

Project Taipei

緣起

本文是應紐約的 LOG 雜誌邀請，並刊登於其第 55 期（2022 年 10 月出版）。編輯部的初始想法，是為近期完成的台北藝術中心及台北流行音樂中心做一個綜合的報導與評論，我依此想法將此二案，置於過去二十年在台灣極流行的國際競圖潮流之中，因此既是對其設計，也是它們所代表的文化現象的討論。英文版是實際刊出的頁面，中文是我附上的翻譯。

金光裕

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This article was written on the request of LOG magazine (Anyone Corporation), and was published on its Issue 55 released in October 2022. Editors' thought was to provide a critique of two projects in Taipei, TPAC and TMC recently completed. I took the cue and present it in the context of Taiwan's spree of international competitions that has been popular for about two decades. It is my observation of the designs as well as cultural phenomena they embody.

English version is exact pages published on LOG. I also attached a Chinese version.

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Project Taipei

Two notable cultural facilities – the Taipei Performing Arts Center (TPAC), designed by OMA and ARTECH, and the Taipei Music Center (TMC), designed by RUR Architecture and Fei and Cheng Associates – are finally in operation more than a decade after their initial conception. In 2003, in my capacity as editor in chief of the architecture magazine *Dialogue*, I helped organize two international competitions to promote tourism and transportation. Since then, it has become a trend – even a craze – for Taiwan’s public entities to go through a similar process for large-scale projects. In the past two decades, there have been about 30 international design competitions in Taiwan, including for the National Taichung Theater by Toyo Ito, the National Kaosiung Center for the Arts by Mecanoo, and the Taoyuan International Airport Terminal 3 by Rogers Stirk Harbour + Partners (now under construction), to name a few. Many of these projects underwent notable delays, budget increases, program revisions, and political and media criticism.

TPAC and TMC were both in the thick of this trend, and I witnessed the process from the beginning. I served on the jury for the TPAC competition in 2008, and later on the advisory board during the early design stages of both projects. I would therefore like to discuss TPAC and TMC in the context of this international competition craze, two case studies that exemplify the zeitgeist and may hint at the future of large-scale architecture in Taiwan.

OMA won the TPAC competition in 2008, but construction was delayed for six years and, according to media reports, its budget ballooned from NTD\$3.6 billion (about \$121 million) to NTD\$6.6 billion (\$222 million), mostly because the original general contractor declared bankruptcy in 2015. RUR was selected for TMC in 2010, and its budget grew from the same NTD\$3.6 to NTD\$5 billion (\$165 million), mostly due to program revisions and construction delays. As these two major projects come to fruition, it finally feels possible to discuss some persisting questions in the context of globalization and cultural exchange, as well as architecture: Why has the trend of organizing competitions to hire



Pidan doufu, a dish consisting of cold silken tofu with a century (preserved) egg, minced garlic, and spring onion. Photo courtesy the author.

world-renowned architects led to interminable setbacks and local criticism? How did the drawn-out processes affect the final results and their public receptions? And what can we glean from these two case studies about the future of international design efforts in Taiwan if we hope to break this pattern?

In the original competition brief, TPAC would be an acropolis for all performance events, with a focus on Taiwan's vibrant theater and traditional drama groups. TMC, on the other hand, would specifically support and promote Taiwan's pop music industry, known for its prominence in the Chinese-speaking world. The Taipei city government also wanted both projects to serve as urban actors that would inject energy and character into their respective neighborhoods.

TPAC is located in the district of Shilin. One of the oldest settlements along the Keelung River, today it is a dense neighborhood with a mishmash of buildings of diverse sizes, ages, and styles. The site borders major, heavily trafficked avenues and a metro line and abuts the world-famous Shilin Night Market. TMC is located in the eastern part of the city, in the Nangang District, a former industrial area that is now a high-end commercial and transportation hub. TMC will soon be surrounded by large-scale developments with 30- to 40-story luxury apartment buildings. The two parts of its site are linked by a skybridge across Civic Boulevard, a major thoroughfare; to the north is the main area with the Concert Hall, while the south site, a long strip of land, contains an exhibition hall and commercial facilities. With its relatively low density and profile, TMC is a source of relief from the density of a hyper-urbanized neighborhood.

TPAC's Program & Bold Concept

TPAC's program called for auditoriums and rehearsal facilities. The three auditoriums are the Grand Theater, which seats 1,500, the Black Box (actually blue), which seats 800, and the Globe Playhouse, a proscenium theater that also seats 800. OMA's winning proposal was conceptually distinct from the more than 100 other entries, and their bold ideas remained mostly intact through completion. The main facilities are lifted like a stilt house, largely leaving the ground level as an open urban plaza. The site is on an ancient riverbed with soft soil and low bearing capacity, so it was an expensive undertaking to engineer an adequate foundation for the stilt design. At the same time, opening up the ground level provides relief from the heavy pedestrian and vehicular traffic in the vicinity of the night market and creates a scene of urban delight.



Top: OMA / Rem Koolhaas and David Gianotten, Taipei Performing Arts Center (TPAC), Taipei, 2022. Bottom: The Globe Playhouse. Photos © Chris Stowers. Courtesy OMA.



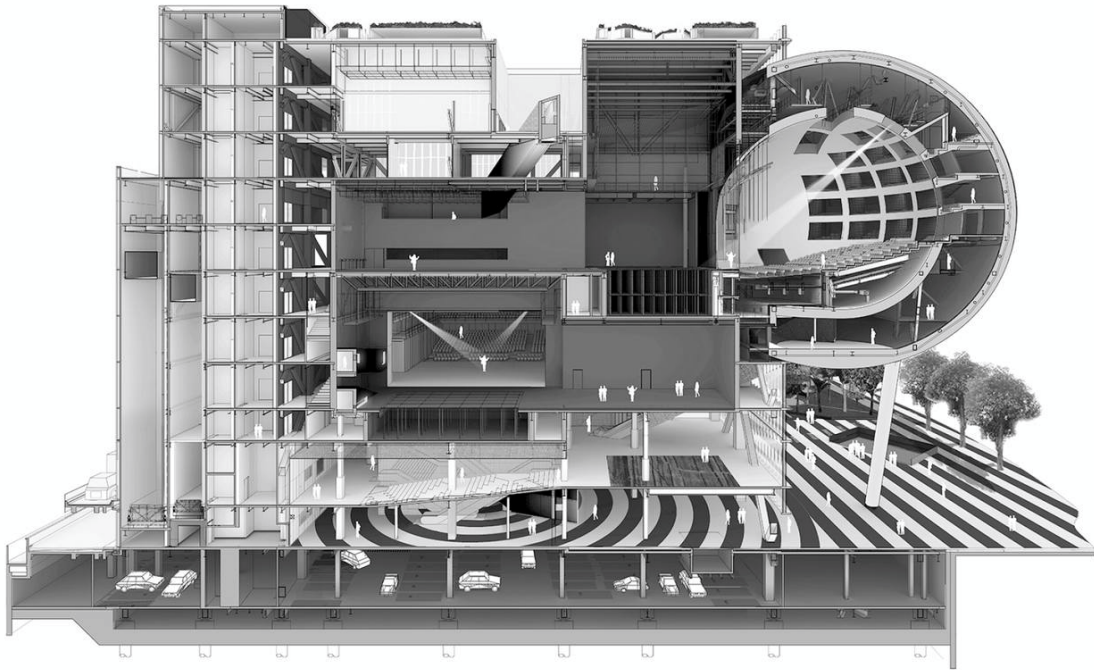
The TPAC Globe Playhouse seen through the corrugated-glass curtain wall. Photo © Shephotoerd Co. Photography. Courtesy OMA.

OMA's strongest concept stems from their critique of the traditional theater layout. The Grand Theater and the Black Box are rectangular masses that protrude from the east and west facades. Back-to-back in plan, their back stages can be integrated to combine the halls into one very large venue. One floor above, the Globe Playhouse is contained in a spherical structure that punctuates the south facade. The three auditoriums are connected to a central cube that provides backstages and support facilities. This "three-in-one" design has been publicized in Taiwan as inspired by or resembling a "Siamese hotpot," a pot with a central division for regular and spicy broths – popular fare in the nearby night market. In TPAC, it is an aesthetic metaphor of local culture. Some see this as a compliment to the theater's context, while others find it patronizing.

The most intricate design issue is circulation. The ground-floor entry is only a reception area with stairs and an escalator that lead to the main lobby on the second level. From that spacious and well-lit lobby, circulation diverges into three sets of long, parallel stairs and escalators that lead to three foyers. The procession is like ascending and meandering around a man-made hill. The lobby, the foyers, a cafeteria, and several rehearsal rooms share a view of the surrounding scene through corrugated glass, which provides a spectacular, uninterrupted panorama. In addition, a "public loop" allows anyone to walk through the building and see the theater equipment and some of the backstage spaces. Starting from a separate entry on the plaza, it winds along a series of dark corridors and long stairs reminiscent of the interior of the Death Star. Though a thoughtful gesture toward "community outreach," the loop may, over time, turn out to be a maintenance and security liability.

Like OMA's CCTV Headquarters in Beijing, this bold, dare-to-be-different design was met with praise, awe, bewilderment, and nicknames like *pidan doufu* (preserved egg and tofu). One thing is certain: It is an in-your-face building that raises eyebrows.

That said, without public or private sponsorship, no local performing group has yet been able to afford to rent both the Grand Theater and Black Box, let alone craft a site-specific production for such a luxurious venue. Therefore, some argue that despite the groundbreaking concept for theater layouts, the audience's general experience is the same as in traditional theaters. There are also technical problems with sound insulation between the two linked auditoriums,



Section perspective of TPAC. Courtesy OMA.

and in the Globe Playhouse there appear to be some sound and lighting difficulties. But sponsorship and technical fine-tuning may be resolved over time, and if the design's potential remains, then money, at the end of the day, is only money.

TMC's Program & Crystalline Aesthetic

For TMC, RUR seemed to devote most of its energy to a crystalline aesthetic as their interpretation and expression of Taiwanese pop music. The sharply defined textures, when applied to the massive bulk of the Concert Hall, are somewhat surprising – more symmetrical, geometric, and origami-like than one might expect in a representation of the spirit of Taiwanese pop music. The Concert Hall on the north site contains a seating area for 5,000 flanked by crystalline side-walls, with clear sightlines to a well-equipped stage and stellar acoustics. Despite its grandeur, it feels cozy and intimate. The hall is accessed via a spacious plaza that can be used for outdoor events or via exterior stairs that lead to the concourse level and to upper-level seating. The concourse also extends into the skybridge that connects to the south site.

Here, a one-story podium lined with shops and a series of live performance venues to be leased to private operators surrounds a central, intimately scaled courtyard. At the west end of the podium is the Exhibition Hall, a six-story cube that houses the Taiwan Pop Music Hall of Fame. On the east end



Top: RUR Architecture DPC, Taipei Music Center (TMC), Taipei, 2022. Bottom: The Concert Hall. Photos: Yana Zhezhela and Alek Vatagin. Courtesy the architects.



TMC recording studios, wrapped in a crystalline mesh screen. Photo: Yana Zhezhela and Alek Vatagin. Courtesy the architects.

is a massing, reminiscent of a curled-up pangolin, encased in wire-mesh cladding with a crystalline motif. It houses recording rooms and a restaurant.

The city established a corporation to manage the TMC complex, which has made good use of both the plaza and the courtyard for open-air events and street performances that reference the origins of Taiwan's pop music. They also removed one word from the project's original name, Taipei Pop Music Center, renaming it Taipei Music Center, which welcomes any music – a gesture that reveals their broadening perspectives on the venue's musical future.

Concerns

The TMC project went through programmatic changes as soon as RUR's winning scheme was selected. The original design was for an outdoor venue with a 10,000-seat capacity and two movable stages that could be maneuvered to provide specific effects on the plaza – similar to Diller Scofidio + Renfro's design for the movable shell at the Shed in New York. But these plans were scrapped due to objections from the neighbors. In turn, representatives from the Taiwanese music world proposed increasing the capacity of the Concert Hall from 3,000 to 5,000. Now that the project is finished, it remains impossible to hold a large outdoor concert in Taipei. The overall lowered capacity from the original 10,000 limits the types of events TMC can host and may also limit its long-term influence in Taiwan's pop-music scene.

Repercussions

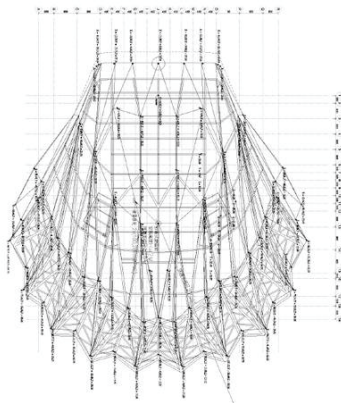
There has been much discussion among bureaucrats and city councilors, in the media, and in architectural circles about the "repercussions" of the competition process for TPAC and TMC, as there was for other designs selected during this craze for international competitions. I believe the problems in this process are threefold. First is the sloppiness of programming and budgeting. The people put in charge of programming for these competitions usually do so with limited compensation or even for free, as one of many services included in their ambiguous scope of "project manager." It is therefore no surprise that many program writers lack experience in projects of comparable complexity and thus reserve no leeway for thorough research. Further, the programs were constantly being modified by clients, legislators, special interest groups, and even suppliers. In other words, a layman's opinions became debilitating restrictions for the



The Taiwan Pop Music Hall of Fame hovers above one end of TMC's shop-lined courtyard. The Concert Hall (right) is across the street. Photo: Yana Zhezhele and Alek Vatagin. Courtesy the architects.

design and construction teams. The budgets were likewise stipulated arbitrarily rather than estimated through a standard operating procedure. Second, in the cases of TPAC and TMC in particular, whenever things didn't go as planned, no party seemed able to respond and make necessary changes promptly. They hit an impasse and spiraled into a vicious cycle of compounding delays. Third, some of the foreign architects seem to lose sight of reality and even professionalism when dealing with difficult local parties and wobbling policies. As the competition craze fizzles out, it may be time to ask ourselves, Do we still see architecture as cultural transplantation, as in colonial days? Or is it just commercial marketing under globalization – an imported luxury good that we buy primarily for the brand? Are we, the Taiwanese, finally mature enough to design projects that are tailored to specific site conditions and with the flexibility to assimilate with local environments?

Despite the repercussions, I have spoken to many members of performance groups who are excited about the completion of TPAC and TMC, believing that the tangible facilities as well as their intangible influences will bring new inspiration to the Taiwanese performing arts scene. The enthusiasm of the people who will make use of these venues is a very positive sign.



TMC Concert Hall roof plan. Courtesy the architects.

It is an understatement to say that the world has changed since the late aughts, when these two projects began. For one thing, projects of similar, or higher, budgets are now commonplace because of inflation and the still-booming economy. It is a shame that these two important cultural projects were delayed for so long that they now have to reposition themselves as relevant and inspiring in 2022 and beyond. Therefore, the central lesson here is this: Public entities that aspire to build world-class masterpieces must prepare a truly tested program with a compatible budget from the start. If Taiwan can do this in the future, then these repercussions will simply become important learning curves instead of outright mistakes for any future public entities that still choose to hold international competitions or other forms of large-scale cultural exchange. Rather than only criticize existing projects as a reminder of past mistakes, it is imperative to invest in fine-tuning the operation of TPAC and TMC to further stimulate and enhance the local culture industry, as was the original aspiration. The cost will be nothing compared to the resources South Korea has invested in its culture industry, for example.

At the end of Akira Kurosawa's *Seven Samurai*, after valor has been tested, bandits killed, and heroes martyred, the surviving samurai watches the whole village mobilize to plant rice. The villagers celebrate their new life while conducting this backbreaking work with synchronized dancing and singing in the muddy rice paddy. Feeling isolated from the people's simple happiness, the old samurai says, "We've lost yet again. . . . Farmers are the victors. . . not us." Architects may come and architects may go, brilliant ideas may fall through or fulfill their potential, but I hope that in TPAC and TMC – as in any muddy field after longstanding problems – it is the community that ends up the winners.

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PROJECT TAIPEI 台北計畫

INTERNATIONAL COMPETITION SPREE 台灣 20 年國際競圖浪潮

BY KWANG-YU KING 金光裕

國際競圖潮流

台北市兩個重要的文化設施，OMA 和大元建築師設計的台北表演藝術中心（以下簡稱北藝，紐約 RUR 和宗邁建築師設計的台北流行音樂中心（以下簡稱北流），千呼萬喚始出來，終於完成和開始營運了。

2003 年，我在擔任「建築 DIALOGUE」雜誌總編輯時，受交通部觀光局之託，主辦了「地景系列」及「門戶系列」的國際競圖，自此開始，臺灣的公部門開始辦了一連串的國際建築設計競圖，自此似乎大型重要的案子都不總免俗，廿年來粗估約辦了近三十個，包括伊東豐雄設計的台中歌劇院，荷蘭 Macanoo 設計的衛武營國家藝術文化中心，目前仍在興建，英國 Rogers Stirk Harbour + Partners 設計的桃園國際機場第三航廈等。許多這類的案件在執行時都不順利，包括時程延宕多年，大幅超過原有預算，計畫變更，並招致媒體及政壇的爭議等等。

北藝及北流也都有經過同樣的狀況，我也有見證的機會，我曾在 2008 年末擔任北藝競圖評審，而後在北流及北藝兩案的早期設計階段擔任審議委員，我因此希望以台灣舉辦國際競圖一窩蜂潮流的框架下討論這兩案，因為此兩案正代表了當時的諸多現象，或許可以為未來台灣的大型建築提供一些啟示。

OMA 在 2008 年底獲選，但是設計施工合計拖延了六年，據媒體報導，預算由原定的 36 億新台幣增至約 66 億，最主要的事件是原營造商倒閉。RUR 則在 2010 年獲選，其預算由 36 億增至約 50 億，其間需求有重大變更以及工程發包不順利的波折。在這兩案終於落成之際，應是可以在全球化的浪潮下，討論文化及建築現象的契機了：為什麼經由競圖選出了世界知名的建築師，竟導至了連綿不斷的問題和在地的批評？其過程是否影響了最後的成果和社會的感受？而我們又能從這兩個案例中得到什麼樣的心得，可以在未來突破這個輪迴呢？北藝設立的初衷，是成為活躍的前衛及傳統戲劇都可使用的殿堂。而北流的使命，則是為位居華人世界翹楚的台灣流行音樂，提昇其文化產業的層次，同時市府也冀望利用此兩案所帶來的活力，為其所在的區域創造都市的特色。

北藝的基地位於士林，這一個臨基隆河的老社區，歷史悠久、新舊雜陳、高密度住商區，最有名的是劍潭捷運站和夜市，和繁忙的週邊交通，於此地設置重要的文化設施，既呼應其文雅的地名，也可與及附近的故宮博物院和市立美術館互補。北流則是在市區東邊的南港，以往是工業區，近年則開發為全新的商業及住宅核

心，三四十層高的住宅和商業大樓如雨後春筍，將此極具活力的產業能夠更上層樓，基地分為南北兩塊，由一天橋相連接，北基地是 5000 座席的表演廳，南側狹長的基地有供展示的文化館，和可做為商店，及所謂 live houses，也就是可外包經營的現場表演場地，相對於高密度的週邊發展，北流將具有抒解的都市空間功能。

北藝的需求及 OMA 獨特的概念

北藝的主要需求包括三座劇場（一個 1500 座席的劇場，800 座席的黑盒子實驗劇場和鏡框式劇場各一座），演練設施，及餐廳等附屬設施，OMA 的提案與第一階段超過 100 個提案都完全不同，而這個獨一無二的方案到工程完成幾乎都沒有變動過。

由於基地形狀趨於長方形，大多的提案都是把三個劇場一字排開，在靠近捷運站方向留下入口廣場，OMA 的提案則是將所有設施如高腳屋般自地面抬高，盡量將地面留為公共空間，因為基地是古河道，又接近噪音及震動源的捷運線，地層軟弱承载力差，再加上架高結構，更增加了基礎設計的困難和造價，但同時也釋放了大部份的地面層成為開放空間，為這個繁忙的區域創造了非常可喜的抒解，成為城市中一個亮點。

這個設計最獨特的概念，出自於對傳統劇院型態的挑戰，其方案將大劇院及實驗劇場（藍盒子，因為選用了藍色）的後台放在一起，因此可以綜合其設施，並且有機會將兩廳整併成一個大型表演場地，這兩廳以兩個方型量體突出在東面及西面，而鏡框式劇場則被置南向的球形量體內，而三個量體都像被嵌入一個提供所有服務設施的正方量體，一起站在諸多有如高蹺的柱子上，三個嵌入量體都是金屬外牆，而中央正方量體則是覆和 OMA 在波爾多音樂廳所用的浪型玻璃，形成實體與穿透的強烈對比。

據說是這個「三合一」的設計，其靈感之發源，為士林夜市常見的「鴛鴦鍋」，這個直接反應純實用性的用具突然成為了當地文化的象徵，此間有些媒體報導對此津津樂道，像是肯定和發揚了當地文化特色，但也令許多人把它當成了文化上的揶揄貶抑和嘲弄而強烈得不以為然，似乎我們的精神面貌，就只是停留在這因陋就簡直接反應的形而下又下的層次。

動線設計是最為錯綜複雜的部份，一樓只有接待的前廳，經由樓梯電扶梯到達二樓大廳，在此兵分三路，由三個方向開始又高又長的樓梯／手扶梯路線通往三個劇場前廳。二樓大廳、三個劇場前廳、餐廳等空間都能看到週邊景觀，而透過波浪形玻璃似乎更為廣闊明亮，相較於這些怡人的空間，主要的室內裝修材都傾向工業、去材質化、和同質性，而有些區域的裝修和細部似乎未被完成，令人懷疑莫非是營造廠倒閉以及後續重新拆分包的過程所造成。

此外，還有一條「公共迴路」，不需購票就可進入，自戶外廣場起，有一路通達建築物的各層和內部，並且可以窺見舞台設備以及若干後台的活動，這條戲劇性的路程在暗黑中峰迴路轉，像是星際大戰邪惡帝國的死星太空站內部，然而這個

社區友善的姿態，卻可能成為管理和維護的負擔，好奇者走過一次之後，是否還會有興趣重覆蒞臨，也有待証實。

了解 OMA 作品的人，應該都不會期望其作品符合傳統的美學，所以這個極不尋常的設計也全不意外得引起了激賞、驚異、和錯愕，當然還有諸多綽號，最有名的當屬「皮蛋豆腐（附筷子）」，總而言之，如同北京中央電視台的「大褲叉」，這個設計也當真是有驚世駭俗之效。

關切

若干業界人士關切的是，目前即使是國內最有聲望的表演團體，也無力一次租下大表演廳和藍盒子，更不要說量身訂作一場特別的表演了，除非有公家或財團的大力贊助，同時也有人質疑，這個旨在突破傳統劇院的新穎概念，是否真正改變了觀眾的觀賞經驗？不是同樣也是由大廳到前廳到座席嗎？同時，也有許多對於技術面的隱憂，包括大表演廳和藍盒子之間的隔音效果，球形劇場內聚音和燈光架難以架設等。然而，從另一個角度看，贊助和技術的調整總是可以與時漸進，「總有一天等到你」，只要這個設計具有足夠的潛力，錢的問題也只是錢而已。

北流的需求及 RUR 結晶體設計

設計

北流的設計者的精力，似乎匯集於對於台灣的流行音樂的詩意性的詮釋與表現，也就是所謂結晶式的美學。然而，當這個不規則、多面如折板的造形，套用在最大的量體、同時是近於對稱的表演廳的時候，就顯得太過靜態、對稱、和接近於摺紙藝術，而與台灣的搖滾嘻哈為重的流行音樂似有落差。

這個表演廳位於北基地（市民大道以北），由戶外廣場可以直接進入到最接近舞台的搖滾區，或是經由戶外梯上到二樓的廣廊層，再進入上層的觀眾席，廣廊也再延伸為跨越市民大道的天橋，可到達南基地。其內部空間具舒適與親切的特性，兩邊側牆也是結晶化造形，廳內的觀眾區都有良好的視線和音效，舞台也具有適當的設備，在宏大之外也同時有很好的舞台與觀眾的互動感。

南基地屬狹長形，是一條水平延伸的裙樓，內部供做小型表演空間和商店，結晶式造形也貫穿其中，平台的兩端各有一垂直的量體，西側是六層樓內部無柱的展示廳，東側是錄音室和餐廳，用金屬格網編織出結晶式的，像是隻蜷曲的穿山甲的量體，裙樓的中央是個具有親切感的庭院，一個寬大的室外梯可以通到二樓平台和天橋，也可以舉行即興式的戶外表演。

經營單位正好遇上了 **pandemic**，仍然舉辦了音樂會、頒獎典禮、音樂劇等活動，將南基地的庭院和北基地的戶外廣場做了活潑的運用，已經舉辦了若干市集類的活動，文化館的展示也已起跑，只剩下商業設施在招商之中。其草根氣氛呼應了台灣流行音樂的泉源，此外，他們也將「流行」二字自案名中移去，成為了「台北音樂中心」，歡迎任何音樂，也顯示出其寬廣的視野與抱負。

關切議題

RUR 在得到設計權之後，本案就立刻經過了冗長的計畫變更，因為鄰近地主的反

對取消了原計畫中最重要的元素，即可以容納一萬人的戶外場，據說 RUR 的原始設計得到評審青睞最大的亮點，就是有兩個可移動的「機器人」舞台，可以依表演團體的需要，安排出他們想要的效果，類似於 Diller Scofidio 在紐約 The Shed 設計的移動蓬架，或許也是如此，RUR 只能在結晶化主題上鑽研。相對於這個削減，計畫內容中表演廳的觀眾人數則由三千增至五千，以增加全案的經營效益，所以在經過這麼多年，本案終於完成之後，在台北市要辦個大型戶外演唱會，仍然是緣木求魚，在過去，很難在市區內辦大型音樂會，在體育場必遭週遭抗議，在本案計畫之初，許多流行音樂界人士對本案的適用性都抱著存疑的態度，認為只要有個飛機修理棚一樣的簡單設施，可以隔音又夠高夠大，他們自己搞舞台和音響，可以容納足夠觀眾，又不會被鄰居抗議，就可以辦成功的活動了，但是目前這樣的規模，對於台灣流行音樂的推動，仍可能是一個限制，甚或是遺憾。

所謂「迴響」

這兩案與其他二十年間國際競圖的三十個案子，都在執行過程中出現諸多問題和失控，如今回頭盤整，或可稱之為「迴響」，以我在美國及台灣執行公共工程的經驗，我認為其問題可分為三個面向。

第一，也是最主要的，就是撰寫需求計畫書和擬定預算的草率，公部門大多輕乎此一階段的重要性，只編列很低廉的費用，或是硬裁給專案管理單位，全無認知這是件極重要的工作，需要足夠經驗和能力的單位和相對應的費用，偏偏這些案子都是具有複雜度的建築類型，如北藝和北流都是演藝設施，而在此之前台灣已數十年沒有建設過這種等級和類型的建築，國內的案例與經驗有限，更遑論能夠掌握日新月異的設備和觀念了。此外，主辦單位、民意代表、業界人士、甚至材料設備廠商，個個都要介入，外行指導內行，都為未來的設計和施工埋下地雷，尤有甚者，連預算都不是經過模擬、類比、推算，完全屬於市府和議會「黑白喊」的結果，漫天喊價就地還錢，全無科學依據的結果，自然也經不起考驗。

其次，在進行不順利時，甚少有單位能快刀斬亂麻，正視問題所在提出解決之道，和相對應的預算和工期調整，大多是頭痛醫頭腳痛醫腳，把問題延後和造成更大的問題，終至進入惡性循環。

最後，或許也就因為如此，屢屢聽到著名的國外建築師像是失去了現實感和專業精神的傳聞，包括無論如何不肯修改設計，對於業主的意見和預算及期程的限制毫無尊重，像是被寵壞了耍大牌的電影明星，比較起他們在歐美日本執行過的績效，實在難以想像他們有可能如此的荒腔走板，而配合的本地建築師，似也無法做出任何的引導與協調，許多工作都落在三不管地帶，造成莫名其妙的失誤，使全案不斷走上錯誤的途徑。

在北藝北流完工，和國際競圖的潮流逐漸淡出之際，或許也是我們可以反思的時候：我們究竟是擺脫不了被殖民的習性，因而繼續擁抱強勢文化的移植嗎？見到了老外就像奴才見了主子，就連明明是國王的新衣也照單全收嗎？或是我們樂於躋身於全球化的商業浪潮之中，不計代價的把這些建築設計當做是購買名牌奢侈

品，否則無從證明老子有錢嗎？或者，經由這廿年的洗禮，我們終於成熟了，可以與頂尖的設計人才溝通，讓他們能夠深刻了解本地本案的需要發揮出其創造力，而其成品也足以經得起時間的考驗並且融入當地的土壤中了呢？

然而，即使有這些失控和負面的經驗，在我有限的訪談之中，北藝和北流的完成，仍然令許多戲劇和音樂業界人士，感受到這兩個設計的有形和無形的層面帶來的刺激與啟發，也仍然抱有高度的期望，這也是非常正面的現象。

從北藝及北流的構想之初至今，如果說世界的變化之大超乎當時的想像，應該不算誇張之辭，無論是因為通貨膨脹還是經濟太景氣，如今的市場上遠大於此兩案的工程所在多有，回想起來為了這麼點經費的增加，卻讓這兩個重要的文化設施拖延如此之久，真是所為何來？但是俱往矣，如今只能放眼未來。

我們最主要的領悟應該是，任何公部門，如果希望興建世界級的建築，乃至於任何優質的建築，就需要從開始就建立經得起考驗的需求書和相應的預算。

其次，與其把這些經驗歸類為失控和錯誤，不如視之為成長的過程，歸納出如何在專業及文化上與國際形成正面的交流和互動，成為成長的契機。與其批評過去的錯誤，不如在既得的成果上，繼續投入資源到設施調整和營運之上，正視它們目前的問題、將缺失予以校正，發揮出它們既有的潛力，使得當地的藝術團體能夠藉此蓬勃茁壯，如同當年計畫啟始的初衷和目標，這些既有的花費與持續的投資，都是文化事業的建設，比起南韓近廿多年的投入，恐怕仍是相形見绌吧？

寧曳尾乎泥中

黑澤明的「七武士」的結尾，盜賊殲滅，武士折損，全村農民動員了插秧，生氣蓬勃得在泥濘的田間打著鼓唱著歌，再辛苦的農事，也歡欣得承受，如吾寧曳尾乎泥中的平凡與真實，兩個倖存的武士突然感到局外人的失落，老武士感慨道：「我們又輸了，農民才是贏家！不是我們。」

我們也希望，北藝和北流，要經過使用者的試鍊，不論是否如同預期，完成的建築至少都能有足夠的蘊涵，讓使用者能夠使用，能夠「佔領（如佔領華爾街）」，能夠調整，增加使用的可能，讓他們的活動和藝術可以發光發熱，甚至於環境的氛圍中得到靈感，市民們也可以在這兩個中心創造的環境感受到文化的氛圍，和城市的活力，總而言之，建築師都是過客，再偉大再有創意的構想可能成功，也可能流為空談，但是我們仍然企望，在這些如泥濘地中掙扎出的複雜建築案件完成後，最後真正的贏家，是我們的城市，和使用它們的社群們。