

世界建筑精品书系

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AXS SATOW INC.

佐藤综合设计作品集

● 吴耀东 编译 河南科学技术出版社



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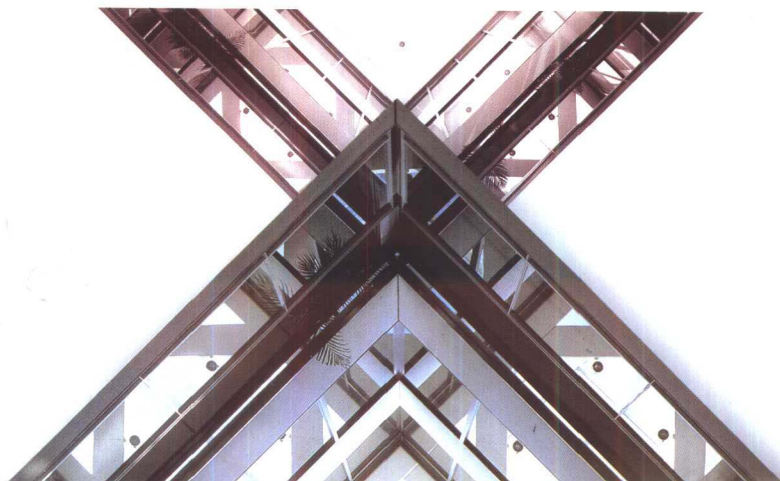
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内容提要

佐藤综合设计 (AXS) 是日本著名的组织型设计事务所, 有独特的设计理论, 在公共建筑方面取得较大的成就。本书以 34 个具体的设计方案为例详细地介绍了佐藤综合设计的设计风格及特点, 书末还附有该事务所作品年表。全书附有 360 余幅精美的彩色照片及平面、剖面图, 这对读者也有较高的资料价值。

本书可供建筑师、城市规划师、高等院校建筑系及相关专业师生使用, 也可供对建筑、摄影有兴趣的非专业人士阅读参考。

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总 序

当今世界建筑的发展已呈现出多元探索的局面，与刻意追求风格、关注形式相比，建筑师们把更多目光放在了可持续发展、绿色建筑、环境、节能、地区性、历史文化内涵的创造等课题上，技术的进步和材料的革命也对未来建筑的发展产生着深刻影响。

计划编辑出版《世界建筑精品书系》，从大背景来说，主要基于中国对世界认识角度的变迁，从简单介绍世界建筑发展状况到主动出击，用中国人自己的眼光和视点来观察世界，并参与世界建筑舞台的共同演出。

定名为《世界建筑精品书系》，希望在选题上有更大的弹性、灵活性和包容性，使“书系”成为一种开放的体系，伴随着中国建筑共同成长。选题的基本原则在于题材的典型性、代表性、学术性、社会性、创造性和启发性，不仅关注建筑作品本身，同时还关注其背后的设计思想、背景和产生过程，关注建筑作品得以最终实现的细小技术环节。本书系力图捕捉当今世界建筑发展的最新动态、动向、思想、追求和作法，以详尽的第一手素材把丛书呈现在读者面前。所选择的建筑师和作品大多是首次在中国进行系统介绍和研究，以此拓展我们的建筑视野，填补中国相关学术研究领域的空白。

这套丛书的编辑出版，是以清华大学世界建筑杂志社20年办刊所积累的丰富资料、作者群和研究者群为依托，着眼于当今世界建筑的发展状况，通过主动出击，捕捉鲜活的第一手资料，以高品位的成果呈现出来，奉献给读者。希冀通过这套丛书的编辑出版，与众人共同思考和探索中国建筑的创作道路。

世界建筑杂志社
2000年10月

GENERAL INTRODUCTION

The development of contemporary world architecture presents pluralistic seeking prospect. Architects pay more attention to the subjects of sustainability, green architecture, environment, energy saving, regionalism and creation of historical and cultural connotations than pursuing architectural style and form. At the same time, the progress of technology and materials will have a great impact on the development of future architecture profoundly.

The compilation and publication of *eWorld Architecture Masterpieces Series* is based on the transition of viewpoint of China understanding the world in the general background, which is from brief introduction of world architecture to hitting out actively with unique Chinese point of view. Through which Chinese architecture may gradually join the performance on world architectural stage.

The name of *eWorld Architecture Masterpieces Series* is to hope the selection of this series is an open system with more flexibility, which grows up with the development of Chinese architecture. The basic principles of subject selection are their typicalness, representativeness, technicality, sociality, creativity and enlightening. The series not only focus on architectural works, but also on architectural thinking, background, design process and even technical details which bring the architectural dream to reality. The series try to catch the new trends, thinking, exploration and practice of world architecture and present to the reader with detailed first hand materials objectively. Most of them are introduced and studied systematically in China for the first time, which will expand our architectural vision and fill in the gaps in the fields of Chinese architectural research.

The publication of this series depends on the rich materials, authors and researchers around World Architecture Magazine with its above 20-year history edited by Tsinghua University. They focus on the present world architecture development by hitting out actively and catching the fresh and alive first hand materials. We wish to share the high quality series with the readers and really hope to seek the broad creative ways of Chinese architecture together with everyone through this series.

World Architecture Magazine Publication
October, 2000

编译者序

吴耀东

日本现代建筑的发展可以说有两支大的源流,一支源于战前的包豪斯派和柯布西埃派,另一支则源于战前的后期表现派。前者的代表人物有丹下健三、矶崎新、桢文彦、黑川纪章、安藤忠雄等人,后者的代表人物以村野藤吾为首,绵延着今井兼次、内井昭藏、石山修武等人。战后很长时期以来,以丹下健三为首的“中心派”在日本建筑界唱着重头戏,其建筑活动也广为中国建筑界研究和关注。尽管以村野藤吾为首的“边缘派”建筑师们的活动始终与“中心派”共存,但中国建筑界对它的关注和理解是不够的。事实上,日本“边缘派”建筑师的活动在20世纪70年代后受到重新评价和关注,并最终促进了当今日本建筑界多元共存局面的形成。

日本现代建筑从主流、潜流的并存与二元对立,发展到当今的多彩繁荣,可以说走过了相当长的探索道路。由于“中心派”的主将多出自日本的东京大学,“边缘派”多出自日本的早稻田大学,所以在日本又有了“东大派”与“早稻田派”的称谓。本书介绍的佐藤综合设计事务所,应该说归属“早稻田派”。

在日本众多的建筑设计事务所中选择佐藤综合设计也有特别的原因。当今日本建筑师的存在方式是极其多样的,这反映出日本建筑界独特的构成。经常受到关注的是大学教授建筑师和开业的自由建筑师这一阶层,因为他们以个体的形式呈现出来,又有自己的明确主张,容易被捕捉。除此之外,日本政府机构的建筑师(比如建设部和邮电部等)、大型建筑公司的建筑师(像大成建设和鹿岛建设等)、大型建筑设计集团的建筑师(如日建设计、日本设计)以及组织型设计事务所的建筑师(如佐藤综合设计、阪仓建筑设计事务所等)也是值得关注的,它们以集团的面貌出现,有着各自独特的集团文化和设计理念,佐藤综合设计(AXS)就归属此类。

从规模上说,佐藤综合设计大致排在日本组织型设计事务所的第十位,与其他组织型设计事务所相比,它把更多的关注点放在了公共建筑的创造上,并对公共建筑设计的本质课题进行着不懈的探索。而且,在事务所内部,倡导个性的发挥与对不同风格建筑作品的追求。可以说,它同时包含着组织型设计事务所与个人设计事务所的特质,建筑作品也展现出多元化的追求。

佐藤综合设计,其标志为“AXS”,“A”是指“艺术(Art)”与“建筑(Architecture)”,“S”是指“佐藤(Satow)”和“科学(Science)”,

象征着科学与艺术的融合,这也是佐藤综合设计的基本设计理念。该事务所是日本组织型建筑设计事务所的典型代表。1945年10月,早稻田大学教授佐藤武夫在自己的住宅中开设了设计事务所,1946年4月,确立为“佐藤联合建筑事务所”,1948年4月更名为“佐藤武夫设计事务所”。1967年佐藤武夫赢得了日本艺术院大奖,1972年4月去世。在佐藤武夫过世16年后,1988年10月事务所改名为“佐藤综合设计”,并在1995年事务所成立50周年之际落成了佐藤综合设计总部大楼,以崭新的姿态迎接未来的挑战。该事务所成立的1945年,正值日本战败及战后日本建筑史的始点,佐藤综合设计的成长历史可以说是与战后日本建筑发展同步的。

日本战后的发展从国土与经济的复兴开始,历经经济高速发展和两次石油危机,再到泡沫经济带来的日本经济和社会形态的变迁。佐藤综合设计在2000年迎来了其创立55周年,其中的前27年是佐藤武夫的时代,后28年是其弟子们的时代。佐藤武夫反复谈到:“建筑是万人之物”,“建筑不是要把个人喜好的设计强加上去,而应是市民喜爱并乐意倾心参与的场所”。佐藤综合设计的作品无论过去还是现在,都始终追寻着这一理念。他们主张:建筑师切忌个人表现的建筑表演;公共建筑首先要更好地满足时代与社会的要求,创造出充满人性、舒适且丰富多彩的空间环境。佐藤综合设计就是这样在佐藤武夫培植的土壤上,发展着自己崭新的集团文化,在日本建筑界形成了独特的存在。

1995年10月,在佐藤综合设计创立50周年之际,日本著名建筑史家铃木博之与当时的佐佐木群社长曾以“AXS的明天”为题进行了对话,这种不断就自己的设计立足点和设计理念进行的反省与再确认,使得他们更明确了自身在社会中所扮演的角色。佐佐木群谈到:要在地域风土中进行建筑的创造;建筑师应该经常站在“临床”的立场上;AXS的设计作风不是前卫,而是节度。其实这些均是从佐藤武夫那里继承下来的精神遗产。在日本,经常会谈到个人设计事务所与组织设计事务所,AXS从个人设计事务所到组织设计事务所的转变是顺理成章的,这充分反映出佐藤武夫的包容力和前述的设计理念。

本书内容由三大部分构成。米山勇的文章对佐藤综合设计的发展历程、设计思想和建筑实践进行了详尽的解说。作品实录是在佐藤综合设计众多建筑作品中精选出的34件,其类型以剧场、博物馆、文化会馆、大学

等文化设施为主，同时还纳入了大型展示设施、政府办公设施、体育馆等建筑类型。佐藤综合设计的足迹可以说遍及日本各地，近年来又开始踏入中国建筑市场，并在2000年“广州国际会议展览中心”国际邀请设计竞赛中中标。我们期待着他们以其50余年的建筑经验在中国大地上更为精彩的建筑演出。书末附有建筑年表，读者可以在佐藤综合设计主要作品中领略它的成长轨迹。

在关注建筑作品的同时，关注其背后的设计思想、背景环境、产生过程乃至具体的工艺作法是至关重要的。可以说，当今世界仍然被高速、高效、规模生产所控制，在这种环境中不随波逐流，能够坚定自己的建筑追求和目标，并非易事。佐藤综合设计的理念和建筑实践应该对我们有很多积极的启示。

在此，我要特别感谢日本佐藤综合设计的鼎力协助，特别是其主要负责人大野胜先生，由于他们的协助和支持，才使得本书拥有了鲜活的、高品质的第一手资料。同时我要感谢河南科学技术出版社编辑先生的严谨、诚实和不懈努力，由于他们的工作，才使得本书能够以应有的面貌呈现在读者面前。感谢白林先生、祁斌先生曾为本书所做的工作。

从日文原始资料转化为中文读本的过程也是一项艰苦的劳动，尤其要准确、贴切地传达出原文本来的含义更是不易，需要文字背后的许多苦心。我们希望以此书为契机，在《世界建筑精品书系》中，能够把更多更好的世界建筑精品奉献给中国的读者，以使中国的建筑同仁能够以更健康的心态，立足中国，放眼世界，在中国的大地上研究出、创造出更多优秀的建筑成果。同时期盼着在不远的将来，能够把《中国建筑精品书系》奉献给大家。

让我们满怀希望地共同期待！

2000年10月

FOREWORD

Wu Yaodong

There are two kinds of great resources in the development of modern Japanese architecture. One is from pre-war Bauhaus Group and Le Corbusier Group, the other is from pre-war Post-Expressionism Group. The former representatives are Kenzo Tange, Arata Isozaki, Fumihiko Maki, Kisho Kurokawa, Tadao Ando etc. and the later ones are Murano Togo, Kenji Imai, Shozo Uchii, Osamu Ishiyama etc. During long post-war period, the Tange Group architects have played a very important role in Japanese architectural field and their activities are also paid close attention to and studied by Chinese architects. However, the activities of Murano Group architects have co-existed with them all along, which are lack of notice. In fact, since 1970's the Murano Group architects and their activities were re-evaluated and have great impact on the formation of prosperity of contemporary Japanese architecture.

It is a long process that modern Japanese architecture develops from coexistence of mainstream and undercurrent, or antinomy of duality to flourishing multi-existence. Since Tange Group architects are mainly from Tokyo University and Murano Group ones are mainly from Waseda University, there are still another appellation of 'Tokyo University Group' and 'Waseda Group'. AXS, which is shown here, can be attached to the later one.

There are special reasons to select AXS from so many Japanese architectural companies. The existing types of contemporary Japanese architects are multiple, which reflects the special composition of Japanese architectural field. The first type is professor architects and free architects, who are known for their clear architectural ideas and personal characteristic works. Besides, the architects in Japanese government (e.g. the Construction Ministry and the Communication Ministry), in general construction companies (e.g. Taisei Kensetsu and Kajima Kensetsu), in general architectural design companies (e.g. Nikken Sekkei and Nihon Sekkei) and in the organized design offices are also worth close attention. AXS belongs to the last one with its organization culture and unique design conception.

AXS is almost the number ten on scale in Japanese organized architectural company. Comparing to the other ones, AXS puts its attention to the creation of public architecture and continues to the researches of design natures of public buildings. It sparkplugs exertion of personalities and pursuing of different style architecture. It can be said that AXS has both characters of organized companies and personal ateliers.

The symbol of Satow Sogo Keikaku is AXS, 'A' indicates 'Art' and 'Architecture', 'S' indicates 'Satow' and 'Science'. AXS means the combination of science and art, which is also its basic design conception. AXS is one of the representatives of Japanese organized architectural design groups, which is founded by Takeo Sato, professor of Waseda University, in 1945 at his own house. The design office was named 'Sato Architectural Associates' in October 1946 and changed its name to 'Takeo Sato Atelier' in April 1948. In 1967 the Japan Art Academy Award was awarded to Takeo Sato who died in April 1972. Sixteen

years later, the name was changed again to 'Satow Sogo Keikaku (AXS)' in October 1988 and in the year of 1995, its 50th anniversary, the new AXS building was completed, which symbolized AXS's new design stance to meet the challenge of the future. The year of 1945 was the end year of the Second World War and was also the beginning year of Japanese postwar architectural history when AXS was founded. It means that the history of AXS is in the same pace with the development of post-war Japanese architecture.

The development of postwar Japan began with the revival of economy and country. Since then, high-speed development of economy, twice Oil Shocks and Bubble Economy have brought great changes to Japanese economy and society. In 2000, AXS met its 55th anniversary and during the 55 years the first 27 years are the age of Takeo Sato and the last 28 years belong to his followers. Takeo Sato used to say that architecture belonged to the popular and design was not just the personal taste of architect but should reflect the need of the people. Such ideas have become the common design concept of AXS, in spite of past and present. They claim that architects should avoid architectural performance with strong personal expression, and public building should firstly meet the needs of the times and society in order to create a rich comfortable environment filling with good humanity. Along such way, AXS develops its new organization culture and forms its feature in Japanese architectural field.

When AXS greeted its anniversary of 50th year in October 1995, Hiroyuki Suzuki, the famous Japanese architectural historian, made a dialogue with Gun Sasaki, the former president of AXS, about 'the future of AXS'. Through such self-mediation and identification, AXS makes its standpoint more clearly in society. Sasaki insists that the creation of architecture should be within the local atmosphere, and architect should be always at the 'clinical' spot of the place, and the design style of AXS is not avant-garde but moderation, which are all the genius heritage from Takeo Sato. There are personal design ateliers and organized design group in Japan. AXS transformed from personal atelier to organized design group very frequently due to the open heart and the above design concepts of Takeo Sato.

This book is composed of three main parts. Isamu Yoneyama's essay reviews the development history, design concepts and architectural practices of AXS. The Second main part of Buildings and Projects selects 34 works of AXS from its large numbers of buildings, which includes theater, museum, cultural hall, university facility and large scale exhibition facility, government building, stadium, etc. The footmarks of AXS spread all over Japan. It has entered into China in recent years and won the international design competition of Guangzhou International Convention & Exhibition Center in 2000. I expect its splendid architectural performance in China by its above 50 year experiences. The last part of this book is Chronology and Main Architects Profiles, through which AXS's developing contrail can be clearly realized.

It is very important to understand its underneath design thinking, background, produc-

ing process, even its detailed techniques. It can be said that present world is still controlled by high speed, high efficiency and mass production. Under such situation, it is not easy to insist on our own architectural pursuing and not go with the stream. I think that AXS's design Concepts and architectural practices will bring positive enlightenment to us.

Hereafter, particular credit must be given to those without whom this book would never have come into being, above all the staff at Henan Science & Technology Publishing House. Credit is also due to AXS for help on providing first-hand and high quality materials, particularly Masaru Oono. I also wish to thank Bai Lin and Qi Bin for help.

The translation from Japanese to Chinese is also a hard work. It is especially difficult to convey the original meaning correctly and relevantly, which needs a lot of painstaking work. I wish this book could be the beginning which will bring more architectural masterpieces of the world to Chinese readers. On the other hand, I really hope 'Chinese Architecture Masterpieces Series' could be published to dedicate to the reader in the near future".

Let's look forward together with great hope.

October 2000

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INTRODUCTION

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ROOTED FROM TAKEO SATO

Nature of Public Architecture through the History and Works of AXS

米山勇（建筑史家）

By Isamu Yoneyama (Architectural Historian)

20世纪80年代后期，日本可以说是处在狂乱与陶醉状态，伴随着地价居高不下，经济活动过剩高涨，利率异常盘升，这就是所谓的“泡沫景气”。

第二次世界大战后，日本经济开始急速发展，伴随着高度经济成长的技术革新在建筑界也带来了结构技术的飞跃发展。在此过程中，相继产生出代代木国立室内综合体育馆（1964年，丹下健三设计）、国立京都国际会馆（1966年，大谷幸夫设计）、大阪世界博览会诸设施（1970年，丹下健三、矶崎新、黑川纪章等设计）等建筑作品，再加上新陈代谢派一系列作品和提案（菊竹清训、黑川纪章、桢文彦、大高正人等），使得日本建筑在国际上获得高度评价。

但是，1973年的石油危机，使得日本高速经济发展失速，这对于认为日本经济理所当然应当顺利发展的战后日本人来说，第一次体验到了危机。然而，正是这种危机，磨炼了当时带有进步至上主义和奢华倾向的日本人。照理说，日本人应该以此为契机健康成长。但是，度过石油危机后，接着到来的是“泡沫经济”，危机时的教训顷刻间烟消云散了，显现出来的是对消费生活永无休止的欲望，这种状况也理所当然地席卷了日本建筑界。许多建筑物像泡沫一样被建造出来，瞬间便被消费掉了。针对这样一个时

代的建筑表现，建筑评论家饭岛洋一评论说：现在建筑最关注的课题是“如何更引人瞩目，如何比临近的建筑物更夺人，这是很严重的问题”，照此下去，建筑就变成了一种宣传媒体、一种商业广告。朝日啤酒吾妻桥大楼（1989年，Philippe Starck设计）、SYNTAX（1990年，高松伸设计）、TERRAZZA（1991年，竹山圣+Amorufu设计）、M2（1991年，隈研吾设计）等建筑作品，最为显著地展示出这一时代建筑的特性。

在这种建筑表现显著消费化的状况下，建筑师伊东丰雄宣布了“公共建筑的死亡”，建筑的公共性、与地域的密切关联性等建筑中的重要要素完全处在被遗忘状态，而明显向私性化方向发展。许多建筑师和设计事务所心安理得地侍奉着因地产景气而变得富有的业主们，为充实他们的“私有物”而持续进行着作品的创造，其空洞的目标就是制造出“比临近建筑物更加引人注目”的建筑。

尽管如此，在这种时代潮流中，并不随波逐流，坚持自己的创作道路并执著地持续进行公共建筑创造的建筑师还是存在的。佐藤综合设计就属此类。

佐藤综合设计是日本代表性组织设计事务所，1995年迎来了创立50周年。其总部位于相扑中心地区的东京两国，在日本全国拥有6个