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——北京百子甲壹宋庄工作室的景与观

Spring and Autumn, Winter and Summer

— Scenery and Impression from Atelier 100s+1 Songzhuang Office in Beijing

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我安静地坐在工作室中，窗外是白雪覆盖的世界。工作室的三面是落地玻璃窗，所以我仿佛坐在雪地之中；又因为工作室的地面高于院子和水面，所以我亦如同漂浮在雪面之上，有一种空灵寂静、茫茫然脱离现实的感觉。这是我第一次在工作室遇上大雪时所产生的刻骨铭心的感受。这种感受，导致我在有朋友来玩，或者有人来参观工作室时，总会自觉或者不自觉地说到：我最喜欢工作室的冬天，尤其是周围被白雪覆盖的时候，如同明末清初文学家张岱湖心亭赏雪时的情形。“我住在后海湖边二十年，后十年，就是四十岁以后，常常喜欢冬夜独自到湖边看光秃秃的树枝在碧空中的剪影，不知道为什么，这种风景会使我平静和淡然，它使我觉得时间是凝固的，今人和古人可以在同一个空间里对话，因为他们面对的是同一个高远碧空，同一轮清辉冷月，同一种疏枝寒林。”这是栗宪庭先生2003年从台北回到北京后所写的《重新看冬天》里的段落。“也难怪，从树上叶子全部掉光的公历十一月，即从夏历（夏朝开创的历法）十月的立冬、小雪算起，直到第二年的公历四月，即夏历的阳春三月，就是清明、谷雨之后，所谓看冬天，疏枝寒林的风光，竟占了半年的时间。”而我，搬至百子甲壹宋庄工作室，也是在四十岁以后，不由得也重新看起了冬天。



与冬天对应的是夏天，初夏大概是在七月的上旬。记得我刚住进来时有一天莫名早起，早上六点多按习惯走进卫生间，那一刹那的感受，可以用“光芒四射”来形容。透过卫生间东边的那扇高窗，我看到竹梢缝隙透过的一束晨光，正巧落到水池不锈钢的水龙头上，不锈钢表面将这束光线再次折射，变成一圈一圈的光晕，那

摘要 / 文章介绍了北京百子甲壹宋庄工作室的设计。作者通过对四季的不同感知、昼夜光线、温度变化的描述，展现出工作室设计的景与观，强调了对景观具象设计之外的意象认知。

关键词 / 春秋；冬夏；昼夜；景与观

Abstract / This article introduces the design of Atelier 100s+1 Songzhuang Office in Beijing. Through describing experiences and perceptions of four seasons, day and night, and the temperature changes, the author delineates the scenery and impression of the buildings, emphasizing that the imagery cognition is more important than the detail design in landscape architecture.

Key words / Spring and Autumn; Winter and Summer; Day and Night; Scenery and Impression

As snow covered the world outside the window, I sat peacefully in my office. With french windows on three sides, I felt as though I was sitting in the snow. The office floor is raised above the ground, giving an impression of floating above the snowy surface, a sense of emptiness and quietness departed from the reality outside. This is the memory of my first encounter with snow in the office. Because of this, when friends visit, I often unremarkably mention that winter in the office is my favorite, especially when everything surrounding is covered coated in snow. The view from my office is the same as the one Dai Zhang, a writer of late Ming Dynasty and early Qing Dynasty observed at the Huxin Pavilion about 350 years ago. “I had lived by the Houhai Lake for two decades. During the second half of that time, the years after I was forty, I liked going out in the winter evenings, alone, to the lakeshore and watch the silhouettes of the bare trees in the sky. I do not know why, but such scenery brought me tranquility and calmness, and made me feel that time was frozen. That people living in both present and ancient times can converse in the same space because they are facing the same high dark sky, the same chilly shiny moon, and the same sparse branches and cold woods”, Xianting Li wrote in “A Re-view of the Winter” after returning to Beijing from Taipei in 2003. He continued, “this is not without reason. From the bare-treed November, or the solar terms of ‘Beginning of Winter’ and ‘Light Snow’ in the tenth month according to traditional Chinese calendar (invented in the Xia Dynasty about 4,000 years ago), to April of the next year, or the third month of traditional Chinese springtime after the solar terms of ‘Clear and Bright’ and ‘Grain Rain’, the wintertime of sparse branches and cold woods lasts for a half year.” I was also in my forties when I moved to Atelier 100s+1 Songzhuang Office and began viewing the winter.

The balance to winter is summer. Early summer arrived in July. One morning after I had just moved in, after the clock had struck six in the morning, I wondered habitually to the bathroom. My impression of that moment could only be described as radiant. From the eastern window of the bathroom I saw from a high window on the eastern



1. 工作室东立面冬日昼夜景观
2. 工作室内景
1. The day and night views of east facade
2. Interior view of the office

side, a beam of morning light sifting through at the tops of bamboos, falling exactly upon the basin faucet made of stainless steel, and reflected into circles of halos. My mood was immediately “radiated” by that feeling. After that, I began setting my alarm for six am just to feel that beam of morning light.

Summer was the greenest — both the garden and the water. With doors of the office open, the indoors and outdoors connected, allowing a breeze to gently touch my face. Sunlight and the color of green flooded into, and filled every corner of the office. Ziqing Zhu describing green best depicts the scenery seen here: “My heart sways with the green color of the lake. How intoxicating is the green! It is like an enormous lotus leaf spreading out with

种感觉让我的心情顿时就“明亮”了。此后的一段时间，我每天把闹钟定在六点，只为感受那一束晨光。

夏天是园子最绿，也是水面最绿的季节。打开工作室所有的门，内外交融，清风拂面，阳光和着绿色泻入工作室并穿透每一个角落。这时，摘一段朱自清写的绿最为贴切：“我的心随潭水的绿而摇荡。那醉人的绿呀！仿佛一张极大的荷叶铺着，满是奇异的绿呀……这平铺着，厚积着的绿，着实可爱。她松松的皱缬着，像少妇拖着的裙幅；她滑滑的明亮着，像涂了‘明油’一般，有鸡蛋清那样软，那样嫩；她又不杂些儿尘滓，宛然一块温润的碧玉，只清清的一色——但你却看不透她！”所以我在工作室的墙上，直接引用了拙政园四面荷风亭中的四个字“四面荷风”作为注释，尽管四面并没有荷花。

与冬夏对应的是春秋，春秋的颜色是五彩斑斓的。春天是最令人期待的，在枣树还没有发芽的时候，喜鹊就过来搭窝，为它们即将出生的宝宝做准备。它们搭窝的过程，可以和我搭建房子的过程相比照。秋天的时候，也是我刚住过来不久，大约是九月的下旬，傍晚四点多钟，我从城里的工作室开车回到这里，一路上关闭着车窗，身体有些燥热。工作室里被夕阳晒得暖烘烘的，我一进屋赶紧脱去外套，直奔电脑前开始工作。七点多太阳落山，有些凉意，我得加上外套才能坐得住。晚上十点多，我才再次注意到温度的变化。我用身体去贴了贴西侧冰冷的玻璃，北侧适温的红砖墙，东侧温暖的布帘，脑子里回想着几个小时内温度的变化，这是我对这个房子冷暖的自知。住进来之后，我能体会到气候与建筑的关系，日出日落，风雨雪霜，甚至月的圆缺，无不影响着建筑的品质。

描述了这么多四季变化的景与观之后，我将为大家介绍“百子甲壹”宋庄工作室的设计。“百子甲壹”的大门，开在基地西侧的村级路边，院落由西向东形成五“进”空间，先上后下，起伏跌宕。第一“进”，进入大门是一个小院子，地面标高略高于门外路面，这是停车、库房、锅炉房以及人员进出的缓冲空间。小院迎面而来的是一道类似传统照壁的花墙，花墙上的蔷薇蔓延开来，阻隔了人的视线。第二“进”，人们通过花墙照壁由两侧——北侧是台阶，南侧是缓坡——或拾阶而上，或沿坡缓行，绕过花墙，眼前豁然开朗，居然一派“田园风光”：整个院子以弯弯曲曲的田埂为界，划分

成几十块“田地”，花卉菜蔬，五颜六色，加上林荫绰约的7棵果树，颇有一点农家意味。透过果树的掩映，就是院子第三“进”的主建筑了，为了突出院子的开阔以及自然的力量，我们有意缩小地上的建筑体积，其余的部分隐藏在地下。地上部分是25m面宽、6.9m进深、3m层高的长方形工作室，屋顶挑檐和地面——亦作为地下部分的屋顶挑檐——形成两条平行直线，夹在中间的是三面落地玻璃，而挑檐部分自然成为环绕建筑的一圈室外休息平台。这个设计使得院子外的“田园风光”映照在玻璃上，加之室内顶部被涂成深色，又让建筑内部向外形成一个开放的视野，尤其当置身于建筑内部，向东看去，整个水面尽收眼底，仅百亩的水塘却“浩浩瀚瀚”地向我们涌来。为了让水面“漫”上来，漫到园子里，漫到屋面上，我们使用单坡的灰色瓦顶，选用了北方农村最常见的干槎瓦铺法，这在形态上更接近水波纹，并与水面浑然一体。而这样的感觉，正是通过庭院中模仿水波纹的小青瓦铺地，中远景真实的水纹波动，以及屋顶波纹在视觉上的连续“传送”形成的。第四“进”和第五“进”，就是私人空间了，它们隐藏在“田园院子”的后方，朝水塘方向下沉3.9m。人们只有进入工作室，或者走到东边外廊时，才可以俯视到整个私人生活区。与工作室的整体性相对比，私人空间强调空间小而多的特征，五六个单体的小房，高高低低，错落落落，并由此形成三四个小院，大大小小，开开合合，似有一种江南小筑的味道。为了让每一个独立“小筑”的体积更完整，设计强调单坡瓦顶的面积投影和每一个建筑体相等，四周没有挑出，大小头瓦直接收边。这就是我们每天生活、学习、工作在其中的环境。人在景中，景在心头。

当我写这篇“什么天地啊，四季啊，昼夜啊；什么海天一色，地狱天堂，暮鼓晨钟”^①的时候，我知道我所描述的所有这些体会，都正是我们在设计时的预设。我知道我会拥有一个睡得着的夜，醒得来的晨，我会知道春天的花，并知晓秋天的果。写着写着，我猛然回到现实，这又是一个冬天，一个到目前为止还没有下雪的冬天。我多么希望有一场大雪，能让我再次回到百子甲壹的雪景当中

LAF

注释

① 引用自歌手齐豫撰写的中国流行歌曲《飞鸟与鱼》的歌词。

magical colors of green... The stretching thick green is really lovable: with loose wrinkles, it is like the long train of a young married woman's dress. Slick and sleek, it is like oiled, soft and tender like the egg white. Without any impurities, it is like a warm jade. It has only one color — but you can never see through it!" Because of this, on the wall of my office, I wrote four characters: Si Mian He Feng (wind of lotus from four sides), from the name of the Si Mian He Feng Pavilion in the Zhuozheng Garden, though there are actually no lotus on any side of my office.

In contrast to winter and summer, the colors were diverse during spring and autumn. Spring is the most anticipated. Before the new sprouts grew out of the date trees, magpies would come and build their nests, preparing for the expected babies. They made the nests in a manner similar to my way of building a house. In autumn, one late September day, at around four o'clock, I was on my way back to the house via car from downtown. Since the car windows were shut all the way, I felt a little bit warm. Then I got into the house, and found the office to be even warmer because of the declining sun. I removed my coat, walked to my computer and began to work. At about seven or so, the sun was gone, and the chill forced me to put back on my coat. It was after ten in the evening when I noticed the change of temperatures. With my body, I could feel the cold glass on the western side, the lukewarm red-bricked wall on the north, and the warm curtain on the east. With the changing temperatures of the day flashing back through my mind, I then realized the changing coldness and warmth of the house. I realized I could sense the relationship between the climate and the building. The sun rising or setting, wind, rain, snow, frost, and even the phases of the moon could influence the building.

The design of the Atelier 100s+1 Songzhuang Office begins at a main gate that looks to a village road on the western side. From west to east, the courtyard can be divided into five "sections" moving towards the pond. The first section is a small yard directly inside the main gate that is slightly elevated from the road outside. This serves as buffer space for car parking, storehouse, boiler



3. 工作室西立面春、夏及冬日景象。
3. The sceneries respectively in spring, summer and winter of the west facade.

room and people getting in and out. At the end of the yard is a flower wall, similar to a traditional screen wall, where roses block the lines of vision. The second section is behind the flower wall. By walking around the wall, climbing the steps on the northern side, or walking casually on the southern side, the view widens towards a rural scene. This landscape is divided into dozens of farm plots, separated by windbreaks and covered by colorful flowers and vegetables, and looks like a farmhouse when added with seven fruit trees. Through the fruit trees, the third sections of the main building can be seen. To highlight the spaciousness of this yard and the power of nature, we purposely reduced the volume of the building that touched the ground. On the ground level is a rectangular office (25 m wide, 6.9 m deep and 3 m high). The cornice and the ground — actually the cornice of the underground structure — form two parallel lines with the three sides of the French french windows. The cornice becomes an outdoor platform circling the building. As a result, the rural scenery outside the yard is reflected on the glass. Because the indoor ceiling is painted deep colors; the inner part of the building is extended towards an open view. In particular, when standing inside the building looking east, one can view the entire water surface. Despite the small area, only 100 mu (6.7 hectares), it seems as though enormous waves are flooding in. To make sure the surface water reaches the garden and roof, we used a gray-tiled single-pitched roof, where the tiles are laid without mortar to resemble waves and connect to the water surface. This feeling is enhanced through a continuous grayish-blue wavelike paving in the yard and the wave-shaped roof.

The fourth and the fifth sections are private spaces behind the rustic courtyard — 3.9 meters lower than the pond. A bird's eye view of the living space is only possible when someone is inside the office or the eastern veranda. Compared to the integrity of the office, the private space emphasizes small and diverse spaces. The five or six small houses, seemingly independent, are of different heights and arranged in random ways. Together, they form three or four courtyards of different sizes that are open on one side and closed on the other. This style is similar to the small houses

popular in the areas south of the Yangtze River. To make sure each of the independent small houses is a complete structure, the area of the single-pitched roof is equal to the area of the building, there is no cornice, and the tiles mark the end of the roof. This is the environment where we live, learn, and work. We are in the scenery and the scenery is in our heart.

When I wrote down these paragraphs about “the sky and the earth, seasons, day and night, the sea and the sky, hell and heaven, drum at dusk and bell at dawn.”^④, I knew the experiences I had described were also what we were creating through design. I knew I would have a good night here and a refreshed morning; I knew I would be able to see flowers in spring, and fruits in autumn. And while I was writing, I realize that now it is winter again, and one so far without any snow. How I wish a heavy snow would fall and send me back to the white scenery I had experienced before at Atelier 100s+1. [LAF](#)

NOTE

- ④ Quoted from the lyrics of the Chinese popular song *Birds and Fish* by the singer Chyi Yu.

4. 第五“进”院落鸟瞰
4. The bird's eye view of the fifth section

