



The Nakashima House is a significant architectural structure located in New Hope, Pennsylvania. Designed and built by renowned Japanese-American woodworker and furniture designer **George Nakashima**, this building serves as both a residence and a showcase for Nakashima's iconic furniture designs. Its unique architectural features, including a dynamic, hyperbolic paraboloid roof and intricately detailed windows, make it an exceptional space for the display of Nakashima's art, furniture, and collections. The house also features a gallery, a loft, and a cloister, each with its own distinct purpose and character. The foundation associated with the house plays a crucial role in preserving and interpreting Nakashima's life and work, ensuring it remains accessible to the public. The Nakashima House represents a blend of architectural innovation and the celebration of Nakashima's artistic legacy.

中島之家是位於賓夕法尼亞州新希望的重要建築結構。由著名的日裔美國木工和家具設計師喬治·中島設計和建造，這座建築既是住宅，也是展示中島標誌性家具設計的場所。其獨特的建築特色，包括動態的雙曲拋物面屋頂和精緻細節的窗戶，使其成為展示中島藝術、家具和收藏品的特殊空間。房屋還設有畫廊、閣樓和回廊，每個區域都有其獨特的目的和特色。與房屋相關的基金會保護和詮釋中島的生平和工作方面發揮著至關重要的作用，確保其對公眾保持開放。中島之家代表了建築創新與中島藝術遺產慶典的完美結合。



1946 GEORGE NAKASHIMA

ARTS BUILDING AND CLOISTER
CONSERVATION & MANAGEMENT PLAN

Nakashima House

Nakashima

Educational background / 教育背景



1929, University of Washington

1930, Massachusetts Institute of Technology (MIT) / Master's degree

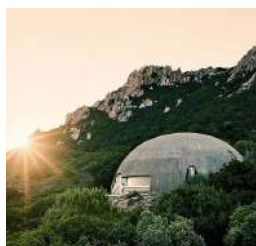
Both institutions imparted an education primarily adapted from the methods and theories of the École des Beaux Arts in Paris.

這兩所學府主要灌輸的教育理念源自巴黎美術學院的方法和理論。

He was in touch with the ideas connected to the **rediscovery of traditional folk architecture** in Prague as a way to **question contemporary eclecticism**.

他接觸到與布拉格重新發現傳統民間建築相關的思想，這被視為對當代折衷主義的質疑。

Earlier influences / 早期影響



/ Antonin Raymond 安東尼·雷蒙德

...strive for excellence in this material

...在材料上力求卓越



/ Gothic cathedrals 哥德式大教堂

...it was completely covered by the internal structure of the church.

...它完全被教堂的內部結構所覆蓋

...He was **shocked by the aura**.

...他被那氣息震驚了



/ Zen Buddhism 禪宗

...he gradually realized that **work is practice**...

...他逐漸意識到工作就是修行

...Gradually, when designing

furniture...he **used the shape and structure of the wood itself as**

the core to find a design suitable for it.

...漸漸地，在設計家具時他以木材本身的形狀和結構為核心，找到適合它的設計。



Personal tenets / 個人信念



/ Craftsman 工匠 / Architect 建築師

A process that he could control from beginning to end
一個他可以從頭到尾掌控的過程

A designer rise above the status of theoretician and create buildings that synthesize structure and aesthetics, as well as form and function.

一個設計師能夠超越理論家的地位，創造出結合結構和美學、形式和功能的建築。

...instead of questioning meaningless innovation and on drafting at the drawing board.

而不是毫無意義的在繪圖板上起草與創造。



/ Woodworker 木工

The soul and spirit of the tree, the essence and character of wood, and the dedication of the woodworker to his or her craft.

樹木的靈魂和精神，木材的本質和特性，以及木匠對自己工藝的奉獻。



/ Life philosophy 人生哲學 / Vision of peace 和平願景

...as a genuine expression of nature and an act of beauty... Peace in a tangible form...

...作為自然真實表達和美的行為 ... 和平以一種有形的形式存在 ...

...instead of an abstract idea... the pure spirit of peace for which all people yearn and the world politicians spurn... a shrine for all peoples and owned by no one.

...不僅僅是一個抽象的概念 ...

所有人渴望的純粹和平精神，世界政治家卻藐視 ... 一個屬於所有人的神龕，卻不被任何人擁有。



Statement of Significance / 重要性闡述

Arts Building & Cloisters



/A place for artistic exchange and contemplation.

這是一個進行藝術交流和沉思的地方



/As a building housing a specific collection.

作為一座收藏特定作品的建築

Thoes assemblage tells us about the long lasting professional and personal relationships Nakashima nurtured throughout his life.

the only locations where Nakashima's furniture can be seen together with the raw wood that inspired it.

向我們展示了中島一生中培養的持久的職業和個人關係。

且是唯一一個能同時看到中島家具和 啟發他的原始木材的地方。



/Outstanding in the ingenuity of a thoroughly modern hyperbolic paraboloid plywood roof.

在現代雙曲拋物面膠合板屋頂的獨創性中表現出色。

/Nakashima's last interpretation of modernist structural theory through the combination of Japanese and local vernacular craft techniques.

透過將日本和當地民俗工藝技術相結合，呈現了對現代結構理論的最後詮釋。



/A high degree of wholeness, originality and integrity.

具有極高的完整性、獨創性和完整性。

/Nakashima's constant search for understanding beauty, art, and spiritual transcendence.

不斷追求的對美、藝術和超越性精神的理解。

/As an ideal space for an ideal community.

作為理想社區的理想空間。

A retreat for the woodworker indulged in quiet contemplation.

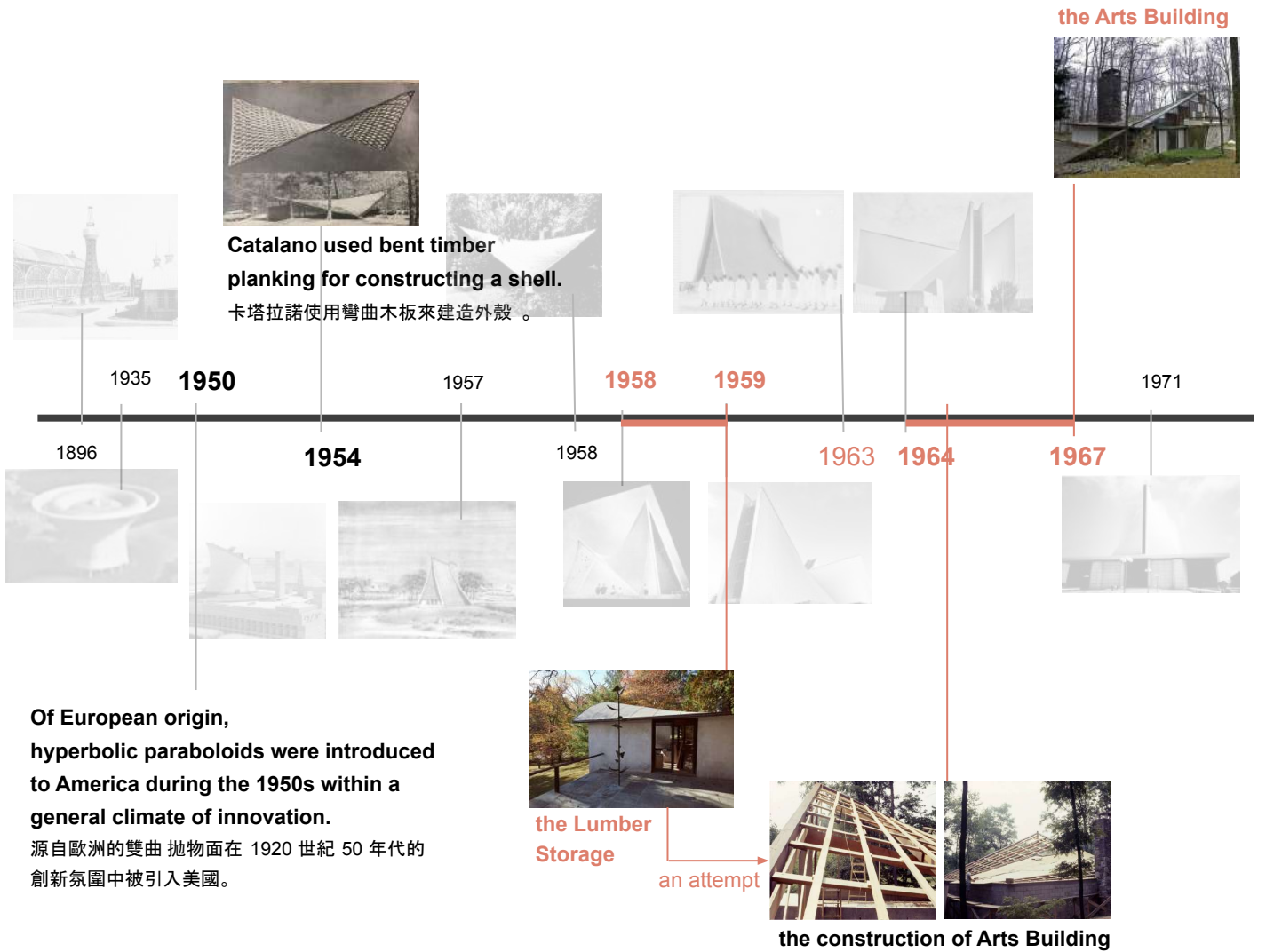
The idea of a place of peace

一個讓木匠靜靜沉思的撤退場所。

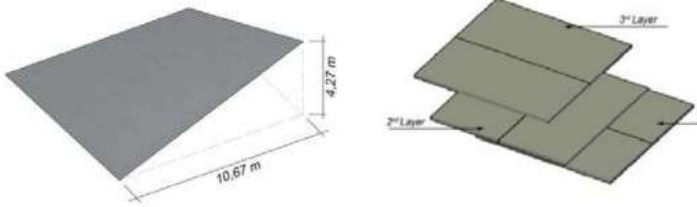
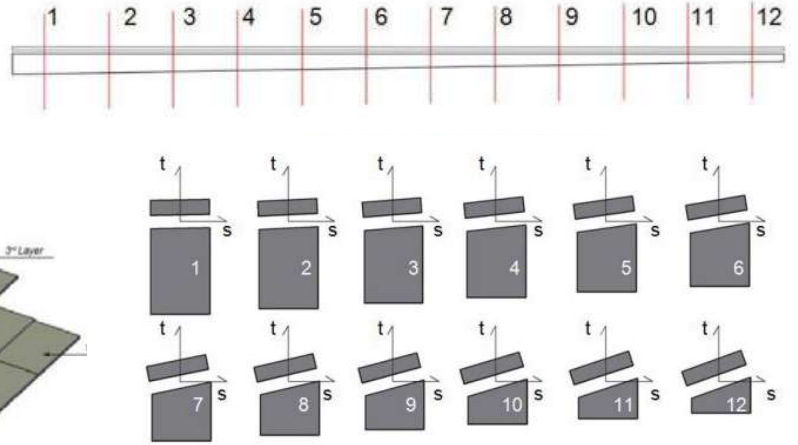
和平之地的理念。

Construction / 建造

The trial conoid shells and Thin-shells around 1930-70s
/1930-70 年代的弧形薄殼實驗



The roof structure is a hyperbolic paraboloid composed of three layers of 5/8 inch thick plywood.
 屋頂結構是由三層 5/8英寸厚的膠合板組成的雙曲拋物面



Contents and Collections / 相關內容與資料

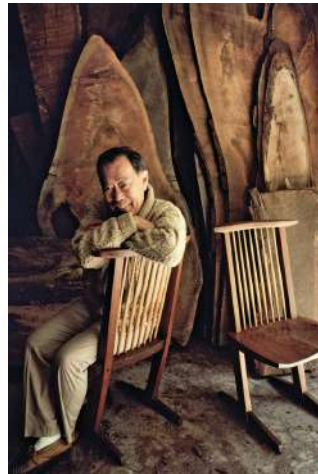
Nakashima furniture and butterfly joint / 中島家具與蝴蝶接點

He designed buildings on his property, and was especially enamored of parabolic shapes, which led to the creation of a line of chairs called "Conoid," with gently curved backs, which were named for the dramatic roofline of a building he called the Conoid Studio.

他設計的自有建築，尤其著迷於拋物線形狀，這導致了一系列名為“Conoid”的椅子的創作，椅背輕輕彎曲，以他的 Conoid Studio屋頂為名。



Conoid bench



Most of Nakashima's works were unique. He was famous for using butterfly joints, which allowed him to select unusual, asymmetrical pieces of wood and transform them into inviting dining tables and coffee tables.

中島的大部分作品都是獨一無二的。他以使用蝶形接頭而聞名，這使他能夠選擇不尋常的、不對稱的木塊，並將它們改造成誘人的餐桌和咖啡桌。

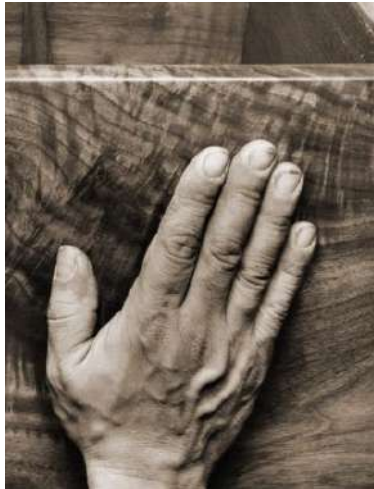


Butterfly joints



Tables which are in Nakashima House

The Main Conservation Challenges / 主要維護挑戰



George Nakashima extolled the virtues of wear and tear and that this process, if properly understood, could become a tangible chronicle of a life lived and a means of revealing a positive perception of the passage of time.

喬治·中島讚揚了磨損的優點，認為這個過程可以成為生活的有形編年史，並揭示對時間流逝的積極看法。

/The cultural significance is vulnerable.

文化意義脆弱

/Replacement of building components, the visual impacts, and additions that divert from Nakashima's original design intent.

建築組件的更換與添加，在視覺上偏離了中島的原始設計意圖。

/The lack of formal connection to the site among important elements in the collection (furniture, artwork, and objects).

與場域之間的聯繫不足，包括收藏品中重要元素(家具、藝術品和物品)之間的。

/Material-conservation issues.

材料保存問題

/Systems that are approaching the end of their service life.

許多系統使用年限將盡

/Each connection was expressed through a unique design

solution more **akin to furniture making than to standard building practice.**

許多連接處是以木工家具的方式處理，而非標準的建造模式。

1967



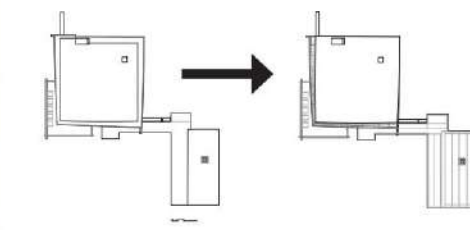
1970s



◀ "The Poet" mosaic mural is installed.

安裝了馬賽克壁畫"詩人"

1990s



▲ East and north eaves were repaired and the water disposal system modified.

修復了東、北側屋簷並更換了排水系統

2000s



◀ Black Locust *menkawa* posts are replaced by Ipe straight uprights.

黑槐面皮柱被直立柱取代

2010s



◀ Repair works on the chimney stack. 煙囪維修工程

Stakeholders / 利益關係人



NAKASHIMA FOUNDATION FOR PEACE

George Nakashima Woodworker SA, Inc

& CMP

Our mission is to maintain the architecture and the collection of furniture George Nakashima designed and built on his New Hope, Pennsylvania property.

To study, uphold, and perpetuate the great spiritual traditions he embraced and integrated into his work, especially that of Sri Aurobindo, Zen Buddhism, and Christian monasticism.

To build Altars of Peace and send them to all parts of the world as ecumenical seeds of Peace planted for all humankind.

我們的使命是保護喬治·中島在賓夕法尼亞州新霍普財產上設計和建造的建築和家具收藏。

研究、支持和傳承他融入自己工作的偉大精神傳統，特別是斯里·阿羅賓多（Sri Aurobindo）、禪宗佛教和基督教修道主義。

建造和送出和平的祭壇，將它們種植到世界各地，作為全人類的普世和平的種子

/Lead the **preservation** of the building and the collection for the **public benefit**.

/Continuing to serve George Nakashima's **vision for peace**.

/In exploring the **cultural significance** of the building and **setting out policy** as well as guidance.

/領導保存建築和收藏品，以造福公眾。

/繼續實踐喬治·中島對和平的願景。

/在探索建築的文化重要性並制定政策和指導方針方面。

Mira Nakashima

In 1990, Mira Nakashima picked up right where her father left off, continuing his tradition as well as exploring some new possibilities.

1990年，中島米拉繼承了父親留下的事業，延續了他的傳統以及探索一些新的可能性。

In addition to the foundational philosophies of George Nakashima **to create forms that are reminiscent to the trees**, 在喬治·中島的關於樹木形式的創作哲學基礎上，

Mira Nakashima instilled

the importance of collaboration among the woodworkers and artisans work.

中島米拉還增加了木工和藝術家之間合作的重要性。



Nakashima furniture is meant to be lived with as a member of the family, full of imperfections as we all are, but maintaining a sense of balance and equanimity through all stages of life.

中島的家具們像家庭的成員般共同的生活著，和我們所有人一樣都充滿了不完美之處，但在生命的各個階段仍始終保持著平衡與靜謐。

—— Mira Nakashima

