

[論述]

2015 IEAGD畢業設計國際特展大評圖感言

文：張淑征／十一事務所主持建築師

翻譯：呂奕欣

攝影：蘇雅玲

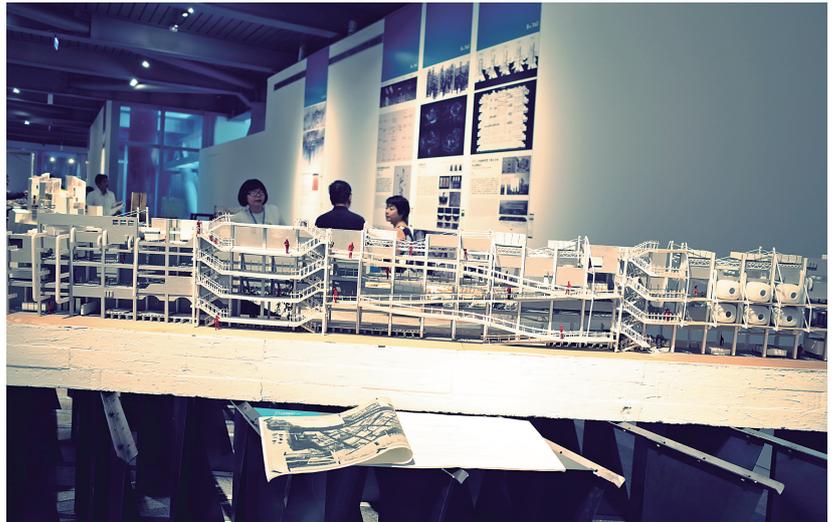
由於強颱蘇迪勒侵襲，我未能替IEAGD的大評圖挑選入選作品。因此我在此提出的觀察，僅限擔任大評圖評審時所看到的十一項作品。

入選作品除一件來自日本、一件來自新加坡，其餘九件皆為台灣之作。作品未能呈現更多元的文化背景，我感到相當可惜。我想如果有參與挑選入選作品，我一定會選擇更能呈現文化差異性的作品組合，這樣才能讓討論更具挑戰、引人深思。

大評圖當晚的安排，我感到稍嫌正式（拘束）。主持人把麥克風個別傳給評審輪流發表意見，這樣其實妨礙了開放式的討論，應該要提供麥克風給每位評審專用，如此才能促成自由交換意見。我們的座位排成一長排，離作品模型也有段距離。我期待的是跟學生及其他評審可有更密切的空間關係，可以形成類似「圓桌會議」，這樣在評論作品時能看見彼此的表情，討論效果也會更有互動。而時間太倉促，每件作品只能由半數評圖者講一兩句話。我希望這四個小時的時間，能針對數量較少的作品評論，這樣彼此之間更能激盪出火花，探討得更深入。

能看見作品針對學生熟悉環境之外的條件來思考，並設法處理，令人感到相當鼓舞。只有一件作品有進入材料的探討（劉貞吟以木材與混凝土打造的作品），製作了一些有美感的實驗樣品，然而這件作品卻無法凝聚成連貫的思考系統，也未形成有結構性的設計概念或應用的可能。普遍而言，大家都展現樂觀態度，相信建築可打造更美好的未來。但是這些作品多半缺乏對形式（form）的批判性探索—這是概念實體化的成敗關鍵。或許因為學生在做簡報時，都只有一個模型搭配一個簡報檔案，我覺得作品這樣的呈現太被簡略，反倒突顯出作品概念的漏洞，洩露作品在發展過程中缺乏足夠活力。

我極重視概念的實體化，亦即如何將建築理念透過有說服力的形式策略來訴說。畢業生要訴說具說服力的概念，得靠論文指導老師以批判性的眼光，評估學生的理念與思考過程是否具關切性，並指導學生坦率面對其理念方向及內容是否值得被發展成論文。至於有說服力的形式策略，則需要學生誠實、有勇氣，這樣在選擇策略時，若發現它無法幫助概念往前推，就敢大膽捨棄，轉而進行其他嘗試。我發現絕大多數的作品，缺乏讓概念self evolve（衍變）的勇氣；多數作品為了支持自己預設之論文主張，寧可延用不成熟不適當的形式策略來不斷地強調其論點，然而形式的論點卻根本沒有被建立起來。有些概念不強的作品卻能享受舞台聚光燈焦點，完全是靠漂亮的模型站台。若只有概念薄弱的漂亮模型，當然不足以成為評論與討論的足夠基礎。



The Young Person's Guide to the Map

台灣學生普遍在口頭簡報時表現不佳，訴說故事時顯得模糊、冗長，很難讓觀眾專注聆聽。但日本學生飯田貴大簡報時相當優秀，不僅清楚表達概念，更讓人看到他的熱情與決心。有些學生雖能訴說有趣、有意義的思考過程，但那些抽象的思考過程要落實為真正的東西、必須實體化時，多數作品就會遇到困難。最後要把這具體化的過程表達給更多人聽的時候，就會顯得更不具說明力、更難讓人心動。

有兩件作品令我印象深刻。日本學生飯田貴大以家鄉伐木工業及其衰落為題，以同內人的敏感度，展現出社會關懷。他透過教育、購物消費與娛樂設施，將構思完善的機能規劃與空間整合起來，為新的市鎮中心賦予活力。不過這作品提倡「低科技」的建築氣氛，卻抵觸了他致力於都市再生及協同合作的概念。若他接受現前國際上正澎湃發展的林業創新方式，運用更實際的工程木材結構創作設計，那麼作品會更精彩完美。另一項是陳威的高雄都會再生計畫，將某廢棄工廠的「假」立面、即加蓋之隔音牆改造成高雄的都會展示場。這裡的手法與設計看似輕鬆，但是非常誠懇動人。這個作品由概念引導出一個不尋常的形式策略。為了呈現概念，陳威採取一切努力來強化作品概念所需之設計構思，甚至要放棄熟悉的建築「操作」—這需要膽識與勇氣。

最後要說的是，很榮幸能參與評圖。為了瞭解學生們的作品，我也必須更深入理解自己的建築信念與態度，所以每次參與評圖都是我很期待的自我學習機會。

這項活動對於此地建築界的發展很重要，要為一百位志工及籌辦人員獻上喝彩！誠摯希望日後還有機會擔任評圖委員！

Thoughts on my participation in the Grand Review, IEAGD 2015

Grace Cheung / XRANGE principal architect

Due to the severe typhoon storm, I wasn't able to participate in the project selection for the Grand Review, so my observations here are strictly limited to the 12 projects I reviewed as one of the panel of critics for the Grand Review event.

On project selection, apart from one project from Japan, and one from Singapore, 9 projects were from Taiwan. I was disappointed there weren't more culturally diverse projects. I would have most likely pushed for projects that carries enough differences for more challenging discussions.

The set up of the jury event was for me a bit too formally choreographed. We jurors were prompted by the host to give their comments by turn. This certainly created quite an unnatural way for open discussion. We should have each given our own microphone to facilitate free exchanges. We were also seated in a very linear arrangement, some distance away from the project model. I would have appreciated a more intimate spatial relationship to the students and to the other jurors, in a more round table manner, so that we can also see each others' faces as we critique the projects. The tight schedule also means there was only time to make 1-2 comments on each project by half the jurors. I would have preferred less projects for 4 hours, so that we could bounce ideas off each other and talk more in depth.

It was encouraging to see ideas and attempts to address conditions outside of one's own comfort zone. There was only one beautiful experiment on materials (the wood and concrete project by Liu Chen-Yin), although it failed to congeal into coherent system thinking that could have potentially real results or application. There is an overall optimism and belief in architecture for a better tomorrow, while across the board there was quite a lack of critical explorations of form- the key factor in the success and failure in the materialization of an idea. Perhaps it's the way students edited their presentations, with only 1 model and 1 powerpoint file, I felt that the projects were too "cleaned up", which ironically highlighted the conceptual gaps in them, and gave me the impression that there weren't enough dynamic energy seen in the development process of the projects.

Of key interest to me is the concept delivery: how concepts can be brought forth by a convincing form strategy. The former requires thesis instructors to critically assess the relevance of the students' intention and thought process, to challenge students to face up to whether their ideas are worth their investments as a thesis project. The later requires honesty and courage from students, so that when a chosen form strategy doesn't help to propel the idea forward, they should have the courage to discard it for other experiments. I felt that majority of the projects lack the courage for ideas to self evolve. In order to adhere to a presupposed thesis premise, many weak form strategies were over-massaged and over-argued to sustain the promise of the thesis statement, which of course was not delivered. There were also conceptually weak projects that got stage limelight just because they have nice models. These well presented models with weak concepts obviously couldn't set a substantial basis for comments and debate.

Taiwanese students typically gave poor verbal presentations. Their stories are muddled and long winded, and struggled to engaged the listening audience. Only the Japanese student Iida Takahiro gave an outstanding presentation, with strong conceptual clarity and passionate conviction. Some students presented interesting and meaningful thought process,



柚之鄉閣

but when that abstract thought process has to be brought to an actual thing, to a materialization, that's where majority of the projects have difficulties. And finally when this materialisation has to be presented to a larger audience, they sound even more unconvincing and doubtful.

2 projects impressed me. The Japanese student Iida Takahiro highlighted his hometown's lumber industry and its decline, crossing relevant social mindedness with an insider's sensitivity. Well considered programs and spaces were integrated to revive the new town centre through education, retail and entertainment. The project however, proposed a "steam punk" vibe for the architecture, which were at odds with his intention of revitalisation and the co-op potential of the endeavour. Had the student took a more accepting approach on the innovations of forestry and the exciting future of engineered wood structures, his project would have been a spectacular success. The other project was an urban reuse project in Kaoshiung by Chen Wei, where a discarded factory's "fake" front wall (originally built as an acoustic buffer) is ingeniously converted into an urban showcase of the city. There was a lightness and ease to the approach and design, yet poignant and sincere. To present a strong idea and to use whatever it takes to convey this idea, even when it means letting go of familiar architectural "manipulations" requires guts and courage.

Lastly, it is always a pleasure to participate in reviews. In trying to understand the students' works, I also learn more about my own belief and attitude towards architecture.

This event is significant for the advancement of the architecture scene here. Bravo to the over 100 volunteers and the organizers! I sincerely hope I will have the opportunity to join the jury panel next time!