



雷 克 萨 斯

图书在版编目 (CIP) 数据

雷克萨斯:穿越塔斯马尼亚/《雷克萨斯:穿越塔斯马尼亚》

编委会编. 一北京: 企业管理出版社, 2008.8

ISBN 978-7-80255-045-2

I.雷… II.雷… III.塔斯马尼亚 —概况IV.K961.1 中国版本图书馆CIP数据核字(2008)第137403号











04

10

42

^ 54 ^ 66

广告经营许可证: 京海工商广字第8127号 (1-1)

书 名: 雷克萨斯 - 穿越塔斯马尼亚

作 者: 丰田汽车(中国)投资有限公司、北京电通广告有限公司

责任编辑: 田晓犁 黎启贤 技术编辑: 陈 敏

书 号: ISBN 978-7-80255-045-2

出版发行: 企业管理出版社

地 址: 北京市海淀区紫竹院南路17号 邮编: 100044

网 址: http://www.emph.cn

电 话: 出版部 68414643 发行部 68414644 编辑部 68428387 68701408

电子信箱: 80147@sina.com zbs@emph.cn

印 刷:东方宝隆印刷有限公司

经 销:新华书店

规 格: 230毫米 x 300毫米 16开本 4印张 61.5千字

版 次: 2008年9月第1版 2008年9月第1次印刷

定 价: 80.00元

版权所有

翻印必究

印装有误

负责调换

目录 CONTENTS

03 给读者的信

LETTER FROM THE EDITOR

都市掠影 METROPOLITAN

○4 承载历史的艺术品

EXCEEDING ART

CHINA的含义,相信几乎所有的中国人都非常清楚。不错,瓷器宛如神州大地上诞生的旷世奇作,在历史的长河中,始终令全世界为之动容

Almost everyone knows the source of the word "China" referring to the ceramics. an innovation originating in the country of its namesake and a product of millennia of toil and creativity that is destined to never be forgotten

10 旗袍,再一次风华绝代

A NEW LIFE FOR THE CHEONGSAM

被神化了的东方情调暗藏于旗袍之中,有着难以驯服却又内敛的傲气

The cheongsam, radiating a mood of oriental mystery, possesses a wild yet restrained arrogance. Lexus magazine faces this mystery head-on

16 伊斯坦布尔艺术之旅

SPECIAL ENTRÉE

让我们举起杯中的拉克酒(Raki),向伊斯坦布尔这个充满活力的开创性的文化中心

表达敬意

Raise a glass of Raki and toast Istanbul, a vibrant centre for groundbreaking art

生活元素 LIFEZONE

20 东西美味

EAST/WEST

面条料理: 从胡志明市街边的河粉, 再到起源于古罗马北部的意大利面, 意大利和越南的菜肴都向我们展示了值得蘑菇的艺术造诣

Noodle cuisine: local Italian and Vietnamese dishes demonstrate an estimable

level of artistry, from streetside pho in Ho Chi Minh City, to audacious

reinventions of pasta from the north of Rome

丰田汽车(中国)投资有限公司 北京市邮政信箱10[®]020号54分信箱 邮编: 100020 传真: (8610)65974997 网址: http://www.lexus.com.cn

TOYOTA MOTOR (CHINA) INVESTMENT CO, LTD, BEIJING PO.BOX 100020-54 POSTAL CODE: 100020, FAX (8610) 65974997, WEBSITE: http://www.lexus.com.cn

动感无限 UNLIMITED

34 深海旅行

DEEP SEA ADVENTURE 这里是所有亲水生物和热爱海洋的人们的天堂 Deep sea paradise for marine life and lovers of the sea

焦点专访 CLOSEUP

42 雷克萨斯油电混合动力车 澳大利亚之旅

LEXUS HYBRID DRIVE IN AUSTRALIA

与全球革新者同行风景优美的旅程

Scenic drives paired with the global innovators who inspired them

自由探索 EXPLORER

54 皇冠上的宝石

JEWEL IN THE CROWN

在米兰设计展上,LEXUS雷克萨斯的"柔性钻石"被揭开了面纱The Lexus 'elastic diamond' exhibit is unveiled during Milan's furniture fair

心灵启发 IMPULSE

58 琴者正也

THE CHINESE ZITHER

士要弹琴

 $Lexus \, travels \, back \, into \, chinese \, history, investigating \, the \, role \, of \, the \, Chinese \, zither \, z$

完美挥杆 PERFECT SWING

66 沙与沫

SAND AND FOAM

天堂就在那边,在那扇门后,在隔壁的房间;但是我把钥匙丢了。也许我只 是把它放错了地方

Paradise exists, behind that door, in the next room; but i have lost the key. Perhaps i have only mislaid it.

给读者的信

LETTER FROM THE EDITORIAL

尊敬的读者:

您好!

首先,我们谨代表LEXUS雷克萨斯中国向您表示最诚挚的问候。每次,我们都满怀热忱地奉上 LEXUS,希望它能为您带来阅读的乐趣和知识的滋养。我们真心希望能看到或听到,您对LEXUS的期 望和建议,以便我们持续改进,不断地带给您更精彩的LEXUS。

在本画册中我们将欣赏到设计师佐藤与雷克萨斯共同创作的名为"柔性钻石"的一系列艺术作品,它们完美地体现了矢志不渝、追求完美的承诺。与此同时,伴随着《琴者正也》曼妙的文字,我们可以了解中国古琴构造,以及古琴背后的文化内涵。当然,在《沙与沫》之间我们同样可以体验舒适惬意的高尔夫生活。

借此,希望可以让您感受到LEXUS雷克萨斯作为全球豪华汽车品牌的服务哲学——"矢志不渝,追求完美",关注服务中的每一个细节,并做到尽善尽美。我们将全力以赴,在您的宝贵闲暇之余,奉上最精彩可读的文章内容。衷心希望您继续支持LEXUS,并期待得到您的宝贵意见。

祝愿您身体健康!工作顺利!

LEXUS雷克萨斯编委会

As the representative of LEXUS China, We would firstly like to express our warmest regards to you. Over the past years, we have covered fascinating stories ranging from fashion and travel to leisure and technology and this issue is no exception. Indeed, we hope that the magazine will become part of your precious leisure time.

In this issue we have a chance to savor the 'Elastic Diamond' exhibit created by artist Oki Sato in collaboration with Lexus. His work is a mantra to both continual refinement and technological innovation. We also delve into the mysterious world of the Chinese Zither; understanding its structure and the Chinese culture that lies beneath. Your leisure has not been neglected and in 'Sand and Foam' we take you to the South Africa's pride and joy.

Take your time and savor each and every page, there is much to discover inside. Adhering to Lexus's motto and philosophy "The Passionate Pursuit of Perfection" we aim to inspire the same passion towards the making of Lexus magazine. Just so that you can continue to delight in the meticulous service exemplary of a leading luxury vehicle brand. Rest assured that we will strive for the best to bring you utmost reading pleasure.

We look forward to your continual support as well as your valued comments and suggestions.

Wishing you health, wealth and prosperity.

The LEXUS magazine editorial



BeoVision 7 智能全高清电视机,轻松应对光线 变化的挑战

采用全新 "Glare" 技术的BeoVision 7 全高清液晶电视机, 能够对周围环境中 恼人的光线变化立即做出反应,始终为您呈现优美逼真的清晰图像,内置 DVD 播放器方便易用,电视扬声器音效无可比拟,提升完美视听体验。

更多精彩体验,尽在B&O专卖店!

上海 恒隆广场426店铺 021-6288 3378 美罗城国际音响广场3005室 021-6426 8388 美丽华商务中心C111室 021-6295 3576 北京 国贸商城2层215-216店铺 010-6505 0330

东方广场首层AA63店铺 010-8518 6808 新光天地2层M2008店铺 010-6533 1401

成都 美美力诚百货202店铺 028-8620 0686 重庆 大都会广场1楼L143-145店铺 023-6382 1968 杭州 杭州大厦购物中心B座7层 0571-8510 8112 第六空间生活艺术广场1层 0571-8510 8112 天津 美美百货A201店铺 022-2781 5070 昆明 金格中心 0871-3121 948

BANG & OLUFSEN

此为试读,需要完整PDF请访问: www.ertongbook.com

承载历史的艺术品

EXCEEDING

AR



This page: From all angles, porcelain exudes nobility and grace

CHINA的含义,相信几乎所有的中国人都非常清楚。不错,瓷器宛如神州大地上诞生的旷世奇作,在历史的长河中,始终令全世界为之动容

ALMOST EVERYONE KNOWS THE SOURCE OF THE WORD "CHINA" REFERRING TO CERAMICS. AN INNOVATION ORIGINATING IN THE COUNTRY OF ITS NAMESAKE AND A PRODUCT OF MILLENNIA OF TOIL AND CREATIVITY THAT IS DESTINED TO NEVER BE FORGOTTEN

作为中华民族的伟大发明之一,瓷器承载着几千年来的华夏历史文明,而它高超的制作工艺和非凡的 艺术价值一直吸引着世界的目光。无论什么时候,中 国瓷器都是全世界的富豪显贵们追逐的至宝。

早在13世纪,当英雄的奥古斯特大帝带领着他的 龙骑兵纵横欧洲大陆,所向披靡的时候,中国瓷器就 让这位骁勇善战的萨克森人视如珍宝,从他用一队龙 骑兵换得了波斯商人手中48尊瓷器花瓶就足以证明这 一点。

就在1708年的冬天,欧洲人多年的实验终于得到成

果,他们揭开了中国瓷器工艺之谜。也正因此,两年后德国"梅森"瓷器制造厂成立,之后在很长的时间里,"梅森"瓷器一直引领着欧洲的瓷器行业,并成为欧洲第一名瓷。秉承着中国人的瓷器工艺和德国人严谨周密的制作流程,"梅森"瓷器的每一款产品,都用石膏打成磨具备份保存。17.5万个磨具,3,000多种图案,80多道手工制作工序,当"梅森"拥有着洁白如玉的瓷品,正宗细腻的彩绘笔法,一丝不苟的工作流程和严格的保密措施时,便可以在几百年后重新再现当年经典的瓷器作品。上万欧元的价格,早已

让"梅森"瓷器超出了商品的意义,他们已经成为德国宝贵的文化遗产之一。

凭借着德国人严谨周密的工作习惯,"梅森"瓷器技师们的工艺很早就可以和中国工匠们的手艺分庭抗礼了,他们甚至可以做出如景德镇瓷器般:白如玉,明如镜,薄如纸,声如磐的精品来,"梅森"瓷器也因此震惊欧洲,名扬世界。

日耳曼精神造就了德国这个民族的不朽,在这种精神的带动下,"梅森"瓷器的工艺已经和中国瓷器工艺处在了同一水平线上。德国人的坚韧让他们可以奔

PORCELAIN, ONE OF THE GREATEST inventions of the Chinese people, carries with it thousands of years of history. Its advanced production techniques and artistic value have been coveted since its conception. Be it then, or now, china has always been an object of desire by those fortunate enough to acquire it.

As early as the 13th century, when King Augustus was driving his armies across continental Europe, the skillful Saxon warrior viewed porcelain as the greatest of treasures. The fact that he traded one of his brigades for a paltry 48 pieces of china is a prime indication of his high regard.

It was in the winter of 1708 that long years of experimentation finally paid off. A German had at last solved the "china riddle" and two

years later the Meissen porcelain factory was established. Meissen enjoyed the reputation as Europe's leader in porcelain production and as the number one manufacturer on the continent. The plaster moulds of each and every Meissen product, all of which have been preserved and filed away, are a testament to the brilliant fusion of precise German manufacturing with Chinese porcelain genius. The company, which is still in existence, has over 175,000 molds, 3,000 different patterns and a manufacturing process that includes over 80 hand-performed steps. Building on the "Chinese secret", they added fine brushwork, exacting and faultless processing methods and last but not least, measures were taken to insure that all of this remained unknown to potential competitors. Thus, they were able not only to produce in quantity, but could also create exact duplicates of treasured classics from hundreds of years ago. In those times, pieces reaching tens of thousands of Euros meant that Meissen porcelain was no longer seen as merely a "product" but was elevated to become an item of important cultural value to the German people.

Relying on precision processing and technology, Meissen craftsmen caught up with their Chinese counterparts. Some were even being able to produce china in the style of some of the most renowned porcelain centers such as Jingdezheng whose porcelain known to possess qualities described as being: "white as jade, bright as a mirror, fine as paper and rings like a chime".



波在欧洲大陆上,收集石英、绢云母等矿石来作为瓷石的原材料,然后和泥、水相融,去除杂质,挤出空气制作成陶土,如此看来,制瓷技术早已不只是中国人的秘方。同时,几个世纪以来积累的重工业基石,让德国人对于瓷器上釉所需要的那1,300摄氏度的高温窑火一点都不含糊。因此,在保证了瓷器质地的情况密火一点都不含糊。因此,在保证了瓷器质地的情况密外一点都不含糊。因此,在保证了瓷器质地的情况密,形状和创意就可以任由工匠们发挥了。当然,瓷器的精髓还在于它绘制转印工艺的精巧飘逸。德国人利用化学试验发现了给瓷釉上彩的方法,尽管欧洲的彩绘工艺很难达到中国神形兼备,惟妙惟肖的境界,但是他们理论化地开办了陶瓷彩绘学校。"梅森"瓷器的彩绘工匠都是在学校里进行了10年左右的培训,才能在瓷器的坯体素胎上施釉和作画的。于是,中国

For this reason, the quality of Meissen porcelain is acknowledged for its fine quality throughout Europe and around the world.

It was the thorough the studious and persistent nature of the German character that allowed Meissen porcelain to reach the same level of craftsmanship as Chinese porcelain — an innate tenacity that drove them to scour the continent for ingredients such as quartz and feldspar, necessary for the creation of fine china. They then combined this with clay and water, filtered out impurities, removed air and finally had porcelain clay. It was evident that porcelain production was long ago no longer the sole domain of the Chinese. Germany already had

人精髓的艺术品在德国人的手中开始发扬, "梅森" 瓷器也成为欧洲贵族们首选的宫廷装饰品。

尽管"梅森"如此出色,它们的质地无可非议,彩绘细腻精美,颜色经典纯正,每一件作品都是那么的完美无瑕,但是,在它们身上似乎总缺少着一种历史传承下来的古韵。这种韵味会让瓷器有着截然不同的风采,甚至可以接受作品中有一些细微的瑕疵,而绝不是像生产汽车那样在严格的流水作业下正统精密地制造出来。所以,尽管德国"梅森"瓷器掌握了中国瓷器所有的制作技艺,但却很难领会中国瓷器的神采。因为中国瓷器的神采是不固定的,它随着不同朝代的风格,不同工匠的心绪浑然天成,每一种形状,每一种花纹,每一种色彩都包含了那个年代的故事和

several centuries of experience in heavy industry, and knew what it took to achieve 1300 degrees centigrade of heat to fire the glaze, so they also spent time on questions of beauty. So long as the craftsman guaranteed the quality of the piece, he was free to be creative as he wished. Naturally, the essence of porcelain is in the grace and delicacy of the brushwork and patterns expressed. Through chemistry, they have determined how best to apply color. They never truly attained the sublime heights of Chinese artisans, but, in the methodical pursuit of their goal, they established an important school of porcelain painting. All Meissen coloring artists must receive about 10 years of training before they can put brush to bisque. It was in this way

风采,是独一无二的杰作。

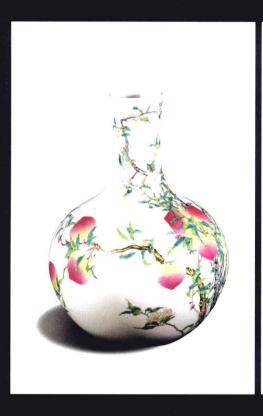
中国的瓷器是由陶器演变而来的,人们发明它的缘由就是为了寻求一种生活中接物盛水的器皿,也正是这样的原因,让中国的陶瓷工艺始终源于生活,加之国家国土资源辽阔,也就让中国的瓷器作品形态各异,种类繁多。每一个朝代每一个地方都包含着瓷器的故事:五大名窑"钧、哥、官、汝、定";各领风骚的四大名瓷——青花瓷、玲珑瓷、粉彩瓷和颜色釉瓷;以及江西景德镇、山东淄博、湖南醴陵、江苏宜兴等等不同地域,也都有着自己卓尔不群的瓷器艺术品。中国的瓷器做的是工艺,玩儿的是文化,回味的是历史。

中国真正意义上的瓷器产生在东汉时期, 距今已

that china came to Europe and Meissen porcelain came to be de rigueur in the palaces of Europe's aristocracy.

Nevertheless, regardless of how remarkable Meissen porcelain is, how indisputable the quality, how refined the artwork, how pure the colors, there is always seems to be something missing, something that only history can bestow. That quintessential something, that flavor, changes the essence and the very nature of a piece of porcelain. It is something that even permits small imperfections. This something cannot be mass-produced. So even though Meissen had mastered all of the techniques of Chinese porcelain production, they were still left wanting. This is because partly









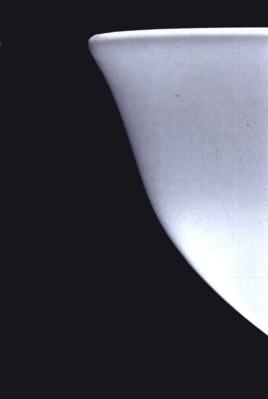
有1,900多个春秋了。那个时代,北方游牧民族开始南迁,祭祀和厚葬之风开始盛行,因此,那时的瓷器多产自于南方,形状样式并不多,只是雕刻图案比从前丰富。之后到了唐朝,国运兴隆,瓷器工艺开始了长足的发展。无论是制作技术还是艺术创作,唐朝的瓷器就仿佛唐朝的文化,浑厚大气。"环肥燕瘦",唐

代以肥而美,这种肥其实是一种健壮,光是宽大、殷实的陶器唐三彩,就足以体现唐朝陶瓷工艺的本色。到了宋代,瓷器工艺已经完全发展成熟,而历史上宋朝的盛极而衰让瓷器也开始步入百家争鸣的时代。在华夏大地的每个地方,人们根据自己土地上特有的材料,开始了瓷器工艺的创新,光是五大名窑,就足以

due to the fact that the genius of Chinese porcelain is ethereal and changing and the porcelain of each dynasty is different from the one before with each craftsman adopting a different style. Each shape, each pattern, each color embodies a story and attitude of an era. Each is a magnum opus in its own right.

Chinese porcelain evolved from ceramics, invented by men to serve as vessels for food and water. Porcelain has forever been tied to everyday life and so has is the art of its creation. That, combined with the diversity of the land of its invention is what gives each piece its uniqueness. Each region and dynasty possesses porcelain stories of their very own. There are the five famous kilns "jun, ge, guan, ru, ding" and four distinct schools of porcelain production, "blue and white, rice patterned, famille-rose and monochrome", and various centers of porcelain production such as Jingdezhen, Zibo, Liling and Yixing to name but a few. Each kiln, each variety, each place bears their own outstanding porcelain masterpieces. Chinese porcelain is made with artistry, appreciated with culture, and savored for their history.

Production of Chinese porcelain in the true sense of the word began in the Eastern Han Dynasty, more than 1,900 years ago. At the time, nomadic tribes in the north were already beginning their incursion into China proper, so the demand for porcelain brought on by the growing popularity of elaborate ceremonies and burials was for the most part satisfied by kilns located in the more secure south. The shapes and styles of this early porcelain were extremely limited, with only a development in ornamentation being made. In the later powerful Tang dynasty porcelain progressed at a rapid and sustained rate. Like its culture, the technique and artistry of Tang porcelain was known for its bold simplicity. The Tang period was known for its love of "corpulent" beauty and the tricolor ceramic masterpieces of the Tang are a typical example of the solidity valued in their workmanship. By the Song dynasty, porcelain production had already reached maturity. Later as the Song fragmented, so too did porcelain production into various schools. In each area of China, craftsmen created porcelain according to the materials available and following their



体现那个时代不同地域人们不同的艺术灵感。宋朝的艺术是含蓄的,是小巧精致的,汝窑瓷器正是宋代瓷器的缩影,字如其窑,宛如似水女子般温婉是宋代瓷器承载的历史风韵。明代的瓷器工艺开始着重发展纹饰彩绘,那个时期景德镇的青花瓷,就因其瓷釉透明如水,胎体轻巧,加之清新雅致的青蓝色纹饰,成为历史精品。从那时开始,中国瓷器也逐渐向艺术品靠拢。为了让瓷器能够不吸水不退色,长久保存,清朝

的工匠们研制出釉上彩、釉下彩、上下混合彩等多样的制瓷方法,清朝的瓷器也更加看重艺术价值。纹饰由从前的花卉山水,逐渐增加了龙凤、仙鹤、游鱼、螳螂、浪涛等等,甚至雕刻上历史典故,例如关云长千里走单骑,这时的瓷器也达到了历史巅峰。

从汉朝的质朴厚实,到清朝的轻灵华贵,打造中国 瓷器的工匠们在生活中创造着瓷器的历史,他们用汗 水和智慧,让瓷器始终承载着当时朝代的风俗文化。 所以,中国瓷器的每一个造型,每一笔勾描,甚至每一丝磨损都蕴含着历史,都是独一无二的,而这也正是它们最为可贵的地方。

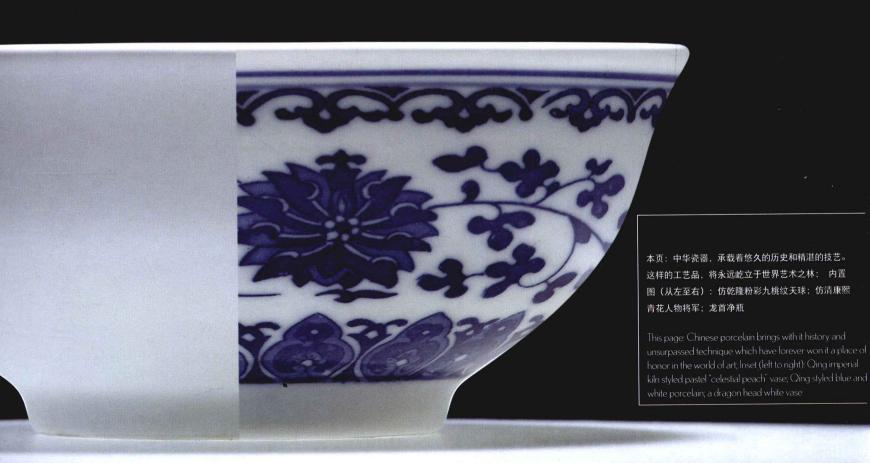
懂得珍惜,懂得生活的人一定喜爱中国的瓷器,因 为中国瓷器来源于生活。当人们端详着一副碗盆,一尊 花瓶时,真正感动他们的,并非那巧夺天工的工艺和彩 绘,而是前朝沉淀的风花雪月和历史的沧桑变迁。

famous kilns, we can see different artistic results according to time and location. For example the porcelain coming from the "Ru" kiln is restrained and refined — representative of the Song dynasty in general. In the Ming Dynasty great strides were made in the decorative aspects of porcelain. It was at this time that Chinese porcelain escalated to the level of "Art". During this period, due to its transparent glaze, delicate body, and pleasing color, the blue and white porcelain of Jingdezhen became a recognized objet d'art. It was during the Qing dynasty that craftsmen began to develop various new techniques and materials such as over-glaze, under-glaze, and composite glaze in

order to decrease color fading and improve its impermeability to moisture. It was also during the Qing that artistic value was emphasised. The repertoire of embellishment expanded as well to include floral and landscape scenes and gradually included motifs such as dragons, phoenixes, swimming fish, the praying mantis and waves. Historical events and stories also found their way onto the surface of the china. This too was a highpoint in the history of porcelain.

From the unpretentious simplicity of the Han to the exquisite and rich ornamentation of the Qing, the artisans who created Chinese porcelain were making history. With their sweat and ingenuity they imbibed each piece of porcelain with the culture and customs of their respective times. Each shape, each brush stroke, indeed, every knick and scratch boasts a piece of history that is priceless.

Those who know what it means to treasure something, those who know how to live, will love Chinese porcelain because it has its origins in life itself. What is truly meaningful when holding a bowl or vase in one's hands is not the indescribably exquisite workmanship or painting but the poetry of history contained within.







潮流再次轮回

也许是《色戒》的成功唤醒了人们的旗袍梦,也许是奥运让2008成了世界性的中国年,总之,旗袍又热起来了,这股一度远离生活的热潮又回来了。其实它从未真正消亡过,只是不再作为日常生活中的一部分出现,成了用来强调民族特色的意识符号,出现在怀旧电影中或各种颁奖礼的红地毯上。而女人们穿着旗袍上班、逛街、打麻将的景象已随着一个已逝的传奇时代,被无奈地扔在20世纪三四十年代的上海滩。

那真是一个令人迷醉的时代,即使是思想尚未完

全开放,时尚的前卫程度与更新速度也是令现代人都汗颜的,旗袍也是在那时迅速发展并最终走向成熟的。都说旗袍是中国独有的,实际上今天旗袍的样式深受西方影响并在各种文化思潮碰撞中不断演变。现在我们意识里的旗袍概念,也是基于那个时代印象中的海派旗袍。

东西文化交融

其实中国服饰很早就开始微弱地受到西方影响, 有人认为乾隆之后出现的花盆底是受到17世纪法国高 跟鞋的影响而来,因为法式高跟鞋兴起之初,鞋跟也位于足心部位。然而旗袍大张旗鼓地跟随国际时尚潮流还是20世纪30年代以后的事。接受了维新思想的上海学堂的女学生们率先掀起蓝布旗袍学生服的热潮。随着西方人文主义思想传入,中国人开始学着用褶裥收腰突胸,强调人体曲线。之后中国电影事业发展,明星和社交名媛们也起了推波助澜的示范作用。30年代中期流行的旗袍已是很贴身的款式,旗袍早已不是袍,它逐渐进化成留有旗装风格又沾染了西洋痕迹从而自成一派的连身裙装。

THE REBIRTH OF THE CHEONGSAM

PERHAPS IT WAS THE SUCCESS OF THE movie "Lust and Caution" that refueled the love affair with the cheongsam, or possibly that the Beijing Olympics has sparked an interest into everything Chinese. For whatever reason, cheongsams are once again in vogue. The cheongsam (also known as the qipao) never truly disappeared; but just receded from our daily lives, only to become prevalent in nostalgic movies, award ceremonies —or when there was a need to emphasize ethnicity. The scenes of women wearing cheongsams to work, shopping and playing mahjong have been, however unwillingly, consigned to our memories of the Shanghai Bund of a century ago.

Old Shanghai abounds with its overt attractions,

but it was also a somewhat conservative age and the speed with which fashions changed would be unbearably slow by today's standards. Nonetheless, it was during this period that the cheongsam grew into its full maturity.

It is often said that the cheongsam is uniquely Chinese, yet in reality the final form of the cheongsam was deeply influenced by the West; a product of the collision of many cultures and trends. What we think of as cheongsams today originate in the Shanghai-style cheongsams of the city's heyday.

THE EAST AND WEST MINGLE

Actually it was quite early on, that Chinese fashions felt the subtle influence of the West. Some believe that 17th century French high-

heel shoes had an influence on the design of single-footed vase bases during the reign of the Emperor Qian Long (the prototype of today's shoe had the heel located in the center of the shoe sole). But it was not until the 1930's when path breaking female students of a Shanghai academy led the way with their blue school uniforms that the cheongsam had its international coming out party. With the influx of Western humanist thought, Chinese began emphasizing the figure by making the waistlines of their dresses smaller and bosoms more prominent. Then with the rise of the Chinese movie industry, movie stars and socialites served as further models for imitation. By the mid-30's fashionable cheongsams were closely cut with the slit gradually migrating higher to a point just below the hips. Thus the







旗袍是充满矛盾的存在,裙摆短了又长,领子高了又低,东西文化在这微妙的变化中"暗战",一寸寸地冲突、较量、融合,最后呈现出一种对立统一的协调。虽然被高领长摆从上到下包裹着,贴身设计却使女性的身体轮廓得以显现,这些冲破传统的设计在上世纪20到40年代的上海年历和各种广告招贴画中屡见不鲜。东西文化在旗袍中矛盾地碰撞、融合,女性解放的曙光也随着这半推半就的暧昧态度和闪烁不明的性感一同乍现。

驾驭需要天分

如此西学东渐一路走来,旗袍有了崇洋不媚外的性

qipao (literally 'Manchurian gown') was no longer a gown, but had evolved into a new type of garment, something with both Chinese dynastic style and a hint of the West.

The cheongsam is full of contradictions: a long hemline, a high slit; a high collar, a low neckline. There is a subtle "secret war" between East and West going on. There is conflict, contest and fusion. And in the end, a sort of harmony of unified opposition. Although, from the peak of that high mandarin collar to the hem of the long dress the entire body is concealed, the formfitting design leaves little of the feminine form to the imagination and through the slit one catches enticing glimpses. These at-the-time radical designs can be still be seen in the Shanghai calendars and advertisements of the 1940's. It should also be pointed out that walking handin-hand with this demure yet sensual collision and fusion of culture was the incipient figure of the women's liberation movement.

格。旗袍与欧式高跟鞋、网眼丝袜、坤包甚至皮草大衣都能完美搭配,但却不是西方人能随便穿的。经过几个世纪的进化,旗袍吸取了西方服装结构的优点,但始终是为了更好地呈现东方人的体型。旗袍独特而巧妙地将东方人的身材包裹得玲珑诱人,极尽取长补短之能事。在旗袍平顺伏贴的肩线下体现出小姐们斯文柔弱的气质,引人保护欲倍增,塑造出"长颈美人肩"的中国古典韵味。

然而要把旗袍穿得出彩光有"身材天分"是不够的,唯有精致端庄的成熟女性才能完美体现旗袍的独特韵味。同样身着旗袍出镜,张曼玉在《花样年华》中的造型显然比起早年她在《阮玲玉》中的造型更令人

Essential Prerequisites

"You take a step to the East, a step to the West and you...", a difficult balance, but the cheongsam successfully borrowed from the West without loosing its Chinese soul. The cheongsam goes well with high heels, net stockings, a handbag, even a fur coat, and yet for all its "Westernfriendliness", it's not a garment that Westerners can wear easily. Even after years of evolution, absorbing the best parts of Western fashion, the cheongsam is still designed to show off the Asian figure. There are those who say that Asian bodies do not compare favorably with the Western physique vis-à-vis modern body esthetics. Yet the cheongsam excels at accentuating the strongpoints of the Asian figure. The sloping Asian shoulders, not all that attractive in outfits designed for Westerners, wrapped skintight in the cheongsam's embrace, appear exquisitely feminine. It makes use of classical Chinese style to show off the Asian figure.

惊艳。同一位女星,时隔8年再次演绎上海旗袍女人,却使普通的已婚职业妇女形象远远胜过一代风华绝代的银幕佳人。看来在旗袍面前,年轻不是资本。

适合唯有定制

不过,除了张曼玉自身的气质沉淀、《花样年华》中的旗袍确实比《阮玲玉》中的旗袍设计更为考究:前者在多处细节上做了至关重要的处理,完全超越20世纪60年代的背景时代设定,进行了跨时代的美化;而后者则忠实地重现20世纪20年代的服装风貌。首先,《花样年华》中的旗袍皆采用高领设计,并加了硬衬。这种高至下颌骨的立领挺拔利落,与背部曲线相呼应,

But having a good figure is not enough for the cheongsam. Only with a certain maturity can the cheongsam be fully carried off. Take for example the Hong Kong actress Maggie Cheung. She appeared in a cheongsam in both the movies "In the Mood for Love", in which she played an average white-collar worker, and, filmed eight years earlier, "Centre Stage", where she portrayed a Chinese movie star of the 1920's. The same actress, with only the benefit of eight more years, had become breathtakingly, poignantly beautiful in her cheongsam. Evidently, when it comes to the cheongsam, younger is not better.

YOU NEED A SEAMSTRESS TO DO THE JOB

It must be said however, that besides Maggie Cheung's native elegance, the cheongsams in "In the Mood for Love" were of a more careful and studied design than those of "Centre Stage". The former paid minute attention to detail, far surpassing the style of the 1960's that was being



凸显了张曼玉修长优雅的颈部,孤傲冷艳,又提升服装质感。其次,《花样年华》中的旗袍合体度很高。无袖旗袍的袖口全部卡在肩胛骨的肩峰边缘,短袖旗袍的袖长也都不会超过6厘米,没有出现中袖和长袖旗袍。腰部与臀部更是没有丝毫多余松量,让人怀疑这样一套旗袍穿上身还能不能弯腰。而《阮玲玉》中的旗袍显得较松垮,肩线稍宽,多为中长袖款式。

暗藏在旗袍中的被神化了的东方情调,有着难以 驯服却又内敛的傲气。想真正拥有一件属于自己的旗

portrayed, while the latter faithfully reproduced the fashion of the 1920's. First of all, "In the Mood for Love" used exclusively stiff, high collars. The tall neatness of the collar, extending to the lower jaw, contrasts with the delicate curve of the back. It also served to accentuate Maggie Cheung's delicate neck, lending the character a degree of aloofness. Moreover, the cheongsams in "In the Mood for Love" are closely cut, the armholes of the sleeveless cheongsams extend far back and the arms of the short-sleeve dresses do not exceed 6 cm. There were no mid-length or long sleeve cheongsams. Seeing the snug fit over the hips and waist one suspects that the actress wouldn't have been able to bend over. The cheongsams in "Centre Stage" were otherwise. The dresses were cut slightly wider in 袍,唯有定制。除了可以满足版型要求,在面料和装饰细节上也比较考究。原始的清宫旗袍以丝绣和在袖端、衣襟等部位的镶滚工艺作为点缀,并以繁复密集为时尚,绣花图案面积可占到70%,最夸张时甚至都看不出衣料原本的材质了。在历经变革动荡和不断改良后,除了锦缎,各种印花丝绸、丝绒和纱成了主流,表现柔美、明亮、浑厚、飘逸的不同质感,适当的刺绣和盘扣等装饰被保留下来。很多国际友人都着迷于盘扣,绳结这种原本在石器时代的记事手段被智

the shoulders, for the most part had mid-length to long sleeves and tended to be a bit loose— a bit like they were wearing hand-me-downs.

The cheongsam, radiating a mood of oriental mystery, possesses a wild yet restrained arrogance. If you wish to have a cheongsam that is truly yours, you must have it made to order. That is the only way to get both the perfect design and cloth. In the palaces of the Qing dynasty, the fashion was for fine embroidery along the cuffs and neckline. At the time highly ornate and dense designs were the vogue; the embroidered patterns sometimes covering 70% of the garment. In the most extreme cases you couldn't see the original cheongsam material at all. With modification and improvement, brocade, printed silks, velvet and gauze all came to be commonplace materials for

慧的中国人发展成精美的民间手工艺,利用中国结的编制手法,以自然为题,在扣位上做出立体感十足的点睛造型。

虽然穿旗袍要外练仪表体态内练气质风度,妖娆桀 骜的旗袍现在也只出现在某些特殊的场合,但它高贵 而令人着迷的气质与特性永远不会退出服装的舞台, 让穿着时刻充满着时尚。

the dress. Enough of the embroidery and knotted buttons were retained to leave the garment with a gentle, honest, graceful beauty. Many people become fascinated with the string buttons and traditional knotting art. This practice, originating in Paleolithic times for the purpose of recording important events, was developed into the refined art of Chinese macramé. These hand fashioned accessories bring a three dimensionality to buttons and clasps that act as the perfect accent to the cheongsam.

The cheongsam does require one to act with breeding and poise. However, do not despair, the noble and enchanting cheongsam is no longer for everyday wear anyway, and it is designed expressly for Chinese and shall be in fashion every season. \square