



Architecture







Imperial Hotel

Tokyo, Japan

帝国ホテル

日本 東京



-  Booklet available in English on
-  Heft in deutscher Sprache erhältlich auf
-  Livret disponible en français sur
-  Folleto disponible en español en
-  Folheto disponível em português em
-  A füzet magyarul ezen a honlapon olvasható: [LEGO.com/Architecture](https://www.lego.com/Architecture)



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Courtesy of the Frank Lloyd Wright Foundation
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Imperial Hotel

When Frank Lloyd Wright's legendary Imperial Hotel opened in 1923, it marked the emergence of Japan as a modern nation. The building quickly became the most famous landmark in Tokyo and it would go on to have a history as colorful and dramatic as the country itself. Eventually demolished in 1968, the iconic entrance and lobby wing was dismantled and rebuilt at the Meiji Mura Museum in Nagoya.

帝国ホテル

いまや伝説となったフランク・ロイド・ライト設計の帝国ホテルが1923年に開業すると、近代国家日本が印象づけられました。

ホテルはすぐに東京で最も有名なランドマークとなり、日本とともに華やかでドラマチックな歴史を歩むこととなります。建物は1968年に取り壊されましたが、その象徴的な玄関中央部は愛知県の博物館明治村®に移築されています。



Its place in the history of architecture

The original Imperial Hotel was a three-story, wooden Victorian-style structure built across the avenue from the Emperor's palace. It opened in 1890 and was the only European-style hotel in the country at that time. By 1915 the hotel was no longer able to accommodate the growing numbers of visitors and it was decided to replace the out-dated building with a new modern hotel.

Looking for a western architect who could bridge the cultural divide between East and West, the hotel's owners commissioned Frank Lloyd Wright to design and build the new Imperial Hotel. In many ways Wright was the perfect choice for the task. He had long been fascinated with Japanese culture, especially after his first visit to the country in 1905, and had become an avid collector of Japanese prints.

Wright was glad to spend a great deal of time in Tokyo working on the project that consumed his attention, off and on, from 1916 to 1922. His goal from the outset was to design a building that would appeal to many and genuinely respect the Japanese culture.

The 250 room hotel was designed roughly in the shape of its own logo, with the guest room wings forming the letter "H", while the public rooms were in a smaller but taller central wing shaped like the letter "I" that cut through the middle of the "H". The visual effect of the planned design would be both stunning and dramatic.



Courtesy of the Frank Lloyd Wright Foundation

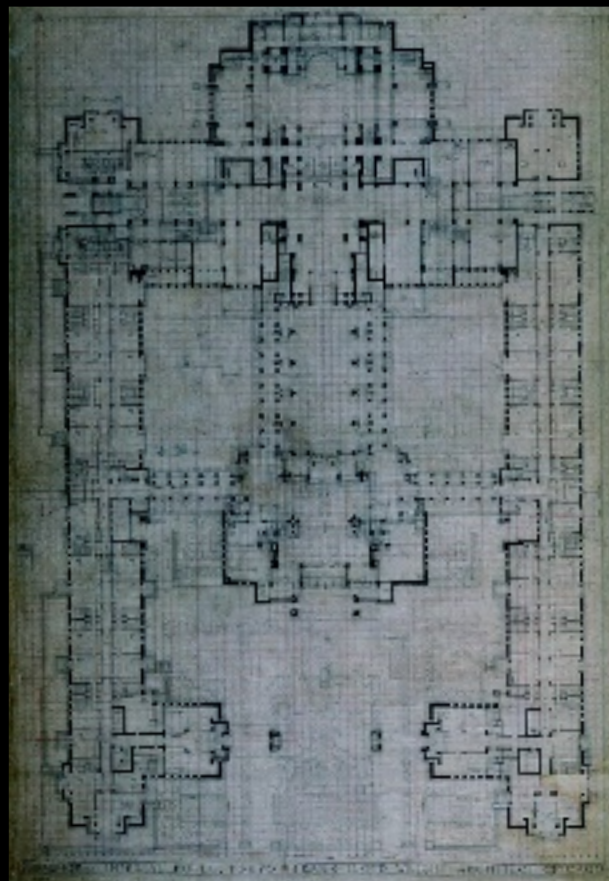
建築史上の地位

初代の帝国ホテルは木造3階建てのヴィクトリア調様式で、皇居からほど近い場所に建てられました。1890年に開業した当時は、日本で唯一のヨーロッパスタイルのホテルでした。1915年頃になると、増え続ける滞在客に対応できなくなり、古くなった建物を新しく現代的なものに建て替えることになりました。

東洋と西洋の文化の橋渡しとなってくれる西洋の建築家を探していた帝国ホテルのオーナーは、フランク・ロイド・ライトに新生帝国ホテルの設計と建築を依頼したのです。いろいろな意味で、ライトは理想的な人選でした。彼は親日家であり、特に1905年に初めて日本を訪れて以来、熱烈な浮世絵のコレクターになりました。

ライトは帝国ホテルの建築にたずさわることによって長く東京に滞在できることを喜び、1916年から1922年の間、断続的ながらこのプロジェクトに注力しました。当初の彼のゴールは、多くの人々に訴えかけるだけでなく、日本文化を真に尊重する建物を設計することでした。

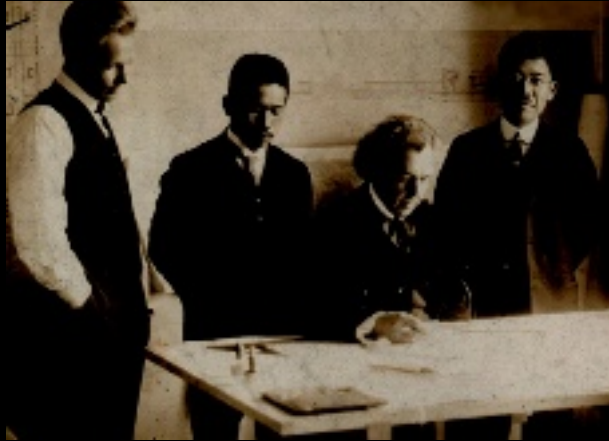
250室を有するホテルは建物全体がホテルのロゴのような形をしており、ゲストルーム棟は「H」型になっていました。パブリックルームはちょうど「H」の中棒にあたる「I」の形をしていて、小さくて背の高い中央棟に配置されました。草案となったデザインは見事なまでに美しく、印象的なものでした。



© Frank Lloyd Wright Foundation

The design & construction process

Courtesy of the Frank Lloyd Wright Foundation



Wright worked on the Imperial Hotel with 18 to 20 Japanese draftsmen, the only other foreigner apart from himself being Paul Mueller, an experienced builder from Chicago.

One of the major concerns during the initial design and construction process was how to safeguard the building from the many earthquakes that occurred in the area. Wright had noted that Japanese architects, trained by centuries of natural disasters, always “built lightly on the ground.”

With between 18m and 21m (60-70 ft.) of alluvial mud beneath the 2.4m (8 ft.) of surface soil, it would be impossible to obtain the rigidity needed for traditional foundations. Instead his idea was to float the building upon the mud using shallow, broad footings. This

would allow it—in Wright’s terms—“to balance like a tray on a waiter’s fingertips.”

Other design features to combat the threat caused by earthquakes included cantilevered floors and balconies to provide extra support, seismic separation joints every 20m (65.6 ft.) along the building, tapered walls that were thicker on the lower floors, plus the consistent use of smooth curves which were more resistant to fracture.

The main building materials used were reinforced poured concrete and brick, while the choice of soft volcanic Oya stone enabled the extensive carving of elaborate ornamental carving and decoration. Wright was particularly impressed by the craftsmanship of the Japanese stonemasons. So much so he modified many of his original decorative concepts to make the most of their talents.



Courtesy of the Frank Lloyd Wright Foundation

Furnishings were exquisite. Furniture was designed for specific seating areas and the restaurants. Oya stone carvings in the shape of peacocks and other intricate patterns adorned the walls; ceilings were hand painted or embellished in gold leaf on both interior and exterior wall surfaces. Over a hundred specially designed abstract, geometric, patterned rugs and carpets were created by Wright so they could be easily woven in

China. The new Imperial Hotel opened on September 1st 1923. The same day a massive earthquake would rock Tokyo and the surrounding area. Wright was in Los Angeles at the time and it would be ten long days of conflicting reports before it was confirmed that hotel still stood. Indeed, thanks to Wright's unique design features, it would be one of the few buildings to survive the quake.



Courtesy of the Frank Lloyd Wright Foundation

設計と建設

トヨタ: Courtesy of the Frank Lloyd Wright Foundation



ライトは18~20人の製図技師とともに帝国ホテルの設計に取り組みましたが、彼以外の外国人はシカゴ出身の熟練技術者、ポール・ミュラーだけでした。

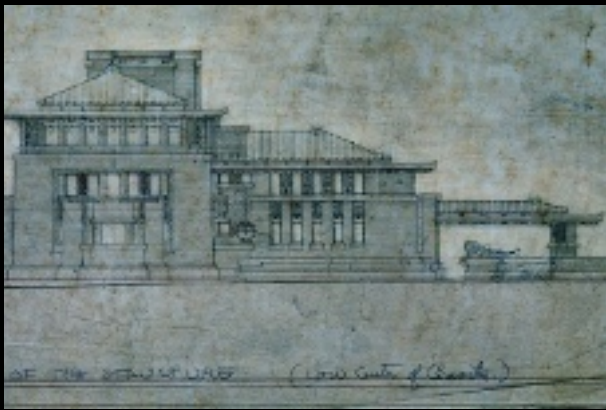
設計と建設を進める上で最初に大きな懸案となったのは、東京で頻発する地震に耐えうる建物をいかにしてつくるかということでした。ライトはよく、何世紀も自然災害に耐えた日本の建築物を「地面の上に軽く建てられている」と言い表していました。

2.4メートルの表土の下に18~21メートルの沖積地が広がる土地では、従来の基礎に必要な剛性は得られませんでした。代わりに彼が考えたのは、浅く広い基礎を使って地面の上に建物を浮かせることでした。こうすることで、ライトいわく「ウェーターの指先に乗るトレイのようにバランスを取る」ことが可能となります。そのほかにも、地震の脅威に耐えるため

に、さまざまな設計を施しました。たとえば床とバルコニーを片持式にして強度を増大させたほか、建物に沿って20メートルごとに地震動を分離する結合部を置きました。そして低層階に行くほど厚くなるテーパー壁を採用し、破壊に対する耐性が高くなるようになめらかなカーブを全体的に施しました。

主要部分の材料は現場打ち鉄筋コンクリートと煉瓦コンクリートで、また火山性岩石の大谷石を使用することで、大規模で精巧な彫刻や装飾が可能となりました。ライトは日本の石工の職人芸に深く感銘を受けていたため、彼らの才能を最大限に生かせるように、当初の装飾のアイデアを大幅に修正しました。

調度品は申し分ないものでした。家具は特定の座席区域やレストラン用にデザインされたものです。壁をかざったのは、クジャクをはじめ、複雑な模様の大谷石の彫刻です。そして天井は手塗りされ、内外壁には金箔が施されました。100枚以上のラグとカーペットにはライト自身がデザインした抽象的



トヨタ: © Frank Lloyd Wright Foundation

で幾何学的な模様を加えられ、すぐに中国で織り上げられました。

新生帝国ホテルは1923年9月1日、ついに誕生したのです。そして同じ日、巨大地震が東京周辺をおそいました。

ライトは当時ロサンゼルスにいて、情報が錯綜する中、ホテルが無事だったということを確認するまでに10日間を要しました。帝国ホテルが大地震に耐えた数少ない建物のひとつとなったのは、まさにライトのユニークなデザインのおかげと言えるでしょう。



トット: Courtesy of the Frank Lloyd Wright Foundation

About the architect

Arguably America's greatest architect and among the world's most gifted, Frank Lloyd Wright was also a man of boundless energy. In a career that spanned over 74 years, he designed more than 900 works – including houses, offices, churches, schools, libraries, bridges, museums and many other building types. Of that total, over 500 resulted in completed works. Today, over 400 of these buildings still remain.

Wright's creative mind was not only confined to architecture. He also designed furniture, fabrics, art glass, lamps, dinnerware, silver, linens and graphic arts. In addition, he was a prolific writer, an educator and a philosopher. He authored twenty books and countless articles, lectured throughout the United States and in Europe.

Wright was born in 1867, in the rural farming town of Richland Center, Wisconsin, just two years after the American Civil War ended and passed away at the age of 91 in 1959. While there is evidence of Wright attending both high school and the University of Wisconsin-Madison, there is no record of him graduating from either. In 1887 Wright moved to Chicago and by the early 1890s he was already head draftsman at the architectural firm of Adler & Sullivan.

As an architect and artist Wright was both intrigued and inspired by the Far East, and especially Japan. He

would eventually design and complete six buildings in the country, the most famous being the Imperial Hotel. Wright was recognized as a brilliant architect by his peers and continues to be revered today. No other architecture took greater advantage of setting and environment. No other architect glorified the sense of "shelter" as did Frank Lloyd Wright. As he famously stated: "a building is not just a place to be. It is a way to be."

建築家について

間違いなくアメリカで最も偉大であり、世界的にも最も才能豊かな建築家であるフランク・ロイド・ライトは、みなぎる情熱の持ち主でもありました。74年以上にわたるキャリアの中で900以上の作品を残し、住宅、オフィス、教会、学校、図書館、橋、美術館など、あらゆる建物の設計にたずさわりました。その内の500以上は実際に完成しました。そして今日、実に400以上の建物がその姿を残しています。

ライトの創造性は建築に限ったことではありませんでした。家具、織物、工芸ガラス、ランプ、食器、銀製品、リネン、グラフィック

クアートのデザインも手がけました。また、作家として多くの作品を残しただけでなく、教育者、そして哲学者でもありました。20冊の本と数え切れないほどの記事を執筆し、米国と欧州で講演を行いました。

ライトはアメリカ南北戦争が終わった2年後の1867年、ウィスコンシン州のリッチランドセンターというなかの農村に生まれました。そして1959年に91才でその生涯を終えました。ライトが高校とウィスコンシン大学マディソン校に通ったことは確かですが、どちらも卒業した記録はありません。1887年、ライトはシカゴに移り住み、1890年代初め頃には、アドラー・アンド・サリヴァン事務所で製図技師のリーダーにまでなりました。

建築家であり芸術家であるライトは、極東の中でも特に日本文化に興味をいだき、刺激を受けました。日本では6つの建物の設計、落成にたずさわりましたが、最も有名なのが帝国ホテルです。

ライトは建築仲間の間ですばらしい建築家であると評され、現在もなお崇拜されています。ライトほど周囲の環境をたくみに利用した建築家はいません。またライトほど「住まい」が持つ意味を大切にした建築家はいません。そして次の名言を残しました:「建物はたんなる場所ではない。存在のあり方そのものだ」



The building today

By 1968, the Wright designed Imperial Hotel had survived several earthquakes, a growing Japanese population, and increased pollution which had deteriorated some of the intricate Oya stone carvings and other decorative details of this masterpiece. Thousands of hotel guests had stayed, visited, or attended grand events held at the hotel.

Current management made a most difficult and controversial decision to demolish this iconic Japanese landmark to make way for a newer and larger multi-story structure. However, the main entrance and lobby wing were carefully dismantled and rebuilt at the Meiji Mura Museum and can be seen in Nogoya, Japan.

今日のホテル

1968年までに、ライトが設計した帝国ホテルは数々の地震を耐えぬきました。この間、日本の人口は増加し、深刻化する公害が原因で大谷石の精巧な彫刻やその他の装飾部分の一部劣化してしまいました。多くの人々が利用してきた帝国ホテル。

ホテルの経営陣は、この象徴的な日本のランドマークを取り壊すという苦渋の決断をし、より大規模なホテルへの建て替えを断行しました。しかしホテルの中央玄関部だけは慎重に取りはずされ、愛知県の博物館明治村®に移築されました。



Facts about the Imperial Hotel

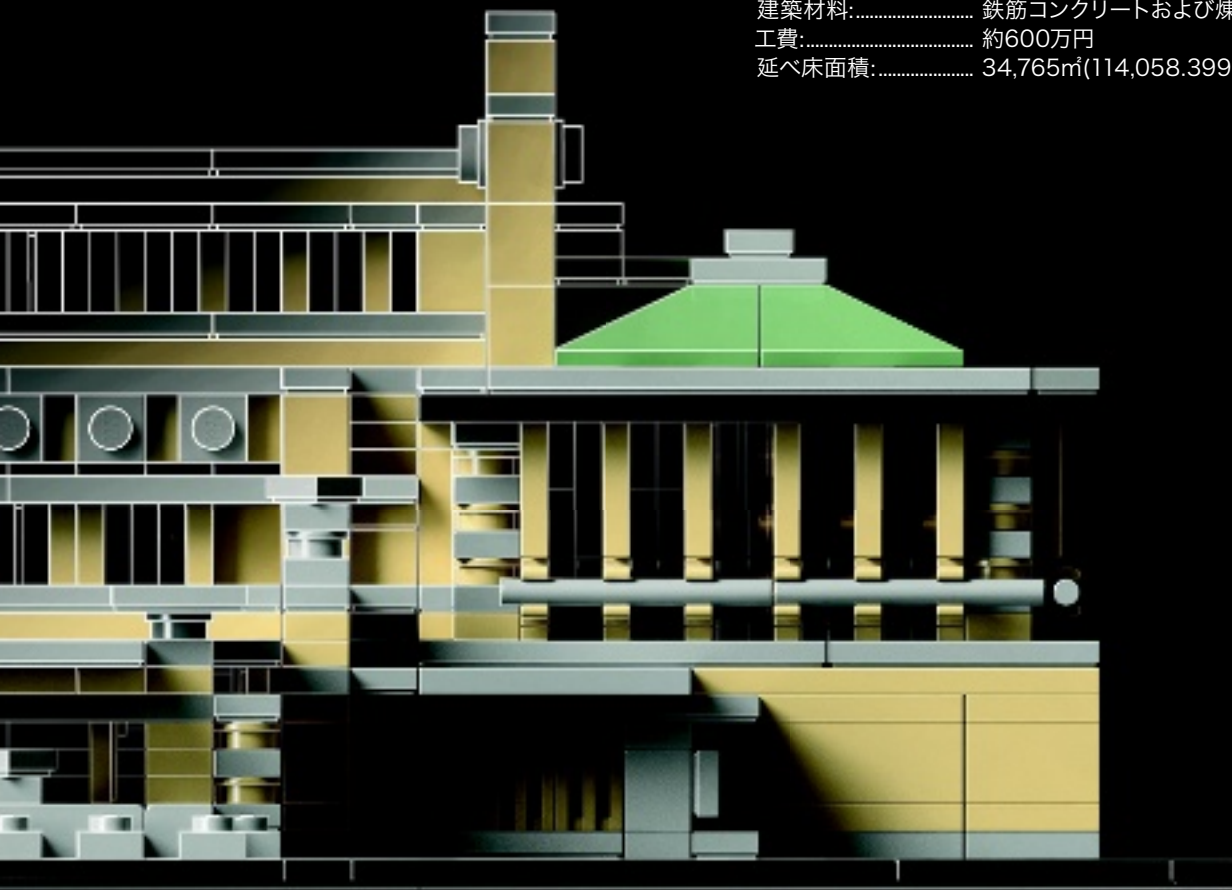
Location:..... Originally Tokyo, Japan
Architect: Frank Lloyd Wright
Date: 1916-1923
Construction type: Hotel: 250 rooms, 5 ballrooms, 10
banquet rooms
Materials:..... Reinforced Concrete and Brick
Original Cost: Approximately 6 million yen
Surface area:..... 34.765m² (114 058.399 sq. ft.)

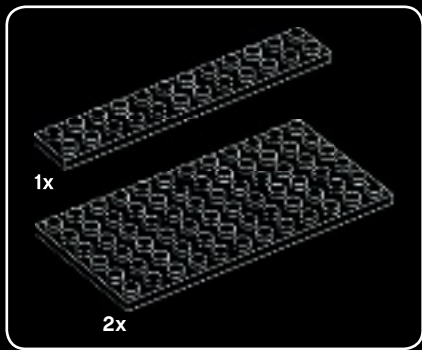


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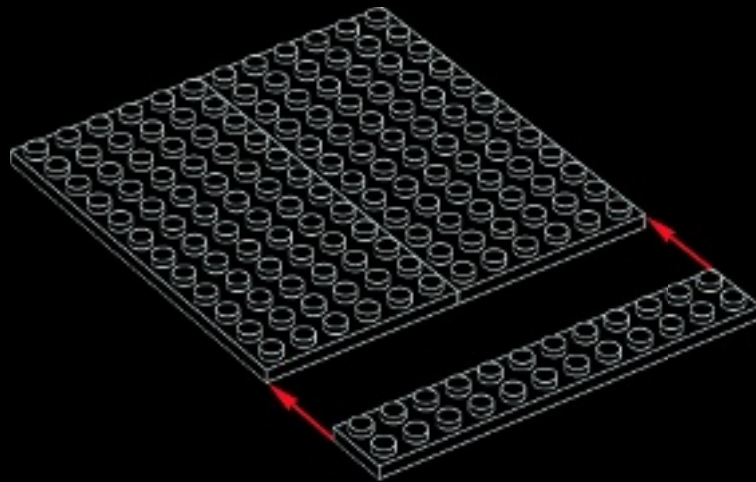
帝国ホテルのデータ

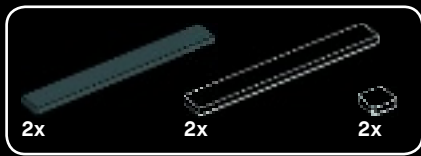
場所:..... 日本 東京
設計者:..... フランク・ロイド・ライト
建築期間:..... 1916-1923年
建物の種類:..... ホテル:客室数250室、ボールルーム5室、
バンケットルーム10室
建築材料:..... 鉄筋コンクリートおよび煉瓦コンクリート
工費:..... 約600万円
延べ床面積:..... 34,765㎡(114,058.399 平方フィート)



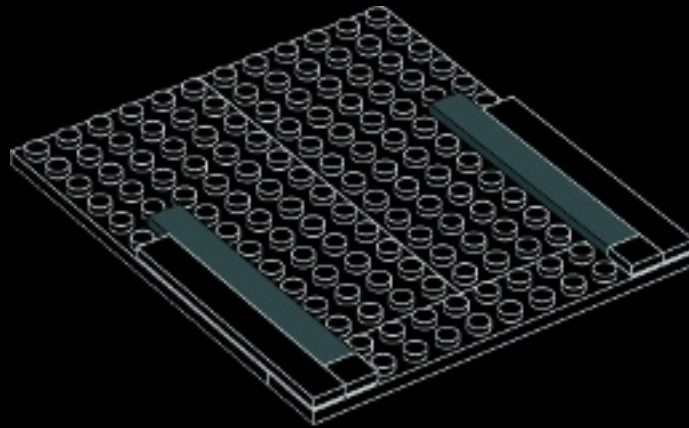


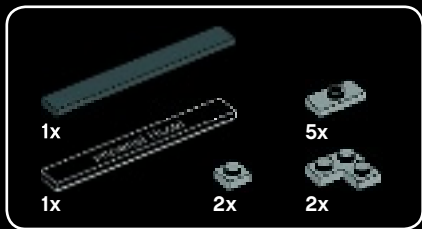
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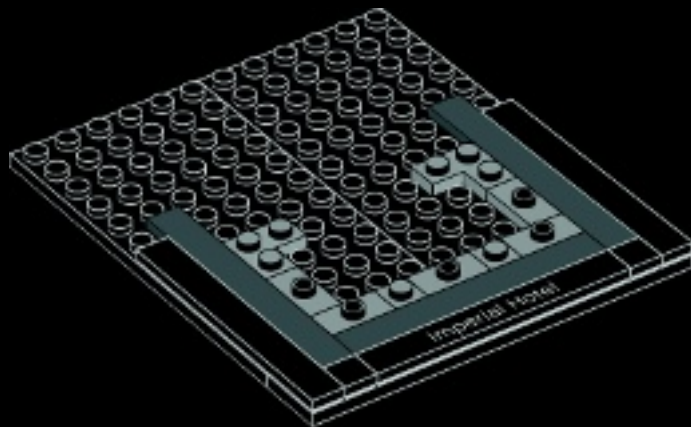


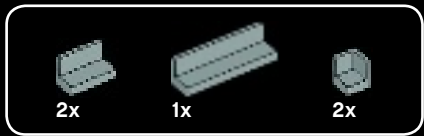
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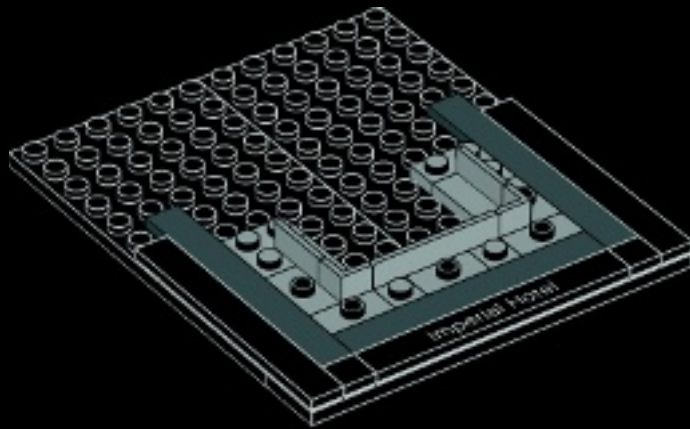


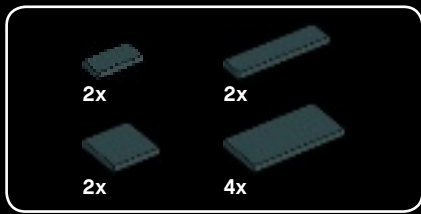
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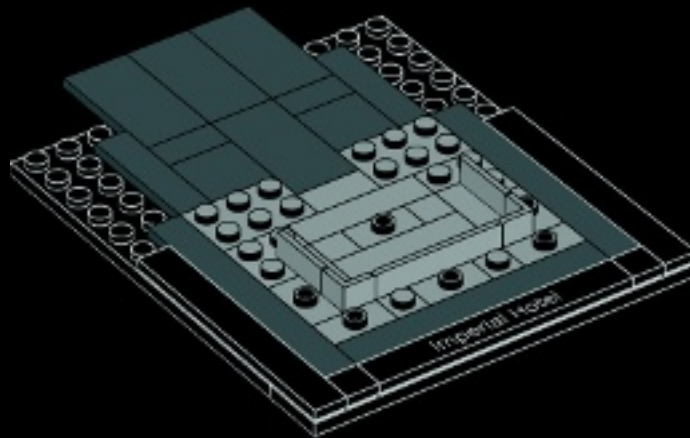


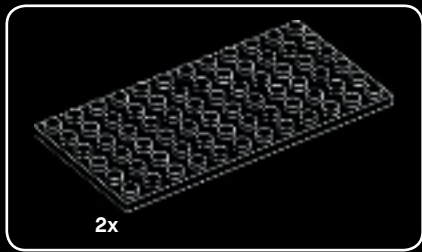
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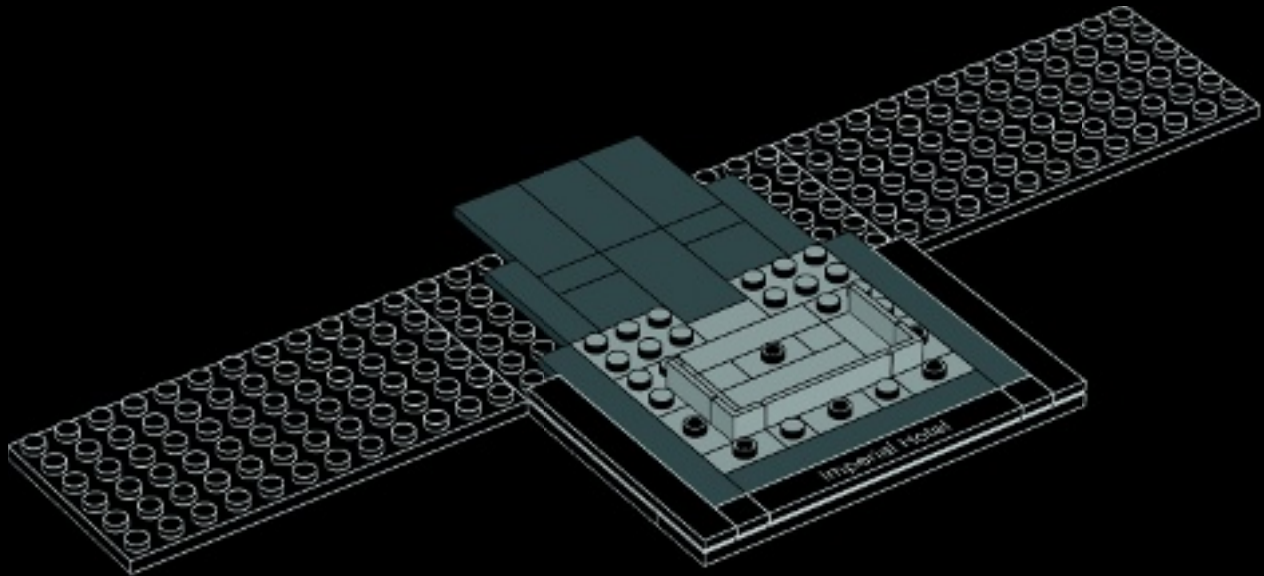


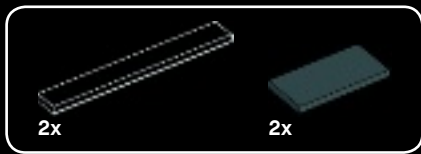
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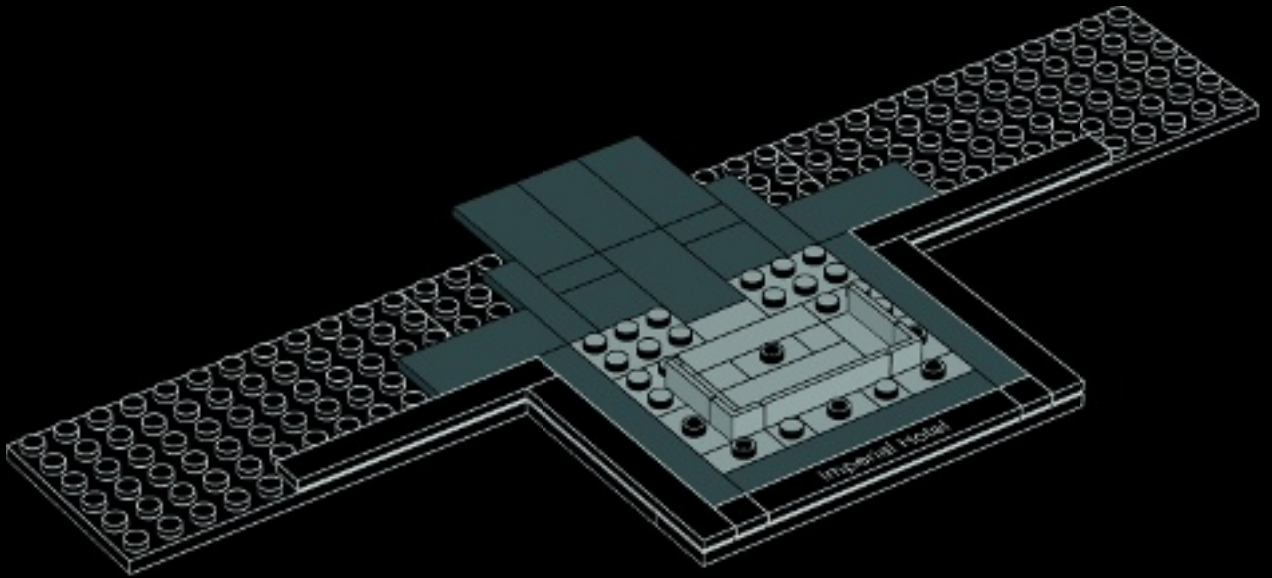


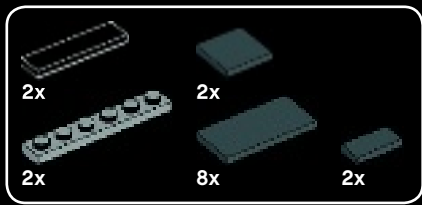
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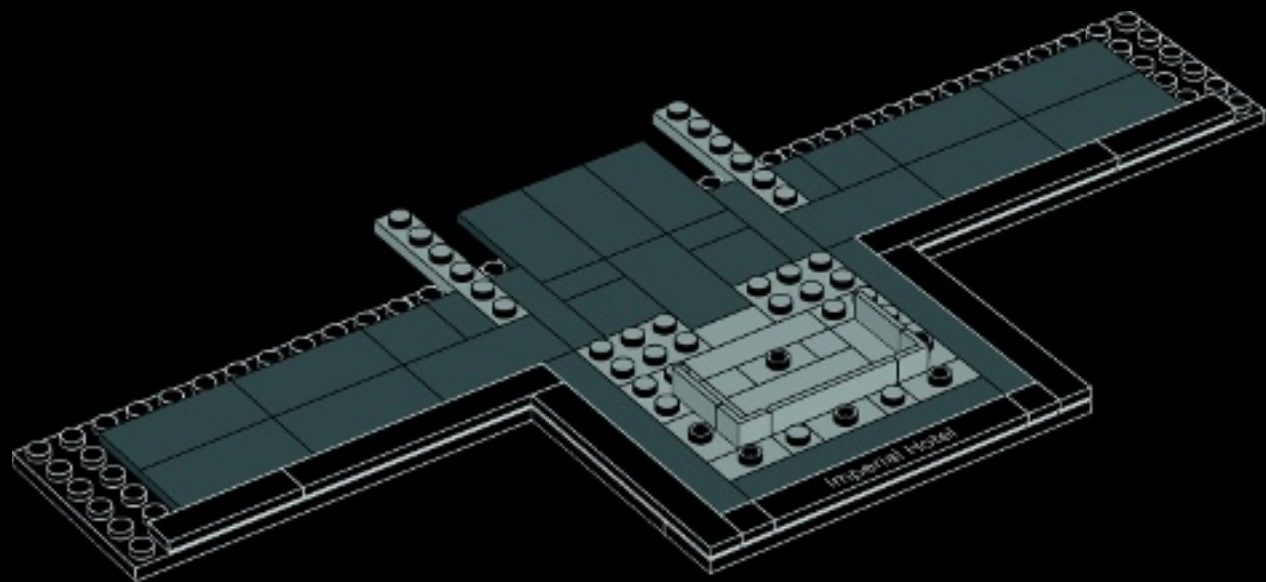


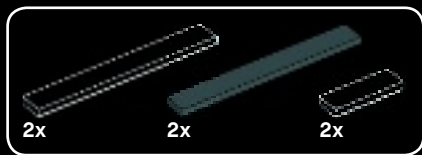
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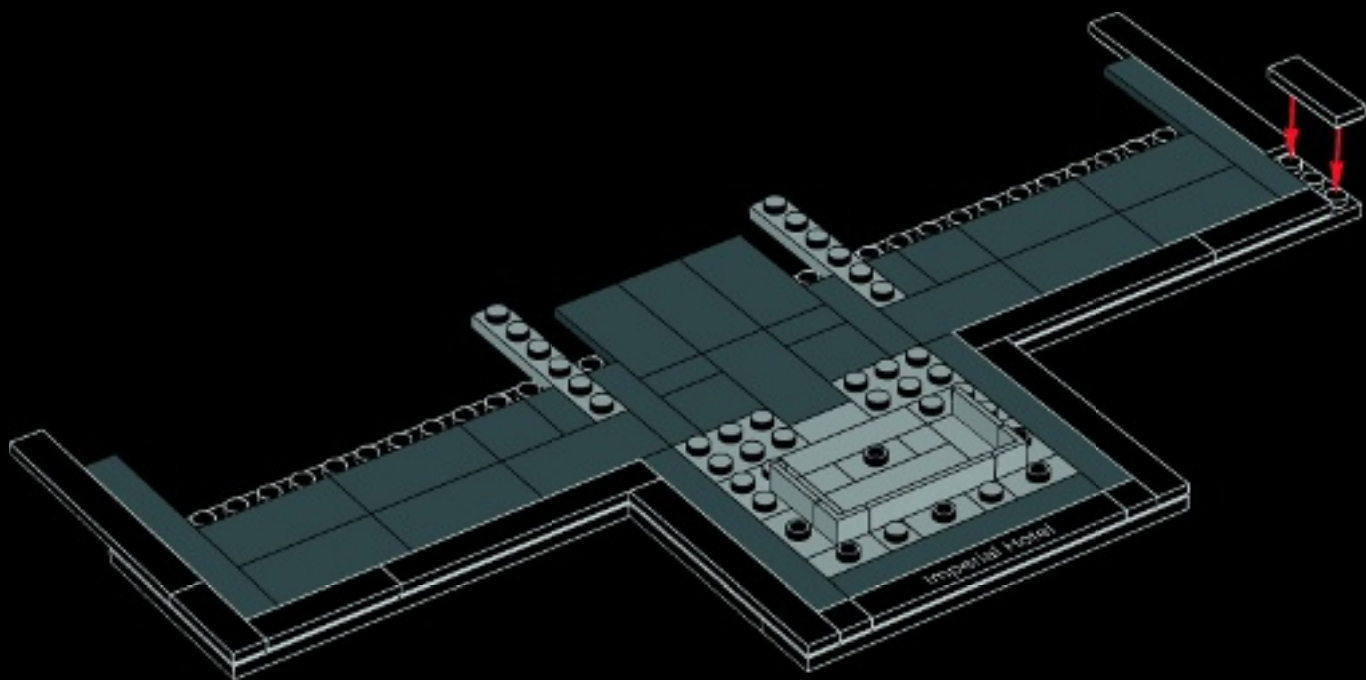


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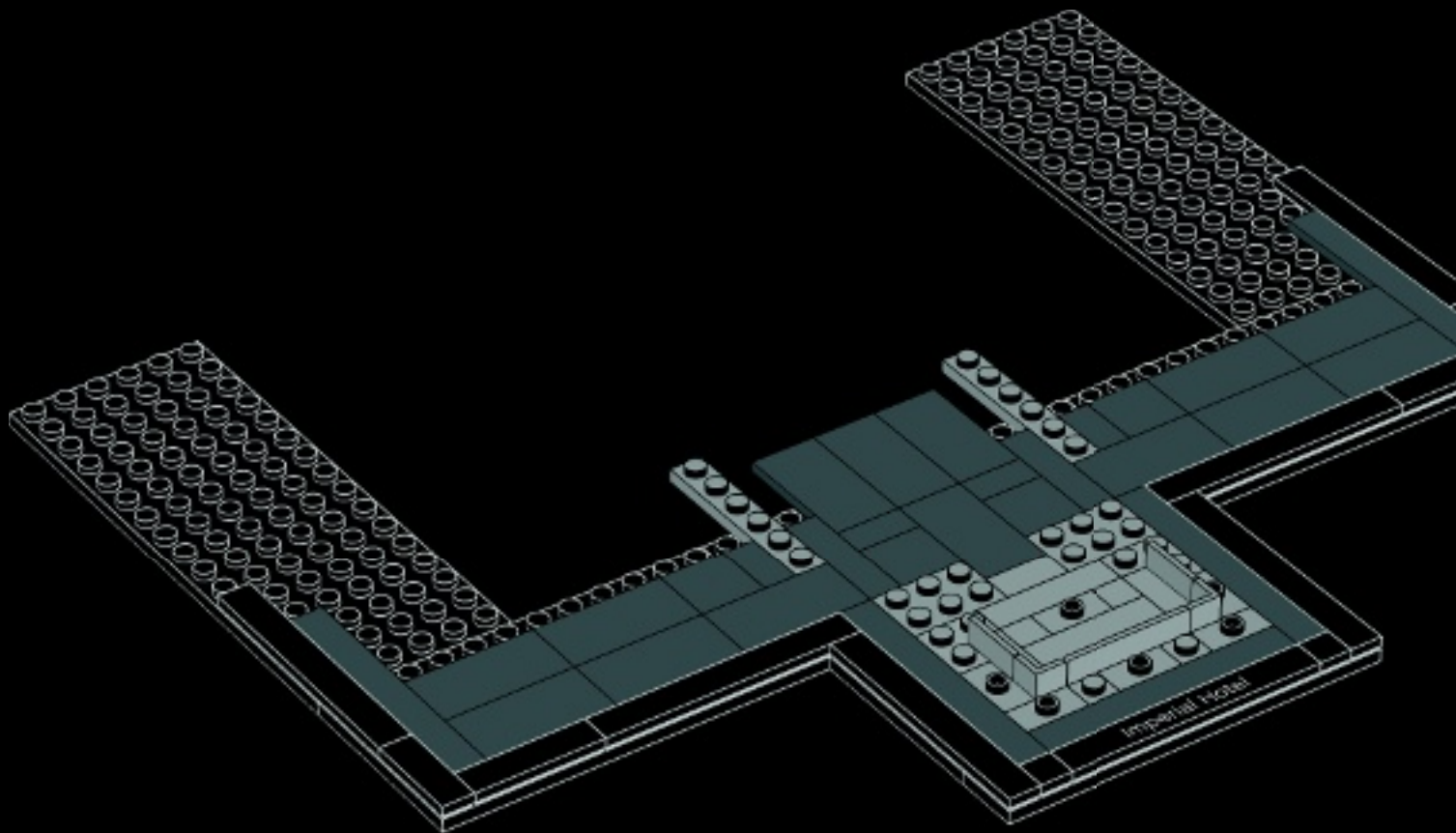


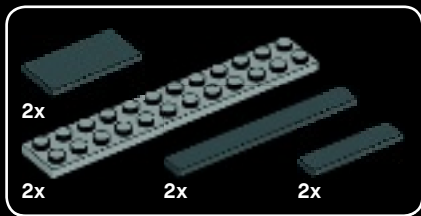
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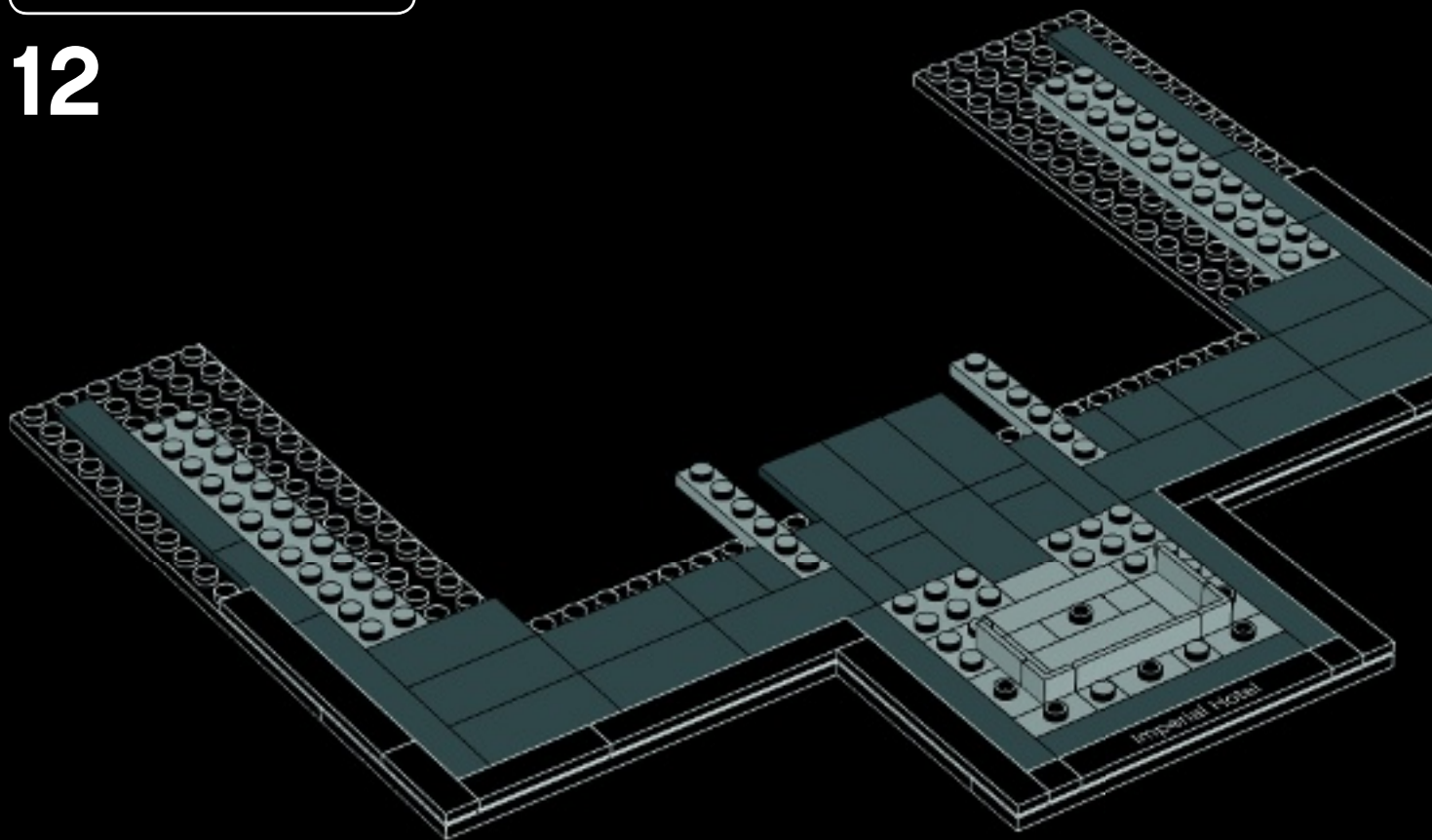


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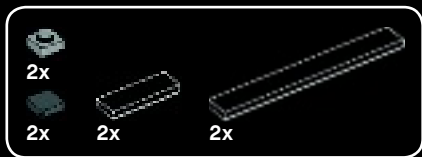
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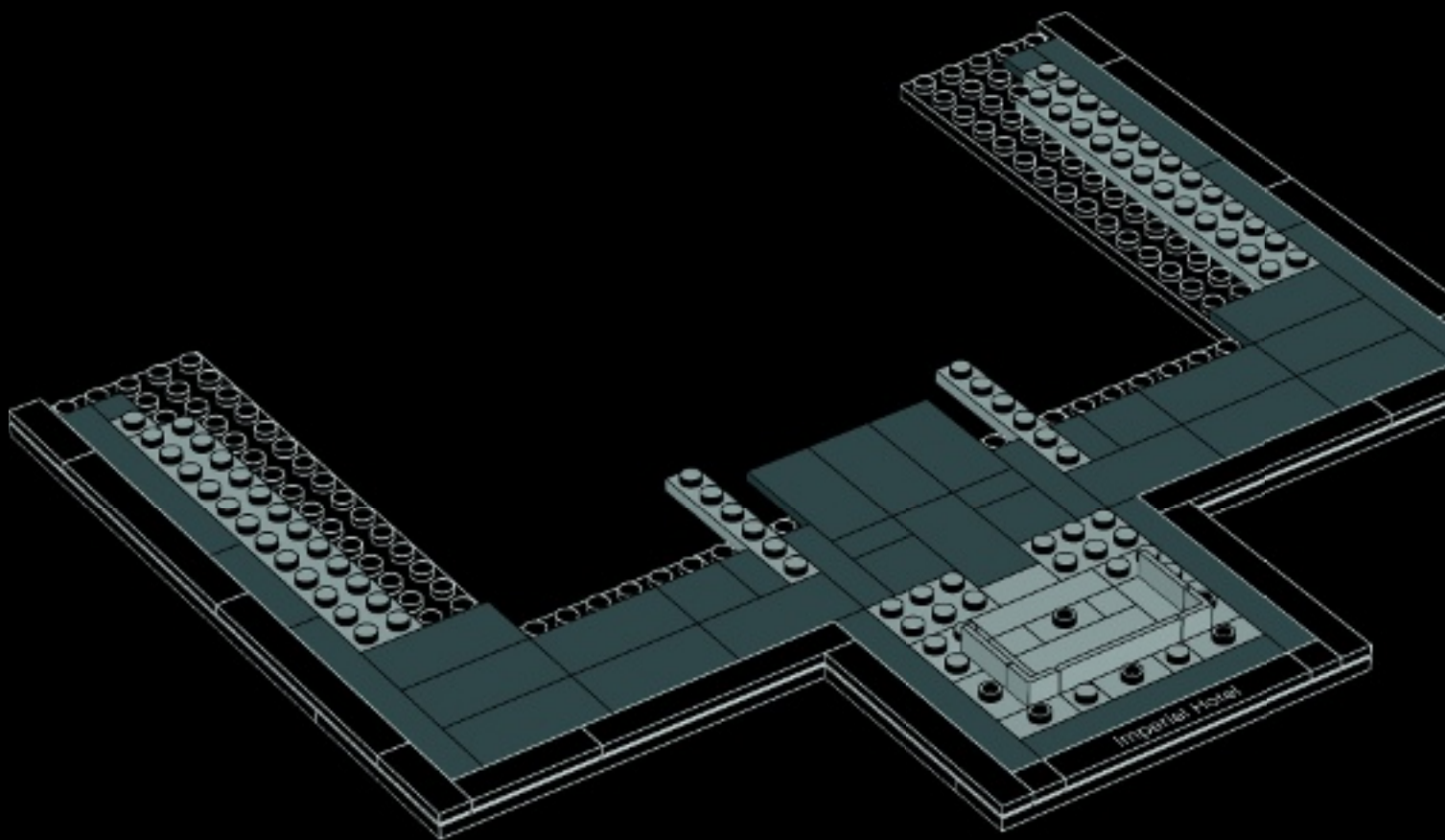
Wright expected the shallow foundations of the hotel would allow the foundations to “balance like a tray on waiters’ fingertips”.

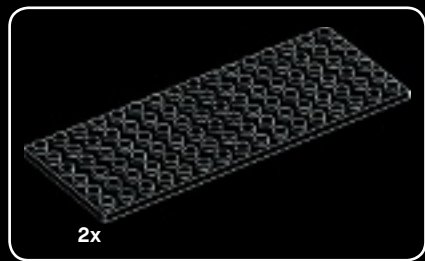
ホテルの浅い基礎は「ウェイターの指先に乗るトレイのようにバランスを取る」ことが可能になるとライトは考えました。



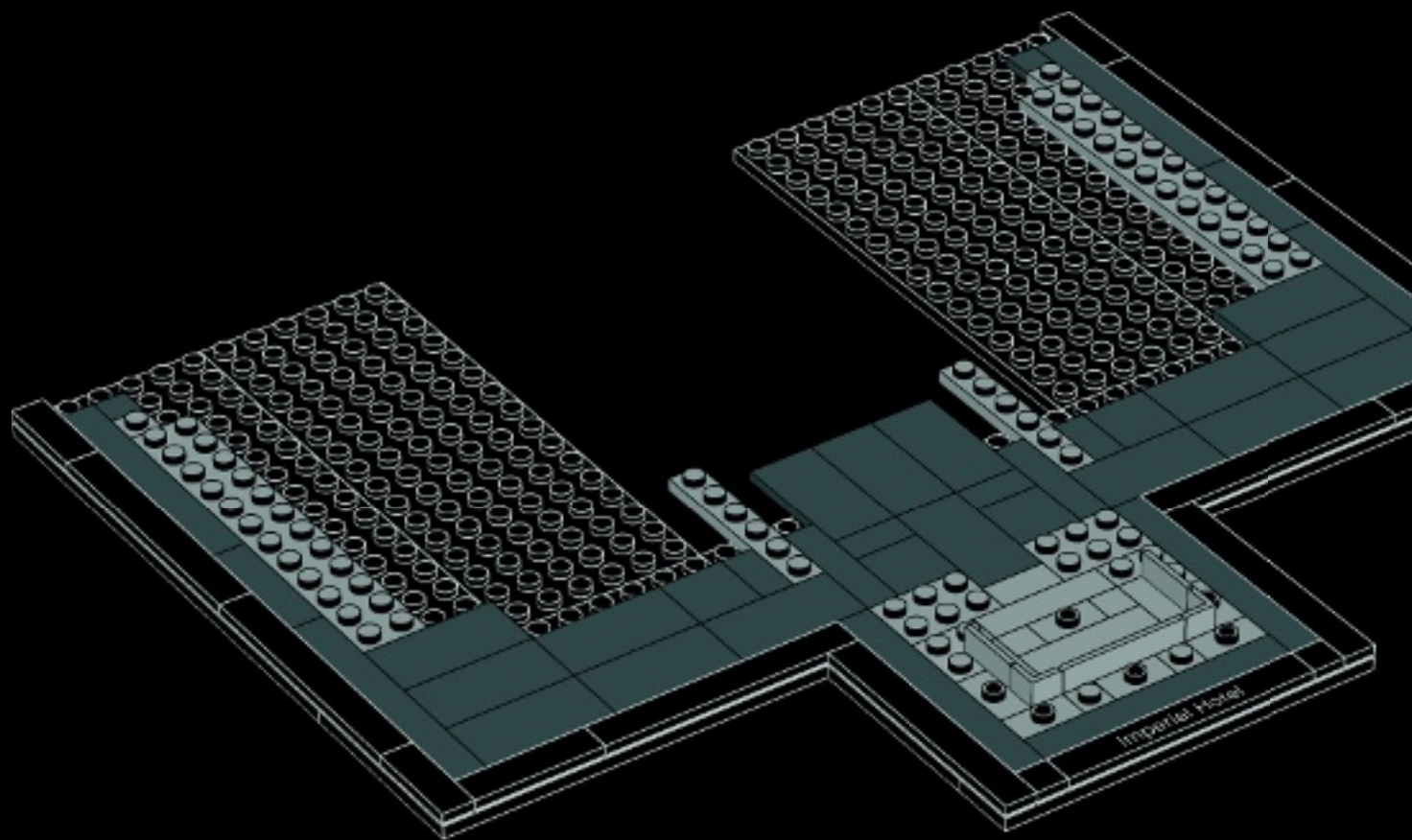


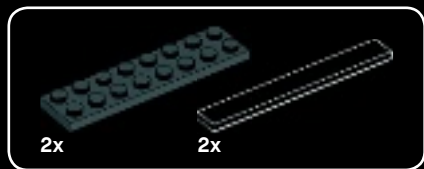
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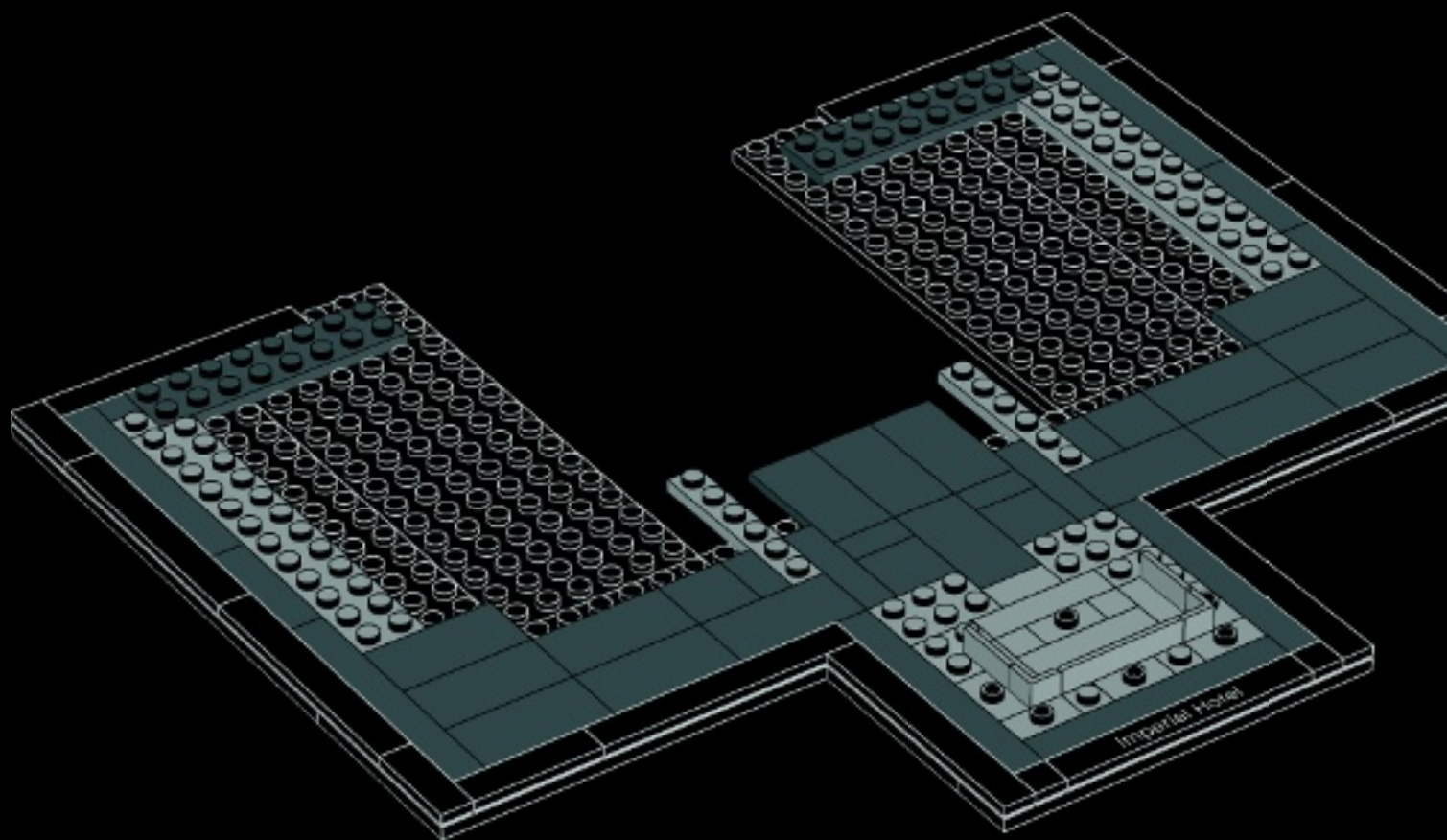


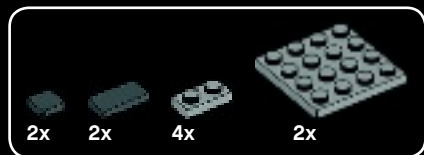
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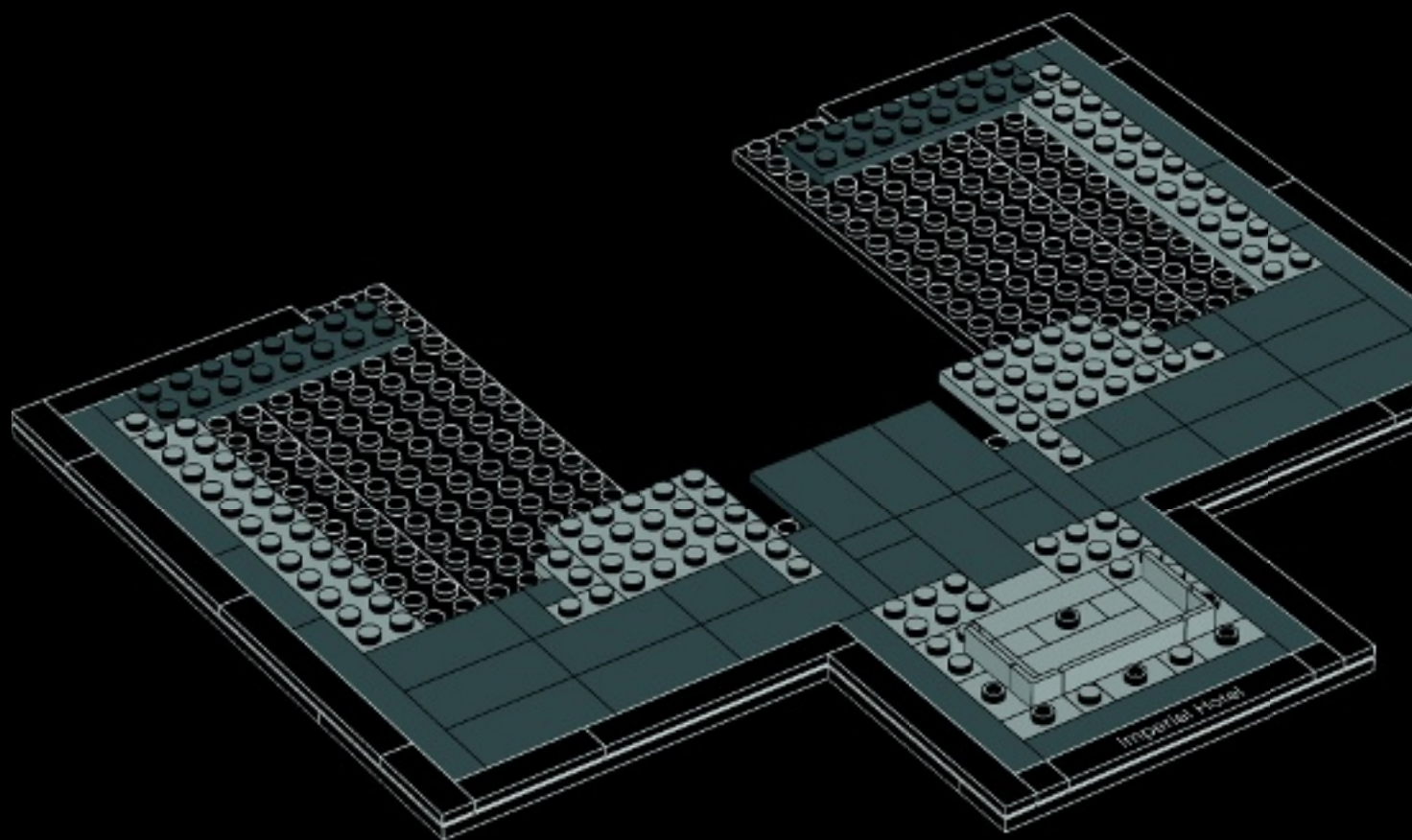


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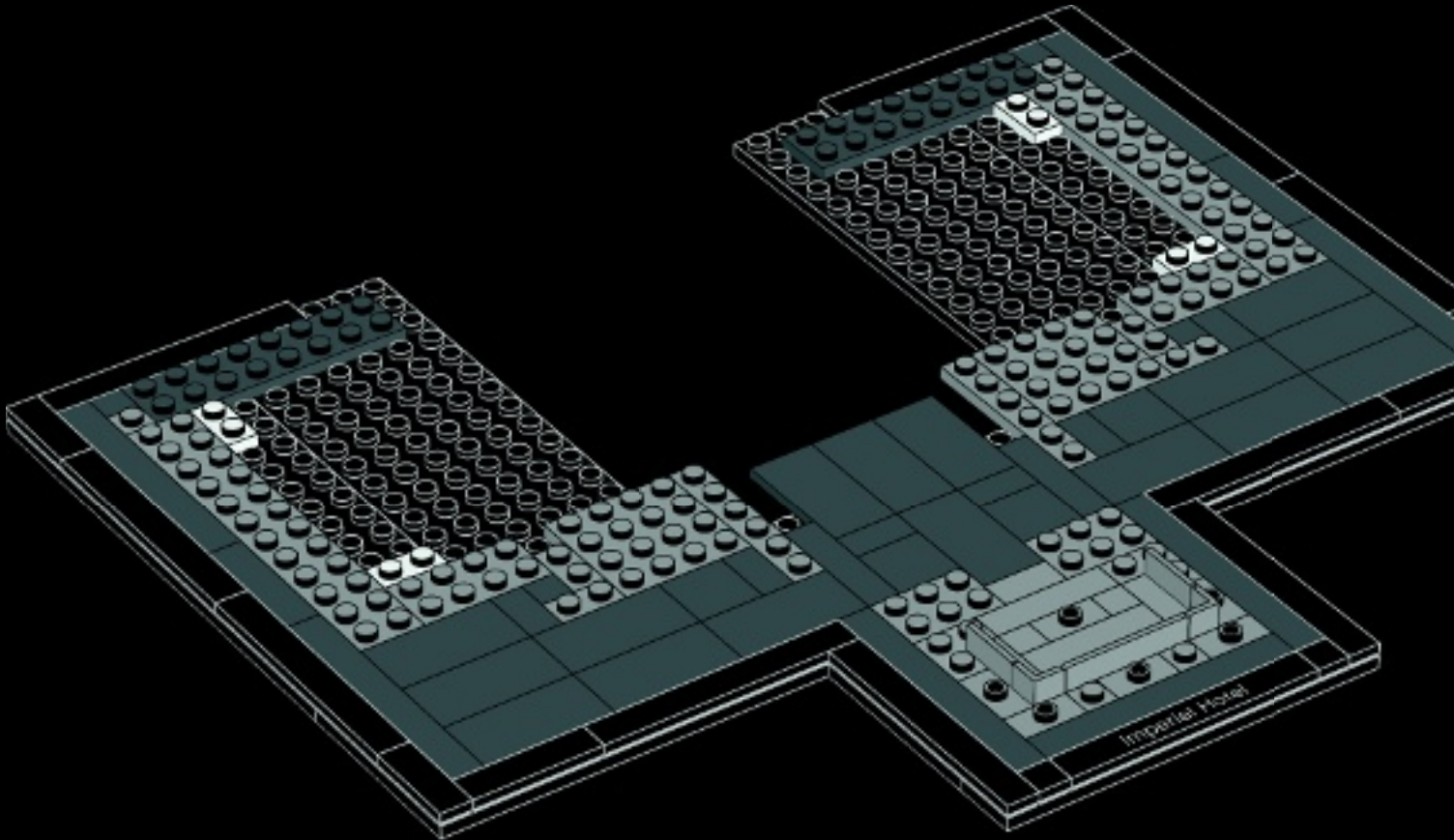


16



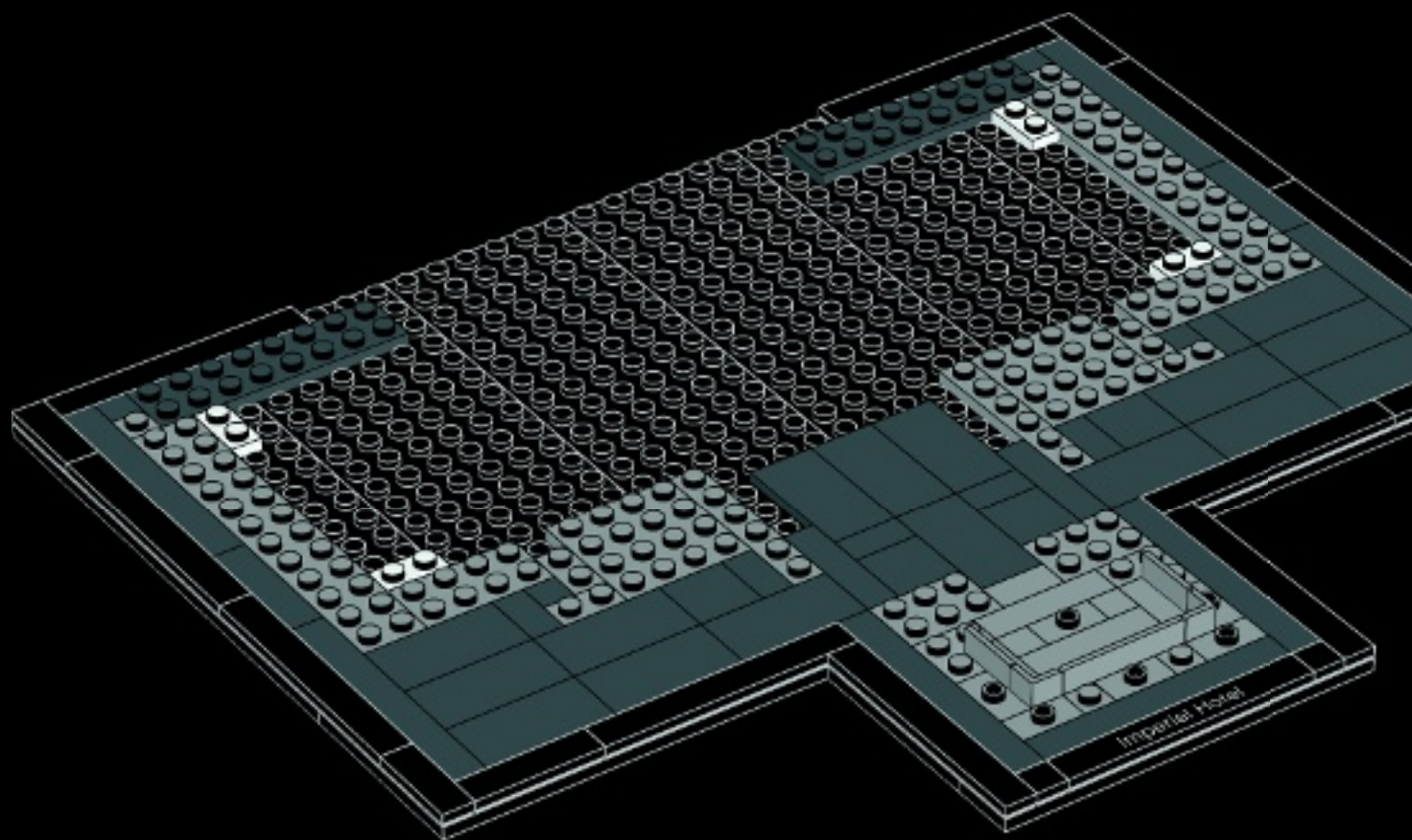


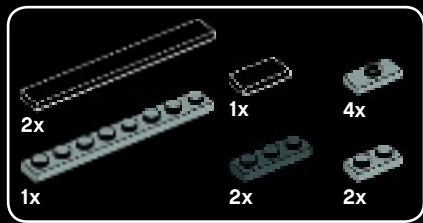
17



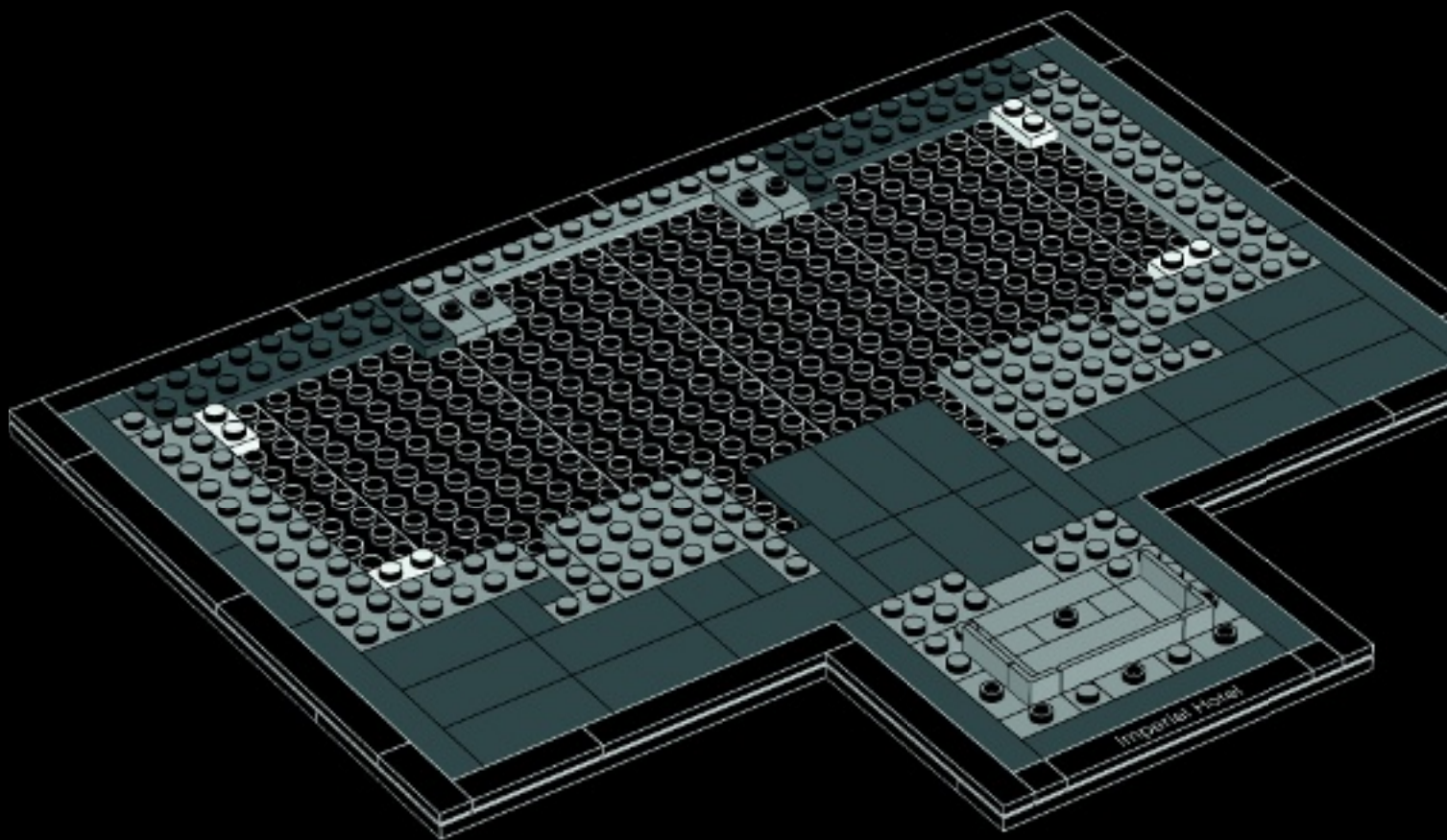


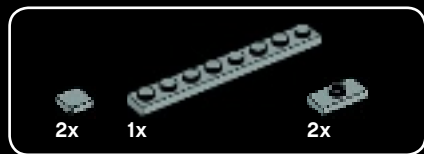
18



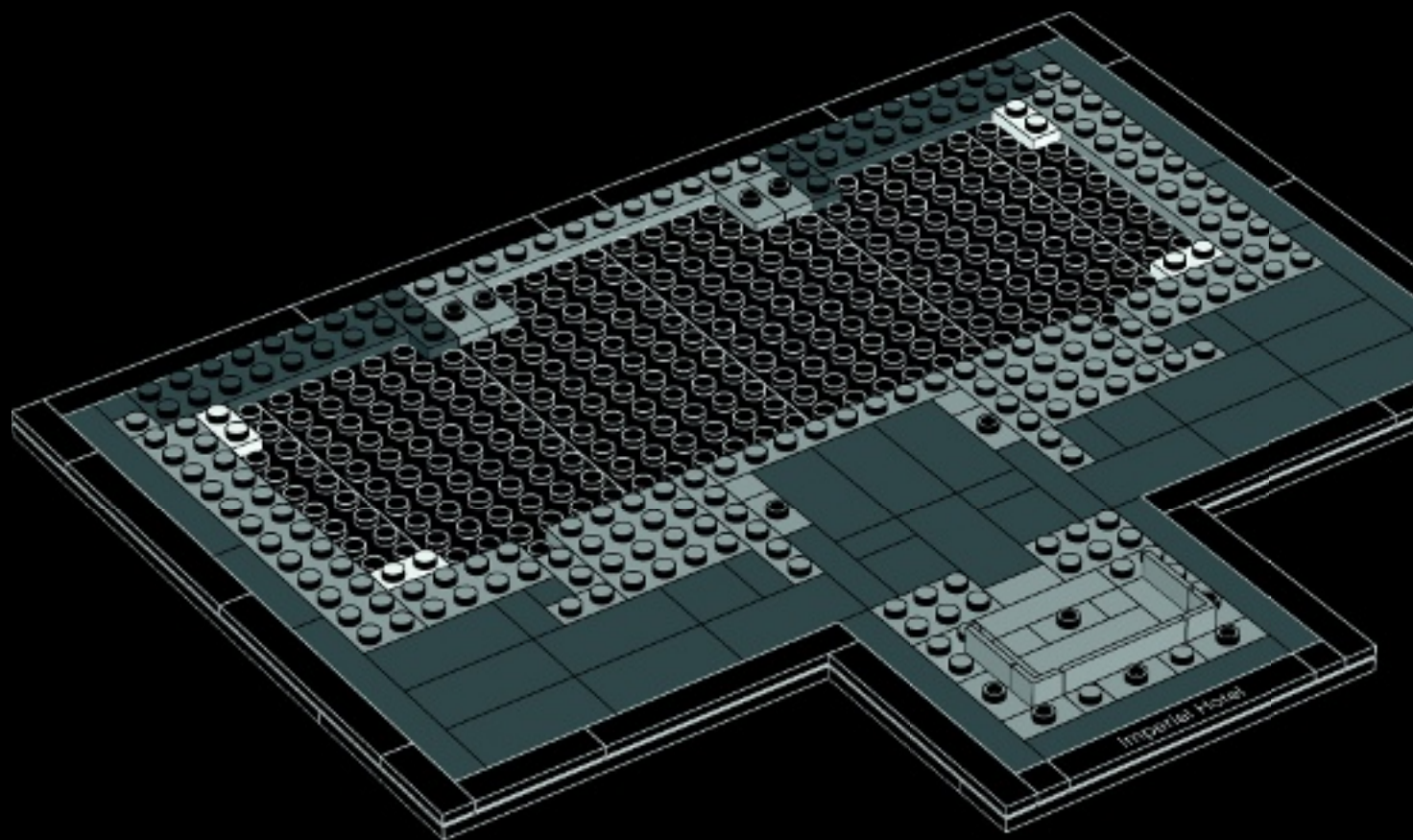


19



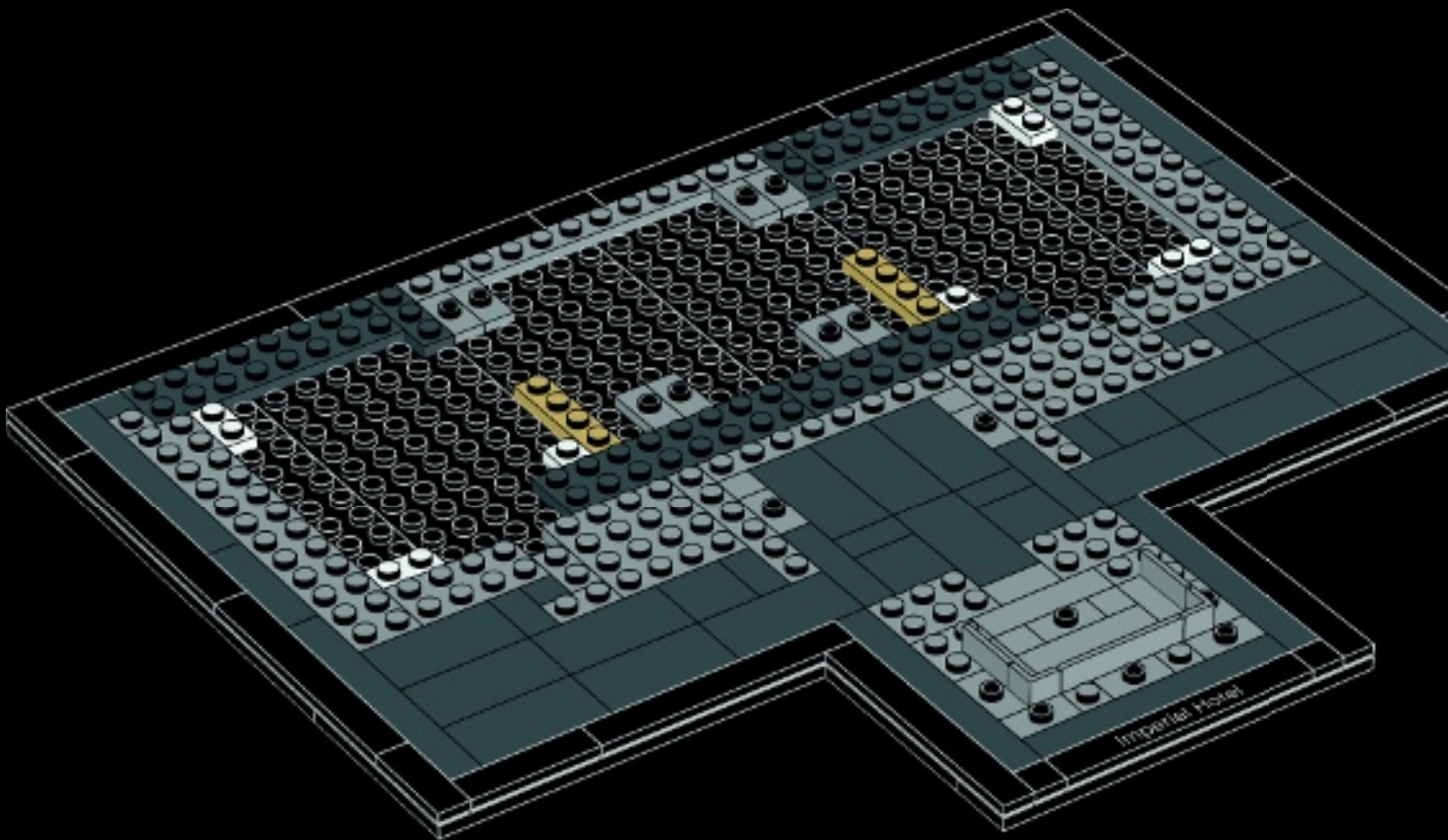


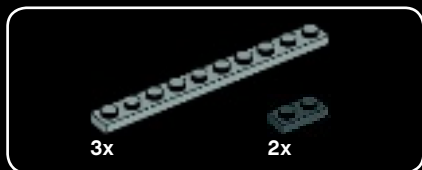
20



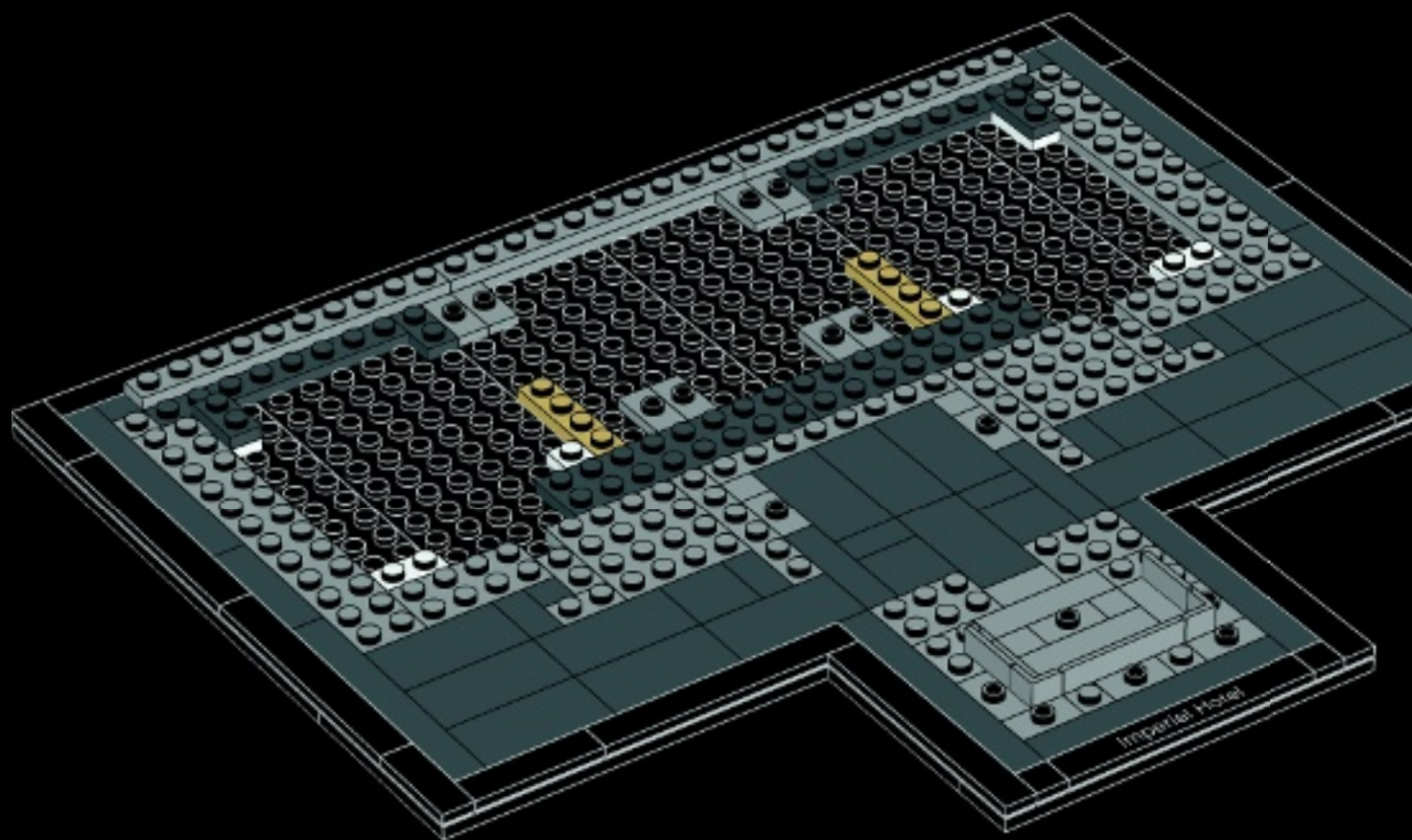


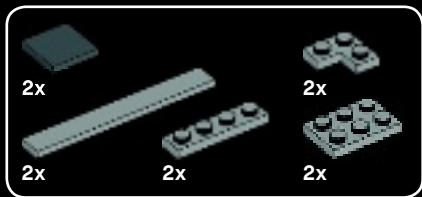
21



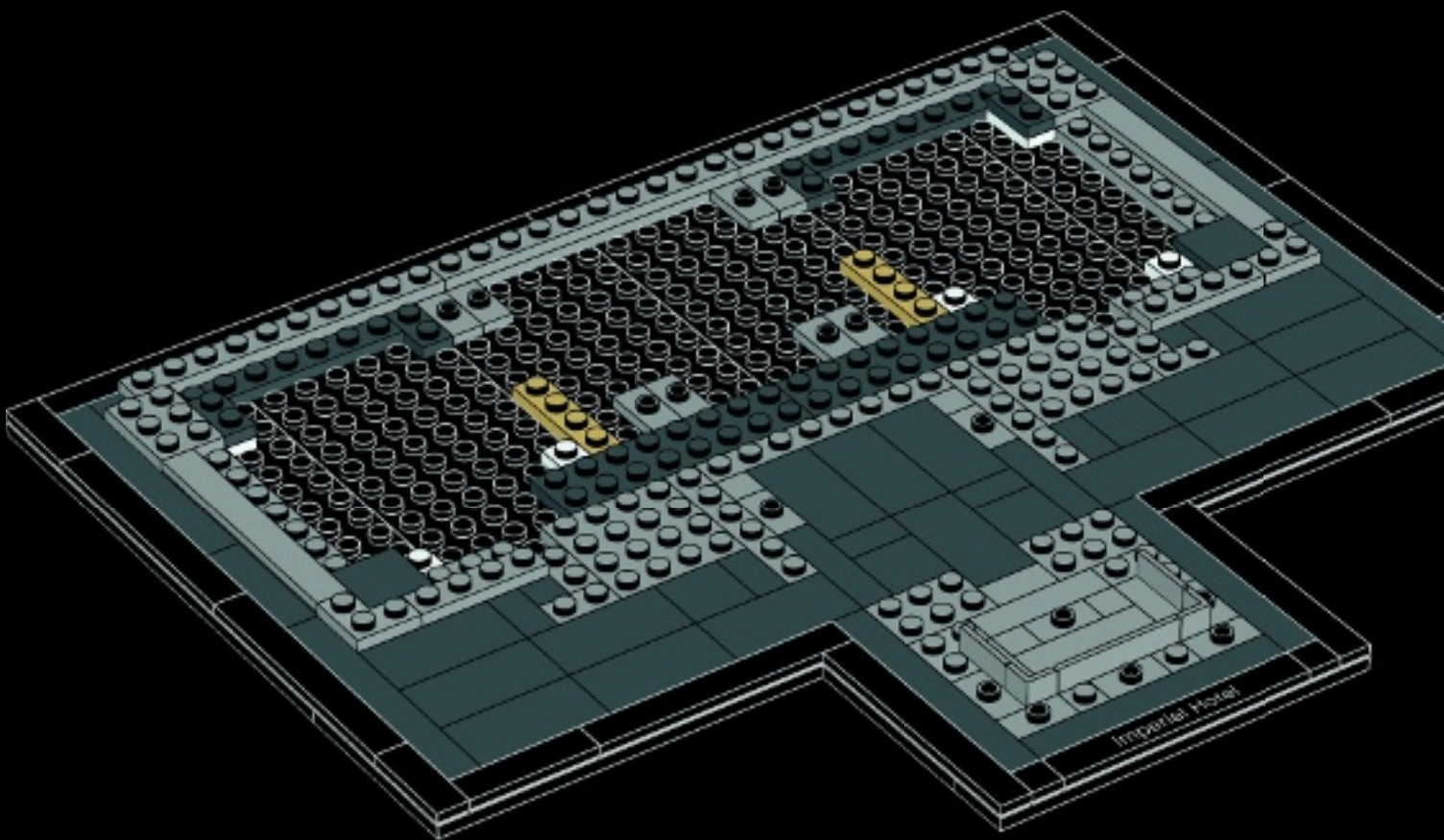


22



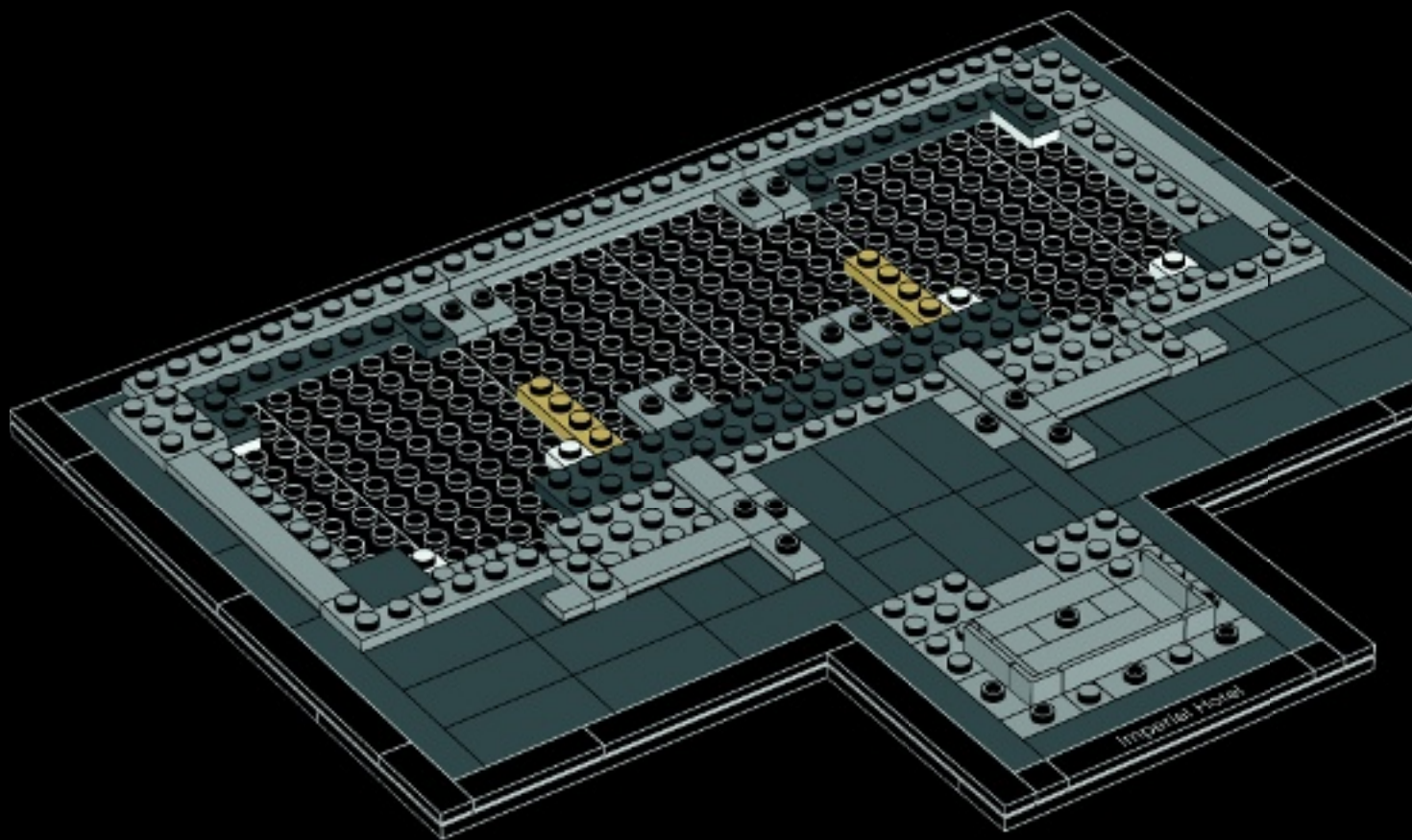


23



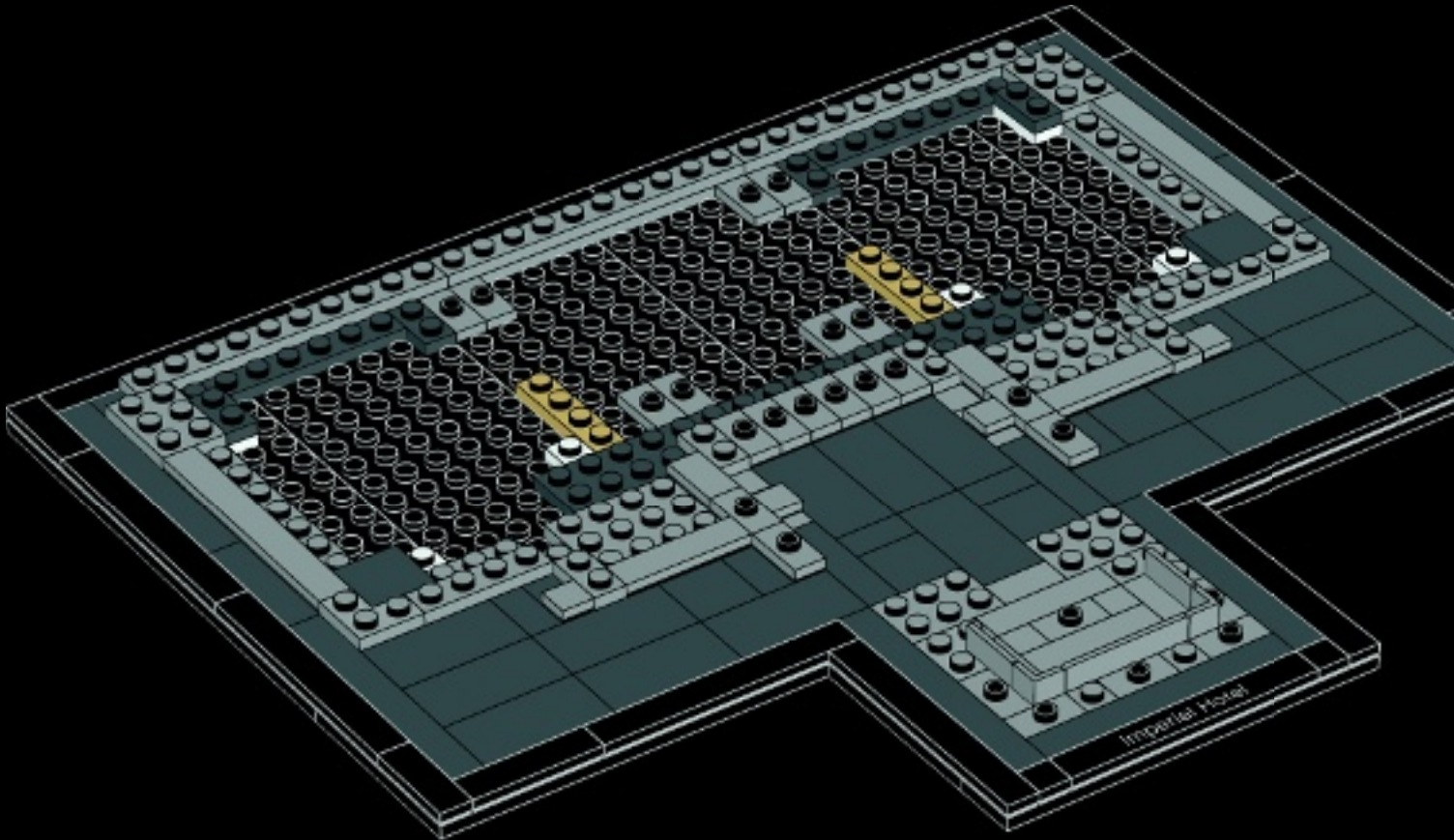


24



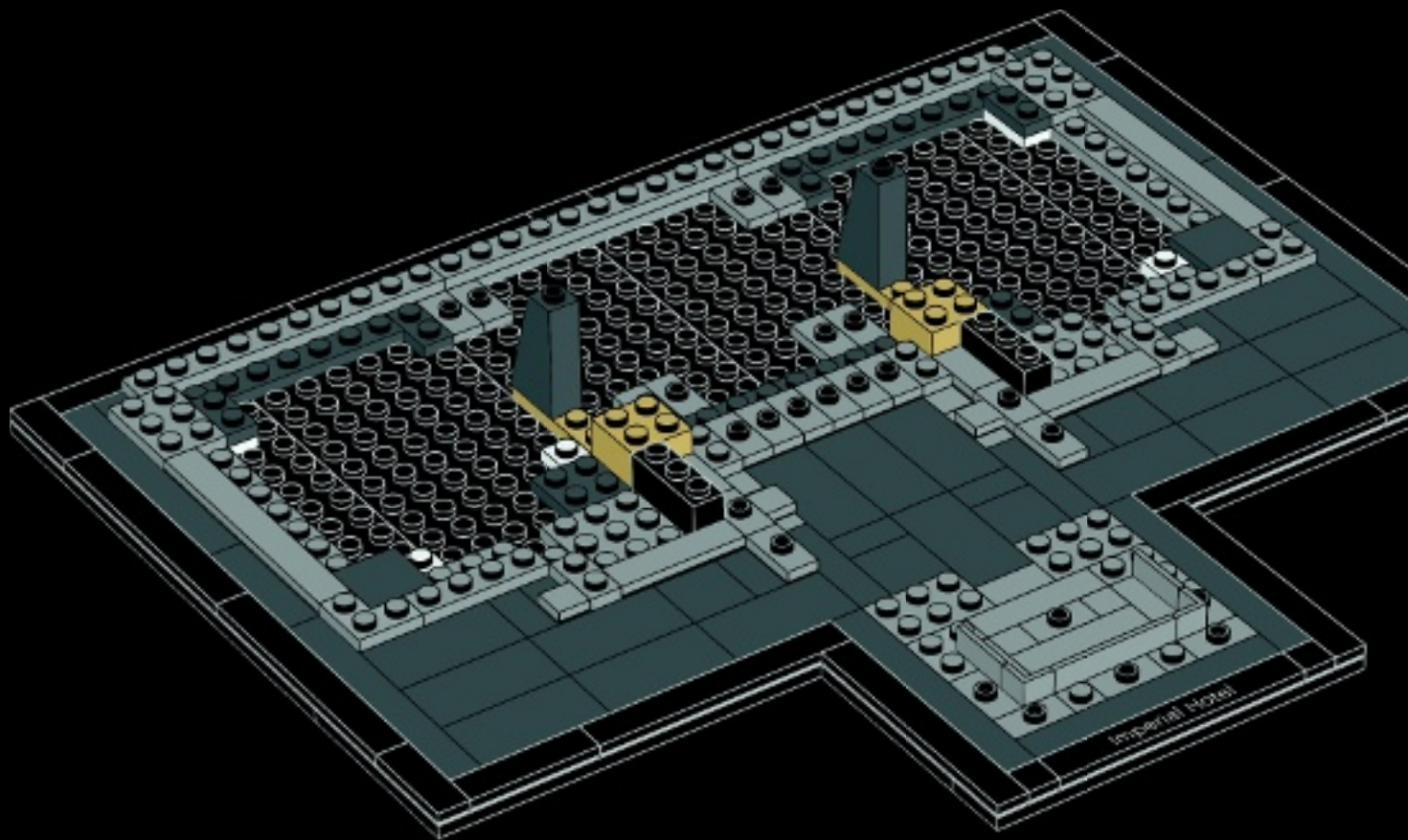


25





26



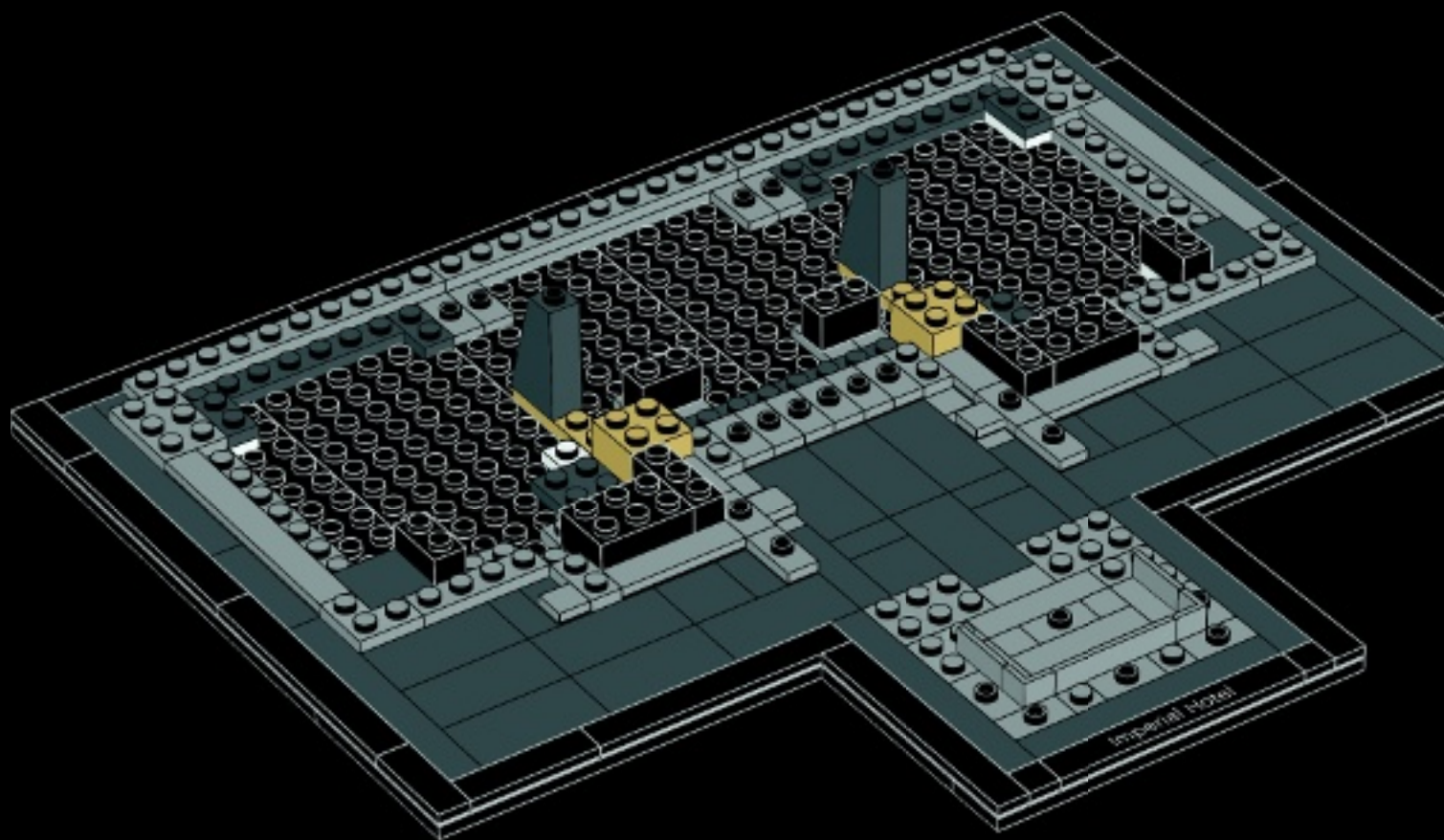


2x



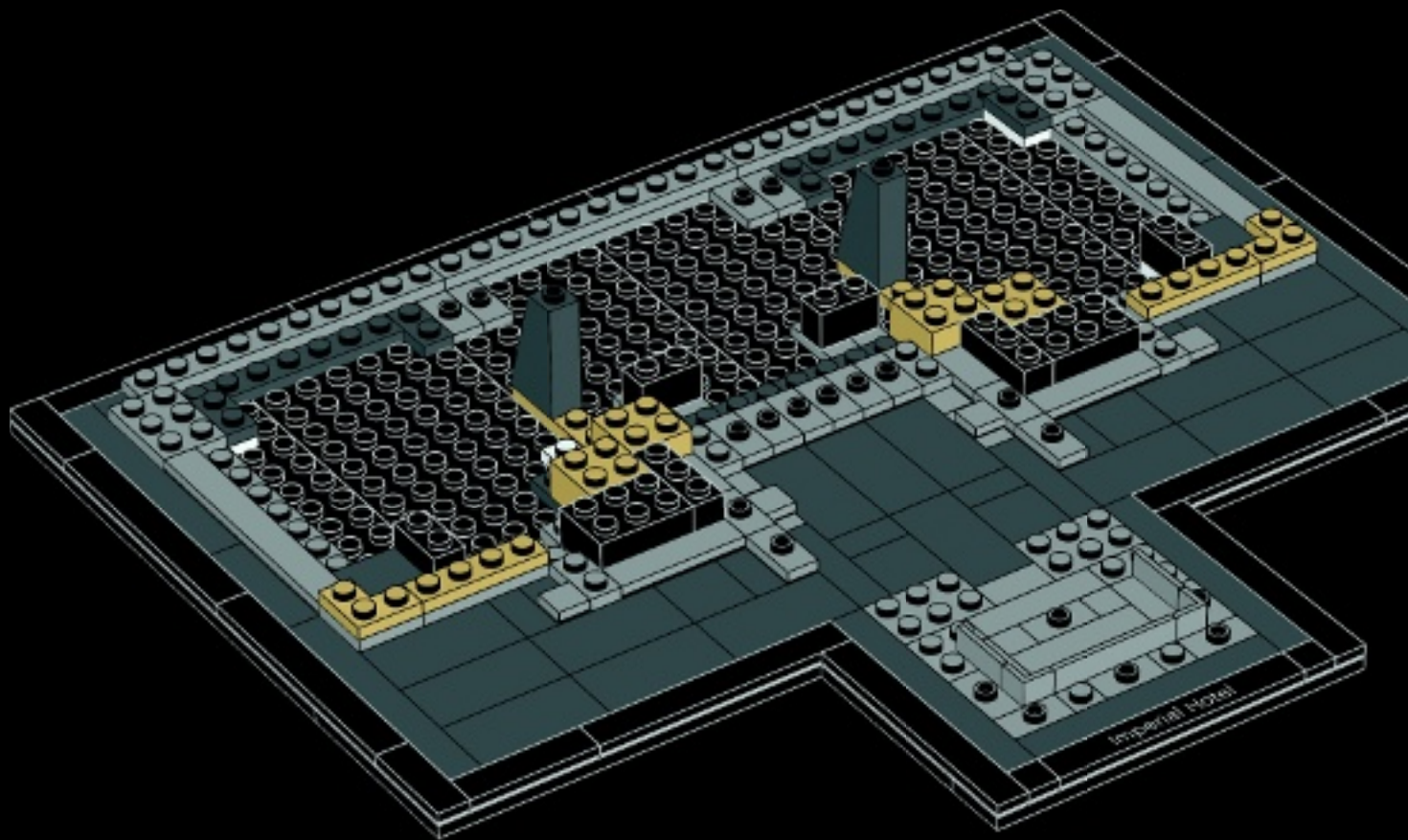
4x

27



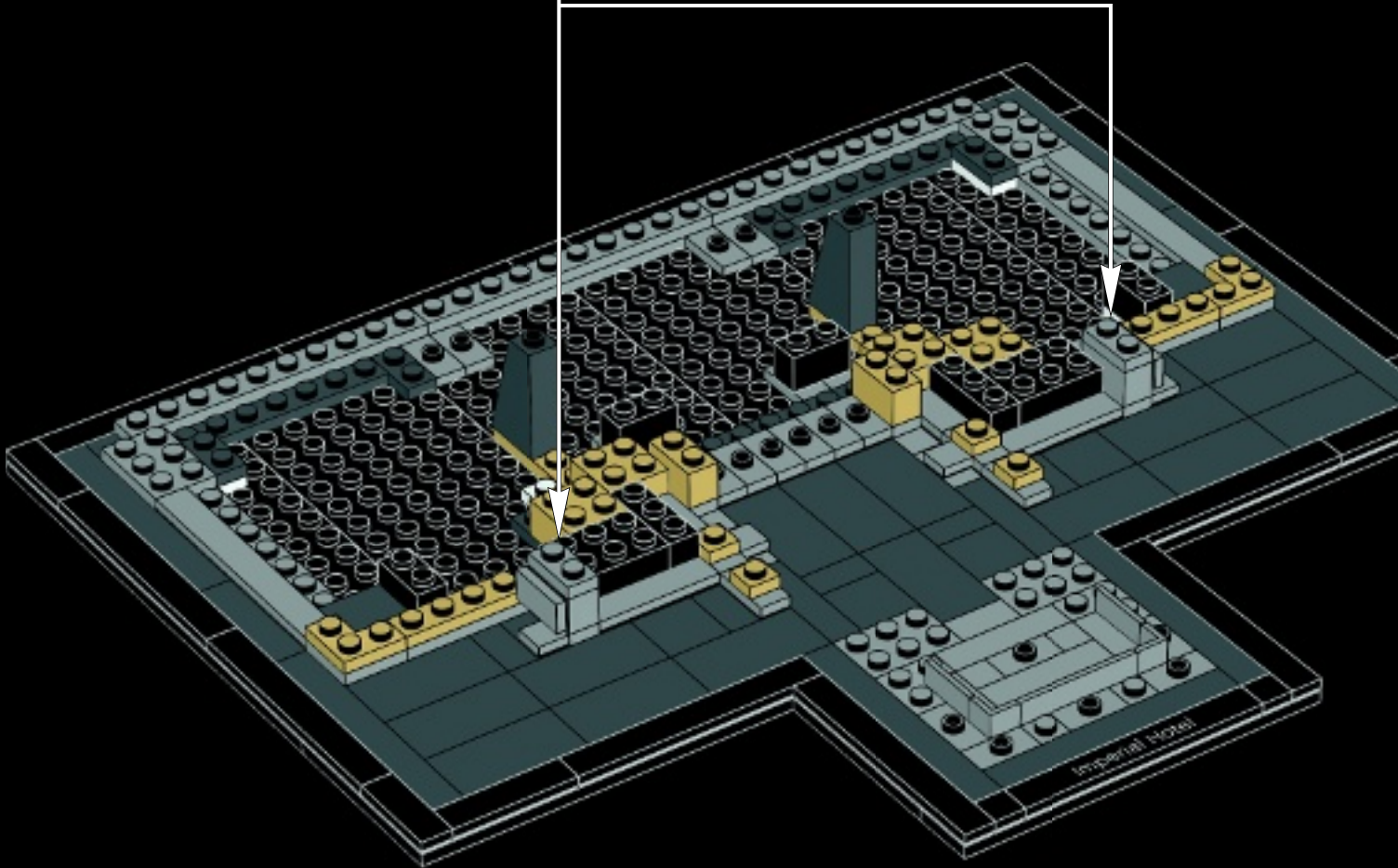
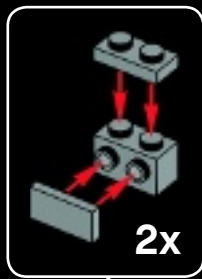


28



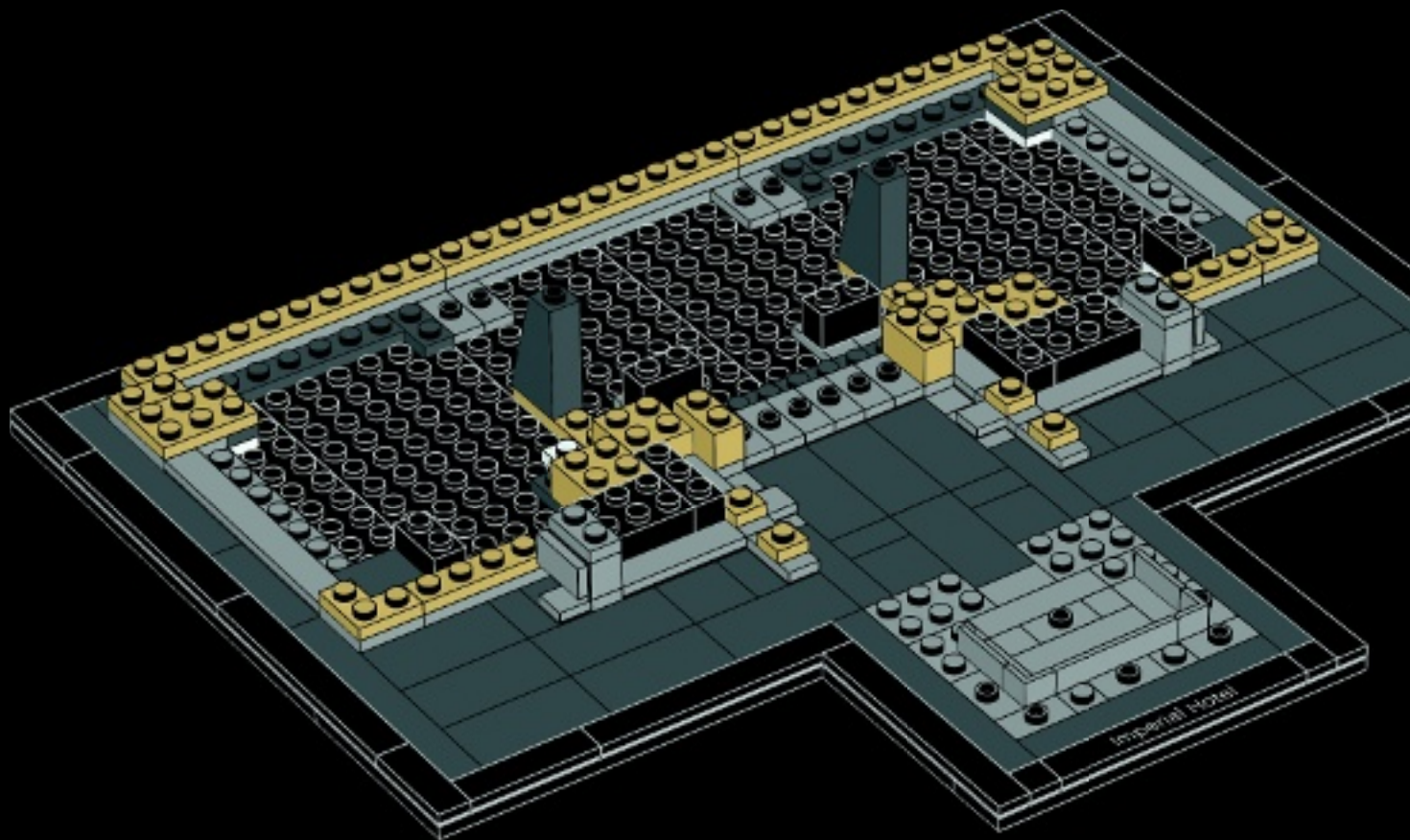


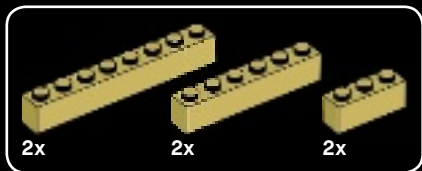
29



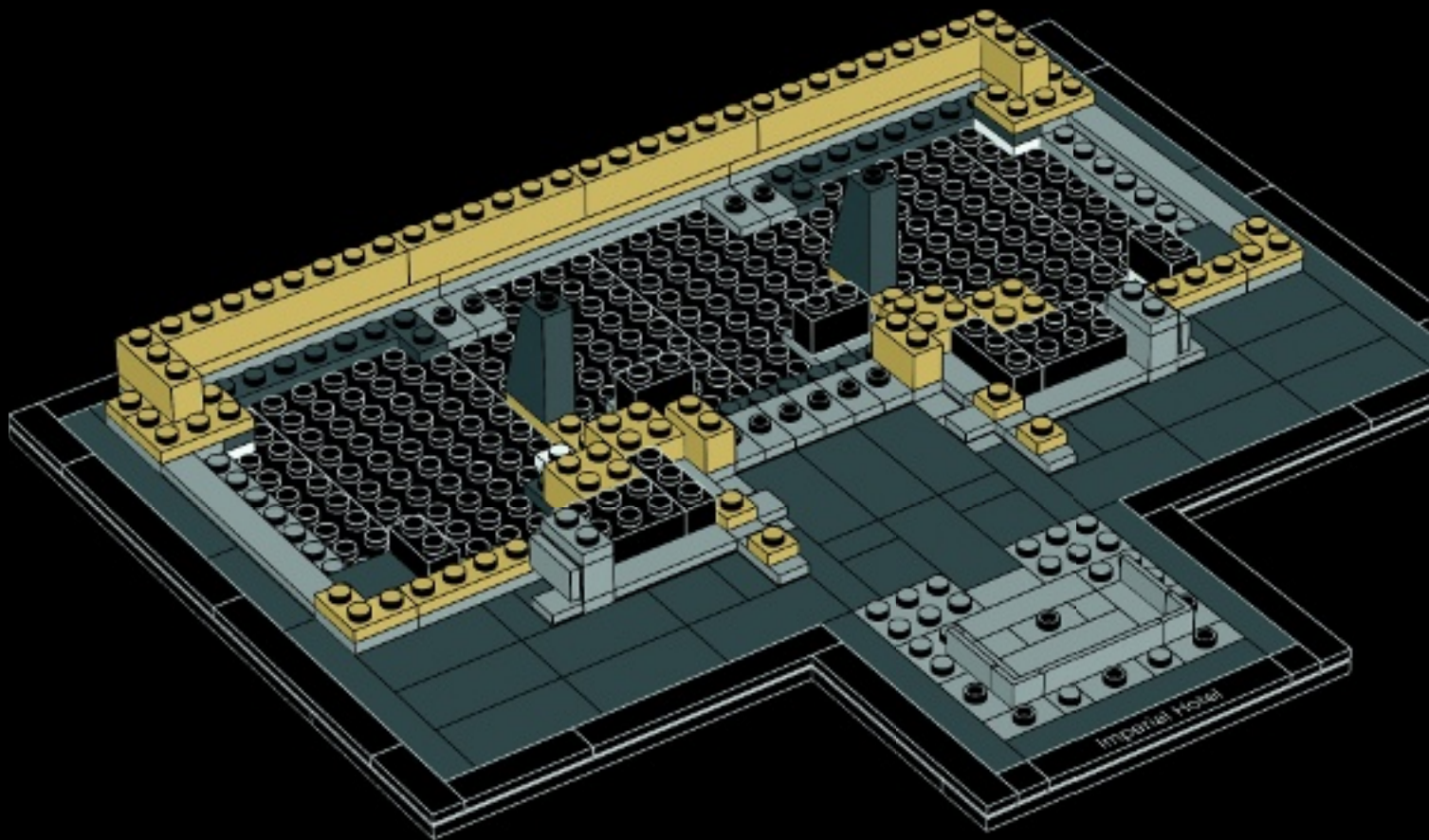


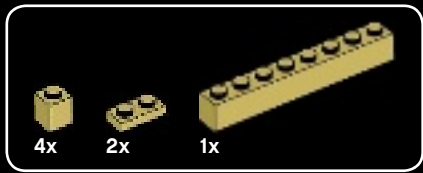
30



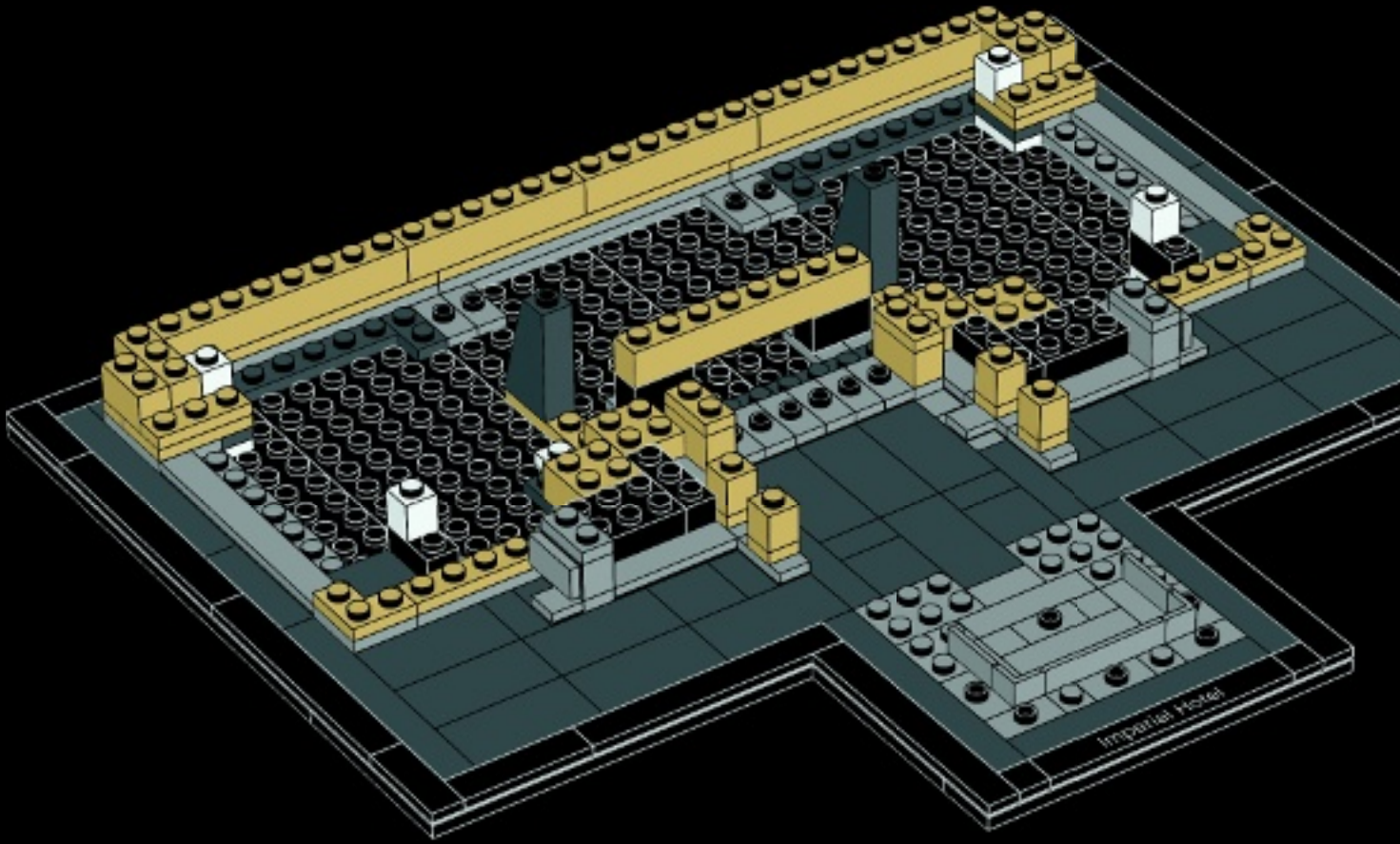


31





33



4x

6x

34

1



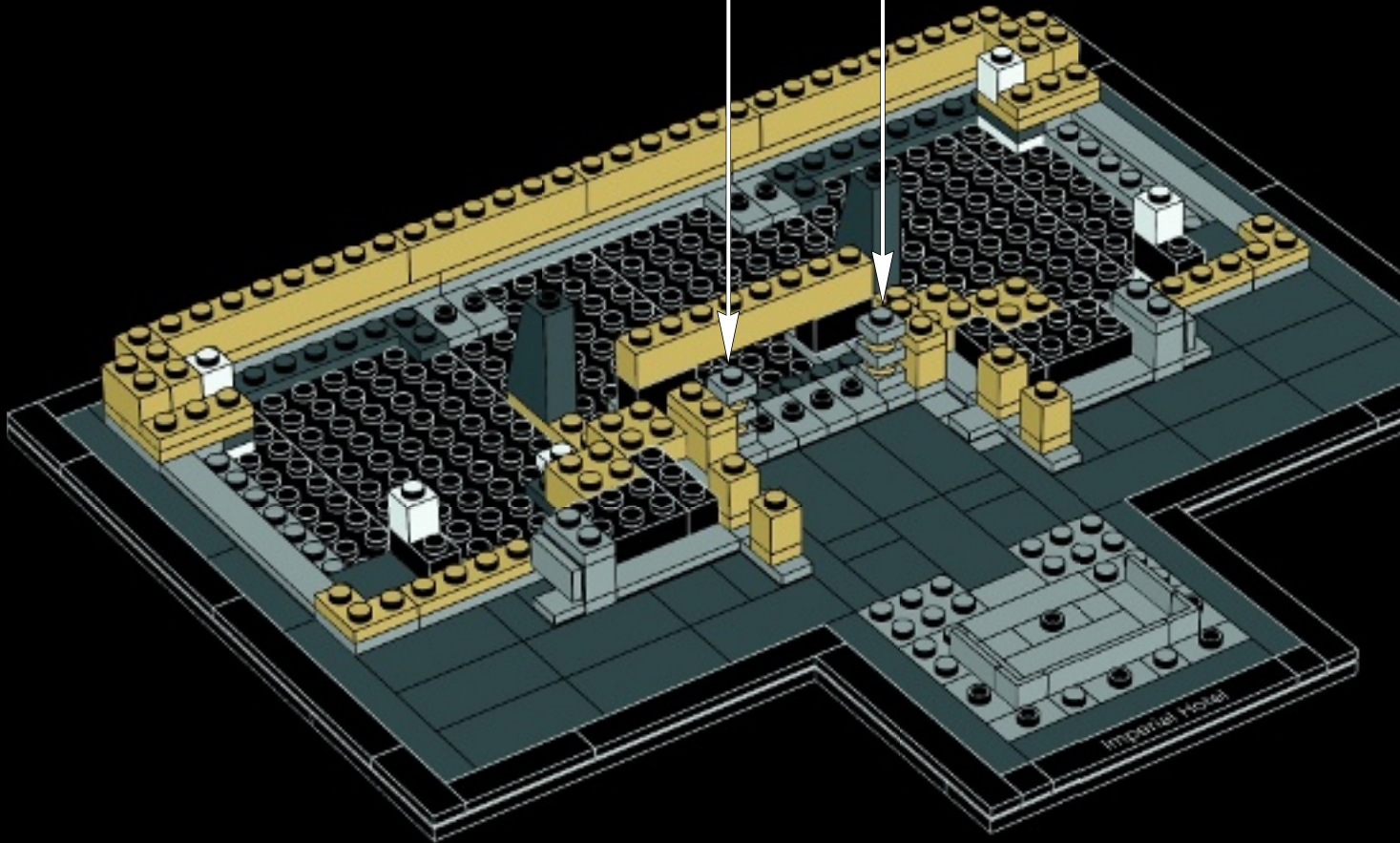
2



3



2x





10x

35

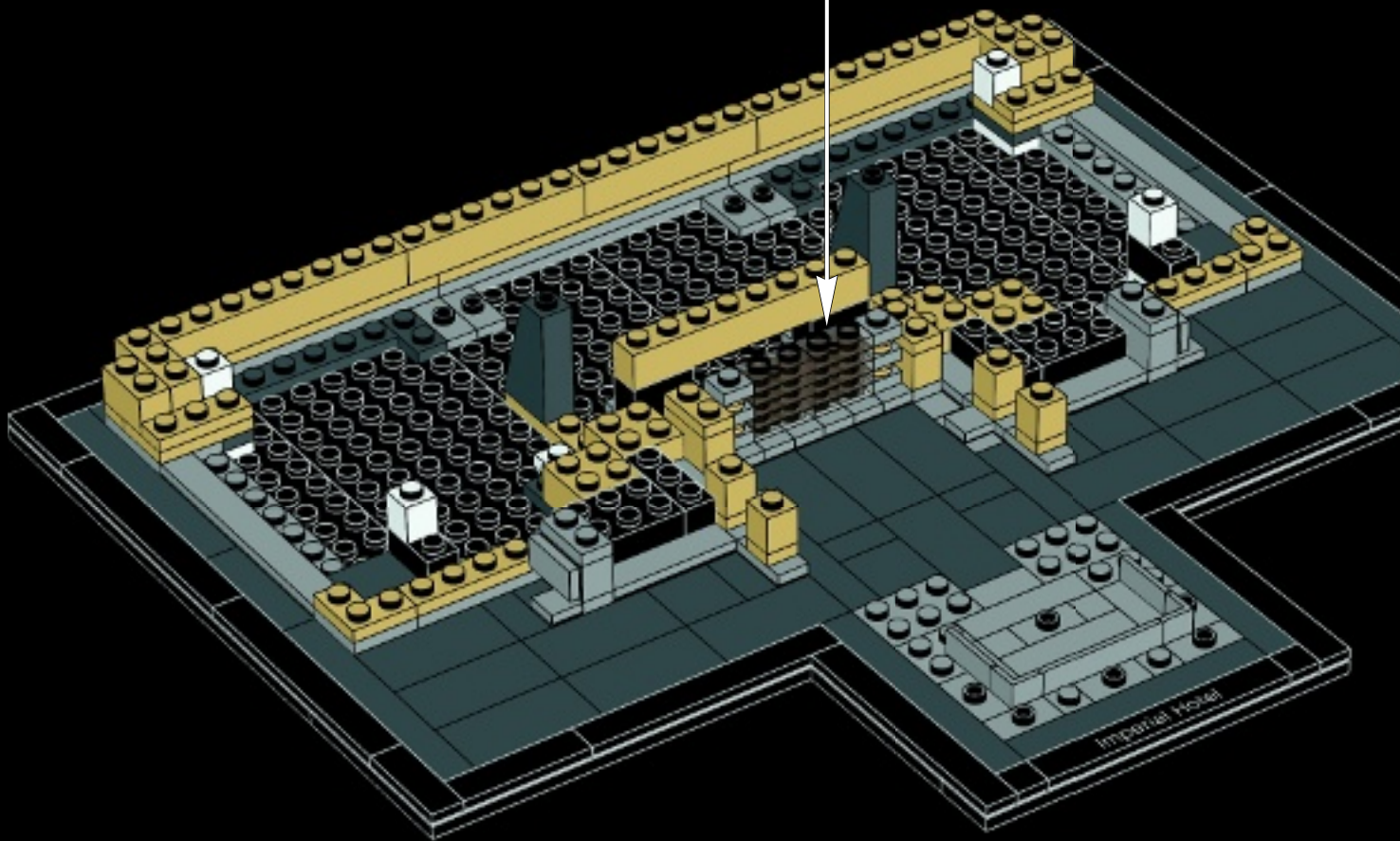
1



2

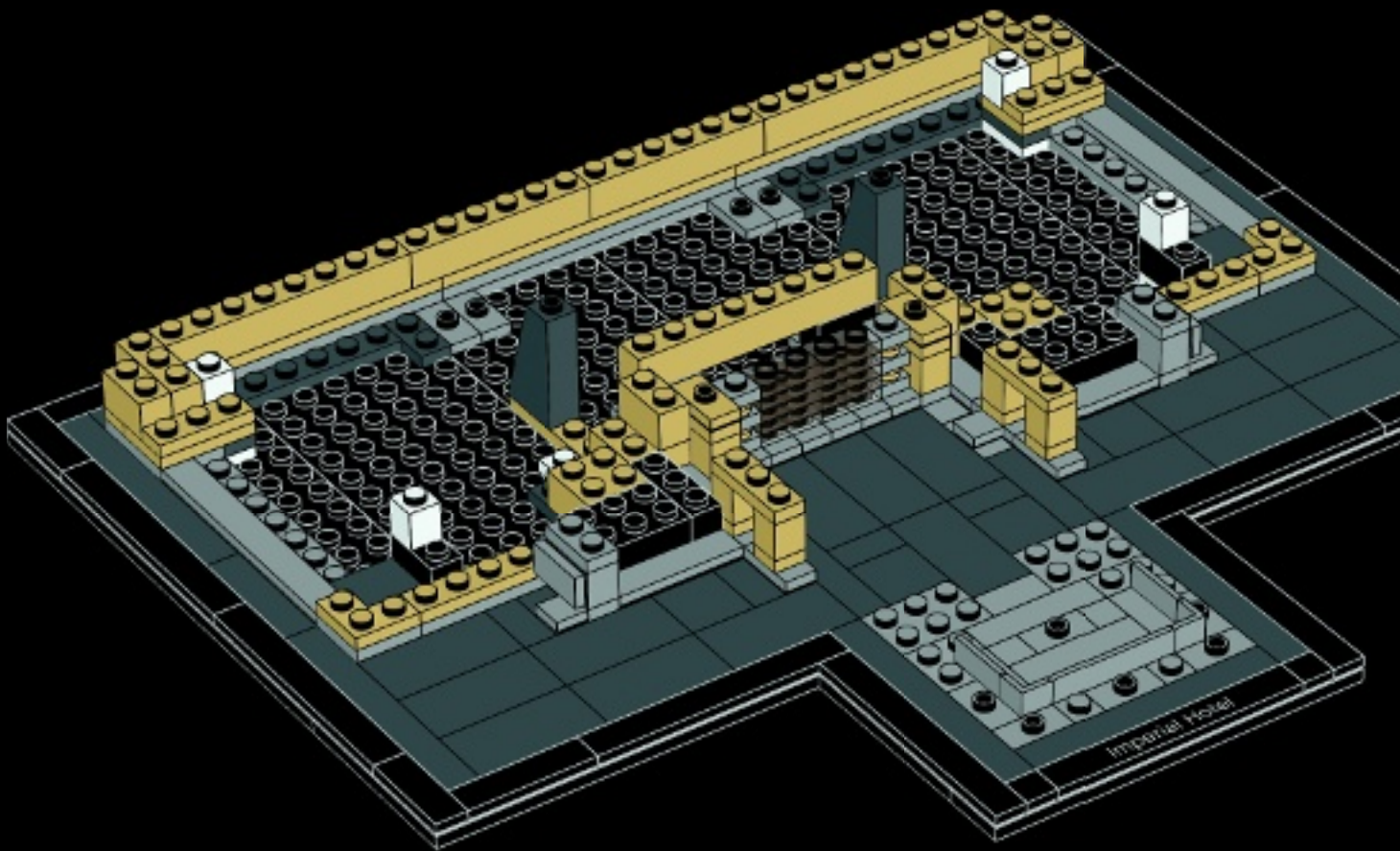


2x





36



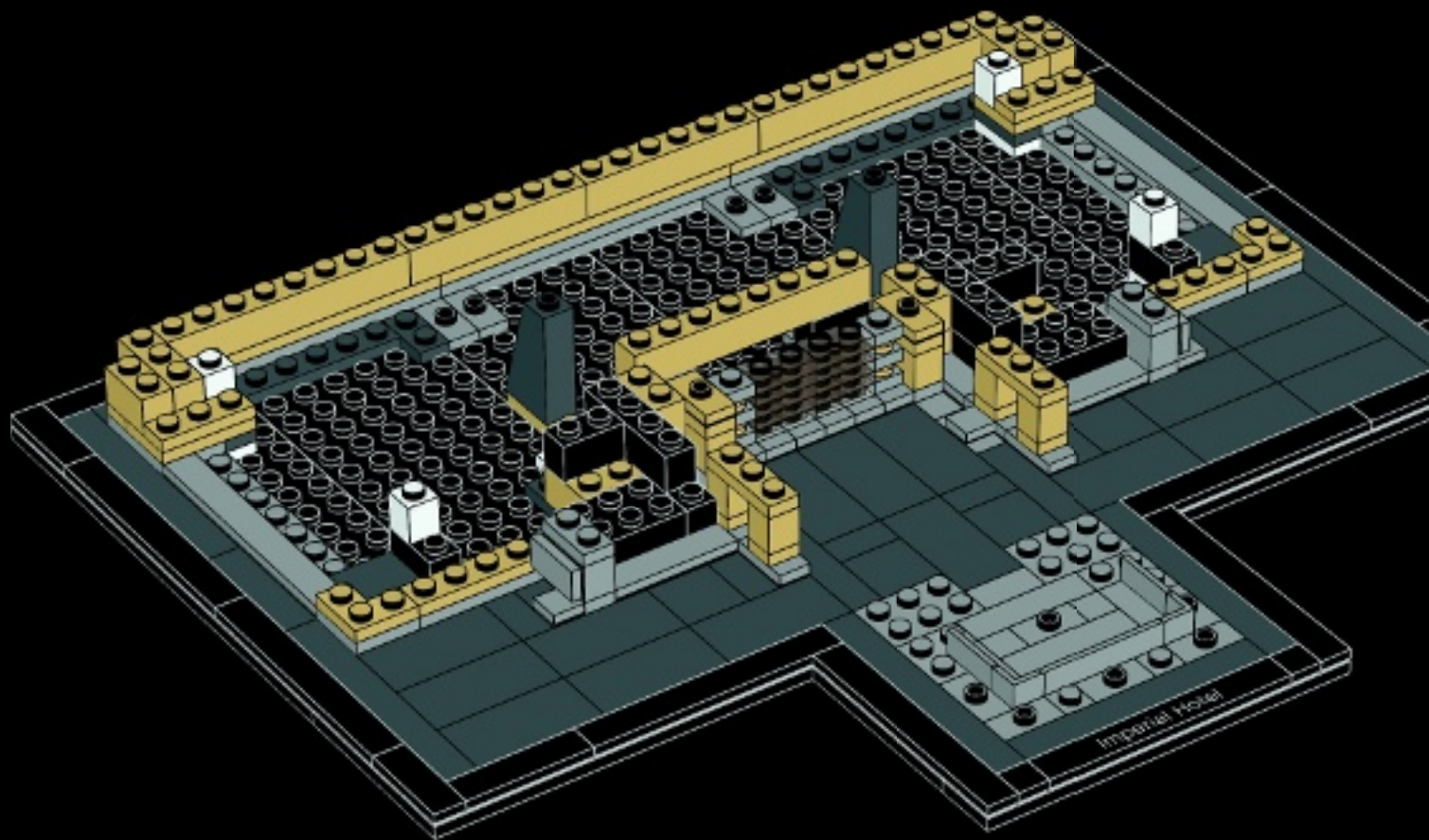


2x



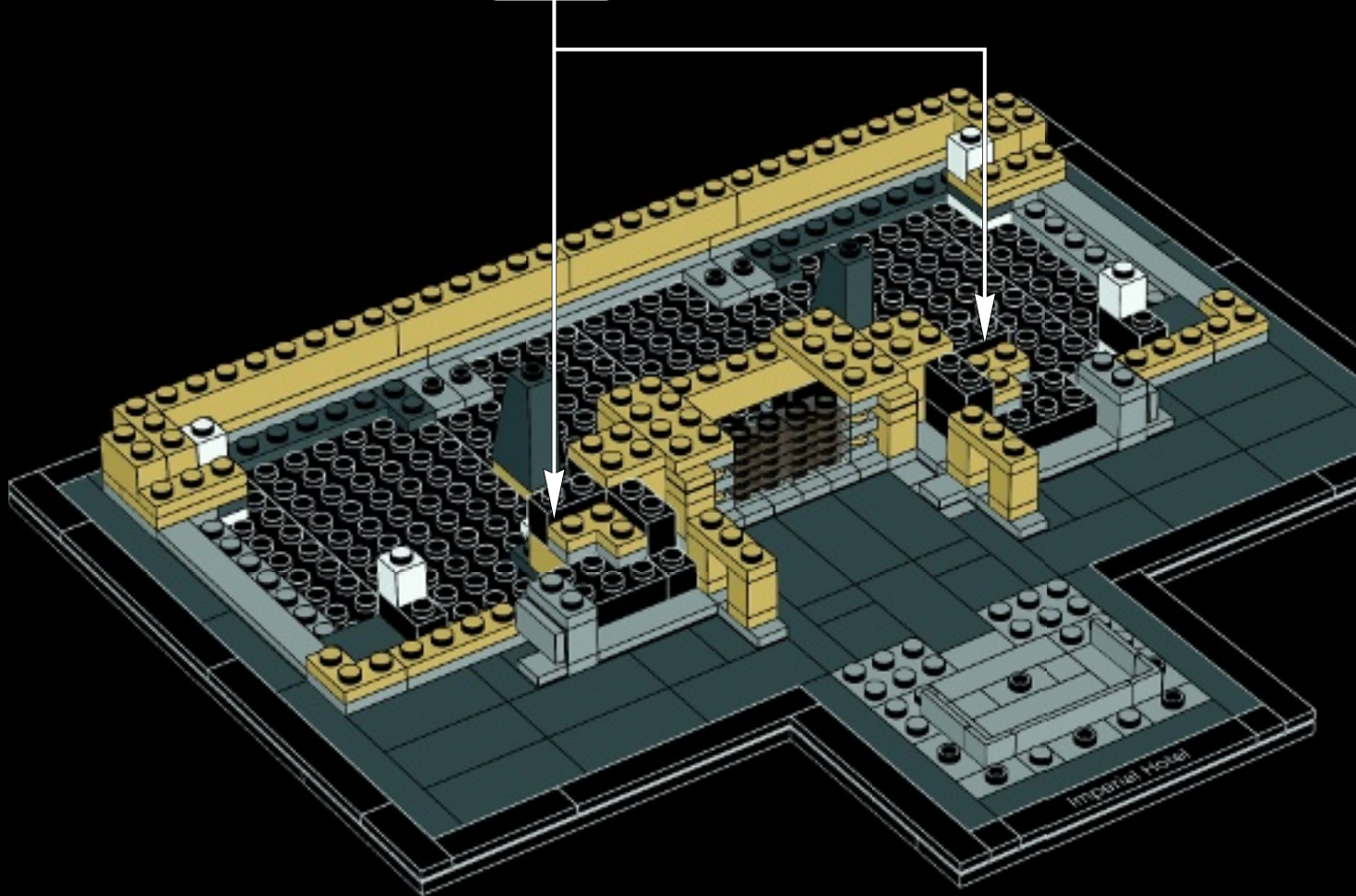
2x

37



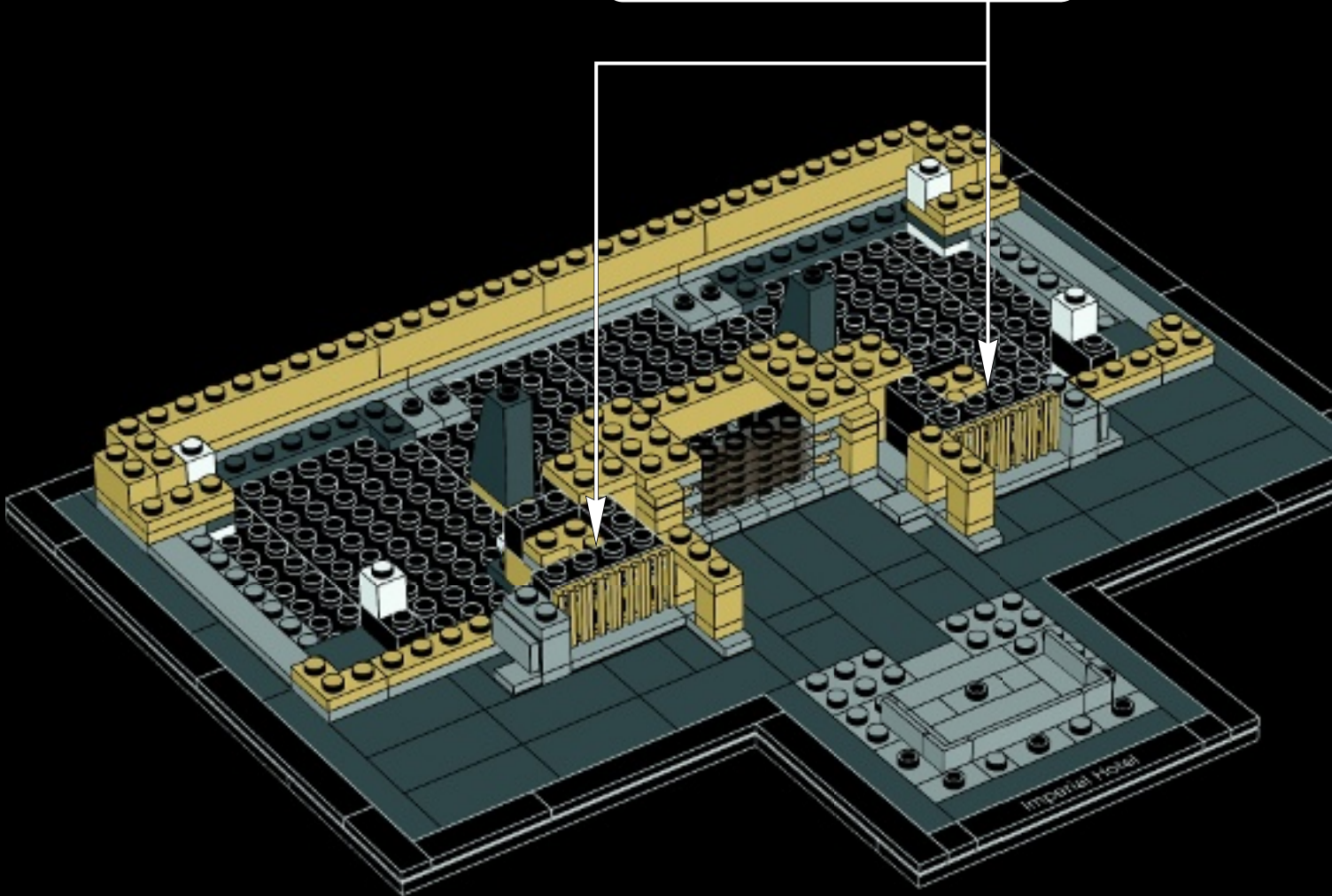
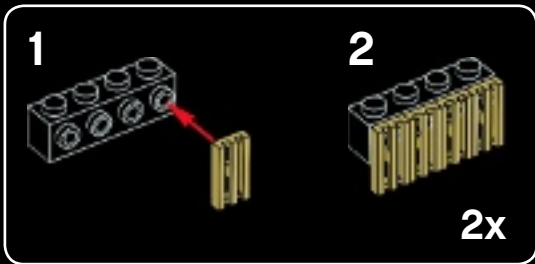


38





39



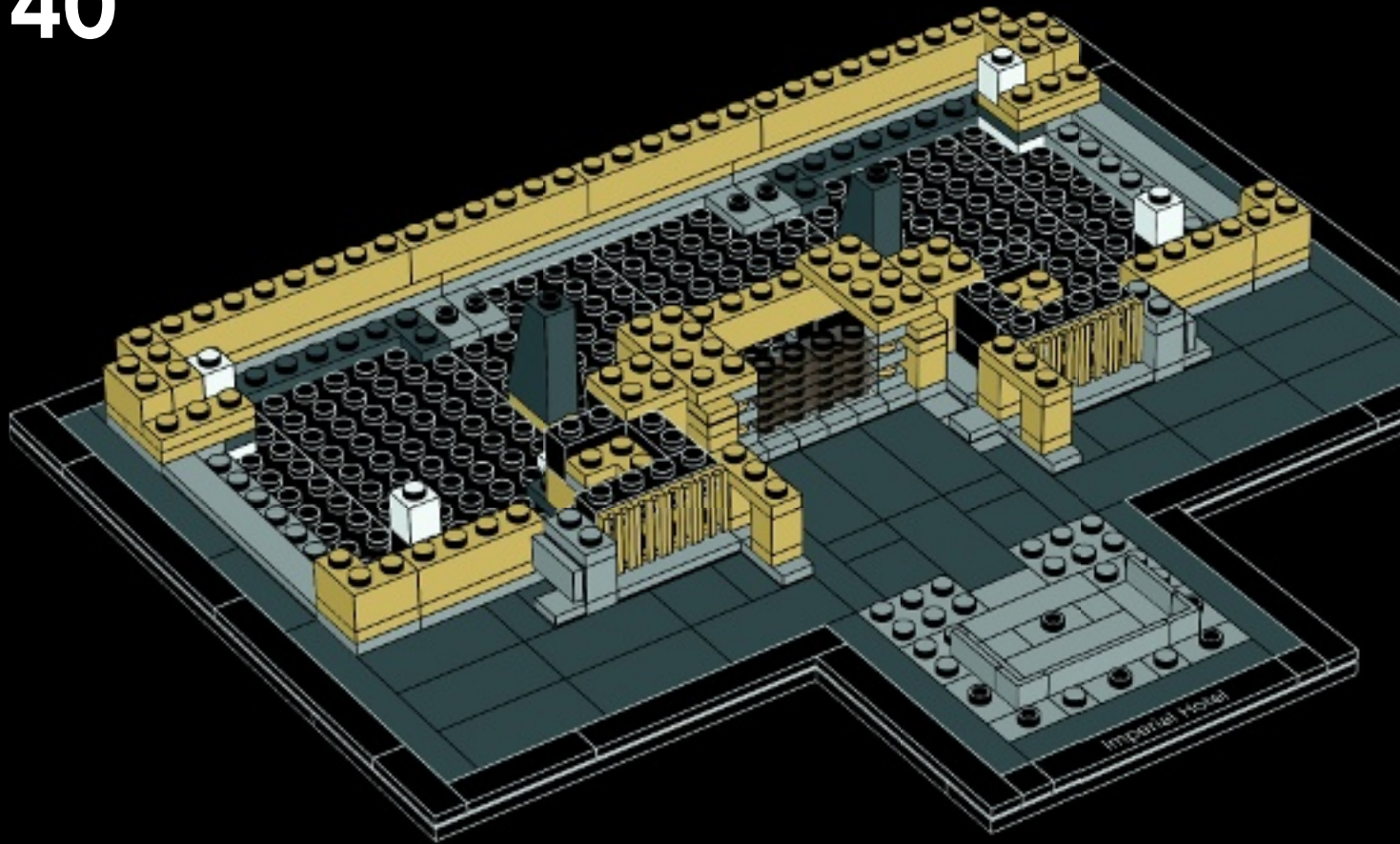


2x



2x

40

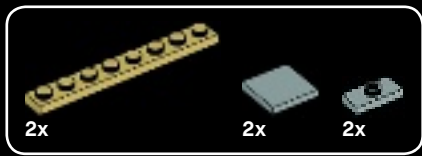


Wright designed a shallow pool outside the lobby that could provide a source of water for fighting the fire-storms that occurred after an earthquake.

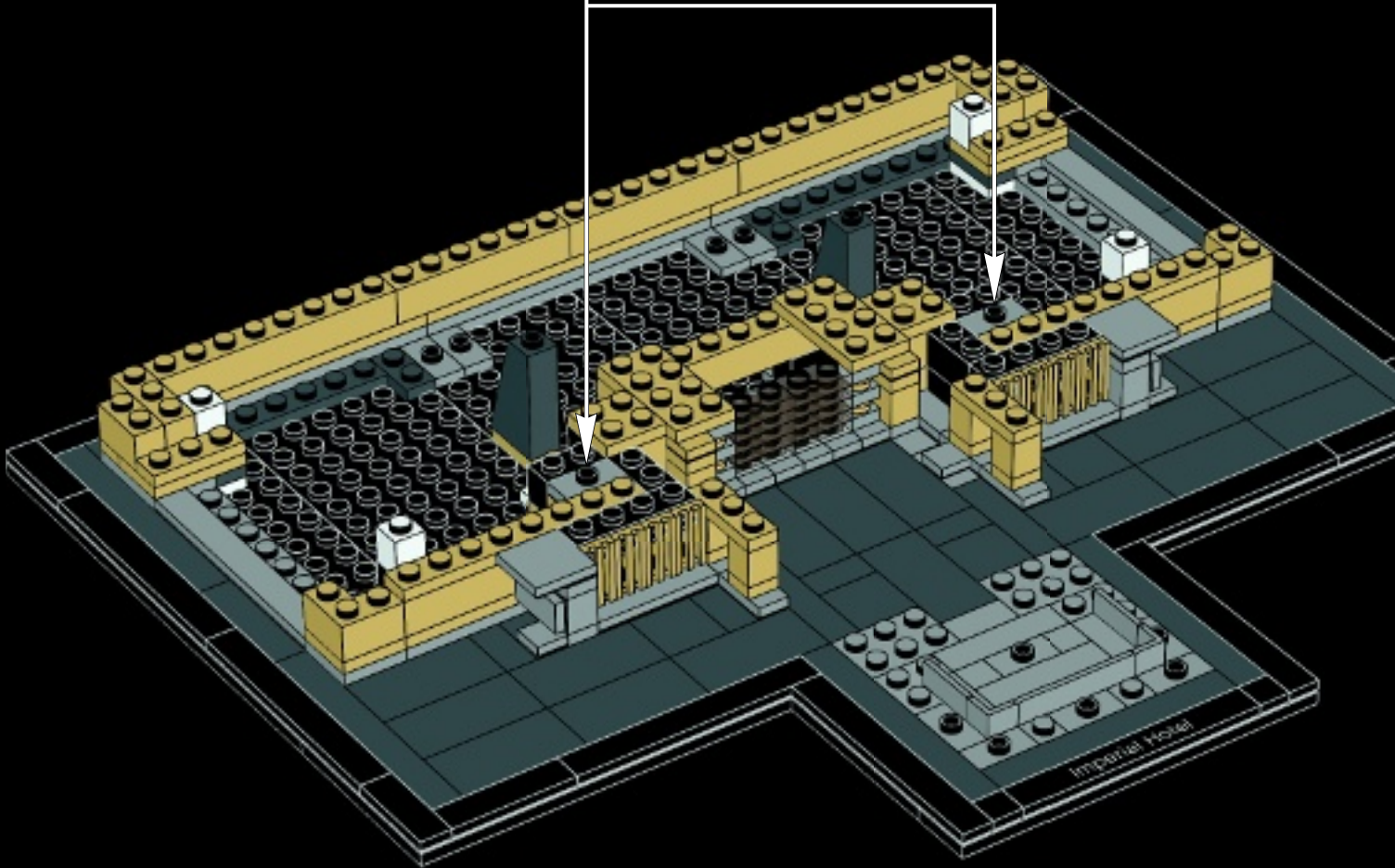
ライトはロビーの外に浅いプールを配置し、地震の後によく発生する火災に対応するための水源を確保しました。



© Ayuko Yonazu

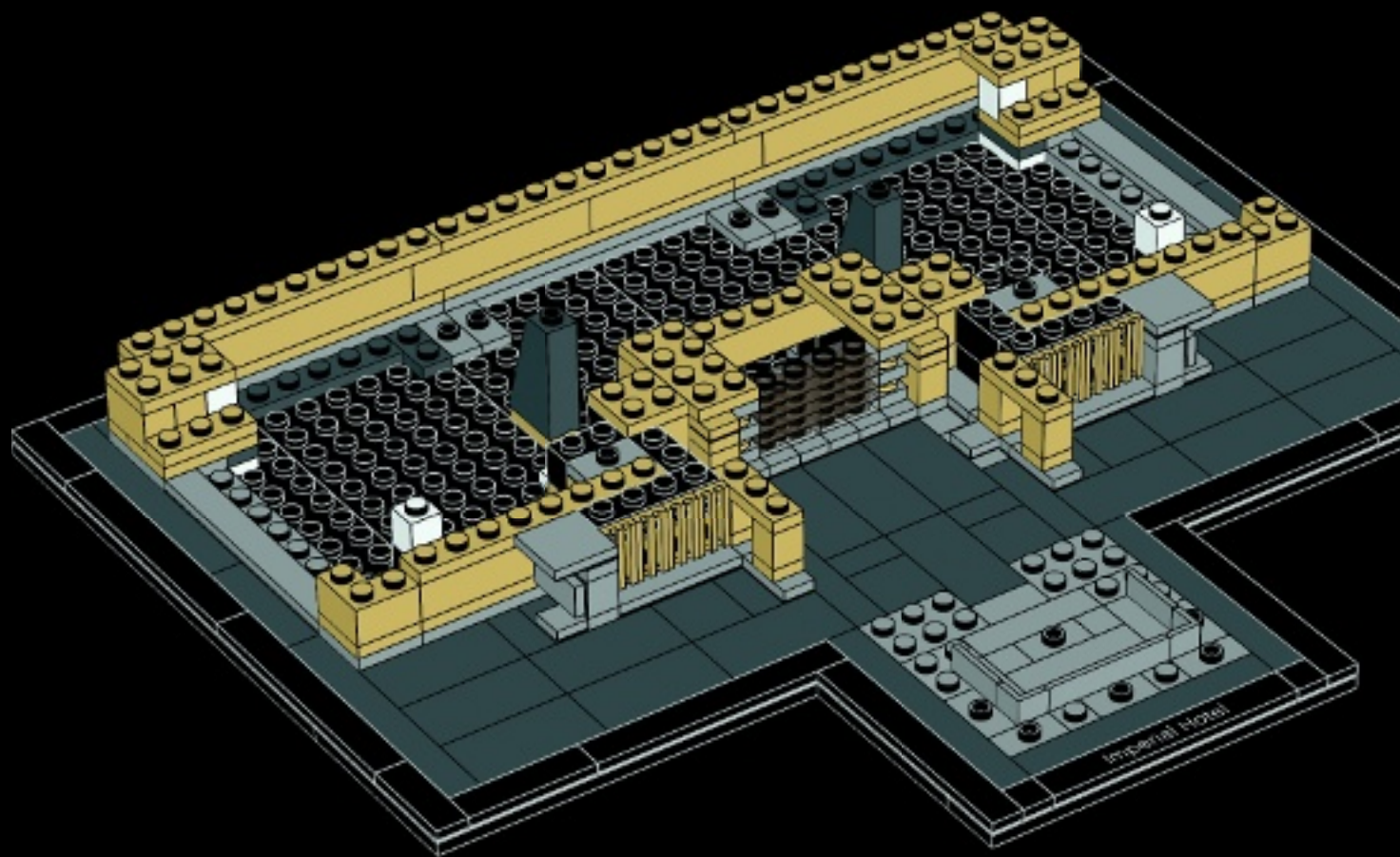


41



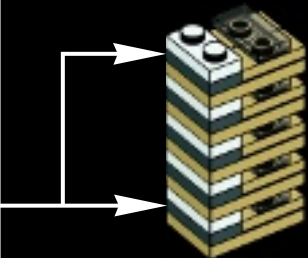
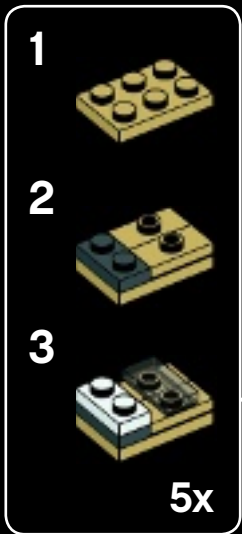


42





1



2

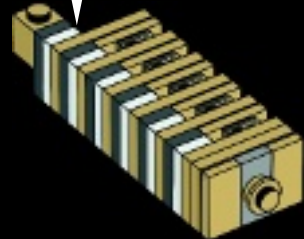
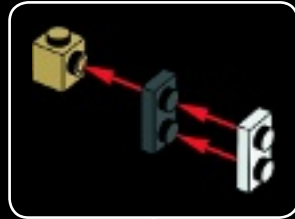




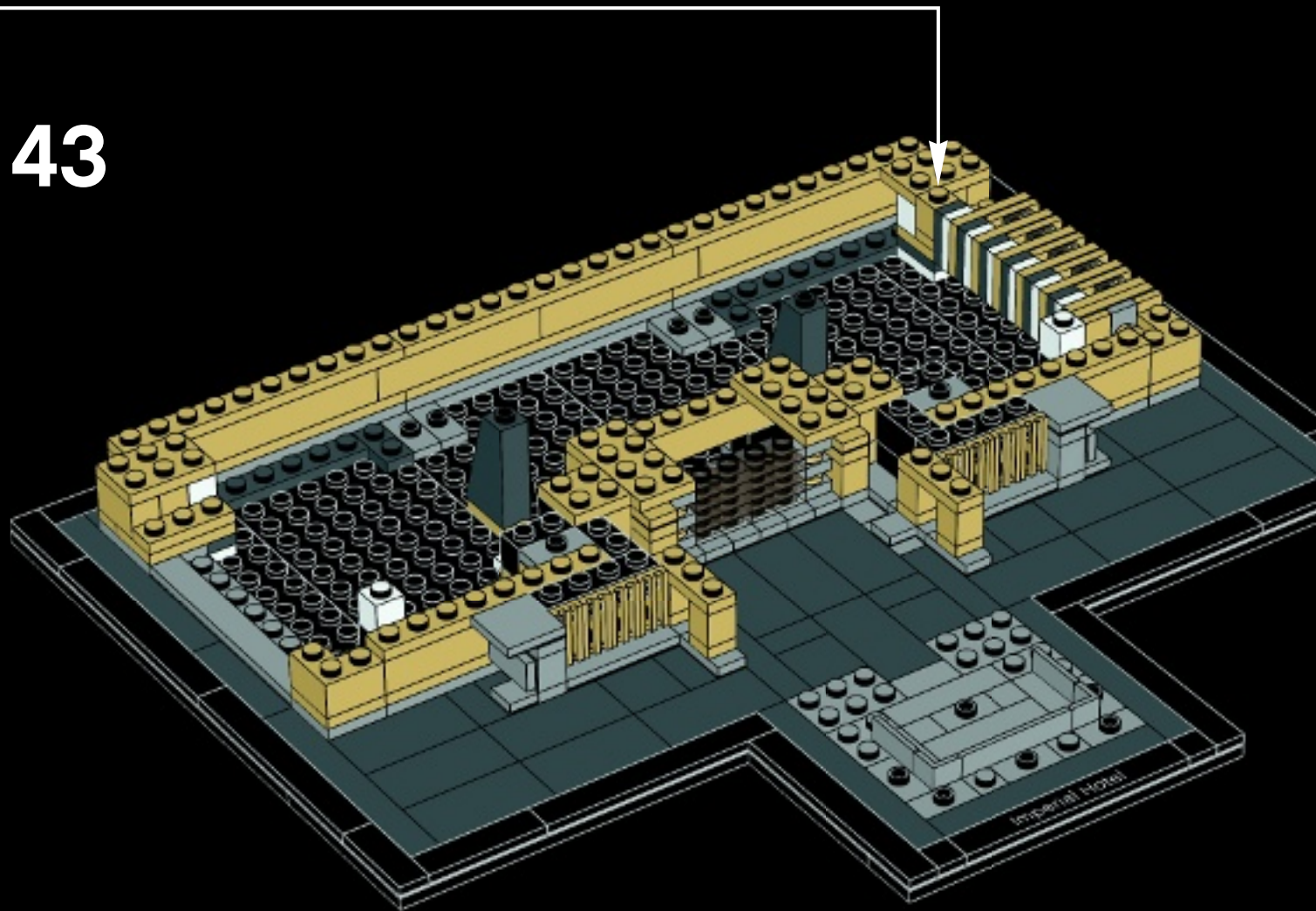
3



4

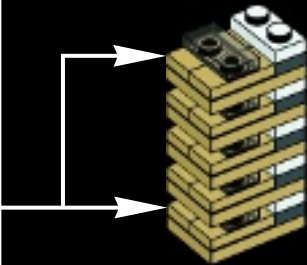
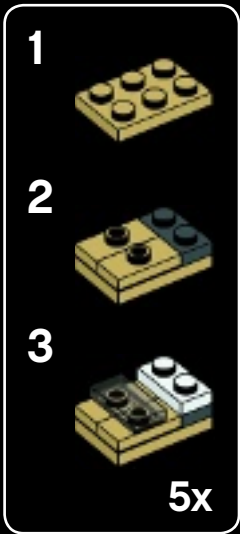


43





1



2

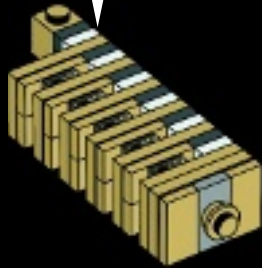
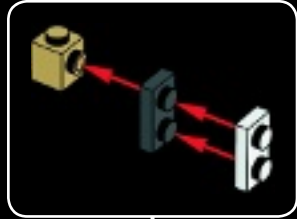




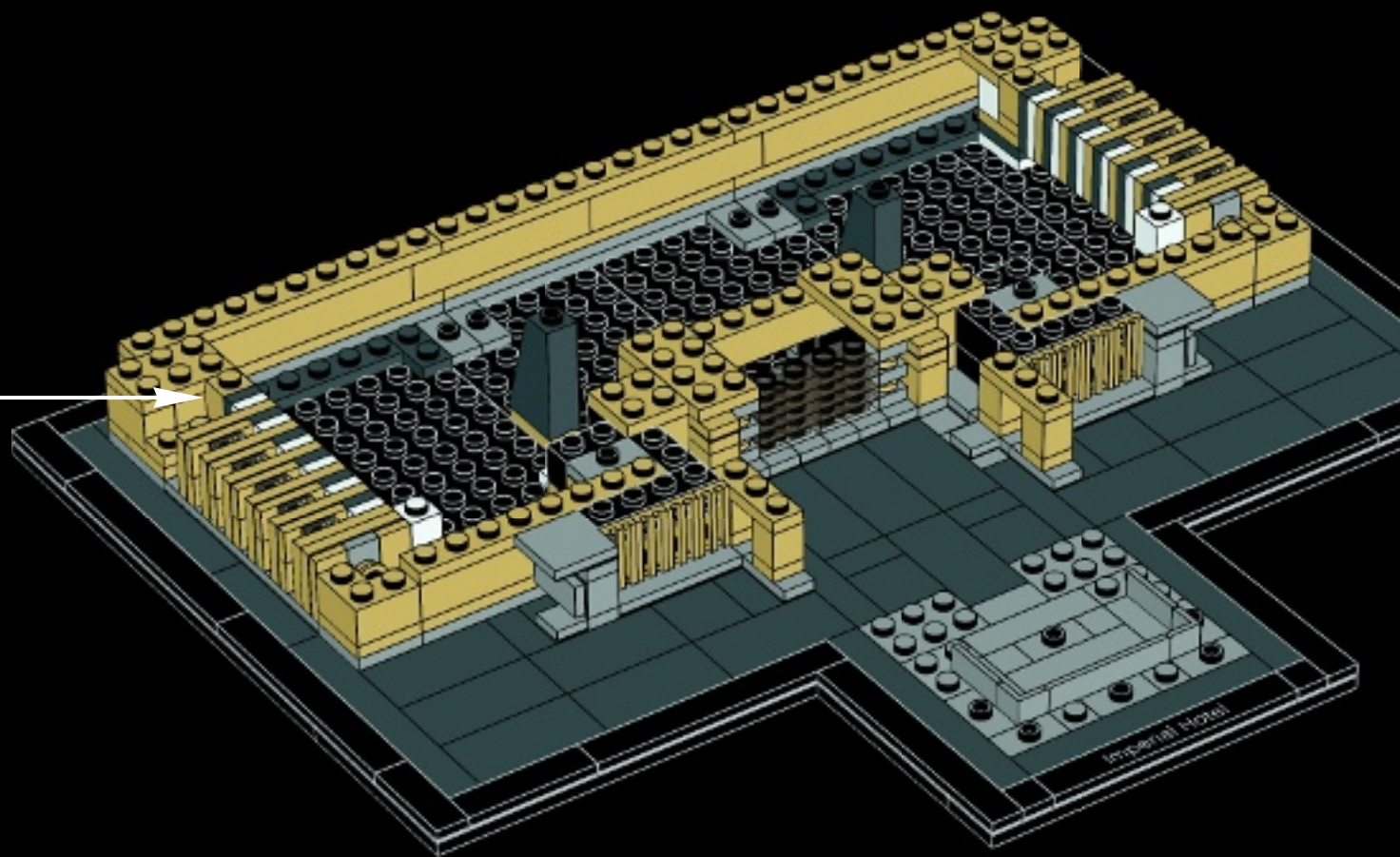
3



4



44



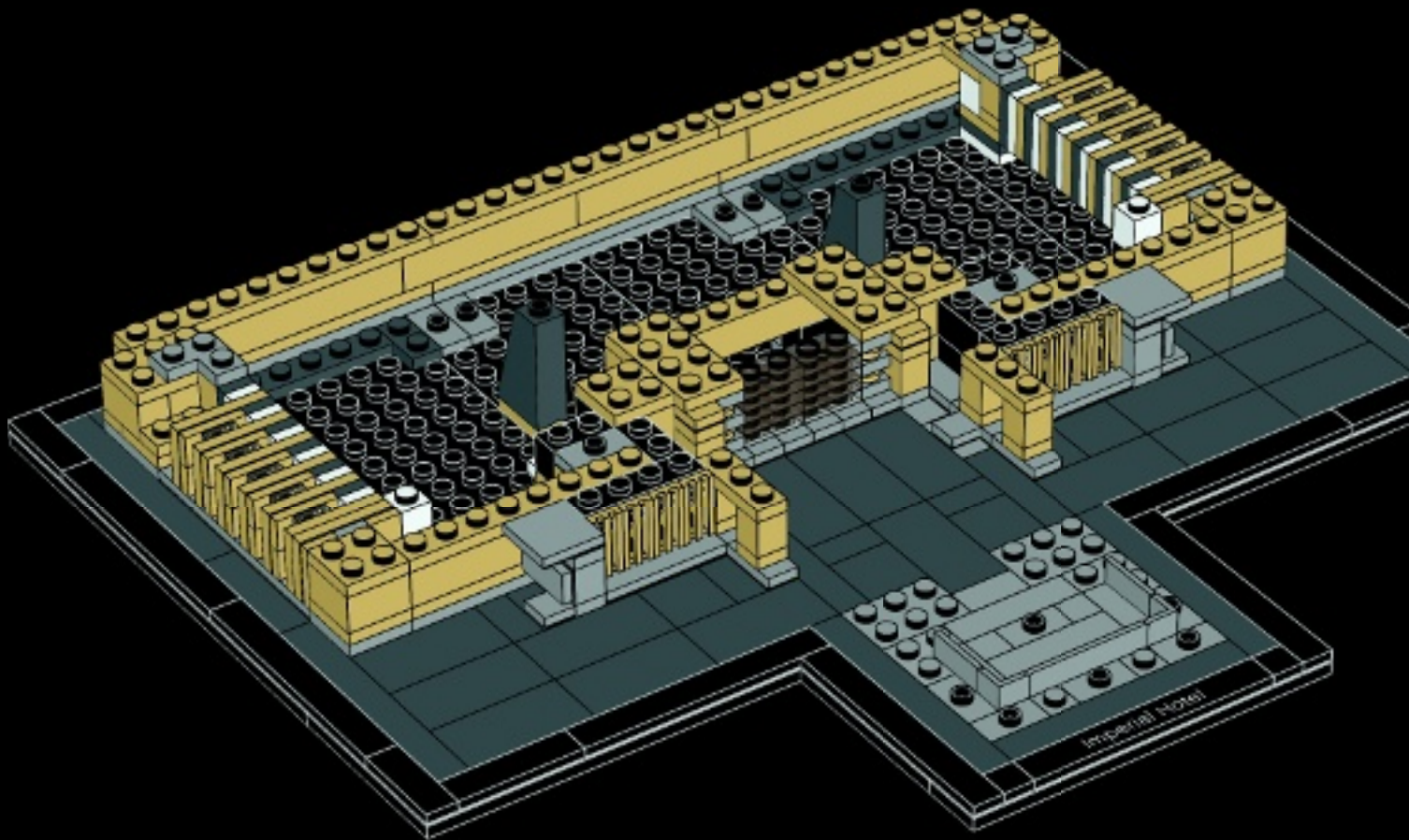


2x



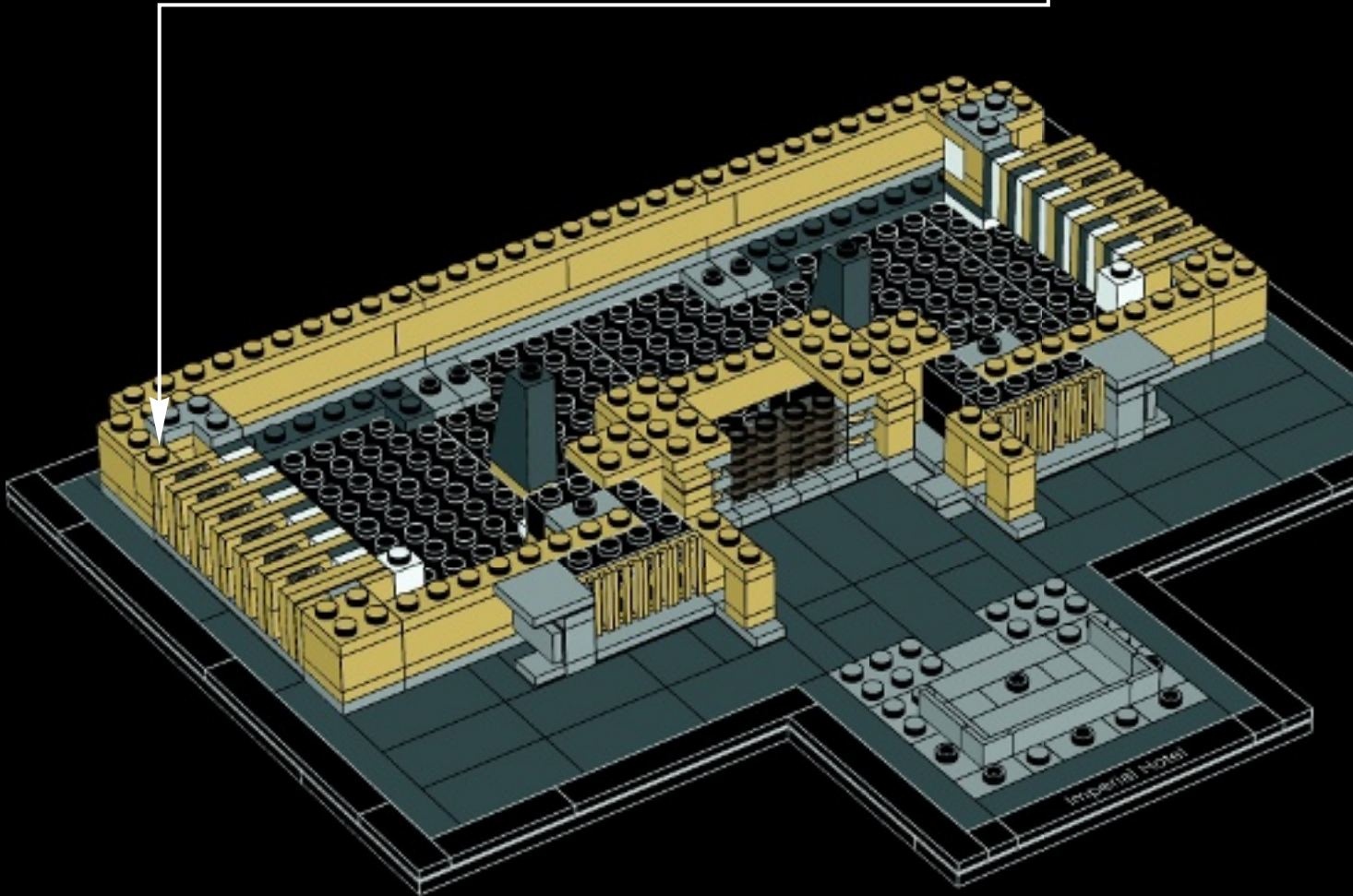
2x

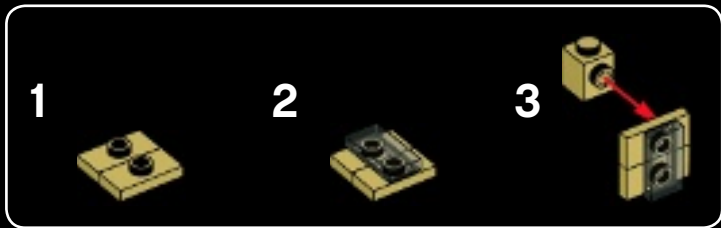
45



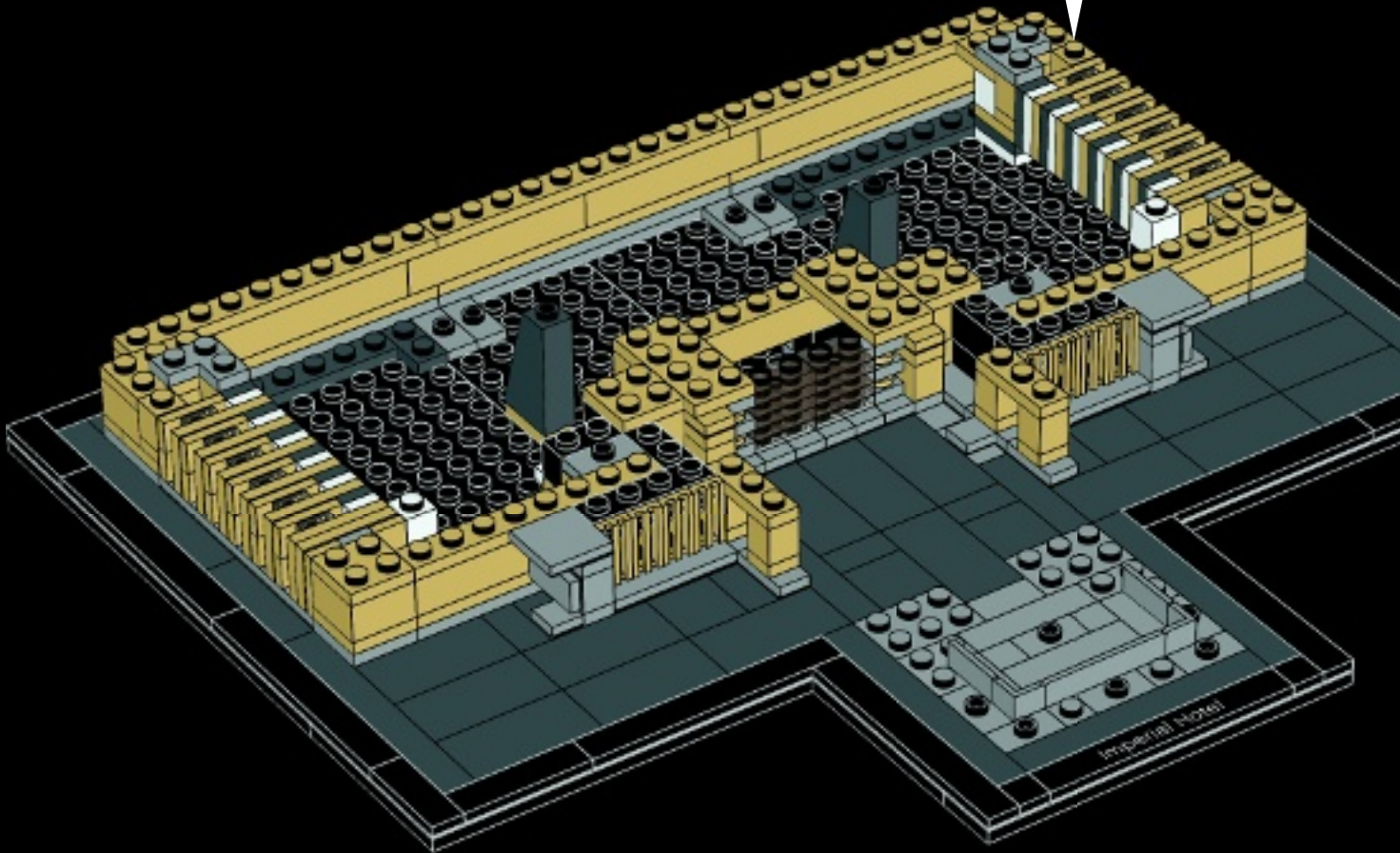


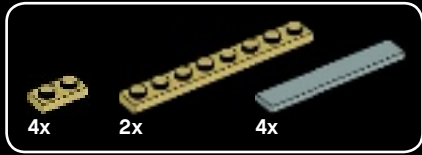
46





47



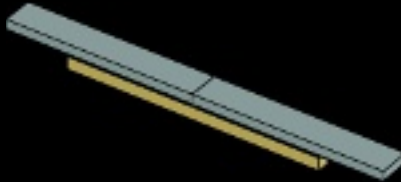


48

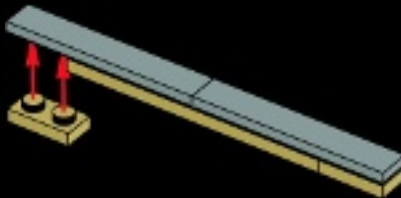
1



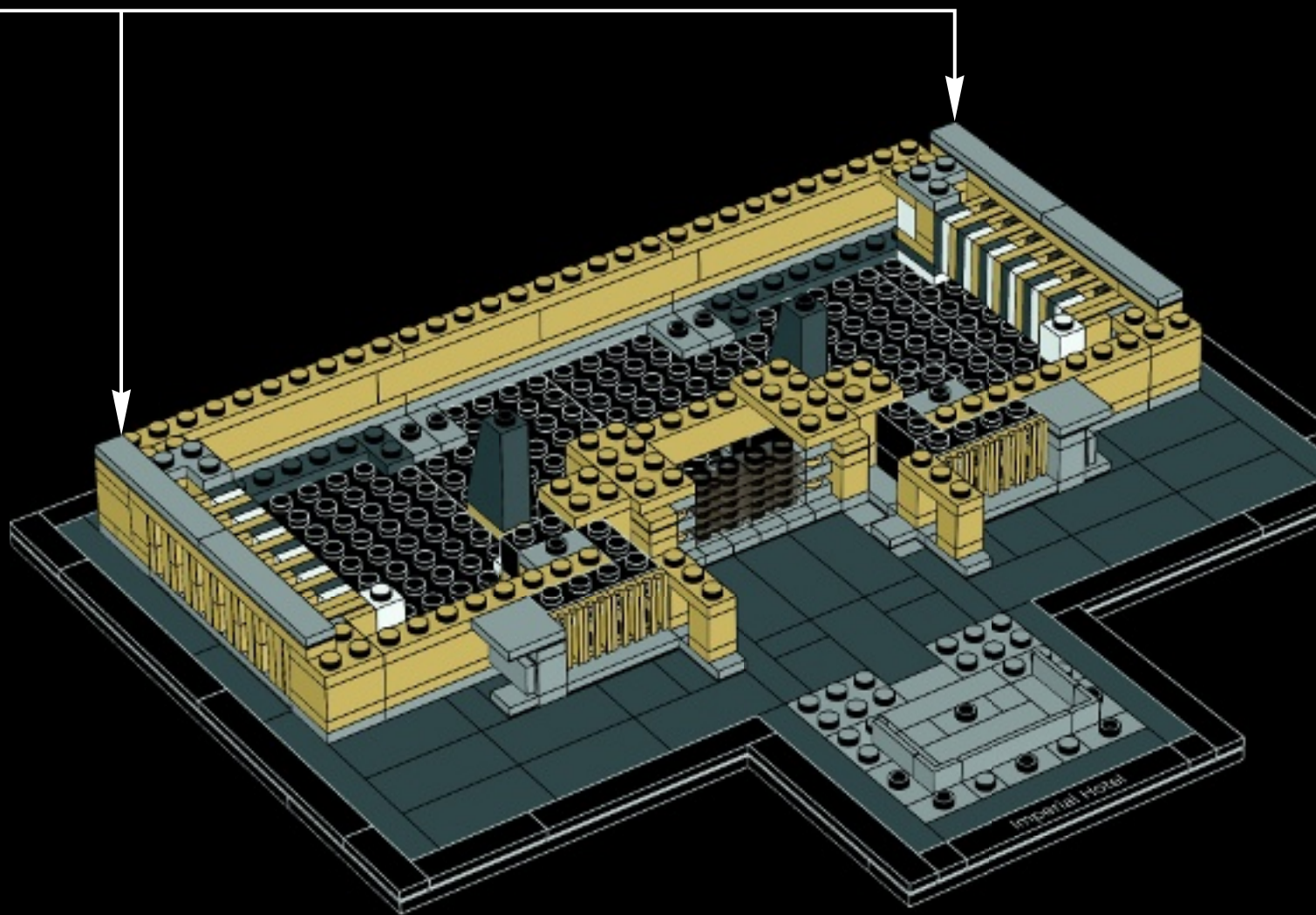
2

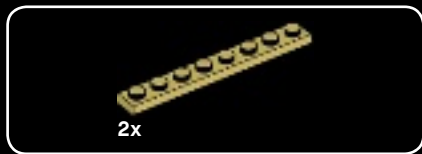


3

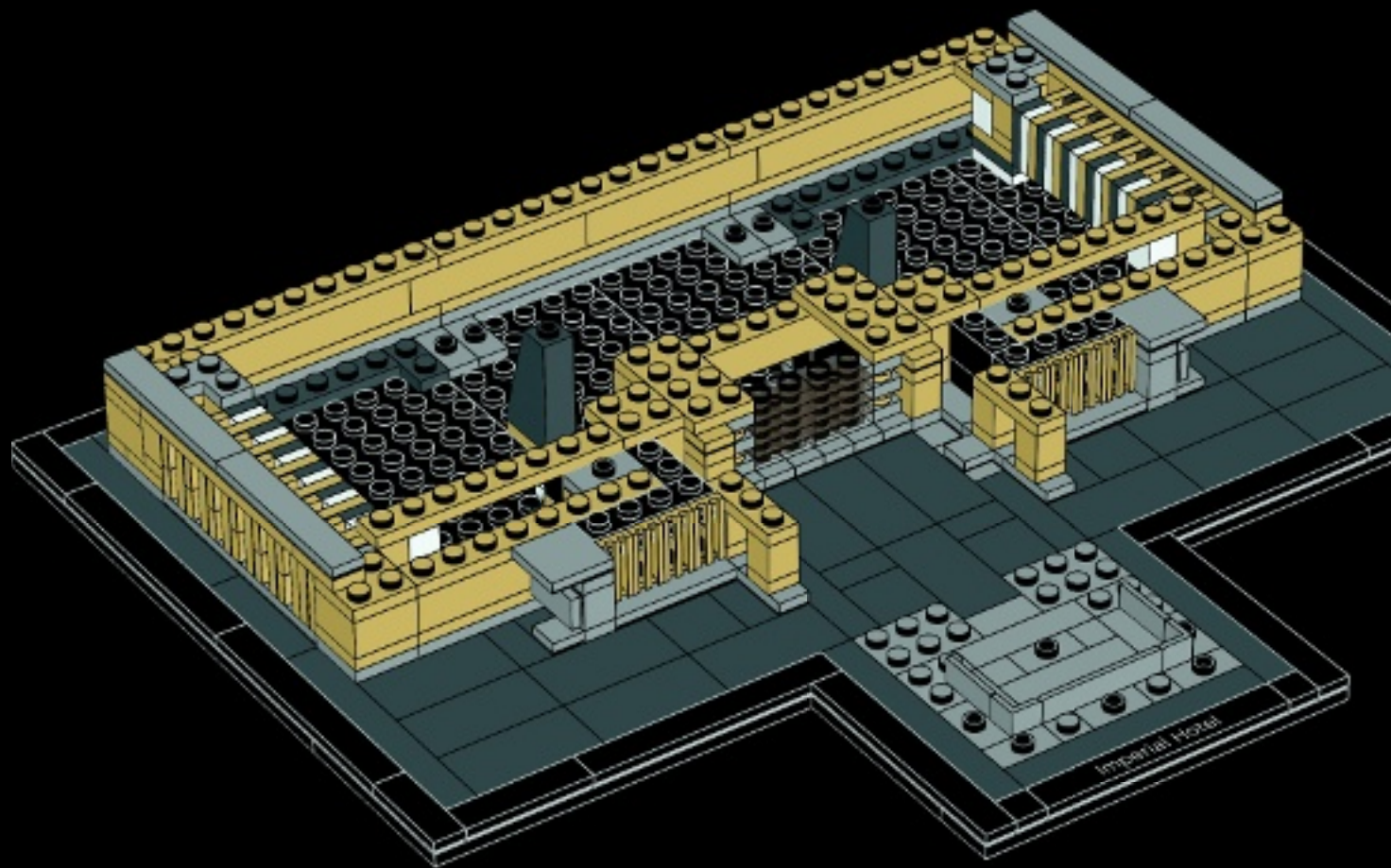


2x



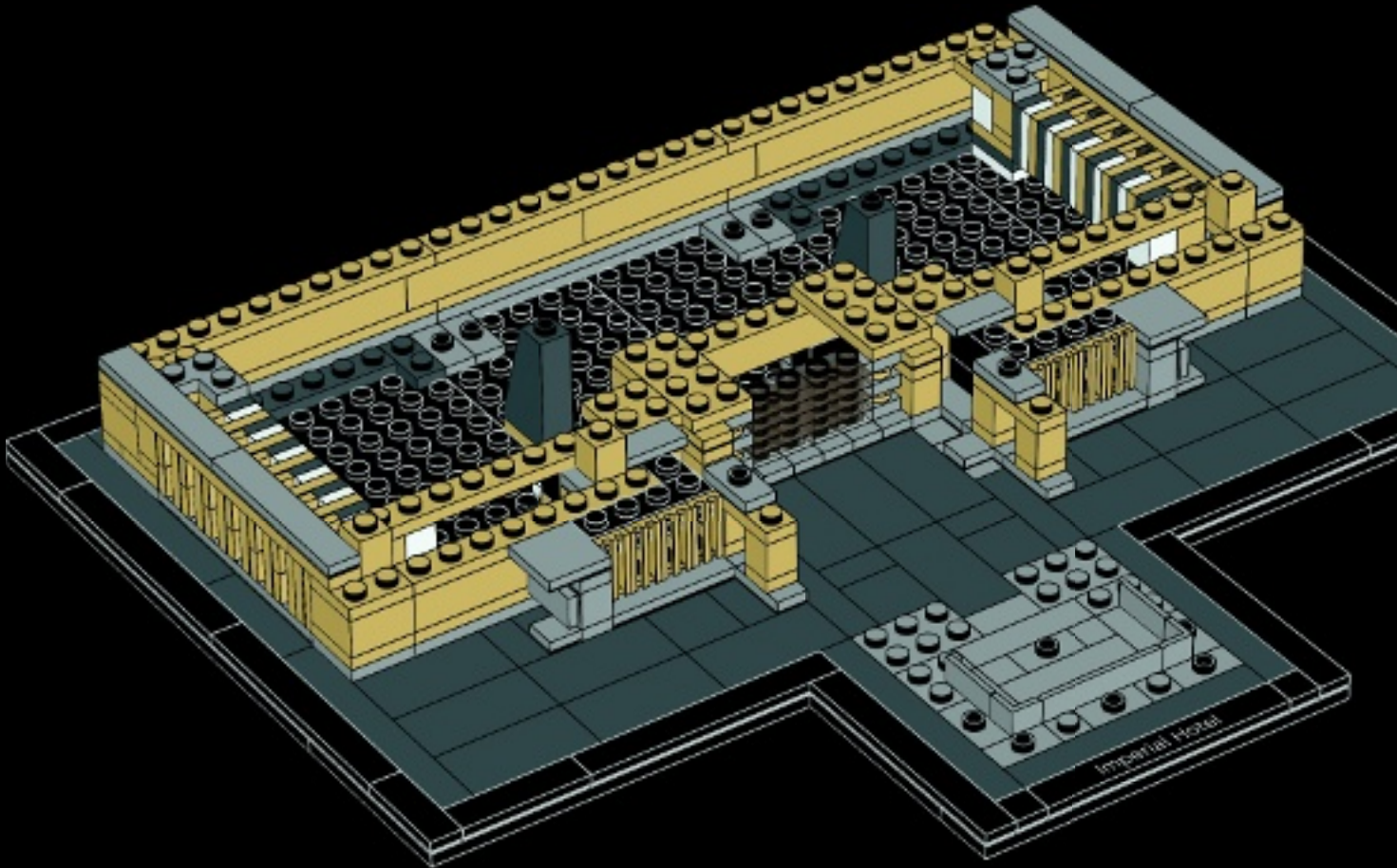


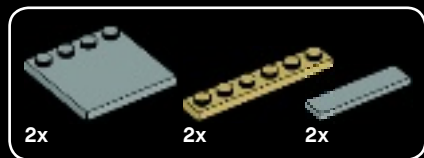
49



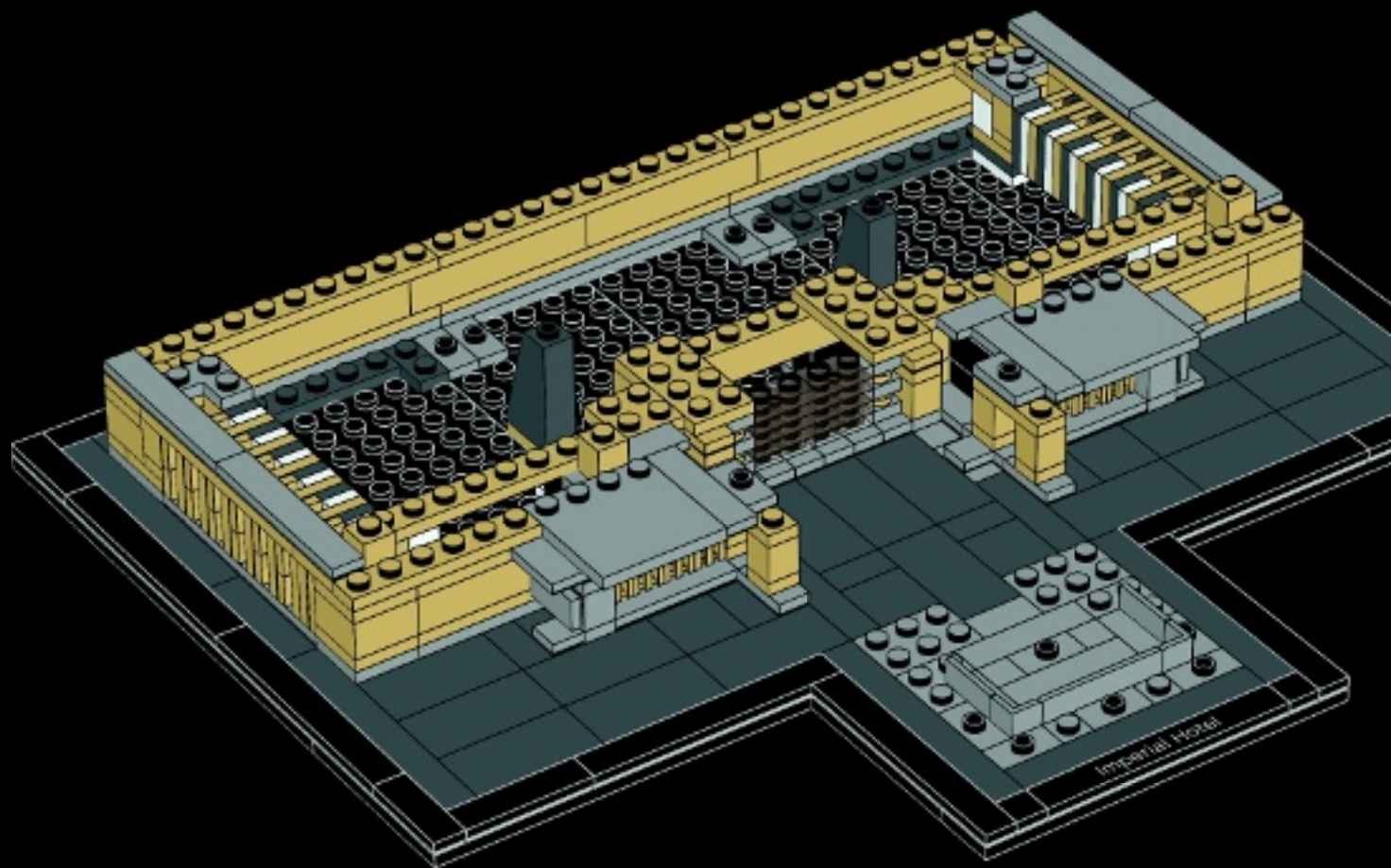
4x
2x
2x

50





51





2x

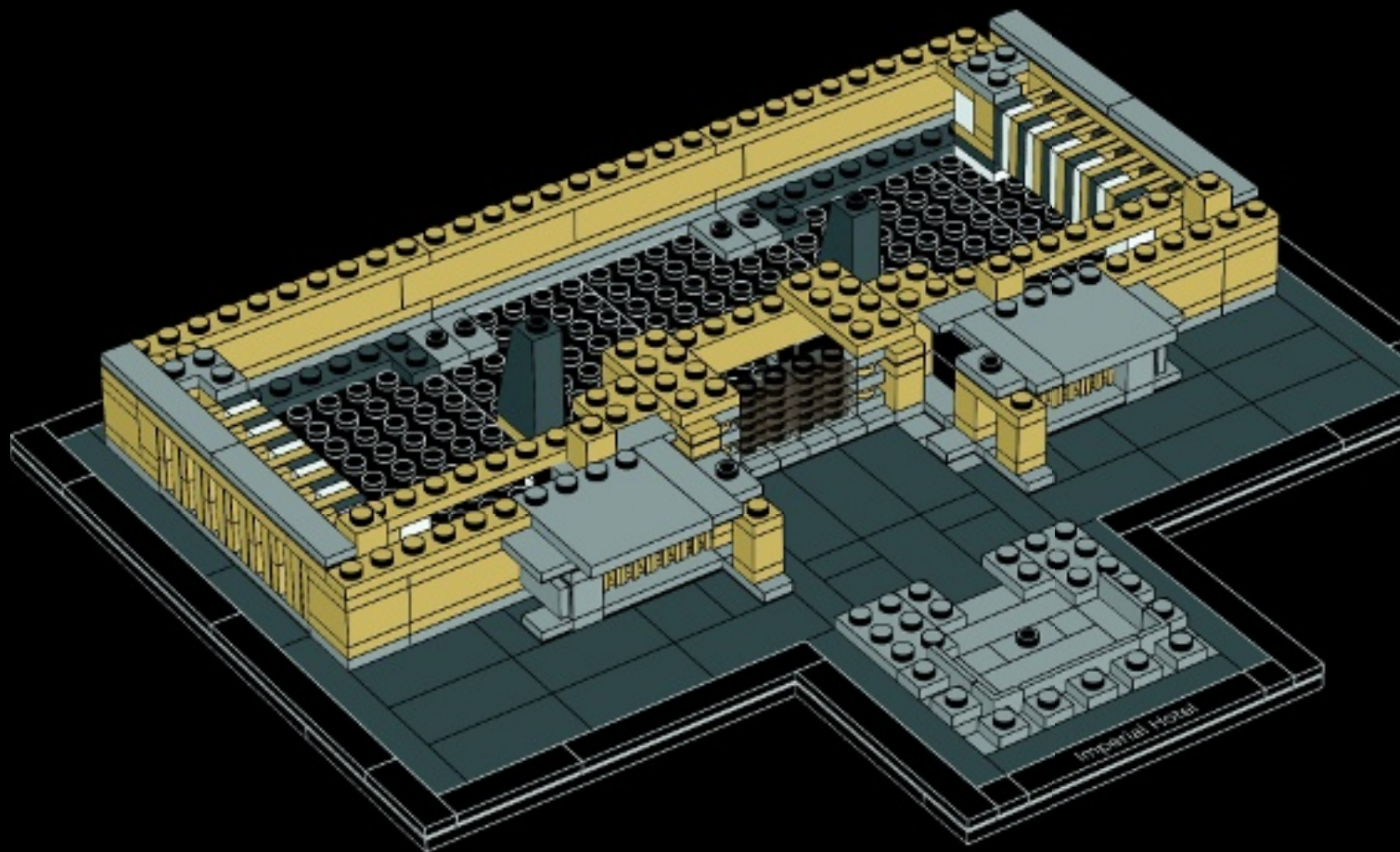


2x



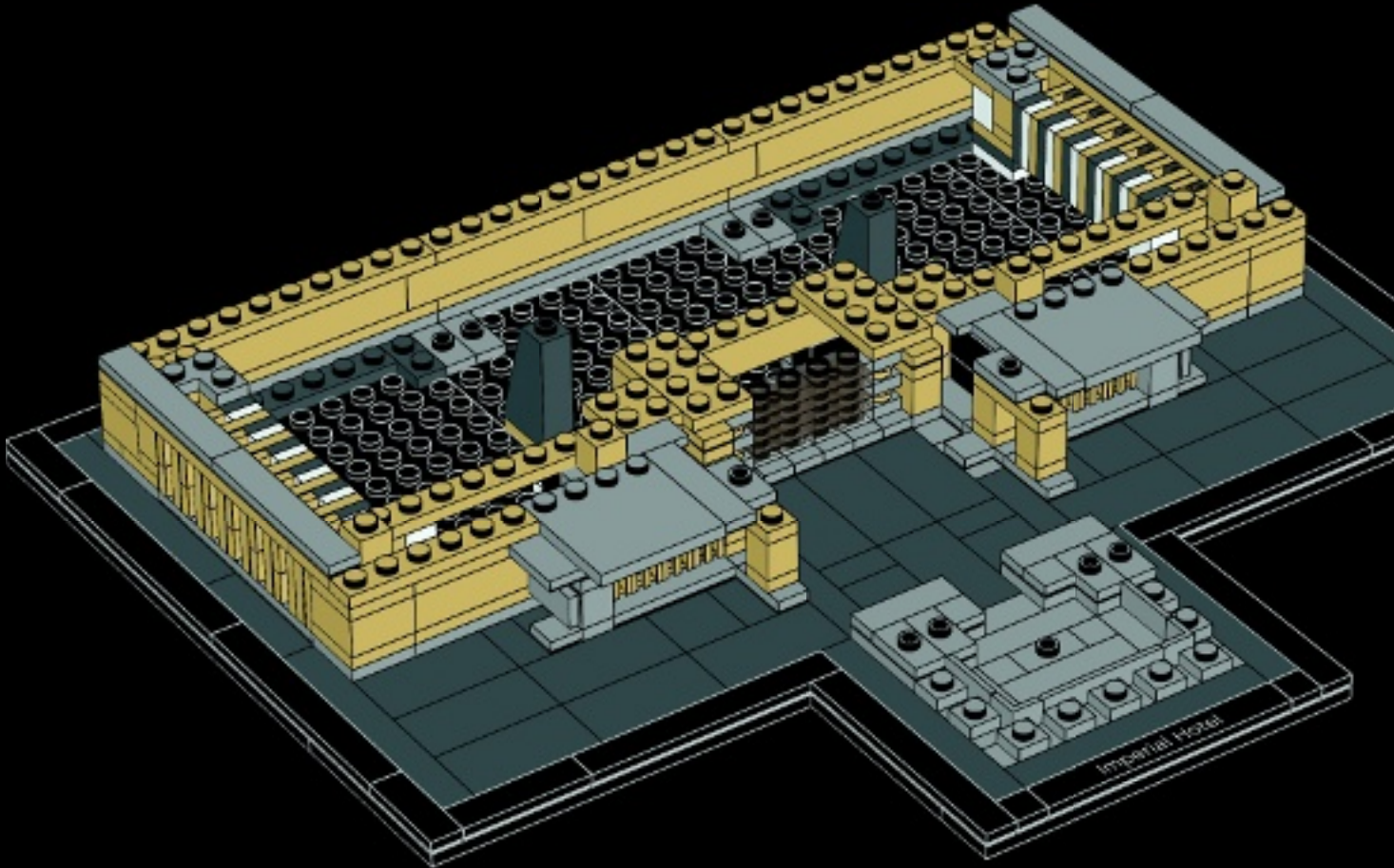
9x

52



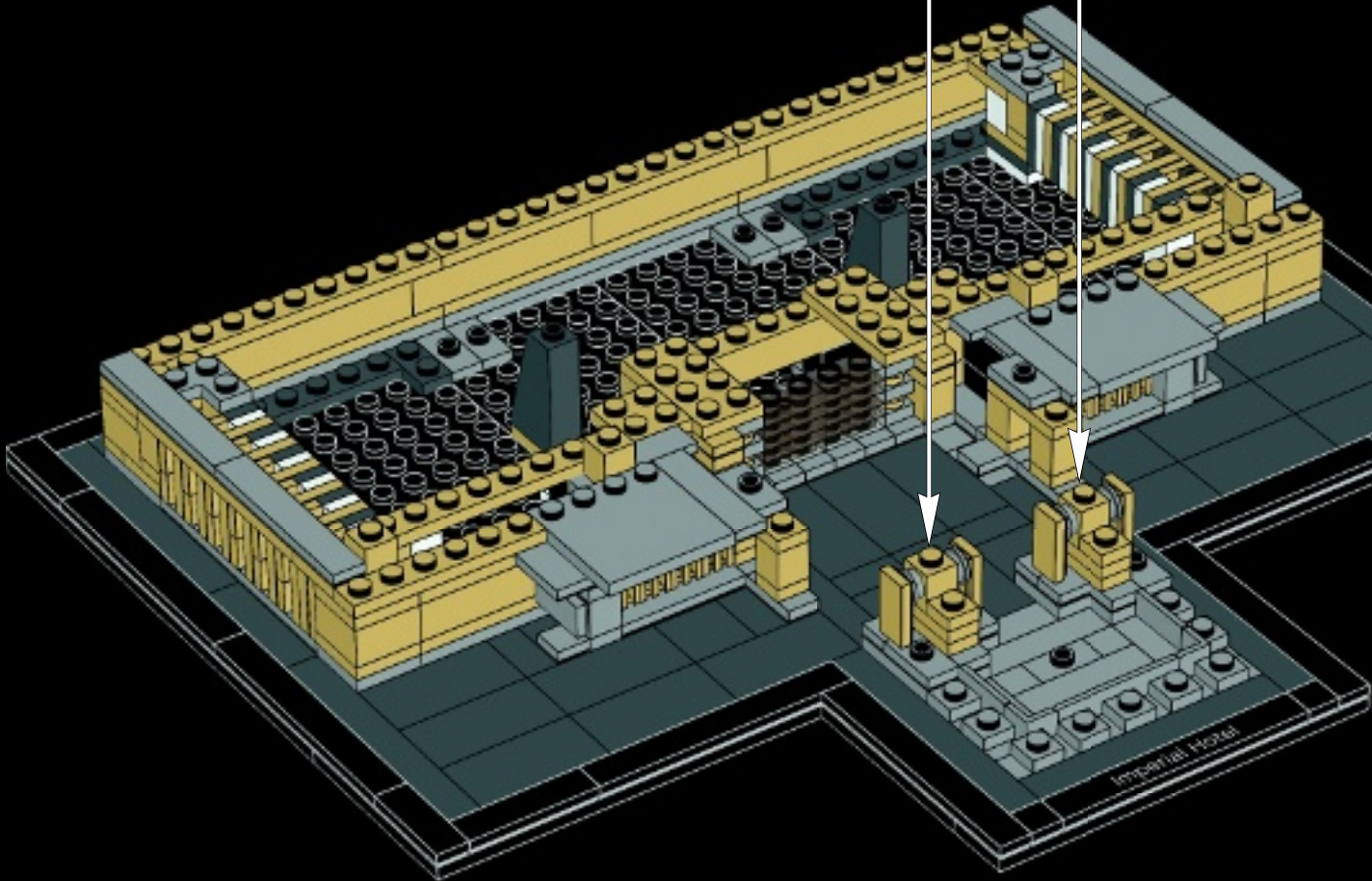


53





54





4x



2x



2x

55

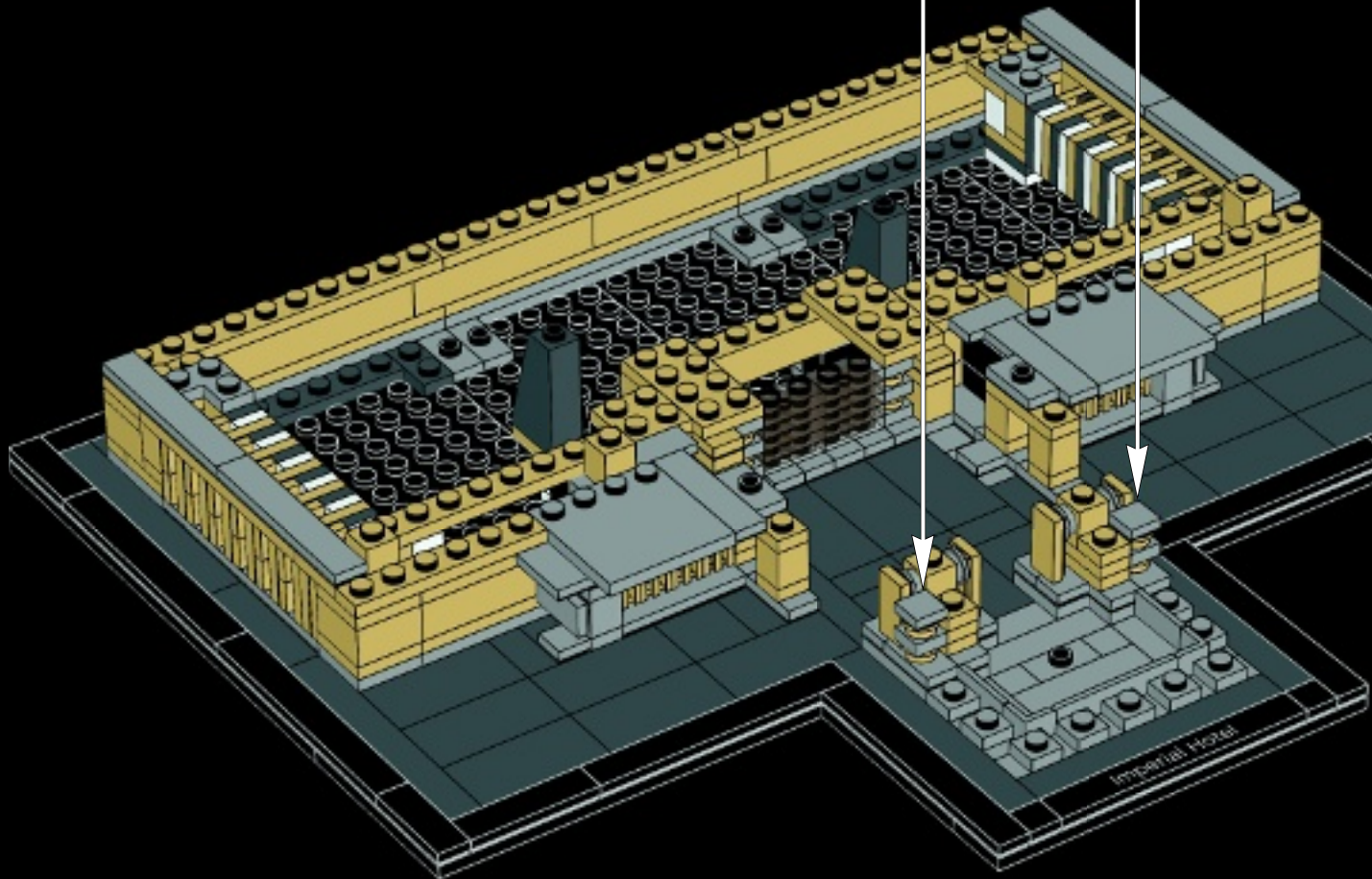
1



2



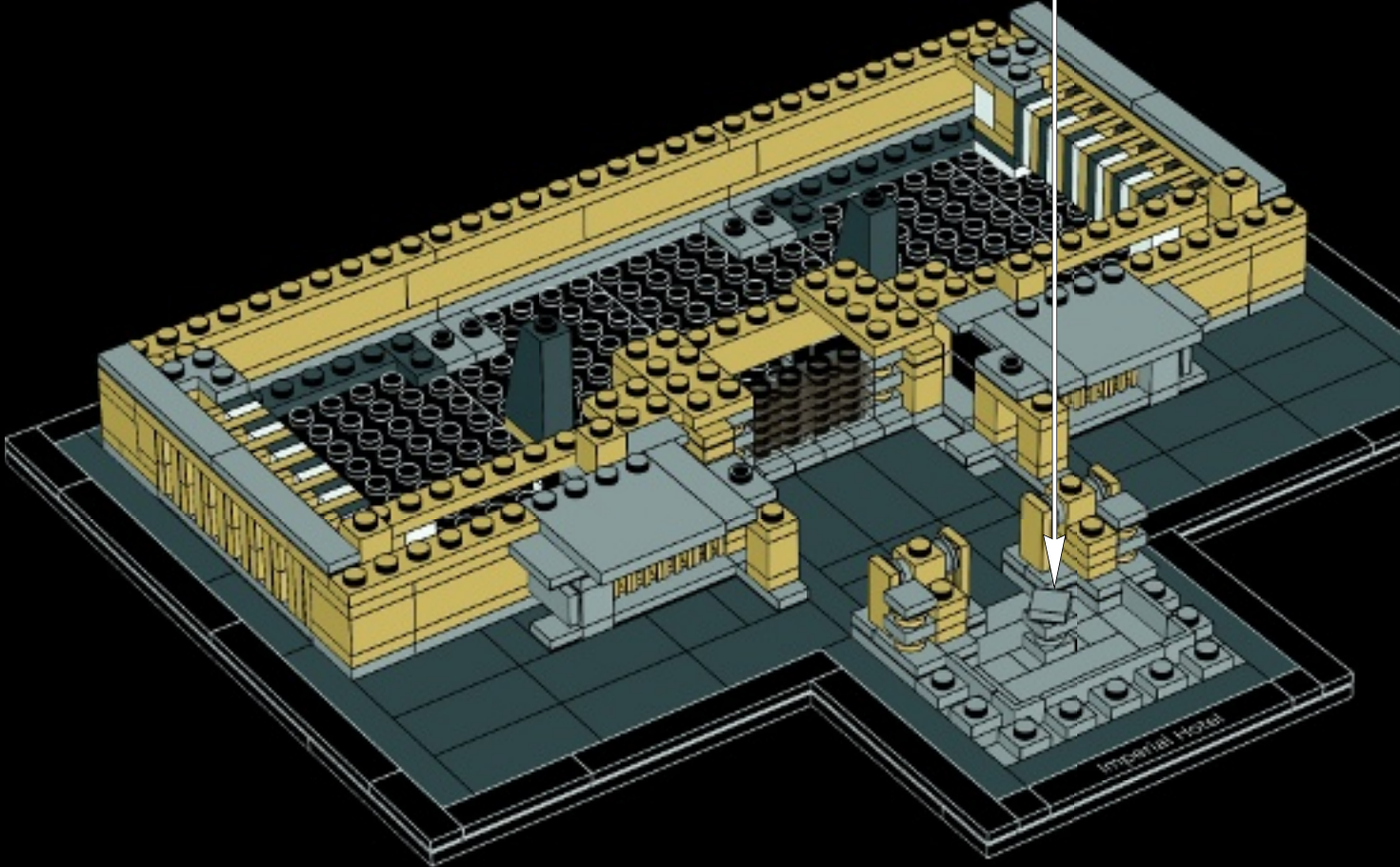
2x

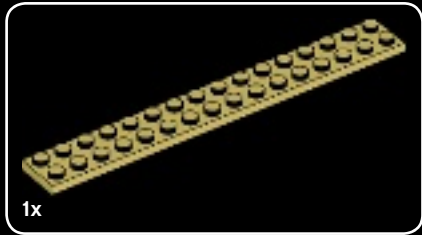
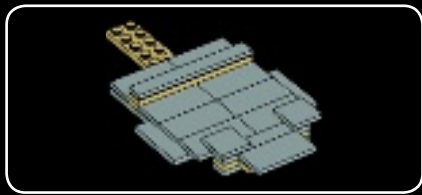


2x 1x 1x

56

1 2



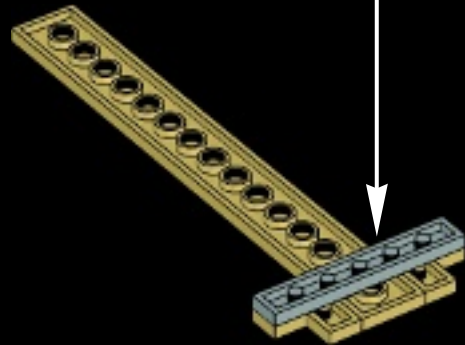
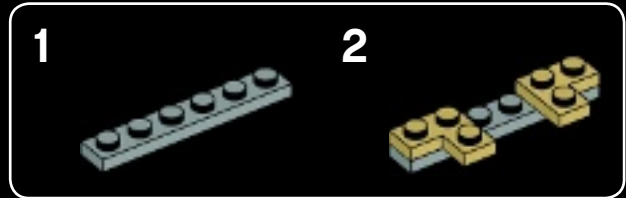


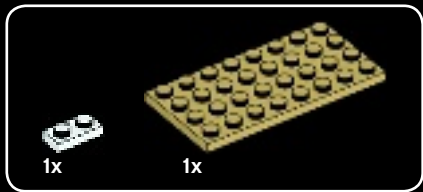
1x

1

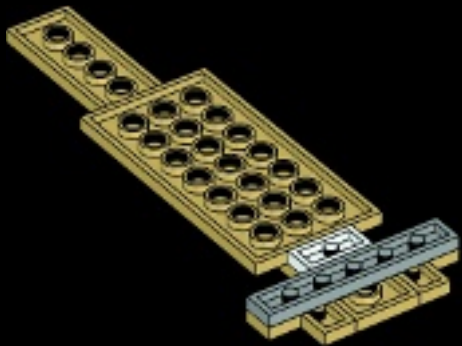


2

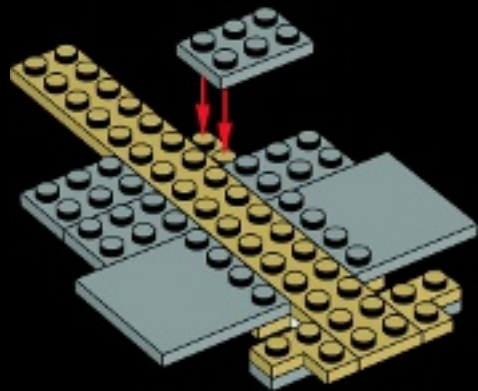
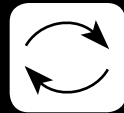




3

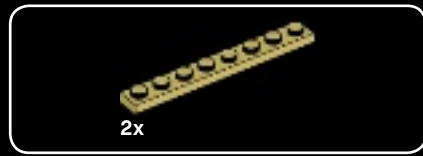
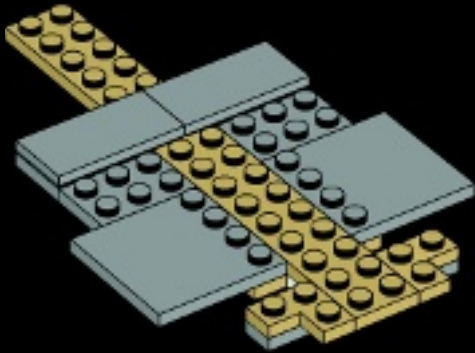


4

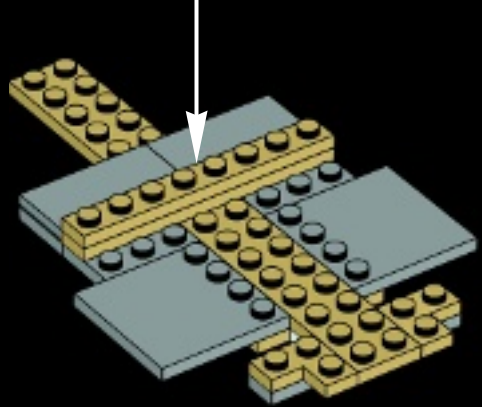
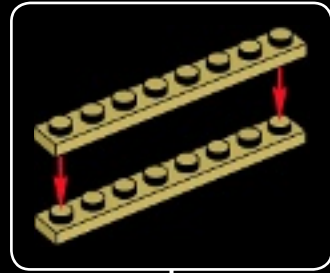




5

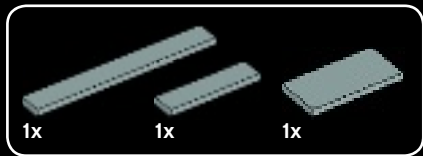
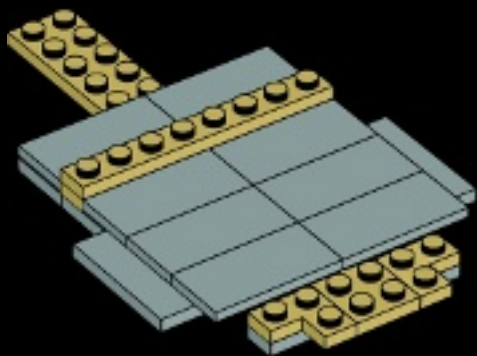


6

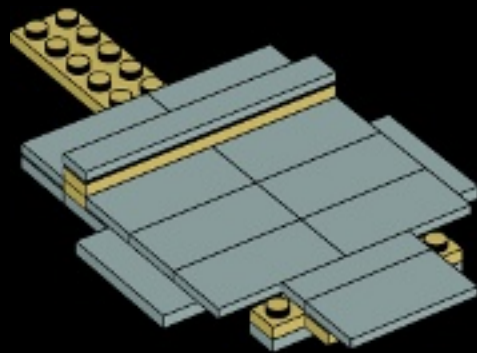




7



8



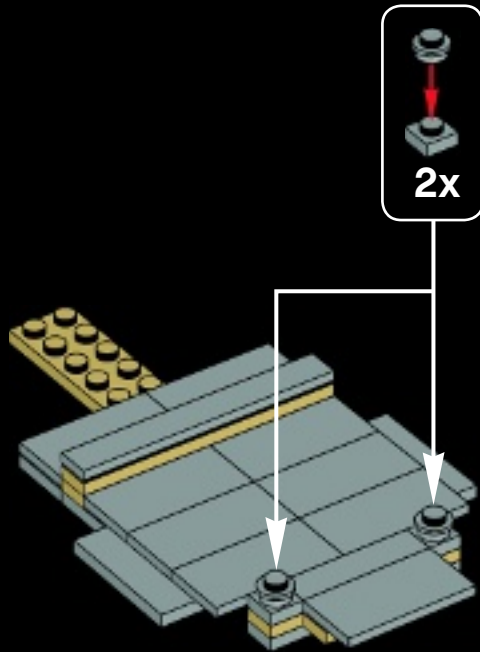


2x



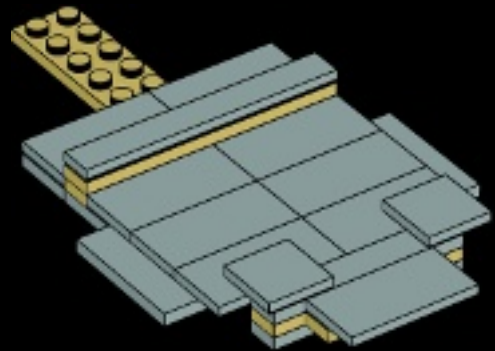
2x

9

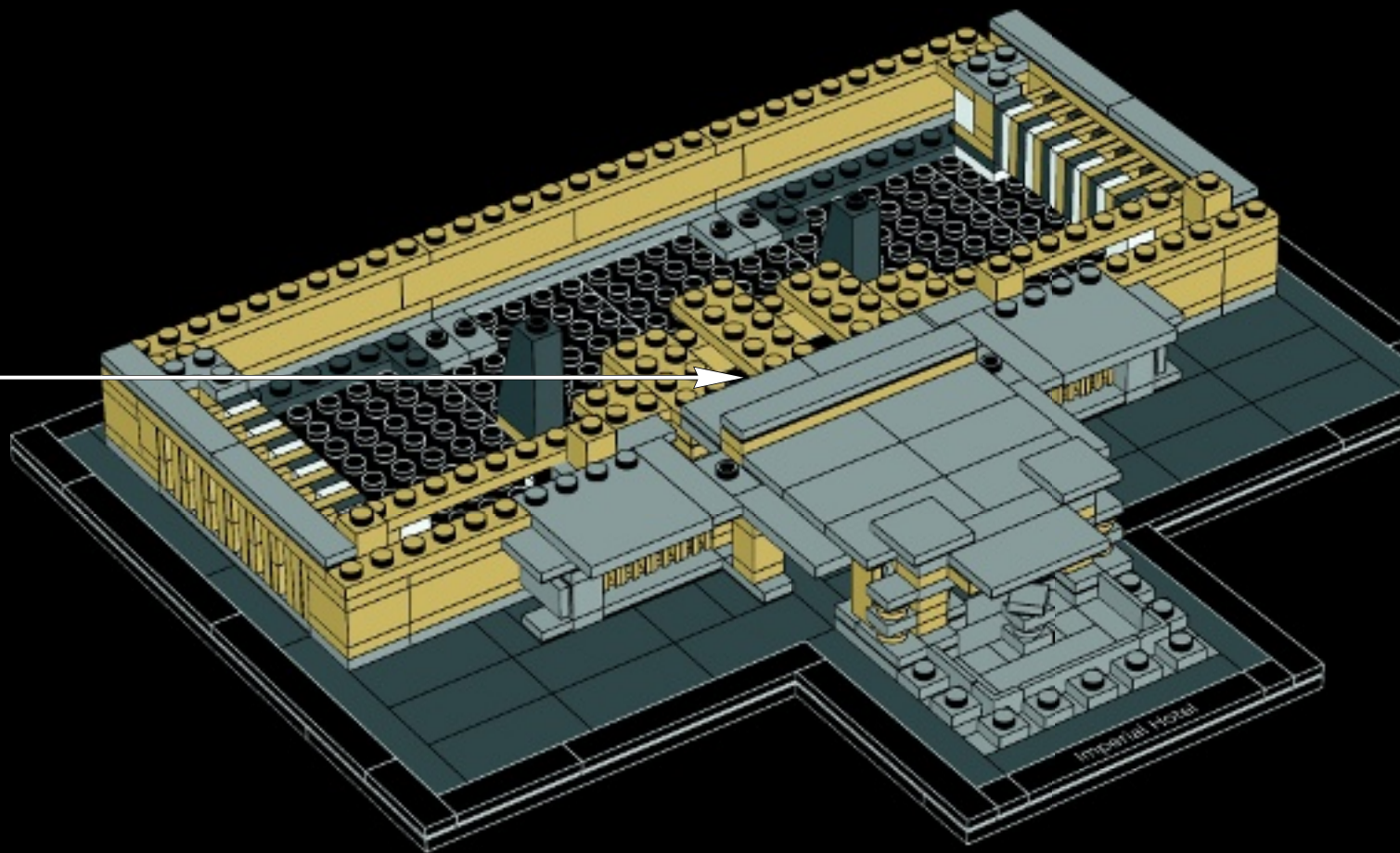


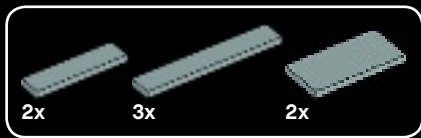
2x

10

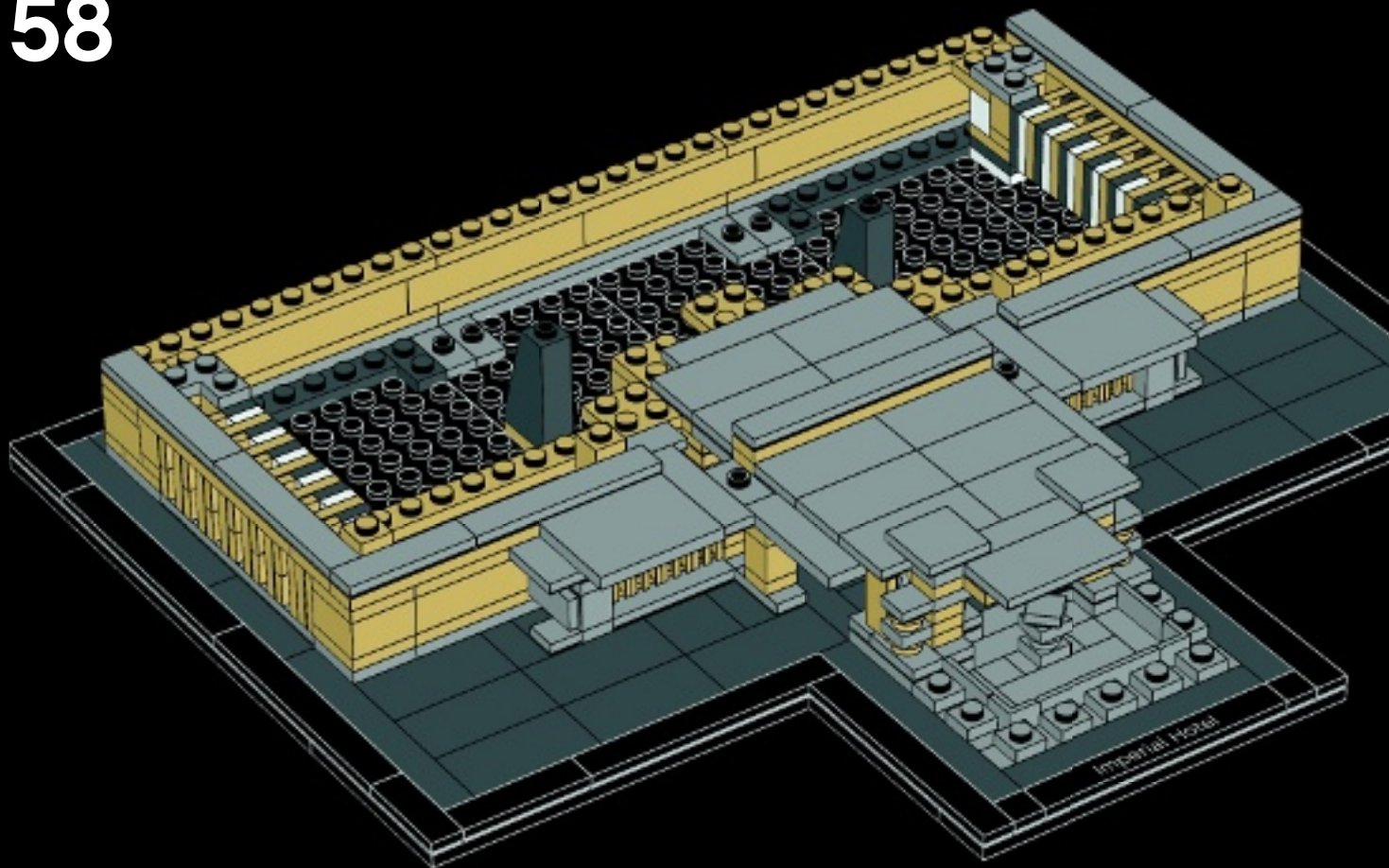


57





58

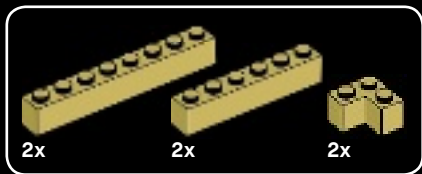


The copper rain gutters atop the perimeter of the building ensured rainwater would drain through elaborately patterned grills.

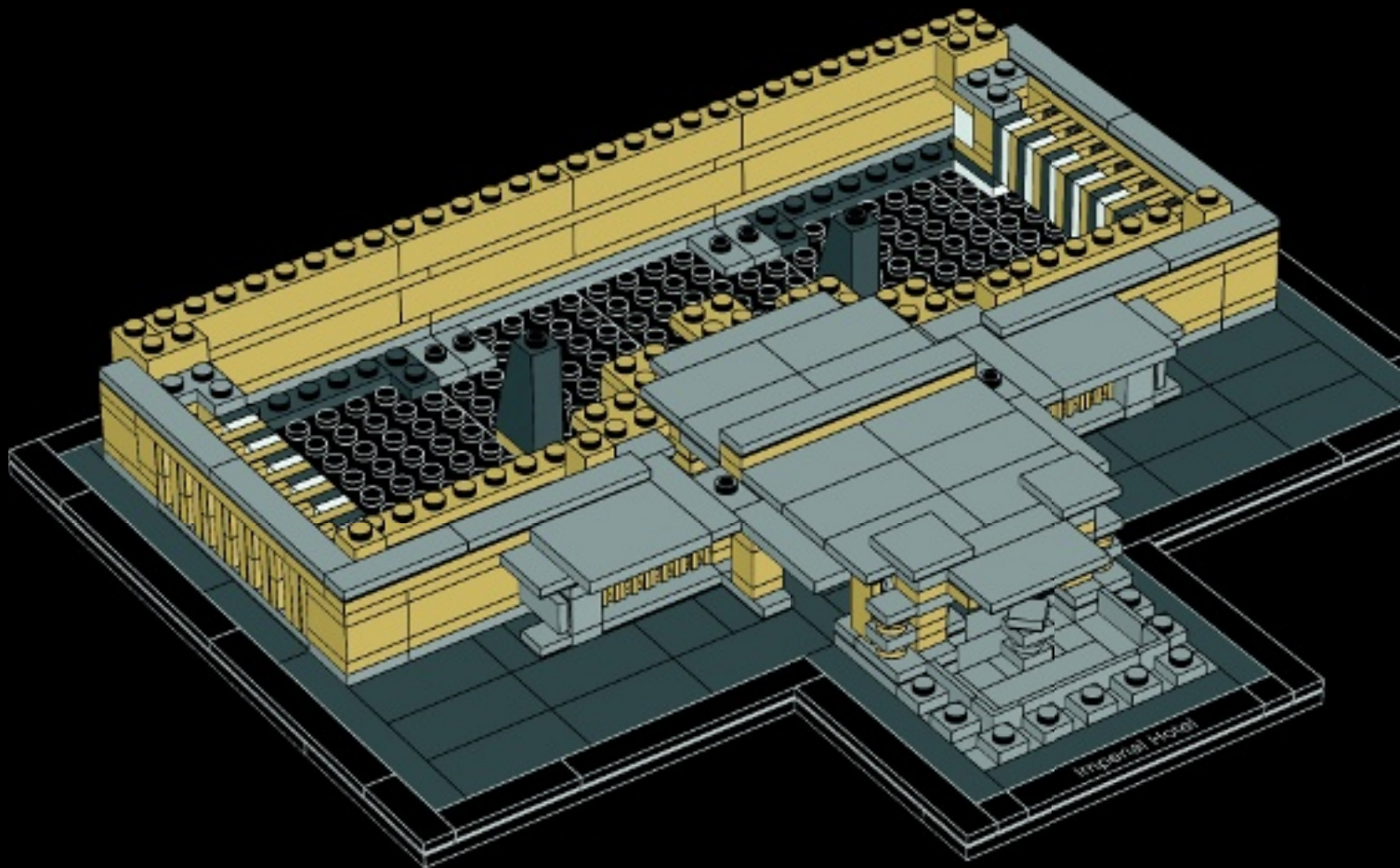
建物の周囲を囲む銅の雨どいは、精巧につくられたかけいを雨水が通るように工夫されていました。



Courtesy of the Frank Lloyd Wright Foundation



59



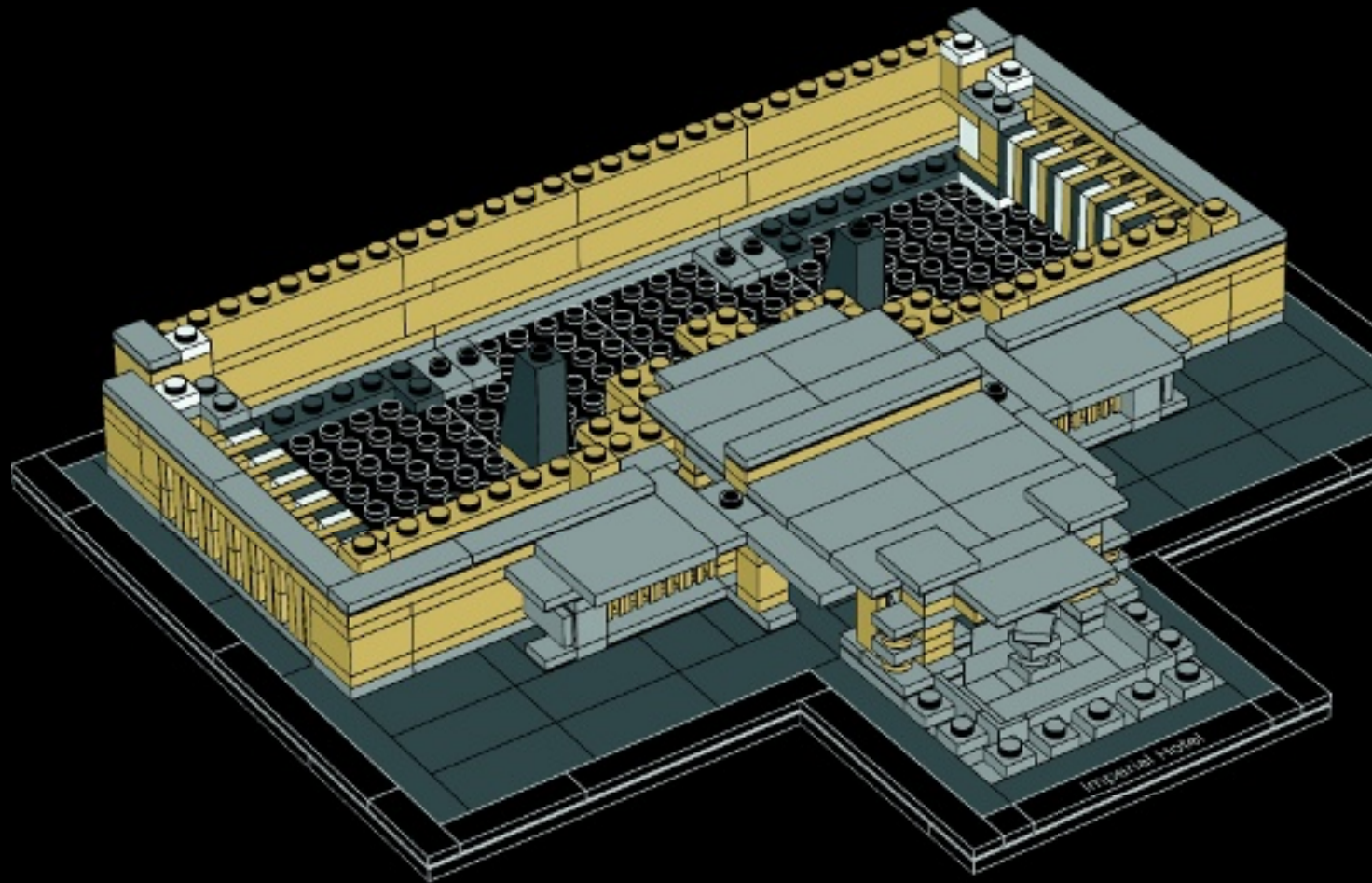


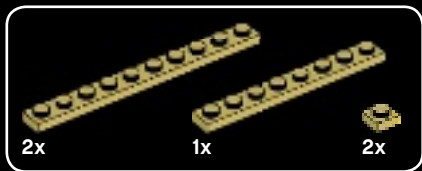
4x



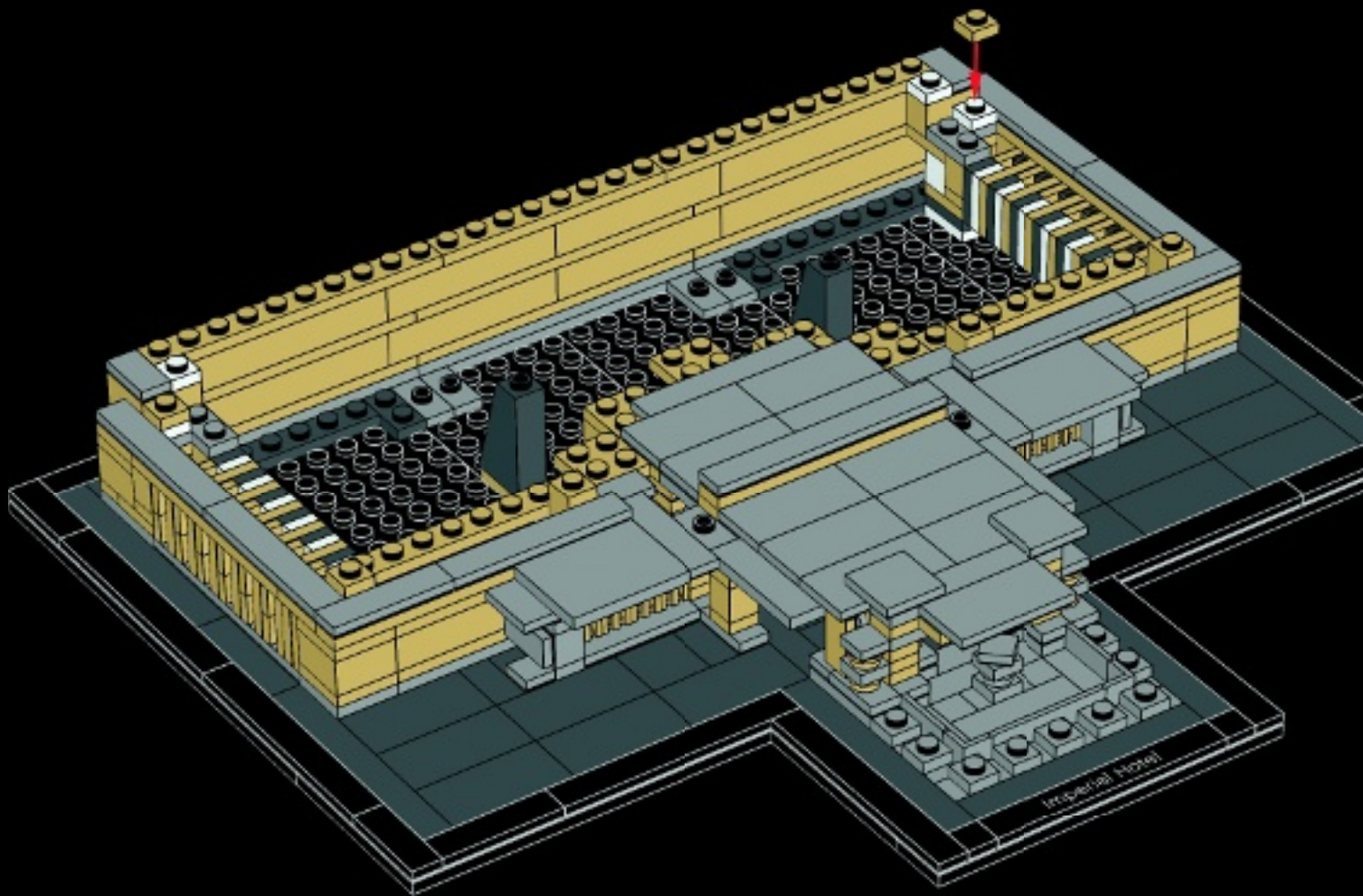
2x

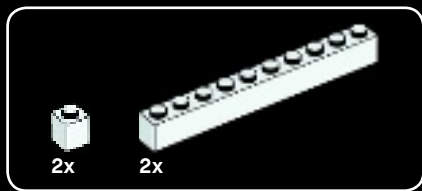
60



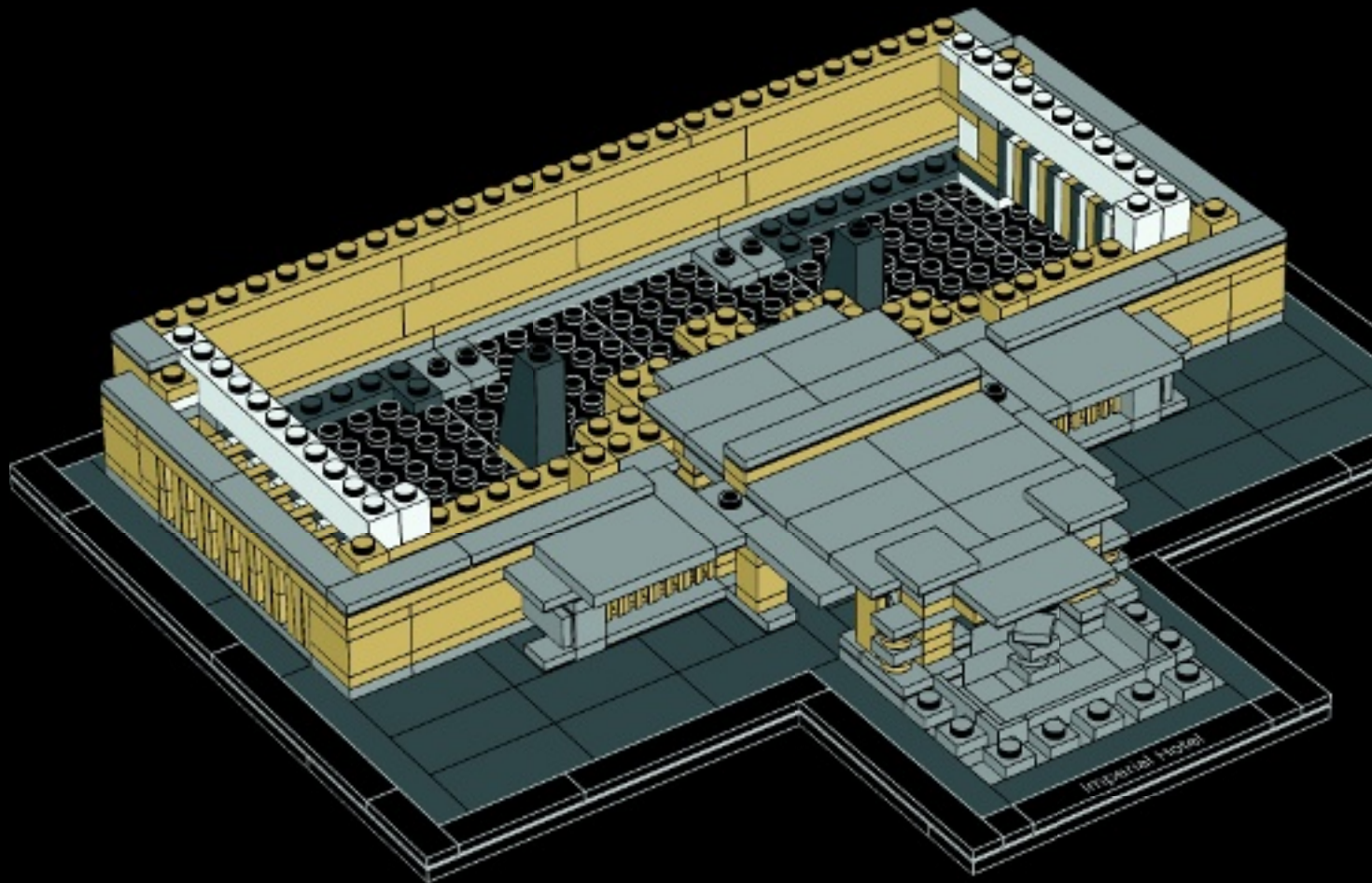


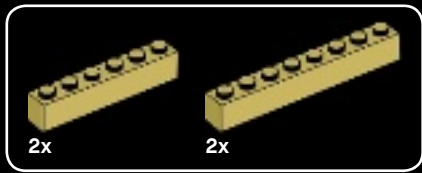
61



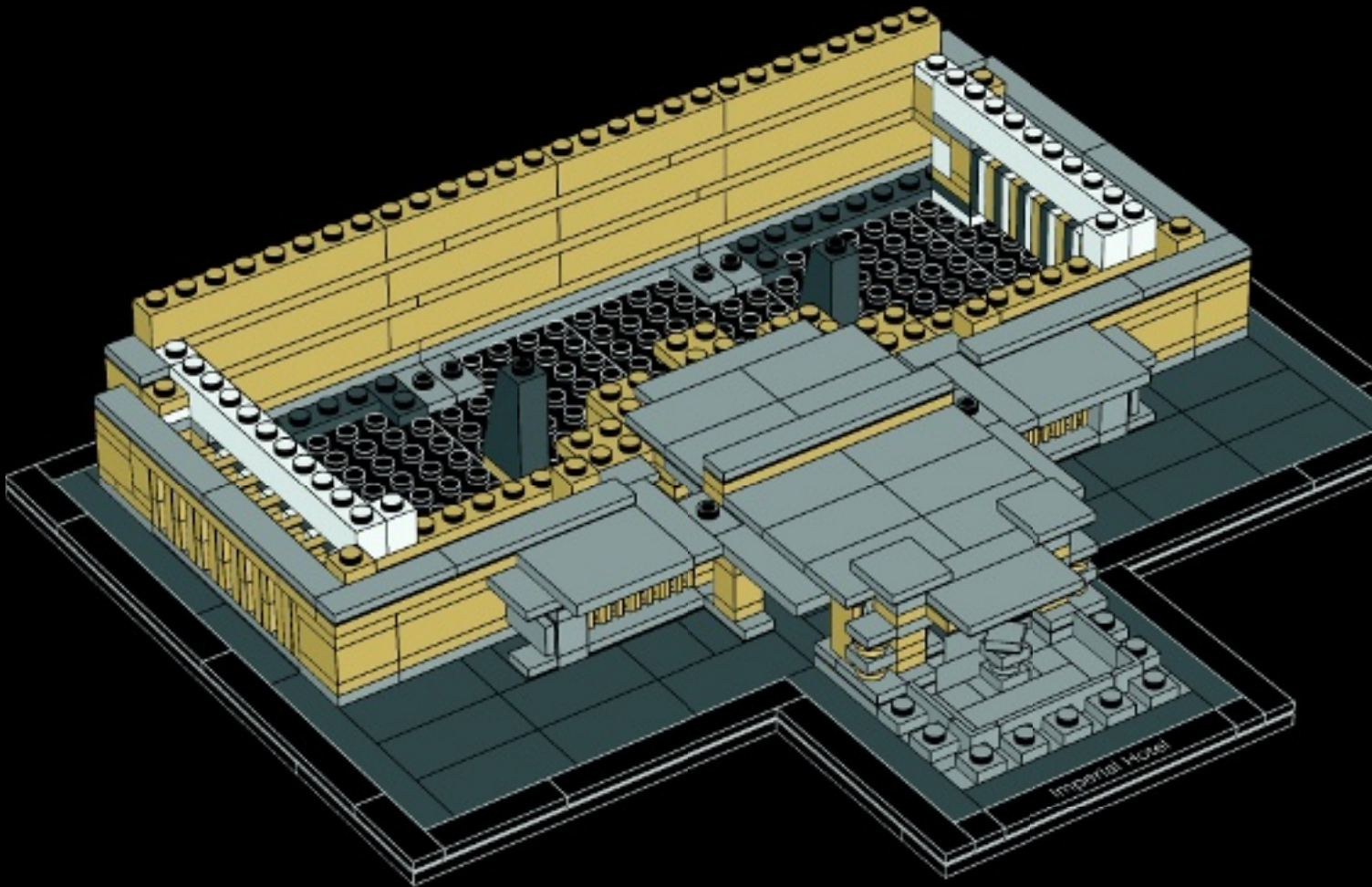


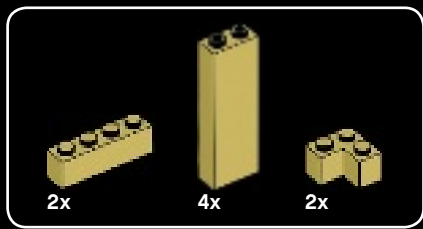
62



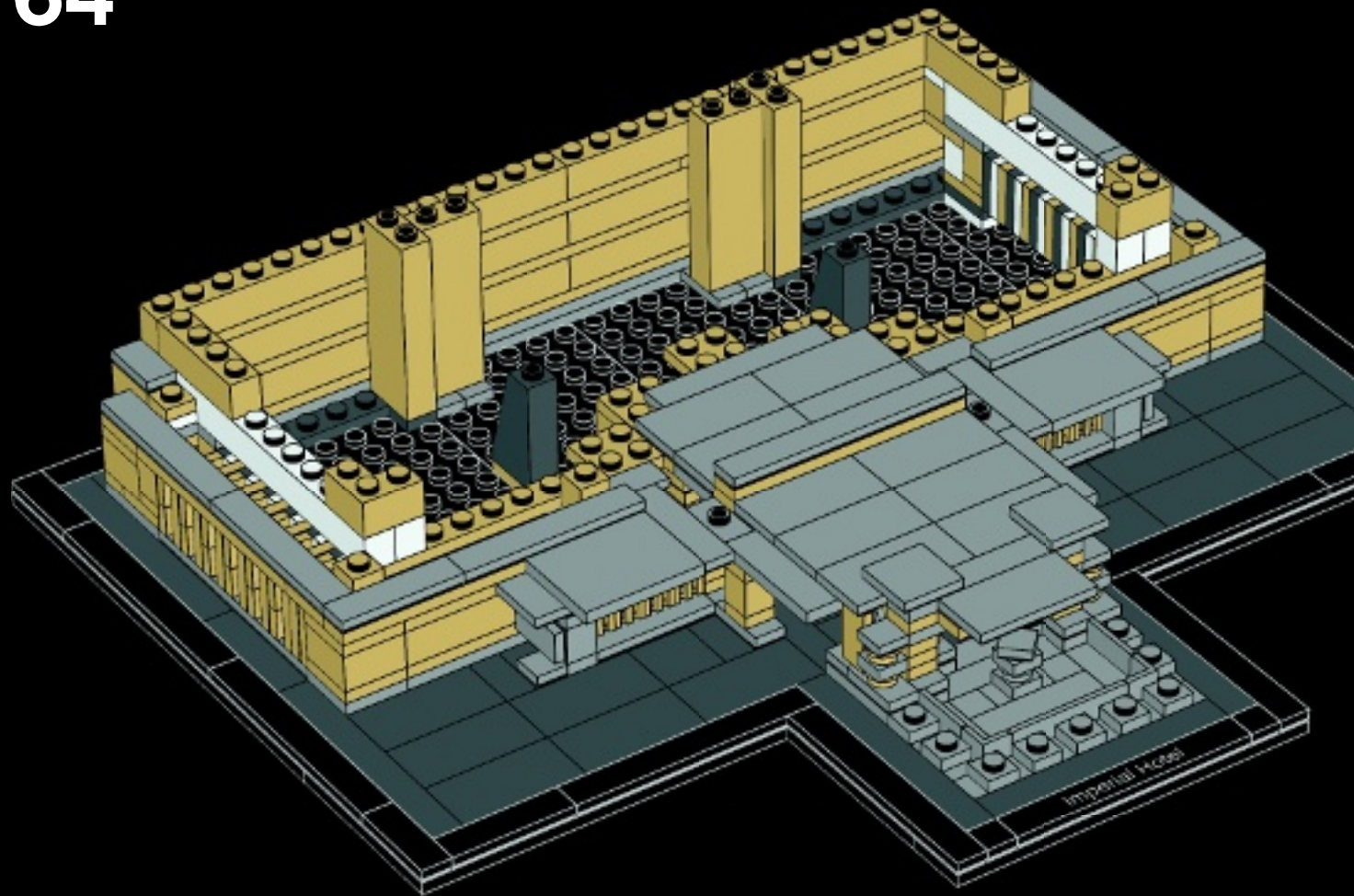


63





64





65

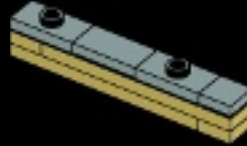
1



2



3



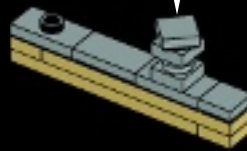
1



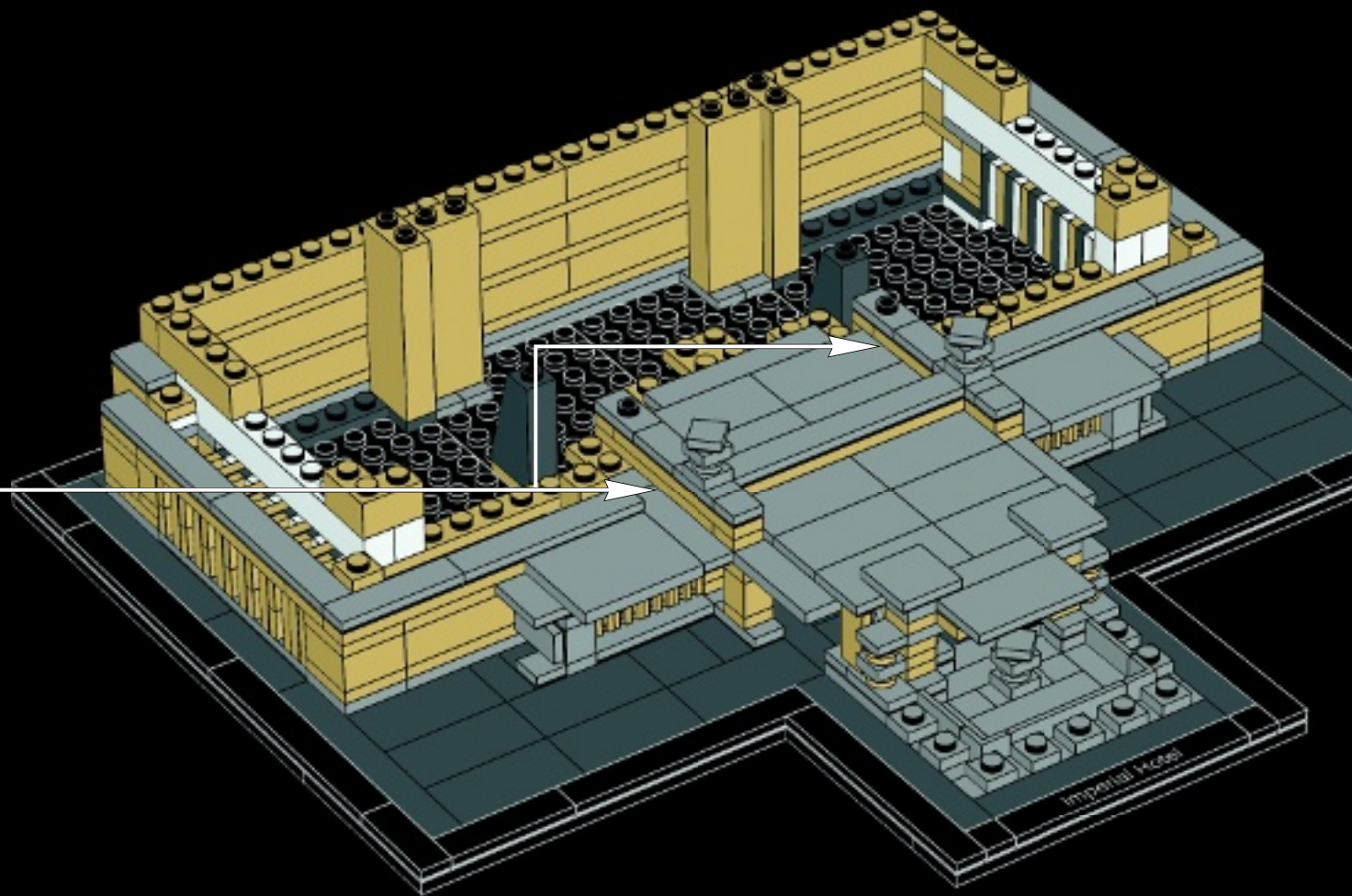
2



4

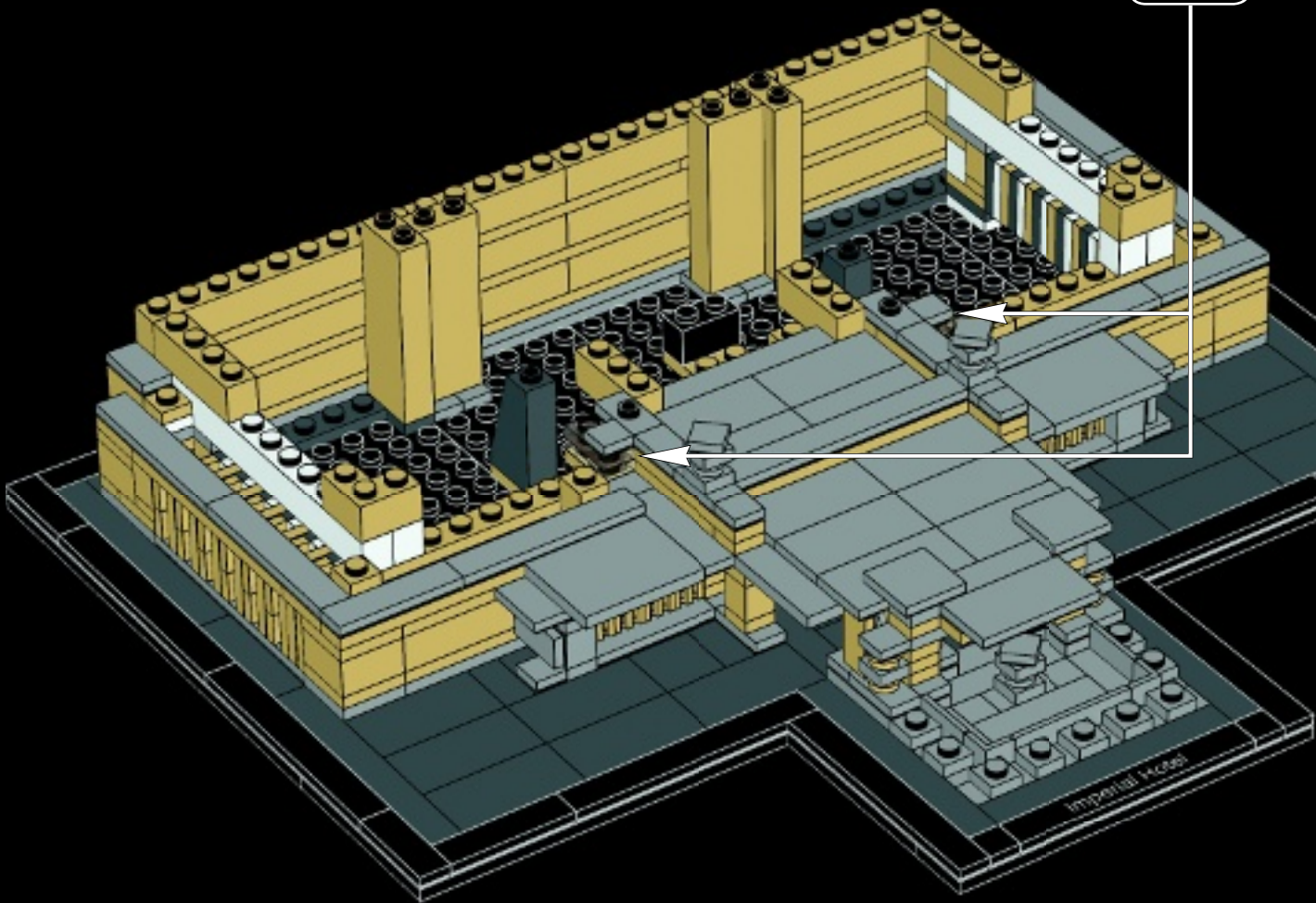


2x



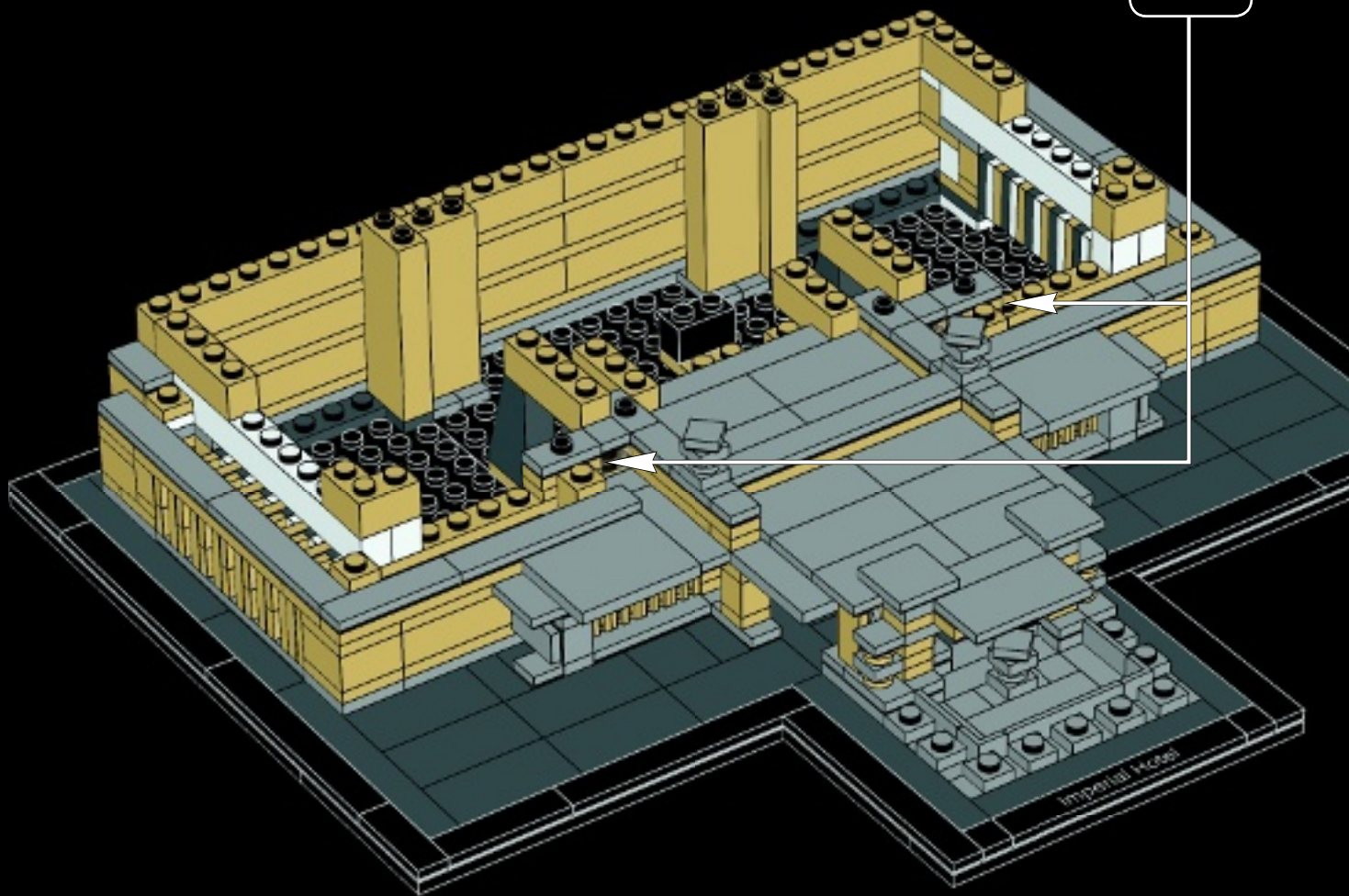
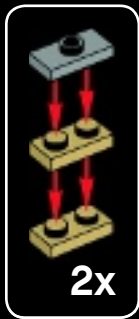


66





67





2x



4x



4x

68

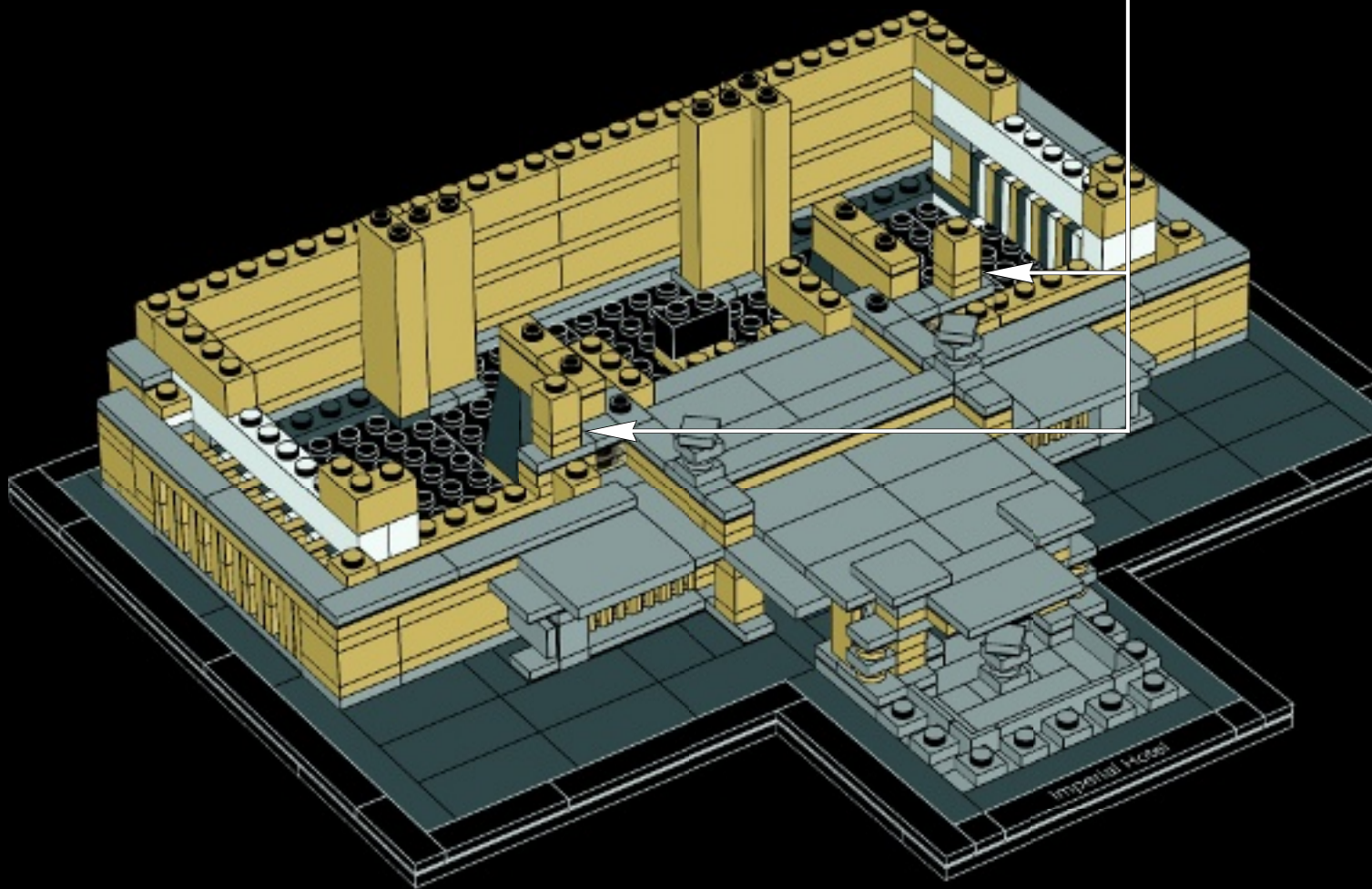
1



2



2x



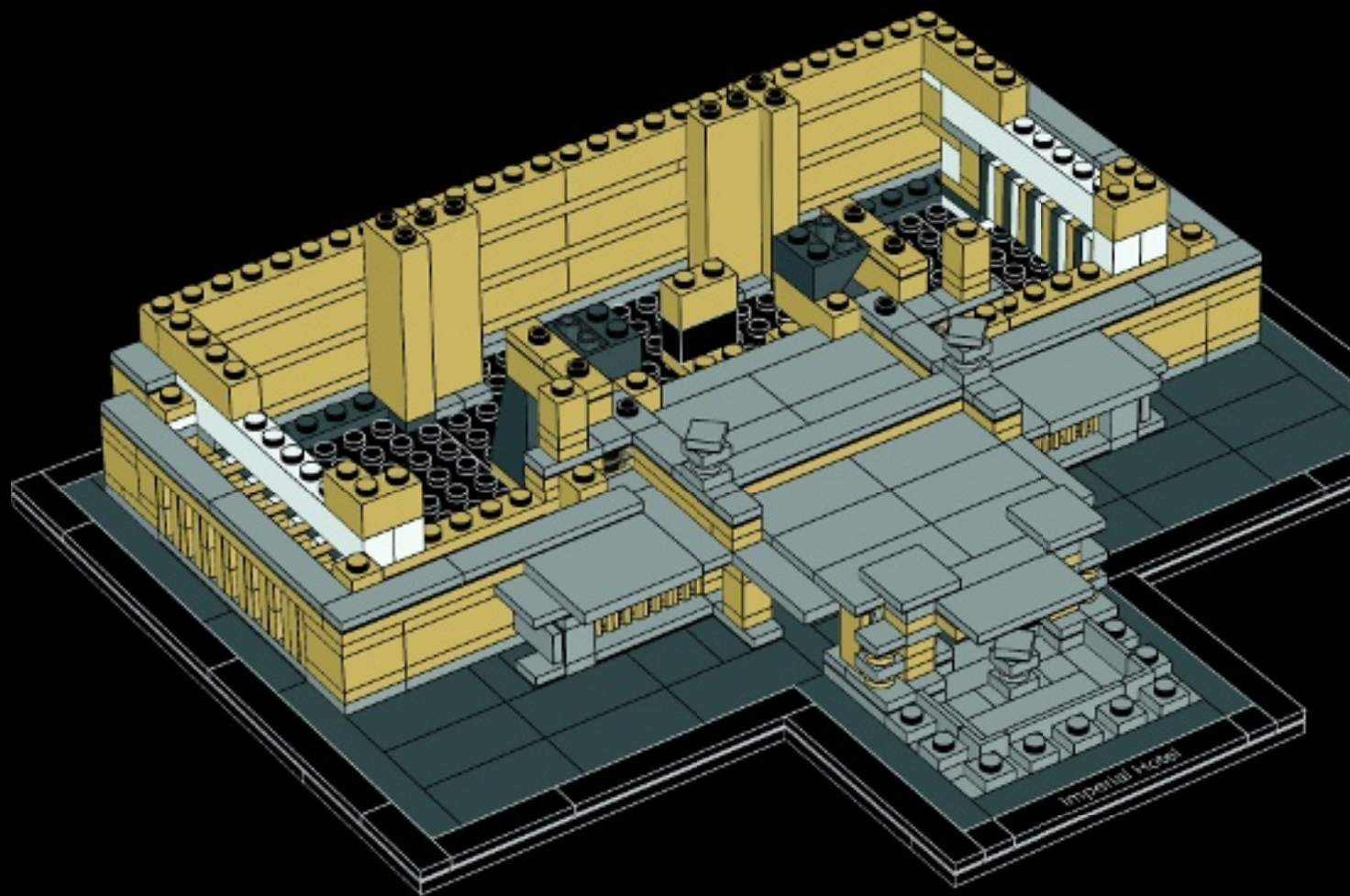


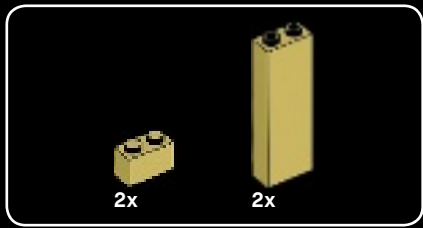
1x



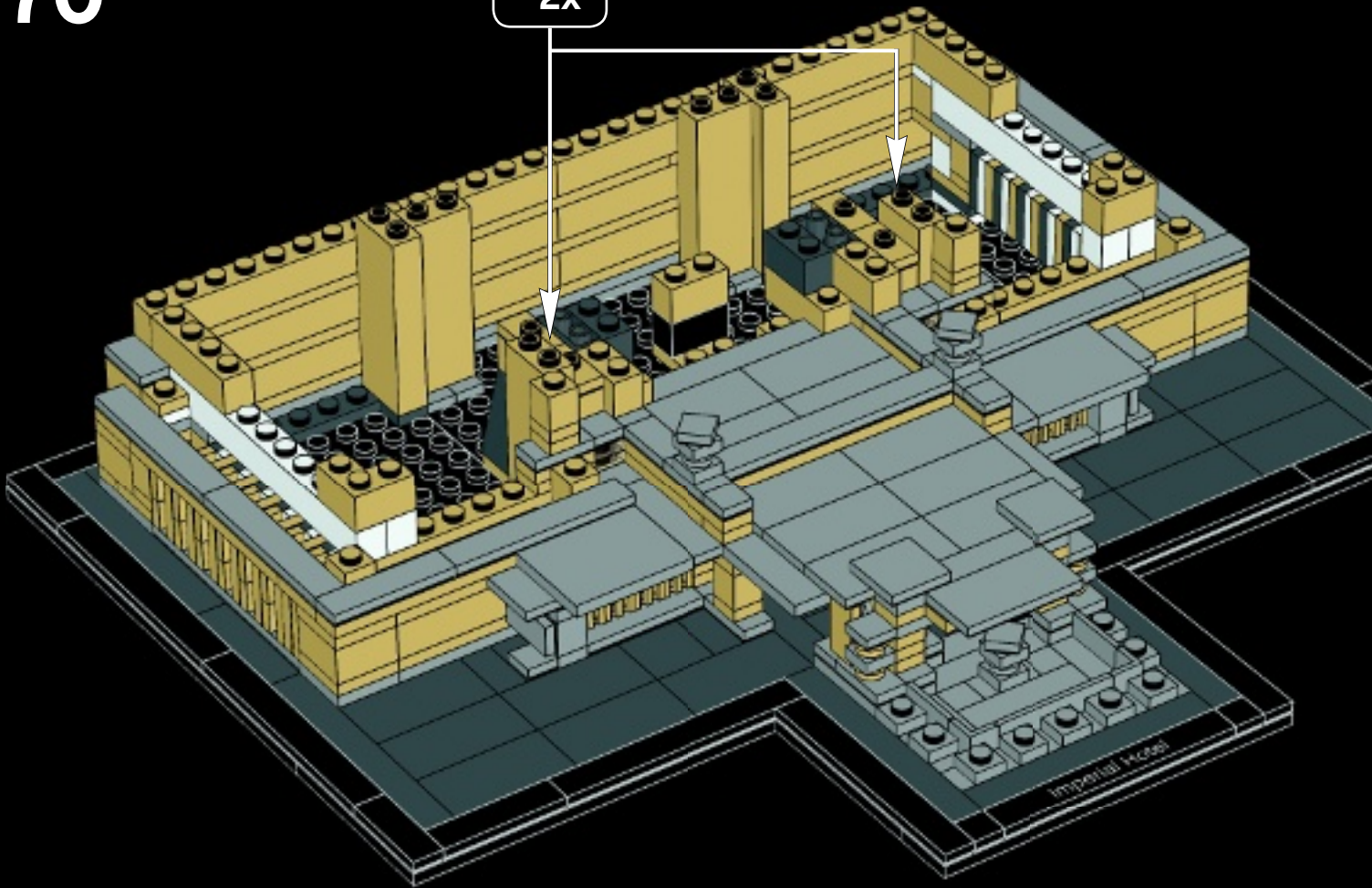
2x

69





70





71

1



2



3

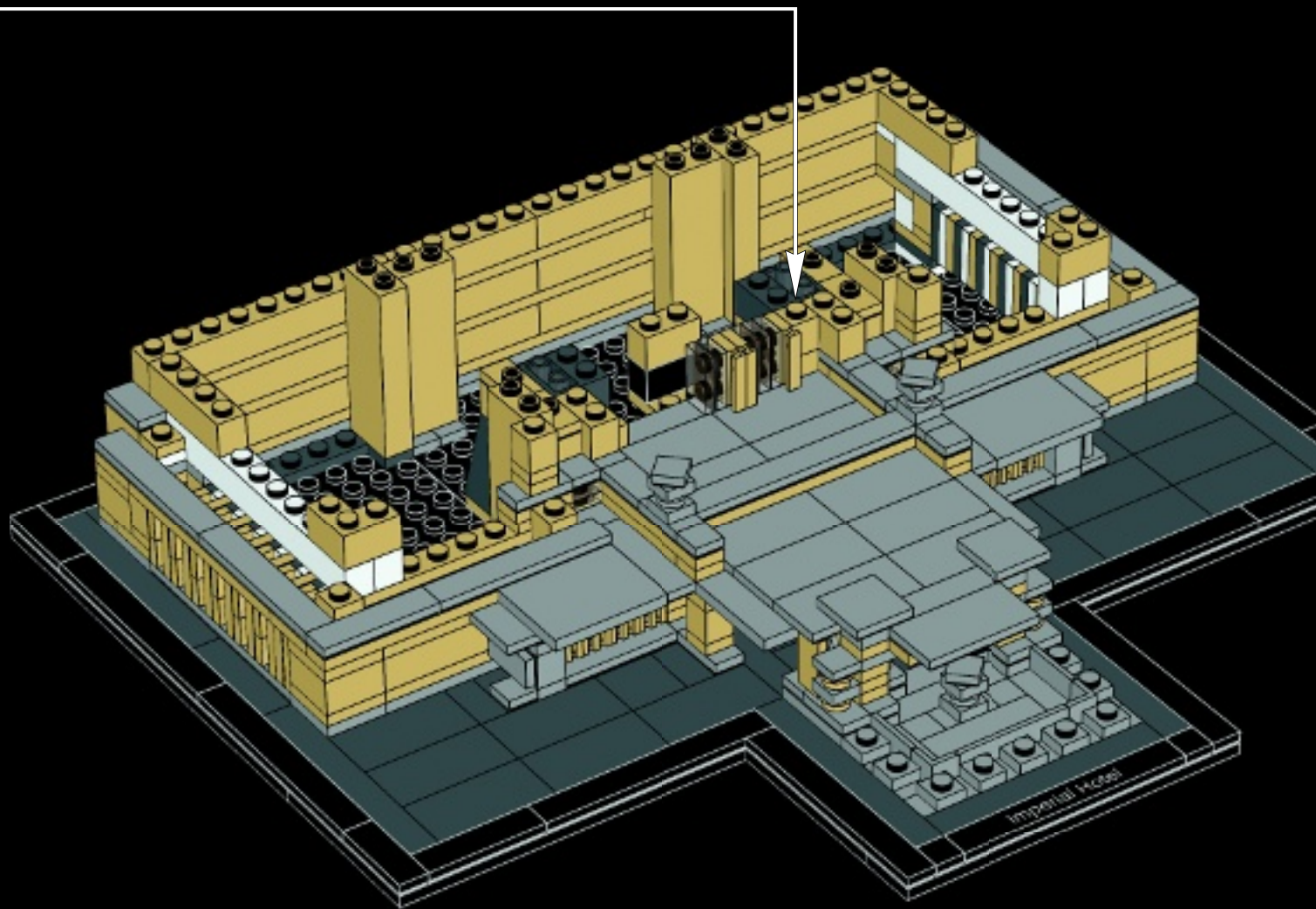


4



5







72

1



2



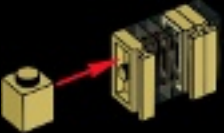
3

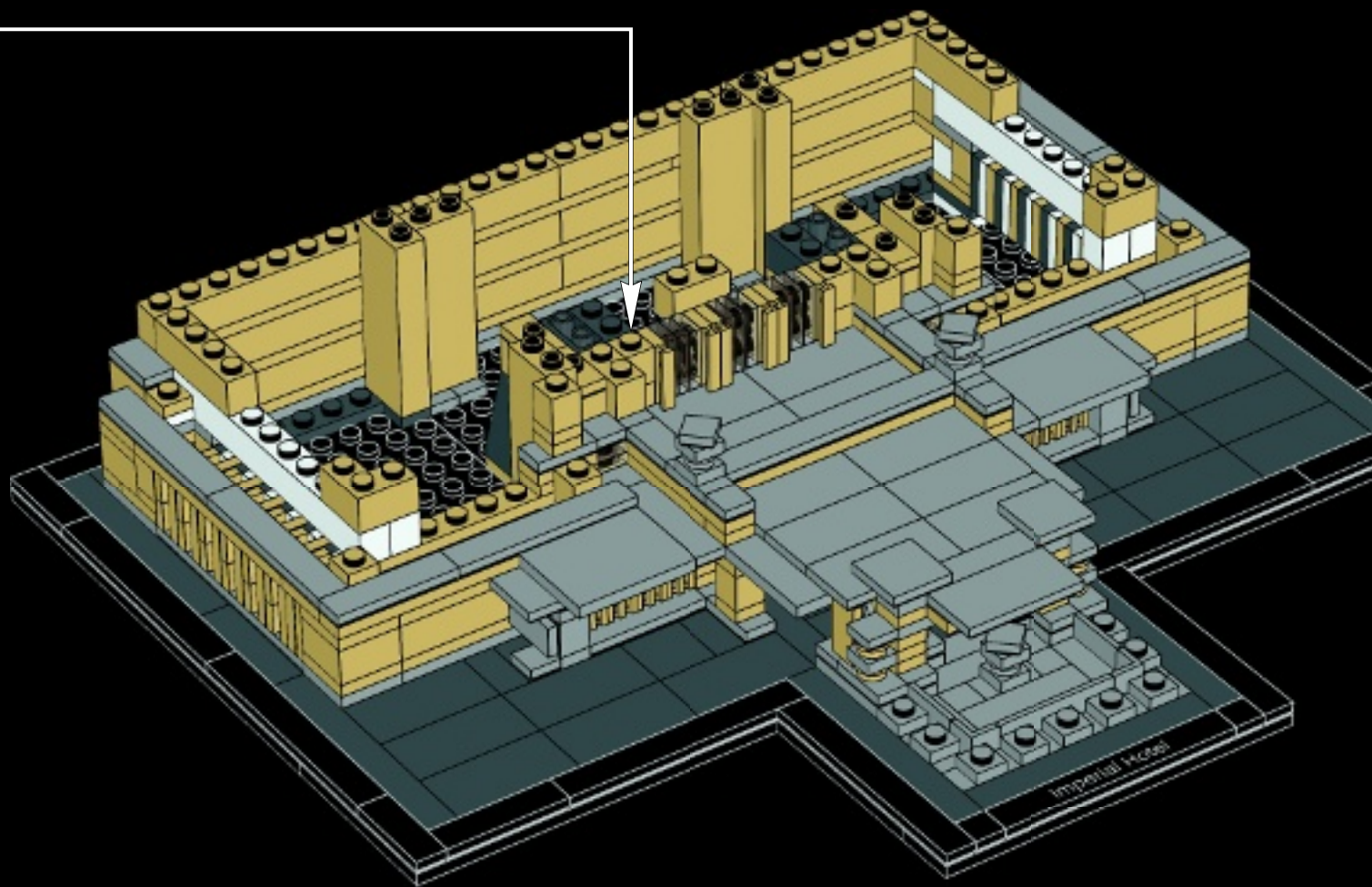


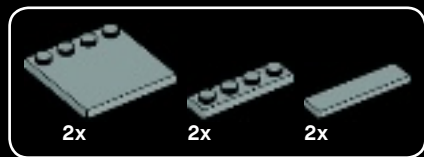
4



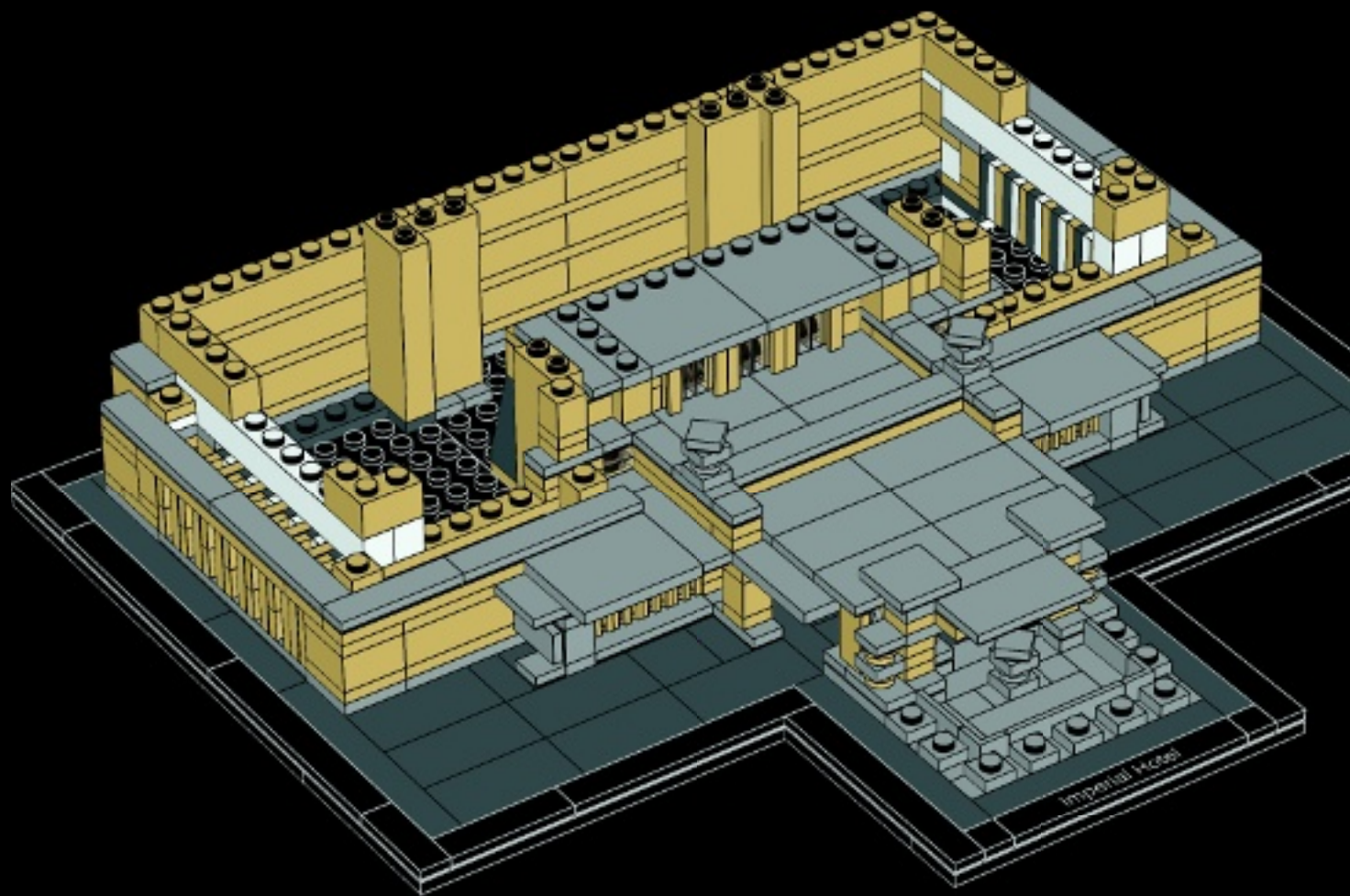
5





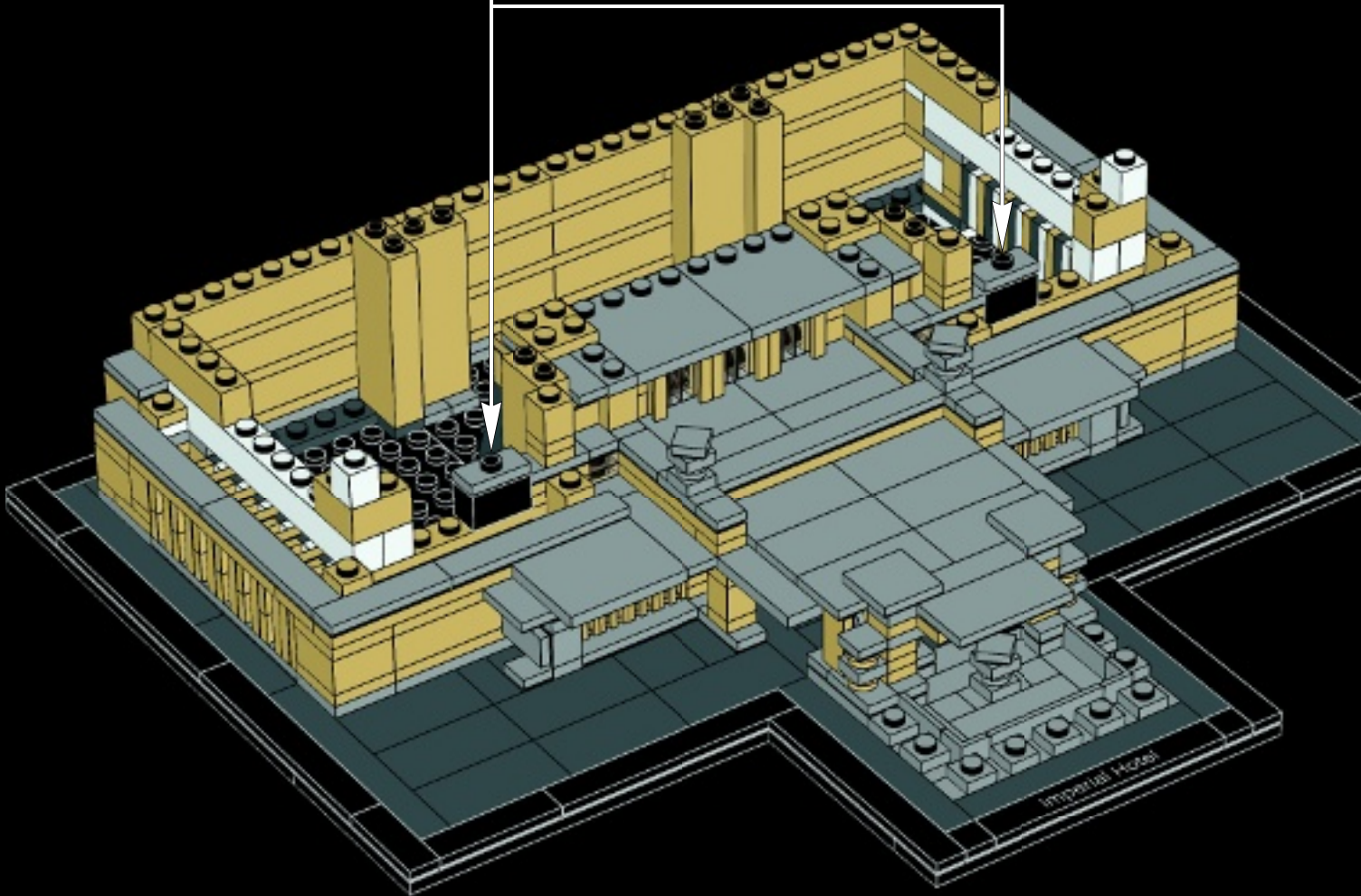
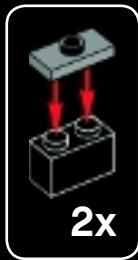


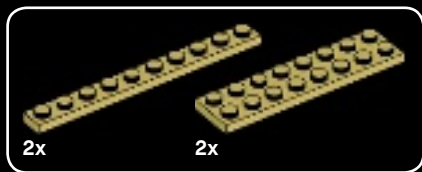
73



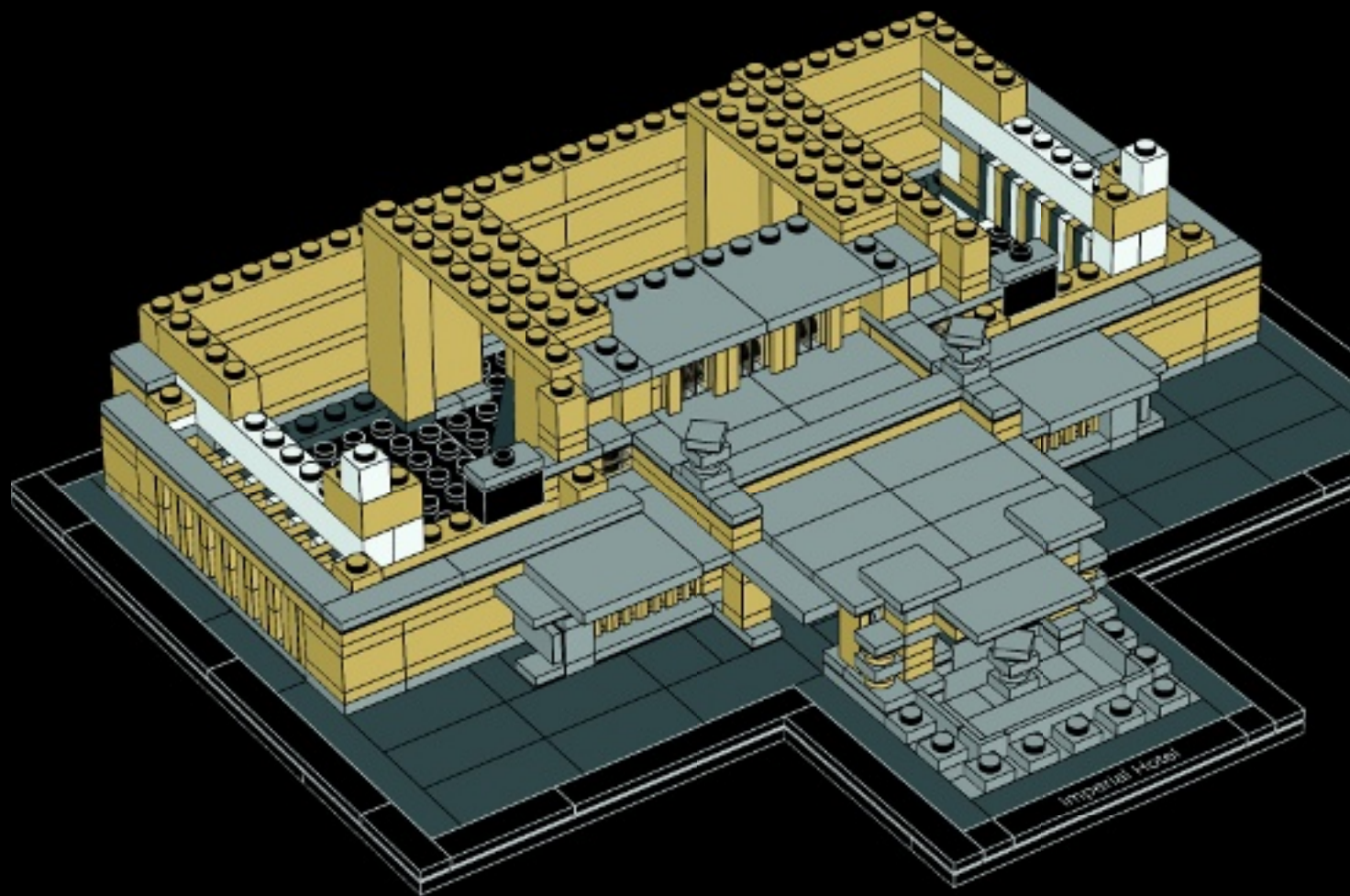


74





75





18x

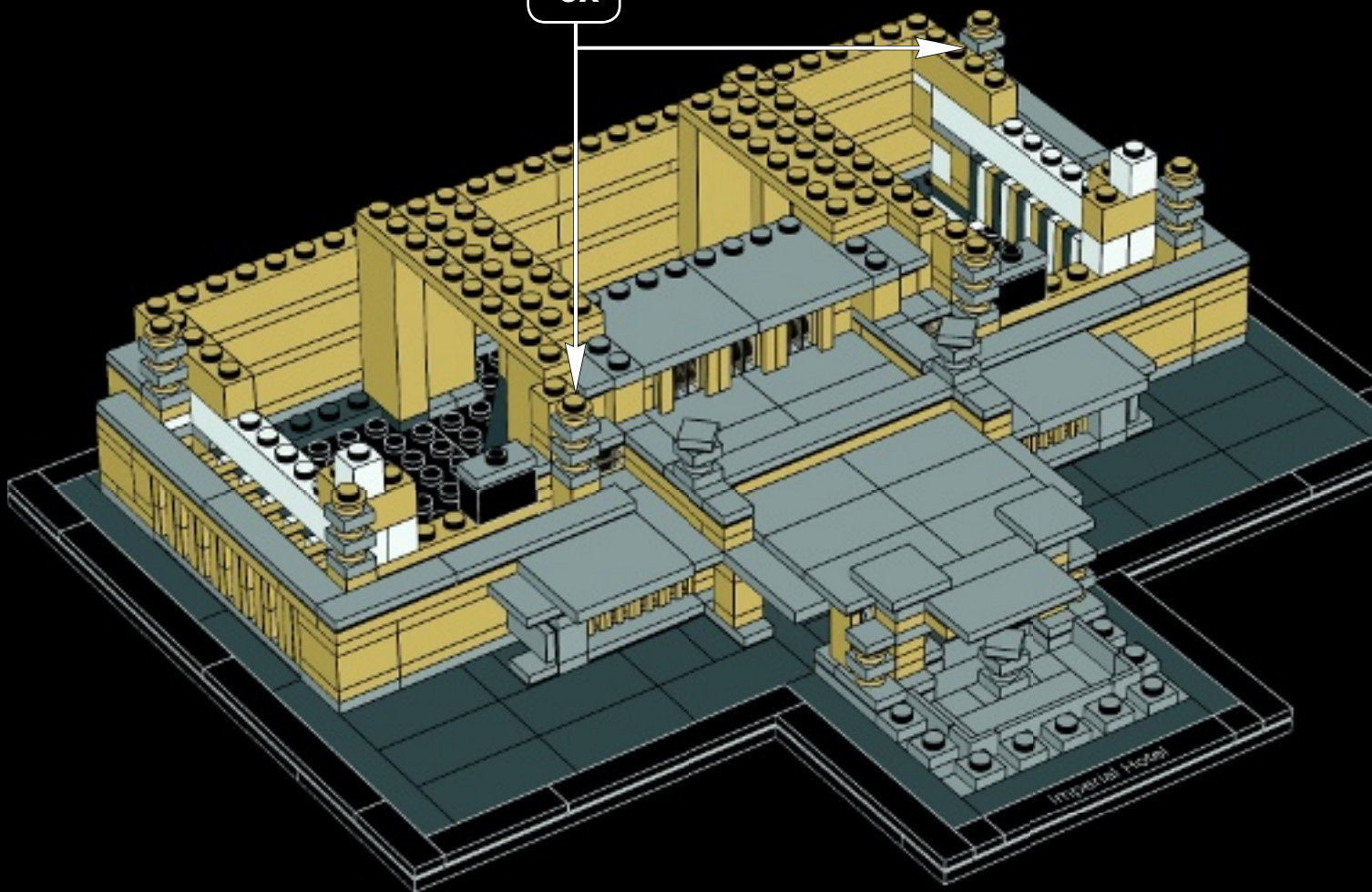


18x

76



6x



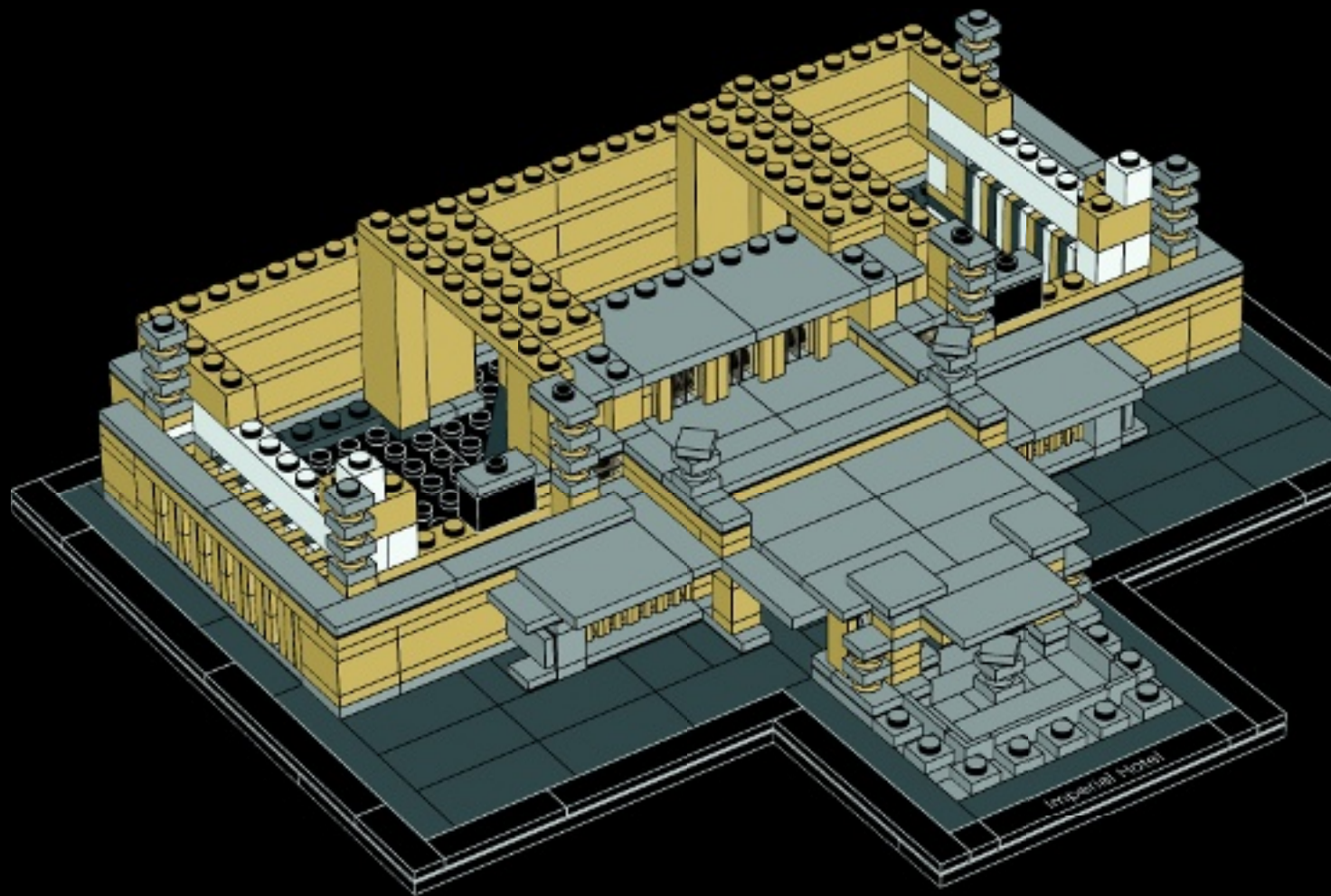


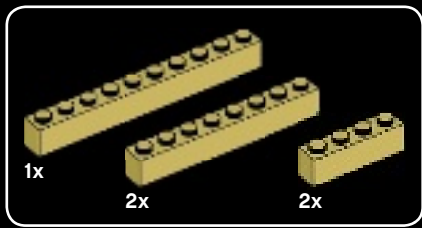
4x



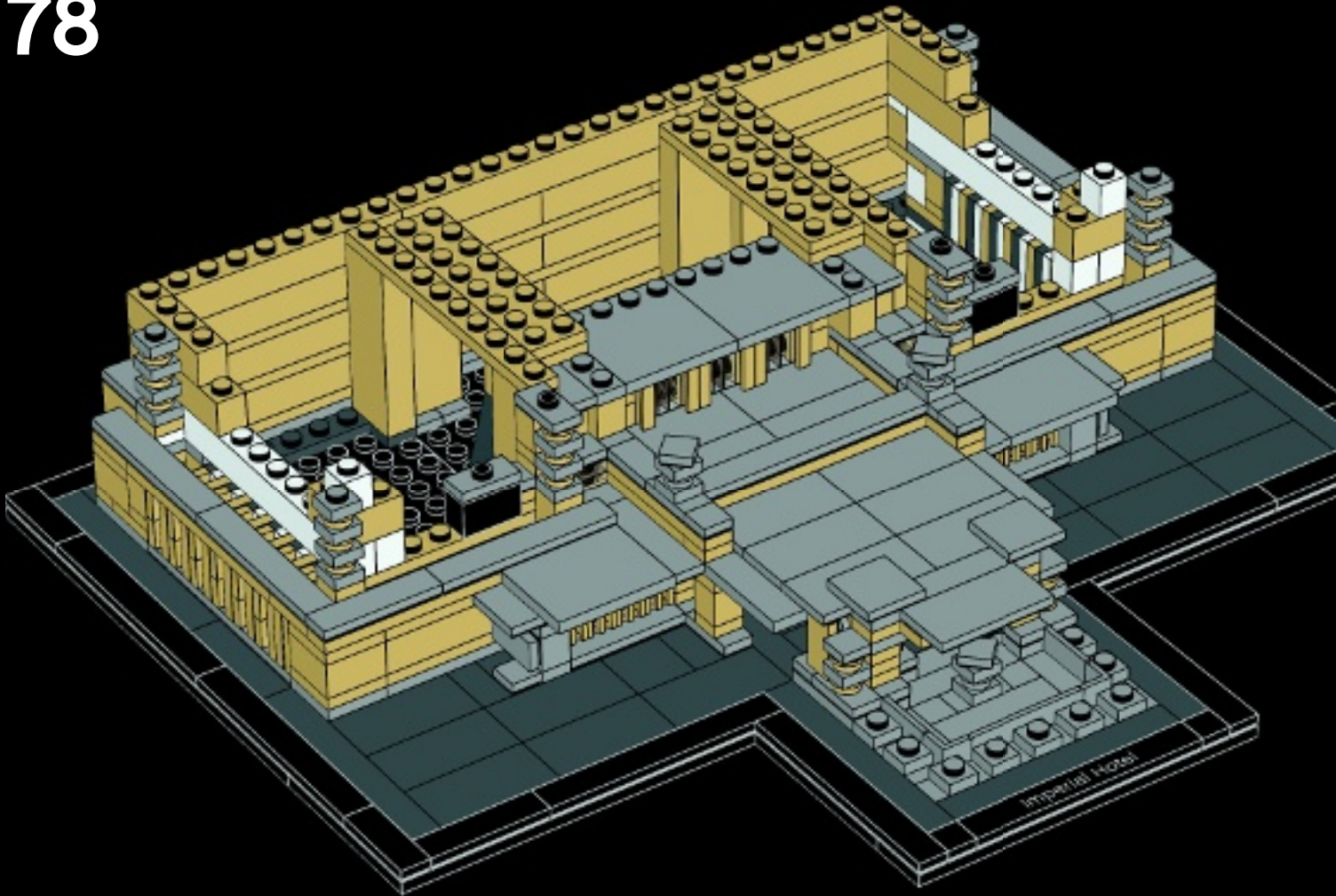
2x

77





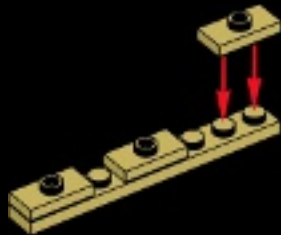
78



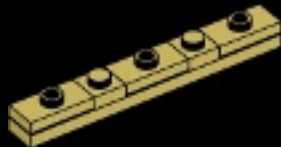


79

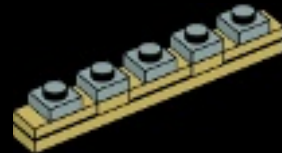
1



2

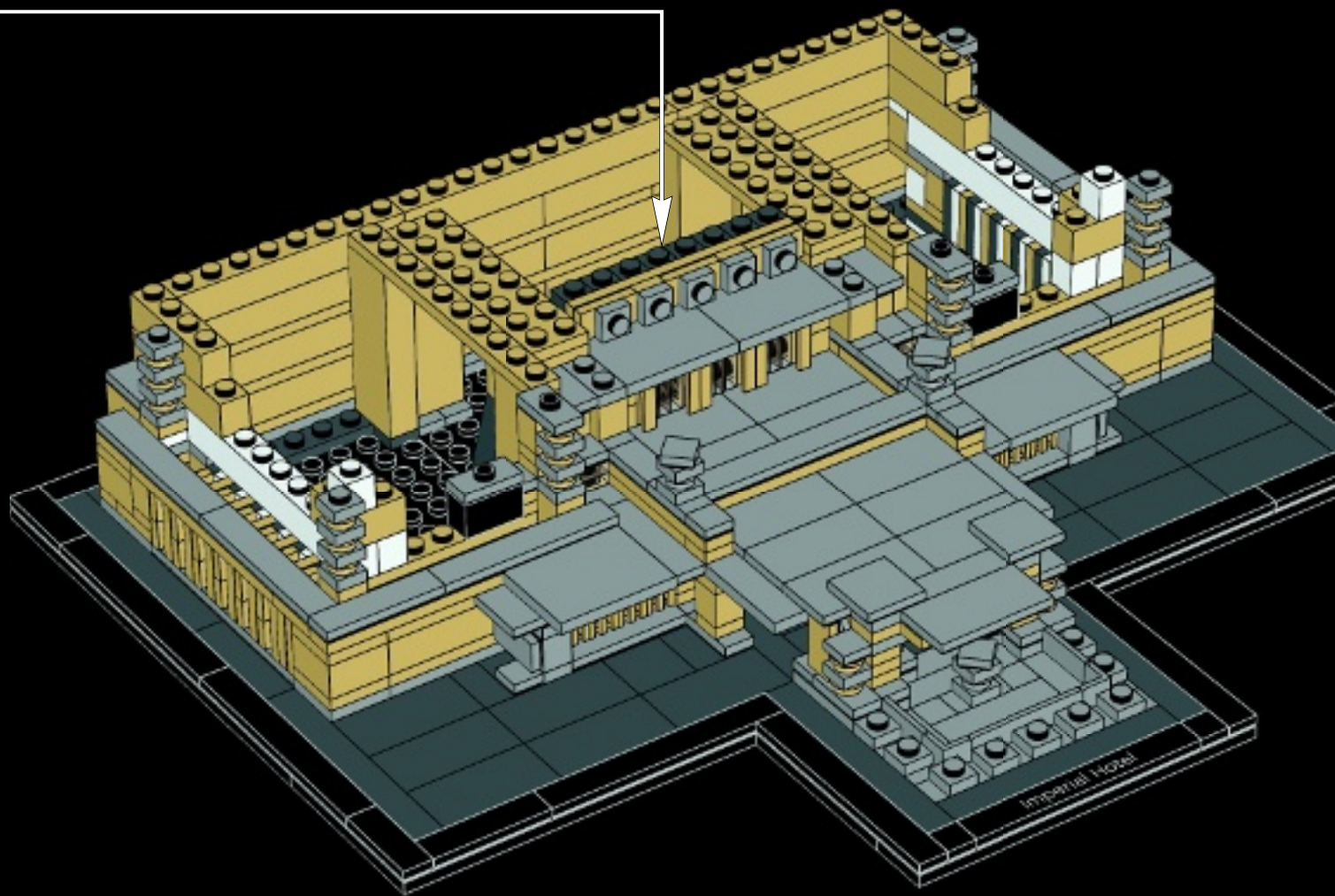


3



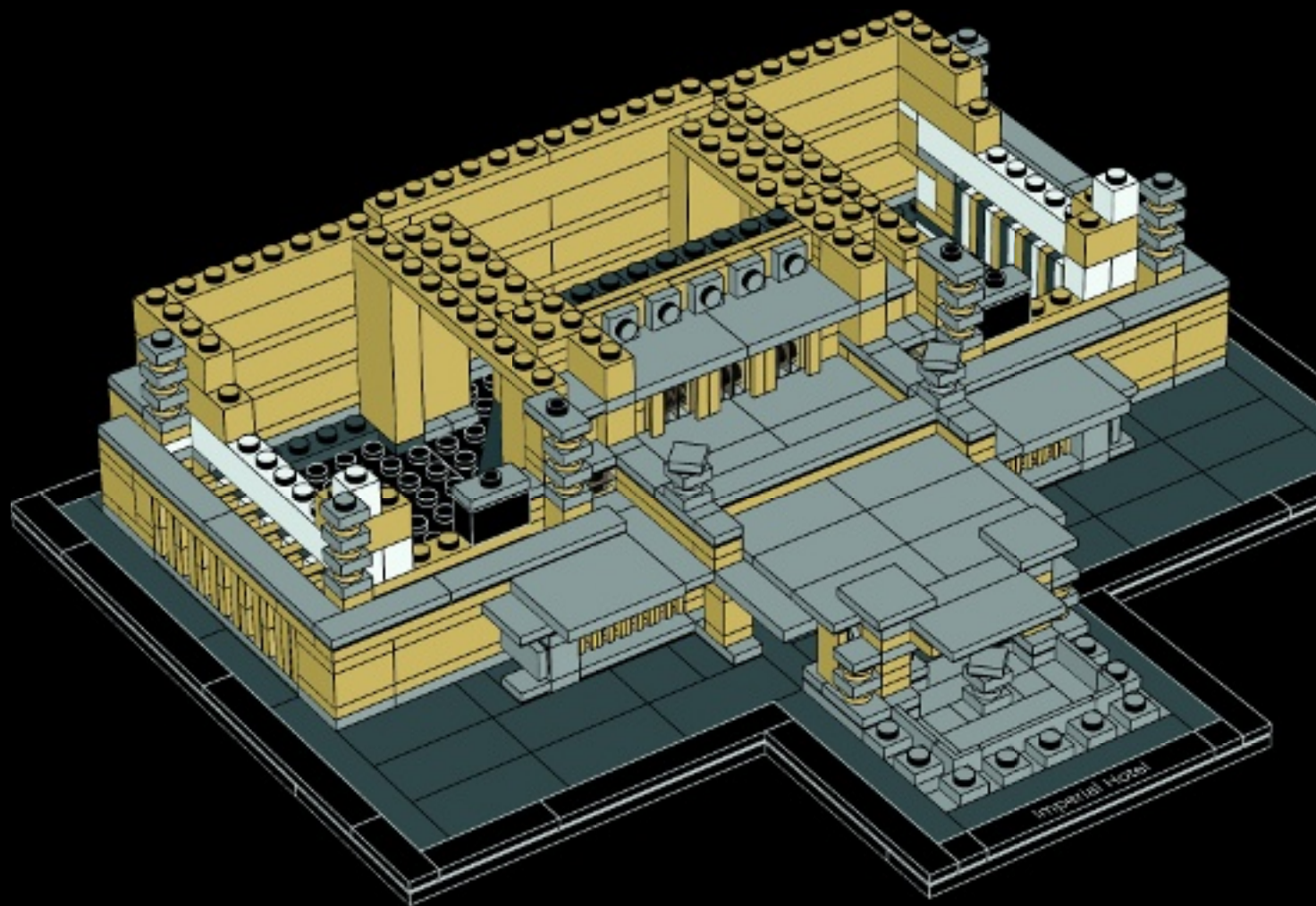
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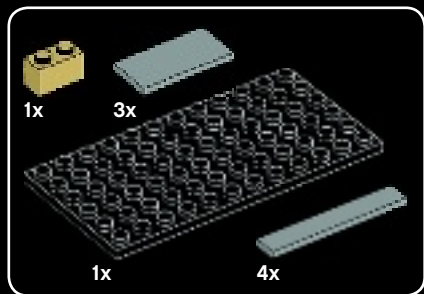






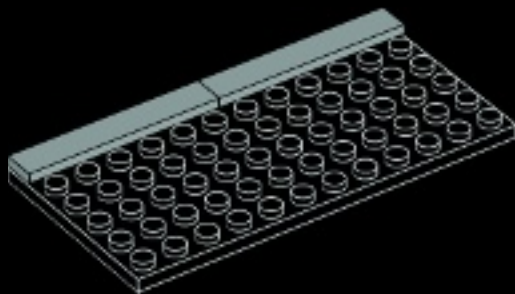
80



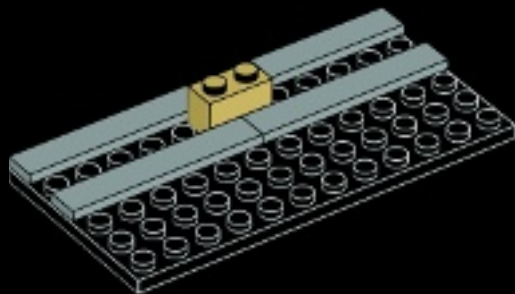


81

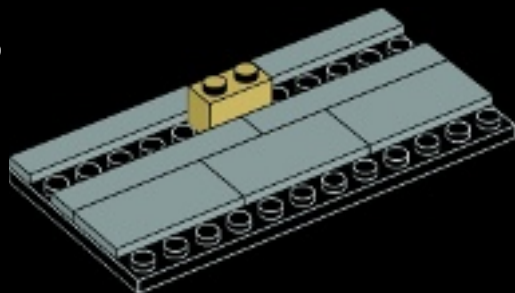
1

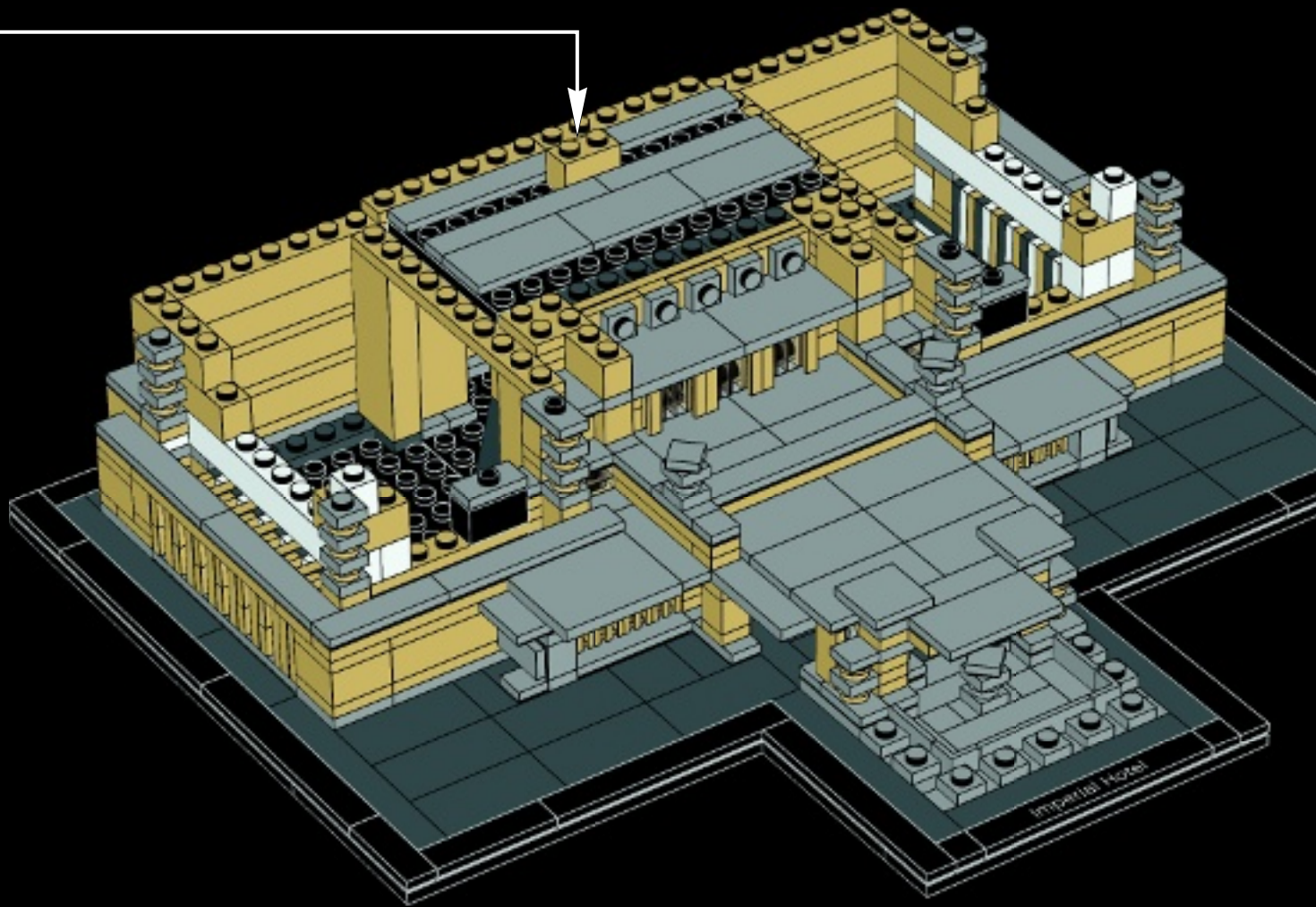


2



3





The Great Kanto earthquake of September 1st 1923 was most powerful one ever recorded at that time. It measured 7.9 on the magnitude scale.

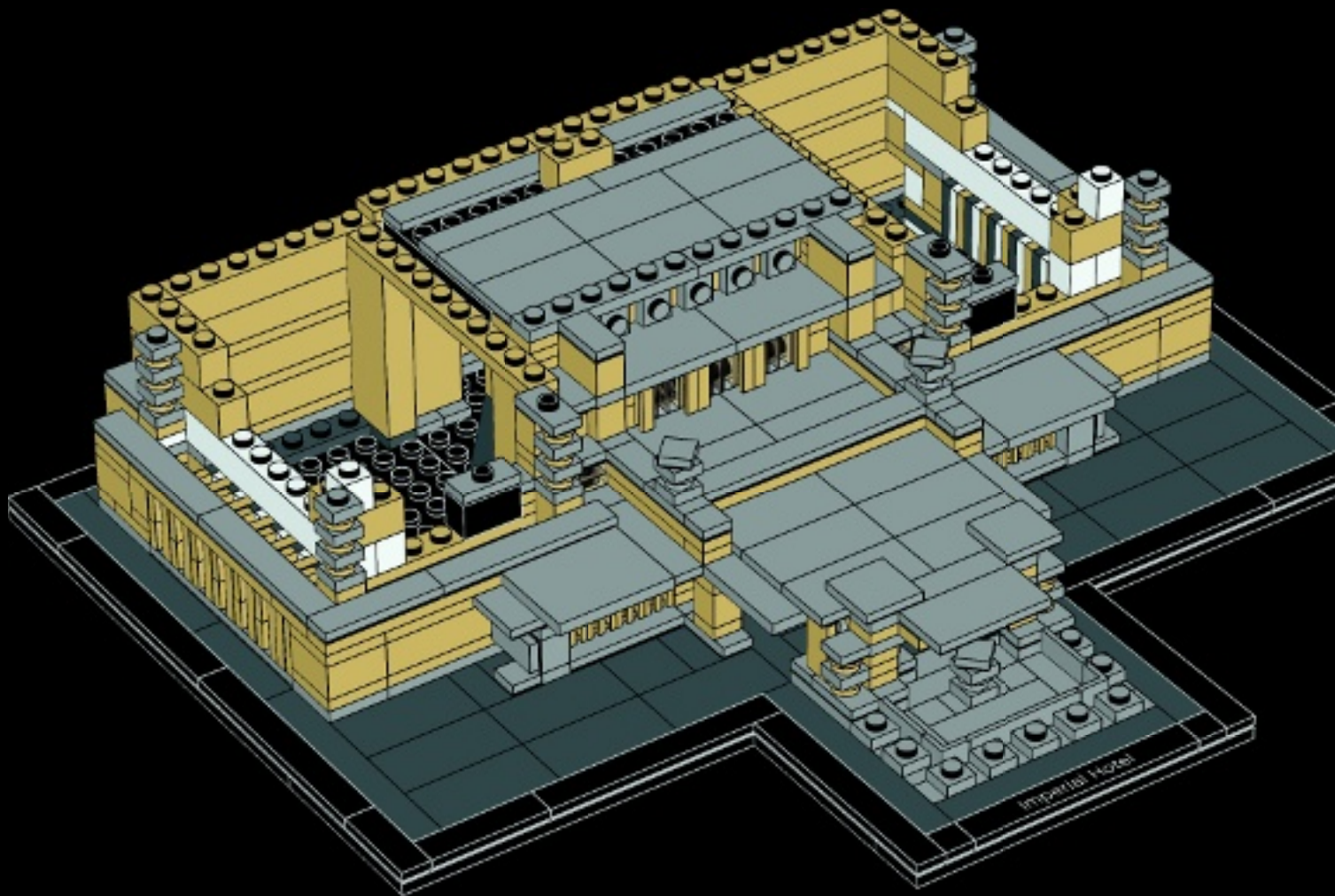
1923年9月1日に発生した関東大震災は当時では最大の地震でした。マグニチュード7.9を記録しました。



© Wikipedia.org



82





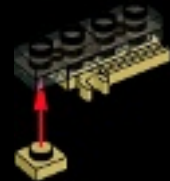
1



2



3



4





5



6



7



8





9



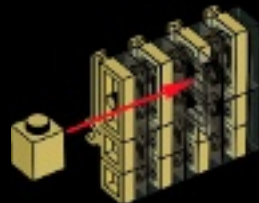
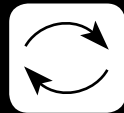
10



11

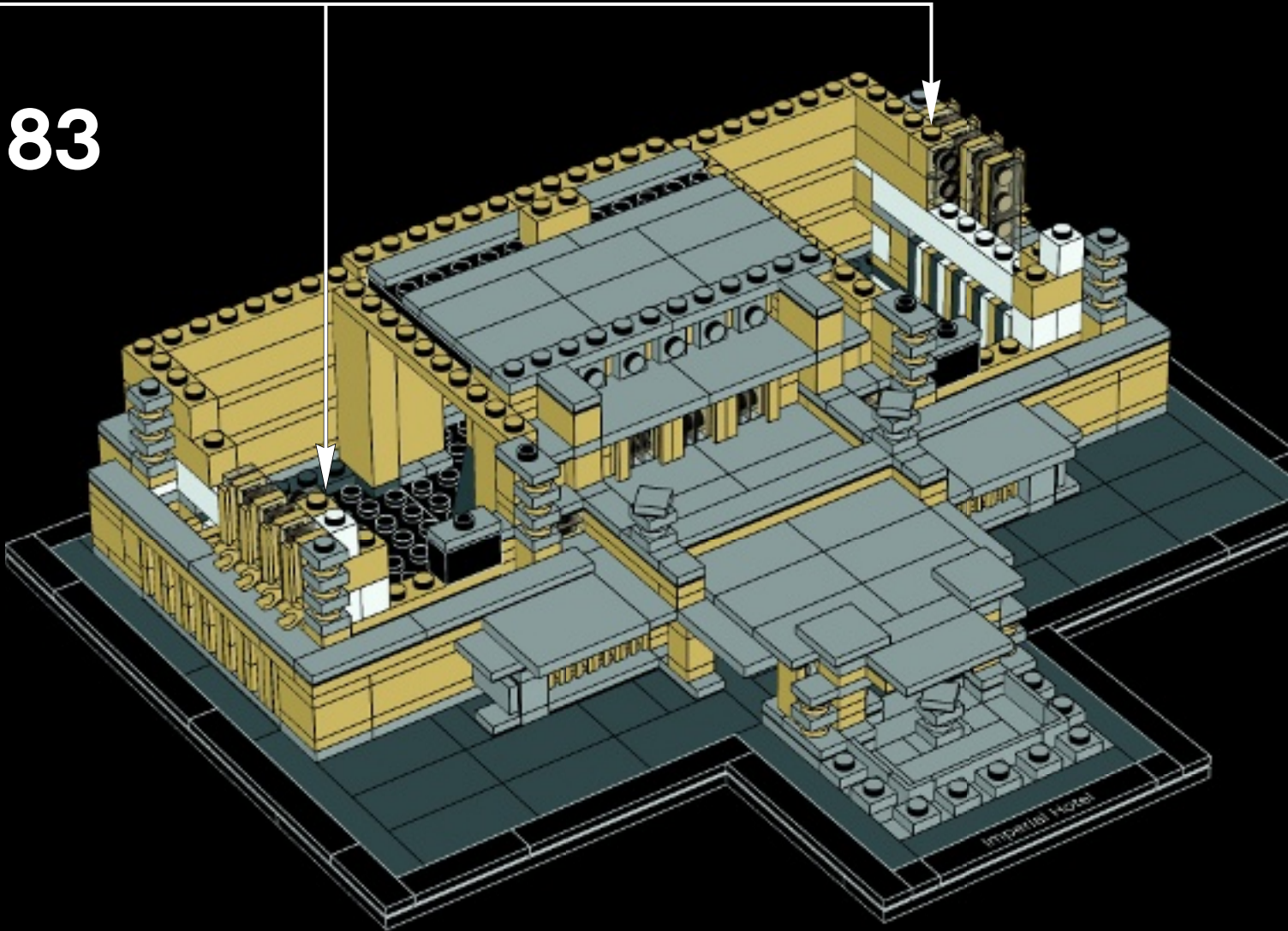


12



2x

83





1



2



3



4





5



6



7



8





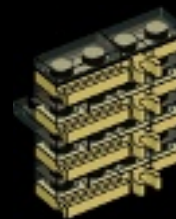
9



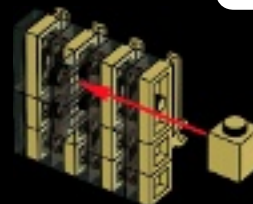
10



11

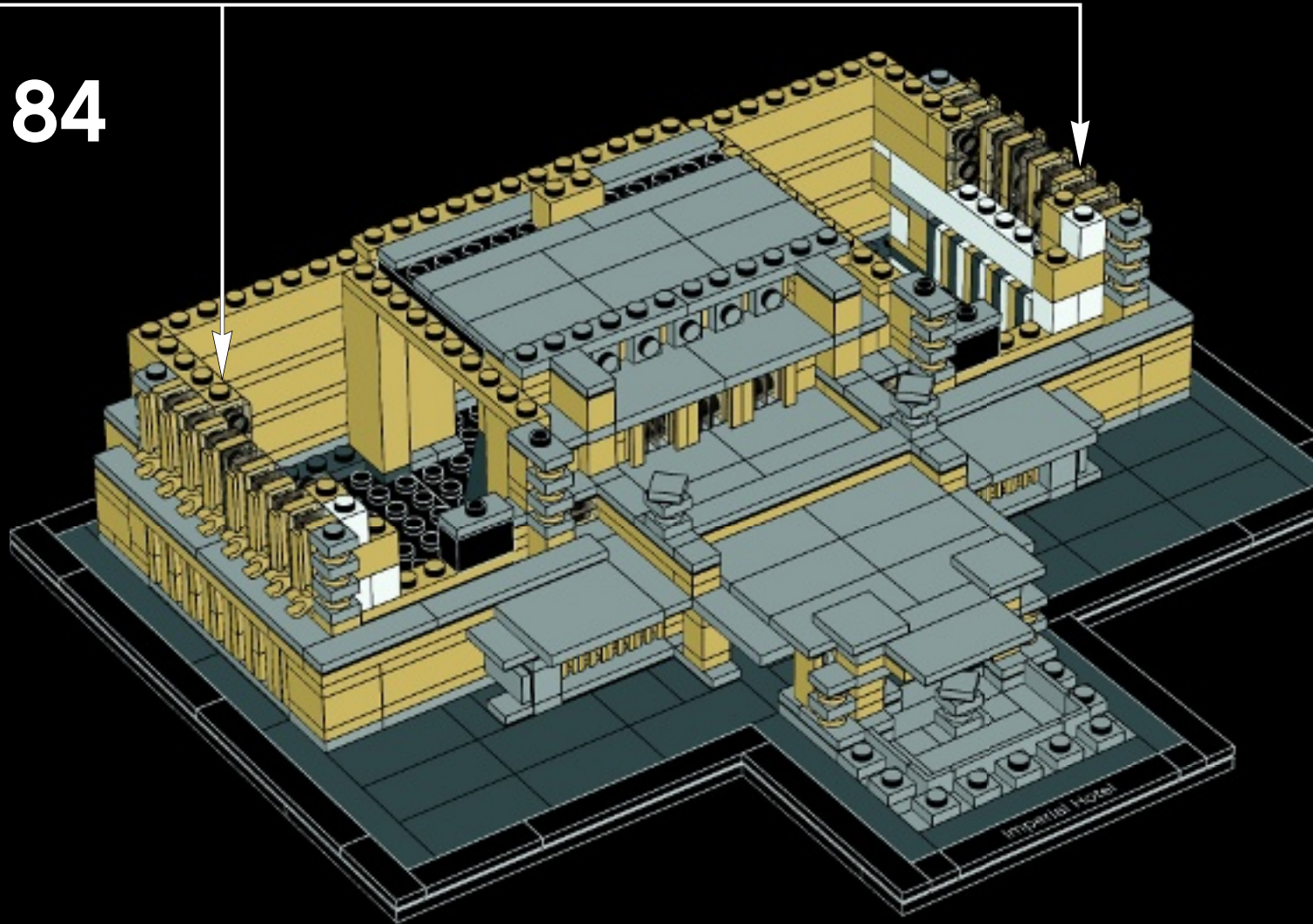


12



2x

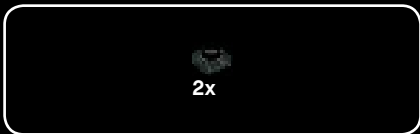
84





3x

1



2x

2



1x

1x

1x

3



1x

1x

1x

4



1x

2x

5





3x

6



1x



1x



1x

7



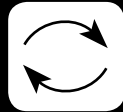
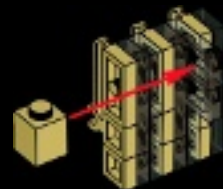
2x

8

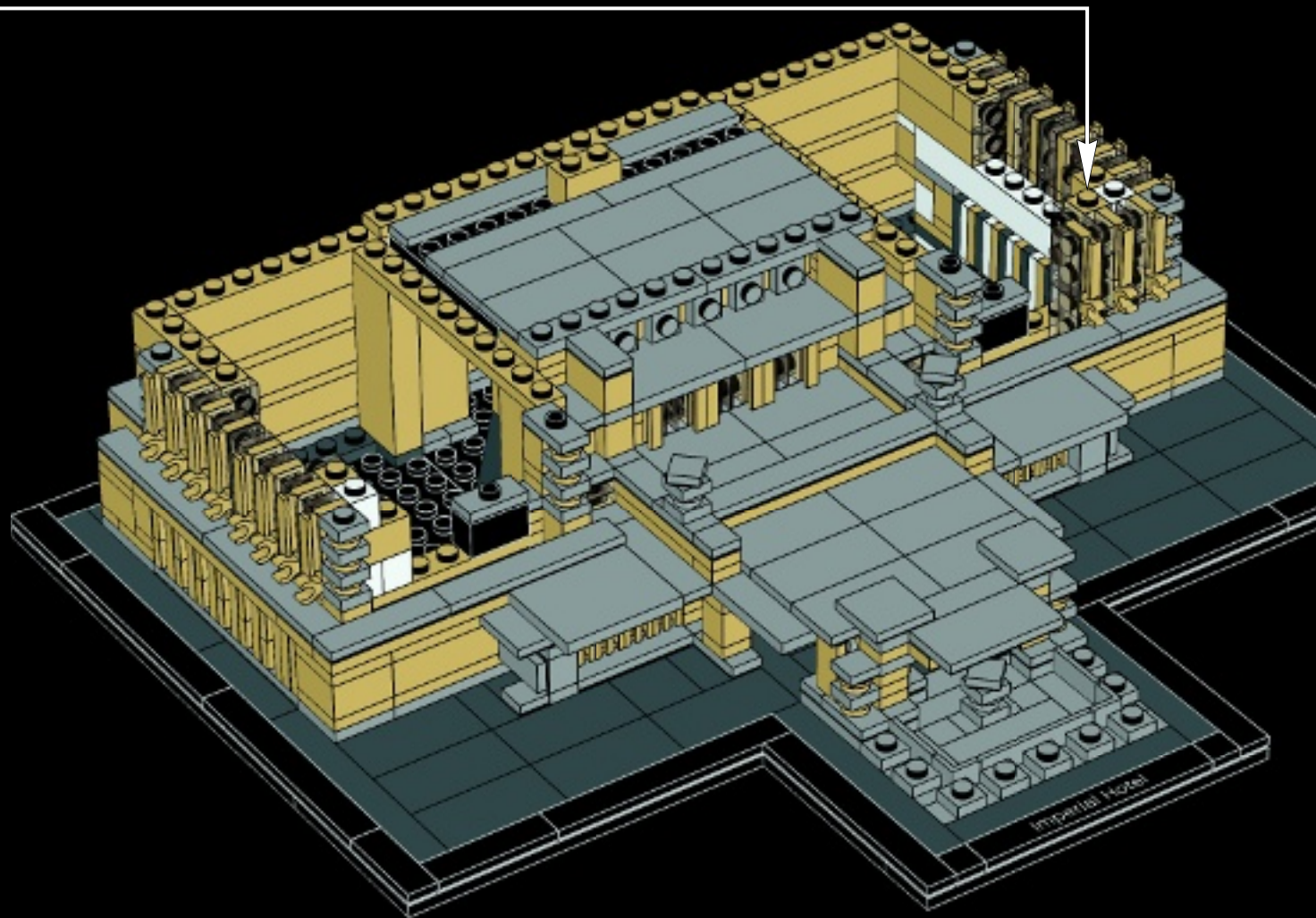


1x

9



85





3x

1



2x

2



1x



1x



1x

3



1x



1x



1x

4



1x



2x

5





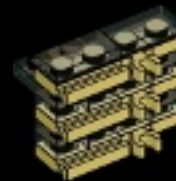
6



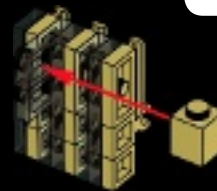
7



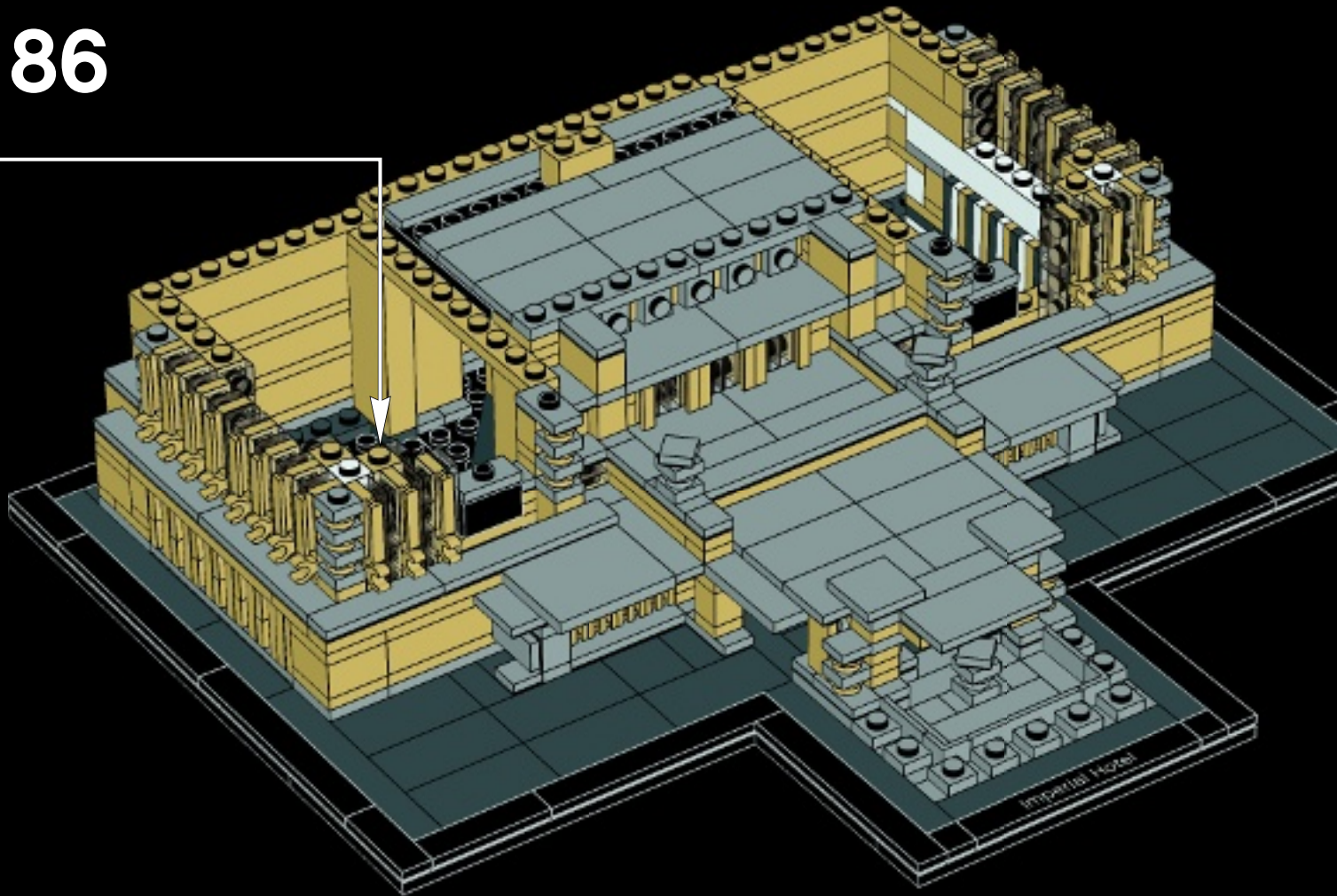
8



9

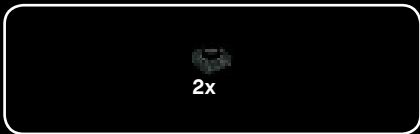


86





1



2



3



4



5





3x

6



1x



1x



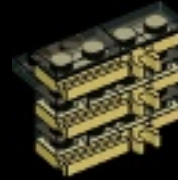
1x

7



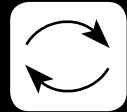
2x

8

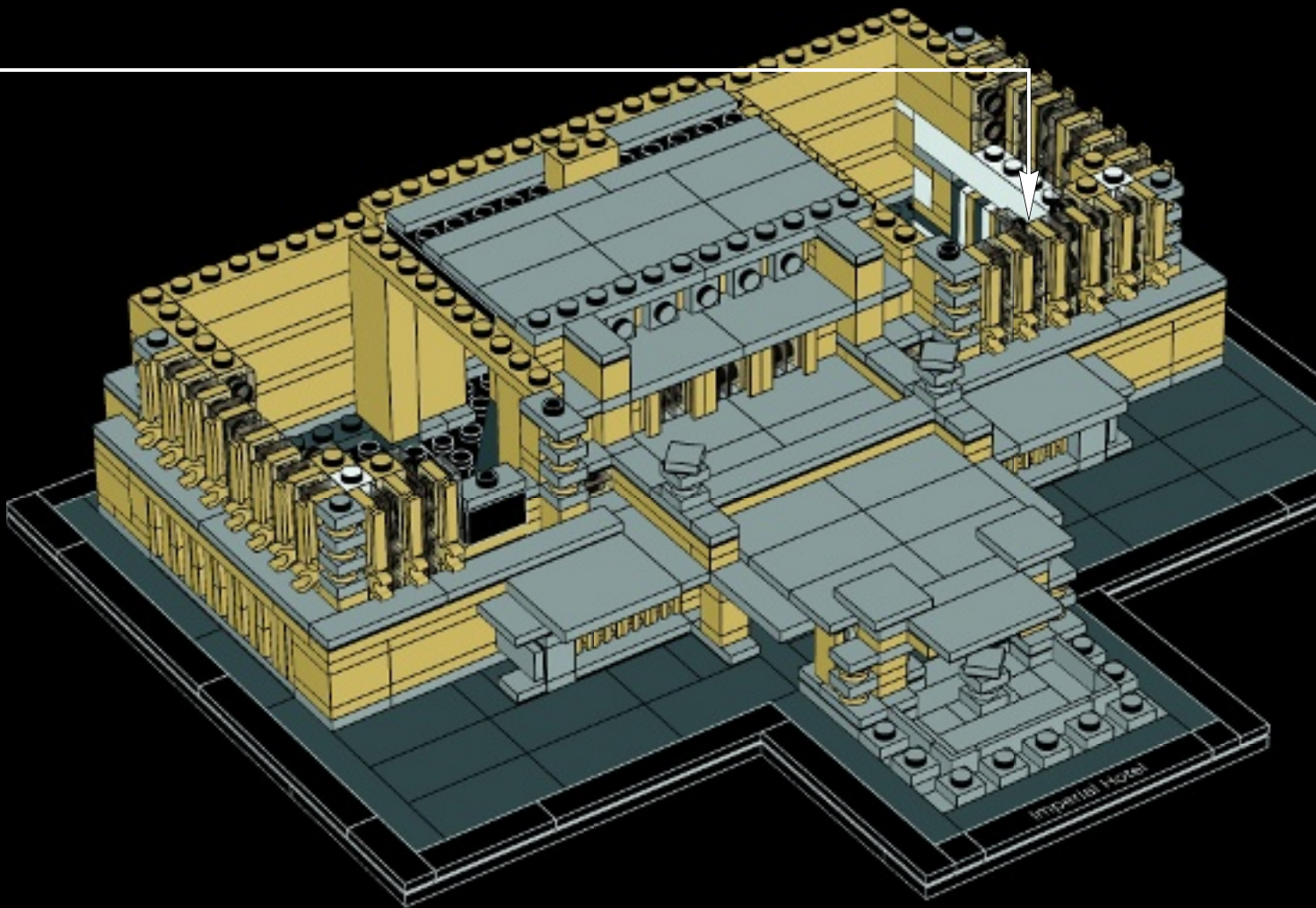


1x

9



87





3x

1



2x

2



1x



1x



1x

3



1x



1x



1x

4



1x



2x

5





6



7



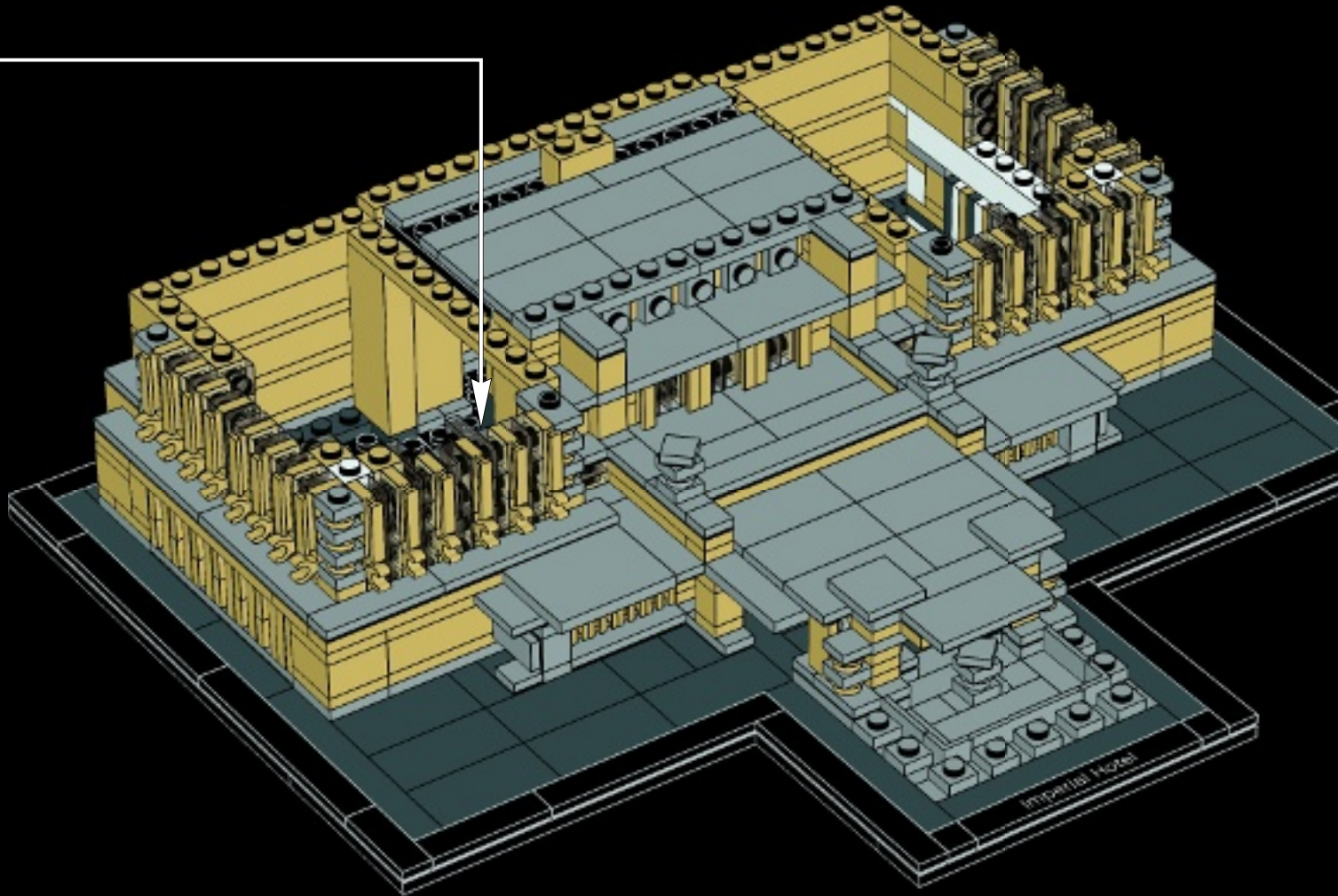
8



9

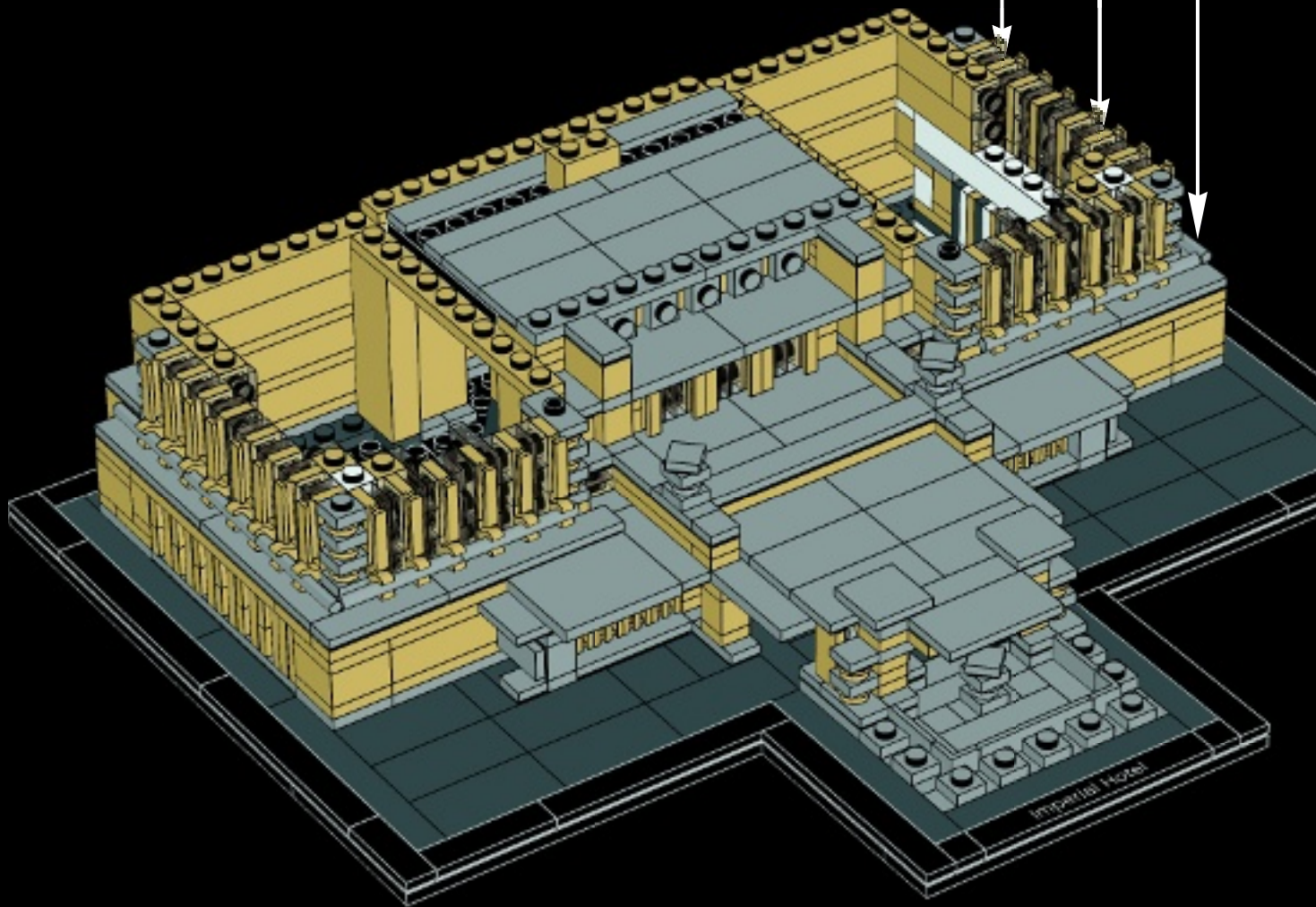


88



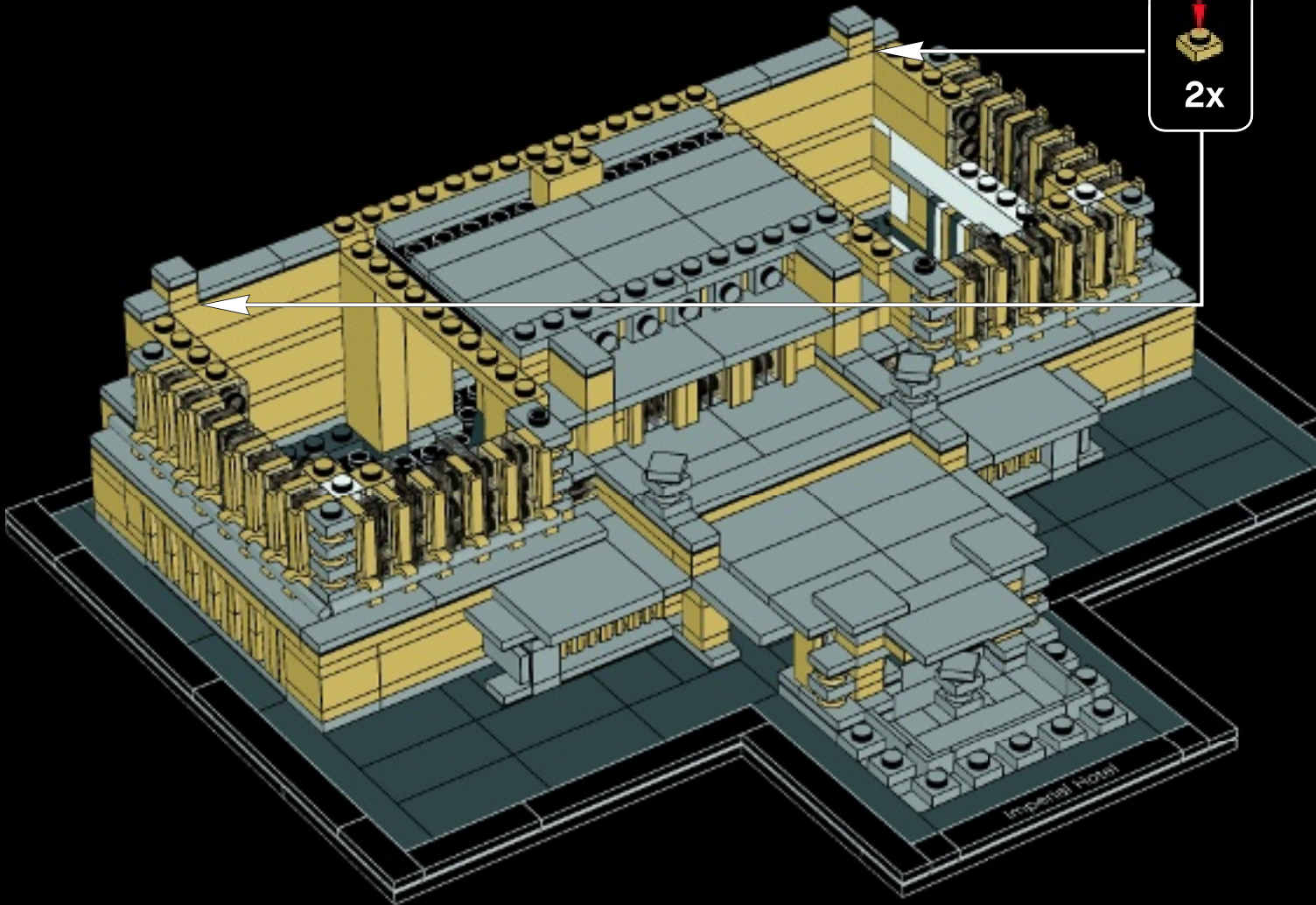


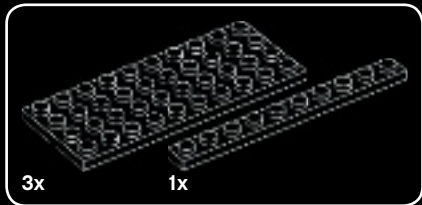
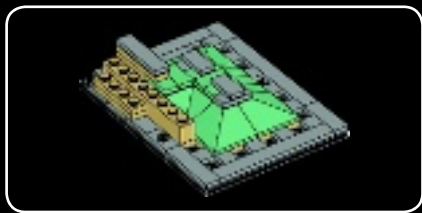
89



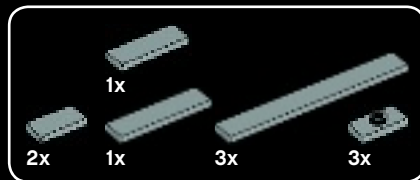


90

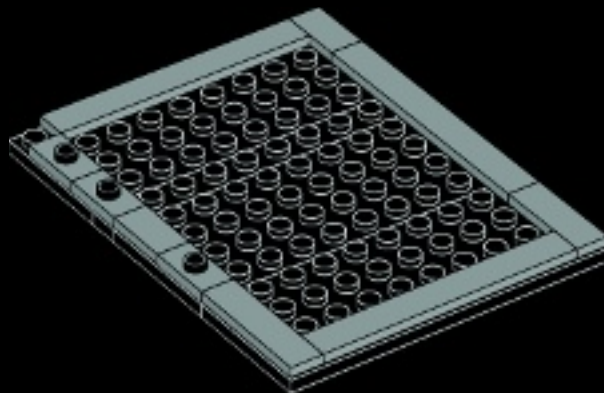




1



2

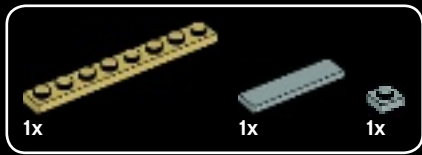


Instead of traditional heavy roof tiles that always caused dangerous debris during earthquakes, Wright opted for a lightweight copper roof.

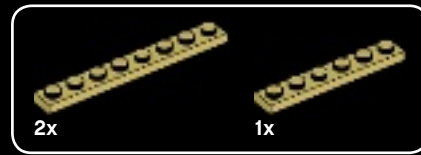
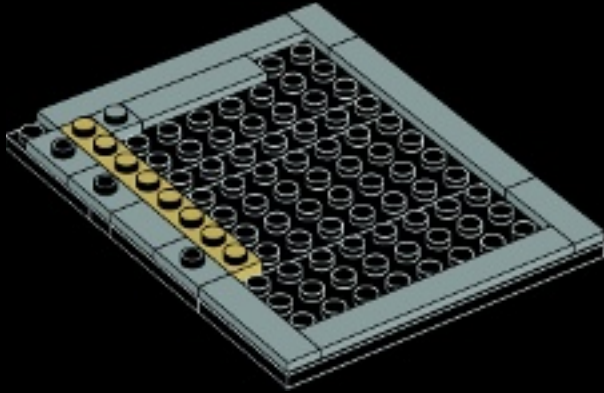
地震の際に危険ながれき被害を引き起こす従来の重い瓦の代わりに、ライトは軽量の銅屋根を使用しました。



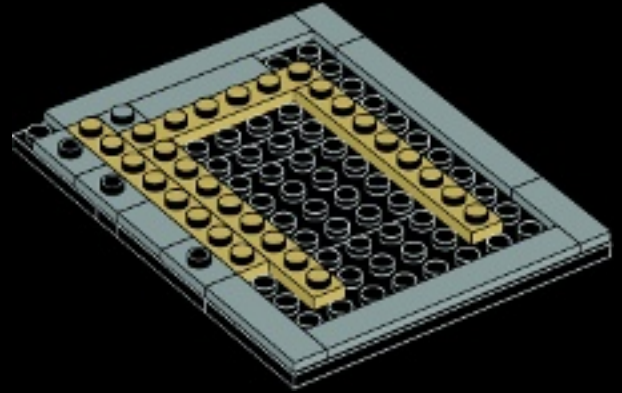
© Ayuko Yonezumi



3

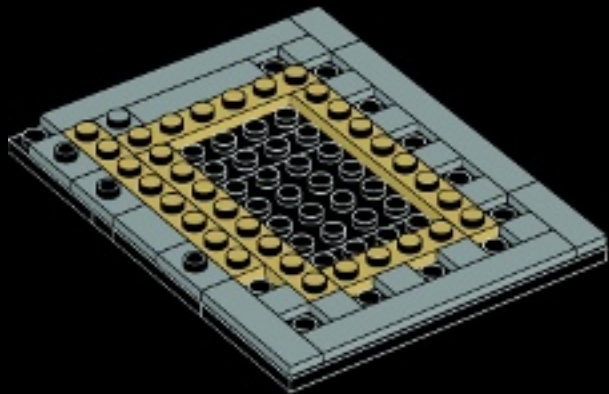


4

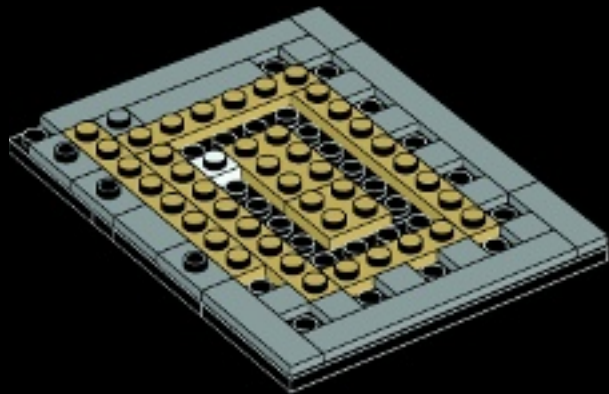




5

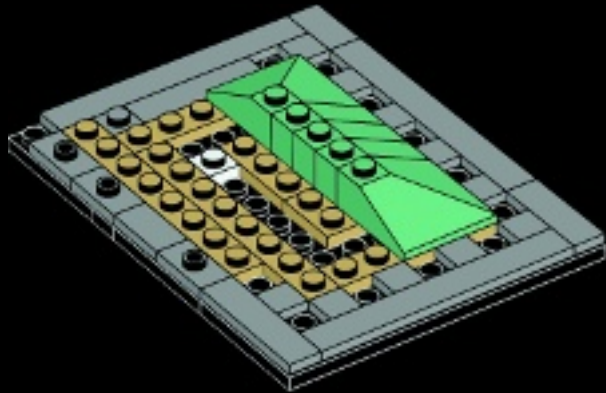


6

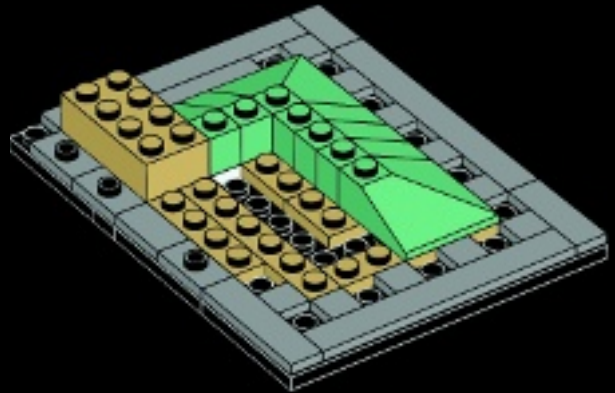


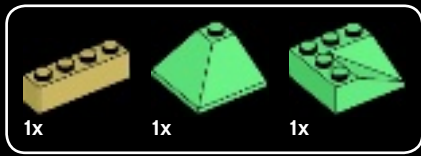


7

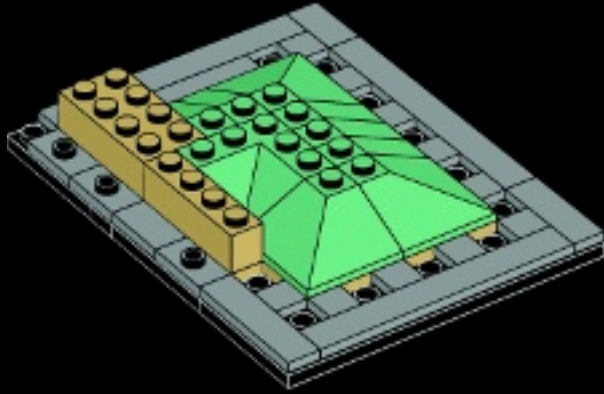


8

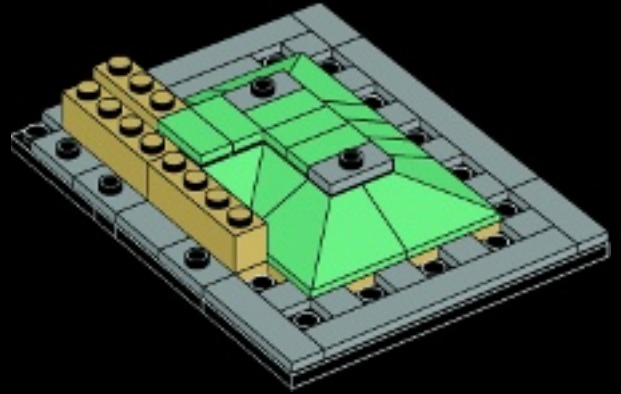




9

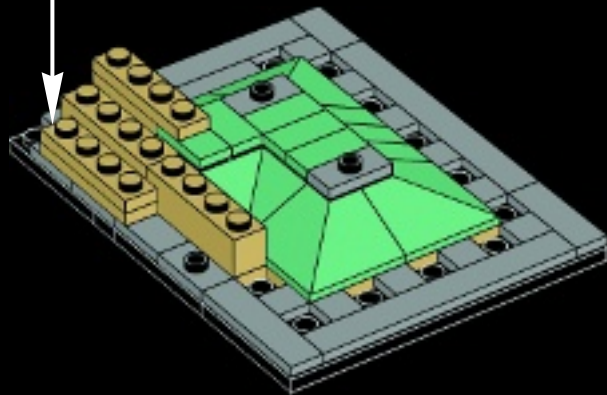
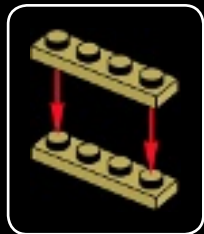


10

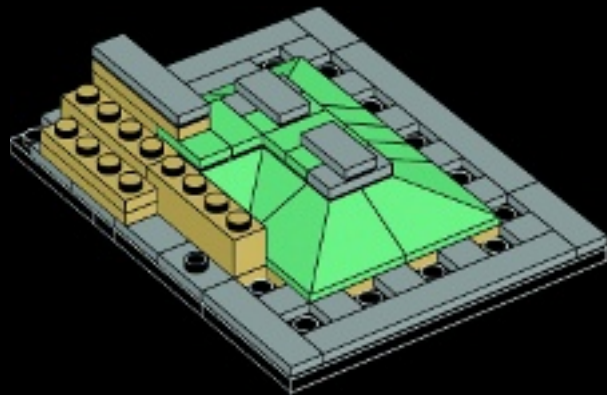




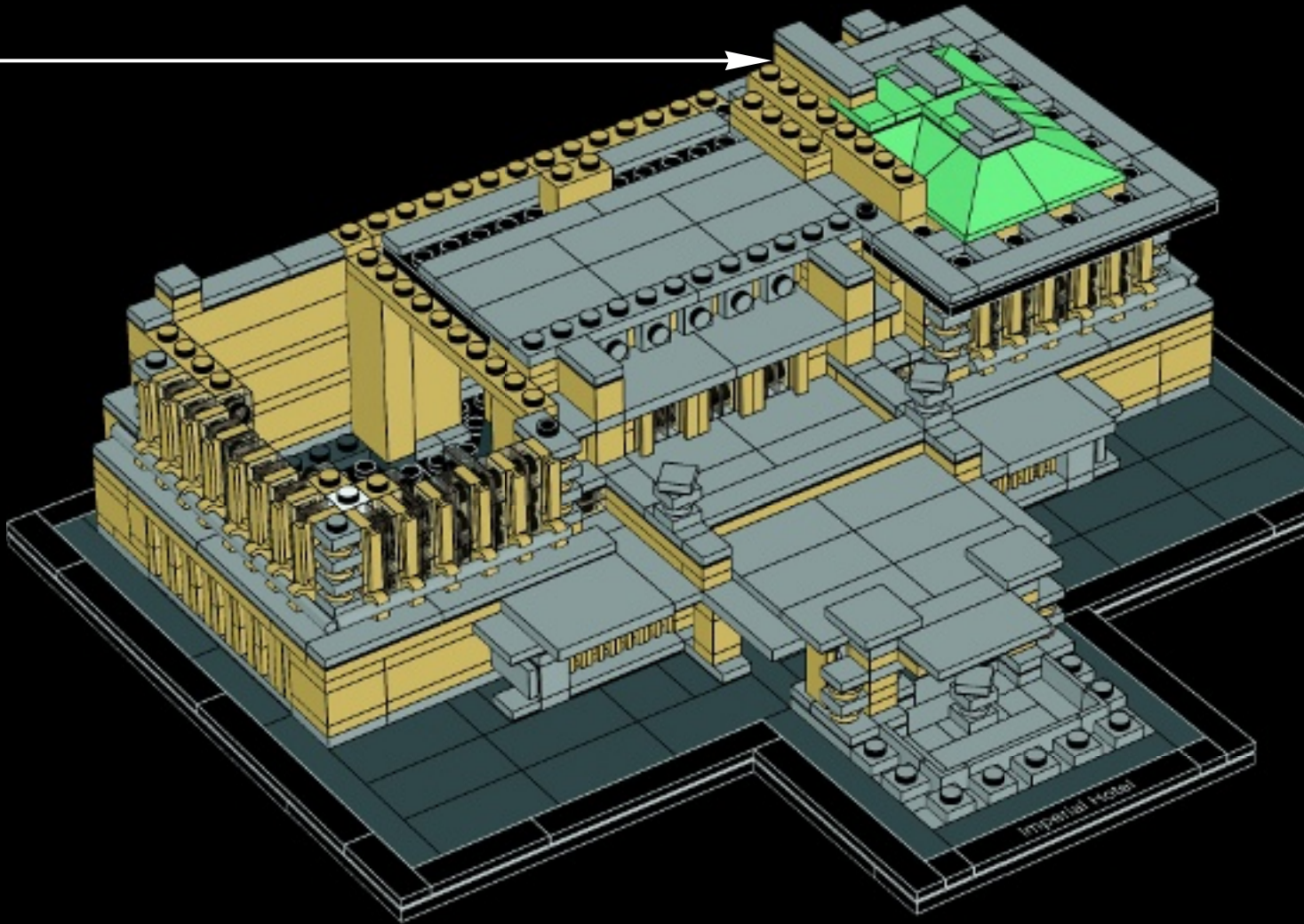
11

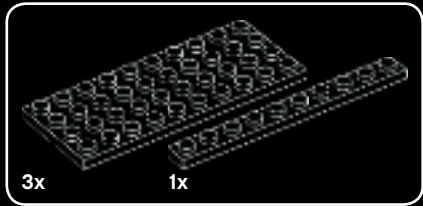
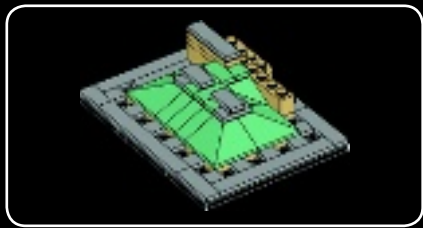


12

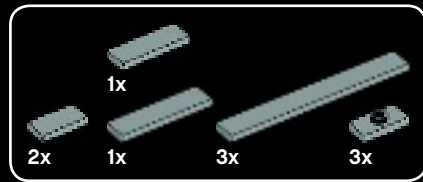


91

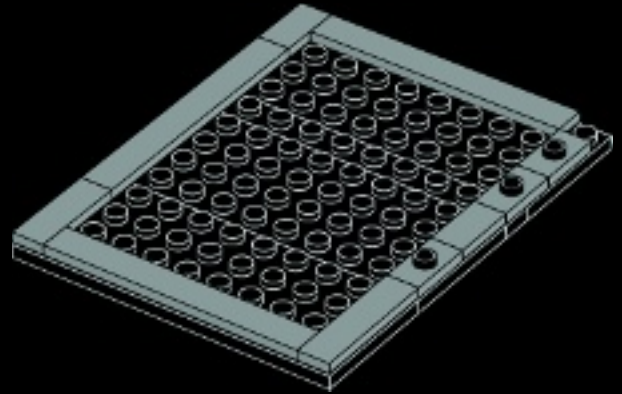


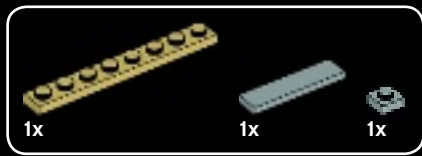


1

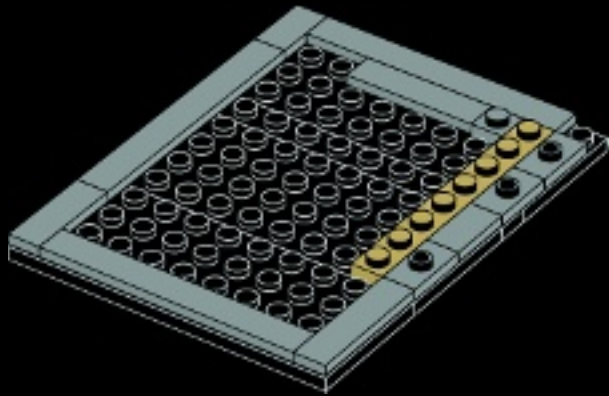


2

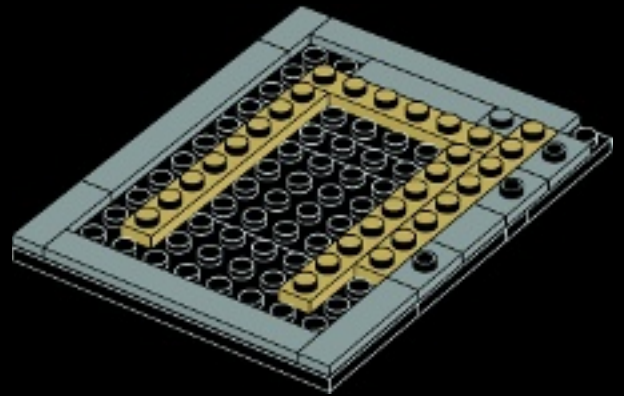




3

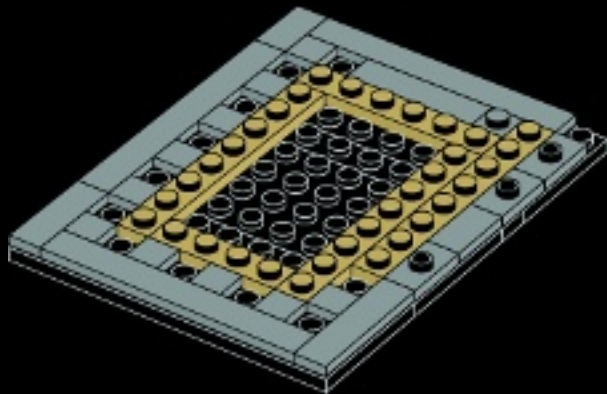


4

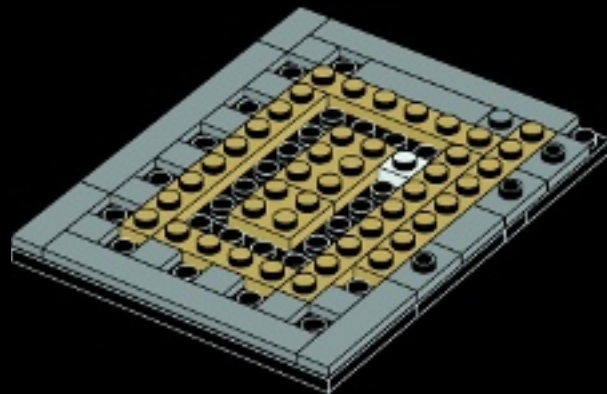




5

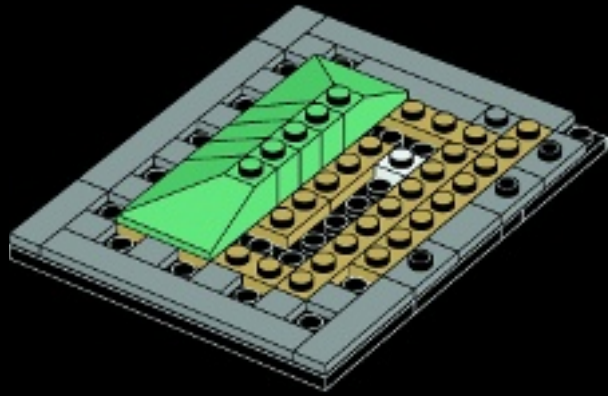


6

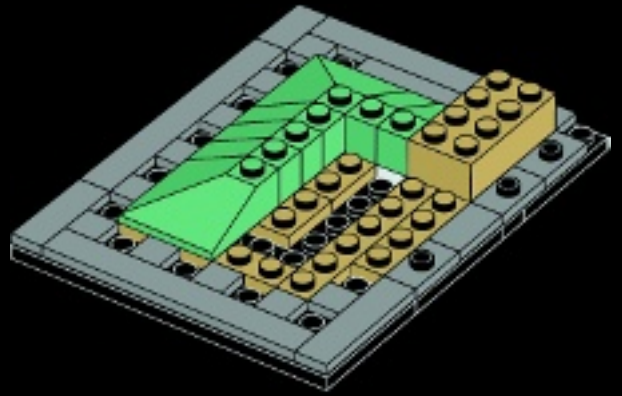




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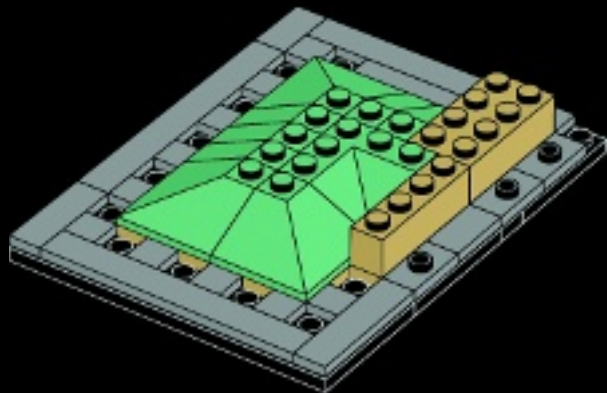


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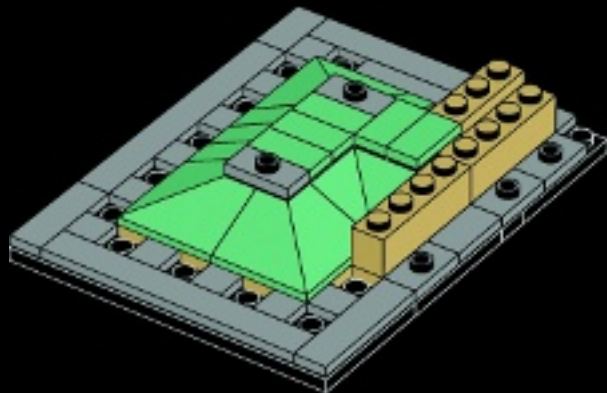




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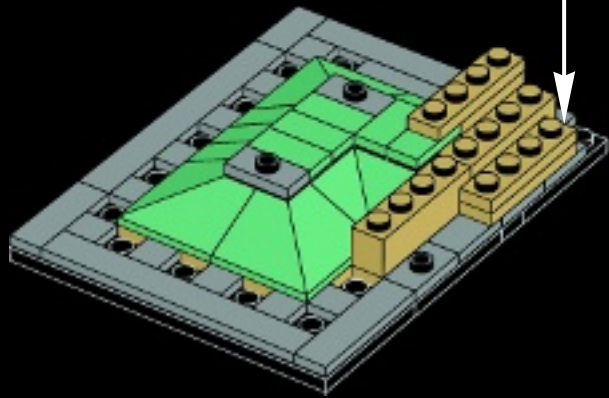
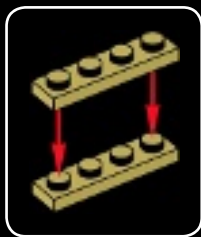


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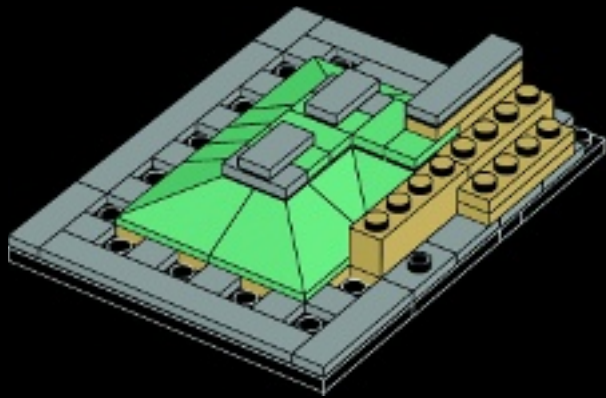




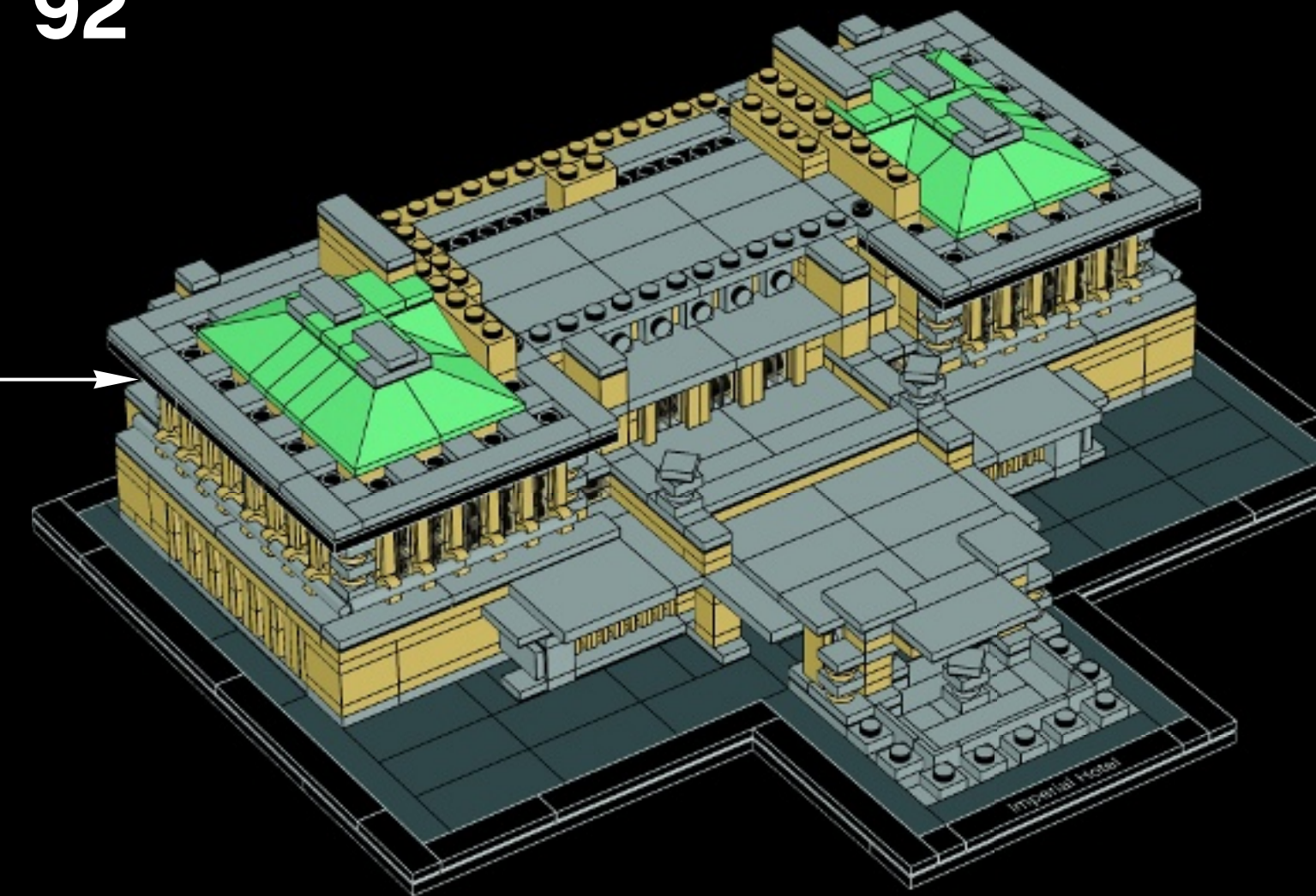
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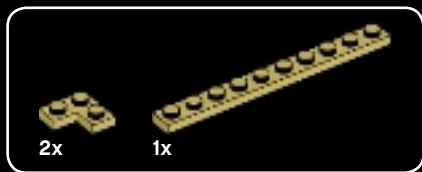


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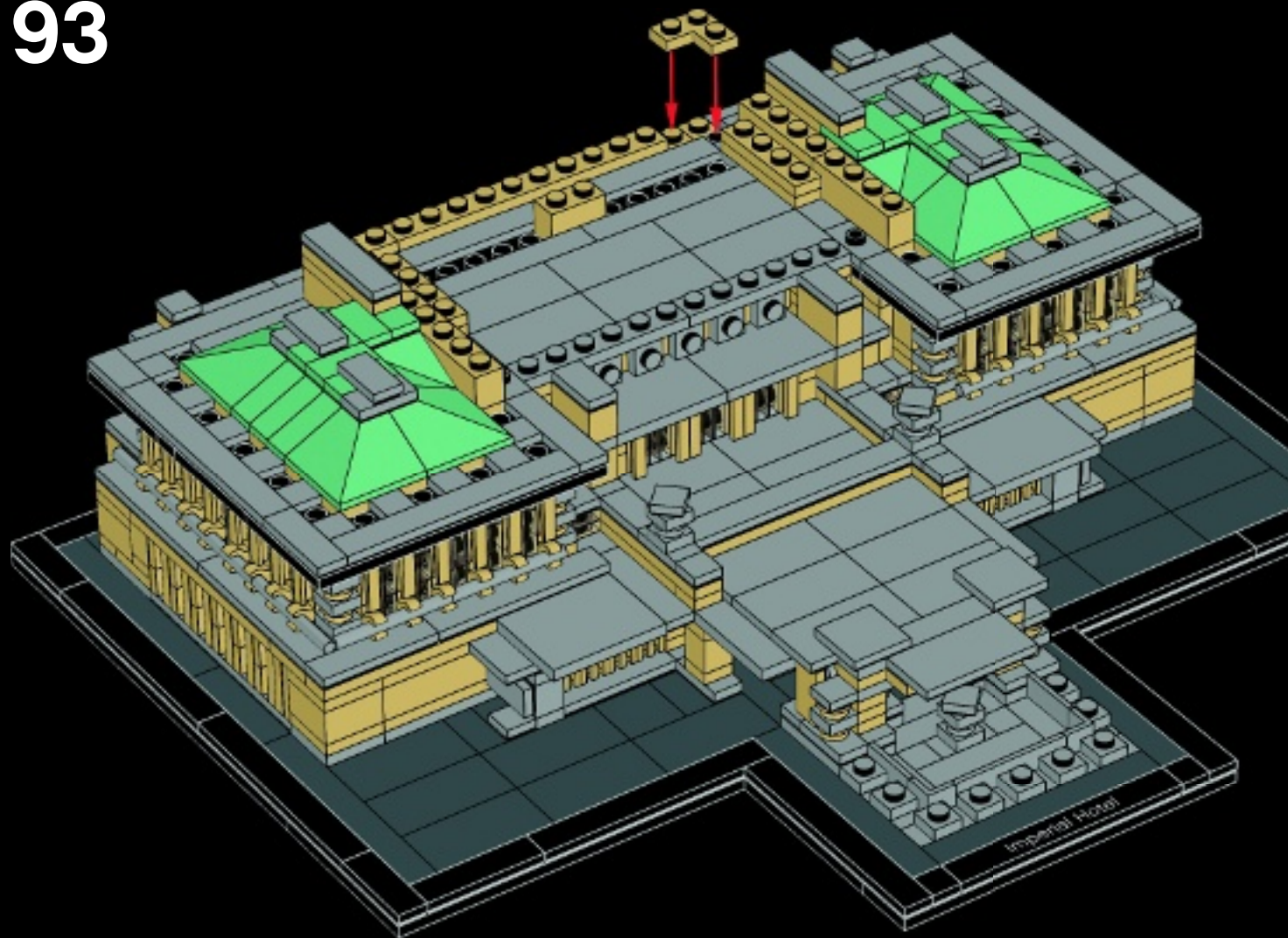


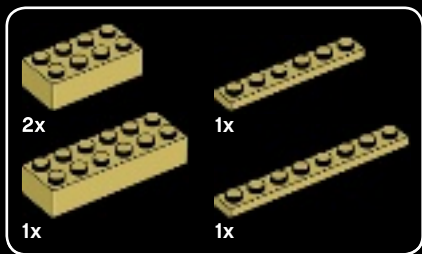
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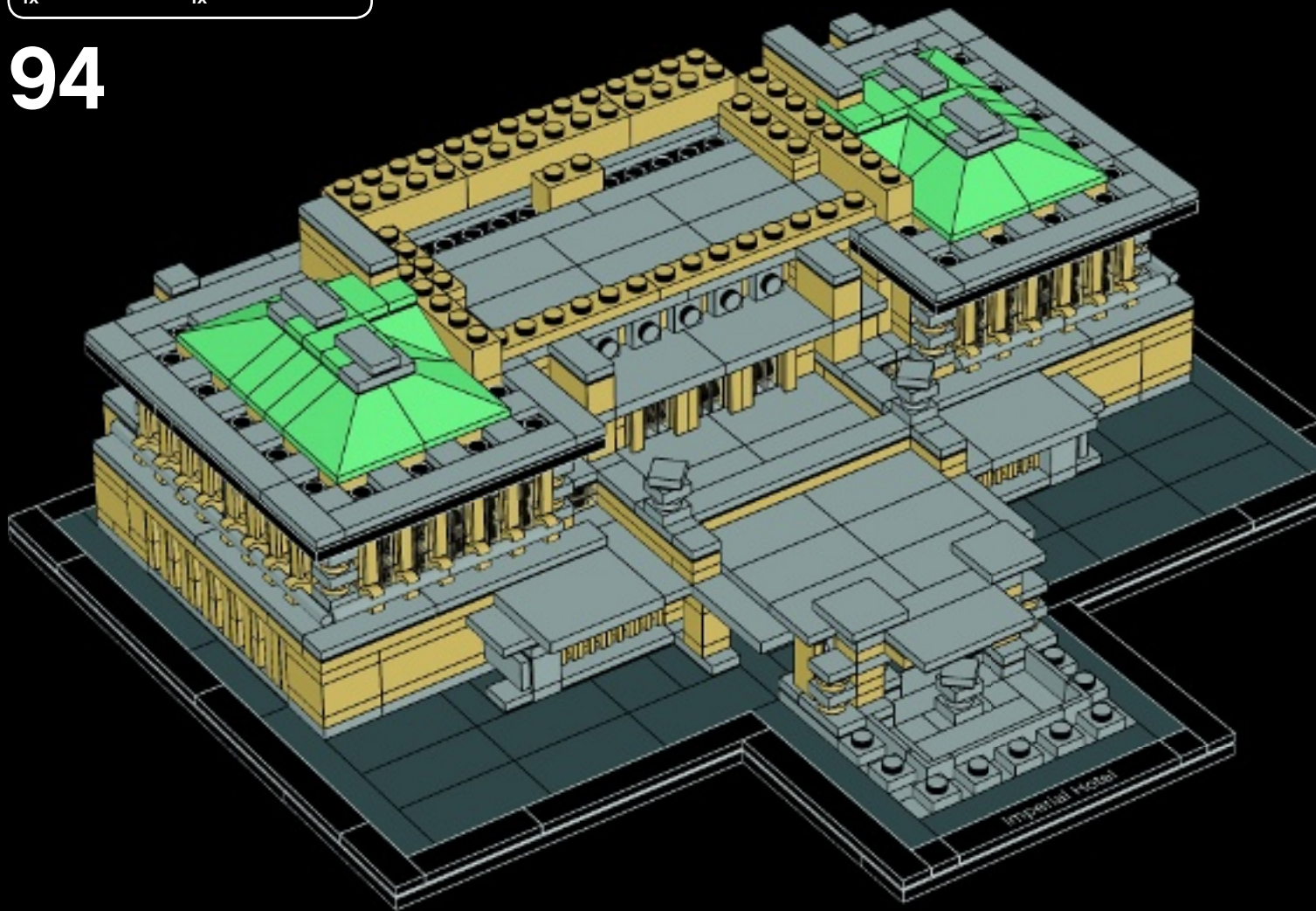


93





94



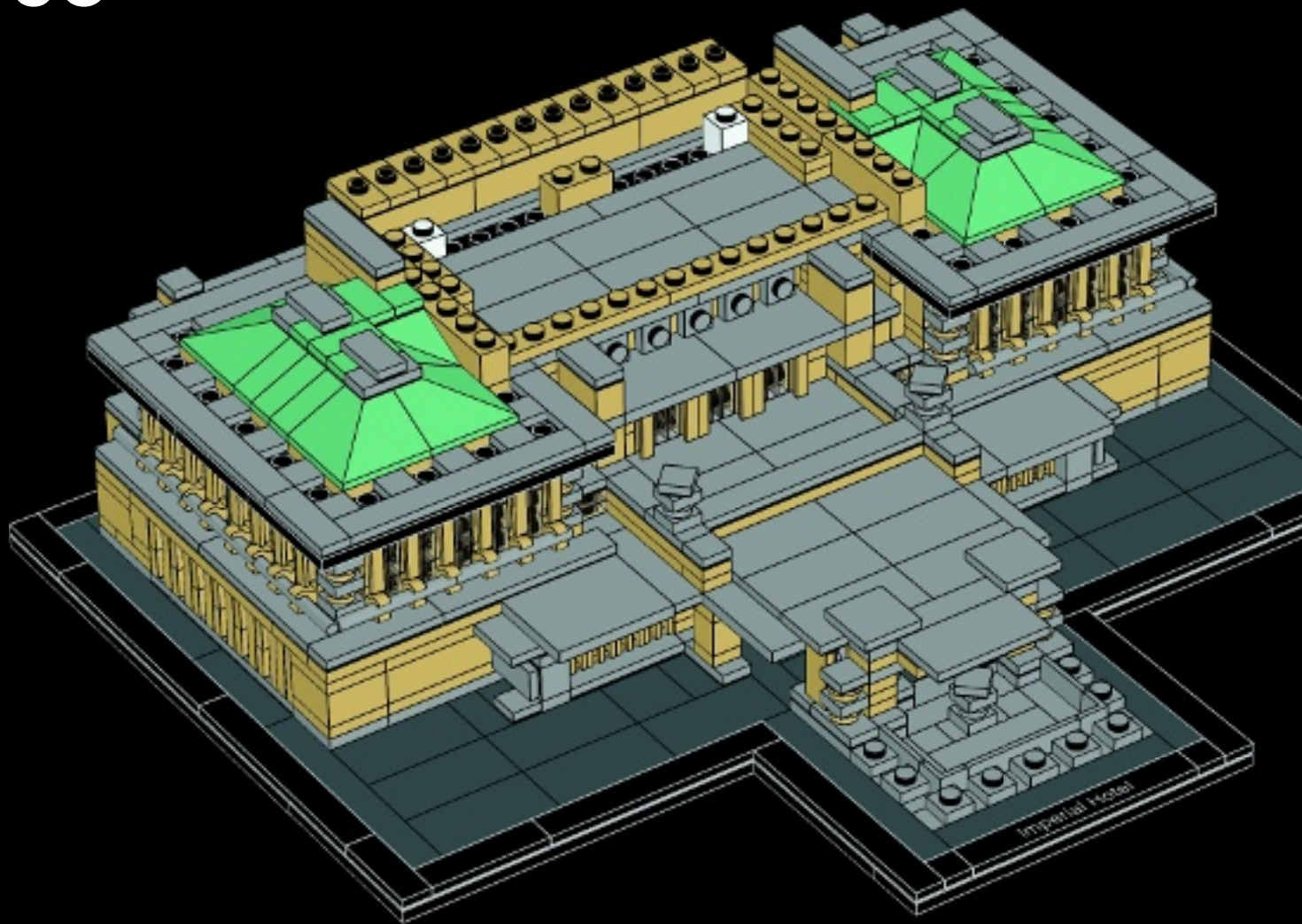


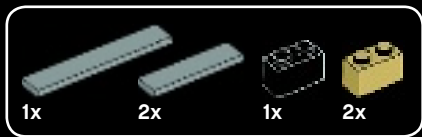
2x



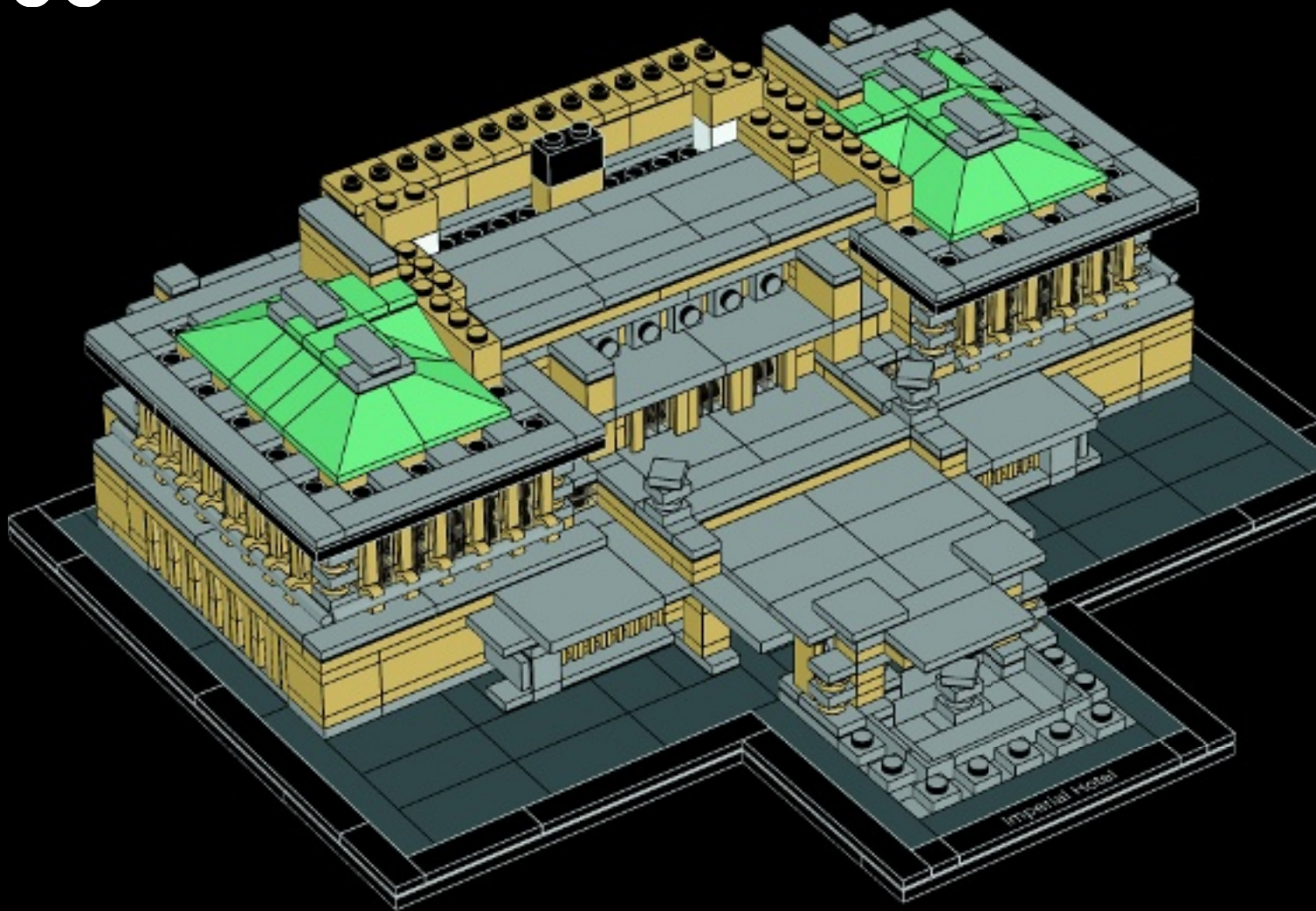
14x

95



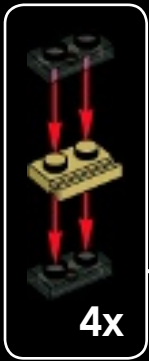


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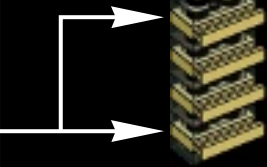




97



1



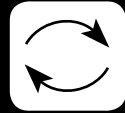
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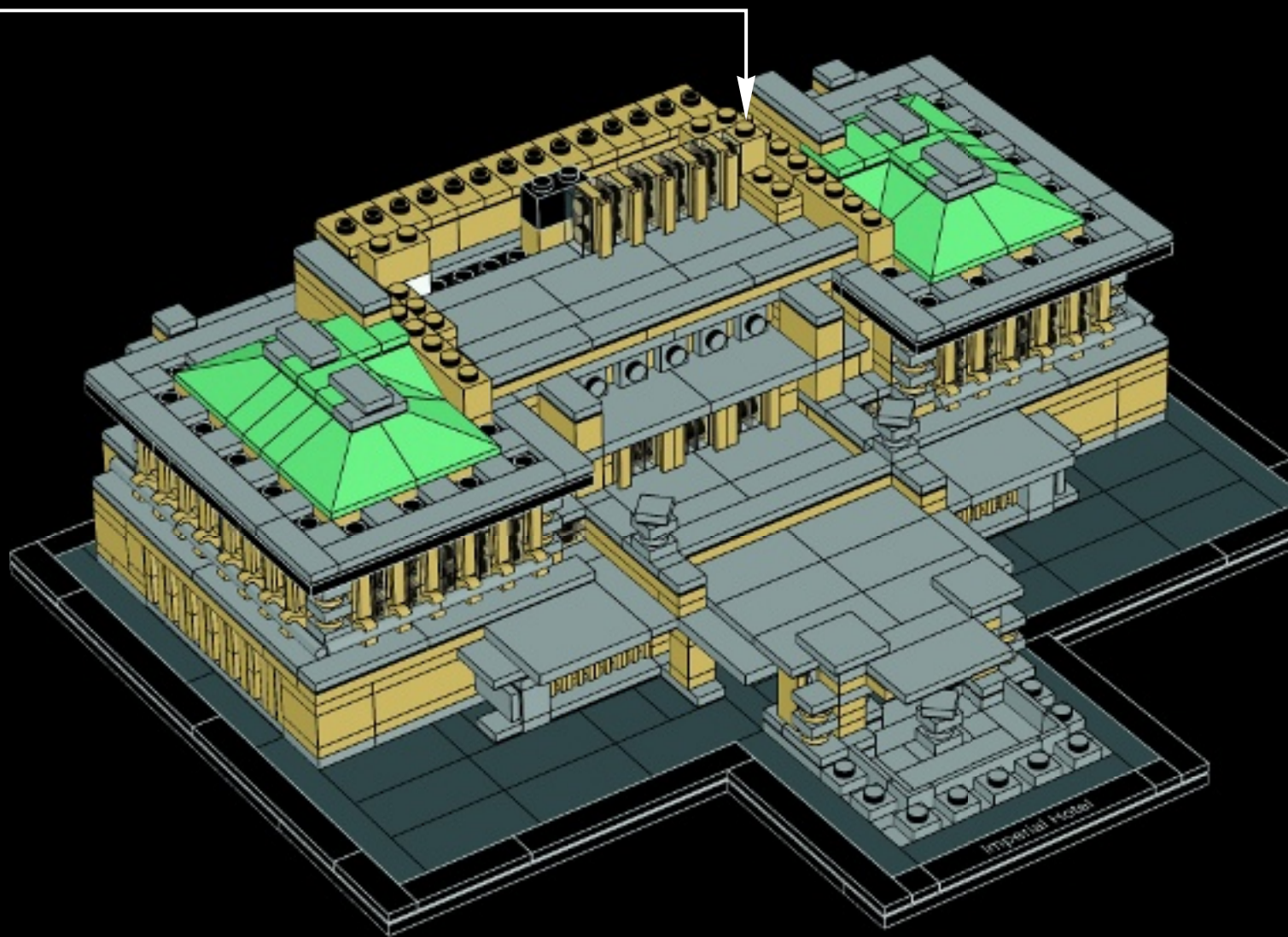


3



4



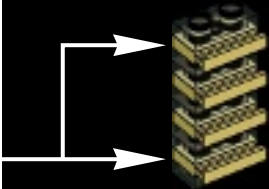




98



1



2

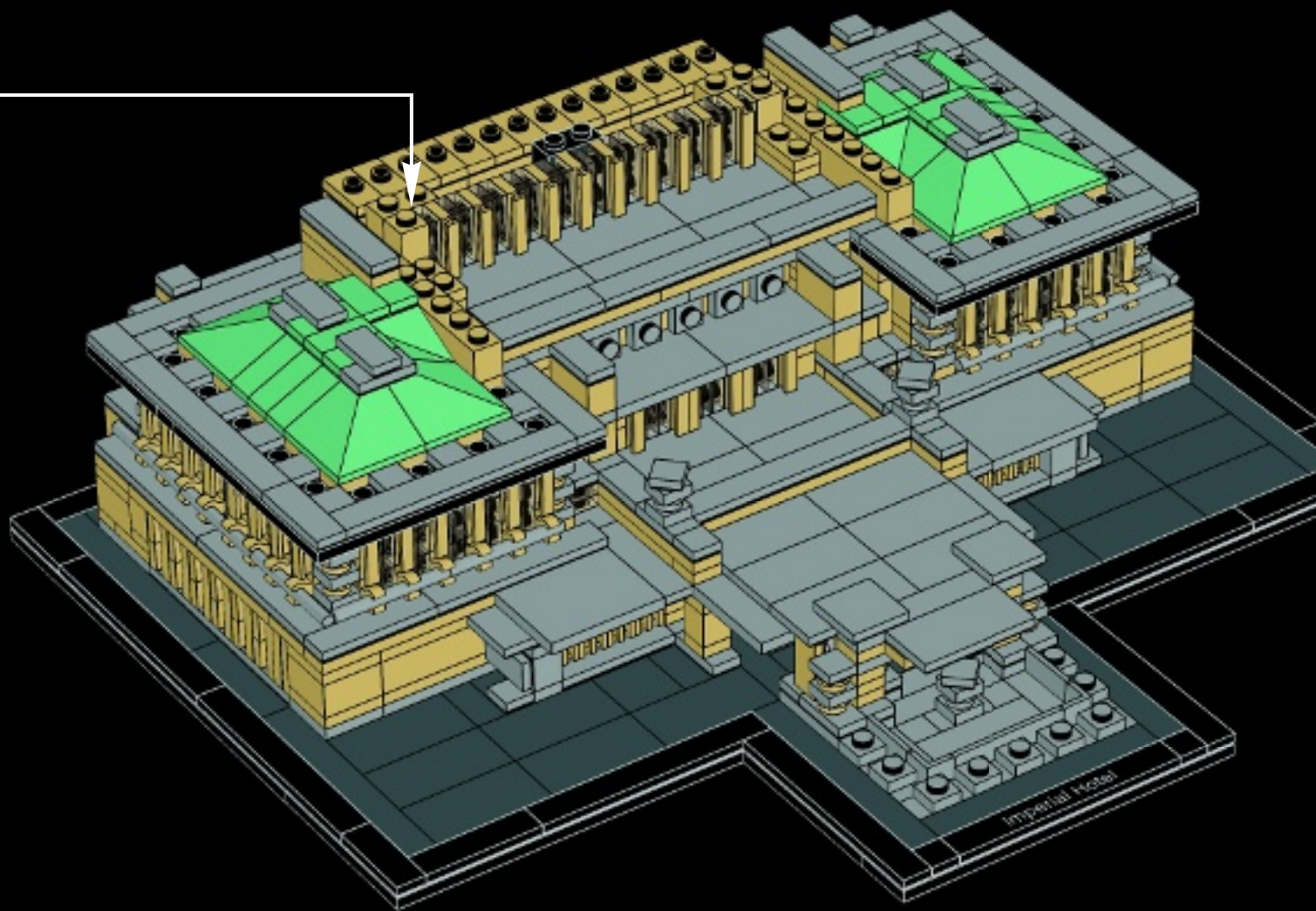


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4





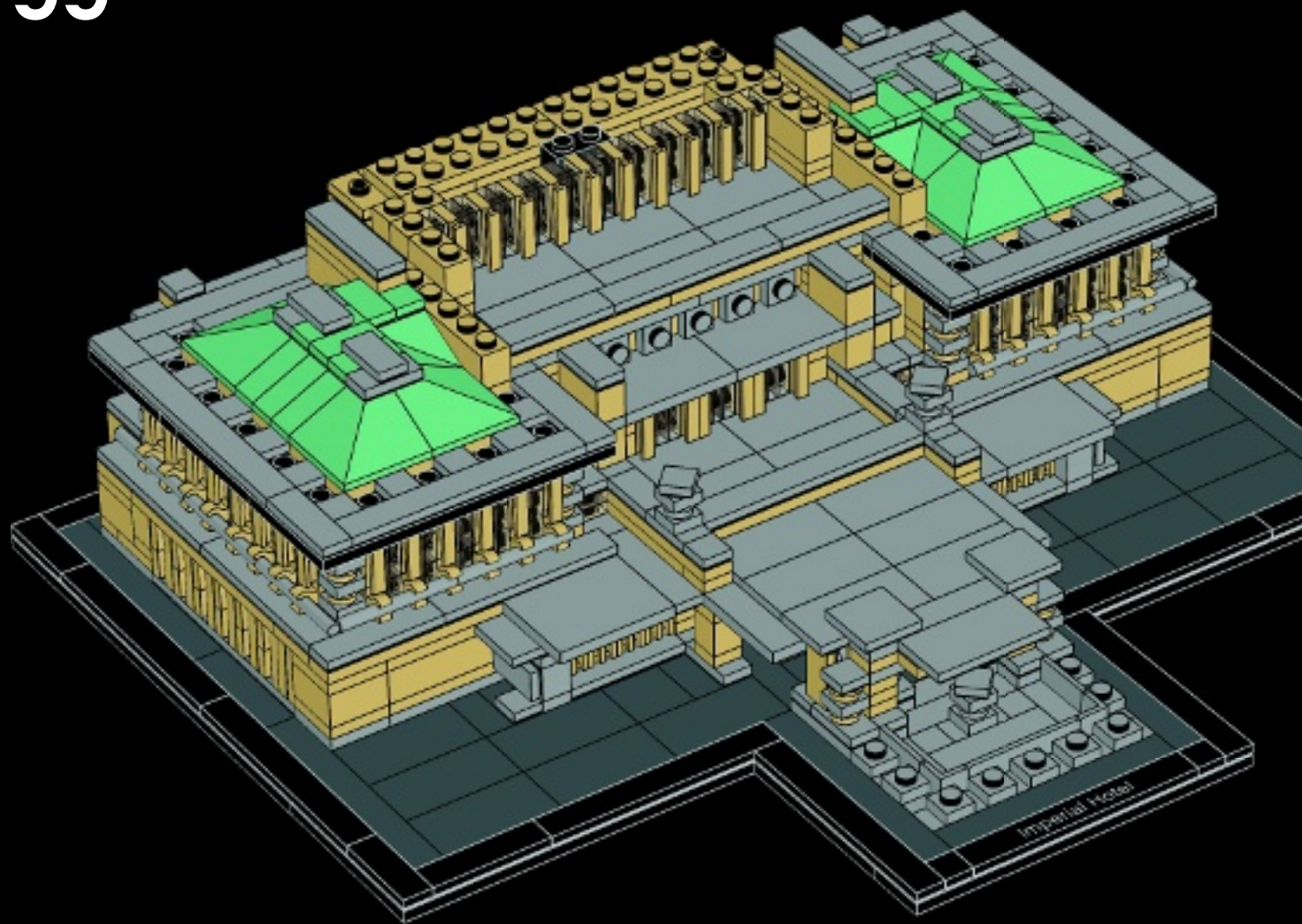


2x



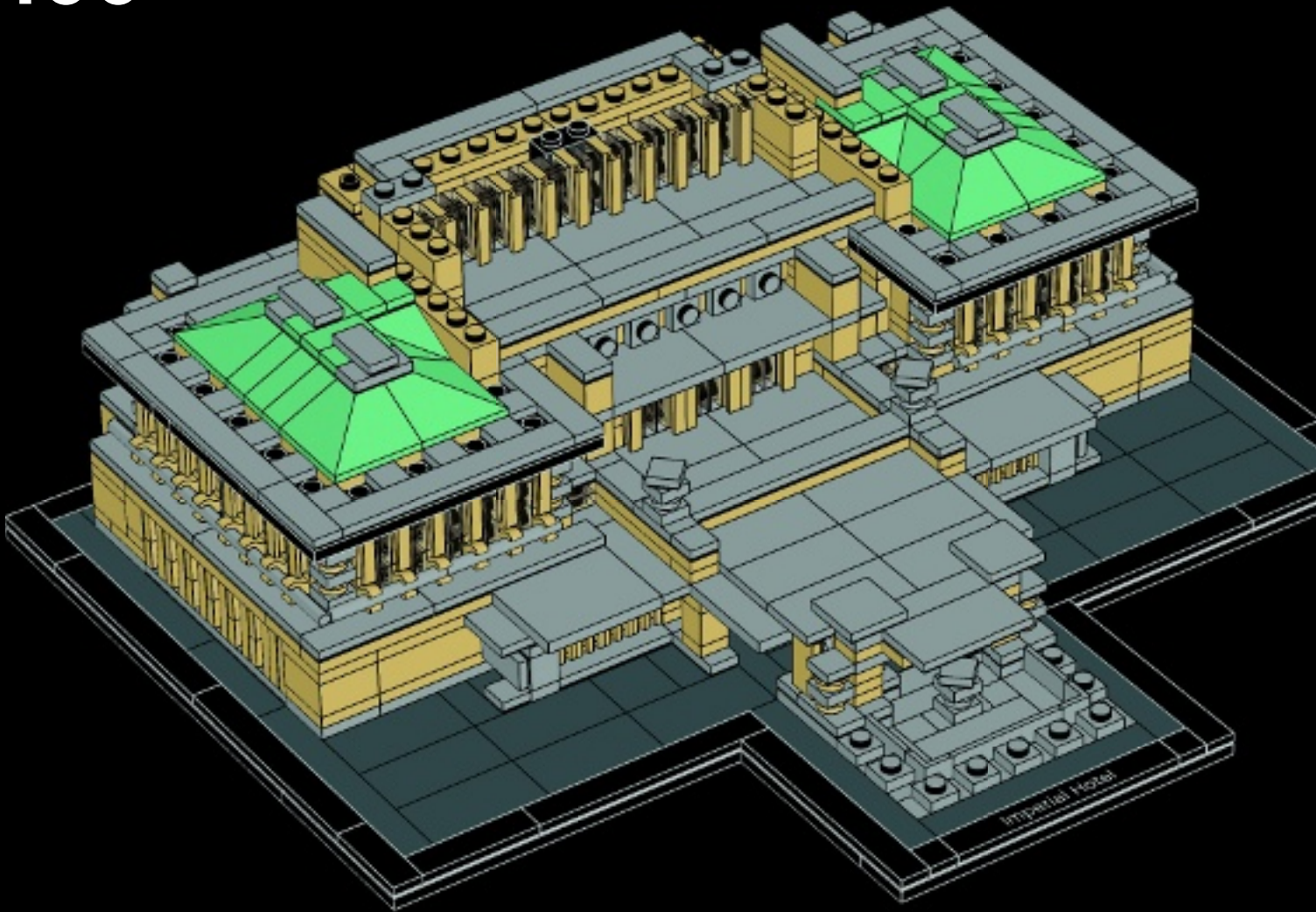
2x

99



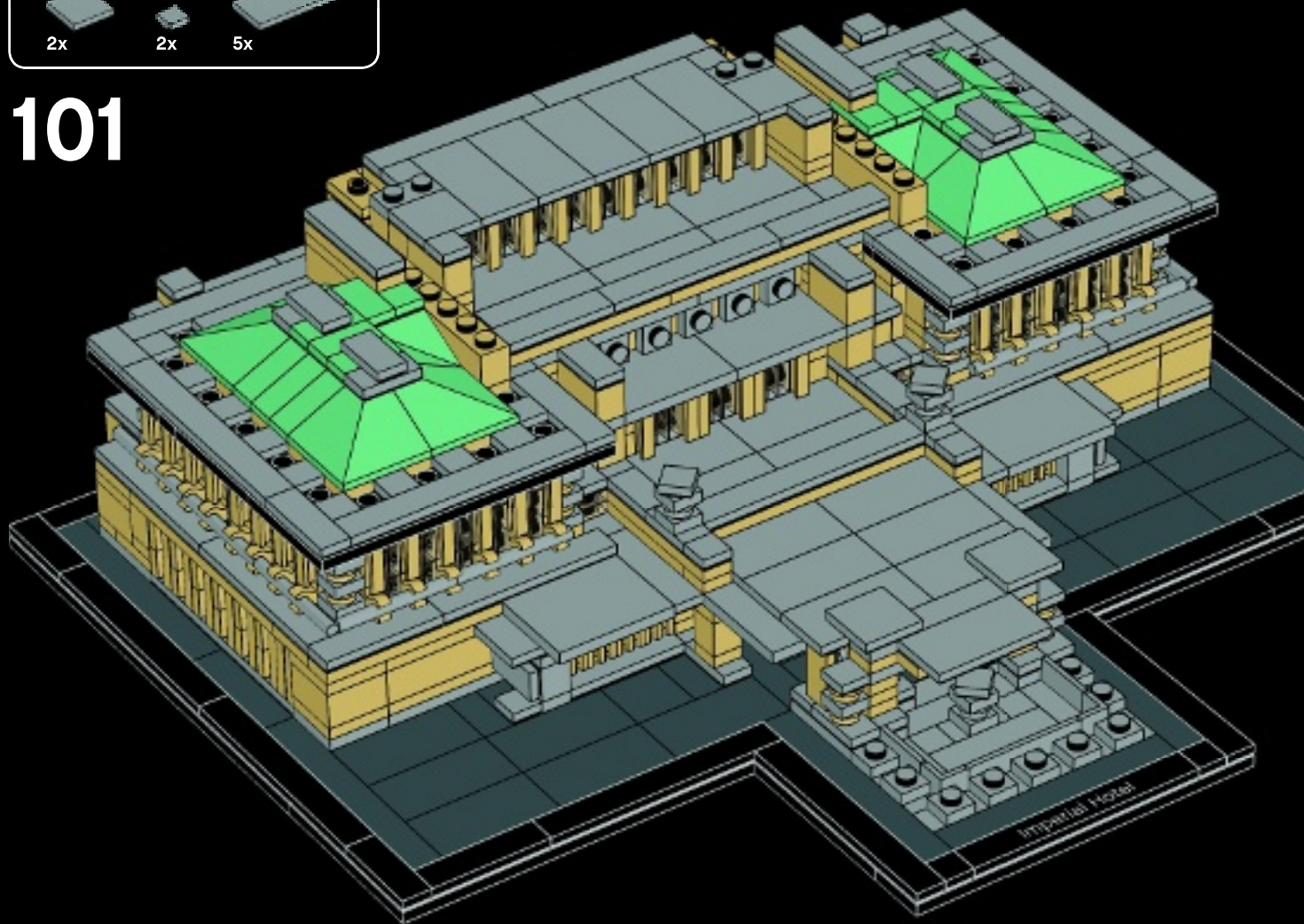


100





101

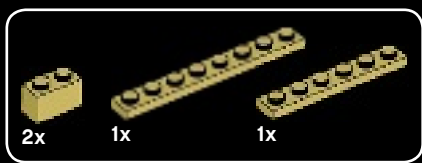


Approx. 600 craftsmen were employed continuously for four of the seven years of the construction process.

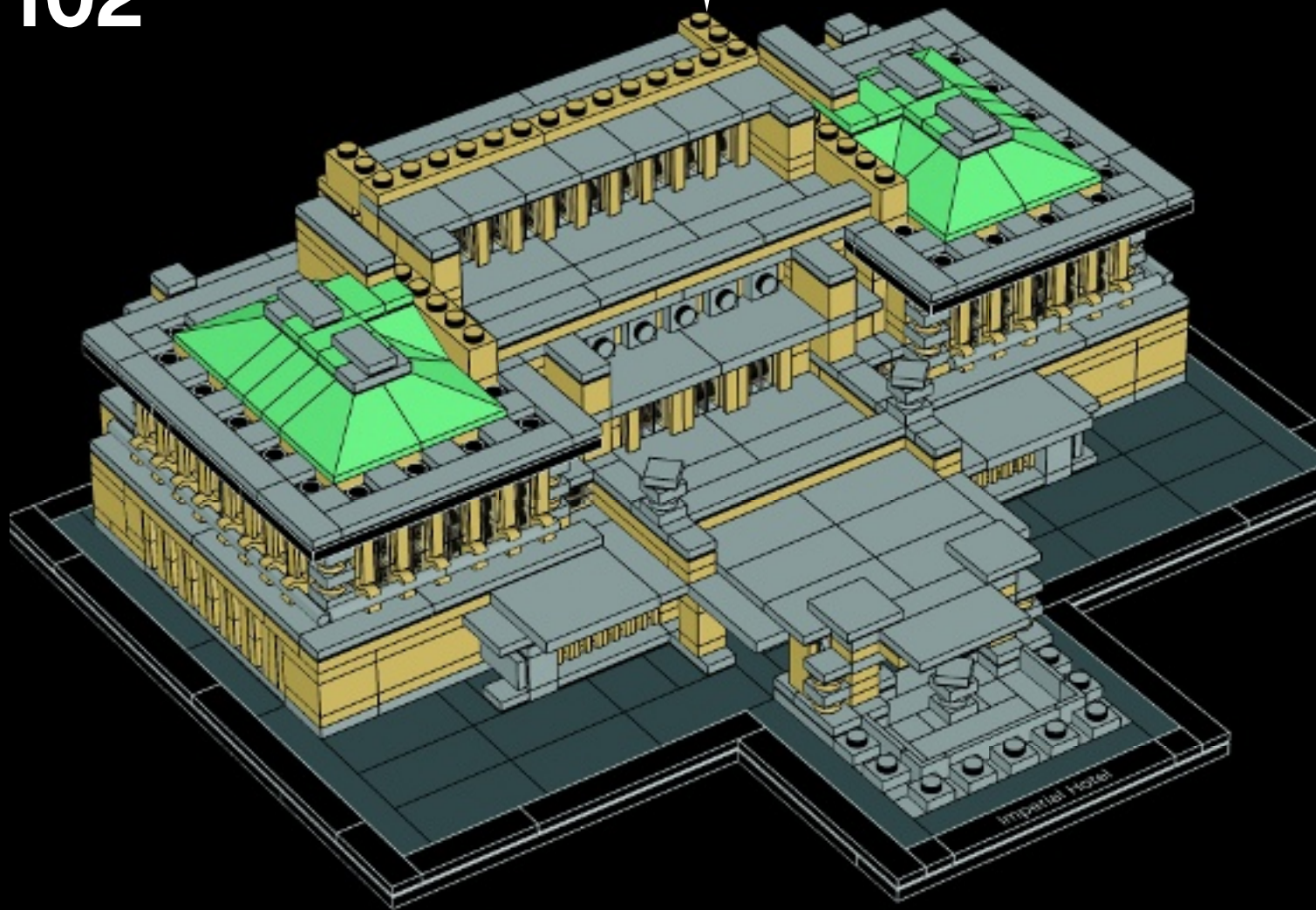
7年間におよぶ建築期間の内の4年間、約600人の職人が継続して雇用されていました。

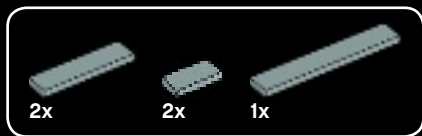


Courtesy of the Frank Lloyd Wright Foundation

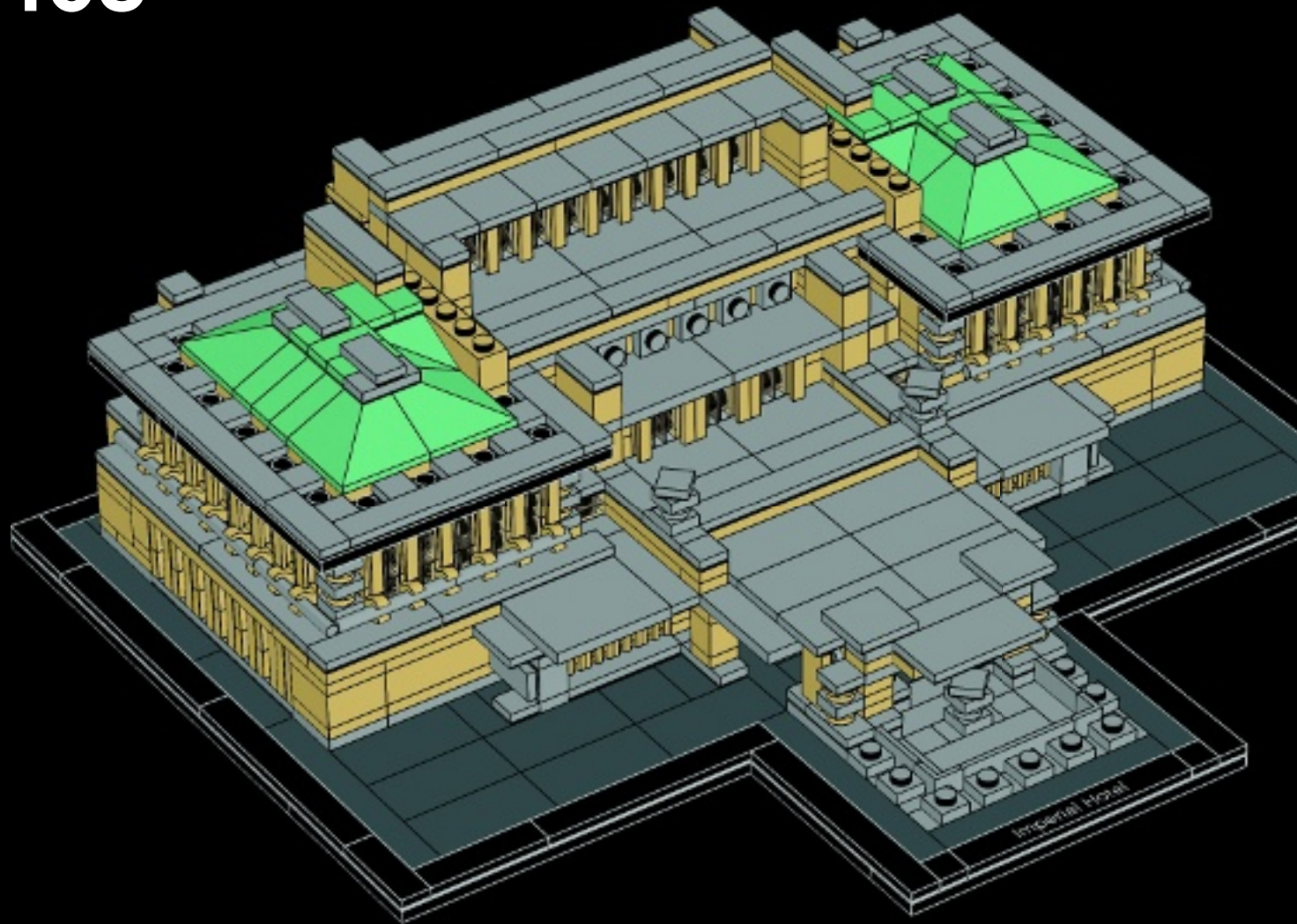


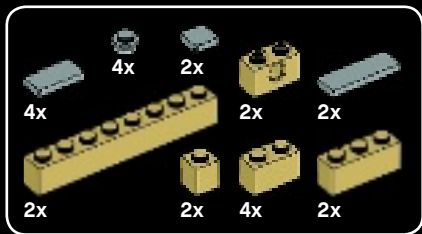
102





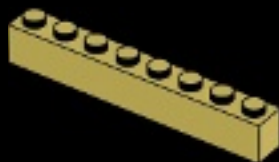
103



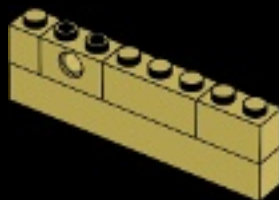


104

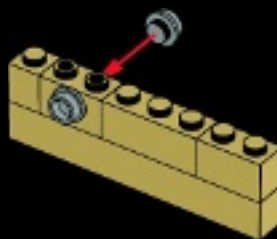
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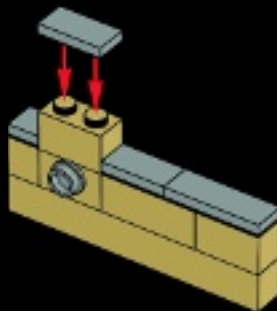
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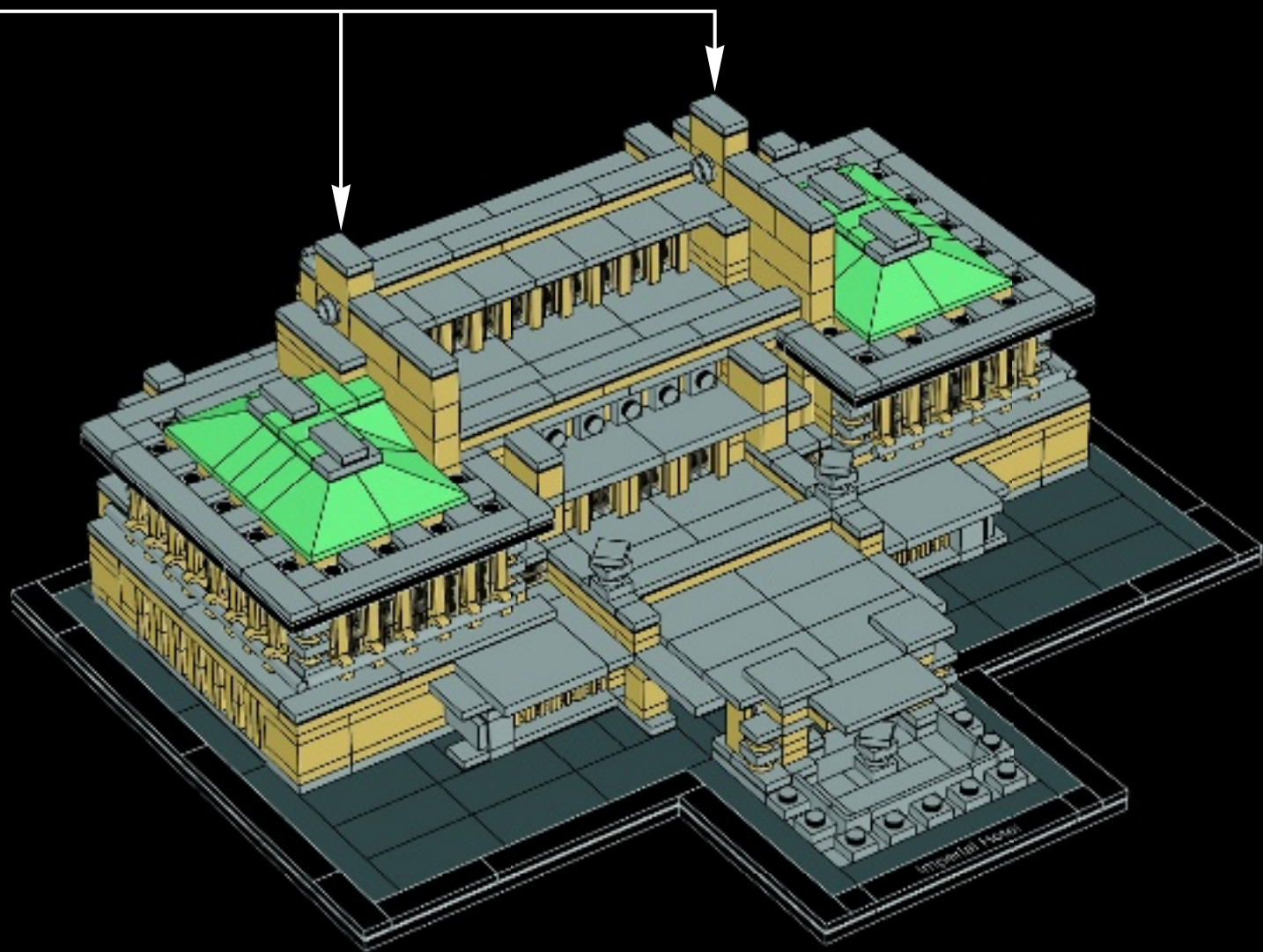
3



4



2x



A Word from the Artist

“As a LEGO® architect, I set myself a triple challenge while designing this model: to faithfully capture Frank Lloyd Wright’s genius, to respect and accent the Japanese nature of the building and to create an intriguing model, that would be placed alongside existing Frank Lloyd Wright’s sets in the LEGO Architect series.

The task began with choosing what to actually represent in LEGO; the whole of the hotel, or only the entrance lobby that was dismantled and reassembled at the Meiji-mura open-air architectural museum. This part of the building showed great potential for fulfilling my aspirations.

This entrance lobby is (relatively) small-scaled but richly decorated; so the next challenge was how to translate as many of the architectural elements of the original as possible, while keeping the overall size of the LEGO model small. The starting point became the demanding cross section with many different levels, coupled together with the side-wing elevation with its windows.

At the end, the harmonious whole of the model was achieved with a variety of LEGO techniques, including offsetting, sideways construction and SNOT (Studs Not On Top) techniques, as well as the use of LEGO holder plates together with light saber blades as the

horizontal accent.” The Imperial Hotel model was created in close collaboration with the LEGO design team. They look at the model from a LEGO building point of view and ensure the construction process is simple and logical, and a positive experience for the user.

デザイナーあいさつ

「このモデルをデザインするにあたって、レゴ社設計者として自分に3つの目標を定めました。ひとつはフランク・ロイド・ライトの特性を忠実にとらえること、そして日本の建物の性質を尊重しつつ強調すること、最後に、レゴ®アーキテクチャーシリーズにすでに存在するフランク・ロイド・ライトのセットに匹敵するくらい魅力的なものをつくることです。

まずはレゴ®ブロックで何を表現するかを選ぶことから始まりました。ホテル全体なのか、それとも博物館明治村®に移築された玄関ロビーだけなのか。この玄関ロビーは私の強い願望に値すると判断しました。

玄関ロビーは比較的小さいですが、ぜいたくに装飾されています。そのため次の目標は、できるだけ多くの建築部分を再

現しつつ、全体のモデルサイズをコンパクトにおさめることでした。非常に難しい断面図をさまざまな角度から作成することに始まり、窓をつけた立面図も同時に作成しました。

最終的に、さまざまなレゴ®ブロックの制作テクニックを駆使して全体的に調和の取れたモデルが完成しました。壁やサイドウォークの表現、ポッチを上に見せないデザイン、クリップ付きプレートにライトセーバーのパーツをはめて水平のアクセントをつけるなどのテクニックを盛り込みました。」

帝国ホテルのモデルはレゴ社のデザインチームと協力し合っ
て作りあげられました。彼らはレゴ®ブロックの完成モデル
を組み立てる際、そのプロセスがユーザーにとってシンプル
かつ理にかなっていて、楽しい体験であることを非常に重
要視しました。

Rok Kobe



The 'Scale Model' line – LEGO® Architecture in the 1960s

The history of the current LEGO® Architecture series can be traced back to the beginning of the 1960s when the LEGO brick's popularity was still steadily increasing. Godtfred Kirk Christiansen, the then owner of the company, began looking for ways to further expand the LEGO system, and asked his designers to come up with a set of new components that would add a new dimension to LEGO building.

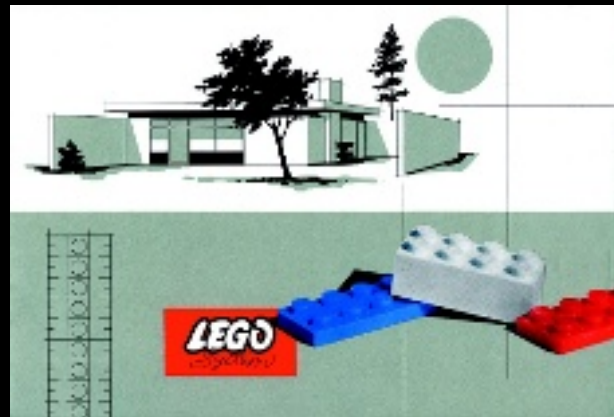
Their answer was as simple as it was revolutionary: five elements that matched the existing bricks, but were only one third the height. These new building 'plates' made it possible to construct more detailed models than before.

This greater LEGO flexibility seemed to match the spirit of the age; where modernist architects were redefining how houses looked, and people were taking an active interest in the design of their dream home. It was from these trends that the LEGO 'Scale Model' line was born in early 1962.

The name itself was a direct link to the way architects and engineers worked and it was hoped that they and

others would build their projects 'to scale' in LEGO elements. As with LEGO Architecture today, the original sets were designed to be different from the normal brightly coloured LEGO boxes, and also included 'An Architectural Book' for inspiration.

Though the five elements remain an integral part of the LEGO building system today, the 'Scale Model' line phased out in 1965 – it would be over 40 years before its principles would be revived in the LEGO Architecture series we know today.



「スケールモデル」シリーズ - 1960年代のレゴ®アーキテクチャー

レゴ®アーキテクチャーシリーズの歴史は1960年代初めまでさかのぼります。この時、レゴ®ブロックの人気は高まりつつありました。当時のレゴ社のオーナー、ゴッドフレッド・キアク・クリスチャンセンはレゴ®ブロックのシステムをさらに充実させる方法を模索していました。そしてデザイナーに対して、レゴ®ブロックに新たな価値を加えるパーツを考えるように課題を出したのです。

彼らの答えは革命的であると同時に驚くほどシンプルでした。従来のブロックにぴったり合うだけでなく、高さがわずか3分の1しかなかった5つのエレメントをつくったのです。これらの新しい「プレート」のおかげで、より詳細なモデルの設計が可能となりました。

レゴ®ブロックの可能性が高くなることは、その時代の精神とマッチするよう思われました。この頃、モダニズムの建築家は家のあり方を見直し、人々は理想の家を建てるため、積極的にデザインに興味を持つようになりました。このようなトレンドの中、1962年初めにレゴ®ブロックの「スケールモデル」ラインが生まれました。

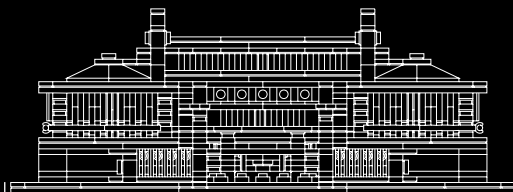
名前そのものが建築家やエンジニアの仕事に直結していて、さまざまなプロジェクトのスケールモデルがレゴ®ブロックのエレメントでつくられることが期待されていました。

今日のレゴ®アーキテクチャーシリーズと同様、スケールモデルのセットは通常の明るい色の箱とは違うデザインで、創造力が高まるように「建築ブック」が入っていました。

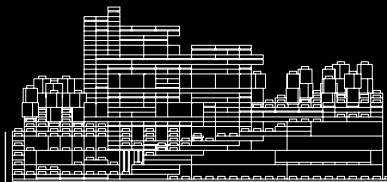
5つのエレメントは今もレゴ®ブロックの組み立てシステムに不可欠な要素となっていますが、スケールモデルシリーズ自体は1965年に廃番になりました。それから40年以上の時を経て、そのコンセプトは今日のレゴ®アーキテクチャーシリーズとして復活を遂げたのです。

Architect series

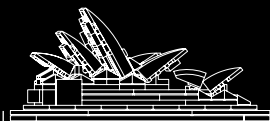
アーキテクチャーシリーズ



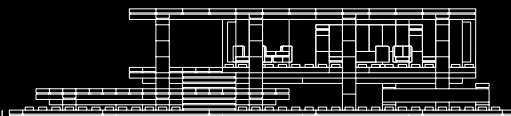
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Imperial Hotel



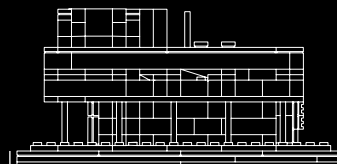
21005
Fallingwater®



21012
Sydney Opera House™



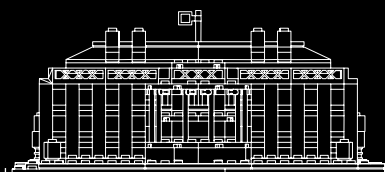
21009
Farnsworth House™



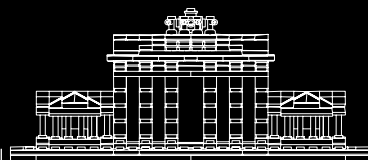
21014
Villa Savoye

Landmark series

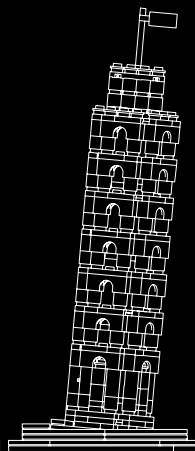
ランドマークシリーズ



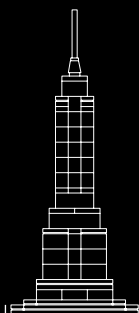
21006
The White House



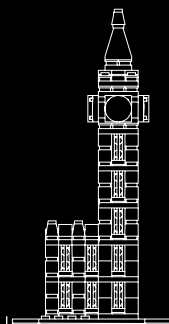
21011
Brandenburg Gate



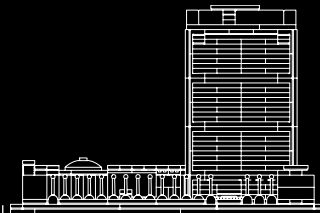
21015
The Leaning Tower of Pisa



21002
Empire State Building



21013
Big Ben



21018
United Nations Headquarters



21003
Seattle
Space Needle



2x
611101



10x
300501



8x
302401



17x
302301



12x
4113915



22x
4109995



6x
4114064



4x
4114306



6x
4124455



6x
4162465



10x
4113916



4x
4114319

172



6x
4112982



1x
4181134



11x
4159774



1x
4166138



14x
4579260



2x
4213568



2x
4205107



52x
4159553



47x
4155708



16x
4113917



8x
4114077



10x
4114084



6x
4121921



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6029889



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20x
4118790



12x
4113233



2x
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12x
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4113993



18x
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11x
4143409



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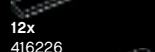
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2x
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12x
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2x
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4598531



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 6x
4211052

 6x
4211055

 4x
4211053

 16x
4560184

 7x
4211008

References: 参照

<http://www.franklloydwright.org>

<http://designmuseum.org>

<http://wikipedia.org>

カスタマーサービス

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