

展覽簡介

香港，一個只有1,103平方公里但有多於680萬居民的城市，要在此尋找直向的空間和探索橫向的尺度，對於城市規劃者、開發者、建築師和室內設計師來說，往往是一項挑戰。這個被稱為「荒蕪之地」又山巒起伏的沿岸城市，在過去的150年間奇蹟地把自己轉化成一個富有動感色彩和國際性的金融、貿易和商業中心。香港並沒有多少天然資源，卻有一個水深廣闊的海港以及一群勤奮、靈活變通、富創意及營商頭腦的人創造了今日香港。

「間—藝術建構」是香港設計系列的第二個展覽。它針對本港地理限制，嘗試去反映和探索人們對空間創新的訴求，尋找最能融合不同文化的空間設計。為求充分表達特色的香港建築，我們誠邀四位著名的本地「藝術建築家」——何周禮（客席策展人）、鄭炳鴻、許焯權及嚴迅奇，以香港空間獨特的配置，及跨文化重釋的無限可能性，於展場內築起一個互動空間。

在博物館的框架裡策劃一個既抽象又實體的建築空間展覽是充滿挑戰的，因為它超越了對於實地素描、建築繪圖、相片及模型的傳統展示手法。我們很高興能邀請到四位充滿創意和承擔精神，又對藝術和建築懷著同一份熱情和抱負的「藝術建築家」參與展覽。他們都竭盡全力，透過對香港地理特性和獨有文化身份的表達去創造理想的環境。

觀者在展覽裡會穿梭於一個概念性而互動的旅程之中。虛擬與真實的交錯展現出多維的藝術景觀，體現了每個建築師不同的理念，亦反映了我們所居住的空間與地方的真正本質。

陳李淑儀
館長（藝術）
香港文化博物館

An Introduction

Hong Kong, a city of only 1,103 square kilometres with an inhabitant of over 6.8 million people, has been a constant challenge to town planners, developers, architects and interior designers who are continuously searching for vertical space and exploring horizontal dimension. This hilly coastal area, known as the "barren rock" has miraculously transformed itself over the past 150 years into a vibrant, colourful and international financial, trading and business center. It has no natural resources except a deep-water harbour; a hardworking, adaptable, innovative and entrepreneurial work force to shape and create Hong Kong as it is today.

"Spaces and Places" is the second exhibition in the Hong Kong Design Series attempting to reflect and to explore the quest for spatial innovation; the perfect solution to the geographic limitations of Hong Kong; and the assimilation of different cultures. To best represent the unique architectural characteristics of the city, we have invited four renowned Hong Kong "Art-architects" — Barrie Ho (guest curator), Wallace Chang, Desmond Hui and Rocco Yim to construct an interactive space in the gallery, focusing on the unlimited possibilities of spatial arrangement and cross-cultural re-interpretation that is uniquely Hong Kong.

The challenge of curating an exhibition on the abstract yet physical architectural space within the boundaries of the museum gallery is beyond the conventional presentation method of site-specific sketches, architectural drawings, photographs and models. We are fortunate to have four of the most innovative and committed "Art-architects" who share the same passion and vision in art and architecture. They have all endeavored to create idealized environments through the articulation of spaces and places within the geographical contexts and the cultural identities of Hong Kong.

In this exhibition, the audiences navigate through a journey of conceptualization, re-interpretations and interaction. An interplay of the virtual and the real to represent a series of multi-dimensional art installation environments, echoing the different concepts of each architects, and reflecting the true essence of the spaces and places we all live in.

Judy Chan
Curator (Art)
Hong Kong Heritage Museum

四位「藝術建築家」的 空間與地方

何謂建築？「空間」與「地方」的真正意義是甚麼？「空間」、「地方」與「建築」之間又存在著怎樣的關係？

建築創造空間，沒有地方就沒有建築。「空間」與「地方」之間的關係在我們的生活環境裡，既抽象又實在。

「間—藝術建構」這個展覽嘗試透過四位著名的本地「藝術建築家」—鄭炳鴻、許焯權、嚴迅奇，以及本人兼任客席策展人—帶你走進空間與地方互動的嶄新演繹之旅。旅程就「空間」與「地方」探討本土文化現象的獨特之處，嘗試把真正的建築重新定義。

展覽以四位「藝術建築家」的建築設計去演示與建築相關的四種元素—景觀、水、密度、氛圍。嚴迅奇選取了與都市相異的特色住宅設計，去表現它與周邊的「水」的關係；鄭炳鴻以摩星嶺青年旅社的設計表達建築與「景觀」的關係；許焯權所製造的實驗性隧道讓觀眾感受「過度擠密」的香港空間，重尋集體回憶；最後，我展示了位於渣甸山的建築師住所，作為對郊區獨有「氛圍」的回應。

何周禮
客席策展人

Spaces and Places by 4 "Art-architects"

What is Architecture? What are the true meanings of "spaces" and "places"? What is the relationship between "spaces", "places" and "architecture"?

Architecture creates space, without a place there is no architecture. The inter-relationship between "spaces" and "places" is abstract and yet physical in our living environment.

The exhibition "Spaces and Places" attempts to bring you through a journey of re-interpretations of the interaction between spaces and places by four renowned local "Art-architects"—Wallace Chang, Desmond Hui, Rocco Yim and myself as the guest curator. The journey explores the uniqueness of the native phenomenon in relation to spaces and places in the pursuit of redefining the meaning of a true architecture.

As the exhibition attempts to reveal the four major elements which architecture is responding to—Landscape, Water, Density, Ambience—the four "Art-architects" are selecting their unique architectural designs which are corresponding to these four elements. For Rocco Yim, distinctive residential design is selected in response to the surrounding WATER, which is very different from urban dwellings. Wallace Chang has selected his youth hostel design in Mt. Davis to explicitly express the relationship between architecture and LANDSCAPE. The experimental tunnel created by Desmond Hui will provide an exclusive experience for visitors to feel the HYPER-DENSITY fabric of Hong Kong as well as to recapture their collective memories. Lastly, it is my attempt to exhibit the architect's house at Jardine's Lookout in response to the sub-urban fabric particularly within its AMBIENCE.

Barrie Ho
Guest Curator

空間與地方 Spaces and Places

ROCCO YIM

嚴迅奇

建築對一個地方來說往往是一種介入和特殊關係的建立，但它也是唯一能從那種介入和隨之而建立的關係中把本身的意義演繹出來的藝術形式。

沒有地方，建築便不能應運而生。但地方在為建築賦予生命之後，它的實際面貌和感知意義就會因此經歷永遠的改變。在這個誕生的過程中，地方對於建築的影響是物理性的 — 包括其地形、定位、視域和週邊的事物；也是形而上的 — 包括其活力、文化、意義和「感覺」。所有建築師的首要決策，就是要考慮怎樣保存或加強地方的「感覺」；如何把地方的潛能釋放出來；以及對地方的修飾、轉化，以至變形的程度。只有當建築師對一個地方有確切的感覺和了解時，建築才會變得真實。

優秀的建築能與地方溶匯，這溶匯同時會令兩者相互獲得提昇。這就是建築作為藝術的真正力量。

Architecture inevitably involves doing something to a place, intervening upon it and setting up a specific relationship with it. Yet alone of all art forms, the meaning of architecture is largely derived from such an intervention and the ensuing relationship.

Without a place, architecture cannot come into existence. But after inspiring architecture's birth, the actual and perceived character of the place will forever be changed. In the process of birth, the influence of a place on architecture is both physical, in terms of topography, orientation, view and neighbouring objects, as well as meta-physical, in terms of the energy, the culture, the meaning, and, quite simply, the feeling. How much of the "feeling" of a place must be preserved or enhanced, how should the potential of a place be best liberated through the making of architecture, and how far should the place be modified or even transfigured are the most critical first decisions of any architect. Authenticity in architecture could only come about if the architect has a feeling for the place, and a true understanding of it.

Good architecture fuses with a place, and the fusion transforms both for the better. Herein lies the real strength of architecture as art.

景韻

許焯權

Genius Loci
DESMOND HUI

「景，境也；明所照處有境限也。」 — 《釋文》

「空間並非可把事物排列於內的真實或思維性的場景，而是成就事物，置於其所的媒介。」 — 梅洛·龐蒂《認知現象學》

走過丹尼爾·利伯斯金所建的柏林猶太博物館內的霍夫曼紀念園（「流亡庭園」）我們很難不感到暈眩。傾側的地面和宏偉而正交的混凝土方柱之間奇妙的關係，令人產生不穩定的感覺 — 建築師成功地把空間異化來跟觀者玩個遊戲。

我的研究計劃就是受利伯斯金建築內的親身經歷所啟發的。它旨在透過觀者於博物館場景中的感官和動作的直接體驗，檢視空間與地方富概念性的關係。這個計劃亦是我從日本直島與安藤忠雄和詹姆斯·特里爾的「Art House」合作項目 — 南寺 — 中得到進一步啟發的。南寺列用了空間與光（或暗）的構造元素，在我們身體定位上及對現實世界的感知上，製造了如前所說的一種錯混、異常的空間體驗。

建築的現象學肯定了我的信念 — 我們對於自身存在的空間與地方，仍有著無邊的未知領域。

"Places is a scene with its limits defined by light." — Shiwen [The Book of Explanations]

"Space is not the setting (real or logical) in which things are arranged, but the means whereby the positing of things becomes possible." — Maurice Merleau-Ponty, Phenomenology of Perception

Walking through the E.T.A. Hoffmann Garden (The Garden of Exile) in Daniel Libeskind's Jewish Museum in Berlin, one cannot afford not being dizzy. It is the strange relationship between the tilted floor and the massive orthogonal concrete square columns that instills a sense of instability in the human body — a game of unfamiliar spatial experience that the architect successfully creates.

My project is inspired by this personal experience of Libeskind's architecture to examine the relationship of the concepts of space and place in a museum context through the direct experience of perception and movement of the spectator. This investigation is further inspired by my experience of the "Art House" collaboration project Minamidera on the island of Naoshima in Japan between Tadao Ando and James Turrell, where the manipulation of tectonic elements in space and light (or darkness) produces as in the previous case an uncanny sensation in our bodily orientation and perceptual knowledge of the physical world.

The phenomenology of architecture confirms my belief that there is still a vast area of unknown in our fundamental understanding of our body in relation to both the syntactic and semantic meaning of space and place.

天圓地方 Round Heaven, Square Earth

何周禮 BARRIE HO

「埴埴以為器，當其無，有器之用。鑿戶牖以為室，當其無，有室之用。」
— 老子

空間展示了許多人們所熟悉的物體和事物的屬性。我們通過辨定所處的三維環境中物與物、人與物、人與人的關係、區間和距離去理解空間的存在。就是物與人之間這種關係性距離創造了邊界；並於其中界定空間。建築的空間是空間交織下的次空間；也是人為了達到某個目的而創造的。

地方的概念從空間而來。一個建築空間的構成，是為在特定的範圍內發揮某種功用；而最後它又會受其週邊的文化元素所影響。一種文化可被理解為一種生活模式；一系列的符號；又或一套求生策略。不同的模式、系統，標示了不同的文化個性和內容。建造一個空間，必先考慮它所將設身的特定文化，因為一個地方在本質上就是一個能夠反映某種生活模式和文化意義的空間。因此，空間、地方和文化是並存的。

空間與地方常被象徵性地理解為圓與方，「天圓地方」就是嘗試去重新捕捉古中國幾何構造的獨特性，從而反映它與現代環境如何並存。

"We turn clay to make a vessel; but it is on the space where there is nothing that the usefulness of the vessel depends. We pierce doors and windows to make a house; and it is on these spaces where there is nothing that the usefulness of the house depends." — Lao Tze

Space defines the entities of objects and properties that are known to people. We come to understand the existence of space by identifying the relationships, intervals and distances between things and things, people and things and people and people that exist in the three-dimensional environment around us. It is the relational distance between things and people that create boundaries in which a space is defined. Architectural spaces are subsets of space intertwined and intentionally created by man to serve a function.

The concept of a place is derived from space. An architectural space is intentionally created to serve a desirable function within its boundaries and the space that is created in the end is influenced by the components of culture within which the space exists. A culture is understood to be a way of life, a particular system of meanings derived from a set of symbols, and adaptive strategies for survival that differentiates one culture from another. A space that is created for a purpose must consider how it will serve the culture for which the space is formed. Hence, a place is in essence a space that is catered to serve and reflect a way of life and meanings of a particular culture. Thus, spaces, places and culture are co-existing.

Symbolically, spaces and places are conceived as circles and squares. "Round Heaven, Square Earth" thus attempts to re-capture the unique ancient Chinese geometries so as to reflect the co-existence of such in a modern context.

未來記憶 Future Memory

鄭炳鴻 WALLACE CHANG

未來記憶的意念基於「後先驗」這個概念，即影像或景觀於真實時間內出現之前已經存在。這大概解釋了記憶建構將如何反映城市的增長或變化。

像香港這樣的城市，相繫的記憶遠超形體上的表現。反之，我們對具有某種特色的地方的了解，主要是透過較它更早出現的文學作品的描繪。透過詩作對這些意念、情景和景觀潛意識的重建，時間、氣氛和真實場景會聚成一個富有意義的整體。這個整體的控制和保持並不是偶然的，較理性的說法，就是由內在景觀的崇高意義所維繫的。現實作為這個既自然又思維性的心理景觀的反映，就是根據此秩序而成形和編記的。此秩序意在藉著隱示或需要而構成，並非指令式的。

要創造理想的空間，無論是一個城市或是一個家庭，理想空間的達至，必先去滿足人的基本生活需要。現今的香港，在 1997 年後的身份探索模式下，社會情況的改變或需求，反映了此一階段對一個相對性的永恆價值的不斷追尋和調度。當此價值觀在「文化舒適性」與「可承擔性」之間取得平衡時，形體的變異便會靜止下來，達至一價值偏向的沉降。

建築和城市建設，作為官方 / 經濟意識形態與人們日常生活之間的界面，存在著一種尋求突破的內在慾望 — 一個對於真實和自主的訴求：就是香港人應當用屬於自己的語言為自己說話和與他人溝通。

或許現在就是切切實實地重新發掘這個秩序的時候 — 來，建築我們的城市！

The idea of "future memory" is based on the concept of "post-priori" where images or manifestation of scenes or views existed before their real time presence. This probably explains how the memory construct will inform the growth or the transformation of cities.

For cities like Hong Kong, the memories attached to them are beyond physical presence that the understanding of places with specificity is mainly due to literatures portraying their presence before. Through the sub-conscious reconstruction of these ideas, scenes, views depicted from certain specific settings among poetry, seasons, moods and real settings are converging into a meaningful whole. The holding and maintenance of these meaningful sets are by no means accidental, rather in an intellectual saying, *the sublimed meaning of inner landscape*. As a reflection of this psychological landscape, partly natural, partly intellectual, the reality is shaped and coded according to this order. The order is meant to be descended through hints or imperative, instead of directives.

For the issue of creating ideal spaces in the city, or at a secular scale, a self-sustainable home, this ideal is achieved through means of satisfaction in fulfilling the basics, those of a daily life. Given the contemporary conditions in Hong Kong, that of an identity searching mode beyond 1997, the phenomenal changes or demands are basically a reflection of this stage of adjustment and searching for a relatively constant value. Should this relative value be attained among an accepted range set between two basic criteria of "cultural comfort" and "affordability", the fluctuation of physical changes will come to a settlement, i.e. a precipitation of value preferences.

In the field of architectural and urban development, that being one major interface between official / economical ideology and the everyday life of the people, there exists an internal urge of breakthrough — *a quest for an authenticity and autonomy, i.e. Hong Kong people should speak for themselves in their language that is communicable with other people.*

Maybe it is time to rediscover this order in a pragmatic manner — *Let's build our city!*

嚴迅奇 ROCCO YIM

嚴迅奇於1976年畢業於香港大學建築系，其後於馬海建築工程師事務所實習。他在1979年創立嚴迅奇建築師事務所，並聯同李柏榮和許文博於1982年成立許李嚴建築師，執業至今。嚴氏擔任的公職包括1991-92年度香港建築師學會副會長、1997-98年度香港建築師註冊管理局主席等。現為香港大學建築系名譽教授、香港藝術發展局委員；並廣泛講學，曾於「Arcasia Forum」、「IAA Symposia」及「Harvard GSD Conference」中擔任演講嘉賓。

從1979年開始，許李嚴建築師的作品在香港建築師學會年獎中，先後獲得13個獎項。其他獎項包括1983年的巴黎巴士的歌劇院國際競賽方案一等獎、1989年的埃及亞歷山大利亞圖書館重建方案國際競賽榮譽獎、1994年的樂富中心二期及2003年的荷里活華庭分別獲亞洲建築師協會金牌獎、以及2004年的中國廣東省博物館國際邀請競賽中標獎等。

After graduating from the University of Hong Kong in 1976, Rocco Yim joined the firm of Spence Robinson for two years before starting his own practice in 1979, which eventually evolved into a partnership with Messrs Patrick P. W. Lee and Bernard M. B. Hui in 1982. Yim is currently member of the Arts Development Council and Honourary Professor at the Department of Architecture of the University of Hong Kong. He has been guest speaker at both local and international symposia/seminars, such as the Arcasia Forum, the IAA Symposia and the Harvard GSD Conference.

From 1979 onwards, Rocco Design Limited has won 13 annual awards of the Hong Kong Institute of Architects. Other awards include the First Prize Award of L'Opera de la Bastille (Paris) International Competition in 1983, Honourable Mention of New Library of Alexandria (Egypt) International Competition in 1989, Gold Medals awarded by Architects Regional Council Asia for Lok Fu Shopping Centre II and the Hollywood Terrace project in 1994 and 2003 respectively, as well as winner of International Invited Competition for The Museum of Guangdong in 2004, etc.

許焯權 DESMOND HUI

許焯權畢業於美國康奈爾大學建築系，後再獲英國劍橋大學哲學碩士及博士，另曾獲美國建築師學會優異畢業生文憑、國際教育協會獎學金及加拿大英聯邦獎學金等。許氏歷任英國劍橋大學聖愛文學院院士、加拿大蒙特利爾加拿大建築中心訪問學人，現任香港大學建築學系副教授，並為加拿大皇家建築學會及安大略省註冊建築師、香港建築師學會註冊建築師，亦是香港大學文化政策研究中心總監及聯合國教科文組織亞太區文化產業研究顧問。

許氏曾被香港藝術館邀作2003年香港藝術雙年展之評審，又曾任香港藝術發展局顧問、康樂及文化事務署藝術顧問、香港學術評審局評審委員及古物諮詢委員會委員。負責主持的研究計劃包括香港特別行政區中央政策組之香港創意產業研究、香港藝術發展局之西九龍文娛藝術區發展研究及公共藝術研究、香港旅遊協會之文物及建築考察指南及古物古蹟辦事處之香港市區1950年前建築普查等；其出版著作包括《空間的文化》（1999）。

Desmond Hui obtained Bachelor of Architecture from the Cornell University, U.S.A. and then Master and Doctor of Philosophy from the University of Cambridge, U.K. He has been awarded Student Certificate of American Institute of Architects, the Institute of International Education Direct Placement Scholarship and the Commonwealth Scholarship, Canada. Hui has held appointment as Research Fellow of St Edmund's College at the University of Cambridge, U.K., Guest Scholar at the Canadian Center for Architecture at Montreal, and is currently holding associate professorship at the Department of Architecture at the University of Hong Kong. He is also presently member of the Royal Architectural Institute of Canada, registered architect of Ontario (Ontario Association of Architects) and of Hong Kong (Hong Kong Institute of Architects). Hui is now Director of the Centre for Cultural Policy Research and advisor to the UNESCO on cultural industries in Asia and the Pacific.

Hui has served as adjudicator for the 2003 Hong Kong Art Biennial, and as advisor for the Hong Kong Arts Development Council (HKADC) and for the Leisure and Cultural Services Department. He is also panel member of the Hong Kong Council for Academic Accreditation, and member of the Antiquities Advisory Board of Hong Kong. He has directed the "Baseline Study on HK's Creative Industries" for the Central Policy Unit of the HKSAR Government, the "West Kowloon Cultural District Development & Public Art Research" for HKADC, the "Heritage and Architectural Walk Study" for the Hong Kong Tourist Association and the "Territory-wide Survey of Pre-1950 Buildings in Urban Hong Kong" for the Antiquities and Monuments Office. His publications include *The Culture of Space: Anthology of Architectural Critiques* (1999).

何周禮 BARRIE HO

何周禮畢業於香港大學建築系，取得一級榮譽文學士，其後獲建築學碩士學位及碩士論文大獎，又曾於香港理工大學設計系獲得室內設計學士學位及設計文憑。1999年創立何周禮建築設計事務所，致力推廣及研究「東方哲思」及中國文化，並從事多元化的設計工作，包括建築、室內、傢俱及首飾設計；於2002年創辦周禮軒，推出將明式傢俱當代化的「明2002系列」。何氏於2004年設計以《紅樓夢》為主題的玉指環系列，進一步推廣中國文化。

何氏於香港多間設計學院包括理工大學及專業教育學院擔任學術顧問。由2000年起，何氏出任香港室內設計協會會長，2002年為香港設計中心董事，而2004年被委任為董事局副主席。何氏之建築設計事務所於2003至2004年亞太區室內設計大獎中屢獲殊榮。

Barrie Ho received his design education at the University of Hong Kong where he graduated with a Bachelor of Arts degree in Architectural Studies with First Class Honours as well as a Master degree in Architecture with distinction and the Walter Gropius Medal. He also obtained a Bachelor of Arts degree in Interior Design with commendation and a Diploma in Design from the Hong Kong Polytechnic University. Ho began his own practice, Barrie Ho Architecture Interiors Ltd (BHA), in 1999, and has been promoting and developing Oriental theories and Chinese culture through works of architecture, interiors, furniture and jewellery designs. In 2002, he established Barrie Ho Collections Ltd (BHC) with the launching of Furniture Series "MING 2002" — his first collection reinterpreting Ming furniture with contemporary elements. In 2004, Ho designed a jewellery collection with the concept derived from the famous Chinese literary work *Dream of the Red Chamber* to further promote Chinese culture in contemporary context.

Ho is invited to be the Academic Adviser of the Hong Kong Polytechnic University and the Hong Kong Institute of Vocational Education. Ho is also the Chairman of the Hong Kong Interior Design Association since 2000, and was appointed the Director of the Hong Kong Design Centre (HKDC) in 2002 and Vice-chairman of HKDC Board of Directors in 2004. Awards received by BHA include major awards at the Asia Pacific Interior Awards 2003-2004.

鄭炳鴻 WALLACE CHANG

鄭炳鴻先後獲得香港大學建築學士及美國麻省理工學院城市設計碩士。曾任哈佛燕京學社訪問學者及美國麻省理工學院佛山工作室合作教授，現任香港中文大學建築系副教授，並為英國皇家建築師協會會員、美國建築師聯合會會員、香港建築師學會會員及雅砌建築設計事務所總監。

鄭氏著重建築、城市規劃和公眾藝術的理論與實踐，對於城市的歷史文化景觀保護、城市可持續發展規劃和民居建築，特別是珠江三角洲的建築業發展有濃厚的興趣。他的獲獎設計包括公共洗手間及青年旅舍、城市歷史文化景觀保護及城區發展規劃項目等。鄭氏分別於1999、2000和2002年於中山、香港（大澳）和廣州策劃了一系列以「城市的可持續規劃和城市歷史文化景觀保護」為主題的專家交流研討會及工作坊。

Wallace Chang obtained Bachelor of Architecture from the University of Hong Kong and Master degree in Urban Design and Conservation from the Massachusetts Institute of Technology (MIT). He has been Harvard-Yenching visiting scholar and visiting professor in Foshan Studio at MIT. He is now Associate Professor in the Department of Architecture at The Chinese University of Hong Kong and is also member of the Royal Institute of British Architects, the American Institute of Architects, the Hong Kong Institute of Architects as well as Director of Arch Design Architects.

Both a theorist and practitioner in architecture, urban design and public art, Chang has an extensive interest in urban conservation, sustainable planning and vernacular architecture, particularly at the Pearl River Delta (PRD) region. He has realized a wide range of award-winning designs including public toilet and youth hostel, conservation strategy and district planning projects, etc. Chang initiated a movement of participatory charrettes on sustainable planning and urban conservation in the PRD including Zhongshan (1999), Hong Kong (Tai-O) (2000) and Guangzhou (2002).