

XIANDAI JIANZHU JICHENG

现代建筑集成



集合住宅



百通集团

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序 言

本书收录了1989年以后竣工的26件集合住宅的作品。其中既有公营住宅、民间住宅，也有分套出售的住宅、出租的住宅，还有小规模住宅及大规模住宅。

当听到“集合住宅”或者“公寓”这个词时，脑海中就会浮现出小区的公共住宅、民间公寓、企业住宅及小客栈等形式的住宅。住在上述各种形式的住宅中的人们是否享受到了这种住宅给他们带来的欢乐呢？他们是否感觉到这种建筑宽松舒适呢？他们到底在多大程度上感觉到建筑家在设计上的良苦用心呢？

在现代建筑的分类中，集合住宅是一个很大的题目。集合住宅作为一种住宅类型确立下来是在1920年至1930年期间。当时，集合住宅成了时代的中心课题，全世界都把这种住宅形式当作典范，在建筑业中形成了一股宏大的追赶潮流。这股潮流到了1930年以后曾中断一时，可是到了50年代突然有美国的米斯（1951）和法国的考尔布（1952）设计的集合住宅作品问世。他们俩人的作品成为历史潮流的最高峰。从当时的集合住宅发展过程来看，这种住宅形式成了建筑家们的中心课题，甚至把设计这种样板式建筑看成是自己的历史使命。

在日本是从明治时代出现集合住宅的。当时日本正在形成面向近代化的国家体制，这种集合住宅建筑只是一种附属性的建筑。作为一种正式的住宅形式被固定下来是20年代后期，即大正年代后期的事。当时，城市住宅问题突出，人们开始认识到，集合住宅作为城市住宅的一种形式是非常必要的。春山、代宫山、江户川这种同润会的集合住宅是日本最早的真正的集合住宅；后来，从昭和年代初期开始，民间公寓出现了；接着，战后兴起了大规模的公营住宅建设；1960年以后，被称为高级

公寓的民间集合住宅出现了。上面就是日本集合住宅粗线条的发展过程。在这个发展过程中出现了许多优秀的集合住宅建筑，例如：晴海高层公寓（前川国男，1956）。60年代有浅川平顶楼（菊竹清训）、奥林匹亚高级住宅（清水建设）。70年代有樱台住宅（内井昭藏）、赛尔纳别墅（坂仓建筑研究所）、茨城县水户六番池住宅区（现代设计研究所）、代宫山集合住宅（慎文彦，1973～1993）以及都住创设计的系列法人住宅（1977）等。

但是，在过去的一段时间里，不可否认与其他的高楼大厦相比，大多数的建筑家并没把这种集合住宅的建筑放在眼里。也许我的看法不一定正确，这是因为集合住宅这样的建筑对于一位建筑家来说很难称得上是什么像样的“作品”。建筑集合住宅的许多条件限制了建筑家才能的发挥，限制了他们的表现自由度。例如，公共住宅有严格的管理制度，建筑招商者站在商品的角度看问题，住户站在财产价值的角度看问题，建筑家站在“作品”的角度看问题，这三者对于集合住宅的态度和看法各有不同。另外，对于建筑物的安全性、避难手段等内容有许多法律上的规定。还有烦杂的构造、各种设备的磨合运行等问题。建筑家要想协调解决上述各种矛盾，把集合住宅建筑变成上档次的“作品”，仅有一般的实力是做不到的。这就是建筑家们至今仍对集合住宅敬而远之的原因。当然，也有的建筑招商者对建筑家敬而远之。尽管法律规定、制度要求及技术的复杂性依然没有变化，但是，现在人们对集合住宅的看法发生了变化，这是80年代后期发生的事。当前，出现了土地价格飞涨、不得不选择集中居住的社会背景。在高消费和信息文化环境中，人们对商业、娱乐、业务空间等进行比较之后，对陈旧

的集合住宅感到不满。由于人们的生活方式多样化，开始选择符合自己个性感觉的居住空间……。上述各种情况互相交错，可以说，影响集合住宅的环境开始慢慢发生变化。总之，从80年代后期开始，日本的集合住宅终于进入了多样化试验和进一步发展的状态。

在上述背景情况下出现了本书收录的一批建筑作品。集合住宅的设计可以说是各住户如何集中在一起的一种显示。通过本书看一下五年间建成的集合住宅群就会明白，根据住户数量不同，集合住宅的形式也是千变万化的。在日本，企业机构的公共住宅对集合住宅的存在形式影响很大。本书中所选录的旅馆建筑由于制度限制很严格，所以建筑形式死板，这是有目共睹的。而公共住宅一改过去旅馆的死板形式，向着创新的方向不断发展。在本书中这样的作品占四分之一左右。当你看到周围新建的公共建筑时，你一定会认为这是建筑家倾注心血的佐证。

现在，家庭成员之间正向独立居住的方向发展，家庭成员正在从内部慢慢解体，原有的住宅内部功能正向城市中扩散。极端地说，现在的住宅与其说是人们休憩、饮食及就寝的生活场所，不如说是每个家庭成员实现梦想和欲望的场所。在这种情况下，集合住宅的单位居住形式应该是什么样子呢？关于居住形式，人们还是希望能拥有自己独立的住宅建筑，住集合住宅的意识很淡薄。建设什么样的集合住宅才能使日本人对它产生归属意识呢？什么样的集合住宅能够使资源再生、能够充分利用自然能源呢？集合住宅如何实现房屋结构和设备一体化的技术方案呢？怎样建设一种既对住户封闭又对城街开放的集合住宅呢？过去立体化格局的集合住宅形态是否能够打破呢？住

户如何创造出属于自己的居住环境呢？……向集合住宅挑战的课题还有很多。本书向我们展示了日本的集合住宅向多样化发展的情况，针对上述各种课题，书中的作品似乎指出了解决这些课题的方向。

早川邦彦

早川邦彦建筑研究代表



Foreword

This volume introduces 26 collective housings both public and private of varying scales and modes such as for sale and lease completed since 1989.

The term "collective housing" or "apartment house" is generally associated with public apartments, condominiums developed by private enterprises, company housings for employees or tenement houses. But does the term suggest the joy of gregarious living or the richness as architecture? And how many of such collective housings reflect the concept or personality of the architects?

In the history of modern architecture, collective housing has always occupied a major position. Between 1920 and 1930, collective housing was one of the central issues of the time, creating a main stream of thoughts seeking a common architectural vocabulary to form a prototype. This trend is reflected in such works as Weissenhoff Siedlung (Mies van der Rohe, Le Corbusier), Karl Marx-Hof (Karl Ehn), Narkomfin Apartment (M. Ginzburg), Siemensstadt Housing (W. Gropius) and Großsiedlung Britz (B. Taut). Having lost its momentum temporarily after 1930, it suddenly surfaced again in the 1950s to bear fruit in the form of Lakeshore Drive Apartments (Mies van der Rohe, 1950) and Unite d'Habitation (Le Corbusier, 1952). The history indicates that collective housing was the central theme for architects, who even seem to have felt it their mission to propose a model prototype. After 1952, Romeo and Julia (Hans Scharoun), Halen Siedlung (Atelier 5), Habitat 67 (Moshe Safdie), Gallarate Housing (Aldo Rossi) and others appeared in succession at certain intervals. More recently, Marne-la-Vallée in suburban Paris (R. Bofill, H. Ciriani, Portzamparc) and Logements Sociaux in Nîmes (Jean Nouvel) won acclaim. In Japan, on the other hand, the history of collective housing starts in early Meiji Era when the collective housing had a merely insignificant relevance in the society as an institution or a group housing incidental to the national task of building the social systems and eventual

modernization of the nation. It was only in the latter Taisho Era (late 1920s) that the need for collective housing was truly recognized as a result of aggravating social and housing conditions in cities. Dojunkai Apartment Houses in Aoyama, Daikanyama and Edogawa, Tokyo were the first full-scale collective housing built in Japan. During the subsequent years of early Showa Era, private enterprises advanced into collective housing business. The post-Second World War period saw emergence of large-scale public housing before so-called "mansions" or private collective housing came in 1960s. That is a brief history of collective housing in Japan. In the course of such development, excellent works were created; Harumi High-rise Apartment (Kunio Maekawa, 1956), Asakawa Terrace House (Kiyonori Kikutake), Coop Olympia (Shimizu Corporation) of 1960s, and Sakuradai Court Village (Shozo Uchii), Villa Serena (Sakakura Associates Architects & Engineers), Mito-Rokubanike Housing Estate (Gendaikeikaku Architectural and Planning Office) in Ibaraki Prefecture, Daikanyama Hillside Terrace (Fumihiko Maki, 1973-1993) and a series of cooperative housing by Tojuso (HEXA, 1977-) of 1970s.

It is undeniable, however, that despite such course of time in the history of architecture, the majority of architects put collective housing outside their vision. Apart from the matter of adequacy of my postulation, collective housing must have in its nature, for architects, something that makes it difficult to be evaluated as a piece of "work". Public projects are always bound by stringent institutional framework. There is a gap among those concerned: promoters who regard it as a merchandise, prospective residents who assess it as an asset, and architects who regard it as a piece of "work". Construction of collective housing further involves troublesome steps of meeting legal restrictions regarding safety, emergency evacuation, etc. and coordinating various structural elements and equipments to

give integrity to the entire project. Architects thus enjoy an extremely low degree of freedom of expression. An exuberance of energy is required of an architect to sublimate these time- and labor-consuming tasks into a piece of "work". I believe that they have been reluctant to make commitments in collective housing projects because of such background. It is also true that the promoters of public projects tended to keep a distance from architects.

Despite legal restrictions, institutionally binding framework and difficulties in technicality, a hint of shift became discernible in the attitudes and views toward collective housing since the latter half of 1980s. The outrageous soaring of land prices gave no choice but to opt for collective housing. Yet, the general image of a collective housing remained negative in the mind of people, as compared with the qualitative standards of other spaces for commercial, leisure and business facilities, collective housing failing to satisfy the needs of the time as the society began to enjoy highly sophisticated network of information and culture and affluence of commodities. People began to demand a wider range of choice in terms of living spaces to satisfy their needs for diverse and individual lifestyles, tastes and senses of value. All these factors were intricately intertwined and gave rise to gradual changes in the social climate surrounding collective housing. At any rate, various attempts and challenges finally became possible for collective housing in Japan as late as in the latter half of 1980.

Against such background came the works introduced in this monograph. To design a collective housing may be described as proposing a system of collection of unit houses. Through the collective housings in this monograph created during the past five years, readers will perceive the many possibilities and diversities in evolving the concept of collective housing. The public housing in Japan has also played an important role in defining what and how an ideal collective housing should be. It is

unanimously recognized that because of rigid institutional framework, public housings have fallen into the pitfall of stereotypes. The fact that as many as 1/4 of the 26 works in this book are public housings developed with foresight for the future in mind indicates that architects are now beginning to devote a great deal of energy to public housing projects, a genre most closely related to our daily life. Today, families are gradually disintegrating from inside, and the functions of a housing are beginning to diffuse in the urban fabric. To put in extreme terms, a house is no longer a place for people to relax, to eat or to sleep; instead, it is a place where dreams and desires of each one of the family members pervade. In a situation like this, how and what a unit house of a collective housing should be? In Japan where, despite the social drive toward collective housing, people still have an intense desire to own detached houses and scarcely need or care for the joy of collective living, how are we to create collective housings unique to Japan which will evoke the sense of belonging among the residents? What should a collective housing be like which employs environment-friendly techniques such as recycling and use of natural energies and which proposes possibilities of implementing innovative techniques? What should it be like in order to be open to the public? Can we destroy the stereotype of conventional collective housing? In what way can residents commit themselves to their own living environment? There are multitudes of challenges in collective housing. Works introduced in this volume shed light on the possible direction in which we should advance as well as indicate various developments made in collective housing in Japan.

Kunihiko Hayakawa
Representative,
Kunihiko Hayakawa Architect & Associates

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HOUSING DEVELOPMENTS

New Concepts in Architecture & Design

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7—19戸 7-19 units

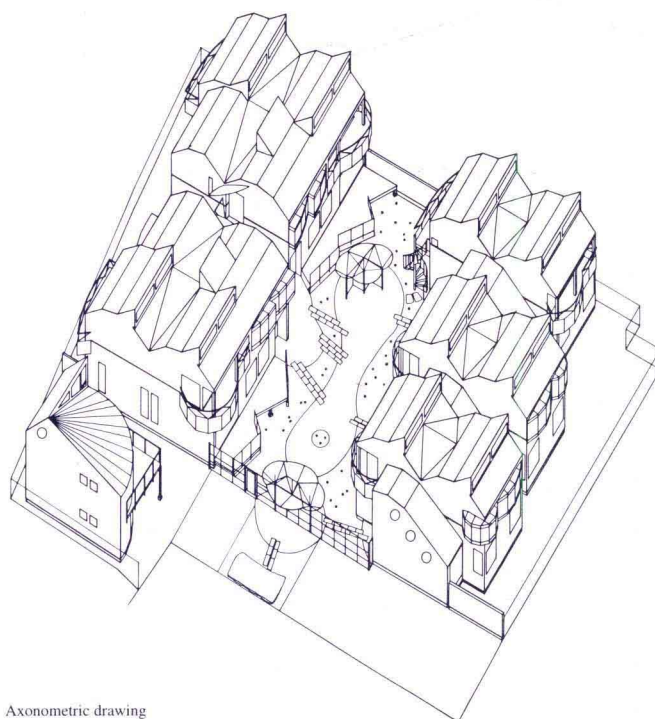
牟礼の集合住宅 MURE HOUSING PROJECT

松永安光／近代建築研究所

Yasumitsu Matsunaga / MODERN ARCHITECTURE INSTITUTE INC.



正面全景 Overall view of the facade



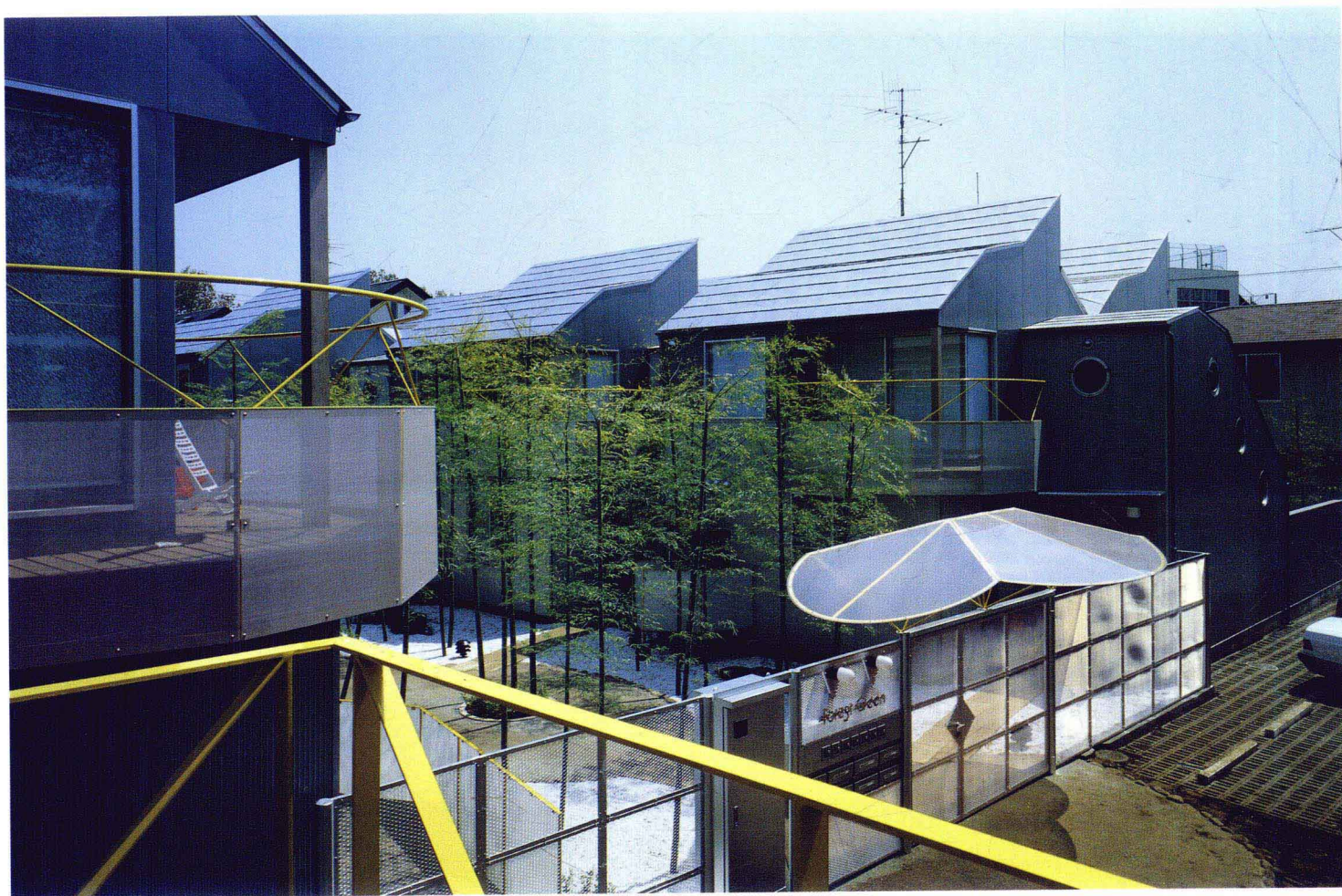
Axonometric drawing



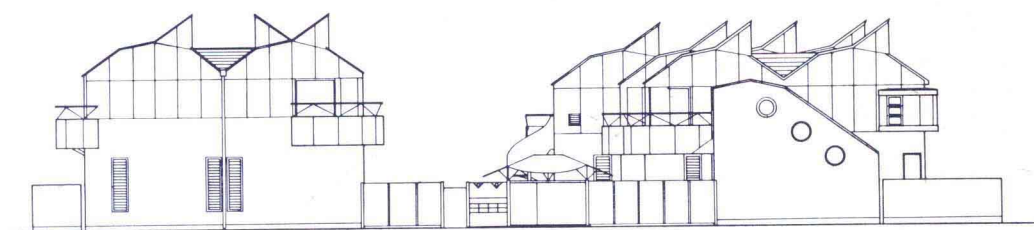
中庭全景 Overall view of the courtyard



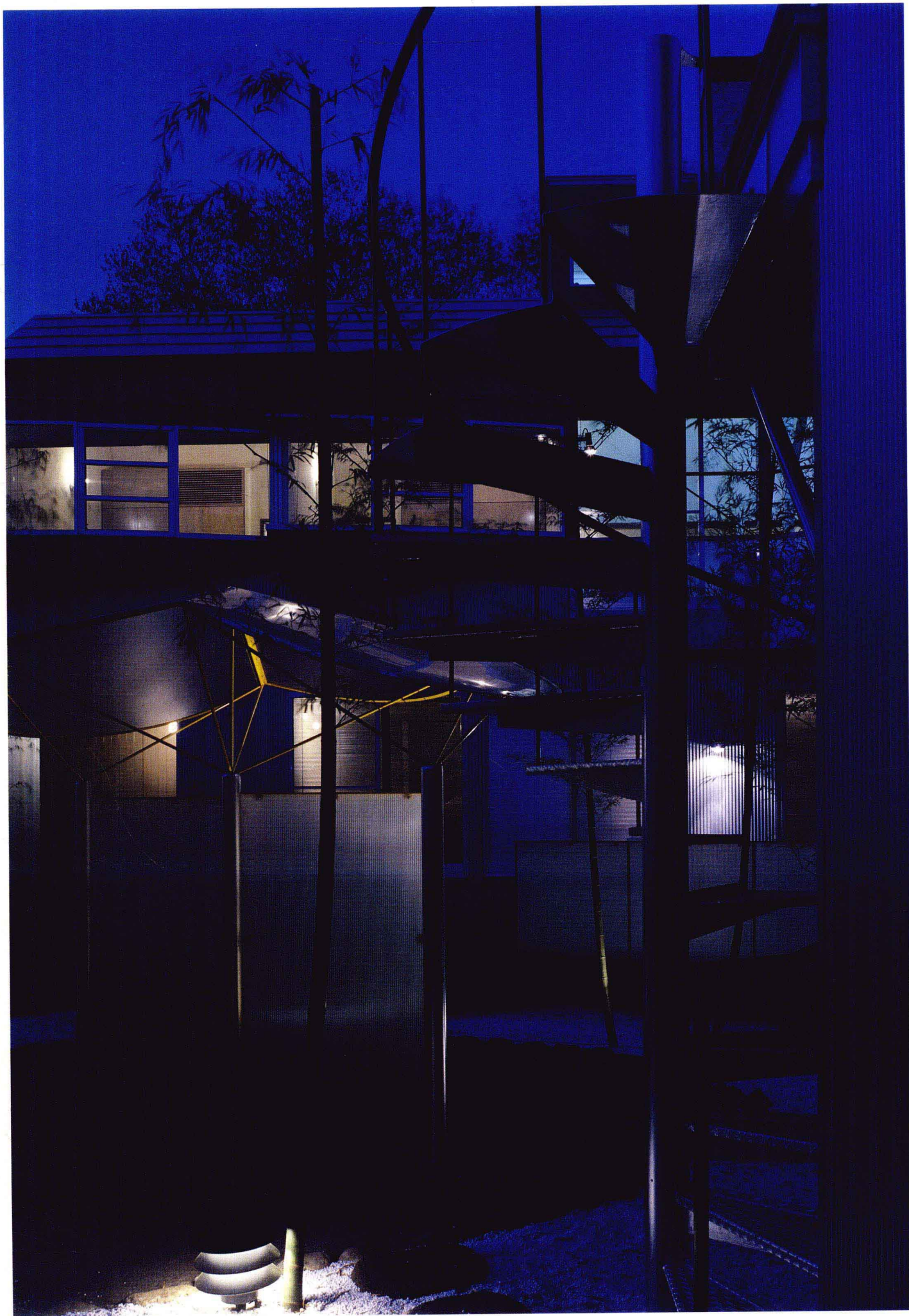
テラスより中庭を見る Looking at the courtyard from the terrace



南棟 中庭側外觀 South wing facing the courtyard



West elevation 1:300



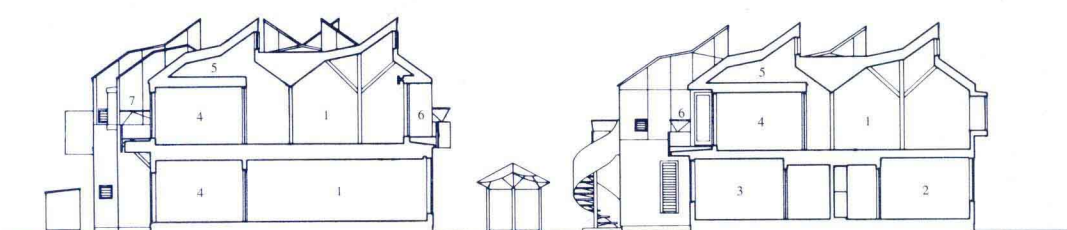
中庭 夜景 Courtyard at night



北棟2階居間 2nd floor living room, the north wing



北棟2階居間 ロフト Loft of the 2nd floor living room, the north wing



Section 1:300

- 1 居間・食堂 Living/dining room
- 2 寝室 Bedroom
- 3 主寝室 Master bedroom
- 4 和室 Japanese style room
- 5 ロフト Loft
- 6 バルコニー Balcony
- 7 サービスバルコニー Service balcony