

茶楼

Teahouse

高迪国际出版有限公司 编

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Dalian University of Technology Press

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孙建华 杨丽梅 郑夏妍 译

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一字至七字茶诗

元稹 唐

茶。

香叶、嫩芽。

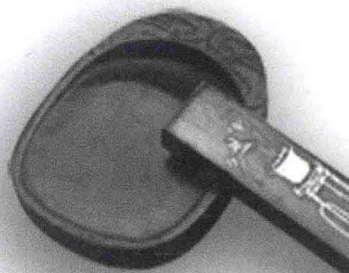
慕诗客、爱僧家。

碾雕白玉、罗织红纱。

铤煎黄蕊色、碗转曲尘花。

夜后邀陪明月、晨前命对朝霞。

洗尽古今人不倦、将至醉后岂堪夸。



Tea

Drinking tea is a kind of attitude.



Loving tea,

Loving tea,

tasting tea and always enjoying it.

tasting tea and always enjoying it.

Feeling ups and downs while drinking tea,

Feeling ups and downs while drinking tea,

and one who owns ordinary mind could own

and one who owns ordinary mind could own

the whole world.

the whole world.

Preface

序言

Nowadays, the appearance of the teahouses remains the same, while some concepts have changed greatly. Teahouse is still a place for people to get together, yet it is also an alternative pleasurable and recreational place. Compared with those in the 17th century, the teahouses nowadays are much different. And the new understanding to teahouse industry explains another phenomenon. Many teahouses share something in common, that is, the new teahouses are multi-functional, which can contain all sorts of activities. Therefore, there are some points to be noticed while designing a teahouse. Firstly, the lighting design is an important aspect in the design of the teahouse environment, for it plays a critical role in creating the atmosphere. Most teahouses adopt partial lighting, which forms great visual effect and enhances the spatial depth by creating virtual space and strong implication. It is the illustration of the harmony of lights and shadows in artistic conception. Droplights, bracket lights, floor lamps, and lanterns in different shapes, all have their own tastes. Some are bright and elegant, while others are vague and graceful. The combination of lights provides the teahouse with brightness and brilliance.

Secondly, decoration is relatively dynamic design, which can be changed, added, deducted, and modified, in order to reveal the gracefulness of the teahouse. Ornaments can be divided into displays and pendants, which include green plants, flower arrangements, and collections like carvings, sculptures, gold and silver ware, antique bronze ware, porcelain, pottery, jadeware and etc., or the local folk products like paper-cut, clay figurines, facial masks, and embroidery etc., and artware, musical instrument—Qin, chess, calligraphy and painting are also good choices. For example, in order to design a natural teahouse with countryside atmosphere, the designer can adopt ornaments like the farmer's straw rain cape, fishing gear, the huge millstone, big pumpkins, and cucurbits. As for the ethnical regional teahouse, it can be decorated in accordance with the local customs with special features, such as the lattice window in Jiangnan style, blue cloth with design in white, the birdcage in the old Beijing style, red lanterns, the bamboo chairs in Bashu(two ancient cities in Sichuan) style, felts from the minorities, bamboo baskets, the oil paintings in European style, wallpaper, all of which can arouse the interests of the tea drinkers. Besides, the display of the above ornaments as well as the curtains, cushions, veils, screens, bamboo curtains, bonsai, and flower, should be in accordance with harmony and comfort of the whole space.

Of course, if it is only for the decoration of a room, it is enough as long as it is beautiful and durable without caring much about the genuineness and timing of the furniture. Furniture made of bamboo, cane, and wood is a preference for teahouse, which is not serious or solemn, but original, simple, fresh and natural, especially in the hot summer, the bamboo and cane furniture brings coolness and refreshment. Furniture in different styles creates different atmospheres, some are nostalgic, some are romantic, and some are leisurely. For example, the Chinese furniture can reveal the deep Chinese ancient charm, because the furniture itself conceives deep cultural heritage, and possesses the value for artistic appreciation and collection. Both the concise and delicate Ming style furniture, and the elaborate and splendid Qing style furniture, can illuminate the ambience and present the nobleness. Therefore, they are well accepted by most teahouses. According to the will of the teahouse owner, the antique Ming and Qing furniture is purchased for it possesses the value for collection.

Apart from the above, there are many other elements in designing teahouses in Chinese style, which achieve the satisfying designing effect by setting the style of the teahouse in the whole, and making the proper combination and match among different elements. Teahouse is not just a place for drinking tea. Teahouses in different styles reveal the concept of the new-style teahouse, whose style swings between the old and traditional image and the most avant-garde and modern image. The necessary decoration to the teahouse helps create cozy atmosphere, making the business more prosperous. But the decoration should be concise, rather than applying light-reflecting materials or complicated carvings, otherwise, it conveys a feeling of fickleness. The decoration only liked by the customers is the successful design.

Gao Xiong

高雄序

如今，茶楼的精神依旧，但是有些观念已经发生了相当大的变化。茶楼虽然还是人们聚会的地方，但也是一种另类的休闲和娱乐场所。今天的茶楼同二、三世纪遍布全世界各大城市的茶室相比，已经发生了巨大的变化。对这一行业新的理解也解释了另一个现象，许多茶楼的一个共同点，即新类型的茶楼都是多功能的场所，可以容纳各种各样的活动。所以在如今的茶楼设计当中有几点是必须十分注意的。

首先，照明设计是茶楼环境设计的一个重要议题。在烘托茶楼氛围上起到重要作用。茶楼一般选用局部照明的方式，这种照明方式可以产生虚拟空间，有很强的暗示作用，并且能够起到良好的视觉效果，增强空间的层次感。是光与影在意义上的最好诠释。吊灯、壁灯、落地灯，甚至各式各样的灯笼，都有各自的韵味。明丽而典雅，朦胧而婉约。灯具的组合到位会让茶楼熠熠生辉。

其次，装饰是一种相对动态的设计，它可以即时变化，随时增减，不断调整。装饰会让茶楼的风雅气息扑面而来。装饰物则可分为摆件、挂件等，具体可以是绿色植物、插花、雕刻品、雕塑品、金银器、古铜器、瓷器、陶器、玉器、收藏品，或者书籍、泥人、脸谱、织绣等地方民俗物品。工艺品、琴棋书画等等都可以作为选择。比如一个自然风格的茶楼，要制造出一派田园气息，农人的蓑衣、渔具、粗大的磨盘、火个的南瓜、葫芦，都是极有情趣的饰品。而想装修成具有民族地域性茶楼，就可以按当地特有的风俗加以布置，会非常具有特色。例如江南情调的木雕花窗、蓝印花布、老北京风味的鸟笼、红灯笼、巴蜀特色的竹椅、少数民族的毛毯、竹篮、欧式风情的油画、壁纸，都能让人兴趣盎然。除了这些非常特色的装饰物，窗帘、靠垫、纱幔、屏风、竹帘、盆景、鲜花等的摆放设计，就要更多注意整体的协调感和舒适感。

当然，如果仅仅为了布置一个空间，就不用太在乎家具的真伪和年代。只要美观、耐用就好了。竹藤、木质家具是茶楼布置的一个偏爱，它没有仿古家具那样庄重正式，而是一种返璞归真、清新自然的格调，尤其在炎炎夏日夏季，竹藤家具总能够带给人丝丝清凉舒爽之意。不同风格的家具营造不同的氛围，氛围可以是怀旧、是浪漫、是休闲。比如中式家具，透出浓浓的中华韵味，因为它本身具有深厚的文化内涵，并且具备很高的艺术欣赏性和收藏价值。无论明式家具的简洁精巧，还是清式家具的繁缛富丽，都能烘托气氛，尽显尊贵。因而受到很多茶楼的欢迎。选购中式家具，依据经营者本身的意愿，可以购置真正的具有收藏价值的旧式家具。主要是指明代至清代的古董家具。

除了以上几大部分，中式茶楼设计的要素还有很多，主要应从整体上把握茶楼的风格和格调，合理驾驭各要素的组合和搭配，才能收到满意的设计效果。

茶楼，已经不再单单是饮用茶水的地方，不同风格的茶楼，来满足不同形象之间碰撞。对茶楼进行必要的装饰，有助于营造温馨的氛围，使生意更兴隆。但茶楼的装饰应该以简约为主，不宜使用反光的材料或者雕刻复杂的图形，否则会让人浮躁的感觉。茶楼的装饰只有被顾客喜欢才是成功的设计。



Since there was tea, there has been the historic Chinese tea culture. And there is a place for people to taste, experience, and appreciate tea in the mysterious, miraculous, and fascinating tea culture. It is the place full of imagination and sentiment for tea, and it is well known as—teahouse.

This portofolio of “Teahouse”, reveals the masterpieces of the elites in the designing industry. And the works in it present beautifulness and truthfulness, virtuousness and emotion, static and dynamic, simpleness and complexity, elegance and popularity, highness and lowness, which the appreciators comment on. The compiler believes delightfully that the success of the portofolio expresses that the designers advocate tea culture as a reflection of passion, a presentation of personal cultivation, an expression of humanity, an understanding of design concepts, and a presentation of cultural heritage. It recalls ambition and causes one to think deeply.

Teahouse, as a carrier of culture symbol, remains eternally immutable, as a designing spatial symbol, stays virtually variable, and as an emotional symbol, carries deep passion. The publication of the book will effectively motivate the exploration, study, reconsideration, and research to present the essence of tea culture in the spatial design of teahouse. It is truly a bliss. As it is said, talk about the world as boiling the tea, cultivate the morality while tasting the tea, obtain enlightenment from the tea, and understand Zen from tea.

Huang Mingqiang
Shenzhen Uni Space Design Co. Ltd

黄明强 序

自从有了茶，便有了历史悠久的中华茶文化，在神奇、幽秘、迷人的茶文化中有一个供人去体味、感悟、陶冶、给人神思遐想和领略饮茶情趣的地方，那就是众所周知的——茶楼。

《茶楼》作品集，凝聚了业内精英设计师们的心血，里面的优秀作品唯美唯真，是爱是情，有动有静，亦简亦繁，乃雅乃俗，孰高孰低，鉴赏者自有一番评说。编者更欣喜地认为，作品集的成功出版充分体现了设计者对弘扬茶文化的一种响应热情的洋溢；一种个人修养的彰显；一种人文情怀的抒发；一种设计理念的感悟；一种文化蕴含的展示，它给人振奋，给人深思。

《茶楼》之名作为一个文化符号的载体，它亘古不变，作为一个设计空间符号，它千变万化，作为一个感情符号，它至醇至甘。《茶楼》一书的出版将有助于地推动茶文化在茶楼空间中内涵的进一步探索和学习，重新思考和挖掘，幸甚至哉。真所谓：煮茶读天下，品茶修儒雅，得道自仙风，参禅亦香汤。

Preface

序言

Smell the scent and taste the flavor of tea, you will feel bitter first, and sweet later. Tasting tea is like experiencing life, in which you can understand the essence of life after experiencing bitterness. Tea ceremony stresses "harmony, tranquility, joy and truth". "Tranquility" is necessary to achieve the state of ecstasy, introspection, and inner peace. Tea ceremony insists "law of nature" and "return to nature". Tea is the boon of nature, to which it belongs and with which it complies, forming the harmonious unity. The designing of teahouse should accord with Tao and nature. "Law of nature" and "Return to nature" make your mind tranquil, indifferent, lonely and inactive, and it makes your soul diffuse with the tea. It seems that you are merged with universe and sublimated to the state of "anatta".

Buddhism puts forward the idea of "Zen and tea". Zen advocates "sudden realization". Lightening things up is greatly discerning and apprehending. Taking a dim view of design but focusing more on life, you will find the true essence of design. Tea has true taste, and tasting tea is a process of enlightenment. Therefore, you can obtain enlightenment and design while drinking tea. Confucianism, Buddhism and Taoism endeavour to dissolve the abstract philosophy into a cup of light tea, making people get a perspective of life from daily chores.

The designing commits to pursuing "harmony". Taoism educes the idea "the harmony between man and nature" from "harmony". The core of Chinese tea ceremony is "harmony" and the core of design is also "harmony". Designers integrate the spatial roof, facade and floor into a whole and that is "oneness of three", which makes everything comfortable and natural. The variational detail is after all an integrated concept. Space design, like Chinese tea ceremony, gives much importance to being close to nature and pursues the state of "the harmony between man and nature" "a pure ambit" and the philosophy of health - "peace from tranquillity". We can dominate space and experience space.

The designing of space derives from consciousness of tea, which comes into being comfortably and naturally. It is not pursued deliberately, but it is integrated with nature and achieves the realm of "no me, no design".

In designing teahouses, what really matters is feeling life, realizing tea ceremony and appreciating space. The designer obtains the inspiration from the taste, flavor and color of tea. And we can taste design and savor life through the feeling of sweetness after bitterness. Space is vibrant with tea fragrance and it is also peaceful due to the connotation of tea. The essence of tea permeates the whole design, showing a kind of understanding, a kind of state, a kind of concept, a kind of wisdom and a kind of character. Designing stems from the nature of tea, nature itself and life. It may be said "enjoy the life and seclude the design".

Design Consultant Li Ming

李明序

嗅茶香，品茶味，茶的苦后回甘，苦中有甘，品茶而品味人生。参破『苦谛倒出人生』，茶道讲究『和静怡真』，把『静』作为达到心斋忘虑、涤除玄鉴、澄怀味道的必由。茶道强调『道法自然』，返璞归真。『茶』是大自然恩赐的『珍木灵芽』，处于自然之中，顺应自然规律，是和谐的自然。设计要合乎道，要符合自然，道法自然，返璞归真，使自己的心境得到清静、恬淡、寂寞、无为，使自己的心灵随茶香弥漫，仿佛自己与宇宙融合，升华到『无我』的境界。

佛教中提出『禅茶一味』的理念，禅主顿悟，把事情看透就是『大彻大悟』。看淡设计，注重生活，生活中自由设计的真谛，茶中有真味，品茶的过程，也是一种悟道的过程，所以说饮茶可以得道。得设计，儒、释、道三家力图把深奥的哲学融解在淡淡的一杯茶水之中，使人们在平常平凡的生活琐事中去感悟人生大道。

在设计中一直致力于『和』的追求。道家从『和』引申出『天人合一』的理念，中国茶道的核心是『和』。设计的核心亦谓『和』。设计师将空间的顶、立、地面合为一个整体，也谓之『三面合一』。让一切都是那么舒适自然，变化的细节终归为一个整体的概念。空间设计与中国茶道一样，注重柔和自然，追求『天人合一』、『物我两忘』的境界及『至清至和』的养生理念。让主人主宰空间，感受空间。

对空间的设计源于对茶的领悟，一切都水到渠成，舒适自然，不去刻意地追求，使其融汇自然，达到无我，无设计的境界。

茶楼的设计中，更多的是在感受生活，领悟茶道，体味空间，从茶香、茶色、茶味中得灵感，从茶的苦后回甘，苦中有甘中品味设计，品味人生。让空间随着茶的飘香而灵动，因茶的内涵而平和，茶精神渗透到设计领域，表现为一种理解，一种境界，一种理念，一种智慧，一种品格。设计源于茶的自然属性，源于自然，源于生活，可谓之『享受生活，归隐设计』。



Preface

序言

With the rise of Chinese local design, after accumulating and precipitating, —Chinese turn their attention to and cherish the treasure given by 5000-year culture. New Chinese style inherits the essence of household concept in Tang Dynasty, Ming and Qing Dynasties, which refines and enriches the classic elements, bringing new atmosphere to the traditional home culture, to satisfy modern people's living requirements. Such a design is inevitably noticed and preferred by more and more clients and it also becomes an indispensable part in increasingly diverse design style. The beauty of Chinese style is not only reflected in hard decoration but also revealed greatly in accessories. The combination of new Chinese soft adornment design and classical simplicity makes the simple and textured space full of humanistic sentiments. For example, "sofa" is the heritage of the transformation—from "Huchuang" in Song Dynasty to "Jiaochuang" and "folding chair". It is obvious that furniture has changed a lot since ancient times in materials and colors. But the plain beauty of Chinese style never changes.

What Chinese pursue is mainly in spirit. Laozi's (founder of Taoism) A Happy Excursion proves the idea, "When the peng flies southwards, the water is smitten for a space of three thousand li around, while the bird itself mounts upon a great wind to a height of ninety thousand li, for a flight of six months' duration." In the west, people seek the essence from the phenomena, among them, Leonardo Da Vinci, as a representative of the three outstanding heroes of the Renaissance has been to the grave and dug up corpses at midnight to study the organizational structure of human body. Such cases are numerous. So Chinese designers shouldn't worship all the foreign designs for western design can't save it. The designers in China need to create designs based on our own cultural connotation and contemporary national conditions. Designing is not merely taking from others, which needs a clash between culture and originality. In contrast, our neighbor country—Japan, also an eastern country, balances it well. Their design is a perfect integration of their own concealment and the opening of western civilization, which has modern texture and traditional essences, satisfying the demand of modern life and people's needs to trace the traditional culture and spirit. On the contrary, Chinese designers copy foreign designs directly or inherit ancient design style completely. This kind of copy without any creating is unfeasible. The modern society is too flashy, and no one is willing to calm down and think about the past and future of Chinese design. We should learn the design experience and method concluded by western predecessors, which is the methodology that transforms the world. We should use it to present the broadness and profoundness of Chinese nation's five-thousand-year culture and spirit. We should annotate Chinese unique simplicity and tolerance with new methods and approaches. We should create our Chinese style with our own culture background and reality, and make it stand strong in the world. China is a generous nation and it brings much convenience to us for thousands of years. In the meanwhile, it forms the decoration style with Chinese characteristics. For some reasons, academic group experts struggle to seek the issues concerning society, culture and history. People turn their pursuit of uproarious city to the yearning for natural life, which reflects the problems of urban construction and the lack of culture. But the practice seems to be so powerless. Of course, we cannot deny it completely. In most cases, these practices are driven by profits. Therefore, as professionals, we appeal for professional struggle and attempt to annotate and pursue the original design. It shouldn't happen that we feel deep guilty and regretful when facing the bumper relics left by the ancients. We should show respect for the ancient culture and develop it further in our career development. It is true that the pursuit of pleasure comes from culture around us.

He Huawu

何华武序

中国本土设计的崛起，国人在积累沉淀后又重新开始关注、喜爱五千年文化留给我们的瑰宝。新中式风格在设计上继承了唐代、明清时期家居理念的精华，将其中的经典元素提炼并加以丰富，给传统家居文化注入了新的气息。满足了现代人的居住需求。这样的设计必然会受到越来越多人户的关注及喜爱。在日益多元化的设计风格中成为不可或缺的部分。中式风格的美不仅体现在硬装，很大程度上在配饰上得到彰显。新中式软装设计与古典的古朴结合之美，使简约而又质感的空间流淌着一种人文情怀。好比宋代的《胡床》到《交床》到《交椅》到现代的《沙发》等都是一脉继承。很明显的家具从古代至今在材料上色调上都起了变化，但不变的是中式传统的质朴美。

中国人追求的是精神上的追求，有老子的逍遥游为证：『鸪之徙于南冥也，水击三千里，抟扶摇而上者九万里，去以六月息者也。』西方人对现象本质的追求，有达·芬奇为代表的文艺复兴三杰，为了研究人体的组织结构不惜半夜去坟墓里挖尸体出来研究，此类例子不一而足。所以中国的设计不能崇洋媚外，西方的设计不能做中国的设计。中国的设计师要立足于自己的文化内涵和当代的国情来创作设计，设计不是拿来主义，设计需要的是文化和创意的碰撞，相比之下同为东方国家的邻邦日本就很好地做到了那种平衡，把自己国家的内敛和西方文明的开放完美地融合，设计出有现代质感并有传统精髓的设计，既满足了现代人的生活需求也满足了人们对传统文化和精神的溯源。反观中国当下的设计现状，中国的设计要么就照搬国外的设计，要么就是完全继承古代的设计风格，这样都不动脑来主动消化的设计是行不通的。现状的社会太浮躁，没有一个人愿意静下心来思考中国设计的前世今生和未来。我们要学习西方前人人们归纳总结的设计经验和设计手段，也就是改造世界的方法论，用它来表现中华五千年的文化精神的博大精深，用新的方法和手段来诠释中国人那份特有的朴素和宽容，创造出一种属于自己文化背景又不脱离现实情况的中式风格，让中式设计立于世界之林。

中华民族是一个极为宽厚的民族，几千年来，逐渐形成了有民族特点的装饰，由于诸多原因学术团体专家都在努力地寻求，社会、文化、历史意义的相关问题。『都市喧嚣器生活的追求，逐渐转向对自然生活的向往。』同时也反映出城市建设弊端以及文化缺失。所以作为从业者我们呼吁职业挣扎，尝试诠释追寻原真的设计，而不是面对古人如此丰厚遗产的吝啬，我们的内心充满深深的愧疚和无限的歉意。我们应怀有对古代文化的尊敬，继续在职业生涯中发扬光大，相信对于乐趣的追求也是身边文化带给我们的。



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