

---

## MUSAC PRESENTS THE WORK OF THE JAPANESE TEAM OF ARCHITECTS KAZUYO SEJIMA + RYUE NISHIZAWA / SANAA



Title: *Kazuyo Sejima + Ryue Nishizawa / SANAA*

Architects: Kazuyo Sejima + Ryue Nishizawa

Curator: **Agustín Pérez Rubio**

Assistant Curator and MUSAC Coordinator: **Kristine Guzmán**

SANAA Coordinator: **Sam Chermayeff**

Venue: **Galleries 4 and 5, MUSAC**

Dates: **January 20 - May 1, 2007**

MUSAC, Museo de Arte Contemporáneo de Castilla y León is pleased to present for the first time in Spain, a major exhibition that traces the artistic trajectory of the Japanese team of architects, SANAA formed by Kazuyo Sejima + Ryue Nishizawa. Winners of the Golden Lion in the 9<sup>th</sup> Venice Biennial for Architecture for the IVAM Extension Building (Valencia) and for the Kanazawa Museum (Japan), they are one of the most prestigious firms on an international level who, from the start of their careers in Japan up to world-wide recognition at present, have known how to elaborate a whole new dictum of aesthetic as well as engineering proposals, converting their architecture into one of the most solid in the international scene. MUSAC is a project of the Junta de Castilla y León through the Fundación Siglo.

### EXHIBITION AT MUSAC

The show to be presented at MUSAC is divided into three areas, located at Galleries 4.1, 4.2 and 5. The public enters through a half-open door through the intermediate Gallery 4.2, where the architects will present a previously unpublished and exclusive project for MUSAC, a 1:2 scale mock-up of a residential project that they are currently undertaking. In this scale model, as well as in the rest of the galleries, all those characteristics that have given the architecture of SANAA international recognition may be appreciated: large panes of transparent glass that permits the permeability between interior and exterior spaces; the elimination of the hierarchy between structure and partition, resulting to sophisticated constructive solutions; the interplay of light, shade, openings and closures and, lastly, the symbiosis between nature and architecture. In the case of the residential prototype that they will show specially at the exhibition, the sinuous curves, the transparency with respect to the surrounding landscape –the very architecture of MUSAC– will allow the visitors to experience the communion of an architecture within another, aside from being able to visualize and imagine the sensations provoked by inhabiting a house designed by these architects.

### THREE-DIMENSIONAL AND TWO-DIMENSIONAL PROJECTS

At Gallery 4.1, **three-dimensional projects** (scale models) of buildings such as the New Museum of New York (USA), Zollverein School of Design in Essen (Germany), IVAM Extension

Building (Spain), 21<sup>st</sup> Century Museum of Kanazawa (Japan), the Glass Pavilion at the Toledo Museum of Art (USA), among others, will be shown symmetrically. Together with these scale models, furniture design and other objects will be seen, such as the famous “Flower Chair”, “Drop Chair”, “Hanahana Vase” and the Alessi Tea Set. Most of the scale models have a procedural intention, in such a way that the construction process is made patent, and the architectonic details and constructive solutions of each project are specified.

At Gallery 5, there will be a visual itinerary –this time on a two-dimensional plane– of the work of the architects: floor plans, drawings, sketches, photographs and even videos of the projects that trace their careers as individuals and as a team: residential projects in Japan such as the Small House, N House, House in a Plum Grove; buildings such as the Apartment Blocks in Gifu (Japan), Novartis (Europe), Christian Dior Omotesando Building in Tokyo (Japan), Almere Theater (The Netherlands); museums such as the 21<sup>st</sup> Century Museum in Kanazawa (Japan), O-Museum and N-Museum (Japan) or the New Museum of Contemporary Art in New York (USA).

## SANAA IN SPAIN

In our country, aside from joining competitions such as the Flamenco City (Jerez), in which they were short listed, SANAA won the competition for the IVAM Extension Building (Valencia), whose construction is underway at present. Aside from gathering successive monographs that specialized architectural publications have dedicated to them such as El Croquis or AV Magazine, they were winners of the Golden Lion in the 9<sup>th</sup> Venice Biennial for Architecture for the IVAM Extension Building and for the 21<sup>st</sup> Century Museum in Kanazawa.

## PUBLICATION OF THE EXHIBITION

Throughout the temporal development of the show, a monograph will be presented co-edited by ACTAR and MUSAC and will include a review of the housing projects of SANAA and images that will document the exhibition at MUSAC, essays by **Agustín Pérez Rubio**, Exhibition Curator and Chief Curator of MUSAC, **Kristine Guzman**, Assistant Curator and General Coordinator of MUSAC, **Luis Fernández Galiano**, Director of the magazine *Arquitectura Viva* and **Yuko Hasegawa**, Chief Curator of the Tokyo Museum of Contemporary Art, Japan.

## SANAA BIOGRAPHY

**Kazuyo Sejima** (Ibaraki, Japan, 1956) and **Ryue Nishizawa** (Kanagawa, Japan, 1966) have held individual practices before setting up the partnership of SANAA Ltd. in 1995. Sejima studied architecture at the Japan Women's University before going to work for the celebrated architect Toyo Ito. She launched her own practice in 1987 and was named Young Architect of the Year in Japan in 1992. Nishizawa studied architecture at Yokohama National University and, in addition to his work with Sejima, has maintained an independent practice since 1997.

The firm has completed numerous critically acclaimed commercial and institutional buildings community centers, homes and museums in Japan and worldwide, such as the *O Museum* in Nagano (1999) and the *N Museum* in Wakayama (1997), the *Day-Care Center* in Yokohama (2000), the *Prada Beauty Stores* in Tokyo and Hong Kong (2001), the *Issey Miyake* and *Christian Dior Buildings* in Tokyo (2003), the *21<sup>st</sup> Century Museum of Contemporary Art* in Kanazawa (2004). Sejima also designed the celebrated *Small House* in Tokyo (2000). Their current projects include the *Stadstheater Almere 'De Kunstlinie'*, Almere, the Netherlands (1998 - ), the *Lumiere Park Café*, Almere, the Netherlands (1999 - ), the *Toledo Museum of Art Glass Pavilion*, Toledo, Ohio, USA (2001 - ), the *Institut Valencia d'Art Modern* Extension Building, Valencia, Spain (2002 - ), *Zollverein School*, Essen, Germany (2003 - ), the *New Museum of Contemporary Art*, New York, USA (2003 - ) and the *Novartis Campus WSJ-157 Office Building*, Europe(2003 - ).

In 2004 they received the Golden Lion for the most remarkable work in the exhibition



MUSEO DE ARTE CONTEMPORÁNEO DE CASTILLA Y LEÓN  
Avda. de los Reyes Leoneses, 24. 24008 León – Spain  
T. +34 987 09 00 00 F. +34 987 09 11 11 www.musac.org.es

*Metamorph*, for the projects *21<sup>st</sup> Century Museum of Contemporary Art, Kanazawa* and *Extension of the Institut Valencia d'Art Modern, Valencia, Spain*", in the 9<sup>th</sup> International Architecture Exhibition, la Biennale di Venezia.

A wide selection of catalogues about their works has been published since 1996.

## AGUSTÍN PÉREZ RUBIO

**Agustín Pérez Rubio** (Valencia, Spain, 1972) Art Historian, art critic and exhibition curator, he is Chief Curator of MUSAC, Museo de Arte Contemporáneo de Castilla y León. He was director of the 9th, 10th and 11th edition of *Jornadas de Estudios de la Imagen de la Comunidad de Madrid*, and coordinator of the La Gallera (Valencia) between 1998 and 2002. He was also curator for exhibitions such as *Trasvases: artistas españoles de vídeo* (Buenos Aires, Mexico D.F., Lima/2000); *Antro-apologías* (Luis Adelantado Gallery, 2001); *Michael Elmgreen & Ingar Dragset* (Estudio Helga de Alvear, 2002); also *BAD BOYS*, the official Spanish off-biennale exhibition within the 50th Venice Biennale; *Cruising Danubio*, for the Sala de Exposiciones de la Comunidad de Madrid, and *Tobias Rehberger. "I die everyday. Cor I 15,31"*, exhibition for the Palacio de Cristal at MNCARS.

Recently he has curated for MUSAC *Vibraciones*, solo exhibition about the artist Dora García, and co-curated *Fusión. Aspects of Asian Culture in the MUSAC Collection*. He also is also the curator of Showcase Project, exhibiting Locking Shocking or Vasava.

He was a regular contributor to international art magazines such as *NU: The Nordic Art Review* (Sweden), *Art Journal* (Philadelphia), *Tema Celeste* (Milan), *Arts Mediterranea* (Milan, Barcelona, Paris), *Le Journal des Arts* (Paris), *The Galerie Jan Mot Newspaper* (Brussels), and, in Spain, *Atlántica*, *Arte y Parte*, *Arco-Noticias*, *El Periódico del Arte*, *Kalias*, *Vogue*, *Vanidad*, etc.

He was also co-curator of the *Crossroads Project* for ARCO'04 and *Black Box* for ARCO'05, and the co-curator, with Octavio Zaya, for the ARCO'06 *Project Rooms*, entitled *Curva de Persecución / Pursuit Curve*.

Recently he has curated the first individual show in an European museum of the artist Julie Mehretu and a retrospective of the creations of Muntean and Rosenblum, both for MUSAC (2006). At the present he is preparing the project *Present-Future* together with Katerina Gregos for the Fair *Artissima, 06* (Turin, Italy).

## SOME SANAA'S PROJECTS AND IMAGES FOR THE PRESS

*\*Texts from EL CROQUIS magazine n° 121 /122 dedicated to SANAA, 2004*

- **21<sup>st</sup> Century Museum of Contemporary Art**

Architects: **Kazuyo Sejima + Ryue Nishizawa / SANAA**

Competition, First Prize

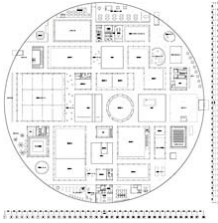
Term of work: **1999-2004**

Location: **Kanazawa, Japan**

Web page: <http://www.kanazawa21.jp>



**MUSEO DE ARTE CONTEMPORÁNEO DE CASTILLA Y LEÓN**  
Avda. de los Reyes Leoneses, 24. 24008 León – Spain  
T. +34 987 09 00 00 F. +34 987 09 11 11 [www.musac.org.es](http://www.musac.org.es)



Plane



Interior's detail  
Photograph



Sight of the exterior  
Photograph



Exterior's detail  
Photograph



Exterior's detail  
Photograph



Sight of the exterior  
Photograph

\* Kanazawa is situated on the north coast of Japan, and is one of the nation's historical centers. The 21st Century Museum of Contemporary Art stands in the center of Kanazawa. The building includes community gathering spaces, such as a library, lecture hall, and children's workshop, as well as museum spaces. The public and museum zones are organized to provoke interrelation with the public spaces encircling the museum. The site links together the diverse but equally important city functions surrounding it.

Circular in form, the building has no front or back, leaving it free to be explored from all directions. The exhibition area is fragmented into numerous galleries that are all embedded in circulation space. This approach offers specificity to the gallery spaces yet flexibility for the museum routing with multiple options for division into smaller exhibitions, expansion, or concentration of the ticketed area.

The scattered bulk of the galleries provide transparency, with views from the periphery into the center and vistas through the entire depth of the building. A walk just inside the curved glass of the exterior facade smoothly unfolds a 360 degrees panorama of the site.

Gallery spaces are of various proportions and light conditions –from bright daylight through glass ceilings with a blackout possibility, to spaces with no natural light source. Their heights range from 4 meters to 12 meters. Circulation spaces are designed in a way which makes them useable as additional exhibition areas. Four fully glazed internal courtyards, each unique in character, provide ample daylight to the center and a fluent border between public zone and museum zone. While it is a very large building, the feeling is bright, open, and free.

- Toledo Museum of Art Glass Pavilion

Architects: Kazuyo Sejima + Ryue Nishizawa / SANAA

Term of work: 2001 - 2006

Location: Ohio, USA

Web page: <http://www.toledomuseum.org>



**MUSEO DE ARTE CONTEMPORÁNEO DE CASTILLA Y LEÓN**  
Avda. de los Reyes Leoneses, 24. 24008 León – Spain  
T. +34 987 09 00 00 F. +34 987 09 11 11 [www.musac.org.es](http://www.musac.org.es)



Sight of the exterior  
Photograph



Sight of the exterior  
Photograph



Sight of the interior  
Photograph



Exterior's detail  
Photograph



Exterior's detail  
Photograph



Sight of the interior  
Photograph

\*This annex to the Toledo Museum of Art has a dual program of glass art exhibition and glass making. The building is situated in a grove of large trees. Conceived as a one one-story volume penetrated by courtyards and with sightlines through layers of transparent walls, the experience inside will always have a relation to the surrounding greenery. While enclosing most of the spaces in clear glass, a buffer zone between the very different climates of outdoor, museum exhibition spaces, and the glass making hot-shop, was introduced as a cavity. The plan derives from a grid of various rectangular shapes reflecting the adjacencies of the space program. Room-to-room connections are achieved by curving walls. The glass wraps every space in a continuous elevation, uninterrupted by corners. The result is a plan of interconnected bubbles, through which the visitor flows with the form.

At the center of the park, we impose a modular grid. Uniform rooms on uniform grids do not have diagonal connections. Where this relationship proves necessary, curves are used to connect in the diagonal direction.

To meet the program, the uniform grid is adjusted to become a rectangular grid. The places where rectangular rooms are connected by curved walls are good. However, we begin to think that a curve at just one corner of a room is spatially unpleasant.

All rooms are made by curved corners, not angled corners. We find rooms with curved corners to be more independent.

Originally, one wall was shared between two rooms. Double walls make each room independent.

- **Christian Dior Building Omotesando**

Architects: **Kazuyo Sejima + Ryue Nishizawa / SANAA**

Term of work: **2001 – 2003**

Location: **Tokyo, Japan**

URL: <http://fashion.dior.com>



**MUSEO DE ARTE CONTEMPORÁNEO DE CASTILLA Y LEÓN**  
Avda. de los Reyes Leoneses, 24. 24008 León – Spain  
T. +34 987 09 00 00 F. +34 987 09 11 11 [www.musac.org.es](http://www.musac.org.es)



Façade  
Photo montage



Façade's detail  
Photo montage

\*The Christian Dior flagship store is located on Omotesando Street in Tokyo. The program called for retail spaces from the basement throughout the third floor and a multipurpose room on the fourth. Additionally, Dior was to provide the interior design. Given these conditions, we decided not to hide the interior with an opaque façade, but instead explored how to show the interior naturally while keeping a cohesive building image.

The most important characteristic of this site is that the regulated maximum building height is high compared to maximum permitted floor area, at a ratio of 5 to 1. We took advantage of the 30 meter maximum height dictated by the district plan, giving as much volume as possible to the required floor area. We then divided this volume horizontally with both floor slab and ceiling slab, creating extremely high, extremely low, and normal ceiling heights; then stacked floors of each function such as retail and mechanical. This floor composition creates the illusion of being more than 4 stories while reducing the interior density.

The facade is wrapped in flat extra clear glass, creating a transparent building. Behind the glass are half transparent, curved acrylic screens which tenderly exudes the elegance of Dior couture. We contemplated creating the image of Dior with the façade, and at the same time wanted to explore the idea of the generic shop relationship between building volume and floor area.

- **Extension of the IVAM**

Architects: **Kazuyo Sejima + Ryue Nishizawa / SANAA**

Competition, First Prize

Term of work: **2002-**

Location: **Valencia, Spain**

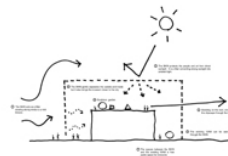
URL: [http://www.ivam.es/proyecto\\_ampliacion/ampliacion/index1.html](http://www.ivam.es/proyecto_ampliacion/ampliacion/index1.html)



Façade  
Photomontage



Exterior  
Photomontage



Sketch



**MUSEO DE ARTE CONTEMPORÁNEO DE CASTILLA Y LEÓN**  
Avda. de los Reyes Leoneses, 24. 24008 León – Spain  
T. +34 987 09 00 00 F. +34 987 09 11 11 [www.musac.org.es](http://www.musac.org.es)



Sight of the exterior  
Photo montage

\*The extension of IVAM is meant to add flexibility to the museum by a parallel expansion and concentration of exhibition spaces. The existing museum is subject to a concentration of gallery spaces by moving adjacent functions, such as restaurant, lecture hall, and office out of the building and converting the released area to museum. By enclosing the entire site with a permeable skin –a perforated steel construction which allows light, wind, and rain to gently pass through—a flexible expansion space is created.

The conversion operation is designed to be carried out with a minimum disturbance to the museum's everyday functions. Located on the edge of the historic district above the ancient city wall, the project demands attention to how the new building meets its older surroundings and solves the museum's wish to connect all sides of the site, equally embracing the old and new parts of city.

Through careful study of the skin geometry and reutilizing excess conditioned air, we aim to create microclimates within this space so that it can be used through extended times of the year. We want to create a semi indoor/outdoor space which feels like areas of filtered light under large trees.

- **Zollverein School of Management and Design**

Architects: **Kazuyo Sejima + Ryue Nishizawa / SANAA**

Competition, First Prize

Term of work: **2003 – 2006**

Location: **Essen, Germany**

Web page: <http://www.zollverein-school.de>



Zollverein School  
Photograph: Thomas Mayer



Zollverein School  
Photograph: Thomas Mayer



Zollverein School  
Photograph: Thomas Mayer



Façade's Detail  
Photograph: Thomas Mayer



Façade's Detail  
Photograph: Thomas Mayer



Interior  
Photograph: Thomas Mayer



**MUSEO DE ARTE CONTEMPORÁNEO DE CASTILLA Y LEÓN**

Avda. de los Reyes Leoneses, 24. 24008 León – Spain

T. +34 987 09 00 00 F. +34 987 09 11 11 [www.musac.org.es](http://www.musac.org.es)

\*The Zollverein Design School is located on the border between a historical coal mining factory grounds and a sprawling suburb. The building is an abstract volume, a 35 meter cube, which creates a strong presence with its scale related to the neighboring factory buildings juxtaposed against the finer suburban texture. The site functions as one of the main gates to a new area surrounding the old factory, within a masterplan developed by OMA.

By traditional norms, the building volume would be oversized for its program; an approach which has urban as well as programmatic impacts. We found it appropriate to afford the vast studio space with an exceptional ceiling height. Occupying an entire slab of the structure, this undivided production floor not only has full functional flexibility, but also the unusual grandeur of a sheer air volume. The structural external walls enclose the volume, yet through the perforations the transition between outside and interior becomes blurred. Punctured by numerous apertures, the wall filters light and views from the surrounding factory landscape. We hope that the building will have an atmosphere that will inspire the students inhabiting it.

- **New Museum of Contemporary Art**

Architects: **Kazuyo Sejima + Ryue Nishizawa / SANAA**

Competition, First Prize

Term of work: **2003-**

Location: **New York, USA**

URL address: [http://www.newmuseum.org/now\\_new\\_initiatives.php](http://www.newmuseum.org/now_new_initiatives.php)



Façade  
Photograph



Gallery  
Photograph



New Bowery South 2006, 8 Flat  
Photograph

\*An ideal museum might be a collection of well proportioned exhibition spaces, with a free circulation space connecting these. Stacking museum spaces in the dense urban setting of Downtown Manhattan would easily lead to an introverted mass. By shifting the volumes in relation to each other we can open the building up and the museum starts to interact with its surroundings. The shifting allows for skylights, views, openness and variation, while maximizing museum wall space and keeping the envelope within the zoning regulations. For each floor the proportions and the daylight conditions will show variation, emphasized by the differing spatial relations between the core and the envelope.

- **House in a Plum Grove**

Architects: **Kazuyo Sejima and Associates**

Term of work: **2003**

Location: **Tokyo, Japan**



**MUSEO DE ARTE CONTEMPORÁNEO DE CASTILLA Y LEÓN**  
Avda. de los Reyes Leoneses, 24. 24008 León – Spain  
T. +34 987 09 00 00 F. +34 987 09 11 11 [www.musac.org.es](http://www.musac.org.es)



Sight of the Exterior  
Photography



Detail of the Exterior  
Photography



Detail of the interior  
Photography

\*This is a small house for a young couple, their two children and a grandmother. The site, lined with plum trees, is located within a quiet residential quarter on the outskirts of Tokyo. The family requested for a house which felt like a connected space, and to save the landscape as much as possible to enjoy its characteristic plum trees later.

We have minimized the volume and arranged it in the center of the site to preserve the periphery of trees. Normally, residential projects have a fixed relation between number of people and number of rooms. In this project, each function rather than group of functions was provided a room. However, while the multiple spaces are defined geometrically, they are also interconnected with openings to each other. The building is neither a cluster of many small rooms, nor one big room, but establishes something in between.

Walls between the rooms are structural and are minimized to a thickness of 16mm. The exterior wall uses the same 16mm structural panel and builds up to a total thickness of 50mm. Units were prefabricated and welded together on site. The thin wall is a prerequisite for this design, both functionally and experientially, as it occupies a minimum of space and allows for multiple openings without imposing itself as a physical object. The numerous spaces and openings offer a freedom for the inhabitants to create new relationships between rooms and functions, and to sense a softer type of privacy while being connected.

- **The Learning Center at the EPFL (Technical school in Europe)**

Architects: **Kazuyo Sejima + Ryue Nishizawa / SANAA**

Term of work: **2004-**

Location: **Europe**

URL Address: <http://learningcenter.epfl.ch/page64738.html>



Sight of the Interior,  
Photomontage



Sight of the Interior,  
Photomontage



**MUSEO DE ARTE CONTEMPORÁNEO DE CASTILLA Y LEÓN**  
Avda. de los Reyes Leoneses, 24. 24008 León – Spain  
T. +34 987 09 00 00 F. +34 987 09 11 11 [www.musac.org.es](http://www.musac.org.es)

**\*The vision of the future Learning Center by the two laureates:**

"The EPFL Learning Center is a center for exchange and exploration of ideas for everyone. It functions as a catalyst for the breeding of new relationships both within the academic realm and with society. (...)

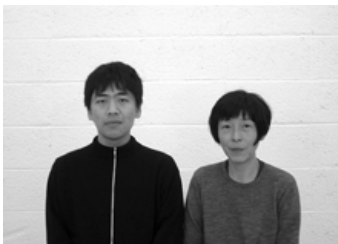
All functions are contained in a large one-room landscape filled with daylight and access to natural ventilation, creating very interior spaces. The building sits low on the ground so as not to disturb the views towards the lake. On the ground level, below the slab, people can pass through, arrive at main entry and at other various patios and event areas.

The Learning Center has a clear access organization with one main entry. The spaces within are loosely defined by contours, light wells and patios of various scales to create atmospheres from wide-open public spaces to quiet and private areas. The different levels and openings allow for views towards the lake and landscapes outside but also to the activities and landscapes within. This enables visitors to quickly locate themselves within the center and provides frequent opportunities to see and feel connected to the activities of learning and culture at once.

The gently undulating structure has been refined in a parallel process-searching for an ideal spatial quality and an efficient structure. Finite element analysis was used to derive an optimum geometry to enclose maximum space with minimum material. The result is a 600 - mm reinforced - concrete- shell structure spanning approximately 80m. This concrete is also useful as a thermal mass to help increase user comfort. The gentle undulating shape ensures local wind breathing by low wind resistance; local over and under pressures which activate cross ventilation of the building through the landscape lightwells. The spaces underneath become useful spaces, when external temperatures are not extreme. (...)"

\* Extracted from the web: <http://learningcenter.epfl.ch/page64738.html>

- **SANAA'S portrait**



SANAA (Kazuyo Sejima + Ryue Nishizawa) Portrait.  
Copyright SANAA

**MUSEO DE ARTE CONTEMPORÁNEO  
DE CASTILLA Y LEÓN**

*Press & Communication Dept.*  
Avda. de los Reyes Leoneses, 24  
24008 León – España/Spain  
T. +34 987 09 11 03  
F. +34 987 09 11 11  
[prensa@musac.org.es](mailto:prensa@musac.org.es)  
[www.musac.org.es](http://www.musac.org.es)



**MUSEO DE ARTE CONTEMPORÁNEO DE CASTILLA Y LEÓN**  
Avda. de los Reyes Leoneses, 24. 24008 León – Spain  
T. +34 987 09 00 00 F. +34 987 09 11 11 [www.musac.org.es](http://www.musac.org.es)