

Soo Chan
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In Leon van Schaik's introduction to SCDA's second monograph, he notes that Soo K Chan's works are consistently logical, created with a "rational compositional ease". In Chan's houses, hotels and resorts, he sees a peaceful perfection of form; nothing ever left unfinished, nothing extrinsic, nothing confused. For VanSchaik, a shared feature at site-a perk not unique to Southeast Asia but certainly less common elsewhere-has aided the architect's realizations. "Close observation reveals a base condition that allows for this seamless resolution: there is always enough space for the logic to play out without contradiction," Van Schaik writes. Chan revels in space, holding the space itself in the highest regard-how does it look, how will it be affected by the built form, what is the relationship between the space and the object within?

在SCDA建筑设计事务所第二本专著的介绍中，利昂·范·斯海克（Leon van Schaik）写道：Soo K Chan的作品具有连贯的逻辑性，充满“游刃有余的理性构图”。他在Chan设计的住宅、酒店和度假村中，看到了一种平静而完美的形式表达：一切都具完整性，一切都富有内涵，一切都清晰明晰。范·斯海克注意到这些项目拥有一个共同特征，它帮助实现建筑师的构想。其实这个特点在东南亚不算少见，但在其它地方就不那么寻常了。“近距离的观察揭示出一个能使建筑愿景完美实现的基本条件：足够宽阔的空间让逻辑可以毫无矛盾地展开，”范·斯海克写道。Chan陶醉于空间之中，将空间放在制高点上一——空间的视觉形态如何，建造形式对其有怎样的影响，空间和内部物品有什么关系？

Soo Chan is today one of Asia's most respected architects. Studying architecture at Washington then Yale, he set up his practice in Singapore in 1995. In the beginning, the projects were residential, often small, but through these projects he developed his holistic approach to design-taking care of the landscaping, the interiors, the lighting and so forth. Today, SCDA employs around 70 architects and designers, and the firm's work-almost 90 percent of it currently outside Singapore-ranges from mixed-use developments, hotels and resorts to exclusive hi-rise apartments and tropical villas. Despite its growth, SCDA still maintains a boutique feel, and each of its projects achieves that graceful rationality to which Van Schaik refers. "In the beginning, you're exploring," Chan says of his early career. "You see that designs are shaping up towards a direction, but there's a tendency to over-express." As time goes by, "you become more certain of who you are and what you want to do. The projects tend to be clearer, more distilled and more nuanced. A project looks more effortless-the same DNA, but a little bit simpler, a little bit easier, not trying too hard." From there, Chan says that he began to build in different places and test his design language. His myriad projects in Southeast Asia and the wider continent are testament to the firm's prestige and the universal appeal of the SCDA aesthetic.

Soo Chan是当今最受尊重的亚洲建筑师之一。在华盛顿大学和耶鲁大学学习建筑后，他在1995年于新加坡创立了自己的事务所。最初的项目主要是住宅，规模也不大，但是通过这些项目，他逐渐发展出一套整体设计方式，从景观设计、室内设计到灯光设计等等。今天，SCDA拥有大约70名建筑师和设计师，而事务所几乎90%的业务在国外，项目类型从综合体、酒店、度假村，到高层住宅和热带别墅。尽管发展迅速，但是SCDA仍然保持着精致考究的态度，令每件作品都达到范·斯海克口中的那种优雅的理性感。“起步阶段是探索期，”Chan这样描述自己的早期职业生涯。“你看到自己的设计在往某个方向发展，但有过渡表达的倾向。”随着时间的推移，“你会更加明确自己的风格和喜好，设计会变得更清晰、精炼和细致。作品看起来更加浑然天成——同样的基因，但是简化了一些，容易了一点，没有过

多地刻画。” Chan说从那时起，他便开始在不同地区测试他的设计语言。他在东南亚和其他地区的大量项目便很好地证明了SCDA的声望和人们对其审美的一致推崇。

Now, Chan is taking on New York. At 522 West 29th Street, SCDA is in the process of building a resort-inspired residential development, Soori High Line. Co-developed by Chan, the 27-apartment project presented an exciting new challenge. As Van Schaik commented, the availability of space has informed and enabled Chan's compositions, but in New York, the story is completely different.

现在，Chan正在进军纽约。在西29街522号，SCDA正在建造一栋度假式住宅楼——Soori High Line。它拥有27间公寓，对于参与投资的Chan来说是一个全新的挑战。范·斯海克评论道，充足的空间使Chan的构图能够成形并被实践，但是对纽约来说却完全是另一回事。

"New York is about imperfection, and working in a real context," Chan says. "The starting point for the work is the environment. The considerations are very different from when working in Asia, where you have space to create. When you're part of a context [like New York] you have to decide whether your lot allows you to be the sculptural part or whether you are the background, where some buildings are very polite and simple. So it's more interesting when working in this context; you don't always have to stand out."

“纽约的工作环境是现实的，是不完美的，” Chan说道。“设计的出发点是环境。亚洲有足够的创造空间，纽约则不同，所以需要考虑的问题也相差甚远。当在一个既定背景中（比如纽约）时，你需要对建筑的定位做出判断，比如它是应该成为街区的标志性结构，还是应该和其他简单大方的建筑一起担当背景。其实在这样的环境下工作更有意思；作品不需要总是非常显眼。”

All your projects have a recognizable fingerprint. How would you describe the design language that connects them?

Simple question, long answer! I think there's a certain formality in the way I approach design. I'm concerned about the clarity of how the forms come together and also about what the form does to the exterior space. I'm very interested in the relationship between the space formed by the object and the clarity and assemblage of the object itself. I distil things down to the essence of what I try to convey in space, and within each space I take a very holistic approach. For example, in this room [within the SCDA office], I would do the lighting, the interior, the architecture, the material, so in general I like to do the whole assemblage across the different disciplines. SCDA is set up so that we have in-house interior design, landscape design and graphic design.

您所有的项目都有一个可识别的“指纹”。您如何形容贯穿这些项目的设计语言？

问题简单，但我的答案会比较长！我认为自己的设计遵循着一个模式。我比较关心形态构成的清晰度和形态对外部空间的影响。物体组成的空间和物体自身的艺术形态之间会产生一种关系，我对此也十分感兴趣。我会把我想表达的内容浓缩成精髓并融入空间，然后再对每个空间进行整体设计。比如，这个房间（SCDA的办公室），我会设计灯光、室内装潢、建筑构造、材料。基本上，我喜欢设计整合空间的各个方面。SCDA事务所就是依此来组建的，我们拥有自己的室内设计、景观设计和平面设计资源。

These days, you must receive a wide variety of briefs and clients. How do you decide who you are going to work with?

I think most of the clients who come to us have already identified with what we do, so in general there are no problems with expectations because they've seen the body of work or seen something that we've done and they've liked that. So, in terms of alignment, it's not an issue. But within the choice of new projects that come into our office, we try to select those in interesting locales.

现如今，您一定收到各种各样的项目介绍和客户咨询。您如何决定与谁合作？

我认为大多数客户是因为认同我们才主动联系的。通常他们已经看过我们的作品并颇为喜欢，因此一般来讲，双方的期望可以较好地吻合，达成共识也不是问题。然而在选择时，我们会偏向于那些地理位置更有趣的项目。

Yes, your portfolio covers many interesting cities and places. Is that because you're tired of working on projects in Singapore?

No, Singapore is very important to us because this is where we have a real connection to building, you see what you design. But Singapore is a small place, so very early on in the practice we decided we were going to look regionally and internationally, and that has served us well.

确实，您的作品集包含了很多有趣的城市和地点。这是因为您厌倦在新加坡做项目了吗？

不是的，新加坡对于我们来说非常重要，因为在这里，我们与建筑有切身的联系，可以亲眼看到自己的设计。但是新加坡面积很小，所以我们在早期就决定着眼亚洲和全球，目前看来这个策略十分正确。

When you undertake a hotel or a resort project, what are the first things you have to consider?

No matter what, you have to visit the site. You're trying to understand the terrain, but you're also trying to understand the culture of the place. The topography of the site will help you determine where you put your entrance, where the common areas are. When you design-especially a resort hotel- the hotel has to sit naturally. It has to fit into the site and seem like it grew out from the place. You have to get the feel of the place and try to pick up on what makes that particular locale different.

If it's a place with very strong cultural references, it definitely makes it easier. Within that, on a very local level, you look at what's immediately surrounding the site: the flora and fauna, the craft that you find- you're always looking for something to latch on to, to make it place-specific.

当您承接一个酒店或度假村项目时，您首先考虑哪些事情？

无论如何，你都需要查看场地，在了解地形的同时，也努力去了解当地文化。场地的地形会帮助你决定在哪里设置入口和公共区域。在设计酒店，尤其是度假酒店时，酒店要能符合周围环境。它必须能够与环境自然融合，好似从那里“长”出来的一样。因此，设计师需要去感受和探寻每个地点的与众不同之处。”

如果一个地方已经有了很强大的文化特性，这个过程绝对会更加容易。在这种文化背景下观察场地周边的事物，比如动植物，寻觅到的手工制品等等，要总是去留心这些物件来突出建筑的地方特色。

So this would be the process with, for example, a project like the Park Hyatt in the Maldives?

We visited the site several times. It was hard to get a feel of what Maldivian culture really is, because if you look at existing hotel types, with thatch and all that, they are not necessarily of the indigenous architecture because they did not have that many trees. That was probably some Western architect's idea of Bora Bora or Fiji, and they transplanted "island architecture." So we visited sites and found one of the things they do well is build boats. They are a seafaring nation, so to build a boat is a natural thing. They're very well-versed in making curved structures, so it was almost easier to ask them to do an inverted boat, for example, for the reception. I went to one island specifically which is a boat-building island, and I saw them make fairly large hulls. The beauty of the ribs before the boat was completed was such an inspiration. We tried to draw them out and the engineers tried to size them, but it wasn't that easy to do once you put engineering in the mix. The islanders traditionally make the boats that make the most economic sense, so it strikes just the right balance of structure and economy, so in the end we asked the older boat builders to interpret and build the structure, and it was really beautiful. It wasn't over-structured, it was just right. The engineers proposed adding bits of steel plates and anchoring down the concrete foundations-they were afraid of uplift from the wind and all those other things, right? These guys said, why not build a giant boat? And the beauty actually came from the fact that the form of the boat and the proportions came out just right according to what is needed. Nothing is excessive.

所以，像马尔代夫柏悦酒店这样的项目，也遵循这样的过程吗？

我们多次勘探了场地。想真切体验马尔代夫的本土文化并不容易，因为现有的那些顶着茅草房顶的酒店并非纯正的本土建筑，因为马尔代夫并没有那么多树。很可能是一些西方建筑师依据对波拉波拉岛或者斐济的印象，将这些“岛屿建筑”照搬了过来。于是我们去到岛上，发现当地人非常擅长造船。他们是一个航海民族，造船是再自然不过的。当地人精通曲线结构的制作，因而请他们为酒店接待处设计一艘倒置的船甚至更容易。我到访了一个专门造船的岛屿，看到岛民制作相当有规模的船体。船体完成前的骨架结构十分漂亮，激发了我们巨大的灵感。于是我们试图自己画图，并让工程师进行测量，但是工程师加入后，事情就变得有些复杂。传统上，岛民制造的都是最为经济实用的船只，结构和制造成本处在最佳平衡点上。最后，我们请了年长的造船师傅来解读和建造这个结构，而成品状美至极，它恰到好处，不多不少。工程师们担心这个结构会被大风掀起，提出增加铁片并将混凝土地基固定。结果这些造船师傅说，我们直接造一条大船怎么样？最终，完美的船形和比例成就了美轮美奂的结构，毫无多余。

(BELOW) Park Hyatt Maldives, photo courtesy SCDA Architects.

(OPPOSITE) Soo Chan in his showroom at SCDA's office, photographed by Kevin Ou.

（下图）马尔代夫柏悦酒店，图片来自SCDA建筑设计事务所。

（对图）位于SCDA办公室内部样板间的Soo Chan先生，摄影师Kevin Ou。

What do you look for in a great hotel?

I think the service and the experience of the place are most important as a guest. You have to have both. Your idea of what makes a good hotel and a bad hotel is also formed by your expectations of what the hotel is going to be. As an architect, when I go to a hotel I'm looking for the experience of the locale, the place and the service. On a personal level, sometimes I shut myself off from the design, but there are times when I go specifically to look at design. But I would say service is paramount. And having interesting rooms is very important.

您认为一家优秀的酒店应该是怎样的？

我认为对于顾客来说，服务和体验是最重要的，需要两者兼顾。我们对酒店优良的判断是基于个人预期的。作为一名建筑师，我来到一家酒店后，希望体验到地方特色和酒店服务。从个人层面来说，有时我会刻意忽略酒店的设计，但有时会专门查看设计。不过我还是认为服务至上。另外，有趣的房间也十分重要。

Does service play an important part from the beginning of your resort designs?

So many architects approach hospitality design from a formal kind of way, no different from the way they would design another building type. But to be a hospitality designer you really need to understand the service aspect of the hotel. If your design at the back of house is not well thought out, it has a big impact on the service itself. You have to be more practical because you're designing for a user of the place for the next 30 years, whereas if you're designing speculative condominiums you're designing a shell to sell off. I experienced this even more when I did my own hotel, Soori Bali, where I was the owner and also the architect.

您会在设计度假酒店的初始阶段，就着重考虑服务方面的问题吗？

许多建筑师都会运用比较正式的手法来设计酒店，与设计其他建筑的方式别无二致。但想要成为一名酒店设计师，了解酒店服务是十分重要的。如果后台设计没有考虑周全，那么酒店的服务就会大打折扣。设计师需要更加实际，因为交付给客户的是一个要运营30年的场所；相比之下，如果是投资型公寓，你设计则更多是一个用于销售的外壳。当我自己投资并建造了巴厘岛苏里阿丽拉别墅酒店时更加深切地感受到了这些问题。

So you were thinking long term?

Actually, I wasn't thinking that long term then, but now it's four or five years later, I can start to see which aspects of the design I could have done differently. You realize when you're not appropriate in your choice of design or material or even siting, the elements and the weather come in, maintenance becomes a big issue, you're always fighting things.

所以您是做了长远考虑吗？

其实，我当时并没有想得特别长远，但是四五年后的今天，我开始意识到当初设计里不够完善的地方。比如你发现设计、选材甚至座椅不合适；当发生天气状况时，维护就成了一个大问题。你总是需要面对种种情况。

And yet in terms of design it's timeless-it's not going to go out of fashion.

And that's very important - a timeless design is key.

而且，设计还需要是永恒的——不能过时。

这非常重要，因为永恒是设计的关键。

So what's the secret?

The secret for me is to get the site planning correct and the forms clear and well-proportioned. Add a layer of metaphor or reference to it to make it of its place-then it will be timeless. The other more difficult way- which I don't really subscribe to-is to try to do iconic or metaphorical images of what a particular

culture is, maybe by exaggerating the roof form like a Thai roof or a Balinese roof. That tends to me to be less authentic and timeless, unless you build the actual local way. Sometimes the requirements of a new hotel-fire ratings, sprinklers, air conditioning- would not allow you to build with those flammable materials. It's hard to interpret a vernacular form and blow it up and put all this engineering into it; it often looks a bit... strange, or artificial.

所以，秘诀是什么？

我的秘诀是把场地规划做好，形式要清晰，比例要合理。在设计中加入象征或文化参考，让它与环境融合——这样的设计便会永恒。另一个比较困难而我也太用的方法，就是为特定的文化创作标志性或象征性的形象，比如夸张的泰式屋顶或巴厘岛屋顶。可在我看来，这些设计缺乏真实和永恒，除非完全以本土化的方式建造。有时，新酒店关于消防等级、自动喷水装置和空调的规定会禁止某些易燃材料的使用。诠释、放大并落实本土建筑不是件容易事儿，成品总会有些奇怪，或者说太刻意。

So you'd never dream of doing it?

Like that, with a very expressive roof? I would do it, maybe as an all-day dining area or freestanding structure here or there. But I would make it as authentic as possible. Generally, my buildings are more distilled, and almost disappear-using local material and stone so it blends with the site, and placing heavy emphasis on landscape.

所以您从来没有想过要做这个？

像那种极富表现力的屋顶？我会尝试的，也许是一个全天候餐厅，或是一个独立结构，但一定会把它做得尽可能真实。一般来讲，我的建筑会更加精炼——当地材料和石头的选用让建筑与环境融为一体，景观设计成为重点。

Can you elaborate on how you go about incorporating references to the locality of the project-the religions, customs, culture or geography?

For example, at Soori Bali, cultural and social sustainability was very important because we were building in an agrarian, agricultural, rice-planting village. When we planned the site we met with the villagers and there were two aspects that were very important to them. One was their ceremonies, how they walk to the temple-there was a temple on the hill-and so by incorporating these daily rituals, it informed how we planned the villas. The second aspect was that we were building in a working paddy field, so the irrigation systems are quite intricate. If you cut off the water, it would affect the rice fields below, so we had to understand how the water is distributed and make sure our buildings were sited in such a way to allow the working rice fields to happen within parts of our development-there are working paddy fields within the grounds. When you integrate the local beliefs and ways of living, at the end of the day the hotel tends to be more natural and authentic.

可以阐述一下您是如何将宗教、习俗、文化和地质这些当地元素揉入项目设计中的吗？

以巴厘岛苏里阿丽拉别墅酒店项目为例子，它位于一个种植稻米的村庄里，所以文化和社会可持续性非常重要。规划初期我们与村民进行了交谈，了解到他们最重视两方面问题，一个是他们的仪式，因此我们在设计别墅时把对村民们如何走到山上寺庙举行日常仪式的思考中来。二则，由于项目位于作业型稻田中，所以涉及到颇为复杂的灌溉系统。如果切断水源，下游的稻田会受到影响，因此我们需要去了解水源的分配，从而确保建筑的地理位置不影响区域内稻田的耕作（现在，我们项目内部就有作业型稻田）。当设计融合了地方信仰和生活习惯之后，酒店会显得更加自然和真实。

Another example is our project in the Himalayan foothills, in Rishikesh. We were trying to figure out the best orientation, the best views, and the easiest way to do that is by looking at the vernacular buildings that have been built for the past few-hundred years. The people have lived there so long that they understand the climatic change of the seasons, the tidal shifts. They know where to site the buildings because they probably did it by trial and error until they found the right formula. Instead of reinventing, we asked ourselves why their buildings were oriented a certain way. And there were good reasons: heat gain, views of the river, the flood plains. You need to be able to pick up on the cues that are there. The same applies to the landscape, too. Rather than introduce a lot of plants, document what is there already, start a nursery and use the local plants. We also explore the readily available building materials. If you find them in the vernacular buildings, you will probably find them around the area. Here, a cladding stone can be found if you dig deep enough. In the Maldives, you have coral stone, from compressed coral-and so on and so forth. It works well to use what you find.

另一个例子是我们在喜马拉雅山脚下的瑞诗凯诗（Rishikesh）的项目。起初，我们试图寻找到最佳的朝向，最好的观景位置。后来，我们发现最容易的办法就是去观察过去几百年内建造的本土建筑。祖祖辈辈居住于此的居民熟知当地气候的季节性变化和潮汐的推移。他们知道该在哪儿造房子，这大概是通过经年累月的尝试后掌握的知识经验。于是，我们选择不去重新创造，而是自问为什么当地房屋有特定的朝向。有很多好的理由：吸收热量、欣赏河流、避开洪泛区。你需要能够察觉出这些因果关系。景观设计也是同样的道理。我们没有引进太多新的植物，而是记录了当地的植被种类，然后培育使用这些当地的品种。我们也在当地找了一些可以直接采用的建筑材料。如果你在本土建筑中见到了它们，那这附近也会有。在这个地方，只要挖得够深，就会找到覆面石材，就像马尔代夫有许多由珊瑚压缩而来的珊瑚石一样。选用当地材料算是一个不错的方法。

That's a sustainable approach. What other aspects of sustainability do you try to incorporate?

It depends on the hotel type. If it's a city hotel it can be harder to impose certain things because it will be more dependent on climate control, air conditioning. But in a resort, if you plan it right you can minimize the use of air conditioning, practice rainwater harvesting and run-off collection, tailor guest activities so they are less impactful, even create toiletries from local materials.

这是一个具有可持续性的方式。您还试图囊括其他可持续性的措施吗？

这取决于酒店类型。在城市酒店中实施某些措施就会比较困难，因为我们需要考虑温度控制、空调等因素。但是在度假酒店中，合理的规划可以将空调的使用降到最低，实现雨水和径流的收集，并控制人为活动对环境的影响，甚至可以用当地材料制作卫生用品。

The Maldives has a particularly difficult situation, with a lack of building materials and its environmentally critical position. Did that affect your planning?

Of course. The first thing really was that we didn't want to destroy the coral. We had to do an environmental impact study and we had to make sure there were multiple jetties to cater for the tidal shifts, so as not to destroy the coral. When we constructed the water villas, we placed the piles in a random fashion to avoid the coral, and then built a thick raft-like structure on top to build the buildings. It's not like the imposed structure affects the coral; we're avoiding it. Actually there's no wood and very little we can use on the island, so we had to get the wood from Malaysia. We built the mock-up in

Malaysia and we shipped it over. It's very hard to build on the Maldives-in fact, you hardly even find coconut trees.

马尔代夫面临着一些棘手的情况，比如缺乏建筑材料、自然环境受到威胁等，这会影响您的规划吗？

当然，我们最先考虑的问题就是如何避免破坏珊瑚。我们得做环境测评，确保有足够的防波堤来避免涨落潮对珊瑚的毁坏。建造水上别墅时，我们为了避开珊瑚，将基柱随意排列，然后在上面造了一个厚竹筏一样的架构，再以此为基础进行建造。这样，新造的建筑就没有对珊瑚产生影响。岛上的木头和其他的材料都很少，所以木头是从马来西亚进口的。我们在马来西亚建了一个实体模型，然后把它运了过来。在马尔代夫做建筑非常难，事实上，你几乎连椰子树都找不到。

You often do the interiors too. What kind of experience do you want to create for the guests?

I believe, especially for resorts, the interior and architecture has to be as one, because the transition between indoor and outdoor is often blurred. You slide the doors open, you flow in from the pool to the terrace to the bedroom, and by planning the interior you can plan the guest experience from where he or she experiences the space both internally, and experiences the views looking out-the way they experience the sunrise and the sunset. It's all very central. Unless you have control of both aspects, it's very hard to pull that together.

您也经常做室内设计，您希望带给客人怎样的体验呢？

我认为室内设计和建筑设计需要统一，对于度假酒店来说尤其如此，因为室内和室外的界限通常是模糊的。打开门，人们可以自由地穿梭于泳池、阳台和卧室。同时，负责室内设计意味着我可以更好地规划客人在酒店中的体验，比如他们对室内空间的享受、对室外美景的欣赏、观日出、赏日落等等经历。这些都非常关键，只有对两方面的设计都有掌控，才能让客人有更好的体验。

(PREVIOUS SPREAD AND OPPOSITE)

Park Hyatt Maldives, photos courtesy SCDA Architects.

(先前跨页和对页)

马尔代夫柏悦酒店，图片来自 SCDA 建筑设计事务所。

Have you noticed any trends in high-end hospitality and what ways do you see this particular industry developing in the next five to ten years?

I think there's a shift with globalization. There are a lot of big companies who transport their brand standards everywhere, so even five-star hotels become very homogenous. It's good for business travellers, but not for leisure travellers who want to experience something different. More and more big brands are creating special assets that have their own personalities, and now they have all these categories like "luxury collection" that allow the asset to express itself, and that's very good because you can incorporate a more customised, boutique brand that offers flexibility. New luxury is all about flexibility: when you want to eat, what you want to do on demand, more personalised service. Increasingly I think that's the trend.

您认为高端酒店业现在的趋势是什么？在接下来的五到十年里，您觉得这个行业将如何发展？

我认为高端酒店业有全球化的趋势。很多大公司将它们的品牌标准带到世界各地，所以即使五星级酒店也变得趋同化。这对商务人士而言很便捷，但是对于期待体验不同文化的休闲旅游者来说就未必了。越来越多的品牌在创建自己独具一格的个性资产，它们添加了“奢华精选”这样的类别，让品牌可以更好地表达自己，更具定制化、精致感和灵活性。对于当今的奢饰品行业来说，灵活性就是一切，比如个性化的就餐时间、活动和更多私人化的服务等等。我越发觉得这是个很大的趋势。

Yes, the trend seems to be departing from when every hotel looked the same.

Because they were designed by the same franchise, by the same designers, like Hirsch Bedner or Wilsons. They dominated the brands, and the brands piggybacked on the designers and stamped it all over the place. But I think people today are looking for a variety of experiences. In certain markets, the brand itself is not as important as the experience. In Bali, the well-heeled travellers don't want to go to a Westin or St. Regis or Sheraton necessarily, even though some new Asian guests still like that, but rather they're looking for a surprise, a unique property.

是的，千篇一律的酒店设计似乎逐渐远去了。

因为那些酒店都是连锁品牌，都是由HBA、Wilsons这样的事务所设计的。它们占据了品牌酒店的市场，酒店也一而再、再而三地架空设计师而后再将这些设计复制到世界各处。但是我认为，人们现在想要的是更加多样的体验。在某些市场中，客户体验比品牌本身更重要。在巴厘岛，那些出行频繁的旅行者，寻觅的是惊喜和特色酒店，所以他们不想要住威斯汀、瑞吉和喜来登；尽管一些新的亚洲客人，还是会偏向选择这些。

And of course, you did the W Seminyak in Bali.

There's a very big question when you do a strong brand like W. I had to attend what they call the W Immersion Programme—they call their staff "talent" and things like that—and it's a big clash with a place like Bali. In the end, it's question of how you position this brand in Bali, which has such strong cultural references. It was the second resort W had done—the first was Maldives. In the end it was decided it

would have a W vibe, a Miami vibe, so that's the brand and the brand standards are very strong.

当然，是您设计的巴厘岛水明漾W酒店。

和W酒店这样的强势品牌合作时会有一个大问题。我当时参加了“W Immersion Programme”课程，了解到他们称自己的员工“天才”等等，这些都与巴厘岛的地方文化有很大冲突。但到最后，问题的解决都取决于品牌在文化底蕴浓厚的巴厘岛如何找到定位。这是W的第二家度假酒店，第一家在马尔代夫。最终，他们认为酒店应该有W酒店的氛围、迈阿密的感觉，所以W酒店的品牌标准极高。

Was it easy working with them?

It wasn't easy because you are working with an international chain that is trying to understand what is local. So the executives, design directors, fly in and they do a quick visit of hotels for two or three days, and then they try to formulate what W Bali is. It wasn't easy, and in particular with the interior design...I mean, our way of working on interiors and W interiors are very different. In the end, we had to get in other people to do this W style, because it's not in our DNA. So we did the villa interiors, a few of the rooms, but when it came to really doing it, well, it's a question of belief, right? So in times like that we will work with other people, other consultants, to finish off the project. The way we dealt with the site was good. [Though] there are aspects that could be improved.

和他们合作还容易吗？

并不是很容易，因为对方是一个试图理解本地文化的国际连锁品牌。他们的总裁和设计总监们从其他地方飞到这里，花两三天的时间参观一些酒店，然后就开始为巴厘岛上的W酒店研制设计配方。所以合作并不简单，尤其是室内设计方面.....我指的是，我们做室内设计的方式与W酒店非常不同。最终，我们请来了其他设计师，因为W需要的风格真的与我们的相差甚远。我们只做了别墅和几间房间的室内设计，但是最后要做全面设计时.....这是一个信任问题，对吧？当出现这种情况时，我们会与其他设计师和顾问合作，把项目完成。在这个项目的处理上，我们做得很好。（尽管）有些方面还可以改进。

(ABOVE) W Hotel Seminyak.

(OPPOSITE) Alila Soori Bali.

Photos courtesy SCDA Architects.

（上图）水明漾W酒店

（对图）巴厘岛阿丽拉苏里别墅酒店

图片来自SCDA建筑设计事务所。

Would you work with them again?

I would, but it would have to be in the right location. Not all Ws are meant to be flamboyant. The early Ws in New York City are not, but in Asia the association tends to be much more jazzy, more disco. But

that's just one example. Waldorf Astoria is a very classic hotel, and we're doing the Waldorf in Bali. Again there's a lot of questions about what a Waldorf is, so we spend a lot of time working with the brand as they're trying to figure out how to export their brand values and transform it of the place. They are all commercial, they all want to do it. So they might say something like it might not be a traditional Waldorf but it has the Waldorf service-it's trying to stretch the brand to include more hotels.

您愿意和他们再次合作吗？

愿意，但前提是项目需要在合适的地点。不是所有的W酒店都注定要华丽耀眼。早期的纽约W酒店就并非如此；但是在亚洲，他们倾向于更加爵士、更加迪斯科的风格，但这只是个例，华尔道夫就是一个经典的酒店，现在我们在设计巴厘岛的华尔道夫。同样的，关于华尔道夫的品牌内涵到底是什么，有许多问题，所以我们花了很多时间和他们探讨，去了解他们希望如何输出品牌价值，让品牌融入巴厘岛。所有的品牌都是商业化的，都需要做这样的工作。他们会说，这可能不是一家传统的华尔道夫酒店，但是拥有华尔道夫的服务：他们希望将品牌拉伸，以囊括更多的酒店。

Do you have any misgivings about contemporary hospitality architecture in Asia?

Southeast Asia and Asia are going through a very high-growth phase, particularly China, and big brands are in a hurry to build. So the big brands spin sub-brands; one brand will have seven or eight sub-brands. Sometimes the sub-brands are all built within a very close area. The danger is to overbuild quickly and then have the city populated by these big brand hotels. This means there is no chance for the organic growth of local hospitality chains. Bali is one of those lucky places where you can find a good balance of local brands, as well as people doing bed and breakfast, villas and all of that. It balances out the hospitality industry. But in a city like Guangzhou, you'll see the same brands; it's like main street shopping. You'll find the St. Regis and you'll find the Westin. But it's like going to a main street anywhere; you'll find the same designer brands, so it's becoming more and more homogenous. Some of these cities are still developing. Whereas in Europe and America, there's a long history of heritage hotels, art deco hotels, old palaces, converted buildings. Here we have the Raffles, we have just a few-and even Raffles was sold to Fairmont.

您对如今亚洲的当代酒店建筑有哪些担忧吗？

东南亚和亚洲在经历一个高速发展的阶段，尤其是中国。许多大牌都在加急脚步进行建造，大品牌衍生出下属品牌，而一个品牌会有七到八个下属品牌。有时，下属品牌都建在一个区域内，危险就在于建设速度太快，使得一个城市里充斥着各家大牌酒店，这意味着本地酒店缺乏有机的发展空间。巴厘岛是为数不多的幸运儿之一，岛上的本土品牌助力达成当地酒店业的平衡，还有住宿加早餐的旅馆、别墅和其他各种类型的住宿。但像是在广州这样的城市，你满眼都是同样的品牌——瑞吉、威斯汀，就像是在商业区购物一样，你只会看到相同的设计师品牌，酒店业正变得趋同。可是这样的城市仍在发展中，而在欧洲和美国，总有一些传统酒店、装饰艺术酒店、旧宫殿、改造建筑等；在亚洲，我们只有几家屈指可数的莱佛士酒店，而即使是莱佛士，也被卖给了费尔蒙。

What's your opinion of profession here in Southeast Asia at the moment?

I think architects themselves tends to be a bit...how would I say?...they tend to cater to be client more, and compete among themselves a bit too much compared to architects in other areas. It's just the way the industry is structured; architects tend to service the client more and work more quickly. The

expectation of the timeline for a project is always very fast in Asia. For Southeast Asian architects, we're in a very small place, and I think we could collaborate more as a group so that creatively, as a region, we can promote a Southeast Asian architecture, or South Asian architecture. We're not big enough to be like the Spanish influence or the Japanese influence, but collectively our climates are so familiar that if the architecture was curated as a region and promoted as such, we'd have a big impact as a place of architectural design. There needs to be more discourse about practice and curation and theory. You need people to promote and to write about it, especially as there is so much talent in Southeast Asia, with its traditions of craft.

您如何看待如今东南亚的建筑师？

我认为建筑师本身有些……怎么说呢……过于迎合客户，和世界其他地区相比，同业竞争过度。这个行业现在就是这样构架的：建筑师倾向于给客户提供更多服务，做项目也更迅速。在亚洲，项目进程总是非常快。东南亚这片地区不大，我认为，东南亚建筑师们之间可以有更多的合作，我们可以作为一个整体，更具创造性地推动东南亚或南亚的建筑行业。我们的规模较小，不易形成西班牙和日本建筑的影响力，但是考虑到我们的相似性，如果大家联手起来，一定可以更好地推动地区建筑并产生更大的影响。我们需要更多关于建筑实践、策划和理论的讨论。东南亚有很多人才和传统手工艺，我们需要有人来推动和阐述这些话题。

Is there a building or a typology that you would like to design that you haven't yet designed?

Yes, something that is less programmatic. A hotel is very programme-oriented. It's really like an exercise in function. Something less so would be like a memorial or museum, something that involves the ability to translate metaphors and stories into architectural form. Something more poetic, so much is about zoning, FAR, marketing, sales—so much of architecture is commercial. Everybody who buys a piece of land is trying to make money. But if it's something symbolic or very important, about national pride or history or remembrance, then that's a different approach. You have to research to understand the psyche of what it is. For example, the holocaust museum that Moshe Safdie did [the Yad Vashem Holocaust History Museum, Jerusalem] or the Nanjing Massacre Memorial Hall [by Qi Kang], there's obviously a very deep history. You need to understand the people and understand what to display. It's completely different; you start from a different point of view. You have to create an experience for the public.

有没有哪个建筑或者哪个类型的建筑，是您希望设计但还没设计过的？

有，我想设计一些不那么务实的建筑。酒店是一种以项目为导向、强调功能性的设计。与之相比，纪念馆或博物馆的功能性就不那么高，这类建筑形式可以很好地诠释象征和故事。我想设计更富有诗意的项目，如今的建筑太商业化了，分区、联邦收购规则、市场营销、销售等等，每一个人买地都以赚钱为目的。但是，如果一个建筑需要有象征性，或承担了重要意义，关乎国家荣誉、历史和纪念性，那么设计方式就会迥然不同，这时你要通过研究理解其精神。举例而言，萨夫迪设计的大屠杀纪念馆（以色列犹太大屠杀纪念馆，耶路撒冷），以及南京大屠杀纪念馆（由齐康设计），显然都蕴藏着浓厚的历史。你需要去了解相关的人和事，这和其他的设计方式截然不同。这类建筑有着不同的出发点，目的是为公众创造独特的经历。

In Leon van Shaick's foreward in your recent monograph, he says he suspects you have

“an idealist mind, one that pictures perfection and tries to manifest it through the specifics of projects” and mentions an “architecture of perfection.” Are you a perfectionist? An idealist?

Perfection is trying to define the space, because the way I look at things is a very classic way. Classical architecture is all about clarity of form, or the completeness of a Platonic space. Not only am I interested in creating very strong formal buildings that look very complete, I'm interested in the way the building lands on the ground and how it shapes the spaces formed by the structure. I also want the spaces on the ground to look complete, to feel complete, for example, with a courtyard or a formal garden or a formal water body. There's always this instinctive urge to create things that are balances.

在您近期的作品集中，利昂·范·斯海克（Leon van Shaick）在前言写道里，他觉得您有“完美主义者的内心，试图通过项目细节来展示对完美的追求”，并提到“完美建筑”这个概念。您是一个完美主义者吗？或理想主义者？

在定义空间时，我是一个完美主义者，因为我看问题的角度非常传统。古典建筑讲究的是形态的清晰度，或是柏拉图式的空间完整性。我的兴趣不仅在于创造一个具有震撼性和整体感的正统建筑，我对建筑与土地的纽带、与空间的关系也很感兴趣。我希望地面上的空间从视觉和感官上也都很完整，比如庭院、传统花园或者水体景观。我总是有一种想要创造平衡的强烈冲动。

(BELOW) One Bedroom Villa, Waldorf Astoria Bali, photo courtesy SCDA Architects

(OPPOSITE) Soo Chan outside of his office, photographed by Kevin Ou.

（下图）巴厘岛华尔道夫酒店的单卧别墅。图片来自SCDA建筑设计事务所。

（对页）Soo Chan站在他的办公室前，摄影Kevin Ou。