



半个“北京人” A Half “Beijinger”

采访日期 / Interviewed Date | 中国分类号 / TU20
2013-09-11 | 文献标识码 / C

迫庆一郎 / Keiichiro SAKO

SAKO建筑设计工社创始人
Founder of SAKO Architects

采访 Interviewed by /
涂先明 Xianming TU, 李霞 Xia LI
整理 Edited by / 涂先明 Xianming TU
翻译 Translated by / 蔡金栋 Jindong CAI

摘要 ……

SAKO建筑设计工社2004年创立于北京，已完成70余项工程，业务涉及中国、日本、韩国、蒙古和西班牙等国家和地区。事务所以建筑设计及室内设计为中心，涉猎平面设计、标识设计、景观设计及城市规划等领域。其创始人迫庆一郎在本文中介绍了他扎根于中国的设计实践，以及他一直坚持发展的具有“中国特色”的建筑设计思想。

关键词 ……

中国；外国设计师；建筑设计；设计市场；项目管理体系

Abstract ……

Founded in 2004 in Beijing, SAKO Architects has completed more than 70 projects in China, Japan, South Korea, Mongolia, and Spain. In addition to the core services of architectural design and interior design, the office also provides services in graphic design, signage design, landscape architecture, and urban planning. In this interview, Keiichiro Sako, founder of the office, introduces his design practices in China, and his design philosophy of developing the “Chinese brand” architecture.

Key words ……

China; Foreign Designer; Architectural Design; Design Market; Project Management System

目前，SAKO建筑设计工社（以下简称SAKO）中国工作室和日本工作室的规模分别是多大？

迫庆一郎：SAKO的北京团队约有30人，东京团队有3名员工，我们今年春天在福冈也设立了分公司。我们的公司是在北京起步的，可以说北京才是我们的总部。

是怎样的原因吸引您来到中国？

迫庆一郎：SAKO北京事务所办公室所在的建外SOHO大楼是我在中国参与的第一个项目，那时我是这个项目的实施负责人。2004年初，在这个项目快要完工之时，我成为了美国哥伦比亚大学的研究员。我离开了当时所在的山本理显设计工场，但距去美国还有大约8个月的时间。我的中国朋友方振宁问我：你计划用这8个月来做些什么？我说：旅游和学习英语。他对我说，你何不用这8个月来设计一个项目呢？于是他向我介绍了一个机会——浙江省金华市金东区的交通局大厦

项目。如果没有这个机会，也许我并不会会留在中国。

您来到中国开展实践至今已有十余年，能否请您介绍一下给您留下最深刻印象的项目？



迫庆一郎：2000年，我第一次来到中国。那时，日本的建筑行业已经非常成熟，中国的现代建筑才刚刚起步，很多方面都不完善，而我完全没有在国外生活和工作的经历，这种差异性使得我对这个项目记忆犹新。2004年当我在北京成立公司时依旧



感到很迷惘，我在日本出生，在那里接受教育，并在那里工作，可以说我对中国一无所知，我并不知道我的选择是否正确。那时，我们（外国设计师）都知道中国在迅猛地发展，可谁都没有切身参与的经验。不过蒲蒲兰绘本馆的室内设计项目坚定了我的信念，这个项目建成之后被100多家媒体所报道，从而也将中国当时的建筑形式介绍到了世界各地。虽然这只是一个非常小的室内设计项目，却因为拥有非常好的设计概念，并得到很好的实施而获得成功。它让我明白如此之小的一个项目也能给世界带来影响。所以，关键点并不在于我们在哪里做项目，而是我们怎样做项目。

SAKO在中国的实践项目往往具有强烈的视觉冲击力，您是如何考虑项目与城市原

有肌理之间的呼应与衔接的？

迫庆一郎：我在中国的每一个项目都建立在对场地各个层面的理解之上。以位于北京市丰台区的设计师广场项目为例，在这个项目开展之前，我所有的项目都位于朝阳区，而对于丰台区没有任何强烈的印象。在与甲方的沟通中，我们确立了这个项目的基本想法——要为此地区建立一处地标。在这个项目中我一直秉持这样的理念，希望它能对周围的环境带来影响，成为一个地区形象的代表。它位于北京的西南四环路旁，强烈的视觉冲击力使得仅仅是开车路过的人们也能留下深刻的印象。建筑应与周边环境衔接是建筑设计应该考虑的重要方面，但是在中国，有一个重要的特点是，项目的周边环境可能会随时改变。所以说，与周边的环境形成衔接

很重要，但能够适应这种不断变化的外部环境同样重要，这也是我在中国的设计过程中学到的一点。

您在中国的设计作品建成后，会与您最初的预期存在很大的差距吗？

迫庆一郎：无论是景观还是建筑设计，世界上没有任何国家能使项目100%地实现设计师的想法。而甲方对于设计的异议，也并不总意味着对设计有负面的效果，接纳他们的建议对设计进行改动，其实也可能

1. SAKO建筑设计工社全体合影 © SAKO Architects
2. 从南侧眺望“北京冲击”（北京设计师广场项目）© SAKO Architects
1. Photo of all the members of SAKO Architects © SAKO Architects
2. A view of “BUMPS” (Designer Square, Beijing) looking from the south. © SAKO Architects



3

会使设计变得更加完善。

在您与中国甲方的合作过程中，您最深刻的体会是什么？

迫庆一郎：我非常乐意与一些私人的委托方合作——比如一些店铺的老板——他们往往会在店铺的设计中投入大量的情感，并能够与设计师进行深入交流，因为设计的成果与他们未来的发展息息相关。通常在设计完成之后，我会与这些私人的甲方成为很好的朋友。但对于开发商而言，他们可能有很多个项目在同时推进，因此他们也许并不会对某一个项目倾注过多的精力。

您认为中国的设计市场在过去的10年间产生了哪些变化？

迫庆一郎：最大的变化是中国与发达国家之间的差距在逐渐缩小。2000年我刚来到中国时，中国与日本的建筑行业之间存在很大的落差，中国甲方通常会专门邀请外国设计师来为他们做设计。而如今，中国的建筑市场正逐渐成熟，中国本土的设计师也在不断成长。即使不邀请外国的设计师，当地的设计师也能完成高质量的设

计。此外，另一个明显的变化是有越来越多的诸如SAKO的外国设计事务所开始长期驻扎在了中国。

您认为中国设计市场存在最大的问题是什么？

迫庆一郎：我认为最主要的问题存在于项目施工的监管程序方面。比如，在日本，项目设计师除了参与方案设计外，还要参与现场的施工监理，设计费用与监理费用也是分开的。要使设计达到预期的效果并保证建筑质量，就必须有完善的施工管理体系。但在中国，施工图的完成通常意味着项目的结束，设计单位一般不会参与现场施工监理环节，也没有形成这种意识。而又因为增加设计师对施工的监理，会导致项目所投入的费用增多。故这种无设计师监管项目的模式被固定下来，导致中国的设计师对于现场监理的意识很薄弱。

您如何看待有些人认为中国是设计师的“Playground”这一观点？

迫庆一郎：大约在2003年的时候，有一个更具讽刺意味的说法：中国是外国设计师的“实验田”，是指外国设计师将那些

在他们本国无法实现的项目，统统拿到中国来实现。但我觉得应该以一种更积极的态度来看待这种现象。在经济发展的巨大推动力之下，中国的城市瞬息万变，在这样的地方、这样的时间段，接纳外国设计师来对中国的城市进行设计本身就是一种非常积极的态度。然而，有实验必然就有失败，但正因为有失败才能继续催生新的思想。经过严格训练的外国设计师一定会为中国的设计带来新的观念、新的思想。

您觉得外国设计师涌入中国的现象还会持续吗？

迫庆一郎：我认为在一定的时段内，中国的外国设计师数量还会继续增加。中国目前还处在一个飞速发展的阶段，对于有经验的外国设计师仍有很大需求。但随着中国设计师的不断成长，当他们能够胜任越来越多的设计任务时，外国设计师的市场就会萎缩。未来外国设计师在中国将面临激烈的竞争。

SAKO未来在中国的发展计划有哪些？

迫庆一郎：我今年43岁，我过去的三分之一人生是在北京度过的，北京可以说是我的第二故乡。我希望我和我的团队能够继续在这里发展下去。就像我刚刚说过的，也许未来中国不再需要外国设计师了，但我依旧希望作为半个“北京人”的我还能够继续留在这里。**LAF**

注释

有关SAKO建筑设计社的更多信息请访问：<http://www.sako.co.jp>

3. “上海迷宫”（上海马可·玛丽欣园项目）外观夜景 © SAKO Architects
4. 北京蒲蒲兰绘本馆二楼圆形景观窗 © SAKO Architects
5. “天津折线”（天津国际小学项目）半室外的中庭天桥 © SAKO Architects
3. The night view of "LABYRINTH" (Marco & Mari Club, Shanghai) © SAKO Architects
4. The window-view of the second floor, Poplar Kid's Republic Picture Book Store. © SAKO Architects
5. The elevated bridge in the semi-outdoor atrium, "ZIGZAG" (International Elementary School, Tianjin) © SAKO Architects

How large are both the current offices in Beijing and Tokyo?

Keiichiro SAKO (SAKO hereafter): SAKO Architects has about 30 employees in Beijing and 3 more in Tokyo. We set up a branch this spring in Fukuka. Our firm started in Beijing and so we are headquartered in Beijing.

What attracts you to China?

SAKO: Jianwai SOHO, where SAKO Architects is located, was also my first project in China. At the time, I was responsible for implementation of the project. Early in 2004 when the project was almost completed, I became a researcher of Columbia University in the United States. At that time I left Riken Yamamoto & Field Shop, where I had been working. However, because there were still eight months before I left for the US, my Chinese friend Zhenning Fang asked me what my plans were for that time. Traveling and learning English was my answer. Then he said, why not design a project in over the next eight months? He gave me an opportunity, Jindong District Traffic Bureau Office Building in Jinhua, Zhejiang Province. Without such opportunity, I might not have stayed in China.



5



4

You have been practicing in China for more than a decade. Could you please talk about the project that impresses you most?

SAKO: I was first in China in 2000. At that time, the architecture industry in Japan was already very mature, while China was only starting to build contemporary buildings, and therefore was facing many difficulties and challenges. Also at that time, I had never lived or worked in a foreign country, and so projects were interesting for me because of the differences between Japan and China.

In 2004 when I founded the firm in Beijing, I was kind of confused. I had been born, educated, and employed in Japan and I knew nothing about China. I did not know if I was making the right choice. At that time, we all knew that China was developing rapidly, but no one had experience with that type of growth. However, I was more determined to work in China after the interior design project of the Poplar Kid's Republic Picture Book Store. After its completion, it was featured in over 100 international media outlets, and thus introduced the type of building construction that was taking place in China to many new places in the world. It was only a very small project of interior design, but it made me understand that, regardless of its size, one project can influence the world. As a result, the key is not about where the project is, but how we do the project.

Projects of SAKO Architects in China usually have strong visual impacts. What are your considerations when responding to and connecting to the original urban texture?



6

SAKO: Each of my projects in China are based on my understanding of site. Take the BUMPS in Fengtai District, Beijing for example. Before this project, all my projects were in the Chaoyang District. I did not know what kind of place Fengtai was. After communicating with the client, we established that the project should be the landmark for the district. Throughout the project, I had been holding onto such an idea, hoping it could bring influence to the surrounding environment and become representative of the local context. The project is located along the southwest 4th Ring Road of Beijing, and the strong visual impact leaves even the passersbys with a lasting impression of the neighborhood. Buildings should connect to their surrounding environments — this is a curtail aspect to be considered in architectural design. However, in China, the surrounding environment can change anytime. That is to say, it is important to connect to the

surrounding environment, but it is of equal importance to be able to adapt to the changing exterior environment. This is also what I have learned from my design practice in China.

After your designs are built, is the result far from your original concept?

SAKO: In landscape and architecture, not a single project in any country reflects 100% the original intent its designers. Disagreement with the client does not necessarily result in negative effects on the design; the design can also be improved through modifications based on their suggestions.

When working with Chinese clients, what impresses you most?

SAKO: I am very happy to work with some private clients, such as the owners of shops, who often pour themselves into the

design with a lot of emotions and openly communicate with the design team, because their future business development is closely linked to the result of our work. After the design is completed, I often become good friends of these private clients. Developers, on the other hand, might be working simultaneously on several projects and therefore might not put too much energy into a single project.

You have been practicing in China for more than a decade. What changes have taken place in China's design market over that period?

SAKO: The biggest change is the narrowing of gap between China and developed countries. In 2000, when I was first in China, there was a huge difference between the architectural industries of China and Japan. At that time, clients would invite foreign

designers to work for them. But now, China's architectural market is maturing, and with it, China's local architects, who are producing high-quality design. More and more foreign design offices, such as SAKO, have started staying in China on a long-term basis.

What do you think is the biggest problem facing China's design market?

SAKO: I think the greatest problem is the supervision of project construction. For example, in Japan, excluding the conceptual design, the architects will involve on-site construction supervision for all other phases. The expenses of design and supervision are separated. To make sure the design is materialized as expected and to guarantee the quality of the buildings, there should be a sound construction management system. But in China, designers end their task after they finish the construction drawing; they do not have the consciousness of on-site construction supervision. Then additional designers are needed to supervise the construction, resulting in an increase of investment of the project. Such mechanism has become a common practice, leading to a weak consciousness of on-site supervision of designers in China.

Do you agree with the view that China is a "Playground" for designers?

SAKO: Around 2003 there was a more sarcastic saying: China is the experimental base of foreign designers. Meaning that foreign designers materialize and build the projects in China they are not able to construct in their own countries. But I think we should look at this phenomenon with a more positive attitude. Pushed by enormous economic development, cities in China are constantly changing. Embracing foreign designers to design Chinese cities, over such a short period of time, reflects a very positive attitude. However, where there is experiment, there is failure. But it is failure that continues to stimulate new ideas. Foreign designers, who have received careful training, will surely bring new concepts and ideas for the design industry in China.

Do you think foreign designers will continue to crowd into China?

SAKO: I think that within a period of time foreign designers will continue to increase in China. China is still experiencing fast development and has a large demand for

skilled foreign designers. However, since the number of Chinese designers is constantly growing, the market for foreign designers will begin to shrink, as local designers are able to handle more and more design tasks. In the future, foreign designers will face fierce competition in China from local designers.

What is the future development plan for SAKO Architects in China?

SAKO: I am 43 years old. I have spent a third of these years in Beijing and so Beijing has become my second home. I hope my team and I can continue to grow here. As I just said, foreign designers might not be needed in China in the future, but I hope I can be counted as a half "Beijinger". **LAF**

NOTE

For more information about SAKO Architects, please visit: www.sako.co.jp.

6. “北京像素”（中弘北京像素项目）全景眺望 © SAKO Architects
7. 从河岸对面眺望夜色下的“北京星号”（圣露国际酒庄项目）© SAKO Architects
6. The overall view of "PLXEL" (Zhonghong Beijing Pixel) © SAKO Architects
7. The night view of "ASTERISK" (Shenglu Chateau, Beijing), looking across the river. © SAKO Architects



7