

DATING CHINA  
与中国约会

推山理水/中体西用/中凯曼茶园10宅

设计师10人谈

张永和/吴家骅/BALKRISHNA DOSHI/

RALPH LERNER/朱铭/

MACK SCOGIN MERRILL ELAM/

STUART SILK/RICHARD BERTMAN/

SCOTT D. ALLEN/曹刚



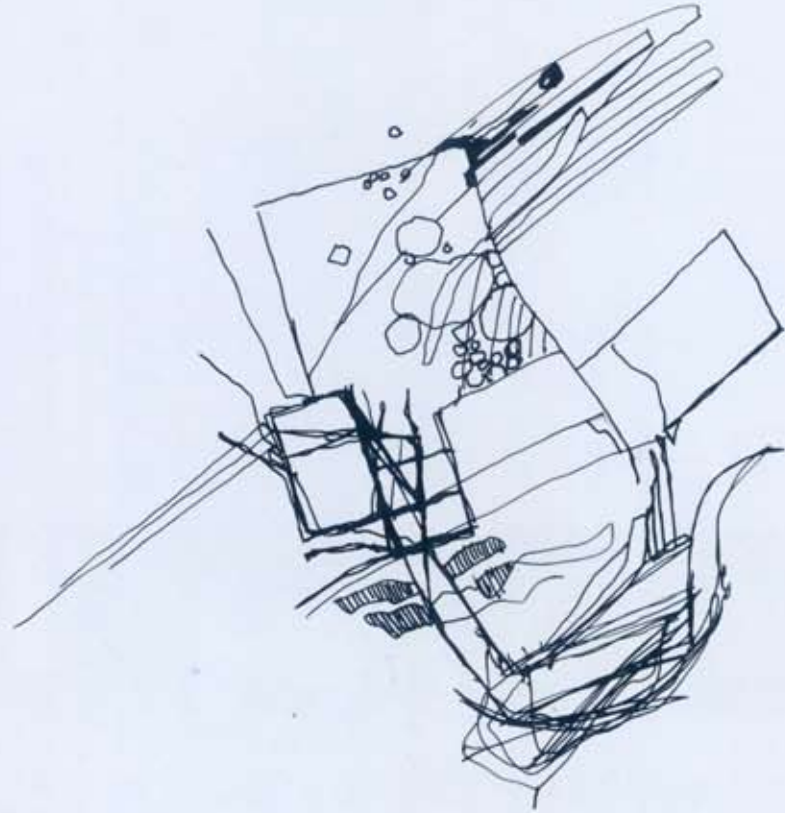
当现代建筑征服了世界上绝大多数的城市,触目所及的都是模糊而雷同的都市风景。不断蔓延的匀质空间使得当代建筑因缺乏向心感而产生离散的状态,进而迫使人们重新思考关于“创造性核心”的问题。哲学家保罗·里柯(PAUL RICOEUR)在《普世文明与民族文化》中指出“普世化现象既是人类的一大进步,又起了某种微妙的破坏作用。”创造核心的重新凝聚需要在接受和吸收现代文明的同时,融入地域的文化伦理和精神气质,使之“既迈入现代,又回归源泉。”

中国“现代建筑”的历史自西学东渐伊始,关于传统与现代之间本质和形式关系的探索一直延续至今。现代主义表现手法一经传入中国,就被不加批判分析地加以使用和传播,使得很多建筑只是流于表面的形式,或是信手拈来的流行图像,这是与长期积淀的传统相背离的。在冲突与融合过程中所产生的不同图样,造成了对两者关系的多元解读。

本期Domus Plus在本届威尼斯双年展“与中国约会”的语境中,集中对这两者的关系进行了深入探讨。曼荼园宅宅反映了从中国古典园林、传统民居等建筑形式中汲取的传统精神在现代空间中的表达。围绕现代性和地域性的可能性与必要性的议题,建筑师、景观师和开发商展开了一场论辩。虽然仍没有得到确定的结论,但这个过程中值得我们思索的。

在这个基础上,我们有必要提出一种新的让两者在建筑中结合的方式,使得传统与现代的交织超越单纯的组合或相加,而是化合产生出新的东西,这就是创造核心的凝聚之路。孟旭彦

# EDITOR'S WORDS



## Dating China

As modern architecture overcomes most cities in the world, whatever meets the eye is vague and similar urban landscape. Spreading homogeneous space makes contemporary architecture in a discrete state for the lack of centripetal sense, thus forcing people to rethink about the question of "creative core". Philosopher Paul Ricoeur pointed out in the Universal Civilization and National Cultures: "Mankind as a whole is on the brink of a single world civilization representing at once a gigantic progress for everyone and an overwhelming task of survival and adapting our cultural heritage to this new setting." The re-cohesion which creates the core needs to accept and absorb modern civilization, while at the same time integrates into the region's cultural ethics and ethos, so that it can stride forward to modern and again return to the source.

The history of "modern architecture" in China starts from eastward spread of western culture, and the exploration of essence and form between tradition and modern times has continued until this day. Once techniques of modern expression introduced into China,

they were used and spread without criticism and analysis, made many buildings only tend to superficial form, or pickup fashion image, which is a deviation from long-term traditional accumulation. The different emoticons from the process of conflict and fusion cause multiple interpretations of the relationship between the two.

This month's Domus Plus is under the context of this year's Venice Biennale: "Dating China", and discusses the relationship between the two thoroughly. Sheshan villas reflect expressions in modern spaces which draw traditional spirits from the forms of Chinese classical gardens, traditional houses and so on. Architects, landscape designers and developers start a debate revolved around the possibility and necessity of modernity and regionalism. Although no certain conclusion is reached, the process itself is worth consideration.

On this basis, we need to propose a new method to combine these two in architecture, make the blend of the tradition and modern exceed the simplex combination or addition, and result in new stuff, that is the aggregation way of creating the core. MENG XUYAN

## CONTENTS

### LANDSCAPE

#### 8 推山理水 中体西用 MEET THE MOUNTAIN AND WATER



东方与西方,传统与现代,自然与人在这个空间内和谐并置。  
Zhongkai sheshan villas has harmonized elements of the east and the west, tradition and modernity, and nature and man.  
DESIGN & PHOTOS  
曹旭  
TEXT & EDITED BY  
孟旭彦

### ARCHITECTURE

#### 14 时间的圈 TIME CIRCLE



通过借鉴客家土楼的环形形式,瓷器和陶器等方式,并直接来源于中国哲学和传统的曲线形式,建筑呈现出柔美的曲线。  
Pottery, and taking direction from theoretical diagrams of Chinese philosophy and tradition, the house is sensuous and curvilinear in form.  
MATERIAL COURTESY OF  
嘉凯城集团股份有限公司

#### 22 翼 WINGS



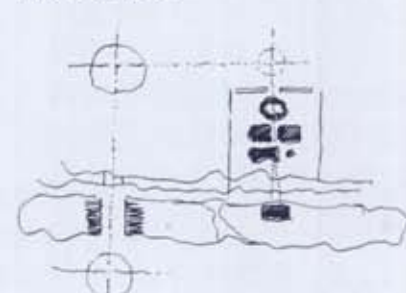
从建筑入口延伸出的翼形结构所形成的中间庭院,将地形元素巧妙地融入建筑本身。  
The design embraces the site and welcomes it dramatically into the home through two wings that spread out from the entry to create a courtyard between them.  
MATERIAL COURTESY OF  
嘉凯城集团股份有限公司

#### 27 出水芙蓉 BLOOMING LOTUS



一块三面临水的半岛伸向水中,在东南北三面广阔水域的环境下,这个小岛漂浮着,仿佛一处充满灵气的仙境。  
The operability of the envelope, built up in layers, provides a maximum level of flexibility in light and air flow.  
MATERIAL COURTESY OF  
嘉凯城集团股份有限公司

### 34 画境 PAINTING SCENE



别墅是对序列的研究,使得当代的生活和需求能够与传统园林的丰富空间序列产生共鸣。  
The villa is a study in sequence to make contemporary activities and needs resonate with a sequential richness afforded by the traditional garden.  
MATERIAL COURTESY OF  
嘉凯城集团股份有限公司

### 38 桥 BRIDGE HOUSE



这座桥不仅是两个不同世界的连接,也是象征性的联系。这栋别墅是昨天和今天的桥梁。  
This bridge is a symbolic as well as physical connection between two different worlds; the house is a "bridge" between the world of yesterday and today.  
MATERIAL COURTESY OF  
嘉凯城集团股份有限公司

### 43 光与影



这座安置在水面上空的房子,就像漂浮在水上的平陆。从纵向角度观赏时,整个别墅分成三层空间。这是一座高高悬空的家,更是一个现实中的童话。  
The home overhangs the pond looks like a fairyland floating above the water. Viewing from longitudinal angle, the whole villa is divided into 3 layers space. This is rather a home of highly hanging in the air, than a fairy tale in reality.  
MATERIAL COURTESY OF  
嘉凯城集团股份有限公司

### 48 中国院子



"中国院子"采用中国传统院落的形式,利用自然的坡地条件来建造房屋及景观设计。  
Chinese courtyard is designed in Chinese traditional courtyard form, using the natural sloping site to conduct construction and landscape design.  
MATERIAL COURTESY OF  
嘉凯城集团股份有限公司

### 52 四季 FOUR SEASONS



其设计是基于客户期望通过有人包含在自然和人造元素之中,以便为建筑所有者提供庇护之所。  
The design for the Villa builds upon the clients' desire to provide a place of refuge for the home owner by enveloping its occupants in layers of nature and built elements.  
MATERIAL COURTESY OF  
嘉凯城集团股份有限公司

### 57 茶语 TEA WORDS



这个方案运用了晶幕的幕墙,设计始于对进入基地的南和园,诠释了传统与现代,庭院和宽地的边界关系。  
The leaves infuse the hot water with its essence and flavor. Similarly this scheme begins with house and garden which is actively infused into the site, dissolving the boundary between typical relationships of house to front yard, side yard, back yard, and nature zone.  
MATERIAL COURTESY OF  
嘉凯城集团股份有限公司

### 62 树上的小屋 TREE HOUSE



这座安置在水面上空的房子,就像漂浮在水上的平陆。从纵向角度观赏时,整个别墅分成三层空间。这是一座高高悬空的家,更是一个现实中的童话。  
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### 65 INTERVIEW

Domus国际中文版邀请了中凯山曼集团的4组设计团队,邀请设计师以及项目开发商进行专访,请他们从各自不同的背景和角度对所设计的方案进行阐释,并对东西方建筑文化的交融说明自己的观点和看法。  
Domus China had special interviews with 4 design teams, project development manager and landscape designer of Zhongkai Sheshan villas and invited them to interpret their designs from different backgrounds and perspectives, moreover, to explain their views and opinions upon the blending of eastern and western architectural cultures.

INTERVIEW BY  
孟旭彦

EDITED BY  
孟旭彦 魏芳

### 77 FEATURE

我们选择了4位成功将地域性和现代性融合起来的中外建筑师,围绕者如何将现代建筑设计理念与将传统建筑文化相融合,创造有本土特色的地域性建筑的问题进行了探讨和交流。  
Meanwhile, we chose 5 Chinese and foreign architects who integrate regionalism and modernity successfully to communicate and discuss how to combine the concept of modern architectural design with traditional architectural culture, and create regional architecture with local characteristics.

INTERVIEW BY  
孟旭彦 吴博

EDITED BY  
孟旭彦 吴博





# TIME CIRCLE

时间的圆

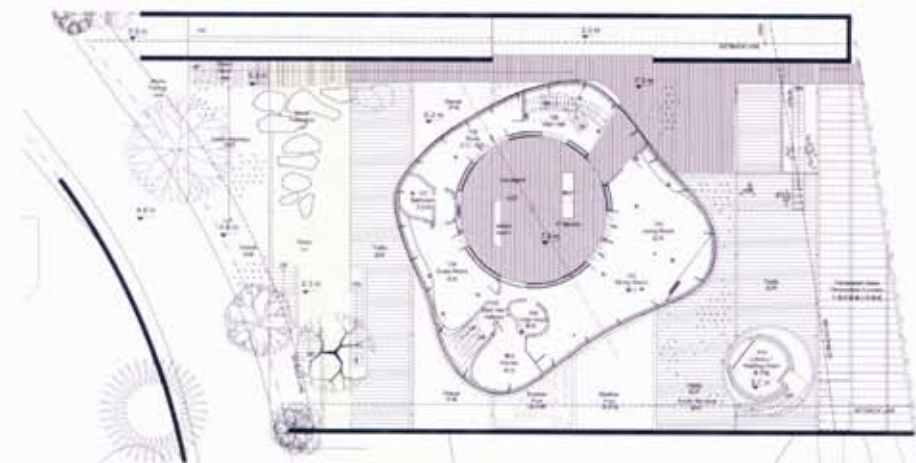
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Photo 拍摄

通过借鉴客家土楼的环形形式，瓷器和陶器等形态，并直接来源于中国哲学和传统的组织形式，建筑呈现出柔美的曲线



平面图  
SITE PLAN

福建客家土楼表达了中国哲学中传统院与房之间的基本形式关系。院形成了汇聚点，使之成为日常出入的空间集合。圆环内与外生活空间之间的柔性连续边界，能够引发各观点的内向汇集。

瓷砖覆盖层的材料和尺度恰好运用在曲面屋顶和墙上。

中国传统历法被绘制为时间循环，在每个循环之间具有相应的变化。环形恰好能够表达时间的这一无极无终的周期性特征。

道家学说认为所有生命创造的本质能量都是“道”，无极以环形为特征。太极通过阴与阳的互相影响而改变，表现为环形图标中的黑与白。阴阳变化引发万物的生息，并回归无极。

风水是运用这些图案变化以实现与环境的和谐。风水与道家有密切的关系。风水盘是一个环形罗盘，是万物的融合。它把阴阳变化与地球的力量和元素联系起来了，因此能够描述宇宙的秩序。

从上海（市区）来到这个别墅就像是回到了静谧世界，整个房间的活动被安排在一个简单的形体中。别墅被单独搁在景观之中，其中两个互补的并一直延伸到地下室的花园。西北部坐落着一个有覆盖的沉思石和苔园；东南部是一个阳光充沛的花园。地面和物体/房子之间的

具体关系以及它们如何关联还需要继续考虑。

别墅的主入口位于内部的院子中。这是一个具有内向视觉的花园和共享空间。来自各个方向的声音、气味和活动都在这里汇聚。地面层的公共房间界定了这个花园，并向花园开放。

室内体验被划分为与内院相连的空间、与外园相连的空间和两者皆连的空间。室内房间的墙体与外墙尽可能脱开，这有利于空气、光线和路径的自由流动联系。这一经验创造了各种感知：包括室内、内视的室外、丰富的文脉、外部花园、东面的河水、北面的余山。

设计的关键是塑造别墅内外形式并使之与自然环境 and 人造景观发生关联。在这方面，别墅像一个容器，是一个整体但并不是实体，它能够平衡于布局、定位和环境感知。这一关系将会通过研究风水的原理和方法以及新兴的景观设计（方式）进行进一步的研究。

别墅根据功能分为三层。底层（低于人造地平面部分）主要供健身和娱乐用途，辅以别墅的车行入口。停车场是建筑和景观设计的重要方面，也是最常用的别墅入口。娱乐空间主要由健身场和游泳池组成，附有凉亭、健身房、桑拿房和按摩浴缸等。佣人房坐落在北面和西面，可以从这里直接进入停车场。另外，佣人房还可以享受花园西面的空间。

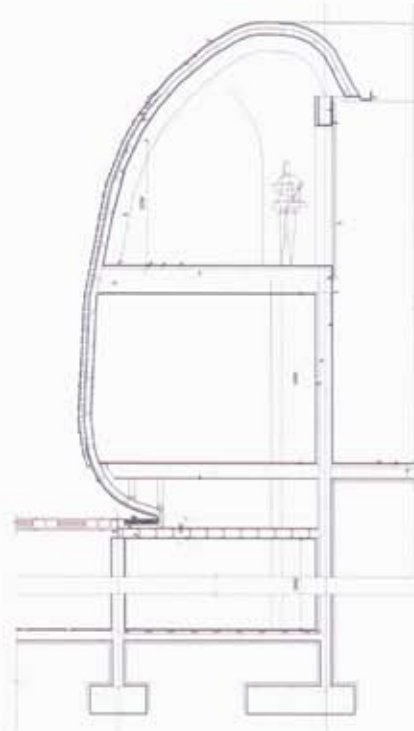


别墅上面两层可以被看成建造在人工设计地形上的构造。通过借鉴客家土楼的环形形式，瓷器和陶器等形态，并直接来源于中国哲学和传统的组织形式，建筑呈现出柔美的曲线。虽然参考了这些传统形式，但并不严格遵循。例如，与客家土楼不同，我们的设计是私人、独户的结构，并探索传统形式在当代居住状态下的重新诠释尊重传统形式并赋予其新的能量。

这个设计中，家庭最主要公共空间就是中心庭院。地面层安排了最公共的功能：起居和就餐空间，以及客人组团。上层安排了主人套房、学习空间和两间次卧室，构成别墅中最私密的楼层。

**景观：**景观之于E11别墅就如同景观之于中国园林一样被精心设计。从道路开始，一块经过雕琢的假山石成为划分公共领域与私人领域的工具，两旁种着竹子和在整体发展规划中栽种的树木，别墅在其中时隐时现。汽车从西北角进入基地并沿着东西院墙之间的缓坡渐渐进入地下层。地下车库由透明和半透明玻璃围合，能够充分分享庭院中的视觉感受。白天的车库充满阳光，晚上，则被照亮得像灯笼似的。一排竹子从车库穿过人造地表。竹子和位于北侧郁郁葱葱的葡萄藤是地下层中欢迎主人坐车回家时首先看到的植物。

步行也是从西北角进入基地，沿着院墙向东



剖面图  
SECTION



## POTTERY, AND TAKING DIRECTION FROM THE ORGANIZATIONAL DIAGRAMS OF CHINESE PHILOSOPHY AND TRADITION, THE HOUSE IS SENSUOUS AND CURVILINEAR IN FORM.



开篇：外立面实景图。上图：建筑手绘透视图效果。左图：建筑景观透视图效果。右图：施工过程中的室内空间。室内体验被划分为与内院相连的空间、与外院相连的空间和两者皆连的空间。

OPENING PAGE: VISUAL VIEW OF OUTSIDE ELEVATION. TOP: HAND DRAWING RENDERING OF BUILDING. LEFT: LANDSCAPE PERSPECTIVE RENDERING OF BUILDING. RIGHT: INTERIOR SPACE OF CONSTRUCTION SITE. INTERIOR EXPERIENCE IS DIVIDED INTO SPACE CONNECTED WITH INNER COURTYARD, SPACE WITH OUTER COURTYARD, SPACE WITH OUTER COURTYARD AND BOTH.

延伸至悬挑的木板路。这条路盘旋穿过草地、格架、砂砾和倒影池组合的平地并在基地中央展开形成一个露台，这里地面和水道都完全的展开。向后翻转，挡住主要的住宅，一个大的开口引出了把访客带至坐落在基地中间的别墅正入口。在这个位置，基地全景与远处水体全然呈现。向内遮挡住主要房间，通过一个大的开口引出了通向主入口和室内庭院的路。

别墅所在的是一块人造地表，下部通过一组细不锈钢柱阵列支撑。通过网格状、透明的、半透明的材料组和分布，阳光穿过人造地表，使地下层沐浴在阳光下形成花园。透明性使整个别墅的绵延体形得以展示。健身部分的院子和游泳池部分能够接受东、南方向的阳光，两者都是花岗岩铺成的场地，并有竹子从中伸出。游泳池旁边的倒影池满种着水生植物，其中最主要的是水葫芦。

景观照明回应了设计中的各种情况。时常是隐藏的和整合的，照明设备相对于光来说是次要的。通过从别墅“借”光，人造地表和游泳池成为整个基地中最主要的照明。在内院的中心，光和火炉的结合形成了特殊的效果。

**室内：**分别位于楼下和楼上的起居室和主卧室占据了整个房子的东南部。两者都可以享受南向采光并向内院开放。两个房间与内院的关系通过内院立面上的木隔板、百叶和帘幕的开启程度而改变。

别墅各种空间的阐述是通过墙体与其他表面穿插或发生关联，并产生与木和竹等形成的另一层外围合结构的并置。

客厅的抹灰墙和天花板与墙的外层结构之间产生对比，灵活的纸墙作为餐厅的围合，也可以取消使餐厅和起居室连通，并在门开着的时候与内院连通。石地面穿过整个别墅。厨房，不论开放的还是封闭的，都以木材、不锈钢和石材作为材料。整个别墅的墙体和天花的设计中，木材、墙面层、油漆、瓷砖、粉刷、金属、石材等都运用得恰到好处。

**建筑：**E11别墅中底层和二层的结构是钢筋混凝土梁柱体系，在外表面支撑垂直的竹胶合板架和水平的木条外层结构。地下层结构由钢筋混凝土基础，挡土墙和院墙组成。挡土墙被设置在基地红线的南西北三个方向，能够最大限度的扩大地下层的使用面积。

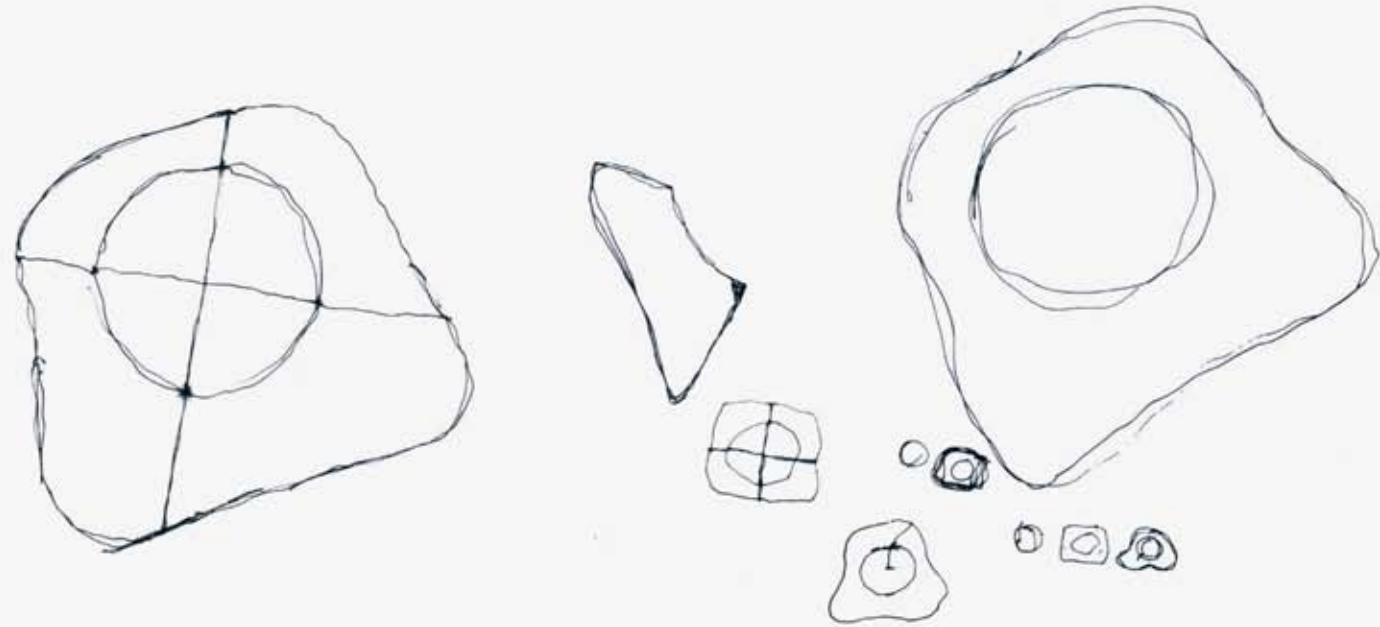
外部的覆盖结构由金属板材、玻璃窗和釉面砖组成的。底层覆盖防水层的釉面砖形成了防雨屏障。内院的内表面由玻璃窗、可开启/封闭的木板、可开启/封闭的木幕和木天窗等组成。

别墅的设备系统由通风系统、热力管道系统和冷却系统组成，既可用气也可用电。另外还布置了地热系统。设备间坐落在地下层。别墅还设置了一个被动通风系统。外表面和内院表面的可开启玻璃窗和面板是根据夏天东南向通风需要设计。

光线而非灯光是照明设计的主要目标。间接泛光照明勾勒了建筑空间和造型，并提供了在整个别墅中活动的可能。集中的特别照明和柜子等元素设置在一起。平面布局中的特别位置和特殊时间可以获得更充分和集中的照明。







In the Hakka houses of the Fujian province, the traditional Chinese courtyard and the house around it take on pure forms reminiscent of symbols fundamental in Chinese philosophy. The courtyard becomes the focus, the collective space that one leaves and returns to regularly. Its circle is a soft, continuous boundary between indoor and outdoor living spaces that encourages an inward focus from all vantage points.

The texture and scale of ceramic tile cladding allows for curvilinear roof and wall shapes.

The Chinese calendar charts cycles of time and the changes that accompany each cycle. Time as a cycle has no beginning and no end and is best represented as a circle.

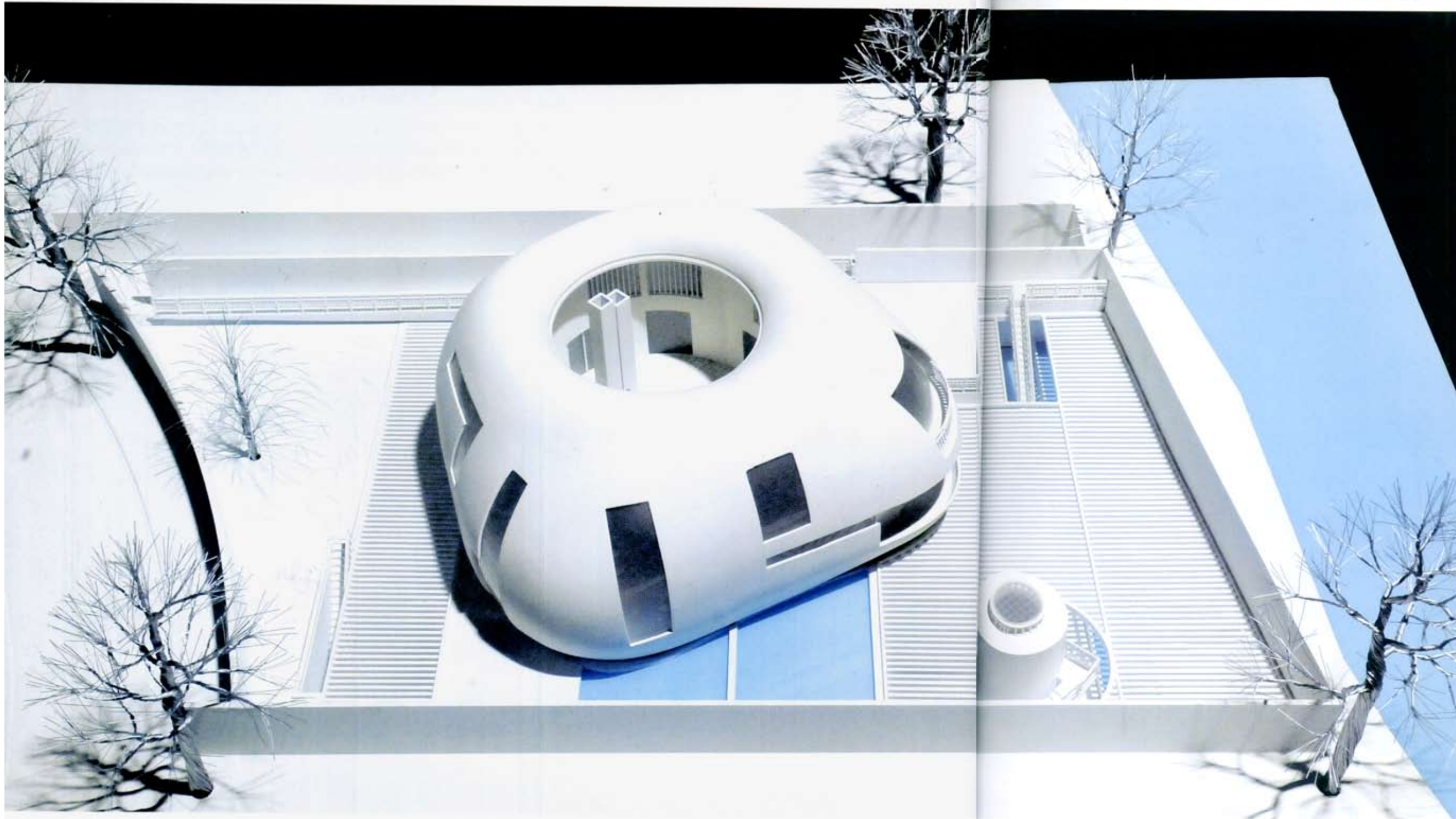
In Taoism, the essence of life in all creation is the primordial energy of the Tao, wu-chi, and is symbolized by the circle. T' ai chi is change brought about by the interplay of differing energies, yin and yang, represented as black and white within the circle. The waning and waxing of yin and yang lead to the birth and growth of ten thousand things coming and going, but always returning to wu-chi or stillness.

Feng shui is the practice of reading these patterns of change and transformation for the purpose of existing in harmony with the environment. It is an art tied to the practice of Taoism. Feng-shui's geomantic compass is a circle representing lo-p' an, the everything bowl of the universe. It connects the pattern of waxing and waning yin and yang to the forces and elements of the earth, there by describing the order of the universe.

To travel from Shanghai to the villa is to return to stillness, the containment of a house's activity in a simple form. The villa rests singularly in its landscape with two complementary sunken gardens that reach the basement level; a sheltered, contemplative rock and moss garden at the northwest, and a sun-filled garden in the

左上图：建筑概念手绘稿。将圆，从上下左右：金属瓦片屋顶的材料和尺度恰好运用在曲面上。建筑模型为轴测图。下图：建筑内部曲面结构。

LEFT TOP: CONCEPTUAL HAND DRAWING SKETCH OF BUILDING. OPPOSITE PAGE FROM TOP: METAL TILE COATING MATERIAL AND SCALE IS JUST USED ON THE CURVED WALL. BELOW: CURVED SURFACE STRUCTURE OF INTERIOR BUILDING







时间的圆  
上海松江  
TIME CIRCLE  
SONGJIANG  
DISTRICT, SHANGHAI

建筑师 ARCHITECT  
MACK SCOGIN, MERRILL  
ELAM  
设计团队 DESIGN TEAM  
MACK SCOGIN MERRILL  
ELAM ARCHITECTS, INC.  
用地面积 SITE AREA  
1565M<sup>2</sup>  
建筑面积 BUILT AREA  
1005M<sup>2</sup>  
项目管理  
上海中航置业有限公司  
质量监督  
上海联合工程监理造价咨询有限公司  
工艺管理  
PROCESS MANAGEMENT  
RYAN ASSOCIATE  
艺术设计 ARTS MANAGEMENT  
DIONISI CLIMARELLI  
结构工程  
STRUCTURAL ENGINEERING  
北京群林国际工程设计咨询有限公司  
景观设计 LANDSCAPE DESIGN  
曹刚工作室  
照明设计 LIGHTING DESIGN  
A.C.LICHT 灯光设计事务所  
设计阶段 DESIGN PHASE  
2003.09 开始  
施工阶段  
CONSTRUCTION PHASE  
2006.09.16 开始

the traditional references are respected but resonate with new energy.

The main public space of the family is a central courtyard. The ground level houses the most communal spaces of living and dining along with the guest quarters. The upper level houses the master suite and study along with two additional bedrooms. It is the most private level of the villa.

**LANDSCAPE** Like the landscapes of the Chinese Gardens the landscape at villa E11 is highly constructed. Beginning at street the mediating device of a sculpted stone "mountain" formation separates the public realm from the private realm and, along with a stand of bamboo and the trees planned for the general development, partially veils the presence of the villa. Automobiles enter the site at the northwest corner and move downward to the basement level via a gently sloping inclined plane bounded by two east / west garden walls. At the basement level the garage area, clad in clear and translucent glass, fully participates in the visual life of the courtyard. The garage is sunny and light filled during the day. At night, like a lantern, the garage area glows with artificial light. A stand of bamboo in the garage area pierces the constructed surface overhead. This and a wall of lush green vines on the north garden wall are the first vegetation of the basement level to greet the villa owner upon arrival by car.

Pedestrians also enter the site at the northwest corner and travel eastward beside the garden wall along a cantilevered wood deck. This path hovers over a changing ground plane of ornamental grasses, trellis, gravel and reflecting pools. It widens to become a large deck at mid-site where the full extent of the grounds and waterway beyond are revealed. Turning back to wards the form of the main house a large opening shows the way to the main door and courtyard on the interior.

The ground plane on which the villa sits is a constructed surface supported from below by a field of slender stainless steel poles. Fabricated of trellised or transparent or translucent materials, the constructed ground plane allows sunlight to penetrate the basement level rendering it garden-like. The transparency allows full disclosure of the villa's sinuous form. The fitness courtyard and pool area receive east and south light. They are a granite-paved field through which stands of bamboo emerge. The bamboo pierces the constructed ground plane above. The reflecting pool beside the lap pool is vegetated with dwarf papyrus plants, water hyacinths and grasses.

Landscape lighting responds to the various conditions of the design. Always discrete and

integrated, light fixtures and apparatus are secondary to the light itself. Borrowed light from the villa, the constructed ground plane and the pool play major roles lighting the site. At the center courtyard a special light is associated with the fire-pit element.

**INTERIOR** Both the living room and the master bedroom occupy the southeast area of the house, one above the other. Both enjoy southern sunlight and open onto the center courtyard. The participation of either room with the center courtyard is a matter of degree facilitated by a fenestration of operable wood panels, louvers and screens at the center courtyard facade.

As with all rooms of this villa the articulation of the space is a combination of inserted or applied surfaces and walls juxtaposed against the wood and bamboo superstructure of the enclosing exterior walls. At the living room painted plaster walls and ceiling surfaces contrast with the wall of the superstructure. A flexible paper wall acts as the dining room enclosure. It can be collapsed to open the dining space onto the living room and when doors are opened, the central courtyard. Stone flooring is proposed throughout the villa. The kitchens, both closed and open, are appointed with wood, stainless steel and stone casework. Throughout the villa at walls and ceilings, wood, wall coverings, lacquers, tiles, plaster, metal and

The Agora Theatre is part of the master plan for Lelystad by Adriaan Geuze, which aims to revitalize the pragmatic, sober town centre of Lelystad in

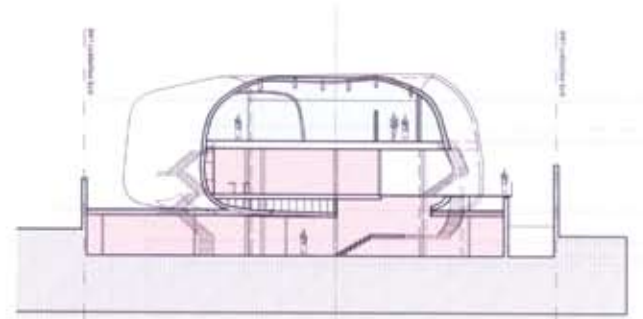
stone are employed judiciously.

**ARCHITECTURE** The structure for the villa at site E11, at the ground and upper levels, is a system of reinforced concrete slabs and columns that support, at the exterior perimeter, a superstructure of vertical glue laminated bamboo trusses and horizontal wood strapping. The structure at the basement level is one of reinforced concrete foundations, retaining walls and garden walls. By placing the retaining walls at the perimeter property lines at the north, south, and west, the greater portion of the site is made available for occupation at this level.

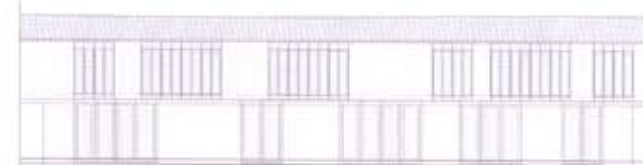
The exterior cladding of the superstructure is a combination of metal flashing and panels, glazing and glazed clay tiles. The clay tiles act as a rain screen with a moisture protection surface beneath. The exterior cladding of the central courtyard is a layered array of glazing, operable and fixed, and wood panels, operable and fixed, wood screens and louvers.

The construction and materials of the constructed ground plane at ground level are discussed in the landscape portion of this text.

The mechanical system for the villa is a forced air, ducted heating and cooling system, either gas fired or electric. In addition a system of radiant floor heat is installed throughout. Mechanical and electrical equipment rooms are located at the basement level. The villa has a passive system of ventilation also. Operable



建筑剖面  
BUILDING SECTION



花园西立面  
WEST ELEVATION OF COURTYARD

glazing and panels at both the exterior of the superstructure and the exterior of the central courtyard are oriented to capture summer breezes from the southeast.

Light, rather than light fixtures, is the primary objective. Indirect general illumination compliments the architectural spaces and forms, and allows general activity to take place throughout the villa. Task and specialty lighting is incorporated into casework and cabinet elements. Special moments or areas in the plan receive more and focused light.

左图：工人为室内加设防水隔热材料和木质外饰面。下图：夜晚灯光效果图。

LEFT: WORKER INSTALL THE INTERIOR WATER-PROOF THERMAL INSULATION MATERIAL AND WOODEN EXTERIOR SURFACE. BELOW: NIGHT LIGHTING RENDERING.

southeast. The exact relationship between the ground plane and the object/house and how they are associated will require a great deal of consideration.

The main entry to the villa is at the inner courtyard. This is an inward-looking garden, and a shared space. Sounds, smells and activity from all directions collect here. Communal rooms border it on the ground floor and open onto it.

On the interior, the experience is divided between spaces that participate in the court, those that participate in the outer gardens, and those that do both. Interior rooms maintain a wall independent of a perimeter wall where possible. This allows for the advantageous flow of air, light and pathways freely within the ringed plan. The experience creates awareness of the interior, the inward-looking exterior, and the greater context; the outer gardens, the river to the east, and Sheshan mountain to the north.

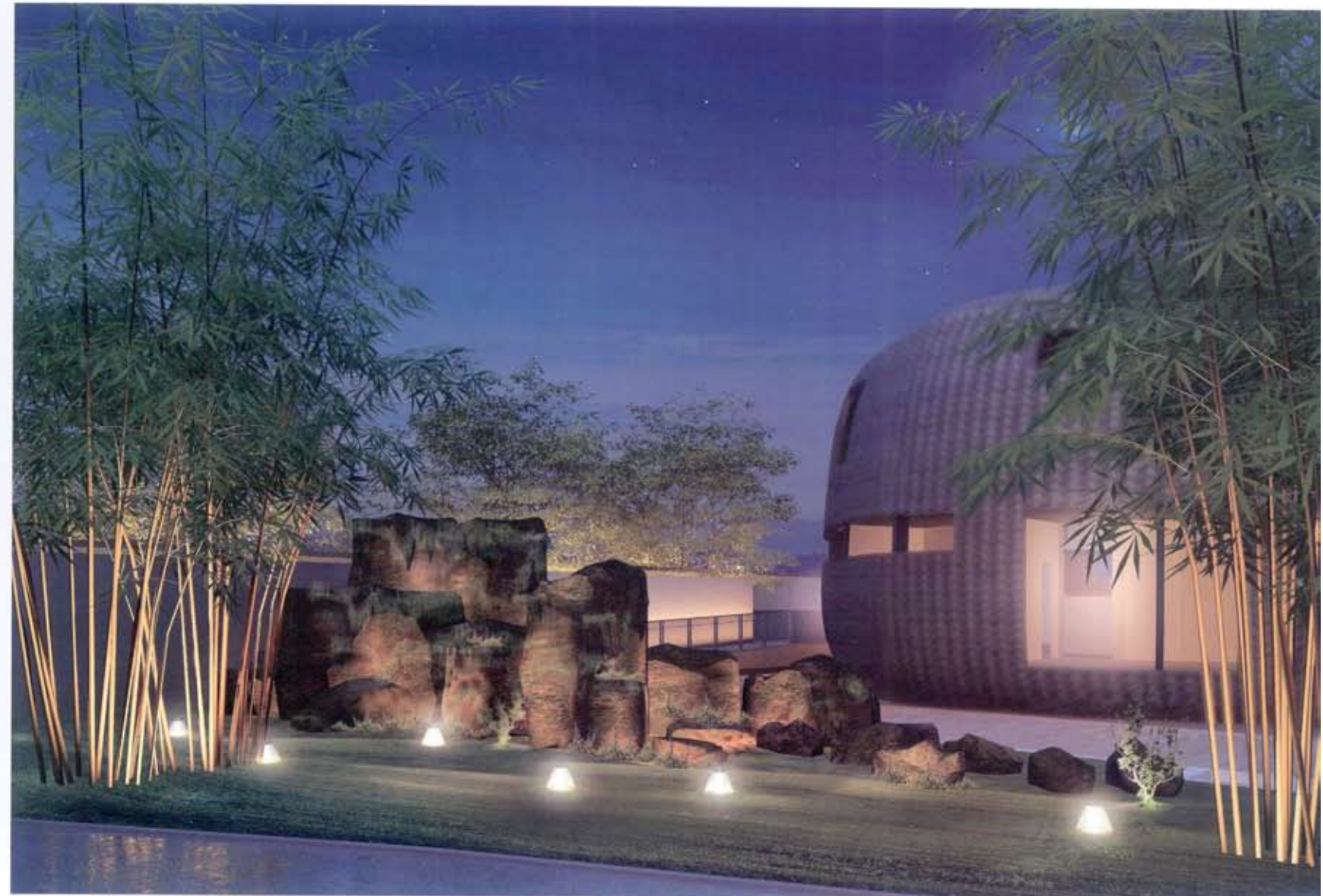
Of primary importance is the carving and

sculpting of the exterior and interior forms of the villa with respect to its natural and manmade context. In this manner, the villa is a vessel that is whole but not solid and balanced in its placement and orientation, and aware of its environment. These relationships will be further developed with a deeper understanding of Feng Shui, its principles and methods, and the emerging landscape design.

The upper two levels of the villa are expressed as an object on the constructed landscape. Borrowing notions of form from the circular houses of the Hakka people of the Fujian province, from ceramics or pottery, and taking direction from the organizational diagrams of Chinese philosophy and tradition, the house is sensuous and curvilinear in form. Although borrowed from these traditional examples, it is a loose interpretation. Unlike the Hakka homes, the villa is a private, single family structure that seeks to reinterpret the traditional forms for contemporary living in such a way that



景观平面图  
LANDSCAPE PLAN





# BLOOMING LOTUS

出水芙蓉

27

MATERIAL COURTESY OF  
嘉凯城集团股份有限公司







首层平面  
GROUND FLOOR PLAN

一块三面临水的半岛伸向水中，在东南北三面广阔水域的环绕下，这个小岛漂浮着，仿佛一处充满灵气的仙境

E26地块在整个余山别墅区中的地理位置十分特别——一块三面临水的半岛伸向水中，能够被周围的别墅看到。这个方案为回应这一状况，设计了一个被周围变化多样的边界界定的、均质的中心空间。中心空间的功能和使用可以被认为是多样的，并被周围的肌理支架。周围的结构是一个多变的层次，就像可操作的中国园林的门窗格或者是中国画中被轻描淡写的围绕中心空间的部分。就像花瓣通过开合来实现展示和保护的功能一样，周围结构提供了各种质量：包括空间层次，服务设施，穿透性，视觉的丰富性和视觉的进深感。中心空间在某种程度上是没有明确表达的，但是却能够适应不断变化的当代生活。如同中国古代园林中形态明确但层次丰富的厅堂一样，中心空间通过扩张或者分化来容纳家庭聚会或在一个安静的下午独自占有。

别墅的中心部分被庇护起来增强了私密性，但同时也有明亮的或斑驳的阳光洒下来。就如同可移动和可改变的墙体、表面、体量所具有的灵活性一样，屋顶同样具有可变性。屋顶被想象为透明的平板，能够纪录不同时间的自然变化，亮的、暗的，有太阳的、阴沉的。可开启的百叶和幕墙提供了控制透明程度和质量的可能。别墅的景观类似于中国园林中的景观，试图发掘内部与外部空间的边界，并在这些边界之间建立关系。这种探索的一种当代表达是在整个基地的中心部分建造一个透明的屋顶，这个部分常常是传统的外部庭院的所在。被捆成簇的竹子沿着基地布置，不仅占据别墅的内部而且还有外部。透明的屋顶、通透的周边结构以及竹子共同作用质疑边界的范围并相对增加和丰富了这小型别墅的经验。别墅室外的覆

层材料初步定为板岩或石瓦片。室内材料会包括石、木、瓷和玻璃砖，漆器与玻璃。

景观：就像E26别墅基地所具有的那种水和半岛的关系一样，在本别墅内景观和建筑环境无时无刻不伴随并依靠着彼此。一个建造的行动，都伴随着一个同等程度的景观作为回应。从道路向别墅东边，基地呈向上倾斜的状态。基地表面经由步行道可达，部分种植着地表绿色植被，密布着有秩序的石铺地，并且间隔分布着大尺度的不锈钢和玻璃的花瓶，它们的轮廓之上反映和摇曳着竹丛。从这里继续向上能到达前入口，人们可以通过建筑外壳的弯折出挑下部进入到别墅的内部；继续向下走一段台阶，则能抵达基地的底部平台和水面。汽车进入“竹花瓶”以西的基地，通过一扇园门下降到地下车库层。车道被建筑的外壳，以及景观和从别墅的主平台到达的平台挑板所遮蔽，俯临水景。

别墅借助一系列的石铺平台在种植覆盖的地面上伸展开来。在铺地的节点处生长出植被和苔藓，以这种方式使得景观和建筑之间的关系依然得以延续。“竹花瓶”的序列延伸进主空间，景观继续对房屋的内部产生着影响。这些玻璃的“花瓶”升起穿过别墅的所有楼层。不管人穿过基地，是向内走还是向外走，景观和建筑的关系依然不可分离。

景观照明是建筑中的重要部分，目的是让光线和它在景观上效果的出现来代替灯具本身的过于表现。在许多的案例中，建筑外壳上的构件弯折下来到景观之上。这提供了一种机会使温暖的光线从建筑中弥漫出来。环境光照明来自玻璃材质占主导地位的别墅北立面和南立面。作为补充，图书馆的玻璃体量建于书房之上，将发光照亮紧贴在主卧室下面的南面平台。

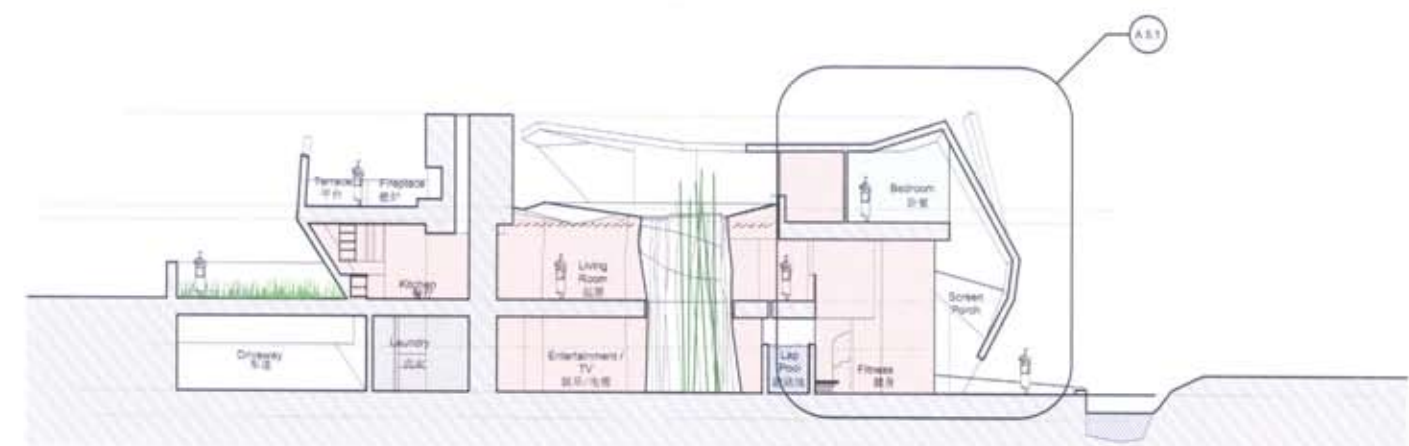
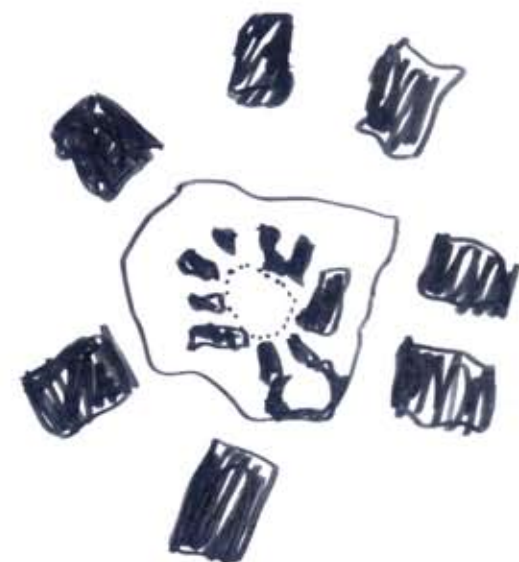
并画：建筑模型鸟瞰图。右下面，从上至下：MACK SCOGIN MERRILL ELAM 建筑概念手绘稿；夜晚灯光效果图；对向上面：中心空间在某种程度上是没有明确表达的，却能够适应不断变化的生活模式。

OPENING PAGE: BIRD-EYE VIEW OF BUILDING. RIGHT BELOW, FROM TOP: BUILDING CONCEPTUAL HAND DRAWING OF MACK SCOGIN MERRILL ELAM. NIGHT LIGHTING RENDERING. OPPOSITE PAGE, TOP: CENTRAL SPACE DOES NOT INTERPRETE CLEARLY IN A WAY, WHICH CAN ADAPT TO DIVERSITY LIFE STYLE.

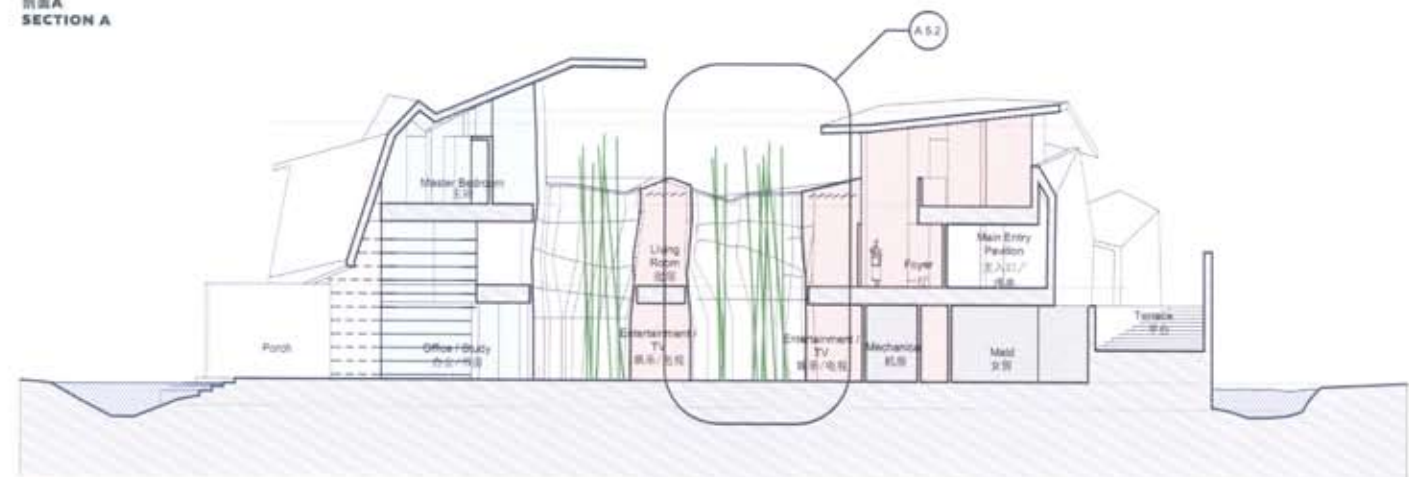
建筑：E26别墅的建筑是一个内省的物体但同时也有一个热情的表面。别墅的较为私人化的功能，比如厨房与卧室，被布置在一个灵活开放的空间周围。这些空间被花瓣一般的壳从屋顶到墙面包裹下来，盘旋在透明的公共空间之上。公共空间紧贴壳的下表面流动，一直延伸到景观里面去。这些壳是加肋的薄铁皮，表面锁有粗糙自然表面的金属，有直立的或平顺的接缝，或者蓝灰色的板岩表面。建筑其他余下的围护是玻璃，或者藏在壳的下面和后面，或者对景观呈现出一种公共性的，或渗透性的表面。

像是花朵为了显示或者保护其内部器官而开启和闭合其花瓣，别墅周围肌理的构造为空间的分层，为基础构造，为渗透性以及视觉的丰富和深度提供了机会。围护作为一个整体是一个可变的层，就像中国园林中可操作的木百叶窗或门，又或者国画里面围绕中心空间的无需着力刻画的环境。外表皮的可操作性，由多层次构成，为光线和空气的流动的提供了最大的灵活性。

由于环绕私密空间的壳提供的私密性保证，私密空间面向内部的表面是开放性的，能接收充足的光线和景观。这些空间都向下部的核心空间集中。核心空间通过一个玻璃屋顶接受景致，并在主要平面上反射——不是反射回向下俯瞰的私密空间而是紧贴在他们下面，通过一系列的门，板，和玻璃平面反射出去直到景观上。别墅具有特别的转动活动，向别墅的中心聚集，只是为了再次把它散布到外部景观上——几乎像是呼吸的机能。



剖面A  
SECTION A



剖面B  
SECTION B



**室内：**在很大程度上是匿名的，核心空间表达了一个关于不断改变中的现代家庭生活的景观的议题。就像中国园林中的那些造型明确却层次多元的厅堂，核心空间伸展或者细分来容纳多或者少，一个大家庭的聚集，或者宁静午后一个人的独享。

在别墅的中心处于被保护和私密状态的同时，它依然是开敞的：充满了或明亮，或斑驳，或宁静的阳光。和可操作。转化的墙壁，表面，体量所保证了的那种灵活性类似，屋顶的也提供了可变性和适应性的可能。构思为一个仅靠“竹花瓶”的不锈钢网架支撑的透明平面，它记录了光和暗，阳光和阴云等模式的自然运动。可开启的天窗和屏风提供了控制透明度的质量和程度的机制。

起居/就餐区域的弹性依赖于周围元素的变异和分层的质量，依赖于预置在温暖木表面周围肌理中的功能程序，依赖于可移动、变化的墙体和帘窗。作为一个铺有深色大理石连续铺地的完全开敞的区域，这个空间可以容纳大型派对，或者划分为更小的区域，多种多样的家庭活动可以同时或者先后发生。相配合的生活用具和家居布置也会有助于设施转换。

为就餐室和核心空间服务的厨房被一个大的塑形壁炉所遮蔽，同时壁炉还隐藏了一排平板，滑动这些平板就能将烹调区从这个空间中关闭出去。厨房的设备以画廊的格局进行配置，安装进壁炉和西面的塑形外壳墙体，或者越过它们。吊棚不接触外墙，也不依赖于南北面上的可动玻璃板，而是从天花板上直接悬挂下来，不同与典型厨房的维护和遮蔽，这一切空间都流动着。

地下层包括了车库、储藏室、机械室、书房、佣人室、健身房（对着折叠的建筑外壳下面的走廊开门），更衣室、和泳池。泳池的维护从地下层内向上伸出，创造出了一个穿越所有楼层的垂直影响区域，其形式是一个受水波影响的光之井。在光井的上层和地面层向下看去，只有水波和从下面池塘里气泡上折射出来的摇动着花边的反光，一瞥之下它颇显神秘。地下层的娱乐空间和地上的核心空间的划分比较相似，但是它更加向内集中到竹花瓶的本身上，因为它提供了主要的自然光来源。

围绕着核心空间布置的上层卧室无论是从空间上，还是从材质上都更加有亲密的氛围。愈加坚实的墙体围合出了空间，从壳体屋顶上反射过来了柔和的光线，这些卧室好像是被建筑体护架。但是他们仍然和室外，以及核心空间保持了直接的联系——通过画框式的景观，多种改变自然光的策略，以及得到气流的不同方式。主卧室和客房以及第二卧室都分离开来，通过一个私人楼梯可以到达。这个楼梯同时也把它和书房，核心空间连接在一起。此外，主卧室还有通向两个外部空间的出口：一个在壳体西面伸出的私人阳台，和一个通过光之井，跨越了泳池与客房共用的阳台。

从外层维护系统上引出的形式，形体和物质性，这幢别墅的室内是高度建筑化的。除过维护之外的室内材料包括了木质和石质的地板、一系列的瓷砖和玻璃砖、石膏、帘窗材料、几种玻璃、皮革、木镶嵌板和金属。整体家居设计贯穿了整栋别墅。

**设备系统：**别墅的主要起居空间（包括卧室和浴室）都采用辐射地热系统。另外，每个空间都会有输气管道，并通过地下层的设备房的电器设备驱动。

右图：建筑的立面呈现出一种公共性的、应渗透性的状态。下图：建筑空间被花瓣一般的壳从屋顶到地面包裹下来，这些壳是加热的薄铁皮，表面镀有粗糙自然表面的金属，或者蓝灰色的板岩表面。

RIGHT: FACADE OF BUILDING EXPOSE PUBLIC OR INFILTRATIVE STATUS. BELOW: THE BUILDING SPACE IS PACKED BY PETAL SHELL FROM TOP ROOF TO THE WALL, THE SHELL IS COSTAL THIN STEEL SKIN WHICH IS PLATED WITH NATURAL ROUGH METAL SURFACE, OR BLUE GREY SLATE SURFACE.



## THE OPERABILITY OF THE ENVELOPE, BUILT UP IN LAYERS, PROVIDES A MAXIMUM LEVEL OF FLEXIBILITY IN LIGHT AND AIR FLOW

Unique in the Sheshan Villa Masterplan, site E26 is a peninsula with water on three sides, a promontory jutting into the waterway. It is visually accessible 360 degrees from the surrounding villas. The design response to this condition proposes a undifferentiated central space that is shaped by a mutable perimeter fabric.

The central space can be read as a courtyard whose use and occupancy are variable and are supported by the perimeter fabric. The perimeter fabric is a mutable layer, like the operable shutters or doors of the Chinese garden or the thinly described surround of a center space in a Chinese painting.

The six conceptual diagrams to the left speak to ideas of conversion and transformation of architectural elements. As with a flower that opens and closes to reveal or protect its inner parts, the perimeter fabric offers opportunities for spatial

layering, for infrastructure, for porosity and for visually rich thickness and depth.

Anonymous to a great extent, the central space addresses issues of the constantly changing landscape of contemporary life. Like the clearly formed but layered halls of the Chinese gardens, the center space expands or subdivides to accommodate much or little, the extended family gathering or the singular occupancy of one person on a quiet afternoon.

At the same time that the center area of the villa is protected and private it is also open and filled with bright or dappled or muted sunlight. Like the flexibility afforded by the movable and transformable walls and surfaces and volumes, the roof plane also offers variation and adjustability. Conceived as a transparent plane, it registers the natural fluctuations of light and dark, sunlight and cloud patterns. Operable layers of louvers and screens provide the mechanisms to control the quality and degree of transparency.

The landscape of this villa, like that of the Chinese garden, explores the boundaries of exterior and interior space and the relationships set up by those boundaries. A contemporary interpretation of this exploration has yielded a transparent roof at the center of the site where a traditional exterior courtyard might have been placed. Trussed clusters of exotic bamboo march across the site occupying positions both exterior and interior to the villa. The transparent roof the permeable perimeter fabric and the bamboo clusters work in concert to question the extent of boundary and to expand and enrich the experience of this elatively small villa.

Slate or stone tiles are proposed for the exterior cladding material of the villa. Interior materials include stone, wood, ceramic and glass tiles, lacquers and glass.

**LANDSCAPE** Like the relationship of the water to the peninsula of land that villa E26 inhabits, all moments in the villa's landscape and the built environment accompany and rely on one another.

For every architectural action, there is an equal and complementary landscape reaction. The site slopes upward from the road toward the eastern edge of the villa. This surface, accessible to pedestrians and partly planted with groundcover and dappled with a sequence of paving stones, is punctuated by a series of oversized stainless steel and glass vases whose profiles inflect and cradle stands of bamboo. These proceed up the site toward the front entry where one can enter the villa under a projecting fold of the building's shell or proceed down a flight of steps to the lower terrace of the site and the water level.

Automobiles enter the site to the west of the bamboo vases and descend through a garden gate to the basement level garage. The driveway is shielded by the solid shell of the villa and a projecting plane of landscape and terrace above which is accessible from the main level of the villa and commands a view of the water.

The villa spreads out into the predominantly ground covered landscape with a series of stone terraces. The relationship between landscape and architecture continues at the level of the surface where groundcover and mosses grow through joints in the paving. The landscape continues to engage the house on the interior with the series of bamboo vases proceeding into the main space. These glass planters rise up through all levels of the villa. Whether one is focused inward or out across the site, landscape and architecture remain inseparable.

Landscape lighting is integral to the architecture in order to allow the presence of light and its effect on the landscape to supersede the visual impact of the fixture. In many cases, elements of the building's shell fold down over the landscape providing opportunities for a glowing downlight to permeate out from the architecture. Ambient site lighting will come from the predominantly glass north and south faces of the villa. In addition, the glass volume of the library, which sits atop



平面图  
SITE PLAN





the study, will glow to light the south terrace beneath the master bedroom. Landscape lighting is particularized based on the specific condition of architectural elements and plant materials. Generally, light sources will be discretely incorporated into architectural surfaces and plant materials. Borrowed light from inside the villa, from the overhanging shell structure and from the lap pool will play an important roll in lighting the site.

**ARCHITECTURE** The architecture of the E26 villa is at once an introspective object and a welcoming surface. The more private functions of the villa such as the kitchen and bedrooms are arranged around a flexible open space. These spaces are secured by folding petal-like shells which wrap from the roof to wall and hover above the ground harboring the diaphanous public space which flows out beneath the shell to continue into the landscape. The shells are a thin steel ribbed structure clad with either naturally finished metal applied with a textured combination of standing and flat seams, or grey slate shingles. The remaining enclosure of the building is glass, either sheltered beneath or behind the shell or presenting a public or permeable face to the landscape.

As a flower opens and closes to reveal or protect its inner parts, the perimeter fabric offers opportunities for spatial layering, for infrastructure, for porosity and for visual richness and depth. The enclosure as a whole is a mutable layer, like the operable shutters or doors of the Chinese garden or the thinly described surround of a center space in a Chinese painting. The operability of the envelope, built up in layers, provides a maximum level of flexibility in light and air flow.

The inward facing surfaces of the private spaces are open and able to receive full light and views due to the privacy afforded them by the surrounding shell. These spaces all focus in on the center space below. The center space receives these views through a glass roof and redirects activities on the main level not back to the overlooking private spaces but out to



上面：建筑施工现场。中间：建筑外立面效果图。下面：建筑模型手绘图。由于环境私密空间的先提供私密性保证，私密空间面向内部的表面是开放性的。

TOP: CONSTRUCTION SITE OF BUILDING. MIDDLE: BUILDING OUTSIDE ELEVATION RENDERING. OPPOSITE PAGE: FROM TOP: HAND DRAWING OF BUILDING MODEL. DUE TO PRIVACY COMMITMENT PROVIDED BY SHELL OF EMBRACING PRIVATE SPACE, PRIVATE SPACE TOWARDS INTERIOR SURFACE IS OPENED.

the landscape beneath them through a series of doors, panels, and glass planes. There is a constant rotational activity in the section of the villa that gathers focus toward the heart of the villa only to distribute it out again into the landscape, an almost respiratory function.

**INTERIOR** Anonymous to a great extent, the central space addresses issues of the constantly changing landscape of contemporary domestic life. Like the clearly formed but layered halls of the Chinese gardens, the center space expands or subdivides to accommodate much or little, the extended family gathering or the singular occupancy of one person on a quiet afternoon.

At the same time that the center of the villa is protected and private it is also open and filled with bright or dappled or muted sunlight. Like the flexibility afforded by operable and transformable walls, surfaces, and volumes, the roof plane also offers variation and adjustability. Conceived as a transparent plane supported only by the stainless steel frames of the bamboo planters, it registers the natural fluctuations of light and dark, sunlight, and cloud patterns. Operable layers of louvers and screens provide the mechanisms to control the quality and degree of transparency.

The flexibility of the living / dining area is dependent on the mutability and layered quality of the perimeter elements, on the program embedded in the warm woodclad perimeter elements, and on movable or transformable walls and curtains. As a completely open area with a continuous dark marble floor, the space accommodates a great party, or configured in smaller areas, multiple family activities may occur simultaneously or sequentially. Coordinated casework and furnishings help facilitate transformations.

The kitchen, which serves the dining and central space, is screened by a large sculptural fireplace which conceals an array of sliding panels to close off the space from cooking odors. The casework of the kitchen, arranged

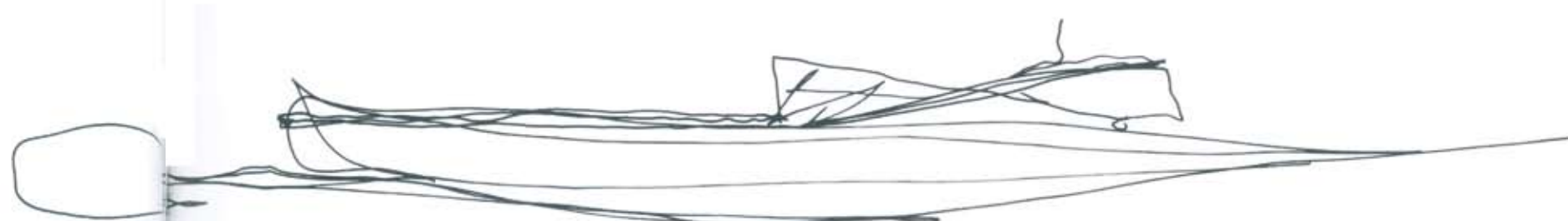
in a galley formation, is built into and negotiates both the fireplace element and the shaped outer shell wall on the west side. Overhead cabinets hang from the ceiling independent of the exterior walls and operable glass panels on the north and south faces allows all of the space to flow unhindered by the typical enclosures and obstructions of a kitchen.

The basement level accommodates the garage, storage and mechanical, the study, maid's suite, fitness room which opens onto a screen porch sheltered beneath the folding shell, changing facilities, and a lap pool. The enclosure of the lap pool penetrates up from the basement and generates a zone of vertical influence through all levels of the villa in the form of a water-influenced light well. At the upper and ground levels the light well is a bit mysterious with only glimpses to the water and the lacy wavering light reflecting off the ripples in the pool below. The entertainment space in the basement is similar to the configuration of the central space above yet is focused inward more on the penetrations of the bamboo planters which provide the main source of natural light.

The upper level bedrooms arranged to focus around the

central space employ a more embracing atmosphere both spatially and materially. With more solid wall space and soft reflected light from the shell roof, the bedrooms feel cradled within the architecture yet they each maintain a distinct relationship with the exterior and the center space through framed views, varying natural light strategies, and different approaches toward air flow. The master bedroom is discrete from the guest and second bedroom and is accessible via a private stair that links it with the study and the central space. In addition, the master bedroom has access to two exterior spaces, a private balcony that slips out beneath the shell on the west and a balcony shared with the guest bedroom which passes through the light well and straddles the lap pool below.

The interiors of this villa are highly architecturalized, taking form, shape and materiality from the enclosing systems. Interior materials other than the enclosing systems include wood and stone flooring, a variety of ceramic and glass tiles, plaster, curtain materials, several types of glass, leather, wood paneling and metals. Integral casework is proposed throughout.



出水芙蓉



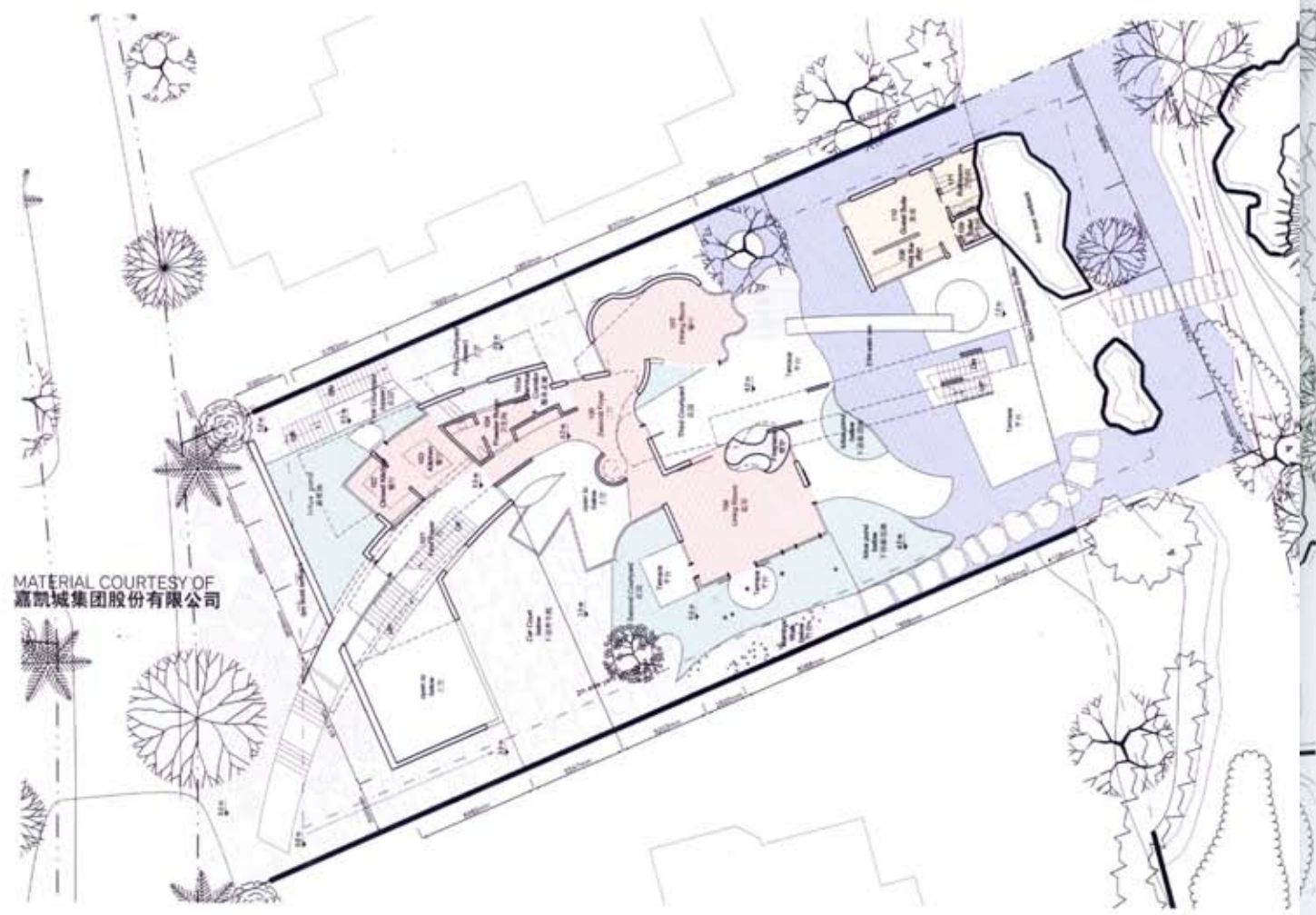
出水芙蓉  
上海松江  
**BLOOMING LOTUS**  
SHANGHAI DISTRICT, SHANGHAI  
建筑师 ARCHITECT  
**MACK SCOGIN, MERRILL ELAM**  
设计团队 DESIGN TEAM  
**MACK SCOGIN, MERRILL ELAM ARCHITECTS, INC.**  
用地面积 SITE AREA  
**1562M<sup>2</sup>**  
建筑面积 BUILT AREA  
**938M<sup>2</sup>**  
项目管理  
PROJECT MANAGEMENT  
上海中航置业有限公司  
质量监督  
QUALITY MANAGEMENT  
上海联合工程监理造价咨询有限公司  
工艺管理  
PROCESS MANAGEMENT  
**RYAN ASSOCIATE**  
艺术设计  
ARTS MANAGEMENT  
**DIONISI CLIMARELLI**  
结构工程  
STRUCTURAL ENGINEERING  
北京都林国际工程设计咨询有限公司  
景观设计 LANDSCAPE DESIGN  
**ANJA TUROWSKI-LOWMAN, MATTHE LEACH, TREY LINDSAY, JOHN TREFFRY, JEFFREY COLLINS**, 景观工作室  
照明设计 LIGHTING DESIGN  
**A.G. LIGHT** 灯光设计事务所  
设计阶段 DESIGN PHASE  
**2003.09** 开始  
施工阶段  
CONSTRUCTION PHASE  
**2006.09.16** 开始



# PAINTING SCENE

画境

34



MATERIAL COURTESY OF  
嘉凯城集团股份有限公司

总平面  
SITE PLAN

**别墅是对序列的研究,使得当代的活动和需求能够与传统园林的丰富空间序列产生关联**

中国传统园林中的一个基本和美妙的特征就是线性的空间序列以及空间之间的联系和协调。游走的路径和空间都通过实际上和视觉上的路径和游走来描绘,这是空间塑造上的精湛成就。园林的视觉和空间上的质量不论对于偶然的现代参观者还是曾经居住其中的家庭而言都同样有效和满足。

E33地块上的别墅是对序列的研究。有多少当代的活动和需求能够与传统园林的丰富空间序列产生关联?如何在一个有限的范围内,通过采用压缩和膨胀的空间,丰富的层次,模糊化等方式把一个场所和上海的影响分开?

E33别墅的空间序列中,到达并不是从正门开始,而是从深砖路的南面口的山景开始。而E33别墅的目的地出乎意料的坐落在山景之前的一座岛,而又是这序列的开始。同样出乎意料的是,别墅作为目的地并没有终点的感觉,而是一个新的起点,从此回望过去,又重新开始了旅程。沿着道路,在别墅的内部,空间互相交错,一个接着一个,行走的路径不断要求变换的视点和不同的发现。虽然路径是南北通向,东西向景观的透视给予别墅空间的深度感与顺序的节奏。

别墅关注内部的世界。三面都有墙包围,南面朝向的山景为别墅提供了仅有的朝外的景观。从主卧室和最北面的卧室都能够看到余山的风光。其它的景观皆来自于基地本身:看入内院和从内院与平台回看别墅本身。别墅充分利用了基地的水系。水体提供了分隔别墅较私

密与正式的北面部分和较公共与随意的南部的可能。泳池和池边小路是传统中国园林中桥的现代表达。

**建筑:** 位于E33基地上的别墅的结构是一个采用了砌块的加强混凝土板柱系统。其基础的结构为搁置在水道之上的“U”形混凝土梁。外层表皮采用石英石覆盖,分别采用了两种不同的方式:在上层的公寓,采用规则切分的石板,而处于低层的则运用石材堆叠砌筑。映照这两种肌理的光和影给其色彩带来变异。通透的面域建议使用几种不同形式的玻璃:全透的、半透明的、彩色的和深色的。上层的表皮和车库的南立面覆盖以半透明玻璃。

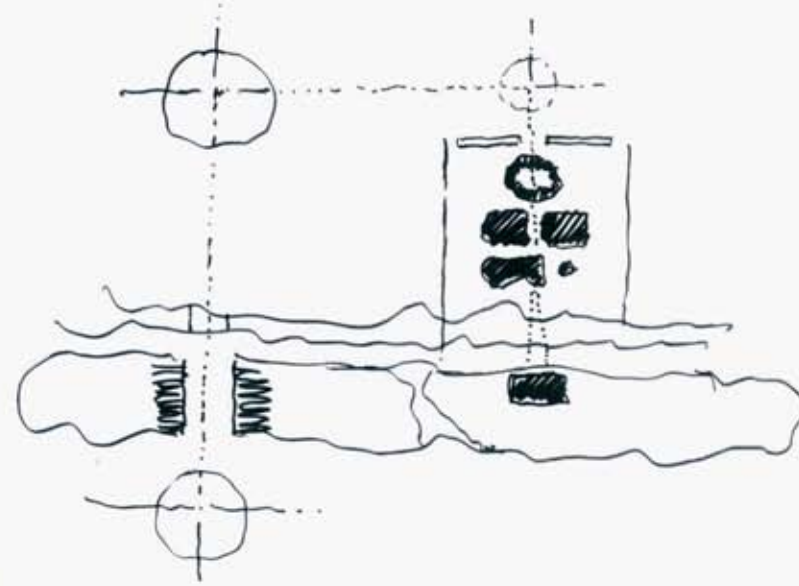
**景观:** 基地上所有院落的建筑设计与种植反映了每个位置的面积,朝向与特征。客厅和餐厅的宏

观取景用了“借景”的手法观看到南面的岛和山景。别墅的前门是院墙的一个开口。院墙和道路之间微微倾斜,把车库和第一个内院藏了起来,并使整个基地成为一个私有领地。院墙前有一处让石铺小路穿过的堆石和高草。入口的道路是一条轻微的曲线,穿过第一个内院进入第一和第二个休息厅。曲线避免了长距离的视线。它表达了每个沿着路的建筑元素的是有序的:墙、椅子、台阶、内院、游戏厅。

第一个内院是一个药草园,在沙砾的覆盖的部分地面上按照“纽扣式”环形布局的花坛里种植满了植物。这种沙砾材料在园子里蜿蜒穿越。位于厨房之外,这个内院会成为一个可以在此尽情享受早餐的隐逸空间。离开第一个内院的上层部分,你可以下降到下层区域,刚好在佣人房的外面。这是一个带有朝南的开放水面景观的石铺地院子。前面是一个倾斜的多彩的植物“地毯”,混种着长春花和日本银莲花,可以错开花期,保证一年四季地面都繁花似锦。透视的前景会把注意力吸引到前面水面小岛上种植的芭蕉上。选择芭蕉树的原因,一个是因为“雨打芭蕉”的音色,另外也是因为它是中国园林中典型的植物。

第二个内院紧靠着起居室的平顶,其地面上覆盖着英国的常春藤,刚好长到平台地面那么高。地表的绿色植被也会越过内院的墙面,爬到下面的停车院上去。在平台和起居室里都可以看到内院里半岛上种植的冬梅,据说能给它的人带来心灵的和谐。由于它代表了精神的更新和力量,冬梅是中国园林里最重要的植物之一。它也形成了驾驶汽车进入别墅区,或者从起居室或毗邻的平台上望去,所能看到的占据最显著位置的景色。平台周围被景观环绕着。在西侧是平台地面上长起来的一丛水竹,平台延伸,高挑于下部小径之上。这条小径通往水面的踏石,随之可以到达水中岛屿。起居室平台之南是两个荷花塘之一,其深度足以养鲤鱼。池塘中水面的高度刚好高过水道中水面。池塘的内墙系由玻璃所造,由此在保健室内部也可以观赏到池中游鱼戏莲的景致。从上方而观之,荷花塘的美景又可被地面上和别墅上层的平台,以及客室的平台上的人所共享。

第三个内院系由别墅自身从三面绕一个中心房间的外表面围合而成,上部还有池塘盘旋而过。围绕室外壁炉的平台行成了座椅,于是这个院落就成了主要房屋和客室/小屋之



左图: MACK SCOGIN  
MERRILL ELAM建筑概念手  
绘稿。右图: 建筑模型鸟瞰图。

LEFT: BUILDING  
CONCEPTUAL HAND  
DRAWING OF MACK  
SCOGIN MERRILL ELAM  
BELOW: BIRD-EYE VIEW  
OF BUILDING MODEL

间的道路。紧接着内院的用餐室的墙由一排玻璃门构成。当这些玻璃门打开的时候,内部空间也就分享了内院和壁炉的景致。

**基地照明:** 景观照明是根据建筑元素和植被品种的特殊条件来具体设计的。一般来说,光源会被藏在建筑表皮以内以及植被中。从别墅内部、悬垂结构以及水池中逸出的光线在整个基地照明中将扮演非常重要的角色。

**室内:** 在入口与第一个门厅,入口棚的体积与楼梯表达了别墅的垂直向方面。在这个时候,第三个内院出现了,这个内院包括了游戏间和过水道的客房/池屋。第三个内院毗邻客厅和餐厅,并在视觉上 and 空间上扩充了它们的面积。南面的光线射入这三个空间。

建议表面材料主要为木质。通过一系列不同的色调和式样,木质表面将界定繁多的建筑形式和空间,并使其得到加固。

布置在起居和就餐空间之间的第三个内院,向下可以俯瞰两个荷花塘以及水道。所有的室内和室外的空间,共享着由金属铸件铝或者是铜“拼”成麻花样体量的壁炉。在全部三层平面上都可以清楚地看到它的存在。越过平台南端的第三个内院,客室/游戏厅可以通过穿过水道的一面倾斜的窄道到达。从游戏厅向北看,别墅的室外部分第一次被展现出来。游览的流线又一次重新反向开始。

上层主要是家庭卧室和浴室以及工作室/书房。南边,从上层通过游泳池边的小径穿过了水道下部直接到达游戏厅和客房。客房坐落在游戏厅顶上,不仅是作为客房,还同时兼有池屋或者娱乐室的功能。在两种情况下,木质都继续作为主要的内立面材质。玻璃和瓷砖被提议作为浴室、厨房和客室区域的材质。

地下层北部(同样可以从第一个大厅的楼梯进入)安排了车库、健身房、工作室/书房、储藏室/设备房和佣人房。服务人员可以直接从马路上通过小径穿越第一个内院,并经过东面院墙的楼梯直接到达地下层。地下层在水体对面的南面部分安排了娱乐、健身和游戏室。地下层可运用石铺地和石灰墙。

**设备系统:** 别墅的主要起居空间(包括卧室和浴室)都采用地热系统。另外,每个空间都会有输气管道,并通过地下层的设备房的电器设备驱动。





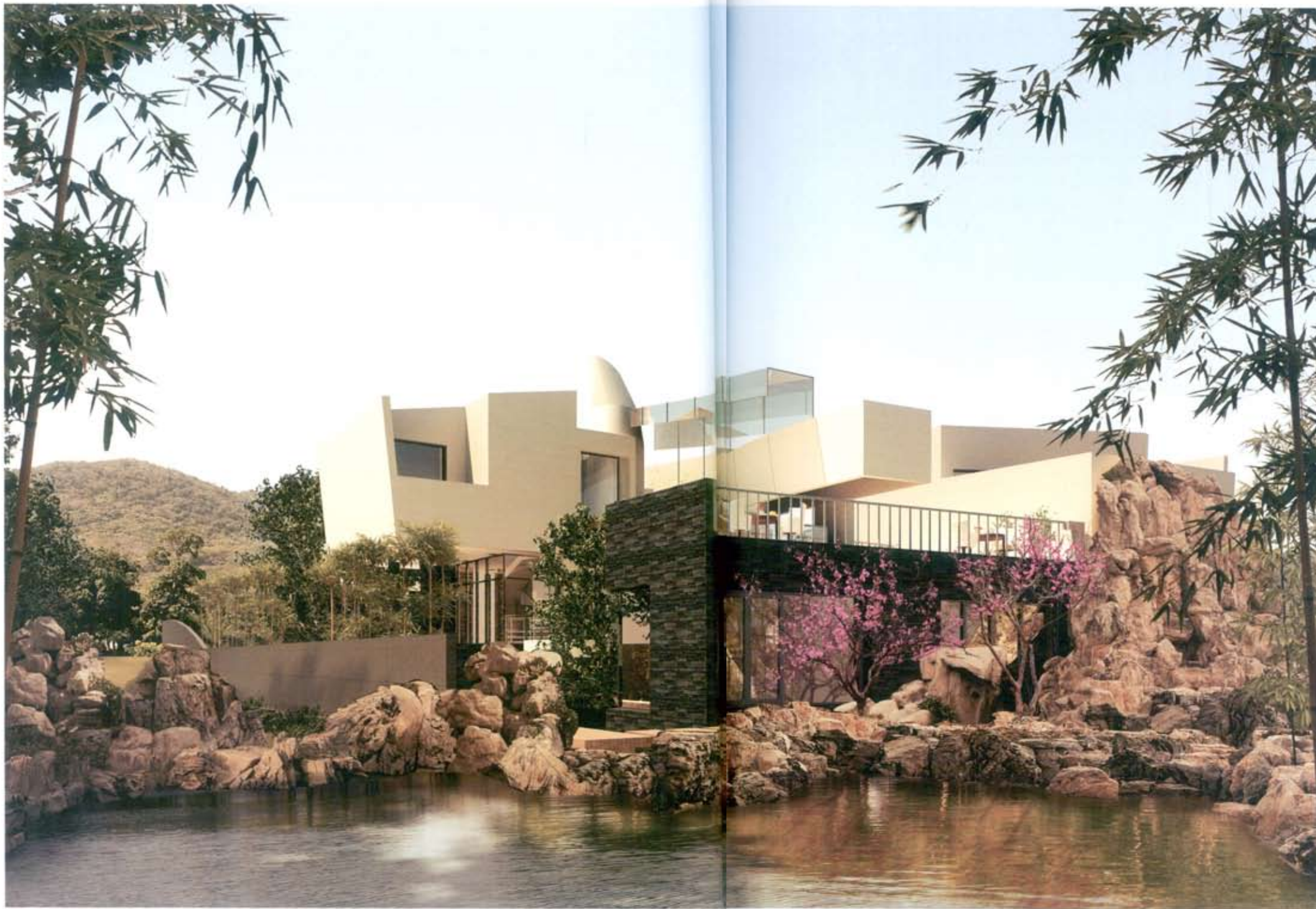
## THE VILLA IS A STUDY IN SEQUENCE TO MAKE CONTEMPORARY ACTIVITIES AND NEEDS RESONATE WITH A SEQUENTIAL RICHNESS AFFORDED BY THE TRADITIONAL GARDEN

A fundamental and magical characteristic of the traditional Chinese garden is the linear sequence of spaces and their connectivity and modulation. The path of travel and the spaces described by and accessible from the path of travel, both physically and visually, are masterful achievements in space making. The visual and spatial qualities of the gardens are as valid and satisfying for the casual visitor today as they must have been for the families who originally occupied them.

The villa at Site E33 is a study in sequence. How may contemporary activities and needs resonate with a sequential richness afforded by the traditional garden? How, in a limited area, can the aspects of compressive and expansive space and the intricacies of layers, ambiguities and vagueness be employed to make a place apart, away from the cares of Shanghai?

The arrival sequence begins not at the front door of Villa E33, but at the south gate of the landscaped mountain on Shen Zhuan Road. Unexpectedly the final destination at Villa E33 is an island foregrounding the landscaped mountain that was the starting point of the arrival sequence. Also unexpectedly, the final destination of the villa has no sense of ending but is a new starting point where the villa looks back on itself, renewing the journey. Along the route, on the interior of the villa, spaces let onto each other, one to the next, with the path demanding changing points of view and discoveries. Though the path is north/south, the east/west views lend a sense of depth to the villa and moderate the rhythm of the sequence.

The villa is concerned with its internal world. Walled on three boundaries and conjoined with the landscaped mountain to the south, the villa offers only selected views to the outside world. From the master bedroom suite and the northernmost bedroom, Sheshan Mountain will be visible. All other views are within the site: views into



画境  
上海松江  
PAINTING SCENE  
SONGJIANG  
DISTRICT, SHANGHAI

建筑师 ARCHITECT  
MACK SCOGIN, MERRILL  
ELAM  
设计团队 DESIGN TEAM  
MACK SCOGIN MERRILL  
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上海联合工程监理造价咨询有限  
公司  
工艺监理  
PROCESS MANAGEMENT  
RYAN ASSOCIATE  
艺术监理 ARTS MANAGEMENT  
DIONISI CLIMARELLI  
结构工程  
STRUCTURAL ENGINEERING  
北京都林国际工程设计咨询有限  
公司  
景观设计 LANDSCAPE DESIGN  
ANJA TUROWSKI-  
LOWMAN, MATTHEW  
LEACH, TREY LINDSAY,  
JOHN TREFRY, JEFFREY  
COLLINS, 贾楠工作室  
照明设计 LIGHTING DESIGN  
A.G.LIGHT设计事务所  
设计阶段 DESIGN PHASE  
2003.09开始  
施工阶段  
CONSTRUCTION PHASE  
2006.09.16开始

from multiple terraces on both the ground and upper levels of the villa, as well as from the guest bedroom/cabana terrace.

Third courtyard is a central exterior room surrounded on three sides by the villa itself with part of the pool hovering above. Seating is built into the terrace around the outdoor fireplace, and this courtyard becomes a pathway between the main house and guest bedroom/cabana. The dining room wall adjacent to the courtyard is a series of glass doors that, when open, let the interior space share in the courtyard and fireplace.

Landscape lighting is particularized based on the specific condition of architectural elements and plant materials. Generally, light sources will be discretely incorporated into architectural surfaces and plant materials. Borrowed light from inside the villa, from the overhanging structure and from the pools will play an important role in lighting the site.

**INTERIOR** At the entrance and first foyer the volume of the entry canopy and the stairs announce the vertical aspect of the villa. At the second foyer the third courtyard is revealed as is the unexpected presence of the entertainment pavilion and guest bedroom/cabana on an island across the waterway. The third courtyard adjoins both the living and dining rooms expanding their capacity both physically and visually. South light enters all three spaces.

The proposed primary finish material for this villa is wood. In a variety of tones and patterns, wood surfaces will define and enhance the variety of architectural forms and spaces.

The third courtyard, located between the living and dining spaces, overlooks the two lotus pools and waterway. All of these rooms, indoors and out, share the fireplace, which is a "braided" volume of cast metal C aluminum or bronze. Its presence is apparent on all three levels. Beyond the third courtyard at the south edge of the terrace, the guest house / entertainment pavilion is accessed by a narrow inclined plane across the waterway. Looking north from the entertainment pavilion the exterior of the villa is revealed for the first time. The sequence of travel begins again in reverse.

The upper level is dedicated to bedrooms and baths for the family. To the south, the entertainment pavilion and guest bedroom are accessible from the upper level via a poolside path across the waterway below. The guest bedroom/cabana sits atop the entertainment pavilion and operates, not only as the guest bedroom, but also as a pool house or entertainment cabana. In both cases, wood continues to be a major interior material. Glass and ceramic tiles are proposed for bathrooms, kitchens and the cabana area.

The north portion of the basement level, accessed by the stairs at the first foyer, accommodates the garage, fitness room, the office / study, storage / mechanical and electrical spaces and the maid's bedrooms and bath. This level is accessible for service directly from the street via a path through the upper level of the first courtyard and a stair along the east garden wall that leads down to the lower level of the first courtyard. The southern portion of the basement level across the waterway accommodates the entertainment and game rooms. At the basement level stone floors and plaster walls are proposed.



courtyards and views from courtyards and terraces back into the villa. The villa takes full advantage of the waterway which runs through the site. The waterway affords the opportunity to separate the more private and formal north portion of the villa from the more informal and communal south portion. The pool and poolside pathway and the narrow inclined plane at the terrace level are contemporary reinterpretations of the bridges of the Chinese gardens.

**ARCHITECTURE** The structure for the villa at site E33 is a system of reinforced concrete slabs and columns with concrete block infill panels. The pool structure is a "U" shaped concrete beam spanning the waterway. The proposed exterior cladding is quartzite stone used in two manners: at the upper floors flat, regularly cut panels are proposed, while the lower levels receive stone stacked in a horizontal fashion. Light and shadow across the two textures will affect a color differentiation. Several types of glass are proposed for glazed areas: clear, translucent, colored

and tinted. The upper surface and the south facade of the garage are clad in translucent glass.

**LANDSCAPE** Across the site, architectural treatments and plant materials of the various courtyards are local events taking into consideration the size, orientation and prospect of each. The grand view from the living and dining rooms is to the island and the "borrowed" landscape of the landscaped mountain to the south.

The front door of the villa is an opening in a garden wall. The wall sits slightly askew to the street, hiding the garage and a small courtyard at the entry to the house and rendering the site as a private precinct. In front of the garden wall is a mounded array of stones and tall grasses with the stone entry path bisecting the mound. The entry path past the first courtyard into the first and second foyers is a slow curve. The curve precludes the long range view. It presents each architectural element along the way sequentially: the wall, the bench, the stair, the courtyards, the

entertainment pavilion.

The first courtyard is an herb garden with other ground growing vegetables in a "Swiss cheese" layout of circular planters across a gravel plane. This gravel material would meander through the garden. Located off the kitchen, the courtyard would be a perfect escape for breakfast on the patio. Leaving the upper tier of the first courtyard, you can descend to the lower portion which is situated just outside the maid's quarters. This is a stone patio with a view south opening towards the water. The foreground is a sloping "carpet" of color planted with Periwinkle and Japanese Anemone, which would alternate seasons in bloom, allowing for year-round ground cover. This perspective would focus you to the banana tree planted on a small island in the water beyond. This tree was chosen both for the sound of rain on its' leaves and because it is typical to Chinese gardens.

The second courtyard is just off the living room terrace with English Ivy covering the ground and growing to the same elevation as the floor of the terrace. The

ground cover would also spill over the walls of the courtyard into the car court below. A Winter Plum tree planted in the peninsula of the courtyard can be viewed from the terrace and living room. The Winter Plum blossoms in the winter while the ground is still covered in snow. It is said to bring spiritual harmony to those who witness its' beauty. Since this tree represents renewal and strength of will, it is one of the most important trees in the Chinese garden, hence its prominent location on view upon entering the villa by car, and from the living room or the adjoining terrace. This terrace is surrounded by landscaping. To the west is a grove of Water Bamboo growing up through the terrace deck that extends over the path below. This path leads to stepping stones that lead across the waterway to the island. South of the living room terrace is one of two lotus ponds that are deep enough to house coy. The water level in the ponds hover just above the height of the water in the waterway, (the interior walls of the ponds are glass so the fish and lotus plants can be viewed from inside the fitness room). From above, the lotus ponds are enjoyed

上图：建筑正立面效果图。左下图：夜晚灯光效果图。  
TOP: BUILDING FACADE  
ELEVATION RENDERING.  
LEFT BELOW: NIGHT  
LIGHTING RENDERING



# BE TRUE TO OUR OWN TIME

## INTERVIEW WITH MANDALA GARDEN' ARCHITECTS

忠于我们所处的时代 • 曼茶园建筑师访谈录

65

INTERVIEW & EDITED BY  
孟旭彦

**Domus**国际中文版邀请了中凯佘山蔓茶园的4组设计师团队、项目开发管理者以及景观设计师分别进行专访，请他们从各自不同的背景和角度对所设计的方案进行阐释，并对东西方建筑文化的交融说明自己的观点和看法。同时选择了5位成功将地域性和现代性融合起来的中外建筑师，围绕如何将现代建筑设计理念与传统建筑文化相结合，创造有本土特色的地域性建筑的问题进行交流和探讨



**DOMUS CHINA HAD SPECIAL INTERVIEWS WITH 4 DESIGN TEAMS, PROJECT DEVELOPMENT MANAGER AND LANDSCAPE DESIGNER OF ZHONGKAI SHESHAN VILLAS AND INVITED THEM TO INTERPRET THEIR DESIGNS FROM DIFFERENT BACKGROUNDS AND PERSPECTIVES, MOREOVER, TO EXPLAIN THEIR VIEWS AND OPINIONS UPON THE BLENDING OF EASTERN AND WESTERN ARCHITECTURAL CULTURES. MEANWHILE, WE CHOSE 5 CHINESE AND FOREIGN ARCHITECTS WHO INTEGRATE REGIONALISM AND MODERNITY SUCCESSFULLY TO COMMUNICATE AND DISCUSS HOW TO COMBINE THE CONCEPT OF MODERN ARCHITECTURAL DESIGN WITH TRADITIONAL ARCHITECTURAL CULTURE, AND CREATE REGIONAL ARCHITECTURE WITH LOCAL CHARACTERISTICS.**





SCOTT ALLEN, 美国宾夕法尼亚大学建筑系硕士。曾任OLSON SUNDBERG KUNDIG ALLEN建筑事务所主持建筑师。现任SCOTT ALLEN ARCHITECTURE 主持建筑师。

SCOTT ALLEN HOLDS MASTER DEGREE OF ARCHITECTURE, UNIVERSITY OF PENNSYLVANIA. HE WAS ONCE WORKING IN OLSON SUNDBERG KUNDIG ALLEN ARCHITECTS FROM 1985 TO 2009. SINCE 2009, HE SET UP HIS OWN FIRM AND IS FOUNDING PRINCIPLE FOR SCOTT ALLEN ARCHITECTURE.

**Domus:**你对中凯余山别墅的设计创意是否源于你在中国的游历体验？你对中国的当代城市和建筑的总体印象是什么？

**Merrill Elam:**我和Mack Scogin在1983年有幸访问了中国，并游历了和体验许多美丽而壮观的景致，但我认为广州的园林建筑在建筑结构上是最为错综复杂的。2005年我再次访问广州，这一次我参观了艺术家花园——一个真正意义上的大师作品。同其他的园林一样，该园林在设计上探索了复杂的空间结构，并在其基础上结合多变性和转换的特点，以及传统文化的内涵和传承。在特殊的日子，这个特别的花园成为了左右邻舍品茶和小憩的欢聚场所。我们对中国园林谦虚而谨慎的理解极大地影响了我们中凯余山别墅项目的设计手法。

我们访问了广州和北京，但没有去一些内陆城市。可以说如今上海和北京的城市变迁规模在整个世界城市发展史上都是空前的。要知道在以前将如此丰富的资源应用于人类住宅结构的设计中是难以想象的。现在我所看到的城市的肌理是令人惊奇的。



MACK SCOGIN 和 MERRILL ELAM, 是MACK SCOGIN MERRILL ELAM建筑公司的两位主要负责人。事务所位于亚特兰大的乔治亚。MACK SCOGIN曾任哈佛大学建筑系主任。MERRILL ELAM也在包括哈佛大学、耶鲁大学等院校担任教职。

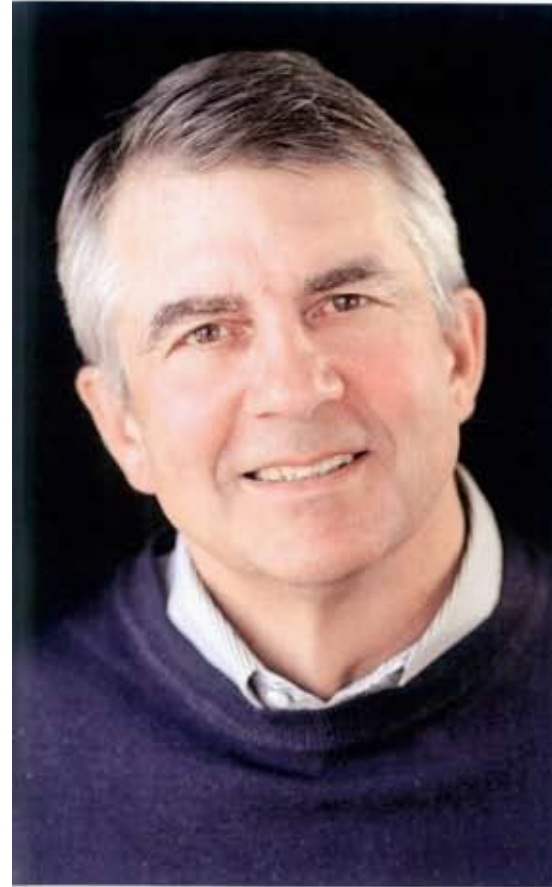
MACK SCOGIN AND MERRILL ELAM ARE PRINCIPALS IN THE FIRM OF MACK SCOGIN MERRILL ELAM ARCHITECTS, INC. IN ATLANTA, GEORGIA. MACK SCOGIN WAS THE CHAIRMAN OF THE DEPARTMENT OF ARCHITECTURE IN THE HARVARD UNIVERSITY. MERRILL ELAM ALSO LECTURES AND TEACHES FREQUENTLY IN THE HARVARD UNIVERSITY, YALE UNIVERSITY, ETC.

**Stuart Silk:**确实如此！我被苏州园林、广州浩瀚的竹海和围绕上海的运河小镇深深的吸引。我对用于建筑的古老的材料如石头和赤陶土总是情有独钟。上海的豫园被水环绕其中，并分割了不同的亭榭，这种园林的风格深深打动了。在中国的5次游历使我有幸探访了上海不同的地方。另外我也实地游览了中国不同的城市如北京、苏州、杭州、香港和一些围绕上海的运河城镇。我被大都市内历史古迹之旧和现代建筑之新的强烈反差所着迷。同时吸引我的是在上海和杭州进行的历史建筑的修复和翻新。在浦东的新政府机构的建筑，特别是Paul Andreu设计的东方艺术中心的建筑让我感觉耳目一新。

**Scott Allen:**中国是一个地域广大，景致优美的国家，我也只游历了几个地方。其中我参观了上海的周边地区以及苏州园林，那里确实太美了。同时我们在香港地区也参与了一些项目的设计工作，对那个地区还比较熟悉。这些经历，再加上平时通过书籍和录像资料对中国的认识，成就了我们设计创意的雏形。我觉得中国的城市大都呈现出一种忙碌且充满生机的景象。这些城市在对渴望开拓当代设计的同时也表达了

对传统设计价值和传统文化的尊重。我记得上次在上海下榻的四季酒店，它的一侧是一座宏伟的现代风格的大厦，而它的另一侧却是一座传统的古老建筑。当看到不同时代的建筑比邻而居，我很欣慰。如同所有的现代化城市一样，中国新建建筑的品质也是参差不齐的。

**Richard Bertman:**在中国的经历的确能帮助我更好地理解中国建筑的特点以及人们的生活方式。在我们的设计过程当中，我们尽量把在中国的所见、所学与我们的经验和专业知识相结合，从而达到最好的效果。我访问了苏州和它附近的一个水乡（周庄），并参观了上海浦东地区的许多地方。当然我也去了北京和西安等地。我们惊讶于中国在建项目的数量和规模，许多新的建筑独具新意且令人激动。与此同时，看到那么多优美的古老建筑为城市的发展而被无情地拆除，我真的很痛心。尽管我可以理解这样做的原因，但我仍然希望你们能参考我们在美国的前车之鉴，避免重蹈覆辙。对我而言，优秀传统建筑的遗失是非常可惜的，因为正是这些建筑构成了城市丰富的肌理和多样性。作为建筑师，我觉得我们有必要花大力气对这些建筑进行改造和再利用，因



STUART SILK, 美国建筑师协会会员。1976年毕业于耶鲁大学建筑系。1981年创办自己的设计事务所。

STUART SILK, AIA MEMBER. GRADUATED FROM YALE SCHOOL OF ARCHITECTURE IN 1976. STARTING HIS OWN FIRM NAMED STUART SILK ARCHITECTS IN 1981.

为一个建筑不管新旧与否，质量和功能是至关重要的。  
**Domus:**你为中凯余山别墅的设计中加入了哪些中国元素？在最初的设计阶段，你有什么特别的理念和构思？

**Richard Bertman:**我们试图创造出一种多样的设计以适应人们对不同居住风格的选择。有些人想要的是传统的建筑，一种他们十分了解和习惯的生活状态。而有些人则愿意选择与众不同的当代建筑。虽然设计的类型不同，但设计的核心原则是一致的：即协调好室内外之间的关系；为使用者提供良好的私密性以及赏心悦目的景观；保证室内空间的多样性；营造舒适雅致的居住环境；保证室内阳光的充足性；确保使用材料的美观性和持续性。CBT的设计将充分考虑周遭景观的特点，使得建筑与环境之间相互交融，相映成趣。我们所使用的材料和建筑形式都会为居住者带来一个舒适的居住空间。

**Scott Allen:**我们期望在设计中倾注更多有中国特色的元素以及对大自然的热爱，这是我们设计最初的宗旨。我们的主要设计目标是在尊重自然的前提下，合理地使用天然材料并将内外空间完美结合起来。有趣的是，我的设计灵感来源于中国阴阳两极的概念，并用弯

曲墙体的“阴柔”来平衡直线条的“阳刚”。另外一个设计我称之为“蜻蜓”，其屋顶被设计成翅膀一般，这使我想起了在中国看到的蜻蜓。这些设计都是受到中国元素和自然界的启发。在景观设计方面，我同西雅图的景观设计师Charles Anderson密切配合，使得景观的元素直接渗透到建筑之中，将两者完全融合。

**Domus:**当你在思考一个新的项目设计，你是否已经在脑海中构想出其完成后的状态。

**Stuart Silk:**项目开始我们要了解客户的要求并对周围环境进行研究和评估。这个过程是循序渐进的，最终我们的方案要符合项目的技术参数。我们会尽力设想一些潜在的因素，而能够最精确地表达我们的设计理念和建筑观。

**Scott Allen:**一部分的设计来源于灵感闪现，而大部分需要时间思考和发展。一方面，一个设计师要相信他的直觉，追随心灵的方向。另一个方面，有时候当最初的想法无法实现，设计师便需要调整，不断地调整使其趋于完善，或直接摒弃原有的想法，重新再来。这个过程在设计的发展中是十分重要的。



RICHARD BERTMAN 是CBT建筑事务所的主持建筑师。他拥有美国哈佛大学和麻省理工大学建筑学的本科学位，以及伯克利加利福尼亚大学的建筑学硕士学位。

RICHARD BERTMAN IS A FOUNDING PRINCIPAL OF CBT. HE HOLDS UNDERGRADUATE DEGREES FROM HARVARD UNIVERSITY AND MIT, AND A MASTER OF ARCHITECTURE FROM THE UNIVERSITY OF CALIFORNIA AT BERKELEY.

**Domus:**相比较其他建筑的设计理念，你这次的设计有什么不同之处？

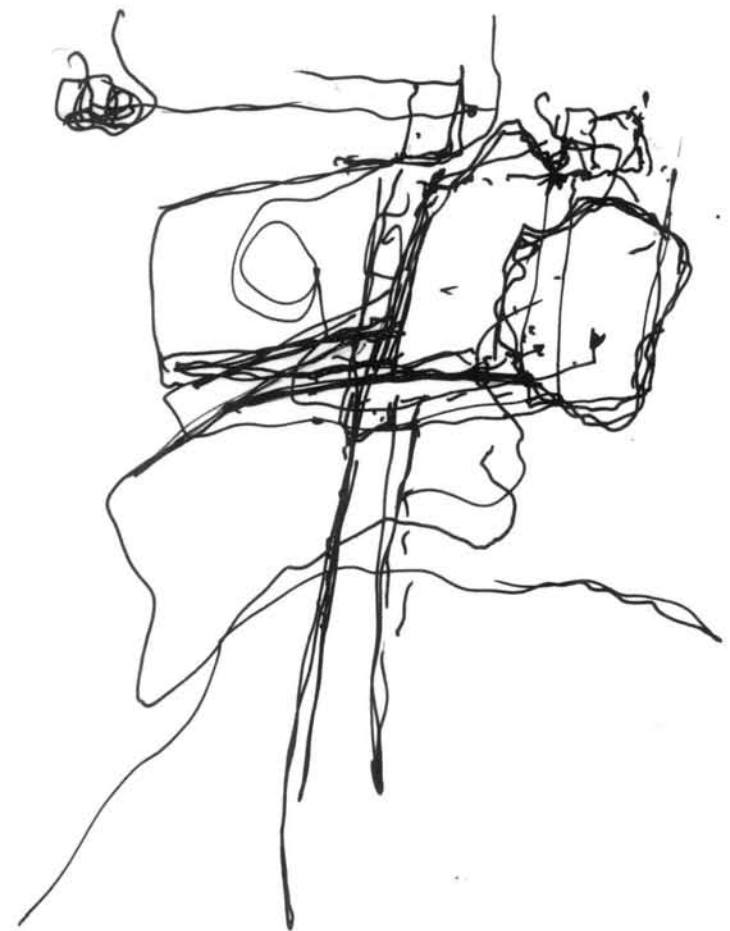
**Merrill Elam:**我们的期望和目标是设计四座具有复杂空间体验的别墅，在其中人们将体验到中国园林的独特魅力并享受现代的生活方式。

**Richard Bertman:**我们试图创造出一种多样的设计以适应人们对不同居住风格的选择。有些人想要的是传统的建筑，一种他们十分了解和习惯的生活状态。而有些人则愿意选择与众不同的当代建筑。虽然设计的类型不同，但设计的核心原则是一致的：即协调好室内外之间的关系；为使用者提供良好的私密性以及赏心悦目的景观；保证室内空间的多样性；营造舒适雅致的居住环境；保证室内阳光的充足性；确保使用材料的美观性和持续性。CBT的设计将充分考虑周遭景观的特点，使得建筑与环境之间相互交融，相映成趣。我们所使用的材料和建筑形式都会为居住者带来一个舒适的居住空间。

**Domus:**在中凯余山别墅项目中，您认为其周遭的景观有什么特色？您是如何将建筑融入景观之中的呢？

**Merrill Elam:**在余山别墅项目中，每一栋别墅都拥





有独立的建筑基地。每一块建筑基地都有清晰的结构外形，并与水带以及周围景观有着紧密的联系。这一系列客观条件都会我们的设计造成了影响，我们所有的设计理念从始至终都深深扎根于对中国园林空间复杂性的理解。

**Stuart Silk:** 所有住宅周围的景色会讲述着它们自己的故事。景色与建筑物用这种方式相对独立，但同时它们又是建筑的补充，使其标新立异，与众不同。

**Scott Allen:** 该项目的特点在于基地在自然景色的青山环抱，碧水环绕之中，具有丰富的层次性，凭窗远眺更能将余山的美景一览无余。每一栋别墅都依水而建，且都便于远眺山顶的风景。客户向我们建议了他们偏爱的植物，我们运用到了园林设计当中。景观设计师 Architect Charles Anderson 与我合作，创作出园林景观与室外环境完美交融，并与建筑浑然一体。

**Richard Bertman:** 在我们的设计中，景观是一个非常重要的部分。我们坚信内外部空间必须完美无暇地结合在一起。在中国的传统建筑中，外部景观通常是设计过程中的重要元素，特别是在庭院空间的使用上。我们将诸多自然因素（水，风，光和植物）融合在我们的设计中，以对内部和外部空间进行补充。

**Domus:** 你是否认为地域文化和现代主义风格有矛盾和冲突的地方，就您的观点，如何平衡他们之间的关系？

**Merrill Elam:** 在中国，越来越多的历史遗迹被“抹去”，为都市发展腾出空间。其实保留这些传统空间肌理对于这一国家和民族来说是必须的且意义深远，它将有助于人们追溯历史和文化根源。正是因为这种多变复杂的城市肌理的存在才使得中国的城市如此丰富多彩。

**Stuart Silk:** 当然地域文化和现代主义风格肯定是有冲突的，西方的情况亦然。现代主义风格是来源于中国地域建筑的审美差异性的前提，试图使其融合是徒劳的。我们可以敏感于设计比例和材料。用建筑的当代姿态表达古代的建筑风格最终结果只能是“媚俗”。

**Scott Allen:** 冲突的想法很有意思。在传统和更加激进的思想之间总有一股反对的力量——我觉得建筑已经变成了这一现象的代表。作为设计者，我认为我们必须忠于自己所处的时代——当代世界中真实的现代感，而非依附于过去思想的拼凑。与此同时，我们当然要尊重过去传承下来的知识和经验，但更多应该将它视为一笔巨大的财富，而不是简单的模仿。我认为整合知识最好的方式是关注其所蕴含的潜在价值，并且理解设计的永

恒因素，比如比例、材料和尺度的经典感觉。

**Richard Bertman:** 不，即使很多人这样认为，我依然不认为这两者有冲突之处。我认为新旧建筑的共存仍能产生活力。问题的关键是比例问题而非方式。如果一个现代建筑置身于一个传统的语境中，它就需要与旧的元素保持一种联系，并保证所有其所蕴含的包括体量与材料在内的诸多元素都与传统的建筑相协调。它并不是在模仿原有的建筑，而是从旧的建筑中脱颖而出。我们做出来反正也没前人做的好，为什么还要去模仿呢？作为设计师，我们应尽力概括传统建筑的特点，并用当代的方式重新予以诠释。同时这也要参照建筑的类型。比如可能住宅就希望与周围景观相融合，而作为标志性的博物馆，可能希望与周围景观形成反差。

**Domus:** 从居住者的角度入手，您试图为居住者提供怎样的居住环境，带来怎样的空间体验？

**Merrill Elam:** 我们希望居住在这四座别墅的人们能够因为其独特的空间布局，灯光配置以及材料运用，享受他们充实而丰富的日常生活。

**Stuart Silk:** 对于我的设计，我更加关注自然光，开放空间，远景和与庭院和花园的关联。



**Richard Bertman:** 我们尽量使设计与居住者的生活方式相合拍，我们希望居住其中的人们能够身心愉悦。我们首先的目标是提供一个舒适且方便的环境。所设计的空间需要满足多种家庭聚会和其他活动需要——正式或非正式的，私密或公共的。我希望人们在迈入我们所设计住宅的那一刻便能感受到愉悦与热情。从美学的角度来讲，设计住宅就像作画一样，需要在空间、形式、灯光和景观方面要予以丰富，同时又不会因此产生繁乱与不适的感觉。另一方面，一定的规则性可以使我们理解周遭环境并不会觉得单调、乏味。它正在找寻一个平衡点。阳光以及阳光进入房间的方式是非常重要的，因为我们希望在内部的空间之中感知自然的灵气。所以确保舒适环境的关键在于保证室内的光线充足且能随时间和季节进行调整。

Domus: Do you think your tourism experience in China is source of creation of your design conception for Zhongkai Shenshan villas? What is your typical and special impression and perception for Chinese contemporary city and architecture?

Merrill Elam: Mack Scogin and I were fortunate to travel

to China in 1983. We visited many beautiful and wondrous sites, but the Chinese gardens in Guangzhou were the most architecturally complex and intricate. In 2005 we visited Guangzhou again, this time visiting the Garden of the Artist, truly a master work. Like other gardens, this garden explores the complex organization of space but then expands that exploration with ideas of mutability and transformation of space and the consequences for cultural meaning and hierarchy. On a typical day, this extraordinary garden is a totally pleasant place for people in the neighborhood to have tea or take a respite. Our modest exposure to the Chinese gardens influenced our approach to the design of the SheShan Villas.

We have traveled from Guangzhou to Beijing but not inland. The urban transformation of Shanghai and Beijing is certainly unprecedented in the history of world urban development. Never before have such enormous resources been brought to bear in the creation of structures for human habitation. The resulting urban fabric is extraordinary.

Stuart Silk: Absolutely! I was deeply affected by the gardens of Suzhou, the giant bamboo forests near Hangzhou and the canal towns around Shanghai. I loved the ancient materials of stone and terracotta used in the making of buildings. I was very moved by the Yuyuan

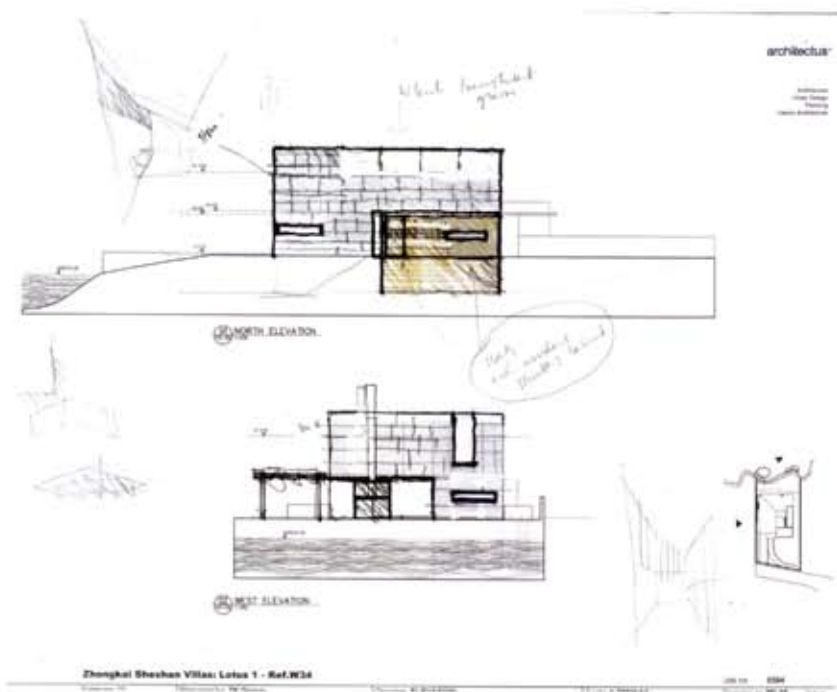
Palace garden in Shanghai and the way water was used to separate the various pavilions. I made 5 trips to China in total each time we saw different parts of Shanghai. In addition we made a number of field trips to various cities including Beijing, Suzhou, Hangzhou, Hong Kong and several of the historical canal towns around Shanghai. I was very taken with the collision of very very new in contrast with the very very old in the large cities. I was also very taken by the historical restorations that have taken place in Shanghai and Hangzhou. I enjoyed the new institutional buildings in Pudong a great deal especially the Oriental Arts Center by Paul Andreu.

Scott Allen: "China is a big, beautiful country and I have seen only a few parts of it. I toured the area around Shanghai, and went to Suzhou and toured the gardens there, which were wonderful. I have also performed architectural services in Hong Kong SAR, so am familiar with that part of the country. Those experiences, plus my exposure to China through books and films, formed the visual memory for the design concepts."

These cities are very vibrant and full of life, forward-looking and busy! There seems to be a respect for the traditional design values and cultures, and at the same time an eagerness to explore contemporary design. I remember







staying at the Four Seasons Hotel in Shanghai, and on one side there was a new development of tall, modern buildings and on the other side an ancient traditional neighborhood. It was exciting to see all that side by side. Like all modern cities, the new architecture in China ranges from the very bad to the very good.

**Richard Bertman:** Being in China certainly helped us understand the character of Chinese architecture and how people live. In our designs, we tried to combine our own knowledge and experience with that which we observed and learned while being in China.

Certainly we could not design responsibly and creatively without having some understanding of the culture, the character of the local architecture, the local climate, vegetation, and materials that are indigenous or at least suitable to the area, building construction processes, etc. A major influence on our design was the client's request that we work within the guidelines of Feng Shui. We considered this request important because in our opinion the requirements of Feng Shui grow out of an intrinsic understanding of what makes good architecture. (For example, all habitable rooms facing south)

**Domus:** Regarding to your design for Zhongkai Sheshan villas, what kind of elements of Chinese character and nature you have adopted in your design, do you have specific idea or vision at initiation of your design process?

**Scott Allen:** "We were encouraged to look into the Chinese character and the love you have for the natural world. This started our design process, and we established the key goals of a respect for nature, use of natural materials, and the integration of interior and exterior spaces. Interestingly, one of my designs was inspired by the Chinese idea of yin yang, and has a curved wall set against a straight line. Another I called "Dragonfly", which has a roof like a wing, because it reminded me of a dragonfly I saw when I

was in China. Both of these were directly inspired by the character of the Chinese and your love of nature. I worked closely with Charles Anderson, a landscape architect from Seattle, so that the landscape elements would flow right into the architecture."

**Richard Bertman:** We tried to create a variety of designs which would offer a choice to people relative to the style of the residence. Some people want something more traditional, something that they understand and are comfortable with. Some people want something more contemporary and out of the ordinary. So there are a variety of designs. But all designs are consistent in trying to connect the inside to the exterior, in trying to provide privacy for the occupants, in trying to provide interesting vistas and views, in trying to provide spatial variety within the residence, in trying to provide a comfortable and gracious living environment, in trying to provide sunny and light filled rooms and in using materials that are beautiful and lasting. CBT's designs try to work with the landscape so that the interior and exterior of the houses work together. We try to use materials and forms that give a comfortable scale to the people living within them.

**Domus:** When you are thinking of a new building, do you already picture what it will look like when it is completed? Do you have "visions" or does the form stem from a process of accumulating thoughts.

**Stuart Silk:** Always the latter. In the beginning we collect information about our clients needs and study the surrounding. This process is evolutionary in nature and results into a single solution that meets all of the criteria of the project. We will try to envision a metaphor that most accurately describes the concept.

**Scott Allen:** "Part of the design concept is immediate, and part of it takes time to develop. On the one hand, a designer needs to trust his intuition, and go with what his

or her heart says. On the other hand, sometimes the first idea just doesn't work out, and the designer needs to be flexible and adapt the design as it gets developed, or throw it out and start over if necessary. The site always plays a major role in how the design develops."

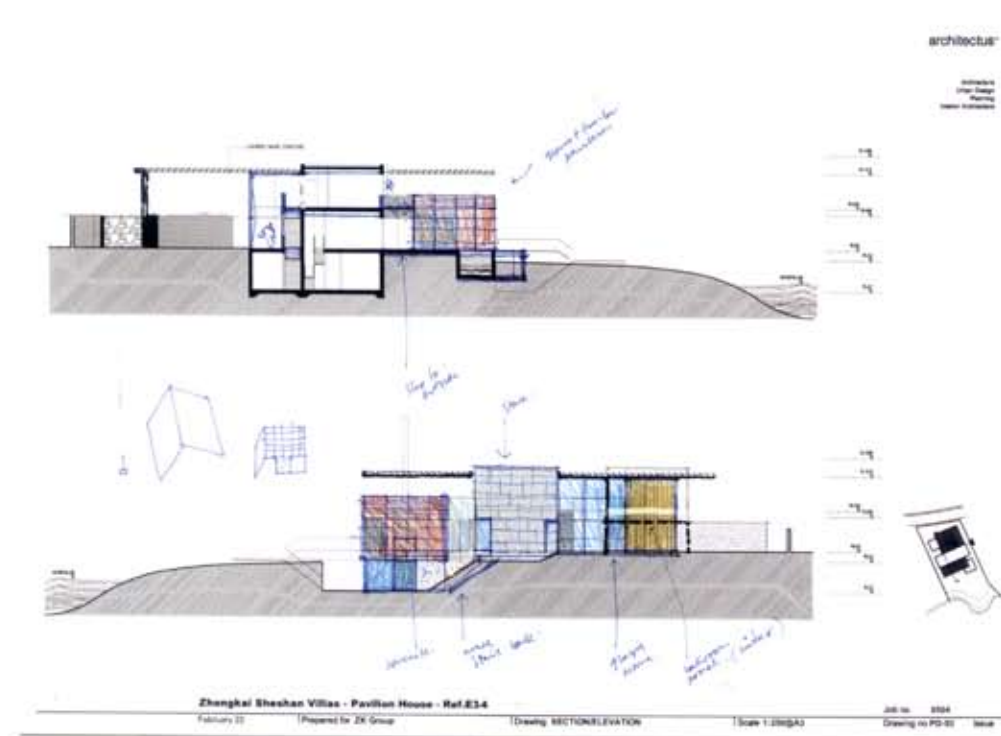
**Domus:** Comparing with design concept of other architectures, which is differentiated motive of these projects?

**Merrill Elam:** It was our hope and objective to invest the four villas with a complex spatial experience conceptually related to the Chinese garden as well as contemporary Chinese life.

**Richard Bertman:** We tried to create a variety of designs which would offer a choice to people relative to the style of the residence. Some people want something more traditional, something that they understand and are comfortable with. Some people want something more contemporary and out of the ordinary. So there are a variety of designs. But all designs are consistent in trying to connect the inside to the exterior, in trying to provide privacy for the occupants, in trying to provide interesting vistas and views, in trying to provide spatial variety within the residence, in trying to provide a comfortable and gracious living environment, in trying to provide sunny and light filled rooms and in using materials that are beautiful and lasting. CBT's designs try to work with the landscape so that the interior and exterior of the houses work together. We try to use materials and forms that give a comfortable scale to the people living within them.

**Domus:** What is the characteristic of landscape for Zhongkai Sheshan Villas project in China? How do you design your architecture coexisted with or blend in surrounding, and to be part of it ultimately?

**Merrill Elam:** Each villa occupies a specific site within the Sheshan development. Each site has an exact



configuration and a particular relationship to water and to the adjoining properties. These conditions influenced our design for each house. The spatial complexities of the Chinese garden were never far from our thoughts and considerations.

**Stuart Silk:** The landscapes tell their own stories in each of these houses. In that way they are independent from the architecture but at the same time they complement the building design without mimicry.

**Scott Allen:** "The main characteristics of the Villas are the flat nature of the site, the nearness of the water to each site, the richness of the landscaping, and the distant vista to Sheshan hill. Each design related strongly to the water's edge, and for each home we oriented a major view to the distant hilltop. The client gave us a list of preferred planting materials, which we incorporated into the garden designs. Landscape Architect Charles Anderson and I worked closely to create gardens that would make wonderful outdoor areas and blend seamlessly into both the surroundings and each unique building."

**Richard Bertman:** The landscape was a very important part of our house designs. We believe that the interior and exterior spaces must work together seamlessly. In Chinese architecture, the exterior landscape is also an important element in design especially with the use of courtyards. We incorporated elements of nature (water, wind, sun, plants) into our design to complement both the interior and exterior spaces.

**Domus:** Do you think there is collision and conflict between regional culture and modernism, how to balance relations of two aspects?

**Merrill Elam:** In China much has been "erased" to make room for new development. While this has been important and necessary at some point it is smart to retain enough traditional fabric so that people can appreciate their roots

and history. Chinese cities will be richer for the complexity of the variegated fabric.

**Stuart Silk:** There us definitely a collision between regional culture and modernism. It is the same in the west. Modernism begins from an antithetically different set of premises than regional Chinese architecture. To try to blend is folly. One can only be sensitive to scale and materials. Architectural gestures that recall ancient forms only result in "kitsch".

**Scott Allen:** The idea of collision is interesting. There has always been a cross-current between traditional thinking and more progressive thinking. I see the way architecture has evolved as a manifestation of that. As designers, I believe we need to be true to our own time. C modern in the true sense of that word. C rather than clinging to a pastiche of ideas from the past. But at the same time, of course we need to respect the body of knowledge that the past gives us, I think of that as a great gift, but not something to merely copy. I think the best way to integrate that knowledge is to look at the underlying values they embody and understand the timeless elements of design. C for example classic senses of proportion, materiality, and scale."

**Richard Bertman:** No, I do not think there is a conflict although many people do. I think there is a vitality that is created when the old and new exist together. The issue is one of scale not style. If a modern building is placed in a traditional context it needs to relate to the old by ensuring that the elements that comprise it. Cits massing and materials, relate and are sympathetic to the traditional architecture. It should not imitate the old that only detracts and takes away from the old. We can't do as well what was done in the past. So why try to copy. What we as architects often try to do is abstract the qualities of the traditional architecture and reinvent those qualities in a

contemporary way. It also depends on the building type. For example a residence may want to fit with its surroundings, but a museum, which is more iconic, may want to contrast with its surroundings.

**Domus:** Tapping into inhabitant angle, what kind of environment do you attempt to create for your inhabitant, and what kind of spatial experience you will bring to them?

**Merrill Elam:** It is our hope that the inhabitants of each of the four Sheshan Villas that we designed will enjoy an enriched day to day life because of the unique qualities of space, light, materiality and contextual situation of their home.

**Stuart Silk:** For me my designs are always focused on natural light, openness, views and connection to a courtyard or garden.

**Richard Bertman:** We try to design homes that meet the life styles of the people living there. We want people to have the amenities they want and need. Our first requirement is to provide an environment that is comfortable and convenient. Spaces need to be designed for many different kinds of gatherings and events. C both formal and informal, both private and public. We want people entering our houses to feel welcome and happy. Aesthetically designing a house is like creating a painting. There needs to be sufficient variety in space, form, light and views to keep us interested but at the same time not so much variety that we are confused or uncomfortable. And on the other hand sufficient order so that we can comprehend our surroundings but not so much that we are bored. It is finding the correct balance. Sunlight and how sunlight enters the house is most important since everything is perceived within that framework. So ensuring the house is bright and cheery and allowing the quality of light to change over time and over seasons is critical in ensuring a pleasing environment.

