



EL croquis

01/02

建筑素描

气氛之海

ocean of air

SANAA KAZUYO SEJIMA
RYUE NISHIZAWA 1998 2004

[400.00 RMB only in China]
printed in Shanghai 2005

原版 / original edition

发行人和编辑 / publishers and editors
Fernando Márquez Cecilia y Richard Levene
arquitectos

版面设计 / layout
Richard Levene

编辑部成员 / editorial staff
Paloma Poveda
图片制作
Cristina Poveda
文件管理
Ángela Rodríguez
摄影
Hisao Suzuki
翻译
Jamie Benyei

中文版 / chinese edition

发行人和主编 / publisher and chief editor
马卫东 / Ma Weidong
白德龙 / Pedro Pablo Arroyo Alba

责任编辑 / editor
吴波 / Wu Bo
张毅刚 / Zhang Yigang
黄竹盈 / Wendy

版面设计 / layout
翟海生 / Zhai Haisheng

编辑部人员 / editorial staff
滕奇霞 / Elvira
姜丽娜 / Jiang Lina

编辑 / editorial department
文筑国际 / CA-GROUP (Shanghai)
上海市南苏州路1305号2楼, 200003
2F, 1305 South Suzhou Road, 200003 Shanghai
tel.: 86-21-6327-2561. fax: 86-21-6327-2560
http://www.cagroup.cn. e-mail: office@cagroup.cn

出版 / publisher
宁波出版社 / Ningbo Publishing House
宁波市苍水街79号, 315000
79 Cangshui Road, 315000 Ningbo
tel.: 86-574-8728-6804. fax: 86-574-8734-1015

发行 / distribution
宁波出版社 / Ningbo Publishing House
tel.: 86-574-8728-9976. fax: 86-574-8727-9895
文筑书店 / CA-Bookshop
上海市南苏州路1305号1楼, 200003
1F, 1305 South Suzhou Road. 200003 Shanghai
tel.: 86-21-6327-3381. fax: 86-21-6327-2560

印刷和装订 / printing and binding
上海秋雨文化印刷有限公司
Shanghai choice printing, Inc.
开本: 340x240mm 1/16 印张: 24.5
版次: 2005年6月第1版第1次印刷

建筑素描中文版版权由上海文筑建筑咨询有限公司
和建筑素描出版社所有
未经书面允许, 不得以文字或图片等任何形式转载
建筑素描中文版授权宁波出版社出版
copyright of chinese edition © CA-GROUP (Shanghai) & 
no parts of the Magazine, written or pictorial,
may be reproduced or published without written permission from the editorial board.
Ningbo Publishing House is empowered to publish the EL Croquis Chinese Edition.



图书在版编目(CIP)数据
建筑素描. SANAA专辑 /
《建筑素描》中文版编辑部
宁波: 宁波出版社, 2005.6
ISBN 7-80602-898-6/TU·8

I .建... II .建... III .建筑设计—作品集—西班牙—现代IV .TU206

中国版本图书馆CIP数据核字(2005)第062453号

中文版发行 / distribution of Chinese edition

中国大陆
CA-BOOKSHOP
1F, 1305 South Suzhou Road. Shanghai 200003. China
tel: 86-021-63273381. fax: 86-021-65272560
e-mail: bookshop@cagroup.cn
香港, 台湾, 澳门, 新加坡
IDEA BOOKS
Nieuwe Herengracht 11, 1011 RK Amsterdam. Holanda
tel: 20-6226154/6247376. fax: 20-6209299
e-mail: idea@ideabooks.nl


原版国际发行 / international distribution of original edition

德国, 奥地利, 比利时
法国, 荷兰, 伊斯坦的纳维亚地区, 瑞士
澳大利亚, 加拿大, 美国及日本
IDEA BOOKS
Nieuwe Herengracht 11, 1011 RK Amsterdam. Holanda
tel: 20-6226154/6247376. fax: 20-6209299
e-mail: idea@ideabooks.nl
意大利
INTER LOGOS S.R.L.
Strada Curtatona, S/F. 41100. Loc. Fossalta Modena. Italia
tel: 39-059-418711. fax: 39-059-418785

英国
THE TRIANGLE BOOKSHOP
36, Bedford Square. London WC1B 3EG. Inglaterra
tel: 44-2076311381. fax: 44-2074364373
e-mail: info@trianglebookshop.com
巴西和葡萄牙
A ASPPAN, S.L.
c/ de la Fundación, 15. Pol. Ind. Sta. Ana. 28529 Rivas Vaciamadrid. Madrid. España
tel: 34-916665001. fax: 34-913012683
e-mail: asppan@asppan.com
阿根廷和乌拉圭
LIBRERIA TECNICA CP67
Florida 683. Local 18. 1375 Buenos Aires. Argentina
tel: 5411-43146303. fax: 5411-43147135
e-mail: info@cp67.com
哥伦比亚
DESCALA LTDA
Calle 30. Nº 17-52. Bogotá. Colombia
tel/fax: 571-2878200/571-2320482
e-mail: escala@col-online.com
智利
EDITORIAL CONTRAPUNTO
Avda. Salvador 595. Santiago de Chile
tel: 562-2233008/2743707. fax: 562-2230819
e-mail: contrapunto@entelchile.net

中国
CA-BOOKSHOP
1F, 1305 South Suzhou Road. Shanghai 200003. China
tel: 86-021-63273381. fax: 86-021-65272560
e-mail: bookshop@cagroup.cn
墨西哥
LIBRERÍA JUAN O'GORMAN
Av. Constituyentes, 800. Lomas Altas. C.P. 11950. Mexico D.F.
tel: 525-2599004. fax: 525-2599015
e-mail: info@j-ogorman.com
秘鲁
LIBRERÍA ARCADIA
Alcantores 267. of 107. Miraflores. Lima 18. Perú
telefax: 511241-7347
e-mail: larcadia@ec-red.com
波多黎各和迈阿密
COTI IMPORT, INC.
5849 NW. 112 Court. Miami FL 33178. Estados Unidos
tel: 1-305-7157354. fax: 1-305-4184978
e-mail: sales@onlyarchitecture.com
委内瑞拉
EUROAMERICANA DE EDICIONES
Avda. Francisco Solano. Edif. Lourdes, piso 4. Oficina 11. Sabana Grande. Caracas 1070. Venezuela
tel: 58-2-7612280. fax: 58-2-7630263
韩国
M&G&H CO.
Suite 901. Pierson Bld. 89-27. Shin Moon Ro - 2 ka. Chongro-ku. Seoul 110-062. Korea
tel: 82-2-7328105. fax: 82-2-7354028
e-mail: mghkorea@chollian.dacom.co.kr
黎巴嫩
ARCHITECTURE ASSOCIATION STUDIO
Bco-Saifi-Debas. 164 Bldg. 3rd floor. Lebanon
tel/fax: 961-9920992
e-mail: aastudio@inco.com.lb

 **croquis editorial**
Av. de los Reyes Católicos, 9. E-28280 El Escorial. Madrid. España
REDACCIÓN - tel.: 34-918969414. fax: 34-918969415
SUSCRIPCIONES - tel.: 34-918969410. fax: 34-918969411
DISTRIBUCIÓN - tel.: 34-918969413. fax: 34-918969412
e-mail: elcroquis@elcroquis.es
http://www.elcroquis.es

copyright of original edition © 2004  **croquis**.
ninguna parte de esta publicación, incluido el diseño de la cubierta,
puede reproducirse, almacenarse o transmitirse de ninguna forma,
sin la previa autorización escrita por parte de la editorial
all rights reserved

la editorial no se hace responsable de la devolución de cualquier documentación
enviada a la redacción sin haber sido expresamente solicitado por ésta
the editors do not make themselves responsible for the return of
material sent without having been expressly requested

本杂志封面上的定价仅适用于中国大陆
没有许可, 禁止在中国大陆以外的地区销售和发行
the price of the magazine marked on the cover is applicable only in mainland China.
nobody can sell the magazine outside mainland China without the editor's permission.

欧洲时尚卫浴



Roca 乐家

乐家，源自激情与灵感迸发的西班牙，崇尚身心解放的沐浴文化，被誉为欧款时尚设计典范。历经大半个世纪的传奇创业，乐家洁具以人性化设计、环保理念和创新精神，为全球80多个国家提供陶瓷洁具、龙头、浴缸等全系列高档卫浴产品，不懈努力实现您的完美居家梦想。

电话：(021)63352299 网址：www.roca.cn 信箱：enquiries@roca.net.cn

ISBN 7-80602-898-6



9 787806 028988 >

定价：400.00元



文筑国际 / 上海市南苏州路1305号2楼，200003 / 电话：86-21-63272561

出版发行：宁波出版社 / 宁波市苍水街79号，315000 / 电话：86-574-87286804

FERMAX

Audio and Video Door Entry Systems

弗曼科斯智能楼宇管理系统



弗曼科斯 中国
1995-2005



European design and technology

Born from the fusion between the most advanced technology and cutting edge design, Teka home appliances and sinks are appreciated by their reliability and performance.

Teka, creating your home.

欧洲技术与品味

融合最尖端的科技及切割制造工艺，德格厨房电器及水槽，以其可靠的性能而倍受亲赖。

德格，提倡新生活。

www.teka.com

Teka Int.(Shanghai) Trading Co., Ltd.
Rm.2204 Wen Jin Bld.
No.66 Shaanxi North Rd Shanghai, 200041 CHINA
Tel: +86-21-51168841/42/43
Fax: +86-21-51168844
E-mail: mail@teka.cn

德格国际贸易(上海)有限公司
上海市陕西北路66号 200041
文锦大厦2204室
电话: +86-21-51168841/42/43
传真: +86-21-51168844
电子邮箱: mail@teka.cn

croquis

《El Croquis》中文版

《El Croquis》是世界上最优秀的建筑类杂志之一。它的中文版延续了原版杂志的精神和主旨，不仅有当代最有分量的建筑设计和作品的展示，也有对国际上最杰出建筑师の詳細采访和深入的分析评论。

《El Croquis》中文版为中英文双语。



建筑素描中文版 第一期
专辑：妹岛和世+西泽立卫

本专辑向读者介绍妹岛建筑设计事务所、西泽建筑办公室及他们联合的SANA建筑事务所在世界各地的一些优秀作品。其中还收录了对妹岛和西泽两位建筑师的访谈片段以及对他们建筑风格的评论文章，帮助读者多方面地去解读这两位日本建筑师。

定价：400RMB



建筑素描中文版 第二期
专辑：伊东丰雄

本专辑主要介绍了日本著名建筑师伊东丰雄的作品，随附一篇访谈录和论文，系统地向读者展现了伊东先生的设计思路、后来风格转变的原因及其未来的发展方向等。

预售价：350RMB

安藤忠雄
建筑之旅

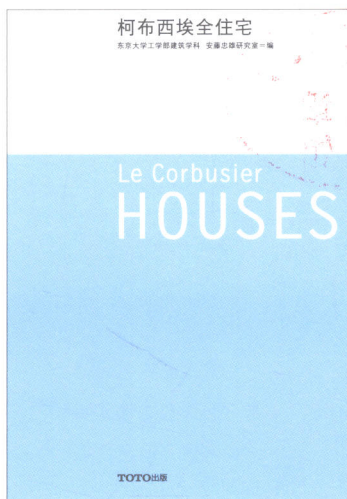
THE GRAND TOUR OF TADAO ANDO'S ARCHITECTURE

宁波出版社 NINGBO PUBLISHING HOUSE

作者：马卫东
出版社：宁波出版社
价格：88 RMB

《安藤忠雄建筑之旅》

本书主要介绍安藤忠雄在日本关西的建筑作品。书中收录的照片，是作者用普通的数码相机，依照参观的路线拍摄而成，未经任何的镜头处理，保留了建筑最本真的形态。本书涉及的建筑作品不但有作者拍摄的照片和鉴赏评语，还配有大量专业的图纸展示，特别是安藤忠雄的手绘草图。另外，本书还收录了作者对安藤忠雄的一篇访谈录，书后还附有参观安藤忠雄建筑作品的详尽线路行程安排。



作者：安藤忠雄研究室
出版社：宁波出版社
预售价：88 RMB

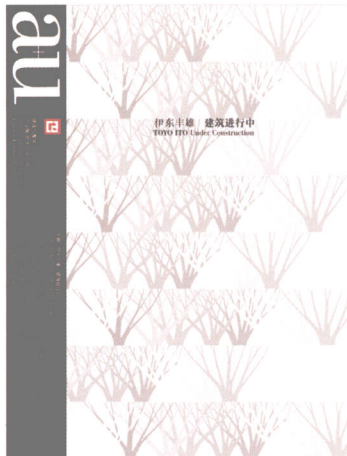
《柯布西埃全住宅》

建筑大师柯布西埃，曾提出“住宅是居住的机器”的著名宣言。本书介绍的106个住宅设计项目，是对其宣言的一个实例性阐述。书中的每个设计作品都有简洁的文字说明，并配有详尽的模型和平面图展示。另外，本书还附有安藤忠雄和加藤道夫对柯布西埃住宅的精辟诠释以及富永让与妹岛和世的对话录。通过此书，可以引领观众去最大限度地接近一个真实的柯布西埃。

a+u

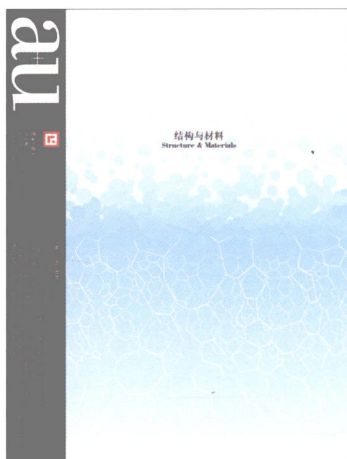
《a+u》中文版

《a+u》杂志是世界知名建筑专业杂志，致力于从专业的角度向建筑界人士介绍全世界范围内最新的优秀建筑家及其作品和建筑理念。向全世界征集稿件，编辑部人员亲自行走各地去发现和挖掘有潜力的新生代建筑师，引导建筑领域新走向——这是《a+u》一贯的个性。《a+u》中文版为中英双语，双月出版，定价98RMB。



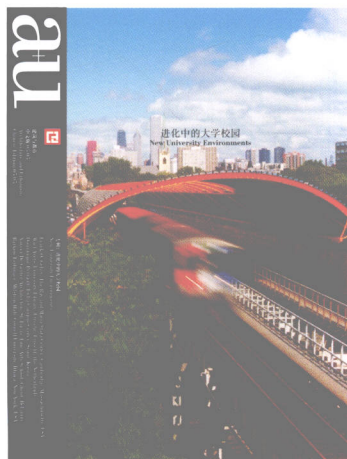
建筑与都市中文版 第一期
专辑：伊东丰雄·建筑进行中

本专辑对国际建筑大师伊东丰雄最近的作品及其建筑理念作了全方位地报道和展示。“建筑进行中”不仅仅意味着作品正处于设计或施工阶段，同时也表达了伊东丰雄对不断前进、变化着的未知空间形象的追求。



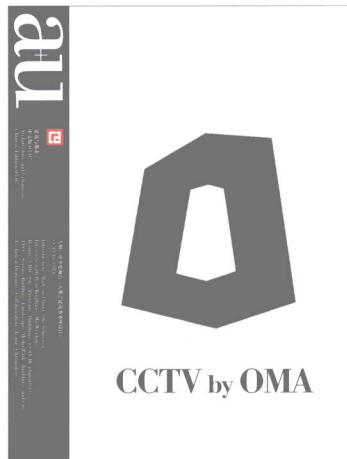
建筑与都市中文版 第二期
专辑：结构与材料

本专辑关注建筑的结构和选材。不仅向读者介绍了世界各地极具特色的建筑设计作品，还对建筑的材料和技术问题做了深入地分析和探讨。



建筑与都市中文版 第三期
专辑：进化中的大学校园

本专辑引领读者进入各大学的殿堂，领略各名家的优秀设计作品，入选的设计项目包括梨花校园中心，伦敦城市大学研究生院中心，麦考密克·特利比恩校园中心等。此外，专辑还刊登了一篇论述东京大学本乡校区改建的历史和现状的论文，让读者从本乡的变化中一窥整个大学校园改造的进化轨迹。



建筑与都市中文版 第四期
专辑：CCTV by OMA

本专辑介绍由大都会建筑事务所设计的中央电视台总部大楼。专辑提供了详细的CG、模型照片、图纸，对方案的结构、造型等方面作了全方位的介绍。另外，对设计师库哈斯及其方案的整个竞标过程以及人们对该方案的种种争议和评论作了详实的报道和分析。

文筑国际
CA-GROUP

上海（总部）·东京·马德里
出版 书店 文化'设计
上海市南苏州路1305号2楼，200003
电话：021-6327-2561 传真：021-6327-2560
邮箱：office@cagroup.cn
网址：www.cagroup.cn

简历	2
Biography	
流动的游戏场	4
[访谈片段]	
Liquid Playgrounds	
[fragments from a conversation]	
克莉斯汀娜·迪雅兹·莫雷诺和艾弗连·加西亚·格琳达	
气氛之海	20
Ocean of Air	
克莉斯汀娜·迪雅兹·莫雷诺和艾弗连·加西亚·格琳达	

SANAA [Kazuyo Sejima + Ryue Nishizawa]

阿尔梅勒“德·昆斯特里涅”剧院和文化中心	36
'De Kunstlinie' Theatre and Cultural Centre, Almere	
卢米埃公园咖啡厅	48
Lumiere Park Cafe	
金泽21世纪当代美术馆	54
21st Century Museum of Contemporary Art, Kanazawa	
托莱多美术馆玻璃展厅	104
Glass Pavilion at the Toledo Museum of Art	
克里斯汀·迪奥的表参道大楼	116
Christian Dior Building Omotesando	
冈萨雷斯美术馆扩建工程 [巴伦西亚现代艺术研究所]	134
Extension of the IVAM [Valencia Institute of Modern Art]	
新梅赛德斯—奔驰博物馆	148
New Mercedes-Benz Museum	
莱特博格博物馆扩建工程	156
Rietberg Museum Extension	
诺华制药公司总部	162
Novartis Pharma Headquarters	
诺华园区WSJ-157	168
Novartis Campus WSJ-157	
普拉达化妆系列 [专柜设计]	176
Prada Beauty [Design of Setting]	
阿恩·杰科伯森百年诞辰的纪念装置	180
Installation for the Arne Jacobsen Centenary	
阿莱西茶具	182
Alessi Tea Set	
第8届威尼斯双年展上日本馆	186
Japanese Pavilion in the Venice Biennale	
三宅一生专卖店	192
Issey Miyake Store	
矿业同盟管理和设计学院	196
Design School Zollverein	
赫雷斯的弗拉明哥之城	206
City of Flamenco, Jerez	
直岛轮渡码头	216
Naoshima Ferry Terminal	
纽约当代美术馆新馆	222
New Museum of Contemporary Art, New York	
中国国际建筑展览会的住宅设计	230
House for the International Exhibition of Architecture in China	

KAZUYO SEJIMA & ASSOCIATES

小住宅	236
Small House	
HHSTYLE.COM	254
HHStyle.com	
李子林中的住宅	272
House in a Plum Grove	
朝日新闻社山形大楼	292
Asahi Shimbun Yamagata Building	
江山阁高级中学	302
Kozankaku High School	
大西多功能设施	310
Multipurpose Facility in Onishi	

OFFICE OF RYUE NISHIZAWA

市川公寓	322
Ichikawa Apartments	
镰仓住宅	328
House in Kamakura	
江田公寓	334
Eda Apartments	
船桥公寓楼	342
Funabashi Apartment Building	
森山住宅	358
Moriyama House	
中国的住宅	366
House in China	
影像展示厅	378
Video Pavilion	
富弘美术馆	382
Tomihiko Museum	

目录
CONTENTS

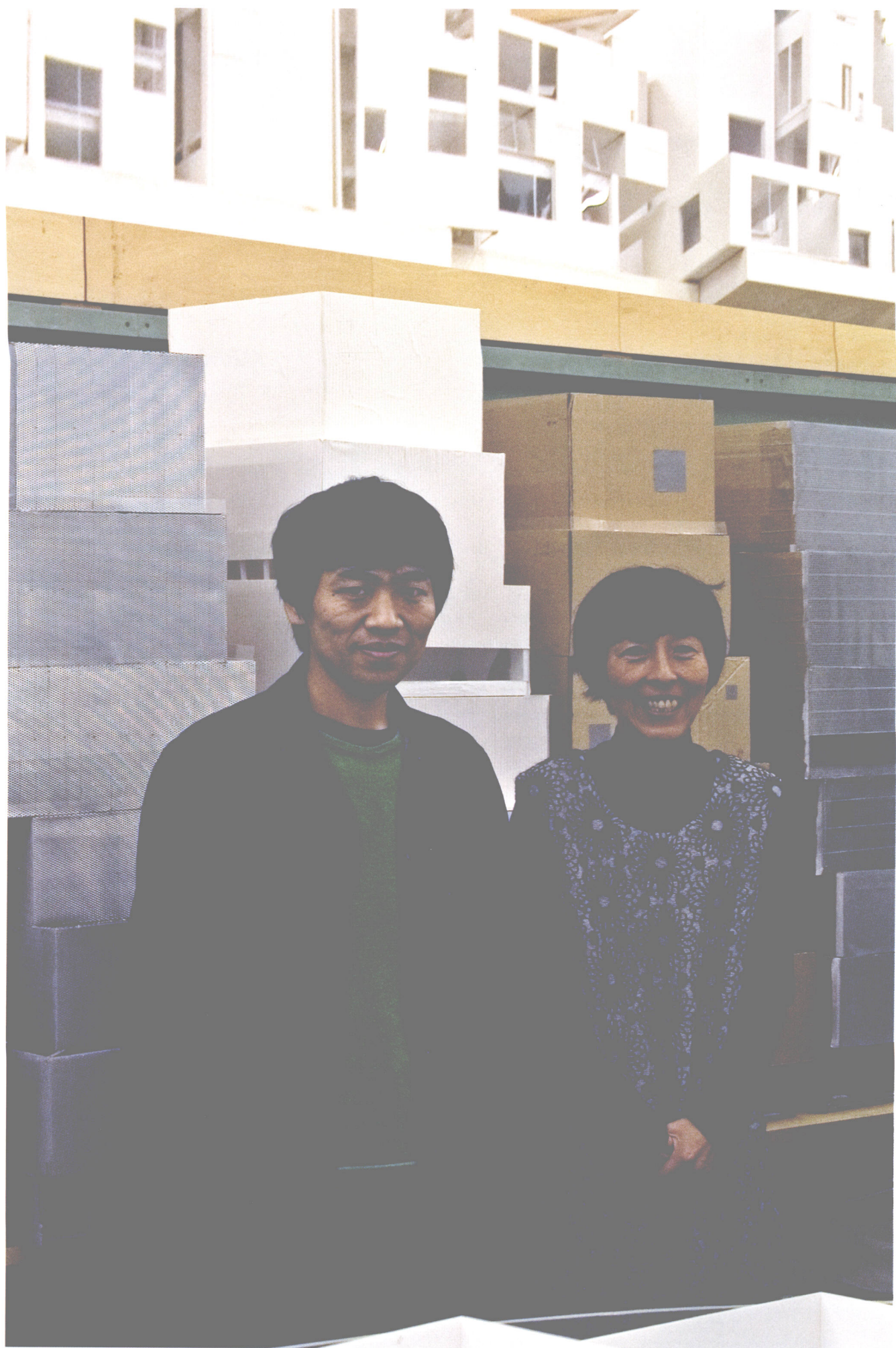


Photo: Hase Suzuki Tokyo, October 2004

妹岛和世

- 1956 出生于日本茨城县
- 1981 毕业于日本女子大学，获建筑学硕士学位
- 1987 创建妹岛和世建筑设计事务所
- 1995 与西泽立卫建SANAA建筑事务所
- 2000 任美国剑桥的哈佛设计研究生院客座教授
- 2001- 担任日本东京庆应义塾大学的教授
- 所获奖项
- 1988 平台住宅Ⅰ和Ⅱ获年度SD建筑设计展鹿岛奖
- 1989 平台住宅Ⅰ获东京建筑师协会
居住建筑特别奖；
平台住宅Ⅰ获日本建筑师协会吉阪奖。
- 1990 获巴黎日本建筑文化竞赛提名奖；
再春馆制药的女子宿舍获1990年度SD建筑设计展二等奖。
- 1991 获那须野原和声厅设计竞赛二等奖。
- 1992 再春馆制药的女子宿舍
获日本建筑师协会年度青年建筑师奖；
卡斯特巴杰克体育用品商店
获92年商业空间设计奖二等奖。
- 1994 电动弹珠机营业大厅Ⅰ和Ⅱ获94年商业空间设计奖一等奖；
森林别墅获94年度建筑奖。
- 1995 入选横滨国际客运港的设计竞赛；
再春馆制药的女子宿舍
获夏威夷大学肯尼思·F·布朗亚太文化和建筑设计奖一等奖。
- 1996 获广岛市西消防站设计竞赛二等奖；
获长冈文化创造论坛设计竞赛二等奖。
- 2000 获德国卡尔斯鲁厄埃里希·谢林建筑奖。

西泽立卫

- 1966 出生于日本东京
- 1990 毕业于日本横浜国立大学，获建筑学硕士学位
- 1995 与妹岛和世建立SANAA建筑事务所
- 1997 创立西泽立卫建筑工作室
- 2000 任美国剑桥的哈佛设计研究生院客座教授
- 2001- 担任日本横浜国立大学副教授
- 所获奖项
- 1997 日本群马周末住宅入选1997年度SD建筑设计展。
- 1999 周末住宅获《日本建筑家》杂志吉冈奖；
周末住宅获室内空间设计奖二等奖；
竹尾纸展获年度展览设计奖
- 2000 周末住宅
获东京建筑师与工程师协会住宅建筑一等奖。
- 2001 市川公寓获SD建筑设计展年度鹿岛奖。

SANAA建筑事务所 [妹岛和世 + 西泽立卫]

- 所获奖项
- 1997 澳大利亚当代美术馆悉尼分馆获一等奖；
日本东京的多媒体工作室获室内空间设计一等奖。
- 1998 成为入围美国芝加哥伊利诺斯理工学院新校区设计决赛的
5家事务所之一；
日本东京的多媒体工作室获日本建筑师协会奖；
艾迪弗斯—蒙多：意大利萨诺诺老城区整修工程设计竞赛一等奖；
成为入围意大利罗马当代艺术中心国际竞赛决赛的15家
事务所之一。
- 1999 获日本金泽当代美术馆方案设计竞赛一等奖；
获荷兰阿尔梅勒城市剧院竞赛一等奖。
- 2001 获瑞士苏黎世AMAG-BVK商贸大楼国际竞赛三等奖；
成为入围中国香港ASIA协会香港中心设计竞赛决赛的3家
事务所之一。
- 2002 获德国斯图加特新梅赛德斯—奔驰博物馆国际竞赛二等奖；
获纽约美国艺术和书信研究院颁发的
阿诺德·W·布鲁纳建筑奖；
获奥地利文森诺·斯卡莫齐萨尔兹堡建筑奖；
获瑞士苏黎世的里特堡文学艺术博物馆国际竞赛二等奖；
入围瑞士巴塞尔诺华公司巴塞尔园区设计竞赛WDJ 157制药公司
总部大楼决赛3家事务所之一。
- 2003 获德国埃森矿业同盟管理和设计学院国际竞赛一等奖；
作为SOM设计小组成员受邀参加
世贸中心基地的设计研究；
获美国纽约当代美术馆新馆国际竞赛一等奖；
获瑞士巴塞尔诺华公司WSJ-204办公楼国际竞赛一等奖。
- 2004 “蜕变”展中，作品金泽21世纪当代美术馆和
巴伦西亚现代艺术研究所扩建工程
获第9届威尼斯双年展金狮奖最佳作品奖。

KAZUYO SEJIMA

- 1956 Born in Ibaraki Prefecture, Japan
- 1981 Graduated from Japan Women's University with Master's Degree in Architecture
- 1987 Established Kazuyo Sejima & Associates
- 1995 Established SANAA with Ryue Nishizawa
- 2000 Visiting Professor at Harvard GSD, Cambridge, USA
- 2001- Professor at Keio University, Tokyo, Japan
- AWARDS
- 1988 Kajima Prize, SD Review 1988 for Platform I & II
- 1989 Special Prize for Residential Architecture,
Tokyo Architect Association for Platform I
Yoshizaka Prize, The Japan Architect, for Platform I
- 1990 Honorable Mention, Competition La Maison de la Culture de Japon, Paris
2nd Prize, SD Review 1990, for Saishunkan Seiyaku Women's Dormitory
- 1991 2nd Prize, Nasunogahara Harmony Hall Design Competition
- 1992 Young Architect of the Year, Japan Institute of Architects,
for Saishunkan Seiyaku Women's Dormitory
2nd Prize Commercial Space Design Award '92,
for Castelbajac Sports Shop
- 1994 1st Prize, Commercial Space Design Award '94, for Pachinko Parlor I & II
Architecture of the Year '94, for Villa in the Forest
- 1995 Selected for Yokohama International Port Terminal Design Competition
1st Prize, Kenneth F. Brown Asia Pacific Culture and Architecture Design Award,
University of Hawaii, for Saishunkan Seiyaku Women's Dormitory
- 1996 2nd Prize, Hiroshima City Nishi Fire Sation Design Competition
2nd Prize, Nagaoka Bunnka Souzou Forum Design Competition
- 2000 Erich Schelling Architekturpreis, Karlsruhe, Germany

RYUE NISHIZAWA

- 1966 Born in Tokyo, Japan
- 1990 Graduated from Yokohama National University with Master's Degree in Architecture
- 1995 Established SANAA with Kazuyo Sejima
- 1997 Established Office of Ryue Nishizawa
- 2000 Visiting Professor at Harvard GSD, Cambridge, USA
- 2001- Associate professor at Yokohama National University, Japan
- AWARDS
- 1997 Selected for SD Review 1997, for Weekendhouse, Gunma, Japan
- 1999 The Yoshioka Prize, The Japan Architect, for Weekendhouse
2nd Prize, Inter Intra Space Design Selection, for Weekendhouse
Display Design Award 99, for Takeo Paper Show1999
- 2000 1st Prize in Residential Architecture, Tokyo Society of Architects & Building Engineers
for Weekend House
- 2001 The Kajima Prize for SD Review 2001 for Ichikawa Apartment

SANAA [Kazuyo Sejima + Ryue Nishizawa]

- AWARDS
- 1997 1st Prize, Museum of Contemporary Art Sydney Extension, Australia
1st Prize, Inter Intra Space Design Selection, for Multi-Media Workshop, Tokyo, Japan
- 1998 Selected for New Campus Center for Illinois Institute of Technology
Competition among final 5 architects, Chicago, USA
The Prize of Architectural Institute of Japan, for Multi-Media Workshop, Tokyo, Japan
1st Prize, Edifici-Mondo: a competition for the recuperation of the Antique Quarter of Salerno, Italy
Selected for Center for Contemporary Arts, International Competition among final 15 architects,
Rome, Italy
- 1999 1st Prize, Museum of Contemporary Art Kanazawa Design Proposal, Japan
1st Prize, Stadstheater in Almere, The Netherlands
- 2001 3rd Prize, The AMAG-BVK commercial buildings Zurich, International Competition, Switzerland
Selected for the ASIA Society Hong Kong Center Design Competition among final 3 architects,
Hong Kong, China
- 2002 2nd Prize, New Mercedes-Benz Museum, International Competition, Stuttgart, Germany
Arnold W. Brunner Memorial Prize in Architecture, American Academy of Arts & Letters,
N.Y, USA
Architecture Award of Salzburg Vincenzo Scamozzi, Saizburg, Austria
2nd Prize, Erweiterung Museum Rietberg, International Competition, Zurich, Switzerland
Selected for the Novartis Campus Basel Design proposal WDJ 157 new Building for Pharma
Head Quarters as last 3 architects, Basel, Switzerland
- 2003 1st Prize, Design School Zollverein, International Competition, Essen, Germany
Design Study for the World Trade Center Site Invited Design Study
as a member of SOM TEAM
1st Prize, New Museum of Contemporary Art, International Competition, New York, USA
1st Prize, Novartis Campus WSJ-204 Office Building, International Competition, Basel, Switzerland
- 2004 The Golden Lion for the most remarkable work in the exhibition 'Metamorph', for the projects
21st Century Museum of Contemporary Art, Kanazawa and Extension of the Institut Valencia
d'Art Modern, Valencia, in the 9th International Architecture Exhibition, la Biennale di Venezia



[访谈片段]

流动的游戏场

克莉斯汀娜·迪雅兹·莫雷诺和艾弗连·加西亚·格琳达

[东京，夏天 / 2004年夏]

李翔宁译

我们想从一个个人的小秘密开始这次访谈。我们休息一下，以放松的形式开始，直接问些关于你们自身的问题。私下里我们一直问自己，是什么把你们这两个个性都如此强烈的人联合了起来。你的合伙人最有趣的工作和思考方式是什么？在他或她身上有什么你特别欣赏但自己又做不到的地方？

西泽：妹岛是我知道的最勇敢的人。任何人想和她一起设计一定得非常大胆。她也非常实际，而不是一个幻想家。她所考虑的全都是实际的东西。

这让我们很惊讶……

妹岛：有些年纪大点的日本建筑师完全误解了我们。他们认为我是很感性化的建筑师而西泽则非常理性化。尽管我得承认常常是……

你们在变换角色。

西泽：妹岛非常坚定。相反当我做什么很痛苦的事时，就常常会迷失方向。但她从不迷失。

妹岛：在设计开始阶段我们往往会进行许多讨论，不光是我们之间，也和我们的工作人员讨论。通过这些讨论我们进入下一阶段。我通常一开始以一种直接的方式思考，而他则尝试着更感性一些。我觉得他比我更诗意化。

[fragments from a conversation]

LIQUID PLAYGROUNDS

We would like to start this interview with a small personal secret. We will take a break to begin with, relax, and ask you directly about yourselves. In private we have always asked ourselves about the matter that links two people with such strong characters. What are your partner's most interesting ways of working and thinking? What are you unable to do that you especially appreciate in her or him?

RN: Sejima is the bravest person I have ever known. Anyone who wants to design with her has to be daring. She is also very realistic, not a dreamer. All she thinks about are real things.

We find that surprising...

KS: Some older Japanese architects completely misunderstand us. They think I am a very emotional architect and that Nishizawa is very logical. Although I must admit that often...

...you change roles.

RN: Sejima is very stable. On the other hand, I sometimes lose my way, when I suffer doing something. She never loses it.

KS: In the beginning of the design process we tend to discuss a lot, not only with each other, but also with our staff. Gradually we move to the next phase through these conversations. I generally start to think in a direct way and he tries to be more emotional. I think that he is more poetic than me.

你们俩都曾经长期和一位杰出的日本建筑师共事接受训练，你们是建筑界世代延续的成功纽带。

妹岛：当我还是个孩子时，我见到一所住宅的图片，它打动了并激起我的兴趣。因此在我参加大学入学考试时，我就决定学建筑课程。学习中的某一天我偶然看到一张图片，恰好是这所住宅，这鼓舞了我对建筑的热情。图片里的住宅是由菊竹清训设计、于1957年在东京建成的天空住宅。巧的是菊竹是伊东丰雄的老师，伊东毕业后加入了菊竹的事务所工作了三四年。在这之后伊东建立了自己的事务所，而我加入了他的事务所。我在那儿六年，负责了两个小住宅和一座小的建筑物。我完成学业之时，希望加入一个小事务所，而不是大事务所。那时他的事务所很小，只有四五个人，但我无法想象永远呆在那儿。这是一种非常典型的日本模式。

西泽：我做学生时因为敬重伊东所以在他事务所工作。我在那儿遇见妹岛，她有时回来看看。这是一种巧合。

妹岛：当时我已经离开伊东事务所了。我想西泽更愿意加入我的事务所，因为我比伊东年轻。当时我的事务所还很小，只有一个人。

西泽：我在伊东事务所工作时，那儿差不多已有30个人，因此要想和他进行不断的讨论是很难的。但在妹岛的事务所，你可以每天和她讨论。这就是我选择去那儿工作的原因。

我们来谈谈你们职业实践的特殊方式。在同一空间中三个事务所共享资源、绘图板和人员。你们能描述一下与你们有关的几个事务所彼此之间的关系吗？这种关系是怎样一天天发展的呢？

妹岛：在赢得悉尼当代美术馆竞赛的第一名之后，我们被邀请参加其他类似的竞赛。因此1995年我们成立了SANAA作为合作的事务所，但我们直到1999年赢得了两个大型的竞赛后才真正开始紧密型合作。SANAA和KSA的工作人员在一个房间内工作，因此关系非常密切。不过西泽愿意保持他事务所的独立。

西泽：我们组建SANAA的目的是共同应付国外竞赛和重大的日本项目。我们还想继续独立进行小的住宅和室内项目，但也有例外，比如泷泽直己设计的三宅一生专卖店。我的事务所和KSA和SANAA分得比较开。尽管所有的空间都在同一幢房子里且彼此相邻，但我们不共用空间和人员。当然我会被召集参加SANAA的会议，而妹岛有时也会征询我对KSA项目的意见。反过来，当我要决定某些重要事务时，我常常征求她的意见。我们彼此互为评论员。通过这种方

Both of you were training for a long time with one of the great Japanese architects. You are a kind of generational succession chain.

KS: When I was a child, I saw a picture of a house which really impressed and intrigued me. So when I took the entry examination for the University, I decided to enrol in an architecture course. One day during my studies, I came across a photo and noticed it was exactly the same house. That infused my interest in architecture. The picture was of the Sky House by Seikun Kikutake, finished in 1957 in Tokyo. It is very curious because Kikutake was a teacher of Toyo Ito and after Ito graduated, he joined Kikutake's office and worked there for three or four years. After that, Ito started his own firm, which I joined. I was there for six years and was in charge of two small houses and one small building. When I finished my studies, I wanted to join a small office, not a big one, with a young architect. His office was small, with only four or five people, but I could not imagine being there forever. This is a very typical pattern in Japan.

RN: When I was a student, I was working in Ito's office because I respected him. There I met Sejima, who sometimes came back to visit. It was a coincidence.

KS: I had already left his office by that time. I imagine that Nishizawa preferred to join my office because I am younger than Ito. My office at that time was very small, only one person.

RN: When I was working in Ito's office, there were about 30 people, so it was difficult to have a continuous discussion with him. In Sejima's office, you could discuss things with her every day. That is why I chose to work there.

We would like to talk about the special way you practice the profession. Three offices in the same space that share resources, drawing boards and people. Can you describe the relationship between each of the offices you are involved with? How does the relationship evolve day by day?

KS: After winning the first prize in the competition for the Museum of Contemporary Art in Sydney, we were invited to enter other competitions like it. So SANAA was established as a collaborative office in 1995, but we didn't really start intensely until 1999, when we won two big competitions. SANAA and KSA staff work in the same room so the relationship is very close. Nishizawa, however, tries to keep his office separate.

RN: The reason why we originally established SANAA was to tackle foreign competitions and major Japanese projects together. We would continue to do small houses or interiors individually, but there are exceptions like the Issey Miyake Shop by Naoki Takizawa.

My office is quite separate from KSA and SANAA. We do not share staff or space, although all the spaces are close to one another; within one

式，三个事务所之间保持强有力的联系，因此研究的过程和表达的方式在很大程度上是有联系的。

就当下对过程的着迷而言，我们觉得你们在进行着一些最有意思的工作。你们为什么对做无穷无尽的各种变化的模型感兴趣呢？

西泽：在我们研究的过程中，我们做很多的模型，当然这不是我们最终的目标。这种方式的重要性在于努力创作尽可能多的备选方案，以提供从各种各样角度出发的不同选择。我们要求事务所的每个人，包括我们自己，尽可能多地提供不同方案。这也是在研究期间图纸和模型数量不断增加达到巨大数目的原因。

你们何时开始发展这种通过无数不同备选方案不断揭示构思主题的方法？

妹岛：我的第三个项目，再春馆制药的女子宿舍包含了比平台住宅 I 和 II 这样简单的周末住宅更复杂、更丰富的设计内容。该宿舍必须提供80人共同居住，这允许有很多的可能性：我可以构想80间独立的房间、或一个大的房间、或者只有10个房间。有如此之多的不同方案，所以要想事先就决定可不是那么简单或容易的。就在那时西泽加盟到事务所来，我们便开始以这种方式一起工作。

西泽：在我加入之前，我曾作为一个学生参观了她的事务所，妹岛那时不做这么多的模型，还是个很小的事务所，有些很小的模型，而且只有一个人，非常简单。

妹岛：像这样的宿舍设计任务书不很清晰，我们开始做很多模型专门用以把设计内容和形式的关系形象化并比较不同的选择。直到很久之后我们进行N博物馆的深入设计时，才开始做我们现在用的这种体积更大、可以表现更多细节的模型。

西泽：最近，我们开始在建筑项目的深化设计阶段做非常大的模型，有时是1比5，甚至1比1比例的模型。

妹岛：即使是小的细部，如果我们不做模型也无法做决定。当然，探讨一个项目所有的细部几乎不可能，但我们力求弄清楚哪种解决问题的方案是最有意思的。

在这一过程中，你们只用模型吗？

building. Of course I am called to join the SANAA meetings, but sometimes Sejima will ask for my opinion on the KSA projects as well. And vice versa, when I have to decide something very important, I usually ask for her opinion. We act as each other's critic. In that way, there is a strong relationship between the three offices so the research process and the way of presentation are intensely related.

We think you are doing some of the most interesting work in terms of the current obsession with processes. Why are you interested in working with endless variations of models?

RN: In our research process, we build an enormous amount of models, but of course that is not our ultimate goal. The importance of this method is the effort to create the largest possible number of alternative schemes in order to see the different options from many different angles. We ask everybody in the office, including ourselves, to produce as many options as we can find. That is why, during this research period, the number of drawings and models constantly grows to an enormous amount.

When did you start to develop this method of constant revelation of themes through infinite alternatives?

KS: Saishunkan Seiyaku Women's Dormitory, my third project, consisted of a more complicated and richer program than Platform I and II, which were simple weekend houses. The dormitory needed to serve 80 people living together, which allowed for a range of possibilities: I could have suggested 80 separate rooms, one big room, or only 10 rooms. There were so many alternatives, so it was not easy or simple to decide in advance. That was when Nishizawa joined the office, and we started to work together this way.

RN: Before I joined, when I visited her office as a student, Sejima did not produce so many models. It was a very small office, with small models and one person. Very simple.

KS: The Dormitory program as such was not very clear and we started to make many models just to visualize the relationship between program and form and to compare options. It was only much later, when we were developing the N-Museum, that we started to make the bigger, more detailed models we use now.

RN: Recently, we have begun to produce very big models in the development stage of the building projects, sometimes 1 to 5, or even 1 to 1.

KS: We can only make decisions, even for small details, if we make a model. Of course, it is almost impossible to discuss all the details of a project, but we try, to see which option to resolve a problem is most interesting.

Do you only use models in this process?

妹岛：从一开始，我们就同时也在计算机上画图纸和图解。或许有的人可以仅从数字化的文件就可以对项目作出判断，但对我而言，实体模型是作判断或找到问题解决方案最容易的方式。

你们项目的这种直接和简单的特质，和你们所有项目中精调过的数目众多的比较方案以及在发展这些方案时投入的巨大工作量相比，真是很不寻常。每个人都认为你们的工作看起来很容易，但同时你们又以呆在事务所工作时间之长而闻名。你们是如何看待你们的建筑设计看上去轻松容易，但实际上你们在其中付出了巨大努力之间的矛盾呢？

西泽：如果你不在项目上花大量的时间，事情会变得非常复杂。至少在日本，如果你不要求建筑师做特别的东西，那么就会出现非常复杂的项目。这就是东京的景观变得如此超负荷并让人不舒服的原因。我觉得如果你想成为一个建筑师，你就必须花很多的时间使你的作品更简单一些。

妹岛：我们要花很多时间，因为我们不想凭空想象一种解决方案或一个细部是怎样的，我们实际上是做出有比例的模型，并以此来判断。做一个简单的项目需要进行许多讨论和工作。我们从来从不从一个简单的基础开始设计，即使是方案设计阶段。我们好像是从非常复杂的东西入手，然后逐渐变得简单。

我们可以更清楚地谈谈这种方法的一些具体方面。这种研究的出发点是什么？它可以是随便任何东西还是有一套精确的方法？你们从无数方案中挑选的标准是什么？

妹岛：选择某个方案而放弃另一个的过程有时很有逻辑，有时则很凭知觉。我们尽量不选择我们已经能够想象出其结果的方案。也就是说，我们尽量选择有最多可能性的方向。在方案设计阶段我们选定一个方向之后，会对不同比例、不同角度等等做更多的研究，然后做决定。这一过程会重复很多次。即使我们选定了一个方向，还是有许多东西要研究。

我们特别想知道这个过程的技术性细节——你们搜寻和做决定时所使用的标准。你们能详细描述某一个从无数比较方案中搜寻的过程吗？可以以你们在设计克里斯汀·迪奥的表参道大楼时的方法为例吗？

KS: We produce drawings and diagrams on the computer in parallel from the very beginning. Maybe there are people who can judge a project using only digital documents, but for me, the physical model is the easiest way to judge or to find a solution to a problem.

That is curious, because the direct, simple nature of your projects contrast with the amount of variations that you fine-tune in all your projects and the massive effort that goes into developing them. Everybody says that your work seems to be very easy, but at the same time you are famous for the amount of time you spend working at the office. How do you live with this contradiction between the apparent lightness and easiness of your architecture and the extraordinary effort that goes into it?

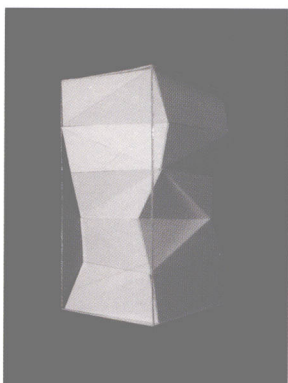
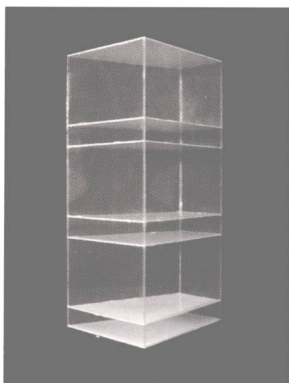
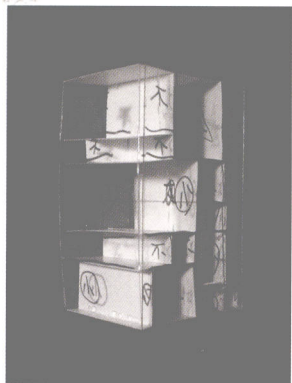
RN: If you don't spend a lot of time on projects, things get very complicated. In Japan at least, if you don't ask architects to make something specific, very complicated projects will appear. That is the reason why Tokyo's landscape is becoming so overloaded and unpleasant. I think that if you want to be an architect, you have to spend a lot of time making your work more simple.

KS: It takes a lot of time because we try not to imagine what a certain solution or a detail looks like—we actually build it in the form of a scale model, and judge from that. A lot of discussion and work is required to make a simple project. We never start from a simple base, even in the schematic design phase. We seem to start from very complicated things that gradually become simple.

Could we clarify a couple of aspects about this method. What is the starting point for this search? Can it be anything or is there a precise methodology? What are the criteria for your choice amongst the endless solutions?

KS: The process of choosing one scheme over another is sometimes very logical and other times very intuitive. We try not to select options for which we can already imagine the outcome. In other words, we try to select the direction with the most possibilities. After we decide on one direction during the schematic design, we make more studies of different scales, different views, etc. in order to make decisions. This process is repeated many times. Even after we choose one direction, there are still many things to be found.

We are particularly interested in the mechanics of this process—the criteria you use in your searches and your decisions. Can you describe in some detail one of these processes of searching through infinite alternatives? Is the way you developed the Christian Dior Building Omotesando a good example?



克里斯汀·迪奥的表参道大楼
CHRISTIAN DIOR BUILDING OMOTESANDO
研究模型
Study models
Tokyo, Japan, 2001/2003

西泽：对，我们为克里斯汀·迪奥的表参道大楼做了很多模型。规划法令对建筑限制很大，所以我们的所有研究几乎都集中于建筑的内部。这很矛盾，因为我们从一开始就得知迪奥的设计师会做室内设计。尽管我们只需要设计结构和立面，我们还是决定要确保内部和外部的某种联系。这是我们制定的最重要的原则，因为如果不这样做，我们能设计的只是一个不透明的体块。这样会很容易，但我们觉得这样很无趣。这就是我们要尝试一种更困难的途径的原因。

你们还研究了什么其它方案？

妹岛：在这个方案中（指着一个内部有复杂形体的透明塑料模型）我们设计了一个从入口一直到顶部的连续空间；一个包含了零售空间的特殊的流通空间。

西泽：这一个（指着另一个模型）的楼板高度各异，表达了零售空间和迪奥设计的其它空间之间的关系。这个方案非常开敞，你可以欣赏到街道上的树木。

旁边的这一个（谈另一个方案）很类似。这个想法是把几个不同的封闭盒子叠在一起，这些盒子容纳了迪奥设计的空间。其它的几个是同一样想法的变体——把盒子以不同的方式堆叠。这个方案（指着一个模型，它的内部空间被一个紧靠透明外墙面的白色不透明体占据着）通过在内部创造一个独立的形体来表现内部和外部之间的关系，而我们通过其形态的扭曲来突显这个独立的形体。

其它一些研究主要处理结构的特征、形体和位置。在这些研究中，我们探讨了一个柱子细且不规则布置的密集结构是如何界定其内部空间的。最后的结果是一种叠起来的空间，尽管最基础、最本质的关系是楼板和结构之间的关系。

妹岛：由于只允许我们考虑建筑外壳，我们试着通过结构间接地对室内设计产生影响。

最后的方案看起来和建筑体量的最大化以及楼层间明显不规则的错叠有关，从而创造出很难看出其比例的建筑。是这样的吗？

西泽：一个给定的条件是在楼板内考虑机械设备的空间。由于室内设计是后进行的，迪奥要求至少1.5m的净高用于技术设备安装。这样的楼板很厚，可以把什么都放在里面，但这不是我们的决定——而是业主的一项要求。

RN : Yes, we made an enormous number of models for the Christian Dior Building Omotesando. The zoning regulations were very limiting so almost all of our studies concentrated on the inside of the building. This was a contradiction because we knew from the outset that the Dior designers would do the interior design. Although we only had to make the structure and façade, we decided to keep some relationship between the inside and the outside. That was one of the most important rules we created because otherwise all we could work with would have been a very opaque volume. It would have been easy but we didn't find that interesting at all. That is why we decided to try a more difficult approach.

What other alternatives did you study?

KS: In this option (*pointing at a transparent plastic model with a complex shape in its interior*) we made a continuous space from the entrance to the top; a specialised circulation space that also included the retail spaces.

RN: This one (*pointing to another model*) with the floors at different heights, shows the relationship between retail space and other spaces designed by Dior. This option is very open so you can enjoy the trees on the streets.

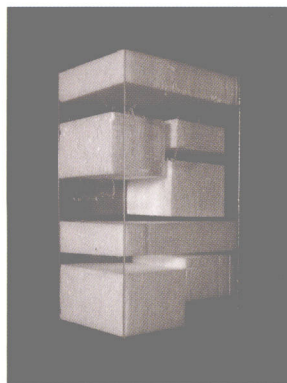
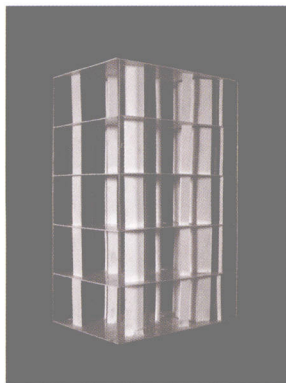
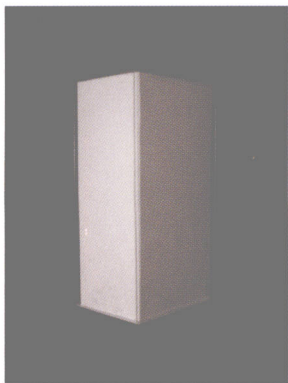
This next one (*speaking about another model*) is very similar. This is the idea of stacking different closed boxes that contain the spaces designed by Dior. The others are variations on the same idea— stacking boxes in different ways. This option (*pointing to a model that has an inner space occupied by a white opaque volume close to the exterior transparent cladding*) addresses the relationship between outside and inside by creating an independent shape in the interior, which we try to show by distorting its form.

Other studies deal with the character, the shape and the position of the structure. In these, we explored how a dense structure of thin and randomly positioned columns can define the inner space. The outcome is a kind of stacked space, although the basic, fundamental relation is between floor and structure.

KS: As we were only allowed to think about the building shell, we tried work indirectly on the interior design through the structure.

The final solution seems to be related to the building's volumetric maximisation and the apparently random overlap of the floors to produce a building in which the scale is somewhat hard to read. Is that really the case?

RN: One of the given conditions was to allow for mechanical spaces in the floor slab. As the interior design would come later, Dior required at least 1.5 metres of clearance for technical installations. Such a floor slab is very thick and can accommodate everything inside, but we did not make that decision—it was one of the client's requirements.



克里斯汀·迪奥的表参道大楼
CHRISTIAN DIOR BUILDING OMOTENANDO
研究模型
Study models
Tokyo, Japan, 2001/2003

妹岛：由于我们已经准备设计一个简单的透明建筑，这种厚的楼板会彻底改变我们的想法。我们决定通过将楼板的上表面和下表面作为两个分离的层来处理，把板放到幕墙立面的后面掩饰起来。否则，楼板看起来太明显。迪奥要求一层有高敞的空间，而希望其它空间有私密的感觉。

由于他们希望某些房间天花高而另一些房间天花低，我们决定把这种空间的分隔设计得看上去随意些。所以我不认为这种分隔只是和尺度有关。

在其它一些项目中，则没有严格的限制，而一种三维的组织创造出的形态将建筑和所处背景联系起来。青山的小住宅的形态经历了怎样的发展过程？

妹岛：我接受小住宅的设计委托时，SANAA正在进行两个很大的项目：阿尔梅勒城市剧院和金泽美术馆。我很想思考一下小项目的可能性，而我的结论是当你在这么小的尺度上设计时，每一公分都可能极为重要。当然，一两公分总是很重要，但在这两个大项目中，这种尺寸对整个建筑的构成不会有这么大的影响。这个住宅是如此的小，以至于两公分的变化都可能产生一种变不可能为可能的力量。

基地很小，有一棵树，一棵相当小的树，但它的空间却很重要。因此我决定将地下室后退。然后我把主卧室放在一层，有一个朝向外面的露台而不是一个普通的窗子。由于日本很潮湿，从一层引入户外空气很重要。二层达到了规范允许的最大尺寸，几乎达到了基地的边界。如果我们从建造的角度考虑，因为地震，我们需要巨大基础的空间，所以不可能将建筑正好放在边界上。因此我把二层的起居室和厨房放到最大，而后向下逐渐后退以给一边的停车和另一边的小露台留出空间。我在其它方向上也重复了这种后退的操作，以调节房间的尺寸以及它们和周围环境的关系。小尺度对于和基地限制的关系以及室内室外的关系有很大的影响。

特别有趣的是你可以注意到在这个项目中，就像在纽约当代美术馆新馆，其结构核心和建筑每层间的限制之间的关系最后确立了空间的特征。

KS: Because we had decided to make a simple transparent building, this type of thick floor would have totally altered our idea. We decided to disguise the slab behind the glazed façade by treating the top and underside of the floor in two separate layers. Otherwise, the slab would be too apparent. Dior required a grand space for the ground floor while preferring an intimate feeling for the other spaces.

As they wanted high ceilings in some rooms and low ceilings in others, we decided to make this separation between spaces seem apparently random. So I would not say that this separation is entirely about scale.

In other projects, however, the limits are not precisely established and a 3-D organization generates the shape with which the building relates to the context. What was the development process for the shape of Small House in Aoyama?

KS: When I got the Small House commission, SANAA was working on two very large projects: Stadstheater in Almere and Kanazawa Art Museum. I really wanted to think about the possibilities of a small object and my conclusion was that every centimetre can be extremely important when you are working on such small scales. Of course, one or two centimetres are always very important, but in the two big projects, this dimension does not have such a big impact on the entire composition of the building. This house, however, was so tiny that a variation of two centimetres could have the power to make something possible out of something impossible.

The site is very small and there is a tree, a rather small tree, but its space is important, so I decided to set the basement back. I then placed the main bedroom on the ground floor, with a small terrace facing out instead of a normal window. Since the climate in Japan is humid, it is important to bring air in from the base. The first floor has the maximum dimension permitted by the regulations, and almost reaches the edge of the site. If we think in terms of construction, it is impossible to place it exactly on the boundary, as we need space for the large foundations due to earthquakes. So I maximised the size of the living room and the kitchen on the first floor and gradually set it back downward to leave space for the car park on one side and the small terrace on the other. I repeated the action of setting back in the other directions to adjust the dimensions of the rooms and their relationship with the surroundings. Small dimensions have a big impact on the relation with the limits of the site, and with the exterior and the interior.

It is extremely interesting to notice that in this project, like the New Museum of Contemporary Art in New York, the relationship between the structural core and the limits of the building on each level ends up defining the character of the space.



小住宅
SMALL HOUSE
Aoyama, Tokyo, Japan 1999/2000

妹岛：不错。在这个住宅中，核心像一个巨大的柱子，包括了楼梯，各层楼面从核心处悬挑出去。由于空间如此之小，它们完全是靠和核心的关系来确定的。

纽约当代美术馆新馆尺度与之完全不同。这里我们想在遵守严格的退界规定的同时将探索美术馆向公众开放的更多可能性。形态的生成不光因为我们遵守规范，更来自于我们加在那些彼此交迭的体块上的独立边界运动，正是这些彼此交迭的体块界定了美术馆。我们在画廊里引入光线，并建了一些露台，可以让人们走到建筑物的外头。

西泽：规范、业主要求和功能总是非常重要的。但是我们不认为一种特定的情况或者所委托设计项目的一系列背景状况是做设计唯一主要的原因。我们运用规范或任务书，但同时我们还想保留和表达在规范和任务书之外的一定自由度。

注意一下建筑师如何将自己归类是很有趣的。在你们最近一次展览的目录中，项目好像是以形式和组织的相似性而不是按照时间顺序或设计内容的标准分组的。我们想问问你们，关于在你们作品中不断重复出现的一些特定形体，它们作为形态策略提供了一种定义空间之间关系领域的方法，并为城市提供了独特的意向。

妹岛：在金泽美术馆方案竞赛阶段，我们构思了一个圆，因为基地位于城市的中心，人们从各个方向进入基地。一个矩形或方形平面不可能使整个外立面都成为正面，而我们通过圆形平面做到了。

西泽：一个圆可以创造没有间断的连续建筑，像一个没有接合的连续形体。基地上呈现出一种异质的景观：许多房子的背面，一片树林，一个传统的日本茶室以及一条小运河。我们设计了一个圆形创造了连续但变化的景观。如果想要创造一种连续的空间，圆是一种理想的形状。

在竞赛阶段我们构思了一个圆形建筑，而业主（金泽市）很喜欢。我们什么都可以改动，但圆不能改。方案设计中我们尝试着脱离这种圆形做一个看起来像圆的椭圆，但我们做不出来。

随后发生了一些变化：馆长（长谷川佑子）提炼了设计内容，确定了每个展示空间的尺寸。

妹岛：在方案设计的最初三个月，我们做了一些模型。我们内部有许多讨论，也和馆长讨论了很多，他提出了许多要求。我们共同决定用一些彼此分离的独立的展厅。

KS: That is true. In the house, the core that contains the staircase is like one big column and the floors cantilever out from it. Since the spaces are so small, they are really defined by the relationship to the core.

The New Museum of Contemporary Art in New York has a completely different scale. Here, we wanted to explore more possibilities of opening the museum to the public while following the strict setback regulations. The shape is not only due to our acceptance of these regulations but also to independent boundary movements that we impose on the overlapping volumes that define the Museum. We do this to feed light into the galleries and to make terraces that allow people to go outside the building.

RN: Regulations, client requirements and function are always very important. However, we do not think that one specific situation or the circumstances surrounding a commission become the only major reason for doing something. We use the regulations, or the program, but at the same time we want to keep and express a degree of freedom from them.

It is interesting to see how architects classify their own work. In a catalogue of one of your recent exhibitions, the projects seem to be clustered by affinities of form and organisation rather than by chronological or programmatic criteria. We want to ask you about the recurring appearance of certain figures in your work as a formal strategy that offers a way of defining this field of relations between spaces and that gives the city a unitary image.

KS: In the competition phase of the Kanazawa Art Museum, we proposed a circle because the site is in the centre of the city and the people approached the site from all directions. A rectangular or square plan cannot make the entire façade a front, as we could with a circular plan.

RN: A circle can create a continuous building, without divisions, like a continuous form without any articulation. The site has a heterogeneous landscape: back sides of buildings, a forest, a traditional Japanese Tea House and a small canal. We made a circle to create a continuous but different landscape. A circle is an excellent shape when you are trying to make continuous space.

In the competition period we proposed a circular building and the client (Kanazawa city) liked it. We could alter everything except the circle. During schematic design we tried to escape from it by making an oval that looks like a circle, but we could not.

After that, different things took place: the curator (Yuko Hasegawa) refined the program and fixed the different dimensions for each exhibition space.

KS: During the first three months of schematic design, we made models. We had a lot of internal discussions and others with the curator who required many things. Together, we decided to use independent galleries separated from each other.