

# 传统建筑营造和装饰技艺

*Traditional Architecture Construction and Decoration Artistry*

上海云丽莎艺术装饰设计有限公司 编著



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# 前言

建筑是艺术和美学之源，是石头和木料垒砌的史书。“建筑”一词最早出现在古希腊，古希腊人将建筑师称之为“architecton”，意为“始创者”。在人们心目中，雕塑、绘画等一切造型艺术都起源于建筑。世界建筑体系庞大，内涵丰富，反映着各个时代的政治制度、经济面貌、宗教信仰、民族风情、文明程度和技术水平。

中国古代建筑是人类文化遗产中的瑰宝，是世界建筑中的宝贵遗存。上海有大批古代和近代建筑遗存，南翔、七宝、枫泾和朱家角等古镇环绕上海近郊；静安寺、城隍庙等古代寺观坐落于市中心；有“万国建筑博览群”之称的外滩则留存了52幢哥特式、罗马式、巴洛克式等中西合璧的楼宇建筑；市区内还散落多处如孙中山、宋庆龄、鲁迅和郁达夫等近代名人的故居。这些建筑的意义不仅仅在于它们构成了上海这座国际大都市的一个个地理文化坐标，而且在于它们将一段段历史传奇凝固成大街小巷中无声的传说，渗透在人们每天的感知、体验和各种精神交往的深层流动之中。

然而，由于受到自然侵袭、战争毁损以及各种人为因素的破坏，加之近年来在城市化进程中受到的影响，大量优秀建筑有的年久失修，有的满目疮痍，有的甚至垮塌湮没，那些凝聚着历代设计师心血的作品正在以惊人的速度从人们的视野中消失。传统建筑文化的保护与发展迫在眉睫。举国如此，上海也不例外，急需一批能工巧匠记录、分析、修整面对岁月侵蚀的传统建筑遗存。

许多古老建筑历经千百年的风霜侵袭还能屹立不倒，不乏历代工匠的修整。中国古建一向有修复维护的传统，尤其是明清建筑，如北京故宫、颐和园等都是古建维护的经典案例。不过，上海的海派建筑由于独特的历史背景和建筑特色，在修复上有自身的特点和难点：既有传统的榫卯结构建筑构件，又有中西合璧的装饰元素，加之近百年来建筑和装饰风格和元素的叠加、拼接和融合，更使修复工作变得扑朔迷离，真容难现。海派建筑修复是中国传统建筑修复中极为特殊的分支，对修复者在建筑理论功底、知识储备、风格把握及经验技术等各方面都有极高的要求。

修复不是修补。边边角角打补丁式的增补，是一种纯粹工匠层次的机械操作。如果以此来理解“古建筑修复”，则完全背离了建筑作为艺术的本意。实际上，中国人自古讲究“天人合一”和“古今会心”，能否真正把握中国建筑的精义，从哲学观照和精神交往的高度体验古人在一砖一石上独特的用心，从文化审美的特定角度体味先辈在一草一木间流转的情感，决定着能否在修复之际，再为当今社会接续上传统文化的精神血脉，也关乎着能否让历史上曾经活跃的生命，从其现实的沉淀之处，再次以鲜活的方式迸发出来。显然，这是一个不小的难题，也是一个世界性难题。

“云丽莎”团队正是挑战这个难题的践行者，其理念特别富有价值的地方，在于将科学的严谨和艺术的灵动结合在一起。实际上看似矛盾之处，往往蕴含着丰富的张力，也正是这种张力，为实践带来了富有想象力和创造力的可能。

就科学的严谨而言，“云丽莎”对建筑修复的理念是系统和整体的。把待修复建筑放到同时代、风格的建筑中，最大限度地掌握待修复建筑的背景、技术和特色，是“云丽莎”的修复理念。把建筑外观、自然环境、家具陈设和室内装饰看作一个整体，达到统一和谐，是“云丽莎”的核心追求。通过对建筑周边的环境规划、建筑结构的整体修复、内部细节的装饰复原甚至依式营造，使传统建筑获得新的生命力，以原初的面貌向世人展示恒久的魅力，是“云丽莎”的努力方向和最高目标。

没有实实在在的知识和实践基础，这种目标的设定，很像在描画空中楼阁。而“云丽莎”用了多年时间，花费大量的人力、财力、物力做好古建营造和修复的基础工作；董事长陈荣锦和他的团队集数十年精力，足迹遍布世界各地，从全世界范围搜集典型的建筑图像资料，经研究分析、细部解构、测绘制图和建模复原，积累了上万件建筑构件模型，并以历史沿革、宗教派别、神话故事及图案类型等不同主题分类建档，同时将这些模型运用到现代建筑、家具设计领域，深受社会各界欢迎。

“云丽莎”给建成的大型建筑综合数据库，取了一个响亮的名字，叫“艺典”。400年前，名医李时珍尝遍百草，收集历代医方一万余个，绘制精美插图一千多幅，对数千种药材的属性和功用解析分类，编撰当时世界最全的药典——《本草纲目》。后世医家结合各自的临床经验，将书中的医方再度配伍，又派生出无数方剂，挽救了成千上万人的生命。三百年前，清朝翰林院编修张玉书领衔，对四万多汉字分类诠释，编纂出中国最大的字典——《康熙字典》。后代文人对历代传承下来的这四万多字遣词造句，谱写出大量经世佳作。陈荣锦先生正是在这些古代的优秀典籍编纂历史中得到了启发，他率领团队将中外传统建筑和家具图像系统整理，汇编成“艺典”，设计师一部在手，就可以对各种图形纹饰组合搭配，设计出绵延不绝的旷世佳作。“艺典”可堪称建筑设计领域的《本草纲目》和《康熙字典》。

“云丽莎”将古建修复视为一种创造、一种传承和一种使命，更将其视为有生命的事业。他们坚持认为，只有时时处处用审美眼光来打量周围的事物，对艺术的欣赏多了，设计的整体水准才会得到提高；同时，他们 also 对自己的审美能力时时做出高度的反思，特别是对自身实践经验的反思。随着所做的古建修复和营造设计越来越多，他们对这些经验的再创造和再积累也会越来越多。事实上，如果没有一种从内到外的热爱，单单以市场利润为引导，这是难以为继的。“云丽莎”一直试图将这种热爱传递到更年轻的后来者心中，他们孜孜不倦培养手工艺工匠，曾出资与大学联合办校，董事长陈荣锦亲自授课，培养学生对中国古建的兴趣，培养年轻一代对保护传承中国古建的热情。


无论对专业人士还是对普通百姓，对传统的热爱，毫无例外地都是立足于当下活生生的生活。正是在当下现实世界中，各种生命形态的跃动和彼此的碰撞，给了我们欣赏多元文化的喜悦。这种“多元”不仅仅体现在要让历史重新焕发风采走入现实，同时也体现出对历史理解本身的多

元性。因而，所谓古建修复，包括传统文化的保护，要抱以更为开放的心智和实践路径选择。从业者当然要努力地还原“真相”、把握最基础的形态与样貌，但必须看到的是，历史本身也是在流变之中。

事实上，这也是中国传统文化的精髓之一。《易经》就反复强调“变”：“穷则变，变则通，通则久”。“云丽莎”团队在此方面可谓独具匠心。他们坚持认为，一代人要有一代人的作品，对古建资料的整理、研究和建模并不能简单地模拟古人，而是要创作出能反映时代特点的多元共生、多样统一的艺术作品。当然，所谓“多元共生”，绝非是为自己的随意任性找寻借口，事实上他们的具体设计过程非常严谨，尤其是使用模型建立空间关系，更是细致精准。他们强调的是在设计过程中所必须要依凭的一个整体的立体思维，他们所看重的，是那种追求“无中生有”、“有无相生”、“难易相成”的设计精髓，这些都构成了“云丽莎”创意的源泉。

在上述理念的引领下，“云丽莎”付出了大量辛勤的劳作，成功修复了上海市文物保护单位丁香花园、全国重点文物保护单位马勒别墅等近代建筑，在业内获得了极高的肯定和赞誉，丁香花园和马勒别墅也成为城市的经典景点和著名地标。在这过程中，也为他们积累了丰富的传统建筑营造和装饰经验，尤其在对上海近代建筑修复过程中，更是积累了大量的专业资料和丰富的经验，锻炼出了一支高素质、高水平的设计建筑团队。

在保护非物质文化遗产的世界性和全国性潮流中，在上海加快建设国际大都市的步伐中，2015年“云丽莎”传统建筑营造和装饰技艺被列入上海市第五批非物质文化遗产名录，这正是对“云丽莎”人热爱中国建筑文化和多年努力工作的最好回报。如果说，建筑是“城市，让生活更美好”实实在在的切入点，那么，“云丽莎”的价值和意义，就是对“更美好”的想象塑造了一个个实实在在的空间。



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2016年3月



# Foreword

Architecture is the source of art and aesthetics, which is historically made from stone and wood. The word “architecture” first appeared in ancient Greece. The ancient Greeks called an architect “architecton”, which means “pioneer”. They believed that all formative arts, such as sculpting and painting, originate from architecture. With rich connotations, the huge worldwide architecture system reflects the political system, economic outlook, religious beliefs, ethnic customs, civilization, and technology level of every era.

Ancient Chinese architecture is a cultural treasure of mankind’s heritage and the precious legacy of the world’s architecture. In Shanghai, there are a large number of architectural legacies built in ancient times or modern times, including Nanxiang, Qibao, Fengjing, Zhujiajiao, and other ancient towns surrounding the outskirts of Shanghai; Jing’an Temple, Chenghuang Temple, and other ancient temples located downtown; 52 Gothic, Roman, Baroque, and other buildings integrating Chinese and Western features in the Bund to earn the reputation of “Million Countries Building Expo”; and former residences of famous celebrities scattered throughout the city, such as the former residence of Sun Yat Sen, Soong Ching Ling, Lu Xun, and Yu Dafu. The significance of these buildings does not only lie in the geographical and cultural coordinates forming the international metropolis, but also the silent legends condensed in them, which penetrate people’s perception, experience, and various in-depth spiritual communications.

Unfortunately, a large number of outstanding buildings are either covered all over with battle wounds and scars, or have even collapsed due to such human factors as bad renovation, natural invasion, war, and destruction. In recent years, this has been coupled by the impact of urbanization. The works, which are the concentrated efforts of designers in the past, are disappearing from the sight of people at an astonishingly fast rate, and the protection and development of traditional architectural culture hangs overhead. This is a real situation throughout China, and Shanghai is no exception. It needs skillful craftsmen to record, analyze, and renovate the traditional architectural legacies eroded by the times.

Though invaded by wind and frost for thousands of years, many old buildings still stand, which is thanks to the renovation of craftsmen in past dynasties. There is always a tradition in China that ancient buildings would be renovated and maintained, especially architecture built in Ming and the Qing Dynasties, such as the Imperial Palace and Summer Palace in Beijing, which are classical cases for maintenance of ancient architecture. However, due to its unique historical background and architectural features, the renovation of Shanghai architecture is challenging yet unique. Both a traditional mortise-and-tenon structure and decorative elements exist with Chinese and Western features. In addition, the overlapping, mixing, and fusing architecture and decorative styles and elements in the recent century make renovation efforts more complicated and challenging to restore the original look of architecture. The renovation of Shanghai architecture is an extremely special branch for renovating traditional Chinese architecture. This places rather high requirements on renovators in terms of the theory of architecture, knowledge, style, experience, and technology.

Renovation is not simply repair. Adding patches to the corners and edges is purely the mechanical operation of craftsmen. If we understand the “renovation of ancient architecture” as repair, then this understanding completely deviates from the meaning of architecture as an art. In fact, since ancient times, the Chinese have valued the “harmony between man and nature” and “connecting ancient times to modern times”. Can we truly understand the essence of Chinese architecture, understand the unique motives of ancestors towards bricks and stones from the perspective of philosophical reflection and spiritual intercourse, and experience the feeling of predecessors towards grasses and woods from the specific angle of cultural aesthetics? These aspects determine whether we can pass down the traditional culture of modern society when we renovate ancient architecture. In addition, they decide whether we can present the vivid lives in the past in a fresh way. Obviously, this is not a small problem but a worldwide problem.

Vanessa is a seer who challenges this difficulty, integrating rigorous science with flexible art, revealing a unique value. In fact, this seemingly contradiction may often contain tension that brings about rich imagination and the possibility of creativity in practice.

As far as rigorous science is concerned, Vanessa’s concept for building renovation is systematic and holistic. By placing the building to those built in the same era with the same style, Vanessa forms her philosophy of renovation, which is to master the background, technology, and features of the building selected for renovation maximally. Regarding the building’s exterior, natural environment, furnishings, and interior decoration as a whole, Vanessa pursues great harmony and unity. With presenting the eternal charm of the original building to the world as a direction and ultimate goal, Vanessa injects traditional buildings with new life by planning the surrounding environment, restoring the overall architectural structure, reproducing details for internal decor, and reconstructing based on the original style.

The setting of the goal is as if drawing a castle in the air without real knowledge and a practical base. Vanessa has spent many years and a lot of manpower, financial resources, and material resources to build a good foundation for ancient building construction and restoration. For decades, Chairman Chen Rongjin and his teams have collected worldwide image data of typical buildings that have left footprints all

over the world. He has accumulated a million models of building units by research and analysis, deconstructed details, and pursued mapping and model restoration. In addition, he has established files with different themes (such as history, religion, mythology, and pattern), which have been applied to modern buildings and furniture design, while winning great favor from all walks of life.

Vanessa has created a wonderful name for a large comprehensive building database — “Art Classics”. Four hundred years ago, the famous doctor Li Shizhen tasted hundreds of herbs, collected over 10,000 medical prescriptions in different dynasties, and drew over 1,000 illustrations to explain and classify the properties and functions of thousands of herbs, which composited the most complete pharmacopoeia at that time in the world, namely, the Compendium of Materia Medica. Later, doctors added different compatible medicines to the medical prescriptions in the book by their own clinical experience that derived numerous prescriptions and saved millions of lives. Three hundred years ago, Zhang Yushu, the editor of the Imperial Academy of the Qing Dynasty, took the lead to interpret over 40,000 Chinese characters and compiled the largest Chinese dictionary — the Kangxi Dictionary. The scholars of later generations made phrases and sentences with those 40,000 characters handed down and created a large number of classical works. Mr. Chen Rongjin, being inspired by the compilation of outstanding ancient classics, led his team to sort out traditional Chinese, foreign buildings, and images of furniture systematically and compiled the Art Classics. This has helped designers to mix and match different patterns and decorations and create world-renowned works constantly. The Art Classics is considered the Compendium of Materia Medica and the Kangxi Dictionary of architecture.

Vanessa regards ancient building restoration as a kind of creation, inheritance, mission, and career of life, believing that only by constantly observing things nearby with an aesthetic vision and a greater appreciation for the arts can a designer improve his or her overall skills. Meanwhile, the Company always highly reflects its aesthetic ability, particularly reflecting its experience and practice. The more the Company restores and designs for ancient architectures, the more experienced it becomes in recreation and accumulation. In fact, it is difficult to continue work purely for profit rather than innate enthusiasm. Vanessa has been trying to convey this kind of enthusiasm to late bloomers while diligently training craftsmen. Therefore, Vanessa cooperated with a university to run a school jointly. Here, Chairman Chen Rongjin has personally taught students to cultivate their interests in ancient Chinese buildings as well as the passion of the younger generation to protect and inherit ancient Chinese buildings.

Without a doubt, the passion of professionals and citizens to tradition is based on life. It is the movement and collision of different life forms in the present world that give us joy in appreciating diversified cultures. The diversification does not only present the brilliant reproduction of history in the current world, but also the diversified understanding of history. As a result, this “ancient building restoration” consists of protecting traditional culture, which requires us to open our mind and choose a practical path. Of course, practitioners should greatly strive to restore the “truth” and master the most basic forms and looks. However, one has to be aware that history itself is in a flux.

Actually, this is one of the essences of traditional Chinese culture. The Book of Changes emphasizes “change” repeatedly, “Any circumstance hitting a limit will begin to change. Change will in turn lead to an unimpeded state, and then lead to continuity.” Vanessa has developed an inventive mind in this by upholding the belief that a generation shall create their own works, so they will not merely copy the ancients in the sorting, study, and modeling of ancient building materials. Instead, they shall create artworks that can reflect the pluralism symbiosis and unified diversity of the eras. Of course, this “pluralism symbiosis” is not an excuse for the arbitrary practice of oneself. The fact is that they are particularly rigorous in a specific design, especially more delicate and accurate in building a space relationship with the model. Accordingly, during the design, they attach great importance to overall three-dimensional thinking as they value the essence of design — “create something out of nothing”, “something is born from nothing”, and “complementary difficulty and ease”, which compose Vanessa’s source of creative ideas.

Under the guidance of aforesaid philosophies, Vanessa has devoted countless hours of hard labor to successfully restore Lilac Garden (Cultural Relics Protected Unit of Shanghai) and Moller Villa (National Key Cultural Relics Protected Unit) and other modern architectures, winning extremely high recognition and fame in the industry. Lilac Garden and Moller Villa have become classic scenic spots and famous landmarks of the city. During the restoration, Vanessa accumulated rich experience in traditional building creation and decoration. In particular, the restoration of modern architectures in Shanghai enabled them to accumulate a large collection of professional materials and rich experience while training a high-quality and high-level design and construction team.

With worldwide and nationwide intangible cultural heritage protection and accelerated international metropolis construction in Shanghai as a current trend, Vanessa’s traditional building creation and decorative technology has been included in the directory of the fifth round of intangible cultural heritage in Shanghai for 2015, which is the best response to the enthusiasm of Vanessa to Chinese architectural culture and years of effort. If the building is the practical starting point for “Better City, Better Life”, the value and significance of Vanessa is a real space created for the imagination of “Better”.

Gao Chunming  
President of Shanghai Intangible Cultural Heritage Protection Association  
Research of Shanghai Intangible Cultural Heritage Protection Center

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## 凝固璀璨的时空之魂：团队理念

The Soul of Time and Space: Concept of Team

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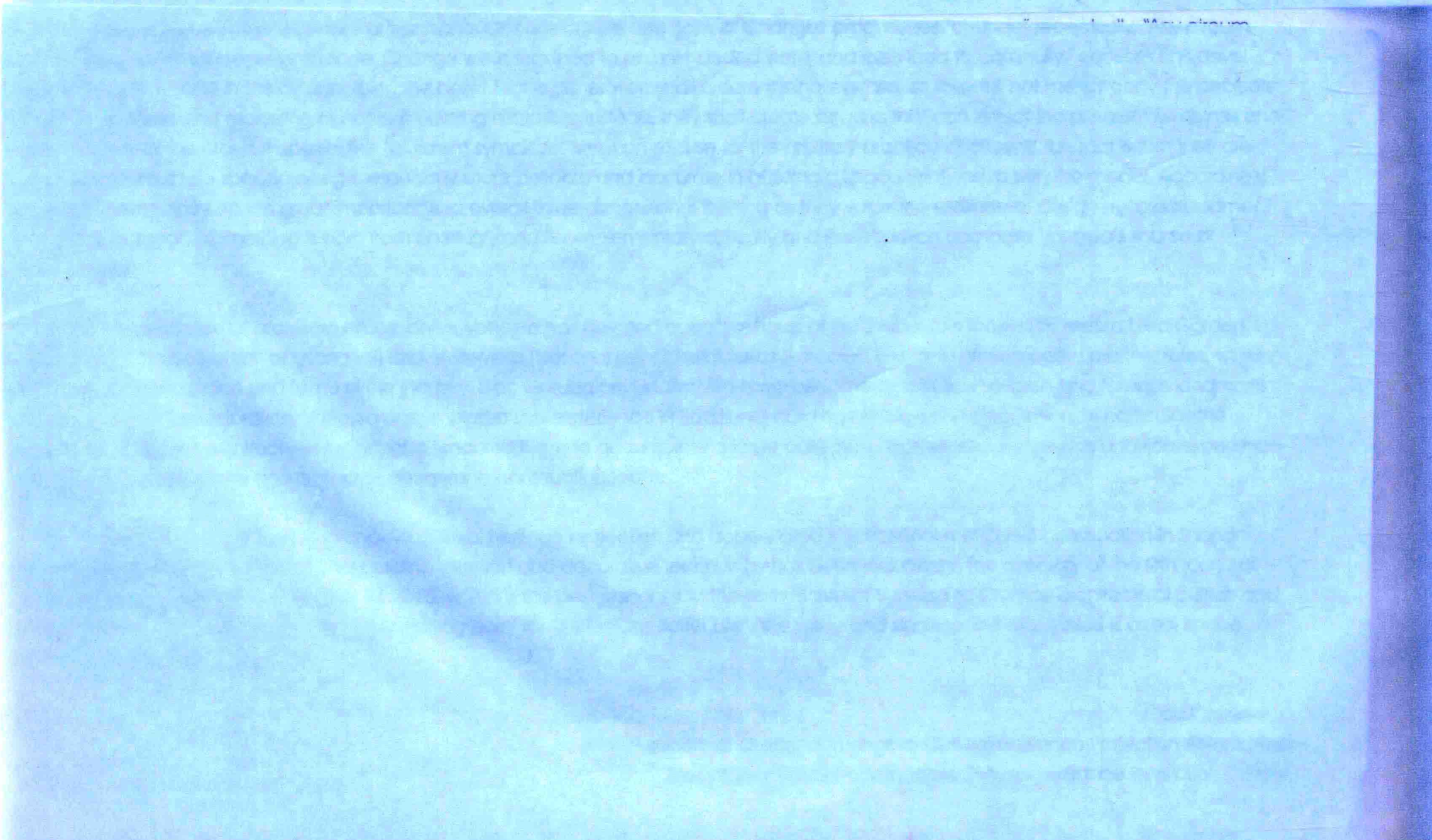
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## 念野人因：庭之空相柏葉固鐵

The soul of time and space: Concept of team



# 一、凝固璀璨的时空之魂：团队理念

上海云丽莎艺术装饰设计有限公司是一支具有深厚建筑理论功底、丰富古建修复经验和高超装饰技术的专业团队。公司董事长陈荣锦从事木工雕刻有几十年的历史，20世纪60年代，当时年仅8岁的他就开始参加木工雕刻工作，1997年他负责修缮上海市文物保护单位丁香花园二号楼，2007年又负责修缮全国重点文物保护单位马勒别墅，陈荣锦对传统建筑营造和装饰都有深入独特的研究。

陈荣锦是个有理想、有激情、有信念、有创意的人，认定方向和目标后，会坚定信念坚持到底。在这样的原则指导下，陈荣锦雄心勃勃地带领着他的团队，坚守着自己的品质，创立了自己的品牌，在强手如林的上海和广东，稳稳屹立二十多年。陈荣锦一直致力将企业打造成百年一遇、传承百年的“老字号”，凭着认真做事，诚恳待人，不断创新，永远设立新目标和新作为的坚定信念，几十年来率领团队创造了一系列精彩与辉煌，向着“百年名店”的目标不断前行。

陈荣锦坚信：一代人有一代人的审美、情感和表达方式，“云丽莎”所要做的正是去发掘、设计、创造具有这个伟大时代特色的艺术品。对古建资料的整理、研究和建模，目的并非是要模拟古人，而是要创作能反映时代特点的多元共生、多样统一的艺术作品；致力打造“艺术家具”、“艺术楼盘”的目的也绝非是对家具和楼盘的概念包装，而是要创造出能够流传后代的建筑艺术精品。

## I. The Soul of Time and Space: Concept of Team

Shanghai Vanessa Art Decorate & Design Co., Ltd. is a professional team with profound architectural theories, rich ancient building restoration experience, and excellent décor technology. Chairman Chen Rongjin began learning to carve wood when he was about eight years old in the late 1960s. In 1997, he was responsible for repairing the Building #2 in Lilac Garden, a Cultural Relics Protected Unit of Shanghai, and Moller Villa in 2007, a National Key Cultural Relics Protected Unit. In addition, he participated in an in-depth and unique study on the construction and decoration of traditional buildings.

Chen Rongjin is a faithful, passionate, committed, and creative person who will remain committed as long as there is a defined direction and goal. Guided by such principles, Chen Rongjin ambitiously leads his team to create his own brand with strict quality requirements. His business stands solid and tall in Shanghai and Guangdong Province, yet faces countless rivals due to his determination to build the best time-honored brand with earnestness, sincerity, and innovation. He always establishes new targets and new actions. For decades, he has led his team to create wonder and brilliance while constantly marching to the goal of a “time-honored company”.

Chen Rongjin firmly believes that every generation has unique aesthetics, feelings, and ways of expression. What Vanessa does is explores, designs, and creates works of art that feature a great era. The data collection, study, and modeling of ancient buildings are not intended to imitate the ancients. Instead, they create artworks that can reflect the features of pluralism symbiosis and unified diversity of the era. The objective of building “artistic furniture” and “artistic property” is not a conceptual advertisement for furniture and property, but creating an artistic building that can be passed down to later generations.



雕琢小器大美：家具精品

Great Beauty from Small Objects: Exquisite Furniture

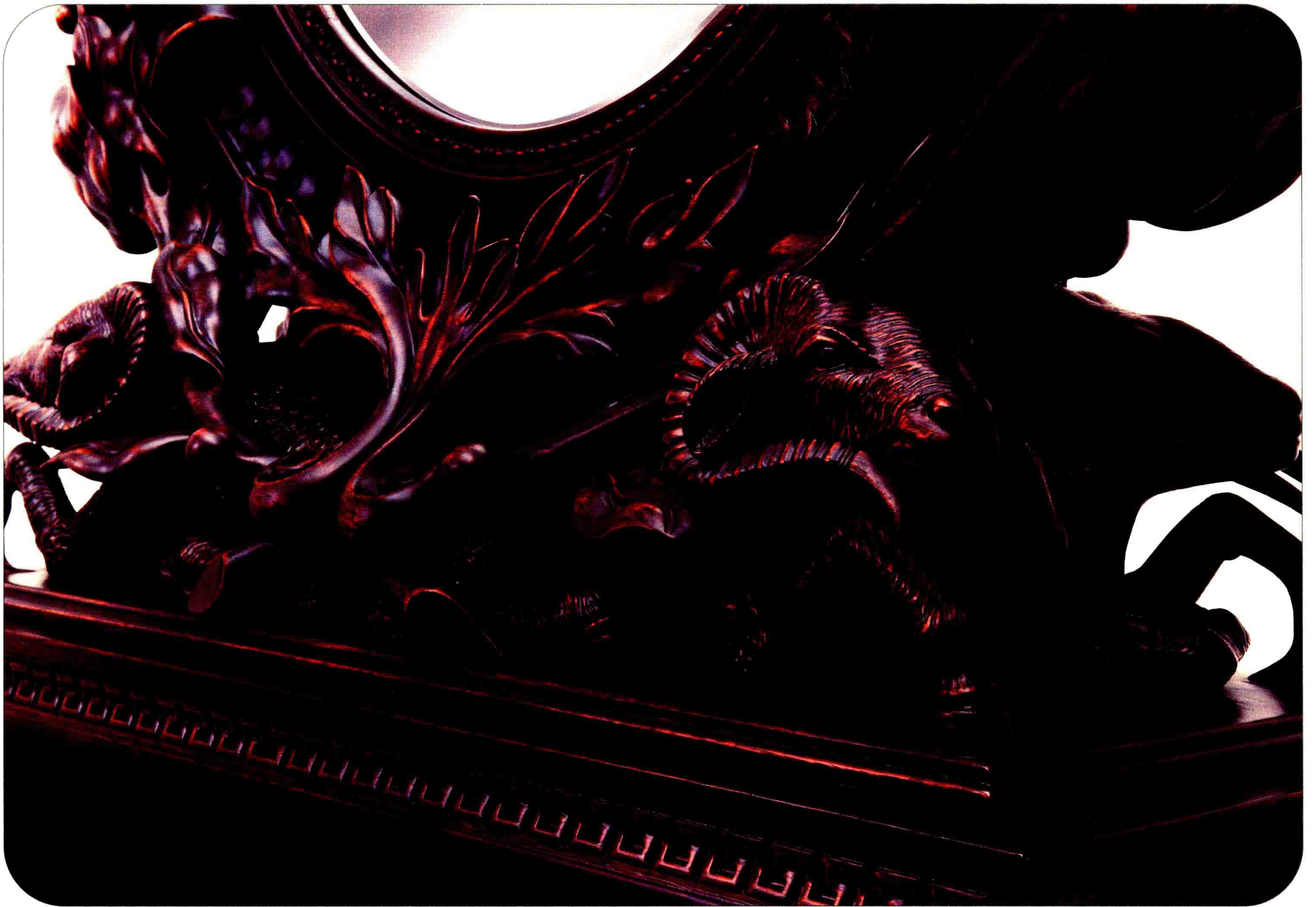
品靜具寢：美大器小寢鋪  
Great Beauty from Small Objects: Exquisite Furniture

## 二、雕琢小器大美：家具精品

“云丽莎”一直致力于打造具有时代特色的“艺术家具”的发展，在对海纳百川、中西合璧的海派建筑深入了解和解读基础上，设计制作了大量彰显21世纪时代特性的家具，有中国明式家具风格、欧洲古典家具风格、海派风格、伊斯兰风格、中国云南风格……各式家具诠释了多元共存、多样统一的21世纪时代旋律，在细节、样式、质感、纹理及空间概念等方面精益求精。“云丽莎”家具不但是匠心独具的家居精品，更是美妙绝伦的艺术品，每一件都值得传诸后代珍藏、鉴赏和品味。

## II. Great Beauty from Small Objects: Exquisite Furniture

Vanessa has remained devoted to creating “artistic furniture” with features of the era. Based on an in-depth understanding and interpretation of Shanghai architecture that contains Chinese and Western elements, Vanessa has designed and created a large collection of furniture that highlights the features of the 21st century, including furniture in the Ming style, classic European style, Shanghai style, Islamic style, and Yunnan style...Different styles interpret the melody of the 21st century, namely, pluralism symbiosis and unified diversity, which pursues the excellence within the details, patterns, sense, texture, and space concept. In addition to originality, Vanessa’s furniture is a magnificent work of art. Every piece of furniture is worth being collected and appreciated by generations.



约瑟芬咏叹调 (JM-0706-02-REV00)

材料：菠萝格

功能：商用、家用多功能展示柜

设计特点：展示柜以精选菠萝格制成，质感厚实细腻，色泽沉稳含蓄，木纹流畅自然。外观取自欧洲宫廷装饰柜造型，细部装饰也相应采用欧洲传统元素。最上层的镜面为椭圆形，镜面两边以象征和平的月桂枝相托，镜面底座则加以四只造型别致的卧羊垫衬。柜体中部的空格内层和边侧以红色丝绒包饰，两边的装饰栏杆取型欧洲庭院廊柱，为整个柜体增加了体量感和造型感。展示柜外形高雅沉稳，装饰匠心独具，极具欧洲皇室家具之风范，适用于高档酒店、会所、写字楼及私人别墅等。

**Aria of Josephine** (JM-0706-02-REV00)

Material: Merbau

Function: Multi-functional display cabinet for commercial or household use

Design features: Made of carefully selected Merbau, this display cabinet has a thick texture with a delicate and deep luster as well as smooth and natural grain. Inspired by the decorative cabinets of the European court, the details also adopt traditional elements of Europe. The top mirror is oval, which is supported by a laurel branch on two sides to symbolize peace. The bottom of the mirror has been covered with a pad with four unique goats at rest. The inner and the side of the lattice in the center are wrapped by red velvet while two decorative pillars copy the shape of the pillar in a European garden. This makes the whole cabinet look heavy yet stylish. The elegant and steady cabinet with unique decoration showcases the furniture style of European royalty, which is suitable for the best hotels, clubs, office buildings, and villas.

