

FRANK GEHRY

RECENT PROJECT



弗兰克盖里 最近项目

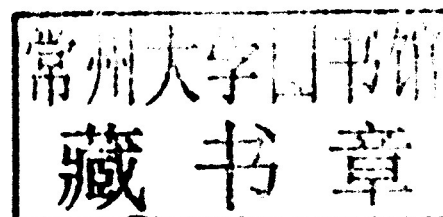
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Puente de Vida Museo
Brooklyn Atlantic Yards Masterplan
Foundation Louis Vuitton
Atlantis Sentosa

Guggenheim Abu Dhabi
RED/Temporary Pavilion
Andorra Pau-Identitat and National Archive
National Art Museum of Andorra
Camerimage Lodz Center

LUMA Foundation/ Parc des Ateliers
Dr. Chau Chak Wing, UTS
Eisenhower Memorial
Kunsthalle, sonderborg

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弗兰克盖里最近项目

雄二川编辑

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标题页
盖里合作伙伴工作室
雄二川 摄

FRANK GEHRY

RECENT PROJECT



A.D.A. EDITA Tokyo

FRANK GEHRY RECENT PROJECT

Edited by Yukio Futagawa

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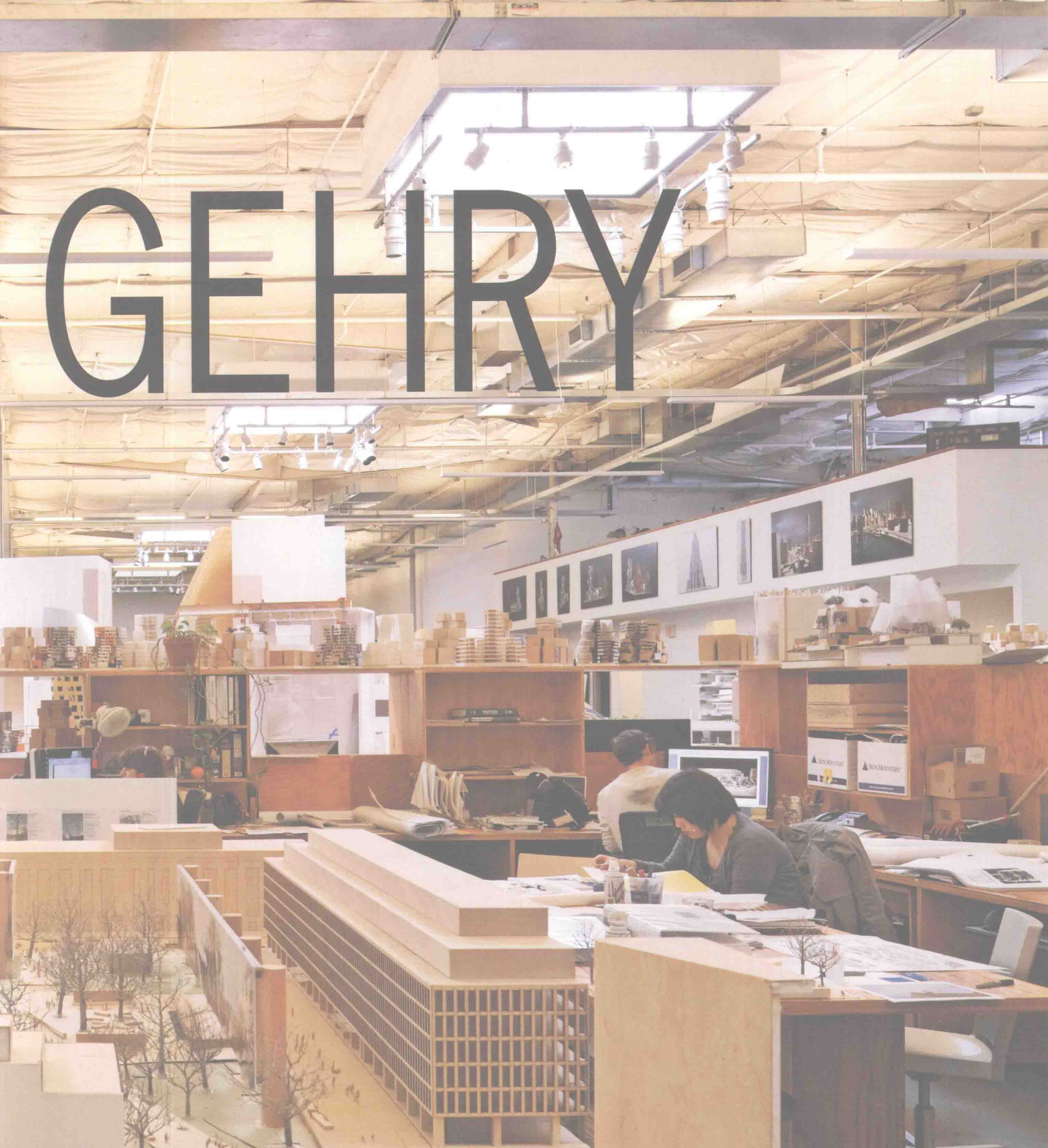
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访谈

2011年2月21日，星期一，下午1:00点，在洛杉矶
弗兰克盖里工作室

Icon

You have to understand that history has made a pattern of building public buildings as icons for the community, right? So that the city hall, the cathedral, the museum, the concert hall, the library, the courthouse, in culture for many many years has been an iconic building and it sort of becomes, along with the landscape, the identity of the city. And people are proud of that. So Walt Disney Concert

I didn't know why they wanted 'a fish'. They meant well and I meant well but we didn't realize an important work, right? So I wish that I could come back and do something because I love Japan so much. And I have a lot of Japanese friends.

Abu Dhabi

There is turmoil in the middle east, everybody, and it's worse and worse. And we assume a lot of it is misunderstanding.



Hall (1987-2003) was an iconic building. But a school building on the other hand isn't. And that's why the Miami New World Symphony (pp.12-37) is simpler. It's primarily a school. And so it was made more like a school.

The buildings I was doing in my early work were not city halls, were not libraries, not museums, not concert halls. I think it's an important point. Personally, I like to get a client's budget and their schedule and I like to be on time. I like to do good architecture for that. So that's the story. Not that I'm on a mountain top and I can do what I want. And I don't want that. I never wanted that. I don't care about that. It's not interesting to me.

Regrets

Well, I'm sad, very sad in my life that I never was able to do a building in Japan. A real building. The other one was a funny little building. It was misunderstandings. I didn't understand them. They didn't understand me. They wanted a fish.

People are always fighting because of misunderstanding. So the art world has become very globalized. Artists from Africa, artists from South America, artists from China, artists from Japan, artists from Iceland, artists from Baku, from Russia, are all, in a way, talking to each other through their art. It's always been people talk to each other through their art, but now because of television and skype and computers and iPads. It's more intense, right? So like the revolution that's going on in Egypt is going on in art. Not hostile, but friendly, but it's an exchange of information and it's globalized.

The American and European museums are not equipped to expand their collections to include every country in the world and Tom Krens with the Emirates wanted to create a museum that included all the countries of the world so that the museum could show the relationship between cultures through their art.

So in the Guggenheim Abu Dhabi museum (pp.88-103), there will be Palestinian

artists, Israeli artists, Syrian artists, Lebanese artists, Iranian artists, Egyptian artists, African artists, American artists, European artists, everything. And the museum collection, which showed the evolution of that will show early art, modern art, world modern art which is mostly European and Western. And it will show how that's expanded and broadened into the world at large. Where Picasso was once influenced by the masks of Africa, now African artists are influenced by Picasso's paintings. This is a very powerful thing. So this museum is designed for that. That is the mission.

That's why it's so big and that's why it's so varied in scales, so they can put in big sculptures by Oldenburg or Anselm Kiefer, those kinds of big big pieces. The Emirates intend to acquire a collection of world art to show in there. That's why I accepted the project, because I love the idea of that. And Tom Krens, a good friend who I worked on Bilbao with was the spirit of the project. We worked together and the building respects his program. He conceived of it and convinced the clients, the Emirates and Sheiks, to go along with it. That program is personified in these models and that's what they're building. The mission is a very powerful one for the Middle East because it could change people's perceptions of these cultures.

Daniel Barenboim, the conductor, started an orchestra called the Divan Orchestra, West-East Divan Orchestra with Edward Said, where they have Palestinian musicians and Israelis. That orchestra played in Palestine and the picture of 2,000 Palestinians sitting in a concert hall listening to Mozart, when it's shown to people around the world, gives them a different picture of Palestinians. I think that's the same kind of thing this art museum can do. People assume things about those cultures, you know, that they're not intellectually involved with art and music and they are. It's deeper and more than anybody realizes. That story is a positive one for the Middle East. That kind of idea

图标

你必须明白，历史已经形成了一种建筑格局——建设公共建筑作为一个社区的图标，对吗？所以，市政厅、大教堂、博物馆、音乐厅、图书馆、法院大楼，这些在许多年的文化里已经变成一种标志性建筑，并且与景观一起变成一座城市的身份标识。人们也以此为荣。所以，沃尔特迪斯尼音乐会大厅(1987-2003)是一个标志性建筑。但是，另一方面，学校建筑并不是一个标志性建筑。这就是为什么迈阿密新世界交响乐团建筑(参照第12-37页)修建得比较简单。它主要是一所学校，因此它修建得更像一所学校。

我早期修建的建筑物并没有市政厅、图书馆、博物馆、或音乐大厅。我认为这是一个重要的一点。就我自己而言，我喜欢知道客户的预算与他们的计划。我喜欢就客户的预算与计划修建出好的建筑。这就是这个故事。这并不是说我高高在上，我就可以做我想要做的。我并没有想那样，我从来都没想那样。对此，我并不在乎，也不感兴趣。

遗憾

我很伤心，非常伤心，在我一生中，从来未能够在日本修建一栋建筑，一个真正的建筑。另外一座建筑是一个有趣的小型建筑。这是误解。对此，我不能够理解他们。他们要一条鱼。我不知道他们为什么非得要“一条鱼”。他们出于好意，我也出于好意，但是，我们并未意识到这是一个重要的工程，对吗？因此，我希望我能够回头做一些事情。因为我非常热爱日本，而且，我也有很多日本朋友。

阿布扎比

如今，中东局势混乱，人心惶惶。并且每况愈下。我们认为这里有许多误解。由于误解，人们总会交战。因此，艺术世界已变得非常全球化。非洲艺术家、南美艺术家、中国艺术家、日本艺术家、冰岛艺术家、巴库艺术家、俄罗斯艺术家都通过他们各自的艺术，在某种程度上，相互交流。人们总是通过各自的艺术交流，但是，由于电视、skype、电脑和iPads的普及，人们的交流更

加热烈。因此，艺术犹如当下的埃及变革。但，此变革没有敌意，而是友好的，是一种信息与全球化的交流方式。

美国与欧洲博物馆并没有能力扩大规模，以容纳世界上每一个国家的艺术藏品。汤姆克雷恩斯与阿联酋想要建立一个能够容纳世界上所有国家的艺术品的博物馆，因此，通过各国艺术，博物馆能够展示国与国之间的文化关系。

因此，在阿布扎比古根海姆博物馆里（参见第88-103页），将会看到巴勒斯坦艺术家、以色列艺术家、叙利亚艺术家、黎巴嫩艺术家、伊朗艺术家、埃及艺术家、非洲艺术家、美国艺术家、欧洲艺术家、应有尽有。博物馆艺术藏品，不仅展示艺术品的演变过程，也将会展示古代艺术、现代艺术、以及以欧洲与西方艺术为主的世界现代艺术。还将会告诉人们艺术是如何扩大并融入到整个世界。毕加索曾经受到非洲面具艺术的影响，而如今，非洲艺术家却受到了毕加索油画的影响。这是一件非常有说服力的事情。因此，此博物馆为此而设计。这就是使命。

这就是它为什么如此的大，其尺度如此多样的原因。因此，他们可以容纳奥尔登堡、或安塞尔姆基弗旁边的大型雕塑，此类大块物品。阿联酋想获得全世界上的艺术品藏品在那里展示。这是为什么我接受该项目的原因。因为我喜欢这个理念。一位和我在毕尔巴鄂市一起工作的好朋友——汤姆克雷恩斯是该项目的精神。我们一起工作，修建此建筑时，我们也尊重他的方案。汤姆克雷恩斯构想该建筑，他说服客户——阿联酋与酋长同意其构想。该方案里的这些模型非常人格化，这也是他们正在建造的模式。对于中东来说，这是一个非常强大的任务，因为它可以改变人们对这些文化所持有的观念。

管弦乐队指挥——丹尼尔巴伦博伊姆，他与爱德华组建了一个乐队，称为合集管弦乐队，西东合集管弦乐队，他说，他们的乐队里有巴勒斯坦与以色列音乐家。其乐队在巴勒斯坦演出，当时有2,000个巴勒斯坦人坐在音乐厅里欣赏莫扎特，该画面呈现在全世界人们眼前时，他们看到的是巴勒斯坦

人是另一种画面。我想，该音乐博物馆也可以做到这种事情。人们假设关于这些文化的事情，（你们也知道），这些文化并非理智地涉及了艺术与音乐，但它们确实涉及了艺术与音乐。这些文化深入地涉及了艺术与音乐，并且比任何人意识到的都深入。该故事对中东来说，是积极的。

这种理念令我激动，因此，我为此理念设计了该博物馆。

很难找到阿联酋的建筑历史。直到60年前，在他们发现石油之前，他们还是居住在沙漠里。因此，阿联酋没有一个演化的建筑风格，除非是伊斯兰教的其他地区，像埃及、沙特阿拉伯、土耳其。阿阿联酋也没有像思南那样伟大的建筑师和世界出名的清真寺。因此，阿联酋并没有给我一个他们想要的建筑风格的方向，他们只是让我构建能够反映他们是谁的建筑。他们让我理解他们的文化并作出建议。这是对我的奉承，因为他们尊重我的才华。但，也有挑战，因为，本质上，他们是非常自私的人。但也有成功相伴。

举个例子，我们制造的这些蓝色锥体，这些超视距雷达等公共区域上方的类似的结构，他们说，我们想要冷却公共区域，当人们从阿布扎比来到这儿时，就会对该理念激动不已。而我突然领悟到，也许阿布扎比人喜欢多层圆顶，对，因为他们的清真寺有圆顶造型，而我，在这里运用了一个非常简单的形状，并将它放大。因此，在某种程度上，该形状与清真寺圆顶造型相似，是阿布扎比人熟悉的一种形状。然后，当我在建造里面的木结构时，他们非常喜欢，因为木结构里含有一个数学图案结构，像他们喜欢的书法、挂毯等一样，因此，他们也告诉了他们喜欢这个木结构。所以，好像我的直觉告诉我，就是要尽力做好这件事情。如果你仔细观察模型，你就可以看出当时工作时的这些想法。我之所以称它为凌乱，是因为其组织结构并不是坚硬的、或是垂直的，但是，如果你仔细观察清真寺，如果你仔细观察建筑师思南构建的苏莱曼清真寺，它是xy轴结构的。但是，如果你往我构建的轴里一看，它看起来很凌乱。这是非常有趣的。我



was exciting to me and I designed the museum for that.

The Emirate history of architecture was kind of hard to find. Up until 60 years ago, they were living in the desert, before they discovered the oil, and so there is not an evolved architectural style except in other parts of Islam, through places like Egypt and Saudi Arabia and Turkey, through Sinan and the mosques around the world. And so the Emirates didn't give me direction on the type of architecture they wanted, they just wanted me to do something that was reflective of who they are. They wanted me to understand their culture and make a proposal. It was flattering because they respected my talents, but it was challenging because they are, by nature, very private people. But there were successes.

For example we made these blue cones, these teepee like structures over the public areas to say that we wanted to cool the public areas and when the people from Abu Dhabi came here, they were very excited about that idea. And it dawned on me that perhaps they felt like multiple domes, right, because their mosques have domes and here I was taking a very simple shape and multiplying it. So in a way it was similar and familiar to them. And then when I made the wooden structure inside, they loved that because it had a mathematical patterning like they love in their calligraphy and in their tapestries and things so they told me they liked that. And so it was like, my intuition was working to get at this thing. If you look at the model you can see these ideas at work. I call it messy. The organization isn't rigid or straight, but if you look at the mosques, if you look at Suleymaniye by Sinan, it's xy axis. But if you look on my axis, it looks messy. It's interesting. I don't know if I'm right, but I think that's why they like it.

That's been the experience. It's been trying things, showing it to them, getting a positive response, and that's how the building got designed. It's interesting. I've never done it that way before. I usu-

ally have more involvement from the client. But Tom did spend time with me on it but he didn't give me direction aesthetically, he only gave me direction in regard to the program. But I think it's been very respectful of their culture. And



I hope, in the end they will feel the same way. I assume that it is appropriate for this particular culture. I tried things I haven't tried anywhere else. In my mind, it's built for them. It's been interesting. I've really enjoyed the process. I'm not yet sure what the buildings will be like. I'm never sure what I've got until it's built.

Todays Work and Future Work

When a client comes to me now, a new client, the first thing I think about is, "How long is this going to take?" If a project is funded and ready and, you know, if I have a chance to see it before I die then I'll consider it. But I think about those things now, you know, I think about the time I have left. I'm 82 this month, next week, so if I take on a project that's going to take 10 years, I'll be 92. So it makes you wonder. And I want to do things that I enjoy, so I accepted the opera, Don Giovanni. The older I get, the more I get involved with classical music. Not only classical though, even Lady Gaga. So I try to be careful with what I'm going to do, that it be things that would be exciting for me to work on. I'm enjoying teaching the kids out there in my office. To me, they're all kids, they're all young.

But I still don't know what to do about the future of the office. The young guys who are really talented, they have to go

and do their own thing, I think. I don't know what they want to do. I can't ask them now. I don't want them to leave. But my advice to some of them is to start their own office when they get a chance. I try to help them. Like Edwin Chan, I wanted him to start but sometimes they don't like to leave the nest. And to be honest I'm happy they're here and when I die, they can stay. It's up to them. I've set it up so it will always be a design-oriented office. The technical side of things has been very well managed by Terry Bell and his crew and I think their intention would be to do work for other young architects and other people after I'm gone because a skilled office of that kind would be in high demand. They're very involved with Gehry Technologies so maybe eventually they would merge together. Who knows.

I think that idea of succession is the most difficult thing for business. There are two issues with ownership. One is the financial and how do you do all that, which of course is very important. And the other part is authorship. I've talked to many business leaders and nobody knows the right way to do it. You'll just have to wait to see what happens.

*Interview by Yoshio Futagawa
February, 21st, 2011
at Gehry Partners Studio, Los Angeles*

不知道我是否是正确的，但，我认为，这是他们为什么喜欢它的原因。

这就是经验。我一直不断地尝试一些事情，然后，呈现给他们，得到了他们积极的反响。这也就是我如何设计了该建筑的过程。这是非常有趣的。之前我从来没有这样尝试过。我经常从客户那里得到更多的建议。汤姆跟我的确花费了一段时间在上面，可是，在美观艺术上，他并没有给我任何指导，只在关于方案上面给予指导。可是，我认为，他们的文化是非常值得尊重的。我希望，他们最终也会有相同的感受。我认为这

做我自己喜欢做的事情，所以，我接受歌剧唐璜。我年纪越大，参与古典音乐越多。不仅仅是古典音乐，甚至是Lady Gaga。因此，我试图认真对待我将去做的每件事情，这些事情能让我有继续工作下去的激动。我喜欢在我的工作室里教育孩子们。对我来说，他们都是孩子，他们都很年轻。但是，我仍然不知道，关于工作室的未来，我该如何处理。我认为，真正有才华的年轻的家伙们，他们不得不离开工作室去做他们自己的事情。尽管我不知道他们想要做什么。现在，我还不能去问他们。我不想他们离开。但

权，我已经与很多企业领导人讨论过，但是，没人知道如何正确处理。你只能等待看看发生了什么事情。

雄二川采访

2011年2月21日

洛杉矶，盖里合作伙伴工作室



对于该特定文化是合适的。我尝试了我在任何其他地方都没有尝试过的事情。在我脑海里，这是为他们修建的。这很有趣。我真的非常享受这个过程。然而，我还不知道该楼宇会像什么。直到建成以后，我才知道我修建的楼宇像什么。

当今的工作与今后的工作

如今，当客户——新的客户，向我走来，我想到的第一件事是“这需要多长时间？”如果一项工程已经筹集到了资金，并且能够完工，（你知道），如果我在死之前还有机会看一看，我才会考虑。但，如今我考虑那些事情了，（你知道），我在考虑我剩下来的时间还有多长。到这个月的下个星期，我就82岁了。所以，如果我承担一项需要花费10年才能完成的工程，那时候，我将是92岁了。因此，这得让你们知道。我想要

是，我建议他们中的一些年轻人，有机会的话，他们也可以开始他们自己的工作室。我会尽力帮助他们。像陈汉云，我让他开始他自己的工作室，可是，有时候，他们不想离开老巢。而且，说实话，我很高兴他们能留在这儿，当我死后，他们可以继续留下来。不过，这由他们决定。我已经创建了这个工作室，所以，它永远都是以设计为导向的工作室。技术方面的事情，特里贝尔与他的团队管理得非常出色。我认为，在我去世以后，他们打算为其他年轻的建筑师及其他人服务，因为，对这种技术娴熟的工作室，人们有很大的需求。对盖里技术，他们非常投入。因此，他们最终可能会合并在一起。这个谁也不说定。

我想，继承是企业最困难的事情。关于所有权，有两个问题。一个是财务，你如何处理，当然是非常重要的。另一部分是著作

New World Symphony

新世界交响乐团建筑

设计：2003年 动工：2007年11月 美国佛罗里达州迈阿密海滩

Design: 2003– Construction: 2007–11 Miami Beach, Florida, U.S.A. Photos: Y. Futagawa



Main entrance facing City Center Park on east