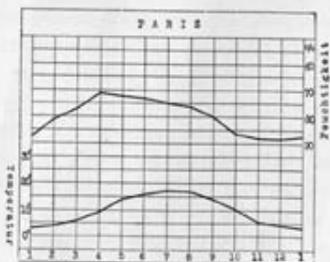
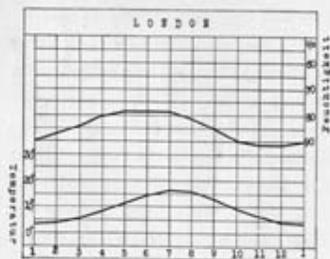
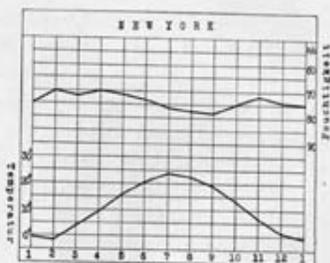
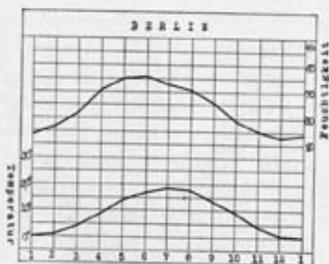
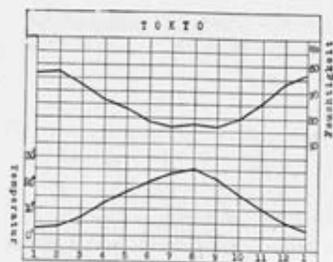


Beton in der Nachkriegsarchitektur Japans

Professor Christian Kerez

Professur für Architektur und Entwurf, ETH Zürich



2 Vergleichskurve für Temperatur und relative Feuchtigkeit in verschiedenen Hauptstädten

das vielleicht am deutlichsten die vor sich gegangenen Veränderungen und die Schwierigkeit der Anpassung der Wohnung an diese klarlegt. Man hat in Japan die europäische Sitzweise an Stelle der landesüblichen hockenden Sitzweise im öffentlichen, teilweise auch im Privatleben eingeführt. Alle Bauteile des Hauses tragen aber in ihren Abmessungen noch jetzt der hockenden Sitzweise Rechnung und sind entsprechend genormt.

Gegenüber dem heutigen Stand der Technik zeigt die japanische Wohnung gewisse Rückständigkeit; auf der anderen Seite jedoch hat sie ihre ganz besonderen Vorzüge. Diese bestehen im wesentlichen:

1. darin, daß das japanische Haus Einzelhaus mit Garten ist, und daß zwischen Haus und Garten eine günstige Beziehung besteht,
2. in der Elastizität des Grundrisses, d. h. der leichten Veränderlichkeit der Raumeinteilung und in der Auflockerung der Räume,
3. in den vielen und großen Tür- und Fensteröffnungen und nach außen offenen Räumen, wodurch eine starke Verbundenheit mit der Natur hergestellt ist,
4. in den praktisch eingebauten Möbeln und den Maßnahmen, welche eine volle Raumausnutzung gestatten,
5. in der Verwendung natürlicher Baustoffe, und zwar ohne jede Bearbeitung, aber in künstlerisch schöner Anwendung,
6. in der Verwendung des bearbeiteten Holzes meistens ohne Anstrich, wodurch die Maserung und die Naturfarbe des Holzes sichtbar bleiben,
7. in der engen Verbindung zwischen der Konstruktion und der architektonischen Schönheit,
8. in dem einfachen, klaren und guten Geschmack,
9. in der Normung der Zimmergröße und der Bauteile bis in die kleinsten Einheiten, was eine schnelle und leichte Herstellung des Hauses ermöglicht.

Der japanische Architekt ist vor die wichtige Aufgabe gestellt, einen neuen Wohnungstyp zu schaffen, der als Grundlage diese Vorzüge des traditionellen Wohnhauses beibehalten soll, und der andererseits dem modernen japanischen Leben voll gerecht wird.

KLIMA

Das Klima ergibt sich aus der geographischen Lage. Japan besteht aus einer langgestreckten Hauptinselgruppe und vielen kleinen Inseln. Es erstreckt sich von $122^{\circ} 56'$ bis $156^{\circ} 30'$ östlicher Länge und von $24^{\circ} 02'$ bis $50^{\circ} 55'$ nördlicher Breite. Aus der langgestreckten Form des japanischen Inselreiches ergeben sich große klimatische Unterschiede in den verschiedenen Teilen des Landes. Das Klima der Hauptinselgruppe aber ist ziemlich einheitlich; man kann daher über das Klima von Japan im allgemeinen sprechen.

Nach den neuesten Forschungen ist der günstigste Einfluß des Klimas auf die Körperfunktion gegeben, wenn bei hoher Lufttemperatur der Feuchtigkeitsgehalt ein niedriger ist, und

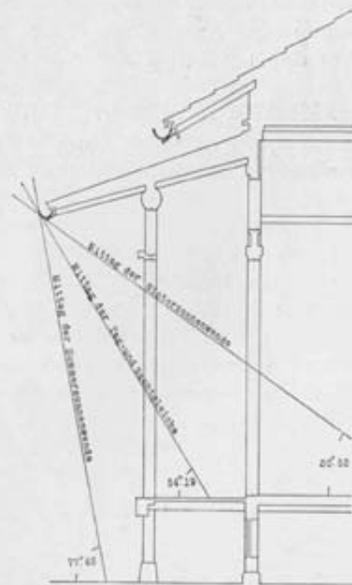


169 Gartenseite eines Wohnhauses in Tōkyō, 1928

mäßig; wo aber auf das Vorhandensein von Türen Wert gelegt wird, verwendet man Schilfrohrtüren oder Schilfrohrvorhänge, die den Luftzug nicht behindern. Zur Nachtzeit muß natürlich auf Einbruchgefahr Bedacht genommen werden. Es finden daher nachts im Sommer und in den kälteren Jahreszeiten Lüftungsöffnungen Anwendung, die einmal in der Oberwand als Ramma (vgl. Abb. 134), sodann im Oberteil der verschiebbaren Holzladen in Gestalt von Registern als Musōmado (vgl. Abb. 158, 159) und schließlich unmittelbar über dem Fußboden als Hakidashimado mit 15 cm hohen Schiebetüren angeordnet sind.

HEIZUNG

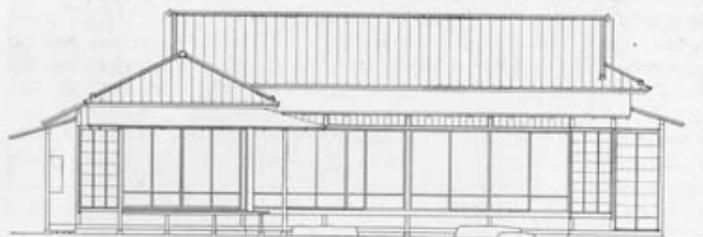
Das winterliche Klima der wichtigsten Städte Japans, Tōkyō, Osaka, Kyōto usw., ist ein kälteres als das von Paris und London, aber viel wärmer als das von Berlin (vgl. Abb. 3). Im Winter gibt es oft sonnenreiche warme Tage, an denen man die Wohnungen weit öffnet und Licht und Luft eindringen läßt. Das Bedürfnis nach Heizung der Räume ist daher nicht so groß wie in Europa. Von alters her ist das transportable Feuerbecken, Hibachi,



170 Direkte Sonnenbestrahlung eines nach Süden gelegenen Zimmers zu drei verschiedenen Jahreszeiten



Gartenansicht



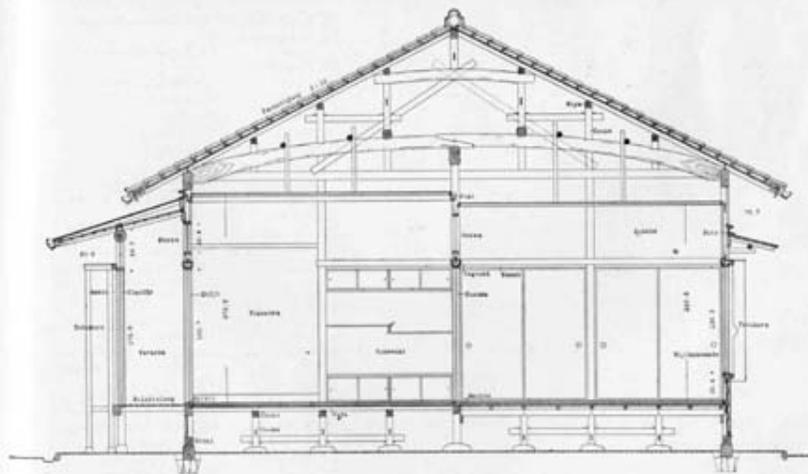
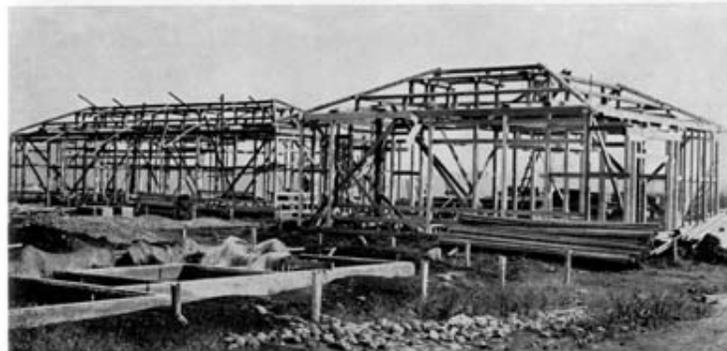
Vorderansicht

132 Zwei Ansichten eines japanischen eingeschossigen Wohnhauses (vgl. Abb. 112)

Abstand dieser Stuhlsäulen voneinander ist 3 Shaku; sie sind ebenfalls riegelartig verbunden. Neuerdings wird bei größerer Spannweite der europäische Dachstuhl verwendet. Bei kleineren Häusern benutzt man noch die traditionelle Konstruktion, die einfacher und billiger ist.

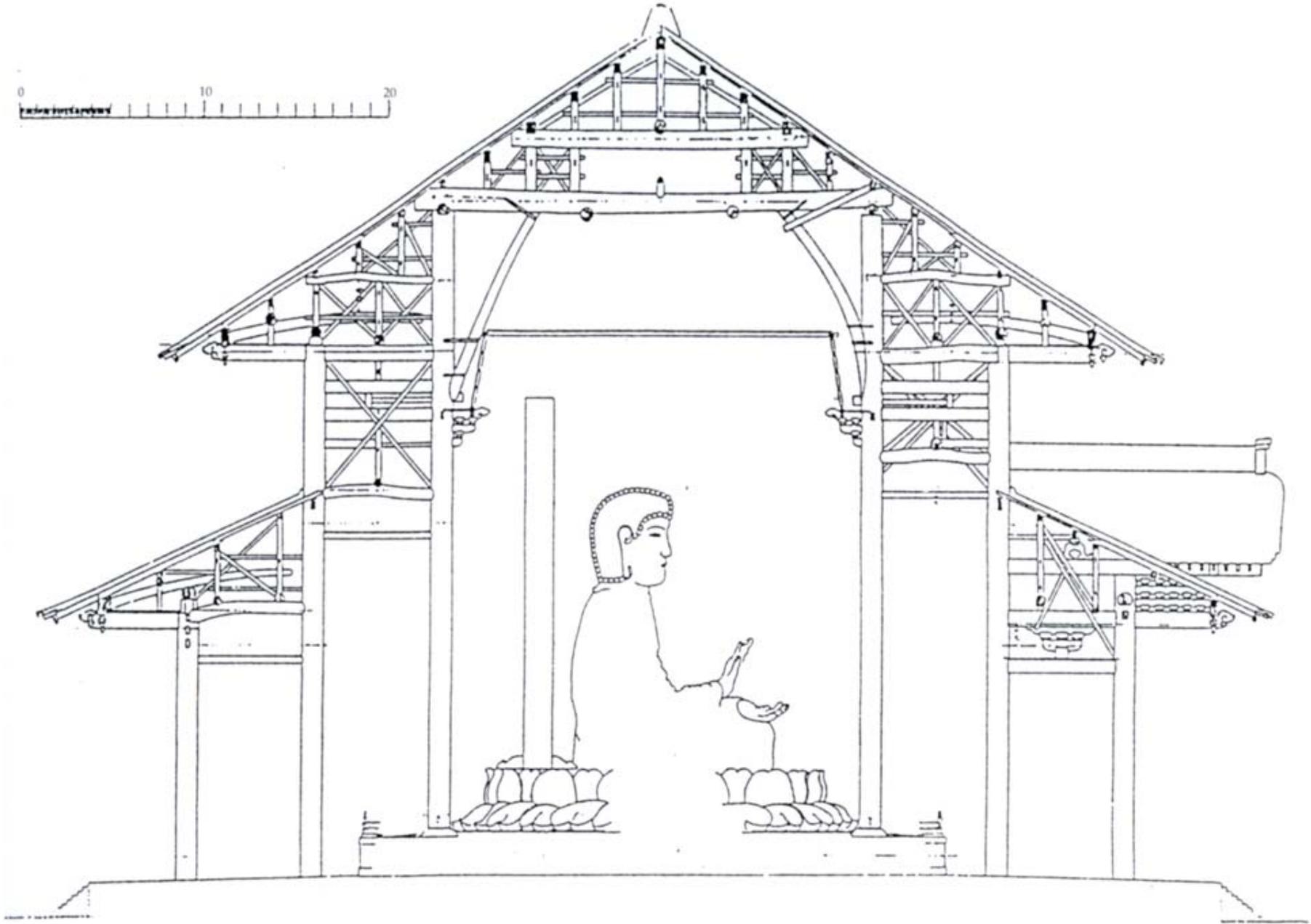
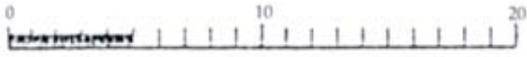
Wie ersichtlich, ist die japanische Bauweise sehr einfach und weist erhebliche konstruktive Mängel auf; so hatte das japanische Haus trotz der häufigen Erdbeben und Taifune bisher keinen Dreiecksverband.

Die Tatsache, daß das japanische Haus sich in konstruktiver Hinsicht nicht weiter entwickelt hatte, dürfte ihre Ursache darin haben, daß der Japaner aus bereits erwähnten Gründen bisher wenig Wert auf Haltbarkeit des Hauses legte.



133 Fachwerke

134 Typischer Durchschnitt des eingeschossigen Wohnhauses







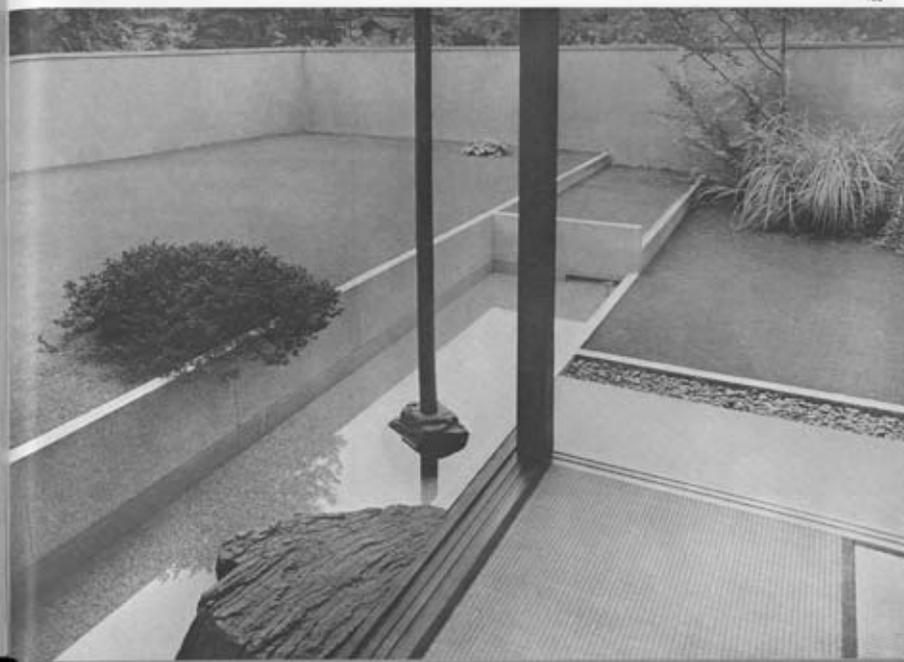
28 Pond and pavilion "Kinkaku" (Golden Pavilion) in Rokoon-ji, Kyoto

29 Islands in the pond of Rokoon-ji

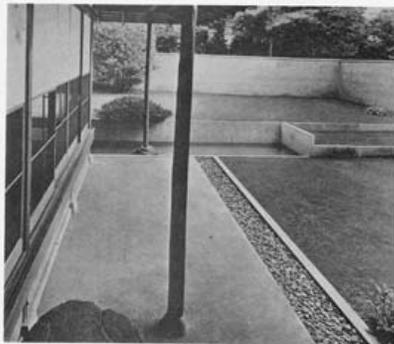
Garden of Okada House Tokyo, 1994
Designer - S. Horiguchi 125, 126



125



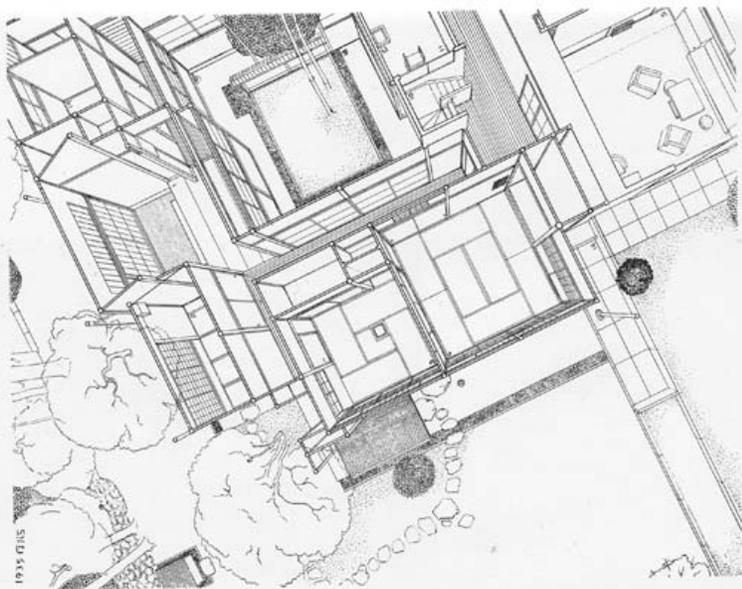
126

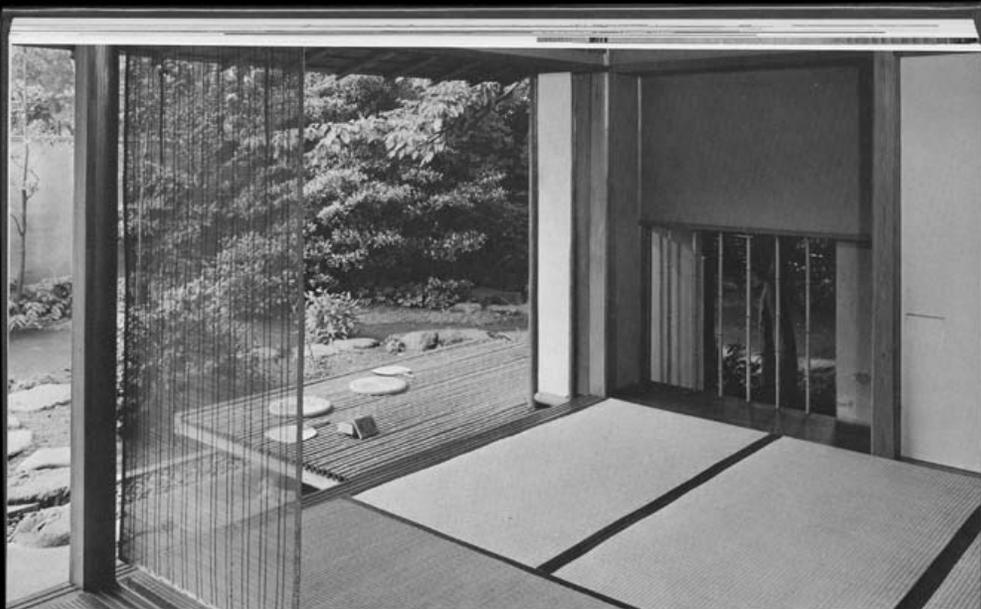


78, 79. 岡田邸 南庭から見た眺め 岡田邸南側回廊平と八畳の座敷を庭の南東から見るところ。右手の白い壁の部分が西洋風の鉄筋コンクリート造の部分。座敷は北山丸太柱、白しっくい塗り壁。床がわり畳敷座敷、調度置きの間。障子は下半分をガラスにし内部からは上げ下げ自在の障子が上げられて室内が見えていく。屋根は軒端をつけず雨落ちのところが砂利を入れた溝をつけ排水管へ導くようにした。土間は洗い出し仕上げ。右の手前のところは障子の取替前の、これは、障子ほど高くなっている。白く見えている障子は花紙で、地のまわりは水磨き仕上げ。

84

80. 岡田邸 天井を取り去った透視図 1. 玄関 2. 応接室 3. 四畳半 4. 八畳間 5. 居間障子部屋 10. 階段 11. 化粧室 17. 土中室 18. 中庭 19. 池。

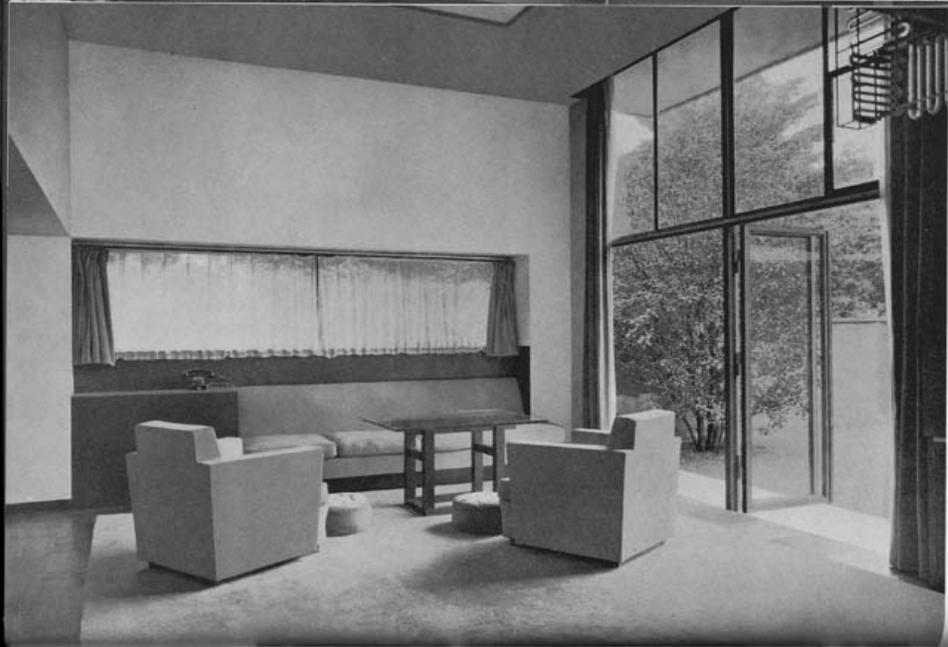




83. 岡田邸 回廊手と竹縁 これは回廊の右につづく庭の一部。右はしに茶会ときには手桶を置えるように積石に對して平な石を置いた。これと境石と一體にしておのまわりに山の草を入れて、小さい石庭（ソウゴアデン）のごときものにした。庭の草庭が夏から秋の庭であるの對しこれは春から夏にかけての庭である。それはいざごけを一面に地に植えて、その間にしょうじょうばかま、たつなみ草、むめとらのを、さいしん、いかりそう、ぎぼうし、しが、いわばこ、ひめいたどり、などを入れた。この庭に面して竹縁がメートルにメートルの大きさで突き出ている。この竹縁は半分は庭の外へ出ている。その上は縁が高く柱をのばし、欄と木末とが近く首葉を繋らせて覆っている。夏は縁縁の仕事場となりまた月見台となる。冬は日だまりを作って日光浴もできる。

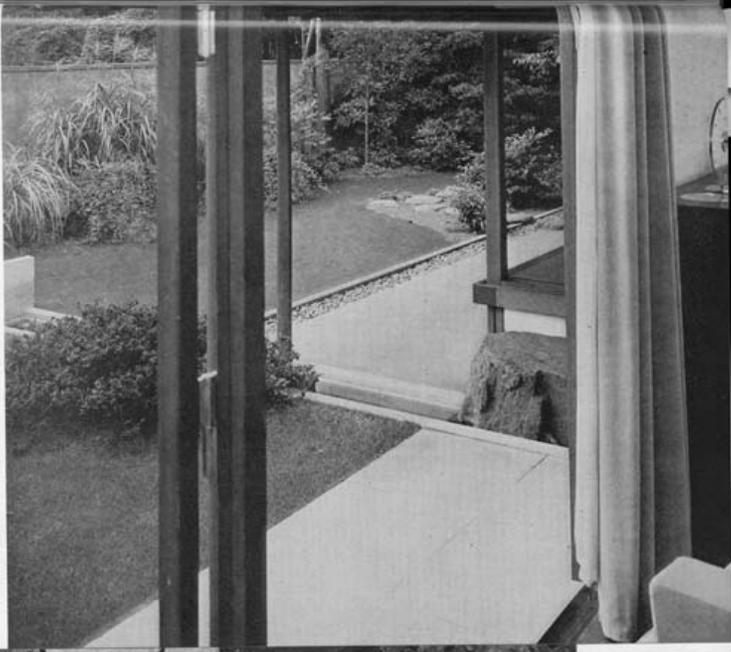
84. 岡田邸の草庭と池 庭園から秋草の庭と、洋風庭の池を見、その間は池を見る。池の中心に木製の橋はけはひいてある。





88, 89. 圓田屋敷 ここは鉄
筋コンクリート造り。そとからの眺め
は庭からのもので、ほかはどこから
も見られないので、日本の木造との不
調物はここでは考えていない。88図は
87図と同じ部屋で、右端上には、ネオ
レップで色変りのものを組み立てた
もので、昔は天井の打ですまし、何か
会でも開かれるときの遊びのオブジ
としての打である。89図は秋草の庭を
池を結んで見おろしたところ。

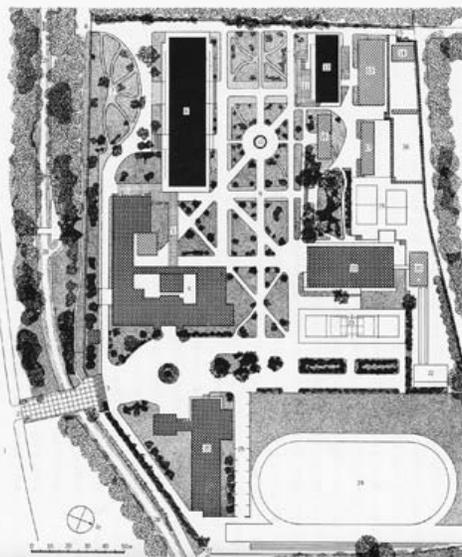
90. 中庭で山草を植えた小庭





127, 128 Yard to the south of the Grand Lecture Hall of Inami Campus of Meiji University, Tokyo
129 Courtyard of Inami Campus of Meiji University

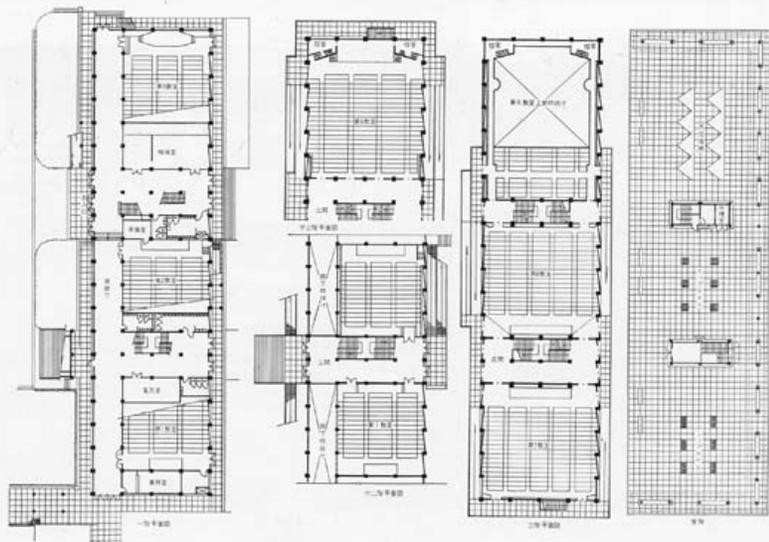


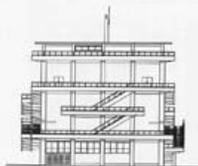


243. 明治大学和成校舎配置図

- | | |
|---------------|---------------|
| 1. 甲州街道 | 16. 習習伊球場 |
| 2. 明治大学和成校舎入口 | 17. 射撃場 |
| 3. 正門 | 18. 和成学生利談室 |
| 4. 和成第一校舎 | 19. 蹴球コート |
| 5. 渡り廊下 | 20. 相撲場 |
| 6. 和成第二校舎 | 21. 体育館 |
| 7. 南庭 | 22. 珍場 |
| 8. 西通用門 | 23. 蹴球コート |
| 9. 中庭 | 24. 運動場 |
| 10. 噴水 | 25. 駐車場 |
| 11. フラス | 26. 図書館和成分館 |
| 12. 和成学生会館 | 27. 東通用門 |
| 13. 和成図書センター | 28. 仮上水 |
| 14. 弓道場 | 29. 隣地(本館守衛所) |
| 15. 北通用門 | |

244. 明治大学和成第二校舎平面図 第一階、第二階、第三階、屋根上平面図

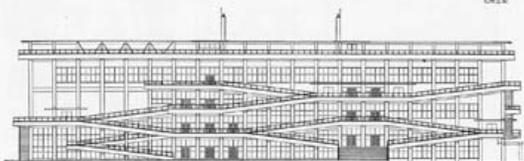




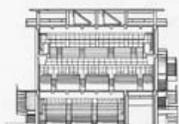
断面図



断面図



断面図



断面図



断面図

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245. 明治大学和泉第二校舎立面図と断面図

246. 明治大学和泉第二校舎 南からの眺め





247. 明治大学和泉第二校舎入り

248. 明治大学和泉第二校舎南側の道。南校舎と大教室の石階段。南側は前からある松、桜をそのままに道をつくり、下木と下草を植え込んだ。左上げ、大谷石積みの際と石門が見えている。その外側は松上水である。路面を下げたために前からある立木の根は、けんち石積みにして一段高く仕上げた。その段の丸さの色々の大きさと、横線と直との組み立てで、本と草とおおわれて作り出す庭で、北側の中国の人工的な組み立てと対い立つように試みたものである。





249. 明治大学和泉第二校舎大教室 九百人教室教壇側を見る。床はプラスチック、灰色。壁は有孔ベニアメント張り、下に岩綿入れ、両側壁斜にする。窓はアルミサッシ引違いが二重、内に木造ベニアの回転格子つき、銀色ベント張り、天井は有孔吸音チップス張り、丸型天窓鉄筋カーブつき。教壇には中央壁に映写幕つき、教室中にマイクスクープ特殊打鍵と拡声器を備える。映画はさき後方に機械室を設けて写せるように企てた。この教室は中三階と三階、四階を占めている。

250. 明治大学和泉第二校舎中教室第七号 第七号教室は二階につくられた五百人座席の教室で、床はプラスチック(灰色)、壁はベニア張り、灰色グラコート吹きつけ、西面壁・右側壁有孔ベニア仕上げ、灰色ベント張り仕上げ。天井は一部有孔吸音チップス張り、一部プラスチック張り、白色ベント張り仕上げ。天窓は鉄筋メラミン焼付け、白色カーブつき。





桂

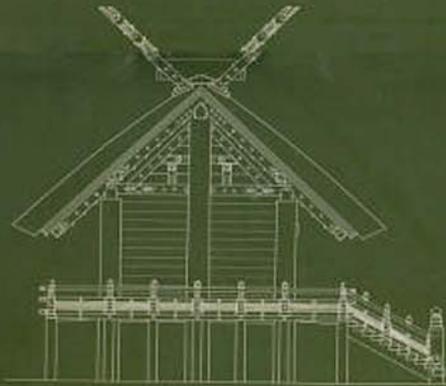
KATSURA

TRADITION AND CREATION
IN JAPANESE ARCHITECTURE

GROPIUS

TANGE

ISHIMOTO



ISE

Kenzo Tange
Noboru Kawazoe
Photographs: Yoshio Watanabe

PROTOTYPE
of JAPANESE ARCHITECTURE

family named Kitagawa, but later he was adopted into the Nakamura family and became comptroller of the Shinsenin in Nara. As an expert on gardens and tea, he was considered in the same class as Kobori Enshō, and he was in fact related to Kobori by marriage. During this period, the court at Kyoto was beginning to patronize not only the tea cult but the kabuki, the puppet theater, and other forms of art created by the new merchant class. It is interesting to see the prodigious courtiers taking to these novelties in an age when the shogunate, only recently established, was doing everything in its power to preserve tradition.

That Nakamura Sakyo was the general supervisor of the first stage of construction is almost beyond dispute. Working under Nakamura was a gardener of low birth named Yoshino, Yoshino, who also made a number of other gardens under the direction of Nakamura or of Kobori Enshō, was widely recognized as an expert in his profession, and he was later given the name Kenzei (excellent gardener) in recognition of his skill. The presence of Nakamura, the son of a merchant, and Yoshino, a lowly workman, at the building of the Kasuga Palace no doubt added much to the novelty and originality of the resulting buildings and garden. These men represented an important infusion of new blood.

With regard to the second and third stages of construction, Dr. Mori seems to think that the principal consultant to Prince Toshitada was the priest Ogawa Dayū Shōshō, while the director of construction was Katsuri Seishan, Kobori Enshō's youngest son. The gardener working under these two, he thinks, was an obscure priest named Tamauchi. Dr. Watsuji argues that the second and third stages of construction were carried out on the specific orders of Prince Toshitada, just as the first stage had been carried out on those of his father. The new additions, he believes, were no more than an expansion of Toshitada's original conception, and he surmises that over the years Toshitada's wife persuaded Toshitada to continue his father's project. In general, Dr. Watsuji considers the planners and workers named by Dr. Mori to have done little more than advise the two princes on certain details.

These are questions of great importance in their own right and deserve the most careful consideration, but I have looked at the Kasuga Palace as an architect, not as a historian, and I am interested here primarily in the freedom and originality I find in the building and its compound. I shall leave the historical problems to the historians, therefore, and turn instead to a discussion of the tradition behind them, of the extent to which the builders relied on it, and, finally, of the innovations they introduced into it.

The Tradition Leading up to Kasuga

In Japan during prehistoric times there existed a culture which is now generally described as Jomon and which archaeologists believe to have belonged to a people at the hunting-and-fishing stage of their development. Very little of the culture remains other than a mass of pottery and pottery fragments, but these relics are of a very remarkable style and quality. In general, they are exceedingly fine in design and rich in both mass and vigor. One picture through them a stolid yet sensitive people engaged in a grand and high-spirited battle with nature. The forms created show an consciousness of geometrical order, but the vital pulsations of life are there, along with a strong sense of space and volume.

In recent years, archaeologists and historians have discovered traces of houses which must have belonged to the Jomon people, and a few attempts have been made at reconstruction. It is clear that these houses were essentially pit dwellings covered with simple roofs. The pits were usually in the form of rough squares with bulging sides, but circular and elliptical plans have also been found. The depth was around one meter, and the diameter from five to six meters. In the center there was a hearth of earth.

The basic structure of the roof consisted of four pillars linked at the top by beams. Around this were set crude radial rafters slanting up from the ground and covered with thatch and leaves. The appearance of the house can only be surmised, but to judge from miniature clay houses dating from a somewhat later period, the form seems to have been preserved in far-removed long after Jomon culture is thought to have been submerged. If we are allowed to go by the name clay houses, which belong to that body of sculpture known as *hanshi*, we may conclude that the aboriginal pit-dwellings exhibit the same characteristics as the pottery while revealing an consciousness of geometrical principles or aesthetic form on the part of their builders, they nevertheless indicate a feeling for dynamics and a definite appreciation of volume. These dwellings, incidentally, were presumably linked in some way with the pit dwellings of the cold northern areas of Asia.

Jomon culture was succeeded by what historians call Yayoi culture, a name adopted from the place where its wares were first discovered. This culture developed in a period when agriculture was practiced generally and people were settled in fixed densities. The pottery of the age is well known. In form, it stands in almost complete contrast to Jomon vessels. It clearly displays the beginnings of logic and intelligence.



Jomon: Clay Figurine (above left) and Mirror with house design (below)

Yayoi Hanshi

split their pit houses into two, leaving one part reserved to serve as a space for indoor work, but flooring the other as a place for rest and sleep. Later, the floored section was subdivided into two and then four rooms, the resulting floor plan being the classic one for Japanese farmhouses down to modern times. The partitioning of the house accompanied the gradual rise in status of the farming population, and the building that evolved was the prototype for the houses of two new classes which split off from the peasantry: the warriors and the townspeople.

In the *shoin-zukuri* style, the single large space of the *shinden* was divided into four, six, or more separate rooms. Superficially, this subdivision appears to be similar to that which took place in farmhouses. There was, however, one important difference, which was that the rooms in the *shoin-zukuri* house were ranked according to prestige, with the rank of the room indicated by the level of the floor. In its simplest form, the *shoin* might have only a lower section in front and a raised section behind, but in more complicated arrangements there were sometimes three, four, or more levels of distinction. In the *shoin* of the Nijo Palace, for example, there were five halls, beginning with the section for lower vassals and proceeding upward through the Ceremonial Room (*shiki-do*), the Third Room, and the Second Room to the First Room. In this last room there was a raised section where the shogun sat. The decor became more brilliant with each change in prestige level, one sign of this being an increasingly ornate ceiling. The division of space in houses of this type depended not so much on the function of the rooms as on the rank of the person for whom use they were intended. Persons of lower rank were not allowed even to enter the higher rooms.

The *shoin-zukuri* mansion was separated from the exterior by wooden or paper-covered sliding doors. Like the *shinden*, it had a deep veranda on the front. The interior was partitioned off with *fusuma* (sliding doors with beveled frames, covered with cloth or paper). These features gradually became part of the *imperial* which indicated the rank of the house's owner. The *fusuma* in particular tended to become more and more ornate as time went on, especially in the highest-ranking portions of the building. Often they were decorated with brilliant paintings by the greatest artists of the day. Screens, wallpapers, metalwork, and suchlike were also utilized to stress the exalted position of the *shoin*'s occupant.

At first the *shoin* had an entrance hallway similar to that of the *shinden*, but this gradually grew into a magnificent portal clearly indicating to all comers the grandeur of the

personage within. The highest-ranking rooms of all was a spacious hall with a raised section at one end, in the vicinity of which there were a *tokonoma* alcove, *chigasaki* (special shelves), and a broad window with a wide ledge. Originally, the room itself was the *shoin*. It had started as a study—the ledge before the window had been intended to serve as a desk—but with the passage of time it had been expanded and formalized into an elaborate ceremonial chamber bearing all the decorative emblems of wealth and power. Nothing similar in form to the *shoin* hall appeared in farmhouses until much later, but the principle of assigning ranks to rooms tended to spread not only among the farmers but among the townspeople as well. In fact, it is widely observed today, and it constitutes one of the most important barriers to the modernization of ordinary low-cost housing.

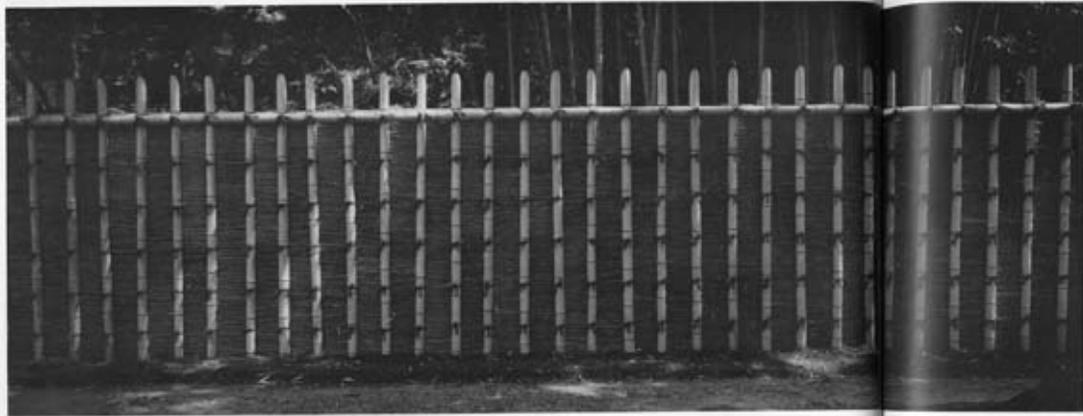
The *shoin-zukuri* style was still in its formative stages during the Muromachi period. The robes of this period, the Ashikaga shoguns and their ministers, wore, as mentioned above, interrelated with the manners of the ancient court, and their houses remained close to the *shinden-zukuri* style. Indeed, their gardens often had the symmetry that had characterized the *shinden-zukuri* style in its earliest form. Neither the shift to a new arrangement of sections nor the partitioning of the interior was accomplished until the Momoyama or early Edo period.

The *shoin* in the Nijo Palace, with its grandeur and its insouciant ornamentation, is too large and elaborate to be regarded as typical of the *shoin-zukuri* style, and to see the style at its purest one must turn instead to the modest guest houses in Buddhist temples of the same period. Excellent examples are the Kangakoku (1600) and the Keijin (1691), both of which are in the Uji temple at Otus. The Kangakoku served as the model for the celebrated Japanese house erected some years ago in the garden of the Museum of Modern Art in New York.

Since the *shoin-zukuri* style resulted from the partitioning of the main area of the *shinden* and the addition to it of a certain element of grandeur, it was in essence a Yayoi pattern. But parallel to its development another process was going on in which, as I see it, the long-dormant Jomon elements again began to come to the fore. In the Muromachi and Momoyama periods there was a gradual increase in the social status of the farming population. During the long civil wars, in which the ancient estates were broken up and re-partitioned, this class asserted its physical strength, first siding with the newly arisen warriors against the ancient aristocracy and later rising up against the oppression of the warriors,



Nishi-Honganji Temple: main hall of *shoin*

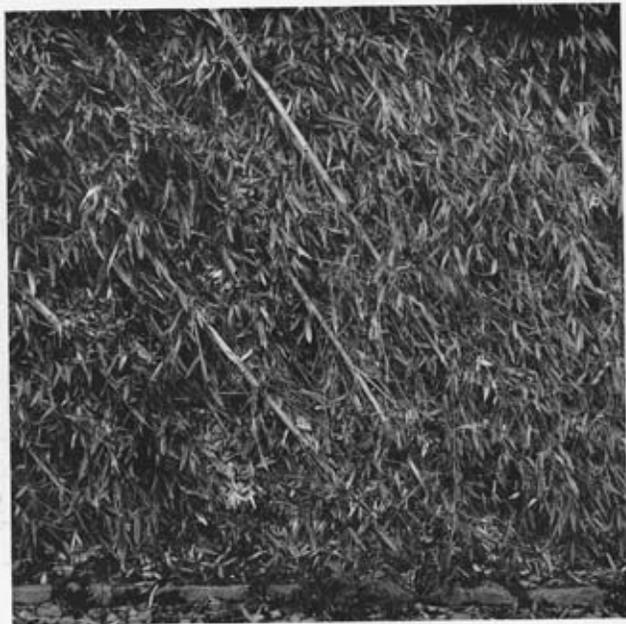


The concept behind Katsura begins with an urge to express sense impressions in terms of natural textures. The rocks, moss, bamboo, and trees form patterns without losing their natural look or feel.

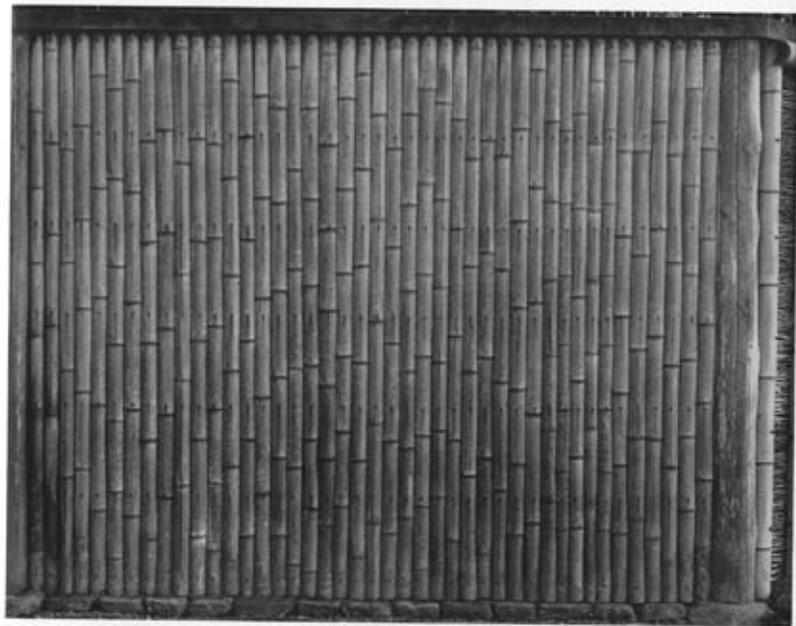
Katsura fencing



Roof of the Imperial Gate



Bamboo fence



Bamboo fencing of the First Gate

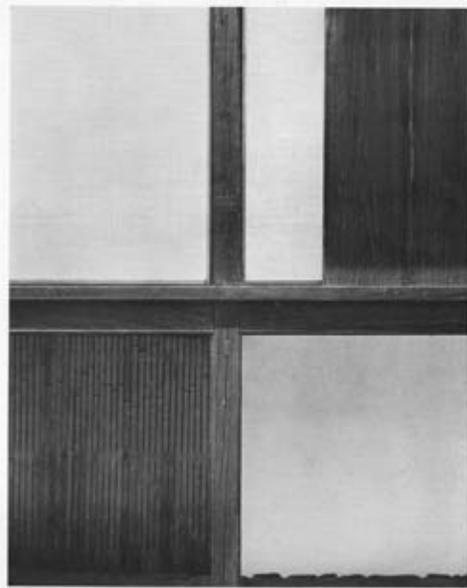


Lawn seen from the Middle Shrine

Lawn and New Palace seen from the Middle Shrine



Steppingstones and rock path in front of the Old Shrine

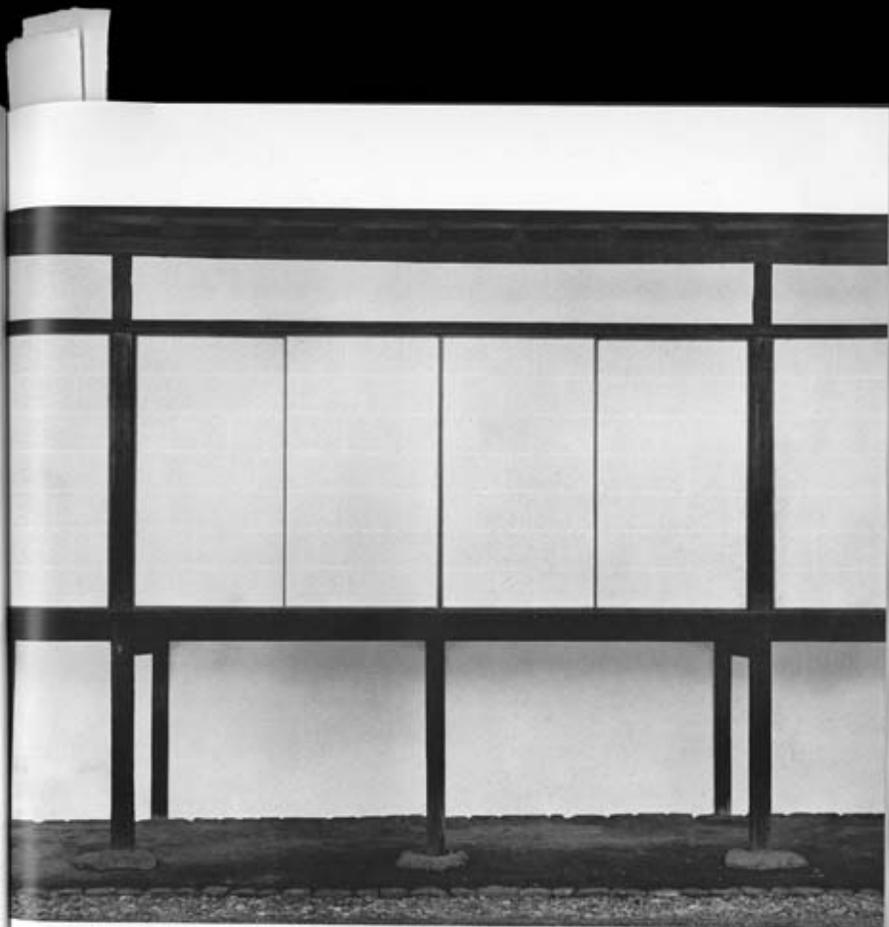


Detail of the New Palace



Southeast corner of the New Palace

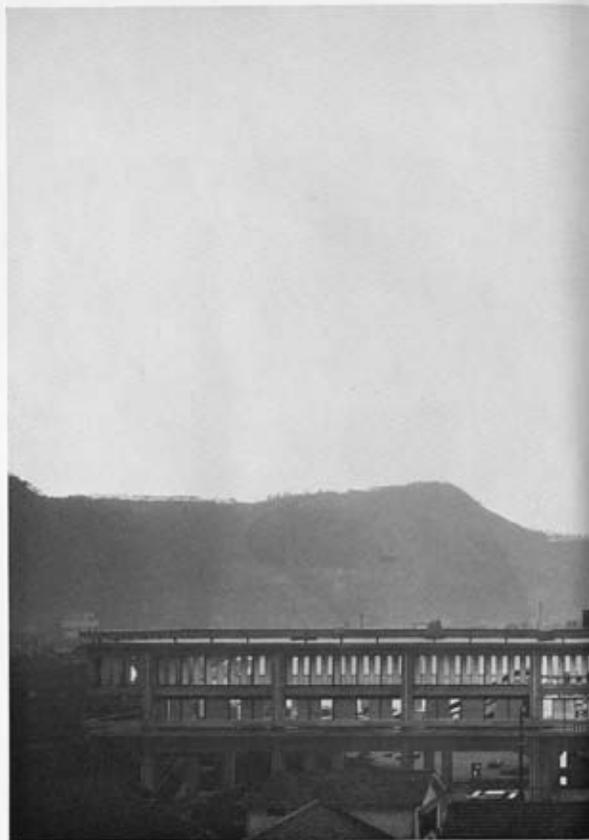
Formal balance based on a wooden post-and-beam structure is a distinguishing characteristic of typical Japanese architecture, but in the Katsura shin the proportions linking the structural elements are free to the point of abandon. The contrasts and harmonies in the Old Shin, the Middle Shin, and the New Palace impart vitality to the space flowing through them.



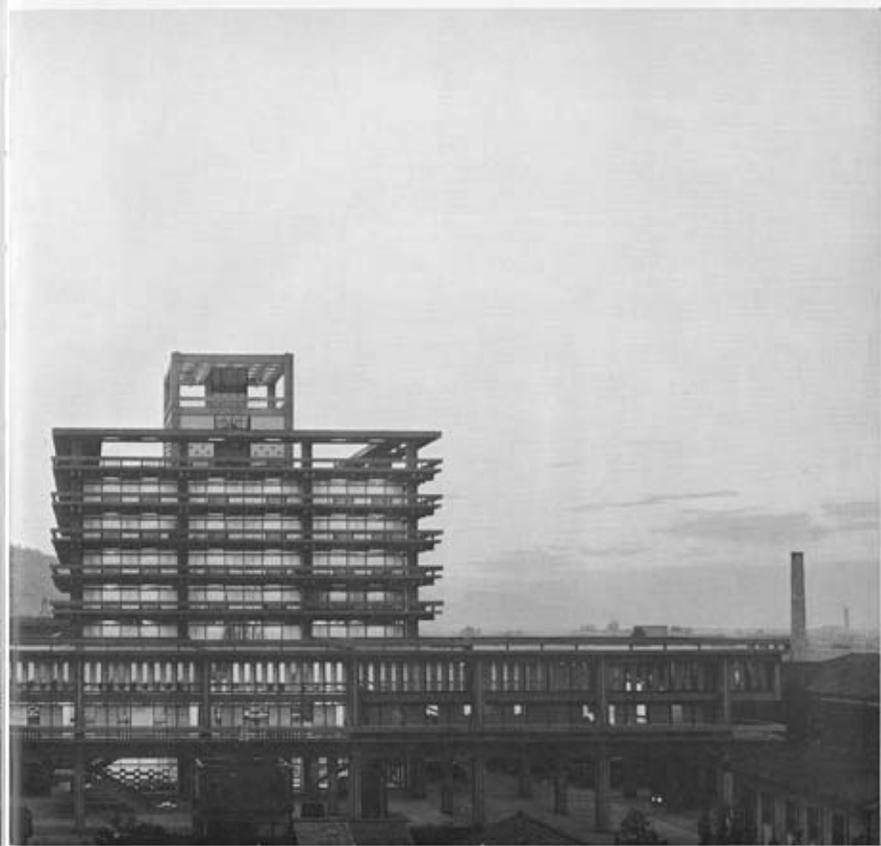
Southeast side of the New Palace

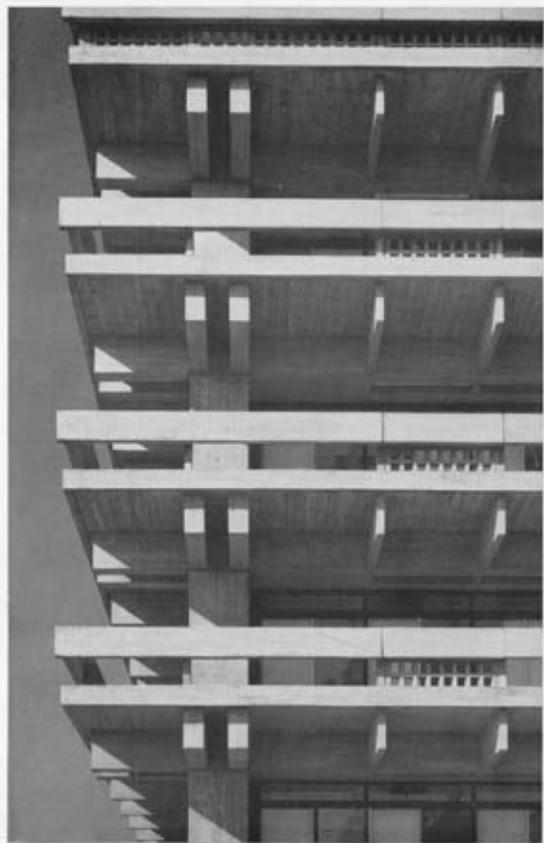


香川県庁舎
1955—1960

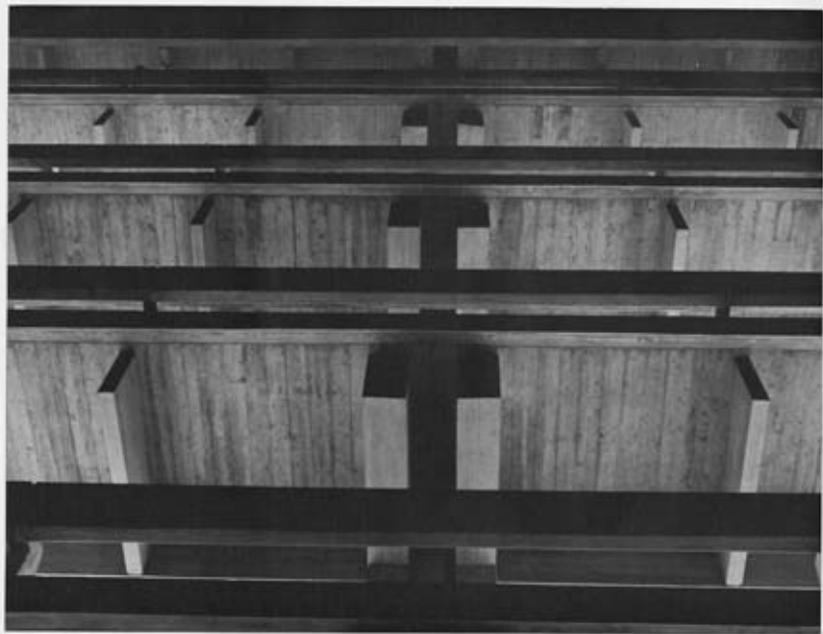


249 香川県庁舎 建築設計：フランク・ロイド・ライト
250 香川県庁舎 完成写真





270 高層ビル
 271 フォン・ツェン・ツェン・ツェン
 272 フォン・ツェン・ツェン・ツェン
 273 フォン・ツェン・ツェン・ツェン
 274 フォン・ツェン・ツェン・ツェン



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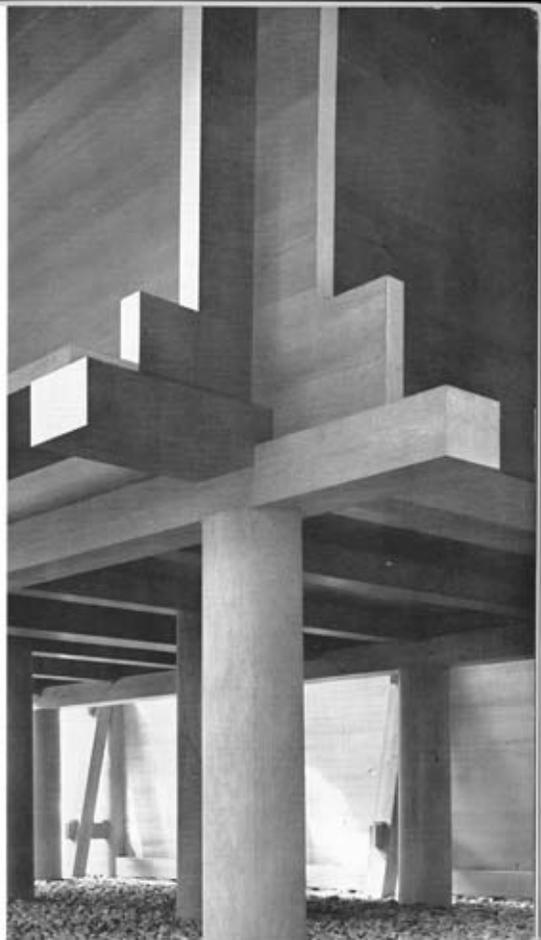


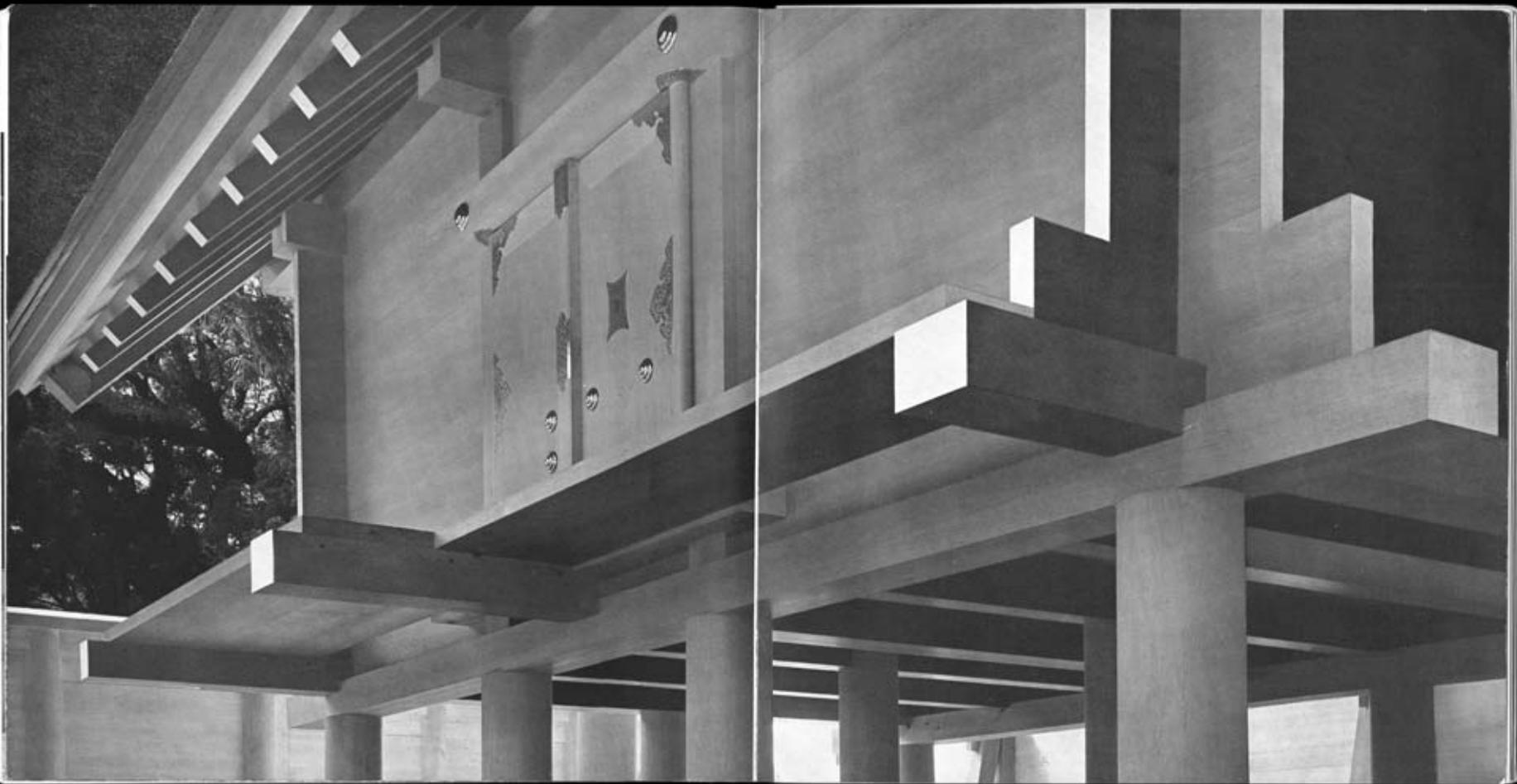
Guard fence (suo-piki) between the outermost and the second fence on the north (rear) side of the inner precinct, showing off the Mikoto's ("Hall of Daily Offering"). The posts are supports for the Mikoto's floor

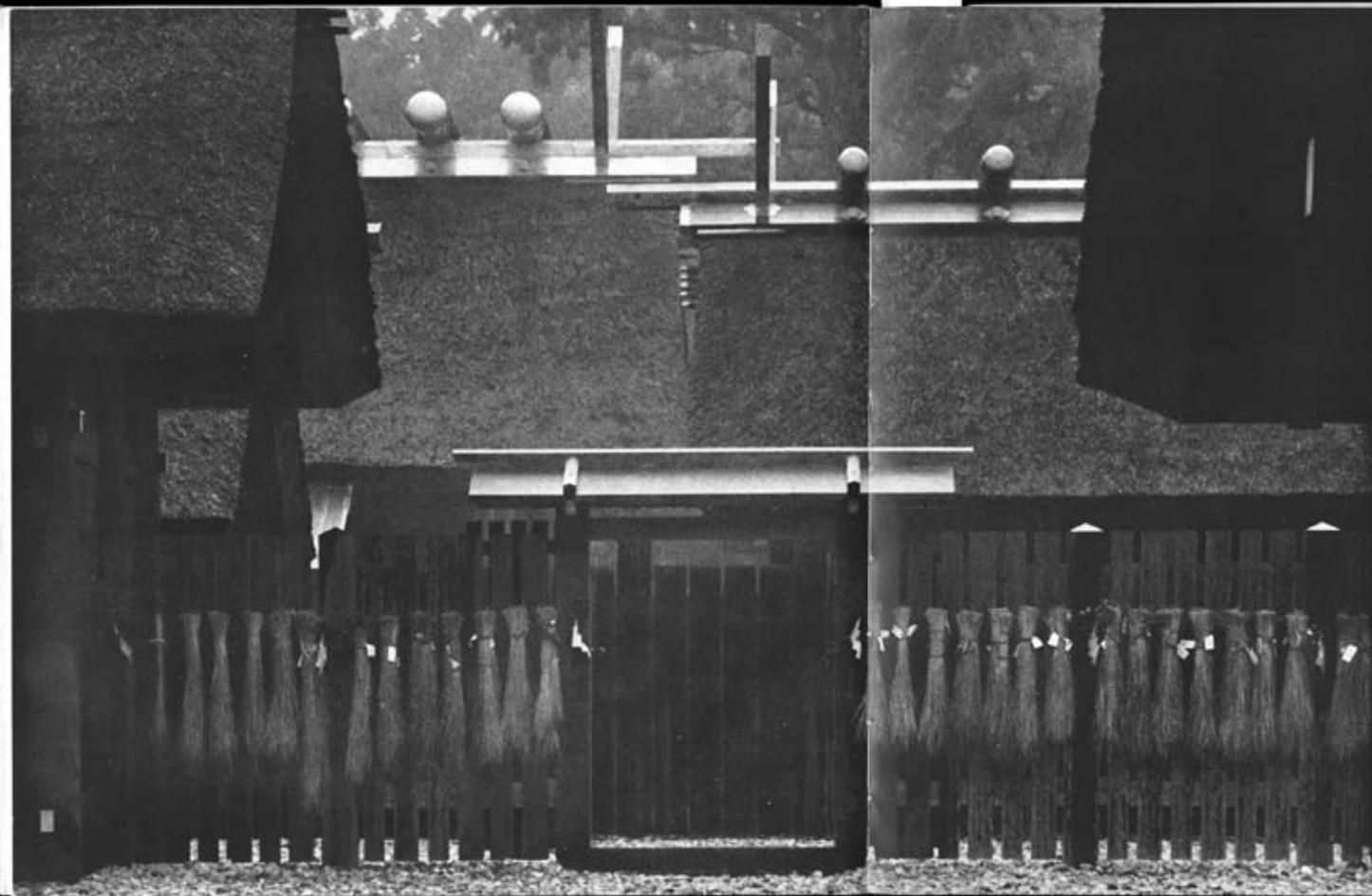


The southeast corner of the Mikoto's. The board walls of the Mikoto's cross at the corners, big cabin fashion.

Five pages: The frame of the Mikoto's. Here, twice daily, morning and evening, ritual offerings of food and drink are made. For better ventilation, the building has doors on the south and south.



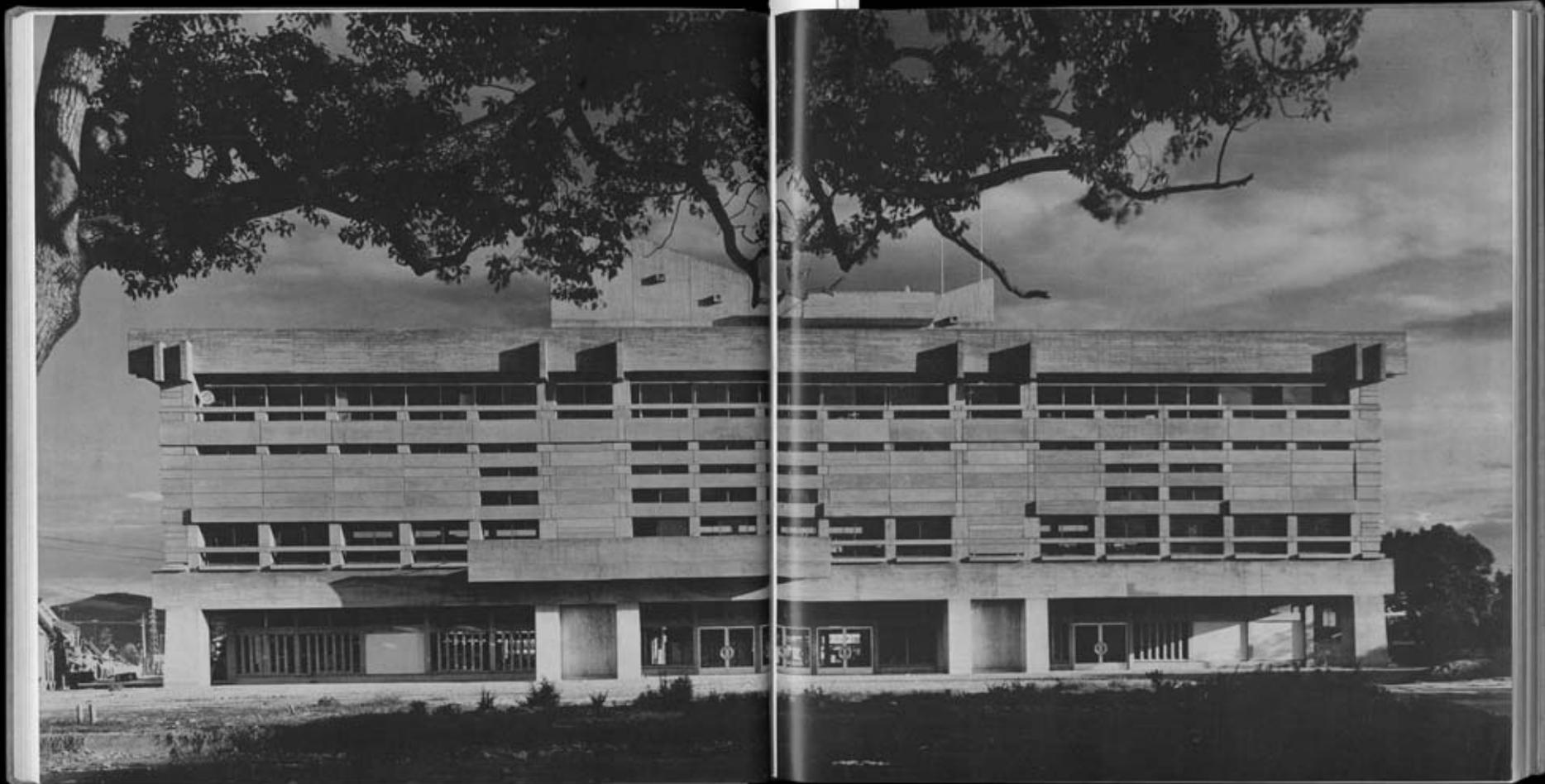




The first two eaves of the torii, presented to the Geku at the Harvest Thanksgiving Festival (Kansensai), suspended from the third torii. In the middle of the photograph is the side-gate of the third torii; the roof on the left is that of the south gateway of the third torii. In the background are the roofs of the Main Sanctuary (left) and the East Treasure House (right).

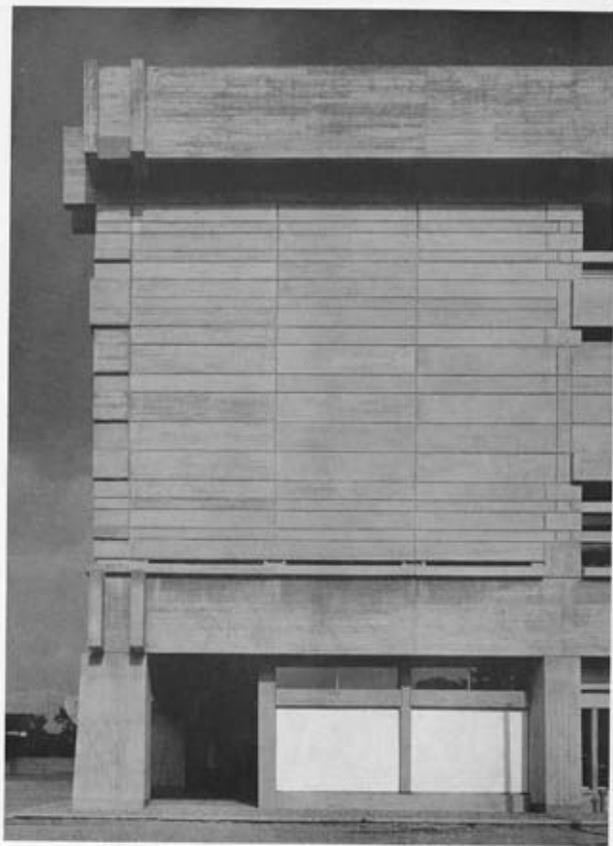


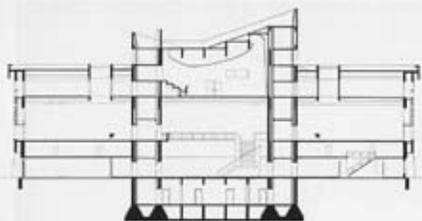
The Main Sanctuary seen from the rear. The roofs on the left and right belong to the East and West Treasuries (Honden).



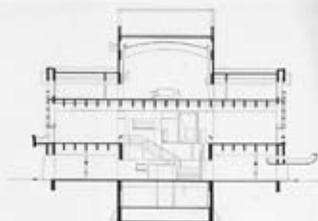


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116 00000001 + 0000 + 0 + 0
117 00000001 + 0000 + 0

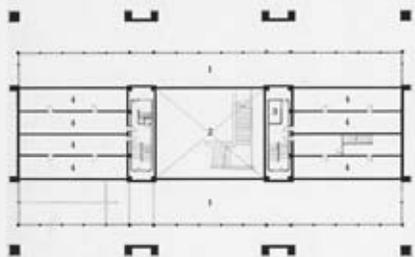




KIRCH 1:200

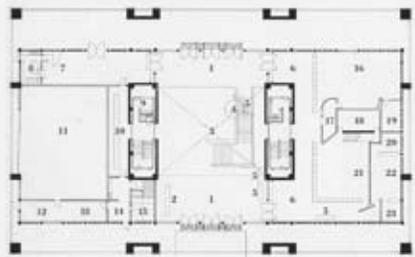


KIRCH 1:200



KIRCH 1:200

- 1 ZENTRALHALL
- 2 SEITENHALL
- 3 KIRCH
- 4 KIRCH

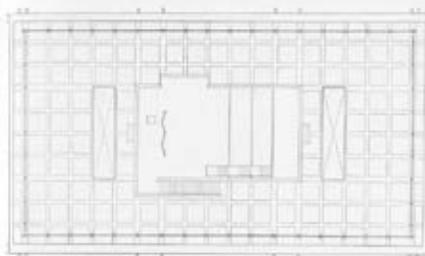


KIRCH 1:200

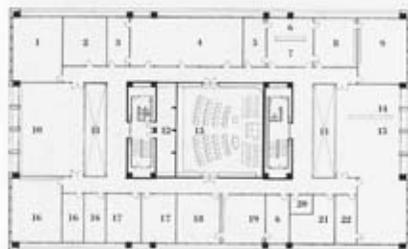
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- 2 SEITENHALL
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- 25 KIRCH

119 KIRCH
KIRCH



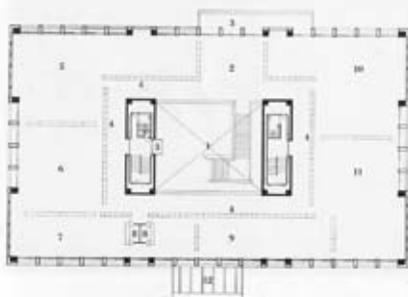


图例 1: 200



图例 2: 200

- | | |
|----------|--------|
| 1 图书馆阅览室 | 16 阅览室 |
| 2 书库 | 17 办公室 |
| 3 办公室 | 18 办公室 |
| 4 办公室 | 19 办公室 |
| 5 办公室 | 20 办公室 |
| 6 办公室 | 21 办公室 |
| 7 办公室 | 22 办公室 |
| 8 办公室 | |
| 9 办公室 | |
| 10 办公室 | |
| 11 办公室 | |
| 12 办公室 | |
| 13 办公室 | |
| 14 办公室 | |
| 15 办公室 | |



图例 3: 200

- | |
|--------|
| 1 办公室 |
| 2 办公室 |
| 3 办公室 |
| 4 办公室 |
| 5 办公室 |
| 6 办公室 |
| 7 办公室 |
| 8 办公室 |
| 9 办公室 |
| 10 办公室 |
| 11 办公室 |
| 12 办公室 |

- 128 屋上の階段
 屋上の階段は、木製の階段と、コンクリートの階段とが並ぶ。
 129 屋上の階段
 130 屋上の階段
 131 屋上の階段
 132 屋上の階段

