms in an asymmetrical, irregular fashion we can express the spirit of Japanese culture.

That tradition of Japanese culture is to create subtle distinctions by delicate differences in placement, which create new meanings. What all of the traditional Japanese arts—music, calligraphy, the *Noh* play, flower arrangement, and *Sukiya* architecture—have in common is that they are arts of creating subtle distinctions in placement.

It is also possible to use the same abstract geometric forms and create different meanings by using local materials or hi-tech materials. The pyramids of Egypt and I.M. Pei's pyramid have very different meanings. Pei's pyramid is an intelligible example of abstract symbolism.