





Two Generations

兩代日本建築翹楚的設計視野

A Tale of

Special thanks to *Business of Design Week*

香港設計中心每年均會舉辦設計饗宴「設計營商周」，今年的伙伴國是比利時，邀請來自該國及世界各地的業內精英，交流有關設計、建築、科技、品牌建立等題目。我們藉這次盛會訪問了八位設計精英，包括伊東豐雄、藤本壯介、赤松康次、Charles Kaisin、Hubert Verstraeten、Joyce Wang、Keith Griffiths 和 Xavier Lust，讓他們暢談設計哲學，打頭陣的是兩位響譽國際的日本建築大師——伊東豐雄及藤本壯介。Organised by the Hong Kong Design Centre, Business of Design Week (BODW) is the region's largest annual design event, featuring an extensive range of exhibitions, seminars and forums. BODW 2013 showcased the talents of Belgium's leading designers, who not only excel in fashion, but also other creative domains. And while the week long "party" has come to an end, the design heavyweights in attendance from all around the world have left plenty food for thought. *Today's Living* was fortunate enough to catch up with Charles Kaisin, Hubert Verstraeten, Joyce Wang, Keith Griffiths, Sou Fujimoto, Toyo Ito, Xavier Lust and Yasuji Akamatsu while they were in town. In this article, we share the design philosophies of two thriving Japanese architects.



Toyo Ito, ©Yoshiaki Tsutsui

伊東豊雄 建築師的人文關懷

日本建築界代表人物伊東豊雄成就斐然，他獲得2002年威尼斯建築雙年展終身成就金獅獎、2006年RIBA皇家金獎和去年的普立茲克獎。這位建築泰斗雖然獲獎無數，卻從未故步自封，至今仍不斷尋求創新，為社會與建築界帶來影響。

Text by Yuffie Yu

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東早年深受建大師篠原一男影響，從1976年的作品White U可見一斑。後來，他漸漸建立起自己的設計哲學，作品也從偏重封閉的空間，變得重視與自然溝通。他提出：「現代建築的問題在於忽略了自然，忽略了不同地方的細微差別，也忽略了當地的歷史與文化。」對於Zaha Hadid為2020年東京奧運設計的運動場，伊東直言不諱：「我和不少日本建築師也覺得這方案沒有充分考慮到本土歷史和文化。」要對症下藥，他提出了幾個未來建築的趨勢，均離不開綠化與創新。他認為建築設計應貼近自然，模糊建築與自然的界線，並多加運用天然物料及資源，融入自然環境中。此外，避免採用千篇一律的建築設計也是改善建築設計的良方。這位資深建築師的新作——岐阜大學的Gifu Media Cosmos正正反映了他的獨特美學。建築物沿河而建，雙層地板可引入河水，調節氣溫；天花孔也能開啟，在夏天時帶來涼風。木條搭建出波浪形的天花，與弧形書架互相呼應，透光得來令人心身放鬆，營造開放舒適的環境。除了自然，人文也是大師關注的一環。他表示：「我以前總是強調建築物的採光度和透明感，但現在發現為使用者帶來

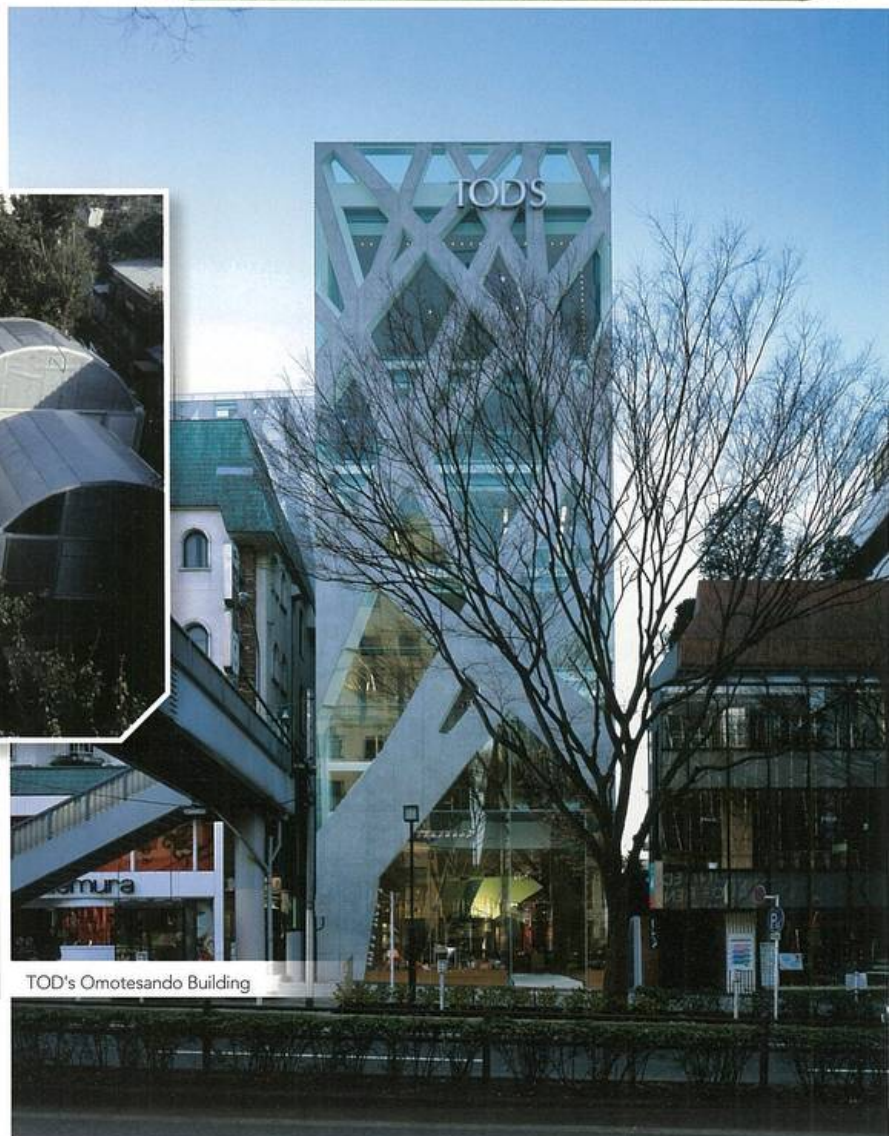
活力，比造一幢美侖美奐的建築更重要。說到底，建築不只在乎美感。」以人為本，自然少不了溝通，伊東更透露，與人交流能為他帶來靈感。「每次工作，我也會先檢視工程的背景資料，想出一個解決方案，然後和客戶及同事仔細討論，通過對話修正原先的想法，或得到更多新主意。」三一一地震後，伊東不遺餘力地發揮身為知名建築師的影響力，為災民服務。2000年落成的代表作仙台媒體中心在震後兩個月已重新投入服務，背後源於他對災民的關懷。「中心本身的結構沒有損壞，只是天花下塌，需要修繕。當時所有公共建築都關閉了，所以我十分緊張，希望中心盡快重新開放，讓仙台人有個聚腳點。」他更為Home-for-All計劃牽頭，率領藤本壯介、平田晃久等等新一代建築界精英走到前線，聆聽災民的需要，設計出適切實用的房屋，讓失去家園的人有交流之所，討論振興災區的方案。這個極有意義的行動更於2012年的到了威尼斯雙年展金獅獎的肯定。入行四十多年，雖然得到了多個建築殊榮，但伊東謙卑的態度和對完美的追求始終如一，他笑言：「沒有一個項目讓我完全滿意，每次完工後，我總覺得有什麼地方可以改善，讓我更有動力去進行新的項目。」年逾七十的伊東覺得兩岸三地有着日本欠缺的活力，所以他下一步打算在亞洲各地發展新項目，發揚他提倡的建築哲學。



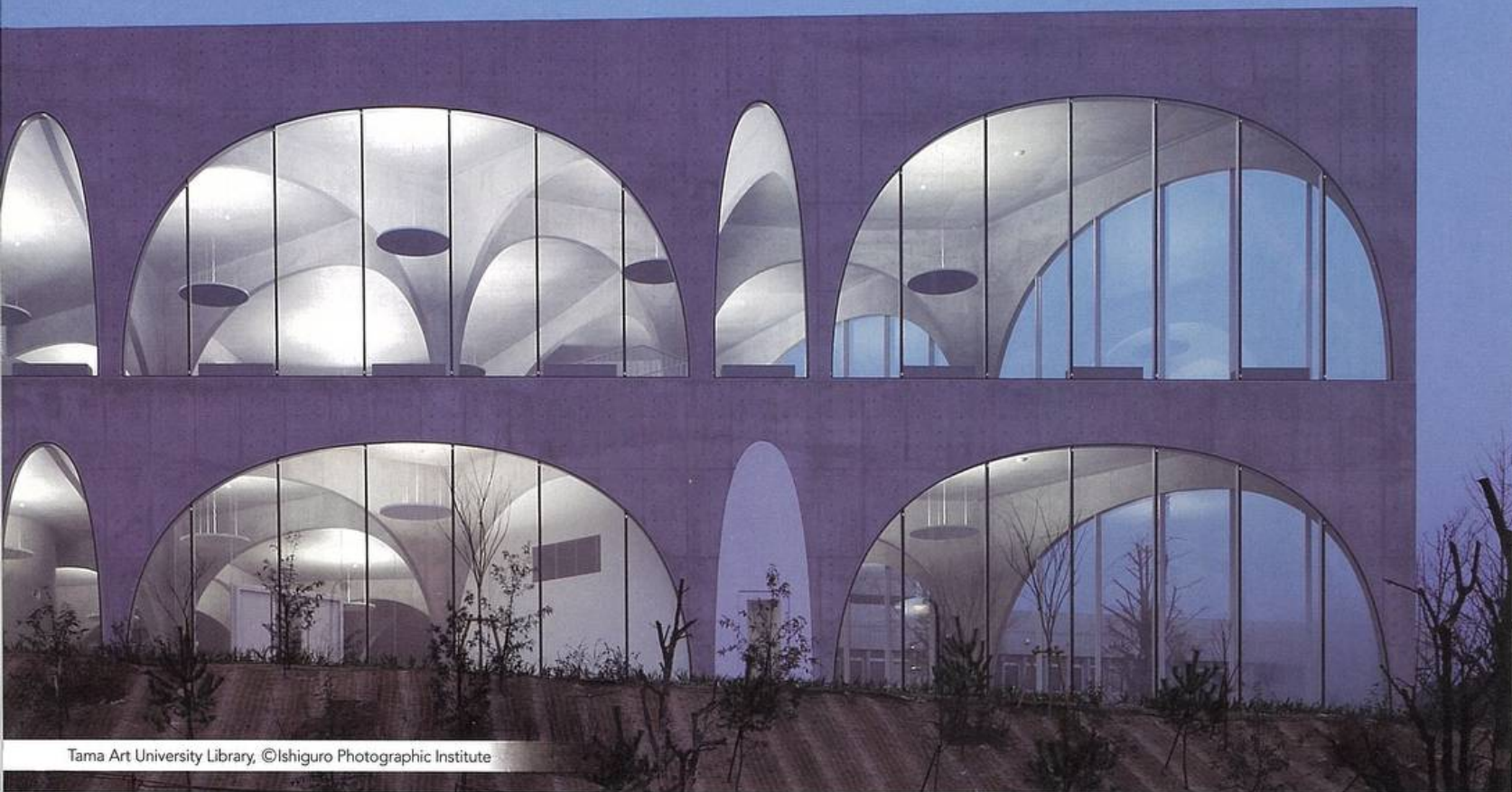
Tapipei World Trade Centre Square Landscape Design, ©International Trade Building Corp., Photographer Jeffrey Cheng



Silver Hut



TOD's Omotesando Building



Tama Art University Library, ©Ishiguro Photographic Institute

Japanese architecture has long been under the spotlight on the international design stage, and Toyo Ito is undoubtedly one of the men behind this phenomenon. Having been awarded a Golden Lion for Lifetime Achievement from the Venice Biennale in 2002, the Royal Gold Medal from the Royal Institute of British Architects in 2006 and, more recently the Pritzker Architecture Prize in 2013, Ito has received pretty much every accolade an architect could dream of, yet he relentlessly strives to improve his work.

In the early stages of his career, Ito admitted he was influenced by architectural giant Kazuo Shinohara, in particular *White U*, which is characterised by lucidity and is the core of Shinohara's design.

However, Ito's ideals changed as time passed, and rather than creating a more confined space, he started to bring architecture closer to nature. "The limitations of modern architecture are it excludes nature, specific factors between places, and the

regional history and culture," he points out.

Lack of sociological context is also the reason he has doubts about the proposal of Zaha Hadid's 2020 Tokyo Olympics Stadium. He explains, "Many Japanese architects, including myself, think local history and culture is left out in the proposal." To address the problems, the veteran believes tomorrow's architecture will blur boundaries between building and nature, utilising natural energy and materials. On top of this, he strives



Sendai Mediatheque



Tama Art University Library, ©Ishiguro Photographic Institute



Minna no Mori Gifu Media Cosmos

to change the geometry that exists in buildings to really make them stand out.

His theories could not be better demonstrated by his recent work Gifu Media Cosmos, which cleverly incorporates natural wind and water from a nearby river as means to control temperature. The library's uniquely shaped roof, weaved by locally sourced wood, allows natural light to pass through, creating a soft and delighting ambience for visitors.

Besides creating harmony between buildings and nature, the master also places a great deal of emphasis on people. "I used to think lightness and transparency was vital, but now I find instead of creating beautiful architecture, it is more important to give energy to the people who use the building. After all, architecture must be more than just an object of beauty," he concluded.

He always designs through dialogue and reveals talks with people were his main inspiration. "For each project, I first look



Minna no Mori Gifu Media Cosmos

at the situation and come up with a solution from my own point of view. Then I speak with clients and colleagues. Through these conversations, I might change my mind and attain new ideas."

Ito's care for people is also reflected in the importance he places on the social responsibility of architects. One of his most significant works, Sendai Mediatheque was completed in 2000 and reopened only two months after the devastating tsunami in 2011. "There was no damage to the building itself, but it took some time to fix the collapsed ceiling. During that period, I was very anxious and wanted the building to be opened as early as possible, because it was a hub for the people of Sendai. All of the public buildings were closed down then, and the locals needed a place to congregate and talk to each other."

The Pritzker Prize laureate also established the Home-for-All project with younger architects such as Sou Fujimoto and Akihisa Hirata, building houses that served as meeting points and a hub to kick start reconstruction for the tsunami-stricken people. The project won a Gold Lion at the 2012 Venice Biennale.

But despite being one of the world's most established architects, Ito still maintains he is not perfectly satisfied with any of his buildings. "Each and every time there must be some things to improve. This sort of frustration is indeed the motivation for my next project and the reason that I don't have a fixed style." The passionate 72-year-old plans to continue his work across the breadth of Asia and spread his ideals.



White U © Koji Taki



Torres Porta Fira



House N © Iwan Baan

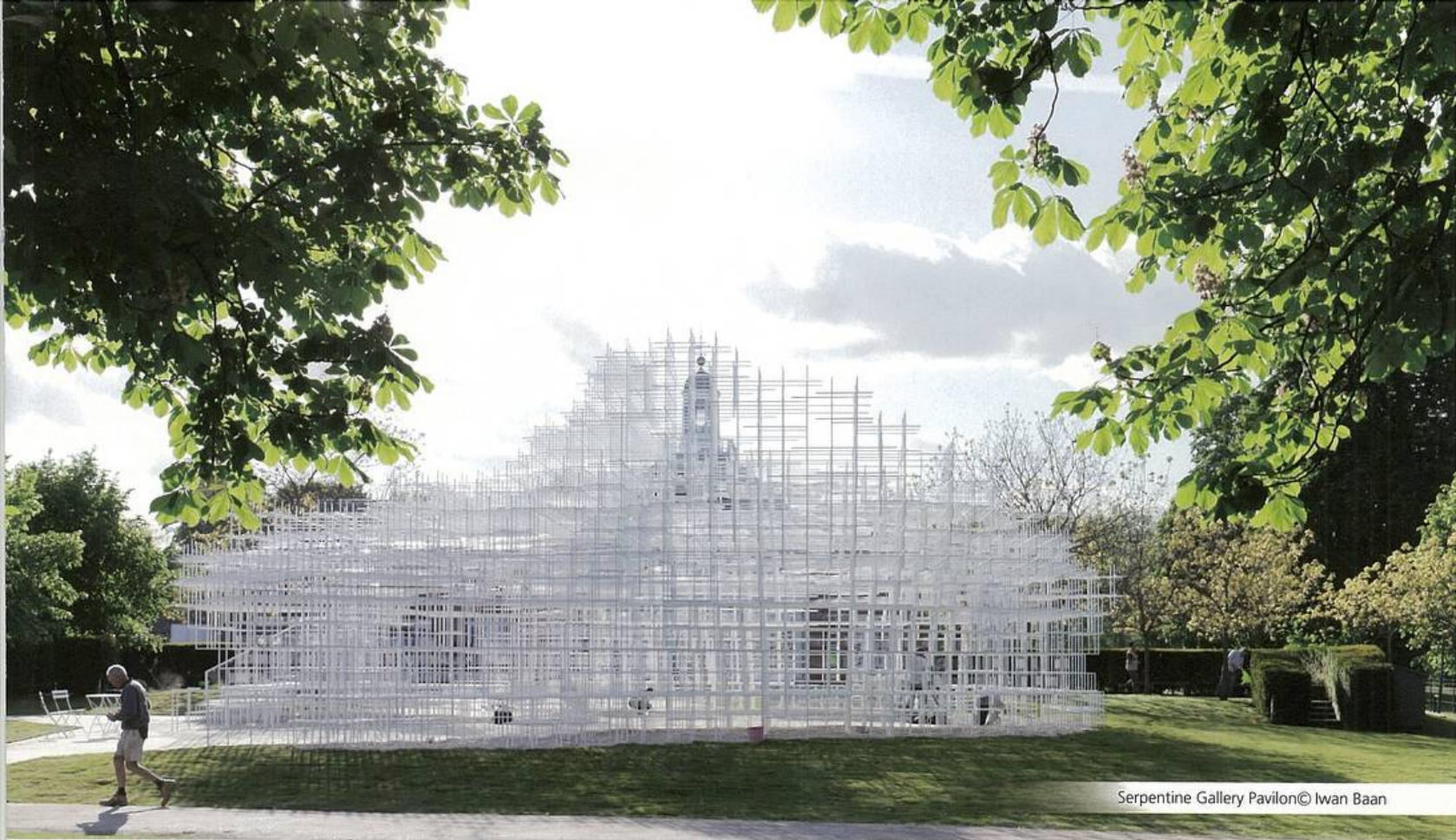


Sou Fujimoto © David Vintiner

突破與糅合 ——藤本壯介的建築哲學

生生不息的大自然與人工建築之間有何關聯？截然不同的兩者又要如何連繫？榮獲去年威尼斯雙年展「最佳國家館金獅獎」的日本年輕建築師藤本壯介，選擇從關係着手思考建築。

Text by *Manny Ko*
Translated by *Ling Lam*



Serpentine Gallery Pavilion © Iwan Baan

藤

本壯介出生於北海道，後來移居東京。當他從大自然走進人煙稠密的城市，面對兩個迥然不同的生活環境時，他竟然沒有感到難以適應，反而心感舒適平靜。「當時我心裡想的不是建築，而是愛因斯坦。我從物理角度重新認識世界，發現事物常變的定理。」他發現人們在不同環境下會產生不同的感受與舉動。人與建築之間微妙的關係就此成了藤本設計背後重要的基礎。2013年，藤本為倫敦肯辛頓花園設計 Serpentine Gallery Pavilion。他觀察藍天白雲和周邊的樹木，思想人與自然、自然與建築等關係，希望設計出融合自然和人工建築的空間。最終，他以白色鋼條和透明的聚碳酸酯堆疊出一個半透明的幾何網格建築。整個建築像山、像雲，也像密林，看不出邊界或路線，惟有走進其中才能探知路徑。當人從不同的角度的觀察，整個建築的透明度都在不斷變化。建築之妙，就在於以冷硬鋼材創造出柔和自然的氛圍，以無機建材構成有機的建築。對藤本來說，建築可以啟發生活感受，鼓勵人們去發揮想像力，按自己性格、喜歡的生活模式在其中活動。「在設計 Serpentine Gallery Pavilion 時，我從沒想過用家會怎樣使用它，我只想開放建築與空間，讓大家在其中自由自在地活動。我喜歡看人們在建築裡活出不同的樣式，或坐、或睡、或行走、或喝咖啡、或聽講座……甚至其他意想不到的行為。」藤本憶起，曾有一位老婆婆興味盎然地爬上建築頂端。

他一方面擔心老人腳步不穩會有危險，另一方面覺得這個使用者有趣極了。藤本不但打破了 Serpentine Gallery Pavilion 的空間界限，還開放了無邊無際的思想空間，讓人自由解讀、自由使用這建築，發揮無限創意和想像力，恍如去了解並使用大自然的一切。在藤本眼中，除了空間、用途可以打破，觀念亦同樣能打破，他設計的台灣塔正突破了塔形建築的傳統。「在舊有的觀念裡，『塔』就是巴黎鐵塔、東京鐵塔等錐體形狀的建築，只能向上發展，沒有其他變化。然而，未來並不一定要如此，未來的『塔』可以是立方體的，整個立方體可以按建造面積向四面八方擴大。」藤本將建築設計、台灣榕樹和福爾摩沙融合，用鋼架構形成一座通透的立方體建築，並於塔內種植樹木，創造榕樹下的休閒空間；晚間則以 LED 燈光打造天燈效果，在頂層建構出漂浮高空中的「台灣花園」。設計不僅新穎突破，還能凸顯台灣與大自然密不可分的本土特色。從盒中盒概念住宅 House N，到透明架構 Serpentine Gallery Pavilion，再展望台灣塔的建築計劃，可看到藤本壯介在過去、現在和未來不斷以創新思維作突破、求融合，為人們創造出不一樣的生活體驗。正如他所說：「建築本身是單調、沉悶、平面的，然而，開放建築成為自由空間，就可以讓各人活出喜歡的樣式，成就千變萬化的可能。」這樣耐人尋味的建築顯得更有意思，饒富趣味。



Musahino Art University Library © Daici Ano

Natural objects and artificial architectures are synthetically different. Yet, Sou Fujimoto, the Japanese architect who won the Golden Lion at the Venice Architecture Biennale, prefers to combine the relationship between the two, offering a fresh definition of space.

Born in Hokkaido, the second largest of Japan's islands and an area that is renowned for magnificent natural landscapes, Fujimoto made the move to Tokyo, adapting effortlessly to the hustle of bustle of his new adopted hometown. "At that time, I was not inspired by architectural concepts but Albert Einstein. I tried to re-understand the world using physics, discovering that everything changes, including humans," he explains. Observing that people change their feelings and behaviour depending on their surrounding environment, Fujimoto developed an interest in the subtle relationship between man and architecture, making this a key pillar in his unique design philosophy.

Having been invited to design the Serpentine Gallery Pavilion for London's Kensington Gardens in 2013, Fujimoto wanted to create a space that fused the relationship between man, nature and architecture. Using 20mm white steel poles, he created a lattice structure without boundaries that looks like a mountain, a cloud and sometimes a forest, all at once. As such, the Pavilion's unusual path is revealed only when you actually walk through its grounds, and its transparency changes depending on where you stand. However, the most ingenious part of this development lies in the formation of this vibrant, organic structure itself, which has been made entirely from inorganic, cold materials.

Fujimoto believes that architecture can inspire people to feel and behave differently. "The Pavilion was created to provide people with more space in which they can move freely, so I did not try to imagine what they would do inside before I designed it. Now, I





Final Wooden House Kumamura village © Iwan Baan

like seeing how people explore and interact with the site. Some people simply sit while others walk, drink coffee, take a nap or listen to seminars, among many other unexpected behaviours," he smiles.

Fujimoto conjured up a scene where an old lady tried to reach the top of the Pavilion. On one hand, he was worried about her; but on the other he was thrilled by her adventurous attempt. This proves that the Serpentine Gallery Pavilion has not only broken through spatial limitations, but also opened up more doors for people to understand and experience architecture with their own imagination, just as we have found varying ways to interact with nature over the years.

To Fujimoto, thinking is similar to space and function and can therefore be changed and moulded, which is evidenced in Taiwan Tower design. He explains, "Conventionally thinking, 'towers' should look upright and cone-shaped, just like the Eiffel Tower or the Tokyo Tower. However, towers can also be cubic structures

that expand horizontally." Striving to integrate architecture, Taiwanese banyan trees and Formosa, the transparent cubic Taiwan Tower has been constructed from steel frames that are filled with banyans, which offer shade for the leisure space below. Meanwhile, its façades contain LED lights, creating a hazy sky lantern effect. This concept is not only considered cutting-edge, but it also reveals the uniquely intimate relationship between Taiwan and its nature.

From the box-in-box House N, the semi-transparent Serpentine Gallery Pavilion, to the landmark of Taiwan Tower project, Fujimoto has continually demonstrated his innovative ideas that both integrate and create new experiences for users. He concludes, "Buildings are boring and monotonous objects per se, however when they become open spaces, they offer the promise of possibility and change, because people can realise their imagination inside." In this sense, the creation of new experiences is the ultimate reason why buildings become intriguing. ↗