

JAPAN INTERIOR VOL.4

HOTELS, OFFICES, APARTMENTS Shigeru Uchida, Kenji Oki

日本室内设计与装修

宾馆、写字楼、公寓

内田 繁、冲 健次 编著

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日本旅馆出现大改观,不消说,始于以1970年大阪国际博览会为契机的、旅客的猛增。

为了接待猛增的旅客,1967年帝国饭店拆毁赖特馆(弗兰克·劳埃德·赖特1967年设计),进行扩建。从此,一个接着一个建起大型旅馆,如赤坂东急、广场旅馆、西铁大饭店、帝国饭店新馆、京王广场旅馆等。

从前能达到国际水平的旅馆为数不多,只有箱根小涌园(吉村顺三1959年设计)、豪华饭店(竹中工务店1961年设计)、大仓饭店(大成观光设计委员会1962年设计)、仓敷国际饭店(浦边镇太郎1963年设计)等寥寥几家而已。而且,它们给人以深刻印象的,只有招徕外国旅客的、突出日本趣味空间。其它空间仍继承战前的西式旅馆的古老规范,如走廊铺满地毯,只有服务员的台南贴大理石,用白纸糊墙,家具用暗色,浴室贴瓷砖,等等。

继上述大型旅馆之后,人称第二次旅馆景气时期连续建设起来的大型旅馆群的室内设计,比以前的大型旅馆室内设计并没有什么显著的改观。只是为了满足需要,在过去的形象的延长线上附加一点什么。建筑设计家只是提供一个概要,其余部分全靠商店设计家和家具设计家来填补。

第二批大型旅馆的建设正赶上旅馆业终于在大城市开始赢得社会认可的时期。这些旅馆是以大众为将来的主要顾客而建造的。但是,它们的建造形式仍然给人以事实上是为少数名流而建造的印象。

其中,藤田饭店(吉村顺三1970年设计)灵活运用沿着贺茂川的地皮,造成一个舒适的公共空间。其客房设有与浴室分开的梳妆台。京王广场旅馆(日本1971年设计)由剑持勇任指导,动员造型艺术家、雕刻家、内部装饰设计家为公共空间和购物区引进新鲜形象。东京太平洋饭店(坂仓建筑研究所1971年设计)由死而后己的西泽文隆倾注全部精力,把庭院与室内统一起来。这些饭店都有想使室内装饰成为重要主题的思想萌芽之感。室内装饰、照明、家具、纺织品等设计家,还有雕刻家和造型艺术家,同心协力设计漂漂亮亮的空间,正是从此开始的。当时甚至出现了一种流行现象,即除非有伊藤隆道、多田美波、石井干子等人参加,便不是一流旅馆、一流商业建筑的想法。

不管怎么说吧,预示旅馆业的新时代的这些设备充足的旅馆刮起一阵规范化之风,百花竞妍。其初期,大型旅游团的激增,正赶上泡沫经济景气的80年代。由于全世界旅游景气的影响,日本全国一齐新建大型旅馆。虽然以王子饭店为首,全国出现连锁也是原因之一。但是,从结果上看,以

由观光企划设计东京全日空(1986年)为代表,明亮的公共空间、白色壁面、钙华、黄铜、镜子、因价格而利用较多的藤椅等设计开始作为旅馆空间而普及。

女公务员为了中午吃点轻便午餐,多上旅馆的简便食堂吃点点心。上城市旅馆去做爱比上情人旅馆去做爱更时髦。东京迪斯尼游乐场旅馆虽多,预订圣诞夜客房者更多,房间在半年前就预订满了。情人旅馆改称时尚旅馆,改装成普通旅馆的式样来招揽顾客。于是乎城市旅馆得以普及全部。

当然,在亚特兰大海阿特摄政旅馆(波特曼1967年设计)获得成功的门廊和透明电梯不仅风靡了美国,而且风靡了全世界。消防法规定严格的日本也煞费苦心,实现了透明电梯,甚至把它扩大到日本式旅馆,使它不再是新鲜玩意儿。

不仅普通旅客,连旅馆的经营者也认定旅馆的内部装饰就是这个样子,大肆订货。这种空间形象既非欧洲旅馆式的,也非美国旅馆式的。它是随着世界旅客增加而新设的娱乐场所的共同趣味。

在普及这种一般化形象的同时,自然会出现差别现象。起初,差别化只是修修补补,比如使环境更加舒适,实行会员制度,设置室内场地、艺术沙龙和矿泉兼游泳池,还有24小时服务等。但是,这种修修补补的方式一下子就被一般化的波涛吞噬了。因此才陆续设计并建筑一开始就有各自不同特色的旅馆。

第一个差别化指向是高级,即建造近乎从好莱坞一带迅速扩展的成套客房。比如,银座西洋饭店(菊竹清训1987年设计)以充实卫生设备为目标;京都布赖顿饭店(日建1988年设计)因增加客房的保密感而博得女客的好评;第一饭店的附属建筑等小型旅馆主要招徕高级实业家反复惠顾。这些旅馆谢绝偶而路过此地的客人,并以名酒佳肴招揽常客,再加上细分公共空间的西式接待,恢复西式高级木料和布料终饰,由两三个小房间组成的、配备淋浴装置的卫生间贴上大理石,都能吸引顾客。

新建的大型旅馆也随着高级化的潮流,在室内设计方面罗致以美国为主的各国计划顾问、室内装饰设计家、协调顾问和家具设计家等,以便实现差别化。这是普遍现象。东京和大阪的希尔顿饭店、日航福岡饭店、曼哈顿饭店(小川费雷装潢美术设计)、椿山庄四季饭店、东京湾第一饭店、早稻田里加皇家饭店(约翰·格雷厄姆设计)等没有一家例外。

钱多了,加上日元对外币比价偏高,因此,不仅罗致外国设计家,日用

器具、装潢、家具、配件等等也使用国际型制品。结果,这些旅馆的室内设计给人的共同印象是,由正统的西欧情趣变成国籍不明的设计,也可以说这是意识到东洋的西洋情趣。当然,这在全世界游乐胜地的旅馆中是司空见惯的。

与这种倾向相反,目里雅叙园饭店(日建1991年设计)充分发挥已有的设施的作用,创造出奇妙的日本情调的空间。在某种意义上,这也许是值得瞩目的设计。

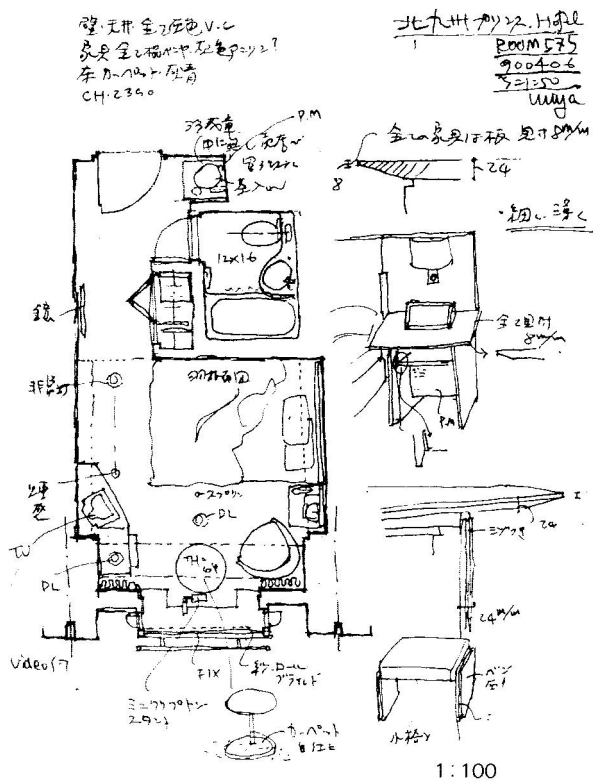
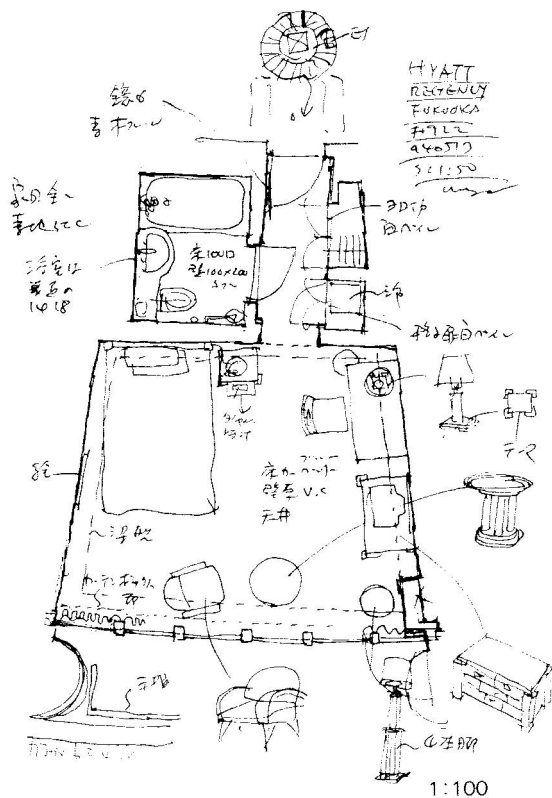
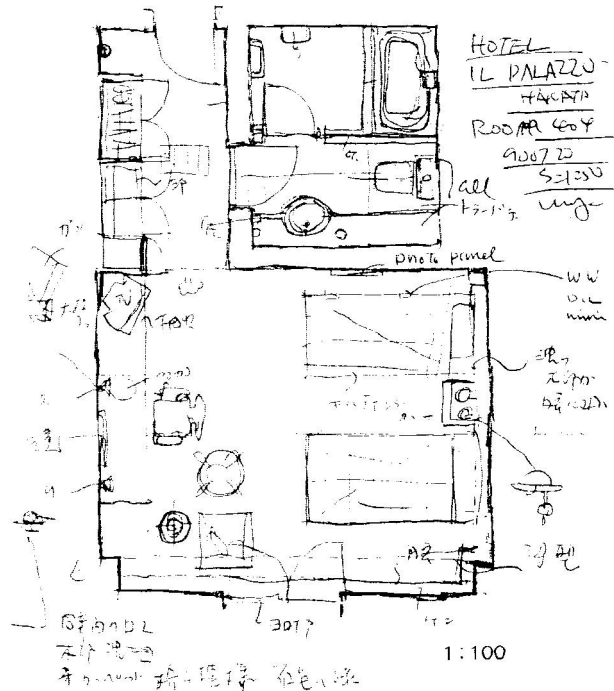
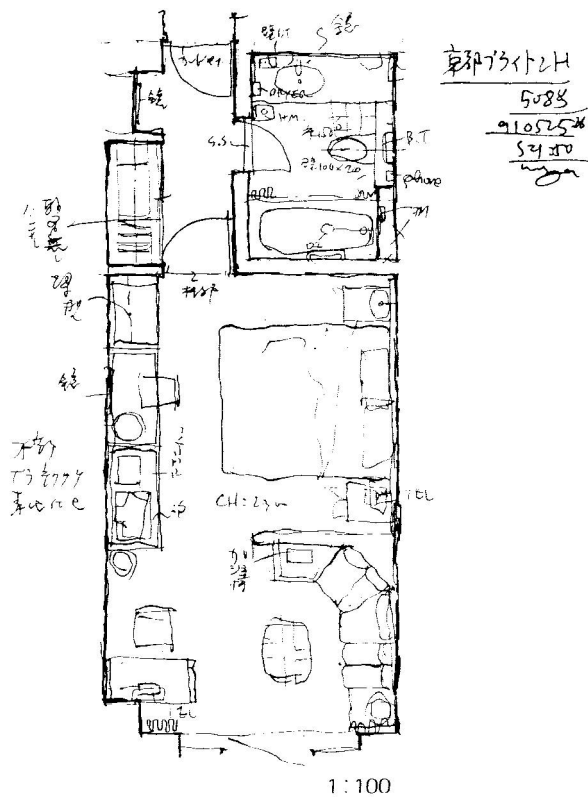
不但聘任外国人设计室内装饰部分,而且把全部都交给外国人,这是80年代泡沫经济时期的显著的方向。这些外国建筑家、设计家企图以滑稽可笑来引起哄动。这些外国人建造的许多商业设施,在追求新奇的商业性企划的鼠目寸光中大都只是昙花一现而已。只有几个商业设施以日本旅馆前所未有的新颖获得成功,这是罕见的。以内田繁谷协调顾问的IL帕拉左旅馆(阿尔多·洛西1990年设计)把布局条件不佳的不利因素化为有利因素,扩充酒吧、餐厅和客房的空间。小樽饭店(奈杰尔·科茨1989年设计)对一家旧银行进行全面改建,使饭店内部各个角落(包括客房)都表露出设计者的创造性迹象。博多的海阿特摄政饭店(迈克尔·格雷夫斯1994年设计)要在布局条件不佳的地区开展业务,用格雷夫斯设计的家具布满饭店,它还要苦斗多久,我们将拭目以待。

随着主题公园的建设,主题型旅馆也在世界各地建设起来。最著名的地方是拉斯维加斯。日本也有几处零散的主题型旅馆,如作为超大型主题公园休伊斯·坦恩·博希的中心住宿设施而建造起来的欧洲饭店和志摩西班牙村饭店等等。

欧洲饭店位于长崎,1993年以顾客数量仅次于帝国饭店而自豪。其实,它的成功主要是靠长崎对休伊斯·坦恩·博希公司的支持,未必是只靠饭店本身的魅力。和休伊斯·坦恩·博希公园同样,这家饭店从公共空间到客房内部装饰设计都模仿荷兰以及欧洲其他国家,不能说它满足了今天的要求。它只是与周边环境相结合才获得成功的。

志摩西班牙村饭店也是这样。它虽然企图从外部到内部都尽可能用材料和技巧来再现西班牙,但是,别说是在志摩,即使在西班牙的巴塞罗那也难以创造出这种气氛。客房的内部装饰还是露出破绽。

下面说的是一家不属于主题公园范畴的旅馆。托马姆阿尔发旅游胜地超高层旅馆及其一整套配套设施(观光企划1983年设计),看来似乎为



旅游创造了新的可能性,也就是让旅客玩味在耸立于高空的超高层上住宿和眺望的体验。当然,也可以说,不过如此而已。

今天,泡沫经济已土崩瓦解,旅游业招徕旅客的能力下降,航空公司栉比鳞次,无计可施,旅游胜地已出现已竣工却不能开业的旅馆,普通旅馆也因周转率大幅下降而进行空前的削价竞争。为了存活下去,旅馆正在试行各种办法。那么,室内装饰设计领域会发生什么,期望什么呢?

扩大已经定型的旅游型室内装饰设计,对于大型连锁旅馆和商业旅馆说来,也是不必要的。

靠虚张声势的大型化所产生的规模优势和招聘外国设计家来设计的舒适的室内装饰来吸引旅客的泡沫经济时代已经过去。

过于激烈的竞争已经开始。已经出现顾客根据自己的爱好和需要选择旅馆及其室内装饰的时代苗头。

这种倾向说明了上述IL帕拉左旅馆之所以获得成功的原因。以同样理由获得成功的旅馆还有招待设备与外观相结合的、给人以新鲜感的札幌晃旅馆饭店和以女客专用的形象博得女客青睐的大阪堂鸟饭店等等。

有一些大型旅馆步旅游胜地旅馆的后尘,扩大客房面积(甚至扩大到32平方公尺以上)。还有客房虽小但设备完善的中小型旅馆,如北九洲的王子饭店。还有充实客房的视听设备来为实业家提供据点的中小型旅馆。还有为了旅客能舒畅地游览城市而扩大卫生设备的中小型旅馆。他们都有自己的主张。

今天,所谓“有个旅馆的样子”已经定型。为了消费者即旅客,要求什么样的室内装饰呢?现在总算出现了一个可喜的时代,就是说,各家旅馆可以坚持独自的方向了。旅馆经营者和室内装饰设计家能不能设计出旅客需要的室内装饰来呢?

Making the Hotel What It is: Emerging Trends in the Role of Interior Design

Mayumi Miyawaki

The surge of tourism at the time of the 1970 World Exposition in Osaka set considerable changes in motion in the hotels of Japan. It had been to accommodate these tourists that the former Imperial Hotel, designed by Frank Lloyd Wright, was demolished in 1967 to make way for the present structure. It was followed by a string of other large hotels, including the Akasaka Tokyu, the Hotel Plaza, the Nishitetsu Grand, the New Annex to the Imperial Hotel, the Keio Plaza and the Hotel Pacific. Prior to this, hotels that could be said to have attained international level had been limited to such establishments as the Hakone Kowakien (designed by Junzo Yoshimura in 1959), the Palace Hotel (Takemura Komuten, '61), the Hotel Okura (Taisei Kanko Sekkei Iinkai, '62), and Kurashiki Kokusai Hotel (Chintaro Urabe, '63). Even then, the most impressive areas in these prestigious hotels had been restricted to those sections exuding a strong sense of the Japanese ambience, designed specifically with the foreign traveler in mind. For the most part, the hotels upheld the pre-War conception of Western hotels, which had meant lobbies with wall-to-wall carpeting, marble-topped front desks, white-papered walls and dark-wood furniture, and 3-in-1 tiled bathrooms.

Thus had been the state of hotels in Japan when what is referred to as the second hotel construction boom spawned the new batch of large-size luxury hotels in quick succession. From the point of interior design, however, these hotels offered little that was outstandingly different. In fact, the impression was that all they did to comply to the increased demand had been to make new additions along the same lines and in the same image as the existing hotels. There seemed to have remained an established pattern in hotel planning, in which the architects provided the general outline, with the commercial-space designers and furniture-and equipment designers filling the rest.

The hotel itself was finally beginning to gain social recognition as an institution in the big cities. The fact that these hotels had been built with the view of catering to the great masses when it was the smaller class of people in the upper echelons of society that actually used the hotel may have had a sobering effect on the designing of the hotels.

Among these hotels, however, the Hotel Fujita (Junzo Yoshimura, '70), the Keio Plaza (Nihon Sekkei, '71) and the Pacific Hotel Tokyo (Sakakura Kenchiku Kenkyujo, '71) merit special attention for placing importance on interior design and calling attention to its significance. The Hotel Fujita made a good use of its location by the Kamo River to create a public space that is very pleasant. Its guestrooms, moreover, had vanities that were separate from the bathrooms. In the Keio Plaza Hotel, a team of formative artists, sculptors, and interior designers, headed by Isamu Kenmochi as the producer, brought a fresh new image to its public spaces and shopping areas. The Pacific Hotel is the monumental work of Fumitaka Nishizawa, who devoted his life to designing the hotel's interiors and the garden. These hotels provided the impetus for bringing together not only the interior designers but other designers in the fields such as illumination, furniture, and textiles, as well as sculptors and formative artists, in a concerted effort to create 'space'. The practice accelerated to a point where it became something of a vogue: Not having artists and designers of the caliber of Takamichi Ito, Minami Tada, or Motoko Ishii on the team, could keep an establishment from joining the ranks of a first-class hotel or shop.

These hotels heralded a new age in designing accommodations—a development that eventually became full-blown and standardized, motivated initially by the sharp increase in the number of packaged-tour travelers during the bubble-economy boom of the 80s. In response to the worldwide interest in mass travel, full-scale hotels began to sprout simultaneously all over Japan. Although the emergence of nationwide hotel chains, headed by the Prince Hotels, may have been a contributing factor, the hotel interiors began to sport some more-or-less regular features, such as the bright and multiple-ceiling-height public spaces exemplified by the ANA Hotel Tokyo (Kanko Kikaku, '86), the white walls, travertine marble and brass, mirrors, and cost-effective rattan furniture. The hotel became a popular venue and an ingrained part of sophisticated city life. Office girls went in to have light lunches and enjoy dessert buffets. It became trendier to engage in romantic interludes in city hotels than in so-called 'love

Hotels'. The hotels adjacent to the Tokyo Disneyland were fully booked six months in advance for the Christmas Eve. There were even 'love hotels', renamed the 'fashion hotels', which bore the look of ordinary city hotels to attract a new clientele. The highly successful atrium and see-through capsule elevators of the Hyatt Regency Atlanta (Portman, '67) revolutionized the design of hotels in America as well as in cities around the world. Though considerable effort had been required to meet Japan's strict fire codes, they have since been incorporated even in Japanese-style hotel-'ryokans', and are no longer looked upon as being particularly unusual.

Not only the paying guests but the hotel executives were beginning to have fixed images of the interior and were programming the space designs accordingly. These images could be labeled neither American nor European; if anything, they were the common elements that set the tone for the new resorts catering to the rapidly growing number of tourists around the world.

While on the one hand similar images were enjoying widespread popularity, other developments had also been under way for establishing individuality and distinctiveness. Any embellishments of existing facilities and services, such as improved amenities, membership systems, executive floors, aesthetic salons and spas, and 24-hour room service, would only be wallowed up in a wave of conventionalism in virtually no time. Consequently, an increasing number of hotels were being planned and constructed that aimed at achieving originally from the onset.

That first of these targeted at differentiated markets were the super-luxury hotels. Similar in concept to the fast-growing suite hotels which had sprung up in places like Hollywood, these included the somewhat smaller hotels such as the Hotel Seiyo Ginza (Seikun Kikutake, '87) with beautifully appointed sanitary and bathroom areas, the Kyoto Brighton Hotel (Nikken Sekkei, '88), a favorite with the women guests for their high sense of privacy and luxury, and the Daiichi Hotel Annex, targeted at the upscale businessmen for repeated patronage. Besides refusing travelers just passing through and offering fine food in gourmet restaurants, these hotels often

boasted subdivided public spaces—a resurgence of European splendor—wood and fabric finishes, and marble bathroom areas composed of two or three rooms, complete with jacuzzis and separate shower booths.

This trend for upgrading the accommodations appeared among the newly constructed large-size hotels as well. Toward this end, it became a common practice to enlist American and other foreign planning consultants, interior decorators, coordinators, and furniture designers, to achieve greater individuality in the designs. Examples of this include the Hilton Hotels in Tokyo and Osaka, the Hotel Nikko Fukuoka, The Manhattan (Ogawa ???*), the Four Seasons Hotel Chinzan-so, The Daiichi Hotel Tokyo Bay, and the Rihga Royal Hotel Waseda (John Graham). Along with the designers, the decorators also became international. The surplus capital and the stronger yen have facilitated the importation of artwork, ornaments, furniture, and even building materials from all over the world. As a result, the hotel interiors no longer had the orthodox European look about them; they had what may be described as Western-style with an eye on Oriental tastes—a blend and of nondescript nationality. This, however, is a common phenomenon with many of the hotels in resorts around the world.

By way of contrast, the Meguro Gajoen (Nicen Sekkei, '91) which updated its space in unusual Japanese tones while adapting the original interiors to best advantage, makes a design statement worthy of special attention.

Enlisting the talents of foreign designers not only for parts of the interior space but for the entire project was a marked characteristic of the flourishing 80s. The numerous shops and other commercial establishments they produced were fun and caused a stir, which were what was intended of them. The majority of these works by foreign architects and designers, however, fell victim to the commercial short-sightedness of the entrepreneurs seeking novelty, and disappeared as fleeting experiments. Of these, the Il Palazzo ('90), the work of interior designer Shigeru Uchida, who coordinated the project, and Aldo Rossi, the Italian architect, designed to turn a less-than-favorable location to advantage and reflecting considerable

efforts in the well-appointed interiors of the bars, the dining area, and the guestrooms, and the Otaru Hotel (Nigel Coates, '89), converted from an old bank and bearing the designer's mark of creativity in every corner of the hotel, stand out as notable exceptions. They owe their success to the fresh appeal not found in the existing Japanese hotels. It remains to be seen how the new Hyatt Regency in Hakata (Michael Graves, '94) will fare, faced with a location problem that it shares with business facilities, but armed with room-full of furniture designed by Graves.

Hotels built in conjunction with theme parks are currently being planned and constructed the world over, most notably now in Las Vegas. Several such hotels exist here and there in Japan, including the Hotel Europe, the major accommodation facility on the premises of the colossal park in Nagasaki, the Huis Ten Bosch, and the Hotel Shima Spain Village in Mie. Although the Hotel Europe scored a great success, boasting a number of guests next to that of Imperial Hotel for 1933, it owes its popularity to the public's fascination with the theme park and not necessarily on the strength of the hotel's attractiveness alone. The interior design in both the public spaces and the guestrooms are aimed solely at imitating the European style, just as the park itself is an exact replica of the Dutch Village, and cannot claim to reflect contemporary design. Its success can only be measured in connection with its environment.

The same holds true for the hotel in Shima Spain Village. For both the exterior and the interior, every conceivable material and method had been employed to recreate Spain. But there is a limit to creating an aura of authenticity when it had proven a difficult task even in Spain's own city of Barcelona. Not surprisingly, some signs of failure can be observed in the guest-room interiors.

Though not in the theme park category, the resort complex that includes a high-rise hotel in the Alpha Resort Tomamu (Kanko Kikaku, '83-) presents new possibilities in resort accommodations. Of course, it may be argued that all that they have to offer in the way of new experiences are a stay in a towering hotel and a view of rich natural environment above.

The collapse of the bubble economy has brought a decline in tourism, distress all around to the airline industry, and even some completed resort hotels unable to open for business. The occupancy rate in conventional hotels is also sharply on the decrease, such that there is now an unprecedented competition to bring the prices down. Under these adverse conditions that they have the hotels trying out various ideas for survival, what is currently taking place in the world of interior design and what can be projected for its role in the furniture?

For one, expansion of the cliché, tourist-oriented, popular interior designs will no longer be deemed necessary in large hotel chains or business hotels.

The merit in building ostentatious, mega-sized hotels or in seeking easy ways to attract clients with interiors by foreign designers went out with the bubble economy.

Intense competition has produced a range of accommodation facilities rich in variety. The time has come where it is up to the people to choose both the hotels and the interior designs according to their personal preferences and practical needs. This trend accounts for the successes of the aforementioned Il Palazzo, the L'Hotel de L'Hotel of Sapporo, a new type of hotel that combines accommodations with the apparel industry, and Osaka Dojima Hotel, which projects an image intended for the female clientele. Many middle-to-small hotels tend to focus on guestroom sizes to distinguish them in catering to a differentiated market; turning toward more spaciousness (over 32 square meters), as seen in resort spots; offering small but well-appointed rooms (e.g. Kita-Kyushu Prince Hotel); providing in-room AV equipments for the business-minded; or featuring expanded sanitary space for city-resort comfort.

At an age where the hotel as we know it has always tended to follow certain patterns, what kind of interior design best complies to the needs of the overnight consumer? In any event, the advent of a new era where each hotel is finally allowed to make its own design statement is a welcome development. All that remains to be seen is whether the hotel entrepreneurs and interior designers can rise to the challenge of meeting just such demands.

仰望那须岳于北方，俯视图远方伸展的大地于南方。近处有杉树林和可爱的浅溪，蜿蜒于溪边的柔和的斜面给人的感觉是安详。这座建筑物就盖在有如此丰盛的排列的景观的间隙之中。把城市远远地抛在身后，委身于富饶的大自然之中。这时，人们不知不觉地发现自己已回归原始。没准儿自己有时融解于光，化为轻风，曼舞于地面上，不久就沉潜于水的湿润之中。大自然在循环，人在其中轮回。——这座建筑物把一切构造都寄托于这种状态。

那须的天空喜欢瞬间的浮躁和喘粗气。因此，想要置身于那须岳，就必须以身对答变化无常的云和粗暴的风。大谷石和白河石的表情和庄重直截了当地担负起这个重任。石头不说废话，对大自然既不谄媚又不叫苦。只是当这里有人时，它就提供围墙，把人围起来，提供地面，使人得以屹立。正因为周围有无伤的大自然在呼吸，石头才能确实存在于这里而不断变换形态。石壁把建筑物分割成三个部分。池塘作为大自然的代言人把三个部分统一起来。在“旅客集聚的地方”，风景穿过石壁，使大自然浸透室内。向西，可以眺望向远方伸展的平原；向南，可以观看可爱的溪流和前庭；向北，可以通过池塘和石壁，仰望远处的那须岳。不同排列的三个景观都向这一处收敛。夹在两面原壁中间的“旅客来来往往的地方”，视线自然会转向天空，把那须的云彩揽入怀中。从那须岳刮下来的风飞舞着，仿佛在洗刷石壁的表面，不久就平静地在水面上晶体化。屋檐和回廊把这个形状从它的周围剪下来，制成浮雕。我们熟悉的瓦屋顶和土里土气的松木构架，还有灰浆墙壁，与水发生共鸣，造成“旅客轻松自在地休息的地方”。

用石头围出空间来，用木头做构架，用瓦盖屋顶，用灰浆涂墙。外墙的接缝处也充分使用灰浆。这是考虑到风的威胁而采用的传统方法。它大量地、真诚地继承了自古以来的原材料及其使用方法。我相信，以此为起点，可以加大培养新创作的力度。多年来，我们对混凝土、钢铁和玻璃已习以为常。原材料总是要详细说明时代情景的。我在二期俱乐部使用的各种原材料足以用来记录工人手上的汗，而且绰绰有余。在经常指向创作的事业中，许多默默无闻的工人的手留下的痕迹连绵不断。

The volcanic Nasudake rises to the north, and a great expanse of land stretches to the south. Nearby, a cluster of cedar trees, a delightful little stream, and gently rolling hills afford a pleasant and comforting view. This is where the NIKI CLUB is located, tucked in the lush surroundings. Here, with his back turned upon the city far away, and nestling in the area where nature abounds, a person may see himself returning to his primeval, natural habitat. At times, it appears as if the self dissolves in the light and becomes a breeze in flight, to finally sink down into the watery depths. As nature rotates, so is the person born and reborn, in a cycle of life. This is the image whereupon each and every form of this building is based.

The Nasu skies have always been prone to passing whims and sudden gusts of wind. Exposed as it is to Nasudake, the building must be built to withstand the whimsical clouds and the wild fits of wind. The brunt of the responsibility falls upon the shoulders of two kinds of stones, the 'oya-ishi' and the 'shirakawa-ishi'. These stones do not engage in useless chatter. Neither are they in the habit of fawning on nature, nor do they make undue wailing noises. They are only there, when people are around, to provide an embracing wall or a supporting floor. While nature exists in its genuine state, the stones also exist in their transformed roles.

The stone wall divides the building of the NIKI CLUB into three parts. The pond, acting as a spokesman for the natural elements, integrates the three parts. In the 'place where people gather', the outdoor scenery comes through the openings in the stone wall, allowing nature to seep indoors. Three different landscapes converge in this one focal point: the long stretch of plain in the west, the charming brook and the front garden in the south, and the pond and the stone wall, above which rises the Nasudake in the distance, in the north. In the 'place where people come and go', flanked on both sides by thick walls, the human gaze turns automatically toward the skies for enfolding the Nasu clouds close to one's bosom. The wind blowing down the side of Nasudake sweeps the stone walls and silently settles in the water to become crystal droplets. The eaves and the gallery provide the background for this performance of the winds and set them in bold relief. Finally, the familiar 'kawara'-tile roof, the rustic pine frame, and the stucco walls resonate with the water in the pond to create the 'place where people relax'.

The stone enclose the space, the wood comprises the frame, and the tiles cover the large roof. The plaster for the stucco walls is also applied generously in the joints of the exterior masonry, following the traditional method for fortifying the walls against the strong gales of wind. In this way, the materials and methods handed down from the past have been used in abundance and without deception, for I believe that old, established techniques reinforce new creative activities. Over the years, we have acquired concrete, steel, and glass. The materials always speak for the ages they represent, often in minute detail. The various materials employed for this project are a record of all those who had worked on it, down to the perspiration on the hands of the craftsmen. They are the silent and the living testimonial to the ceaseless search for creativity.