

BRIDGE HOUSE

桥

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MATERIAL COURTESY OF
嘉凯城集团股份有限公司



上图：一座桥将建筑入口庭院和主体建筑相联系，这座桥不仅是两个不同世界的功能性的也是象征性的联系。上图：建筑立面透视图效果。下图：景观平面图。

LEFT: A BRIDGE CONNECTS BUILDING ENTRANCE COURTYARD WITH MAIN BUILDING, WHICH IS NOT ONLY FUNCTIONAL BUT SYMBOLIC RELATION FOR TWO DIFFERENT WORLD. TOP: SIDE ELEVATION PERSPECTIVE RENDERING OF BUILDING. BELOW: LANDSCAPE SKETCH.

这座桥不仅是两个不同世界的功能性、也是象征性的联系。这栋别墅是昨天和今天的世界之间的桥梁

我曾经住在一个“桥的别墅”，它的设计是那样的强烈，并激励我成为一名建筑师。那座别墅坐落在新英格兰北部的弗蒙特山中，经过多年的设计而建成的。它位于一个倾斜的山坡上，当我们走在桥上时，四周环抱着冷杉和雪松，轻轻地拥抱我们。这样的经历充满神秘感和兴奋，至今仍记得踩在新落的雪上的脚步声。

当我在上海考察这栋别墅的基地时，我经常溜到酒店两英里外法租界公园里的一座长长的桥上。站在桥头的一刹那，整个世界都静了下来，让我可以静静地观察周围的一切：散步和游玩的人群以及优美的景观等等。

在这栋别墅里，一座桥将入口庭院和家相联系。这座桥不仅是两个不同世界的功能性、也是象征性的联系：从公共的外面的世界过渡到私密的、内在的家的庇护所。下沉式的庭院将种满高高的树，一直伸展到桥上，走在桥上，仿佛穿越茂密树荫形成的天蓬的感觉。另外，街边厚密的植物可以为南面的花园提供私密性。

桥的隐喻同样被延伸到家的设计别墅就如一座桥，从通气和材料的选择。这栋别墅成为了远古的空间得到灵感，从而创造出一个新的家，它根植于中国和欧洲的历史，但又是为今天的文化和生活方式而设计。

河水在基地东面流过，别墅将主要的起居空间置于河流和游泳池的平台之间来呼应基地所产生的机会。客厅、餐厅和厨房位于一个单一的体量中，仿佛是“漂浮”在水面上，让人回想起中国的水乡，就像周庄，或是威尼斯的运河和比利时的布鲁哈。木和金属附加在南面和北面的墙上，将你带到前门。再者，别墅就如一座桥，从遥远而古代的空间得到灵感，从而创造出一个新的家，它根植于中国和欧洲的历史，但又是为今天的文化和生活方式而设计。

设计这栋别墅的概念也将是景观设计的源泉。通往入口的桥跨越一个下沉式的庭院，这个庭院将使用水、青苔和高大的落叶树种，组合并加强走过桥进入别墅的经历。院里种植植物，仔细修剪后在上方形成一个宽敞富有雕塑感的树的天蓬。

在基地东面，院墙的功能是形成河流的背景。在石头和墙的缝隙间可以种植藤萝和小型的带状植物，它们将长满整座墙，增加墙的进深和“年代感”，仿佛它已经在那里存在了几百年。

室内设计将加强建筑的概念。木头的梁将为主要的起居空间增加深度和趣味。书房、餐厅和客厅里深色浸染的木质地板使人回想起传统的护壁板。巴西樱桃硬木地板将和深色浸染的木质地板互相呼应，为空间增加温暖和细节。背景灯光将为家的空间质感增添色彩。局部灯光将点缀特殊的建筑元素和展现主人个性化的艺术收藏。





本页左下图，建筑师将主要的起居空间置于河流和游泳池的平台之间来呼应基地。右图，建筑立面效果图。

THIS PAGE, LEFT BELOW: ARCHITECT DESIGN THE MAIN LIVING ROOM OF VILLAS ON THE PLATFORM BETWEEN RIVER AND SWIMMING POOL TO ECHO THE SITE. RIGHT: FACADE ELEVATION RENDERING.

景观平面图
LANDSCAPE PLAN

1 围墙和植物
SITE WALL AND PLANTINGS

2 桥
BRIDGE

3 停车库
AUTO COURT

4 车道
DRIVEWAY

5 游泳池
SPA POOL

6 草地
LAWN

7 游泳池
SWIMMING POOL

8 人工湖
LAKE

9 瀑布
WATERFALL

10 平台
TERRACE

11 置有竹、砾石、青苔和卵石的下沉式庭院
SUNKEN COURTYARD WITH BAMBOO, GRAVEL, MOSS, AND BOULDERS

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

I once lived in a "bridge house". The design was so powerful that it inspired me to become an architect. It was a progressively designed ski house in New England's northern Vermont. Perched on a sloping hillside, the house was shrouded in firs and cedars, embracing us as we crossed the bridge. The experience was so mysterious and exciting that I can still remember each step through the crunch of new fallen snow.

While in Shanghai to view the site for this villa, I was inspired by the long bridge located in a park about two miles from our hotel in the French Quarter. I remember walking onto the bridge, and taking a moment to pause and observe the surroundings. This was a moment to take "time out" and view the landscape from a different perspective, to watch people strolling and playing in the park, and to simply reflect on the beauty all around.

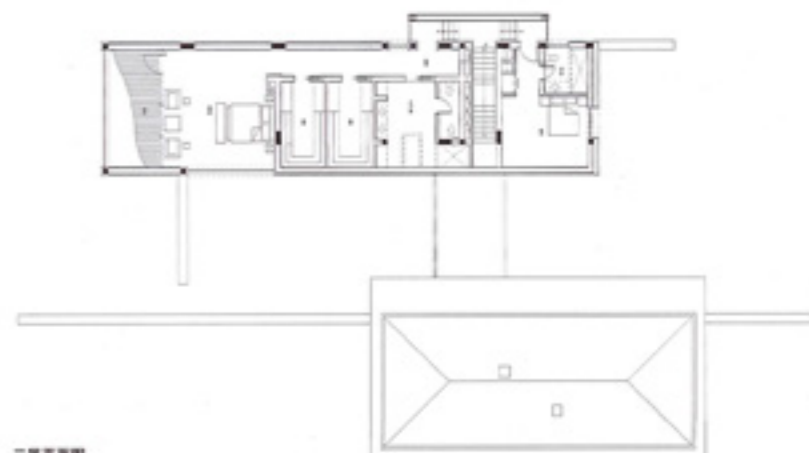
In this villa, a bridge connects the entry courtyard to the home. This bridge is a symbolic as well as physical connection between two different worlds: the transition from the public outside world to the private inner sanctum of the home. Trees will



地下室平面图
BASEMENT FLOOR PLAN



一层平面图
GROUND FLOOR PLAN



二层平面图
FIRST FLOOR PLAN



左图：建筑模型鸟瞰图。
LEFT: BIRD-EYE VIEW OF BUILDING MODEL

be planted in the sunken gardens below to grow tall and stretch above the bridge, creating the sensation of walking through the tree canopy. Dense plantings along the street will provide privacy for the south facing courtyard.

The metaphor of the Bridge is extended into the design and material selection for the home. The house is a "bridge" between the world of yesterday and today.

The river flows along the eastern boundary of the site. The house responds to this opportunity by locating the primary living spaces between the river and pool terrace. The living room, dining and kitchen are located in a single volume that appears to "float" in the water recalling images of the water towns of China, such as Zhouzhuang and the canals of Venice and Bruges. Wood and steel attached to the north/south wall bring you to the front door. Again, the house functions as a bridge, gleaming inspiration from distant and ancient places to create a new home, rooted in Chinese and European history yet designed for the culture and lifestyle of today.

The concepts that inspired the design of this house will also be used to inspire the landscape design. The bridge to the entry crosses over a sunken garden. This garden will use a combination of water, mosses and tall deciduous trees to accentuate the

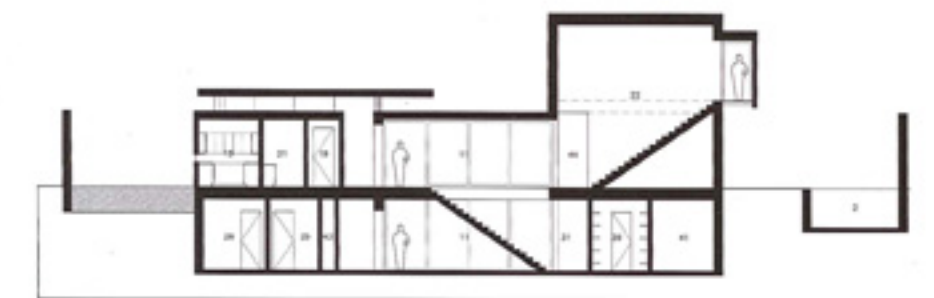
experience of crossing the bridge to enter the house. Sycamores will be planted in the garden, carefully pruned to produce an airy and sculptural tree canopy overhead.

Along the eastern boundary of the site, the site wall functions as a backdrop to the river. Vines and small pocketed plants will be planted in between the stones and crevices of the wall. These plants will begin to grow over the wall, adding depth and "age" to the wall, as if it had been there for hundreds of years.

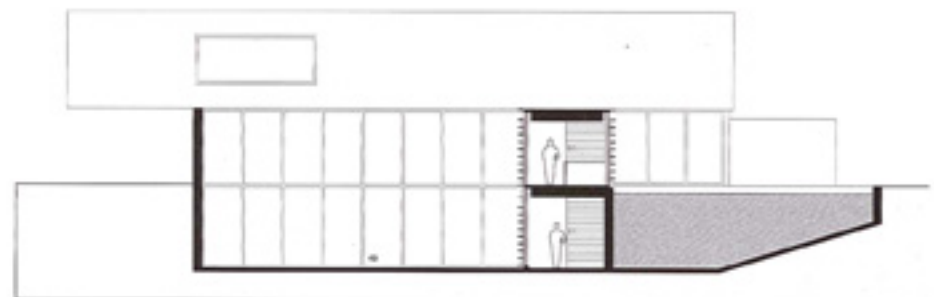
For ease of use, the exterior lighting plan will be zoned by function. The Aesthetic Circuits will consist of low voltage, concealed source lighting that has expandability to allow for garden growth. These circuits will include:

The interior design will reinforce the architectural concepts. Wood beams will add dimension and interest to the tall ceilings of the main living spaces. Dark stained wood paneling in the study, dining, and living rooms is reminiscent of traditional wainscoting. Brazilian Cherry hardwood

floors will work in combination with the wood paneling, adding warmth and detail to the spaces. General lighting will reinforce the spatial qualities of the home. Accent lights will highlight special architectural elements and customize areas for the owner to personalize with art and other personal items.



东/西向剖面图
EAST/WEST SECTION



北/南向剖面图
NORTH/SOUTH SECTION

桥
上海松江
BRIDGE HOUSE
SONGJIANG DISTRICT,
SHANGHAI
建筑师 ARCHITECT
STUART SILK
设计团队 DESIGN TEAM
STUART SILK
ARCHITECTS
用地面积 SITE AREA
1571 M²
建筑面积 BUILT AREA
763 M²
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
艺术总监 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
MICHAEL MCFADDEN, 景观工作室
照明设计 LIGHTING DESIGN
A.G.LICHT 灯光设计事务所
设计阶段 DESIGN PHASE
2003.9开始
施工阶段 CONSTRUCTION
PHASE
2006.9.16开始

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SHADOW AND LIGHT

光与影



MATERIAL COURTESY OF
嘉亨集团股份有限公司

开页：建筑立面效果图。本页左页：禅的庭院手绘效果图。对页：鸟瞰图。建筑模型与鸟瞰图：建筑立面分析图；从庭院角度透视建筑主体。

OPENING PAGE: BUILDING FACADE ELEVATION RENDERING. THIS PAGE: LEFT: COURTYARD OF ZEN HAND DRAWING RENDERING. OPPOSITE PAGE, CLOCKWISE: BIRD-EYE VIEW OF BUILDING MODEL; BUILDING ELEVATION ANALYST DRAWING; MAIN BUILDING PERSPECTIVE VIEWING FROM COURTYARD ANGLE.



- 1 禅的庭院
ZEN GARDEN
- 2 入口庭院
ENTRY COURT
- 3 红杉
SIERRA-REDWOOD
- 4 洋槐
BLACK LO-CUST
- 5 南面的露台
SOUTH TERRACE
- 6 游泳池
SWIMMING POOL
- 7 水道
WATER CHANNEL
- 8 草地
LAWN
- 9 瀑布平台上的龟状泡沫浴池和石灰石砌层
WATERFALL TERRACE WITH TURTLE SPA AND LIMESTONE FORMATIONS
- 10 银杏
MAIDENHAIR TREE
- 11 水杉
DAWN REDWOOD
- 12 稠密的常绿阔叶林
DENSE MIXTURE OF BROADLEAF EVERGREENS
- 13 修剪成雕塑的日本黑松
OPEN PRUNED SCULPTURES OF JAPANESE BLACK PINE

- 14 厨房外的露台
KITCHEN TERRACE
- 15 连片的竹林
BLACK BAMBOO
- 16 落叶的木兰林
DECIDUOUS MAGNOLIA FOREST
- 17 藤柳
DRAGON'S CLAW WILLOW CORKSCREW
- 18 汽车道
DRIVEWAY

- 19 种植竹子并覆盖苔藓下沉式庭院
SUNKEN COURTYARD WITH BAMBOO AND MOSSES
- 20 石灰石砌上的瀑布
WATERFALL OVER LIMESTONE WALLS
- 21 石灰石砌的洞穴和楼梯
GROTTO WITH LIMESTONE WALLS AND STAIRCASES
- 22 种植植物的小土包
PLANTED MOUNDS



景观平面图
LANDSCAPE PLAN

整个别墅覆盖在一层编织的金属网“皮肤”下,光线在金属网后的建筑上产生戏剧性图案和影子般的质地

这栋别墅的设计是和基地紧密相连的。从几个方面来讲,在整个社区是很特别的。首先,本地块四面临街;其次,它靠近社区的主要入口,车来车往较多。这些基地的限制条件需要别墅的设计能为居住者提供私密性。

我们的第一举措是将整个别墅覆盖在一层编织的金属网“皮肤”下。这层“皮肤”距离别墅的外墙面10厘米,穿过窗户以为居住者提供私密性同时让阳光能进入空间。白天时,金属网产生的影子落在地板和墙上。夜晚,在金属网后面的窗将显现出闪烁的灯光。点点灯光在金属网后面会在建筑上产生戏剧性图案和影子般的质地。

地块西面我们引入了一面片墙,形成了一个入口庭院;同时也屏蔽了街道的嘈杂,并开始了从公共领域向私密过渡。你穿过一个巨大的单轴门,进入两层高的进行。就在这个时候,别墅开始展现自己。高的玻璃墙和二层产生视觉上的联系,在前面是一个内庭院,充满阳光,暗示着别墅的中心有着特殊的东西。

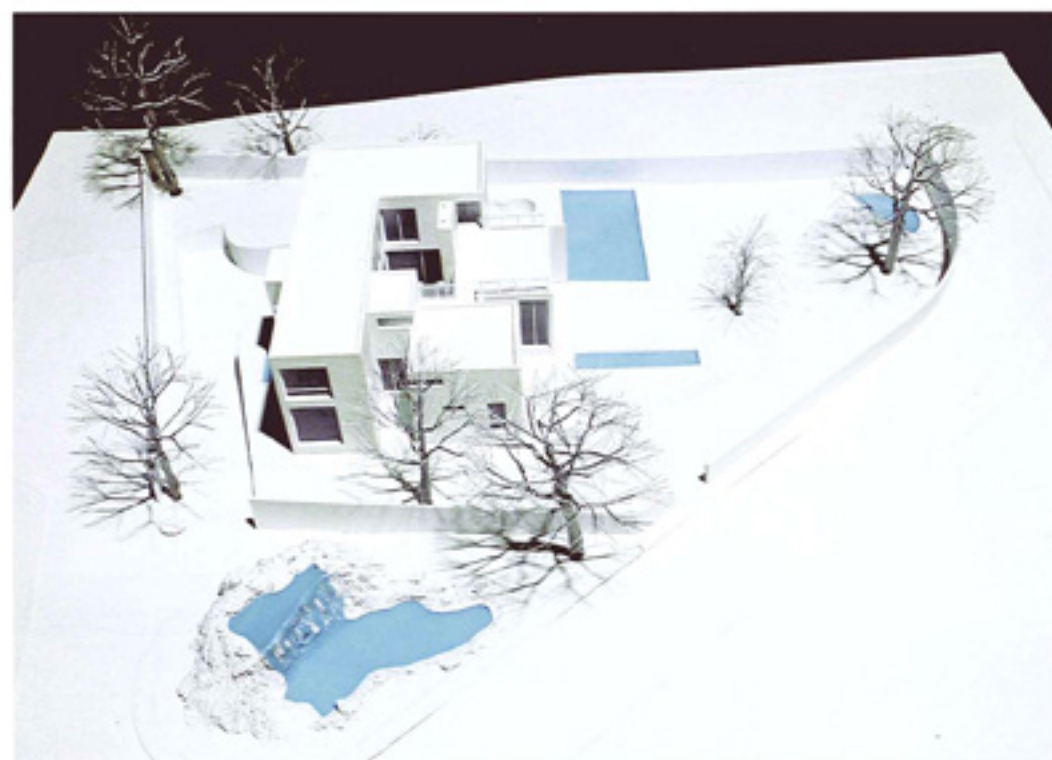
白天时,金属网产生的影子落在地板和墙上。夜晚,在金属网后面的窗将显现出闪烁的灯光。点点灯光在金属网后面会在建筑上产生戏剧性图案和影子般的质地。

具有禅意的内庭院是这栋别墅的主要组成部分,也是主要的特。它提供了所有主要房间对宁静的花园的体验。别墅体量的南面和后会在建筑上产生戏剧性图案和影子般的质地。花园的西面是一层高,使花园和附近的房间对阳光的摄入最大化。相对于外墙的影和保护的特质,内庭院的墙整个为玻璃以拥抱南面的光线。

主要起居空间朝南面。当你环步禅的内庭院,每个空间和它的特点都展现出来。水从别墅的下面流过,捕捉别墅的墙面倒影,而同时影子则在平滑的墙面上飞舞。餐厅、书房和客厅朝南面的平台和花园敞开,每个空间的围合程度有所不同,和室外产生特别的联系。主卧室在二层,面南。拾级而下,是个私密的室外火炉。花园的景观,远处是山和教堂,赋予室外起居空间额外的宁静。

地下层的活动空间向下沉式的庭院开放,反映光线的水景观从墙上而下,活跃了空间。服务区域和汽车库都位于这一层上。景观:景观是建筑悄无声息的延伸和加强。入口庭院、内庭院和外部花园将别墅和流水联系起来,都是独一无二的设计和体验。园外有园,景外有景的意境让人流连。园外有景妙在“借景”,景外有景在于“时间”,花影、树影、云影、水影、风声、水声、鸟语、花香,是无形和有形的景观交相辉映,形成美妙动听的曲子。

一堵横向的戏剧性的院墙,由花岗岩的石板堆积而成,随意地错开,形成不断变化的阴影。入口庭院处高高的树冠形成的空间增强了它的独特性。一条小径穿越青苔的铺地,经过一个小小的鸡蛋形状的土堆,隐藏着生命中长久被遗忘的记忆。穿过入口,你将面对另外一个花园,一个被玻璃包围,宝石般的青苔、岩石和富有涵义的小溪流。当你向南望去,你仿佛站在一座桥上,看到另一溪流注入土丘,展现远



THE VILLA IS COVERED WITH A WOVEN STAINLESS STEEL MESH "SKIN" WHICH WILL CREATE DRAMATIC PATTERNS AND SHADY TEXTURES ON THE FACES OF THE BUILDING





地下室平面图
BASEMENT FLOOR PLAN



处山上的绿色。在北面，溪流流过白玉兰的森林一直到一片野竹林。

向东走去，从宝石盒般的花园里可以看到一个门，通往竹林里的平台，在晨曦中闪现神秘感。沿着石灰岩做成的楼梯拾级而下，穿过具有雕塑感的松林所形成的树荫下的修禅处，来到下沉式的庭院，层层的水沿着古老的石灰岩墙面而下，光和影在倒影中飞舞。

当你来到别墅南面的花岗岩露台，你会发现这是一个温馨的充满阳光的隐居所，四周包围的是巨大的植物，宽广的草地和一个豪华的游泳池。远处瀑布的声音引诱你去发现探索。一条小径穿越草地，来到一处秘密的花园，那里有古老的柏岩和熟悉的鸡蛋形状的池塘。记忆唤醒了。



一层平面图
GROUND FLOOR PLAN



二层平面图
FIRST FLOOR PLAN

光与影
SHADOW AND LIGHT
SONGJIANG DISTRICT,
SHANGHAI

建筑师 ARCHITECT
STUART SILK
设计团队 DESIGN TEAM
STUART SILK
ARCHITECTS
基地面积 SITE AREA
1569M²
建筑面积 BUILT AREA
648M²
项目管理 PROJECT
MANAGEMENT
上海中筑置业有限公司
质量监督 QUALITY
MANAGEMENT
上海联合工程监理咨询有限公司
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
MICHAEL MCFADDEN, 景观
师工作室
照明设计 LIGHTING DESIGN
A.G.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开始

一次有内涵的旅行将长时间忘记的生活带回来了。你会发现永恒、重生和持久。也许这个家就象是长生不老的龟，象征了力量和好运，祝愿那些幸运地生活在那里的人们吉祥如意。

室内设计：别墅内部通透明亮，同时也是宁静的、舒适的并给人以庇护感。室内空间虽然富有打动人心的戏剧性，但总体上却是有着平静的效果。主要的房间都是长方形的，天花是平顶的，可以让你在非常和谐和平衡的环境中布置家具、艺术品和其它私人的物品。通透的玻璃使室内充满着动感，与周围的内庭院和花园天衣无缝地融合在一起。简洁的细节将使空间的比例和关系呼应别墅设计中特别的建筑质量。

客厅：丰富的木制家具，比例精美，它们和各种纺织品组合，形成温暖的多层次的室内。周围的光线和吊顶定义了座位的安排，同时通过编织的全羊毛皮毯来加强空间感。

餐厅/厨房：家具弧形线条的流线置于厨房直线型的建筑设计中，橱柜采用丰富的木材，玻璃和石材的面板和马赛克的面板脚，材料的运用丰富而和谐。

主卧室：富有层次感的质地和图案为主卧室产生一种亲密。一个完全装饰的床头板强调了主要的墙面。角窗边上的小客厅可以观景或沉思。

照明设计：室内的灯光设计结合室内设计以创造一个不很唐突的美观。客厅的天花在主要的座位处将形成吊顶，结合周围灯光，给予天花一种光感。为了显示出照亮的物体的形态、颜色和质地，结合低压卤灯可以使所采用的材料活跃。除此之外，点式的低压白炽灯可以为艺术品的照明形成焦点灯光。



对页上方：建筑景观手绘效果图。
本页上方：建筑正立面效果图。本页
上方：建筑景观效果图。

OPPOSITE PAGE, TOP:
BUILDING LANDSCAPE
HAND DRAWING
RENDERING. CROSS PAGE:
FACADE ELEVATION
RENDERING OF
BUILDING. THIS PAGE, TOP:
BUILDING LANDSCAPE
RENDERING.



The design of this home is directly related to its site which, for several reasons, is unique in the community. First, it is bordered by streets on all sides. Second, its proximity to the community's primary entrance exposes the site to traffic coming in and out of the development. These site constraints demanded a house design that could offer privacy to its inhabitants.

Our first gesture was to cover the house with a woven stainless steel mesh "skin". This "skin" is held away from the exterior of the building by ten centimeters, passing over windows to provide privacy for the occupants while allowing light to permeate the spaces. During the day, interesting shadows created by the mesh are cast on the floors and walls. At night, windows behind the screens will appear as fields of glowing translucent light. Spotlights behind the mesh screen will create dramatic patterns and shadowy textures on the faces of the building.

A site wall at the west property line has been introduced to provide an entry courtyard as well as a separation from the street. The wall also separates the home from the automobile and begins to delineate the private from public realm. One passes through an oversized pivoting glass door into the double height entry. It is at this moment that the house begins to reveal itself. The tall glazed walls create a visual connection to the upper floor, while directly ahead an interior courtyard filters light and hints that something special lies at the heart of this house.

The Zen garden courtyard is the main organizing element for this villa as well as its primary feature. It provides a tranquil garden experience that can be seen and appreciated from all principle rooms. The massing of the house to the south and west of the garden are one story high, maximizing sun exposure to the garden and its adjacent rooms. In contrast to the shadowy and protective nature of the exterior walls, the interior walls of the courtyard are completely glazed to

embrace the southern light. Primary living spaces are oriented south. As one circulates around the Zen garden, each space and its unique character are revealed. A water feature appears to pass under the house, capturing the wall planes in its reflection, while shadows dance on the smooth wall surfaces. The Dining Room, Study and Living Room open to the south terraces and garden, each space varying its degree of enclosure to create distinct interactions with the outdoors.

The master suite faces south on the upper level. Steps lead down to a private garden terrace with its own outdoor fireplace. Territorial views of the gardens, with the mountain and monastery beyond, add to the tranquility of this outdoor living space.

The lower level activity spaces open to an exterior sunken courtyard. A water feature reflects light on the enclosing walls, activating the space. Service quarters and the garage are discretely located on this level.

INTERIOR The interiors of this home will be light-filled. At the same time they will be comfortable and serene. The interiors, while striking and dramatic, will have an overall calming effect. Principle rooms are rectangular in shape with flat ceilings

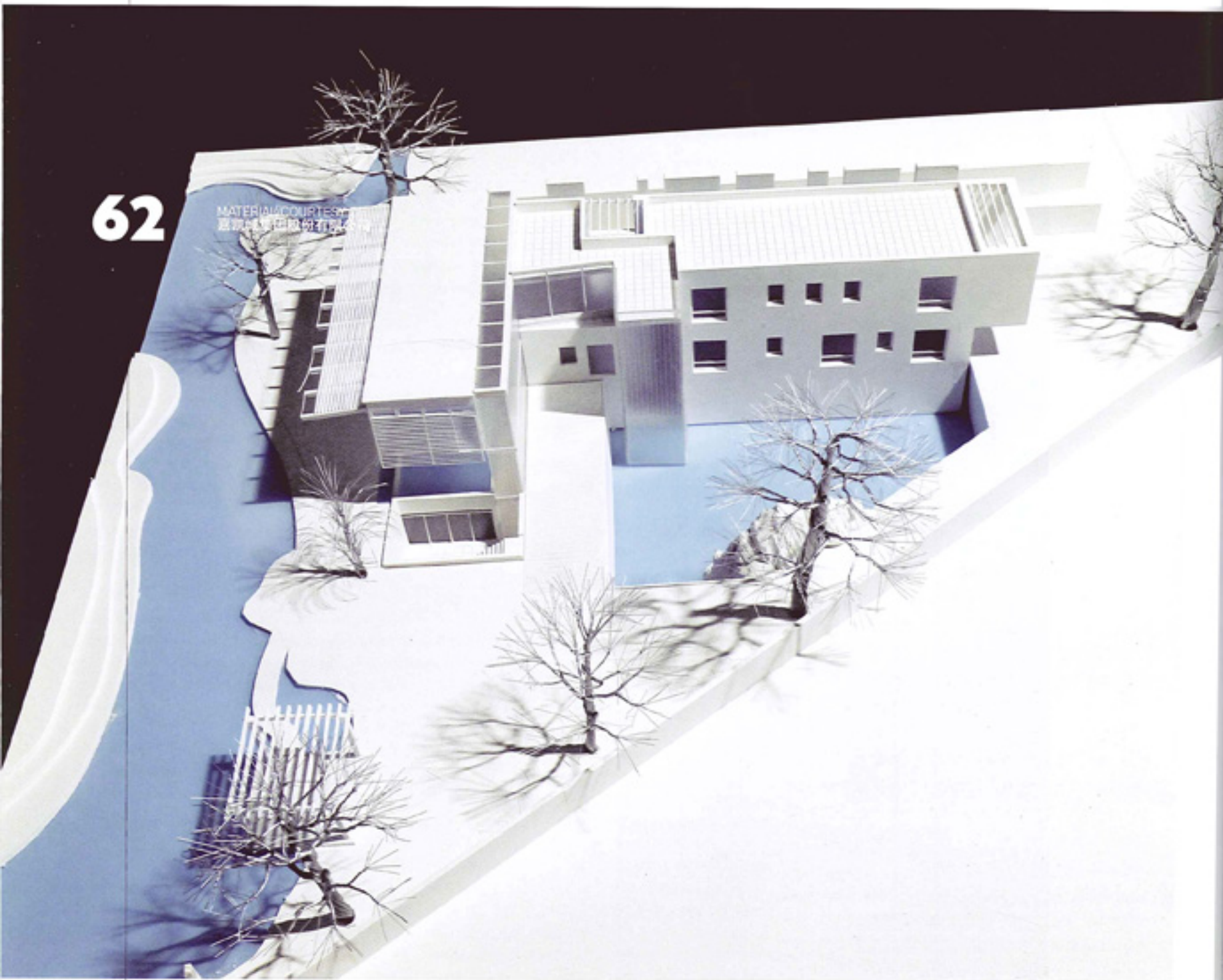
which will allow furniture, art and other personal possessions to be set in harmonious, balanced settings. There will be an abundance of glass which will allow the interiors to flow seamlessly to the surrounding courtyards and gardens. Simple details will allow the proportion and interrelationship of spaces to invoke the unique architectural quality of the villa's design.

LIVING Beautifully proportioned furnishing defined by rich wood frames will incorporate woven textiles and a variety of textures to create a warmed multi-layered interior. The seating group is defined by a dropped ceiling that features ambient lighting; the grouping is further reinforced by a woven wool area rug.

TREE HOUSE

树上的小屋

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这座安置在水池上空的家，就像是浮在水上的乐园。从纵向角度观赏时，整个别墅分隔成三层空间。这是一座高高悬空的家，更是一个现实中的童话



建筑：“树上的小屋”在西方文化中所代表的形象是那些充满了神秘感、庇护感和私密性的同时又接近自然的地方。树上的小屋是侧耳倾听儿童时代的梦想和奇异的地方，住在树上的小屋就象住在一个安全的避风港，可以忘却生活中所有的问题而自由生存。从树上的小屋，你可以看到地面上的景观和活动，但在上面又安全地躲避和被保护。

这栋别墅的概念来自于基地的位置和它不寻常的三角形的形状。通过将主要的起居空间抬高到二层，我们得以将阳光渗透量和自然景观最大化，主要的起居空间提供了连续的全景和阳光。在这层上，一个带有室外火炉的露台提供了客厅外面的私人空间。这个室外的房间是树上的小屋的精华，一个舒适的庇护场所，可以看到外面和下面的活动，同时又保持私密性和距离感。

很可能最著名的树上小屋是瑞士的《瑞士家庭罗宾逊》，这个巨大的树上的小屋，瑞士家庭居住在一个岛屿上，在他们用梯子、绳索爬上棵大树上建造了一个巨大的树上小屋。他们用梯子、绳索爬上爬下，传递供给。在这栋别墅里，梯子、绳索由楼梯代替，由两跑楼梯代替

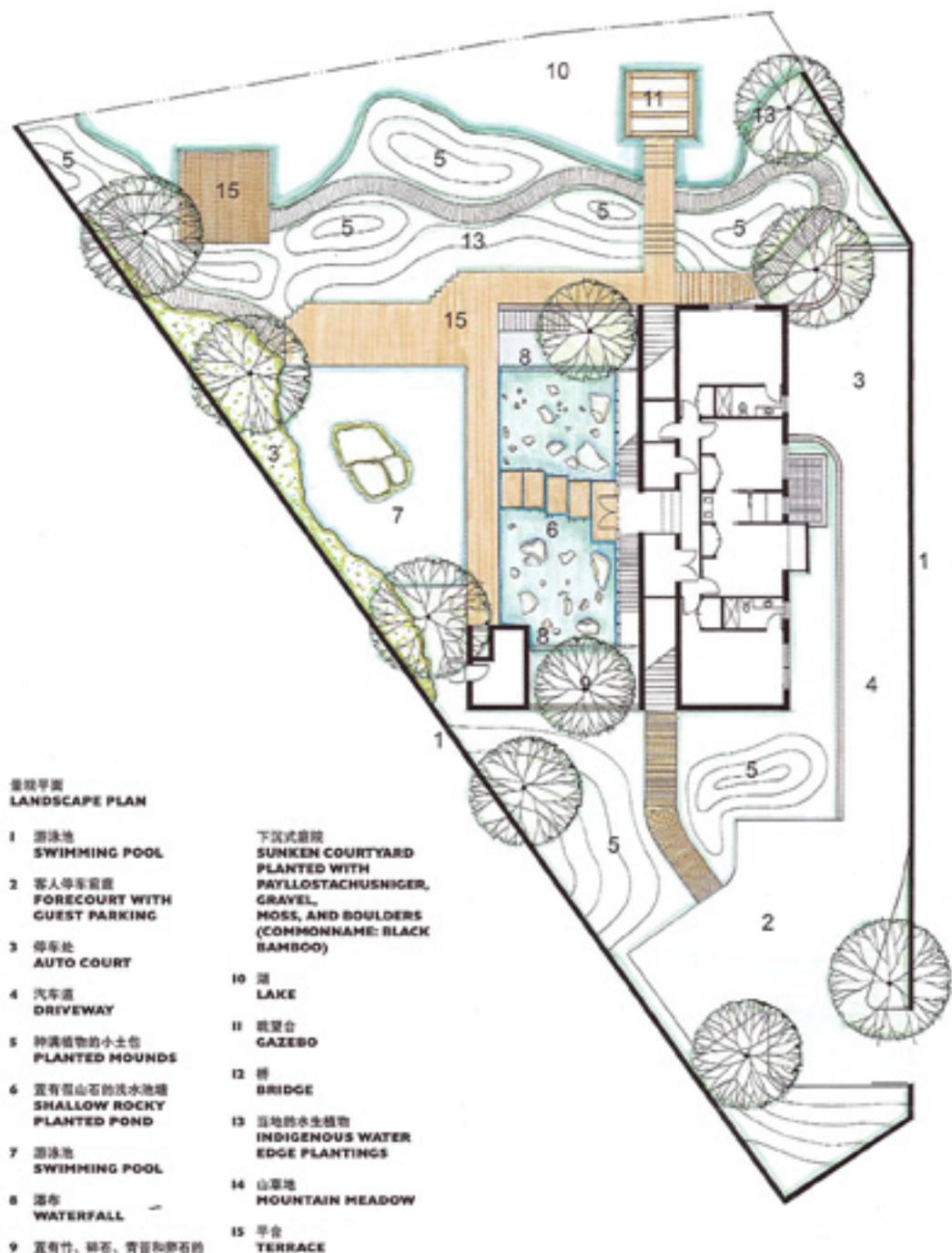
厚厚的石墙穿越别墅分隔私密和公共的空间，增强了上楼和下楼的经历。一个戏剧性的三层高的内部“裂缝”，两面是连续的玻璃层，为三个楼层提供了一个竖向的联系。

在二层的亭子下面是一个水池，突出了树上的小屋的飘浮感，映有它的倒影。水池上的石头拾级而下可以进入花园和平台。游泳池是映像池的延续，一直延续到河边，有一个“无限的边界”。这些水体将设计成和河水之间无缝隙的融合。别墅与河水的交融增强了“自然中的别墅”的概念。

景观：景观设计将呼应建筑设计，同时把室内延伸到室外。仔细布置的高大的落叶树经过精心修剪，让树冠透透而有雕塑感。这些高大的树将形成一片高高的树冠，增强树上小屋的感觉，这也是建筑设计的灵感来源。

木板的散步小路从沙堆中穿越，密植风吹的草丛，形成一种南太平洋小岛上的环境。一个自然的游泳池将拥抱种满热带兰花的悬崖，将院墙遮挡。

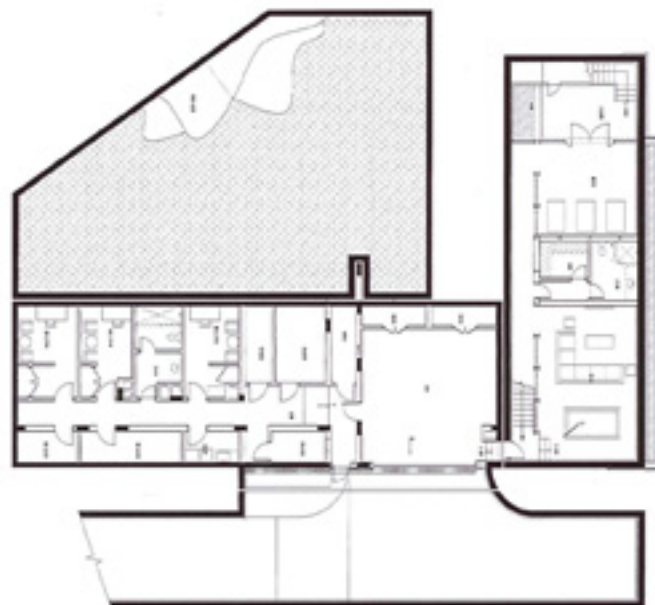
灯光照明：为使用方便，室外灯光的设计将根据功能分区。



景观平面
LANDSCAPE PLAN

- 1 游泳池 SWIMMING POOL
- 2 客人停车位 FORECOURT WITH GUEST PARKING
- 3 停车场 AUTO COURT
- 4 汽车道 DRIVEWAY
- 5 种植植物的小土堆 PLANTED MOUNDS
- 6 具有岩石的浅水池 SHALLOW ROCKY PLANTED POND
- 7 游泳池 SWIMMING POOL
- 8 瀑布 WATERFALL
- 9 具有竹、砾石、页岩和卵石

- 10 湖 LAKE
- 11 观景台 GAZEBO
- 12 桥 BRIDGE
- 13 当地的水生植物 INDIGENOUS WATER EDGE PLANTINGS
- 14 山草地 MOUNTAIN MEADOW
- 15 平台 TERRACE



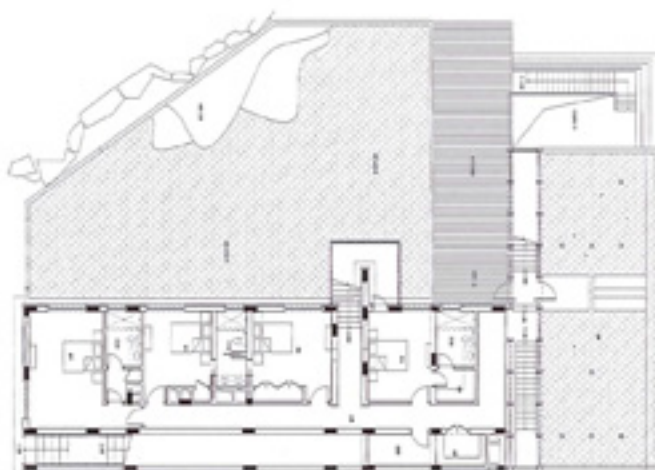
本页：建筑模型鸟瞰图。前页：从水面透视系统的二层空间。右图：夜晚灯光效果图。

OPENING PAGE: BIRD-EYE VIEW OF BUILDING MODEL. PREVIOUS PAGE: PERSPECTIVE OF THE OVERHANG SECOND FLOOR SPACE VIEWING FROM WATER. RIGHT: NIGHT LIGHTING RENDERING.



THE HOME OVERHANG THE POND LOOKS LIKE A FAIRYLAND FLOATING ABOVE THE WATER.

地下室平面图
BASEMENT FLOOR PLAN



首层平面图
GROUND FLOOR PLAN

树上的小屋
上海松江
TREE HOUSE
DONGJIANG DISTRICT, SHANGHAI

建筑师 ARCHITECT
STUART SILK
设计团队 DESIGN TEAM
STUART SILK ARCHITECTS
用地面积 SITE AREA
1804 M²
建筑面积 BUILT AREA
820M²
项目管理 PROJECT MANAGEMENT
上海中置置业有限公司
质量监督 QUALITY MANAGEMENT

上海联合工程监理设计咨询有限公司
总监 工艺管理
PROCESS MANAGEMENT
RYAN ASSOCIATE
艺术管理 ARTS MANAGEMENT
DIONISI CLINARELLI
结构工程
STRUCTURAL ENGINEERING
北京都林国际工程设计咨询有限公司
景观设计师 LANDSCAPE DESIGN
MICHAEL MCFADDEN
照明设计师 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

景观灯将由低压和隐藏的灯头，以使庭院可以生长。这些线路包括：

照亮树冠和主要的树干；墙的照明以产生剪影；“月光”产生阴影；树枝的照明在深色；单独控制的小径的灯光的水中产生戏剧性的倒影。

功能性的线路包括：

游泳池和泡沫浴缸的槽灯；设备处的灯光；安保系统的灯光。

室内：室内将重点突出建筑的概念。木材的天花、硬木的地板和木质的板材可以是现代感的空间充满温暖，使人联想起树上的小屋。表面的涂料使用深土色调，让人产生庇护和避难的感觉。风水的原则将运用在床和家具的正确放置上。室内外背景灯光和局部点照灯光将为不同的建筑空间的光和影增加戏剧性。

ARCHITECTURE "Tree house" in western culture evokes images of places filled with mystery, refuge and privacy that are close to nature. Tree houses harken back to childlike dreams and exotic places. To live in a tree house is to live in a safe sanctuary free from the problems of life. From a tree house, one can observe the landscape and activities on the ground while safely hidden and protected above.

The concept of this scheme has been driven in large degree by the property's location and unusual triangular shape. By elevating the primary living spaces to the second level, we were able to maximize the sun exposure and views of the mountain. This will provide a compelling panorama with continuous sun exposure to the main living areas. On this level, an enclosed second story terrace with outdoor fireplace provides a private place to lounge outside. This outdoor room is the essence of the Tree house: a comfortable refuge to peek out and peer down on the activities below while maintaining privacy and separation.

Probably the most famous tree house is that from Disney's Swiss Family Robinson. The Swiss family, stranded on an island, builds an elaborate tree house, in the boughs of a large tree. Ladders, ropes and pulleys were used by the family to get up and down the house and to raise and lower supplies. In this house, the ladder and ropes have been replaced by two flights of stairs. The experience of ascending and descending the stairs is accentuated by the thick stone wall that slices through the house and separates private and public living. A dramatic triple height internal circulation "fissure" with continuous glazing on both ends provides vertical connection between the three floors.

The pool below the pavilion emphasizes the floating nature of the tree house, reflecting its image. Stepping stones across the pool provide access to the garden and terrace. The swimming pool is an extension of the reflecting pool, extending to the river with an "infinity edge". These

pools of water will appear to blend seamlessly with the river. This merging of river and house reinforces the concept of "house in nature".

LANDSCAPE The landscape design will be consistent with the architecture and will provide a seamless extension from interior to exterior. Tall deciduous trees that will be carefully pruned to allow their canopy to be airy and sculptural will be located carefully on the property. These tall trees will form a high canopy reinforcing the tree house feeling that has driven the architectural design.

Boardwalk pathways wind through sand dunes thickly planted with wind swept grasses, helping to create a South Pacific island environment. A natural swimming pool embraces a tropical orchid covered cliff which conceals the site wall.

LIGHTING For ease of use, the exterior lighting plan will be zoned by function. The Aesthetic Circuits will consist of low voltage, concealed source lighting that has expandability to allow for garden growth. These circuits will include:

Uplighting of tree canopies and significant trunks

Back lighting of walls to create silhouettes

'Moonlighting' of heavy limbs to create shadows

Lighting of branches to reflect dramatically in dark water

Path lighting, which will be controlled separately

The Functional Circuits will include:

Swimming pool and spa niche lights

Utility area lights

Security lights

INTERIOR The interiors will emphasize the architectural concepts. Wood ceilings, hardwood floors and wood paneling will warm the contemporary spaces and reference the idea of tree house. Painted surfaces will utilize deep earth tones, playing on the ideas of shelter and refuge. Principles of Fengshui will be utilized in the design for the proper location of beds and furniture. General and accent lighting for interior and exterior spaces will add drama in light and shadow to the varied architectural spaces.

The concept of this scheme has been driven in large degree by the property's location and unusual triangular shape

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INTERVIEW & EDITED BY
孟旭彦



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

Domus国际中文版邀请了中凯余山墅茶园的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学硕士。曾任OLSON SUNDBERG KUNIG 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 KUNIG ALLEN ARCHITECTS FROM 1985 TO 2009. SINCE 2009, HE SET UP HIS OWN FIRM AND IS FOUNDING PRINCIPLE FOR SCOTT ALLEN ARCHITECTURE.



MACK SCOGIN 和 MERRILL ELAM, 是MACK SCOGIN MERRILL ELAM建筑公司的两位主要负责人。李奥森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.

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观,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,这个特别的公园成为了左右茶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。

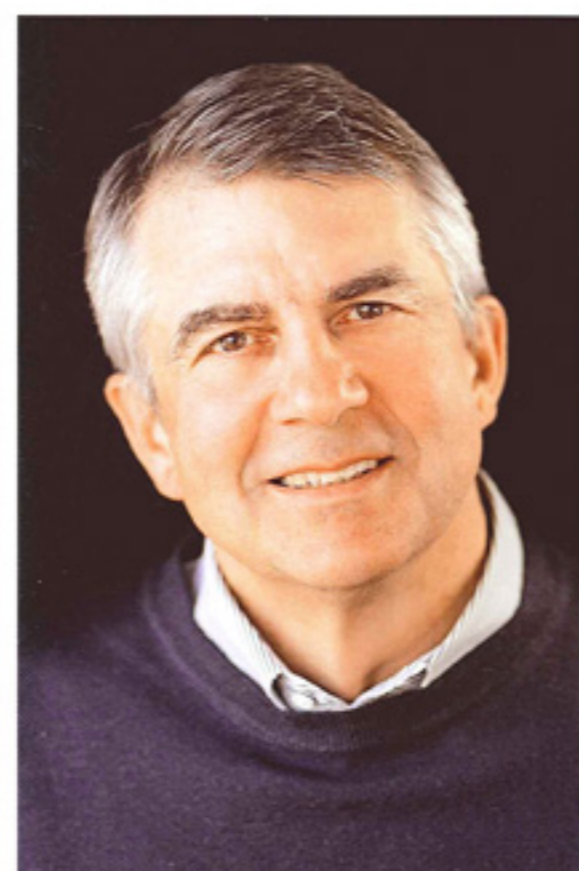
Stuart Silk:确实如此!我被苏州园林,广州浩瀚的竹海和围绕上海的运河小镇深深的吸引。我对用于建筑的古老的材料如石头和赤陶土总是情有独钟。上海的豫园被水环绕其中,并分割了不同的亭榭,这种园林的风格深深打动了我。在中国的5次游历使我有幸探访了上海不同的地方。另外我也实地游览了中国不同的城市如北京,苏州,杭州,香港和一些围绕上海的运河城镇。我被大都市内历史古迹之旧和现代建筑之新的强烈反差所着迷。同时吸引我的是在上海和杭州进行的历史建筑的修复和翻新。在浦东的新政府机构的建筑,特别是Paul Andreu设计的东方艺术中心的建筑让我感觉耳目一新。

Scott Allen:中国是一个地域广大,景观优美的国家,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:在中国的经验的确实能帮助我们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

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



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.



RICHARD BERTMAN 是CBT建筑事务所的总建筑师。他拥有美国哈佛大学和麻省理工大学建筑学的本科学位,以及加利福尼亚州圣巴巴拉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: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: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。

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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边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。
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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，越来越多的历史痕迹被“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: 从居住者的角度出发，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边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.

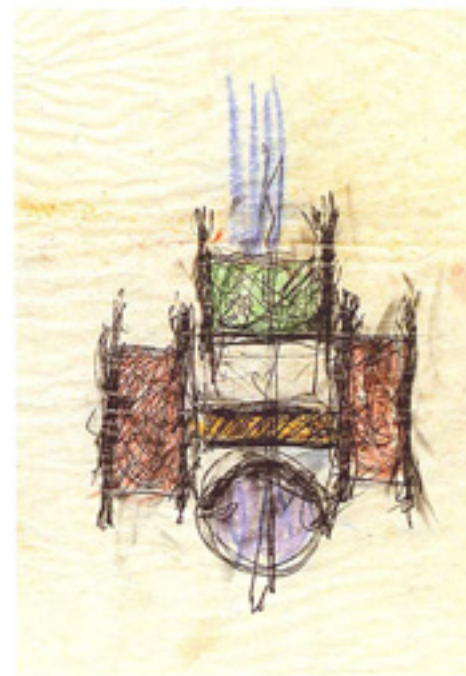
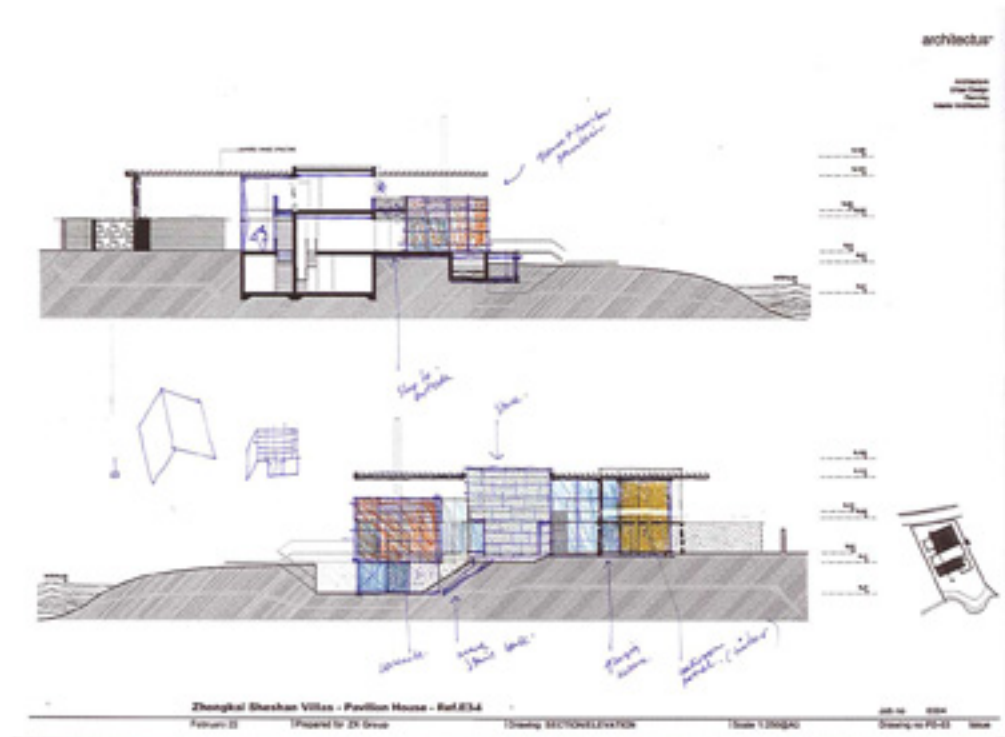
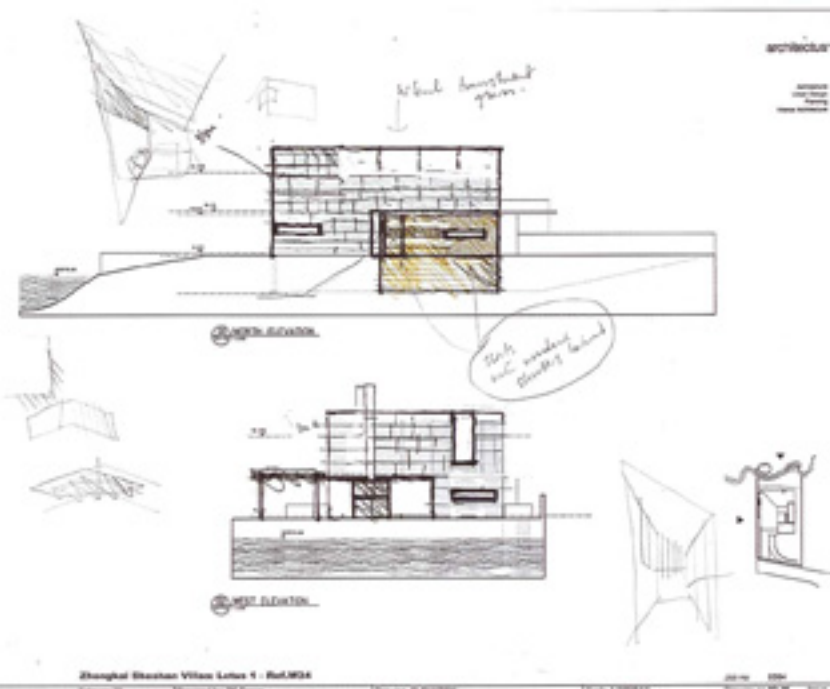
We have traveled from Guangzhou to Beijing but not inland. The urban transformation of Shanghai and Beijing is certainly unprecedented in the history of world urban development. Never before have such enormous resources been brought to bear in the creation of structures for human habitation. The resulting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

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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. Modern in the true sense of that word. 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. 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. City's 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. 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.