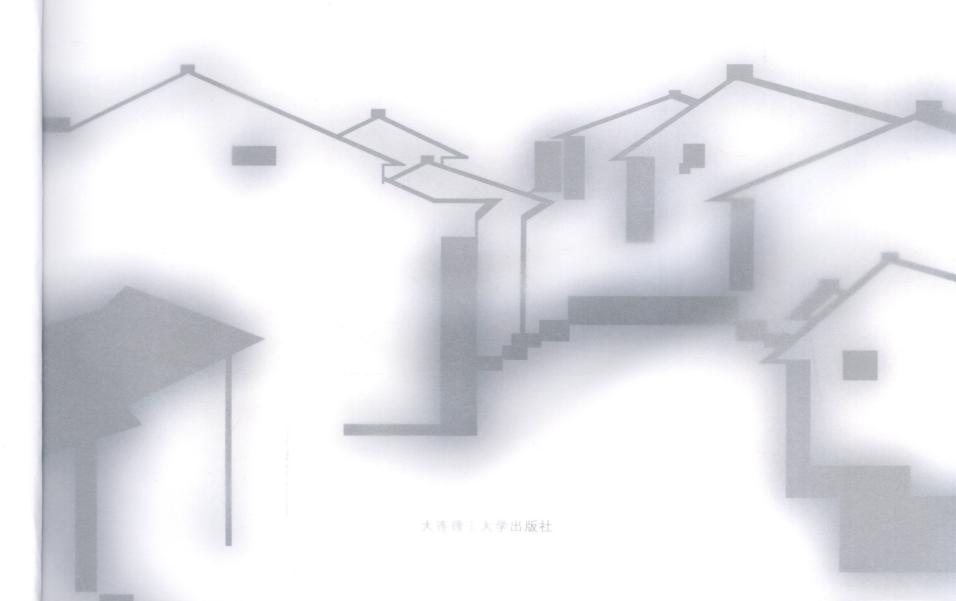


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目

水

古典风格
CLASSICAL STYLE

131 合院风格 Quadrangle Style

142北京易郡<br/>Beijing i-House京韵京味的<br/>新北京四合院

154北京紫庐<br/>Beijing Cathay Villa大隐于市的中式别墅163园林风格<br/>Garden Style164苏州西山恬园<br/>Suzhou Xishan Tianyuan雕琢园林之魂<br/>回归诗意栖居176北京·天伦随园<br/>Beijing·Tianlun Suiyuan北国的原味江南187徽州及其他民居风格<br/>Huizhou and Other Folk House Style188成都芙蓉古城<br/>Chengdu Hibiscus Classic Town现代版"清明上河图"202北京宣颐家园<br/>Beijing Xuan Yi Jia Yuan江南园林撼京城

中西合璧风格 MIXED EAST-WEST STYLE

216 北京香江别墅 Beijing Mountain View Villa 西山上游 京城首席新贵别墅 230北京无双别墅<br/>Beijing Wushuang秋落宅院无声<br/>雍华居所无双242北京龙湾别墅<br/>Beijing Dragon Bay Villa落尽铅华<br/>品传住宅文化真味256北京渡上<br/>Beijing Other Villa京城原创几何别墅268后记<br/>Afterword

 $\blacksquare$ 

水

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建筑是艺术的一部分,同时也是一个民族和地域的文化代表,它反映了一个民族或一个国家的社会意识形态、民族心理以及地域特征。中国的住宅建筑曾因其独特的设计理念、建筑造型和民族审美在世界建筑文化殿堂中留下了绚丽灿烂的身影,但发展至现代,随着社会经济的高速运转、城市人口的急剧增加、国外建筑文化的强势进入,这种由民族文化深刻浸润的住宅建筑逐渐被欧美住宅等"舶来品"所取代,沦为如今住宅建筑市场上的边缘角色。

这一现象说来也是市场发展的必然结果。欧美国家比中国更早步入现代 化进程,其住宅建筑在建筑师们百余年的探索和经验积累中,已经形成 了比较合理、成熟稳定的形式,它符合现代人的心理和现代生活需求, 舒适度较高,在以市场为主导的商业社会中,很自然地占据了现代建筑 文化匮乏的中国市场。 但在经历过十几年的"欧陆风"之后,中国市场又自觉或不自觉地将风向转向寻找本土根脉和文化上来。近几年,关于中式住宅的话题逐渐成了建筑界和媒体讨论的一个热门,形成一股"中国风"。行内评价这股"中国风"说:一是市场求新、求变的发展结果,二是文化回归心理的作用。

其实早从20世纪开始,就一直有人在努力探索中国传统住宅现代化的问题,其中有清华大学教授吴良镛先生设计的"菊儿胡同"等。随着历史的发展,中国各地也产生了一些吸收外来建筑文化因子的特色建筑,像上海的石库门。20世纪90年代,中国住宅商品化之后,也有开发商试图建造中国式住宅,但因为种种原因,中国式的住宅并没能发展起来。21世纪初,中式住宅逐渐在房地产市场中高调出现,延续到现在,发展

趋势大有增长。在这一轮风潮中,中国大江南北相继涌现了不少标榜为 "中式"的住宅项目。风起潮涌,芸芸中不免鱼龙混杂。

而对于什么是中式住宅,目前还难以给予准确的定义。当前中式住宅的提法是有意与时下欧美风格的住宅做一个区分。这类住宅的主要特点是在建筑设计上摒弃了完全欧美化的做法,而采纳了较多中国传统住宅的元素,如坡屋顶、院墙、青瓦白墙,特别是在大的空间结构上,提倡封闭、半封闭的空间围合方式,以契合中国人内敛含蓄的心理特征,但在内部生活流线上几乎无一例外地吸收了欧式的生活方式,体现了现代都市人的生活理念和价值取向,项目配套都比较现代化,有公建、会所、游泳池等现代人所不可缺少的休闲和娱乐设施。中式住宅秉承的设计理念可谓是"在传承的基础上进行再创造"。

本书纵观近几年全国各地中式住宅项目,将较好地融合中式精髓且在市场上运作成功、获取业界广泛好评的项目收录成册,以飨读者。书中还以今天中式住宅主要传承的建筑风格为根由,对项目进行了细致的分类,其主要目的不在于要将这些项目限定在某一范围内,实际上就目前

中式住宅的发展状况来看,无论实践上还是理论上,都还处在一个不完善、不完整的阶段,本书将众多项目分门别类,仅为建筑师及相关专业人士做一个大致梳理,在一定程度上也展示出当前中式住宅建筑设计的依据和发展态势。

今后中式住宅将是一个怎样的发展态势,又怎样将中国的文化渗透到建筑 的各个角落中去,一切还都有待市场的进一步发展和设计师们的摸索。 As a part of the art and also the cultural representative of a nation and region, architecture reflects the social ideology, the national psychology and the geographical features of a nation or a country. It is the exclusive design philosophy, building shape and the national aesthetic taste of the Chinese house that help leave its gorgeous and splendid impression in the world–class architectural culture palace. However, in modern times, the society and economy are developing at a high speed, the urban population is rapidly increasing and different foreign architectural cultures are swarming into China fiercely. And therefore, this kind of residential building which is deeply influenced by the profound national culture is gradually replaced by the exotic houses like the European and American houses and nowadays is even reduced to the less important role in the residential building market.

This phenomenon is the inevitable outcome of the developing market. Because the modernization in European and American countries are earlier than that in China, their residential buildings have been formed a more reasonable, more mature and more stable shapes as a result of the exploration and experience accumulated by the architects during hundreds of years. This kind of residential building accords with modern people's mental and life demands and has more comfortable qualities. In a

commercial society driven by the market, this kind of buildings naturally occupies the Chinese market that is short of the modern architectural culture.

However, in the wake of the "European Trend" lasting more than a decade, the Chinese market consciously or unconsciously seeks for the local context and culture in the trend. In recent years, the topics about Chinese style house have become the focal points in the dispute of architectural industry and the media, forming the "Chinese Trend". What the experts in the industry analyse this "Chinese Trend" is as follows: the first is the development result of the market's seeking for innovation and change; the second is the effect of cultural return regression.

In fact, since early in the 20<sup>th</sup> century, some people have been striving for exploring the problems to modernize the Chinese traditional house. For instance, the Juer Hutong designed by Wu Liangyong, the professor of Tsinghua University is one of the examples. As the history develops, there was a group of characteristic buildings that absorbed the foreign architectural cultures in many places in China, like the Shikumen in Shanghai. In the 1990s', after commercializing the Chinese residential buildings, some developers attempted to build the Chinese style house. However, the Chinese style house has not

been developed for many reasons at that time. At the beginning of the 21<sup>st</sup> century, the Chinese style houses increasingly came to the fore in the high–sounding way in the real estate market and are continuously lasting till now, and this development is growing to a great extent . In this trend, there is an avalanche of residential projects throughout China that boast their Chinese style. Due to the surging and fast–changing development, the good and bad projects inevitably mix up among a host of buildings.

There is not a precise definition of Chinese style house till now. The concept of Chinese style house at present is purposely a distinguishable meaning from those of European and American styles. This kind of house absolutely abandons the European and American styles in the architectural design but employs more Chinese traditional residential elements, such as the pitched roof, wall, blue tile and white wall. What's more, especially in the large spatial layout, this building advocates the closed and semi–enclosed spatial arrangement in response to the psychological characteristics of Chinese people, restraint without showiness. However, the interior life circulations without exception absorb the European lifestyle to show the life philosophy and value orientation. In addition to the modern facilities, this kind of building also provides the necessary relaxed and entertainment infrastructures for the modern people, including the public building, clubhouse and swimming pool and etc.

This book makes a comprehensive survey of the Chinese house projects built in China these years, and offers readers the projects that better demonstrate the soul of Chinese house, succeed in the market operation and win the wide favorable comments in the industry. The projects available in the book are carefully grouped by the mainly inherited

architectural styles of Chinese houses. This book doesn't just put these projects under one specific concept purposely. In fact, in view of the current development situation of Chinese style house, it's not only the practice but also the theory is still in an incomplete period. Here, a number of projects are classified to offer the architects and relative professionals a general arrangement, which also to some degree reflect the foundation and developing trend of the Chinese style house building designs at present.

What is the future development of the Chinese style house and how to infiltrate the Chinese culture into each corner of the building depend on the further development of market and the designers' exploration.







始自几年前的地产项目的中国风近年有越刮越猛之势。 回想20世纪90年代,一切以商业利益为先导的房地产开 发浪潮汹涌而来时,击溃了城市的传统文脉,将原本丰 富多彩的地域特色扫荡得一干二净。从南到北的城市, 从东到西的建筑变得既无特色又俗不可耐,对比世界各 国各具特色的城市,我们的城市已丧失了五千年文明古 国的自尊与自豪。随后,建筑师及官员们也放弃了对传 统的兴趣,在大型公建上比洋、斗怪、耍酷,而恰在此 时,在房地产商的策动下,中国风悄然兴起,这是商人 的需要,而不是学者的选择。许多项目从市场定位开 始,开发商便将中国风格作为选项之一。那么这是否预 示着某种新的方向与趋势呢? 让我们先简单回顾一下近几年房地产项目的风格演变。自20世纪90年代商业房地产开发伊始,在历经几十年的文化封闭及突然打开的窗口面前,建筑师、开发商在传统与现代、东方与西方的彷徨中,给大众建造了一批无风格、低造价的产品,虽然不乏花枝招展、新奇怪异之作,但东施效颦,哗众取宠,既无文化底蕴又无设计功力,以致时隔不久便成为建筑垃圾。随着财富的迅速积累、人们对品质追求的提高,一批原汁原味、纯粹而地道的欧美风格建筑问世,有的更是直接将国外的房子从设计、材料、室内装修全盘照搬过来,产生了一批制作精良、异国风情十足的高质量产品。由于这些建筑风格在历史上早已成熟并成为经典,加上开发商用心的品质追求,品味纯正,一下子从那些不伦不类不太成熟的建筑中脱颖而出,受到市场的追捧。但如果从一个长远的历史角度来看,这股风必定是一个过渡时期的暂时现象,居住建筑和地域、气候、风土、民俗、生活习惯有着密切的关系,在当今世界上各个国家和地区的民宅都有其鲜明特征,在世界各地,我们几乎看不到这种大规模照搬异域风情的奇怪作法,各国都有其鲜明特色的主流住宅,有着悠久文化传统及

历史的中国,当然也不应例外。出现上述现象的原因在于我们传统文化的断层,文化传承者的灭亡,传统的审美、传统的手艺近乎毁灭,以至于我们今天大江南北的民宅皆呈现白瓷砖、蓝玻璃加琉璃瓦的恶俗,在这种文化状态下,那种典雅耐看的国外经典风格必然会带来巨大的视觉冲击。近年来,随着我们国力的增强,国人的自信心渐长,传统文化正在回归,你会看到名人雅士在各种庆典上开始以中山装、唐装作为品味的象征,新开的高档餐厅大多以具有东方风韵的情调为时尚,且渐成主流。作为在文化上从来都是赶末班车的建筑艺术也开始表现出中国风的追求不是一件很正常的事吗?

随着新新建筑师新成主角,国外名师的大量涌入,现代风格仍然是地产项目的主流,但在别墅项目中却仍然不是主角。我们看到美国的别墅项目99%都是传统式样,现代风格的住宅多作为名人郊外的第二居所。作为人类的最基本要求,住宅也像服装一样,传统住宅如同正装,经典而永远不过时,现代建筑如同时装几年就过时。作为居住一辈子的私宅,多数人自然愿意选择更能体现价值感的具有永固、稳重、温馨的家的感觉的传统式样。所以具有鲜明中国风的住宅,必然成为未来中国住宅的主

流产品之一。从目前中国风的项目看,各自在不同的方向探索,有成功,有失败,也有似是而非的炒作。前些天偶然看到一张19世纪西班牙风格住宅的照片,虽然也是那些元素和物件,但品质感如同我们的民居,与我们今天精心打造的地中海风情住宅感觉相去甚远。它告诉我们一种风格的建筑从产品部件到细部,是历经几代人的磨合才成为经典的。在中国,不像西方传统住宅与现代人的生活经过上百年的磨合演变而结合得浑然一体,如今中国传统形式与现代生活在隔绝了百年之后,被硬性地叠加在一起,自然是需要认真加以探索,在此期间,鱼龙混杂不足为奇。

从建筑的表征来看,中国风的体现无外乎空间与形式两个方面。

首先,中西式传统住宅的本质的不同是表现在空间上,前者房包院,后者院包房。中国的传统住宅从北方的四合院,南方的内天井,到西南的三房一照壁,莫不是内向围合形的住宅,它的最大的特点是私密性好,自家的一个小天地完全不受外人的干扰。而欧美住宅多是开放式的,院中间是一幢房子,通透性好,利于观赏四周景色,但如果密度大了,左邻右舍间便会一览无遗,特别是西式Town house,完全无私密性可言。

中式传统建筑空间是比西式空间高明、高尚、高档得多的居住空间,毕竟是五千年文化的演进。

从空间本质来讲,目前几个典型的中国风别墅项目,如上海的九间堂、北京的易郡、观唐,深具中国传统庭院之特性,它们都有内向的院子、不受外界干扰的私家空间。而香山清琴是中西式相结合的空间形式,临街一面是一个半围合的院子,而临景观一面则采取开放的空间,建筑对街道保持私密、对风景则保持开敞。目前市场上的另一类中国风的项目,则只是在形式上体现中国特色,在建筑用材、景观配置及装饰构件上体现中国建筑的情结,而空间上没有中国建筑的实质与内涵。

至于中国风涉及到的形式问题,目前反映在市场上的有三种倾向。

第一种是现代风格为主,加以少量的中国元素,这类建筑往往出 自前卫设计师之手,很受建筑师及高品位人士的喜爱,但它更多 的是作为作品而不是商品,那种通透与空灵绝对成不了终年居家 过日子的栖身之所。而如果真按节能规范及生活需要做,恐怕其 设计感就要大打折扣了,因此并没有地产项目中的普遍意义。这 也正是国外纯正传统风格别墅始终占据主流的原因。

第二种是完全的清式营造,地道的中国传统,这里面也存在巨大的风险。中国的二层的古建筑,会令人联想到古代园林中的阁楼,那里狭窄的楼梯、昏暗的光线、透风的窗墙带给人以不舒适的联想,即使内部结构已今非昔比,但仍无法产生品质感,而人们对于别墅的想象正是来源于西方电影中那种明亮、高大、宽敞的空间体验。这类产品的受众以外籍人士及具有浓重中国情结的购房者为主。传统建筑的开间模数与单元会为平面布局带来限制,难以做出合理户型。但它的好处是有成熟的古典建筑的细部可以照搬,这些成熟的比例、色彩、法式,让你的产品更顺眼更耐看。

第三种为新中式,以现代时尚的语言创造完全符合现代人生活的空间,以传统色彩和经过抽象的细部去体现中国的文化特色,使其既有时尚感又有价值感,但把握起来困难要大得多,由于没有繁琐的装饰遮丑,它需要精良的做工,精致的材料,才能体现简洁流畅的线条,否则简约就变成了简陋。在许多地产项目中,建筑师对产品的细节是无法控制的,我们的施工、管理及制度都无法保证每一个项目的效果。但是毫无疑问,既符合现代人的生活方式又充分体现中国建筑特质的现代中式应该成为发展方向,只是还有很长一段路要走。

本书收录了近几年中式住宅中大部分代表作品,我们可以看到开发商与建筑师们的努力,一个好的作品与产品必定是多方共同努力的结果。作为中国风住宅的早期实践,许多作品在如何把握中国建筑的精髓,在细节与制作上都还显得不成熟,但是正像我上面所说的,要想让中式住宅成为我们房地产市场的主流产品,正需要我们不懈的努力,要让我们中国的城镇具有我们中国的气质、中国的神韵及中国的情调,这是我们的使命,为达到这一目

标需要几代人不断地实践和探索,现在仅仅是开始。感谢本书的 出版者及编辑们,为我们整理了这本专辑。也许当有一天只有画 境中才有过的飘逸的东方都市风采重现时,我们会回想起这本书 对我们这代最初开拓者的记录!

中国建筑设计研究院

19-13

2006年12月

The residential houses of Chinese style that began years ago are increasingly springing up in recent years. In the 1990's, there was a high surge of the projects driven by the business profit in the real estate market, which smashed the urban traditional context and completely cleared away the originally rich and diversified regional features. From the south to the north, from the east to the west, buildings in different cities turned out to be featureless and of low taste. Compared with other characteristic cities around the world, our cities have lost their self-esteem and pride as a five thousand civil country. Subsequently, the architects and officers were also uninterested in the tradition and simultaneously competed in creating the pubic large-scale foreign-flavor, odd and grotesque buildings. However, at the same time, urged by the real estate developers, the Chinese trend has inconspicuously emerged. It was the businessmen's need, not the scholars' choice. At the beginning of the market orientation of many projects, the developers assign priority to the

# Chinese style as one of the alternatives. So does it foresee the specific new movement and trend?

Let's simply review the evolving styles of real estate projects in these years. At the beginning of the business real estate development in the 1990's, the architects and developers were confused when facing the tradition and modernity, the east and the west owing to the sudden opening-up after decades of years' cultural blockade. And therefore, they built a batch of featureless products with low cost. Of course, amidst these projects, there was no lack of beautiful and innovatively-shaped works, but they blindly imitated the style with ludicrous effect and tried to please the public, which reflected their poor cultural content and the command of designing and shortly resulted in the substandard buildings. As the wealth rapidly accumulates and people become more sharp-sighted in the quality, the pure and genuine European and American style buildings are built in droves. Some of them directly copied the complete elements from the foreign houses in terms of design, material and interior decoration and thus constructed a host of the well-designed, exotic and high quality products. Because of these building styles have been mature and become the classics in the development, the developers exerted themselves to build the high quality and genuine buildings, which stood out among others that are neither fish, flesh nor good red herring and immature overnight. And therefore, these excellent projects were popular in the market. However, in the long-term historical perspective, this trend is certainly

an interim situation during a transitional period. As the residential buildings have close relationship with their geographical features, climate, natural and social conditions, customs and life habits, nowadays, folk houses in each country and region around the globe have their vivid characteristics. It is hardly to see the strange fact that a great deal of buildings copy the exotic flavor in the world. Each country has its own characteristic mainstream residential buildings, so does China, a country with centuries-old culture, tradition and history. All of these situations result from our break in the traditional culture. disappearance of cultural inheritor, and almost extinct traditional aesthetic taste and relative techniques. And consequently, there appear to be a number of all white ceramic tile, blue glass and colored glaze tile in the folk house design in China. Under such cultural circumstances, that kind of elegant foreign classical styles of durable interest is sure to bring in the great visual impact. In recent years, as our national power has been enhanced and people's self-confidence is increasing, the traditional culture is coming back. You can see the celebrities and scholars begin to wear the Sun Yat Sen's uniform and the Chinese-style costume in different celebrations and most of the high-class restaurants boast their oriental flavor as stylish appeal when they start doing business, which have increasingly become the mainstream. Isn't it very natural to see that the architectural art that is always the last one to be influenced in cultural realm begins to show the pursuit of Chinese trend?

As the new architects increasingly play important roles in the industry and a mass of foreign masters swarm into China, the modern style is still the main current in the real estate projects, but not the leading actor in the villa projects. As we know, the villa projects in America are 99% of traditional style, while the modern houses mostly act

as the second home for the celebrities in the suburban areas. Being one elementary requirement of human being, house is like costume. The traditional house is like the formal suit while the classical one will never be out of fashion. So the modern buildings will be outdated in some years like fashionable dress. When living in a private house for one's entire life, most of people would naturally prefer the settled, stable and warm traditional style with a sense of home that can better embody the value. As a result, there is no doubt that the houses with strong Chinese flavor can absolutely become one of the mainstream products in the future Chinese residential house market. Among the projects of Chinese trend, each of them ventures in different directions, some succeeded but some failed and even some are of specious sensationalization. Several days ago, I saw a photo by accident about a Spanish style house taken in the 19th century. Although using the same elements and materials, the house's texture looks like our folk house but is far beyond the Mediterranean style house exquisitely built nowadays. This photo proves the fact that a kind of architectural style should endure several generations' practice and finally become the classical one from its component to the detail. Unlike the western traditional houses that be blended in well with modern people's life after hundreds of years' practice, the traditional houses in China are inflexibly grafted onto the modern lifestyle after hundreds of years' separation. It is necessary to explore their relation and, no wonder the good and bad projects mix up during this period.

From the aspect of the features of architecture, the Chinese trend is embodied in terms of space and form.

First, the intrinsical difference between the Chinese and western traditional house is the

space. The former is the layout that the compound encircles the court while the latter the court encircles the compound. From the quadrangle in the northern regions, and the interior patio in the southern regions to the three houses and one screen wall in the southwestern regions, the Chinese traditional houses are without exception of the centrally closed layout. The most notable feature of this layout is the good privacy protection. There is a small land of each house absolutely shielding from the outside disturbance. In contrast to the traditional Chinese house, most of the European and American residential house are open. In the center of the court is a house with agreeable ventilation and situation to enjoy the surrounding scenery. But If the density increased, there will be unhindered views between neighbors, especially in the western Townhouse that absolutely has no privacy. The Chinese traditional architectural space is the residential space that is smarter, more gracious and more high–class than the western ones for it is the outcome of five thousand years' development.

In terms of the spatial essence, at present there are several typical villa projects of Chinese style. For example, the Mandarin Palace in Shanghai, the i-House and Cathay View Courtyard Residences in Beijing are endowed with the characteristics of Chinese traditional courtyard. They all have the centrally located court and the private spaces without the outside disturbance. Fragrant Hill Qingqin is the mixed spatial form of the Chinese and the western styles. The

street-oriented section is a semi-enclosed courtyard while the landscape-oriented section adopts the open design. The building can keep privacy off the street and is open to the landscape. At present, there is another kind of project of Chinese style, which just presents the Chinese features in the form and reflects the Chinese building sentiment in the material, the landscape facilities and the decorative component, but it doesn't show the soul and content of Chinese building.

As for the problems resulting from Chinese trend, recently there are three leading types in the market.

The first one mainly focuses on the modern style plus some Chinese elements. This type of buildings is always designed by the pioneering designers and it wins the favor of the architects and high-class people. So they are most regarded as the works rather than the commodity. The sort of elegance and ethereality can not form the dwelling place for the ordinary life. However, if the buildings are built according to the energy-saving standards and the living demands, perhaps the sense of design may be weakened. And therefore, this kind of building doesn't bear the same merits as other common buildings in the real estate market. This may be the reason why the purely foreign traditional villas have always been the prevailing trend in the market.

The second one is the complete Qing—style buildings with genuine traditional Chinese elements. However, there may cause some huge venture. People easily associate the Chinese two—storey ancient building with the attic of ancient garden. Not only the narrow stairway, but also the dark light and the airy perforated windows on the wall evoke the uncomfortable association. Although the interior structure has been greatly changed nowadays, this type of building still can't arouse the sense of quality. What the villa impresses people comes from those spatial experience in the western films, bright, high and roomy. The consumer of this type of building are most the foreigners and the Chinese tradition lovers. The standard width modulus and the number of rooms of traditional building limit the planar layout and it is hard to arrange the reasonable house pattern. However, its advantage is that the details of mature classical building can be literally copied. These mature proportions, colors and the styles together make your products look more pleasing and beautiful.

The third one is the new Chinese style, which uses the modern and stylish language to create the spaces completely accommodate to the modern people's life. They reflect the Chinese cultural features by traditional colors and the abstract detailed designs and show the feeling of fashion and value. It is very difficult to control the situation for lack of complicated decorations to cover up the shortcomings. Indeed it needs the excellent craftsmanship and exquisite materials to highlight the neat and smooth lines, or else the conciseness may turn out to be the ugliness. In most of the real estate projects, the architects can't control the product details and the construction, management and system can't guarantee the effect of each project. The modern Chinese style that accords with the modern

people's lifestyle and fully reflects the Chinese architectural features should be without question the developing trend, but there is still a long way to go.

This book is a galaxy of the most representative works of the Chinese style houses in recent years. In this book, we can see the effort of the developers and the architects, and it also proves that a good project or product is absolutely attributed to the joint effort of different aspects. As the early practice of Chinese trend house, most of the projects still remain immature in terms of the control of the essence of Chinese building, the detail and the construction. Just like what I mention above, it is our task that we endow the domestic city and town with the Chinese temperament, Chinese soul and Chinese charm and exploration. Now, it is just the beginning. Here I'd like to give thanks to the publishers and the editors of this book who are devoted to this collection. Maybe one day when the elegant demeanour of oriental metropolis that can only be seen in the picture reappears in our life, we will recall this book, the record of the pioneers of this generation.

China Architecture Design & Research Group Chen Yifeng 经由市场的洗礼和设计师的用心构思,现代 风格的中式住宅融合了诸多新的审美需求, 脱离了传统建筑古老陈旧的气息,追求宅院 的内在精神品质,追求建筑的"神似"而非 "形似",从而将中式住宅提升到一个新的 台阶。这类住宅一部分在传统的外形上进 行大的更新,另一部分则基本上脱离传统 建筑的形式,中式住宅"形"不在,意味 却存。

Owing to be baptised by the market and the designer's elaboration, the Chinese style houses are combined with many modern elements and get rid of the dated flavor of traditional buildings, seeking for the inner soul and quality of the courtyard and striving for the buildings that agree with the traditional ones in spirit rather than in form. All of these facilitate the designs of

Chinese house to step into a better situation. The Chinese style house with the modern style largely revives the traditional appearance in many parts, while the other parts ultimately break away from the traditional architectural modes. The Chinese house remains its soul despite the disappearance of form.

# 现代中式风格 Modern Chinese Style

### 风格描述

现代中式建筑通过现代材料和手法修改了传统建筑中的各个元素,并在此基础上进行必要的演化和抽象化,外貌上看不到传统建筑的原来模样,但在整体风格上,仍然保留着中式住宅的神韵和精髓。空间结构上有意遵循了传统住宅的布局格式,但不循章守旧,能自成特色。

# 项目简评

上海九间堂是一个活用中式元素比较成功的项目,如果说当代众多中式建筑抽取的是中式建筑的"形、神",九间堂则是取中式建筑之"意"。齐溜溜的一排圆筒钢管把"中式意"表露无遗。至于室内室外的几丛碧荷、数尾锦鲤、简化了的马头墙,更是浓缩了中国文化中的几个典型的意象。项目没有刻意模仿中国任何一个地区的建筑风格,而是大而化之,独具一番风味。

万科·第五园完全看不到飞檐朱栏的古典建筑格式,但在基本外观上,多处抽取了传统建筑的元素。譬如说干净明白的白色粉墙、马头墙、偶然几处的月洞、明清花窗里常用的冰裂纹、凌空水面的走道和平台,这是中国骨子里的审美情趣,第五园把它们淋漓尽致地表达了出来。在处理"黛瓦白墙"的意念上,第五园对"瓦"进行了现代改进,"瓦"的材质和样式都变了,那股水墨味道却没变,远看还是黑白分明,清丽入目。

庐师山庄窗户与外景对应设置,这些外景或是一棵孤树,或是几处枝桠,颇具东方禅意,建筑风格已有极简主义的倾向。苏州天一墅在建筑外形和内部空间设计上,营造了一股江南民居和园林气息,不过整个项目从根本上已摆脱了江南园林的那种模式。合肥和庄的建筑设计舍弃了传统徽派建筑最典型的特征之一——马头墙,但项目的设计理念仍是以徽州文化为主要脉络,设置了内庭院、天井、水口等,没有完全照搬古建筑模式,整体风格清爽,不枝不蔓。

# Style description

In modern Chinese style, various elements of the traditional building are perfected by the modern materials and techniques and they make the necessary evolvement and the abstraction based on these new arts and crafts. Although remaining the original form of the traditional building in appearance, the entire style still preserves the soul and essence of Chinese style house. The spatial structure deliberately adheres to the layout of traditional house, which can not only follow the old pattern but also articulate its own characteristics.

# Project profile

Shanghai Mandarin Palace is a successful project that well demonstrates the Chinese elements. What a batch of Chinese style building distill are the "form and spirit" of Chinese architectural elements, while what Mandarin Palace distills is the "artistic conception". A pile of neat cylindric steel tubes absolutely reveal the "Chinese artistic conception". In addition, several water lilies, some colorful fish, the simplified horsehead wall even concentrate the typical images in Chinese culture. This project doesn't deliberately imitate any regional architectural style in China, but is so compatible that all the elements are integrated into an entity with exclusive flavor.

In Vanke-The Village, there are no such classical architectural components as the flying rafter and red guardrail, but the traditional architectural elements are

distilled and employed in the basic appearance. For instance, the clean and neat white wall, horsehead wall, a few of moon gates, the ordinary ice-crackle in the Ming or Qing perforated window, the corridor and platform above the water are thoroughly displayed in Vanke+The Village to reflect the intrinsical Chinese aesthetic sentiment. As for the arrangement principle of "black tile and white wall", the designs in Vanke+The Village make some modern improvements on the tile in material and form without changing the wash-painting-like flavor. Black contrasts clearly with white and both compose a beautiful picture when viewed in a distance.

The windows in King's Villa are set towards the exterior views that may be a free-standing tree, or several branches, creating a touch of oriental Buddhist feeling. The architectural style tends to be of simplicity. In Suzhou Treasure Island, it is not only the building shape but also the interior space are endowed with the flavor of Jiangnan region folk house and garden, but the whole project absolutely breaks away from the Jiangnan garden mode. This project thus belongs to the modern Chinese style instead of garden style. The architectural designs of Hefei Hezhuang don't use the most typical features of tradition Huistyle building — the horsehead wall, but the project design concept still focuses on the Hui-style culture as its tenet. The interior court, patio and Shuikou (the partition at the entrance of the village) and other elements are set but they don't completely copy the ancient building mode, presenting a clear layout without disordered structures.

