コンペティションの記録
——国立京都国際会館の具象化——

A documents of the KICH Competition
——Realization of architecture of the KICH——
建築作品の誕生
——「京都国際会議場・公開懸賞競技設計」の経緯——
宮内 嘉久

この国立京都国際会館が一つの「建築作品」として誕生したのは、この国で初めて成立した正統的公開懸賞競技設計「京都国際会議場」を通じてでであった。1963年1月～7月のことである。

それまで国による建築のコンペがなかったわけではない。いわ、明治以降数々の大規模なコンペが、国会議事堂を含めて行われてきた。しかし、この国の政治的風土が、コンペという民主主義的制度とうまく詰まり合わず、主催者側の懸賞主義がその中身を歪めてきたのである。現に、竣工後この国が民主国家の体制に変わって10年も経ってなお、国立国会図書館のコンペ（1954年）の募集条件では当選者の著作権が無視され、その実施設計への近傍も保障されていなかったってあって、多数の建築家たちによる抗議運動を招き世論問題となった経緯があった。

Birth of an Architectural Work
——Details of The Open Prize Design Contest for The Kyoto International Conference Hall——
Yoshihisa Miyachi

The Kyoto International Conference Hall was born as an architectural work through an open prize design contest held from January to July in 1963. It was the first legitimate open architectural design contest in Japan. Although there had been some large contests since the Meiji era, including that for the design of the National Diet Building, this democratic method for awarding design contracts conflicted ideologically with traditional Japanese mores, and the characteristic authoritarianism of the sponsors distorted those contests. For example, there was a design contest for the National Diet Library in 1954. Already almost 10 years had passed since Japan had changed to democratic government at the end of the war, yet many architects felt compelled to boycott this contest because the copyright of the winner was not reserved and even the actual construction of the winning design was not guaranteed.

After such difficult experiences, Japan finally came to hold an open contest that was fair enough by international standards. (Incidentally, it was specified in the conditions of the contest that 1% of the total building budget would be allocated for collaboration work with the artists.)
その観光を計画して、この京都国際会議場のコンペは、ようやく国際的に通用する公平かつ良質な形を採用に到ったのである。（もちろん全工事費の1％内外を建築家との共同の経費に充てるということも明記された）。

応募作品は、国内に限定されてはいたが、195点に及ぶ、それら是審査結果を公開された。入選作（「優秀作品」3点）の菊竹清訓案、大谷正人案、芦原義信案のほかに、たとえば日建設計（株式会社）案をはじめ、大谷春夫と世代を断ち隔る建築の作品が接続していった。

その中から実施設計を委託される「最優秀作品」に、この大谷春夫案が選出されたのである。それは同時に、建築家・大谷の地位の確立をも意味していた。

この大谷による、京都を示す池の地に建つ国際会議場という建物の構想には、著名な審査員一同（委員長：伊藤忠、前川國男、松田章平、佐藤武夫、村下健三、

All the works of contestants (195 pieces in total, domestic only) were made open to the public when the judged results were announced. The highest prize was given to Sachio Otani and construction of the actual building was started on his design. This was establishment of architect's position for Sachio Otani. Besides the winning work, three works (by Kiyonori Kikutake, Masato Ootaka, Yoshinobu Asahiwa) were honored by the judges, and there were many commendable works by spirited architects of the same generation as Sachio Otani, such as Nikken Sekkei's Shoji Hayashi.

The well-known judges — Shigeru Ito (head), Kunio Mayekawa, Gunpei Matsuoka, Takeo Sato, Kenzou Tange, Kenzou Toshita— were all impressed by Otani's design for its basis in
東風健三郎は、うなずかせるに足る哲学と築むたる方法論が持在していた。それは、台型・逆台型の統合という幾何的造形表現とともに結実しているが、けってそれはたんなる見上の造形追求からはなく、一つには国際会議場という近代的機能への対応とも、もう一つには北海道の山岳と室谷の水面との対比とする古都京都にふさわしい自然および歴史的建築的風土との対応という、二つの課題にどう答えるか、それに対する建築家としての思想に根ざすものであった。

中でも注目されているのは、この建築の固有の尺度と質感とが、いわゆる近代主義的表現の厳格を超える方向性を指していたことと、それと表裏をなして、日本の建築空間の伝統的質を継承していたことであろう。

さらに加えるならば、これも見逃されやすい点だが、国際会議の「場」の形成という非営業的使用目的およびその機能に関して、大谷家はきわめて細心の

a solid philosophy and sufficient methodology to build an international conference center in Takaragaike, Kyoto. His unique design is completed by the combination of trapdoors. It is not a result of seeking fancier appearance but a desire to satisfy both requirements of function and correspondence with nature. Otani’s belief is that the building needs to function adequately as a modern international conference center and also be situated harmoniously with nature, with Mt. Hiei and the waters of Takaragaike Lake, and in keeping with the historic atmosphere of the Kyoto.

It is worthy of note that this design went beyond the modern principle in its scale and solidity and succeeded within the traditional architectural concept of Japan.

It is important, though perhaps easily overlooked, that Otani was very careful to design the building to fulfill its main purpose (to hold international conferences) and practical function. His attentiveness can be seen in the designs of the lounge and lobby for delegates.
到に対応していることである。それは代表団ランジおよびロビー——実質的討議・会談の場——とその周辺空間への配慮、そしてそれらと大小会議場——セレモニーの場——との有機的連結にとくに示されている。

こうして誕生した一棟の建物が、すでに30余年、一世代以上の時間の経過の中でArchitectureとなり、生物学的な細胞増殖のように変容を続け、しかも当初の鮮明なイメージと気品を今なお残しと保持つつ放射していることは、建築家、大谷幸夫の方法意識の果実として特筆に値すると言ってよい。

—— places for actual discussions —— and related rooms, and the conference rooms —— places for ceremony —— which are systematically linked to one another.

The building, born some 30 years ago, grew as Architecture in the years spanning more than one generation, being transfigured as if through cell division. It still maintains its original unique image and dignity. This proves that architect Sachio Otani succeeded in the singular accomplishment of realizing his vision.
風景の中の国際会議場
—設計者の立場から—

大谷 隆夫

国立京都国際会館は発足の当初、国の英断により公開の設計競技によって設計案を選定する方式がとられました。私も応募することができましたが、光栄にもその選定を受け、以来今日まで会館の設計を担っております。その間国際情勢もまた国の国策も激しく変動し、国際会議の為人や規模も当初の想定をはるかに換え様相を異にしています。会館としても新たな対応が求められ、開館以来今日まで三間にわたって施設の拡充が図られています。幸い設計競技時点に設定した建築の基本的形質や空間構成上の要素として施設拡充の諸役務にも寄与され、会館は今も彼女の山を背にして宝ヶ池に臨み、おだやかな山間路に広がっています。開館時と変わらぬこうした風景にはほとんど

The natural setting of the International Conference Hall
— from a viewpoint of an architect —

Saehio Otani

In launching the Kyoto International Conference Hall project, the government of Japan decided to hold an open contest for the building's design. It has been a great honor for me that my design won the contest and to have been in charge of design for the hall since then. During this period, both the international and domestic situations have been in flux, and consequently, international conferences have changed in style and scale beyond what was originally assumed.
Even though the Conference Hall has been enlarged three times, it still maintains the original design characteristics and adheres to the structural rules that were defined initially. In particular, I am happy to see the Conference Hall in the beauty of its setting, amid the scenery of the Takaragaike Lake backed by Mt.Hiei. This has not changed since the Hall's opening. From the beginning, it has been my belief that the ultimate value of the building's design should depend on the total scenery of this area.

Needless to say, the design plan needed to satisfy every requirement of an international convention center. Besides that, it was expected to hold singular status because it was not a school or a business building but a Japanese international convention center of the 1960s located at Takaragaike Lake of the Rakuho area northern Kyoto City.

I especially considered the fact that Japan was finally ready for its new role in the world after World War II and that it was the people's aspiration for this new role which led to the establishment of the conference hall. As a member of the international society, one of the Japan's tasks was to receive people of different cultures from all over the world. Consequently this conference hall was expected to be international and accessible to various kinds of people as a contemporary building while being observant of the traditional cultures of Japan.

I felt some pressure to recognize that Japan had been introducing Western culture into its society while maintaining its own cultural system, and I felt that the conference hall should somehow represent the result of international activities of the whole century, including World War II. Along with these ambitions for the conference hall, it needed to be situated in the ancient capital Kyoto, which serves as the heart of Japanese traditional culture and has been preserved from damage over the centuries, even during the last war.

As mentioned earlier, the philosophical framework of the hall's design is comprised of two components. One is to satisfy every requirement in function and structure, and the other is to fulfill the building's expected
identity, its place within the cultural system.

One of the difficulties in designing a building is that the architect is expected not only to satisfy each requirement of the building but also to judge each of these requirements in the total value standards and total framework toward the final integration of the design. I decided that the ultimate value of the conference hall design should depend on the natural scenery of the Takaragaike area. Even if the building design were to satisfy every requirement functionally, technically and economically, it would still be inappropriate if it degraded any mountains, bodies of water, or trees in the area. Designing buildings that relate harmoniously with nature is traditional in our country, and the Conference Hall adheres to this tradition.

The scenery of the Takaragaike area with Mt. Hiei in the background exemplifies the scenic attractions of historic Kyoto. I persuaded myself that we could not find a better site than this and should conserve the precious nature of this area. This is how I decided that the ultimate value of the design would be drawn from the surrounding scenery.

One of the features of this Conference Hall is that it consists of the combination of trapenoids that relate harmoniously with nature. Since the main hall is relatively large for the site, the bulk of the main hall might have disrupted the harmony of the surrounding mountains. In order to ease the pressure of the square shape, I decided to tilt the walls inward, making enough space for the mountains. Wide eaves against sunlight and rain protect the office rooms in the traditional fashion of Japanese architecture, and contribute to the trapenoidal shape of the building. The trapenoidal shape results from a harmonious relationship with the natural elements, such as mountains, sunlight and rain.

At the third enlargement, the exhibition hall was constructed. It is a huge hall, and its scale had not been
管を介して形成されたものです。また、第三期の大きな展示場は、会館建設計画の当初には全く想定することのできなかった規模を施設です。そのままでは既存の会議場等の体系ならびに建築的形質にとっては異形のものとなります。この時も敷地の中を流れる岩倉川が大地に刻み込んだ深い河岸が新旧二つの間の変相感を断ち、架け設られた楯によって改めて間差の連係を果たそうとしています。つまり新たな質なものの介在に関して、適度な分離と統合を岩倉川が誘導している、ということです。

国際会議場という多種多様な要素、役割からなる総合体に取る組み、三度の増築を重ねながら、確かな海会に会う実像を求めて論理を組み立て、技術的検討を繰り返してまいりました。しかし関係から30余年を経た今も、国際会館は谷の空を埋め尽くす比叡山を背景にして、室内の一帯の歴史に包まれ、池の水面に姿を映し、山や木立との対話を続けています。こうした風情に接して、この会議場は論理や技術を越えて比叡山や室の自然が育んでくれた建築なのだ、と改めて思いました。そして近頃耳にする自然との共生という用語は少し誇っているのではないか、自然の営みと人間の営みは同等ではないことを、室の静しく穏やかな風景の中で思い返しています。