

WEDNESDAY, JULY 15, 2015

2015年7月15日，星期三

Architect Soo K. Chan's inspiration is his childhood home in a Unesco World Heritage Site

建筑师Soo K. Chan的灵感来源于儿时建于联合国教科文组织世界遗址之上的家

Row houses and courtyards in an historic family compound in Malaysia inform Mr. Chan's architecture.

马来西亚传统家庭院落中的排屋和庭院，是Chan先生建筑设计的灵感来源。

Plenty of people spend their formative years in beautiful settings. But few can make the claim that architect Soo K. Chan can—to have been raised in a Unesco World Heritage Site.

Mr. Chan, 53, was born and raised in Penang, a Malaysian island that was an important stop for spice merchants in the 18th and 19th centuries. Mr. Chan's maternal side, the Khoo clan, settled on the island and in the mid-1800s built Khoo Kongsi, a compound with a gilded temple and central granite square from which the clan's row houses radiated.

很多人成长于美丽的环境中，但很少有人可以像建筑师Soo K. Chan先生那样声称自己是在联合国教科文组织认定的世界遗址里长大。

53岁的Chan先生出生并成长于马来西亚槟城，这座岛屿是18世纪和19世纪香料商人的重要歇脚点。Chan先生母亲的家族——邱氏（Khoo）家族在此定居并于19世纪中期建造了家族院落邱公司：包括一座镀金寺庙、大理石中央广场，以及以广场为中心向外辐射的成排房屋。

The quality of life didn't change much during the century that followed, he says. "I remember people gathering around and sitting in the courtyard to watch the performances on the stage across from the temple," says Mr. Chan, the head of Singapore-based design firm SCDA.

Today Khoo Kongsi is still owned by the Khoo clan and is part of the Unesco World Heritage Site of the city of George Town. It is one of the most-visited

tourist sites in Malaysia, though no one lives in the clan houses anymore.

在接下来的一个世纪里，人们的生活品质并没有很大的改变。“我记得大家聚在庭院中，一起观看寺庙对面舞台上的表演，”身为新加坡SCDA建筑设计公司总监的Chan先生说道。

今天，邱公司仍然为邱式家族所有，也是联合国教科文组织所认定的世界文化遗产——乔治市的一部分，虽然氏族房屋现已无人居住，但它现在仍是马来西亚的旅游圣地之一。

The compound's medieval plan and use of negative space, like open-air courtyards, help bring balance, Mr. Chan says. And it informs his buildings today. His work on projects such as the Alila Villas Soori in Bali and the National Design Centre in Singapore have earned him awards, including the President's Design Award in Singapore and two Royal Institute of British Architects Worldwide awards.

“Going through the long row houses is a processional experience,” says the Yale-trained architect. The buildings are narrow and long, with up to four courtyards where rain could come in. “I can picture distinctly being in those spaces and the entire courtyard filling up with water,” he says.

中世纪的院落规划，和对负空间的使用，比如露天的庭院，都有助于增加平衡，Chan先生说。直至今日，它还在影响着Chan先生的建筑。他设计建造的项目如巴厘岛阿丽拉苏里别墅酒店和新加坡国家设计中心等为他赢得了许多国际奖项，其中包括新加坡总统设计奖和两项英国皇家建筑师学会（RIBA）所颁发的国际奖项。

“从长长的排屋中穿过，是一种宗教游行般的经历，”这位耶鲁毕业的建筑师说道。这些建筑窄而长，拥有多达四个庭院，可使雨水自然流入。“我依然清晰地记得在庭院中看着雨水将庭院注满的画面，”他说。

Until Khoo Kongsí was vacated, newlyweds would take over the front room of the long houses, then move to the back rooms “after they procreated,” Mr. Chan says with a laugh. He and his cousins spent days roaming and playing at neighbors' houses, which all belonged to aunts and uncles. “We would slide down the stone banister on the temple and just run wild,” Mr. Chan says. “Everyone was related somehow and looked after us, so we were safe.”

Mr. Chan goes back to Penang to visit his mother annually, and makes it a point, when possible, to bring his six sons with him to experience his ancestral home. He is convinced that the way life went on in Khoo Kongsí defined his vision of modern living, which he calls neo-tropical architecture.

直到邱公司搬出之前，新婚夫妇会占据长屋的前排房间，在“他们生养繁育之后”，再搬到靠后的房间去，Chan先生大笑着说。他和他的堂兄弟们过去整天在邻居家的房子里玩耍，也就是他们阿姨叔叔的家里。“我们会从寺庙的石栏杆上滑

下来，然后疯玩，”Chan先生说。“大家都有血亲关系，大人都会照看我们，所以我们很安全。”

Chan先生每年回槟城拜访他的母亲，只要可能，他都会特意带着六个儿子一起去体验这个祖辈的老房子。他确信邱公司院内的生活定义了他所认为的现代生活方式，也就是他所谓的新热带建筑。

“Even when I started my career, in 1993, my first house was long and narrow, with moments of light coming in,” he says. “When you have a linear procession, you can choreograph the experience so that entering a home is sequential: first a dark room, then a light room, then a low ceiling, then a high ceiling.”

He always incorporates skylights and courtyards into his designs so he can play with natural light. “I like to offer little surprises,” he says. His design for his hotel in Bali encourages guests to perambulate a courtyard upon arrival, rather than enter a typical interior check-in area.

“即使在1993年我的职业生涯刚起步时，我的第一个家就是长而窄的，时而会有自然光照射进来，”他说。“当空间遵循线性进程时，走入家中的体验就可以被设计成循序渐进的：从暗屋开始、再进入亮房，然后经过低矮的天花板、再到高挑的空间里。”

他的设计中总会运用天窗和庭院，因为他喜欢将自然光融入到空间之中。他说：“我喜欢用设计送出小惊喜。”他为巴厘岛酒店做的设计就会在客人到达酒店后首先将其引到庭院中漫步，而非传统的室内入住登记处。

“You see a water court at first, and then walk around and go up,” he explains. “You force people to experience the void and the solid, which is a recurring theme in my work.”

Mr. Chan believes negative spaces delight and replenish the resident. Even in his three current New York City projects, he alternates ceiling height, light, water (with the help of indoor-outdoor pools) and courtyards.

“客人最先看到的是水泉庭园，然后需要绕道而行，再向上走，”他解释道。“我们通过设计来促使人们体验空间中的虚无和真实，这是我的作品中经常出现的一个主题。”

Chan先生相信负空间可以让居住者感受到快乐和充实。甚至在他三个纽约的在建项目中，他也设计了不同高度的天花板、交替的光线情景、丰富的水元素（借室内兼室外泳池）以及多样的庭院。

“I love negative space,” Mr. Chan says. “And I’m sure I learned that from growing up running around in the Khoo Kongsi courtyard.”

“我非常热爱负空间，”Chan先生说。“我相信这源自于我在邱公司的庭院里跑来跑去的儿时生活。”

Architect Soo K. Chan at his family's ancestral Khoo Kongsi clan house in George Town, on the Malaysian island of Penang. Photo: Sanjit Das for The Wall Street Journal.

建筑师Soo K. Chan在他位于马来西亚槟城乔治市的邱公司氏族宗祠内。摄影：《华尔街日报》的Sanjit Das。

Decorations depict daily life of the Khoo family, who were merchants by trade and can trace their roots back 650 years. Sanjit Das for The Wall Street Journal

描绘邱家族日常生活的装饰。邱氏家族是贸易商人，历史可追溯到650年前。《华尔街日报》的Sanjit Das。

The way light and shadow fill the negative spaces in Khoo Kongsi is a source of inspiration today for Mr. Chan's 'neo-tropical' designs. Photo: Sanjit Das for The Wall Street Journal

邱公司的房屋中光和影填充负空间的方式是Chan先生的“新热带风格”设计的灵感来源。摄影：《华尔街日报》的Sanjit Das。