

Body, *Zhuangzhe* 装折 and *Tategu* 建具 : The Development of Lesser Carpentry of East Asia from Tenth to Fourteenth Century

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Dissertation Abstract

This dissertation aims to study the development of traditional lesser carpentry of East Asian from 10th to 14th century A. D. firstly and mainly through looking into Chinese *zhuangzhe* and Japanese *tategu*. Korean lesser carpentry will only be invited in after them. In this study, the relationship between body and the design of lesser carpentry is the key parameter to be examined.

The term “**lesser carpentry**” (both *zhuangzhe* and *tategu* belong to this category) denotes a series of non-load bearing structures such as screens, doors, and built-in desk, in comparison to the “great carpentry”- the load bearing structure of a building. The selected **time span** mainly covers the so-called “Japan-ized period” and onward, at the beginning of which the Japanese architectural culture has ceased the direct communication with the continental, and thereby initiated a movement of digesting, adapting, and reforming the imported Chinese architectural culture into their own. As a significant notion repeatedly discussed within the discipline of architectural theory, as well as one pertinent to the relationship between human body and architecture, “**tactility**” will be reviewed and redefined under the cultural contexts, and through time, namely, under the Chinese chair-sitting and the Japanese floor-sitting dwelling modes respectively, and particularly through the time of the abovementioned Japan-ized period. I will center my discussions on the relationships between the sensations of human body and its encounters, which include not only the architecture, but also natural elements such as wind, rain, sceneries, and how the design of lesser carpentry has effectively **mediated** in between. Furthermore, the dissertation will provide observations of how development of lesser carpentry has also changed and inaugurated that of the **main structure**. Ultimately, it hopes to rediscover the **spatial essence** of the Chinese courtyard, Japanese *shinden*-style, and *shoin*-style buildings. Any of these building styles, I argue, was collectively formed by the human body, lesser carpentry work and the main structure altogether. The role the lesser carpentry work plays is irreplaceable.