



[俄] 3. B. 斯维斯基里尼克
元 轶 ◎译 王志华◎校

中国现代 室内装饰设计中的 文化传统

Cultural Traditions
in Modern Chinese Interior
Decoration Design

中国书籍出版社



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序 言

中国是一个有着悠久历史传统的国家，其中的饮食文化传统更是源远流长。古人云：民以食为天。而从历史文明发展的角度来考察，人们在满足基本温饱需求的同时，总会关注其质量和舒适度。这就是饮食环境，即餐厅的室内装饰设计艺术。

中国古代建筑以木结构框架建筑为主，在七八千年前即已出现。经过不断的发展创造，一直延续至明清时期，至今遗迹犹存。其错综复杂、变化多样的各种构架形式成为室内最好的装饰构件。随着建筑的发展，人们审美观念也发生变化，室内不再以单调的形式出现，对艺术装饰性的追求日益加强，更加注重对功能性部件的精雕细琢。木结构的装饰手法被发挥得淋漓尽致，如藻井、斗拱等部件，都已经演变成为以装饰为主，功能为辅的建筑构件。而且，中国独特的木结构梁架建筑体系赋予了内部空间以极大的自由。门、窗、屏风、隔扇的灵活运用使建筑的内外空间处理融为一体，天花藻井、隔扇等，成为内部空间极具装饰性的构件。此外，承重结构部件如梁柱斗拱等也成为室内装饰的重要组成部分，成为力学和美学结合的典范之作。

随着技术的进步，钢筋混凝土建筑逐渐取代了古老的木结构建筑，室内装饰也发生了很大的变化。上世纪 80 年代以来，随着中国经济的飞速发展，仿古建筑增多，这在室内装饰设计方面也有所体现。其中

中式餐厅的室内装饰设计，更加注重传统风格和装饰适应手法。这一方面体现人们回归自然的潜在欲望，与中国古代天人合一的装饰理念吻合，同时也是商家对人们审美趋向的一种逢迎。

中式餐厅的传统价值有目共睹。这不仅体现在中式餐厅的室内装饰设计上，而且涵盖了餐饮服务的各个方面，包括餐具式样、服务生的装束和餐厅的接待方式。仅就室内装饰而言，确实独具匠心，在品味珍馐美酒之余，不仅让人发思古之悠情，享受传统文化的精神大餐。

与一般室内装饰设计艺术不同，餐厅属于公共场所，其室内装饰设计也必然会考虑到其公共性的特点。因此，这在很大程度上也决定了中式餐厅室内装饰设计的应用性特征。而设计人员也多在这方面倾注他们的热情，除了关注如何恢复旧日的传统或与现代的结合以外，也在探讨内在的文化意义。

俄罗斯年轻学者季娜依达·斯维斯杰里尼克所著《中国现代室内装饰设计中的文化传统》一书，从一个独特的视角，对中式餐厅的文化传统进行了研究。

本书首先从传统理论和方法论上对作为美学活动的室内装饰设计进行分析，探讨在其中采用民族文化元素的可能性，体现了作者的理论底蕴和广博知识。其次介绍了中国近三千年间积淀和存在的室内和外部艺术环境结构的传统，考察了精神与物质层面下的文化，并以中国历史为背景，阐述中国建筑、室内装饰和园林艺术的传统风格。最后从结构以及其中所体现的文化传统角度对现代中国民族特色餐厅的室内装饰设计进行了分析，阐释了艺术美学结构的根本趋势和方式以及它的形象表现内容。

酒店餐厅作为一种公共场所，仿古装饰在中国近二十几年来已经司空见惯，而在一个外国年轻学者眼中，一切都具有了新的含义。在

中式餐厅中，极力渲染传统文化的梁柱、门窗、隔扇、陈设、书法、壁雕、福节等装饰物品，无不在宣讲着一个源远流长的悠久文化的历史，置身传统符号之中，犹如回到遥远的过去，内心深处响起远古的呼唤。而极具象征意义的福禄寿星，又预示着未来的美好祥和。因此，本书的最大特点是以一个外国学者的独特视角关注中式餐厅室内装饰设计诸要素的功能性和装饰性之外的传统文化意义。这对中国在这一领域的研究者都具有启发和借鉴价值。

除理论探讨与实际考察之外，本书还通过搜集大量的实证资料对中式餐厅室内装饰诸要素的作用进行了量化分析。现代研究分析方法的运用，使这一研究更具有说服力（参见本书附录图表）。作为一个外国学者，这一点是难能可贵的，也值得我们学习和借鉴。近几十年的发展，中国受到世界越来越多的关注，研究中国传统文化的外国学者也多了起来。这是一件好事。希望有更多的外国学者加入这一研究队伍中来，让中国传统文化的价值对世界产生影响并在现代社会发扬光大。

是为序。

中国建筑学会秘书长、建筑学教授
周 畅

2008 年 1 月 18 日

PREFACE

China is a country with long historical traditions, among which is the tradition of biting and supping. Just as an old saying goes, “man lives on food.” From the angle of the development of historical civilization, we can find that people always care about the quality and comfort while their basic clothes and food requirements have been satisfied—that’s what we call the environment of biting and supping, namely the art of the interior decoration of restaurants.

About seven or eight thousand years ago, constructions with a wooden frame feature largely in ancient Chinese architecture, which continues till the Ming Dynasty and the Qing Dynasty after many years of unceasing development, and even up to the present. In addition, anfractuous and diversiform frames have become the best decoration components of interior decoration. Along with the development of architecture are the changes of people’s aesthetic conception. Interior decoration is no longer humdrum; people are in pursuit of artistic decoration, and pay more attention to the delicate carvings of functional components. The decoration technique of timberwork is brought into play incisively and vividly, such as wells and arches which have become architectural components, mainly decorative and secondly function-

al. Moreover, Unique Chinese architecture with wooden girder truss gives more freedom to inside space; the flexible employment of doors, windows, folding screens and separating fans renders inside and outside space in perfect harmony; ceiling wells and separating fans are decorative components of inside space. What's more, bearing components such as girders and arches also have become important parts of interior decoration, and been regarded as the model of the combination of mechanics and aesthetics.

With the advancement of technology, reinforced concrete constructions have replaced ancient wooden constructions, and along with it are the changes in interior decoration. Since 1980s', with the rapid development of China's economy, archaized constructions have been emerging in multitude, which can be seen in interior decoration design. The interior decoration design of Chinese-style restaurants pays more attention to the application of traditional styles, which not only manifests people's potential desire to return to nature, and is a kind of match with the ancient decoration concept of "the combination of man and nature", but also caters for customers' aesthetic trend.

The traditional values of Chinese-style restaurants are obvious to all, which are embodied not only in the interior decoration design of such restaurants but also in all the facets of eating and drinking service, including styles of tablewares, attires of waiters and even ways of reception. When talking about the interior decoration design, I have to say that it's really showing originality for people can enjoy traditional cultures together with big meals.

Different from the art of ordinary interior decoration design, restaurants

belong to the public, which means the characteristic of commonality has to be considered. Consequently, this in some degree determines the applicability, in which designers show more enthusiasm. In addition to the care about the combination of tradition and modernization, inner cultural meanings are also discussed.

In the book of *Chines-Style Restaurants: Cultural Traditions in Modern Chinese Interior Decoration Design*, 3. B. Svestelnik, a young Russian scholar, makes a thorough research on the cultural traditions of Chinese-style restaurant from a particular angle. At the beginning, the book makes an analysis of interior decoration design from the angle of traditional theories and methodology, and then discusses the possibilities of its adoption of cultural elements, from which we can find the author's rich theoretical knowledge. In the next place, the book introduces the tradition of interior and exterior layouts existing for nearly 3000 years, reviews the cultures both on spirit and material, and expounds the traditional styles of Chinese constructions, interior decoration and garden art with Chinese history as the research background. In conclusion, the interior decoration design of modern Chinese-style restaurants is investigated from the angle of structures and traditional cultures, and then the book explains the fundamental tendency and mode of aesthetic construction and its representation.

In recent 20 years, archaized decoration in restaurants has been so common in China, while in a foreign scholar's eyes, everything is different. In Chinese-style restaurants, ornaments are the representatives of traditional cultures, such as girders, doors and windows, separating fans, furnishings, calligraphy, engravings, all of which are narrating a history of long stand-

ing. Being immersed in traditional symbols is just like returning to a remote past. The god of longevity is the symbol of luck. In this sense, the most vivid characteristic of this book is a foreign scholar's special attention to the traditional cultural meanings of the interior decoration design of Chinese-style restaurants rather than the functions and ornaments, which deserves Chinese scholars' use for reference in this field.

Besides the theoretical discussion and practical investigation, this book also makes a quantitative analysis of the functions of the interior decoration elements of Chinese-style restaurants through the collection of lots of demonstrative documents. The application of modern research and analysis methods renders this research more persuasive (refer to the appendixes) . As a foreign scholar, this is dear and worth studying.

In the recent decades, China has received more and more attention from the whole world. More and more foreign scholars have joined to do research on Chinese traditional cultures. That's a right thing. I am expecting much more foreign scholars to do so together. I do hope that the values of Chinese traditional cultures can have great influence on the world and carry forward in modern societies.

Secretary-general of China Architectural Academy
Professor of Architecture Zhou Chang
Jan 18, 2008

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绪 论

当今世界，工艺设计在现代社会文化领域中扮演的角色越来越重要。所谓工艺设计，乃是形成于 20 世纪的一种把科学和应用技术糅合于艺术原则和手法的特别创作类型。工艺设计的任务在于，根据实用和美学的观点对生活空间及其物品安置的最优组合。不同形式的工艺设计产品现今已为整个社会群体所需求。

艺术形象的表达是工艺设计在环境或其物品安置的美学构造中的重要目的。设计师所构建的艺术形式会成为一定思想的载体。

保持和发展传统民族文化的问题在当今世界是相当严峻的。现代艺术，美学和工艺设计都在积极参与该问题的解决。通过这些手段能够采用不同的形式进行民族传统的保护和宣传。在环境工艺设计中，室内装饰设计是一个在系统艺术美学结构和美术形式构建中拥有巨大潜力的重要发展方向。在室内装饰的工艺设计上，民族文化传统是一个普遍的艺术形象题材。

探求现代中国工艺设计在使用民族文化传统上的经验不是偶然的。最近 20 年的中国历史展现了众多社会经济领域大规模全方位的综合变化，突飞猛进的技术进步，中国和西方国家在政治经济上的积极联系。这是中国积极走向国际文化空间的一个时期。传统的中国文化在世界，其中包括在工艺设计领域，变得越来越普及和为人们所需要。