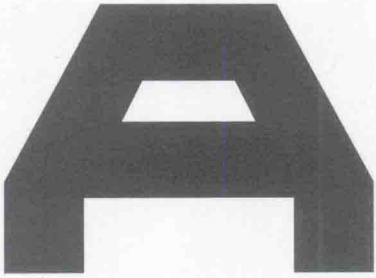
ARCHITECTURE FOR DOGS

Imprint Venture Lab Company＝共同企画　原 研哉＋日本设计中心原设计研究所＝策划／构成

生活・讀書・新知　三联书店　生活書店出版有限公司

S821.2

ARCHITECTURE FOR DOGS



Imprint Venture Lab Company＝共同企画　原研哉＋日本设计中心原设计研究所＝策划／构成

生活・讀書・新知　三联书店　生活書店出版有限公司

图书在版编目(CIP)数据

设计：为了爱犬/(日)原研哉编著；北京译海通日翻译有限公司译.
— 北京：生活书店出版有限公司，2014.7
ISBN 978-7-80768-053-6

Ⅰ.①设… Ⅱ.①原… ②北… Ⅲ.①犬—观赏动物
笼舍—设计 Ⅳ.①TU986.4

中国版本图书馆CIP数据核字(2014)第149691号

ARCHITECTURE FOR DOGS

Project Editor:	ARCHITECTURE FOR DOGS, INC.
Planning & Organization:	Kenya Hara ＋Hara Design Institute, Nippon Design Center, Inc.
Co-Founded by:	Imprint Venture Lab
Production Management:	Haruka Misawa, Mizuho Morita, Yuka Okazaki (Nippon Design Center, Inc.)
Book Design:	Kenya Hara＋Yuka Okazaki＋Natsumi Mano (Nippon Design Center, Inc.)
Cooperation:	Hiroshi Yoda Kenichi Hashimoto
Publisher	Fan XiAn Life Bookstore Publishing Co. Ltd 22 Meishuguan Dongjie, Beijing, China, 100010
Editor	Su Yi Luo ShaoQiang
Print Editor	Chang NingQiang
Distribution	Xinhua Bookstore
Printer	Beijing Binsuo Printing Co. Ltd
CR code	01-2014-4483
Format	720mm×880mm 16-mo 15 units
Price	88.00 RMB

First published in China on July, 2014

Chinese Copyright © 2014 by Life Bookstore Publishing Co. Ltd
All Rights Reserved.

设计：为了爱犬 ARCHITECTURE FOR DOGS

编辑	ARCHITECTURE FOR DOGS, INC.
策划·构成	原 研哉＋日本设计中心原设计研究所
共同策划	Imprint Venture Lab Company
制作·协调	三泽 遥·森田瑞穗·冈崎由佳(日本设计中心)
书籍设计	原 研哉＋冈崎由佳＋真野菜摘(日本设计中心)
协作	与田弘志 桥本健一
出版人	樊希安
出版发行	生活書店出版有限公司 (北京市东城区美术馆东街22号)
责任编辑	苏 毅 罗少强
责任印制	常宁强
经销	新华书店
印刷	北京缤索印刷有限公司
图字	01-2014-4483
开本	720毫米×880毫米 1/16 15印张
定价	88.00元

2014年7月北京第1版第1次印刷

本作品中文版权由生活书店出版有限公司所有。
未经许可，不得翻印。

Table of Contents 目录

ARCHITECTURE FOR DOGS | 为爱犬而设计的建筑
Kenya HARA | 原 研哉 006

architecturefordogs.com
Yugo NAKAMURA | 中村勇吾 012

MVRDV × BEAGLE
MVRDV × 小猎兔犬 014

Kazuyo SEJIMA × BICHON FRISE
妹岛和世 × 比熊犬 026

Atelier Bow-Wow × DACHSHUND SMOOTH
Atelier Bow-Wow × 腊肠犬 040

Sou FUJIMOTO × BOSTON TERRIER
藤本壮介 × 波士顿梗 052

Conversation 1 | 对谈 1
Sou FUJIMOTO × Julia HUANG × Kenya HARA | 藤本壮介 × Julia HUANG × 原 研哉 064

TORAFU ARCHITECTS × JACK RUSSELL TERRIER
TORAFU ARCHITECTS × 杰克罗素梗 078

Hara Design Institute × JAPANESE TERRIER
原设计研究所 × 日本梗 090

Kengo KUMA × PUG
隈研吾 × 巴哥犬 102

Konstantin GRCIC × TOY POODLE
Konstantin GRCIC × 玩具贵宾犬
116

EXHIBITION | 展览会
Design Miami / Long Beach Museum of Art, Los Angeles / TOTO GALLERY · MA
128

Hiroshi NAITO × SPITZ
内藤 广 × 狐狸犬
136

Reiser + Umemoto × CHIHUAHUA
Reiser + Umemoto × 吉娃娃
148

Toyo ITO × SHIBA
伊东丰雄 × 柴犬
162

Shigeru BAN × PAPILLON
坂 茂 × 蝴蝶犬
174

Kenya HARA × TEACUP POODLE
原 研哉 × 茶杯贵宾犬
186

The Bolero-esque Development of D-TUNNEL | D-TUNNEL 波莱罗舞曲式的独特发展
Kenya HARA | 原 研哉
198

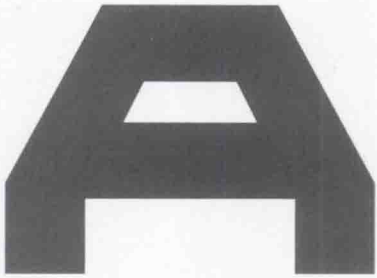
Conversation 2 | 对谈 2
Hara Design Institute | 原设计研究所
221

DOG PROFILES | 犬种说明
234

此为试读，需要完整PDF请访问：www.ertongbook.com

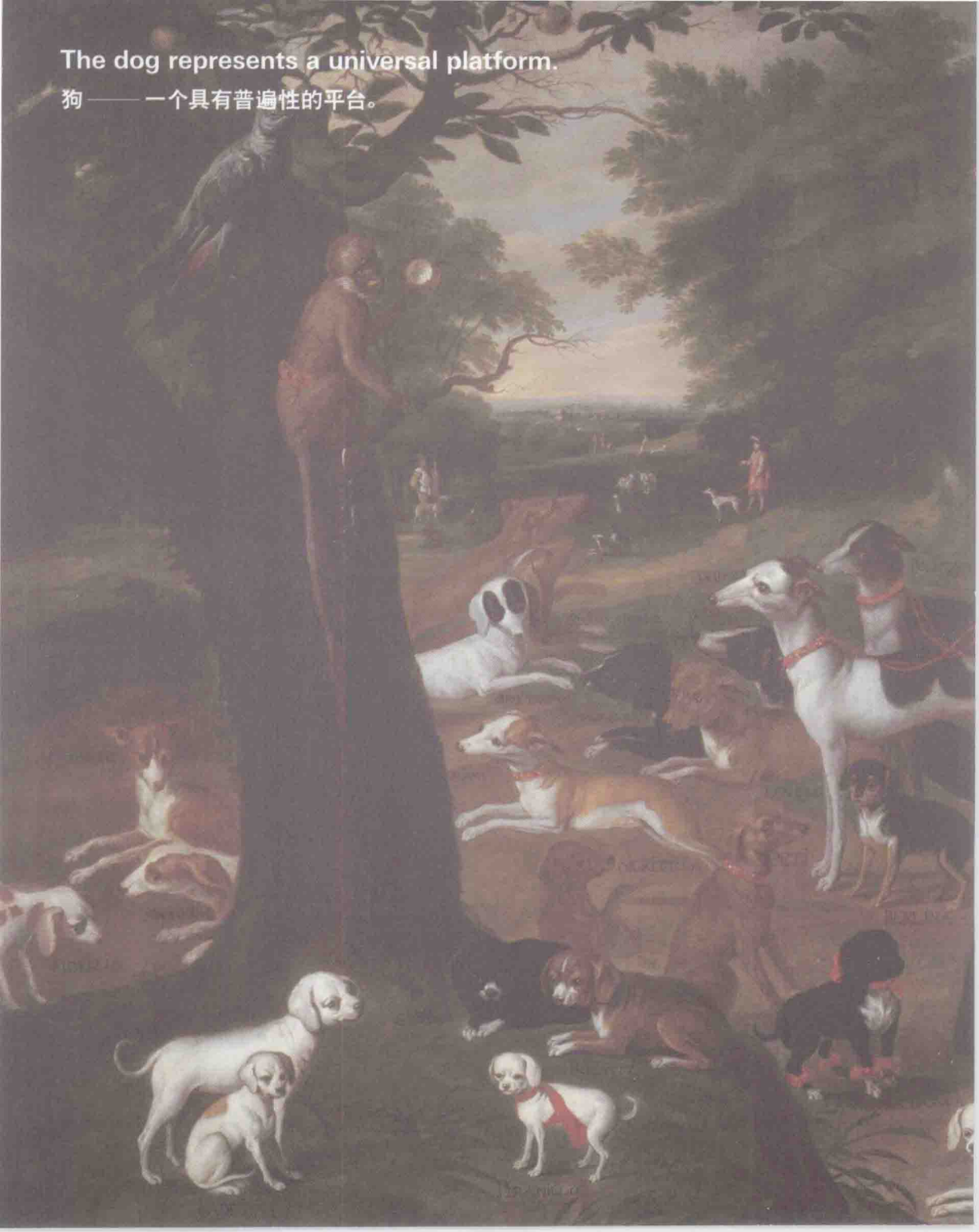
S821.2

ARCHITECTURE FOR DOGS



Imprint Venture Lab Company＝共同企画　原 研哉＋日本设计中心原设计研究所＝策划／构成

生活・讀書・新知 三联书店 生活書店出版有限公司



The dog represents a universal platform.

狗——一个具有普遍性的平台。

Table of Contents 目录

ARCHITECTURE FOR DOGS | 为爱犬而设计的建筑
Kenya HARA | 原 研哉 006

architecturefordogs.com
Yugo NAKAMURA | 中村勇吾 012

MVRDV × BEAGLE
MVRDV × 小猎兔犬 014

Kazuyo SEJIMA × BICHON FRISE
妹岛和世 × 比熊犬 026

Atelier Bow-Wow × DACHSHUND SMOOTH
Atelier Bow-Wow × 腊肠犬 040

Sou FUJIMOTO × BOSTON TERRIER
藤本壮介 × 波士顿梗 052

Conversation 1 | 对谈 1
Sou FUJIMOTO × Julia HUANG × Kenya HARA | 藤本壮介 × Julia HUANG × 原 研哉 064

TORAFU ARCHITECTS × JACK RUSSELL TERRIER
TORAFU ARCHITECTS × 杰克罗素梗 078

Hara Design Institute × JAPANESE TERRIER
原设计研究所 × 日本梗 090

Kengo KUMA × PUG
隈研吾 × 巴哥犬 102

Konstantin GRCIC × TOY POODLE
Konstantin GRCIC × 玩具贵宾犬
116

EXHIBITION | 展览会
Design Miami ／ Long Beach Museum of Art, Los Angeles ／ TOTO GALLERY・MA
128

Hiroshi NAITO × SPITZ
内藤 广 × 狐狸犬
136

Reiser + Umemoto × CHIHUAHUA
Reiser + Umemoto × 吉娃娃
148

Toyo ITO × SHIBA
伊东丰雄 × 柴犬
162

Shigeru BAN × PAPILLON
坂 茂 × 蝴蝶犬
174

Kenya HARA × TEACUP POODLE
原 研哉 × 茶杯贵宾犬
186

The Bolero-esque Development of D-TUNNEL | D-TUNNEL 波莱罗舞曲式的独特发展
Kenya HARA | 原 研哉
198

Conversation 2 | 对谈 2
Hara Design Institute | 原设计研究所
221

DOG PROFILES | 犬种说明
234

ARCHITECTURE FOR DOGS | 为爱犬而设计的建筑

Kenya HARA | 原 研哉

Architecture for Dogs is not about architecture for "animals". The "dog" represents a universal and broad-ranging theme. If I had proposed themes such as "hybrid cars" or "mobile phones", for instance, only people within certain circles would have been receptive to the project. However, practically everybody on Earth is familiar with dogs and has some interest in them. This is a very important point.

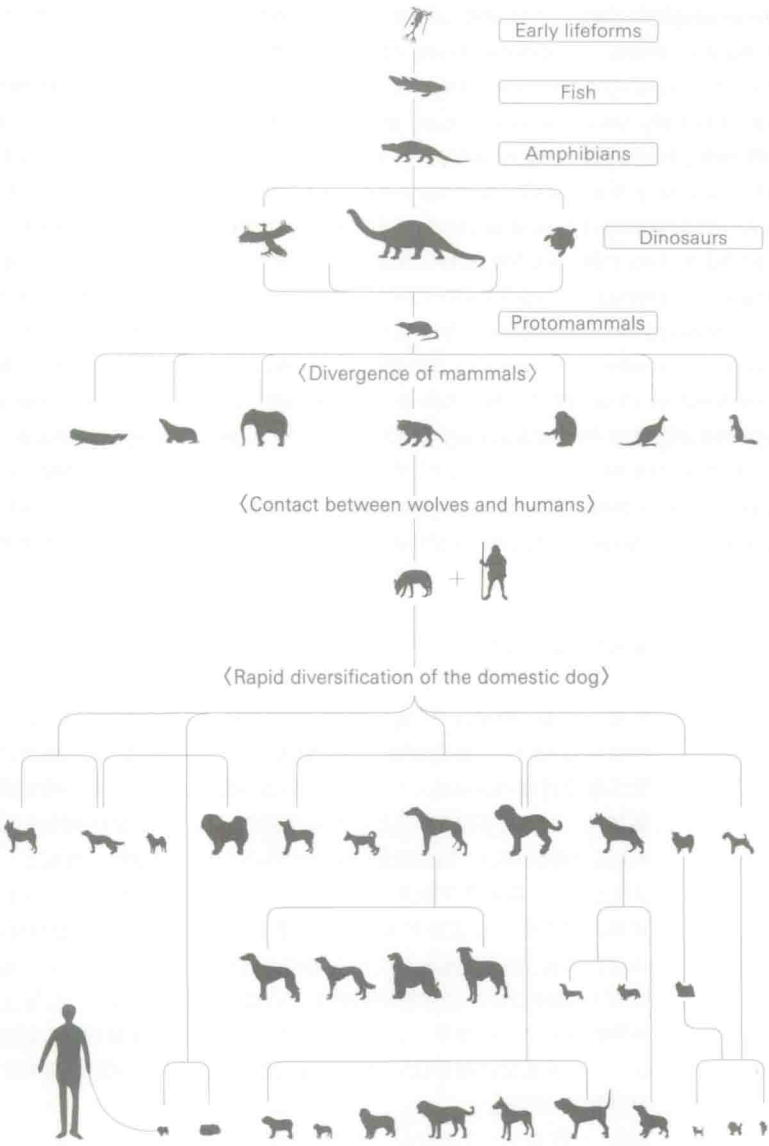
Humans have been deeply involved in the evolution of dogs. Dogs are said to have their roots in the wolf. There are diverse varieties of dogs being sold in pet stores today, most of which have been brought into existence through cross-breeding managed by humans. The St. Bernard, Dachshund, Chihuahua, Pug—these are all breeds that have been born through human intervention. There are some unbelievably small dogs such as the Teacup Poodle, which is painfully tiny. Dogs that have been created as pets cannot possibly be capable of surviving in the wilderness. This is why I will never allow

"狗的建筑"所包含的意义不仅仅是单纯地为"宠物"而设计的建筑。事实上，"狗"是一个普遍而又涉及面非常广泛的主题。如果将"混合动力车"、"手机"作为主题的话，那么，接受主题的人就会被限定在相对固定的圈子里。然而，只要是居住在地球上的人，就都知道狗的存在。不仅如此，人们对狗还有着一定程度的兴趣。而这，也是选择"狗"这一话题的非常重要的原因。

狗的进化与人类密切相关。据说狗的祖先是狼。现在宠物店里销售的狗品种繁多，但实际上，大多数都是人们通过控制狗的交配而产生的新品种。例如圣伯纳犬、腊肠犬、吉娃娃、巴哥犬等，都是通过配种而来。还有一些微型犬，使我们甚至怀疑自己的眼睛，比如说茶杯贵妇犬，但正是这种娇小的身材才格外惹人怜爱。由于这些品种都是出自人们玩赏的目的，因此，它们很难在大自然环境中生存下来。而对于狗来说，也只能接受安排好的命运并依靠与人类建立的深层关系生存下去。

人类用自己的方法改变着自然，同时也以自身为尺度打造生存环境，这就好比人类将自身的尺寸作为衡量万物大小的标尺一样。所谓的人体工学就是以人类身体为基准来建造周围环境的一种看法。当然，我在这里并不是想强调这种做法是对是错。而是既然人类一边改变周围环境，一边发展至今，那么即使是我们自己，也无法恢复原始状态再次走进大自然的怀抱了，更何况是依存于人类旁边的小生物。于是，我便萌生了为狗设计建筑的想法，这也许会给我一些今后向前发展的灵感。以狗的身体尺寸去创造属于他们的环境，会

此为试读，需要完整PDF请访问：www.ertongbook.com


Early lifeforms
Fish
Amphibians
Dinosaurs
Protomammals
〈Divergence of mammals〉
〈Contact between wolves and humans〉
〈Rapid diversification of the domestic dog〉

myself to release a dog into nature. The dogs, too, have no choice but to accept their fate and live by maintaining their deep bond with humans.

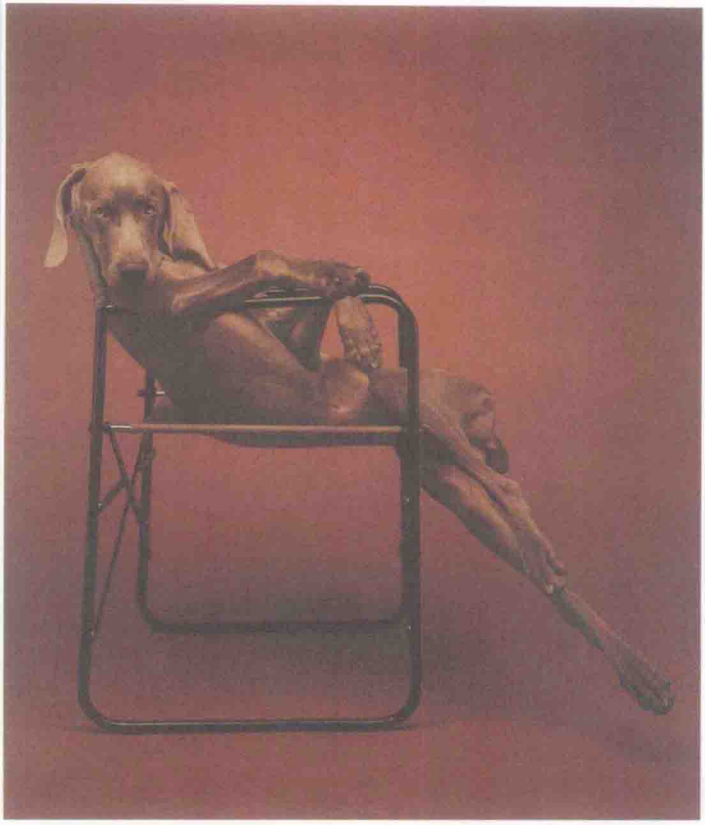
Humans have intervened with nature, shaping the environment according to their own scale as if the size of our bodies represents a universal scale for everything. The idea of human engineering is nothing other than a vision for shaping the environment based on the human body. I of course have no intention to argue whether this is right or wrong. After all, humans have come this far through transforming the environment, so we, too, cannot simply strip ourselves bare and run back into the wild. We may instead be able to identify hints for how to advance by re-examining the little beings that live beside us and projecting the possibilities for a new architecture through them. If we were to imagine an environment based on the scale of dogs, what would it be like?

I had held onto the idea for Architecture for Dogs for fifteen years without being able to bring it to realization. Although I brought it up whenever an opportune moment arose, no individuals or institutions stepped forward to provide the necessary capital because people generally seemed to consider it to be an idea for a comic architecture or as some kind of joke. With the coming of the age of the Internet, however, I developed a renewed interest in configuring the project on a global scale through the web because, as aforementioned, the theme of the "dog" is truly universal. Architecture cannot actually cross national borders and cultures as some may believe. This is because architecture, no matter its scale, is always strongly bound to particular cultures or styles of

发生什么样的事呢？

早在15年前，我就有了“狗的建筑”这一构想，但却久久未能实现。我也曾经找寻合适的时机向周围的人委婉地透露过这个想法，但别人却不以为然，甚至以为我在开玩笑，当时的我既没有找到合适的投资人，也没有找到赞助机构。然而，随着网络时代的到来，我的热情又一次燃烧了起来，我想将其做成网络项目，并在全世界范围内推广。我想这样做的原因正如前文所述，因为狗是存在于世界各个国家的动物。事实上，建筑很难跨越国境和文化的鸿沟，其难度可能超乎想象。因为建筑物无论规模大小，其本身都与特定的文化背景和人们的生活方式紧密相连。但尽管如此，如果建筑师让居住者按照自己的喜好来组合住宅的话，那么处于不同文化背景的人就会组装出多样的住宅。现在，世界范围内甚至出现了这样的地区：家中有狗的家庭多过家中有小孩的家庭，按照这样的趋势发展，未来与狗相关的产业必然有一番广阔的发展前景。如果我们能够为“建筑粉丝”和“爱狗者”提供一个世界范围内都可以交流兴趣或组织活动的平台，那么，这个项目今后的发展也许会超出我们的想象。

后来，以茱莉亚·黄为中心人物的美国投资公司“Imprint Venture Lab”对这个项目表示了极大的兴趣。茱莉亚·黄与我是十多年的好朋友，我们对启动这个项目并以此来讴歌人生这个想法产生了共鸣，于是，她和她的朋友合开的公司“Imprint Venture Lab”便成为



William Wegman
Lolita, 1990
Polaroid
24×20 inch
Courtesy the artist

William Wegman
1943 b. USA. He is an artist best known for creating series of compositions involving dogs, primarily his own."Lolita, 1990", a great photograph of a Weimaraner sitting seductively in a chair shows how unique his work is.

William Wegman 「Lolita」1990年
威廉姆·怀格曼于1943年出生于美国。摄影家。
曾以自家养的狗为拍摄对象制作摄影集，并被世界所熟知。
影集中的其中一张照片里，魏玛猎犬坐在椅子上摆出
挑衅性的姿势，深刻地诠释了怀格曼作品中的独特之处。

David Hockney *Dog Days,* 1998
1937 b. England. Known for stylizing fragments of everyday life in bright colors. "Dog Days" represents his two pet Dachshunds, depicted in a warm palette.

大卫·霍克尼(David Hockney)《小狗时光》
大卫·霍克尼于1937年生于英国，
以用色彩记录日常点滴的画风而闻名。
在《小狗时光》一书中，作者用温和的色彩描绘了
与2只腊肠犬的故事。

living. Yet, this project creates the possibility for a single architectural plan to be realized within diverse cultural contexts by having users assemble it on their own. The industry centered on dogs is also by no means small in this age in which there are even regions where there are more households with dogs than households with children. I thus figured that there may be a possibility for the project to grow to a surprising degree if I could establish a place where the interests and activities of both the fans of architecture and dogs would intersect on a global scale.

My idea caught the interest of Imprint Venture Lab, an American investment company founded by Julia Huang. Julia Huang and I have been friends for over a decade, and we share the same attitude to enjoy life through engaging in projects that are driven by a sense of wonder. As it turned out, she and her friends at Imprint were the ones who finally offered to bring my idea to realization. She made the most generous considerations in setting the terms of the contract and guarantee that accompanied this new experimental venture. Thanks to her, the project was able to move forward.

The talents that carried out the design work were also highly cooperative. Renowned architects and designers from around the world have agreed to participate in the project. I had once put together an exhibition titled Architects' Macaroni (Tokyo, 1995). It was at that time when I developed a strong trust and affinity for the profession of the architect that spares no effort in tackling a problem. Based on this prior experience, I did not hesitate to approach architects this time around as well. It was essential for

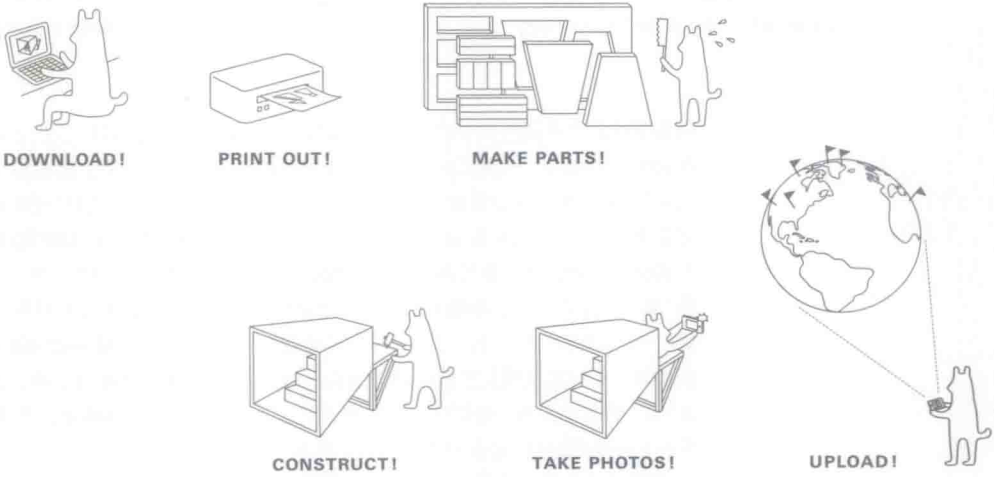
了让项目面市的赞助者。不仅如此，在新项目签订合同以及保证等相关方面，对方都给了项目许多关照。正是有了他们，项目才得以向前推进。

除此之外，担任设计的有才之士也为项目贡献了力量，更有世界闻名的建筑师和设计师参与其中。在此之前，我曾经策划过名为"建筑师的通心面展览会"(1995年，东京)。当时，无论是什么样的课题，建筑师们总会努力解答我提出的问题，他们的专业精神给我留下了深刻的印象和强烈的共鸣。而这也是我毫不犹豫邀请一流建筑师参加此项目的主要原因。为了让项目成为世界范围内被关注的话题，经验丰富且独具建筑理念的建筑师是不可或缺的。可以说，他们的严谨和认真为整个项目贡献了巨大的力量。

然而，"狗的建筑"项目才刚刚起步。2012年12月，我们首次举办了名为"Design Miami"的展览会。2013年6月，我们在洛杉矶的"长滩博物馆"进行巡回展览，同年秋天又在东京的TOTO画廊进行展示。另外，人们可以自由地在网上下载书中的所有建筑图纸，只要是用户自己制作，那么我们就免费提供给大家资料。除了长滩博物馆的展览之外，我们还积极地销售一部分的建筑"套装"。在今后的发展中，我们还会增加更多具有新意的设计，也会有更多的参与者，更多的建筑"套装"产品，与此同时，我们的项目也会不断壮大。希望大家在未来也会继续关注这个不断成长的"狗的建筑"项目。

there to be experienced architects with established architectural philosophies involved in this project in order for it to catch the interest of the public. It goes without saying that their sincere and thoughtful engagement is serving as a great force for the project. It is also truly reassuring to have the web designer Yugo Nakamura participating in the design of the website. His web-based perspective is indispensable, not only for the site's design, but for the development of this project.

The project, by the way, has only just begun. The first exhibition was launched at Design Miami in December 2012. It traveled to the Long Beach Museum of Art in Los Angeles in June 2013 before being held at TOTO GALLERY·MA in Tokyo in the autumn of the same year. Furthermore, all of the architectural plans have been made downloadable from the outset for free for users who wish to construct the kits on their own. A portion of the architectural kits have also been made available for purchase since the exhibition at the Long Beach Museum of Art. I intend to continue developing the project further by gathering more new ideas and participants while increasing the production of kits. Please keep an eye out on Architecture For Dogs and follow the development of this dynamic project.



The sequence of the architectural blueprint download-to-build process, followed by the uploading of the final pictures to the site.

从下载建筑图纸到建筑制作、将完成图片上传至主页等一系列工作。

architecturefordogs.com

Yugo NAKAMURA 中村勇吾 | Web Designer, Interface Designer, Motion Director
网站设计师 / 界面设计师 / 视频导演

With the progressive socialization of the Internet, the behavior of people online is becoming increasingly insular as users differentiate themselves into clusters that align with each of their own tastes and interests. The boundaries separating different clusters such as "people who like club music/idol *otaku*" are becoming more real than the boundaries such as "Japanese/American" that are based upon national borders and languages.
In the midst of the emerging sense of insularity resulting from this new mode of differentiation, Architecture for Dogs appealed to me as a totally bold and amusing experiment to link two clusters of completely distinct topologies. "Dog lovers" and "architecture lovers"—although seemingly completely unrelated at first, these two groups strangely begin to seem like an exquisite combination when placed side by side. However the directionality of their interests may differ, they share a commonality for the peculiarly deep sense of "affection" that they both connote. I intuitively felt that their strange encounter

随着网络社会化进程的不断发展，按照每个人兴趣、爱好的不同，人们也被分为了一个个带有个性的群体。与此同时，人们的行为则越发变得封闭起来。这就好比我们说"日本/美国"之间虽然存在着国境和语言壁垒，但与之相比，更恐怖的则是"喜欢club music/追星宅男(女)"之间那道厚厚的墙壁，因为这比实际存在的界限所起到的隔绝作用更加明显。也就是说，新的分化使得各领域的闭塞感现象越来越严重。此时，"狗的建筑"却将"狗"和"建筑"这两个完全不相干的爱好人士连接在了一起，这是多么大胆而又使人兴奋的尝试！一些人喜欢"狗"，而一些人则喜欢"建筑"。将乍一看毫无联系的两类人放在一起，便创造出了不可思议而又非常奇妙的组合。他们虽然将"爱"浇灌进了不同的领域，但从爱之"深"的角度来看，他们又有着共通之处。我有一种直觉，这两类人不期而遇擦出的火花一定会超越国界，甚至会扩散到整个世界。
"狗的建筑"中的各个建筑作品的设计图都已经上传到了网上，人们可以自由下载。同时，也促进人们制作原创的"狗的建筑"，然后上传到网上与大家共享。相信在人们自发参与盛况之下，会碰撞出更多不同的想法和智慧，而"狗的建筑"这一项目也有了生命，不断成长。虽然在软件、网络服务的数字媒体领域，这种集合大家的智慧、激发头脑风暴的成功案例很多，但是在物理性质的"物质"世界，还未曾有过成功的先例。更何况在"建筑"领域中，将这种思想付诸实践本身就是非常有价值的。
在这样的参与型项目中，如何在现实操作时吸引人们参与是一个值得探讨的问题，需要我

此为试读，需要完整PDF请访问：www.ertongbook.com