



ELcroquis

超越现代主义

beyond modernism

TOYO ITO 2001 2005

03

建筑素描

[350.00 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  
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文件管理  
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摄影  
Hisao Suzuki  
翻译  
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责任编辑 / editor  
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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: 86-574-8725-2732

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: 702×985mm 1/16 印张: 22.25  
版次: 2006年1月第1版第1次印刷

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图书在版编目(CIP)数据  
建筑素描. 伊东丰雄专辑 /  
《建筑素描》中文版编辑部编  
宁波: 宁波出版社, 2006.1  
ISBN 7-80602-949-4/TU-15

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

中国版本图书馆CIP数据核字(2005)第152108号

中文版发行 / distribution of Chinese edition


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智利  
EDITORIAL CONTRAPUNTO  
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e-mail: contrapunto@entelchile.net  
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黎巴嫩  
ARCHITECTURE ASSOCIATION STUDIO  
Bcd-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  
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ISBN 7-80602-949-4



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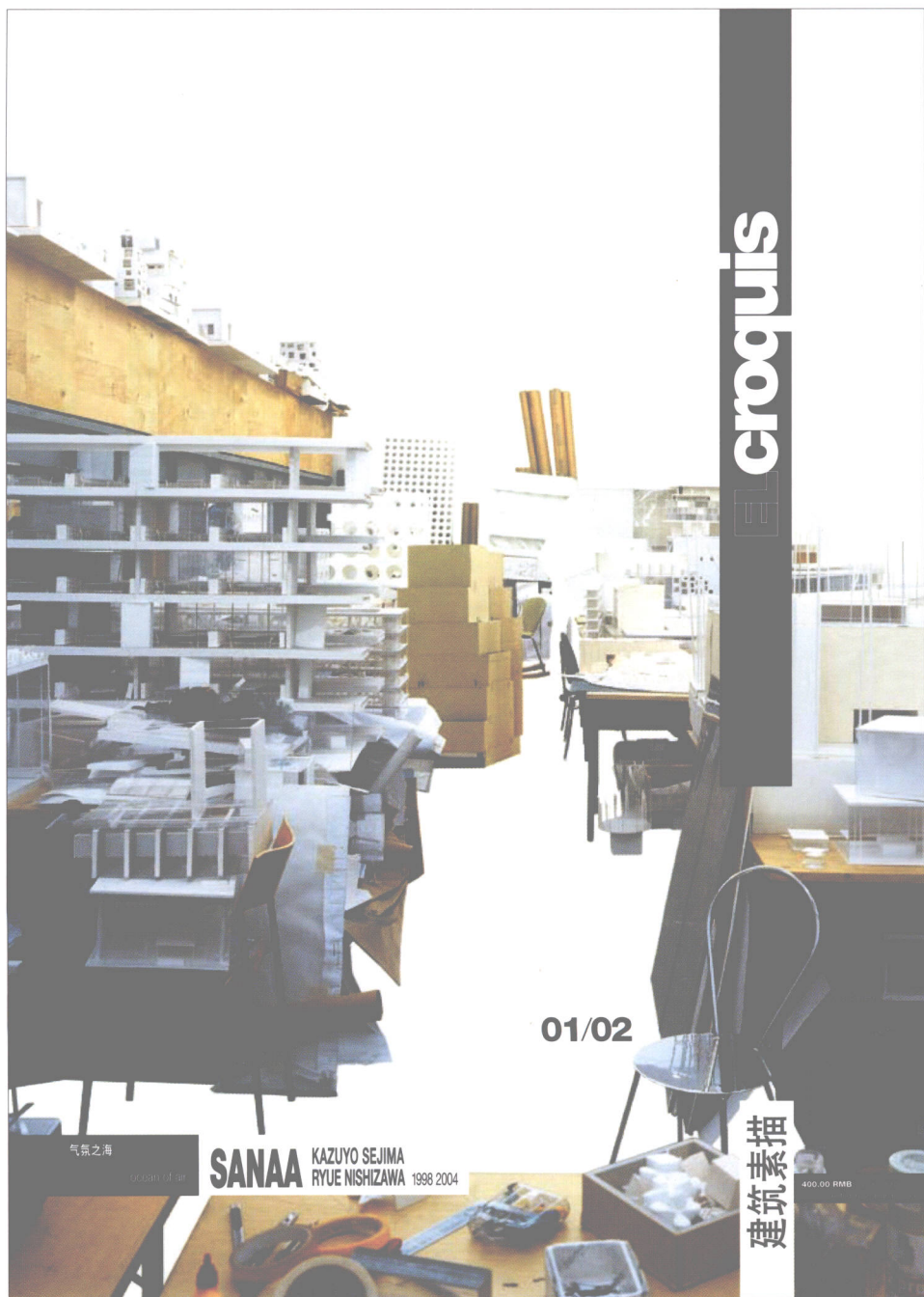
定价：350.00元



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





El Croquis Chinese Edition 01/02

# SANAA KAZUYO SEJIMA RYUE NISHIZAWA 1998 2004

专辑：妹岛和世+西泽立卫  
语言：中文 / 英文版  
页数：392页  
定价：RMB 400

文筑书店 热销中  
电话：+86-21-63273381  
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21st Century Museum of Contemporary Art, Kanazawa

托莱多美术馆玻璃展厅  
Glass Pavilion at the Toledo Museum of Art

克里斯汀·迪奥的表参道大楼  
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]  
Extension of the IVAM [Valencia Institute of Modern Art]

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New Mercedes-Benz Museum

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Prada Beauty [Design of Setting]

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Ichikawa Apartments

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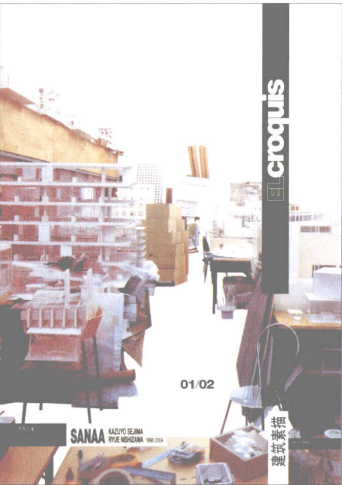
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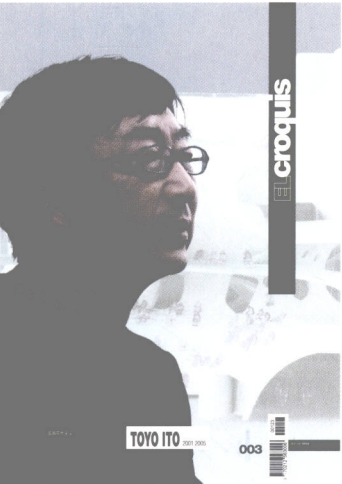
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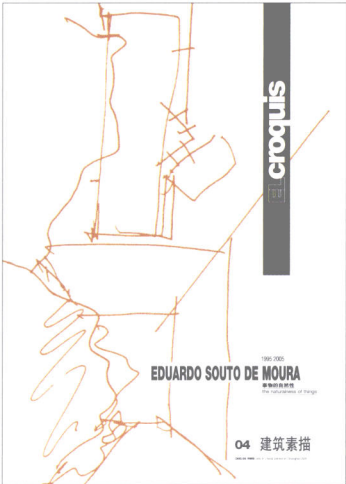
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专辑：妹岛和世+西泽立卫  
价格：RMB 400

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SANNA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。



建筑素描中文版 第三期  
专辑：伊东丰雄  
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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。



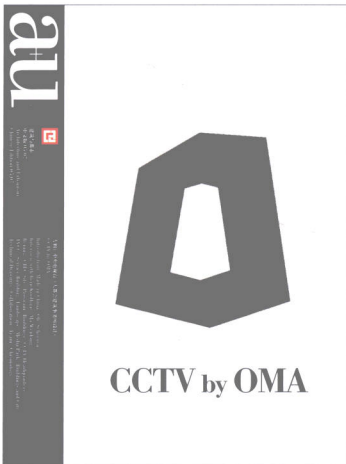
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爱德华多·索托·德·莫拉被誉为欧洲经验最丰富、行事最低调的建筑师。本专辑细致地介绍了他的作品及设计理念，在访谈录和论文中，向读者细细阐述了他对连续性与矛盾性、自然性与真实性的思考和实践，随后的作品介绍又将其理念更直观地向读者展现。对于这样一位沉稳而干练的建筑师，是不应该为我们所忽略的！

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RMB 98。



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。



建筑与都市中文版 第五期  
专辑：时尚空间

本专辑主要通过访谈和文章的方式介绍涉及品牌建筑设计的多个案例，聚焦于业主对建筑的期望以及建筑师契合业主要求的设计作品。主要内容包括维珍航空公司、洛杉矶普拉达、苹果电脑高级展售店、香奈儿银座大楼、路易·威登银座店等建筑设计。本书开篇还有彼得·埃森曼等人发表的向著名建筑师菲力普·约翰逊致敬的回忆录。



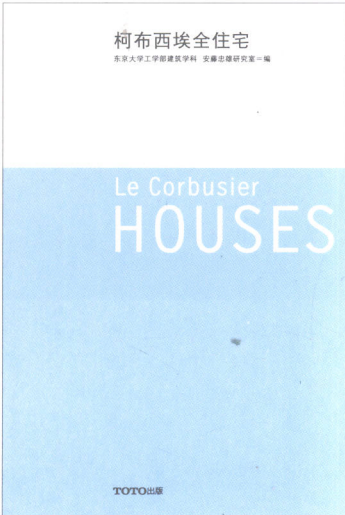
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《安藤忠雄建筑之旅》  
作者：马卫东  
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本书主要介绍安藤忠雄在日本关西的建筑作品。书中收录的照片，是作者用普通的数码相机，依照参观的路线拍摄而成，未经任何的镜头处理，保留了建筑最本真的形态。本书涉及的建筑作品不但有作者拍摄的照片和鉴赏评语，还配有大量专业的图纸展示，特别是安藤忠雄的手绘草图。另外，本书还收录了作者对安藤忠雄的一篇访谈录，书后还附有参观安藤忠雄建筑作品的详尽线路行程安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



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《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谈录。通过此书，可以引领读者去最大限度地接近一个真实的柯布西埃。



主编：马卫东  
出版社：宁波出版社  
价格：RMB 286

《安藤忠雄作品集》

本书可以用一连串的“精”字来概括，它精选了建筑大师安藤忠雄全球范围内的优秀作品，包括他自成名以来到现在的代表作及最新作品；对每一项入选作品作了精辟的介绍，从建筑结构、设计思路到一张张精细的草图、图纸、照片和效果图。书中的图纸、照片和作品资料基本上都由安藤忠雄建筑研究所一手提供，内容精专，图片精美，排版精致。此书将引领读者饱览大师的风采，体会建筑的美丽，从而开拓建筑的未来。



从今往后，我想攻克两个困难的课题  
即逐渐形成自我的美学，并且探索建立在环境基础上的建筑

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# TADAO ANDO



作为世界级建筑大师，安藤忠雄的作品一直为世界各地的建筑师和研究学者们所关注和研究，在中国也有为数众多的安藤迷。但此前，中国还没有一本由国人自己研究和编辑出版的、适合中国需求的安藤忠雄作品集。为了弥补这一遗憾，《安藤忠雄作品集》一书应运而生。

《安藤忠雄》一书以中文、英文和日文三国文字编辑出版，精选了安藤忠雄全球范围内的优秀作品，作品的时间跨度长、地域跨度广，涵盖了从安藤忠雄早期成名作“光的教会”，到最新的“地中美术馆”等项目。而此书最不同于以往的特别之处在于，书中所有作品的选择，都围绕着“环境”这个安藤所追求的永恒的主题展开。

安藤忠雄曾有过这样的宣言：“从今往后，我想攻克两个困难的课题，即逐渐形成自我的美学，并且探索建立在环境基础上的建筑。”而此前人们对于安藤的认知和关注，大多集中在他对光影、空间、色彩和材质的运用上，而忽略了安藤对于“环境”主题的关注。

事实上安藤忠雄是一位杰出的建筑家，同时也是一名优秀的社会活动家，他坚信建筑是地球与环境的一部分，建筑可以像自然一样生长。同时，他也通过一个又一个的项目，努力地实践他的信念，不断让自己的建筑，对人们的生活产生巨大的影响。他在上海接受邀请而举办的个人展览的主题，亦是“环境与建筑”。

安藤忠雄本人也为这本独具一格的作品集感到兴奋，此书中的几乎每一个图纸、照片和作品资料均为安藤忠雄建筑研究所提供的一手资料，开篇为安藤忠雄亲自为本书撰写的论文“创造风景”以及日本权威的建筑史学家铃木博之的“思想的形式——关于安藤忠雄”一文。

安藤忠雄作品集

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Photo: Hisao Suzuki, Tokyo, October 2004

## TOYO ITO

美国建筑师协会（AIA）荣誉会员  
英国皇家建筑师协会（RIBA）荣誉会员  
1941 出生于日本  
1965 毕业于东京大学建筑系  
1965-1969 任职于菊竹清训建筑设计事务所  
1971 在东京创办名为都市机器人（URBOT）的设计事务所  
1979 事务所更名为伊东丰雄建筑设计事务所

Honorary Fellowship of AIA  
Honorary Fellowship of RIBA  
1941 Born in Japan  
1965 Graduated Tokyo University, department of architecture  
1965-1969 Worked at Kiyonori Kikutake Architect and Associates  
1971 Started his own studio, Urban Robot (URBOT) in Tokyo  
1979 Changed its name as Toyo Ito & Associates, Architects



主要作品	
1971	铝制住宅，神奈川
1976	中野本町的家，“白色U”，东京
1984	银色小屋，建筑师自宅，东京
1986	风之塔，神奈川，横浜
1989	札幌啤酒北海道工厂迎宾楼，北海道
1991	八代市立博物馆，熊本
1993	下諏访町立諏访湖博物馆，长野
1994	八代市立养老院，熊本
1995	八代市立消防本部大楼，熊本
1996	长冈音乐厅，新泻
1997	东永谷地区中心&老人日托中心 神奈川，横浜
1998	野津原町市政厅，大分
1999	大社T馆，岛根县
2000	大分建筑公园 2000国际博览会“健康未来”展厅，汉诺威
2001	仙台媒体中心，宫城
2002	2002布鲁日展亭，布鲁日 蛇形画廊2002展厅
2003	东云运河之庭2区公寓
2004	松本市民艺术馆，长野 TOD’S表参道大楼，东京
所获奖项	
1986	银色小屋获昭和60年度日本建筑学会奖
1992	八代市立博物馆第33届每日艺术奖
1997	受邀提名参与MoMA的竞赛 第8届保加利亚·索菲亚国际美术展金奖
1998	97年度艺术选奖文部大臣奖
1999	第55届日本艺术院奖
2000	美国文化艺术学会阿诺德·W·布鲁纳奖
	获得国际建筑师学会（IAA）颁发的“学会院士”头衔
2002	仙台媒体中心获日本工业设计促进协会（JIDPO） 颁发的01年度优秀设计大奖 仙台媒体中心 获02年度世界建筑东亚区最佳建筑奖 第8届威尼斯建筑双年展 金狮奖
2003	获得建筑协会的荣誉证书 仙台媒体中心获日本建筑学会奖
2004	“波纹”长凳获第20届ADI金圆规奖
竞赛夺标作品	
1986	风之塔，神奈川，横浜
1988	法兰克福市立剧院的照明设计，德国
1990	下諏访町立諏访湖博物馆，长野
1993	长冈音乐厅，新泻 大馆树海体育场，秋田
1994	大社T馆，岛根县
1995	大田区民休养村，长野 大分建筑公园，大分 仙台媒体中心，宫城
1996	野津原町市政厅，大分
1997	国际结算银行扩建项目，瑞士，巴塞尔
1999	科纳克·杰伊医院，法国，巴黎
2000	松本市民艺术馆，长野
2002	福岡I项目，福岡
2003	巴塞罗那会展中心（蒙乔克2号），西班牙 加维亚公园，西班牙，马德里
2004	亚眠FRAC现代美术馆，法国

MAIN WORKS	
1971	Aluminum House, Kanagawa
1976	House in Nakano, 'White U', Tokyo
1984	Silver Hut, house of the architect, Tokyo
1986	Tower of Winds in Yokohama, Kanagawa
1989	Guest House for Sapporo Beer Brewery, Hokkaido
1991	Yatsushiro Municipal Museum, Kumamoto
1993	Shimosuwa Municipal Museum, Nagano
1994	Old People's Home in Yatsushiro, Kumamoto
1995	Yatsushiro Fire Station, Kumamoto
1996	Nagaoka Lyric Hall, Niigata
1997	Community Activities + Senior Citizens' Day Care Center in Yokohama, Kanagawa Dome in Odate, Akita
1998	Notsuharu Town Hall, Oita
1999	T-Hall in Taisha, Shimane
2000	Agriculture Park in Oita Health Future Pavilion at Expo 2000, Hannover
2001	Sendai Mediatheque, Miyagi
2002	Brugge Pavilion 2002, Brugge Serpentine Gallery Pavilion 2002
2003	Shinonome Canal Court, Block 2
2004	Matsumoto Performing Arts Centre, Nagano TOD'S Omotesando, Tokyo
AWARDS AND PRIZES	
1986	Architectural Institute of Japan Prize for Silver Hut
1992	33 <sup>rd</sup> Mainichi Art Award for Yatsushiro Municipal Museum
1997	Invited to the proposal competition for MoMA IAA 'INTERACH' '97' Grand Prix of the Union of Architects in Bulgaria, Gold Medal
1998	Education Minister's Art Encouragement Prize in Japan
1999	Japan Minister's Art Academy Prizes in Japan
2000	The Arnold W. Brunner Memorial Prize in Architecture from American Academy of Arts and Letters Awarded the Title 'Academician' from The International Academy of Architecture (IAA)
2002	Grand Prize of Good Design Award 2001 from Japan Industrial Design Promotion Organization (JIDPO) for Sendai Mediatheque World Architecture Awards 2002, Best Building in East Asia for Sendai Mediatheque Golden Lion for Lifetime Achievement, 8th International Architecture Exhibition NEXT at the Venice Biennale
2003	Honorary Diploma of the Architectural Association Architectural Institute of Japan Prize for Sendai Mediatheque
2004	XX ADI Compasso d'Oro Award for the 'Ripples' Bench
COMPETITION FIRST PRIZES	
1986	Tower of Winds in Yokohama, Kanagawa
1988	Lighting Design for Opera House in Frankfurt, Germany
1990	Shimosuwa Municipal Museum, Nagano
1993	Nagaoka Lyric Hall, Niigata Dome in Odate, Akita
1994	T-Hall in Taisha, Shimane
1995	Ota-ku Resort Complex in Nagano, Nagano Agriculture Park in Oita, Oita Sendai Mediatheque, Miyagi
1996	Notsuharu Town Hall, Oita
1997	Bank of International Settlement Extension Project, Basel, Switzerland
1999	Hopital Cognacq-Jay, Paris, France
2000	Matsumoto Performing Arts Centre, Nagano
2002	I-Project in Fukuoka, Fukuoka
2003	FIRA2000 de Barcelona, Montjuic2, Spain Parque de la Gavia, Madrid, Spain
2004	Fonds Regional d'Art Contemporain de Picardie a Amiens, France



伊东丰雄  
访谈录

A CONVERSATION  
WITH TOYO ITO

多木浩二  
[东京 / 2004年夏天]  
李翔宁译

近三十年来我一直在观察伊东丰雄的建筑，在这期间我们时常碰面，展开越来越广泛的建筑讨论。这段时期内，伊东丰雄在设计方法上发生了一些改变，并创造了一些特别引人注目的词语，这些词语常常和那种给人“转瞬即逝”感的“轻盈”建筑相联系：“轻盈性”和“瞬时性”。他还创造了非常吸引人的复杂建筑形式。不过，在某些方面，和他在仙台媒体中心建造过程中发生的变化相比，这些改变是微不足道的。伊东把最初方案的兴趣点放在美学方面，不过当他考虑到人们会怎样看待这座建筑时，他意识到这种注意点必须加以改变。结果是，他对建造方面的强调甚至到了牺牲形式的程度。伊东丰雄现在对作为社会存在的个体感兴趣，他似乎在享受生活且尤其偏爱那些能够为居住者和使用者带来安康和快乐的建筑。在我看来，这是他最近一段时期内最侧重的方面，因此也是我们讨论的起点。

*I have been observing Toyo Ito's architecture for almost 30 years, during which time we have had a succession of ever-broadening meetings and debates about architecture. In that time, Toyo Ito has made a number of changes to his design method and coined some particularly remarkable terms linked to 'light' architecture that people sense as 'ephemeral': 'lightness' and 'ephemerality'. He has also produced charmingly sophisticated forms. In some respects, however, these changes have been minor in comparison with those that took place during the Sendai Mediatheque construction process. The interest of the original project was basically aesthetical, but Ito understood that that focus had to change when he took into account the way people would regard the building. As a result, he emphasised the construction aspects to the detriment of form. Toyo Ito is now interested in the individual as a social being; he seems to be enjoying life and feels a predilection for buildings that endow those who use or inhabit them with well-being. To my mind, this has been the most important aspect of his recent period, and was therefore the starting point for our discussion.*





我觉得从仙台媒体中心开始，你设计建筑的方式发生了巨大的变化。这种变化在2002年伦敦的蛇形画廊展厅、2004年开放的松本市民艺术馆以及2004年底TOD'S表参道大楼这样的一些建筑中表现得尤其明显。在建造之前，我预想仙台媒体中心会和通常一样是一种轻盈、透明的建筑。但它不是的，这座建筑非常壮观，设计却很生动，让人乐于使用它。仙台媒体中心作为一个公共设施是相当成功的。尽管设计非常新颖独特，但建筑可以与城市相融合，并能激起市民的文化活动。和你以前的建筑概念相比，我可以在这座建筑中发现很多概念上的变化。这种变化从何而来？之后会发生什么？我心中有许多问题。不过，作为谈话的开始，我想问一问你对建筑看法的这种转变是如何产生的？

好吧，我得承认我不再执著于一种特定的表现方式，或者应该说我的建筑视野变得比以前更广阔了。你作为一个哲学家、非建筑师，长期以来和我们看建筑的视角不同。你的思想对我影响很大。我现在还记得你几年前说过的话。比如，你说你只对那种能够反映某一特定时期社会状况的建筑感兴趣。我开始逐渐理解你这句话的含义了。

我从建筑中学到了许多东西，所以直到现在我还在不断地观察建筑，而且我们有许多共同点。不过，当你说到‘表现’时，我觉得对于这个词所隐含的意义，我们之间有细微的认知差异。你可以进一步解释一下‘表现’这个概念吗？

就像你书中所写的，很难避免建筑师设计的空间和由普通人体验到的空间之间的差距。自从现代建筑运动以来，一个有清醒意识的建筑师常常会否定社会的现实状态。这不是指和某个客户的争执。当20世纪建筑开始出现时，建筑师有强烈的否定社会现实的愿望，而对未来的憧憬只有通过建筑的革新才能打开。我的建筑也是以这种对社会的否定为基础的。不过我认为这种对待社会现实的消极态度所产生的建筑表现方式可能是野蛮的。

所以你改变了你的态度。然而你新的态度并不是和社会现实相妥协的结果。相反，你想使建筑具有丰富的可能性。这是对现代建筑运动以来建筑师所采取态度的一种批判。这真是你想要的吗？

*I think that your way of designing architecture has changed drastically since Sendai Mediatheque. This change was clarified with architecture like the Serpentine Gallery Pavilion in London, in 2002, the Matsumoto Performing Arts Centre that opened in 2004 and also at the TOD'S Omotesando Building at the end of 2004. Before its construction, I assumed that Sendai would become light, transparent architecture as usual. But it didn't. The building is strong, but its architecture has become quite vivid and pleasant for citizens to come and use. Sendai Mediatheque is splendidly successful as a public facility. Although the design is quite novel, the architecture melts into city and stimulates citizen cultural activities. Compared with your previous concept of architecture, I can detect considerable conceptual changes in this architecture. Where has this change come from? What will follow this change? I have many questions in mind. To begin our conversation, however, I would like to ask you how this change took place in your attitude toward architecture.*

Well, I must say that I no longer stick to a specific expression. Or perhaps I should say that my perspective for architecture has become broader than before. You, a philosopher, not an architect, have for a long time seen many architectures from a different point of view from we architects. I have been largely influenced by your thoughts. I also remember now what you said years ago. For example, you said that you were only interested in the architecture that represented what happened in society at that particular time. I gradually came to understand the meaning of your words.

*I have learnt many things from architecture. So I have continued to observe architecture until now, and we have many things in common. However, when you talked about 'expression', I sensed a slight difference between us in the underlying concept of its term. Would you like to further explain your concept of 'expression'?*

As you wrote in your book, it is hard to avoid the gap between the space that an architect designs and the space produced by the experience of ordinary people. Since the Modern Movement, a conscious architect often denies the real state of society. That does not mean arguing with a specific client. When modern 20th century architecture appeared, the architect had a strong will that denied real society, and the dream of the future could only be opened through architectural innovation. My architecture also set the ground for such a denial of reality. I thought, however, that such a negative attitude to real society tended to produce an expression which could be regarded as inhuman.

*Then you changed your attitude. However your new attitude is not the result of a compromise with real society. Instead, you want to open architecture up to a very fertile possibility. It is a criticism of the attitude that architects have taken since the*





是的。我觉得很长时间以来，这种现代建筑的标准已经成为我建筑良知的一部分。我把自己限定在‘少就是多’的美学里，因此我总是去除我建筑中多余的东西。真正有活力的、每个人都喜欢的建筑不是建立在这种标准上的。因此我开始思考更广泛事物间的内在联系。

我完全同意你的看法。你能告诉我这种转变是如何发生的吗？

转变的产生有两个契机，它们是同时发生的。一个是我在仙台媒体中心设计建造过程中的体验；另一个是之后去了欧洲，开始思考欧洲城市中的建筑。

我们就从仙台媒体中心开始吧。我清楚地记得竞赛之后那个漂亮的白色模型，我非常喜欢。但是当我去了建筑基地，我被那种恐怖的材料质感给吓住了。那简直是一个火和铁的地狱。

我也被这种钢铁的力度征服。在1995年的竞赛和2001年建筑建成之间六年的经验完全改变了我的建筑观念。对该项目批评性的意见来自于仙台当地的居民，一个接着一个，我必须首先接受这些言论的攻击，尽管负责的官员也应承担一部分责任——他从头至尾没有考虑当地居民。当地媒体怀有敌意的拒斥主要是源于这样一个事实，即他们既不理解这座建筑，也搞不懂它的社会功能。我决定相信要人们没有偏见地认识一种文化是需要有一个社会反应周期的。基于这种状况，如果建筑本身很弱的话，就会经不住攻击而垮掉，于是我感到这座建筑必须强而有力，透明和轻盈都不可靠。于是建筑开始发生变化，我不再抱着刚刚提到的那种消极态度而变得积极起来。

建筑的概念在建造过程中发生了变化。最初阶段的模型和完工的建筑并不相同。那些非常有特色的柱子后来怎么处理了？

最初的想法是一个光线的管状体。并非想用它来表达支撑楼板的力度。它是一种由非物质的、美丽的光线所组成的管状体。但后来想法改变了。钢的框架开始暴露出来。从某种意义上说，它不再美丽。然而意料之外的是，人们接受了这个以这种把钢的框架暴露出来的建筑形式。无论男女老少都接受并喜欢上了它。

尽管这也离不开管理人员的努力，但还是最初的概念感染了人们，现在它作为公共设施运行良好。从某种意义上说，一个建筑师的个人表达被社会所认可了。

*Modern Movement. Is that really what you mean?*

That's right. I think that the norm of modern architecture has been in my conscience for a long time. I have confined myself to the 'Less is more' aesthetics, so I have always removed excessive things from my architecture. Truly vivid architecture that everyone can enjoy is not based on such a norm. Then I began to think about logic in the wider world.

*I completely agree with you. Could you tell me about how this change took place?*

There were two chances for this change. They happened at the same. One was my experience in the process which gave rise to Sendai, and the other was going to Europe after that and beginning to consider architecture in the foreign city in Europe.

*Let's begin with Sendai. I clearly remembered a beautiful white model just after the competition, which I admired. But when I went to the building site, I was surprised by a terrific material feeling. It was a hell composed fire and iron.*

I was also overwhelmed by the force of that iron. Between the competition in 1995 and its completion in 2001, the experience in these six years totally changed my concept of architecture. Critical opinions about that project emerged from local people in Sendai, one after another, and I had to bear the brunt of the attack first, although the bureaucrat in charge also had his share of the responsibility- he brushed off the local people from beginning to end. The repulsion of malicious local journalism arose from the fact that the journalist could understand neither the architecture nor its social function. I decided to trust the social latency of a cultural possibility without such a misunderstanding. Because the building arose in this situation, it was blown off course by this attack at a time when the architecture was weak, and I thought that this architecture had to be strong. Transparency and lightness were not reliable, so architecture began to change. It was not the negative attitude that I referred a little while ago. I have become positive.

*The concept of the architecture changed during the construction process. The model from the first stage and the completed architecture were different. What happened to the characteristic columns?*

The first idea was a tube of light. It does not express the power that supports the floor. It is a tube made of beautiful, immaterial light. But it changed. The steel frame was exposed. It was not beautiful in one sense. Unexpectedly, however, the architecture was accepted by the people as a result of exposing a steel frame in this way. Various people, old and young, male and female, accept and enjoy it.

And although it is also based on the efforts of people who are in charge of management, the original concept permeates the people and it is working very well as a public facility. In some sense, an architect's





你谈到了你在欧洲的工作是改变你建筑观念的另一个因素。你在那儿有怎样的经历？

在科纳克·杰伊医院，一个巴黎的收容救治院项目中，我也受到了附近居民的强烈抗议。一开始，我以为情况会比在日本的更糟。尽管如此，我意识到我为之设计的业主还是非常积极的，而市政管理部门则处理了一个非常棘手的问题。这和日本的情况很不一样。换句话说，社会对我们建筑师所建造的建筑有一个潜在的预期，这是对于建筑师在他概念的基础上能建造出一个什么样的建筑的预期，到目前为止我在日本很少能感受到这种支持。

我完全能够理解你所说的。我是一个普通人，所以让我来谈谈普通人对建筑的感受。在欧洲，这种感受和日本还是有着明显不同的。在那儿，即使是普通人也明白建筑源于一个复杂社会的历史，而不是个人的产品。在欧洲人看来，建筑就像是文化环境的一部分，将个人和世界联系起来。他们通过建筑感受重大的历史变迁。对他们而言，建筑构成了他们身处其中的文化世界。

说的对。在蛇形画廊展厅和布鲁日展亭项目中，可以感觉到人们很自然地投入对建筑的欣赏。报纸的社会栏目对建筑概念的描述也非常精确，你可以很强烈地感受到他们通过对建筑的关注把文化渗透到整个社会中。我忍不住要说，在日本，人们对以高造价建成的高质量建筑的文化期望值相对较低。而在欧洲社会工作时，我们感受到了作为建筑师的一种社会责任感。为了实现这样的社会责任，建筑师所作的设计必须是大众能够共同分享的。它不应该是建筑师一个人的，或者说只为了建筑师的个人表达而设计的。我在寻找一个合适的词来表达当代社会的建筑质量，因为从仙台媒体中心开始我就非常在意建筑师在这样的社会中所扮演的角色了。

我认为日本社会缺乏持久性。两年前，一个研究时间和建筑关系的热那亚大学的讲师给我做了一个访谈。他说在西方，人们有一种幻想，认为建筑是‘永恒’的，他问我在日本是怎样的。尽管这种复杂的原因很难解释，我谈到了持久性的缺乏不仅仅是在建筑领域，而是在日本文化的每一个领域。我始终认为这是日本文化的弱点之一。

individual expression was accepted by society .

*You talk about your work in Europe as another factor which has changed your concept of architecture. What have you experienced there?*

At Hôpital Cognac-Jay, the Paris hospice project, I also received violent protests from neighbours. At first I thought that the situation would be harsher than in Japan. Still, I have become aware that I have a very positive client for whom I am building my architecture, and I have found that the municipal administration has coped with a difficult problem. That was very different from Japan. To put it in a different way, the expectations for the architecture that we architects build is latent in society. It is an expectation of what the architect can make on the basis of an idea. I have rarely felt such support in Japan until now.

*I can understand what you say very well. I am one of the ordinary people, so let me speak about the feelings of ordinary people toward architecture. In Europe, these feelings are considerably different from Japan. In Europe, even ordinary people know that architecture has arisen from the history of a complex society, rather than being produced by one human being. For Europeans, architecture seems to be part of the cultural environment and connects man with the world. They sense the major historical conversions through architecture. For them, architecture makes the cultural world in which they live.*

That is true. In Serpentine and Brugges, it was felt that people enjoyed architecture very naturally. The social columns in the newspapers describes the building's concept quite accurately. There is a strong feeling that the concern for architecture infiltrates the culture into the entire society. I cannot help saying that the level of cultural expectations is comparatively low when a high-quality construction is built at a high cost in Japan. We feel a sense of social responsibility as architects when we work in European society. In order to fulfil this social responsibility, the architect should design it so that people can share it in common. It should not be an individual expression of the architect, by the architect, for the architect. I am searching for the right word to express the quality of architecture in the contemporary society because I have become very conscious of the architect's role in such a society since 'Sendai'.

*I think that Japanese society lacks durability. Two years ago, I was interviewed by a lecturer at Genova University who was researching the relationship between time and architecture. He said that in the West, people have a kind of a fantasy that Architecture is 'eternal', and he asked me how it is in Japan. Although it was difficult to explain the complicated reason, I spoke about the lack of durability, not only in architecture but in every field of culture in Japan. I insisted on the fact that this is one of the weak points of Japanese culture.*



我同意你的说法。我也在建筑中追求“瞬时性”。而真正的建筑无法产生于这样的概念。现在，我已经放弃了这样的幻想。转而努力追求一种持久的建筑，可以融入社会，可以在社会中发挥长期的作用。

让我们谈谈松本市民艺术馆。在第一次参观之前，我见到了许多照片。外墙以不规则的形式镶嵌了许多不透明的玻璃砖，当外界环境变暗时，它就像满天星斗一样闪烁。照片给人的印象非常深刻。我想人们通常会把这些玻璃砖看作是建筑师的装饰手段。不过我的体验很不同。当我站在自动扶梯上靠近那片墙时，我感觉我的意识和身体都有了一些反应。我开始觉得整个建筑与其说是视觉的，不如说是触觉的。尽管我们常常从视觉上欣赏建筑，但我开始意识到建筑其实是从更宽广的感官体验世界中呈现出来的。

对于普通人来说，‘欣赏建筑’这句话意味着他们接受了建筑的感官刺激。我觉得这应该是我们对建筑的真正体验。假如你能体验到建筑是这样的一个感官世界的话，那么同时我们也学会了如何在这个世界上生活。

我想说得更具体些。就松本市民艺术馆而言，建筑从竞赛方案阶段到施工阶段也发生了改变。尤其是围绕门厅的墙面，它原来是玻璃幕墙。由于特定的原因，我们后来没有选择玻璃作材料，而采用了铝板和混凝土作墙面。

用在这样的尺度上，巨大的混凝土墙面过于沉重了。开始时是这样的，不过最后我们找到了一种称作GRC的材料：用玻璃纤维加固的预制混凝土板。由于这种材料和玻璃很容易融合，手工的玻璃可以嵌入到板材中。在这个过程中，建筑向各种感官体验开放。我一直关注的是视觉效果，结果可能是我偏爱的轻盈和透明。与此同时，我很快就从现代建筑那种非有机的抽象中解脱了出来。

我感觉抽象会一直保持下去。现代建筑的抽象依赖于欧几里德的几何学。它还源自一种非有机的形式和机械性。这是否只是抽象的不同方式中的一种？我们不是建筑师，对建筑的体验是通过长时间的使用，而不是专注地观察建筑得到的。似乎空间和仅仅从视觉上认知的空间是不同的。

在仙台媒体中心和松本市民艺术馆之间设计的一些项目也发生了另外一种变化。我惊奇地发现那些感觉上并不轻盈的空间（虽然是由真正的轻质材料建造的）变得和用钢建造的空间很不一样。在铝制住宅中，结构材料、装饰材料和窗框融合在一起。钢框架结构的产生以及这种装饰材料在建筑上的使用都是二十世纪的事。这种工业方法的新样式改变了整个建筑，表皮和结构结合在了一起。在布

I agree with you. I had also pursued 'ephemerality' in architecture. And true architecture cannot arise from such a concept. Now I have abandoned that sort of fantasy. Instead, I strive for a durable architecture which melts into society to play its role in that society for a long time.

*Let us talk about the Matsumoto Performing Arts Centre. I saw many photographs before my first visit. Many opaque glass blocks in irregular shapes are inlaid in the outside wall and begin to shine like a starry sky when the outside darkens a little. The impression is very powerful in the photograph. I think it is normal for people to regard these glass blocks as an architect's decorative device. But my experience was very different. When I took an escalator close to that wall, I sensed that something was happening in my mind and my body. I came to sense the entire architecture as tactile rather than visual. Although we tend to appreciate architecture visually, I began to understand that it emerges from the wider sensuous world. For ordinary people, the phrase 'enjoy architecture' means that they receive a sensuous stimulation from architecture. I think this should be our true experience of architecture. If architecture is experienced as such a sensuous world, we learn at the same time how to live in the world.*

I should talk more specifically. In the case of Matsumoto, the architecture also changed between the competition stage and its construction. Especially the outer wall around the foyer; that was a glazed wall at first. We then had to choose another material apart from glass for a certain reason. Only an aluminium panel and a concrete wall were left as choices for the material.

The large concrete wall is too heavy when used on this scale. It started from there and finally we reached a material called GRC: a pre-cast cement panel reinforced with glass fibre. Since this material had a good affinity with glass, handmade glass could be inlaid into the panel. In this process, the architecture was opened up to the different senses. I have stuck to the visual effect, the result of which might be my preference for lightness or transparency. At the same time, I am rapidly being liberated from the inorganic abstraction of modern architecture.

*I think that abstraction will remain forever. The abstractionism of modern architecture depends on Euclidean geometry. It also derives from an inorganic form and a machine. Is this just one of several abstractions? We non-architects experience architecture in our usage over many hours, instead of looking at it intently. It feels as if the space is different from its recognition in the way that is generated just visually.*

Another change took place in some project between Sendai and Matsumoto. I was surprised because the space that was not perceived as being light, despite being made from really light material, became different from one made from steel. In the Aluminium House,





鲁日展亭中，我第一次有意识地采用这种方式。在这个案例中，六边形的蜂巢板结合在一起成为了结构，装饰的图案似乎起到了强化结构的作用。在蛇形画廊的展厅中，我们更有意识地使用了类似的方法。TOD'S项目则是布鲁日展亭和蛇形画廊展厅两者的结合。它们各自发展，彼此交叠，看起来又不尽相同。

松本市民艺术馆创造了一个连续的流动空间。沿楼梯缓步而上，可见主运动流线围绕着表演厅，而两个表演厅之间的过厅在这个主要运动流线的一侧。你是用水流和旋涡这样的隐喻来表达这种流动空间组织的。这种流动空间似乎和你以前的白色U空间有关系。

我可能对不被任何墙体打断的空间有潜在的偏爱。

我感觉这种空间无意识地来自于肢体深处。当然，对表演厅有意识的组织安排是此项目中最激动人心、也最具原创性的部分。

对，最大胆的决定是掉转表演厅的方向。或许要是没有这种安排，这个能激发身体感官体验的长形空间就可能不存在了。

我们谈谈表演厅的布局好吗？

基地太过狭长，很难把整个建筑体量安排进去。由于地下水位太高，不能开挖基土。在基地后方还有一些住宅，我在安排入口时必须避免车辆对着这些住宅进进出出。

按照常规的想法，表演厅应该是“T”型的。在进行该建筑的规划时，我们寻求一种能避免这种常规布局的方式。最后，我们得出的解决方案是创造一种特别的舞台组合，将主舞台移到一侧，设置一个后台、一个侧台和一个背侧台。把这些舞台集中起来，我们创造了一种舞台和座位之间新型的关系，而且我们可以根据舞台的形式掉转表演厅的方向。舞台的最高点——塔台位于建筑的中部。观众席的入口正好在剧场的后部，这样就在建筑室内创造了一个从入口到最后端的很长的流动性运动路线。

the structure material, the finish material and the window sashes have been integrated together. The steel frame structure was made and the finishing material as an industrial commodity was set there in the building in the 20th century. It all changes completely with this new type of industrial method. The surface is united with the structure by such a process. The Brugge Pavilion is where I have intentionally embarked on this process for the first time. The honeycomb pieces of a hexagon were combined in that case, and it became a structure. The decorative pattern seemed to reinforce the structure. It was in the Serpentine that we used a similar method more intentionally. Their combination became TOD'S. They have been developed, overlapping each other. Each one seems to be quite different.

*A continuous fluid space is produced inside the Matsumoto Performing Arts Centre. One goes up the stairs at a slow pace, while this main movement goes around the auditorium and the foyer between both halls is left to one side of this movement. You express this composition of fluid spaces with the metaphor of flow and eddy. This fluid space seems to be connected to the space of your old White U.*

The preference for space that is not interrupted by any wall might be latent in me.

*I think that such a space appears unconsciously from the depths of one's body. Of course, the intentional arrangement of auditorium is the most original and exciting program.*

Well, the boldest decision was to reverse the direction of auditorium. Probably without this reversed arrangement of auditorium, the long space that stimulates the sensuous body would not exist.

*Can we speak about the arrangement of the auditorium?*

The site is too narrow to fit the whole volume of that architecture inside. Since the groundwater level is high, the subsoil cannot be dug. There were also the houses behind the site, and I had to avoid placing the entrances where large cars constantly go in and out opposite these houses.

According to orthodox thought, the auditorium should be in a T-shape. When planning this architecture, we were searching for a way to avoid this conventional arrangement. Finally, we reached the solution. We invented a different combination of the stages. A main stage is moved to one side. We made a back stage, a side stage, and a rear side stage. Gathering these stages, we produced a new type of relationship between stages and seats, which permitted the reversal of the auditorium according to the form of this stage. The highest fly tower was brought to the middle of the architecture. Access to the seating is situated right at the back of the theatre, which gave rise to a long, fluid movement from the entrance to the rear inside the architecture.



听到现在，我能够理解你把建筑中彼此冲突的不同要素重新整合的方法。在我看来你的设计不是对多样性进行简化或者是把矛盾的元素去掉，而是找到一种方式把这些矛盾整合起来以创造秩序。

设计总是想要强化最初的意象，这是一种线性的过程。在深化设计时，我现在积极地尝试转变最初的意象。我把这种过程称作非线性的设计。在世界上的不同地方工作，我都不会忽略当地的工艺，而是对当地工匠的手工艺加以利用。通过不断认识未知事物，逐渐形成看问题的角度，我进入了一个新的设计阶段。我想应该提一下和结构工程师的合作。

那么我们来集中谈谈你和结构工程师合作的情况。

我曾经和佐々木睦朗（仙台媒体中心）、塞希尔·贝尔蒙德（蛇形画廊的展厅）和新谷真人合作。在我和这些结构工程师合作时，我的建筑分析模式发生了很大的变化。我和佐々木睦朗的合作为例，他对现代主义的美学有非常强烈的偏好。我们的设计预先按照佐々木先生的美学进行筛选，然后得到一个合理的解决方案。如果该方案和他的原则不相符，他会给我们一个反馈说不能按照该方案实施。不过在仙台媒体中心项目中，或许对这个设计感到震惊，他花了巨大的精力来实现我们画的“管状体”。也许我应该说是他迫使我们遵照他的现代主义逻辑来进行设计。这个经历改变了他，在这之后他的美学和目的感都一下子发生了变化，我们的相互关系也发生了改变。一旦你分析一下我们画的图像，且意识到这并没有按照他的原则，你就可以看出这种变化的结果。我们也不断根据他的反馈进行局部的修改，他再对修改后的结果进行分析。进行了几十次结构模拟，我们不再作什么决定性的评估，而是采用从一系列的备选范围中选出合适的解决方案的办法。我觉得这是最新的发展趋势。

至于塞希尔·贝尔蒙德，他有一项个人的偏好，追求不稳定的事物。像瞬间停止的运动这样的形式表达都成为了可能。据说他的思维总是非常激进和动态的。他所谓的“运算法则”是在一系列不规则事物中找到的规则，他总是努力在运动中发现这样的法则。

在蛇形画廊展厅中，他设计了一个方案，立方体的体量是由正方形不断旋转的规则运算所形成的。这种运算法则创造了结构的元素。相对于传统的静止几何形，他更喜欢动态的几何形。

我觉得你和塞希尔的合作时机正合适。在这个时期，你对设计过程的非线性特征和把互相矛盾的不同元素进行整合的新方式感兴趣。

*From what I hear now, I understand your way of re-unifying the various contradictory factors in this architecture. It seems to me that the design has not arisen from either the simplification of diversity or the exclusion of any contradiction, but instead by finding the way to unify these contradictions in order to recreate order.*

The design always aims to strengthen the initial image. It is linear progress. While advancing the design, I now try positively to change that initial image. I call the process non-linear design. I do not neglect the local technique when working in various places in the world, but make use of the skills of craftsmen who are working there. I arrived at the new design stage from a view that had grown while I was experiencing unknown things. I should also mention the cooperation with the structural engineer.

*Then let's focus on your joint work with the structure engineer.*

I have worked with Mutsuro Sasaki (in Sendai), Cecile Balmond (in Serpentine), and Masato Araya. When I am involved with these structural engineers, my architectural analysis method changes radically. I will describe the case of Mr. Sasaki's as an example. He has a strong preference for the aesthetics of modernism. Beforehand, our design is brought to a reasonable solution through the filter of Mr. Sasaki's aesthetics. And if it does not fit his principles, he provides feedback that this design should not be materialized. In the case of Sendai however, he was probably shocked by the design and he made a tremendous effort to realize the 'tube' that we had drawn. Or perhaps I should say that he forced our design on his modernist logic. This experience changed him. The aesthetics and a sense of purpose began to change suddenly after that. Our mutual correspondence changed. The result appears when you analyse the image that we drew, and you realise that it does not follow his principle. We also repeat a partial correction in accordance with his feedback, which he analyses again. Structural simulations are repeated dozens of times. The decisive evaluation to find the best one is lost. The range to select the appropriate solution from amongst others still remains. I think that this is an extremely up-to-date trend.

In the case of Cecil Balmond, he has a personal tendency to search for unstable things. Expressions like momentarily stopped movement have become possible. It is said that his thinking is always radical and dynamic. What he calls an 'Algorithm' is the rule found in a random set of thing. He always strives to discover it in movement.

In the Serpentine Gallery Pavilion, he made a proposal in which the cube is articulated by an algorithm of the rotating square. This algorithm produces structural elements. He prefers dynamic geometry over the conventional static geometry.

*I think that your collaboration with Cecil happened at exactly the right time. At the time you were interested in the non-linear*





塞希尔则一直在探求运用他的运算法则分析基本空间。蛇形画廊展厅是你和塞希尔的初次合作吗？

对，的确如此。

我能问一个奇怪的问题吗？建筑的产生是一个智力行为。但智力只是人类潜能的一部分。因此是否有这样的可能，在人类的创造物里出现某些不可能由一个创作者想出来的东西？你是否曾经有过这样的想法？

我们的命运不该是预先确定的。对我而言，当出现一个不是由我个人想出来的点子时，和其他人一起讨论是非常重要的。

你知道，我开始对普通人所体验的空间特征感兴趣。有时会显现出类似神话的东西。另一方面我也发现了一种在空间中起作用的几何形式。一个哲学家对建筑的兴趣在这两方面都有。我想如果没有对建筑或城市空间的体验，甚至不可能产生形而上学。但大多数建筑的空间是由欧几里德空间所构成，而我们也习惯于这样。我则一直在寻找其他的几何形式，使得建筑可以向一些以前没有先例的角度发展。

十年前在下諏访町立諏访湖博物馆和长冈音乐厅中就想通过和纯粹几何形态不同的表现形式来创造流动空间。但是，结构分析的方法没法脱离传统几何的表达方式，这使得我没法创造出流动的空间。我没能得到新的空间，这两个项目最后的表达形式都非常笨重，被限制在欧几里德几何的范畴内。

我认为今天的城市空间还是无法摆脱现代主义的网格。这是一种基本的现代人造环境。现在人们在讨论环境的问题，但是空间还是一点都没改变。对我们来说能够容纳自然的流动性的空间是必不可少的。尽管仙台媒体中心是一个建筑孤例，在这个项目中我所追求的是创造出一种和自然差不多的自由空间。

你所说的非常重要。就我的理解，你是说对人和自然的关系需要进行重新考虑。我同意，我认为现代化把机器变成了我们认识世界的模型，尽管十八世纪的法国哲学家德·拉·马特林写道“人是一个机器”，而我们无法摆脱这种机器的模型。不过在20世纪，随着这种思想的缺陷越来越明显，当代的哲学也发生了许多变化。我们不再将自然看作可以利用的物，而认为人是自然的一部分。

*nature of the design process and the new way of integrating various contradictory elements. Cecil has been investigating the analysis of primal space using his algorithm. Was Serpentine your first collaboration with Cecil?*

Yes, that is true.

*May I ask a strange question? The production of architecture is an intellectual act. But intellect is just one part of the potential of the human being. So is there any chance that something that could not be thought by an author enters their products? Has an idea like that ever occurred to you?*

Our destiny should not be pre-determined. For me it is important to discuss with others when an idea which is not considered by me personally comes out.

*As you know, I have become interested in the character of the space experienced by ordinary human beings. Sometimes the mythology comes out. On the other hand I find a kind of geometry working in the space. A philosopher gets interested in architecture from both of these facets. I think that not even metaphysics was born without experiencing the architectural or the city space. But most of an architectural space is made from Euclidean geometry, and we are accustomed to that. I have been searching for any other geometry with which architecture is developed by the unprecedented dimension.*

Ten years ago I was going to produce fluid space through an expression which is different from pure geometry in a Shimosuwa Municipal Museum and a Nagaoka Lyric Hall. However, the method of structural analysis, which is not separate from the method of articulation by means of conventional geometry, prevented me from producing the fluid space. I could not get the new spaces. They became a heavy expression. They were confined to the range of Euclidean geometry.

I think that the present day city space is still unable to escape from the modernist grid. It is a fundamentally modern artificial environment. People are discussing environmental problems now. However, the space has not changed at all. The space that contains the fluid of nature is necessary for us. Although Sendai was isolated architecture, what I wanted to achieve there was to produce a free space that was similar to nature.

*What you have said is very important. As I understand, you are saying that the relationship between man and nature should be reconsidered. I agree. I think that modernization has made the machine the model for recognizing the world, although the 18th century philosopher de La Mettrie wrote about 'Man a machine', and we can't escape from this machine model. In the 20th century, however, since the defects of this idea became clear, contemporary philosophy has also changed a lot. We do*