

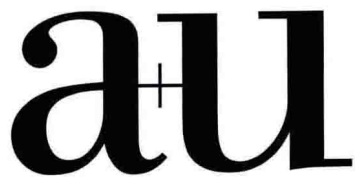
# ART



Ryue Nishizawa

Chinese Edition

**Ryue Nishizawa**  
西泽立卫



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Chinese Edition  
2013:06 No.049

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Feature:

## Ryue Nishizawa

专辑：西泽立卫

This edition of *a+u* surveys the design activities of Ryue Nishizawa, who is also partner in the firm SANAA, from his Weekend House in 1998 to his newest projects now underway. When speaking with Mr. Nishizawa, we sensed a flow to his thinking: first, his interest in “a landscape continuing without end” and the square box, as in Weekend House, followed by his interest in “landscape”, which began with Moriyama House, and next, the organic curves enabled by the advance of computer technology, exemplified by Teshima Art Museum, and most lately, “expressing the building frame” on the basis of the spatial experience engendered by the method of assembly, itself. In this book, we trace the flow of Ryue Nishizawa’s thinking through his buildings, supplemented by sketches and studies from their design processes. In our interview, we also ask him how the discoveries he makes in one work find development in his subsequent work.

Ryue Nishizawa desires to realize “landscape-like architecture that transcends, in scale, the size of the building” and “architecture that embodies space-time”. These are elements common to all his buildings, which continually present us with fresh experiences, from the project stage to completion. We invite you to experience his architecture through this book. (a+u)

*Translated from Japanese by Brian Amstutz.*

本期 *a+u* 专辑介绍西泽立卫。西泽先生兼任 SANAA 建筑师事务所合伙人，其设计活动广泛丰富，早自 1998 年的“周末别墅”直至最新进行中的项目都将在本期内容中一一呈现。

在与西泽先生的交谈之中，我们捕捉到他的思想流变：最初，他专注于“连绵无尽的景观”与方盒子式的建筑体块，正如“周末别墅”表现出来的那样；继而，始自“森山邸”项目，他注重于发展“景观”；后来，借由不断进步的计算机技术，他对曲线形体产生了浓厚兴趣，以“手岛美术馆”为代表作品；而最近，他开始研究“结构框架的表现”，即如何通过组装的方式来营造建筑的空间体验。本期专辑将逐一介绍西泽立卫的建筑项目，并附以设计草图和方案研究，向读者全面描绘西泽立卫的设计思想进程。专访时，我们还特别询问西泽先生，对于先前项目中的新发现，他是如何进行后续展开的。

西泽立卫致力于创造“在尺度和规模上都超越建筑物本身的景观式建筑”和“体现时空关系的建筑”。从设计阶段直到项目竣工，上述两项特质使得西泽的建筑总是能够不断营造出新鲜的空间体验。本期专辑诚邀读者一同来感受西泽建筑。

(编者)





*Photo by Shinkenchiku-sha.*

## Biography

- 1966 Born in Tokyo, Japan
- 1988 Graduated from Yokohama National University
- 1990 Graduated from Yokohama National University with Master's Degree in Architecture
- 1990 Joined Kazuyo Sejima & Associates
- 1995 Established SANAA with Kazuyo Sejima
- 1997 Established Office of Ryue Nishizawa
- 2010 Professor at Yokohama Graduate School of Architecture Y-GSA

## Main Awards

- 1998 The Prize of Architectural Institute of Japan for Multi-media Workshop, Tokyo, Japan\*
- 1999 The 15th Yoshioka Prize, the Japan Architect, for Weekend House
- 2000 First Prize in Residential Architecture, Tokyo Society of Architects & Building Engineers for Weekend House
- 2001 The Kajima Prize for SD Review for Ichikawa Apartment
- 2002 Arnold W. Brunner Memorial Prize in Architecture, American Academy of Arts & Letters, New York, USA\*
- 2002 Architecture Award of Salzburg Vincenzo Scamozzi, Salzburg, Austria\*
- 2004 Golden Lion for the most remarkable work in the exhibition Metamorph at the 9th International Architecture Exhibition, la Biennale di Venezia\*
- 2005 46th Mainichi Shinbun Arts Award (Architecture Category)\*
- 2005 The Young Scientists Prize, the Commendation for Science and Technology by the Minister of Education, Culture, Sports, Science and Technology
- 2005 The Rolf Schock Prize in category of visual arts, Sweden\*
- 2006 The Prize of Architectural Institute of Japan, Tokyo, Japan\*
- 2007 Premio Mario Pani 2007 (The Mario Pani Award), Mexico City, Mexico\*
- 2007 Kunstpreis Berlin (Berlin Art Prize), Berlin, Germany\*
- 2010 Pritzker Architecture Prize 2010\*
- 2011 Officier de l'ordre des Arts et des Letters, France
- 2012 The Prize of AII 2012
- 2012 25th Murano Togo Prize

## 简历

- 1966 生于日本东京
- 1988 毕业于横滨国立大学
- 1990 获横滨国立大学建筑学硕士学位
- 1990 进入妹岛和世建筑师事务所工作
- 1995 与妹岛和世共同创立SANAA 建筑师事务所
- 1997 成立西泽立卫建筑师事务所
- 2010 任职横滨大学建筑研究所 / 建筑都市学院 (Y-GSA) 教授

## 主要奖项

- 1998 日本建筑学会奖 (国际情报科学艺术学院多媒体中心) \*
- 1999 第15届吉冈奖 (周末别墅)
- 2000 东京建筑师及工程师协会住宅建筑奖一等奖 (周末别墅)
- 2001 《SD Review》鹿岛奖 (市川公寓)
- 2002 美国艺术与文学学院阿诺德·布伦纳纪念奖建筑类\*
- 2002 奥地利萨尔茨堡文森佐·斯卡莫齐建筑奖\*
- 2004 威尼斯双年展第9届国际建筑展金狮奖\*
- 2005 第46届每日新闻艺术奖建筑类 (金泽21世纪美术馆) \*
- 2005 平成17年度日本文部科学省青年科学家奖
- 2005 瑞典罗尔夫·朔克奖视觉艺术类\*
- 2006 日本建筑学会奖 (金泽21世纪美术馆) \*
- 2007 墨西哥马里奥·帕尼奖\*
- 2007 德国柏林艺术奖\*
- 2010 普利兹克建筑奖\*
- 2011 法国艺术文化勋章二等奖
- 2012 第64届日本建筑学会奖
- 2012 第25届村野藤吾奖

(\* 妹岛和世与西泽立卫的合作项目, 即SANAA 建筑师事务所项目)

(\* = collaboration as Kazuyo Sejima and Ryue Nishizawa / SANAA)



Essay:

# Landscape-like Architecture, Verb-like Architecture

Ryue Nishizawa

论文:

景观式建筑与动词式建筑

西泽立卫

## 1. Landscape

The Parthenon is a profoundly fascinating building. There are many reasons for this, but the largest is that the Parthenon is a shrine to a god, so people do not go inside. People, this is to say, experience the Parthenon without going inside. If we think about it, this is quite interesting.

Expressed in different words, the surprise I felt toward the Parthenon was also the surprise of encountering a building conceived as a landscape. The Parthenon shines with an ethereal light, and its architectural concept is communicated uniformly not only to the people engaged in restoration work, inside, but to people everywhere on the hill. The presence it projects, in this way, is completely different from that of the buildings around us in recent times.

The recent architecture we know so well has a facade. On seeing the facade, people go inside, and there, inside the building, they understand its architectural concept for the first time. Without entering a building, this is to say, people cannot well understand it, and without a facade, furthermore, they cannot grasp the building's social character. The fact that a building's interior differs in concept from its exterior is something unavoidable. The exterior of the building belongs to the city, while its interior belongs to the household. At the Parthenon, we find no such division. People sit on the rocks of the Acropolis and spend time in the building's environment, and through this experience, they come into a conceptual understanding of the Parthenon. It is a unique building whose concept we can experience, whether or not we go inside. On discovering its character, as such, I was more than a little astonished.

In Nara, Japan, there is a temple called Toshodai-ji. The temple was founded by a priest from China, and is, in a sense, half Japanese and half Chinese in architectural style. It being a temple of an extremely ancient period, visitors enter with footwear on. The degree of contiguity between its interior and exterior is astonishing. Or perhaps we might more correctly say, its interior is both interior and exterior. It is like a building existing only as a structural framework and enjoying an organic connection between its moya (building core), hisashi (area around the moya), and outer temple precinct. The hisashi is large and projects out into space. When standing below it, we feel as if both inside and outside. The building's seamless integration with its environment makes it a deeply impressive piece of architecture.

Encountering such precedents as these, I gradually formed in my mind the image of a "landscape-like architecture". I pictured a unified architectural concept having no division between inside and outside. This was different from Western urban architecture, whose surrounding walls divide the interior from the exterior and form two separate worlds, different in concept. In my image, the architectural concept transcends, in scale, the size of the building to produce a large, landscape-like world. This approach to architecture currently interests me deeply.

## 2. Time

The Parthenon is made of marble and stands on a hill of marble. In layout, it and its surrounding temples obtain a striking sense of

unity with the land form. People experience not only a building but rather the overall landscape engendered by the layout of the temple buildings on the marble hill. The old temples of Nara are also this way. There, the whole – the building, temple layout, and beautiful lush greenery – produces a single, landscape-like harmony. Viewing the temple in terms of its landscape-like harmony, we cannot help understanding it as a space-time where building interior, exterior, and environment are all unified and continuous.

It may seem obvious, but we basically do not experience a building or city district in a single moment. We experience them through extended time. With small objects such as jewelry or writing implements, we can grasp the entire concept of the object in an instant. Things of large scale, such as a building, city district, or landscape, take much longer. Through our extended experience of going down into a city district, walking its streets, and entering its buildings, the concepts of architecture gradually make themselves understood. This is much like how we understand mountains by walking into them and struggling with their geography. We give time to experiencing a building's appearance from the street, the aspect of its cooking counter in the kitchen, and the mood of its basement room, and at a certain point, we form an impression that this building is pleasant or unpleasant. We cannot evaluate the house we live in after a single week in residence there. By living in the house for a long time, we grow able to make that evaluation. Depth of time and historical evaluation alter people's understanding of architecture and even the character of architecture. When we say "concept", we get an impression of something atemporal, but an architectural concept is something people come to know and accept through an investment of time.

## 3. Verbs

The old temples of Nara have an atmosphere different from the dynamism of Western architecture. There are many examples of how this is true – the wood post and beam framework, the penetrating tie beam, the horizontal continuity of spaces, the good ventilation suiting a climate of high heat and humidity, and the warmth of wood construction. Among such things, however, what I am particularly interested in is the fluid dynamism of architecture when it is integrated with nature. By means of varying elements – the changing seasons and abundance of rain and wind, or else, something pertaining to religion – the old architecture of Nara achieved a dynamism that can only be called Asian. This is not the additive dynamism or sculptural dynamism of European buildings and cities but rather a fluid, organic dynamism. Perhaps we might better say it is not constructive and logical but rather something more phenomenological. This dynamism of integrated architecture and nature, fundamentally different from a stone-built, additive dynamism, is a distinctive characteristic of Japanese architecture and Asian architecture as a whole. We might say the physical strength and solidity and static constructivity of stone and earthen construction is "noun-like". In this case, the dynamism of the wood architecture of Nara is perhaps "verb-like". A verb, in contrast to a noun with its clear outline and self-contained character, is a concept difficult to give a clear outline to. The world of nouns easily translates into physical structures; nouns easily become buildings.



When it comes to verbs, however, it is not so simple. Take “move”, for example. The sequence of human actions denoted by this verb – where does it start and where does it stop; where does the next sequence begin? The verb is not clearly defined in range. There is no concrete line of demarcation between one sequence of actions and the next. It exists only as an abstraction. A noun denotes a self-contained object, but a verb denotes motion, itself.

Another interesting aspect of the difference between nouns and verbs is this: nouns are spatial in concept whereas verbs are spatiotemporal. The condition denoted by “move” cannot be stated in zero seconds; a certain temporal length and spatial size is necessary. Currently, I am interested in the spatiotemporal nature of verbs. A verb like “move” gives a form to something that intrinsically does not have an outline – it does the impossible. What would happen if we did something similar in contemporary architecture? What would it be like if architecture is not spatial but rather is space – time itself? This is one thing I would someday like to attempt in architecture.

*Translated from Japanese by Brian Amstutz.*

## 1. 景观

帕提农神庙宏伟壮观，令人倾倒。探究缘由，多至不胜枚举，而其中最重要的原因便在于帕提农乃是一座敬奉神灵的庙宇，凡人不得入内。因而，人们无须进入帕提农神庙便能获得建筑体验。个中含义非常值得玩味。

换言之，帕提农神庙之所以令人惊喜，正因为它是一座景观式的建筑。帕提农神庙闪耀着空灵的光辉，其建筑概念不仅传达给那些正在庙内从事修复工作的人们，也同样传递到了卫城山上的所有游客心中。在这个意义上，帕提农神庙与我们身边惯常所见的现代建筑是完全不同的。

我们习惯的现代建筑都有一个“正面”。人们看到建筑正面，才会往里走，进去之后，方才开始体会和了解其建筑概念。也就是说，不进入建筑就无法领会建筑；进而言之，建筑倘若没有了“正面”，便失掉了社会属性。事实上，建筑内外有别是不可避免的。建筑外观从属于城市，而其内部空间归属于业主或用户。然而，在帕提农神庙我们却没有发现这种区别与隔离。人们只需静静地坐在卫城山的岩石上，便可从容不迫地体验周边环境；由此体验，他们会逐渐深入理解帕提农神庙的建筑概念。这座建筑如此独特，无论进入与否都能让人充分体验其空间意涵。这一发现叫我不惊奇。

日本奈良有一座唐招提寺，出自远道而来的中国高僧鉴真之手。在某种意义上，可以说它一半是日本建筑，一半是中国建筑。古寺年代久远，游客须着鞋履入内。其建筑内外的空间连续性委实令人惊叹。或许，更准确地说是，其内部空间兼具室内与室外双重属性。建筑仿佛只留下了纯粹的结构框架，任由其殿身（建筑主体部分）与副阶（建筑外廊部分）以及寺庙两侧连廊自然而然地连通一体，构成有机的空间关系。屋檐宽大深远，向外出挑。伫立檐下，仿佛同时置身室内与室外。建筑与环境天衣无缝地融为一体，令人难以忘怀。

有感于诸多类似的建筑先例，我逐渐在脑海中形成了“景观式建筑”的意象。我的构想要义在于建筑空间统一、内外不分，截然不同于西方建筑。西方的城市建筑总是用墙体围合来分隔室内室外，形成两个世界，性质不同，泾渭分明。而在我的心目中，建筑应当超越构筑物本身，去营造一片宽广的、园林般的世界。目前，我正深深着迷于这种建筑设计思想。

## 2. 时间

帕提农神庙矗立在大理石山丘之上，通体由大理石建造。卫城山上，建筑组群布局优美合理，与地形地貌融为一体，令人赞叹。人们不仅体验到一座建筑单体，而且感受到山上所有神庙建筑共同构成的整体景观。奈良古寺亦是如此。在那里，寺庙建筑、建筑组群以及优美青翠的树木花草紧密结合，形成一整片园林般的和谐环境。观赏着奈良古寺相合无间的整体景观，我们不禁会体验到它所兼具的时间与空间属性，会发现其建筑内部、外部和周边环境统一而连续。

我们基本不可能瞬间体验建筑或城市，而必须经历一段时间——这或许是显而易见的。小物件比如珠宝或笔墨纸砚，我们可以瞬间了解其整体概念。但规模大至如同建筑、城市或景观，则需要花费更长的时间才能全部了解。我们得迈步走进城区，穿行于一条条大街小巷，步入一幢幢高楼平房，才能逐渐理解城市和建筑。正如我们唯有亲临山中，上下攀爬，四下探索，方能熟悉和体察山势。首先，我们站在街上观察建筑外观，而后踏入厨房看见料理台，再走进地下室感受屋里氛围——当所有的感想积累到一定程度，我们便会初步形成印象，觉得这座建筑是否舒适合意。我们搬新家的时候，初始短短一个星期还无法评价住宅优劣。只有住上一段日子，慢慢体会，我们才能逐渐得出结论。时间的厚度和历史的评价会改变人们对建筑的理解，甚至会改变建筑的风格特性。通常我们说的“概念”是指对某件事物的非时间性的印象，但“建筑概念”则必须要求人们投入大量的时间才能了解和接受。

## 3. 动词

与西方建筑截然不同，奈良古寺散发着浓郁的东方气息，其特质可历数如下：木柱梁框架、穿插枋、连续水平空间、适应于炎热潮湿气候的良好通风以及木构建筑特有的温暖。然而，在上述诸多特色之中，我最感兴趣的是将建筑与大自然融为一体的空间流动性。四季更替、起风落雨、宗教庆典、法事活动——凡此种种，都为奈良古寺平添了一份亚洲建筑独有的内涵与活力。欧洲建筑与城市的活力是加法式和雕塑式的，而亚洲建筑则蕴含着一种流动而有机的力量。也许我们可以更好地表述说，亚洲建筑非构造性、非逻辑性；亚洲建筑更富于现象学精神。建筑与环境的整合与集成是日本建筑，乃至亚洲建筑所共有的显著特性，与以石为材的、加法式的欧洲建筑存在着本质区别。我们不妨将硬朗、坚固和稳定的土石建筑称为“名词”，那么，上文谈论的奈良木建筑就是“动词”。名词轮廓清晰、独立自主，而动词则很难界定。名词很容易转换为实体，名词很容易成为建筑。但是动词却不那么简单。以“移动”一词为例：这个动词表示一个动作序列——试问，始于何处、止于何处？下一序列又于何处开始？动词没有明确的界定范围。在一个动作序列和下一个动作序列之间没有具体的分界线。动词的存在非常抽象。名词指示物体，而动词指示动作。

有趣的是，名词与动词还存在着一处差异：名词具有空间性，而动词兼具时空属性。“移动”的状况不可能在零秒之间发生，而必须给出一定的时间长度和一定的空间范围。近年来，我开始潜心钻研动词所蕴含的时空特性。动词（譬如“移动”）为无形事物赋予形式——完成了一个不可能的任务。试想，一座“动词式建筑”会是什么样的？倘若建筑不再只是空间，而是空间以及时间本身，又将如何？对于这个课题，我跃跃欲试。

（陈霜 译）



# Timeline

## Chronological Order

建筑项目列表  
按年代排序

### SANAA Projects (1995—)



**Multimedia Workshop**  
国际情报科学艺术学院多媒体工作室  
Studio, atelier  
Gifu, Japan  
1995.05–1996.02  
1996.03–1996.10  
1996.10



**S-House**  
S住宅  
Private residence for two generations  
Okayama, Japan  
1995.09–1996.05  
1996.06–1996.11  
1996.11



**Museum of Contemporary Art Sydney Extension**  
悉尼当代艺术博物馆新馆  
Museum, cinematic hall  
Sydney, Australia  
1997  
International Competition  
First Prize



**Competition for New Campus Center for Illinois Institute of Technology**  
伊利诺斯理工大学新校区中心（竞赛方案）  
Auditorium, conference hall, office, student office, restaurant, cafe  
Chicago, Illinois, USA  
1997–1998  
International Competition 5 Finalists



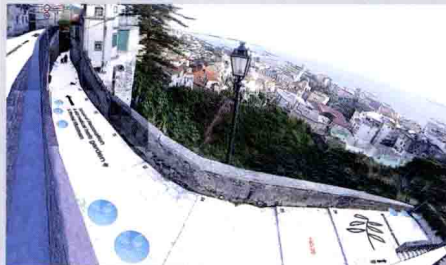
**N-Museum**  
熊野古道中边路美术馆  
Museum  
Wakayama, Japan  
1995.08–1996.05  
1996.06–1997.03  
1997.03



**M-House**  
M住宅  
Private residence  
Tokyo, Japan  
1996.01–1996.09  
1996.10–1997.07  
1997.07



**K-Building**  
K本社屋（总部大楼）  
Office  
Ibaraki, Japan  
1996.04–1996.12  
1997.02–1997.11  
1997.11



**Recuperation of the Antique Quarter of Salerno\***  
萨莱诺市老城区重建项目规划  
Renovation of antique quarter of city and old religious house  
Salerno, Italy  
1998  
International Competition  
First Prize



**Koga Municipal Park, Park Café**  
古河市民公园及咖啡厅  
Café  
Ibaraki, Japan  
1997.03–1997.08  
1997.10–1998.03  
1998.03



**Competition for Center for Contemporary Arts in Rome**  
罗马当代艺术博物馆（竞赛方案，入围前15名）  
Museum  
Rome, Italy  
1998–1999  
International Competition 15 Finalists

Project title  
 项目名称  
 Program  
 Location  
 Design  
 Inception  
 Completion

# Ryue Nishizawa

Projects (1997—)

Ryue Nishizawa 1997-1999



**Weekend House**  
 周末别墅  
 Private residence  
 Gunma, Japan  
 1997.04-1997.09  
 1997.10-1998.08  
 1998.08



**1999 Takeo Paper Show\***  
 1999年竹尾纸展  
 Exhibition design  
 Tokyo, Japan  
 1999.04  
 1999.04.22-24

Ryue Nishizawa 2000-2001



**Ichikawa Apartment\***  
 市川公寓  
 Apartment  
 Chiba, Japan  
 2001



**House in Kamakura**  
 鎌仓住宅  
 Private residence  
 Kanagawa, Japan  
 1999.09-2000.12  
 2001.01-2001.07  
 2001.07



**Eda Apartment\***  
 江田公寓  
 Apartment  
 Kanagawa, Japan  
 2002

SANA 1995-1999



**O-Museum**  
 饭田小笠原博物馆  
 Museum  
 Nagano, Japan  
 1995.04-1997.03  
 1998.04-1999.03  
 1999.03

SANA 2000-2001



**Day-Care Center**  
 横滨六川社区托儿所  
 Day-care center  
 Kanagawa, Japan  
 1997.09-1998.11  
 1999.01-2000.02  
 2000.02



**PRADA beauty**  
 普拉达美容店  
 Shop (prototype)  
 Tokyo, Japan  
 2000.12-2001.01  
 2001.02-2001.03  
 2001.03

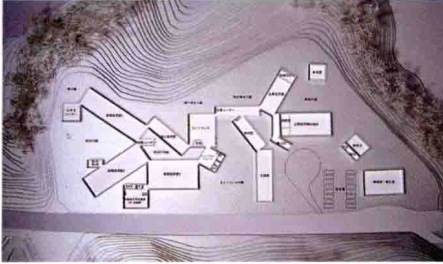


**Installation for the Arne Jacobsen Centenary weightlessness and transparency\***  
 路易斯安那现代艺术博物馆  
 展览  
 Installation  
 Humlebæk, Denmark  
 2002  
 2002.08.30-2003.01.12

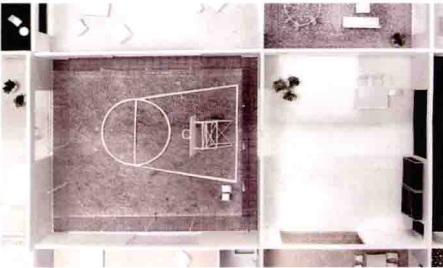




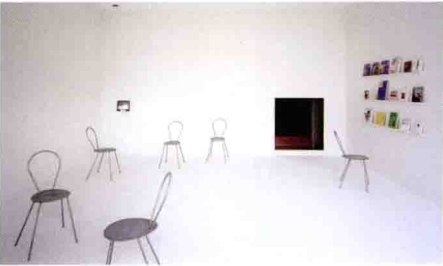
**Video Pavilion in Naoshima**  
直島视频馆  
Museum  
Kagawa, Japan  
2002



**Tomihiro Museum\***  
富弘美术馆(竞赛方案)  
Museum  
Gunma, Japan  
2002  
Competition



**Tianjin Housing Project\***  
伴山人家——天津住宅  
Private residence  
Tianjin, China  
2003



**Space Design for Love Planet Exhibition**  
“热爱地球”展览装置  
Exhibition space  
Okayama, Japan  
2003.09-2003.10  
2003.10-2003.11  
2003.11  
2003.11.15-12.28



**Funabashi Apartment**  
船桥公寓  
Apartment  
Chiba, Japan  
2002.10-2003.08  
2003.09-2004.03  
2004.03



**Benesse Art Site Naoshima Office**  
日本贝尼塞集团直岛办事处  
Office, gallery  
Kagawa, Japan  
2003.12-2004.01  
2004.02-2004.03  
2004.03



**Dior Omotesando**  
迪奥表参道分店  
Shop  
Tokyo, Japan  
2001.03-2002.10  
2002.11-2003.12  
2003.12



**21st Century Museum of Contemporary Art, Kanazawa**  
金泽21世纪美术馆  
Museum  
Ishikawa, Japan  
1999.04-2001.10  
2002.03-2004.09  
2004.09





**Moriyama House**  
森山邸  
Private residence, apartment  
Tokyo, Japan  
2002.09-2004.02  
2004.08-2005.10  
2005.10



**HOUSE A**  
A住宅  
Private residence  
Japan  
2004.07-2005.07  
2005.09-2006.12  
2006.12



**Emona Hotel\***  
埃莫纳酒店  
Hotel  
Emona, Bulgaria  
2007



**TKG Daikanyama**  
代官山小山登美夫画廊  
Gallery  
Tokyo, Japan  
2007.07  
2007.08-2007.10  
2007.10



**Towada Art Center**  
十和田市现代美术馆  
Museum  
Aomori, Japan  
2005.07-2006.03  
2006.06-2008.03  
2008.03



**Nagai Garou**  
永井画廊  
Gallery  
Tokyo, Japan  
2008.05-2008.07  
2008.08-2008.09  
2008.09



**Zollverein School of Management and Design**  
左尔威瑞恩设计与管理学院  
Design school  
Essen, Germany  
2003.04-2005.03  
2005.03-2006.07  
2006.07



**Glass Pavilion, Toledo Museum of Art**  
托莱多艺术博物馆玻璃馆  
Museum  
Ohio, USA  
2001.09-2004.04  
2004.04-2006.08  
2006.08



**Marine Station Naoshima**  
直岛渡船客运站  
Ferry terminal  
Kagawa, Japan  
2003.10-2005.07  
2005.10-2006.09  
2006.09



**Novartis Campus WSJ-158**  
诺华园WSJ-158  
Office  
Basel, Switzerland  
2003.12-2005.03  
2005.03-2006.09  
2006.09



**'De Kunstlinie' Theater and Cultural Center, Almere**  
阿尔梅勒“艺术线”剧院与文化中心  
Theater, culture center, restaurant, café  
Almere, The Netherlands  
1998.02-2004.08  
2004.09-2006.10  
2006.10



**Extension of the Institut Valencià d' Art Modern\***  
瓦伦西亚现代艺术博物馆新馆  
Extension of museum  
Valencia, Spain  
2002-2004  
2005-2007





**Yokohama Triennale 2008  
Shinko Pier Exhibition Hall**  
2008年横浜三年展新光码头  
展场装置  
Exhibition space  
Kanagawa, Japan  
2007.11-2008.06  
2008.08  
2008.09.13~11.30



**Kumamoto Station East  
Exit Square**  
熊本车站东出口站前广场(临  
时方案)  
Public shelter  
Kumamoto, Japan  
2007.11-2009.04  
2009.07-2010.03  
2010.03



**Teshima Art Museum**  
手岛美术馆  
Museum  
Kagawa, Japan  
2004.09-2009.01  
2009.02-2010.09  
2010.09



**Hiroshi Senju Museum**  
Karuizawa  
轻井泽千住博博物馆  
Nagano, Japan  
2007.06-2009.05  
2009.06-2011.01  
2011.01



**Garden & House**  
花园&住宅  
Private residence, office  
Japan  
2006.04-2009.10  
2010.05-2011.07  
2011.07



**Treform**  
特雷富姆公寓  
Apartment  
Tokyo, Japan  
2010.02-2011.01  
2011.01-2012.03  
2012.03



**Flower House**  
花之屋(模型)  
Model (scale: 1/2)  
Tokyo, Japan  
2007.10  
2007.10  
2007.10.27-2008.01.20



**New Museum of  
Contemporary Art**  
新当代艺术博物馆  
Museum  
New York, New York, USA  
2003.05-2005.12  
2005.11-2007.11  
2007.11



**Serpentine Gallery Pavilion  
2009**  
2009年蛇形画廊  
Café, event space in garden  
London, UK  
2009.02-2009.07  
2009.05-2009.07  
2009.07



**Rolex Learning Center**  
劳力士学习中心  
Student center  
Lausanne, Switzerland  
2005.01-2007.07  
2007.08-2009.12  
2009.12