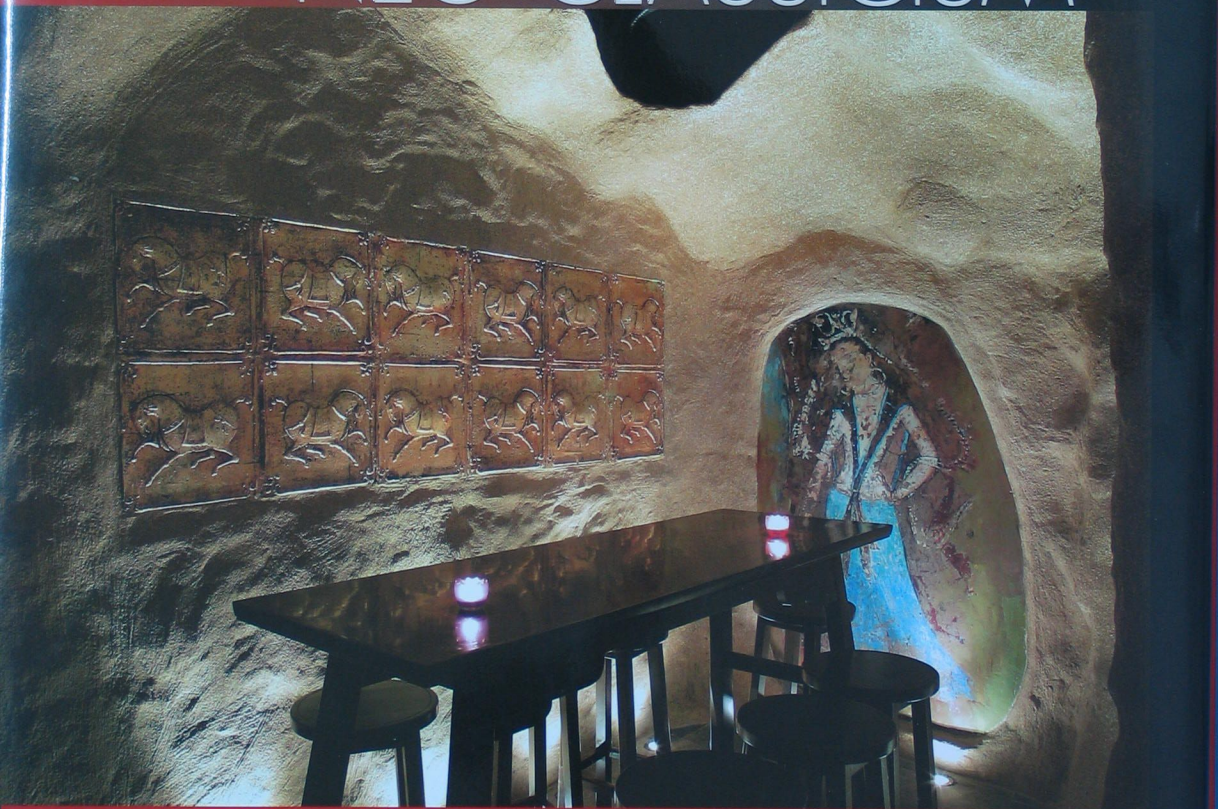


新古典风格 NEO-CLASSICISM



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新古典风格，从广义上来说，并不特指某一个地区或一段时间的流派。其实，任何民族的本土文化，在其发展过程中对其传统的反思和改良，都有一定的新古典成分。因此，所谓新古典风格是指在传统美学法则的指引下，以现代材料和加工工艺为基础，去实现现代的功能，去演绎传统文化中的经典精髓，使作品在拥有典雅、端庄的气质的同时，带有鲜明的时代特征。早期的新古典风格产生于18世纪60年代，流行于一些欧美国家。由于当时的新古典主义者受启蒙运动思想和考古发现的影响，大为推崇传统式样，当时的大量作品极其严谨地追随古希腊、古罗马的审美法则。因此这个时期的新古典风格又被称为古典复兴(Classical Revival)。到了20世纪50-60年代，当时的建筑界反思现代主义的诸多不足后，在后现代主义兴起的同时，新古典风格也开始再露端倪。有少数建筑师提倡将现代建筑与古典建筑加以融合，这一趋向被称为20世纪的新古典主义建筑。到了当代，经过3个世纪的炼历，新古典风格更呈现出多元化的姿态。特别是在室内设计中的运用，它显得更加灵活、变通。其中的一些作品并不一定遵循经典的传统法则，常常夹杂一些民俗风格、乡土元素，甚至直接“拿来”各种主义的片段。因此也有人称当代的新古典风格是现代新古典风格(Modern Classicism)。当代的新古典风格可分为两大类：一种是以表达传统文化的意境，体现古典审美的风格为特征的。此类作品表达的不是简单的复古，更不是仿古，而是以古典的意去彰显现代的形。如“逸文堂”将西方构图去组织中式元素，既有西方美学的理性，又有东方文化的浪漫。又如“随园”对“虚”与“空”的一番诠释，用空旷表达文人的“清闲气韵”，用镜子表达人生的“幻象百态”，用漏窗去虚化实面，用竹子表达君子的“虚怀若谷”。另一类则是较关注于古典的装饰元素。通常以传统造型的家具、古典装饰的细部形成文化符号，从而产生强烈的古典视觉效果。如“锦绣天堂”的设计大量运用了民俗符号，既有江南民居的粉墙黛瓦，又有苏州园林的小桥流水；既搜罗了明式家具的清秀，又点缀了古碑拓的朴拙，甚至染坊的挂布、民宅的石鼓、园艺的石灯茱都为我所用。其他如“俏江南”的竹木屋顶、簾帘飞挂，“梅龙镇”的面具和青花瓷碗墙饰，“茶馆”的雕花古董大床虽然有些断章取义，但也不得不说颇有一些巧妙处。

戴林

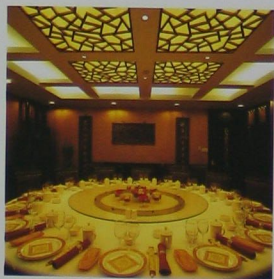
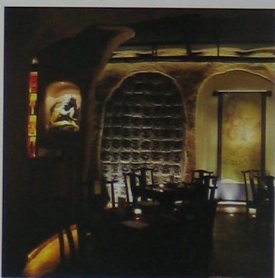
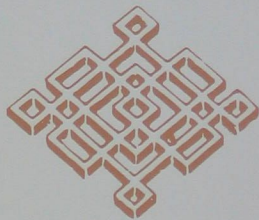
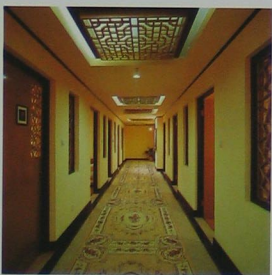
前言 PREFACE

Generally speaking, the Neoclassical is not a specific genre belonging to a certain area or a certain period. Actually it lies everywhere in the development of local culture of all the ethics which contain rumination and improvement against the traditions. Therefore, the so-called Neoclassical indicates an artistic style, which realizes the function of being modern and freshen the essence of traditional cultures with elegance, decency and vivid brand of time as well based on the modern materials and process technique and under the guide of classical aesthetics. The early Neoclassical came into its being in 60s, 18th Century and started prevailing in some occidental countries. Due to the Enlightenment and the archaeological discoveries at that time, the neoclassicists paid high respects to traditional styles. There're plenty of works of that period which were made strictly under the rules of Greek and Roman aesthetics so the Neoclassical of that era was also called the "Classical Revival". The architectural circles began to ruminate the insufficiencies of modernism in 50s to 60s of 20th Century, Neoclassical started to show up again with the rising-up of post-modernism. There were few architects who suggested blending modern architecture with the classical, which was called the Neoclassical Architecture of 20th Century. The Neoclassical presents more characteristics nowadays after three centuries of renovation. It appears to be more agile and flexible especially in the interior decoration. Some of them don't necessarily follow the classical or traditional way but mixed with some folk style or pastoral elements, even some segment directly "borrowed" from all other isms or styles. Therefore, the Neoclassical of this age is also called Modern Classicism. The Neoclassical can be divided into two major categories: the first one is mainly to express the artistic conception of traditional culture in a classical aesthetic style. They don't just simply copy the classics, not even archaize them, they put the essence of classicism into the shape of modernism. For example, "Yi Wen Tang Teahouse", which compose the Chinese style elements in Western classical way and combine the rational of Western Aesthetic with the romantic of Oriental culture together. Another example, the explanation of "virtual" and "vacuous" from "Sui-Yuan": the openness as the leisure and carefree mind of literators; mirrors as world phenomena; using elaborate windows to illude the substantial walls; bamboos as the modesty of men of honor. The other category focus more on classical decoration elements, which use traditional-style furniture and classical decoration details as their cultural symbol to create strong classical visual effect. For example, "Gran Heaven Restaurant" uses a lot of folk symbols in its design. They have walls and tiles of Southern China, bridges and ponds of Suzhou Gardens; they share the comeliness of Ming-style furniture and the homeliness of ancient epigraphy, even the cloth hanging in the dye works, the stone drums in folk's house; the stone lanterns of horticulture. Others also have their own smart and crafty specialties, like the bamboo roof and hangings of "South Beauty"; the masks and porcelains on the walls of "Mei Long Zhen"; the carved antique bed in "Teahouse", though it's kind of garbling.

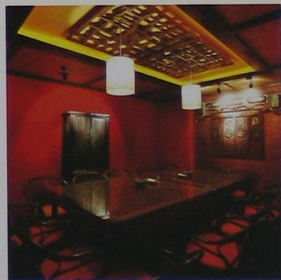
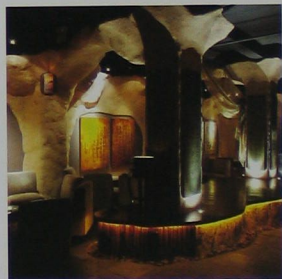
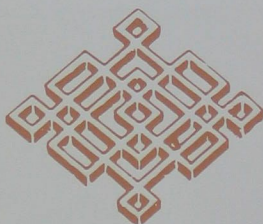
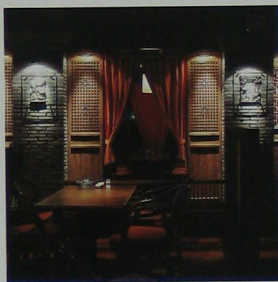
Dai Linong

Joy Du (Translator)

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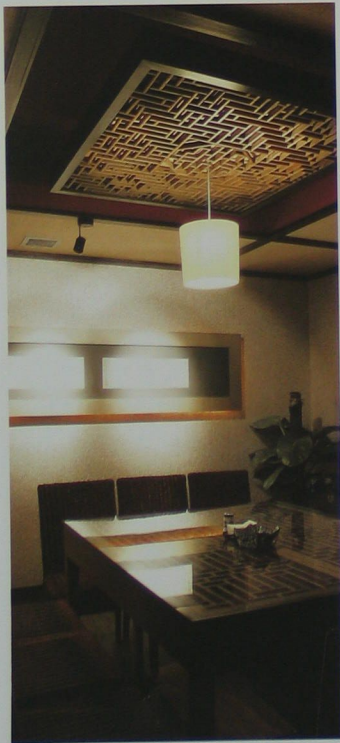
1

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颐和茶馆



YI HE TEAHOUSE



颐和茶馆由杭州历程空间设计工作室承担设计。茶馆拥有1400多平方米建筑面积,40多个包厢,可同时容纳400多位客人,是迄今为止上海规模最大的茶馆,被业内人士称为上海茶馆业的“航空母舰”。

走进茶馆,门立面由江南民居的马头墙作为设计源头,透露出中国建筑装饰艺术的韵味。进入大厅,是一个两层合一的共享空间。大厅的中央顶部悬挂着一个八角藻井,地面用镶嵌了金边的雕花,体现出大厅的大气和庄严。大厅右边的砖雕门楼是主人花巨资从安徽歙县拆运过来的,上面刻着渔、樵、耕、读的场面,人物栩栩如生。通向二楼的楼梯中间挂放着巨幅唐卡,“颐养天和”四个字点出了茶馆名称的来源。步入二楼大厅,左边设有30多个包厢,在转弯的圆墙上,你会惊讶于一幅汉代的洛神赋长卷展现在你的面前。尽头的包厢里体现出历史的品位,里面的细节就需要你在茶香中慢慢地体会。

Designed by Hang Zhou Li Cheng Room Design studio, Yi he Teahouse is one of the largest teahouses in Shanghai with GFA more than 1400 s.m. and rooms more than 40. It has the capability to hosts guests more than 400 at the same time and is called as "Aircraft Carrier" of teahouse industry in Shanghai.

At the entrance of the teahouse, the door is benefited from the inspiration of China traditional architecture decoration arts. There are golden enclashed tiles on the ground. The tower on the right hall is collected from Anhui Province, carving the vivid folk scene of fishing, hewing, farming and reading.

More than 30 rooms are located on the left of the hall. At the wall of corner, there is a old calligraphy of Han Dynasty. Rooms here show traditional culture for the guests. However, a cup of tea will make you to appreciate it better.

2



- 1 包厢里红色的墙会让人神经随之沉醉 Red wall on the VIP room 2 茶馆外景 Outside of the teahouse 3 用石砖砌成的屏风 Stone screen 4 门口屹立的怪兽 Monster at the door
5 大厅的中央顶部悬挂着一个八角藻井 The artwork on the center ceiling of the restaurant

3



4









6 主人花巨资从安徽歙县拆运过来的砖雕门楼 The tower on the right hall 7 楼梯上摆着漆器作为装饰 Lacquer on the stairs 8 楼上楼下浑然为一体 Two floors as a whole 9 熠熠生辉的吧台 Counter and lights



10 转角处的古代床榻 Old sitting bed at the corner 11 再现清朝大家族的厅堂 Qing style living room 12 从一楼往上走，可见店名的由来 Shop introduction on the wall 13 可容纳多人的大厅，中间是唱评弹的小舞台 Pingtan stage on the center of the hall 14 在细节上体现出徽派建筑的特色 Anhui architecture in details



13



14

15



16





17



18



19

15 大厅全景 Panorama of the hall 16 藤质的桌椅让人有亲近感 Bine table and chair 17 自助餐台的雕花木门 Wood doors at the self-service counter 18 放满茶点的自助餐台留有足够的空间 Self-service counter 19 开放的自助餐台，其顶篷的设计形式与灯光布置都于餐台十分吻合 Ceiling design and light arrangement matching the dinner table well in the self-service table

[15]