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建筑师 德冈昌克作品集

徐晓飞 李岩 译

黑龙江科学技术出版社  
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徳岡昌亮







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Top Architect Works in Series ——Masakatsu Tokuoka

徐晓飞 李 岩 译

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# 目 录

## 文 章

- 6 建筑创造的灵魂/西村征一郎
- 14 德冈昌克的建筑世界/上野淳
- 23 建筑是用来做什么的/德冈昌克
- 26 我的建筑创作观/德冈昌克
- 33 访谈录

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- 90 能登川市文化信息综合中心
- 104 新旭市市政厅
- 114 三轮市复合设施
- 138 碓井琴平文化馆
- 156 志贺市日间服务中心・社区中心
- 168 Iraka 住宅项目(按揭贷款方法・高级租借房屋)
- 174 BONCHI 株式会社神户快餐工厂
- 184 志贺市市府办公楼
- 192 带有能剧舞台的住宅
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- 184 志贺市市府办公楼
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# 建筑创造的灵魂

西村征一郎/建筑师、教授/京都工艺大学

德冈先生出生于 1930 年，引起我注意的是他在竹中工务店创作的一个作品和他在美国工作时一段不愉快的回忆。他仍然清晰地记得，那是日本贸易博览会展馆的外立面，该木质立面所绘的图案被认为是“国际风格”的。他于 1965 年来到美国后，对他自己的“国际风格”设计感到很沮丧。对建筑设计而言，介于现代西方石材房屋的变种和向现代风格转变的日式木材房屋之间的设计不同理解是同根的，对明治时代折中主义的西式风格也可以同样理解。经历了后现代主义建筑以后，我们可以对在日本贸易博览会展馆所涂花纹图案不必大惊小怪了。如果木材没被涂以纹案，那么很可能我们会说这是一个预演了 21 世纪风格的作品。创始于西方的现代建筑学表现出现实性、纯粹性及重质材料的形式。密斯·凡·德罗作品中钢材和产生石材感觉的玻璃的运用，能产生强烈的厚重感和体积感。当以 1:100 的比例去“创作建筑”时，甚至不用一根涂上颜色的木材、没有弯形的门框和窗框，也没有一块活动的玻璃，这种情况使“建筑”看上去没什么特别之处。然而事实上，这是与西方现代建筑截然不同的一种风格，在材料感觉上存在极大的不同。如果用小轿车来作比较，比如是沃尔沃（VOLVO）轿车与轻型的日本轿车相比，两者车体感觉是截然不同的。因为脆弱的身体结构，人类很自然地喜欢给人以安全感的東西，这与流行于当代建筑师中喜欢轻盈的趋势有一点不同。这更是一种追求“真实”的欲望。

1930 年 Bruno Taut 来到日本，他重新发现了伊势别墅木结构建筑的美感。日本的建筑业在实践中一直不断地融入西方建筑风格，从那时起日本的建筑业或许已经意识到我们的刻意追求的“蓝鸟”就一直在那些建筑的旁边。Taut 透过优质材料制作的框架和厚重的屋檐的纯粹性发现了现代建筑的新鲜感。既然能工巧匠通过高超的手艺对轮廓的模仿可以惟妙惟肖，那么当代的日本建筑就可以变得“日本味”更足。我们应该不会忘记，数寄屋和茶室的快活精神是建立在具有一千多年传统的寺庙和神社的木制结构的基础上。说得绝对一点，我们有创造任何形式木制建筑的能力和技术。在 1998 年 9 月的一次台风中毁坏了不少树木，在国宝级寺院室生寺五重塔的修复现场，我对木质框架品质之精良和结构细部制作工艺之高超感到震惊，而这一切在内部空间并没有得到充分展示。或许它们并没有任何实际功用，仅仅能体现建筑上的美感，或者可能有宗教上的象征意义。在一次电视节目中，报道了平成年代的唐昭提寺金殿在明治年间重建的新闻，我发现了明治年间的结构框架就已融入了西式构造，其目的是为了结构看上去异常宏大，除了为这个结构提供必要的强度，主要是为了增强美感。另一个例子是东本愿寺御影堂，按其规划而言是世界上最大的木制结构之一，我对如此之大的屋顶的必要性表示疑虑，这个屋顶的价值在于表明宗教的存在和创建区域标志。直到今天，大多数日本的宗教标志建筑都是木结构的，我认为除此以外别无他选。甚至在现代建筑中，传统的日本宗教建筑的最



初目的和感觉都是难以割舍的。现代建筑所要求的功能与传统木结构建筑基本的美学特质是相矛盾的，诸如材料、尺度、光感与阴影。这样，在现代建筑中传统的形式似乎仅仅可以解释为大屋顶形式。

在现代建筑中，我感觉到一个基本的矛盾，这就是平淡无奇的“国际风格”与丰富多彩的“区域文化”之间的矛盾，并且贯穿于现代建筑发展的全过程，正如 D·普洛德(Perrault)所指出的，在亚洲某些城市中的建筑，却往往打上美国的烙印。这或多或少与殖民地时代的文化侵略和武力统治有关，其结果必然是建筑的面貌与当地的使用者之间产生冲突。这个矛盾还发生在日本现代“国际风格”的建筑或高层建筑中，及在“榻榻米”式生活方式被部分保留的情况。为了传统和环境和谐的缘故，发现了内部空间的功能与外部形式不一致的现象。又如，在中国东北部的一些城市中，许多“二战”前的建筑与现代建筑同时存在。这分明是努力保存历史性建筑物，以加强城市风光的独特性。我们看不出纽约、东京、香港的现代建筑内部有什么不同。玻璃和金属幕墙、三角山墙和圆形屋顶的建筑给人冷漠之感。当然，我们也看到了日本城市高层建筑把天际线搞得一塌糊涂。这种混乱现象即使不被解释为后现代建筑留下的毒瘤，也只能看成是早期的现代建筑尝试的恶果。

许多人被阪神地震后地貌的改变所震惊，他们提出疑问：“为什么设计出有安全感的房屋是不可能的？为什么使用现代材料的建筑要带大屋顶？为什么抗震性良好的、能支撑住大屋顶上瓦片重量的结构是不可能的？”现在当地的居民要求建筑不仅仅有“力度”、“功能”和表面上的“美感”，而且他们更想拥有能给他们带来平静心态的东西。由此我们可以看出，表面上的现代“日本风格”建筑是非常不受人欢迎的。

有一篇由谷崎润一郎所写的文章，题目为“文学读者”。不用探讨文章内容的细节，我们就可以发现里面有日本文学流

派的分类：紫式部的“源氏物语”和清少纳言的“枕草子”。谷崎的“阴影礼赞”一书可以与“源氏物语”相比较，如果我可以从建筑学角度解释，这两个流派可以说一个流派是浪漫的且有莫名的神秘感，另一个流派是理性的且有逻辑感。当然，事实上这两个流派不能轻易而独立地建立起来。在一篇小说中，他们将会涉及到复杂性和多样性。相反，我认为谈论建筑创作的灵魂会更好。从我的经历来看，有很多“浪漫的建筑师”向“理性的建筑师”努力发展的例子，同样“理性的建筑师”也会渴望成为“浪漫的建筑师”。建筑师的天性就是树立名声，并且固定在某种形象上：或浪漫的或理性的，因此建筑师就有局限在一种形象上的危险。从传统的建筑角度来看，室生寺和东本愿寺的御影堂属于浪漫的一类。明治时期对唐招提寺的重建一直是理性的，但总体上来看，当中也渗透一些浪漫的特点。从伊势神宫和桂离宫上可以强烈感觉到理性的外表，在数寄屋的建筑上，理性的目的也很清楚。茶室的分类就很难了，著名茶室的建筑不乏浪漫和理性合而为一。所以，有时要做出区分是不可能的，但是瞬间区别出作品的倾向倒是可能的，或是浪漫的、或是理性的。

对德冈先生的建筑仅仅从图片上作出评价是很难的，至少他的规划方法是理性的。1965年他来到美国后，美国建筑师批评他的作品是肤浅的，木结构是他先让木匠做出形状、油漆工涂上颜色，是“纸浆的建筑”。德冈先生能很快从理性上理解美国现代建筑的许多方面。他到美国之前的作品——关西大学幼稚园，可以看成是与他的老师岩本博行合作的结果。很明显，这是一个“浪漫性”的建筑，目的是朝日本风格方向发展。这个作品甚至受到了日本之外杂志的好评。然而与这部作品截然不同的是他到美国之后的作品大多数是钢结构的，而且这些都是属于非常理性的建筑。

德冈先生设计的一个显著的特点是规划特别简洁。他的规划很有逻辑性，对客户而言很清晰，对任何人而言都是“透



明”的，同时也是富于现代感的。而另一方面，剖面总的来说相当复杂。这一点可以从表现“浪漫”特点的大屋顶的剖面看出来，同时也“尽力地”采用很多有逻辑的形式“解释”其必要性。他使用的材料也非常简单：裸露的钢筋混凝土、砖、地砖、防火薄片镶饰板，石头以及金属屋面板。在细节上，我发现一切都合情合理，并且使用者所需维修工作也都被考虑到了。这些是设计过程中的基本要素。

我想对他在志贺市区周围的作品做一个简单的评论：在志贺市城市的社区中心(1988)三个功能设施由门厅和谐地融为一体，空间“强度”很高。水磨石图案地板、混凝土屋顶和彩色玻璃等具有一种尺度的张力。

在新旭市市政厅(1993)，我们发现了一个清晰的屋面设计图案，它引人注目之处在于为承担冬季长期大量雪荷而采用的铜材料屋面的细部，这使人们对这个建筑留下了难忘的印象。集会大厅内部完全被设计成“开放型”的交流空间，虽然当地人对这个“理性的”讨论室似乎是迷惑不解的。

志贺市日间社区中心(1995)与它的地理位置相称，其布局形式及日式瓦屋顶与周围的环境相称。有两条道路通向大厅，一端朝向大厅，另一侧朝向内部的走廊。这种设计形式，其后为神户收藏馆工程所采纳。志贺市日间服务中心尺度感很好，浴室的设计给人的感觉也很舒适，设计者良苦用心随处可见。

能登川市文化信息综合中心(1997)是从与管理者认真的谈话开始发展起来的，这为设施能拥有良好的管理水平铺设了道路。建筑空间的气氛生动活泼、且富于创意。建筑师巧妙地利用了规划的限制，创造出人意料的布局形式，形成人性化和私密的交流空间。

德冈先生追求理性的设计。他先搞社会调查，甚至包括当地的风土人情与气象条件，然后根据调查结果进行设计。从这些方面可以看出，德冈先生的“热情”贯穿于设施的每一环节，不遗余力地使这些设施的经营者和使用者美梦成真。

1988年德冈先生提出，“建筑空间的特点和气氛应该给以足够的重视，因为这会给体验建筑的人们以心理上的满足。在医药学上，甚至在建筑学上，灵魂被现代社会所遗忘了。这个问题应给以深刻而认真的思考”。这个宣言正在德冈作品中不断地得以体现。

One thing that is very interesting for me is a work at Takenaka Corporation of Mr. Tokuoka, who was born in 1930, and his bitter memories about the work in the United States. That is, his vivid memories which he did have apparently of the Japan Trade Fair Exhibit Building's facade of wood painted with Miesian Silhouette as if it is in



International style. After he came over to the United States in 1965, his discouraged feeling on his design in International style seems to me having the same root of different understanding for building design between the modern Western extending with traditional masonry building and the modern Japanese based on her wooden structure adapted so quickly to modern style, that is similar understanding in the case of the style of eclectic Western style buildings in Meiji era. After experiencing Post-Modern architecture we can leave questioning the act of painting wood in the Japan Trade Fair Exhibit building. If the wood had not been painted then possibly we can say that it is a work that anticipated a "style" for the 21st century. The modern architecture that started in the West seem real, pure, and a form that is composed with heavy materials. The steel in Mies van der Rohe's work has a sense of heaviness, a sense of volume, with a very strong impression of the framed glass as a transparent stone. An architecture created in a scale of 1 to 100 even without the case of an unpainted wood, a bent door frame and sash, a glass that can be broken, seem to be no different. However, it is in reality a different "style" from that of Western modern architecture. There is a very big difference of "material feeling". If likened to a car, it is the difference of the feeling of the body of a Volvo car to that of the light Japanese car. With the frail body structure of man, it is natural to prefer something that will give a feeling of safety. It is a little different from the tendency prevalent among contemporary architects to prefer lightness. It is rather the compulsion for the "Real".

In 1930, Bruno Taut came to Japan and he rediscovered the aesthetics of wooden architecture found in Katsura Villa and Ise Shrine. The architecture profession in Japan that has been educated with the Western style of architecture may have realized at that time that the "blue bird" that it has been relentlessly pursuing has been on its side all that time. A sense of "freshness" in modern architecture has been discovered by Taut in the purity of the good quality materials selected for framework and the feeling that arise from the heaviness in the roof. The imitation of the silhouette is always possible with the techniques of the master carpenter, and so contemporary Japanese architecture can be transformed to a mere "Japanese Style". We should keep in mind that the playful spirit in Sukiya and Tea Room architecture is based on the 1000 year traditions of wooden architecture of temples and shrines. In some ironic sense, there is the capability and the technique to create any kind of form in wooden

architecture. After some destruction wrought by fallen trees during a typhoon in September 1998, in the reconstruction of the pagoda of the national treasure Muroji Temple, I saw the astonishing qualities of the wooden framework and techniques of the structural details that were not inhibited by the interior space. Without any seeming function, it may seem just the pursuit of architectural beauty. But perhaps, in a wider meaning it could be a religious symbolism. I have also seen in a televised show of the reconstruction in the recent Heisei era of the Golden Hall of Toshoudaiji temple the discovery of a structural framework made during the Meiji era where they inserted a western truss in the structure in order to make it appear enormously massive. Despite the additional strength necessary to support the structure, it still appears beautiful. Another example is the Mikagedo hall of Higashi Honganji; in plan it is one of the biggest wooden structure in the world. In order to create the plan I wonder if it is really necessary to have that immense roof. However, I think that the roof is necessary to assert the religious existence and to create a landmark. Up to today, most of the religious architectural landmarks of Japanese architecture have been created in wooden structures because I think that there is no other substitute for the wooden framework. In the methods of modern architecture, the original intentions and feelings in traditional Japanese religious architecture cannot be imparted. The demand of modern architecture for function is contrary to the essential aesthetic qualities of traditional wooden architecture such as the beauty of materials, proportions, light and shadows. It seems that in modern architecture traditional form is interpreted just as a form with a slanted roof.

I can sense a fundamental contradiction in modern architecture. It is the issue of the anonymously neutral "International Style" and the "sense of place"- "lifestyle of the people" colored "Locality". This has constantly persisted in the course of modern architecture. As Dominique Perrault pointed, we find in Chinese cities architectural works that possess an American mask. This somehow signify the conditions of colonial times in relation to cultural dominance and power structures. It expresses a contradiction of the separation of the appearance of architecture and the people of the locality who use the architecture. This contradiction is also found in high - rise housing and modern Japanese houses in International style or in neutral character while the tatami lifestyle has not really changed. In the interest of harmony between tradition and the environ-



ment, we find the non - correspondence of the function of interior space and its design to that of the exterior form. In some cities of Northeastern China, we find the co - existence of many buildings before World War II and modern architecture. There is a conscious effort for the preservation of historical objects with positive reinforcement of the characteristics of the landscape of the city. In the interiors of modern architecture we find no difference between those in New York, Tokyo, and Hong Kong. It is strange to find glass and metal curtain walled buildings with triangular pediments and domed roofs. Of course, we also find these in high rise housing projects in Japan which contribute to an indefinable chaos in the skyline in Japanese cities. Instead of interpreting it just as a ghost of Postmodern architecture, it is possible to see it as the deterioration of the purity and freshness of the experiments during the early beginnings of modern architecture.

Many people are shocked by the change of the landscape after the great Hanshin Earthquake. They ask, "why is it not possible to create a house with a feeling of security? why is modern architectural material with slanted roof? why is it not possible to have a earthquake resistant structure that can support the weight of Japanese roof tiles?" Local people now demand from architecture not only "strength" and "function", not only a superficial "beauty", rather, they ask for something that will give them a peace of mind. It is possible to see here the very unfavorable aspects of superficial modern "Japanese Style" architecture.

There is an essay by Junichiro Tanizaki entitled "Literary reader". Without really going into the details of its contents, we find in it a classification of the streams of Japanese literature: the "Genji Story" by Shikibu Murasaki versus "The Pillow Book" by Shonagon Sei. The book, "In Praise of Shadows" by Tanizaki can be aligned to that of the Genji Story. If I may interpret these two streams architecturally, I can say that: one is "Passionate" with the unexplainable and enigmatic aspects; and another would be the "Rational" with the logical, planned, clear aspects. Of course, in reality these cannot be established so easily and independently. They would involve the complexity and multiplicity in a novel. Instead, I think it is much better to talk about of the soul of creating architecture. In my experience, there are many cases where the "Passionate Architect" endeavor towards being a "Rational Architect". And the opposite, the "Rational Architect" would always aspire to be a "Passionate Architect". Architects somehow naturally acquire a reputation and they are branded or fixed in a certain image: as Passionate or as Rational; and consequently, there is also the danger in architects succumbing to the confines an image. In terms of traditional architecture, the pagoda of Muroji and the Mikagedo of Higashi Honganji are with "Passionate" aspects of architecture. The reconstruction of the Toshoudaiji during the Meiji period has been very Rational, but as a totality it has that concentrated weight of passion. In the case of Ise Shrine and Katsura Villa, the Rational appearance can be felt very strongly. In Sukiya architecture, the Rational intention is also very clear. The Tea Room is rather difficult to classify. In famous Tea Rooms, the "Passionate" and "Logical" aspects are combined into one, so at times it is not possible to make a distinction, but it is possible in an instant to distinguish the leanings of the work, either to Passionate or Rational.

Mr. Tokuoka's architecture, is hard to judge from pictures, at least, his way of planning is rational. In 1965, after he came over to the United States, American architects criticized his work as a superficial Miesian wooden structure which was a papier-mache architecture that he let the carpenter form and painters make up by his rational way



with knowledge. By the opportunity, Mr. Tokuoka was able to understand rationally in one instant many aspects of American modern architecture. His work before coming over to the United States - Kansai University Kindergarten, can be seen as designed with the inspiration of his mentor Hiroyuki Iwamoto. Clearly, it is a "Passionate" architecture, aiming to a Japanese style. This received good reviews even from magazines outside Japan. In contrast to this work, though there is a very big difference to his works done after he came back from the United States, they are mostly made of steel in Miesian framework (Toyobo Tsuruga Nylon Factory, Fujisawa Chemical Factory PR Office, Shinetsu Sakusan Vinyl Sakai Factory). Still these are very "Rational" architecture.

In the design of Mr. Tokuoka, one very special quality is that the plan is very simple. It is very logical, very clear to the clients, and to everyone it is very transparent. At the same time it is very modern. On the other hand, the section is generally quite complex. This may be seen in the sections with the slanted roof where "passionate aspects" show. At the same time, it is also where there is always an urge to explain with many logical reasons the necessity of the section. He also used very simple materials: bare reinforced concrete and tile, carpet tile, nonflammable veneer boards, in some parts stone, metal roof materials. In the details we see reasonableness, the maintenance work by the user has also been considered. These are basic elements in the design process. And so, may I propose simple comments on his works around Shiga Prefecture: in Community Center of Shiga Town (1988), three functional facilities are integrated harmoniously by a hallway, the intensity of space is high. There is a tension in the scale of the floor terrazzo pattern, the bare concrete ceiling, and stained glass, etc. In Shin'asahi Town Hall (1993), we find a very clear floor plan which is a result of a project that is a long term work. In response to the heavy snowfall, the slanted bronze roof has a detail that leaves a lasting impression of the building. The interior of the assembly hall is completely designed as "Open" communication space. Though, for me, the people in Shin'asahi seem to be puzzled in practically using this "Rational" discussionroom. Shiga-cho Day Service Center (1995) is fitted into its site and surrounding environment with fragmented form and Japanese tile roof. The two way approach to the day room with one side opening towards the hallway and another towards an inner corridor is as a precedent to the Collective House project now being undertaken by Kobe city. The sense of scale is very good,

the design of the bathrooms also feels very comfortable. The careful consideration of the local users can be felt in the totality. Notogawa Cultural and Information Center (1997), is a work that was developed from its inception with a careful dialogue with the managers. This paved way for good effects to emerge in the management of the facility. The total atmosphere of the space is that of a living and lively place. The restrictions of the architectural plan yielded unexpectedly a very interesting arrangement of the buildings which developed into very human and intimate spaces.

Mr. Tokuoka pursues a very "Rational" design. He would investigate the atmosphere of the locality and the conditions of the climate, and then use his discoveries to produce an architectural form. It can be felt through these ways that Mr. Tokuoka "passionately" takes very careful thought of the users of the facilities, as he tries to realize the dreams of the people who run and manage these structures.

In 1988, Mr. Tokuoka posed that, "adequate attention should be given to the quality and atmosphere of space that gives a psychological fulfillment to those who experience it. In medicine, even in architecture, the issue of the heart and soul that has been forgotten by modern society, is once again with profound reflection in need of careful consideration." This declaration is now consistently being realized in Mr. Tokuoka's works.

Reference : Masakatsu Tokuoka "Architecture-My Life for Design"

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1930年生。徳岡さんの竹中工務店時代の作品とそれをめぐるアメリカでの苦い思い出が興味深い。見本市会場の展示館のエレベーションを木製ペンキ塗で、あたかも"国際様式"的なミース風シルエットでやってのけたことへの回想である。1965年渡米後、彼のインターナショナル氣分の挫折は、歐米の伝統的な組積造建築の延長上にある近代建築への志向と、木造建築をベースにしながら近代建築の形を素速く弓寫すやり方、いわば明治擬洋風建築と同根の建築形態の考え方の相違に由来するものであったと思われる。ポストモダンを経験した現代では、その正當性を問われることもなく、逆に展示館の木部を塗装せずに出現させたら、21世紀を目前にした最新の"様式"と寫るかもしれない。しかし歐米に端を發した近代建築は、あくまで本物指