

A STUDY ON THE ORNAMENT OF THE FORMER KOSHIEN HOTEL: ARATA ENDO'S PHILOSOPHY ON ARCHITECTURAL BEAUTY AND ITS DEVELOPMENT THROUGH ORNAMENT

Jun Sakakihara

Mukogawa Women's University, Japan

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1. Introduction

The Former Koshien Hotel (Koshien Hotel), designed by Arata Endo (Endo), a pupil of Frank Lloyd Wright (Wright) who had worked with him on the design of the Imperial Hotel, has been converted into 'Koshien Kaikan' of 'Mukogawa Gakuin.' Endo wrote 'An Essay on Architectural Art' ¹ in 1926. The K. H. was designed right after that time and was completed in 1930. It is thought that the Koshien Hotel fully represents Endo's philosophy on architecture at that time. The objective of this study is to clarify his philosophy on architectural beauty, determine how it is developed in the ornament of the Koshien Hotel, and clarify the meaning of this ornamentation.

2. Ornament of the Koshien Hotel

Through the survey, it becomes apparent that ornament is seen in more than forty parts of both the exterior and interior of the Koshien Hotel. The type of ornament, primary motif, location, method of expression, and classification in three categories (1. Motifs found in Wright's work, ^{2,3,4} 2. Traditional patterns in Japan, ^{5,6} 3. Silk Road patterns (patterns found in Silk Road countries) ^{5,6,7}) are shown in Table 1. More than twenty motifs were used.



Fig. 1: Koshien Hotel

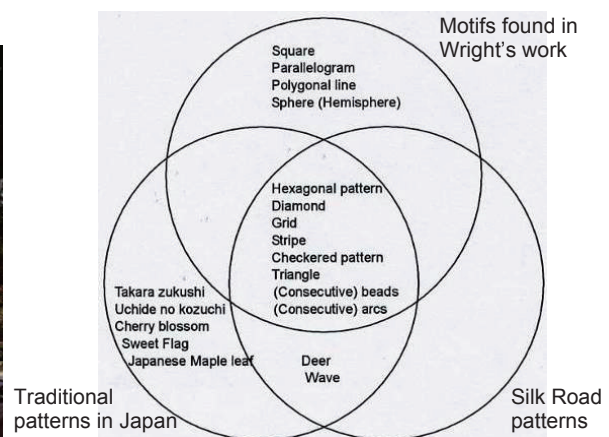


Fig. 2: Classification of ornament motifs

The patterns used as key characters are 'uchide no kozuchi' (small good luck hammer) and consecutive beads. 'Kikko' (hexagonal pattern), 'hishi' (diamond), '(ren) ju' ((consecutive) beads), '(ren) ko' ((consecutive) arcs), 'koshi' (grid), 'shima' (striped), 'ichimatsu' (checkered pattern), and triangle are common in these three categories.

Table 1: Ornament motifs of the Koshien Hotel

No	Area	Part	Main motif(s)	Material(s)/Expression	①	②	③	
1	Exterior	Pavillion roof	Base of ridge ornament	Takara zukushi, square	Pottery/Pattern	○	○	
2			Ridge ornament	Consecutive beads	Pottery/Pattern	○	○	○
3			Hip notch	Consecutive beads	Roof tile/Shape	○	○	○
4			Eaves end	Consecutive beads	Roof tile/Shape	○	○	○
5			Eaves	Lower end	Consecutive beads, Wave, Consecutive arcs	Nikkaseki/Relief	○	○
6		Exterior wall	Square tiles	Combination of square	Tile/Pattern	○		
7				Grid	Tile/Joint	○	○	○
8			Border tiles	Stripe	Tile/Joint	○	○	○
9			Standing table of roof garden	(Consecutive) diamonds, Consecutive arcs, Wave, Hemisphere	Nikkaseki/Relief	○	○	○
10			Stage of roof garden	Consecutive arcs	Nikkaseki/Relief	○	○	○
11			Upper part of reception room	Uchide no kozuchi, Square, Consecutive beads, Consecutive diamonds	Nikkaseki/Relief	○	○	○
12			Column of reception room	Consecutive beads, Consecutive arcs	Nikkaseki/Relief	○	○	○
13			Toilet, 4th Fl.	Hexagonal pattern	Window/Shape	○	○	○
14			Banquet hall	Consecutive beads, Checkered pattern, Squares, Arc, Consecutive triangles	Nikkaseki/Relief	○	○	○
15				Consecutive beads, Checkered pattern, Wave, (Consecutive) square, Consecutive triangles	Nikkaseki/Relief	○	○	○
16	Interior	Entrance hall	Column	Checkered pattern, Square, Wave, Arc, Hemisphere	Nikkaseki/Relief	○	○	○
17			Chandelier	Arc, Consecutive beads	Glass/Molding, Metal/Molding	○	○	○
18		Hall, Ground. Fl.	Floor	Sweet Flag	Carpet/Pattern		○	
19		Corridor, Ground. Fl.	Floor	Wave	Carpet/Pattern		○	
20		Main corridor, Ground. Fl.	Chandelier	Arc, Consecutive beads	Glass/Molding, Metal/Molding	○	○	○
21			Bracket lamp	Arc	Glass/Molding, Metal/Molding	○	○	○
22		Reception room	Floor	Japanese Maple leaf	Carpet/Pattern		○	
23			Chandelier	Arc, Consecutive beads	Glass/Molding, Metal/Molding	○	○	○
24			Ceiling lamp	Arc	Glass/Molding, Metal/Molding	○	○	○
25			Radiator cover	Combination of squares	Iron/Casting	○		
26		Banquet hall	Ceiling	Checkered pattern	Wooden frame, Paper/Pattern	○	○	○
27			Raised ceiling	Consecutive beads, Consecutive diamonds, Consecutive kikko, Triangle, Parallelogram, Polygonal line, Hemisphere	Plaster/Molding	○	○	○
28			Transom decoration	Uchide no kozuchi, Square	Plaster/Molding	○	○	
29			Transom lamp cover	Checkered pattern	Wooden frame, Paper/Pattern	○	○	○
30			Radiator cover	Combination of squares	Iron/Casting	○		
31		Fountain	Groove, retaining wall	Consecutive uchide no kozuchi	Nikkaseki/Relief		○	
32		Grill	Raised ceiling	Polygonal line	Wooden frame, Paper	○		
33			Door window	Hexagonal pattern	Window of the door, Shape of the opening	○	○	○
34			Chandelier	Arc, Consecutive beads	Glass/Molding, Metal/Molding	○	○	○
35			Radiator cover	Combination of squares	Iron/Casting	○		
36		Accounting office	Window glass	Consecutive beads, Checkered pattern, Arc, Consecutive triangles	Glass window/Pattern	○	○	○
37		Bar	Fireplace	Consecutive beads, Consecutive arcs, Wave	Nikkaseki/Relief	○	○	○
38		Corridor, 2nd. Fl.	Floor	Cherry blossom	Caopet/Pattern		○	
39			Chandelier	Arc, Consecutive beads	Glass/Molding, Metal/Molding	○	○	○
40		Private diningroom	Fireplace	Uchide no kozuchi, Consecutive beads, arc	Nikkaseki/Relief	○	○	○
41		Library	Fireplace	Uchide no kozuchi	Nikkaseki/Relief		○	

2.1 Ornament motifs

(1) Motifs found in Wright's work

Consecutive diamonds, consecutive beads, squares, triangles, polygonal lines, and hemispheres were often used in Wright's work. All of these motifs were used in the design of the Imperial Hotel. Additionally, they were used for the Yamamura House and the 'Jiyu Gakuen' school in Japan, and the Millard House in the United States. Using these motifs in the Koshien Hotel evokes an atmosphere of Wright's architectural style.

(2) Traditional patterns in Japan

'Takara-zukushi' (Fig. 4 ④, a pattern that gathers eight happy things), 'uchide no kozuchi,' 'kikko' (hexagonal pattern), and deer are 'kitijo' patterns (patterns thought to bring good luck). 'Kikko' and 'hishi' (diamond) are 'yusoku' patterns (patterns used by the nobility). Cherry blossoms, Sweet Flag, Japanese Maple leaf, deer, and wave patterns express the seasons or tastes of Japan.

(3) Silk Road patterns

The hexagonal pattern, diamond, stripe, grid, checkered pattern, consecutive beads, deer, and wave designs were seen in Silk Road countries. The hexagonal pattern and diamond became established as the traditional Japanese patterns of 'kikko' and 'hishi' after their introduction into Japan.

2.2 Abstracted Ornament

Some of the ornaments are concrete, such as 'uchide no kozuchi' and cherry blossoms. Some patterns have clear meanings, such as 'takara zukushi' and 'kikko.' Some other motifs are thought to be abstracted. Through this investigation, some motifs are designated as abstracted motifs.

(1) Composition of squares (No. 6): 'Uchide no kozuchi' (Fig. 3 ①)

'Uchide no kozuchi', which is simplified and expressed by straight lines (Fig. 3 ②), is similar to the shape formed by the arrangement of four square tiles (Fig. 3 ③). In keeping with Wright's principle of 'one thing instead of many things'⁸ and Endo's attention to the organic unity of architecture⁹, 'uchide no kozuchi' is abstracted and integrated in the architectural design.

(2) Composition of arcs (No. 10): 'Uchide no kozuchi'

The statue of 'Daikokuten' (one of the Seven Deities of Good Fortune - the God of Wealth) was placed on a stone platform. Thus, this composition is thought to reference 'uchide no kozuchi' (the most famous possession of 'Daikokuten'). (Fig. 3 ④)

(3) Composition of squares (No. 11): Chinese character '甲' (kou)

The four squares and consecutive squares of the bottom center (Fig. 3 ⑤) are similar to the pattern of the exterior wall of the Coonley House (Fig. 3 ⑥)¹⁰. These squares are also similar to the Chinese character '甲,' the first character in the name of the Koshien Hotel, which also adorns the hotel's tableware. Thus, this is considered a motif of the Chinese character '甲' (ko).

(4) Composition of arcs (Nos. 17, 20, 21, 23, 33, and 38): Shell

The glass shades of the chandeliers and bracket lamps (Fig. 3 ⑦) are similar to a shell of 'Kuchibenimaimai' snail (Fig. 3 ⑧)¹¹ that used to inhabit many in Nishinomiya (The name of the city where the K. H. located) and in the grove of the Koshien Hotel site. Thus, this appears to be a shell motif.

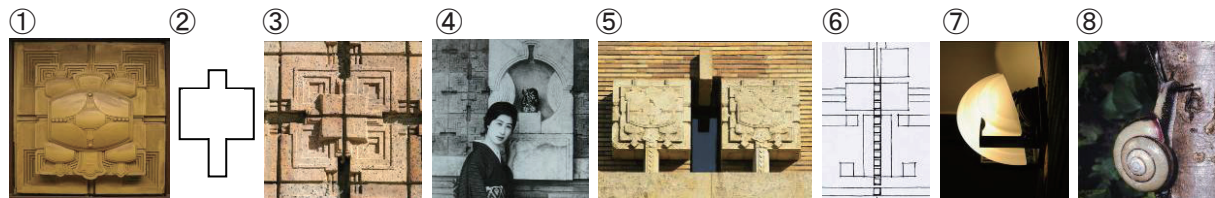


Fig. 3: Abstracted ornament

3. Endo's philosophy on architectural beauty and its development in ornament

Endo stated his philosophy on architectural beauty in 'An Essay on Architectural Art.' Here, how his philosophy was expressed through ornamentation is analyzed.

3.1. To be centrifugal

Endo explained that the important thing is to design 'organic architecture' (a term coined by Wright) to be centrifugal in order to harmonize architecture with nature, occupying a part of nature and becoming as one with it. He also commented that, at the same time, a center as the finishing stroke of a part is acceptable for that limited part.

The consecutive square pattern, which was often used by Wright to give unity to a building, is also used at the Koshien Hotel; specifically, square tiles for the exterior and interior walls (Fig. 3 ③). In the center of four tiles, a convex pattern with the 'uchide no kozuchi' motif appears. Furthermore, above and below/right and left of it, the 'uchide no kozuchi' motif appears. Although these shapes are the center of a part, consecutive patterns remove the center of

the whole and perform as a woven pattern from a distance and as a human scale grid and pattern on closer inspection. On the other hand, several partial centers for some limited parts are designed as the finishing stroke—a fountain in front of the banquet hall (Fig. 4 ①), ‘uchide no kozuchi’ at the stage of the roof garden (Fig. 3 ④), and fireplaces in seven rooms (Fig. 4 ②) and the bar—all of them are ornamented and their role is to brace spaces.

3.2. To be suggestive

Endo informed us that the psychological effect of the preparation of one part for another part is nothing but suggestion; therefore, handling a building psychologically is an important key to connecting life to architecture and, with these preparations of suggestion, the architect's idea easily becomes three dimensional.

‘Uchide no kozuchi’ and consecutive beads are motifs that characterize the Koshien Hotel. ‘Uchide no kozuchi,’ the small good luck hammer, is a possession of ‘Daikokuten’ (Fig. 4 ③)¹², the God of Wealth) and a symbol of happiness. The ‘Kinoene-Daikoku’ Festival is held on ‘Kinoene’ (甲子, the first day of the sexagenary cycle). Koshien Ground (presently Koshien Stadium), a symbol of the development of the Koshien area, was completed in 1924 (the year of ‘Kinoene,’ the first year of the sexagenary cycle) and was named ‘Koshien’ (甲子園)¹³. It is believed that ‘uchide no kozuchi’ was used as the symbol of the hotel based on these factors. Consecutive beads invoke images of water drops. Water drops (Fig. 4 ②, ④) are thought to be a symbol of protection for the guests and the hotel. Aisaku Hayashi (Hayashi), manager of the Koshien Hotel, was forced to resign as a result of a fire that occurred during his time as executive director and manager of the Imperial Hotel¹⁴. Because of this, water drops were chosen to be a symbol of protection against fire. Hayashi and Endo worked everyday toward the design of the Koshien Hotel at the cottage of the ‘Sakura Masamune’ (a famous brand of sake) brewery¹⁵. Because of this, ‘Yamamura House’ (the brewery owner's house, which was designed by Wright and supervised by Endo) and ‘Miyamizu’ (groundwater found by the sixth Tazaemon Yamamura in this area and suitable for sake brewing)¹⁶ are associated. The meaning of the blessing of water is thought to be represented by drops of water. Thus, Hayashi and Endo chose ‘uchide no kozuchi’ and drops of water as central characters of the hotel representing a desire for the peace and welfare of the guests and the prosperity of the hotel. On the carpets of the public spaces, patterns of waves, Sweet Flags, cherry blossoms, Japanese Maple leaves, and deer are woven, reminding us of the ripples of the ‘crystal-clear lake’ (mentioned in the hotel brochure), the Mukogawa River (which flows through the east of the Hotel), Sweet Flags around the lake (Fig.4 ⑤), painted in a hotel postcard), cherry blossoms at the Mukogawa riverside, and the ‘wooded hills of Rokko’ (also mentioned in the hotel brochure). It is thought that Endo used these references to encourage guests to reflect on the character of the site and the nature surrounding it.

3.3. Momentum is natural

Endo mentioned that momentum is felt in the transition of power between truth and falsehood. He described the momentum of temples expressed by the ridge, steep roof, columns, square flaring, and brackets. He further stated that the power of architecture is nothing but the appearance of this momentum.

Drops of water gush out from the conspicuous ornament of the ridge of the pavilion roof, fall down it in one breath, run down the roof with the rhythm of the hip notch, trickle from the eaves end roof tiles, come down to the horizontal eaves, fall down along the columns (Fig. 4 ⑥), and pour into the ‘crystal-clear lake’ in the front garden. A story with such momentum and rhythm is notably suitable for the Koshien Hotel. Endo may have given it this power.

3.4. The beauty of collapsed objects

Endo explained that, when he was asked why Wright had chosen 'Oyaishi' to carve, he always answered that, although the stone has holes and eruptions, Wright encouraged eruptions and unevenness. As it is too arrogant to attach a reserved beautiful pattern to it, he adopted modesty and persistency, helping the materials faithfully, thus giving them life.

The stone used for ornaments at the Koshien Hotel is a type of tuff called 'Nikkaseki' (Fig. 4 ①, ②). It is a tuff similar to the 'Oyaishi' that Wright used in the Imperial Hotel. Although it is more durable than 'Oyaishi,' it has partially cracked and broken over the past more than eighty years. However, its texture exudes warmth and reflects the blessing of earth. It is thought that Endo evaluated the nature of 'Oyaishi's texture, but preferred to use materials that had higher endurance and would retain an elegant texture even if broken.

3.5. The third object

Endo explained that, with the addition of the third object to the first and second object as architectural elements, a composition results and becomes architecture. Endo explained the importance of the existence of third objects and that a sensible way of ornamentation is to add color, embroidery, or patterns not to the first or the second object, but to the third.

Around the roof, the ornament of the ridge of the roof and hip notch (Fig. 4 ④), and the eaves end roof tiles (Fig. 4 ⑥) are the third objects. Around the exterior wall, the reliefs, including 'uchide no kozuchi,' (Fig. 4 ⑦) are the third objects. Moreover, for detail, the deep joints of the border tiles also represent the third object, as Endo said that the brick wall of the Imperial Hotel was modeled like sculpture. About the interior of the hotel, the third objects are the ornaments of columns around the entrance hall and reliefs of 'uchide no kozuchi' in the banquet hall (Fig. 3 ①), and so on, and fireplaces in several rooms, including the bar. Furthermore, the coved ceiling of the banquet hall and grill (Fig. 4 ②), and the shell-shaped chandeliers (Fig. 4 ⑩) and bracket lamps (Fig. 4 ⑨) seem to correspond to the 'canopy coming down from the ceiling,' 'chandelier,' and 'hanging lantern.'

3.6. Toward the third dimension

Endo considered Wright a genius who could complete the sense of the three-dimensional form, finding that there was no lack of preparation for three dimensions in the basis of the plan, composition, and ornamentation. He explained that, when looking at the Imperial Hotel, we are surprised at the soft swelling of it in spite of the use of large lines, broadness of area, and great number of straight lines and angles.

Three-dimensional expressions of ornament are seen everywhere at the hotel. The expression of rich shade of the exterior wall by tiles and reliefs are examples. In the internal space, the ornaments of columns around the entrance hall, the composition of the ceiling of the banquet hall and grill with rich ornamentation, and the shell-shaped chandeliers (Fig.4 ⑩) and bracket lamps (Fig.3 ⑦) are also three-dimensional.





Fig. 4: Development of Endo's philosophy through ornament

4. Conclusion

Through the investigation and analysis in Chapter 2, it is apparent that the spaces of the Koshien Hotel are filled with rich ornament. Geometric ornamentation evokes the atmosphere of Wright-style architecture, while many traditional patterns in Japan are employed to express prosperity or the seasons in Koshien for guests. Patterns introduced to Japan via the Silk Road and patterns that occur naturally around the world are also used. That is, global ornament and patterns impart various meanings in spaces throughout the hotel. As investigated and analyzed in Chapter 3, Endo's philosophy on architectural beauty was developed in the ornament of the Koshien Hotel. It appears that, through the ornamentation integrated into its spaces, Endo sought to provoke guests into introspection of the site of the hotel and its surrounding area, and induce feelings of ease and enjoyment during their limited stay. *...I do not design what I want, but what is suitable for others.*¹⁷, *I only designed Hayashi's Koshien Hotel...*¹⁸. Endo contemplated how to achieve Hayashi's hotel management principles; "A hotel should have superior architecture, fine ornament, perfect facilities, and be a central sociable space. It is not only a place to stay, but also a place of comfort and peace of mind for its guests"¹⁹. The Koshien Hotel, with its rich use of ornament, was the result of Endo's philosophy based on deep understanding of Hayashi's principles.

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