

建築

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Dialogue

130

靈感城市
CITIES INSPIRING, ASIA

「靈感城市」東亞國際城市論壇 “CITIES INSPIRING, ASIA” symposium

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綜合討論 - 屬於亞洲城市的發展靈感 Discussion: Unique Asian inspirations



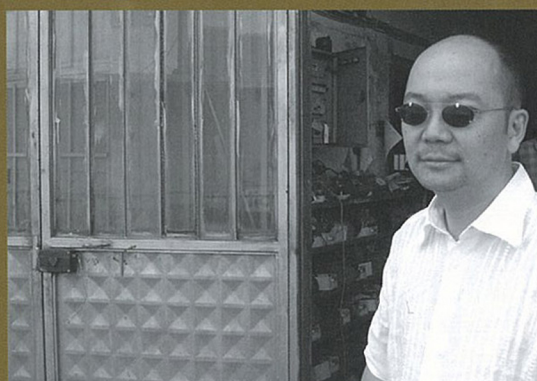
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[作品] 新加坡亨德申波浪橋
[專文] 高雄市鐵路地下化生態廊帶與生態大眾運輸村的營造
[Project] Henderson Waves, Singapore
[Essay] Implementation of Green Corridor and Green TOD in the Areas along Underground Railway Systems of Kaohsiung City

往外散佈的蒲公英 A Singaporean Architect Abroad

陳家毅
Tan Kay Ngee

靈感城市
CITIES INSPIRING, ASIA



陳家毅

建築師，散文作者，愛書人，餐廳老板。

在英國AA讀書時即嶄露頭角，於1985年獲英國皇家建築協會國際學生競圖獎，在Arup歷練六年之後，先後在倫敦，新加坡，伊斯坦堡成立事務所，他的家族擁有的葉壹堂書店Page One Bookstore，就是他取的名字：「每本書都從第壹頁開始Every book starts with Page One」。全球各地的Page One及紀伊國屋書店，幾乎都是出自於他。

他在2000年與英國Edward Cullinan合作，在新加坡管理大學國際競圖中勝出，該校園現在成為新加坡市中心最重要的建築之一。1996年陳家毅被東京「間」畫廊選為〈世界581建築師〉之一，也是北京〈長城腳下的公社〉12位亞裔建築師之一。目前主要的工程項目包括：新加坡〈佛教文物館〉、新加坡馬來皇族區〈精品旅店〉以及杭州高尚住宅〈亞洲的生活態度〉等。

陳家毅的興趣廣泛，藝文活動與生活品味之事絕不放過，也是不會疲倦的旅客遊歷見聞寫成的兩本書，分別由「田園城市」和「積木文化」出版；在伊斯坦堡開創的泰國餐廳，如今已是當地名流趨之若鶩的時髦場所。

Tan Kay Ngee

Architect, writer, book lover, restaurant owner.

Mr. Tan received attention when he won 1985 RIBA student competition in London. After 6 years of tenure at Arup, he established his office in London, Singapore, and Istanbul. His family owns Page One Bookstore while he invented the Chinese Name and the remark: "Every book starts with Page One". Almost every new Kinokuniya and Page One bookstores is a design of his.

In 1996 he was selected as one of World 581 Architects by Gallery MA Tokyo. In 2000, he affiliated with Edward Cullinan and won SMU (Singapore Management University) competition. The campus is now one of the main features of downtown Singapore. In 2001, he was selected as one of the 12 Asian Architects for Commune by the Great Wall - Villas in Beijing. This year, 2008 he was appointed as Architect of Buddhist Cultural Museum, Singapore; and currently, he is involved in 'Asian View of Life' - villas in Hangzhou and conversion of traditional shophouses to Boutique Hotel Development in Malay Heritage Area in Singapore amongst other existing projects.

He has a wide range of interest, and is very keen of art related events and life styles. A relentless traveler, he has put his experience into two books published by 'Garden City' and 'de SIGN' publishers. 'Cok Cok' Thai restaurant he started with his Partner, Bekir Kaya in Istanbul, is now a must-go place for celebrities.

靈感城市
CITIES INSPIRING, ASIA

我從比較個人的角度來看新加坡，做為一個新加坡的建築師，我將介紹我們事務所的作品和新加坡這個城市的

關係，

並由我們在新加坡外的案例來看觀察其他城市。我們的事務所是1990年在倫敦開始的，後來才成立了新加坡的事務所，四年前則在伊斯坦堡也開了一家事務所。

Here I shall look at Singapore from a rather personal point of view. I would like to share with you the works of our office and how they relate to this and other cities, as a lot of our work happens outside Singapore. Our office was first established in London in 1990. The Singaporean branch was established later on; then four years ago we started an Istanbul branch.

1 陳家毅建築師到過的地方大都是跟新航的航線有關係，而這些地方大多又跟做過的工程有關係/The places where Kay Ngee Tan has been to coincide mostly with the flight routes of Singapore Airlines. And these places are also mostly connected to past projects.



新加坡管理大學

1999 年的時候，我們事務所和英國建築師 Edward Cullinan 事務所合作進行並贏得了管理大學城區部的競圖，競圖基地是在新加坡的市中心，這塊綠地一直空滯了很久，所以當政府的決策提出要將學院性的新建築帶進來的時候，還引起民間許多反應，但是競圖還是舉辦。

我們負責了五棟的建築物，這個商業管理大學包括了經濟系、會計系，還有其他的科系，我們保留一部分原有的青草地讓兩個古老的建築物在視覺與實質上都可以互相聯繫，而且這基地鄰近歷史博物館與藝術博物館，還有一個殖民地的時候所留下來的老英式教堂。這五棟建築物在地面上是鬆散的；但在地下是完全可以連貫的，學生可晴雨無阻地從地下鐵出入而這也是他們的活動空間。

當我們設計這個大學的時候，我們考慮了許多的教學方式，最後做了一個馬蹄形，中間有一個走道，來融合東西方的教學模式，這些容納 45-70 人不等的教室能夠符合教學與討論的使用。讓學生既能夠有傳統的東方的教學方式也能夠去適應美國式的教學。

而這些內部配置也影響到它外部的造型。另外市區重建局 (URA) 也要求有一個像傳統商店街騎樓的空間，在太陽非常猛烈或者是下大雨的時候，行人可以從一棟樓走到另外一棟樓。新加坡的熱帶植物生長很快，我們想將樹木帶到建築的立面甚至它的平面裡頭去，於是把鋁框做成像六弦琴一樣，讓植物可以往下爬生。

- 2 競圖基地周圍是新加坡的美術館、國務院，而非常著名的購物區 Orchard Road (烏節路) 也在這裡 / Around the competition site are the museum and State Department of Singapore. The well-known shopping area - Orchard Road, is also nearby to the north.
- 3 管理大學的概念是一樓的部分完全挑空，成為一個城市大學，使得不只是學生，當地的人或者是遊客也可以在這裡做他們要做的事 / The concept for the management university is to turn the entire ground floor into an open space that is public, where not only students, but also local residents and tourists, can enjoy the shaded and airy spots right in the city centre.
- 4 管理大學的立面鋁框裡頭有條條讓植物往下爬生，花草就漸漸的成為立面的一個部份 / Frames with cables are installed on the facade of the Singapore Management University, thus allowing plants to spread and grow downward. Flowers and plants then become part of the facade.

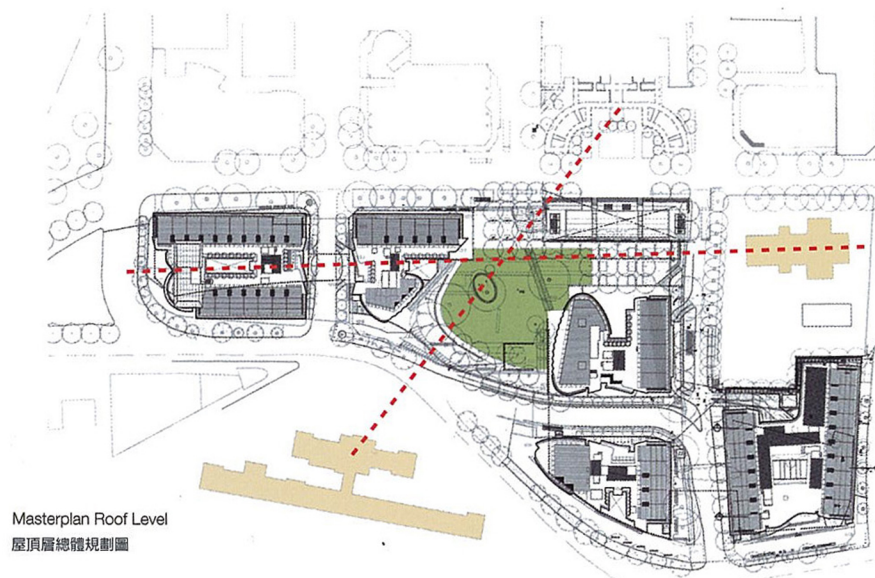
SINGAPORE MANAGEMENT UNIVERSITY

In 1999 we worked on the competition for a new city university campus for business studies, together with Edward Cullinan Architects of UK, and subsequently won the first prize. The site was located in the city center of Singapore. The green field site had been vacant for a long time. So when the government decided to establish new academic buildings there, there were opposition voices; nevertheless, the competition was held as planned, the buildings were built.

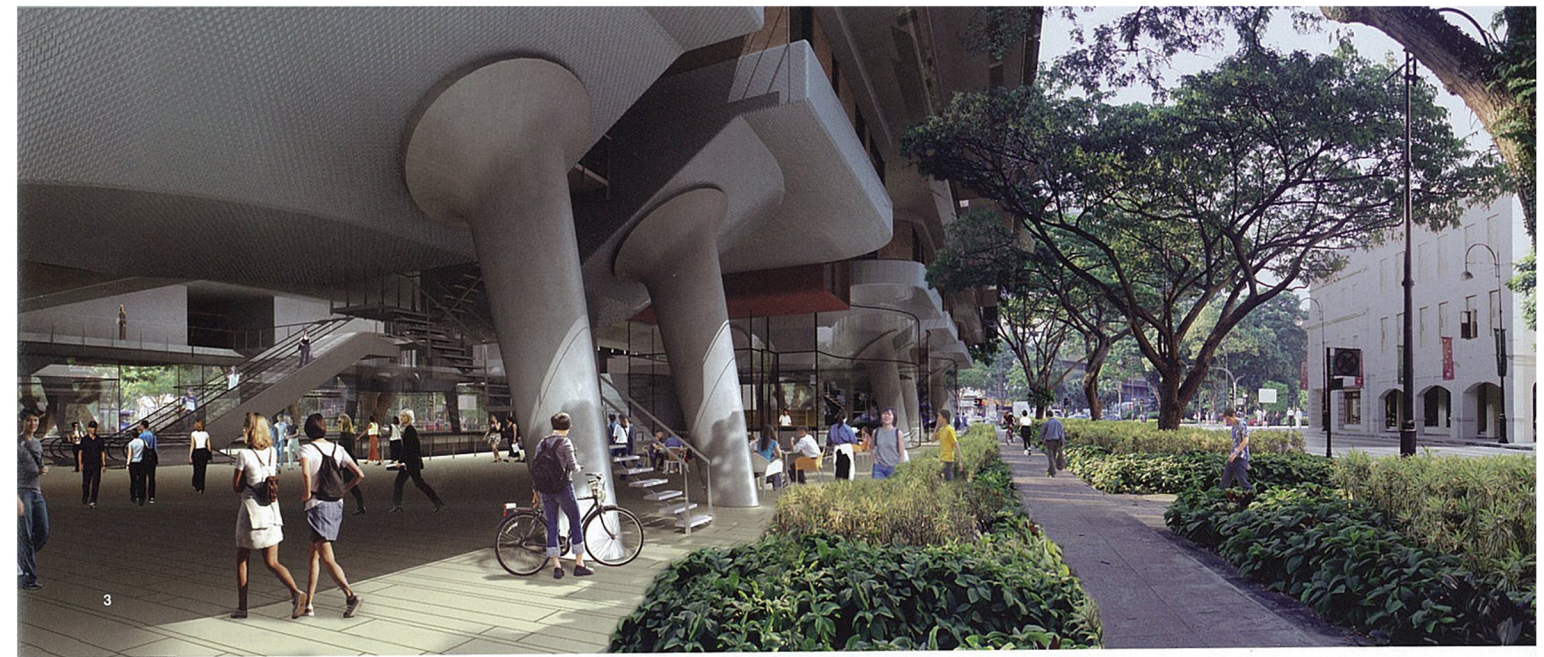
We were responsible for the design of five buildings. This college of Business Management included Economics Department, Accounting Department, and other departments. We reserved part of the existing lawn for visual as well as physical connection between two old buildings near the site of the Art Museum and the History Museum; and along the centre axis, there is also an old British-style church from the colonial days. The five buildings for the new campus are loosely linked on the ground, but thoroughly connected underground. Students can travel directly to the classroom via the underground walkway be it rain or shine outside; it is also their space of activity where union offices and cafes are located.

When we were doing the design for this college, went through in depth study of modern day business study teaching. We then integrated teaching modes from the East and the West and came up with a horseshoe design with a cut in the middle to enable the lecturer to walk freely whilst monitoring the class in lecture or class debates, these lecture rooms varied in size, hold from 45 to 70 students. This thus allows the students to experience Eastern teaching methods whilst also adapt them to the more outspoken American ways of learning.

These internal arrangements obviously had an effect on the outside facade appearances. In addition, the Urban Redevelopment Authority also requested a space like a covered corridor like the 'five foot ways' of the old shop-houses, throughout that would pedestrians to go from one building to another on the ground level. Fast growing tropical plants and landscaping elements are introduced onto the vertical, even horizontal surfaces of the buildings. Special designed stainless steel frames in the form of Harpsichords to enable creeping plants suspend over the entire facade, providing natural sun-shading as a result.



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佛教博物館

佛教博物館是由一位蒐集佛教文物的富豪為業主的設計案，原來是一個與中庭融合而有點像「品」字的三棟樓，它個別有三個庭院，內部的空間跟外頭的空間打成一片。在東南亞傳統上，庭院都是能夠借光或者通風的地方，我們對此做了不同的造型嘗試。

業主的收藏種類分成金屬的、木的、石雕刻的，還有一些壁畫，所以在建築物裡頭設計了不同的高度以允許不同尺寸的收藏，有些地方是比較隱蔽的——因為收藏裡頭有些不能曝光，當然也需要一些戶外的空間來擺放雕塑佛像，另外在底層也包含了餐廳、講堂之類的設施。

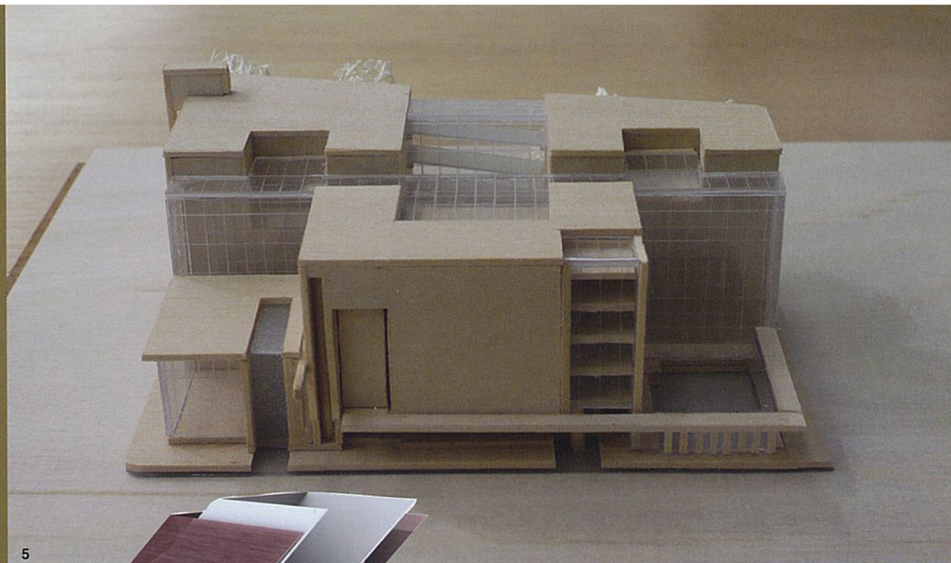
在這計劃雛型產生之後，業主希望我們用蓮花這個概念去做一些造型方面的研究，我們就開始分析蓮花花瓣來，做出一些實驗性的外觀，到現在我們還在試驗的過程中。

BUDDHIST MUSEUM

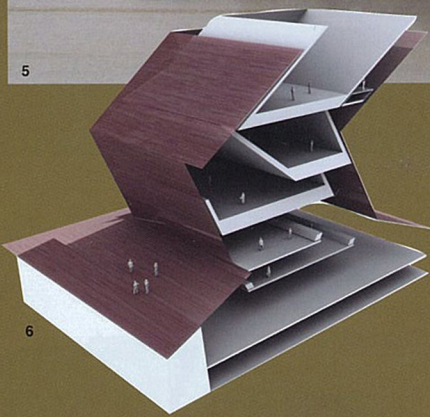
In the design for a new Buddhist museum that house the extensive collection of a wealthy man in Singapore, three buildings are placed with alternated courtyards form a Chinese character "品(pin)" (with one square on top of the other two). Internal spaces here relate with external spaces. In the tradition of Southeast Asian houses, internal gardens have always been a space to ventilate and let in the light, this arrangement came from early Dutch terrace houses.

The Buddhist collection of our client consists of metal, wood, and stone sculptures, and some murals, so building has varies heights to accommodate objects of different sizes; some spaces are more concealed - some of these objects cannot be exposed to light, whilst some outdoor spaces are created for displaying huge sculptures that can withstand the natural elements. Facilities such as restaurants and lecture hall are on the ground level.

After the general layout was planned, the client later instructed us to try out something in form of a lotus flower, this thus leads to the experimentation of a building that resulted in completely different appearance, this process of re-studying a more expressive form is still on going.



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- 5 有點像「品」字的佛教博物館/Buddhist museum with alternated courtyards form a Chinese character "品(pin)"
- 6 佛教博物館天台的部份做了一個非常大的露台，裡頭的空間有非常高挑空的空間也有比較隱蔽的空間/A very large balcony is built for the Buddhist museum. The interior space varies in height and levels of exposure.

在新加坡之外

除了新加坡以外，我們近期的建築設計工程涵蓋了許多城市：從曼谷到台北、從東京到新加坡、從巴林到伊斯坦堡、從倫敦到紐約……

我訝異的發現國外工作的地點，竟然與「新航」的飛行版圖不謀而合。新加坡政府鼓勵外國人來新加坡做建築物，然後也鼓勵國人到國外去做建築物。就像新加坡政府在海外的許多投資，在國外發展的新加坡建築師也是政府非常樂意推廣的「新加坡」品牌。所以我這個建築師在不知不覺中也掛著新加坡的品牌就到國外去了。

Outside Singapore

Outside Singapore, our recent architectural design projects extend to many cities: from Bangkok to Taipei, from Tokyo to Sapporo, from Bahrain to Istanbul, from London to New York.

This happened without plan but the foreign project in cities that we go to match the coverage of Singapore Airlines flight routes. The Singaporean government encourages foreign architects to come work on projects in Singapore, whilst at the same time encourages Singapore architects to do projects in foreign countries. Like many investments the Singaporean Government already had abroad, a Singapore architect abroad is like a brand name of 'Singapore' that the government would very much like to promote. So not knowingly we carry that 'label' with us.

紀伊國屋書店

紀伊國屋(Kinokuniya)是日本一家非常德高望重的老字號書店，紀伊國屋之前的最主要設計師是曾在巴黎的柯比意事務所工作過的前川國男先生，他在做了第一家紀伊國屋之後就一直在做他們的作品，五年前當我接做紀伊國屋的時候，業主交給我前川國男先生的一些圖樣，於是我延續一些他的想法在設計之中。

前川國男以及吉田五十八這幾位日本的建築師是我非常喜歡的，因為他們剛好是在現代主義之後但是又保留了一些傳統的味道。所以設計的時候，我們分析也研究了前川先生的一些安排，我們在Sapporo做了一家大的分店，而前川國男先生事務所所做的一些書櫥我們也都把他加以現代化。

- 7 紀伊國屋的書櫥側面的這兩個線條，是由和服的袖子所研究出來的/The two lines formed by the sides of the bookshelves at Kinokuniya are inspired by kimono sleeves.
- 8 紀伊國屋九州大分的一個分店，大分當地有許多山，因此將天花做成像山脈一樣的感覺/A branch of Kinokuniya in Oita, Kyushu. Oita is mountainous, so the ceiling here is designed as a series of mountains.
- 9 高雄的紀伊國屋，用一個日本的童話故事來做主題/Kinokuniya store in Kaohsiung, where the theme is taken from a Japanese fairy tale.

KINOKUNIYA BOOKSTORE

Kinokuniya is an extremely prestigious bookstore with a long history in Japan. Previously the chief designer of Kinokuniya shodian (including the Shinjuku Hondian) had been Kunio Maekawa, the Japanese architect that once worked in Le Corbusier office in Paris. He had been designing all the Kinokuniyas ever since the first store. When we took over the job of designing for Kinokuniya in Japan five years ago, the client showed me some of Maekawa san's drawings, now we inherited some ideas from his early thoughts of a bookshop.

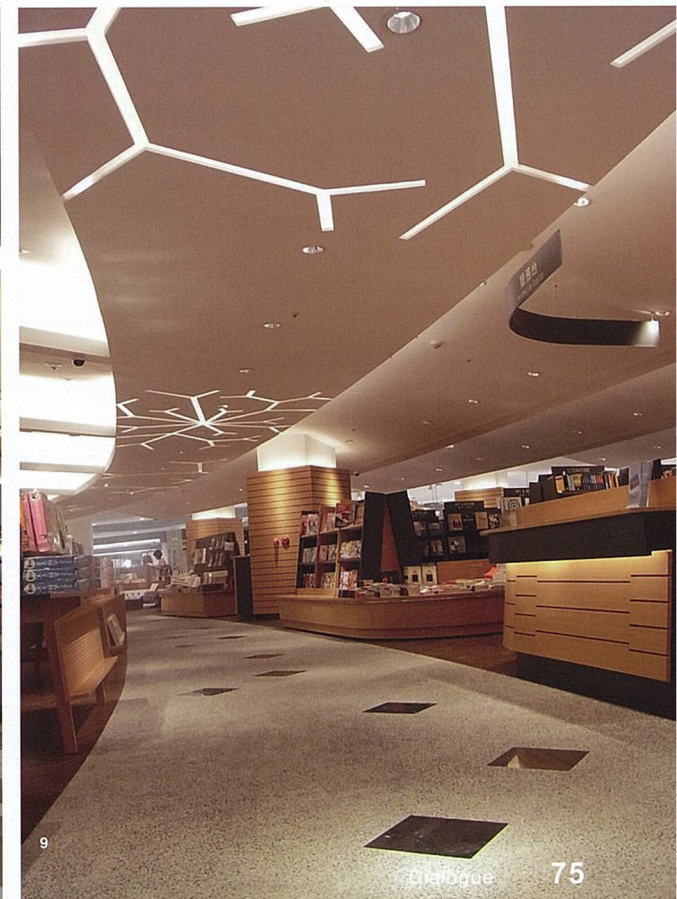
In the early modern period of Architecture, Japanese architects such as Kunio Maekawa and Isoya Yoshida have been my favorites, because they managed to maintained some flavor of the refined Japanese tradition when learning from the Western Modernists. So, while making the designs, we analyzed and studied the ideas of Maekawa san; among many there is the main Kinokuniya store in Sapporo, along the way we also updated the bookshelves designed by the Maekawa office.



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Çok Çok 泰式餐廳

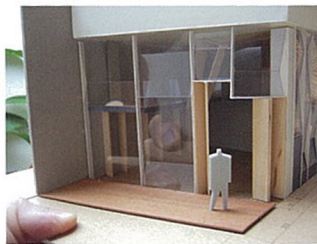
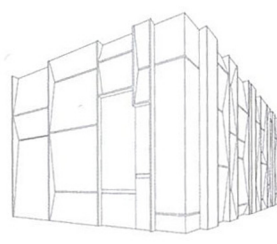
在做完管理大學後，我就決定要做一些比較與眾不同的東西，後來就跟我的同伴，去土耳其伊斯坦堡這個蠻有趣而且神奇的地方，在那設立一家公司。做法跟平時稍微不同，我們先買了一些產業跟一些地，其中的一個小房子大概三層樓，是在一個大使館區裡頭，我們研究了這三層樓的一些特性。後來我們決定開一個泰式料理的餐廳，於是著手去研究傳統泰式建築物的結構。

伊斯坦堡是一個海港所以做鐵的工業非常發達，雖然現在都是用鋁窗，但是我們拒絕用鋁窗作立面，而跑去鐵工廠跟當地的工人一起合作做這個立面，讓它的立面有傳統泰國建築物的格調。

Çok Çok Thai RESTAURANT

With my partner Bekir Kaya we decided to work on something different after the Singapore Management University project and we set up a firm there in Istanbul, Turkey. This is a really fascinating and full of energy place, particularly in the recent years. What we did was a bit different from what we used to do. First we acquired some properties, among which was a little three-story shopfront in Beyoglu, the embassy and cultural area. After much discussion, going along the line of Food and Beverage business, we decided to open a Thai restaurant at that location.

Istanbul, being a sea port, is highly developed in its steel industry in the past. Even though Turkish nowadays mostly uses aluminum for windows, instead we went back to the steel factory to build our facade together with local workers, in traditional Thai house style and proportion.



11 以珍珠為概念的巴林案 / The Bahrain project is based on the concept of pearl.

阿布蘇海岸發展計劃

巴林的案子是新加坡政府和巴林政府合作的一個項目，是在一塊蠻瘦長的土地上做一塊很大的花園，而這個花園還包含了健身院、游泳池、還有小小的購物中心。巴林傳統上是產珍珠的，所以做這個案子的時我們研究了珍珠的造型，珍珠其實並不是完全圓的，珍珠有許多變形蟲變形的形狀，而那個形狀對我們來講比完美的圓更有趣，因為它可以轉變成另外一樣東西。

ABU SUBH BEACH DEVELOPMENT

Our project in Bahrain is collaboration between the Singaporean and Bahrain governments. It is a very large garden built on a piece of land that is narrow and long. And this garden includes gym, pool, and a small shopping mall. Bahrain is known for pearl farming, and so we also studied the shape of pearls. Pearl are in fact not perfectly round; they come in many amoebic shapes, which to us is more interesting, as if they can be transformed into something else.

10 位於伊斯坦堡的 Çok Çok 泰式餐廳，立面散發著傳統泰國建築物的格調 / Facade of Çok Çok Restaurant in Istanbul relates to Thai architectural style.

亞洲的生活態度 (ASIAN VIEW OF LIFE)

最近我們到了杭州一個叫富陽的地方，距離杭州大概有45分鐘的車程，是一個山明水秀的地方，有水也有竹林。這個案子有點像長城腳下的公社，共有八個建築師負責設計。

講到庭院設計，我們免不了要談傳統西洋的庭院設計，法國跟義大利式的庭院設計園林設計基本上都是對稱的，非常的壯觀，但是受到英國人的影響之後，就開始變成不規則，而英國人基本上受中國園林的影響。

中國的一些建築物在山水畫裡面都是隱隱約約，不會搶了山水的角色。在「山」部分的設計，我們研究了如山水畫一般的走廊和樓台亭榭。

在這別墅之中，我們由「山」中的竹林出發，當竹林逐漸茂盛後，便會成為設計的一部分。並且因為竹子有節，節就變成我們構造的一部分，這個節讓我們不只能將構造迎刃而解也能讓它扭轉方向。

這個別墅平面非常簡單，樓下是放映廳、客廳、起居間、飯廳和早餐房，樓上是比較隱蔽的居住空間，都是睡房，整個房子都在竹林裡，樓上有游泳池，有淺淺的魚池，我非常想做到這個建築物漸漸的消失在竹林裡頭而化為景觀的一部份。

第二個重點則是「水」的部份，我們的做法稍為不同，迴廊的構造就跟水直接產生關係；這都是一棟一棟的獨立的樓房，從大概四百方米到七百方米左右，大小不盡相同。在我們利用這連續「連結迴廊」的這個嘗試裡頭，我們希望引回到傳統漂浮於水上的迴廊概念。

編按：因篇幅的限制，我們略去了部分演講內容，讀者可參考本刊第10 / 39 / 51 / 62 / 66 / 74 / 76 / 81 / 129期陳家毅建築師之作品相關介紹

12 杭州案以蘇州庭園為靈感而做設計，當重疊時會變成一個非常立體的物體，並由周圍的竹林所環抱包圍 / The Hangzhou project is inspired by gardens in Suzhou. An extremely 3-dimensional object is formed when overlapped interplay with the surrounding bamboo grove.



12

ASIAN VIEW OF LIFE

Recently we were invited to a place called Fuyang, which is 45 minutes drive from Hangzhou. This is a place known for its beautiful landscape, with hills, waters and bamboo groves. The project is a bit like Commune by The Great Wall and involves eight architects to design a Villa each to start with.

If you talk about garden design, you can't avoid traditional garden design in the West. Garden design in France and Italy are basically symmetrical and grandiose; but after the British, Gardens became asymmetrical. The British were influenced by Chinese garden design.

In Chinese landscape painting, we observed that buildings are usually concealed or half-hidden; they never take our attention away from the natural landscape like the mountains or water features in the paintings. We studied in these paintings the structures of corridors, balconies, and pavilions.

As the first villa we work on is within the bamboo forest on the "mountain", and since Bamboos grow with joints, so "joints"

have become a part of our design; these "joints" not only allow us to solve the problem of structure, but also allow the turning of directions.

Home entertainment room, living room, drawing room, dining room, and breakfast room are located on the lower floors; upstairs are the quieter living quarters, mainly bedrooms, there is a swimming pool on the roof. The entire house is hidden in a bamboo grove; the intention is to make this building disappear amongst the bamboos and turn into a part of the landscape scenery.

As for the villa next to the "water", we tried something else. The structure of the corridors is directly linked with water. These are all independent houses, each with different area ranging from 400 to 700 square meters. In our experiments here with the layout of a continuous "linked corridor", we yearn for a return to the traditional concept of the traditional corridors float over the water.

Editor's Note: Due to space limitations, we have omitted parts of the lecture here. Readers can check out our features on Kay Ngee Tan's architectural works in Dialogue, Issues # 10, 39, 51, 62, 66, 74, 76, 81, and 129. [Translated by Iting Ku]