

# 现代建筑集成

XIANDAI JIANZHU JICHENG



商业建筑



百通集团  
辽宁科学技术出版社

# 序 言

现在，人们正在研究与商业有关的建筑、空间及环境，研究它应该以何种形式出现我们的面前。

买卖物品、吃与喝，这些行为是人类日常活动中最根本的活动。无论什么时代，这两种活动都是生活的中心内容。另外，商业空间和建筑的发展成为城市文化的一个重要方面。现在在阿拉伯仍然有临时架设的帐篷市场，后来出现了有拱顶式的商店街，接着又发展成了门廊式商店和美国购物中心等封闭式商店街。消费文化的概念和自由竞争带来了大量的物质，这大量的物质在本世纪内成为人类活力的源泉。从这个意义上说，在美国出现的巨大的购物中心代表了商业建筑的最终方式。

与商业有关的建筑和空间，过去在很长的一段时间里，建筑家们并没有把它当作是专门研究的对象。本世纪爆发性消费社会的出现改变了城市社会的构造，商业建筑成为城市空间建筑表现的场所。随之，它也成了建筑家们工作的舞台。这和城市生活复杂的侧面中发现了人类本质的本世纪的艺术思潮如出一辙。城市呈现出百花齐放、五彩缤纷的景象。不久，整个建筑思潮也在落后时代和超现代的波涛中充满了折衷的、修正性的表现。在不断的迷茫中，建筑的广告特性终于获得了市民的认可。但是，在很短的时间里，与商业有关的建筑和空间它的前沿开始失去其完整的形象。

这仅仅是指商业空间在变为广告性的东西之后，一方面变为无名的东西，另一方面又失去它原有的活力。现在在更深层的地方正出现一种现象，例如，“工艺学的戏剧性变化”，“空间脉络的隔断”等形式。这些形式已经在商业空间的前沿表现出来。

正像“电气化”这个词已经成为过去一样，“信息化”这

个词早晚也会消失。信息化使工艺学发生剧变，并成为改变商业建筑的一个主要原因。其代表性的东西就是依靠商品目录和因特网进行的商业行为。这种商业行为的出现掩盖了买卖的形式，使空间不再成为商业的必要条件。70年代开始的通过SITE进行的一系列商品目录出售陈列室建筑就是一种预兆。人们有一种习惯性行为，遇事总想“去看看再说”，只要人们存在这种习惯，商品目录陈列室就是需要的。如果没有这种习惯，这种建筑也就没有存在的必要了。当人类真的改变上述习惯性行为，随之，就会使城市这个人类最大的产品成果改变性质。

改变商业建筑的另一个原因是，堵塞商业空间和商业环境存在的脉络。在郊外的路旁突然出现了大型专卖店、家庭用品廉价商店及24小时营业、全年不休的方便商店，在这些商店里，书和生活消费材料的销售额不断增长。娱乐中心、卡拉OK、弹子游戏厅之类的娱乐项目走势看好，还有别具特色的建筑空间的出现等。上述这些建筑是过去城市商业建设计划中所没有的，他们都是从别的脉络中产生出来的。一方面是由于城市生活者习性的改变，另一方面这些商业建筑也使城市中的人们更适应急剧变化的经济结构，或者是面临着人们重新认识城市文化的时代的产物。另外，在目前经济低增长时期出现了大有前途的产业，这种产业正在追求新的空间表现。但是不得不承认，建筑和空间设计已经不是首当其冲的工作了。虽说如此，妹岛和世氏的作品“弹子游戏厅休息室”突破了以往的建筑观念，饭岛直树氏的“体育公园”把商业环境局限于室内装饰，这些都是具有开拓性工作的代表。其结果是暴露了用建筑表现商业的脆弱性。

用个体去表现商业建筑显得没有出路，群体表现的大空间出现了新的动向。美国式的巨大的购物公园和日本的大百货店里可以说是应有尽有。这样的综合商业建筑所追求的目标是所谓的“集聚效果”。但是，看一下“高浜玛赛克”和“购物街”就会发现，同是“集聚”，不同的是其形成的历史时期。这不是因为方便而单纯地集聚，而是由于人们的聚集产生独特的生活方式。结果，建筑以“群体”这种城市表现形式出现了。这种现象明显地否定了单独的建筑形式，肯定了群体建筑形式和重视外部空间与环境的倾向。本书中没有收录的“博多运河城”可以说是最典型的例子。

书中有些例子可以看到商业大空间再登场的迹象。例如，“札幌代理店”、“基督街”及预定1997年开业的“横滨王后广场”等商业空间，这些商业空间很奇特，与第一期中的“门廊界”明显不同。在这里，“外部空间内部化”这种工艺化成果已经定型，大空间唤起了人们飘飘然的新感觉。可以说，这样的大空间将使新的空间表现形式逼近城市。

这样看来，现代商业建筑的前沿不断地发生着变化和变动，就好像在商业这个怪物中，很难找到一个定规，而且似乎有什么新的组合已经开始。要捕捉这种变化的工作永远不能停止，并且这种工作好像大大改变了建筑表现上的商业建筑的情况。但是，人们要问，当泡沫经济崩溃，人们进入了一个没意识形态对立的世界之后，难道就可以用一种形式简单地代替商业的主要内容吗？最近，亚洲表现出活跃的趋势，以商业中心的活动好像刚刚启动。在娱乐世界里，在原有的买和卖、吃和喝的最基本的商业活动中又加进了“玩和赌”的内容，可以说，这使商业活动越发活跃。

很明显，现在商业出现了前所未有的变化，对此，建筑家和设计师不能拘泥于过去的表现形式，要预先采取行动，要获得新的语言，追求前所未有的表现力。在本书中收录的作品可以清楚地看到人们在这方面所做出的努力。

浦一也

日建空间设计



## reword

every reason for the existence of commercial buildings and what are referred to as commercial spaces or environments is being called into question.

Selling and buying as well as drinking and eating are basic activities of humankind and have been the main pastimes for people throughout the ages. Commercial facilities and buildings were developed to provide necessary shelters for such activities and have played a major role in architectural and urban culture. Market places made up of impermanent tent structures, which can be seen even today in Arab suks, gave birth to urban spaces such as arcades and galleries and eventually evolved into atriums and enclosed malls such as those found in shopping centers in the United States. The overwhelming volume of goods generated by the consumer culture and free competition has been a source of vitality for commercial development, particularly in this century, and in that sense, the enormous shopping centers of the United States can be said to be the ultimate in commercial environments.

In many years, architects tended not to be involved in the design of commercial buildings and spaces because of the origin and secular nature of such facilities. However, the explosive growth of a consumer society in this century altered the structure of cities, and commercial facilities became places of architectural expression within urban spaces and an acceptable field of activity for architects. This has a parallel in the artistic tendency in this century to see in the vulgar aspects of urban life the essential character of humankind. The city offered both diversity and disorder. Architectural trends such as Late Modernism and Postmodernism came to life with eclectic, rhetorical expression, and despite the increase in confusion, commercial aspects of architecture seemed to gain legitimacy at last. However, at every moment, commercial architecture and spaces on the leading edge tend to lose their *raison d'être*.

It is not simply that spaces having to do with trade lost their anonymity and their essential vitality as they became commercially viable. A profound and definite

phenomenon has begun to unfold, which first manifested itself in the most advanced commercial spaces in the guise of dramatic changes in technology and a discontinuity of the spatial context.

The term "informationalization" may eventually go the way of "electrification" and disappear from common usage. Yet for now the radical changes in technology known as "informationalization" are a factor in the transformation of commercial facilities. The most familiar examples are mail-order transactions and commercial uses of the Internet. The emergence of such commercial practices has shattered the traditional image of selling and buying and has eliminated the need of commerce for space. The mail-order showrooms designed by SITE beginning in the 1970s anticipated by their architectural expression this trend. They were fine as long as people still went there to look, but when such behavior ceased, the facilities became unnecessary. Changes in human behavior inevitably are leading to a transformation of mankind's greatest artifact, the city.

Another factor at work is the increasing discontinuity of the context that makes possible commercial spaces and environments. The large specialty stores and discount stores that suddenly appear by the side of the road in the suburbs, the increase in the sale of books and consumer items by 24-hour, all-year convenience stores, the rise of amusement facilities such as game centers, karaoke bars and pachinko parlors, and the emergence of individualistic spaces belong to a context entirely different from that which previously had rooted commerce in the city and which was taken into account by traditional planning theory. Changes in the behavior of urbanites no doubt play a part, but there are other factors as well. People are having to keep pace with the rapid transformation of the economic structure, and the times are demanding a reexamination of the culture of cities. In addition, despite the talk of low rates of growth, new growth industries have emerged, and there is a demand for new forms of spatial expression. Yet, the world of architectural and spatial design has so far totally neglected this problem.

Nevertheless, in "Pachinko Parlor I" Kazuyo Sejima goes beyond traditional architectural ideas, and in "Spo Garden Prova Uno" Naoki Iijima tries to develop new directions by focusing on the interior of a commercial environment. These works point out by contrast the weakness in commercial architecture in general. Even as the design of single commercial buildings undergoes a decline, new developments are taking place in the expression of groups of buildings and in the trend toward large spaces. At one time, the rationale behind enormous American-style shopping malls, Japanese department stores and multipurpose commercial facilities, was the so-called "cumulative effect". However, facilities such as "Takahama Mosaic" and "Okage-Yokocho in Oharai-Machi", though also cumulative in nature, are clearly different. The architecture takes an urban, grouped form, not simply because such an arrangement affords greater convenience, but because the gathering together of people generates distinctive lifestyles. In this one can clearly see a rejection of architecture as the design of single, isolated buildings and a tendency toward the expression of group forms and toward exterior spaces and the environment. Although not included in this volume, "Canal City Hakata" is an excellent example of this tendency.

Similar points might be made about the reemergence of large spaces. Commercial spaces such as "Sapporo Beer Factory", "Motomachi CRED" and "Queens Square Yokohama"--the last is expected to open in 1997--are clearly different from the first generation of atriums, where the emphasis was on novelty. The technology of interiorizing the outside has been fully mastered, and large spaces are calling forth new behavioral patterns such as drifting human movement. The form seems to be to develop new forms of spatial expression that are closer in character to the city.

A discussion such as this of the factors that are leading to the changing and dismantling of contemporary commercial facilities on the leading edge does suggest that some rearrangement on an enormous scale is beginning to take place in

the monster called commerce. This reexamination is proceeding inexorably and is likely to effect great changes in the architectural expression of commercial facilities. Yet, on the other hand, there are those who believe that despite the radical changes that have taken place--the bursting of the bubble economy and the termination of ideological confrontation throughout the world--the foundations of commerce are secure. The invigoration of Asia, particularly in the field of commerce, seems only to have begun, and the world of amusement seems to be gaining even greater vitality as it mixes activities such as playing and wagering with more basic commercial activities such as selling and buying as well as drinking and eating.

In the face of such unprecedented changes in commerce, architects and designers obviously need to free themselves from the forms of expression of the past. They must acquire a new vocabulary and develop new powers of expression. The recently-completed works collected in this volume offer a clear glimpse of what is being demanded.

Kazuya Ura  
Nikken Space Design

## 次／CONTENTS

|   |     |
|---|-----|
| 大型商業施設<br>Large Commercial Facilities               | 9   |
| 複合商業施設<br>Commercial Complexes                      | 93  |
| ショップ／ストア／レストラン<br>Shops / Stores / Restaurants      | 139 |
| ショールーム／アミューズメント<br>Showrooms / Amusement Facilities | 187 |
| インデックス<br>Index                                     | 217 |



# COMMERCIAL FACILITIES

New Concepts in Architecture & Design

Copyright©1996 MEISEI PUBLICATIONS

All rights reserved.

No part of this publication may be reproduced or used in any form or by any means graphic, electronic, mechanical, recording, taping, or information storage and retrieval systems without written permission of the publisher.

ISBN4-938812-14-2 C3052

First Edition Jul. 1996

MEISEI PUBLICATIONS



## 大型商業施設 Large Commercial Facilities

④

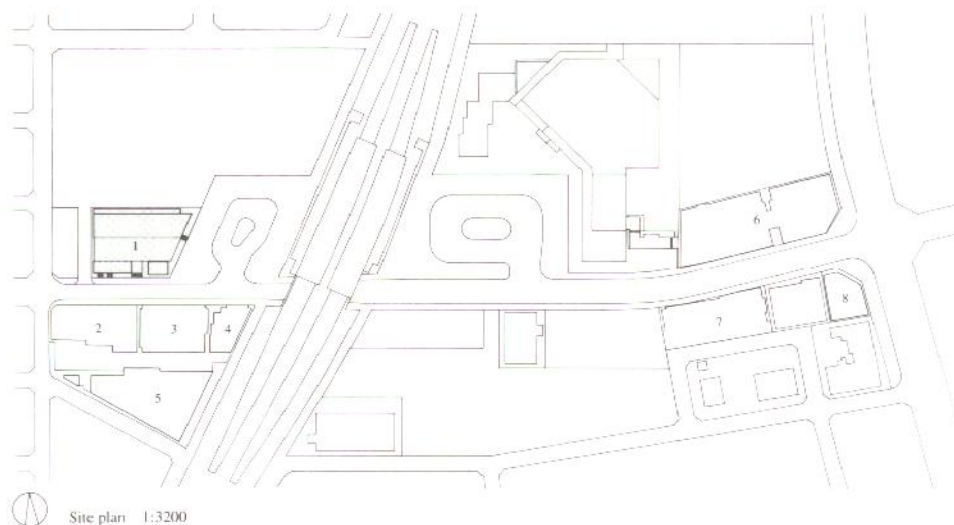
# RCUS / 緑園都市インタージャンクションシティ計画

## RCUS / INTER-JUNCTION CITY

本理顕設計工場  
KEN YAMAMOTO & FIELD SHOP



側外観通り Exterior view of the southeastern side



Site plan 1:3200

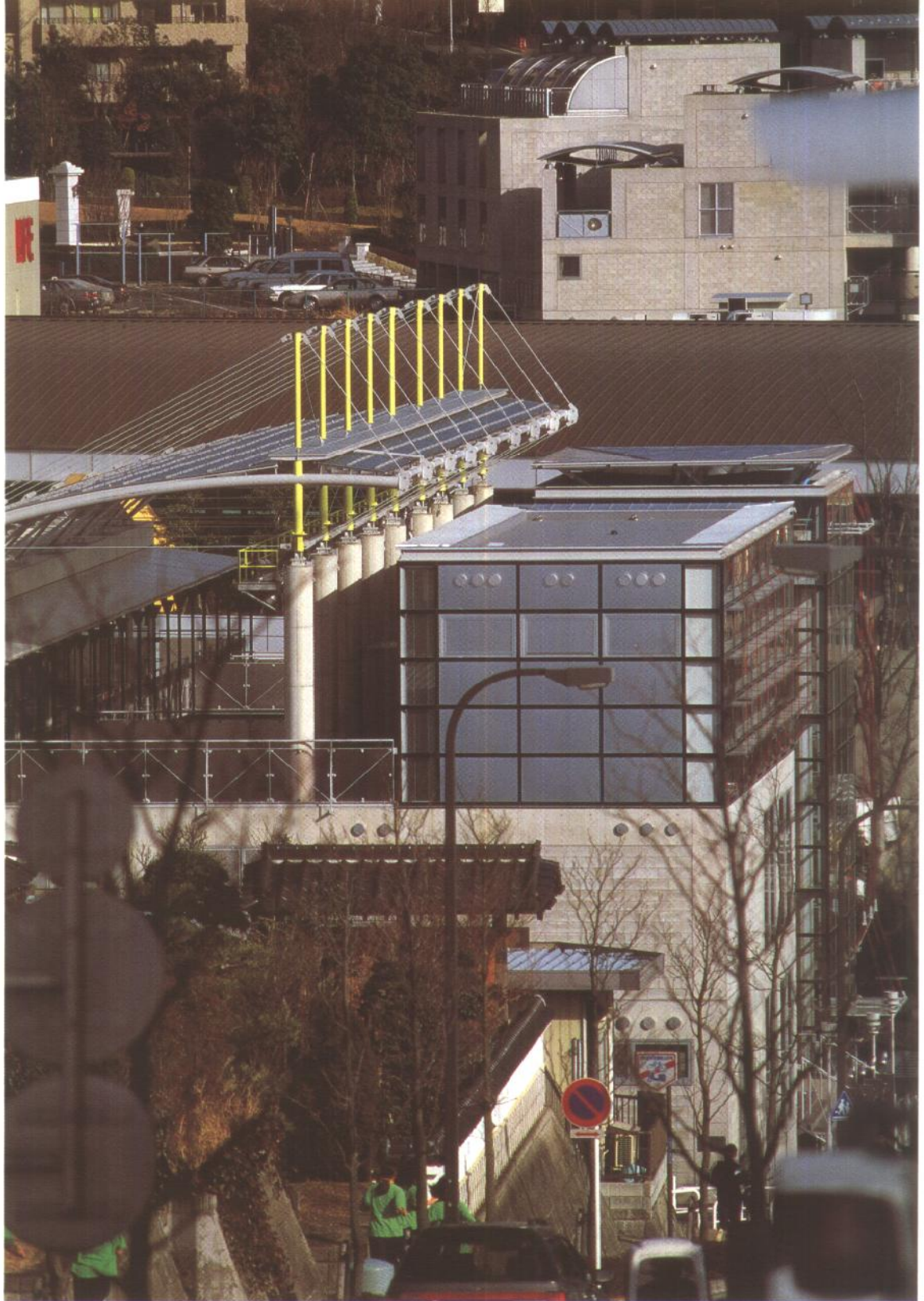




南侧外觀 夜景 1階が通り抜けの道 Night view of the exterior on the south side; the through street is on the 1st floor

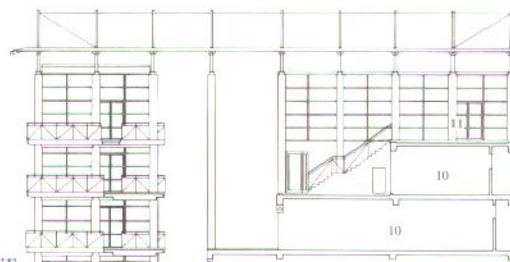






南西側外観 Exterior view of the southwest side

- 9 広場 Plaza
- 10 店舗 Shop
- 11 テラス Terrace







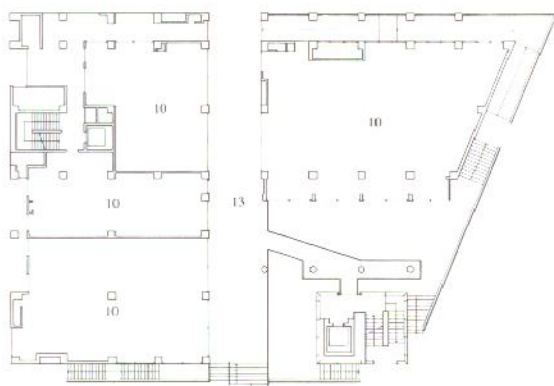
L・Cプラザ相鉄  
（ペンタリッド・エクステリア）  
相鉄不動産

相鉄ハウジング情報センター  
M-S-Xハウジングネットワーク

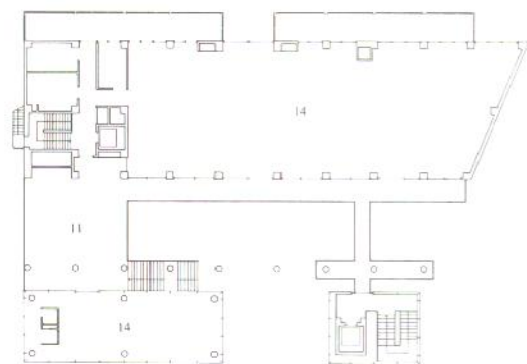




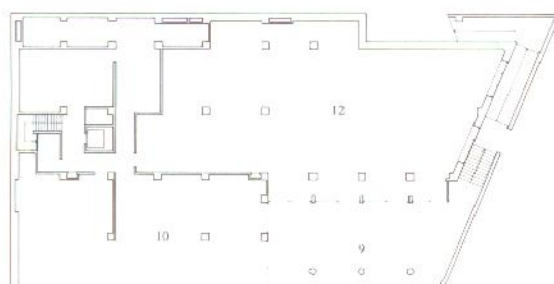
西側より吹抜を見通す 3rd-floor view from the west side across the multistory space



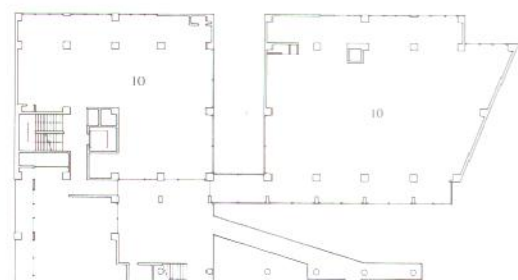
1st floor plan



3rd floor plan



- 9 広場 Plaza
- 10 店舗 Shop
- 11 テラス Terrace
- 12 ショールーム Showroom
- 13 通り抜けの道 Passage serving as through street



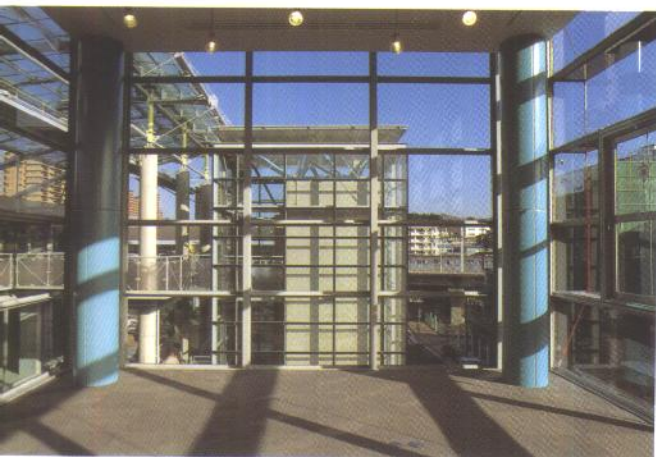




地階広場よりブリッジとガラス屋根を見上げる  
Looking up at bridges and the glass roof from the basement plaza



ブリッジ見上げ Looking up at the bridge



3階事務室のガラス壁越しにエレベーターシャフトを見る  
Looking at the elevator shaft beyond the glass wall of the 3rd-floor office



3階廊下(※) 3rd-floor corridor



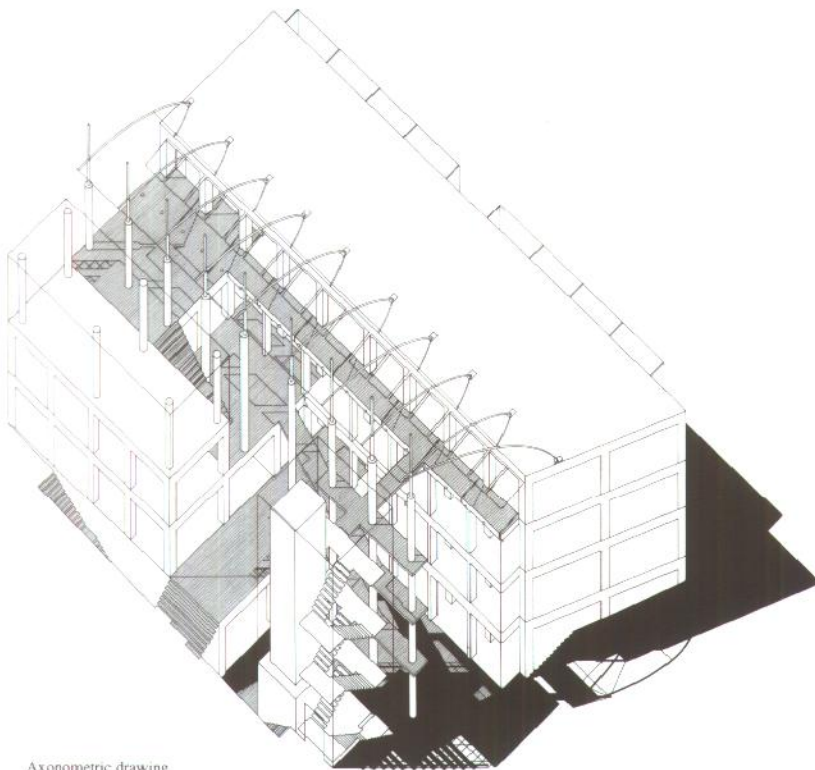


鳥瞰図 Bird's-eye view

ARCUSは「緑園都市」プロジェクトのひとつである。この都市はそれぞれの建物の中を通り抜けて隣の建物に接続されるという唯一のルールによってできている。このARCUSも通り抜ける道が建物の1階部分を縦断している。地下には小広場が、2、3階には大きなテラスがあるが、通り抜ける道はこの地下や2階、そして3階に延びているのである。そのテラスや小広場に面して店舗や事務室が配置されている。それも、それぞれに個性を持った店舗であり事務室である。遊歩道や広場に面してさまざまな場面や機能が配置されていて、その断片的な場面や機能をかろうじてひとつの建築にまとめているのが、錯綜するブリッジやテラスや広場の上に掛け渡された巨大なガラス屋根である。 [山本理顕]

ARCUS is one of several Inter-Junction City projects. There is only one organizational principle in this city: each building must have a passageway running through it that links it to adjacent buildings. A 'street' thus passes through ARCUS on the first floor. A small plaza is in the basement, and large terraces are on the second and third floors. The through street extends to these levels. Distinctive stores and offices face the terraces and the plaza. Diverse scenes and functions are arranged along the promenades and the plaza. These fragmentary scenes and functions are architecturally integrated by the enormous glass roof that is positioned over the crisscrossing bridges, terraces and plaza.

[Riken Yamamoto]



軸測図 Axonometric drawing

所在地 神奈川県横浜市  
 主要用途 店舗、事務所、ショールーム  
 建築設計 山本理顕設計工場  
 構造設計 構造計画プラスワン  
 設備設計 団設備設計事務所  
 建築施工・設備施工 相鉄建設(設備施工/協力業者)  
 電気: 栗原工業 空調・給排水・衛生: 三機工業)  
 竣工 1993年1月  
 敷地面積 1,200.10㎡  
 建築面積 917.10㎡  
 延床面積 2,978.60㎡  
 店舗延床面積 1,753.60㎡(地下1階~2階)  
 店舗数 9店  
 階数 地上3階、地下1階  
 構造 鉄筋コンクリート(ボイドスラブ)造、一部鉄骨造  
 撮影 北嶋俊治/10,13,14,16 大橋富夫/11上,12,15  
 写真提供 大光電機/11下

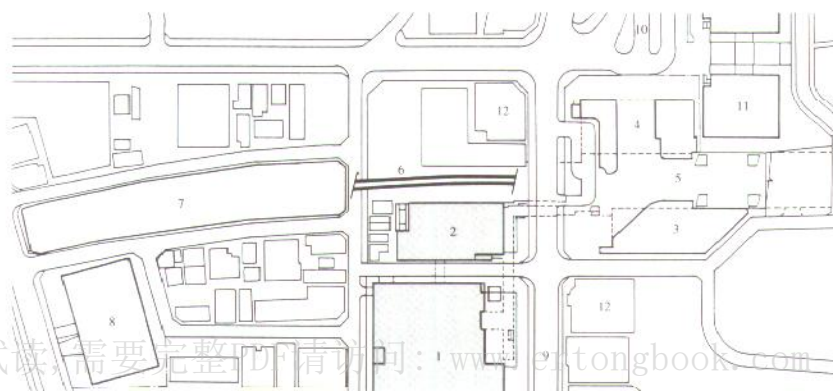
Location: Yokohama-city, Kanagawa  
 Main use: Shop, Office, Showroom  
 Architect: Riken Yamamoto & Field Shop  
 Structural design: Kozo Keikaku Plus One  
 M&E design: DAN  
 General contractor/M&E contractor:  
 Sotetsu Construction Co.,Ltd. (M&E contractor/subcontractor:  
 Electrical works: Kunihara Kogyo Co.,Ltd.  
 Air conditioning/Plumbing installation/hygiene:  
 Sanki Engineering Co.,Ltd.)  
 Completion date: January 1993  
 Total site area: 1,200.10㎡  
 Building area: 917.10㎡  
 Total floor area: 2,978.60㎡  
 Total floor area of shops: 1,753.60㎡  
 (1st basement floor - 2nd floor)  
 Number of shops: 9

# 青葉台東急百貨店 & フィリアホール AOKYU DEPARTMENT STORE AOBADAI & PHILIA HALL

東急設計コンサルタント  
AOKYU ARCHITECTS & ENGINEERS INC.



東側外観 夜景 Night view of the exterior on the east side



- 1 東急青葉台ビル (本館)  
Tokyu Aobadai Building (main building)
- 2 青葉台 Y S ビル (別館) Aobadai YS Building (annex)
- 3 駅ビル 南館 Station building: south building
- 4 駅ビル 北館 Station building: north building
- 5 青葉台駅 Aobadai Station
- 6 東急田園都市線 Tokyu Denentoshi Line
- 7 東急青葉台高架下駐車場  
Aobadai parking area beneath raised Tokyu Line
- 8 東急青葉台駐車場ビル