

DRAWINGS
OF
ARCHITECTURE

建筑图集

DA

城市旅馆建筑

Hotel

[日] 日本建筑家协会 编

中国建筑工业出版社



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日本建筑家协会 建筑图集编委会

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前言

在日本，旅馆建筑的历史并不长，真正的发展可以说始于奥运会前后。最初以来自欧美的游客为对象的旅馆渗透到了日本人的生活之中。其后30年的时间里，旅馆建筑经历了各种各样的变化，直至今日。

本图集以城市旅馆建筑为主，尽可能选取富有个性的实例，并以客房为中心进行介绍。但就其面积而言，虽然最近中档旅馆终于接近了国际标准，然而由于日本地价和建设费用昂贵，所以总是给人以狭窄之感。

仅有客房不能称之为旅馆，因此，尽可能地收录了总平面图，还收录了客房的部分细部和外墙局部详图。

旅馆的位置对其平面布局和立面设计都是非常重要的，通过本图集也能反映出这一点。

就旅馆而言，家具和设备对提高其舒适程度是非常重要的，但本书限于篇幅未进行介绍，我想将来会有机会的。

本卷主编 柴田阳三

1993年 初冬

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浅川 敏 p.22上・下, p.23, p.27, p.32左・右	上・下, p.86, p.91右, p.100左・右, p.115, p.122, p.123, p.127上・下
安克尔 (アンコール) p.34, p.35下, p.36左・右, p.37左, p.40左	
SS大阪 p.35上, p.37右, p.38, p.39, p.40右, p.41左・右	那卡萨和帕特那兹 (ナカサ&パートナーズ) p.10, p.11, p.13上
观光企画设计社 p.114	古川泰造 p.98上・下, p.99上・下, p.108左・右
新建筑摄影部 p.13下, p.15左・右, p.19, p.21, p.54, p.55左・中・右, p.58上, p.63, p.66上・中・下, p.73下右, p.74, p.75, p.78, p.79, p.83	和木 通(彰国社) p.49, p.50, p.51, p.56, p.58下, p.62, p.73上・下左, p.87, p.91左・中

目 录

广场+立面

- IL广场旅馆/阿尔多·罗西, 莫里斯·阿吉米, 弹设计·金子满 10
HOTEL IL PALAZZO by Architect: Aldo Rossi/ Morris Adjmi, SDA U.S.A. Associated architect: Mitsuru Kaneko, Dan architects

带中庭回廊的旅馆

- 神户蒙特里旅馆/鹿岛设计 22
HOTEL MONTEREY KOBE by KAJIMA DESIGN

建在海滨的城市旅游旅馆

- 神户大藏旅馆/观光企画设计社 34
HOTEL OKURA KOBE by KANKO KIKAKU SEKKEISHA Yozo Shibata & Associates-Architects & Designers

综合型城市旅游旅馆

- 北九州王子旅馆/池原义郎·建筑设计工房 50
KITAKYUSHU PRINCE HOTEL by Y. Ikehara Architects & Associates

湖光掩映中的幕墙旅馆

- 大津王子旅馆/丹下健三·都市·建筑设计研究所 62
OTSU PRINCE HOTEL by Kenzo Tange Associate urbanists-Architects

河口的标志

- 钏路城堡旅馆/毛纲毅旷建筑事务所 74
KUSHIRO CASTLE HOTEL by Kiko Mozuna Architects & Associates

带剧场的旅馆

- 银座西洋旅馆(银座剧场大厦)/久米设计·菊竹清训建筑设计事务所 86
HOTEL SEIYO GINZA by KUME SEKKEI Co., Ltd · Kikutake Architect & Associates

强调横线条的旅馆

- 京都宝池王子旅馆/村野, 森建筑事务所 98
KYOTO TAKARAGAIKE PRINCE HOTEL by T. Murano & Mori Associated Architects office

以三角形为基本形式的旅馆

- 东京全日空旅馆/观光企画设计社 114
ANA HOTEL TOKYO by KANKO KIKAKU SEKKEISHA Yozo Shibata & Associates-Architects & Designers

PREFACE

Japan does not have a long history of hotel architecture. The construction of hotels began in earnest only after the Second World War, around the time of the Tokyo Olympics. At first, hotels were intended mostly for Western visitors, but they have gradually become a part of Japanese life. Various changes have taken place in hotels in this short 30-year interval.

In editing this collection of drawings, we have selected primarily distinctive city hotels and have focused on their guest rooms. Guest rooms, even in medium-class hotels, are approaching international standards of size, but in part because of high land and construction costs in Japan they still seem on the whole narrow. Although the focus is on guest rooms, no collection dedicated to hotels would be complete without reference to other hotel facilities. Where possible, complete plans are therefore included. Detailed sections and other detailed drawings of exterior walls are also included, with the focus on guest rooms.

The location of a hotel has very important implications for plans and elevations. That is corroborated by this collection.

Furniture and fixtures are also important factors in determining the level of amenity of a hotel. We may have an opportunity to deal with them on some future occasion.

Winter 1993

YOZO SHIBATA, editor

SUMMARY

HOTEL IL PALAZZO

(designed by ALDO ROSSI/MORRIS ADJMI, SDA U.S.A. Associated architect : MITSURU KANEKO, Dan architects)

Hotel Il Palazzo has become a Fukuoka City landmark with which all citizens are familiar.

It is located in 3-chome Haruyoshibashi, a disorderly area of wood-construction buildings both large and small. The developer intended the hotel to stimulate development in the area. The design takes into account the level of the Naka River and the level of the street ; it also establishes a piazza level. The design is intended to integrate the image of an old church in Parma, Italy and the image of Fukuoka.

This building blends in with the disorderly environment because it is an architecture that is composed essentially of a piazza plus a facade.

HOTEL MONTEREY KOBE

(designed by KAJIMA DESIGN)

The image and potential of Kobe, the complex topography of a neighborhood in which a quiet shrine with many trees and an area bustling with people coexist, and very strict legal requirements—these provided the context for the hotel. After carefully considering that context, the architect decided that the original solution—a monastery-like spatial structure with a courtyard surrounded by a corridor—was best. The courtyard surrounded by a high-rise block accommodating standard guestroom and a low-rise block accommodating suites provided the nucleus around which were planned the public facilities and the emergency evacuation routes. The lobby is a series of small, discontinuous spaces that seemingly have been carved out. The result is a labyrinthine spatial quality.

HOTEL OKURA KOBE

(designed by KANKO KIKAKU SEKKEISHA YOZO SHIBATA & Associates-Architects & Designers)

This hotel, located in a corner of American Park in Kobe, consists of a high-rise block with balconies that serve as places of evacuation in emergencies and a horizontally-extended low-rise block. The high-rise block has a central core, and every guestroom has a splendid view. The interior spaces including the main lobby has the quiet ambience that has come to be associated with the Hotel Okura. The exterior space, with a detached Japanese-style building, is integrated with a Japanese garden and has the ambience appropriate to a resort hotel.

KITAKYUSHU PRINCE HOTEL

(designed by Y. Ikehara Architects & Associates)

In recent years, the view that urban spaces themselves must have diversity has often been voiced. If the city becomes a collection of zones having the same quality, goes the argument, then the city will lose its basic reason for existence. Zones that have become uniform ought to be made heterogeneous once more, and the spatial scale of the city ought to become more human. The city should not consist of just new things. Good existing things in good condition ought to be integrated into a new plan, and a new quality achieved through a mixture. The Kitakyushu Prince Hotel was based on such an approach and is conceived as a multi-functional resort hotel in the urban center.

OTSU PRINCE HOTEL

(designed by KENZO TANGE Associate urbanists-Architects)

With respect to the design, there were two conditions. One was that all guestrooms have a view of the lake, and the other was that the building be a skyscraper. The building was consequently made a tower with a semicircular typical plan served by a singly-loaded corridor. This had the effect of minimizing the corridor length, which increased efficiency, minimizing the building's exterior surface volume, which led to savings in cost, and increasing the thickness in the middle of the building, which gave the skyscraper a structural advantage. All the guestrooms have a wide-angle view of the lake. The hotel was completely clad in reflective glass so that it would reflect the sky and clouds and blend in with the environment.

KUSHIRO CASTLE HOTEL

(designed by KIKOH MOZUNA Architects & Associates)

The architect took great pains to give this building an expression appropriate to the cultural zone along the river. Unlike Otaru or Hakodate, Kushiro does not emphasize preservation in its development policy. Instead, it is oriented toward the kind of development found in New York. That development image inspired the fantastic light tower on top of the hotel which is intended to provide an urban landmark. This tower, which soars like a skyscraper, belongs to a realm halfway between dream and reality.

Kushiro is a marine city where fishing vessels from all over Japan gather. Like the ship of salvation that appears at the end and the beginning of an era, this building has appeared at the foot of Nusamai Bridge, dressed in new attire invested with the memory of a marine city, suggesting a primary landscape that has existed for ages.

HOTEL SEIYO GINZA (GINZA THEATER BUILDING)

(designed by KUME SEKKEI Co., Ltd. • KIKUTAKE Architect & Associates)

There is nothing more "metabolic" than a hotel that undergoes remodeling and change with time, or a theater that might possibly undergo rebuilding from the stage to the seats depending on performance. The facilities were arranged with the idea of providing a banquet hall on opening or closing night so that the audience and the actors might get together and talk.

So-called "event columns" that incorporate various devices have been arranged in the pilotis in the front of the building, and these are expected to help enliven this Ginza plaza.

KYOTO TAKARAGAIKE PRINCE HOTEL

(designed by T. MURANO & MORI Associated Architects office)

The plan and exterior appearance of this building are based on the ideas of the late Togo Murano. Many subsequent studies were carried out. That is how we tried to pay our respects to our teacher, and our effort, for better or worse, was a kind of requiem dedicated to him. No matter how others may evaluate it, we believe that the project's true significance lies in the fact that we carried it out.

ANA HOTEL TOKYO

(designed by KANKO KIKAKU SEKKEISHA YOZO SHIBATA & Associates-Architects & Designers)

This hotel is a part of the Akasaka Roppongi Redevelopment

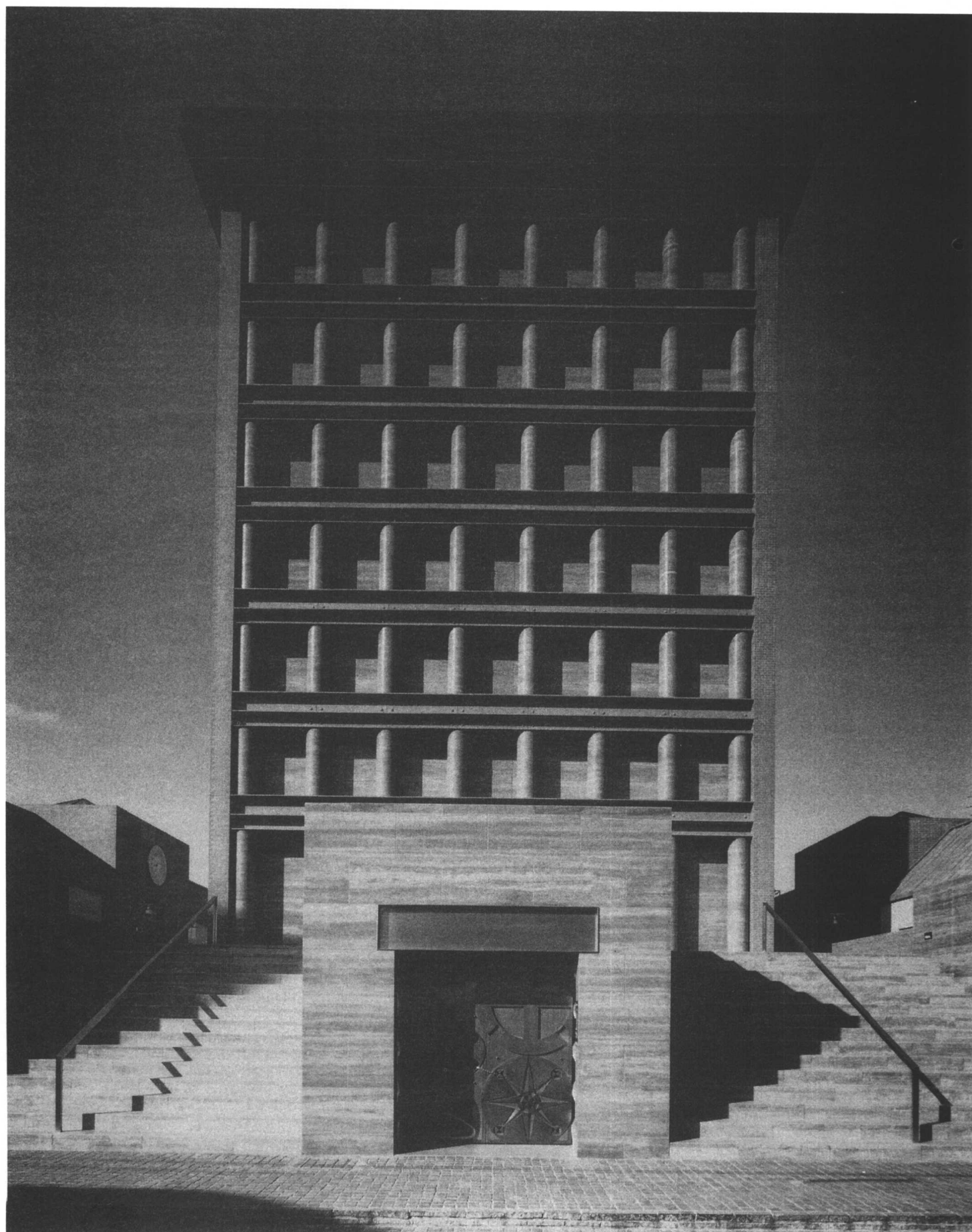
Project. It plays an important part in this project, whose public goal is comprehensive community development. The plan is based on a triangular grid. The high-rise portion has a sharp edged design, while the low-rise portion has the continuity and extension characteristic of a triangular grid. The high-rise portion has a high ratio of usable area on a typical floor. With respect to the structure, the high-rise portion features a triangular core composed of steel-plate anti-seismic walls and a pure rigid-frame structure made up mainly of extra thick H-shaped steel members.

城市旅馆建筑

Hotel

广场 + 立面 IL广场旅馆

HOTEL IL PALAZZO by Architect : Aldo Rossi / Morris Adjmi, SDA U.S.A. Associated architect : Mitsuru Kaneko, Dan architects



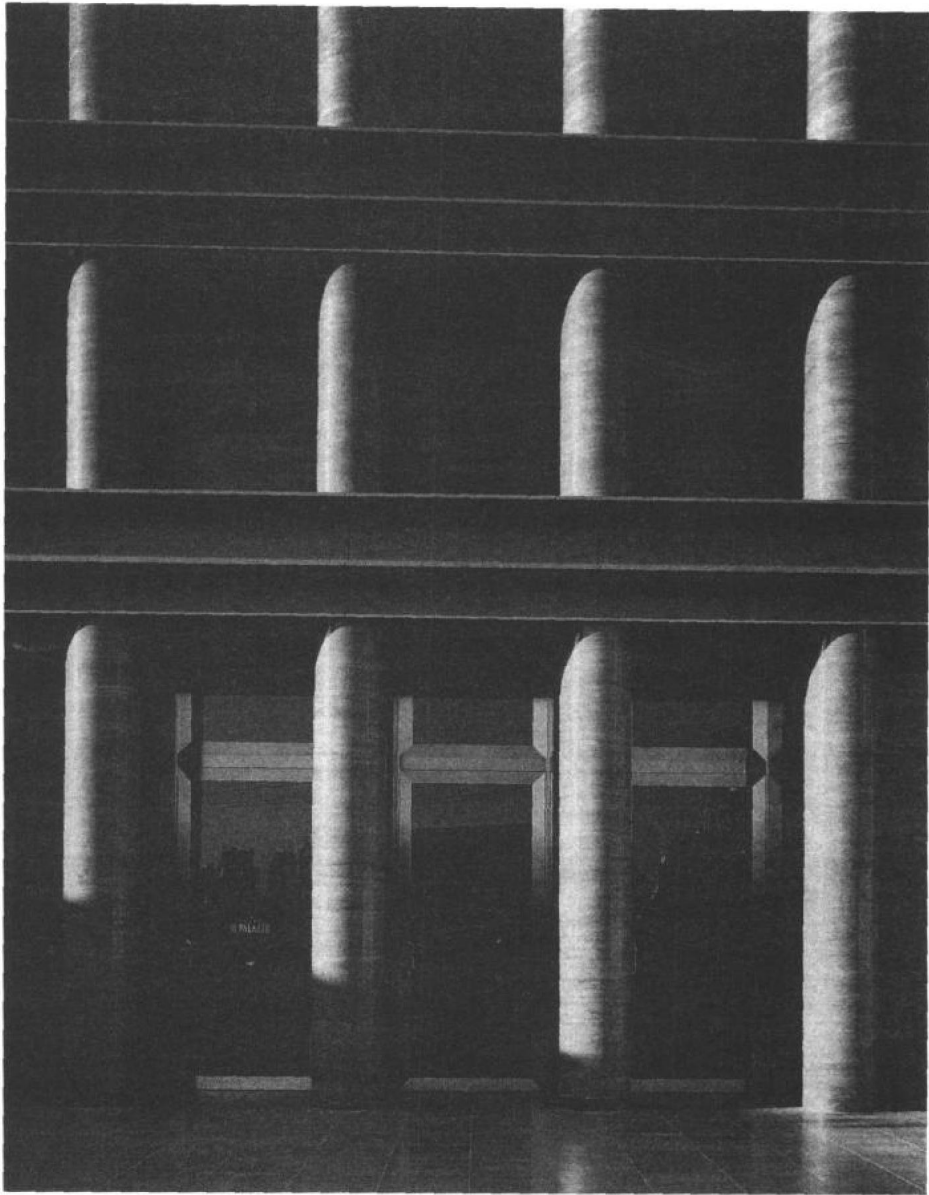
北立面

那珂川经过福岡市中心流入博多湾。河上有几座桥,从博多湾数过来的第8座名为春吉桥,IL广场旅馆就位于距春吉桥桥头50m左右的地方。这一带是春吉3段,大大小小的木结构建筑杂乱无章。业主计划以旅馆作为地段开发的龙头,选定内田繁先生作为艺术指导,由建筑师阿尔多·罗西和莫里斯·阿吉米进行方案设计,由弹设计·金子满进行施工图设计,S.D.A.负责调整窗口。

日本方面首先送去了设计条件。

阿尔多·罗西首先从详尽的用地考察开始入手。他调查了杂乱无章的周围环境,亲身体验了热闹非凡的夜市,然后似有所悟地回国。业主围绕罗西送来的方案召开了讨论会,认同了方案的基本构思,并就关于各层的处理以及法规上的有关事项(主要是道路斜线)进行了讨论,提出了修改意见。

修改之后,日本方面的有关人员在纽约阿尔多·罗西的办公室召开了会议。1/50的建筑模型清楚地表达了设计构思。由那珂川的河面到建筑前道路,再到建筑前广场,一步一步抬高,这是一个将意大利古建筑的立面形象与福岡市相结合的构思。立面的圆柱和墙面采用伊朗产的红色凝灰岩,柱上楣采用石材,广场地面采用大理石,侧墙采用砖,低层部分采用铜板屋面和抹灰墙面,圆柱不希望给人以石材拼贴的感觉,必须浑然一体。墙壁也是完整无缝。由于大理石会随着时间推移改变颜色,因此柱的上楣如采用石材就会存在耐久性问题,最后决定改用铜板。在确定建筑的主要外形尺寸之后,方案设计就告结束。继而进入了施工图设计阶段,包括地下1层、地上7层、低层部分2层。2层大厅、餐厅以及3~7层客房的室内设计由内田繁和石桥负责。

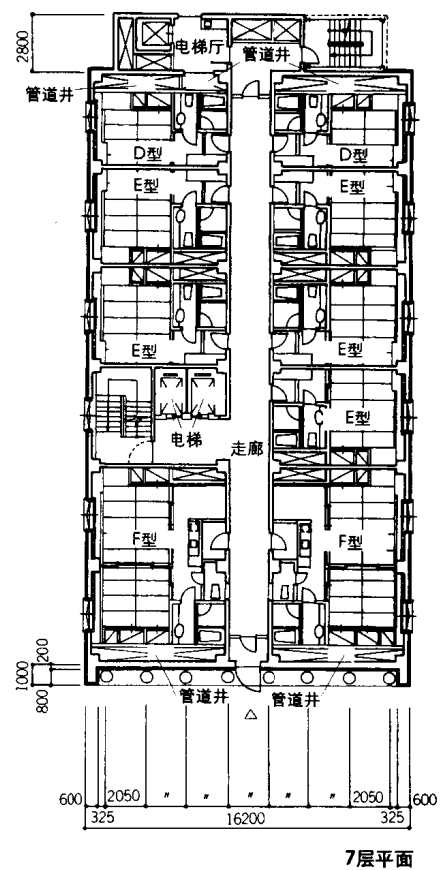
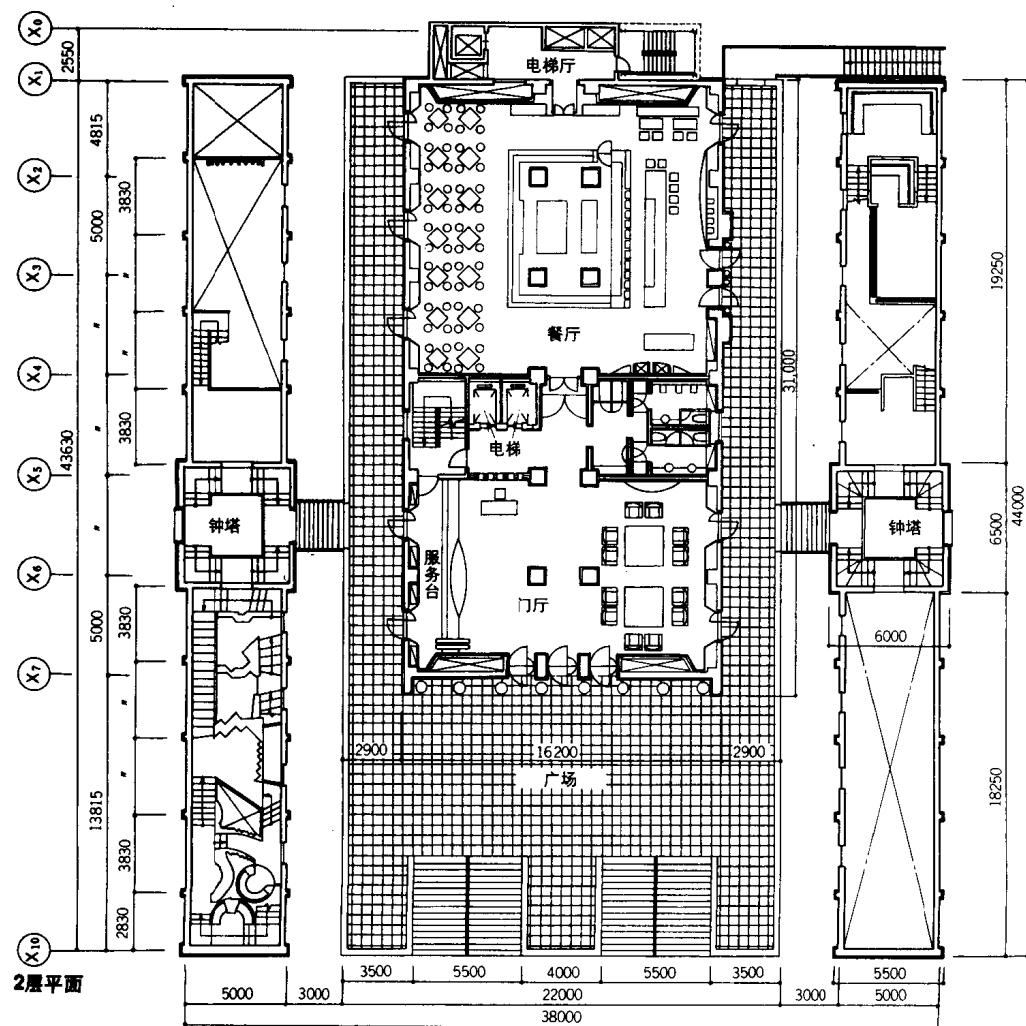
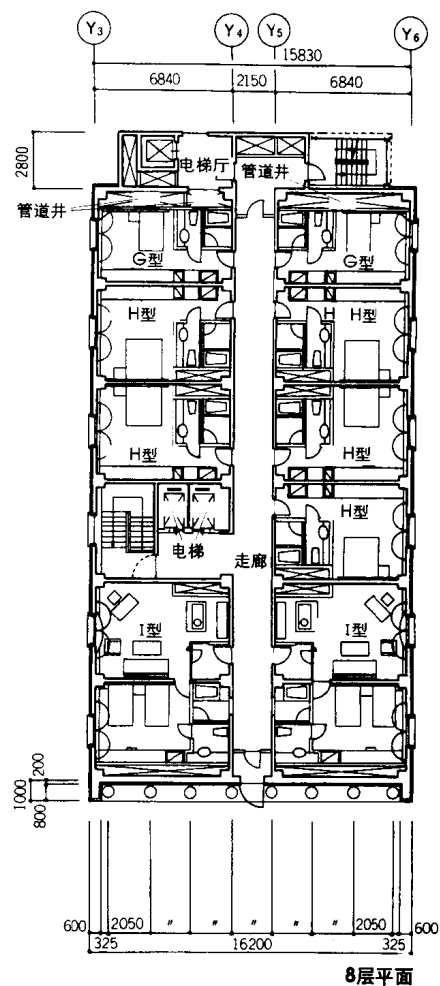
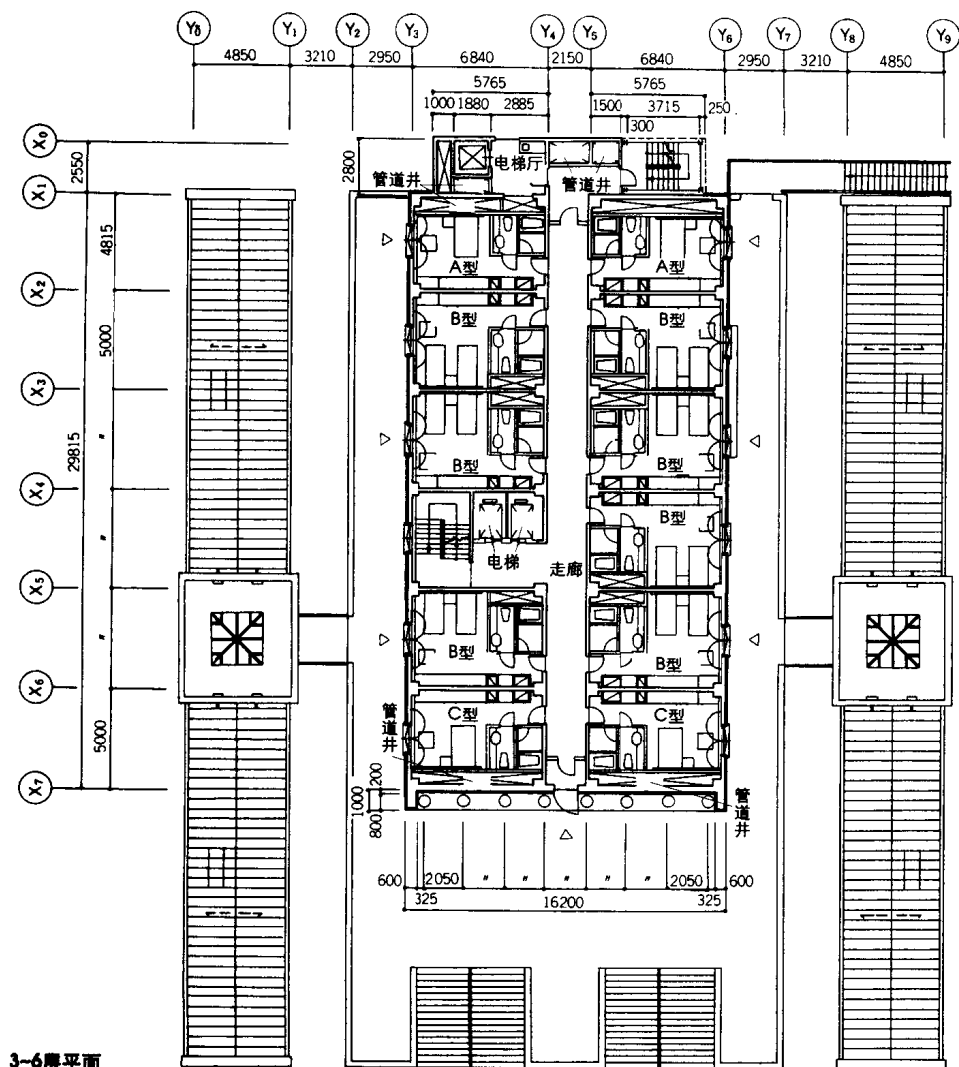


2层进口

设计概况

建筑物名称	IL广场旅馆
建筑物所在地	福岡县福岡市
建筑业主	贾斯玛克
设计·监理	方案设计: 阿尔多·罗西, 莫里斯·阿吉米 施工图设计·监理: 弹设计 金子满 结构设计: 法政大学坪井研究室 坪井善隆 设备设计: JET设计 安积澄雄
设计时间	1986.10~1989.4(旅馆)
施工	贾斯玛克+辰村组JV
工期	1988.4~1989.12(旅馆)
占地面积	2517.31m ²
用途区域	商业区 (建筑密度90%,容积率2.4)
建筑面积	1424.98m ²
总建筑面积	6015.28m ²
建筑规模	地下1层,地上8层

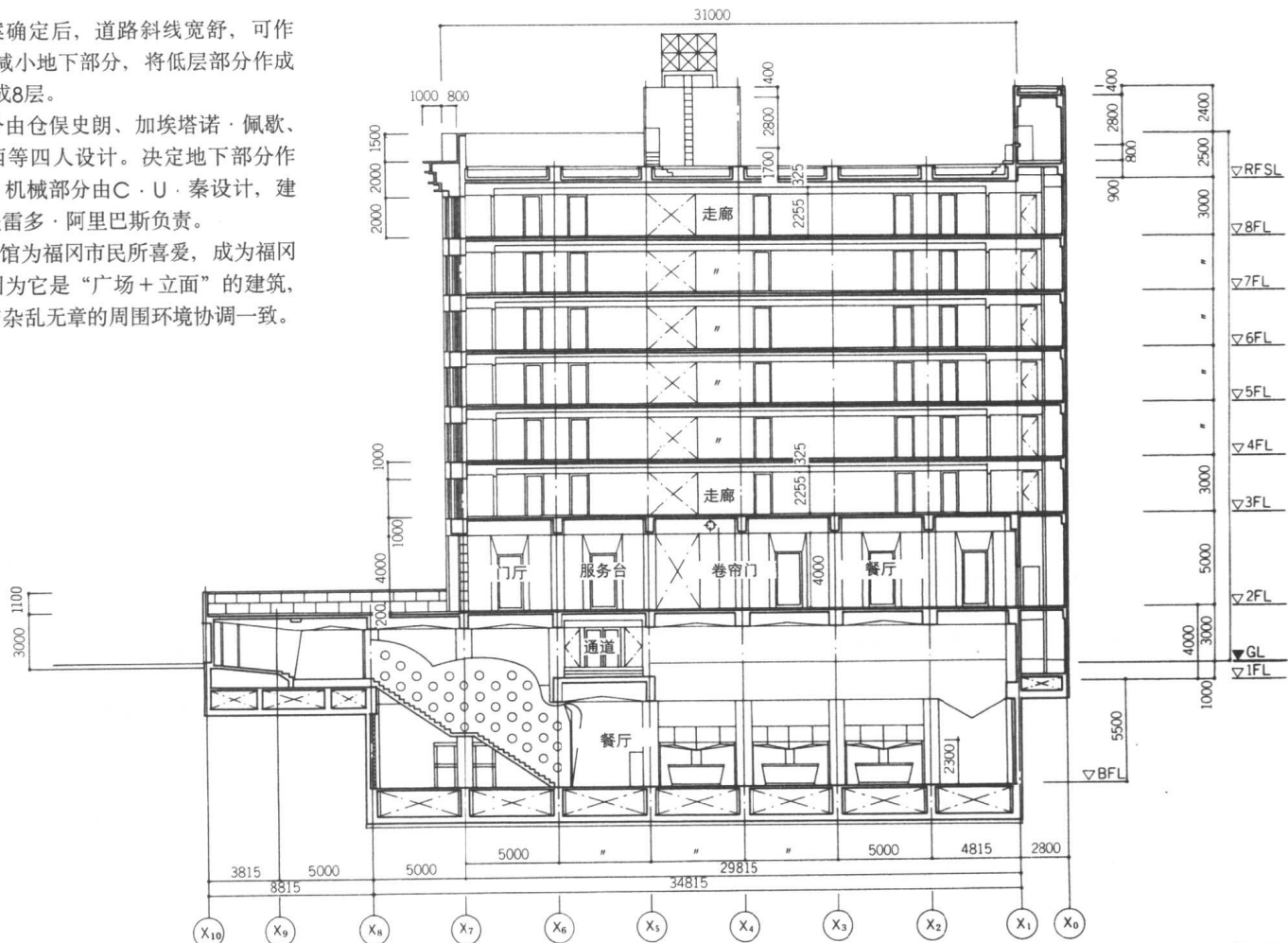
结构概况	钢骨架钢筋混凝土结构,钢筋混凝土结构
设施内容	旅馆、餐厅、酒吧
主要装修	墙: 伊朗产大理石(红色凝灰岩),仿砖面砖,上楣铜板,花梨板材聚氨酯清漆罩面(磨毛),钢板,大理石,布,日本纸 屋顶: 铺鱼渣混凝土,沥青防水 地面: 大理石,水磨石+花梨板材,花梨板材聚氨酯清漆罩面(磨毛),红色凝灰岩,地毯,席面草垫 顶棚: 花梨板材聚氨酯清漆罩面(磨毛),饰面钢板,布,杉木板 门窗: 铝板,铁板,不锈钢,花梨板,花梨板材油漆罩面(磨毛) (以上主要是公共部分和客房的装修)



建筑方案确定后，道路斜线宽舒，可作成8层，因而减小地下部分，将低层部分作成1层，主体作成8层。

低层部分由仓俟史朗、加埃塔诺·佩歌、阿尔多·罗西等四人设计。决定地下部分作为迪斯科厅，机械部分由C·U·秦设计，建筑部分由阿夫雷多·阿里巴斯负责。

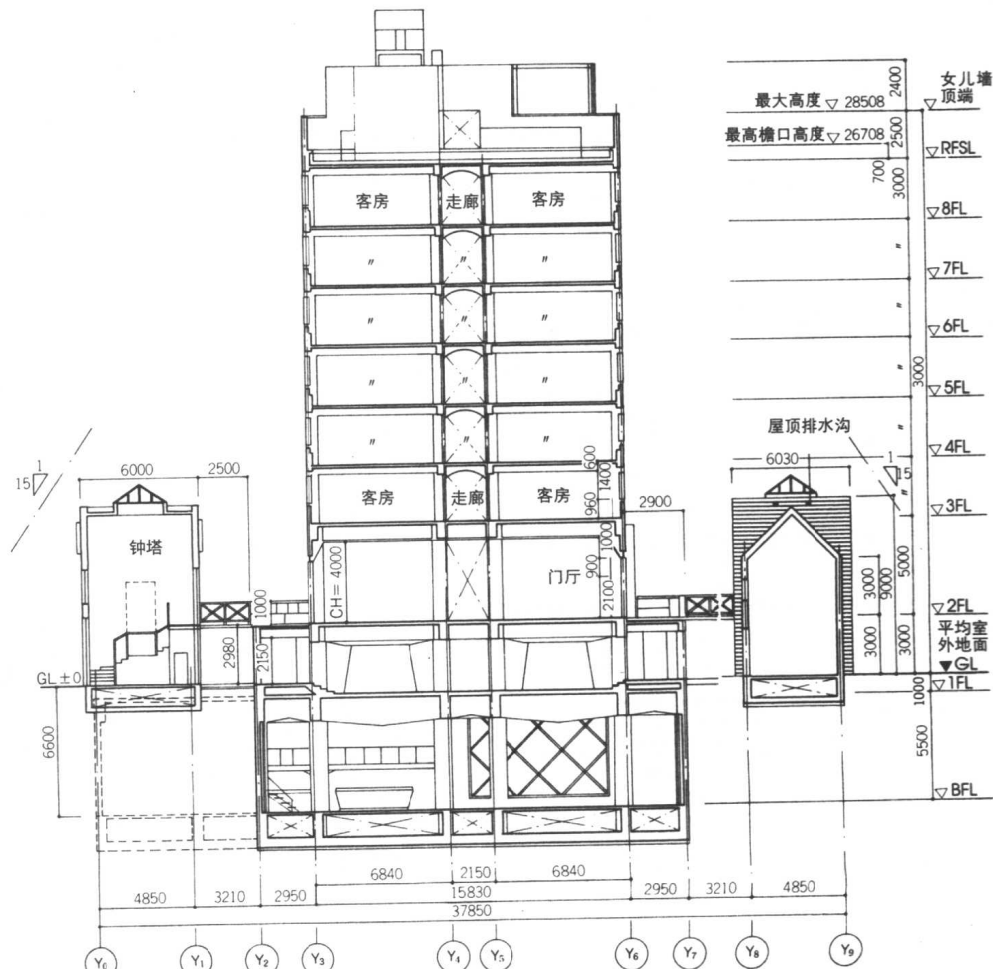
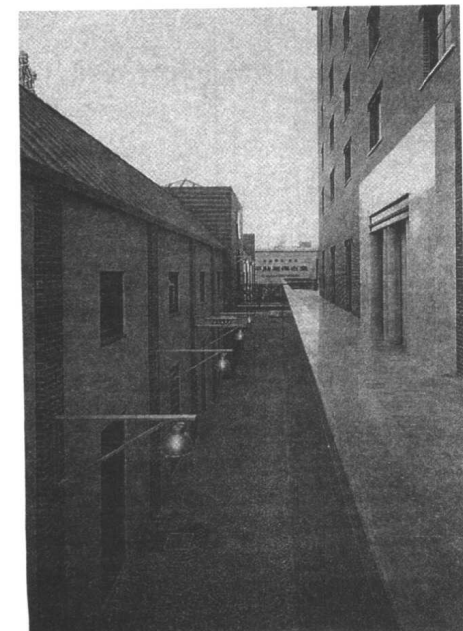
IL广场旅馆为福冈市民所喜爱，成为福冈市的标志。因为它是“广场+立面”的建筑，所以被认为与杂乱无章的周围环境协调一致。



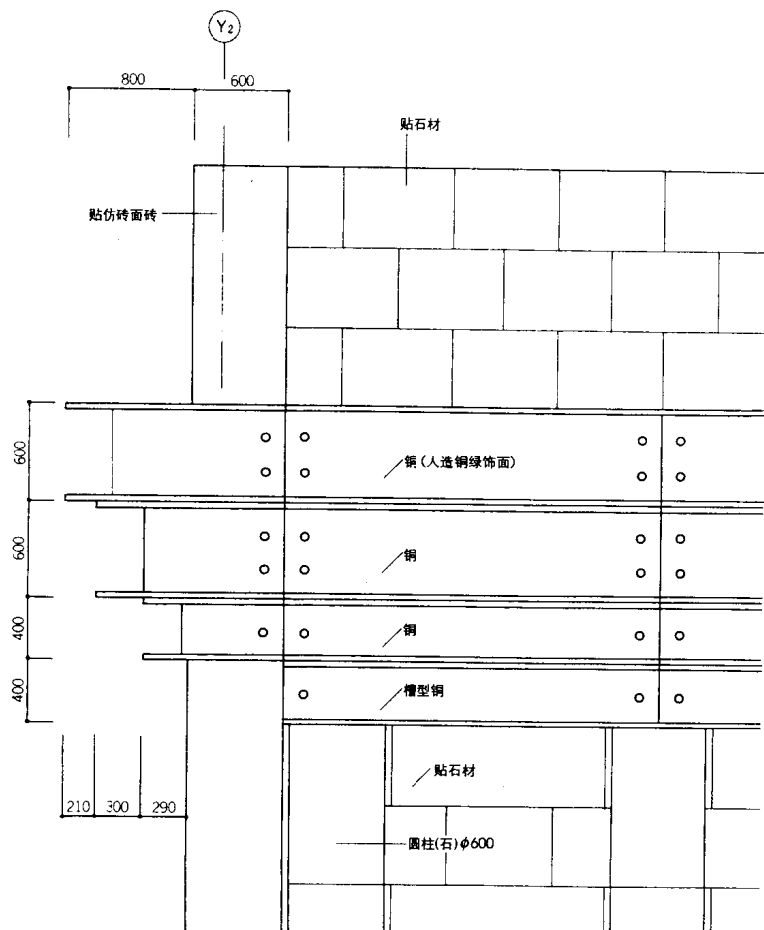
全景



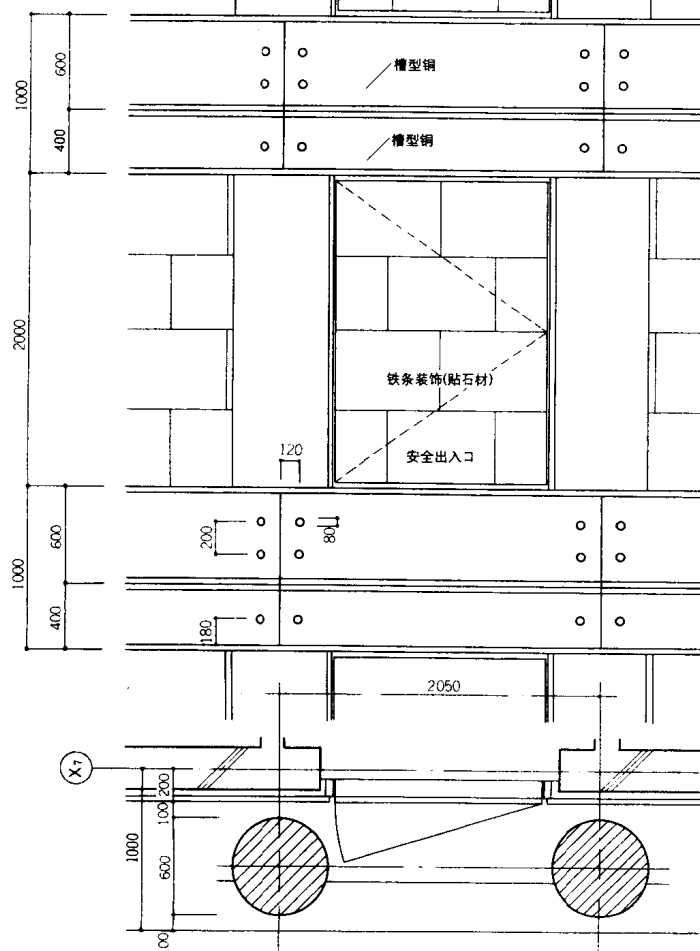
“太阳小路”



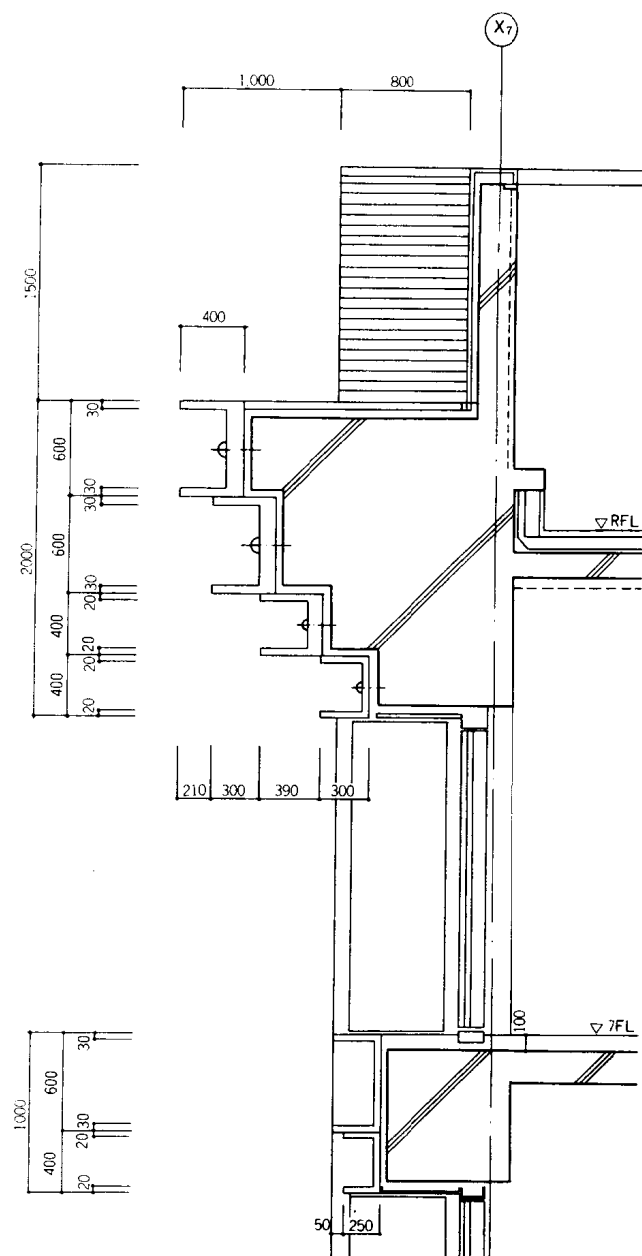
剖面 1/400



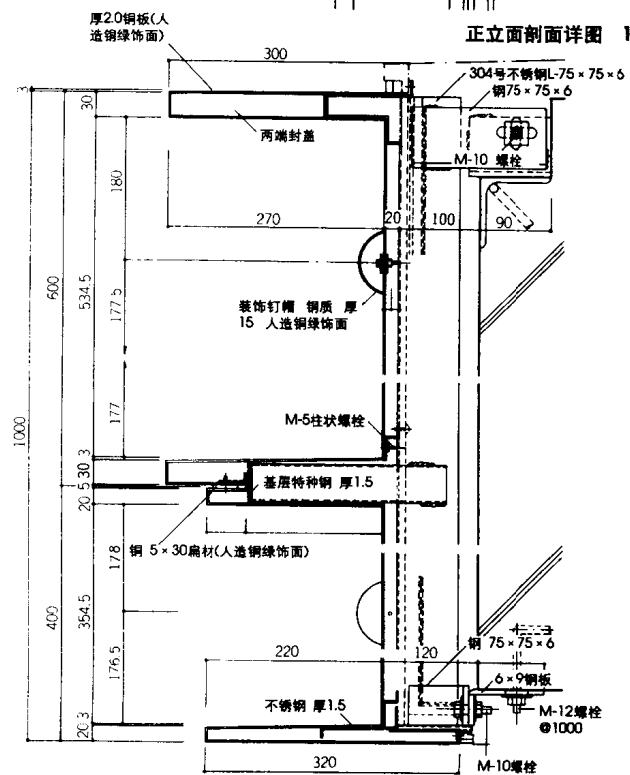
正立面详图 1/50



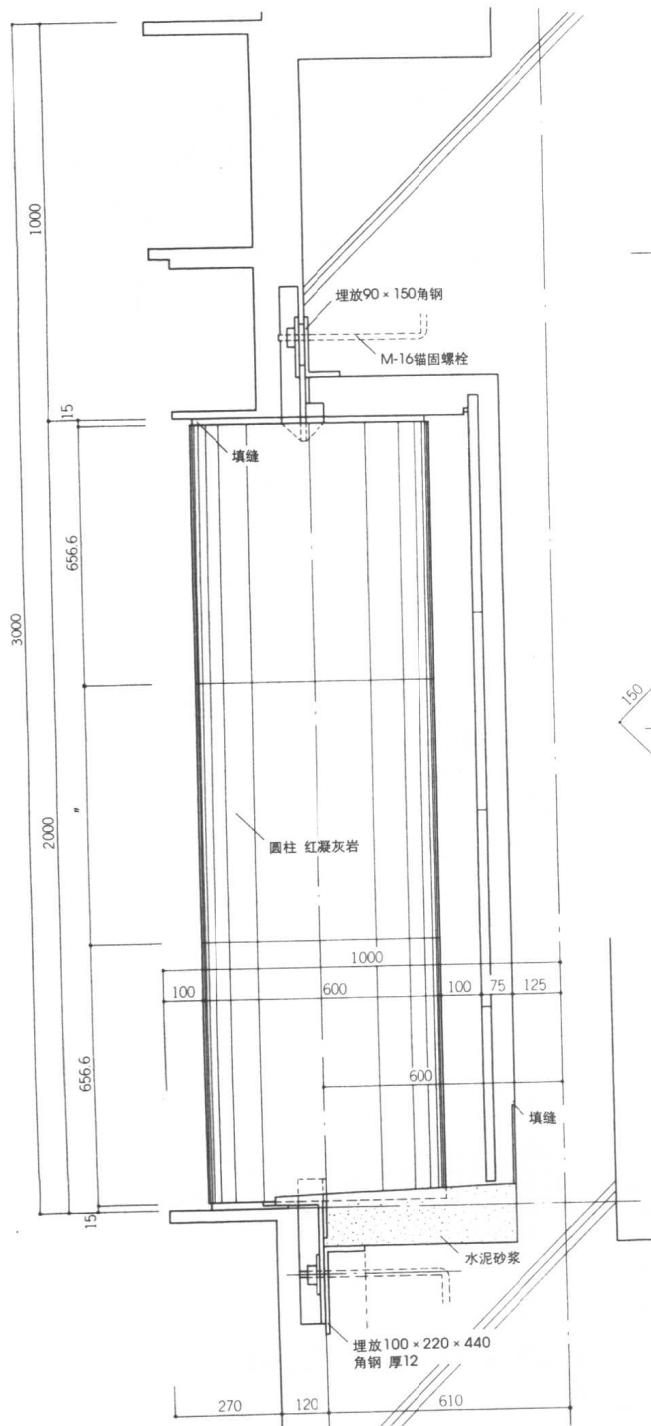
正面安全出入口详图 1/50



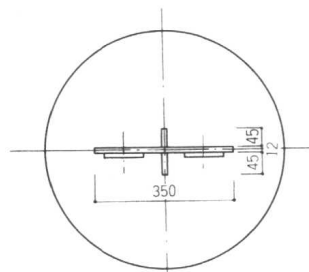
正立面剖面详图 1/50



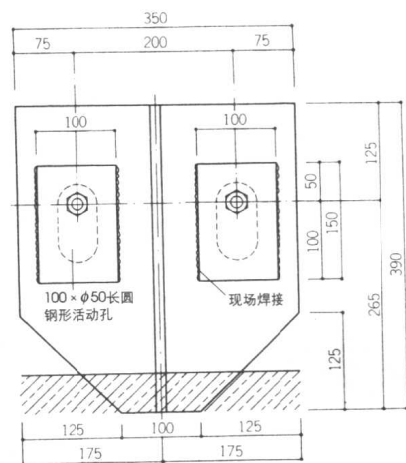
正面边界剖面详图 1/10



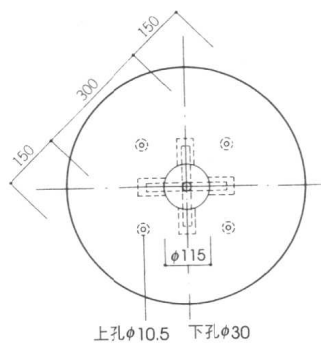
正面圆柱详图 1/20



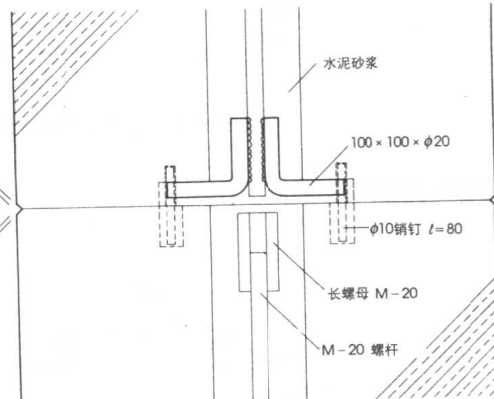
圆柱上端详图



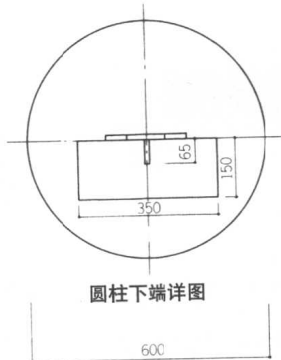
圆柱顶端连接件详图 1/10



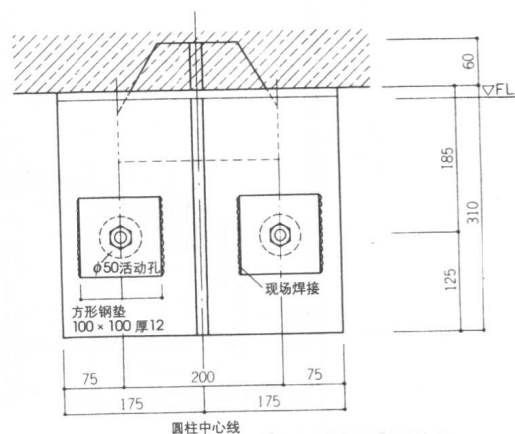
圆柱接缝处详图



圆柱接缝处连接件详图 1/10

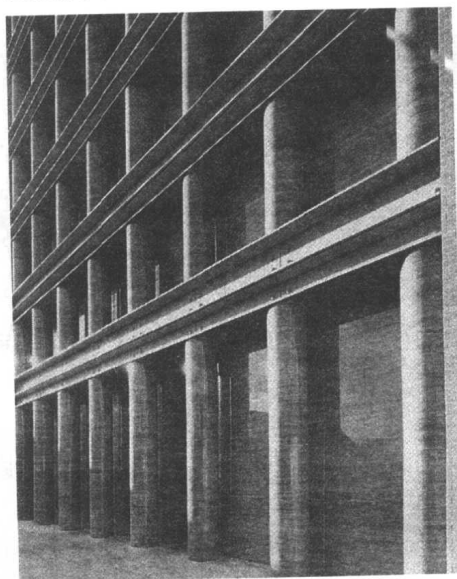


圆柱下端详图



圆柱下端连接件详图 1/10

圆柱基底与周边



立面仰视

