

# CHINESE STYLE

## 中国风

从传统到现代的中国室内设计  
Rethinking of Chinese Traditional Interior Design for Today



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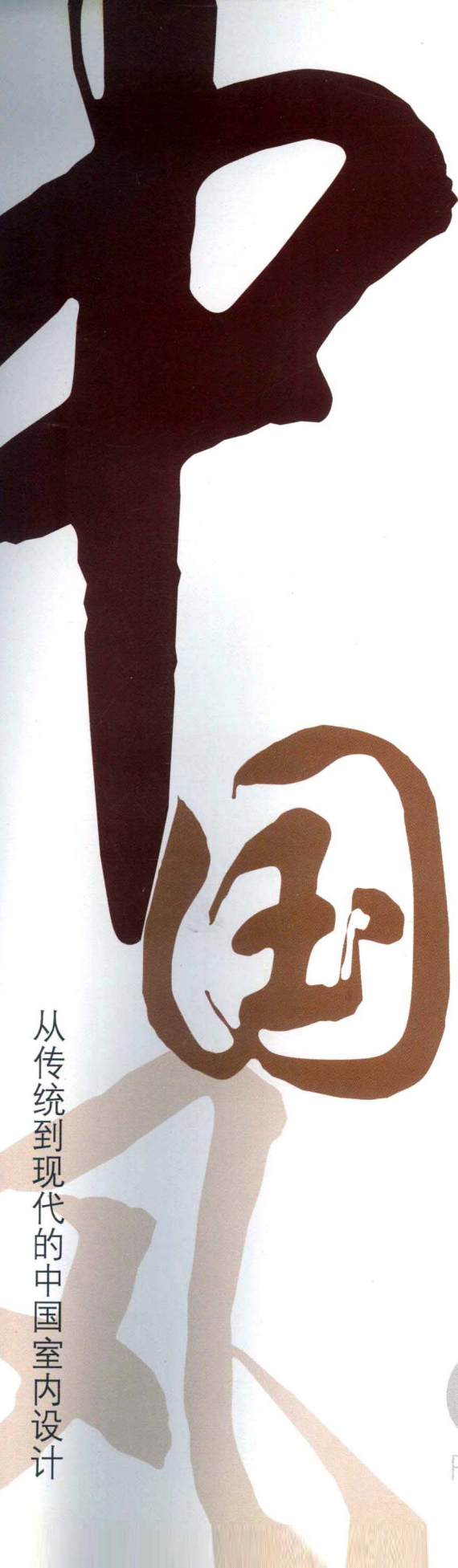
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从传统到现代的中国室内设计

# CHINESE STYLE

Rethinking of Chinese Traditional Interior Design for Today

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## 从传统到现代的中国室内设计

中国传统风格的室内设计曾伴随着传统建筑的发展形成璀璨的历史。但在建国后，百废待兴的初期建设和文化大革命使得设计产生了断层。直至改革开放，商业和建筑业的发展带给室内设计新的机遇。但是国门乍开，外面的世界真精彩，国民对西方先进科技极其向往，对本土文化缺乏信心，大多将欧美古典风格与现代高技派奉为神祇，以此作为高品质生活的蓝本。再加上全球一体化和西方文化霸权侵略，更使得中国传统难受青睐。伴随着国家发展，国力增强，民族意识逐渐复苏，人们开始从纷乱的“摹仿”和“拷贝”中整理头绪。当“越是民族的就越是国际的”之风盛行，它同时震撼出中国设计界的本土意识。逐渐成熟的新一代设计队伍和消费市场成了孕育传统文化复兴的土壤。这时，以中国传统文化为根基的“地域文化复兴”悄然兴起，设计师在传统与现在间思索，具体表现为以“中国风”为代表的一批多元化设计。“中国风”不是一种简单的复古，它是一种螺旋式上升后的文化反思。设计师们从传统文化中寻求哲学根源，从传统精神构造中建立现代生活体系，从传统技术和民间工艺中汲取灵感，从传统材料中产生现代的生态和谐，从传统装饰和符号中陶冶情操。其具体表现可分为五种：

### 1. 哲思与意境—从传统到现代

建立在“天人合一”思想体系上的传统世界观决定了东方人崇尚“和谐”、“谦逊”的意念。传统的室内设计有着明显的伦理性，具有传统的文人文化特征，同时也十分贴合农业社会结构下的理性秩序。而以此形成的中国传统艺术也突出以“意境”代替“逼真”，以“神似”代替“形

似”。对传统社会伦理、哲学观念和艺术审美观的反思和借鉴也表现出现代人的在紧张的工作压力之余充满了对生活中人文历史文化的渴望。

### 2. 室内的基本组成—从传统到现代

要深入理解传统文化，使之古为今用、推陈出新就要熟悉传统的室内设计的构成要素。在这里我们着重介绍了最具代表性的传统隔断、天花和匾额。灵活布局是传统的室内设计的一大特点，而多种多样的特色隔断是其得以实现的重要保证。除了墙、门窗这些常见构件外，罩、博古架、屏和各种软隔断都丰富地分隔出各种虚实空间。大屋顶堪称中式建筑的代表，其内部的结构也是颇具特色的，传统天花的丰富是现代顶棚所无法匹敌的，最难得是它将结构与装饰结合得非常巧妙，两者相得益彰。匾额是中式建筑所特有的组成，它是赋予物质建筑以灵魂的点睛之笔。

### 3. 室内设计技巧—从传统到现代

中式的室内设计早在几个世纪以前就十分注重功能性。不仅如此，它成功地将功能性和象征性完美结合，既满足了物质功能，也体现了精神功能。建立在传统的梁柱体系上的室内空间，得益于木结构的框架秩序，可以提供十分丰富而灵活的布局。这使它有許多变化的可能，以阴阳相锲相生来组织内与外、动与静、实与虚的各种关系。这种结构的发展形成了方正严整的宫廷布局和精巧机变的民居布局。传统设计中有许多精制的局部手法值得借鉴，如“借景”、“步移景易”等等。如为了“小中见大”，巧妙地运用空廊、空门、空窗、漏窗或透空的屏风隔扇，结合灵活

的空间组合处理，使建筑内外空间融为一体。

#### 4. 室内装修技术—从传统到现代

传统装修技术主要分为外檐装修和内檐装修两种。梁柱结构的建筑结构使得围护构件有着空前的灵活性，极大地影响着装修技术的应用。另外，传统技术中有许多巧思灵念既使到科技发达的今天还十分实用。自然通风、天然采光、材料防腐、采暖防寒、防火防潮等技术和设计应用都有许多可研究之处。不仅如此，我国传统建筑除了在木结构方面十分擅长，同时对砖石、竹藤和灰土等的尝试也有独到之处。

#### 5. 室内装饰—从传统到现代

传统室内设计有着十分丰富的室内空间特殊设计语汇。其中以彩画和雕刻最为璀璨，它们分布在各种建筑构件上，如天花藻井、隔扇、罩、架、格等，在装饰之外还兼有一定的功能性，并配合以特有的中式色彩。传统的装饰有着精致的工艺，精美的结构图案与独树一帜的变化。特别是中国传统的室内装饰陈设艺术，以其深厚的文化内涵达到了相当高的境界。不仅如此，中式空间在大量的装饰中往往运用象征的手法，从装饰图案到陈设书画及工艺品，赋予物以精神内涵，寄托了国人对吉祥、幸福的愿望，这也是一种现代建筑及室内设计赋予特定环境以灵魂的重要手法。

戴力农/上海交通大学

The interior design in traditional Chinese style has enjoyed a splendid history upon the development traditional architecture. The development of interior design after the establishment of the People's Republic of China, however, came to a standstill because of the ravaged situation of the new country and the hindrance of the Cultural Revolution. It was not until the Reform and Opening-up Policy came out that the development of business and construction industry brought a new chance to that of interior design. When China has just opened its door to the outside, Chinese people became obsessed with the splendid style and advanced science and technology from western countries and lost their faith in the indigenous culture. The enshrined the classicism and modern technology from Europe and America, and took them as the standard of a high-quality lifestyle. Furthermore, the invasion of western culture brought about by the Globalization made it even more difficult for the Chinese tradition to be favored. With the development of the country and reinvigoration of the national power, the national consciousness was on a gradual revival, and people began to collect their thoughts, away from and after all the imitation and copy. With the prevalence of the idea that "the more national a culture is, the more internationally cherished it becomes", the interior design circle of China came to consciousness of the indigenous culture and style. A new generation of increasingly mature designers and consumer market cultivated a foundation for the growth of indigenous

traditional culture. Then, "Region Culture Renaissance" quietly emerged. Designers began to consider both tradition and modernity, and this kind of consideration is materialized by a mass of designs in various styles represented by "Chinese Style". "Chinese Style" is not a sort of simple return to the ancients, but an auger-type upgrade to reflective thinking about culture. Designers try to seek roots of philosophy from traditional culture, to build modern life regime on the basis of traditional spiritual constitution, to obtain inspiration from traditional crafts and folk arts, to create ecological harmony with traditional materials, and nurture their tastes by traditional decorations and signs. This is embodied in 5 ways:

#### 1. Rethinking of Chinese Traditional Philosophical and Aesthetic Ideas for Today

The traditional world outlook based on the ideology of "Unity of Nature and Man" determines easterners' disposition to advocate "harmony" and "modesty". Therefore, the Chinese conventional art formed on this basis also prefers "spiritual ambience" to "verisimilar imitation", and "performance in spirit" to "performance in shape".

The recollection on and reference to traditional social ethics, philosophical concepts and artistic and aesthetic standards also reflects modern people's craving for culture and history in their life after their stressful and hassling working hours.

#### 2. Rethinking of Chinese Traditional Interior Components for Today

To have a complete understanding about traditional culture, use it in the present and put forth new idea based on the old ones, it is necessary to be familiar with the components of traditional interior design. Here, we have given a large coverage on the most representative components, namely traditional partition, ceiling and horizontal inscribed board. A flexible layout is a great feature of traditional interior design, and various partitions with features are the guarantee to accomplish the flexibility. Besides the common components, such as walls, doors and windows, Zhao (openwork screen), Bogujia (curio shelves), screens and all kinds of partitions made of soft materials divide different kinds of empty and substantial spaces in various ways. The imperial roof is a unique representative for Chinese style buildings. Its interior structure is also of great characteristics. Decorations on modern ceilings are no match for the abundant designs of traditional ceilings. The most distinguished feature is that the traditional ceiling designs combine very well the structure and the decorations, and bring out the best in each other. The horizontal inscribed board is a component which can only be found in Chinese style buildings. It is to reflect the spiritual theme of a material construction.

### 3. Rethinking of Chinese Traditional Interior Design Ideas and Tricks for Today

The Chinese style interior design has paid great attention to the function since several centuries ago. It successfully

combines function and figurativeness, both achieving material functions as well as reflecting spiritual functions. Thanks to the traditional wood structure, the interior space formed with a traditional beam-column architecture can accommodate various and flexible layouts. This grants it possibility for many changes by arranging the relationships between the inside and the outside, the moving and the still elements, and the concrete substance and spiritual space through the inter-restricting and inter-promoting relation between yin and yang. This type of structure grew into the square and strict layout for palace and the subtle and flexible layout for civil residence. Many traditional ideas are still practical, such as "borrowing space", "changing view with the alteration of position", etc. For instance, to make space more open and have a better circulation, empty corridor, hollow gate, hollow window, decorative openwork windows, openwork screen and partition board are used and handled flexibly, as a consequence of which, the inside and the outside of the construction are united into one.

### 4. Rethinking of Chinese Traditional Interior Techniques for Today

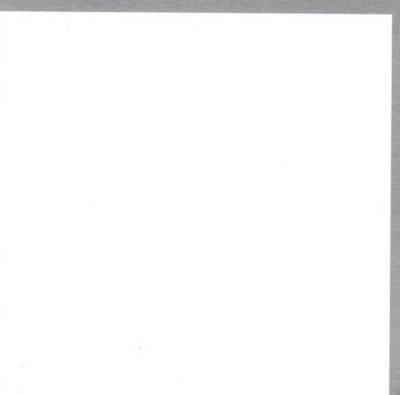
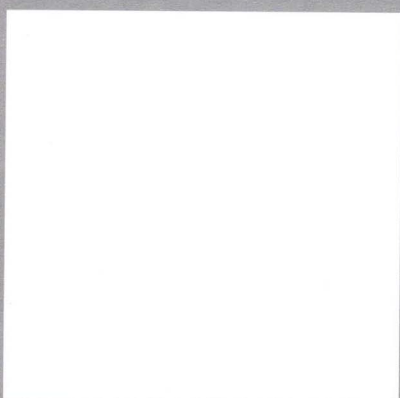
The traditional finishing techniques can be mainly divided into 2 types, namely exterior finish work and interior finish work. A lot of clever thoughts in traditional techniques are still very practical in this modern age with advanced science and technology. The techniques and designs such as natural

draught, natural illumination, material anti-corrosion, heating and winter protection, fire proof and moisture-proof are very worth studying. Besides, the traditional architecture in China not only is accomplished in wood structure, but also has original and unique achievements in using brick and stone, bamboo and vine, and lime soil, etc.

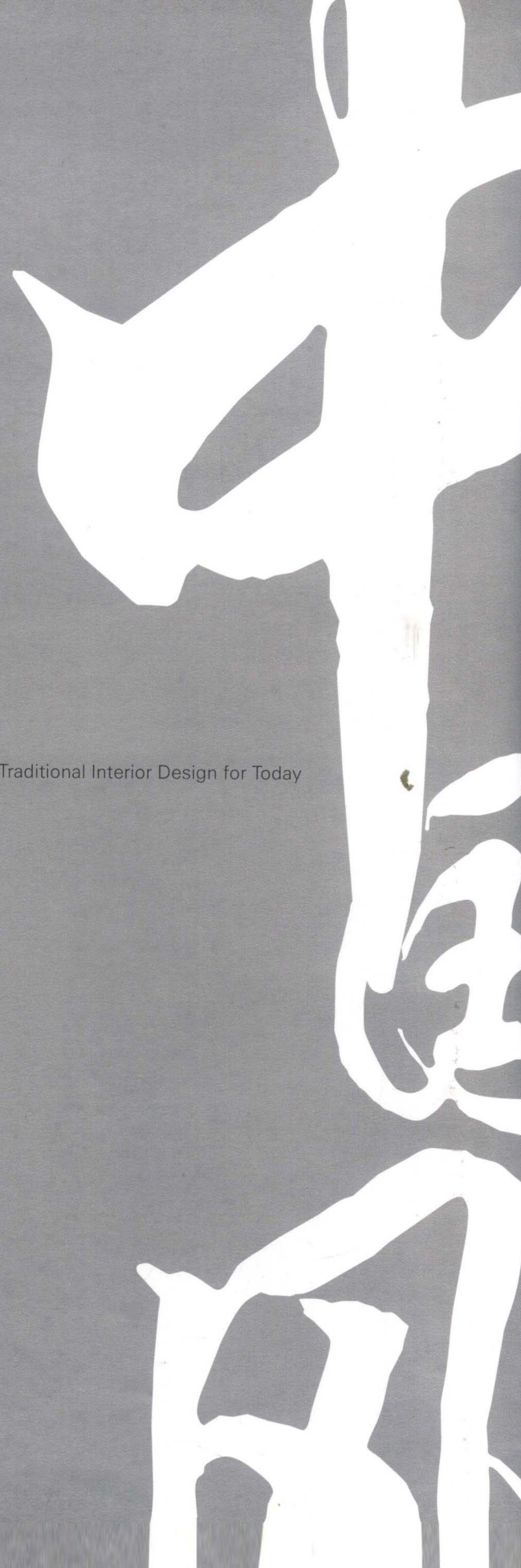
### 5. Rethinking of Chinese Traditional Decorations for Today

The language of the traditional interior design is rich and colorful. The decorative color paintings and engravings are most resplendent. They can be found on different kinds of building units, such as ceiling and caisson ceilings, partition boards, Zhao (openwork screen), shelves, lattice and so on. They are quite functional as well as decorative, and have unique colors of Chinese style. Ceiling caisson, partition board, Zhao (a kind of openwork screen), shelf, and lattice has become very ornamental components for partition of inner space. The refinement and variety of techniques and structure plans are all unique. The art of Chinese traditional indoor furnishings display is of a very high class because of the broad cultural connotation. Moreover, a great deal of symbolic tactics ranging from decoration pattern to painting and calligraphy and arts and crafts, from architectural forms to organization of internal and external spaces, endow objects with spiritual meanings, reflect people's good wishes for luck and happiness. This is also a very important way adopted by modern architects and interior designers.





从传统到现代的中国室内设计 Rethinking of Chinese Traditional Interior Design for Today



## 哲思与意境 — 从传统到现代

中国的建筑和室内设计都是中国人思想的一种物化结果的表张。中华文明是农业文明，是充满了务实精神，并极大地反映封建制度的文明。中国人的思想也就是在封建制度、文人文化和农业文明中代代传延下来。

封建制度在建筑上主要体现为其伦理性，它是对建筑的一系列的规范和制约。“礼，履也，所以事神致福也。”在漫长的中华文化的发展中，它形成了一条“以血缘为纽带，以等级分配为核心，以伦理道德为本位”的思想体系和制度。”大到皇家建筑严正的中轴线，小到百姓宅第的以中堂为核心的布局，都是在一系列空间中设置中心。这些中心都是礼制性空间，形成礼为核心的传统空间秩序。以宅第为例：在典型的合院布局中，堂是建筑的主体，从其两侧发展出去有厢房，后面是卧室。中堂一定位于中轴线上，它是举行各种典礼的场所。最终形成以堂为中心，前堂后室，面南背北，东西有阶的格局。这种格局在现代公寓中基本已不复存在，但从现代家庭的生活模式来看，客厅（功能与“堂”类似）还是家庭的中心空间。在其他类型的空间中，主要的功能也往往是安排在中心的空间中。文人文化贯穿了整个传统文化的历史。其中对空间（包括建筑、室内和园林）表现艺术来说，儒家和道家思想的影响较为突出。儒家思想的特征是重人伦而轻功利，注重情和意的表达。道家则以崇尚自然，追求虚清，向往拙朴自然的状态为目标。这些思想再加上与外来的佛家思想的融合，形成独特的恬静淡雅、浪漫飘逸的文人文化。中国人的文化与西方不同。西方十分强调“以人中心，以人为本”的所谓人类中心论的哲学，而中国人则认为人应顺应自然，与自然和谐发展。有人说从中国的大屋顶就可以看出国人对自然的態度，那谦虚而内凹的曲面正表明人类对自然的尊重。文人文化在室内空间的表现主要体现在对“意境”的追求上，中国的空间艺术一直与中国画境相通，成

为一种传统文化和艺术的特殊表达。

传统空间艺术在农业文明的发展产生了一套独具一格的理性品格。由于农业文明的经验积累，古人十分重视天时地利对人类的发展的重要性，建立了尊重自然的“环境意识”，最终形成了“天人合一”的环境整合观念。反映在具体的空间设计中表现为在一切建造行为之前作调查，考证是否能“因就天时，切合地利”，分析环境的有利和不利因素，依形就势，扬长避短，在一定范围内作人工调节，最后形成灵活变通、可持续性发展的物化结果。其表现为顺应自然，善用自然，得体和宜，巧于因借。其实，传统的建造方式也是一种就地取材、因材致用，因物施巧的产物。广泛可取的材料（木材），柔性可发展的结构（梁柱体系）和因势就利的建筑形态，组成了东方空间的独特魅力。

现在，中国传统的思想已不再是时尚的主流。中国的新一代大多十分崇尚西方的经济发展和民主政治，但是即使是留洋海外的人们，当他们仔细品味时会发现他们真正的文化根源还是有着明显的中国烙印，那几千年的文化历经沉淀而深入骨髓。其实，这几年，西方社会对长期以来的人类中心论进行反思，也开始提倡和重视，所谓的“生态设计”、“可持续发展设计”都是这种反思的结果。

# Rethinking of Chinese Traditional Philosophical and Aesthetic Ideas for Today

Both Chinese architecture and interior design are the materialized fruit from Chinese people's culture. Chinese culture is a culture of civilization, and its practical spirit greatly reflects the feudal civilization. Chinese ideas have been developed from generation to generation in the feudalism, the scholar culture and the agriculture civilization.

The main embodiment of the feudalism upon constructions is the moral principle, which is a series of standards and restrictions on architecture. "Hierarchic manners can bring God's blessing." During the long development of Chinese culture, it formed an ideology and system that the kinship is the bond, the rank distribution is the core, and the moral principles are the fundamental standard." From the solemn and strict axis of a royal layout to the central hall working which works as the core in civil residence arrangement, all these designs set focus in spaces. Thesis centers are the spaces for social ritual, creating the space order with hierarchic manners as the core. Set residence as an example: in the arrangement of a typical courtyard house, the hall is the main body of the construction, extending from which comes the wing-rooms, and behind which are the bedrooms. The central hall is certainly located on the axis, where different kinds of rituals are held. Ultimately, the arrangement is completed that the hall is the center, with bedrooms in the rear, and hall facing the south, and there are different steps at the east and west sides. This layout does not exist in modern apartments

any more. However, for the house of a modern family, the living room (of which the function is similar with that of "Hall") is still the central space of the family. In other types of space, the primary function also tends to be arranged in the center space.

The scholar culture is over the whole history of traditional culture. Confucianism and Taoism have the largest impact on the expression art of space (including architecture, interior design and landscape). The characteristics of Confucianism are to value ethics and morality and to slight material gain. It tends to express of feelings and meanings. Taoism advocates nature, pursues non-material reality, and yearns towards a simple and natural state. These ideas combined with foreign Buddhism formed a unique scholar culture, peaceful, simple, elegant, romantic and fluid. Chinese culture is different from western culture. Westerners stress much the so-called anthropocentrism that human beings should be the center of the world, while Chinese hold that mankind should humor the nature and have an accord development with the nature. It is stated that Chinese attitude towards nature is reflected by the appearance of the imperial roof, the inwardly dished curved surface of condescension showing human beings' respect for nature. The impact of scholar culture on interior design is mainly represented by the pursuit for "spiritual ambience". The Chinese space design has the similar standard as traditional Chinese painting.

1. 宁可食无肉，不可居无竹。  
I'd rather have no meat to eat  
than have no bamboo to be  
around my house.

This conception became a special expression of traditional culture and art.

Traditional space art formed its own rational character during the development of the agriculture civilization. Because of the experience accumulation in the agriculture civilization, the ancients attached great importance to the influence of climate and geography upon the development of mankind, established the "environmental awareness" respecting the nature, and ultimately formed the environment integration concept, "Unity of Nature and Men". The specific practice of this concept in space design is to conduct investigation before any construction, by examining if the climate and geography factors are favorable, analyzing the advantages and disadvantages of a very environment so that the designer can make use of conditions and exploit to the full one's favorable conditions and avoid unfavorable ones, and adjust flexibly in the field so as achieve sustainable development. It appears as humoring the nature and adequately using the conditions, designing in good taste, and adeptly using various factors. As a matter of fact, traditional construction method stresses using local materials according to their individual properties and features. Widely available materials (like wood), flexible and developable structure (like beam-column building system) and the construction shape using the practical conditions makes up the unique charm of oriental space design.

Nowadays, Chinese traditional idea is no longer the



2. "曲高和寡", 有时一点小小的装饰会泄露主人的心境。  
Sometime, a small trick of ornament can reveal the owner's mood: too profound to be appreciated.

mainstream of fashion. The new generation in China mostly advocates western economic development and democracy, but even people back from overseas can still feel the deep roots in the thousand-year culture when they reach into their hearts. In fact, western society has begun to rethink about the anthropocentrism these years, and the advocating of so-called "ecological design" and "sustainable development design" are the fruits.



3.乍一看十分现代，但其黑白的写意尽洒方寸天涯。  
At the first glance, this seems very modern, but the black-and-white liberal style creates a large spirit world in this limited space.

4.竹节竹材，无非是寓意了主人的谦谦君子之风。  
Bamboo implies the host's modest character.



3



4





5. 墙上装饰了那么多门，仿佛推开每一扇后都另有一个世界。这个界面处理十分隐喻。 So many decorative doors are put on the wall. It seems that behind each door there is another world. The treatment of this appearance is very metaphorical.



6. 国人的起居早已惯于垂足，在炕上挖坑的方法可以试一试。 For the convenience of Chinese people's habits, the designer may try to dig a pit in the Kang (a brick bed which can be heated below).



7. 墨分五色，地显写意。 The ink is in five colors and the picture is of liberal style.