



圖十三
中國婦女活動中心二期，前為中國婦女聯會的博物館和酒店，後為合資方的公寓，解決四個方向的退縮要求，避開了五根要保留的樹，設計已異常的複雜和豐富。



圖十四
以母愛為主題的雕塑和博物館設計，婦女館為母，兒童館為子，母子相愛相望，光線在母子間的一線天滲下大堂，暖在心窩，嘗試表現兩者之間的無形張力，外型一高一低，亦正好滿足了高度退縮的要求。兩館之間為以中國「古董架」及兒童攀登架為靈感的樓梯空間。



圖十五
為了避開女性角色的問題，設計改以配合國策「和諧社會」的「互愛」為主題，外型改用正與負形表達母子與子的關係。中庭兩壁以毛衣作為肌理，地下埋入暖管，以製造溫暖的感覺，只以母子藝術柱、地面圖案(女+子=好)偷偷地帶出母愛的主題。

生……總之是多災多難，雖然每次都逢凶化吉，但卻沒想到在施工圖將近完成、準備開工之際，又再度遇上規劃局領導換班。在黑箱作業的制度下，連面對意見、解說片句的機會都沒有，項目結果在臨盆的一刻，胎死腹中。

當年讀理科的我，陰差陽錯地修了兩年中國文學，培養出對文學的興趣，沒想到竟然會在工作上派上用場。不止是文化建築，就是在商業的項目上，也給了我不少靈感，特別是酒店項目，因為來訪酒店的人同樣是來尋經驗、找感覺(圖十六)。文學講求意境，最近，我有些酒店項目，可以講一點意境，更有一所酒店，建築雖是現代風格，卻以當地發源的「七仙女與董永」民間故事「借題發揮」，讓酒店客人如置身於山城仙景中，亦為景點注入典故和文化元素。

藝術對所有創作人來說同樣重要，因為藝術服務的是自己的心靈，不為業主而做。只有這樣，才可以真正了解自己的強弱愛惡，把握自己的「過人之處」，做出比人好的作品。

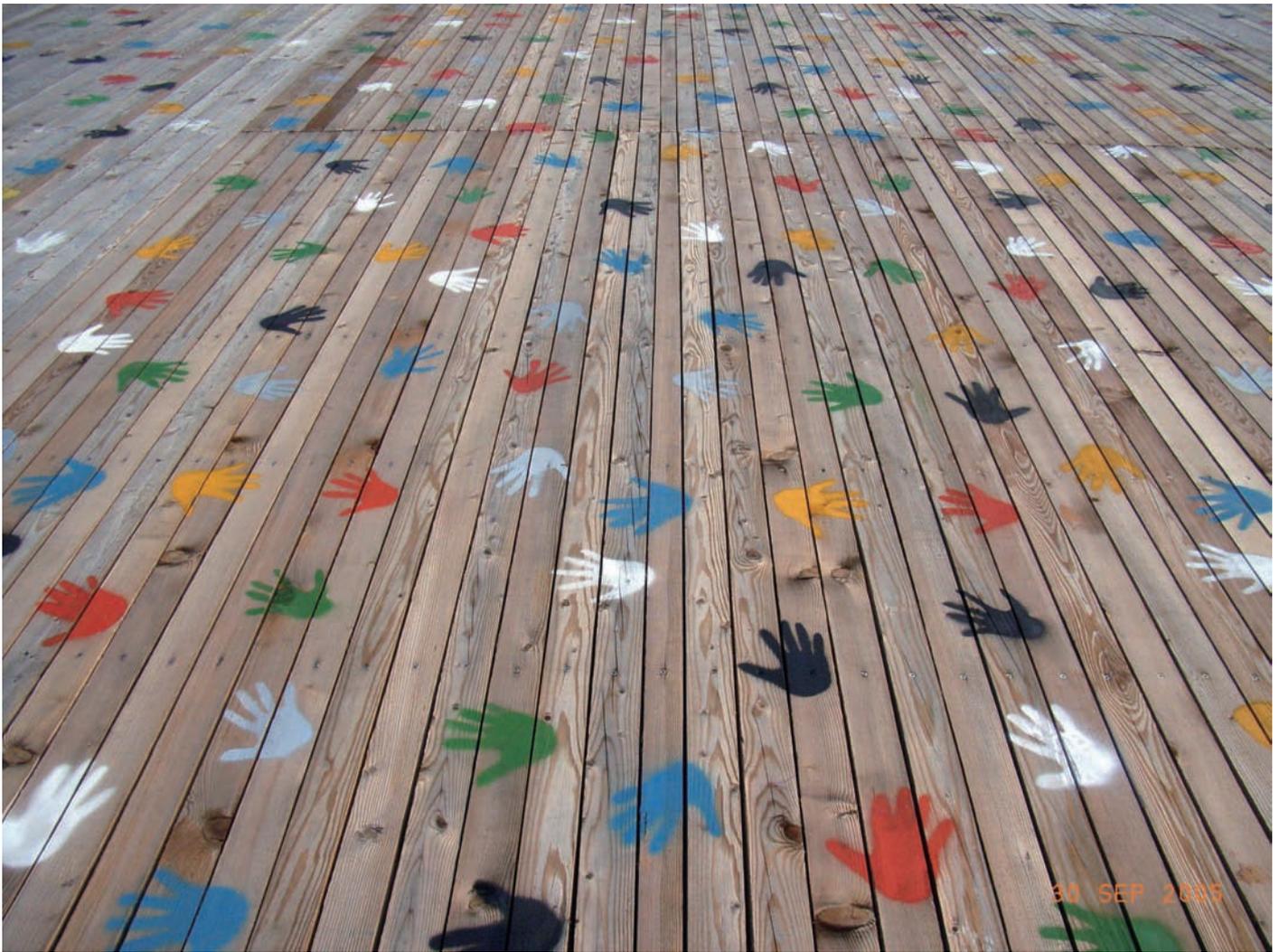
有言建築乃藝術之母，它含了畫面、造型、時空多維的藝術空間。建築師和藝術家一樣，為生活做創作，聽人家指指點點，委曲求全，實不好受。但話說回來，要是誰曾搞過大型的藝術創作便知道，那是一個燒銀紙的玩兒，我們當建築師的，搞創作卻由業主「找數」，走出來，頭上冠上藝術家的光環，作品做得好還會獲人讚賞，滔盡項目團隊的功勞，受點氣還該有甚麼怨言呢？

這麼多年來，在其他城市做了不少項目，但在香港卻沒有甚麼貢獻。有感優秀的建築，先要有具發展空間的項目，有理想的業主。在商業卦帥的香港，殊不簡單容易，故此換個角色，為有抱負的人，有意義的事情、為我深愛的城市攬建築，希望可以找到另一片天空。雖然香港的建築藝術路難行，相信只要有信念和激情，還是會走出一條路來的。



圖十六
一些酒店項目，這種建築類型往往提供了尋找地方典故和感覺，追隨意境的設計空間。





ArchSD West Kowloon and Sai Kung Promenade Art Creation Events

Sofia Lau and Ida Sze

West Kowloon Waterfront Promenade is a 20,000-square metre public open space situated at the southern tip of the reclaimed land in West Kowloon. Its 400-metre harbour-front walk, the longest in Hong Kong, is a great place for families to gather. The timber walkway and nearby lawns provide an excellent vantage point to take in the spectacular scenery of Victoria Harbour. The project aims at dedicating the precious harbour-front open space to the public until the future West Kowloon Cultural District is realized.

This project differs from a conventional public park where visitors utilize park facilities passively. West Kowloon Waterfront Promenade is an artwork co-created by the Government and the people of Hong Kong. Visitors participate in the creation of the public art and more importantly, the beautification of the harbour-front.

A one-kilometre-long Dragon of Lanterns built along the promenade is one of the co-created

artwork. Because of the temporary nature, the project is built on a limited budget. Seventy four-metre-high triangular lighting towers (lanterns) made from polycarbonate sheets are installed along the promenade. When lit up by fluorescent light after dusk, they are highly visible across the harbour. Over sixty local artists have offered their talents to design on the lanterns, thus completed this public artwork. They convey their wishes to Hong Kong through calligraphy, oil painting, Chinese painting or montage, making each lantern unique. The Dragon of Lanterns was enlivened after the artists' masterpieces. On the day when the lanterns were painted, the public joined the event with their families, children and friends. They interacted with the artists who shared the concept behind their artwork.

The lanterns do not offer merely visual enjoyment. In each of the lanterns, a wind chime is hung at the top, humming one designated musical note through adjusting the length of the metal tubes. The seventy

chimes together compose part of the melody 'Ode to Joy', symbolizing the blessings of joy to all visitors. The artwork, together with the music generated by the wind chimes, make the Dragon of Lanterns a unique visual and audio experience for visitors.

Apart from the lanterns, handprints are another collaborative artwork. Hundreds of colourful handprints were plotted on the timber boardwalk, visitors are encouraged to express their creativity on them. Some signed an autograph, some wrote their wishes, some sketched, some even revisited the promenade to share their artwork with friends. It was close to Mid Autumn Festival when the promenade first opened to public, hundreds of visitors spent a memorable evening there surrounded by designed lanterns. Many expressed their excitement by leaving messages on the handprints. It is hoped that the collective memory of these handprint artwork could be preserved as an exhibit in the future West Kowloon Cultural District.





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1. Model poultry adds to the silhouette.
2. "Brush at Sai Kung" campaign involved 40 local children to brush their image of Sai Kung for installing at the Information Center.
3. The art works welcome the visitors at the Information Center.
4. The Feature Pool with the giant origami boats form a focus for the area.
5. Bronze bells along the Visual Corridor modeling a surviving bell in one of local temples.
6. Origami boats with newspapers prints add to the depth of history.
7. Model poultry alludes to the fishing village of Sai Kung.
8. A model man with his bird at the Rest Garden.



Sai Kung, endowed with splendid natural scenery, is Hong Kong's back garden. The Sai Kung Waterfront Projects aims to beautiful the open spaces and waterfront of the Sai Kung town, so as to enhance the town as the gateway to the natural wonders of the Sai Kung region. Local characters and culture are the essence of the project, as revealed in the use of natural materials and down-to-earth details. Public art, as a universal language, is employed not only to further tell the story of Sai Kung, but also to connect people of different ages, races and background – to connect all those who visit the place. While the project emphasizes much on the release of space, the public arts activate and celebrate the enjoyment of space; while the architecture provides the background for the events, the public arts reveal the events take place over time.

Public art is involved in the project in two packages. First is the series at the Sai Kung Waterfront Park theming on the lives of Sai Kung. Entering the park via the main entrance facing the bus terminal, the visitors are

immediately attracted by some gigantic origami boats set at the sunken pool at the center of the park. Newspaper clippings reporting the heroic actions of Sai Kung's World War Two resistance guerillas are reproduced and printed on the boat hulls. They are fun not just for the kids, they remind the adults of their childhood games, and they recall the forgotten history of the place - the story of the elderlies.

On the side of the pool a model kid is feeding fishes and a model man is fishing, at the Rest Garden a model elderly is singing to his bird, while here and there model ducks and chickens scatter around, and model crabs crawl up a red brick wall – all echoing the history and leisure atmosphere of the place. To execute the works within the tight budget, fiberglass is used for the models, and this turns out to be highly vulnerable to the severe local vandalism. At last only the gigantic origami boats on water and the model poultries and crabs at high levels survive the harsh test. Nevertheless, the gigantic boats remain as the focal point for the area.

The second package involves thirteen bronze

bells along the visual corridor from the Tin Hau Temple to the waterfront. Tin Hau is the long guarding goddess of the fishery village of Sai Kung. The Tin Hau Temple, however, is distanced from the waterfront after repeated reclamations, and a visual corridor composed of a numbers of open spaces was incorporated in the planning and development of the Sai Kung town. The thirteen bronze bells represent the thirteen important temples in the Sai Kung district, hung at a high level on a steel portal to make visible the linkage at distant. Upon completion of all the phases of the improvement works, the bells can be synchronized to ring sequentially from the Tin Hau Temple to the waterfront during festival days, underlying the celebration of the folk spirit that permeates this traditional community.

Acknowledgment

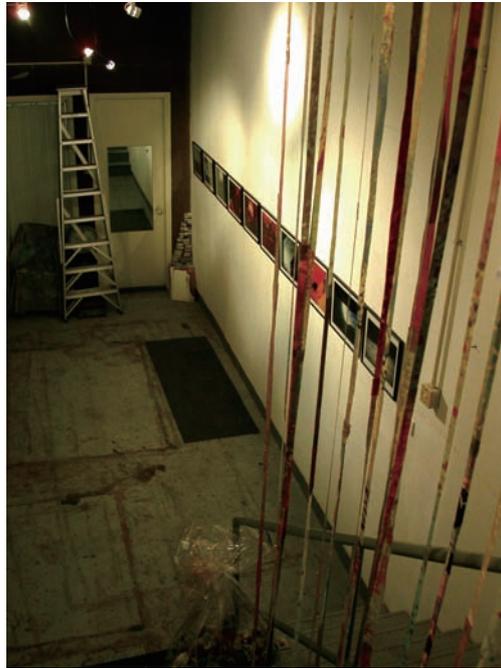
The authors would like to thank Architectural Services Department and the project teams, in particular, Mr Raymond Fung, for continuing support on the community based events.



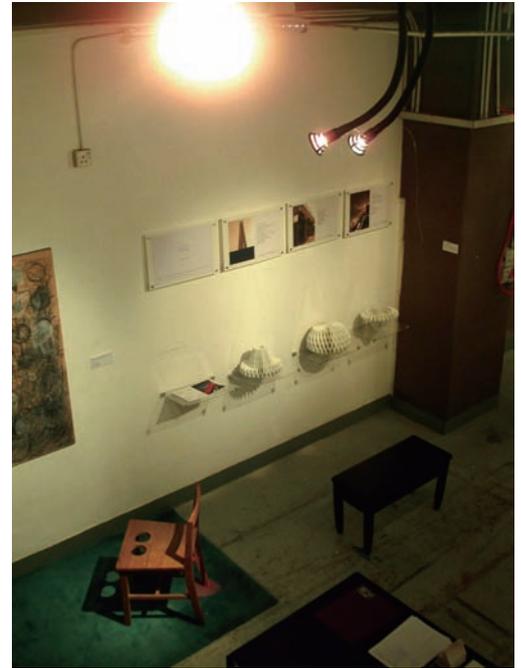
A view in Fotanian



A scene of an artist studio at Fotanian 2008



Chester Chu's Studio in Fotanian 2004



Writer's exhibition at Chester Chu's studio in 2004

Fotanian – the 'HK' characters re-discovered

Haynie Sze

It hasn't been long ago since my school teacher told me that HK was a cultural desert, but nowadays it happens that my banker friends go art-jamming as a past-time, every lifestyle magazine has an art and design column, and even the government is focusing its largest urban planning plot on art venue development. It is a time when visiting artists' galleries, studios and exhibitions has become one of the most 'fashionable' hanging-outs among intellectuals and professionals. While fascinating about the booming of the art culture, this would be a good time to take a look at the urban characteristics of existing independent art spaces in HK before planning for the bigger.

Apart from the various galleries in the Central Soho district, Fotanian is one of the artists groups which are gaining higher and higher popularity, while there are still a number of museums troubled by dropping public attendance. It was originated in year 2000 by a group of local artists who found the spacious, low-rent flats ranged from several hundred s.f. to 2000 s.f. in vacant industrial buildings an ideal place for forming their workshops and studios. Today it has been transformed into a community of over 30 studios and 100 artists, holding the yearly studio opening – 'Fotanian' – which exhibits their latest paintings, sculptures, ceramics, printmaking, photography, mixed media and performance works. The event attracts thousands of art-lovers every year and is becoming one of the big art events in the city.

Ideal spatial and urban characteristics

I was one of the curious art-lover a few years ago when I first walked into the studio of my architect friend, Chester Chu, who formed the

Chester Chu Gallery in Wah Luen Industrial Centre - the building where most **Fotanian** take their place in. Chester told me that apart from the low rent (from around \$4/ s.f. in 2004 to around \$6/s.f. now), it was the spatial characteristics of the vacant factory that attracted him the most.

It was not easy to find a flat elsewhere with an approx. 4500mm floor height, which enabled the artist to do various kinds of artworks and installation. Apart from a small kitchen and toilet unit, the rest of the flat was spacious, column-less with high blank walls suitable for both art making and exhibition display. Chester had partitioned the latter part of the flat as an upper loft with a cozy sofa-bed for rest and a lower storeroom for keeping various tools and completed art works. Other Fotanian artists occupy individual units of various sizes over 4-5 different factory buildings. Both the units and the buildings are independent and are not spatially connected. The flatted factories are surrounded by green hills. With most industries moved to mainland in the 90's, the clean air and blue sky are also free. The Fotan industrial district running nearby provides most necessary materials and tools like wood panels and metal ware for the artists' work. Away from the hustle and bustle of the city yet 10-minute close to major public transportation hub, these studios provide the artists both the isolation necessary for deep thinking and the convenience of forming social network.

Fotanian as 'a third place', and more

Artists taking refuge of left factory spaces is not uncommon in many big cities, but it is the very 'HK' characteristic of Fotanian that makes its success in ours. As invited by Chester to

be one of the participating artists in Fotanian Open Studio 2004, I exhibited my mixed media pieces in Chester's studio, witnessed the open studio event and experienced for a short period the life in the community. During the two pleasant weekends of the studio opening, I have enjoyed exchanging ideas with other artists, interacting with public and other art-lovers, discussing and also brainstorming on whatever could be regarding the artworks. The venue is indeed a happy medium between the public and the artists, where social and cultural interaction happens and creativity nurtures. Many artists are using the studio for temporary habitation in their course of work, and some artists such as Lui Chun-kwong turn their studio to a gathering place with friends and students with wine-tasting and sharing sessions. Like Lui's studio, many units have potentially become an informal social venue for the intellectuals and their visitors.

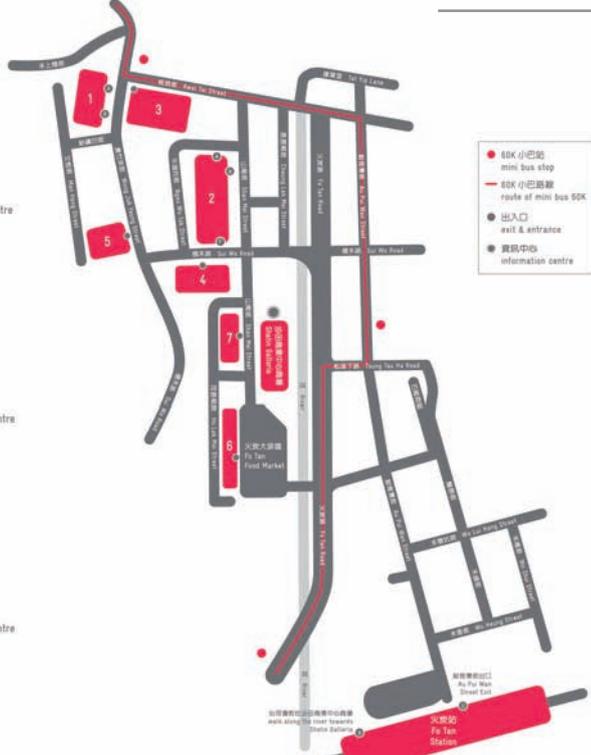
Fotanian as a whole can be regarded as another 'third place' in the city described by the urban sociologist Ray Oldenburg in his book *The Great Good Place*. Apart from the first place – the privatized home and the second place – the formal office space, the third place would be a neutral space which provides the ambience of community engagement and creates a sense of place for social gathering. The Fotanian studio no doubt has the quality of 'the third place' that brings to its popularity, further more, it is also a place where a visitor may become a friend; a friend may become a 'family member' in this 'second home' of the artists. The functional flexibility unique in the hyper dense urban environment in HK makes these studios not only 'a home away from home', but also a semi-private venue where the boundary between home,

1 華聯工業中心
Wah Luen Industrial Centre
黃竹坪道 15-21 號
15-21 Wong Chuk Yeung Street

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2 華聯工業中心
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Art map & details of the yearly exhibition this year - Fotonian 2008

work and social gathering blurs. The urban function of the studios would be an interesting topic for further studies.

Fotonian as phenomenon

As clarified by several Fotonian artists, Fotonian is not an 'artist village' – a term often misused by journalists and critics. It is better described as a phenomenon rather than an association. The Fotonian artists work, live, move in and move out of the venue independently. 'Artists in Fotonian are dynamic individuals but not a formal unity', as said by one of the artist Jeff Leung Chin Fung. The flexibility and informality of the venue enable the organic growth or shrinkage of the group. Artists in work adapt the setting best suit their creation at the particular time and place. The temporariness and dynamism of the inhabitants make Fotonian, also other studio clusters in ChaiWan and Kwun Tong industrial district unique and different from other established artists villages like the ladies' in New York and 798 in Beijing.

Multi-media artists Andy Tam, Sean Yip and Lee Chi Man of the Happening Group, one of the most favorable Fotonian groups, considered their studio a place for coffee-sharing, live music show, filming, teaching and more. Their performance art work, however, was not confined in the studio itself. In Fotonian open studio 2007, performance artist Lee Chi Man danced and performed fire tricks from the studio out onto the street in front. At the same time video was projected onto the blank wall of the building a street beyond the studio. Music was continually played and the audience viewed the whole performance through the opened large French window from the studio, which also acted as

the door for outsiders to enter anytime. The whole context of the venue became the background for the performance. Fotonian is not the only place for their creation. They have been creating their site-specific works in Lamma Island, Shatin, YauMaTei and Kwai Fong, exploring different possibilities in various social contexts. After the 2007 show, the group left Fotonian due to the increased rent to look for a new place for their happenings. A fixed, planned venue would never bring enough inspiration to the work of these artists.

The Fotonian 'phenomenon' reminds me of the wisdom of HK people, the adaptivity and flexibility of urban dwellers dominant in our parents' generation. These characteristics are expressed to the utmost in urban built form and organic architecture in the hyper-dense urban environment in HK, like the ladies' market in MK, or even the 'notorious' past Kowloon Walled City, which are still treasured by many urban planners and visitors. Under the recent commercialist-planned urban environment, these old HK characters are on the verge of disappearance. The Fotonian experience of mine was a re-discovery of these values that are still in the mind of many who are eager to cultivate their own way of life.

Fotonian in appearance

As many visitors may have experienced, one needs to go through dark long corridors of a typical factory building from one studio to another. The steep staircases are never plastered or decorated. The focus of the Fotonian experience, no matter during the progress of art formation or the display of the final products, is always on the idea and quality of the artwork rather than fancy form and

outlook of the studios. I have been wandering with overseas visitors in high heels or suits through the wet floor of a slaughter factory in operation, listening to their exclamations about how interesting and inspiring the mixed-venue is. When the current architectural trend lies on fancy sculpture forms and signature landmarks, Fotonian gives us a thought on other important qualities a true art venue should have.



Poster of Fotonian 2008

發展西九，並不單是追求美麗的建築和經濟的繁榮，我們還需關注周邊社區的獨特價值和本土精神。

重建人心，互相包容，珍惜傳統，為下一代保留「人情味滿瀉」的香港文化，才是一個更理想的新開始。

與其「得西九，得天下」，倒不如「活在西九，活在當下」。
何喜華

Our Life in West Kowloon Sharing the Same Sky

Tim LI

Introduction

This community project - 'Our life in West Kowloon' was organized by the Society for Community Organization (SoCO). The month event was held in March 2007 and included real-life exhibitions in a tenement building, publications and district tours. Through the project we hope that visitors would come away with a clearer understanding of the lives and reality of the underprivileged living in Sham Shui Po, the center of West Kowloon.

Around about 7000 people visited the exhibition in the four weeks period and 60 more blogs were found discussing the issues spin off from the project. Breaking through a traditional, monologue display format, the multi-level, creative approach to reveal poverty groups and the local culture has proactively engaged visitors in creating a common platform for communication and dialogue.

Although people were coming from different places, live different lives and have different stories, when we look up from this fragmented city, we are all in fact sharing the same sky.

Removing the Communication Barrier with a Surreal Fold-up Bed Installation

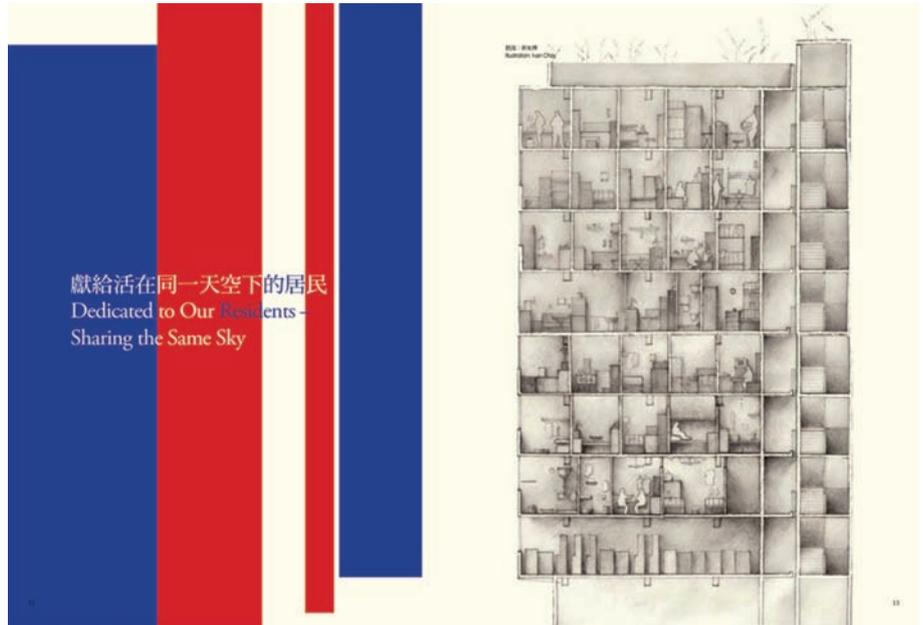
Classic striped, fold-up beds resemble the flexibility and resilience of Hong Kong people. Fold-up nylon beds of bygone days and modern fold-up sofa-beds all reflect the issue of overcrowded living spaces in Hong Kong. A fold-up bed can either offer comfort for oneself or put up overnight guests. Whether

you are rich or poor, everyone enjoys collapsing into bed after a day's hard work!

The surreal fold-up bed installation symbolizes a thick wall. While it may act as a barrier, it's also a conversation-starter: invisible walls prevent us from seeing specific problems, which makes it difficult to break down barriers. Just like wandering through the intertwined streets of an old district; its difficult to get your

bearings and you may get lost from time to time. Only if we demolish the invisible walls in our hearts can we achieve true harmony and sincere communication with each other. The fold-up bed installation was arranged to reveal large and small gaps, giving us a chance to break the ice and to see the world from a different perspective.

活在西九同一天空下



Section of 117 Kewilin Street where exhibition took place
Sketch by Ivan Choy



The fold-up bed installation constructed with the residents
Photo taken by Dustin Shum

Starting from the Basics

This exhibition was completely conceived from on-site materials to evoke the original spirit and to fuse with the local environment. The exhibits are not just descriptive, but are also designed to engage all your senses, and entreat your heart to embrace the lives of these vulnerable people.

Involvement of the Residents

It has been really satisfying and interesting installing the fold-up beds with so many local residents. I never imagined that they would be so excited and devoted to the exhibition, and both their sense of beauty and concern for safety have also surprised me. Praise and appreciation light up their days. Art is no longer

a distant and abstract concept, if it takes on a deeper and fuller meaning by becoming part of life and involving the entire community.



The Story of Lee Chek Man's Wooden Music-box
Photos taken by Dustin Shum and Iman Fok

Extending the Spirit of the Exhibition

Although the exhibition only ran for one month, its spirit shall live on. We urged people to donate nylon fold-up beds to those in need, especially poor families and the homeless.

Let the exhibition continue in another form, with a sense of care and love for others. Standing on a rooftop on Kweilin Street, you can see Cheung Sha Wan just around the corner, and Wan Chai and Central in the

distance. Everywhere seems so near, and yet so far. However, as we look up to the sky, we can all find a place of our own.



Residents involved in the project
Photo taken by Dustin Shum

Tim LI – Curator of “Our life in West Kowloon” community project and is a practicing Architect with keen interest in Art and Culture.

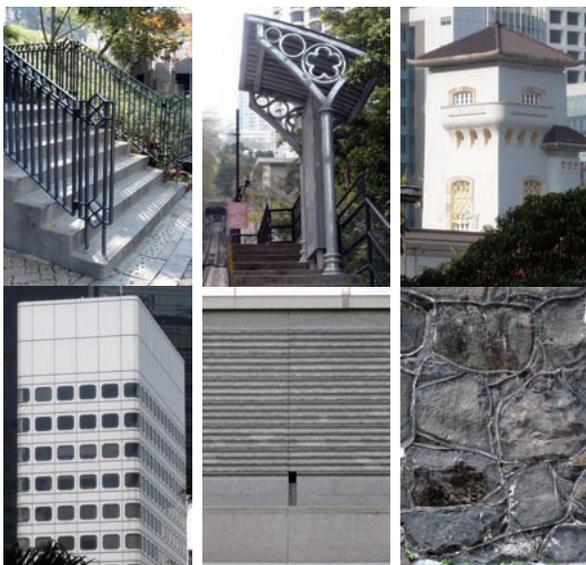
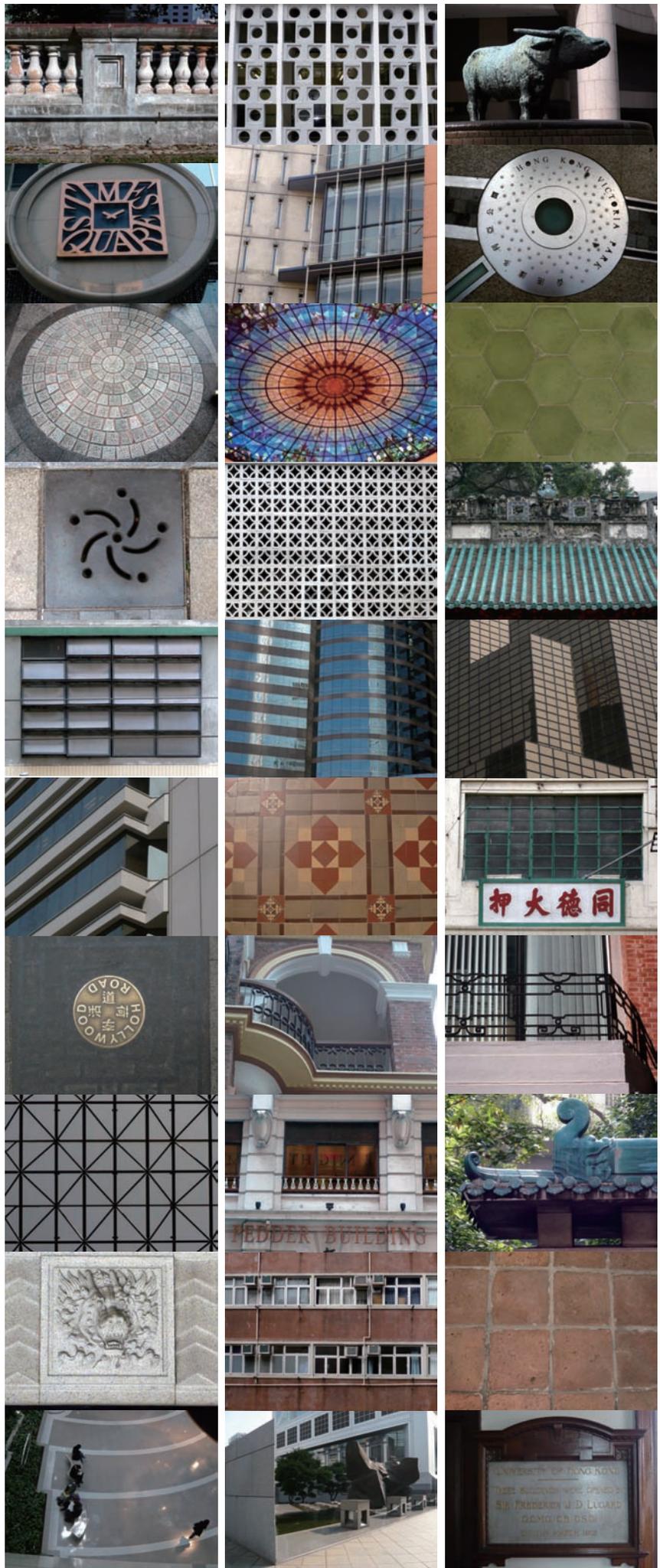
Architecture and Art

Alex Lui

Britannica Online defines 'Architecture' as 'Art and technique of designing and building, as distinguished from the skills associated with construction.'

Wikipedia states, 'Architecture is the art and science of designing buildings and other physical structures.'

'Architecture' can be defined in many ways, yet it is inseparable from art. Architecture is an important part in our visual culture. The relationship between architecture and visual art is particularly strong, for architectural design is largely expressed visually. Architectural features are themselves works of art. On the other hand, sculptures, murals, paintings, movies, photography and other forms of visual art are often displayed in various architectural settings to enhance the appreciation environment, both indoor and outdoor. If one casually strolls down any Hong Kong street, one would find that our city is endowed with a tremendously rich visual treasure of architecture and art, for our appreciation everyday, a collection of works done by generations of architects, artists and craftsmen over the last two hundred years. All we have to do is to pick out those marvels that appeal to our eyes and pleasure and appreciate. The following pages show a random collection of many such pleasurable images on Hong Kong Island for sharing with you.





A City is not a Theme Park¹

OBSERVATIONS ON THE WEST KOWLOON CULTURAL DISTRICT DEVELOPMENT

Ivan Ip

The revised proposal for the West Kowloon Cultural District (WKCD), released in September 2007², is intended to address what had been perceived as the main concerns regarding the previous proposals, i.e., the single-development approach, the huge glass canopy, and the mode of management of the proposed cultural facilities. While it might have succeeded in addressing these concerns by abandoning the first two and proposing to set up an independent authority to take care of the third, the focus of the proposal is still very much on the creation of a stand-alone cultural hub, with few suggestions on how such a major district is intended to function as an integral part of the larger city. Therefore, prior to the commencement of any specific design proposal, it is worth considering a number of issues which are related to the above question, instead of continuing to focus on the development as an entity by itself.

The issue of scale

The WKCD is big; the site area is about 40 hectares. In fact, it is probably misleading to even refer to it as a 'site', since the land in question is very much larger than what is commonly understood as a building site in Hong Kong (Fig. 1). Instead, we should keep on reminding ourselves that it is a 'district', for the more we think of it as such, the better we would realise that what we are considering is not just a larger version of a normal development project, but the development of a very substantial part of our city.

To illustrate what 40 hectares actually represent, we can compare this area with an existing familiar district in Hong Kong – Wanchai. Fig. 2 shows the outline of the WKCD superimposed onto the street map of a portion of Wanchai. On this map, the outline of the area – rotated slightly to fit the street alignment – stretches from Percival Street at

the east almost to Arsenal Street at the west, comprising a total of nine streets. From north to south, the eastern part covers a four-street area between Gloucester Road and Hennessy Road, and further expands to include Johnston Road, Queen's Road East and a small section of Kennedy Road as it widens towards the west. In other words, the area covers a major portion of Wanchai south of Gloucester Road. Within the widest part – the western tip – almost the whole 'old' Wanchai area between Johnston Road and Queen's Road East is contained, itself consisting of 15 streets between Wanchai Road and Anton Street.

The above demonstrates clearly the scale of the WKCD as a major city area. Within an equivalent area in Wanchai, there are a large number of streets and buildings which serve a multitude of uses and activities, and are inhabited by a rich mix of populations. In contrast, the current approach in developing the WKCD seems to be rooted in the idea of scattering a few 'iconic' cultural buildings within the district – itself designed as a very large open space – with some additional clusters of buildings located intermittently. In terms of urban form and scale, the difference cannot be greater.

The reason for choosing Wanchai as a comparison is because as a district, it is often considered as having many precious but now-missing elements of our city, such as a strong sense of community, great variety of activities and uses, rich cultural mix etc. Therefore, while it is clear that the intention of the WKCD is to focus on cultural uses and the provision of open space, the question still arises as to whether such dissimilarity in urban form and scale is the most appropriate approach for its development. This question can be considered by examining in more detail the characteristics of an urban area.

The issue of integration

In the report on the revised WKCD proposal, there is a recommendation 'to fully integrate arts and cultural facilities in WKCD as well as its overall planning with its neighbouring areas, so as to cultivate an appropriate cultural ambience in the district and its immediate vicinity.'³ In the same section of the report, there is also a recommendation that 'Given the size of the WKCD site, accessibility and connectivity have to be assured through subsequent masterplanning, with provision for internal transport links including an automated people mover.'⁴ The latter, however, seems to be focused on accessibility and connectivity within the district only. For a district to be fully integrated with its neighbouring areas, it is necessary to ensure a high degree of accessibility and connectivity not only within the district itself, but also between the district and its surroundings.

In this respect, the location of the WKCD at the tip of West Kowloon may be considered as rather disadvantaged. This area is potentially accessible from the neighbouring area of Jordan only via its eastern edge, which also happens to be its shortest edge. This edge is further separated from the former area by the 6-lane carriageway of Canton Road, thus severing any convenient pedestrian connections (Fig. 3).

Along the northern edge of the WKCD, there are two large comprehensive development areas; one of which is the on-going Kowloon Station development. With an area of 13.6 hectares⁵ – roughly one-third of the WKCD – this development can certainly qualify as an urban district in its own right. Connections can of course be provided with the Kowloon Station development, except that its design is not exactly conducive to the establishment of any connections with its neighbours.



Fig. 1 Map showing the 40-hectare WKCD and its surroundings



Fig. 2 Street map of Wanchai with the outline of WKCD superimposed



Fig. 3 Two views of Canton Road at the eastern edge of the WKCD



Fig. 4 View of pavement on Lin Cheung Road



Fig. 5 View of pavement on Austin Road West



Fig. 6 View of Austin Road in Jordan area



Fig. 7 View of street market in Bowring Street

Designed as one mega-podium, the Kowloon Station development is totally introverted and isolated from its surroundings. Despite the availability of landscaping and street furniture, few people can be found walking along the streets around the development (Fig. 4 and 5). There are few provisions for crossing the streets, and the podium block is so big that it is most intimidating to walk from one street junction to the next. On the contrary, pedestrian movements within established city areas are always rooted at street levels, as

in the streets in the neighbouring Jordan area (Fig. 6 and 7).

This brings up a more deep-rooted problem with all current large-scale development in Hong Kong – be it an entire new town or the many large-scale residential projects – and that is the total neglect of the street level. A simple comparison would show that the east and west of Canton Road are totally different as urban forms (Fig. 8). Whereas the streets in Jordan are mostly two-lane streets, the

‘streets’ around Kowloon Station are all multi-lane carriageways (Fig. 9 and 10), which is clearly a case of planning based on separation of vehicular and pedestrian traffic. However, if separation is achieved simplistically through exclusion of all pedestrians from ground level, the effect is a breakdown of the vibrancy and liveliness of city streets. This is intensified by the much larger size of street blocks, which totally destroys the urban grain and deters pedestrian movement.

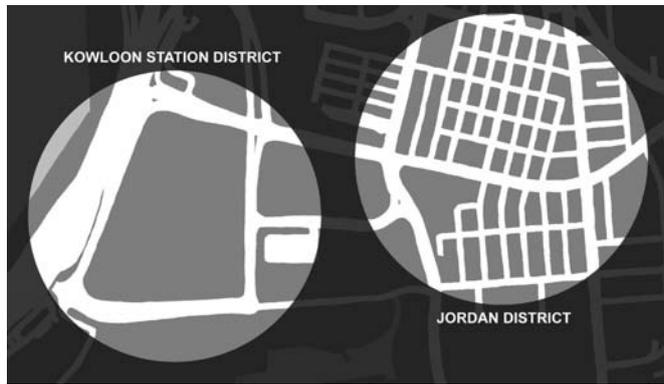


Fig. 8 The difference in urban form between West Kowloon and inner Jordan

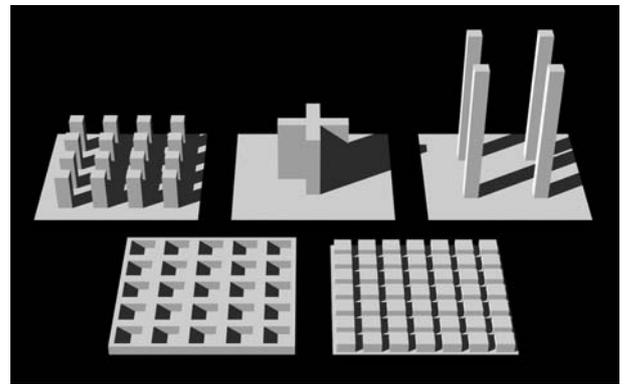


Fig. 11 A computer reproduction of the models used in the land use and built form study by Leslie Martin and Lionel March



Fig. 9 View of junction between Austin Road West and Lin Cheung Road



Fig. 10 View from Lin Cheung Road towards Wui Cheung Road

Looking again at the street distribution in Wanchai, it is evident that the large number and proximity of street junctions along its perimeter would provide ample opportunities for connection with its neighbouring areas, instead of confining them to a few points. Therefore, rather than providing access in the limited sense, these connections would enable the district to become spatially interwoven with its surroundings. As such, the district is likely to include a large number of people who might be going in and out or passing through via different routes, instead of only those who are travelling there intentionally as a destination.

This idea is based on the principle of 'natural movement'⁶, a proposition by Bill Hillier which states that it is primarily the pattern of connection and integration of its streets, rather than any attractors such as special uses, which generates movement of people within a city. In other words, for any street within a city, the intensity of movement through it is dependent on how well that street is integrated with other streets within the urban grid, and it is this movement of people which brings different uses and activities to the streets – and thereby multiplying the intensity of people using those streets – rather than the other

way round. As stated by Hillier: 'Good space is used space. Most urban space use is movement. Most movement is through movement, that is, the by-product of how the grid offers routes from everywhere to everywhere else. Most informal space use is also movement related, as is the sense and fact of urban safety. Land uses and building density follow movement in the grid, both adapting and multiplying its effects.'⁷

It seems, therefore, that due to the limitation of its location, the recommendation to 'fully integrate' the WKCD with its immediate vicinity would be made much more difficult by the non-street-based planning of the whole West Kowloon area. With little natural movement, it would seem that the only alternative is to rely on the proposed cultural and entertainment facilities as attractors to draw people there as a destination.

The issue of density

In the revised proposal, the plot ratio of the WKCD is kept at 1.81, with the aim of creating a low-density district through provision of a large expanse of open space. However, this approach ignores the abrupt change in urban form that will be created between the district and its neighbouring areas, in much the same

way that the Kowloon Station development ignores the change by placing a mega-podium to cover its entire area.

As shown earlier in the maps of Wanchai and Jordan, one of the characteristics of the urban form in established districts is that street junctions are very closely spaced, and this in turn ensures that buildings – and thereby the potential for various uses – are also distributed evenly over the whole district. It is important to note that a compact layout of streets and buildings does not have to mean high density, just as a sparse layout of buildings does not necessarily mean the opposite. The two can simply be different ways of arranging the same density within a district in different forms.

This has been demonstrated in a study on land use and built form by Leslie Martin and Lionel March⁸, which shows that the same density can be arranged in a variety of built forms over the same ground area. Fig.11 shows a computer reproduction of the models of different built forms used in the study which contain the same floor area.

To achieve a low-density development, what the WKCD proposal has adopted is the option of setting aside a large expanse of open space

by minimising site coverage through dispersing clusters of high-rise or large-scale buildings in the district. However, the land use and built form study has shown that there can be many options for providing the exact same density, and one approach is to distribute the built area evenly over a larger portion of the district in low-rise configurations. This will not only facilitate the forming of a traditional city pattern of a street grid lined with buildings, but also, because of the low-rise form of the buildings, the streets can receive ample daylight and fresh air so that the effect of low density is not diminished. As the late Jane Jacobs had pointed out so succinctly: 'Subtracting streets and adding their square footage to parks or project malls is irrelevant to the quantities of fresh air a city receives. Air knows nothing of grass fetishes and fails to pick and choose for itself in accordance with them'.⁹ It is only when one walks along a typical street in Hong Kong lined with 15m high podia with towers planted on top that the impression of density is most intense, and the quality of light and air diminishes.

While some of the proposed cultural venues for the WKCD will necessitate larger and more special built forms due to their uses, it does not then follow that they must be placed in an isolated park-like setting. In major cities around the world, cultural venues can commonly be found within the city proper, such as the many theatres in the West End of London, or those in Broadway in New York. These districts are unlike the proposed setting for the WKCD in that the cultural facilities there are distributed within traditional street configurations, amidst other common buildings and uses found in a city. For the WKCD, the only mixing of uses proposed is the integration of the cultural facilities with the retail, entertainment and dining functions.¹⁰ However, it should equally be possible to group the hotel and office uses with the cultural uses, and even the residential uses could be mixed with the less noise-generating facilities, such as the museum or exhibition uses.

Both Christopher Alexander and Jane Jacobs are well known for their argument against urban planning based on a clear separation of uses. Alexander has argued that a city is not – and therefore should not be planned as – a 'tree', in which different uses are clearly

separated like branches off a tree trunk, but more like a 'semi-lattice' pattern where the constituent parts are interlinked in the form of a web (Fig.12).¹¹ Jacobs had similarly argued for the need of 'mixed primary uses' in as many different parts of a city district as possible, to ensure the presence of people who are there at different times and for different reasons.¹²

While it is true that there are non-cultural uses and some mixing of uses proposed for the WKCD, it would seem that for such a large district, more uses are needed to promote a sense of vitality as found in more established city areas. In fact, it would be beneficial to include many more other uses in addition to the proposed ones, all interwoven and mingled together with the cultural facilities, so as to populate the area with a rich mix of people and activities to compensate for its lack of integration with the neighbouring areas.

A city is not a theme park

While some may argue that to develop the WKCD into a mixed-use district similar to other urban areas in Hong Kong would be a waste of the opportunities offered by this prime waterfront location, one must equally question why this district should be treated so differently. It is no denying that Hong Kong is a congested city, and therefore we would probably need more open spaces, but this need should be balanced with the reality of the situation.

The reality is that this district is disadvantaged spatially in terms of its location, connectivity and accessibility, and this disadvantage is unlikely to be lessened by adopting an urban design approach which is not conducive to generating and sustaining an appropriate level of movement and activities for such a large district. It is no good providing Hong Kong with hectares of under-utilised open space, when we could have various sizes of open spaces intermingled with a rich mix of different uses at sufficient densities, to ensure that what open spaces there are will actually be occupied and used.

The recent opening of a large shopping centre in the Kowloon Station development may well have attracted many visitors to this introverted and isolated mega-podium, and if this can be the case, then so can the WKCD. However,

the WKCD is not a shopping centre; it is a city district which is similar in size to a major portion of Wanchai. The question is whether we should aim at creating a 40-hectare city district where people would only be attracted to visit as a destination by the facilities on offer, or whether we should try to plan it as an integral part of our city.

There are certain city-like entities which also occupy a large ground area and people visit them based on the attractions and facilities on offer. We call them theme parks. In many ways, a large theme park does share certain similarities with a city district, in that it would often also contain a network of internal roads and streets, open landscaped parks and squares, buildings and structures for various uses, and such like. However, the one fundamental difference is that a theme park is by nature an unreal entity which does not require for its existence any integration with the outside world, because people go there primarily to escape from the pressures of the real world. Unless we are satisfied to turn the WKCD into a theme park – and the suggestion for an automated people mover for internal transport links in the proposal would complete this analogy perfectly – it is perhaps time to refrain from focusing only on how the facilities within the district can contribute to the cultural well-being of the people of Hong Kong, but to look beyond the district itself on how best to turn it into a sustainable and integrated part of our city.

Notes:

1. This title is inspired by the title of Christopher Alexander's classic text – *A City is Not a Tree*.
2. Recommendation Report of the Consultative Committee on the Core Arts and Cultural Facilities of the West Kowloon Cultural District, web link: www.hab.gov.hk/wkcd/pe/eng/report4.htm.
3. *ibid.*, p87, Section 7.2.16.
4. *ibid.*, p86, Section 7.2.14.
5. The ground area of the Kowloon Station development is 135,985m² according to the Draft South West Kowloon Outline Zoning Plan S/K20/19.
6. Hillier, B., *Space is the Machine*, Cambridge University Press, 1996, Chapter 4, pp149-182.
7. *ibid.*, p170.
8. Martin, L., *Buildings and Ideas 1933-1983*, Cambridge University Press, 1983, pp224-226.
9. Jacobs, J., *The Death and Life of Great American Cities*, 1961, p101 in 1994 edition from Penguin Books in association with Jonathan Cape.
10. Recommendation Report, p86, Section 7.2.14.
11. Alexander, C., *A City is Not a Tree*, first published in *Architectural Forum* Vol. 122 No 1, 1965.
12. Jacobs, *op.cit.*, Chapter 8, pp164-190.

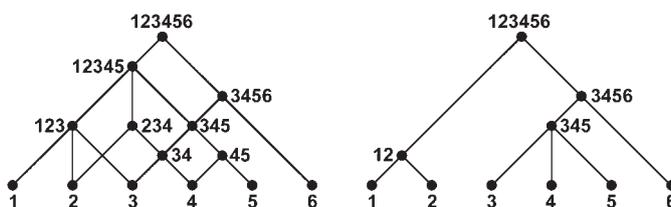


Fig. 12 A reproduction of two diagrams used by Christopher Alexander to illustrate the difference between a 'semi-lattice' (left) and a 'tree' (right)

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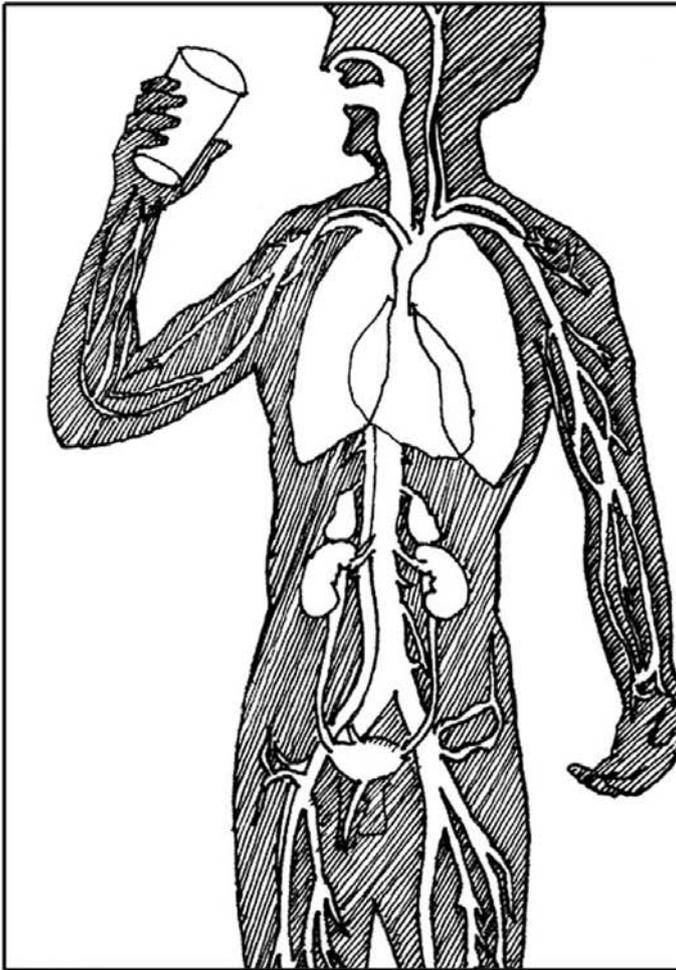


Fig. 1. Figure ground diagram of the respiratory & urinary system of a human male body.

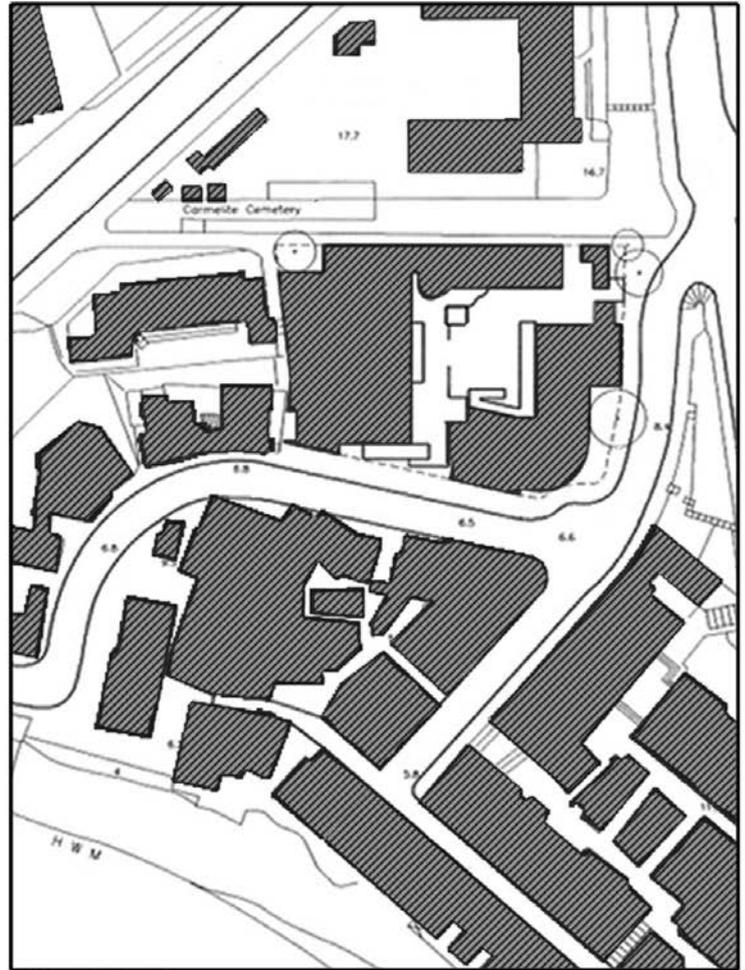


Fig. 2. Figure ground plan of Stanley market area

Creativity, space and architecture

Thomas C.K. Wan

Creativity is our birthright. It is what defined us as human beings. As we are all either created, or evolved through “natural selection”, which is essentially a form of continuous creation; we carry within us the power of creativity that would allow us to create our forms of expressions. These manifestations can be realized as **paths** to enable us to reach back to the source of the creative origin and through crystallizing the vision into a shared language that allows culture to come into being.

Like our true nature, all children are creative, they find joy in expressing themselves and we can see the vibrancy of life in their works of art. But as they grow older, comparison sets in and they think they are not as adequate as some of their peers. They take trust in worldly advices and stop listening to their stillness within. Many of them sell their birthrights in exchange for social comfort and settled for a profession. Once this birthright is sold, the contact with the **source** of what they are is lost.

There is a strong sense of separation once that happens. The feeling of lost usually manifests into two but not mutually exclusive ways that are common practices in our societies. The first one is the endless struggle or re-affirming for meanings in life and the other is indulging in pleasures and excitements that the world offers. To heal the polarization between the intellect and the senses, this separation can not be undone by either through metaphysical practices, devices of modern technology or even economic prosperity but only by re-enacting the true nature of our being that makes this specie unique: **creativity**. That does not mean that the entire human race should be painters or musicians, but the creativity through arts provides the key for nurturing our lives and directs us to our true occupations in life.

The role of architecture is the most powerful instrument to help us to re-awaken the creative nature in our being. Unlike painting, sculpture, literature or music, we are living in buildings and are either consciously or unconsciously affected by them everyday. Creative environment stimulates the creativity within us; on the other hand, chaotic or dull

environment would encourage the corresponding qualities in our mind. As we listen to an old song, the music could bring us back to the memories of our relationships and the environments of our past, architecture not only crystallize this experience, it also can provide a setting for different events and other artistic performances to take place that are unique in different occasions.

The key in understanding the nature between building and architecture lies in the use of space. The role of building is to enclose space to serve a function, while architecture encloses space to reveal the true nature of the void besides serving its practical need. Architecture celebrates **emptiness** through its enclosure while building aims at providing functions through a structural envelope. The difference in their intention and manifestation greatly affects the conditions of our mind in terms of understanding of ourselves and the nature of life.

Space is unseen, yet it provides the ground for all forms of existence. Emptiness is unnoticed, yet it gives birth to all forms of relationships. Like a centre of a circle, it is invisible yet it provides a guide for all points on the circumference. This formless space is **not an object**, it therefore cannot be created or destroyed. Emptiness is not “in time”, it is therefore ever lasting. Yet this transcendental nature of space is eminently with us, from birth until death, with every breath we take. It is emptiness that allows the movements of electrons in atoms and the forming of molecules to generate vibrations of energy. With it, all creation is possible. Space is the source of life itself.

We can compare our bodies to different types of buildings (fig.1&2). There is only **one life** with many human-forms (life-forms) as compare to there be only **one space** to envelop many buildings where the difference between inside and outside space is essentially an illusion. Thus life, like space, is forever presence and would remain untouched even as our bodies perish in dust. This **no-thing/nothing** which escapes all names is divine as well as ordinary, secretive yet completely open, to allow all dualities to merge into one.

There is no better embodiment of space than architecture and the highest order of this manifestation is the expression of silence. It is only in silence that a mind can be empty of its content to realize our space’s “within” are one of the same with the space “outside”.

As we identified with the source of the “one”, there is really no separation between “lives”.

Our mind can act as “midwives” of the “one” for further creation because our true nature is essentially no different from that of emptiness. The destiny of human race as mere survivor and sole dominator of this planet can be rewritten.

Architecture is not a form of indulgence. It requires sensitivity and tremendous discipline.

Chaotic, dull or mechanical space has a detrimental effect to a mind that is not aware of its danger. We can be imprisoned in an environment where our mind cannot further evolve. It is easy for many types of plants to grow on good soil. Few of them can grow in a desert, but the chances of flowering are comparatively low.

The discipline of architectural design lies in the use of tectonics. This is where the training takes place. If a singer sings a song that is out of tune, it would ruin the song irrespective of its greatness in composition and lyric. This equally applies to architecture if the tectonic is not properly realized, the concept of the design would be lost irrespective of the architect’s spatial understanding.

The dualistic architectural thoughts of the last 30 years ranging from Late Modern vs. Post-modern, Post-Modern vs. Deconstruction, Deconstruction vs. Minimal, Minimal vs. Blob have demonstrated that the enquiries to the nature of architecture are essentially different reactions to the opposite poles of design philosophy. Like the swing of a pendulum, it is always in motion defining the same arc, yet it cannot find rest in realizing that the length of the radius is the path to the centre of that circle which contains the essence of all movements.

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fig. 1

From Heidegger's "The Origin of the Work of Art" to review Art and Architecture

Hing-Wah Chau

German philosopher, Martin Heidegger (1889-1976) (fig. 1) is one of the twentieth century's most important philosophers. His influential book, *Being and Time* was published in 1927 and has profoundly shaped the agenda and the subsequent discussion in contemporary philosophy. Heidegger's thinking can provide insight to architecture as his pursuit of human being's situatedness in the world is inextricably bound up with the question of dwelling.⁽¹⁾ This article is based on his later writing, "The Origin of the Work of Art" to review art and architecture.

What is a work of art? In the beginning of "The Origin of the Work of Art", Heidegger compares the difference between a work of art and a thing. Although both of them have "thingly character"⁽²⁾ and "the thingly element is so irremovably present in the art work"⁽³⁾, "the art work is something else over and above the thingly element. This something else in the work constitutes its artistic nature."⁽⁴⁾ To Heidegger, a work of art not merely provides an aesthetic experience,⁽⁵⁾ but also "manifests something other".⁽⁶⁾

"In order to illustrate the nature of the art that really prevails in the work", Heidegger uses the Van Gogh's well-known painting of peasant shoes (fig. 2) as an example to illustrate that art is "a process of revealing a world that is implied within the work itself"⁽⁷⁾:

"From the dark opening of the worn insides of the shoes the toilsome tread of the worker stares forth. In the stiffly rugged heaviness of the shoes there is the accumulated tenacity of her slow trudge through the far-spreading and ever-uniform furrows of the field swept by a raw wind. On the leather lie the dampness and richness of the soil. Under the soles slides the loneliness of the field-path as evening falls... This equipment belongs to the earth, and it is protected in the world of the peasant woman".⁽⁸⁾

To Heidegger, Van Gogh's painting discloses the place that belongs to the shoes⁽⁹⁾ and opens up the dwelling place of the peasant woman. The work of art brings something into presence, in which, Heidegger defines this something as "truth"; as such, the work of art deconceals the truth of beings⁽¹⁰⁾ and brings about unconcealment.⁽¹¹⁾

Apart from painting, Heidegger uses the Greek temple (fig. 3) to further illustrate the nature of the work of art:

"...a Greek temple... simply stands there in the middle of the rock-cleft valley. The building encloses the figure of the god, and in this concealment lets it stand out into the holy precinct through the open portico. By means of the temple, the god is present in the temple. This presence of the god is in itself the extension and delimitation of the precinct as

a holy precinct... It is the temple-work that first fits together and at the same time gathers around itself the unity of those paths and relations in which birth and death, disaster and blessing, victory and disgrace, endurance and decline acquire the shape of destiny for human being. The all-governing expanse of this open relational context is the world of this historical people... The luster and gleam of the stone, though itself apparently glowing only by the grace of the sun, yet first brings to light the light of the day, the breadth of the sky, the darkness of the night... The temple-work, standing there, opens up a world and at the same time sets this world back again on earth...."⁽¹²⁾

According to Heidegger, the Greek temple is located in the middle of the rock-cleft valley, a particular, prominent place. This given place possesses a hidden meaning that is revealed by the temple. Similar to Van Gogh's painting, the Greek temple reveals a world to be a dwelling place. Upon the earth, human beings ground their dwelling in the world. The Greek temple "lets the earth be an earth"⁽¹³⁾ and "illuminates that on and in which man bases his dwelling".⁽¹⁴⁾ To Heidegger, great art can make a fundamental claim to the nature of existence of human beings.

Christian Norberg-Schulz points out that "dwelling, in an existential sense, is the



fig. 2



fig. 3

purpose of architecture. Man dwells when he can orientate himself within and identify himself with an environment, or, in short, when he experiences the environment as meaning. Dwelling therefore implies something more than 'shelter'. It implies that the spaces where life occurs are places, in the true sense of the word. A place is a space which has a distinct character...the task of the architect is to create meaningful places, whereby he helps man to dwell".⁽¹⁵⁾

Heidegger discloses the basic existential importance of architecture: "*The statement, Man dwells in that he builds, has now been given its proper sense. Man does not dwell in that he merely establishes his stay on the earth beneath the sky, by raising growing things and simultaneously raising buildings. Man is capable of such building only if he already builds in the sense of the poetic taking of measure. Authentic building occurs so far as there are poets, such poets as take the measure for architecture, the structure of dwelling.*"⁽¹⁶⁾

A work of architecture is not merely an abstract organization of space, but has to make the environment meaningful through the creation of specific places⁽¹⁷⁾ and to heighten people's awareness of the character of the surroundings.⁽¹⁸⁾ As an art, architecture has a role to help people to "dwell poetically".⁽¹⁹⁾

Source of Illustrations

- fig. 1 – Martin Heidegger
<http://www.philosophyprofessor.com/philosophers/martin-heidegger.php>
- fig. 2 – Van Gogh's Painting: Peasant Shoes
<http://bracketthis.com/blog/>
- fig. 3 – Greek Temple
http://commons.wikimedia.org/wiki/Image:Segesta%2C_Tempio_greco.jpg

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- (1) Neil Leach ed., *Rethinking Architecture: a reader in cultural theory* (London: Routledge, 1997), p.98.
- (2) Martin Heidegger, "The Origin of the Work of Art", in *Poetry, Language, Thought*, Eng. trans. Albert Hofstadter (New York: HarperCollins Publishers, 2001 Perennial Classics Edition), p.19.
- (3) Martin Heidegger, "The Origin of the Work of Art", p.19.
- (4) Martin Heidegger, "The Origin of the Work of Art", p.19.
- (5) Julian Young, *Heidegger's Philosophy of Art* (Cambridge: Cambridge University Press, 2001), p.9.
- (6) Martin Heidegger, "The Origin of the Work of Art", p.19.
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圖 1
布朗熱 (François Jean Louis Boulanger, 1819-1873)
《繁忙的根特市場》



圖 3
德容 (Oene Romkes de Jongh, 1812-1896)
《蓋雪的街道》

十九世紀歐洲畫家筆下的 城鎮與民居

關善明

十九世紀的歐洲繪畫是一個了不起的時代，這個時期的畫家完全推翻了古典主義的陳腔濫調，藝術走向生活化，虛無縹緲的神仙故事，或是宗教神像不再是老百姓需求的畫作，代之而起的是描寫現實生活題材的作品，這時期的繪畫，受到日本「浮世繪」的影響，興起了所謂「風情畫」(genre paintings)，在當時可謂一發不可收拾。

「風情畫」是以民間生活的平凡小節為題材的繪畫，這種形式的繪畫結合了生活也反映了生活，並且風靡了整個歐洲，受到廣大群眾的認同，這時期的藝術家不再是統治階層的御用工匠，繪畫也不再是皇室貴族或是宗教團體的地位象徵和教化工具，而是平民百姓美化家居的商品。整個歐洲的藝術家有如雨後春筍，大量湧現，這些「風情畫」大都是以現實生活為題材的作品，畫作之中把十九世紀的平民生活表現得淋漓盡致，從這時期的繪畫之中，我們可以體會到十九世紀歐洲平民的生活狀況、家居陳設、城市景觀等等鮮為人知的一面。

在建築師的訓練之中，當然少不了「西洋建築史」的一課，對於西方的「偉大」建築，建築師們都耳熟能詳，可是一些卑微的民間建築，或是農村小鎮，就算在「建築史」之中，也不容易找到，其實這些卑微的民間建築才是真真正正代表當代的居住環境和生活水平。十九世紀歐洲的社會狀況，最好在「風情畫」之中體現出來，在當時，不論貴賤貧富，都可能成為畫家筆下的主角。

十九世紀歐洲的大城市，很多都是美不勝收的，例如布拉格、維也納、阿姆斯特丹、威尼斯、巴黎等等城市，自然成為畫家描寫的對象。荷蘭畫家最是喜歡繪畫城市景色，因為荷蘭地勢平坦，有水無山，令山水畫家難以發揮所長，因而注重城市景觀的描寫，這時期荷蘭著名的城市畫家有：克林肯貝格 (Johannes Christiaan Klinkenberg, 1852-1924)、施普林格 (Cornelis Springer, 1817-1891)、埃文森 (Adrianus Eversen, 1818-1897)、庫庫克 (Willem Koekoek, 1839-1895)、德容 (Oene Romkes de Jongh, 1812-1896) 及卡森 (Kasparus Karsen, 1810-1896) 等人。在他們的畫作之中，傍水人家，及小鎮風光成為他們畫不完的畫題。十九世紀歐洲的小鎮建築，外觀和諧得驚人，荷蘭民居大部份都是磚結構，長條形的窗戶，灰黑色的屋頂，深紅色的牆壁，在陽光斜照之下，發出金黃色的泛光，運河上的倒影，加上船伏的小舟，如詩如畫的情景比比皆是，畫家的本領就是把它紀錄下來 (圖 2)。荷蘭的地質鬆軟，不少樓房都出現傾斜，大家都見怪不怪，城鎮街道都是「有機」地生長出來的，彎彎曲曲，總是看不到盡頭，稀疏的行人，三五成群，慢條斯理，享受著生活，沒有金碧輝煌的建築，也沒有衣香鬢影的人群，十九世紀歐洲小鎮街道的安詳和充實，在著名城市畫家德容 (Oene Romkes de Jongh, 1812-1896) 的畫布上表露無遺 (圖 3)。



圖 2
卡森 (Kasparus Karsen, 1810-1896)
《荷蘭運河上的船隻》



圖 4
波舒哀 (François Antoine Bossuet, 1800-1889)
《河畔城鎮路上的人物》



圖 5
非謝爾 (Benjamin Eugène Fichel, 1826-1895)
《獨奏會》



圖 6
馬塔尼亞 (Fortunino Matania, 1881-1963)
《在演唱會裡》



圖 7
拉熱 (Victor Lagye, 1825-1896)
《餵鴿雀鳥的少女》



圖 8
雷齊亞 (Felice Auguste Rezia, active 1857-1906)
《意大利農村的庭院》

比利時畫家布朗熱 (François Jean Louis Boulanger, 1819-1873) 筆下的比利時城鎮根特 (Gand) (圖 1) 及畫家波舒哀 (François Antoine Bossuet, 1800-1889) 筆下的一個不知名的小鎮 (圖 4)，在風格上相當接近，都是表現了充滿詩情畫意的居住環境，民居、教堂、古堡的建築風格，結合得天衣無縫，一磚一石都是經過人手雕琢、堆砌而成，濃厚人情味的建築群，令現代都市人自慚形穢。

十九世紀的歐洲依舊是一個貧富懸殊的社會，富貴人家紙醉金迷，窮奢極侈，女仕們打扮得花姿招展，珠光寶氣，終日尋歡作樂，家居陳設堂堂華麗。法國畫家菲謝爾 (Benjamin Eugène Fichel, 1826-1895) (圖 5)、英國畫家弗蘭賈莫雷 (Salvatore Frangiamore, 1853-1915) 及意大利畫家馬塔尼亞



圖 9
海恩斯·金 (Haynes King, 1831-1904)
《情書》



圖 10
格林多尼 (Henry Gillard Glindoni, 1852-1913)
《青年鼓手》

(Fortunio Matania, 1881-1963) (圖 6)，都是喜歡繪畫這一類描寫貴族階層歌舞昇平的畫作。這些作品其實都暗示著對於上流社會無聊生活的指責，有時候還借助古代服飾的人物加強奢侈的訊息，從這些畫作之中，我們可以體會到當時豪門望族夜夜笙歌的侈靡一面。

另一方面平民百姓的家居大都是清貧得家徒四壁。從比利時畫家拉熱 (Victor Lagye, 1825-1896) 的作品《餵鴿雀鳥的少女》之中 (圖 7)，可見到一位穿著古代服飾的女僕站在露台上餵鳥，背景可以見到當時的城市面貌，密密麻麻的房舍參差不齊的排列，外牆顯得殘舊失修，市民似乎都並不介意。意大利畫家雷齊亞 (Felice Auguste Rezia, 活躍於 1857-1906) 的一張作品《意大利農村的庭院》對當時意大利農家的描寫更是清晰 (圖 8)，農家的居住環境比較城市寬敞得多，牆壁雖然有點殘破，但依然沒有失去它的尊嚴，農婦和孩子們在院子裡活動，自得其樂，比較一輩子追求卓越，疲於奔命的現代都市人活得輕鬆寫意。當時百姓的家居，大都頗為簡陋，在英國畫家海恩斯·金 (Haynes King, 1831-1904) 筆下的一幅少女畫像 (圖 9)，我們看到當時平民百姓的家居陳設，房子中央只得一張圓桌，窗旁放了一個殘舊不堪的木櫃，年輕的少女在窗前修寫情書，沒有珠光寶器，也沒有華麗的家具，只有窗前的陽光和樸素的衣裳，漂亮動人的畫面在日常生活之中隨處都可以找到。



圖 11
霍爾瑟 (Niels Holsøe, 1865-1928)
《丹麥家庭》



圖 12
普拉特納 (Hermann Plathner, 1831-1902)
《廚房內的美景》

另一位英國畫家格林多尼 (Henry Gillard Glindoni, 1852-1913) 的作品《青年鼓手》 (圖 10)，描寫一位青少年充當軍隊的鼓手，路過家門時，與母親擁吻的情景，在畫作之中我們可以見到屋子裡的佈置簡單、陳舊，但卻是相當清潔的，青年鼓手爭取和家人同聚的一刻，比甚麼都要珍貴。相對之下在北方寒冷的丹麥，家居陳設顯得較為精緻，在丹麥畫家霍爾瑟 (Niels Holsøe, 1865-1928) 的作品《丹麥家庭》之中 (圖 11)，可以見到一個中等家庭的陳設，窗邊放一木櫃，櫃上放置了瓷器和鮮花，牆上掛滿油畫，雖然算不上豪華，但亦見到主人的心思。純粹描寫室內佈置而不加插人物的繪畫，似乎是丹麥獨有的風格，可見丹麥人對室內佈置的重視。北歐的傢俬設計，在二十世紀中期，還是站在領導地位的。天氣寒冷，人們留在家中的時間較多，可能是丹麥「室內陳設畫」流行的原因。

德國畫家普拉特納 (Hermann Plathner, 1831-1902) 所作的《廚房內的美景》，描寫了祖孫三代人在廚房裡的生活場景，母親和祖母在弄飯，孩子們在嬉戲，幸福快樂並不是需要大量金錢買回來的東西 (圖 12)。廚房是



圖 13
史密斯 (George Smith, 1829-1901)
《哄鳥》

十九世紀「風情畫」最常見的題材，可見廚房在當時百姓心目中的重要性，廚房也是一家老少玩耍聊天的地方。英國畫家史密斯 (George Smith, 1829-1901) 的作品《哄鳥》(圖 13)，更描寫了一位農家少女在廚房裡和情人幽會的情形，廚房的桌子上放了一個鳥籠，少女調弄著小鳥，場面浪漫溫馨。十九世紀的歐洲小鎮，在寧靜之中表現了生命力，尤其是鄉鎮的市集，就是鄉下人聚會的地方，奧地利畫家巴爾巴里尼 (Emil Barbarini, 1855-1930) (圖 14)、德國畫家科赫 (Georg Carl Koch, 1857-1926) (圖 15) 及埃尼 (Franz Theodor Aerni, 1853-1918) 等人，都能把這個時期的市集描寫得栩栩如生，樸實、艱苦和壯麗的農村生活，體現了人文精神。現代的物質文明並沒有替人類帶來更多快樂，相比之下，強調效率和效益的現代城市規劃，顯得更更是冷酷無情。

結語

值得一提的是兩位法國二十世紀初年的畫家布瓦爾 (Antone Bouvard, 1870-1965) 及科爾特斯 (Édouard Leon Cortès, 1882-1969)，他們都不約而同的緬懷著過去城市的溫馨，在他們的畫作之中，重現了十九世紀歐陸城市的光輝，布瓦爾長於繪畫威尼斯的水景 (圖 16)，十九世紀的水鄉建築成為他的主題，畫面充滿浪漫情懷。有「繪畫界的巴黎詩人」之稱的科爾特斯，則擅於描繪十九世紀巴黎的市街 (圖 17)，在他的作品之中所見的行人、車馬都是畫家童年時候的模樣，華燈初上的夜巴黎是他的作品最常見的題材，也是巴黎最迷人的時刻，倒流的時光，令人覺得今非惜比。二十世紀新興城市的人文精神，已經澈澈底底的被消費主義和急進科技完全淹沒了。誇耀經濟效益加上追求激情的當代建築形式，扭曲了人類的價值觀念，激情過後，正是失落，現代都市人，要等到甚麼時候才能醒覺過來？

二十世紀的城市和建築，充滿焦慮、枯燥和矛盾，到底是進步還是倒退？標奇立異，「語不驚人誓不休」的建築語言，到底又是為了甚麼？無可奈何的建築師，能不唏噓歎息？



圖 14
巴爾巴里尼 (Emil Barbarini, 1855-1930)
《暴雨雨過後的街道》



圖 15
科赫 (Georg Carl Koch, 1857-1926)
《馬匹交易市場》



圖 16
布瓦爾 (Antone Bouvard, 1870-1965)
《威尼斯》



圖 17
科爾特斯 (Édouard Leon Cortès, 1882-1969)
《馬德萊娜的林蔭大道》

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