

# 朱小地

中国建筑工业出版社

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当代建筑师系列



朱小地  
ZHU XIAODI

朱小地编著

中国建筑工业出版社



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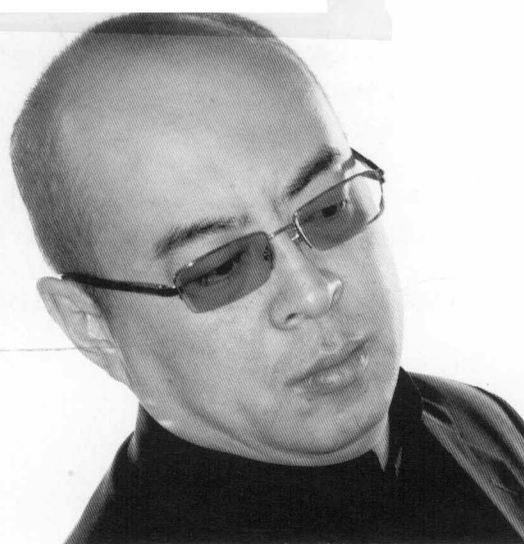
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## 朱小地印象

文 / 黄元炤



朱小地速写  
作者：高 冬（画家）

朱小地，1964 年出生，1988 年毕业于清华大学建筑系后，进入北京市建筑设计研究院工作，两年后被派往海南分院，1994 年回北京工作至今。2002 年他担任院长以来，一直致力于推动设计院的改革，使传统的事业单位走向市场化发展的道路。他提出并实施的设计院工作室模式极大地调动了设计人员的积极性，并在业内产生深远的影响。在繁忙的管理工作之余，他仍坚持建筑创作，寻找属于他自己的设计方法和设计个性，并不断通过建筑实践表达着自己对世界与人生的领悟。

在 20 世纪 90 年代初期，经历了当时下南方的建设大潮，他在海南分院期间参与了一些项目，其中代表性作品就是海口寰岛泰得大酒店，他负责建筑专业设计的全部工作。这个项目在满足酒店基本功能需求的基础上，空间设计试图营造出一种热带的度假氛围，建筑内部设计有椰树、海景观光电梯，33 米高的四棱锥网架结构大堂，提供给室内充足的光线与亮度，所以，可以观察到不管是植物、光线的应用，抑或空间的营造，都是贴近于当地性，充分运用当地的自然资源，给予建筑一个生成的机会，是在功能考量的基础上，偏向于当地性（气候、环境、文化）设计思考的地域倾向。朱小地认为他只希望能设计一个场所，营造一种氛围，然后当人进入的时候，能够感受到这一切。

氛围，已成为朱小地设计思考和系列作品的一项重要特征，而氛围就是一种空间气氛与情调的营造。在北京银泰中心顶层的“秀”吧与“甸”会所这两个项目中，朱小地运用了水、树木、植栽、音乐、灯光，试图塑造出时尚、休闲、轻松的氛围及中国特色的意境，企图将深远的中国文化体现在现代空

间之中，让人的视觉与感受进入一场仪式性的流程，用氛围去影响人的行为与观感，这两个项目又因各自所处的周边环境与命题条件，而有不同的设计与氛围的表述。

“秀”吧，以高傲的姿态置身于高层建筑群房的顶层，平面布局是在一个限定的范围内做功能性的考量。而这个功能性，朱小地运用了中国传统序列的布局方式，将建筑处于一进一落、一虚一实的状态。另外，他将宋式屋顶置于建筑空间之上，仿佛是传统宅第建筑的现代再现，制造出在现代时尚的情调下又有点中国古典的氛围涌现。而宋式大屋顶之下又是玻璃与混凝土的现代形制与材料，体现出传统与现代在建筑、空间、材料与氛围中的彼此依存与融合。他想在传统建筑形态中体现现代时尚的氛围，这样的意图十分明显，设计结果虽然处于现代，却是偏向于传统、地域的思考，也带有点折中的味道。

“甸”会所，是个改建与加建作品，是将新的体量寄生与附加在旧的系统上。在设计中，大门是不让直接进去的，人要往两边走进，这是一个中国式的先抑后扬的缓冲地带。然后朱小地用水、植物与步道隔开建筑内外之间的关系，同时用墙与廊组合起来的片段，将人的视觉与动作置于一转一折、一停一留之间，创造出一种转折或是端景式的路径。当人一转一停后可以突然看到一个景，比如户外吧台、四人座桌椅，或是围塑出的庭园，然后再由游廊进入到内部空间，所以，朱小地把传统空间的游园移动过程表达出来，在路径设定上偏向于抽象性的隐喻，而玻璃与钢等现代材料也附加在旧有砖墙上，从旧与新的融合中塑造出现代时尚的氛围。

散点，是朱小地常用的设计概念，他想让人能够来走他设计的心灵道路，而不是去追求形式的夸张。在“秀”吧与“旬”会所中，朱小地所表现的形式语言中规中矩，各说各话，并不突兀。另外，由于这两个项目，一个是进、落、虚、实的传统序列的布局方式，一个是转、折、停、留的传统游园的布局方式，朱小地又将项目中各种大小物件散点地布置于设计中，用散点去打破一个整体，使得建筑没有内外之分，空间挣脱束缚，介于退隐与自由之间。他试图让建筑表达出一种精简，一种沉寂与宁静。散点，朱小地的理解就是编辑层次的概念，从不同的方向与角度去考虑设计，需渐进式的体验，从中反复寻找转合的可能性及相互如何对应的关系，激生出设计中的亮点后把它们串联起来。

传统与现代，这两者之间的冲突与结合常出现在朱小地的设计当中。他的理解是将时间作为表述设计的一个轴线，而时间轴的概念就是期望用轻松与简单的方法，创造停留的意义，将设计中的各种因素找到一个重新集合的机会。“秀”吧，是一个传统与现代的时间轴体现，当看到步移景异的节点与场景与宋式大屋顶相结合，人的思绪被拉回到久远古老的年代，仿佛游走在皇城大街上或是穿行在大院宅第之间，是很传统的；而到了晚上，音乐、灯光、舞曲、美酒、佳肴与庭院休闲座椅，人的视觉、听觉与味觉又都处于现实生活的时尚氛围中。所以，一瞬间，人的思绪与感觉是来回在千年之间，有时怅然若失，有时又微醺迷离，传统与现代的冲突感一览无遗。

文化传统，他认为中国传统建筑包含的内容极其丰富，但归纳起来可以有具体的几个明确特征。

首先是方位，也包括轴线对位、左右对称，这是中国传统建筑空间营造的根本。然后是院落，他认为中国传统建筑的精髓在于院落，体现的是人与建筑的对应关系，一种从低到高的对应关系，这会使人很快意识到自己所处的位置，处于一个什么样的关系之中。最后是层次，是建立在庭院与建筑之间多重的空间演绎，这是中国传统建筑的意境。根据以上对传统建筑与人之间互立、互含的二元关系，没有必要特别强调某一方，设计中尽量逃避视觉醒目的表现形式。比如 SOHO 现代城、中国石油天然气集团公司总部大厦、哈德门饭店重建方案等。在形式放松的基础上，朱小地在他所有的项目中都赋予传统院落的现代再现，不管是平面的还是立体的，如 SOHO 现代城的立体四合院，哈德门饭店重建方案中的空中四合院。从朱小地的这些设计思考与观点，可以观察到他的设计作品都与传统文化保持着密切的关联，即使建筑表现得简单、现代，但思想上却是偏向于传统、地域的设计倾向，他的态度其实非常明显，表面是一个干净的现代躯壳，内在却荡漾着传统的文化。

“层”论，是朱小地在基础理论方面研究的课题，并作为指导自己的建筑实践和进行建筑评论的重要依据之一。他认为当代建筑越来越依靠工业化生产的方式、由品种繁多的材料制造的构件建筑起来，并以彼此相类似的形式在城市中形成建筑的聚集，导致建筑的形式限定的内与外已很难界定。在建筑密集的城市环境中，被多重层状界面划分构成的空间已经逐渐成为人们感知城市的基本印象。因此，必须建立与之相适应的理论体系才能正确地开展设计与评论。笔者通过剖析当代城市中典型建筑的设计方法，提出广泛存在于建筑形式中的“层”的概念，明确“层”是

当代建筑的基本词汇，“编辑”则是对于“层”的理性处理方法，进而将“层”的概念扩展到城市，认为城市空间是“层组”的多维集合，以此建立认识建筑的新的思维框架。建筑的个性化创作尽管存在着不同的途径，但可以归纳为对形成围合的“层组”进行独特的秩序表达，并通过“编辑”的方法形成建筑空间形态的过程。

动态规划，朱小地认为建筑师一定要将专业领域扩展到城市空间和传统空间的研究，并从中确立设计的方向。在城市空间研究方面，他关注世界城市的概念，包括城市比较学与城市经验的获取，然后提出动态规划理论，强调公众利益对应的是公共空间，以自由开放的步行系统为标志。因此，城市规划必须就城市公共空间的范围与权责界定作出回应，这是中国当今城市规划建设与经济发展的必然要求。动态规划理论明确界定了城市空间与建设项目的利益关系，形成建设方自我约束的机制，确保城市空间的规模和质量；平等对待城市中每个建设项目，充分发挥土地资源利用价值；激活社会力量共同参与建设任务的可能性、主动性和创造性，使城市规划与建设处于动态发展的状态，保持城市活力。

综观朱小地的设计思想与作品，他是站在传统建筑文化的思考点，期望通过现代的方式将传统建筑文化的价值表现出来，这不是复古，而是一种新的尝试与诠释，对应的是“传统如何走向现代”的历史命题。另外，他又把建筑定位在城市空间尺度的出发点上，找到适宜于人的尺度与环境，然后再从环境的角度切入设计，运用研究成果与手法处理空间，最后塑造出一个场景与氛围，让人们从中去感受，这才是他理解的建筑设计。

## Portrait

By Huang Yuanzhao



朱小地速写  
作者：刘克成（建筑师）

Zhu Xiaodi, born in 1964, after graduating from the School of Architecture, Tsinghua University in 1988, went to work at the BIAD (Beijing Institute of Architectural Design). After he was appointed as the president of the BIAD, he devoted himself to reforming its system and pushing forward the establishment of local branches and studios. In addition to undertaking the task of reformation, he persisted on architecture designs, seeking for design methods, concepts and values of his own through trials and errors.

Zhu went through the tide of going south in the architecture sector, which was in vogue in 1990s. He took part in some projects in the BIAD Hainan Branch, of which a representative work was Huandao Tide Hotel, Haikou. He himself was in full charge of it, and engaged in all its architecture-related tasks. It is a design that applies plants to buildings, just in consistent with the tropical phenomenon of numerous plants in local environment. Besides, in view of the sufficient sunlight in Hainan throughout the entire year and its high photosynthetic capacity, a 27-meter-high hall of pyramid space truss structure is designed to let in plenty of light and illumination. Therefore, it can be seen that it is a design, closely based on the locality, in terms of plants, application of light and creation of space. The triangle turriform spire against the blue sky has an abstract symbolic significance. It's like a bell tower of west classical church or a Chinese classical tower. Zhu thinks that he merely hopes to design a place where people in it can feel the atmosphere.

The atmosphere constantly appears in his design. Creating an atmosphere has been a key point in his thought of design. When he took part in designing Xiu Bar located at the top of Beijing Yintai Centre, Zhu made use of water, trees, plants, light, lamp and music to create a kind of fashionable and relaxing atmosphere, trying to involve the Chinese oriental culture into the modern space. He wanted people to deeply involve themselves into his designs as much as possible, with their vision and sense amazed by the atmosphere, which is a process like a ritual.

The Xiu Bar, located at the top of the building, is a kind of parasitism and annex. The graphic

layout is of a functional consideration in a limited area. Zhu uses the layout of Chinese traditional sequence. Moreover, the curved roof, a typical roof of the Song Dynasty, is attached to the top of buildings. It seems that the ancient government or ministry councilor's residence was reproduced in a modern style, with fabrication of Chinese classical atmosphere under the sentiment of modern vogue. The curved roof is constructed with the modern glass and concrete, which embodies the coexistence and combination of modernity and tradition in terms of structure, space, material and atmosphere. We can see his intention very clearly that he wants to express a modern and fashionable atmosphere in a traditional building form. Though the outcome of this design exists in the modern world, it's actually a more traditional and more local thought, which is more or less eclectic.

The Xun Bar is a project of rebuilding and extra building, that is, parasitizing and attaching a new structure to the old one. In design, people are not allowed to enter directly through the portal but to walk in from the two side corridor entrances; thus, the portal serves as some kind of buffer. And then Zhu utilizes water, plants and paths to disconnect the buildings' interior and exterior parts. Meanwhile, the assembly composed of walls and galleries directs people's sights and actions to twist and turn, stop and linger once in a while, creating a kind of turning or scenic path. So Zhu combines the paired-and-balanced conception of the courtyard with the traditional space movement of garden-visiting. He prefers using abstract metaphor in the design of path. And modern materials like glass and steel are added to the original brick wall. That combination of old and new factors is to create a modern fashion atmosphere.

Scattering is a design concept that Zhu commonly uses. He intends to let people walk on his soul path, rather than to pursue an exaggeration of the form. In the design of the Xiu Bar and the Xun Club, the stylistic dialogue that he demonstrates is appropriate. Each of them expresses its own meaning, which seems not abrupt at all. Zhu attempts to make buildings with a simple, still and silent sense. He understands scattering as the

concept of arranging structure levels which means to consider design in different aspects. It needs gradual experience, searching for the steering possibility repeatedly and the correlations of how to correspond, and then arouse the bright spots of the design, line them up, make choices and finally file one thing.

We can always find the conflict and bond between the tradition and the modern, the new and the old, in Zhu Xiaodi's design. In his view, the time axis is used to translate the design. And the utilization of time axis can offer a chance to recollect all different elements in the design. The Xiu Bar is a time axis demonstration of the tradition and the modern. When seeing nodes and scenes designed in a way of "sceneries changing after step moves", with the curved roof in the Song Dynasty style, we will be drawn back to an ancient time long ago. It would seem that, in the day we wander along the palace avenues or pass through residence with yards in a traditional atmosphere. While in the evening when the music and lights are on, dance music in the bar, wine fumes and courtyard leisure chairs, all we see, hear and taste are immersed into an atmosphere of modern fashion, which is quite contemporary. Therefore in a moment, people seems to travel back and forth in time over a thousand years. Some may feel lost while others may be slightly blurred. The conflict of the tradition and the modern is in plain sight, which serves as a display and transition in the time axis that Zhu applies in his design.

As for cultural traditions, Zhu considers that Chinese traditional architecture is extremely abundant in contents, however with several specific characteristics by summarizing. First is direction, also including axis symmetry and bilateral symmetry, which is the foundation for creating Chinese traditional architectural space. Second is courtyard. He takes courtyard as the essence of Chinese traditional architecture, which reflects the correspondence between human and architecture. Such low-to-high correspondence enables people to realize where he is and what kind of relationship one is in. The last one is level, which is the multiple spatial illation established between courtyard and architecture and also the artistic conception of Chinese traditional

architecture. According to the above mutually independent and also included binary relations between people and traditional architecture, there is no architectural meaning in case of no people and also no need for specially emphasizing a certain party, so his design tries to avoid eye-catching formal visual expression, such as SOHO Modern City, China Petroleum Plaza, reconstruction project of Hademen Hotel, etc.. Based on form relaxation, Zhu Xiaodi endows traditional courtyard with modern representation in all his projects, either planar or three-dimensional, such as three-dimensional quadrangle in SOHO Modern City and air quadrangle in reconstruction project of Hademen Hotel. It can be observed from these design thinking and viewpoints of Zhu Xiaodi that all his design works bear close relations with traditional culture. Even simple and modern architecture tends to be traditional and regional design inwardly. Actually, his attitude is rather clear: it is clean and modern in outer form, however with traditional culture rippling inward.

"Level" theory is Zhu's research topic in basic theory, also regarded as one of the important basis for his own architectural practice and architectural criticism. In his opinion, as current architecture increasingly relies on industrialized production and is built up by construction members produced by various materials, and also forms architecture cluster in mutually similar forms, it is of certain difficulty in defining inside and outside defined by forms of architecture. Under urban environment of dense architecture, space formed by multi-layer interface division has gradually become the basic impression of people perceiving a city. Therefore, corresponding theoretical system must be established to conduct design and criticism correctly. Through analyzing the design methods of current typical architecture, the author puts forward "level" concept broadly existing in architectural forms, and clarify "level" as the basic word of current architecture and "compilation" as the method of rationally processing "level". He further expands the concept of "level" to city and considers city space as multidimensional set of "level group", so as to establish new thinking framework of recognizing architecture. Although individualized creation of architecture bears different ways, it can be summarized as the

process of performing special order expression for "level group" that forms enclosure, and forming architecture space appearance through "compilation" method.

As for dynamic planning, Zhu Xiaodi thinks that architect must expand professional field to the research on city space and traditional space, and determine the direction of design therein. From the aspect of researching city space, he pays attention to the concept of world city, comparing study of city and acquisition of urban experience, and then puts forward the theory of dynamic planning and emphasizes the correspondence of public space to public interest, with free and open pedestrian system as the sign. Therefore, urban planning must give response to the scope and responsibility defining of urban public space, which is the inevitable requirement of current urban planning and economic development in China. In summary, the theory of dynamic planning clearly defines the benefit-based relationship between city space and construction project, with self-restraint mechanism of construction unit formed to ensure the scale and quality of city space; it equally treats all construction projects in city and gives full play to the value in land resource utilization; it also activates the possibility, enthusiasm and creativity of societal forces to jointly participate in construction tasks, thus locating city planning and construction in a state of dynamic development and maintaining urban vitality.

Of all Zhu Xiaodi's design belief and works, he expects to, based on the traditional architectural culture, perform its value by modern ways. This is not a kind of retro, but a new try and annotation corresponded to the historic proposition of how the architecture moves from tradition toward modern. He believes that he has a responsibility to undertake the proposition. Furthermore, he positions buildings on the starting-point of urban space scales to find suitable environment for people. Then he designs according to the environment, handling the space by research findings and techniques, and finally creates a scene and vibe for people to feel. This is his understanding of architectural design.



## “山水楼台”会所 北京

View House, Beijing

2002 ~ 2003

建设机构 / Construction Organization : 华熙房地产开发有限公司 / Huaxi Real Estate Development Co., Ltd.

项目地点 / Location : 北京怀柔 / Huairou, Beijing

建筑面积 / Floor Area : 5500m<sup>2</sup>

建筑高度 / Building Height : 15m

设计时间 / Design : 2002 年 4 月 / Apr., 2002

竣工时间 / Completion : 2003 年 8 月 / Aug., 2003

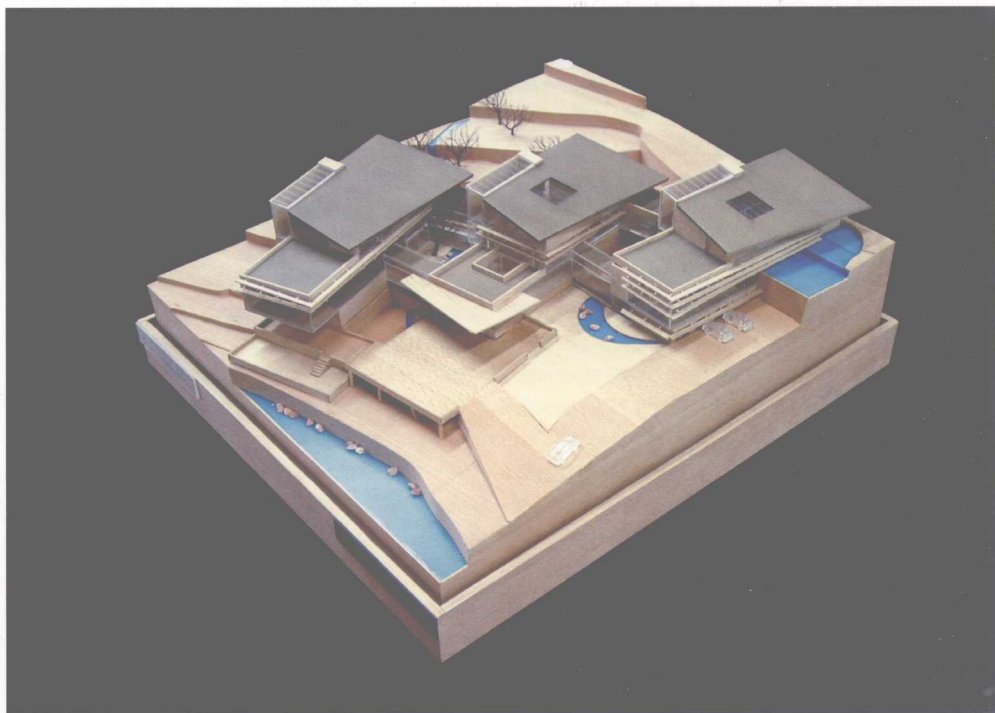
建筑单体模型 / Model of independent building

项目场地位于京郊怀柔区神堂峪风景区, 山间公路在西侧, 与场地隔河相望。场地的南、东、北三面被山体围合, 有堪舆学中所描述的“负阴抱阳”之形态。山脊上一段完整的长城城墙将山体的轮廓线勾勒得更加清晰和秀美, 也成为这块用地天然的屏障。建设场地约有几十亩的样子, 位于不同高度的几个台地上, 建有几栋简易的房子, 是以以前的业主留下的。

河道在这里较其他地方显得更加宽阔, 并形成较深的河床, 两侧的陡坡有 3 ~ 5 米的样子。河水在这里还有 1 米多高的落差。从公路到达对面的用地, 必须经过一座石头砌筑而成的小桥, 东西走向, 横跨在河道当中。

道路的左侧、也就是西侧的山体, 从远处的最高峰一直延伸到道路的边缘, 形成向东的走势, 其曲折的山脊上依然是一段古老的长城, 几个烽火台错落有致地立于不同高度的山顶之上。沿山路爬上西侧山坡的第一个烽火台, 可以俯瞰对面半坡上的建设场所处的环境, 只见山环水抱、绿荫叠翠。在此观赏云影在山腹间移动的样子, 恍惚感觉到时光的味道, 令人陶醉其中。

设计从上述最具价值的景观因素出发, 将建筑体量分解, 按照空间功能将其化为私密、半公共、公共三个独立的建筑。结合台地地形采用错



层布置方法, 重复的韵律勾描出清晰的空间关系。三栋建筑以西侧的烽火台为向心点, 在正南至南偏东 20° 的最佳采光范围内呈扇形错动分布, 最大限度地保护原有地貌并使建筑融入环境之中, 也为室内各个空间提供最大可能性的视野。三栋建筑之间用通廊连缀, 自然围合出两个内花园, 使每栋建筑可同时拥有郊野和庭院不同的趣致。

每栋建筑北侧的楼梯间稍高, 成为南侧单坡屋面的依靠。三层西侧退后, 留出朝向水面的 3 个观景露台, 作为室外的活动场地。北栋西侧的大会议室通过 8 米的悬挑避让岸边的一棵柳树, 伸向水面的部分无论在夜晚还是白天, 都成为河边的一道风景。

为创造最佳的观赏效果, 避免视线的阻滞, 设计采用无边框的落地玻璃窗, 整片玻璃直接嵌入清



场地原状 / Original site condition



北栋向水面的大悬挑 / North building cantilevers toward waterfront





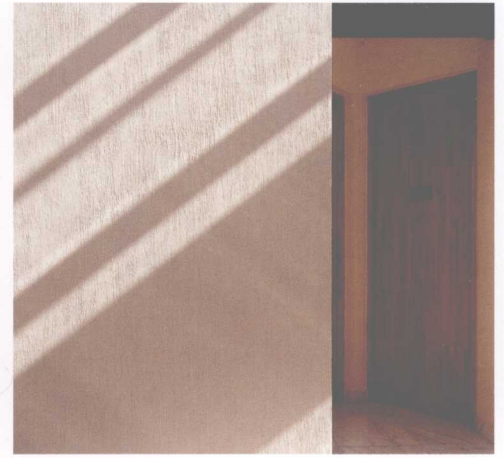
水混凝土梁柱内。在南、西两侧外窗之上设置水平木线条遮阳，挡去多余的阳光。庭院内通过流水、静池的设计提供亲切的院落环境，落地窗将庭院内的光影变化引入室内，形成亲切自然的氛围。朝向北侧、西侧的小房间，设计了特定位置的方窗，如画框般提示着窗外的风景。

建筑外墙选用天然和人工两类材料，突出传统与现代、自然与人工的反差与结合。毛石墙贴近自然的环境，有从环境中生长的感觉。屋面采用青石片，是当地民居的一种习惯做法。遮阳的松木条板，强化了建筑与环境的和谐。清水混凝土、低反射玻璃在色彩、质感等方面更加出现现代技术的成果。设计将这些材料的使用延续到室内设计当中，所有公共空间的顶棚、楼梯间墙面均采用了清水混凝土，并多以透明的玻璃灯具为主，凸显清水混凝土的素雅。围绕内庭院设置了部分毛石墙，在会客区设计了毛石砌筑的壁炉通至屋顶。通透的低反射玻璃则降低了建筑外墙的界限，将室外不可多得的自然景色引入室内。

各栋的楼梯间的顶层屋面、顶层卫生间屋面、小餐室的屋面、中栋庭院的屋面都设计了可开启的天窗，提供自然通风条件。室内地面采用青石板、木地板和白色大理石，控制室内的整体色调，力求使人的视线更多地在自然景致上驻留。







The project is located at Shentang valley scenic spot at Huairou District, Beijing, with intermountain road in the west across the river. The south, east and north of the site are surrounded by mountains, which form the pattern of "shady well combined with sunny side" described in geomancy. A complete section of Great Wall on the ridge draws the outline of the mountain vividly and elegantly, which also serves as the natural barrier for this area. The construction site, covering an area of about dozens of mu, is located at several platforms with different heights and left with several simple houses constructed by the former owners.

The riverway here is broader than that at other locations and forms deeper riverbed with slope of 3 to 5 meters at both sides. Water head more than one meter is also formed here. The only way from the road to the opposite site is an east-west stone bridge spanning across the riverway.

The left side of the road, i.e. mountain at the west side, extends to the road edge from the peak far away, forming the eastward trend. On the tortuous ridge of the mountain is a section of ancient Great Wall with several well-spaced beacon towers scattered at the peaks with different heights. After climbing up the west slope along the road, one can arrive at the first beacon tower to overlook the opposite construction site at hemi slope with

mountain surrounded, river girdled and green overlapped. Watching the cloud shadow floating between mountainsides, a taste of time seemingly appears in a trance, enchanting and intoxicating.

The design based on the most valuable landscape elements abovementioned decomposes the building dimensions and divides it into three independent buildings according to spatial functions, namely private, semi-public and public areas. Split-level layout is applied in combination with the platform terrain and the repeating rhyme outlines the distinct spatial relationship. Taking the beacon tower in the west as core, the three buildings are distributed in the form of a fan within the best lighting spectrum in the south and at 20 degree from the south to east, thus protecting the original landform to the greatest extent, integrating the buildings into the surroundings and also providing the maximum view for each interior space. The three buildings are connected and clustered with vestibules, naturally establishing two interior gardens and simultaneously leaving each building with both suburban and yard funs.

The staircase at north side of each building is slightly high, on which the single slope roofing at south side relies. The west side on the third floor

is backward, leaving three viewing terraces facing the water to serve as the outdoor activity space. The large meeting room at the west side of north building is overhung for 8 meters to keep away from a willow at river bank, and the part extruding the water becomes a riverbank scene no matter at night or in daytime.

For the purpose of creating the best aesthetic effect and avoiding the visual retardation, the design applies frameless landing glass window with the whole piece of glass directly embedded into cast finish concrete beam column. The exterior windows at south and west side are equipped with horizontal wooden linear sun shadings to keep off the superfluous sunshine. The flowing water and static pond in the yard provide amiable courtyard environment and the French window introduces the changing shadow in the yard to the room, forming a harmonious atmosphere. Square windows are provided in specific positions in small rooms facing north and west sides, presenting the outdoor scenery like a picture frame.

The buildings' outer walls apply both natural and artificial materials to highlight the contrast and combination between tradition & modernism and nature & artificiality. The rough wall is close

natural environment, leaving people a feeling of growing from surroundings. The roof applies bluestone pieces, a local common practice. The adumbral pine batten strengthens the harmony between buildings and environment. The cast finish concrete and low reflecting glass further highlight the achievements of modern technology in terms of color and texture, etc.. The usage of these materials extends to interior design. All public roofs and staircase wall surfaces apply cast finish concrete, with transparent glass luminaries as main decorations to express a sense of freshness and elegance of cast finish concrete. Partial rough wall is constructed surrounding the interior yard. A fireplace constructed with rough stone and connected to the roof is designed at the meeting area. The transparent low reflecting glass minimizes the boundary limits of the outer walls and introduces the precious natural scenery into room.

The top roofing of each staircase, top washroom roofing, dinette roofing and roofing of the middle building yard are all designed with skylights which can be opened to provide natural ventilation. Interior floor applies bluestone, timber floor and white marbles to control the overall indoor color tone, with an intention to draw on visitors' attention to the natural scenery for a longer time.

