

世界著名建筑师系列



安藤忠雄

TADAO ANDO

〔韩〕C3设计 吕晓军 译 张东辉 张少峰 审校
河南科学技术出版社

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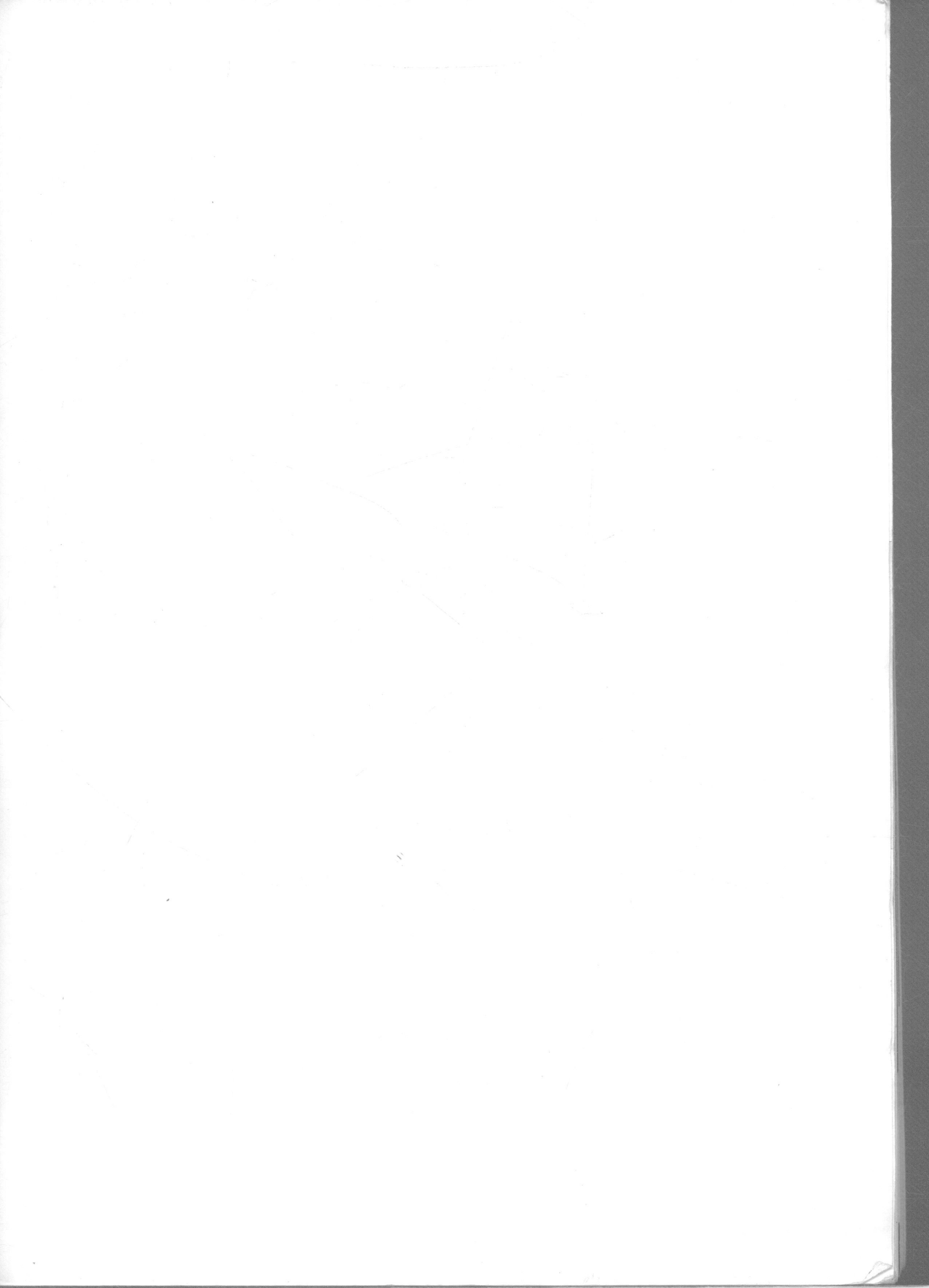
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Biography 个人经历

- 1941 Born in Osaka, Japan
出生于日本大阪
- 1962-1969 Self-educated in Architecture. Travels in U.S.A., Europe and Africa
自学建筑，游历美国、欧洲和非洲
- 1969 Established Tadao Ando Architect & Associates
创建安藤忠雄建筑师及合伙人事务所
- 1987 Yale University, Visiting Professor
耶鲁大学客座教授
- 1988 Columbia University, Visiting Professor
哥伦比亚大学客座教授
- 1990 Harvard University, Visiting Professor
哈佛大学客座教授

Awards 荣誉和奖项

- 1979 Annual Prize, Architectural Institute of Japan - Sumiyoshi Row House
日本建筑学会年度奖——住吉的长屋
- 1983 Japan International Design Forum Award - Rokko Housing
日本国际设计论坛奖——六甲集合住宅
- 1985 Alvar Aalto Medal, The Finnish Association of Architects
芬兰建筑学会阿尔瓦·阿尔托奖
- 1986 Annual Award (to encourage new talent in fine arts), Japanese Ministry of Education
日本文部省年度艺术（新秀）奖
- 1987 The Mainichi Art Prize - Chapel on Mt. Rokko 毎日艺术金奖——六甲山教堂
- 1988 Isoya Yoshida Award - Kidosaki House 吉田五十六大奖——城户崎邸
- 1989 Gold Medal of Architecture, French Academy of Architecture 法国建筑科学院金奖
- 1990 Art Prize, Osaka, Osaka Prefecture 大阪府艺术奖
- 1991 Honorary Fellow, The American Institute of Architects 美国建筑学会荣誉会员
Arnold W. Brunner Memorial Prize, American Academy and Institute of Arts and Letters 美国文学艺术学院阿诺德·W. 布鲁诺纪念奖
- 1992 Carlsberg Architectural Prize, Denmark 丹麦嘉士伯建筑奖
- 1993 The Award of Prizes of Japan Art Academy 日本艺术学院奖
Honorary Fellow, The Royal Institute of British Architects 英国皇家建筑学会荣誉会员
- 1994 The Japan Art Grand Prix - Chikatsu-Asuka Historical Museum, Osaka
日本艺术大奖——大阪飞鸟历史博物馆
- 1995 Chevalier de l'Ordre des Arts et des Lettres France 法国文学艺术骑士勋章
The Asahi Prize 日本朝日奖
The Pritzker Architecture Prize 美国普利兹克建筑奖
The 7th International Design Award 第七届国际设计奖
- 1996 The 8th Praemium Imperiale 第八届高松宫殿下文化奖
First 'Frate Soul' Award 意大利首届教会建筑奖
- 1997 Honorary Membership of German Architect Association 德国建筑学会荣誉会员
Royal Gold Medal, Royal Institute of British Architects 英国皇家建筑学会金奖
Officier de l'Ordre des Arts et des Lettres France 法国文学艺术荣誉勋章

Representative Works 主要作品

- 1973 Tomishima House, Osaka 富岛邸，大阪
- 1976 Sumiyoshi Row House, Osaka 住吉的长屋，大阪

- 1981 Koshino House, Kobe 小筱邸，神户
- 1983 Rokko Housing I, Kobe 六甲集合住宅 I，神户
- 1984 Time's I, II (II was finished in 1991), Kyoto
Time's I, II (II 于 1991 年竣工)，京都
- 1986 Chapel on Mt. Rokko, Kobe 六甲山教堂，神户
Kidosaki House, Tokyo 城户崎邸，东京
- 1987 Guest House Old/New, Kobe OLD/NEW 餐厅，神户
- 1988 Church on the Water, Hokkaido 水的教堂，北海道
- 1989 Church of the Light, Osaka 光的教堂，大阪
Raika Headquarters Building, Osaka Raika 公司总部，大阪
Children's Museum, Hyogo 儿童博物馆，兵庫姫路
- 1991 Museum of Literature, Himeji, Hyogo 文学馆，姫路
Water Temple, Awaji Island, Hyogo 水御堂，淡路岛
- 1992 Japan Pavilion Expo '92 / Sevilla, Sevilla, Spain
'92 塞维利亚世界博览会日本馆，西班牙塞维利亚
Forest of Tombs Museum, Kumamoto 古墓博物馆，熊本
Children's Seminar House, Himeji, Hyogo 儿童活动中心，兵庫姫路
Naoshima Contemporary Art Museum, Okayama 当代艺术博物馆，直岛
- 1993 Rokko Housing II, Kobe 六甲集合住宅 II，神户
Nursing College, Hyogo 护理学院，兵庫
Vitruvius Seminar House, Basel, Switzerland 维特拉研究中心，瑞士贝塞尔
- 1994 Chikatsu-Asuka Historical Museum, Osaka 飞鸟历史博物馆，大阪
Museum of Wood, Hyogo 木材博物馆，兵庫
Garden of Fine Art, Kyoto 陶板名画庭，京都
Suntory Museum, Osaka Suntory 博物馆，大阪
Nariwa Municipal Museum, Okayama 成羽町博物馆，冈山
- 1995 Naoshima Contemporary Art Museum Annex, Okayama
当代艺术博物馆扩建工程（II），直岛
Meditation Space, UNESCO, Paris 联合国教科文组织总部冥想之厅，巴黎
- 1996 Oyamazaki Villa Museum, Oyamazaki, Kyoto 大山崎山庄别墅博物馆，京都大山崎
- 1997 TOTO Seminar House, Awaji Island, Hyogo 东陶活动中心，兵庫淡路岛
- 1992- FABRICA : Benetton United Colors and Forms Research Center, Treviso, Italy
FABRICA：贝内通色彩与造型联合研究中心，意大利特拉维索

Exhibitions 作品展

Hungary (1979); Spain, France, Netherlands (1981); Switzerland, Finland (1983); U.S.A., Australia, Austria (1985); England (1986); Italy, Germany (1987); France, Switzerland (1988); France, Italy, Belgium, Turkey (1989); U.S.A.; The Museum of Modern Art, New York (1991); Japan; Sezon Museum of Art, Tokyo, Crystal Hall in Osaka (1992); France; Centre Georges Pompidou in Paris (1993); England; RIBA in London (1993); Spain; Madrid, Barcelona (1994); Italy; Vicenza (1994-95); Japan; Suntory Museum in Osaka (1995)

匈牙利 (1979 年); 西班牙, 法国, 荷兰 (1981 年); 瑞士, 芬兰 (1983 年); 美国, 澳大利亚, 奥地利 (1985 年); 英国 (1986 年); 意大利, 德国 (1987 年); 法国, 瑞士 (1988 年); 法国, 意大利, 比利时, 土耳其 (1989 年); 美国纽约现代艺术博物馆 (1991 年); 日本东京 Sezon 美术馆, 大阪梅田中心大厦 (1992 年); 法国巴黎蓬皮杜文化中心 (1993 年); 英国伦敦英国皇家建筑学会 (1993 年); 西班牙马德里巴塞罗纳 (1994 年); 意大利维琴察 (1994—1995 年); 日本大阪 Suntory 博物馆 (1995 年)

The Process of Creation in Architecture

建筑设计的构思和创作过程

Tadao Ando
安藤忠雄

Approaching the beginning of the 21st century, our world is rapidly changing. More than the changes occurring on our earth and in our urban environment, are the changes occurring in our value system. From 1960, Japan has furiously aimed towards being a leading economic power. Chaotic development due to urbanization and an obsession with scientific technology has brought with it the destruction and pollution of our environment.

Especially from 1970 through the 80's, we have deluded ourselves into thinking that the economy is omnipotent; that because of its powerful influence on our daily lives, it should take its place at the center of our value system. Capping misfortune with misfortune, with the excess induction of computers and the blind surge of the mass media, we have managed to forfeit all that was once dear to us. In all the hustle and bustle, we have relinquished our love of nature and all living things, our need for dialogue between people, our yearning for peace of mind and our capacity for contemplation - all, without a look back.

This rapid change is not unrelated to the advent of the computer, its popularization and its infiltration into our daily lives. As electronic intelligence advances, a computer network simulated world has taken shape, where all borders and regions of the earth, are losing their territorial relevance. Although there still remains a bit of friction between rivaling countries of different cultural back-

随着21世纪的临近,我们的世界正处于急速变化中,而我们的价值观念发生的变化要超过我们的地球和城市环境的变化。自1960年起,日本不顾一切地朝着经济大国的目标奋进,城市化及对科学技术的盲从造成混乱发展的局面,使环境遭到破坏和污染。

特别是从1970年起直至整个80年代,我们曾天真地认为经济是万能的,是解决一切问题的灵丹妙药。正因为经济对我们的日常生活影响巨大,因此它在我们的价值体系中占据着中心位置。灾祸接踵而至,随着计算机的过度应用,以及无孔不入、盲目激增的大众传媒,我们丧失了我们曾经拥有的宝贵的一切。在一片熙攘喧嚣中,我们放弃了对自然和所有生物的热爱、对人与人之间交流的需求、对内心宁静的渴望,以及沉思默想的能力——毫不怜惜地放弃了所有这一切。

这一迅速变化与计算机的出现、普及以及在我们日常生活中的渗透不无关系。随着电子技术的发展,一个由计算机网络虚拟的世界已经形成,在这里,地球上所有的边界和地区都在丧

grounds, as members of one and the same economic bloc, we are all tied together in a results oriented drive for economic efficiency.

These days, all countries, but especially Japan, Korea, China, Thailand and the remaining Asian neighbours, place far too much importance on economic policies which glorify a materialistic civilization. By not resisting the tendency towards an 'Americanized,' (kitschy, consumer-oriented, economy-driven) sensibility, we are neglecting the culture, tradition and history of our respective countries.

If this kind of globalization continues, nations and their respective cultures and traditions, and the regional characteristics and national psyche underlying culture and tradition, will all be irretrievably lost. I wholeheartedly approve of a global exchange where people respect and acknowledge their different nationalities, religions and cultures; however, I cannot condone a globalization, an internationalization, where the differences are homogenized and become one. I suppose it would be a difficult task indeed, to stop this powerful tide of globalization that is flowing in our times.

I believe that within this global world, individual languages and distinct regional sensibilities should exist; and that naturally inherited living patterns and traditionally cultivated skills, must

失其地域特性。尽管不同文化背景的敌对国家之间还存在着某些冲突,但作为一个或同一经济共同体的成员,我们全部乘坐着一驾战车,以结果为导向,朝着经济效益的目标隆隆驶去。

近些年来,所有国家,特别是日本、韩国、中国、泰国和其余的亚洲邻国,过度地重视繁荣物质文明的经济政策。我们没有抵抗“美国化”(庸俗,以消费为导向,以经济发展为驱动力)这一趋势,反而忽视了我们各自国家拥有的文化、传统和历史。

如果这一全球化趋势继续下去,民族及其文化和传统,以及构成文化传统的地域特征和民族心理将不可挽回地统统消失。我衷心地赞成全球性的文化交流,人们尊重并认可彼此不同的民族特性、宗教和文化,但我不能容忍在全球化、国际化的过程中,差异被同化,被抹杀。我想,要阻止在我们的时代泛滥的全球化潮流确实是一项艰巨的任务。

我相信,在这个世界上,个性语言和不同的地域情感是应该存在的,自然传承的生活模式和传统培育的技艺必须给予最精心的保护。人们都是运用最自如的语言进行“思维”,无论是

most definitely be guarded. Be it in Korean, Japanese or French, people *think* in the language that flows naturally from their mouths; they *think* through the simple act of writing, and through various other forms of communication. These forms of communication, then become expressed in the physical environment. If you consider that a nation's psyche flows through the core of acquired generations of skills and living patterns, and that architecture is deeply reflected in these skills and patterns of living; then in fact, architecture has a substantial role in this reflection, this expression.

The current of homogeneity and globalization, which bolsters excess information, its rapid transmittal and an economy driven *raison d'être*, is also showing a substantial influence on the field of architecture. More important than its influence on completed works of architecture per se, is its influence on how the soul, how life is realized in the process of creation in architecture. The process that precedes construction; the process that occurs during construction; and the process of a building's life cycle; all are affected in this process of which I speak.

As the computer becomes more universal, the method of designing architecture has correspondingly transformed from the analogue (hands-on), to the digital (hi-tech) era. To put it more bluntly, there are people who actually believe that once computer generated drawings are deliv-

朝鲜语、日语或法语，并通过简单的书写方式，以及其他交流方式来“思维”，然后这些交流方式在自然环境中得到表达。如果你认为，民族心理贯穿世代积累的技艺和生活方式的核心，建筑风格又充分地体现在这些技艺和生活方式中，那么建筑在体现和表达过程中实际上起着举足轻重的作用。

趋同化和全球化潮流使信息过量产生和迅疾传播，并获得由经济利益驱动下存在的理由。这一潮流同样对建筑领域也产生着相当的影响，它对在建筑的创造过程中如何体现精神和生活方面的影响超过对建筑物本身的影响。这里所说的过程包括建筑建造之前、建造之中乃至其整个生命周期，在这个过程中，建筑的所有方面都将受到影响。

由于计算机的应用和普及，建筑设计方式也相应地从手绘过渡到数字时代。更直截了当地说，有人真的以为，只要把计算机生成的图纸交给承包商，建筑就会自动完工。当然，场地、功能、预算等因素一旦确定下来，设计工作便会立即展开，但建筑师深刻的思想应与直至竣工的整个过

ered to the contractor, architecture somehow automatically completes itself! Of course, the act of designing begins once the site, function, budget, etc. are determined; but the depth of an architect's thought should be integral to the process occurring through completion. These ideas, which are represented by sketches and drawings, appear in various phases. There, in depicted lines and recorded numbers representing the corporeal realm of the five senses, (deeply rooted in history, tradition, national psyche and regional characteristics), my concepts advance, in an analogue state. If architecture must have a universality, then this universality should exist in the conceptual stage *prior* to completion and not in the final *form*. I have come to place value on answering how a critical mind can enhance architecture within that intellectual process, through expression. I believe that process is important in creating a meaningful, critical architecture.

By no means can the architecture of Korea, Japan, America, Europe or any other country for that matter, be the same. So, among the many responsibilities of the architect, the most important is how culture is signified. Architecture's greatest responsibility is in carrying the torch of culture; to make known to all, that every country has its own distinct culture. Culture comes from a people's mentality and innate sensibility, from language, etc. Our architecture must diligently carry the spirit of culture into the next centuries.

程紧密结合,不可分割,这些融于草图、图纸之中的想法出现在不同阶段。描绘的线条和记录的尺寸,代表着五种官能感触到的有形世界(深植于历史、传统、民族心理及区域特征之中),我的概念借助这些线条和尺寸以手绘方式得以体现。如果建筑必须具有普适性,那么这种普适性应当存在于完工前的概念形成阶段,而不是存在于最终的形式中。批判性的思想能够在构思过程中通过表达使建筑设计得到升华,而我已开始注重对此做出反应。我相信,这一过程对创作出有意义、而且具有批判性的设计作品起着重要的作用。

就此而言,无论是韩国、日本、美国、欧洲或其他国家的建筑风格根本不可能混为一谈。因此,在建筑师肩负的众多责任中,最重要的便是展示文化,最大的职责便是传承文化,要让大家都知道,每个国家都拥有与众不同的文化。文化来源于民族心态和内在情感,来源于语言,等等,我们的建筑必须坚持不懈地将文化所蕴含的精神永远传递下去。

Tadao Ando's Authority on His Work

安藤忠雄对其设计作品的诠释

Tadao Ando + Lee Youngll

安藤忠雄 + 李扬一

Representation and Abstraction

Lee : To start off the interview, could you tell our readers a little bit about your beginnings in architecture?

Ando : I opened my office in Osaka in 1969. Osaka is very similar to Korea's port city of Pusan. Although I was born in Osaka, the cultural and historical influences of Kyoto and Kobe have also contributed to my formative background. I suppose this may be due to geographical proximities that the industrial city of Osaka has to the historical city of Kyoto and the modern city of Kobe. Of course, Nara must also be included in this list as well. So before becoming an architect, I was conscious on some level, of the dissimilar yet complementary qualities of these cities.

Lee : The pronunciation of Nara, literally means country in the Korean language. Historians have documented a significant number of names, words in Japanese, that have origins in Korea. Through Buddhism, Korean culture travelled primarily from the Paekche kingdom - inclusive of the Shilla and Kokuryo kingdoms - in the Korean peninsula to Japan. Most representative of this exchange is the Asuka culture. From these similarities, would you say that Korea and Nara share deep cultural ties?

Ando : Kyoto does not appear to share any particularly strong cultural ties with Korea. Historically, Nara, more than Kyoto, shared a significant exchange of cultural ideas with Korea. For example, the ancient temples of Horyu-ji and Todai-ji, built in the period starting before the Nara Period through to its end, adopt similar exterior qualities as temples from the Paekche Dynasty in Korea. Despite currents of political antagonism between the two countries, an exchange of technology occurred. The circumstances of this exchange being what they were, the artisans' spirits must surely have been conflicted; nevertheless, it is this transcendent spirit that has formed the roots of our cultural exchange.

Also, if we go back further in time, there was a period of ancient burial mounds, spanning from

具象和抽象

李: 首先, 您能告诉我们的读者您最初从事建筑设计的一些情况吗?

安藤: 我于1969年在大阪设立事务所。大阪与韩国的港口城市釜山非常相似。我虽然出生在大阪, 但京都和神户的文化与历史影响也是我的风格形成的因素, 或许这要归因于工业城市大阪与历史名城京都和现代化城市神户接壤, 当然奈良也应当包含在内。因此, 在成为建筑师之前, 我对这些城市之间不同但又互补的特点还是有所了解的。

李: 奈良一词的发音在朝鲜语里实际上是国家的意思。据历史学家考证, 相当一部分日语的名称和词汇来源于朝鲜语, 主要始自百济王朝——包括新罗和高句丽王朝, 随着佛教的传播, 朝鲜文化从朝鲜半岛传至日本, 这一交流中最具代表性的是飞鸟文化。考虑到这些相似之处, 您不会认为朝鲜与奈良有着深厚的文化渊源呢?

安藤: 京都与朝鲜似乎不存在牢固的文化纽带。从历史的角度看, 奈良, 而非京都, 与朝鲜进行过大量的文化思想方面的交流。例如, 始建于奈良时期之前并贯穿这一时期的保佑寺和东大寺等古庙宇, 与朝鲜百济王朝的庙宇外观相近。尽管两国之间不时出现敌对局面, 但技术交流依然存在。在这种情况下进行交流, 可想而知, 工匠们的思想肯定会发生冲突, 但无论如何, 正是这种卓越的精神构成我们之间文化交流的基础。

此外, 如果我们继续往上追溯, 历史上曾有一段修筑坟墓的时期, 大约从3世纪持续到5世

Lee Youngll

Graduated from the Hongik University and moved to Japan in 1984, Lee Youngll received his M.A. degree(1987) and Ph.D(1992) from the University of Kobe. He is a lecturer of Takarazuka University of Art and Design since 1997 and is working as an architect, columnist, producer of exhibition in Korea and Japan. He has participated with Tadao Ando Architect and Associates in the design competition and exhibition since 1985.

李扬一毕业于弘益大学, 1984年移居日本, 1987年获神户大学硕士学位, 1992年获博士学位。自1997年起任宝冢艺术及设计大学讲师, 并身兼数职: 建筑师, 专栏作家, 韩国日本两地展览会组织者。自1985年以来, 他一直参与安藤忠雄建筑师及合伙人事务所的设计竞赛和展览活动。

approximately the 3rd through the 5th centuries. We know that the historical keyhole-shaped tumules and other such circular burial mounds from that period, bare a strong resemblance to burial mounds found in the ancient Korean capital of Kyongju. We could say that Nara evolved from this historical background of cultural exchange with Korea, and that Kyoto is a more refined manifestation.

From early on, Japan has had an innate ability to understand and to reflect on the cultures of China, Korea and the West; adapting aspects of these imported cultures and making them 'Japanese.' The culture has undergone many changes in the face of foreign influences. The only truly Japanese culture that we can go back to is that found in Kyoto; and that came about before the Muromachi Era¹³³⁸⁻¹⁵⁷³.

Lee : One can say that the Sumiyoshi Nagaya Row House is the prototype for your work. Its import is such that it appears to be the catalyst of your work thereafter.

Ando : Although I started my practice in 1969, it wasn't until several years later that I designed the two Sumiyoshi projects; the Sumiyoshi Row House project in Osaka and the Sumiyoshi Matsumura House in Kobe. The Sumiyoshi Row House is a geometrical concrete infill project, tripartite in scheme with a central courtyard. The ideas incorporated in this house have been the source of many a debate. The house recalls small spaces found in traditional Japanese architecture yet projects a much larger universe through the central courtyard, which brings nature, the wind and rain, into daily contact with the inhabitants. This came as a response to traditional patterns of city living, where contact with nature exists in various, sometimes subtle forms. The primary construction material is concrete, not the traditionally used wood; and the centrally connected courtyard, emphasizes a vertical, rather than the traditionally horizontal relationship between house and garden.

The Matsumura House on the other hand, is built about the sole remaining tree at the southern

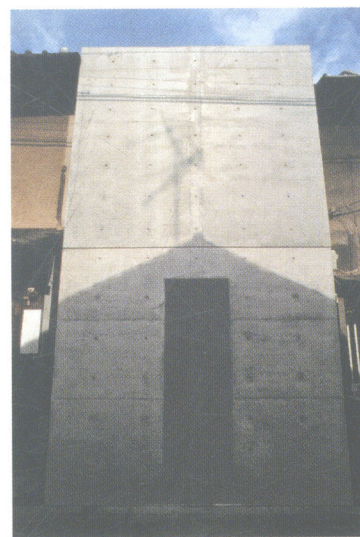
纪。我们知道，锁眼状古坟以及其他同时期的圆形坟冢，与在古朝鲜城庆州发现的墓葬极为相似。可以说，奈良是在与朝鲜进行文化交流的历史背景下发展形成的，而京都则表现得更加优雅。

从一开始，日本便有一种固有的能力，理解并考量中国、朝鲜及西方文化，并对这些舶来文化进行改良，使之“日本化”。面对外来影响，这种文化经历了许多变迁，我们能够追溯到的惟一的日本本土文化就是在京都发现的，它大概产生于室町幕府时代（1338—1573年）。

李：人们一般认为，住吉的长屋是您作品的蓝本，从它包含的重要性来看，似乎是您此后作品的催化剂。

安藤：我虽于1969年挂牌开业，也是几年后才设计了两座住吉工程：位于大阪的住吉的长屋和神户的住吉松村邸。住吉的长屋是个混凝土方盒子，平面图分成三部分，中间是一个庭院。长屋包含的设计理念一直是人们争论的话题，它让人想起日本传统建筑所具有的狭小空间，但通过中间庭院实现更大的居住环境，使风雨等自然要素成为住户日常生活体验的一部分，并对传统的城市生活方式作出回应。这种方式的特点是与自然的接触以多样的、有时是微妙的形式存在。主要建筑材料采用混凝土，而不是传统的木料。位于中央的通院在房子与庭院之间强调一种垂直而非传统上的水平关系。

从另一方面来说，松村邸紧靠场地南端仅有的一棵树建造，借此和自然继续保持一种更为传统的关系。相比之下，住吉的长屋则以其纯粹的几何形体来表现庭院/住宅这种传统建筑形式。



Sumiyoshi Row House, a concrete box inserted in the middle of traditional wooden row houses. 住吉的长屋，插入传统连排木屋住宅的混凝土箱式建筑



Sumiyoshi Matsumura House, built about the remaining tree at the southern end of the site. 住吉松村邸，紧靠场地南端原有的一棵树而建



© Tadao Ando

Koshino House with the geometric and conceptual interior spaces.

小筱邸几何形的概念化内部空间

end of the site, thus continuing a more traditional relationship with nature. Compared to this, the Sumiyoshi Row House, in its purely geometrical configuration, is a conceptual manifestation of this garden/house legacy. Thus one could say that the two houses each represent ways to continue a dialogue with Japanese tradition.

Lee : That being the case, could you give examples of how this literal/figural dichotomy plays out in your other projects?

Ando : The Koshino House is a concrete box buried in the earth, which recollects the planning of the traditional Japanese secular 'strolling' garden. The interior is geometric and more conceptual, reminiscent of the Sumiyoshi Row House. The primary relationship of building to garden at Ryoan-ji and Saiho-ji, is a theme which is continued in the Time's project, as the river takes on the role of garden. Although the building is constructed of modern day concrete block, those who have experienced the space say they somehow feel a connection with the past.

In the Naoshima Contemporary Art Museum, I tried to create a 'royal palace' for modern day culture. In this case, a garden exists atop a buried box. The garden at Naoshima is a modern day version of the secular 'strolling' gardens of the Edo Period. In this case, the ocean plays the role of garden, creating a multi-dimensional garden experience. If one is to analyze the geometry, on the surface, an oval is perceived, yet what is reflected, is a circle. In these various examples, some closer to a literal expression, others closer to a figural one, my world of architecture is realized.

The Rokko Housing Project is conceptually related to the Sumiyoshi Row House. The Matsumura House is connected to the Green Network, a movement to plant trees in earthquake ravaged areas. The trees, symbolizing life, fill the landscape between Osaka and Kobe, offering a memorial in honor of its earthquake victims. The Green Network, a non-economy driven movement, brings people together not only for the planting, but for the long-term caring of the trees.

因此可以说，两座宅邸各自代表着与日本传统进行对话的方式。

李：那样的话，您能否再举例说明这种实际/比喻两者并用的方法在其他项目中所起的作用？

安藤：小筱邸是个混凝土矩形体块，一半埋在地下，它的布局让人想起“信步闲庭”这一日本传统。室内呈几何形，更为概念化，令人联想到住吉的长屋。Ryoan-ji and Saiho-ji 工程中建筑与庭院的重要关系这一主题，在 Time's 工程中得到延伸，这里让河道充当庭院。虽然该建筑是现代混凝土结构，但那些曾置身其中的人说，他们觉得似乎与传统存在着某种关联。

在设计直岛当代艺术博物馆时，我力图为现代文化创建一座“皇宫”。在该方案中，埋在地下的箱式建筑的顶部是花园。直岛的花园是江户时代世俗“信步花园”的现代版本，在这里，大海充当花园，创造出一种多维花园的感觉。从其表面形状分析起来是椭圆形，但看起来像是圆形。就这些不同的例子来说，一些更接近实际表达，另一些更接近形象比喻，我的建筑世界由此得以构建。

六甲集合住宅的设计理念与住吉的长屋有关。松村邸与绿色网络——在地震灾区植树活动的结果——相连，从大阪到神户目光可及之处满是象征生命的树木，以此纪念地震中的罹难者。不以经济为驱动力的绿色网络将人们组织起来，不光是为了植树，也是为了长期保护这些树木。

李：在与传统的对话中，如果让您在形式和精神之间选择，您似乎倾向于后者。

安藤：日本最初的建筑由榻榻米模块演变而来。使那种二维模块三维化的努力让我开始探索

Lee : In the dialogue with tradition, it seems that when given a choice between a formal or a spiritual approach, you tend towards the spiritual.

Ando : Originally, Japanese architecture developed from the 'tatami' module. The struggle to realize that two-dimensional module into three-dimensions led me to explore the possibilities of concrete. Rather than trying to evoke forms from the traditional city, an attitude of transmitting the spirit prevailed.

Architecture cannot be conceived irrespective of the climatic, geographical and indigenous characteristics of its site; it follows that an architecture of one place cannot simply be moved to another. Regardless of this premise, an international style is proliferating, blurring distinctions between nations in its wake. Each location has features which reflect the mentality of generations of its inhabitants. The severing of this spiritual flow is adversely affecting the potential for Architecture. I question this phenomenon of building identical buildings absolutely everywhere.

Transparent Logic

Lee : The relationship between architecture and the materials used to express it, directly reveals the architect's sensibility. When we think of 'Ando', more than anything else, the image of concrete dominates. Please tell us about your use of materials and your method of expression.

Ando : For some reason, concrete was used primarily as a bonding agent in buildings such as the Pantheon from ancient Roman times, until the 18th century. Concrete technology advanced during the Industrial Revolution, although it wasn't until much later that Portland Cement was invented. In the 20th century, concrete is *the* material which demonstrates the most possibilities.

What factor is even more important to consider than ease of use, in determining a material for the shaping of space? Economy; and the combination of concrete and steel not only addresses this factor, but allows for the most freedom of expression.

I have been working primarily with concrete, glass and steel. One would think that a limited use of

清水混凝土的潜在价值。相比于从传统的城市模式中创造新形式，传递那种精神的观念更重要。

设计构思不能不考虑天气、地貌及其固有特征，因而一个地方的建筑物不能简单地搬迁到另一地方，忽略这一前提会造成国际化建筑风格泛滥，使国与国之间的差别模糊不清。每个居住场所都有反映数代居民心态的特征，切断这种精神的延续会对建筑的发展潜力产生不利影响。我对那种到处修建千篇一律的建筑的现象提出异议。

清晰的逻辑

李：建筑与表现建筑所用材料之间的关系直接反映建筑师的情感。“安藤”一词让我们首先想到以混凝土为主导的建筑形象。请谈谈您对材料的使用以及您的表现手法。

安藤：出于某种原因，直到18世纪，混凝土在建筑中还主要用做结合材料，比如古罗马的神庙。在工业革命时期，混凝土技术得到发展，但后来隔了很长时间才发明了波特兰水泥。在20世纪，混凝土是用途最广的建筑材料。

在选定用于营造空间的材料时，什么要素比材料的运用自如更需要给予考虑呢？是经济！将混凝土与钢材结合使用不仅能满足经济上的要求，也给建筑师提供了最大限度的表现自由。

我一直主要采用混凝土、玻璃和钢材。有人认为，使用有限的建筑材料会使建筑表达方式受到限制。但与19世纪相比，20世纪的建筑体现出更多的表现自由。我一直在思索如何广泛地采



© Hiroshi Ueda

The Takase River plays an important role in Time's I, II

高粱川河在Time's I、II期项目中起着重要的作用



© Kaori Ichikawa

Naoshima Contemporary Art Museum: with a garden atop a buried concrete box of exhibition spaces.

直岛当代艺术博物馆，埋入土中的混凝土长方体展厅的顶部为花园



© Hiroshi Ueda

Rokko Housing II, featuring the repeated units and the voids.

六甲山集合住宅II以重复的单元和空隙为特征

building materials would result in a limited architectural expression. But when compared to architecture of the 19th century, that of the 20th century demonstrates far more freedom of expression. I am constantly thinking about how concrete can be commonly used to create space.

Lee : Your architecture, despite site-related exceptions, continues the legacy of the modern movement, by pursuing the as yet unexplored possibilities of steel, glass and concrete; and by searching to improve upon 'rough,' unrefined applications.

Ando : I'll talk about architecture and concrete from 1969. Le Corbusier's Ronchamps Cathedral or James Stirling's works forged the road to a kind of brutalist architecture, a sheer display of strength. After the 1960's, I explored ways to use concrete in a way that made one more conscious of the space itself. I contemplated shapeless space, and tried to make an architecture that was not so conscious of its form. If one's rationale is not clear, no matter how sophisticated the form, the resultant architecture will lack clarity.

Forms evolve from an individual's sense of expression. Rather than basing an architecture upon individual expression, I have tried to make an architecture that is based upon and which completes the thread of a clear rationale. This direction started with the Sumiyoshi Row House, where the relationship between public and private spaces is governed by the geometrically induced courtyard, and has been further realized in the open, covered plaza of Rokko Housing II. In the Rokko Housing Projects, a void was inserted into a series of 5.4m, 5.2m, 5.6m units which stagger front to back, thereby creating public spaces, plazas.

The clarity that comes from a rationally derived void system coupled with a non-form driven spatiality, may be considered a new way to create public places in architecture.

Perhaps because the Rokko Housing I and II projects were extraordinarily expensive to build - twice the cost of exposed concrete buildings of the time - one might assume that I would not be able to continue this exploration of public and private spaces; and due to the 60° slope, the

用混凝土来营造空间。

李: 除了一些受到场地条件限制的作品外,您的建筑设计通过不懈地探索钢材、玻璃和混凝土未曾开发的特性,以及改进“粗糙”质朴材料的应用,保持了现代建筑运动的传统风格。

安藤: 关于建筑和混凝土,我想从1969年谈起。无论是勒·柯布西耶的朗香教堂还是詹姆斯·斯特林的作品都开创了一种粗犷的建筑风格,单纯地表现力量。自60年代后,我探索多种运用混凝土的方法,以期让人们更多地意识到空间本身。我曾仔细研究不定形的空间,尝试建造一种并不突出自身形式的建筑。如果一个人的设计理念不甚明了,无论形式多么精致,建筑终究缺乏清晰性。

形式发源于个人的情感表达。我尝试创作的建筑的基础不是个人表现手法,而是一条清晰的逻辑脉络,并且建筑使这条脉络得以完善。这一方向的开端便是住吉的长屋,在这所住宅中,公共和私密空间的关系由几何形的庭院调控,这种关系在六甲集合住宅二期工程的小广场中得到进一步体现。在六甲集合住宅工程中,将空隙插入一系列5.4米、5.2米、5.6米的前后错层的单元中,从而营造出作为社交场所的小广场。

合理形成的空隙体系表现出的清晰性,加上以无形为目的的空间性,可被视为在建筑中营造公共场所的新途径。

或许因为六甲集合住宅一、二期工程造价极高——两倍于当时清水混凝土建筑的成本——有