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Western Classical Charm

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Traditional & Classical & Diverse

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Western Classical Charm

古典新绎·都市新贵专属格调

From the worldwide revival of classical style over and over in history to the lasting popularity of classical eclectic and mashup style nowadays, we can get the idea that the quintessential elements in classical style, with the long-standing history and rich culture, still keep their art vitality unailing and fresh in the changes of times.

Like other traditional cultures, classical style, as a kind of history complex and an original totem in human heart, has already become a cultural and artistic seed which could sprout again under suitable situation, and so too has Western architecture in classical style which got praised for its inheritance and profoundness, while criticized for being archaic and abstruse. However, the fact is indisputable that it carries cultural significance and receives people's attention and affection unceasingly. No matter Gothic, Byzantine, Baroque, Rococo, Romanticism, Neo-classicalism or Eclecticism, western architecture schools have influenced worldwide architecture design deeply and profoundly. In recent years, Neo-classical style has been favored especially by elite class in some Asian countries. In a multi way of thinking, it integrates retro romantic feeling and modern requirement, mixing luxury, elegance and fashion, reflecting unique post-industrial aesthetic viewpoints and tastes.

Focusing on the above ideas, the book selects dozens of contemporary architectural design works integrating western classical style all over the world, including hotel, restaurant, club, theatre, school, villa and other categories. Offering a brand-new perspective on contemporary classical style, the book will show readers the unique artistic charm of the classical aesthetic in the context of modern design.

从历史上一度次的古典复兴，到当今仍在不断演绎的各种古典折中、混搭设计，古典风格所特有的历史纵深感和文化积淀的厚重感使其自身的精神内涵和精髓元素在时代的变迁中始终保持经久不衰的艺术生命力。

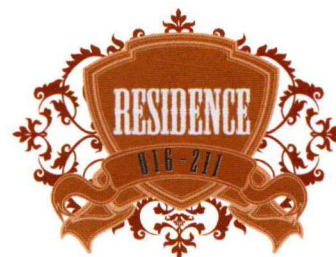
与其他传统文化一样，古典风格已成为一种埋藏在人类精神世界中的历史情结，一种铭刻在人类心灵深处的原始图腾。只要遇到合适的气候和土壤，这颗文化与艺术的种子就会再次萌芽。西方古典风格的建筑亦是如此。我们可以赞美它的传承与深厚，亦可以抨击它的古奥与陈旧，但是，它所蕴涵的文化意义，以及不断受到人们关注与喜爱的事实是毋庸置疑的。无论是哥特、拜占庭、巴洛克、洛可可、浪漫主义，还是新古典、折中主义，西方建筑流派对世界各地的建筑设计都有着重要而深远的影响。近年来，尤其新古典主义风格更是在亚洲一些国家备受高端人群推崇，它以一种多元化的思考方式，将怀古的浪漫情怀与现代人的生活需求相结合，兼容华贵典雅与时尚现代，反映了后工业时代所特有的美学观点和文化品位。

本书围绕上述观点，在全球范围内精选了几十例融入西方古典风格的当代建筑设计作品，其中包括酒店、餐厅、会所、剧院、学校、别墅等多种类别，以全新的视角向读者展示了古典美学观点在现代设计理念的背景下所呈现出的独特的艺术魅力。

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The Basic Forms of Classical Architectural Elements

古典建筑元素的基本表现形式

1. Order (柱式)

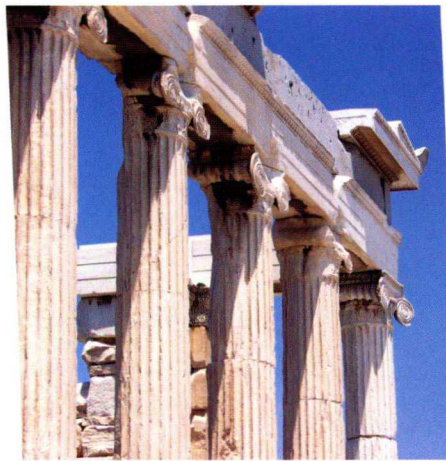
Order is the most collective and expressive element of classical architectural decoration in ancient Europe. The basic two styles are Doric (originating from Greece in the 7th century BC) and Ionic (began in Asia Minor Peninsula). In the last half of 5th century BC, the Corinthian Order was created. It is in fact a variant of Ionic with an ornate capital decorated with two rows of acanthus leaves and four scrolls. Later, the Roman developed and created Tuscan Order and Composite Order on the basis of Greek order. Those orders were eventually known as "Five Classical Orders" and are still popular nowadays after experiencing the movements of Renaissance and Neo-classicism in the 19th century.

The Doric Order features toughness, roughness and simplicity to symbolize masculine power, while the Ionic Order characterizes curved lines and slenderness to show female features. Corinthian Order was invented by Callimachus in Corinth and thus it was named. As the most ornate of the Greek orders, Corinthian Order did not make great influence on the conservative Greeks. However, it was popular in Roman period and combined with Ionic Order to develop Composite Order. Tuscan order is a simplified adaptation of the Doric Order by the Romans. It is characterized by a shortened shaft and simple ornaments.

柱式是欧洲古典建筑装饰艺术最集中的表现。其中，最早起源于希腊的多立克柱式（出现于公元前7世纪）和形成于小亚西亚的爱奥尼柱式，是最基本的两种。公元前5世纪下半叶又出现了科林斯柱，它实际上是爱奥尼柱式的一个变形，柱头上以毛茛叶纹装饰取代了爱奥尼式的涡卷纹装饰，极其华丽。后来，罗马人在希腊柱式的基础上发展并创造了塔斯干柱和混合柱。包括古希腊的三大柱式和后来古罗马时期的混合柱式以及塔斯干柱式被称为古典主义五大经典柱式，在经历了文艺复兴和19世纪的新古典主义风潮后，一直流行至今。

多立克柱式刚毅雄浑，粗犷简洁，如同健壮的男子，堪称力量的象征。爱奥尼柱式柱头有回卷的曲线，纤细秀美，强调线条，更显女性的魅力。科林斯柱式于公元前5世纪由设计师卡利曼泰斯发明于科林斯，该名称因此而来。或许是因为科林斯柱式太过于虚饰，或许是因为希腊人太过于保守，以致于科林斯柱式在希腊并没有多大的影响力，反而到了罗马时期，被罗马人充分利用，并将其与爱奥尼式结合，发明了混合柱式。而塔斯干柱式与多立克柱式的不同，仅在于它将柱身缩短并且简化，微缩了那些用来装饰的线脚。

— 1st Century BC —



(1-1: Erechtheion temple)

Above: The Erechtheion Temple in Athens Acropolis was sited on an uneven land and built from 421 BC to 405 BC. The design adopted Ionic Order and was regarded as a typical work of it.

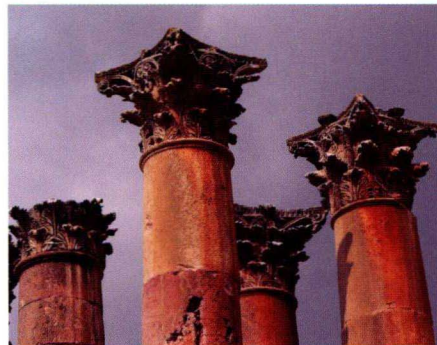
上图：位于雅典卫城的伊瑞克提翁神庙柱廊采用的爱奥尼柱式。它建于公元前421年至公元前405年间，位于埃雷赫修神庙南侧一块凹凸不平的高地上，是雅典卫城建筑中爱奥尼柱式的典型代表。



(1-2: Parthenon Temple)

Above: The Parthenon Temple (from 447 BC to 423 BC) in Athens Acropolis, the most representative work and masterpiece of Doric Order, is a real treasure of Greece.

上图：位于雅典卫城的帕提农神庙（建于公元前447年至公元前423年间）是应用成熟时期多立克柱式的最高代表，同时也是多立克柱式建筑艺术的登峰造极之作，有“希腊国宝”之称。

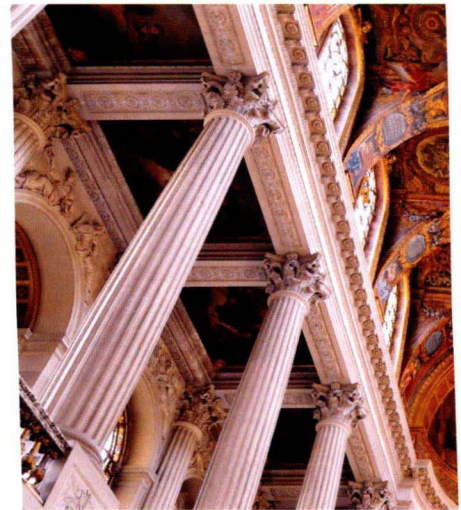


(1-3: JERASH)

Above: The Jerash (from 64 BC to beginning of the third century) in Jordan was the capital and largest city of Jerash Governorate in ancient Roman period. The columns in the plaza were designed with Corinthian Order capital.

上图：位于约旦境内的杰拉什古城是一座古罗马时期的城邦，其广场中的廊柱（建于公元前64年至公元3世纪初间）是典型的科林斯柱头。

— Early 17th Century AD —

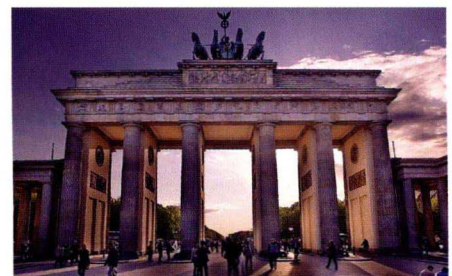


(1-4: Chateau de Versailles)

Above: The Chateau de Versailles (commenced in 1624) in southern suburb of Paris was kept as French palace for 107 years. The interior design features Corinthian Order.

上图：凡尔赛宫（始建于1624年）内部采用的是科林斯柱式。位于法国巴黎西南郊外凡尔赛镇的凡尔赛宫被作为法兰西宫廷长达107年之久。

— Late 18th Century AD —



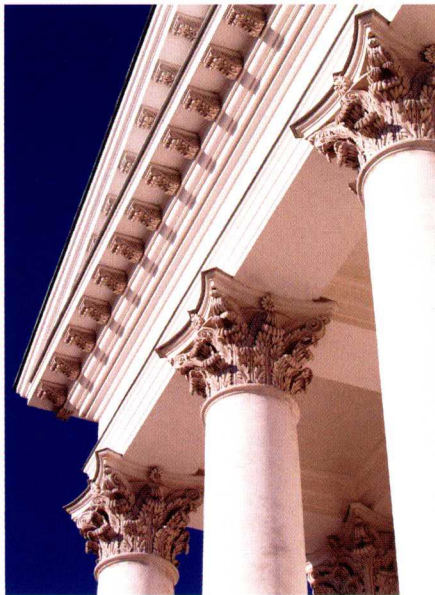
(1-5: Brandenburg Gate)

Above: The Brandenburg Gate in the central Berlin, a sandstone structure of neo-classical style, was built from 1788 to 1791 under the order of Frederick William II of Prussia to commemorate the victory of Prussia seven years' war. Based on the gate of Athens Acropolis, the design features improved Doric Order.

上图：位于德国首都柏林市中心的勃兰登堡门是一座新古典主义风格的砂岩建筑，它以雅典卫城的城门作

为蓝本，由普鲁士国王腓特烈·威廉二世下令于1788年至1791年间建造，以纪念普鲁士在七年战争中取得的胜利。勃兰登堡门采用了经过改良的多立克柱式。

— 19th Century AD —



(1-6: Helsinki Lutheran Cathedral's photo from Ivo Kruusamägi)

Above: The Helsinki Lutheran Cathedral in Finland was built from 1830 to 1852. The modified Corinthian Order capital combined with Tuscan Order shaft brings a simple yet solemn feeling.

上图：位于芬兰的赫尔辛基大教堂（建于1830年至1852年间）运用了经过改良的科林斯柱式柱头，搭配塔斯干式的柱身设计，显得庄重而简洁。



(1-7: Arlington National Cemetery)

Above: The Arlington National Cemetery (1864 to the present) in Virginia uses Ionic Order capital.

上图：位于美国弗吉尼亚州的阿灵顿国家公墓（1864年至今）的建筑中运用了爱奥尼式柱头。

II.Arch（拱及拱券）

Structure of arch became more complete and developed in ancient Roman architecture and the adoption of it makes building more spacious in interior. Cross arch was used on the top of square architectural space in the middle age of the first century. The vault was successfully supported and weight of it was dispersed to corners of the space. In that way, constant bearing walls were removed and the space became more spacious. In later time, several cross arches were employed together. Combined with arches of other forms or vaults, it offers possibilities to create more sophisticated and grand top space.

In the Gothic period, the semi-circular arch structure was replaced by two-centred arch. In all, the arch structure is one the striking features of classical architecture in Europe.

拱券结构体系在古罗马时期的建筑中得到了完善与发展。这种结构的出现可以使建筑拥有更加宽阔的内部空间。公元1世纪中叶前后出现了十字拱，它覆盖在方形的建筑空间上，把拱顶的重量分散到房间四角，无需连续的承重墙，这样空间便更加开阔了。再后来，把几个十字拱同其他拱或者穹顶结合起来，使打造更为复杂、雄伟的顶部空间成为可能。

到了哥特式教堂建筑时期，拱券结构的设计摒弃了罗马式建筑的半圆形拱券形式，而发展了双圆心尖拱。总体而言，拱结构及拱券的利用是欧洲古典建筑最鲜明的特征之一。

— 1st Century AD —



(2-1: the Pantheon)

Above: The Pantheon in Roman is the only large Roman building completely preserved and represents the highest architectural achievement of ancient Roman. Its architectural form, scale and appearance are extensively imitated by later architects. The diameter of the interior is 43.3 meters, which is the highest record in ancient European architecture. The record was kept for 1,800 years.

上图：位于意大利罗马城的万神庙（又称潘提翁神殿）是古罗马建筑中唯一被完整保留下来的大型建筑，它代表了古罗马时期最高的建筑成就。其建筑制式、比例和外观被后来诸多建筑沿用。万神庙的穹顶直径达43.3米，这一数字也成为欧洲古代建筑跨度的最高纪录，并保持了近1800年。

— Middle of 13rd Century AD —

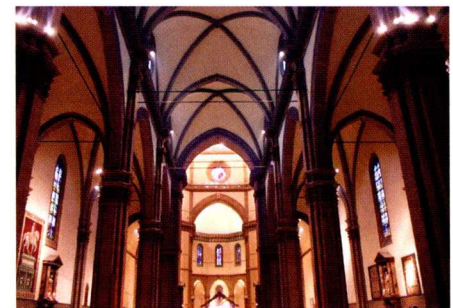


(2-2: Hohe Domkirche St. Peter und Maria)

Above: The Hohe Domkirche St. Peter und Maria (Cologne Cathedral), located on the western bank of Rhine River at the centre of Cologne, is the most important as well as tallest Gothic church in Germany. Its Construction commenced on August 15th, 1248 and completed on October 15th, 1880. The arches inside are of Gothic Style.

上图：位于德国科隆市中心莱茵河西岸的科隆大教堂。建筑内部的拱券形式具有鲜明的哥特式风格特征。它是德国最重要的也是最高的哥特式教堂。科隆大教堂始建于1248年8月15日，于1880年10月15日竣工，前后长达600多年。

— Late 13rd Century AD —



(2-3: Florence Cathedral)

Above: The Florence Cathedral in Italy, the gem of Italian Renaissance, is only in the fourth place to Saint Peter's Basilica in Roman, St Paul's Cathedral in UK, and Milan Cathedral in Milan in the world.

The construction work began on September 9th, 1299 and Cambio, a famous architect contributed the primary design proposal. During the later 170 years, generations

participated in the construction. The dome designed by Filippo Brunelleschi totally broke the traditional style of Catholic Church and became an important symbol of European Renaissance. In addition, Brunelleschi was renowned as an master because of the dome.

上图：位于意大利的佛罗伦萨大教堂是意大利文艺复兴时期的建筑瑰宝，其规模仅次于罗马的圣彼得大教堂、伦敦的圣保罗大教堂、意大利的米兰大教堂，为世界第四大教堂。

教堂于1296年9月9日奠基，由著名建筑师坎比奥进行最初的设计并主持建造。随后的170年里，几代人陆续参与了建设。其中，由菲利波·布鲁内列斯基设计的穹顶因为打破了天主教堂的传统形制，而使其成为在建筑上开启欧洲文艺复兴时代的重要标志。布鲁内列斯基也由于设计建造了这座大教堂的穹顶而成为闻名于世的一代巨匠。

— Late 15th Century AD —



(2-4: Westminster Abbey)

Above: Westminster Abbey officially known as "The Collegiate Church of St Peter" was located just to the southwest of the Palace of Westminster. It was originally constructed under the order of Edward I (a devout Christian) in 1050 and completed in 1065. The present church, begun by Henry III in 1245, was finished at the end of 15th century. The building is regarded as a masterpiece of Gothic architecture in UK with resplendent, magnificent atmosphere and tranquil and solemn feeling together.

Henry VII Chapel in the Westminster Abbey is a representative work of late Perpendicular Gothic style with its delicate interior decoration. The fan vault was built by white stone and the arch rib was replete with sculptural patterns. The funnel-shaped floral patterns dangled from the vault, creating a graceful and exquisite wonderland.

上图：威斯敏斯特大教堂坐落于英国伦敦议会广场西南侧，正式名称为“圣彼得联合教堂”。它最初由笃信宗教的国王“忏悔者”爱德华一世于1050年下令修建，1065年建成。现存的教堂是亨利三世于1245年下令重建的，以后历代都有增建，直到15世纪末才告竣工。整座建筑既金碧辉煌，又静谧肃穆，被认为是英国哥特式建筑的杰作。

威斯敏斯特大教堂中以亨利七世礼拜堂的装饰最为华美精细，是晚期哥特式装饰风格的杰出代表。礼拜堂扇形的圆拱屋顶由纯白色的石材建造而成，室内拱券

的券肋雕饰密布，细节精致。许多从拱顶悬垂而下的漏斗形花饰看上去极为精巧，仿佛童话仙境一般，精美绝伦。



(2-5: Westminster Abbey)

— 16th Century AD —

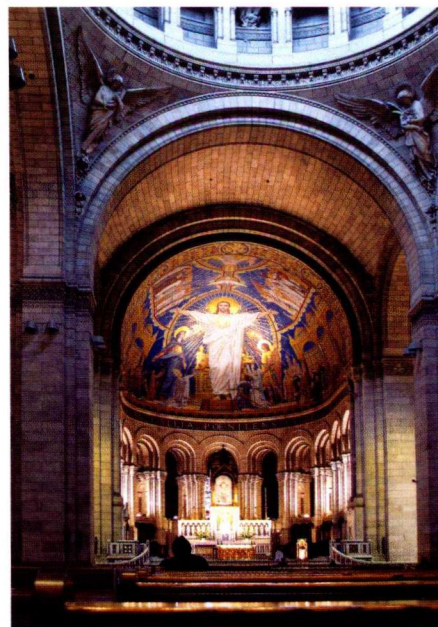


(2-6: St Peter's Basilica by Jean-Pol GRANDMONT)

Above: St Peter's Basilica in Roman is the most renowned work of Renaissance architecture. Its design attracted and involved several famous architects in Renaissance period such as Bramante, Michelangelo, Raffaello and SanGallo and so on. The grand vault in the atrium was out of the hand of Michelangelo, porta and Vignola and finished in 1590 and decorated with caisson ceiling and bronze baldacchino.

上图：位于意大利罗马城的圣彼得大教堂是意大利文艺复兴时期建筑的最杰出代表之一，是梵蒂冈的教廷教堂。圣彼得大教堂的建设吸引了众多文艺复兴时期的著名设计师参与其中，如伯拉孟特、米开朗基罗、拉斐尔和小桑迦洛等。上图为圣彼得大教堂恢弘而饱满的中厅穹顶。先后由米开朗基罗、泡达、维尼奥拉等人设计建造，于1590年竣工。巨大的穹顶内设夹层，内层上有藻井式天花板，下有青铜华盖。

— 19th – 20th Century AD —



(2-7: Basilique du Sacré Coeur by Matthew Clemente)

Above: The Basilique du Sacré Coeur in Butte de Montmartre in the north of Paris was designed by Paul Abadie. Construction began in 1875 and was finished in 1914. It was consecrated in 1919.

The imperial vault, drum and solid walls showcase the characters of Byzantine style, while the constant arches demonstrate the designing method of Romanesque architecture. All those compose the Eclecticism style which combines diversified styles and emphasizes on scale and beauty in form as well as intimating different styles freely.

上图：位于法国巴黎北部蒙马特地区的巴黎圣心教堂由保罗·阿巴迪耶设计，于1875年奠基，1914年建成，最终于1919年正式投入使用。

巴黎圣心教堂高耸的穹顶与鼓座以及厚重的墙身彰显出拜占庭建筑的风格特征，连续的拱券使用符合罗马式建筑的表现手法。这些都赋予这座教堂以浓郁的折中主义建筑的特征。所谓折中主义的特点就是集各种风格于一身，只讲究比例以及形式美，任意模仿历史上的各种建筑风格，融合各种风格元素于一体。

III .Wall Decoration (墙面装饰)

Architecture in ancient Greece stresses on solid structure, thus it is called "sculptural architecture". The indoor space at that time was not very attractive in design with sculptural patterns and paintings as the main decorative elements. The Pantheon completed in BC 27 and rebuilt in AD 120 years was an clear example with the walls decorated only with copper sculpture. Until the discovery of Pompeii city, people began to have a real understanding of the achievement in fresco design. Pompeii frescoes are the main remains of classical frescoes and have a great influence on neo-classical art in Europe.

In early times, religious elements were used as the dominant wall decoration pattern. However, after the Renaissance, the wall decoration went to a totally different trend with sophisticated patterns being highly promoted. The later styles of Baroque, Rococo, and Neo-classical are still characteristic of such elegant and noble decoration.

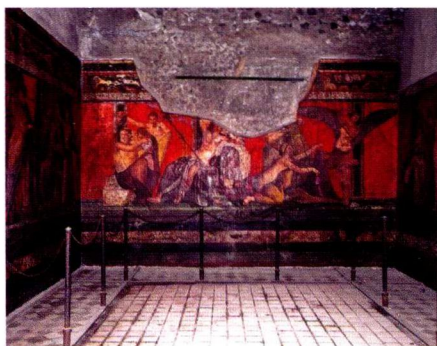
No matter on wooden panels, leather panels or colourful wallpapers, mirrors or galvanized furnishing surfaces, the detailed patterns such as arc or spiral are the common elements on wall decoration in classical buildings.

古希腊建筑十分注重实体,这也是人们将其称为“雕塑建筑”的原因。当时的建筑内部空间设计并不发达(在古罗马时期也不十分理想)。那个时期的墙面装饰主要以雕塑及少量的壁画为主,由兴建于公元前27年、重建于公元120年的万神殿内的墙面铜雕可见一斑。直至庞贝古城被发现,人们才可一睹当时的壁画发展水平。庞贝壁画是古典壁画重要的遗存,这些壁画的发现对欧洲的新古典主义艺术影响甚大。

相对于之前宗教题材元素一统天下的局面,文艺复兴以后,对人性的回归让室内墙面的装饰走向了另一个极端——繁复化开始在以宫廷建筑为代表的建筑中得到发扬,从后来的巴洛克、洛可可,甚至新古典主义风格的设计中都可以看到这种富丽、典雅的贵族气质。

无论是木质、皮质护墙板的运用还是各种色彩斑斓的壁纸、各种镜面,或是被涂了金漆的珠光宝气的饰面,设计中的典型细节(如弧形或者涡状装饰)都是古典墙面装饰中最常见的元素。

— 1st Century BC —



(3-1: Pompeii frescoes)

Above: The city of Pompeii has been a Roman town-city since BC 82 years. Along with Herculaneum, Pompeii was partially destroyed and buried of ash and pumice in the eruption of Mount Vesuvius in AD 79. Pompeii was lost for nearly 1700 years before its rediscovery in the 1740s.

Gust Maou, an art historian, categorized the Pompeii frescoes into 4 types: walls regardless of frescoes; architectural pattern, painting architectural details on the walls with different colours and sceneries in other space; decorative pattern or Egyptian pattern, delicately carved pavilions or flowers as the main

ornamental element; dreaming architectural pattern or Pompeii Baroque, the strange structures and bright colours bringing dynamic and spatial feeling to the wall. Changes of Pompeii patterns show the transition of decorative ideas and influence of foreign factors.

上图:庞贝古城从公元前82年起成为罗马的领地,公元79年因维苏威火山爆发而被埋没,直到18世纪40年代才开始发掘。

德国艺术史家奥古斯特·马奥把庞贝室内壁画装饰划分为4种样式:第一种样式称为镶嵌样式或装饰泥灰样式,这种样式的墙面无壁画装饰。第二种样式称为建筑样式,主要是在墙面上用色彩描绘各个建筑细部,并在空间部分画上各种非常写实的景物。第三种样式称为装饰样式,由于对埃及的征服,壁画中出现了埃及艺术的某些元素,故又被称为埃及样式。这种样式多为精工细雕、小巧玲珑的楼台阁榭,以及精致的花冠静物等装饰图案。第四种样式称为幻想建筑样式,描绘的景象层层叠叠,似真似幻,奇异的结构和华丽的色彩形成墙面的空间感和动感,故常被称为“庞贝的巴洛克”。庞贝壁画样式的变化,显示了装饰思潮的变迁和各种外来因素的影响。

— 11st Century AD —



(3-2: Basilica San Marco)

Above: Basilica San Marco lies on the Piazza San Marco at the centre of Venice and is one of the most splendid and important Catholic churches. Its history can be traced back to 1000 years ago when it was built in AD 829 years. From 1043 to 1071, it was repaired. Once as one of the largest churches in medieval Europe, it is also regarded as classics of Venice architecture. The design combines oriental style and the mosaic fresco brings Byzantine and Gothic styles together. All of the those compose the unique charm of Basilica San Marco.

上图:圣马可大教堂矗立于威尼斯市中心的圣马可广场上,是天主教最富丽和最重要的教堂之一。其历史可以追溯到1000多年前,圣马可大教堂始建于公元829年,在1043年至1071年间得以重建。它曾是中世纪欧洲最大的教堂之一,也是威尼斯建筑艺术的经典之作。在设计融入东方风格的同时,内部精美的马赛克墙画也体现了拜占庭和哥特风格的特征。这就是该圣殿特有的魅力所在。

— 16th Century AD —



(3-3: Gesù in Rome)

Above: The Gesù in Rome, designed by famous architect and theorist in Italian Renaissance, is a representative work of transition from mannerism to Baroque. It is also called “the first Baroque building”. On the interior walls, architrave with concavity and convexity changes, figural sculptures on the blind window and typical badge pattern are the main decorative elements to be imitated in church design.

上图:意大利文艺复兴晚期著名设计师和建筑理论家维尼奥拉设计的罗马耶稣会教堂是由手法主义向巴洛克风格过渡的代表作,也有人称之为第一座巴洛克建筑。在墙面装饰上,无论是凹凸变化的额枋、盲窗内的人物雕像还是典型的徽章形装饰,都成为后世众多教堂争相模仿的元素。

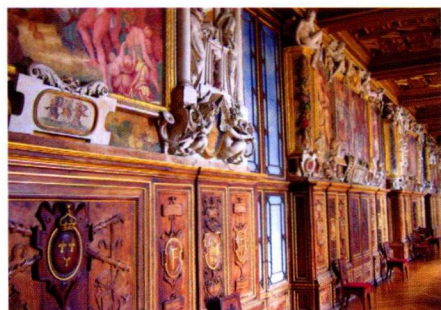
— 16th – 18th Century AD —



(3-4: Fontainebleau)

Above: The Palace of Fontainebleau is the largest French royal châteaux. The interior decoration was done by an Italian artist by combining French and Italian styles together, finally forming the well-known “Fontainebleau style”. The style features softness and gentleness. The decorative elements of sculpture, wooden texture and colourful frescoes show the special aesthetic taste of French royal culture at that time.

上图：法国枫丹白露宫是法国最大的皇家城堡，其内部装饰由意大利艺术家设计，并集意法两国的装饰风格特色于一体，形成建筑艺术史上著名的“枫丹白露派”，这一流派的风格略显矫揉之气。墙面上的雕塑、木饰纹和色彩浓重的壁画，都彰显出这一时期法国宫廷文化的审美情趣。



(3-5: Fontainebleau)

— 17th – 19th Century AD —



(3-6: Chateau de Versailles)

Above: The Chateau de Versailles features gleaming and sumptuous interior design with interior walls of more than 500 halls of different sizes decorated with sculpture, giant fresco and tapestry. The hall of mirrors, as one of the most famous rooms in the world, was reconstructed from open loggia with a length of 73 meters, height of 12.3 meters and width of 10.5 meters. One side is the seventeen arched windows that overlook the gardens and another side is a giant mirror composed of 483 pieces. The walls are clad with marbles of light purple and white or green marble and talmi gold.

上图：室内装饰极其豪华富丽是凡尔赛宫的一大特色。500余间大殿小厅处处金碧辉煌，内壁装饰以雕刻、巨幅油画及挂毯为主。其中，镜厅是最著名的大厅，由敞廊改建而成。长73米，高12.3米，宽10.5米，一面是面向花园的17扇巨大落地玻璃窗，另一面是由483块镜子组成的巨大镜面。墙壁以淡紫色和白色大理石贴面或绿色大理石搭配黄铜镀金进行装饰。



(3-7: Chateau de Versailles's photo from Myrabella)

IV .Ground (地面)

In early days, the large-scale classical buildings were mainly used to hold public events. In order to create splendid and grand atmosphere, stone was employed as representative decoration element. In interior design, stone was always adopted to decorate the border or combined to form diversified patterns. Later, stone was gradually replaced with solid wood. In addition, carpet and fabric were used in classical building since the development of Silk Road and cultural communication between Western and Eastern countries and became the main ornamental elements of floor design.

由于早期的大型古典建筑都是举行公共活动的场所，为了体现庄重、大气，石材便成为其最具代表性的表现元素。室内设计中表现为采用石材走边及拼花对空间进行丰富和美化，后期还演变为实木地板拼花的样式，一般采用小尺寸的几何块料进行拼接。另外，随着丝绸之路的开辟以及东、西方文化交流的展开，来自于东方的地毯织物也常出现在各式古典建筑装饰中，并成为古典建筑地面装饰的重要点缀。

— 12nd Century AD —



(4-1: St. Stephen's Cathedral)

Above: The St. Stephen's Cathedral is the largest building typical of Gothic style in Austria. It was a reconstruction project in the 13th century from a Roman church completed in 1141. In the interior space, the stone pattern design on the floor is a representative element.

上图：维也纳的圣斯蒂凡大教堂是奥地利哥特式建筑中最具代表性的作品。这座教堂的前身是一座建于公元1141年的罗马式教堂，于公元13世纪初加以改建。其内部地面石材拼花的样式颇具代表性。

— 14th Century AD —



(4-2: Cathédrale Notre-Dame)

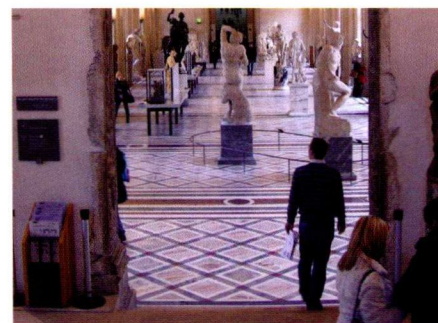
Above: The Cathédrale Notre-Dame, sited on the Cite Island in the Seine within the city of Paris, was constructed from 1163 and finally finished in 1345. The interior design stresses simplicity and the floor decoration is the most representational.

上图：巴黎圣母院位于巴黎市塞纳河中的西岱岛上，始建于1163年，历时180多年后于1345年全部完工。简洁、朴素的风格贯穿教堂的内部装饰，地面装饰同样非常具有代表性。



(4-3: Cathédrale Notre-Dame)

— 16th Century AD —



(4-4: Louvre by Saliko)

Above: The Louvre, as the palace with the longest history in France, had been being built over 300 years(1546–1878). Decorative features from flourishing stage in French Renaissance period to initial stage of classical style can be found there. The stone pattern on the interior floor is full of classical aesthetics.

上图：法国卢浮宫（建于1546年至1878年间），其建设历经300余年，为法国历史上最悠久的皇宫，从法国文艺复兴鼎盛期到古典主义早期的装饰特征均有所体现。其室内地面拼花充满了古典美感。



(4-5: Louvre)



(4-6: Chateau de Versailles)

Above: Stone pattern design inside Chateau de Versailles, a representative building of French classical style. On October 6th of 1789, Louis XVI was driven out of Chateau de Versailles, which ended its history as Palace. During the period of French Revolution, it was plundered for several times with furniture, fresco, tapestry, chandelier and ornaments being stolen and doors and windows being damaged. In 1793, the remaining artistic object and furniture were removed to Louvre and during the later 40 years, it was vacant. In 1833, King of Louis Philip issued an order to rebuild Chateau de Versailles as a history museum.

上图：法国古典主义代表作凡尔赛宫内部地面的石材拼花。1789年10月6日，路易十六被民众挟至巴黎城内，于是凡尔赛宫作为王宫的历史至此终结。在随后到来的法国大革命恐怖时期中，凡尔赛宫被民众多次洗劫，宫中陈设的家具、壁画、挂毯、吊灯和陈设物品被洗劫一空，宫殿门窗也被砸毁拆除。1793年，宫内残余的艺术品和家具全部运往卢浮宫。此后凡尔赛宫沦为废墟，直至1833年，奥尔良王朝的路易·菲利普国王才下令修复凡尔赛宫，将其改为历史博物馆。



(4-7: Paris Pantheon)

Above: The Paris Pantheon an early example of neoclassicism in the Latin Quarter in Paris with a façade modeled on the Pantheon in Rome. (1774-1789)

It was originally built as a church, after many changes, now functions as a secular mausoleum containing the remains of distinguished French citizens. Before that, it was changed two times as church. In the interior, stone pattern floor of deep blue color matches well with the wall paintings, creating a solemn atmosphere.

上图：位于法国巴黎拉丁区的先贤祠是新古典主义风格建筑的早期典范，其正面仿照罗马万神庙（于1774年始建，于1789年竣工）。

先贤祠早期是作为教堂建设的，教堂竣工时恰逢法国大革命开始。革命政权将教堂改为埋葬“伟大的法国人”的陵墓。在该建筑最终被用做先贤祠之前还有两次被改回教堂之用。里面深蓝色系的石材拼花地面与墙面壁画相互映衬，于变幻中尽显庄严与肃穆。



(4-8: Winter Palace)

Above: The design of the Winter Palace on the southern bank of Neva River in St Petersburg was deeply influenced by French classical style with rationality and irrationality coexisted.

Its specific location in frigid zone being considered, the floor was covered with marble of warm colours to create a warm and bright feeling.

上图：位于俄罗斯首都圣彼得堡市涅瓦河南岸的冬宫。人们可以从其中看出其设计深受法国古典主义建筑的影响，兼具理性与非理性的精神。

与法、意等国古典建筑里的地砖拼花不同的是，由于俄罗斯地处寒带，气候寒冷，地砖的拼花多采用暖色系的大理石，色彩绚丽而饱满。

V. Door and Window (门和窗)

The main entrance gate of Mycenae Archaeological Sites of Mycenae built with giant stones and in BC 1350-1300 is the first arched door in Europe. Later, the solid sculptural pattern and curved lines in varied styles were extensively adopted to decorate doors and windows, which formed the main features of classical architecture. For example, patterns of floral sculpture unit and traditional columns are commonly seen.

迈锡尼卫城遗址的正门“狮子门”横梁上巨石砌成的拱门堪称欧洲最早的拱门作品（约建于公元前1350年至1300年间）。后来，用实体雕塑和层次丰富的弧线来装饰门窗成为了西方古典风格建筑的突出特点。大型山花雕塑群组并结合各类古典柱式的装饰手法在西方古典风格建筑门窗装饰中十分常见。



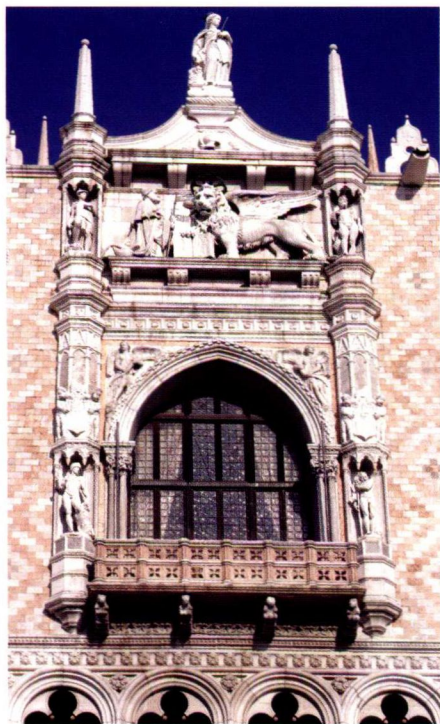
(5-1: The Doge's palace in Venice)

Above: The Doge's Palace exemplifies the city's Gothic architecture in Venice. It was built from 1309 to 1424 and seriously damaged by fire in 1574. The reconstruction work continued the original Gothic style despite the concept of neo-classical style proposed by architect Andrea Palladio.

The most attractive feature of the architecture is the hollow-out pattern on the lower part of the façade. The design corresponds to the composition regularity of "simplified top and sophisticated bottom". In addition, combination of spiral-shaped columns and lancet windows reduced the heavy feeling of solid wall. At the same time, the marble sculptural decorations added luxuriant and elegant aura to the whole building.

上图：位于意大利威尼斯的哥特式建筑威尼斯总督宫。建筑建造于1309年至1424年间。1574年，总督宫遭遇火灾，严重受损。尽管安德烈亚·帕拉第奥提交了新古典主义风格的设计，然而随后的重建工作延续了原来的哥特式风格。

威尼斯总督宫最具特色的地方在于其下部镂空的立面设计，符合“下繁上简”的构图规律，虚实结合的券柱廊与尖窗消除了墙体的沉重感，与此同时，大理石雕刻装饰的运用让整体建筑呈现出璀璨奢华、耀眼夺目的光彩。



(5-2: The Doge's palace in Venice)

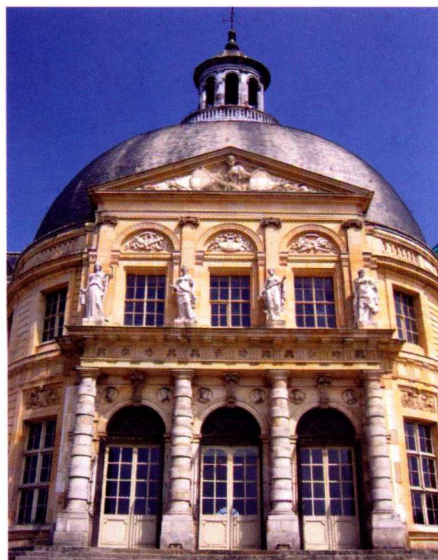
— 17th Century AD —



(5-3: S.Andrea al Quirinale)

Above: The S.Andrea al Quirinale in Roman by Giovanni Lorenzo.Bernini is one of the most important churches. At the entrance gate, Corinthian pilasters hold a sculptural structure and two independent Ionic columns support an arched porch.

上图：位于罗马城的圣安德烈·欧吉利纳教堂是巴洛克建筑大师伯尼设计的一座重要的教堂。正门处巨大的科林斯壁柱支撑着一个大山花，内部再由两个独立的爱奥尼支柱支撑着圆形的门廊。



(5-4: Vaux-Le-Vicomte Castle)

Above: The Vaux-Le-Vicomte Castle in suburban Paris was built in Louis XIV(1656—1661). The column, wild floral pattern and eave symbolized the unparalleled achievement of Classical style in France.

上图：位于巴黎郊外的孚勒维贡庄园建于法国路易十四时期（1656—1661年）。入口处的柱廊、山花和宽厚的屋檐设计都标志着法国古典风格建筑发展的空前成熟。

— Late 19th Century AD —



(5-5: Opéra de Paris)

Above: The Opéra de Paris embodies the typical eclectic architectural style with composition method of Renaissance period, vertical and horizontal division method of French classical style and adoption of light and shadow, sculptural pattern of Baroque. Pursuit of beauty in form is the main character of such buildings.

上图：巴黎歌剧院体现了典型的折中主义建筑风格，因为它有文艺复兴时期的柱式构图、法国古典主义建筑上的纵横划分以及巴洛克建筑对于光影和雕塑的运用。追求形式美是这类建筑的显著特点。

VI.Studio Line (棚线)

Studio line came out in the developing process of classical style. There is always a clear line, called studio line, between ceiling and interior wall when they are created by different materials or colors. Studio line

functions to shed gaps and as decorative structure. In fact, it originates from outside walls furnishing of classical architecture and now is as the common method in interior design.

在古典风格建筑的形成过程中，室内墙面和天花材质或颜色不同时，会有一条明显的交界线，俗称棚线。其设计是为了掩盖边界，同时也起到装饰作用。其实这种装饰来源于古典建筑外墙面的处理，这也是古典主义建筑室内设计中的常用手法。

— 16th Century AD —



(6-1: Louvre)

Above: In the Louvre, the French architect combined architectural elements of Renaissance style and traditional elements of France together in a harmonious way and developed a brand new architectural style. The golden studio line corresponds with the golden furniture, echoing the elegance and delicacy of French palace.

上图：法国设计师在卢浮宫的建设过程中成功地完成了将意大利文艺复兴的建筑要素与法国民族传统建筑要素的融合，并开创了一种新的建筑风格。室内棚线采用的金色，与家具的金色呼应，凸显了法国王宫装饰的无比华丽与精致。

— 17th Century AD —



(6-2: Chateau de Versailles)

Above: In the Chateau de Versailles, the golden ceiling line goes well with the green colour to make a bright space.

上图：法国凡尔赛宫中的棚线装饰。同样采用金色，与绿色的搭配更加璀璨夺目。

— 18th Century AD —



(6-3: Winter Palace)

Above: In the Winter Palace, the sophisticated golden line matches well with the warm colours to emphasize the sumptuous and splendid atmosphere.

上图：俄罗斯冬宫中的棚线装饰。细节复杂的金色棚线与暖色调搭配，富丽堂皇。

VII. Lighting (吊灯)

The European-style chandelier features ornate decoration, strong color and exquisite form and injects elegant and luxuriant aura into space. Its design lays emphasis on lines, form and color. Crystal chandelier originates from Rococo Period in mid 17th century in Europe, when people in European countries were very fond of luxury bright ornaments. Crystal chandelier becomes popular from then on. In fact, historical record of crystal chandelier can be traced back to Renaissance period in the 16th century. At that time, the chandelier was designed with metal pedant, hanging crystal ornaments and lit candles. The first crystal chandelier was out of the hand of Bernardo Perotto, a French Italian, in 1673 and still reserved in museum.

欧式吊灯以华丽的装饰、浓烈的色彩、精美的造型尽显欧洲宫廷的雍容华贵、富丽堂皇。其设计注重线条、造型以及色泽上的雕饰。水晶灯饰起源于欧洲17世纪中叶的洛可可时期。当时欧洲人对华丽璀璨的装饰物品尤其向往，水晶灯饰便应运而生，并大受欢迎。其实在16世纪初文艺复兴时期，已经有水晶灯饰的历史记载。只是当时的水晶灯饰是金属灯架，挂配天然水晶（石英）垂饰，点燃蜡烛的照明装饰灯具。世界上第一盏人造水晶的灯饰是法国籍意大利人（Bernardo Perotto先生）于1673年创制的。该灯至今尚存于博物馆中。

— 16th – 18th Century AD —



(7-1: Fontainebleau)

Above: The chandelier in Fontainebleau in France.

上图：法国枫丹白露宫中的吊灯。

— 17th Century AD —



(7-2: Winter Palace from deror avi)

Above: The chandelier in Winter Palace in Russia.

上图：俄罗斯冬宫中的吊灯。

— 19th Century AD —



(7-3: Bragg San Nicholas Church by Janmad)

The chandelier in the San Nicholas Church granted by the Russian tsar in 1880.

上图：俄国沙皇于1880年将这盏吊灯作为礼物赠予布拉格圣尼古拉斯教堂。

VIII. Fireplace (壁炉)

The European countries are always cold for their specific location in the north part of Northern Hemisphere. Thus, fireplace is rather essential for heating. In early times, people always dug a hole at the centre of their dwelling space and then made a fire with wood in it to warm the space. The smoke was emitted through the openings on the ceiling. Thousands of years later, the fireplace was removed to the outdoor as the appearance of two-story buildings. However, the smoke was always coming into the indoor space for its horizontal structure. Later, chimney was used to solve the problem, which also makes the fireplace more popular. As one of the most important elements in European classical architecture, fireplace gradually becomes a decoration structure in modern times. The mantel is the most important structure when building a fireplace and it often provides a favorable opportunity for designers to show their talent. Fireplace has diverse

styles in different countries, such as British fireplace, French fireplace, American fireplace and so on. Fireplace still plays an important role in neo-classical architectural design.

由于欧洲地处北半球偏北，气温较为寒冷，最初的壁炉是室内靠墙砌的生火取暖的设备。早期人们在小屋或住处的中心挖一个浅坑，在其中放置木材生火取暖。燃烧产生的烟可通过屋顶的洞排除。几千年后，随着两层建筑的出现，人们将壁炉移到建筑的外面。这时候的壁炉仍然是水平式的，因此常常不是将烟吹到外面而是飘进室内。后来，烟囱的利用解决了这个难题，使壁炉的应用更为广泛。壁炉一直是欧洲古典建筑中的重要元素。近代以来，壁炉存在的意义更偏重于装饰。其中壁炉架是装饰的重点，它给设计师提供了一个在室内空间设计中展示个人才能的绝佳机会。壁炉根据不同国家的文化，又可分为：英式壁炉、法式壁炉、美式壁炉等。在当代古典风格的建筑中，壁炉设计仍然至关重要。

— 12nd Century AD —



(8-1: Fireplace in Burg Gemen)

The traditional fireplace in Burg Gemen in north Rhine-Westphal State in Germany.

上图：位于德国北莱茵-威斯特法伦州的盖门城堡（Burg Gemen）中的古老壁炉。

— 17th Century AD —



(8-2: Fireplace Chateau de Versailles)

The fireplace in the Chateau de Versailles in France.

上图：法国凡尔赛宫中的壁炉。



Western Classical Charm

RESIDENCE

016-211



WESTERN CLASSICAL CHARM

French I Residence

Los Angeles, USA

The clients wanted their new home to reflect the classic grandeur of the French chateaux while incorporating their own unique personal touches. Richard Landry's design of the home is influenced by the 18th century French architecture, while borrowing from other eras. The owners had purchased an empty lot in a gated subdivision of estate-sized building sites for their home. 24,281 m² of treeless land became Richard Landry's canvas for the 21st century chateau he created of French limestone, used brick and cast concrete, topped by a slate mansard roof. The articulated roofline is divided by projections and turrets, and layered by balconies and loggias that render the vast façade less austere. The house is approached by a long driveway that passes over a bridge alongside an amusing architectural folly: a pottery studio, disguised as a mill, complete with a functioning waterwheel. Richard Landry designed an enclosed foyer to welcome guests, while preserving the privacy of the rest of the house, which cannot be seen from the entryway. The foyer features a custom-designed limestone fireplace, flanked by a pair of curio cabinets.

Inside, the house has a surprisingly earthy feeling. Developed by interior designer Susan Cohen, its warm color scheme, consisting of tawny shades of ivory, cream, beige and brown, complements the owners' collection of antiques and fossils. The owners entertain frequently, so the house was designed for graciousness and hospitality. Landry concealed a full bar in the living room behind a glass panel that displays an artistic kimono. The contemporary mahogany fireplace, which matches the window surrounds and ceiling beams, warms and illuminates the room. The living room, library, family room and dining room all open to the covered loggia, leading to a vast expanse of lawn, dotted with formal gardens, whimsical topiaries, a tennis court and a children's play area. The main gallery of the house features a series of arches that visually break up its imposing length. The repetition of wall sconces and ceiling fixtures also serves to eliminate any trace of visual monotony. One of the most surprising and delightfully eccentric elements of the house is a bridge traversing an indoor water feature, connecting the gallery to the "Tatami" room, an unexpected piece of Japanese design in an otherwise Euro-centric house.

The owners didn't want a replica of a French chateau filled with antiques, but rather a fresh, new house that referenced the past without mimicking it. Richard Landry's design succeeds on all levels.

业主要求他们的新家既能体现法式城堡的富丽堂皇，又洋溢着独特的个性气息。设计师理查德·兰德里在借鉴18世纪法式建筑样式的同时，充分汲取其他时期设计风格的精华。住宅选址在一个封闭的居住区内，占地面积达24,281平方米，宽敞的地块犹如一块空白的画布，可供设计师自由创作。法国大理石、回收的砖石以及混凝土等材料被充分利用，打造了一个极具21世纪特色的法式住宅。折线形屋顶以及模铸极富特色，清晰的轮廓线被塔状结构及其他结构的投影所打断，并在阳台及凉廊处相互叠加，巧妙的设计使得住宅的外观更显生动。一条长长的车道穿过小桥并一直通向住宅，小桥旁边有一座小巧、精致的陶艺作坊，犹如磨坊一般，在大水车的装饰下更加吸引眼球。设计师专门打造了一个封闭的门厅来迎接客人，同时又使住宅具有良好的私密性。门厅内定制的大理石壁炉以及两侧的古玩柜极富特色。

住宅内部散发着一一种令人惊异的朴实感。色彩设计师苏珊·科恩（Susan Cohen）充分运用象牙色、奶油色、米色、棕色，与主人的收藏品相得益彰。住宅主人喜欢娱乐活动，因此设计师着重营造亲切、温馨的空间氛围。客厅内，圆吧台被隐藏在玻璃板之后，玻璃板前面悬挂着一件极富艺术感的和服装饰。现代风格的红木壁炉与窗帘及天花板横梁相互呼应，照亮并温暖了整个房间。客厅、图书室、家庭房以及餐厅全部朝向凉廊，并一直通向精心修剪的带有小花园的草坪、网球场以及儿童游乐区。走廊内一系列的拱门设计打破了空间的冗长感，墙壁上的壁灯以及天花板上的装饰消除了空间的单调感。整个住宅中最令人欣喜的元素当属穿过室内水景的小桥，它将走廊与日式风格的榻榻米房间巧妙地连接起来。

业主需要的是一个能够融合传统的全新住宅，而不是一个堆满古董的法式住宅的简单复制品。从这点来说，理查德·兰德里的设计堪称非常成功。



While influenced by the 18th century French architecture, the 21st-century chateau we created does not replicate the past, but references it, resulting in a warm and casual family-oriented residence on the interior, beneath an exterior crafted of French limestone, used brick and cast concrete and a slate Mansard roof, and surrounded by exquisite formal gardens.

虽然深受18世纪法式建筑风格的影响，但针对这一住宅的设计，我们更加注重参考而不是简单地模仿，因此在法国大理石、废弃砖石、混凝土以及折线形屋顶构造的外壳下营造了一种温馨、随意的家居氛围。

Richard Landry