

ARCHITECTURE AND URBAN DESIGN IN TOKYO

東京 建築與城市設計

第一卷
槇文彥：代官山集合住宅街區

張在元

VOLUME 1

FUMIHIKO MAKI : HILLSIDE TERRACE IN DAIKANYAMA, TOKYO

ZHANG ZAIYUAN



香港建築與城市出版社有限公司
A & U Publication (HK) Ltd.

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槇文彥的文脈

張在元

(東京大學)

Fumihiko Maki's Thread of Thought

Zhang Zaiyuan

(Tokyo University)

1989年11月8日在東京代官山集合住宅區 (Hillside Terrace Complex) (槇文彥的作品) 舉行的一次以介紹槇文彥 (Fumihiko MAKI) 近年來在國際建築設計競賽中獲獎作品為主題的晚會上, 槇文彥在其新出版的專著《未完的形象》扉頁上一一簽名, 贈送給特意赴會的200餘位日本建築界的知名人士。大家圍着槇文彥談笑風生, 當時那種真誠、溫馨的氣氛, 足以可見槇文彥的人緣是多麼和諧! 磯崎新 (Arata ISOZAKI) 作為槇文彥的一位友人, 在晚會上發表了一席即興闕論, 暢談了他對槇文彥一系列新作的感受以及他與槇文彥長期親密交往的經歷。槇文彥與磯崎新當年都是東京大學建築系的高材生, 在後來的建築創作生涯中分道揚鑣, 各自以其非凡的成就奠定了在日本乃至國際建築界的地位。然而, 磯崎新一向表現出對槇文彥誠摯地尊重, 曾在幾年前撰寫的《槇文彥論》一文中, 對槇文彥作出如下評價:

……由他行文著述中可知其雖有所執著但決不囂張或高唱個人主義, 其表現可以說似乎過於謹慎甚至顯得保守, 然而其保守的態度及客觀的舉止, 在現階段反而更具說服力。槇文彥經常貫徹著相對式的思維方式, 重視形成各種情境的外在條件, 並以敏銳的判斷力先行測定自身和外界的距離, 繼而探究相互關係形成之理論。因此, 表現出學院派穩健的作風, 因而從不作衝動、欠思慮的發言。……

二次大戰後日本成長起來的一批知名建築師, 槇文彥有着與眾不同的獨特經歷, 這對於他後來的建築思想及其創作產生了極大影響。

槇文彥於1928年生於東京, 1952年畢業於東京大學建築系。大學時代受到後期包浩斯國際主義 (Post-Bauhaus Internationalism) 的影響。1953年

At an evening party held Nov. 8 1989 at the Tokyo Hillside Terrace Complex (designed by Maki) to honor his victory in a recent international architectural design competition, Fumihiko Maki gave autographed copies of his newly published book *Unfinished Image* to over 200 well-known persons in Japanese architecture society. As everyone talked cheerfully and humorously, Fumihiko Maki was surrounded by an earnest and warm atmosphere that demonstrated what a harmonious relation he has with people. Arata Isozaki, a long time friend of Maki, delivered an extemporaneous speech freely talking about his impression of Maki's newest works and his experiences from their mutual history. Fumihiko Maki and Arata Isozaki were both top students in the architecture department of Tokyo University before embarking on separate careers in architecture design that led to their recognition in both Japanese and international circles. Isozaki is consistent in his respect for Maki as demonstrated in his evaluation "On Fumihiko Maki" written several years ago:

"...From his publications it can be seen that he by no means is arrogant or talks glibly about individualism. His behavior seems to be more prudent and even conservative, and his conservative attitude and objective behavior is instead very convincing in a contemporary setting. Fumihiko Maki often implements a relativistic approach in his thinking, paying great attention to form and external condition in various situations. After first quickly determining the relationship between himself and the conditions of the location, he explores in theory forming relationships that will be mutually meaningful. He



槇文彥與張在元
Fumihiko Maki & Zhang Zaiyuan

赴美國求學，先後獲克倫布魯克美術學院建築碩士和哈佛大學建築碩士，1956至1965年期間為華盛頓大學和哈佛大學準教授，1979至1989年為東京大學建築系教授。其間曾多次應邀赴歐美、澳洲和亞洲30餘所大學客座講評與演說。在頻繁的國際學術交流中，槇文彥逐步形成了具有國際全方位意識的建築世界觀，他隨時將日本建築及其自己的作品置於世界建築座標系中審視，從而不斷調節和確立自己創作的基點。對應於信息時代建築創作信息處理過程日趨國際化的狀況，槇文彥的哲學與作品以日本為基軸迴旋於世界，因而受到了國際建築界的廣泛關注。

50年代的日本建築界圍繞建築風格的“和”、“洋”之爭曾使得一些建築師陷入徘徊與徬徨之中。當時槇文彥却得以超脫在美國仔細地觀察戰後日本的建築界，對於那時日本建築界的狀況，他在美國以東西方建築比較研究之方法分理出日本未來建築發展趨勢的一些線索，這便使得槇文彥在東西方建築文化涵構中找到了自己的立足點，確立了自己在日本乃至世界建築座標系中所應處於的時空方位。由此可見，槇文彥的“跨國經歷”是他能在更廣闊的創作領域和更高層次探索自己設計語言的背景。

在美國期間，槇文彥研究的領域側重於城市設計（Urban design）方面。60年代初期，槇文彥致力於世界傳統的市街及其形態研究，以試圖從中探索出一些適用當代城市設計的原則。1964年，華盛頓大學出版社出版了槇文彥的專著《集合造型研究》（Investigation in Collective Form），這本書概括了槇文彥在城市設計研究方面關於集合造型的一系列新論點，以致於此書當時得到了歐美一批城市學家和建築師的熱烈反應與好評，而成為一部“標準”的參考作品。葛羅庇（Gropius）、林奇（Lynch）、基提恩（Giedion）和貝克瑪（Bakema）等人給槇文彥的信中洋溢着在學術觀點方面共鳴的喜悅激情，對於“集合造型理論”給予認同和由衷的評價。在後來歐美出版的其它城市設計著作中，許多學者都以相當的篇幅引用了槇文彥在此書中的論點。

“群集理論”（Grouping Method）是槇文彥當時關於集合造型研究方面的中心論點，其原理基於對城市設計中集合造型如城市複合結構與群集造型之原型的客觀分析。在後來的建築設計實踐中，槇文彥運用這種方法分析建築與城市形式間的相互關係，確立以建築作為城市綜合體中的元素與相關各方面因素“群集”的形式，這種“群集”的形式並非僅限於設計中某些理性的構圖，而應當在初步設計的構思階段就將建築置於城市複合性的背景下考慮；建築作為一種元素在城市複合性中的“群集”不僅僅只是作為某種物質實體的表現，而最終導致的是某種社會形態的“群集形式”。所以在槇文彥的“群集理論”內涵中已萌生出其空間社會學的一些潛在意識。槇文彥以“群集理論”為先導提出了立教（RISHO）大學的熊谷（KUMAGAI）校園、代官山集合住宅區、金澤（KANAZAWA）區役所等建築群造型的作品。其中代官山集合住宅的設計歷時25年以其作為一城市“單元”的“群集”形式，槇文彥首先注重地點感的形成，將內外空間與街道的呼應以微妙變化的層次關係和諧地體現；色彩使用節制而統一，外裝修材料素雅而不粗俗，整個建築群體和諧、生動，格調高雅。正如磯崎新所作的評論：“槇文彥所追求的雅緻在這項作品中表現得淋漓盡緻，其手法相當成熟”。

槇文彥早期建築哲學的基點除了“群集理論”之外，“場所形成”便是另一體系，槇文彥的建築觀點表明：建築向場所開放。建築師提出作品的最終目

shows the steady style of an academic school, never indulging in impetuous speech...”

As one of the well known architects that emerged in Japan after World War II, Fumihiko Maki had several distinct experiences that differentiated him from his peers. These exerted great influence on his later ideology and his creative work.

Fumihiko Maki was born in 1928 in Tokyo. He graduated from the architecture department of Tokyo University in 1952. At the university he was influenced by Post-Bauhaus Internationalism. In 1953 he went to the US to study and earned a Master of Architecture at Columbluk Art College and Harvard University; from 1956 to 1965 he was associate professor at Washington University and at Harvard University; from 1979 to 1989 he was professor of the Department of Architecture at the University of Tokyo. In this period he was invited many times to go to Europe, the US, Australia and Asia to give lectures in more than 30 universities. Through frequent international academic exchange, he gradually formed an architectural world outlook with an international all-around consciousness. He regularly put his works in to the world of international criticism for assessment so that the basis of his creative thought could be continuously adjusted and better established. Corresponding to the situation of constant internationalization in architecture design in the information age, Fumihiko Maki's philosophy and works were received international influences with Japanese culture serving as the axis along which they developed, therefore attracting attention from the international architecture world.

In the 1950's, dispute among Japanese architects regarding the role of "Japanese" and "Foreign" architectural styles caused a few architects to fall into hesitation and uncertainty. Maki however was able to escape from the confines of what was defined in America as "Japanese architecture" and through comparative research of Eastern and Western architectures was able to identify some key points in the development trend of Japanese architecture. This enable him to find his standpoint in the East-West cultural context of architecture to establish his time-space position in the Japanese and international coordination system. Therefore Fumihiko Maki's "International-travelling experience" is the background which enables him to explore his own design language in a broader creative field and at a higher level.

During his stay in the US, Fumihiko Maki's research emphasized urban design. In the early 1960's Fumihiko Maki dedicated himself to the research of the world's traditional streets and urban pattern and attempted to explore some principles applicable to modern city design. In 1964, Washington University Publishing House published his book Investigation in Collective Form which summarized his new arguments on collective form in respect to his urban design research. The book was praised by experts of urban design and it became a standard reference book for architects.

The letters written to Fumihiko Maki by Gropius, Lynch, Giedion, Bakema and others brimmed with joyous enthusiasm and resonated in academic praise. They approved the "collective form theory" and gave heartfelt evaluation. In many books on urban design published later, scholars quoted the arguments set forth in the book by Fumihiko Maki. "Grouping method" was a key argument in Fumihiko Maki's collective form investigation

的並非僅限於建築物本身，而是在城市組構中加強地點感及其相互間的連繫；建築形成場所但又須在場所中成為消除自我的角色，這是因為人的空間感應通常以場所作為中介。因此，槇文彥的早期作品中之主要特質大多不具紀念性和獨斷性，而是以有機構成的和諧手法對公共空間作出平易近人的處理，其主要表現形式是將建築元素與廣場連結，從而使得廣場成為場所整體形式的主體或焦點，成為不具任何實體構架的負空間。

當我們接受由建築與廣場有機構成而形成的場所概念時，感到槇文彥是以現代空間語彙所闡述的源自古典廣場的“城市空間”之概念，日本建築界曾一度在個體建築設計方面以嘲諷及自命不凡的手法玩弄某些形式，因而導致了某些極不和諧的建築群。而槇文彥的創作態度首先便立足於有機構成的和諧手法，將正、負空間“元素化合”為“場所”，這恰恰是曾一度被人忽略而又是城市一種附加生命的公共領域。

槇文彥的建築思想基礎儘管曾源自美國的訓練，特別是受到哈佛大學色特（Jose L. Sert）的影響，但他的建築哲學及創作行為自回到日本後却回歸植根於日本的文化涵構中。作為曾受到東方文化環境初期啟蒙薰陶的年輕建築師，在接受西方建築教育的過程中，常常自覺地將東西方建築各自的主體意識不同層次作比較研究。正是在這種作為人類文化交流的比較過程中，有的建築師的哲學思想出現了空前的解體現象，在一度夢幻般的新大陸重新尋找支撐自己建築體系的精神支柱；但也有的建築師在經過比較性的求索過程之後，建築哲學層次即發生了深沉的共振現象，結果往往是以新的觀念在孕育自己成長的“本土文化環境”中發掘出具有鮮明個性（民族、地域或個人）的新理念。這種理念並非某種空泛的說教，而是建築師在創作本體意識方面的突破和昇華。我以為槇文彥的建築哲學也曾經歷類似過程。當槇文彥在美國生活多年以及在數度海外建築與城市之旅後，發覺只是日本才有著空間皺層般的重疊層次感，由此而逐漸形成槇文彥“奧”的觀念的意識基礎。

有的學者曾將槇文彥的建築哲學概括為“奧”，我認為很有見地。關於“奧”的理念，槇文彥在其論著和作品中已作清晰的闡明。他認為，在日本實質空間的組構源頭，本就存有體現日本文化涵構的空間結構，其意匠的核心就是“奧”。“奧”透射出抽象與深廣之素質，但是“奧”並非只用以表達空間的結構佈局，更藉以呈現日本人心理的深層，即心靈性的“奧”。日本的建築與城市空間所體現的多重構成形態，其潛在的空間意識構造便可以“奧”的理念作出詮釋。正因為如此，槇文彥以“奧”作為自己建築哲學構造的一個基點，由此而衍生出他的建築哲學及作品風格。

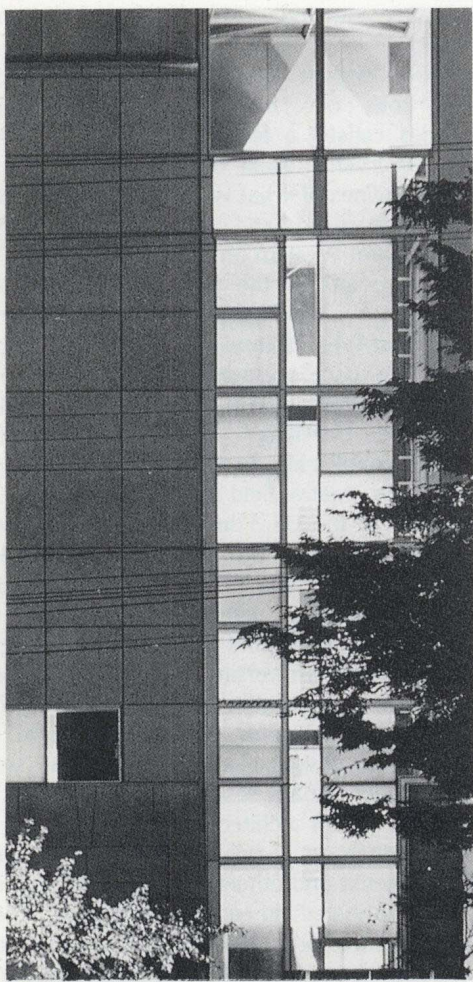
槇文彥的謙遜與真誠不僅體現於平時為人處事之中，而且表現於其作品的風格。再以“奧”的觀念說明，只是作品內涵自然流暢的廣度與深度。槇文彥的作品始終貫徹著深沉的相對似的思考方式，並非出於某種膚淺的表面刺激的需要，或是那種人云亦云，隨波逐流的尾隨，而是以人體驗空間的不同感受（“奧”的廣泛性）所表現出的行為方式作為思考的基點。在相當一段時期內，槇文彥的作品層層瀰漫著人文主義的氣息，作品不具紀念性的表現，建築形態從不以粗俗和盛氣凌人之勢出現，所追求的是平等、親切、優雅、精練的形象。我曾長時間地停留於東京代官山集合住宅區和華哥爾（Spiral）藝術中心，體驗空間所獲得的感受首先是真正地感到了人的價值及人在此空間的存在。由於在這裏人與空間能彼此和諧的交流，因而空間人性化得以真實

at that time; the principle of which was based on the objective analysis of collective form, the blending of urban structure and the grouping of forms in urban design. In his architectural design practice later on, Fumihiko Maki utilized this method to analyze the relation between architecture and city form and established architecture as a formal grouped element in the comprehensive system of the city. This grouping of form was not perceived as limited to only some rational composition in design, but in the conceptual stage of preliminary design the architecture should have been treated within the complexity of the background city. Architecture, as a grouped element in the complexity of the city, is not only the expression of a particular physical entity, but also the expression of a "grouping form" for a particular social structure. Therefore, connoted within Fumihiko Maki's "grouping method" is potential consciousness of urban form. Taking "grouping method" as a guide, Fumihiko Maki created many works like the Kumagai Campus of Risho University, Hillside Terrace complex (a 25 year project) and the Kanazawa office. By designing the hillside Terrace as a "grouping" form of the city, Fumihiko Maki put stress on the formation of sense of place, the mutual response of internal and external spaces, and added a harmonious demonstration of subtly changing levels, restrained and unified color combinations, and elegant exterior materials to create a complex of harmoniously grouped buildings that provided a vivid and tasteful environment. Regarding this work, Arata Isozaki commented, "the tastefulness pursued by Fumihiko Maki is demonstrated thoroughly in this work and the approach is considerably mature."

In addition to the "grouping method", the "formation of place" was also the basis of Fumihiko Maki's early architectural philosophy. Fumihiko Maki's architectural stance is demonstrated in an architecture opened by a controlling place. The ultimate purpose put forward by architects is should not be only in the building itself, but in strengthening the sense of place in the city structure and in the development of a relationship between places. While architecture forms a place, it should also be self-eliminating as the humans sense of space usually takes the role of medium. The main characteristic of Fumihiko Maki's early work is a self-effacing architecture that is neither attention demanding or arbitrary. He undertook the treatment of public space through sensitive and harmonious organic composition. The principle form of expression was the linkage of architectural elements by square forms that become a main part or focus of the integral form of the place as a negative space without any concrete structure.

Once the concept of place formed by the organic construction of building and square was established, Fumihiko Maki developed the concept of "urban space", derived from a classical square elucidated in terms of modern design philosophy. Among other Japanese architects a trend emerged to treat each individual design project with a formality that combined sarcasm and arrogance, often leading to an extremely disharmonious grouping of buildings. But Fumihiko Maki's design stance was first based on the establishment of harmonious design composition as he combined positive and negative space into "place" that became a public field, a previously neglected way of adding life to the city.

Although the foundation of Fumihiko Maki's architecture ideology originated from his training in the



京都美術館局部
Part of Kyoto Art Museum

地體現。此時更使我確實感到槇文彥善於以溫和巧妙的設計手法對應於外界實際情況，這種創作行為特性的產生基於長期所遵循的建築哲學的潛移默化，但我却認為仍然具有某種天生資質的作用。似乎任何一位與槇文彥接觸過的建築師無不感到他本人直至作品那種真誠、輕鬆而流暢自如的氣質，與他本人也如同與他作品的相處過程同樣沉浸於溫馨、和諧的氣氛之中。

任何一位建築師幾乎終生都在追求具有自己個性特徵的設計方法，但是當某種設計方法過度地重複使用時便趨於僵化甚至衰落。尤其是在當今瞬息萬變的信息時代，所謂那種永恆的設計方法及自以為是設計表現一貫制，無不發生雷同、撞擊、萎縮的現象。所以正如槇文彥所說，沒有一種可以涵蓋一切、有如萬靈丹那樣的方法，而且我也不希望有如此方法存在。縱觀槇文彥歷年來的作品，確實其創作表現並未在所謂同一方法論的“軌道”上運行，而是一直處於微妙的演變過程之中。

槇文彥一向注重建築思想修養，在與友人的對談或演說中，或在其論著中表達出他的一些設計見解，凡此系列縱橫思緒便無來勢顯赫的玄學之嫌，而是源於創作生活的坦誠之言。如果以此我們可以把握一些槇文彥的思想方法，或許可以從中更清晰地觀察槇文彥及其作品的形象。

建築師生活在歷史之中，其創作手法在過去與未來之間的現實橫斷面上運作。創作中的形式方面在歷史與現實之間如何抉擇？槇文彥說：“歷史和文化所曾有的各種形式，都可作為我們創作中想象力的泉源。無論是來自鄉土的或是更精練、更具風格的歷史形式，均可從中覺察到適合今日創作所用的建築原型，而這些都能激發我們的想象力。現在所謂的新古典主義即為明顯之例。其誕生過程並不同於早先的古典主義，譬如重新製造古典的比例、忠實地遵循那些古典構成原則，而是將富於古典寓意的形式意象重疊應用，最終轉換成今日我們自己的建築形式。”

關於具體的創作方法，槇文彥雖然未曾以著作論述，却在演說及論文中均有所闡明，但更多的方面是他的那些無聲的作品給予人們謙恭的說明和啟迪。

“每個局部對整體而言都是有意義的，整體調節各個組成的局部。當整體與局部之間存有張力時，就將會導致未來建築的理想狀態，但要達到那種狀態必須由局部與整體形成先導性的某種依存關係。如果構成整體的局部形態過於單一，那麼局部就會失去個性。此外局部如果過於個體化並與其它部分難以呼應，整體也就難以構成有機的統一”。

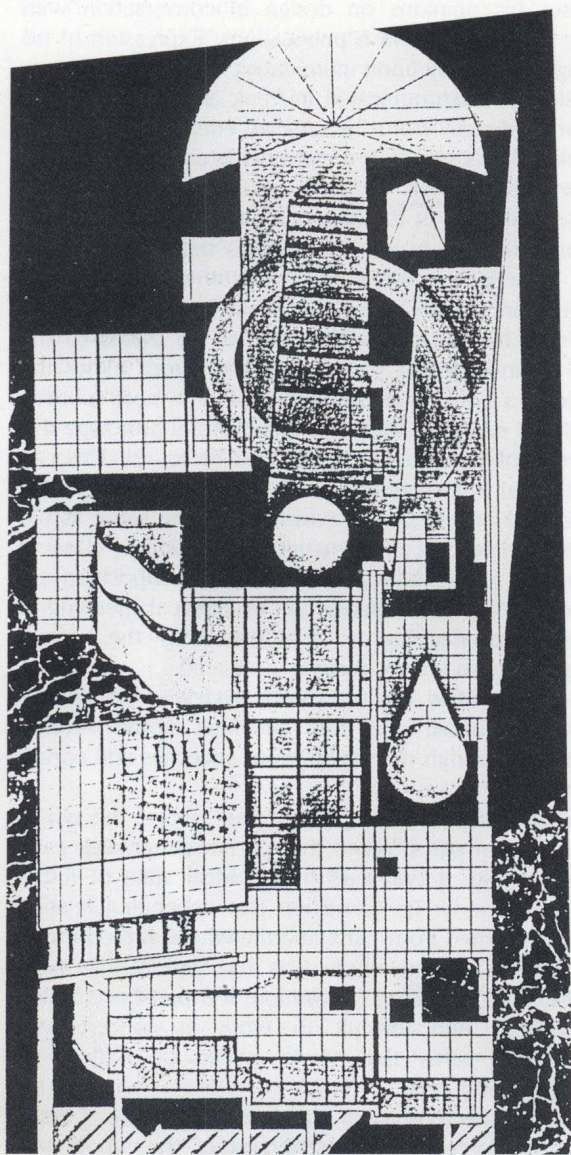
“抑制個體、強化整體而有秩序的組合是古典建築的特色；而充滿活力及個性化的個體是奇特式建築和早期現代建築的特色，那麼最吸引我的還是後者的結構形式。當作某些個體建築設計時，在組構個體與整體關係的過程中，可自由地闡述其對應於不同功能和環境要求所體現出的形態——包括結合與此相關的歷史傳統和象徵意義的本質。所以在個體與整體協調的過程中，不會遵循某一特定的公式”。

由“場所形成”理論所導致的“地點感”（Sense of Place）創作意識，在槇文彥的作品中隨處可見。這是因為“地點感”在槇文彥的創作過程中始終作為未來作品意象的支承點及意匠信息傳播源。槇文彥認為：“地點感在設計上也是激發造型想象力的來源。我們之所以能感受到一座建築如何各得其所，是因為存在着訴說過去和今天特定情景的場所，它給形式的想象力以昭示。由涵構着手創作的特色之一，顯然與地點相關。但地點感並不能提供創作中

US, particularly the influences of Jose Sert at Harvard University, after returning to Japan Maki's architectural philosophy and design work returned to the cultural context of his native land. As a young architect with an enlightenment regarding Eastern architecture and in the process of receiving the formal architectural education of the West, Maki often approached research from a unique consciousness of both Eastern and Western architecture. In Japan it was in the interaction of the two cultures, viewed as a cultural exchange of humanity, that the philosophy of some architects underwent an unprecedented phenomena of collapse and entered a new region, seeking to rediscover the spiritual support of an indigenous architectural system. But for some architects in undertaking the comparison of the two cultures, a new resonance occurred in their architectural philosophy. As a result, new concepts with distinct characteristics (national, regional and personal) emerged from the "native cultural environment". These new concepts were not merely empty words, but formed a breakthrough and sublimation in respect to the central creative consciousness. I believe that Fumihiko Maki's philosophy of architecture as experienced a similar process. After Fumihiko Maki lived in the US for many years and visited foreign cities and observed foreign buildings, he found that there was a sense of superposition in spatial form, unique to Japan. This led to Maki's concept of "mystery".

Some scholars have used the term "mystery" to label one of the fundamental elements in Fumihiko Maki's architectural philosophy. I think Maki's frequent reference to "mystery" in his writings and in describing his works supports this label. Maki has explained that the spatial perception particular to Japanese culture as revealed in the organization and structure of Japanese space is based on a central concept of "mystery". Through this "mystery", the structural arrangement of space is derived and the psychological depth of the Japanese people is revealed in the multiple composition of forms and the consciousness of potential space in Japanese architecture and urban spaces. From this legacy, Fumihiko Maki formed the element of "mystery" at the core of his attitude toward architecture, used to derive his design philosophy and style.

Fumihiko Maki's modesty and honesty are demonstrated not only in his relationship with other people but also in the style of his work. Again, the concept "mystery" suggests the depth of thinking revealed in Maki's works. Without relying upon mimicry of some superficial stimulation, Fumihiko Maki consistently imparts a depth of meaning in to his architecture, formed from different feelings and experiences at the base of his thinking. For a long period of time, Fumihiko Maki's work was filled with a humanist flavor without any manifestation of memory. The architectural forms never appeared in a coarse and aggressive manner, as Maki produced images that demonstrated his concern for equality, cordiality, taste and elegance. From experiencing the space of the Hillside Terrace Complex and the Spiral Art Center, I truly discovered the value of humanity and the existence of humanity within a spatial reference. Because there could be an harmonious exchange between human and space, the humanization of space was truly realized. At that moment, I felt indeed that Fumihiko Maki is good at responding to the existing conditions of the physical through a moderate and subtle design approach.



東京WACSB構思
Tokyo WACSB concept

現成的答案，儘管地點能對建築造型給予一些背景的啟迪，但都難以精確地描述出未來的形式風格。就宏觀而論，一處地點是該地區社會的產物，應該隨社區的發展而有所演變。”

槇文彥一向表現出對建築進展（Process of Architecture）的興趣與信心。國際建築評論界通常認為槇文彥的每一項新作總是清晰地體現出對現實生活的導向以及對未來的預示。但槇文彥並未自我一味地追求作品傾向的超前性，而是在空間構成語言方面探索適應時代進展及社會變化的新語義。他說：“在現代建築進展過程中，空間逐漸被中性化，而以細部豐富實體形象的精神也似乎蕩然無存。在那些個體與整體組合時所體現的貧乏的形式面前，人們對其空間形態竟然毫無感覺。凡此種種均淪為抨擊現代建築的把柄。但這些問題必須以不同的方式予以解決。我們之所以能樂觀地正視未來，就是因為前面還有無窮的未知空間等待我們去尋求答案。顯然，未來未知空間答案相異，所以諸位建築師都應以自己的手法在解釋不同的“空間方程式”的過程中，接受不同地域既存社會形態的挑戰。”

多元的建築思想、設計表現及建築形態已呈現令人眼花繚亂的建築進展前景，建築界許多有識之士曾對此作過各種預測，由於國度及地域不同，未來建築的狀況仍將會出現以不同主題的各種思潮及風格。槇文彥認為：由真實或幻想中的建築、象徵主義及在建築局部與整體上體現象徵主義所引起的問題，在現代建築至未來的進展過程中無疑尤為突出。事實上，當我們討論象徵主義的本質時，其真正的內涵仍是基於時代建築精神的核心。象徵主義和地點感的關係以及延伸至鄉土、地域主義的關係，將是未來建築爭辯和分析的主題。

正如槇文彥所言，在多變且多樣性的現代日本文化中，須以“多重涵構”的設計手法方能在創作中有所建樹。因此，槇文彥的作品一向不具所謂具有代表性的固定風格，也從不運用一成不變的設計手法，而是針對不同的對象以一系列靈活多變或多重的表現手法構成未來作品的形象。槇文彥一向在其作品中追求雅緻的格調。英國《Architecture Review》雜誌“槇文彥專輯”中，“雅緻”一詞的詞義之所以同於“高級趣味”，是因為槇文彥在設計中常表現出對“高級趣味”的愛好，這在一度不重視作品趣味性表現的日本建築界，尤其珍貴。

我在對槇文彥的某些作品實地感覺並綜合研究設計過程中不同階段的構思草圖之後，從以下三方面分理出槇文彥設計手法的表現線索：

1 涵構主義（Contextualism）

確認城市或環境中存在的脈絡組織，建築師在創作中以自己的手法對應此脈絡提出自己的構思。

槇文彥涵構主義的設計手法基於：建築與城市間的關係由各地方社區特有的因素複合構成。因此，槇文彥在設計中以“涵構分析”（Contextual Analysis）對應於作品相關的歷史、文化、社會、經濟和環境因素，其中尤其強調環境分析，而在分析過程中，則常以文化涵構（Cultural Context）的觀念入手，尋求那些連繫不同文化和環境而具普遍意義的因素（Common-Denominator Factors）。之所以如此，這是因為每一項作品的誕生過程都涉及到與社會、文化、經濟相關的功能、環境、形式及價值等方面的多重複合要求。槇文彥正是以複合性的涵構分析手法使這些複雜的關係在特定的時空限定條件下處於相對和諧的狀態。

西方建築的傳統將負空間視為塑造建築體量後的殘餘空間，但日本建築的傳統，却是以面和線界

While this creative quality emerged from the imperceptible influences upon his architectural philosophy over an extended time, I think that it was also based on an inherent intelligence. It seems that each architect who has met with Fumihiko Maki has felt his sincere, relaxed and smooth disposition and the warm and harmonious atmosphere expressed in both Maki's person and in his work.

All architects seek throughout their lives to establish a design method possessing their own personality. But when a particular method is perpetually reused, it tends to become rigid or even to decline. Particularly in the fast changing information age, long established and persistently opinionated design methods give rise to duplication, collision and shrinkage. Just as Fumihiko Maki has said, there is therefore no method which can be all inclusive and their isn't a hope to find such a method either. By looking at Fumihiko Maki's work over the years, it can be seen that his creative expression does not run on the railroad of identical method, but has undergone a progressive course of subtle change.

Fumihiko Maki continually puts stress on the importance of cultivating an architectural ideology. He expresses his opinions on design in conversation with friends, in speeches and in publications. Expression of his thinking doesn't rely upon intimidating metaphysical terms but instead is communicated in frank and earnest words that spring directly from his creative energy. By receiving Fumihiko Maki's words, we can understand the nature of the man and his work.

Architects live in the historical process. Their creative thought is realized in work that exists between past and future. How is the creative process determined in relation to history and reality? Fumihiko Maki has said: Various form from history and culture call all be traced to the source of imagination or our creation. From either the form derived from the native landscape or a more succinct and stylized historical form, the architectural prototype this is more applicable for use today can be found. This can stimulate our imagination. The obvious example is what is now termed neoclassicism, which is not the same as old classicism in respect of formation. For example, classical proportions reset, classical principles of composition are followed and a formal image full of classical meaning in utilized by overlapping, so that eventually the current architecture form we see today is produced.

Fumihiko Maki has not clearly reviewed his creative method by book, but has provided some modest explanation through discussion in his speeches and papers:

"Each part is meaningful for the whole, the whole adjusts integral parts. When there is strain between parts and the whole, it will lead to the ideal state of future architecture, under the condition that depending relation should be formed from parts and the whole. If the form of parts composing the whole was too unitary, the parts would lose individuality; In addition, if a part became too individualized and difficult to work in concert with [the] other parts, the whole would be difficult to maintain organic unity".

"The characteristics of classical architecture [are] restraint of individual, strengthening of the whole and ordered combination; whereas peculiar architecture and early modern architecture have the characteristics of being a vigorous and personalized individual. The structure form

定一種流暢的空間，結構骨架自成體系，由其間擱置垂直與水平的不同面板形成外牆面多層次的變化和上下起伏的屋面輪廓線。儘管有些日本建築師以強烈的自我意識刻意在形式上翻新以企圖背棄傳統，但槇文彥卻以謙遜、冷靜的見解從日本建築的傳統手法中吸取精華而豐富他的“涵構主義”表現手法，其特徵是“三度空間的格子系統”。本來以面板構於二度空間組構系統的日本建築不同於三度空間所組構的西方傳統建築，但槇文彥以新的空間幾何構成方式，以及基於人在空間中知覺與直覺上的感應，以格子系統和軸線有機組合成視覺與知覺上，循序漸進的空間，以線性構架和填塞其間的面板，依彼此間微妙的張力來分割、構成空間和場所，其空間組織簡明易懂，以讓使用者從不同方位均能感受到空間的轉換和連接。

2 折衷主義 (Eclecticism)

槇文彥的折衷主義以“整體—局部—整體”輪迴分解與構成的手段，將各種歷史風格的要素作包容性的綜合再創造，從而架構於傳統的日本自然主義建築之上。

槇文彥在早期創作活動中所設計的日本千葉大學禮堂，曾力圖表現出具有日本風格的造型。此後他逐漸領悟到早期作品風格的局限性——“日本味道太濃”！槇文彥就此意識到如此表現手法仍然只是消極地停留於日本文化構造內的一個層次之中，並未體現出建築文化的超越度。當然，在特定的日本多重文化背景下從事創作，試圖一舉在作品中體現歷史文脈的連續性又有所創新確非易事，尤其是那些具有文化內涵的建築更難超脫傳統的影響。出路之一是尋找創作中的中介——由此而導致折衷主義手法的運用，槇文彥對此的觀點之一是在日本多重文化組合構造中尋找自己作品脫出的“間隙”，建立與這一文化構造有連繫的新建築文化框架的支點。他說：“日本文化構造中的間隙蘊涵着自己的美學意識。我認為我們不應為了尋求所謂比較普遍的原則而放棄自己可貴的傳統，而應該以間隙這一獨特的觀點審視日本文化構造，以便明確如何將它運用於創作的普遍涵構之中”。

日本、美國及澳大利亞的建築評論家認為槇文彥正是在豐田紀念講堂和千葉大學禮堂設計之後才成熟地在創作中貫穿折衷主義。但是自70年代後期以來的一系列作品中，槇文彥的折衷主義手法與其說是運用得愈來愈少，不如說是表現得更加微妙。歷史與現代及未來之間的時空差距在槇文彥的作品中並無明顯感覺，其作品之形象蘊含着流暢、連續的魅力。

3 粗獷主義 (Brutalism)

明晰而強有力的造型、自然而純樸的材料質感、簡明而流暢的空間導向，這是槇文彥早期作品中粗獷主義表現手法的特徵，其代表作為豐田紀念講堂和沖繩海洋博物館。在此之後的創作過程中，槇文彥以精練的造型主義代替了早期的粗獷主義，儘管先後所運用設計手法並無明顯連續性，而且先後作品風格各異。但在作品的總體構思草圖中仍然可見粗獷主義手法的痕跡。

槇文彥的建築哲學及其作品一直處於活躍而又平靜的演變過程。如果以岩崎美術館作為槇文彥創作手法演變過程中的一轉折點，那麼自此以後其作品中明顯的形式主義及靈巧的折衷主義則顯示出實質方向改變的特徵，其中突出之點就是對形式的重估：在設計中不只是確定形式的固有價值，而是更

of the latter is what I am mostly interested in. When you design some individual building, in the process of arranging the relation between individual and the whole, you can freely expound the form corresponding to different function and environment - including the essence of related historical tradition and symbolic meaning. Therefore in the coordination of individual and the whole, there is no specific equation to follow".

"Sense of place" derived from the theoretical framework in the "Formation of Place" can be seen in all of Maki's works. This is because sense of place has been consistently utilized as a source of propagation and as a bearing point for the design process. Fumihiko Maki states that the "Sense of Place" is also the source for stimulating the imagination for design. We are able to recognize a building that plays its proper role because it exists within a place that reveals a specific situation in terms of the past and the present and gives meaning to the formalized imagination of the designer. A design approach grounded in consistent theory is one of the ingredients for establishing a relationship with the site. However sense of place does not provide a ready answer for the creative element of design. Although a sense of place can give architectural form some background enlightenment, it is difficult to precisely determine the style of future form. From a macroscopic view, a specific place is a product of the local community and should evolve in accordance with local development.

Fumihiko Maki consistently shows interest and confidence toward the process of architecture. International critics generally concur that each new work by Maki consistently shows an appropriateness for the current and a visualization of the future. Fumihiko Maki does not however stubbornly pursue the development of a single dogma, but instead he attempts to explore the expression in spatial language of new meanings adapted to the progress of time. He has said: "In the progress of modern architecture, space is gradually neutralized and nothing is left of the spirit for visual enrichment through details." When poor form is demonstrated in the combination of the individual and the whole, no unexpected feeling of the spatial form can be produced within the observer. Each of the problems inherent to modern architecture requires a different solution. Optimism in the future is found in the existence of an infinite unknown space in which we can search for answers. Obviously the answer for each unknown space is different and each architect should receive the challenge of design within the existing social context of the region and through their own approach to analysis of the "space equation" process. Plurality in architectural ideology, design expression and architectural form have resulted in the process of a dazzling architecture process. Some architectural commentators have shown a breadth of vision in speculating that from the variety of nations and regions in the world new architectural ideologies and styles would emerge. Fumihiko Maki maintained the problems found in interpreting buildings in terms of reality and illusion, symbolism and the manifestation of symbolism in both the elements of and the whole physical expression were no doubt becoming conspicuous obstacle to the progress of modern and future architecture. As we discuss symbolism, it is a symbolism in fact that is interpreted as a kernel based upon the spirit of modern architecture. The relation between symbolism

加強調將建築作為空間構成的量體來處理，這與以前“場所形成”理論在設計中的運用有相異之處。

岩崎美術館位於日本九州薩摩半島指宿的鄉間。指宿氣候條件的感覺類似沖繩，一派亞熱帶田園風光景象，因而岩崎美術館的造型構思為南方陽光下的水晶體，形式源於鄉間別墅的意象。槇文彥認為這種對於形式的見解來自於地點感的刺激。而對地點有着敏銳的反應是建築師起碼具備的條件。

岩崎美術館的形式中含有一些新古典主義元素。兩組相交軸線的對稱性由外部開放的門廊（槇文彥稱之為“光室”（Lightroom）和天窗以及內部圓柱的佈局與樓梯間、壁龕、陳列室中央下沉式廳所界定，其中各部分表現均由此所界定的空間構成中展開：

- 門廊連接入口和庭園，同時和主展示場上部的採光室呼應；

- “十字形”和“凸”形同為主要的表現形式元素；

- 十字形的水平構件降低到比通常高度（約1.9m）還要低，以產生室內與室外的心理阻隔，形成一個以最少構件組成的安定的開口部以及所暗示出一種與籠子相似的心理空間；

- 十字形纖細的骨架構造與混凝土塊體形成形式、質感的對比，由此而顯示出主要展示空間的量感。

藤澤市秋葉台文化體育館由兩翼組成，一邊是可容2000座位的主要競技館，另一邊包括擁有三個排球場的次要競技場。主館屋面結構由跨距80m的巨大拱架和橫貫其間的H型鋼格子桁架所構成，屋面覆蓋著0.4mm厚的不銹鋼板。這座體育館曾經是槇文彥作品中最為激動人心的方案之一。

槇文彥認為：現代建築的發展已呈現出兩種趨勢：（1）均質化——中性化——象徵功能的否定——非建築化；（2）非均質化——特異化——象徵功能的肯定——建築的超時性獲得。在藤澤秋葉台文化體育館的初期構思階段，槇文彥認為如此之大空間的屋頂形式，不能僅僅基於功能上的考慮，應在形態上有所追求，導入“象徵功能的肯定”之理念，以獲得建築的超時性。當時便為“UFO”（飛碟）或甲蟲（Beetle）的形態所啟迪，這種“形象導向構思”使得槇文彥將設計中的許多條件滙集於某種意象的焦點。這樣便在後期構思中導入了“日本武士頭盔”佛教典儀中誦經所敲的“木魚”（主要競技館外形）、“日本劍道比武時武士所戴的面具”（次要競技場）和“中世紀騎士的鎧甲”（屋面覆蓋材料質感）。槇文彥說：“創作意圖並不是僅僅要它像木魚或武士頭盔，而是要創造出類似於木魚或武士頭盔但又有所抽象的空間形態及其所擴張的特性。其實，喚醒人們對形式潛意識的回憶，也是建築的功能之一”。

1985年10月，我在東京初次見到華哥爾藝術中心（Spiral螺旋大廈）時的印象只是朦朧地感覺到槇文彥在設計這座建築的立面時，完全打破了條理井然的三段式傳統設計方法論，所表現的是一幅生動的、無傳統層次感的“面孔”，其豐富的“表情”使人感覺到一位妙趣橫生的幽默大師正和人們談諧地對話。柯林·羅（Colin Rowe）在《拼貼的城市》（College City）一書中討論凡爾賽和台伯里時曾指出：城市與建築的個體及群體的關係是時代、文化和個人的世界觀相互作用的結果。槇文彥的背景導致他廣闊而開朗的世界觀及多重變化的設計態度，因而在華哥爾藝術中心設計中（尤其是立面設計）採取的似乎是一種戲劇性的構成手法，也就不足為奇了。

位於東京青山的華哥爾藝術中心，總面積

and sense of place and the relation between native land and regionalism will be the subject of analysis and argument of future architecture.

As Fumihiko Maki has said, with the permeability and diversification of modern Japanese culture, a design approach of "plural conception" is necessary for progress in a creative field. Thus Maki's works do not consistently have a fixed and representative style and Maki never employs and immutable design approach. Instead he constitutes the image of future works by a series of flexible, changeable and plural approaches to expression as appropriate for different objects. Fumihiko Maki consistently pursues tasteful style in his works. In the special issue on Fumihiko Maki of the British Architecture Review, the word "tasteful" used by Maki is equated with "high class taste". Maki often demonstrates in his works an affinity for "high class taste", a quality particularly precious in Japan where taste in architectural works has often been neglected.

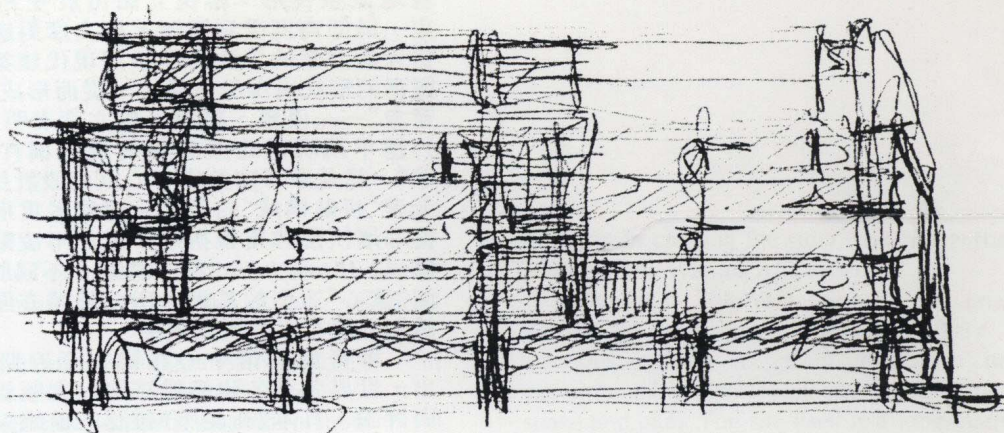
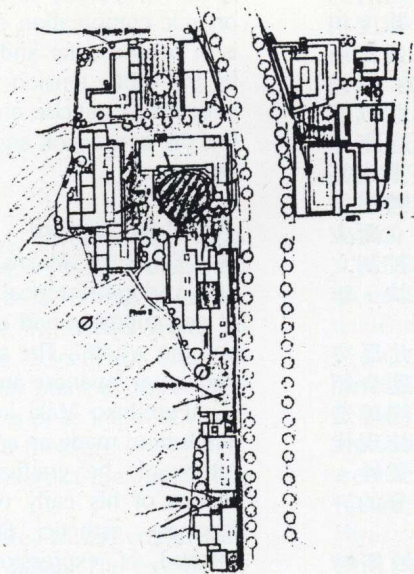
From the comprehensive study of Maki's sketches from the conceptual stage of his design process, I have found the expression of his design methodology to be describable in three facets:

1 Contextualism

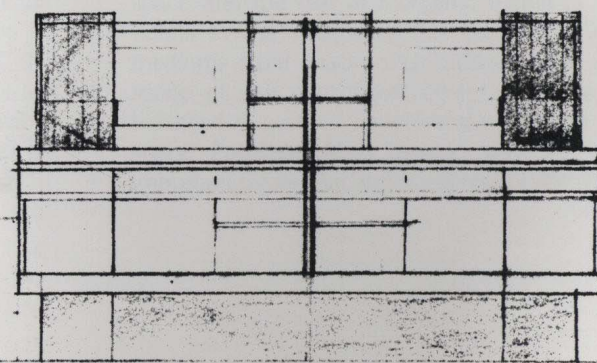
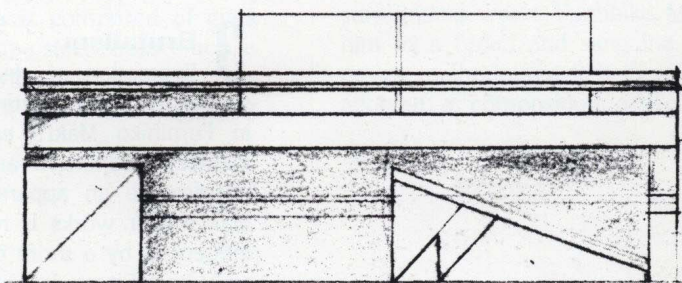
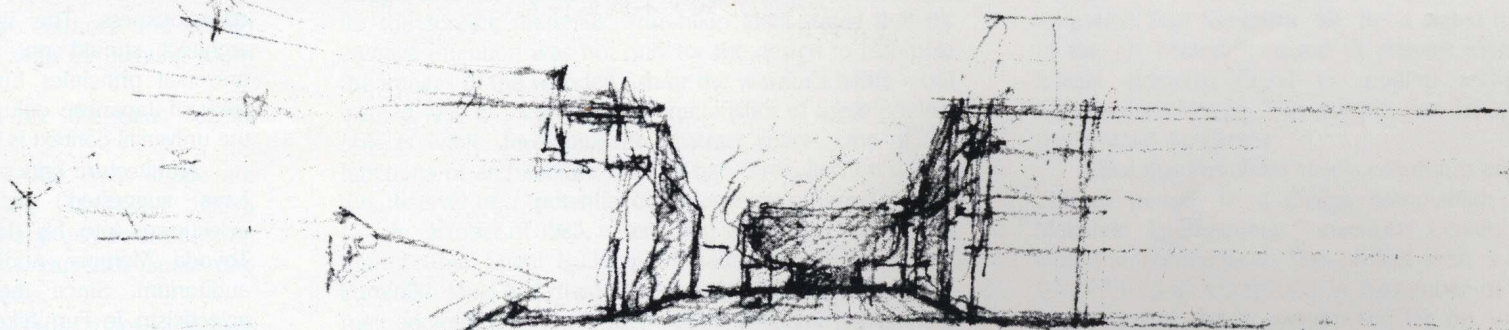
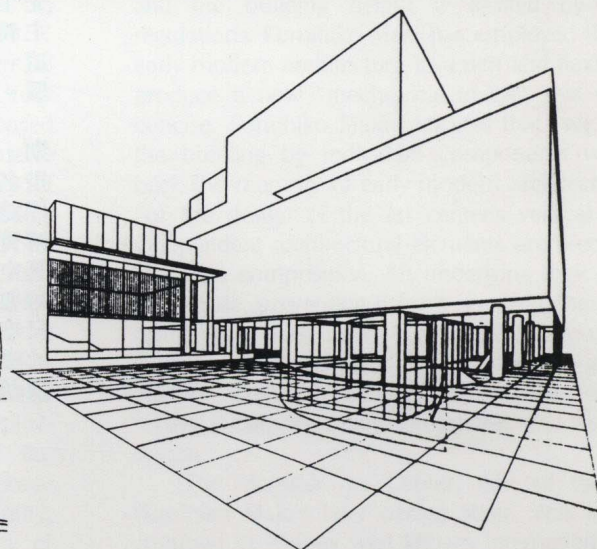
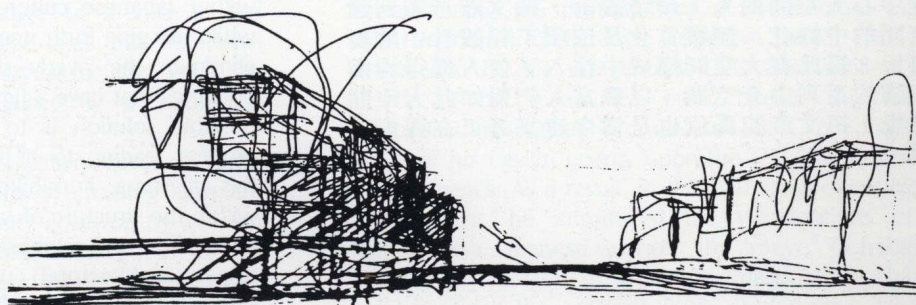
The existence of a vein structure in the city or environment is confirmed. The architect should carry out the creative realization of their conception through a personal approach corresponding to this vein structure.

Fumihiko Maki's contextual design approach is based on the fact that the creation between architecture and city is formed in the combination of special factors inherent in the local community. Thus Fumihiko Maki starts in his design with corresponding contextual analyses of historical, cultural, social, economic and environmental factors related with the work, putting stress particularly environmental analysis. He also starts with the concept of cultural context in analytical process to search for elements with universal significance that connect different cultures and environments (common-denominator factors). This is based on the need in the creative process for a plural blending of social, cultural and economic functions, environment, form and values. Through a method of blending contextual analysis, Fumihiko Maki forms a relatively harmonic joining of these complicated relationships for a specific condition of time and location.

In the Western architectural tradition the negative space is considered as a residual space resulting after the molding of the building body and volume, but in the tradition of Japanese architecture, a kind of smooth space is defined by areas and lines. The Japanese structural frame has an independent system, and the diversified levels of the external walls and the undulating roof contours are formed from different vertically and horizontally placed plates in the frame. Although some Japanese architects attempt to overcome tradition by painstakingly removing traditional influences from their design, Fumihiko Maki through his modest and calm understanding, has absorbed the cream from the traditional practices of Japanese architecture to enrich the contextual expression of the resulting "three dimensional lattice system". The original Japanese structural system based on placing plates in two-dimensional space differs from the three dimensional structural system of Western architecture. Maki uses the new practice of forming



代官山集合住宅街區
橫文彥設計構思草圖



10,000 m²，內部功能包括畫廊、展覽廳、小型實驗電影院、飯店、咖啡屋、創作室和會員俱樂部等，基地呈狹長形，臨街立面由於受到建築法規的約束，局部高度受到限制。槇文彥對應於這一難度相當大的方案的手法將是早期現代建築語言以豐富而靈活的形式表現於作品中，從而形成一種新的“機械意象”——優雅、精練。槇文彥表明“我們刻意以能回憶早期現代建築語彙的個體構件來組構這座建築”。於是華哥爾藝術中心立面設計採取了多重建築元素“拼貼構成”的手法。儘管多重形式的個體構件從非層次形態重疊拼貼，但並不凌亂；由於立面主體以1.35m×1.35m的方格網（不同肌理）為控制立面“重心”造型的基調，所以整體亦顯現出明快、雅緻和井然有序的視覺效應。

華哥爾藝術中心在槇文彥近期作品中尤為突出，世界各著名建築雜誌均以大版篇幅作專題介紹與評論。日本《新建築》雜誌社前總編輯長馬場璋造先生認為：華哥爾藝術中心的立面設計幾乎使現代主義所有的形式語言在此集合而又體現出均質性。這一見解對於華哥爾藝術中心給予了恰如其分的評價。

我感到槇文彥的創作正進入更為輝煌的新時期，1986年在幕張（MAKUHARI）國際博覽中心指名設計競賽中，槇文彥的方案一舉中標。這項工程總面積140,000 m²，1989年11月全部竣工。作為博覽中心大空間的人工環境設計，槇文彥意識到建築空間的中性化、無機質化是這項工程設計中的新的要旨，為此在大空間構成中注入了使人獲得均衡尺度感的系列中介空間，以豐富人們對如此大空間的感覺。槇文彥認為這也是當今建築師正在探索的課題。

geometric space and a subjective feeling based on human perception and intuition to visually separate and constitute space and place and the perception produced by the organic combination of lattices system and axis. The space is in proper order and sequence. It is formed and divided by the subtle tension within the linear frame. The spatial structure is concise and understandable so that users can feel the conversion and connection of space from different directions.

2 Eclecticism

Fumihiko Maki's eclecticism recreates key factors with various historical styles in a comprehensive manner of decomposing and combining in turns the "whole parts and the whole". The resulting eclecticism is based on the traditional Japanese architecture of naturalism.

Fumihiko Maki in the design of the Jiba University auditorium made an early attempt to reveal Japanese style. Afterwards he gradually realized the limitations of the stylism of his early works as an over concentration of Japanese esthetic. Fumihiko Maki realized that this method of expression remained passively within the structure of Japanese culture and did not manifest a transcendence of architectural culture as he sought to do. It is of course difficult with the backdrop of pluralism within Japanese culture to establish historical continuity while bringing forth new ideas. It is particularly difficult to eliminate the overly strong influences of tradition for buildings that have a figurative historical connotation. One possible solution is to seek a medium in the creative process leading to a perceivable eclecticism. Regarding this dilemma, Fumihiko Maki mentions seeking a "gap" within the structure of Japanese culture by which his work can escape and establish the fulcrum for the framework of a new architectural culture that is associated with the original. Maki explains that this "gap" within the structure of Japanese culture contains its own aesthetic consciousness. The valuable cultural tradition of the architect should not be discarded in the search for universal principles but instead Maki takes the unique view of Japanese culture having a "gap" through which the universal context is included in artistic creation.

Architecture critics from the US, Japan and Australia have suggested that Fumihiko Maki incorporated eclecticism into his design after the completion of the Toyoda Memory Auditorium and the Jiba University auditorium. Since the late 1970's, the utilization of eclecticism in Fumihiko Maki's work has been gradually manipulated more subtly rather than decreased. The chronological and spatial distances between past, present and future are not clearly delineated in Maki's work. Instead, a smooth and continuous charm becomes evident.

3 Brutalism

Expression of clear and strong form, natural and simple materials, texture, and concise and smooth space in Fumihiko Maki's early works such as the Toyoda Memory Auditorium and the Okinawa Marine Museum characterize an apparent brutalism. While the style of Maki's later works is remarkably different, they are also influenced by a more concise brutalism refined from his early brutalist work. This trace of brutalism is particularly seen in the drawings produced at the conceptual design level.

Fumihiko Maki's architectural philosophy and works are consistently undergoing an active yet quiet evolution. If the Iwazaki Art Gallery is viewed as a turning point the evolution of Maki's creative process, in his later works an obvious formalism and a flexible eclecticism show a substantial shift in approach. The key point of this change is to reassess form, not only in terms of its inherent value, but also stressing the building as a measure constituting space. This differs from the application of the "formation of space" theory for design.

The Iwazaki Art Gallery is located in the countryside of Ibusuki Samomi Island, Kyushu, Japan. The weather in Ibusuki is similar to that of Okinawa with a subtropical rural landscape. Therefore Iwazaki Art Gallery was designed to suggest a crystal capturing the southern sunlight and to parallel the image of a villa in the countryside. Fumihiko Maki holds that this figurative approach is stimulated by imagery associated with the place. A sharp response to place is a minimum requirement for the architect.

The form of the Iwazaki Art Gallery contains some neoclassical elements. Two groups of crossing axes are symmetrically placed. This symmetry is set up by a porch opening outward (which Maki calls a lightroom) and a skylight. The design of a set of round columns, a stairway, niche, and exhibition room also work to expand the space :

- The porch connects with the entrance and garden and the two also work in concert with the lighting room over the main exhibition hall.

- Cross and convex shapes are the main formal elements.

- Horizontal components with the cross shape are lowered below the normal height (1.9m) so that a psychological separation of interior and exterior results. An esthetically stable opening and a cagelake space are formed by a minimum of components.

- A fine framework structure of cross shapes contrasts in form and texture with concrete blocks, demonstrating the spacial dimensions.

Akibadai Stadium in Fujizawa city consists of two wings, one of which is a 2000 seat main arena, the other containing a minor arena with three volleyball courts. The roof structure of the main arena is composed of giant arches with 80m spans and H-shape steel strusses across the arches. The roof is covered with stainless steel plate, 0.4cm thick. The stadium is one of Maki's most engaging

works.

Fumihiko Maki has stated that the development of modern architecture has developed in two divergent tendencies :

- (1) Homogenization-Neutralization-Negation of symbolic function and Non-architecturalization

- (2) Heterogenization-Dissimilation-Affirmation of symbolic function-Attainment of leading role in architecture.

At the initial conception stage in the design of Miyazawa Stadium, Fumihiko Maki held that such a roof form defining a single large space should not be based only upon consideration of function but should pursue to introduce the symbolic as well. Through the concept of "affirmation of symbolic function", Maki found a vehicle for advancing the development of architecture beyond strict modernism. Perhaps Fumihiko Maki had been enlightened by the image of a UFO (unidentified flying object) or by a Japanese flying beetle. This kind of "shape-leading conception" directed Maki to concentrate much of his design energy upon the resolution of several strong images. As a result, in the later stage of conceptual development, he introduced the visualizations of the "helmet of a Japanese warrior", the "muyu" (a traditional wooden fish beaten by Buddhist Priests while chanting scriptures) for the external form of the main body of design, and the "mask worn by knights in the Middle Age" for the roofing materials. Fumihiko Maki stated that his creative intention was not only for the design to resemble the images of the wooden fish or the warrior's helmet, but instead was to incorporate characteristics of these original objects while developing an abstract space. One of the functions of architecture is to invoke a recollection within the observer of a "potential consciousness of form".

In October of 1985, when I first visited the Wargull Art Center (ther Spiral Building), I had the impression that Fumihiko Maki had discarded completely traditional design methodology. The vivid "face" of the building presented a humorous dialogue rather than a traditional composition of distinct levels. Colin Rowe in his book *Collage City*, states that the relationship in the city between an individual and a group of buildings is an interaction of time, culture and the individual's perception of the surrounding world. Fumihiko Maki's background has led him to a broad and sanguine outlook and a malleable design methodology. It is therefore not surprising that he adopted a composition approach similar to that of a

dramatist in creating the story, particularly that told in the facade, of the Wargull Art Center.

Located in Tokyo's fashionable Aoyama district, the Wargull Art Center has a total area of 1000 m². The internal functions include a gallery, exhibition hall, a small experimental cinema, restaurant, coffee house, creative space and club. The site itself is a long, narrow rectangle and the building height is limited by city planning regulations. Fumihiko Maki has employed the language of early modern architecture in a rich and flexible manner to produce a new "mechanical image" that is elegant and concise. Fumihiko Maki indicates that "we can construct the building by individual components which can call back the memory of early modern architecture concepts." For the design of the art center's vertical facade plane, independent architectural elements are pieced together to form the composition. An underlying logic gives order to the facade, preventing it from seeming chaotic. A 1.35m x 1.35m grid has been symbolically imposed upon the surface which controls the "center of gravity" of the diferent compositional elements. The entire building reveals a comprehensive orderliness and tastefulness in its design.

The Wargull Art Center, one of the products of Fumihiko Maki's later design stage, was introduced and critiqued in various well known international architecture journals. The former general editor of the Japanese magazine *Shin Kenchiku*, Mr. Baba stated that the facade of the art center managed to present almost all of the formal elements found in modern architecture in a homogenous design. This opinion was an apt appraisal of the Wargull Art Center.

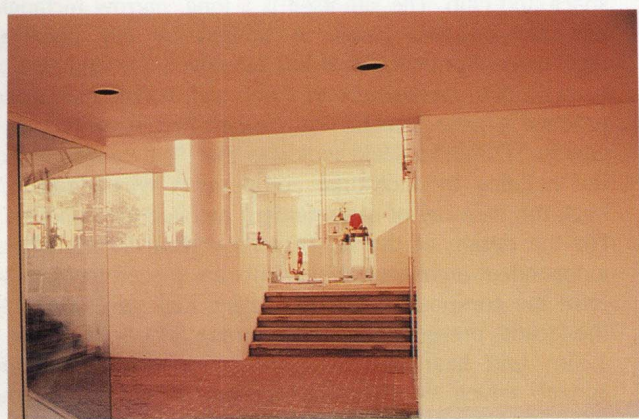
I feel that Fumihiko Maki's creation is entering a more brilliant period. In a design competition held for the Makuhari International Convention Center, Maki's entry won the competition. The project with a total area of 140,000 m² was completed in November of 1989. As the large area of the convention center on reclaimed land would require the creation of an artificial environment, Fumihiko Maki realized the neutralization of architectural space and the use of inorganic materials would be key points in the design of this project. Thus a series of mediums sized spaces were added to the principle large space of the convention center to obtain a sense of balanced dimension enriching the perception of the large space. Fumihiko Maki believes that this is one of the important issues that architects must currently explore.

東京代官山集合住宅街區設計分析

張在元
(東京大學)

Design Analysis of the Tokyo Hillside Terrace

Zhang Zaiyuan
(Tokyo University)



一期工程底層空間室內透視
Phase One project ground floor space interior perspective

選擇東京代官山集合住宅街區作為二次大戰後日本城市設計與城市開發的研究基點，只是因為這片歷時25年（1967—1992）由槇文彥綜合計畫事務所設計而建成的街區，表現出一種連續階段性的建築與城市設計思想。時光流逝，四分之一世紀歲月裡代官山集合住宅街區的形成過程，作為東京戰後復興成長的城市生態現象，讓我感興趣的倒不是其中僅僅作為住宅個體的建築因素，而是槇文彥的歷史性構思，從建築、建築群直至構成“集團記憶”的“都市場所”都有所表現。

1 背景與設計要素

代官山集合住宅街區在日本現代建築進展過程中，具有前衛建築與城市設計的歷史意義。中國和日本的傳統建築在18世紀洛可可（rococo）時代激發過西方的靈感，然而在19世紀，日本建築在世界前沿建築之列幾乎默默無聞。20世紀60年代，日本現代建築開始起步。西方再次開始意識到日本建築的演變趨勢。

也正是在60年代末期，當時作為美國哈佛大學建築系準教授的槇文彥先生回到日本，從1967年開始着手進行東京代官山集合住宅街區設計。

明治時代，東京代官山只是一片茂密樹叢的郊野丘陵。當初開發之際，這裡零星散存殘舊的日本和式住宅，沒有完整的都市街區，也沒有大都市的生活氣氛。朝倉家族開發這片私有領地的目標，是委托一位名建築師設計具有都市新生活氣氛的“街區”，這一“街區”隨着都市生活方式的變化而在適應性的過程中成長。因此，“街區”將在相當長的歷史區間內逐步形成。

朝倉家族的這項房地產開發計劃，無疑給槇文彥帶來設計過程的挑戰：都市生活的預測感、分期設計的階段連續性。作為階段性設計的建築與街區如何在經歷單純或複雜的城市功能變化過程中持續存在？事實上，不同階段的設計意象由許多要素所構成，儘管要素本身都具有不同的階段性價值，但是在這一街區乃至東京都的發展軸線上却要保持具有歷史整體感的連續性。

城市的形態永遠是城市在某個時代的造型，而城市的造型過程中却往往並存着不同的時代。從1967—1992年代官山集合住宅街區設計與開發的25年間，日本社會乃至東京都的發展經歷了1973年石油危機以及1991年“泡沫經濟”等不同時代的影響，曾經作為唯一市中心的都市“核”裂變成星雲狀的“碎

The Tokyo Hillside Terrace Complex provides a good basis for studying the architecture and urban design ideology of the Fumihiko Maki Comprehensive Planning Office. Maki was able to develop several concepts including "stepwise" design and design continuity over a period of several years throughout the site. In the Hillside Terrace project, I am interested in exploring the resolution of Maki's concepts of constructing "urban places", the grouping of buildings and "group memory" with its quarter century backdrop of the urban ecology of Tokyo's post-war urban transformation.

1 Background and design essentials

Hillside Terrace Complex has historical significance in the progressive development of advanced architectural design and urban theory in Japan. In the 18th Century, the development of Western architecture was stimulated by the traditional architectures of China and Japan. But in the 19th century Japanese architecture was generally not included in international definitions of "advanced architecture." In the 1960's as the development of modern architecture in Japan began to progress, the Western world began to become aware of the trends of evolution in Japanese architecture.

It was also in the late 1960's that Fumihiko Maki returned to Japan, having been a professor in the architecture department of Harvard University. After returning, Maki began the design of the Hillside Terrace.

In the Meiji era, the Hillside Terrace of Tokyo was a hilly, densely wooded suburban area. At the beginning of the development, the site was populated solely with a scattering of traditional Japanese houses without any complete urban block or sense of urban neighborhood. The Asakura family, owners of the site, decided to entrust the planning and design to a famous architect who would create a "complex" with a new city living atmosphere which could grow in accordance to the general change of urban living patterns. The "complex" would thus be built over an extended period of time.

The development plan of the Asakura family no doubt provided Fumihiko Maki with a design challenge. The establishment of a prediction of the development of future city living patterns that would be accommodated through a continuous series of staged developments was a prerequisite to design work. Each building must independently and collectively support change in complicated city functions. The resulting design incorporated many different images throughout the process. While the factors determining the design of each



東京渋谷區代官山
Daikanyama, Shibuya, Tokyo

片”散落在市區，位於東京涉谷區的代官山集合住宅街區便是其中的“碎片”之一。這種“都市核”的“碎片”在都市形態的歷史演進過程中成為具有新傳統價值的“化石”。

二次大戰後，日本的復興主要受益於美國的戰後政策以及朝鮮戰爭。本世紀50—60年代日本都市復興過程中的房地產開發主要集中在公共住宅方面。佔全國60%的人口主要集中在沿海地帶，而那裡用於建房的土地却很少。佔社會主要階層的普通日本人僅靠一般的工資收入去購買土地和建造私人住宅幾乎不可能，否則就要向有關公司和政府機構申請利率較高的25年期限的貸款。因此，大多數居民便不得不住進公共住宅。槇文彥認為：以公共住宅為房地產開發標誌的戰後東京復興中的都市開發，在相當程度上失去了都市公共性和都市私密性的都市二元關係；那種無秩序的開發將導致作為都市記憶裝置的“故鄉性”與“異鄉性”的喪失。

代官山集合住宅街區的基本設計思想架構是以分階段性的群體建築元素形成具有“故鄉性”與“異鄉性”的場所感。日本的建築史中貫穿着“庭院”與“廣場”的對應性，事實上，這是東西方關於“場所感”的一種差異。槇文彥特意就此提出了代官山集合住宅街區“場所感”的公共空間與私密性部分的複合性。

與此同時是如何以分階段的建築元素構成東京都涉谷區中這一街區的地域風景特性？槇文彥初期的構思可以概括為：

- 1) 代官山集合住宅街區形態邊界的明確性；
- 2) 街道（舊山手街）與代官山集合住宅區廣場連系節點的清晰性；
- 3) 以日本“連歌”的形式協調不同階段的建築群集合體；
- 4) 分期設計、開發的建築形成都市表層的層次感；
- 5) 建築形態的簡潔性、關聯性、整體性與連續性的複合構成。

2 過程與設計方法

東京代官山集合住宅街區第一期至第三期的設計由於城市規劃的限制：建築高度不得超過10m，容積率必須在150%以內。此外，用地功能亦限制為第一種居住專用地域，但是要求底層均為都市商業性空間。

槇文彥綜合計畫事務所的設計主題及手法為：沿路空間=沿舊山手路的綫型空間+建築群中臨街角的點型空間。此外，街路空間與底層室內空間滲透；公共的步行者空間以標高差構成既與街道相連、但又自成一體的場所感，其中的廣場型庭院以環繞店鋪群（百貨店、美容室、餐廳、酒吧等）的移行空間體現；二層以上的住戶與辦公室以空間分隔保持其私密性。

從城市設計方面分析，代官山集合住宅街區立足於三個基點：

- 場所構成：空間質量的公共性與私密性；
- 都市集落構成：具有城市中地域特徵的城市組織；
- 時與風景構成：東京街區的歷史意像的“年輪”。

25年中分6期建成的代官山集合住宅街區的群體建築分為A, B, C, D, E, F, G6棟和丹麥駐日本大

stage have an independent value, the entire complex must have a continuity of historical integrity as well as a relationship to the development of central Tokyo.

The form of a city is the continuous modeling of the city through a series of distinct eras which have exerted differing influences upon the city's form. During the 25 years of design and development of the Hillside Terrace Complex, from 1967 to 1992, the development of Japanese society and the city of Tokyo were influenced by the oil crisis in 1973 and the readjustment of the "bubble economy" beginning in 1991. The city diverged from having a strong centralized form into a nebula of fragments scattered over an urbanized area. The Hillside Terrace has evolved with the city into one of these urban fragments grouped around the "fossilizing" kernel of the city center.

Japan's post-war economic renaissance was precipitated by American government policy and the Korean war. Real estate development within the city during the high growth period in the 1950's and the 1960's was concentrated largely in the construction of public housing. Over 60% of the population was living in coastal areas that provided little land for building. The average middle-income Japanese was not able to buy land and build a private home without resorting to a government or corporate sponsored long term loan with fairly high interest rates. Thus most city residents had no choice but to live in public (multi-family) housing. Fumihiko Maki believed that Tokyo's post war economic development and the resulting shift to a population living in public housing, had to a great extent weakened the concepts of public and private territory within the city. This irregular development would lead to the loss of a public cultural identification and the recognition of unknown territory that functioned as a memory device for city residents.

The basic design ideology behind the Hillside Terrace Complex, is a pursuit of a sense of place with a public and private in the "nature of a native land" and the "nature of an unknown land" derived from a staged building groups. "Sense of place" in Japanese architecture historically has the theme of garden and square developed in a manner that distinguishes it from Western architecture. In the Hillside Terrace, Fumihiko Maki put forward a concept of complexity of public space and private space determined by the sense of the place.

At the same time, the resolution of the staged development in relation to the local landscape characteristics of Tokyo's Shibuya district were an important issue. Fumihiko Maki's initial conception could be summarized as:

- 1) The certainty of boundary form in the Hillside Terrace Complex
- 2) The clarity of linking ties between the main street (the old Yamate Ave.) and the internal squares of Hillside Terrace.
- 3) The coordination of building groups in various stages by the use of a Japanese Renga (Japanese poem).
- 4) A sense of levels of the city formed by a stepped design and in the development of the buildings.
- 5) The complex composition of conciseness, correlation, integrity and continuity of building form.

2 Process and Design Approach

In the design of the first and second stages of the Hillside Terrace Complex, building heights were limited to 10m and the floor area ratio to 150% by city planning