

THE CHOREOGRAPHY OF SPACE

空间的编排

Soo Chan (Chan Soo Khian) is one of a growing number of young architects who are making a substantial contribution to the built environment of the burgeoning cities of South-East Asia.

在蓬勃发展的东南亚城市中，有一个日益壮大的年轻建筑师群体正在为城市建设环境做着显著的贡献，Soo Chan（Chan Soo Khian）便是其中的一员。

It is more than a decade since he relocated to Singapore after completing his studies and architectural internship in the USA. He set up a design studio in the South-East Asian city-state in 1995 and two years later established SCDA Architects. From the Singapore base, the practice is now building in India, China, Malaysia, France and the USA.

他在完成美国的学业和实习之后移居新加坡，至今已经十余年。1995年他在这个东南亚城市国家建立了自己的设计工作室；两年后，他创立 SCDA 建筑设计事务所。总部位于新加坡的事务所现已将业务扩展至印度、中国、马来西亚、法国和美国。

At the beginning of the 21st century, he is concerned with refining a modern tropical architectural language. In the process of 'confronting' his own roots in South-East Asia, he has developed new solutions that mediate the universal with the locally specific

21 世纪初叶的今天，他关注于如何精炼现代热带建筑语言性。在“直面”自己东南亚根基的这一历程中，他用地域独特性来调和通用性，逐渐发展出一套新式解决方案。

Born (1962) and raised in Penang, an island off the west coast of Malaysia, Chan left home as a teenager to undertake his architectural education at Washington University and Yale University. The whole of the 1980s were spent in the USA.

Chan 1962 年出生于马来西亚西海岸岛屿槟城。青年时期，他离开家乡，远赴（美国）华盛顿大学和耶鲁大学接受建筑学教育。整个八十年代，他都在美国度过。

After finishing his Bachelor of Arts at Washington University, where he was introduced to the inter-disciplinary methodology of the Bauhaus and the Dutch De Stijl, particularly the works of Theo van Doesburg (1883 – 1931), the Hungarian artist László Moholy-Nagy, and Kasimir Malevich (1878 – 1935), Chan went on to study architecture at Yale University, School of Art and Architecture. The advanced architecture studios had a roster of rotating chaired professorships held by distinguished practitioners. In addition to the usual elective in art history, Chan pursued classes in School of Fine Arts in sculpture, painting and photography.

在华盛顿大学期间，他接触到了德国包豪斯派（Bauhaus）和荷兰风格派（Dutch De Stijl）的跨学科方法论，其中最多的是凡·杜斯堡（Theo van Doesburg）（1883–1931）、匈牙利艺术家拉兹洛·莫霍利·纳吉（László Moholy-Nagy）和卡西米尔·马列维奇（Kasimir Malevich）（1878–1935）的作品。在获得文学学士学位之后，他来到耶鲁大学艺术和建筑学院进行建筑学专业的深造。这个进阶的建筑课程有一个轮换的

讲席教授团队，由著名的建筑从业者组成。在选修了艺术史相关课程之余，Chan 还学习了美术学院的雕塑、油画和摄影课。

Discussions at the school of architecture in the 1980s centered on issues of urbanism, representation and meaning against the framework of ongoing post-structuralist discourse. Against a backdrop of diverse design philosophies, Chan took a conservative route and attempted to ground himself in classicism. This inevitably influenced his choice of studios by Rob Krier, Thomas Gordon Smith and Robert Venturi, and upon graduation his internship at the office of Allan Greenberg, a classicist architect. The notion of order, hierarchy, proportion, scale and composition was ingrained in him.

二十世纪八十年代，建筑学院的讨论主要围绕于后结构主义框架下的城市化、代表性和意义等问题。在多样化的设计哲学背景下，Chan 选择了踏上古典主义这条保守路线。这也直接影响他选择了罗伯·克里尔（Rob Krier）、托马斯·戈登·史密斯（Thomas Gordon Smith）和罗伯特·文丘里（Robert Venturi）的工作室，而他的毕业实习也是在古典主义建筑师艾伦·格林伯格（Allan Greenberg）的事务所完成的。秩序、层级、比例、规模和构图等概念都深深地印刻在他的思维中。

In retrospect, he believes that the early grounding that he received in the classical language of architecture significantly influenced his development as an architect. It was a point of reference from which he went on to appreciate the works of the Modern masters: Louis Kahn, Mies Van der Rohe, Frank Lloyd Wright and Le Corbusier. The two Kahn art galleries at Yale were a point of reference for him to develop a structural and spatial vocabulary – a language of volumes and planes enhanced by light and structural order. The notion of ‘implied centres’ was firmly established as a loci for orientation. The humanist tradition of classical architecture and the formal and spatial plasticity of the Dutch De Stijl were notable influences in his later works.

回想过去，Chan 认为，早期接触古典建筑语言打下的基础，对他作为一名建筑师的个人成长起到了重要影响。他以古典主义为参考，去欣赏路易·康（Louis Kahn）、密斯·凡·德·罗（Mies Van der Rohe）、弗兰克·洛伊德·怀特（Frank Lloyd Wright）和勒·柯布西耶（Le Corbusier）等现代派大师的作品。耶鲁大学的两个卡恩艺术画廊，是他发展个人结构和空间语言的起点，这种语言利用光和结构次序加强设计的体量和层次。“暗示的中心点”这个概念成为了设计定位的指引。古典主义建筑的人文关怀传统和荷兰风格派的形式和空间可塑性都在他后期的作品中有显著体现。

In 1991, his internship with Kohn Pedersen Fox in the USA completed, he decided to relocate to Singapore. In part, this was motivated by a desire to reconnect with his Asian roots after spending almost a decade in the USA. In the tropics the ambiguous boundary between interior and exterior spaces and the spatial engagement with landscape, became an important agenda in his work. He established a network of contacts and, in 1995 set up Chan Design Associates (SCDA), initially as an interior design studio. Two years later, after obtaining his license to practice in Singapore, he extended operations into architecture where he subsequently made a substantial impact in a succession of consistently well-designed conservation projects, private houses, and commercial interiors.

1991 年，在美国 KPF 事务所的实习结束之后，他决定移居新加坡。其中部分原因就是旅美近十年后，他渴望回到亚洲寻根。热带地区室内与室外的模糊界限、空间和景观的紧密关系，都成为他日后作品中的重点。在逐渐建立起个人关系网之后，Chan 成立了一家室内设计工作室，并在 1995 年改称 Chan 设计事务所（SCDA）。两年后，他获得新加坡建筑师执照，随即将公司经营范围扩展到建筑业；此后，他的一系列保护工程、私人住宅和商业内装均以一贯的优质设计，在业界产生了相当的影响。

Space, Light and Structural Order

空间、光和结构次序

‘The design process starts with the careful consideration of programme and site as part of the overall matrix for generation of ideas. The works are informed by the cultural and climatic nuances of the context and seek to capture the essence of ‘place. The designs strive for tranquility and calmness enhanced by space, light and structural order. The free plans in the designs are grounded in classical ideals of scale and proportion. The spaces within the ‘free plans’ overlap and are further defined through the careful placement and clear expression of walls and ceiling planes that intersect with or ‘slide by’ each other. Compositionally these walls propagate from multiple ‘centres’ within the flowing spaces. These ‘centres’ implied within the open concept planning are reinforced when the spaces are experienced sequentially and hierarchically through choreographed processions that recentre and realign the perceptual ‘axis’ that terminates in objects, landscaped vistas or open spaces. These spaces are designed to heighten the experience of sound, touch, smell and sight, unfolding sequentially as one move through the spaces. Mechanical and electrical services are often grouped as service ‘walls’ and ‘cores’ in deference to the served spaces. Order is emphasized through a clear expression of structure.’ Soo Chan (2001)

“对项目和现场的仔细考量推动设计观点的形成，是设计过程的起点。作品透露着地域文化和气候等细节，试图捕捉地域的精髓。设计追求的宁静与平和被空间、光和结构次序加强。‘自由的平面规划’来自于古典主义理想中的规模和比例概念，其中的空间互相重叠，精心布置的墙和天花板相互交织或‘错落’，通过清晰的表达更好地定义空间。构图上，这些墙从流动空间内的多个‘中心点’延伸出来，编排进程相当于重新规划和排列那些止于物体、远景和开放空间的感知‘轴线’，当住户依据编排好的顺序和层级来体验这些开放式的空间时，隐含的‘中心点’就得到加强。空间的设计提高了住户对声音、触感、味道和视觉的体验，让各个感官随着人的移动被依次激活。机械和电器设备常被组合成与空间匹配的服务‘墙’和‘核心’。次序通过结构的清晰表达而更显突出。” Soo Chan (2001)

Chan does not consciously attempt to design with an Asian identity. Several projects reference the traditional vernacular of the tropics, but he is committed to refining a modern architectural language and simultaneously rethinking typologies. His latest work endorses my view that he is moving towards a clear, critical position that captures the spirit of a specific place by simultaneously considering closely the culture and the

climate.

Chan 并非有意在其设计中融入亚洲元素。尽管他有几个项目参考了热带地区的传统民间建筑，但是他更致力于探究如何精炼现代建筑语言，以及重新思考设计形态，而 Chan 新近的作品很好地证实了我的观点：他正向一个清晰、关键的立场迈进，即通过密切参考当地文化和气候去捕捉一片地域的精神内涵。

Chan is involved in a continuous exploration of the 'Choreography of Space' and in speaking of his work he refers to five attributes – namely Light, Space, Structure, Transparency and Texture. These Properties are uncannily close to the guiding principles of Louis Kahn (1902- 1974) whose work was also rooted in classical grammar, with devices of axial organization and composition. Not surprisingly Kahn's design for The Yale Art Gallery (1951-53) is one of Chan's favourite buildings. Kahn believed the very basis of architecture to be the 'making' of space. He wrote: 'If I were to define architecture in a word, I would say that architecture is a thoughtful making of space. It is not filling prescriptions as clients want the filled. It is not fitting uses into dimensioned areas. It is creating of spaces that evoke a feeling of use. Spaces which form themselves into a harmony good for the use to which the building is to be put. I believe that the architect's first act is to take the program that comes to him and change it. Not to satisfy it but to put it into the realm of architecture, which is to put it into the realm of spaces.

Chan 一直在探索着“空间的编排”。在谈论自己的作品时，他会提到五种属性：光、空间、结构、透明度和质地。这些属性和路易·康（Louis Kahn, 1902-1974）的指导原则极为相近，其作品同样扎根于古典建筑语法，通过轴线组织和构图等手段进行表达。不出所料，康设计的耶鲁艺术画廊（1951-53）是 Chan 最欣赏的建筑之一。康认为建筑最基本的功能是“创造”空间。他写到：“如果用一个词汇来形容建筑，我会说，建筑是对空间的理性创造。它并非按照客户的意思开药方，也非把功能塞进固定的区块里。建筑是创造符合需求的空间。这些空间组合成一个和谐的整体，支持建筑需要满足的功能。我相信，建筑师接手项目时的第一反应就是改变它，并非说是去完成它，而是将项目放进建筑的世界中、空间的框架内。

In Chan's architecture space acquires specific attributes. At the heart of the Cairnhill Gallery, for example, a soaring, light-filled, two-storey-high volume is the culmination of a carefully structured sequence of movement. In the East Coast House multiple spatial experiences are crafted within a finite volume. A feeling of overwhelming calmness is experienced in this internalized world. And in a boutique for Song and Kelly the Spartan interior space has, paradoxically, an exquisite almost erotic quality.

在 Chan 的建筑中，空间会获得特定的属性。比如，在朗逸峰画廊（Cairnhill Gallery）的中心，高耸着一个充满光芒的体量；它有两层楼高，于精心构架的一系列动态中达到极点。在东海岸之屋（East Coast House），多种空间体验共存于一个有限的体积中，被内化的世界里充满了浩瀚的平静感。Song 和 Kelly 精品店的内部设计采用斯巴达风格，但却同时透露出一种精致、甚至性感。

If the choreography of space is the basis of Chan's architecture it is the introduction of light that creates a feeling of exhilaration. The light that floods into the interior of the apartments in the Ladyhill Condominium through internal courts, or the filtered sunlight

that casts delicate shadows on the walls of the central courtyard in the Emerald Hill House, all illustrate the use of light. Light is focused, filtered and reflected in innumerable combinations to define and enhance spatial experiences.

如果说空间的编排是 Chan 的建筑基础，那么光的引入则是愉悦气氛的营造者。自然光从淑女山公寓 (Ladyhill Condominium) 的庭院涌进室内，穿透进来的日光在翡翠山之屋 (Emerald Hill House) 中央庭院的墙壁上留下 —— 这些无不诠释了自然光在建筑中的运用。光以无数种形式被聚焦、过滤和反射，进而定义和加强空间体验。

Structure also plays a significant role in defining space, often in the form of an asymmetrical composition of planes and slender columns. Each space has an implied centre and spaces are often experienced as a sequence of inter-related volumes.

在定义空间的过程中，结构也经常通过平面和长柱组成的不对称构图来起到重要作用。每个空间都有一个隐藏的中心，人们经常将空间作为一系列互相内在关联的体量进行体验。

There are varying degrees of transparency with the use of a diverse range of timber and metal louvred screens and opaque surfaces, so that a space is private and enclosed or alternatively extends openly to embrace the landscape. Texture also contributes immeasurably in defining space. The surface texture of polished marble, off-form concrete, glass, mirrors, timber and water animate spaces, reflecting or absorbing light, and furthermore providing tactile pleasure.

多样化的木材、金属百叶窗和不透明表面被广泛使用，不同的透明度使得空间或具有私密感和封闭性，或直接敞开面向室外景观。质地也对定义空间有着巨大的贡献。抛光的大理石、形式不一的混凝土、玻璃、镜面、木材和水体，都能够让空间变得灵活，它们反射或吸收光线，进一步赋予空间以美妙质感。

The five attributes to which Chan makes reference are synonymous with the attributes of 'dwelling' articulated by the architectural critic Peter Davey: 'It seems unlikely that virtual reality will offer us a sense of particularity and place in the foreseeable future, if ever. We are thrown back on the traditional resources architecture has to offer: light, space, texture, materiality, aroma, enclosure and articulated expression of our relationship to awesome and implacable nature.'

Chan 参考的五种属性与建筑评论家彼得·戴维 (Peter Davey) 阐述的“居住”属性非常类似。“在可预见的未来，虚拟现实不太可能创造出特殊性和地方感。我们还是需要回归建筑可以提供的传统资源：光、空间、材质、物质性、香味、封闭空间以及对我们和无可替代的大自然两者关系的清晰体现。”

Globalization of Practice

事务所的全球化

At the outset of this essay I noted that Chan's decision to relocate from the USA to

Singapore in 1991 was in part motivated by a desire to reconnect with his Asian roots. Now, more than a decade later, he has made a tentative move 'Out of Asia' and onto a world stage with projects in India, Malaysia, Thailand, China, France, Hong Kong, and the USA. It reminds me of a paragraph in the book *Pacific Edge*, in which the author Peter Zellner notes, in referring to the work of a number of architects working around the Asia-Pacific Rim: 'What these architect's work collectively suggest is that International Modernism, once reviled for its universalizing and, perhaps, culturally anaesthetizing tendencies, is now wholly integrated into various local societies and in due course has returned to the global scene in new and unexpected forms. If their architectural ideas come largely from the Modernist catalogue, their efforts are always directed towards merging that universal idiom with local, custom or technique.'

我在这篇论文的开端提到，Chan 在 1991 年从美国移居到新加坡，部分原因是他希望重回自己的亚洲故土。十几年后的今天，他已经开始向“亚洲以外”进发，在世界舞台上一展身手，项目涉足印度、马来西亚、泰国、中国、法国、香港、美国等多个地区。这让我想起了《太平洋边缘》这本书中的一段话，作者彼得·泽尔纳（Peter Zellner）在谈及亚太区几位建筑师时说道：“统观这些建筑师的成果，可以看到，国际现代主义在因其普适性和文化麻醉倾向被痛斥后，目前已经完全融入了不同的社会和文化，并适时地，以意想不到的崭新面貌回归全球舞台。如果建筑师的想法来源于现代派的目录，那么他们会努力将通用的建筑法则融入地区、习俗和技术。”

Zellner's comments were not directly referring to the work of SCDA but they are fitting, for the notion of globalization has a significant effect on SCDA's architecture. In the contemporary world system, architecture is a commodity that flows across national boundaries. The 'New Asian' client is increasingly well-travelled, and via the Internet 'wired' to current fashion, so that architecture in South-East Asia is increasingly influenced by a wider discourse.

泽尔纳的评论并非针对 SCDA 的作品，但用于此却十分合适，因为全球化这一概念对 SCDA 的建筑有着显著的影响。在当代世界体系中，建筑是一种跨越国界的商品。这些“新亚洲”客户见多识广，并通过网络“连线”最新潮流，所以东南亚建筑也逐渐受到越来越多的外来影响。

The work of SCDA Architects has been published on *Architecture Review* (UK), *Architectural Record* (USA), *Monument* (Australia), *World Architecture* (UK), *Indian Architect and Builder* (India), *Majallah Akitek* (Malaysia) and in *Tepe Mimarlik Kulturu Dergisi* (Turkey). This international exposure is recognition of the enduring quality of the firm's work.

SCDA 建筑设计事务所的作品已经发布在多本建筑刊物上，包括英国《建筑评论》、美国《建筑实录》、澳大利亚《纪念碑》、英国《世界建筑》、印度《印度建筑师和建造者》、马来西亚《建筑师杂志》和土耳其《建筑文化杂志》。这些国际曝光是对事务所作品质量的认可。

Recognition of SCDA's work has also come from the academic community and in 2000 Chan received an invitation to teach as Visiting Professor at Syracuse University. Chan taught at the National University of Singapore from 1996 to 2001 and is currently a part-time teacher in the Department of Architecture. Chan regards this contact with

academia as mutually beneficial. In September 2001 Chan was invited to exhibit his work in New Haven (USA). The exhibition entitled 'New Blue' was curated by Aaron Betsky and showcased the work of 20 years of Yale Graduates in the context of contemporary critical discourse in architecture.

对 SCDA 的认可也同时来自学术界。2000 年，Chan 受到雪城大学的邀请，以客座教授的身份在该校授课；从 1996 年至 2001 年，Chan 任教于新加坡国立大学，目前是建筑系的兼职讲师。Chan 认为他与学术界之间是互惠互利的。2001 年 9 月，Chan 受邀在美国纽黑文展示自己的作品。这个名为“新蓝色”的展览由艾伦·贝茨基（Aaron Betsky）策展，以建筑的当代重要议题为主题，展示了过去 20 年耶鲁大学毕业生的作品。

The initial opportunity to extend the work of SCDA outside Singapore came with the commissioning in 1998 of the Rashid Mir House in New Delhi, India. Other projects came into the office: a penthouse in St Kilda, Australia (1999), a house in Genting Highlands, Malaysia (2001), a house in Provence, France (2001), and office interior in Hong Kong (2001), a Master Plan and housing development in Qing Pu, an area of Shanghai (2001), and a mixed-use development with a 60-storey tower in Puxi within the North Bund area.

SCDA 建筑设计事务所第一个国际机会是 1998 年印度新德里的拉希德·米尔住宅（Rashid Mir House）。随后其他的项目接踵而至：澳大利亚圣基尔达的顶层公寓（1999）、马来西亚云顶高地的住宅（2001）、法国普罗旺斯的住宅（2001），香港的办公室室内项目（2001）、上海青浦区的整体规划和住宅开发（2001），以及上海浦西北外滩地区 60 层高的综合体。

But while these commissions built upon SCDA's knowledge and experience of housing typologies an exciting new development was that several projects came into the office which enabled Chan to explore new directions. These included a commission to design a Columbarium in Guangzhou in the People's Republic of China (2002), a brief for a Toy Museum in Singapore (2003) and an invitation to design the new Singapore High Commission in New Delhi, India (2003).

这些项目建立于 SCDA 建筑设计事务所的知识和经验，而另外一些项目则使 Chan 有机会拓展新方向，包括中国广州骨灰龕场（2002）、新加坡玩具博物馆（2003），以及印度新德里的新加坡高级委员会（2003）。

In 2002 the Architectural Review (UK) Merit Award for Emerging Architecture confirmed the growing international reputation of Chan, a judgment endorsed by the selection of SCDA by Architectural Record (USA) as one of their Year 2003 Design Vanguard firms.

2002 年，“建筑评论（英国）建筑新星奖”验证了 Chan 日益增长的国际声誉。另外，美国《建筑实录》也认可了 SCDA 建筑设计事务所的一系列作品，将 SCDA 选为 2003 设计先锋事务所之一。

[Robert Powell]
[罗伯特·鲍威尔]